

Nomination of

HIRAIZUMI

Temples, Gardens and Archaeological Sites
Representing the Buddhist Pure Land

for Inscription on the World Heritage List



January 2010

JAPAN

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- 10 Map indicating Locations of Support Facilities and Facilities for Visitors
- 11 The Comprehensive Preservation and Management Plan for “Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”
 - Including following documents;
 - Attached Document 1 : The Preservation and Management Plan for Buildings Designated as National Treasures and Important Cultural Properties in the Compounds of Chûson-ji
 - Attached Document 2 : The Preservation and Management Plan of Historic Sites and Places of Scenic Beauty

[File 3]

Additional Reference Materials

- 1 Law for the Protection of Cultural Properties
- 2 Paradise and Gardens in Eastern Asia - Final Report of the International Expert Meeting on Paradise and Gardens in Eastern Asia
- 3 Color Slides

[Files 4 and 5]

Videotape Production (PAL, SECAM and NTSC) CD-ROM

[Attached Material]

Topographic Maps

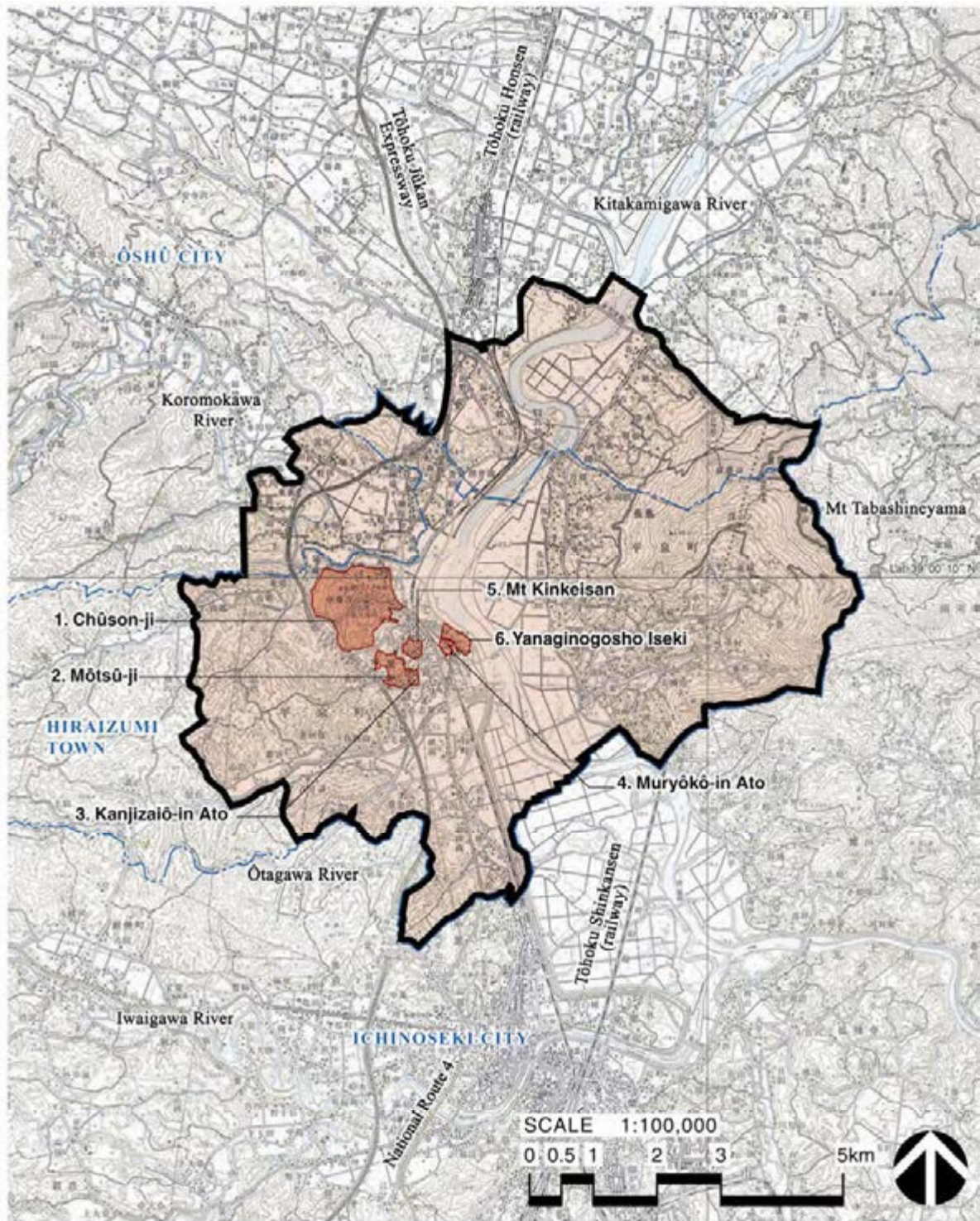
Executive Summary

State Party	Japan			
State, Province or Region	Iwate Prefecture			
Name of Property	“Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”			
Geographical coordinates to the nearest second	No.	Component part	Latitude	Longitude
	1	Chûson-ji	N 39° 00’ 04”	E 141° 05’ 59”
	2	Môtsû-ji	N 38° 59’ 19”	E 141° 06’ 28”
	3	Kanjizaiô-in Ato	N 38° 59’ 21”	E 141° 06’ 36”
	4	Muryôkô-in Ato	N 38° 59’ 33”	E 141° 06’ 56”
	5	Mt Kinkeisan	N 38° 59’ 35”	E 141° 06’ 33”
	6	Yanaginogosho Iseki	N 38° 59’ 37”	E 141° 07’ 11”
Textual description of the boundaries of the nominated property	<p>The property consists of 6 component parts: temples, gardens and archaeological sites representing the Buddhist Pure Land that were created in the political and administrative center of the northern region of 12th century Japan, based on Japanese Buddhism, which underwent unique development, particularly the Buddhist Pure Land thought including the belief in the Pure Land of Utmost Bliss.</p> <p>These component parts comprise the 4 temple complexes (1. Chûson-ji, 2. Môtsû-ji, 3. Kanjizaiô-in Ato and 4. Muryôkô-in Ato) that were all created by the successive lords of the Ôshû Fujiwara clan, a sacred mountain (5. Mt Kinkeisan) on which a sutra mound was constructed by the Ôshû Fujiwara clan, symbolizing the direction toward Buddhist Pure Land in relation to the temple complex based on the Buddhist Pure Land thought, and one archaeological site of a central facility (6. Yanaginogosho Iseki) that served as the residence-government office of the successive lords of the Ôshû Fujiwara clan.</p> <p>The serial property is located in Hiraizumi Town, Iwate Prefecture of Japan, surrounded by Mt Tabashineyama and the Kitakamigawa River to the east, a gently sloped hilly area of low altitude to the west, the Ôtagawa River to the south and the Koromokawa River to the north; it stretches approximately 2,600 meters north-south and 2,100 meters east-west over a total area of 187 ha.</p> <p>The buffer zone of the property is defined to encompass the 6 component parts and include the geographical area visible from them, covering a total area of 5,998 ha.</p>			
A4 size map of the nominated property, showing boundaries and buffer zone	Attached to the end of the executive summary.			

<p>Justification Statement of Outstanding Universal Value</p>	<p>Hiraizumi was a political and administrative center established in the 12th century with the aim of creating a Buddhist ideal world in the northern part of Japan’s main island of Honshû, in what was then a borderland between the territories ruled by Japan’s central government and the regions farther to the north, and whose lively commerce with these regions served as its economic underpinning. Comprised of the temples that served as its spiritual cornerstone and the residence-government office that formed its political and administrative nexus, Hiraizumi came into being as the locus of a unique pattern of regional rule with a religious core.</p> <p>In particular, the group of temples and Pure Land gardens comprising the property of Hiraizumi is a unique creation born out of the transmission of Buddhism from China and Korea to the farthest northern reaches of Japan in the course of the 6th to the 12th centuries, and its development of unique characteristics in this process through fusion with indigenous Japanese animistic beliefs. Especially significant was the rise, in the context of the <i>mappô</i> beliefs prevalent in medieval Japan, of Buddhist Pure Land thought centered on the worship of Amida Buddha’s Pure Land of Utmost Bliss—the basis of the effort at Hiraizumi to create a spatial representation on this earth of a Buddhist Pure Land. This illustrates the process by which the concepts, design, and techniques of temple construction adopted along with Buddhism fused with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water to give rise to unique concepts, design, and techniques of temple architecture and Pure Land garden construction that incorporated the surrounding natural landscape and topography into a spatial representation of the Buddhist Pure Land.</p> <p>The temples, gardens and archaeological sites of Hiraizumi are indicative of an interchange of human values attendant upon the transmission and spread of Buddhism and Buddhist Pure Land thought, and which had a decisive impact on temple architecture and gardens. Not only the surviving above-ground elements, but also the archaeological remains preserved beneath the earth are outstanding examples of an important stage of human history in the fields of design and techniques of architecture and garden.</p> <p>Moreover, Buddhist Pure Land thought that formed the creative wellspring of this architecture and garden design, and which engendered views of life and death based on a concept of the present world and the world to come, has also been faithfully inherited and preserved by contemporary religious rituals and folk performing arts in Hiraizumi.</p> <p>For these reasons, the “Hiraizumi -- Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land” can be said to possess Outstanding Universal Value.</p>
<p>Criteria under which property is nominated (itemize criteria)</p>	<p>Criterion (ii)</p> <p>The group of temples, Pure Land gardens, and archaeological sites constituting the nominated property of Hiraizumi is an outstanding example of an attempt to give spatial representation to an ideal Buddhist Pure Land on this earth. Buddhism, after its transmission to Japan from China and Korea beginning in the 6th century, developed certain uniquely</p>

<p>Criteria under which property is nominated (itemize criteria)</p>	<p>Japanese characteristics as it fused with an indigenous Japanese ethos of nature worship. One of the results of this fusion was the Pure Land tradition that became so prevalent in Japan by the 12th century and formed the basis for the construction of Hiraizumi.</p> <p>The group of temples, Pure Land gardens, and archaeological sites of Hiraizumi took as its point of departure not only the concepts, design, and techniques of temple construction adopted along with Buddhism, but also a simultaneous fusion of Chinese and Korean concepts of garden design with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water. The nominated property is illustrative of the subsequent process by which unique concepts, design, and techniques of temple architecture and Pure Land garden construction were established, developed, and transmitted in Japan.</p> <p>Thus, the nominated property exhibits an important interchange of human values in East Asia with regard to the conceptions, design and techniques of architecture and gardens.</p> <p>Criterion (iv)</p> <p>12th century Japan was a unique era in which it was believed, on the basis of Buddhist Pure Land thought, that it was possible to create a Buddhist Pure Land on this earth, and in which numerous artistic works of unified complexes of temples and gardens were constructed to achieve that goal. Among the component parts of Hiraizumi, the complex of temples and gardens are a group of superb artistic works designed as symbolic manifestations of the Buddhist Pure Land on this earth. Along with their archaeological remains and associated artifacts, these serve as outstanding examples of architecture and garden design in 12th century Japan not seen elsewhere in the world, illustrating significant developments within these disciplines.</p> <p>Thus, the nominated property is an outstanding example of a type of architecture and gardens which illustrates a significant stage in human history in this field.</p> <p>Criterion (vi)</p> <p>One of the most significant processes in constructing Hiraizumi was the unique development of Japanese Buddhism through its fusion with Japan's indigenous ethos of nature worship. This is especially true of the emergence of Japanese Buddhist Pure Land thought, centered on the worship of Amida's Pure Land of Utmost Bliss, and which arose in the context of the spread of the belief in the imminent arrival of <i>mappô</i>, "the latter period of the dharma", a degenerate age in which the Buddhist teachings themselves would be imperiled. These developments played a major role in shaping Japanese views of life and death in the 12th century.</p> <p>They were also directly reflected to the conceptual, stylistic, and formal properties of temples and gardens - seen nowhere else in the world - that gave spatial representation to Buddhist Pure Land, and have been reliably passed down to the present in some of the intangible aspects of the property such as religious rites and folk performing arts.</p> <p>Thus, the religious, philosophical, and other traditions tangibly associated with aspects of Hiraizumi's temples, Pure Land gardens and archaeological sites can be said to possess outstanding universal significance.</p>
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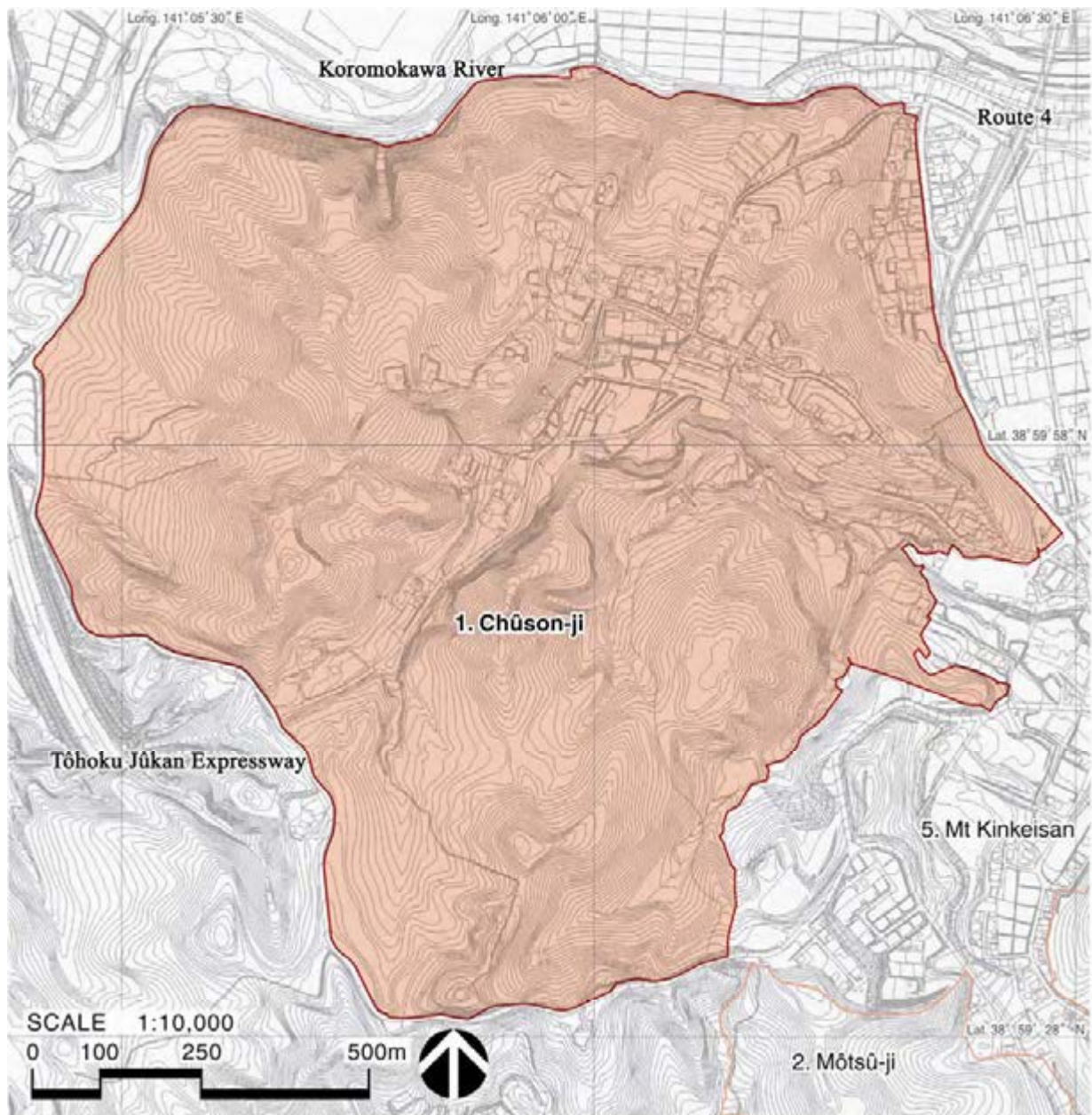
<p>Name and contact information of official local institution/agency</p>	<p>Organization: Agency for Cultural Affairs, Monuments and Sites Division Address: 3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo 100-8959 Japan Tel: +81 (0)3 5253 4111 Fax: +81 (0)3 6734 3822 E-mail: motonaka@bunka.go.jp Web address: http://www.bunka.go.jp/</p> <p>Organization: Iwate Prefecture, Iwate Prefectural Board of Education Address: 10-1 Uchimaru, Morioka City, Iwate Prefecture 020-8570 Japan Tel: +81 (0)19 629 6177 Fax: +81 (0)19 629 6179 E-mail: DB0005@pref.iwate.jp Web address: http://www.pref.iwate.jp/~hp0907/</p> <p>Organization: Hiraizumi Town, Hiraizumi Town Board of Education Address: 45-2 Aza Shirayama, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture 029-4192 Japan Tel: +81 (0)191 46 2218 Fax: +81 (0)191 46 3080 E-mail: sekaiisan@town.hiraizumi.iwate.jp Web address: http://www.town.hiraizumi.iwate.jp/hiraizumi/top.html</p>
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Legend

 Nominated property	187.0ha	1. Chūson-ji	(137.2ha)
 Buffer zone	5,998.0ha	2. Mōtsū-ji	(22.7ha)
 Administrative boundary (municipality)		3. Kanjizaiō-in Ato	(3.8ha)
		4. Muryōkō-in Ato	(4.2ha)
		5. Mt Kinkeisan	(8.3ha)
		6. Yanaginogosho Iseki	(10.8ha)

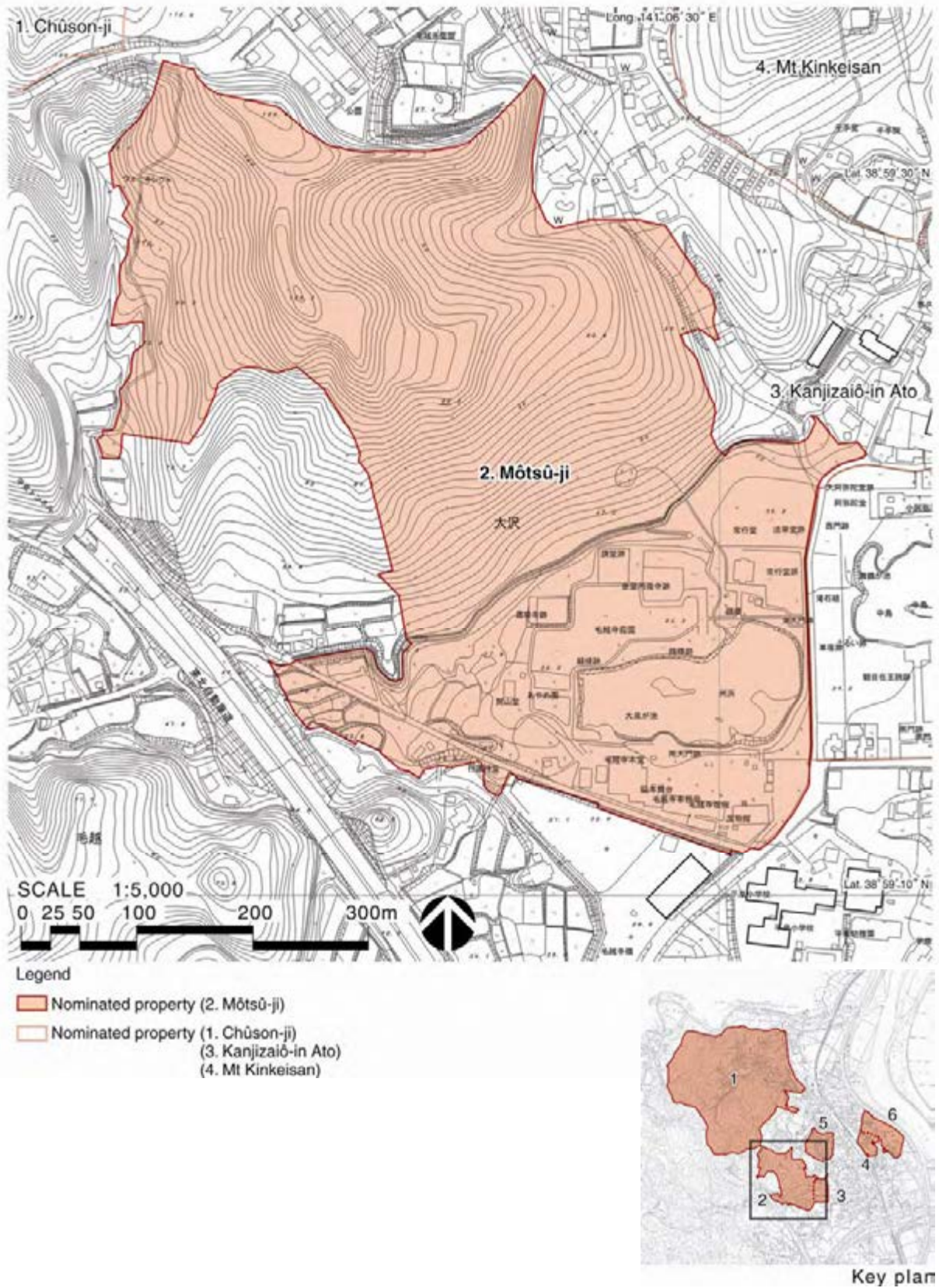
A map of the nominated serial property showing the boundaries of the property and its buffer zone



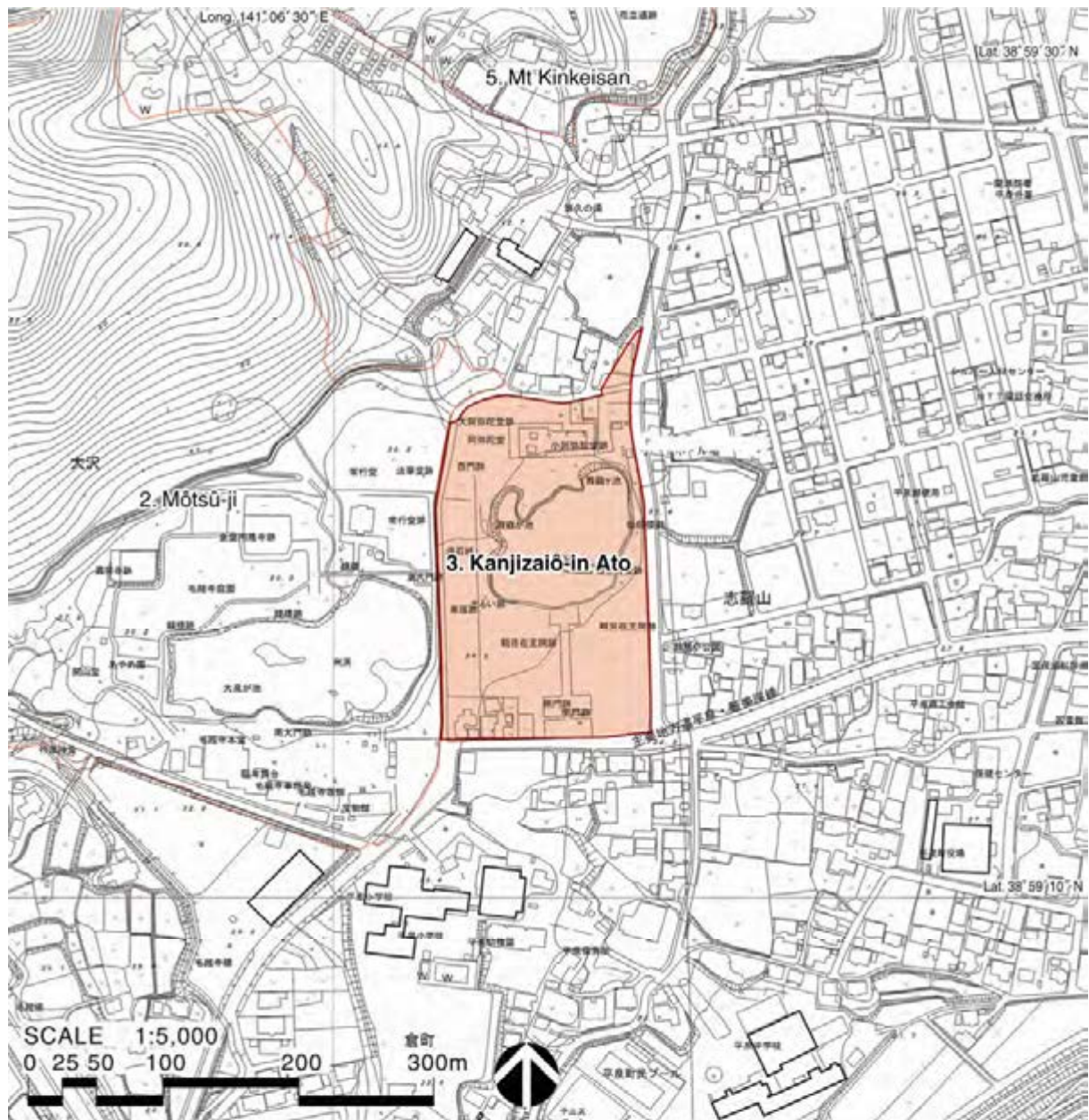
- Legend
- Nominated property (1. Chûson-ji)
 - Nominated property (2. Môtsû-ji)
(5. Mt Kinkeisan)



Map indicating the extent of 1.Chûson-ji

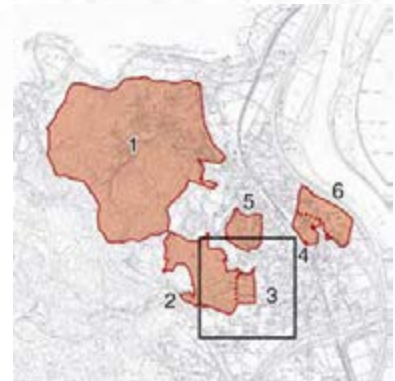


Map indicating the extent of 2.Mōtsū-ji



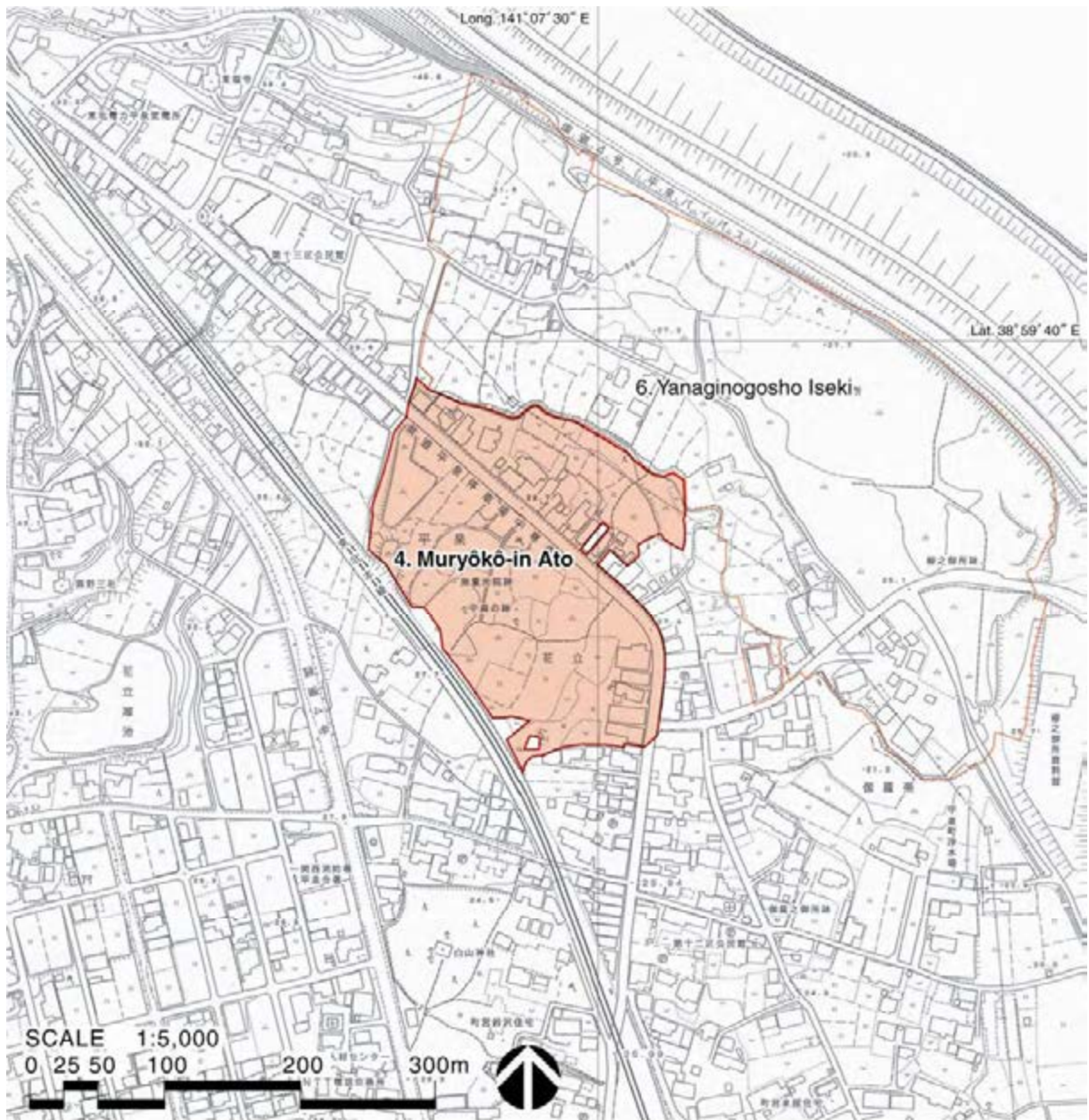
Legend

- Nominated property (3. Kanjizaiō-in Ato)
- Nominated property (2. Mōtsū-ji)
(5. Mt Kinkeisan)



Key plan

Map indicating the extent of 3. Kanjizaiō-in Ato

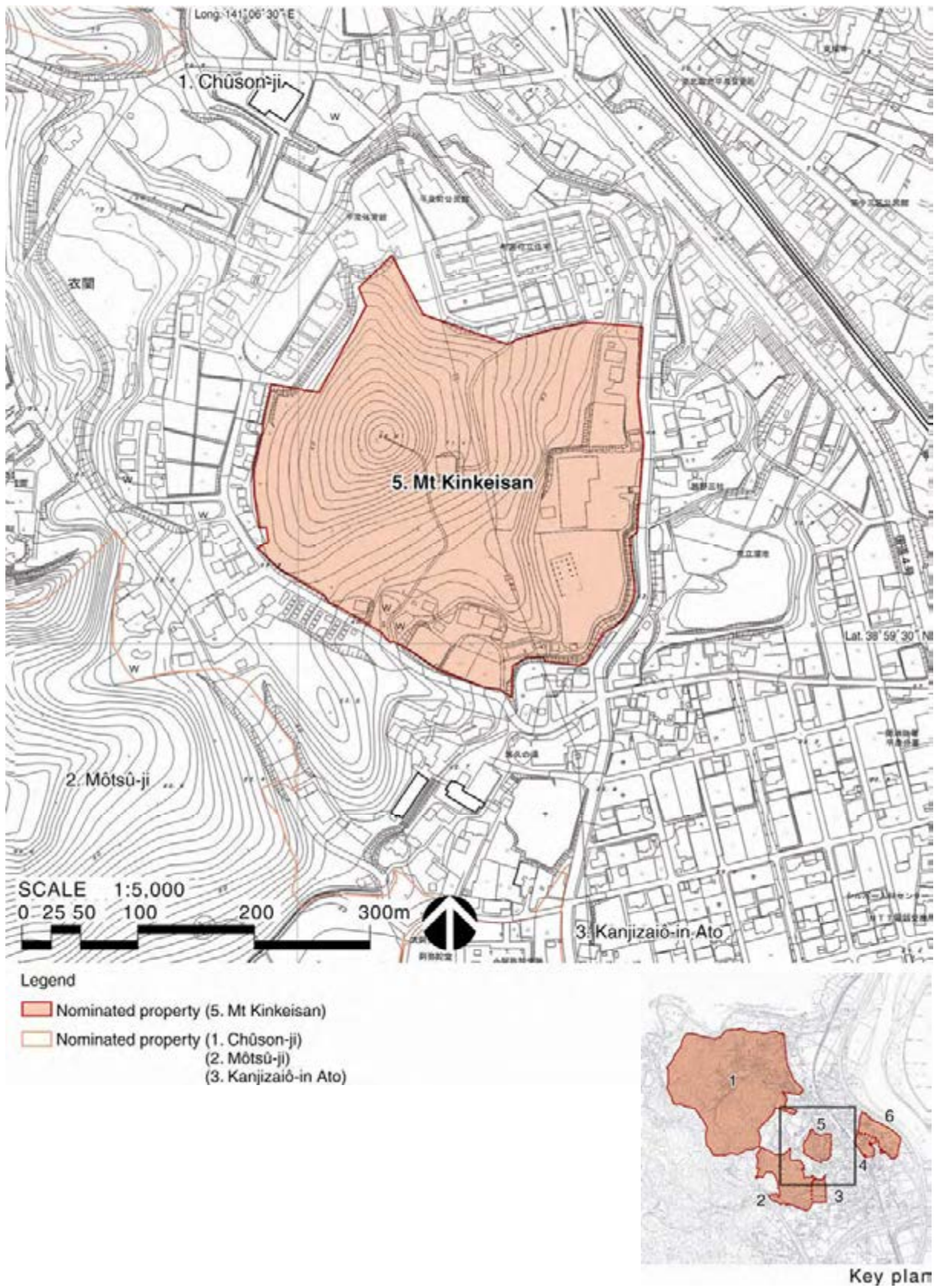


Legend

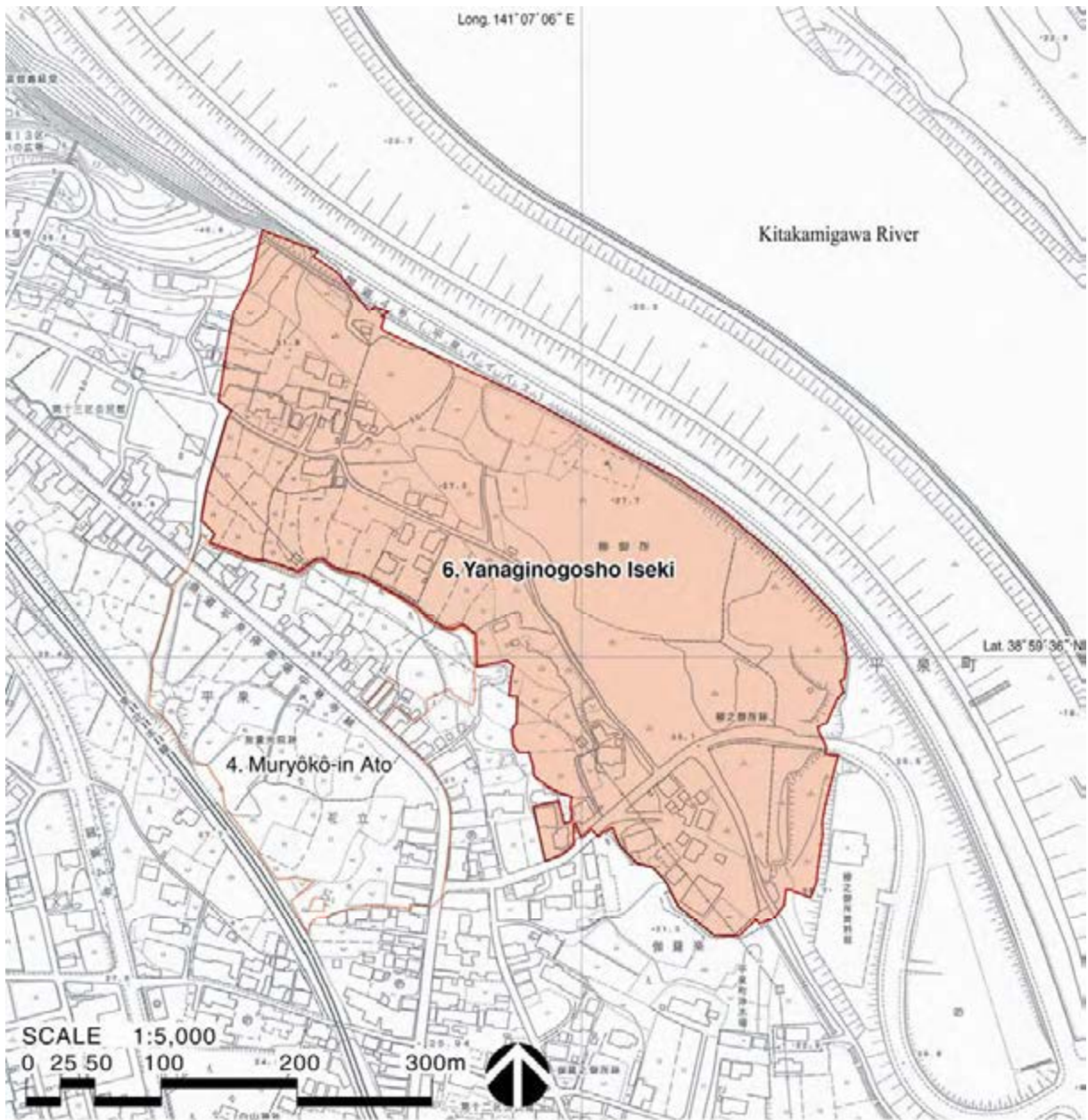
- Nominated property (4. Muryōkō-in Ato)
- Nominated property (6. Yanaginogosho Iseki)



Map indicating the extent of 4. Muryōkō-in Ato

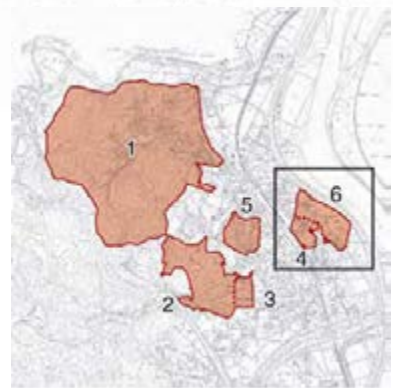


Map indicating the extent of 5.Mt Kinkeisan



Legend

- Nominated property (6. Yanaginogoshi Iseki)
- Nominated property (4. Muryōkō-in Ato)



Key plan

Map indicating the extent of 6. Yanaginogoshi Iseki



Chapter 1

Identification of the Property



1.a. Country

Japan

1.b. State, Province or Region

Iwate Prefecture

1.c. Name of Property

Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land

1.d. Geographical Coordinates to the Nearest Second

The property that the Government of Japan hereby nominates for inscription on the World Heritage List, "Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land", is located almost at the center of the Tōhoku Region of Japan, in the northern part of Honshū Island of the Japanese archipelago, situated at the eastern edge of East Asia.

The nominated serial property consists of 6 component parts, located in the present administrative territories noted below.

table 1-1 Component parts of the nominated serial property and their locations

No.	Component part of the nominated property	Location	Measurement place of the coordinates	Latitude	Longitude
1	Chûson-ji	Hiraizumi-chô Nishiiwai-gun, Iwate Prefecture	Konjikidô	N 39° 00' 04"	E 141° 05' 59"
2	Môtsû-ji		Enryû-ji Hondô Ato	N 38° 59' 19"	E 141° 06' 28"
3	Kanjizaiô-in Ato		Daiamidadô	N 38° 59' 21"	E 141° 06' 36"
4	Muryôkô-in Ato		Archaeological remains of Amidadô	N 38° 59' 33"	E 141° 06' 56"
5	Mt Kinkeisan		Mountain top	N 38° 59' 35"	E 141° 06' 33"
6	Yanaginogosho Iseki		Archaeological remains of a main building	N 38° 59' 37"	E 141° 07' 11"

1.e. Maps and Plans, Showing the Boundaries of the Nominated Property and Buffer Zone

Maps and plans showing the locations and boundaries of the nominated serial property and its buffer zone are as follows.



[Location in the world]

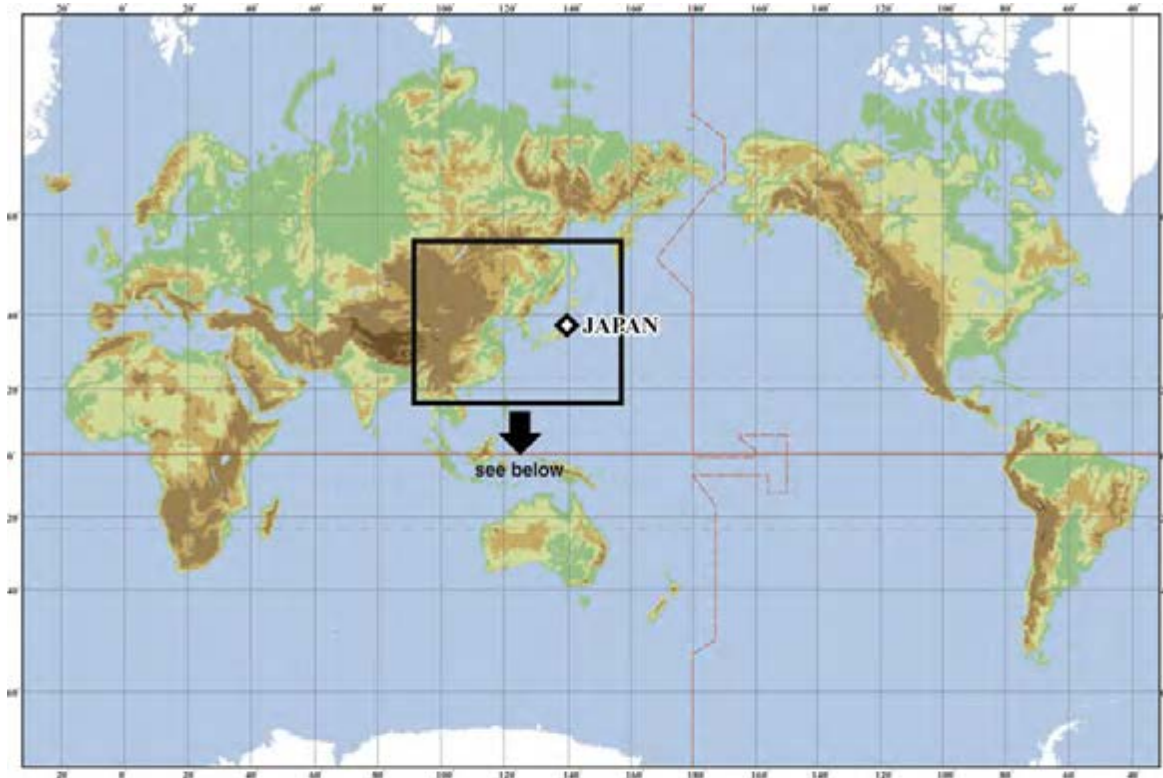


figure 1-1 Map indicating the location in the world

[Location in East Asia]

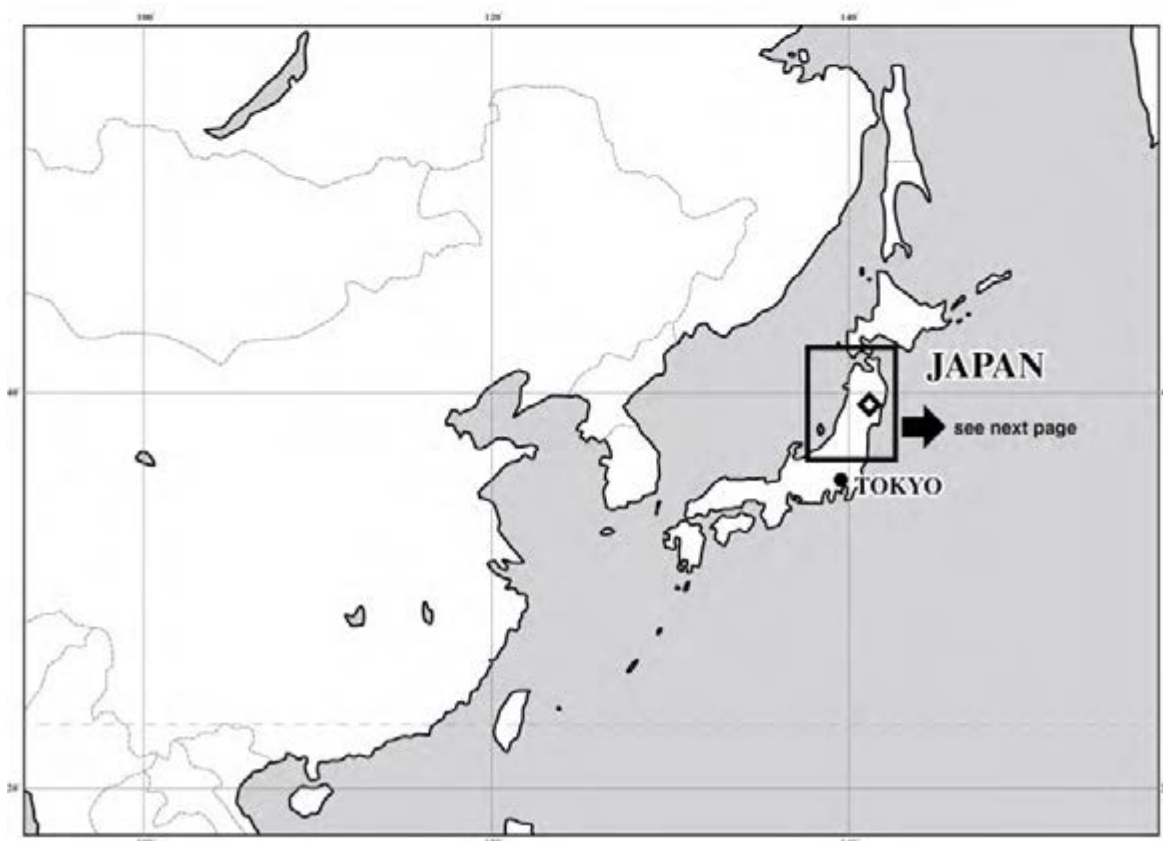


figure 1-2 Map indicating the location in East Asia

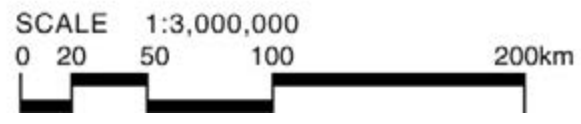
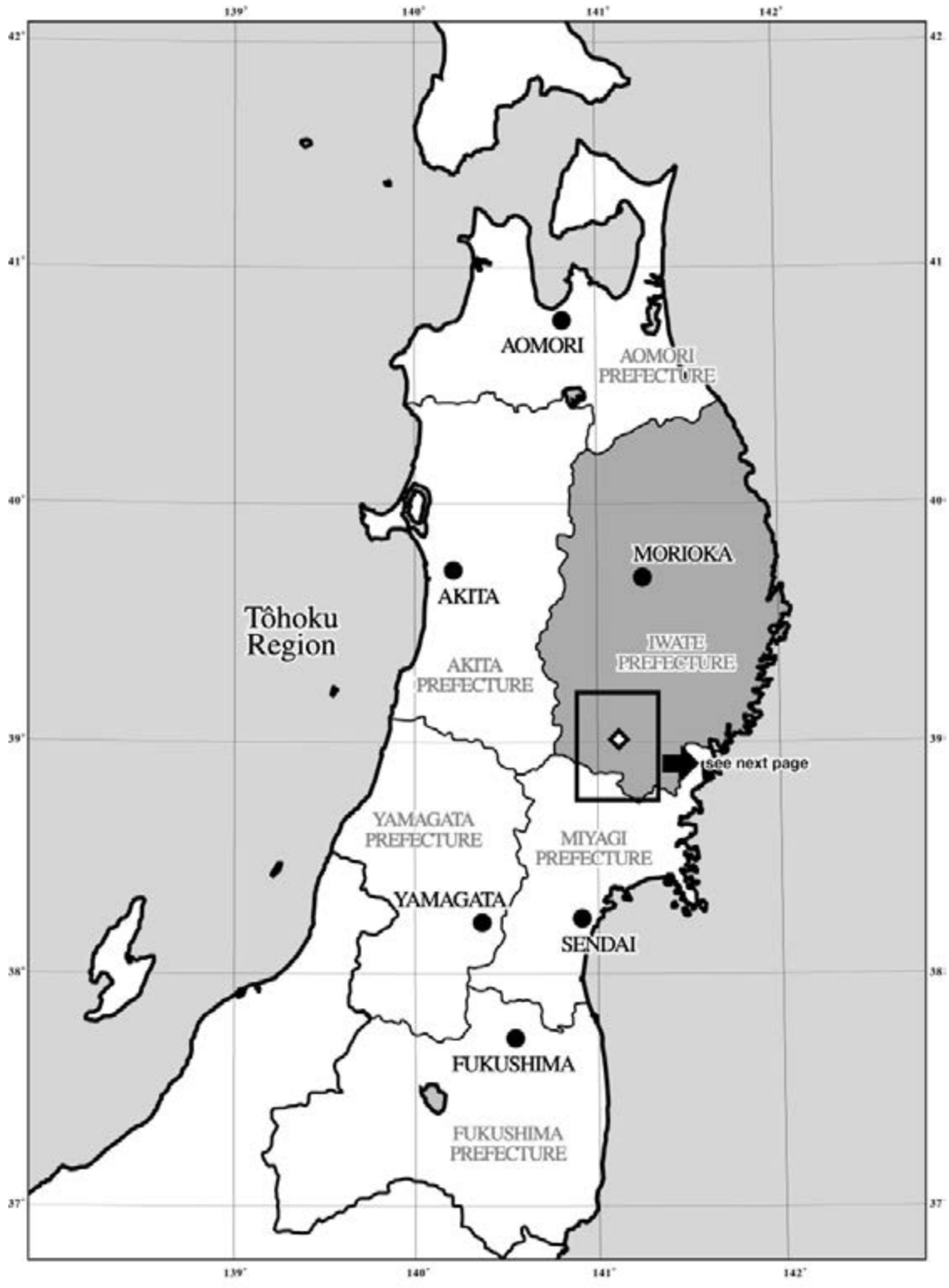


figure 1-3 Map indicating the location in Tōhoku Region

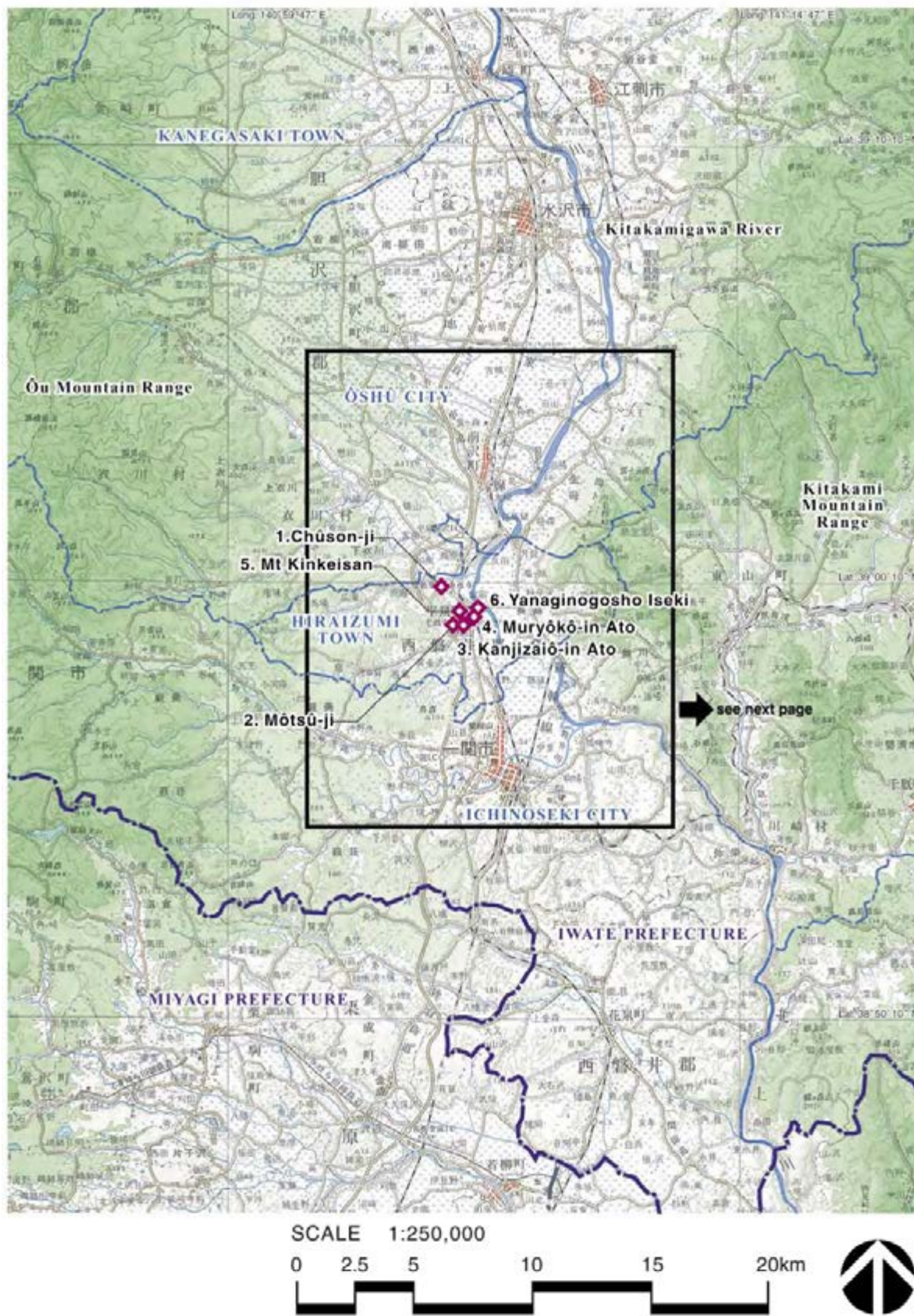
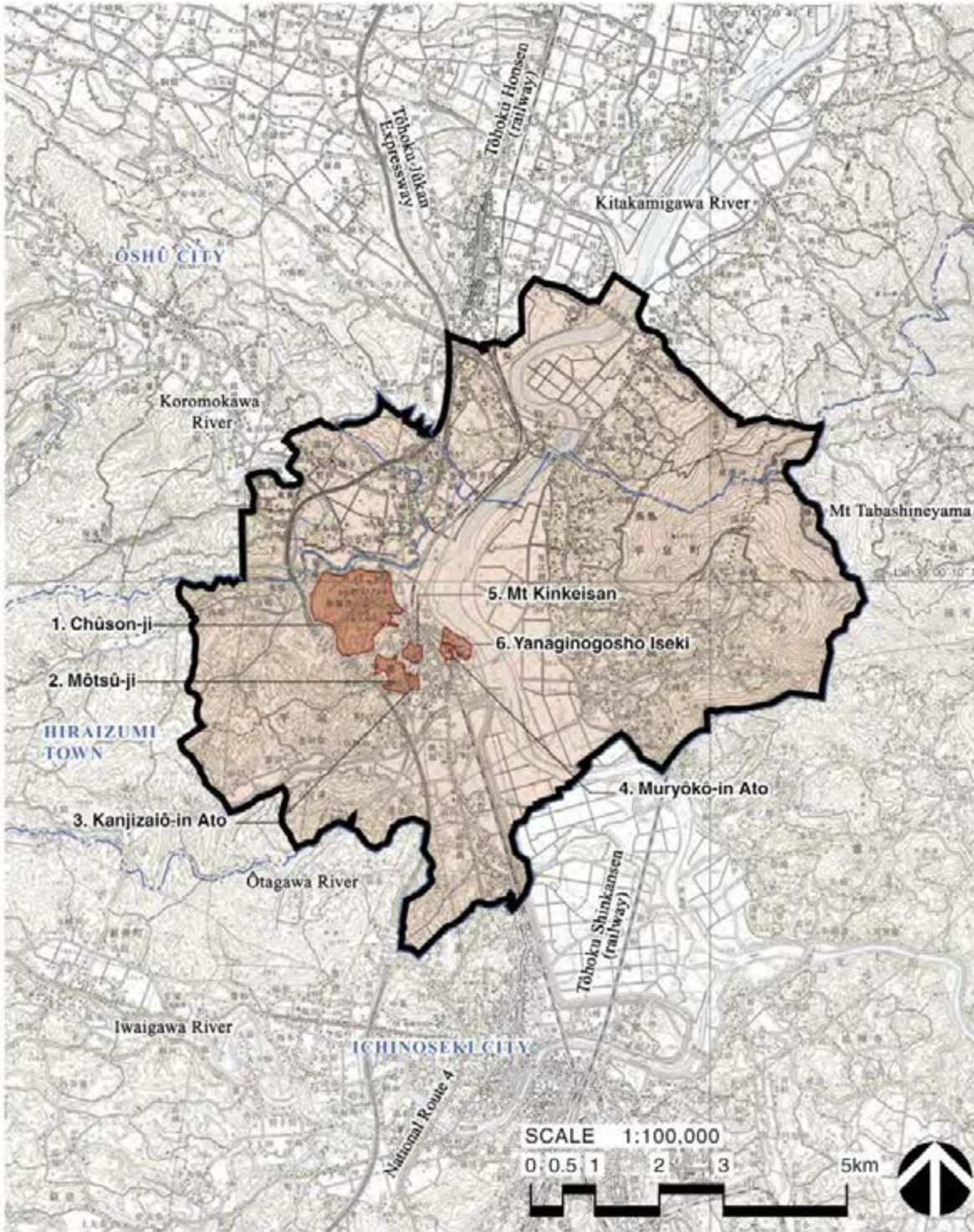


figure 1-4 Map indicating the location in relevant municipalities



[Extent of the Nominated Properties and its Buffer Zone]



Legend




 Nominated property	187.0ha	1. Chūson-ji	(137.2ha)
 Buffer zone	5,998.0ha	2. Mōtsū-ji	(22.7ha)
 Administrative boundary (municipality)		3. Kanjizaiō-in Ato	(3.8ha)
		4. Muryōkō-in Ato	(4.2ha)
		5. Mt Kinkeisan	(8.3ha)
		6. Yanaginogosho Iseki	(10.8ha)

figure 1-5 Map indicating the location in relevant municipalities with the indication of the extent of the nominated serial property and its buffer zone



table 1-2 List of maps indicating the extent and the location of each component part

No.	Component part	Topographical map	Cadastral map	Scale
1	Chûson-ji	figure 1-6 (page 8)	figure 1-7 (page 9)	1 : 10,000
2	Môtsû-ji	figure 1-8 (page 10)	figure 1-9 (page 11)	1 : 5,000
3	Kanjizaiô-in Ato	figure 1-10 (page 12)	figure 1-11 (page 13)	1 : 5,000
4	Muryôkô-in Ato	figure 1-12 (page 14)	figure 1-13 (page 15)	1 : 5,000
5	Mt Kinkeisan	figure 1-14 (page 16)	figure 1-15 (page 17)	1 : 5,000
6	Yanaginogosho Iseki	figure 1-16 (page 18)	figure 1-17 (page 19)	1 : 5,000



[1. Chûson-ji]

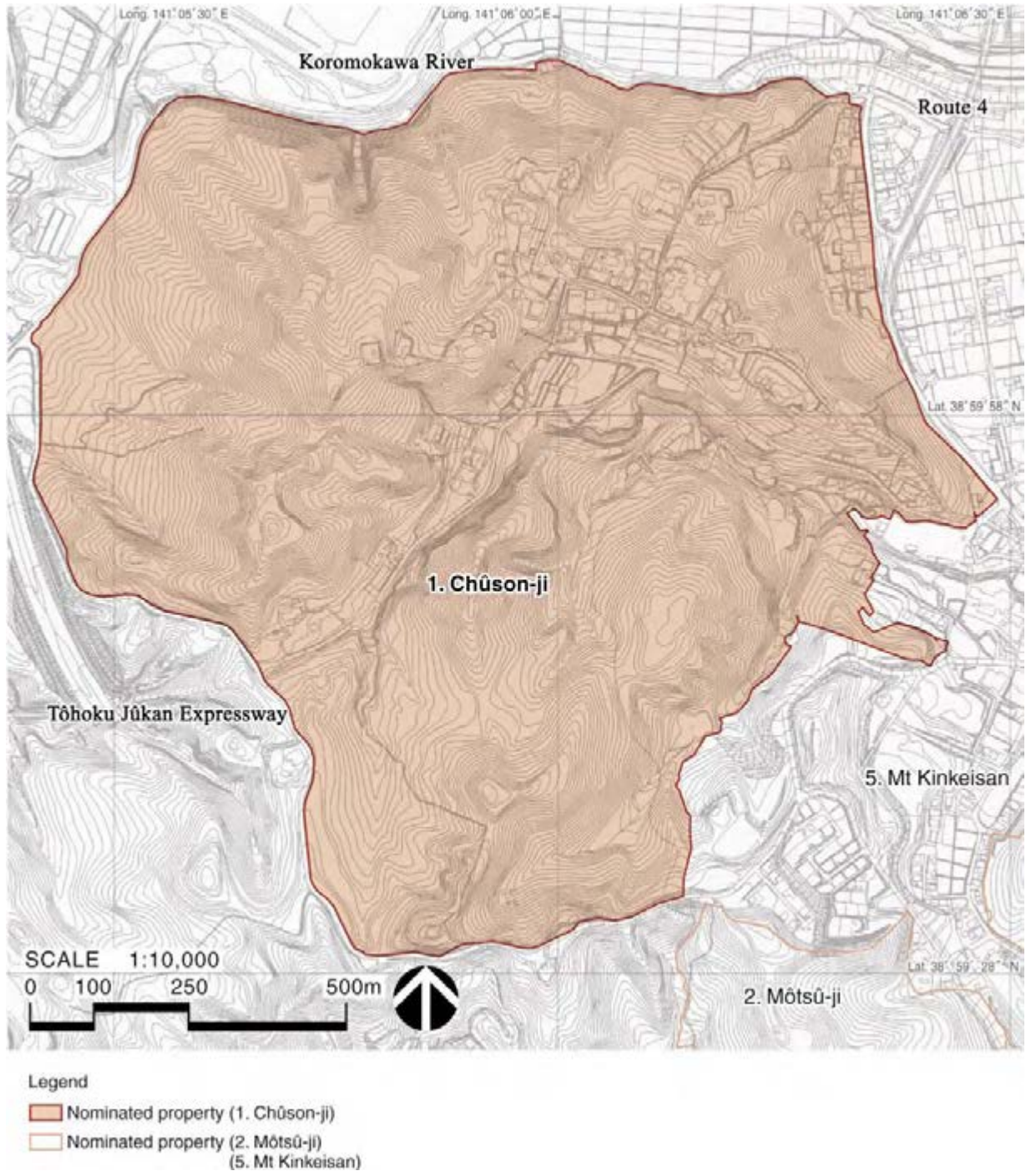


figure 1-6 Topographical map indicating the extent of Chûson-ji

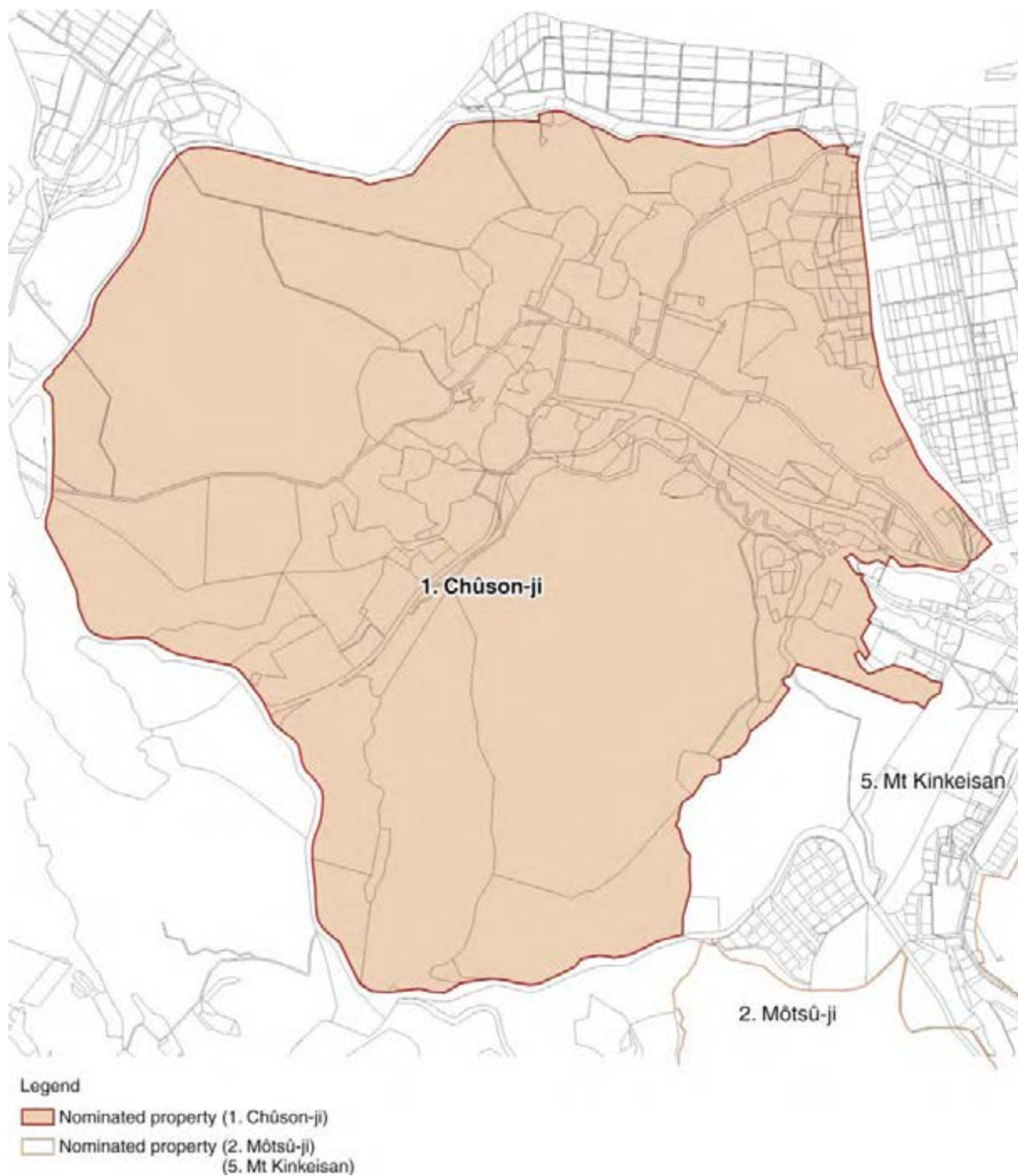


figure 1-7 Cadastral map indicating the extent of Chûson-ji



[2. Mōtsū-ji]

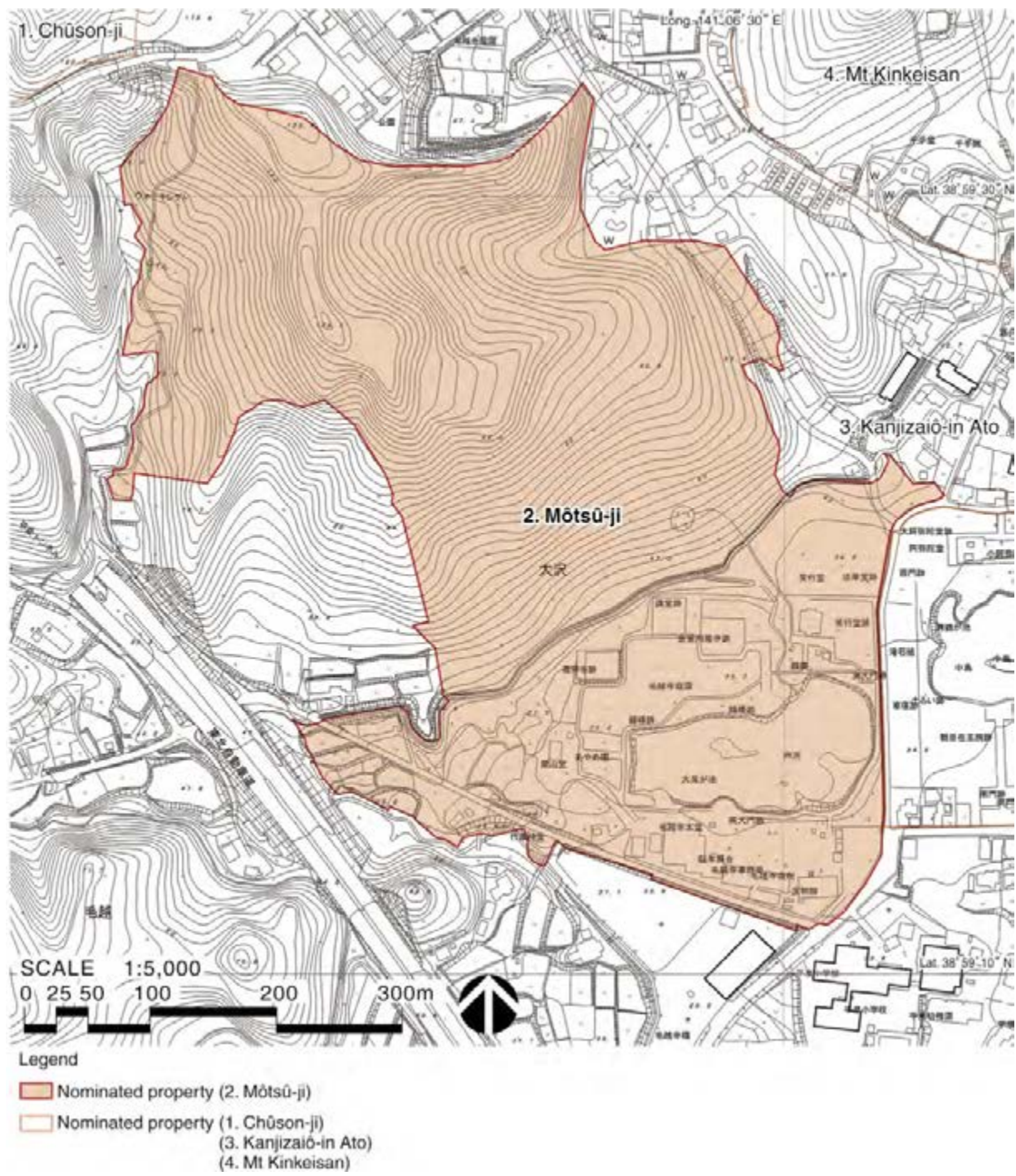


figure 1-8 Topographical map indicating the extent of Mōtsū-ji

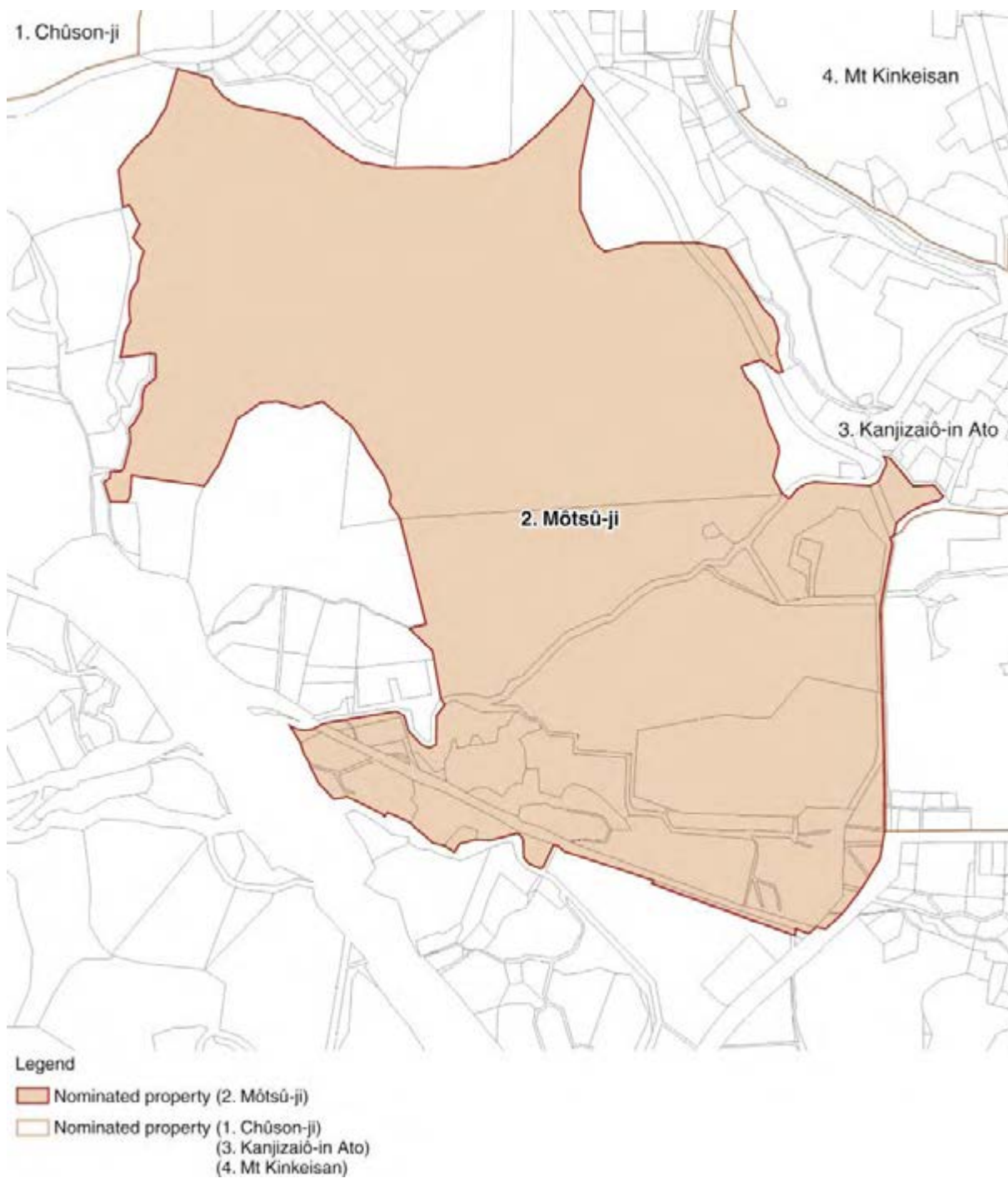


figure 1-9 Cadastral map indicating the extent of Mōtsū-ji



[3. Kanjizaiô-in Ato]



figure 1-10 Topographical map indicating the extent of Kanjizaiô-in Ato

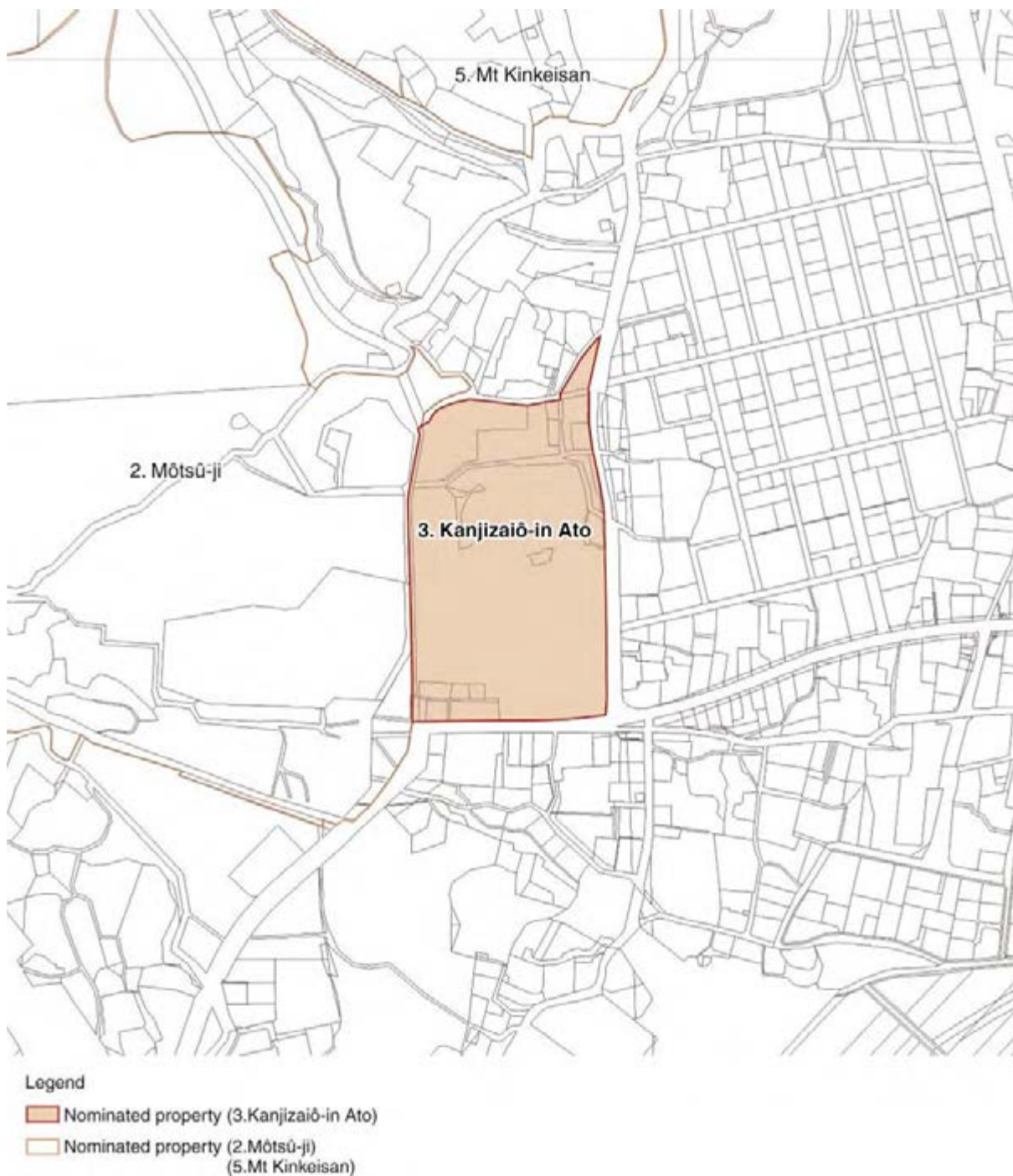


figure 1-11 Cadastral map indicating the extent of Kanjizaiô-in Ato



[4. Muryôkô-in Ato]

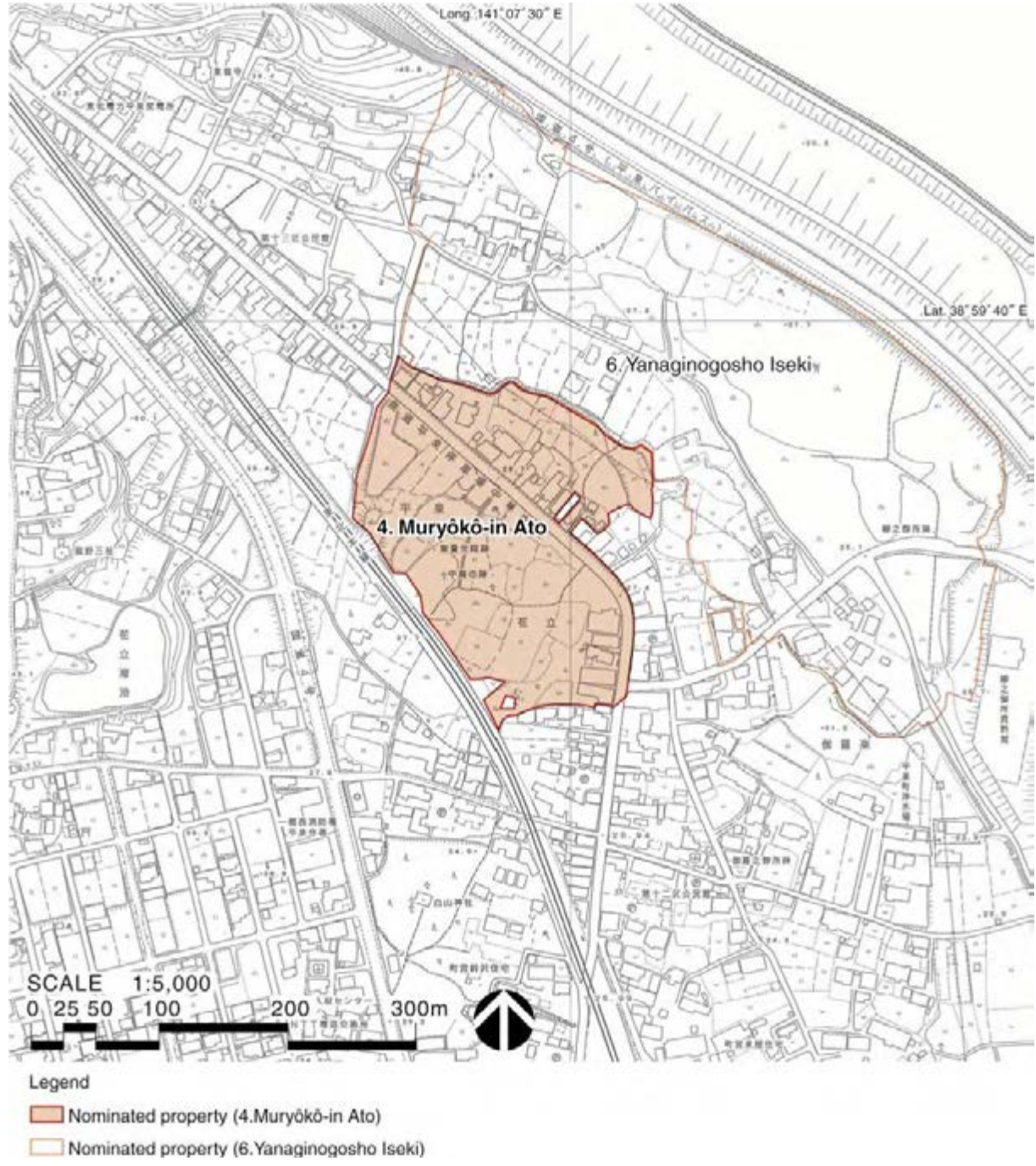


figure 1-12 Topographical map indicating the extent of Muryôkô-in Ato

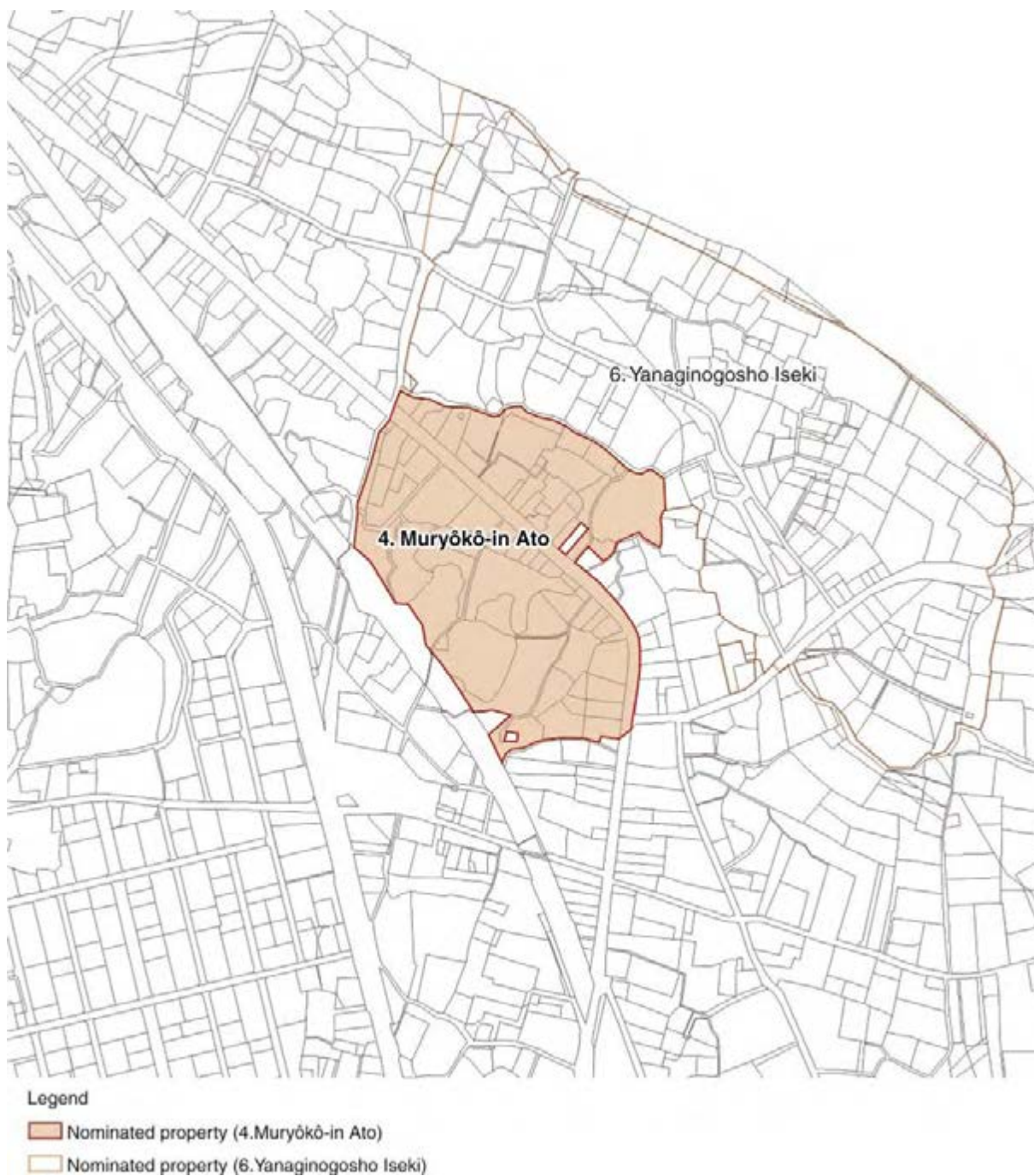


figure 1-13 Cadastral map indicating the extent of Muryōkō-in Ato



[5. Mt Kinkeisan]

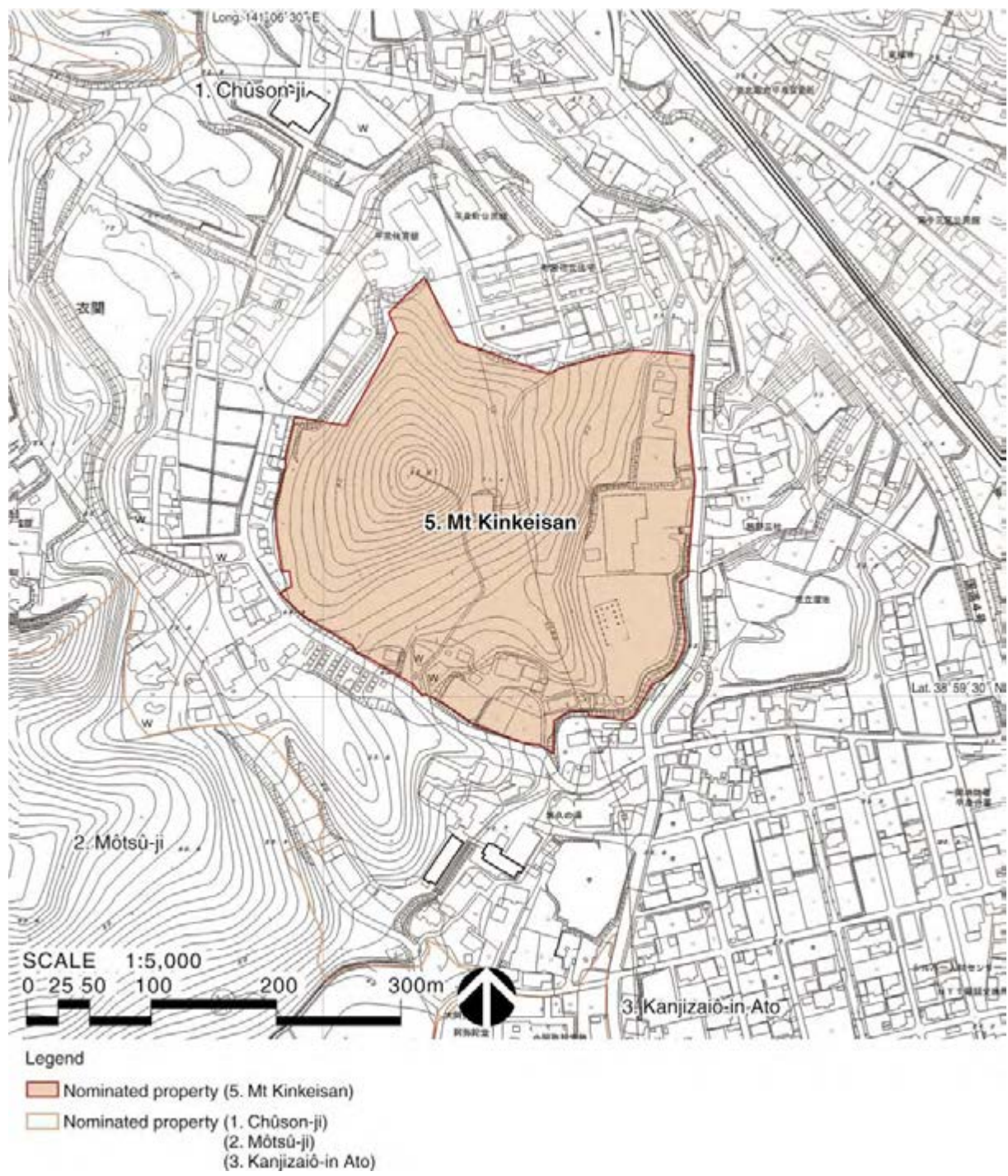


figure 1-14 Topographical map indicating the extent of Mt Kinkeisan

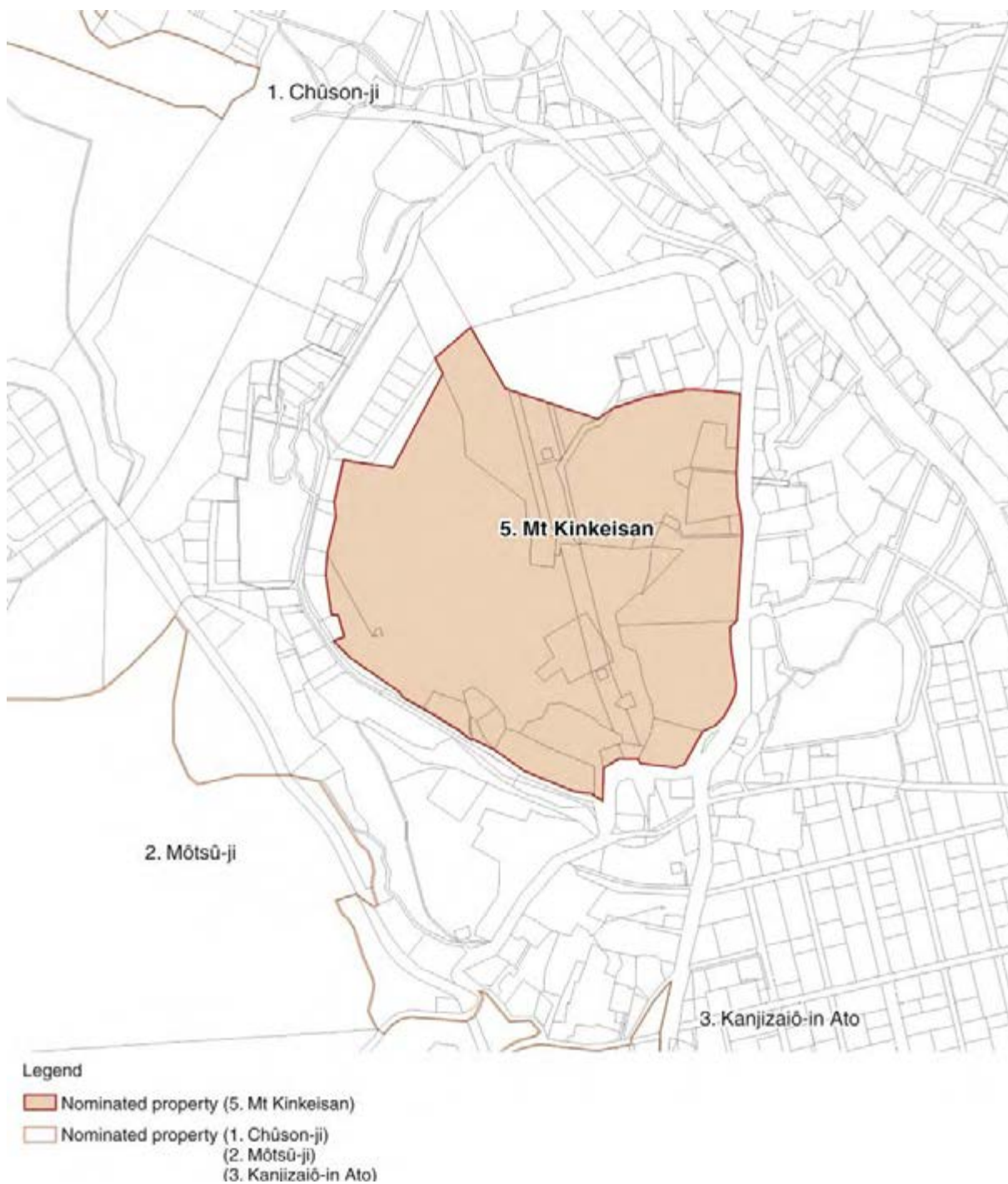


figure 1-15 Cadastral map indicating the extent of Mt Kinkeisan



[6. Yanaginogosho Iseki]

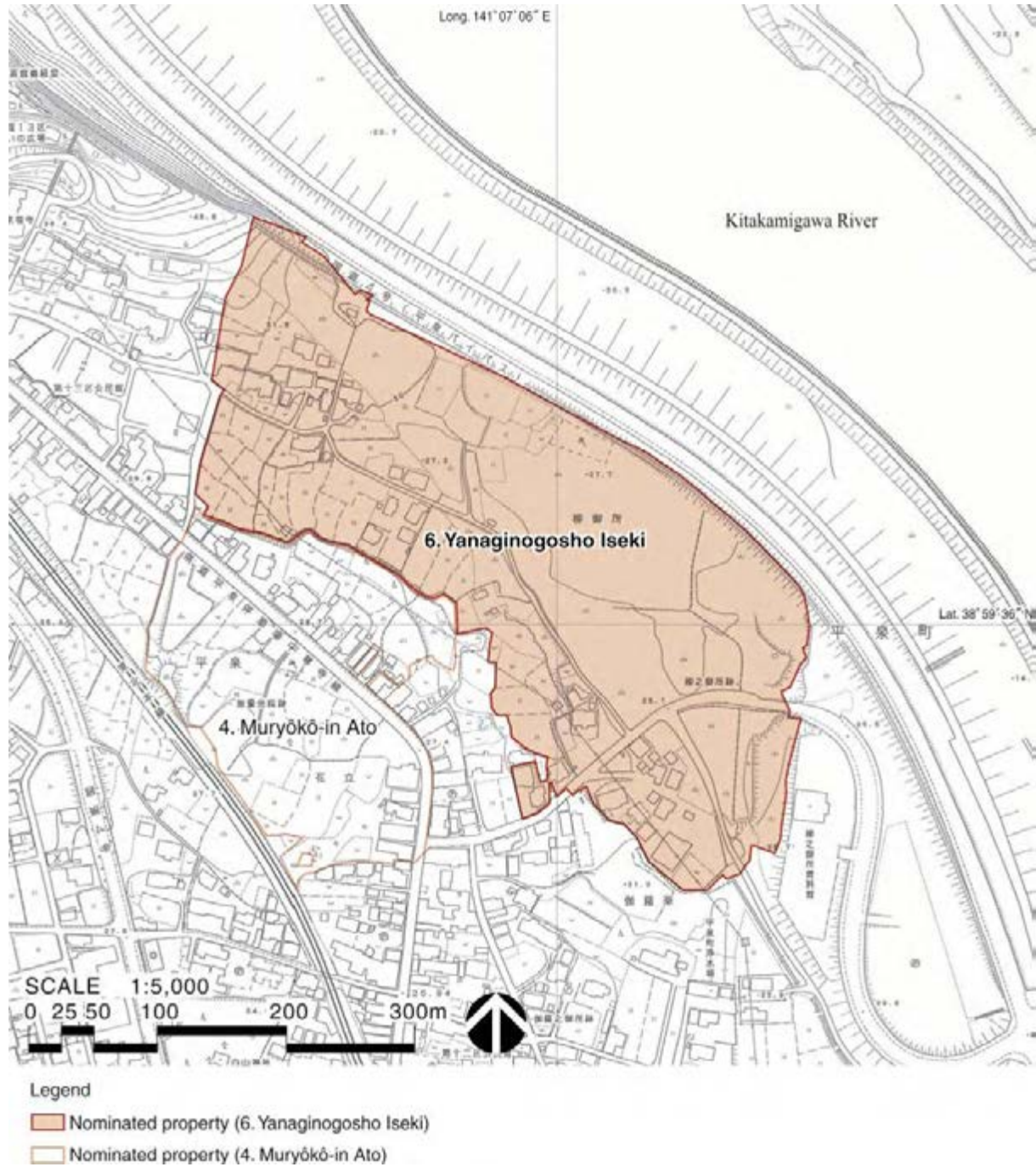


figure 1-16 Topographical map indicating the extent of Yanaginogosho Iseki

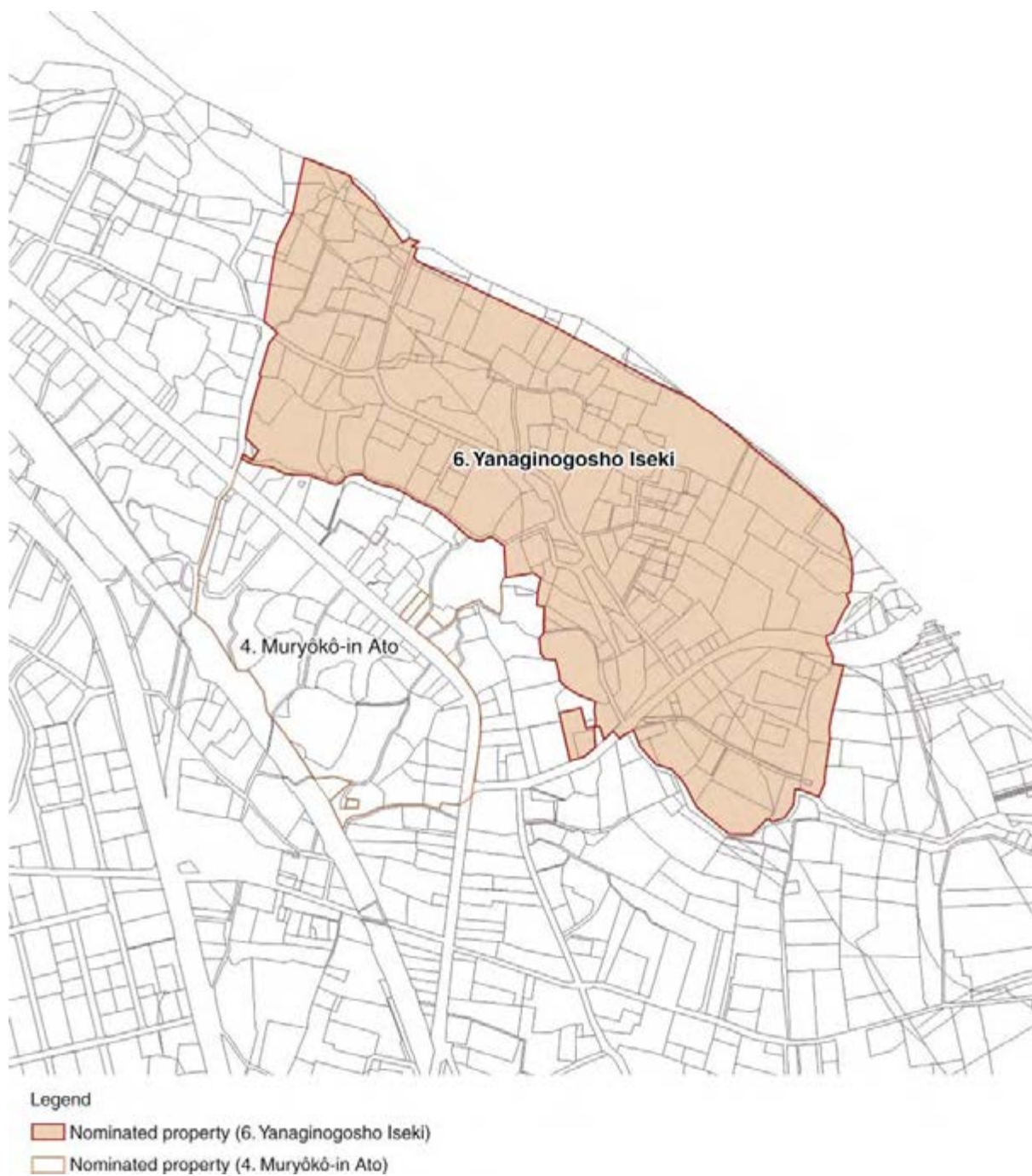


figure 1-17 Cadastral map indicating the extent of Yanaginogosho Iseki



1.f. Area of the Nominated Property and Proposed Buffer Zone

The total area of the nominated serial property (including the area of each of its 6 component parts) and that of the buffer zone are noted below.

Area of nominated property : 187.0 ha
Buffer zone : 5,998.0 ha
Total : 6,185.0 ha

table 1-3 Size of each component part of the nominated serial property and related buffer zone

No.	Component part	Area of component part (ha)	Area of buffer zone (ha)	Total (ha)
1	Chûson-ji	137.2	5,998.0	
2	Môtsû-ji	22.7		
3	Kanjizaiô-in Ato	3.8		
4	Muryôkô-in Ato	4.2		
5	Mt Kinkeisan	8.3		
6	Yanaginogosho Iseki	10.8		
	Total	187.0	5,998.0	6,185.0



Chapter 2

Description



2.a. Description of the Property

(i) Description of the Property as a Whole

1. Overview

Hiraizumi was a political and administrative center established by the Ôshû Fujiwara clan in the 12th century in the northern part of Japan's main island of Honshû, in what was then a borderland between the territories ruled by Japan's central government and the regions farther to the north. Its lively commerce with these regions served as its economic underpinning. This political and administrative center at the same time represented an attempt to create a Buddhist Pure Land on this earth in harmony with the natural environment of the region.

In particular, the buildings, gardens and archaeological sites composing the property of Hiraizumi constitute a rare attempt to manifest a Buddhist Pure Land¹ on this earth. This creation is based on a syncretic Buddhism that had developed its unique character through fusion with indigenous Japanese forms of nature worship (often characterized as "Shintô") and which embodied Buddhist Pure Land thought, especially those associated with faith in Amida's Pure Land of Utmost Bliss. This had arisen concurrently with the *mappô* beliefs (the latter period of the dharma). They were formed not only as a supplication for rebirth in Amida's paradise, but was also grounded in the profound human desire to directly experience something of the majesty of the Buddhist Pure Land on this earth, and thus was established as a point of contact between the Buddhist Pure Land believed to exist somewhere in the remote distance and a portion of the present world graced by beautiful natural topography and features. Moreover, Buddhist Pure Land thought that formed the creative wellspring of the design of these architecture and gardens, and which engendered views of life and death based on a concept of the present world and the world to come, has also been faithfully inherited and preserved by contemporary religious rituals and folk performing arts in the Buddha halls and temple compounds of Hiraizumi.

2. Relationship of the property to the unique characteristics of Japanese Buddhism and Buddhist Pure Land thought

Buddhism, transmitted to Japan from China and Korean Peninsula from the 6th century, had by the 12th century developed a broadly ecumenical and syncretic character, fusing with indigenous Japanese religious beliefs grounded in animism and coming to embrace such diverse elements as the teachings of the Lotus Sutra, the esoteric Buddhist tradition, and Buddhist Pure Land thought.



Buddhist Pure Land thought, brought to Japan as one aspect of Buddhism, was a type of Mahayana Buddhist belief that one could be reborn after death into a Buddhist Pure Land and thence attain buddhahood. These teachings emerged long after the death of the historic Buddha Shakyamuni, as the belief gradually developed that there were a myriad of other Buddhas creating purified realms in which to pursue their practice of the Buddhist way, and thus there were believed to be a myriad of different Pure Lands throughout heaven, earth, and the eight directions.

From the time of its introduction to Japan through the 8th century, Buddhist Pure Land thought posited a myriad of Pure Lands throughout the universe. Its religious practices centered on prayers by the living for the happiness and well-being of the deceased in these realms. But in the 11th and 12th centuries, a belief arose in Japan, based on earlier doctrines developed in China, that the world had entered the age of *mappô*, a period of a fixed number of years after the death of Shakyamuni Buddha in which Buddhist teachings would go into decline, and people would no longer be able to attain enlightenment through their own efforts. It was in this context that the worship of the Pure Land of Amida (Skt. Amitâbha) Buddha, which emphasized prayer and practice focused on the individual's rebirth in the Western Paradise of Amida, spread rapidly throughout Japan from the capital in Kyoto to the hinterlands.

Kiyohira, the first-generation patriarch of the Ôshû Fujiwara clan, built the temple Chûson-ji as the spiritual center at Hiraizumi, the political and administrative center of Ôshû. He set about constructing what he described as "*Chingo-kokka-daigaran-ikku*" (a great temple complex for the pacification and protection of the nation) at what is believed to be the present-day Ôikegaran Ato. The *Chûson-ji Kuyôgammon*, the memorial with which



photo 2-1 *Chûson-ji Kuyôgammon* (part)

©Chûson-ji

¹ **Buddhist Pure Land:** Lands or worlds created by the vows and practice of a Buddha in pursuit of enlightenment, free from the defiling of the material world. The term "Pure Land" is commonly thought to refer specifically to the Pure Land of Utmost Bliss of Amida Buddha, but in East Asian Buddhism, the world of the absolute and eternal enlightenment of the Buddhas, the worlds of the greater and lesser bodhisattvas, and the world of sages and ordinary human beings were conceived as existing as a unity in which all comprised Buddhist Pure Lands. Particularly in the unique form of Buddhism that developed in Japan in the course of the 6th to 12th centuries, it was believed to be possible to achieve a Buddhist Pure Land—the utmost, ideal world of Buddha—on this earth.



Kiyohira dedicated the complex, describes the purpose of its construction as the creation of a Buddhist Pure Land (*jôsetsu*) on this earth in supplication for his own rebirth in the Pure Land of Utmost Bliss of Amida Buddha, as well as that of the spirits of all beings, friend and foe, who lost their lives in the many battles by which control of Japan's northern frontier was wrested from the *Emishi*².

In this way, the intense desire of the members of the Ôshû Fujiwara clan to create a Buddhist ideal world in Japan's northernmost provinces and to be reborn in the Pure Land of Utmost Bliss of Amida Buddha after their own deaths became a powerful motivating force behind the realization, in the form of a complex of temples and gardens embodying a uniquely Japanese approach to spatial composition, of the myriad Buddhist Pure Land believed to exist throughout the universe, which included the Pure Land of Utmost Bliss of Amida Buddha, the Lapis Lazuli Paradise of Yakushi Nyorai, the Healing Buddha (Bhaishajya-guru), and more.

3. Composition and siting of the property

The nominated property comprises 6 component parts: Chûson-ji, Môtsû-ji, Kanjizaiô-in Ato and Muryôkô-in Ato, with their complexes of temples and gardens (and their archaeological sites) giving spatial representation of the Buddhist Pure Land, and Mt Kinkeisan and Yanaginogosho Iseki, which are directly integrated contextually and spatially with the aforementioned complexes of temples and gardens (and their archaeological sites). More

² *Emishi*: The generic term used by the ancient Japanese empire for the indigenous peoples of Japan's northern regions. *Emishi* were regarded as barbarians resistant to the expansion of the empire and its civilizing influences, and thus were the object of military subjugation.





specifically, Mt Kinkeisan possesses major significance for the creation of the gardens of Mōtsū-ji, Kanjizaiō-in Ato and Muryōkō-in Ato are representations of the Buddhist Pure Land, and the Yanaginogosho Iseki is important as the point of origin for the effort of the Ōshū Fujiwara clan to create a Buddhist ideal world in Hiraizumi through the construction of a complex of buildings and gardens directly related to Buddhist Pure Land thought.

This aggregation of component parts is sited within a rich and varied natural environment graced by mountains and rivers, including Mt Tabashineyama and the Kitakamigawa River to the east, a gentle range of low hills to the west, the Ōtagawa River to the south, and the Koromokawa River to the north.

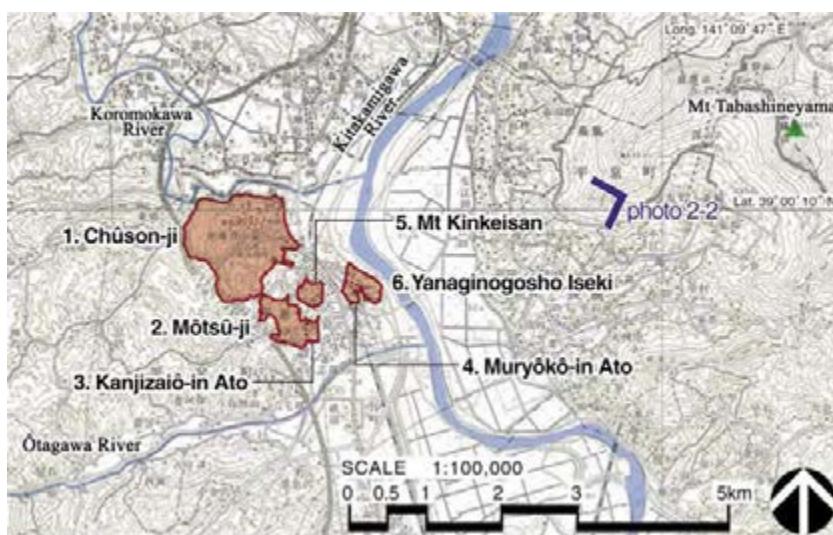


figure 2-1 Map indicating the location of the nominated property



photo 2-2 View of Hiraizumi from the mountainside of Mt Tabashineyama ©Kawashima Printing Company



(ii) Description of Significant Features

1. Chûson-ji

Chûson-ji is a Buddhist temple located in Kanzankyûryô to the north of central Hiraizumi. Fujiwara no Kiyohira, the founder of the Ôshû Fujiwara clan, built Chûson-ji as the central temple representing the Buddhist Pure Land in this world in the first quarter of the 12th century. It was the first thing he did, when he started to construct Hiraizumi as the political and administrative center of the northern realm of Japan.

Fujiwara no Kiyohira went outside Esashi-gun Toyoda no Tachi, which was already under his control, and crossed the Koromokawa River, the southern border of Okuroku-gun³, going further to the south to Kanzankyûryô, where he built Chûson-ji. The written account of the statement known as "*Chûson-ji Kuyôgammon*" which he gave on the occasion of the construction of the "*Chingo-kokka-daigaran-ikku*" in 1126 reflects his strong and profound wish to lead to the Buddhist Pure Land the souls of all of those who had lost their lives in the many battles that were fought in Ôshû district since the time of the war to conquer the "*Emishi*", without making any distinctions about whether those soldiers had been friends or enemies, and also to create in Ôshû the Buddhist Pure Land in reality based on the Lotus Sutra.

In the late 12th century, Chûson-ji had as many as 40 halls and 300 priests' residences (according to the *Azumakagami*⁴), for which many flat plots were created on the slopes of the Kanzankyûryô (a hilly area with peak elevations varying from 30 meters to 150 meters, bordering on the Koromokawa River in the north).

[Refer to Appendix 4.7.a. p86 for supplementary information]



photo 2-3 Distant view of Chûson-ji (Kanzankyûryô) from the north part of Koromokawa River

©Iwate Prefectural Board of Education

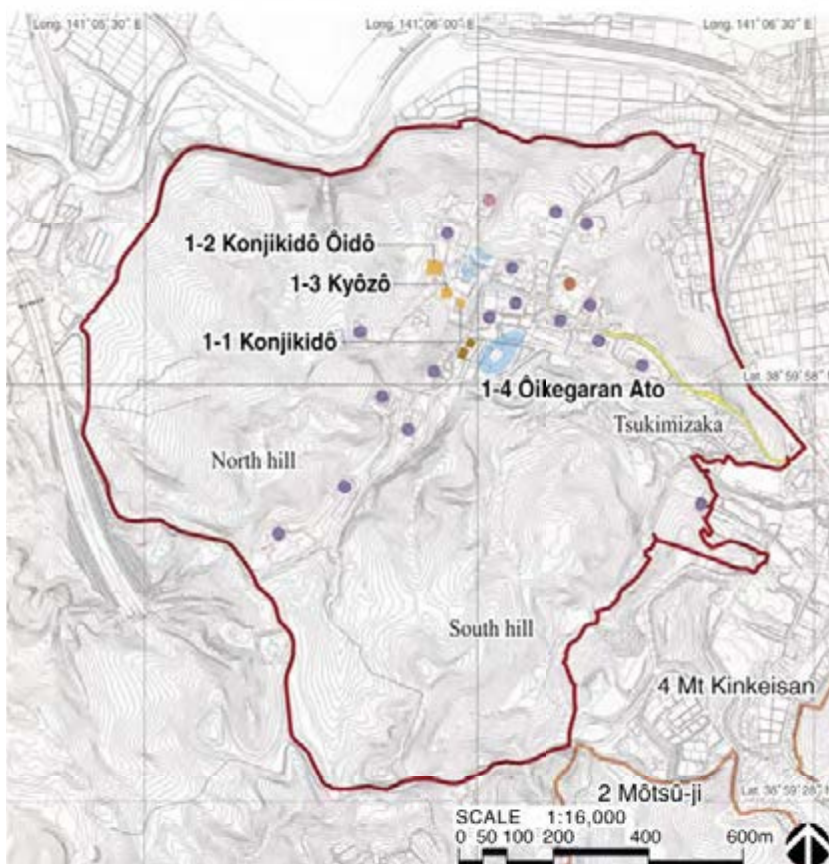
³ **Okuroku-gun**: An administrative county in the Ôshû region in the 11th and 12th centuries, collectively referring to 6 wards of the Kitakamigawa River valley.

⁴ **Azumakagami**: A historical document compiled by the Kamakura Shogunate between the late 13th century and the early 14th century. [Refer to Appendix 4.7. p86-87]



Legend
 ■ Nominated property
 ■ Nominated property (Môtsû-ji) (Mt Kinkeisan)

photo 2-4 Aerial view of Chûson-ji
 ©Kawashima Printing Company



Legend
 ■ Nominated property
 ■ Nominated property (Môtsû-ji) (Mt Kinkeisan)
 ■ Building (archaeological remains)
 ■ Building (Component Parts)
 ■ Frontal approach
 ■ Pond (archaeological remains)
 ● Main temple
 ● Subordinate temples
 ● Shrine

figure 2-2 Map of Chûson-ji



The temple compound is divided in two parts: the north hill, where the compounds of Chûson-ji and the subordinate temples are located, and the south hill, which is covered by mountain forests. In the north hill, a frontal approach lined with cedar trees known as Tsukimizaka (literally, moon-viewing slope) goes up toward the western hilltop along the ridge from the eastern foot. Near the top of the slope, there is flat terrain where a group of buildings including the main hall of the temple exist aboveground. There are also underground archaeological remains of garden ponds such as Ôike (literally, large pond) and Sanjûnoike (literally, triple ponds), together with other building remains.

Most Buddha halls of Chûson-ji were lost in a fire in 1337 with the exception of the Konjikidô, Konjikidô Ôidô and part of the Chûson-ji Kyôzô. In the Early Modern Period, under the auspices of the Lord of the Sendai Domain, the other buildings that still remain today and the temple approaches such as Tsukimizaka were constructed. At present, within the compound of Chûson-ji there exists one main temple, 17 subordinate temples and one shrine, Hakusan-jinja, which shrines the guardian god of the north orientation based on *Hakusan* belief⁵, and where traditional religious activities are steadily conducted.

[Refer to Appendix 4.7.b, p88-89 for activities at Chûson-ji]

Archaeological excavations have been conducted within the temple compound 70 times from 1953 up to now. As a result, different types of archaeological remains, such as those of foundation stones, building



photo 2-5 Ôikegaran Ato ©Kawashima Printing Company
The standing trees at the center represent the location of the pond island.



photo2-6 Tsukimizaka ©Kawashima Printing Company
Main approach of present-day



pillars, moats, garden ponds, paths and wells, have been discovered together with a large number of artifacts. In particular, the archaeological sites of Buddha halls and a pond garden called "Ôikegaran Ato", which is likely to be the "*Chingo-kokka-daigaran-ikku*" (literally, a great temple complex for the pacification and protection of the nation) which is mentioned in "*Chûson-ji Kuyôgammon*" have been discovered.

Within the temple compound, there are 6 buildings that are designated as National Treasures and Important Cultural Properties: Konjikidô [1-1], Konjikidô Ôidô [1-2], and Kyôzô [1-3], which are listed as elements of the component part of the nominated property, as well as two stone pagodas that bear testimony to the 12th century stone culture (Ganjôju-in Hôtô and Shakuson-in Gorintô) and a *no* stage (Hakusan-jinja Nô Butai). In addition, the entire temple compound is designated as a Special Historic Site including the Ôikegaran Ato [1-4].

Furthermore, at the compound of the Chûson-ji, "Kawanishi Nembutsu Kembai"⁶ (literally, prayer-chanting sword dance of Kawanishi) is still performed every year. This traditional dance is based on the legend that in response to a prayer offered by Fujiwara no Kiyohira to guide all the souls which lost lives in the wars in Ôshû toward the Pure Land of Utmost Bliss of Amida Buddha, a monkey materialized and led the souls to the Pure Land of Utmost Bliss of Amida Buddha, dancing a prayer-chanting dance.

[Refer to Appendix 4.1. p38-47 for supplementary information]



photo 2-7 Kawanishi Nembutsu Kembai performed at the compound of Chûson-ji
©Kawashima Printing Company
The traditional dance associated with Buddhist Pure Land thought (in front of the main hall).

⁵ **Hakusan belief:** Mountain worship dating back to the 8th century. Mt Hakusan on the border of Ishikawa Pref., Fukui Pref., and Gifu Pref. is worshipped as a sacred entity. The belief started to spread nationwide in the 10th century.

⁶ **Kawanishi Nembutsu Kembai:** [Refer to Appendix 4.1.b. p42]



1-1. Konjikidô

Description

Konjikidô (Golden Hall), located in the northwest part of the temple compound of Chûson-ji, is a Buddha hall representing the Buddhist Pure Land of Amida Buddha. The year inscribed on the ridge pole (1124) shows that this is the oldest among the small number of existing buildings of this type of Amida hall architecture. This architecture is a mausoleum in which the mummified remains of the four lords of the Ôshû Fujiwara clan (Kiyohira, Motohira, Hidehira and Yasuhira) are enshrined and at the same time played an important role as the source of religious worship in the political and administrative center of Hiraizumi. It is still functioning today as a spiritual center for local people. In this respect, Konjikidô is a monument that is an essential part of the nominated property.

The Konjikidô (Golden Hall) is a 3-bay (approximately 5.48 meters in total) square wooden structure topped with a one-storey pyramidal style roof called *Hôgyôzukuri*, which is tiled alternately with round and flat designed wooden tiles. Not only at the 1-bay square space at the center, but also at the west-south and west-north corners of the 3-bay square space, the images of the Amida triad are enshrined. With the luxury of gold foil decoration and the highest level of decorative techniques and metal-working skills, which are most evident in the *makie* (gold and silver powder and leaf on lacquer) and the *raden* (mother-of-pearl inlay), the Konjikidô is the very best example among the small number of existing 12th century Amida hall structures in Japan, and a true work of genius. The Konjikidô still today retains its original appearance from the 12th century, as was clearly proved by the preservation repair work carried out from 1962 to 1968. This is also verified by the agreement of the existing design and style with descriptions in the *Azumakagami*.

[Refer to Appendix 4.7.a. p86 for supplementary information]



photo 2-8 Konjikidô (front) from east ©Chûson-ji

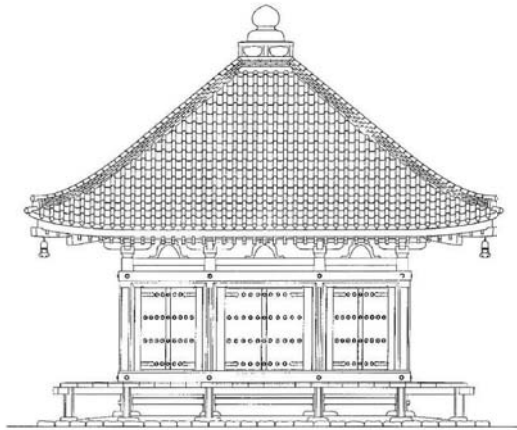


figure 2-3-1 Elevation (front)

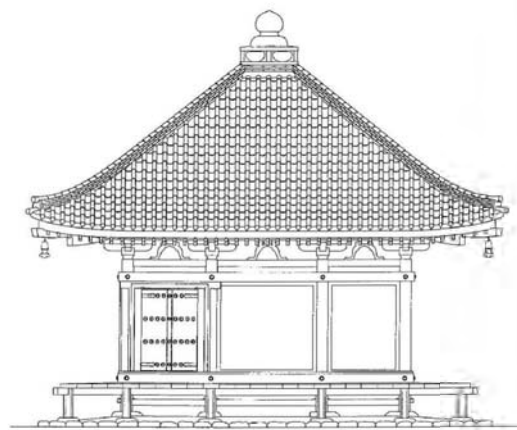


figure 2-3-2 Elevation (side)

8.038(m)

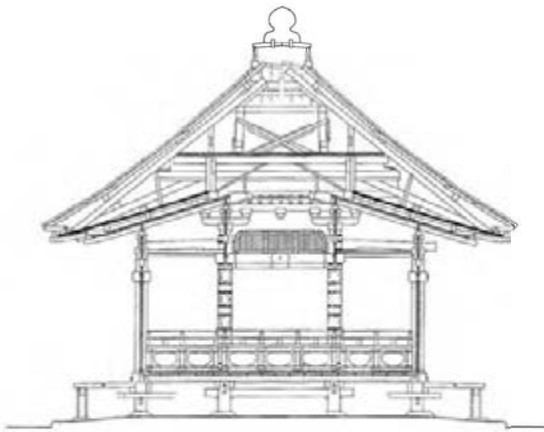


figure 2-3-3 Section (A-A')

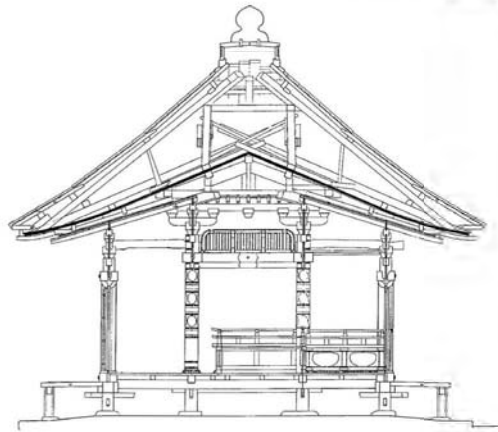


figure 2-3-4 Section (B-B')

8.038(m)

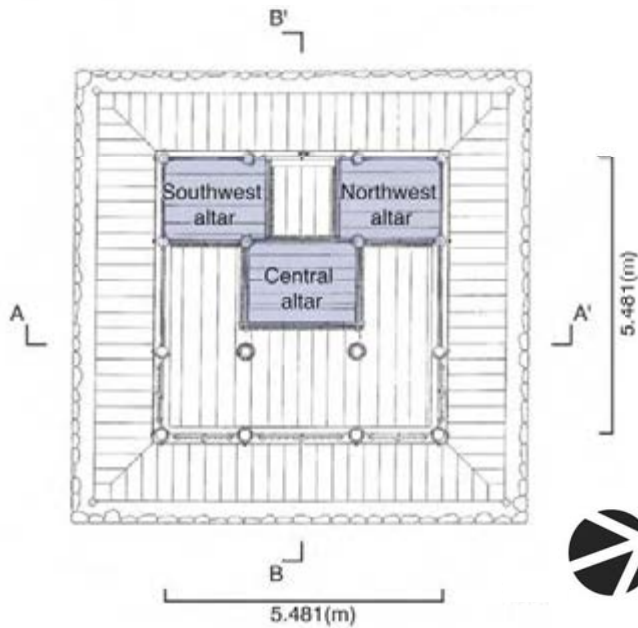


figure 2-3-5 Plan

SCALE 1:150



figure 2-3 Drawings of Konjikidō



All of the structural members are black lacquered and covered with gold leaf, except for the roof. The materials of these parts, such as rosewood (*Pterocarpus indicus*) and Javanese bishopwood (*Bischofia javanica*), and the shells designs of tropical green snails used in the mother-of-pearl inlays show that 12th century Hiraizumi already enjoyed wide-ranging trade in both domestic and international markets. Bracket complexes are decorated with mother-of-pearl inlay in a floral Chinese arabesque design called *hôsôge karakusamon* over lacquer work décor called *ikakeji*; non-penetrating tie beams (*nageshi*) are inlaid with lapis lazuli inlaid at the center.

The 4 interior pillars are decorated with the 48 images of bodhisattvas drawn with *makie* techniques and mother-of-pearl inlay in the *hôsôge karakusamon* pattern. To prevent splitting of the pillars, each pillar is made out of octagonal heartwood with 8 reinforcement plates nailed into it. Inside the hall, there are 3 altar platforms that are decorated with spandrels depicting peacocks and precious flowers called *hôsôge*.

On the altar platforms, Buddha statues designated as National Treasures are enshrined: a seated image of Amida Buddha of the Pure Land of Utmost Bliss in the West in the center, flanked by standing images of Kannon and Seishi bodhisattvas, 6 standing images of the bodhisattva Jizô, and 2 standing images of the Heavenly Kings (*Tennô*).

Inside each of the three altar platforms is enshrined one coffin; the central altar enshrines the mummified body of Fujiwara no Kiyohira, the founder, the left altar (southwest altar) enshrines the mummified body of Fujiwara no Motohira, the 2nd lord, and the right altar (northwest altar) enshrines the mummified body of Fujiwara no Hidehira, the 3rd lord, and the mummified head of Fujiwara no Yasuhira, the 4th lord, respectively. Originally, the coffin of Fujiwara no Kiyohira was enshrined in the central altar of the interior; later the southwest altar and the northwest altar were added to the sides of the outer sanctum, to enshrine the coffins of Motohira and Hidehira. The Konjikiidô, which had originally been constructed as a Buddha hall to enshrine Amida Buddha, became a unique Buddha hall, possessing the style of an Amida hall and at the same time functioning also as a mausoleum. In addition, being decorated to the height of brilliance, the Konjikiidô is a rare Buddha hall representing the Pure Land of Utmost Bliss of Amida Buddha known for infinite light.

[Refer to Appendix 4.1-1. p2-23 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1897, the structure was designated as a Special Protected Building as soon as the Ancient Shrines and Temples Preservation Law was enacted; partial repair work including the grafting of pillars and the repair of the floor edges was carried out.



In 1930 and 1931, repair work including partial dismantling of the structure, the replacement of foundation stones and roof repair was conducted.

In 1950, a survey was carried out on the bodies of the 3 lords of the Ôshû Fujiwara clan (Fujiwara no Kiyohira, Fujiwara no Motohira and Fujiwara no Hidehira) and the head of the 4th lord (Fujiwara no Yasuhira), all of which were enshrined in the altar platform.

In 1951, the structure was designated as a National Treasure under the Law for the Protection of Cultural Properties, enacted in 1950.

From 1962 to 1968, a large-scale restoration project including structural dismantling was carried out on the Konjikidô. As a result of the repair work and scientific investigations, two decorated pillars in the rear of the interior were replaced and chemically treated. These pillars have been preserved inside the new shelter building. During this repair work, a new shelter enclosure made of concrete and equipped with an air-conditioning system was built for the purpose of ensuring the permanent preservation of the Konjikidô; in addition, it was decided that the Chûson-ji Konjikidô would be protected by a glass screen even inside the shelter in order to protect it from humidity, insects and dust.

In addition, from 1989 to 1991, preservation repair work was conducted on the original materials of balustrades etc.

[Refer to Appendix 3.b. p4-5]

[Exterior]



photo 2-9 Eaves ©Chûson-ji



photo 2-10 Front door ©Chûson-ji

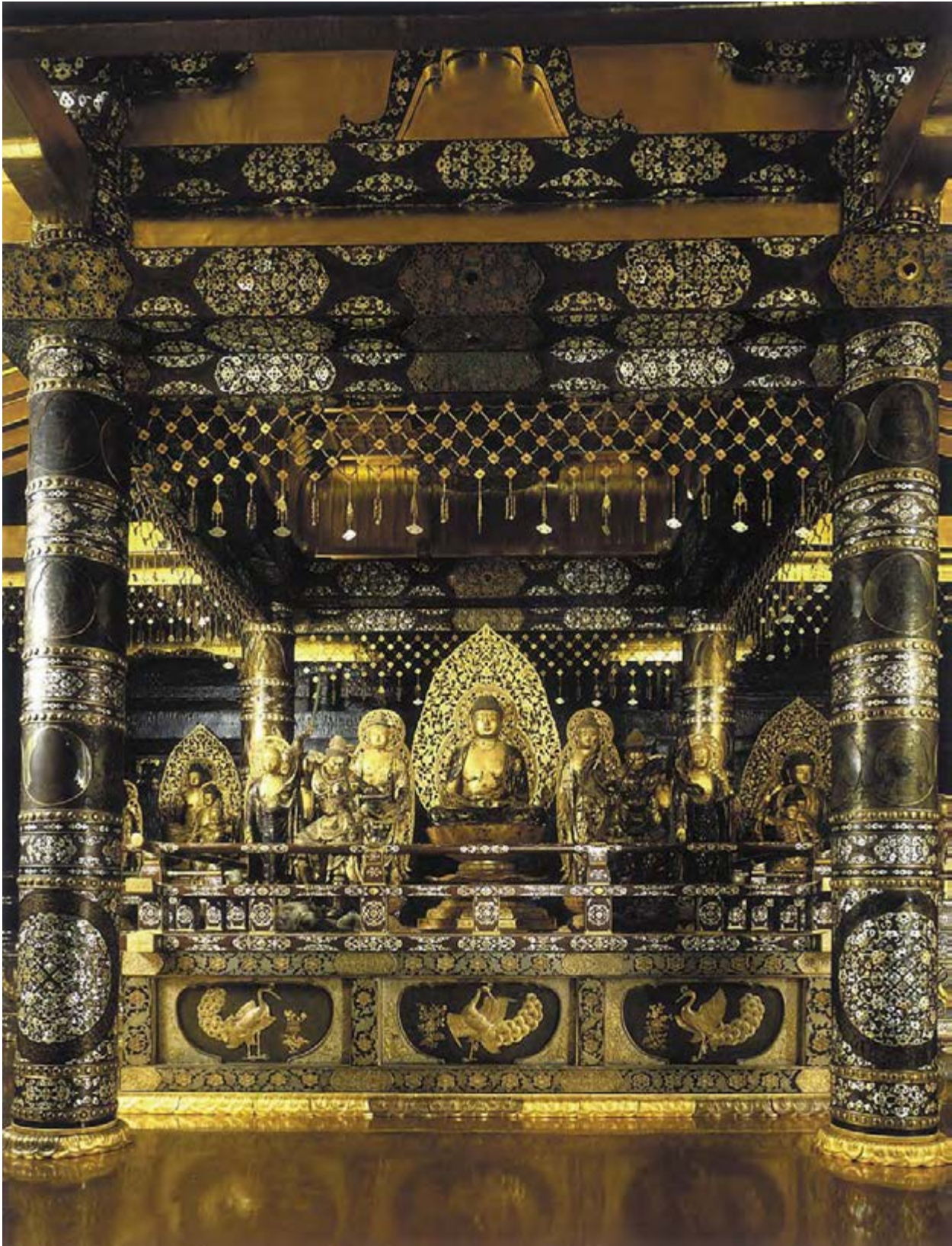


photo 2-11 Interior of Konjikidô (front) ©Chûson-ji

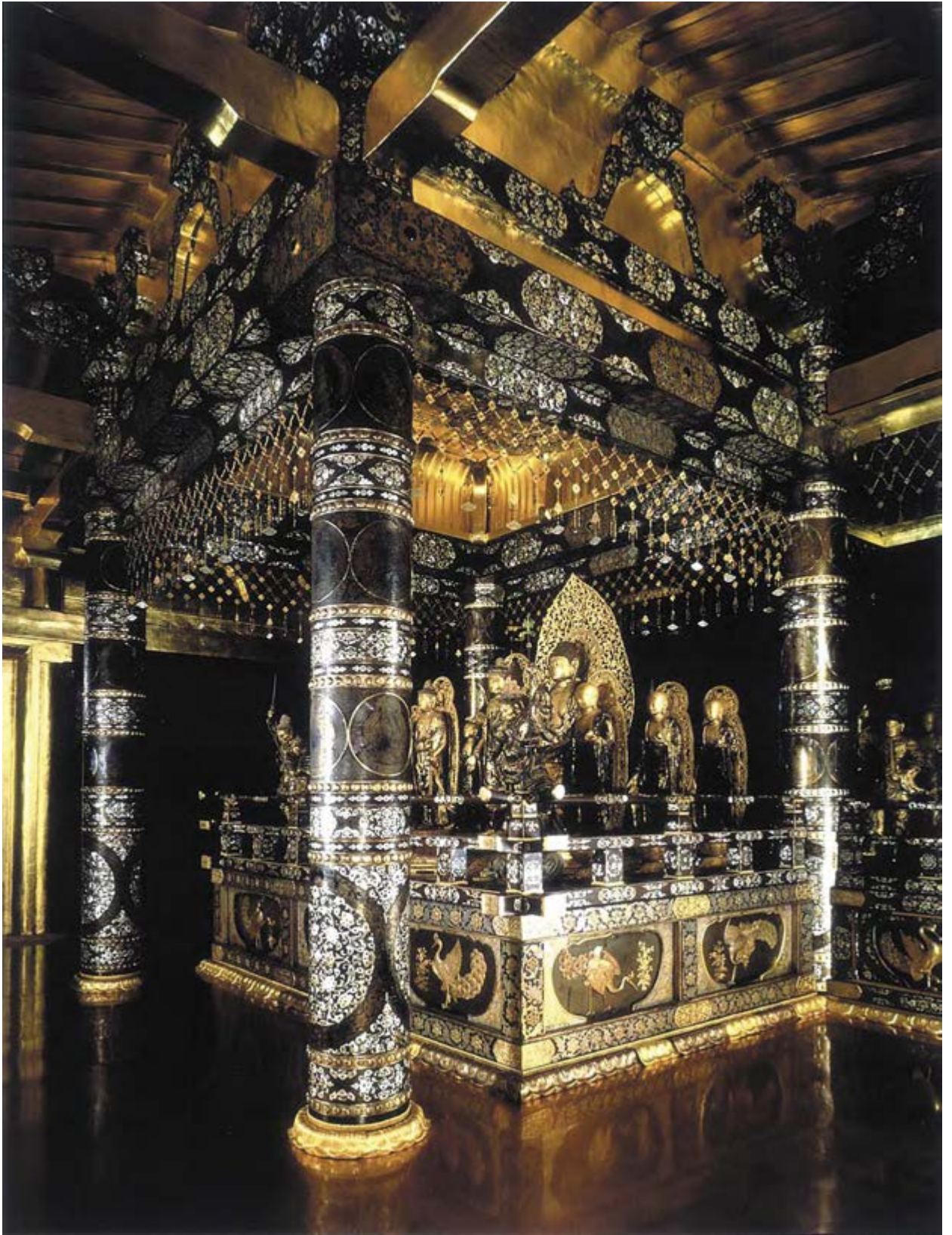


photo 2-12 Interior of Konjikidō (side) ©Chûson-ji



[Interior]



photo 2-13 Pillar (lower part) ©Chûson-ji



photo 2-14 Image of Buddha on the pillar (upper section) (before repair work)

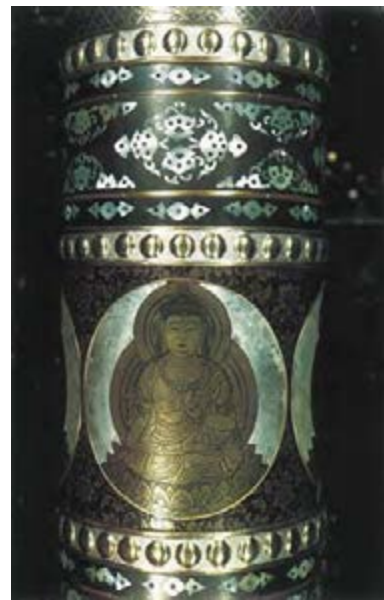


photo 2-15 Image of Buddha on the pillar (middle section) (after repair work)



photo 2-16 Image of Buddha on the pillar (lower section) (after repair work)



photo 2-17 Non-penetrating tie beams ©Chûson-ji



photo 2-18 Peacock design of central altar platform ©Chûson-ji

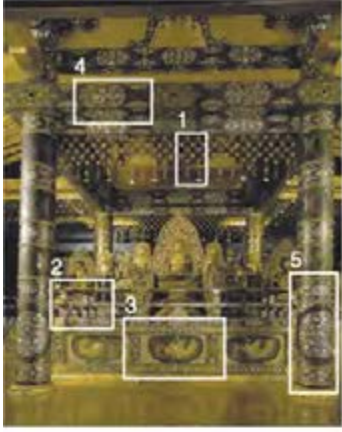


figure 2-4 Fretwork pendant of gold-foiled copper

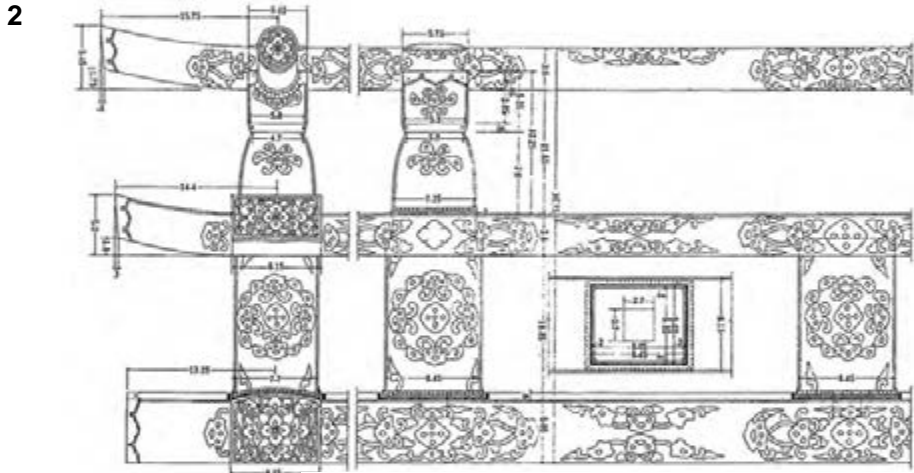


figure 2-5 Decoration on balustrade of altar platform



figure 2-6 Peacock design of central altar platform



平泉

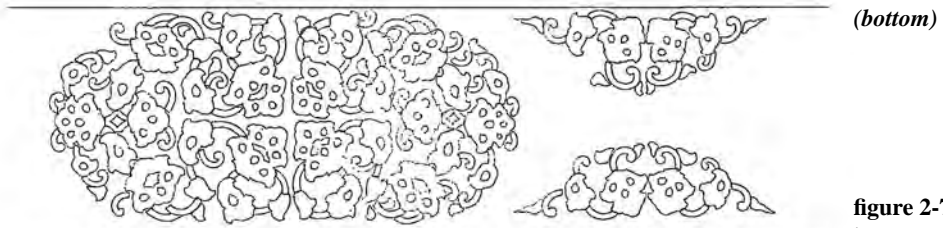
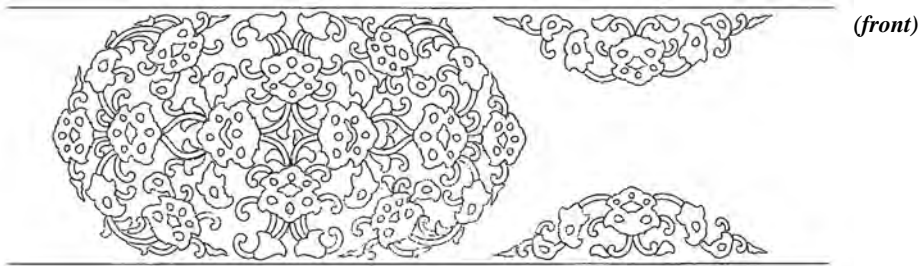


figure 2-7 Decoration pattern of beam

4

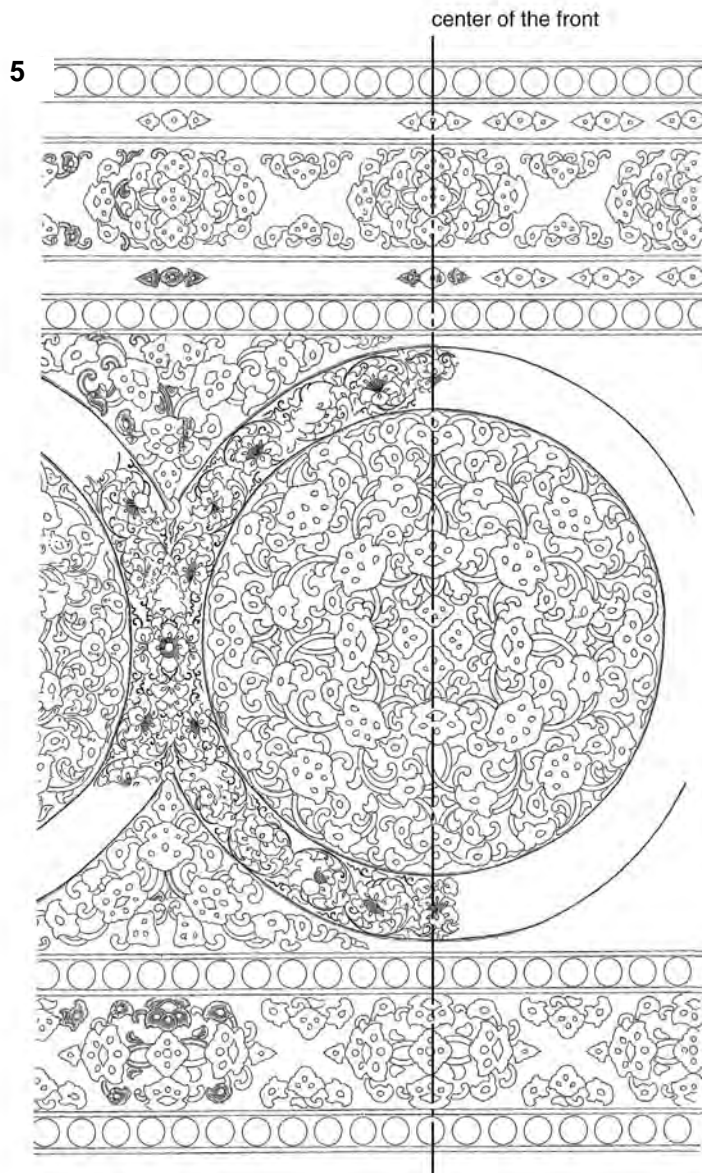


figure 2-8 Decoration pattern of pillar (lower part)



photo 2-19 Buddha images on the central altar (the central image is that of Amida Buddha) ©Chûson-ji



photo 2-20 Buddha images on the northwest altar (the central image is that of Amida Buddha)

©Chûson-ji

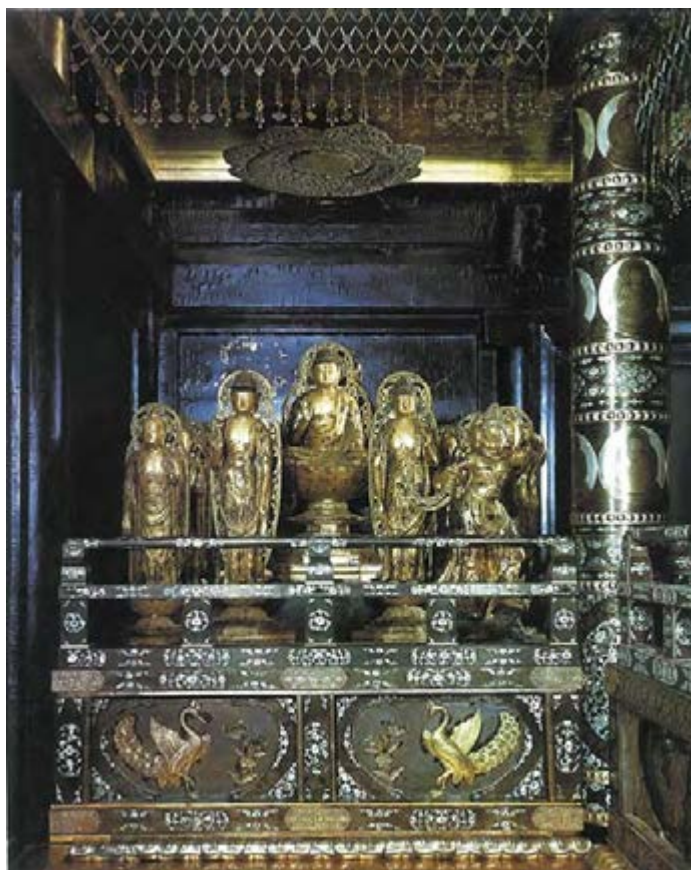


photo 2-21 Buddha images on the southwest altar (the central image is that of Amida Buddha)

©Chûson-ji



1-2. Konjikidô Ôidô

Description

Konjikidô Ôidô, located in the north-western quarters of the Chûson-ji temple compound, is a wooden structure that had sheltered the Konjikidô long before the current concrete sheath structure was constructed. It was constructed by the Kamakura Shogunate in 1288, one hundred years after the Ôshû Fujiwara clan perished. Because this building is an integral part of Konjikidô, which represents the Buddhist Pure Land of Amida Buddha, it is a monument that is an essential part of the nominated property.

Based upon its architectural style, the existing structure is considered to have been reconstructed around the 15th century. It is a unique 5-bay square structure, with a pyramidal style roof of copper shingles and an open frontage, constructed with no interior pillars, structurally supported only by the perimeter pillars.

Because a sheath structure that covers a building for protection is exposed to damage and therefore needs to be repaired and refurbished repeatedly, it is not usual that original and older sheath structures remain. The Konjikidô Ôidô is considered to be the oldest extant sheath structure and a precious surviving early example that bears testimony one of the traditional methods of protecting important and fragile wooden buildings and/or stone structures from wind and snow.

[Refer to Appendix 4.1-2. p24-29 for supplementary information]



photo 2-22 Konjikidô Ôidô from northeast ©Kawashima Printing Company



History of Legal Protection, Repair and Promotion

Since its reconstruction around the 15th century, the wooden shelter structure had protected the Konjikidô from wind, rain and snow for a long period of time, undergoing repair work many times (mainly roof repair) until the new concrete shelter was built.

In 1876 and 1877, partial repair work (roof re-thatching, repair of the floor and the floor perimeter) was conducted. In 1890, roof repair was undertaken replacing thatched roofs with tiled roof; in 1894, partial repair work was done for the roof including its truss. In 1897, roof repair work was undertaken again in order to replace the roof tiles with copper shingles; the roofing material was again changed back to ordinary roof tiles in 1916.

In 1917, the structure was designated as a Special Protected Building under the Ancient Shrines and Temples Preservation Law.

In 1930 and 1931, large-scale repair work with dismantling was carried out.

In 1950, the structure was designated as an Important Cultural Property under the Law for the Protection of Cultural Properties; the roof tiles were once again replaced with copper shingles for better resistance to severe weather conditions such as snowfall.

In the preservation repair work for the Konjikidô that started in 1963, repair work which concerned dismantling of the structure was carried out on the Ôidô; because concerns were raised that the deteriorated wooden frame was no longer adequate for the function of protecting the Konjikidô from the risk of fallen trees. A new shelter made of concrete was constructed aiming to preserve both Konjikidô and Konjikidô Ôidô, and the old shelter was relocated to its present position, approximately 90 meters away to the northwest.

In 2009, the roof repair was carried out, including the replacement of all the copper shingles and the sheathing repair.

[Refer to Appendix 3.b. p4-5]

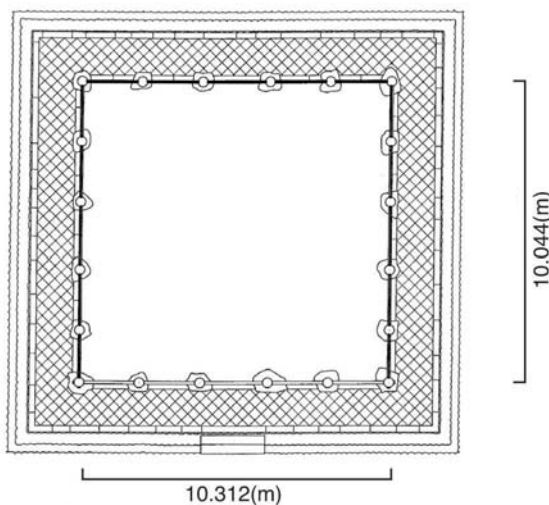


figure 2-9-1 Plan

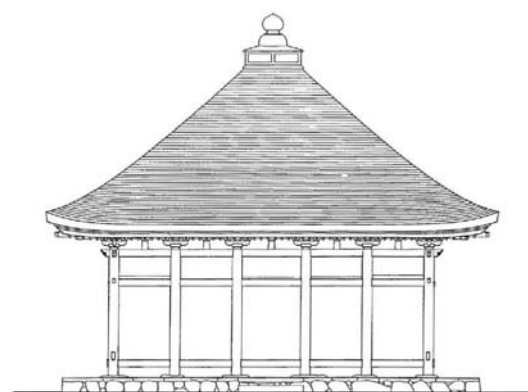


figure 2-9-2 Elevation (front)



figure 2-9 Drawings of Konjikidô Ôidô



1-3. Kyôzô

Description

Kyôzô, located in the northwest part of the temple compound of Chûson-ji, is a wooden building in which National Treasure sutras such as *Konshi-kinginji-kôsho-issaikyô* (the Buddhist canon written alternately in gold and silver on indigo-color paper) and *Konshi-kinji-issaikyô* (the Buddhist canon written in gold on indigo-color paper) were enshrined. Because it is a storage facility for the Buddhist doctrine preaching on Buddhist Pure Land, it is a monument that is an essential part of the nominated property.

According to the temple record, the existing sutra repository is a 14th century reconstruction built re-using the structural members of the lower storey of the original 2-storey sutra repository, known from the ridge tag to have been built in 1122.

The present sutra repository is a 7.72 meters by 7.72 meters square structure with a pyramidal roof of copper shingles and a 1-bay front eave. Inside the building, three walls are fitted with 7-step shelves for the storage of sutras.

[Refer to Appendix 4.1-3. p30-34 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1893, roof re-thatching repair work was done in which the thatched roof was replaced by a tiled roof.

In 1908, the building was designated as a Special Protected Building under the Ancient Shrines and Temples Preservation Law.



photo 2-23 Kyôzô from east ©Kawashima Printing Company



In 1930, repair work for the maintenance of the existing conditions was carried out.

In 1950, the roof tiles were changed to copper shingles and the rafter sheathing boards were repaired as part of the repair work.

In 1962, the building was designated as an Important Cultural Property under the Law for the Protection of Cultural Properties.



figure 2-10-1 Elevation (front)

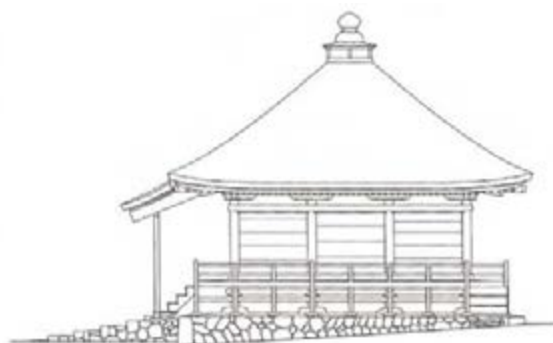


figure 2-10-2 Elevation (side)

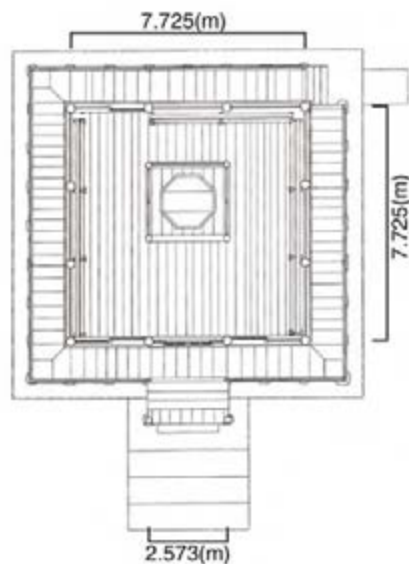


figure 2-10-3 Plan

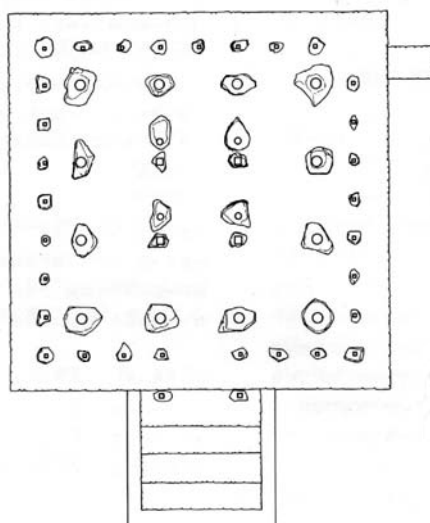


figure 2-10-4 Plan of foundation and foundation stones

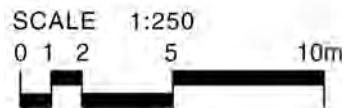


figure 2-10 Drawings of Kyôzô



In 1978, repair work involving complete dismantling of the structure was carried out.

In 2008, the roof repair, including the replacement of all the copper shingles and the sheathing repair, was conducted as well as the repair of the cobblestones on the face of the foundation platform.

[Refer to Appendix 3.b. p4-5]



photo 2-24 Inside of Kyôzô in 1952 (before restoration) ©Chûson-ji



photo 2-25 (upper) Sutra scrolls in the sutra case

©Chûson-ji

photo 2-26 (right) Konshi-kinginji-kôsho-issaikyô

©Chûson-ji

The sutra is written alternately in gold and silver line by line.



The sutra scrolls stored in Kyôzô (the sutra repository of Chûson-ji) are collectively called Chûson-ji sutras. Konshi-kinginji-Kôsho-issaikyô is one of them and was completed by the founder of the Ôshû Fujiwara clan, Kiyohira. On the frontispiece of the scroll is an iconographical drawing depicting the meaning of the sutra etc.

[Refer to Appendix 4.1. p43 for supplementary information]



1-4. Ôikegaran Ato

Description

In an area where "*Chingo-kokka-daigaran-ikku*" (literally, a great temple complex for the pacification and protection of the nation) in the "*Chûson-ji Kuyôgammon*" is considered to have been constructed in the early 12th century, there remains a landform that shows a trace of a pond called "Ôike Ato." As a result of past archaeological excavations, it has been found that there were Buddha halls to the west and a pond garden, decorated with stones, on the lowland to the east. In particular, the "Ôike Ato", an irregularly-shaped oval measuring approximately 120 meters by approximately 70 meters, is an archaeological site of a Pure Land garden⁷ with an island at the center and a Buddha hall in the western quarters. Ôikegaran Ato is considered to be the archaeological site of a Pure Land garden that was built with the intention of representing the Buddhist Pure Land in this world by Kiyohira, who wished to guide all the souls of those who lost their lives in many wars in Ôshû to the Buddhist Pure Land without distinction between friends and enemies and also wished for his own rebirth in the Pure Land. As such, this is a site consisting

[Refer to Appendix 4.1-4. p35-37 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1979, the entire compound of the Chûson-ji temple was designated as a Historic Site under the Law for the Protection of Cultural Properties. At the same time, it was designated as a Special Historic Site.

In 2005, as a result of the archaeological excavations that had been conducted 13 times since 1962, the basic plan for the presentation of the Ôikegaran Ato in the Special Historic Site, "Chûson-ji Keidai", was prepared. Further detailed archaeological excavation is to be continued and the restoration and presentation of the pond garden is to be implemented based on the results of the excavations.

[Refer to Appendix 3.b. p4-5]



photo 2-27 Ôikegaran Ato from south

©Kawashima Printing Company

⁷ **Pure Land garden:** Artistic work that represents an ideal world in a temple compound as a spatial representation of one of the Pure Lands; Realms of Buddhas, who follow paths of Buddhism in the 10 worlds, including the Pure Land of Utmost Bliss of Amida Buddha. [Refer to p135-136 of this nomination dossier and Appendix 5]



Legend

- Presumptive pond shoreline (1st phase)
- Presumptive pond shoreline (2nd phase)
- Island
- Building - Buddha hall (archaeological remains)



photo 2-28
Aerial view of Ôikegaran Ato
©Kawashima Printing Company

Legend

- Presumptive pond shoreline (1st phase)
- Presumptive pond shoreline (2nd phase)
- Island
- Building - Buddha hall (archaeological remains)
- Building - Buddha hall
- Building - Subordinate temple
- Extent of archaeological excavation

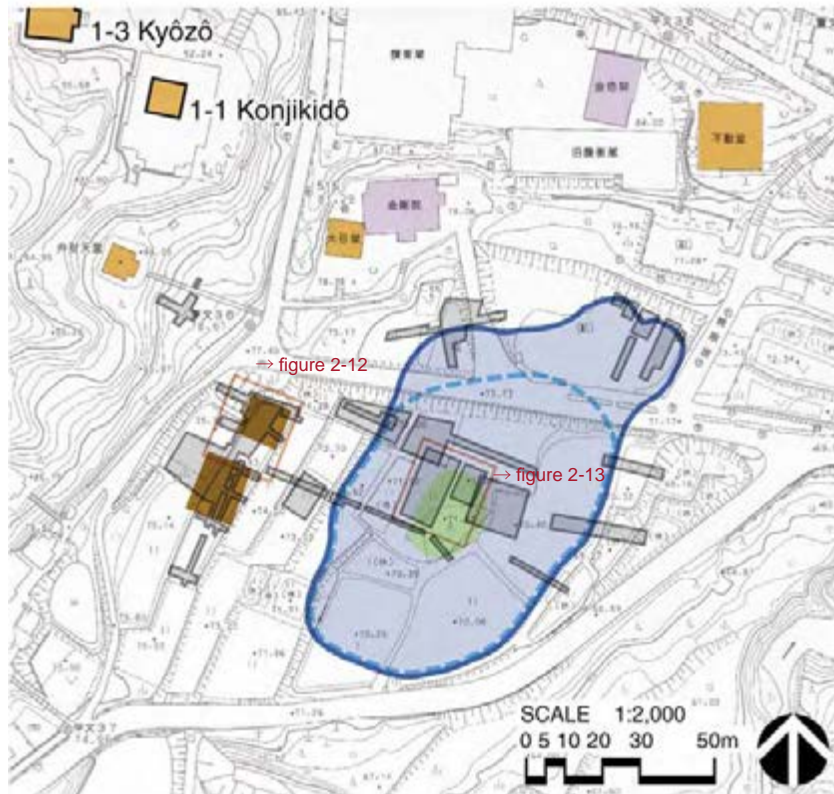


figure 2-11 Map of Ôikegaran Ato

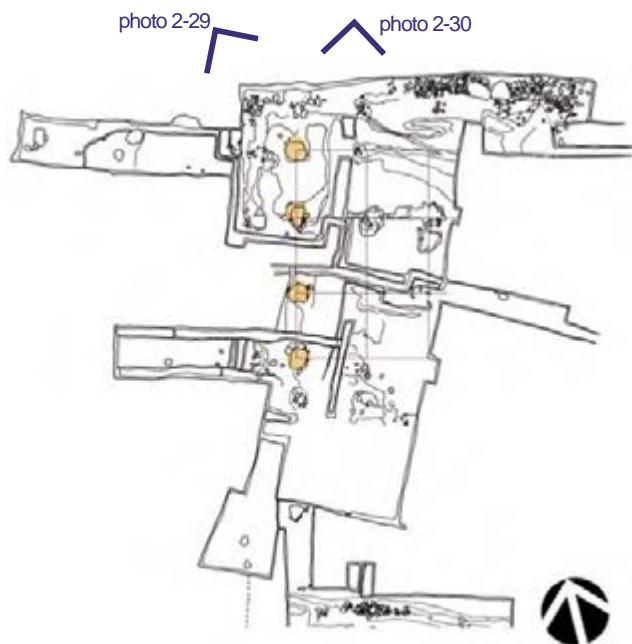


figure 2-12 Plan of archaeological remains of the Buddha hall



photo 2-29 Foundation stones before the archaeological excavation



photo 2-30 Archaeological remains of the Buddha hall

photo 2-31

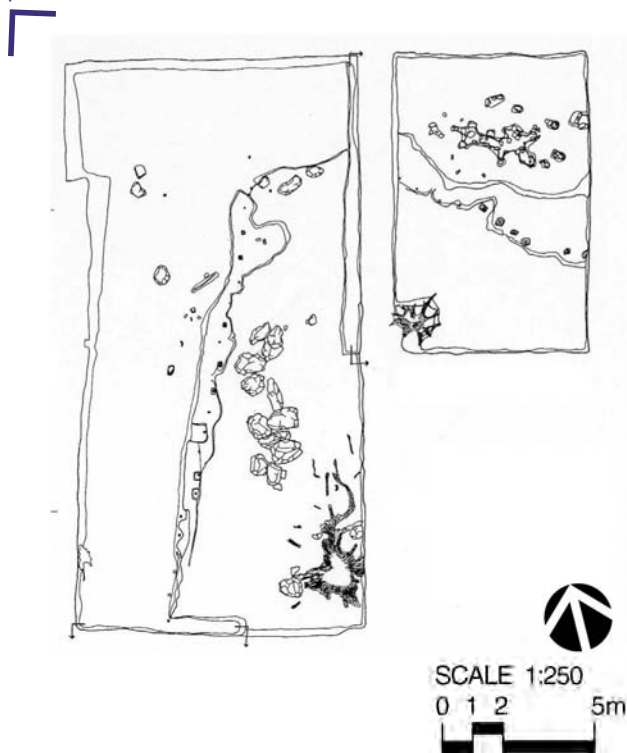


figure 2-13 Plan of archaeological remains of the central island of the pond



photo 2-31 Excavated central island of the pond



2. Môtsû-ji

Môtsû-ji is a temple located in the southern part of central Hiraizumi constructed in the mid-12th century by Fujiwara no Motohira, the 2nd lord of the Ôshû Fujiwara clan. It is highly probable that this temple was built on the model of the Hosshô-ji temple⁸ at Shirakawa in the eastern suburbs of Kyoto, a temple which had been constructed as the imperial family temple. Because the eastern end of the land divisions of Môtsû-ji, corresponds to the axis extending from the peak of Mt Kinkeisan toward the south, the design of Môtsû-ji was closely linked to the location of Mt Kinkeisan.

[Refer to Appendix 4.7.a. p86-87 for supplementary information]

In the late 12th century, Môtsû-ji had as many as 40 Buddha halls and 500 residential quarters for priests, according to the *Azumakagami*. The major temple complex of Môtsû-ji consists of Enryû-ji, which was built by Fujiwara no Motohira (2nd lord), and Kashô-ji, which was built by Fujiwara no Hidehira (3rd lord), and others. Enryû-ji, which was recognized in the *Azumakagami* for the high degree of splendor unmatched elsewhere in Japan, was built with a hill in the background which included Mt Tôyama (121 meters in height) located to the north; inside the Buddha hall, an image of the Healing Buddha, completed by a sculptor of the Heian-kyô (old Kyoto), was enshrined as the principal deity. From both sides of the main hall, corridors extend to the east and the west, and then turn to the south; at the southern ends of the corridors, the Kyôrô (sutra repository) and the Shôrô (belfry) respectively were constructed. To the south of these Buddha halls, there was a large pond



photo 2-32 View of Môtsû-ji from southeast

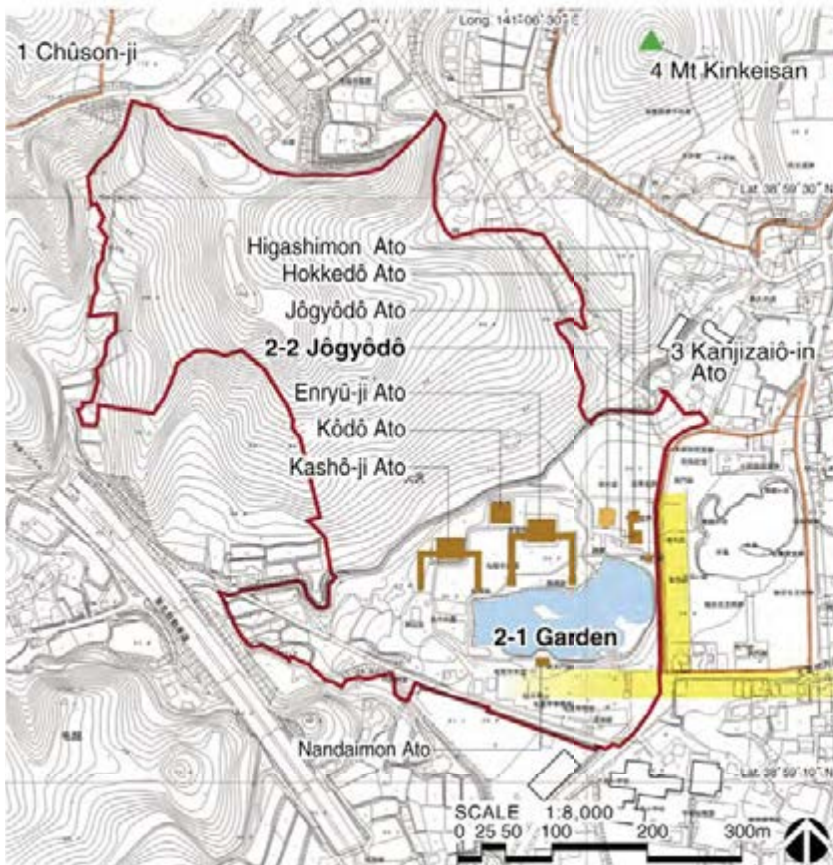
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⁸ **Hosshô-ji:** A temple built by the Emperor Shirakawa (1053-1129) in the eastern suburbs of Kyoto for his own prayer-giving. In 1077, the main buildings, including the main hall were built. The temple was destroyed in a war in the late 15th century. [Refer to p122-123, 137-138 of this nomination dossier]



Legend
 ■ Nominated property
 ■ Nominated property (Chūson-ji) (Kanjizaiō-in Ato) (Mt Kinkeisan)

photo2-33
 Aerial view of Mōtsū-ji
 ©Kawashima Printing Company



Legend
 ■ Nominated property
 ■ Nominated property (Chūson-ji) (Kanjizaiō-in Ato) (Mt Kinkeisan)
 ■ Building (archaeological remains)
 ■ Building
 ■ Pond
 ▲ Top of the sacred mountain
 ■ Street and Square

figure 2-14 Map of Mōtsū-ji

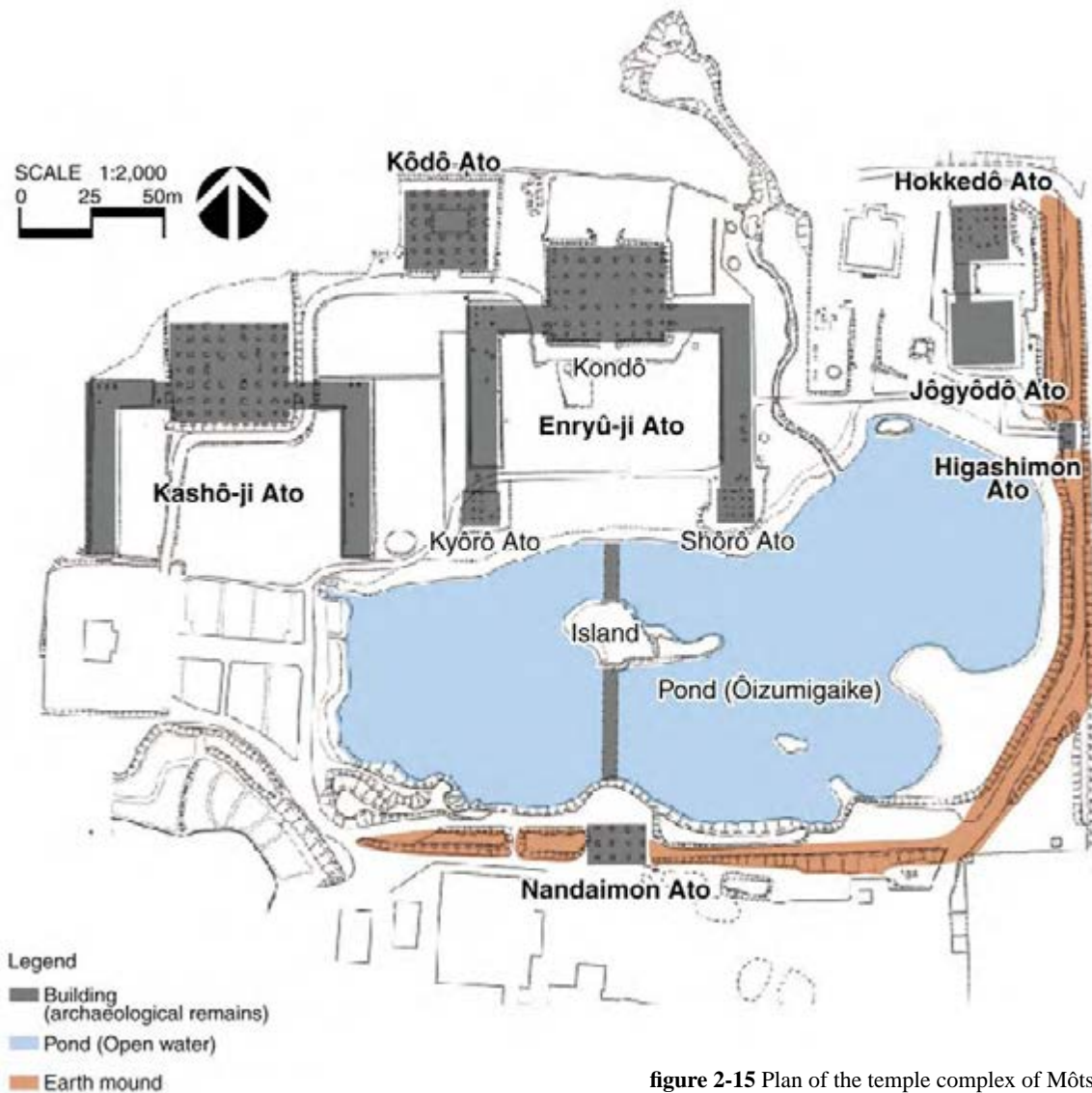


figure 2-15 Plan of the temple complex of Mōtsū-ji

garden, forming a "Pure Land garden" that represented the Buddhist Pure Land mainly representing the Healing Buddha in unity with the surroundings of the Buddha hall.

To the west of Enryū-ji stood, Kashō-ji, with the Kōdō at the rear, and the Jōgyōdō and the Hokkedō to the east; to the south of Enryū-ji was the Nandaimon gate facing onto the main street.

In 1226, the main hall of the Enryū-ji was burnt down in a fire; in 1573, the Nandaimon gate was also lost to fire. In addition, the Jōgyōdō and the Hokkedō burned in 1597.

From the 17th century to the mid-19th century, the temple compound was protected with the support from the lord of the Sendai Domain. In 1732, the existing Jōgyōdō was constructed.

Still today, religious rituals are performed actively, including

[Refer to Appendix 3.b. p4-5 for supplementary information]

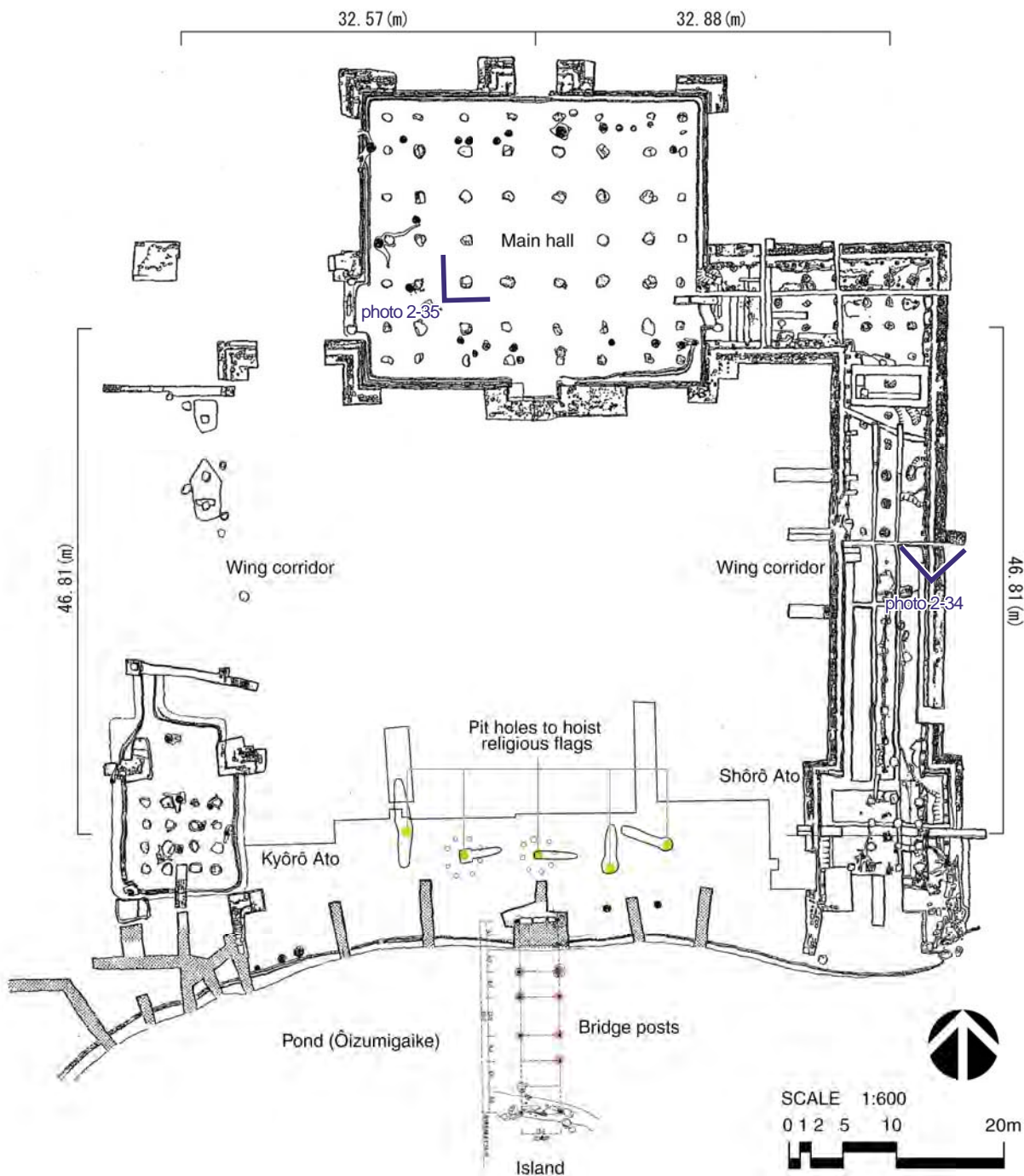


figure 2-16 Plan of archaeological remains of Enryū-ji

photo 2-34 (left)
Ditch for rain fall in the archaeological remains of the eastern wing corridor

photo 2-35 (right)
Foundation stones of the main hall of Enryū-ji

©Kawashima Printing Company



[Refer to Appendix 4.7.b. p89-90 for activities at Môtô-jî]

"Jôgyôzammai"⁹ and "Môtô-jî no Ennen" – a ritual designated as an Important Intangible Cultural Property. These are performed in January every year at the Jôgyôdô within the temple compound.

Archaeological excavations were conducted for Enryû-jî in 1930, for major buildings and gardens from 1955 to 1958, and for the "Ôizumigaïke" Pond of the garden from 1980 to 1990. As a result, foundation stones and the foundations of Enryû-jî, Kashô-jî, the Kôdô, the Jôgyôdô, and the Hokkedô have been discovered. In addition, archaeological excavations have been conducted on earth mounds and gates.

In the archaeological excavations of the "Ôizumigaïke" Pond, findings include a garden stream called *yarimizu* on the northeast shore as well as evidence of a drainage system at the pond end, on the southwest shore. In addition, a group of pit holes in front of the main hall on the north shore of the garden pond, likely used to hoist religious flags, have been discovered. Further, between the compound of Môtô-jî and that of Kanjizai-în (adjacent to it), archaeological remains of a large corridor-style, stone-paved square extending north-south and oxcart storages have been found as well.

The temple compound of Môtô-jî includes a garden designated as a Special Place of Scenic Beauty and a building, the Jôgyôdô, a constituent element of both a Special Historic Site and a Special Place of Scenic Beauty.



photo 2-36 Jôgyôzammai
The religious event associated with Buddhist Pure Land thought (at Jôgyôdô)

©Kawashima Printing Company

⁹ **Jôgyôzammai:** A religious practice that continues for 90 days in one season. Buddhist priests walk around an image of Amida Buddha, chanting prayers and inwardly visualizing the image of Amida Buddha. It is conducted in a Buddha hall called a "Jôgyôdô". [Refer to Appendix 4.2-2.b. p65-66]



2-1. Garden (Mōtsū-ji Teien)

Description

Being a singular designed space including "Ôizumigaïke" pond located in front of the main hall of Mōtsū-ji, representing the Buddhist Pure Land mainly associated with the Buddha Bhaisajya-guru (Healing Buddha), and dominated by the "Ôizumigaïke" pond at its center, it is a site that is an essential part of the nominated property.

As a result of archaeological excavations conducted from 1980 to 1990, it was found that "Ôizumigaïke" measures approximately 190 meters east-west and approximately 60 meters north-south and contains a variety of elements such as cove beach (*suhama*), a cape (*dejima*), large

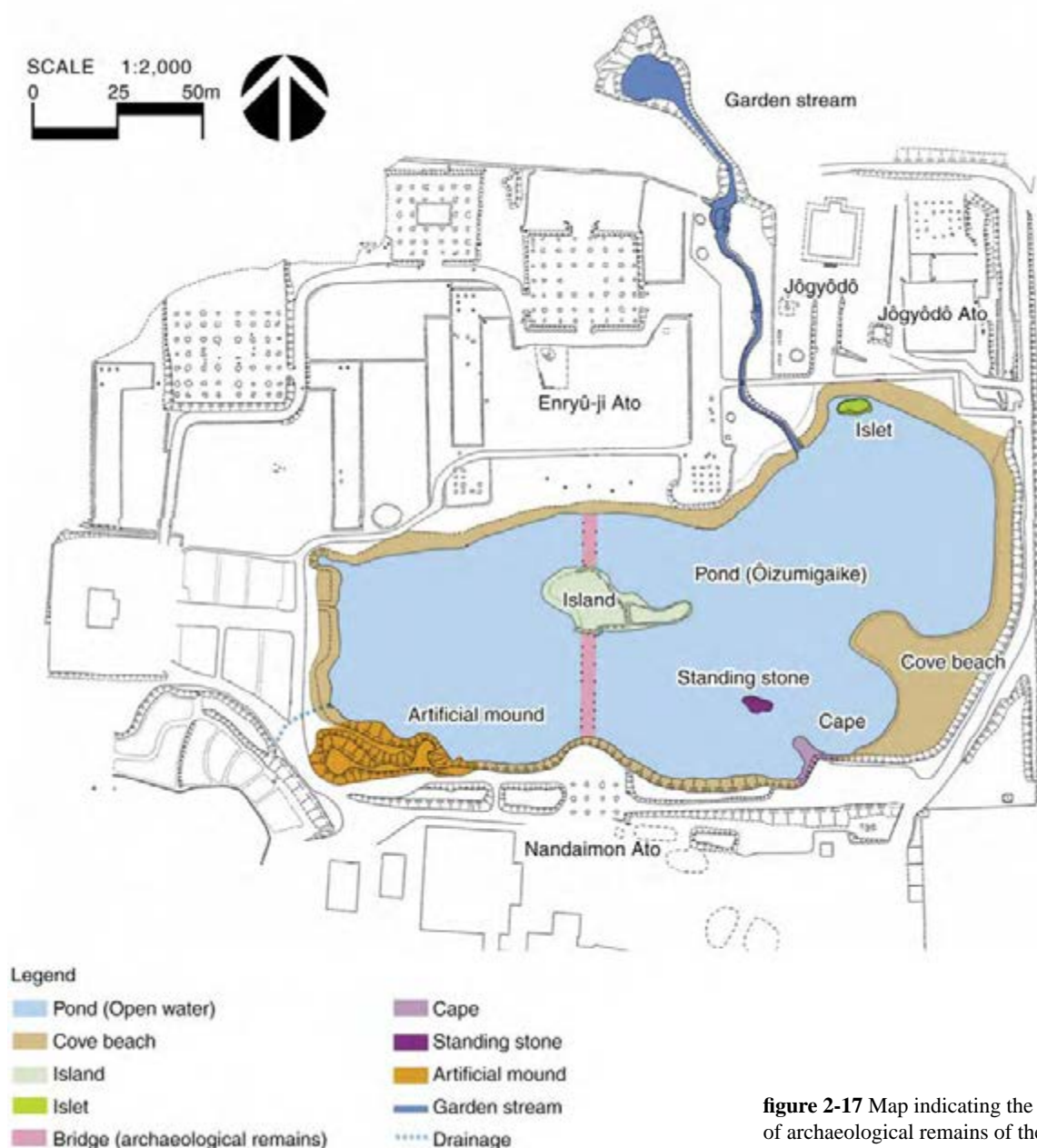


figure 2-17 Map indicating the location of archaeological remains of the garden



standing stone (*tateishi*) and artificial mound (*tsukiyama*). On the east shore is a gently curved cove beach suggests an elegant seacoast forming an inlet; near the southeast shore is a small island symbolized by a large standing stone about 2 meters high, representing a wave-washed rocky seashore; on the southwest shore is a 4 meters high artificial mound whose rugged rock surface produces the appearance of a precipice; the water that is introduced through the garden stream on the northeast shore makes a current in the pond running from east to west and flowing out of the temple compound through the pond's drainage system at the southwest shore.

Measuring approximately 80 meters in length and 1.5 meters in width, the gently curved garden stream is an extremely precious example of the archaeological remains for the understanding of the overview of the design and technique of garden streams. Archaeological excavations have found that it had remained underground in its original condition, just as it had been at the time of its construction in the 12th century; it was repaired and restored in 1988.

This garden's composition and the design and technical character of its details are accurately based upon the philosophy, design, and technique of garden-making at the time: i.e. to "respect and learn from nature", as is taught in the "*Sakuteiki*"¹⁰, a technical treatise on garden making of the late 11th century.

At the center of the "Ôizumigaïke" pond is an island; to the north and the south of the island, the archaeological remains of two wooden bridges have been discovered. In addition, on the north shore of the garden pond, exceptional archaeological remains of 5 pillar holes distributed in a row have been found; these latter were probably used for hoisting religious flags on the occasion of rituals. The central axis of the temple complex – connecting the archaeological remains of the Nandaimon gate (south gate), the island, the bridge pillars of two bridges, the archaeological remains of the row of pillar holes that are considered to have been used as flag mounts and the main hall of the Enryû-ji – exactly correspond to the north-south orientation; further to the north along the axis line, Mt Tôyama stands as the backdrop of the temple complex. Not only the garden pond but also the entire temple complex, including the areas around the Buddha halls, are covered with small size cobbles; the visual contrast of the vermilion of the lacquered pillars of the Buddha halls with

¹⁰ *Sakuteiki*: A technical treatise of the late 11th century that gives guidance on garden-making. The author is considered to be Tachibana no Toshitsuna (1028-1094). Concept, design, techniques, and taboos concerning gardens mainly of a residential nature are detailed. [Refer to p143 of this nomination dossier, and Appendix 5-b. p6-8]



the verdure of Mt Tōyama in the background and the cobble-covered pond garden must have been impressive enough to imbue viewers with the feeling that "this must be exactly what the Buddhist Pure Land of the Buddha Bhaisajya-guru (Healing Buddha) looks like".

As has been explained above, the Mōtsū-ji Teien (garden) is a "Pure Land garden", in which a garden pond is situated to the south of a Buddha hall with symmetrical wing corridors on the right and left sides, with the intention of representing the Buddhist Pure Land of the Buddha Bhaisajya-guru (Healing Buddha) through unification with Mt Tōyama in the background. Its value in the history of Japanese gardens is high beyond all measure, in that it enables people today to see the complete

[Refer to Appendix 4.2-1. p48-60 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1922, the entire temple compound including the sites of guardian shrines in the surrounding area was designated as the Historic Site, "Mōtsū-ji Ato tsuketari Chinjusha Ato", under the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments, enacted in 1917.

Archaeological excavations were conducted on the Enryū-ji Ato in 1930 and on the major temple buildings and garden from 1955 to 1958.

In 1952, the temple compound was designated as a Special Historic Site under the Law for the Protection of Cultural Properties.

The garden was designated as a Place of Scenic Beauty in 1957 and then as a Special Place of Scenic Beauty in 1959.

From 1980 to 1990 archaeological excavations were conducted on the cove beach, the island and the bridge posts of the "Ōizumigaike" Pond; among other things, the archaeological remains of a garden stream were discovered in extremely good condition in 1983.

Later, based upon the results of the excavations, the garden was repaired and restored in 1990.

[Refer to Appendix 3.b. p4-5]





photo 2-37 View of the garden from southeast (highest mountain behind the garden called Tôyama) ©Kawashima Printing Company



photo 2-38 View of the garden from southeast (autumn) ©Kawashima Printing Company



photo 2-39 View of the garden from southeast (winter) ©Kawashima Printing Company



photo 2-40 View of the garden from southeast (autumn) ©Kawashima Printing Company



洲浜 *Suhama*

The gentle curve of the cobblestones on the pond shore represents the beauty of the natural seashore.



photo 2-41 Cove beach (*suhama*)

©Kawashima Printing Company

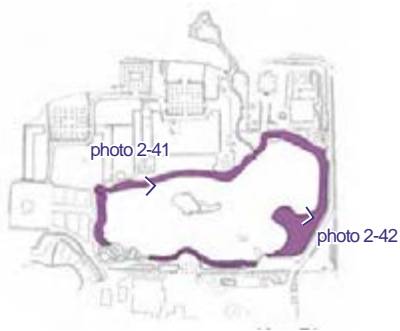


photo 2-42 Cove beach (*suhama*) ©Kawashima Printing Company



平泉



photo 2-43 Cape (*dejima*) and standing stone (*tateishi*) ©Kawashima Printing Company



photo 2-44 Cape (*dejima*) and standing stone (*tateishi*)

©Kawashima Printing Company



The standing stone placed on the stepping-stone island at the tip of the cape gives solemnity to the view of the entire pond.

立石
Tateishi

The cape jutting into the pond is the stonework representing the scenery of the rocky sea shore.

出島
Dejima



photo 2-45 Artificial mound (tsukiyama) ©Kawashima Printing Company

Stones of different sizes that are placed from the waterside up to the hilltop represent the scenery of a precipitous cliff.

築山 Tsukiyama



photo 2-45



平泉

中島
Nakajima

The pond island in the shape of a crescent is paved with cobblestones on the surface.



photo 2-46 Island (nakajima) ©Kawashima Printing Company



photo 2-47 Island (nakajima) at the time of excavation ©Hiraizumi Town Board of Education





photo 2-48 Garden stream (*yarimizu*)
©Kawashima Printing Company



photo 2-49 Garden stream (*yarimizu*)
©Kawashima Printing Company





平泉

遣水
Yarimizu

The garden stream, through which water flows into the pond, is designed on the motif of a gently wandering natural stream.



photo 2-50 Garden stream (yarimizu)
©Iwate Prefectural Board of Education



photo 2-51 Mouth of the garden stream (yarimizu) to the garden pond
©Kawashima Printing Company



photo 2-52 Garden stream (yarimizu) from south ©Kawashima Printing Company



photo 2-53 Garden stream (*yarimizu*) at the time of excavation from south ©Hiraijumi Town Board of Education





photo 2-54 Garden stream (Yarimizu) at the time of excavation from south

©Hiraizumi Town Board of Education

"Yarimizu", or a garden stream, of the Motsû-ji Teien had been buried underground for a long time until it was identified and restored to the original condition in the archaeological excavation that started in 1980.

As a result of the discovery, it has been verified that the Motsû-ji Teien reflects the guidelines of the "Sakuteiki" in a concrete manner.

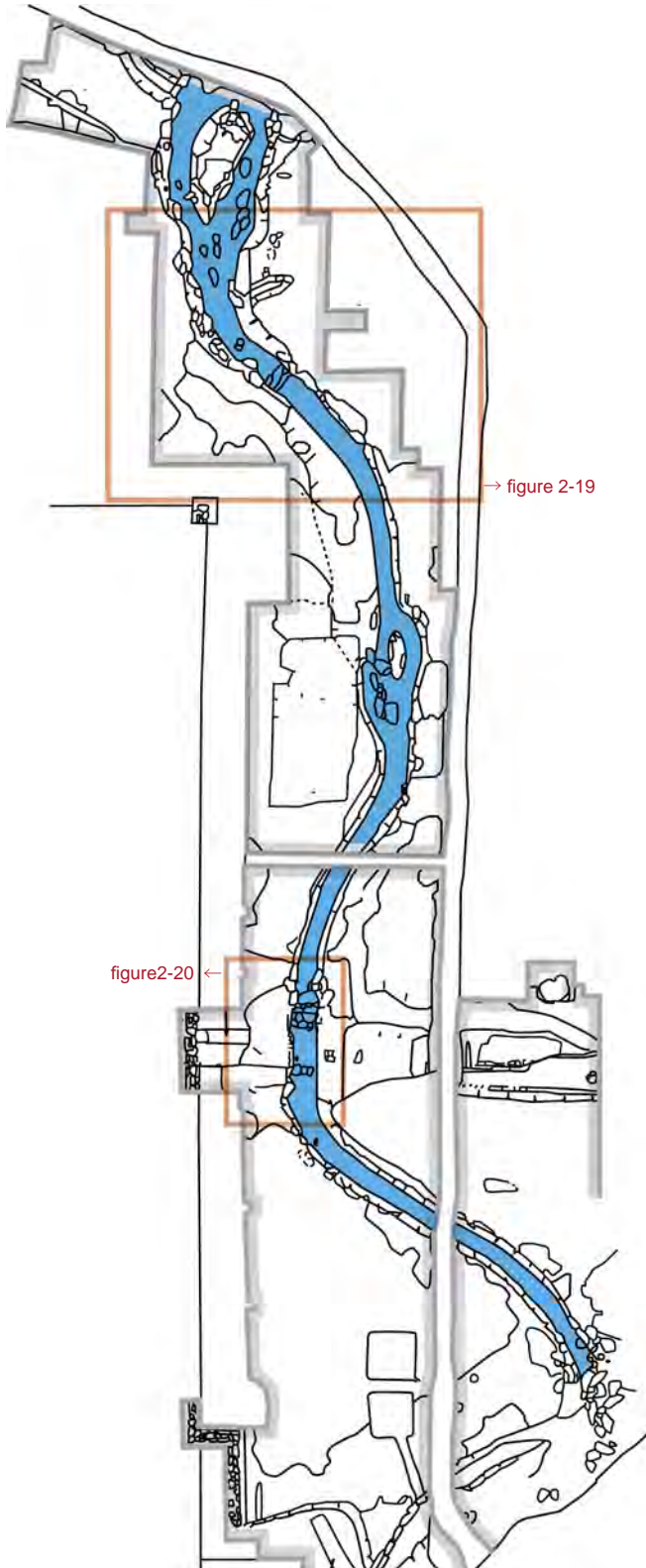


photo 2-55 Garden stones in and besides the stream (yarimizu) in excavation

©Hiraizumi Town Board of Education



photo 2-56 Garden stones

©Iwate Prefectural Board of Education



photo 2-57 Archaeological remains of bridge and garden stone slab in the stream

©Hiraizumi Town Board of Education

Legend

- Garden stream
- Extent of archaeological excavation



SCALE 1:250

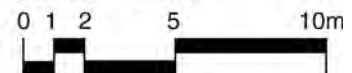


figure 2-18 Plan of archaeological remains of the garden stream

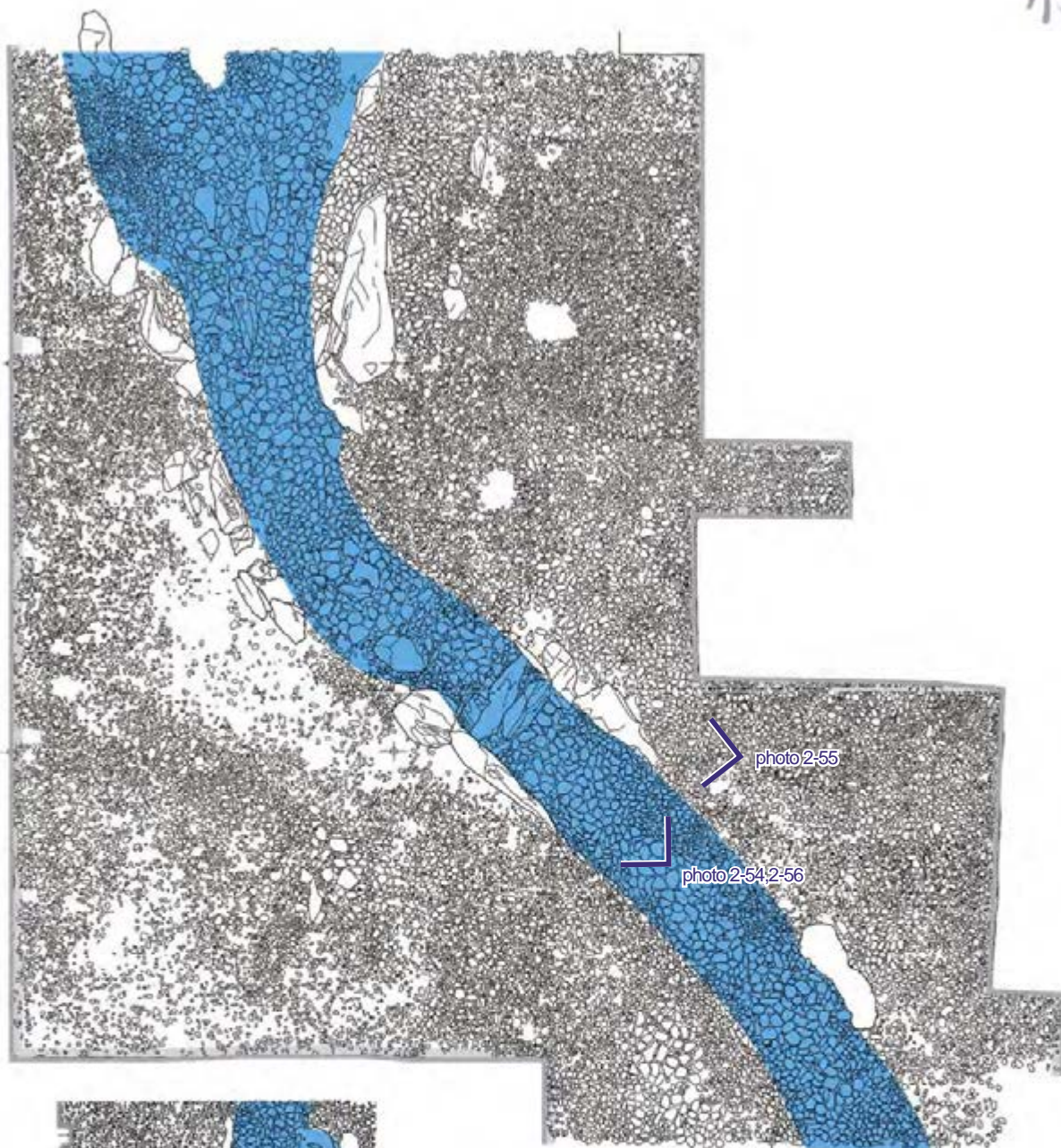


figure 2-19 Plan of the archaeological remains of the garden stream (detail)

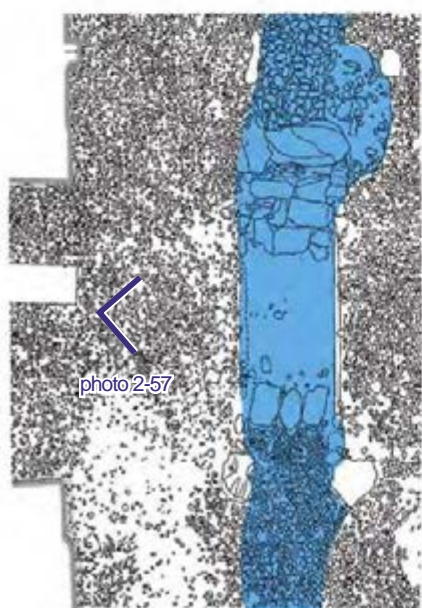
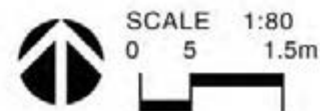


figure 2-20 Plan of the archaeological remains of the garden stream (detail)





2-2. Jôgyôdô

Description

The Jôgyôdô of Môtôji, where religious rituals and folk performing arts directly associated with the Buddhist Pure Land in the 12th century are carried out still today, is a monument that is an essential part of the nominated property.

The Jôgyôdô is located on the north-eastern shore of the garden pond of Môtôji temple. It is a small-scale Buddha hall reconstructed in the 18th century, a 5-bay (11.7 meters by 11.7 meters) square measuring 14.5 meters in height with a pyramidal style thatched roof. It is also a Buddha hall built specifically for the purpose of the religious practice called Jôgyôzammai; here, Buddhist priests walk around the main object of veneration of Amida Buddha, chanting the name of the Buddha and inwardly visualizing the Buddha's appearance in the mind. In addition, to the east of the existing Jôgyôdô, the archaeological remains of the original Jôgyôdô built in the 12th century and burnt down in the 16th century are preserved underground in good condition.

At the existing Jôgyôdô, the New Year festival called Shushôe is observed in January every year to pray for world peace, people's health, and family safety. Among these rituals, the religious practice called Jôgyôzammai, introduced from Wutaishan (Mt Wutai) in China by the Buddhist priest Ennin¹¹, is considered to be the most important. Following the Shushôe, the dance of longevity ("Ennen no Mai"¹²) is performed as an offering by Buddhist priests. "Ennen no Mai" is a performing art, which became popular



photo 2-58 Jôgyôdô from south
©Kawashima Printing Company

¹¹ **Ennin:** 794-864. A Buddhist priest of the Tendai sect of Buddhism. He went to China (Tang Dynasty) in 838 and studied at Wutaishan (Mt Wutai), and then, he went to Ch'angan. He came back to Japan in 847 and became the head priest of the Enryaku-ji temple of Mt Hieizan. [Refer to p126-127 of this nomination dossier]

¹² **Ennen no Mai:** [Refer to Appendix 4.2-2.c. p67-69]



in the 11th and 12th centuries. It is performed in order to purify the spirits of people who gather there and recover their vitality for longevity.

As is explained above, while the Jôgyôdô of Môtsumi-ji temple is an 18th century reconstruction, it nevertheless constitutes an important testimony to Buddhist Pure Land thought in 12th century Hiraizumi. The rituals and performing arts carried out inside the Buddha hall are also important as intangible elements that give testimony to the quintessence of Buddhist Pure Land thought in 12th century Hiraizumi.

[Refer to Appendix 4.2-2. p61-69 for supplementary information]

History of Legal Protection, Repair and Promotion

The Jôgyôdô has been protected, recognized as an element of the Special Historic Site, "Môtsumi-ji Keidai", and the Special Place of Scenic Beauty, "Môtsumi-ji Teien." In reference to its maintenance, the re-roofing of the thatched roof is conducted periodically; the latest re-roofing work was done in 1993.

The dance of longevity, performed at the Jôgyôdô was designated as an Important Intangible Folk Cultural Property in 1977.

[Refer to Appendix 3.b. p4-5]

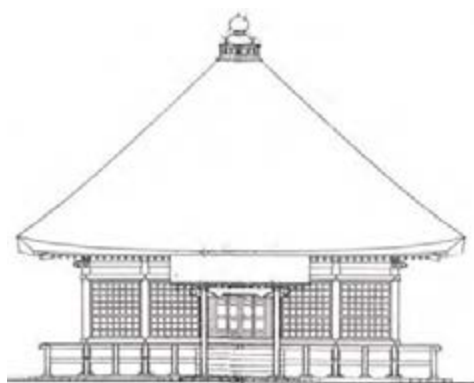


figure 2-21-1 Elevation (front)

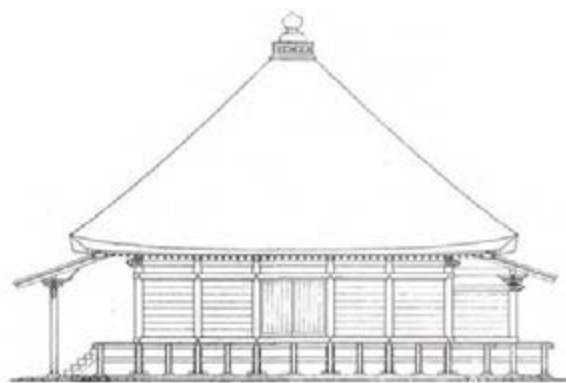


figure 2-21-2 Elevation (side)

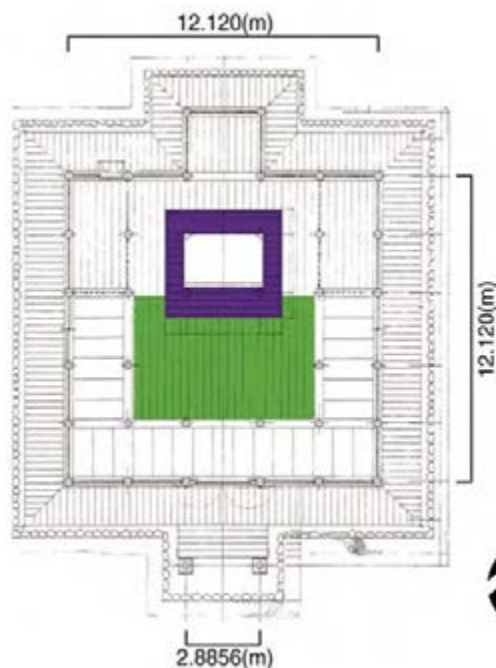


figure 2-21-3 Plan

 Place where "Jôgyôzammai" is held.
 Place where "Ennen no Mai" is held.

SCALE 1:300

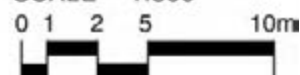


figure 2-21 Drawings of Jôgyôdô

©Ôbayashi Corporation

延年の舞 *Ennen no Mai*

Ennen no Mai is a performing art that inherits the quintessence of Buddhist Pure Land thought.



photo 2-59 Ennen no Mai, dance of "Rôjo", an old woman at the Jôgyôdô

©Kawashima Printing Company



photo 2-60 Ennen no Mai, dance of "Jakujo", a young woman at the Jôgyôdô

©Kawashima Printing Company

當行三昧

Jōgyōzammai

A legend says that the religious practice derives directly from what was introduced by the Buddhist priest, Ennin, himself. The prayer-chanting is characterized by distinctive intonation on a unique melody.



photo 2-61 Jōgyōzammai at the Jōgyōdō ©Kawashima Printing Company



3. Kanjizaiô-in Ato

Description

Kanjizaiô-in Ato, which is the archaeological site of a Buddhist temple accompanied by a unique Pure Land garden representing the Buddhist Pure Land of Amida Buddha, is a site that is an essential part of the nominated property.

Next to the compound of Môtôji to the east across the 30 meters wide north-south corridor-style square, the compound of the Kanjizaiô-in Temple used to exist. It was a temple built by the wife of Fujiwara no Motohira. It is possible that the temple might have been converted from her residence.

Archaeological excavations have revealed that the main temple buildings such as the Dai-amidadô (Larger Amida Hall) and the Shô-amidadô (Smaller Amida Hall) existed in the northern quarters of the compound and that there was a large garden pond to the south that had an island.

The garden pond called "Maizurugaike" measures approximately 100 meters north-south and east-west. It had an island at the center, measuring approximately 30 meters east-west and approximately 12 meters north-south. This garden pond was of a relatively simple design in contrast with the Ôizumigaike of the Môtôji Teien (garden).

The shape of Maizurugaike (literally, the pond of the dancing crane) is consistent with guidelines in the "Sakuteiki", the late 11th century technical treatise on gardens which state that "Ponds should be constructed in the shape of a tortoise or a crane." In addition, the shape of the white shore along the shoreline of the pond, the arrangement of garden stones and the structure of the waterfall stonework near the center of the west shore also correspond to the teachings of the "Sakuteiki."



photo 2-62 View of Kanjizaiô-in Ato from east

©Kawashima Printing Company

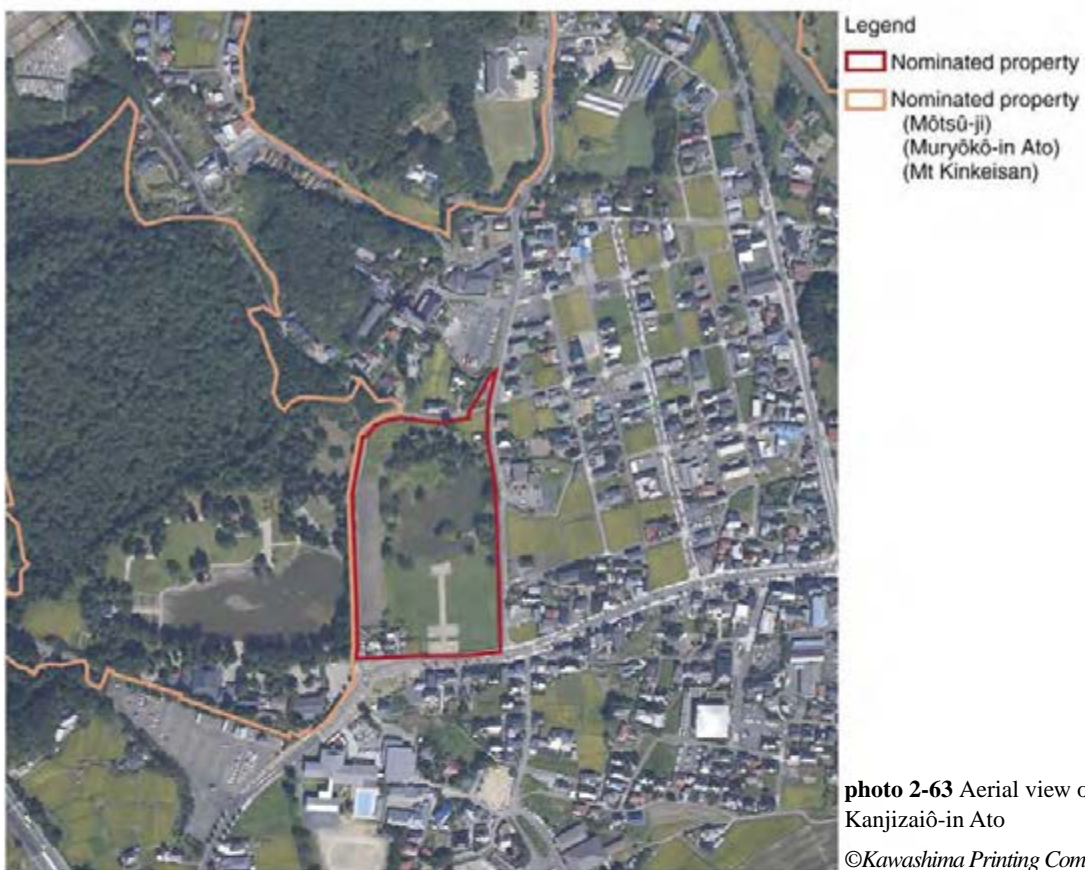


photo 2-63 Aerial view of Kanjizaiō-in Ato
©Kawashima Printing Company

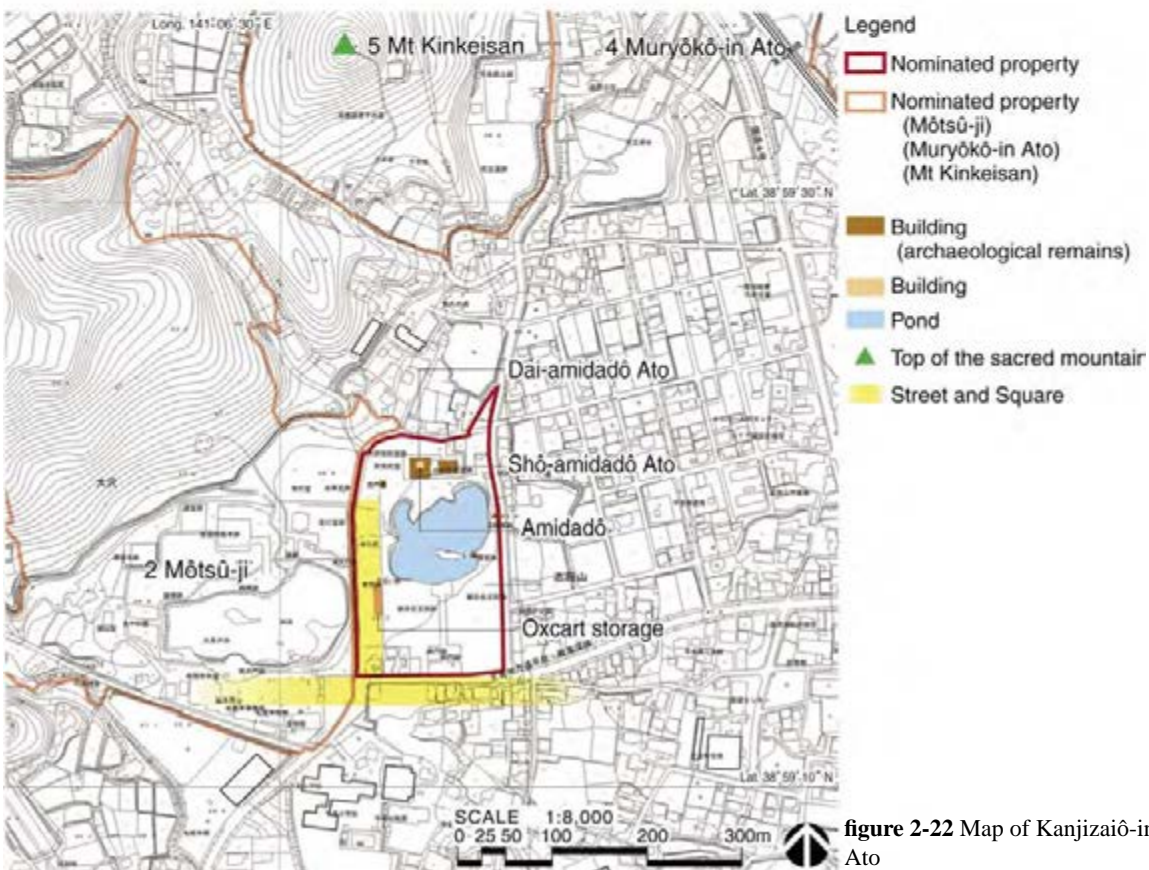


figure 2-22 Map of Kanjizaiō-in Ato



The source of the Maizurugaike Pond water was the Benten-ike Pond in the northeast corner of the compound of Mōtsū-ji.

To the north of the garden pond, foundation stones that indicate the existence of the Dai-amidadō and Shō-amidadō have been discovered. In addition, to the south of the garden pond the archaeological remains of a gate have been found.

As has been explained above, the garden of the Kanjizaiō-in was a Pure Land garden, centering around the garden pond to the south of Dai-amidadō and Shō-amidadō. It was designed with the intention of representing Pure Land of Utmost Bliss of Amida Buddha through unification with Mt Kinkeisan in the background.

Still today, a religious ceremony imitating the funeral procession for the wife of Fujiwara no Motohira is observed by the priests of Mōtsū-ji at the existing 18th century Amida hall, in spring every year.

[Refer to Appendix 4.3. p70-73 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1922, the Kanjizaiō-in Ato was designated as a Historic Site as part of the "Mōtsū-ji Ato tsuketari Chinjusha Ato" under the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural

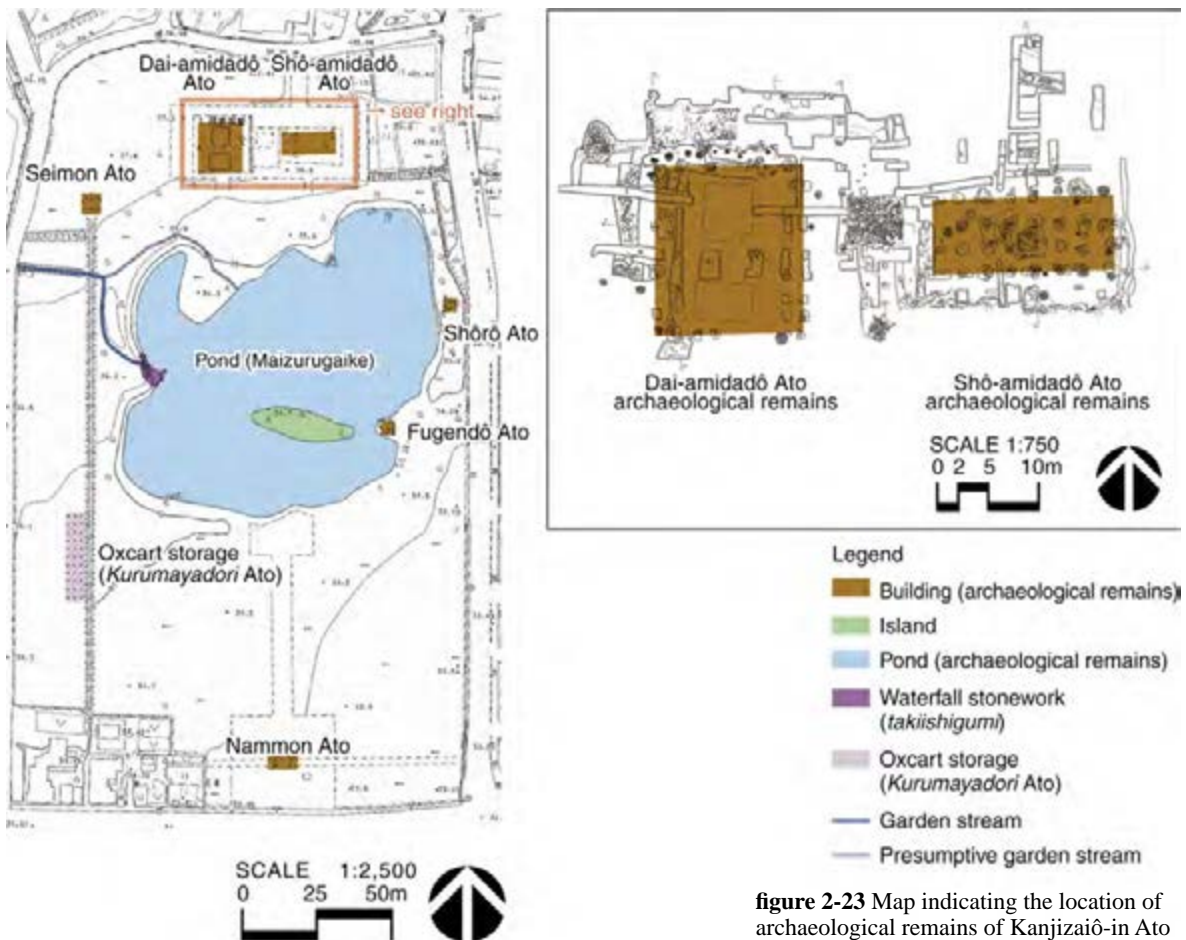


figure 2-23 Map indicating the location of archaeological remains of Kanjizaiō-in Ato



Monument enacted in 1917.

In 1952, it was designated as a Special Historic Site under the Law for the Protection of Cultural Properties.

From 1954 to 1956, archaeological excavations were conducted for the purpose of confirming the content of the archaeological site.

From 1972 to 1977, further archaeological excavations were conducted; from 1973 to 1978, based upon the results of the archaeological excavations, the repair and restoration of archaeological remains such as those of "Maizurugaike" Pond, the south gate, the west gate, the earth mound, the oxcart storages, etc. were carried out.

In 2003, preservation repair work was done to protect the shore of the "Maizurugaike" pond.

Later in 2005, the garden for which the repair and restoration were completed was designated as a Place of Scenic Beauty, "Kyû Kanjizaiô-in Teien."

[Refer to Appendix 3.b. p4-5]



photo 2-64 Religious ceremony at Kanjizaiô-in Ato.

©Kawashima Printing Company







photo 2-66 Kanjizaiô-in Ato from south ©Kawashima Printing Company



photo 2-67 Island (nakajima) from east ©Kawashima Printing Company



photo 2-68 Waterfall stonework (*takiishigumi*) ©Kawashima Printing Company

Water flows on the sloped stone and falls into the pond.

Takiishigumi 滝石組



4. Muryôkô-in Ato

Description

Muryôkô-in Ato is a site of a Buddhist temple accompanied by a unique Pure Land garden representing the Buddhist Pure Land of Amida Buddha with Mt Kinkeisan, on the top of which a sutra mound is located, in the background; it is also a site that illustrates the highest reach of their development. In this respect, it is a site that is an essential part of the nominated property.

Muryôkô-in Ato located in the east of central Hiraizumi, is the archaeological site of a temple built in the late 12th century by Fujiwara no Hidehira, the 3rd lord of the Ôshû Fujiwara clan. To the west of Muryôkô-in Ato is Mt Kinkeisan; to the east is an archaeological site of residence-government office, Yanaginogosho Iseki. The Amida hall of Muryôkô-in is said to have been built modeled on the Amida hall of the Byôdô-in¹³ of Uji, Kyoto (according to the *Azumakagami*); however, archaeological excavations and its location in relation to Mt Kinkeisan show that the layout of the Buddha hall and a garden was more advanced than the Byôdô-in of Uji.

As a result of archaeological excavations, it has been confirmed that Muryôkô-in Ato extends about 320 meters north-south and about 230 meters east-west, which is enclosed by earth mounds to the north, east and west. The western earth mound is large and long, measuring about 5

[Refer to Appendix 4.7.a. p87 for supplementary information]



photo 2-69 Sunset view of Muryôkô-in Ato from east

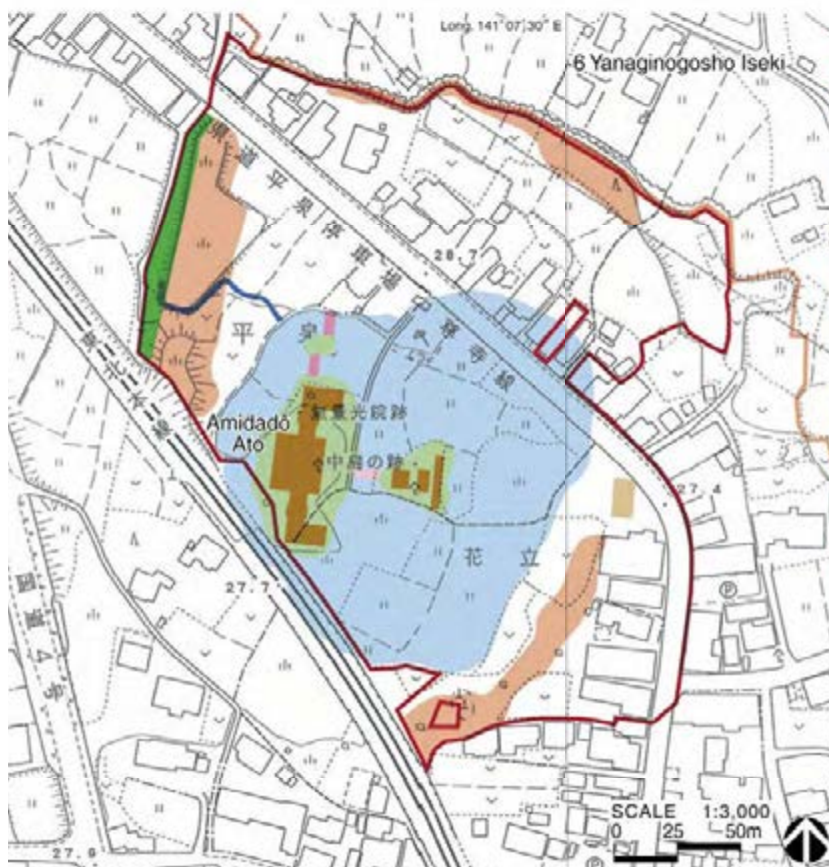
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¹³ **Byôdô-in Amida hall:** Fujiwara no Yorimichi (992-1074), who was in the highest position of power based on kinship with the Emperor, converted the villa "Ujidono" to a temple in 1052 and built a Buddha hall dedicated to Amida Buddha in the temple compound. It was inscribed on the World Heritage List in 1994 as a component part of the "Historic Monuments of Ancient Kyoto". [Refer to p122,132-133,136-137 of this nomination dossier]



Legend
 ■ Nominated property
 ■ Nominated property (Yanaginogosho Iseki)

photo 2-70 Aerial view of Muryōkō-in Ato
 ©Kawashima Printing Company



Legend
 ■ Nominated property
 ■ Nominated property (Yanaginogosho Iseki)
 ■ Pond (archaeological remains)
 ■ Island (archaeological remains)
 ■ Earth mound (archaeological remains)
 ■ Moat (archaeological remains)
 ■ Garden stream (archaeological remains)
 ■ Building (archaeological remains)
 ■ Presumptive building
 ■ Bridge (archaeological remains)
 ■ Presumptive bridge

figure 2-24 Map of Muryōkō-in Ato

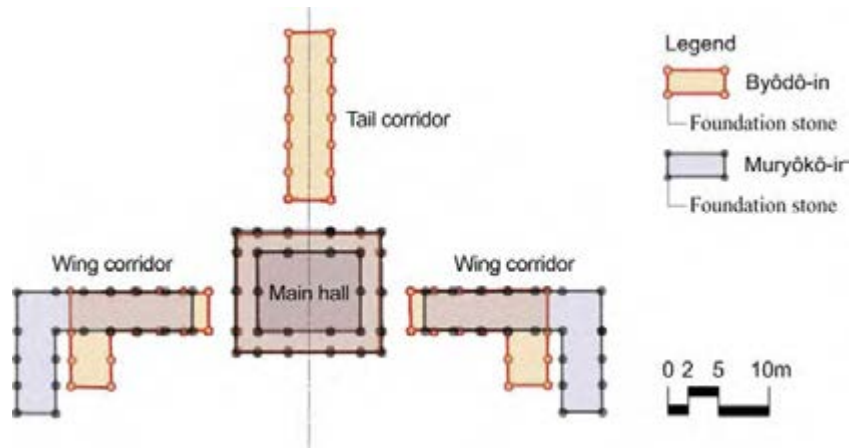


figure 2-25 Plan for comparison between Buddha halls of Byôdô-in and Muryôkô-in

meters in height and 250 meters in length and adjoined by a moat on the outer side.

Within the plot of the Muryôkô-in Ato, there is a shallow garden pond, measuring approximately 150 meters east-west, 160 meters north-south, and 30 centi meters in depth. It has been found that the water was brought in from the north-west corner and drained out through the northeast corner.

In the northern section of the center of the pond, there are 3 islands, large, middle and small. On the largest island to the west was constructed an east-facing Buddha hall that had symmetrical right and left wing corridors. The Buddha hall was almost the same size as that of the Byôdô-in of Uji, with the exception that the north-south sections of the wing corridors were 1-bay longer than those of Byôdô-in and that no tail corridor was attached to the Buddha hall. To the north of the island, there is the smallest island, connected with a bridge. On the island to the east of the island where a Buddha hall with wing corridors located, the garden stones of the pond shore remain in the original positions as well as 3 structures built on foundation stones, considered to have functioned as a place for playing musical instruments, a prayer house and a stage, respectively, from the east.

Muryôkô-in has a unique structural characteristic such as the existence of the earth mounds and moats surrounding it. In comparison with



photo 2-71 Fretwork pendant of gold-foiled copper (excavated artifact)

©Hiraizumi Town Board of Education

Byôdô-in of Uji, where the prayer house was a temporary structure built on the east shore of the pond, Muryôkô-in has a unique layout given the visual effects of the front of the Buddha hall, and the permanent



prayer house on a small island in the pond. Here, artifacts such as earthenware and a fretwork pendant of gold-foiled copper have been discovered.

The group of buildings on the islands of Muryôkô-in Ato are aligned along the east-west axis with the peak of Mt Kinkeisan in the background; viewed from the east toward the Buddha hall to the west, the sun can be seen setting behind the peak of Mt Kinkeisan twice a year in April and August. This indicates that the Muryôkô-in Ato was constructed with the intention of visualizing the Pure Land of Utmost Bliss of Amida Buddha in the West in this world. There, one can see a unique spatial composition, with the Yanaginogosho Iseki, the Buddha halls and the pond garden of Muryôkô-in, the residence-government office and the temple complex representing the Pure Land of Utmost Bliss of Amida Buddha, and with a small lone hill (Mt Kinkeisan) in the background, all standing in an east-west line symbolizing the orientation toward the Pure Land of Utmost Bliss of Amida Buddha.

As is stated above, the spatial composition of Muryôkô-in Ato – characterized by the existence of Mt Kinkeisan as the backdrop to the west and also by the arrangement of the Buddha hall with wing corridors on the largest island and the prayer house and the stage on the middle island in the pond – is a precious example of the highest development of "Pure Land gardens".

There are no records at all concerning the history of Muryôkô-in after the 12th century; however, archaeological excavations indicate that the temple complex was burnt down in the mid-13th century.

[Refer to Appendix 4.4. p74-75 for supplementary information]

History of Legal Protection, Repair and Promotion

In 1922, Muryôkô-in Ato was designated as a Historic Site under the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments.

In 1952, an archaeological excavation was carried out by the Commission for the Protection of Cultural Properties (the present-day Agency for Cultural Affairs) and the property was designated as a Special Historic Site in 1955 under the Law for the Protection of Cultural Properties.

From 2002 to 2003, another archaeological excavation was conducted and the "Basic Conservation Plan for the Special Historic Site, Muryôkô-in Ato" was prepared in 2005 based on the results of the archaeological excavation. A number of presentation projects are to be implemented in the future according to the plan prepared for the restoration and promotion of the archaeological site, including the garden. [Refer to Appendix 3.b. p4-5]





photo 2-72 View of Muryôkô-in Ato, Mt Kinkeisan in the background from east



photo 2-73 Muryôkô-in Ato from east ©Kawashima Printing Company



figure 2-26 Graphic image of Muryôkô-in of former days ©Hiraizumi Town Board of Education



photo 2-74 Earth mound from northeast
©Kawashima Printing Company



photo 2-75 Foundation stones of the main hall from south
©Kawashima Printing Company



Legend

- Nominated property
- Nominated property (others)
- Extent of archaeological excavation
- Pond (archaeological remains)
- Island (archaeological remains)
- Earth mound (archaeological remains)
- Moat (archaeological remains)
- Garden stream (archaeological remains)
- Building (archaeological remains)
- Presumptive building
- Bridge (archaeological remains)
- Presumptive bridge

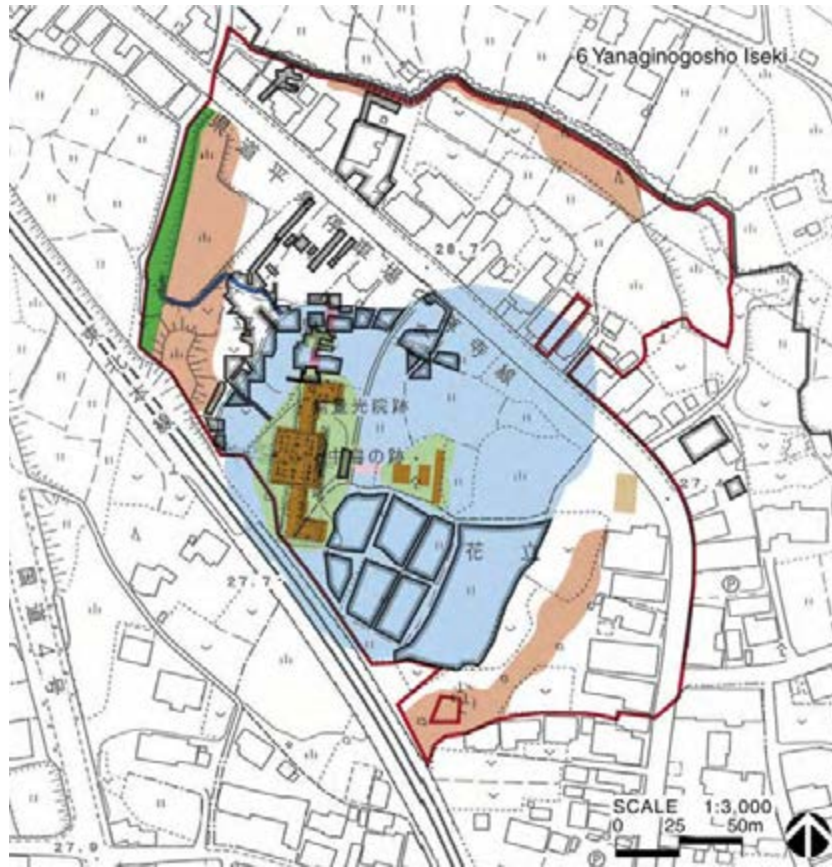


figure 2-27 Map indicating the archaeological remains and the area which archaeological excavations have been conducted in Muryōkō-in Ato



photo 2-76 Archaeological remains of the largest island in excavation

©Hiraizumi Town Board of Education

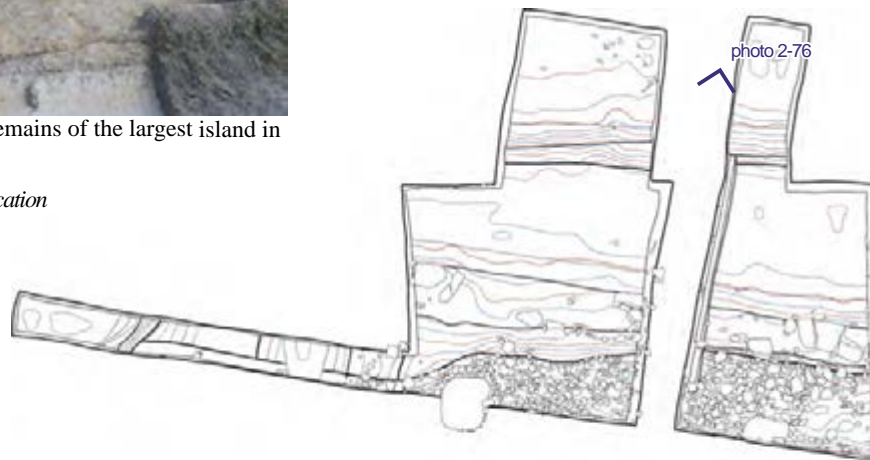
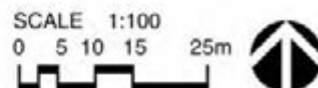


figure 2-28 Plan of archaeological remains of the largest island



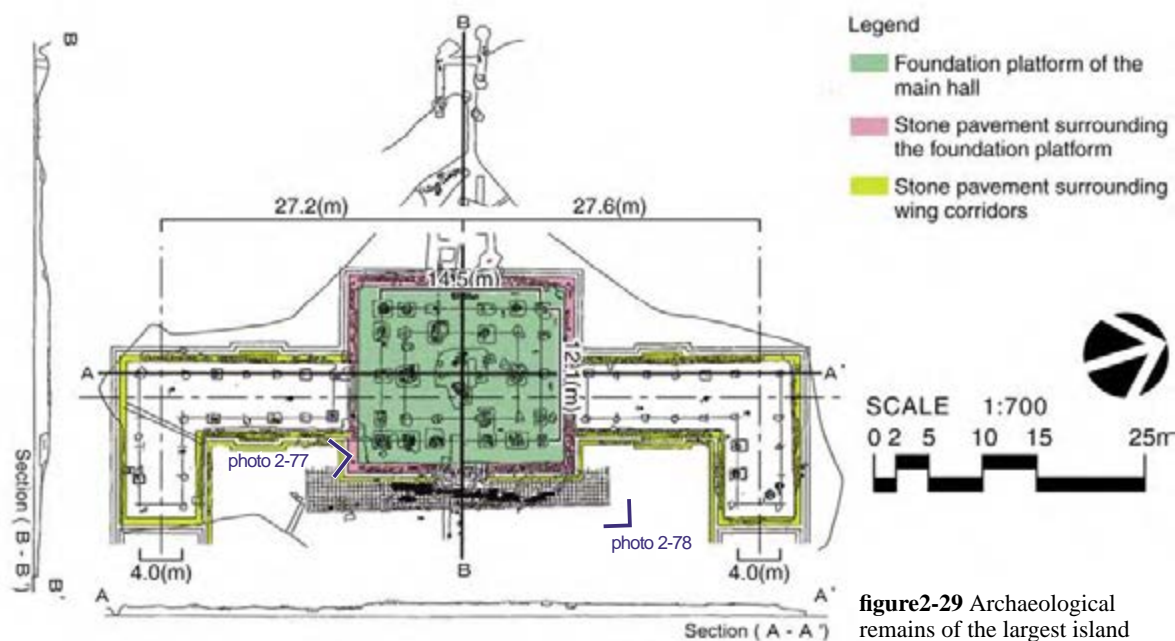


photo2-77 Foundation platform



photo2-78 Tile pavement

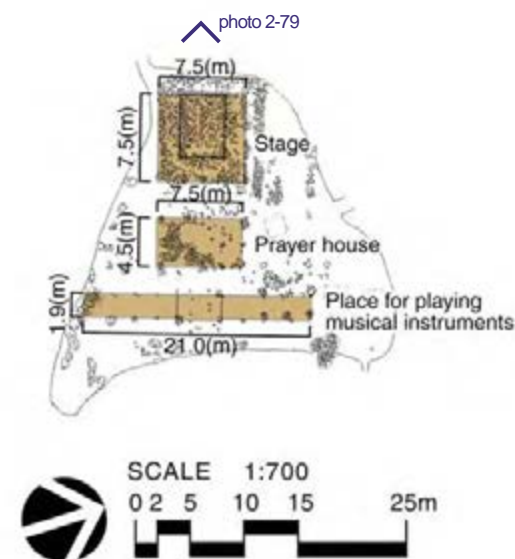


photo2-79 Archaeological remains of the stone pavement of the building

figure2-30 Archaeological remains of east island



5. Mt Kinkeisan

Description

Mt Kinkeisan (literally, the "golden rooster mountain"), is a small lone hill located in the western hills of central Hiraizumi. The peak of the hill is 98.6 meters in altitude and the height difference above the foot of the hill is approximately 60 meters. This peak is easily visible from the central area of Hiraizumi and has the characteristics of a landmark. On the top of the mountain, a sutra mound was constructed and it had important significance in making a spatial representation of the Buddhist Pure Land in Pure Land gardens of temple compounds. In this respect, it is a site that is an essential part of the nominated property.

In 1930, artifacts such as 12th century copper sutra tubes and earthen pots that were used for an sutra mound were unearthed from the mountaintop.

The construction of sutra mounds is one of the activities based on the worship of the Bodhisattva Maitreya. From the 10th century to the end of the 12th century, when the *mappô* belief spread, people buried sutras in the earth in an effort to ensure that the sutras would be passed on until the day when the Bodhisattva Maitreya (future Buddha), locally called Miroku, and who was undergoing religious practice in the celestial world called Tosotsuten (Skt. Tushita), descended to this world and made 3 times of preach under the Dragon Flower Tree (Skt. Nagavrksa). In the context of this historical background, the Ôshû Fujiwara clan also made sutra mounds at the top of Mt Kinkeisan.

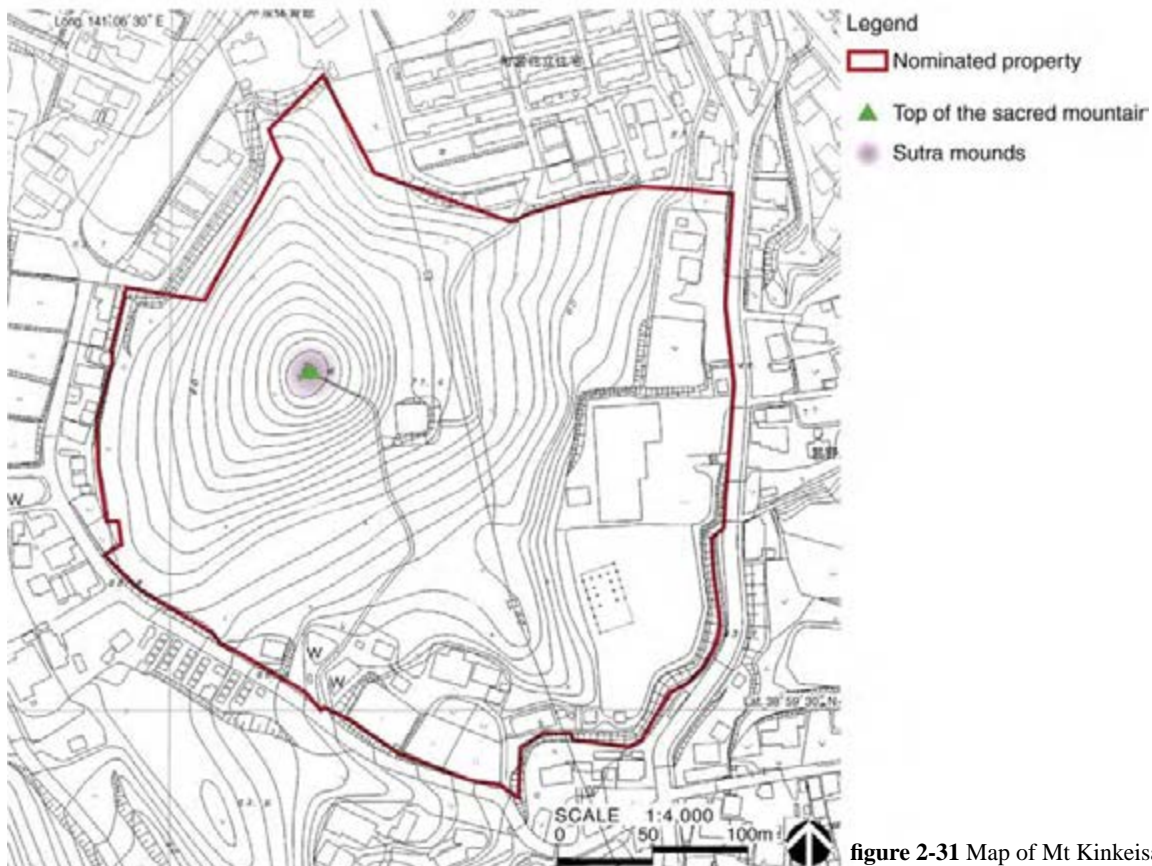
Mt Kinkeisan is located to the north of Môtsû-ji and Kanjizaiô-in and to the west of the residence-government office of Yanaginogosho Iseki aligned with the pond garden and the Amida hall of Muryôkô-in. Therefore, it is known that location in relation to Mt Kinkeisan was an important consideration in the construction of these temples, to represent the Buddhist Pure Land in this world, and the residence-government office.

[Refer to Appendix 4.5. p76-77 for supplementary information]



photo2-80 Aerial view of Mt Kinkeisan from west

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History of Legal Protection, Repair and Promotion

In 2005, Mt Kinkeisan was designated as a Historic Site under the Law for the Protection of Cultural Properties. Up to now, no specific repair work or conservation work has been planned or implemented.

[Refer to Appendix 3.b. p4-5]



photo 2-82 View of Mt Kinkeisan from west
©Kawashima Printing Company



photo 2-83 Excavated artifacts (pots, sutra cases and roof tile) from the sutra mound near the top of Mt Kinkeisan
photo by Takashi Takizawa



photo 2-84 Excavated pots at the sutra mound on the top of Mt Kinkeisan
photo by Takashi Takizawa



6. Yanaginogosho Iseki

Description

[Refer to Appendix 4.7.a. p87 for supplementary information]

The Yanaginogosho Iseki is the archaeological site of a residence-government office of the Ôshû Fujiwara clan and is considered to be the "Hiraizumi no Tachi", mentioned in the *Azumakagami*. The construction of the residence-government office started between the end of the 11th century and the early 12th century. It was suffered from a fire when the Ôshû Fujiwara clan perished at the end of the 12th century. It was not only an important starting point in the construction of Hiraizumi by the Ôshû Fujiwara clan in their efforts for the realization of an ideal world based on Buddhism, but it was also in close spatial relation with the buildings and gardens that directly represented the Buddhist Pure Land such as the Chûson-ji Konjikidô, which was built by the first lord Fujiwara no Kiyohira, and the Muryôkô-in, which was built by Fujiwara no Hidehira. Therefore, Yanaginogosho Iseki is a site that is an essential part of the nominated property.

Yanaginogosho Iseki is located on the periphery of a terrace 22–33 meters in altitude that lies between the Kitakamigawa River, running to the east of central Hiraizumi, and the Nekomagafuchi marsh to the west. The site stretches from northwest to southeast over a length of approximately 750 meters at the longest point and a width of approximately 220 meters at the widest point, and has a total area of 110,000 m². A total of 70 archaeological excavations have been carried out here, resulting in the discovery of a great amount of information about the residence-government office of the 4 lords of the Ôshû Fujiwara clan.

The archaeological site is divided into the moat-enclosed area (two thirds of the site, to the southeast) and the area lying outside the moat (one third of the site, to the northwest).



photo 2-85 View of Yanaginogosho Iseki from south-east

©Kawashima Printing Company



photo 2-86 Aerial view of Yanaginogoshi Iseki
©Kawashima Printing Company

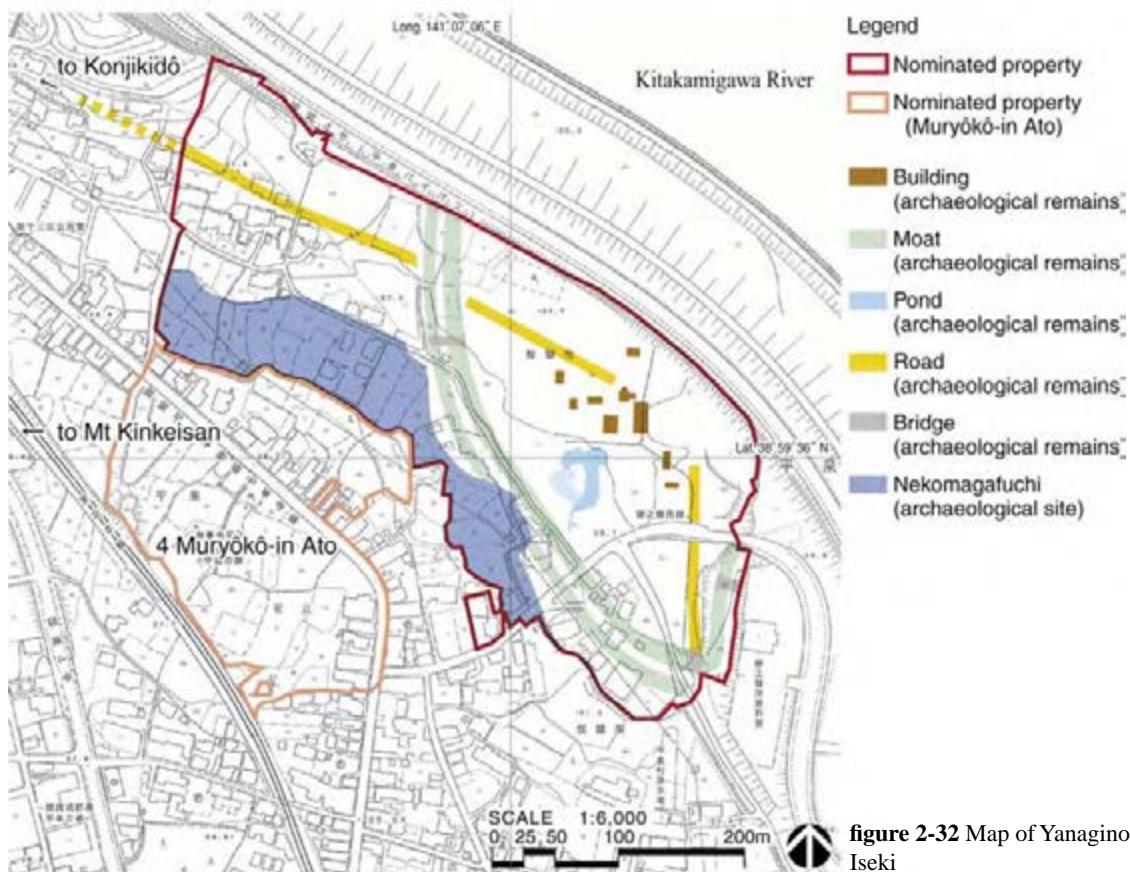


figure 2-32 Map of Yanaginogoshi Iseki



In the moat-enclosed area, various types of archaeological remains have been discovered including road-like structures, fences, buildings whose posts are embedded directly into the earth without foundation stones, remains of pit building, garden ponds, and wells. The archaeological remains of the moats are approximately 10 meters in width and approximately 2.5 meters in depth, with the total length reaching approximately 500 meters. Among the archaeological remains of the east moat and the south moat were found two rows of bridge posts, which led to the archaeological remains of a road-like structure. Within the moat-enclosed area there is a plot surrounded by fences, in which a group of buildings and a garden pond existed in the northern half and the southern half, respectively. These buildings illustrate a construction method in which posts are directly embedded into the earth, in sharp contrast with the archaeological remains of buildings in the temple compounds, where posts are placed on the foundation stones. To the north of the garden pond, large-scale buildings were densely distributed, forming a central portion of the plot. Around the large-scale buildings with eaves on four side, there are small and medium-sized buildings organized in an orderly manner. In addition, a building with pillars arranged in a grid layout is considered to be a raised floor storehouse. It should be relevant to the description of the *Azumakagami* to note that when the Hiraizumi no Tachi was suffered from a fire, only a storehouse remained, containing boxes of tropical wood that kept safe various imported goods such as the horn of a rhinoceros, an ivory flute, the horn of a water buffalo, a scepter of indigo-color gem, etc.

In the northwest area lying outside the moat-enclosed area, the archaeological remains of a road that is about 7 meters wide has been discovered, running in the direction of the Chûson-ji Konjikidô to the west. It agrees with the description of the *Azumakagami*: "Hiraizumi no Tachi is located in the front direction from Konjikidô." On both sides of the road, rows of square plots have been found, which are considered to be the sites of residences of the members of Fujiwara clan in close relation to the moat-enclosed area.

The excavated artifacts date mostly from the 12th century, including Buddhist tools associated with esoteric Buddhism rituals -- such as an incense burner (photo 2-96), an iron vase (photo 2-99), and a Dharma Wheel -- together with other Buddhist remains such as a small wooden pagoda "*Hôtô*" (photo 2-100). A large amount of earthenware, as much as 10 tons, which was used for feasts on the occasions of rites and rituals, has been discovered and constitutes eloquent evidence of close relation with the aristocrats in Kyoto. In addition, other artifacts have been unearthed including white porcelain pots with four handles, qingbai wares from China (photos 2-95 and 2-98), wood construction materials, other



wooden products, and broken pieces of a bowl with gold adhering to the surface, which suggest an active cultural exchange with Chinese continent. As these various artifacts show, the Yanaginogosho Iseki had a central function as a political and administrative center of Hiraizumi and as a node of trade and exchange in Hiraizumi, where many goods were brought in.

[Refer to Appendix 4.6. p78-85 for supplementary information]

History of Legal Protection, Repair and Promotion

From 1988 to 1993, archaeological excavations were conducted prior to the construction of the National Route 4 Hiraizumi bypass and the Kitakamigawa River Ichinoseki retention basin. The extraordinarily successful achievements of these excavations resulted in a local social movement calling for its preservation; with the signatures of 200,000 supporters, it was decided to preserve Yanaginogosho Iseki in 1993.

In 1997, Yanaginogosho Iseki was designated as a Historic Site under the Law for the Protection of Cultural Properties.

In 1998, under the instruction of the Agency for Cultural Affairs, the Iwate Prefectural Board of Education established the Instructing Committee for Research and Study of Yanaginogosho Iseki, consisting of experts in history, archaeology and landscape architecture. The committee's name was changed in 2003 to the Instructing Committee for Research and Conservation of the Archaeological Sites of Hiraizumi, with the addition of experts in architecture and urban engineering. Based upon the expanded range of professional viewpoints in the committee, archaeological excavation has been continued and the restoration work is proceeding.

In 2004, the "Implementation Plan for the Conservation of Yanaginogosho Iseki" was prepared. This plan also covered the buffer zone, and conservation work has been continuously underway ever since on the archaeological site and the surroundings.

As regards the construction of the National Route 4 Hiraizumi bypass and the Kitakamigawa River Ichinoseki retention basin, the purpose of these projects is the protection of the Hiraizumi area from river flooding, and therefore they play an important role in ensuring that the present value of the entire nominated property will be passed on to future generations. Therefore, instead of balancing the promotion of the projects against the preservation of the archaeological site, maximum coordination efforts were focused on achieving both objectives at the same time. In order to preserve Yanaginogosho Iseki, the initial plan was changed to exclude the area of Yanaginogosho Iseki among the candidate sites for the construction of the embankment and the road. In addition, where there was no alternative but to have the embankment or the road adjacent to the designated area of the Historic Site, Yanaginogosho Iseki, the height and structure of the embankment and the road were planned to minimize negative impacts of these facilities on the Historic Site.

[Refer to Appendix 3.b. p4-5]





photo 2-87 View of Yanaginogoshi Iseki, Mt Tabashineyama in the background from south-west

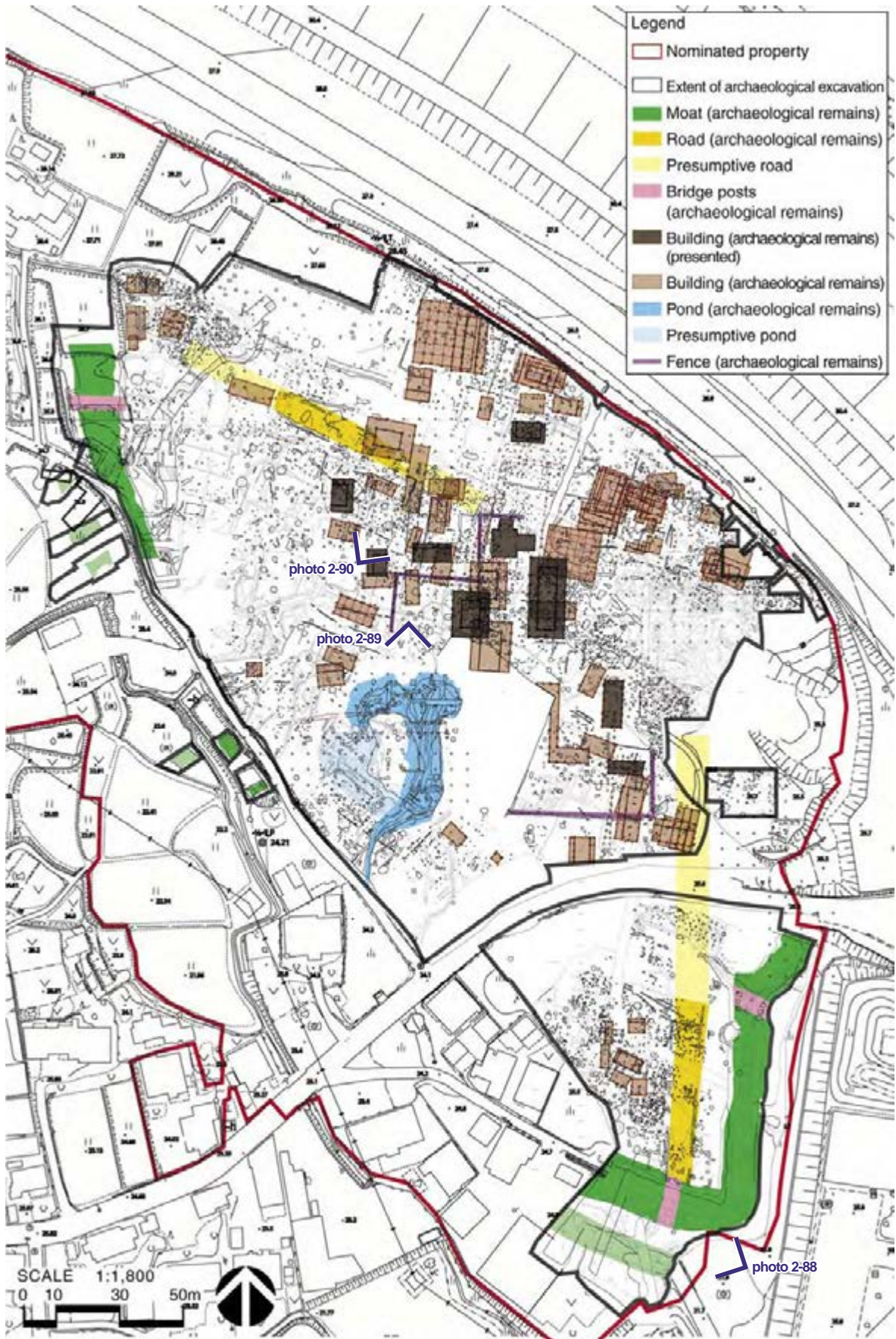


figure 2-33 Map indicating the location of archaeological remains of Yanaginogosho Iseki



photo 2-88 Archaeological remains of moats and bridge posts from east
©Iwate Prefectural Board of Education



photo 2-89 Archaeological remains of a pond from north
©Iwate Prefectural Board of Education



photo 2-90 Aerial view of the archaeological remains from southwest
©Iwate Prefectural Board of Education



Legend

- Building (archaeological remains)
- Pond (archaeological remains)
- Presumptive pond
- Road (archaeological remains)
- Presumptive Road
- Fence (archeological remains)

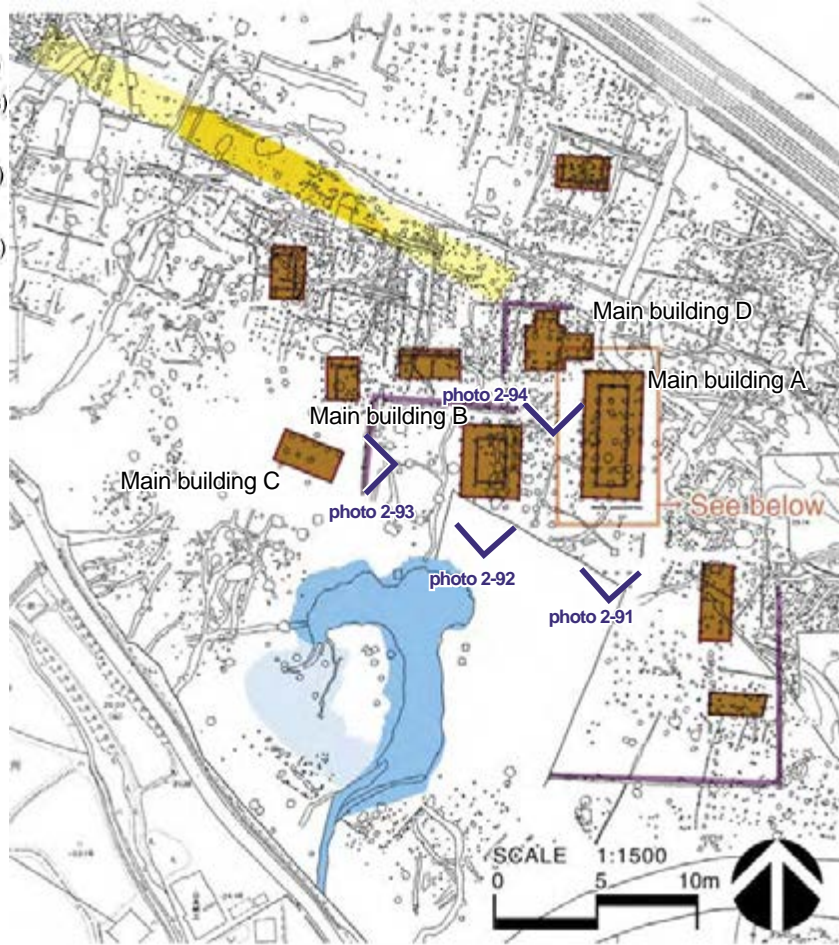


figure 2-34 Map indicating the location of archaeological remains of main buildings and garden pond



Photo 2-91 Archaeological remains of the main building A from south

©Iwate Prefectural Board of Education

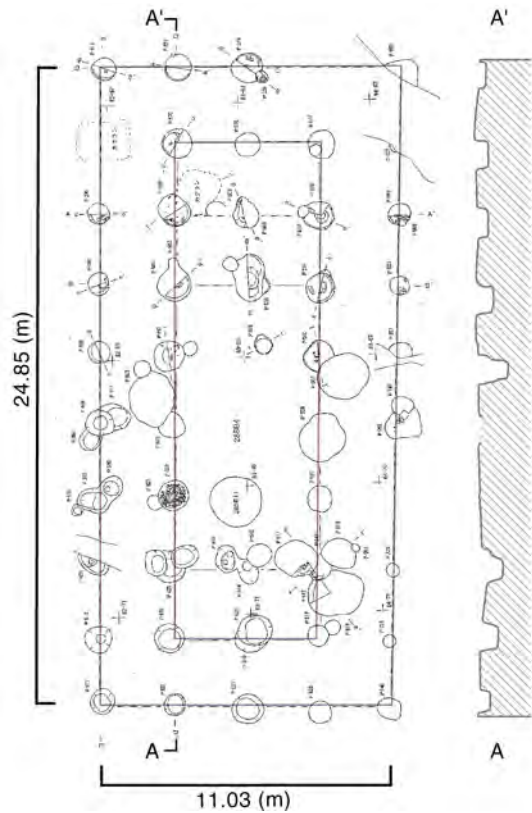


figure 2-35 Plan and section of pillar holes of the main building A



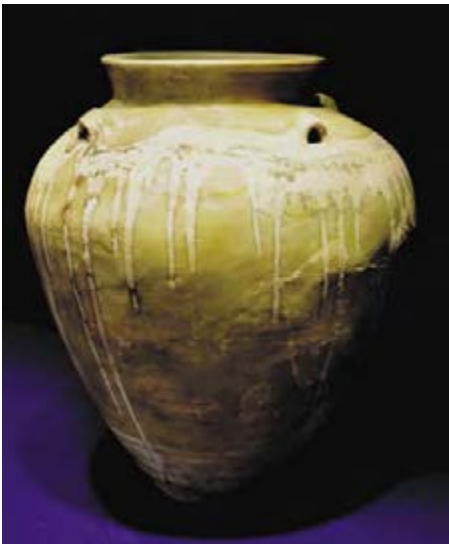
photo 2-92 Archaeological remains of the main building B from south
©Iwate Prefectural Board of Education



photo 2-93 Archaeological remains of the main building C from east
©Iwate Prefectural Board of Education



photo 2-94 Archaeological remains of the main building D from south
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[Excavated Artifacts]

photo 2-95 (upper left) Qingbai dish made in China

©Iwate Prefectural Board of Education

photo 2-96 (upper right) Iron incense burner for Buddhist rites

©Iwate Cultural Promotion Agency

photo 2-97 (middle left) Yellow glazed pot with four handles made in China

©Iwate Prefectural Board of Education

photo 2-98 (middle center) White porcelain pot with four handles made in China

©Iwate Prefectural Board of Education

photo 2-99 (middle right) Iron vase for Buddhist rites

©Iwate Cultural Promotion Agency

photo 2-100 (lower) "Hôtô" wooden implement representing a pagoda

©Iwate Cultural Promotion Agency





2.b. History and Development

(i) Historical Background of the Development of the Property

1. 8th and 9th centuries

From the 8th century through the 9th century, Japan was in a period when the centralized autocracy system known as *ritsuryō* was being established, taking as its example the political system and culture of the Tang Dynasty of China. Around this period, the northern realm of Japan was called Mutsu no Kuni; the area further north was inhabited by the indigenous people called "Emishi" and was referred to as the "marginal land", where the power of the central government did not reach. When the capital was transferred from Nara to Kyoto, missions to conquer the *Emishi* people began and the Isawajō¹⁴ fortress was constructed in 802. As a result, the control of the central government expanded into the north beyond the Koromokawa River. As temples were constructed in and around the valley of the Kitakamigawa River following the construction of the Isawajō fortress, Buddhism spread gradually to the northern frontiers.

2. From the 10th century to the late 11th century

From the 10th century to the late 11th century, Japan was in transition from the *ritsuryō* system to a dynastic state. In the Ōshū area in the 11th century, two local powers -- the Abe clan and the Kiyohara clan -- increased their influence and expanded their power in the north area of the Koromokawa River.

In the war known as the Earlier Nine Years' War, which took place from 1051 to 1062, the Abe clan, who reigned over the area known as Okuroku-gun, were conquered by the Minamoto clan, who as the governing clan of the Mutsu region represented the central



figure 2-36 Map indicating the territories of the Abe clan and the Kiyohara clan in 10-11th century

¹⁴Isawajō: A stronghold constructed by a "generalissimo", Sakanoue no Tamuramaro (758-811), who suppressed the revolt of "Emishi" in 802.



government. The Minamoto clan also conquered the Kiyohara clan of Sembokusan-gun, to the west of Okuroku-gun in the war known as the Later Three Years' War, fought from 1083 to 1087.

Later, Fujiwara no Kiyohira, descending from the Abe clan and the Kiyohara clan, was appointed the post to suppress the rebels in Mutsu and Dewa and took the control of Okuroku-gun and Sembokusan-gun. Subsequently, his descendants in the Ôshû Fujiwara clan succeeded to the position of governor, building a "political and administrative center" while keeping a certain distance from the central government at the Heian-kyô (old Kyoto).

3. From the late 11th century to the 12th century

The period from the end of the 11th century through the 12th century saw a spread of the belief in the age of *mappô*, or the decline of the Buddha's power, which had been predicted to come within a certain time after Shakyamuni entered into nirvana. In 1052, the first year of the *mappô* age, for the purpose of representing the Pure Land of Utmost Bliss of Amida Buddha, the Regent, Fujiwara no Yorimichi (992-1074, who enjoyed considerable power based on his kinship with the imperial family) started the construction of the Byôdô-in Amida hall and its pond garden in Uji (completed in the following year), south of the Heian-kyô.

At the same time, a series of wars and conflicts were repeatedly fought in Mutsu no Kuni during the second half of the 11th century. The experience of surviving such an age of conflicts propelled Fujiwara no Kiyohira to promote the construction of a country based on Buddhist thoughts as developed in such texts as the *Lotus Sutra*. This culminated in the completion of a "political and administrative center" based upon Buddhist Pure Land thought created and shaped by the 4 successive lords of the Ôshû Fujiwara clan.

[Fujiwara no Kiyohira: up to 1128]

From the end of the 11th century to the beginning of 12th century, Fujiwara no Kiyohira (the founder of the Ôshû Fujiwara clan) transferred his residence from Toyoda no Tachi beyond the Koromokawa River, which marked the southern boundary of Okuroku-gun to Hiraizumi to the south. Positioned in a narrow basin between the Kitakami Mountains including Mt Tabashineyama to the east and the Ôu mountain range to the west, it was a key point of traffic where the north-south trunk road of the northern realm of Japan comes close to the Kitakamigawa River. On the fluvial terrace surrounded by rivers in three directions, with the Kitakamigawa River flowing to the east, the Koromokawa River to the north and the Ôtagawa River to the south. Two long, narrow strings of low wetlands consisting of

[Refer to p136-137 of this nomination dossier]



photo 2-101 Picture of Fujiwara no Kiyohira (depicted in the early 19th century)

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Nekomagafuchi and Suzusawa no Ike existed, forming a unique waterfront landscape that was punctuated in places with springs.

Fujiwara no Kiyohira, who moved to Hiraizumi from Toyoda no Tachi built the Chûson-ji Temple complex on Kanzankyûryô, which was a place of strategic importance for the control of the crossing point over the Koromokawa River. The Tahô-ji Temple was constructed in 1105 (according to an old document), the Chûson-ji Kyôzô in 1122 and the Chûson-ji Konjikidô in 1124 (according to the year inscribed on the ridge or the ridge plate). According to the tradition of Chûson-ji, Daichôju-in (also known as Nikaidaidô) was constructed in 1107. According to the "*Chûson-ji Kuyôgammon*", Fujiwara no Kiyohira celebrated the completion of the main temple complex, "*Chingo-kokka-daigaran-ikku*", which has been identified as the present "Ôike Ato", in 1126; however, he passed away two years later in 1128 and his body was enshrined in the Chûson-ji Konjikidô.

The construction of Chûson-ji signified the decisive designation of Hiraizumi as the center of Ôshû politically and culturally. From then on, the Ôshû Fujiwara clan, including Fujiwara no Motohira, Fujiwara no Hidehira and Fujiwara no Yasuhira, carried on the development of Hiraizumi as the "political and administrative center" of the northern realm of Japan over some 100 years with, on the strength of the tremendous wealth accumulated from gold production.

[Fujiwara no Motohira: up to circa 1157]

The 2nd lord of the Ôshû Fujiwara clan, Fujiwara no Motohira, built the Môtsû-ji Temple. Consisting of Enryû-ji and a garden in front of it, Môtsû-ji was a temple complex constructed on flat land, in contrast with Chûson-ji, which was sited on a hill. The Buddha hall and the garden in unity represented the Buddhist Pure Land, linked mainly to the Healing Buddha, through their close spatial relation to Mt Tôyama in the background. Fujiwara no Motohira died around 1157 and his mummified body was enshrined in the Chûson-ji Konjikidô.

Motohira's wife built the Kanjizaiô-in Temple to the east of Môtsû-ji. As a result of archaeological excavations, the archaeological remains of a garden pond called "Maizurugaike" have been discovered together with the underground archaeological evidence of Dai-amidadô (Larger Amida Hall) and Shô-amidadô (Smaller Amida Hall) on the northern shore of the pond.

The results of archaeological excavations show that in Motohira's time, the area centering around Môtsû-ji and Kanjizaiô-in was developed as a "political and administrative center" based on recognizable planning principles and that, to the south of Kanjizaiô-in, trunk roads were constructed such as the eastwest street, along which were built oxcart storages, tall storehouses, etc.



photo 2-102 Picture of Fujiwara no Motohira (depicted in the early 19th century)

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photo 2-103 Picture of Fujiwara no Hidehira (drawn in early 19th century)

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[Fujiwara no Hidehira: up to 1187]

In the time of Fujiwara no Hidehira, the 3rd lord of the Ôshû Fujiwara clan, a residence-government office called "Hiraizumi no Tachi" existed as a key facility within the "political and administrative center" in the eastern part of Hiraizumi near the Kitakamigawa River. The archaeological site linked to this facility is the Yanaginogosho Iseki, which exists close to the Kitakamigawa River today. To its west was constructed Muryôkô-in, a temple representing the Pure Land of Utmost Bliss of Amida Buddha. As a result, a space was produced in which political work, religious activities and daily life were unified.

"Hiraizumi no Tachi" (Yanaginogosho Iseki) was situated to the front of the Chûson-ji Konjikidô, where the mummified bodies of Fujiwara no Kiyohira and Fujiwara no Motohira were enshrined, based upon the Ôshû Fujiwara clan's strong ancestor worship beliefs. At the height of the prosperity of "Hiraizumi no Tachi" (Yanaginogosho Iseki) in the late 12th century, a port was constructed at the point where "Hiraizumi no Tachi" (Yanaginogosho Iseki) faced the Kitakamigawa River. This port indicates the growing importance attached to shipping goods by ship at the time.

Muryôkô-in, built to the west of "Hiraizumi no Tachi" with Mt Kinkeisan further to the west in the background, reflected efforts to visualize the Pure Land of Utmost Bliss of Amida Buddha, and to realize it on earth. It inherited and further advanced the temple complex layout and spatial composition concepts represented in the Byôdô-in Temple in Uji.

In this manner, the orientation of the residence-government office, (the key facility of the "political and administrative center"), and the temple, which represented the Pure Land of Utmost Bliss of Amida Buddha in the West, on an east-west axis, produced a spatial composition based upon the Pure Land Buddhist thought.

The 3rd lord, Fujiwara no Hidehira, who was appointed as the "generalissimo" of the borderland in 1170, was promoted to the position of the governor of Mutsu in 1181 and enjoyed the height of prosperity; he died in 1187 and his mummified body was enshrined in the Chûson-ji Konjikidô.

[The End of the Ôshû Fujiwara Clan: 1189]

Minamoto no Yoshitsune¹⁵, who was the younger brother of Minamoto no Yoritomo, the founder of the Kamakura Shogunate, escaped from his

¹⁵ **Minamoto no Yoshitsune:** 1159-1189. The younger brother of Minamoto no Yoritomo, who conquered Hiraizumi and established the Kamakura Shogunate. After the death of his father in war, he was entrusted to the Kuramadera temple in Kyoto and later protected by Fujiwara no Hidehira. As his relation with his elder brother worsened, he escaped again to Hiraizumi only to be killed at the end of Hiraizumi itself in 1189. Because of his tragic end and his valour as a warrior, many legends were told about him and he was the subject of literary works and plays in the later periods.



elder brother's pursuit and hid himself in Hiraizumi under the protection of Fujiwara no Hidehira in 1187; however, in 1189 he killed himself after being attacked by Fujiwara no Yasuhira, the 4th lord of the Ôshû Fujiwara clan, who feared the power of Minamoto no Yoritomo. Later, Minamoto no Yoritomo of Kamakura made an expedition into Ôshû and destroyed the Ôshû Fujiwara clan, and "Hiraizumi no Tachi" was suffered damage in a fire. This war of 1189 put an end to Hiraizumi's role as the "political and administrative center" in the northern realm of Japan. The important historical material, "Jitôikachûmon" (contained in the *Azumakagami*), that describes Hiraizumi prior to its defeat was reported by priests of Chûson-ji immediately after Minamoto no Yoritomo conquered Hiraizumi. [Refer to Appendix 4.7.a. p86-87 for supplementary information]

4. 13th century up to the early 14th century

In the period from 1192 to 1334, the military government led by samurais ruled Japan with the seat of the government -- called the Shogunate -- in Kamakura. After the demise of the Ôshû Fujiwara clan, the temples in Hiraizumi came to be protected and controlled by the Kamakura Shogunate.

In 1226, Môtsû-ji (Enryû-ji) was burnt down in a fire, followed by the loss of the Buddha halls of Chûson-ji due to fires in 1337, excepting the Chûson-ji Konjikidô and the Chûson-ji Kyôzô which survived the calamity. Although the temples of Hiraizumi gradually changed after the peak of prosperity in the 12th century, the buildings that remained were protected with great care, as is shown for example in the construction of a shelter structure.

On the centennial anniversary of the passing of the Ôshû Fujiwara clan, in 1288, the Kamakura Shogunate constructed the shelter built around the Chûson-ji Konjikidô. The existing shelter is a full-scale reconstruction that was built in the 15th century .

In 1304, repair work was conducted on the Chûson-ji Kyôzô.

5. From the late 14th century up to the 16th century

From the 14th century to the 16th century, Japan saw internal conflicts in the Nambokuchô¹⁶ Period and then the establishment of the Muromachi Shogunate in Kyoto. During this period, the temples of Hiraizumi depended upon the powerful feudal clans of the region for protection and at the same time attracted a large number of pilgrims to the sacred places

¹⁶ **Nambokuchô**: Literally, States of North and South. A period of Japanese history from the early 14th century to the end of the century, when there existed two conflicting states at the same time: the South State ruled by a descendant of Emperor Godaigo and the North State with an emperor supported by the Muromachi Shogunate.



present; this latter activity also contributed to the maintenance of these temples. Pilgrims' tablets and the mandala of the pilgrimage to Hiraizumi temples provide testimony of the importance of the Buddhist temples of Hiraizumi including Chûson-ji, and Môtsû-ji as sacred destinations of pilgrimage.

In 1573, due to the conflict between feudal lords of the region, the Nandaimon gate of Môtsû-ji and the Buddha halls of Kanjizaiô-in were burnt down.

Circa the 15th century, Minamoto no Yoshitsune, was adopted as the subject for *Gikeiki*, a literary work and became the focus of many other works of literature, fine art, folklore, etc.

6. From the 17th century up to the early 19th century

In 1603, the Edo Shogunate was set up in Edo (present-day Tokyo) and feudal lords were reorganized into a system of governors of local domains called Han. Hiraizumi was placed under the control of the Sendai Han and the lord of the Sendai Domain, Date Masamune, made a tour of Hiraizumi and gave his official certification to the land estates of temples. In 1689, the Sendai Han prohibited the removal and relocation of the foundation stones of Buddha halls or garden stones and planted cedar trees around archaeological sites as a measure to preserve them. It was in this period that the front approach to Chûson-ji, Tsukimizaka, was constructed.

From the early 17th century to the mid-19th century, many literati visited Hiraizumi.

In 1689, Matsuo Basho, the most famous Haiku poet, visited Hiraizumi and with deep emotion put into words his impression of Hiraizumi: "Three generations of glory vanished in the space of a dream ..." His Haiku poems in his anthology, *Okunohosomichi* (The Narrow Road to Oku), such as "The summer grasses/ of brave soldiers' dreams/ the aftermath" or "Have the rains of spring/ spared you from their onslaught/ shining hall of Gold (Chûson-ji Konjigidô)", depict scenes of Hiraizumi that continue to the present, including the remnants of the complex, ruined and deprived of many buildings, and the Chûson-ji Konjigidô, the sole surviving building of the past of Hiraizumi.

In 1786, the traveler Sugae Masumi visited Hiraizumi on his tour of the Tôhoku Region and wrote his travel account, "Kasumukomagata" in *Masumi Yûranki*.

The cultural expressions by these poets and other men of literature have played a significant role in passing on the ancient heritage of Hiraizumi to the present generation.

[Refer to Appendix 3.a. p2-3
for chronological table of history]

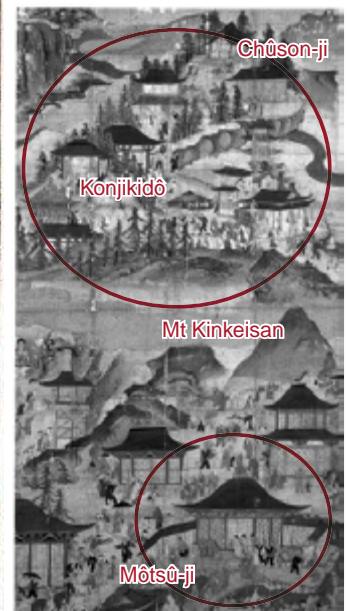


photo 2-104 "Hiraizumi-Shoji Sankei-Mandala-zu" Mandala of the pilgrimage to Hiraizumi temples (16th century)

©Kawashima Printing Company



7. After the late 19th century

In 1868, the Meiji Restoration took place and Japan took its first steps toward becoming a modern state. In 1869, political rule was returned to the Emperor and the control of the Sendai Domain over Hiraizumi ended. Later, in 1876, the Emperor Meiji visited Hiraizumi on his national excursion; Iwate Prefecture took this opportunity to prepare the "Treasure Preservation Rulebook" and started on preservation projects for Chûson-ji and Môtsû-ji.

As well, "The Ancient Shrines and Temples Preservation Law" was enacted in 1897 and later modified in 1929 to become "The National Treasures Preservation Law." The latter expanded the targets of protection to include not only the architecture and treasury objects in the possession of temples and shrines but also cultural properties in the possession of the national government, local governments and private owners. In 1919, "The Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments" was enacted, providing wider protection to historic and scenic spots within the compounds of shrines and temples but also other historic sites, places of scenic beauty, and natural monuments. The Chûson-ji Konjikidô, Môtsû-ji and Muryôkô-in Ato were placed under the protection of the national government from the very beginning of The Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments, in light of their historical and cultural significance.

At the same time, the religious rituals and festivals of long tradition have been passed on from generation to generation up to the present day through the faith and efforts of a great number of people, surviving the threats to their continued existence within the nationwide anti-Buddhism movements in the latter half of 19th century.

After Japan was defeated in World War II in 1945, Japan took the path of a democratic state. In 1950, "The National Treasures Preservation Law" and "The Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments" were combined into "The Law for the Protection of Cultural Properties". Since then, the component parts of the nominated property have been designated and appropriately protected by the national government as Cultural Properties.

Besides these legal protection measures, the temples that compose the nominated property are alive with religious activities, including traditional events such as rituals and festivals; Hiraizumi attracts a large number of pilgrims and tourists still today.



(ii) History as Seen from the Morphology and Characteristics of the Property

The morphology and characteristics of the nominated property, as we shall see below, were shaped by a historical process that had two major aspects.

1. History of the property as a political and administrative center

a) City without walls—the genealogy of a new type of political and administrative center

The transmission of Buddhism to Japan from China and Korea beginning in the 6th century was accompanied not only by the use of advanced techniques of temple architecture and religious sculpture, but also by a political and administrative apparatus and institutions based on the *ritsuryō* legal codes. In building political and administrative centers to house these institutions, the Japanese used the Chinese model of a city plan oriented toward the cardinal points of the compass and divided into a regularly spaced grid of streets and avenues, while also giving due consideration to unique aspects of the Japanese natural environment such as climate and plant life, as well as to site-specific topography. The result

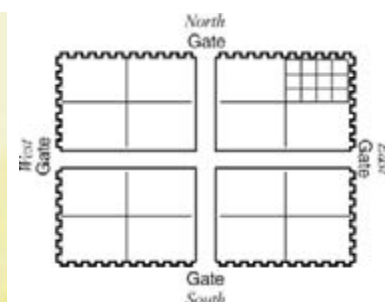


figure 2-38 Walled internal division in detail

figure 2-37 Walls and Street Grid of the Chinese Capital of Chang'an (Tang Dynasty)



was a unique style of creating a Japanese city that was neither enclosed in surrounding walls and ramparts nor contained the walled internal divisions that were common in such cities on the Asian mainland.

The origins of the unified Japanese state were in the Asuka region¹⁷ in the 6th and 7th centuries, where a political and administrative center took shape that was comprised of clusters of imperial palace buildings, temples, and related structures occupying a variety of sites on a plain enfolded by hills and mountains, which, along with the rivers passing through the area, made up an organic but inchoate unity.



photo 2-105 Asuka and its archaeological sites
©Iwate Prefectural Board of Education



photo 2-106 Distant view of Asuka
©Asuka Village Board of Education



figure 2-39 Topographical map of ancient Asuka and locations of palaces and temples in it

Fujiwara-kyō (694–709), Japan's first capital constructed on the continental model, located in the north to the Asuka region, was designed and laid out along an orderly grid pattern, but with due consideration given to the Yamato Sanzan ("The Three Peaks of Yamato": Mt Unebiyama, Mt Miminashiyama, Mt Kaguyama) dotted across the plain; without an enclosing city rampart, it had a form and structure unique to Japan.

8th century Heijō-kyō (710–784) in Nara had a more developed morphology and structure, but it, too, was not enclosed by walls or ramparts,

¹⁷ **Asuka region:** an area occupying the southern edge of the Nara Plain, where from the late 6th through the late 7th centuries a succession of capitals were built by successive emperors.



figure 2-40 Topographical map of Fujiwara-kyô and locations of palace and temples in it

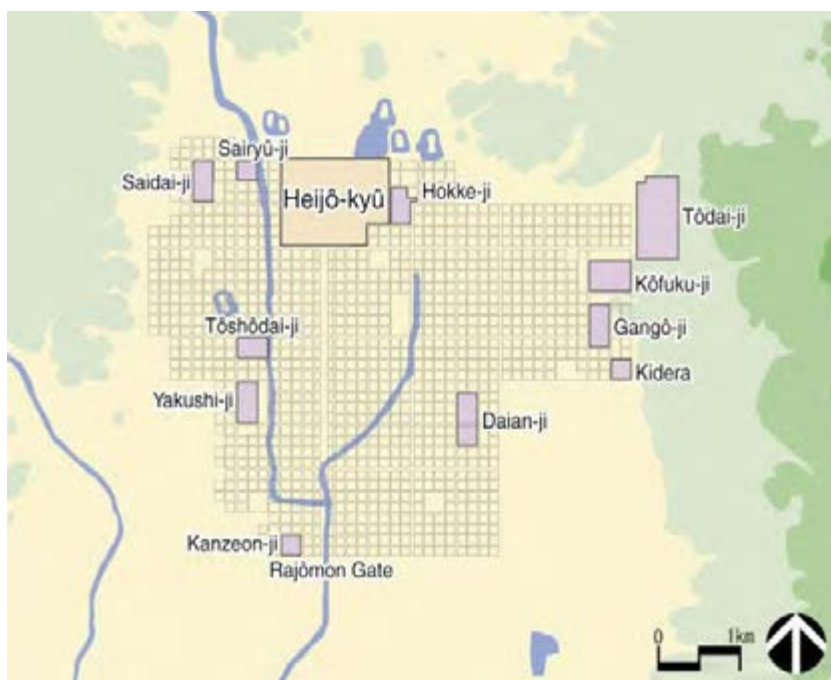


figure 2-41 Topographical map of Heijô-kyô and locations of palace and temples in it

except for brief sections of wall built for purely formal purposes on either side of the Rajōmon, the main gate at the southern entrance to the city.

Thus, from the 6th through the 8th centuries, the political and administrative apparatus and institutions brought to Japan from abroad along with Buddhism and other religious and philosophical traditions were harmonized with the climate, biosphere, topography and other natural features indigenous to Japan, giving birth to capital cities—political and administrative centers—that differed in form and character from those of China and Korea.



b) The expansion of the capital

Heian-kyô (old Kyoto), whose construction began in 794, had a fundamentally similar morphology and structure to Heijô-kyô (old Nara) built in the previous century, in that it lacked both surrounding ramparts and interior walls defining its street grid; but as the *ritsuryô* system of government gradually evolved, the structure of the city itself was also transformed.

As belief in the advent of *mappô* (the latter period of the dharma) heightened and Buddhist Pure Land thought, especially the worship of Amida Buddha's Pure Land of Utmost Bliss, grew in popularity, and with a ban on further construction of Buddhist halls within the city limits of Heian-kyô was imposed, temples began to be built on the outskirts of the capital as adjuncts to the palaces and villas of the nobility.

First, Fujiwara no Yorimichi (992–1074), a prominent member of the court nobility, rebuilt his villa at Uji into a temple based on the belief in Amida Buddha's Pure Land of Utmost Bliss. Following this, the retired

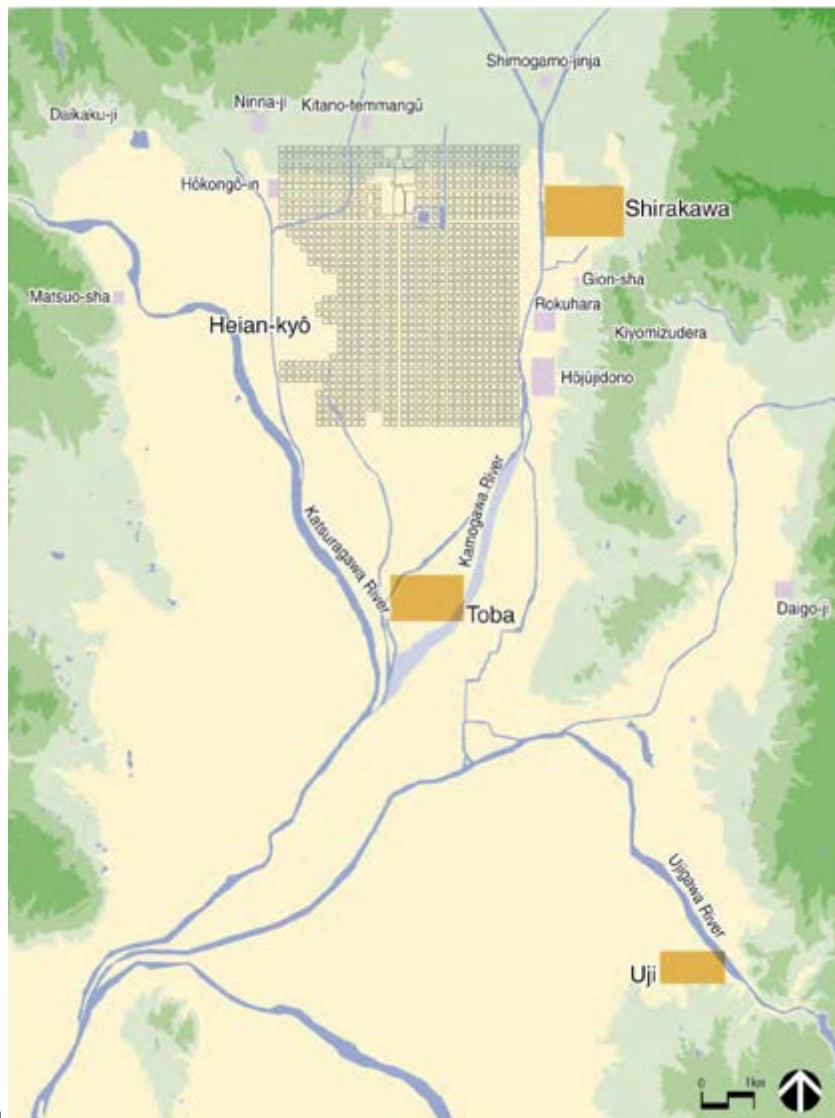


figure 2-42 Topographical map of Heian-kyô and its surroundings including Uji, Shirakawa and Toba



emperor Shirakawa (1053–1129) and other members of the imperial family built palaces combining personal residences with political and administrative facilities in areas such as Shirakawa and Toba that were endowed with pleasing landscapes, topography, and rich water resources. These palaces also incorporated temple precincts featuring Buddha halls and gardens intended to represent the Buddhist Pure Land dedicated to the pacification and protection of the nation and their owners' rebirth in Amida's Pure Land of Utmost Bliss. These palace-temple-garden complexes in the rich natural environment on the outskirts of Heian-kyô established a new form of political and administrative center from which retired emperors exercised their authority over the nation's politics.

c) The construction of Hiraizumi

In the 10th and 11th centuries, as the central government weakened, regional powers rose to prominence. One of these was the Ôshû Fujiwara clan, which constructed its political and administrative center at Hiraizumi, in the borderlands at the limit of 12th century Japanese political authority in the northern regions of the island of Honshû. Like other ancient Japanese cities from the 6th and 7th centuries onward, Hiraizumi was not enclosed by walls or ramparts. Harmonizing with a rich and well-watered natural environment and varied topography, bounded by Mt Tabashineyama and the Kitakamigawa River to the east, a gentle range of rolling hills to the west, the Koromokawa River to the north, and the Ôtagawa River to the south, Hiraizumi was built with the purpose of creating a Buddhist paradise on this earth.

At present, no trace survives above ground of the assets that made up the political and administrative centers at Shirakawa and Toba, and an image of them can only be reconstructed from historical records. In contrast, at Hiraizumi the assets comprising the archaeological site, both extant structures and others as yet unexcavated, have been preserved in excellent condition, including the archaeological site of the residence that formed the core of the political and administrative center (the Yanaginogosho Iseki), temples (Chûson-ji and Môtsû-ji), Buddha halls and gardens (Konjikidô at Chûson-ji, Môtsû-ji garden, Ôikegaran Ato at Chûson-ji, Kanjizaiô-in Ato, and Muryôkô-in Ato).



figure 2-43 Topographical map of Hiraizumi and the location of temples and a residence-government office in it



2. The History of a Complex of Buildings and Gardens Representing the Buddhist Pure Land

Of immense significance in the construction of Hiraizumi was Japanese Buddhism, which had developed unique characteristics through its fusion with indigenous forms of nature worship and its syncretic amalgamation of diverse elements including the *Lotus Sutra*, esoteric traditions, and Buddhist Pure Land thought. Of these, one that centered on the belief in the Pure Land of Utmost Bliss of Amida buddha that arose in the context of the eschatological belief in the advent of *mappô* was of particular importance. As a result of the historical process described below, Japanese Buddhist Pure Land thought came to be directly reflected in the design and morphology of the complex of architecture and gardens at Hiraizumi giving spatial representation to the Buddhist Pure Land.

a) The development and evolution of Buddhism and Buddhist Pure Land thought in Japan

1) The Indian origins of Mahayana Buddhism and Buddhist Pure Land thought

Around the beginning of the Common Era, a popular religious movement known as Mahayana Buddhism, emphasizing the salvation of lay believers arose in India in response to Hindu influences.

In Mahayana Buddhism, the term "Buddha" did not refer only to Gautama Siddhartha, the historical Buddha, but to a myriad of enlightened beings believed to exist throughout all space and time. Furthermore, it was believed that these myriad buddhas had each purified an individual realm in which to pursue the practice of the Buddhist way, resulting in a myriad of diverse "Pure Lands," among them the Tushita Heaven of the bodhisattva Miroku (Skt. Maitreya), the Pure Land of Utmost Bliss of Amida Buddha in the West; the Land of Exceedingly Great Delight in the East of Ashuku Buddha (Skt. Akshobhya) to the east, and the Lapis Lazuli Pure Land of Yakushi Buddha (Skt. Bhaisajya-guru; the Healing Buddha) to the east, Potalaka Pure Land of bodhisattva Kannon (Skt. Avalokitêśvara) to the south. With the rise of these Mahayana teachings came the desire on the part of believers to be reborn into one of these Pure Lands where the buddhas were exerting themselves for the salvation of all sentient beings.

2) Buddhist Pure Land thought in China and Korea

In the original Mahayana sutras, written in Sanskrit, there is no term equivalent to "Pure Land," which appears to have been coined in the Chinese translations of the Longer and Shorter Sukhāvativyūha Sutras (known in Japanese as the Muryôjykyô and Amidakyô) on the basis of a Sanskrit



phrase in the original texts which means "to purify the Buddha realm."

In Gandhāra and other regions of western Asia, the Tushita Heaven of the bodhisattva Maitreya (believed to be the Buddha of the future and successor to Shakyamuni Buddha on this earth) became the object of worship that was transmitted to China, where it spread. Before long, worship arose around Amida Buddha as well, and his buddha realm came to be known as the Pure Land of Utmost Bliss. Then, the sutra known in Japanese as the *Kanmuryōjūkyō* (Contemplation of Infinite Life Sutra) was transmitted to China from Central Asia, where it was originally compiled, and in theoretical treatises and commentaries Daozhuo (560–645) and Shantao (613–681) encouraged the practice visualization of and meditation on the Buddhist Pure Land. From this, the worship of the Pure Land of Amida Buddha developed in which supplications and prayers to be reborn in the Pure Land of Utmost Bliss of Amida Buddha were conceived as a means of salvation in the degenerate age of *mappō*, "the latter period of the dharma," a fixed period after the death of the historical Buddha when the teachings were thought to go into decline.

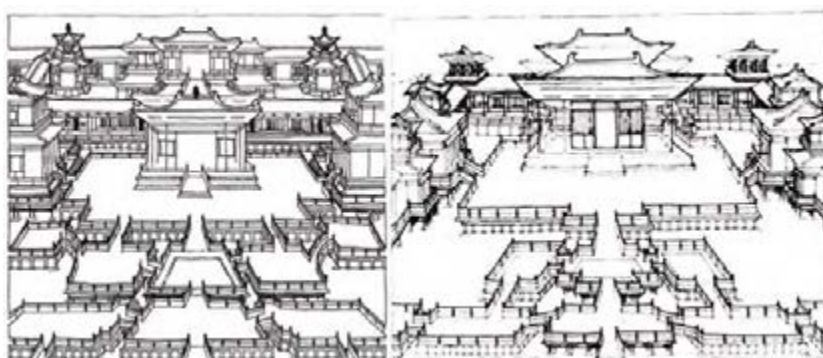


figure 2-44 Skeleted redwings of the Amida hall, related Buddha halls and the jeweled pond (*hōchi*) depicted on the Murals in the Mogao Cave at Dunhuang

Buddhist Pure Land thought as it had developed in China was transmitted in the course of the late 4th and 5th centuries to the Korean peninsula along with the rest of the Buddhist teachings. The three kingdoms of Goguryeo, Baekje, and Silla enthusiastically adopted Buddhism, and the unification of the peninsula under Silla in the 7th century and Goguryeo from the 10th to the 14th centuries gave further impetus to the development of Buddhism, including Buddhist Pure Land thought. Later Korean dynasties adopted Song Neo-Confucianism as their ruling orthodoxy, however, and conducted anti-Buddhist campaigns that resulted in the suppression of Korean Buddhism.

3) The evolution of Buddhist Pure Land thought in Japan

Buddhism, transmitted to Japan from China and the Korean peninsula beginning in the 6th century, and accompanied by other philosophies and beliefs such as Daoism, veneration of sages, yin-yang and five elements



theory, gradually fused with indigenous Japanese religious beliefs and practices centering on animism and nature worship. In these beliefs, elements of the natural world—mountains, rivers, rock formations, springs, great trees, etc.—were regarded as embodiments of deities (spirits), and the depths of the mountains were seen as another world bordering on the "heaven" where human souls went after death. The imported religious teachings of Buddhism merged with this indigenous sense of the natural world to become a uniquely Japanese form of Buddhist faith.

Based on the Pure Land thought transmitted to Japan as an element of the Buddhist teachings, in the 7th and 8th centuries, mandalas such as the Taima Mandara began to be produced, giving graphic representation to the Pure Land as described in the Pure Land sutras and commentaries. At this stage, Pure Land thought, and especially the worship of Amida's Pure Land of Utmost Bliss in the West, was primarily concerned with prayers for the well-being and happiness of a deceased person and his or her rebirth in the Pure Land, and did not possess the focus it would later acquire for personal salvation in response to the advent of *mappô*.

In the 9th century, Ennin (794–864), a monk from the Enryaku-ji Temple on Mt Hieizan outside Kyoto, traveled to Wutaishan (Mt Wutai) in China and brought back practices including chanting and meditation upon the



photo 2-107 Taima Mandala,
Nara, Japan

©Taimadera Temple



name of Amida and a walking meditation known as *jōgyōzanmai*. The latter involved the construction of a small Buddha hall called a *Jōgyōdō* with a square plan of 3-bay or 5-bay on a side. An image of Amida was placed at the center, and practitioners would circumambulate it inside the hall while chanting the name of Amida and visualizing his divine attributes. This practice, and the construction of *jōgyōdō*, spread throughout the country.



photo 2-108 Enryaku-ji Jōgyōdō, Kyoto, Japan
©Yuko Obara



photo 2-109 Fuki-ji Ōdō (Jōgyōdō), Oita, Japan
photo by Tsunehisa Kan

Then, at the end of the 10th century, the monk Genshin (942–1017) wrote a treatise entitled *Ōjōyōshū* (Essentials of Rebirth in the Pure Land) in which the horrors of hell were contrasted in vivid detail with the wonders of paradise, and in which he preached the importance of chanting the name of Amida and of certain deathbed observances that would assist rebirth in the Pure Land. As an aid to the visualization of the Pure Land, many images were painted depicting the Pure Land toward which the dying person's soul was bound, and of Amida and a heavenly retinue descending to welcome the believer into paradise. In this way, precise meditative visualization of the Pure Land began to be regarded as an important practice for attaining rebirth there. In the images, Amida's Pure Land of Utmost Bliss was conceived and depicted as existing in the distant west beyond the ranges of hills and mountains of the familiar world, with lakes, rivers, and other bodies of water both connecting to the jeweled pond (*hōchi*) of paradise and serving as boundaries demarcating this world from the next.

As the worship of rebirth in the Pure Land of Utmost Bliss deepened, so did belief in the salvific power of other Buddhist deities such as Dainichi Buddha (Skt. Mahāvairocana) and Yakushi Buddha (Skt. Bhaisajya-guru), accompanying the growing influence of the teachings of the *Lotus Sutra* and of esoteric Buddhism. In 12th century Japan the present world was conceived to be at the same time the world of supreme enlightenment, and the unique belief spread that the Buddhist Pure Land of the Buddha's enlightenment could be realized on this very earth.



photo 2-110 Yamakoshi-Amida-zu; Amida Buddha appearing over the mountains (Collection of Zenrin-ji, Kyoto, Japan)
©Zenrin-ji



photo 2-111 Amida-Nijūgo-Bosatsu-Raigō-zu; Coming down of Amida Buddha accompanied by Twenty-five Bodhisattvas to the dying believer (Collection of Chion-in, Kyoto, Japan)



photo 2-112 Jigoku-Gokuraku-zu; Heaven and Hell (Collection of Konkaikōmyō-ji, Kyoto, Japan) ©Konkaikōmyō-ji



b) An Outstanding Style of a Buddha Hall as an Artistic Work representing the Buddhist Pure Land

1) Typology and development of temple complexes devoted to the pacification and protection of the nation

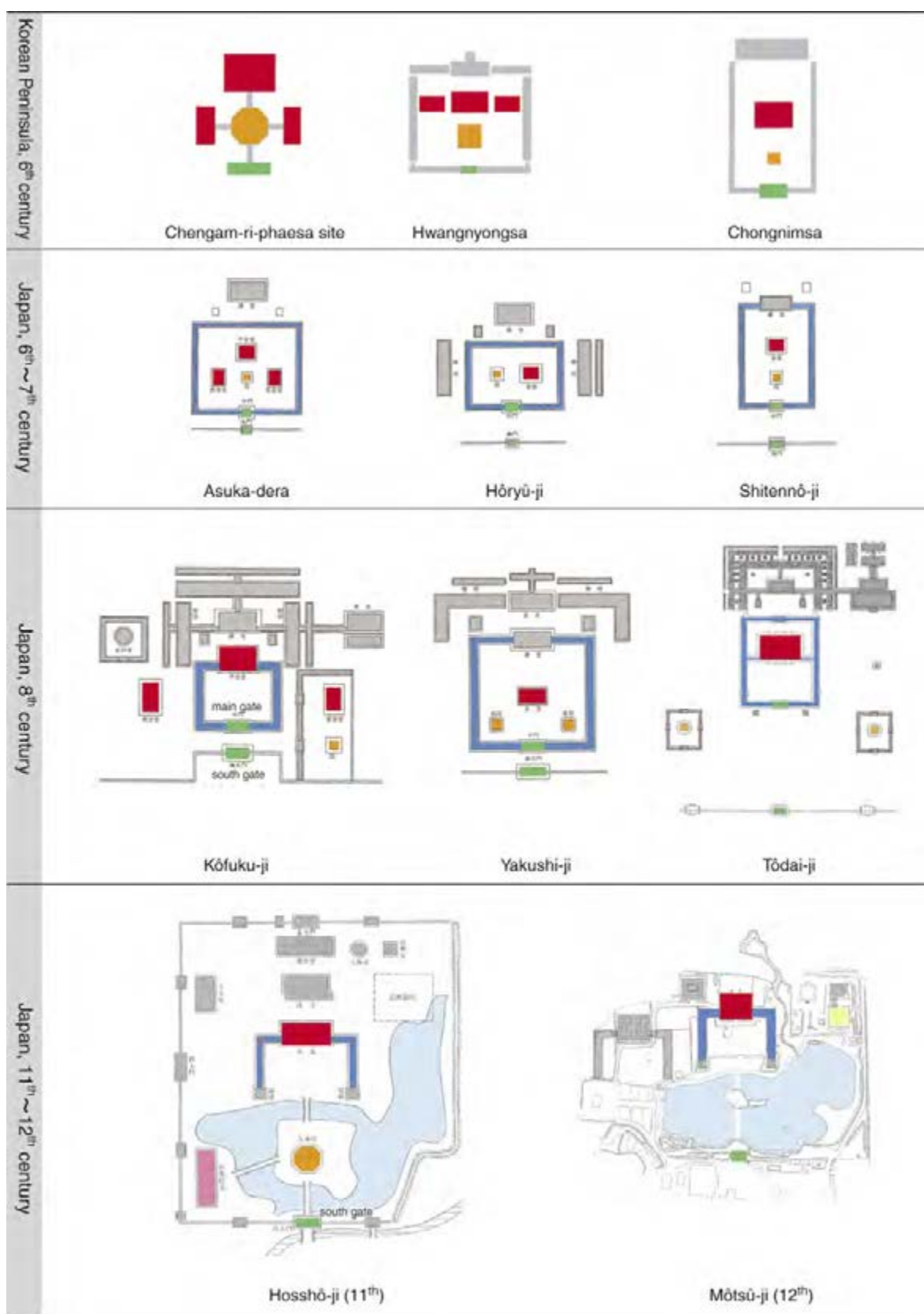
With the transmission of Buddhism to Japan from Korea and China came the concept, design, and techniques for the construction of temples devoted to the "pacification and protection of the nation (*chingo-kokka*)", which developed into various styles of temple compounds usually including a pagoda (*stūpa*) containing relics of the Buddha, a main hall (*kondō*) in which the principal Buddha image was enshrined, and covered corridors enclosing the central precincts.

At Asuka-dera (Hōkō-ji), built by the powerful Soga clan in the Asuka region at the end of the 6th century, we see a centralized plan featuring a pagoda (*stūpa*) sited at the center of the complex, with three main halls (*kondō*) facing it from the north, east, and west; a roofed corridor encloses these structures and is punctuated by a single main entrance gate on the southern side. As similar or identical layouts have been found at the Hwangnyongsa temple archaeological site from 6th century Silla (Gyeongju, Republic of Korea) and the Chengam-ri-phaesa temple archaeological site from 6th century Goguryeo (Pyeongyang, Democratic People's Republic of Korea), the Korean influence on the design and construction techniques of Asuka-dera is clear.

At Shitennō-ji (Osaka), built by Shōtoku Taishi at the end of the 6th century, and in the late 7th century reconstruction of Hōryū-ji (inscribed on the World Heritage List in 1993), a layout distinct from the influence of Korean temples was born.¹⁸

In 8th century Heijō-kyō (old Nara) we see other variations of temple layout. At Yakushi-ji there is a square compound enclosed by roofed corridors, with the main hall (*kondō*) situated at the center and two pagodas, one in the southeast and one in the southwest corner of the complex. At Kōfuku-ji, roofed corridors jutting out from the east and west sides of the *kondō* enclose a rectangular open space in its forecourt, with a main gate opening at the south. And at Tōdai-ji, we see a layout in which a central compound comprising the main hall (*kondō*) and its enclosing corridors is accompanied by pagodas to the east and west, each

¹⁸ **Asuka-dera, Shitennō-ji, Hōryū-ji:** At Asuka-dera only the main image of Shakyamuni Buddha has been preserved, though the layout of the temple compound is indicated by the buried foundations, which have survived. Shitennō-ji was lost to fire in 1944, and has been replaced by a ferroconcrete reproduction at the same scale and in the same style as the original complex. At Hōryū-ji, the buried foundations of the original temple believed to have been constructed by Shōtoku Taishi still exist, and the wooden buildings of the late 7th century reconstruction of the temple complex have been perfectly preserved to this day. This temple complex of Hōryū-ji was inscribed on the World Heritage List in 1993. [Refer to photo3-1. p159 of this nomination dossier]



Not to Scale

Legend ■ Main hall ■ Pagoda ■ Corridor ■ Gate ■ Amida hall ■ Jōgyōdō

figure 2-45 Transition of the layout of temple compounds from Korean Peninsula to Japan



enclosed by its own independent set of roofed corridors.

These modifications in the layout of temple complexes are thought to have been the result of changes in the perceived importance of the pagoda(s) relative to the main hall (*kondô*) and to changes in the nature and functions of the space enclosed by the roofed corridors.

At Hôsshô-ji, built in the late 11th century by Emperor Shirakawa (1053–1129), the main gate and the corridors on both sides of the gate, which were seen in the layouts of Kôfuku-ji and Tôdai-ji, have been removed and the forecourt open space in front of the main hall looks out over a more extensive garden featuring a large pond. This basic layout was brought to Hiraizumi, where it was inherited by Môtsumi-ji, a temple dedicated to Yakushi Buddha, the Buddha of Healing, and intended to represent his Buddhist Pure Land.

Thus, the layout of the temple complex at Môtsumi-ji in Hiraizumi can be situated in a lineage of development that can be traced back to models imported from the Korean peninsula in the 6th century, indicating that it is a product of the exchange of cultural ideals concerning temple construction in the East Asian region.

2) Typology and development of Amida Halls

Amida Halls (Amidadô) are Buddhist temple structures enshrining images of the Amida Buddha (Skt. Amitâbha or Amitâyus), and can be classified into three major categories: (i) typical *jôgyôdô* with a square plan of either 3-bay or 5-bay on a side; (ii) those built on an elongated rectangular plan in order to house nine buddha images in a horizontal row, and (iii) central Buddha halls enshrining the statue of Amida Buddha, with flanking roofed corridors to the right and left.

The style described in category (i) was introduced to the temple complex of Enryaku-ji¹⁹ at Mt Hieizan by Ennin upon his return from Wutaishan (Mt Wutai) in China. These structures were built for the practice of *jôgyôzanmai*, which involved the ritual circumambulation of a central image of Amida

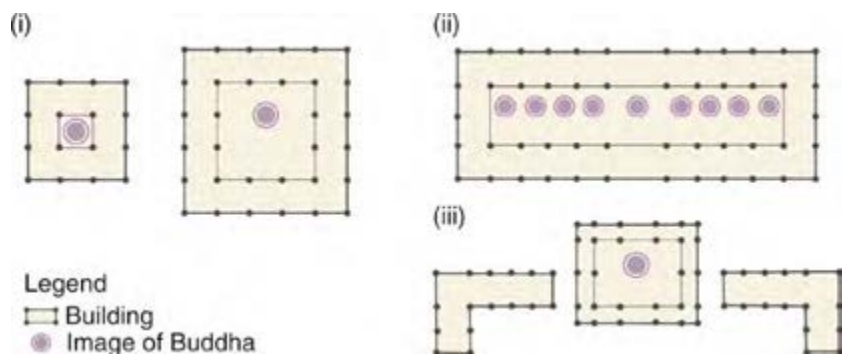


figure 2-46 Three categories of Amida Hall (including Jôgyôdô)

¹⁹ **Enryaku-ji**: Headquarters of the Tendai sect of Buddhism, established by Saichô in 785. Inscribed on the World Heritage List in 1994 as one of the component parts of the "Historic Monuments of Ancient Kyoto".



Buddha, while reciting his name and meditating on his divine attributes. This practice and the buildings associated with it spread throughout Japan, and one of them was constructed at Môtsumi-ji in Hiraizumi.

The Konjikidô at Chûson-ji takes the form of category (i), but since it functions as the main hall enshrining the temple's main image of Amida Buddha and also serves as a mausoleum for the mummified bodies of the leaders of the Ôshû Fujiwara clan, it should be regarded as a unique example of a Buddha hall.

The archaeological remains of Dai-amidadô at the Kanjizaiô-in Ato occupy a perfect square 14.8 meters on a side, putting it in category (i), while the archaeological remains of Shô-amidadô measure 17 meters east-west and 7.3 meters north-south, making it a variant of the type of Amida hall described in category (ii).

The placement of the Amida hall within the Muryôkô-in Ato clearly puts it in category (iii). While it was constructed on the model of the Amidadô at the Byôdô-in in Uji, the layout and structure of the temple compound demonstrate an even greater awareness than seen in the Byôdô-in of the spatial relationship between the present world and the Buddhist Pure Land, as indicated by the positioning of all major elements along an east-west axis running from the residence-government office (Yanaginogosho Iseki) to the wetlands area indicating the division between this world and the next (Nekomagafuchi), the Buddha hall representing the Amida's paradise as architectural space, the Pure Land garden with its pond symbolically representing the jeweled pond (*hôchi*) of paradise, and finally the lone mountain Kinkeisan in the background, marking the direction of the Pure Land of Amida Buddha in the West.

As we have seen, the Amida Halls at Hiraizumi are diverse, identifiable with categories (i)–(iii) and variants thereof, their unique character made even more apparent by the example of Muryôkô-in Ato, where the main compound comprises not only the Buddha hall and the Pure Land garden, but also other diverse elements including residence-government office buildings and the mountains in the background, all integrated into a spatial representation of the Pure Land of Utmost Bliss in the West.

c) An Outstanding Example of Gardens as Artistic Works Representing the Buddhist Pure Land

1) The intermingling of design and techniques for the creation of sacred spaces based on nature worship with concepts of garden design imported from the Asian mainland

From antiquity, the Japanese have believed that steep and imposing mountains and cliffs, gently rounded hills, great trees overflowing with



vital power, waterfalls, springs, and other manifestations of nature are inhabited by deities (spirits) and have used such sites to worship these deities. Archaeological excavations have shown that at sacred sites fronting a water feature such as a spring or stream, the sacred precincts were defined by the spreading of gravel and creation of arrangements of larger standing stones. This clearly indicates that even before the advent of Buddhism, elements of the design and techniques seen in later Japanese gardens were already present.



photo 2-113 (upper left) Ichino-Torii (The First Gate) and Mt Mikasayama at Kasugataisha Shrine (One of the Component Parts of the World Heritage Property "Historic Monuments of Ancient Nara"), Nara, Japan

photo by Tatehiko Yano

Photo 2-114 (upper right) Nachi Falls (One of the Component Parts of the World Heritage Property "Sacred Sites and Pilgrimage Routes in the Kii Mountain Range"), Wakayama, Japan

©Wakayama Prefectural Board of Education

photo 2-115 (right) Archaeological Remains of a Sacred Water Stream at Jonokoshi Iseki, Mie, Japan

©Iga City Board of Education



The archaeological remains of a variety of garden features have been discovered at palace ceremonial sites and palace garden sites in the Asuka region dating to the 7th century, indicating that the concept of creating artificial garden ponds with stonework embankments in a variety of styles, both straight and curving, was imported along with Buddhism in the course of the 6th century from China and the Korean peninsula.

The origins of this may be sought as far away as in the rectangular bathing pond at Lumbini in Nepal, famous as the birthplace of the Buddha, and depictions of the jeweled pond (*hōchi*) of Amida's Pure Land of Utmost



Bliss in the murals at the Mogao caves at Dunhuang in China, which show a square pond subdivided into rectangles by the stages and foundations of buildings. Closer to Japan are the Anaptji Pond in Gyeongju, Korea and more recently, the Nine-Petaled Lotus Pond at the Bulguksa Temple, where a curved stonework embankment defines the pond.

[Refer to p167-168 of this nomination dossier]

These styles, techniques, and concepts of garden design imported from China and the Korean peninsula merged with the concepts and techniques that had been employed in preparing sacred sites for Japan's indigenous deities, just as the Buddhist teachings merged with Japan's indigenous animistic beliefs. By the 8-10th centuries, had developed and been perfected into a uniquely Japanese approach to the concept, design, and techniques of garden construction.



photo 2-116 Archaeological Remains of Rectangular pond at the Ishigami Iseki in Asuka, Nara, Japan
©Nara National Research Institute for Cultural Properties



photo 2-117 Heijō-kyū Tō-in Teien (One of the Component Parts of the World Heritage Property "Historic Monuments of Ancient Nara"), Nara, Japan ©Iwate Prefectural Board of Education

2) The establishment of Pure Land gardens

In the 11th century, along with the belief in the imminent advent of the era of *mappō*, many temples on the outskirts of Heian-kyō in areas such as Uji, Shirakawa and Toba were created not only as supplications for rebirth in the Pure Land after death, but as manifestations of the Buddhist Pure Land on this very earth, and a new style of temple/garden complex was established that was frequently attached to a palace or aristocratic residence. Gardens in such temple compounds, usually designed as a unified whole integrating the garden and Buddha hall, are specifically known as Pure Land gardens.

[Refer to Additional Reference Material 2]

Pure Land gardens are artistic works giving spatial representation within a temple compound to an ideal world in the midst of the everyday world—an ideal world conceived as one of the Buddhist Pure Land inhabited by myriads of buddhas throughout heaven and earth and the myriad worlds in the 8 directions, of which the Amida's Pure Land of Utmost Bliss in the West was the most widely venerated.



These gardens, while preserving an intimate connection with the surrounding natural environment—a natural hill symbolizing the direction of Amida’s Pure Land, and natural water features such as streams and wetlands demarcating the boundary between this world and the next—also formed a unity with the Buddha hall in which the temple’s main image was enshrined, with their central pond serving as the jeweled pond (*hōchi*) adorning the Buddhist Pure Land represented by the main hall it faced.

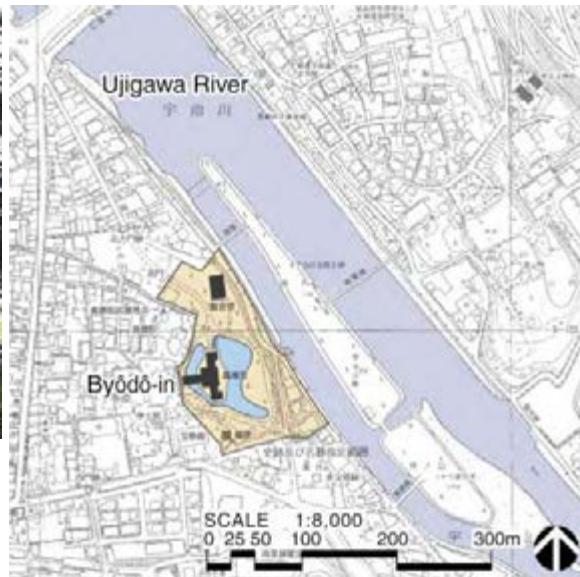
This style of Pure Land garden, as we shall see below, spread rapidly during the 11th and 12th centuries in the areas surrounding Heian-kyō, as such gardens were incorporated into the villas built by powerful aristocratic families and the political and administrative centers established by retired emperors and other members of the imperial family.

Uji

In Uji, southeast of Heian-kyō, Fujiwara no Yorimichi (992-1074), the most powerful figure of his time and related to the emperor through his maternal lineage, built a villa for himself on a splendid site, surrounded by mountains on three sides, on the banks of the Uji River. From 1052 to 1053, believed to be the first year of the age of *mappō*, he renamed his villa (Uji-dono) the Byōdō-in and converted it into a temple. There, he created a Pure Land garden, constructing an eastward-facing Amida hall flanked by north and south wings of corridors and fronted by a pond. The Amida hall of the Byōdō-in is the oldest extant architectural example of its kind, and in recognition of its Outstanding Universal Value as one of the buildings expressing Kyoto’s millennium and more of history, it was inscribed on the World Heritage List in 1994. However, although the



photo 2-118 Aerial view of Byōdō-in (one of the component parts of the World Heritage Property "Historic Monuments of Ancient Kyoto"), Kyoto, Japan ©Uji City
figure 2-47 Topographical map of Uji around Byōdō-in Temple ("Historic Monuments of Ancient Kyoto")





Byôdô-in is situated in an environment that might have been ideal for an aristocratic villa, it did not have the unique topographic features, such as a lone hill in the background symbolizing the direction of Amida's Pure Land of Utmost Bliss in the West, that would have costituted its embodiment of the Pure Land on this earth.

Shirakawa

Shirakawa is an area sandwiched between the Kamogawa River and the foothills of the mountains that bordered Heian-kyô to the east, and is the site of a number of temples and palaces built by the retired emperor Shirakawa (1053–1129) and the Emperor Toba (1103–1156) in the period from the late 11th century through the first half of the 12th century. The temples were built for the pacification and protection of the nation, as well as in supplication for the rebirth of their imperial builders in the Pure Land of Amida Buddha, and to serve as symbolic manifestations of the Buddhist Pure Land on this earth, and included personal residences for the emperors. From the historical records associated with its construction, we know that Hosshô-ji, of which main hall was completed in 1077, took its basic framework from the layout of the compound of Kôfuku-ji, built by the Fujiwara clan in Heijô-kyô in the 8th century. However, the main Buddha hall (*kondô*) situated at the north of the complex was flanked by roofed corridors to the east and west which then turned southward to enclose a central court yard bounded on its south side by a vast pond. In the middle of the pond an island was created, serving as the base for a 9-storey pagoda, and on the western shore of the pond there was an Amida hall of category (ii), built to enshrine 9 buddha images.

Toba

Toba-dono was a detached palace that the retired emperor Shirakawa started to build in 1087 after he abdicated the throne. Built at a site far to the south of Heian-kyô, it was splendidly watered by the confluence of the Katsuragawa and Kamogawa Rivers. The ensemble of buildings which included both the imperial residence and a temple was graced with a garden in which natural water features had been enhanced with careful placement of stones to shape the shore of the natural lake, while still forming a unity with the surrounding water-featured landscape. Toba-dono represented an advance in gardening techniques in terms of this integration with the surrounding natural environment, marking a significant step forward in the concepts, design, and techniques for creating temples and gardens representing the Buddhist Pure Land.



figure 2-48 Schematic map of Shirakawa and the Siting of the palaces and temples



figure 2-49 Hosshō-ji as reconstructed from the historical documents

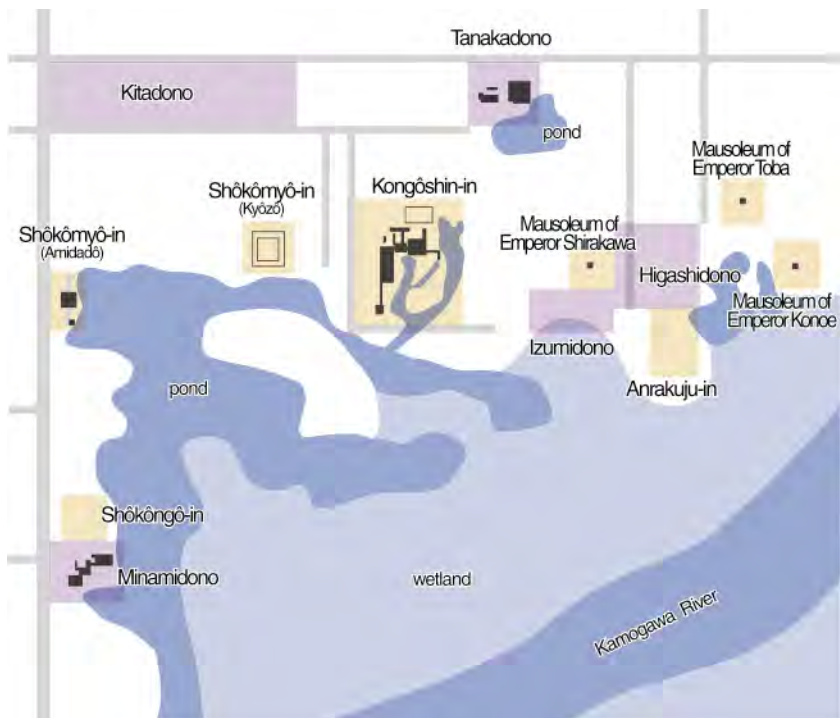


figure 2-50 Schematic map of Toba and the Siting of the palaces and temples



3) The development of Pure Land gardens in Hiraizumi

The uniquely Japanese concepts, designs, and techniques of garden discussed above underwent further development in the course of the construction of the temples, gardens, and a residence-government office that comprised Hiraizumi.

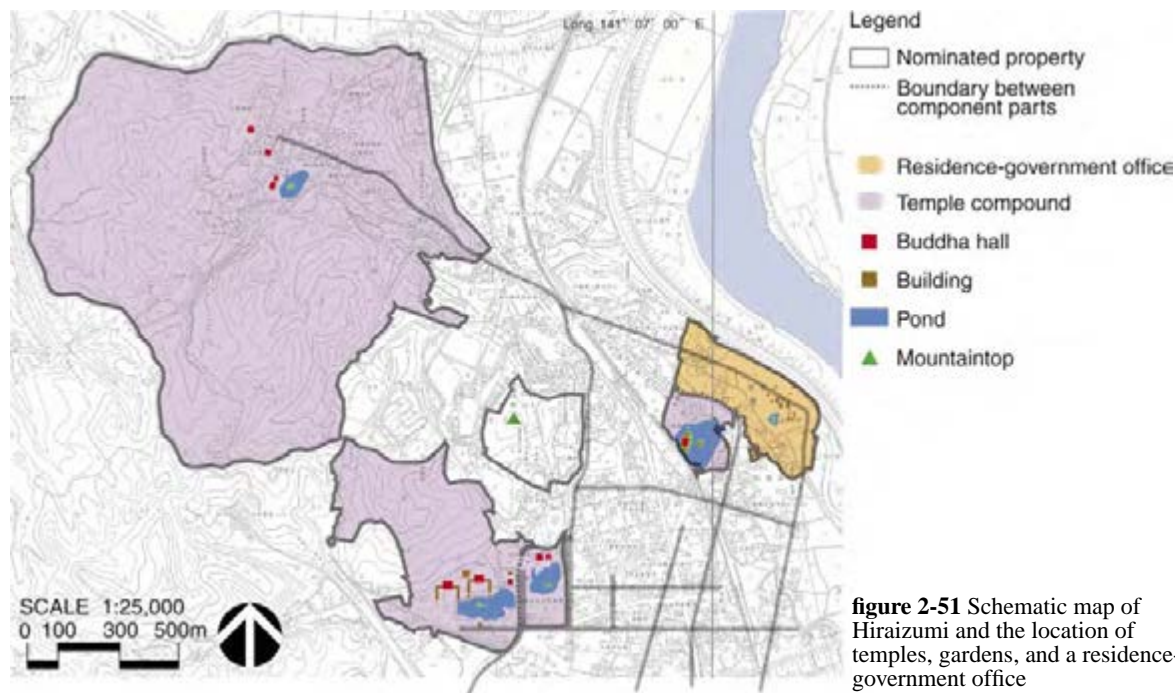


figure 2-51 Schematic map of Hiraizumi and the location of temples, gardens, and a residence-government office

Ôikegaran Ato

At Chûson-ji there are archaeological remains of a temple and pond known as Ôikegaran Ato and what are believed to be the remains of the "*Chingo-kokka-daigaran-ikku*" (a great temple complex for the pacification and protection of the nation) described in the *Chûson-ji Kuyôgammon*, the memorial written in 1126 by Kiyohira, patriarch of the Ôshû Fujiwara clan. The purpose of its construction was the creation of a Buddhist Pure Land on this earth in order to help convey to the Pure Land of Utmost Bliss the souls of all who lost their lives in the extensive warfare that had taken place in this region of northern Japan, as well as a supplication for Kiyohira's own rebirth in the Pure Land. With its Buddha hall to the west, and to the east a large pond, it is clear that this site is configured as a Pure Land garden of considerable proportions.

Môtsû-ji garden

At Hosshô-ji, constructed from the late 11th century to the early years of the 12th century on the eastern outskirts of Heian-kyô by the retired emperor Shirakawa to seek the peace of the nation and the advance of his own



worldly interests, a new type of temple layout was created which added an Amida hall and garden to the standard layout of a main temple precinct. At Mōtsū-ji in Hiraizumi, this pattern was further developed, along with the addition of Mt Tōyama in the background, to create a layout of temples and gardens that gave symbolic representation to the Buddhist Pure Land of Yakushi Buddha, the Buddha of Healing.

Kanjizaiō-in Ato

Motohira's wife might have converted her own residence into the temple Kanjizaiō-in, where a splendid garden was created featuring a rough-hewn artificial water stream with an impressive stacked-stone waterfall and a broad pond with deliberately simple shore design. In contrast to the Pure Land garden of Mōtsū-ji, designed from the beginning as a temple garden, Kanjizaiō-in offers a valuable example of a Pure Land garden derived from a private residence.

Muryōkō-in Ato

At Muryōkō-in, the layout pattern of the Amidadō and garden seen in the 11th century Byōdō-in was perfected into a layout that placed every element—from the residence-government office (the Yanaginogoshō Iseki) to the lone hill (Mt Kinkeisan) in the background symbolizing the direction of the Pure Land—along the same east-west axis as the garden and Amida hall. In this sense, the garden of the Muryōkō-in was indicative of the most advanced form of Pure Land garden.

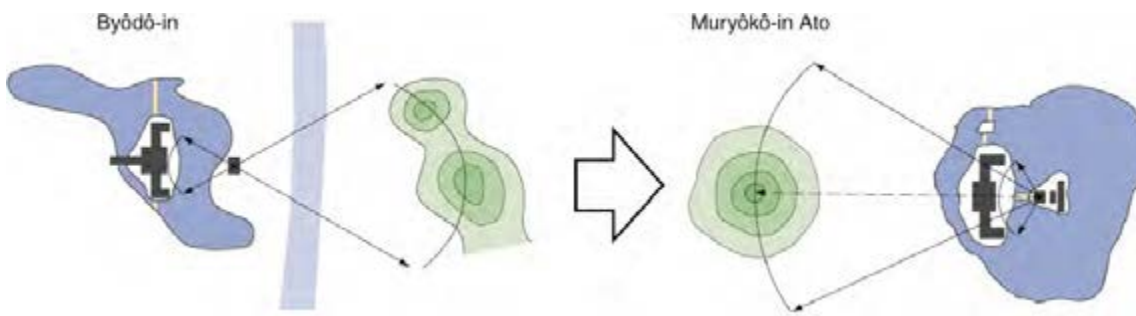


figure 2-52 Comparative layout of Byōdō-in and Muryōkō-in Ato

4) Influence on later temples and gardens of a similar nature

The example of Hiraizumi’s temples and gardens had decisive influence in almost every respect—topographically, formally, stylistically, and technically—serving as a model for temples and gardens built elsewhere in Japan, including Yōfuku-ji in Kamakura (1189–1405),²⁰ Ganjō-ji in Shiramizu (built in 1160 and still extant, in Iwaki city, Fukushima Prefecture), and more.



According to the chronicle *Azumakagami*, in constructing Yôfuku-ji, Minamoto no Yoritomo copied concepts, designs, and techniques from a number of other temples and gardens, including Môtsumi-ji in Hiraizumi. The form and design of the temple compound featured a Nikaidô, Amidadô, and Yakushidô joined by corridors, while to the east, on an axis with the central Nikaidô was a pond with a bridge to a central island—features that confirm the influence not only of Motohira’s Môtsumi-ji but also Hidehira’s Muryôkô-in on the conception, design and construction of Yôfuku-ji. It is worth noting that the archaeological remains of the Yôfuku-ji garden have been designated and protected as a Historic Site.

According to later historical chronicles, the Amidadô and garden at Ganjô-ji in Shiramizu were constructed by Hidehira’s younger sister, who had married Iwaki Norimichi and who later took the Buddhist name Tokuni, and this compound had a layout featuring a 3-bay square Amida hall with a garden to its south dominated by a pond with a central island connected by a bridge. Here we can see similarities and close relation between this garden and that of Kanjizaiô-in Ato in Hiraizumi. The Amida hall at Ganjô-ji has been designated as an Important Cultural Property, and the surrounding area, including the garden, has been designated and protected as a Historic Site.

Finally, at the temple Shômyô-ji, built as a private family temple in Mutsuura Kanazawa to the east of Kamakura by Hôjô Sanetoki (1224–1276) in 1267, the remains of a Pure Land garden have been preserved, indicating that the model of Hiraizumi’s Pure Land gardens was passed on to later generations through intermediaries such as Yôfuku-ji, discussed above.

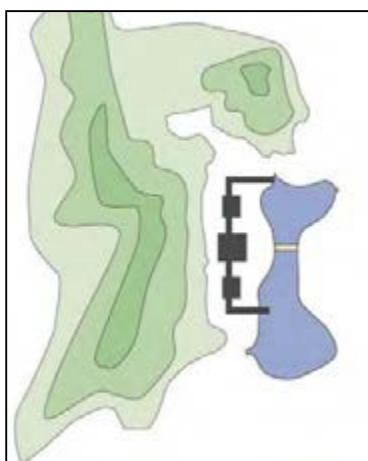


figure 2-53 Schematic map of Yôfuku-ji Ato and the surroundings



figure 2-54 Schematic map of Ganjô-ji and the surroundings

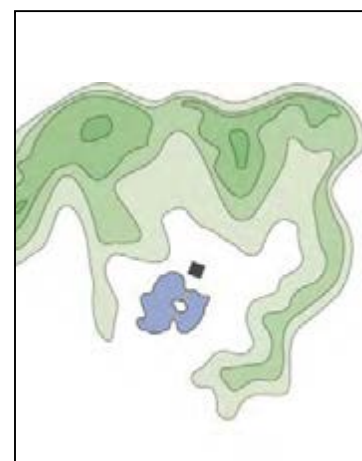


figure 2-55 Schematic map of Shômyô-ji and the surroundings

²⁰ **Yôfuku-ji:** A temple built in Kamakura in 1189 by Minamoto no Yoritomo, founder of the Kamakura Shogunate, to pray for the eternal peace of the souls of those who died in his campaign to subdue northern Japan.

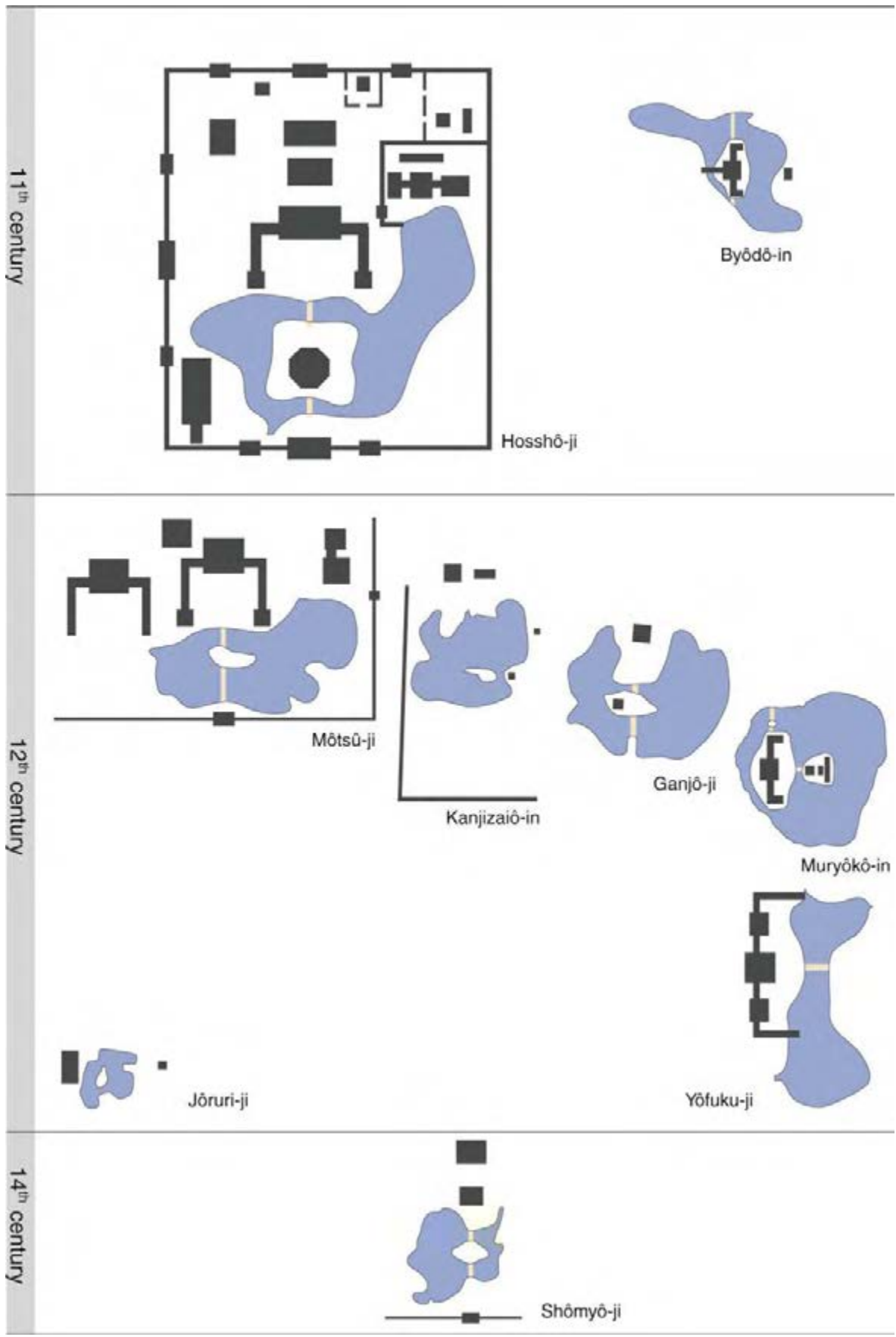


figure 2-56 Structure and Chronology of the Pure Land Gardens in Japan



5) Examples of concepts, designs, and techniques that can be confirmed with those described in *Sakuteiki*

The concepts, designs and techniques of garden design transmitted to Japan from China and the Korean peninsula along with Buddhism, Daoism, yin-yang, five elements theory and other cultural elements, merged with designs and techniques derived from waterside ceremonial sites associated with Japan's indigenous traditions of nature worship. In the course of the 9th to 11th centuries these practices and traditions developed and evolved fostering the construction of gardens for aristocratic residences which laid the foundations of a unique Japanese tradition of garden concept, design, and techniques. This process reached its fruition in the rarest and oldest gardening treatise in the world, *Sakuteiki*, which served as the source for countless masterpieces in the field of Japanese gardens.

The *Sakuteiki* is a compendium of the concept, design and techniques of 11th century gardening, particularly residential gardening. Its author is said to have been Tachibana no Toshitsuna (1028–1094), a son of Fujiwara no Yorimichi with a deep knowledge of garden design. An advocate of sophisticated designs based on careful study of topography and the surrounding natural landscape and the crafting of gardens to incorporate the unique flavor of the locale, Tachibana no Toshitsuna also presented detailed and varied discussion of all aspects of garden concept, design and construction techniques, including the proper location of structures and gardens in relation to one another; the creation of water features such as ponds, waterfalls and water streams; and the placement of stones and plantings.

The concept, designs, and construction techniques developed for residential gardens in the *Sakuteiki* served as important models for the Pure Land gardens constructed as part of temple complexes and gave birth to a unique style of Pure Land garden different from that of the bathing ponds surviving in India or Southeast Asia or the "life-releasing ponds" seen in Chinese or Korean Buddhist temples, all of which feature rectilinear stonework embankments. The Môtô-ji garden, built quite close in time to the writing of the *Sakuteiki*, and with features that can be compared and confirmed with the concept, designs, and construction techniques described in that treatise, is a precious and exceptional example.

[Refer to p171-174 of this nomination dossier]



Chapter 3

Justification for Inscription



3.a. Criteria under which Inscription is Proposed

(i) Definition of the Nominated Property according to the Convention

"Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" corresponds to the "monuments" and "sites" defined in Article 1 of the World Heritage Convention and in paragraph 45 of the Operational Guidelines for the Implementation of the World Heritage Convention (2008) (hereinafter referred to as the "Operational Guidelines"). In addition, it corresponds to the "serial property" of the "a) the same historico-cultural group" defined in paragraph 137 of the Operational Guidelines.

(ii) Justification for Inscription under the Proposed Criteria

For the reasons enumerated below, criteria (ii), (iv), and (vi) for World Heritage inscription are proposed to justify inscription of the nomination of "Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" for the World Heritage List.

Criterion (ii)

To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

Citation for Criterion (ii)

The group of temples, Pure Land gardens, and archaeological sites constituting the nominated property of Hiraizumi is an outstanding example of an attempt to give spatial representation to an ideal Buddhist Pure Land on this earth. Buddhism, after its transmission to Japan from China and Korea beginning in the 6th century, developed certain uniquely Japanese characteristics as it fused with an indigenous Japanese ethos of nature worship. One of the results of this fusion was the Pure Land tradition that became so prevalent in Japan by the 12th century and formed the basis for the construction of Hiraizumi.

The group of temples, Pure Land gardens, and archaeological sites of Hiraizumi took as its point of departure not only the concepts, design, and techniques of temple construction adopted along with Buddhism, but also a simultaneous fusion of Chinese and Korean concepts of garden design with Japanese indigenous concepts, styles, and techniques developed in association



with sacred sites located near bodies of water. The nominated property is illustrative of the subsequent process by which unique concepts, design, and techniques of temple architecture and Pure Land garden construction were established, developed, and transmitted in Japan.

Thus, the nominated property exhibits an important interchange of human values in East Asia with regard to the conceptions, design and techniques of architecture and gardens.

1. The transmission and interchange of Buddhist and Buddhist Pure Land thought

In 12th century Japan, temples and gardens giving spatial representation to Buddhist Pure Land were created in a diversity of forms not seen in other regions of the world. The motive force behind this was the development of a Japanese Buddhism possessing unique characteristics derived from a continuous process of exchange from the 6th through the 12th centuries in which new elements of Buddhist thought ranging from the *Lotus Sutra* to esoteric Buddhist teachings and Buddhist Pure Land thought were transmitted from China and the Korean peninsula, fused with indigenous Japanese forms of nature worship, and incorporated and assimilated into the unique Japanese Buddhist tradition. In this way, the transmission and interchange of Buddhism and Buddhist Pure Land thought transcended geographical boundaries, and in Japan, at the easternmost reach of Buddhist influence in Asia, gave birth to a group of temples and gardens that gave creative spatial representation to the concept of a Buddhist Pure Land on this earth.

2. The interchange of gardening philosophies and the significance of the Pure Land gardens

Transmitted concepts of temple construction and establishment of a unique approach to temple design

The concept, design and techniques for constructing temples dedicated to the pacification and protection of the nation were transmitted to Japan from China via the Korean peninsula, and from the 6th to the 12th centuries underwent a unique development in tandem with the development of uniquely Japanese forms of Buddhism. In particular, the concept, design and techniques of temple construction associated with gardens shaped by Japanese Buddhist Pure Land thought, while taking hints from similar gardens in China and Korea, underwent a unique development and evolution in Japan. In addition, the increasing importance within Buddhist Pure Land thought itself of the worship of Amida Buddha and his Pure



Land of Utmost Bliss gave rise to the construction of Amida halls in a diversity of architectural forms and styles.

Transmission of garden philosophy and the establishment of the style of Pure Land gardens

Garden concept, design and techniques created in the course of a long association between human beings and the natural world were transmitted along with Buddhist and Daoist thought and the yin-yang and five elements theory from China and the Korean peninsula to Japan beginning in the 6th century. From that time through the 12th century, they merged with uniquely Japanese forms of nature worship and the concepts, designs, and techniques of water landscaping associated with its sacred places, as well as with the indigenous belief that the other world (the world after death) existed deep in the mountains. The fusion of all these traditions with the *mappô* beliefs led to the establishment of diverse styles of Pure Land gardens not seen anywhere else in the world.

The constituent elements and unique features of Japanese Pure Land gardens

The ponds in Japanese Pure Land gardens are frequently traversed by a bridge laid out toward the Buddha hall, and feature curving, gently sloping shores with strategically placed rock formations designed to suggest the sandy beaches and rocky outcroppings of the Japanese coast. This presentation is markedly different from the jeweled pond (*hōchi*) depicted in stylized geometric form in the Dunhuang cave paintings and other Pure Land mandalas in China, and differs in both design and technique from the Nine-Petaled Lotus Pond at the Bulguksa Temple in Gyeongju, Korea, which does not have a bridge and whose shoreline protections are constructed with carefully laid stonework. From this we can conclude that Japan's Pure Land gardens exhibit outstanding characteristics not seen elsewhere in East Asia as representations of Buddhist Pure Land on this earth.

3. The temples and Pure Land gardens of Hiraizumi

The complex of temples and Pure Land gardens at Hiraizumi are a group of superb artistic works, based upon a unique aesthetic vision and design, that give spatial representation to the concept of a Buddhist Pure Land on this earth.

A new concept and style of temple construction developed in the course of the 11th and 12th centuries in Kyoto and outlying areas such as Toba and Shirakawa, based on the integration of buildings and gardens into a unified temple complex. This was introduced to Hiraizumi as well, where it saw further development in the construction of individual temple compounds.



For example, the layout of the main compound of the 8th century temple Kôfuku-ji in Heijô-kyô (old Nara) and the subsequent development of a style integrating an Amida hall with a surrounding garden led to the layout of the compound at Hosshô-ji on the eastern outskirts of Heian-kyô (old Kyoto). At Môtsû-ji in Hiraizumi, this evolving approach became a temple and garden complex backed by a hill surmounted by Mt Tôyama and giving spatial representation to the Buddhist Pure Land of Yakushi Buddha, the Healing Buddha.

In addition, the layout of the Amida hall and garden seen in the 12th century Byôdôin in Uji saw its ultimate development in the layout of the Muryôkô-in Ato in Hiraizumi, with the Buddha hall and garden aligned on an east-west axis visually linking the official residence-government office (Yanaginogosho Iseki) with a prominent small lone hill (Mt Kinkeisan) located to the west, where it served as a backdrop symbolically marking the direction of Pure Land of Utmost Bliss of Amida Buddha in the West.

These component parts of Hiraizumi also served as models exerting a decisive influence on the design and techniques employed in later temples and Pure Land gardens built throughout Japan, from Yôfuku-ji and Shômjô-ji in Kamakura to Ganjô-ji in Shiramizu.

Thus the temples, Pure Land gardens and archaeological sites of Hiraizumi exhibit an important interchange of human values related to the design and construction of buildings and gardens that made their way, in the course of the 6th to 12th centuries, from China and Korea to Nara and Kyoto and then to this remote outpost in the north of the Japanese archipelago.

Criterion (iv)

To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

Citation for Criterion (iv)

12th century Japan was a unique era in which it was believed, on the basis of Buddhist Pure Land thought, that it was possible to create a Buddhist Pure Land on this earth, and in which numerous artistic works of unified complexes of temples and gardens were constructed to achieve that goal. Among the component parts of Hiraizumi, the complex of temples and gardens are a group of superb artistic works designed as symbolic manifestations of the Buddhist Pure Land on this earth.



Along with their archaeological remains and associated artifacts, these serve as outstanding examples of architecture and garden design in 12th century Japan not seen elsewhere in the world, illustrating significant developments within these disciplines.

Thus, the nominated property is an outstanding example of a type of architecture and gardens which illustrates a significant stage in human history in this field.

1. A Type of Architecture and Garden Design Strongly Reflecting the Characteristics of 12th Century Japanese Buddhism

In 12th century Japan the present world was regarded as being at one and the same time the world of supreme enlightenment, and the belief spread that it was possible to create a Buddhist Pure Land on this earth even before being reborn into a Buddhist Pure Land in the next world. Based on this unique mode of thought, the creation of numerous artistic works in which architecture and gardens form a unified manifestation of the Buddhist Pure Land on this earth is a characteristic that makes 12th century Japan distinctive among the Buddhist countries of the world. Among these artistic works, the nominated property of Hirazuimi is not only an outstanding example of an effort to give spatial representation to a Buddhist Pure Land but also of the many forms that this creative enterprise took over the course of nearly a century, under the rulers of Ôshû Fujiwara clan.

2. An outstanding example of Buddhist temple architecture embodying a Buddhist Pure Land

The Konjikidô at Chûson-ji is the oldest of the small number of Amida Halls that measure 3-bay square, or approximately 5.5 meters on a side, and is an outstanding example of Buddhist temple architecture representing the Buddhist Pure Land of Amida Buddha.

The lustrous majesty of both the exterior and interior of the hall—decorated with gold leaf, gold-impregnated lacquerwork, filigreed metal ornamentation, elaborate mother-of-pearl inlays, and pillars decorated with images of bodhisattvas—is the ultimate representation of the decorative beauty engendered by the belief in the Pure Land of Utmost Bliss of Amida Buddha.

Chûson-ji Konjikidô, mausoleum in which the mummified remains of the 4 lords of the Ôshû Fujiwara clan are enshrined, became a wellspring of religious faith in the political and administrative center that was Hiraizumi, not only serving as its spiritual nucleus throughout the 12th century, but even today providing spiritual sustenance to the people of the region.



3. Outstanding examples of gardens representing the Buddhist Pure Land

The group of Pure Land gardens at Hiraizumi includes the most typical and representative examples of this unique development in the history of Japanese gardens, and which are outstanding examples of gardens representing Buddhist Pure Land.

At present no examples have been confirmed in China of extant gardens or archaeological remains with features representing the jeweled palace or jeweled pond (*hōchi*) described in the cave murals at Dunhuang as symbolic of the Pure Land Utmost Bliss of Amida Buddha.

In Korea, the Nine-Petaled Lotus Pond discovered at the Bulguksa Temple in Gyeongju is a rare confirmed example of the archaeological remains of a Pure Land garden, but there is no evidence to suggest that construction of this genre of garden developed in Korea with the same diversity of forms as it did in Japan.

Thus, the Pure Land garden, while incorporating garden concepts and philosophy transmitted from China and Korea and using them as a point of departure, is a type of garden that underwent a unique development in Japan. The group of Pure Land gardens at Hiraizumi and their archaeological remains are examples representing the most diverse form of that development.

4. A type of garden that can be confirmed with the principles and techniques of garden design described in the *Sakuteiki*

Among the Pure Land gardens at Hiraizumi, the garden at Mōtsū-ji is an unusually fine example of a garden faithfully representing the principles and techniques of garden design set forth in the 11th century gardening treatise "*Sakuteiki*", not only in the overall spatial configuration of the garden, but in the details of its constituent elements, including the pond and artificial water stream, the positioning of stones, the construction of the artificial hill, and so forth.

Sakuteiki was primarily conceived as a technical treatise on residential gardens, but the principles, concepts, designs and techniques contained in it served as an important guide in the construction of Pure Land gardens within temple compounds as well, resulting in a unique style of Pure Land garden with water features completely different from the bathing ponds seen in Indian, Nepalese, or Southeast Asian temples, or in the "life-releasing" ponds (ponds at Buddhist temples into which people released fish they had caught in order to earn merit in the next world) found in temple complexes in China and Korea, which were straight-sided rectangles that often had stone retaining walls along their edges.

[Refer to p166-174 of this nomination dossier]



Sakuteiki is believed to be the world's oldest gardening treatise, and the Môtô-jû garden is a uniquely outstanding example of a garden whose features can be matched with the instructions contained within this important text, which served as the source for countless masterpieces of Japanese garden design.

For the reasons cited above, the temples of Hiraizumi and the group of Pure Land gardens associated with them are superb artistic works attempting to spatially represent Buddhist Pure Land. Along with their archaeological remains, these illustrate a significant stage in human history in the fields of design and techniques of architecture and gardens.

Criterion (vi)

To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

Citation for Criterion (vi)

One of the most significant processes in constructing Hiraizumi was the unique development of Japanese Buddhism through its fusion with Japan's indigenous ethos of nature worship. This is especially true of the emergence of Japanese Buddhist Pure Land thought, centered on the worship of Amida's Pure Land of Utmost Bliss, and which arose in the context of the spread of the belief in the imminent arrival of *mappô*, "the latter period of the dharma," a degenerate age in which the Buddhist teachings themselves would be imperiled. These developments played a major role in shaping Japanese views of life and death in the 12th century.

They were also directly reflected to the conceptual, stylistic, and formal properties of temples and gardens - seen nowhere else in the world - that gave spatial representation to Buddhist Pure Land, and have been reliably passed down to the present in some of the intangible aspects of the property such as religious rites and folk performing arts.

Thus, the religious, philosophical, and other traditions tangibly associated with aspects of Hiraizumi's temples, Pure Land gardens and archaeological sites can be said to possess outstanding universal significance.



1. The outstanding universal significance of Buddhist Pure Land thought transmitted to Japan with Buddhism

The *Infinite Life Sutra* and the *Amitâbha Sutra* were Mahayana sutras compiled in India that came to be called Pure Land sutras as a result of the Chinese characters used to represent the Sanskrit phrase “purify the Buddha realms.” After the death of Shakyamuni Buddha (Gautama Siddhârta), the belief gradually developed that there were a myriad other buddhas creating purified realms in which to pursue their practice of the Buddhist way. It was believed that a myriad of different Pure Lands had come into being throughout heaven, earth, and the eight horizontal directions. Then, with the transmission to China of another sutra compiled in Central Asia, the *Contemplation of Infinite Life Sutra*, visualization of the Pure Land became established as a religious practice. The belief that in a certain fixed period after the Shakyamuni Buddha’s entry into Nirvana the teachings themselves would degenerate and no longer have efficacy stimulated the growth of Buddhist Pure Land thought, in which salvation was to be attained by being reborn into an purified Buddha realm in which the Buddhist teachings could be heard, understood, and practiced in their pure form.

Buddhism was brought to Japan from China and the Korean peninsula in the 6th century, and commentaries on both the Pure Land scriptures and the mandalas visually representing the Pure Land were produced. In the 9th century, Ennin (794-864), a monk from the Enryaku-ji Temple near Kyoto, returned from studies at Wutaishan (Mt Wutai) in China to teach jôgyôzanmai, a form of walking meditation combining circumambulation of a sanctuary with reciting the name of Amida Buddha and visualizing his divine form. Special sanctuaries for this practice (jôgyôdô) were constructed at temples throughout Japan. Then, in the late 10th century, the monk Genshin (942-1017) wrote a treatise entitled *Ôjyôshû* (Essentials of Rebirth in the Pure Land) describing in precise detail the majesty of Amida’s Pure Land of Utmost Bliss and preaching the importance of visualizing the Pure Land in mind, reciting the name of Amida, and practicing certain deathbed rituals in order to achieve rebirth in the Pure Land.

In this manner, Buddhist Pure Land thought brought to Japan along with the rest of the Buddhist canon was, with the impending advent of the degenerate age of *mappô*, taken even more seriously in Japan than elsewhere in East Asia, and by the 12th century had played an important role in shaping views of life and death of Japanese people.



2. The Rise of Buddhist Pure Land thought within Japanese Buddhism and the formation of Pure Land gardens

Buddhism was transmitted from India and gained acceptance in many regions as a world religion, in part because it was able to incorporate unique indigenous patterns of belief into the overall matrix of its teachings.

In Japan, Buddhism merged with long-existing animistic beliefs that divinities resided in natural objects such as mountains, rivers, rocks, springs, and trees, and with an indigenous sense of the natural world that saw the deep mountains, the part of earth closest to the heavens, as the other world (the world after death). The result was the development of a Japanese form of Buddhism with a uniquely syncretic nature. In the process, with the advent of *mappô* beliefs during the 10th and 11th centuries, Buddhist Pure Land thought with its views of life and death based on concepts of “this world” and “the world to come (the other world)” became prevalent. The belief formed that the Pure Land of the Buddhas was located in the mountains or beyond. This gave rise to fervent aspirations among the people to be reborn in the next world into the Pure Land of Utmost Bliss of Amida Buddha, as well as a strong desire to experience in some way the majesty of the Pure Land while still in this world. By extension, this encouraged efforts to make three-dimensional recreations of Buddhist Pure Land in areas believed to be at the juncture between the Buddhist Pure Land and the natural topography of this world, giving rise to a concept and style of temple-garden complex representing Buddhist Pure Land that cannot be found outside Japan.

3. Buddhist Pure Land thought as tangibly reflected in the nominated property

Buddhist Pure Land thought, with its unique development in Japan, established a unique concept and style of Pure Land garden that comprised a natural prominence symbolizing the direction of the Buddhist Pure Land, a Buddha hall recreating the Pure Land as an (interior) architectural space, a garden reproducing the Jeweled Pond (*hōchi*) of paradise, and other water features symbolizing the boundary between this world and the next. This concept and style came to fruition in the Pure Land gardens of Hiraizumi. Thus, the outstanding universal significance of Buddhist Pure Land thought, which achieved particularly prominent development within Japanese Buddhism, is directly and tangibly reflected in the unusual spatial configuration, design, and techniques to be found in the architecture and a group of gardens of Hiraizumi.



4. Intangible values of the Buddhist Pure Land thought transmitted to the present

Buddhist Pure Land thought, which had such crucial significance in the construction of Hiraizumi's temples and gardens, has been faithfully inherited by the people of the region today in the form of religious rituals and folk performing arts. In the *Chûson-ji Kuyôgammon*, the memorial written in 1126 by Kiyohira, patriarch of the Ôshû Fujiwara clan, dedicating "Chingo-kokka-daigaran-ikku" (a great temple complex for the pacification and protection of the nation) at what is believed to be the present-day Ôikegaran Ato, the purpose of the temple construction is described as the creation of a Buddhist Pure Land on this earth in order to help convey to a Pure Land (*jôsetsu*) the spirits of all beings who lost their lives in the Earlier Nine Years' War (1051-62) and the Later Three Years' War (1083-87). It also relates the supplication for Kiyohira's own rebirth after death in Pure Land of Utmost Bliss of Amida Buddha, a clear expression of the views of life and death embraced by people at the time, founded in Buddhist Pure Land thought of the present world and the world to come.

There is a legend that as Kiyohira was offering prayers for the purpose just described, a monkey suddenly appeared, performed a dance sacred to the Buddha, and led the souls of all of those fallen in the wars to the Pure Land of Utmost Bliss of Amida Buddha. Honoring this tradition, a dance known as the *Kawanishi Nembutsu Kembai* is still performed today in the precincts of Chûson-ji.

In addition, every year on January 20th, a ritual circumambulation of the Jôgyôdô at Môtsû-ji is performed, following which a dance called "Ennen no Mai" (Dance of longevity) is performed in reverence for Amida Buddha and in supplication for the health, safety, and longevity of all in attendance.

Such intangible cultural aspects associated with the property indicate that the views of life and death based on Buddhist traditions unique to Japan, and especially upon Buddhist Pure Land thought, have been faithfully transmitted down to the present day.

In this way, the unique character of Japanese Buddhism, and particularly Buddhist Pure Land thought, as directly and tangibly reflected in the design and formal attributes of the architecture and the group of gardens in Hiraizumi conceived as a spatial representation of the Buddhist Pure Land, had immense significance in shaping the views of life and death of the Japanese people, which, particularly since the essential nature of these views has been faithfully passed down to the present day, possess outstanding universal significance.



3.b. Proposed Statement of Outstanding Universal Value

As a result of the demonstration of the applicability of the criteria enumerated above, the “Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land” can be said to possess Outstanding Universal Value according to the perspective stated below.

Statement of Outstanding Universal Value

Hiraizumi was a political and administrative center established in the 12th century with the aim of creating a Buddhist ideal world in the northern part of Japan’s main island of Honshû, in what was then a borderland between the territories ruled by Japan’s central government and the regions farther to the north, and whose lively commerce with these regions served as its economic underpinning. Comprised of the temples that served as its spiritual cornerstone and the residence-government office that formed its political and administrative nexus, Hiraizumi came into being as the locus of a unique pattern of regional rule with a religious core.

In particular, the group of temples and Pure Land gardens comprising the property of Hiraizumi is a unique creation born out of the transmission of Buddhism from China and Korea to the farthest northern reaches of Japan in the course of the 6th to the 12th centuries, and its development of unique characteristics in this process through fusion with indigenous Japanese animistic beliefs. Especially significant was the rise, in the context of the *mappô* beliefs prevalent in medieval Japan, of Buddhist Pure Land thought centered on the worship of Amida Buddha’s Pure Land of Utmost Bliss—the basis of the effort at Hiraizumi to create a spatial representation on this earth of a Buddhist Pure Land. This illustrates the process by which the concepts, design, and techniques of temple construction adopted along with Buddhism fused with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water to give rise to unique concepts, design, and techniques of temple architecture and Pure Land garden construction that incorporated the surrounding natural landscape and topography into a spatial representation of the Buddhist Pure Land.

The temples, gardens and archaeological sites of Hiraizumi



are indicative of an interchange of human values attendant upon the transmission and spread of Buddhism and Buddhist Pure Land thought, and which had a decisive impact on temple architecture and gardens. Not only the surviving above-ground elements, but also the archaeological remains preserved beneath the earth are outstanding examples of an important stage of human history in the fields of design and techniques of architecture and garden.

Moreover, Buddhist Pure Land thought that formed the creative wellspring of this architecture and garden design, and which engendered views of life and death based on a concept of the present world and the world to come, has also been faithfully inherited and preserved by contemporary religious rituals and folk performing arts in Hiraizumi.

For these reasons, the "Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" can be said to possess Outstanding Universal Value.



3.c. Comparative Analysis

The results of the comparative analysis of examples of architecture and gardens that have characteristics similar to those of the nominated property are shown below. Refer to Appendix 7 for individual items for comparison.

(i) Selection of Comparison Items

Chapter 2.b.(ii) reviewed the historical development of the concept of Pure Land Buddhist thought which underpinned the beginning and growth of Hiraizumi. This demonstrated that Hiraizumi was the result of a syncretism of Buddhist influences from East Asia and of Japanese traditions of nature worship. It also combined the expression of religious belief with the exercise of political power and control. Hiraizumi was the culmination of a long period of development of these concepts in Japan.

The key features of this development are:

- 1) a focus on the Pure Land and salvation
- 2) the combination of religious with administrative structures and residences
- 3) a dominant east-west alignment for spatial planning, if possible focused on a distinctive mountain to the west, and thus reflecting the landscape of the Pure Land
- 4) Amida Buddha Halls
- 5) Pure Land gardens
- 6) combination of the last 2 key features in a single landscape design

In consideration of the Outstanding Universal Value of the group of temples, gardens and archaeological sites of Hiraizumi, the following 2 items have been selected for comparison since they are the most characteristic and best surviving of the key features.

- 1) Buddhist properties where the component parts include architecture that enshrines Amida Buddha.
- 2) Buddhist properties where the component parts include gardens made for the purpose of representing a Buddhist Pure Land.

(ii) Identification of Similar Properties

The properties for comparative analysis have been selected from cultural heritage properties in Asia and the Pacific Region, including Japan, already on the World Heritage List or on the Tentative Lists submitted by the States Parties (hereinafter referred to collectively as "heritage property").

At present, in Asia and the Pacific Region, 186 heritage properties of 28 countries are inscribed on the World Heritage List and 129 cultural



properties of 26 countries are on the State Parties' Tentative Lists (according to UNESCO's web page as of 10 August 2009). From this group of heritage properties, those which include religious architecture and gardens in the regions under the cultural influence of Buddhism primarily in East Asia, South East Asia and South Asia have been selected for comparison with the nominated property, particularly concerning their inclusion of political and administrative centers, and evidence of their intention to build an ideal world in this world.

[Refer to Appendix 7.a. p2-5 for the information about comparators]

(iii) Comparison with Similar Properties in Japan

1. Comparison with Properties Inscribed on the World Heritage List or the Tentative List of Japan

With regard to the heritage properties of Japan that contain Buddhist architecture and gardens built from the Ancient to the Middle Ages, there are 5 properties inscribed on the World Heritage List and 2 properties on the Tentative List of Japan.

- [1] **"Buddhist Monuments in the Horyu-ji Area", Criteria (i), (ii), (iv), (vi) / 1993**
- [2] **"Historic Monuments of Ancient Kyoto", Criteria (ii), (iv) / 1994**
- [3] **"Historic Monuments of Ancient Nara", Criteria (ii), (iii), (iv), (vi) / 1998**
- [4] **"Shrines and Temples of Nikko", Criteria (i), (iv), (vi) / 1999**
- [5] **"Sacred Sites and Pilgrimage Routes in the Kii Mountain Range", Criteria (ii), (iii), (iv), (vi) / 2004**
- [6] **"Temples, Shrines and other structures of Ancient Kamakura", a property on the Tentative List**
- [7] **"Asuka-Fujiwara: Archaeological sites of Japan's Ancient Capitals and Related Properties", a property on the Tentative List**

The component parts of the **"Buddhist Monuments in the Horyu-ji Area" [1]** include many buildings of Buddhist architecture. However, they do not include Amida hall architecture or gardens.

The component parts of the **"Historic Monuments of Ancient**



photo 3-1 "Buddhist Monuments in the Horyu-ji Area", Japan

photo by Yumiko Kudo

Kyoto" [2] include many examples of Buddhist architecture and gardens. However, they are critically different from architecture directly associated with Buddhist Pure Land thought such as the Konjikidô and Jôgyôdô, the group of Pure Land gardens, and their archaeological sites in Hiraizumi, in terms of quality and value.



For example, the Byôdô-in Amida hall, one of the component parts of the "Historic Monuments of Ancient Kyoto", is an excellent example of Amida hall architecture. It is flanked by wing corridors on the right and left sides and has mural paintings on its inside walls. In contrast, the Konjikidô is a 3-bay square Amida hall and is a unique example of architectural expression that serves as a mausoleum, enshrining the mummified bodies and head of Fujiwara notables. The surfaces of all of the structural members are coated with black lacquer and covered with gold leaf to the height of completely brilliant magnificence. Bracket complexes are decorated with mother-of-pearl inlay in a floral Chinese arabesque design called *hôsôge karakusamon* over lacquer work décor called *ikakeji*; non-penetrating tie beams are coated with verdigris over a ground design of *hôsôge karakusamon*, with lapis lazuli inlaid at the center. Therefore, Konjikidô exhibits special uniqueness in that technical development from the Byôdô-in Amida hall is seen in it and that it shows the diversity of Amida hall designs at that time.

In addition, the group of gardens in the "Historic Monuments of Ancient Kyoto" was mostly created at a later period, in or after the 14th century and is different from the group of Pure Land gardens created in front of the Buddha hall as an integral part of it in order to decorate the Pure Land of the Buddha to which the temple is dedicated. The only exception is the garden pond of the Byôdô-in, which was created as part of the Buddha hall to represent the Buddhist Pure Land of Amida Buddha and which is an excellent example of a Pure Land garden. However, it is an example of single complex of the Amida hall and a Pure Land garden, not a group of it. It is also not as fully developed in its awareness of the spatial relationship between the present world and the Pure Land as Hiraizumi. It can therefore be said that the gardens included in the "Historic Monuments of Ancient Kyoto" are significantly different from the example of Hiraizumi, where various types of Pure Land gardens remain in a group and where its development process can be observed.

It is noteworthy that the group of Pure Land gardens of Hiraizumi includes a wide variety of examples such as the Môtôji Teien, of which the space composition, design, and structure details can be seen to be inspired with the teachings in the "*Sakuteiki*", the 11th century treatise of garden making, and the pond garden of the Kanjizaiô-in, which had originally been built as a residence and has the characteristics of a Pure Land garden. It also includes the Muryôkô-in Ato, where an archaeological remains consisting of a pond garden, and a Buddha hall, and a round hill in the background signifying the direction of the Buddhist Pure Land are located together in one area.



Therefore, the group of Pure Land gardens of Hiraizumi possess higher quality and value than the Pure Land garden of the Byôdô-in temple included in the "Historic Monuments of Ancient Kyoto".

The component parts of the "**Historic Monuments of Ancient Nara**" [3] are mainly Buddhist architecture. However, they do not include Amida hall structure. In addition, the Heijô-kyû Tô-in Teien garden of the Nara Palace site, one of the elements of the archaeological site included in the property, has the characteristics of an palace garden and therefore is different in its form and character from the Hiraizumi Pure Land gardens, which are unified with the Buddha hall in the temple compound.

The Buddhist architecture component parts of the "**Shrines and Temples of Nikko**" [4] include several mausoleums, all of which were built in the 17th century or later and are not directly related to Buddhist Pure Land thought. No gardens are included among the component parts.



photo 3-2 "Shrines and Temples of Nikko", Japan

©Akira Tanaka

Fudarakusan-ji Temple, included in the World Heritage site, "**Sacred Sites and Pilgrimage Routes in the Kii Mountain Range**" [5], is a Buddhist temple closely related to the belief in Fudaraku (Skt. Potalaka), where people wished to be reborn by setting sail for Mt Fudaraku, the dwelling land of the bodhisattva Avalokitesvara, believed to exist in the south sea. Although there are archaeological remains and artifacts associated with Buddhism in the temple compound, neither buildings or gardens that represent the Buddhist Pure Land exist.

The Tentative List property, "**Temples, Shrines and Other Structures of Ancient Kamakura**" [6], includes the Yôfuku-ji Ato, which is an archaeological site related to a Pure Land garden and an Amida hall as well as the garden of the Shômyô-ji Temple, an example of a restored extant Pure Land garden. However, the former was built on the model of the Buddhist temples and gardens of Hiraizumi, while the latter was built under their influence. Neither of them serves as a mausoleum.

The Tentative List property, "**Asuka-Fujiwara: Archaeological sites of Japan's Ancient Capitals and Related Properties**" [7], includes the archaeological sites of a palace, and Buddhist temple architecture that served as a religious center for the ruling class, and a pond garden. However, there are no archaeological remains of temple architecture that represent the Buddhist Pure Land thought such as an Amida hall. Moreover, the archaeological site of the pond garden has the characteristics of an palace garden and is therefore different in its form



and character from Pure Land gardens that represent Buddhist Pure Lands through their positional relations with a Buddha hall.

A list of Buddhist architecture and Pure Land gardens in Japan related to the Buddhist Pure Land thought is included in Appendix 7.b and 7.c.

2. Comparison with Other Similar Properties in Japan, not on the World Heritage List

Architecture

[Refer to Appendix 7.c. p8-9 for the information about each property in this paragraph]

* The property number and table number enclosed in the bracket following the name of each property can be identified in the table included in Appendix 7.c

The Konjikidô exerted profound influences on the Amida hall architecture in the following periods, including the "**Ganjô-ji Amidadô**" (No.24 on table A7-3) in Shiramizu and the "**Kôzô-ji Amidadô**" (No.26 on table A7-3).

The "**Ganjô-ji Amidadô**" shares common characteristics with the Konjikidô, being a 3-bay square, one-storey Amida hall with a pyramidal style roof. However, it is different from the Konjikidô in that the roof is covered with shingles and that it has paintings on inside walls. It has no decorations of *makie* or mother-of-pearl inlays; nor does it function as a mausoleum.

The "**Kôzô-ji Amidadô**" shares common characteristics with the Konjikidô, being a 3-bay square one-storey Amida hall with a pyramidal style roof. However, it is significantly different from the Konjikidô in that it is a structure surrounded with the veranda and topped with and a thatched roof; and is made of plain (undecorated) old wood. It has a simple single-eave structure with boat-shaped bracket arms placed on large round pillars with no decorations. These attributes are significantly different from those of the Konjikidô.

photo 3-3 (left)
Ganjô-ji Amidadô, Japan
©Yoshihiro Sato



photo 3-4 (right)
Kôzô-ji Amidadô, Japan
©Yoshihiro Sato



The "**Hôkai-ji Amidadô**" (No.30 on table A7-3) is a 5-bay square Buddha hall with a pyramidal style cedar bark roof, surrounded by a 1-bay lean-to. There remain drawings from the time of its construction on the pillars of the inner sanctum and non-penetrating tie beams. Its size is different from that of Konjikidô and it is 100 years younger.

photo 3-5 Hôkai-ji Amidadô,
Japan
©Yoshihiro Sato





Besides the above-mentioned properties, the "**Jôruri-ji Amidadô**" (No.10 on table A7-3) is an Amida hall that houses nine statues of Amida Buddha. However, it is not a 3-bay square structure. The "**Sanzen-in Ôjôgokuraku-in**" (No.23 on table A7-3), "**Fuki-ji Ôdô**" (No.25 on table A7-3), and "**Kakurin-ji Jôgyôdô**" (No.28 on table A7-3) are Jôgyôdô and are different from the Konjikidô in that they do not function as mausoleums, even though they are also examples of Amida hall architecture.



photo 3-6 Jôruri-ji Amidadô, Japan

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In addition, the Jôgyôdô of Môtsû-ji is distinctively different from these works of Amida hall architecture in that no distinctive religious practices or performing arts that are directly related to Buddhist Pure Land thought, such as Jôgyôzammai followed by Ennen no Mai, are seen any more in the examples cited above.



photo 3-7 (left) Fuki-ji Ôdô, Japan

photo by Tsunehisa Kan

photo 3-8 (right) Kakurin-ji jôgyôdô, Japan

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Gardens (Pure Land gardens)

Examples of existing Pure Land gardens not inscribed on the World Heritage List or on the Japan's Tentative List are given below.

[Refer to Appendix 7.b. p6-7 for the information about each property in this paragraph]

"**Ganjô-ji**" (No.16 on table A7-2) is said to be a temple closely associated with the Ôshû Fujiwara clan. There is a garden encompassing an Amida hall, a 3-bay square structure built in 1160, with a mountain in the background, where a sutra mound was constructed. However, the Amida hall and the mountain behind it are located to the north of the pond. This is not the typical spatial layout, in which the Buddha hall, the garden, and the mountain in the background together represent the Pure Land of Utmost Bliss of Amida Buddha in the West, as is the case with the Muryôkô-in Ato.



photo 3-9 The Pure Land Garden of Ganjô-ji, Japan

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"**Jôruri-ji**" (No.11 on table A7-2) was founded in 1150 by the Buddhist priest of Kôfuku-ji Ichijô-in Temple in Nara, Eshin. The Kutai



Amida hall, which enshrines the 9 statues of Amida Buddha, is located in the west, and a 3-storey pagoda, which houses the Healing Buddha, is located in the east, both of which face the garden pond in the center. These, along with surrounding mountains and hills on tall four sides, constitute an impressive scenic landscape of Pure Land gardens. However, it is difficult to make the point that the mountains in the background specifically represent Pure Land of Utmost Bliss of Amida Buddha in the West.

"Enjô-ji" (No.12 on table A7-2) was built around 1153 as a Pure Land garden. On the north side of the garden pond is the Amida hall facing south. That the pond and the Amida hall are located along the north south axis indicates that they were not meant to represent the Pure Land of Utmost Bliss of Amida Buddha in the West.



photo 3-10 The Pure Land Garden of Enjô-ji, Japan

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Other than the 3 examples listed above, it is known that there were many Pure Land gardens attached to temples such as **"Shôkongô-in" (No.5 on table A7-2)** and **"Shôkomyô-in" (No.9 on table A7-2)** in Toba, a location in the southern outskirts of Heian-kyô (old Kyoto). These Pure Land gardens were built along with the "Palace" (a place of Ex-Emperor's residence and political activities) and enshrinement halls and temples around the same time as the Pure Land gardens of Hiraizumi. However, they were all lost due to urban development and other causes in later centuries. With regard to the archaeological sites which lie buried underground, the state of conservation is not good.

Furthermore, among these similar types of gardens, there are no examples that can be linked in details, with the teachings of the *"Sakuteiki"*, the 11th century technical treatise on garden-making, as is the case with the gardens of Môtô-ji and Kanjizaiô-in.

3. Conclusion

Buddhist architecture related to Buddhist Pure Land thought includes Jôgyôdô and Amida halls. Amida halls are named as such since they enshrine the statues of Amida Buddha. And there are 3 types of structures: square-shaped structure (e.g. Chûson-ji Konjikidô), square-shaped structure flanked by twin wing corridors on right and left sides (e.g. Byôdô-in Amida hall and Muryôkô-in Amida hall), and rectangular shaped structures enshrining the 9 statues of Amida Buddha in a row (e.g. Jôruri-ji Amida hall). These examples of architecture were built reflecting the flourishing belief in the Pure Land of Amida Buddha, in which people

[Refer to Chapter 2.2.b. p132-133 of this nomination dossier]



desired to experience rebirth in the Pure Land of Utmost Bliss, and were also related to the belief in *mappô*, which was popular in the 12th century.

The founder of the Ôshû Fujiwara clan, Fujiwara no Kiyohira, was quick to adopt a new small-size square Amida hall having 3-bay on each side. In 1124, he built Konjikidô in the compound of the Chûson-ji Temple. The magnificent interior and exterior decorations of the Amida hall including lacquer paintings with gold leaf, openwork ornamental metal fittings, mother-of-pearl inlays using the shells of tropical green snails from subtropical waters, and gold-covered woodwork on which images of bodhisattvas are painted, create a setting that represents the ultimate expression of the belief in the Pure Land of Utmost Bliss of Amida Buddha. The Konjikidô was built by pursuing the highest extremes of beauty and techniques available in the 12th century, creating a shining world of the Buddhist Pure Land. That the inside of the Buddha hall - instead of wall paintings - has Buddhist paintings using lacquer, and that it also serves as a mausoleum showing a particularly close relationship with ancestor worship, represent unique characteristics of the Konjikidô that differentiate it strongly from other examples of Amida hall architecture.

In addition, at the Jôgyôdô of Môtsû-ji, prayers of Jôgyôzammai are offered and the dance of longevity (Ennen no Mai) is performed still today. That religious rituals and performing arts, directly related to the Buddhist Pure Land thought, have been continuously practiced together, shows that the quintessence of the 12th century Buddhist Pure Land thought of Hiraizumi has clearly been passed down to the present day in both tangible and intangible aspects. It is therefore clear that the Môtsû-ji Jôgyôdô has unique and distinguishable characteristics compared with other examples of Jôgyôdô architecture.

Moreover, among many existing examples of the Pure Land gardens including the Byôdô-in garden, the group of Pure Land gardens and their archaeological sites of Hiraizumi are outstanding examples that do not have similar counterparts in that they not only contain various types that were created by the lords of the Ôshû Fujiwara clan over nearly 100 years (Chûson-ji Ôikegaran Ato, Môtsû-ji Teien, Kanjizaiô-in Ato and Muryôkô-in Ato) but also include an example of the highest development of the spatial structure (Muryôkô-in Ato) as well as an example whose detailed designs and techniques can be compared to the guidelines described in the "*Sakuteiki*" (Môtsû-ji Teien).



(iv) Comparison with Similar Properties in Other Countries

1. Comparison with Properties Inscribed on the World Heritage List and the Tentative List of Other State Parties

In the Asia and the Pacific Region, there are 18 heritage properties that include religious architecture or gardens (Buddhist and otherwise) already inscribed on the World Heritage List. In addition, there are 3 properties inscribed on the State Parties' Tentative Lists such as "Chinese Section of the Silk Road" (China), and "Phimai, its Cultural Route and the Associated Temples of Phanomroong and Muangtam" (Thailand).

- [8] "Ancient City of Sigiriya" (Sri Lanka) Criteria (ii), (iii), (iv) / 1982
- [9] "Taj Mahal" (India), Criterion (i) / 1982
- [10] "Historic Town of Sukhothai" (Thailand), Criteria (i), (iii) / 1991
- [11] "Historic City of Ayutthaya" (Thailand), Criterion (iii) / 1991
- [12] "Lumbini, the Birthplace of the Lord Buddha" (Nepal), Criteria (iii), (vi) / 1997
- [13] "Angkor" (Cambodia), Criteria (i), (ii), (iii), (iv) / 1992
- [14] "Complex of Hue Monuments" (Vietnam), Criteria (iii), (iv) / 1993
- [15] "Mountain Resort and its Outlying Temples, Chengde" (China), Criteria (ii), (iv) / 1994
- [16] "Historic Ensemble of the Potala Palace, Lhasa" (China), Criteria (i), (iv), (vi) / 1994, 2000, 2001
- [17] "Seokguram Grotto and Bulguksa Temple" (Republic of Korea), Criteria (i), (iv) / 1995
- [18] "Jongmyo Shrine" (Republic of Korea), Criterion (iv) / 1995
- [19] "Lushan National Park" (China), Criteria (ii), (iii), (iv), (vi) / 1996
- [20] "Classical Gardens of Suzhou" (China), Criteria (i), (ii), (iii), (iv), (v) / 1997
- [21] "Changdeokgung Palace Complex" (Republic of Korea), Criteria (ii), (iii), (iv) / 1997
- [22] "Summer Palace, an Imperial Garden in Beijing" (China), Criteria (i), (ii), (iii) / 1998
- [23] "Gyeongju Historic Areas" (Republic of Korea), Criteria (ii), (iii) / 2000
- [24] "Temple of Preah Vihear" (Cambodia), Criterion (i) / 2008
- [25] "Mt Wutai" (China), Criteria (iii), (iv), (v) / 2009
- [26] "Phimai, its Cultural Route and the Associated Temples of Phanomroong and Muangtam" (Thailand) (included in Chinese Tentative List)



[27] "Hangzhou West Lake - Traditional Longjing Tea Garden Landscape" (China) (included in Chinese Tentative List)

[28]-1 "Sea Routes in Ningbo City" (A part of "Chinese Section of the Silk Road") (China) (included in Chinese Tentative List)

[28]-2 "Site of the Chang'an City of Tang Dynasty " (A part of "Chinese Section of the Silk Road") (China) (included in Chinese Tentative List)

The component parts of these 21 similar heritage properties include architectural expression related to various religions including Buddhism that developed in East, South East and South Asia, as well as gardens attached to them. One of those properties includes Buddhist architecture that is related to Buddhist Pure Land thought, and 11 include architecture supporting political and administrative centers. Seven of those properties were built aiming to create an ideal world in this world. However, the concept behind the creation, the component elements of the property, and the characteristics of the spatial structure of each heritage property are clearly different.

[Refer to Appendix 7.d and 7.e. p10-13 for the information about each property in this paragraph]

[Refer to Additional Reference Material 2 "Paradise and Gardens in Eastern Asia, Final Report of the International Expert Meeting on Paradise and Gardens in Eastern Asia"]

Among these similar properties, the Bulguksa Temple of the Republic of Korea is particularly important as a comparison in performing a comparative analysis with the Hiraizumi group of Pure Land gardens. The Bulguksa Temple in "Seokguram Grotto and Bulguksa Temple"

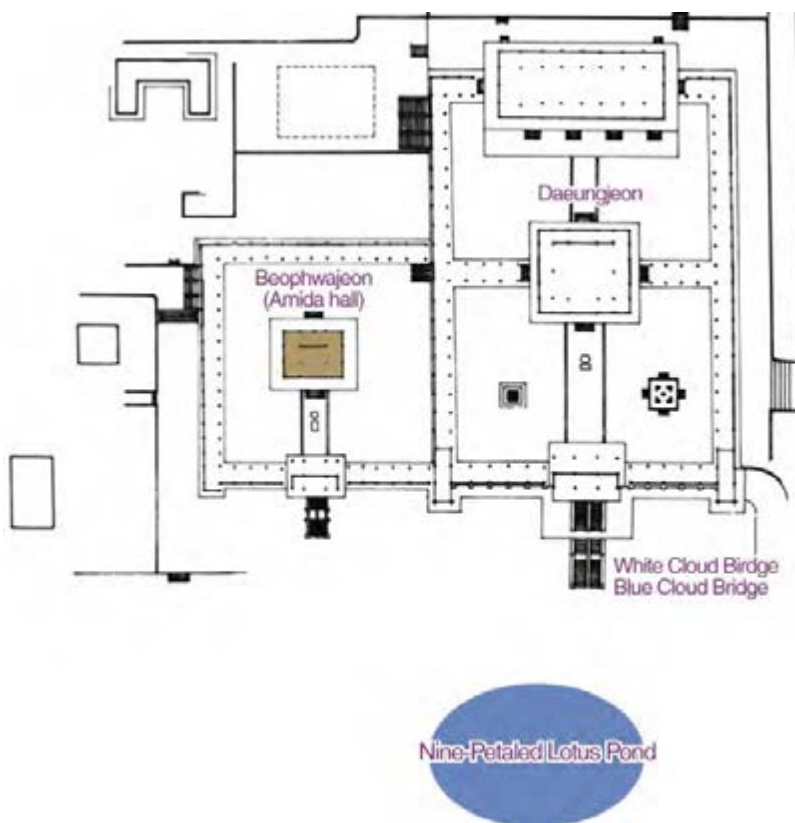


photo 3-11 Archaeological remains of Nine-Petaled Lotus Pond, Republic of Korea



photo 3-12 Existing state of the area where the Nine-Petaled Lotus Pond is considered to exist under the ground (from the north), Republic of Korea

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figure 3-1 Plan of Bulguksa Temple, Republic of Korea



[17] (No.28 on table A7-4, No.18 on table A7-5) is a Buddhist temple founded in the 8th century. The layout of the Bulguksa Temple symbolized the world of Tahô Buddha depicted in the *Lotus Sutra* with the Daeungjeon hall on the higher stone platform and the Beophwajeon hall representing the Pure Land in the West on the lower stone platform. In addition, it was revealed by archaeological excavations that Pure Land garden, which included a garden pond called Nine-Petaled Lotus Pond, had existed in front of the Daeungjeon hall, one of the main Buddha halls. The pond forms an oval shape with a major axis 39.5 meters in length and a minor axis 25.5 meters in length; and the perimeter of the pond is banked with stones. Stone steps, called the White Cloud Bridge and Blue Cloud Bridge, are attached to the stone masonry retaining wall on the south side of the area where a group of Buddha halls are located; and there is a garden pond at the south end. Judging from the Bulguksa Temple legends and the name of the Nine-Petaled Lotus Pond, it is considered that the garden pond is closely related to Buddhist Pure Land thought, and that the pond served as a boundary between the sacred area and the secular world connected by the White Cloud Bridge and the Blue Cloud Bridge. The design and techniques used for the perimeter embankment of the Nine-Petaled Lotus Pond are significantly different from those used for the unique shoreline of the cove beach characterized by its graceful curve and gentle incline in group of Pure Land gardens in Hiraizumi. Moreover, at the Nine-Petaled Lotus Pond, there is no bridge placed at an extended location from the White Cloud and Blue Cloud Bridges. This indicates that the layout of bridges as spatial elements of a Pure Land garden was different from that of Môtô-sû-ji of Hiraizumi etc.

The "Gyeongju Historic Areas" [23] (No.26 on table A7-4) include the Anaptji Pond, which represents an ideal world of the Daoist belief in the Immortals, and the Boseokjeong, which is a water channeling facility of a detached palace garden. Anaptji Pond is a part of the gardens of the Silla Kingdom Palace, which was built in the 7th century. On the southwest shore of the Anaptji Pond, the Imhaejeon hall and other architectural example are located. While the stepped podiums of stone bricks at these structures served as embankments, and are generally

photo 3-13 (left)
Anaptji Pond in "Gyeongju Historic Areas", Republic of Korea
©Yoshihiro Sato



photo 3-14 (right)
Boseokjeong in "Gyeongju Historic Areas", Republic of Korea
©Makoto Motonaka





tall and vertically straight, on the other side, in the north east, the shore embankment forms a curve. However, both of these shore embankments are stone masonry retaining walls and are clearly different from the design and techniques of the Japanese gardens built around the same time or later, whose ponds have a cove beach shoreline with a delicate curve and gradual rise. Moreover, there are no archaeological sites of the architecture and gardens related to Buddhist Pure Land thought; and the structures including the Imhaejeon hall built on the garden pond shore are not Buddha halls. The Boseokjeong is a water channeling facility that was built in the detached palace in the 9th and 10th centuries; it is a beautiful stone channel made from pieces of concave stone that are connected over the length of approximately 22 meters in a shape of an abalone. However, its design and techniques are quite different from those of the garden stream of the Môtô-jû Teien.

The "**Changdeokgung Palace Complex**" [21] (No.32 on table A7-4) includes a garden that was thought to have been a secret garden; and in this garden, a square-shaped pond called Buyongji Pond is located. However, the Buyongji Pond was built in the 17th century and was not related to Buddhist Pure Land thought, and the structure built close to the pond is not a Buddha hall. In addition, the Ongnyucheon River, which was constructed as a water conduit by digging a drain in a large natural stone, is different in its design and structure from the garden stream of the Môtô-jû, which replicates a natural stream, through a combination of stone slabs, stone cobbles and other materials.



photo 3-15 Buyongji Pond in "Changdeokgung Palace Complex", Republic of Korea
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The garden pond of the "**Kyongbok**" (No.31 on table A7-4), which has been neither inscribed on the World Heritage List nor included in the Korean Tentative List, is a square pond constituting a part of a palace as with the case of "Changdeokgung Palace Complex", and makes it different from the Pure Land gardens of Hiraizumi.



photo 3-16 "Kyongbok", Republic of Korea
Photo by Joon-Young, Kim

Concerning existing architecture in the Republic of Korea built in the 12th century or earlier, and related to the belief in the Buddhist Pure Land thought, which has been neither inscribed on the World Heritage List nor included in the Korean Tentative List, the hall of Beophwajeon (Utmost



Bliss) of the **"Bongjonsa" Temple (No.20 on table A7-5)** and the Amida hall of the **"Busoksa" Temple (No.21 on table A7-5)** are representative examples, both of which house statues of the Amida Buddha.

The "Bongjonsa" Temple is a temple built in 672. The hall of Beophwajeon (Utmost Bliss), one of the Buddha halls of the temple, is said to have been established at the end of the 12th century, and is known as the oldest example of wooden architecture in the Republic of Korea.

The "Busoksa" Temple is a temple of the Kegon sect of Buddhism built in the 7th century. The main hall of the temple, the Amitâbha hall is a structure measuring 5-bay in length and 3-bay in width, and has a gabled roof. It is thought to have been built when the "Busoksa" Temple was repaired in the 13th century.

photo 3-17 (left) Amida hall Beophwajeon (Utmost Bliss) of Bongjonsa Temple, Republic of Korea

©Yoshihiro Sato

photo 3-18 (right) Amida hall of Busokusa Temple, Republic of Korea

©Yoshihiro Sato



All of these Buddha halls were built in the almost same period of the Amida halls in Japan. However, it is hard to find any direct relationship in terms of architectural style between these Buddha halls and the Amida halls in Japan. These latter have a structure flanked by twin wing corridors, or a square structure measuring 3-bay on each side, which became popular in Japan in the 11th century. Moreover, the fact that the Buddha halls in the "Bongjonsa" Temple and the "Busoksa" Temple do not have a garden pond in front of them reflects the differences with the Hiraizumi Buddha halls and Pure Land gardens.

In the wall paintings of China's **"Mogao Caves" (included on the world Heritage List under Criteria (i) · (ii) · (iii) · (iv) · (v) · (vi) / 1987)** the jeweled palace and the jeweled pond, which represent the Pure Land of Utmost Bliss of Amida Buddha, are depicted. However, existing examples of buildings or gardens manifesting them or archaeological sites have not been found.

"Mt Wutai" [25] (No.14 on table A7-5) is a center of international Buddhist cultural exchange and a holy land of World Buddhism, where many temple complexes and mausoleums are located. The property includes Buddha halls, such as those of Foguang Temple and Mahāvīra Hall and the Amitabhayur-buddha Hall of Xiantongsi Temple that represent the Pure Lands of Amida Buddha and Bhaisajya-guru. Those examples of architecture do not just reflect Buddhist elements,



but also the integrated elements of Daoism and Confucianism. However, even the Bronze Hall of the Xiantongsi Temple, which appears to resemble Konjikiô, is a Buddha hall constructed in 1606 and is quite different from Konjikidô in design, technique and period.



photo 3-19 Bronze hall of the Xiantongsi Temple in "Mt Wutai", China

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Furthermore, no examples of gardens being unified with Buddha halls have been discovered in any Buddhist temples of Mt Wutai.

The palace garden of the Daming Palace of Xi'an (No.6 on table A7-4), built during the Tang Dynasty, which is included in the "Chinese Section of the Silk Road" (included in the Tentative List of China), was built as facilities for a political and administrative center, as in the case of Hiraizumi. It is known that the T'aiyi Pond was located in the center had an island, and that buildings were located around the pond. However, they were not religious buildings and were not related to Buddhist Pure Land thought. Similarly, the precinct of the Baoguosi Temple (No.18 on table A7-4, No.13 on table A7-5) in Ningbo has a square pond, which is called "Pure Land Pond." However, regardless of the name of the pond, there are no corresponding Buddha halls enshrining the statues of Amida Buddha. Therefore, with regards to the relationship between the pond and architecture, and also to the shape of the pond, these are clearly different from the case of the Hiraizumi group of Pure Land gardens. In addition, in the cases of the Ayuwangsi Temple (No.4 on table A7-4) and the Tiantongsi Temple (No.22 on table A7-4), in each case a garden pond is located in front of the Buddha hall. However, they belong to a special type of garden pond called *Hôjô-chi* Pond²¹. The shapes of those ponds are either square or square with rounded corners. They are different in their design and techniques from the Hiraizumi group of Pure Land gardens.



photo 3-20 Ayuwangsi Temple in "Chinese Section of the Silk Road", China

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photo 3-21 Pure Land Pond, Baoguosi Temple in "Chinese Section of the Silk Road", China

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²¹ *Hôjô-chi* Pond: *Hôjô* (life releasing) means an act of mercy to release captured fish, birds etc. to the field, pond etc. based on the Buddhist doctrine that prohibits the killing of living things. *Hôjô-chi* Ponds were built in the compound of Buddhist temples as a religious facility to conduct *Hôjô-e*.



The summer palace in the "**Mountain Resort and its Outlying Temples, Chengde**" [15] is one of the larger gardens among those built by China's emperors, and is surrounded by 11 temples that serve as emperors' mausoleums. The summer palace, in particular, has a garden in the center, but was built in the 18th century modeling the natural landscape of the Jiangnan Region, and has a total area of 5.64 km². The summer palace also has many examples of architecture including palace architecture built alongside a lake, Buddhist temples, Daoist temples and ancestral halls. Although the gardens were created to represent an ideal world, they are not related to Buddhist Pure Land thought. In addition, the



photo 3-22 The summer palace in "Mountain Resort and its Outlying Temples, Chengde", China

Photo by Wang Leon

monasteries in the surrounding area are related to Lamaism, and were built using the Tibetan architectural style. They are therefore different from the Hiraizumi architecture and gardens built aiming to represent the Buddhist Pure Land.



photo 3-23 "Classical Gardens of Suzhou", China

Photo by Gislign

The "**Classical Gardens of Suzhou**" [20] (No.19 on table A7-4) are residential gardens built primarily between the 16th century and the 18th century, and are different from the Buddhist Pure Land gardens.



photo 3-24 Bathing pond in "Lumbini, the Birthplace of the Lord Buddha", Nepal

Photo by Bpilgrim

Nepal's "**Lumbini, the Birthplace of the Lord Buddha**" [12] includes a square-shaped bathing pond. It is said that Buddha was born in 623 B.C. in the gardens of Lumbini. Even in these modern times, this location is considered

one of the most important Buddhist holy places and serves as a pilgrimage site for Buddhists. It is believed that the infant Buddha was bathed in the square pond at Lumbini. The pond is significantly different in its function, design and techniques from the Pure Land gardens of Hiraizumi which was created aiming to represent the Pure Land gardens.

Sri Lanka's "**Ancient City of Sigiriya**" [8] includes remains of a "Water Garden", which is said to be one of the oldest gardens to be found in Asia. These garden remains are located to the west of the rock on which celestial maidens were depicted. However, the design and techniques used there are unique, as seen in the geometric square shape of



the garden pond and the circulating water fountain, which are similar to those of European and West Asian gardens. Therefore, these may be seen as significantly different in concept, design and techniques from the Pure Land gardens of Hiraizumi, which aimed to represent the Buddhist Pure Land together with other architecture by replicating a natural seashore landscape with a shoreline with a delicate curve and gradual rise.



photo 3-25 Water Garden in "Ancient City of Sigiriya", Sri Lanka

Photo by Nataraja

India's "**Taj Mahal**" [9] includes geometrically-shaped gardens located in front of mausoleum architecture built using marble in the 17th century. These are examples of Muslim mausoleum architecture, and use Muslim garden spatial composition, design and techniques. They are clearly different from the Pure Land gardens.



photo 3-26 "Taj Mahal" , India

Photo by Philip Greenspun

Vietnam's "**Complex of Hue Monuments**" [14] includes gardens attached to the palace of Hue. A square pond built in stonework is located in the center. Its design is considered to have been influenced by French castle architecture. As such, these are different from the Pure Land gardens which directly and tangibly reflect Buddhism.



photo 3-27 "Complex of Hue Monuments", Vietnam

©Makoto Motonaka

In addition, "**Angkor**" [13] is one of the most representative and important archaeological sites in South East Asia. A square-shaped design and structure are used as a base for the holy pond inside the temple, and the surrounding moat, and this makes them significantly different from the Hiraizumi group of Pure Land gardens in their garden-creating concept, design and techniques.

In relation to the philosophy related to developing the moat, the philosophical background of the "**Angkor**" site is an integration of both Hinduism and Buddhism. These are different from the Hiraizumi group of Pure Land



photo 3-28 "Angkor", Cambodia

©Yoshihiro Sato



gardens, the philosophical background of which is Japanese Buddhism, particularly Buddhist Pure Land thought, uniquely integrated with the ancient nature worship. Buddhism originated in India, and in the process of spreading to different areas it became integrated with local endemic beliefs, as was the case in the political and administrative centers in the densely-wooded areas of Angkor, as well as in the far east among the Buddhism-influenced areas, ie. those in Japan, including Hiraizumi, where architecture and gardens of unique design and techniques were produced.

2. Conclusion

Among similar heritage properties outside of Japan that are either already inscribed on the World Heritage List or included in the Tentative List of each State Party, there are independent Buddha halls that represent the Pure Land of Utmost Bliss of Amida Buddha, and religious halls built based on the beliefs in different religions other than Buddhism. These are all different from the Chûson-ji Konjikidô of Hiraizumi in their design and techniques. There are no examples of architecture that house the mummified bodies of the successive lords of a political and administrative center, and, at the same time, serve as a mausoleum.

Moreover, among them, there are no heritage properties that include a group of Pure Land gardens. The Bulguksa Temple of the Republic of Korea has Nine-Petaled Lotus Pond, which is the only example of a Pure Land garden pond. However, no Korean examples comparable to Hiraizumi that include various styles of Buddhist Pure Land garden ponds are identified in the later period. The various styles of Pure Land gardens in Japan are the result of an integration of Buddhist Pure Land thought that came to Japan from the Chinese Continent through Korean Peninsula, integrated with the traditional Japanese view of nature. The Japanese styles were developed and completed in the process of integration of the garden creating concept, design and techniques that came from outside of Japan, and the Japanese traditional concept, design and techniques regarding religious activities on the waterside. In such a process, the Hiraizumi group of Pure Land gardens, in particular, clearly shows the history of development and dissemination of Pure Land gardens in the 12th century.

The results of comparative analysis described above show that the Hiraizumi group of architecture, gardens and archaeological sites not only exhibits an important interchange of human values, which took place in the process of Buddhism's transmission from India, through China and Korea, to Japan, and which had impacts on the development of Buddha hall architecture and garden making; but that it also represents an



outstanding type of architecture and garden that illustrates the significant stage of the development of the prototype.

Japanese Pure Land Buddhist thought demonstrates how Buddhism developed and changed as it came into contact with other beliefs, in this case the Japanese veneration of nature. Japan took the concept of the Pure Land from China and Korea and developed it into something specifically Japanese and of much wider importance because it is a significant manifestation of Buddhism. An essential aspect of Pure Land Buddhist thought is that a 'model' of the Pure Land should be built here on earth with gardens and Amida Halls focused on a mountain in the west. The comparative study shows that Hiraizumi is the best surviving example of this phenomenon and hence justifies its inclusion on the World Heritage List.



3.d. Integrity and Authenticity

(i) Integrity and Authenticity of the Entire Nominated Property

1. Integrity

Architecture and gardens, which are the excellent works of art that represent the Buddhist Pure Land, and archaeological sites are included in the nominated property of an adequate size and in an adequate and excellent condition as indispensable elements constituting the core of Hiraizumi, which was constructed aimed at realizing an ideal world based on Buddhism. Therefore, a high degree of integrity is maintained for the entire nominated property in compliance with the 3 points indicated in the paragraph 88 of the Operational Guidelines:

a) Whether or not the property includes all elements necessary to express its Outstanding Universal Value ? (paragraph 88.a)

The size of the nominated property corresponds to the core area of Hiraizumi, a political and administrative center, where examples of architecture and gardens of excellent and diverse forms and design that represent Buddhist Pure Lands as well as archaeological sites are densely distributed. With all the component parts essential for the representation of the Buddhist Pure Land included, the size and scope is sufficient to maintain the integrity of the property in terms of its Outstanding Universal Value.

b) Whether or not the property is of adequate size to ensure the complete representation of the features and processes which convey the property's significance ? (paragraph 88.b)

The nominated property includes not only the masterpiece examples of Amida hall architecture, examples of archaeological sites of an Amida hall with wing corridors on the right and the left, and examples of Amida halls that provide the stage for religious rituals and performing art that are directly related to Buddhist Pure Land thought; it also includes an example of an excellent work of the Pure Land garden that can be compared with the guidelines in the contemporaneous garden-making treatise as well as an example of the Pure Land garden that can be regarded as the highest reach of the development of this garden style from the point of view of its close spatial relation with a background hill symbolizing the direction of the Buddhist Pure Land and with a residence-government office. Therefore, the nominated property



sufficiently retains the integrity for the "complete representation of all the features and processes which convey the property's significance", including various types of architecture and gardens that represent the Buddhist Pure Land.

c) Whether or not the property suffers from adverse effects of development and/or neglect ? (paragraph 88.c)

The entire nominated property is surrounded by the buffer zone of an adequate size including the natural landforms such as hills, mountains and rivers that are visible from individual component parts. In the buffer zone, appropriate legal regulations are in place to control the acts that may have adverse effects and at the same time conservation measures and improvement measures are clearly presented under the comprehensive preservation and management plan. Therefore, the integrity of the entire property is firmly ensured through the conservation of the surrounding environment.

2. Authenticity as "monuments"

Wooden architecture that constitutes "monuments" is to be analyzed from the points of view of (1) "form and design", (2) "materials and substance", (3) "use and function", (4) "location and setting", (5) "traditions and techniques" and (6) "spirit and feeling" out of the 6 attributes of authenticity that are juxtaposed in paragraph 82 of the Operational Guidelines: Analysis based on each attribute is as follows.

(1) form and design

Its planar form, structural type and inside and outside elevation design, which indicate the historical value of architecture, have remained just as they were when founded, although partial repair was made in some areas following small-scale changes, such as reinforcement, through repair made before Meiji Restoration (1968).

(2) materials and substance

In preservation repair work after Meiji Restoration (1968), a high degree of authenticity has been pursued concerning replaced areas, repaired or modified after foundation, as exemplified by restoration of components of some areas in replacements, which had been removed, restored or lost. Among such examples is the case of the Chûson-ji Konjikidô, in which it was indispensable to build a new robust Ôidô to ensure preservation of the wooden architecture in the light of its characteristics, including fragile substance/finishing and the mummified bodies enshrined inside the wooden architecture.



(3) use and function

Each monument retains the tranquility as a religious space and is used as the venue for religious rituals and performing arts that directly associated with Buddhist Pure Land thought in a fully functional manner.

(4) location and setting

Each building is situated in the original location dating back to the time of its original construction. In terms of the setting, the surrounding environment consisting of the temple compound forests are in good condition. In particular, foundation stones that form the basic structure of a building have been recorded accurately in academic research including archaeological excavations and at the same time preserved with certainty in their original locations as important historical materials.

In addition, the present concrete shelter for Konjikidô was constructed in full consideration of the form and design of the wooden predecessor and its external appearance was also harmonized with the surrounding environment.

(5) traditions and techniques

Traditions concerning the repair of wooden buildings that are composed of fragile materials and substances as well as techniques that are employed therein have been passed on up to the present with certainty.

(6) spirit and feeling

Fully functional as the architectural space that represents the Buddhist Pure Land and functions as a mausoleum at the same time, as the architectural space where religious rituals and folk performing arts directly associated with Buddhist Pure Land thought are conducted and as the spiritual center of local society, the nominated property maintains a high level of spirituality and feeling directly associated with Buddhist Pure Land thought.

As is stated above, the authenticity of wooden buildings that constitute the "monuments" included in the nominated property has been preserved as a whole.

3. Authenticity as "sites"

Gardens and archaeological sites that constitute "sites" are to be analyzed from the points of view of (1) "form and design", (2) "materials and substance" and (3) "location and setting" out of the 8 attributes of authenticity that are juxtaposed in paragraph 82 of the Operational Guidelines.



For a group of gardens constituting "sites" included in the nominated property, the authenticity as "sites" is maintained at a high degree in terms of the attributes of "form and design", "materials and substance" and "location and setting", including not only examples for which the artistic and aesthetic value has become evident through repair of underground archaeological remains but also those that remain buried under the ground.

With regard to repaired gardens in particular, proper repair methods were selected in accordance with the design, form, materials, characteristics, location and setting of elements making up gardens, as indicated by standing stone, artificial mounds and waterfalls stonework, which remain on the ground; archaeological remains of a garden stream, which were repaired by exposing underground archaeological remains; and graveled shorelines that were repaired after covering archaeological remains buried under the ground with earth. Thus, their authenticity has been transmitted with certainty.

[Refer to Appendix 4.2-1.a. p.48-59]
[Refer to Appendix 4.3.a. p70-73]

Mt Kinkeisan, which symbolizes the direction toward a Buddhist Pure Land and where sutra mounds exist on the mountaintop, has not changed in terms of form. The archaeological remains of sutra mounds are also preserved in the original location. The authenticity has therefore been transmitted with certainty.

In Japan's architectural culture that has traditionally used earth and wood as materials, traces of lost ground structures remain underground in an excellent condition as archaeological sites, maintaining their original locations and integrated with the surrounding setting, across the entire nominated property. As for archaeological sites composing such "sites", as many as 198 archaeological excavations have been conducted within the scope of the nominated property, and the results of academic research based on the results of these excavations have been accumulated. In addition, the state of conservation of these archaeological sites that are preserved in the original location is complete in terms of the form, materials and substance. Thus, the transmission of their authenticity is guaranteed to the future with certainty.

As is stated above, the high level of authenticity of the nominated property as a "site" has been retained as a whole, not only for the restored gardens but also for the underground archaeological sites of buildings and gardens.



(ii) Integrity and Authenticity of Architecture and Gardens (Pure Land Gardens)

Among the component parts of the nominated property, the integrity and authenticity specifically of individual buildings and gardens (Pure Land gardens) is explained below.

1. Architecture

Konjikidô [1-1] and Konjikidô Ôidô [1-2]

In the Chûson-ji Konjikidô Preservation Repair Work, carried out from 1962 to 1968, the state of damage to components and the causes of damage were closely investigated, and detailed investigations and research to specify techniques to process initial components were conducted. Based on the results, the finishing touches were given to the new components for replacement. As for initial components that had to be detached out of necessity due to the deterioration caused, for example, by the impact of the natural environment over a long period of time, detailed records such as surveyed drawings were prepared and thereupon the important materials among them were kept under strict surveillance ("*Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho*" (National Treasure, the Chûson-ji Konjikidô Preservation Repair Work Report)). In this manner, the most appropriate repair method for wooden architecture – i.e. replacing a minimal level of deteriorated materials with new materials of the same kind and standard based on the results of detailed research – was adopted. It is proved by the results of the aforementioned preservation repair work and written historical document ("*Azumakagami*") that the Konjikidô has continuously maintained the conditions at the time of its founding in the 12th century.

photo 3-29 (left) Konjikidô Ôidô of former days

©Kawashima Printing Company

photo 3-30 (right) Present Ôidô

©Kawashima Printing Company





Furthermore, it is also proved by scientific research on the mummified bodies, conducted in 1950, that the Konjikidô is still a mausoleum enshrining the mummified bodies of the 3 lords of Ôshû Fujiwara clan and the mummified head part of the 4th lord ("*Chûson-ji Goitai Gakujutsu Chôsa Saishû Hôkoku*" (Chûson-ji Mummified Bodies Scientific Research Final Report)). The special functions, spirituality and commemorative significance of the Konjikidô, which is the object of worship, have been maintained with certainty up to the present.

In the repair work mentioned above, it was decided to relocate the wooden Ôidô, which had protected the Konjikidô against the weather since the 15th century, to an adjoining location and preserve it there, as well as to newly build a robust concrete Ôidô with air-conditioning function, which is modeled after the wooden Ôidô and takes into account the surrounding landscape, to preserve with certainty not only the Konjikidô but also the (mummified) bodies and head enshrined inside the Konjikidô in the original location.

Thus, the way of repair and preservation of the fragile wooden architecture and the mummified bodies enshrined inside as well as repair and preservation for the purpose of maintaining them has been handed over in accordance with climate restrictions unique to Asia and by making the most of techniques of each era. This also shows "cultural tradition" of the repair and preservation of wooden architecture in which deteriorated materials are replaced with new materials of the same kind and standard with the objective of ensuring the transmission of the design, form, materials and substance of the entire property and thereby its use and function, spirit and feeling. Therefore, the authenticity of the Konjikidô and the Ôidô has been maintained with certainty up to the present in terms of the attributes of "form and design", "materials and substance", "use and function", "traditions and techniques", "location and setting" and "spirit and feeling".

Kyôzô [1-3]

Not only the archaeological remains of architecture dating back to the 14th century that remain aboveground but also the underground archaeological remains that give testimony to the basic structure of the initial architecture are preserved in good condition. Their authenticity in terms of the attributes of "form and design", "materials and substance", "location and setting" has been maintained with certainty.

Môtsû-ji Jôgyôdô [2-2]

Since the Jôgyôdô, which remains on the north shore of a garden pond in the gardens, has succeeded form and design, materials and substance,



traditions and techniques, and location and setting as they were when reconstructed after having burned down in a fire in the 16th century, the authenticity is high.

The underground archaeological remains of the Jôgyôdô that date back to the 12th century, which were confirmed in almost the same location as a result of archaeological excavations, has also been preserved in an excellent condition in the original location through backfill. Compared with other major temple buildings of the temple complex of Môttsû-ji, which had been lost and not been reconstructed, the Jôgyôdô, which had been reconstructed immediately after burned down in a fire, indicates that it had been respected as a very important Buddha hall for Môttsû-ji. Even today, Jôgyôzammai, a method of incarnation and prayer directly related to Buddhist Pure Land thought, and the dance of longevity (Ennen no Mai) are held periodically in the Jôgyôdô. Therefore, the authenticity of the Jôgyôdô has been maintained up to the present in terms of the attribute of "use and function" as well as the attribute of "spirit and feeling" that shows the direct association with Buddhist Pure Land thought.

[Refer to Appendix 4.2-2.a. p65-69 for supplementary information]

2. Gardens (Pure Land gardens)

Design and techniques of Pure Land gardens conform to the idea of "respect nature and learn from nature", written in the "Sakuteiki", the late 11th century treatise of garden making, indicating the design and techniques of Japan's traditional gardens. Land divisions and shore-protection method of a garden pond, which form the source of value in terms of design and techniques of Pure Land gardens, together with their location and setting, are proved by landform left in the present state and by the results of archaeological excavations of sites that remain underground in an excellent condition. When they were repaired, proper repair methods were selected in accordance with the state of conservation of archaeological remains. For instance, garden stones for landscaping whose degradation had not been significant were exposed, while fragile stones or unstable stones paving and gravel paving were repaired using new stones after covered with clay of appropriate thickness. Therefore, the authenticity of a group of Pure Land gardens of Hiraizumi is completely secure.

[Refer to Appendix 4.2-1.a. p48-59 for supplementary information]
[Refer to Appendix 4.3.a. p70-73 for supplementary information]

With regard to plants in the Môttsû-ji Teien and other places, efforts have been made to restore the vegetation setting of those days in accordance with the analysis results of plant residues unearthed by archaeological excavations, including branches, leaves and seeds, and pollen contained in earth. Therefore, the authenticity of the setting of the Pure Land gardens is problem-free.



Furthermore, Japanese gardens are not something complete for themselves; they are property with high aesthetic value in good harmony with the surrounding natural setting. In the Pure Land gardens of Hiraizumi in particular, various necessary and sufficient elements, including not only gardens but also surrounding land forms, are well maintained and managed, with a small free-standing hill, which symbolizes the Buddhist Pure Land, and other hills lying behind the Buddha hall and a garden pond. Thus, the integrity formed by a group of Pure Land gardens of Hiraizumi in unity with the surrounding setting is also maintained.

In addition, the understanding concerning the maintenance of the authenticity of Japanese gardens including Pure Land gardens and the methods of repair and presentation fully comply with the international standards indicated in "The Florence Charter"²² concerning the preservation of historic gardens and landscape, which was adopted at the General Assembly of ICOMOS in 1982.

Garden (Môtsû-ji Teien) [2-1]

Garden of the Môtsû-ji is valuable as a typical example of Pure Land garden among examples of the same type in the same age, which have been lost, since design and techniques special to gardens of the 12th century have been maintained in an excellent condition, including composition, garden ponds, streams, stone arrangement and artificial mounds, which reflect the idea of garden making, design and techniques indicated in the "*Sakuteiki*".

When they were repaired, basic policy was established to preserve with certainty the archaeological remains of a garden pond, which were ascertained by archaeological excavations, and reproduce the whole land divisions, design, and spatial composition of Pure Land gardens.

In particular, the garden stream was repaired by making the

²² The Florence Charter

Art. 4. The architectural composition of the historic garden includes:

- Its plan and its topography.
- Its vegetation, including its species, proportions, colour schemes, spacing and respective heights.
- Its structural and decorative features.
- Its water, running or still, reflecting the sky.

Art. 5. As the expression of the direct affinity between civilization and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealized image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.

Art. 9. The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The authenticity of an historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.



archaeological remains of a stream of the 12th century, which had been buried underground in an almost complete condition, expose and using the design, materials, and techniques, which were seen in archaeological remains, just as they are.

Furthermore, since the hilly region of Mt Tôyama in the background is also included in the scope of property, the degree of integrity of the garden of Môtsû-ji is high also from the standpoint of maintaining the setting indispensable to the Pure Land garden and from that of water source recharge of a garden pond.

As seen above, the Môtsû-ji Teien not only maintains a high degree of authenticity concerning the attributes of "form and design", "materials and substance", "traditions and techniques" and "location and setting" but also leaves no room for doubt concerning its overall integrity.

Kanjizaiô-in Ato [3]

When gardens were repaired, proper methods were adopted in accordance with the form and characteristics of archaeological remains: archaeological remains of gravel paving of shoreline and conduit (garden stream) excavated with no timbering were covered with filling to preserve them with certainty, while a waterfall made up of a group of huge stones and stone arrangement expressing rocky seashore were exposed.

The latent artistic and aesthetic value was reproduced by restoring water surface in the remains of a garden pond, which had been turned into paddy fields in the later period, and establishing a garden-like setting through planting and other means.

With a landform of hills, such as Mt Kinkeisan and Mt Tôyama, in the background, the integrity is also maintained in light of excellent setting for the Pure Land garden.

Thus, the garden of the Kanjizaiô-in Ato not only maintains a high degree of authenticity as a Pure Land garden in terms of the attributes of "form and design", "materials and substance", "traditions and techniques" and "location and setting" but also maintains its overall integrity with certainty.

Muryôkô-in Ato [4]

With Buddha halls, gardens, and natural mountains (small lone hill) lying east and west, the Pure Land gardens of the Muryôkô-in Ato are a typical example that clearly indicates an arrangement based on the direction of the Pure Land of Utmost Bliss of Amida Buddha. Since the Muryôkô-in is said to have been built after the Byôdô-in of Uji, it is similar to the Byôdô-in in terms of the form and structure of Buddha halls and the arrangement composition of Buddha halls and gardens. However, with neither small free-standing hill, which symbolizes the direction



toward the Pure Land of Utmost Bliss of Amida Buddha, in the adjoining land in the west, nor a mountain region in the background, the Byôdô-in lacked an optimum setting for the Pure Land garden, as indicated by the circumstances of its construction: the Byôdô-in was built by converting a villa and its garden into a temple complex, aimed at creating the Buddhist Pure Land, as peoples's belief in the arrival of the Age of *mappô* (the latter period of the dharma) spread widely.

On the other hand, the Buddha halls and gardens of the Muryôkô-in adjoined "Yanaginogoshi Iseki", which had served as residence and place for government business, on its western side across a marsh called Nekomagafuchi, and had Mt Kinkeisan, which symbolizes the direction of the Pure Land of Utmost Bliss in the West, and a mountain region that leads to Amida Buddha's Pure Land of Utmost Bliss in the West behind Mt Kinkeisan. Thus, the Muryôkô-in had an optimum setting for expressing the Buddhist Pure Land, as indicated by its an arrangement composition with a residence-government office, garden, Buddha halls and natural lone hill lying east to west. Therefore, the Muryôkô-in not only maintains a high degree of authenticity as a Pure Land garden in terms of the attributes of "form and design", "materials and substance", "traditions and techniques" and "location and setting" but also maintains its overall integrity with certainty. The integrity of the Muryôkô-in in terms of spatial composition is much higher than that of the Byôdô-in.

Currently, the Muryôkô-in Ato is in the process of archaeological excavations. Repair and improvement of the archaeological remains will be carried out for the Muryôkô-in Ato in the future in full consideration of the transmission of the authenticity in terms of the above-mentioned attributes.

Ôikegaran Ato [1-4]

The Ôikegaran Ato, which is considered to be the archaeological remains of "*Chingo-kokka-daigaran-ikku*", described in the "*Chûson-ji Kuyôgammon*" of 1126, is the archaeological site of Pure Land garden that exist as underground archaeological remains. There is not the slightest shadow of doubt about the authenticity in terms of form and design, materials and substance, traditions and techniques, location and setting of underground archaeological remains, which were made clear through archaeological excavations, and the overall integrity. The artistic and aesthetic value, which is latent at present, is to be reproduced by repair in the future. Repair policy will be decided by taking into account the track records in repair of each garden in the Môtsû-ji and the Kanjizai-in Ato, while carefully examining the results of archaeological excavations of the Ôikegaran Ato.



Chapter 4

State of Conservation and Factors Affecting the Property



4.a. Present State of Conservation

[Refer to Appendix 8. p2-5
for supplementary information]

For each of the 6 component parts of the serial nomination that are either “monuments” or “sites”, a substantial amount of repair work or conservation work has already been carried out appropriately; and as a result, these remain in good condition. In particular, the buildings and the compounds of temples have been appropriately safeguarded on a daily basis under the management of the owners, and remain in a good state of preservation.

(i) State of Conservation of the Entire Property

1. Monuments

All of the “monuments” contained in the nominated property are wooden buildings: Konjikidô, Konjikidô Ôidô, and Kyôzô (designated as a National Treasure or Important Cultural Properties); and Môtsumi-jû Jôgyôdô (protected as part of a Special Historic Site and a Special Place of Scenic Beauty). These wooden buildings have been repaired appropriately in light of maintaining its "design and form", "materials and substance", "technique" and "location". As a result, they all remain in good condition.

To be specific, repair works involving complete dismantling in which the entire building is dismantled as well as repair work involving partial dismantling in which walls and roofs are repaired without dismantling major structural members have been conducted. Moreover, partial repair work such as roof re-thatching and re-painting has been conducted periodically.

Buildings, although they have suffered repeated damage due to natural disasters, have been repaired to the original condition in terms of "design and form" every time such damage occurs; as a result, their historic, artistic and aesthetic value has been properly preserved.

Since 18th century, most of the shrines and temples in Kyoto, Nara etc. have been periodically repaired and restored after disasters with a high degree of skill. Such techniques for the repair of buildings were established through the extensive experience in preservation repair gained in work after the Meiji restoration (1868).

In Hiraizumi, too, preservation repair work on the buildings such as the Konjikidô, Ôidô and Kyôzô has been conducted by specialized architectural technicians since the Early Modern Period before Meiji restoration.

Preservation repair work on the buildings included in the nominated property and also other buildings designated as Important Cultural Properties as well as individual historic buildings existing in the temple compounds designated as Historic Sites etc., is always preceded by academic surveys including historical research, studies on traditional techniques, archaeological excavations on underground remains and surveys on the status and cause of damage. They are conducted with great



care under the Law for the Protection of Cultural Properties. Based on these results, a committee for repair and conservation, consisting of owners, academic researchers, government officers, etc. makes decisions about the policies of preservation repair work or conservation work and gives instructions for its implementation.

Once the repair work or conservation work is completed, the records of these works are compiled into a report and then published.

In addition, all of the buildings – not only the component parts of the nominated property but also other buildings designated as Important Cultural Properties within the temple compounds -- have been fitted with automatic fire alarm systems and equipment such as fire extinguishers and lightning conductors. Furthermore, organizations responsible for fire prevention and fire extinguishing operations are in place so that any necessary actions can be taken promptly in all circumstances.

Moreover, Hiraizumi Town and the religious organization Chûson-ji, which is the owner of the buildings, have jointly prepared a preservation and management plan for the buildings designated as National Treasures and Important Cultural Properties in 2006 and with the help of these instruments have been taking thorough care of the property. In addition, for the Môtsû-ji Jôgyôdô, which is a constituent element of a Special Historic Site and a Special Place of Scenic Beauty, Hiraizumi Town and the religious organization Môtsû-ji, which is the owner of the building, jointly prepared a preservation and management plan in 2005 for the area designated as a Special Historic Site and a Special Place of Scenic Beauty in order to strengthen property care. Additionally, daily maintenance work such as minor repair of buildings etc. is conducted by specialized architectural technicians at the request of the owners.

2. Sites

The "sites" which compose the nominated property are "Pure Land gardens" and archaeological sites that remain underground: the Chûson-ji Keidai (compounds), the Môtsû-ji Keidai (compounds), and the Muryôkô-in Ato (these 3 sites are designated as Special Historic Sites); Mt Kinkeisan and the Yanaginogosho Iseki (these 2 sites are designated as Historic Sites); the Môtsû-ji Teien (designated as a Special Place of Scenic Beauty); and the Kyû Kanjizaiô-in Teien (designated as a Place of Scenic Beauty). With regard to these component parts, Hiraizumi Town in its responsibility as a custodial body of Historic Sites, etc. prepared preservation and management plans according to the scale, form, characteristics, location, setting, etc. and has been implementing preservation and management with certainty. As a result, the elements that compose the Historic Sites, etc. and the surrounding areas that are integral parts of them remain in good condition.



In addition, any action that alters the existing condition or affects preservation within the designated area is strictly restricted based on the requirement of prior permission under the Law for the Protection of Cultural Properties.

Also, when archaeological sites designated as Historic Sites, etc. need restoration or conservation, academic research including archaeological excavations is conducted in advance, based upon which thorough consideration is given by a responsible committee concerning needed conservation, comprised of experts in the relevant fields, before implementation.

Furthermore, with regard to the Môtsû-ji Teien and Kyû Kanjizaiô-in Teien, for which the restoration has been completed, daily maintenance work such as weed removal and grass mowing is conducted by the owner (Môtsû-ji) and the designated custodial body (Hiraizumi Town).

(ii) State of Conservation of Individual Component Parts

1. Chûson-ji

Within the temple compound of Chûson-ji where the buildings designated as a National Treasure or Important Cultural Properties (to be separately described) below are located, the archaeological remains such as those of disappeared buildings and ponds are preserved underground in good condition together with the aboveground landform of the remains; Outstanding Universal Value of this component part has been properly preserved up to the present.

1-1. Konjigidô

The conditions of the glass-screen-protected space inside the concrete shelter, relative to humidity and insect damage, are continuously monitored by observation to confirm the proper preservation environment of the Konjigidô (Golden Hall). At the same time, the maintenance of the concrete shelter is also undertaken with care. As a result, the Konjigidô remains in a good state of conservation.

1-2. Konjigidô Ôidô

Since reconstruction of the Konjigidô Ôidô in the 15th century, repair work, mainly to the roof, has been done many times. At present, it remains in a good state of conservation.

1-3. Kyôzô

At present, the Kyôzô remains in a good state of conservation.



1-4. Ôikegaran Ato

More detailed archaeological excavations are to be continued, which will be followed by the restoration of a garden and a pond based on the results of the surveys. At present, the Ôikegaran Ato remains in a good state of conservation.

2. Môtsû-ji

Within the existing temple compound of Môtsû-ji, various archaeological remains such as foundation stones, building foundations and a garden pond are preserved underground in good condition together with the aboveground landforms.

2-1. Garden (Môtsû-ji Teien)

Preservation and management are implemented with due attention given to the maintenance of the beauty of the garden and the surrounding natural environment. At present, the Môtsû-ji Teien remains in a good state of conservation.

2-2. Jôgyôdô

Periodic maintenance repair work has been implemented. As a result, the Jôgyôdô remains in a good state of conservation at present. In addition, the underground archaeological remains of the original Jôgyôdô are appropriately preserved in a good state of conservation under the earth cover.

3. Kanjizaiô-in Ato

Within and around the garden pond archaeological remains, other archaeological remains such as earth mounds and foundation stones showing the building sites of the Amidadô (Amida hall) and the Nammon (main gate) are preserved underground in good condition together with the aboveground landforms. At present, the Kanjizaiô-in Ato remains in a good state of conservation.

4. Muryôkô-in Ato

Archaeological remains such as foundation stones of disappeared buildings and earth mounds remain aboveground together with the landforms and land divisions that show the layout of the 12th century temple complex, including the garden pond and the island. At present, it remains in a good state of conservation.

In addition, the archaeological site including that of the garden will be restored in the future according to the "Basic Plan for the Restoration of the Special Historic Site, Muryôkô-in Ato" planned by Hiraizumi Town in 2005. This will further improve and enhance the state of conservation.



5. Mt Kinkeisan

Not only the archaeological remains discovered on the mountain top such as sutra mounds, but also the topography of the mountain itself and the forests that compose the landscape along the mountain ridge are in a good state of conservation.

6. Yanaginogosho Iseki

Many archaeological remains and artifacts, including those of moats, buildings and garden ponds, are preserved underground in good condition under the earth cover. In addition, the restoration and presentation of the archaeological site is being implemented; explanatory signs are installed for the archaeological remains of a garden, a pond, and buildings which were discovered in the central area. As a result, the environment of the archaeological site is maintained in good condition.

As regards the development plan for the construction of the National Route 4 bypass and the Kitakamigawa River Ichinoseki retention basin, due attention was paid to the restoration and presentation work for the Yanaginogosho Iseki and technical adjustments were made to minimize the visual and acoustic impacts of passing vehicles, as such the Outstanding Universal Value of the nominated property is to be preserved. As a result, a comfortable environment is secured at present in and around the archaeological site, including the view of Mt Tabashineyama to the east, and the Outstanding Universal Value of the nominated property is maintained.

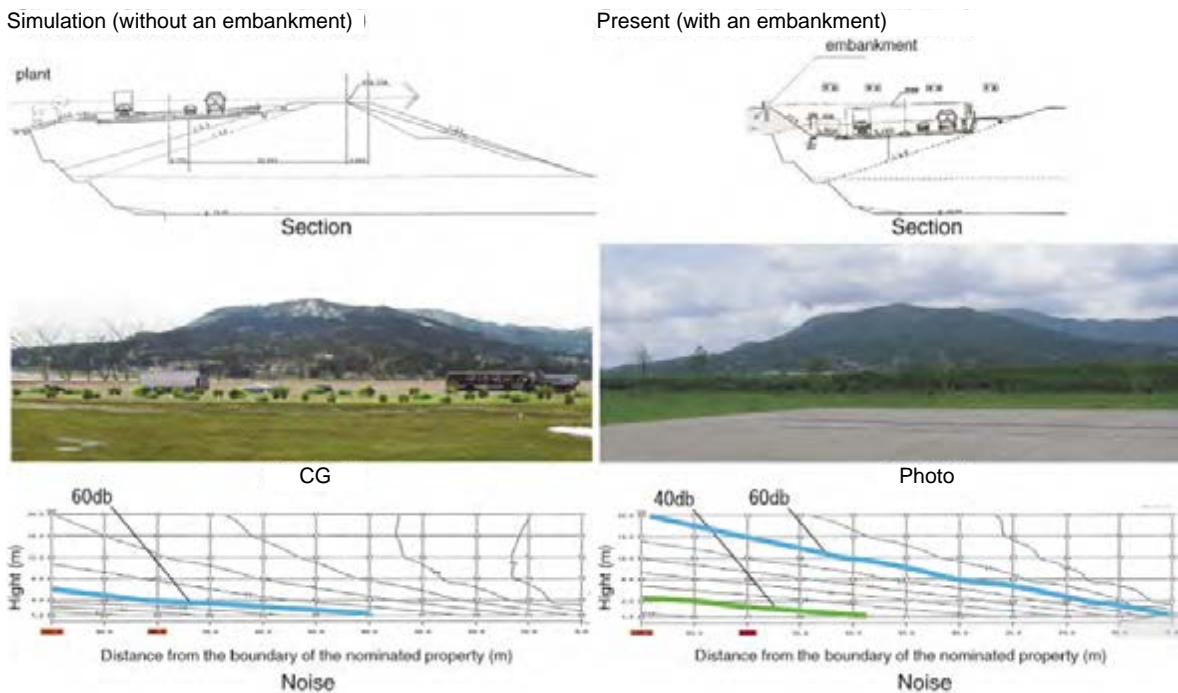


figure 4-1 Construction of an embankment between Yanaginogosho Iseki and Hiraizumi By-pass to preserve the Historical Environment of the site ©Japan Cultural Heritage Consultancy and Iwate Prefectural Board of Education



4.b. Factors Affecting the Property

(i) Development Pressures

Within the area of the nominated property and its buffer zone, any action to construct a building or a structure, to change the land configuration, or to cut trees is restricted in terms of scale, style, structure, etc. (height, color and design in the case of a building or a structure) under the Law for the Protection of Cultural Properties, the City Planning Law, the Law concerning the Improvement of Agricultural Promotion Area, the Forest Law, the River Law and ordinances established by the related municipal government. These measures ensure that there will be no development that can cause negative impacts on the Outstanding Universal Value of the nominated property. [Refer to Appendix 8. p2-5 for supplementary information]

In addition, the Landscape Plan, which was prepared in 2009 by Hiraizumi Town in accordance with the Landscape Law, provides that Hiraizumi Town is to make efforts to eliminate the factors that negatively affect the landscape and to take appropriate conservation and enhancement measures to make the urbanized surrounding area suitable for the cultural heritage property that has been included in the Japanese Tentative List and possesses the potential of being inscribed on the World Heritage List. [Refer to Appendix 9. p2-8 for supplementary information]

With regard to the preparation of the plans for the development projects listed below, coordination among the related agencies and organizations will be required in order to minimize the impact upon the nominated property; sufficient consultation will also be made prior to project implementation to protect the Outstanding Universal Value of the nominated property.

1. Public sewage system

Installation of a public sewage system is being implemented in the buffer zone, in order to treat domestic wastewater, etc. The sewage pipes are to be installed under the existing roads. During the construction work, municipal government officers specializing in Cultural Properties shall be stationed on site. When important archaeological sites, remains and artifacts are found underground, an additional archaeological excavation is to be conducted for further information on the remains concerned, and construction methods are to be adopted that will not affect the Outstanding Universal Value of the related component parts in consideration of the results.



2. Kitakamigawa River retention basin and related river improvement work

The construction of a retention basin and river improvement work, including the erection of embankments, is underway in the buffer zone as a measure to prevent damage by river flooding.

With regard to the already completed section of the river embankment construction on the right bank of the Kitakamigawa River, the construction had been carefully initiated after the adjustment of the original construction plan, in which the river embankment location was moved out of the Yanaginogoshi Iseki area; a pre-construction archaeological excavation was also conducted at the new construction area to ensure that the selected location would not affect the preservation of the underground archaeological site and remains or the conservation of landscape.

As regards the construction of the river embankments on both sides of the Kitakamigawa River, sufficient coordination and adjustments will be made for the preservation of the underground archaeological sites and remains; at the same time, the "Design Conference for Hiraizumi Town Important Public Facilities", consisting of experts and academic researchers, reviews the draft construction plan from a comprehensive standpoint so that the visual harmony of surrounding landscape is maintained. Therefore, at present the Kitakamigawa River retention basin and related river improvement work have no impact upon the protection of the Outstanding Universal Value of the relevant component parts of the property.

3. New road construction

With regard to the prefectural road, the "Hiraizumi Teishajō - Chūsonji Line", which runs through Muryōkō-in Ato, a road improvement project is planned. This project is based on the "Basic Plan for the Special Historic Site, Muryōkō-in Ato" and aims to conserve the nominated component part of the property, control the traffic and speed of the vehicles, and enhance the safety of visitors.

There is a plan to improve the crossroads of National Route 4 and the Sakashita Line (town road) that run on the eastern edge of the Chūson-ji's temple compound. The objective of the project is to enhance the safety of visitors and the necessary coordination is to be made to pay due consideration to the visual integrity of the entrance area of Chūson-ji.

In the buffer zone, there are plans for expanding the width of the "Town Road Yanaginogoshi Line" (provisional name) and the "National Route 4 Hiraizumi Bypass", installing a connection road between the



Tôhoku Expressway and the existing roads, and newly constructing a part of a main local road, the Hanamaki - Koromogawa Line, and a part of a town road, the Chûgakkô Line.

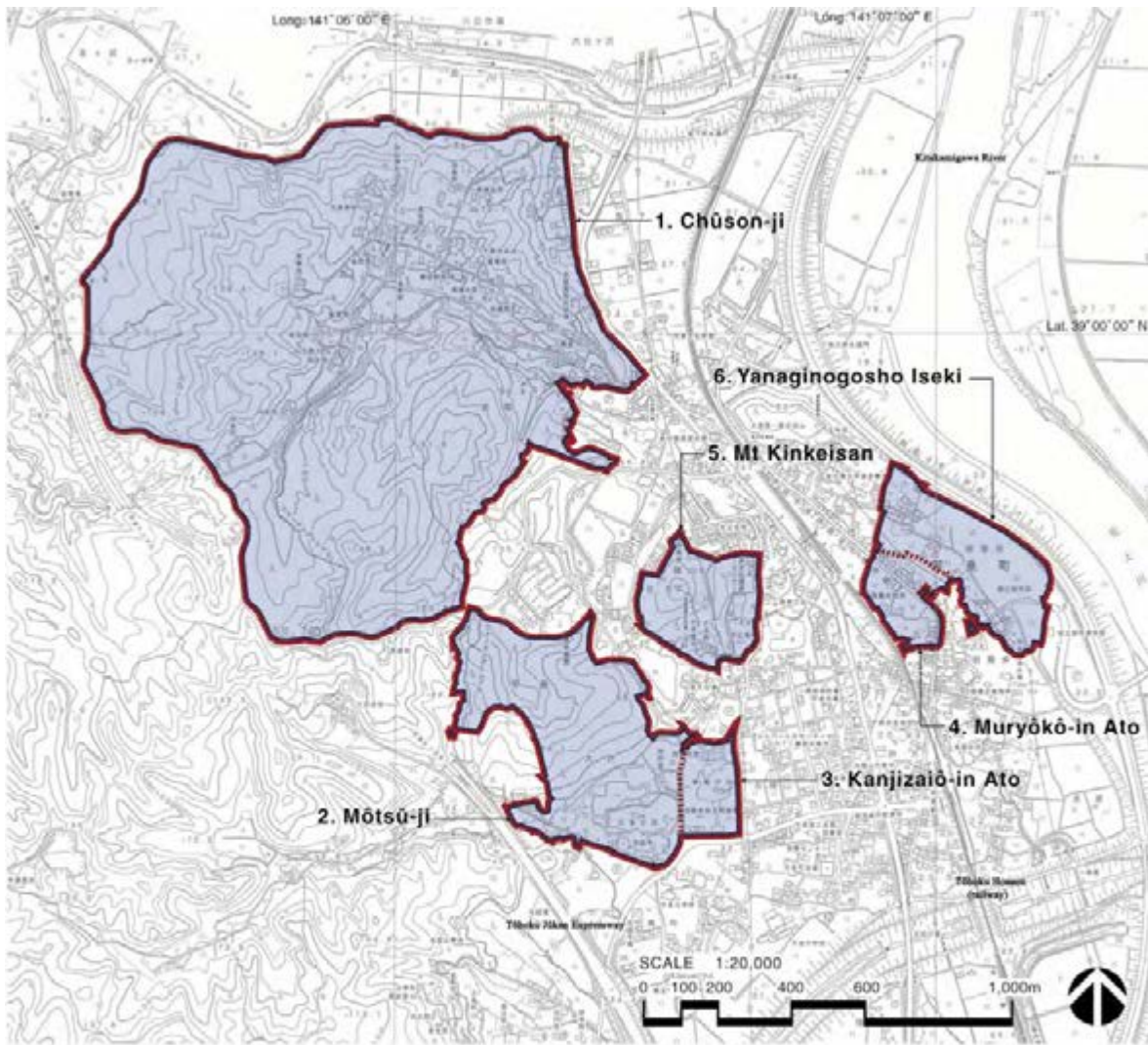
With regard to road construction plans, the "Design Conference for Hiraizumi Town Important Public Facilities", consisting of experts and academic researchers, will review the draft construction plan from a comprehensive standpoint and it is proposed to harmonize the design and structure of these roads with the surrounding landscape. Therefore, there will be no impact upon the Outstanding Universal Value of the relevant component parts of the property.

4. Water supply aqueduct renewal

Since the aqueducts installed underground in the buffer zone are in relatively deteriorated condition due to aging, their renewal is under way in accordance with a relevant plan. New aqueducts are being installed in the same ditches that the old aqueducts were installed in, and therefore no negative impacts upon the underground archaeological remains and artifacts or landscape are anticipated.

5. "Road station" construction plan

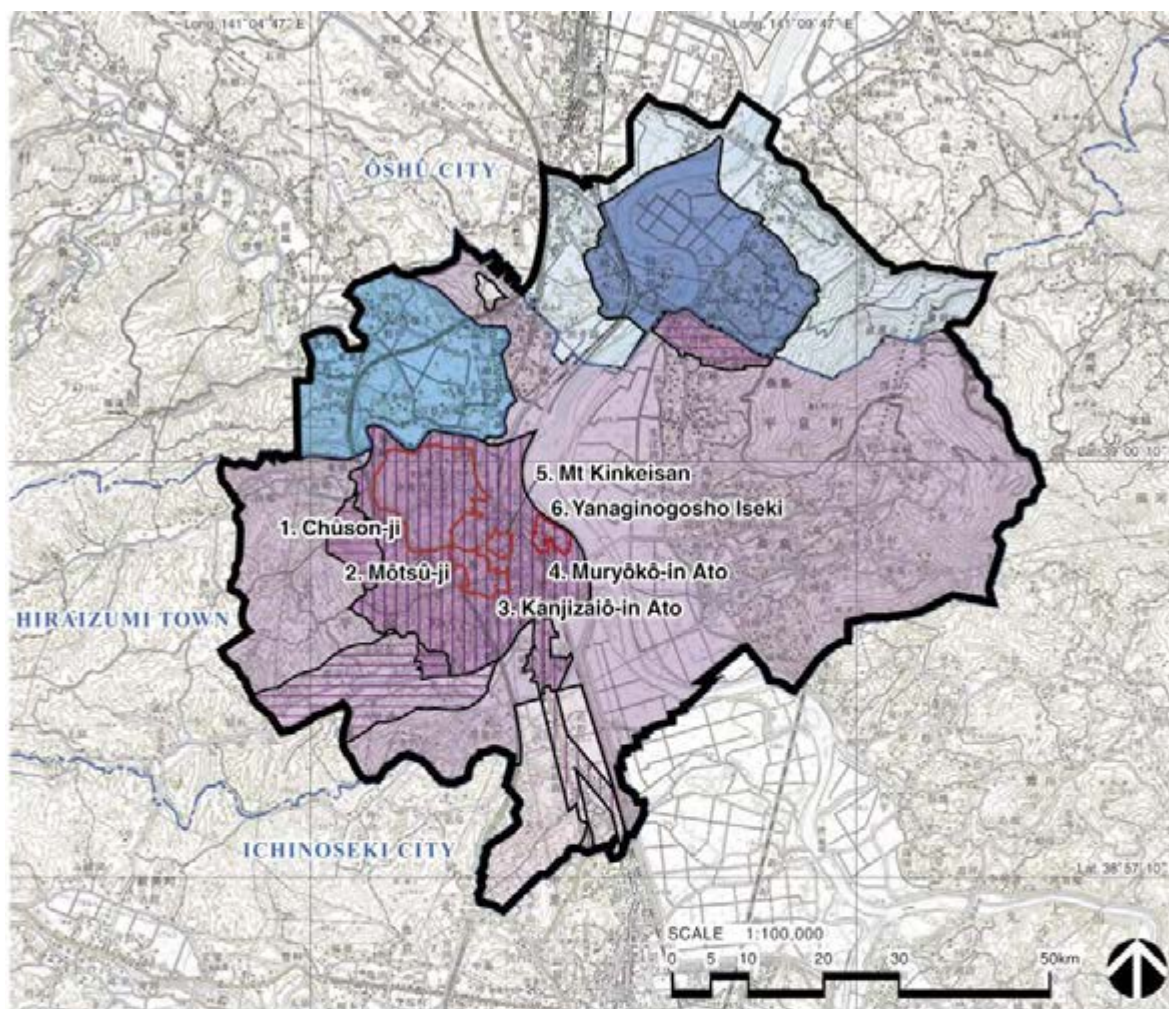
In the buffer zone, the construction of a "road station" is planned as a core facility to enhance the convenience of visitors and also to facilitate tours of the component parts of the property in accordance with the "Basic Plan for the Construction of Hiraizumi Road Station (Provisional Name)". The "Design Conference for Hiraizumi Town Important Public Facilities", consisting of experts and academic researchers, reviewed the draft construction plan from a comprehensive standpoint and proposed that the exterior appearance and design be harmonized with the surrounding landscape. Therefore, there will be no impact on the Outstanding Universal Value of the relevant component parts of the property.



Legend

- | | |
|----------------------------------|---|
| Nominated property | Designation under the Law for the Protection of Cultural Properties |
| Boundary between component parts | - Special Historic Site |
| | - Historic Site |
| | - Special Place of Scenic Beauty |
| | - Place of Scenic Beauty |

figure 4-2 Map indicating the extent of the nominated property with designated area under the Law for the Protection of Cultural Properties



Legend

- Nominated property
- Buffer zone
- Administrative boundary (municipality)

Designation under the Landscape Law and the Ordinance for the Development of Town and Landscape of Hiraizumi in Harmony with Nature and History

- Landscape District
- Quasi-Landscape District
- Historic Landscape Area
- Vernacular Landscape Area
- Ordinary Landscape Area

Designation under the Ordinance concerning Conservation and Development of Landscape around Shirotoritate Iseki

- Historic Landscape Area
- Vernacular Landscape Area and Ordinary Landscape Area

Designation under the Ordinance concerning Conservation and Development of Landscape around the Historic Site, Chōjagaharahaiji Ato

- Historic Landscape Area

figure 4-3 Map indicating the extent of the nominated property and its buffer zone with zones of legal protection (part 1)

[Refer to Appendix 8. p2-5 for supplementary information]
 [Refer to Appendix 9. p2-8 for supplementary information]

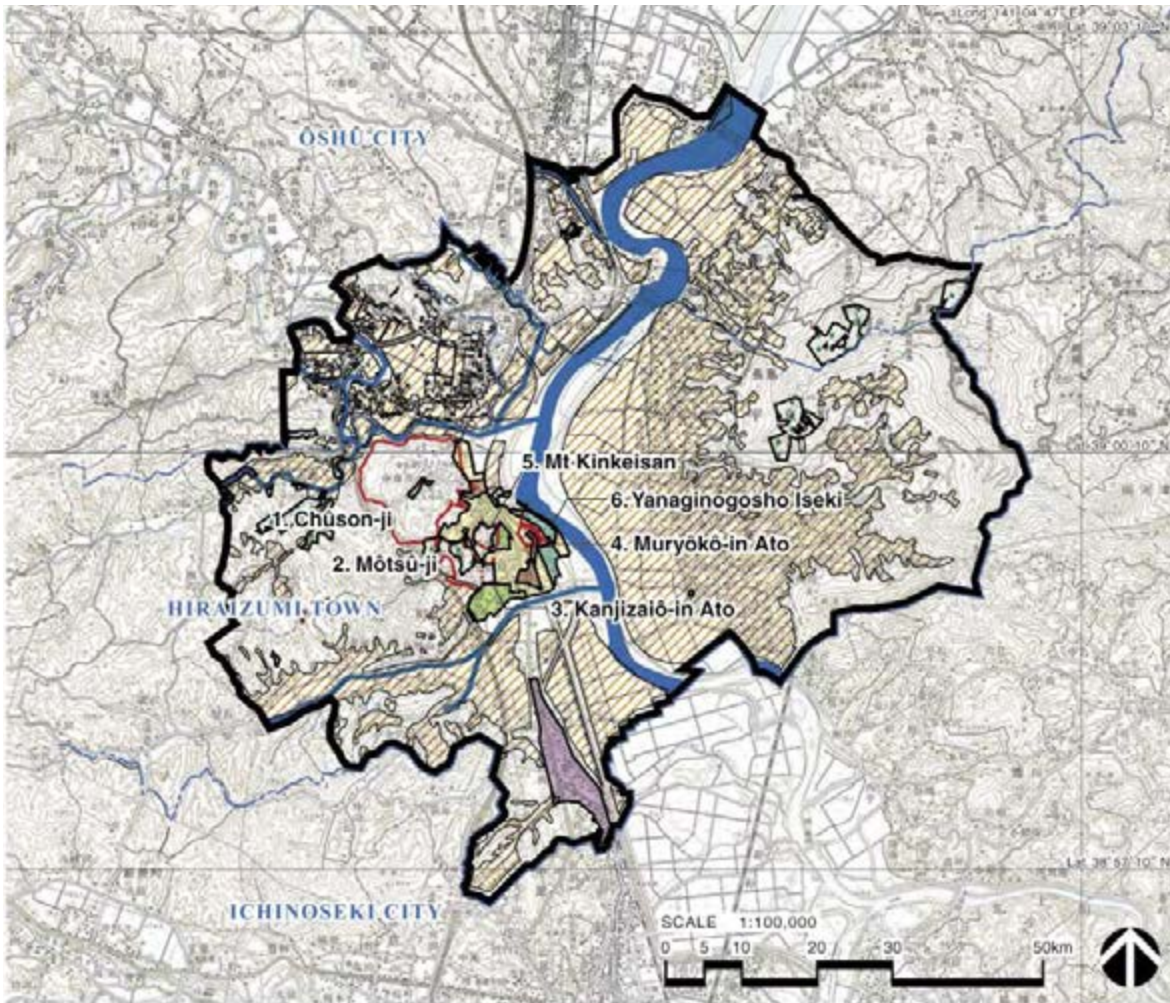


figure 4-4 Map indicating the extent of the nominated property and its buffer zone with zones of legal protection (part 2)
 [Refer to Appendix 8. p2-5 for supplementary information]

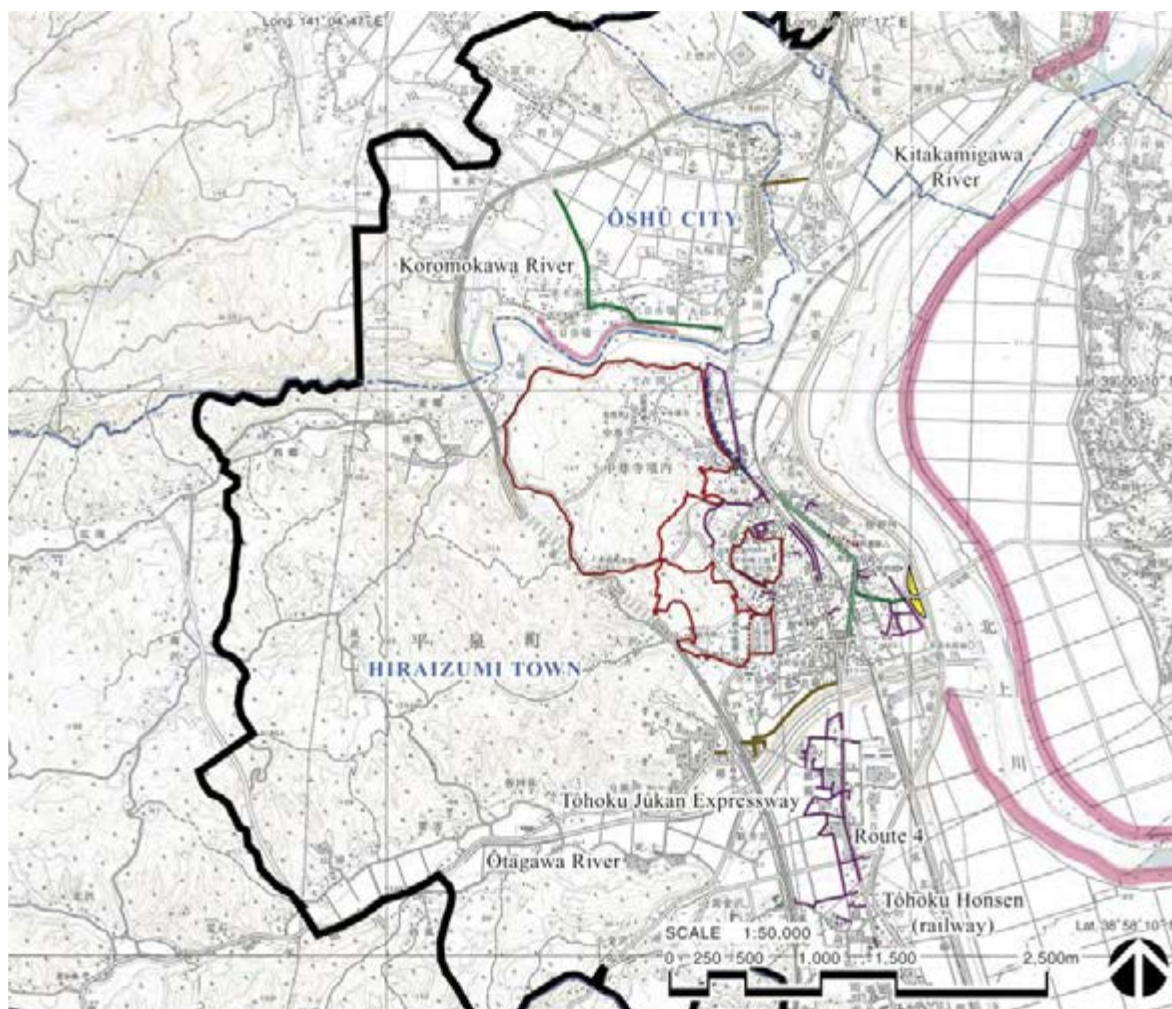


figure 4-5 Map of the area relevant to agreed plans related to the nominated property



(ii) Environmental Pressures

No change in the natural environment that may cause negative impact on the Outstanding Universal Value of the nominated property exists at present or is foreseen in the future.

Damage caused by air pollution including acid rain has not been identified at present.

In addition, as a result of the construction of the National Route 4 bypass together with the construction of the embankment on the right riverbank being carried out in coordination with the development for the Kitakamigawa River retention basin, the traffic on the former trunk road, Route 4 (old route), has decreased significantly, resulting in a significant reduction of the traffic congestion at the front gate area of Chûson-ji etc. and reduction of the impacts of noise and exhaust gas in the urban area.

(iii) Natural Disasters and Risk Preparedness

Natural disasters that can occur in the location of the nominated property include typhoons, heavy rains, earthquakes (including fallen trees and land collapse caused by these), floods and fires. The following measures to prevent these natural disasters are in place.

As a countermeasure against typhoons and heavy rains, drainage facilities and lightning conductors are installed throughout the areas where the constituent elements of the component parts are located and the status of damage and deterioration of the structural materials of the historic buildings as well as the surrounding environment is monitored periodically so that these buildings will not lose their original structural resilience.

Countermeasures against earthquakes are taken through forest conservation in order to prevent landslides and the installation of earthquake-resistant reinforcement on the occasions of building repair work. In addition, prevention measures against flooding due to heavy rains are taken through the construction of embankments, retention basins, erosion control dams and river reconstruction.



As a fire prevention measure for buildings, automatic fire alarm systems, drenchers, fire extinguishers and water jets have been installed and voluntary fire-fighting organizations are organized.

photo4-1 Periodical training for operating firefighting drill at Chûson-ji

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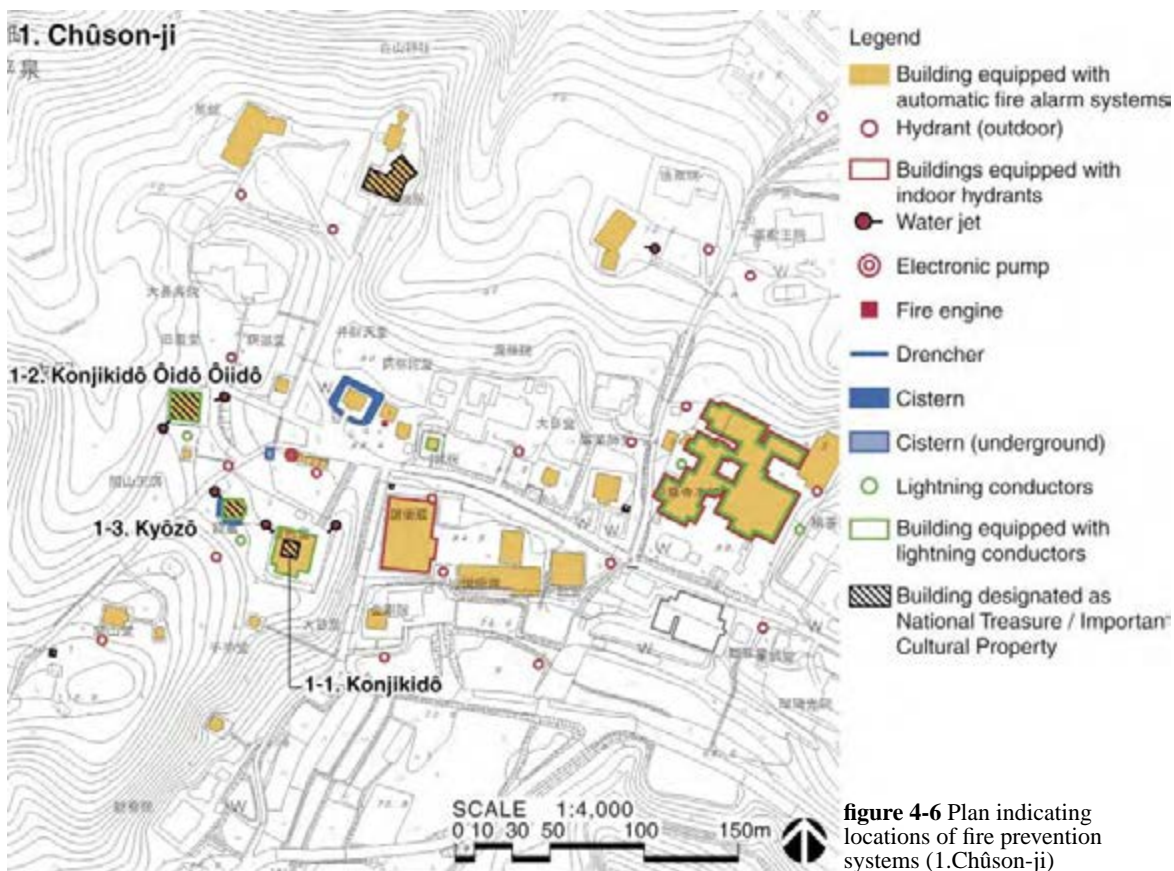


figure 4-6 Plan indicating locations of fire prevention systems (1.Chûson-ji)

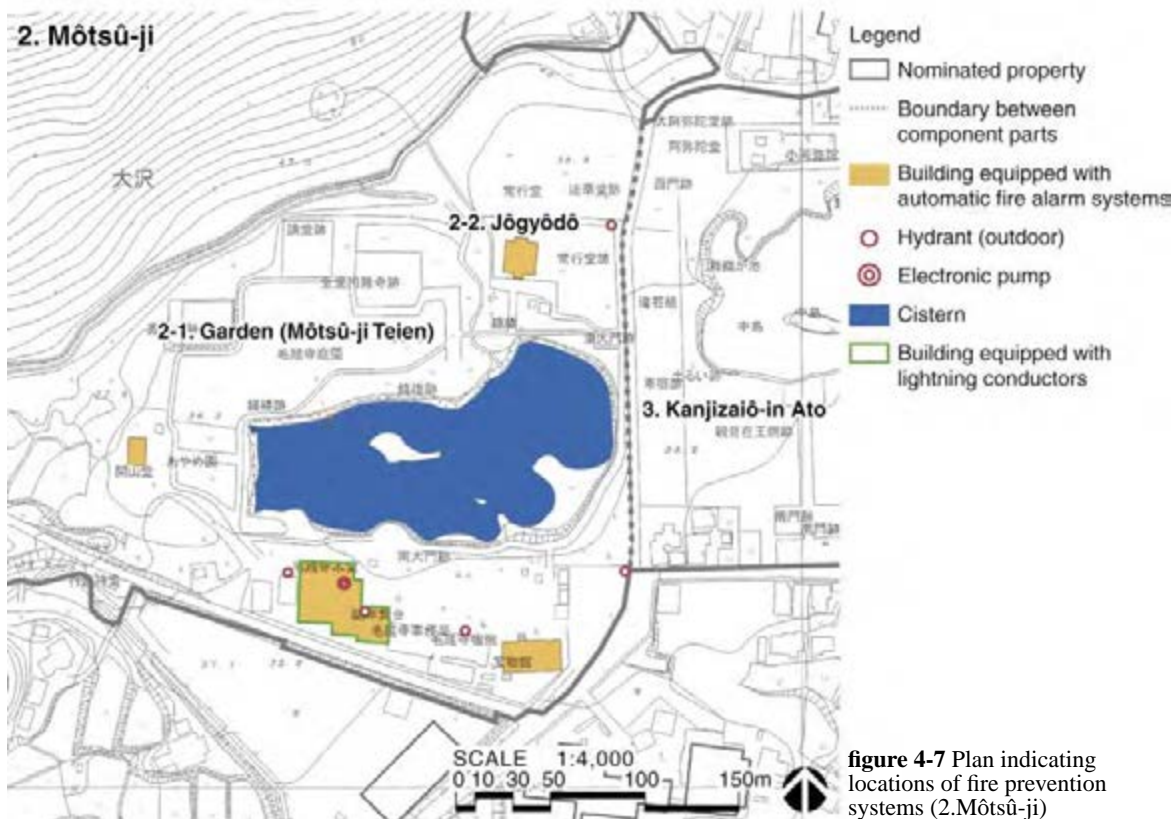


figure 4-7 Plan indicating locations of fire prevention systems (2.Môtsû-ji)



If any of the above-mentioned disasters occur, the necessary systems and the organizations to ensure prompt reactions to protect existing conditions and as required to restore original conditions are in place. Therefore, the likelihood of loss of the Outstanding Universal Value of the nominated property is limited.

Besides the above-mentioned countermeasures, as a measure to prevent damage from pine beetles to the pine trees that exist in the temple compound of Môtsû-ji, the spraying of insecticide is conducted in accordance with the advice of trained experts.

(iv) Visitor/Tourism Pressures

Among the component parts, Kanjizaiô-in Ato, Muryôkô-in Ato, Mt Kinkeisan and Yanaginogosho Iseki are in principle open to the public, except for private enclosures within. As for Chûson-ji and Môtsû-ji, pre-selected areas are open to the public; the owners decide in advance upon the extent, the time and the circulation routes in consideration of the safety of visitors.

In addition, in order to protect the component parts of the nominated property such as buildings from damage such as willful destruction, vandalism and theft, crime prevention security systems are installed together and complementary systems for patrol and inspection established. Local citizens and the relevant municipal government are appropriately managing the increased volume of trash produced by visitors. Therefore, it is not likely that the pressure caused by tourists including pilgrims can lead to significant loss of the Outstanding Universal Value of the nominated property.

Although facilities for visitors' convenience such as an information center, rest facilities, parking lots, toilets, signboards and road signs are in place in and around the component parts of the property, they are not sufficient at present. Therefore, it is planned to augment these facilities to promote the appropriate utilization of the nominated property and thereby alleviate future negative impacts of visitors upon the nominated property.

Furthermore, the municipal governments related to the buffer zone should control and manage the tourist industry appropriately under their ordinances with regard to the construction of large-scale facilities, so that the environment and the landscape of the nominated property and its buffer zone shall not be impaired.

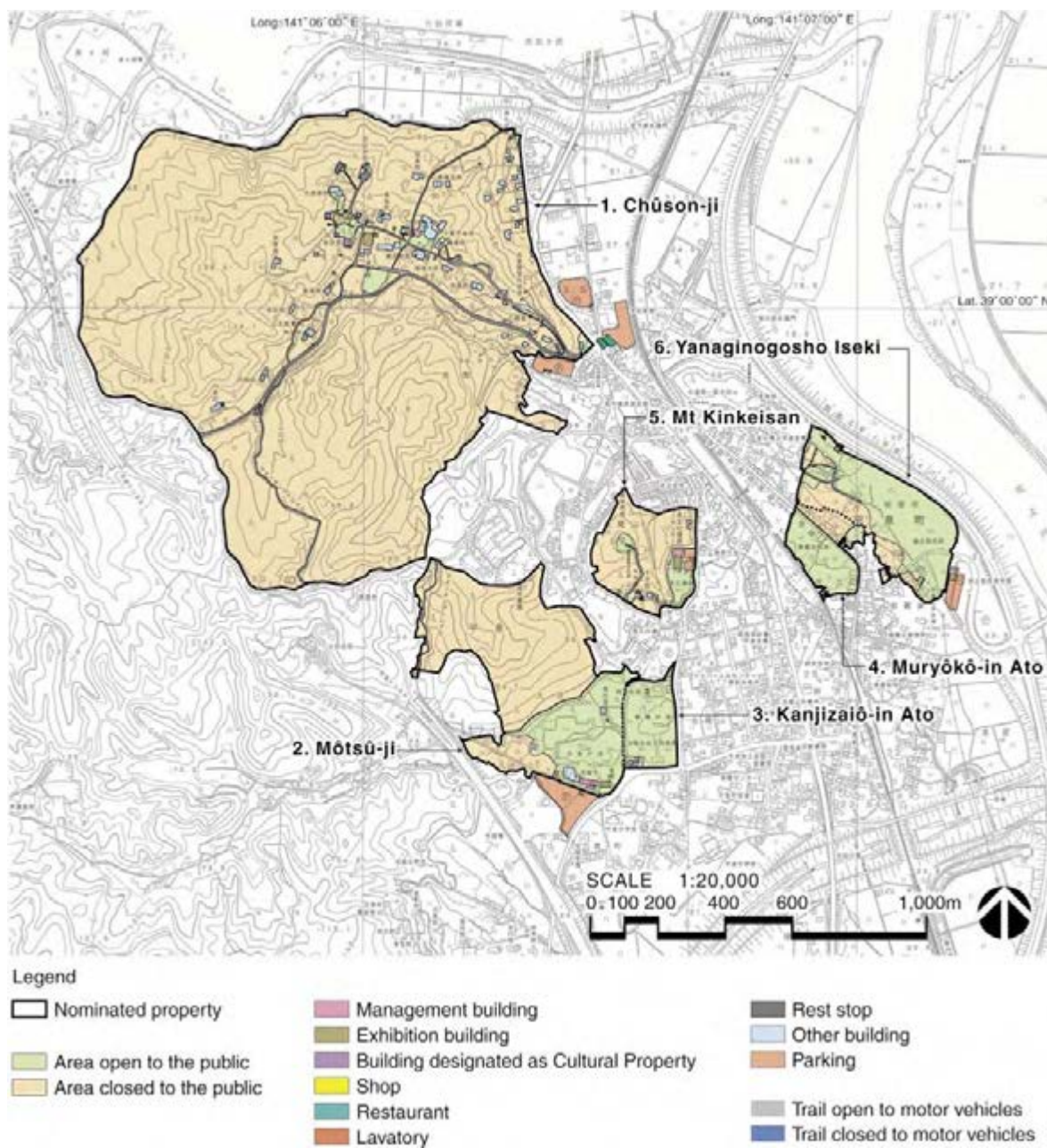


figure 4-8 Plan indicating locations of support facilities and facilities for visitors

[Refer to Appendix 10 for detailed map]



(v) Number of Inhabitants within the Property and the Buffer Zone

Estimated population located within:

Area of nominated property : 213
 Buffer zone : 10,915
 Total : 11,128
 Year 2009.

table4-1 The number of inhabitants within the property and its buffer zone

No.	Component part	The number of inhabitants within the property	The number of inhabitants within the buffer zone	Total
1	Chûson-ji	124	10,915	
2	Môtsû-ji	2		
3	Kanjizaiô-in Ato	9		
4	Muryôkô-in Ato	23		
5	Mt Kinkeisan	12		
6	Yanaginogosho Iseki	43		
	Total	213	10,915	11,128

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Chapter 5

Protection and Management of the Property



5.a. Ownership

The location and ownership of the component parts of the nominated property are shown in the table below.

table 5-1 The location and ownership of the component parts

No.	Component part	Location	Owner
1	Chûson-ji	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Religious organizations, private owners and Hiraizumi Town
2	Môtsû-ji	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Religious organizations, private owners, National government and Hiraizumi Town
3	Kanjizaiô-in Ato	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Hiraizumi Town, religious organizations and private owners
4	Muryôkô-in Ato	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Hiraizumi Town, private owners, Iwate Prefecture and religious organizations
5	Mt Kinkeisan	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Private owners, Hiraizumi Town and religious organizations
6	Yanaginogosho Iseki	Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture	Iwate Prefecture, private owners, Hiraizumi Town and National governments

5.b. Protective Designation

Before 1950, the "monuments" of the component parts of the property, which are currently designated as a National Treasure or Important Cultural Properties, and the "sites", designated as Special Historic Sites, Historic Sites, a Special Place of Scenic Beauty or a Place of Scenic Beauty, had been properly protected under the "Ancient Shrines and Temples Preservation Law" (enacted in 1897), the "Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments" (enacted in 1919), the "National Treasures Preservation Law" (enacted 1929) etc.

In 1950, these laws were integrated within the improvements made to the Law for the Protection of Cultural Properties. Since then, full and complete protection measures have been taken for individual component parts of the nominated property under the provisions of this law.

The history of protective designation for the 6 component parts of the nominated property is shown below:



(i) Monuments

table 5-2-1 Protective designation as national cultural properties for the "monuments" included in the component parts

28 December 1897	Designation of the Special Protected Building, Konjikidô Hondô (Konjikidô) (Official notice No.87 of the Ministry of the Interior)
23 April 1908	Designation of the Special Protection Building, Kyôzô (Chûson-ji Kyôzô) (Official notice No.43 of the Ministry of the Interior)
5 April 1917	Designation of the Special Protected Building, Konjikidô Ôidô (Official notice No.71 of the Ministry of Education)
1 July 1929	Designation of the National Treasures, Konjikidô Hondô (Chûson-ji Konjikidô), Kyôzô (Chûson-ji Kyôzô), and Konjikidô Ôidô (Upon enactment of the Law for the Preservation of National Treasures)
24 April 1941	Factual Correction (Structure of Konjikidô Ôidô) (Official notice No. 601 of the Ministry of Education)
29 August 1950	Designation of the Important Cultural Properties, Konjikidô Hondô (Chûson-ji Konjikidô), Kyôzô (Chûson-ji Kyôzô), and Konjikidô Ôidô (Upon enactment of the Law for the Protection of Cultural Properties)
9 June 1951	Designation of the National Treasure, Konjikidô with name change (Official notice No. 2 of the Council for the Protection of Cultural Properties on 12 January 1952)
21 June 1962	Name change of the Important Cultural Property, Daichôju-in Kyôzô (Chûson-ji Kyôzô) (Official notice No. 36 of the Council for the Protection of Cultural Properties)
31 May 1978	Additional Designation of the Important Cultural Property, Chûson-ji Kyôzô with name change (Official notice No. 123 of the Ministry of Education)
31 May 1978	Additional Designation of the National Treasure, Konjikidô (Official notice No. 124 of the Ministry of Education)

(ii) Sites

table 5-3-1 Protective designation as national cultural properties for the "sites" included in the component parts (1/2)

12 October 1922	Designation of the Historic Site, Môtsû-ji Ato tsuketari Chinjusha Ato (Official notice No.270 of the Ministry of the Interior)
12 October 1922	Designation of the Historic Site, Muryôkô-in Ato (Official notice No.270 of the Ministry of the Interior)
22 November 1952	Designation of the Special Historic Site, Môtsû-ji Ato tsuketari Chinjusha Ato (Official notice No.55 of the Council of the Protection of Cultural Properties on 17 May 1955)
24 March 1955	Designation of the Special Historic Site, Muryôkô-in (Official notice No. 25 of the Council of the Protection of Cultural Properties)
12 November 1957	Designation of the Place of Scenic Beauty, Môtsû-ji Teien (Official notice No. 76 of the Council of the Protection of Cultural Properties)



table 5-2-2 Protective designation as national cultural properties for the "sites" included in the component parts (2/2)

23 May 1959	Designation of the Special Place of Scenic Beauty, Môtsumi-ji Teien (Official notice No. 21 of the Council of the Protection of Cultural Properties)
22 May 1979	Designation of the Historic Site and Special Historic Site, Chûson-ji Keidai (Official notice No. 96 of the Ministry of Education)
5 March 1997	Designation of the Historic Site, Yanaginogosho Iseki (Official notice No. 20 of the Ministry of Education)
30 September 2004	Additional Designation of the Special Historic Site, Muryôkô-in Ato (Official notice No.145 of the Ministry of Education, Culture, Sports, Science and Technology)
30 September 2004	Additional Designation of the Historic Site, Yanaginogosho Iseki (Official notice No. 147 of the Ministry of Education, Culture, Sports, Science and Technology)
22 February 2005	Designation of the Historic Site, Kinkeisan (Official notice No. 16 of the Ministry of Education, Culture, Sports, Science and Technology)
2 March 2005	Designation of the Place of Scenic Beauty, Kyû Kanjizai-in Teien (Official notice No. 23 of the Ministry of Education, Culture, Sports, Science and Technology)
14 July 2005	Additional Designation of the Special Historic Site, Môtsumi-ji Keidai tsuketari Chinjusha Ato with name change (Official notice No. 104 of the Ministry of Education, Culture, Sports, Science and Technology)
14 July 2005	Additional Designation of the Historic Site, Yanaginogosho Hiraizumi Iseki-gun with name change (Official notice No. 106 of the Ministry of Education, Culture, Sports, Science and Technology)
26 January 2006	Additional Designation of the Special Historic Site, Muryôkô-in Ato (Official notice No. 6 of the Ministry of Education, Culture, Sports, Science and Technology)
28 March 2008	Additional Designation of the Historic Site, Yanaginogosho Hiraizumi Iseki-gun (Official notice No. 40 of the Ministry of Education, Culture, Sports, Science and Technology)
20 November 2009	Additional Designation of the Historic Site, Kinkeisan, as proposal by the subdivision on Cultural Properties of the Council for Cultural Affairs (planned to be announced in an official notice of the Ministry of Education, Culture, Sports, Science and Technology in February 2010)
20 November 2009	Additional Designation of the Special Historic Site, Muryôkô-in Ato, as proposal by the subdivision on Cultural Properties of the Council for Cultural Affairs (planned to be announced in an official notice of the Ministry of Education, Culture, Sports, Science and Technology in February 2010)
20 November 2009	Additional Designation of the Historic Site, Yanaginogosho Hiraizumi Iseki-gun, as proposal by the subdivision on Cultural Properties of the Council for Cultural Affairs (planned to be announced in an official notice of the Ministry of Education, Culture, Sports, Science and Technology in February 2010)

[Refer to Appendix 2.b. p4-16 for copies of the official designation notices]



5.c. Means of Implementing Protective Measures

(i) Nominated Property

The elements that constitute the substantial value of the component parts of the nominated property have been strictly and adequately identified, including buildings, structures, gardens, their archeological sites, underground archeological remains and artifacts as well as natural and built landforms that exist in close relation with them. Designations as a National Treasure, Important Cultural Properties, Historic Sites, Special Historic Sites, a Place of Scenic Beauty, or a Special Place of Scenic Beauty under the Law for the Protection of Cultural Properties have been made to cover all of these elements completely. The existing state of designated buildings, structures or areas cannot be altered without prior permission from the national government.

As is prescribed in the Law for the Protection of Cultural Properties, in principle, it is the owners or custodial bodies of National Treasures, Important Cultural Properties, Historic Sites, Special Historic Sites, Places of Scenic Beauty or Special Places of Scenic Beauty who are responsible for preserving, managing, repairing and opening them to the public in an appropriate manner (Articles 31, 32(2), 113, 115 and 119).

When alteration to the existing state of buildings designated as National Treasures or Important Cultural Properties is proposed or considered, including restoration to the original state suggested as a result of investigations of structural members, or when an action that alters the existing state is contemplated within the areas designated as Historic Sites, Special Historic Sites, Places of Scenic Beauty, or Special Places of Scenic Beauty, prior permission from the Commissioner for Cultural Affairs of the Government of Japan is required (Articles 43 and 125). The Commissioner for Cultural Affairs consults with the Cultural Properties Subdivision of the Council for Cultural Affairs, which is set up by the national government and which includes many members of Japan/ICOMOS, before he/she issues a permit which responds to all the steps in the strict official review process.

The national government, when necessary, provides financial and technical assistance for the management and repair of National Treasures, Important Cultural Properties, Historic Sites, Special Historic Sites, Places of Scenic Beauty and Special Places of Scenic Beauty (Articles 35, 47 and 118). [Refer to Appendix 8 for summary of laws and regulations which control the nominated property and its buffer zone]

(ii) Buffer Zone

Throughout the entire area of the buffer zone, thorough conservation measures for the surrounding environment of the nominated property are



in place under the ordinances that have been established by the relevant municipal governments.

The boundaries of the buffer zone were defined as the minimum area necessary for the protection of the property in consideration of the administrative boundaries and the details of land ownership, based on the combination with nearby natural landforms such as rivers and the ridgelines of mountains visible from the nominated property.

New construction, enlarging and remodeling of buildings or other structures, alterations to existing landforms and cutting of trees or bamboo within the buffer zone are restricted under prior permission or notification through different regulations, depending upon their distance from the nominated component. Appropriate instructions and advice are provided by the relevant municipal government in advance for important issues on the basis of the investigations and deliberations by Landscape Councils, etc.

[Refer to Appendix 9 for further details about how the buffer zone has been delineated and what kind of controls are in place]

5.d. Existing Plans Related to the Municipality and Region in which the Proposed Property is Located

- ***Hiraizumi-chô Sôgôkeikaku* [Hiraizumi Town Comprehensive Plan]. Hiraizumi Town, 2001.**

- Target Area : Hiraizumi Town
- Major Purpose : To clarify the direction, basic policies and key measures for Hiraizumi Town for the 10-year period (2001– 2010) and the basic directions for the town development.
- Content Relevant to the Nominated Property : The nominated property is recognized as the precious asset of humankind. The promotion of its research and study together with the protection and interpretation and the development of good townscape in the surrounding areas are identified as the issues of the town development. In the sections dealing with land use, cultural property protection, landscape conservation, tourism, local infrastructure construction, etc. the plan recognizes the importance of the preservation and utilization of the nominated property mainly through the projects related to the cultural heritage of Hiraizumi.

- ***Hiraizumi-chô Kankôshinkôkeikaku* [Hiraizumi Town Tourism Promotion Plan]. Hiraizumi Town, 2006.**

- Target Area : Hiraizumi Town
- Major Purpose : To clarify the future direction of tourism for Hiraizumi Town toward the concerted effort of all the local stakeholders for tourism promotion by transmitting the attractiveness of Hiraizumi, as it works for the World Heritage



inscription, and putting in place a better system to receive visitors.

- Content Relevant to the Nominated Property : The plan, based on the fact that the cultural heritage of Hiraizumi is already a nationally well-known tourist destination, is presenting the basic directions of tourism promotion in 4 categories in accordance with the basic principles presented in the Hiraizumi Town Comprehensive Plan. In particular, concrete measures for the promotion of international tourism are described such as the establishment of a system to receive increased international visitors.
- ***Hiraizumi-chô Keikankeikaku [Hiraizumi Town Landscape Plan]. Hiraizumi Town, 2008.***
 - Target Area : Hiraizumi Town
 - Major Purpose : To conserve and pass on the nominated property to future generations based on the Law for the Protection of Cultural Properties and to prepare a Landscape Plan under the Landscape Law, including the measures necessary for landscape conservation in unity with the surrounding area in an effort toward the realization of a town appropriate for the value of the property.
 - Content Relevant to the Nominated Property : Since the characteristics of the landscape of Hiraizumi lie in the good landscape including many historic cultural heritage properties, including the component parts of the nominated property, and their surrounding natural environment, the landscape elements closely related to these cultural heritage properties are analyzed in detail and the need for their conservation is concretely described. In addition, the plan describes the standards and regulatory measures for the desirable future development of townscape, rural landscape and scenic landscape.
- ***Iwateken Tochiryô Kihonkeikaku [Iwate Prefecture Basic Land Use Plan]. Iwate Prefecture, 1975.***
 - Target Area : Iwate Prefecture
 - Major Purpose : To ensure appropriate and reasonable land use in Iwate Prefecture
 - Content Relevant to the Nominated Property : Through the promotion of the preservation of historic landscape and local climate as well as the development of unique landscape, the plan promotes beautiful and graceful land uses.
- ***Iwateken Toshikeikaku Master Plan [Iwate Prefecture Master Plan for City Planning]. Iwate Prefecture, 2004.***
 - Target Area : Iwate Prefecture
 - Major Purpose : To re-evaluate the local characteristics and treasures in collaboration with local people, show the desirable direction for



the urban areas of Iwate Prefecture and continue the work to realize the "Dreamland Iwate's City Development" from new perspectives.

- Content Relevant to the Nominated Property : With the inscription of the cultural heritage of Hiraizumi on the World Heritage List in the perspective, the plan promotes the urbanization in harmony with history and culture and the positive utilization of the cultural heritage of world importance. In addition, the plan promotes the urbanization in harmony with history and culture -- with the cultural heritage of Hiraizumi at its center -- in cities throughout the prefecture and seeks to develop new urban culture through the creation of lively atmosphere in cities.

• ***"Hiraizumi no Bunkaisan" Hozonkanri / Katsuyôsuishin Action Plan [Action Plan for the Management and Utilization of the "Cultural Heritage Properties of Hiraizumi"]*. Iwate Prefecture, 2006.**

- Target Area : Hiraizumi Town, Ichinooseki City and Ôshû City

- Major Purpose : As a project plan for the implementation of the "Comprehensive Preservation and Management Plan" for the nominated property, the plan purports to clarify the basic direction of policies concerning the appropriate preservation, management and utilization of the nominated property and the conservation of the surrounding environment and to present concrete projects to be implemented.

- Content Relevant to the Nominated Property : In order to protect and express the cultural heritage properties of Hiraizumi, from the point of view of preservation, management and utilization, the plan analyzes the existing state, identifies issues, shows the basic direction of measures and presents the projects that should be implemented.

• ***Iwate kemminkeikaku [Iwate Prefecture Comprehensive Plan]***. Iwate Prefecture, 2009.

- Target Area : Iwate Prefecture

- Major Purpose : To show the direction of policy-making and concrete measures of Iwate Prefecture over a period of approximately 10 years ahead concerning the promotion support and implementation of actions to realize "Iwate shining with hopeful future"

- Content Relevant to the Nominated Property : In order to realize the vision of Iwate as a treasure house of culture and art, it is planned to not only promote the efforts toward the inscription of the cultural heritage properties of Hiraizumi on the World Heritage List, but also promote the understanding and transmission of all of historic heritage properties included in the prefecture and promote their information provision within and outside Japan.



5.e. Property Management Plan or Other Management System

Among the component parts of the nominated property, buildings designated as a National Treasure or Important Cultural Properties such as the Konjikidô and the Konjikidô Ôidô are protected jointly by Hiraizumi Town, and the relevant religious organizations who are the owners of the buildings.

With regard to the land etc. designated as Special Historic Sites, Historic Sites, a Special Place of Scenic Beauty or a Place of Scenic Beauty (hereinafter referred to collectively as "Historic Sites etc." unless otherwise specified), protective measures have been taken through step-by-step designations under the Law for the Preservation of Historic Sites, Places of Scenic Beauty, and Natural Monuments enacted in 1919 and under the Law for the Protection of Cultural Properties after 1950 and Hiraizumi Town has been promoting proper preservation and management by preparing preservation and management plans for individual component parts in its capacity as the custodial body of Historic Sites etc.

In addition, in 2006, comprehensive preservation and management plan was completed for all the component parts of the nominated property, including the National Treasures, Important Cultural Properties, Special Historic Sites, Historic Sites, Special Places of Scenic Beauty, and Places of Scenic Beauty, and their buffer zones by Iwate Prefecture in coordination with the Agency for Cultural Affairs, owners (religious corporations), and Hiraizumi Town (custodial body of Historic Sites etc.).

The above-mentioned preservation and management plans for individual component parts of the nominated property and the comprehensive preservation and management plan for the entire property and its buffer zone are attached to this nomination dossier as Appendix 11.

(i) Plan for Preservation and Management

The status of the preparation of preservation and management plans for individual component parts are shown in Chapter 7.e.(iii) of this nomination dossier. The Iwate Prefectural Board of Education prepared the "Comprehensive Preservation and Management Plan for "Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" through sufficient coordination with the Agency for Cultural Affairs and the Boards of Education of the relevant municipalities and has been implementing this preservation and management for the entire nominated property and its buffer zone in perspective.



Five principles contained within the comprehensive preservation and management plan, are set out as follows:

- (1) Preservation and management of the Outstanding Universal Value of the nominated property;
- (2) Conservation of the buffer zone;
- (3) Implementation of monitoring
- (4) Advancement of the promotion and utilization of the nominated property; and
- (5) Establishment and operation of the preservation and management system.

In accordance with the above-mentioned five principles set out in the comprehensive preservation and management plan, Hiraizumi Town in its responsibility as the custodial body of individual Historic Sites, Special Historic Sites, Places of Scenic Beauty or Special Places of Scenic Beauty, prepared a preservation and management plans for these component parts of the nominated property and enforces concrete preservation and management measures. Since the component parts include historic buildings and structures designated as National Treasures and Important Cultural Properties, Hiraizumi Town and the religious organization, Chûson-ji, have jointly prepared the preservation and management plan and are working to achieve appropriate preservation and management. The summaries of these preservation and management plans are attached to this nomination dossier.

[Refer to Appendix 11]

It is necessary to control appropriately the development of structures that will affect the property not only within the component parts of the nominated property but also within the buffer zone, for the conservation of "Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" in its entirety. Therefore, structures that could potentially have negative impacts on the Outstanding Universal Value of the component parts of the property need to be monitored and their development need to be controlled to the extent necessary, even in the buffer zone. Where such construction may be unavoidable, appropriate understanding of the importance of the situation and an attitude of cooperation must be solicited from the persons or organizations undertaking the work, so that the number, size and color of the structures are minimized and sufficient consideration for the surrounding landscape is obtained.

In addition, with regard to the existing steel towers, commercial signs, advertisement towers, etc. that affect the surrounding landscape of the component parts of the nominated property, efforts to ensure their removal or their compliance with measures to enhance their visual harmonization are to be undertaken. In the case of necessary public

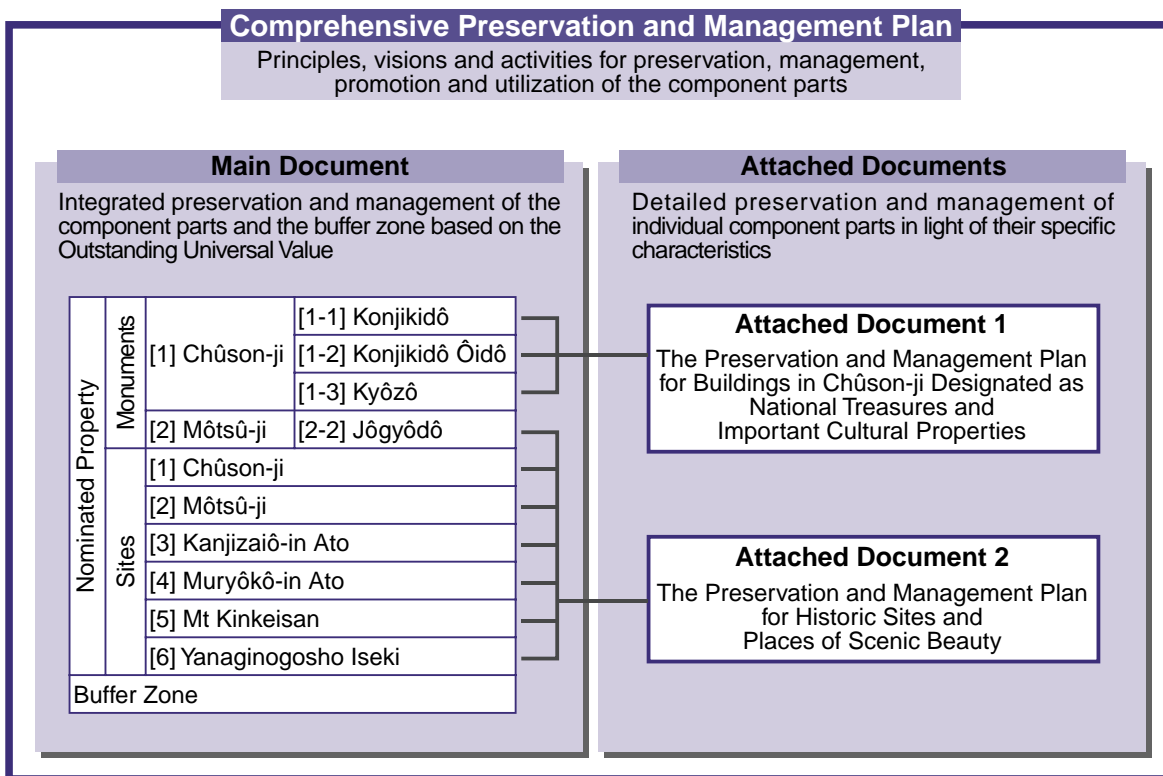


figure 5-1 Structure of Comprehensive Preservation and Management Plan

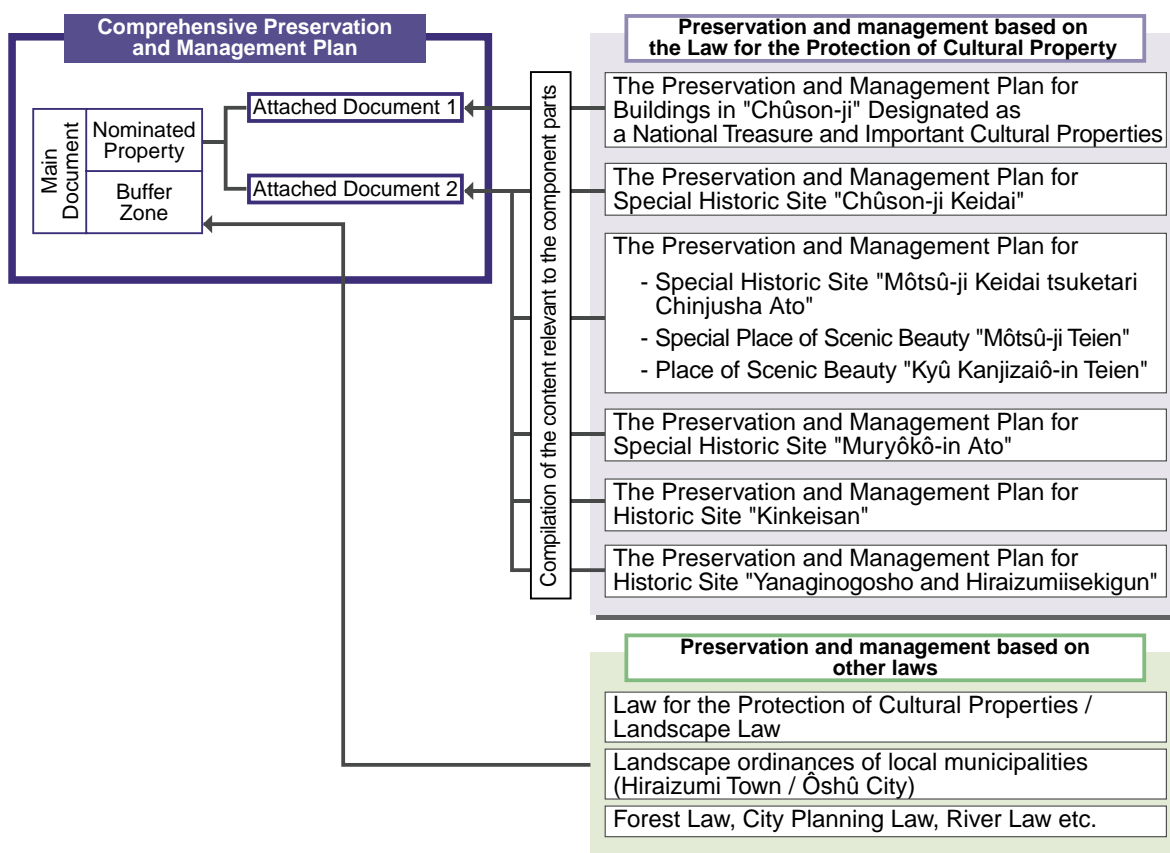


figure 5-2 Relation between the "Comprehensive Preservation and Management Plan" and preservation and management for the individual component parts and the buffer zone based on the domestic law of Japan



facilities, interim mitigation measures to alleviate the impact upon the property should be taken in consideration of the existing state of use, while future possibilities for removal or relocation.

(ii) System for Preservation and Management

In order to implement the above-mentioned principles set out in the comprehensive preservation and management plan, the Iwate Prefectural Board of Education maintains an organization of full time officers for the preservation and management of the nominated property. The Board of Education also operates a coordinating committee, ensuring close communication with the relevant municipal Boards of Education.

The Iwate Prefectural Board of Education has also created a dedicated organization in charge of Cultural Properties and World Heritage, employing 11 officers. Hiraizumi Town's Board of Education has created the World Heritage Promotion Section, in which 4 dedicated officers are working for the preservation and management of component parts; in addition, 5 officers are stationed at the Hiraizumi Cultural Heritage Center to conduct on-site archaeological excavation. Three organizations and systems are to be strengthened further in the future.

In addition, Iwate Prefecture and the relevant municipal government have set up the "Iwate Prefecture World Heritage Preservation and Utilization Promotion Council" (hereinafter referred to as "Promotion Council") and are implementing the preservation and management plans for a National Treasure, Important Cultural Properties, Historic Sites, Special Historic Sites, a Place of Scenic Beauty and a Special Place of Scenic Beauty.

The Promotion Council facilitates communication and coordination with regard to the projects that are planned by the national government, Iwate Prefecture, relevant municipal governments, private companies, etc. within the nominated property or its vicinity, so that they can be done appropriately without adversely affecting the preservation and management of the nominated property. Based on the results of the coordination by the Promotion Council, Iwate Prefecture and the relevant municipal government give instructions or advice under their jurisdiction to project undertakers.

The "Instructing Committee for Research and Conservation of the Group of Archeological Sites of Hiraizumi", consisting of researchers and experts from domestic universities and members of ICOMOS, provides academic advice to the "Promotion Council". In addition, the Iwate Prefectural Council for the Protection of Cultural Properties and the Hiraizumi Town Cultural Property Research Committee discuss the general issues relevant to the designated Cultural Properties and submit proposals for their protection to Iwate Prefecture and Hiraizumi Town, respectively.

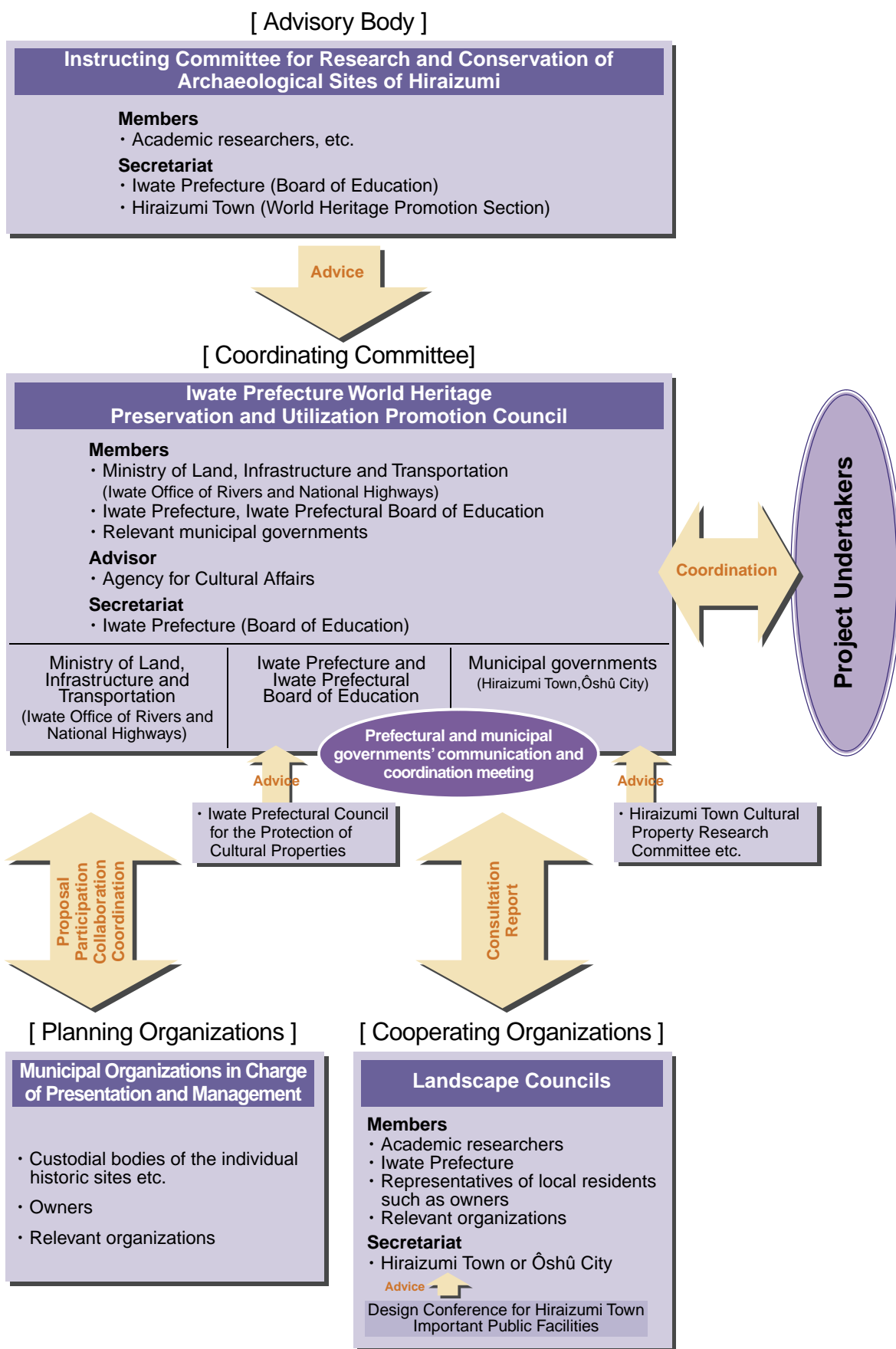


figure 5-3 Organization for the preservation and management of "Hiraizumi"



5.f. Sources and Levels of Finance

The management of the individual component parts of the nominated property is the responsibility of their owners or custodial bodies. When "monuments" need repairing, the national government subsidizes 50-80% of the cost, as necessary, except for minor repair work or other special cases. When archaeological excavation work, repair work, or conservation work is done for a Historic Site, a Special Historic Site, a Place of Scenic Beauty or a Special Place of Scenic Beauty, the national government subsidizes 50% of the cost, as necessary. In addition to these national subsidies, Iwate Prefecture also subsidizes up to 50% of the remaining cost after the national subsidy is deducted. Furthermore, when repair work or conservation work is carried out by religious organizations or individuals except for local governments, additional subsidies are available from Hiraizumi Town.

The installation of disaster prevention facilities for National Treasures, Important Cultural Properties, Historic Sites, Special Historic Sites, Places of Scenic Beauty, or Special Places of Scenic Beauty may be subsidized at the same ratios as above.

Besides the above-mentioned subsidies, Hiraizumi Town is manages a fund, under applicable ordinances, for the protection of Historic Sites, etc. within its territory ("Hiraizumi Town World Heritage Promotion Fund"), collecting private capital, mainly from local businesses in Iwate Prefecture.

table 5-4 Management costing

Unit: JPY (thousand)

Budget Allocation	2004	2005	2006	2007	2008
Conservation of Archaeological Sites (including land purchase)	339,100	325,000	276,680	300,800	278,000
Conservation of Architecture	0	0	0	20,000	7,320
Management of Visitor Facilities and Developing Tourism Materials	8,016	14,350	9,098	18,806	24,320
Maintenance Costs of the Properties	21,650	18,820	19,840	19,980	23,000
Total	368,766	358,170	305,618	359,586	332,640

5.g. Professional Knowledge and Training for Conservation and Management Techniques

The preservation and management of the component parts of the nominated property is the responsibility of the owners (including religious organizations), and Iwate Prefecture and Hiraizumi Town designated as custodial bodies of individual Historic Sites, etc. The Iwate



Prefectural Board of Education including Iwate Prefectural Museum and the foundation affiliated to the Prefectural Board of Education, the Iwate Cultural Promotion Agency (Archaeological Center), are staffed with experts and engineers who possess well developed skills for the preservation and management of Cultural Properties; they provide technical assistance to Hiraizumi Town for preservation and management, as Hiraizumi Town is the custodial body of the Historic Sites etc.

The National Institutes for Cultural Heritage including Nara National Research Institute for Cultural Properties periodically organize training courses for specialized officers of local governments for the purposes of promoting smooth implementation of the preservation and utilization projects at Historic Sites, etc. throughout Japan and enhancing the technical capability of experts and engineers. Officers of Iwate Prefecture and the relevant municipal governments participates in these training courses and make efforts to improve their technical skills for the preservation and utilization of the property.

The techniques for preservation and management, are based upon advice and instructions not only from the National Institutes for Cultural Heritage but also from the "Instructing Committee for Research and Conservation of the Group of Archeological Sites of Hiraizumi" consisting of domestic university researchers and members of ICOMOS, and as a consequence are achieved at a high level.

When minor repair or restoration is carried out to maintain a National Treasure, Important Cultural Properties, Historic Sites, Special Historic Sites, a Place of Scenic Beauty, or a Special Place of Scenic Beauty, the Agency for Cultural Affairs provides appropriate technical instructions on request, and also, therefore, contributes to very high level of the management techniques maintained.

Day-to-day maintenance work such as patrolling and cleaning of the property is conducted actively not only by the instructors committed by the Iwate Prefectural Board of Education but also by local residents, NGOs and custodial bodies in a cooperative manner.

table 5-5 List of the main training for improving the skills of conservation

Field	Training	Organizer	Frequency
Research and protection of archaeological sites	Training courses for preservation treatment on artifacts etc.	Nara National Research Institute for Cultural Properties, etc.	5 – 6 times per year
Maintenance, repair and restoration of buildings	Seminars for the handling of cultural properties etc.	Iwate Prefectural Museum, etc.	5 – 6 times per year
Conservation and management of gardens	Training courses for environmental archaeology etc.	Nara National Research Institute for Cultural Properties, etc.	5 – 6 times per year



5.h. Visitor Facilities and Statistics

Most of the component parts of the nominated property are widely known as excellent sight-seeing spots together with other nearby scenic spots, attracting many tourists who seek to enjoy the seasonally varied views of nature. As a result, this area is one of the most popular tourist destinations in Japan.

Approximately 2 million tourists visit Hiraizumi Town annually, out of which approximately 50,000 visitors are pupils and students from other prefectures on school excursions and approximately 17,000 are visitors from other countries. The nominated property is widely known not only in Japan, but also in other countries.

Within the nominated property, explanation boards and road signs are installed for the convenience of visitors including those from other countries. In addition, visitor facilities such as parking lots, toilets and information centers are provided, principally in the nominated property's buffer zone. Additional facilities are planned to be installed, including guidance facilities such as a "visitor center", on a step-by-step basis, as appropriate and necessary.

In addition, on days when the number of visitors increases exceptionally, temporary facilities such as temporary toilets and parking lots are set up to meet temporary needs. Therefore, at present, measures are in place to accommodate the existing capacity of visitors.

The Ministry of Land, Infrastructure, Transport and Tourism and the municipal government of Hiraizumi Town are conducting a social experiment for the purpose of alleviating traffic congestion in the urban area in the tourist season by rationalizing the use of major parking areas. It is envisaged that based on the results of experiment, more effective circulation routes are to be established, including those for shuttle buses, circulation buses and rental bicycles.

[Refer to Appendix 10 for detailed information]

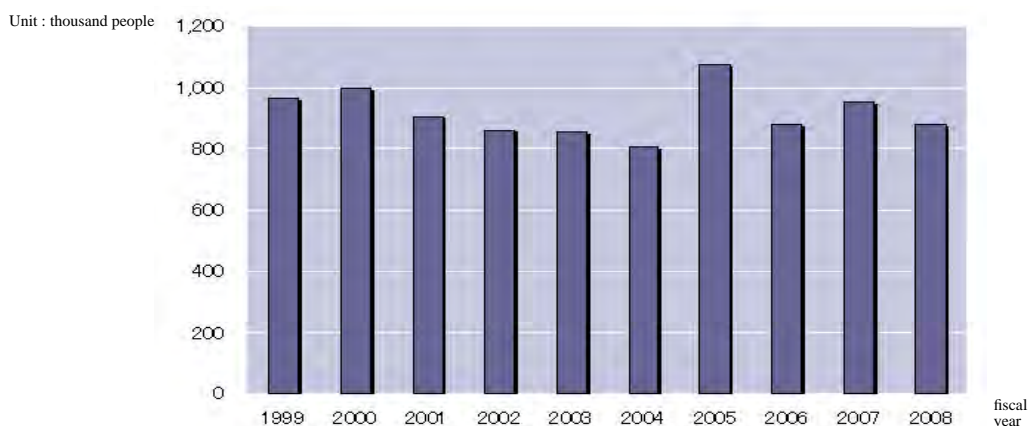


figure5-4 Number of visitors



table 5-6 Parking Capacity and Occupation Ratio in Hiraizumi

Area (Capacity)	Item	Year		
		2008	2007	2006
Chûson-ji area (433 vehicles)	Number of cars per Year	68,739	94,482	84,217
	Number of cars per Day	188	259	231
	Occupation ratio	43.5	59.8	53.3
Môtsû-ji, Kanjizaiô-in Ato and Mt Kinkeisan area (341 vehicles)	Number of cars per Year	48,704	52,310	45,275
	Number of cars per Day	133	143	124
	Occupation ratio	39.1	42.0	36.4
Muryôkô-in Ato and Yanaginogosho Iseki area (50 vehicles)	Number of cars per Year	9,634	7,758	6,475
	Number of cars per Day	26	21	18
	Occupation ratio	52.8	42.5	35.5
Total (824 vehicles)	Number of cars per Year	127,077	154,550	135,967
	Number of cars per Day	348	423	373
	Occupation ratio	42.3	51.4	45.2



photo 5-1 Signpost for pedestrians

©Hiraizumi Town Board of Education

table 5-7 The number of signposts and explanation boards

No.	Component part	Signposts		Information boards of the property
		for pedestrians	for vehicles	
1	Chûson-ji	31	9	1
2	Môtsû-ji	26	3	2
3	Kanjizaiô-in Ato	9	0	3
4	Muryôkô-in Ato	12	5	2
5	Kinkeisan	4	0	2
6	Yanaginogosho Iseki	16	5	1



photo 5-2 An example of information board of the property

©Hiraizumi Town Board of Education

Signposts : Signs indicating the direction and the distance to the component parts.
Information boards of the property : Signs explaining the history or the Outstanding Universal Value of the property.

5.i. Policies and Programmes Related to the Presentation and Promotion of the Property

Iwate Prefecture is planning to prepare a comprehensive plan for promotion and utilization of the component parts of the property and to implement the plan, systematically incorporating the activity of local citizens.

In addition, Hiraizumi Town has also prepared a report on presentation and promotion for the property. This report aims for the coherent promotion of the component parts of the nominated property to improve the effectiveness of visits in further deepening integrated understanding of the overall property.



In accordance with these plans, the Hiraizumi Cultural Heritage Center has been already repaired for new exhibition of the historical background of the Hiraizumi area, and a guidance facility to present the Outstanding Universal Value of the property of Hiraizumi have been planned and are being processed appropriately for realization.

In addition, measures for information dissemination for public audiences on these themes have been taken periodically, including seminars about the culture of Hiraizumi for citizens as well as experience-type education programmes for school children.

With regard to the individual component parts of the nominated property, the "monuments" (buildings designated as a National Treasure or Important Cultural Properties) and the "sites" (Historic Sites, Special Historic Sites, a Place of Scenic Beauty, and a Special Place of Scenic Beauty) are opened to the public by their owners except for a few private areas. In addition, works of arts and crafts possessed by religious organizations are also made accessible to the public in an appropriate manner, for example, placing these on display in a museum facility constructed by the relevant religious organizations.

table 5-8 Activities bearing testimony to Buddhist thought at Hiraizumi [Chûson-ji]

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	15
	Prayers for the souls of the dead	13
	Religious practice for Buddhist priests	6
Sub-total		34
Religious activities conducted with the participation of the general public		12
Sub-total		12
Grand total		46

[Môtsû-ji]

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	8
	Prayers for the souls of the dead	11
	Religious practice for Buddhist priests	1
Sub-total		20
Religious activities conducted with the participation of the general public		9
Sub-total		9
Grand total		29



table 5-9-1 Policies and plans concerning the promotion and utilization of component parts (1/2)

Category	Component Part	Basic Policies	Promotion and Utilization Plans	Period		Agency
				-2014	-2027	
Monuments	Entire Nominated Property	<ul style="list-style-type: none"> - To transmit the Outstanding Universal Value in consideration of the relation between component parts - To ensure the authenticity based on historical facts - To install appropriate promotion and utilization facilities - To receive domestic and international tourists 	<ul style="list-style-type: none"> - Implementation of "Hiraizumi Culture Comprehensive Study" - Installation and enhancement of various guidance facilities - Implementation of the "Utilization Promotion Action Plan" 	-	○	Iwate Pref. Hiraizumi Town
	Konjikidō	Promotion and utilization in consideration of the Outstanding Universal Value of Hiraizumi together with the special value and significance as the Cultural Properties designated as a National Treasure existing in the temple compound of Chūson-ji and in particular in light of the outstanding example of the Buddha hall architecture representing Amida Buddha's Pure Land.	<ul style="list-style-type: none"> - Repaired and/or restored - Open to the public 	○	-	Chūson-ji
	Konjikidō Ōidō	Promotion and utilization in consideration of the Outstanding Universal Value of Hiraizumi together with the special value and significance as an Important Cultural Property existing in the temple compound of Chūson-ji and in particular in light of the role it has played in protecting Konjikidō for a long period of time as well as the transmission of the special architectural structure.	<ul style="list-style-type: none"> - Repaired and/or restored - Open to the public 	○	-	Chūson-ji
	Kyōzō	Promotion and utilization in consideration of the Outstanding Universal Value of Hiraizumi together with the special value and significance as an Important Cultural Property existing in the temple compound of Chūson-ji and in particular in light of the fact that it enshrined the entire Buddhist canon, which was the evidence of the dissemination of Buddhism to Hiraizumi.	<ul style="list-style-type: none"> - Repaired and/or restored - Open to the public 	○	-	Chūson-ji
	Jōgyōdō	Promotion and utilization in consideration of the Outstanding Universal Value of Hiraizumi together with the special value and significance as a Special Historic Site and a Special Place of Scenic Beauty and in particular in light of the fact that this is the place where religious activities and performing arts that convey Buddhist Pure Land thought of outstanding universal significance to the contemporary people are conducted still today.	<ul style="list-style-type: none"> - Repaired and/or restored - Open to the public 	○	-	Mōtsū-ji
Sites	Chūson-ji and Ōikegaran Ato	Although the collection of the basic information has been done through archaeological excavations etc., further continuous research is to be done in a continuous effort to collect information that is necessary for the transmission of the Outstanding Universal Value of Hiraizumi.	<ul style="list-style-type: none"> - In the surrounding area of Ōikegaran Ato, planning-based archaeological excavations are conducted in preparation for presentation work; it is planned to remove the artificial objects that pose obstacles for restoration work and then to put in place the presentation of the site as the Pure Land garden. - With regard to the method of restoration and presentation, a decision will be made either to expose the archaeological site or to cover it with the protective soil, based on the results of archaeological excavations. For the time being, the presentation of the Outstanding Universal Value of Ōikegaran Ato will be made through the installation of signboards etc. 	-	○	Hiraizumi Town Chūson-ji



table 5-9-2 Policies and plans concerning the promotion and utilization of component parts (2/2)

Category	Component Part	Basic Policies	Promotion and Utilization Plans	Period		Agency
				-2014	-2027	
Sites	Môtsû-ji and Teien	To give due consideration to the maintenance of the existing good landscape as the Pure Land garden.	- Repaired and/or restored - Open to the public	○	-	Hiraizumi Town Môtsû-ji
	Kanjizaiô-in Ato	To give due consideration to maintenance of the existing good landscape as the Pure Land garden in recognition of the relation to Môtsû-ji, which is geographically and historically close, and in light of possibility that the Pure Land garden of Kanjizaiô-in Ato was a development from a residential-house garden.	- Repaired and/or restored - Open to the public (for the surrounding area, further continuous research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi)	-	○	Hiraizumi Town
	Muryôkô-in Ato	To increase the public ownership of land and conduct planning-based archaeological excavations in preparation for the presentation to help people fully understand the fact that the archaeological site of the garden of Muryôkô-in Ato is the highest reach of the development of the Pure Land garden, because of its geographic location in relation to Mt Kinkeisan, and see the close relation to Yanaginogosho Iseki, which is an adjacent residence-government office.	- With regard to the method of restoration and presentation, a decision will be made about either to expose the archaeological site or to cover it with protective soil, based on the results of archaeological excavations - For the time being, the presentation of the Outstanding Universal Value will be made through the installation of signboards etc.	-	○	Hiraizumi Town
	Mt Kinkeisan	To maintain the existing shape of the mountain and the visibility from viewpoints in the surrounding area.	- Planning-based research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi.	-	○	Hiraizumi Town
	Yanaginogosho Iseki	Promotion as the residence-government office of the creator of the architecture and gardens representing the Buddhist Pure Land and in consideration of the location relation with Konjikidô, which is the origin of the worship of Hiraizumi, Muryôkô-in Ato, which is the highest reach of the development of the Pure Land gardens, and Mt Kinkeisan.	- To ensure the protective layer for the protection of the underground archaeological remains and make an above-ground, concrete presentation / restoration of the content of the underground archaeological remains above-ground. - To transmit the Outstanding Universal Value of the property, in light of the characteristics as an archaeological site, not only through on-site explanation boards and signboards but also through the exhibit and explanation of excavated artifacts in coordination with adjacent guidance facilities.	-	○	Hiraizumi Town Iwate Pref.
Intangible Elements	To ensure the continuation of and facilitate the promotion and utilization of performing arts and religious activities, as reflecting the Outstanding Universal Value of Hiraizumi, by facilitating the communication between the Chûson-ji and Môtsû-ji, which are the venues of these activities, and the people and organizations who have the skill for the relevant performing arts so that they share mutual and common understanding.	Open to the public	○	-	Hiraizumi Town Ôshû City Chûson-ji Môtsû-ji Groups of performing arts	



photo 5-3 Gokusui no En at Môtô-ji (water poetry party)
©Kawashima Printing Company



photo 5-4 (left)
Hand-copying of sutras
©Kawashima Printing Company



photo 5-5 (upper right)
Exhibition of the visitor center for Yanaginogosho Iseki
©Iwate Prefectural Board of Education
photo 5-6 (lower right)
Site briefing for local communities
©Yoshihiro Sato

5.j. Staffing Levels

Cultural Property Protection Patrollers (hereinafter referred to as "Patrollers") who work under contract with the Iwate Prefectural Board of Education conduct periodic patrols of the cultural properties and provide protection advice to Iwate Prefecture based on their observations. Iwate Prefecture, based on reports from the Instructors, gives instruction to owners and relevant municipalities concerning the preservation and management of cultural properties. In this manner, every effort has been made to put in place a system to maintain cultural properties in a good state of conservation into the future.



Chapter 6

Monitoring



6.a. Key Indicators for Measuring the State of Conservation

The "monuments" and "sites" which are component parts of the nominated property, together with its buffer zone, will be monitored periodically and systematically with respect to the state of conservation and factors affecting the property in Chapter 4 for the purpose of enhancing the system and ensuring technical improvement for the certain safeguarding of the Outstanding Universal Value, repair, restoration, maintenance, disaster prevention and risk control, by setting out appropriate indexes according to the key perspectives listed below:

1. The state of conservation in terms of the Outstanding Universal Value of the property and the integrity and authenticity of the property, as is stated in "3. Justification for Inscription";
2. The effects of affecting factors (visitors/tourism pressures, environmental pressures, natural disasters, development pressures, etc.) upon the property and its buffer zone, in relation to "4. State of Conservation and Factors Affecting the Property"; and
3. The degree of achievement in development of the wide region, including the property and its buffer zone, toward a center for the transmission of the knowledge about the Outstanding Universal Value of the property, in relation to "5. Protection and Management of the Property".

Specific major items for measurement are given in table 6-1:

6.b. Administrative Arrangements for Monitoring the Property

The monitoring, including periodic reporting, will be carried out under the supervision of the Agency for Cultural Affairs, by the relevant municipal government that is the custodial body through the Iwate Prefectural Board of Education, as is shown in the table below. In accordance with Chapter V of the Operational Guidelines, the condition of the property is recorded every fiscal year and a periodic report is compiled every six years to be submitted (in English) to the World Heritage Committee via the UNESCO World Heritage Centre.



table 6-1 Specific major items for measurement

Indicators		Frequency	Records to be kept by:	
1) Protection of visual integrity of the property	a) Number of factors affecting landscape from the specific viewpoints	Every year	Iwate Pref.	
	b) Number of factors not complying with regulations (e.g. landscape ordinance)	Every year	Hiraizumi Town Ôshu City	
2) Protection of relation between component parts of the property	a) Progress ratio of installation (of guidance facilities etc.)	Every 3 years	Iwate Pref.	
	b) Number of publications such as excavation reports and research reports	Every year	Iwate Pref.	
	c) Number of information services such as pamphlets and web pages	Every year	Iwate Pref.	
	d) Number of on-site visits and advisory meetings by experts	Every year	Iwate Pref.	
	e) Number of training courses, seminars, etc.	Every year	Iwate Pref.	
	f) Number of visitors	Every year	Iwate Pref.	
	g) Number and carrying capacity of convenience facilities	Every 3 years	Iwate Pref.	
3) Protection of each component part of the property	3)-1 Protection of buildings	a) Record-keeping of building repair works	Every year	Chûson-ji Hiraizumi Town
		b) Inspection, maintenance, overhaul or repair of fire prevention facilities and the shelter (subsidized or self-funded)	Every year	Chûson-ji Hiraizumi Town
		c) Number and content of alterations to the existing state	Every year	Chûson-ji Hiraizumi Town
		d) Status of acid rain (pH measurement)	Every 3 months	Hiraizumi Town Chûson-ji
	3)-2 Protection of gardens	a) Number and content of alterations to the existing state	Every year	Hiraizumi Town
		b) Status of acid rain (pH measurement)	Every 3 months	Hiraizumi Town Môtsû-ji
		c) Status of water systems (water quality, water quantity, and aquatic organisms)	Every 3 months	Hiraizumi Town Môtsû-ji
		d) Status of vegetation (tree types and percentage)	Every year	Hiraizumi Town Môtsû-ji
	3)-3 Protection of archaeological sites	a) Number and content of alterations to the existing state	Every year	Hiraizumi Town
		b) Status of archaeological remains (measurement of locations of base stones)	Every year	Hiraizumi Town
	3)-4 Protection of religious rites and performing arts for the transmission of the Outstanding Universal Value	a) Repertoire (number) of traditional performing arts	Every year	Hiraizumi Town Ôshû City
		b) Number of events of religious rites, performing arts, etc.	Every year	Hiraizumi Town Ôshû City
4) Protection of the buffer zone	a) Number of alterations to the existing state in the buffer zone	Every year	Iwate Pref.	



table 6-2 Monitoring system

Role	Area	Organization in charge
1. Organization and division in charge of monitoring	Property	<p>Organization and Representative: Hiraizumi Town. Mayor (TAKAHASHI Kazuo)</p> <p>Division and person in charge: (Technical and academic matters) Hiraizumi Town Board of Education. World Heritage Promotion Section. Assistant Section Director (CHIBA Nobutane) (Administration) Hiraizumi Town Board of Education. World Heritage Promotion Section. Section Director (SAITO Seiju) Address: 45-2Aza Shirayama, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture</p>
	Buffer zone	<p>Organization and Representative: Hiraizumi Town. Mayor (TAKAHASHI Kazuo)</p> <p>Division and person in charge: (Technical and academic matters) Hiraizumi Town Board of Education. World Heritage Promotion Section. Assistant Section Director (CHIBA Nobutane) (Administration) Hiraizumi Town Board of Education. World Heritage Promotion Section. Section Director (SAITO Seiju) Address: 45-2Aza Shirayama, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture</p> <p>Organization and Representative: Ôshû City. Mayor (AIHARA Masaaki)</p> <p>Division and person in charge: (Technical and academic matters) Ôshû City. Comprehensive Policy Dept. Project Coordination Division. World Heritage Inscription Promotion Section. Chief officer and curator (OIKAWA Maki) (Administration) Ôshû City. Comprehensive Policy Dept. Project Coordination Division. World Heritage Inscription Promotion Section. Section Director (ONODERA Masayuki) Address: 45-2Aza Shirayama, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture</p>
2. Supervising organization	Property and buffer zone	<p>Organization: The Agency for Cultural Affairs. Representative: Commissioner (TAMAI Hideo). Staff in charge: Director of the Monuments and Sites Division (KUSHIDA Toshio).</p>
3. Advisory organization	Property and buffer zone	<p>Organization: Iwate Prefectural Board of Education. Representative: Head of Education (HOKI Takashi). Staff in charge: Director chief of the division of lifelong education and culture (OTSUKI Mitsuyasu).</p>

6.c. Results of Previous Reporting Exercises

With regard to the items that are necessary for monitoring, past and present materials and documents are properly collected and stored by Iwate Prefecture, Hiraizumi Town and Ôshû City. The list of them is shown below.



table 6-3-1 Past and present materials and documents about monitoring (1/4)

No.	Author / Editor	Title	Contents	Year	Summary
1	Asahi Shimbun Company	Chûson-ji to Fujiwara Yondai, Chûson-ji Gakujutsuchôsa Hôkokusho	[1] Chûson-ji [1-1] Konjikidô	1950	A scientific study was conducted on the state of conservation of Konjikidô (golden hall) and the mummified bodies of the 4 lords of the Ôshû Fujiwara clan that were enshrined in the altar. The positions and state of the mummified bodies were recorded.
2	Board of Protection for Cultural Properties	Muryôkô-in Ato	[4] Muryôkô-in Ato	1954	An archaeological excavation was conducted on the Muryôkô-in Ato. It was confirmed that the archaeological site of the main hall and the archaeological remains including those of buildings on the garden pond island were preserved in good condition. It was proven that the structure and layout of the temple complex was common to those of the Byôdô-in temple in Uji.
3	Fujishima Gaijirô ed.	Hiraizumi, Môtsû-ji to Kanjizaiô-in no Kenkyû	[2] Môtsû-ji [2-1] Garden (Môtsû-ji Teien) [2-2] Jôgyôdô [3] Kanjizaiô-in Ato	1961	An archaeological excavation was conducted on the temple compound of Môtsû-ji including the pond garden. It was confirmed that the archaeological remains including those of the Pure Land garden, the main hall Enryû-ji and the Jôgyôdô were preserved in good condition. As a result of the excavation of Kanjizaiô-in Ato, the archaeological sites of 2 Amida halls were found to remain in a good state of conservation.
4	Board of Preservation & Restoration for National Treasure Chûson-ji Konjikidô	Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho	[1-1] Konjikidô [1-2] Konjikidô Ôidô	1968	Konjikidô (golden hall) completely dismantled; the shelter structure was relocated; a scientific study was conducted on the conservation status of structural members, decoration techniques, etc. As part of the work, some parts were replaced with new materials based on the original techniques.
5	The Japanese Association for Conservation of Architectural Monument ed.	Jûyô Bunkazai Daichôju-in Kyôzô, Ganjôju-in Hôtô & Shakuson-in Gorintô Hozon Shûri Kôji Hôkokusho	[1-3] Kyôzô	1978	Kyôzô (sutra repository) was completely dismantled for a scientific study on the conservation status of structural members, construction techniques etc.



table 6-3-2 Past and present materials and documents about monitoring (2/4)

No.	Author / Editor	Title	Contents	Year	Summary
6	Hiraizumi Board of Education	Tokubetsu Shiseki Môtsû-ji Ato tsuketari Chinjusha Ato Kyûkanjizaiô-in Ato Seibi Hôokusho	[3] Kanjizaiô-in Ato	1979	An archaeological excavation was conducted on the garden adjacent to the archaeological site of the Amida hall of Kanjizaiô-in Ato. It was confirmed that the original condition remained in a good state of conservation and the restoration was conducted on the garden including newly discovered garden-related archaeological remains.
7	Hiraizumi Iseki Chôsakai Representative; Fujishima Gaijirô, Chûson-ji	Chûson-ji, Hakkutsu Chôsa no Kiroku in the Ôikegaran	[1] Chûson-ji [1-4] Ôikegaran Ato	1983	As a result of the archaeological excavation on the temple compound of Chûson-ji, it was confirmed that the 12 th -century archaeological remains remained in a good state of conservation throughout the temple compound. In particular, the archaeological remains of a Buddha hall and a garden were discovered in the Ôikegaran Ato.
8	Hiraizumi Board of Education	Tokubetsu Shiseki Tokubetsu Meishô Môtsû-ji Teien Hakkutsu Chôsa Hôkokusho (Dai 5, 6, 7, 8, 9, 10, 11, 12, 13-ji Chôsa)	[2] Môtsû-ji [2-1] Garden (Môtsû-ji Teien)	1984 - 1991	For the purpose of the restoration of the garden of Môtsû-ji, a continuous archaeological excavation was conducted and the structure of the garden became clear in detail. In particular, the archaeological remains of a garden stream were newly discovered and the entire structure of the garden came to be known clearly.
9	Kanzan Chûson-ji	Kokuhô Chûson-ji Konjikidô Hozon Shisetsu (Shin Ôidô) Kaishû Kôji Hôkokusho	[1-1] Konjikidô	1990	The ambient environment (temperature and humidity) of the Golden Hall in the existing shelter structure was conducted and an air-conditioning system was installed in order to ensure an improved ambient environment.
10	Iwate Prefecture Bunkashinkô Jigyôdan Maizô Bunkazai Center	Yanaginogosho Ato (Ichinoseki Yûsuichi , Hiraizumi Baipasus Kensetsukanren Dai 21, 23, 28, 31, 36, 41-ji Hakkutsu Chôsa)	[6] Yanaginogosho Iseki	1995	As a result of the archaeological excavation that was conducted in relation to the construction of the Hiraizumi bypass and the Kitakamigawa River embankment, a large number of archaeological remains and artifacts related to a 12 th -century residence-government office. It became clear that Yanaginogosho Iseki was the archaeological site of the administrative and political center of the Ôshû Fujiwara clan and that it remained in a good state of conservation.



table 6-3-3 Past and present materials and documents about monitoring (3/4)

No.	Author / Editor	Title	Contents	Year	Summary
11	Hiraizumi Board of Education	Tokubetsu Shiseki Muryôkô-in Ato Naiyôkakunin Chôsa Hôkokusho (Dai 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19-ji Chôsa)	[4] Muryôkô-in Ato	2000 - 2009	A continuous archaeological excavation was conducted for the purpose of clarifying the detailed structure of Muryôkô-in Ato with focus on its garden pond. The achievements obtained so far include the proximate identification of the shoreline of the pond and the identification of the structure of the water channeling facility.
12	Hiraizumi Board of Education	Hanadate I Iseki Dai 2, 3, & 4-ji Hakusansha Iseki Dai 3-ji Seikô-ji Ato Dai 2-ji Hakkutsu Chôsa Hôkokusho	[5] Mt Kinkeisan	2004	A 12 th -century sutra mound was found on the top of Mt Kinkeisan and it was confirmed to remain in a good state of conservation.
13	Iwate Prefectural Board of Education	Hiraizumi Iseki-gun Hakkutsu Chôsa Hôkokusho Yanaginogosho Ato Dai 57-ji Hakkutsu Chôsa Gaihô Nekomagafuchi Ato Hakkutsu Chôsa Hon Hôkoku Dai 1-ji Dai 2-ji Naiyô Kakunin Chôsa Sôkatsu Hôkoku	[6] Yanaginogosho Iseki	2004	The archaeological excavation on Yanaginogosho Iseki was continued, resulting in the clarification of the detailed structure of "Hiraizumi no Tachi" such as the archaeological sites of buildings, a garden pond, storehouses and wells. At the same time, the concrete temporal order of archaeological remains was identified, which provided information for the preparation of a presentation plan.
14	Iwate Prefectural Board of Education	Shiseki Yanaginogosho Iseki Seibi Jisshi Keikaku	[6] Yanaginogosho Iseki	2004	The archaeological remains that were discovered as a result of an archaeological excavation were recorded in detail; a concrete plan was prepared for the purpose of ensuring their conservation and explaining about their value.
15	Hiraizumi Town, Hiraizumi Board of Education	Tokubetsu Shiseki Chûson-ji Keidai Dai 2-ji Hozon Kanri Keikakusho	[1] Chûson-ji [1-4] Ôikegaran Ato	2005	The existing state of conservation of the entire temple compound was recorded, mainly from the point of view of the archaeological site; at the same time, measures and guidance for proper preservation and management were also prepared.
16	Hiraizumi Board of Education	Hiraizumi Iseki-gun Hakkutsu Chôsa Hôkokusho (Chûson-ji Dai 57 to 73-ji)	[1] Chûson-ji [1-4] Ôikegaran Ato	2000 - 2009	A continuous archaeological excavation was conducted on the temple compound of Chûson-ji. Detailed archaeological information that was necessary for the preparation of a plan of the repair and promotion of Ôikegaran Ato was collected; the good state of conservation was confirmed.



table 6-3-4 Past and present materials and documents about monitoring (4/4)

No.	Author / Editor	Title	Contents	Year	Summary
17	Hiraizumi Town, Hiraizumi Board of Education	Tokubetsu Shiseki Môtô-sû-ji Ato tsuketari Chinjusha Ato Tokubetsu Meishô Môtô-sû-ji Teien Meishô Kyû kanjizai-ô-in Teien Dai 2-ji Hozon Kanri Keikakusho	[2] Môtô-sû-ji [2-1] Garden (Môtô-sû-ji Teien) [2-2] Jôgyôdô [3] Kanjizai-ô-in Ato	2005	The existing state of conservation of the temple compounds of Môtô-sû-ji and Kanjizai-ô-in Ato as well as their gardens were recorded from the point of view of archaeological sites; at the same time, measures and guidance for proper preservation and management were also prepared.
18	Hiraizumi Town, Chûson-ji, Hakusan Jinja	Chûson-ji Keidai Kokuhô Jûyô Bunkazai Kenzô butsu Hozon Kanri Keikakusho	[1-1] Konjikidô [1-2] Konjikidô Ôidô [1-3] Kyôzô	2006	The existing state of conservation was recorded for the Golden Hall (Konjikidô), the shelter structure (Konjikidô Ôidô) and the sutra repository (Kyôzô). At the same time, measures and guidance for proper preservation and management were also prepared.
19	Hiraizumi Town, Hiraizumi Board of Education	Tokubetsu Shiseki Muryôkô-in Ato Shiseki Yanaginogosho Hiraizumi Iseki-gun (Yanaginogosho Iseki) Shiseki Kinkeisan Shiseki Takkoku no Iwaya Hozon Kanri Keikakusho	[4] Muryôkô-in Ato [5] Mt Kinkeisan [6] Yanaginogosho Iseki	2006	The existing state of conservation of the entire archaeological site was recorded, including Muryôkô-in Ato, Mt Kinkeisan and Yanaginogosho Iseki from the point of view of archaeological sites. At the same time, measures and guidance for proper preservation and management were also prepared.
20	Hiraizumi Board of Education	Tokubetsu Shiseki Môtô-sû-ji Keidai tsuketari Chinjusha Ato Seibi Hôkokusho	[2] Môtô-sû-ji [2-1] Garden (Môtô-sû-ji Teien)	2007	As a result of an archaeological survey, it was confirmed that the original condition of the garden remained in a good state of conservation. The restoration of the garden including newly discovered archaeological remains was conducted. At the same time, basic guidance for the restoration of Pure Land gardens and other gardens in Hiraizumi was given.

A vertical decorative border on the right side of the page, featuring traditional Chinese motifs. It includes horizontal bands of repeating circles, stylized floral or cloud patterns, and a large central circular medallion with intricate designs.

Chapter 7

Documentation



7.a. Photographs, Slides, Image Inventory and Authorization Table and Other Audiovisual Materials

table 7-1-1 Inventory and authorization of Photographs, Slides and Images (1/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo 2-1	Slide / Electronic Image	Chûson-ji Kuyôgammon (part)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji 202, Aza Koromonoseki, Hiraizumi, Hiraizumi-cho, Nishiiwai-gun, Iwate Prefecture 029-4195 Japan tel:+81-191-46-2211 /fax:+81-191-46-2216	yes
photo 2-2	Slide / Electronic Image	View of Hiraizumi from the mountainside of Mt Tabashineyama	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company 3-11, Kamiotsukimachi, Ichinoseki City, Iwate Prefecture 021-0882 Japan tel:+81-191-46-4161 /fax:+81-191-46-4165	yes
photo 2-4	Slide / Electronic Image	Aerial view of Chûson-ji	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-5	Slide / Electronic Image	Ôikegaran Ato	April 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-6	Slide / Electronic Image	Tsukimizaka (Chûson-ji)	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-7	Slide / Electronic Image	Kawanishi Nembutsu Kembai performing at the compound of Chûson-ji	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-8	Slide / Electronic Image	Konjikidô (front) from east	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-9	Slide / Electronic Image	Eaves (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-10	Slide / Electronic Image	Front door (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-11	Slide / Electronic Image	Interior of Konjikidô (front)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-12	Slide / Electronic Image	Interior of Konjikidô (side)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-13	Slide / Electronic Image	Pillar (lower part) (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-17	Slide / Electronic Image	Non-penetrating tie beams (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-18	Slide / Electronic Image	Peacock design of central altar platform (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-20	Slide / Electronic Image	Buddha images on the northwest altar (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes



table 7-1-2 Inventory and authorization of Photographs, Slides and Images (2/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo 2-21	Slide / Electronic Image	Buddha images on the southwest altar (Konjikidô)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-22	Slide / Electronic Image	Konjikidô Ôidô from northeast	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-23	Slide / Electronic Image	Kyôzô from east	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-25	Slide / Electronic Image	Sutra scrolls in the sutra case	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-26	Slide / Electronic Image	Konshi-kinginji-kôsho-issaikyô	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo 2-33	Slide / Electronic Image	Aerial view of Môtsû-ji	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-35	Slide / Electronic Image	Foundation stones of the main hall of Enryû-ji (Môtsû-ji)	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-37	Slide / Electronic Image	View of the garden from southeast (highest mountain behind the garden called Tôyama) (Môtsû-ji)	September 2006	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-38	Slide / Electronic Image	View of the garden from southeast (autumn) (Môtsû-ji)	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-39	Slide / Electronic Image	View of the garden from southeast (winter) (Môtsû-ji)	December 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-40	Slide / Electronic Image	View of the garden from southeast (autumn) (Môtsû-ji)	October 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-42	Slide / Electronic Image	Cove beach (<i>suhama</i>) (Môtsû-ji)	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-43	Slide / Electronic Image	Cape (<i>dejima</i>) and standing stone (<i>tateishi</i>) (Môtsû-ji)	September 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-44	Slide / Electronic Image	Cape (<i>dejima</i>) and standing stone (<i>tateishi</i>) (Môtsû-ji)	October 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-45	Slide / Electronic Image	Artificial mound (<i>tsukiyama</i>) (Môtsû-ji)	May 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-46	Slide / Electronic Image	Island (<i>nakajima</i>) (Môtsû-ji)	May 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes



table 7-1-3 Inventory and authorization of Photographs, Slides and Images (3/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo 2-47	Slide / Electronic Image	Island (<i>nakajima</i>) at the time of excavation (Môtsû-ji)	November 1990	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education 45-2, Aza Shirayama, Hiraizumi, Hiraizumi-cho, Nishiiwai-gun, Iwate Prefecture 029-4192 Japan tel:+81-191-46-2218 /fax:+81-191-46-3080 e-mail:sekaiisan@town.hiraizumi.iwate.jp	yes
photo 2-49	Slide / Electronic Image	Garden stream (<i>yarimizu</i>) (Môtsû-ji)	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-50	Slide / Electronic Image	Garden stream (<i>yarimizu</i>) (Môtsû-ji)	September 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education 10-1 Uchimarui, Morioka City, Iwate Prefecture 020-8570 Japan tel:+81-19-629-6177 /fax:+81-19-629-6179 e-mail:DB0005@pref.iwate.jp	yes
photo 2-52	Slide / Electronic Image	Garden stream (<i>yarimizu</i>) from south (Môtsû-ji)	November 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-53	Slide / Electronic Image	Garden stream (<i>yarimizu</i>) at the time of excavation from south (Môtsû-ji)	August 1984	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes
photo 2-58	Slide / Electronic Images	Jôgyôdô from south	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-59	Slide / Electronic Image	Ennen no Mai, dance of "Rôjo", an old woman at the Jôgyôdô	January 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-60	Slide / Electronic Image	Ennen no Mai, dance of "Jakujo", a young woman at the Jôgyôdô	January 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-61	Slide / Electronic Image	Jôgyôzammai at the Jôgyôdô	January 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-62	Slide / Electronic Image	View of Kanjizaiô-in Ato from east	April 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-63	Slide / Electronic Image	Aerial view of Kanjizaiô-in Ato	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-64	Slide / Electronic Image	Religious ceremony at Kanjizaiô-in Ato	May 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-65	Slide / Electronic Image	View of Kanjizaiô-in Ato from east	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-66	Slide / Electronic Image	Kanjizaiô-in Ato from south	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes



table 7-1-4 Inventory and authorization of Photographs, Slides and Images (4/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo 2-67	Slide / Electronic Image	Island (<i>nakajima</i>) from east (Kanjizaiô-in Ato)	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-68	Slide / Electronic Image	Waterfall stonework (<i>takiishigumi</i>) (Kanjizaiô-in Ato)	May 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-70	Slide / Electronic Image	Aerial view of Muryôkô-in Ato	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-71	Slide / Electronic Image	Fretwork pendant of gold-foiled copper (excavated artifact) (Muryôkô-in Ato)	January 2005	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes
photo 2-72	Slide / Electronic Image	View of Muryôkô-in Ato, Mt Kinkeisan in the background from east	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-73	Slide / Electronic Image	Muryôkô-in Ato from east	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-74	Slide / Electronic Image	Earth mound from northeast (Muryôkô-in Ato)	August 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-75	Slide / Electronic Image	Foundation stones of the main hall from south (Muryôkô-in Ato)	April 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-76	Slide / Electronic Image	Archaeological remains of island in excavation (Muryôkô-in Ato)	October 2008	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes
photo 2-80	Slide / Electronic Image	Aerial view of Mt Kinkeisan from west	October 2008	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-81	Slide / Electronic Image	Aerial view of Mt Kinkeisan	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-82	Slide / Electronic Image	View of Mt Kinkeisan from west	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-84	Slide / Electronic Image	Excavated pots at the sutra mound on the top of Mt Kinkeisan	November 1930	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes
photo 2-85	Slide / Electronic Image	View of Yanaginogosho Iseki from southeast	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-86	Slide / Electronic Image	Aerial view of Yanaginogosho Iseki	September 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 2-87	Slide / Electronic Image	View of Yanaginogosho Iseki, Mt Tabashineyama in the background from southwest	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes



table 7-1-5 Inventory and authorization of Photographs, Slides and Images (5/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo 2-88	Slide / Electronic Image	Archaeological remains of moats and bridge posts from east (Yanaginogosho Iseki)	November 2008	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-89	Slide / Electronic Image	Archaeological remains of a pond from north (Yanaginogosho Iseki)	August 2005	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-90	Slide / Electronic Image	Aerial view of the archaeological remains from southwest (Yanaginogosho Iseki)	October 2003	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-93	Slide / Electronic Image	Archaeological remains of main building C from east (Yanaginogosho Iseki)	June 2006	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-94	Slide / Electronic Image	Archaeological remains of main building D from south (Yanaginogosho Iseki)	August 2006	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-95	Slide / Electronic Image	Qingbai dish made in China (Yanaginogosho Iseki)	October 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo 2-96	Slide / Electronic Image	Iron incense burner for Buddhist rites (Yanaginogosho Iseki)	October 2009	Iwate Cultural Promotion Agency	Iwate Cultural Promotion Agency	Iwate Cultural Promotion Agency 11-185 Shimoioka, Morioka, Iwate Prefecture 020-0853 Japan tel:+81-19-638-9001 /fax: +81-19-638-8563	yes
photo 2-99	Slide / Electronic Image	Iron vase for Buddhist rites (Yanaginogosho Iseki)	October 2009	Iwate Cultural Promotion Agency	Iwate Cultural Promotion Agency	Iwate Cultural Promotion Agency (Refer to photo 2-96)	yes
photo 4-1	Slide / Electronic Image	Firefighting drill at Chûson-ji	January 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo 5-3	Slide / Electronic Image	Gokusui no En at Môtsû-ji (water poetry party)	May 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo A4-39	Slide / Electronic Image	Gilt Bronze <i>Keman</i> Decorative Pendant Disc (Chûson-ji)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo A4-40	Slide / Electronic Image	Gilt Bronze Pendant Ornament for Buddhist Banner (Chûson-ji)	June 2006	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
photo A4-47	Slide / Electronic Image	Water-Running Test before the restoration work (seen from south) (Môtsû-ji)	August 1984	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes



table 7-1-6 Inventory and authorization of Photographs, Slides and Images (6/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
photo A4-53	Slide / Electronic Image	Excavated (original) Pebbling (Môtsû-ji)	November 1981	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes
photo A4-88	Slide / Electronic Image	View of Yanaginogosho Iseki from west	June 2009	Kawashima Printing Company	Kawashima Printing Company	Kawashima Printing Company (Refer to photo 2-2)	yes
photo A4-96	Slide / Electronic Image	Wooden tray on which brush scripts remain (Yanaginogosho Iseki)	October 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
photo A4-99	Slide / Electronic Image	Wooden tray on which a brush scripts remain (Yanaginogosho Iseki)	October 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
figure 1-1	Slide / Electronic Image	Map indicating the location in the world	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. 3-7-6 Kojimachi, Chiyoda-ku, Tokyo 102-0083 Japan tel:+81-3-5226-1101 /fax:+81-3-5226-1112	yes
figure 1-2	Slide / Electronic Image	Map indicating the location in East Asia	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 1-3	Slide / Electronic Image	Map indicating the location in Tôhoku Region	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 1-4	Slide / Electronic Image	Map indicating the location in relevant municipalities	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 1-5	Slide / Electronic Image	Map indicating the location in relevant municipalities with the indication of the extent of the nominated serial property and its buffer zone	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-2	Slide / Electronic Image	Map of Chûson-ji	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-3	Slide / Electronic Image	Drawings of Konjikidô	December 1966	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
figure 2-9	Slide / Electronic Image	Drawings of Konjikidô Ôidô	March 1965	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
figure 2-10	Slide / Electronic Image	Drawings of Kyôzô	November 1978	Chûson-ji	Chûson-ji	Chûson-ji (Refer to photo 2-1)	yes
figure 2-11	Slide / Electronic Image	Map of Ôikegaran Ato	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-14	Slide / Electronic Image	Map of Môtsû-ji	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-17	Slide / Electronic Image	Map indicating the location of archaeological remains of the garden (Môtsû-ji)	December 2009	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education	Hiraizumi Town Board of Education (Refer to photo 2-47)	yes



table 7-1-5 with the indication of the extent of the nominated property and its buffer zone (7/7)

Id. No	Format	Caption	Date of photo (mo/yr)	photographer /Director of the Video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
figure 2-22	Slide / Electronic Image	Map of Kanjizaiô-in Ato	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-24	Slide / Electronic Image	Map of Muryôkô-in Ato	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-31	Slide / Electronic Image	Map of Mt Kinkeisan	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-32	Slide / Electronic Image	Map of Yanaginogosho Iseki	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 2-33	Slide / Electronic Image	Map indicating the location of archaeological remains of Yanaginogosho Iseki	December 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes
figure 4-2	Slide / Electronic Image	Map indicating the extent of the nominated property with designated area under the Law for the Protection of Cultural Properties	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure 4-3	Slide / Electronic Image	Map indicating the extent of the nominated property and its buffer zone with zones of legal protection (part 1)	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure A3-1	Slide / Electronic Image	Chronological Table of History	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
figure A3-2	Slide / Electronic Image	Chronological Table of Conservation Work	December 2009	PREC Institute Inc.	PREC Institute Inc.	PREC Institute Inc. (Refer to figure 1-1)	yes
	video	HIRAIZUMI -TEMPLES, GARDENS AND ARCHAEOLOGICAL SITES REPRESENTING THE BUDDHIST PURE LAND-	December 2009	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education	Iwate Prefectural Board of Education (Refer to photo 2-50)	yes



7.b. Texts Relating to Protective Designation, Copies of Property Management Plans or Documented Management Systems and Extracts of Other Plans Relevant to the Property

- The Comprehensive Preservation and Management Plan for "Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land"
The Preservation and Management Plan for Buildings in Chûson-ji Designated as National Treasures and Important Cultural Properties (Attached Document 1)
The Preservation and Management Plan for Historic Sites and Places of Scenic Beauty (Attached Document 2)
[Refer to Appendix11]
- The Law for the Protection of Cultural Properties [Refer to Additional Reference Material 1]
- *Hiraizumi-chô Sôgôkeikaku* [Hiraizumi Town Comprehensive Plan]
- *Hiraizumi-chô Kankôshinkôkeikaku* [Hiraizumi Town Tourism Promotion Plan]
- *Hiraizumi-chô Keikankeikaku* [Hiraizumi Town Landscape Plan]
- *Iwateken Tochiryô Kihonkeikaku* [Iwate Prefecture Basic Land Use Plan]
- *Iwateken Toshikeikaku Master Plan* [Iwate Prefecture Master Plan for City Planning]
- "*Hiraizumi no Bunkaisan*" *Hozonkanri / Katsuyôsuishin Action Plan* [Action Plan for the Management and Utilization of the "Cultural Heritage Properties of Hiraizumi"]
- *Iwate kemminkeikaku* [Iwate Prefecture Comprehensive Plan]



table 7-2 Hiraizumi-chô Sôgôkeikaku [Hiraizumi Town Comprehensive Plan]

Plan period	FY 2001 to FY 2010
Organizer	Hiraizumi Town
Plan preparer	Hiraizumi Town
Target area	Hiraizumi Town
Table of contents	<p>I. Introduction</p> <p>Chapter 1. Preparation of the Plan</p> <p>1-1. Objectives of the Plan</p> <p>1-2. Roles of the Plan</p> <p>1-3. Plan Structure and Period</p> <p>II. Current Status and Problems</p> <p>Chapter 1. Current Status and Problems of Tourism in Hiraizumi Town</p> <p>1-1. Circumstances of the Time</p> <p>1-2. Relevant Plans of the Nation and Prefecture</p> <p>1-3. Progress of the Town Development</p> <p>Chapter 2. Current Status and Problems</p> <p>2-1. Current Status of Hiraizumi Town</p> <p>2-2. Intentions of the Town Residents</p> <p>2-3. Problems of Hiraizumi Town</p> <p>III. Fundamental Concept</p> <p>Chapter 1. Future Perspectives</p> <p>Chapter 2. Basic Policy of Town Development</p> <p>Chapter 3. Target Population, Number of Households, and Employment</p> <p>Chapter 4. Outline of the Policy</p> <p>4-1. The Town of Beautiful Nature</p> <p>4-2. The Town of Health and Welfare</p> <p>4-3. The Town of Culture where People Learn and Enjoy</p> <p>4-4. The Town of Pleasant Living Environment</p> <p>4-5. The Town of Active Industry</p> <p>4-6. The Town of Convenient Transportation</p> <p>4-7. The Town Created by Many People</p> <p>Chapter 5. Strategic Projects</p> <p>5-1. Thousand Years' Peace of Mind Project</p> <p>5-2. Thousand Years' Culture Project</p> <p>Chapter 6. Fundamental Concept of Land Use</p>
Overview (in relation to the component parts)	<p>This plan aims to clarify the directions that Hiraizumi Town should take in the 10-year period from fiscal 2001 to 2010 as well as fundamental policies and focused policies in order to present fundamental methods of town development. This is the guideline for coordinating and cooperating with the national government, the prefectural government, and a wide-range of administration bodies while clearly indicating the positions and roles of the municipal government with focus on goals, fundamental policies, and specific plans of the town.</p> <p>The cultural heritage of Hiraizumi which was included on the tentative list of the World Cultural Heritage is treated as the valuable heritage of the humankind throughout this plan. The plan categorizes the investigations, researches, protection, maintenance, and town development around the cultural heritage properties as the priorities of town development. While centering on the nominated property, the town's strategic project, Thousand Years' Culture Project, specifically the promotes preservation, research, and development of the nominated property and supports history, culture, and tourism of the town along with the implementation of Old Town Hiraizumi Establishment Project, Hiraizumi Cultural Establishment Project, and other relevant projects.</p> <p>The Fundamental Concept of Land Use regards the zones that connect nominated cultural heritage as a Historical Exchange Zone in its fundamental policy. The Concept encourages the conservation and utilization of the natural environment and valuable Historic Heritage as it promotes excursion tourism through walking, cycling, and shared electric taxis</p>
Contact	<p>Hiraizumi Town Hall</p> <p>45-2 Hiraizumi Aza Shirayama, Hiraizumichô, Nishiiwai-gun, Iwate Prefecture, 029-4192 Japan</p> <p>TEL +81 191-46-2111 FAX +81 191-46-3080</p>



table 7-3 *Hiraizumi-chô Kankôshinkôkeikaku* [Hiraizumi Town Tourism Promotion Plan]

Plan period	FY 2006 to FY 2010
Implementation agency	Hiraizumi Town
Plan preparer	Hiraizumi Town
Target area	Hiraizumi Town
Table of contents	<p>Introduction: Preparation of the Plan</p> <ol style="list-style-type: none"> 1. Background and Objectives 2. Position of the Plan 3. Period of the Plan <p>Chapter 1. The Current Status and Problems of Tourism in Hiraizumi Town</p> <ol style="list-style-type: none"> 1. Trend of Domestic Tourism 2. Current Status of Tourism in Hiraizumi Town 3. Problems and Issues Associated with Tourism in Hiraizumi Town <p>Chapter 2. Basic Direction of Tourism Promotion</p> <ol style="list-style-type: none"> 1. Basic Principle 2. Basic Direction 3. Target Values <p>Chapter 3. Policy Development of Tourism Promotion</p> <ol style="list-style-type: none"> 1. Development of Attractive Tourism Spots 2. Tourism Promotion as Industry 3. Development of Tourism Spots that Warmly Welcome Visitors 4. Promotion of International Tourism and Wide-range Tourism Cooperation
Overview (in relation to the component parts)	<p>This plan aims to continue advertising the attractiveness of Hiraizumi, which is working for the inscription on the World Heritage List, and to establish the system to receive visitors. In order to achieve this general objective, the plan will clarify the future direction of tourism in Hiraizumi and promote tourism that involves its entire area.</p> <p>Hiraizumi is a famous tourism spot in Japan and included on the tentative list of World Cultural Heritage in 2001. Thus, expecting that the number of domestic and international tourists will increase in the future, the plan deals with the following four fields based on the basic direction of tourism promotion under the fundamental principle that follows the Hiraizumi Town Comprehensive Plan: Development of Attractive Tourism Spot; Tourism Promotion as Industry; Development of Tourism Spot that Warmly Welcomes Visitors; and Promotion of International Tourism and Wide-range Tourism Cooperation.</p> <p>Especially, the policy to promote globalization of tourism aims to develop landscapes that are suitable for the World Heritage status and would not betray the expectations of visitors. In order to achieve this goal, the policy includes the improvement of landscape and the signboards along the excursion routes, the development of beautiful streets, the removal of objects that spoil landscapes, and other efforts.</p> <p>The plan also aims to promote the activities to attract visitors in cooperation with the Japan National Tourism Organization (JNTO) and local governments that have World Heritage properties in their territories, as well as other tourism spots in Iwate Prefecture, Sendai area and Tohoku region.</p>
Contact	<p>Hiraizumi Town Hall 45-2 Hiraizumi Aza Shirayama, Hiraizumichô, Nishiiwai-gun, Iwate Prefecture, 029-4192 Japan TEL +81 191-46-2111 FAX +81 191-46-3080</p>



table 7-4-1 Hiraizumi-chô Keikankeikaku [Hiraizumi Town Landscape Plan] (1/2)

Plan period	2008 to 2027 *as the target period set out for landscape development policies under this plan
Implementation agency	Hiraizumi Town
Plan preparer	Hiraizumi Town
Target area	Hiraizumi Town
Table of contents	<p>Introduction: Basic Items of the Plan</p> <p>Chapter 1. Characteristics of Local Landscapes</p> <ol style="list-style-type: none"> 1. Characteristics of Landscape 2. Current Conditions of Landscape <p>Chapter 2. Identification of Problems and Issues</p> <p>Chapter 3. Basic Principles</p> <p>Chapter 4. Policies and Standards for Landscape Development</p> <ol style="list-style-type: none"> 1. Basic Policies of Landscape Development 2. Standards of Landscape Development 3. Matters Concerning the Maintenance of Important Public Facilities for Landscape 4. Promotion Policy of Landscape Development
Overview (in relation to the component parts)	<p>This plan aims to develop a town that is appropriate for the value of the property by designating the necessary features of landscape preservation as the Landscape Plan under the Landscape Law as it preserves and inherits landscapes that are the integration of cultural heritage of Hiraizumi (including the nominated property) and its surroundings.</p> <p>Chapter 1. Characteristics of Local Landscapes</p> <p>The landscape of Hiraizumi is categorized into the following three categories: "the landscape must include the nominated property as well as the surrounding natural features"; "spiritual features such as religious faith must be incorporated among the locations of the heritages and the surrounding natural features"; and "the heritages and the surroundings must be integrated in the natural environment". The plan also places emphasis on the fact that traditional landscape of Hiraizumi still remains today while paying attention to the history of landscape development efforts implemented under the policy that was integrated with the town development.</p> <p>Also, the current landscape resources are organized in Natural Landscape Resources, Historical Landscape Resources, and Vernacular Landscape Resources based on the outcomes of landscape resources survey conducted in fiscal 2003.</p> <p>Chapter 2. Identification of Problems and Issues</p> <p>Problems and issues associated with the landscape of Hiraizumi are organized based on the perspectives of harmonizing historical and cultural heritages with the surrounding environment and town development that also focuses on landscape development.</p> <p>First of all, most of the heritages and the surrounding natural environment are well kept under the perspectives of harmonizing them. Meanwhile, there are concerns over aspects associated with some of the currently standing buildings and structures that might spoil landscapes as well as its impact on the future development. Thus, it is necessary to implement a policy that corrects the current problems and ensures that the landscape of Hiraizumi will be inherited to future generations as even more beautiful and valuable local heritage.</p> <p>Next, it is important to share the awareness toward protecting and nurturing the landscape in order to develop healthy landscape under the perspectives of town development. Thus, legally sound guidance and the structure of sharing awareness toward the town development through the participation of local people are also listed as one of the themes of this plan.</p> <p>Chapter 3. Basic Principles</p> <p>The basic principle of this plan is to:</p> <ul style="list-style-type: none"> -encourage cooperation between the residents and the administration by presenting the direction of protecting landscape of Hiraizumi while providing the mechanism of landscape-oriented town development to pass on the landscape to future generations, -make the environment where the residents and visitors feel relaxed by receiving a wide range of support from experts and businesses, and -produce new encounters and culture while utilizing the cultural heritage of Hiraizumi. <p>The plan also aims to protect and nurture the landscape of Hiraizumi.</p>



table 7-4-2 *Hiraizumi-chô Keikankeikaku* [Hiraizumi Town Landscape Plan] (2/2)

<p>Overview (in relation to the component parts)</p>	<p>Chapter 4. Policies and Standards of Landscape Development</p> <p>This plan presents the specific policies for the following four aspects under the Landscape Law: Basic Policy of Landscape Development; Standards for Landscape Development; Matters Concerning the Maintenance of Important Public Facilities for Landscape; and Promotion Policy of Landscape Development</p> <p>First, Basic Policy of Landscape Development includes the following five categories.</p> <p>I. Conserve historic heritage and the surrounding environment: Designate areas that are important part of Hiraizumi’s landscape as Landscape District under the Landscape Law.</p> <p>II. Protect and nurture the appearance of buildings that are in harmony with the landscape: Develop a structure to regulate, guide, and create the appearance of buildings and structures that suits the landscape that individual areas aims to create.</p> <p>III. Protect views of landscapes: Select views that are important as landscape and regulate and guide their protections.</p> <p>IV. Development of public facilities in harmony with landscape: Designate public facilities that are important for landscape development and mandate their maintenance as Important Public Facilities for Landscape in the Landscape Plan and provide guidance to modify their designs to suit the landscape of Hiraizumi.</p> <p>V. Remove or improve aspects that spoil landscape: Establish rules regarding buildings and structures that may spoil the landscape of Hiraizumi beforehand to deal with such objects.</p> <p>Next, the Standards for Landscape Development states that of the activities to alter currently available landscapes such as construction and expansion of building or structures under Landscape Law (hereinafter referred to as "landscape alteration"), structures that have significant impact on the landscape must give priority to the landscape. The plan categorizes the standards of the prioritization and guidelines into (i) activities that require prior notification (application for approval), (ii) area-specific standards for landscape development, and (iii) landscape development standard for scenery and landscape preservation. Specific details are provided in the policy.</p> <p>"Matters Concerning the Maintenance of Important Public Facilities for Landscape" stipulates the standards for aspects that concerns the maintenance and approval for private ownership of Important Public Facilities for Landscape under the Landscape Law based on the following four categories: (i) policy of designation; (ii) list of important public facilities for landscape; (iii) matters concerning maintenance; and (iv) criteria of permitting private ownership etc. This plan also provides guidance to build public facilities that are in harmony with Hiraizumi’s landscape.</p> <p>In the end, the Promotion Policy of Landscape Development categorizes the policy to promote landscape-oriented town development into (i) establishment of mechanism for landscape-oriented town development, (ii) basic policy of landscape development and landscape development that is based on landscape development standard, (iii) landscape development based on registration of landscape resources; and landscape development action plan in cooperation with businesses. The plan also provides mechanisms to realize the goals of the landscape plan.</p>
<p>Contact</p>	<p>Hiraizumi Town Hall 45-2 Hiraizumi Aza Shirayama, Hiraizumichô, Nishiiwai-gun, Iwate Prefecture, 029-4192 Japan TEL +81 191-46-2111 FAX +81 191-46-3080</p>



table 7-5 Iwateken Tochiryō Kihonkeikaku [Iwate Prefecture Basic Land Use Plan]

Plan period	From the baseline year 2005 to the target year 2017
Implementation agency	Iwate Prefecture
Plan preparer	Iwate Prefecture
Target area	Iwate Prefecture
Table of contents	<p>Preface: Purpose of the Preparation of the Basic Land Use Plan</p> <p>1. Basic Direction of Land Use</p> <p>(1) Basic Direction of Land Use in the Prefecture</p> <p>(2) Basic Direction of Regional Land Use</p> <p>a. Morioka Area</p> <p>b. Kuji-Ninohe Area</p> <p>c. Miyako Area</p> <p>d. Central Kitakami Area</p> <p>e. Ryōban Area</p> <p>f. Kamaishi-Ōfunato Area</p> <p>(3) Fundamental Rules of Land Use</p> <p>a. Urban Area</p> <p>b. Agricultural Area</p> <p>c. Forest Area</p> <p>d. Natural Park Area</p> <p>e. Nature Conservation Area</p>
	<p>2. Policy of Coordination and Guidance on Land Use in Areas that Five Area Classification Overlap</p> <p>(1) Areas where Urban Area and Agricultural Area Overlap</p> <p>(2) Areas where Urban Area and Forest Area Overlap</p> <p>(3) Areas where Urban Area and Natural Park Area Overlap</p> <p>(4) Areas where Urban Area and Nature Conservation Area Overlap</p> <p>(5) Areas where Agricultural Area and Forest Area Overlap</p> <p>(6) Areas where Agricultural Area and Natural Park Area Overlap</p> <p>(7) Areas where Agricultural Area and Nature Conservation Area Overlap</p> <p>(8) Areas where Forest Area and Natural Park Area Overlap</p> <p>(9) Areas where Forest Area and Nature Conservation Area Overlap</p> <p>3. Development, Conservation, and Maintenance Plan of Public Facilities that should be Considered upon Land Use</p>
Overview (in relation to the component parts)	<p>With regard to the qualitative improvement of the land of the prefecture, the plan prioritizes the perspectives such as safe and secure land use, sustainable land use that coexists with nature, and beautiful and spacious land use.</p> <p>The perspective of safe and secure land use generally promotes the safety of land in the prefecture at individual levels from the local level to the prefectural level based on the proper land use, while considering that some areas are vulnerable to natural disasters. The perspective of sustainable land use that coexists with nature promotes land use that goes along with the natural system through the maintenance of the healthy natural circulation of materials, consideration toward the natural environment in urban-style land use, and networking preservation and production of nature where biodiversity is ensured. The perspective of beautiful and spacious land use promotes the development of spacious environment through advanced land use, the preservation and protection of green resources, the preservation of cultural climate, and the development of unique landscape while making proper adjustment to the residents' inclination toward leisure and staying close to the natural environment.</p>
Contact	<p>Iwate Prefecture, Department of Life and Environment</p> <p>10-1, Uchimaru, Morioka City, Iwate Prefecture, 020-8570 Japan</p> <p>TEL : +81 19-651-3111</p>



table 7-6-1 Iwateken Toshikeikaku Master Plan [Iwate Prefecture Master Plan for City Planning] (1/2)

Plan period	From the base year 2000 to the target year of 2020
Implementation agency	Iwate Prefecture
Plan preparer	Iwate Prefecture
Target area	Iwate Prefecture
Table of contents	<p>Policies for Construction, Development, and Conservation of City Planning Area</p> <p>Morioka Regional City Planning Master Plan</p> <p>Shiwa City Planning Master Plan</p> <p>Iwate City Planning Master Plan</p> <p>Shizukuishi City Planning Master Plan</p> <p>Nishine City Planning Master Plan</p> <p>Hanamaki City Planning Master Plan</p> <p>Towa City Planning Master Plan</p> <p>Kitakami City Planning Master Plan</p> <p>Mizusawa City Planning Master Plan</p> <p>Esashi City Planning Master Plan</p> <p>Kanegasaki City Planning Master Plan</p> <p>Maesawa City Planning Master Plan</p> <p>Ichinoseki City Planning Master Plan</p> <p>Senmaya City Planning Master Plan</p> <p>Higashiyama City Planning Master Plan</p> <p>Ofunato City Planning Master Plan</p> <p>Rikuzen-Takata City Planning Master Plan</p> <p>Tono City Planning Master Plan</p> <p>Kamaishi City Planning Master Plan</p> <p>Otsuchi City Planning Master Plan</p> <p>Miyako City Planning Master Plan</p> <p>Yamada City Planning Master Plan</p> <p>Iwaizumi City Planning Master Plan</p> <p>Kuji City Planning Master Plan</p> <p>Ninohe City Planning Master Plan</p> <p>Ichinohe City Planning Master Plan</p>
	<p>Iwate Prefecture City Planning Vision</p> <p>Introduction</p> <p>Chapter 1. Current Status and Issues of the Urban Area</p> <p>Chapter 2. Intentions of the Citizens toward Urban Development</p> <p>Chapter 3. Basic Principle for Urban Development "Dreamland Iwate Prefecture"</p> <p>Chapter 4. Ideal City that "Dreamland Iwate Prefecture" Aims for (Basic Goal)</p> <p>Chapter 5. Basic Direction of Urban Development in Wide-Area Residential Zone</p> <p>Introduction: Basic Direction of Urban Development in Wide-Area Residential Zone</p> <p>Section 1. Basic Direction of Urban Development in Wide-Area Residential Zone in Morioka</p> <p>Section 2. Basic Direction of Urban Development in Wide-Area Residential Zone in Central Iwate</p> <p>Section 3. Basic Direction of Urban Development in Wide-Area Residential Zone in Tanko</p> <p>Section 4. Basic Direction of Urban Development in Wide-Area Residential Zone in Ryoban</p> <p>Section 5. Basic Direction of Urban Development in Wide-Area Residential Zone in Kesen</p> <p>Section 6. Basic Direction of Urban Development in Wide-Area Residential Zone in Kamaishi</p> <p>Section 7. Basic Direction of Urban Development in Wide-Area Residential Zone in Miyako</p> <p>Section 8. Basic Direction of Urban Development in Wide-Area Residential Zone in Kuji</p> <p>Section 9. Basic Direction of Urban Development in Wide-Area Residential Zone in Ninohe</p> <p>Chapter 6. Promotion of Urban Development Based on the Master Plan</p> <p>Reference</p>



table 7-6-2 Iwateken Toshikeikaku Master Plan [Iwate Prefecture Master Plan for City Planning] (2/2)

<p>Overview (in relation to the component parts)</p>	<p>Hiraizumi Town has developed together with a castle town which yielded 30,000 <i>goku</i> of rice under the domain of Ichinoseki, the branch clan of the domain of Sendai. Hiraizumi Town once magnificently flourished as the base of the four lords of the Ôshû Fujiwara clan. The plan aims to designate these areas as an integrated urban area.</p> <p>Reduced urban activities have been a concern in this area due to the de-urbanization of the central area because of the development of large retail stores in suburban areas and the aging of the population in the central area. This plan aims to develop a comfortable urban environment using the currently available urban foundations.</p> <p>Based on such circumstances, the plan aims to clarify that the future image of this area is to pass on and utilize the valuable historic and cultural properties which are mostly located in Hiraizumi.</p> <p>As in the policy to utilize the local characteristics, the plan also aims to regard the valuable cultural and historic properties of Hiraizumi as local resources to utilize in town development and regional improvement while incorporating disaster prevention such as flood prevention.</p>
<p>Contact</p>	<p>Iwate Prefecture, Department of Land Development 10-1, Uchimaru, Morioka City, Iwate Prefecture, 020-8570 Japan TEL : +81 19-651-3111</p>

table 7-7-1 "Hiraizumi no Bunkaisan" Hozonkanri / Katsuyôsuishin Action Plan [Action Plan for the Management and Utilization of the "Cultural Heritage Properties of Hiraizumi"] (1/2)

<p>Plan period</p>	<p>2007 to 2014</p>
<p>Implementation agency</p>	<p>Iwate Prefecture, Ichinoseki City, Ôshû City, Hiraizumi Town, Ministry of Land, Infrastructure, Transport and Tourism (Iwate River and National Route Bureau), temples, shrines, private organizations etc.</p>
<p>Plan preparer</p>	<p>Iwate Prefecture</p>
<p>Target area</p>	<p>Hiraizumi Town, Ôshû City, Ichinoseki City</p>
<p>Table of contents</p>	<p>[Preservation and Management] Chapter 1. Overview of the Preparation of the Action Plan Chapter 2. The Ideal Hiraizumi that the Action Plan Aims to Create Chapter 3. Current Status, Issues, Basic Direction of the Policy, and Projects to be Implemented 1. Preservation and Management of Heritage 2. Conservation of Landscape 3. Protection from the Pressure of Development and Tourism 4. Promotion of Preservation and Management Awareness Chapter 4. Project List [Utilization] Chapter 1 1. Purpose of Preparation the Action Plan 2. Period of Implementation 3. Business Promotion and Progress Management 4. Goal of the Action Plan Chapter 2. Current Condition, Issues, Basic Direction of the Policy, and Projects to be Implemented 1. Develop Systems to Receive Visitors 2. Improve Regional Attractiveness 3. Transmit General Information and Implement Projects to Attract Visitors 4. Produce People and Industry to Support the Region 5. Public Relations in the Entire Prefecture and Beyond Chapter 3. Project List</p>



table 7-7-2 “Hiraizumi no Bunkaisan” Hozonkanri / Katsuyôsuishin Action Plan [Action Plan for the Management and Utilization of the "Cultural Heritage Properties of Hiraizumi"] (2/2)

<p>Overview (in relation to the component parts)</p>	<p>This action plan is regarded as the project planning version of the implementation of the contents of Comprehensive Preservation and Management Plan of Hiraizumi including the nominated property and the buffer zone. It aims to clarify the direction of policies concerning preservation, management, and utilization of the property and to specifically present projects to be implemented.</p> <p>The objective of the plan is to preserve and manage not only the outstanding universal value of the nominated property but also the surrounding natural features as integrated efforts to harmonize them with the residents’ daily life. The plan aims to achieve the objectives by identifying the current status and issues in accordance with the objectives, clarifying the basic direction of the policy toward solving issues and problems, and executing specific projects.</p> <p>It is necessary to take priorities and urgencies into account upon the implementation of the projects while identifying issues and problems. Thus, the plan periods are categorized into short-term (three years) and mid- to long-term (five years or longer).</p> <p>The action plan for the preservation and management has set four categories as central issues: (i) preservation and management of the property; (ii) protection of the surrounding environment; (iii) protection from the pressures of development and tourism; and (iv) fostering awareness toward preservation and management. Category (i) provides specific action plans concerning preservation and management of Historic Sites including the nominated property that are the main features of the cultural heritages of Hiraizumi. Categories (ii) and (iii) provide specific action plans to preserve landscapes as well as measures against development pressure and tourism pressure in the entire target area including the buffer zone. Category (iv) provides specific action plans concerning the dissemination of knowledge and the transmission of the value. All these action plans are implemented in order to protect and preserve the entire target area while ensuring strong mutual relevancies among relevant plans and projects. A total of 91 projects are currently being implemented.</p> <p>The action plan concerning the utilization has set the following five categories as central issues: (i) development of systems to welcome visitors; (ii) development of attractive region; (iii) transmitting information and implementing projects to attract visitors; (iv) produce people and industry that support the region; and (v) promulgate the activities in the entire prefecture and beyond. Category (i) provides specific action plans concerning involved entities, methods, procedures, and methods to develop systems to welcome visitors. Category (ii) provides specific action plans to develop a town that utilizes the cultural heritage of Hiraizumi. Category (iii) provides specific action plans concerning methods to transmit information to advertise the attractiveness of the target area. Category (iv) provides specific action plans to cooperate and communicate with local residents. Category (v) provides specific action plans to establish excursion routes in wide areas. As described above, the utilization action plans aim to convey the attractiveness of the area to the visitors and promote regional improvement projects which is integrated with the preservation and management of the cultural heritage of Hiraizumi. A total of 93 projects are currently being implemented.</p>
<p>Contact</p>	<p>Secretariat of the Iwate Prefectural Board of Education 10-1, Uchimaru, Morioka City, Iwate Prefecture, 020-8570 Japan TEL : +81 19-651-3111</p>



table 7-8 Iwate Kemminkeikaku [Iwate Prefecture Comprehensive Plan]

Plan period	FY 2009 to FY 2018
Implementation agency	Iwate Prefecture
Plan preparer	Iwate Prefecture
Target area	Iwate Prefecture
Table of contents	<p>Introduction</p> <p>Chapter 1. Look at Today's Iwate</p> <p>Chapter 2. Cultivate the future of Iwate with "Wealth," "Connection," and "People"</p> <p>Chapter 3. Iwate's Future that We Wish to Realize</p> <p>Chapter 4. Seven Policies to Create Iwate's Future</p> <p>Chapter 5. Six Concepts to Cultivate Iwate's Future</p> <p>Chapter 6. Direction of Regional Promotion</p> <p>Chapter 7. Basic Stance of the Prefectural Administration</p> <p>Reference Materials</p>
Overview (in relation to the component parts)	<p>The plan quotes a section of the Chûson-ji Kuyôgammon in 1. Basic Goal for Everyone in Chapter 3 Iwate's Future that We Wish to Realize. In accordance with it, the plan sets out the basic goal, Get Together and Build Hopeful Region Iwate.</p> <p>In 5. Education and Culture – Realize Iwate, the Treasure House of Human Resources, Culture, and Art of Chapter 4 Seven Policies to Create Iwate's Future, the plan promotes the efforts for the inscription of the cultural heritages of Hiraizumi on the World Heritage List, and the plan also states that it will promote the understanding and inheritance of historic heritage and transmitting information inside and outside Japan.</p> <p>In Concept 6. Concept for Soft Power Iwate of Chapter 5 Six Concepts to Cultivate Iwate's Future, the plan states that it will develop the environment with more opportunities to encounter the culture and produce people who will take the initiative in such cultural activities.</p>
Contact	<p>Iwate General Policy Department</p> <p>10-1, Uchimaru, Morioka City, Iwate Prefecture, 020-8570 Japan</p> <p>TEL +81 19-651-3111</p>



7.c. Form and Date of Most Recent Records or Inventory of the Property

Chûson-ji [1]

- *Hiraizumi Iseki-gun Hakkutsu Chôsa Hôkokusho: Chûson-ji Dai 73-ji, Dai 110-shû*. Hiraizumi Town Board of Education, 2009. (printing)

Konjikidô [1-1] & Konjikidô Ôidô [1-2]

- *Kokuhô Chûson-ji Konjikidô tsuketari Kyûkumi Kôran tsuketari Kozai Hozon Shûri Kôji Hôkokusho*. The Japanese Association for Conservation of Architectural Monument ed., Kanzan Chûson-ji, Meishin Printing Co., 1991. (printing)

Kyôzô [1-3]

- *Jûyôbunkazai Daichôju-in Kyôzô, Ganjôju-in Houtou & Shakusonin Gorintou Hozon Shûri Kôji Hôkokusho*. The Japanese Association for Conservation of Architectural Monument ed. Chûson-ji, 1978. (printing)

Môtsû-ji [2]

- *Tokubetsushiseki Môtsû-ji Keidai tsuketari Chinjusha Ato Seibi Hôkokusho*. Hiraizumi Town Board of Education, 2009. (printing)

Kanjizaiô-in Ato [3]

- *Tokubetsushiseki Môtsû-ji Keidai tsuketari Chinjusha Ato, Tokubetsumeishô Môtsû-ji Teien, Meishô Kyukanjizaiô-in Teien Dai 2-ji Hozonkanrikeikakusho*. Hiraizumi Town Board of Education, 2005. (printing)

Muryôkô-in Ato [4]

- *Tokubetsushiseki Muryôkô-in Ato Hakkutsu Chôsa Hôkokusho II: Dai 19-ji Chôsa*. Hiraizumi Town Board of Education, 2009. (printing)

Mt Kinkeisan [5]

- *Tokubetsushiseki Muryôkô-in Ato, Shiseki Yanaginogosho Iseki Hiraizumi Iseki-gun (Yanaginogosho Iseki), Shiseki Kinkeisan, Shiseki Takkokunoiwaya, Hozonkanrikeikakusho*. Hiraizumi Town Board of Education, 2006. (printing)

Yanaginogosho Iseki [6]

- *Hiraizumi Iseki-gun Hakkutsu Chôsa Hôkokusho Yanaginogosho Ato Dai 66-ji Hakkutsu Chôsa Gaihô Dai 127-shû*. Iwate Prefectural Board of Education, 2009. (printing)

7.d. Addresses where Inventory, Records and Archives are Held

Iwate Prefecture, Iwate Prefectural Board of Education
10-1 Uchimarû, Morioka City, Iwate Prefecture, Japan



Hiraizumi Town, Hiraizumi Town Board of Education

45-2 Aza Shirayama, Aza Hiraizumi, Hiraizumi-chô, Nishiiwai-gun,
Iwate Prefecture, Japan

Chûson-ji

202 Aza Koromo no Seki, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun,
Iwate Prefecture, Japan

Môtsû-ji

58 Aza Ôsawa, Hiraizumi, Hiraizumi-chô, Nishiiwai-gun, Iwate
Prefecture, Japan

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7. Mt Kinkeisan [5]

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- Page 49, photo 2-29: *Chûson-ji: Hakkutsu Chôsa no Kiroku*. Hiraizumi Iseki Chôsakai & Chûson-ji, 1983. P. 95. No. 105.



- Page 49, photo 2-30: *Chûson-ji: Hakkutsu Chôsa no Kiroku*. Hiraizumi Iseki Chôsakai & Chûson-ji, 1983. P. 95. No. 106.
- Page 49, photo 2-31: *Chûson-ji: Hakkutsu Chôsa no Kiroku*. Hiraizumi Iseki Chôsakai & Chûson-ji, 1983. P. 114. No. 139.
- Page 53, photo 2-34: Adapted from Fujishima, Gaijiro. *Hiraizumi - Môtsû-ji to Kanjizai-ô-in no Kenkyû*. 1961.
- Page 95, photo 2-77: *Muryôkô-in Ato*. Bunkazaihogo Iinkai, 1954.
- Page 95, photo 2-78: *Muryôkô-in Ato*. Bunkazaihogo Iinkai, 1954.
- Page 95, photo 2-79: *Muryôkô-in Ato*. Bunkazaihogo Iinkai, 1954.
- Page 167, photo 3-11: Choi, Mong-lyong. *Kubonrenchi Hakkutsu. Bukkoku-ji Fukugenkôji Hôkokusho*, 1976. P. 64.
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- Page 172, photo 3-25: Nataraja. "*Sigiriya (Sigiriya Water Gardens, Sigiriya)*". Wikipedia, 2005.
- Page 173, photo 3-26: Greenspun, Philip. "*Taj Mahal (Taj Garden Wide)*". Wikipedia, 2005.



Chapter 8

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<http://www.city.oshu.iwate.jp>

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Chapter 9

Signature on behalf of the State Party

Signed on behalf of the Government of Japan

TAMAI Hideo
Commissioner
Agency for Cultural Affairs

07 January 2010

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photo 2-50	Garden stream (<i>yarimizu</i>)
photo 2-88	Archaeological remains of moats and bridge posts from east
photo 2-89	Archaeological remains of a pond from north
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photo 2-93	Archaeological remains of main building C from east
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photo A4-99	Wooden tray on which a brush scripts remain
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photo 2-99	Iron vase for Buddhist rites

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photo 2-47	Island (<i>nakajima</i>) at the time of excavation
photo 2-53	Garden stream (<i>yarimizu</i>) at the time of excavation from south
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photo 2-1	<i>Chûson-ji Kuyôgammon</i> (part)
photo 2-8	Konjigidô (front) from east
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figure 1-1	Map indicating the location in the world
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photo 2-2	View of Hiraizumi from the mountainside of Mt Tabashineyama
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Nomination of

HIRAIZUMI

Temples, Gardens and Archaeological Sites
Representing the Buddhist Pure Land

for Inscription on the World Heritage List

[Appendices]



January 2010

JAPAN

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and Archaeological Sites Representing the
Buddhist Pure Land”**

Sources

Sources

1. Inventory of figures cited in the appendices from other sources

(figures that are not listed are original figures prepared for this document).

- Appendix 4, page 2, figure A4-1: Adapted from *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 259.
- Appendix 4, page 3, figure A4-2: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 264.
- Appendix 4, page 4, figure A4-3: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 260.
- Appendix 4, page 5, figure A4-4: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 261.
- Appendix 4, page 6, figure A4-5: Adapted from *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 262.
- Appendix 4, page 7, figure A4-6: Adapted from *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 263.
- Appendix 4, page 8, figure A4-7: Shimizu, Hiroshi. *Chûson-ji Konjigidô (Nihon Kenchikushi Shirôshûsei 5 Butsudô II)*. 2007. P. 169. Figure 13.
- Appendix 4, page 9, figure A4-8: Shimizu, Hiroshi. *Chûson-ji Konjigidô (Nihon Kenchikushi Shirôshûsei 5 Butsudô II)*. 2008. P. 166. Figure 7.
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- Appendix 4, page 11, figure A4-10: Adapted from *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 277.
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- Appendix 4, page 14, figure A4-13: Adapted from *Kokuhô Chûson-ji Konjikiidô Hozon Shûri Kôji Hôkokusho*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjikiidô, 1968. P. 147.
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- Appendix 4, page 25 figure A4-19 *Kokuhô Chûson-ji Konjikiidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjikiidô, 1968. P. 272.
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- Appendix 4, page 27, figure A4-21: Adapted from *Kokuhô Chûson-ji Konjikiidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjikiidô, 1968. P. 273.
- Appendix 4, page 30, figure A4-22: Adapted from *Jûyô Bunkazai Daichôju-in Kyôzô, Ganjôju-in Houtou & Shakusonin Gorintou Hozon Shûri Kôji Hôkokusho*. The Japanese Association for Conservation of Architectural Monument, 1978. Figure 1.
- Appendix 4, page 31, figure A4-23: Adapted from *Jûyô Bunkazai Daichôju-in Kyôzô, Ganjôju-in Houtou & Shakusonin Gorintou Hozon Shûri Kôji Hôkokusho*. The Japanese Association for Conservation of Architectural Monument, 1978. Figure 2.
- Appendix 4, page 32, figure A4-24, 4: *Jûyô Bunkazai Daichôju-in Kyôzô, Ganjôju-in Houtou & Shakusonin Gorintou Hozon Shûri Kôji Hôkokusho*. The Japanese Association for Conservation of Architectural Monument, 1978. Figure 3.
- Appendix 5, page 3, upper: Adapted from Tanaka, Tan. *Early Style of Chinese Gardens and Ancient Gardens in Japan, Paradise and Gardens in East Asia*. Nara National Research Institute for Cultural

Properties and Agency for Cultural Affairs. 2009. P.63 Figure 7. (Original source : Xiao, Mo, *Study of Architecture in Dunhuang*. Beijing: Cultural Relics Publishing House, 1989)

- Appendix 5, page 3, lower: Adapted from Choi, Mong-lyong. *Kubonrenchi Hakkutsu, Bukkoku-ji Hukugenkôji Hôkokusho*. (in Korean) 1976. P. 67. Figure 55.
- Appendix 6, page 2, upper right: “A *History of Ancient Chinese Architecture*” in the Nomination Dossier of Mount Wutai. Peoples Republic of China, 2008. P. 139.
- Appendix 6, page 2, upper left: “A *History of Ancient Chinese Architecture*” in the Nomination Dossier of Mount Wutai. Peoples Republic of China, 2008. P. 138.
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- Appendix 6, page 2, lower: “*Architectural History Conservation Research Institute*” in the Nomination Dossier of Mount Wutai. People’s Republic of China, 2008. Pp. 130-131.
- Appendix 6, page 3, upper right: Adapted from Yun, Chang-sop. *Kankoku no Kenchiku*. Trans. Yasuhiko Nishigaki. 2003. P. 220. Figure 187.
- Appendix 6, page 4, lower left: Adapted from Fujiyama, Gaijiro. *Hiraizumi - Môtsû-ji to Kanjizaiô-in no Kenkyû*. 1961. DR. 14.
- Appendix 6, page 5, lower top: Adapted from Fujiyama, Gaijiro. *Hiraizumi - Môtsû-ji to Kanjizaiô-in no Kenkyû*. 1961. DR. 16.
- Appendix 6, page 5, lower bottom: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 262.

2. Inventory of photographs cited in the appendices from other sources

(photographs that are not listed are original photographs taken for this document).

- Appendix 4, page 16, photo A4-1: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 125.
- Appendix 4, page 16, photo A4-2: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 127.
- Appendix 4, page 17, photo A4-3: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 127.
- Appendix 4, page 17, photo A4-4: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 129.
- Appendix 4, page 19, photo A4-5: *Kokuhô Chûson-ji Konjigidô Hozon Shûri Kôji Hôkokusho Fuzu*. Board of Preservation & Restoration for National Treasure Chûson-ji Konjigidô, 1968. P. 158.

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- Appendix 4, page 20, photo A4-8: *Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho Fuzu.* Board of Preservation & Restoration for National Treasure Chûson-ji Konjikidô, 1968. P. 63.
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- Appendix 4, page 28, photo A4-16: *Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho Fuzu.* Board of Preservation & Restoration for National Treasure Chûson-ji Konjikidô, 1968. P. 254.
- Appendix 4, page 29, photo A4-17: *Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho Fuzu.* Board of Preservation & Restoration for National Treasure Chûson-ji Konjikidô, 1968. P. 224.
- Appendix 4, page 29, photo A4-18: *Kokuhô Chûson-ji Konjikidô Hozon Shûri Kôji Hôkokusho Fuzu.* Board of Preservation & Restoration for National Treasure Chûson-ji Konjikidô, 1968. P. 224.
- Appendix 4, page 34, photo A4-21: *Chûson-ji Bunkazai Sôgô Chôsa 1. Chûson-ji, 1979. P. 39. Photo 34.*
- Appendix 5, page 3, top: Adapted from Bpilgrim. “*Lumbinibodhi* (Bodhitree and the pond Mayadevi (Buddha's mother) took a bath before giving birth to the future Buddha)”. Wikipedia, 2006.



Appendix 1
Comparison of
the Former Nomination Dossier
and the Revised Version



Comparison of the Former Nomination Dossier and the Revised Version

table A1-1 Comparison of the former nomination dossier and the revised version (1/5)

	Former Nomination Dossier	ICOMOS evaluation (at 32 nd session)
Property Name	Hiraizumi - Cultural Landscape Associated with Pure Land Buddhist Cosmology	—
Concept / Nomination	Nominated as a "cultural landscape", including 9 component parts of the property and the buffer zone	<p>Although nominated as a cultural landscape, the nominated site is restricted to individual elements rather than the overall landscapes or even spatial linkages between sites.</p> <p>The buffer zone provides the link between the component parts. Thus the serial nomination cannot be said to be a cultural landscape.</p>
Outstanding Universal Value	<p>Hiraizumi is the political and administrative center of the northern realm of Japan that was established in the 12th century by the Ôshû Fujiwara family based upon Pure Land Buddhist cosmology. The belief in Pure Land was introduced from the Asian Continent to Japan in the 6th century, following the introduction of Buddhism; it was a Buddhist doctrine preaching after-death rebirth in the Pure Land, the purified world of Buddha, which evolved in Japan in the 11th and 12th centuries into the unique Pure Land cosmology that adopted a dualistic quality which led people to pursue at the same time peace in life and rebirth after death in the Buddha Amida's Pure Land in the West. Particularly, at Hiraizumi, based upon the Pure Land Buddhist cosmology, political and administrative facilities and suburban rural villages were built, by taking full advantage of the natural topography, densely organized in a relatively small space, which gave birth to an excellent cultural landscape that is associated with Pure Land Buddhist cosmology, seen as one whole. Among its component features, the vestiges of the major political and administrative facilities are preserved underground in perfect condition, whereas the existing temple architecture and gardens exhibit themselves as outstanding works of space design embodying the Pure Land world. In addition, religious rituals and rites have been inherited up to the present, carrying on with them the quintessence of Pure Land cosmology.</p>	<p>Although the buffer zone provides the link between the various individual sites, it also encompasses built up areas of modern Hiraizumi and main roads and railways which in effect sever some of the linkages.</p> <p>It would therefore be difficult to incorporate much of the buffer zone into the core area.</p>
Criteria	Criteria (iii), (iv), (v), and (vi) were proposed	<p>ICOMOS does not consider that the criteria and the Outstanding Universal Value have been justified at this stage.</p> <p>However, criterion (ii) might be justified for part of the nominated property.</p>



World Heritage Committee (at 32 nd Session)	Revised Nomination Dossier
—	<p>Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land</p>
—	<p>Nominated as monuments and sites consisting of 6 component parts; not nominated as a "cultural landscape"</p>
—	<p>Hiraizumi was a political and administrative center established in the 12th century with the aim of creating a Buddhist ideal world in the northern part of Japan's main island of Honshū, in what was then a borderland between the territories ruled by Japan's central government and the regions farther to the north, and whose lively commerce with these regions served as its economic underpinning. Comprised of the temples that served as its spiritual cornerstone and the residence-government office that formed its political and administrative nexus, Hiraizumi came into being as the locus of a unique pattern of regional rule with a religious core.</p> <p>In particular, the group of temples and Pure Land gardens comprising the property of Hiraizumi is a unique creation born out of the transmission of Buddhism from China and Korea to the farthest northern reaches of Japan in the course of the 6th to the 12th centuries, and its development of unique characteristics in this process through fusion with indigenous Japanese animistic beliefs. Especially significant was the rise, in the context of the <i>mappō</i> beliefs prevalent in medieval Japan, of Buddhist Pure Land thought centered on the worship of Amida Buddha's Pure Land of Utmost Bliss—the basis of the effort at Hiraizumi to create a spatial representation on this earth of a Buddhist Pure Land. This illustrates the process by which the concepts, design, and techniques of temple construction adopted along with Buddhism fused with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water to give rise to unique concepts, design, and techniques of temple architecture and Pure Land garden construction that incorporated the surrounding natural landscape and topography into a spatial representation of the Buddhist Pure Land.</p> <p>The temples, gardens and archaeological sites of Hiraizumi are indicative of an interchange of human values attendant upon the transmission and spread of Buddhism and Buddhist Pure Land thought, and which had a decisive impact on temple architecture and gardens. Not only the surviving above-ground elements, but also the archaeological remains preserved beneath the earth are outstanding examples of an important stage of human history in the fields of design and techniques of architecture and garden.</p> <p>Moreover, Buddhist Pure Land thought that formed the creative wellspring of this architecture and garden design, and which engendered views of life and death based on a concept of the present world and the world to come, has also been faithfully inherited and preserved by contemporary religious rituals and folk performing arts in Hiraizumi.</p> <p>For these reasons, the "Hiraizumi -- Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land" can be said to possess Outstanding Universal Value.</p>
—	<p>Criterion (ii) together with criteria (iv) and (vi) are proposed.</p>



table A1-2 Comparison of the original nomination dossier and the revised version (2/5)

	Original Nomination Dossier	ICOMOS evaluation (at 32 nd session)
<p>Criterion (ii)</p>	<p>Not adopted</p>	<p>Criterion (ii) was not put forward by the State Party but ICOMOS considers that it should be appraised. ICOMOS considers that this criterion could be justified on the basis that the town planning of Hiraizumi and the layout of its temples and Pure Land gardens demonstrate how the concepts of garden construction introduced from the Asian Continent along with Buddhism evolved on the basis of Japan's ancient nature worship, Shintoism, and eventually developed into a concept of planning and garden design that was unique to Japan. Hiraizumi influenced other cities, notably Kamakura where one of the temples was based on Chûson-ji. ICOMOS further considers that this association cannot be justified for all the nominated areas, in particular the rural estates and the Shirotoritate Iseki, possible fort and Chôjagaharahaiji Ato, site of temple. It does not consider that all the elements have been shown to represent the Pure Land Buddhism in landscape planning.</p>
<p>Criterion (iii)</p>	<p>The Ôshû Fujiwara family constructed a political and administrative center in Hiraizumi, which had already been a key traffic point via both land and water routes up to that time, during the period of approximately 100 years from the end of the 11th century through the 12th century by following the cosmology of Pure Land Buddhism and by taking full advantage of the varied natural topography. This development was supported by the tremendous wealth accumulated as a result of the production of abundant quantities of gold in the surrounding areas and the wide-ranging cultural and material exchange that linked Southeast Asia, China, the coastal provinces of Russia, and countries and cultures bordering on the northern sea. Once the Ôshû Fujiwara family perished, Hiraizumi ceased to function as the political and administrative center in the northern realm of Japan and since then it has escaped being affected significantly by development pressures; as a result, the essential elements that bear eloquent witness to what Hiraizumi was like in its time have remained in good condition. They constitute an extremely valuable cultural landscape interwoven out of the political and administrative center that was set up based upon Pure Land Buddhist cosmology in unity with the nature of its surrounding areas.</p>	<p>ICOMOS considers that this criterion has not been justified.</p> <p>ICOMOS considers that the association between the layout of Hiraizumi as a whole and also its gardens with Pure Land Buddhism does not quite constitute a cultural tradition in the sense that this criterion is usually applied. ICOMOS considers that the development of Hiraizumi according to the precepts of Pure Land Buddhism could be better considered under criterion (ii).</p>



World Heritage Committee (at 32 nd Session)	Revised Nomination Dossier
—	<p>The group of temples, Pure Land gardens, and archaeological sites constituting the nominated property of Hiraizumi is an outstanding example of an attempt to give spatial representation to an ideal Buddhist Pure Land on this earth. Buddhism, after its transmission to Japan from China and Korea beginning in the 6th century, developed certain uniquely Japanese characteristics as it fused with an indigenous Japanese ethos of nature worship. One of the results of this fusion was the Pure Land tradition that became so prevalent in Japan by the 12th century and formed the basis for the construction of Hiraizumi.</p> <p>The group of temples, Pure Land gardens, and archaeological sites of Hiraizumi took as its point of departure not only the concepts, design, and techniques of temple construction adopted along with Buddhism, but also a simultaneous fusion of Chinese and Korean concepts of garden design with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water. The nominated property is illustrative of the subsequent process by which unique concepts, design, and techniques of temple architecture and Pure Land garden construction were established, developed, and transmitted in Japan.</p> <p>Thus, the nominated property exhibits an important interchange of human values in East Asia with regard to the conceptions, design and techniques of architecture and gardens.</p>
—	Not proposed



table A1-3 Comparison of the original nomination dossier and the revised version (3/5)

	Original Nomination Dossier	ICOMOS evaluation (at 32 nd session)
<p>Criterion (iv)</p>	<p>Hiraizumi saw the birth of outstanding works of space design such as temple architecture and gardens representing the world of the Pure Land through designs and techniques unique to Japan.</p> <p>In particular, the Chûson-ji Konjikidô is an example of the ultimate expression in architectural decoration, completed with the highest levels of expertise in the arts of Japanese lacquer work and metal work -- such as maki-e (powder-sprinkled appliqué) and raden (mother-of-pearl inlay) – on materials collected domestically and internationally through wide-ranging exchange.</p> <p>The Chûson-ji Konjikidô is special as the building that enshrines still today the mummified bodies of the first three lords of the Ôshû Fujiwara family (Kiyohira, Motohira and Hidehira) and the severed head of the 4th lord (Yasuhira). As such, it is an example that exhibits the most excellent design and the outstanding spiritual character among the buildings of 12th century Pure Land architecture.</p> <p>In addition, a group of Pure Land gardens including the Môtsû-ji Teien are brilliant works of space design in which various manifestations of the Pure Land are expressed through close associations with the surrounding natural features and which reflect the historical background of the spread of the belief in “Mappô” in the 11th and 12th centuries in Japan. They exhibit incomparably outstanding value not only because they embody the style that is most highly developed in comparison with the other gardens of similar type but also because they clearly show the stages of their historical development.</p>	<p>ICOMOS considers that this criterion has not been justified.</p> <p>ICOMOS considers that the above justification could be part of a justification for criterion (ii). What has not been demonstrated for criterion (iv) is how the landscape of Hiraizumi represents a significant stage in human history.</p>
<p>Criterion (v)</p>	<p>In Honederamura, a suburban village near Hiraizumi, the residential style of village settlements in which rice paddies, farmhouses, temples and shrines are sporadically distributed in a small basin has been passed on from generation to generation since the establishment of the land estate of the Chûson-ji Kyôzô there, as an extremely good cultural landscape that underwent gradual development but remained without much change from the Early Modern Period through the Modern Period. These elements that show the basic style of land use and the characteristics of the landscape can be tallied with extant 14th century drawings and exhibit incomparable value even in the international context.</p>	<p>ICOMOS considers that this criterion has not been justified.</p> <p>ICOMOS considers that for this criterion to be justified it would need to apply to the entire nominated property rather than to one part of it. Further it does not consider that this criterion could be justified for the rural estate on the basis of documentation so far provided as this has not demonstrated why the rural area can be seen as an exceptional type of inter-action between people and their environment. Further this area, although associated with Chûson-ji Kyôzô, does not reflect the influence of Pure Land Buddhism in this layout and planning.</p>



World Heritage Committee (at 32 nd Session)	Revised Nomination Dossier
—	<p>12th century Japan was a unique era in which it was believed, on the basis of Buddhist Pure Land thought, that it was possible to create a Buddhist Pure Land on this earth, and in which numerous artistic works of unified complexes of temples and gardens were constructed to achieve that goal. Among the component parts of Hiraizumi, the complex of temples and gardens are a group of superb artistic works designed as symbolic manifestations of the Buddhist Pure Land on this earth. Along with their archaeological remains and associated artifacts, these serve as outstanding examples of architecture and garden design in 12th century Japan not seen elsewhere in the world, illustrating significant developments within these disciplines.</p> <p>Thus, the nominated property is an outstanding example of a type of architecture and gardens which illustrates a significant stage in human history in this field.</p>
—	Not proposed



table A1-4 Comparison of the original nomination dossier and the revised version (4/5)

	Original Nomination Dossier	ICOMOS evaluation (at 32 nd session)
Criterion (vi)	<p>In the process in which Hiraizumi developed as the political and administrative center of the northern realm of Japan, it was the Pure Land Buddhist cosmology that set the key spiritual tone and formed the core of Hiraizumi culture. In addition, the Chûson-ji Konjikidô, where the mummified bodies and the head of the 4 lords of the Ôshû Fujiwara family are enshrined, supported as a spiritual center the development of Hiraizumi as a political and administrative center, and it is still the spiritual center for local people today. In addition, the traditional culture of Hiraizumi exerted tremendous influences upon the spirituality of the Japanese people in the following ages and has been inherited up to the present time through religious rites and events – such as Ennen at Môtsû-ji and Jinjinô at Chûson-ji -- and through many stories, literature, and art works related to the Ôshû Fujiwara family and Minamoto no Yoshitsune.</p>	<p>ICOMOS considers that this criterion has not been justified.</p> <p>ICOMOS considers that the association between Hiraizumi and Pure Land Buddhism needs to be further documented to demonstrate it is of wider than national importance.</p>
Component parts		<p>Consider revising the boundary of the nominated property to include only those parts which demonstrate the impact of Pure Land Buddhism on planning and orientation, particularly the main temples and Pure Land Gardens, perhaps after further work on the two gardens not so far restored.</p>
	1 Chûson-ji	
	2 Môtsû-ji	
	3 Muryôkô-in Ato	
	4 Mt Kinkeisan	
	5 Yanaginogosho Ato	
	6 Takkoku no Iwaya	
	7 Shirotoritate Iseki	
	8 Chôjagaharahaiji Ato	
9 Honederamura Shôen Iseki and Rural Landscape		
Area of the property	551.1 ha	—
Area of the buffer zone	8,213.1 ha	—



World Heritage Committee (at 32 nd Session)	Revised Nomination Dossier												
—	<p>One of the most significant processes in constructing Hiraizumi was the unique development of Japanese Buddhism through its fusion with Japan's indigenous ethos of nature worship. This is especially true of the emergence of Japanese Buddhist Pure Land thought, centered on the worship of Amida's Pure Land of Utmost Bliss, and which arose in the context of the <i>mappô</i> belief, "the latter period of the dharma", a degenerate age in which the Buddhist teachings themselves would be imperiled. These developments played a major role in shaping Japanese views of life and death in the 12th century.</p> <p>They were also directly reflected to the conceptual, stylistic, and formal properties of temples and gardens - seen nowhere else in the world - that gave spatial representation to Buddhist Pure Land, and have been reliably passed down to the present in some of the intangible aspects of the property such as religious rites and folk performing arts.</p> <p>Thus, the religious, philosophical, and other traditions tangibly associated with aspects of Hiraizumi's temples, Pure Land gardens and archaeological sites can be said to possess outstanding universal significance.</p>												
Consider revising the boundary of the nominated property to include the elements of the landscape value	<p>The number of the component parts of the property has been reduced from 9 to 6 after re-selection.</p> <p>In addition, the "Kanjizaiô-in Ato", which had been part of the "Môtsû-ji" in the original nomination, has been selected as an individual component part in consideration of its character.</p> <p>The 2 gardens that are preserved underground in the existing landform are planned to be restored in the future. They are included in the nominated area in light of the high archeological value in the existing state.</p>												
	<table border="1"> <tr><td>1</td><td>Chûson-ji</td></tr> <tr><td>2</td><td>Môtsû-ji</td></tr> <tr><td>3</td><td>Kanjizaiô-in Ato</td></tr> <tr><td>4</td><td>Muryôkô-in Ato</td></tr> <tr><td>5</td><td>Mt Kinkeisan</td></tr> <tr><td>6</td><td>Yanaginogosho Iseki</td></tr> </table>	1	Chûson-ji	2	Môtsû-ji	3	Kanjizaiô-in Ato	4	Muryôkô-in Ato	5	Mt Kinkeisan	6	Yanaginogosho Iseki
1	Chûson-ji												
2	Môtsû-ji												
3	Kanjizaiô-in Ato												
4	Muryôkô-in Ato												
5	Mt Kinkeisan												
6	Yanaginogosho Iseki												
—	187.0 ha												
—	5,998.0 ha												



table A1-5 Comparison of the original nomination dossier and the revised version (5/5)

	Original Nomination Dossier	ICOMOS evaluation (at 32 nd session)
Comparative analysis	<p>Similar properties that are "political and administrative center" were selected from the World Heritage List and Tentative List as comparators. The comparative analysis was conducted from 2 perspectives: (i) period (12th century) and (ii) cultural landscape associated with Pure Land Buddhist cosmology.</p>	<p>ICOMOS considers that the nomination as now presented, does not overall reflect Pure Land Buddhist principles. Rather certain elements such as the group of Pure Land Buddhist gardens and the Chûson-ji Temple can be said to do so. On these more limited aspects of the nomination, further comparative analysis would be needed to justify outstanding universal value for these specific attributes.</p>
Management plan	<p>The management plan was presented on the understanding that it was already fully functioning; however, it did not include indicators to monitor visual connections and knowledge of associations with the property.</p>	<p>Any further nomination would need to be accompanied by a fully functioning management plan and an adequate suite of indicators, including those to monitor visual connections and knowledge of associations with the property.</p>



World Heritage Committee (at 32 nd Session)	Revised Nomination Dossier
<p>Provide further comparative analysis, particularly for the gardens, including comparators in China and Korea.</p>	<p>The "International Expert Meeting on Paradise and Gardens in Eastern Asia" was organized in cooperation with the Nara National Research Institute for Cultural Properties from 19 to 21 May 2009.</p> <p>International experts nominated by the national committees of ICOMOS of People's Republic of China and the Republic of Korea participated together with Japanese experts to discuss the history of the transmission and concept of "Pure Land gardens" as well as differences in design and techniques.</p> <p>As a result, it has been clarified that the development and prosperity of "Pure Land gardens" is unique to Japan.</p> <p>The conclusions of the meeting have been compiled into a research report and attached to the nomination dossier.</p>
<p>Any further nomination would need to be accompanied by a fully functioning management plan and an adequate suite of indicators, including those to monitor visual connections and knowledge of associations with the property.</p>	<p>The comprehensive management plan has been revised with enhanced functionality and the indicators to monitor visual connections and knowledge of associations with the property have been included.</p>



Appendix 2

Inventory of the Component Parts of the Property



a. Inventory of the Component Parts of the Property

table A2-1 Inventory of the component parts

No.	Component Part	Category		Date of Designation etc.
		World Heritage Convention	Cultural Properties Protection Law	
1	Chûson-ji	site	Special Historic Site	1979. 5.22 Historic Site and Special Historic Site
	1-1 Konjikidô	monument	National Treasure (building)	1897.12.28 Special Protected Building
				1929. 7. 1 National Treasure under National Treasure Preservation Law
				1950. 8.29 Important Cultural Property
				1951. 6. 9 National Treasure and name change 1978. 5.31 addition
	1-2 Konjikidô Ôidô	monument	Important Cultural Property (building)	1917. 4. 5 Special Protected Building 1929. 7 1 National Treasure under National Treasure Preservation Law 1941.4.24 correction 1950. 8.29 Important Cultural Property
1-3 Kyôzô	monument	Important Cultural Property (building)	1908. 4.23 Special Protected Building 1929. 7 1 National Treasure under National Treasure Preservation Law 1962. 6.21 Important Cultural Property and name change 1978. 5.31 addition and name change	
1-4 Ôikegaran Ato	site	A part of Special Historic Site of Chûson-ji	(Refer to 1 Chûson-ji)	
2	Môtsû-ji	site	Special Historic Site	1922.10.12 Historic Site 1952.11.22 Special Historic Site 2005. 7.14 addition and name change
	2-1 Garden (Môtsû-ji Teien)	site	Special Place of Scenic Beauty	1957.11.12 Place of Scenic Beauty 1959. 5.23 Special Place of Scenic Beauty
	2-2 Jôgyôdô	monument	Included in the area designated as Special Historic Site of Môtsû-ji and Special Place of Scenic Beauty of Môtsû-ji Teien	(Refer to 2 Môtsû-ji)
3	Kanjizaiô-in Ato	site	Special Historic Site of Môtsû-ji and Place of Scenic Beauty of Kyû-Kanjizaiô-in Teien	1922.10.12 Historic Site 1952.11.22 Special Historic Site 2005. 3. 2 Place of Scenic Beauty
4	Muryôkô-in Ato	site	Special Historic Site	1922.10.12 Historic Site 1955. 3.24 Special Historic Site 2004. 9.30 addition 2006. 1.26 addition
5	Mt Kinkeisan	site	Historic Site	2005. 2.22 Historic Site
6	Yanaginogosho Iseki	site	Historic Site	1997. 3. 5 Historic Site
				2004. 9.30 addition
				2005. 7.14 addition and name change
				2008. 3.28 addition



Period	Description
early 12 th century	A temple built by Fujiwara no Kiyohira, the founder of the Ôshû Fujiwara clan, on Kanzankyûryô in the first quarter of the 12 th century. As the first of the temples built by the Ôshû Fujiwara family as their spiritual center in developing a political and administrative center of the northern realm of Japan in Hiraizumi, it had 40 temple buildings and 300 priests' residences at its peak of prosperity.
1124	A wooden building of the Amidadô style, decorated with gold leaf and magnificent ornaments. A mausoleum in which the mummified bodies of the 3 successive leaders of the Ôshû Fujiwara clan (Fujiwara no Kiyohira, Fujiwara no Motohira, and Fujiwara no Hidehira) and the mummified head of the 4 th lord (Fujiwara no Yasuhira). It is a spiritual center for local people still today.
1288	A wooden shelter to protect the Chûson-ji Konjikidô from wind and snow. The existing Ôidô is thought to be a 15 th century reconstruction. It is a unique wooden architecture, constructed with no interior pillars, being only supported by perimeter pillars.
1122	A sutra repository where temple record tells sutras including <i>Issaikyô</i> was enshrined. The existing Kyôzô is thought to be a wooden architecture reconstructed around the 14 th century from the original 2-storeid building.
early 12 th century	The archaeological remains of what is considered to have been the <i>Chingo-kokka-daigaran-ikku</i> mentioned in the “ <i>Chûson-ji Kuyôgammon</i> ”. Also considered to be those of an early Pure Land garden in Hiraizumi.
mid-12 th century	A temple built by Fujiwara no Motohira, the 2 nd lord of the Ôshû Fujiwara clan in the mid-12 th century. As many as 40 Buddha halls and residential quarters for 500 priests existed at its peak. It is devoted to the Buddha Bhaisajya-guru, healing Buddha. It constituted a Pure Land garden together with the pond in front of the Buddha hall.
mid-12 th century	A garden designed to represent Buddhist Pure Land, particularly that of the Buddha Bhaisajyaguru, in unity with Mt Tôyama in the background. It has a garden pond that was constructed in good conformity with the teachings of the “ <i>Sakuteiki</i> ”. At present, a garden stream called <i>Yarimizu</i> is restored in its complete form.
18 th century (reconstruction)	Although the Jôgyôdô is an 18 th century reconstruction, the interior structure retains the authentic construction form of a Jôgyôdô, inheriting the cultural tradition as a hall for Jôgyôzammai since the very beginning of its construction. In January every year, the religious rituals of “Jôgyôzammai” and the dance of “Ennen no Mai” are conducted in the Buddha hall.
mid-12 th century	An archaeological site of a temple that is said to have been built by the wife of Fujiwara no Motohira, the 2 nd lord of the Ôshû Fujiwara clan. It is known based on historical records and archaeological remains that the temple was composed of large and small Amida halls. It has a pond of a Pure Land garden in front of the Amida halls.
late 12 th century	An archaeological site of a temple built by Fujiwara no Hidehira, the 3 rd lord of the Ôshû Fujiwara clan, in the late 12 th century. It is said to have been constructed on the model of the Byôdô-in in Uji. Its spatial design representing the Pure Land of Utmost Bliss in the West with Mt Kinkeisan in the background shows the highest reach of the development of Pure Land gardens.
early 12 th century	A mountain of 98.6 meters in altitude, on the top of which a sutra mound was constructed. Located to the west of Muryôkô-in, the mountain symbolizes the direction toward Amida's Pure Land of Utmost Bliss in the West in combination with Buddha halls and gardens.
early 12 th century	An archaeological site of the residence-government office of the Ôshû Fujiwara clan. It is identified as the “Hiraizumi no Tachi”, which is recorded to have been situated in the front direction of Chûson-ji Konjikidô. Archaeological remains and artifacts showing that it was a center that served as the headquarters of the Ôshû Fujiwara clan who gave birth to a group of works representing Buddhist Pure Lands.



b. Copies of the Official Designation Notices

table A2-2 List of the official designation notices

No.	Date of issue	Content	Component parts
1	1897.12.28	Designation as a Special Protected Building	[1-1] Konjikidô
2	1908.04.23	Designation as a Special Protected Building	[1-3] Kyôzô
3	1917.04.05	Designation as a Special Protected Building	[1-2] Konjikidô Ôidô
4	1922.10.12	Designation as a Historic Site	[2] Môtsû-ji
5	1922.10.12	Designation as a Historic Site	[4] Muryôkô-in Ato
6	1929.07.01	Designation as a National Treasure	[1-1] Konjikidô
7	1929.07.01	Designation as a National Treasure	[1-3] Kyôzô
8	1929.07.01	Designation as a National Treasure	[1-2] Konjikidô Ôidô
9	1941.04.24	Correction of structure description	[1-2] Konjikidô Ôidô
10	1950.08.29	Designation as an Important Cultural Property	[1-1] Konjikidô
11	1950.08.29	Designation as an Important Cultural Property	[1-2] Konjikidô Ôidô
12	1950.08.29	Designation as an Important Cultural Property	[1-3] Kyôzô
13	1951.06.09	Designation as a National Treasure with name change	[1-1] Konjikidô
14	1952.11.22	Designation as a Special Historic Site	[2] Môtsû-ji
15	1955.03.24	Designation as a Special Historic Site	[4] Muryôkô-in Ato
16	1957.11.12	Designation as a Place of Scenic Beauty	[2-1] Garden (Môtsû-ji Teien)
17	1959.05.23	Designation as a Special Place of Scenic Beauty	[2-1] Teien
18	1962.06.21	Designation as an Important Cultural Property with name change	[1-3] Kyôzô
19	1978.05.31	Additional Designation as an Important Cultural Property with name change	[1-3] Kyôzô
20	1978.05.31	Additional Designation as a National Treasure with name change	[1-1] Konjikidô
21	1979.05.22	Designation as a Historic Site and a Special Historic Site	[1] Chûson-ji
22	1997.03.05	Designation as a Historic Site	[6] Yanaginogosho Iseki
23	2004.09.30	Additional designation as a Special Historic Site	[4] Muryôkô-in Ato
24	2004.09.30	Additional designation as a Historic Site	[6] Yanaginogosho Iseki
25	2005.02.22	Designation as a Historic Site	[5] Mt Kinkeisan
26	2005.03.02	Designation as a Place of Scenic Beauty	[3] Kanjizai-in Ato
27	2005.07.14	Additional designation as Special Historic Site with name change	[2] Môtsû-ji
28	2005.07.14	Additional designation as a Historic Site with name change	[6] Yanaginogosho Iseki
29	2006.01.26	Additional designation as a Special Historic Site	[4] Muryôkô-in Ato
30	2008.03.28	Additional Designation as a Historic Site	[6] Yanaginogosho Iseki

Refer to Chapter 5.b (p204 – 206)

Additional designations of the Historic Site, Mt Kinkeisan, Special Historic Site, Muryôkô-in Ato and Historic Site, Yanaginogosho Hiraizumi Iseki-gun, as proposed by the Subdivision on Cultural Properties of the Council for Cultural Affairs, are planned to be announced in an official notice in February 2010.

1

名	稱	構	造	形	式	所	在	地	名
金色堂	永堂	三間	四方	屋	屋根	資	形		

内務省告示第八十七號
古社寺保存法第四條ニ依リ左記ノ建造物ヲ以テ特別保護建造物ノ資格アルモ
ノト定ム
明治三十年十二月二十八日
内務大臣 伯耆權山資紀

2

名	稱	構	造	形	式	所	在	地	名
經藏	中尊寺經藏	方三間	屋	屋根	資	形	造	槿	瓦葺

内務省告示第四十三號
古社寺保存法第四條ニヨリ左記ノ建造物ヲ以テ特別保護建造物ノ資格アルモ
ノト定ム
明治四十一年四月二十三日
内務大臣 原敬

3

名	稱	構	造	形	式	所	在	地	名
金色堂	覆堂	方五間	屋	屋根	資	形	造	茅葺	(現今樓瓦葺)

文部省告示第七十一號
古社寺保存法第四條ニ依リ左記ノ建造物ヲ以テ特別保護建造物ノ資格アルモ
ノト定ム
大正六年四月五日
文部大臣 岡田眞平



建造物の部		名称	指定告示	名称	員数	構造及び形式	所有者	所有者の住所	所在の場所
金色堂	本堂	明治三十年内 新省告示第八 十七号	中尊寺	金色堂	一棟	桁行三間、梁間三間、一瓦、宝形造、 本瓦形板葺(棟飾を欠く) 附 棟札 二枚 正應元年大歳初冬日奉修羅堂 の記があるもの 參改修造永徳第四子二月廿一日 の記があるもの	金色院	岩手県西磐井郡平 泉村大字中尊寺	岩手県西磐井郡平 泉村大字中尊寺

◎文化財保護委員会告示第二号
文化財保護法(昭和二十五年法律第二百十四号)第二十七條第二項の規定により、昭和二十六年六月九日付をもって、第一号表上欄に掲げる重要文化財を同表下欄のようにそれぞれ国宝に指定し、及び第二号表上欄に掲げる重要文化財の一部を同表下欄のようにそれぞれ国宝に指定した。
昭和二十七年一月十二日
第一号表
文化財保護委員会委員長 高橋誠一郎

◎文化財保護委員会告示第五十五号
文化財保護法の一部を改正する法律(昭和二十九年法律第三百一十一号)による改正前の文化財保護法(昭和二十五年法律第二百十四号)第六十九條第二項の規定により、昭和二十七年十一月二十二日付をもって、
史跡毛越寺跡附 鎮守社跡(大正十一年内務省告示第二百七十号)を特別史跡に指定した。
昭和三十年十月十七日
文化財保護委員会 委員長 高橋誠一郎

◎文化財保護委員会告示第二十五号
文化財保護法(昭和二十五年法律第二百十四号)第六十九條第二項の規定により、左記の史跡を特別史跡に、名勝を特別名勝に、名勝及び史跡のうち名勝を特別名勝に指定する。
昭和三十年三月二十四日 文化財保護委員会委員長 高橋誠一郎
種別 名 称 指 定 告 示 所 在 地
史跡 無量光院跡 大正十一年内務省告示第
二百七十号 岩手県西磐井郡平泉町

◎文化財保護委員会告示第二十一号
 文化財保護法(昭和二十五年法律第二百十四号)第六十九条第二項の規定により、次の名勝を特別名勝に指定する。
 昭和三十四年五月二十三日 文化財保護委員会委員長 河井 彌八

種別名	指定告示	所在地
名勝 毛越寺庭園	昭和三十三年文化財保護委員会告示第七十六号	岩手県西磐井郡平泉町

◎文化財保護委員会告示第七十六号
 文化財保護法(昭和二十五年法律第二百十四号)第六十九条第一項の規定により、次のとおり指定する。
 昭和三十三年十一月十二日 文化財保護委員会委員長 河井 彌八

種別名 称 所在地 地 域
 名勝 毛越寺庭園 岩手県西磐井郡平泉町 大宇平泉字 大沢
 二六番ノ二、二八番、二九番ノ一、二九番ノ二、三〇番、三一番、三二番、三三番、三四番、三五番、三六番、三七番、三八番ノ一、三八番ノ二、四一番、四二番、四三番ノ一、四三番ノ二、四三番ノ三、四三番ノ四、四八番、五〇番、五四番、五五番ノ一、五五番ノ二、五六番、五七番、五八番ノ一、五八番ノ二、五八番ノ三、五八番ノ四、五八番ノ五、五八番ノ六、五八番ノ七、六八番ノ三、六九番、七〇番、七一番ノ一、七一番ノ二ノ一、七一番ノ二ノ二、七一番ノ二ノ三、七二番ノ一、七二番ノ二、七二番ノ三、七三番、七四番、七四番ノ一、七四番の内実測七町二反二畝二歩、一八一番、一八二番

同字志羅山 八一番ノ三、八三番ノ一、八四番、八四番ノ一、八四番ノ二、八四番ノ三、八五番ノ一、八五番ノ二、八五番ノ三、八七番、八八番
 同字倉町 一五一番ノ三、一五九番

右地域内に介在する道路敷および水路敷を含む。

建造物の部		欄		中欄		下欄		欄	
名称	指定告示	名称	員数	構造及び形式	所有者	所有者の住所	所在の場所	名称	所在地
中尊寺金色堂	明治三十年内務省告示第八十七号、昭和二十六年文化財保護委員会告示第二号(国宝指定)	中尊寺金色堂	一棟	桁行三間、梁間三間、一重、宝形造、木瓦形板 附 棟札 四枚 修 正應元年 戊子 初冬日の記があるもの 修 正應 六日の記があるもの 改修 永徳第四甲 二月廿一日の記があるもの 修 元禄十二己卯 十月三日の記があるもの 納札 一枚 元禄拾貳卯 十月朔日の記があるもの 旧組高欄 六組 古材 六枚 入側柱二、側柱一、隔棟二、木瓦一 旧飾金具 二点 八双金具一、薬座金具一	金色院	岩手県西磐井郡平泉町平泉	岩手県西磐井郡平泉町平泉	中尊寺境内	岩手県西磐井郡平泉町

○文部省告示第百二十四号
 次の表の上欄に掲げる国宝である重要文化財に、同表の中欄に掲げる文化財を追加し、その構造及び形式についての記載事項を同表の下欄のように改める。
 昭和五十三年五月三十一日

文部大臣 砂田 重民

○文部省告示第九十六号
 文化財保護法(昭和二十五年法律第二百四十四号)第六十九条第一項及び第二項の規定により、次の表に掲げる記念物を史跡及び特別史跡に指定する。
 昭和五十四年五月二十二日
 文部大臣 内藤 誉三郎

名称	所在地	地	域
中尊寺境内	岩手県西磐井郡平泉町	別図のとおり	

別図は省略し、その図面を岩手県教育委員会及び平泉町教育委員会に備え置いて縦覧に供する。
 (参考図参照)

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上	下	欄
無量光院跡	岩手県西磐井郡平泉町平泉字花立	大正十一年内務省告示第二百七十号及び昭和三十年文化財保護委員会告示第二十五号
名称	所在地	関係告示
	同字柳の御所	
	地	城
<p>右の地域に介在する道路敷及び水路敷を合む。</p> <p>一七〇番三、一七三番一、一七三番五、二〇八番二、二〇九番一、二〇九番二、二〇九番三、二〇九番四、二〇九番五、二〇九番六、二〇九番七、二〇九番八、二〇九番九、二〇九番一〇、二〇九番一一、二〇九番一二、二〇九番一三、二〇九番一四、二〇九番一五、二〇九番一六、二〇九番一七、二〇九番一八、二〇九番一九、二〇九番二〇、二〇九番二一、二〇九番二二、二〇九番二三、二〇九番二四、二〇九番二五、二〇九番二六、二〇九番二七、二〇九番二八、二〇九番二九、二〇九番三〇、二〇九番三一、二〇九番三二、二〇九番三三、二〇九番三四、二〇九番三五、二〇九番三六、二〇九番三七、二〇九番三八、二〇九番三九、二〇九番四〇、二〇九番四一、二〇九番四二、二〇九番四三、二〇九番四四、二〇九番四五、二〇九番四六、二〇九番四七、二〇九番四八、二〇九番四九、二〇九番五〇、二〇九番五一、二〇九番五二、二〇九番五三、二〇九番五四、二〇九番五五、二〇九番五六、二〇九番五七、二〇九番五八、二〇九番五九、二〇九番六〇、二〇九番六一、二〇九番六二、二〇九番六三、二〇九番六四、二〇九番六五、二〇九番六六、二〇九番六七、二〇九番六八、二〇九番六九、二〇九番七〇、二〇九番七一、二〇九番七二、二〇九番七三、二〇九番七四、二〇九番七五、二〇九番七六、二〇九番七七、二〇九番七八、二〇九番七九、二〇九番八〇、二〇九番八一、二〇九番八二、二〇九番八三、二〇九番八四、二〇九番八五、二〇九番八六、二〇九番八七、二〇九番八八、二〇九番八九、二〇九番九〇、二〇九番九一、二〇九番九二、二〇九番九三、二〇九番九四、二〇九番九五、二〇九番九六、二〇九番九七、二〇九番九八、二〇九番九九、二〇九番一〇〇。</p>		

○文部科学省告示第百四十五号
文化財保護法（昭和二十五年法律第二百十四号）第六十九条第一項及び第二項の規定により、次の上欄に掲げる特別史跡に同表下欄の地域を追加して指定する。
平成十六年九月三十日
文部科学大臣 中山 成彬

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上	下	欄
柳之御所遺跡	岩手県西磐井郡平泉町平泉字柳の御所	平成九年文部省告示第二十号
名称	所在地	関係告示
	同字柳の御所	
	地	城
<p>右の地域に介在する道路敷及び水路敷を合む。</p> <p>七五番一</p>		

○文部科学省告示第百四十七号
文化財保護法（昭和二十五年法律第二百十四号）第六十九条第一項の規定により、次の表の上欄に掲げる史跡に同表下欄の地域を追加して指定する。
平成十六年九月三十日
文部科学大臣 中山 成彬

25

名称	所在地	地	城
金鶏山	岩手県西磐井郡平泉町平泉字花立	四番一、四番二、四番三、四番四、四番五、四番六、四番七、四番八、四番九、四番一〇、四番一一、四番一二、四番一三、四番一四、四番一五、四番一六、四番一七、四番一八、四番一九、四番二〇、四番二一、四番二二、四番二三、四番二四、四番二五、四番二六、四番二七、四番二八、四番二九、四番三〇、四番三一、四番三二、四番三三、四番三四、四番三五、四番三六、四番三七、四番三八、四番三九、四番四〇、四番四一、四番四二、四番四三、四番四四、四番四五、四番四六、四番四七、四番四八、四番四九、四番五〇、四番五一、四番五二、四番五三、四番五四、四番五五、四番五六、四番五七、四番五八、四番五九、四番六〇、四番六一、四番六二、四番六三、四番六四、四番六五、四番六六、四番六七、四番六八、四番六九、四番七〇、四番七一、四番七二、四番七三、四番七四、四番七五、四番七六、四番七七、四番七八、四番七九、四番八〇、四番八一、四番八二、四番八三、四番八四、四番八五、四番八六、四番八七、四番八八、四番八九、四番九〇、四番九一、四番九二、四番九三、四番九四、四番九五、四番九六、四番九七、四番九八、四番九九、四番一〇〇。	

○文部科学省告示第十六号
文化財保護法（昭和二十五年法律第二百十四号）第六十九条第一項の規定により、次の表に掲げる記念物を史跡に指定する。
平成十七年二月二十二日
文部科学大臣 中山 成彬

26

名称	所在地	地	城
旧親自在王院 庭園	岩手県西磐井郡平泉町平泉字志羅山	八六番一、八六番二、八六番三、八六番四、八六番五、八六番六、八六番七、八六番八、八六番九、八六番一〇、八六番一一、八六番一二、八六番一三、八六番一四、八六番一五、八六番一六、八六番一七、八六番一八、八六番一九、八六番二〇、八六番二一、八六番二二、八六番二三、八六番二四、八六番二五、八六番二六、八六番二七、八六番二八、八六番二九、八六番三〇、八六番三一、八六番三二、八六番三三、八六番三四、八六番三五、八六番三六、八六番三七、八六番三八、八六番三九、八六番四〇、八六番四一、八六番四二、八六番四三、八六番四四、八六番四五、八六番四六、八六番四七、八六番四八、八六番四九、八六番五〇、八六番五一、八六番五二、八六番五三、八六番五四、八六番五五、八六番五六、八六番五七、八六番五八、八六番五九、八六番六〇、八六番六一、八六番六二、八六番六三、八六番六四、八六番六五、八六番六六、八六番六七、八六番六八、八六番六九、八六番七〇、八六番七一、八六番七二、八六番七三、八六番七四、八六番七五、八六番七六、八六番七七、八六番七八、八六番七九、八六番八〇、八六番八一、八六番八二、八六番八三、八六番八四、八六番八五、八六番八六、八六番八七、八六番八八、八六番八九、八六番九〇、八六番九一、八六番九二、八六番九三、八六番九四、八六番九五、八六番九六、八六番九七、八六番九八、八六番九九、八六番一〇〇。	

○文部科学省告示第二十三号
文化財保護法（昭和二十五年法律第二百十四号）第六十九条第一項の規定により、次の表に掲げる記念物を名勝に指定する。
平成十七年三月二日
文部科学大臣 中山 成彬



29

無量光院跡		上	
名称	関係告示	所在地	地
大正十一年内務省告示第 二百七十号、昭和三十年 文化財保護委員会告示第 二十五号及び平成十六年 文部科学省告示第四百十 五号	岩手県西磐井郡 平泉町平泉字花 立	同 平泉字柳の 御所	二二一番一 九四番
欄		欄	

○文部科学省告示第六号
文化財保護法（昭和二十五年法律第二百四十四号）第九十九条第一項及び第二項の規定により、次の表の上欄に掲げる特別史跡に同表下欄の地域を追加して指定する。
平成十八年一月二十六日
文部科学大臣 小坂 憲次

30

柳之御所・平泉 遺跡群		上	
名称	関係告示	所在地	地
平成九年文部省告示 第二十号、平成十六 年文部科学省告示第 百四十七号、平成十 七年文部科学省告示 第百六号及び平成十 九年文部科学省告示 第百九号	岩手県奥州市前沢 区字白鳥館	岩手県西磐井郡平 泉町平泉字志羅山 同 平泉字柳御所	一番のうち実測四七・一六・三九平 方メートル、二番一のうち実測二 一〇〇・六八平方メートル、二番 二、二番四のうち実測四八六五・ 三九平方メートル、五番、七番二 のうち実測四〇七・九四平方メー トル、十六番、六九番二のうち実 測一五一平方メートル 七十五番四、七十五番十二、百六 十二番一、百六十二番二 七十五番五
欄		欄	

○文部科学省告示第四十号
文化財保護法（昭和二十五年法律第二百四十四号）第九十九条第一項の規定により、次の表の上欄に掲げる史跡に同表下欄の地域を追加して指定する。
平成二十年三月二十八日
文部科学大臣 渡海紀三朗



Appendix 3

History in Relation to the Nominated Property

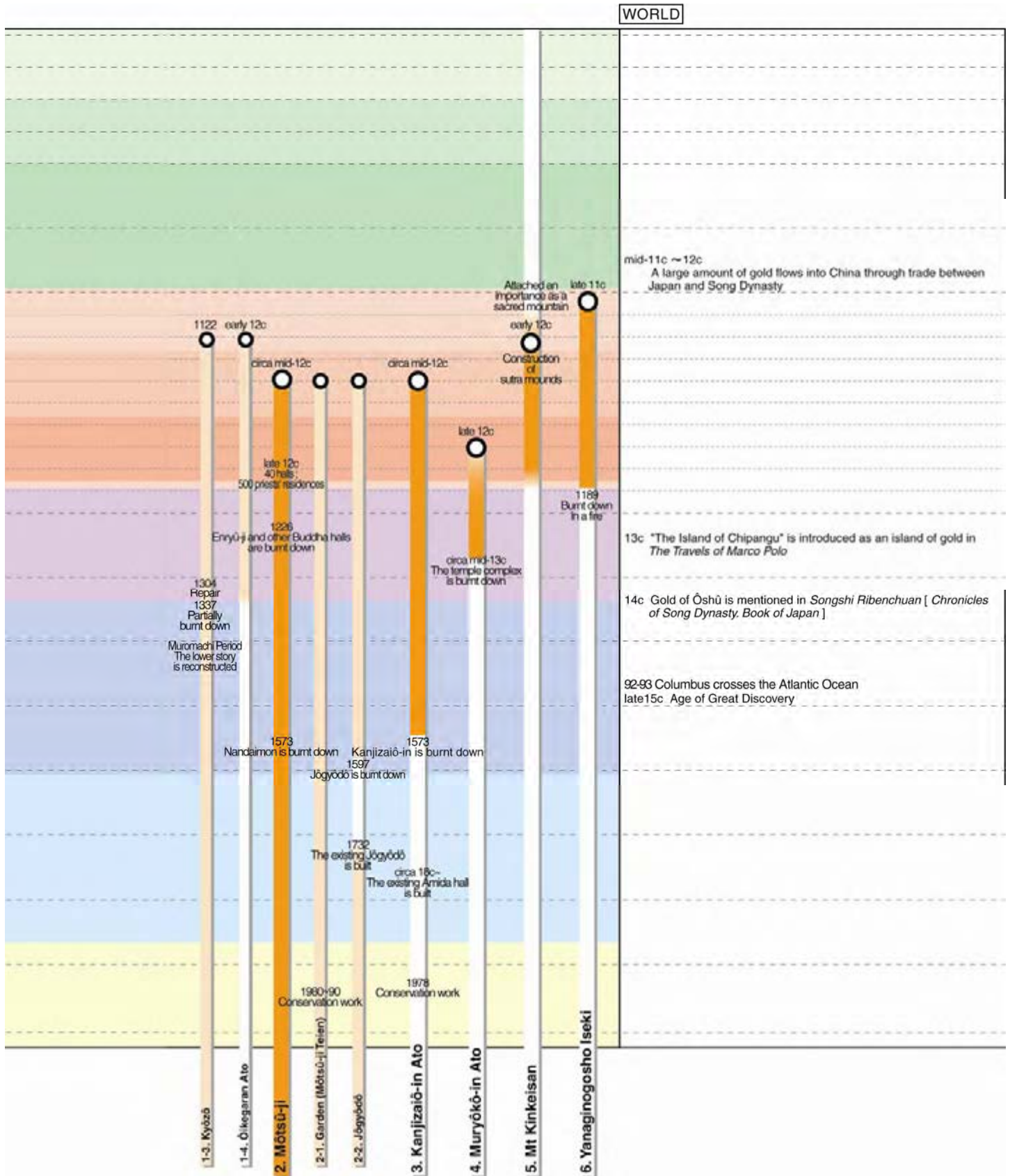
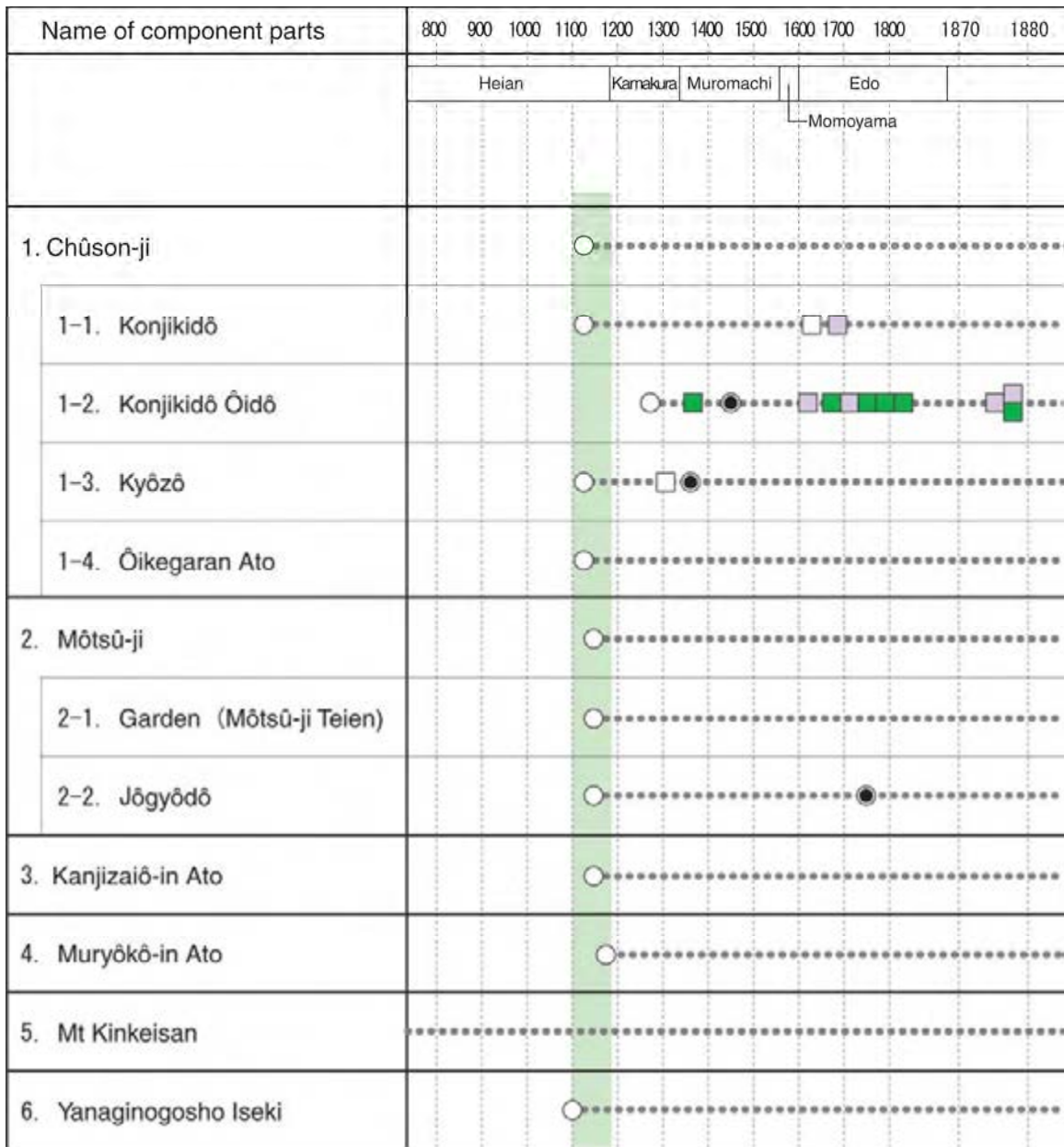


figure A3-1 Chronological Table of History



b. Chronological Table of Conservation Work



↑ Heyday of Hiraizumi culture

Legend

○ Construction ☆ Relocation

Designation as Cultural Properties

- Special Protected Building
- National Treasure
- Important Cultural Property
- ▲ Special Historic Site
- △ Historic Site
- Special Place of Scenic Beauty
- Place of Scenic Beauty

Preservation repair work for "monuments"

- Reconstruction
- Repair with dismantlement
- Partial repair
- Roofing repair
- Other repair or survey

Conservation work for "sites"

- Archaeological excavation
- Other survey
- Restoration

Plan

- Preservation and management plan
- Conservation plan

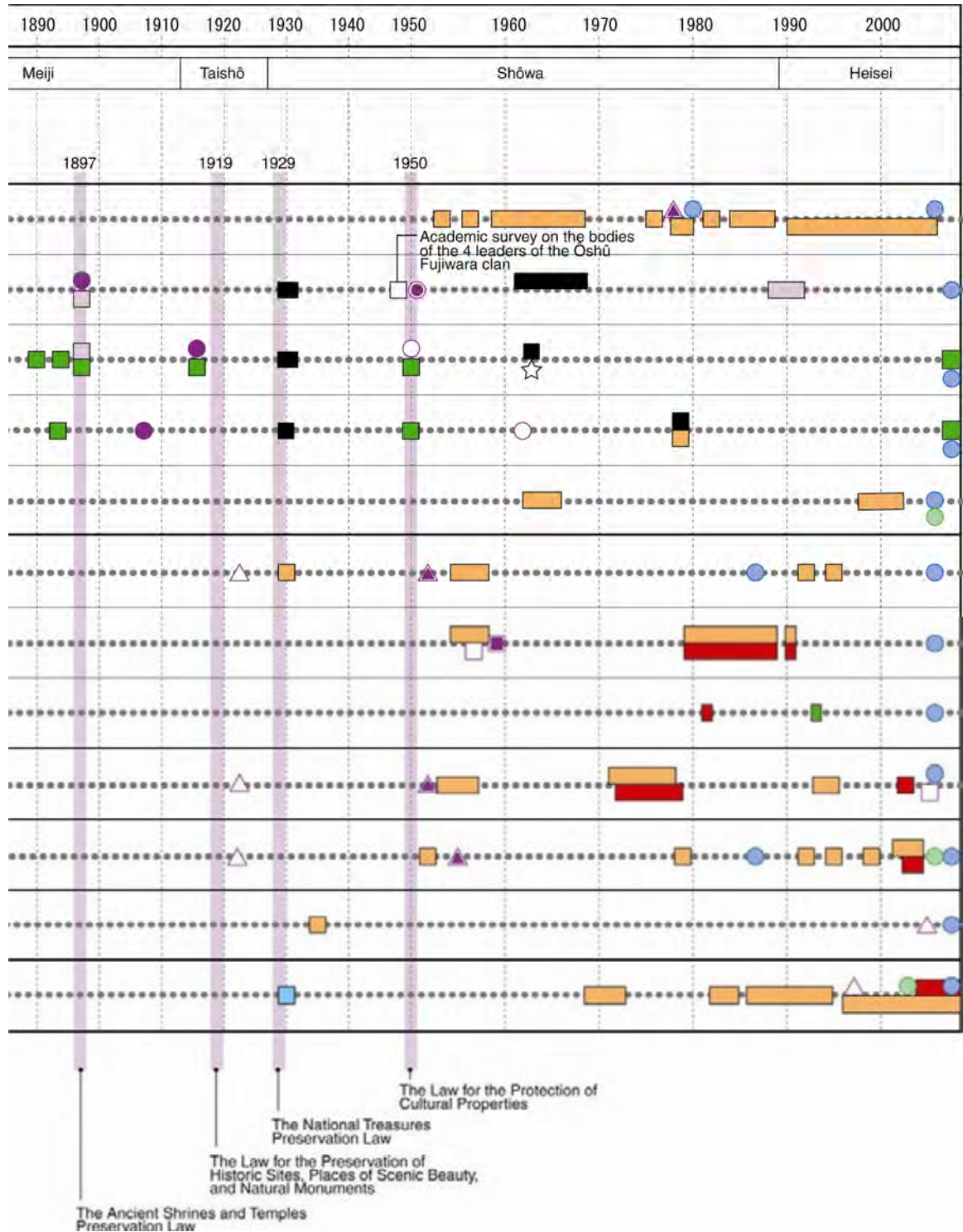


figure A3-2 Chronological Table of Conservation Work



Appendix 4

Supplementary Information about the Component Parts of the Property



[1-1. Konjikidô]

a. Drawings of Konjikidô

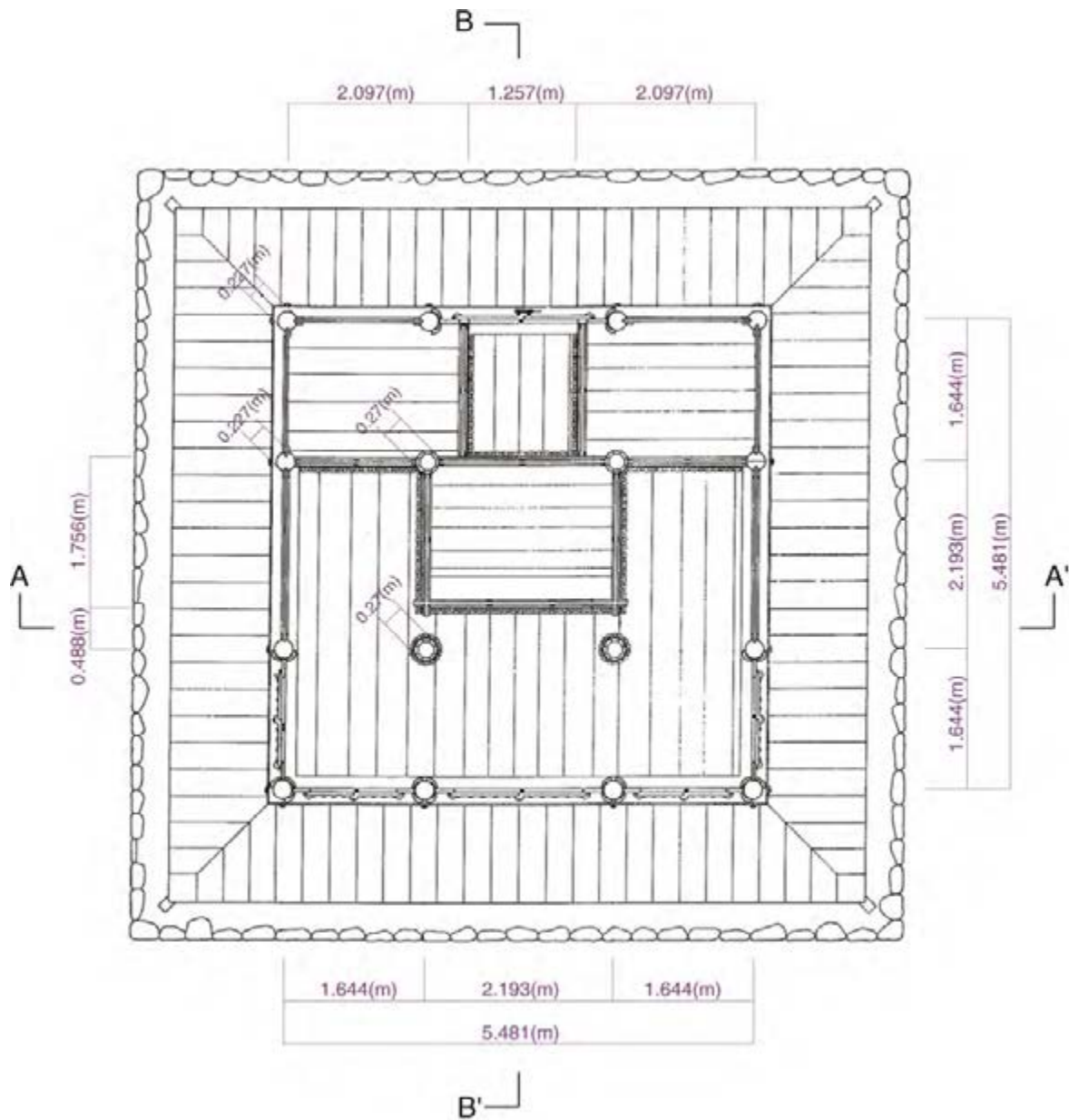


figure A4-1 Plan

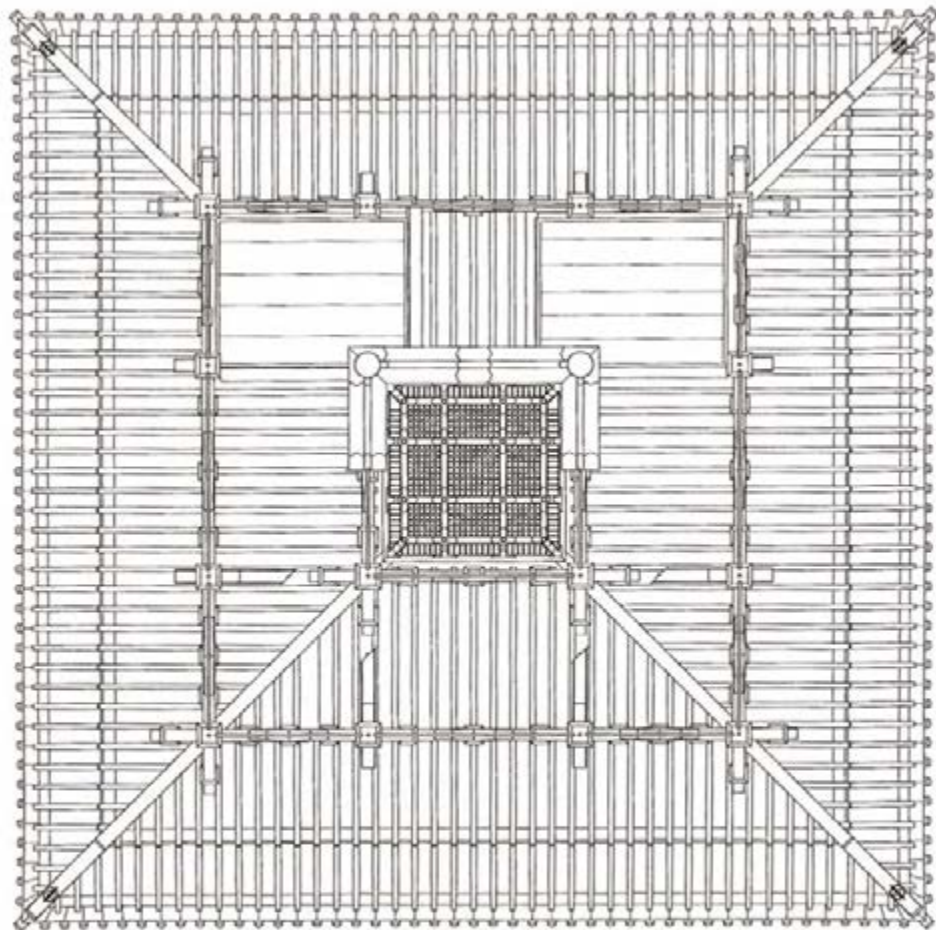


figure A4-2 Underside of the roof



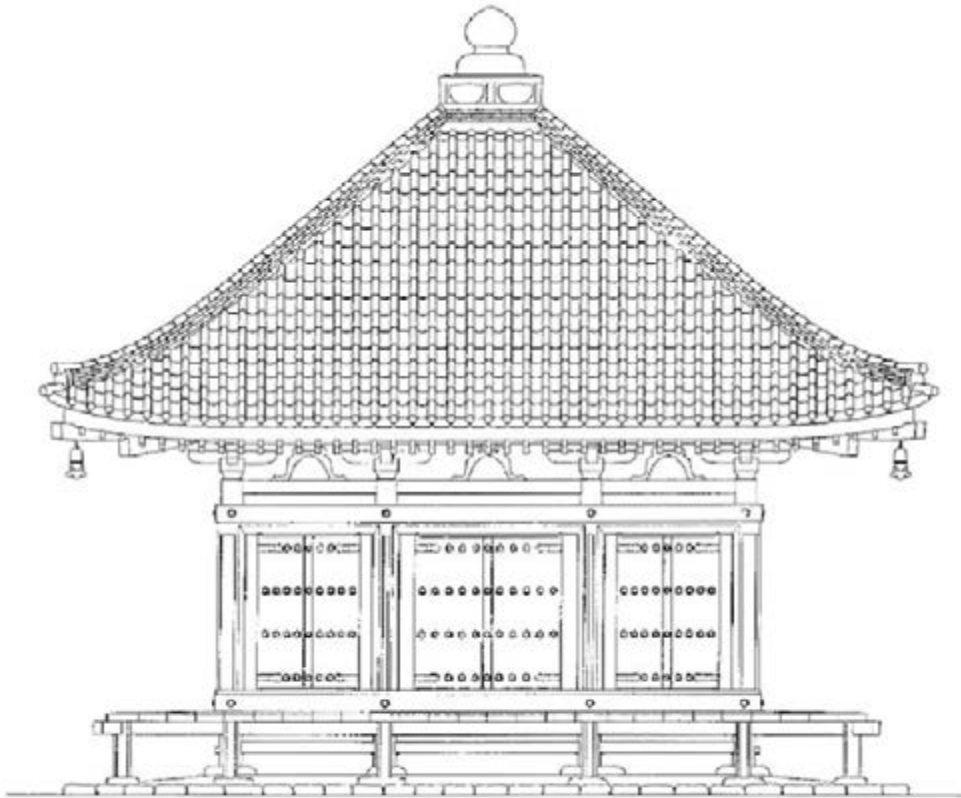


figure A4-3 Elevation (front)

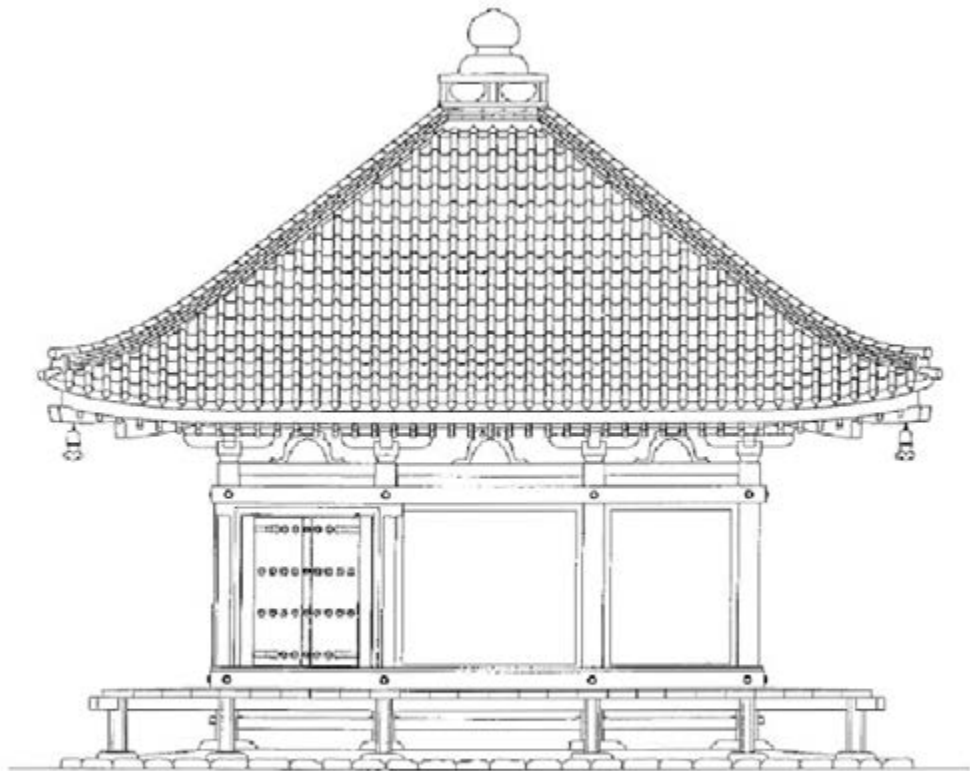
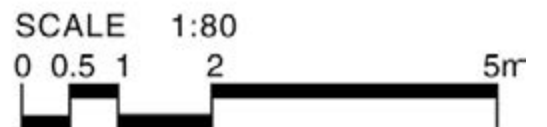


figure A4-4 Elevation (north side)



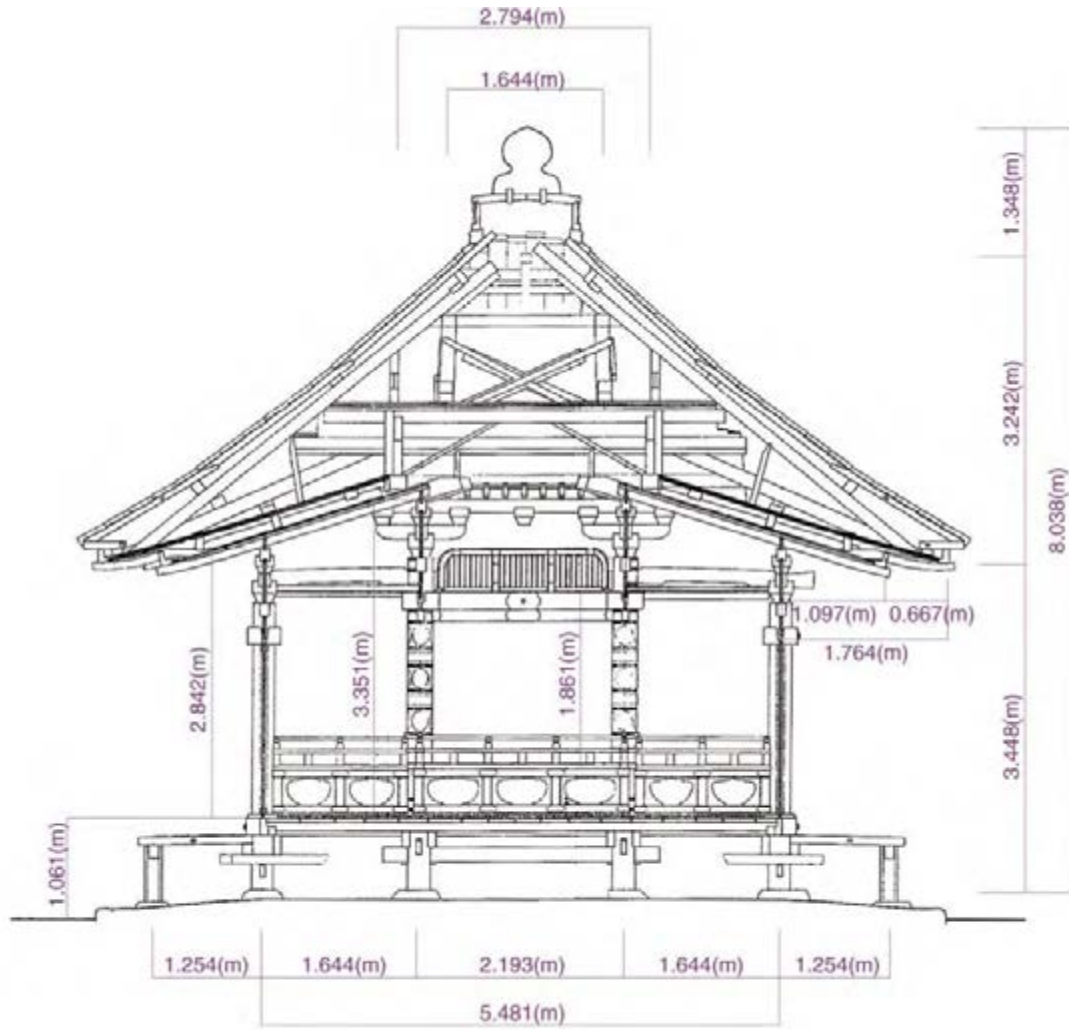


figure A4-5 Section (A-A', see figure A4-1)

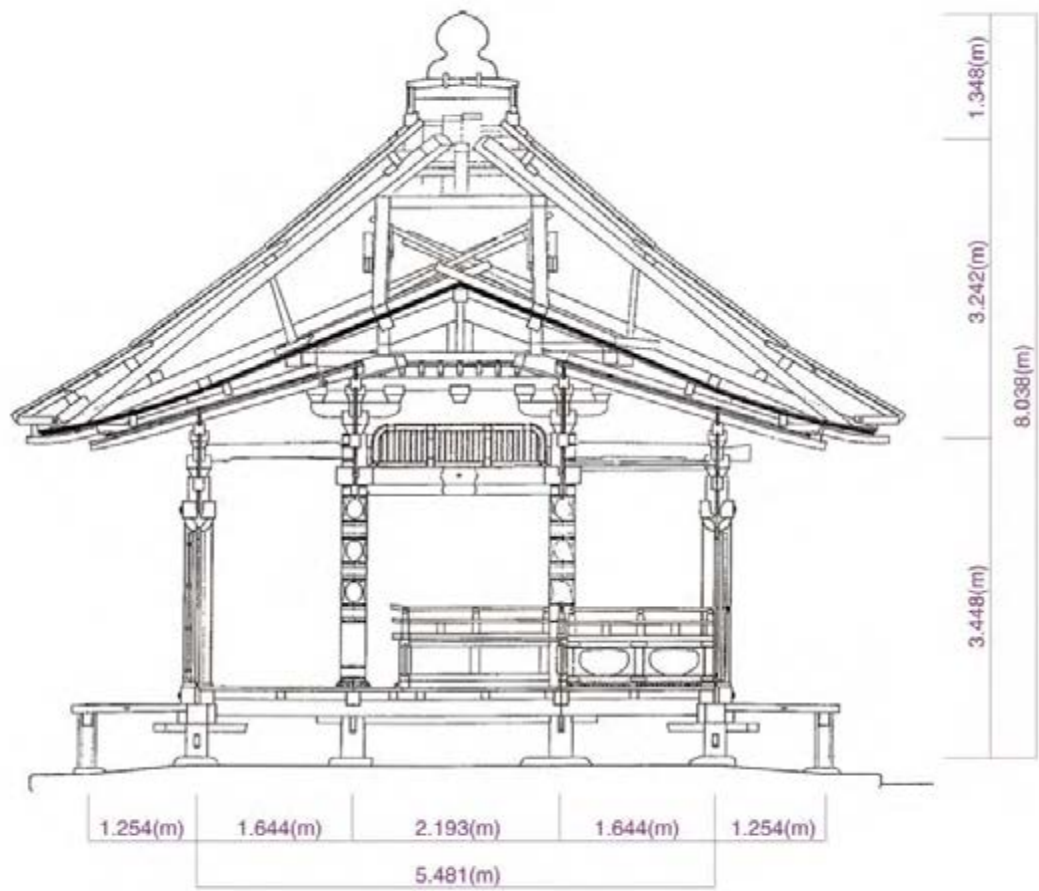
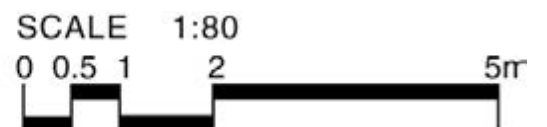


figure A4-6 Section (B-B', see figure A4-1)



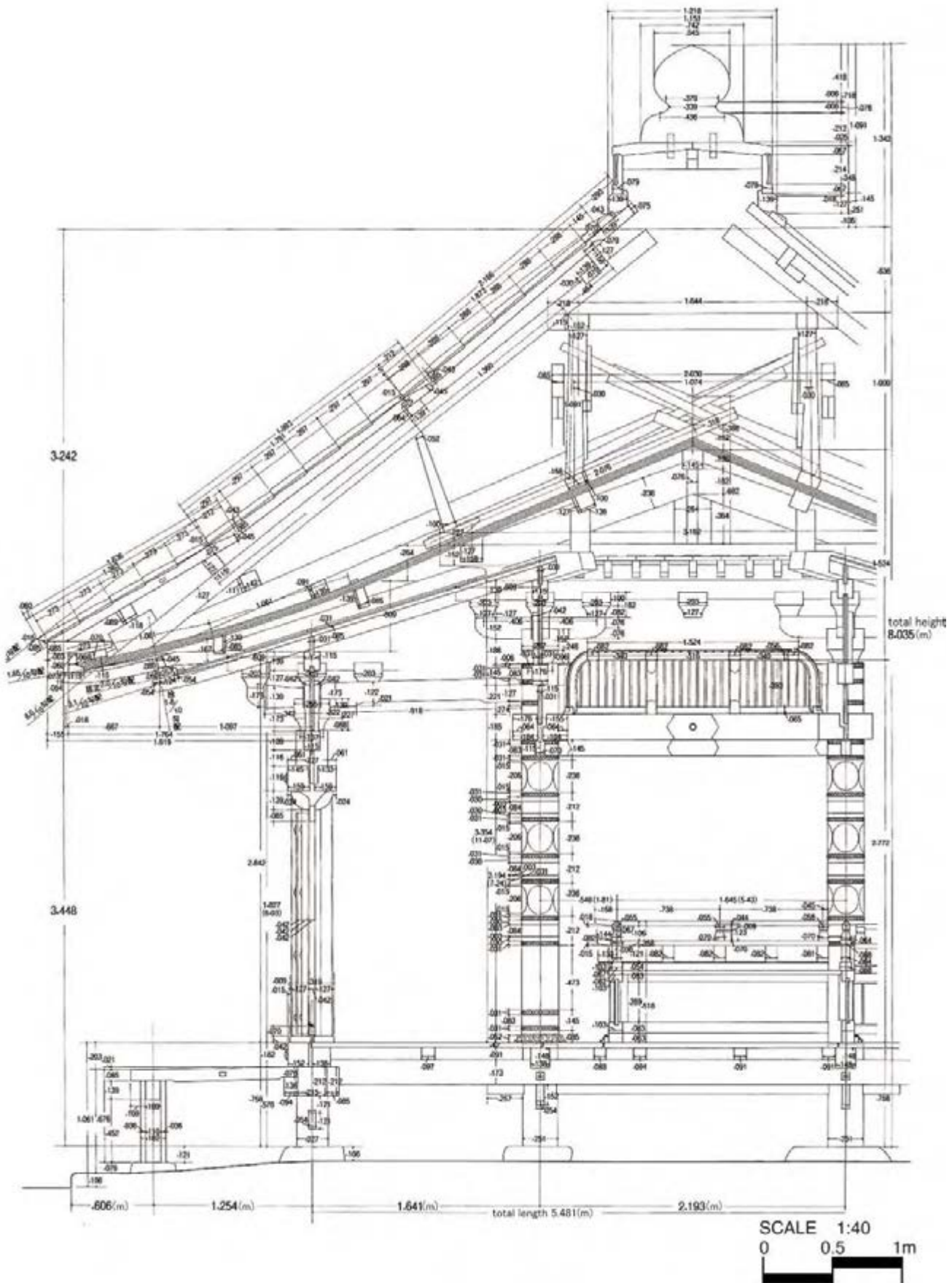


figure A4-7 Sectional detail

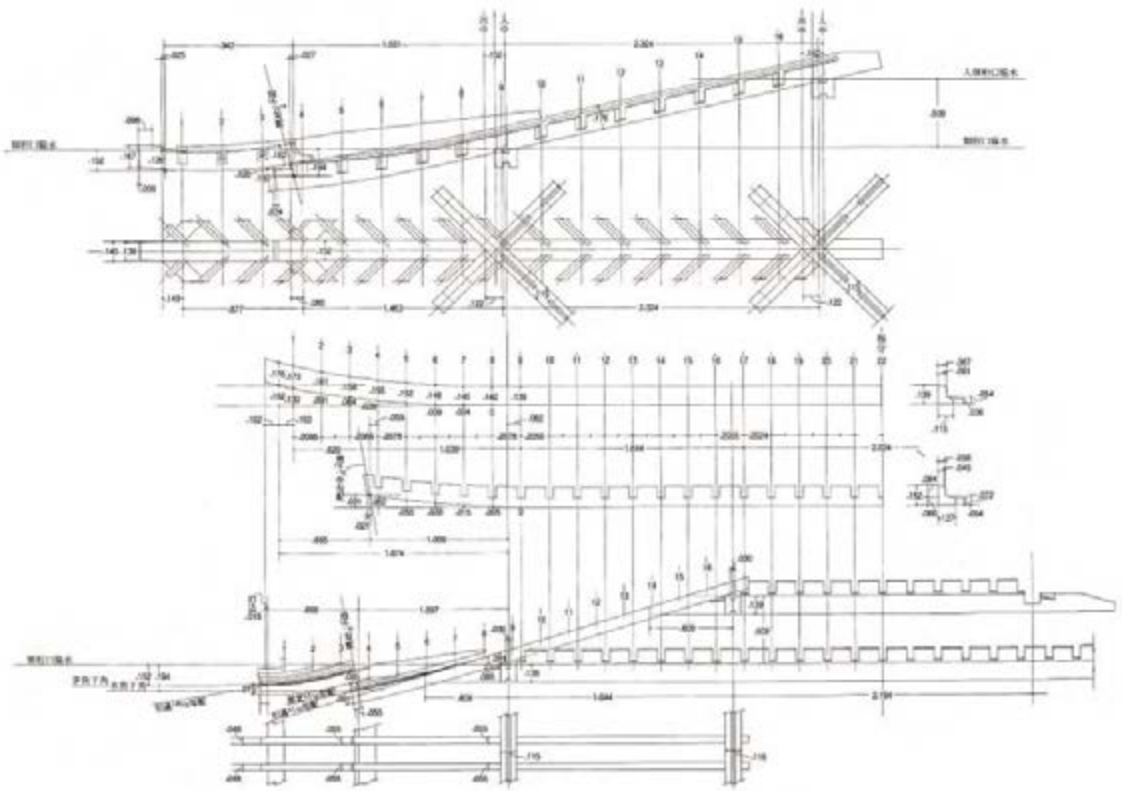


figure A4-8 Sectional detail of the eave





[1-1. Konjikidô]

b. Drawings Indicating the Location of Konjikidô in the Present Ôidô

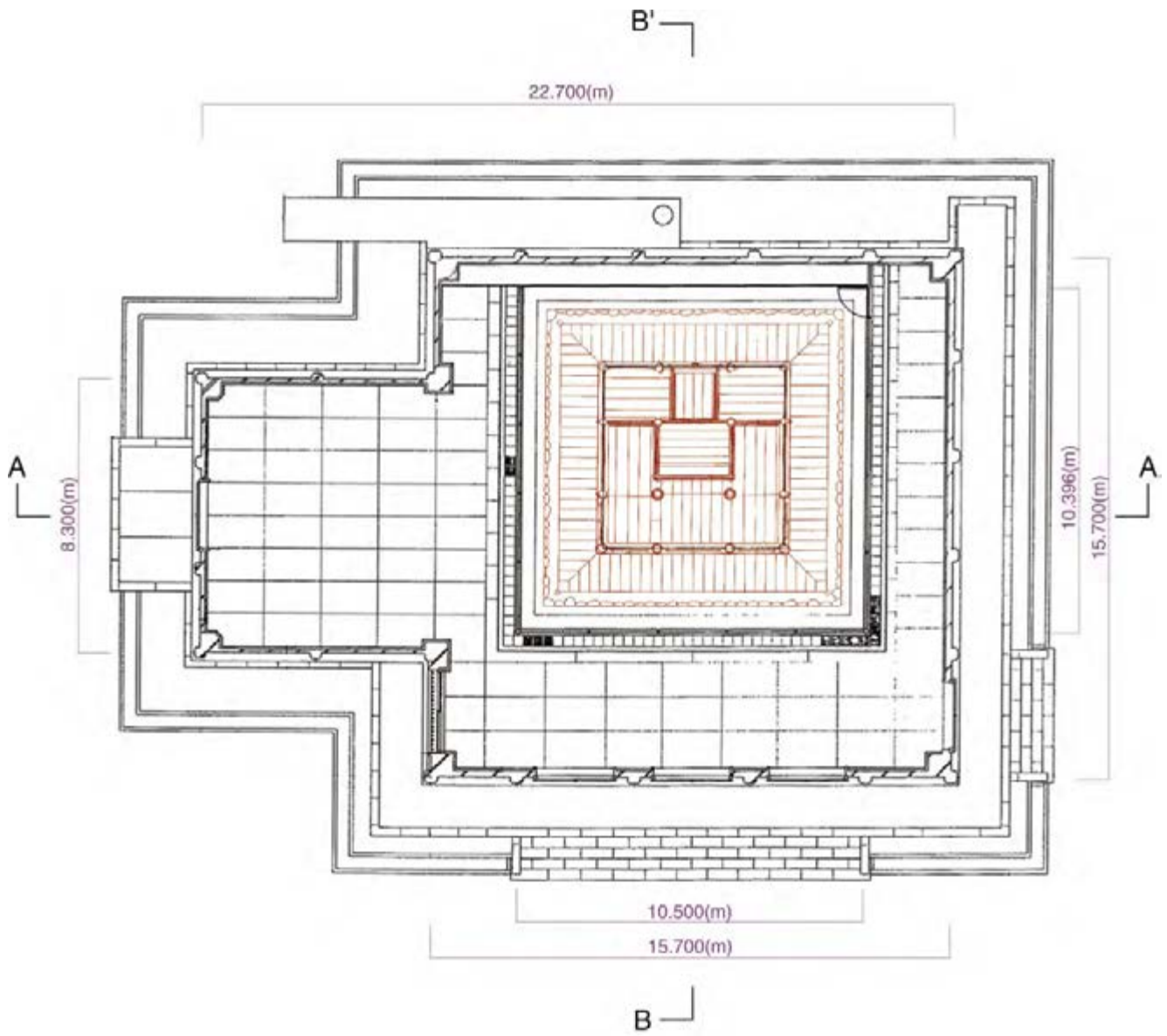
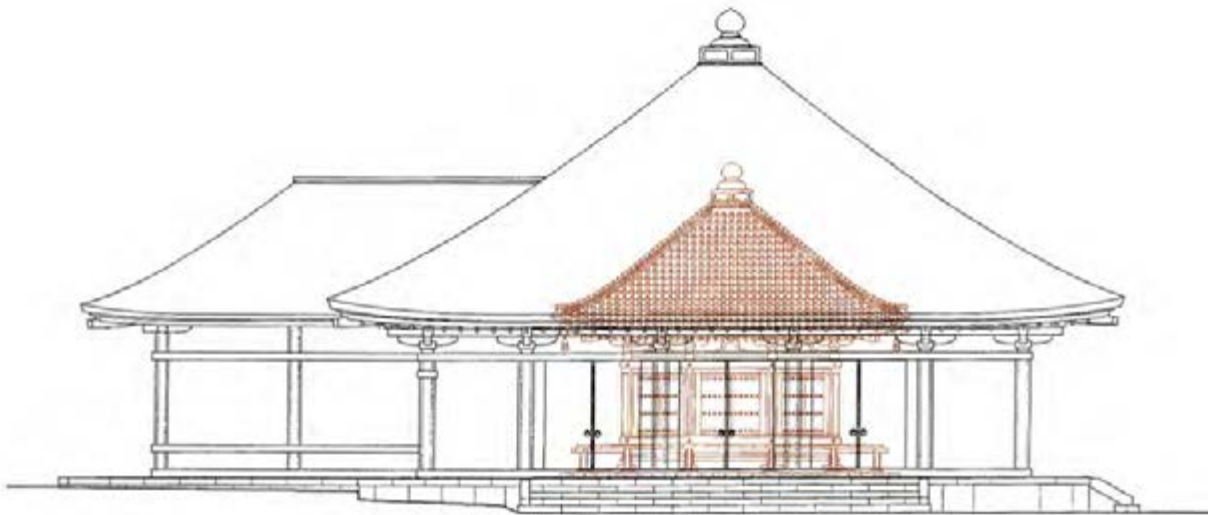


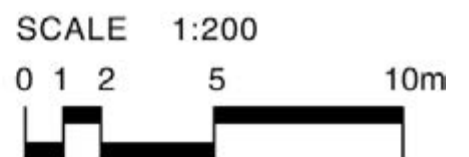
figure A4-9 Plan





— Konjigidô
— Konjigidô Ôidô

figure A4-10 Elevation (front)



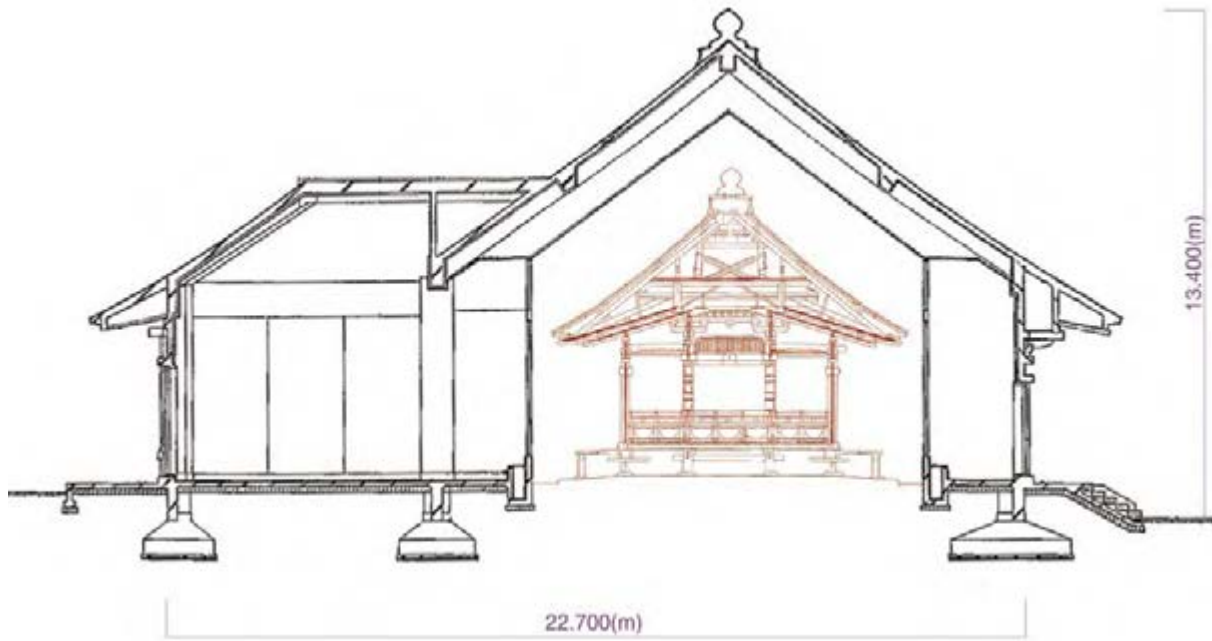
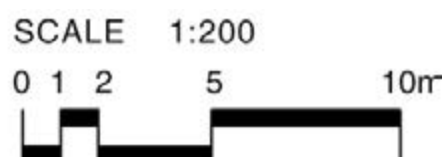


figure A4-11 Section (A-A', see figure A4-9)



— Konjigidô
— Konjigidô Ôidô

figure A4-12 Section (B-B', see figure A4-9)





[1-1. Konjikidô]

c. Plan Indicating the Part of the Old and the New Materials Used in the Konjikidô Roof Structure

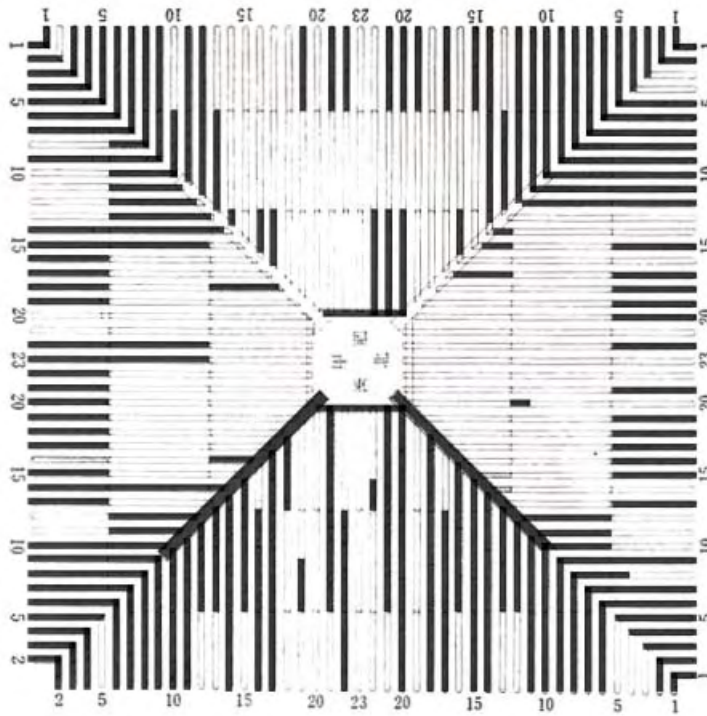


figure A4-13 Roof (Concave roof tiles, corner ridge, thick boards placed over the main ridge)

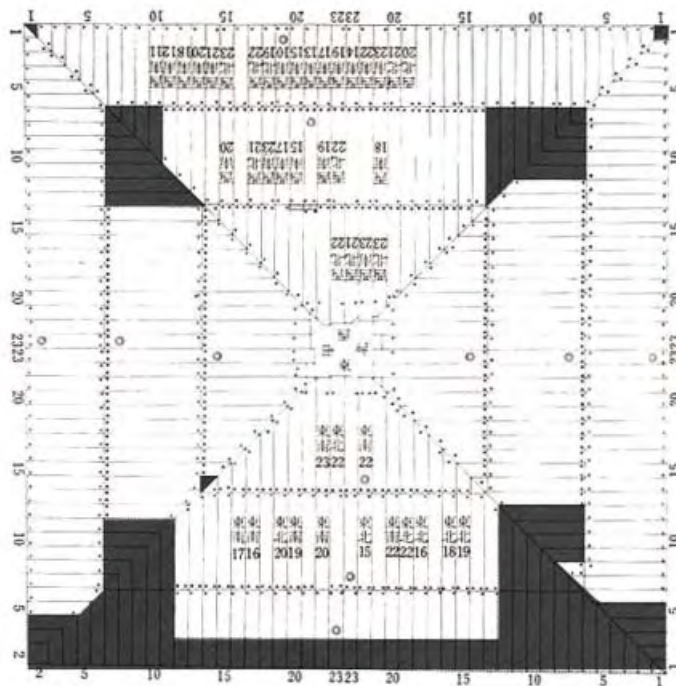
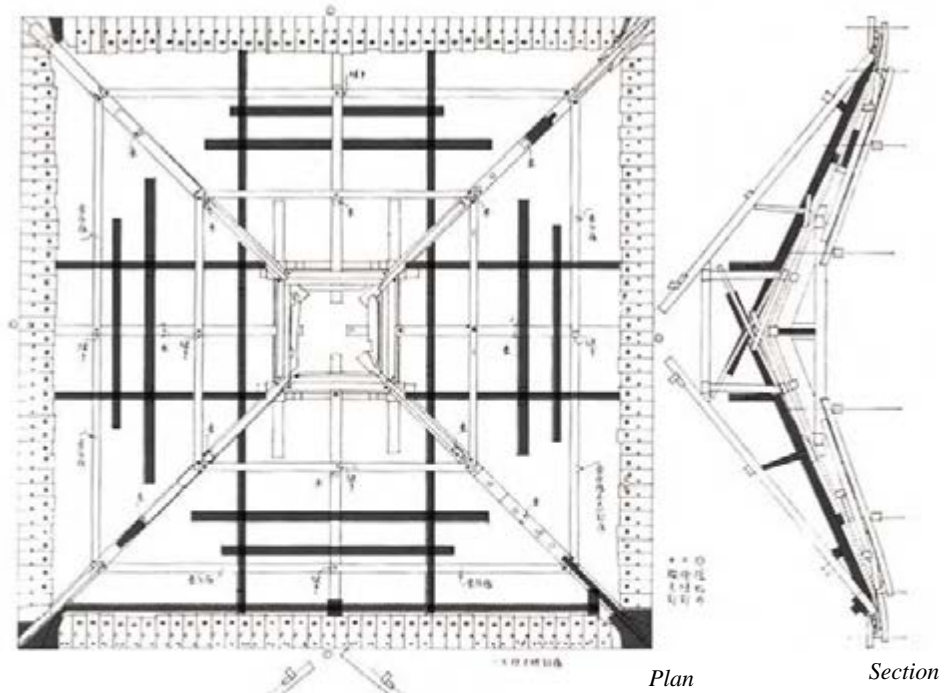


figure A4-14 Roof (Shingles)

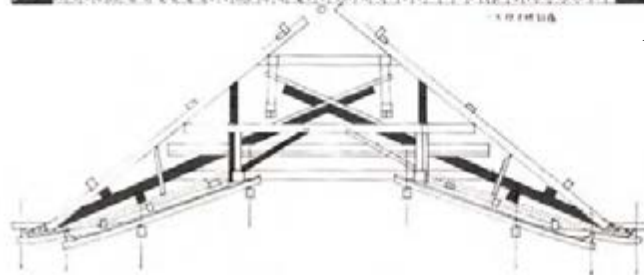
Konjikidô retains structural members that date back to the time of its construction in the 12th century in good condition. It is a precious example in which even the old roof truss members, which rarely survive, are preserved in good condition.

*Note : The colored areas indicate the location of new materials (using the same type of wood, techniques and dimensions as the original after an intensive examination of the old materials.)



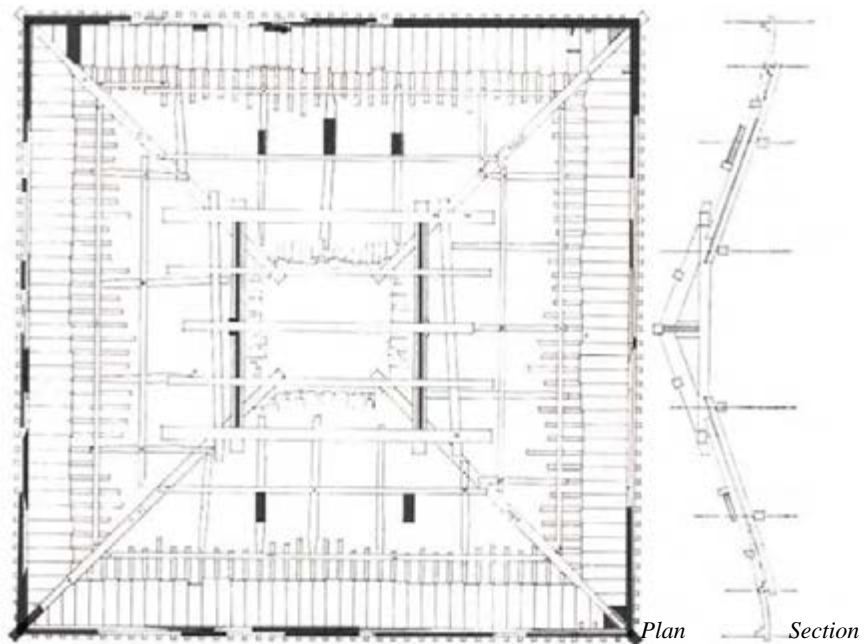
Plan

Section



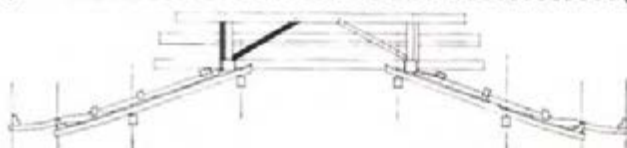
Section

figure A4-15 Roof structure



Plan

Section



Section

figure A4-16 Underside of eaves, inner roof



[1-1. Konjikidô]

d. Photographs of Konjikidô in Conservation Work (1962-1968)

[Exterior]



photo A4-1 Konjikidô before dismantling (front) ©Chûson-ji



photo A4-2 Konjikidô before dismantling ©Chûson-ji



photo A4-3 Roof of Konjikidô before dismantling ©Chûson-ji



photo A4-4 Eaves of Konjikidô before dismantling ©Chûson-ji



[Foundation]

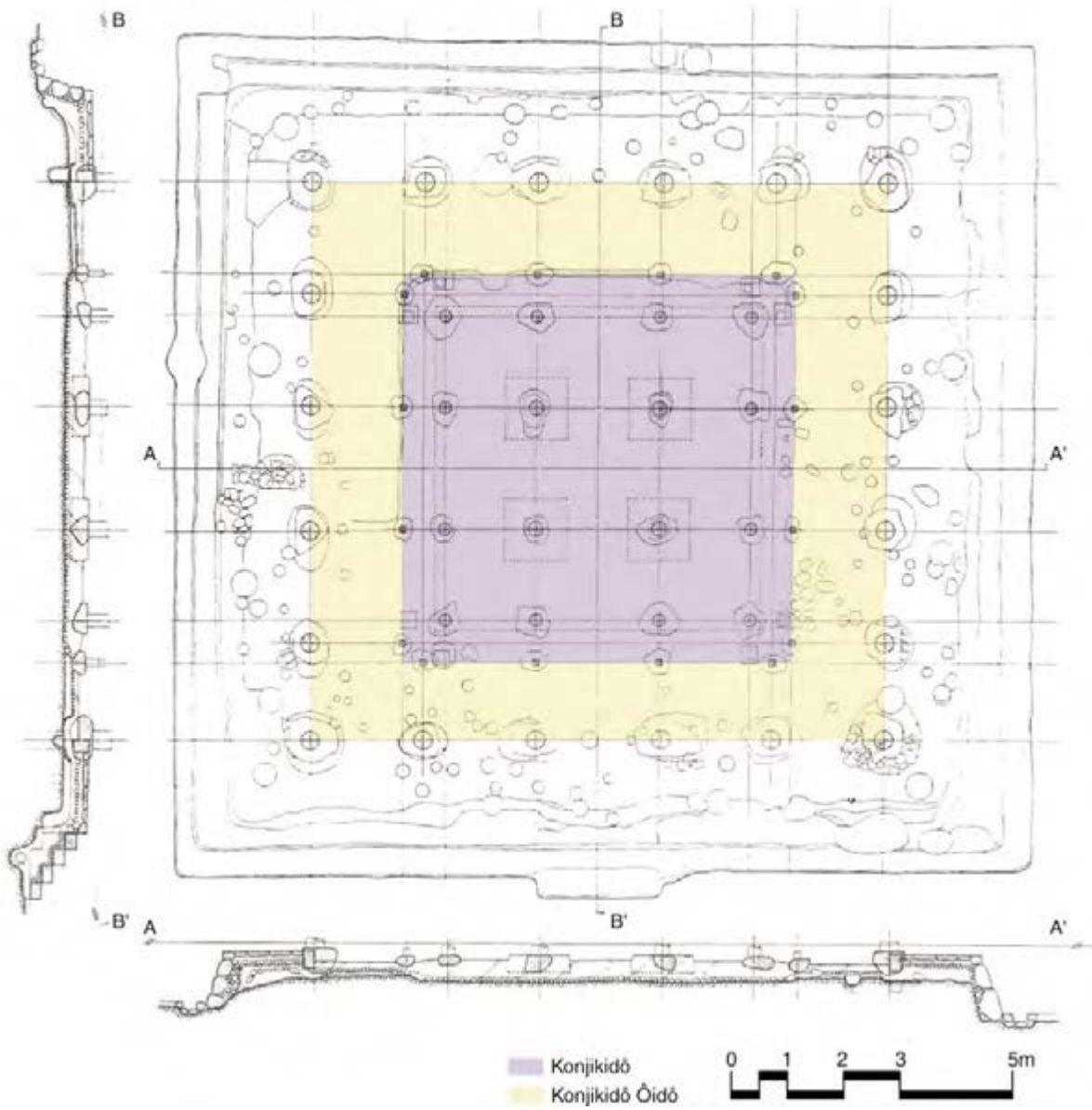


figure A4-17 Plan of location of foundation stones of Konjigidô and Konjigidô Ôidô before construction of the new shelter

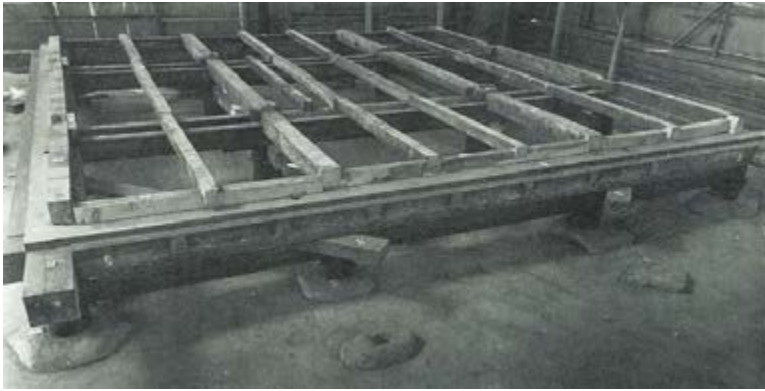


photo A4-5 Floor framing of Konjikidô

©Chûson-ji

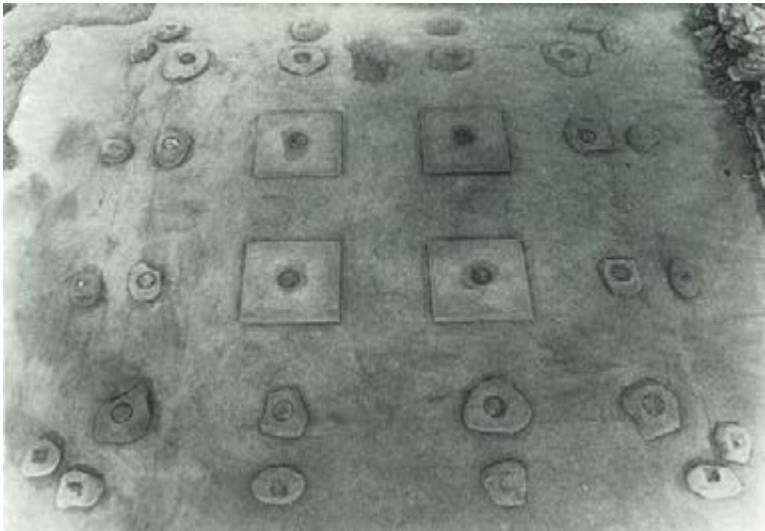


photo A4-6 Foundation stones of Konjikidô

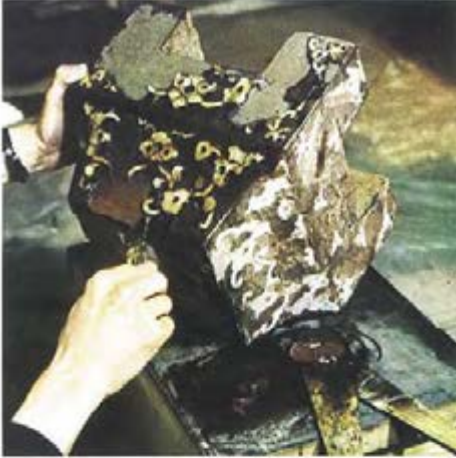
©Chûson-ji



photo A4-7 Foundations of Konjikidô and Konjikidô Ôidô ©Chûson-ji



[Repair work]



1. Repair groundwork for *Ikakeji-raden* patterns
Paint the groundwork lacquer for the parts where *Ikakeji-raden* patterns came off.



4. Placement of gold powders on the *Ikakeji-raden* patterns
Place gold powders over the entire surface while the painted lacquer is still wet.



2. Attaching repair pieces of *Ikakeji-raden* patterns
Attach the repair pieces of *Ikakeji-raden* patterns on the places where *Ikakeji-raden* patterns came off.



5. Fixing the powders
When the lacquer has dried, paint another layer of lacquer to fix the gold.



3. Groundwork and powder base painting
Paint the groundwork lacquer on the surface.



6. Polishing and finishing *Ikakeji-raden* patterns
Finish by polishing up the surface.

photo A4-8 Repair of the lacquer work of Konjikidô ©Chûson-ji

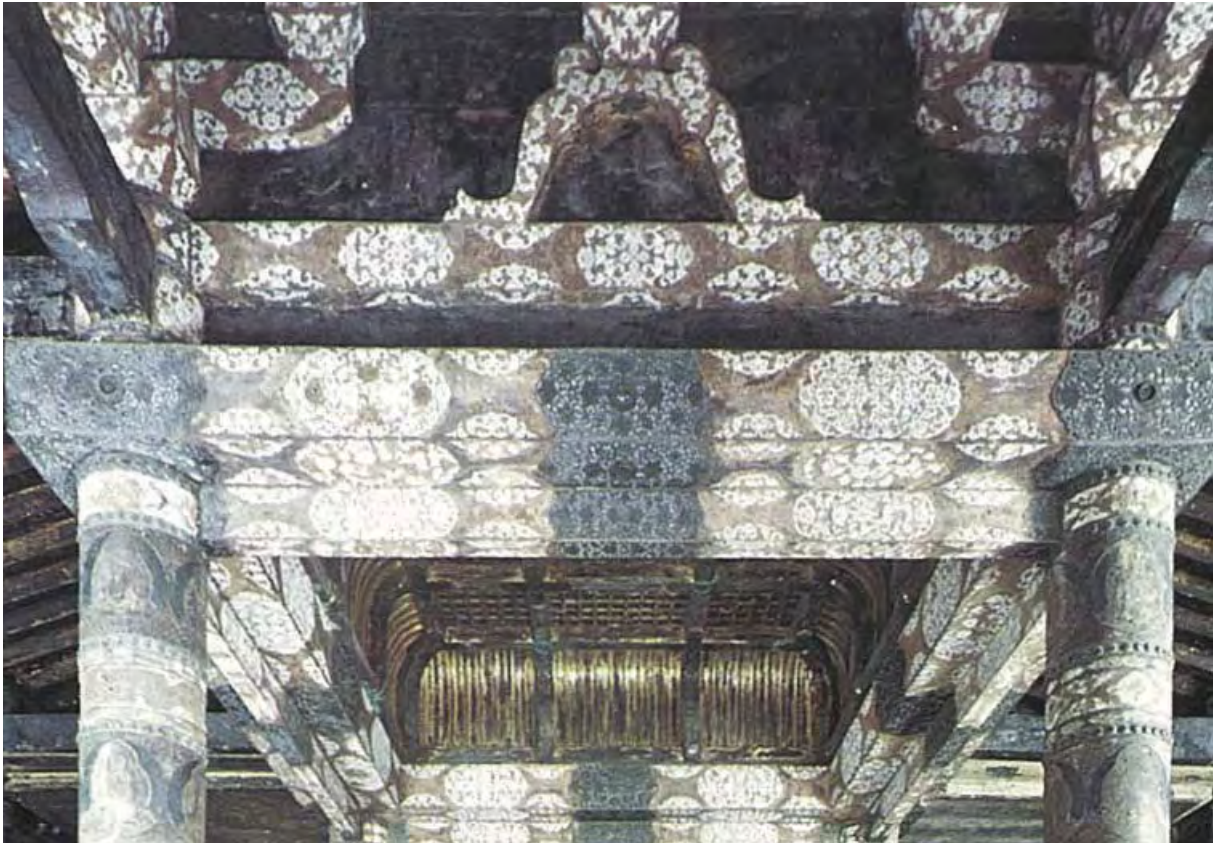


photo A4-9 Decoration on beams before conservation ©Chûson-ji

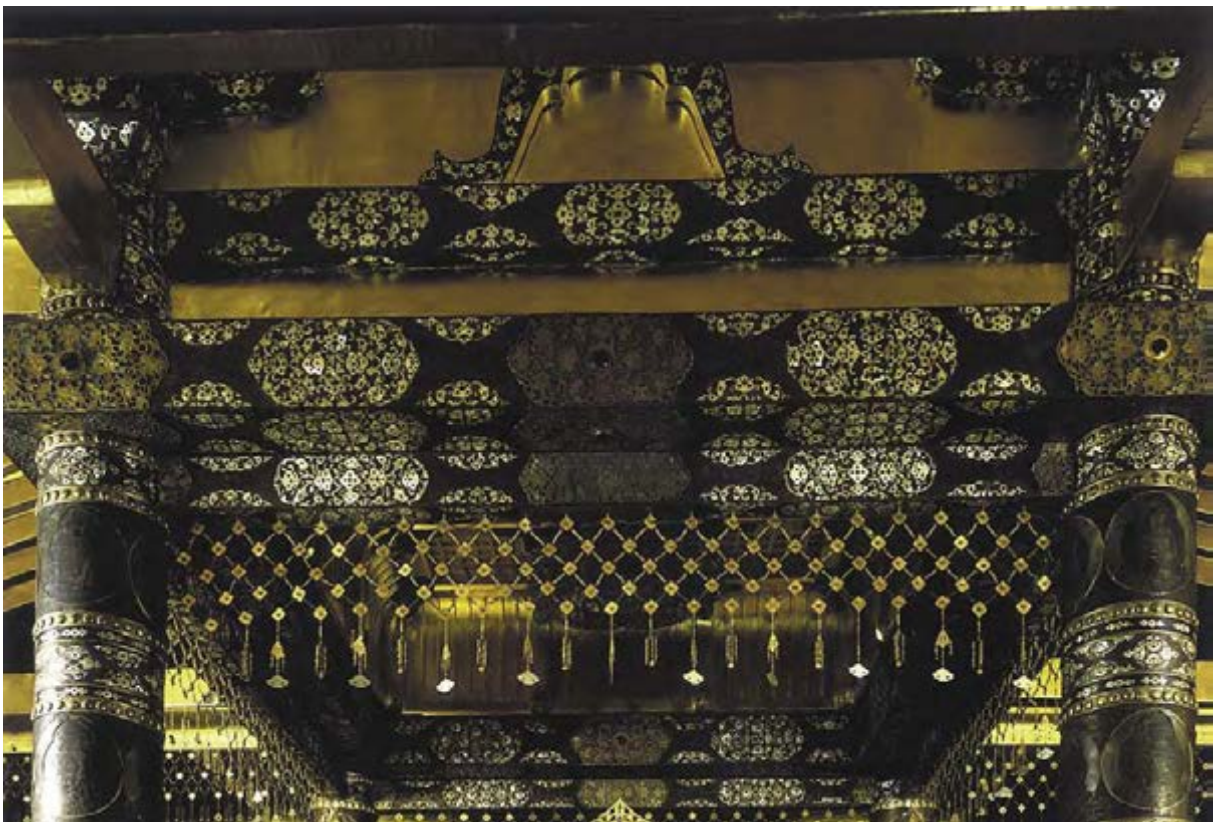


photo A4-10 Decoration on beams after conservation ©Chûson-ji



[1-1. Konjikidô]

e. Photographs of the Coffin etc.

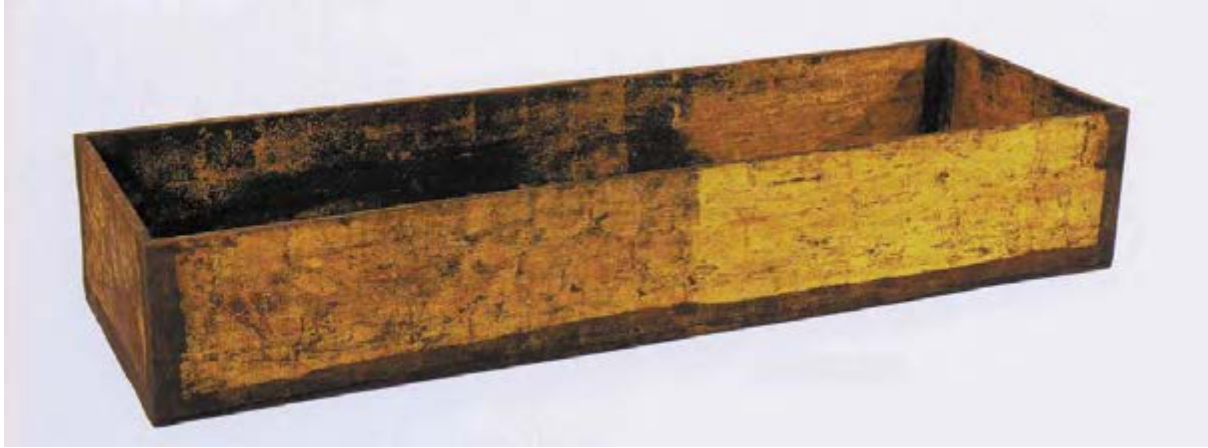


photo A4-11 Wooden coffin (originally gilt; central altar) ©Chûson-ji

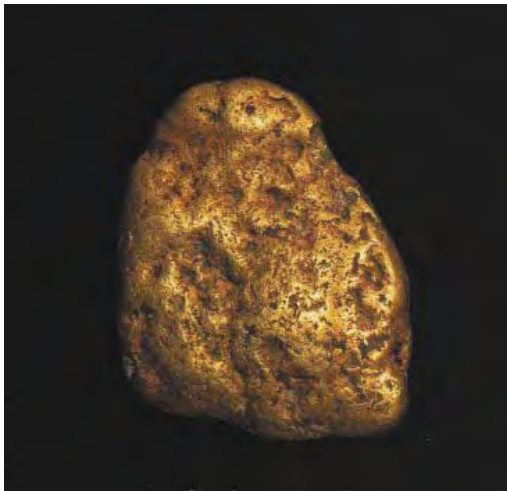


photo A4-12 Gold nugget (accompanied with the mummified body at the central altar)

©Chûson-ji



photo A4-13 Rosary beads (accompanied with the mummified body at the central altar)

©Chûson-ji



photo A4-14 Temporary removal of the coffins for the investigation of mummified bodies in 1950

©Chûson-ji

Konjikidô (Golden Hall) enshrines the mummified bodies of the 3 lords of the Ôshû Fujiwara clan and the mummified head of the 4th lord, which are important elements in relation to the role of Konjikidô as the provenance of religious faith in Hiraizumi. In a gilt wooden coffin that had been placed below the central altar, the body of the founder, Kiyohira, was enshrined together with accompanying articles such as gold nuggets and amber rosary beads. In 1950, a scientific study was conducted on the mummified bodies; when the dismantling repair work of Konjikidô was carried out from 1962 to 1968, they were temporarily removed.



[1-2. Konjikidô Ôidô]
 a. Drawings of Konjikidô Ôidô

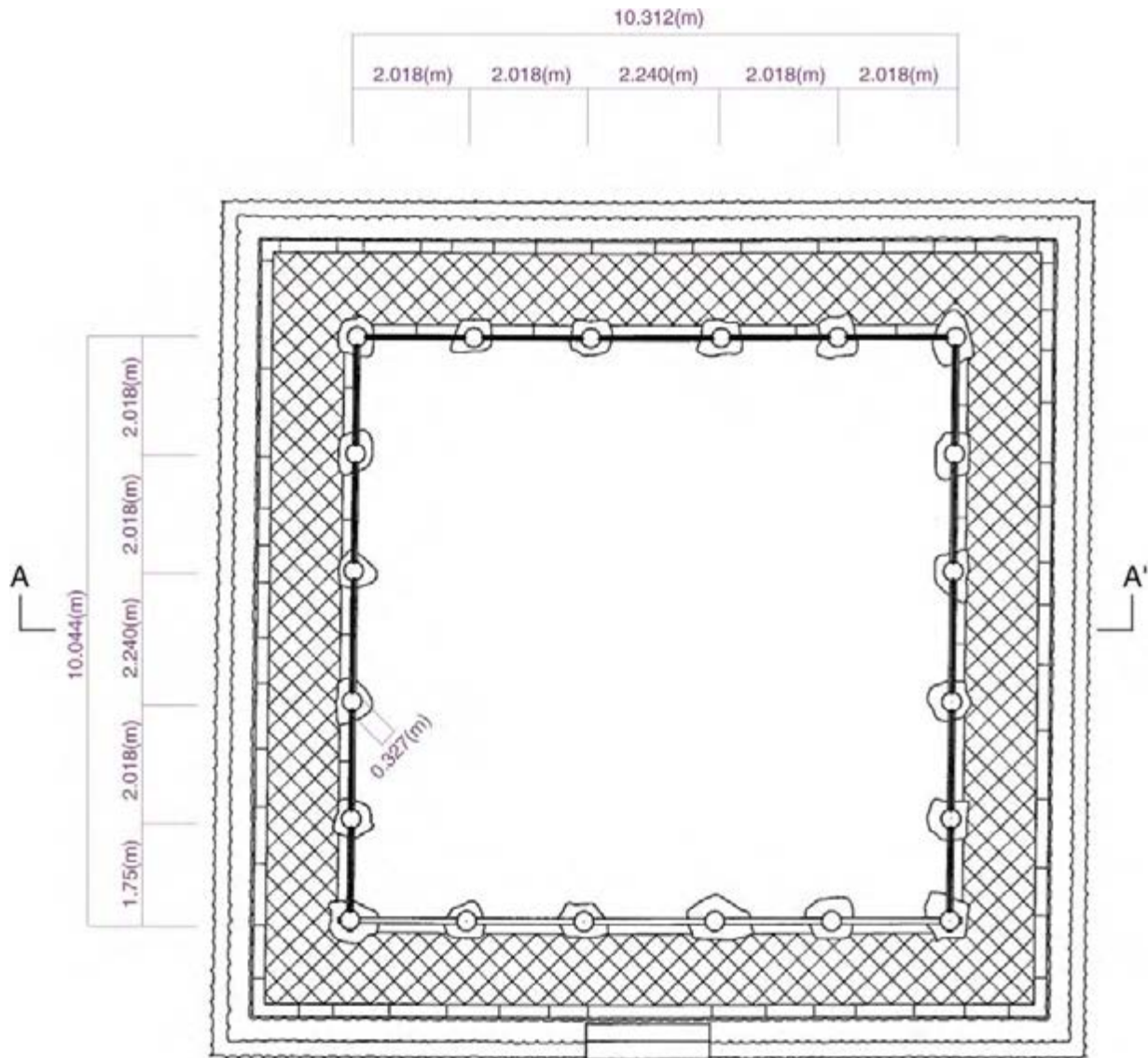


figure A4-18 Plan



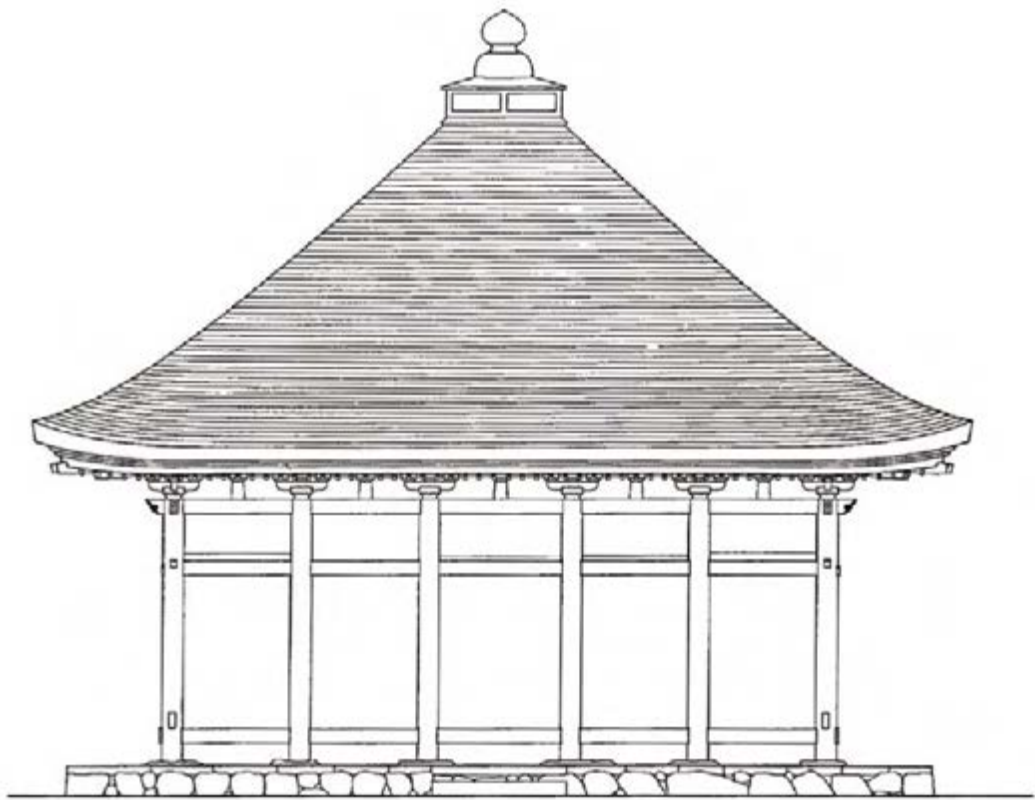


figure A4-19 Elevation (front)



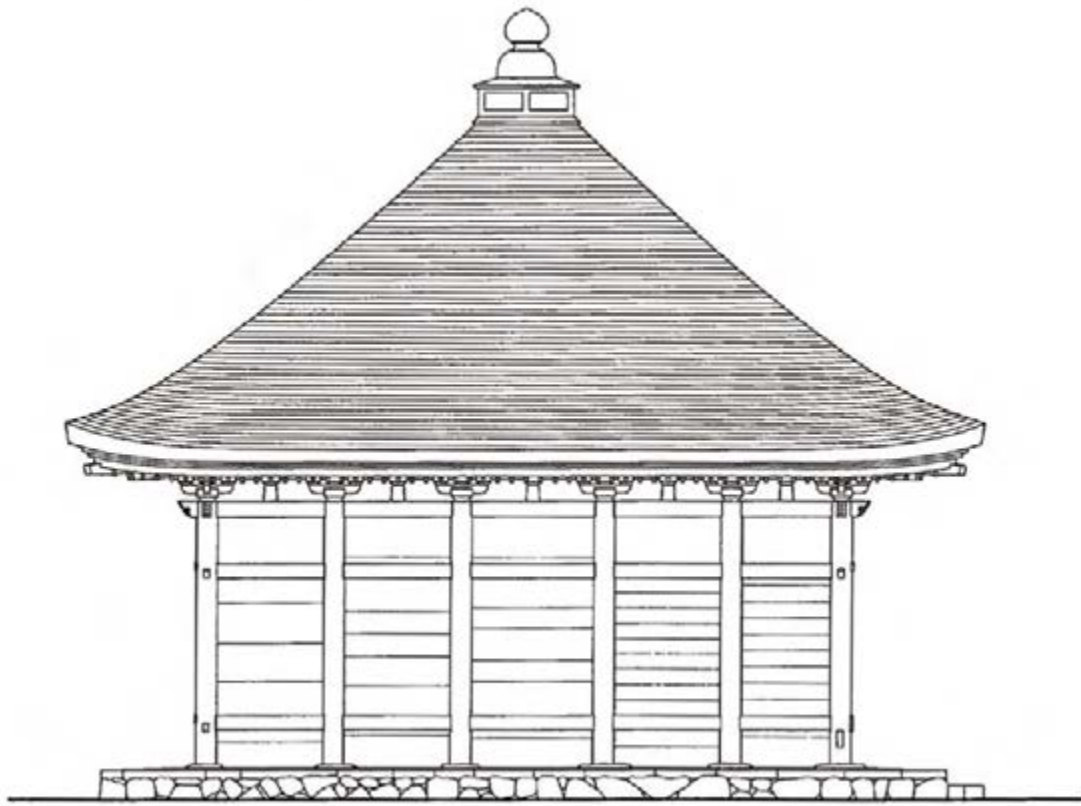


figure A4-20 Elevation (south side)

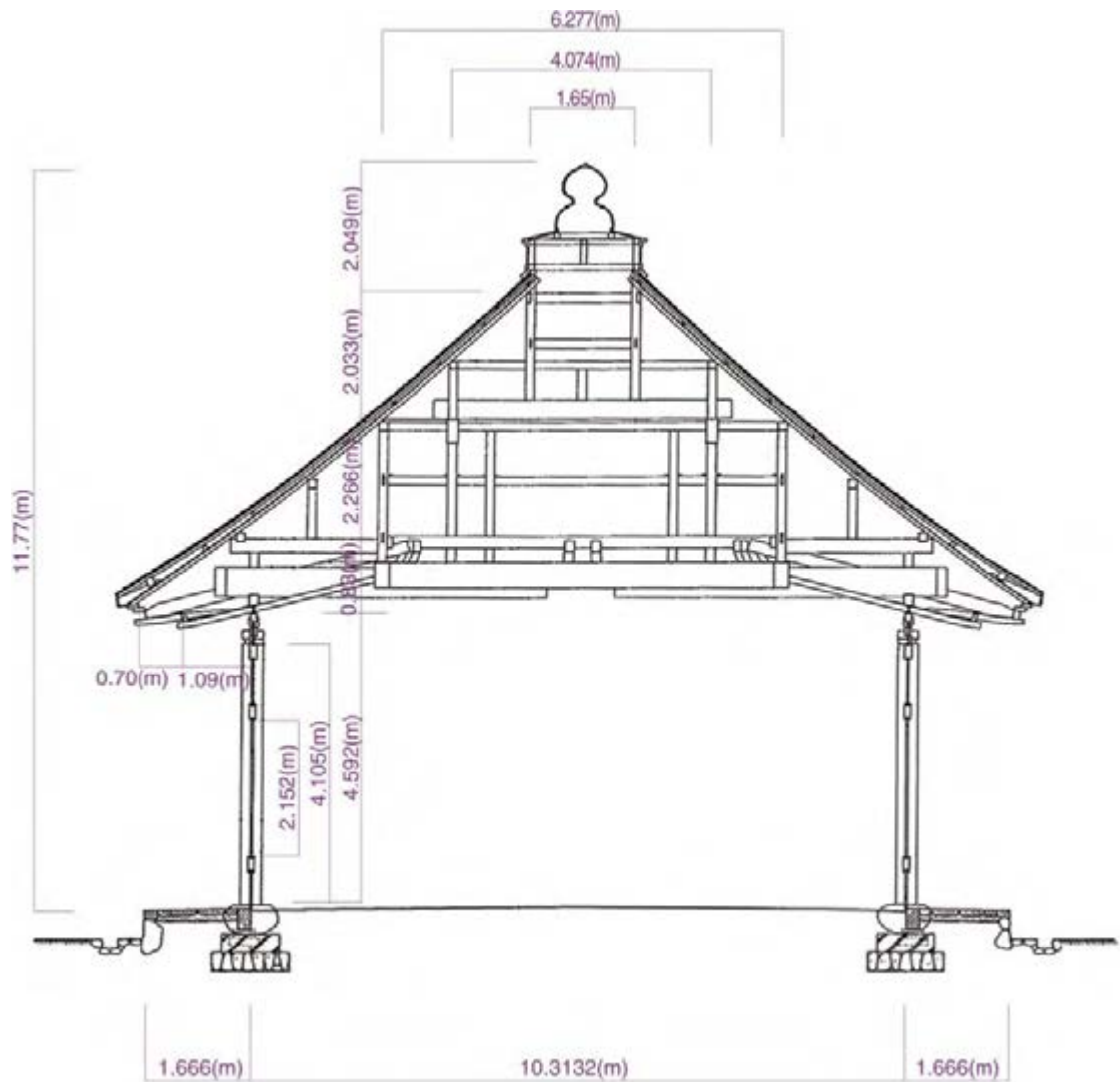


figure A4-21 Section (A-A', see figure A4-18)





[1-2. Konjikidô Ôidô]

b. Photographs of Konjikidô Ôidô in Former Days



photo A4-15 Konjikidô Ôidô around 1870's (Thatched roof) ©Chûson-ji

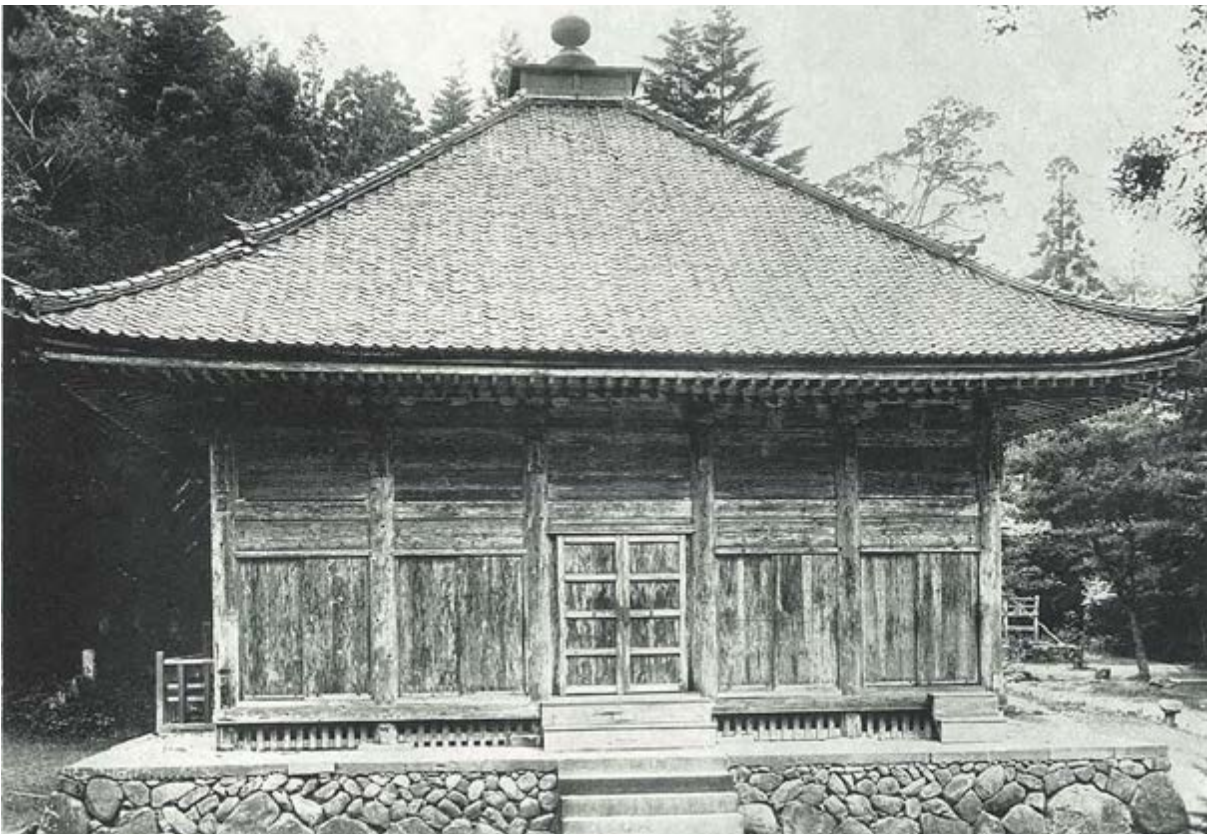


photo A4-16 Front view of Konjikidô Ôidô in 1930 (Tiled roof) ©Chûson-ji



photo A4-17 Roof structure of Konjikidô Ôidô (inside) ©Chûson-ji

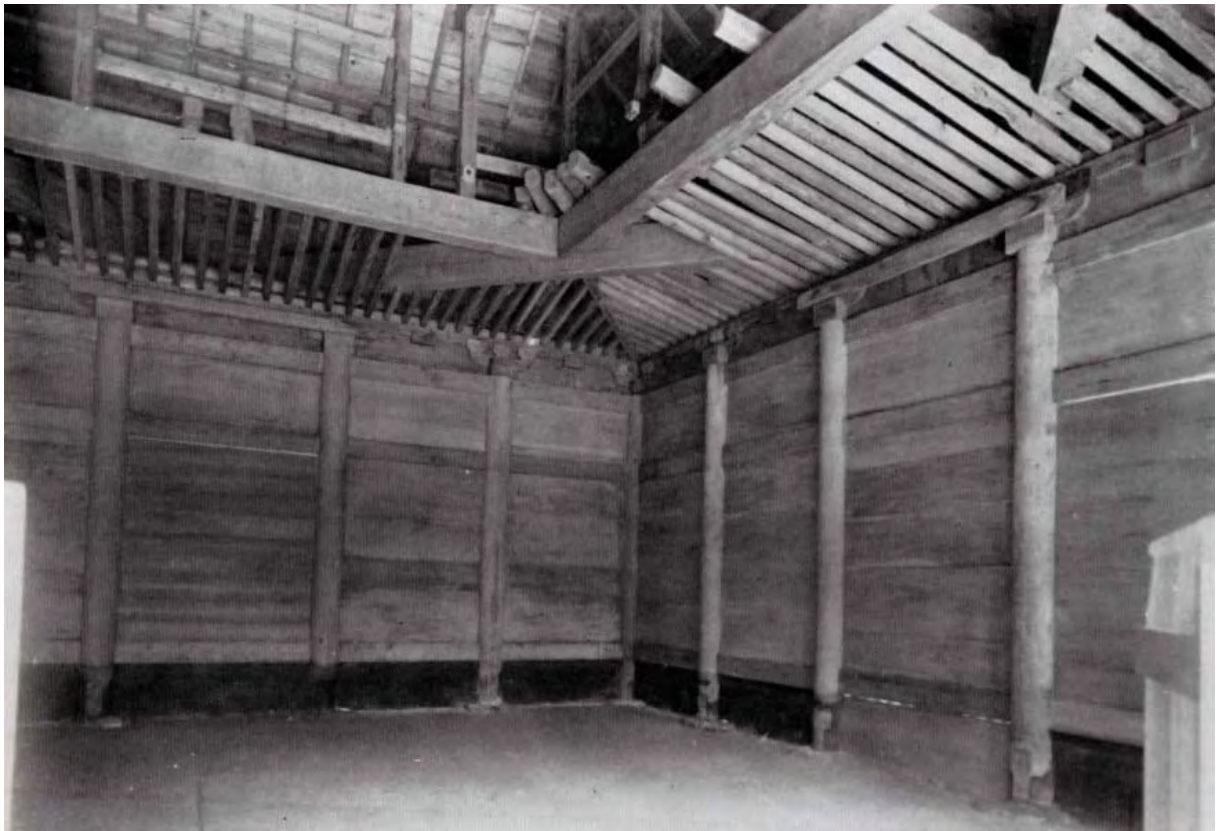


photo A4-18 Inside of Konjikidô Ôidô ©Chûson-ji



[1-3. Kyôzô]
a. Drawings of Kyôzô

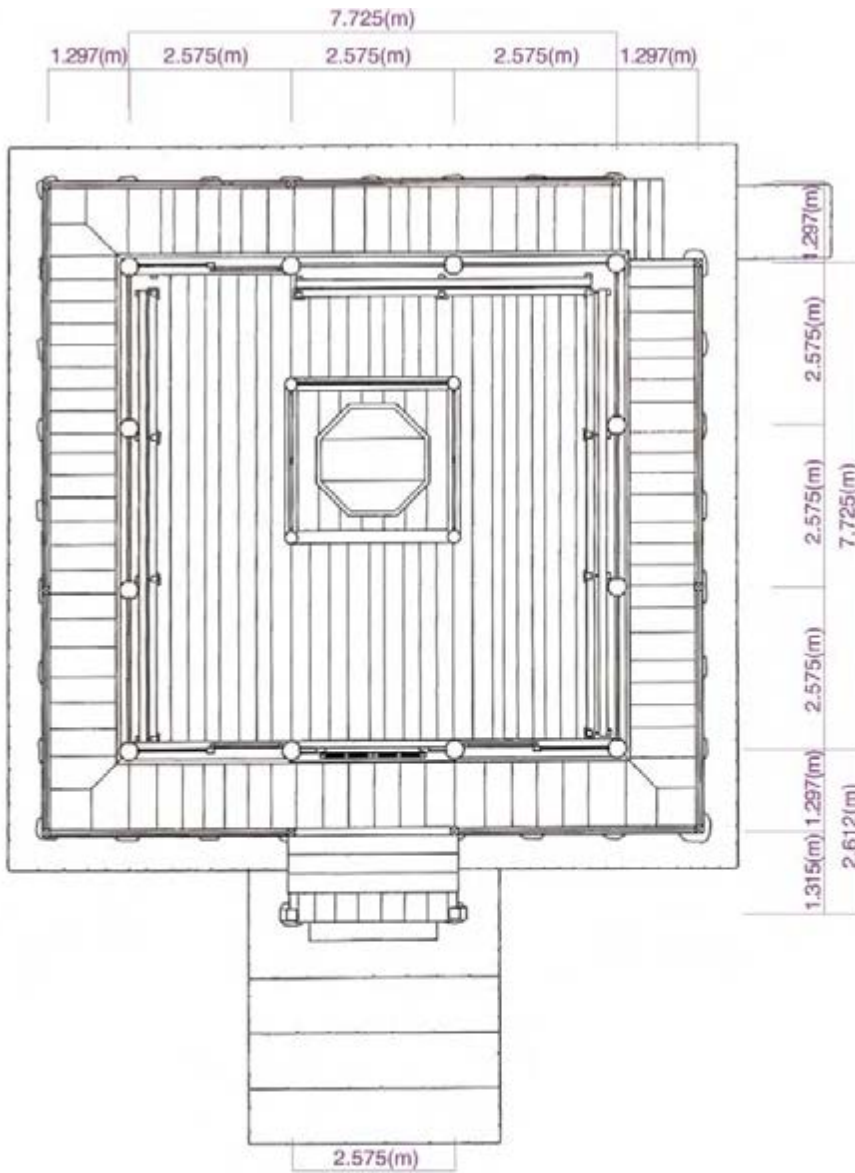


figure A4-22 Plan



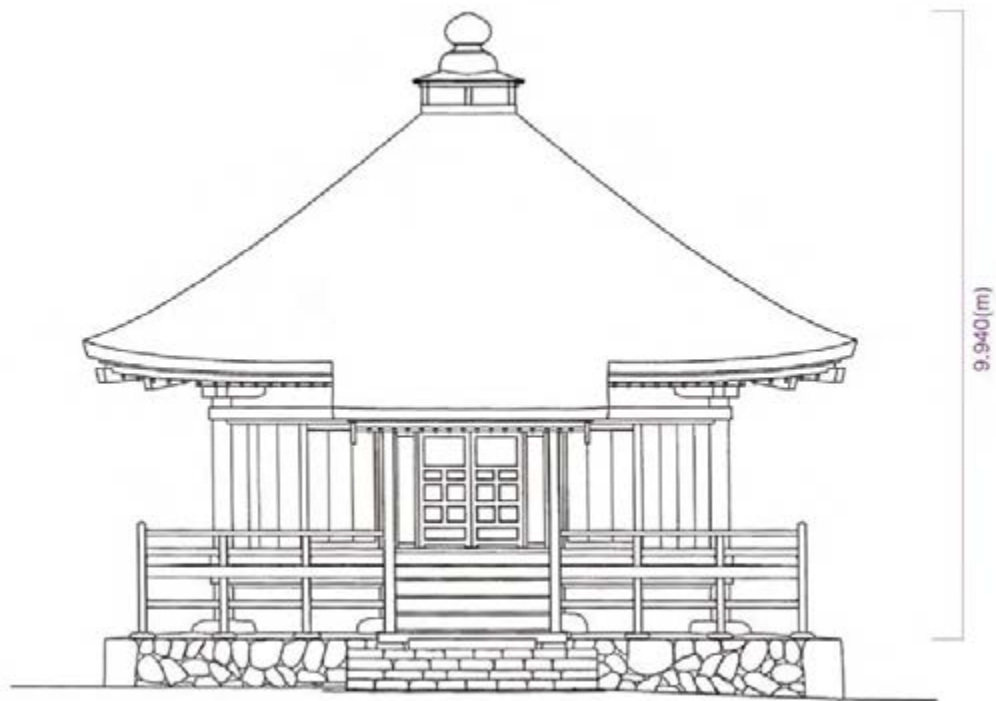


figure A4-23 Elevation (front)



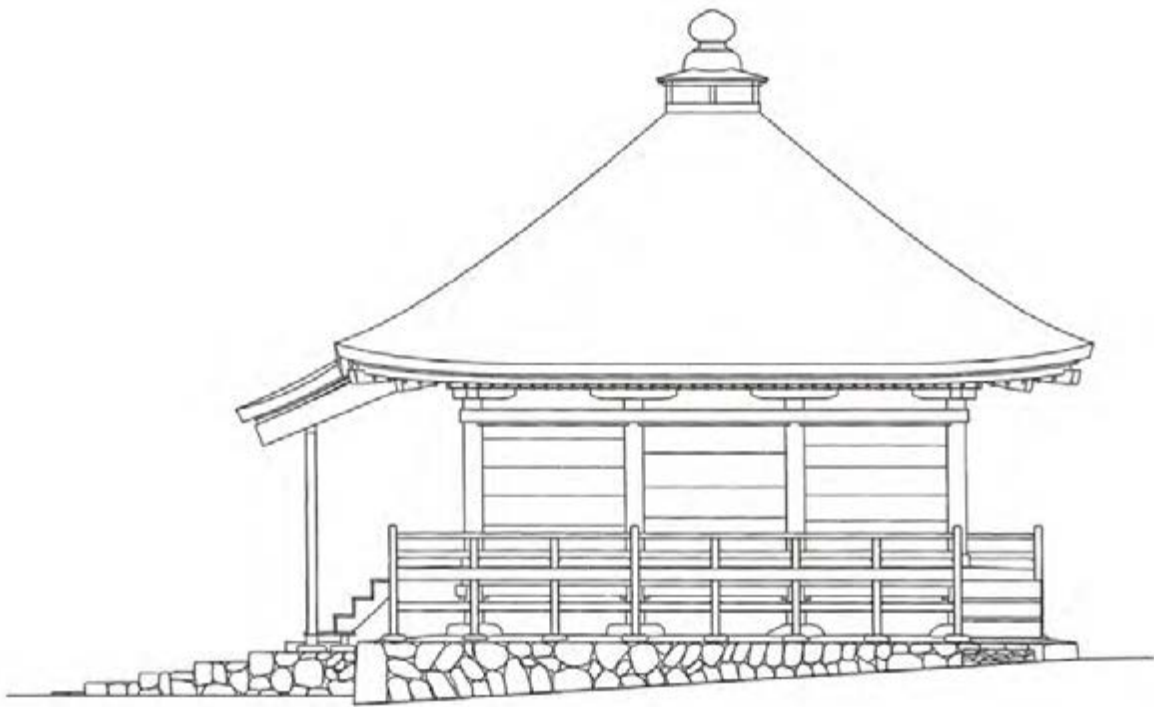


figure A4-24 Elevation (north side)





[1-3. Kyôzô]

b. Photographs of Kyôzô in Former Days



photo A4-19 Inside of Kyôzô (1930s)

©Hiraizumi Town Board of Education



photo A4-20 Inside of Kyôzô (around 1950)

©Hiraizumi Town Board of Education

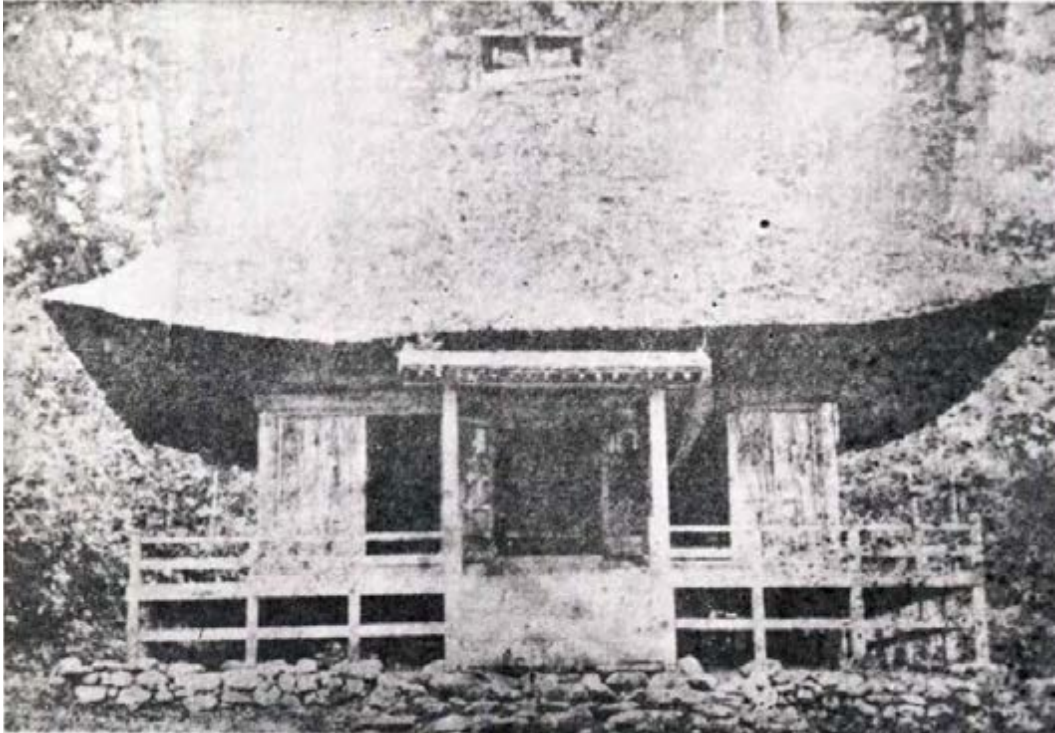


photo A4-21 Kyôzô before 1893 (Thatched roof) ©Chûson-ji



photo A4-22 Kyôzô in 1920's (Tiled roof) ©Chûson-ji



[1-4. Ôikegaran Ato]

a. Drawings and Photographs of the Excavation Site

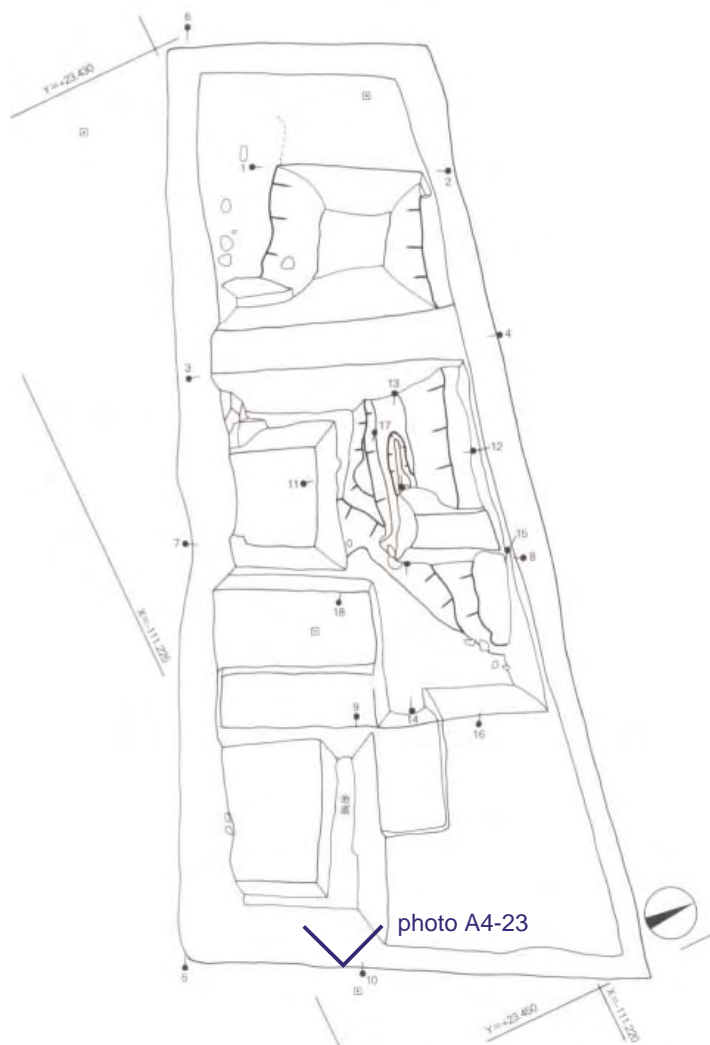
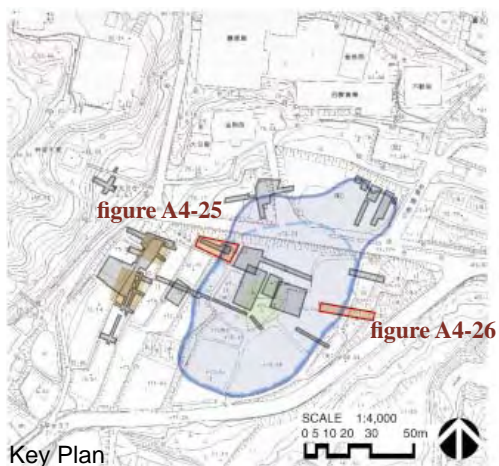


figure A4-25 Plan of the archaeological remains of the aqueduct to the garden pond

©Hiraizumi Town Board of Education



Key Plan



photo A4-23 Aqueduct ©Hiraizumi Town Board of Education



photo A4-24
Archaeological remains
of the bank of the garden
pond
©Hiraizumi Town Board of
Education

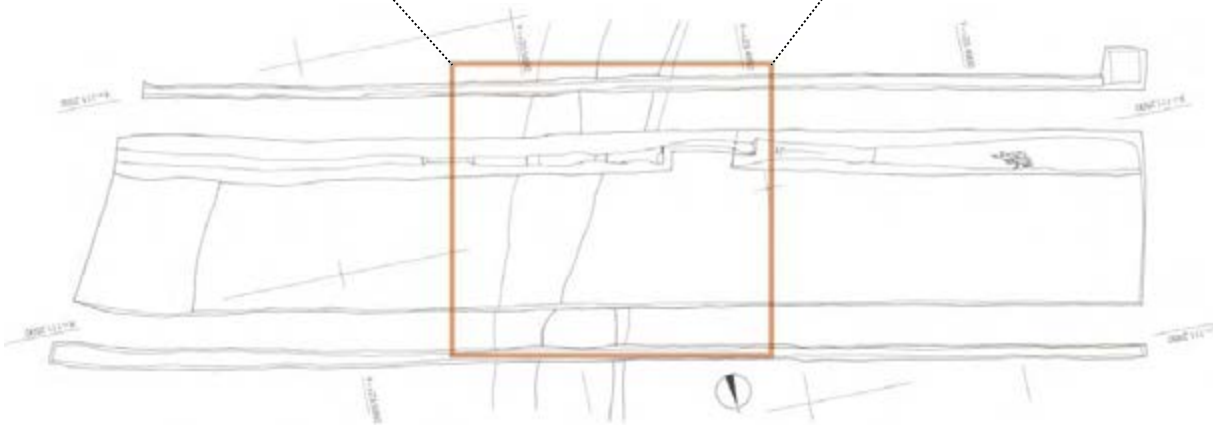


figure A4-26 Plan of the archaeological
remains of the bank of the garden pond
©Hiraizumi Town Board of Education

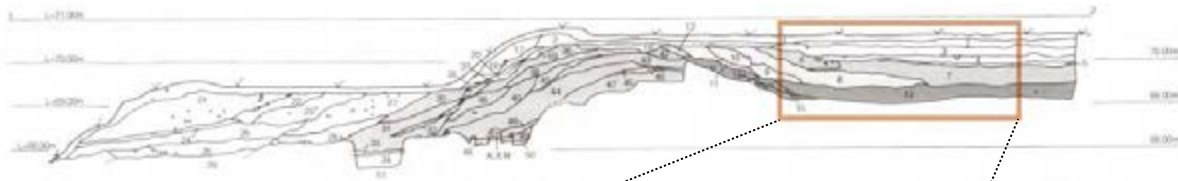


figure A4-27 Section of the
archaeological remains of the bank
and the pond
©Hiraizumi Town Board of Education



photo A4-25
Sedimentary layers
©Hiraizumi Town Board of
Education



[1-4. Ôikegaran Ato]

b. Photographs of Excavated Remains

[Roof tile]

Within the temple compound of Chûson-ji, roof tiles have been excavated -- particularly in large quantities around the Ôikegaran Ato. This round eave tile shows the design commonly used in the 12th century Hiraizumi: sword and three comma-shaped patterns. According to the "*Chûson-ji Kuyôgammon*", which is thought to have been read aloud on the occasion of the construction of the Ôikegaran (Ôike temple complex), the sutra repository was roofed with tiles.



photo A4-26 Excavated roof tile

©Hiraizumi Town Board of Education

[Lotus]

The seed of the lotus that was unearthed at the Ôike Pond site burgeoned and bloomed after the sleep of 800 years.



photo A4-27 Lotus

©Hiraizumi Town Board of Education



[1. Chûson-ji]

a. Photographs of Statues



photo A4-28 The seated statue of Amida Buddha ©Chûson-ji

267 centimeters in height. 12th century. The statue of Buddha, a testimony to the belief in Buddhist Pure Land of Amida Buddha in the 12th century Hiraizumi.



photo A4-29 The seated statue of the Buddha Bhaisajya-guru ©Chûson-ji

266 centimeters in height. 12th century. The statue of Buddha, a testimony to the worship of the Healing Buddha in the 12th century Hiraizumi.



photo A4-30 The statue of the bodhisattva Manjusuri riding on a lion with four attendants ©Chûson-ji

12th century. The statue of the guardian deity enshrined in the sutra repository, a testimony to the close relation between Hiraizumi and Wutaishan (Mt Wutai) in China in the 12th century.



photo A4-31 The statue of the Buddha Avalokitesvara with thousand arms ©Chûson-ji

12th century. The statue of Buddha that gives a testimony to an aspect of the Buddhist Pure Land thought in the 12th century Hiraizumi.



[1. Chûson-ji]

b. Kawanishi Nembutsu Kembai

According to the "Kembai Yurai" (literally, origin of sword dance. Unknown date. Presumed to date from the 17th century or earlier), the ghosts of the people of the Abe clan who had been killed in the war in the 11th century made apparitions at the residence of Fujiwara Kiyohira night by night, frightening people. Therefore, in an attempt to pacify these ghosts, Kiyohira confined himself to the one of the Buddha halls, Chûson-ji to make a devoted prayer. Then, a monkey showed up from nowhere and guided the ghosts to the Buddhist Pure Land of Utmost Bliss, dancing and chanting Buddhist prayers. Kawanishi Nembutsu Kembai (literally, prayer-chanting sword dance of Kawanishi) is based on the dance that is said to have been danced by a monkey and is a traditional performing art that depicts the monkey guiding the ghosts to the Buddhist Pure Land of Utmost Bliss.

The most basic performance of the dance goes as follows:

First, the drum is beaten to the effect that the light of Amida Buddha reaches widely to the corners of all the world and every and each one of those who pray for him will be saved without any exception (words from "The Visualization of Infinite Life Sutra") and that I hereby declare my faith in Amida Buddha and wish for rebirth in the Land of Comfort (one of Buddhist Pure Lands) (typical Buddhist prayer phrase known as "*Ekô*"). Then, in time to the rhythm of drums and the melody of flutes, one dancer representing a monkey, several dancers wearing the masks of ghosts and one dancer representing the ghost of a child dance a group dance with a fan in the hand, repeating the actions of shaking the head right and left, raising the fan high, and stamping foots on the ground. Among these actions, the shaking of the hand right and left depicts the agony of ghosts that failed to be reborn in a Buddhist Pure Land. At the end of the dance, the dancer representing a monkey raises the folding fan high and sends the dancers representing ghosts off the stage one by one, concluding the dance. The action of the dancer representing a monkey to raise the folding fan is considered to depict a monkey guiding the ghosts to the Buddhist Pure Land of Utmost Bliss for their rebirth there.

As can be seen from the above, Kawanishi Nembutsu Kembai is considered to be a folk performing art that was born under the strong influences of Buddhist Pure Land thought in terms not only of its origin but also of its performance including the pre-dance drum beats of prayers from the Buddhist sutra closely related to Buddhist Pure Land thought as well as the dancing action related to the rebirth of ghosts in a Buddhist Pure Land.

On 24 August every year, Kawanishi Nembutsu Kembai is performed in front of the main hall of Chûson-ji as a religious offering and, in addition, there is a mound relating to the sword dance near Konjikidô; Kawanishi Nembutsu Kembai and Chûson-ji are inseparably related to each other.

The Kawanishi Nembutsu Kembai Preservation Association, set up by local people of the Kawanishi area of Ôshû City, passes on Kawanishi Nembutsu Kembai from senior citizens to the youth. In the recent years, elementary schools in the area have included Kawanishi Nembutsu Kembai in the curriculum and also the Children's Club of Kawanishi Nembutsu Kembai has been set up in an on-going effort to ensure the preservation and transmission of the folk performing art based on the Buddhist Pure Land thought.



photo A4-32 Kawanishi Nembutsu Kembai

©Iwate Prefectural Museum



[1. Chûson-ji]

c. Photographs of the Treasures

[Sutra]



photo A4-33 Scrolls of the Buddhist sutra stored in a lacquered sutra case

©Chûson-ji

There remain 275 boxes that were manufactured in the 12th century. One box contains 10 scrolls of the sutra.



photo A4-34 The frontispiece of the Konshi-kinji-issai-kyô

©Chûson-ji

Each scroll of the sutra is decorated with beautiful and exquisite arabesque.

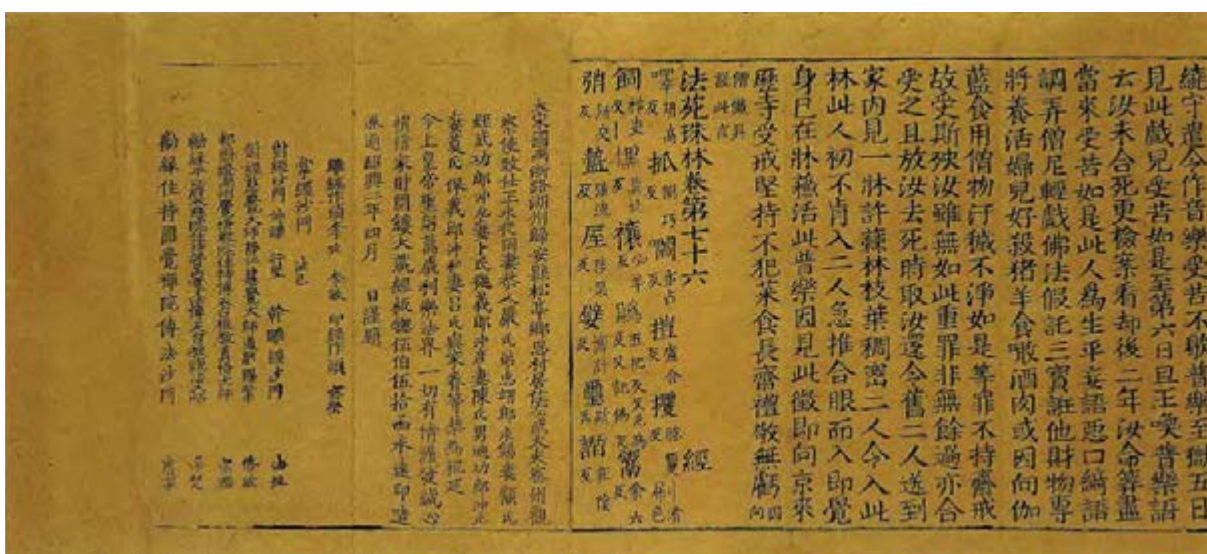


photo A4-35 The entire Buddhist canon of Sung Dynasty version ©Chûson-ji

The Buddhist sutra imported by the Ôshû Fujiwara clan from the south Sung Dynasty of China. Based upon this, a large-scale sutra copying project was conducted in Hiraizumi.



[Picture]



photo A4-36 Hôtô Mandala

©Chûson-ji

The Buddhist mandala that was produced based on the Buddhist sutra for the pacification and protection of the nation.

A treasure pagoda is drawn in the words of the sutra with pictures depicting the story of the sutra on both sides of the pagoda.

One complete set consists of 10 pieces.



photo A4-37 Hôto Mandala (part) ©Chûson-ji



photo A4-38 Hôto Mandala (part) ©Chûson-ji



[Ornamental metalwork]



photo A4-39 Gilt Bronze Keman Decorative Pendant Disc ©Chûson-ji
 12th century. National Treasure. Ornamental fitting of Konjikidô with arabesque openwork and minute linear engravings



photo A4-40 Gilt Bronze Pendant Ornament for Buddhist Banner ©Chûson-ji
 12th century. National Treasure. Ornamental fitting of Konjikidô. Its arabesque openwork and decorative patterns exemplify the high quality of craftsmanship.



photo A4-41 Desk ©Chûson-ji
 12th century. National Treasure. Interior tool of Kyôzô, decorated with lacquer work and gold craftsmanship in many parts.



[1. Chûson-ji]

d. Photographs of Other Monuments

In the Chûson-ji temple compound, there are 3 buildings below designated as Important Cultural Properties in addition to Konjikidô, Kyôzô, and Ôidô, which are component parts of the property. These are the monuments that exist within the nominated area but are not included in the inventory of the component parts because these cultural properties do not directly reflect the Outstanding Universal Value of the nominated property.



photo A4-42 Ganjôju-in Hôtô
©Kawashima Printing Company

A stone pagoda of unique style built in the 12th century



photo A4-43 Shakuson-in Gorintô
©Kawashima Printing Company

The name of a 12th century imperial era of Japan is engraved. The oldest five-wheeled pagoda in Japan whose year of construction is verifiable.



photo A4-44 Hakusanjinja Nô Butai (Stage for Nô play) ©Kawashima Printing Company

A 19th century reconstruction



[2-1. Garden (Môtsû-ji Teien)]

a. Restoration Methods for the Pure Land Garden Based upon Physical Archaeological Evidence

Appropriate restoration and maintenance methods have been adopted for each of the individual gardens based upon archaeological evidence, as detailed below.

First, the exposure of archaeological features discovered through excavation was limited to those judged to be almost wholly preserved and amenable to protection from the damage or degradation attendant upon being uncovered through ordinary maintenance and management.

Second, in cases in which it was determined from the siting or condition of archaeological features that there was a significant risk of damage if they were uncovered, the site was being covered with a thin layer of earth to protect the remains. In such cases, for example, in places on a pond shoreline where subtle variation in contour was essential to the expression, restoration in the form of planting grass has been undertaken, and where areas with stone paving was needed for visual emphasis, restoration has employed new stone of the same type used in the original archaeological feature.

The methods that were used for the restoration of the Môtsû-ji garden (Môtsû-ji Teien) are categorized into the following four types.

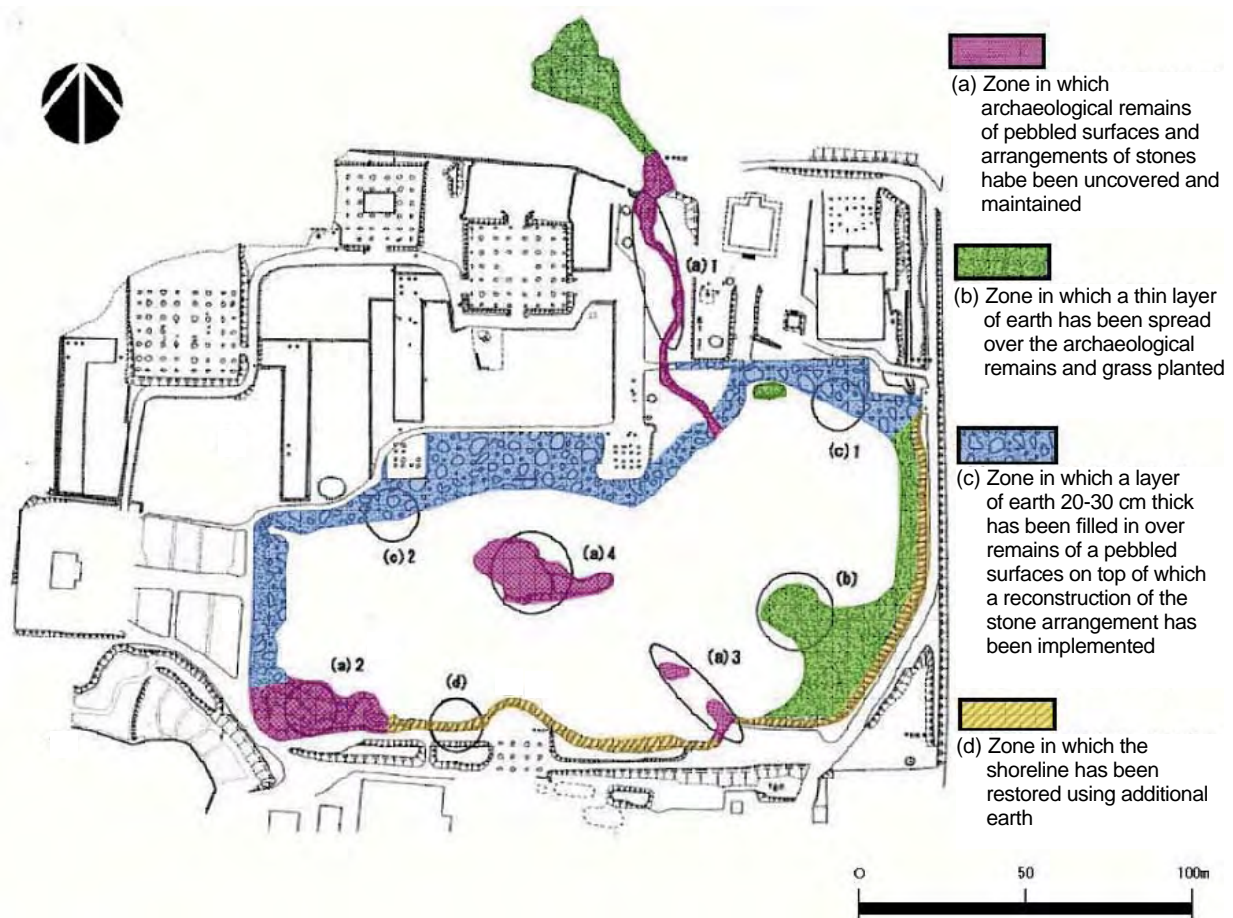


figure A4-28 Restoration Zones of Môtsû-ji Garden (Môtsû-ji Teien) ©Iwate Prefectural Board of Education



(a) Zone restored by exposing remains of pebbled areas and stone arrangements

In this zone, stone archaeological features have been preserved almost wholly intact, and it has been deemed possible to protect them through ordinary maintenance and management from the damage or degradation attendant upon being uncovered.

Based on the findings of the archaeological excavation and the degree of stability of the features that were revealed, it was decided to leave them uncovered and allow them to reproduce their original functions. As a result, authenticity in terms of "design and form" and "materials and substance" has been faithfully maintained. The garden stream (*yarimizu*) that feeds the pond is an especially good example of this. Once excavated and repaired, it was possible to run the water along the original stream bed, reproducing even the sound of its flow, and thus maintaining its authenticity in terms of "location and setting" and "function and spirit".

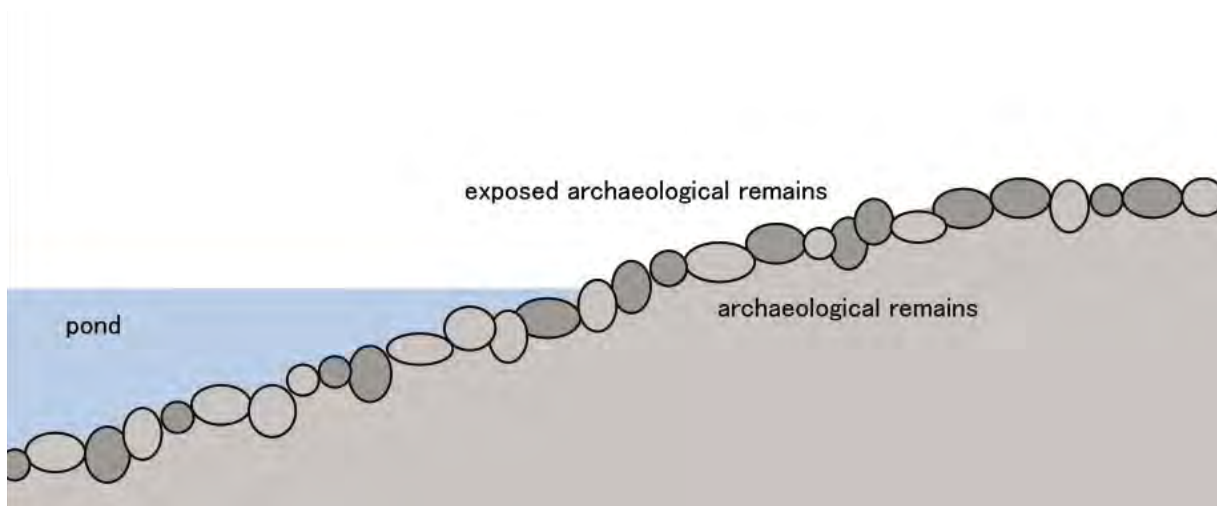


figure A4-29 Schematic Diagram of Maintenance Method (a) (section)

©Iwate Prefectural Board of Education



(a)-1 Garden stream (*yarimizu*)

The *yarimizu* is an artificial stream that feeds water into the garden pond. It is a major element in the scenic composition of the garden: on the slopes of Mt Tōyama it represents a rivulet in a mountain gorge and when it reaches the flatter ground it evokes a gracefully meandering small river. Therefore, testing was done to see if the structure uncovered by the archaeological excavation could still be used to transport water, and restoration work proceeded on the basis of these findings.



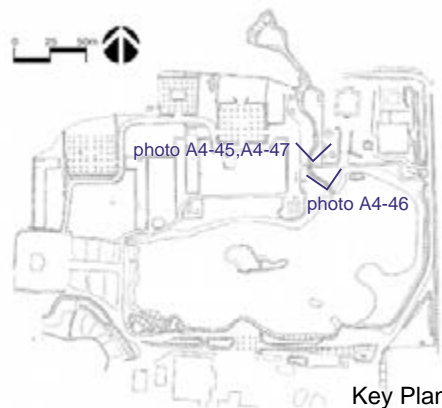
photo A4-45 Excavated *yarimizu* from south
©Hiraizumi Town Board of Education



photo A4-46 Restored *yarimizu* from south
©Hiraizumi Town Board of Education



photo A4-47 Water-Running Test before the restoration work (seen from south)
©Hiraizumi Town Board of Education





(a)-2 Artificial mound (*tsukiyama*)

The arrangement of stones making up this archaeological feature has preserved the appearance it had when it was first constructed, and its high level of authenticity has been maintained.

In the Môtô-jû Garden (Môtô-jû Teien) the artificial mound represents a rocky promontory (*tsukiyama*) jutting up from groups of rocks laid to reinforce the shoreline and give the impression of a wave-washed rocky seacoast. The pines that were planted on the hillside and the top by imitating an actual shoreline support this impression, and the rocks that were used were transported here from the sea.



figure A4-30 Plan of artificial mound (*tsukiyama*)
©Hiraizumi Town Board of Education



photo A4-48 *Tsukiyama* from east (Existing state)
©Kawashima Printing Company

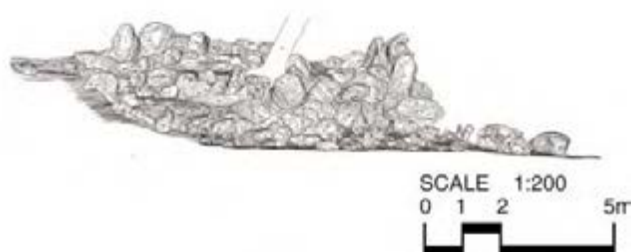


figure A4-31 Elevation of artificial mound (*tsukiyama*)
©Hiraizumi Town Board of Education



Key Plan



(a)-3 Standing stone (*tateishi*) and cape (*dejima*)

The late 11th century gardening treatise "*Sakuteiki*" recommends creating an arrangement of stones that suggest rocky islands extending away from the shore and suggests that among them one should be placed vertically. The arrangement in the Môtô-jû Teien Garden is perfectly faithful to this passage in *Sakuteiki*. A comparison of the plans and elevations of the remains discovered by archaeological excavation with the photographs taken after restoration and maintenance clearly indicates that authenticity has been faithfully maintained.

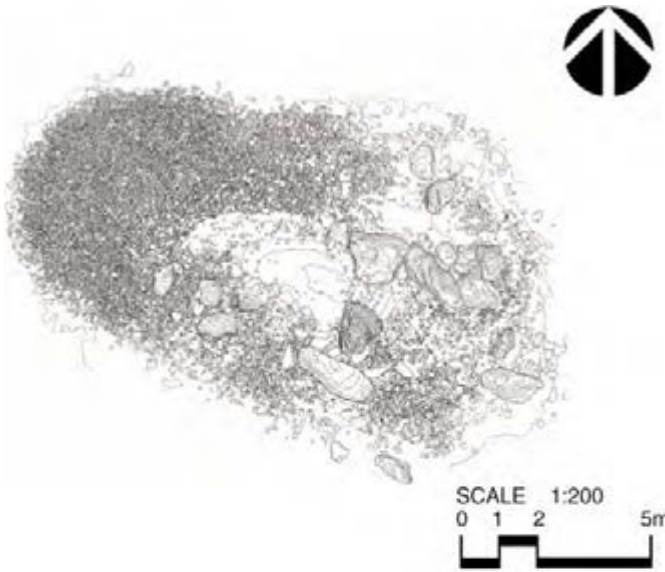


figure A4-32 Plan of standing stone (*tateishi*)

©Hiraizumi Town Board of Education

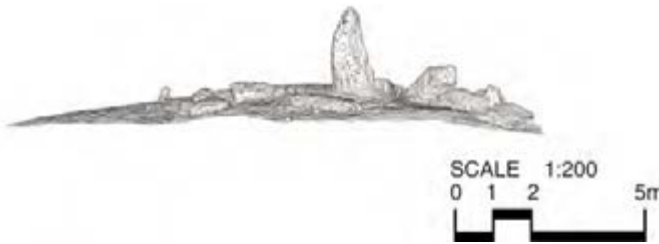
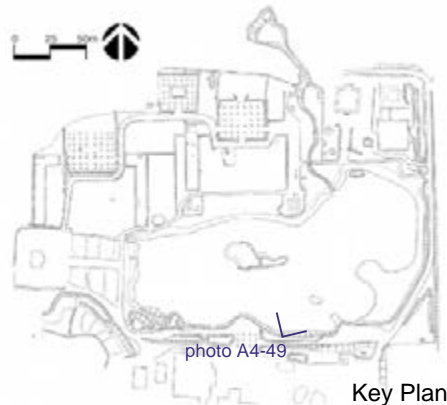


figure A4-33 Elevation of standing stone (*tateishi*)

©Hiraizumi Town Board of Education



photo A4-49 Standing stone (*tateishi*) from southwest when the water level is high (Existing state) ©Kawashima Printing Company



Key Plan



figure A4-34 Plan of cape (*dejima*)
©Hiraizumi Town Board of Education



figure A4-35 Elevation of cape (*dejima*)
©Hiraizumi Town Board of Education



photo A4-50 Cape (*dejima*) (Existing state)
©Kawashima Printing Company



Key Plan



(a)-4 The central island (*nakajima*)

The archaeological excavation revealed that a small island had been constructed slightly eastward of the center of the pond, with bridges connecting it to the north and south shores.



Sandbags to prevent water flow during archaeological excavation

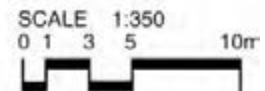


figure A4-36 Plan of central island (*nakajima*) in excavation

©Hiraizumi Town Board of Education



sandbags

photo A4-51 Scene of archaeological excavation for central island (*nakajima*) from the north

©Hiraizumi Town Board of Education



Key Plan



(b) Zone in which a thin layer of earth has been spread over the archaeological remains, and grass planted (the beach [*suhama*] and upper reaches of the garden stream [*yarimizu*])

In this zone, the archaeological feature of a portion of a pond's shoreline spread with small pebbles to suggest an ocean beach was judged to be susceptible to damage if uncovered, so in order faithfully to preserve this feature and to express the subtle contour and slope of the beach a thin layer of earth was spread and other restorations conducted.

In areas requiring partial reconstruction, repair and maintenance work has attempted to replicate the design, form, spatial arrangement, and setting of gardens of the period, based on archaeological excavations and a comprehensive examination of the information contained in the technical gardening treatise *Sakuteiki* in 11th century. In this case, the archaeological remains have been protected by reburying them with earth, maintaining the authenticity of their materials.

The appropriate thickness of earth covered the remains of the beach (*suhama*), and rather than covering it in gravel, grass was planted in order to protect the surface.

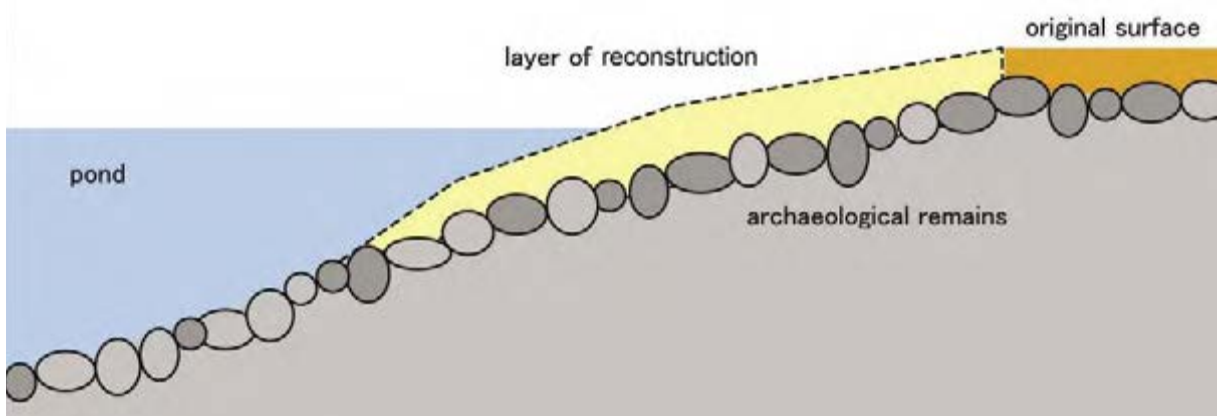


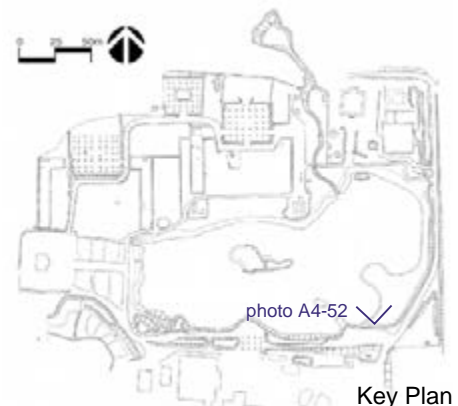
figure A4-37 Schematic Diagram of Maintenance Method (b) (section)

©Iwate Prefectural Board of Education



photo A4-52 Cove beach (*suhama*) from south (Existing state)

©Kawashima Printing Company



Key Plan



(c) Zone in which a layer of earth 20-30 centimeters thick has been filled in over remains of pebbled areas, on top of which a reconstruction of the pebbling has been implemented (northern shoreline of the pond)

Because the archaeological remains of pebbled areas along the shoreline might be damaged if left uncovered, the remains were protected by being buried under a layer of earth. On top of this, pebbles of similar types and sizes were used to implement a reconstruction that would reproduce the visual effect of the original stones.

Along the northern shoreline of the pond, facing the remains of the Buddha Hall, in order to emphasize the visual appearance the original pebbled shoreline would have had, the remains of the original pebbling have been buried in earth and reconstructed using new pebbles. The remains of the original pebbling are preserved underground, maintaining their authenticity.

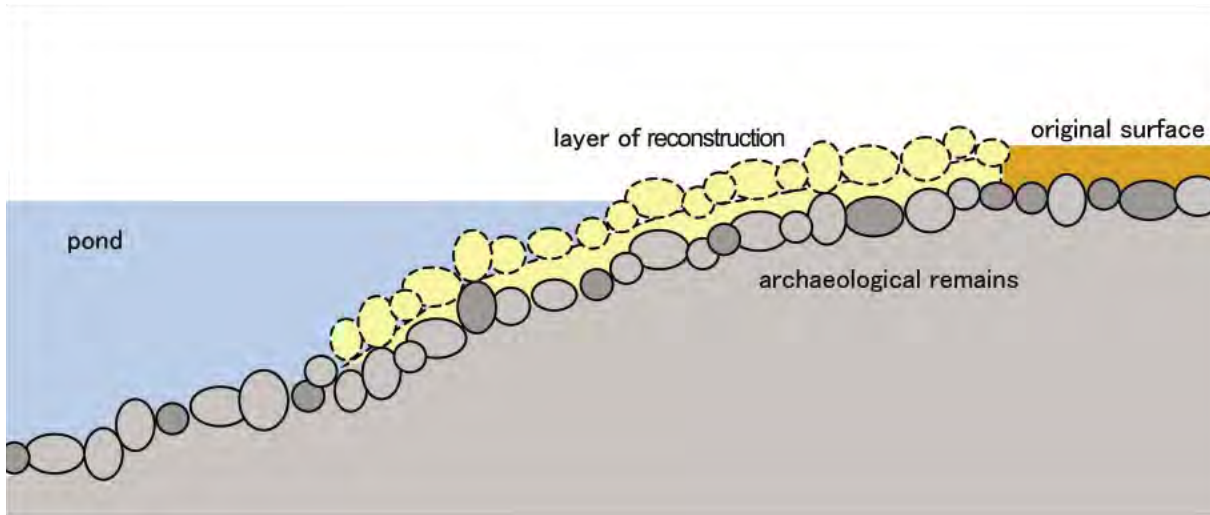


figure A4-38 Schematic Diagram of Maintenance Method (c) (section)

©Iwate Prefectural Board of Education



The northeastern shore

The pond as a whole was intended to represent a vast ocean and the main hall and its roofed corridors were built on the northern shore to represent the jeweled palace said to exist in the Buddhist Pure Land. The archaeological remains of the original pebbling have been buried and reconstructed using the new pebbles with the attention to harmonize with the garden as a whole.

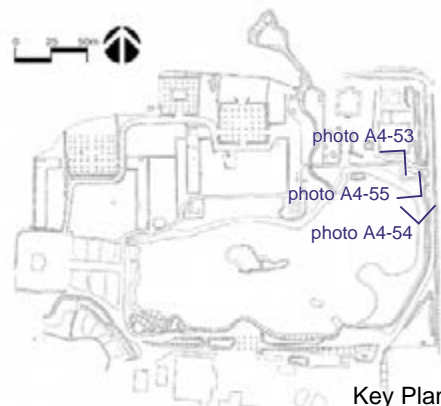


photo A4-53 (above) Excavated (original) Pebbling
©Hiraizumi Town Board of Education

photo A4-54 (lower left) Earth Cover on the Pebbles for Protection
©Hiraizumi Town Board of Education

photo A4-55 (lower right) New Pebbling Work
©Hiraizumi Town Board of Education



The northwestern shore

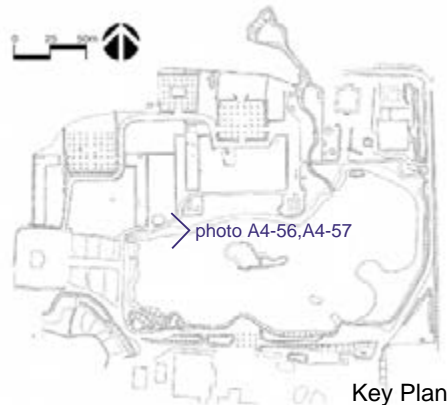
Comparison of photos of the excavated original pebbled surface with photos of the present state shows that the reconstruction has been undertaken by using new pebbles with the attention to harmonize with the garden as a whole.



photo A4-56 Excavated archaeological remains of pebbling ©Hiraizumi Town Board of Education



photo A4-57 Existing State from east after Maintenance / Restoration Work
©Hiraizumi Town Board of Education



Key Plan



(d) Zone in which the shoreline has been restored using additional earth (the southern shoreline)

As the shoreline has a steep profile, its slopes have been restored with supplementary earth to prevent erosion. In this zone, however, grass has not been planted as a protective measure because the surrounding vegetation blocks too much of the sunlight.

This has been limited to the southern shoreline, except for some filling-in that was done to preserve the foundation of an earthen wall on the eastern side, using the same technique. Here on the southern shore a steep slope has been restored to a more gentle profile.

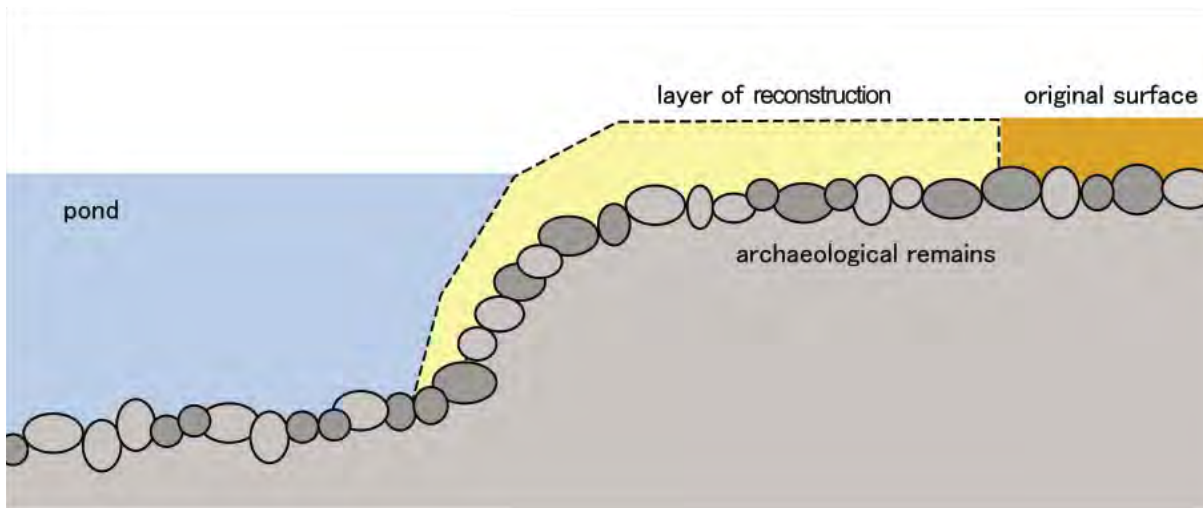


figure A4-39 Schematic Diagram of Maintenance Method (d) (section)

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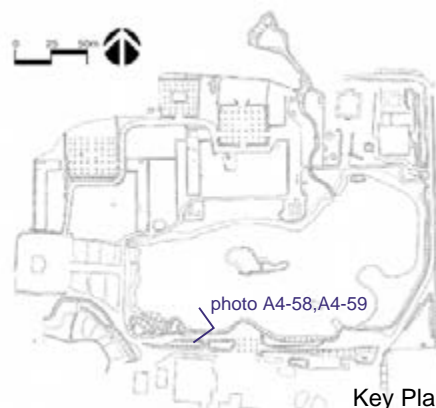
photo A4-58 (upper left) Condition from east before Maintenance / Restoration Work

©Hiraizumi Town Board of Education



photo A4-59 (lower left) Existing State from east after Maintenance / Restoration Work

©Hiraizumi Town Board of Education



Key Plan



[2-1. Garden (Môtsû-ji Teien)]

b. The Restoration Work that Meets the Conditions of Integrity and Authenticity of the Pure Land Gardens

In order to satisfy the integrity and the authenticity of the Pure Land gardens, it is necessary to (1) carry out repairs and restorations based on evidence obtained from objective scientific surveys, and (2) implement environmental improvements that will maintain the spatial organization and spirit of the Pure Land gardens and restore their overall aesthetic and ornamental visual value.

From this perspective, the first item on the agenda in terms of restoration and maintenance of the Pure Land gardens has been undertaken to securely and faithfully preserve fragile archaeological features that have been uncovered through excavation, such as the pebbled shorelines of garden ponds. Second, in order to actualize the latent aesthetic and visual value of the gardens, restoration work such as the spreading of appropriate amounts of new pebbles has been conducted, and environmental improvements have been implemented, including new plantings guided by reference to the plant remains (seeds, leaves, branches and roots) uncovered by the archaeological excavations and to historical records and visual materials from the period in question.



[2-2. Jôgyôdô (Môtsû-ji)]

a. Drawings of Jôgyôdô

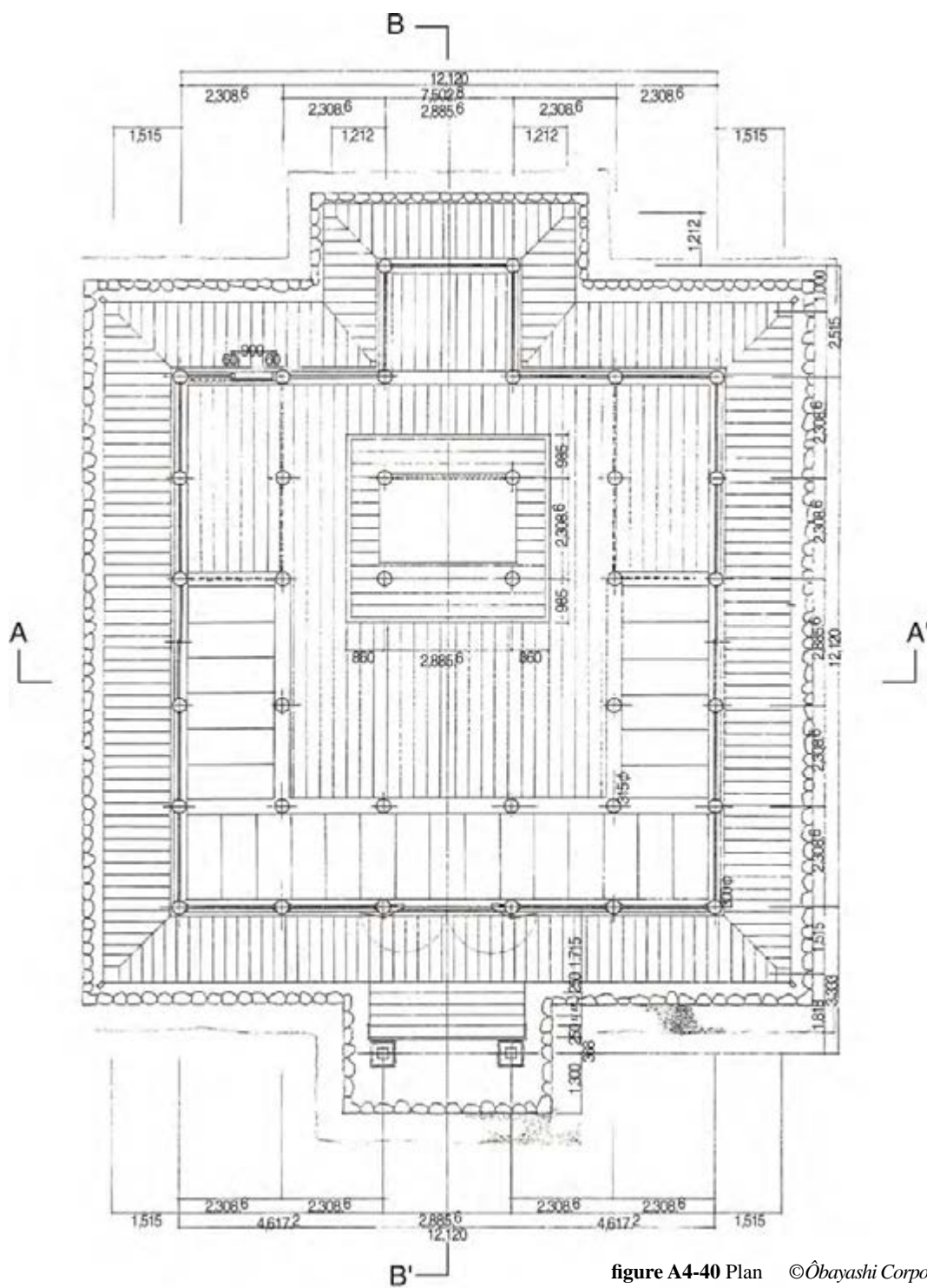


figure A4-40 Plan ©Ôbayashi Corporation

SCALE 1:150



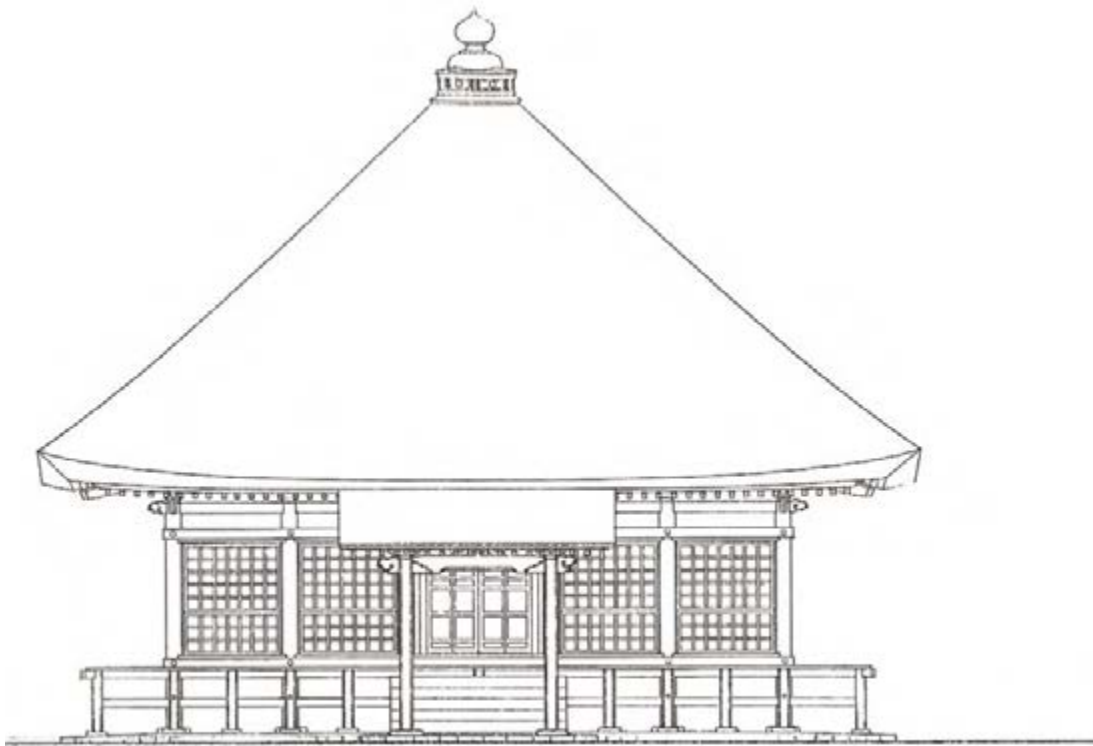


figure A4-41 Elevation (front)

© Ōbayashi Corporation

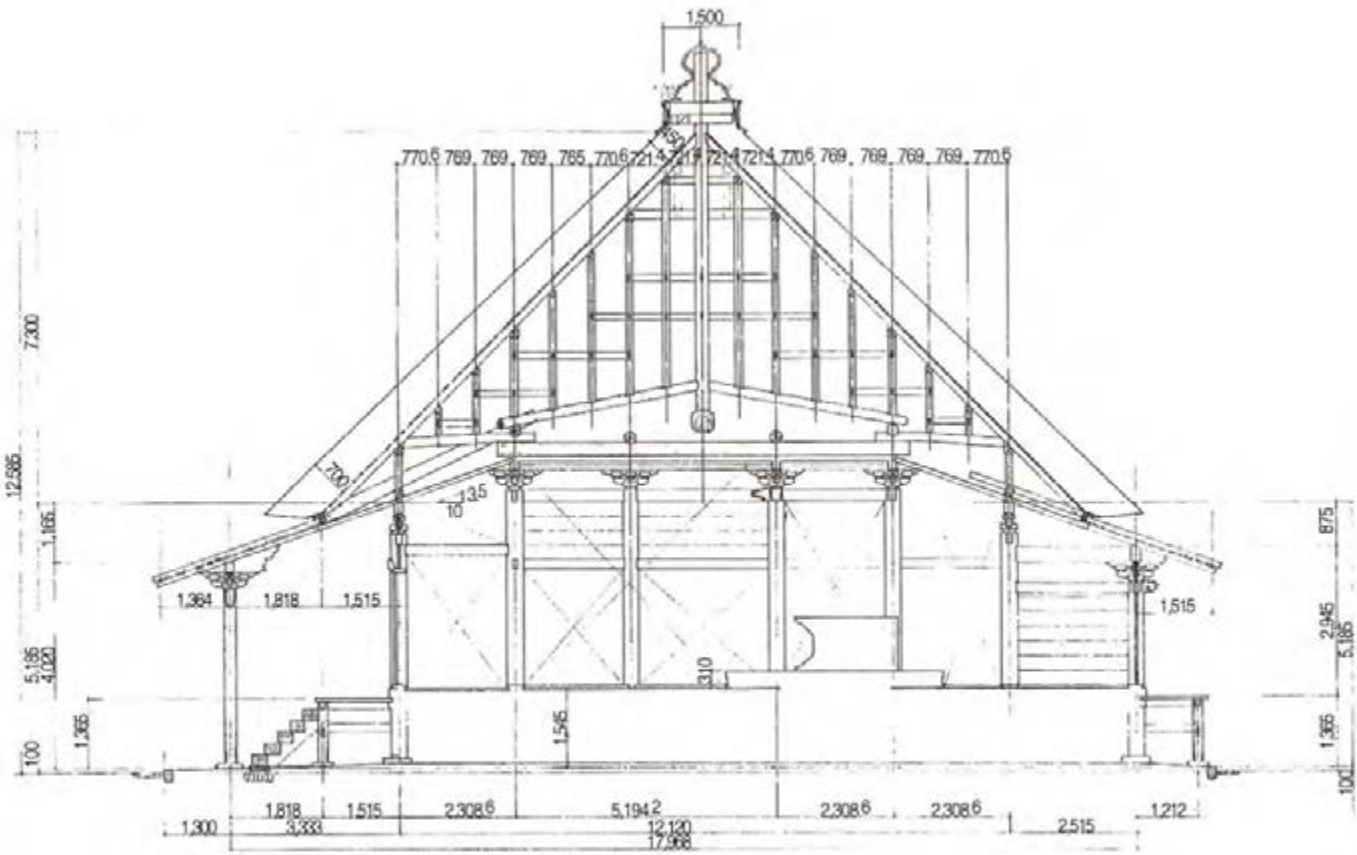


figure A4-43 Section (B-B', see figure A4-40)

©Obayashi Corporation

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[2-2. Jôgyôdô (Môtsû-ji)]

b. Jôgyôzammai

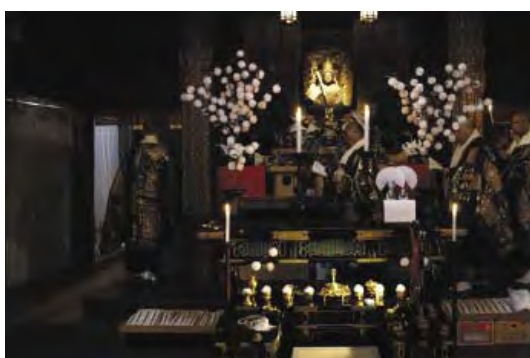
"Jôgyôzammai" is one of the 4 prayer-chanting practices that were initiated in 6th century by the Chinese Buddhist priest, Zhiyi (538-597), based on the oldest extant Buddhist sutra on Amida Buddha, "Hanjuzammaikyô" (Skt. Pratyutpanna-samadhi-sutra).

In its original style, Buddhist priests vocally intone "*Nam amida butsu*" and continue to perambulate around a statue of Amida Buddha, visualizing the image of Amida Buddha in mind, for as long as 90 days and nights.

It is said that the Buddhist priest, Ennin (794-864), who traveled to China to study Buddhism, acquired the practice of Jôgyôzammai at Wutaishan (Mt Wutai) and introduced it to Japan for the first time. Ennin built a Jôgyôdô as a Buddha hall specifically for the practice of Jôgyôzammai at the Enryaku-ji Temple and disseminated this religious practice.

The practice of Jôgyôzammai was introduced to the northern region of Japan through the propagation of Buddhism by the priests of Enryaku-ji Temple. Consequently, a Jôgyôdô was constructed at Môtsû-ji and Jôgyôzammai started to be practiced in Hiraizumi. According to legend, the Jôgyôzammai of Môtsû-ji derives directly from what was introduced by Ennin himself; its prayer-chanting has a characteristic and distinctive intonation on a unique melody.

The present Jôgyôdô of Môtsû-ji is an 18th century reconstruction, but the practice of Jôgyôzammai is conducted today in the original style, showing the fact that the quintessence of Buddhist Pure Land thought at the time of the Ôshû Fujiwara clan has been passed on up to today.



photos A4-60 (above) and A4-61 (right) Jôgyôzammai

©Kawashima Printing Company

Scenes of "Jôgyôzammai" at Jôgyôdô, one of the Buddha halls of Môtsû-ji

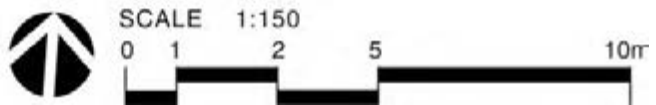
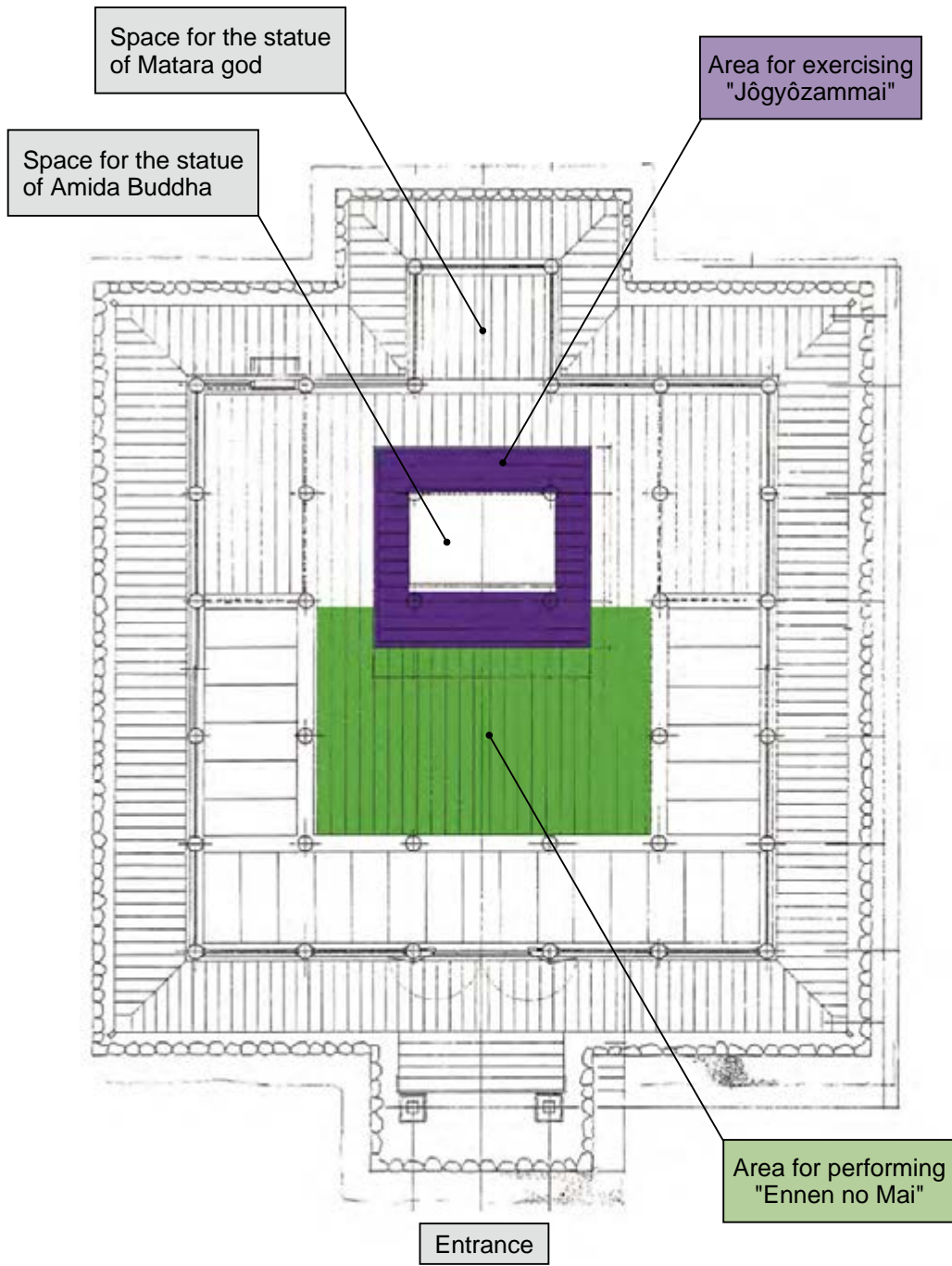


figure A4-44 Plan of the Jōgyōdō of Mōtsū-ji with indications of the area where "Jōgyōzammai" and "Ennen no Mai" are performed

©Ōbayashi Corporation



[2-2. Jôgyôdô (Môtsû-ji)]

c. Ennen no Mai

On 20 January every year, at Jôgyôdô of the Môtsû-ji temple, "Ennen no Mai" (the dance of longevity) is performed after the religious practice of Jôgyôzammai. It is a religious offering in prayer for eternal prosperity, health, safety and longevity of all the attending people.

The word Ennen derives from the Japanese word meaning longevity and is now used as a collective name for performing arts offered by priests to gods on the occasion of religious events. It became popular in the late 12th century and was performed on a large scale at, for example, Tôdai-ji, Kôfuku-ji Yakushi-ji (these three temples were inscribed on the World Heritage List in 1998 as component parts of the "Historic Monuments of Ancient Nara"), Tônomine in Nara, Enryaku-ji (inscribed on the World Heritage List in 1994 as a component part of the "Historic Monuments of Ancient Kyoto") and Onjô-ji in Kyoto and Shiga. However, the biggest Ennen no Mai among them at Tônomine stopped in 1585 and the Ennen no Mai of Kôfuku-ji also came to an end in 1739. Furthermore, the Ennen no Mai that had continued until recently at Itsukushima Shinto Shrine (inscribed on the World Heritage List in 1996) and Mt Minobusan is now almost lost. The Ennen no Mai of the Rinnô-ji temple of Nikko (inscribed on the World Heritage List in 1999) still continues but it retains only one dance, while that of Môtsû-ji has 13 dance. Its value is extremely high in light of the fact that there remain very few examples other than Môtsû-ji that still keeps more than one dance number: "Kojitsu-shiki-samba" at the temple compound of Chûson-ji in Hiraizumi, the Ennen no Mai of the Obasama festival at Shôdai-ji located in Kurihara City, Miyagi Prefecture, and the Ennen no Mai of Hakusan-jinja located in Gujô City, Gifu Prefecture.

In the end of the 18th century, Sugae Masumi, who was a representative writer of travel journals of the time, left a valuable written record about the Ennen no Mai of Hiraizumi from his direct observation of the religious festivals of the Jôgyôdô of Môtsû-ji and Chûson-ji.

The Ennen no Mai of Môtsû-ji was designated as an Important Intangible Folk Cultural Property in 1977 and then the visual recording started. The Ennen no Mai of Môtsû-ji, like "Kojitsu-shiki-samba" of Chûson-ji, has been passed on from generation to generation with certainty through the tradition of exclusive inheritance at one Buddhist temple.

Ennen no Mai survived many hardships such as a loss of Jôgyôdô in a fire and the anti-Buddhism movement in the latter half of 19th century, retaining the quintessence of Buddhist Pure Land thought very well up to date.



[Ennen no Mai]



photo A4-62 Dance of "Notto"
©Kawashima Printing Company
Prayer for peace, safety and longevity



photo A4-63 Dance of "Dengakuodori"
©Kawashima Printing Company
The dance whose style vividly retains the characteristics of the early medieval Japan.



photo A4-64 Dance of "Karabyōshi"
©Kawashima Printing Company
Based on the story of the pilgrimage of the Buddhist priest, Ennin, to Wutaishan (Mt Wutai).



photo A4-65 Chigomai
©Kawashima Printing Company

The elegant dance inherited and performed by Buddhist priests' children to celebrate the arrival of springtime.



photo A4-66 Dance of "Chokushimai"
©Kawashima Printing Company

The dance depicting emperor's envoys praising the peerless magnificence of Môtsû-ji and conversing on things they saw on the way to the Ôshû region.

[Kojitsu-shiki-samba] (Chûson-ji)



photo A4-67 (above) Dance of "Kaikô" ©Kawashima Printing Company

The dance praising the powerful efficacy of Chûson-ji and the scenic beauty of Hiraizumi.

photo A4-68 (right) Dance of "Jakujo" ©Kawashima Printing Company

The elegant dance of a young lady with a holding fan and a hand bell. A similar dance has been passed on at Môtsû-ji as well.





[3. Kanjizaiô-in Ato]

a. Restoration Methods for the Pure Land Garden Based upon Physical Archaeological Evidence

The topography and the division of the rice fields before archaeological excavations clearly showed the area and the pond of Kanjizaiô-in of the 12th century (figures A4-45 and A4-46). The archaeological excavation confirmed the location of the shoreline of the pond. Based on the result, the shoreline was divided into the zone (a) in which archaeological remains of pebbled surfaces and arrangements of stones have been uncovered and maintained, and the zone (b) in which a layer of earth 20-30 centimeters thick has been filled in over remains of pebbled areas, on top of which a reconstruction of the pebbling has been implemented.

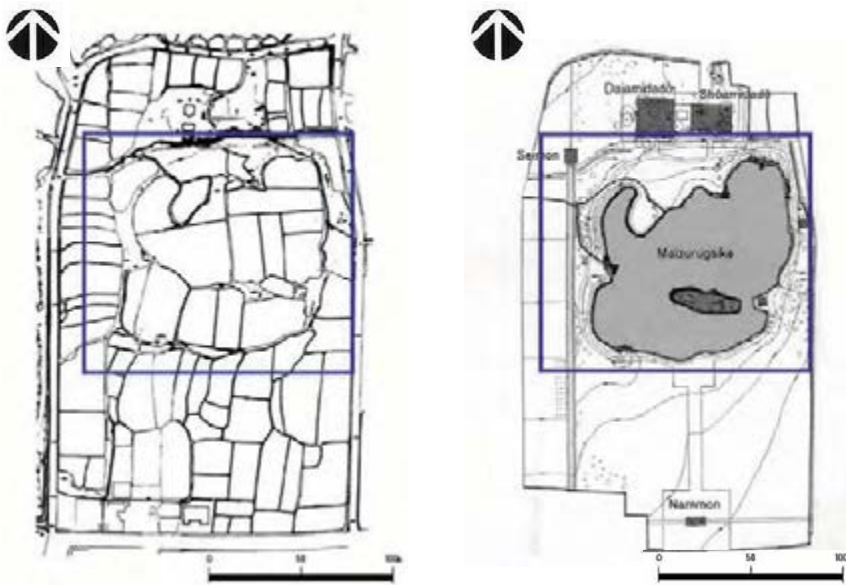


figure A4-45 (left)
Plan before the survey
figure A4-46 (right)
Plan after the restoration work
©Hiraizumi Town Board of Education

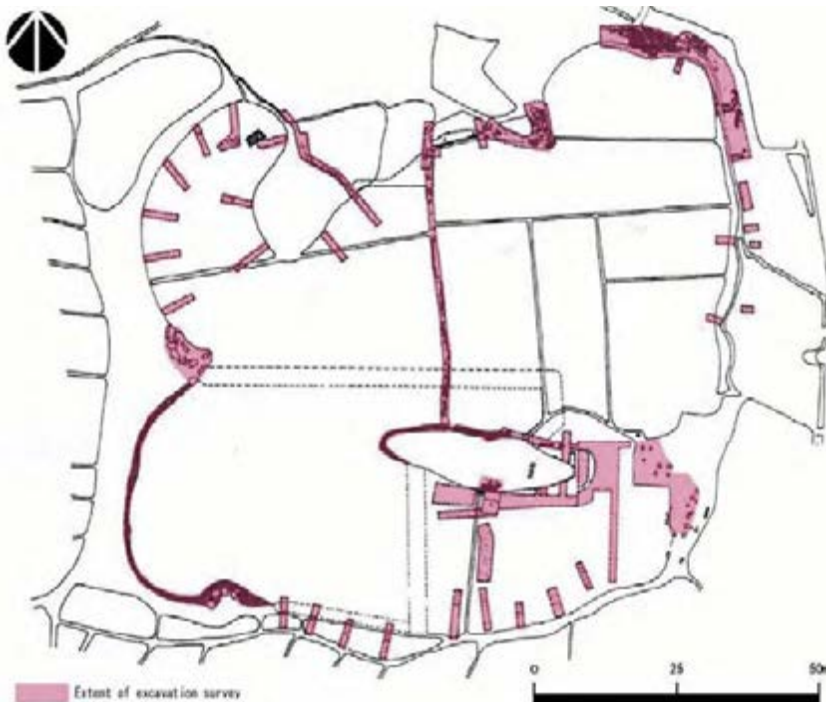


figure A4-47
Plan indicating the extent of the excavation and archaeological remains
©Hiraizumi Town Board of Education

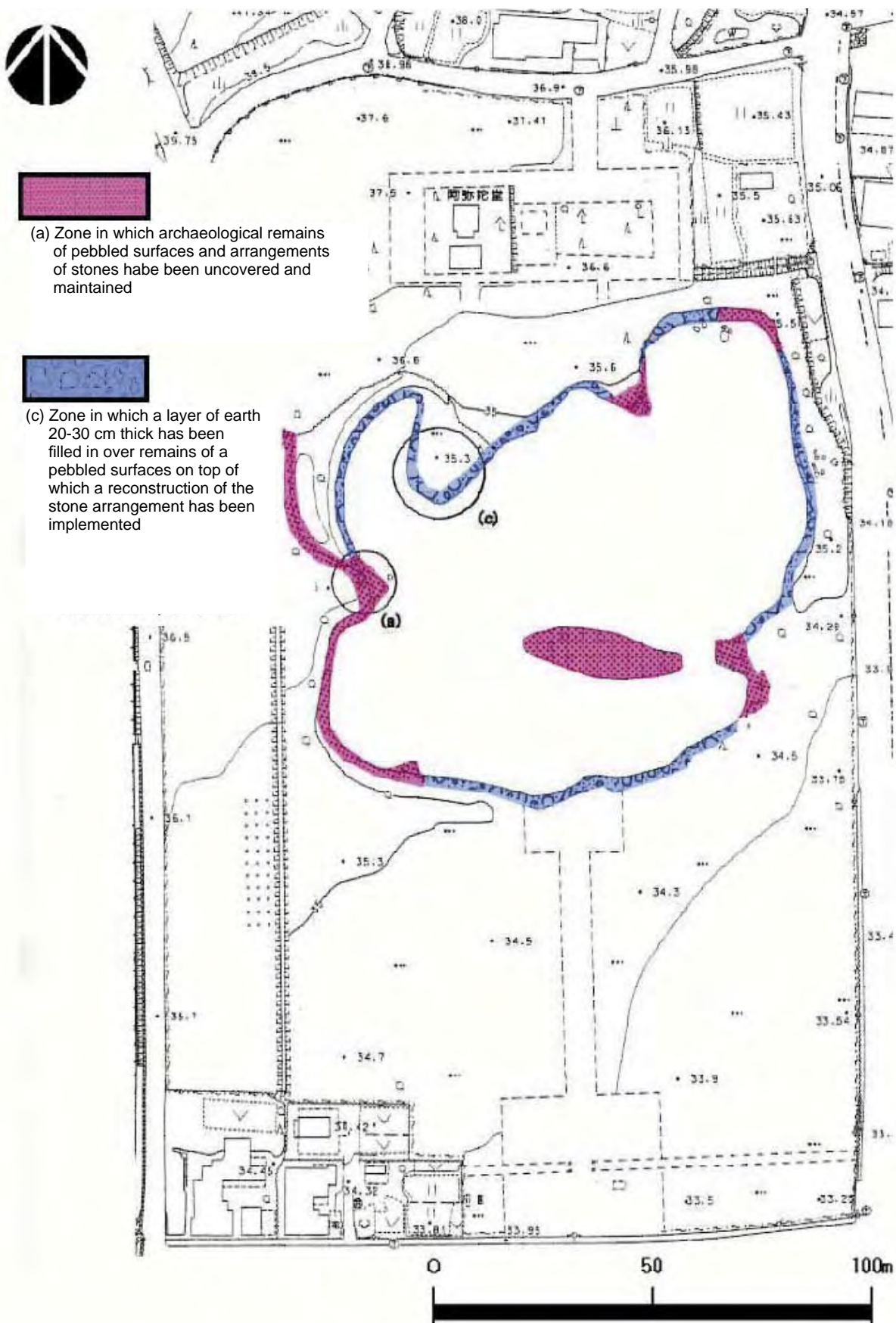


figure A4-48 Restoration Zones of the pond in Kanjizai-ō-in Ato ©Hiraizumi Town Board of Education



(a) Zone in which archaeological remains of pebbled surfaces and arrangements of stones have been uncovered and maintained (waterfall rock arrangement and the north shore of the pond)

The restoration measure based on the results of archaeological excavation is simply exposing the original state of the area serving as the garden pond, so its authenticity is beyond question.

According to the *Sakuteiki*, the waterfall arrangement is based on a "tsutai ochi" style that calls for water from the water route to flow over rocks and cascade into the pond.

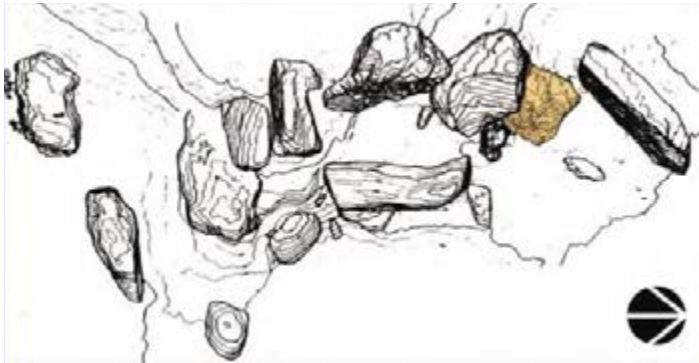


figure A4-49 Plan of waterfall rock arrangement

©Hiraizumi Town Board of Education



figure A4-50 Elevation of waterfall rock arrangement

©Hiraizumi Town Board of Education

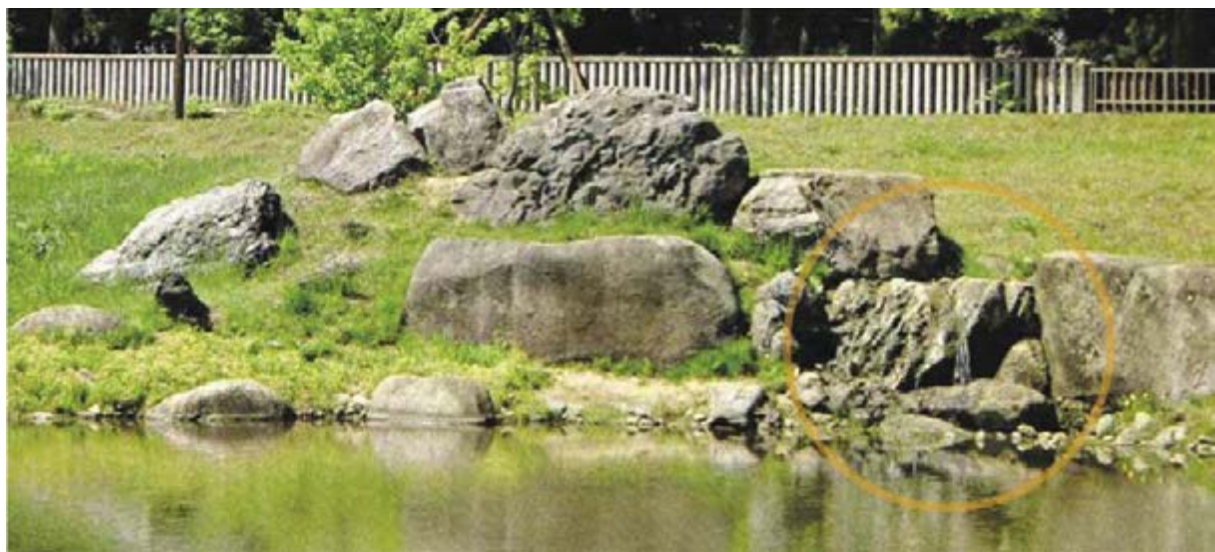
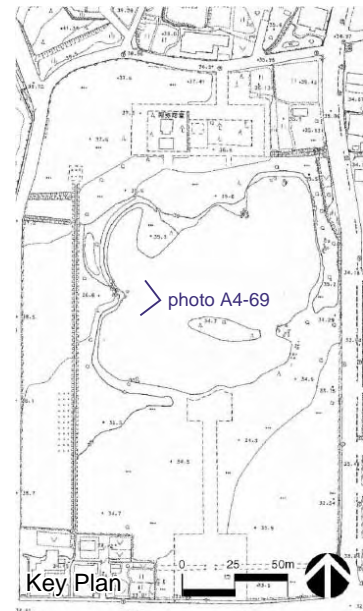


photo A4-69 Waterfall rock arrangement from east (existing state) ©Kawashima Printing Company



(b) Zone in which a layer of earth 20-30 centimeters thick has been filled in over remains of pebbled areas, on top of which a reconstruction of the pebbling has been implemented (northern and southern shores of the pond)

In order to emphasize the visual appearance that the original pebbled shoreline would have had, the remains of the original pebbling have been buried in earth and reconstructed using new pebbles. The remains of the original pebbling are preserved underground, maintaining their authenticity.



photo A4-70 Repaired state of north shore of the pond.
©Hiraizumi Town Board of Education

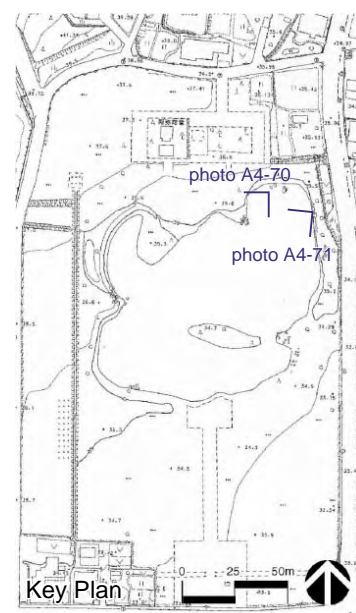


photo A4-71 Kanjizaiō-in Ato from east (existing state) ©Kawashima Printing Company



[4. Muryôkô-in Ato]

a. Maps and Photograph of Foundation in the Archaeological Excavation

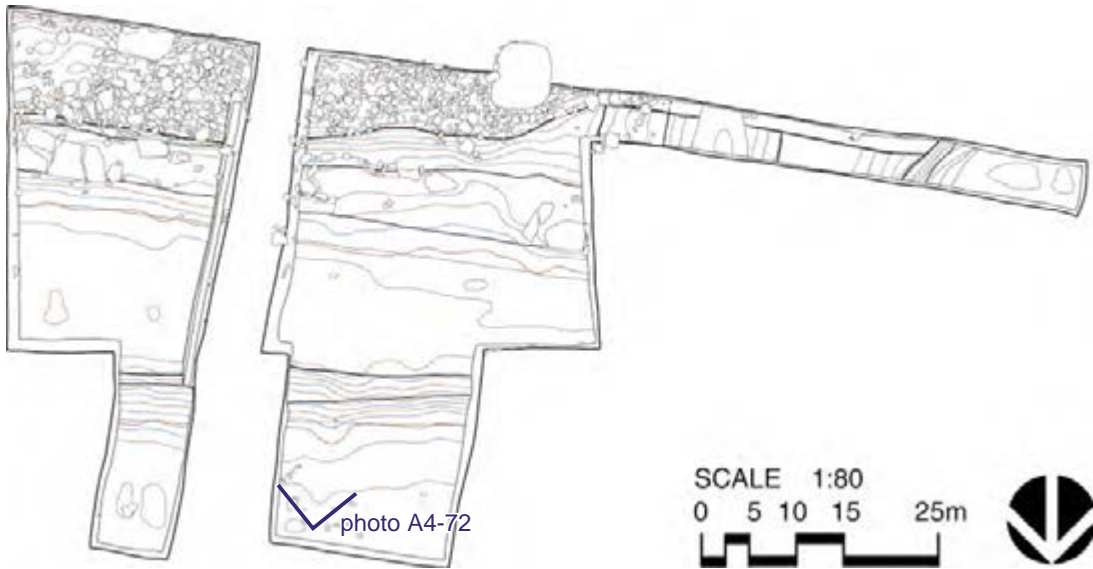


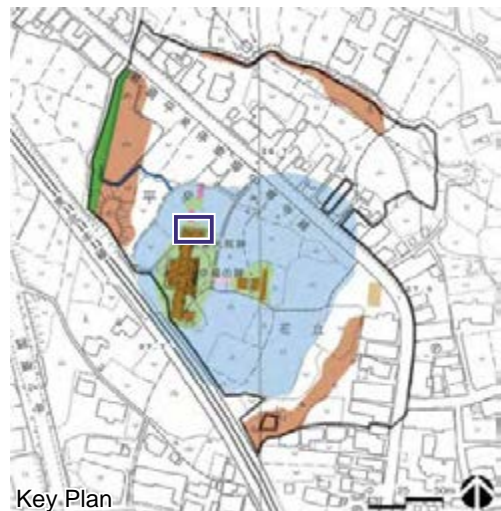
figure A4-51 Drawing of the archaeological remains of the foundation

©Hiraizumi Town Board of Education



photo A4-72 Archaeological remains of the corridor foundation

©Hiraizumi Town Board of Education



Key Plan



[4. Muryôkô-in Ato]

b. Photograph of Muryôkô-in Ato and Mt Kinkeisan from East

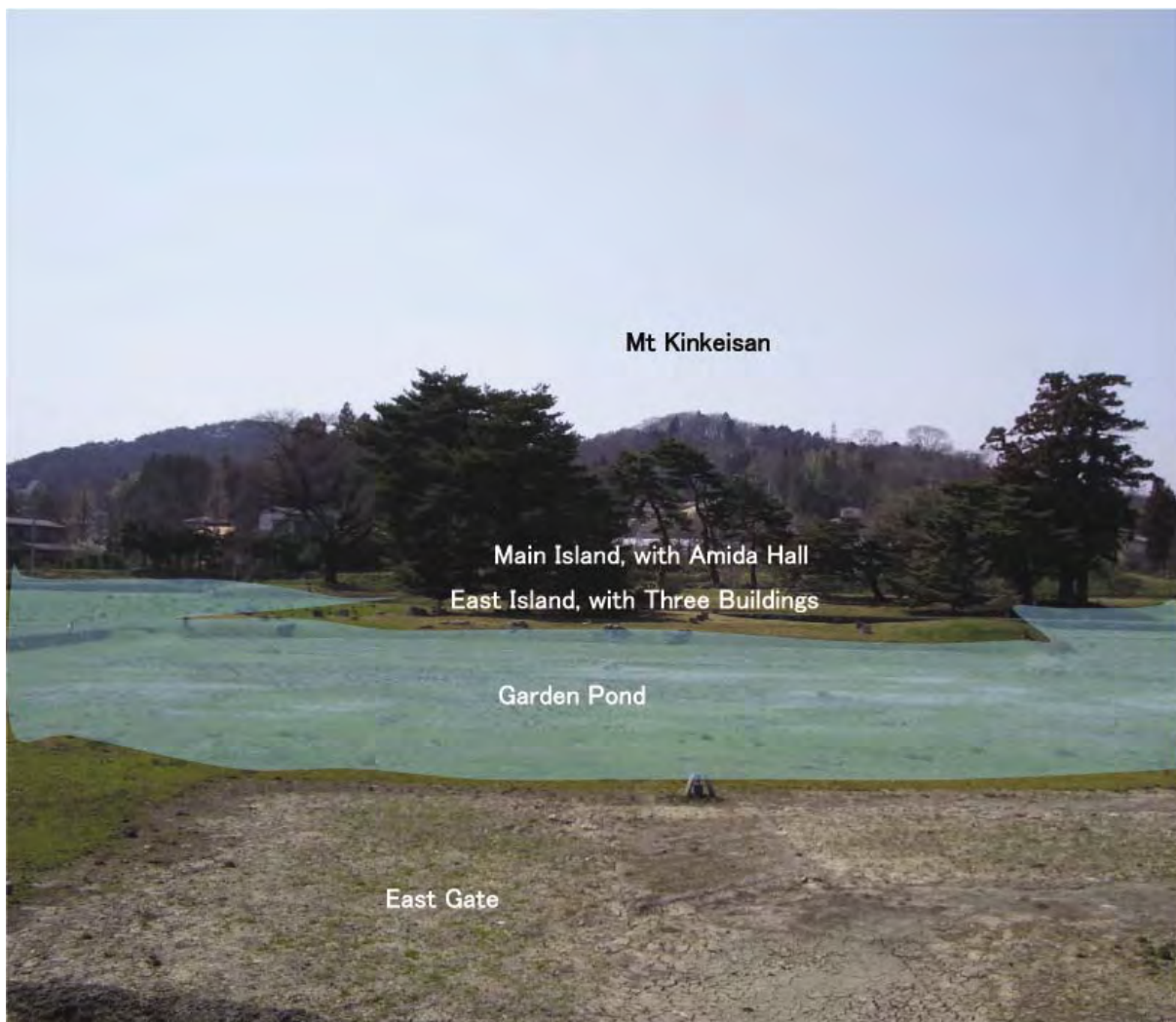
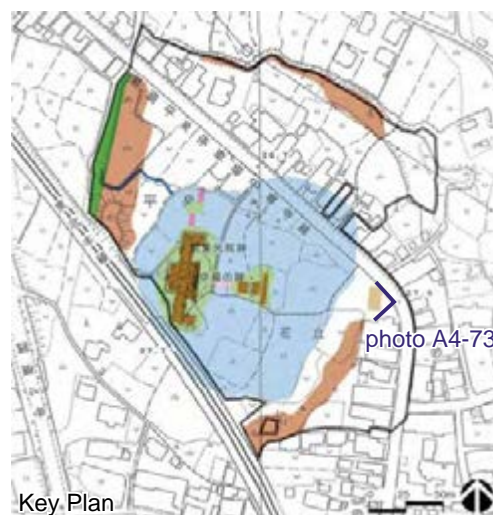


photo A4-73 View of the Muryôkô-in Ato with Mt Kinkeisan in the background

©Yoshihiro Sato





[5. Mt Kinkeisan]

a. Excavated Artifacts



photo A4-74 Large jar, design of crossed band



photo A4-75 Sutra case



photo A4-76 Pot



photo A4-77 Pot



photo A4-78 Pot



photo A4-79 Pot



photo A4-80 Pot with natural ash graze



photo A4-81 Pot with natural ash graze



photo A4-82 Pot with natural ash graze



photo A4-83 Pot with natural ash graze



photo A4-84-1 Front



photo A4-84-2 Top



photo A4-84-3 Bottom

photo A4-84 Pot

The excavated artifacts related to the sutra mound at the top of Mt Kinkeisan are stored in the Tokyo National Museum etc. A4-75 is a bronze sutra tube and others are considered to be earthen sutra tubes or outer containers for sutra cases. Based on the dates of the artifacts, it is presumed that several sutra mounds had been constructed on the mountaintop on a continual basis since the later years of the founder, Kiyohira.



[6. Yanaginogosho I seki]
a. Drawings of Main Buildings

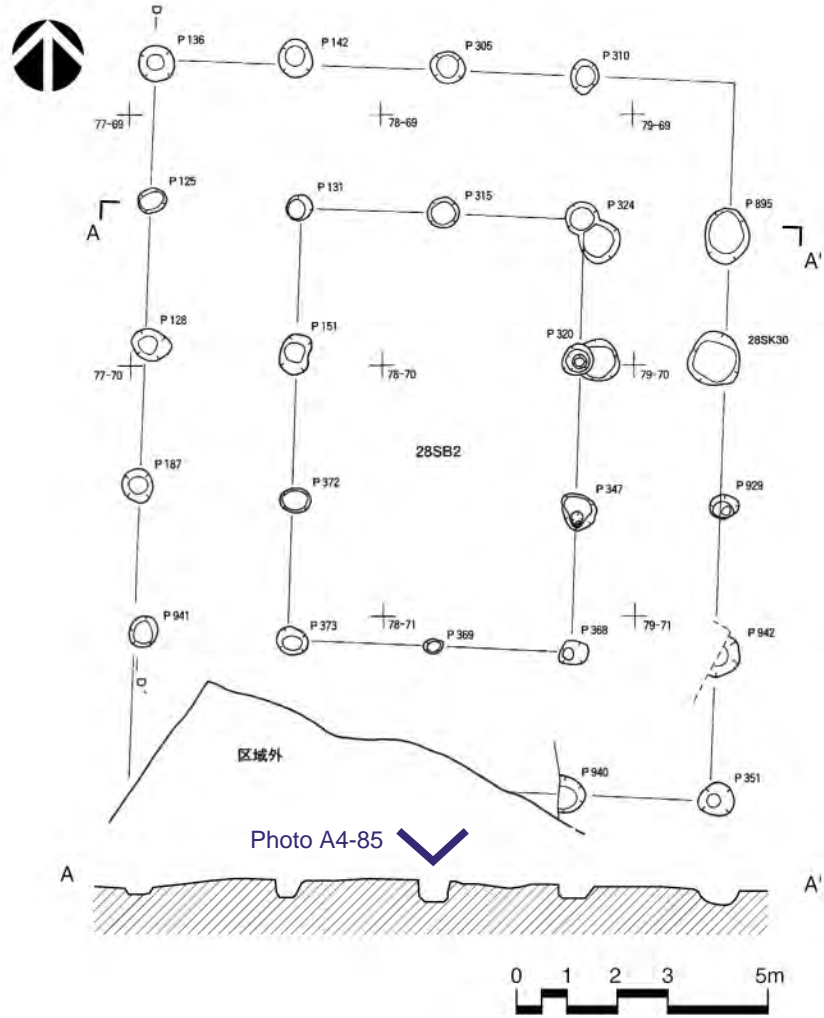
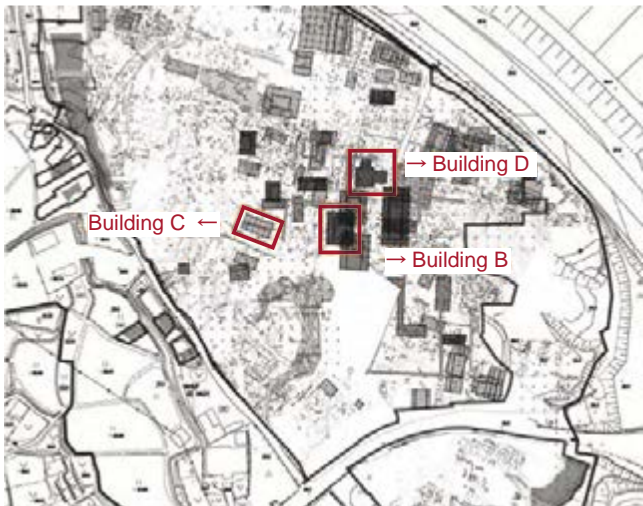


photo A4-85 Archaeological remains with pillar holes of Building-B

©Iwate Prefectural Board of Education

figure A4-52 Archaeological remains with pillar holes of Building-B

©Iwate Prefectural Board of Education



Key plan

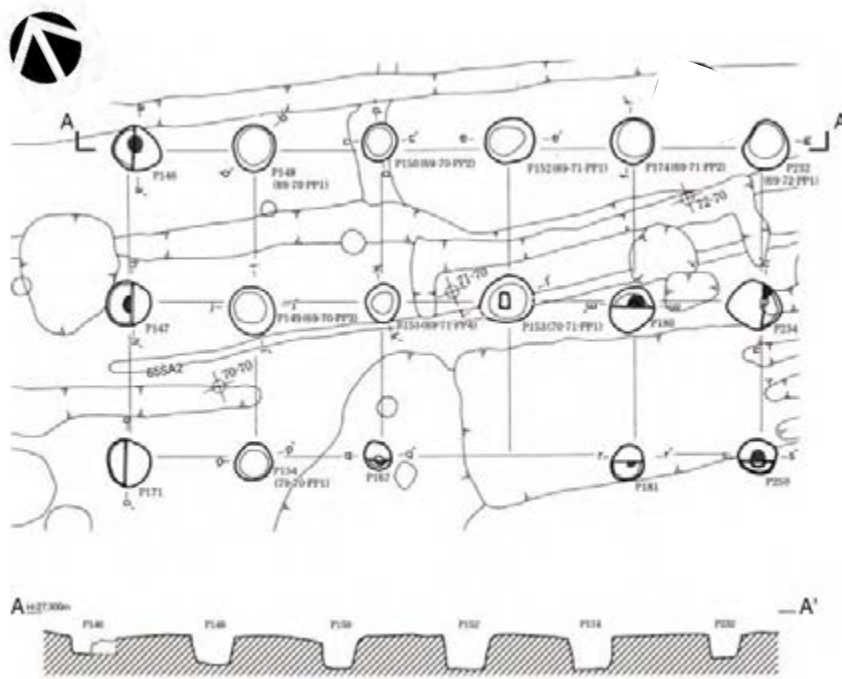


figure A4-53 Archaeological remains with pillar holes of Building-C

©Iwate Prefectural Board of Education

Photo A4-86



photo A4-86 Archaeological remains with pillar holes of Building-C

©Iwate Prefectural Board of Education

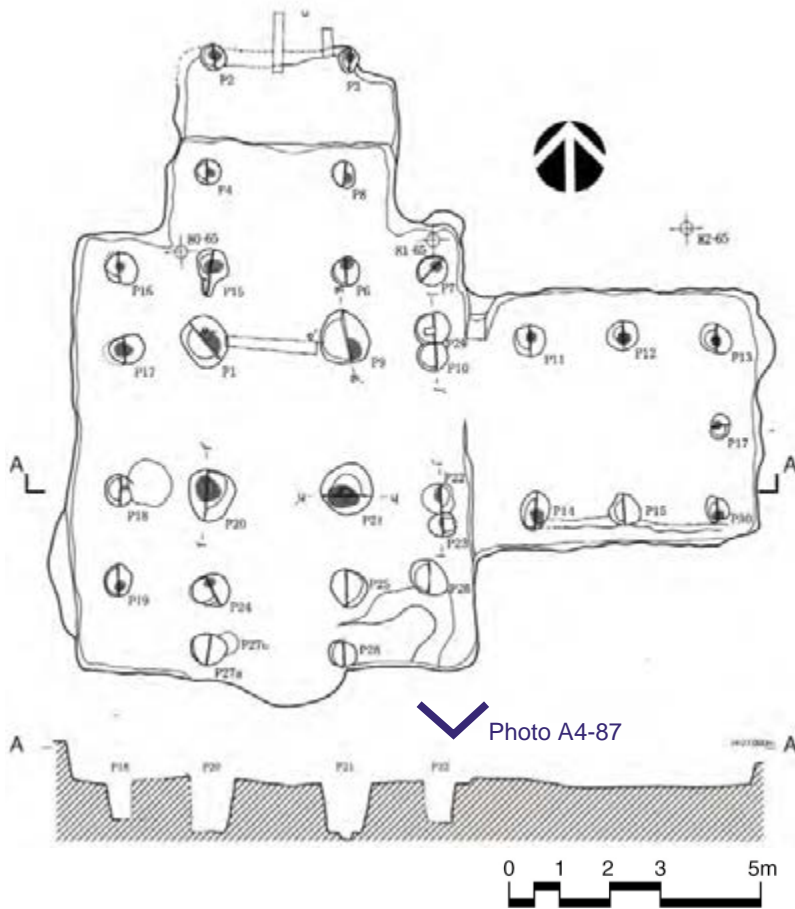


figure A4-54 Archaeological remains pit building of Building-D

©Iwate Prefectural Board of Education

Photo A4-87



photo A4-87 Archaeological remains of pit building, Building-D

©Iwate Prefectural Board of Education



[6. Yanaginogoshi I seki]
 b. Restoration of the Pond

The garden pond has been restored based on the results of the archaeological excavation. The excavation revealed that the pond was modified twice during 12th century, and the reconstructive display represents its shape in the later stage (Phase II). Although the excavation could not delineate an exact shoreline of the southwestern side enough, the pond bottom scraped out from the natural mound was recognized in this area. Possibly a natural spring served as a water source, and that location is expressed by a reconstructive garden rock arrangement. The drainage runs through a ditch in the southwestern direction.

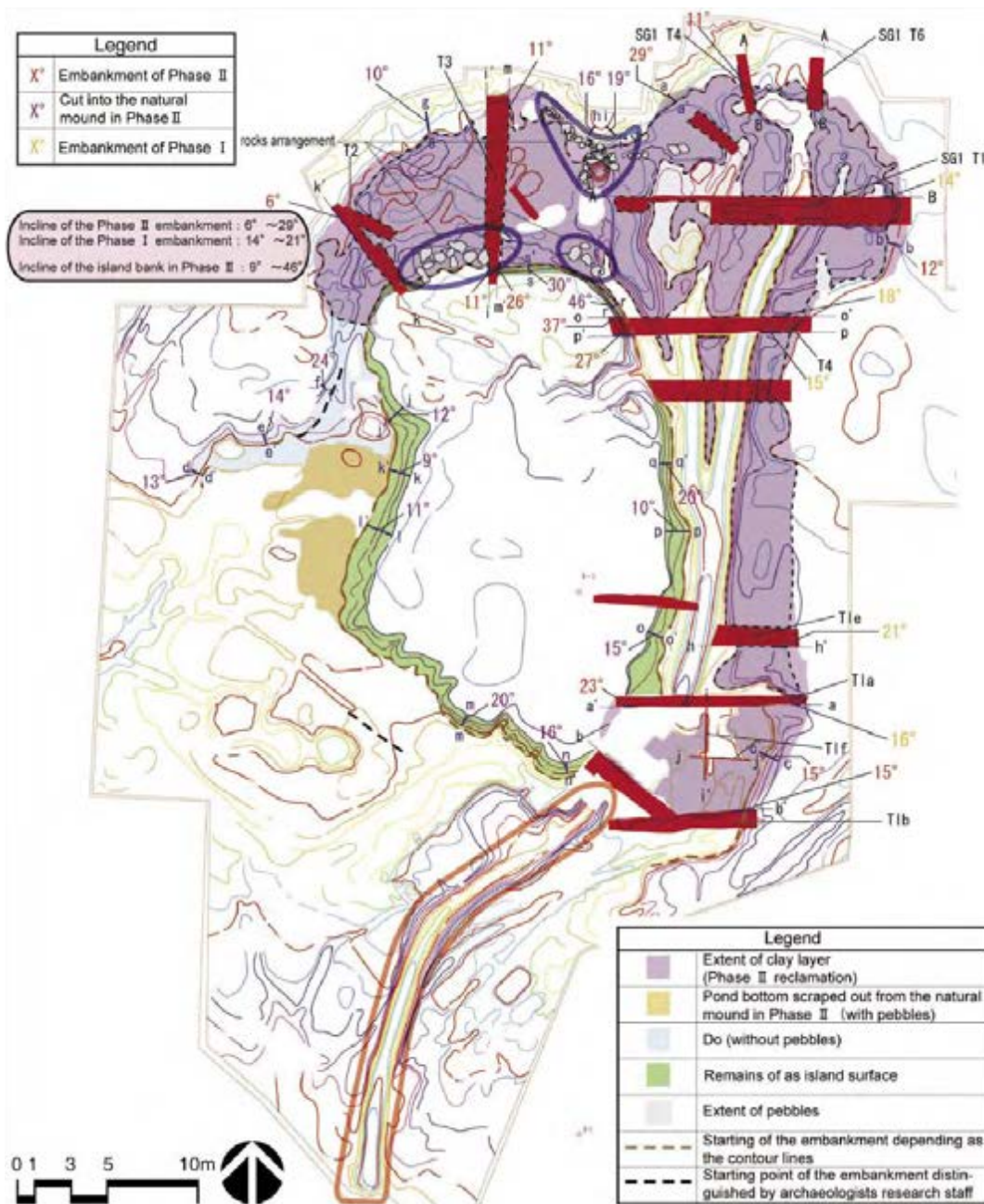


figure A4-55 Diagram of the excavated archaeological remains
 ©Japan Cultural Heritage Consultancy and Iwate Prefectural Board of Education



On-going restoration of the garden pond is being performed on the surface of the 70 centimeters thick protective mound on the excavated original remains, which shows the shape of the pond from the 12th century after a scientific presumption studies. As for a shoreline of the pond, an outline of the bottom trace, an incline of the best remaining shore section, and an estimated water level provided us with an overall shape, including the missing section. The bottom of the pond was pebbled originally, and a reproduction of the situation was made in the area where such features surely remained. Meanwhile, different sizes of the stones in the eroded area represents that such pavement is a presumptive adoption of the original remains.

Some garden rocks were unearthed by the excavation. However, a reproduction of such features was not applied, as a strict recovery of the original landscape is impossible in reality. The original rocks remain preserved underground. The existence of this garden pond proves an introduction of the contemporary Kyoto culture of the noble residence into Hiraizumi.

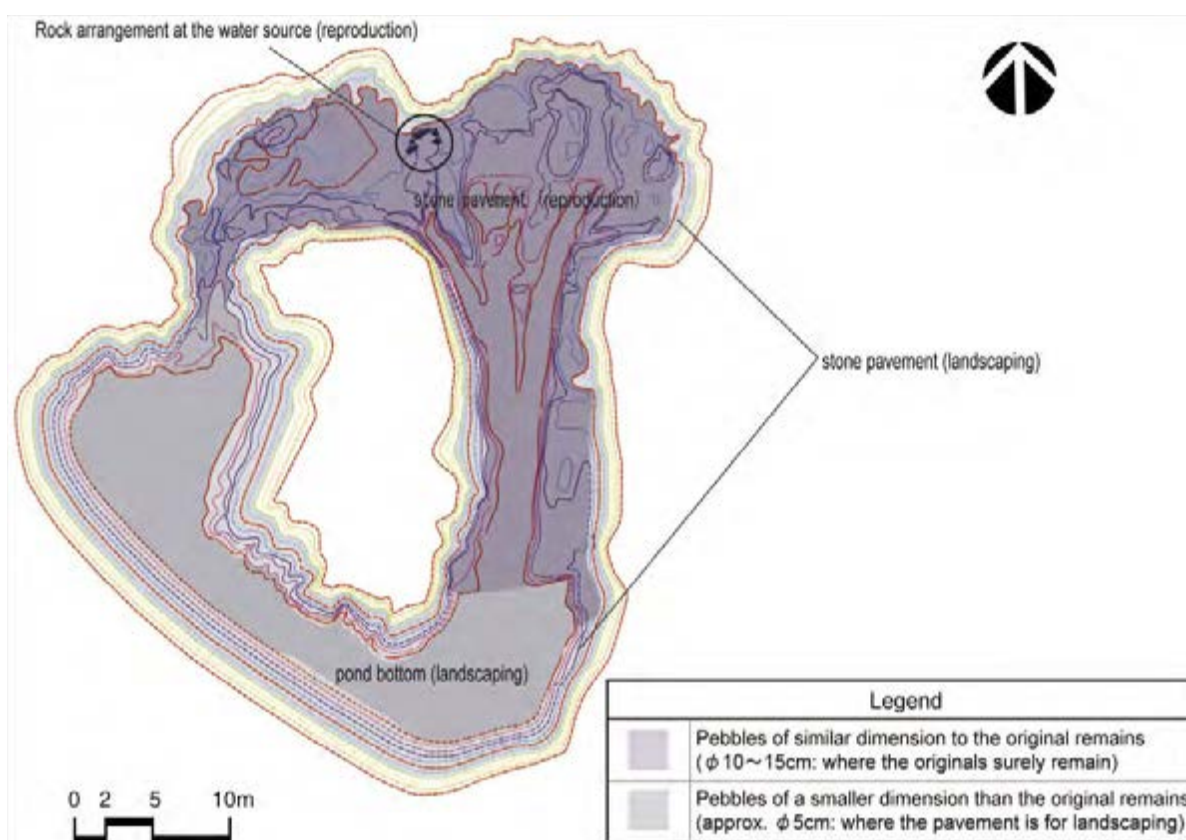


figure A4-56 Diagram of the pond reconstruction ©Japan Cultural Heritage Consultancy and Iwate Prefectural Board of Education

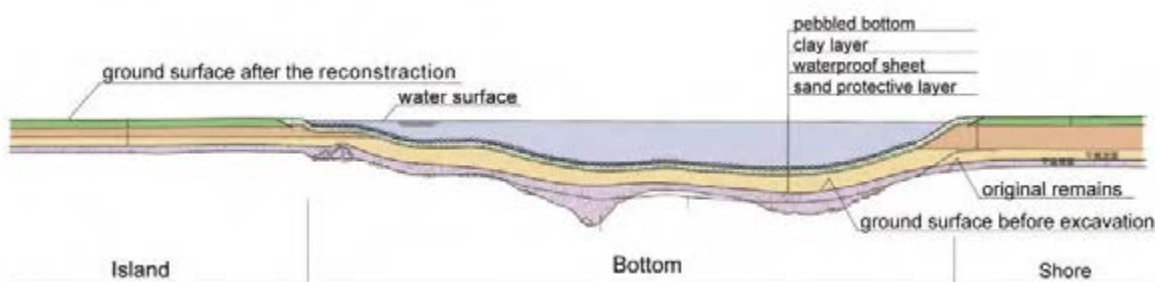


figure A4-57 Section of the pond reconstruction ©Japan Cultural Heritage Consultancy and Iwate Prefectural Board of Education



[6. Yanaginogosho I seki]

c. Presentation Plan of Yanaginogosho I seki





photo A4-88 View of Yanaginogoshi Iseki from west
©Kawashima Printing Company

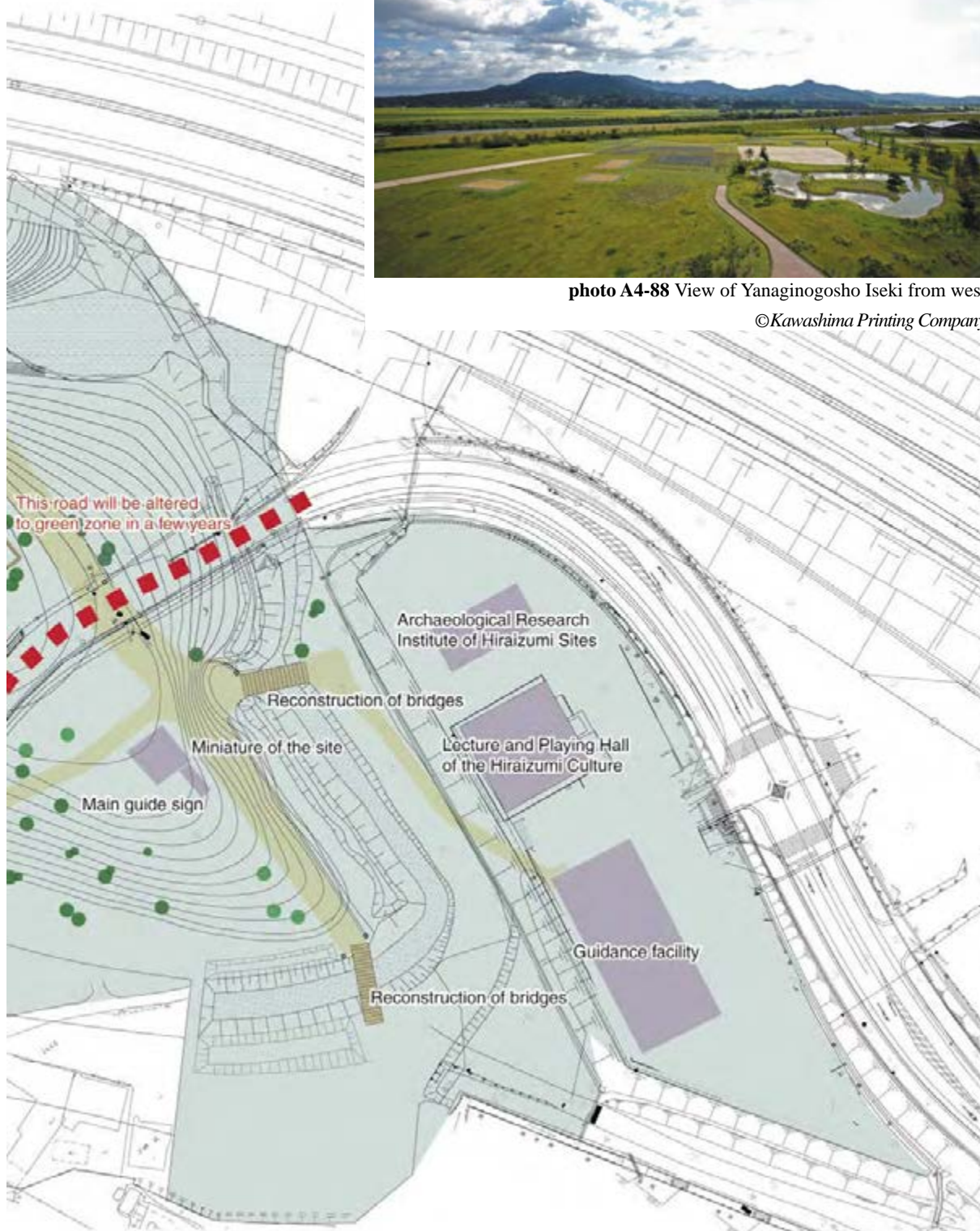


figure A4-58
Tentative Presentation Plan of Yanaginogoshi Iseki (inside of the moats) The first phase will be completed by the 2010s.
©Japan Cultural Heritage Consultancy and Iwate Prefectural Board of Education



[6. Yanaginogosho I seki]
d. Photographs of Excavated Artifacts



photo A4-89 Earthenware called *kawarake*
©Iwate Prefectural Board of Education



photo A4-90 Earthenware depicted a human face with a brush-drawn figure remains
©Iwate Prefectural Board of Education



photo A4-91 Iron pot with handlets on inner rim
©Iwate Prefectural Board of Education



photo A4-92 Tools for lacquer work and the products
©Iwate Prefectural Board of Education



photo A4-93 Copper seal (bottom)
©Iwate Prefectural Board of Education



photo A4-94 Copper seal (side)
©Iwate Prefectural Board of Education



photo A4-95 Wooden tablet
stupa with sutra letters
©Iwate Prefectural Board of
Education



photo A4-96 Wooden tray on which brush
scripts remain
©Iwate Prefectural Board of Education



photo A4-97 Wooden tray on which a brush drawing of
magnificent residential building remains
©Iwate Cultural Promotion Agency



photo A4-98 Wooden tray on which a
brush scripts remain
©Iwate Prefectural Board of Education



photo A4-99 Wooden tray on which a
brush scripts remain
©Iwate Prefectural Board of Education



photo A4-100 Wooden tray on which
a brush scripts remain
©Iwate Prefectural Board of Education



[7. Others]

a. Azumakagami - An Example of the Historical Documents of Hiraizumi

photo A4-101 Azumakagami : the formal historical record of Kamakura Shogunate (rewritten in the 16th century, Important Cultural Property)



photo A4-102 Azumakagami : description of Chûson-ji
(The article on 17 Sep. 1189)



photo A4-103 Azumakagami : description of Môtsû-ji
(The article on 17 Sep. 1189)





photo A4-104 Azumakagami : description of Mōtsū-ji
(The article on 17 Sep. 1189)

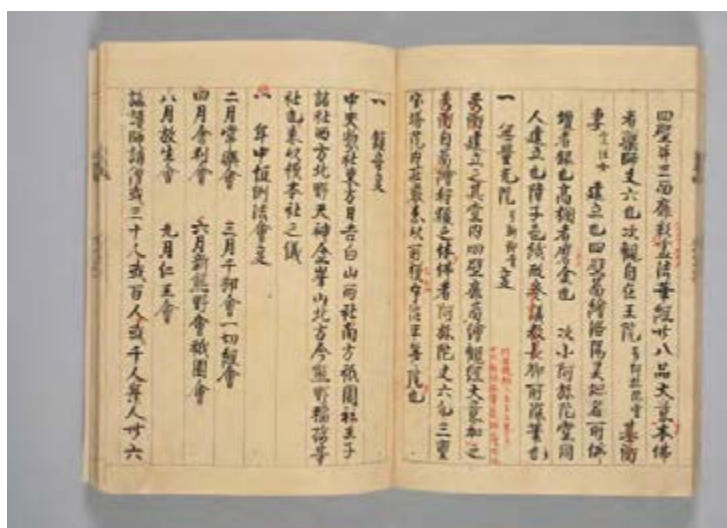


photo A4-105 Azumakagami : description of Kanjizaiō-in and Muryōkō-in
(The article on 17 Sep. 1189)



photo A4-106 Azumakagami : description of Hiraizumi no Tachi (Yanaginogoshō Iseki. The article on 17 Sep. 1189)



b. Activities bearing a testimony to the Buddhist thought of Hiraizumi

[Major Buddhist rituals and practices at Chûson-ji]

"Kigan" Prayer for the peace and protection of the nation, a rich harvest and the happiness of people

"Ekô" Prayer for the soul of the dead

"Gongyô" Buddhist religious practices by all the priests of a Buddhist temple

table A4-1 Major Buddhist rituals and practices at Chûson-ji

Month	Day	Name	Type
January	1 st ~ 8 th	Shushô-e	Kigan
	3 rd	Ganzan-e	Ekô
	5 th	Dai-hannya	Kigan
	6 th	Gassan-e	Kigan
	7 th	Dai-hannya	Kigan
	8 th	Hibutsu-hôroku	Gongyô
	14 th	Jikaku-e	Ekô
February	3 rd	Setsubun-e	Kigan
	15 th	Nehan-e	Ekô
March	19 th	Motohirakô-gogakki	Ekô
	24 th	Kaizan-e	Kigan
	8 th	Busshô-e	Gongyô
May	2 nd	Kaizan-gomaku	Kigan
	4 th , 5 th	Hakusan-jinji	Kigan
	6 th	Sannô-kô	Kigan
June	2 nd Sunday	Hokekyô-ichinichitonshakyô-e	Kigan
	20 th	Renkôki	Ekô
July	1 st	Shakyô-hônôshiki	Kigan
	17 th	Kiyohirakô-gogakki	Ekô
August	7 th ~ 11 th	Natsudôgomori	Kigan
	10 th	Himitsu-bonjôku	Kigan
	24 th	Daisegaki-e	Ekô
September	3 rd	Yasuhirakô-gogakki	Ekô
	19 th	Akadô-hôyô	Kigan
October	2 nd	Jigen-e	Ekô
	28 th	Hidehirakô-gogakki	Ekô
November	24 th	Tendai-e	Ekô
December	7 th	Yakushi-e	Gongyô
	14 th	Mida-e	Gongyô
	17 th	Hakusan-e	Gongyô
	24 th	Monju-e	Gongyô
Others	1 st of each month except January	Dai-hannya	Kigan
	Spring and autumn equinoctial week	Higan-e-hôyô	Ekô
	5 th -May and November	Yondaikô-tsuizen-hôyô	Ekô



[Other events at Chûson-ji]

table A4-2 Other events at Chûson-ji

Month	Day	Name
January	1 st	Hatsumôde
	8 th	Kinpai-biraki
February	3 rd	Setsubun-e
April	-	Hana-matsuri
	29 th	Saigyô-sai
May	1 st ~ 5 th	Haru-no-fujiwara-matsuri
June	29 th	Bashô-sai (biennially)
July	1 st	Shakyô-hônôshiki
August	14 th	Chûson-ji Takiginô
	16 th	Hiraizumi-daimonji-matsuri
	24 th	Daisegaki-e
October	20 th ~	Chûson-ji Kiku-matsuri
November	1 st ~ 3 rd	Aki-no-fujiwara-matsuri

[Buddhist rituals and practices at Môtsû-ji]

table A4-3 Buddhist rituals and practices at Môtsû-ji

Month	Day	Name	Type
January	1 st ~ 8 th –Jan	Shushô-e	Kigan
	14 th –Jan	Kaizan-e	Ekô
	14 th ~ 20 th –Jan	Matarashin-sai	Kigan
February	20 th –Feb	Hatsukaya-sai	
	15 th –Feb	Jôroku-e (Nehan-e)	Ekô
March	19 th –Mar	Motohirakô-kuyô-e	Ekô
April	8 th –Apr	Kanbutsu-e	Gongyô
May	2 nd –May	Yoshitsunekô-kuyô-e	Ekô
June	4 th –Jun	Sange-e (Dengyô-e)	Ekô
July	17 th –Jul	Kiyohirakô-kuyô-e	Ekô
August	20 th –Aug	Dai-segaki-e	Ekô
September	3 rd –Sep	Yasuhirakô-kuyô-e	Ekô
	17 th –Sep	Shinzandô-sai	Kigan
November	24 th –Nov	Tendai-e (Shimotsuki-e)	Ekô
December	28 th –Dec	Hidehirakô-kuyô-e	Ekô
	31 st –Dec	Joya-hôyô	Kigan
Others	8 th of each month except January	Yakushi-e	Kigan
	20 th of each month except January	Jôgyôdô-e	Kigan
	29 th -January, September	Kifunefudô-sai	Kigan
	Spring and autumn equinoctial week middle day	Higan-e	Ekô
	8 th -April, September, spring and autumn	Gyôyakujin-sai	Kigan



[Other events at Mōtsū-ji]

table A4-4 Other events at Mōtsū-ji

Month	Day	Name
January	1 st	Ganchō-mairi
	20 th	Hatsukaya-sai
May	1 st ~ 5 th	Haru-no-fujiwara-matsuri
	4 th Sunday	Gokusui-no-en
June	20 th ~	Mōtsū-ji Ayame-matsuri
	29 th	Bashō-haiku-taikai (biennially)
August	16 th	Hiraizumi-daimonji-matsuri Minamotonoyoshitsunekō-shujū-tsuizen-kuyō-hōyō
September	15 th ~	Mōtsū-ji Hagi-matsuri
November	1 st ~ 3 rd	Aki-no-fujiwara-matsuri



Appendix 5

Supplementary Information about Pure Land Garden

平泉





a. Outline of the Spread of Works of Art Associated with Pure Land Thought

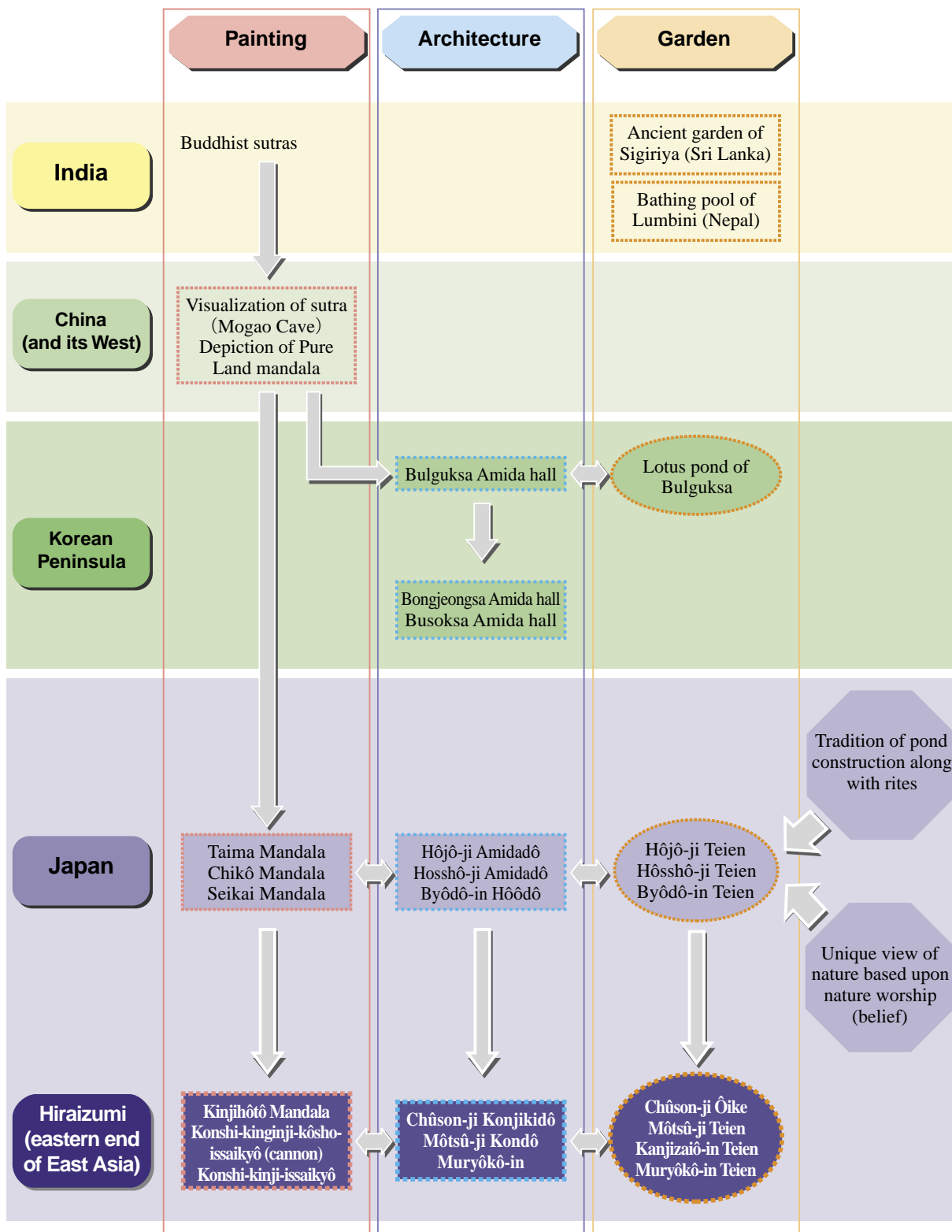


figure A5-1 The appearance of a group of artistic works associated with the Buddhist Pure Land thought in Hiraizumi

©Iwate Prefectural Board of Education



Buddhist thought

Lumbini (Nepal)

(6th century BC)



photo by Bpilgrim

Many of the "hōchi : treasure ponds" that appear in Depictions of Pure Land of Utmost Bliss and Pure Land Mandalas are rectangular, being shaped on the rectangular platforms of a treasure pavilion or a stages. Their origin can be found in rectangular ponds that exist, even today, in Buddhist sites in Nepal or identified in the mural paintings of Mogao Caves of Dunhuang in west China.

However, because Japanese Pure Land gardens after the 11th century do not have rectangular ponds, the rectangular garden ponds depicted as "hōchi : treasure pond" in Pure Land Depictions and Pure Land Mandalas were not realized in the Pure Land gardens of Japan.

In Japan, the concept, design and techniques of garden making that underwent unique development and the Buddhist Pure Land thought that was introduced from China fused, resulting in the transformation of garden ponds into design characterized by curvature and the eventual establishment of Pure Land gardens.

Dunhang Mogao Caves wall paintings (7-9th centuries)



Rectangular pond in front of the Buddha hall represents Buddhist Pure Land thought. However, there remain neither Pure Land gardens, or archaeological sites of them in China.

In China and Korea Various garden pond styles associated with various thought including Buddhism

Spread to east along with sutras

Chunjusa Imhaejeon Anaptji Pond (8th century)



©Yoshihiro Sato

A palace garden associated with the Daoist belief. The shoreline of the pond is composed with curves and straight lines.

Bulguska Temple Nine-Petaled Lotus Pond (8th century)



©Yoshihiro Sato



Oval-shaped Nine-Petaled Lotus Pond was constructed in front of the main hall of Bulguska Temple. The only example of a Pure Land garden in Korea.

Changdeokkung Buyongji Pond (17th century)



©Yoshihiro Sato

Although some examples of Korean palace gardens show the unity of building and pond, they are not related with Buddhist Pure Land thought.

Baoguosi Temple Jingtuchi Pond (11th century ~)



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Rectangular pond. It is need to release fish in it. Only its name (Jingtuchi or Pure Land) retains the indication of Buddhist Pure Land thought.

Jincishengmudian Yuzhaofeiliang Pond (10th century ~)



©Ivate Prefectural Board of Education

Rectangular pond. accompanying a Daoist building.

China

Korean Peninsula

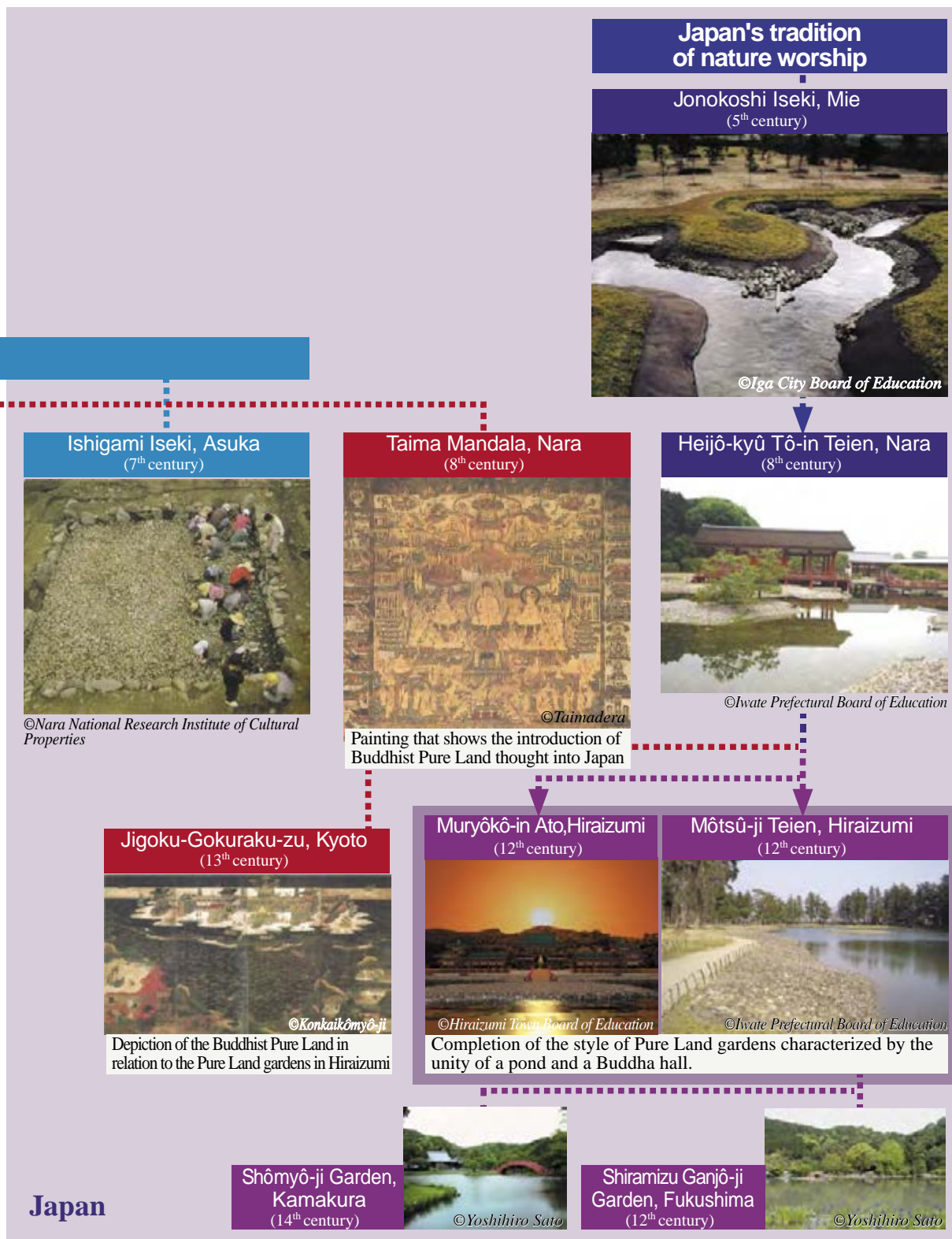


figure A5-2 Spread of the Buddhist Pure Land thought and the history of Pure Land gardens in Japan



b. Concept, Designs and Techniques of Garden Making Indicating in "*Sakuteiki*"

The "*Sakuteiki*" is a technical treatise of the 11th century, which compiled philosophy, designs and techniques concerning gardens mainly of residences at that time. It teaches that gardeners should create a garden by taking account of the shape of the land, reflecting on memories of wild nature, and re-creating the essence and the most interesting points of the famous landscapes; it gives a wide range of guidance including the spatial relation between residence and garden, how to make ponds, waterfalls and garden streams, how to place stones and where trees should be located.

It not only shows that the ancient tradition of nature worship of Japan and Buddhism, which was introduced from the Chinese mainland via Korean Peninsula in the 6th century but also the geomancy based on the belief in the Four Guardian Gods in the cardinal directions and the theory of ying, yang and the five elements had been reflected upon the philosophy, designs and techniques of the garden-making at that time.

[Quotations of the teachings from "*Sakuteiki*"]

(Jiro Takei & Marc P. Keane. *Sakuteiki Visions of the Japanese Garden*. 2001, Tuttle.)

Basics

- Select several places within the property according to the shape of the land and the ponds, and create a subtle atmosphere, reflecting again and again on one's memories of wild nature.
- Let the exceptional work of past master gardeners be your guide. Heed the desires of the master of the house, yet heed as well one's own taste.
- Visualize the famous landscapes of our country and come to understand their most interesting points. Re-create the essence of those scenes in the garden.
- In order to create the appropriate solemnity in a noble's residence, build mountains in the garden.
- At the place where the garden will be built, first study the land and devise a general plan. Based on that, dig out the shape of the pond, make some islands, and determine from what direction the water will enter the pond as well as from where it will exit.
- Regarding the placement of islands in the pond, first determine the overall size of the pond according to the conditions of the site.
- It is unusual to set large stones in places other than beside a waterfall, on the tip of an island, or in the vicinity of a hill.
- In order to make the Ocean Style, one must first re-create the image of a Rocky Shore.



- The Broad River Style of garden should be made like a path left in grass by a snake or dragon slithering through.
- The Mountain Torrent Style requires the use of many stones, scattered randomly.
- Stones are rarely used in designing the Wetland Style.
- The forms of pond edges and riverbanks should recall the attenuated shapes of spades, halberds, and helmet crests.

Waterfalls

- First, one must choose the Waterfall Stone.
- The types of waterfalls are: Twin Fall, Off-Sided Fall, Sliding Fall, Leaping Fall ...

Garden Streams

- First the direction of the stream source must be determined. According to the scriptures the proper route for water to flow is from east to south and then toward the west. Flowing from west to east is considered a reverse flow, thus a flow from east to west is standard practice. In addition, bringing water out from the east, causing it to flow under one of the residence halls, and then sending it off to the southwest is considered the most felicitous. ... The master of a household who does this will avoid sickness and tumors, be of sound health, and lead a long and happy life.
- In fact, the idea that all water should run to the east stems from the concept of the Eastern Flow of Buddhism, If this is true, it follows that such noble places are not appropriate for mere residences.
- With regard to the slope of a waterway and the manner in which water will be made to flow, a fall of nine millimeters over thirty centimeters, nine centimeters over three meters, or ninety centimeters over thirty meters will make for a murmuring stream that flows without stopping.
- Regarding stones in the Garden Stream, stones should not all be set in a similar manner and crammed together.
- The types of stones to set in a Garden Stream are Bottom Stones, Water-Splitting Stones, Foundation Stones, Crosswise Stones, and Spillway Stones.
- Even in a flat garden, with neither hills nor Meadows, it is appropriate to set stones.

Setting Stones

- Regarding the placement of stones there are many taboos. If so much as one of these taboos is violated, the master of the household will fall ill and eventually die, and his land will fall into desolation and become the abode of devils.



- The taboos are as follows (to quote a few):
 - Using a stone that once stood upright in a reclining manner
 - Taking a flat stone that once was reclining and standing it upright to face toward the residence. ... This will result in a curse.

Ponds

- Ponds should be constructed in the shape of a tortoise or a crane since water will take on the shape of the vessel it enters.
- The best ponds are shallow. When a pond is deep, fish become too big and big fish cause problems for people.
- If the pond is continually inhabited by waterfall, then the master of the house will know peace and happiness.
- The flow of water should come from the east, pass beneath the buildings, turn to the southwest, and thus wash away all manner of evil.

Trees

- One should plant trees in the four cardinal directions from the residence and thereby evoke the presence of the Four Guardian Gods. ... Those who follow these rules will create places encompassed by the Four Guardian Gods and be blessed by ascending careers, personal wealth, good health, and long lives.
- Trees express the solemnity of man and Buddha. For this reason, when Kodoku Chôja, the wealthy merchant, decided to build the splendid monastery Gion Shôja with the intent of giving it to Sakyamuni as a gift, he was trouble when placing a value on the trees. At the suggestion of Gida Taishi, Kodoku Chôja gathered up his gold and spread it evenly and, having bought the garden for the price of that gold, he presented it to Sakyamuni.



c. Reflection of " *Sakuteiki*" to the Garden Making in Hiraizumi

Most of the designs and techniques employed in the gardens at Môtô-jî and Kanjizaiô-in Ato show good accord with the following instructions from the *Sakuteiki*, contemporaneous gardening technical treatise.

[Môtô-jî Teien [2-2] (Môtô-jî Garden)]

- In order to make the Ocean Style (*Araiso*), one must first re-create the image of Rocky Shore.



photo A5-1 Artificial hill (*tsukiyama*) and the rocky shore (from north)

©Iwate Prefectural Board of Education

- The proper route for water to flow is from east to south and then toward the west. In the case of water that flows from the north, the stream should first be brought around to the east and then caused to flow to the southwest.
- The Broad River Style of garden should be made like a path left in grass by a snake or dragon slithering through. The Mountain Torrent Style requires the use of many stones, scattered randomly. These Methods of creating Broad Rivers and Mountain Torrents can also be used to Garden Streams.
- The place where water flows out of a pond should be in the southwest.



photo A5-2 (above)
The downstream part of the garden stream (from south)
©Iwate Prefectural Board of Education



photo A5-3 (left)
The mouth of the garden stream (from south)
©Kawashima Printing Company



figure A5-3 Directions of water flow at Môtô-jî Teien



[Kanjizaiô-in Ato [3] (Kanjizaiô-in Garden)]

- Ponds should be constructed in the shape of a tortoise or a crane since water will take on the shape of the vessel it enters.



figureA5-4 (left) Plan of the garden pond called *Maizurugaike* (dancing crane)
©Hiraizumi Town Board of Education

Garden pond forming the shape like a crane spreads the wings

photoA5-4 (right) Aerial view of the garden pond
©Kawashima Printing Company

- The Sliding Fall has water slipping right down the surface of the Waterfall Stone.



photoA5-5 *Tsutai-ochi* (glide-falling) (from east)

©Kawashima Printing Company



The concordance of the gardens of Môtshû-ji and Kanjizaiô-in Ato with the descriptions about the designs and techniques of the contemporaneously written *Sakuteiki* shows very clearly that these gardens were constructed in accordance with the treatise; therefore, their authenticity is extremely high.



Appendix 6
Supplementary Information about
Amida Hall Architecture




a. Examples in China and Korea

©Liu Dunzhen



The statues of the Buddha Shakyamuni, the Buddha Maitreya and Amida Buddha are enshrined in one hall, measuring 3-bay by 7-bay.

[A] Foguangsi Temple (Mt Wutai)



The layout of the temple complex characterized by the linear alignment of a Buddha hall, a garden pond, and an island. Pricipal image is Amida Buddha. At present, there remains no building, including archaeological remains, that has this sort of layout.

[B] Dunhuang Mogao Cave

©The Peoples Government of Mount Wutai National Park

©Iwate Prefectural Board of Education

At present, there remains no Buddhist temple that exclusively enshrines the statue of Amida Buddha at Mt Wutai in China. In the Mahavira hall of the Xiantongsi Temple, which was reconstructed in the 19th century, the statue of the Buddha Shakyamuni is enshrined in the center together with the statue of the Buddha Bhaisajya-guru on the left and the statue of Amida Buddha on the right. There are no exmples of Buddha halls with garden ponds in front of them.

[C] Xiantongsi Temple (Mt Wutai)

8 c
[A]
[B]
9 c
10 c
11 c
12 c
Heyday of Hiraizumi
13 c
14 c
15 c
16 c
17 c
18 c
19 c
[C]

China



8 c
[A]



©Yoshihiro Sato



©Yun, Chang-sop

[A] Bulguksa Temple, Gukrakjeon
(Built in 8th century, reconstruction in 18th century)

The Beophwajeon, which enshrines the statue of Amida Buddha, faces south.

Heyday of Hiraizumi

12 c
[B]



©Yoshihiro Sato



13 c
[C]

[B] Bongjonsa Temple, Gukrakjeon

Both the Buddha hall and the statue of Amida Buddha face southeast. The decorative elements at the edge of bracket arms of Bongjonsa Temple are common to the Bulguksa Temple as well.

16 c



©Yoshihiro Sato



17 c

18 c

19 c

[C] Busoksa Temple, Murangsujeon

Although the Buddha hall (3-bay by 5-bay) faces south, the statue of Amida Buddha enshrined in the hall faces east.

Korea



b. Examples in Japan - Three Types of Amida Hall in Hiraizumi

Jōgyōdō



©Iwate Prefectural Board of Education

* No buildings in China specialized for Jōgyōzammai

Distant view of Mt Wutai, China

Jōgyōzammai preached by Ennin in 9th century



©Yuko Obara

Enryaku-ji Jōgyōdō-Hokkedō (9th century)



©Gaijiro Fujishima



©Kawashima Printing Company



©Ōbayashi Corporation

Archaeological remains (left) and existing building (right) of Mōtsū-ji Jōgyōdō (12th century)



Hwangnyongsa, Korea
(6th century)

©Yoshihiro Sato

In Hiraizumi, the Amida hall architecture and its archaeological sites based on the Pure Land thought transmitted from China and Korea still remain. In particular, the Chûson-ji Konjikidô is characterized by the 3-bay square style based on the model of Jôgyôdô and is a unique Buddha hall that enshrines the statue of Amida Buddha and at the same time functions as the mousoleum enshrining the mummified bodies of the Ôshû Fujiwara clan. The Amida hall of Muryôkô-in, with sacred Mt Kinkeisan in the background, produced the space representing the Buddhist Pure Land of Amida Buddha in the West in a manner that has no similar examples in East Asia.

Amidadô
Facing to the East

Amidadô with corridor
Facing to the East



Jôruri-ji Amidadô
(12th century)

©Iwate Prefectural Board of Education



Byôdô-in Amidadô
(11th century)

©Masaharu Nishizawa

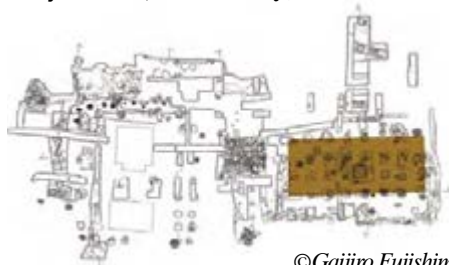


©Chûson-ji



©Chûson-ji

Chûson-ji Konjikidô (12th century)



©Gaijiro Fujishima

Kanjizaiô-in Shô-Amidadô
(12th century)



©Hiraizumi Town Board of Education

Muryôkô-in Amidadô (image graphic)
(12th century)

Amidado



Appendix 7

Supplementary Information about Comparative Analysis



a. Other Properties for the Comparative Analysis of "Hiraizumi"

table A7-1-1 Other Properties for the Comparative Analysis of "Hiraizumi" (1/2)

No	ID No.	State Party	Name of Property	Year of Inscription on World Heritage List and Criteria						
				Year	Criteria					
					i	ii	iii	iv	v	vi
-	1528rev	Japan	Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land	Tentative List		▲		▲		▲
1	688	Japan	Historic Monuments of Ancient Kyoto (Kyoto, Uji and Otsu Cities)	1994		○		○		
2	870	Japan	Historic Monuments of Ancient Nara	1998		○	○	○		○
3	370	Japan	Temples, Shrines and other structures of Ancient Kamakura	Tentative List	△	△	△	△		△
4	5097	Japan	Asuka-Fujiwara: Archaeological sites of Japan's Ancient Capitals and Related Properties	Tentative List		△	△	△	△	△
5	660	Japan	Buddhist Monuments in the Horyu-ji Area	1993	○	○		○		○
6	913	Japan	Shrines and Temples of Nikko	1999	○			○		○
7	1142	Japan	Sacred Sites and Pilgrimage Routes in the Kii Mountain Range	2004		○	○	○		○
8	202	Sri Lanka	Ancient City of Sigiriya	1982		○	○	○		
9	252	India	Taj Mahal	1983	○					
10	574	Thailand	Historic Town of Sukhothai and Associated Historic Towns	1991	○		○			
11	576	Thailand	Historic City of Ayutthaya	1991			○			
12	666rev	Nepal	Lumbini, the Birthplace of the Lord Buddha	1997			○			○
13	668	Cambodia	Angkor	1992	○	○	○	○		
14	678	Vietnam	Complex of Huế Monuments	1993			○	○		
15	703	China	Mountain Resort and its Outlying Temples, Chengde	1994		○		○		○
16	707ter	China	Historic Ensemble of the Potala Palace, Lhasa	1994	○			○		○
17	736	Republic of Korea	Seokguram Grotto and Bulguksa Temple	1995	○			○		

▲ : Proposed criteria for World Heritage inscription on this nomination

△ : Proposed criteria for World Heritage inscription of the property included in Tentative List



	Religion	Pure Land Thought	Garden		Architecture				Political and Administrative Center	Intension of building an ideal world
			Pure Land Garden	Others	Buddhist Architecture		Other religious architecture	Mausoleum		
					Amida hall	Others				
	Buddhism	○	○		○	○			○	○
	Buddhism Shintoism	○	○	○	○	○			○	○
	Buddhism Shintoism	○		○	○	○			○	
	Buddhism Shintoism	○	○		○				○	○
	Buddhism			○		○			○	
	Buddhism					○				
	Buddhism Shintoism					○	○	○		○
	Buddhism Shintoism					○	○	○		○
	Buddhism			○					○	
	Islam			○			○	○		
	Buddhism			○		○			○	
	Buddhism			○		○			○	
	Buddhism			○		○				
	Hinduism			○			○		○	○
	-			○					○	
	Buddhism			○		○				
	Buddhism					○		○	○	
	Buddhism	○	○		○					○



table A7-1-2 Other Properties for the Comparative Analysis of "Hiraizumi" (2/2)

No	ID No.	State Party	Name of Property	Year of Inscription on World Heritage List and Criteria						
				Year	Criteria					
					i	ii	iii	iv	v	vi
18	738	Republic of Korea	Jongmyo Shrine	1995				○		
19	778	China	Lushan National Park	1996		○	○	○		○
20	813bis	China	Classical Gardens of Suzhou	1997	○	○	○	○	○	
21	816	Republic of Korea	Changdeokgung Palace Complex	1997		○	○	○		
22	880	China	Summer Palace, an Imperial Garden in Beijing	1998	○	○	○			
23	976	Republic of Korea	Gyeongju Historic Areas	2000		○	○			
24	1224rev	Cambodia	Temple of Preah Vihear	2008	○					
25	1279	China	Mount Wutai	2009			○	○	○	
26	1919	Thailand	Phimai, its Cultural Route and the Associated Temples of Phanomroong and Muangtam	Tentative List	△	△		△		△
27	5329	China	Hangzhou West Lake - Traditional Longjing Tea Garden Landscape	Tentative List	△	△	△	△		
28-1	5335	China	Sea Routes in Ningbo City (A part of "Chinese Section of the Silk Road")	Tentative List	△	△	△	△	△	△
28-2			Site of the Chang'an City of Tang Dynasty (A part of "Chinese Section of the Silk Road")							

△ : Proposed criteria for World Heritage inscription of the property included in Tentative List



	Religion	Pure Land Thought	Garden		Architecture				Political and Administrative Center	Intension of building an ideal world
			Pure Land Garden	Others	Buddhist Architecture		Other religious architectue	Mausoleum		
					Amida hall	Others				
	Confucianism						○	○		
	Buddhism Daoism Confucianism					○	○		○	
	-			○						
	-			○						
	Buddhism			○		○				
	Buddhism			○						
	Hinduism			○			○			
	Buddhism	○				○				○
	Buddhism			○					○	
	Buddhism			○			○			
	Buddhism		△			○				



b. Pure Land Gardens of 11th-13th Century Japan

table A7-2 Pure Land Gardens of 11th-13th Century Japan

No.	Name of Temple	Inscription on the World Heritage List	Inclusion on the Tentative List	Location
1	Hôjô-ji			Kyoto Prefecture, Kyoto City
2	Byôdô-in	○		Kyoto Prefecture, Uji City (Uji)
3	Hosshô-ji			Kyoto Prefecture, Kyoto City (Shirakawa)
4	Kajû-ji			Kyoto Prefecture, Kyoto City
5	Shôkongô-in			Kyoto Prefecture, Kyoto City (Toba)
6	Chingokokka-daigaran-ikku		○	Iwate Prefecture, Hiraizumi Town
7	Enshô-ji			Kyoto Prefecture, Kyoto City (Toba)
8	Hôkongô-in			Kyoto Prefecture, Kyoto City
9	Shôkomyô-in			Kyoto Prefecture, Kyoto City (Toba)
10	Anrakuju-in			Kyoto Prefecture, Kyoto City (Toba)
11	Jôruri-ji			Kyoto Prefecture, Kizugawa City
12	Enjô-ji			Nara Prefecture, Nara City
13	Kongôshin-in			Kyoto Prefecture, Kizugawa City (Toba)
14	Môtsû-ji		○	Iwate Prefecture, Hiraizumi Town
15	Kanjizaiô-in		○	Iwate Prefecture, Hiraizumi Town
16	Ganjô-ji			Fukushima Prefecture, Iwaki City
17	Saishôkô-in(Hôjûjido)			Kyoto Prefecture, Kyoto City
18	Muryôkô-in		○	Iwate Prefecture, Hiraizumi Town
19	Ganjôju-in			Shizuoka Prefecture, Izunokuni City
20	Yôfuku-ji		○	Kanagawa Prefecture, Kamakura City
21	Ashikaga Hôkai-ji			Tochigi Prefecture, Ashikaga City
22	Shômyô-ji		○	Kanagawa Prefecture, Yokohama City
23	Chikô-ji			Tochigi Prefecture, Ashikaga City

- 1 Archaeological site : ○ In good condition △ In bad condition
 2 Building : ◎ Extant ○ Reconstruction or not existing any more
 3 Linear alignment : ○ The mountain in the background is located in the west
 △ The mountain in the background is located in other directions
 4 *Sakuteiki* : ○ Gardens reflecting the teachings of the *Sakuteiki* very well
 △ Gardens reflecting the teachings of the *Sakuteiki* to a certain degree



Year of Construction	Garden pond			Building ²			Linear alignment of Buddha hall, garden and mountain in the background ³	Sakuteiki ⁴
	Extant	Archaeological site ¹	Historical Record	Amida hall	Other Buddha halls	Others		
1020			○	○	○			
1052	○		○	◎				△
1077		△	○	○	○			
11 th century	○				○			△
1101		△		○		○		
1126		○	○		○		△	△
1128		△			○			
1130	○		○	○	○	○		△
1136		△	○	○	○	○		
1147		△		○	○	○		
1150	○		○	◎	◎			△
1153	○			○				△
1154		△	○	○	○	○		
mid 12 th century	○				○		△	○
mid 12 th century	○			○			△	○
1160	○			◎			△	△
1173		△	○	○				
late 12 th century		○		○			○	△
1189		○		○				
1192		○		○	○		○	
13 th century		○	○	○				
1257	○			○	○		○	△
1265		○	○	○				



c. Major Buddhist Architecture of 11th-12th Century Japan Directly Associated with Buddhist Pure Land

table A7-3 Major Buddhist architecture of 11th-12th century and around Japan directly associated with Buddhist Pure Land

No.	Name of temple	Name of Buddha hall	Principal image of Buddha	Location	Year of construction
1	Enryaku-ji Saitô	Jôgyôdô	Amida	Kyoto Prefecture, Kyoto City	9 th century
2	Hôjô-ji	Amidadô	Amida	Kyoto Prefecture, Kyoto City	1020
3	Hôjô-ji	Yakushidô	Bhaisajya-guru	Kyoto Prefecture, Kyoto City	1024
4	Hôjô-ji	Hokkezammaidô	Samantabhadra	Kyoto Prefecture, Kyoto City	1025
5	Byôdô-in	Amidadô	Amida	Kyoto Prefecture, Uji City	1052
6	Hosshô-ji	Kondô	Mahavairocana	Kyoto Prefecture, Kyoto City (Shirakawa)	1077
7	Hosshô-ji	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Shirakawa)	1077
8	Shôkongô-in	(Midô)	Amida	Kyoto Prefecture, Kyoto City (Toba)	1101
9	Sonshô-ji	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Shirakawa)	1105
10	Jôruri-ji	Amidadô	Amida	Kyoto Prefecture, Kizugawa City	1107
11	Shirakawaminamidono Rengezô-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Shirakawa)	1114
12	Chûson-ji	Daicyôju-in	Amida	Iwate Prefecture, Hiraizumi Town	1107
13	Chûson-ji	Konjikidô	Amida	Iwate Prefecture, Hiraizumi Town	1124
14	Chingo-kokka-daigaran-ikku	Sangenshimendô	Shakyamuni	Iwate Prefecture, Hiraizumi Town	1126
15	Hôkongô-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City	1130
16	Tokuchôju-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Shirakawa)	1132
17	Shôkômyô-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Toba)	1136
18	Anrakuju-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Toba)	1147
19	Kongôshin-in	Amidadô	Amida	Kyoto Prefecture, Kyoto City (Toba)	1154
20	Môtsû-ji	Kondô	Bhaisajya-guru	Iwate Prefecture, Hiraizumi Town	mid 12 th century
21	Môtsû-ji	Jôgyôdô	Amida	Iwate Prefecture, Hiraizumi Town	mid 12 th century
22	Kanjizaiô-in	Amidadô	Amida	Iwate Prefecture, Hiraizumi Town	mid 12 th century
23	Sanzen-in	Ôjôgokuraku-in	Amida	Kyoto Prefecture, Kyoto City	1148
24	Ganjô-ji	Amidadô	Amida	Fukushima Prefecture, Iwaki City	1160
25	Fuki-ji	Ôdô	Amida	Oita Prefecture, Bungotakada City	1168
26	Kôzô-ji	Amidadô	Amida	Miyagi Prefecture, Kakuda City	1177
27	Muryôkô-in	Amidadô	Amida	Iwate Prefecture, Hiraizumi Town	late 12 th century
28	Kakurin-ji	Jôgyôdô	Amida	Hyogo Prefecture, Kakogawa City	12 th century
29	Yôfuku-ji	Nikaidô	Amida Bhaisajya-guru	Kanagawa Prefecture, Yokohama City	1192
30	Hôkai-ji	Amidadô	Amida	Kyoto Prefecture, Kyoto City	13 th century

1 Extant : () Reconstructed building

2 Archaeological site : ○ In good condition △ In bad condition

3 Style (Buddha hall (other than Jôgyôdô)) : ◎ Rectangular Buddha hall ○ 3-bay square Buddha hall

4 Style (Jôgyôdô) : ◎ Where both Jôgyôzammai and Ennen no Mai are performed ○ Where only Jôgyôzammai is performed ● others



Inscription on the World Heritage List	Inclusion on the Tentative List	Extant ¹	Archaeological Site ²	Historical Record	Style			Mausoleum function
					Buddha hall (other than Jōgyōdō) ³	Buddha hall (other than Jōgyōdō) + Corridor	Jōgyōdō ⁴	
○		(○)		○			○	
				○	◎			
				○	○			
				○			△ (Hokkedō)	
○		○		○		○		
			○	○		○		
			○	○	◎			
			○	○	◎			
			△	○		○		
		○		○	◎			
			△	○	○			
			△		◎			
	○	○		○	○			○
	○		○	○		○		
			△	○	◎			
			△	○	◎			
			△	○		○		
			△	○	◎			
	○		○	○		○		
	○	(○)	○	○			◎	
	○	(○)	○	○	◎			
		(○)		○			●	
		○		○	○			
		○		○			●	
		○		○		○		
		○		○	◎			



d. Gardens in China and Korea

table A7-4 Gardens in China and Korea

No.	Name of property	Name of garden	Inscription on the World Heritage List	Inclusion on the Tentative List	Location	
					Country	Region
1	Shanglinyuan	Kunmingchi		○Chinese section of the Silk Road	China	Xi'an
2	Luoyangcheng	Hualinyuan		○Chinese section of the Silk Road	China	Luoyang
3	Donglinsi	Lianchi	○Lushan National Park		China	Jiangxi
4	Ningbo Ayuwangsi Temple	A'noudachi		○Chinese section of the Silk Road	China	Ningbo
5	Chang' ancheng Dajigong	Jinyuan		○Chinese section of the Silk Road	China	Xi'an
6	Chang' ancheng Daminggong	Taiyechi		○Chinese section of the Silk Road	China	Xi'an
7	Chang' ancheng Furongyuan	Qujiangchi		○Chinese section of the Silk Road	China	Xi'an
8	Luoyangcheng	Jiuzhouchi		○Chinese section of the Silk Road	China	Xi'an
9	Luoyangcheng	Shangyanggongyuanchi		○Chinese section of the Silk Road	China	Luoyang
10	Luoyangcheng	Shenduyuan		○Chinese section of the Silk Road	China	Luoyang
11	Chang' ancheng Xingqinggong	Longchi		○Chinese section of the Silk Road	China	Xi'an
12	Bohai Shangjingjinyuan				China	Ning'an
13	Wangchuanzhuang				China	Shaanxi
14	Dajianfusi	Hongchi			China	Xi'an
15	Changlefang Guangmingsi Temple				China	Xi'an
16	Daxingshansi Temple				China	Xi'an
17	Lingyinsi Temple			○Hangzhou West Lake - Traditional Longjing Tea	China	Hangzhou
18	Ningbo Baoguosi Temple	Jingtuchi		○Chinese section of the Silk Road	China	Ningbo
19	Suzhou Zhuozhengyuan		○Classical Gardens of Suzhou		China	Suzhou
20	Jincishengmudian	Yuzhaofeilian			China	Taiyuan
21	Kunming Yuantongsi Temple				China	Kunming
22	Ningbo Tiantongsi Temple	Wan' gongchi		○Chinese section of the Silk Road	China	Ningbo
23	Yihyuan	Kunminghu	○Summer Palace, an Imperial Garden in Beijing		China	Beijing
24	Chengdebishushanzhuang		○Mountain Resort and its Outlying Temples, Chengde		China	Chengde
25	Jeongnimsaji				Korea	Buyeo
26	Chunjusa Imhaejeon	Anaptji	○Gyeongju Historic Areas		Korea	Gyeongju
27	Guhwang-dong Wonji	Dongji	○Gyeongju Historic Areas		Korea	Gyeongju
28	Bulguksa Temple	Gupumyeonji (Nine-Petaled Lotus Pond)	○Seokguram Grotto and Bulguksa Temple		Korea	Gyeongju
29	Yonggang-dong Wonji		○Gyeongju Historic Areas		Korea	Gyeongju
30	Seongnam igungji	Boseokjeong	○Gyeongju Historic Areas		Korea	Gyeongju
31	Kyongbok				Korea	Seoul
32	Changdeokgung	buyongji	○Changdeokgung Palace Complex		Korea	Seoul



	Character	Year of Construction	Garden pond			Building (extant or reconstruction)			Religious philosophy associated with garden making
			Extant	Archaeological site	Historical Record	Amida hall	Other Buddha hall	Others	
	Palace garden	1 st century			○			○	Daoist belief in the Immortals
	Palace garden	4 th century		○	○			○	Philosophy of Laozi and Zhuangzi
	Buddhist temple garden	5 th century	○		○	○			Pure Land Buddhism
	Buddhist temple garden	6 th century	○				○		Buddhism
	Palace garden	7 th century		○	○			○	
	Palace garden	7 th century		○	○			○	Daoist belief in the Immortals · Buddhism
	Imperial garden	7 th century			○			○	
	Palace garden	7 th century		○	○			○	
	Imperial garden	7 th century		○	○			○	
	Palace garden	7 th century							
	Palace garden	8 th century	○		○			○	
	Palace garden	8 th century		○				○	
	Literati garden	8 th century			○			○	
	Buddhist temple garden with a character of literati garden	Tang Dynasty			○		○		Buddhism
	Buddhist temple garden with a character of literati garden	Tang Dynasty			○				Buddhism
	Buddhist temple garden with a character of literati garden	Tang Dynasty			○				Buddhism
	Buddhist temple garden (scenic spot)	Song Dynasty	○						
	Buddhist temple garden	Song Dynasty	○		○		○		Pure Land Buddhism
	Literati garden	11 th century	○		○			○	
	Daoism garden	12 th century	○					○	Daoism
	Buddhist temple garden	13 th century	○		○		○		Buddhism
	Buddhist temple garden	Ming Dynasty	○				○		Buddhism
	Imperial garden	18 th century	○		○			○	
	Imperial garden (literati garden)	18 th century	○		○			○	
	Buddhist temple garden	6 th century		○	○				Buddhism
	Palace garden	7 th century	○		○			○	Daoist belief in the Immortals
	Buddhist temple garden	7 th century		○	○			○	
	Pure land garden	8 th century		○	○		○		Buddhism (Pure Land Buddhism)
	Palace garden	8 th century		○				○	
	Palace garden	9 th century	○					○	
	Palace garden	14 th century	○					○	
	Palace garden	15 th century	○		○			○	



e. Major Buddhist Architecture in China and Korea (up to the 12th Century)

table A7-5 Major Buddhist architecture in China and Korea (up to the 12th century)

	Name of temple	Name of Buddha hall	Location (Nation)	Year of construction
1	Donglinsi Temple		Jiangxi (China)	386
2	Xuanzhongsi Temple	Daxiongbaodian	Jiaocheng (China)	472
3	Shuilu'an Temple	Daxiongbaodian	Lantian (China)	North and South Dynasty
4	Guanghuasi Temple		Fujian (China)	558
5	Fengxiansi Temple		Luoyang (China)	679
6	Xiangjisi Temple	Ta	Xi'an (China)	706
7	Zhulinsi Temple	Daxiongbaodian	Mount Wutai (China)	798
8	Foguangsi Temple	Dongdadian	Mount Wutai (China)	856
9	Linjisi Temple	Daxiongbaodian	Shijiazhuang (China)	9 th century
10	Fengguosi Temple	Daxiongjian	Jinzhou (China)	1020
11	Xiahuayansi Temple	Bojjajingzangdian	Datong (China)	1038
12	Yuantongsi Temple	Daxiongbaodian	Kunming (China)	1254
13	Baoguosi Temple	Dadian	Ningbo (China)	1013
14	Xiantongsi Temple	Tongdian	Mount Wutai (China)	1606
15	Hwangnyongsa Temple	Gumdang	Gyeongju (Korea)	584
16	Hwaeomsa Temple	Jangyukjeon	Gurye (Korea)	670
17	Beomeosa Temple	Deungjeon	Busan (Korea)	678
18	Bulguksa Temple	Gukrakjeon	Gyeongju (Korea)	751
19	Bunhwangsa Temple	Bogwangjeon	Gyeongju (Korea)	755
20	Bongjonsa Temple	Gukrakjeon	Andong (Korea)	10 th century
21	Busoksa Temple	Murangsujeon	Yeungju (Korea)	1041

1 Extant : () Reconstructed building



Inscription on the World Heritage List	Inclusion on the Tentative List	Extant ¹	Archaeological site	Historical Record	Principal image of Buddha	Mausoleum
○		(○)		○	Amida	
		(○)				
		(○)				
		(○)		○		
○			○	○	Mahavairocana	
				○		
○		(○)		○		Reliquary of Shakyamuni bones
○		○			Shakyamuni	
		(○)		○		
		○		○	Shakyamuni	
		○		○		
		(○)		○	Shakyamuni	
	○	○		○	Shakyamuni	
○		○		○	Manjusri	
○			○	○	Shakyamuni	
		(○)			Mahavairocana	
		(○)		○	Shakyamuni	
○		(○)			Amida	
○		(○)		○	Bhaisajya-guru	
		○		○	Amida	
		○		○	Amida	



Appendix 8

Summary of Laws and Regulations which Control the Nominated Property and its Buffer Zone



table A8-1-1 Summary of laws and regulations which control the nominated property and its buffer zone (1/2)

Area/zone/district	Law/regulation	Summary (purpose)	Procedure required	
Special Historic Site	Law for the Protection of Cultural Properties	Changes of the existing state are regulated for the purpose of protecting cultural properties.	Permission	
Historic Site			Permission	
Special Place of Scenic Beauty			Permission	
Place of Scenic Beauty			Permission	
Land for Agricultural Use	Law concerning the Improvement of Agricultural Promotion Area	Restrictions on certain activities are set to promote sound development of agriculture.	Permission	
River Zone	River Law	Restrictions on certain activities for the management of River Zone.	Permission	
Erosion Control Area	Sand Control Law (Ordinance for the Implementation of the Erosion Control Law)	Restrictions on certain activities for the management of the Erosion Control Law.	Permission	
Land Use Districts (Category 1 Exclusively Low-storey Residential District, Category 1 Exclusively Medium-high Residential District, Category 1 Residential District, Neighborhood Commercial District, Commercial District, Quasi-industrial District, and city planning facilities)	City Planning Law	Restrictions and guidance on building-coverage ratio, floor-area ratio, building height, etc. for the purpose of securing effective urban activities through the development of sound urban environments and the appropriate arrangement of the residential area, the commercial area, etc. in the urban area.	Confirmation	
			Permission	
City Planning Area			Confirmation	



Restriction on architectural actions etc.				Penalty	Component Parts						
					Chūson-ji	Mōtsū-ji	Kanjizaiō-in Ato	Muryōkō-in Ato	Mt Kinkeisan	Yanaginogosho Iseki	Buffer zone
Any person who intends to newly construct or remodel a building, to erect or remove a structure, to change the land configuration or to cut trees or bamboo shall obtain prior permission before he/she starts the action.				Imprisonment with/without labor or fine	●	●	●	●			
Any person who intends to newly construct or remodel a building, to erect or remove a structure, to change the land configuration or to cut trees or bamboo shall obtain prior permission before he/she starts the action.				Imprisonment with/without labor or fine					●	●	
Any person who intends to newly construct or remodel a building, to erect or remove a structure, to change the land configuration or to cut trees or bamboo shall obtain prior permission before he/she starts the action.				Imprisonment with/without labor or fine		●					
Any person who intends to newly construct or remodel a building, to erect or remove a structure, to change the land configuration or to cut trees or bamboo shall obtain prior permission before he/she starts the action.				Imprisonment with/without labor or fine			●				
Any person who intends to develop the Land for Agricultural Use for other purposes shall obtain prior permission before he/she starts the action.				Imprisonment or fine		○					○
Any person who intends to newly erect, remodel or remove a structure, or to change the land configuration shall obtain prior permission before he/she starts the action.				Imprisonment or fine							○
Any person who intends to newly erect, remodel, remove or relocate a facility or a structure, or to change the land configuration shall obtain prior permission before he/she starts the action.				Imprisonment with/without labor or fine							○
	Building coverage ratio	Floor-area ratio	Building height limit	Imprisonment or fine							
Category 1 Exclusively Low-storey Residential District	40 %	80 %	10 meters								
Category 1 Exclusively Medium-high Residential District	60 %	200 %	—								
Category 1 Residential District	60 %	200 %	—		○	○	○	○	○		○
Neighborhood Commercial District	80 %	200 %	—								
Commercial District	80 %	400 %	—								
Quasi-industrial District	60 %	200 %	—								
City planning facilities (parking lot and road)	Any person who intends to newly construct a building within the land for a city planning facility shall obtain prior permission before he/she starts the action.										
	Building coverage ratio	Floor-area ratio	Building height limit	Imprisonment or fine							○
City Planning Area	70 %	200 %	—								

●: Basic legal instrument
○: Augmentative legal instrument



table A8-1-2 Summary of laws and regulations which control the nominated property and its buffer zone (2/2)

Area/zone/district		Law/regulation	Summary (purpose)	Procedure required
Private Forest Regulated under Regional Forestry Plan		Forest Law	To conserve and create sound natural environments and to maintain and improve the various functions of forests for public interests, the necessary regulations are provided.	Permission
				Notification
Reserved Forest				Permission
Landscape Planning Area ¹	•Landscape District •Quasi Landscape District	Landscape Law Ordinance for the Development of Town and Landscape of Hiraizumi in Harmony with Nature and History (Hiraizumi Town's ordinance) City Planning Law	To preserve and pass on to future generations the historic landscape of Hiraizumi Town. The Landscape Planning Area is divided into Historic Landscape Area, Vernacular Landscape Area and Ordinary Landscape Area, and various acts are restricted.	Certification
	Others			Notification
Historic Landscape Area		Ordinance concerning Conservation and Development of Landscape around Shirotoritate Iseki (Ôshû City's ordinance)	Restrictions on certain activities for the conservation of landscape around Shirotoritate Iseki.	Permission
Vernacular Landscape Area				Notification
River Landscape Area				
Ordinary Landscape Area				
Prior Consultation Mechanism for Development Projects				Notification
Historic Landscape Area		Ordinance concerning Conservation and Development of Landscape around the Historic Site, Chôjagaharahaiji Ato (Ôshû City's ordinance)	Restrictions on certain activities for the conservation of landscape around Chôjagaharahaiji Ato.	Permission
Prior Consultation Mechanism for Development Projects				Notification

1 Under the Landscape Law, the entire area of Hiraizumi Town is designated as a Landscape Planning Area. Accordingly, Hiraizumi Town has prepared a Landscape Plan for the entire town and thereby regulates the external appearance of buildings and other structures, landform changes, cutting of trees or bamboo (cf. Table A9-2). Within the Landscape Planning Area, the buffer zone proximate to the component parts of the property is designated as a Landscape District under the Landscape Law and also placed under the control of the City Planning Law, including the height limits of Landscape Buildings and other structures.



Restriction on architectural actions etc.	Penalty	Component Parts						Buffer zone
		Chūson-ji	Mōtsū-ji	Kanjizaiō-in Ato	Muryōkō-in Ato	Mt Kinkeisan	Yanaginogoshi Iseki	
Any person who intends to develop the land larger than 1 ha shall obtain prior permission.	Imprisonment or fine	○	○			○	○	○
Any person who intends to cut standing trees shall submit prior notification.	Imprisonment or fine							
Any person who intends to cut standing trees or to change the land configuration shall obtain prior permission before he/she starts the action.	Imprisonment or fine	○	○					○
Any person who intends to newly construct, enlarge, remodel or remove a building or a structure, to repair, redesign, or change the color of the exterior appearance or to cut trees or bamboo shall obtain prior permission before he/she starts the action.	Imprisonment or fine	●	●	●	●	●	●	●
Any person who intends to newly construct, enlarge, remodel or remove a building or a structure, to repair, redesign, or change the color of the exterior appearance or to cut trees or bamboo shall submit prior notification before he/she starts the action.	Imprisonment or fine							●
Any person who intends to newly construct, enlarge, remodel or relocate a building or a structure, to change the exterior appearance or to cut trees or bamboo shall obtain prior permission before he/she starts the action.	—							●
Any person who intends to newly construct, enlarge, remodel or relocate a building or a structure, to change the exterior appearance or to cut trees or bamboo shall submit prior notification before he/she starts the action.	—							●
Any person who intends to develop the land larger than 1,000 m2 shall solicit prior consultation.	—							●
Any person who intends to newly construct, enlarge, remodel or relocate a building or a structure, to change the exterior appearance or to cut trees or bamboo shall obtain prior permission before he/she starts the action.	—							●
Any person who intends to develop the land larger than 1,000 m2 shall solicit prior consultation.	—							●

●: Basic legal instrument
○: Augmentative legal instrument



Appendix 9

Methodology of Buffer Zone Boundary Delineation



a. Overall Principles and Types of Buffer Zone Boundary Delineation

1. Overall principles

- (i) The buffer zone of the nominated property has been defined based upon the natural elements (e.g. ridgelines of the mountains visible from component parts and rivers), the historical elements (e.g. archaeological sites associated with the Ôshû Fujiwara clan, locations of Buried Cultural Properties and legendary spots) and social elements (e.g. administrative boundaries between municipalities/communities and roads) with the intention of providing proper conservation to the overall landscape including the component parts of the property.
- (ii) In order to provide appropriate conservation to not only individual component parts but also the buffer zone as one whole, control measures have been put in place, according to the distance from relevant component parts, through combination of regulations requiring prior permission (for areas adjacent to component parts) and prior notification (for areas surrounding them).
- (iii) A sufficient size of the buffer zone has been defined, covering the areas necessary for the protection of the viewshed from each component part.

2. Types of boundary delineation

I. Natural boundaries

- Ridgelines of visible mountains etc. for the purposes of protecting good commands of view from component parts.
- Rivers that are easily recognized by local residents who work for the conservation of the property.

II. Historical boundaries

- Archaeological sites related to the Ôshû Fujiwara clan, locations of buried cultural properties, and locations of legendary spots associated with the historic events related to the Ôshû Fujiwara clan that are not included in the component parts of the nominated property.

III. Social boundaries

- Administrative boundaries of municipalities and communities.
- Roads that are easily recognized by local residents who work for the conservation of the property.



table A9-1 Attributes of the buffer zone by section

Section ¹	Type of boundary delineation	Coinciding boundary	Specific logic behind the buffer zone definition
1-2	III	administrative boundary	The buffer zone is defined based upon the visibility from the relevant component parts, i.e. Chûson-ji and Yanaginogosho Iseki.
2-3	III	administrative boundary and road	
3-4	III	road	
4-5	II and III	archaeological site boundary and road	
5-6	III	road	
6-7	I	river	
7-8	III	road	
8-9	III	road	
9-10	I	river	
10-11	III	road	
11-12	III	administrative boundary	
12-13	III	road	
13-14	I and II	ridgeline and archaeological site boundary	
14-15	II and III	archaeological site boundary and road	
15-16	I	ridgeline	
16-17	III	administrative boundary	The buffer zone is defined based upon the visibility from the relevant component parts, i.e. Chûson-ji and Môtsû-ji.
17-18	III	administrative boundary	The buffer zone is defined based upon the visibility from the relevant component parts, i.e. Chûson-ji.
18-1	III	administrative boundary	The buffer zone is defined based upon the visibility from the component parts.

¹ Refer to Appendix 9.c



b. Enforcement Regulations under Hiraizumi Town Landscape Plan

Hiraizumi Town designates the entire area of the town as the area subject to its Landscape Plan and categorizes it into 3 zones in order to set out the control measures in accordance with the specific characters of landscape: "Historical Landscape Area", "Vernacular Landscape Area" and "Ordinary Landscape Area".

table A9-2-1 Landscape Development Standards by Designated Areas Established in the Hiraizumi Town Landscape Plan (1/4)

Item	Historic Landscape Area	Vernacular Landscape Area	Ordinary Landscape Area									
Common	[Shape/design] •To develop calm and peaceful landscape in harmony with the nominated property of Hiraizumi.											
	[Shape/design] •To ensure the visual harmonization with historic properties with a view to developing landscape appropriate for the area for World Heritage nomination.	[Shape/design] •To conserve beautiful rural landscape in harmony with the nature and pass it on to future generations.	[Shape/design] •To give consideration to the development of good road-side landscape at the gateway to Hiraizumi that is appropriate for the area for World Heritage nomination.									
Guidance	[Shape/design] •Should basically be a Japanese style wooden architecture based on conventional construction methods. •Shape, design and color that are harmonious with the surrounding townscape must be selected in order to avoid the impression that one house is discordant.	[Shape/design] •It is recommended that the remodeling or repair of a building that has traditional style be conducted without changing the exterior look and framework to the extent possible. •New buildings must basically be of traditional style or wooden architecture that is harmonious with traditional style.	[Shape/design/height] •Particularly along the national roads, consideration must be given so that the height, shape, design, or color of a building or an advertisement would not impair the impression of Hiraizumi landscape by taking measures such as plantation of trees.									
	[Height] •The height must be 10 meters or lower.	[Height] •The height must be 13 meters or lower.	[Height] •The height must be 15 meters or lower.									
Buildings	[Shape/design - basic structure] •Must be of Japanese style (Japanese design). •Must basically be wooden architecture, unless a non-wooden structure is required for justifiable reasons such as earthquake proof measures. •Raised floor style (pilotis) must be avoided.		—									
	[Shape/design - roof] •The roof inclination must basically be in the range between 3/10 and 5/10. •The roof materials must basically be Japanese tiles or metal plates. •The roof shape must basically be the hipped roof, the gabled roof or the hipped gabled roof. •The roof must basically be with the eaves (75 centimeters or more) or the gable overhang; completely 2-storey buildings must basically be with eaves. •The color of the roof (including eaves) must follow the standards below. However, the said standards do not apply to the parts that are finished with Japanese tiles, thatch or similar materials. Even when metal plates are used, the said standards do not apply if sufficient care has been taken to avoid the annoying glitter, and color should be a color of the material or achromatic color. •The color of roof gables and fascia boards must be of low chroma and low value; colors of high value such as white must be avoided.	[Shape/design - roof] •The color of the roof (including eaves) must follow the standards below. However, the said standards do not apply to the parts that are finished with Japanese tiles, thatch or similar materials. Even when metal plates are used, the said standards do not apply if sufficient care has been taken to avoid the annoying glitter and color should be a color of the material or achromatic color.										
Standards	<table border="1"> <thead> <tr> <th>Hue</th> <th>Value</th> <th>Chroma</th> </tr> </thead> <tbody> <tr> <td>0.1 R - 5 Y</td> <td>Lower than 6</td> <td>6 or lower</td> </tr> <tr> <td>Other hues</td> <td>Lower than 6</td> <td>1 or lower</td> </tr> </tbody> </table>			Hue	Value	Chroma	0.1 R - 5 Y	Lower than 6	6 or lower	Other hues	Lower than 6	1 or lower
Hue	Value	Chroma										
0.1 R - 5 Y	Lower than 6	6 or lower										
Other hues	Lower than 6	1 or lower										



table A9-2-2 Landscape Development Standards by Designated Areas Established in the Hiraizumi Town Landscape Plan (2/4)

Item	Historic Landscape Area	Vernacular Landscape Area	Ordinary Landscape Area																						
Buildings Standards	<p>[Shape/design - exterior wall]</p> <ul style="list-style-type: none"> Exterior walls must basically be plated with wood, plastered, or finished with similar style (with plaster, mortar, concrete, etc.). The color must follow the standards below. <p>However, they do not apply to parts that are finished with unpainted wood, concrete, glass, etc., parts of which the painted area does not exceed 1/5 of the total frontage, or the skirts of Japanese style walls.</p> <ul style="list-style-type: none"> The color for window sashes, troughs or ornamental pillars must be of low chroma and low value in harmony with the wall color (colors of high value must be avoided). <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Hue</th> <th>Value</th> <th>Chroma</th> </tr> </thead> <tbody> <tr> <td>0.1 R – 10 R</td> <td>Lower than 9</td> <td>2 or lower</td> </tr> <tr> <td rowspan="2">5 YR – 10 Y</td> <td>9 or higher</td> <td>2 or lower</td> </tr> <tr> <td>Lower than 9</td> <td>3 or lower</td> </tr> <tr> <td rowspan="2">Other hues</td> <td>6 or higher</td> <td>0.5 or lower</td> </tr> <tr> <td>Lower than 6</td> <td>1 or lower</td> </tr> </tbody> </table>		Hue	Value	Chroma	0.1 R – 10 R	Lower than 9	2 or lower	5 YR – 10 Y	9 or higher	2 or lower	Lower than 9	3 or lower	Other hues	6 or higher	0.5 or lower	Lower than 6	1 or lower	<p>[Shape/design - Exterior wall]</p> <ul style="list-style-type: none"> The color must follow the standards below. <p>However, they do not apply to parts that are finished with unpainted wood, concrete, glass, etc., parts of which the painted area does not exceed 1/5 of the total frontage, or the skirts of Japanese style walls.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th>Hue</th> <th>Chroma</th> </tr> </thead> <tbody> <tr> <td>0.1 YR – 10 Y</td> <td>3 or lower</td> </tr> <tr> <td>Other hues</td> <td>0.5 or lower</td> </tr> </tbody> </table>	Hue	Chroma	0.1 YR – 10 Y	3 or lower	Other hues	0.5 or lower
	Hue	Value	Chroma																						
	0.1 R – 10 R	Lower than 9	2 or lower																						
	5 YR – 10 Y	9 or higher	2 or lower																						
		Lower than 9	3 or lower																						
	Other hues	6 or higher	0.5 or lower																						
		Lower than 6	1 or lower																						
	Hue	Chroma																							
0.1 YR – 10 Y	3 or lower																								
Other hues	0.5 or lower																								
<p>[Shape / design - auxiliary buildings]</p> <ul style="list-style-type: none"> The <i>geya</i> (penthouse attached to the exterior wall of a main dwelling) must be used and basically be Japanese style (transparent plastic boards are not acceptable) or, when this cannot be observed, the auxiliary buildings must be visually hidden from surrounding areas. 	<p>[Shape / design - auxiliary buildings]</p> <ul style="list-style-type: none"> The <i>geya</i> (penthouse attached to the exterior wall of a main dwelling) must be used and basically be Japanese style (transparent plastic boards must be avoided to the extent possible) or, when this cannot be observed, the auxiliary buildings must be visually hidden from roads. 	—																							
<p>N.B. “Auxiliary buildings” here mean buildings whose building coverage area is less than 20 m² and whose eave height is less than 2.3 meters.</p>																									
<p>[Location]</p> <ul style="list-style-type: none"> Historic landform must be respected for protection. The location must be chosen not to be discordant for viewers from “important viewpoints”. Intermediary spaces must be secured between neighboring plots. The location of the wall must be set back approximately 1 – 3 meters from the frontal road and greening must basically be done by planting trees and other plants. <p>However, in case it is not possible for justifiable reasons, the road-connected parts must be greened intensively.</p>																									
<p>[Greening of the construction plot]</p> <ul style="list-style-type: none"> 20% or more of the open space in the construction plot, especially road-connected areas, shall basically be covered with vegetation. 	<p>[Greening of the construction plot]</p> <ul style="list-style-type: none"> 10% or more of the open space in the construction plot, especially road-connected areas, shall basically be covered with vegetation. 																								
<p>N.B. The open space in the construction plot means the total plot area minus the legally stipulated building coverage area.</p>																									
<p>[Shape / design - construction facilities etc.]</p> <ul style="list-style-type: none"> Must be visually hidden from roads and other public land in the surrounding areas. 	<p>[Shape / design - construction facilities etc.]</p> <ul style="list-style-type: none"> Must be visually hidden from the frontal roads. At the same time, visibility from roads and other public land in the surrounding area must be minimized. 																								



table A9-2-3 Landscape Development Standards by Designated Areas Established in the Hiraizumi Town Landscape Plan (3/4)

Item	Historic Landscape Area	Vernacular Landscape Area	Ordinary Landscape Area																					
Guidance	<p>[Shape/design and height]</p> <ul style="list-style-type: none"> The construction of electricity / transmission steel towers must be avoided to the extent possible. In case it is not possible for justifiable reasons, the height must be minimized, the least visible location must be selected, the color harmonious with surrounding areas must be selected and visual harmonization measures must be taken to the extent possible by planting trees and other plants. Hedges, retention walls, fences and similar structures must be constructed with due consideration to surrounding landscape; natural materials such as wood and stone must be used. The construction of smokestacks, amusement facilities or waste treatment facilities must be avoided to the extent possible. The outdoor lighting must basically be downward. When avoidable or unnecessary, upward lighting or disturbing glare must not be used. Vending machines must be attached to buildings such as shops; basically the color harmonious with the building must be selected or visual harmonization measures must be taken; the lighting of the vending machine must not be excessively blight. 																							
	<p>[Height]</p> <ul style="list-style-type: none"> Must be 10 meters or lower. 	<p>[Height]</p> <ul style="list-style-type: none"> Must be 13 meters or lower. 	<p>[Height]</p> <ul style="list-style-type: none"> Must be 15 meters or lower. 																					
Structures	<ul style="list-style-type: none"> However, the above-mentioned height limit does not apply to the cases of electric poles, industrial facilities etc. in which, after efforts have been made to minimize the height, the height exceeding the above-mentioned limit is necessary for functional reasons etc. 																							
	<p>[Location]</p> <ul style="list-style-type: none"> Historical landforms must be respected. 		—																					
	<ul style="list-style-type: none"> Space must be secured mutually with adjacent land. The installation location must basically be set back at least 1 – 3 meters away from the road. However, in case it is not possible for justifiable reasons, the road-connected parts must be greened intensively. The location must be chosen to be discordant for viewers from “important viewpoints”. However, in case it is not possible for justifiable reasons, measures must be taken to minimize the visibility. 																							
Standards	<p>[Shape/design - exterior appearance]</p> <ul style="list-style-type: none"> The materials for the exterior of a structure shall be in harmony with surrounding landscape. The retention wall must basically be made harmonious with the landscape through measures such as the use of natural stone and greening. The shape and design that mitigate the oppressive impressions upon the public viewpoints such as roads must be selected; or visual harmonization measures must be taken. 																							
	<p>[Shape/design - Outdoor lighting, etc.]</p> <ul style="list-style-type: none"> The outdoor lighting must basically be downward. When avoidable or unnecessary, upward lighting must not be used. Skyward lighting from the floodlight equipment etc. must be restricted. 																							
	<p>[Shape/design - color]</p> <ul style="list-style-type: none"> The color of the exterior walls must follow the standards below. However, they do not apply to parts that are finished with unpainted wood, concrete, glass, etc. or parts of which the painted area does not exceed 1/5 of the total frontage. <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th>Hue</th> <th>Value</th> <th>Chroma</th> </tr> </thead> <tbody> <tr> <td>0.1 R – 10 R</td> <td>Lower than 9</td> <td>2 or lower</td> </tr> <tr> <td rowspan="2">5 YR – 10 Y</td> <td>9 or higher</td> <td>2 or lower</td> </tr> <tr> <td>Lower than 9</td> <td>3 or lower</td> </tr> <tr> <td rowspan="2">Other hues</td> <td>6 or higher</td> <td>0.5 or lower</td> </tr> <tr> <td>Lower than 6</td> <td>1 or lower</td> </tr> </tbody> </table>		Hue	Value	Chroma	0.1 R – 10 R	Lower than 9	2 or lower	5 YR – 10 Y	9 or higher	2 or lower	Lower than 9	3 or lower	Other hues	6 or higher	0.5 or lower	Lower than 6	1 or lower	<p>[Shape/design - color]</p> <ul style="list-style-type: none"> The color of the exterior walls must follow the standards below. However, they do not apply to parts that are finished with unpainted wood, concrete, glass, etc. or parts of which the painted area does not exceed 1/5 of the total frontage. <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th>Hue</th> <th>Chroma</th> </tr> </thead> <tbody> <tr> <td>0.1 YR – 10 Y</td> <td>3 or lower</td> </tr> <tr> <td>Other hues</td> <td>0.5 or lower</td> </tr> </tbody> </table>	Hue	Chroma	0.1 YR – 10 Y	3 or lower	Other hues
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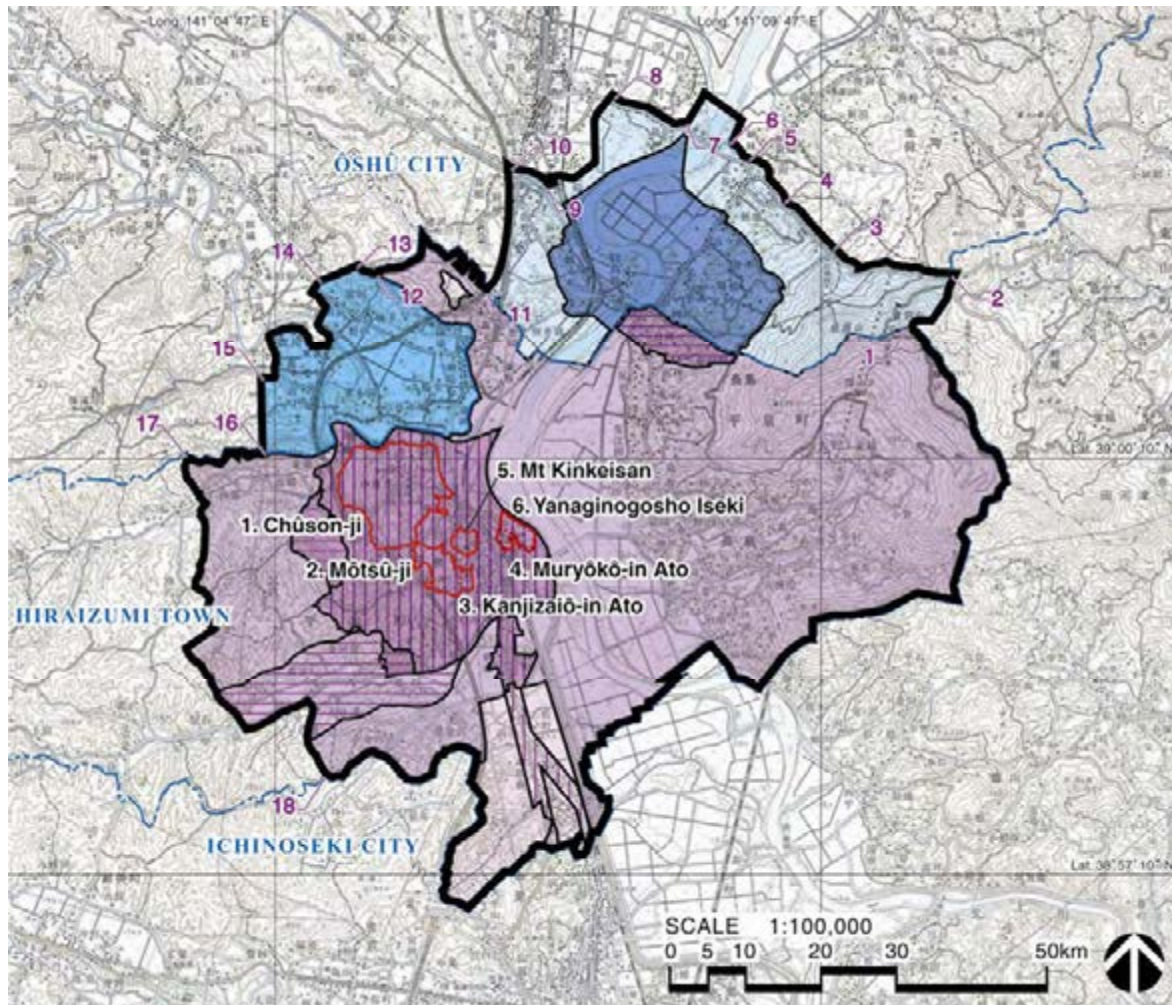


table A9-2-4 Landscape Development Standards by Designated Areas Established in the Hiraizumi Town Landscape Plan (4/4)

Item		Historic Landscape Area	Vernacular Landscape Area	Ordinary Landscape Area
Structures	Standards	[Shape/design - vending machines] •No vending machines shall be placed in the open field. •The color must be the same as, or harmonious with, that of the building adjacent to the vending machine. •When more than one vending machine are placed, the color must basically be the same. •Excessively bright light source must be avoided.		
	Standards	[Shape/design - exterior] •Block fences must be avoided and, even when unavoidable, the height must be 1.5 meters or lower. •Aluminum fences must be colored with low chroma (1 or lower). •Must basically be a hedge or a wood fence.		
Changes in the shape and use of a land lot (including mining of minerals, stone or sand)	Guidance	•Changes in the shape and use of land lot or stone / sand mining must not be conducted except for the purposes of Historic Site conservation.		
	Standards	•No mining of minerals, stone or sand shall be conducted except for the purposes of Historic Site conservation.	•Except for the purpose of Historic Site conservation, the mining of minerals, stone or soil must not be conducted at places easily visible from roads or important viewpoints whenever possible. If such mining cannot be avoided, it must be hidden with existing trees or by planting new trees. •The land, after the mining of minerals, stone or soil shall be greened in harmony with the surrounding vegetation.	
	Standards	•The existing landform must be made use of to avoid the production of large artificial slopes or the use of retention walls on a large scale. •The incline of the artificially produced slope must not exceed the level in which greening is possible; the surface of the artificially produced slope must basically be greened in harmony with the landscape.		
Cutting of trees / bamboo	Guidance	•Trees and bamboo that benefit the Hiraizumi landscape must be conserved to the extent possible.		
	Standards	•The cutting of trees or bamboo must be avoided except when it is necessary for the purposes of Historic Site conservation and, when it is unavoidable, the land cleared of trees / bamboo must basically be greened in harmony with the surrounding vegetation in consideration of the planned land use.	•Trees / bamboo that are contributing to scenic beauty including historically renowned trees / bamboo, homestead forests, wind barrier forests must basically be conserved. •Trees that show excellent features in shape or size must be conserved. When the cutting of such trees cannot be avoided, they must be transplanted and used for landscaping purposes. •The land cleared of trees / bamboo must basically be greened in harmony with the surrounding vegetation in consideration of the planned land use.	
	Standards	•However, this does not apply to the cutting of decayed trees or bamboo or the usual care-taking practices such as partial thinning.		
Outdoor storage of goods	Guidance	•Accumulation or exposure of goods that are not harmonious with the landscape must be avoided, unless necessary for agricultural purposes.		
	Standards	•In places facing on the roads etc. no goods shall be accumulated higher than 1.5 meters or wider than 50 m ² .	•In places facing on the roads etc. no goods shall be accumulated higher than 1.5 meters or wider than 100 m ² .	
	Standards	•However, when such accumulation cannot be avoided, the location least visible from roads etc. must be selected; it must be set back from the roads as much as possible; the height must be minimized; and it must be hidden with trees etc.		
Intensive promotion of greening	Guidance	•The areas surrounding large-scale facilities such as parking lots and firms must be intensively greened.		
	Standards	•Large-scale outside parking lots (1,000 m ² or larger) must be spatially segmented with trees and plants or the passages must be greened. •In the case of a firm construction and other development projects, the buffering areas must be greened.		



c. Map Indicating the Extent of the Zones of Legal Protection which Control the Buffer Zone



Legend

- Nominated property
- Buffer zone
- Administrative boundary (municipality)

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- Landscape District [Hiraizumi Town] (A)
- Quasi-Landscape District [Hiraizumi Town] (A)
- Historic Landscape Area [Hiraizumi Town] (A)
- Historic Landscape Area [Ōshū City] (B)
- Historic Landscape Area [Ōshū City] (C)

< Notification >

- Vernacular Landscape Area [Hiraizumi Town] (A)
- Ordinary Landscape Area [Hiraizumi Town] (A)
- Vernacular Landscape Area and Ordinary Landscape Area [Ōshū City] (B)

1~18 correspond to the numbers in the table of the attributes of buffer zone delineation by section in Appendix 9-a.

Note

- (A) Landscape Law
Designation under the Ordinance for Development of Town and Landscape of Hiraizumi in Harmony with Nature and History
- (B) Designation under the Ordinance concerning Conservation and Development of Landscape around Shīrotoritāte Iseki
- (C) Designation under the Ordinance concerning Conservation and Development of Landscape around the Historic Site, Chōjagaharahaji Ato

figure A9-1 Map indicating the extent of the zones of legal protection which control the buffer zone



Appendix 10

Map Indicating Locations of Support Facilities and Facilities for Visitors



a. Chûson-ji [1]

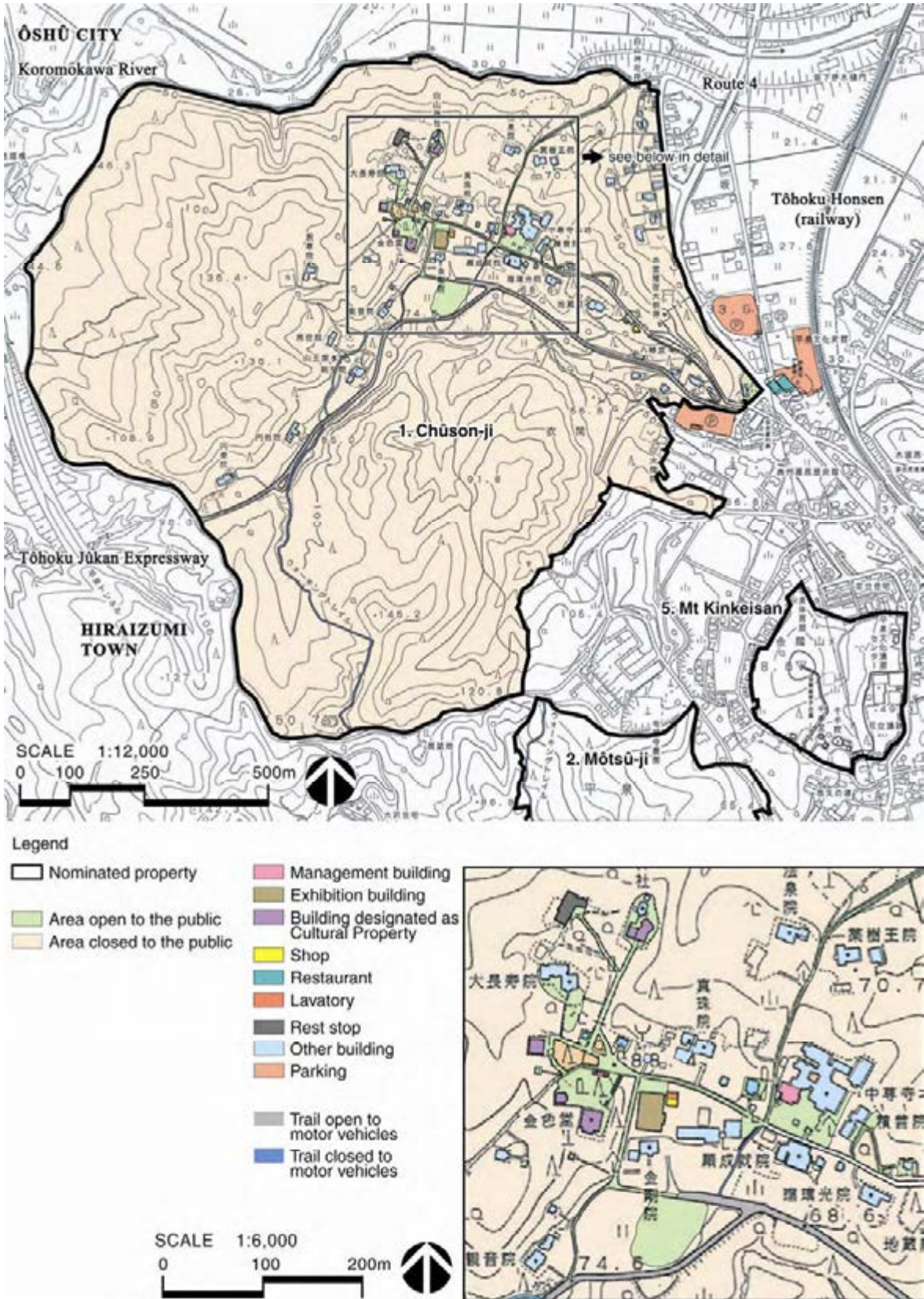
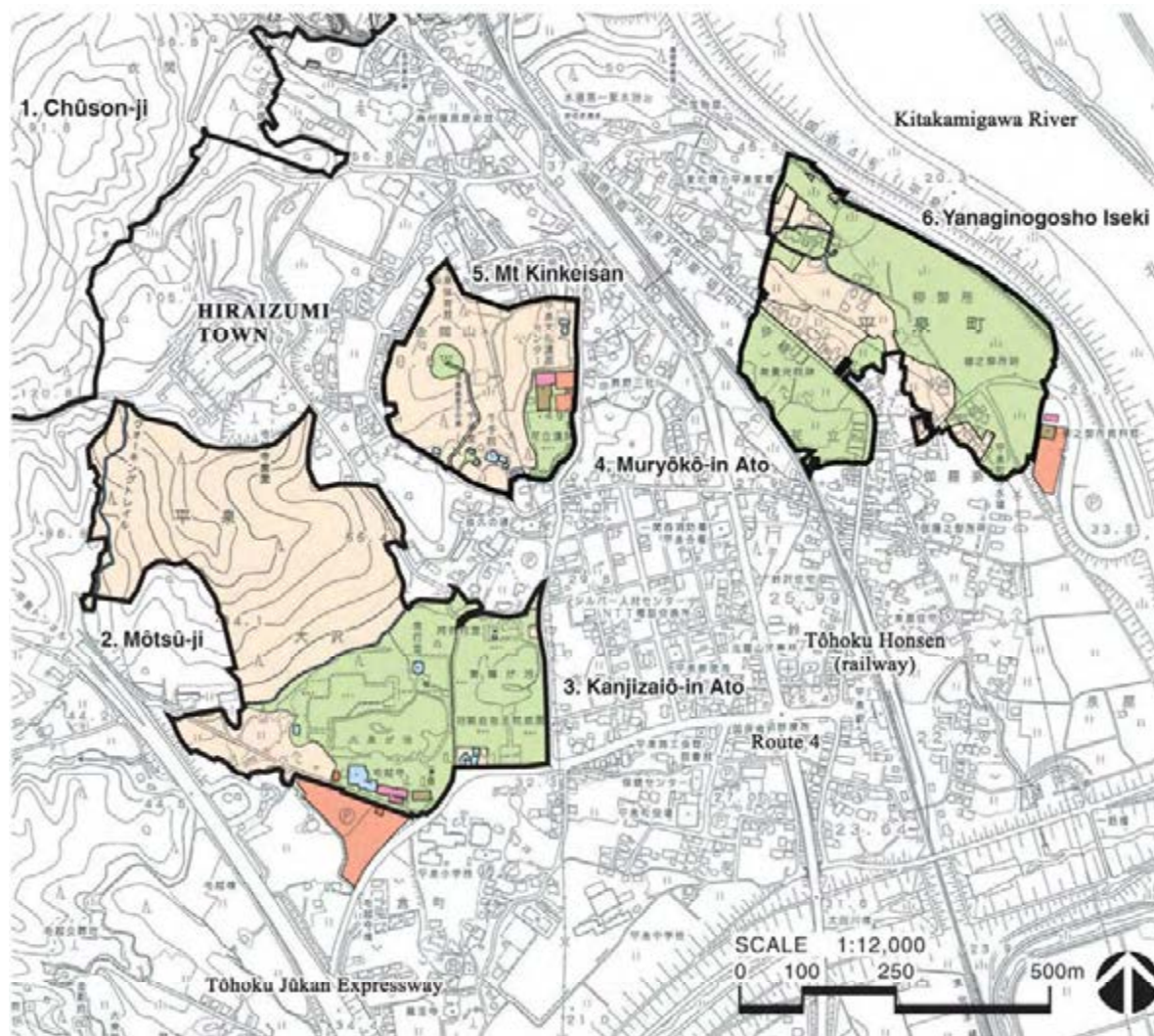


figure A10-1 Map indicating locations of support facilities and facilities for visitors (Chûson-ji)



b. Mōtsū-ji [2], Kanjizaiō-in Ato [3], Muryōkō-in Ato [4], Mt Kinkeisan [5], Yanaginogosho Iseki [6]



Legend

Nominated property	Management building	Rest stop *
Area open to the public	Exhibition building	Other building
Area closed to the public	Building designated as Cultural Property *	Parking
	Shop	
	Restaurant *	
	Lavatory	Trail open to motor vehicles *
		Trail closed to motor vehicles

* indicates that there is no facility of the corresponding type in the map

figure A10-2 Map indicating locations of support facilities and facilities for visitors (Mōtsū-ji, Kanjizaiō-in Ato, Muryōkō-in Ato, Mt Kinkeisan, Yanaginogosho Iseki)



Appendix 11

The Comprehensive Preservation and
Management Plan for
"Hiraizumi - Temples, Gardens and
Archaeological Sites Representing
the Buddhist Pure Land"

Hiraizumi

Temples, Gardens and Archaeological Sites

Representing the Buddhist Pure Land

The Comprehensive Preservation and Management Plan

“Hiraizumi - Temples, Gardens and Archaeological Sites
Representing the Buddhist Pure Land”
The Comprehensive Preservation and Management Plan

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Chapter 1. Purpose and Background

1. Purpose

Hiraizumi was a political and administrative center established by the Ôshû Fujiwara clan in the 12th century in the northern part of Japan's main island of Honshû, in what was then a borderland between the territories ruled by Japan's central government and the regions farther to the north, and whose lively commerce with these regions served as its economic underpinning. This political and administrative center at the same time represented an attempt to create an ideal world based on a Buddhist Pure Land on this earth in harmony with the natural environment of the region.

In particular, the buildings, gardens and archaeological sites composing the property of Hiraizumi constitute a rare attempt to manifest a Buddhist Pure Land on this earth. This creation is based on a syncretic form of nature worship and which embodied Buddhist Pure Land thought, especially those associated with faith in Amida's Pure Land of Utmost Bliss that had arisen concurrently with mappô beliefs (the latter period of the dharma).

The serial property of Hiraizumi consists of 6 component parts: Chûson-ji, Môtsû-ji, Kanjizaiô-in Ato and Muryôkô-in Ato, which include a group of artistic works of buildings and gardens representing the Buddhist Pure Land, and Mt Kinkeisan and Yanaginogosho Iseki, which are the essential parts of the context and spatial integrity.

These 6 component parts, as well as the monuments and sites contained in the property, had been protected under the Ancient Shrines and Temples Preservation Law (1897), the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments (1919), the National Treasures Preservation Law (1929) etc. These laws were consolidated with enhancement into the Law for the Protection of Cultural Properties (1950), based on which measures for proper and strict protection have been taken through designation as National Treasures, Important Cultural Properties, Special Historic Sites, Historic Sites, Special Places of Scenic Beauty, Places of Scenic Beauty. In addition, in the buffer zone that is set out in the surrounding area of the property, necessary conservation measures have been taken under the relevant municipalities' ordinance together with the measures for orderly development and conservation through land use control laws other than the Law for the Protection of Cultural Properties such as the Landscape Law, the Forest Law, the City Planning Law, the River Law etc.

Each of the component parts has high historical, artistic or aesthetic value of its own; however, in light of the value as the serial property, "Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land", it is necessary to treat all of the component parts and the buffer zone as one whole.

Therefore, in order to ensure the comprehensive protection of the property and pass it on to future generations, it is necessary not only to have preservation and management plans for individual component parts but also to have a comprehensive plan for preservation and management for the purpose of conserving the mutual connections between the component parts and pass on the total value to future generations. It is in this recognition that the Iwate Prefectural Board of Education has prepared this plan, in consideration of the agreements among the relevant municipalities and with the instruction and advice of the Agency for Cultural Affairs.

2. Background

While based on the preservation and management plans for individual component parts, the Comprehensive Preservation and Management Plan was discussed and reviewed by the “Preservation and Management Plan Working Group” of the “Instructing Committee for Research and Conservation of Archaeological Sites of Hiraizumi”, consisting of academic researchers, with the objective of presenting clearly the principles, policies and concrete content for the preservation and management that are necessary for the nomination for the inscription on the World Heritage List, and was adopted after the deliberations at the “Iwate Prefecture World Heritage Preservation and Utilization Promotion Council”, which was set up by Iwate Prefecture as a comprehensive coordination organization for the preservation and management of the property and the buffer zone (cf. Figure 27).

The Comprehensive Preservation and Management Plan consists of the “Comprehensive Preservation and Management Plan” (main text) as the central plan, which is complemented by the “Preservation and Management Plan for National Treasure / Important Cultural Property Buildings in the Temple Compound of Chûson-ji (excerpt)” (Attached Document 1) and the “Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty (excerpt)” (Attached Document 2), which have been compiled in light of the specific characteristics of the component parts.

This Comprehensive Preservation and Management Plan hereby submitted is the revised version of the management plan that was submitted to the UNESCO World Heritage Centre in December 2006 as an attachment to the nomination dossier for the inscription on the World Heritage List; revision was made in light of the content of the newly submitted nomination dossier for “Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”.

In the revision of the management plan, recommendations and suggestions of the 2008 ICOMOS evaluation and the resolutions of the 32nd session of the World Heritage Committee were taken into consideration. The summary is given in the table below.

Table 1. Major revisions to the Comprehensive Preservation and Management Plan

ICOMOS evaluation and the 32nd World Heritage Committee resolutions	Corresponding revisions	Corresponding pages in this document
Fully functioning management plan is needed	The goals, basic principles, concrete measures etc. are given clearer descriptions.	Chapter 3, 1 (p.22) Chapter 3, 3 (p.28) Chapter 4, 3 (pp.38-43) Chapter 5, 4 (p.49) Annex (pp.66 and 67)
An adequate suite of indicators are needed	Indicators have been set out in consideration of impacts on the Outstanding Universal Value of the property.	Chapter 6, 1 (p.50) Chapter 6, 2 (p.51)
Further restoration work on the gardens is needed	Plans of research and restoration for Ôikegaran Ato and Muryôkô-in Ato have been presented.	Chapter 7, 2 (pp.55-57)

The structure of the preservation and management plan is shown in the next page.

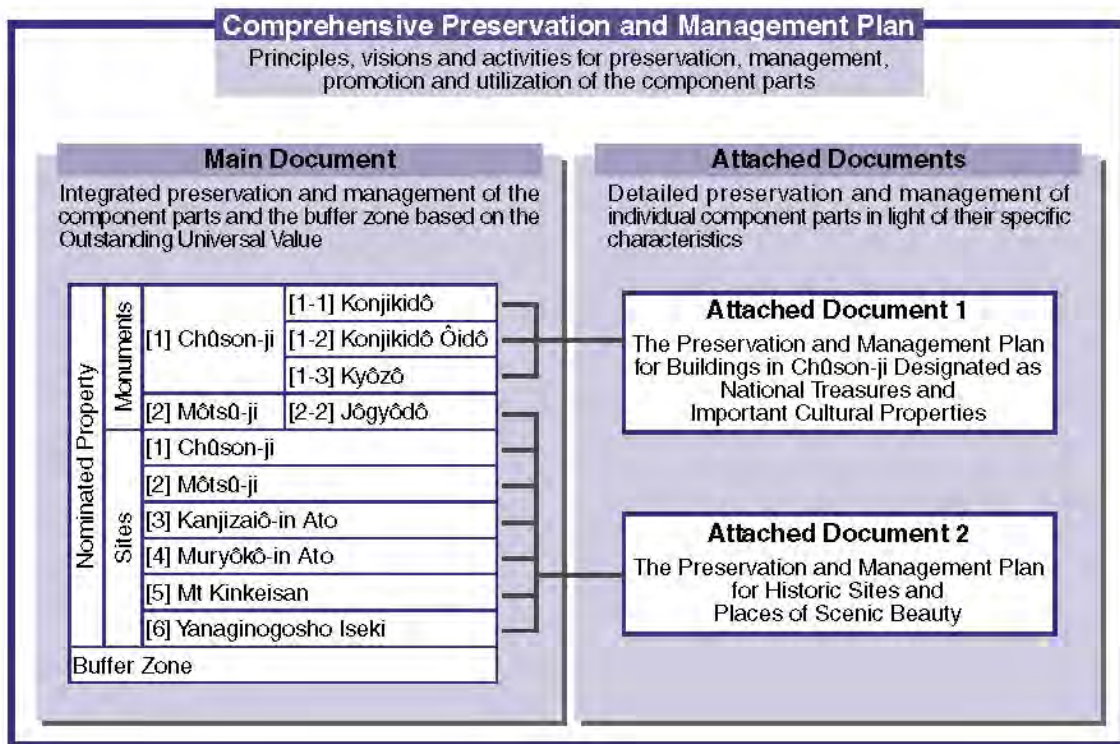


Figure 1. Structure of the preservation and management plan

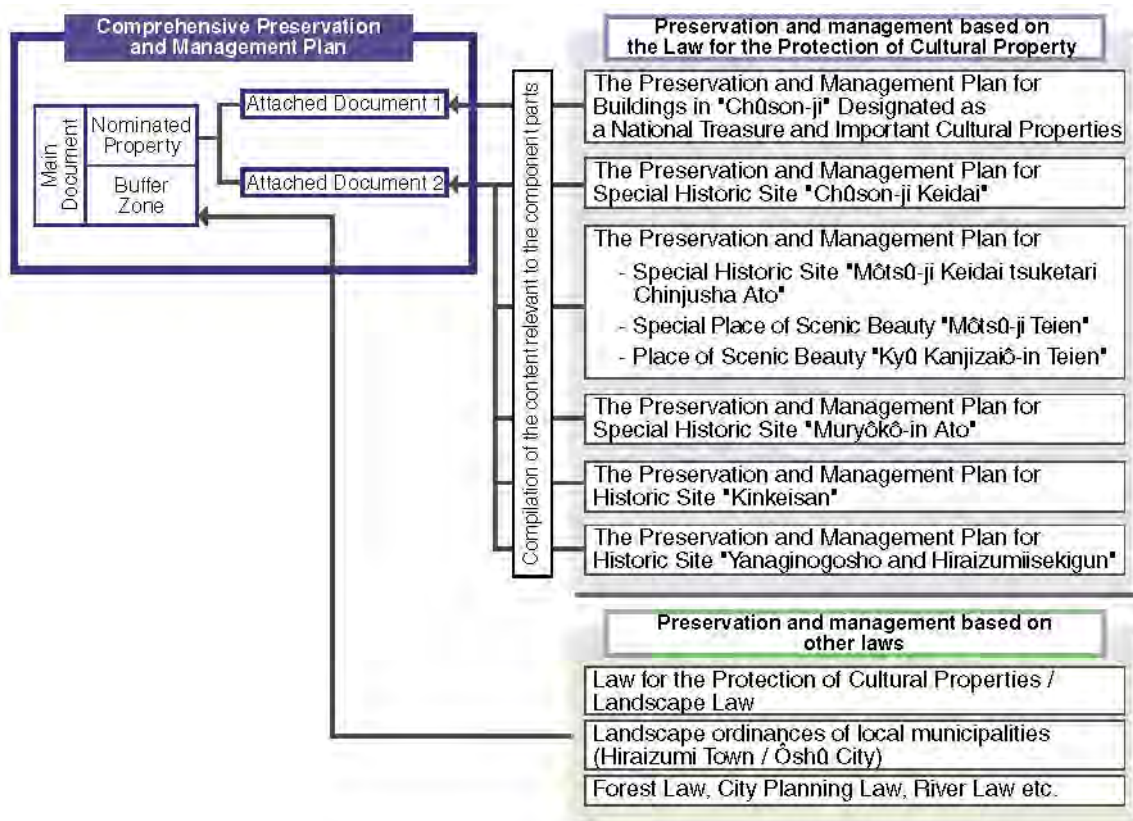


Figure 2. Relation between the Comprehensive Preservation and Management Plan and the individual preservation and management for the individual component parts and the buffer zone under the domestic law of Japan

3. Status of the Plan

(1) Linkage and Coordination with Administrative Plans

Hiraizumi Town, where the property area and the buffer zone exist, and Ôshû City, where the buffer zone exists, have prepared and implemented various “community development” plans founded on the basic concept of developing communities in harmony with and taking advantage of nature and history (cf. Figure 3). These plans aim for the “community development” that is compatible with the conservation and utilization of Cultural Properties in general, including the nominated property and are being implemented, in close relation with the Comprehensive Preservation and Management Plan, on the basis of daily coordination with regard to the policies and concrete implementation measures for the preservation and management of the property.

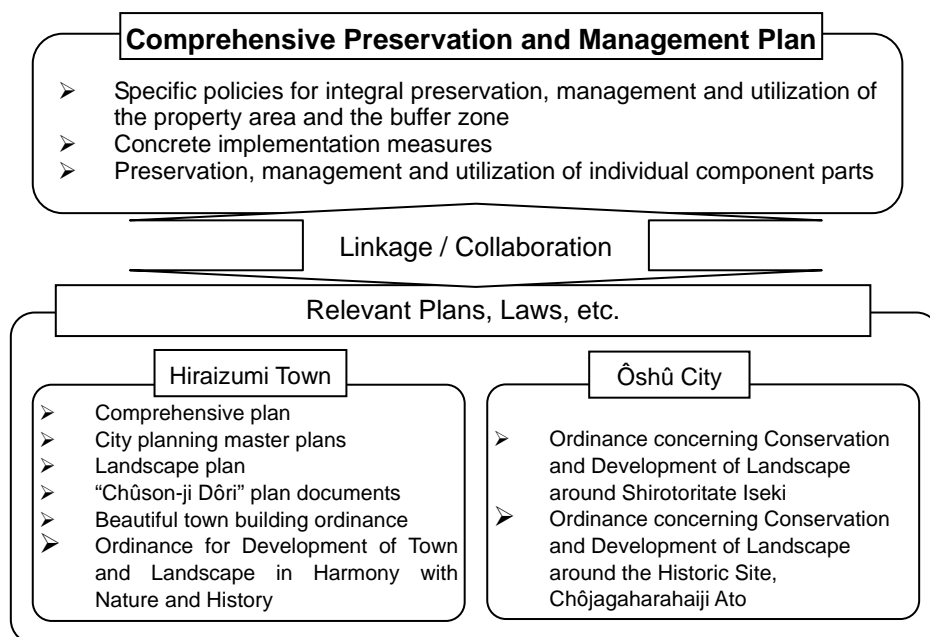


Figure 3. Coordination between the Comprehensive Preservation and Management Plan and other administrative plans

(2) Implementation of the Plan

The Comprehensive Preservation and Management Plan has already been in effect and in enforcement since January 2007 and is revised in 2010, as this document shows.

Chapter 2. Overview of the Component Parts

1. Inventory of the Component Parts

The component parts includes the Buddhist temples where active religious activities are continued still today ((1) Chûson-ji and (2) Môtsû-ji), sites including garden landscape ((3) Kanjizaiô-in Ato and (4) Muryôkô-in Ato), (5) Mt Kinkeisan, which symbolizes the direction toward the Buddhist Pure Land and is worshipped by people, buildings representing the spatial manifestations of the Buddhist Pure Land, and (6) Yanaginogosho Iseki, which is the archaeological site of residence-government office of the Ôshû Fujiwara clan, who was the creator of a series of artistic works including gardens.

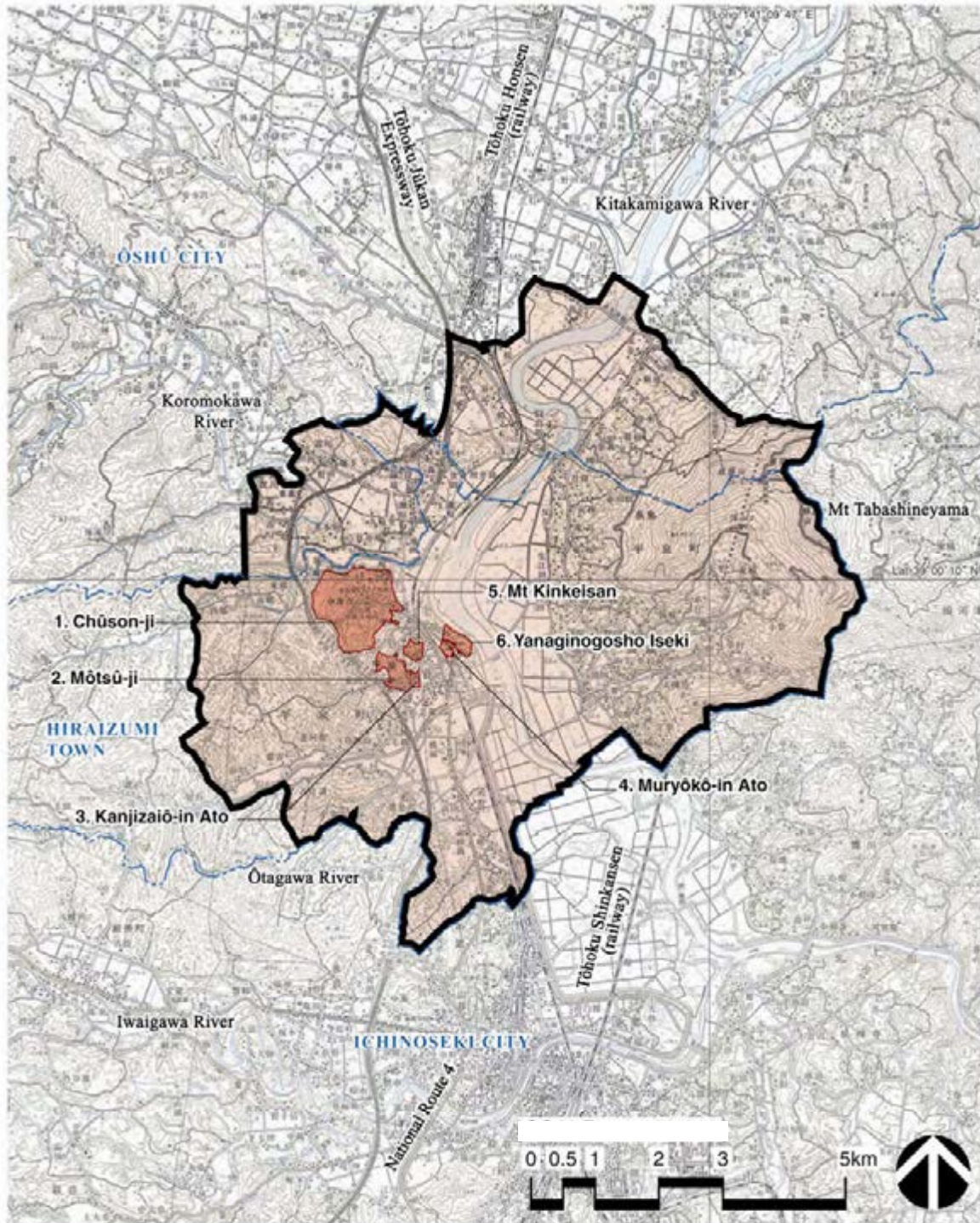
The types, geographical locations, addresses and areas of these component parts are shown in Table 2 together with the area of the buffer zone.

Table 2. List of the component parts

No.	Component parts	Category		Location	Area (ha)	Buffer zone area (ha)	Address
		World Heritage Convention	Cultural Properties Protection Law				
1	Chûson-ji	Site	Special Historic Site	N 39°00'04" E 141°05'59"	137.2	5,998.0	Hiraizumi -chô, Nishiiwai- gun, Iwate Pref., Japan
	1-1 Konjikidô	Monument	National Treasure (building)				
	1-2 Konjikidô Ôidô	Monument	Important Cultural Property (building)				
	1-3 Kyôzô	Monument	Important Cultural Property (building)				
	1-4 Ôikegaran Ato	Site	Special Historic Site				
2	Môtsû-ji	Site	Special Historic Site	N 38°59'19" E 141°06'28"	22.7		
	2-1 Garden (Môtsû-ji Teien)	Site	Special Place of Scenic Beauty				
	2-2 Jôgyôdô	Monument	Special Historic Site				
3	Kanjizaiô-in Ato	Site	Place of Scenic Beauty	N 38°59'21" E 141°05'59"	3.8		
4	Muryôkô-in Ato	Site	Special Historic Site	N 38°59'33" E 141°06'56"	4.2		
5	Mt Kinkeisan	Site	Historic Site	N 38°59'35" E 141°06'33"	8.3		
6	Yanaginogosho Iseki	Site	Historic Site	N 38°59'37" E 141°07'11"	10.8		
Total					187.0	5,998.0	6,185.0

2. Extent of the Property and the Buffer Zone

The area and locations of the component parts and the area of the buffer zone are shown in Figure 4.



Legend

 Nominated property	187.0ha	1. Chūson-ji	(137.2ha)
 Buffer zone	5,998.0ha	2. Mōtsū-ji	(22.7ha)
 Administrative boundary (municipality)		3. Kanjizaiō-in Ato	(3.8ha)
		4. Muryōkō-in Ato	(4.2ha)
		5. Mt Kinkeisan	(8.3ha)
		6. Yanaginogosho Iseki	(10.8ha)

Figure 4. The extent of “Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”

3. Overview of Component Parts

The overviews of the component parts and their status of preservation and management are shown below. The detailed explanation of the component parts is given in the main text of the nomination dossier. The detailed explanation of the status of preservation and management is given in Attached Document 1 (Preservation and Management Plans for Buildings) and Attached Document 2 (Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty).

(1) Chûson-ji

Chûson-ji is a Buddhist temple located in Kanzankyûryô to the north of central Hiraizumi. Fujiwara no Kiyohira, the founder of the Ôshû Fujiwara clan, first built Chûson-ji as the spiritual center of Hiraizumi, which was the administrative center of the northern realm of Japan. The construction of Chûson-ji lasted 25 years in the first quarter of the 12th century.

The temple compound is divided in two parts: the north hill, where the compounds of Chûson-ji and the subordinate temples are located, and the south hill, which is covered by mountain forests. In the north hill, a frontal approach lined with cedar trees known as Tsukimizaka (literally, moon-viewing slope) goes up toward the western hilltop along the ridge from the eastern foot. Near the top of the slope, there is a flat terrain where a group of buildings including the main hall of the temple exist aboveground. There are also underground archaeological remains of garden ponds such as Ôike (literally, large pond) and Sanjûnoike (literally, triple ponds), together with other building remains.

Within the temple compound, there are 6 buildings that are designated as National Treasures and Important Cultural Properties: Konjikidô [(1)-1], Konjikidô Ôidô [(1)-2], and Kyôzô [(1)-3], which are listed as elements of the component part of the nominated property, as well as two stone pagodas that bear testimony to the 12th century stone culture (Ganjôju-in Hôtô and Shakuson-in Gorintô) and a *no* stage (Hakusan-jinja Nô Butai). In addition, the entire temple compound is designated as a Special Historic Site including the Ôikegaran Ato [(1)-4].

Furthermore, at the compound of the Chûson-ji, "Kawanishi Nembutsu Kembai" (literally, prayer-chanting sword dance of Kawanishi) is still performed every year. This traditional dance is based on the legend that in response to a prayer offered by Fujiwara no Kiyohira to guide all the souls which lost life in the wars in Ôshû toward the Pure Land of Utmost Bliss of Amida Buddha, a monkey materialized and led the souls to the Pure Land of Utmost Bliss of Amida Buddha, dancing a prayer-chanting dance.

The overviews of the monuments located in the temple compound of Chûson-ji are given below.

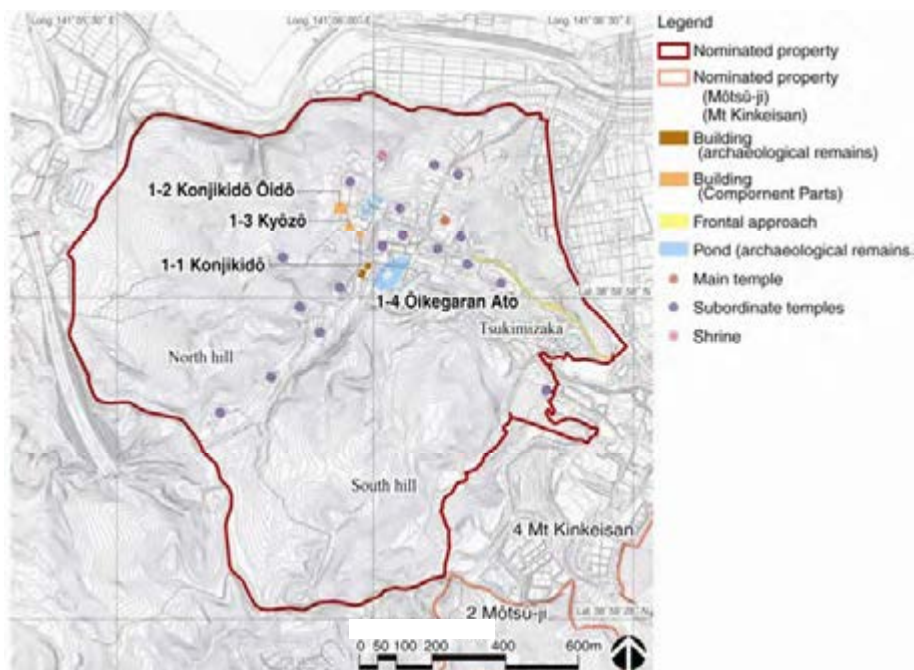


Figure 5. Chûson-ji. Map.

(1)-1 Konjikidô

Konjikidô (Golden Hall), located in the northwest part of the compound of Chûson-ji, is a Buddha hall representing the Buddhist Pure Land of Amida Buddha. The year inscribed on the ridge pole (1124) shows that this is the oldest among the small number of existing buildings of this type of Amida hall architecture. This architecture is a mausoleum in which the mummified remains of the four lords of the Ôshû Fujiwara clan (Kiyohira, Motohira, Hidehira and Yasuhira) are enshrined and at the same time played an important role as the source of religious worship in the political and administrative center of Hiraizumi. It is still functioning today as a spiritual center for local people. In this respect, Konjikidô is a monument that is an essential part of the nominated property.

The Konjikidô (Golden Hall) is a 3-bay (approximately 5.48 meters in total) square wooden structure topped with a one-storey pyramidal style roof called *Hôgyôzukuri*, which is tiled alternately with round and flat designed wooden tiles. Not only at the 1-bay square space at the center, but also at the west-south and west-north corners of the 3-bay square space, the images of the Amida triad are enshrined. With the luxury of gold foil decoration and the highest level of decorative techniques and metal-working skills, which are most evident in the *makie* (gold and silver powder and leaf on lacquer) and the *raden* (mother-of-pearl inlay), the Konjikidô is the very best example among the small number of existing 12th century Amida hall structures in Japan, and a true work of genius. The Konjikidô still today retains its original appearance from the 12th century, as was clearly proved by the preservation repair work carried out from 1962 to 1968 and is also verified by the agreement of the existing design and style with descriptions in the *Azumakagami*.

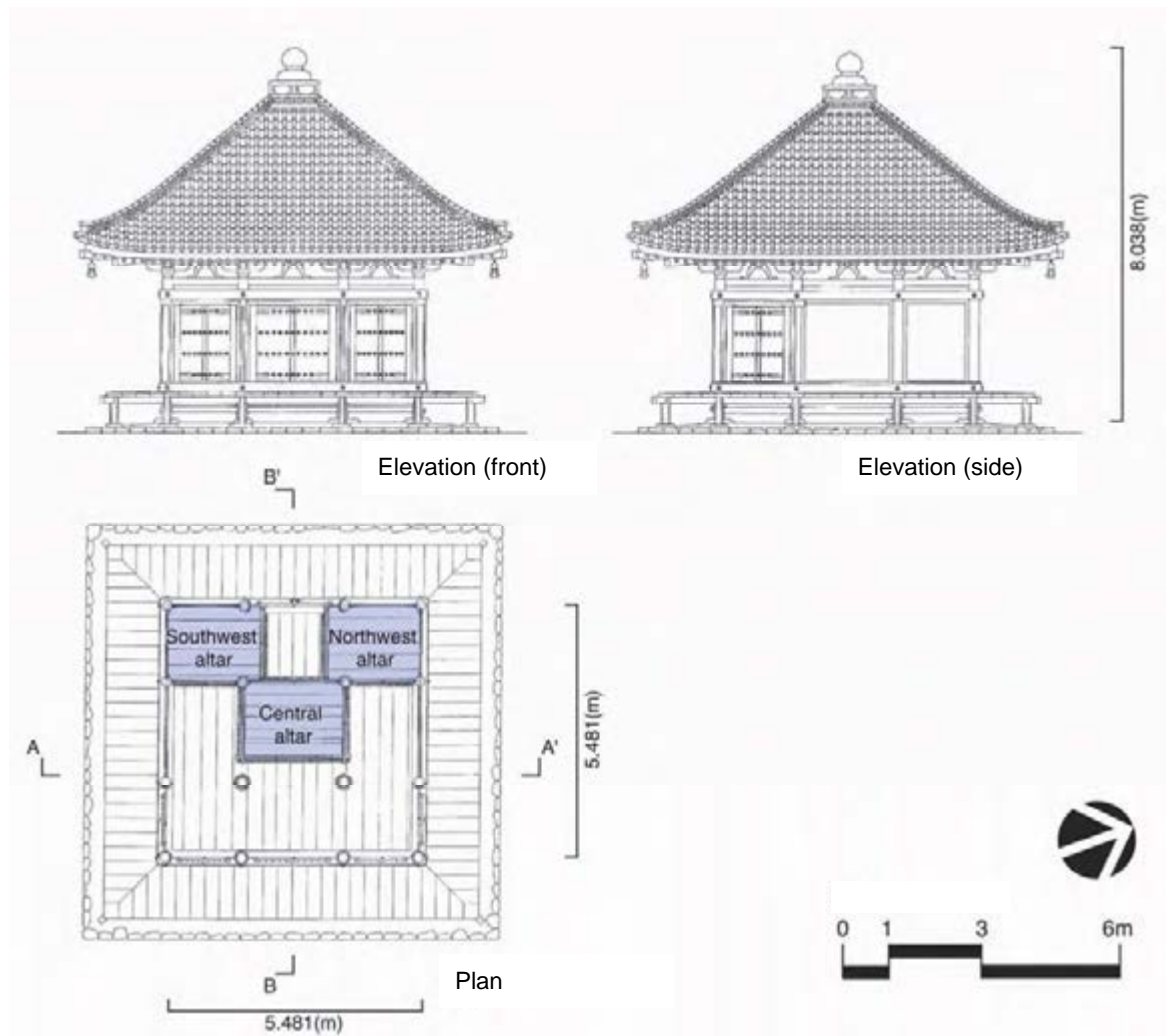


Figure 6. Konjikidô. Drawings.



Photo 1. Konjikidô

(1)-2 Konjikidô Ôidô

Konjikidô Ôidô, located in the north-western quarters of the temple of Chûson-ji, is a wooden structure that had sheltered the Konjikidô long before the current concrete sheath structure was constructed. It was constructed by the Kamakura Shogunate in 1288, one hundred years after the Ôshû Fujiwara clan perished. Because it is an integral part of Konjikidô, which represents the Buddhist Pure Land of Amida Buddha, it is a monument that is an essential part of the nominated property.

The existing structure, based upon its architectural style, is believed to have been reconstructed around the 15th century. It is a unique 5-bay square structure, with a pyramidal style roof of copper shingles and an open frontage, constructed with no interior pillars, structurally supported only by the perimeter pillars.

Because a sheath structure that covers a building for protection is exposed to damage and therefore needs to be repaired and refurbished repeatedly, it is not usual that original and older sheath structures remain. The Konjikidô Ôidô is considered to be the oldest extant sheath structure and a precious surviving early example that bears testimony one of the traditional methods of protecting important and fragile wooden buildings and/or stone structures from wind and snow.

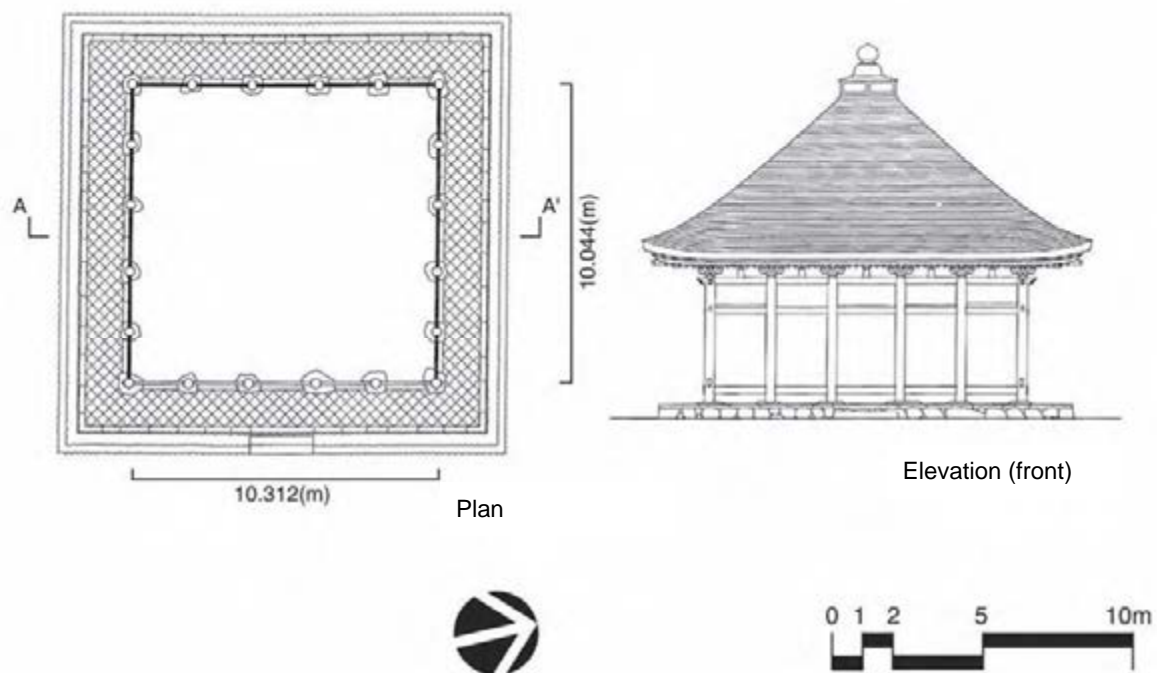


Figure 7. Konjikidô Ôidô. Drawings.



Photo 2. Konjikidô Ôidô

(1)-3 Kyôzô

Kyôzô, located in the northwest part of the temple compound of Chûson-ji, is a wooden building in which National Treasure sutras such as *Konshi-kinginji-kôsho-issaikyô* (the Buddhist canon written alternately in gold and silver on indigo-color paper) and *Konshi-kinji-issaikyô* (the Buddhist canon written in gold on indigo-color paper) were enshrined. Because it is a storage facility for the Buddhist



Photo 3. Kyôzô

doctrine preaching on Buddhist Pure Land, it is a monument that is an essential part of the nominated property. According to temple record, the existing sutra repository is a 14th century reconstruction built re-using the structural members of the lower storey of the original 2-storey sutra repository, known from the ridge tag to have been built in 1122.

The present sutra repository is a 7.72 meters by 7.72 meters square structure with a pyramidal roof of copper shingles and a 1-bay front eave. Inside the building, three walls are fitted with 7-step shelves for the storage of sutras.

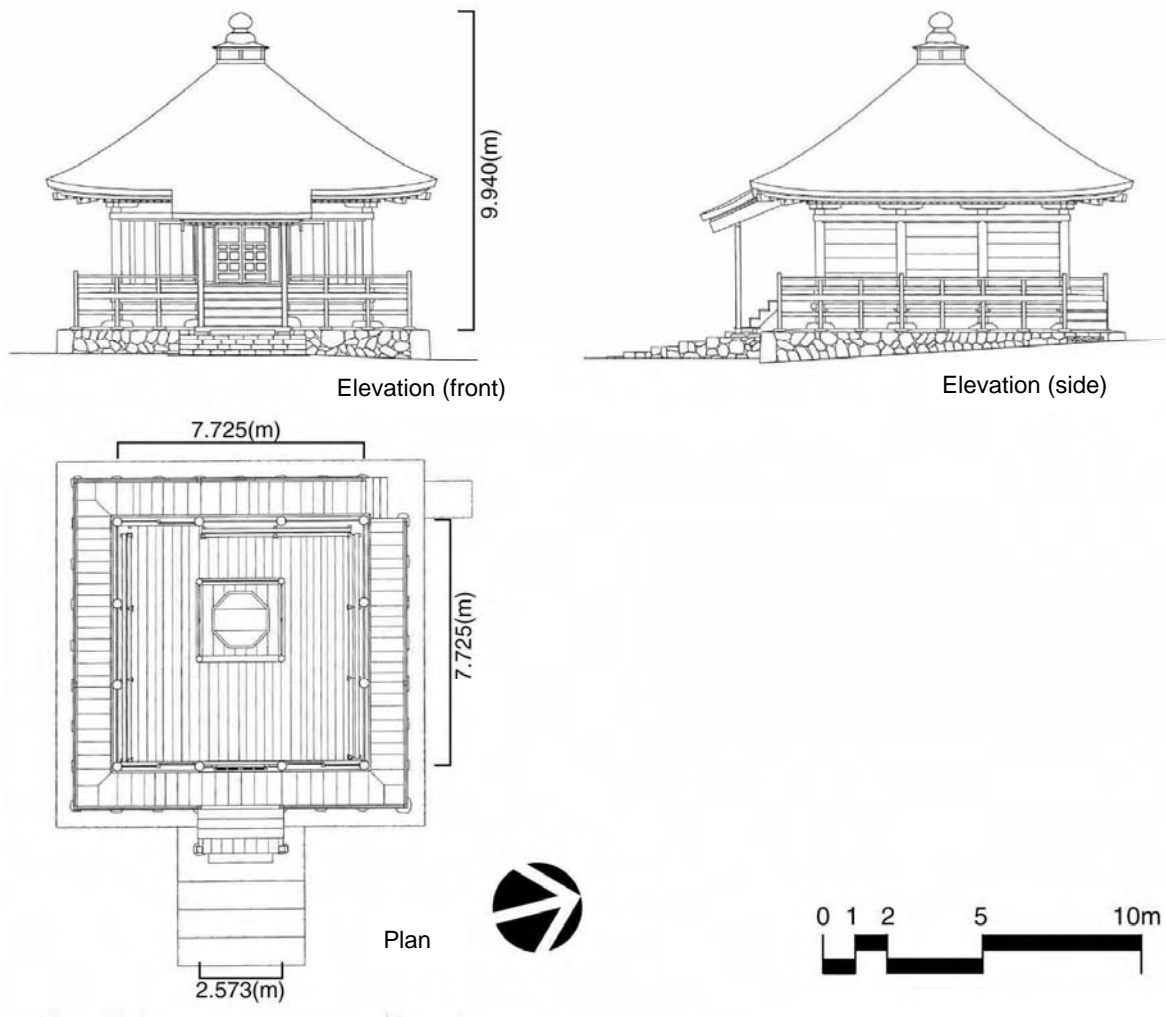


Figure 8. Kyôzô. Drawings.

(1)-4 Ôikegaran Ato

In an area where "Chingo-kokka-daigaran-ikku" (literally, a great temple complex for the pacification and protection of the nation) in the "Chûson-ji Kuyôgammon" is considered to have been constructed in the early 12th century, there remains a landform that shows a trace of a pond called "Ôike Ato." As a result of past archaeological excavation, it has been found that there were Buddha halls to the west and a pond garden, decorated with stone, on the lowland to the east. In particular, the "Ôike Ato," an irregularly-shaped oval measuring approximately 120 meters by approximately 70 meters, is an archaeological site of a Pure Land garden with an island at the center and a Buddha hall in the western quarters.

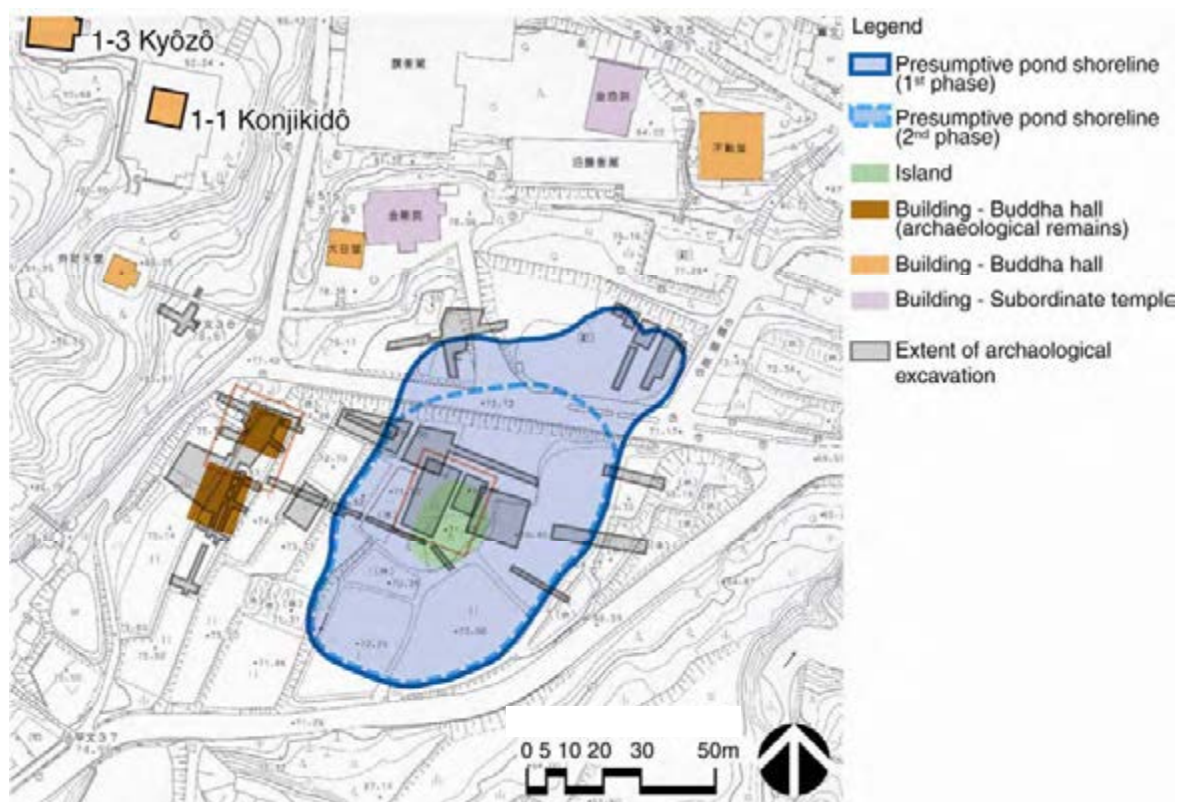


Figure 9. Ôikegaran Ato. Map.

(2) Môtsû-ji

Môtsû-ji is a temple located in the southern part of central Hiraizumi constructed in the mid-12th century by Fujiwara no Motohira, the 2nd lord of the Ôshû Fujiwara clan. It is highly probable that this temple was built on the model of the Hosshô-ji temple at Shirakawa in the eastern suburbs of Kyoto, a temple which had been constructed as the imperial family temple. Because the eastern end of the land divisions of Môtsû-ji corresponds to the axis extending from the peak of Mt Kinkeisan toward the south, the design of Môtsû-ji was closely linked to the location of Mt Kinkeisan.

In the late 12th century, Môtsû-ji had as many as 40 Buddha halls and 500 residential quarters for priests, according to the *Azumakagami*. The major temple complex of Môtsû-ji consists of Enryû-ji, which was built by Fujiwara no Motohira (2nd lord), and Kashô-ji, which was built by Fujiwara no Hidehira (3rd lord), and others. Enryû-ji, which was recognized in the *Azumakagami* for the high degree of splendor unmatched elsewhere in Japan, was built with a hill in the background which included Mt Tôyama (121 meters in height) located to the north; inside the Buddha hall, an image of the Healing Buddha, completed by a sculptor of the Heian-kyô (old Kyoto), was enshrined as the principal deity. From both sides of the main hall, corridors extend to the east and the west, and then turn to the south; at the southern ends of the corridors, the Kyôrô (sutra repository) and the Shôrô (belfry) respectively were constructed. To the south of these Buddha halls, there was a large pond garden, forming a "Pure Land garden" that represented the Buddhist Pure Land mainly representing the Healing Buddha in unity with the surroundings of the Buddha hall.

To the west of Enryû-ji stood, Kashô-ji, with the Kôdô at the rear, and the Jôgyôdô and the Hokkedô to the east; to the south of Enryû-ji was the Nandaimon gate facing onto the main street.

In 1226, the main hall of the Enryû-ji was burnt down in a fire; in 1573, the Nandaimon gate was also lost to fire. In addition, the Jôgyôdô and the Hokkedô burned in 1597.

From the 17th century to the mid-19th century, the temple compound was protected with the support from the lord of the Sendai Domain. In 1732, the existing Jôgyôdô was constructed.

Still today, religious rituals are actively performed, including "Jôgyôzammai" and "Môtsû-ji no Ennen" – a ritual designated as an Important Intangible Cultural Property. These are performed in January every year at the Jôgyôdô within the temple compound.

Archaeological excavations were conducted for Enryû-ji in 1930, for major buildings and gardens from 1955 to 1958, and for the "Ôizumigaike" Pond of the garden from 1980 to 1990. As a result, foundation stones and the foundations of Enryû-ji, Kashô-ji, the Kôdô, the Jôgyôdô, and the Hokkedô

have been discovered. In addition, archaeological excavations have been conducted on earth mounds and gates.

In the archaeological excavations of the Ôizumigaïke Pond, findings include a garden stream called yarimizu on the northeast shore as well as evidence of a drainage system at the pond end, on the southwest shore. In addition, a group of pit holes in front of the main hall on the north shore of the garden pond, likely used to hoist religious flags, have been discovered. Further, between the compound of Môtshû-ji and that of Kanjizaiô-in (adjacent to it), archaeological remains of a large corridor-style, stone-paved square extending north-south and oxcart storages have been found as well.

The temple compound of Môtshû-ji includes a garden designated as a Special Place of Scenic Beauty and a building, the Jôgyôdô, a constituent element of both a Special Historic Site and a Special Place of Scenic Beauty.

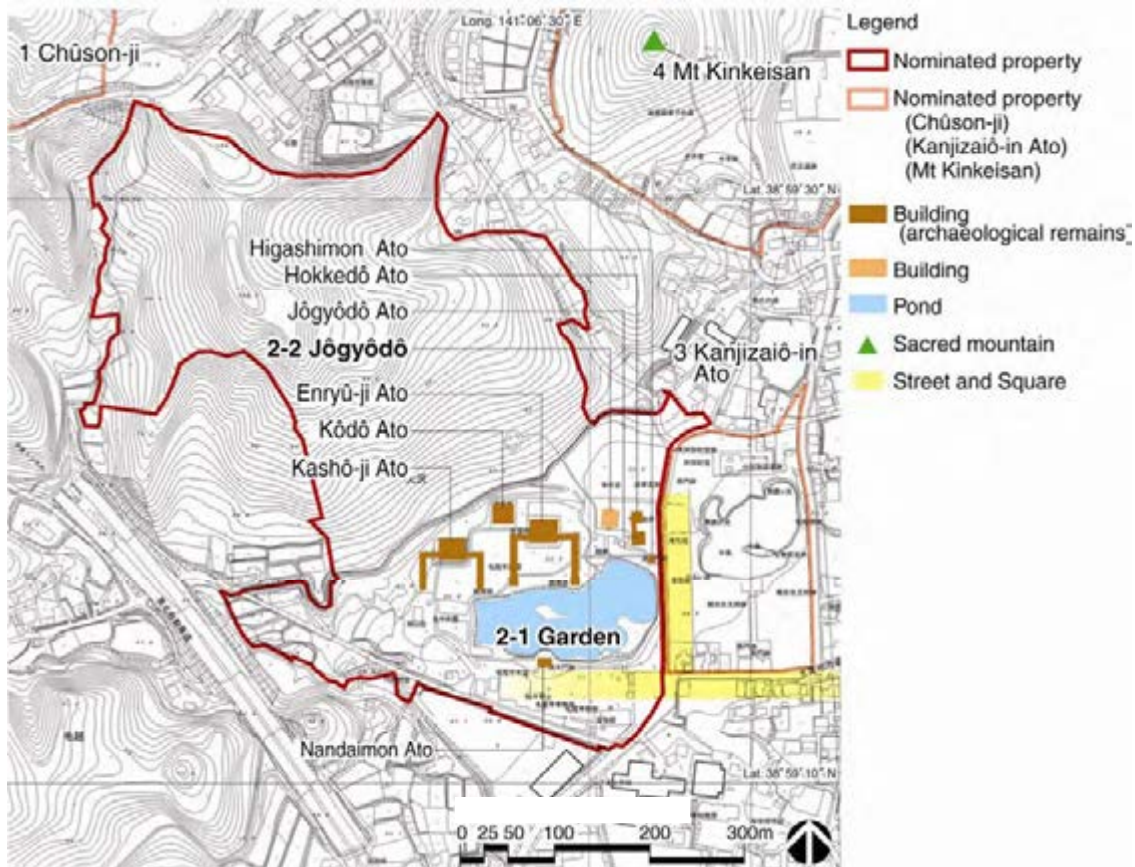


Figure 10. Môtshû-ji. Map.

(2)-1 Garden (Môtshû-ji Teien)

Being a singular designed space including Ôizumigaïke Pond located in front of the main hall of Môtshû-ji, representing the Buddhist Pure Land mainly associated with the Buddha Bhaiṣajya-guru (Healing Buddha), and dominated by Ôizumigaïke Pond at its center, it is a site that is an essential part of the nominated property.

As a result of an archaeological excavation conducted from 1980 to 1990, it was found that "Ôizumigaïke" measures approximately 190 meters east-west and approximately 60 meters north-south and contains a variety of elements such as cove beach (suhama), a cape (dejima), large standing stone (tateishi) and artificial mound (tsukiyama). On the east shore, a gently curved cove beach suggests an elegant seacoast forming an inlet; near the southeast shore is a small island symbolized by a large standing stone about 2 meters high, representing a wave-washed rocky seashore; on the southwest shore is a 4 meters high artificial mound whose rugged rock surface produces the appearance of a precipice; the water that is introduced through the garden stream on the northeast shore makes a current in the pond running from east to west and flowing out of the temple compound through the pond's drainage system at the southwest shore.

Measuring approximately 80 meters in length and 1.5 meters in width, the gently curved garden stream is an extremely precious example of the archaeological remains for the understanding of the overview of the design and technique of garden streams. Archaeological excavations have found that

it had remained underground in its original condition, just as it had been at the time of its construction in the 12th century; it was repaired and restored in 1988.

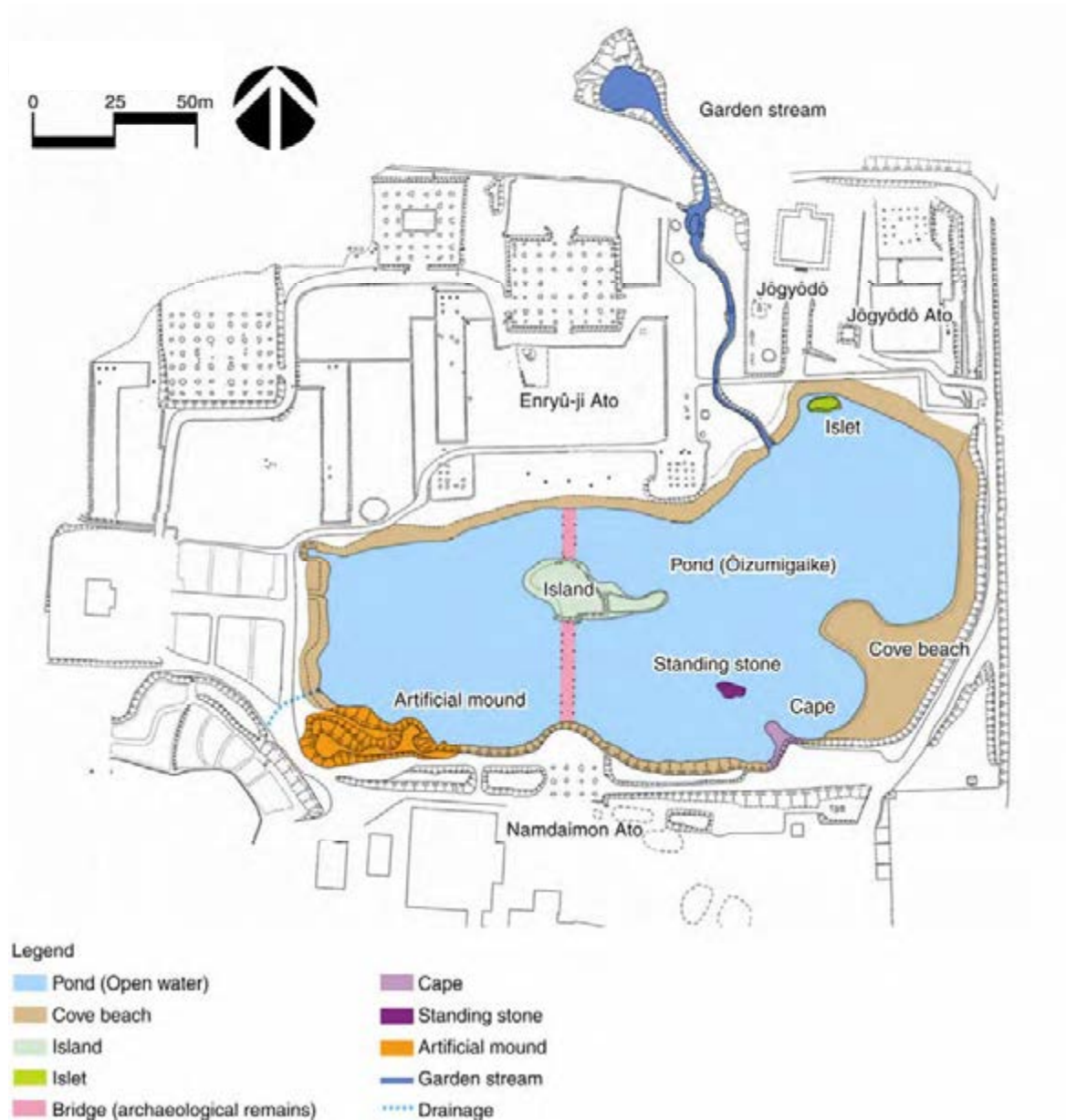


Figure 11. Garden (Môtsû-ji Teien). Map.

This garden's composition and the design and technical character of its details are accurately based upon the philosophy, design, and technique of garden-making at the time: i.e. to "respect and learn from nature," as is taught in the "*Sakuteiki*", a technical treatise on garden making of the late 11th century.

At the center of Ôizumigaike Pond is an island; to the north and the south of the island, the archaeological remains of two wooden bridges have been discovered. In addition, on the north shore of the garden pond, exceptional archaeological remains of 5 pillar holes distributed in a row have been found; these latter were probably used for hoisting religious flags on the occasion of rituals. The central axis of the temple complex – connecting the archaeological remains of the Nandaimon gate (south gate), the island, the bridge pillars of two bridges, the archaeological remains of the row of pillar holes that are considered to have been used as flag mounts and the main hall of the Enryû-ji – exactly correspond to the north-south orientation; further to the north along the axis line, Mt Tôyama stands as the backdrop of the temple complex. Not only the garden pond but also the entire temple complex, including the areas around the Buddha halls, are covered with small size cobbles; the visual contrast of the vermilion of the lacquered pillars of the Buddha halls with the verdure of Mt Tôyama

in the background and the cobble-covered pond garden must have been impressive enough to imbue viewers with the feeling that "this must be exactly what the Buddhist Pure Land of the Buddha Bhaisajya-guru (Healing Buddha) looks like".

As has been explained above, the Môtô-sû-ji Teien (garden) is a "Pure Land garden," in which a garden pond is situated to the south of a Buddha hall with symmetrical wing corridors on the right and left sides, with the intention of representing the Buddhist Pure Land of the Buddha Bhaisajya-guru (Healing Buddha) through unification with Mt Tôyama in the background. Its value in the history of Japanese gardens is high beyond all measure, in that it enables people today to see the complete form of a 12th-century garden.

(2)-2 Jôgyôdô

The Jôgyôdô of Môtô-sû-ji, where religious rituals and folk performing arts directly associated with the Buddhist Pure Land in the 12th century are still carried out today, is a monument that is an essential part of the nominated property. The Jôgyôdô is located on the north-eastern shore of the garden pond of Môtô-sû-ji temple. It is a small-scale Buddha hall reconstructed in the 18th century, a 5-bay (11.7 meters by 11.7 meters) square measuring 14.5 meters in height with a pyramidal style

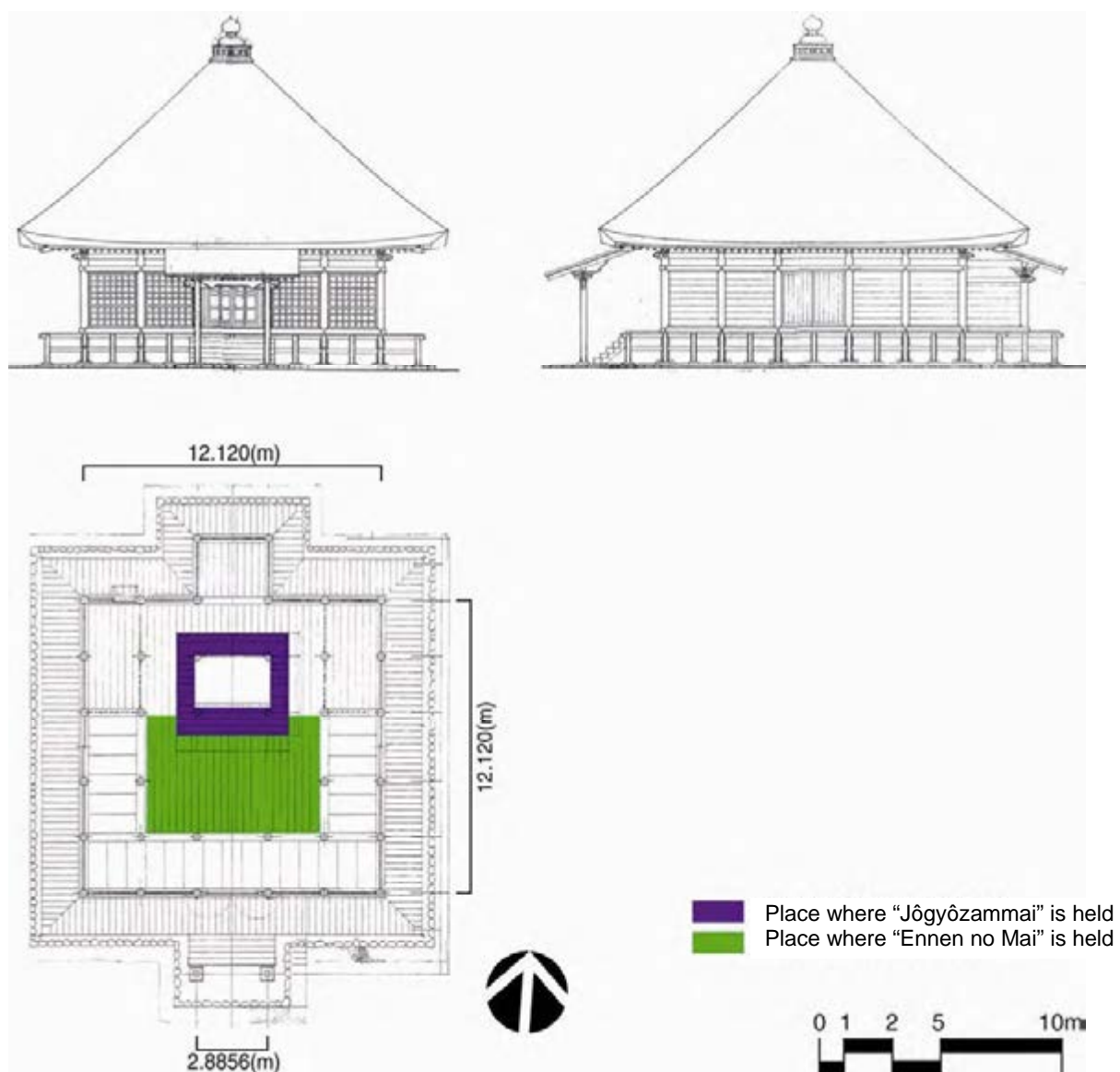


Figure 12. Jôgyôdô. Drawings.

thatched roof. It is a Buddha hall built specifically for the purpose of the religious practice called Jôgyôzammai; here, Buddhist priests walk around the main object of veneration of Amida Buddha,

chanting the name of the Buddha and inwardly visualizing the Buddha's appearance in the mind. In addition, to the east of the existing Jôgyôdô, the archaeological remains of the original Jôgyôdô built in the 12th century and burnt down in the 16th century are preserved underground in good condition.

At the existing Jôgyôdô, the New Year festival called Shûshôe is observed in January every year to pray for world peace, people's health, and family safety. Among other rituals, the religious practice called Jôgyôzammai, introduced from Wutaishan (Mt Wutai) in China by the Buddhist priest Ennin, is considered to be the most important. Following the Shûshôe, the dance of longevity ("Ennen no Mai") is performed as an offering by Buddhist priests. "Ennen no Mai" is a performing art, which became popular in the 11th and 12th centuries. It is performed in order to purify the spirits of people who gather there and recover their vitality for longevity.

As is explained above, while the Jôgyôdô of Môtôji temple is an 18th century reconstruction, it nevertheless constitutes an important testimony to Buddhist Pure Land thought in 12th century Hiraizumi. The rituals and performing arts carried out inside the Buddha hall are also important as intangible elements that give testimony to the quintessence of Buddhist Pure Land thought in 12th century Hiraizumi.



Photo 4. Jôgyôdô

(3) Kanjizaiô-in Ato

Kanjizaiô-in Ato, which is the archaeological site of a Buddhist temple accompanied by a unique Pure Land garden representing the Buddhist Pure Land of Amida Buddha, is a site that is an essential part of the nominated property. Next to the compound of Môtôji to the east across the 30 meters wide north-south corridor-style square, the compound of the Kanjizaiô-in temple used to exist. It was a temple built by the wife of Fujiwara no Motohira. It has been suggested that the temple may have been converted from her residence.

Archaeological excavations have revealed that the main temple buildings such as the Dai-amidadô (Larger Amida Hall) and the Shô-amidadô (Smaller Amida Hall) existed in the northern quarters of the compound and that there was a large garden pond to the south that had an island.

The garden pond called "Maizurugaike" measures approximately 100 meters north-south and

east-west. It had an island at the center, measuring approximately 30 meters east-west and approximately 12 meters north-south. In addition, this garden pond was of a relatively simple design in contrast with the Ôzumigaïke of the Môtsû-ji Teien (garden).

The shape of Maizurugaïke (literally, the pond of the dancing crane) is consistent with guidelines in the “*Sakuteiki*,” the late 11th century technical treatise on gardens, which states that “Ponds should be constructed in the shape of a tortoise or a crane.” In addition, the shape of the white shore along the shoreline of the pond, the arrangement of garden stones and the structure of the waterfall stonework near the center of the west shore also correspond to the teachings of the “*Sakuteiki*.”

The source of the Maizurugaïke Pond water was the Benten-ike Pond in the north-east corner of the compound of Môtsû-ji.

To the north of the garden pond, stone bases that indicate the existence of the Dai-amidadô and Shô-amidadô have been discovered. In addition, to the south of the garden pond the archaeological remains of a gate have been found.

As has been explained above, the garden of the Kanjizaiô-in was a Pure Land garden, centered on the garden pond to the south of Daiamidadô and Shôamidadô. It was designed with the intention of representing the Pure Land of Utmost Bliss of Amida Buddha through unification with Mt Kinkeisan in the background.

Still today, a religious ceremony imitating the funeral procession for the wife of Fujiwara no Motohira is observed by the priests of Môtsû-ji at the existing 18th century Amida hall, in spring every year.

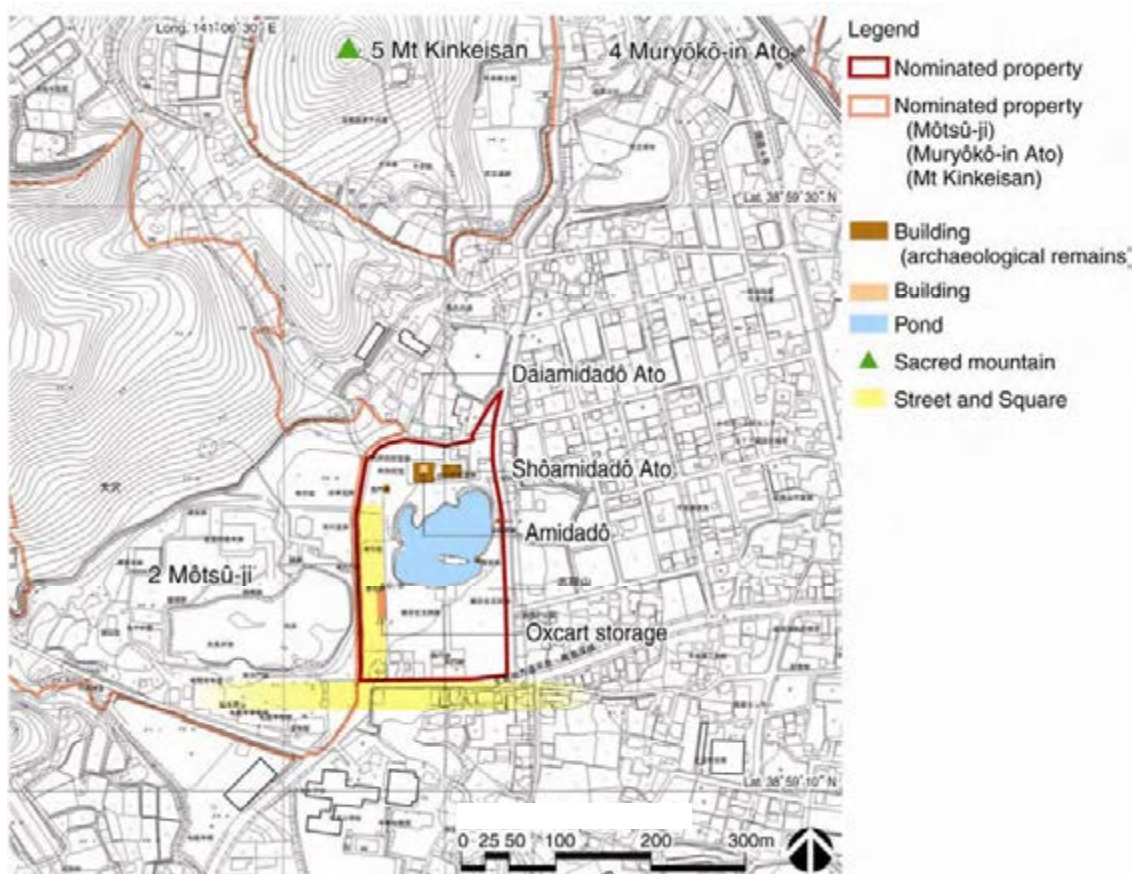


Figure 13. Kanjizaiô-in Ato. Map.

(4) Muryôkô-in Ato

Muryôkô-in Ato is a site of a Buddhist temple accompanied by a unique Pure Land garden representing the Buddhist Pure Land of Amida Buddha with Mt Kinkeisan, on the top of which a sutra mound is located, in the background; it is also a site that illustrates the highest reach of their development. In this respect, it is a site that is an essential part of the nominated property. Muryôkô-in Ato located in the east of central Hiraizumi, is the archaeological site of a temple built in the late 12th century by Fujiwara no Hidehira, the 3rd lord of the Ôshû Fujiwara clan. To the west of Muryôkô-in Ato is Mt Kinkeisan; to the east is a residence-government office, Yanaginogosho Iseki. The Amida

hall of Muryôkô-in is said to have been built modeled on the Amida hall of the Byôdô-in of Uji, Kyoto (according to the *Azumakagami*); however, archaeological excavations and its location in relation to Mt Kinkeisan show that the layout of the Buddha hall -and a garden was more advanced than the Byôdô-in of Uji.

As a result of archaeological excavations, it has been confirmed that the plot of Muryôkô-in Ato extends about 320 meters north-south and about 230 meters east-west, which is enclosed by earth mounds to the north, east and west. The western earth mound is large and long, measuring about 5 meters in height and 250 meters in length and adjoined by a moat on the outer side.

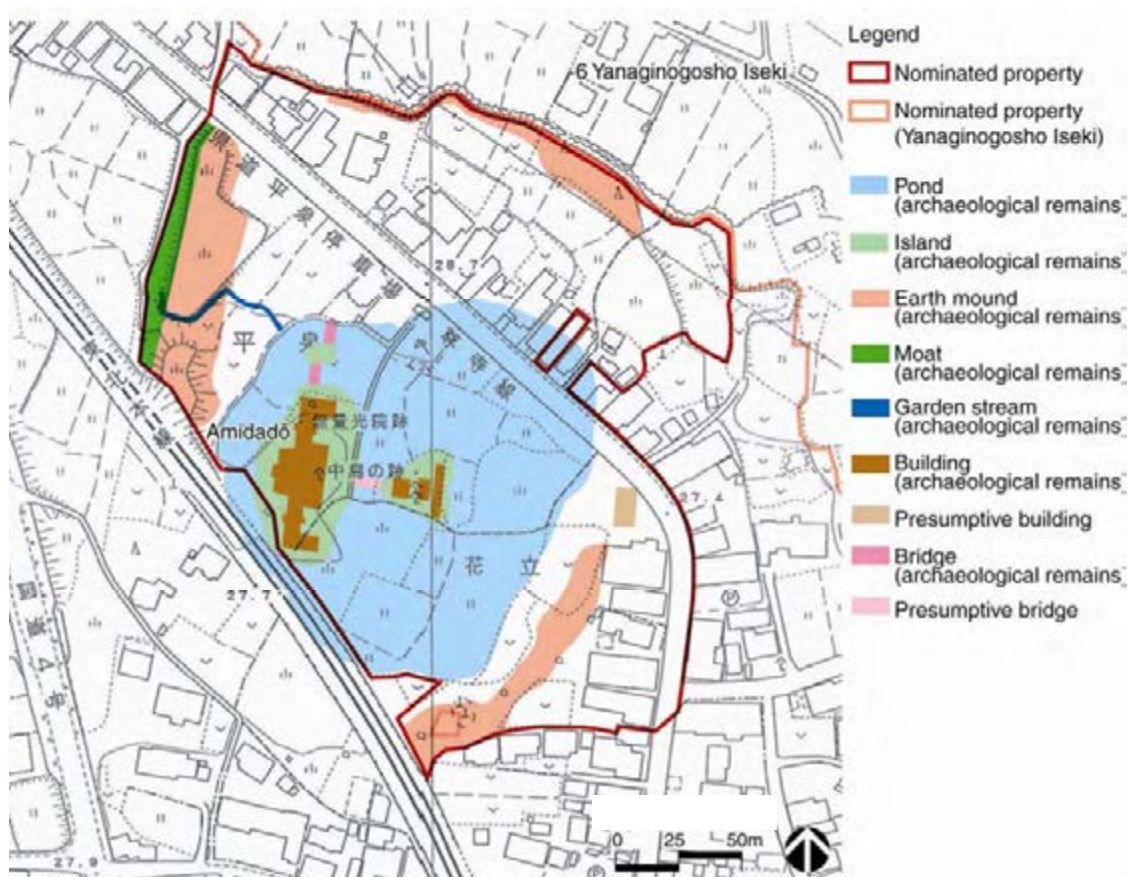


Figure 14. Muryôkô-in Ato. Map.

Within the plot of the Muryôkô-in Ato, there is a shallow garden pond, measuring approximately 150 meters east-west, 160 meters north-south, and 30 centimeters in depth. It has been found that the water was brought in from the north-west corner and drained out through the north-east corner.

In the northern section of the center of the pond, there are 3 islands, large, middle and small. On the largest island to the west was constructed an east-facing Buddha hall that had symmetrical right and left wing corridors. The Buddha hall was almost the same size as that of the Byôdô-in of Uji, with the exception that the north-south sections of the wing corridors were 1-bay longer than those of Byôdô-in and that no tail corridor was attached to the Buddha hall. To the north of the island, there is the smallest island, connected with a bridge. On the island to the east of the island where a Buddha hall with wing corridors was located, the garden stones of the pond shore remain in the original positions as well as the foundation stones of 3 structures, considered to have functioned as a place for playing musical instruments, a prayer house and a stage, respectively, from the east.

Muryôkô-in has unique structural characteristics such as earth mounds and moats surrounding it. In comparison with Byôdô-in of Uji, where the prayer house was a temporary structure built on the east shore of the pond, Muryôkô-in has a unique layout given the visual effects of the front of the Buddha hall, and the permanent prayer house on a small island in the pond. Here, artifacts such as earthenware and a fretwork pendant of gold-foiled copper have been discovered.

The group of buildings on the islands of Muryôkô-in Ato are aligned along the east-west axis with the peak of Mt Kinkeisan in the background; viewed from the east toward the Buddha hall to the west, the sun can be seen setting behind the peak of Mt Kinkeisan twice a year in April and August. This

indicates that the Muryôkô-in Ato was constructed with the intention of visualizing the Pure Land of Utmost Bliss of Amida Buddha in the West in this world. There, one can see a unique spatial composition, with the Yanaginogosho Iseki, the Buddha halls and the pond garden of Muryôkô-in, the residence-government office and the temple complex representing the Pure Land of Utmost Bliss of Amida Buddha, and with a small lone hill (Mt Kinkeisan) in the background, all standing in an east-west line symbolizing the orientation toward the Pure Land of Utmost Bliss of Amida Buddha.

As is stated above, the spatial composition of Muryôkô-in Ato – characterized by the existence of Mt Kinkeisan as the backdrop to the west and also by the arrangement of the Buddha hall with wing corridors on the largest island and the prayer house and the stage on the middle island in the pond – is a precious example of the highest development of “Pure Land gardens”.

There are no records at all concerning the history of Muryôkô-in after the 12th century; however, archaeological excavations indicate that the temple complex was burnt down in the mid-13th century.

(5) Mt Kinkeisan

Mt Kinkeisan (literally, the "golden rooster mountain"), is a small lone hill located in the western hills of central Hiraizumi. The peak of the hill is 98.6 meters in altitude and the height difference above the foot of the hill is approximately 60 meters.

It is easily visible from the central area of Hiraizumi and has the characteristics of a landmark.

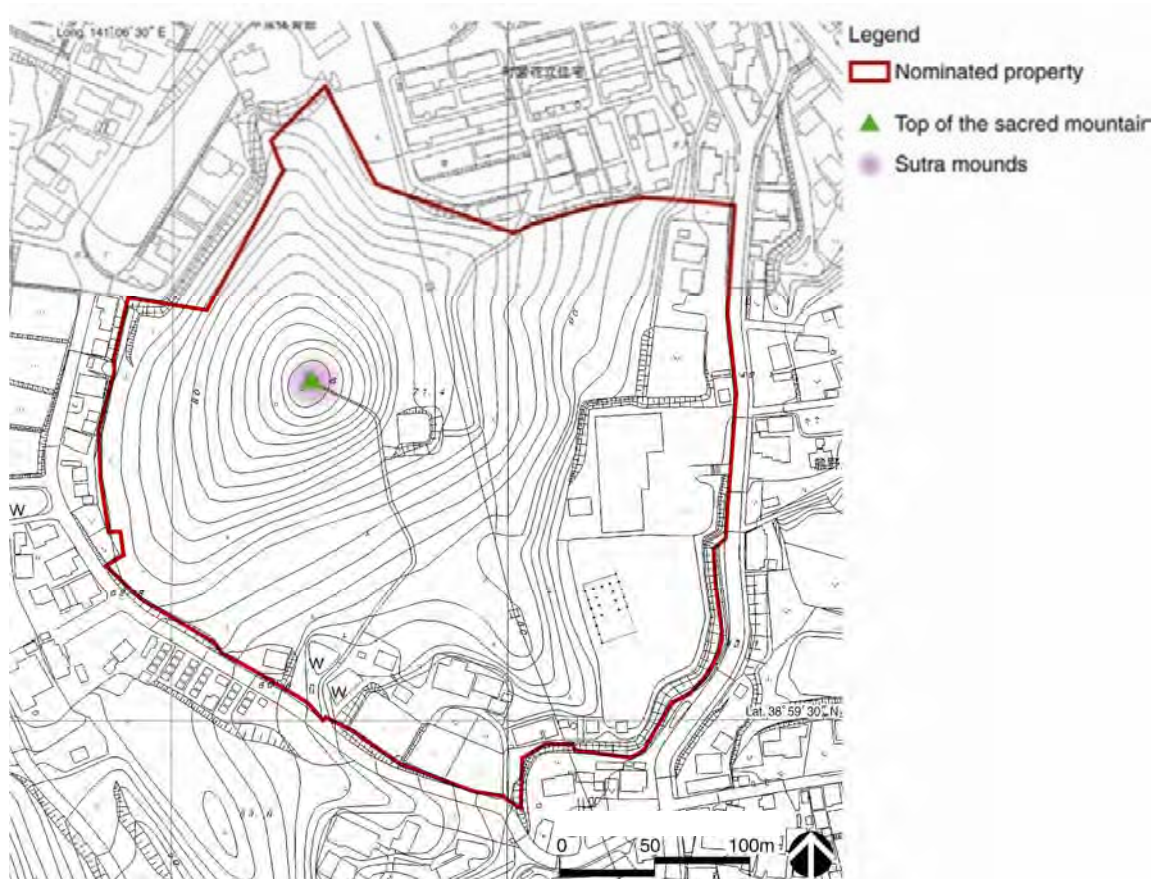


Figure 15. Mt Kinkeisan. Map.

On the top of the mountain, a sutra mound was constructed and it had important significance in making a spatial representation of the Buddhist Pure Land in Pure Land gardens of temple compounds. In this respect, it is a site that is an essential part of the nominated property.

In 1930, artifacts such as 12th century copper sutra tubes and earthen pots that were used for a sutra mound were unearthed from the mountaintop.

The construction of sutra mounds is one of the activities based on the worship of the Bodhisattva Maitreya. From the 10th century to the end of the 12th century, when the mappô belief spread, people buried sutras in the earth in an effort to ensure that the sutras would be passed on until the day when the Bodhisattva Maitreya, locally called Miroku, and who was undergoing religious practice in the celestial world called Tosotsuten (Skt. Tushita Heaven), descended to this world. In the context of this historical background, the Ôshû Fujiwara clan also made sutra mounds at the top of Mt Kinkeisan.

Mt Kinkeisan is located to the north of Môtsû-ji and Kanjizaiô-in and to the west of the residence-government office of Yanaginogosho Iseki aligned with the pond garden and the Amida hall of Muryôkô-in. Therefore, it is known that location in relation to Mt Kinkeisan was an important consideration in the construction of this temple, to represent the Buddhist Pure Land in this world, and the residence-government office.

(6) Yanaginogosho Iseki

The Yanaginogosho Iseki is the archaeological site of a residence-government office of the Ôshû Fujiwara clan and is considered to be the "Hiraizumi no Tachi", mentioned in the *Azumakagami*. The construction of the residence-government office started between the end of the 11th century and the early 12th century. It suffered from a fire when the Ôshû Fujiwara clan perished at the end of the 12th century. It was not only an important starting point in the construction of Hiraizumi by the Ôshû Fujiwara clan in their efforts for the realization of an ideal world based on Buddhism, but it was also in close spatial relation with the buildings and gardens that directly represented the Buddhist Pure Land such as the Chûson-ji Konjikidô, which was built by the first lord Fujiwara no Kiyohira, and the Muryôkô-in, which was built by Fujiwara no Hidehira. Therefore, Yanaginogosho Iseki is a site that is an essential part of the nominated property.

Yanaginogosho Iseki is located on the periphery of a terrace 22–33 meters in altitude that lies between the Kitakamigawa River, running to the east of central Hiraizumi, and the Nekomagafuchi marsh to the west. The site stretches from northwest to southeast over a length of approximately 750 meters at the longest point and a width of approximately 220 meters at the widest point, and has a total area of 110,000 m². A total of 70 archaeological excavations have been carried out here, resulting in the discovery of a great amount of information about the residence-government office of the 4 lords of the Ôshû Fujiwara clan.

The archaeological site is divided into the moat-enclosed area (two thirds of the site, to the southeast) and the area lying outside the moat (one third of the site, to the northwest).

In the moat-enclosed area, various types of archaeological remains have been discovered including road-like structures, fences, buildings whose posts are embedded directly into the earth without foundation stones, remains of pit building, garden ponds, and wells. The archaeological remains of the moats are approximately 10 meters in width and approximately 2.5 meters in depth, with the total length reaching approximately 500 meters. Among the archaeological remains of the east moat and the south moat were found two rows of bridge posts, which led to the archaeological remains of a road-like structure. Within the moat-enclosed area there is a plot surrounded by fences, in which a group of buildings and a garden pond existed in the northern half and the southern half, respectively. These buildings illustrate a construction method in which posts are directly embedded into the earth, in sharp contrast with the archaeological remains of buildings in the temple compounds, where posts are placed foundation stones. To the north of the garden pond, large-scale buildings were densely distributed, forming a central portion of the plot. Around the large-scale buildings with eaves on four side, there are small and medium-sized buildings organized in an orderly manner. In addition, a building with pillars arranged in a grid layout is considered to be a raised floor storehouse. It should be relevant to the description of the *Azumakagami* to note that when the Hiraizumi no Tachi was suffered from a fire, only a storehouse remained, containing boxes of tropical wood that kept safe various imported goods such as the horn of a rhinoceros, an ivory flute, the horn of a water buffalo, a scepter of indigo-color gem, etc.

In the northwest area lying outside the moat-enclosed area, the archaeological remains of a road that is about 7 meters wide has been discovered, running in the direction of the Chûson-ji Konjikidô to the west. It agrees with the description of the *Azumakagami*: "Hiraizumi no Tachi is located in the front direction from Konjikidô." On both sides of the road, rows of square plots have been found, which are considered to be the sites of residences of the members of Fujiwara clan in close relation to the moat-enclosed area.

The excavated artifacts date mostly from the 12th century, including Buddhist tools associated with esoteric Buddhism rituals -- such as an incense burner, a vase, and a Dharma Wheel -- together with other Buddhist remains such as a small wooden pagoda "Hôtô". A large amount of earthenware, as much as 10 tons, which was used for feasts on the occasions of rites and rituals, has been discovered and constitutes eloquent evidence of close relation with the aristocrats in Kyoto. In addition, other artifacts have been unearthed including white porcelain pots with four handles, qingbai wares from China, wood construction materials, other wooden products, and broken pieces of a bowl with gold adhering to the surface, which suggest an active cultural exchange with the Chinese continent. As these various artifacts show, the Yanaginogosho Iseki had a central function as a political and

administrative center of Hiraizumi and as a node of trade and exchange in Hiraizumi, where many goods were brought in.

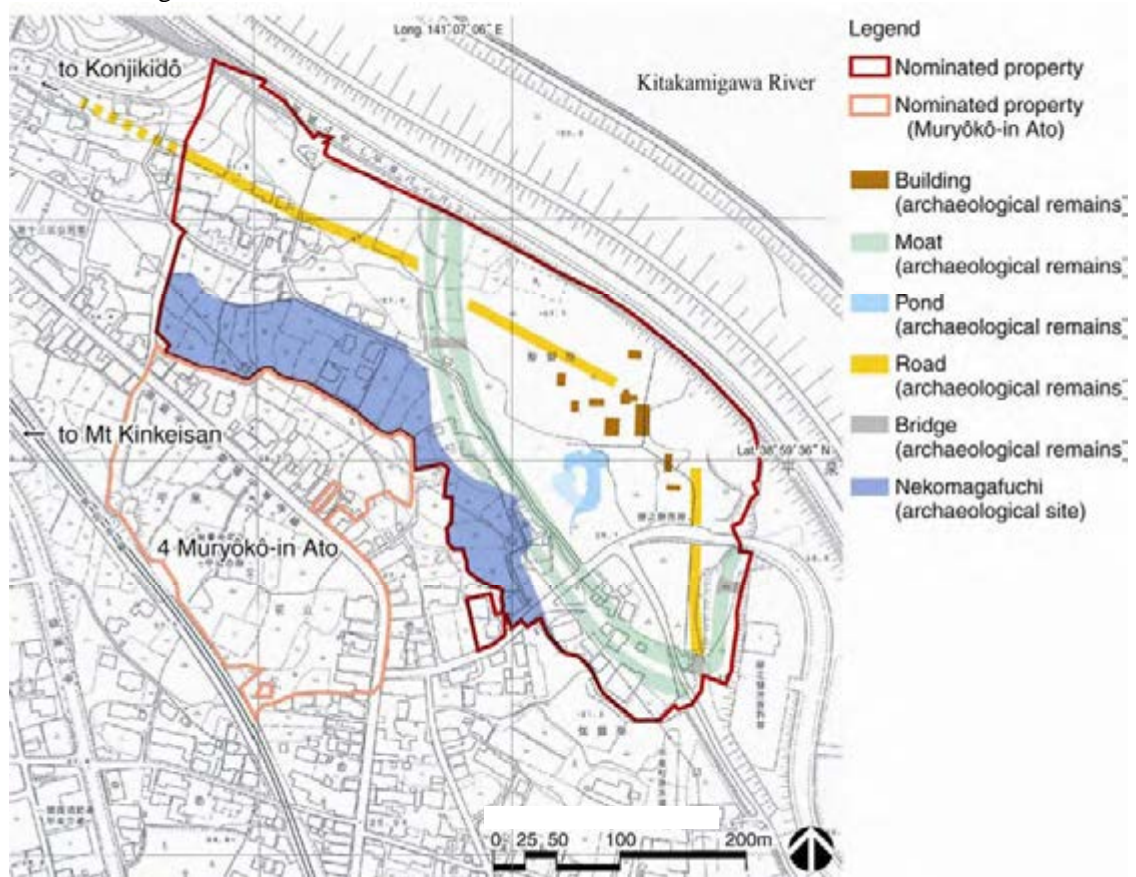


Figure 16. Yanaginogoshi Iseki. Map.

Chapter 3. Goals and Basic Principles of Preservation and Management

1. Goals of the Preservation and Management

The nominated property, “Hiraizumi -- Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”, is a peerless example of a human creation for the purpose of representing the Buddhist Pure Land in this world based on unique Buddhist thought of Japan. It consists of the 6 component parts that are distributed over an area of approximately 2 km north-south and approximately 3 km east-west. In order to preserve and manage them properly, it becomes the goal firstly to identify these elements accurately and eventually to protect the Outstanding Universal Value and to make the value express itself explicitly.

These 6 component parts and the surrounding environment are broadly divided into the “elements constituting the property” and the “elements constituting the buffer zone”. Furthermore, the “elements constituting the property” are divided into the “elements of the Outstanding Universal Value” and the “elements closely associated with the elements of the Outstanding Universal Value”. In this relation, it is necessary to ensure the protection of the “elements exhibiting the Outstanding Universal Value” of each component part and also to make the potential value express itself explicitly. In addition, the “elements closely associated with the elements of the Outstanding Universal Value” and the “elements constituting the buffer zone” that are included in the area of each component part need to be sorted out in full consideration of impact upon the “elements of the Outstanding Universal Value”.

2. Elements of the Outstanding Universal Value and the Surrounding Environments

Hiraizumi’s Outstanding Universal Value is stated below:

The Outstanding Universal Value of “Hiraizumi -- Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”

Hiraizumi was a political and administrative center established in the 12th century with the aim of creating a Buddhist ideal world in the northern part of Japan’s main island of Honshû, in what was then a borderland between the territories ruled by Japan’s central government and the regions farther to the north, and whose lively commerce with these regions served as its economic underpinning. Comprised of the temples that served as its spiritual cornerstone and the residence-government office that formed its political and administrative nexus, Hiraizumi came into being as the locus of a unique pattern of regional rule with a religious core.

In particular, the group of temples and Pure Land gardens comprising the property of Hiraizumi is a unique creation born out of the transmission of Buddhism from China and Korea to the farthest northern reaches of Japan in the course of the 6th to the 12th centuries, and its development of unique characteristics in this process through fusion with indigenous Japanese animistic beliefs. Especially significant was the rise, in the context of the *mappô* beliefs prevalent in medieval Japan, of Buddhist Pure Land thought centered on the worship of Amida Buddha’s Pure Land of Utmost Bliss—the basis of the effort at Hiraizumi to create a spatial representation on this earth of a Buddhist Pure Land. This is indicative of the process by which the concepts, design, and techniques of temple construction adopted along with Buddhism fused with Japanese indigenous concepts, styles, and techniques developed in association with sacred sites located near bodies of water to give rise to unique concepts, design, and techniques of temple architecture and Pure Land garden construction that incorporated the surrounding natural landscape and topography into a spatial representation of the Buddhist Pure Land.

The temples, gardens and archaeological sites of Hiraizumi are indicative of an interchange of human values attendant upon the transmission and spread of Buddhism and Buddhist Pure Land thought, and which had a decisive impact on temple architecture and gardens. Not only the surviving above-ground elements, but also the archaeological remains preserved beneath the earth are outstanding examples of an important stage of human history in the fields of design and techniques of architecture and garden.

Moreover, Buddhist Pure Land thought that formed the creative wellspring of this architecture and garden design, and which engendered views of life and death based on a concept of the present world and the world to come, has also been faithfully inherited and preserved by contemporary religious rituals and folk performing arts in Hiraizumi.

This plan, with regard to the Outstanding Universal Value, categorizes the elements contained in the property into the “elements of the Outstanding Universal Value” and the “elements closely associated with the elements of the Outstanding Universal Value” and sorted them out together with the “elements of surrounding environments”, as is shown in Table 3.

Table 3. Constituent elements of “Hiraizumi”

Property	Elements of the Outstanding Universal Value	<p>Monuments</p> <p>1 Chūson-ji Konjikidō</p> <ul style="list-style-type: none"> • Buddha hall architecture representing the Buddhist Pure Land Amida hall architecture (3-bay square, pyramidal style, wooden roof shingle) Decoration such as mother-of-pearl inlay, “<i>makie</i>” lacquer work, ornamental metal fitting (brackets, non-penetrating tie beam, four pillars, altar platforms) <p>Konjikidō Ōidō</p> <ul style="list-style-type: none"> • Japan’s oldest existing shelter structure Unique structure (diagonal brace, pyramidal style, earth floor) based on perimeter pillars <p>Kyōzō</p> <ul style="list-style-type: none"> • Wooden building completed in the 12th century to enshrine Buddhist sutras Function of storing Buddhist sutras (sutra shelf) Colored decoration of the late Heian Period (pillar, wooden panel, non-penetrating tie beam, ceiling, coffer frame, etc.) <p>2 Mōtsū-ji Jōgyōdō</p> <ul style="list-style-type: none"> • Buddha hall where religious rituals and performing art that bear testimony to the Buddhist Pure Land thought are carried out still today Space to visualize the Buddhist Pure Land thought (5-bay square, pyramidal style, thatched roof etc.)
	<p>Sites</p> <p>1 Chūson-ji</p> <ul style="list-style-type: none"> • Various archaeological remains of a Pure Land garden that is considered to be “Chingo-kokka-daigaran-ikku” Above-ground man-made landforms (Ōike Ato, garden pond island, embankment etc.) Underground archaeological remains and artifacts (Ōike Ato, archaeological site of a building, water channel etc.) <p>2 Mōtsū-ji</p> <ul style="list-style-type: none"> • Pure Land garden (primarily representing the Pure Land of the Buddha Bhaisajya-guru) based on the philosophy, design and technique that correspond to the historic technical book for garden-making, the “Sakuteiki” Above-ground man-made landforms (Ōizumigaike Pond, garden stream, earth mounds, artificial mounds, standing stone, garden pond island, small garden pond island, foundation stone, bridge posts, foundation platform etc.) Underground archaeological remains and artifacts (Enryū-ji Ato, Kashō-ji Ato, Hokkedō Ato, Jōgyōdō Ato, pond shore protection etc.) <p>3 Kanjizaiō-in Ato</p> <ul style="list-style-type: none"> • Pure Land garden (considered to have originally been a residential garden) based on the philosophy, design and technique that correspond to the historic technical book for garden-making, the “Sakuteiki” Above-ground artificial landforms (Maizurugaike Pond, garden pond island, waterfall stonework etc.) Underground archaeological remains and artifacts (Dai-Amidadō Ato, Shō-Amidadō Ato, archaeological remains of the south gate, archaeological remains of the west gate, archaeological remains of oxcart storages etc.) <p>4 Muryōkō-in Ato</p> <ul style="list-style-type: none"> • Spatial structure as the highest reach of the development of gardens representing the Buddhist Pure Land of Amida Buddha Above-ground man-made landforms (archaeological site of a pond, earth mounds, garden pond island, archaeological site of a moat, foundation stone, foundation platform etc.) Underground archaeological remains (the main hall, a musical instrument playing place, a prayer-giving place, a stage, bridge posts, a moat, water channel etc.) <p>5 Mt Kinkeisan</p> <ul style="list-style-type: none"> • Sacred mountain that forms a part of an example of the highest reach of the development of Pure Land gardens representing the Buddhist Pure Land of Amida Buddha, together with Muryōkō-in Natural landform (small free-standing hill) Underground archaeological remains and artifacts (archaeological remains of a sutra mound, copper sutra tube, earthenware pot etc.) <p>6 Yanaginogosho Iseki</p> <ul style="list-style-type: none"> • Various archaeological remains of the important starting point for the construction of Hiraizumi, which show close spatial relation with buildings and gardens that spatially represent the Buddhist Pure Land Above-ground man-made landforms (archaeological remains of a moat etc.) Underground archaeological remains and artifacts (archaeological remains of a garden pond, archaeological site of a building, archaeological remains of a road, archaeological remains of bridge posts, earthenware etc.) 	

Property	Elements of the Outstanding Universal Value	<i>Transmission of Buddhist Pure Land thought</i> 1 Association with the property through religious rituals and performing art and their continuity • Transmission and continuity of the view of life and death based on the Buddhist Pure Land thought Continuing religious rituals and performing art (“Kawanishi Nembutsu Kembaï”, “Ennen no Mai”, “Jōgyōzammai”)
	Elements Closely Associated with the Elements of the Outstanding Universal Value	Natural landform (hill, river etc.)
		Forests and planted trees (forests of hilly areas, planted trees in the garden, archaeological sites etc.)
		Buildings for the purposes of preservation, management, presentation or utilization (exhibition facility, administration building, explanatory board etc.)
		Buildings for the purposes of residence or religious activities (main hall, refectory, subordinate temple, stone monument etc.)
		Roads and other man-made structures (road, electric pole, advertisement sign etc.)
Buffer zone	Elements of Surrounding Environments	Natural element (mountains, river etc.)
		Historical element (archaeological sites and remains, compounds of Buddhist temples or Shinto shrines, historic spots etc.)
		Cultural element (agricultural land, urban area, roads and other man-made structure etc.)

The elements categorized in Table 3 are described below:

(1) Elements of the Outstanding Universal Value

Monuments

1. Chûson-ji

Konjikidô

The Chûson-ji Konjikidô is an oldest extant example of Amida hall architecture of a rare style. In addition, the magnificent decoration with gold leaf and lacquer, which is thoroughly applied to both the interior and the exterior of the structure, exhibits the highest reach of the decorative beauty coming from the worship of the Pure Land of Utmost Bliss of Amida Buddha; it is also an outstanding example of Buddha hall architecture representing the Buddhist Pure Land of Amida Buddha.

The relevant elements of the Outstanding Universal Value are: unique style of Amida hall architecture (3-bay square plan, pyramidal style roof, wooden roof shingle) and decoration with mother-of-pearl inlay, “*makie*” lacquer work, ornamental metal fitting etc. (brackets, non-penetrating tie beam, four pillars, and altar platforms).

Konjikidô Ôidô

Konjikidô Ôidô has a unique structure that does not have any internal pillars but is supported only with perimeter pillars. This building is regarded as the oldest extant shelter structure in Japan and therefore is an important example that bears testimony to one of the traditional techniques to protect important and fragile wooden architecture and stone monument from wind and snow.

The relevant elements of the Outstanding Universal Value are: unique structure based on perimeter pillars (diagonal brace, pyramidal style, and earth floor).

Kyôzô

Kyôzô is a wooden building in which National Treasure sutras, i.e. “Konshi-kinginji-kôsho-issaikyô” and “Konshi-kinji-kôsho-issaikyô”, were stored. The existing building is regarded as a reconstruction dating back to around the 14th century, for which the structural members of the original sutra repository that had been completed in 1122 were used.

The relevant elements of the Outstanding Universal Value are: the function of storing Buddhist sutras (sutra shelf) and the colored decoration of the late Heian Period (pillar, wooden panel, non-penetrating tie beam, ceiling, coffer frame, etc.)

2. Mōtsū-ji

Jōgyōdō

Jōgyōdō is a Buddha hall, where “Jōgyōzammai” – the religious practice introduced by the Buddhist priest, Ennin from Mt Wutai in China – and “Ennen no Mai” (the dance of longevity) are performed as an offering to the god; it is an important building that bears testimony to the Buddhist Pure Land thought of 12th-century Hiraizumi.

The relevant element of the Outstanding Universal Value is the space for the visualization of the Buddhist Pure Land thought (5-bay square, pyramidal style, thatched roof).

Sites

1. Chūson-ji

Chūson-ji is the first Buddhist temple that Kiyohira, the founder of the Ōshū Fujiwara clan, had built as the spiritual center in his effort to construct Hiraizumi as a political and administrative center of the northern region of Japan. At the Ōikegaran Ato, there exist various underground archaeological remains of a Pure Land garden that is considered to be those of “Chingo-kokka-daigaran-ikku”.

The relevant elements of the Outstanding Universal Value are: above-ground artificial landforms (Ōike Ato, garden pond island, embankment etc.) and underground archaeological remains and artifacts (Ōike Ato, archaeological site of a building, water channel etc.).

2. Mōtsū-ji

Mōtsū-ji is a Buddhist temple built by Motohira, the 2nd lord of the Ōshū Fujiwara clan. There is a description of the main temple complex in the “Azumakagami”, a historical record of Japan; as a result of archaeological excavations, various archaeological remains and artifacts have been discovered such as the garden stream of “Oizumigaike” Pond, the foundation stones and platforms of the temple complex etc. At Mōtsū-ji, a Pure Land garden to represent mainly the Buddhist Pure Land of the Buddha Bhaisajya-guru was constructed in unity with the area surrounding Buddha halls.

The Mōtsū-ji Teien garden is an outstanding example that has no similar examples in that the spatial structure of the entire garden and the details of the constituent elements of a garden pond, garden stream, stonework, artificial mounds etc. follow accurately the garden-making designs and techniques that are written in the 11th-century garden-making treatise of Japan, “*Sakuteiki*”.

The relevant elements of the Outstanding Universal Value are: above-ground man-made landforms (Ōizumigaike Pond, garden stream, earth mounds, artificial mounds, standing stone, garden pond island, foundation stone, bridge posts, foundation platform etc.) and underground archaeological remains and artifacts (Enryū-ji Ato, Kashō-ji Ato, Hokkedō Ato, Jōgyōdō Ato, pond shore protection etc.)

3. Kanjizaiō-in Ato

Kanjizaiō-in Ato is a Buddhist temple built by Motohira’s wife. As a result of archaeological excavations, it has turned out that it had a garden pond called “Maizurugaike”, whose layout complies with the guidance in the “*Sakuteiki*”, and that there were major Buddha halls to its north. The garden of Kanjizaiō-in is a Pure Land garden built with the intention of representing the Pure Land of Utmost Bliss of Amida Buddha in unity with Mt Kinkeisan in the background.

The relevant elements of the Outstanding Universal Value are: above-ground artificial landforms (Maizurugaike Pond, garden pond island, waterfall stonework etc.) and underground archaeological remains and artifacts (Dai-Amidadō Ato, Shō-Amidadō Ato, archaeological remains of the south gate, archaeological remains of the west gate, archaeological remains of oxcart storage etc.)

4. Muryōkō-in Ato

Muryôkô-in Ato is the archaeological site of a Buddhist temple built by Hidehira, the 3rd lord. As a result of archaeological excavations, it has turned out that on an island of the garden pond there were a Buddha hall with wing corridors and a prayer-giving place and a stage. Its spatial composition of the temple complex of Muryôkô-in, including the Buddha hall and the garden, with Mt Kinkeisan in the background in the west is precious as the highest reach of the development of Pure Land gardens.

The relevant elements of the Outstanding Universal Value are: above-ground man-made landforms (archaeological remains of a pond, earth mounds, garden pond island, archaeological site of a moat, foundation stone, foundation platform etc.) and underground archaeological remains and artifacts (the main hall, a musical instrument playing place, a prayer-giving place, the stage, bridge posts, a moat, water channel etc.)

5. Mt Kinkeisan

Mt Kinkeisan is a small distinctive hill located at the jutting edge of the hilly area to the west of central Hiraizumi; it has a sutra mound based on Buddhist belief. Mt Kinkeisan is located to the west of Yanaginogosho Iseki, where the residence-government office was located, looking over the garden pond and the Amida hall of Muryôkô-in; it had an important meaning in the construction of the Buddhist temple representing the Buddhist Pure Land in this world as well as the residence-government office.

The relevant elements of the Outstanding Universal Value are: natural landforms (small hill) and underground archaeological remains and artifacts (remains of a sutra mound, copper sutra tube, earthenware pot etc.).

6. Yanaginogosho Iseki

Yanaginogosho Iseki is considered to be identical as the archaeological site of the “Hiraizumi no Tachi”, mentioned in the historical record of Japan, “*Azumakagami*”. It was an important starting point of the endeavor of the Ôshû Fujiwara clan as the ruler to construct Hiraizumi with the vision of realizing an ideal world based on Buddhism; at the same time, it had a close spatial relation with the buildings and gardens representing the Buddhist Pure Land. As a result of archaeological excavations, various archaeological remains and diverse artifacts to give evidence of the archaeological site of a residence-government office have been discovered. This shows that Yanaginogosho Iseki had a central political and administrative role of the Hiraizumi as well as the role as a hub of the trade and interchange of people and goods.

The relevant elements of the Outstanding Universal Value are: above-ground artificial landforms (archaeological remains of a moat etc.) and underground archaeological remains and artifacts (archaeological site of a garden pond, archaeological remains of a building, archaeological remains of a road, archaeological remains of bridge posts, earthenware etc.)

Transmission of Buddhist Pure Land thought

1. Association with the property through religious rituals and performing art and their continuity

The Buddhist Pure Land thought which had important significance in the construction of the buildings and gardens of Hiraizumi exists still today in intangible elements closely associated with the property.

The relevant elements of the Outstanding Universal Value are: “Kawanishi Nembutsu Kembai” at Chûson-ji and “Ennen no Mai” and “Jôgyôzammai” at Môtsû-ji, which continue to be performed still today at the compounds of respective Buddhist temples.

(2) Elements Closely Associated with the Elements of the Outstanding Universal Value

(i) Natural landforms

- In the component parts of the property, there are natural landforms such as hills and rivers; some of them exist as important elements that are part of the component parts of the property.

(ii) Forests, planted trees, and woodlands

- In the component parts of the property, there exist shrine forests, temple forests and other woodlands that form part of a hill as well as planted trees in gardens, archaeological sites etc.

(iii) Buildings for the purposes of preservation, management, presentation and utilization

- In the component parts of the property, there exist various types of exhibition facility, administration buildings and disaster preventions facility for the purposes of preservation, management, presentation and utilization as well as explanatory boards, guide signs etc.

(iv) Buildings for the purposes of residence or religious activities

- In the component parts of the property, there exist Buddhist temple buildings for regular religious activities such as the main hall and the refectory as well as subordinate temples where Buddhist priests lead their daily lives.

(v) Roads and other man-made structures

- In the component parts of the property are located, there exist various buildings and structures (hereinafter referred to as "man-made structure") such as roads used by local people for their daily lives, electric poles and advertisement signs.

(3) Elements of Surrounding Environments

(i) Natural elements

- In the surrounding area of the component parts of the property, there exist various natural landforms such as mountains and rivers. In addition, there exist forests composed of natural forests and artificial forests, which form a coherent mountain landscape

(ii) Historical elements

- In the surrounding area of the component parts of the property, there are areas where archaeological remains and artifacts remain in good condition underground. All of these areas are publicly known as the land containing Buried Cultural Properties defined under the Law for the Protection of Cultural Properties. In addition, there are many legendary spots and historic spots that are mentioned in historical documents such as the archaeological sites of subordinate temples and shrine compounds in the surrounding area of Môtô-jû.

(iii) Cultural elements

- In the surrounding area of the component parts of the property, there exist not only agricultural land such as rice paddies and farmland, but also urban areas with various facilities for people's daily lives and other man-made structures, including roads, bridges, railroads, electric poles and advertisement signs. In addition, there are facilities that have guidance functions for the purposes of preservation, management, presentation and utilization of the component parts of the property.

3. Basic Principles of Preservation and Management

In light of the goals of preservation and management, the 5 basic principles of this plan are set out as is shown below:

(1) Preservation and Management of the Outstanding Universal Value of the Nominated Property

With regard to the elements that are directly relevant to the Outstanding Universal Value, the strict protection and visible presentation are to be made. In addition, the size, characters, locations and other conditions of the elements that are contained in the individual component parts are to be identified as the basis for preservation and management.

(2) Conservation of the Buffer Zone

The buffer zone of an adequate size for the protection of the component parts is to be set out and the conservation measures are to be taken.

The size, characters, locations and other conditions of the elements that exist in the buffer zone are to be analyzed as the basis for preservation and management.

(3) Implementation of Monitoring

The possibilities of negative impact on the Outstanding Universal Value of the property are to be assessed from various perspectives in order to ensure the identification and monitoring of the elements that could cause such impact; necessary measures are to be taken, as appropriate.

(4) Advancement of the Promotion and Utilization of the Nominated Property

Appropriate measures for promotion and utilization are to be advanced to ensure the preservation of the Outstanding Universal Value of the property and to deepen the overall understanding of people.

(5) Establishment and Operation of the Preservation and Management System

In order to promote the robust preservation and management, an organization/system is to be set up, including Hiraizumi Town and property owners (local residents and religious organizations) who are responsible for the management of individual component parts. In this respect, consideration is to be given so that local people can take an active part in the measures for the proper preservation, management, presentation and utilization of the property; the coordination among the Iwate Prefecture, the Agency for Cultural Affairs and relevant organizations is to be strengthened; and the methods and systems concerning the operation of preservation and management are to be established.

Chapter 4. Preservation and Management of Component Parts

1. Analysis of the Existing State

(1) Monuments

1. Chûson-ji

Konjikidô

Chûson-ji Konjikidô has been repaired, as necessary, in the past 900 years since the time of construction. In the preservation repair work from 1962 to 1968, a concrete shelter house was built for the purposes of creating an appropriate environment for preservation through humidity control and dust screening and of promoting presentation to the public. It has been confirmed from visual inspection that the whole building has been generally in proper condition since the preservation repair work was completed in July 1968.

Konjikidô Ôidô

Konjikidô Ôidô's openings are covered at present with nets and boards as a measure to prevent the entry of birds etc. except for the central 1-bay opening, which is used as the entrance and exit for visitors. In addition, a wooden fence is installed in front of the structure not to allow people to enter the structure when the structure is closed. There are no visible signs of disfigurement or damage on the major structural members.

Kyôzô

Kyôzô is closed to the entry of the general public with a wooden mobile fence installed inside the front entrance. There are no visible signs of disfigurement or damage on major parts etc.

2. Môtsû-ji

Jôgyôdô

Jôgyôdô is opened to the public only during the specified hours of the day. There are no visible signs of disfigurement or damage on the major structural members.

(2) Sites

1. Chûson-ji

The temple compound of Chûson-ji is used still today for traditional religious activities. In addition, around the Ôikegaran Ato, archaeological excavations are continued for further clarifying the component parts. The property owner, Chûson-ji, is taking care of the day-to-day maintenance and management work.

2. Môtsû-ji

The temple compound of Môtsû-ji is used still today for traditional religious activities. In addition, based on the results of archaeological excavations, the restoration of a garden was done in 1990 and has been open to visitors. The property owner, Môtsû-ji, is taking care of the day-to-day maintenance and management work.

3. Kanjizaiô-in Ato

At Kanjizaiô-in Ato, the restoration of archaeological remains was done in 1978 based on the results of archaeological excavations, including the "Maizurugaike Pond" and the archaeological sites of the south gate, the west gate, the earth mounds and the cart stations. At present, it is open to visitors as a Historic Site Park and the day-to-day maintenance and management work is taken care of by Hiraizumi Town.

4. Muryôkô-in Ato

At Muryôkô-in Ato, archaeological excavation is continued still today for the future restoration of archaeological remains including that of a garden. Hiraizumi Town is procuring the ownership of land and at the same time taking care of day-to-day maintenance and management work.

5. Mt Kinkeisan

Mt Kinkeisan is open to visitors, having been equipped with a walking path leading to the mountaintop. The property owner, Môtsû-ji, is taking care of the day-to-day maintenance and management work.

6. Yanaginogosho Iseki

At Yanaginogosho Iseki, the restoration of archaeological sites is being carried out in accordance with the “Implementation Plan for the Presentation of Yanaginogosho Iseki”, which was prepared in 2004. The explanation of the archaeological site and unearthed artifacts is provided at the adjacently-located “Yanaginogosho Museum”, which is open to visitors. Iwate Prefecture, implementing the restoration work, is taking care of the day-to-day maintenance and management work.

(3) Transmission of Buddhist Pure Land thought

At Chûson-ji and Môtsû-ji, the religious activities that transmit Buddhist Pure Land thought such as “Kawanishi Nembutsu Kembai” and “Ennen no Mai” are performed as annual events still today in the temple compounds.

2. Direction of Preservation and Management

With regard to the direction for the proper preservation and management of the entire property, firstly it is necessary to understand the Outstanding Universal Value and it is important for local people, government officers and other stakeholders who are directly involved with the property to improve their knowledge and collaborate in protecting the property. In addition, in consideration of negative impact on the Outstanding Universal Value, it is necessary to have policies for appropriate preservation and management of the component parts as well as policies of handling them, which meets the specific characteristics of the component parts.

The component parts as “monuments” and “sites” are designated as a National Treasure, Important Cultural Properties, Special Historic Sites, Historic Sites, a Special Place of Scenic Beauty or a Place of Scenic Beauty under the Law for the Protection of Cultural Properties. Alterations to their existing state and acts that affect their preservation (hereinafter referred to as “alterations to the existing state”) are strictly controlled under the said law through the requirement of prior permission.

(1) Monuments

Monuments are considered to be vulnerable to the environmental impact such as acid rain, the natural disasters such as heavy rain and the damage caused by increased tourists. Therefore, these causes of negative impact need to be monitored under the concrete indicators. The causes of negative impact on the monuments and their expected effects are shown below; the monitoring methods are given in Chapter 6.

Causes of negative impact on the component parts	Negative impact on the component parts expected from the causes on the left
Environmental impact	Due to acid rain, the structural members etc. of buildings decay as a result of corrosion.
Natural disaster	Due to floods and heavy rain, the ground on which buildings stand is destabilized. The structural members age and deteriorate as a result of weathering. The structural members get damaged by insects.
Tourism pressure	As a result of the environmental change in temperature and humidity due to the increase of tourists, the Konjikidō deteriorates.

In addition, since these are all wooden buildings, it is necessary to ensure the proper preservation and management to avoid the reduction of the Outstanding Universal Value by maintaining the entire framework through the repair work, including the replacement of the damaged part of structural members etc.

a. Control of Alterations to the Existing State

With regard to alterations to the existing state of monuments, particularly the buildings that are designated as a National Treasure or Important Cultural Properties, in terms of location, size, form, design, color etc., the prior permission from the Commissioner of the Agency for Cultural Affairs is required under the following conditions.

<ul style="list-style-type: none"> • When the location of the building in question is changed (e.g. relocation and ground level change) • When the structure, form, size or design of part of or the entire building is changed • When the specifications of part of or the entire building are changed (e.g. installation or removal of partitions and change of the materials of the window frame)

In addition, even when the existing state of the building is not altered, the prior permission from the Commissioner of the Agency for Cultural Affairs is required for acts that are not desirable for the purposes of preservation under the following conditions.

- When the new construction, enlargement or remodeling of a building is done in a fire prevention control area
- When an open fire is newly built or a large amount of dangerous objects are newly stored in a fire prevention control area
- When land is cut or filled in the surrounding area of a designated building
- When a heavy object is carried into a designated building
- Direct touch of the lacquer work of the Chûson-ji Konjikidô or photography with strong flash light

Among the monuments, Jôgyôdô, which is a building located in the land designated as a Special Historic Site, is treated as a constituent element of a Historic Site; the direction of protection is almost the same as that of the above-mentioned monuments and the prior permission from the Commissioner of the Agency for Cultural Affairs is required for alterations to the existing state.

The details of the handling of alterations to the existing state of Konjikidô, Konjikidô Ôidô, and Kyôzô, which are located in the temple compound of Chûson-ji are given in “Attached Document 1 (Preservation and Management Plan for National Treasure / Important Cultural Property Buildings in the Temple Compound of Chûson-ji (excerpt))”

The details of the direction of the preservation and management of Jôgyôdô, which is located in the temple compound of Môtsû-ji, are given in “Attached Document 2 (Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty (excerpt))”.

b. Basic Protection Policies

1. Chûson-ji

Konjikidô

- The old materials, old standards and old specifications are preserved to the extent possible. In particular, the structural members that retain the original style or specifications are to be handled with special care.
- With regard to the old balustrade and old materials (decorated pillar etc.) that are co-designated (based on the value they assume as an integral part of a Cultural Property), the preservation measures that are comparable with those for the Cultural Property building are to be taken as an integral part of the building.
- The special techniques such as lacquer work and metal work, which consist in the significant part of the value of the building, are to be protected in the optimized human-controlled environment as a measure to maintain them in good condition into the future.

Konjikidô Ôidô

- In principle, the materials are to be preserved for the whole building. However, when the replacement cannot be avoided, the form, substance, finishing and color of the structural members are to be maintained.

Kyôzô

- Kyôzô has been repaired with modifications to the original building and it is thought to contain many structural members of the Middle Ages and the Early Modern Period. Since it remains to be an issue to determine the original style and the subsequent changes up to the present, the materials of the whole building are to be preserved in principle. When the replacement cannot be avoided, a full investigation is to be conducted and the form, substance, finishing and color of the structural members are to be maintained; as necessary, the replaced old materials are to be stored for preservation.

2. Mōtsū-ji

Jōgyōdō

- In case that the replacement of the structural members of Jōgyōdō is necessary, a full investigation is to be conducted and the form, substance, finishing and color of the structural members are to be maintained; as necessary, the replaced major old materials are to be stored for preservation.
- This building has been used as the stage for performing “Ennen no Mai” (the dance of longevity) on the occasions of Buddhist religious rituals and festivals from the time of construction up to the present. When repair work etc. are carried out in the future, full consideration is to be given to not only the Outstanding Universal Value of the building but also the maintenance of the function as a stage.

(2) Sites

Sites are considered to be vulnerable to negative impact caused by the lack of understanding about the relation and visual connection between the component parts as well as environmental impact, natural disasters, tourism pressure and development pressure. Therefore, these causes of negative impact need to be monitored under the concrete indicators. The causes of negative impact on the sites and their expected effects are shown below; the monitoring methods are given in Chapter 6.

Causes of negative impact on the component parts	Negative impact on the component parts expected from the causes on the left
Environmental impact	Due to the vegetation change caused by acid rain, the garden landscape deteriorates. Due to the increased air temperature and water temperature caused by climate change, the ecosystem of the garden changes.
Natural disaster	Due to floods and heavy rain, the archaeological remains of the garden are damaged and/or the landform of the archaeological site is changed. The deterioration of garden stone, pond shore protection, foundation stone, etc. due to weathering. Due to the vegetation change caused by insects and pests, the garden landscape deteriorates. Due to the overgrowth of trees, the garden landscape deteriorates and base stone etc. are affected.
Tourism pressure	Due to the increase of tourists, the garden landscape and/or archaeological site are damaged.

In addition, since the changes of the archaeological sites are irreversible by nature once the underground condition has been altered for example by civil engineering excavation and therefore they have significant negative impact on the Outstanding Universal Value, the appropriate preservation and management are necessary.

a. Control of Alteration to the Existing State

Originally, the purposes of the Law for the Protection of Cultural Properties are to preserve Cultural Properties and promote their utilization, thereby contributing to the cultural enhancement of people. Its principle is founded on the appropriate preservation of Cultural Properties. However, it is also true that there are local people who own these properties and lead their daily lives; the life of local people must be respected, too. Therefore, when the existing state of the elements of the component parts of the property is changed, coordination between the preservation of Cultural Properties and the daily life of local people needs to be ensured, as appropriate. In this respect, among the component parts, Historic Sites etc. are categorized into either “the area where no alteration to the existing state is permitted unless they are for the preservation and presentation of the substantial value of Historic Sites etc. (Category I Area)” or “the area where the existing use is respected without prejudice to the

preservation of archaeological remains (Category II Area)” and the standards for handling the alterations to the existing state are set out, in accordance with which the protection of Historic Sites etc. is carried out in coordination with the daily lives of local people. The summary is given below, while the details are provided in “Attached Document 2 (Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty)”.

【Category I Area】

The area where no alteration to the existing state is permitted unless they are for the preservation and presentation of the substantial value of Historic Sites etc.

Example

- Area where priority is given to the use as the stage for religious activities
- Area to be restored and opened to the public
- Mountain forest area

Even when the existing land use differs from the intended purpose of the zoning (e.g. residences or rice paddies within the area to be restored and opened to the public), the continuation of the existing use may be permitted as far as the preservation of archaeological remains is ensured.

Installation of disaster prevention facilities may be permitted as far as there are no important archaeological remains and due consideration is given to the landscape suitable for Historic Sites etc. through greening or other visual harmonization measures.

【Category II Area】

The area where the existing use is respected without prejudice to the preservation of archaeological remains

Example

- Ordinary residential area (included in the temple compound of Chûson-ji, Muryôkô-in Ato and Mt Kinkeisan)

In ordinary residential areas, the land use change to other than residence is not permitted. When alterations to the existing state are planned, it must be consulted with Hiraizumi Town.

b. Basic Protection Policies

The zoning as the basic policies concerning the protection of the individual component parts and the summary of potential acts that alter their existing state as well as the specific standards for their handling are shown below in Table 4 and Figures 17 to 20. In addition, the details by the individual component parts are provided in “Attached Document 2 (Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty (excerpt))”.

(3) Transmission of Buddhist Pure Land thought

With regard to Buddhist Pure Land thought, it is considered to be vulnerable to negative impacts from the discontinuity of relevant religious activities due to the lack of successors etc. Therefore, as such impacts are monitored under the concrete indicators, appropriate preservation and management need to be carried out.

In light of this, as a matter of the direction of preservation and management, efforts are to be made to deepen the understanding of religious rituals and performing arts that bear testimony to Buddhist Pure Land thought and to maintain and pass them on to future generations.

Table 4. Zoning and standards by the individual component parts

Component parts	Category	Zoning	Envisaged proposals of acts that alter the existing state	Policies for the handling of the alterations to the existing state
1. Chûson-ji	Special Historic Site	Category I Area	New construction, enlargement and remodeling of buildings and other structures for religious activities / installation of water supply and sewage facilities / cutting or planting of trees or bamboo / repair of the existing roads / disaster prevention work / installation of facilities for worshippers / archaeological excavation	In principle, no alteration to the existing state is permitted. However, inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
		Category II Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities	Alterations to the existing state may be permitted if the preservation of the archaeological remains and the residence in harmony with the Historic Site is guaranteed.
2. Môtsû-ji	Special Historic Site / Special Place of Scenic Beauty	Category I Area	New construction, enlargement and remodeling of buildings and other structures for religious activities / cutting or planting of trees or bamboo / disaster prevention work / installation of facilities for worshippers / archaeological excavation	In principle, no alteration to the existing state is permitted. However, inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
3. Kanjizaiô-in Ato	Place of Scenic Beauty	Category I Area	New construction, enlargement and remodeling of buildings and other structures for religious activities / cutting or planting of trees or bamboo / disaster prevention work / installation of facilities for worshippers / archaeological excavation	In principle, no alteration to the existing state is permitted. However, inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
4. Muryôkô-in Ato	Special Historic Site	Category I Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities / repair of the existing roads / archaeological excavation for the presentation of the Historic Site / installation of facilities for visitors	Alterations to the existing state for the purposes of archaeological excavations and the presentation of the Historic Site based on the results of scientific research may be permitted; inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
		Category II Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities / cutting or planting of trees or bamboo / repair of the existing roads / archaeological excavation	Alterations to the existing state may be permitted if the preservation of the archaeological remains and the residence in harmony with the Historic Site is guaranteed.
5. Mt Kinkeisan	Historic Site	Category I Area	Archaeological excavation for the presentation of the Historic Site / installation of facilities for visitors / cutting of trees or bamboo / repair of the existing roads	Alterations to the existing state for the purposes of archaeological excavations and the presentation of the Historic Site based on the results of scientific research may be permitted; inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
		Category II Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities	Alterations to the existing state may be permitted if the preservation of the archaeological remains and the residence in harmony with the Historic Site is guaranteed.
6. Yanaginogosho Iseki	Historic Site	Category I Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities / relocation of electric poles / installation of facilities for visitors / archaeological excavation / planting of landscaping trees	Alterations to the existing state for the purposes of archaeological excavations and the presentation of the Historic Site based on the results of scientific research may be permitted; inevitable and minimum alterations may be permitted if there is no impact on the value as a cultural property or the conservation of landscape.
		Category II Area	New construction, enlargement and remodeling of buildings and other structures for daily life of local people / installation of water supply and sewage facilities / cutting or planting of trees or bamboo / archaeological excavation	Alterations to the existing state may be permitted if the preservation of the archaeological remains and the residence in harmony with the Historic Site is guaranteed.

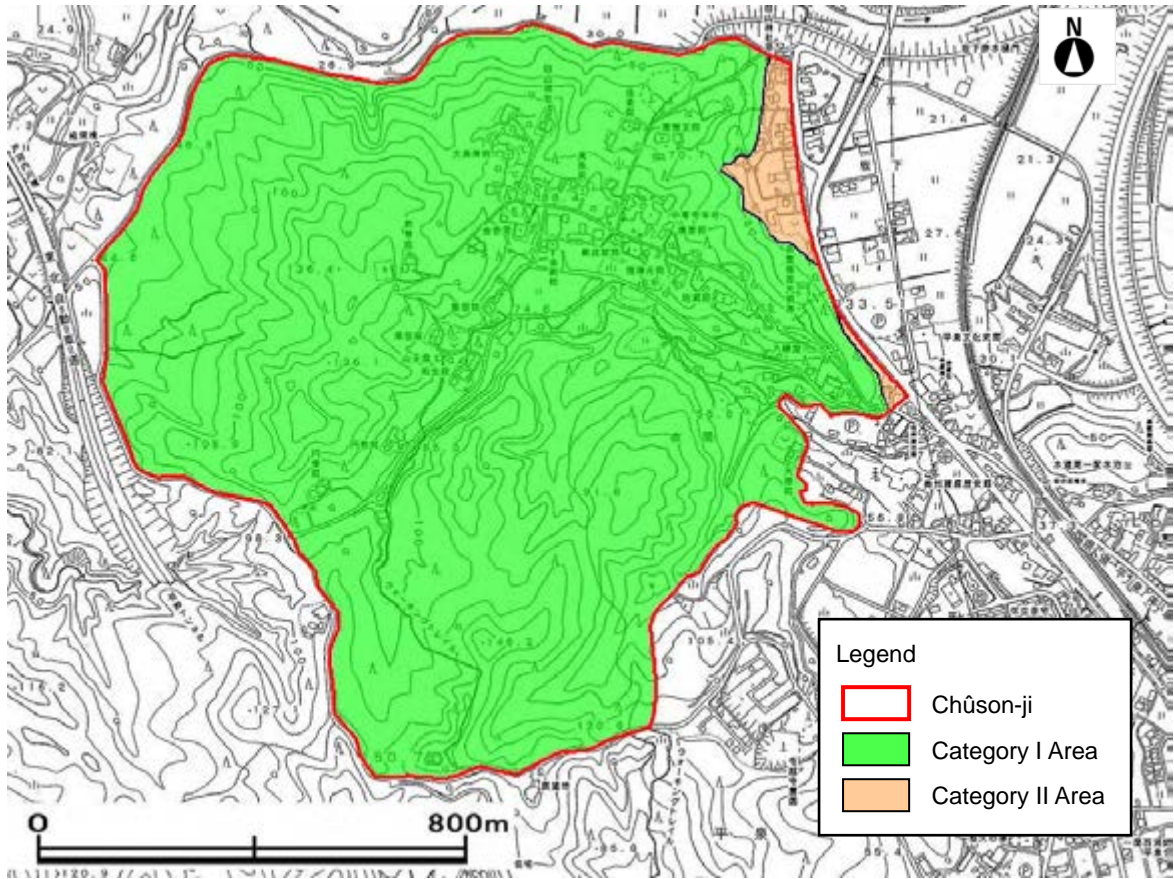


Figure 17. Chûson-ji. Zoning Map.

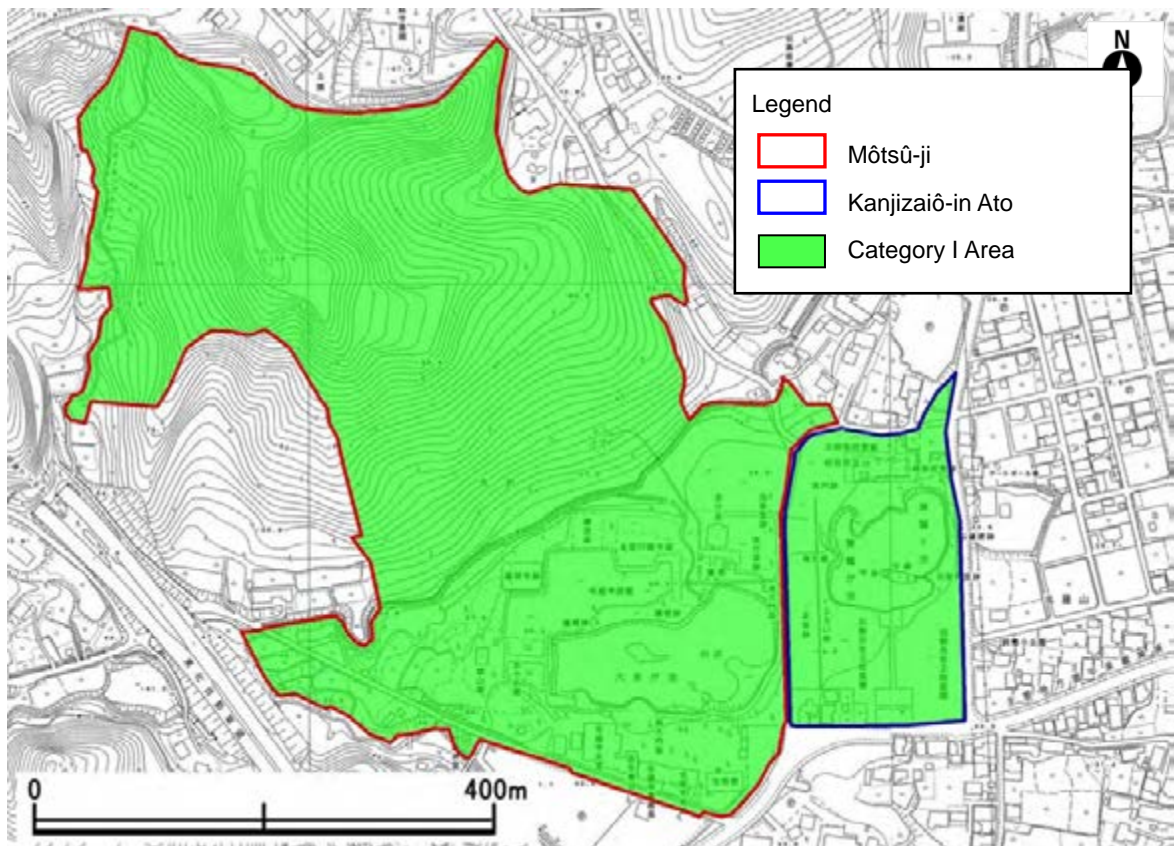


Figure 18. Môtsû-ji / Kanjizaiô-in Ato. Zoning Map.

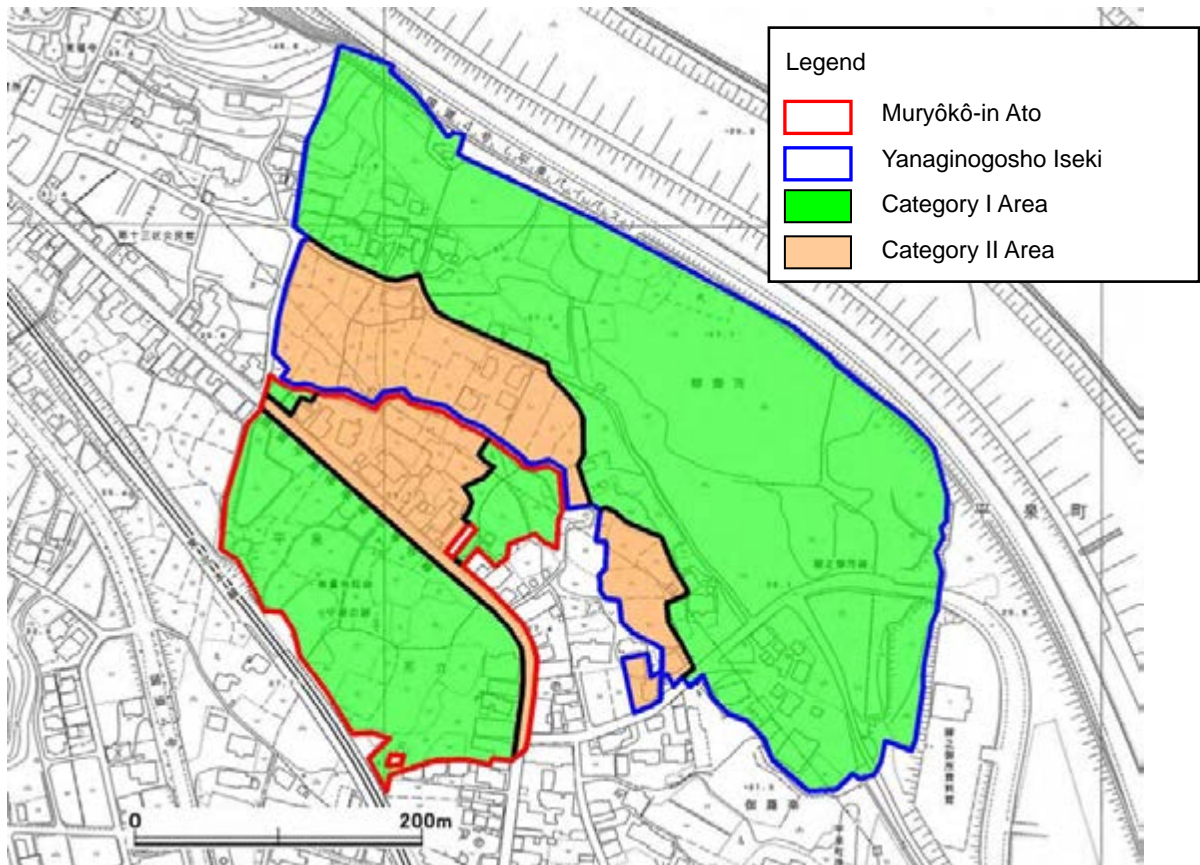


Figure 19. Muryôkô-in Ato / Yanaginogoshi Iseki. Zoning Map.

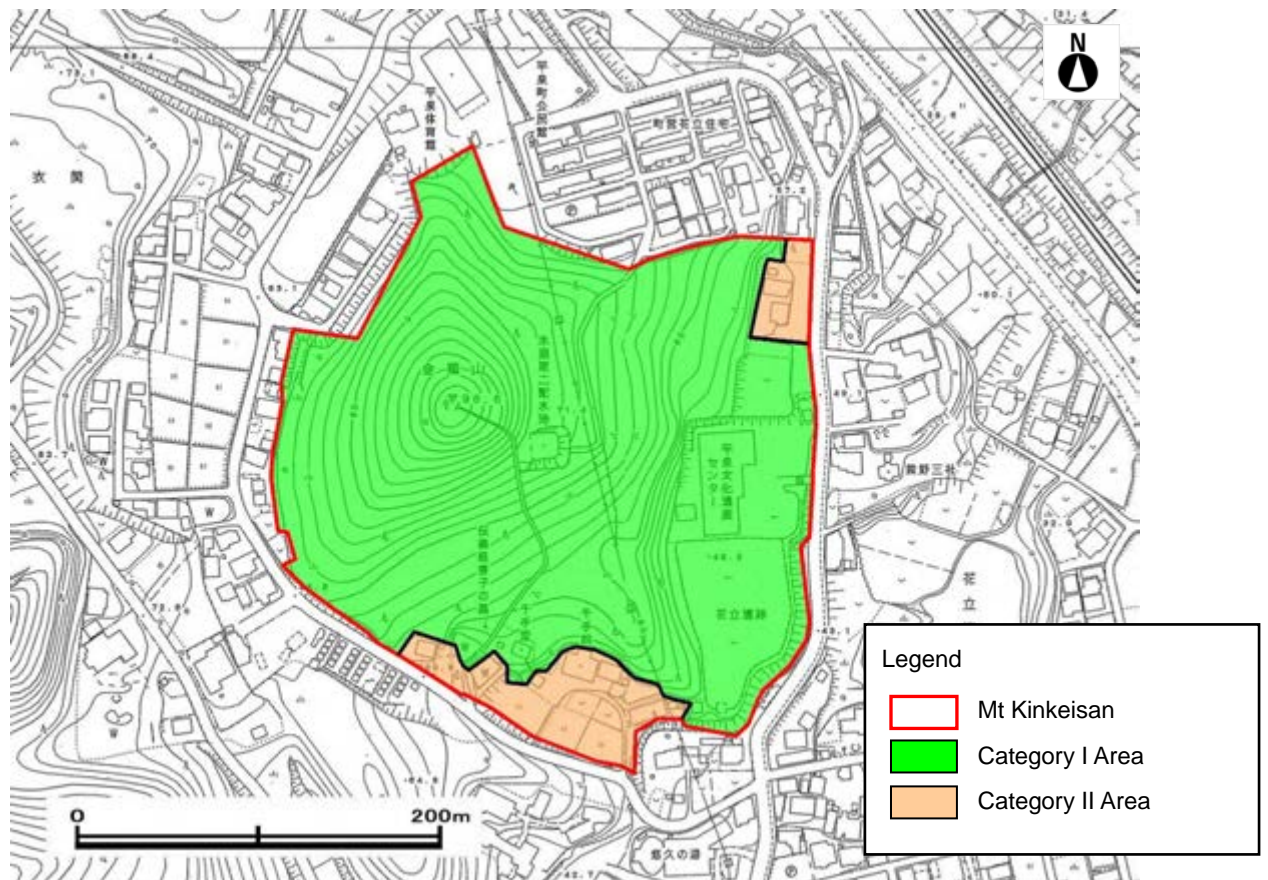


Figure 20. Mt Kinkeisan. Zoning Map.

3. Concrete Measures

The concrete action plan for the preservation and management of the entire property is explained in the list of planned projects in the annex.

The concrete content of the preservation and management of individual component parts is shown below:

(1) Monuments

1. Chûson-ji

Konjikidô

- To maintain the environment through a mechanical control system.
- To make visual inspections to detect the abnormalities such as mold, rust and lacquer surface fissures and peeling as early as possible.
- To measure the deformation of a building quantitatively and detect the deformation of the major structure as early as possible.

Konjikidô Ôidô

- To make visual inspections on a regular basis to detect rain leakage, decay, termite damage, etc. as early as possible and to take appropriate responses including roofing repair, structural member exchange and chemical pest eradication.

Kyôzô

- To make visual inspections on a regular basis to detect rain leakage, decay, termite damage, etc. as early as possible, and to take appropriate responses including roofing repair, structural member exchange and chemical pest eradication.

2. Môtsû-ji

Jôgyôdô

- To monitor the state of deterioration, damage etc. appropriately and consider whether it is necessary to carry out the fundamental repair of the entire building, depending on the situation.
- When an accumulation of fallen leaves or the germination of plants and trees are observed on the thatched roof, they shall be removed as early as possible; when the decay of the roofing material is observed, partial thatching or rethatching shall be carried out, as appropriate.
- With regard to pillar, floor, board wall, ceiling etc., efforts are made for early detection of rain leakage, decay, termite damage etc.; appropriate responses are taken including roofing repair, structural member exchange and chemical pest eradication.

(2) Sites

1. Chûson-ji

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute gardens and/or their archaeological sites. When restoration and presentation of gardens etc. are carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration. In addition, when religious facilities such as Buddha halls and Shinto shrine buildings are restored or repaired, traditional wooden architecture techniques should be adopted as a basic rule; full consideration is given to the fact that they are in use still today.
- With regard to forests, planted trees and woodlands, pruning and thinning are to be

conducted as appropriate for the development of good landscapes of the component part.

- With regard to the buildings for the preservation, management, presentation and utilization, such as the Sankôzô museum and the present Ôidô, the conditions enabling them to function properly are to be maintained; visual harmonization work is to be also implemented, as necessary, in order to contribute to the protection of the landscape of the property.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized.
- With regard to the roads and the related facilities, the new construction of a road within the designated area or the enlargement of the width of the existing road within the designated area is not permitted unless it is necessary for the public interest and at a minimum level – from the point of view of safeguarding the Outstanding Universal Value. In addition, the impact of the existing roads and related facilities on the landscape of the component part is also to be reduced through visual harmonization measures etc.
- With regard to facilities that are considered to be necessary for the public interest such as electricity poles and telecommunication poles, the future possibilities of removal or relocation out of the designated area are to be explored while the existing state of use is respected and efforts are made to reduce the landscape impact for the time being. In addition, when a facility is newly installed, it should be ensured that the intended function of preservation and management is fully achieved and that the layout, size, shape or color does not have negative impact on the Outstanding Universal Value of the property.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or visual harmonization are to be made.

2. Môtsû-ji

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute gardens and/or their archaeological sites. When restoration of gardens etc. are carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration. In addition, when religious facilities such as the main hall and the refectory are restored or repaired, traditional wooden architecture techniques should be adopted as a basic rule; full consideration is given to the fact that they are in use still today.
- With regard to forests, planted trees and woodlands, pruning and thinning are to be conducted as appropriate for the development of good landscapes of the component part.
- With regard to the buildings for the preservation, management, presentation and utilization, such as the Hômotukan museum, the conditions enabling them to function properly are to be maintained; visual harmonization work is to be also implemented, as necessary, in order to contribute to the protection of the landscape of the property.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized.

- With regard to the roads and the related facilities on the southern border of the component part, the new construction of a road or the enlargement of the width of the existing road is not permitted unless it is necessary for the public interest and at a minimum level – from the point of view of safeguarding the Outstanding Universal Value. In addition, the impact of the existing roads and related facilities on the landscape of the component part is also to be reduced through visual harmonization measures etc.
- With regard to facilities that are considered to be necessary for the public interest such as electricity poles and telecommunication poles, the future possibilities of removal or relocation out of the designated area are to be explored while the existing state of use is respected and efforts are made to reduce the landscape impact for the time being. In addition, when a facility is newly installed, it should be ensured that the intended function of preservation and management is fully achieved and that the layout, size, shape or color does not have negative impact on the Outstanding Universal Value of the property.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or visual harmonization are to be made.

3. Kanjizaiô-in Ato

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute gardens and/or their archaeological sites. When restoration of gardens etc. are carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration.
- With regard to planted trees and woodlands, pruning and thinning are to be conducted as appropriate for the development of good landscapes of the component part.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized. Furthermore, in accordance with the plans of restoration and presentation of the component part, various measures are to be explored, including the purchase of the land ownership.
- With regard to the roads and the related facilities on the western border of the component part, the new construction of a road or the enlargement of the width of the existing road is not permitted unless it is necessary for the public interest and at a minimum level – from the point of view of safeguarding the Outstanding Universal Value. In addition, the impact of the existing roads and related facilities on the landscape of the component part is also to be reduced through visual harmonization measures etc.
- With regard to the buildings for the preservation, management, presentation and utilization, such as guidance facilities, the necessity of the installation of such buildings is considered in light of the functions and roles expected from them.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or

visual harmonization are to be made.

4. Muryôkô-in Ato

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute gardens and/or their archaeological sites. When restoration of gardens etc. are carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration.
- With regard to planted trees and woodlands, pruning and thinning are to be conducted as appropriate for the development of good landscapes of the component part.
- With regard to the buildings for the preservation, management, presentation and utilization, such as guidance facilities, the utilization of the existing buildings is considered as the first option and the necessity of the installation of such buildings is considered in light of the functions and roles expected from them.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized. Furthermore, in accordance with the plans of restoration and presentation of the component part, various measures are to be explored, including the purchase of the land ownership.
- With regard to the roads and the related facilities, the new construction of a road within the designated area or the enlargement of the width of the existing road within the designated area is not permitted unless it is necessary for the public interest and at a minimum level – from the point of view of safeguarding the Outstanding Universal Value. In addition, the impact of the existing roads and related facilities on the landscape of the component part is also to be reduced through visual harmonization measures etc.
- With regard to facilities that are considered to be necessary for the public interest such as electricity poles and telecommunication poles, the future possibilities of removal or relocation out of the designated area are to be explored while the existing state of use is respected and efforts are made to reduce the landscape impact for the time being.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or visual harmonization are to be made.

5. Mt Kinkeisan

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute the archaeological site. When restoration of gardens etc. are carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration.
- With regard to the restoration, repair etc. of the religious facilities on the mountaintop such as a stone shrine and a torii gate, the possibilities of future removal or relocation are to be explored, as appropriate, in light of their lack of relevance to the Outstanding Universal Value, while full consideration is given to the fact that they are in use still today.
- With regard to planted trees and woodlands, pruning and thinning are to be conducted as appropriate for the development of good landscapes of the component part.

- With regard to the buildings for the preservation, management, presentation and utilization, such as the Cultural Heritage Center, the conditions enabling them to function properly are to be maintained; visual harmonization work is to be also implemented, as necessary, in order to contribute to the protection of the landscape of the property.
- With regard to the roads and the related facilities in the area of the component part, the new construction of a road or the enlargement of the width of the existing road is not permitted unless it is necessary for the public interest and at a minimum level – from the point of view of safeguarding the Outstanding Universal Value. In addition, the impact of the existing roads and related facilities on the landscape of the component part is also to be reduced through visual harmonization measures etc.
- With regard to facilities that are considered to be necessary for the public interest, the future possibilities of removal or relocation out of the designated area are to be explored while the existing state of use is respected and efforts are made to reduce the landscape impact for the time being. In addition, when a facility is newly installed, it should be ensured that the intended function of preservation and management is fully achieved and that the layout, size, shape or color does not have negative impact on the Outstanding Universal Value of the property.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized. Furthermore, from the point of view of the strict protection of the Outstanding Universal Value, various measures are to be explored, including the purchase of the land ownership.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or visual harmonization are to be made.

6. Yanaginogoshi Iseki

- To ensure the strict protection of the natural and man-made landforms, the underground archaeological remains and artifacts etc. that constitute the archaeological site. When restoration is carried out, scientific studies such as archaeological excavations should be carried out over a necessary size of land and their results should be taken fully into consideration.
- With regard to planted trees etc., pruning and thinning are to be conducted as appropriate for the development of good landscapes of the component part.
- With regard to the buildings for the preservation, management, presentation and utilization, such as the Archaeological Research Institute of Hiraizumi Sites and the Yanaginogoshi Museum located in the buffer zone adjoining the component part, the conditions enabling them to function properly are to be maintained; visual harmonization work is to be also implemented, as necessary, in order to contribute to the protection of the landscape of the property.
- With regard to the new construction, enlargement and remodeling of buildings for residential purposes, while the intentions of the owners and other stakeholders are fully respected, it must be ensured that there be no impact on underground archaeological remains and artifacts. In addition, in consideration of the impact on the component part, these acts must be harmonized. Furthermore, in accordance with the plans of restoration and presentation of the component part, various measures are to be explored, including the purchase of the land ownership.

- With regard to facilities that are considered to be necessary for the public interest such as high voltage electric lines and steel towers, the future possibilities of removal or relocation out of the designated area are to be explored while the existing state of use is respected and efforts are made to reduce the landscape impact for the time being. In addition, when a facility is newly installed, it should be ensured that the intended function of preservation and management is fully achieved and that the layout, size, shape or color does not have negative impact on the Outstanding Universal Value of the property.
- With regard to the roads and the related facilities, the new construction of a road that passes through the designated area or the enlargement of the width of the existing road that passes through the designated area is not permitted from the point of view of safeguarding the Outstanding Universal Value.
- With regard to the man-made structures that are not specified above, those advertisement signs and advertisement towers that have the possibility of exerting negative impact on the Outstanding Universal Value of the property are not permitted. However, this does not apply if it is admitted to be necessary for the daily lives and livelihoods of local people and at a minimum level and if due consideration has been given to landscape in terms of size, color and material. In addition, with regard to the existing man-made structures that have negative impact on the Outstanding Universal Value, efforts for their removal or visual harmonization are to be made.

(3) Intangible Elements

Religious activities -- including “Kawanishi Nembutsu Kembai”, performed in the temple compound of Chûson-ji, and “Jôgyôzammai” and “Ennen no Mai”, performed at Môtsumi-ji Jôgyôdô -- are periodically organized every year, giving testimony to Buddhist Pure Land thought that has outstanding universal significance. In addition to these performing arts and religious activities, many religious activities associated with them continue to be observed at Chûson-ji and Môtsumi-ji.

In order to ensure their continuation and also promote the presentation and utilization as elements reflecting the Outstanding Universal Value of Hiraizumi, efforts are to be made to build the common understanding between Chûson-ji/Môtsumi-ji – the stages for the performing arts and religious activities – and the individuals/groups who hold the tradition of each performing arts.

Chapter 5. Preservation and Management of the Buffer Zone

1. Basic Plan for Surrounding Landscape

The purpose of the buffer zone is to provide a protective area encompassing all the component parts of the nominated serial property which has complementary legal restrictions placed on its use and development to give an added layer of protection to the property. Therefore, it is also essential to identify the “elements of surrounding environments”, which constitute the buffer zone, and take appropriate measures for them. The buffer zone has been set out from the point of view of developing the surrounding environment that is suitable for the temples, gardens and archaeological sites representing the Buddhist Pure Land and in consideration of natural landforms, administrative boundaries etc. It covers the surrounding area generally visible from the property and conservation measures are in place.

Relevant municipal governments, recognizing that not only the strict protection of the Outstanding Universal Value of the component parts but also the conservation of the surrounding environment is necessary, put importance to the “mutual visibility of the component parts of the property” and set out the town development in harmony with landscape, including natural landforms, such as mountains, hills and rivers, and agricultural land etc. as their basic policy. Accordingly, Hiraizumi Town, not only regulates any activities in the buffer zone in accordance with its municipal ordinance under the Landscape Law, but also sets out the basic principles for landscape development in the Landscape Plan under the same law and works for the improvement of the surrounding environment of the property. In addition, Ôshû City regulates activities in the buffer zone for the conservation of landscape in accordance with its own municipal ordinance.

(1) Overview of the Landscape Plan in Hiraizumi Town

Hiraizumi Town defines the entire area of the town as subject to the Landscape Plan and categorizes it, for the purposes of providing regulation and guidance in accordance with the characters of landscape, into (i) Historic Landscape Area, (ii) Vernacular Landscape Area and (iii) Ordinary Landscape Area.

(i) Historic Landscape Area: Area adjoining Historic Sites and/or Places of Scenic Beauty

- To strive for the development of landscape that is suitable for Hiraizumi through harmonization of landscape with the historic property
- In particular, because the form and design of the buildings can have a large impact on the development of local landscape, Japanese-style design must be adopted in principle.

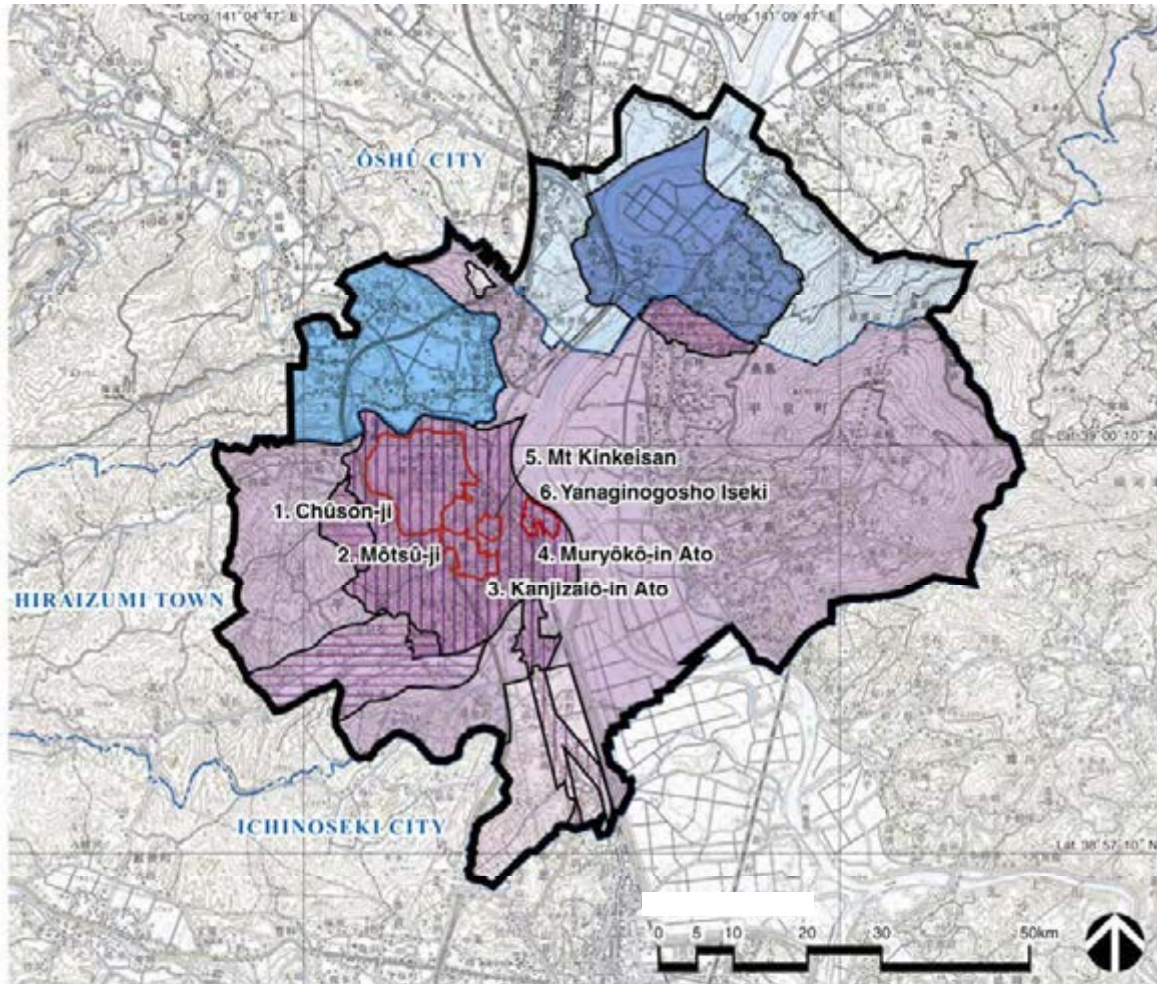
(ii) Vernacular Landscape Area: Area retaining beautiful rural landscapes in harmony with the natural environment

- To conserve the beautiful rural landscape that exists in harmony with the nature and pass it on to future generations
- To adopt Japanese-style designs for buildings in principle
- Particularly in rural village areas, the traditional styles of farmer residences and the layout of the traditional residential houses including the accompanying woodlands are important elements of landscape.
- In addition, the development of agricultural land into residential or industrial areas, which is progressing, needs to be guided appropriately so that it will not disturb the beautiful agricultural landscape or reduce the attractiveness of the region as a whole.

(iii) Ordinary Landscape Area: Area which is zoned as a Quasi-Industrial District in the city planning and its surrounding area.

- To give due consideration to the development of good road-side landscape that is suitable for Hiraizumi
- While the function for commercial and industrial uses are maintained, it is required that consideration be given to the size and height of buildings and visual harmonization efforts such as the planting of trees, so that people walking in the streets and roads will have the impression that they are in harmony with landscape.
- In addition, since there is a risk of outdoor advertisement signs being put up in a disorderly manner, appropriate regulation and guidance are necessary.

Besides, the places where it is necessary to introduce stronger regulation and guidance are designated and controlled as Landscape Districts or Quasi-Landscape Districts under the Landscape Law. Landscape Districts is part of the city planning area in which prior certification is required for the new construction, enlargement or remodeling of buildings or structures, the repair of the external appearance of buildings or structures, or the cutting of trees or bamboo; Quasi-Landscape Districts are places that are not included in the city planning area but in which the same regulation and guidance as those of Landscape District are applied.



Legend

- Nominated property
- Buffer zone
- Administrative boundary (municipality)

Designation under the Landscape Law and the Ordinance for the Development of Town and Landscape of Hiraizumi in Harmony with Nature and History

- Landscape District
- Quasi-Landscape District
- Historic Landscape Area
- Vernacular Landscape Area
- Ordinary Landscape Area

Designation under the Ordinance concerning Conservation and Development of Landscape around Shirotoritate Iseki

- Historic Landscape Area
- Vernacular Landscape Area and Ordinary Landscape Area

Designation under the Ordinance concerning Conservation and Development of Landscape around the Historic Site, Chōjagaharahaji Ato

- Historic Landscape Area

Figure 21. Areas of legal control in the property area and the buffer zone

(2) The Summary of Landscape Ordinance in Ôshû City

Ôshû City's landscape ordinance states that it is important to protect, develop and nurture the landscape in harmony with the historic heritage property and the rural village and provides regulatory measures that suit the specific local characteristics.

2. Analysis of Existing State

At present, there are no plans in the buffer zone that could cause significant reduction of the Outstanding Universal Value of the component parts of the property; neither will such development happen. In addition, the same is true with regard to the natural environment; as potential natural disasters in the area where the property is located, typhoons, heavy rain, earthquakes (including tree falls and landslides caused by them), floods, fire etc. have been considered in the preparation of the already existing disaster prevention measures to respond to them.

For the conservation of the buffer zone, efforts are to be made to identify and conserve the elements of surrounding environments of the component parts, based on the appropriately functioning laws of the national government and the ordinances of the relevant municipalities that are currently applicable in the surrounding area of the property. In particular, with regard to the installation of guidance facilities for the appropriate preservation and management of the component parts of the property, full consideration shall be given concerning the layout, size, design etc. of the planned facility. In addition, with regard to the existing facilities, efforts are being made to reduce impact on the landscape through visual harmonization measures etc.

3. Direction of Preservation and Management

(1) Definition of the Buffer Zone and Control of Activities

The buffer zone consists of natural elements closely associated with the property such as hills, rivers and woodlands, historical elements such as archaeological sites, remains, historic buildings and historic spots associated with historic events and cultural elements such as facilities for the utilization of the property, the buildings or structures, roads, railroads and relevant facilities in the urban area and other man-made structures.

In the buffer zone, it is necessary to conserve the natural elements and historical elements that remain in good condition in the surrounding area of the property and to provide appropriate guidance with regard to cultural elements, so that they are suitable for the characteristics of the buffer zone that protects the property. Therefore, an appropriate size of the buffer zone is to be secured, the activities are to be regulated under the relevant municipalities' ordinances, and the conservation measures for the buffer zone are to be taken.

The extent of the buffer zone has been set so as to include the mountain ridges, rivers and other natural landforms that are visible from the property and in consideration of the cadastral and/or administrative boundaries, with a view to providing appropriate protection to the Outstanding Universal Value of the property. The buffer zone is conserved appropriately through combinations of prior permission requirement and prior notification requirement. In other words, the part of the buffer zone that is adjacent to the component parts is subject to various control measures based on the requirement of prior permission, whereas the part lying outside the adjacent area is subject to control measures based on the requirement of prior notification for a certain type of development activities. In the former case, when alterations to the existing state (e.g. the new construction and remodeling of buildings and structures, the cutting of trees and bamboo, the outdoor accumulation or storage of goods, the mining of minerals, soil or sand, and the land development) will result in change in landscape, application for the prior permission is required; in the latter case, prior notification is required for the same activities.

(2) Research and Protection of Archaeological Sites and Remains

The buffer zone contains many areas including the important archaeological sites closely associated with the Outstanding Universal Value of the property. In these areas, it is necessary to take measures to preserve the archaeological sites and protect the scenic beauty by conducting scientific research, identifying the extent of an archaeological site to preserve based on the results of the scientific research and designating it as Historic Sites etc. as appropriate.

As a short-term measure to deepen the understanding of the total value of Hiraizumi, including these archaeological sites, and also to facilitate the appropriate utilization for the daily life of local residents at present, Iwate Prefecture will strengthen the organization and function of Iwate Prefecture's "Archaeological Research Institute of Hiraizumi Sites" and take the lead in the instruction and coordination for the protection of the whole Hiraizumi archaeological sites. In addition, in the future, Iwate Prefecture will set up an organization, depending on its financial status etc., to carry out comprehensive study and research on the archaeological sites of Hiraizumi (tentatively called Hiraizumi Cultural Research Institute) as a measure to enhance the protection measures for archaeological sites.

With regard to the parts of the buffer zone that are already known to contain Buried Cultural Properties, scientific research has been conducted to clarify and protect their value in collaboration and coordination with relevant municipalities and in accordance with the medium-term and long-term policies for research and presentation.

(3) Coordination with City Planning

In case that roads, public sewage or other facilities are to be constructed in the buffer zone, cooperation and coordination are to be made among relevant organizations from the point of view of the protection of the property and the conservation of the buffer zone.

At present, most of the buffer zone is included in the City Planning Area, where various town-development measures continue to be implemented in accordance with Iwate Prefecture's "City Planning Area Master Plan (policies for the development and conservation in the City Planning Area)" and relevant municipal governments' "municipality master plans (municipal governments' basic policies concerning city planning)". In these master plans, the future visions of cities and towns are clearly presented, based on which, when urban facility projects including road construction and/or urban area development projects are planned, they are to be coordinated with the point of view of the conservation of the natural environment by arranging green open space.

As is stated above, in the buffer zone, the Law for the Protection of Cultural Properties and other relevant laws are applied appropriately; in addition, under the city planning of Iwate Prefecture and relevant municipalities, the preservation, utilization, development and conservation of the property are functioning well as one.

In addition, when there is any change in the City Planning Area or the master plan in the buffer zone, opinions of local people will be heard in accordance with the national government's "city planning operational guidelines" and coordination will be made with the relevant government organizations including the departments in charge of cultural properties, natural environment and landscape of Iwate Prefecture and relevant municipalities.

Hiraizumi Town aims for the town development in harmony with the daily lives of local people by actively promoting not only the protection of the component parts but also the conservation of the surrounding environment. Under this philosophy, the review of the city planning and the installation of urban infrastructure in harmony with the conservation of landscape are to be made; for instance, the relocation of electricity lines to the underground has already been done along the road adjoining Môtô-ji and National Route 4 running through Hiraizumi Town. The plan and actual progress of major urban infrastructure installation projects in Hiraizumi Town are shown in Table 5 and Figure 22.

Table 5. Urban infrastructure in and around Hiraizumi Town

	Policies / Purposes	Projects	Description
Plan (including on-going projects)	Road plans for the purpose of the protection and utilization of archaeological sites	① Izumiya-Sakuragawa Line ② Takadachi Line ③ Chûgakkô Line	① Closure in relation to the city planning master plan and Important Landscape Facilities ② Closure from the point of view of the protection of archaeological sites ③ Will be newly built as an alternative road to replace the Takadachi Line
	Facilities that are important for landscape (facilities related to roads, rivers etc.) are to be considered and analyzed in advance in the context of “town development”	④ Road Station ⑤ Walking trail project ⑥ Chûson-ji Dôri (street)	④ A facility that has the functions as a transport hub and a guidance facility ⑤ Installation of signposts under the coherent design codes ⑥ Improvement in consideration of historical background and archaeological sites in the surrounding area
Actual	Removal of landscape-disturbing factors / improvement of landscape	⑦ Môtû-ji Dôri (street) ⑧ National Route 4 ⑨ Approach to the Chûson-ji temple compound ⑩ National Route 4 Hiraizumi by-pass	⑦ Relocation of electricity lines to the underground ⑧ Relocation of electricity lines to the underground ⑨ Removal of an old pedestrian bridge ⑩ The routing of the by-pass road to detour around the urban area / landscaping

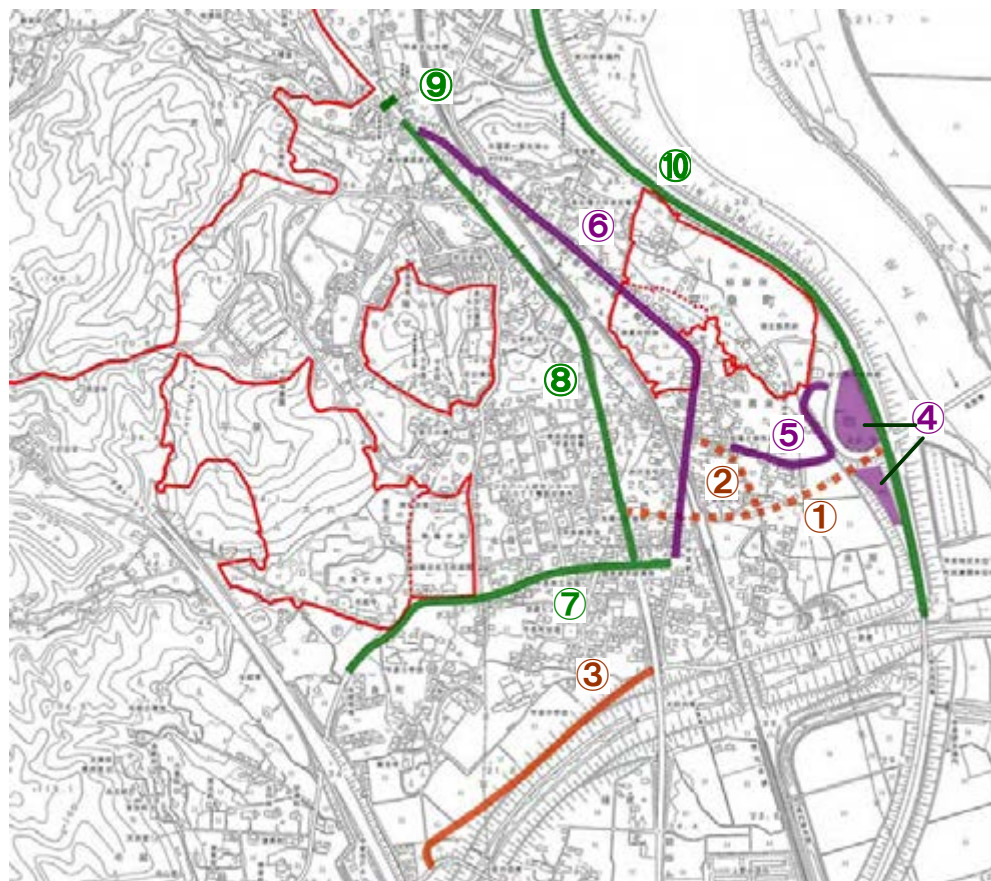


Figure 22. Urban infrastructure construction in Hiraizumi Town and the surrounding area

(4) Coordination with Residents' Life

With regard to the daily lives of the local people who live in the property area and the surrounding area, it is necessary to have coordination, while ensuring the protection of the property as a prerequisite, to avoid significant disturbance to the daily lives of local people. For that purpose, it is necessary to make the Outstanding Universal Value of the property fully understood by local people and to take measures that can foster the recognition that local people are living together with the property.

Based on the above-mentioned perspectives, explanatory meetings on the property targeting local people have been organized, as necessary, in Hiraizumi Town and active information exchange has been conducted between the local governments and the local people. In addition, a special information section has been set up in the Hiraizumi Town Hall to respond promptly to inquiries on the property from local people.

Table 6. Major activities to build the balance with the daily lives of local people

Major activity	Project undertaker	Project year and period	Actual implementation
Explanatory meetings on the property targeting local people concerning the property	Hiraizumi Town	As necessary	Since 2007 Once or twice per year
Explanatory meetings targeting local people concerning the designation of Historic Sites	Hiraizumi Town	As necessary	Since before 1989 Once or twice per year
Establishment of an information section to respond to inquiries on the property from local people	Hiraizumi Town	Throughout the year	Since before 1989 throughout the year

4. Concrete Measures

With regard to the man-made structures that have negative impact on landscape such as steel poles, advertisement signs and advertisement towers, their installation shall be minimized in order to improve the surrounding environment; when such installation cannot be avoided, relevant stakeholders shall be requested to give understanding and cooperation to the extent possible to minimize the size and to give due consideration to color, materials etc. that are specified in the ordinances and relevant laws.

With regard to the existing facilities, particularly those that have the possibility of exerting significant negative impact on the Outstanding Universal Value of the property, efforts are to be made to reduce the impact through measures including the removal and visual harmonization work. As regards the facilities that are necessary for the public interest, measures are to be taken to reduce the impact on landscape through visual harmonization measures, while the status of use is respected.

In respect of the development projects that are planned in the buffer zone, which are judged to have the possibility of affecting the Outstanding Universal Value, Iwate Prefecture is to discuss the methods to minimize the impact prior to the project implementation and to make arrangements for prior consultation in coordination with the relevant organizations. (Refer to the Annex for the list of the planned projects in the Annex).

Chapter 6. Monitoring

1. Factors that Negatively Affects the Outstanding Universal Value

The overview of the state of conservation of the property and the impact on the property is described in the main text of the nomination dossier. In this chapter, it is stated that these impacts could be classified from the point of view of the proper preservation and management of the Outstanding Universal Value into 3 categories: “the visual integrity of the property”, “relation between component parts of the property” and “protection of each component part of the property”, and the indicators to monitoring the degrees of these impacts have been set out.

In order to ensure the protection of the Outstanding Universal Value of the property, it is necessary to consider the measures to monitor the factors affecting the property and prevent negative impact. The outline of the approach is shown in the table below.

Table 7. Factors that negatively affect the property and monitoring indicators

	Elements of the Outstanding Universal Value	Negative impact on the property	Potential monitoring indicators
Outstanding Universal Value of Hiraizumi	Monuments, sites and the transmission of Buddhist Pure Land thought	<ul style="list-style-type: none"> ➤ Impact of the discontinuation of knowledge provision, awareness-raising etc. <ul style="list-style-type: none"> • Impact of the lack of understanding about the visual integrity of the property or the relation between component parts ➤ Impact of climate change etc. <ul style="list-style-type: none"> • Impact of acid rain (decay of buildings etc.) • Impact of climate change (change of garden water systems, garden vegetation, temple compound vegetation etc.) ➤ Impact of natural disasters <ul style="list-style-type: none"> • Impact of floods (damage to archaeological sites) • Impact of heavy rain (damage to archaeological sites, buildings and garden landscape; change of water systems) • Impact of weathering, insect damage, growth of trees etc. (damage to archaeological sites and garden landscape) ➤ Impact of tourism pressures <ul style="list-style-type: none"> • Impact of the increase in the number of tourists (damage to archaeological sites, buildings and garden landscape; change in surrounding environment) ➤ Impact of development pressures <ul style="list-style-type: none"> • Impact of large-scale development of the surrounding area (loss of Buried Cultural Properties and appearance of landscape-disturbing factors that impair the visual integrity) • Impact of divergent preferences of local people (incoherent townscape design) ➤ Impact concerning the transmission of skills and techniques <ul style="list-style-type: none"> • Impact of the lack of successors (loss of traditional performing arts) <p>*The underlined impacts are those specifically mentioned in the Operational Guidelines for the Implementation of the World Heritage Convention.</p>	<ul style="list-style-type: none"> ■ Visual integrity of the property <ul style="list-style-type: none"> ➤ Number of factors affecting landscape at viewpoints ➤ Number of factors not complying with regulations (e.g. landscape ordinance) ■ Relation between component parts of the property <ul style="list-style-type: none"> ➤ Status of provision of knowledge and information through progress of relevant facilities and equipment, guidance facilities, research reports, archaeological excavation, pamphlets and web pages, on-site visits and advisory meetings by experts, training courses, seminars etc. ➤ Number of visitors (number of visitors, utility facilities, carrying capacity etc.) ■ Protection of each component parts of the property <ul style="list-style-type: none"> ➤ Status of acid rain (pH etc.) ➤ Stasis of water systems (quality, quantity, organisms etc.) ➤ Status of vegetation (tree types, percentage etc.) ➤ Status of archaeological remains (location of foundation stones etc.) ➤ Number and content of alterations to the existing state ➤ Repertoire (number) of traditional performing arts ➤ Number of events of religious rituals and performing arts

2. Monitoring of Negative Factors

In respect of the monitoring indicators considered in the previous section, their contents to be measured, the frequency at which they are measured and the organizations to keep the records are shown below (refer also to Attached Document 2).

Table 8. List of monitoring indicators

Indicators		Frequency	Records to be kept by	
(1) Protection of visual integrity of the property	a) Number of factors affecting landscape at viewpoints	Every year	Iwate Prefecture	
	b) Number of factors not complying with regulations (e.g. landscape ordinance)	Every year	Hiraizumi Town Ôshû City	
(2) Protection of relation between component parts of the property	a) Progress ratio of installation (guidance facilities etc.)	Every 3 years	Iwate Prefecture	
	b) Number of publications such as excavation reports and research reports	Every year	Iwate Prefecture	
	c) Number of information services such as pamphlets and web pages	Every year	Iwate Prefecture	
	d) Number of on-site visits and advisory meetings by experts	Every year	Iwate Prefecture	
	e) Number of training courses, seminars etc.	Every year	Iwate Prefecture	
	f) Number of visitors	Every year	Iwate Prefecture	
	g) Number and carrying capacity of convenience facilities	Every 3 years	Iwate Prefecture	
3) Protection of each component part of the property	(3)-1 Protection of buildings	a) Record-keeping of buildings repair works	Every year Chûson-ji Hiraizumi Town	
		b) Inspection, maintenance, overhaul or repair of fire prevention facilities and the shelter (subsidized or self-funded)	Every year Chûson-ji Hiraizumi Town	
		c) Number and content of alteration to the existing state	Every year Chûson-ji Hiraizumi Town	
		d) Status of acid rain (pH)	Every 3 months Hiraizumi Town Chûson-ji	
	(3)-2 Protection of gardens	a) Number and content of alterations to the existing state	Every year	Hiraizumi Town
		b) Status of acid rain (pH)	Every 3 months	Hiraizumi Town Môtsû-ji
		c) Status of water systems (water quality, water quantity and aquatic organisms)	Every 3 months	Hiraizumi Town Môtsû-ji
		d) Status of vegetation (tree types and percentage)	Every year	Hiraizumi Town Môtsû-ji
	(3)-3 Protection of archaeological sites	a) Number and content of alterations to the existing state	Every year	Hiraizumi Town
		b) Status of archaeological remains (measurement of locations of base stones)	Every year	Hiraizumi Town
	(3)-4 Protection of religious rituals and performing arts for the transmission of the OUV	a) Repertoire (number) of traditional performing arts	Every year	Hiraizumi Town Ôshû City
		b) Number of events of religious rituals, performing arts etc.	Every year	Hiraizumi Town Ôshû City
(4) Protection of the buffer zone	a) Number of alterations to the existing state in the buffer zone	Every year	Iwate Prefecture	

Chapter 7. Measures for Promotion and Utilization

1. Basic Principles

In order to ensure the preservation and management of the entire property, it is necessary to set out policies for appropriate promotion, presentation and utilization and implement them steadily. For the purposes of preserving the Outstanding Universal Value of the property with certainty and deepening people's comprehensive understanding about it, measures for appropriate promotion, presentation and utilization are to be undertaken.

(1) Transmission of the Outstanding Universal Value of the Property in Consideration of the Relation between Component Parts

It is necessary to understand that the entire Outstanding Universal Value of Hiraizumi is based on the mutual relations between a series of the component parts and their historical backgrounds.

Therefore, when the restoration and/or repair work of individual component parts is conducted, a presentation plan shall be prepared in consideration of the mutual relation between the component parts to have the Outstanding Universal Value of the property as one whole expressed explicitly prior to implementing such restoration and/or repair work.

In addition, Iwate Prefecture and Hiraizumi Town make efforts for information provision by, for instance, organizing lectures and seminars such as "Hiraizumi Culture Forum" in order to facilitate people's understanding about the Outstanding Universal Value of Hiraizumi, including the relation between component parts.

Furthermore, as part of the daily information service, information included in the guidebooks etc. is to be periodically improved and coordination is to be made with school education targeting local school children and students and social education activities targeting local people.

Table 9. Management costing

Unit: JPY (thousand)

Budget Allocation	2004	2005	2006	2007	2008
Conservation of Archaeological Sites (including land purchase)	339,100	325,000	276,680	300,800	278,000
Conservation of architecture	0	0	0	20,000	7,320
Management of Visitor Facilities and Developing Tourism Materials	8,016	14,350	9,098	18,806	24,320
Maintenance Costs	21,650	18,820	19,840	19,980	23,000
Total	368,766	358,170	305,618	359,586	332,640

(2) Protection of Authenticity Based on Historical Facts

The restoration and repair of monuments and sites are carried out with high accuracy based on the results of various types of academic research such as dismantling repair work of buildings and archaeological excavations so that the protection of their authenticity be ensured. For that purpose, it is necessary to continue the research and study for the component parts in terms of history, archaeology, architectural history and landscape architecture to establish fuller knowledge-base to address various issues of preservation and utilization.

In light of this, Iwate Prefecture has set up the "Archaeological Research Institute of Hiraizumi Sites" to carry out archaeological research on the property within the territory of Hiraizumi Town and prepared the "Basic Plan for the Comprehensive Study of the Culture of Hiraizumi" to facilitate the coordination between universities and relevant local governments in research and study activities. In

the future, the present “Hiraizumi Archaeological Site Research Office” is to be strengthened to become an organization responsible for comprehensive research activities concerning the culture of Hiraizumi (tentatively called Hiraizumi Cultural Research Institute).

In addition, the “Instructing Committee for Research and Conservation of Archaeological Sites of Hiraizumi”, an academic committee consisting of experts, will be set up as a measure to ensure the objectivity of the research and study of the property.

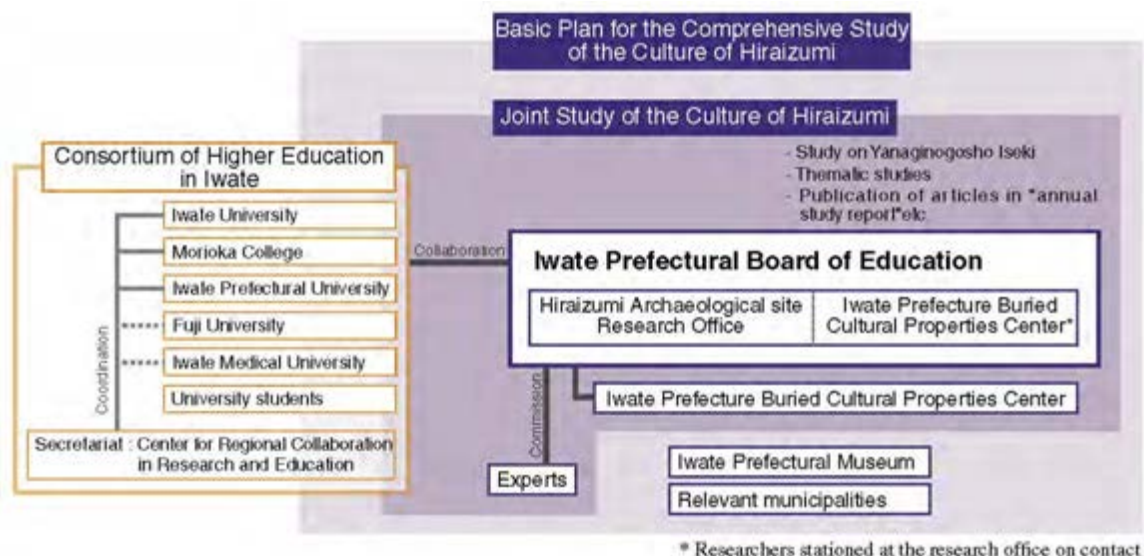


Figure 23. Basic plan for the comprehensive study of the culture of Hiraizumi

(3) Installation of Appropriate Promotion and Utilization Facilities

When facilities for promotion and utilization of the property are installed, their quality and quantity necessary for the presentation of the Outstanding Universal Value of the property should be considered.

Therefore, the comprehensive explanation of the property, which is currently provided at the “Hiraizumi Cultural Heritage Center” and the “Yanaginogosho Museum” as a necessary measure to help people understand the serial component parts as one whole is to be enhanced further in the future in terms of facilities, equipment and function. Similarly, facilities for the promotion and utilization of the individual component parts will be enhanced from the point of view of providing information of the Outstanding Universal Value.

Table 10. List of facilities for the promotion and utilization concerning the presentation of the Outstanding Universal Value of the property

No.	Name	Relevant component parts	Note
1	Hiraizumi Cultural Heritage Center	Chûson-ji Môtsû-ji Kanjizaiô-in Ato Muryôkô-in Ato Mt Kinkeisan Yanaginogosho Iseki	Explanation about the history of the property
2	Yanaginogosho Iseki Guidance Facility	Chûson-ji Môtsû-ji Kanjizaiô-in Ato Muryôkô-in Ato Mt Kinkeisan Yanaginogosho Iseki	Explanation about the whole property Detailed explanation of the property based on excavated artifacts (at present mainly about Yanaginogosho Iseki)
3	Chûson-ji Museum “Sankôzô”	Chûson-ji	Explanation about Chûson-ji and cultural properties in its custody
4	Môtsû-ji Museum “Hômotsukan”	Môtsû-ji Kanjizaiô-in Ato Mt Kinkeisan	Explanation about Môtsû-ji, Kanjizaiô-in Ato and Mt Kinkeisan together with cultural properties in its custody

When these facilities are installed or refurbished, full consideration shall be given to the impact on the property in terms of landscape and the appropriate location, size and design shall be chosen in order to fulfill the functions of information provision and convenience for visitors.

(4) Reception of Domestic and International Tourists

In consideration not only of the presentation and utilization targeting local people but also of the use as cultural tourism resources for a wide range of domestic and international visitors, a tourism plan compatible with the point of view of the vitalization of local society is to be established while the preservation of the property is also ensured.

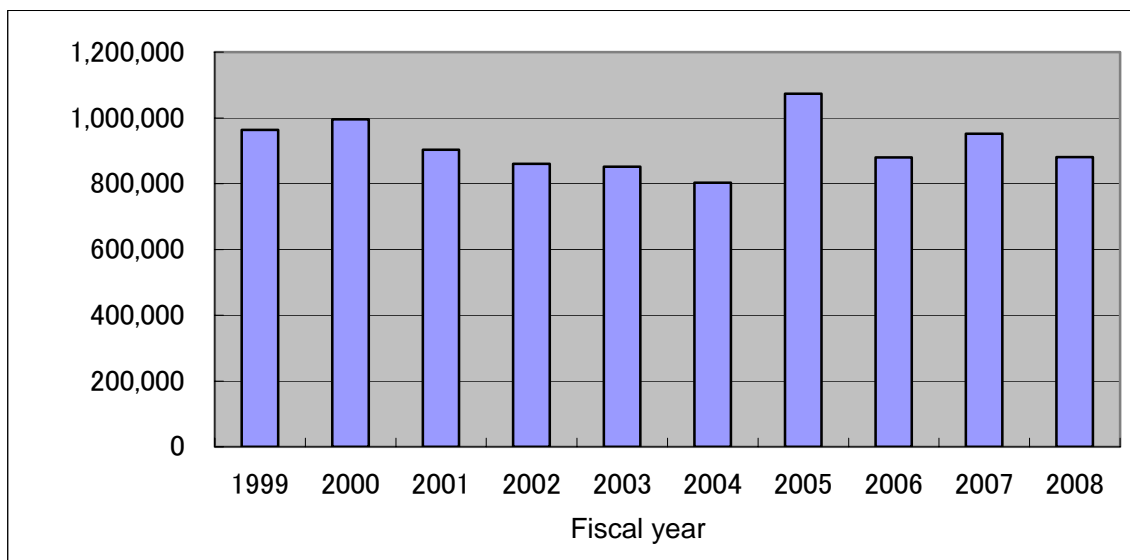


Figure 24. Number of visitors

Therefore, Iwate Prefecture explores options of the effective utilization of the property for tourism and improves the capability of receiving international tourists; it also promotes active advertisement to facilitate the understanding and raise awareness about the Outstanding Universal Value of the property. In addition, a tourism promotion plan (utilization promotion action plan) is to be prepared, including the establishment of appropriate tourist routes and the installation of utility facilities such as toilets, with due consideration to the conservation of landscape and environment.

Table 11. The number of signposts and explanation boards

	Signposts		Information boards of the property
	for pedestrians	for vehicles	
Chûson-ji	31	9	1
Môtsû-ji	26	3	2
Kanjizaiô-in Ato	9	0	3
Muryôkô-in Ato	12	5	2
Mt Kinkeisan	4	0	2
Yanaginogosho Iseki	16	5	1

Signposts: Signs indicating the direction and the distance to the component parts.

Information boards of the property: Signs explaining the history or the Outstanding Universal Value of the relevant component part.

With regard to the transport system connecting the component parts, in full consideration of the convenience for local people, improvement measures are to be taken from a long-term perspective, including the request of reviewing the routing of the roads that are likely to have negative impact on the property.

In addition, on the occasion of special events and in seasons when worshippers and tourists visiting Shinto shrines and Buddhist temples increase, ad hoc parking lots are to be secured in the buffer zone as a temporary measure; a traffic control based on a park and ride system is to be enforced to give appropriate guidance to visitors and mitigate traffic congestion.

Table 12. Parking capacity and occupation ratio in Hiraizumi

Area (Capacity)	Item	2008	2007	2006
Chûson-ji area (433 vehicles)	Number of cars per year	68,739	94,482	84,217
	Number of cars per day	188	259	231
	Occupation ratio	43.5	59.8	53.3
Môtsû-ji, Kanjizaiô-in Ato and Mt Kinkeisan area (341 vehicles)	Number of cars per year	48,704	52,310	45,275
	Number of cars per day	133	143	124
	Occupation ratio	39.1	42.0	36.4
Muryôkô-in Ato and Yanaginogosho Iseki area (50 vehicles)	Number of cars per year	9,634	7,758	6,475
	Number of cars per day	26	21	18
	Occupation ratio	52.8	42.5	35.5
Total (824 vehicles)	Number of cars per year	127,077	154,550	135,967
	Number of cars per day	348	423	373
	Occupation ratio	42.3	51.4	45.2

In the roads and public open space in the area in front of Hiraizumi Station, Chûson-ji and Môtsû-ji, the road network and the townscape is to be developed in harmony with the protection of the individual component parts.

2. Presentation and Utilization of the Property

The presentation and utilization of the property is led by Hiraizumi Town, which is a custodial body of each component part of the property, and Iwate Prefecture together with owners of the individual component parts of the property.

In addition, among the component parts, for the two gardens of “Chûson-ji Ôikegaran Ato” and “Muryôkô-in Ato”, further research and on-site presentation are planned in the future; therefore, the details of such research and presentation are shown in (2).

(1) Monuments

a. Konjikidô

Since the restoration has already been completed, the promotion and utilization are to be advanced in consideration of the Outstanding Universal Value of Hiraizumi together with the value and significance as a Cultural Property designated as a National Treasure existing in the temple compound of Chûson-ji and in particular in light of the outstanding example of the Buddha hall architecture representing Amida Buddha’s Pure Land.

b. Konjikidô Ôidô

Since the restoration has already been completed, the promotion and utilization are to be advanced in consideration of the Outstanding Universal Value of Hiraizumi together with the value and significance as a Cultural Property designated as an Important Cultural Property existing in the temple compound of Chûson-ji and in particular in light of the role it has played in protecting Konjikidô for a long period of time as well as the transmission of the special architectural structure.

c. Kyôzô

Since the restoration has already been completed, the promotion and utilization are to be advanced in consideration of the Outstanding Universal Value of Hiraizumi together with the value and significance as an Important Cultural Property existing in the temple compound of Chûson-ji and in particular in light of the fact that this had been the historical building enshrining the entire Buddhist canon, which was the evidence of the transmission of Buddhism to Hiraizumi.

d. Jôgyôdô

Since there is no need for restoration for presentation purposes at present, the promotion and utilization are to be promoted in consideration of the Outstanding Universal Value of Hiraizumi together with the value and significance as a Special Historic Site and a Special Place of Scenic Beauty and in particular in light of the fact that this is the place where religious activities and performing arts that convey Buddhist Pure Land thought of outstanding universal significance to the contemporary people are conducted still today.

(2) Sites

a. Chûson-ji and Ôikegaran Ato

In the temple compound Chûson-ji, although the collection of the basic information has been done through archaeological excavations etc., further research is to be done in a continuous effort to collect information that is necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

In the surrounding area of Ôikegaran Ato, planning-based archaeological excavations are to be conducted in preparation for presentation work; it is planned to remove the artificial objects that pose obstacles for restoration work and then to put in place the presentation of the site as the Pure Land garden.

With regard to the method of restoration and presentation, a decision will be made either to expose the archaeological site or to cover it with the protective soil, based on the results of archaeological excavations. For the time being, the presentation of the Outstanding Universal Value of Ôikegaran Ato is to be made through the installation of explanatory boards etc.

Refer to page 58 for details.

b. Môtsû-ji and Garden (Môtsû-ji Teien)

The collection of basic information has been completed for Môtsû-ji and Teien (garden) through archaeological excavations. In addition, based on the research results, the installation of promotion facilities in the temple compound and the restoration and presentation of the Pure Land garden have already been completed. With regard to its promotion and utilization, due consideration is given to the maintenance of the existing good landscape of the temple compound representing the Buddhist Pure Land.

c. Kanjizaiô-in Ato

The collection of basic information of the garden has been completed for Kanjizaiô-in Ato through archaeological excavations; based on the research results, the restoration and presentation of the Pure Land garden has also been completed. For the surrounding area, further continuous research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

With regard to promotion and utilization, due consideration is given to the maintenance of the existing good landscape as the Buddhist Pure Land in recognition of the relation with Môtsû-ji, which is geographically and historically close, and in light of the possibility that the Pure Land garden of Kanjizaiô-in Ato was a development from a residential-house garden.

d. Muryôkô-in Ato

With regard to Muryôkô-in Ato, the public ownership of land is to be increased and planning-based archaeological excavations are to be conducted in preparation for the presentation to help people fully understand the fact that the archaeological site of the garden of Muryôkô-in Ato is the highest reach of the development of the Pure Land gardens, because of its geographic location and the close relation to Mt Kinkeisan, and also see the close relation to Yanaginogoshi Iseki, which is an adjacent residence-government office. For the

time being, the presentation of the Outstanding Universal Value will be made through the installation of explanatory boards etc.

With regard to the method of restoration and presentation, a decision will be made about either to expose the archaeological site or to cover it with protective soil, based on the results of archaeological excavations.

Refer to page 60 for details.

e. Mt Kinkeisan

With regard to Mt Kinkeisan, planning-based research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

With regard to the promotion and utilization, the existing shape of the mountain and the visibility from viewpoints in the surrounding area will be maintained.

f. Yanaginogosho Iseki

With regard to Yanaginogosho Iseki, planning-based archaeological excavations are to be conducted and the presentation is to be made as the residence-government office of the creator of the architecture and gardens representing the Buddhist Pure Land and in consideration of the location and the close relation to Konjikidō, which is the origin of the worship of Hiraizumi, Muryōkō-in Ato, which is the highest reach of the development of the Pure Land gardens, and Mt Kinkeisan.

With regard to the method of presentation, a protective layer of soil for the protection of underground archaeological remains is placed and an above-ground, concrete presentation /restoration of the content of the underground archaeological remains is to be made.

With regard to the promotion and utilization, the transmission of the Outstanding Universal Value of the property is to be ensured in light of the characteristics as an archaeological site, not only through on-site explanation boards and signboards but also through the exhibit and explanation of excavated artifacts in coordination with adjacent guidance facilities.

(3) Intangible Elements

The religious activities such as “Kawanishi Nembutsu Kembai”, which is performed in the temple compound of Chûson-ji, and “Jōgyōzammai” and “Ennen no Mai”, which are performed at Mōtsû-ji Jōgyōdō, continue to be performed periodically every year, conveying the Buddhist Pure Land thought of outstanding universal significance to the present. In addition to these performing arts and religious activities, many associative religious activities continue to be performed at Chûson-ji and Mōtsû-ji.

In relation to them, the continuation of performing arts and religious activities is to be ensured by advancing the promotion and utilization of them as reflecting the Outstanding Universal Value of Hiraizumi, by facilitating the communication between the Chûson-ji and Mōtsû-ji, which are the venues of these activities, and the people and organizations who have the skill for the relevant performing arts so that they share mutual and common understanding.

Table 13. Activities bearing testimony to Buddhist thought at Hiraizumi

Chûson-ji

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	15
	Prayers for the souls of the dead	13
	Religious practice for Buddhist priests	6
Sub-total		34
Religious activities conducted with the participation of the general public		12
Sub-total		12
Grand total		46

Mōtsû-ji

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	8
	Prayers for the souls of the dead	11
	Religious practice for Buddhist priests	1
Sub-total		20
Religious activities conducted with the participation of the general public		9
Sub-total		9
Grand total		29

Chûson-ji Ôikegaran Ato. Excavation and Presentation Plan.

Objectives and Policies of Presentation

Objectives

To restore the first Pure Land garden representing the Buddhist Pure Land in Hiraizumi together with its historic landscape for visitors to understand the significance as “*Chingo-kokka-daigaran-ikku*” and to promote the active utilization of the property.

Policies

1. To ensure the preservation of archaeological remains
2. To explore the methods of garden restoration that protect and maintain the authenticity and to give consideration to surrounding landscape
3. To make a spatial presentation to allow people to experience the Pure Land garden in the 12th century through the visual harmonization work on “*Chingo-kokka-daigaran-ikku*” and install explanatory boards etc. for the understanding of the significance of the “*Chûson-ji Kuyôgammon*”
4. To make efforts to protect the pond in Phase II (last half) when the restoration presentation of the pond is set up in Phase I (first half) from the point of view of the protection of archaeological remains
5. To create space that can be utilized for the purpose appropriate for an early-stage Pure Land garden in Hiraizumi.

Issues

1. Since concrete archaeological materials are not yet sufficient for presentation purposes, archaeological excavations are to be carried out in order to collect information necessary for the preparation of a detailed presentation plan.
2. Since the collection of information mentioned in point 1 takes time, the planting of trees and the installation of explanatory boards etc. are to be done as a temporary presentation for the time being and archaeological excavations are to be continued in parallel.

Excavation and Presentation Schedule

		2009	2010	2011	2012	2013	2014	2015	2016 -
Excavation	Point	island	south shoreline	west shoreline	west flatland	west flatland	east embankment	Other areas	Other areas →
Presentation	Phase			basic plan	temp. work starts				full work starts
				→	→	→			

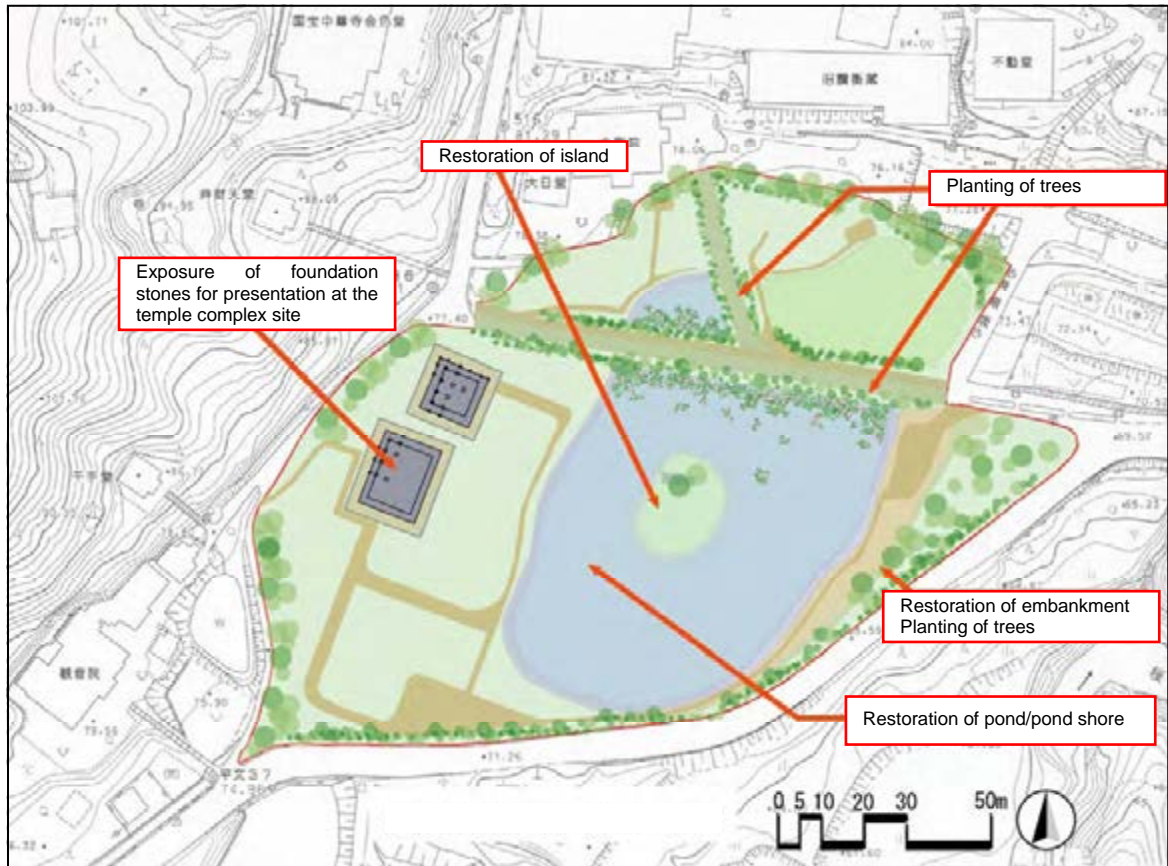


Figure 25. Ôikegaran Ato. Map.

Muryôkô-in Ato. Excavation and Presentation Plan.

Objectives and Policies of Presentation

Objectives

To ensure the preservation of archaeological sites that have been discovered as a result of archaeological excavations and to make a 3-dimensional presentation of Muryôkô-in as illustrating the highest reach of the development of Pure Land gardens representing the Buddhist Pure Land to help visitors understand the Outstanding Universal Value of Hiraizumi.

Policies

1. To make a presentation of the garden pond as a Pure Land garden through the restoration of the pond, the garden pond islands and the bridge.
2. To explore the methods of garden restoration that protect and maintain the authenticity.
3. To make a restoration and presentation of the archaeological remains in a manner that visitors can recognize spatial boundaries such as earth mounds, moat, gates etc.
4. To make a presentation that allows visitors to imagine the original landscape in and around the property, particularly in consideration for the relation of the temple compound to Mt Kinkeisan and Yanaginogosho Iseki.
5. To make complementary use of explanation to help visitors understand the Outstanding Universal Value of the property.

Excavation and Presentation Schedule

		2009	2010	2011	2012	2013	2014	2015	2016 -
Excavation	Point	shoreline and bridge of the pond	west island of the pond	west island of the pond	east island of the pond	drainage	earth mounds and moat	→	
								east gate	
Presentation				basic design	work start	work	work	work	completion
	Point				island	island, pond, bridge	pond	pond, sign	→ earth mounds and moat

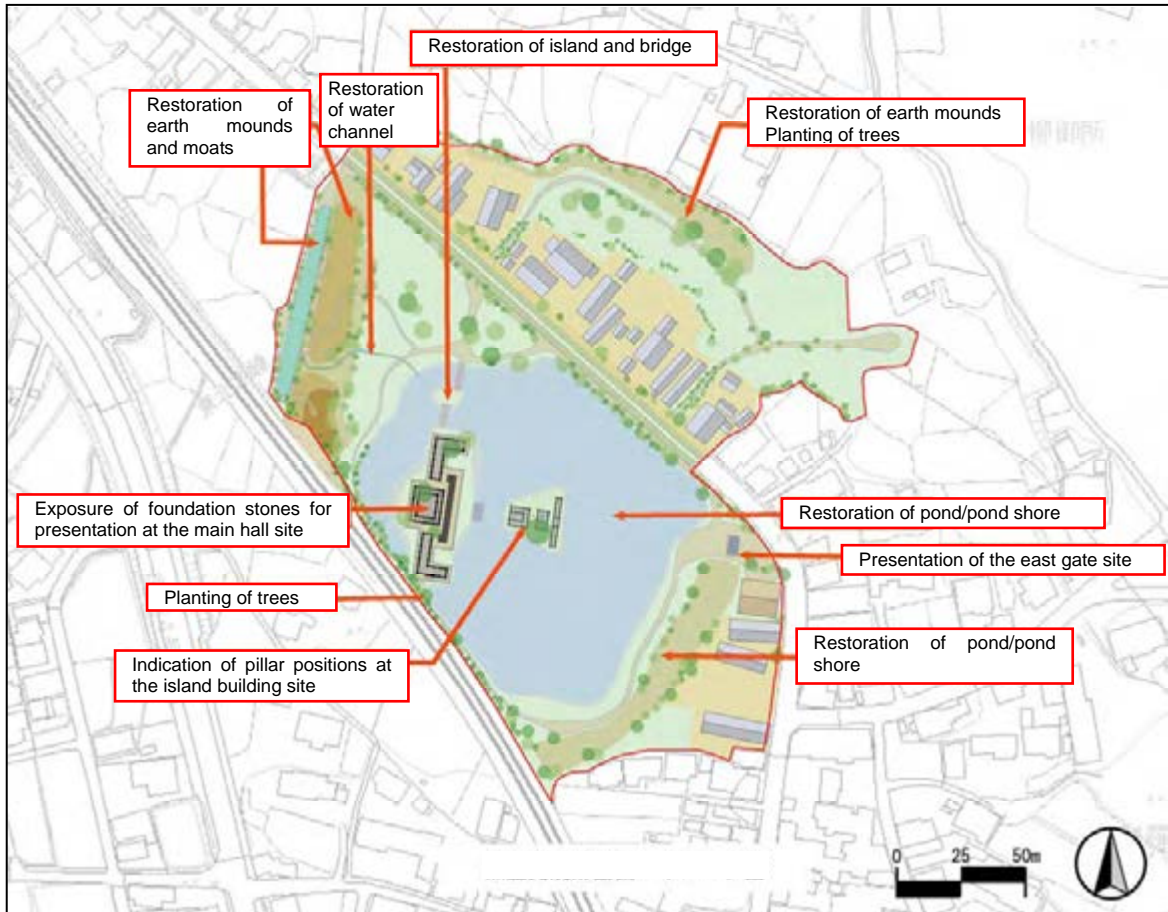


Figure 26. Muryôkô-in Ato. Map.

Chapter 8. Establishment and Operation of the System for Preservation and Management

1. Roles and Responsibilities for the Preservation and Management of the Property and its Buffer Zone

In order to promote the certain preservation and management, the necessary system and/or organization is to be set up, consisting of members including Hiraizumi Town and the property owners (local residents and religious organizations) who manage individual component parts. In the establishment of the methods and systems concerning the operation of preservation and management, it is ensured that local people can actively take part in the measures for appropriate preservation, management, promotion and utilization of the property and the collaboration between Iwate Prefecture, the Agency for Cultural Affairs and relevant organizations is to be strengthened.

(1) Municipal Governments

Relevant municipalities are working to establish the systems necessary for preservation and management.

Hiraizumi Town, where the property is located, is designated as a custodial body responsible for the management of the property in coordination with local people or religious organizations who are the property owners and is implementing the basic preservation and management of the property. Hiraizumi Town has set up the World Heritage Promotion Section in charge of the coordination for the general preservation and management of the property and its buffer zone and the Cultural Heritage Center in charge of the research, management, promotion, presentation and utilization of the property and its buffer zone. These two organizations work together to promote the preservation and management of the property.

Ôshû City has set up the World Heritage Inscription Promotion Section in the Comprehensive Policy Department for the total coordination of the preservation and management of the buffer zone. In addition, the World Heritage Promotion Headquarters have also been established for the internal coordination of various projects within the government organization and the external coordination with relevant organizations.

(2) Iwate Prefecture and the Agency for Cultural Affairs

Iwate Prefecture maintains close information exchange with relevant municipalities, provides administrative advice concerning the preservation and management of the property as well as financial and technical assistance, as necessary. In addition, it promotes the presentation and utilization of the property owned by Iwate Prefecture and takes the lead in dealing with issues that concern the entire property such as the comprehensive preservation, management, research and study of the entire property and the establishment of a transportation network connecting individual component parts.

The Agency for Cultural Affairs provides administrative advice concerning the preservation and management of the property in general, based on close information exchange with Iwate Prefecture and municipal governments, and financial and technical assistance, as necessary. At the same time, it collects and disseminates information concerning the status of the preservation and management of the World Heritage properties in different countries, including information on the preservation and management of those in Japan

Table 14. List of technical training concerning the preservation and management of the property

Area	Training	Organizer	Frequency
Research and protection of archaeological sites	Training course on the handling of artifacts for preservation etc.	Nara National Research Institute for Cultural Properties	Once per year
Maintenance and repair of buildings	Seminar on the handling of Cultural Properties etc.	Iwate Prefectural Museum	Once per year
Preservation and management of gardens	Training course concerning environmental archaeology etc.	Nara National Research Institute for Cultural Properties	Once per year

(3) Cooperation for Preservation and Management

With regard to various issues among the property owners, those who have various rights to the property, local people etc., Iwate Prefecture, municipal governments and other organizations involved in the preservation and management of the property maintain information exchange on a daily basis to have coordination for the protection of the property.

In addition, Iwate Prefecture organizes meetings with relevant municipalities for communication and coordination several times per year and exchanges information about the present status and future directions of preservation and management and the future in its effort to strengthen further the coordination.

(4) Iwate Prefecture World Heritage Preservation and Utilization Promotion Council

In order to ensure the effectiveness of the preservation and management plan of the property, the “Iwate Prefecture World Heritage Preservation and Utilization Promotion Council” has been set up in January 2007, consisting of the members including the Secretariat of the Iwate Prefectural Board of Education, relevant departments of Iwate Prefecture, relevant municipalities etc. This council makes necessary coordination for the appropriate preservation, management, promotion and utilization of the property from a comprehensive perspective, in consideration of the advice of the “Instructing Committee for Research and Conservation of Archaeological Sites of Hiraizumi” from the professional standpoint.

In addition, there is a system that guarantees that the matters coordinated in the above-mentioned Preservation and Utilization Promotion Council are to be reflected with certainty in the actions for the preservation and management undertaken by the municipalities concerned in cooperation with the preservation and management promotion bodies such as custodial bodies. The organization system is shown in Figure 27.

2. Cooperation and Collaboration with Local Residents

In order to protect the Outstanding Universal Value of Hiraizumi appropriately, not only the physical protection of the individual component parts of the nominated property but also a comprehensive preservation and management including its buffer zone is necessary. In order to realize them smoothly, the collaboration between the government and the local people living in the surrounding area of the property is essential; Iwate Prefecture and municipal governments are implementing various projects in cooperation and collaboration with local people.

As one such example, Iwate Prefecture assign local people who have professional knowledge on the property to work as Cultural Properties Patrollers and make periodical patrols of the property and its buffer zone. In addition, local people such as volunteer guides patrol the property frequently; a system is in place to report to the government in case there is any problem.

Table 15. Projects based on the collaboration between local people and government

Major project	Project undertaker	Frequency	Project year
Cultural Properties patrol project	Iwate Prefecture	Throughout the year (Twice per month)	Every year since 1977

In addition, in order to ensure the preservation and management of the property by local people, it is necessary to deepen the local people’s understanding of the Outstanding Universal Value of the property and foster the stronger awareness in support for its protection. For this purpose, Iwate Prefecture, municipal governments and relevant organizations organize various projects including fora, symposia, seminars, training workshops etc. with the participation of local people.

In addition, in the buffer zone (mainly the area around the river), voluntary cleaning activities are carried out by local people in collaboration with the government organizations.

Table 16. Major projects implemented with the participation of local people

Major project	Project undertaker	Frequency	Project year
On-site explanatory meeting for archaeological excavation	Iwate Prefecture, Hiraizumi Town and Ōshū City	Approx. 10 times per year	Since more than 20 years ago
Hiraizumi culture forum	Iwate Prefecture	Every year	Since 2000
Walking event	Hiraizumi Town and private sector	3 times per year	Since 1998
Sutra hand-copying experience	Buddhist temple	As necessary	Since more than 20 years ago
Cleaning of the property area and the surrounding area	Hiraizumi Town and private sector	Once or twice per year	2008 and 2009

3. Periodical Review for Sustainable Operation

In order to discuss the concrete principles and policies of the Comprehensive Preservation and Management Plan, the “Iwate Prefecture World Heritage Preservation and Utilization Promotion Council” (cf. Figure 27) is organized every year. This council has two subgroups: the Preservation Working Group and the Utilization Working Group.

Table 17. Topics of Working Groups

Preservation Working Group	Utilization Working Group
(i) Preservation and management of the property	(i) Tourism promotion, making use of the property
(ii) Preparation of the action plan	(ii) Promotion of town development, making use of the property
(iii) Maintenance of landscape in and around the property	(iii) Preparation of the action plan
(iv) Coordination of projects in and around the property area	(iv) Human resource building
(v) Other matters concerning the preservation of the property	(v) Coordination for the installation of utility facilities
	(vi) Other matters concerning the utilization of the property

This council has taken the lead in the preparation of an action plan for the preservation, management and utilization of the Outstanding Universal Value of Hiraizumi and is implementing it. The action plan discusses the directions of preservation and management in the property area and its buffer zone and describes the concrete content of project plans, project undertakers, project periods etc. The actual project achievements are reported to the annual meetings of the council and the action plan is reviewed in accordance with the achievements and the latest actual situations.

The analysis of the existing state and the directions of preservation and management are summarized in Sections 1 and 2 of Chapters 4 and 5. In addition, a list of the projects to be implemented is shown in Annex.

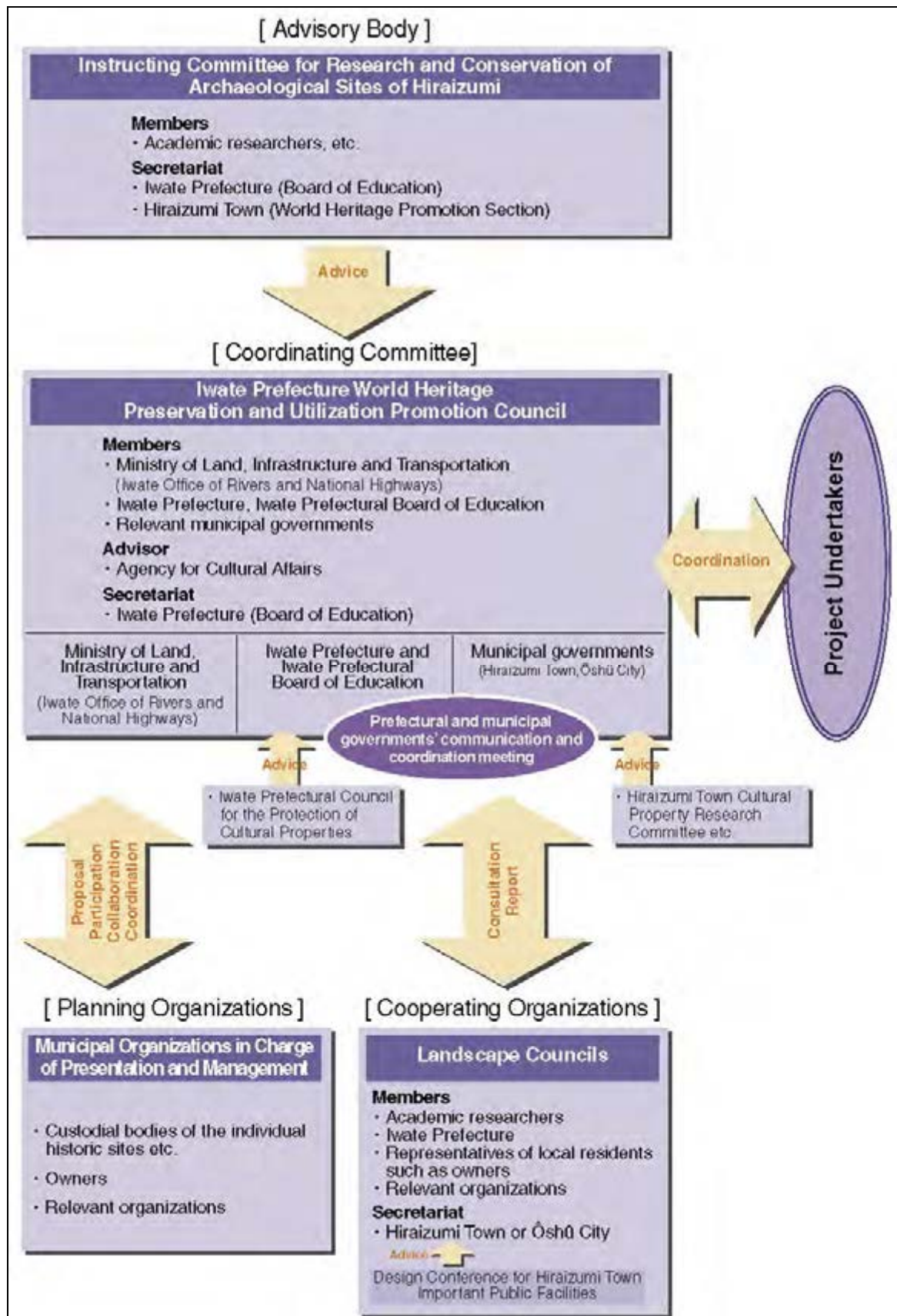


Figure 27. Organization for the preservation and management of “Hiraizumi”

Annex. List of the Planned Projects Related to Preservation and Management

++: leading project undertaker +: co-project undertaker

	Preservation and management direction	Projects	Project undertaker			Project period	
			Pref.	Municipal gvts.	Others	Short-term /-2014	Mid-long term /-2027
1	Appropriate monitoring for the protection of OUV	Monitoring of “monuments”		+	++ (religious organization)		
2		Monitoring of “sites”	++	++	+(religious organization)		
3	Measures for the understanding of the OUV	World Heritage lectures etc.	++	++			
4		Experts’ meeting (domestic and international)	++	+			
5		Preparation of research and presentation plans (including temporary presentation) for Historic Sites etc.	++	++			
6		Establishment of an information desk and provision of prior consultation service	+	++			
7		On-site advisory visits by experts in various fields	++	++	+(religious organization etc.)		
8	Enhancement of the knowledge of local people and local governments about the property	Explanatory meetings for local people and development companies	+	++			
9		Publication and distribution of pamphlets about the procedure for alterations to the existing state	+	++			
10		Preparation of a plan for procurement of land of Historic Sites etc. and the implementation of the plan	++	++			
11		On-site advisory visits by experts in various fields	++	++	+(religious organization etc.)		
12		Study visits of Historic Sites etc.		++	+(NGO etc.)		
13		Installation of guidance facilities	++	++			
14		Enforcement of sign plans	++	++			
15		Environment improvement and management for Historic Sites etc.		++	++ (NGO etc.)		
16		Additional designation and new designation of Historic Sites etc.	++	++			
17		Protection of the property based on collaboration between local governments and local communities	Strengthened patrol and monitoring of the property	++	+	+(NGO etc.)	
18	Coordination meetings for stakeholders		++	+	+(religious organization etc.)		
19	Training of guides to the property etc.		++	++			
20	Appropriate handling of man-made objects / removal of negative factors	Consultation with stakeholders concerning “steel towers”	++	++			
21		Consultation concerning “domestic electricity poles”	++	++			
22		Removal of “non-compliance advertisement signs”	++	+			
23		Regulation on outdoor advertisement signs based on the Landscape Plan under the Landscape Law		++			
24		Preventive measures targeting local people concerning non-compliance advertisement signs	++	+			
25		Consultation with stakeholders concerning the existing “tourism-related facilities” etc.		++			
26	Incorporation of landscape consideration to man-made objects / improvement of landscape	Planning-based installation of “utility facilities” with due consideration to landscape	+	++			
27		Selection of design with due consideration to landscape	+	++			
28		Removal and/or repair of the existing utility facilities	++	++			
29		Preservation of “trees”		++	++ (religious organization etc.)		
30		Incorporation of landscape consideration into the existing and new “public facilities”	++	++			
31		Consultation with relevant companies concerning the landscaping of “expressways” and “railways”	++	++			
32		Incorporation of landscape consideration into the “existing buildings”		++			
33		Development of landscape along roads and rivers	++	++	++ (national gvt.)		
34		Removal of landscape disturbing factors and visual harmonization work		++	++ (NGO etc.)		
35		Appropriate response to development activities	Third-party check of the development content	+	++		
36	Internal check by local governments			++			
37	Strengthened patrol and monitoring of the property		++	+	+(NGO etc.)		
38	Institutionalization of necessary instruction to development plans		++				
39	Rule-making for landscape conservation			++			
40	Appropriate response to tourism pressure	Establishment and advertisement of model courses	++	+			
41		Installation of guidance signs	++	++			
42		Planning-based installation of “utility facilities”	++	++			
43		Strengthened patrol and monitoring of the property	++	+	+(NGO etc.)		
44		Training of guides	++	++			

	Preservation and management direction	Projects	Project undertaker			Project period	
			Prefecture	Municipal gvts.	Others	Short-term /-2014	Mid-long term /-2027
45	Transmission of OUV	Publication of guidebooks (on the entire Hiraizumi, on component parts and for schoolchildren and students)	++	++			
46		Events for schoolchildren and students	++	++			
47		Hiraizumi Culture Forum, World Heritage seminars, lectures etc.	++	++			
48		Promotion of research and presentation about archaeological excavations, history, folk culture etc.	++	++			
49		Establishment of database of books on Hiraizumi	++				
50	Promotion and utilization in consideration of the OUV concerning monuments	Promotion and utilization of "Konjikidô"		+	++ (religious organization)		
51		Promotion and utilization of "Konjikidô Ôidô"		+	++ (religious organization)		
52		Promotion and utilization of "Kyôzô"		+	++ (religious organization)		
53		Promotion and utilization of "Jôgyôdô"		+	++ (religious organization)		
54	Promotion and utilization in consideration of the OUV concerning sites	Research and presentation of "Ôikegaran Ato" of "Chûson-ji"		++	++ (religious organization)		
55		Promotion and utilization of "Môtsû-ji Teine"			++ (religious organization)		
56		Promotion and utilization of "Kanjizaiô-in Ato"		++			
57		Research and presentation of "Muryôkô-in Ato"		++			
58		Research and information collection on "Mt Kinkeisan"		++			
59		Research, presentation, promotion and utilization of "Yanaginogosho Iseki"	++				
60	Protection of authenticity based on historical facts	Implementation of the "comprehensive study on the culture of Hiraizumi"	++	+	++ (university etc.)		
61		Establishment of the "Hiraizumi Cultural Research Institute"	++				
62	Installation of facilities for promotion and utilization	Reinforcement of the "Hiraizumi Culture and Heritage Center"		++			
63		"Yanaginogosho guidance facility"	++				
64		Installation and reinforcement of various guidance facilities		+	++ (shrines and temples)		
65	Response to domestic and international tourists	Establishment of the capacity to receive international tourists	+	+	++ (NGO etc.)		
66		Active advertisement to facilitate the understanding of the value of the property	+	++			
67		Establishment of appropriate visitor courses	++	+			
68		Installation of utility facilities such as toilets		++			
69		Mitigation of traffic congestions (e.g. introduction of a park-and-ride method)		++			

**The Preservation and Management Plan for Buildings in Chûson-ji
Designated as National Treasures and Important Cultural Properties**

(Excerpt)

English Translation for Information Purposes

Note: This document contains excerpts of the sections related to Chûson-ji Konjigidô, Konjigidô Ôido and Chûson-ji Kyôzô, which are component parts of the nominated property, from the original Japanese-language "Preservation and Management Plan for Buildings in Chûson-ji Designated as National Treasures and Important Cultural Properties".

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Chapter 1 Outline of the Plan

1-1 Purpose

The plan, “The Preservation and Management Plan for Buildings in Chûson-ji Designated as National Treasures and Important Cultural Properties”, is intended for National Treasures and Important Cultural Property buildings (hereinafter referred to as “Cultural Property Buildings”) which are located in the Special Historic Site, “Chûson-ji Keidai” (compounds of Chûson-ji), in Hiraizumi-chô, Iwate Prefecture. The plan identifies issues to be dealt in addition to setting basic policy, specific procedures and methods, considerations to be made at the implementation, and the way to manage information concerning things to be done voluntarily in order to preserve and manage Cultural Property Buildings properly by the owner and the custodial body of the Cultural Property Buildings concerned in collaboration with Hiraizumi-chô, Iwate Prefecture and the Agency for Cultural Affairs.

1-2 Position of the Plan

The plan is based on the guidelines for the formulation of preservation and utilization plan for the Important Cultural Property (buildings) formulated by the Agency for Cultural Affairs (approved by the Director of Cultural Properties Protection Division, March 24 1999). The plan was designed to satisfy the purpose of the plan stipulated in the Paragraph 3 of the guideline, “the preservation and utilization plan shall clarify matters necessary for the owner, the custodian and the custodial body (hereinafter referred to as the owner, etc.) to know the existing state and issues concerning the Important Cultural Property (buildings) and to preserve and utilize them, and the range where the owner, etc. can preserve and utilize voluntarily. In addition, voluntary preservation and utilization by the owner, etc. shall be facilitated smoothly by reaching agreement regarding these matters among the owner, etc., prefectural and municipal board of education and the Agency for Cultural Affairs”. “Utilization” in the plan means to use National Treasures and Important Cultural Properties (buildings) managed by Chûson-ji or owned by Hakusan-jinja in a traditional manner as temple facilities and it is considered to be almost synonymous with the management routine.

The plan will also be used as an action plan to understand the condition of the National Treasures and Important Cultural Property Buildings concerned and to try to maintain good preservation condition in implementing the Comprehensive Preservation and Management Plan for “Hiraizumi”, which was formulated by Iwate Prefecture with the guidance and advice from the Agency for Cultural Affairs. Therefore, at taking measures for the preservation and management based on the plan, not only the academic value as tangible cultural properties (buildings), but also the position of each cultural property building in the context of the historical and cultural value of Hiraizumi must be considered appropriately.

1-3 Structure of the Plan

The plan is composed of the preservation and management plan (Chapter 2), the disaster prevention plan (Chapter 3), the information management plan (Chapter 4) and the development of framework for preservation and management (Chapter 5) in order to grasp comprehensively the preservation condition of the National Treasures and Important Cultural Property Buildings located in the temple compound of Chûson-ji and to maintain them properly.

The Chapter 1 provides basic information such as the purpose and position of the plan, Cultural Property Buildings subject to the plan, their cultural property value and so forth in order the person engaged in preserving and managing the Cultural Property Buildings concerned to be able to play each role with a certain level of common understanding. The Chapter 2 and 3 set the basic policy, specific procedures and measures and considerations to be made at the implementation in order to understand the condition of Cultural Property Buildings, to recognize issues and to take necessary measures from the viewpoint of both preservation management and disaster prevention. At the formulation of the plan, the existing management system and method are basically followed by

reviewing them systematically and then improving them. The Chapter 4 sets how to handle information in order to manage and share collected and compiled records properly and to contribute appropriately for the comprehensive understanding of preservation condition of the Cultural Property Buildings from the viewpoint of both preservation management and disaster prevention. The Chapter 5 sets the guidelines for the development of system and organization in order the communication among concerned parties to be materialized fully in addition to the accurate reflection of the intention of management/operation and public display/utilization of the Cultural Property Buildings.

1-4 Preparation of the Plan

- Date of preparation

The plan shall be set on October 20, 2006.

- Planner

Planner	Name of Representative	Address and Telephone Number
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1-5 Name and Other Information of the Cultural Property Buildings Subject to the Plan

The National Treasure and Important Cultural Property Buildings subject to the plan are following 4 buildings and 2 objects. All of them are located in the Special Historic Site “Chûson-ji Keidai” and their layout is shown in Figure 1-1.

Table 1-1. Outline of Chûson-ji Konjikidô

Name of Cultural Property	National Treasure (building), Chûson-ji Konjikidô	Owner	Konjiki-in
Date of Designation	December 28, 1897 June 9, 1951 (designated as National Treasure) May 31, 1978 (<i>tsuketari osamefuda</i> etc. are additionally designated.)	Custodial Body	Religious Organization Chûson-ji
Structure and Style	Length of horizontal beam: 3 ken, Length of brace: 3 ken, Single layer, Hôgyô style, Honkawara style wood shingles (lacking decorations) <i>tsuketari Munafuda</i> 4 pieces October Shô 1, Shô 2, February 21, Eitoku 4 and October 3, Genroku 12 one piece each <i>Osame fuda</i> (October 3, Genroku 12) One piece <i>Kyû kumikôran</i> 6 sets Old wooden building materials 6 pieces <i>Irigawabashira</i> 2, <i>Kawabashira</i> 1, <i>Sumimune</i> 2, <i>Kogawara</i> 1 Old ornamental metal fittings 2 pieces <i>Hassou kanagu</i> 1, <i>WarAza kanagu</i> 1		
Outline of Cultural Property	It is located in the temple compound of Konjikiin, which is a branch of Chûson-ji. It was built in Tenji 1 (1124) with the prayer of Fujiwara no Kiyohira, who built Chûson-ji. It is the only building in existence as temple remains of early Chûson-ji building period. It faces to the east with <i>Hôsangen</i> , single layer, Hôgyô style and Honkawara style wood shingles, and it is an Amidadô architectural style. The outer wall is <i>yokoitakabe</i> and it has gates on 3 bays in the front, 1 front bay each in the both sides and the center bay in the back. In the inside, the inner sanctum is <i>chû-hôikken</i> and the outer sanctum is <i>shishû-ikken-dôri</i> . The circular pillars erected in the four corners of inner sanctum are <i>shitenbashira</i> . <i>Shumidan</i> is placed near the back of inner sanctum and <i>waki-shumidan</i> is placed in the both sides of outer sanctum. The ceiling is <i>oriage kogumi gôtenjô</i> in the inner sanctum, <i>keshô yaneura</i> in the outer sanctum and <i>ita tenjô</i> above both <i>waki-shumidan</i> in the back. The inside and outside of the hall except some parts such as shingles are decorated with gold leaf and <i>kumimono</i> , <i>nageshi</i> , <i>shitenbashira</i> and 3 sets of <i>shumidan</i> in the hall are decorated with <i>raden-zaiku</i> , <i>makie</i> and ornamental metal fittings. Various Buddhas of National Treasure such as <i>Amida Sanzon</i> , <i>Jizô Bosatsu Ryûzô</i> and <i>Nitennô Ryûzô</i> are		

	<p>niched in the <i>shumidan</i> in the hall and in addition to them, remains of four generations of Fujiwara family are placed inside. However, whether it was intended for a burial hall at the time of construction is not clear.</p> <p>Amidadô, hoping to go to Paradise with the spread of Buddhist eschatology, was built nationwide in the late Heian era. Chûson-ji Konjikidô among temple remains is the oldest in Japan as Amidadô of <i>hôsangen</i> with known built date. Its design and techniques rank best among architectural remains of the late Heian era. Also, Konjikidô is important for indicating the spread of Hiraizumi culture as there are remains of Amidadô built in the 12th century in Tohoku region which are considered to be modeled after Konjikidô. Its building materials include imported materials from abroad and it shows that the wide range of international trade and exchange were taken place in the 12th century.</p> <p>Objects designated as a <i>tsuketari</i> are stored in Sankôzô storage, but <i>Kyû kumikôran</i> and old wooden building materials are displayed in Konjikidô preservation facilities (Shin Ôidô) after the preservation and repair of 1989 - 1990.</p>
Major Protection Project	<p>1930 – 1931. Repair with partial dismantlement (with the alteration of existing state)</p> <p>1962 – 1968. Repair with dismantling (with the alteration of existing state) and construction of preservation facilities (Shin Ôidô)</p> <p>1989 – 1990. Renovation such as re-roofing of preservation facilities (Shin Ôidô)</p>
Note	<p>Report of repair work for the National Treasure Chûson-ji Konjikidô (1968. National Treasure Chûson-ji Konjikidô Preservation and Repair Committee)</p> <p>Attached figures to the report of repair work for the National Treasure Chûson-ji Konjikidô (1968. National Treasure Chûson-ji Konjikidô Preservation and Repair Committee)</p> <p>Report of preservation and repair work for the National Treasure Chûson-ji Konjikidô <i>tsuketari</i> Kumikôran and <i>tsuketari</i> Kozai (1991., Chûson-ji)</p>

Table 1-2. Outline of Konjikidô Ôidô

Name of Cultural Property	Important Cultural Property (building), Konjikidô Ôidô	Owner	Konjiki-in
Date of Designation	April 5, 1917	Custodial Body	Religious Organization Chûson-ji
Structure and Style	Length of horizontal beam: 5 ken, Length of brace: 5 ken, Single layer, Hôgyô style, Copper sheeting		
Outline of Cultural Property	<p>Konjikidô Ôidô was built as protection facilities for Konjikidô. Existing Ôidô is considered to be built in the mid Muromachi era considering its form and techniques. After the Konjikidô preservation and repair work taken place from Showa 37 - 43 (1962 - 1968), its role was handed over to reinforced concrete Shin Ôidô and it was relocated to the temple compound of Daichôju-in, which is a branch temple of Chûson-ji.</p> <p>It is <i>Hôgoken</i>, single layer, Hôgyô style and copper sheeting, but it is known that before the repair of 1897 it had a thatched roof. The outer wall is <i>yokoitakabe</i> and 5 bays in the front are open. The floor is all earth floors. It is a unique style without pillar inside by making cabin with <i>hiuchibari</i> in four corners in order to place Konjikidô.</p> <p>Konjikidô Ôidô which protected Konjikidô from wind and snow is precious as the oldest sheath hall architecture in existence in the country.</p>		
Major Protection Project	<p>1930. Dismantling repair</p> <p>1950. Re-roofing (with the alteration of existing state)</p> <p>1962 – 1968. Relocation and dismantling repair (with the alteration of existing state)</p> <p>2009. Re-roofing and partial repair</p>		
Note	<p>Report of repair work for the National Treasure Chûson-ji Konjikidô (1968. National Treasure Chûson-ji Konjikidô Preservation and Repair Committee)</p> <p>Attached figures to the report of repair work for the National Treasure Chûson-ji Konjikidô (1968. National Treasure Chûson-ji Konjikidô Preservation and Repair Committee)</p>		

Table 1-3. Outline of Chûson-ji Kyôzô

Name of Cultural Property	Important Cultural Property (buildings), Chûson-ji Kyôzô	Owner	Daichôju-in
Date of Designation	April 23 1908: “Kyôzô (Chûson-ji Kyôzô)” designated as a Special Protection Building (renamed to “Daichôju-in Kyôzô [Chûson-ji Kyôzô] in 1962)) May 31 1978 (<i>tsuketari munafuda</i> additionally designated, renamed to “Chûson-ji Kyôzô”)	Custodial Body	Religious Organization Chûson-ji
Structure and Style	Length of horizontal beam: 3 ken, Length of brace: 3 ken, Single layer, Hôgyô style, Step canopy: 1ken, Copper sheeting <i>tsuketari Munafuda</i> 2 pieces April 14, Hôan 3, March 14, Kagen 2 one piece each		
Outline of Cultural Property	<p>Chûson-ji Kyôzô is a temple managed by Daichôju-in, which is a branch temple of Chûson-ji. As the upper part of previous temple was destroyed by the fire in 1337, it is considered to be rebuilt in the medieval times using the old materials for a part of the temple.</p> <p>It is a Hôgyô style hall facing to the east with <i>Hôsangen</i> and single layer, and it has <i>kirime-en</i> around the hall and a step canopy in the front. The roof is copper sheeting and it was a thatched roof before the repair of 1893. The outer wall is <i>yokohameita</i> and there are <i>sangarado</i> on the center front and <i>katahikido</i> on the both bays of front sides and on <i>sodekabe</i> in the southern bay of the back.</p> <p>The inner sanctum of <i>hôiikken</i> is located inside and <i>hakkaku shumidan</i> is placed there with the idol enshrined. <i>Shitenbashira</i>, erected pillars in four corners of inner sanctum and <i>raigôkabe</i> in the back are also placed. The floor is <i>nuguiitajiki</i> and the walls in the back and in the both sides have <i>kyôdana</i> in 7 tiers. The ceiling is <i>oriage gôtenjô</i> and the ceiling of inner sanctum is <i>gôtenjô</i>. There are remains of pictures which seem to be from the late Fujiwara on the parts of pillars, <i>hameita</i>, <i>nageshi</i>, ceiling and <i>gôbuchi</i>.</p> <p>Chûson-ji Kyôzô is the only precious architectural remains in the Tohoku region as architecture having colorful decorations of the late Heian era.</p> <p>2 pieces of <i>munafuda</i> designated as a <i>tsuketari</i> are stored in Sankôzô storage.</p>		
Major Protection Project	1930 – 1931. Dismantling repair 1950. Re-roofing (with the alteration of existing state) 1978. Partial repair 2008. Re-roofing and partial repair		
Note	Report of preservation and repair work for the Important Cultural Property Daichôju-in Kyôzô, Ganjôju-in Hôtô and Shakuson-in Gorintô (1978, Chûson-ji)		

Figure 1-1. Distribution of Buildings in the Compound of Chibori-jō

Legend

National Treasure

W1-1 Chibori-jō Temple

Important Cultural Property

W1-2 Kōryū-in Oshō

W2-1 Chibori-jō Kyōdō

W2-2 Mikumoto-jōji 3rd Hall

■ stone structure

■ stone structure

■ stone structure

■ stone structure

■ stone structure

Temple Cultural Property of Iwate Prefecture

N1-1 Iwano-in Kōmura-dera Kōin

N1-2 Chibori-jō Tenkoku Chōmon

Other building

W1-3 Shōin Oshō

W1-4 Kōryū-in Kyōdō

W1-5 Kōryū-in

W1-6 Akihiro-dera Kyōdō

W1-7 Akihiro-dera Kyōdō

W1-8 Akihiro-dera Kyōdō

W1-9 Akihiro-dera Kyōdō

W2-1 Kōryū-in Kyōdō

W2-2 Kōryū-in Kyōdō

W2-3 Kōryū-in Kyōdō

W2-4 Kōryū-in Kyōdō

W2-5 Kōryū-in Kyōdō

W2-6 Kōryū-in Kyōdō

W3-1 Kōryū-in Kyōdō

W4-1 Kōryū-in Kyōdō

W4-2 Kōryū-in Kyōdō

W5-1 Kōryū-in Kyōdō

W5-2 Kōryū-in Kyōdō

W6-1 Kōryū-in Kyōdō

W6-2 Kōryū-in Kyōdō

W7-1 Kōryū-in Kyōdō

W7-2 Kōryū-in Kyōdō

W8-1 Kōryū-in Kyōdō

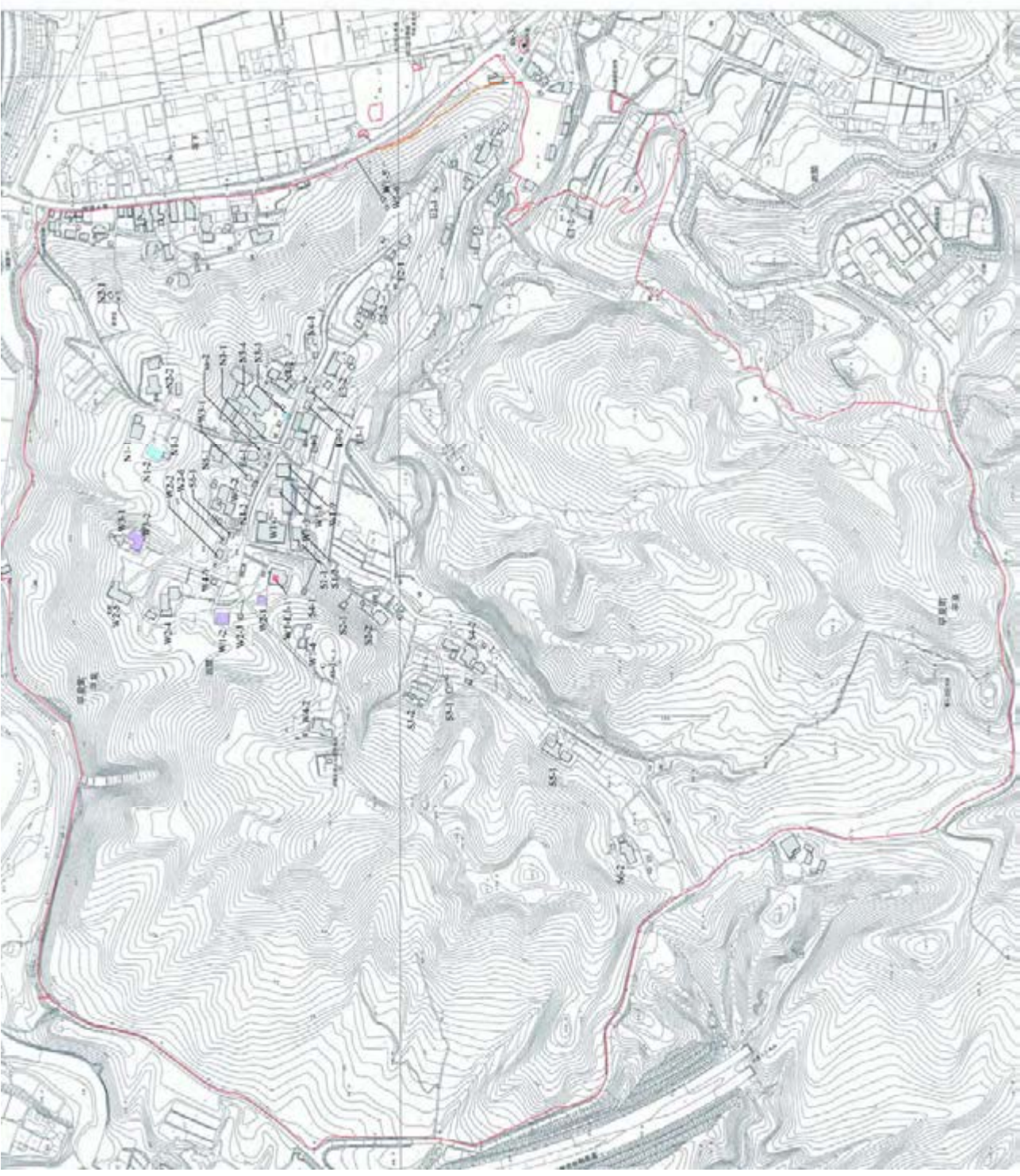
W8-2 Kōryū-in Kyōdō

W9-1 Kōryū-in Kyōdō

W9-2 Kōryū-in Kyōdō

W10-1 Kōryū-in Kyōdō

W10-2 Kōryū-in Kyōdō



Special Historic Site, Chibori-jō Kōin

0 25 50 100(m)

Chapter 2 Preservation and Management Plan

2-1 Preservation and Management System

It is stipulated in the Law for the Protection of Cultural Properties that the one who has the management responsibility of Important Cultural Property Buildings is the owner of Cultural Property Buildings concerned or the custodial body designated by the Commissioner of the Agency for Cultural Affairs. With regard to the National Treasures and Important Cultural Property Buildings located in the temple compound of Chûson-ji, they are owned by the individual branch of the Religious Organization Chûson-ji except Hakusan-jinja Nô Butai and the Religious Organization Chûson-ji is the custodial body in order to manage them unitarily.

Therefore, for Chûson-ji Konjigidô, Konjigidô Kyû Ôidô, Chûson-ji Kyôzô, Ganjôju-in Hôtô and Shakuson-in Gorintô, the respective branch who owns them conducts routine management (locking, open and close of fixtures, cleaning, weeding and so forth) as a part of religious activities, and in addition to that, Administration Division of Chûson-ji shall carry out following operations and shall try to understand the preservation state of Cultural Property Buildings and to maintain them well.

1. Inspection in order to check the condition of each cultural property building
2. Inspection in order to check the environments of each cultural property building
3. Inspection in order to check the condition of facilities and equipment (disaster prevention and other equipment) necessary for the preservation of each cultural property building
4. Management in order to make sure the fire and crime prevention for each cultural property building
5. Operations concerning the measures for investigation, repair and disaster prevention of each cultural property building
6. Coordination with concerned organization necessary for the protection of cultural property building
7. Safekeeping of records and other materials concerning the above 1 - 6 operations (refer to the Chapter 4)
8. Other operations necessary for the protection of cultural property building

With regard to Hakusan-jinja Nô Butai, Hakusan-jinja, who is the owner, shall manage it in cooperation with the administration of Chûson-ji.

The Iwate Prefectural Board of Education has been conducting properly the survey for the condition of Important Cultural Property Buildings by a cultural property protection advisor based on the outline for conducting patrol of cultural property of Iwate Prefecture. The patrol has been conducted for the National Treasures and Important Cultural Property Buildings subject to the preservation plan except Chûson-ji Konjigidô and guidance and advice based on this survey shall be reflected for improving the preservation and management. Discussion with the Iwate Prefectural Board of Education shall also be conducted toward the inclusion of Chûson-ji Konjigidô for the patrol.

2-2 Chûson-ji Konjikidô

(1) Condition of Preservation

Chûson-ji Konjikidô has been repaired as required during about 900 year history since its inauguration. The repair history found from *munafuda* and other evidence is as listed in Table 2-1.

Table 2-1. Repair History of Chûson-ji Konjikidô

Time	Class of Project	Major Repair Work
1288 1384 Early Kanei period (first half of 17 th century) 1649		Partial repair of Konjikidô painting and supplementing hardware. Reinforcement by reinforcement post in the inner sanctum of Konjikidô and others.
1699		Adjustment of the distortion of the whole Konjikidô building. Replacement of reinforcement post. Repair of the bottom part of pillars. Installation of floor between Konjikidô main building and Ôidô. Re-roofing of Ôidô and reconstruction of podium.
1736 1770		Re-roofing of Konjikidô Ôidô (twice)
1897		Reinforcement of Konjikidô main building using steel materials. Repair of pillars and door device. Re-flooring. Repair of the ceiling of inner sanctum. Repair of lacquerwork and metal fittings, and others.
1930 - 1931	National government funded project	Removal of reinforcement steel materials at the time of Meiji repair. Restoration of altered ceiling and altar. Reinforcement of building foundation and around floor. The first dismantling repair of roof to repair the distortion around roof and rotten part, and repair of metal fittings.
1963 - 1968	National government funded project	By the restoration repair with dismantling of whole building, in addition to reassembling and retightening of old materials, restoration maintenance of missing parts of <i>mawarien</i> and other area, removal of <i>harigi</i> installed for the repair, restoration repair of decrepit metal fittings, restoration of around doors and <i>shumidan</i> , replacement of 2 pillars at the back side of inner sanctum, replacement of one set of <i>kumikôran</i> , and installation of preservation facilities (Shin Ôidô).
1989 - 1990	National government funded project	Preservation and repair of <i>tsuketari Kyû kumikôran</i> and <i>tsuketari kozai</i> By the repair work of preservation facilities (Shin Ôidô), humidity prevention and insulation measures, ditch maintenance, re-roofing of copper sheeting and installation of new air conditioning facilities had been done.

While the repair of the bottom part of pillars, repair of floor and *enmawari*, reinforcement of outer parts such as re-roofing of Ôidô and structural reinforcement by reinforcement post and steel materials had been done, to touch the lacquerwork part of inner sanctum was avoided as much as possible in the repair before 1930 - 1931. The only occasion it had been done was the red rust application to the severely destroyed and peeled off part in 1987.

However, as the deterioration and breakage of lacquerwork were apparent, fundamental measures for the part of lacquerwork were required in the preservation and repair work of 1962 - 68. After studying the painting condition of angled joint in the inner sanctum, it became clear that the each part of lacquerwork part was lacquer finished on the necessary side and then reassembled. This is the main factor to decide that the dismantling repair of lacquerwork part in the inner sanctum was possible.

To preserve as much as possible existing parts which show the old style of lacquerwork, to restore lacking parts following the old techniques of remaining parts and to try to coordinate both parts connecting each other in the finishing were set as a principle. Following the principle, the method of repair was divided into four kinds: new paint, repair paint, restoration paint and preservation paint as shown in Table 2-2.

Table 2-2. Method of Lacquerwork Repair in the Inner Sanctum of Chûson-ji Konjikidô (1962 – 1968 Preservation and Repair Work)

Type of Repair Painting	Basic Concept	Major Application Area
New paint	Apply closely following the original method found by the study.	Newly restored parts of Konjikidô <i>enmawari</i> . Kôran of both side of altar inside the hall which were replaced by new parts and 2 pillars in the rear of inner sanctum which were replaced by new parts.
Repair paint	Repair painted parts following the old method.	Outer <i>nokimawari</i> parts. Parts above <i>nageshi</i> of outer sanctum. <i>Keshô yaneura tenjô</i> . <i>Keta</i> and <i>kokabe</i> around inner sanctum. Ceiling of inner sanctum. Ceiling board of <i>ryôwakidan</i> .
	In case building materials (such as <i>hagiki</i>) were repaired, repair only the area and the periphery.	Outer <i>nokimawari</i> parts. <i>Jikubu toguchimawari</i> parts. Floor parts.
Restoration paint	Keeping old style by fixing remaining lacquerwork and restoring lacking part following the old method, coordinate the finishing of both.	Inner sanctum parts. Lacquerwork of <i>ryô wakidan</i> .
Preservation paint (peeling off prevention)	In order to preserve the original condition as it is, apply <i>sukiurushi</i> thinly to the whole area as a minimum treatment to prevent further peeling off.	From the underside of eaves to <i>tokyômawari</i> of outer back. Whole <i>jikubu</i> . Whole side from floor to ceiling of outer sanctum in the back (except pillars of inner sanctum).

In the preservation and repair work of 1962 - 1968, some parts was unwillingly replaced as damage was severe. Among them, 6 sets of *Kyû kumikôran*, 6 pieces of old wooden building materials, 2 pieces of old ornamental metal fittings were designated as *tsuketari* of the National Treasure (building), Chûson-ji Konjikidô, and it was decided to store them. Among old wooden building materials, 2 *irigawabashira* (*makibashira* at the rear of inner sanctum) were received running repairs on damaged part of surface paint and had been stored in Konjikidô Shin Ôidô. Other *tsuketari* designated objects had been stored in Sankôzô storage.

However, as damaged parts had been newly found after about 20 years of repair, study was conducted in 1988. Based on the results, preservation and repair project for the National Treasure Chûson-ji Konjikidô *tsuketari kumikôran* and *tsuketari kozai* was implemented in 1989 - 1990. Major repair work are as shown in Table 2-3. After the completion of preservation and repair work in November, Heisei 2 (1990), *tsuketari kumikôran* and *tsuketari kozai* have been kept in Shin Ôidô.

At present, the condition of just after the completion of preservation and repair work; July 1968 for Konjikidô and November 1990 for *tsuketari kumikôran* and *tsuketari kozai*, has been well maintained.

Table 2-3. Major Repair work of Chûson-ji Konjikidô *tsuketari Kumikôran* and *tsuketari Kozai* (1989 - 1990 Preservation and Repair work)

Subject	Type of Work	Major Work
<i>Irigawabashira</i> (<i>makibashira</i> at the rear of inner sanctum)	Lacquerwork	<ul style="list-style-type: none"> Removal of red rust: removal of red rust on the finishing surface of lacquer layer and on the surface of ornamental metal fittings. Prevention of peeling off: measures such as fixing of the groundwork, injection of glue and filling of <i>kiwasabi</i> were taken according to the extent of damage. Surface treatment: after the prevention measure for peeling off, <i>suriurushi</i> was applied to the whole finishing surface of lacquerwork as a protective treatment.
	Woodwork	<ul style="list-style-type: none"> Filling repair of rotten cavity of <i>shingi</i> and <i>umeki</i> repair of rotten part of the bottom Addition for lacking <i>makiita</i> Filling of resin to rotten part of <i>makiita</i> Making synthetic resin middle base for the base of both pillars*
	Metal fitting work	<ul style="list-style-type: none"> Maintenance of <i>obikanagu</i> Installation of reinforcing <i>obikanagu</i>
<i>Kumikôran</i>	Lacquerwork	<ul style="list-style-type: none"> Prevention of peeling off: applying same treatment with <i>irigawabashira</i> for the prevention of peeling off. Removal of dust: cleaning of surface dust simultaneously with the prevention of peeling off.
	Woodwork	<ul style="list-style-type: none"> Repair of fracture damage and supplementing lost parts Retightening of each joint
	Metal fitting work	(No maintenance for metal fittings)

* *Irigawabashira* had been laid since (1967). Therefore, it was assumed that the preservation condition was affected by the distortion of whole pillar caused by the own weight. While it is presently kept and displayed in Shin Ôidô with standing position, a base has been made to receive its weight at the whole bottom as its bottom is not vertical to the axis and curved.

(2) Preservation Measures

In the preservation and repair project implemented in 1962 - 68, Shin Ôidô was built with reinforced concrete in order to preserve Konjikidô with proper environment and to facilitate the public display by preventing condensation and crack damage of lacquer part with humidity control, by doing simple fumigation occasionally, by shutting out dust caused by in and out of guest and by taking other measures. Shin Ôidô was received renovation works including its facilities in the fiscal years 1986 - 1989.

Inside Shin Ôidô, the storage space for Konjikidô, *tsuketari kumikôran* and *tsuketari kozai* is separated from the visitor space by glass screen. The humidity of storage space is kept at 65% by air conditioning facilities.

In addition to that, Shin Ôidô has one set each of electric facilities for light, fire alarm system, fire door and crime prevention facilities (refer to the Chapter 3).

(3) Issues of Preservation

Since the completion of renovation works of Shin Ôidô, the humidity of storage space has been constantly kept at 65%. However, even after the completion of preservation and repair work for *tsuketari kozai* in November Heisei 2 (1990), the distortion of newly supplemented part by the repair and the crack of surface lacquer were occurred. Therefore, in addition to the measurement of temperature and humidity which has been done so far, the measurement of contraction and moisture contents of wood and the measurement of distortion of lacquer surface have been started by the National Research Institute for Cultural Properties, Tokyo. Based on the measurement, it is assumed that the crack was caused by the warp between wood and lacquer surface as the humidity of Shin Ôidô was dropped from more than 70% before the renovation to around 65% after the renovation and the moisture contents of wood was declined which resulted in dry and contraction. It is confirmed in 1998 that the surrounding humidity and the moisture contents of wood are almost balanced and stable. Nevertheless, the crack on lacquer surface has been worsening. The observation, therefore, needs to be continued in the future.

With regard to Konjikidô, it is confirmed by the eye observation that the whole building has been good condition so far after the completion of preservation and repair work in July 1968. To examine condition of building from scientific viewpoint such as the introduction of fixed point observation using three dimensional measurement techniques to check the distortion of structure needs to be considered in future.

(4) Future Plan for Preservation and Management

【Basic concept of protection】

- To preserve as much as possible old materials, old rule and old method. To handle parts carefully which have original form and method, in particular.
- To apply same preservation measures to *tsuketari* designated *Kyû kumikôran* and *kozai* (*makibashira* and etc.) as they are part of the main building.
- To protect lacquerwork and metal arts which special techniques consist a significant part of the value of building under artificial environment which has been controlled for the best condition in order to maintain them in good condition for the future.

【Policy for preservation and management】

- To maintain properly preservation environment by mechanical control.
- To detect early the signs of abnormality such as mold, rust, crack and peeling off of lacquer surface.
- To detect early the distortion of major structure by checking the distortion of building quantitatively.

【Preservation and Management Plan】

Table 2-4. Chûson-ji Konjikidô Preservation and Management Plan

Class	Responsibl agency	Item	Frequency	Note
Inspection	Chûson-ji Adm. Div.	Check on the humidity data	Once/week	To transfer the preservation environment monitor equipment currently in the machine room to a place easier to monitor and to increase check frequency need to be considered.
		Check on cleaning and tiding up (visitor space and outside of Shin Ôidô)	Everyday	
		Check on cleaning and tiding up (storage space)	4 times/year (after entered into the hall for a service)	
		Check on the preservation condition of the whole building	Once/month	List to be checked needs to be made.
		Servicing of air conditioning facilities	1 time/half year (commissioned to service provider)	
	(TNRICP)	Maintenance of the preservation environment monitor equipment and check on various data	Once/year	Data have been collected as a part of the research conducted by the National Research Institute for Cultural Properties, Tokyo (TNRICP). To continue it by Chûson-ji alone after the completion needs to be considered.
Cleaning	Chûson-ji	Cleaning of visitor space	Everyday	
		Cleaning of storage space (sweeping floor and <i>mawarien</i> of Konjikidô before and after a service)	4 times/year (after entered into the hall for a service)	Gloves required.
		Cleaning of storage space (sweeping earth floor, sweeping and wiping with a dry cloth on the floor and <i>mawarien</i> of Konjikidô)	Once/year	Gloves required.
Repair	Chûson-ji Adm. Div.	Repair of glass screen sealing and other parts Repair and renewal of facilities and equipments (air conditioning and others)	Every 10 - 15 years (approx.)	
		Repair of Shin Ôidô	Every about 50 years (approx.)	

(5) Issues and Present Arrangement of Public Display

- Limit of public display

Restricted toll area near Shin Ôidô has been set. Visitors can appreciate from the Shin Ôidô visitor space.

- Time and hours of public display

Time of public display: Open everyday

Hours of public display: April 1 to November 10: 8 am to 5 pm

November 11 to March 31: 8:30 am to 4:30 pm

(December 31 close on 2 pm, New Year 0 am to 6 am admission allowed only outside of Shin Ôidô)

- Annual Events

Grand service has been performed 7 times a year (about 25 monks of the whole Chûson-ji)

January 7: Shûshôe, March 19: Service for Motohira kô (inside Konjikidô), May 1: Anniversary service for four generations of Fujiwara family, July 17: Service for Kiyohira kô (inside Konjikidô), September 3: Service for Yasuhira kô (inside Konjikidô), October 28: Service for Hidehira kô (inside Konjikidô), November 1: Anniversary service for four generations of Fujiwara family

- Issues of public display

- Time for regular inspection and other work is limited as the hall opens everyday 9 hours in the summer period and 8 hours in the winter period.
- Although many people come and go for religious events such as Buddhist service in addition to the normal public display, there is no admission limit for the visitor space. Some measures for the occasion when many visitors come at one time need to be considered including its effect to the environmental change of inside Shin Ôidô.

2-3 Konjikidô Ôidô

(1) Condition of Preservation

The roof of Konjikidô Ôidô had been a thatched roof until the mid Meiji era. Many of past repairs, thus, were mainly re-thatching as shown in Table 2-4. The roof was replaced by *sangawarabuki* in Meiji 23 (1890) and by copper sheeting in Meiji 30 (1897), and then again replaced by *sangawarabuki* in Taisho 5 (1916) and again by copper sheeting in Showa 25 (1950).

As a result of the construction of reinforced concrete Shin Ôidô at the Konjikidô preservation and repair work in Showa 37 - 43 (1962 - 68), it was, after dismantling, transferred to the present place (where old Kaikokan stood previously) in the northwest side of Kyôzô in Showa 38 (1963). The outline of transfer process at that time was recorded as follows:

“Most parts of the structure of old Ôidô were replaced by new materials and old materials stored in the temple were from Edo era. Although there was nothing to confirm the original state of the hall, it was assumed that the structure had not changed much considering few remaining basic materials. However, there were clear traces of partition devices and restored floor structure in the original materials such as pillars and *nuki* in *jikubu*. As a result, typical Ôidô: three sides of the back were all walls; all front bays were open; and the floor was all earth floors; was restored. Later, a floor was installed in this Ôidô. Although there were a few traces of device in the hall where statue of Buddha from other ruined hall was placed, conclusive evidence was not found in the end”. (“Report of repair work for the National Treasure, Chûson-ji Konjikidô”, the National Treasure Chûson-ji Konjikidô Preservation and Repair Committee, July 1968. Pages 31 – 32.)

As a result, the alteration of existing state was done such as to make 5 front bays open, to make 2 front bays of both sides *itakabe* as before, to make all the back of side *itakabe*, to make floor all earth floors, and to make *hôju* and *roban* bronze casting at the time of transfer work. And the original form was restored as much as possible. Automatic fire alarm system and lightning conducting devices have been also equipped. In 2009, the roof repair was carried out, including the replacement of all the copper shingles and the sheathing repair.

Table 2-5. Repair History of Konjikidô Ôidô

Time of Repair	Class of Project	Major Repair Work
1649		Repair of partition and floor
1699		Re-thatching. Installation of floor connected to Ôidô by replacing veranda of Konjikidô.
1709		Repair around eaves
1736 1753 1770		Re-thatching
Late Edo Period - early Meiji Period		Removing all locking devices and installing veranda and <i>kôhai</i>
1876		Repair around floor
1877		Re-thatching. Partial repair around floor and veranda.
1890		Re-roofing repair replacing thatched roof by <i>sangawarabuki</i>
1894		Repair of roof including <i>koyagumi</i>
1897		Re-roofing repair replacing <i>sangawarabuki</i> by copper sheeting. Removal of veranda and <i>kôhai</i> .
1916 1930 – 1931	National government funded project	Re-roofing replacing again copper sheeting by <i>sangawarabuki</i> . Complete replacement of rotten and damaged materials which are about 60% of all materials by the whole dismantling repair. Structural reinforcement. Dismantling repair of <i>kidan</i> . Repair of <i>koyagumi</i> . Re-roofing of <i>sangawarabuki</i> .
1950	National government funded project	Re-roofing replacing again <i>sangawarabuki</i> by copper sheeting
1962 - 1968	National government funded project	Whole dismantling with Konjikidô preservation and repair work. Transfer of Kyû Ôidô to the present place which is northwest of Kyôzô. Restoration such as to make all earth floors and <i>itakabe</i> for all bays except the front 5 bays. Re-roofing with repair of damaged roofing materials.
2009	National government funded project	Re-roofing and partial repair.

(2) Preservation Measures

At present, Konjikidô Ôidô is located in a silent environment standing on the top of the ridge surrounded by pine trees in the far end of the temple compound. Open 5 front bays except the center for entrance have diamond shaped net and acrylic board preventing bats and birds to enter inside. The front of hall is wood fenced preventing trespassing after the public display hours.

(3) Issues of Preservation

There is no significant distortion and damage on the major structure until now. However, since it is Ôidô specific unique structure having only *kawabashira* without any pillar inside, to conduct earthquake-proof diagnosis and to take earthquake protection measures as necessary will be considered in the future.

(4) Future Plan for Preservation and Management

【Basic concept of protection】

- Although materials themselves must be preserved as a rule for the whole building, the shape, material, finishing and color of materials shall be maintained in case replacement is absolutely necessary.

【Policy for preservation and management】

- To prevent significant damage by detecting early problems such as rain leakage, rot and ant damage and taking appropriate measures promptly.

【Preservation and management plan】

Table 2-6. Konjikidô Ôidô Preservation and Management Plan

Class	Responsible agency	Item	Frequency	Note
Inspection	Chûson-ji Adm. Div.	Check on the preservation condition of the whole building	Once/month	Checklist for inspection needs to be made.
		Check on rain leakage	At the time of rain or after rain as necessary	
Cleaning	Chûson-ji	Sweeping and sprinkling of the inside	Everyday	
		Cleaning of eaves trough	As necessary	
Repair	Chûson-ji Adm. Div.	Re-roofing. Partial repair.	Every 50 - 80 years (approx.)	
		Fundamental repair	Every 100 - 150 years (approx.)	

(5) Issues and Present Arrangement of Public Display

- Limit of public display

It is in the open area. The inside is free to visit.

- Time and hours of public display

(Same with Konjikidô)

- Annual events

(None)

- Issues of public display

Even now, *senjafuda* and other slips are pasted without permission and they are spoiling the beauty of the hall. Monitoring system to monitor the movement of visitors constantly needs to be established as preventive measures for the damage and stain to the hall and the trespassing during the night.

2-4 Chûson-ji Kyôzô

(1) Condition of Preservation

There is little record on the past repair history of Kyôzô and what is clear from the record is as shown in Table 2-7. Although it seems that the trace research was conducted with the dismantling repair in 1930 - 31, there is no detailed record left.

Kyôzô, like old Ôidô, had a thatched roof in the beginning. It was replaced by *sangawarabuki* in 1893 and by copper sheeting in 1950. Although to keep existing state was the basic policy for the dismantling repair of Showa 5, it was recorded that the only *kidan* was restored to the scale when it had a thatched roof. As a result, *kidan* was placed outside of *amaochi*. Consequently, rain water drops directly on *kidan* when it rains and it caused the looseness of stone piles for *kidan* by the entering rain water and the rot of *enzuka* and foundation by the splash of rain water as time passes.

In 1978, the preservation and repair work to repair rotten part of foundation and other parts and to renew *yane fukubachi* and copper sheeting of *hôju* was conducted. At that time, the extension of *kidan* was shortened by dismantling surrounding stone piles in order to repair *amaochi mizo*. In 2008, the roof repair, including the replacement of all the copper shingles and the sheathing repair, was conducted as well as the foundation stone repair.

Table 2-7. Repair History of Chûson-ji Kyôzô

Time	Class of Project	Major Repair Work
1893		Re-roofing repair replacing thatched roof by <i>sangawarabuki</i>
1930	National government funded project	Dismantling repair including <i>kidan</i> . It was guessed that the extension of <i>kidan</i> was restored to the one with the time of thatched roof although the policy was to maintain the existing state.
1950	National government funded project	To replace <i>sangawarabuki</i> by copper sheeting and also to repair <i>noji</i> were done.
1978	National government funded project	All stone piles for <i>kidan</i> was dismantled and re-piled shortening the extension of <i>kidan</i> . Installation of <i>amaochi mizo</i> around the hall. Change of <i>yukashita</i> and <i>ennoshita</i> from concrete to <i>tataki</i> finishing. Repair of rotten part of foundation and other parts. Renewing repair of <i>yane fukubachi</i> and copper sheeting of <i>hôju</i> .
2008	National government funded project	Re-roofing and partial repair.

(2) Preservation Measures

Admission to the inside of the hall is prohibited with the installation of movable wooden fence inside the front open space.

(3) Issues of Preservation

Earthquake-proof diagnosis and earthquake protection measures as necessary will be considered in the future, although there is no damage on the major structure.

(4) Future Plan for Preservation and Management

【Basic concept of protection】

- Kyôzô seems to have many materials of the medieval and modern times as the repair had been done preserving changes of repairs made to the original. To preserve materials themselves for the whole building is the rule in principle as the changes made from the original form to the present state still remains to be investigated as a pending issue. In case replacement is absolutely necessary, thorough research will be conducted and replaced old materials as required will be stored in addition to maintain shape, material, finishing and color of the materials.

【Policy for preservation and management】

- To prevent significant damage by detecting early problems such as rain leakage, rot and ant damage and taking appropriate measures promptly.

【Preservation and Management Plan】

Table 2-8. Chûson-ji Kyôzô Preservation and Management Plan

Class	Responsibility agency	Item	Frequency	Note
Inspection	Chûson-ji Adm. Div.	Check on the preservation condition of the whole building	Once/month	Checklist for inspection needs to be made.
		Check on rain leakage	At the time of rain or after rain as necessary	
		Pruning of branches of trees around hanging over the roof	As necessary	
Cleaning	Chûson-ji Daichôju-in	Ensuring ventilation. Cleaning.	Everyday	
		Inspection and cleaning of ditch	As necessary	
		Cleaning of fallen leaves and other objects entered under the floor	As necessary	
Repair	Chûson-ji Adm. Div.	Re-roofing. Partial repair.	Every 50 - 80 years (approx.)	
		Fundamental repair	Every 100 - 150 years (approx.)	

(5) Issues and Present Arrangement of Public Display

- Limit of public display

It is in the open area and only viewing from outside is allowed.

- Time and hours of public display

(Same with Konjikidô)

- Annual events

Grand service has been performed 2 times a year (about 25 monks of the whole Chûson-ji)

January 5: *Shûshôe*, December 24: *Monjue*

- Issues of public display

Monitoring system to monitor the movement of visitors constantly needs to be established as preventive measures for the damage and stain to the hall and the trespassing during the night.

2-5 Action to be Taken When Trouble is Found

【National Treasure and Important Cultural Property Buildings for which Chûson-ji is the custodial body】

In case unusual things are found in the cultural property building concerned and in its environs during the daily maintenance of the building, each branch temple of Chûson-ji who owns National Treasures and Important Cultural Properties shall report the incident to the Administration Division of Chûson-ji without delay.

In case unusual things are found in the cultural property building concerned and in its environs during the inspection, or the report of the incident is received from a branch temple, the Administration Division of Chûson-ji shall verify the situation immediately and shall report to the Hiraizumi-chô Municipal Board of Education. In addition, an appropriate response shall be taken promptly such as to take temporary measures and preservation measures, to alert concerned branch temples and Hakusan-jinja and to reinforce the security.

【Temporary measures and maintenance measures】

In case unusual things are found in the cultural property building and its environs, temporary measures to prevent the escalation of damage and the secondary damage or measures required for the preservation of the building such as rain leaks prevention, ant prevention treatment, installation and replacement of insect/bird prevention net shall be taken as soon as possible.

Necessary materials for the temporary measures (plastic sheet, rope, blanket, lumber and so forth) shall always be prepared and the storage place shall be made known to concerned staff (refer to the Chapter 3).

Taking the preservation measures, the old method and materials shall be followed and the specifications and the picture taken to record the state of before and after the repair shall be kept together.

【Major things required to report and to submit a permit application to the Commissioner of the Agency for Cultural Affairs】

• Destruction, Damage, etc. (Article 33)

“When whole or part of an Important Cultural Property has been destroyed, damaged, lost or stolen, the owner (or the custodian or the custodial body, if such has been appointed) shall report it in writing to the Commissioner of the Agency for Cultural Affairs within ten (10) days of the knowledge of the fact, stating the matters prescribed by MEXT ordinance”.

When whole or part of a cultural property building has been destroyed and damaged by the disaster such as the fire, or when *tsuketari* designated object has been lost and stolen, the report of destruction, damage, etc. shall be submitted.

Report of Destruction and Damage

1. Name and number of National Treasures or Important Cultural Properties
2. Date of designation and the number of Certificate of Designation
3. Location of National Treasures or Important Cultural Properties stipulated in the Certificate of Designation (in case the present address differs, the present address shall also be written)
4. Full name or name of the owner and address
5. In case a custodian is assigned, his/her full name and address
6. In case a custodial body is assigned, its name and the location of the office
7. Time and place of the fact of destruction, damage, loss or theft (hereinafter referred to as “destruction, damage, etc.”) had occurred
8. State of management at the time when the fact of destruction, damage, etc. had occurred
9. Cause of destruction, damage, etc. and in case of damage, its place and extent
10. Date when the fact of destruction, damage, etc. was known
11. Measures taken after the fact of destruction, damage, etc. was known and other things to be reference

(In case of damage, picture, sketch and other documents which show the state of damage shall be attached to the above paper.)

• **Change of Location (Article 34)**

“When the location of an Important Cultural Property is to be changed, the owner (or the custodian or the custodial body, if such has been appointed) shall report it in writing to the Commissioner of the Agency for Cultural Affairs at least twenty (20) days prior to the date on which the location is to be changed, stating the matters prescribed by MEXT ordinance and attaching to the report the certificate of designation”.

With regard to movable Important Cultural Property Buildings such as *Hôtô*, *Sekitô* and *tsuketari* designated old wooden building materials, in case the position of these objects is changed for the purpose of protection etc., the report of the change of location shall be submitted. However, as the relocation of Important Cultural Property Buildings is an act affecting its historical value and environs, the permission for the alteration of existing state from the Commissioner of the Agency for Cultural Affairs shall be obtained before hand for changing the location.

• **Restriction on Alteration of Existing State (Article 43)**

“Any person who intends to alter the existing state of an Important Cultural Property or to perform an act affecting its preservation shall obtain the permission of the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to cases where the act of altering the existing state is merely a maintenance measure or emergency measure taken in the event of disaster, or to cases where the effects of the act on preservation are negligible”.

In case an act of alteration of existing state such as position, scale, form, design and color is to be done to Important Cultural Property Buildings, permission from the Commissioner of the Agency for Cultural Affairs shall be obtained. Whether an act requires the application for permission of alteration of existing state is determined by considering following points.

- In case position of the building concerned is to be changed such as to relocate, to move without dismantling and to change ground level

Report of Change of Location

1. Name and number of National Treasures or Important Cultural Properties
2. Date of designation and the number of Certificate of Designation
3. Full name or name of the owner and address
4. In case a custodian is assigned, his/her full name and address
5. In case a custodial body is assigned, its name and the location of the office
6. Place of present location (in case it differs from the one listed on the Certificate of Designation, a place listed on the Certificate of Designation shall also be written)
7. Place of location after the change
8. Date intends to make change
9. Reason intends to make change
10. When present location differs from the one listed on the Certificate of Designation, the fact and time in case to return to the place listed on the Certificate of Designation is definite.
11. Other things to be reference

Application for the Permission of Alteration of Existing State

1. Name and number of National Treasures or Important Cultural Properties
2. Date of designation and the number of Certificate of Designation
3. Location of National Treasures or Important Cultural Properties listed on the Certificate of Designation
4. Full name or name of the owner and address
5. In case a custodian is assigned, his/her full name and address
6. In case a custodial body is assigned, its name and the location of the office
7. Name and address of applicant or name and full name of representative and the location of the office
8. Reason requires alteration of existing state or an act affecting preservation (hereinafter referred as “alteration of existing state, etc.”)
9. Contents and implementing method of alteration of existing state, etc.
10. Present location in case present location differs from the one listed on the Certificate of Designation
11. In case present location is to be changed for alteration of existing state, etc., location after the change and location and timing to return after the change
12. Scheduled timing of starting and completion of alteration of existing state, etc.
13. Name and address of constructor or name, full name of representative and location of office who engages works or other acts concerning alteration of existing state, etc.
14. Other things to be reference

Following documents, plans and photographs shall be attached:

- ① Design specifications and design for alteration of existing state, etc.
- ② Photograph or sketch of the place alteration of existing state, etc. are to be made
- ③ Information in case it is available to verify reason alteration of existing state, etc. are to be made
- ④ Certificate of Approval from the owner in case applicant is other than the owner
- ⑤ Certificate of Approval from the custodian in case applicant is other than the custodian when custodian is assigned
- ⑥ Certificate of Approval from the custodial body in case applicant is other than the custodial body when the custodial body is assigned

- In case structure, style, scale and design of whole or part of the building concerned are to be changed (including restorative act)
- In case specifications of whole or part of the building concerned are to be changed such as installation and removal of partition, and change of materials for window frame

In addition, even though it does not alter existing state of Cultural Property Buildings, in case undesirable acts for the preservation of important cultural properties, such as possible disaster and damage and weakened structure strength caused by the act is to be done, permission shall be obtained from the Commissioner of the Agency for Cultural Affairs. Whether an act requires the application for permission is determined by considering following points.

- In case an act of newly building, extension and renovation in the fire prevention and control area for Cultural Property Buildings (refer to the Chapter 3) is to be done.
- In case fire equipment is to be installed or large amount of dangerous object is to be newly stored in the fire prevention and control area for Cultural Property Buildings (refer to the Chapter 3).
- In case an act which may weaken structural strength of the area and cause disaster such as cutting soil and filling soil around Cultural Property Buildings is to be done.
- In case heavy weight object is to be carried into the inside of Cultural Property Buildings.
- In case to conduct study by touching directly or putting machine on lacquerwork of Chûson-ji Konjikidô (copy, molding, etc.) or to take photograph lighting strongly.

• **Report on Repairs, etc. (Article 43-2)**

“In case any Important Cultural Property is to be repaired, its owner or its custodial body shall report the fact to the Commissioner of the Agency for Cultural Affairs in writing in accordance with what may be provided for by MEXT ordinance, at least thirty (30) days prior to the date on which such repair is to be started”.

At making repairs of Cultural Property Buildings beyond the level of above-mentioned [temporary measures, maintenance measures], Reports on Repairs shall be submitted in order to receive technical verification, examination and guidance.

Report on Repairs

1. Name and number of National Treasures or Important Cultural Properties
2. Date of designation and the number of Certificate of Designation
3. Location of National Treasures or Important Cultural Properties listed on the Certificate of Designation
4. Full name or name of the owner and address
5. In case a custodian is assigned, his/her full name and address
6. In case a custodial body is assigned, its name and the location of the office
7. Reason requiring repairs
8. Contents and method of repairs
9. Present location in case present location differs from the one listed on the Certificate of Designation
10. In case present location is to be changed for repairs, location after the repairs and location and timing to return after the repairs
11. Scheduled timing of starting and completion of repairs
12. Name and address of repairer or name, full name of representative and location of office
13. Other things to be reference

Following documents, plans and photographs shall be attached:

- ① Design specifications
- ② Photograph or sketch of the place alteration of existing state, etc. are to be made
- ③ In case the one who will make repairs is the custodial body, opinion paper of the owner or authorized occupant

Chapter 3 Disaster Prevention Plan

3-1 Fire Prevention Measures

(1) Basic Concept Concerning Fire Prevention Measures

(Fire Control Area for Cultural Property Buildings)

Fire prevention measures have long been taken to protect Cultural Property Buildings located within the temple compound of Chûson-ji. As fire prevention measures, automatic fire alarms and small pumps were installed from 1950 to 1952. A complete set of extinguishing system which were based on natural stream flow and elevated reservoir, and a lightning protection system were introduced from 1956 to 1958, which provided the foundation for today's fire protection facility at Chûson-ji. In 1979, cistern was connected to the town's water system to secure a source of water for fire control. Improvements were made to a complete set of fire hydrants from 1982 to 1986, followed by improvements and reinforcement of a complete set of fire alarms in 2001.

Furthermore, as part of the preservation and repair program implemented from 1962 to 1968, a fire proof preservation facility (Shin Ôidô) was constructed to preserve Chûson-ji Konjikidô. This was a major breakthrough in the improvement of fire prevention measures at Chûson-ji.

Installment and improvements of these disaster prevention facilities have followed the following policies. We shall continue to adhere to these policies concerning fire prevention measures.

- The following three buildings shall be subject to fire protection (See Figure 3-1 to Figure 3-5 for the location of these buildings).
 - National Treasure and Important Cultural Property Buildings
 - Type 1 Adjacent Buildings (Wooden structures located within 20 meters from National Treasures and Important Cultural Properties)
 - Type 2 Adjacent Buildings (Wooden structures located within 5 meters from the Type 1 Adjacent Buildings. Structures where there is receiver apparatus or sub-receiver apparatus. Pump room.)
- The area within the range of 20 meters from National Treasure and Important Cultural Property Buildings, and the area within the range of 5 meters from buildings that are designated as the Type 1 Adjacent Buildings and Type 2 Adjacent Buildings shall be designated the “Fire Control Area for National Treasure and Important Cultural Property Buildings”.

(Policies Concerning Fire Control Area for Cultural Property Buildings)

The Fire Control Area for National Treasure and Important Cultural Property Buildings (hereinafter referred to as the Fire Control Area for Cultural Property Buildings) shall be established to minimize the risk of fire spreading to damage Cultural Property Buildings, maintain the visibility required for fire control, and secure open space required for fire fighting. For that purpose, new construction and improvements that involve enlargements shall not be conducted within the Fire Control Area for Cultural Property Buildings in principle.

If the necessity arises to conduct new construction or make improvements within the Fire Control Area for Cultural Property Buildings from the standpoint of disaster prevention and management, the relevant laws and regulations including the Building Standard Law and the Fire Defense Law shall be observed to prevent the outbreak and the spreading of fire and due consideration shall be paid to ensure that new construction or improvements will not interfere with fire fighting. Because Cultural Property Buildings are located within the temple compounds of Special Historic Site Chûson-ji (based on the Law for the Protection of Cultural Properties) and the historic landscape area (based on the Ordinance for the Development of the Town and Landscape of Hiraizumi in Harmony with Nature and History), concerned parties shall be consulted with and due consideration shall be paid to preserve historic landscape (See “3-5 Preservation of Landscape”).

(Fire Control Area for Cultural Property Buildings and Fire Prevention System)

The Fire Control Area for Cultural Property Buildings provides an important framework for establishing and strengthening the system to conduct efficient and effective fire control for Cultural Property Buildings scattered within the large temple compounds for the protection of the temple compounds of Chûson-ji as a whole.

Religious Organization Chûson-ji implements fire control within the whole area of the temple compounds of Chûson-ji based on the fire defense plan formulated according to Paragraph 1 of Article 8 of the Fire Defense Law. Chûson-ji has a fire prevention and control system with the manager of the Administration Division of Chûson-ji acting as a fire prevention manager (See Figure 3-6). The temple compounds are divided into three sections; “Konjikidô section”, “Sankôzô section” and “Hombô section”. There are two fire wardens in the “Konjikidô section” (one in Chûson-ji Konjikidô and the other in Hakusan-jinja Nô Butai), and one in the Sankôzô section and the Hombô section, respectively. In addition, a fire prevention controller is appointed in each section.

Chûson-ji Special Private Fire Brigade has been formed (see Figure 3-7) to swiftly conduct fire fighting in the event of a fire. The brigade conducts drills on a regular basis.

Table 3-1 shows the relationship between the fire prevention and control system stipulated in the fire defense plan and the Fire Control Area for National Treasure and Important Cultural Property Buildings.

Table 3-1. Basic Policies Concerning Fire Prevention Measures for Cultural Property Buildings

Fire Control Area under Fire Defense Plan	Fire Control Area for Cultural Property Buildings	Cultural Property Buildings	Type 1 Adjacent Buildings	Type 2 Adjacent Buildings
Konjikidô Section	Fire Control Area for Konjikidô and Kyôzô	<ul style="list-style-type: none"> • Konjikidô • Kyôzô 	<ul style="list-style-type: none"> • Shin Ôidô (preservation facility) • Shusatsu-sho in front of the entrance to Konjikidô 	<ul style="list-style-type: none"> • Pump room beside Kaisatsu-sho located in front of Konjikidô
	Fire Control Area for Konjikidô Ôidô	<ul style="list-style-type: none"> • Konjikidô Ôidô 	<ul style="list-style-type: none"> • Tenman-gû • Daichôju-in Omotemon 	(nil)
Sankôzô section	(nil)	(nil)	(nil)	(nil)

(2) Burning Characteristics of Cultural Property Buildings and Possible Causes of Fire, etc.

Table 3-2 shows burning characteristics of buildings, use of fire, whether there is stored hazardous material or not, and possible causes of fire, etc. within the Fire Control Areas for Cultural Property Buildings.

Table 3-2. Burning Characteristics of Buildings, Use of Fire, Whether There is Stored Hazardous Material or Not and Possible Causes of Fire, etc. within the Fire Control Areas for Cultural Property Buildings

(Explanatory note: Cultural Property→National Treasure and Important Cultural Property Buildings, Adjacent (i)→Type 1 Adjacent Buildings, Adjacent (ii)→Type 2 Adjacent Buildings)

Fire Control Area for Konjikidō and Kyōzō	Category	Name of building	Burning characteristics	Use of fire	Whether there is stored hazardous material or not	Whether there is electric facility or not
	Cultural Property	Konjikidō	Wooden structure with wooden roof tiles	(nil)	(nil)	Electric light, automatic fire alarm, etc.
	Cultural Property	Kyōzō	Wooden structure with copper plate roof	Candles during Buddhist memorial service, etc.	(nil)	Electric light, automatic fire alarm, etc.
	Adjacent (i)	Shin Ōidō	Reinforced concrete structure	Heater during cold months	(nil)	Electric light, air-conditioning, heater, automatic fire alarm, etc.
	Adjacent (i)	Shusatsu-sho in front of the entrance to Konjikidō	Wooden structure with copper plate roof	Heater during cold months	(nil)	Electric light, heater, automatic fire alarm, etc.
	Adjacent (ii)	Pump room	Wooden structure with copper plate roof	Antifreeze heater	(nil)	Electric light, pump, automatic fire alarm, etc.
<p>【Potential causes of fire, etc.】</p> <ul style="list-style-type: none"> It is unlikely that Konjikidō will be burned down, because it is protected by Shin Ōidō, which is the fire proof preservation facility. It is also unlikely that accidental fire will break out, because fire is rarely used inside Konjikidō. Therefore, it is necessary to watch out for electric fire and fire of suspicious origin in daily management. Buildings other than Konjikidō and Shin Ōidō are a wooden structure with metal plate roof. Extra care should be taken to check the spread of the fire from their neighboring buildings or forests in the event of fire. It is necessary to ensure that there is no hazardous material or flammable items around the buildings and be prepared for a fire of suspicious origin. Because fire is used within Kyōzō and Shusatsu-sho in front of the entrance to Konjikidō, it is necessary to carry out inspections after the use of fire to prevent accidental fire. 						

(Explanatory note: Cultural Property→National Treasure and Important Cultural Property Buildings, Adjacent (i)→Type 1 Adjacent Buildings, Adjacent (ii)→Type 2 Adjacent Buildings)

Fire Control Area for Konjikidō Ōidō	Category	Name of building	Burning characteristics	Use of fire	Whether there is stored hazardous material	Whether there is electric facility or not
	Cultural property	Konjikidō Ōidō	Wooden structure with copper plate roof	(nil)	(nil)	Electric light, automatic fire alarm, etc.
	Adjacent (i)	Tenman-gū	Wooden structure with copper plate roof	(nil)	(nil)	Automatic fire alarm, etc.
	Adjacent (i)	Daichōju-in Omotemon	Wooden structure with Sangawara roof tiles	(nil)	(nil)	Electric light
<p>【Potential causes of fire, etc.】</p> <p>Konjikidō Ōidō and adjacent buildings are a wooden structure with metal plate roof or roof tiles. Extra care should be taken to check the spread of the fire from their neighboring buildings or forests in the event of fire. It is necessary to ensure that there is no hazardous material or flammable items around the buildings and be prepared for a fire of suspicious origin.</p>						

(3) Actual Condition of and Issues Surrounding Fire Protection Equipment

(Actual Condition of Installed Equipment)

Fire protection equipment presently installed to protect cultural properties in the respective Fire Control Area for Cultural Property Buildings are as shown in Table 3-3 and Table 3-4.

An R-type receiver of automatic fire alarms is installed in Chûson-ji Hombô to inform a fire at Chûson-ji and Hakusan-jinja. A sub receiver is installed in five buildings in which staff is stationed on a full-time basis, including Shin Sankôzô and Chûson-ji Konjikidô preservation facility (Shin Ôidô).

Table 3-3 List of Presently Installed Fire Protection Equipment Concerning National Treasure and Important Cultural Property Buildings, and Adjacent Buildings within the Temple Compounds of Chûson-ji

(Explanatory note: (i)→Type 1 Adjacent Buildings and (ii)→Type 2 Adjacent Buildings; Installation sites and the respective fire control areas are as shown from Figure 3-1 to Figure 3-5.)

Name of National Treasure and Important Cultural Property Buildings subject to fire protection	Adjacent buildings, etc.	Distance between eaves (m)	Structure type Number of floors	Automatic fire alarm (Type・Format)	Extinguisher	Number of extinguishers installed	Private power generator	Indoor fire hydrant	Electric leakage breaker	Leakage alarm	Drencher
Chûson-ji Konjikidô			Wood 1 floor								
	(i) Chûson-ji Konjikidô preservation facility (Shin Ôidô)	0	Reinforced concrete	● Smoke ● Flame	●	4 along the route within Konjikidô	●		●		
	(i) Shusatsu-sho in front of the entrance to Konjikidô	9	Wood 1 floor		●	1			●		
	(ii) Pump room beside (Kaisatsu-sho) the entrance to Konjikidô	37	Wood 1 floor	● DS	●	1			●		
Konjikidô Ôidô			Wood 1 floor	● Smoke ● Dif	●	2 in Ôidô					
	(i) Tenman-gû	14	Wood 1 floor	● DS							
	(i) Daichôju-in Omotemon	13	Wood 1 floor								
Chûson-ji Kyôzô			Wood 1 floor	● Smoke ● Fix ● Dif	●	4 in Kyôzô			●		●

Type and format of automatic fire alarm

Smoke=Smoke detector, Flame=Flame detector, Fix=Fixed temperature type heat detector, DS=Differential spot type heat detector, Dif=Difference distribution type heat detector (with air pipe)

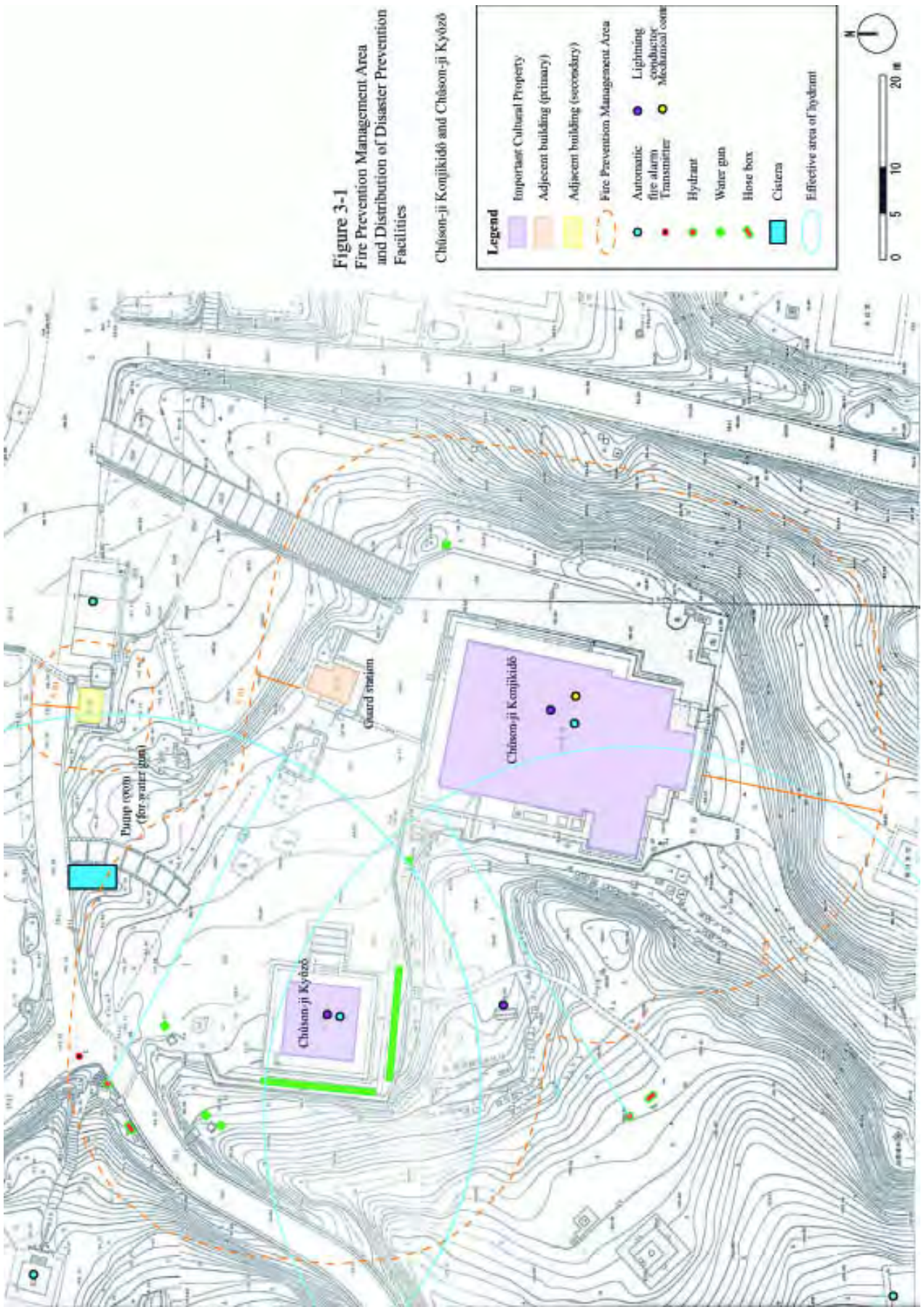


Figure 3-2. Fire Prevention Management Area and Distribution of Disaster Prevention Facilities
Konjikiddé Óidh



Table 3-4. Number of Installed Fire Protection Equipment by Section

Fire Control Area under Fire Defense Plan	Fire Control Area for Cultural Property Buildings	Water Jet (Ground type・Manually operated)	Lightning Conductor※1	Ground Type Hydrant (Diameter:60A)
Konjikidô section	Fire Control Area for Konjikidô and Kyôzô	4	Roof: 2 (Kyôzô, Shin Ôidô) P: 1	1
	Fire Control Area for Konjikidô Ôidô	2	Roof: 1 (Konjikidô Ôidô) P: 1	0

※1 Lightning Conductor Explanatory note Roof::Lightning conductor on the roof P: Panzer Mast

(Maintenance)

For disaster prevention facilities in Table 3-3 and Table 3-4, a qualified inspector shall conduct biannual equipment inspection and annual general inspection as set forth in Paragraph 3-3 of Article 17 of the Fire Defense Law. Results of such inspection shall be recorded on the maintenance book for buildings subject to fire protection and reported to the competent Fire Station Chief once every three years. In addition, voluntary inspection shall be timely implemented as shown in Table 3-5. Security system uses the automatic diagnosis function to conduct self-inspection around the clock.

Appropriate repair or replacement shall be conducted if inspection revealed a problem. If inspection revealed functional decline or malfunction of automatic fire alarm (excluding detector), fire extinguishing system (excluding fixtures) or lightning conductor, which had been installed under a government subsidy program, the Commissioner of the Agency for Cultural Affairs shall be notified immediately as set forth in Paragraph 19 of Article 4 of the guidelines for providing project expenses for the preservation of cultural property and funds to subsidies the development of cultural property preservation facility.

Table 3-5. Inspection of Major Disaster Prevention Facility

	Facility Category	Facility	Major Point of Voluntary Inspection	Inspection Cycle	
	Voluntary Inspection	Alarm Facility	Automatic fire alarm	Check for fire hazard in the space around the detector. Check for any obstruction that may interfere with the operation of transmitter and alarm.	Daily
Fire Extinguishing System		Movable fire extinguishing equipment (e.g. Extinguisher, water-filled bucket)		Check for damage. Check for the location and defect of parts.	Daily
			Water jet	Check for defect of cistern, water volume and water level indicator.	Monthly
		Ground type hydrant	Check if water pressure device starts without problem.		
		Hose (for hydrant)	Check for fuel, lubricant oil and control panel switch. Check for electric wiring.		
		Pipe (for hydrant)	Check if pipes and valves open and close properly.		
		Fire protection water tank (Reinforced concrete structure)	Check for hydrant storage, and hose and other parts. Check if indicator light and activation switch work properly. Check if hydrant is completely drained after water discharge (in winter).		
		Drencher	Check for rubbish or other objects around or within the head. Check for the direction of the head and exposed part of the pipe.		
Lightning Conductor		Independent lightning conductor		Check for lightning rod, conducting wire and supporting member.	Monthly
				Check conducting wire and connection after lightning.	Timely
Security System		Security device		Check for the location of device and damage.	Daily
Other		Outdoor electric substation equipment		Check for the location of equipment, wiring and supporting member.	Monthly
		Private power generator		Check for the location of device and damage.	
	Evacuation light・sign		Check for the location of device and damage.		
	Wiring		Check for the location of device and damage.		

Equipment Inspection	(1) Normal operation of emergency power source attached to fire protection equipment (private power generator) or power fire pump (2) Appropriate deployment of fire protection equipment, whether there is damage or not, other items that can be checked mainly from the appearance (3) Functions of fire protection equipment that can be checked from the appearance or by simple working of equipment	Biannually
General Inspection	Check overall functions of the concerned fire protection equipment depending on the type of fire protection equipment and in accordance with the standards stipulated by the relevant laws and regulations through the operation of the whole or part of the fire protection equipment or the use of the concerned fire protection equipment.	Biannually

(Future Issues and Improvement Plan)

Table 3-6 shows the target renewal cycle by the type of fire protection equipment and the improvement plan designed to address future issues.

Table 3-6. Target Renewal Cycle by Equipment Type and Improvement Plan

Type	Target Renewal Cycle for Each Type of Equipment and Improvement Plan
Fire Alarm	<p>Automatic Fire Alarm [Renewal cycle: 20 years for both detector and receiver]</p> <ul style="list-style-type: none"> Consider installation of automatic fire alarms at Hakusan-jinja Honden and adjacent buildings that currently do not have an automatic fire alarm. Review the improvement plan for the existing facilities at the time of renewal, repair or new construction. Consider installation of flame detector at Daichōju-in Omotemon.
Fire Extinguishing System	<p>Ground Type Fire Extinguishing System [Renewal cycle: 8 years for hose, 15 years for hydrant, 15 years for pipes]</p> <ul style="list-style-type: none"> Hose, hydrant and pipes are constantly renewed so that there is no need to replace them till the next renewal. Assess quake resistance of pipes. Consider replacement of hydrant with the one that can be easily handled by worshippers and night shift personnel who are not trained. Investigate the possibility of replacing hydrant with the one that can be easily handled for the next renewal, repair or new construction, and review the plan.
	<p>Water Jet [Renewal cycle: 15 years]</p> <ul style="list-style-type: none"> Repair the defective protective cover (with damaged switching device). Assess quake resistance and consider the replacement of water jet with the one that does not require antifreeze liquid. Consider installation of more water jets near Hakusan-jinja Nō Butai
	<p>Movable Fire Extinguishing Equipment</p> <ul style="list-style-type: none"> Consider installation of movable fire extinguishing equipment that are less prone to external factors in the event of earthquake (such as fire extinguishing agent and water mist extinguisher) as an earthquake disaster countermeasure.
	<p>Drencher [Renewal cycle: 15 years]</p> <ul style="list-style-type: none"> Maintain drenchers that have been installed at the backside of Chūson-ji Kyōzō to prevent the spread of the fire until the next renewal. Consider how appropriate drencher should function at the next renewal.
	<p>Fire Protection Water Tank, Pipe and Pump Room [Renewal cycle: 30 to 50 years for fire protection tank, 15 years for pipe]</p> <ul style="list-style-type: none"> They are constantly renewed so that there is no need to replace them until the next renewal time. It is necessary to assess their quake resistance at the next repair. The wooden pump room is meant to protect fire pump. It should be turned into a fire proof structure at the next repair.
Lightning Protection System	<p>Independent Lightning Conductor [Renewal cycle: 20 years]</p> <ul style="list-style-type: none"> Properly manage panzer masts, which are installed at Konjikidō, Kyōzō and Konjikidō Ōidō, or in between Konjikidō and Kyōzō and near Konjikidō Ōidō are surrounded by forests, given the growth of nearby trees. Consider installation of lightning conductor near Hakusan-jinja.
Security System	<p>Security Device [Renewal cycle: 10 years]</p> <ul style="list-style-type: none"> A security firm is commissioned. An imaging sensor has been installed at Konjikidō to keep watch once the door of Konjikidō Ōidō is closed. Renew the contract with a security firm.
	<p>Other</p> <ul style="list-style-type: none"> The number of outdoor lights (night lighting) for security purpose within the temple compounds is not sufficient. Consider the improvements and review of equipment. Consider improvements of security camera and other equipment for early detection and watching.
Other	<ul style="list-style-type: none"> For safe evacuation in the event of disaster, consider the securement of evacuation sites, establishment of evacuation guiding procedures, enhancement of night lighting (outdoor light) and enhancement of information communication method (broadcasting system and communication equipment) within a fire control area

(4) Fire Prevention System

(Fire Prevention and Control)

Chûson-ji plays a central role in implementing fire prevention and control with the cooperation of Hakusan-jinja. Specifically, Chûson-ji shall establish the fire prevention and control system implement fire patrol and manage disaster prevention facility based on the fire defence plan developed as stipulated in Paragraph 1 of Article 8 of the Fire Defense Law. Meanwhile, Chûson-ji shall organize a private voluntary fire brigade consisting of Chûson-ji personnel as shown in Figure 3-2 and conduct fire drills in cooperation with the prefectural and municipal governments and local fire station to prepare for a fire.

The fire prevention and control system at Chûson-ji is as shown in Figure 3-1. The following require special attention during fire patrol.

- Fire patrol and inspection shall be conducted by two persons working in pairs.
- Due attention shall be paid not only to buildings within the temple compounds but also to fire of suspicious origin, fire from surrounding forests and neighboring private houses, and the spread of the fire.
- Due attention shall be paid to man-made disaster that could be caused by the general public, given the numerous number of worshippers and tourists visiting the temple compounds during opening hours.
- The buildings shall be locked during closing hours. Regardless of the use of fire, flammable goods inside or outside the buildings shall be removed or spruced up.

(Fire Prevention System)

The structure for cooperation and work description for fire prevention and control are as shown in Figure 3-3.

Figure 3-3 Measures for Fire Prevention and Control (“Religious Organization Chûson-ji Fire Defense Plan” (Revised in 2005)

Developed based on the Chapter 2 and Chapter 4.)

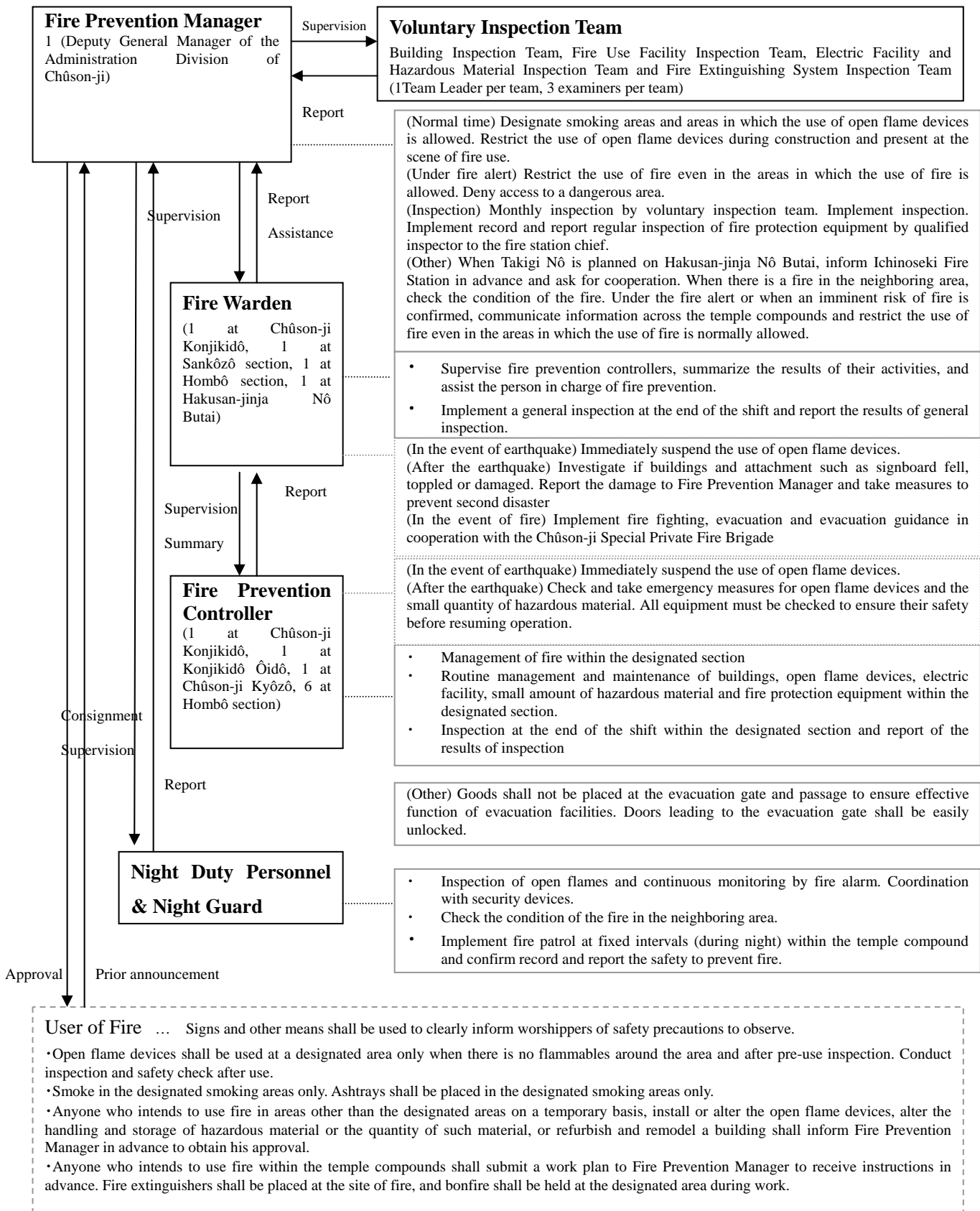
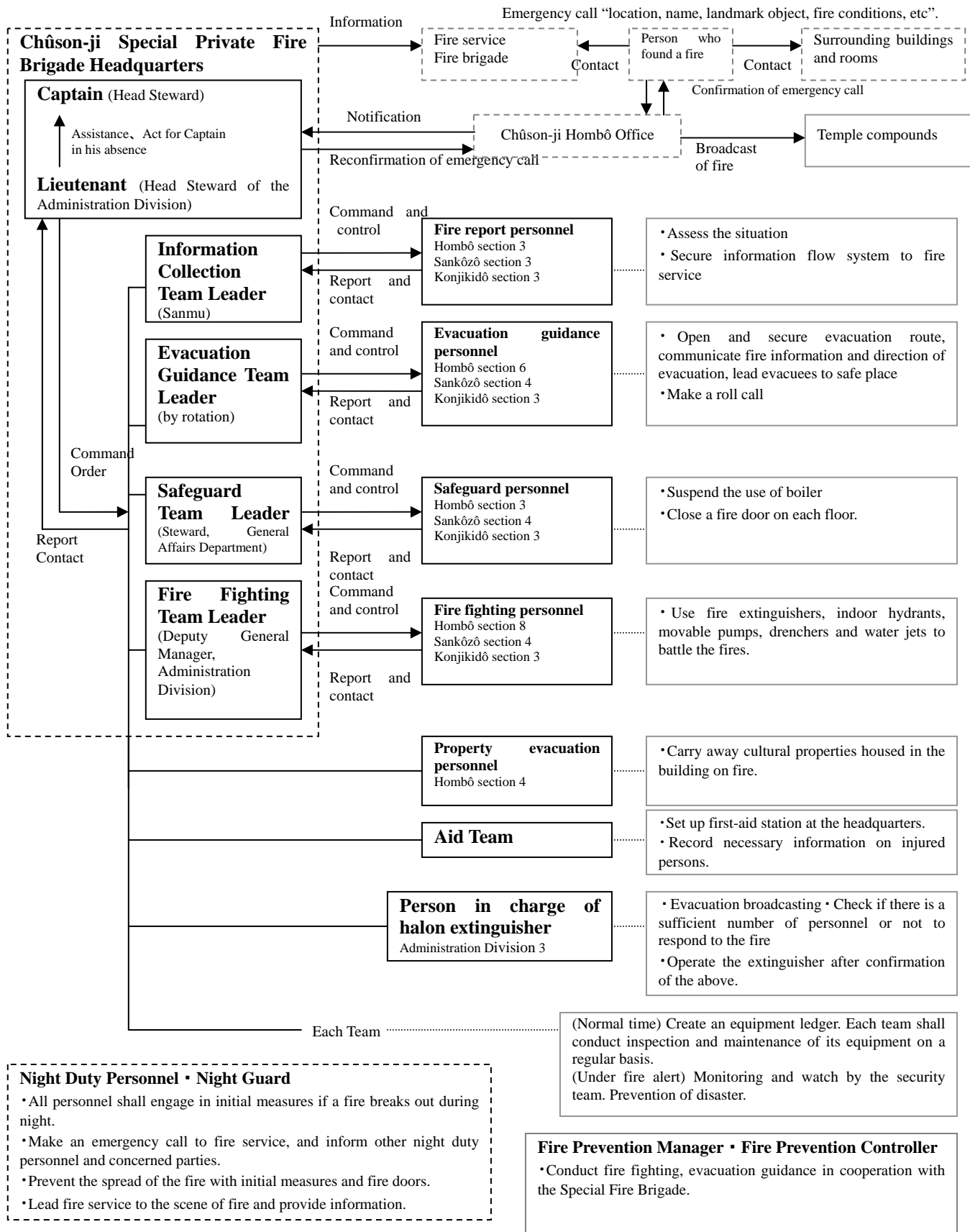


Figure 3-4 shows the voluntary fire fighting system and the role of each personnel.

Figure 3-4. Chûson-ji Special Private Fire Brigade Voluntary Fire Fighting Measures (“Religious Organization Chûson-ji Fire Defense Plan” (Revised in 2005) Developed based on the Chapter 3.)



(Fire drills, etc.)

Chûson-ji Special Private Fire Brigade shall maintain its fire fighting equipment on a daily basis and conduct fire drills on a regular basis as stipulated in the fire defense plan. Chûson-ji Special Private Fire Brigade, Hiraizumi-chô, Hiraizumi-chô Boards of Education, Hiraizumi-chô Fire Brigade, Chûson-ji and Môtsû-ji shall jointly conduct a comprehensive fire drill under the instruction of and in cooperation with Ichinoseki Fire Station.

(Evacuation Guidance)

Fire information shall be communicated by the broadcasting system and transmitter. Fire prevention controllers of Cultural Property Buildings shall ensure that the emergency exits and evacuation passages are not blocked by goods or other objects at any time. Fire prevention controllers shall take measures to ensure swift evacuation, for example, by installing an emergency exit door that can easily be unlocked from inside the building.

The evacuation area outside the building and evacuation routes shall be determined promptly in the future with a variety of situations in mind. Installment of evacuation signboards shall also be considered.

3-2 Security Measures

Crimes against the Cultural Property Buildings may include the breaking of the buildings, deliberately setting a fire to the buildings, theft of fixtures and fittings, parts or other attachments to the buildings. Security measures are required to prevent such crimes.

Presently, treasures such as Buddha statue and Buddhist scripture are stored in Sankôzô. Konjigidô is protected by Shin Ôidô. Sankôzô and Konjigidô are open to the public throughout the year. The staff is stationed at the two buildings on a full time basis and there are monitoring devices.

Both Kyôzô and Konjigidô Ôidô are located in the section opened to the public for a fee. No temple personnel are stationed at these buildings, and regular patrol is conducted as a security measure. Ganjôju-in Hôtô, which sits in the section opened to the public, is surrounded by the protective barrier.

It is necessary to improve security measures for Cultural Property Buildings other than Konjigidô by closely observing the trend in the number of visitors including worshippers and tourists and their behaviors. For that purpose, two aspects shall be considered; the improvement of surveillance system such as the allocation of additional staff and the review of patrol routes and frequency of patrol, and the enhancement of automatic surveillance system such as the introduction of security device and installment of security camera.

It is considered that graffiti and other mischief are the results of a lack of understanding about cultural properties and a decline in ethics. Therefore, it is necessary to examine a way to increase visitors' awareness about the importance of cultural properties.

3-3 Antiearthquake Measures

(1) Current Land Conditions and Issues Concerning Seismic Safety

Almost the entire temple compounds of Chûson-ji are located on the slope and the ridge of Sekiyama Hills. Ground survey, which was conducted before the construction of Konjikidô Shin Ôidô and Sankôzô, revealed that the base rock is close to the surface soil and that the ground is relatively stable. There is no need to worry about the collapse of slope, because there is no steep slope that may collapse and cause direct damage to cultural properties. Although there is a small slope from the west to the south of old Ôidô, it is protected by a retaining wall and appears to be in good condition at present. There is a slope which once constituted a part of the ridge on the south of Kyôzô. Although there is no retaining wall to protect this slope, plants have settled and there is no soil degradation caused by topsoil erosion and weathering. Therefore, it is only necessary for Chûson-ji to inspect major structural members on a regular basis to check for decay and ant damage and keep the Cultural Property Buildings in good condition for the realization of anti-earthquake measures.

In addition to Cultural Property Buildings, it is necessary to gain an understanding of quake resistance of disaster prevention facility such as cistern and water pipes, and take appropriate measures to improve their quake resistance.

(2) Policy on How to Respond to Earthquake

(Fire Prevention)

After the earthquake, the person in charge of fire prevention and fire prevention controller shall suspend the use of facilities and equipment that use fire and confirm their safety as set forth in the fire control plan. In the event of fire, the person in charge of fire prevention and fire prevention controller shall engage in initial fire fighting measures and evacuation guidance in cooperation with Chûson-ji Special Private Fire Brigade. Fire prevention manager shall collect earthquake and earthquake prediction information, and give a warning and instructions across the temple compounds.

(Evacuation in the Event of Earthquake)

Chûson-ji Special Private Fire Brigade shall designate evacuation routes to the final evacuation area (municipal car park) as stipulated in the fire defense plan depending on the situation, and lead foot evacuation.

(Measure of Protection for Cultural Property Buildings)

After the earthquake, the person in charge of building designated as cultural property shall inspect the concerned building immediately and report damage condition to Hiraizumi-chô. Meanwhile, the said person shall take the following measures to protect the building and obtain necessary materials in full measure and store them in designated areas.

- If the principal structural part of the building suffers large deformation, measures such as the fitting of brace, wire and other items to support the building, and restrictions on entry into the building, shall be taken.
- If important cultural properties (buildings) are severely damaged, necessary measures shall be taken to remove dangerous parts, store members, cover the damaged part with waterproof sheet, add support material, and restrict entry into the building.
- If there is a risk of the fire spreading to important cultural properties (buildings), fire fighting effort shall be made. If it is inevitable that the building will be burned down by the spread of the fire, appropriate responses shall be taken, including the dismantling and the removal of the building.
- Inspection shall be conducted at Konjikidô to check for abnormality in airtightness of the preservation facility and the temperature and moisture control system. If abnormality is observed, necessary measures, including the closure of the preservation facility, shall be taken immediately to avoid a drastic change in the environment within the building.

3-4 Measures against Other Natural Disasters

(1) Current Conditions and Issues Concerning Safety in the Event of Natural Disaster

(Weather Condition within Temple Compounds of Chûson-ji)

There is no weather observation station in Hiraizumi-chô. According to observational data obtained in Ichinoseki city, the maximum rainfall per hour has been 49 mm over the past 30 years. Although rainfall rates exceed 30 mm per hour once or twice a year, the frequency of heavy rain has increased in recent years. Snow depth in the average year is about 30 cm with the maximum snow depth being 72 cm. Buildings within the temple compounds of Chûson-ji have not suffered significant damage from downpour or heavy snowfall to date.

It is necessary to watch the wind, because the seasonal wind from the north can be very strong in winter.

In the future, measures shall be taken to protect the buildings from wind, rain and snow according to need and based on local meteorological data including the amount of rainfall and snowfall and data obtained by observing the flow of rainwater within the temple compound during downpour.

(Tree Management in Areas Surrounding Cultural Property Buildings)

The Cultural Property Buildings are surrounded by forest land mainly consisting of cedar, fir and beech. Cedars lined along the approach include many ancient trees that are over 300 years old. They are rather poorly partly due to root damage caused by the widening of the approach.

Traditionally, dangerous trees have been dealt with from the standpoint of ensuring the safety of worshippers and temple staff. In 2003, a tree doctor was commissioned to give a diagnosis to the line of trees along the Tsukimizaka Approach, cut dead trees, and give medical treatment such as ablation of the upper part. In 2005, trees in other areas such as those in the Konjikidô section also received a diagnosis and treatment such as the removal of decayed part, extermination of termite, and ablation of the upper part. In the future, the scope of tree diagnosis shall be expanded and enough measures shall be taken to deal with dangerous trees from the standpoint of the protection of Cultural Property Buildings. There is a pressing need to diagnose a dangerous tree in the area surrounding Hakusan-jinja Nô Butai, in particular, and take appropriate measures including those against the wind during the winter season.

(2) Policy on How to Respond to Natural Disaster

(Measures against Wind Damage)

- If there is a possibility that a fallen branch or wind-fallen tree will harm worshippers in strong wind events, the Administration Division staff of Chûson-ji shall communicate with one another to take measures including suspension of the use of approach and ban on entry to a dangerous spot. In addition, relevant facts shall be broadcasted to spread the information across the temple compounds. Dangerous spots shall be cordoned off with ropes.
- In strong wind events and if there is a possibility that strong wind will affect Kyôzô or the interior of old Ôidô due to blowing rain and other reasons, admission to the concerned building shall be suspended temporarily and entrance doors shall be closed and locked. The same measures shall be taken for the preservation facility in the Konjikidô section.

(Measures against Landslide Disaster in the Event of Heavy Rain)

- Careful attention shall be paid to retaining walls and stone walls, their footage and surrounding cliffs to identify a risk of landslide in order to prevent landslide and outflow of soil caused by ordinary rainfall and sump water.
- If new construction of retaining wall is necessary to protect the location without such protection, due consideration shall be paid to the surrounding historic landscape and environment when selecting materials and construction methods. New construction of retaining wall shall be accompanied by the improvement of drain and drainage system.

(Inspection under Extreme Weather)

- Adequate attention shall be paid to ensure the safety of those who go on patrol in the area containing buildings designated as important cultural properties under extreme weather such as strong wind, downpour and heavy snowfall. If damage is discovered, emergency measures shall be taken to the extent possible, to prevent the spread of the damage and recover scattered debris.
- After extreme weather, close inspection shall be conducted to determine if buildings designated as important cultural properties suffered damage or not.

(Cooperation and Other Action in the Event of Disaster)

- The “Hiraizumi-chô Local Disaster Prevention Plan” and the “Fire Prevention Ordinance Concerning Fire Protection District in Ryôban Area” shall be observed when implementing the wide-area disaster prevention plan and taking emergency measures. In an emergency, Chûson-ji shall respond to disaster in cooperation with fire service and Hiraizumi-chô Disaster Headquarters.
- The “Hiraizumi-chô Local Disaster Prevention Plan” stipulates the information collection system concerning cultural properties related facilities in a time of disaster. Measures shall be taken as stipulated in the said plan and in cooperation with Hiraizumi-chô Disaster Headquarters.

3-5 Preservation of Landscape

The entire area of Special Historic Site “Chûson-ji Keidai” is designated as the “Historic Landscape Area” under the “Ordinance for the Development of the Town and Landscape of Hiraizumi in Harmony with Nature and History”. The environment surrounding Cultural Property Buildings shall be basically maintained. If it becomes necessary to make alteration to the surrounding environment, sufficient consideration shall be given from the standpoint of disaster prevention to ensure that the management of the said buildings will not be undermined and a good landscape will be formed.

(Treatment of Existing Buildings)

In principle, the existing buildings in the area surrounding the Cultural Property Buildings shall be maintained in their present form. If the concerned buildings require improvement, relevant laws and regulations including the Building Standard Law and the Fire Defense Law shall be observed to prevent fire and the spread of the fire, and adequate consideration shall be given to ensure that such improvement will not interfere with fire fighting. In addition, the concerned parties shall be consulted with on the location, scale, form, design, color and other features of the buildings to give due consideration to the preservation of historic landscape. Efforts shall be made to preserve the present form of temple buildings in particular, including building material, by adopting the policy concerning Cultural Property Buildings, since they constitute the essential part of the historic environment along with Cultural Property Buildings.

(Treatment of Facilities etc., Required for Disaster Prevention, and Preservation and Management of Cultural Properties)

If new construction or improvement of a building become necessary for the purpose of disaster prevention and the preservation and management of cultural properties, the concerned parties shall discuss the matter thoroughly and give due consideration to the location, scale, form, design, color and other features to preserve historic landscape.

(Treatment of Trees in Area Surrounding Cultural Property Buildings)

Forests within the temple compounds of Chûson-ji mainly consist of cedar plantation and they are said to be the oldest plantation in Hiraizumi-chô. The approach to Chûson-ji Konjikidô have the row of giant cedar trees. These trees and buildings create a unique landscape. Sufficient attention shall be paid to maintain the landscape, which contain Cultural Property Buildings and provide a view of the said buildings from the entrance of and along the approach, in good condition.

The existing planted trees shall be managed so that they will be maintained in good condition. Farming of trees under systematic complementary planting shall be considered in the future in connection with the removal of dangerous trees.

Chapter 4 Information Management Plan

4-1 Information Manager

Records on the preservation, management and disaster prevention of Cultural Property Buildings shall be kept and managed by information manager. Stewart of the Administration Division of Chûson-ji shall act as information manager for the buildings managed by Chûson-ji, and Negi (assistant to the head of shrine) of Hakusan-jinja for the buildings owned by Hakusan-jinja, respectively. Contact information is as follows.

Information Manager	Contact Address
Steward, Administration Division, Chûson-ji Haseki Chôgen	Address: 202 Aza Koromonoseki, Hiraizumi-chô, Nishi-iwaigun, Iwate Prefecture Telephone: 0191-46-2211
Negi, Hakusan-jinja Yasuhiro Sekimiya	Address: 226 Aza Kromonoseki, Hiraizumi-chô, Nishiiwai-gun, Iwate Prefecture Telephone: 0191-46-2512

Information manager shall assess the importance of information (e.g. For internal use only. Handle with care.), determine where to store information, and how to store and manage information (e.g. filing procedures, instructions on file property), and then check if there is information or not, how to manage information, and other matters on a regular basis.

4-2 Information to Be Managed

Information that information manager shall manage based on this plan include the following.

(1) Information on Preservation and Management

- Results of daily inspection on the state of preservation of Cultural Property Buildings
- Copy of the following documents submitted to the Agency for Cultural Affairs
 - Notification of Change of Representative
 - Report of Damage
 - Report on Repairs
 - Acts that Impact on Preservation
 - Application for the Permission of Alteration of Existing State
 - Other documents related to government subsidy programs
- Results of daily inspection on the state of preservation of Cultural Property Buildings such as temperature and humidity (for Chûson-ji Konjikidô only)
- Results of inspection on the environment surrounding Cultural Property Buildings
- Results of inspection on the preservation facility such as guard fence and building that provides a shelter

(2) Information on Disaster Prevention

- Hiraizumi-chô Local Disaster Prevention Plan
- Fire Prevention Ordinance Concerning Fire Protection District in Ryôban Area
- Fire Defence Plan
- Results of inspection on fire protection equipment, etc.
- Report on results of patrol within the temple compounds
- Results of inspection on the area surrounding Cultural Property Buildings

(3) Other

- Number of worshippers visited

- Information on new publications and academic research, etc. on National Treasure and Important Cultural Property Buildings in the temple compounds of Chûson-ji
- Information on image (e.g. TV program, access program) produced to publicize National Treasure and Important Cultural Property Buildings in the temple compounds of Chûson-ji

4-3 Periodic Confirmation

Hiraizumi-chô Boards of Education shall conduct investigation once a year to ensure that Chûson-ji and Hakusan-jinja properly manage information and report the results of investigation to the Iwate Prefectural Board of Education. The Iwate Prefectural Board of Education shall set the day of investigation in consultation with information manager of Chûson-ji and Hakusan-jinja, respectively.

Chapter 5 Development of Preservation and Management System

(Cooperation between Formulators of the Plan, etc.)

As stated in Chapter 1, this preservation and management plan shall be used as an action plan to determine the condition of relevant National Treasure and Important Cultural Property Buildings, and maintain such buildings in good condition, in the implementation of the Comprehensive Preservation and Management Plan (Month, 2006) formulated by Iwate Prefecture under the instruction and advice of Agency for Cultural Affairs.

Therefore, Religious Organization Chûson-ji, Religious Organization Hakusan-jinja and Hiraizumi-chô, as the formulators of the plan, shall make sufficient efforts to form a common understanding and have conversation within the organizations, and share information and ensure cooperation between the three organizations when taking measures concerning the preservation and management based on the plan.

(Role of Chûson-ji and Hakusan-jinja)

Religious Organization Chûson-ji and Religious Organization Hakusan-jinja shall conduct appropriate daily management and inspection of Cultural Property Buildings, over which the two organizations have jurisdiction, respectively. Hiraizumi-chô shall be consulted with when taking measures to preserve buildings. If necessary, Iwate Prefecture and the Agency for Cultural Affairs shall also be consulted with to coordinate views on preservation.

(Role of Hiraizumi-chô in Effort to Promote Cooperation)

In the Comprehensive Preservation and Management Plan for “Hiraizumi”, Hiraizumi Town is expected to (i) liaise with Iwate Prefecture to address the various problems that may arise among the relevant institutions and organizations and local citizens, etc., (ii) organize meetings for communication and cooperation with Iwate Prefecture to exchange information on the status of preservation and management and future management and operation issues, (iii) set up an institution consisting of owners, relevant organizations and representatives of local citizens, etc. and coordinate views on appropriate preservation and management of Cultural Property Buildings and their improvement and utilization, etc.

Hiraizumi Town shall inform Religious Organizations, Chûson-ji and Hakusan-jinja, of issues concerning National Treasure and Important Cultural Property Buildings in the temple compounds of Chûson-ji according to need, when they are pointed out by the relevant institutions and organizations and local citizens, etc., and instruct and advise them to take appropriate measures. In the meantime, Hiraizumi-chô shall receive a report on a regular basis on the status of preservation and management of Cultural Property Buildings from Religious Organizationx, Chûson-ji and Hakusan-jinja. Hiraizumi Town shall consult Iwate Prefecture and the Agency for Cultural Affairs when an issue arises, and take measures including consultation with the “Council for the Promotion of Preservation and Management of the Cultural Heritage in Hiraizumi (provisional name)” when so required.

**The Preservation and Management Plan for Historic Sites and
Places of Scenic Beauty**

(Excerpt)

English Translation for Information Purposes

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Chapter 1 Purpose and Background

1. Purpose

The Iwate Prefectural Board of Education has set up the Comprehensive Preservation and Management Plan for “Hiraizumi” to conserve integrally and securely the properties and take them over to the next generation, considering fully the organic relationship between the component properties and including the buffer zone that constitutes the surrounding area of the properties.

There are many points to be taken into consideration when conserving the properties since a large number of local residents live in the area of the properties and there will probably be a variety of usage types of land in the future requiring further arrangements of public benefits. Thus, the purpose of this plan is to set out the method of handling the changes to the Historic Sites in the respective area, and to present the measures and method for appropriate preservation and management on the basis of the Law for the Protection of Cultural Properties. In the meantime, a variety of component elements of Historic Sites and their values will be clarified, particularly for Historic Sites and Places of Scenic Beauty (hereinafter referred to as “Historic Site etc.”) and surrounding areas, as an integral part of the comprehensive plan.

2. Background

While based on the preservation and management plans for individual component parts, the Comprehensive Preservation and Management Plan was discussed and reviewed by the “Preservation and Management Plan Working Group” of the “Instructing Committee for Research and Conservation of Archaeological Sites of Hiraizumi”, consisting of academic researchers, with the objective of presenting clearly the principles, policies and concrete content for the preservation and management that are necessary for the nomination for the inscription on the World Heritage List, and was adopted after the deliberations at the “Iwate Prefecture World Heritage Preservation and Utilization Promotion Council”, which was set up by Iwate Prefecture as a comprehensive coordination organization for the preservation and management of the property and the buffer zone (cf. Figure 11).

This Comprehensive Preservation and Management Plan hereby submitted is the revised version of the management plan that was submitted to the UNESCO World Heritage Centre in December 2006 as an attachment to the nomination dossier for the inscription on the World Heritage List; revision was made in light of the content of the newly submitted nomination dossier for “Hiraizumi - Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”.

The Comprehensive Preservation and Management Plan consists of the “Comprehensive Preservation and Management Plan” (main text) as the central plan, which is complemented by the “Preservation and Management Plan for National Treasure / Important Cultural Property Buildings in the Temple Compound of Chûson-ji (excerpt)” (Attached Document 1) and the “Preservation and Management Plans for Individual Historic Sites and Places of Scenic Beauty (excerpt)” (Attached Document 2), which have been compiled in light of the specific characteristics of the component parts.

Attached Document 2 is a compilation of the excerpts of the presentation and management plans of individual component parts of the nominated property that were prepared under the Law for the Protection of Cultural Properties, particularly with focus on archaeological sites.

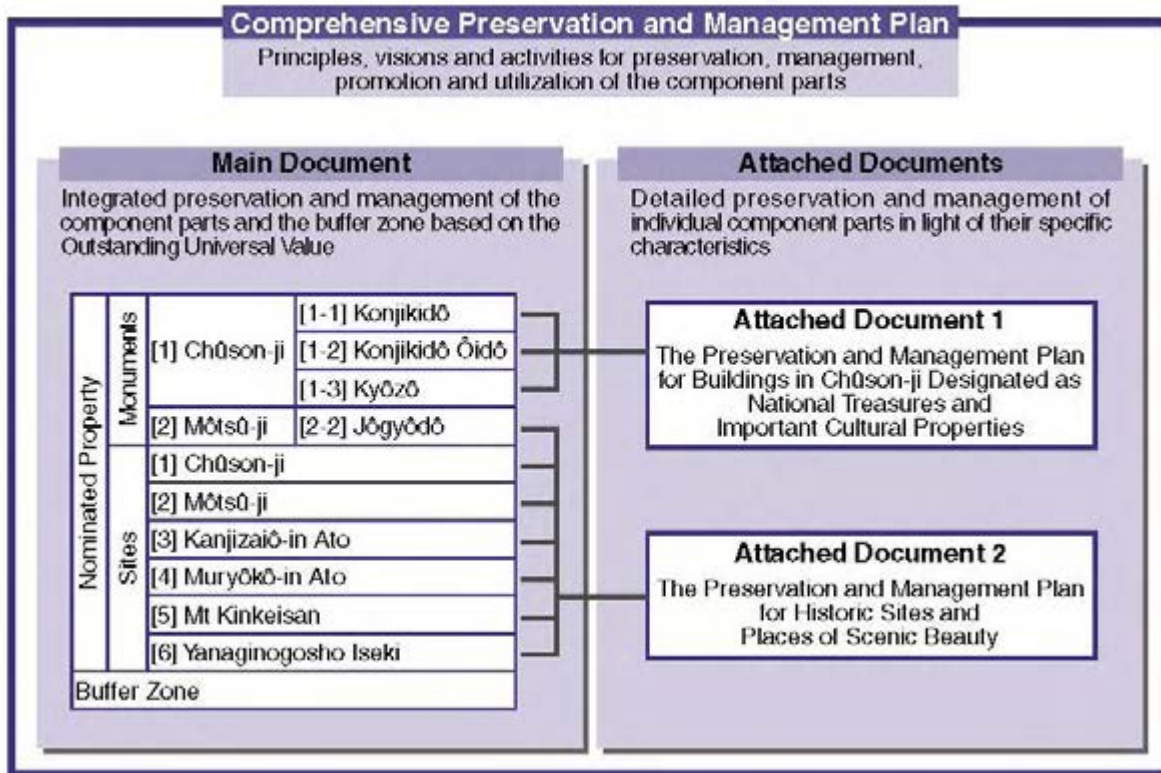


Figure 1. Structure of the preservation and management plan

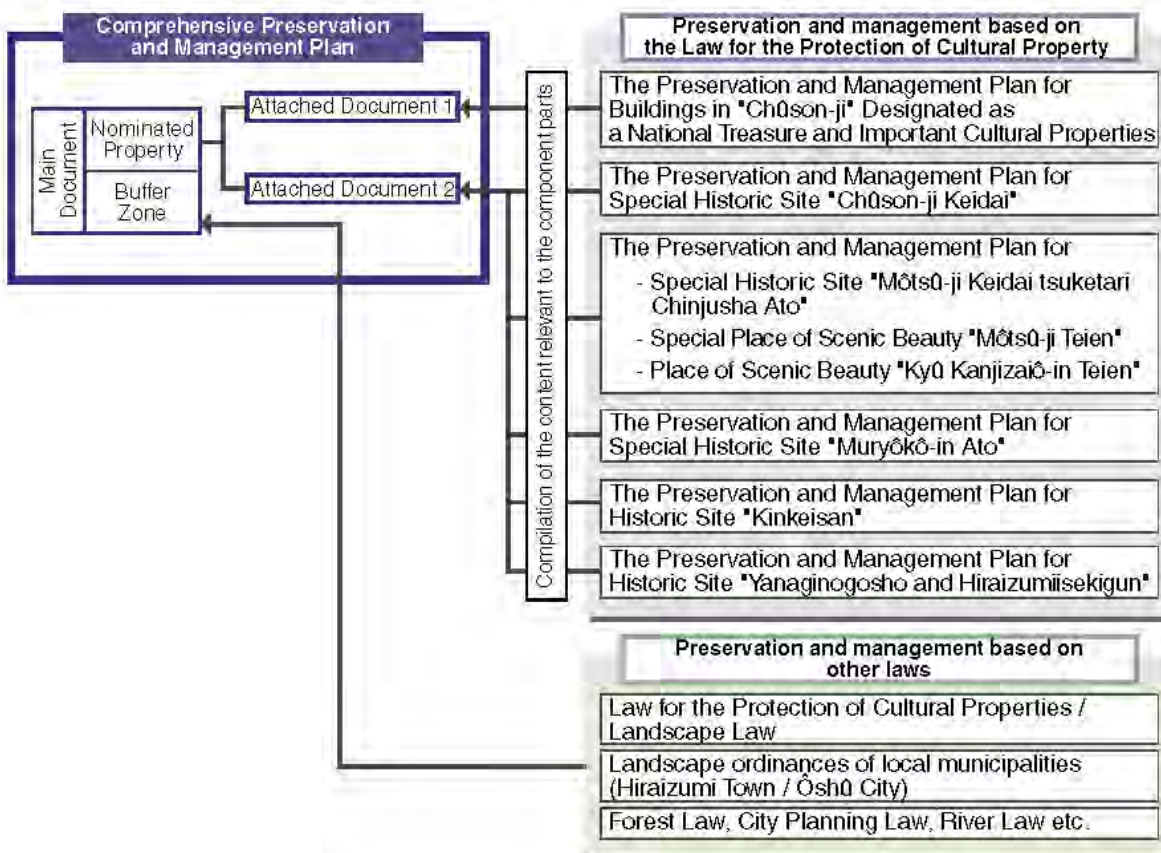


Figure 2. Relation between the Comprehensive Preservation and Management Plan and the individual preservation and management for the individual component parts and the buffer zone under the domestic law of Japan

Chapter 2 Overview of Historic Sites etc.

1. List of Historic Sites etc. which are Component Parts of the Property

The nominated property of “Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”, presented by the Government of Japan for inscription on the World Heritage List, consists of 6 component parts.

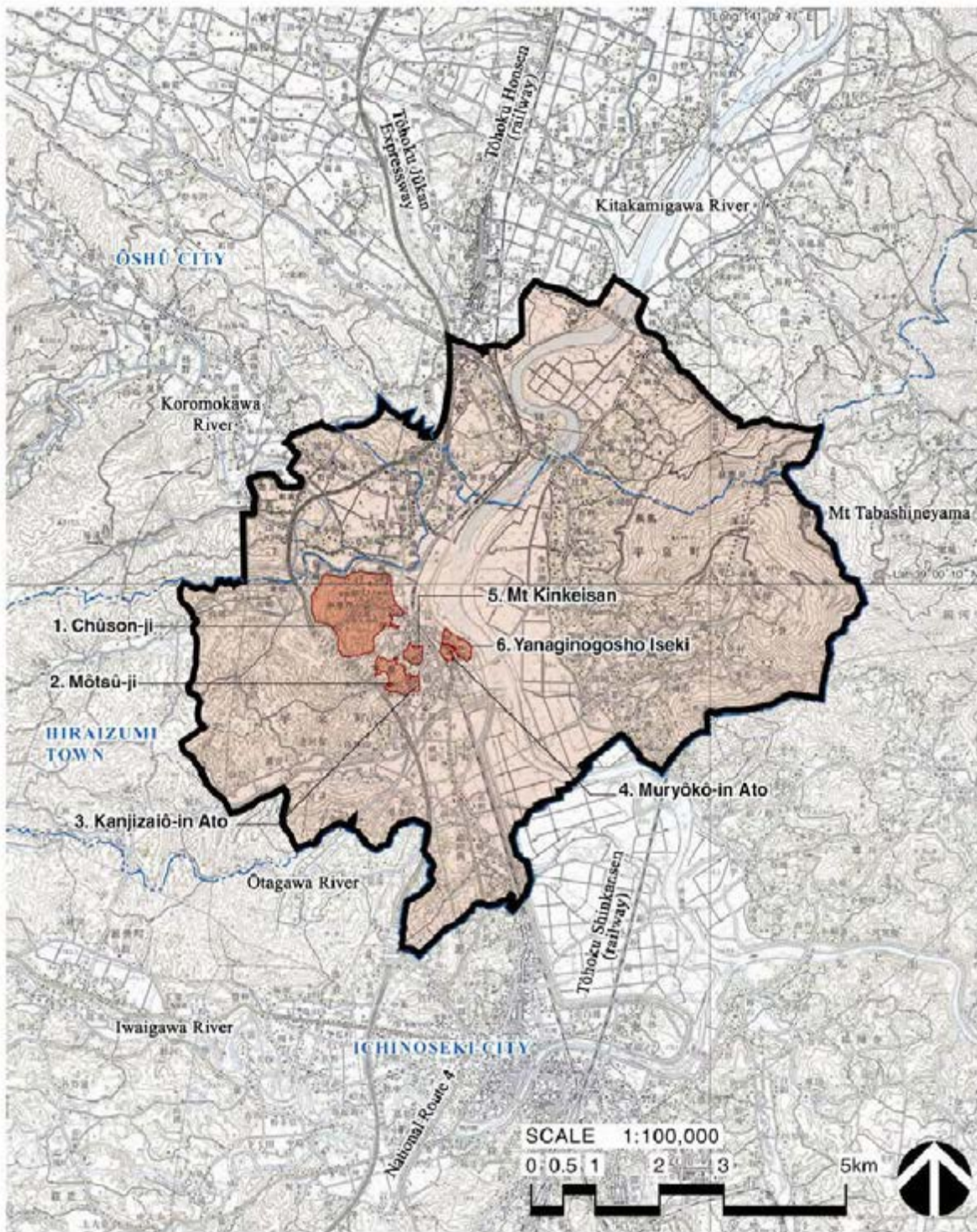
Each of the 6 component parts corresponds to the “monuments” or “sites” as defined in the World Heritage Convention. “Monuments” correspond to “Important Cultural Properties (or National Treasures)”; “sites” correspond to “Historic Sites (or Special Historic Sites)” or “Places of Scenic Beauty (or Special Places of Scenic Beauty)” defined in the Law for the Protection of Cultural Properties of Japan. The list of component parts is shown in Table 1.

Table 1. List of the component parts

No.	Component parts	Category		Location	Area (ha)	Buffer zone area (ha)	Address
		World Heritage Convention	Cultural Properties Protection Law				
1	Chûson-ji	Site	Special Historic Site	N 39°00'04" E 141°05'59"	137.2	5,998.0	Hiraizumi -chô, Nishiiwai-gun, Iwate Pref., Japan
	1-1 Konjikidô	Monument	National Treasure (building)				
	1-2 Konjikidô Ôidô	Monument	Important Cultural Property (building)				
	1-3 Kyôzô	Monument	Important Cultural Property (building)				
	1-4 Ôikegaran Ato	Site	Special Historic Site				
2	Môtsû-ji	Site	Special Historic Site	N 38°59'19" E 141°06'28"	22.7		
	2-1 Teien	Site	Special Place of Scenic Beauty				
	2-2 Jôgyôdô	Monument	Special Historic Site				
3	Kanjizai-in Ato	Site	Place of Scenic Beauty	N 38°59'21" E 141°05'59"	3.8		
4	Muryôkô-in Ato	Site	Special Historic Site	N 38°59'33" E 141°06'56"	4.2		
5	Mt Kinkeisan	Site	Historic Site	N 38°59'35" E 141°06'33"	8.3		
6	Yanaginogosho Iseki	Site	Historic Site	N 38°59'37" E 141°07'11"	10.8		
Total					187.0	5,998.0	6,185.0

2. Extent of Component Parts and Buffer Zone

The area of the component parts and its buffer zone are shown in Figure 3.



Legend

 Nominated property	187.0ha	1. Chuson-ji	(137.2ha)
 Buffer zone	5,998.0ha	2. Motsu-ji	(22.7ha)
 Administrative boundary (municipality)		3. Kanjizaiō-in Ato	(3.8ha)
		4. Muryōkō-in Ato	(4.2ha)
		5. Mt Kinkeisan	(8.3ha)
		6. Yanaginogosho Iseki	(10.8ha)

Figure 3. The area of the component parts and its buffer zone

Chapter 3 Goals and Basic Principles of Preservation and Management

1. Basic Principles of Preservation and Management

The primary purpose of the preservation and management of individual component parts is to preserve their substantial value strictly in parallel with appropriate promotion efforts to provide information to visitors. In addition, it is necessary to take conservation measures that cover the surrounding environment encompassing the component features. It is also necessary to set out the methods for preservation and management in light of the fact that the lives and livelihoods of local citizens are continuing still today within the areas where the component features are located.

In recognition of the above, the following 5 points are set out as the principles for preservation and management of the Historic Sites etc.

(1) Preservation and Management of Historic Site etc.

Hiraizumi Town which is a custodial body shall make efforts for the appropriate preservation and management on the basis of the preservation of Historic Site etc. in cooperation with the owners of the land. For the preservation and management of the Historic Site etc., it is necessary to present the appropriate method of preservation and management of their constituent elements and the policy of handling the alteration to the existing state upon full understanding of the component features and the existing state of the land usage.

(2) Implementation of Monitoring

The possibilities of negative impact on the Outstanding Universal Value are to be assessed from various perspectives in order to ensure the identification and monitoring of the elements that could cause such impact; necessary measures are to be taken, as appropriate.

(3) Conservation of Surrounding Environment

The policy for the integral preservation and management shall be set up on the basis of the related law including not only the range of Historic Site etc. but also the surrounding environment.

(4) Advancement of the Promotion and Utilization

Efforts shall be made to investigate the characteristics of the property and the surrounding area through planned and continuous excavation survey and analysis of the results of the research. The secure preservation of the substantial value of the Historic Sites etc. should be carried out but also an appropriate establishment activity should be conducted to deepen the integral understanding.

(5) Establishment and Operation of the Preservation and Management System

The organization for the preservation and management should be established toward the promotion of the secure preservation and management centering on Hiraizumi Town and landowners.

2. Identification of the Elements of Historic Sites etc.

The elements of the property, “Hiraizumi - Cultural Landscape Associated with Pure Land Buddhist Cosmology”, consist of those of the “components features” and the others of the surrounding “buffer zone”. The “elements of the components features” are divided into the “elements constituting the substantial value” and the “elements that are in close connection with the elements that constitute the substantial value”; these constitute the property in unity with the “elements that constitute the surrounding environment”.

The elements that constitute the component features are shown in Table –2 below.

Table 2. Elements of Component Parts

The details of the component features	A. The elements that constitute the substantial value	B. The elements in close association with the elements constituting the substantial value	C. The elements of surrounding environments
(1) Chūsonji	The religious facility that was built by the founder, Fujiwara no Kiyohira and succeeded as a key point of faith at Hiraizumi		
(Special Historic Site) Chūson-ji Keidai Den-Masuo Jūro Kanefusa-matsu Ato Den-Akadō Den-Suzuki Saburō Shigeiematsu Ato Den-Kamei Rokurō Shigekiyomatsu Ato Den-Benkeibō Den-Kumanodō Ato Kawaragama Ato (Important Cultural Property buildings) Chūson-ji Konjikidō Chūson-ji Kyōzō Konjikidō Ōido Ganjoju-in Hōtō Shakuson-in Gorintō Hakusan-jinja Nō Butai	Historic Sites related to the ritual faith (i) Natural landforms • Kanzankyūryō (northern hill, Sakuragawa) (ii) Historic buildings that constitute the shrines and temples • Designated buildings: Konjikidō (National Treasure), Konjikidō Ōido , Kyōzō , Hakusan-jinja Nō Butai, Ganjoju-in Hōtō, Shakuson-in Gorintō (important Cultural Property), Hōsen-in Omaezawabō Kuri, Chūson-ji Hombō Omotemon (designated by the prefectural government) • Historic buildings (until the early modern age): (Benkeidō, Dainichidō, Shakadō, Benzaitendō, Mine-no-yakushidō, Shōrō) (iii) Man-made landforms and structures that constitute the shrines and temples • Jiwari (land division) (layout of Chūson-ji and 17 subordinate temples, flatlands that are spotted in mountains and forests) • Frontal approach (Tsukimizaka, Kitazaka) • Garden ponds (Bentenike) • Bases exposed above ground (Den-Tahō Ato and Den-Akadō Ato) • Stone structures (tombstone, gravestone, stone Buddha image) (iv) Shrine forests, compound forests, and trees planted along the frontal approach • Forests and trees along the Tsukimizaka (Japanese cedar, maple) (v) Underground remains and artifacts • Remains (base and building sites : Kondō, Tahōtō, Kyōzō), site of buried pillars and building, site of garden pond (Ōike Ato, Sanjū no Ike Ato), sites of road, moat, well, water channel, and pile kiln) • Artifacts (china and porcelain, unglazed earthenware, etc.)	(i) Natural landforms • Sekiyama-kyuryō (southern hill) (ii) Forests, planted trees and woods • The forests that constitute hills (red pine trees, Japanese cedar trees, and others) • Trees with large diameters (city designated natural product, fir trees) • Planted trees for improving the landscape (iii) Agricultural land and related facilities • Agricultural land (paddy fields, fields) • Reservoir (iv) Facilities related to the preservation and management • Preservation of Konjikidō (Shin-ōidō) • Facilities for preservation and exhibition (Sankō-zō, Kyūsankō-zō) • Fire prevention facilities (fire prevention city water reservoir, fireplug) • Facilities for exhibition and utilization (Kanzantei) • Facilities for signing (explanatory board, guide board, sign pole, markings) (v) Buildings and artifacts for residence or religious activities • Buildings (Hondō or kuri of Chūson-ji or sub-temple, Inari-sha, general houses) • Artifacts (Gate, torii gate, tomb of Chūson-ji or sub-temple) (vi) Roads and related structures • Roads (city roads, private roads) (vii) Other artifacts • Reservoir for city water • Construction of landforms (concrete retaining wall, etc.)	(i) Natural elements • Koromokawa River and the flat land and the hill on the opposite bank • Kitakamigawa River and the hill on the opposite bank (ii) Historic elements • A group of Koromogawa Iseki • Sakashita Iseki (iii) Cultural elements • Roads (National Route 4) • Facilities for the convenience of the public (parking area, public toilette, shops) • Explanatory facilities for exhibition (Hiraizumi cultural history house)
(2) Mōtsū-ji	The temple built by Motohira, the second leader, including the pure land garden		
(Special Historic Sites) Mōtsū-ji Keidai Mōtsū-ji Teien Kyūkanzizaiō-in Teien Hanataehaiji Hakusansha Gomadō Ato Monjudō Ato Kichijōdō Ato Kitanotenjin-sha Yasaka-jinja Ōjisha Ato (Special Places of Scenic Beauty) Mōtsū-ji Teien	Historic sites and gardens related to ritual faith (i) Natural landforms • Garden (Mōtsū-ji Teien, Kyūkanzizaiō-in Teien) • Toyama (landform of gentle slope land on the foot of the mountain utilizing natural landscape) (ii) Historic buildings that constitute the shrines and temples • Historic buildings (up to the modern age) (Jōgyōdō, Shōrō, Mōtsū-ji Sammon, Kaisandō, Amidadō, Hakusan Gongendō, Tenjindō, Honden and Haiden of Yasaka-jinja) (iii) Man-made landforms and artifacts that constitute the shrines and temples or gardens • Stone structures (tombstone, gravestone, stone Buddha image) • Land division, divisions (Mōtsū-ji Teien, Temple complex viewing an Kyūkanzizaiō-in Teien, earthwork (Tsuiji (fenced earthen wall) surrounding the garden) • Temple complex landforms (the base and podium that are exposed above the ground on the sites such as the site of Enryū-ji, Kashō-ji, Kondo, Nandaimon, etc.) • Garden landforms (Ōzumigaike, Maizurugaike, Bentenike, Nakajima, Tsukiyama, Suhama (cove beach), fenced earthen wall site, Dejima cape, vertical stone, cobble-stone pavement, garden stone, Yarimizu (garden stream), bridge) (iv) Trees and planted trees on the shrine forests and their compounds and along the approach • Trees and forests in the compound (red pine trees, cherry-trees, Japanese cedar trees, maple trees, and willow) • Flowers (iris, hagi, rhododendron) • Forests that constitute the hill (red pine trees, Japanese cedars, hiba, and others) (v) Underground remains and artifacts • Artifacts (sites of base and buildings (Enryū-ji, Kashō-ji, Kōdo, Nandaimon, Hokkedō, Jōgyōdō, Dai-amidadō, Shō-amidadō, Nammon, Kitamon, Shōrō and Fugendō, site of garden pond (Ōzumigaike, Maizurugaike), site of pond and bridge post (Ōzumigaike), sites of Namboku Ōji (north-south avenue), site of vehicle garages, special remains) • Artifacts (Wooden product (receptacle of lotus), pillar material, unglazed earthenware)	(i) Natural landforms • March type of landform on the south west side of the garden pond (for drainage of pond) (ii) Forests, planted trees and woods • Forests that constitute the hill (red pine trees, Japanese cedar trees, hiba, and others) (iv) Facilities related to the preservation and management • Facilities for preservation and exhibition (treasure house) • Fire prevention facilities (water tank, fireplug) • Sign facilities (explanatory board, guide board, signs) (v) Buildings and artifacts for residence and religious activities • Buildings (Hondō, kuri, shuku-in, general houses) • Facilities for the convenience of the public (public toilette, shops) (vi) Roads and related facilities • Roads (city roads, promenade)	(i) Natural elements • Hill on the opposite bank of Kitakamigawa River (ii) Historic elements • Mt Kinkeisan • Mōtsū district (a group of subordinate temples) • Terui-seki • Hanatae reservoir • Sites of main streets toward cardinal points on the compass • Kura-machi Iseki (iii) Cultural elements • Road (prefectural road: Mōtsū-ji line) • Facilities for the convenience of the public (parking area, public toilette)

The details of the component features		A. The elements that constitute the substantial value	B. The elements in close association with the elements constituting the substantial value	C. The elements of surrounding environments
(3) Kanjizai-in Ato				
	Historic sites and gardens related to ritual faith	(v) Underground remains and artifacts • Artifacts (sites of base and buildings (Enryū-ji, Kashō-ji, Kōdo, Nandaimon, Hokkedō, Jōgyōdō, Dai-amidadō, Shō-amidadō, Nammon, Kitamon, Shōrō and Fugendō, site of garden pond (Ōizumigaike, Maizurugaike), site of pond and bridge post (Ōizumigaike), sites of Namboku Ōji (north-south avenue), site of vehicle garages, special remains) • Artifacts (Wooden product (receptacle of lotus), pillar material, unglazed earthenware)	(iv) Facilities related to the preservation and management • Facilities for preservation and exhibition (treasure house) • Fire prevention facilities (water tank, fireplug) • Sign facilities (explanatory board, guide board, signs) (v) Buildings and artifacts for residence and religious activities • Buildings (Hondō, kuri, shuku-in, general houses) • Facilities for the convenience of the public (public toilette, shops) (vi) Roads and related facilities • Roads (city roads, promenade)	(i) Natural elements • Hill on the opposite bank of Kitakamigawa River (ii) Historic elements • Mt Kinkeisan • Mōtsū district (a group of subordinate temples) • Terui-seki • Hanatare reservoir • Sites of main streets toward cardinal points on the compass • Kura-machi Iseki (iii) Cultural elements • Road (prefectural road: Mōtsū-ji line) • Facilities for the convenience of the public (parking area, public toilette)
(4) Muryōkō-in Ato (Special Historic Site) Muryōkō-in Ato	Historic Sites related to the ritual faith	Legendary site of temple built by Hidehira (iii) Man-made landforms and artifacts that constitute the shrines and temples • Land division and divisions (Temple complex viewing the pond, earthwork) • Landforms of Temple complex (the base exposed over the ground) • Landforms of garden (Nishijima, Higashijima) (v) Underground remains and artifacts • Remains (site of base and building (site of Hondo, site of the building on Higashijima), site of garden pond, site of bridge post, site of road, site of moat, site of Kita-kojima) • Artifacts (necklace using gems and stones, agate (sadoxnyx), tile)	(ii) Forests, planted trees and woods • Trees on the site of the Hondō (red pine trees) (iii) Agricultural land and related facilities • Agricultural land (paddy fields, fields) • Others (water channels for agriculture) (iv) Preservation and management of the component figures • Sign facilities (explanatory board, guide board, sign pole, signs) • Fire prevention facilities (water tank, fireplug) (v) Buildings and artifacts for residence and religious activities • Buildings (general houses)	(i) Natural elements • Mt Kinkeisan • Hill on the opposite bank of Kitakamigawa River (ii) Historic elements • Mt Kinkeisan • Yanaginogosho Iseki (Nekomagafuchi) • Southeast of JR Tohoku Honsen (site of planting, site of pit house) • Stretched out portion (liaison with the Yanaginogosho Iseki) (iii) Cultural elements • Roads (Hiraizumi Teishajō - Chūson-ji Line of Prefectural road) • Railway (JR Tōhoku Honsen) • Steel towers and overhead line
(5) Mt Kinkeisan		The mountain that served as the point of reference for the space design of Hiraizumi, the political and administrative center constructed on the basis of Pure Land Cosmology.		
	Historic Site related to the administration	(i) Natural landform • Hills (an independent mountain in the form of cone) (iii) Man-made landforms and artifacts that constitute the shrines and temples • Stone structure (Senju-in Seikitō, tombstone) (v) Underground remains and artifacts • Remains (Kyōzuka Ato (buried and dedicated articles), site of building (Hanatarehaiji))	(i) Natural landforms • Kitakamigawa River and the hill on the opposite bank • Riverhead (Tsumewari spring water) (ii) Forests, planted trees and woods • Deciduous and broad leaf tree forests (copses) that constitute the hill (iii) Agricultural land and related facilities • Agricultural land (paddy fields, fields) (iv) Facilities related to the preservation and management • Facilities for exhibition and activity (Hiraizumi Cultural Heritage Center) • Preservation facilities (Hiraizumi Cultural Heritage Center) • Fire prevention facilities (reservoir for fire prevention) (v) Buildings and artifacts for residence and religious activities • Buildings (Senju-in Senjudō, general houses) • Others (tombs) (vi) Roads and related facilities • Roads (city roads, private roads, greenway) (vii) Other artifacts • Steel towers and overhead lines	(i) Natural elements • Hill on the opposite bank of Kitakamigawa River • Deciduous and broad leaf tree forests (copses) (ii) Historic elements • Muryōkō-in Ato • Mōtsū-ji • Hanatare reservoir (iii) Cultural elements • Steel towers and overhead line • Roads (city roads) • Facilities for the convenience of the public (camping facilities, public halls)
(6) Yanaginogosho Iseki (A group of the sites of Yanaginogosho, Hiraizumi)	Sites related to the administration	(i) Natural landform • Divisions and land division utilizing natural landforms (Nekomagafuchi) (iii) Man-made landforms and artifacts • Man-made landform (site of moat) (v) Underground remains and artifacts • Remains (sites of central castle building and other buildings, garden ponds, well, earthwork, moat, wall, roads, bridges) • Artifacts (unglazed earthenware, stamps, building materials (bargeboard, bridge materials), well frame, pole, etc.)	(iii) Agricultural land and related facilities • Agricultural land (paddy fields, fields) (iv) Facilities related to the preservation and management • Sign equipment (explanatory board, description board, sign pole, signs) (v) Buildings and artifacts for residence and religious activities • General houses (vi) Roads and related facilities • Roads (Prefectural road, Aikawa Hiraizumi Line, city road Sakashita Line) (vii) Other artifacts • Steel towers and overhead line	(i) Natural elements • Kitakamigawa River and the hill on the opposite bank (Tabashineyama) (ii) Historic elements • Site of Temple complex-gosho • Muryōkō-in Ato • Takadachi • Mt. Kinkeisan (iii) Cultural elements • Roads (National Route 4 bypass) • Facilities for exhibition (Yanaginogosho Shiriyokan) • Facilities for viewing the landscape (artificial hill) • Flood control facilities (levee)

(1) Chûson-ji

A. The elements that constitute the substantial value

A-1. Natural landforms

Kanzankyûryô constituting Chûson-ji is separated into the north and the south by the Sakuragawa River, and the compound is located on the north hill.

A-2. Historic buildings that constitute the shrines and temples

The historic buildings that were built before the modern ages are represented by the buildings designated as National Treasures or Important Cultural Properties, and there are also some buildings not designated as any of them such as Shôrô (belfry), Sammon gate, and so on, which are still important component features in the compounds of the shrines and temples. All of these buildings use wooden materials basically.

A-3. Man-made landforms and artifacts that constitute the compounds

In addition to the land division, approach, stone walls, and garden ponds that constitute the compounds, the man-made landforms such as earth mounds and exposed building foundations and the artifacts such as stone structures, tombstone, stone Buddha image have been integrated with the religious activities. Thus, they have created the compound space that has continued to live from the past to the present.

A-4. Shrine forests, compound forests, and trees along the approach

In the area comprising the component feature, there are planted conifers such as pine and cedar trees, and forests consisting of other various deciduous and broad leaf trees, such as *Zelkova serrata*, maples and so on, which constitute the important elements for the landscape of the compound, Chûson-ji has taken measures such as periodical diagnosis of the trees by the green doctors or taking care of the falling or withering of trees.

A-5. Underground remains and artifacts

For the Buried Cultural Properties, it is recognized that there are not only the remains of sites of buildings on the bases, buildings using buried pillars, garden ponds, roads, wells, water channels, and tile-kiln but also artifacts such as pottery, unglazed earthenware and so on. Therefore, measures have been taken to preserve these sites. However, there are still many unknown elements since a wide range of the area is yet to be researched.

B. Elements in close association with the elements constituting the substantial value

B-1. Natural landforms

The south hill is separated from the north hill, on which mainly the shrines and temples are located, by the Sakuragawa River. However, the south hill is integrated with the north hill forming Kanzankyûryô.

B-2. Forests, planted trees and woods

In the area comprising the component feature, there are a variety of forests including red pine trees, cedars and so on, and in the area surrounding the compounds trees are planted to improve the landscape influencing the landscape.

B-3. Agricultural land and related facilities

In the area comprising the component feature, there are agricultural lands consisting of the paddy fields and farmland, which play a specific role from the viewpoint of conservation of the underground remains and artifacts.

B-4. Facilities related to the conservation and management

In the area comprising the component feature, there are exhibition facilities such as Sankôzô, New

Ôidô, etc., fire prevention facilities, such as reservoirs, fireplug, etc., Kanzantei, a spot with a wide prospect, and facilities for promotion or utilization activities, such as explanatory board, guide board, etc. Thus, these play a certain role in the appropriate conservation and management of the substantial value.

B-5. Buildings and artifacts for residence or religious activities

In the area comprising the component feature, there are subordinate temples with the function of living house as well as general houses along the National Highway.

B-6. Roads and related facilities

In the area comprising the component feature, city roads run along the Sakuragawa River, which divides Kanzankyûryô into the south and the north, and on the north surface of the same hill, which are useful for the daily lives of the residents and the transportation of tourists.

B-7. Other artifacts

On the city road along the Sakuragawa River, a concrete retaining wall is built for preventing the slope from collapsing.

C. Elements of surrounding environments

C-1. Natural elements

Around the component features, there are rivers such as the Koromokawa River to the north and the Kitakamigawa River to the east, and there is the hill of Tabashineyama on the opposite bank of Kitakamigawa River. They play an important role altogether in terms of the landscape.

C-2. Historic elements

The archeological sites in the ages of the Ôshû Fujiwara clan in the 12th century are distributed on the opposite bank of the Koromokawa River and on the plane along the National Highway to the east. They play a role to give more evidence for the archeological value of the component features.

C-3. Cultural elements

National Highway Route 4, which passes the property from south to north, runs to the north of the component feature. There are the private guidance facilities as well as those for the convenience of the public, such as parking area, public toilette, restaurant, and souvenir shops, and they play a specific role in promotion and utilization of the component features.

(2) Môtsumi-ji

A. Elements constituting the substantial value

A-1. Natural landforms

The Pure Land Garden is constructed on the foot of the gently sloping Mt Tôyama, which functions as Shakkei (borrowed scenery).

A-2. Historic buildings constituting the shrines and temples

The historic buildings including Kaizandô and Jôgyôdô are mainly built with wooden materials and they were constructed before the modern period.

A-3. Man-made landforms and artifacts that constitute the shrines, temples and gardens

In the area comprising the component feature, there remain in good condition man-made landforms such as land divisions, fenced earthen wall site, and podium or base. There are also stone structures such as tombstone and stone Buddha images. Thus, they are important elements of the compound space. The man-made landforms such as ponds, *nakajima* (island), *tsukiyama* (artificial hill), *suhama* (cove beach), and *yarimizu* (garden stream) are the important elements constituting the space of the Pure Land Garden raising the value in terms of appreciation.

A-4. Shrine forests, compound forests and trees along the approach

In the area comprising the component feature, there are flowers such as iris, hagi, and so on, as well as trees such as pine trees, cherry trees, and maple trees, but also which are the important elements for appreciation of the landscape. Existing on the back hill are pine trees, Japanese cedars, and cherry trees, which constitute the important elements in not only the space of the compound but also the appreciation of the landscape.

A-5. Underground remains and artifacts

The underground remains are the sites of ponds, a garden stream, and roads including bases of buildings of Enryû-ji, Kashô-ji and others, which are accompanied by some artifacts. These constitute the important elements of the component features.

B. Elements in close association with the elements constituting the substantial value

B-1. Natural landforms

Mt Tôyama on the back of the garden is one of the important elements that make up the garden space because it is the natural border with the surrounding area. Also, the landform of marsh that continues from the west end is an important factor in understanding of the structure of the Pure Land Garden.

B-2. Forests, planted trees and woods

Growing on the hill on the back of the garden are red pine trees, Japanese cedars and hiba which play an important role in the landscape.

B-4. Facilities related to the conservation and management

In the area comprising the component feature, there are the treasure house as one of the exhibition facilities, and fire prevention facilities such as water tank, fireplug, etc., which play a certain role in the appropriate conservation and management of the substantial value.

B-5. Buildings and artifacts for residence and religious activities

In the area comprising the component feature, there exist not only the facilities such as Hondô, Kuri, and Shukuin, but also general houses at the south end of the Kyûkanjizai-în Teien.

B-6. Roads and related facilities

The city roads that run in the area comprising the component feature consist of the roads that overlap with the sites of the north-south avenue, and the roads that run on the south end edge of the component features. Also, there is a greenway in the vicinity of the foot of Mt Tôyama on the back.

C. Elements of surrounding environments

C-1. Natural elements

The hill on the back of Mt Tôyama, the Ôtagawa River that runs from east to west in the south, and the hill on the opposite side of the Kitakamigawa River play important roles in the appreciation of the landscape in the surrounding area of the component features.

C-2. Historic elements

In the surrounding area, there are a lot of elements in close association with the component features such as Mt Kinkeisan that is located along the line extended from the north-south avenue, Kuramachi Iseki (a group of warehouses), and Môtsû district where the subordinate temples are located.

C-3. Cultural elements

The prefectural road runs along the south edge of the component feature, and along the highway there are facilities for the convenience of the public such as parking area, public toilette, etc.

(3) Kanjizaiô-in Ato

A. Elements constituting the substantial value

A-1. Natural landforms

The garden is constructed on the east foot of the gently sloping Mt Tôyama.

A-2. Historic buildings constituting the shrines and temples

The historic buildings including Amidadô are mainly built with wooden materials and they were constructed before the modern period.

A-3. Man-made landforms and artifacts that constitute the shrines, temples and gardens

In the area comprising the component feature, there remain in good condition man-made landforms such as land divisions, fenced earthen wall site, and base. The man-made landforms such as ponds, *nakajima* (island), *takiishigumi* (waterfall stone work) are the important elements constituting the space of the Pure Land Garden raising the value in terms of appreciation.

A-4. Shrine forests, compound forests and trees along the approach

In the area comprising the component feature, there are flowers such as hagi, and so on, as well as trees such as pine trees, cherry trees, and willow trees, but also which are the important elements for appreciation of the landscape.

A-5. Underground remains and artifacts

The underground remains are the sites of ponds, a garden stream, and roads including bases of buildings of Enryû-ji, Kashô-ji and others, which are accompanied by some artifacts. These constitute the important elements of the component features.

B. Elements in close association with the elements constituting the substantial value

B-1. Natural landforms

Mt Kinkeisan on the back of the garden is an important elements that make up the garden space because it is the natural border with the surrounding area. Also, the landform of marsh that continues from the west end is an important factor in understanding of the structure of the Pure Land Garden.

B-2. Forests, planted trees and woods

Growing on the hill on the back of the garden are red pine trees, Japanese cedars and hiba which play an important role in the landscape.

B-4. Facilities related to the conservation and management

In the area comprising the component feature, there are the treasure house as one of the exhibition facilities, and fire prevention facilities such as water tank, fireplug, etc., which play a certain role in the appropriate conservation and management of the substantial value.

B-5. Buildings and artifacts for residence and religious activities

In the area comprising the component feature, there exist not only the facilities such as Hondô, Kuri, and Shukuin, but also general houses at the south end of the Kyûkanjizaiô-in Teien.

B-6. Roads and related facilities

The city roads that run in the area comprising the component feature consist of the roads that overlap with the sites of the north-south avenue, and the roads that run on the south end edge of the component features. Also, there is a greenway in the vicinity of the foot of Mt Tôyama on the back.

C. Elements of surrounding environments

C-1. Natural elements

The hill on the back of Mt Tôyama, the Ôtagawa River that runs from east to west in the south, and the hill on the opposite side of the Kitakamigawa River play important roles in the appreciation of the landscape in the surrounding area of the component features.

C-2. Historic elements

In the surrounding area, there are a lot of elements in close association with the component features such as Mt Kinkeisan that is located along the line extended from the north-south avenue, Kuramachi Iseki (a group of warehouses), and Môtsû district where the subordinate temples are located.

C-3. Cultural elements

The prefectural road runs along the south edge of the component feature, and along the highway there are facilities for the convenience of the public such as parking area, public toilette, etc.

(4) Muryôkô-in Ato

A. Elements constituting the substantial value

A-3. Man-made landforms and artifacts

In the area comprising the component feature, there remain the surrounding earthwork, the base that is exposed over the land, land divisions as the Pure Land Garden such as Higashijima (east island) and Nishijima (west island), which are the important elements constituting the substantial value.

A-5. Underground remains and artifacts

It is confirmed that there are the sites of ponds, bridge posts, roads, moats, and the northern islet. Also, excavated are the artifacts such as the jewelry and metal accessories, which are important elements that show the real value of the component features.

B. Elements in close association with the elements constituting the substantial value

B-2. Forests, planted trees and woods

Red pines grow on Nishijima and Higashijima. Also, growing on the surrounding earthwork are the conifers and broad leaf trees, which are important elements of the landscape.

B-3. Agricultural land and related facilities

The greater part of the areas with the sites of ponds is used as paddy fields contributing to the conservation of the underground remains. The water channels for agricultural purposes, which divide the earthwork on the west side, are laid for supplying the water to paddy fields.

B-4. Facilities related to the conservation and management

There are facilities such as guide board, explanatory board, sign pole, and signs, and the fire prevention facilities such as water tank and fireplug, which play a specific role in the conservation and management of the substantial value.

B-5. Buildings and artifacts for residence and religious activities

In the area comprising the component feature, there are general houses along the prefectural road.

C. Elements of surrounding environments

C-1. Natural elements

Mt Kinkeisan and the surrounding hills are the important elements for the landscape on the back of the component features.

C-2. Historic elements

Mt Kinkeisan provides the elements not only of the landscape but also the mountain for faith. Also, confirmed are the remains such as the stretching part and special remains which are estimated to show the relationship with Yanaginogosho.

C-3. Cultural elements

Prefectural road, Hiraizumi Teishajô Chûson-ji Line and JR Tôhoku Honsen run in the area comprising the component feature while National Highway No. 4 runs toward Mt Kinkeisan on the back. Also, the area on the south side adjacent to the component features has a town, so general houses are built centering on this area.

(5) Mt Kinkeisan

A. Elements constituting the substantial value

A-1. Natural landforms

An independent hill in the form of a gently sloping cone can be viewed from most of the area of the town; and as a result it is a symbolic mountain among the component features.

A-3. Man-made landforms and artifacts constituting the shrines and temples

In the compound of Senju-in that is a sub-temple of Môtôji, there are stone structures such as tombstone, which are the elements that show the close relationship with faith.

A-5. Underground remains and artifacts

The top of the mountain forms is the sutra mound with the underground remains. The site of Hanatatehaji (extinct temple) is on the foot of the mountain, which provides the underground remains and artifacts.

B. Elements in close association with the substantial value

B-1. Natural landforms

Tsumewari spring water that springs out from the east foot of the hill is to be supplied to the surrounding Pure Land Gardens, which has a close relationship with the location of the pond(s).

B-2. Forests, planted trees, and woods

A part of the foot has conifer forests, and the entire surface up to the top are covered with deciduous and broad leaf tree forests.

B-3. Agricultural land and related facilities

In a part of the foot, there are farmland and paddy fields that were related to general houses.

B-4. Facilities related to the conservation and management

On the east foot of the hill, there are Hiraizumi Cultural Heritage Center, which plays a role as the base for the conservation and management of the of the Cultural Property of the entire city of Hiraizumi and promotion and utilization of Historic Sites.

B-5. Buildings and artifacts for the residence and religious activities

General houses are located on a part of the area in the north and east of the component features. Located on the south side are Senju-in, a sub-temple of Môtôji, and related buildings. A tomb area is located halfway up the hill.

B-6. Roads and related facilities

The road for the management of the reservoir halfway up the hill runs through the north edge of the component features. Also, a greenway for tourists is laid between the south foot and the top of the mountain.

B-7. Other artifacts

Constructed on the south foot of the hill are a reservoir for fire prevention and agricultural use, and a service reservoir for allocating the city water halfway up the hill. Also, there are steel towers for supporting the overhead line that runs from south to north in the vicinity of the center of the component features.

C. Elements of surrounding environments

C-1. Natural elements

Kitakamigawa River that runs to the east of the component feature and Mt Tabashineyama on the opposite bank are integrated together with other component features, which are important elements of the historical landscape.

C-2. Historic elements

Hanatake Reservoir is located to the east of the component feature and it is pointed out that it has relationship with Hanatakehaji (extinct temple) and the garden pond of a Pure Land garden. Also, the said component features have close relationship with the locations of Muryôkô-in Ato and Môtô-ji, which are located in the east and the south.

C-3. Cultural elements

There are steel towers for supporting the overhead line that stretches from south to north in Hiraizumi Town. Also, located centering on the north and the west are general houses, city residences, and public hall centering to the north and west side of the component features while the camping facilities are on the south and west foot.

(6) Yanaginogosho Iseki

A. Elements constituting the substantial value

A-1. Natural landforms

Nekomagafuchi, located between Yanaginogosho Iseki and Muryôkô-in Ato forms a low wetland, which is a natural boundary separating these archeological sites.

A-3. Man-made landforms and artifacts that constitute archeological sites

The sites of double moats, which surround a key point of the archeological sites, is one of the important elements that shows the character as a political and administrative center.

A-5. Underground remains and artifacts

In the area comprising the component feature, there are the sites of earthwork, garden ponds, well, walls, roads, and bridges as well as those of the central and other buildings. Also many other artifacts such as unglazed earthenware, seals, building materials and so on lie under the ground, which are the important elements of the component feature.

B. Elements in close association with the elements constituting the substantial value

B-3. Agricultural land and related facilities

In the area of the Historic Site, there is farmland (fields) accompanied by general houses, and a low level march in the west was used as paddy fields.

B-4. Facilities related to the conservation and management

In the area comprising component feature, pegs and surrounding fences as well as an explanatory board and description board are installed to indicate the border of the Historic Site.

B-5. Buildings and artifacts for residence and religious activities

Ordinary houses accompanied by the agricultural land of paddy fields and farmland are located mainly along the prefectural roads and city roads, which run the area of the component feature. In the area comprising the component feature, the land is being made the public owned-land resulting in reduction of the rate of general houses and agricultural land.

B-6. Roads and related facilities

The prefectural roads and city roads run in the area comprising the component feature. These roads were used for general houses in this area in daily life. The overhead line passes above the area and so the steel towers for supporting the line are located in the same area.

B-7. Other artifacts

The overhead line accompanied by the steel towers is laid in the Historic Site.

C. Elements of surrounding environments

C-1. Natural elements

The Kitakamigawa River that runs in the east of the component features and the hills of Mt Tabashineyama on the opposite bank of the river are the important elements of the landscape.

C-2. Historic elements

The existence of archeological sites such as Karagosho Ato, Takadachi, Mt Kinkeisan, Muryôkô-in Ato is important as evidence to show from the surrounding environments that Yanaginogosho Iseki was a political and administrative key point.

C-3. Cultural elements

Yanaginogosho Shiryôkan (information center), a facility for explanation of the Historic Site, is located adjacent to the component features. Also, Route 4 and levees are located along the Kitagamigawa River, and the overhead line stretches from south to north, accompanied by the steel towers.

Chapter 4 Appropriate Preservation and Management of Historic Sites etc.

1. Preservation and Management Methods

This plan presents a standard reference and policy concerning how to handle the alteration to the existing state of the Historic Site and so on, which may happen daily in relation to the lives and businesses of local residents and should be solved appropriately.

(1) The standards for dealing with the alteration to the existing state

Originally, the purposes of the Law for the Protection of Cultural Properties are to preserve Cultural Properties and promote their utilization, thereby contributing to the cultural enhancement of people. However, if the alteration is made to existing state inevitably, it is necessary to cope with the problem appropriately while making coordination between the preservation of the cultural properties and the lives of the residents, so that a standard for dealing with the alteration is set up as shown below.

【Category I Area】

The area where no alteration to the existing state is permitted unless they are for the preservation and presentation of the substantial value of Historic Sites etc.

Example

- Area where priority is given to the use as the stage for religious activities
- Area to be restored and opened to the public
- Mountain forest area

- Even when the existing land use differs from the intended purpose of the zoning (e.g. residences or rice paddies within the area to be restored and opened to the public), the continuation of the existing use may be permitted as far as the preservation of archaeological remains is ensured.
- Installation of disaster prevention facilities may be permitted as far as there are no important archaeological remains and due consideration is given to the landscape suitable for Historic Sites etc. through greening or other visual harmonization measures.

【Category II Area】

The area where the existing use is respected without prejudice to the preservation of archaeological remains

Example

- Ordinary residential area (included in the temple compound of Chûson-ji, Muryôkô-in Ato and Mt Kinkeisan)

- In ordinary residential areas, the land use change to other than residence is not permitted.
- When alterations to the existing state are planned, it must be consulted with Hiraizumi Town.

(2) The present status of the Historic Sites etc.

Table 3 below shows the district classification of sites and possible alteration to the existing state and the principles for dealing with it. Also, Figures 5 to 12 show the diagram of the district classification of Historic Sites.

Table 3. List of the District Classification and the Principles for Dealing with the Historic Sites etc

Historic Sites etc	Type	Details of district classification	Possible alteration to the existing state	Concrete method of dealing with the alteration
1 Chûson-ji	Special Historic Site	Category I area A-1 zone (the district on which the temples and shrines are centered) A-2 zone (east slope district of mountains and forests) B-1 zone (north hill district) B-2 zone (south hill district) D zone (detached area)	• New, additional and repair construction of building and artifacts for religious activities, establishment of city water and sewer, cutting and planting of trees or bamboo, repairing of the existing roads, fire prevention construction, utilization and establishment for visitors, excavation and research.	• The alteration to the existing state is not approved in principle. However, the unavoidable and minimum required alteration to the existing state is approved in the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
		Category II area C zone (general residential district)	• New, additional and repair construction of building and artifacts in lives of residents, establishment of city water and sewer.	• The alteration to the existing state is approved on the basis of the housing that considers the conservation of the remains and historic space.
2 Môtsû-ji	Special Historic Site / Special Place of Scenic Beauty	Category I area A zone (Môtsû-ji Teien district) B zone (Tôyama district) C zone (compound district) E zone (detached area)	• New, additional and repair construction of building or artifacts for religious activities, cutting and planting of trees or bamboo, fire prevention construction, utilization and establishment for visitors, excavation and research.	• The alteration to the existing state is not approved in principle. However, the unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
		Category II area D zone (Kyûkanjizai-ô-in Teien district)	• New, additional and repair construction of building or artifacts for religious activities, cutting and planting of trees or bamboo, fire prevention construction, utilization and establishment for visitors, excavation and research.	• The alteration to the existing state is not approved in principle. However, the unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
3 Kanjizai-ô-in Ato	Place of Scenic Beauty	Category I area D zone (Kyûkanjizai-ô-in Teien district)	• New, additional and repair construction of building or artifacts for religious activities, cutting and planting of trees or bamboo, fire prevention construction, utilization and establishment for visitors, excavation and research.	• The alteration to the existing state is not approved in principle. However, the unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
4 Muryôkô-in Ato	Special Historic Site	Category I area A zone (district centering on the compound)	• New, additional and repair construction of building or artifacts for religious activities, establishment of city water and sewer, repairing of the existing roads, utilization and establishment for visitors.	• For the excavation research for establishment and utilization and the establishment of Historic Sites based on the research results, the alteration to the existing state is approved. Also, the unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
		Category II area B zone (general residential district)	• New, additional and repair construction of building or artifacts for lives of residents, establishment of city water and sewer, cutting and planting of trees or bamboo, repairing of the existing roads, excavation and research.	• The alteration to the existing state is approved on the basis of the lives that consider the conservation of the remains and historic space.
5 Mt Kinkeisan	Historic Site	Category I area A-1 zone (mountain foot establishment and promotion district)	• Excavation and research for the establishment of Historic Sites, utilization and establishment for visitors, cutting of trees and bamboo	• The alteration to the existing state is approved for the excavation and research for the establishment activities and the establishment of the Historic Sites based on the excavation research.
		A-2 zone (preservation and management, and promotion facilities district)		
		B zone (mountains and forests district)	• Cutting and planting of trees or bamboo, repairing of the existing roads, utilization and establishment for visitors, excavation and research.	• The unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.
		Category II area C zone (general houses)	• New, additional and repair construction of building and artifacts for lives of residents, establishment of city water and sewer.	• The alteration to the existing state is approved on the basis of the lives that considers the conservation of the remains and historic space.
6 Yanaginogoshô Iseki	Historic Site	Category I area The entire district is to be established and promoted.	• New, additional and repair construction of building and artifacts for lives of residents, repairing of the existing roads, establishment of city water and sewer, construction for the transfer of electric poles, utilization and establishment for visitors, excavation and research, planting of trees for improvement of the landscape.	• For the excavation research for establishment and utilization and the establishment of Historic Sites based on the research results, the alteration to the existing state is approved. Also, the unavoidable and minimum required alteration to the existing state is approved within the range that does not affect the preservation of the value and landscape (appearance) of the cultural properties.

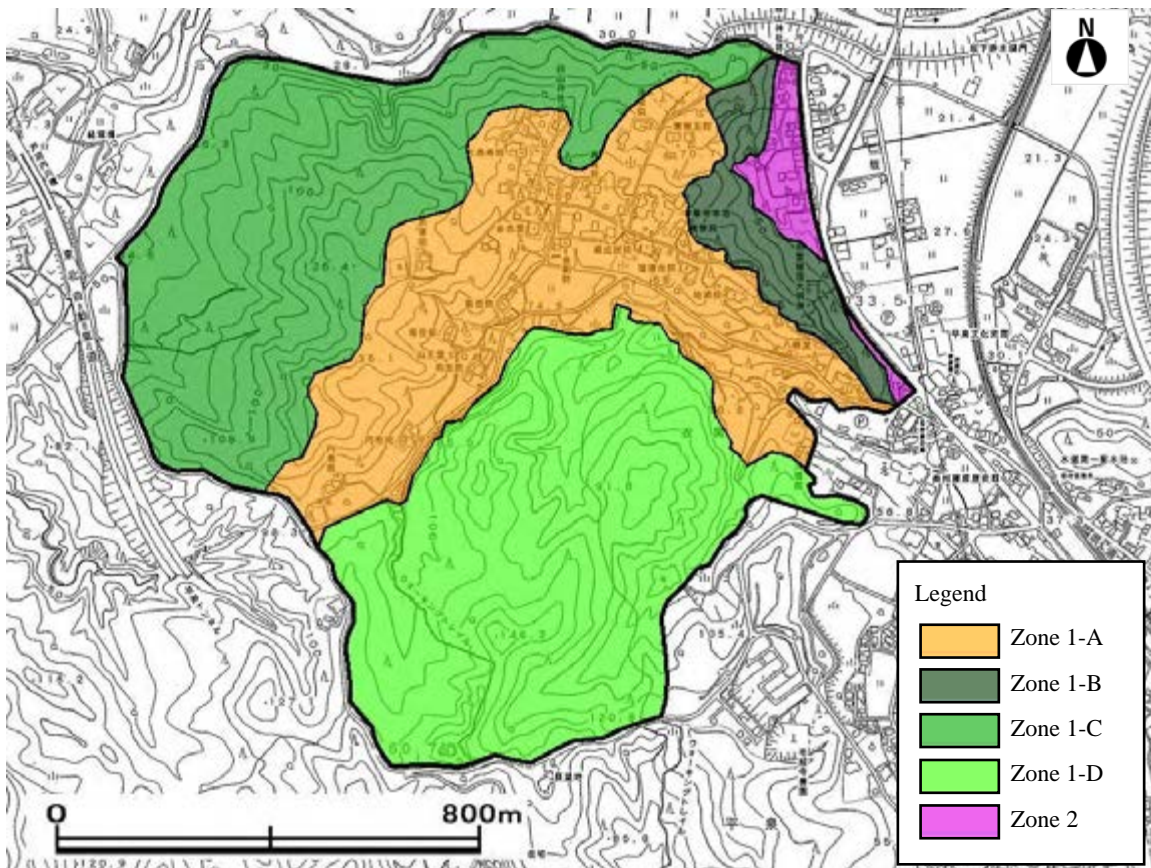


Figure 4. Zoning of the Chûson-ji District

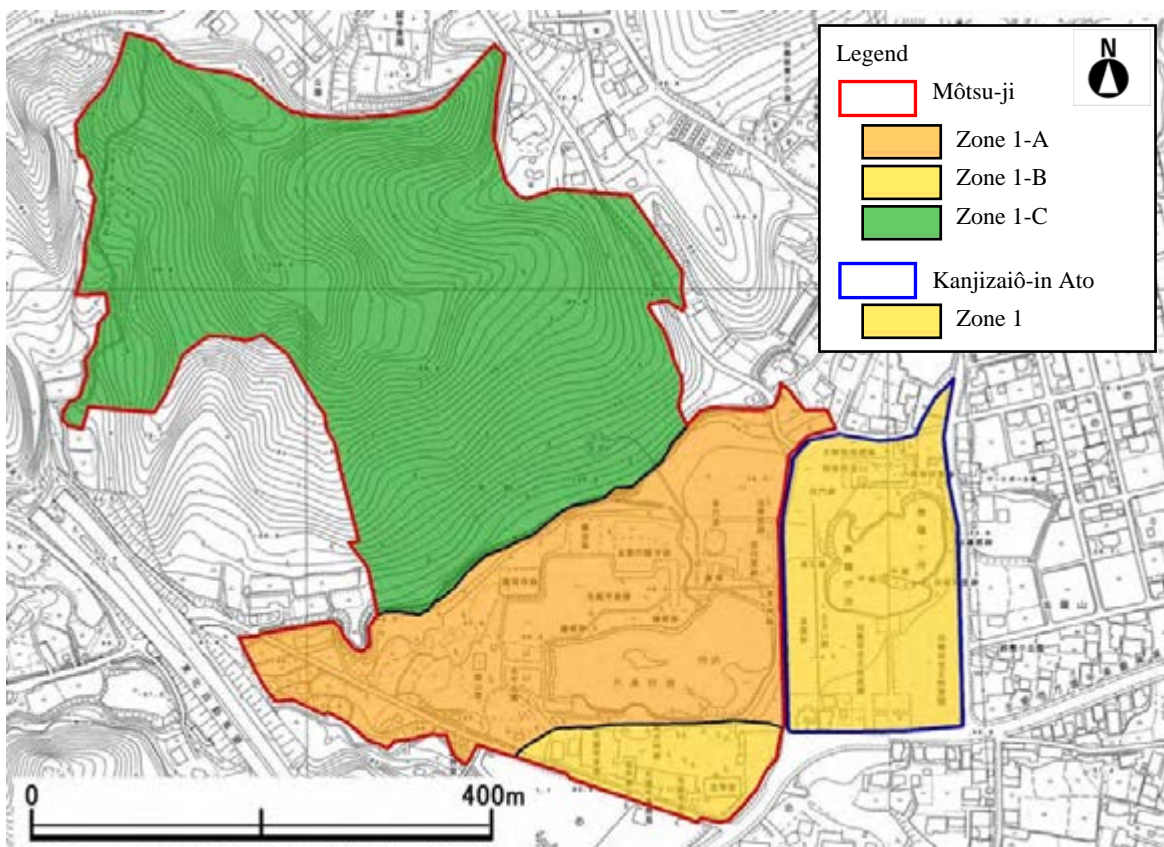


Figure 5. Zoning of Môtsumi-ji and Kanjizaiô-in Ato District

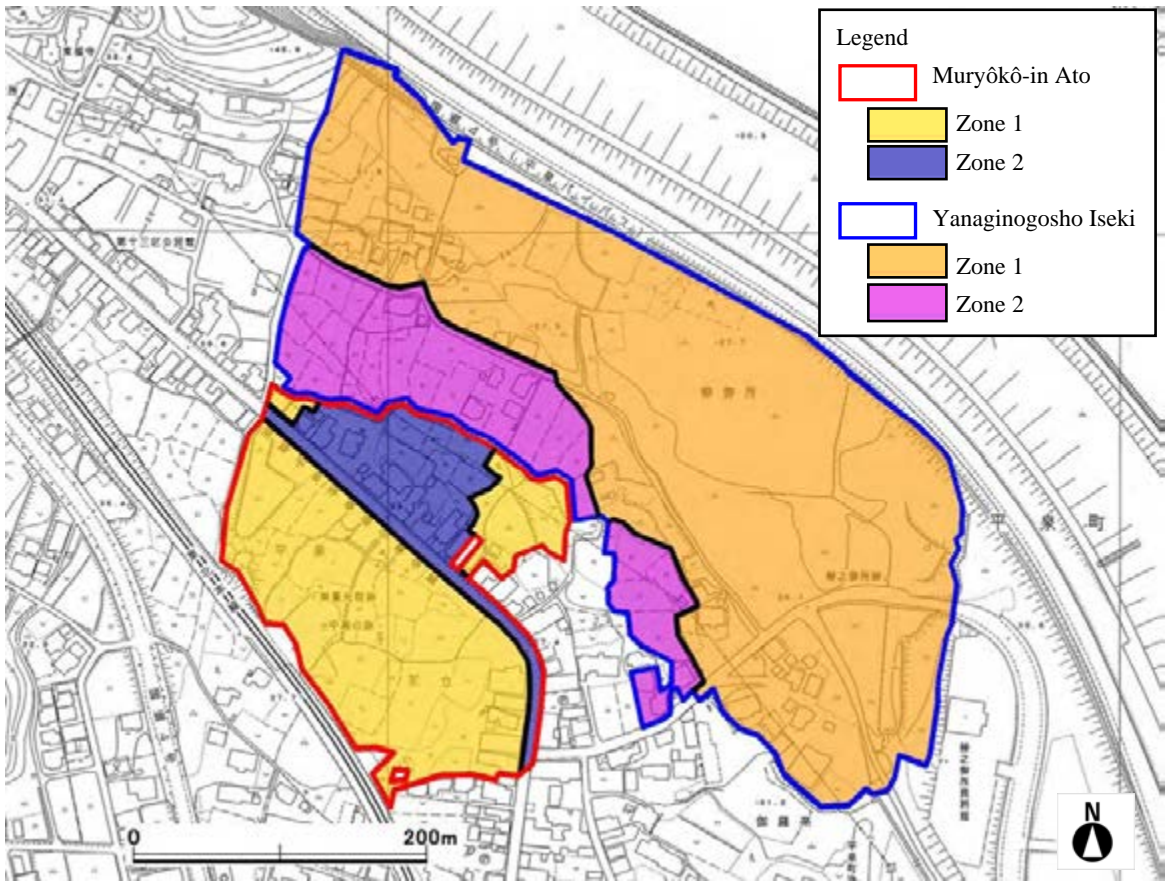


Figure 6. Zoning of Muryôkô-in Ato / Yanaginogosho Iseki District

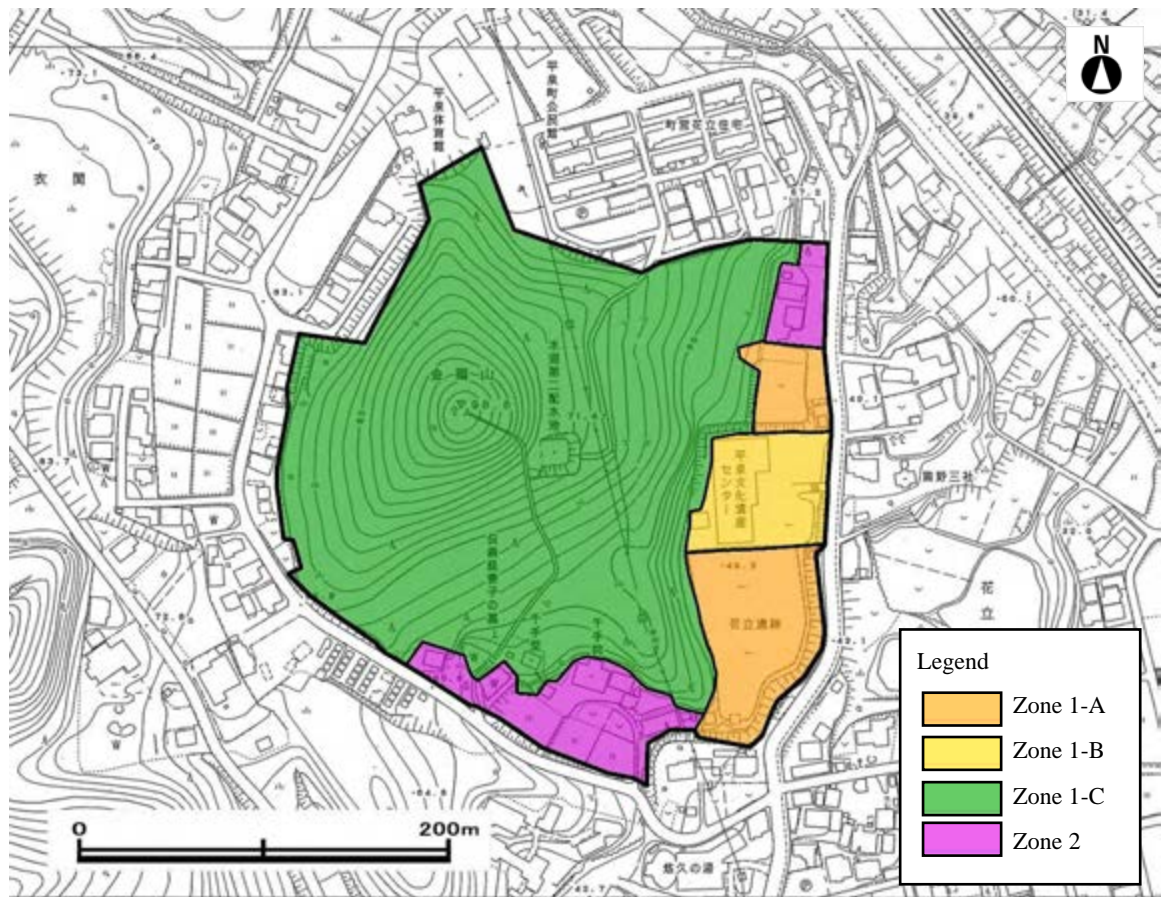


Figure 7. Zoning of Mt Kinkeisan District

(3) Preservation and Management of Jōgyōdō

Table 3 below shows the district classification of sites and possible alteration to the existing state and the principles for dealing with it. Also, Figures 5 to 12 show the diagram of the district classification of Historic Sites.

Name of Cultural Property	Jōgyōdō	Owner	Religious Organization Mōtsū-ji
Name of Designation	Special Historic Site, Mōtsū-ji tsuketari Chinjusha Ato Special Place of Scenic Beauty, Mōtsū-ji Teien		
Year of Designation	1922. Historic site 1952. Special Historic Site 1957. Place of Scenic Beauty 1959. Special Place of Scenic Beauty 1977. "Ennen" Important Intangible Cultural Property	Custodial Body	Hiraizumi Town
Structure and Style	Pyramidal style, Thatched roof 5-bay (11.7 meters by 11.7 meters) square, Length of brace: 5-bay, Hight: 14.5 meters		
Outline of Cultural Property	<p>The Jōgyōdō is located on the north-eastern shore of the garden pond of Mōtsū-ji temple. It is a small-scale Buddha hall reconstructed in the 18th century, a 5-bay (11.7 meters by 11.7 meters) square measuring 14.5 meters in height with a pyramidal style thatched roof. It is a Buddha hall built specifically for the purpose of the religious practice called Jōgyōzammai; here, Buddhist priests walk around the principal image of Amida Buddha, chanting the name of the Buddha and inwardly visualizing the Buddha's appearance in the mind. In addition, to the east of the existing Jōgyōdō, the archaeological remains of the original Jōgyōdō built in the 12th century and burnt down in the 16th century are preserved underground in good condition.</p> <p>At the existing Jōgyōdō, the New Year festival called Shushōe is observed in January every year to pray for world peace, people's health, and family safety. Among other rituals, the religious practice called Jōgyōzammai, introduced from Wutaishan (Mt Wutai) in China by the Buddhist priest Ennin¹¹, is considered to be the most important. Following the Shushōe, the dance of longevity ("Ennen no Mai"¹²) is performed as an offering by Buddhist priests. "Ennen no Mai" is a performing art, which became popular in the 11th and 12th centuries. It is performed in order to purify the spirits of people who gather there and recover their vitality for longevity.</p> <p>As is explained above, while the Jōgyōdō of Mōtsū-ji temple is an 18th century reconstruction, it nevertheless constitutes an important testimony to the Pure Land thought in 12th century Hiraizumi. The rituals and performing arts carried out inside the Buddha hall are also important as intangible elements that give testimony to the quintessence of the Pure Land thought in 12th century Hiraizumi.</p>		
Major Protection Project	1993. Re-roofing		
Note	Jōgyōdō shūrikōji Hōkokusho (1995. Mōtsū-ji)		

A. Preservation and Management System

It is stipulated in the Law for the Protection of Cultural Properties that the one who has the management responsibility of Historic Sites etc. is the owner of Cultural Properties concerned or the custodial body designated by the Commissioner of the Agency for Cultural Affairs.

For Jōgyōdō, the respective branch who owns them conducts routine management (locking, open and close of fixtures, cleaning, weeding and so forth) as a part of religious activities, and in addition to that, Religious Organization Mōtsū-ji shall carry out following operations and shall try to understand the preservation state of Cultural Property Buildings and to maintain them well.

1. Inspection in order to check the condition of each cultural property building
2. Inspection in order to check the environments of each cultural property building
3. Inspection in order to check the condition of facilities and equipment (disaster prevention and other equipment) necessary for the preservation of each cultural property building

4. Management in order to make sure the fire and crime prevention for each cultural property building
5. Operations concerning the measures for investigation, repair and disaster prevention of each cultural property building
6. Coordination with concerned organization necessary for the protection of cultural property building
7. Safekeeping of records and other materials concerning the above 1 - 6 operations
8. Other operations necessary for the protection of cultural property building

The Iwate Prefectural Board of Education has been conducting properly the survey for the condition of cultural properties by a cultural property protection advisor based on the outline for conducting patrol of cultural property of Iwate Prefecture. The patrol has been conducted for the building subject to the preservation plan and guidance and advice based on this survey shall be reflected for improving the preservation and management.

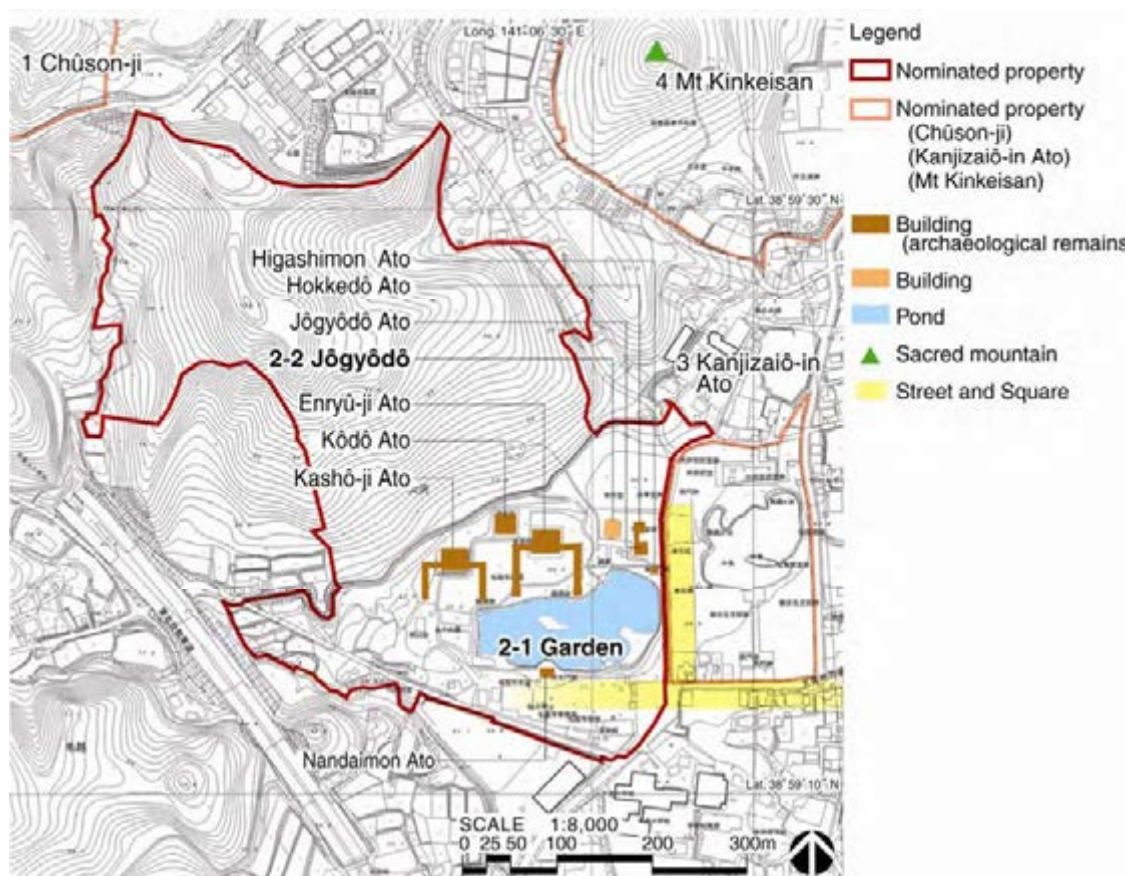


Figure 8. Location of Jōgyōdō

a) Condition of Preservation

Recent repair work was undertaken in 1993. At this repair work, the re-thatching of the roof and the replacement of damaged wooden materials of walls etc. were done.

At present, the condition at the time of completion of preservation and repair work in 1994 has been maintained.

Table 4. Repair History of Jôgyôdô

Time	Class of Project	Major Repair Work
1993	National government funded project	Re-roofing. Repair of rotten and damaged walls, <i>hamaen</i> , <i>kôhai</i> and <i>ushirodô</i> . Replacement of materials.

b) Preservation Measures

Jôgyôdô, reconstructed in 1732, is the oldest building in the temple compound of Môtsumi-ji and has been maintained without large-scale repair work up to the present. In the recent years, the building has been maintained through partial thatching and the removal of moss, as appropriate.

c) Issues of Preservation

While the temple compound of Môtsumi-ji is open for visitors (from 8:30 to 16:30, every day throughout the year); the Jôgyôdô is open at all times. Visitors are allowed to enter the building with shoes off. Temple staff who works at the *fudasho* (the place where amulets may be obtained or offered) located near Jôgyôdô, are on the watch while visitors stay in the building. Night patrols are being implemented at the fixed time.

At the time of the Hatsukaya-sai festival, on 20th January every year, torches are lit in front of Jôgyôdô and lots of Buddhists gather inside and outside the building. Although fire is used near the building, water is available from Ôizumigaike Pond which is located nearby.

Only roof thatching and partial repair work have been undertaken recently. A regular observation of the condition of the building materials and repair work need to be considered as required in the future. In such case, comprehensive measures that prevent the deformation of the building are to be taken based on the investigation of the condition of the drainage and ground stability etc. of the temple compound.

d) Future Plan for Preservation and Management

【Basic concept of protection】

- In case that the replacement of the structural members of Jôgyôdô is necessary, a full investigation is to be conducted and the form, substance, finishing and color of the structural members are to be maintained; as necessary, the replaced major old materials are to be stored for preservation.
- This building has been used as the stage for performing “Ennen no Mai” (the dance of longevity) on the occasions of Buddhist religious rituals and festivals from the time of construction up to the present. When repair work etc. are carried out in the future, full consideration is to be given to not only the Outstanding Universal Value of the building but also the maintenance of the function as a stage.

【Policy for preservation and management】

- To check on the condition of deterioration and damage appropriately and to consider the necessity of a fundamental repair work on the entire building depending on the situation.
- As regards the thatched roof, not only to remove piled fallen leaves and germinated plants, if any, but also to implement partial thatching and re-roofing as necessary.
- With regards the pillars, floors, walls ceiling etc., to take appropriate measures, such as roof repair, replacement of materials and eradication of pest insects with chemicals.

【Preservation and management plan】

Table 2-6. Jōgyōdō Preservation and Management Plan

Class	Responsible agency	Item	Frequency	Note
Inspection	Religious Organization Mōtsū-ji	Check on the preservation condition of the whole building	Once/month	Checklist for inspection needs to be made. Regular observation to detect the deformation of the framework of the building.
		Check on rain leakage	At the time of rain or after rain as necessary	
Cleaning	Religious Organization Mōtsū-ji	Cleaning and weeding	Every day	
		Cleaning after religious activities	Each time	Users are responsible for cleaning with the supervision of Mōtsū-ji.
		Snow-removal work	As necessary	To be done in a timely manner when snow accumulation occurs
Repair	Religious Organization Mōtsū-ji	Partial repair or dismantling repair	To be decided, depending on the status of the deterioration of wooden parts or deformation of the framework.	
		Re-roofing	Every 20 years (approx.)	
		Partial re-roofing, fumigation of roof, etc.	Every 5 years (approx.) To be decided, depending on the condition of the roof.	
		Trimming of surrounding trees	To be decided, depending on the condition of the trees.	

e) Issues and Present Arrangement of Public Display

- Limit of public display

Not only viewing from outside the building but also the entry with shoes off is permitted.

- Annual Events

“Jōgyōzammai” and “Ennen no Mai” are performed as religious offerings on 20th January. The Jōgyōdo-e festival is held on the 20th of each month.

- Issues of public display

Because torches are lit in front of Jōgyōdō and a large number of worshippers gather inside and outside the building at the time of the Hatukaya-sai festival, it is necessary to take sufficient fire prevention measures and to prepare an emergency evacuation plan. The fire prevention measures mentioned hereby include both hardware-oriented measures (e.g. disaster prevention facility plan) and software-oriented measures (e.g. fire prevention plan and initial response plan).

The temple staff stationed at the *fudasho* are on the watch on the condition in the daytime when the compound is opened to the public; at night patrols are carried out. Fire prevention and security measures at night need to be carried out thoroughly.

B. Action to be Taken When Trouble is Found

In case unusual things are found in the cultural property building concerned and in its environs during the inspection, or the report of the incident is received from a branch temple, the Religious Organization Mōtsū-ji shall verify the situation immediately and shall report to the Hiraizumi Town Board of Education. In addition, an appropriate response shall be taken promptly such as to take temporary measures and preservation measures, and to reinforce the security.

2. Implementation of Monitoring

The overview of the state of conservation of the property and the impact on the property is described in the main text of the nomination dossier. In this chapter, it is stated that these impacts could be classified from the point of view of the proper preservation and management of the Outstanding Universal Value into 3 categories: “the visual integrity of the property”, “relation between component parts of the property” and “protection of each component part of the property”, and the indicators to monitoring the degrees of these impacts have been set out.

A. Factors that negatively affect the property

In order to ensure the protection of the Outstanding Universal Value of the property, it is necessary to consider the measures to monitor the factors affecting the property and prevent negative impact. The outline of the approach is shown in the table below.

Table 6. Factors that negatively affect the property and monitoring indicators

	Elements of the Outstanding Universal Value	Negative impact on the property	Potential monitoring indicators
Outstanding Universal Value of Hiraizumi	Monuments, sites and the transmission of Buddhist Pure Land thought	<ul style="list-style-type: none"> ➤ Impact of the discontinuation of knowledge provision, awareness-raising etc. <ul style="list-style-type: none"> • Impact of the lack of understanding about the visual integrity of the property or the relation between component parts ➤ Impact of climate change etc. <ul style="list-style-type: none"> • Impact of acid rain (decay of buildings etc.) • Impact of climate change (change of garden water systems, garden vegetation, temple compound vegetation etc.) ➤ Impact of natural disasters <ul style="list-style-type: none"> • Impact of floods (damage to archaeological sites) • Impact of heavy rain (damage to archaeological sites, buildings and garden landscape; change of water systems) • Impact of weathering, insect damage, growth of trees etc. (damage to archaeological sites and garden landscape) ➤ Impact of tourism pressures <ul style="list-style-type: none"> • Impact of the increase in the number of tourists (damage to archaeological sites, buildings and garden landscape; change in surrounding environment) ➤ Impact of development pressures <ul style="list-style-type: none"> • Impact of large-scale development of the surrounding area (loss of Buried Cultural Properties and appearance of landscape-disturbing factors that impair the visual integrity) • Impact of divergent preferences of local people (incoherent townscape design) ➤ Impact concerning the transmission of skills and techniques <ul style="list-style-type: none"> • Impact of the lack of successors (loss of traditional performing arts) <p>*The underlined impacts are those specifically mentioned in the Operational Guidelines for the Implementation of the World Heritage Convention.</p>	<ul style="list-style-type: none"> ■ Visual integrity of the property <ul style="list-style-type: none"> ➤ Number of factors affecting landscape at viewpoints ➤ Number of factors not complying with regulations (e.g. landscape ordinance) ■ Relation between component parts of the property <ul style="list-style-type: none"> ➤ Status of provision of knowledge and information through progress of relevant facilities and equipment, guidance facilities, research reports, archaeological excavation, pamphlets and web pages, on-site visits and advisory meetings by experts, training courses, seminars etc. ➤ Number of visitors (number of visitors, utility facilities, carrying capacity etc.) ■ Protection of each component parts of the property <ul style="list-style-type: none"> ➤ Status of acid rain (pH etc.) ➤ Status of water systems (quality, quantity, organisms etc.) ➤ Status of vegetation (tree types, percentage etc.) ➤ Status of archaeological remains (location of foundation stones etc.) ➤ Number and content of alterations to the existing state ➤ Repertoire (number) of traditional performing arts ➤ Number of events of religious rituals and performing arts

B. Monitoring of Negative Factors

In respect of the monitoring indicators considered in the previous section, their contents to be measured, the frequency at which they are measured and the organizations to keep the records are shown below.

Table 7. List of monitoring indicators

Indicators		Contents to be measured	Frequency	Records to be kept by	
(1) Protection of visual integrity of the property	a) Number of factors affecting landscape at viewpoints	To count the disturbing factors within the field of view of a photo taken at fixed viewpoints.	Every year	Iwate Prefecture	
	b) Number of factors not complying with regulations (e.g. landscape ordinance)	To count the number of things that are in non-compliance with the regulations of the landscape ordinances.	Every year	Hiraizumi Town Ôshû City	
(2) Protection of relation between component parts of the property	a) Progress ratio of installation (guidance facilities etc.)	To check the installation plans at each stage of the plan and measure the progress status as compared to the total process.	Every 3 years	Iwate Prefecture	
	b) Number of publications such as excavation reports and research reports	To count the number of the newly published excavation reports, research reports etc.	Every year	Iwate Prefecture	
	c) Number of information services such as pamphlets and web pages	To count the number of available pamphlets and web pages.	Every year	Iwate Prefecture	
	d) Number of on-site visits and advisory meetings by experts	To count the number of the on-site visits and the advisory meetings by the experts of World Heritage, Historic Sites, Places of Scenic Beauty, buildings etc.	Every year	Iwate Prefecture	
	e) Number of training courses, seminars etc.	To count the number of the implemented training courses, seminars etc. related to World Heritage, Historic Sites, Places of Scenic Beauty, buildings etc.	Every year	Iwate Prefecture	
	f) Number of visitors	To count the number of tourists visiting the property and/or the surrounding area.	Every year	Iwate Prefecture	
	g) Number and carrying capacity of convenience facilities	To count the number and carrying capacity of parking lots, lavatories, guidance facilities etc. in and around the property area.	Every 3 years	Iwate Prefecture	
3) Protection of each component part of the property	(3)-1 Protection of buildings	a) Record-keeping of buildings repair works	To measure the physical distortion, if any, of the buildings for which repair works have been done.	Every year	Chûson-ji Hiraizumi Town
		b) Inspection, maintenance, overhaul or repair of fire prevention facilities and the shelter (subsidized or self-funded)	To measure the condition of the fire prevention facilities for buildings.	Every year	Chûson-ji Hiraizumi Town
		c) Number and content of alteration to the existing state	To count the number of the applications for alternation to the existing state of buildings and the permission provided.	Every year	Chûson-ji Hiraizumi Town
		d) Status of acid rain (pH)	To measure the status of acidity of rainwater with measurement devices.	Every 3 months	Hiraizumi Town Chûson-ji Môtsû-ji
	(3)-2 Protection of gardens	a) Number and content of alterations to the existing state	To count the number of the applications for alternation to the existing state of the property (gardens) and the permission provided.	Every year	Hiraizumi Town
		b) Status of acid rain (pH)	To measure the status of acidity of rainwater with measurement devices.	Every 3 months	Hiraizumi Town Môtsû-ji

		c) Status of water systems (water quality, water quantity and aquatic organisms)	To observe and record the status of water systems (water quality, water quantity and specified aquatic organisms) by photography, visual observation etc.	Every 3 months	Hiraizumi Town Môtsû-ji
		d) Status of vegetation (tree types and percentage)	To observe and record the status of vegetation by photography, visual observation etc.	Every year	Hiraizumi Town Môtsû-ji
	(3)-3 Protection of archaeological sites	a) Number and content of alterations to the existing state	To count the number of the applications for alternation to the existing state of the property (archaeological sites) and the permission provided.	Every year	Hiraizumi Town
		b) Status of archaeological remains (measurement of locations of base stones)	To measure the location of above-ground archaeological remains (especially foundation stones) by metric survey.	Every year	Hiraizumi Town
	(3)-4 Protection of religious rites and performing arts for the transmission of the OUV	a) Repertoire (number) of traditional performing arts	To count the number of the repertoire of living traditional performing arts.	Every year	Hiraizumi Town Ôshû City
		b) Number of events of religious rituals, performing arts etc.	To count the number of the events of religious rituals, performing arts etc.	Every year	Hiraizumi Town Ôshû City
	(4) Protection of the buffer zone	a) Number of alterations to the existing state in the buffer zone	To count the number of the applications for alternation to the existing state of objects other than the property and the permission provided.	Every year	Iwate Prefecture

C. Conservation of the Surrounding Environment

The buffer zone contains many areas including the important archaeological sites closely associated with the Outstanding Universal Value of the property. In these areas, it is necessary to take measures to preserve the archaeological sites and protect the scenic beauty by conducting scientific research, identifying the extent of an archaeological site to preserve based on the results of the scientific research and designating it as Historic Sites etc. as appropriate.

As a short-term measure to deepen the understanding of the total value of Hiraizumi, including these archaeological sites, and also to facilitate the appropriate utilization for the daily life of local residents at present, Iwate Prefecture will strengthen the organization and function of Iwate Prefecture's "Archaeological Research Institute of Hiraizumi Sites" and take the lead in the instruction and coordination for the protection of the whole Hiraizumi archaeological sites. In addition, in the future, Iwate Prefecture will set up an organization, depending on its financial status etc., to carry out comprehensive study and research on the archaeological sites of Hiraizumi (tentatively called Hiraizumi Cultural Research Institute) as a measure to enhance the protection measures for archaeological sites.

With regard to the parts of the buffer zone that are already known to contain Buried Cultural Properties, scientific research has been conducted to clarify and protect their value in collaboration and coordination with relevant municipalities and in accordance with the medium-term and long-term policies for research and presentation.

Chapter 5 Advancement of the Promotion and Utilization

1. Basic Principles

In order to ensure the preservation and management of the Historic Sites etc., it is necessary to set out policies for appropriate promotion, presentation and utilization and implement them steadily. For the purposes of preserving the Outstanding Universal Value of the property with certainty and deepening people's comprehensive understanding about it, measures for appropriate promotion, presentation and utilization are to be promoted in close coordination with the preservation and management plans of individual Historic Sites etc. based on the following basic principles:

- (1) Transmission of the Outstanding Universal Value in Consideration of the Relation between Component Parts
- (2) Protection of Authenticity Based on Historical Facts
- (3) Installation of Appropriate Promotion and Utilization Facilities
- (4) Reception of Domestic and International Tourists

2. Preservation and Utilization of the Historic Sites etc.

The presentation and utilization of the Historic Sites etc. is led by Hiraizumi Town, which is a custodial body of the property, and Iwate Prefecture together with owners of the individual Historic Sites, etc. Full consideration is given to the transmission of the Outstanding Universal Value as a World Heritage property.

In addition, among the Historic Sites etc., for the two gardens of “Chûson-ji Ôikegaran Ato” and “Muryôkô-in Ato”, further research and promotion are planned in the future; therefore, the details of the research and presentation are shown as follows.

a. Chûson-ji and Ôikegaran Ato

In the temple compound Chûson-ji, although the collection of the basic information has been done through archaeological excavations etc., further research is to be done in a continuous effort to collect information that is necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

In the surrounding area of Ôikegaran Ato, planning-based archaeological excavations are to be conducted in preparation for presentation work; it is planned to remove the artificial objects that pose obstacles for restoration work and then to put in place the presentation of the site as the Pure Land garden.

With regard to the method of restoration and presentation, a decision will be made either to expose the archaeological site or to cover it with the protective soil, based on the results of archaeological excavations. For the time being, the presentation of the Outstanding Universal Value of Ôikegaran Ato is to be made through the installation of explanatory boards etc.

Refer to page 31 for details.

b. Môtsû-ji and Garden (Môtsû-ji Teien)

The collection of basic information has been completed for Môtsû-ji and Teien (garden) through archaeological excavations. In addition, based on the research results, the installation

of promotion facilities in the temple compound and the restoration and presentation of the Pure Land garden have already been completed. With regard to its promotion and utilization, due consideration is given to the maintenance of the existing good landscape of the temple compound representing the Buddhist Pure Land.

c. Kanjizaiô-in Ato

The collection of basic information of the garden has been completed for Kanjizaiô-in Ato through archaeological excavations; based on the research results, the restoration and presentation of the Pure Land garden has also been completed. For the surrounding area, further continuous research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

With regard to promotion and utilization, due consideration is given to the maintenance of the existing good landscape as the Buddhist Pure Land in recognition of the relation with Môtsû-ji, which is geographically and historically close, and in light of the possibility that the Pure Land garden of Kanjizaiô-in Ato was a development from a residential-house garden.

d. Muryôkô-in Ato

With regard to Muryôkô-in Ato, the public ownership of land is to be increased and planning-based archaeological excavations are to be conducted in preparation for the presentation to help people fully understand the fact that the archaeological site of the garden of Muryôkô-in Ato is the highest reach of the development of the Pure Land gardens, because of its geographic location and the close relation to Mt Kinkeisan, and also see the close relation to Yanaginogosho Iseki, which is an adjacent residence-government office. For the time being, the presentation of the Outstanding Universal Value will be made through the installation of explanatory boards etc.

With regard to the method of restoration and presentation, a decision will be made about either to expose the archaeological site or to cover it with protective soil, based on the results of archaeological excavations.

Refer to page 33 for details.

e. Mt Kinkeisan

With regard to Mt Kinkeisan, planning-based research is to be conducted to collect the information necessary for the transmission of the Outstanding Universal Value of Hiraizumi.

With regard to the promotion and utilization, the existing shape of the mountain and the visibility from viewpoints in the surrounding area will be maintained.

f. Yanaginogosho Iseki

With regard to Yanaginogosho Iseki, planning-based archaeological excavations are to be conducted and the presentation is to be made as the residence-government office of the creator of the architecture and gardens representing the Buddhist Pure Land and in consideration of the location and the close relation to Konjikidô, which is the origin of the worship of Hiraizumi, Muryôkô-in Ato, which is the highest reach of the development of the Pure Land gardens, and Mt Kinkeisan.

With regard to the method of presentation, a protective layer of soil for the protection of underground archaeological remains is placed and an above-ground, concrete presentation /restoration of the content of the underground archaeological remains is to be made.

With regard to the promotion and utilization, the transmission of the Outstanding Universal Value of the property is to be ensured in light of the characteristics as an archaeological site,

not only through on-site explanation boards and signboards but also through the exhibit and explanation of excavated artifacts in coordination with adjacent guidance facilities.

g. Intangible Elements

The religious activities such as “Kawanishi Nembutsu Kembai”, which is performed in the temple compound of Chûson-ji, and “Jôgyôzammai” and “Ennen no Mai”, which are performed at Môtsû-ji Jôgyôdô, continue to be performed periodically every year, conveying the Buddhist Pure Land thought of outstanding universal significance to the present. In addition to these performing arts and religious activities, many associative religious activities continue to be performed at Chûson-ji and Môtsû-ji.

In relation to them, the continuation of performing arts and religious activities is to be ensured by advancing the promotion and utilization of them as reflecting the Outstanding Universal Value of Hiraizumi, by facilitating the communication between the Chûson-ji and Môtsû-ji, which are the venues of these activities, and the people and organizations who have the skill for the relevant performing arts so that they share mutual and common understanding.

Table 8. Activities bearing testimony to Buddhist thought at Hiraizumi

Chûson-ji

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	15
	Prayers for the souls of the dead	13
	Religious practice for Buddhist priests	6
Sub-total		34
Religious activities conducted with the participation of the general public		12
Sub-total		12
Grand Total		46

Môtsû-ji

Activities	Character	Number
Religious activities conducted within the temple compound	Prayers for salvation in this world	8
	Prayers for the souls of the dead	11
	Religious practice for Buddhist priests	1
Sub-total		20
Religious activities conducted with the participation of the general public		9
Sub-total		9
Grand Total		29

Chûson-ji Ôikegaran Ato. Excavation and Presentation Plan.

Objectives and Policies of Presentation

Objectives

To restore the first Pure Land garden representing the Buddhist Pure Land in Hiraizumi together with its historic landscape for visitors to understand the significance as “*Chingo-kokka-daigaran-ikku*” and to promote the active utilization of the property.

Policies

1. To ensure the preservation of archaeological remains
2. To explore the methods of garden restoration that protect and maintain the authenticity and to give consideration to surrounding landscape
3. To make a spatial presentation to allow people to experience the Pure Land garden in the 12th century through the visual harmonization work on “*Chingo-kokka-daigaran-ikku*” and install explanatory boards etc. for the understanding of the significance of the “*Chûson-ji Kuyôgammon*”
4. To make efforts to protect the pond in Phase II (last half) when the restoration presentation of the pond is set up in Phase I (first half) from the point of view of the protection of archaeological remains
5. To create space that can be utilized for the purpose appropriate for an early-stage Pure Land garden in Hiraizumi.

Issues

1. Since concrete archaeological materials are not yet sufficient for presentation purposes, archaeological excavations are to be carried out in order to collect information necessary for the preparation of a detailed presentation plan.
2. Since the collection of information mentioned in point 1 takes time, the planting of trees and the installation of explanatory boards etc. are to be done as a temporary presentation for the time being and archaeological excavations are to be continued in parallel.

Excavation and Presentation Schedule

		2009	2010	2011	2012	2013	2014	2015	2016 -
Excavation	Point	island	south shoreline	west shoreline	west flatland	west flatland	east embankment	other areas	other areas
	Phase			basic plan	temp. work starts				full work starts
				→		→			

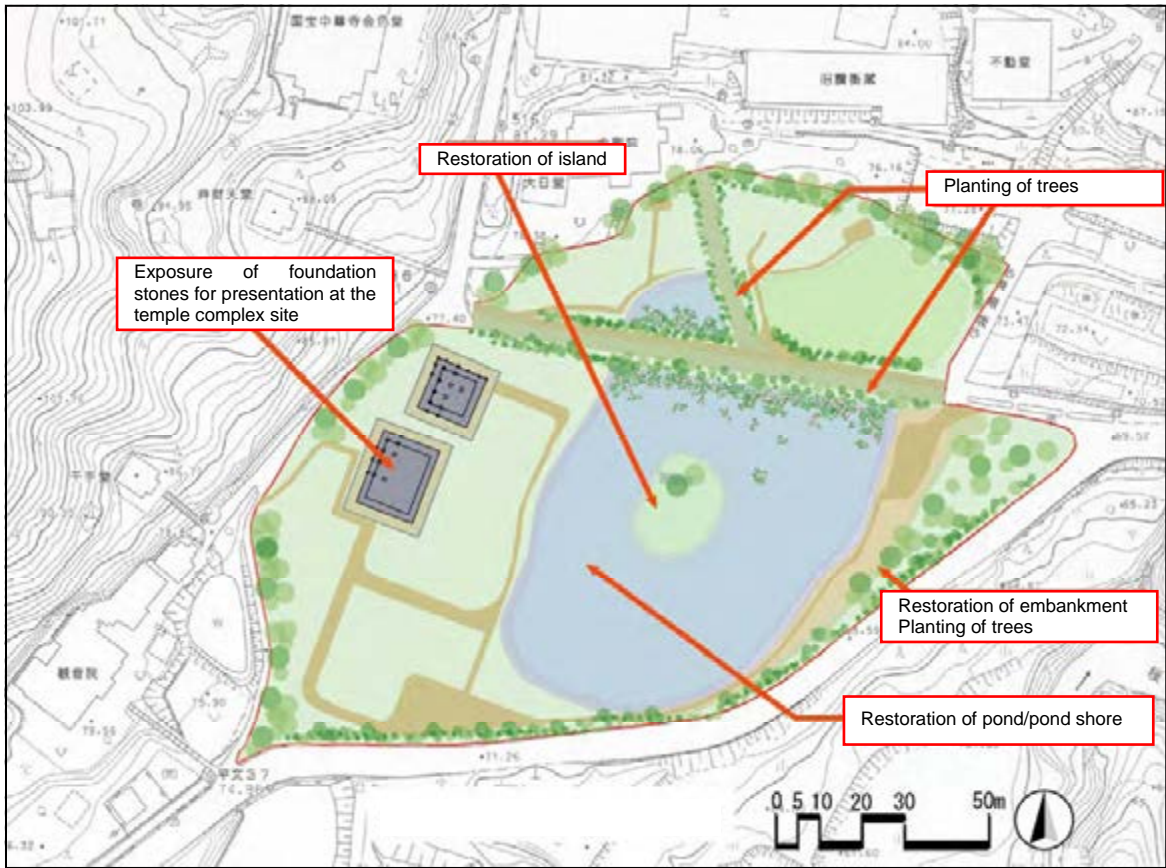


Figure 9. Ôikegaran Ato. Map.

Muryôkô-in Ato. Excavation and Presentation Plan.

Objectives and Policies of Presentation

Objectives

To ensure the preservation of archaeological sites that have been discovered as a result of archaeological excavations and to make a 3-dimensional presentation of Muryôkô-in as illustrating the highest reach of the development of Pure Land gardens representing the Buddhist Pure Land to help visitors understand the Outstanding Universal Value of Hiraizumi.

Policies

1. To make a presentation of the garden pond as a Pure Land garden through the restoration of the pond, the garden pond islands and the bridge.
2. To explore the methods of garden restoration that protect and maintain the authenticity.
3. To make a restoration and presentation of the archaeological remains in a manner that visitors can recognize spatial boundaries such as earth mounds, moat, gates etc.
4. To make a presentation that allows visitors to imagine the original landscape in and around the property, particularly in consideration for the relation of the temple compound to Mt Kinkeisan and Yanaginogosho Iseki.
5. To make complementary use of explanation to help visitors understand the Outstanding Universal Value of the property.

Excavation and Presentation Schedule

		2009	2010	2011	2012	2013	2014	2015	2016 -
Excavation	Point	shoreline and bridge of the pond	west island of the pond	west island of the pond	east island of the pond	drainage	earth mounds and moat	east gate	
Presentation				basic design	work start	work	work	work	completion
	Point				island	island, pond, bridge	pond	pond, sign	earth mounds and moat

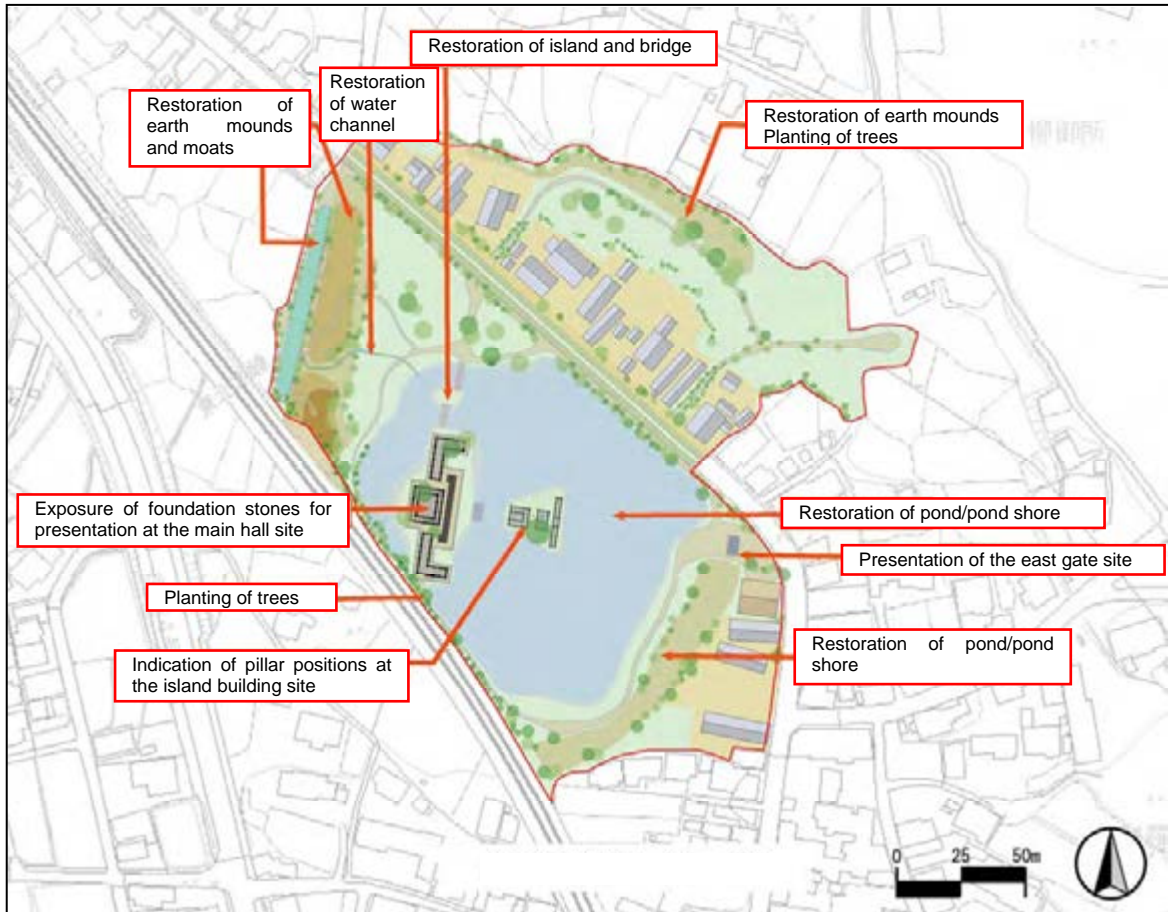


Figure 10. Muryōkō-in Ato. Map.

Chapter 6 Establishment and Operation of the Preservation and Management System

In order to promote the certain preservation and management, the necessary system and/or organization is to be set up, consisting of members including Hiraizumi Town and the property owners (local residents and religious organizations) who manage individual Historic Site etc. In the establishment of the methods and systems concerning the operation of preservation and management, it is ensured that local people can actively take part in the measures for appropriate preservation, management, promotion and utilization of the property and the collaboration between Iwate Prefecture, the Agency for Cultural Affairs and relevant organizations is to be strengthened.

1. Hiraizumi Town

Hiraizumi Town is working to establish the systems necessary for preservation and management.

Hiraizumi Town, where the Historic Sites etc. are located, is designated as a custodial body responsible for the management of the property in coordination with local people or religious organizations who are the property owners and is implementing the basic preservation and management of the property. Hiraizumi Town has set up the Cultural Heritage Center in charge of the coordination for the general preservation and management, and the research, management, promotion, presentation and utilization of the Historic Sites etc.

2. Iwate Prefecture and the Agency for Cultural Affairs

Iwate Prefecture maintains close information exchange with relevant municipalities, provides administrative advice concerning the preservation and management of the Historic Sites etc. as well as financial and technical assistance, as necessary.

The Agency for Cultural Affairs provides administrative advice concerning the preservation and management of the Historic Sites etc. in general, based on close information exchange with Iwate Prefecture and municipal governments, and financial and technical assistance, as necessary.

Table 9. List of technical training concerning the preservation and management of the property

Area	Training	Organizer	Frequency
Research and protection of archaeological sites	Training course on the handling of artifacts for preservation etc.	Nara National Research Institute for Cultural Properties	Once per year
Maintenance and repair of buildings	Seminar on the handling of Cultural Properties etc.	Iwate Prefectural Museum	Once per year
Preservation and management of gardens	Training course concerning environmental archaeology etc.	Nara National Research Institute for Cultural Properties	Once per year

3. Cooperation for Preservation and Management

With regard to various issues among the property owners, those who have various rights to the Historic Sites etc., local people etc., Iwate Prefecture, municipal governments and other organizations involved in the preservation and management of the Historic Sites etc. maintain information exchange on a daily basis to have coordination for the protection of the property.

In addition, Iwate Prefecture organizes meetings with relevant municipalities for communication and coordination around several times per year and exchanges information about the present status and future directions of preservation and management and the future in its effort to strengthen further the coordination.

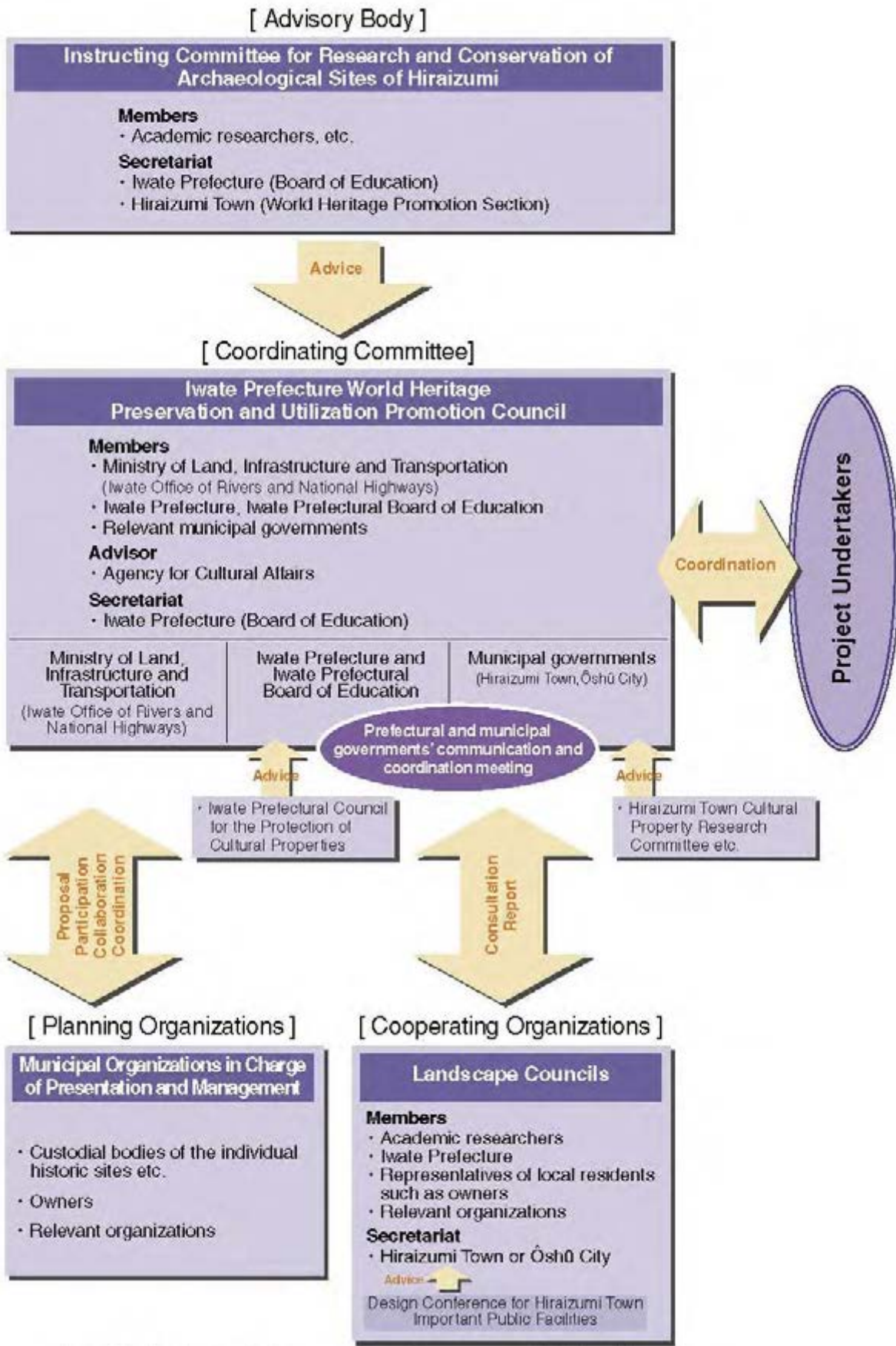


Figure 11. Organization for the preservation and management of “Hiraizumi”



Additional Reference Material 1

Law for the Protection of Cultural Properties

Law for the Protection of Cultural Properties
(Law No. 214, 1950)
amended

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CHAPTER I General Provisions

(Purpose of this Law)

Article 1. The purpose of this Law is to preserve and utilize cultural properties, so that the culture of the Japanese people may be furthered and a contribution be made to the evolution of world culture.

(Definition of Cultural Properties)

Article 2. "Cultural properties" in this Law shall be the following:

- (1) Structures, pictures, sculptures, crafts, calligraphic works, classical books, ancient documents, and other tangible cultural products, which possess a high historical and/or artistic value for Japan (including land and other objects which, in combination with these items, form the value of the cultural property), archaeological artifacts and other historical materials of high scientific value (hereinafter referred to as "tangible cultural properties");
 - (2) Arts and skills employed in drama, music and craft techniques, and other intangible cultural products, which possess a high historical and/or artistic value for Japan (hereinafter referred to as "intangible cultural properties");
 - (3) Manners and customs related to food, clothing and housing, to occupations, religious faith, annual events, and other matters; folk performing arts, folk techniques, and apparel, tools and implements, houses and other objects used in connection with the foregoing, which are indispensable for the understanding of changes in the modes of life of the Japanese people (hereinafter referred to as "folk-cultural properties");
 - (4) Shell mounds, ancient tombs, sites of palaces, sites of forts or castles, former residences, and other sites, which possess a high historical and/or scientific value for Japan; gardens, bridges, gorges, sea-shores, mountains, and other places of scenic beauty, which possess a high scenic or artistic value for Japan; and animals (including their habitats, breeding places and summer and winter migration sites), plants (including their habitats), and geological features and minerals (including land where unique natural phenomena are found), which possess a high scientific value for Japan (hereinafter referred to as "monuments");
 - (5) Landscapes that have developed in association with the lifestyles and livelihoods of the people together with the local features, which are indispensable to the understanding of the lifestyles and livelihoods of the people of Japan (hereinafter known as "Cultural Landscapes".)
 - (6) Groups of historical buildings of high value which form historical scenery in combination with their environs (hereinafter referred to as "groups of historical buildings");
2. The term "Important Cultural Properties" used in the provisions of this Law (excepting the provisions of Article 27 to 29 inclusive, Article 37, Article 55 paragraph 1 item (4), Article 153 paragraph 1 item (1), Article 165, Article 171 and Supplementary Provisions Article 3) shall be construed as including National Treasures.
 3. The term "Historic Sites, Places of Scenic Beauty, and/or Natural Monuments" used in the provisions of this Law (excepting the provisions of Article 109, Article 110, Article 112, Article 122, Article 131 paragraph 1 item (4), Article 153 paragraph 1 items (7) and (8), Article 165 and Article 171), shall be construed as including Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments.

(Duty of the Government and Local Public Bodies)

Article 3. The Government and the local public bodies shall, recognizing that the cultural properties of the country are indispensable to the correct understanding of its history, and culture, and that they form a foundation for its cultural development for the future, make efforts to ensure that the purport of this

Law is thoroughly understood by the public, so that such properties may be duly preserved.

(Duties of the Public, Owners, and others)

Article 4. The public shall faithfully cooperate with the measures taken by the Government and the local public bodies for the attainment of the purpose of this Law.

2. The owners of cultural properties and other persons concerned shall preserve such properties with good care and utilize them for cultural purposes, by making them available for public display, or by other means, in full consciousness that cultural properties are valuable national possessions.
3. In the execution of this Law, the Government and the local public bodies shall respect the ownership and other property rights of the persons concerned.

CHAPTER II Deleted.

Articles from 5 to 26 inclusive. Deleted.

CHAPTER III Tangible Cultural Properties

Section 1. Important Cultural Properties

Subsection 1. Designation

(Designation)

Article 27. The Minister of Education, Culture, Sports, Science and Technology may designate important items of tangible cultural properties as Important Cultural Properties.

2. From among the Important Cultural Properties, the Minister of Education, Culture, Sports, Science and Technology may designate as National Treasures those properties which are of especially high value from the viewpoint of world culture and which are irreplaceable treasures of the nation.

(Announcement, Notice and Issuance of Certificate of Designation)

Article 28. Designation under the provisions of the preceding Article shall be made by an announcement in the Official Gazette and also by the issuance of a notice thereof to the owner of the National Treasure or the Important Cultural Property concerned.

2. Designation under the provisions of the preceding Article shall come into effect as of the day of its announcement in the Official Gazette made in accordance with the provisions of the preceding paragraph; however, it shall come into effect for the owner of the National Treasure or the Important Cultural Property concerned as of the time when the notice provided for in the same paragraph reached the said owner.
3. When the designation under the provision of the preceding Article has been made, the Minister of Education, Culture, Sports, Science and Technology shall issue a certificate of designation to the owner of the National Treasure or the Important Cultural Property concerned.
4. The items to be entered in the certificate of designation and other necessary matters relative to such certificates shall be determined by ordinance of the Ministry of Education, Culture, Sports, Science and Technology (MEXT hereinafter).
5. When the owner has received the certificate of designation of the National Treasure in accordance with the provision of paragraph 3, he/she shall return to the Minister of Education, Culture, Sports, Science and Technology within thirty (30) days the certificate of designation of the Important Cultural Property which has now been designated as a National Treasure.

(Annulment)

Article 29. In case a National Treasure or an Important Cultural Property has lost its value as such or in

case there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul the designation of such National Treasure or Important Cultural Property.

2. The annulment of designation under the provisions of the preceding paragraph shall be made by an announcement in the Official Gazette and also by the issuance of a notice thereof to the owner of the National Treasure or the Important Cultural Property concerned.
3. To the annulment of designation under the provisions of paragraph 1, the provisions of paragraph 2 of the preceding Article shall apply *mutatis mutandis*.
4. When the owner has received the notice under paragraph 2, he/she shall return to the Minister of Education, Culture, Sports, Science and Technology the certificate of designation within thirty (30) days.
5. In cases where the designation of a National Treasure has been annulled under paragraph 1, but where the designation of the same tangible property as an Important Cultural Property has not been annulled, the Minister of Education, Culture, Sports, Science and Technology shall issue to the owner without delay a certificate designating the same property as an Important Cultural Property.

Subsection 2. Custody

(Instruction regarding Method of Custody)

Article 30. The Commissioner of the Agency for Cultural Affairs may give necessary instructions to the owner of an Important Cultural Property with respect to the custody thereof.

(Custody Duties of Owner, or Custodian)

Article 31. The owner of an Important Cultural Property shall undertake the custody thereof, in accordance with this Law, as well as MEXT orders or instructions of the Commissioner of the Agency for Cultural Affairs issued thereunder.

2. The owner of an Important Cultural Property may, when there exist special reasons, appoint an appropriate person to be responsible on his/her behalf for the custody of the same property (hereinafter in this Section and in Chapter VI referred to as “custodian”).
3. When the owner of an Important Cultural Property has appointed a custodian in accordance with the provisions of the preceding paragraph, such owner shall report in writing within twenty (20) days the appointment to the Commissioner of the Agency for Cultural Affairs, stating the matters prescribed by MEXT ordinance, under joint signature with the custodian so appointed. These provisions shall also apply to the cases where the custodian has been released of the responsibility.
4. The provisions of the preceding Article and paragraph 1 of this Article shall apply *mutatis mutandis* to the custodian.

(Changes of Owner or Custodian)

Article 32. When the owner of an Important Cultural Property has been changed, the new owner shall report in writing within twenty (20) days the changes to the Commissioner of the Agency for Cultural Affairs, stating the matters prescribed by MEXT ordinance, attaching to the report the certificate of designation issued to the former owner.

2. The owner of an Important Cultural Property shall, when he/she has changed the custodian, report in writing within twenty (20) days the change to the Commissioner of the Agency for Cultural Affairs, stating the matters prescribed by MEXT ordinance, under joint signature with the newly appointed custodian. In this case the provisions of paragraph 3 of the preceding Article shall not apply.
3. The owner or the custodian of an Important Cultural Property shall, when he/she has changed

his/her name, title or address, report in writing within twenty (20) days the change to the Commissioner of the Agency for Cultural Affairs, stating the matters prescribed by MEXT ordinance. When the change has occurred in the name, title or address of the owner, he/she shall attach the certificate of designation to the report to be submitted.

(Custody by Custodial Body)

Article 32-2. With regard to an Important Cultural Property, in cases where its owner is not traceable, or where it is obvious that the custody by the owner or the custodian is extremely difficult or inadequate, the Commissioner of the Agency for Cultural Affairs may appoint an appropriate local public body or any other appropriate juridical person and charge it with the conduct of custody necessary for the preservation of such Important Cultural Property (including the custody of such facilities, equipment or any other objects as are needed for its preservation and are owned by or under the custody of the owner of the said Important Cultural Property).

2. In order to make an appointment under the provisions of the preceding paragraph, the Commissioner of the Agency for Cultural Affairs shall in advance obtain the consent of the owner of the Important Cultural Property concerned (excluding the case where the owner is not traceable) and of its possessor/occupant by title, as well as that of the local public body or other juridical person to be appointed.
3. The appointment under the provisions of paragraph 1 shall be made by an announcement in the Official Gazette and also by the issuance of a notice thereof to the owner, the possessor/occupant and the local public body or other juridical person, prescribed in the preceding paragraph.
4. To the appointment under the provision of paragraph 1 the provisions of Article 28 paragraph 2 shall apply *mutatis mutandis*.
5. The owner or the possessor/occupant of an Important Cultural Property shall not, without justifiable reasons, refuse, interfere with or evade the act of custody or the execution of measures necessary for the custody by the local public body or other juridical person appointed in accordance with the provisions of paragraph 1 (hereinafter in this Section and Chapter VI referred to as the "custodial body").
6. The provisions of Article 30 and Article 31 paragraph 1 shall apply *mutatis mutandis* to the custodial body.

Article 32-3. In cases where the reasons provided for in paragraph 1 of the preceding Article have ceased to exist or where there are any other special reasons, the Commissioner of the Agency for Cultural Affairs may annul the appointment of the custodial body.

The provisions of paragraph 3 of the preceding Article and of Article 28 paragraph 2 shall apply *mutatis mutandis* to the annulment under the provision of the preceding paragraph.

Article 32-4. The expenses required for the custody by the custodial body shall, unless otherwise provided for in this Law, be borne by the said body.

2. Notwithstanding the provision of the preceding paragraph, part of the expenses required for the custody may be borne by the owner, in accordance with what may be agreed upon by the custodial body and the owner, within the limits of the material profit which the latter will enjoy as a result of the custody conducted by the former.

(Destruction, Damage, etc.)

Article 33. When whole or part of an Important Cultural Property has been destroyed, damaged, lost or stolen, the owner (or the custodian or the custodial body, if such has been appointed) shall report it in writing to the Commissioner of the Agency for Cultural Affairs within ten (10) days of the knowledge

of the fact, stating the matters prescribed by MEXT ordinance.

(Change of Location)

Article 34. When the location of an Important Cultural Property is to be changed, the owner (or the custodian or the custodial body, if such has been appointed) shall report it in writing to the Commissioner of the Agency for Cultural Affairs at least twenty (20) days prior to the date on which the location is to be changed, stating the matters prescribed by MEXT ordinance and attaching to the report the certificate of designation. However, in cases provided for by MEXT ordinance, it may be unnecessary to report it at all or to attach the certificate of designation to the report, or it may suffice to file an ex post facto report in accordance with the provisions of MEXT ordinance.

Subsection 3. Protection

(Repair)

Article 34-2. The repair of an Important Cultural Property shall be conducted by its owner. It shall, however, be conducted by the custodial body, if such has been appointed.

(Repair by Custodial Body)

Article 34-3. In case the custodial body conducts the repair of the Important Cultural Property under its custody, the said body shall in advance hear the opinions of the owner of the said property (except for the cases where the owner is not traceable) and of its possessor/occupant by title regarding the method and the time of the repair.

2. The provisions of Article 32-2 paragraph 5 and Article 32-4 shall apply *mutatis mutandis* in case the custodial body conducts such repair.

(Subsidy for Custody or Repair)

Article 35. In cases where the owner of an Important Cultural Property or its custodial body is unable to bear the large expenses required for the custody or repair of such property, or where there exist any other special circumstances, the Government may grant a subsidy to the said owner or custodial body so as to cover part of such expenses.

2. In cases where a subsidy under the preceding paragraph is granted, the Commissioner of the Agency for Cultural Affairs may, as a condition thereof, give instructions regarding matters necessary to the custody or repair.
3. The Commissioner of the Agency for Cultural Affairs may, if he/she deems it necessary, direct and supervise the custody or repair of the Important Cultural Property for which a subsidy is granted under the provisions of paragraph 1.

(Order or Advice on Custody)

Article 36. When the Commissioner of the Agency for Cultural Affairs concludes that the Important Cultural Property is in danger of destruction, damage or theft due to the incompetence of the person who is in charge of its custody, or to an inappropriate method of custody, he/she may order or advise the owner, custodian or custodial body of such property with respect to the measures necessary for its custody, such as the appointment or change of the person in charge of its custody, the improvement of the method of custody, the provision of fire prevention and other facilities for its preservation.

2. The expenses required for such measures as may be taken based on orders or advice given under the provisions of the preceding paragraph may be borne, in whole or in part, by the National Treasury in accordance with what may be provided for by MEXT ordinance.
4. The provision of paragraph 3 of the preceding Article shall apply *mutatis mutandis* to cases where whole or part of the expenses is borne by the National Treasury under the provision of the preceding paragraph.

(Orders or Advice on Repair)

Article 37. When a National Treasure is damaged, and the Commissioner of the Agency for Cultural Affairs deems it necessary to repair it in order to ensure its proper preservation, he/she may give necessary orders or advice on its repairs to the owner or the custodial body concerned.

2. In cases where an Important Cultural Property other than a National Treasure is damaged, and the Commissioner of the Agency for Cultural Affairs deems it necessary to repair it in order to ensure its proper preservation, he/she may give necessary advice on its repair to the owner or the custodial body concerned.
3. The expenses required for repairs conducted following orders or advice given under the provisions of the preceding two paragraphs may be borne in whole or in part by the National Treasury in accordance with what may be provided for by MEXT ordinance.
4. The provision of Article 35 paragraph 3 shall apply *mutatis mutandis* to the cases where whole or part of the expenses is borne by the National Treasury in accordance with the provisions of the preceding paragraph.

(Execution of Repairs of National Treasures by the Commissioner of the Agency for Cultural Affairs)

Article 38. The Commissioner of the Agency for Cultural Affairs may, in either of the following cases, undertake the repair of National Treasures or take preventive measures against their destruction, damage or theft:

- (1) When the owner, the custodian or the custodial body does not comply with the order given in accordance with the provision of the preceding two Articles;
 - (2) When, in cases where the National Treasure has been damaged or where it is in danger of destruction, damage or theft, it is deemed inadvisable to have the repair undertaken or the preventive measures against destruction, damage or theft taken by the owner, the custodian or the custodial body.
2. When the Commissioner of the Agency for Cultural Affairs intends to undertake repairs or take measures under the provisions of the preceding paragraph, he/she shall in advance issue a writ to the owner, the custodian or the custodial body concerned stating the necessary items such as the name of the National Treasure in question, the substance of the repairs or measures, the date of commencement of the work and other details, and at the same time give notice thereof to its possessor/occupant by title.

Article 39. The Commissioner of the Agency for Cultural Affairs shall, in carrying out repairs or measures according to the provisions of paragraph 1 of the preceding Article, appoint from among the staff members of the Agency for Cultural Affairs a person or persons who are to be responsible for the execution of the said repairs or measures and for the custody of the National Treasure concerned.

2. The person or persons who have been assigned responsibility under the provisions of the preceding paragraph shall, when they execute the said repairs or measures, carry with them their identity cards, show them upon demand to the parties concerned, and duly respect the reasonable opinions of such parties.
3. The provisions of Article 32-2 paragraph 5 shall apply *mutatis mutandis* to the execution of the repairs and measures under the provisions of paragraph 1 of the preceding Article.

Article 40. The expenses required for the repairs or measures executed under the provisions of Article 38 paragraph 1 shall be defrayed from the National Treasury.

2. The Commissioner of the Agency for Cultural Affairs may, in accordance with what may be provided for by MEXT ordinance, charge the owner (or the custodial body, if such has been appointed) part of the expenses required for the repairs or measures executed under the provisions

of Article 38 paragraph 1; however, this shall apply exclusively to either of the cases, falling under paragraph 1 item (2) of the same Article, where the immediate causes which brought about the necessity of such repair or measures rest with the owner, the custodian or the custodial body, or where the owner or the custodial body is capable of bearing part of such expenses.

3. To the charging of expenses under the preceding paragraph, the provisions of Articles 5 and 6 of the Law for Administrative Execution by Proxy (Law No. 43 of 1948) shall apply *mutatis mutandis*.

Article 41. The State shall indemnify the person or persons, who have suffered a loss in the repairs or measures executed under the provision of Article 38 paragraph 1, for ordinary damage incidental thereto.

- 2 The amount of indemnity payable under the preceding paragraph shall be determined by the Commissioner of the Agency for Cultural Affairs.
3. Any person who is not satisfied with the amount of the indemnity payable under the preceding paragraph may demand an increase in the amount by litigation; however, this shall not apply when three (3) months have passed after receiving the notice of determination of the indemnity mentioned in the same paragraph.
4. In case of litigation under the preceding paragraph, the State shall be the defendant.

(Reimbursement in the case of assignment of Important Cultural Property for which subsidies have been granted)

Article 42. In case the then owner of an Important Cultural Property for which the State has granted subsidies under Article 35 paragraph 1 or borne expenses under Article 36 paragraph 2, Article 37 paragraph 3 or Article 40 paragraph 1, for the repairs or preventive measures against destruction, damage or theft (hereinafter in this Article referred to as "repairs, etc."), his/her heir, legatee or donee (including the second or subsequent heir, legatee or donee; hereinafter the same in this Article) (hereinafter in this Article referred to as "owner, etc.") has assigned the said Important Cultural Property for a consideration after performance of the repairs, etc. for which the State has granted subsidies or borne expenses, he/she shall reimburse the National Treasury in accordance with what may be provided for by MEXT ordinance the total amount of the said subsidies or expenses defrayed by the State (as for the expenses borne by the National Treasury under the provision of Article 40 paragraph 1, the amount of such expenses less the amount of money charged to the owner in accordance with the provision of paragraph 2 of the same Article; the same holds for the remainder of this Article) minus the sum spent by himself/herself for repairs, etc., of the said cultural property since the performance of the said repairs, etc., (hereinafter in this Article referred to as "the amount of reimbursement").

2. "The amount of subsidies or expenses defrayed by the State" provided for in the preceding paragraph shall be the sum corresponding to that which is arrived at by dividing the amount of the subsidies or the expenses defrayed by the State by the number of durable years (number of years the property is expected to last without need for repair) fixed individually by the Commissioner of the Agency for Cultural Affairs in regard to the Important Cultural Property or its parts subjected to such repairs, etc. and then by multiplying the quotient by the number of years (not counting fractional periods of less than a year) deducting from such number of years that have passed since the time of the repairs, etc. until the time of assignment of the same property.
3. In case the value of such Important Cultural Property has deteriorated considerably through a cause not imputable to the owner, etc., or in case he/she has assigned the said Important Cultural Property to the State, after the performance of the repairs, etc. for which the State granted subsidies or bore expenses, the Commissioner of the Agency for Cultural Affairs may exempt

- whole or part of the amount of reimbursement.
4. In case the person in question fails to pay within the time limit fixed by the Commissioner of the Agency for Cultural Affairs the amount of reimbursement due, the State may collect it following the procedure for enforced collection of national tax. In this case, the order of priority in collection shall be after national and local taxes.
 5. In case the person who is to pay the amount of reimbursement is the heir, legatee or donee, the sum corresponding to the quotient obtained by dividing the sum equivalent to the difference between the amount of inheritance tax or donation tax provided for as follows in item (1) and the amount provided for in item (2), by the number of years provided for in item (3), multiplied by the number of years provided for in item (4), shall be deducted from the amount of reimbursement he/she is to be charged:
 - (1) The amount of inheritance tax or donation tax the person concerned has already paid or is obliged to pay in acquiring the Important Cultural Property concerned;
 - (2) The amount corresponding to the inheritance tax or donation tax which is supposed to be imposed upon the person concerned for the Important Cultural Property or its parts in question which is or are included in the value of assessment used as a basis of calculation of the tax under the preceding item, when worked out on the basis of the same value of assessment less the total amount of the subsidies or the expenses, mentioned in paragraph 1, defrayed by the State for the repairs, etc. which have been carried out prior to the time of such inheritance, bequest or donation in regard to the said Important Cultural Property or its parts in question;
 - (3) The number of residual years (not counting fractional periods of less than a year) obtained by deducting from the number of durable years fixed by the Commissioner of the Agency for Cultural Affairs concerning the Important Cultural Property or its parts in question, in accordance with the provisions of paragraph 2, the number of years that have passed since the time of performance of such repairs, etc. until the time of inheritance, bequest or donation of the property concerned;
 - (4) The number of durable years remaining for the Important Cultural Property or its parts in question, provided for in paragraph 2.
 6. With respect to the amount of subsidies or expenses defrayed by the State as provided for in paragraph 1, which is referred to in item (2) of the preceding paragraph, the provisions of paragraph 2 shall apply *mutatis mutandis*. In this case, "the time of assignment" in the same paragraph shall read "the time of inheritance, bequest or donation."
 7. In the assessment of the amount of capital gains under Article 33 paragraph 1 of the Income Tax Law (Law No.33 of 1965) relative to the assignment provided for in paragraph 1 of this Article by the person who pays the amount of reimbursement according to the provisions of the same paragraph, the amount of reimbursement thereunder shall be taken as an expense related to assignment as provided for in Article 33 paragraph 3 of the same Law.

(Restriction on Alteration of Existing State)

- Article 43.** Any person who intends to alter the existing state of an Important Cultural Property or to perform an act affecting its preservation shall obtain the permission of the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to cases where the act of altering the existing state is merely a maintenance measure or emergency measure taken in the event of disaster, or to cases where the effects of the act on preservation are negligible.
2. The scope of the maintenance measures referred to in the proviso to the preceding paragraph is stipulated by MEXT ordinance.
 3. In giving permission as referred to in paragraph 1, the Commissioner of the Agency for Cultural Affairs may as a condition thereof give necessary instructions regarding the alteration of the

existing state or acts affecting preservation referred to in the same paragraph.

4. In case a person who has received permission under paragraph 1 has failed to observe the conditions of permission provided for in the preceding paragraph, the Commissioner of the Agency for Cultural Affairs may order the suspension of the act of altering the existing state or act affecting preservation, for which the permission has been given, or cancel the permission.
5. The State shall indemnify any person or persons who have suffered a loss from the fact that they failed to obtain permission under paragraph 1 or that the permission given was attached with conditions under paragraph 3, for ordinary damage incidental thereto.
6. To the cases under the preceding paragraph the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.

(Report on Repairs, etc.)

Article 43-2. In case any Important Cultural Property is to be repaired, its owner or its custodial body shall report the fact to the Commissioner of the Agency for Cultural Affairs in writing in accordance with what may be provided for by MEXT ordinance, at least thirty (30) days prior to the date on which such repair is to be started; however, this shall not apply to cases where permission must be applied for in accordance with the provisions of paragraph 1 of the preceding Article and to other cases as provided for by MEXT ordinance.

2. Where the Commissioner of the Agency for Cultural Affairs deems it necessary for the protection of the Important Cultural Property, he/she may provide technical guidance and advice in regard to the repair of the Important Cultural Property which has been reported under the preceding paragraph.

(Prohibition of Exportation)

Article 44. Important Cultural Properties shall not be exported; this shall not apply, however, in cases where the Commissioner of the Agency for Cultural Affairs has given permission for exportation in recognition of special necessity from the viewpoint of international exchange of culture or from other considerations.

(Integrity of Surroundings)

Article 45. The Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary for the preservation of an Important Cultural Property, restrict or prohibit certain kinds of acts or order the provision of necessary facilities, within an area designated by him/her.

2. The State shall indemnify any person or persons who have suffered a loss from the dispositions taken in accordance with the provisions of the preceding paragraph for ordinary damage incidental thereto.
3. To the cases under the preceding paragraph the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*

(Offer of Sale to the State)

Article 46. Any person who desires to assign an Important Cultural Property for a consideration shall beforehand file in writing with the Commissioner of the Agency for Cultural Affairs an offer of sale of the said property to the State, stating therein the name of the assignee, the estimated value of the consideration (in cases where the stipulated consideration is not money, its value must be estimated based on its worth in current prices; hereinafter the same) and any other matters prescribed by MEXT ordinance.

2. The reasons for wishing to assign the property to the said assignee may be listed in the written offer of the preceding paragraph.

3. When the Commissioner of the Agency for Cultural Affairs has determined that the reasons listed according to the provisions of the preceding paragraph are reasonable, then within thirty (30) days from the receipt of the said offer, notice shall be given that the said Important Cultural Property shall not be bought.
4. When the Commissioner of the Agency for Cultural Affairs has, within thirty (30) days from the offer of sale filed under the provisions of paragraph 1, given notice that the State will buy the said Important Cultural Property, the agreement to sell shall be deemed to have been concluded at a price corresponding to the estimated value of the consideration stated in the written offer referred to in paragraph 1.
5. The person stipulated in paragraph 1 shall not transfer the said Important Cultural Property within the period specified in the preceding paragraph (or until the time within that period when the Commissioner of the Agency for Cultural Affairs has given notification that the same Important Cultural Property will not be bought by the State).

(Subsidy for Purchase by Custodial Body)

Article 46-2. When the local public body or other juridical person which is a custodial body is to purchase an Important Cultural Property under its custody (limited to buildings, other fixtures on the land, or land in combination with such fixtures, which are covered by the designation as the said Important Cultural Property), the State may grant a subsidy to cover part of the expenses required for the said purchase in cases where it is deemed particularly necessary for the preservation of the property.

2. To cases under the preceding paragraph the provisions of Article 35 paragraphs 2 and 3 and the preceding paragraph shall apply *mutatis mutandis*.

(Entrustment of Custody or Repair, or Technical Guidance)

Article 47. The owner of the Important Cultural Property (or the custodial body if such has been appointed) may entrust the Commissioner of the Agency for Cultural Affairs with the custody (excluding cases where a custodial body has been appointed) or repair thereof on the conditions determined by the same Commissioner.

2. The Commissioner of the Agency for Cultural Affairs may, in case he/she deems it necessary for the preservation of the Important Cultural Property, present the owner with conditions and advise him or her (or the custodial body if such has been appointed) to entrust the same Commissioner with the custody (excluding the cases where the custodial body has been appointed) or repair of such property.
3. The provisions of Article 39 paragraphs 1 and 2 shall apply *mutatis mutandis* to cases where the Commissioner of the Agency for Cultural Affairs has been entrusted with the custody or repair of the Important Cultural Property in accordance with the preceding two paragraphs.
4. The owner, custodian, or custodial body of the Important Cultural Property may request the Commissioner of the Agency for Cultural Affairs, in accordance with what may be provided for by MEXT ordinance, for technical guidance respecting the custody or repair of the Important Cultural Property concerned.

Subsection 4. Public Display

(Public Display)

Article 47-2. Public display of an Important Cultural Property shall be undertaken by its owner; however, in cases where a custodial body has been appointed, it shall be undertaken by that body.

2. Notwithstanding the provisions of the preceding paragraph, a person or persons other than the owner and the custodial body may make available for public display under the provisions of this

Law any Important Cultural Property which the owner or the custodial body concerned agrees to display.

3. The custodial body may collect admission fees for public display of an Important Cultural Property under its custody

(Public Display by the Commissioner of the Agency for Cultural Affairs)

Article 48. The Commissioner of the Agency for Cultural Affairs may advise the owner (the custodial body if such has been appointed) of an Important Cultural Property to exhibit the property for a term not exceeding one year at a public display to be held by the same Commissioner at a National Museum (this refers to museums established by the National Museums (Independent Administrative Institutions) (the same shall apply hereinafter in this Article)) or other institution.

2. The Commissioner of the Agency for Cultural Affairs may order the owner (the custodial body if such has been appointed) of an Important Cultural Property, for the custody or repair of which the National Treasury has defrayed whole or part of the expenses or granted subsidies, to exhibit the property for a term not exceeding one year at the public display to be held by the same Commissioner at a National Museum or other institution.
3. When the Commissioner of the Agency for Cultural Affairs deems it necessary in the cases under the preceding paragraph, he/she may renew the term of display for a limited period not exceeding one year; however, such renewal shall in no case exceed a period of five consecutive years.
4. When an order is issued under paragraph 2 or the period of display is renewed under the preceding paragraph, the owner or the custodial body of the Important Cultural Property concerned must display it.
5. Other than the cases provided for in the preceding four paragraphs, the Commissioner of the Agency for Cultural Affairs may, if he/she deems it appropriate, accept a proposal made by the owner (or custodial body if such has been appointed) of an Important Cultural Property to exhibit such property at a public display to be held by the same Commissioner at a National Museum or other institution.

Article 49. Excepting cases provided for in Article 185, the Commissioner of the Agency for Cultural Affairs shall, when Important Cultural Properties are displayed in accordance with the provisions of the preceding Article, appoint from among the staff members of the Agency for Cultural Affairs a person or persons who are to be responsible for the custody of such properties.

Article 50. Expenses required for display under the provisions of Article 48 shall be defrayed from the National Treasury in accordance with the standards prescribed by MEXT ordinance.

2. The Government shall, in accordance with the standards prescribed by MEXT ordinance, compensate the owner or the custodial body of a property which has been displayed under the provisions of Article 48.

(Public Display by the Owner, etc.)

Article 51. The Commissioner of the Agency for Cultural Affairs may advise the owner or custodial body of an Important Cultural Property to make such property available for public display for a limited period not exceeding three (3) months.

2. The Commissioner of the Agency for Cultural Affairs may order the owner or the custodial body of an Important Cultural Property, for the custody, repair or purchase of which the National Treasury has defrayed whole or part of the expenses or granted subsidies, to make such property available for public display for a limited period not exceeding three (3) months.
3. The provisions of Article 48 paragraph 4 shall apply *mutatis mutandis* to cases falling under the

preceding paragraph.

4. The Commissioner of the Agency for Cultural Affairs may give necessary instructions to the owner or custodial body of an Important Cultural Property concerning the public display of such property to be made under the provisions of the preceding three (3) paragraphs and the custody thereof during such public display.
5. In cases where the owner, the custodian or the custodial body of an Important Cultural Property fails to observe the instructions mentioned in the preceding paragraph, the Commissioner of the Agency for Cultural Affairs may order the suspension or discontinuance of such public display.
6. The expenses required for public display of such property under the provisions of paragraphs 2 and 3 may, in accordance with what may be provided for by MEXT ordinance, be defrayed in whole or in part from the National Treasury.
7. Other than cases provided for in the previous paragraph, expenses required by the owner or custodial body of an Important Cultural Property for the public display of said property shall be wholly or partially defrayed from the National Treasury in accordance with what may be provided for by MEXT ordinance.

Article 51-2. Except for occasions of public display referred to in the preceding Article, in cases where a report has been filed in accordance with the provisions of Article 34 concerning moving the Important Cultural Property from its location to some other place where it will be shown to the public, the provisions of paragraphs 4 and 5 of the preceding Article shall apply *mutatis mutandis*.

(Indemnification for Loss)

Article 52. In case an Important Cultural Property has been destroyed or damaged as a result of its display or public viewing conducted in accordance with the provisions of Article 48 or Article 51 paragraphs 1 to 3 inclusive, the State shall indemnify its owner for any resulting ordinary damage; however, this provision shall not apply in cases where the destruction or damage has resulted from a cause imputable to the owner, to the custodian or to the custodial body.

2. The provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis* to the cases under the preceding paragraph.

(Public Display by Persons other than Owner, etc.)

Article 53. When any person other than the owner or the custodial body of an Important Cultural Property intends to show such property to the public at an exhibition or on any other public occasion to be held under his/her own auspices, such person shall obtain the permission of the Commissioner of the Agency for Cultural Affairs; however, this shall not apply in cases where such exhibition or other event is to be held under the auspices of a government agency other than the Commissioner of the Agency for Cultural Affairs or of local public bodies at a museum or other similar institution which has previously been approved by the Commissioner of the Agency for Cultural Affairs (hereinafter referred to as "approved public institutions" for this paragraph), or when the person who has established an approved public institution holds such an event at the said approved public institution.

2. In the proviso of the preceding paragraph, a person holding an event stipulated in that paragraph (except for the Commissioner of the Agency for Cultural Affairs) shall, within 20 days from the day following the conclusion of the public display of that Important Cultural Property, give written notice of the items stipulated by MEXT ordinance to the Commissioner of the Agency for Cultural Affairs.
3. In giving permission under paragraph 1, the Commissioner of the Agency for Cultural Affairs may give as a condition thereof necessary instructions regarding the public display for which permission is to be given or regarding custody of the Important Cultural Property to be on display.

4. When any person who obtained permission under paragraph 1 has failed to observe the conditions of the permission provided for in the preceding paragraph, the Commissioner of the Agency for Cultural Affairs may order the suspension of the public display for which he/she has given permission.

Subsection 5. Investigation

(Investigation for the Purpose of Preservation)

Article 54. The Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary, ask the owner, custodian or custodial body of an Important Cultural Property to report on the existing state of such property, or on the conditions of its custody, of its repairs or of the preservation of the integrity of its surroundings.

Article 55. In any of the following cases, when the Commissioner of the Agency for Cultural Affairs is unable to confirm the condition of a particular Important Cultural Property in spite of all the information given in the report filed under the preceding Article and when there appears to be no alternative way to confirm its condition, he/she may appoint a person or persons to conduct an investigation, and have them enter the place where the said property is located, and conduct an on-site investigation in regard to the existing state of the property or the conditions of its custody, of its repairs or of the preservation of the integrity of its surroundings:

- (1) When application has been filed for permission to alter the existing state of an Important Cultural Property or for an act affecting its preservation;
 - (2) Where an Important Cultural Property has been damaged or where there has been a change in its existing state or its location;
 - (3) Where there is a fear of destruction, damage or theft of an Important Cultural Property;
 - (4) Where special circumstances make it necessary to reevaluate the qualifications of a cultural property classified as National Treasure or Important Cultural Property.
2. In the event that an on-site investigation is to be conducted according to the provisions of the preceding paragraph, the person or persons who are to conduct such an investigation shall carry with them their identity cards, show them upon demand to the parties concerned, and duly respect the reasonable opinions of such parties.
 3. The State shall indemnify the person or persons who have suffered a loss in connection with an investigation conducted in accordance with the provisions of paragraph 1 for ordinary damage incurred.
 4. The provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis* to cases under the preceding paragraph.

Subsection 6. Miscellaneous Provisions

(Succession to Rights and Obligations on Change of Owner, etc.)

Article 56. In cases where the owner of an Important Cultural Property has changed, the new owner shall with reference to the said property succeed to the rights and obligations of the former owner established by the orders, advice, instructions and other dispositions of the Commissioner of the Agency for Cultural Affairs issued or made under this Law.

2. In cases falling under the preceding paragraph, the former owner shall deliver to the new owner the certificate of designation at the time of delivery of the Important Cultural Property.
3. To cases where a custodial body has been appointed or the appointment thereof has been annulled, the provisions of paragraph 1 shall apply *mutatis mutandis*; in cases of where a custodial body has been appointed, however, this provision shall not apply to the rights and obligations which should

belong chiefly to the owner.

Section 2. Registered Tangible Cultural Properties

(Registration of Tangible Cultural Properties)

Article 57. Among tangible cultural properties other than Important Cultural Properties (excluding those designated by local public bodies under the provisions of Article 182) which are buildings, the Minister of Education, Culture, Sports, Science and Technology can, in view of the value of said cultural properties, register in the Cultural Property Original Register those which are in particular need of preservation and utilization measures.

2. When making registrations under the preceding paragraph, the Minister of Education, Culture, Sports, Science and Technology shall obtain in advance the opinions of local public bodies concerned.
3. Items to be registered in the Cultural Property Original Register and other necessary matters concerning the Cultural Property Original Register shall be determined by MEXT ordinance.

(Announcement, Notice and Issuance of Certificate of Designation)

Article 58. Registration under the provisions of paragraph 1 of the preceding Article shall be made by an announcement in the Official Gazette and also by the issuance of a notice thereof to the owner of the tangible cultural property concerned (hereinafter referred to as the "Registered Tangible Cultural Property").

2. Registration under the provisions of paragraph 1 of the preceding Article shall come into effect as of the day of its announcement in the Official Gazette made in accordance with the provisions of the preceding paragraph; however, it shall come into effect for the owner of the Registered Tangible Cultural Property concerned from the time when the notice provided for in the same paragraph reached the said owner.
3. When registration has been made under the provisions of paragraph 1 of the preceding Article, the Minister of Education, Culture, Sports, Science and Technology shall issue a certificate of registration to the owner of the Registered Tangible Cultural Property concerned.
4. Items to be entered in the certificate of registration and other necessary matters relative to such certificate shall be determined by MEXT ordinance.

(Annulment of Registrations of Registered Tangible Cultural Properties)

Article 59. When a Registered Tangible Cultural Property has been designated an Important Cultural Property according to the provisions of Article 27, paragraph 1, the Minister of Education, Culture, Sports, Science and Technology shall annul the registration.

2. In cases where Registered Tangible Cultural Properties have been designated by local public bodies according to the provisions of Article 182 paragraph 2, the Minister of Education, Culture, Sports, Science, and Technology shall annul the registration. However, this shall not apply to cases where measures for the preservation and utilization of the relevant Registered Tangible Cultural Property are required and the owner is in agreement.
3. In cases where a Registered Tangible Cultural Property has lost its need of preservation and utilization measures or where there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul that registration.
4. In cases where registration has been annulled under the provisions of the preceding three paragraphs, prompt announcement to that effect shall be made in the Official Gazette and also notification shall be issued to the owner of the Registered Tangible Cultural Property concerned.
5. To annulment of registration under the provisions of paragraph 1 through paragraph 3, the

provisions of paragraph 2 of the preceding Article shall apply, *mutatis mutandis*.

6. When the owner has received notice under paragraph 4, he shall return the certificate of registration to the Minister of Education, Culture, Sports, Science and Technology within thirty (30) days.

(Custody of Registered Tangible Cultural Properties)

Article 60 The owner of a Registered Tangible Cultural Property shall undertake the custody thereof, in accordance with this Law as well as MEXT ordinances based hereupon.

2. The owner of a Registered Tangible Cultural Property may, when special reasons exist, appoint an appropriate person to be responsible on his behalf for the custody of the said property (hereinafter in this Section referred to as "the custodian").
3. With regard to Registered Tangible Cultural Properties, in cases where the owner is not traceable, or where it is obvious that the custody by the owner or the custodian is extremely difficult or inadequate, the Commissioner of the Agency for Cultural Affairs may appoint an appropriate local public body or any other appropriate juridical person (hereinafter in this Section referred to as "the custodial body") and charge it with the conduct of custody necessary for the preservation of the Registered Tangible Cultural Property in question (including the safe-keeping of such facilities, equipment or any other items as are needed for its preservation and which are owned by or under the custody of the owner of the said Registered Tangible Cultural Property).
4. To the custody of Registered Tangible Cultural Properties, the provisions of Article 31-3, Article 32, Article 32-2 paragraphs 2 to 5 inclusive, Article 32-3 and Article 32-4 shall apply *mutatis mutandis*.
5. The provisions of paragraph 1 shall apply *mutatis mutandis* to the custodian or the custodial body of the Registered Tangible Cultural Property.

(Destruction of or Damage to Registered Tangible Cultural Properties)

Article 61 When a Registered Tangible Cultural Property, in whole or in part, has been destroyed, damaged, lost, or stolen, the owner (or the custodian or the custodial body, if such has been appointed) shall report the matter in writing to the Commissioner of the Agency for Cultural Affairs within ten (10) days of the knowledge of the fact, stating the details prescribed by MEXT ordinance.

(Changes in Location of Registered Tangible Cultural Properties)

Article 62 When changing the location of a Registered Tangible Cultural Property, the owner of the Registered Tangible Cultural Property (or, the custodian or custodial body, where such exists) must notify in writing the Commissioner of the Agency for Cultural Affairs, including all the details required by MEXT Ordinance, accompanied by the Registration Certificate, no later than twenty days before the planned date of relocation. However, in cases specified by MEXT Ordinance, the written notification, or the submission of the accompanying Registration Certificate, is not required; in addition, in cases where the relocation is carried out under regulations specified by MEXT Ordinance, the notification may be submitted after the fact.

(Repair of Registered Tangible Cultural Properties)

Article 63 The repair of a Registered Tangible Cultural Property shall be done by its owner; however, it shall be done by the custodial body if such has been appointed.

2. In case the custodial body does the repair, the provisions of Article 32-2 paragraph 5, Article 32-4 and Article 34-3 paragraph 1 shall apply *mutatis mutandis*.

(Notifications regarding Alterations to the Existing State of Registered Tangible Cultural Properties)

Article 64 In case any person intends to alter the existing state of a Registered Tangible Cultural Property, he shall, no later than thirty (30) days prior to the intended date of effecting said alteration, submit notification thereof, as determined by MEXT ordinance, to the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to cases where the act of altering the existing state is merely a maintenance measure or an emergency measure to be taken in the event of disaster, or to cases where the existing state must be altered in order to comply with orders under the provisions of other legal statutes.

2. The scope of maintenance measures in the proviso of the previous paragraph shall be determined by MEXT Ordinance.
3. When deemed to be necessary for the protection of a Registered Tangible Cultural Property, the Commissioner of the Agency for Cultural Affairs may give necessary instructions, advice, or recommendations concerning the alterations to the existing state of the said Registered Tangible Cultural Property contained in the notification referred to in paragraph 1.

(Notification of Export of Registered Tangible Cultural Properties)

Article 65 Any person who intends to export a Registered Tangible Cultural Property must notify the Commissioner of the Agency for Cultural Affairs, according to the regulations of MEXT Ordinance, no later than thirty (30) days before the intended date of export.

2. The Commissioner of the Agency for Cultural Affairs may give necessary instructions, advice, or recommendations concerning the export of Registered Tangible Cultural Properties for which notification has been received under the previous paragraph.

(Technical Guidance Concerning Custody or Repair of Registered Tangible Cultural Properties)

Article 66 The owner, custodian or custodial body of a Registered Tangible Cultural Property can ask the Commissioner of Agency for Cultural Affairs for technical guidance respecting the maintenance or repair of the Registered Tangible Cultural Property concerned, in accordance with what may be provided for by MEXT ordinance.

(Public Display of Registered Tangible Cultural Properties)

Article 67 Public display of a Registered Tangible Cultural Property shall be undertaken by its owner; however, in cases where a custodial body has been appointed, it shall be undertaken by that body.

2. Notwithstanding the provisions of the preceding paragraph, a party other than the owner or custodial body may publicly display the Registered Tangible Cultural Property with the agreement of the owner (or custodial body).
3. To the public opening of a Registered Tangible Cultural Property by a custodial body, the provisions of Article 47-2, paragraph 3 shall apply *mutatis mutandis*.
4. When deemed necessary for the utilization of a Registered Tangible Cultural Property, the Commissioner of the Agency for Cultural Affairs may give necessary guidance or advice to the owner or custodial body of the said Registered Tangible Cultural Property concerning its public display or concerning its custody in connection with public display.

(Reporting on the Existing State of Registered Tangible Cultural Properties)

Article 68 When the Commissioner of the Agency for Cultural Affairs deems it necessary, he may ask the owner, custodian or custodial body of a Registered Tangible Cultural Property to report on the existing state of such property, or on the state of its custody or repair.

(Transfer of Certificate of Registration Accompanying Change of Ownership)

Article 69 In cases where the owner of a Registered Tangible Cultural Property has changed, the former owner shall deliver to the new owner the certificate of registration at the time of delivery of the said Registered Tangible Cultural Property.

Section 3. Tangible Cultural Properties other than Important Cultural Properties and Registered Tangible Cultural Properties

(Technical Guidance)

Article 70 The owner of any tangible cultural property other than Important Cultural Properties and Registered Tangible Cultural Properties may, in accordance with what may be provided for by the MEXT, ask the Commissioner of the Agency for Cultural Affairs for technical guidance in regard to the custody or repair of such tangible cultural property.

CHAPTER IV Intangible Cultural Properties

(Designation, etc. of Important Intangible Cultural Property)

Article 71 The Minister of Education, Culture, Sports, Science and Technology may designate important items of intangible cultural properties as Important Intangible Cultural Properties.

2. The Minister of Education, Culture, Sports, Science and Technology shall, in making the designation under the provisions of the preceding paragraph, recognize as holder or holders those persons who represent the highest standards of skill with regard to Important Intangible Cultural Properties; and, as group holders, those groups composed mainly of holders of such intangible cultural properties, and which have representatives established by their own statutes (hereinafter the same).
3. Designation under the provision of paragraph 1 shall be made by an announcement in the Official Gazette, and also by the issuance of a notice thereof to the person or the body to be recognized as the holder or the holding body, respectively, of the Important Intangible Cultural Property concerned (in case of a holding body, to its representative).
4. Even after making the designation under the provisions of paragraph 1, the Minister of Education, Culture, Sports, Science and Technology may, if in his/her opinion there still is a person or a body eligible for recognition as the holder or the holding body of a particular Important Intangible Cultural Property, make supplementary recognition as such.
5. To the supplementary recognition under the provisions of the preceding paragraph the provisions of paragraph 3 shall apply *mutatis mutandis*.

(Annulment of Designation, etc. of Important Intangible Cultural Property)

Article 72 In cases where an Important Intangible Cultural Property has lost its value as such, or in case there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul the designation of such Important Intangible Cultural Property.

2. In cases where, for mental or physical reasons, a holder is deemed to be no longer appropriate to be recognized as such, or in cases where a holding body is deemed to be no longer appropriate for recognition due to a change in its constituent members, or in case there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul the recognition concerned.
3. The annulment of the designation under the provisions of paragraph 1 or of the recognition under the provisions of the preceding paragraph shall be made by an announcement in the Official

Gazette, and also by the issuance of a notice thereof to the holder or the holding body of the Important Intangible Cultural Property concerned.

4. When a holder has died or a holding body has been dissolved (including cases where it has ceased to exist; the same shall apply in this Article and the following one) the recognition itself shall be deemed to have been annulled; and when all the holders have died, or all the holding bodies have been dissolved, the designation of the Important Intangible Cultural Property concerned shall be deemed to have been annulled. In these cases the Minister of Education, Culture, Sports, Science and Technology shall announce the fact in the Official Gazette.

(Change of Name of Holder, etc.)

Article 73 When a holder has changed his/her name or address, when he/she has died, or when there is any such reason as provided for by MEXT ordinance, the holder or his/her heir shall report the fact to the Commissioner of the Agency for Cultural Affairs in writing within twenty (20) days of the day on which it took place (in case of a holder's death, the day on which his/her heir came to know the fact) stating the matters prescribed by MEXT ordinance. When a holding body has changed its name, the address of its office, or its representative, or when there is any change in its constituent members, or when the body has been dissolved, the same provision shall apply to its representative (in case of dissolution, it shall apply to the person who has been its representative).

(Preservation of Important Intangible Cultural Properties)

Article 74 When the Commissioner of the Agency for Cultural Affairs deems it necessary for the preservation of an Important Intangible Cultural Property, he/she may take any appropriate measures for its preservation, such as making records, or training successors in the arts. In addition, the State may grant a subsidy to the holder, holding body or a local public body, or any other person or persons deemed appropriate to be in charge of preservation of the said Important Intangible Cultural Property to cover part of the expenses required for its preservation.

2. To the subsidization under the provisions of the preceding paragraph the provisions of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis*.

(Public Display of Important Intangible Cultural Properties)

Article 75 The Commissioner of the Agency for Cultural Affairs may advise the holder or the holding body of the Important Intangible Cultural Property to display the said property publicly, or the owner of the records of the Important Intangible Cultural Property to open such records to the public.

2. In cases where the holder or the holding body of the Important Intangible Cultural Property displays such property to the public, the provisions of Article 51 paragraph 7 shall apply *mutatis mutandis*.
3. In cases where the owner of the records of the Important Intangible Cultural Property opens such records to the public, the State may grant a subsidy to cover part of the expenses required for the said opening.
4. To the subsidization under the provisions of the preceding paragraph, the provisions of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis*.

(Suggestions or Advice on Preservation of Important Intangible Cultural Properties)

Article 76 The Commissioner of the Agency for Cultural Affairs may give suggestions or advice necessary for the preservation of the Important Intangible Cultural Property to its holder or holding body, or a local public body or any other person who is deemed to be appropriate to be in charge of its preservation.

(Documentation, etc. of Intangible Cultural Properties other than Important Intangible Cultural Properties)

Article 77 The Commissioner of the Agency for Cultural Affairs may, where particularly necessary, select intangible cultural properties, other than Important Intangible Cultural Properties, make records thereof, preserve such records or make them available to the public, and the State may subsidize an appropriate person to cover part of the expenses required for public display of such intangible cultural property, or recording it, preserving such records or making the same available to the public.

2. To the subsidization under the provisions of the preceding paragraph the provision of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis*.

CHAPTER V Folk-cultural Properties

(Designation of Important Tangible Folk-cultural Properties and Important Intangible Folk-cultural Properties)

Article 78 The Minister of Education, Culture, Sports, Science and Technology may designate especially Important Tangible Folk-cultural Properties as Important Tangible Folk-cultural Properties, and especially important items of intangible folk-cultural properties as Important Intangible Folk-cultural Properties.

2. To the designation of Important Tangible Folk-cultural Properties under the provisions of the preceding paragraph the provisions of Article 28 paragraphs 1 to 4 inclusive shall apply *mutatis mutandis*.
3. Designation of Important Intangible Folk-cultural Properties under the provisions of paragraph 1 shall be made by an announcement in the Official Gazette.

(Annulment of Designation of Tangible Folk-cultural Properties and Important Intangible Folk-cultural Properties)

Article 79 In cases where any Important Tangible Folk-cultural Property or Important Intangible Folk-cultural Property has lost its value as such, or where there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul the designation of such Important Tangible Folk-cultural Property or Important Intangible Folk-cultural Property.

2. To the annulment of designation of an Important Tangible Folk-cultural Property under the provisions of the preceding paragraph the provisions of Article 29 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.
3. The annulment of designation of an Important Intangible Folk-cultural Property under the provisions of paragraph 1 shall be made by an announcement in the Official Gazette.

(Custody of Important Tangible Folk-cultural Properties)

Article 80 To the custody of Important Tangible Folk-cultural Properties the provisions of Articles 30 to 34 inclusive shall apply *mutatis mutandis*.

(Protection of Important Tangible Folk-cultural Properties)

Article 81 Any person who intends to alter the existing state of a particular Important Tangible Folk-cultural Property or to perform an act affecting its preservation or to export it shall report to the Commissioner of the Agency for Cultural Affairs in writing in accordance with the provisions of MEXT ordinance at least twenty (20) days prior to the day on which such alteration, or act or exportation is to be effected; however, this shall not apply to cases prescribed by MEXT ordinance.

2. In cases where the Commissioner of the Agency for Cultural Affairs deems it necessary for the protection of an Important Tangible Folk-cultural Property, he/she may give necessary instructions with regard to the alteration of the existing state of such Folk-Cultural Property or

with regard to acts affecting the preservation of the said property or its exportation, for which a report has been filed under the preceding paragraph.

Article 82 Any person who intends to export an important Folk-Cultural Property shall obtain the permission of the Commissioner of the Agency for Cultural Affairs.

Article 83 To the protection of Important Tangible Folk-cultural Properties the provisions of Articles 34-2 to 36 inclusive, Article 37 paragraphs 2 to 4 inclusive, and Articles 42, 46 and 47 shall apply *mutatis mutandis*.

(Public Display of Important Tangible Folk-cultural Properties)

Article 84 In case any party other than the owner or the custodial body of an Important Tangible Folk-cultural Property, local public body (referring to a local public body or any other juridical person appointed in accordance with the provisions of Article 32-2 paragraph 1, applying *mutatis mutandis* to Article 80 (hereinafter the same in this Chapter and in Chapter XII)), intends to display said Important Tangible Folk-cultural Property to the public at an exhibition or at any other public occasion to be held under his/her own auspices, such person shall report it to the Commissioner of the Agency for Cultural Affairs in writing at least thirty (30) days prior to the date of commencement of such public viewing, stating the matters prescribed by MEXT ordinance; however, ex post facto notification within 20 days from the day after the final day of the public display shall suffice in cases where such an exhibition or other event is to be held under the auspices of a State agency other than the Commissioner of the Agency for Cultural Affairs or of a local public body at a museum or other similar institution which has previously been exempted from such notification requirements by the Commissioner of the Agency for Cultural Affairs (hereinafter in this paragraph referred to as "institutions exempt from advance notification of public display"), or when the person who has established an institution exempt from advance notification of public display holds such an event at the said institution exempt from advance notification of public display.

2. The provisions of Article 51 paragraphs 4 and 5 shall apply *mutatis mutandis* to the public display for which a report has been filed in accordance with the preceding paragraph.

Article 85 The provisions of Articles 47-2 to 52 inclusive shall apply *mutatis mutandis* to the public display of Important Tangible Folk-cultural Properties.

(Investigation for the Purpose of Preservation of Important Tangible Folk-cultural Properties and Succession to Rights and Obligations upon Change of Ownership, etc.)

Article 86 The provisions of Article 54 shall apply *mutatis mutandis* to investigations for the purpose of preservation of Important Tangible Folk-cultural Properties. The provisions of Article 54 shall apply *mutatis mutandis* to changes in ownership of Important Tangible Folk-cultural Properties, to the appointment of custodial bodies for such folk-cultural properties, or to the annulment of such appointment.

(Preservation of Important Intangible Folk-cultural Properties)

Article 87 When the Commissioner of the Agency for Cultural Affairs deems it necessary for the preservation of the Important Intangible Folk-cultural Property, he/she may undertake recording and other appropriate measures for the preservation thereof, and the national government may grant a subsidy to cover part of the expenses required for such preservation to a local public body or any other person deemed appropriate to be in charge of its preservation.

2. The provisions of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis* to subsidization

under the provisions of the preceding paragraph.

(Opening to the Public of Records of Important Intangible Folk-cultural Properties)

Article 88 The Commissioner of the Agency for Cultural Affairs may advise the owner of records of Important Intangible Folk-cultural Properties to open said records to the public.

2. To cases where the owner of the records of an Important Intangible Folk-cultural Property opens such records to the public, the provisions of Article 75 paragraph 3 shall apply *mutatis mutandis*.

(Advice or Recommendations on the Preservation of Important Intangible Folk-cultural Properties)

Article 89 The Commissioner of the Agency for Cultural Affairs may give suggestions or advice necessary for the preservation of Important Intangible Folk-cultural Properties to a local public body or any other person who is deemed to be appropriate to be in charge of their preservation.

(Registered Tangible Folk-cultural Properties)

Article 90 The Minister of Education, Culture, Science, Sport and Technology may register on the Original Register of Cultural Properties those Tangible Folk-cultural Properties other than Important Tangible Folk-cultural Properties (excluding those designated by local public bodies according to the provisions of Article 182 Paragraph 2) for which, in consideration of their value as cultural properties, measures for preservation and utilization are particularly necessary.

2. To registration under the provisions of the preceding paragraph, the provisions of Article 57 Paragraph 2-Paragraph 3 apply *mutatis mutandis*.
3. To Tangible Folk-cultural Properties registered according to the provisions of the preceding two paragraphs (hereinafter referred to as "Registered Tangible Folk-cultural Properties"), the provisions of Chapter III Section 2 (excluding Article 57) apply *mutatis mutandis*. In these cases, Article 64 Paragraph 1 and Article 65 Paragraph 1, the phrase "thirty (30) days prior" shall read "twenty (20) days prior"; the phrase "cases where the act of altering the existing state is merely a maintenance measure or an emergency measure to be taken in the event of disaster, or to cases where the existing state must be altered in order to comply with orders under the provisions of other legal statutes." in the proviso of Article 64 Paragraph 1 shall read "in the cases stipulated by MEXT ordinance."

(Documentation of Intangible Folk-cultural Properties Other Than Important Intangible Folk-cultural Properties)

Article 91 The provisions of Article 77 shall apply *mutatis mutandis* to intangible folk-cultural properties other than the Important Intangible Folk-cultural Properties.

CHAPTER VI Buried Cultural Properties

(Reports, Instructions and Orders Concerning Excavation for the Purpose of Investigation)

Article 92 Any person who intends to excavate the land for the purpose of investigation of cultural properties which are buried underground (hereinafter referred to as "Buried Cultural Properties") shall report to the Commissioner of the Agency for Cultural Affairs in writing at least thirty (30) days prior to the day on which the said excavation is to commence, stating the matters prescribed by MEXT ordinance; however, this shall not apply to the cases prescribed by MEXT ordinance.

2. When he/she deems it particularly necessary for the protection of Buried Cultural Property, the Commissioner of the Agency for Cultural Affairs may, with regard to excavations reported under the preceding paragraph, instruct that a report be submitted, or give other necessary instructions. In addition, the Commissioner may order that the excavation be prohibited, stopped or suspended.

(Reports and Instructions Concerning Excavation for Construction Works)

Article 93 In cases where any site generally known to contain Buried Cultural Property such as shell mounds, ancient tombs or others (hereinafter referred to as "the well-known archaeological and/or historical subsoil") is to be dug up in the course of construction works or for any other purposes than the investigation of the Buried Cultural Property the provision of paragraph 1 of the preceding Article shall apply *mutatis mutandis*, (In this case, "thirty (30) days prior to" in the same paragraph shall read "sixty (60) days prior to.")

2. The Commissioner of the Agency for Cultural Affairs may, when he/she deems it particularly necessary for the protection of Buried Cultural Property, give necessary instructions with regard to the excavation reported under paragraph 1 of the preceding Article applying *mutatis mutandis* under the preceding paragraph.

(Special Provisions regarding Excavation Conducted by National Government Organs)

Article 94 In cases where national government organs, local public bodies, or juridical persons established by the national government or local public bodies and prescribed by Cabinet Order (hereinafter generically referred to as "national government organs," in this Article and in Article 97) intend to excavate the well-known archaeological and/or historical subsoil for purposes provided for in paragraph 1 of the preceding Article, the provisions of the said Article shall not apply, but when the said national government organs formulate a plan of operation related to the said excavation, they shall inform in advance the Commissioner of the Agency for Cultural Affairs to that effect.

2. The Commissioner of the Agency for Cultural Affairs may, when he/she has received information under the preceding paragraph and found it particularly necessary to do so for the protection of the Buried Cultural Property, give notice to the national government organ to the effect that the latter shall consult him/her regarding the formulation of the said plan of operation and its enforcement.
3. The national government organ, which has received the notice under the preceding paragraph shall consult the Commissioner of the Agency for Cultural Affairs on the formulation of the said plan of operation and its enforcement.
4. When the Commissioner of the Agency for Cultural Affairs has received information under paragraph 1, other than in the cases under the preceding two paragraphs, he/she may give such advice as necessary for the protection of the Buried Cultural Property regarding the enforcement of the plan of operation of which he/she has been informed.
5. In cases falling under the preceding paragraphs, if the said national government organs are heads of the Ministries or Agencies (to be taken as the heads of the Ministries or Agencies referred to in Article 4 paragraph 2 of the State Property Law (Law No. 73 of 1938); hereinafter the same) such notice, consultation or advice as provided for in these paragraphs shall go from the Minister of Education, Culture, Sports, Science and Technology.

(Informing the Public regarding the Archaeological and/or Historical Subsoil)

Article 95 The State and local public bodies shall make every effort to ensure that complete documentation is kept, and other measures taken as needed to keep the public fully and correctly informed regarding the well-known archaeological and/or historical subsoil.

2. The State may give guidance, advice or other necessary assistance regarding the measures taken by local public bodies under the preceding paragraph.

(Report on Discovery of Remains, Order for Suspension, etc.)

Article 96 When the owner or the possessor/occupant of the land has discovered what is recognizable as a

shell mound, dwelling site, ancient tomb and other remains through chance discoveries of unearthened articles, excepting the case of discovery on the occasion of investigation carried out under the provisions of Article 92 paragraph 1, he/she shall, without altering the existing state of such remains, report the fact without delay to the Commissioner of the Agency for Cultural Affairs in writing, stating the matters prescribed by MEXT ordinance. In cases where it is necessary to take emergency measures for the prevention of disaster, however, he/she may alter the existing state of such remains within the normal limits of emergency measures.

2. When the Commissioner of the Agency for Cultural Affairs receives a report under the preceding paragraph and recognizes the reported remains as important, and deems it necessary to conduct an investigation for the purpose of their protection, he/she may order the owner or the possessor/occupant of the land to suspend or prohibit him/her to perform within a prescribed term and area, any act which may lead to the alteration of the existing state of the remains. The term, however, shall not exceed three (3) months.
3. When the Commissioner of the Agency for Cultural Affairs intends to issue an order under the preceding paragraph, he/she shall in advance hear the opinions of the local public body concerned.
4. Orders under paragraph 2 shall be issued within one (1) month of the day a report was made under paragraph 1.
5. In cases under paragraph 2, when the investigation is not completed within the term prescribed in the same paragraph and needs to be carried on, the Commissioner of the Agency for Cultural Affairs may extend only once the term of investigation in regard to all or part of the area set out in the said order. The term of the same order, however, shall not exceed six (6) consecutive months including the original term specified under the same paragraph.
6. The term under paragraph 2 and the preceding paragraph shall be so calculated as to cover the period of time starting from the day on which the report under paragraph 1 is received until and including the day on which the order under paragraph 2 is issued.
7. The Commissioner of the Agency for Cultural Affairs may, even when a report under paragraph 1 has not been received, take measures as provided for in paragraphs 2 and 5.
8. Upon receipt of a report under paragraph 1, the Commissioner of the Agency for Cultural Affairs may, excepting cases where he/she has taken measures under paragraph 2, give instructions necessary for the protection of the said remains. Except for cases where he/she has taken measures under paragraph 2 in accordance with the provision of the preceding paragraph, the same shall apply to cases where he/she has not received the report under paragraph 1.
9. The State shall indemnify any person or persons who have suffered a loss owing to orders issued under paragraph 2, for the ordinary damage incidental thereto.
10. To cases falling under the preceding paragraph the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.

(Special Provisions regarding Discovery of Remains by National Government and other Organs)

Article 97 When National Government and other organs have made a discovery as provided for in paragraph 1 of the preceding Article, the provisions of the same Article shall not apply, but, excepting cases where they have made a discovery on the occasion of investigation conducted under the provisions of Article 92 paragraph 1 or Article 99 paragraph 1, they shall, without altering the existing state of the remains, inform the Commissioner of the Agency for Cultural Affairs to that effect without delay. In cases where necessary emergency measures are taken for preventing disasters, however, the existing state of the remains may be altered within the limits of such emergency measures.

2. When the Commissioner of the Agency for Cultural Affairs has received information under the

preceding paragraph, if he/she recognizes the reported remains as important and if he/she deems it necessary to investigate them for the purpose of their protection, he/she may notify the said State organs, to the effect that they should apply to him/her for consultation regarding their investigation, preservation, and so on, of the remains.

3. The State organs, which have received a notice under the preceding paragraph shall consult with the Commissioner of the Agency for Cultural Affairs.
4. In cases where the Commissioner of the Agency for Cultural Affairs has received information under paragraph 1, excepting cases falling under the preceding two paragraphs, he/she may give necessary advice for the protection of the said remains.
5. To cases falling under the preceding four paragraphs, the provisions of Article 94 paragraph 5 shall apply *mutatis mutandis*.

(Excavations Conducted by the Commissioner of the Agency for Cultural Affairs)

Article 98 The Commissioner of the Agency for Cultural Affairs may undertake the excavation of any land to investigate Buried Cultural Properties for which investigation by the State is deemed necessary due to the exceptionally high value of said properties from the point of view of history or science, and the technical difficulty involved in the excavation.

2. When the Commissioner of the Agency for Cultural Affairs intends to undertake excavation in accordance with the provisions of the preceding paragraph, he/she shall in advance issue to the owner and the possessor/occupant by title of the land a writ stating the purpose and the method of excavation, the starting date, and other necessary matters.
3. To cases falling under paragraph 1, the provisions of Article 39 (including the provision of Article 32-2 paragraph 5 applying *mutatis mutandis* under paragraph 3 of the same Article) and Article 41 shall apply *mutatis mutandis*.

(Excavations Conducted by Local public bodies)

Article 99 When local public bodies deem it necessary to investigate Buried Cultural Properties, they may undertake to excavate the land considered to contain Buried Cultural Properties, excepting cases where the Commissioner of the Agency for Cultural Affairs undertakes to excavate in accordance with the provisions of paragraph 1 of the preceding Article,.

2. In cases where local public bodies intend to undertake excavation in accordance with the provisions of the preceding paragraph, if the land where it is to be undertaken belongs to the national government or to a government organ, the Board of Education responsible shall consult in advance the head of the Ministry or Agency concerned or any other government organ with respect to the purpose, method and date of commencement of the excavation, and any other matters deemed necessary.
3. The local public bodies may ask for the cooperation of those carrying out the excavation in accordance with paragraph 1.
4. The Commissioner of the Agency for Cultural Affairs may give the local public bodies necessary guidance and advice concerning the excavation carried out under paragraph 1.
5. The State may grant the local public body a subsidy to cover part of the expenses required for the excavation carried out under paragraph 1.

(Return or Notification)

Article 100 When any cultural property has been discovered by an excavation carried out in accordance with Article 98 paragraph 1, the Commissioner of the Agency for Cultural Affairs shall return the said property to its owner if the owner is known, but in case the owner is not traceable it shall suffice for

the Commissioner to notify the chief of the police station of the discovery, irrespective of the provisions of Article 1 paragraph 1 of the Lost Property Law (Law No. 87 of 1899) applying *mutatis mutandis* under Article 13 of the same Law.

2. When a Board of Education of a Prefecture, or of a designated city as defined in Article 252-19 paragraph 1 of the Local Autonomy Law (Law No. 67 of 1947) or of a core city as defined in Article 252-22 paragraph 1 of the same Law (designated cities and core cities are hereinafter referred to as “designated cities, etc.”) discovers a cultural property as a result of an excavation performed in accordance with paragraph 1 of the preceding article, the provisions of the previous paragraph shall apply *mutatis mutandis* to the said Board of Education.
3. The chief of the police station shall, upon receiving the notice referred to in paragraph 1 (including cases in the preceding paragraph to which it applies *mutatis mutandis*), issue promptly a public notice with regard to said cultural property in accordance with the provisions of Article 1 paragraph 2 of the Lost Property Law, which applies *mutatis mutandis* in Article 13 of the same Law.

(Submission)

Article 101 When an unearthed object is presented as such to the chief of the police station in accordance with the provision of Article 1 paragraph 1 of the Lost Property Law applying *mutatis mutandis* under Article 13 of the same Law is recognizable as a cultural property, the said object shall be submitted to the Board of Education of the prefecture with jurisdiction over the land where the said object was discovered (When the said land falls within the boundaries of a designated city, etc., the Board of Education of the said designated city, etc. (the same shall apply in the following article)) without delay by the chief of the police station. However, this shall not apply where the owner thereof has been traced.

(Assessment)

Article 102 When an object has been presented to the Board of Education of a prefecture in accordance with the provisions of the preceding Article, the said Prefectural Board of Education shall judge whether the object is really a cultural property or not.

2. The Board of Education of the Prefecture shall, upon finding the said object to be a cultural property, notify the chief of the police station or, if the object is not recognized as a cultural property, the Board shall send it back to the chief of the police station.

(Delivery)

Article 103 When the owner of a cultural property as described in Article 100 paragraph 1 or paragraph 2 of the same Article, or a cultural property as described in paragraph 2 of the preceding Article has asked the chief of the police station to return the cultural property to himself/herself, the Commissioner of the Agency for Cultural Affairs, or the Board of Education of the Prefecture or of the designated city, etc., shall deliver the object to the chief of the police station concerned.

(Reversion to National Treasury and Compensation)

Article 104 In cases where the owner of a cultural property as described in Article 100 paragraph 1 or of a cultural property as described in Article 102 paragraph 2 (only objects discovered as a result of excavations carried out by State institutions, or National Museums (independent administrative institutions) or National Research Institutes for Cultural Properties (independent administrative institutions), for the study of Buried Cultural Property) is not traceable, the ownership thereof shall revert to the National Treasury. In this case the Commissioner of the Agency for Cultural Affairs shall so inform the owner of the land where the said cultural property was found and shall pay the owner of the land compensation corresponding to one half of the value of the object.

2. To cases falling under the preceding paragraph, the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.
3. To cases falling under the preceding two paragraphs the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.

(Reversion to a Prefecture and Compensation)

Article 105 In cases where the owner of a cultural property as described in Article 100 paragraph 2 or of a cultural property as described in Article 102 paragraph 2 (excluding objects mentioned in paragraph 1 of the preceding Article) is not traceable, the ownership thereof shall revert to the Prefecture with jurisdiction over the land where the said object was found. In such cases, the Board of Education of the said Prefecture shall so inform the finder of the said cultural property and the owner of the land where the said cultural property was found and shall pay them compensation corresponding to the value of the object.

2. When the finder and the landowner mentioned in the preceding paragraph differ, half of the compensation mentioned in the preceding paragraph shall be paid to each.
3. The amount of the compensation mentioned in paragraph 1 shall be determined by the Board of Education of the said Prefecture.
4. Article 41 paragraph 3 shall apply *mutatis mutandis* with regard to the amount of compensation called for by the preceding paragraph.
5. The prefecture shall be the defendant in any complaint based on the provisions of Article 41 paragraph 3, which apply *mutatis mutandis* in the preceding paragraph.

(Transfer)

Article 106 The Government may, unless it is necessary for the State to retain for itself the cultural property reverted to the National Treasury for the purpose of its preservation or in view of its utility in accordance with the provisions of Article 104 paragraph 1, transfer the said property to the owner of the land where it was found, within the limits of the value corresponding to the amount of the compensation to be received by the said person in accordance with the provisions of the same Article.

2. In the case mentioned in the preceding paragraph, the amount of money corresponding to the value of the transferred cultural property shall be deducted from the amount of the compensation provided for in Article 104.
3. The Government may, unless it is necessary for the State to retain for itself the cultural property reverted to the National Treasury for the purpose of its preservation or in view of its utility in accordance with Article 104 paragraph 1, transfer the said property without consideration, or to assign it at a price lower than the current price, to a National Museum (independent administrative corporation) or National Research Institute for Cultural Properties (independent administrative corporation) or to the local authority which has jurisdiction over the land where the said cultural property was found, if an application is filed.

Article 107 The Board of Education of a Prefecture may, unless it is necessary for the said Prefecture to retain for itself the cultural property reverted to the said Prefecture in accordance with the provisions of Article 105 paragraph 1 for the purpose of its preservation or in view of its utility, transfer the said property to the finder or the owner of the land where it was found, within the limits of the value corresponding to the amount of the compensation to be received by the said person in accordance with the provisions of the same Article.

2. In the cases mentioned in the preceding paragraph, an amount of money corresponding to the value of the transferred cultural property shall be deducted from the amount of the compensation provided for in Article 105.

(Application of the Lost Property Law)

Article 108 Unless otherwise provided for by this Law, the provisions of Article 13 of the Lost Property Law shall apply to Buried Cultural Properties.

CHAPTER VII Historic Sites, Places of Scenic Beauty, and/or Natural Monuments

(Designation)

Article 109 The Minister of Education, Culture, Sports, Science and Technology may designate important monuments as historic sites, places of scenic beauty, or natural monuments (hereinafter collectively referred to as "Historic Sites, Places of Scenic Beauty, and/or Natural Monuments").

2. Of the Historic Sites, Places of Scenic Beauty, and/or Natural Monuments designated as such in accordance with the provisions of the preceding paragraph, the Minister of Education, Culture, Sports, Science and Technology may designate those which are particularly important as special historic sites, special places of scenic beauty, or special natural monuments (hereinafter collectively referred to as "Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments").
3. Designation under the preceding two paragraphs shall be made by an announcement in the Official Gazette and also by the issuance of a notice thereof to the owner and the possessor or occupant by title of the Special Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned or of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned.
4. In case there are too many persons to be given the notice individually in accordance with the provisions of the preceding paragraph, the Minister of Education, Culture, Sports, Science and Technology may, in place of the notice provided for in the same paragraph, put up a notice of the matters to be communicated to them on the notice board of the public office or of any similar establishment of the city (including special wards (the same shall apply hereinafter)), town, or village where the Special Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned or the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned is located. In this case the notice mentioned in the preceding paragraph shall be deemed as having reached the addressees thereof when two weeks have elapsed from the day on which the notice was first exhibited.
5. Designation under the provisions of paragraph 1 or paragraph 2 shall come into effect as of the day of announcement in the Official Gazette under the provisions of paragraph 3. However, for the owner or the possessor or occupant by title of the Special Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned or of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned, it shall come into effect as of the time when the notice under the provisions of paragraph 3 has reached him/her or when it is deemed to have reached him/her in accordance with the provisions of the preceding paragraph.
6. The Minister of Education, Culture, Sports, Science and Technology shall, in designating a Historic Site, Place of Scenic Beauty, and/or Natural Monument, consult the Minister of the Environment, if the natural monument to be covered by the designation possesses a high value from the point of view of the protection of the natural environment.

(Provisional Designation)

Article 110 Prior to designation under the provisions of paragraph 1 of the preceding Article, if the Board of Education of the Prefecture deems it urgently necessary, it may make provisional designation of the Historic Site, Place of Scenic Beauty, and/or Natural Monument.

2. When the Board of Education of a Prefecture has made provisional designation under the provisions of the preceding paragraph, it shall report the fact to the Minister of Education, Culture, Sports, Science and Technology without delay
3. To provisional designation under the provisions of paragraph 1 the provisions of paragraphs 3 to 5 inclusive of the preceding Article shall apply *mutatis mutandis*.

(Respect for Ownership, and Coordination with Other Public Interest)

Article 111 In making a designation under the provisions of Article 109 paragraph 1 or paragraph 2 or in making a provisional designation under the provisions of paragraph 1 of the preceding Article, the Minister of Education, Culture, Sports, Science and Technology or the Board of Education of Prefecture shall respect in particular the ownership, the mining rights and other property rights of the parties concerned, and at the same time take into account coordination with land development and other kinds of public interests.

2. The Minister of Education, Culture, Sports, Science and Technology may, if it is deemed necessary for the protection and improvement of the natural environment associated with the place of scenic beauty or natural monument, express his/her opinions to the Minister of the Environment. When the Commissioner of the Agency for Cultural Affairs expresses his/her opinion in such cases, he/she shall do so through the Minister of Education, Culture, Sports, Science and Technology
3. If the Minister of the Environment deems it necessary, from the perspective of protecting the natural environment, to express his/her opinion regarding the preservation or use of a place of scenic beauty or a natural monument, he/she may do so to the Minister of Education, Culture, Sports, Science and Technology, or to the Commissioner of the Agency for Cultural Affairs, through the Minister of Education, Culture, Sports, Science and Technology

(Annulment of Designation)

Article 112 When a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument, or a Historic Site, Place of Scenic Beauty, and/or Natural Monument has lost its value as such or when there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology or the Board of Education of the Prefecture may annul the designation or the provisional designation thereof.

2. When such a Historic Site, Place of Scenic Beauty, and/or Natural Monument as was provisionally designated under the provisions of Article 110 paragraph 1, receives designation under Article 109 paragraph 1, or when no designation under the same provision has been made of the same property within two years from the day of provisional designation, the said provisional designation shall become null and void.
3. The Minister of Education, Culture, Sports, Science and Technology may annul any provisional designation made under the provisions of Article 110 paragraph 1, if he/she deems such designation inappropriate.
4. The provisions of Article 109 paragraphs 3 to 5 inclusive shall apply *mutatis mutandis* to the annulment of the designation or the provisional designation to be made under the provisions of paragraph 1 or of the preceding paragraph.

(Custody and Restoration by Custodial Body)

Article 113 In cases where the owner of the Historic Site, Place of Scenic Beauty, and/or Natural Monument does not exist or is not traceable, or where the custody thereof by its owner or by the person appointed in accordance with the provisions of Article 119 paragraph 2 to be responsible for its custody is clearly recognized to be inappropriate or difficult, the Commissioner of the Agency for

Cultural Affairs may appoint a suitable local public body or any other suitable juridical person and charge it with the custody and restoration necessary for the preservation of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned (including the custody and restoration of such facilities, equipment and other matters under the ownership or under the custody of the owner of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned as are necessary for the preservation thereof).

2. In order to make an appointment under the provisions of the preceding paragraph, the Commissioner of the Agency for Cultural Affairs shall obtain in advance the consent of the local public body or any other juridical person to be appointed as such.
3. Appointments under the provisions of paragraph 1 shall be made by an announcement in the Official Gazette, and also by the issuance of a notice thereof to the owner and the possessor/occupant by title of the historic site, place of scenic beauty and/or natural monument concerned, as well as to the local public body or other juridical person to be appointed.
4. To appointments under the provisions of paragraph 1 the provisions of Article 109 paragraphs 4 and 5 shall apply *mutatis mutandis*.

Article 114 In cases where the reasons referred to in paragraph 1 of the preceding Article have become extinct or where there is any other special reason, the Commissioner of the Agency for Cultural Affairs may annul the appointment of the custodial body.

2. To annulment under the provisions of the preceding paragraph the provisions of paragraph 3 of the preceding Article and Article 109 paragraphs 4 and 5 shall apply *mutatis mutandis*.

Article 115 The local public body or any other juridical person appointed under the provisions of Article 113 paragraph 1 (hereinafter in this Chapter and Chapter 12 referred to as the "custodial body") shall in accordance with the standards established by MEXT ordinance set up signs, explanation boards, border markers, fences and other facilities necessary for the custody of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned.

2. When, in regard to the land within the designated area of the Historic Site, Place of Scenic Beauty, and/or Natural Monument, there has been any change in the name of the town, lot number, category or acreage, the custodial body concerned shall report it to the Commissioner of the Agency for Cultural Affairs in accordance with what may be provided for by MEXT ordinance.
3. In cases where the custodial body undertakes restoration, it shall in advance hear the opinions of the owner (excluding cases where the owner is not traceable) and the possessor/occupant of the Historic Site, Place of Scenic Beauty, and/or Natural Monument concerned with regard to the method and the time of the restoration.
4. The owner or the possessor/occupant of the Historic Site, Place of Scenic Beauty, and/or Natural Monument shall not, without justifiable reasons, refuse, interfere with or evade the acts of custody or restoration, or the measures necessary for the execution of such acts, undertaken by the custodial body.

Article 116 The expenses required for the custody and the restoration undertaken by the custodial body shall be borne by the same body, unless otherwise provided for by this Law.

2. Notwithstanding the provisions of the preceding paragraph, part of the expenses required for the custody or the restoration may be borne by the owner, in accordance with what may be agreed upon between the custodial body and the owner, within the limits of the material profit which the latter will enjoy as a result of the custody or the restoration conducted by the former.
3. The custodial body may collect admission-fees from the visitors to the Historic Site, Place of Scenic Beauty, and/or Natural Monument under its custody.

Article 117 As for the person or persons who have suffered a loss owing to the act of custody or restoration performed by the custodial body, the body concerned shall indemnify them for ordinary damage incidental thereto.

2. The amount of the indemnity under the preceding paragraph shall be determined by the custodial body (or, when the custodial body is a local public body, the Board of Education of the same body).
3. As regards the amount of the indemnity under the provisions of the preceding paragraph, the provisions of Article 41 paragraph 3 shall apply *mutatis mutandis*.
4. In cases of litigation under the provision of Article 41 paragraph 3 applying *mutatis mutandis* in the preceding paragraph, the custodial body shall be the defendant.

Article 118 To the following cases, the following provisions shall apply *mutatis mutandis* respectively: to custody undertaken by the custodial body, the provisions of Article 30, Article 31 paragraph 1 and Article 33; to custody and restoration undertaken by the custodial body, the provisions of Articles 35 and 47; and to cases where a custodial body has been appointed, or where such appointment has been annulled, the provisions of Article 56 paragraph 3.

(Custody and Restoration by Owner)

Article 119 Excepting cases where a custodial body has been appointed, the owner of the Historic Site, Place of Scenic Beauty, and/or Natural Monument shall be responsible for the custody and the restoration thereof.

2. The owner who undertakes the custody of the Historic Site, Place of Scenic Beauty, and/or Natural Monument under the provisions of the preceding paragraph may, if there is any special reason, appoint an appropriate person to be responsible on his/her behalf for the custody of the same property (hereinafter in this Chapter and Chapter 12 referred to as the "custodian"). In this case the provisions of Article 31 paragraph 3 shall apply *mutatis mutandis*.

Article 120 To the following cases, the following provisions shall apply *mutatis mutandis*, respectively: to custody by the owner, the provisions of Article 30, Article 31 paragraph 1, Article 32, Article 33 and Article 115 paragraphs 1 and 2 (for Article 115 paragraph 2 does not apply to cases where a custodial body has been appointed); to custody and restoration by the owner, the provisions of Article 35 and 47; to succession to rights and obligations upon change of owner, the provisions of Article 56 paragraph 1; and to custody by the custodian, the provisions of Article 30, Article 31 paragraph 1, Article 32 paragraph 3, Article 33, Article 47 paragraph 4 and Article 115 paragraph 2.

(Order or Advice Regarding Custody)

Article 121 In cases where the Commissioner of the Agency for Cultural Affairs concludes that a Historic Site, Place of Scenic Beauty, and/or Natural Monument is in danger of destruction, damage, deterioration or theft because of its inappropriate custody, he/she may order or advise the custodial body, the owner or the custodian thereof, with respect to the improvement of the method of custody, provision of facilities for preservation and any other measures necessary for its custody.

2. To cases under the preceding paragraph the provisions of Article 36 paragraphs 2 and 3 shall apply *mutatis mutandis*.

(Order or Advice on Restoration)

Article 122 In cases where a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument is damaged or deteriorating, and the Commissioner of the Agency for Cultural Affairs deems it

necessary for its preservation, he/she may give any necessary order or advice about its restoration to the custodial body or the owner thereof.

2. In cases where a Historic Site, Place of Scenic Beauty, and/or Natural Monument, other than the Special Historic Site, Place of Scenic Beauty, and/or Natural Monument, is damaged or deteriorating, and the Commissioner of the Agency for Cultural Affairs deems it necessary for its preservation, he/she may give any necessary advice about its restoration to the custodial body or to the owner thereof.
3. The provisions of Article 37 paragraphs 3 and 4 shall apply *mutatis mutandis* to cases falling under the preceding two paragraphs.

(Restoration of Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments conducted by the Commissioner of the Agency for Cultural Affairs)

Article 123 The Commissioner of the Agency for Cultural Affairs may execute the restoration of a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument, or take preventive measures against its destruction, damage, deterioration or theft, in any of the following cases:

- (1) Where the custodial body, owner or custodian does not comply with the orders given in accordance with the provisions of the preceding two Articles;
 - (2) Where any Special Historic Site, Place of Scenic Beauty, and/or Natural Monument is damaged or deteriorating, or in danger of destruction, damage, deterioration or theft, and where it is deemed inappropriate to have the custodial body, the owner or the custodian thereof execute its restoration or take preventive measures against its destruction, damage, deterioration or theft.
2. The provisions of Article 38 paragraph 2 and Articles 39 to 41 inclusive shall apply *mutatis mutandis* to cases falling under the preceding paragraph.

(Reimbursement in the case of Assignment of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments for which Subsidies were granted)

Article 124 With respect to any Historic Site, Place of Scenic Beauty, and/or Natural Monument for which a subsidy has been granted by the State for its restoration or for the conduct of preventive measures against its destruction, damage, deterioration or theft in accordance with the provisions of Article 35 paragraph 1 applying *mutatis mutandis* under Article 118 and Article 120, or for which whole or part of the expenses required for such action have been defrayed by the State in accordance with the provisions of Article 36 paragraph 2 applying *mutatis mutandis* under Article 121 paragraph 2, in accordance with Article 37 paragraph 3 applying *mutatis mutandis* under Article 122 paragraph 3, or in accordance with Article 40 paragraph 1 applying *mutatis mutandis* under paragraph 2 of the preceding Article, the provisions of Article 42 shall apply *mutatis mutandis*.

(Restrictions on Alteration of the Existing State and Orders for Return to Original State)

Article 125 In case any person intends to perform an act altering the existing state of a Historic Site, Place of Scenic Beauty, and/or Natural Monument or an act affecting the preservation thereof, he/she must obtain the permission of the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to cases where the act of altering the existing state is merely a maintenance measure or emergency measure taken in the event of disaster, or to cases where the effects of the act on preservation are negligible.

2. The extent of measures for maintaining the existing state mentioned in the proviso to the preceding paragraph shall be stipulated by MEXT ordinance.
3. The provisions of Article 43 paragraph 3 shall apply *mutatis mutandis* to the issuance of permission provided for in paragraph 1, and that of Article 43 paragraph 4 to the person who has obtained such permission.

4. The provisions of Article 111 paragraph 1 shall apply *mutatis mutandis* to dispositions to be made under the provisions of paragraph 1.
5. The State shall indemnify any person who has suffered a loss owing to the fact that he/she failed to receive permission under paragraph 1 or that the permission was given with conditions attached under Article 43 paragraph 3 applying *mutatis mutandis* under paragraph 3, for ordinary damage incidental thereto.
6. The provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis* to cases under the preceding paragraph.
7. In cases where any person has performed an act altering the existing state or affecting the preservation of a Historic Site, Place of Scenic Beauty, and/or Natural Monument without obtaining permission under the provision of paragraph 1 or without complying with the conditions of the permission given under Article 43 paragraph 3 applying *mutatis mutandis* under paragraph 3, the Commissioner of the Agency for Cultural Affairs may order him/her to return it to its original state. In this case the Commissioner of the Agency for Cultural Affairs may give necessary instructions in connection with the return of the property to its original state.

(Notice by the Administrative Agency Concerned)

Article 126 In cases concerning acts for which permission should be obtained under the provision of paragraph 1 of the preceding Article, and the conduct of which is subjected to permission, authorization or other disposition prescribed by cabinet order under the provisions of other laws or orders, the administrative agency which has the competence for such dispositions under the said other laws or orders, or the person to whom the said competence has been delegated, shall in making the disposition give notice to the Commissioner of the Agency for Cultural Affairs (or to the Board of Education of the Prefecture or the city when Article 184 paragraph 1 provides that the Board of Education of the Prefecture or the city will exercise the competence for permission provided under the provision of paragraph 1 of the preceding Article) in accordance with what may be provided by cabinet order.

(Report on Restoration)

Article 127 In cases where a Historic Site, Place of Scenic Beauty, and/or Natural Monument is to be restored, the custodial body or the owner thereof shall report to the Commissioner of the Agency for Cultural Affairs at least thirty (30) days prior to the date of commencement of such work, in accordance with what may be prescribed by MEXT ordinance; this shall not apply, however, to the cases where the permission must be obtained in accordance with the provisions of Article 125 paragraph 1 and to those other cases prescribed by MEXT ordinance.

2. In case the Commissioner of the Agency for Cultural Affairs deems it necessary for the protection of the Historic Site, Place of Scenic Beauty, and/or Natural Monument, he/she may give technical guidance and advice with regard to the restoration of the Historic Site, Place of Scenic Beauty, and/or Natural Monument reported in accordance with the preceding paragraph.

(Integrity of Surroundings)

Article 128 The Commissioner of the Agency for Cultural Affairs may, if he/she deems it necessary for ensuring the preservation of the Historic Site, Place of Scenic Beauty, and/or Natural Monument, restrict or prohibit certain kinds of act within a prescribed area or may order the provision of necessary facilities in such area.

2. The State shall indemnify any persons, who have suffered a loss owing to the disposition mentioned in the preceding paragraph, for ordinary damage incidental thereto.
3. To the following cases, the following provisions shall apply *mutatis mutandis* respectively: to any

person who has disobeyed the restrictions or prohibitions provided for in paragraph 1, the provisions of Article 125 paragraph 7; and to cases under the preceding paragraph, the provisions of Article 41 paragraphs 2 to 4 inclusive.

(Subsidy for Purchase by Custodial body)

Article 129 In case a local public body or other juridical person that is a custodial body deems it particularly necessary to purchase the land or buildings or other fixtures to land connected to the designation as Historic Site, Place of Scenic Beauty, and/or Natural Monument, for the purpose of ensuring the preservation of such designated property under its custody, the State may grant a subsidy to cover part of the expenses required for the purchase.

2. To cases under the preceding paragraph the provisions of Article 35 paragraphs 2 and 3 and Article 42 shall apply *mutatis mutandis*.

(Investigation for the Purpose of Preservation)

Article 130 The Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary, ask the custodial body, the owner or the custodian to file reports on the Historic Site, Place of Scenic Beauty, and/or Natural Monument, regarding its existing state, custody, restoration, or preservation of the integrity of its surroundings.

Article 131 In any of the following cases, when the Commissioner of the Agency for Cultural Affairs is unable to confirm the condition of a Historic Site, Place of Scenic Beauty, and/or Natural Monument in spite of all the information given in the report filed under the preceding Article, and when there appears to be no alternative way for the confirmation thereof, he/she may appoint a person or persons to conduct an investigation, and have them enter the land where the Historic Site, Place of Scenic Beauty, and/or Natural Monument to be investigated is located, or the adjoining area, and carry out an on-site investigation as to its existing state, custody, restoration or preservation of the integrity of its surroundings, as well as excavation, removal of obstacles or any other measures necessary for the purpose of such investigation; however, he/she shall not have the said person or persons to take such steps as may result in considerable damage to the owner or the possessor/occupant of such land or to any other interested parties:

- (1) Where application has been filed for approval of alteration of the existing state, or approval of actions affecting the preservation of a Historic Site, Place of Scenic Beauty, and/or Natural Monument;
 - (2) Where a Historic Site, Place of Scenic Beauty, and/or Natural Monument is damaged or deteriorating;
 - (3) Where a Historic Site, Place of Scenic Beauty, and/or Natural Monument is in danger of destruction, damage, deterioration or theft;
 - (4) Where special circumstances necessitate the re-investigation of the value of a property considered as a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument or of a Historic Site, Place of Scenic Beauty, and/or Natural Monument.
2. The State shall indemnify the person or persons who have suffered a loss owing to the investigation or measures carried out in accordance with the provisions of the preceding paragraph, for ordinary damage incidental thereto.
 3. The provisions of Article 55 paragraph 2 shall apply *mutatis mutandis* to cases where investigation is conducted by entering the land in accordance with the provisions of paragraph 1; and the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis* to cases under the preceding paragraph.

(Registered Monuments)

Article 132 The Minister of Education, Culture Science, Sports, and Technology may register on the Original Registry of Cultural Properties those monuments (excepting items designated by local public bodies according to the provisions of Article 182, paragraph 2) other than Historic Sites, Places of Scenic Beauty, and Natural Monuments (including items provisionally designated by prefectural Boards of Education according to the provisions of Article 110, paragraph 1) for which, considering their value, measures for preservation and utilization are particularly necessary.

- (3) To registration made according to the provisions of the preceding paragraph, the provisions of Article 57, paragraph 2 and paragraph 3, Article 109 paragraph 3 to paragraph 5, and Article 111, paragraph 1, shall apply *mutatis mutandis*.

Article 133 To monuments registered according to the provisions of the preceding paragraph (hereinafter “Registered Monuments”), the provisions of Article 59, paragraph 1 to paragraph 5, Article 64, Article 68, Article 111 paragraph 2 and paragraph 3, and Article 113 to Article 120 shall apply *mutatis mutandis*. In these cases, the wording “when...designated as Important Cultural Properties according to the provisions of Article 27, paragraph 1” in Article 59, paragraph 1 shall read “when designated as Historical Sites, Places of Scenic Beauty, or Natural Monuments, according to the provisions of Article 109, paragraph 1 (including provisional designations by prefectural Boards of Education according to the provisions of Article 110, paragraph 1)”; in paragraph 4 of the same article, “notification shall be issued to the owner” shall read “notification shall be issued to the owner, or the possessor or occupant by title. However, in cases where there are numerous persons to be notified, and where circumstances are such that individual notification would be difficult, the Minister of Education, Culture, Science, Sports and Technology, may post the information contained in the notification in the offices of the city, town, or village in which the relevant Registered Monument is located, or on a notice board in a corresponding facility. In this case, the notification shall be considered to have reached the persons to be notified when two weeks have passed since the first day of posting.”; in paragraph 5 of the same article, “to annulment of registration ... The provisions of paragraph 2 of the previous article shall apply *mutatis mutandis*” shall read “Annulments shall take effect from the day of announcement in the Official Gazette as in the provisions of the previous paragraph. However, for the owner, or the possessor or occupant by title, it shall be valid as of the time when notification has been made according to the provisions of the preceding paragraph, or is considered to have been made according to the provisions of that paragraph”; in Article 113, paragraph 1, “cases...clearly recognized to be inappropriate” shall read “cases reported by regional public bodies to be inappropriate, the opinions of the regional public bodies involved shall be heard”; in Article 118 and Article 120, “Article 30, and Article 31, paragraph 1” shall read “Article 31, paragraph 1”; “shall apply *mutatis mutandis*” shall read “shall apply *mutatis mutandis*. In this case, in Article 31, paragraph 1, ‘in accordance with this Law as well as MEXT ordinances and instructions of the Commissioner for Cultural Affairs issued thereunder’ shall read ‘in accordance with this Law as well as MEXT ordinances issued thereunder’”; in Article 118, “the provisions of Article 35 and Article 47, and to cases where a custodial body has been appointed, or where such an appointment has been annulled, ...Article 56 paragraph 3” shall read “Article 47, paragraph 4”; in Article 120, “the provisions of Article 35 and Article 47, to the succession to rights and obligations upon change of owner...Article 56, paragraph 1” shall read “Article 47, paragraph 4”.

Chapter VIII

Important Cultural Landscapes

(Selection of Important Cultural Landscapes)

Article 134 Based on a request from a prefecture or municipality the Minister of Education, Culture, Sports, Science, and Technology may select as Important Cultural Landscapes especially important items

from among cultural landscapes located within Landscape Planning Areas stipulated under Article 8, paragraph 2, item 1, of the Landscape Law (Law No. 110, 2004), or within Landscape Districts stipulated under Article 61, paragraph 1, of the same law, established by the relevant prefecture or municipality, for the preservation of which necessary measures are taken by the relevant prefecture or municipality, according to standards set by MEXT ordinance.

(2) To selections made under the provisions of the previous paragraph, the provisions of Article 109, paragraph 3 to paragraph 5 apply *mutatis mutandis*. In this case, in paragraph 3 of the same article, “the possessor or occupant by title” shall read “the possessor or occupant by title, or the prefecture or municipality who made the request according to the provisions of Article 134, paragraph 1.”

(Annulment of Selection of Important Cultural Landscapes)

Article 135 Where an Important Cultural Landscape has lost its value, or where there are other special circumstances, the Minister of Education, Culture, Science, Sports and Technology may annul the selection.

(2) To cases under the preceding paragraphs, the provisions of paragraph 2 of the preceding article apply *mutatis mutandis*.

(Destruction or Damage)

Article 136 When an Important Cultural Landscape has been partially or completely destroyed or damaged, the owner, or occupant or possessor by title (hereinafter in this chapter “owner, etc.”) must report in writing all the details stipulated by MEXT ordinance no later than 10 days after becoming aware of the fact. However, this shall not apply to cases stipulated by MEXT ordinance as clearly posing no obstacle to the preservation of the Important Cultural Landscape.

(Recommendations or Orders regarding Custody)

Article 137 In cases where an Important Cultural Landscape is deemed to be at risk of destruction or damage due to inappropriate custody, the Commissioner for Cultural Affairs may recommend that the owner, etc. make improvements in custody, or take other measures necessary for custody.

(2) In the case that an owner, etc. who received advice under the provisions of the previous paragraph, neglected, without justification, to take the recommended measures, the Commissioner for Cultural Affairs may, where it is deemed especially necessary, order the owner etc. in question, to take the recommended measures.

(3) When the Commissioner for Cultural Affairs makes a recommendation according to the provisions of paragraph 1, or issues an order according to the provisions of the preceding paragraph, he or she must first hear the opinion of the prefecture or municipality that made the request under the provisions of Article 134, paragraph 1, concerning the Important Cultural Landscape in question.

(4) To paragraph 1 and paragraph 2, the provisions of Article 36, paragraph 2 and paragraph 3 apply *mutatis mutandis*.

(Reimbursement in the case of Assignment of Important Cultural Landscapes for which costs have been incurred)

Article 138 To those Important Cultural Landscapes for which the country has incurred costs related to measures to prevent destruction or damage under the provisions of the preceding Article, paragraph 4, to which the provisions of Article 36, paragraph 2, apply *mutatis mutandis*, the provisions of Article 42 apply *mutatis mutandis*.

(Notification, etc., of Alteration to Existing State, etc.)

Article 139 Any person who intends to take action such as to alter the existing state, or affect the

preservation of an Important Cultural Landscape must notify the Commissioner for Cultural Affairs, in accordance with the stipulations of MEXT ordinance, no later than 30 days prior to taking the action altering the existing state or affecting the preservation. However, this does not apply to cases where the alteration is merely a maintenance measure, or emergency measure taken in the event of disaster, or in the case of measures taken based on orders under the provisions of other legal ordinances specifying an alteration of state, or where the effect of the action on preservation is negligible.

2. The extent of measures for maintaining the existing state mentioned in the proviso to the preceding paragraph shall be stipulated by MEXT ordinance.

3. When recognized as necessary for the protection of Important Cultural Landscapes, the Commissioner for Cultural Affairs may give direction, advice, or recommendations as necessary concerning actions altering the state of or affecting the preservation of Important Cultural Landscapes as reported under paragraph 1.

(Report on Existing State, etc.)

Article 140 When deemed necessary, the Commissioner for Cultural Affairs may demand from the owner, etc., a report on the existing state, custody, or state of restoration of an Important Cultural Landscape.

(Balance with Other Public Interests)

Article 141 When making selections according to the provisions of Article 134, paragraph 1, the Minister of Education, Culture, Sports, Science, and Technology shall respect in particular the ownership rights, mining rights, and other property rights of those involved; in addition, the balance with other public interests, including land development, along with regional industries such as agriculture, forestry, and fishing, must be taken into account.

2. When making recommendations according to the provisions of Article 137, paragraph 1, orders under the provisions of paragraph 2 of the same article, or recommendations according to the provisions of Article 139, paragraph 3, the Commissioner for Cultural Affairs shall first, taking into account the special features of the Important Cultural Landscape, and aiming at a balance with other public interests including land development as well as local industries, such as agriculture, forestry, and fishing, hold discussions with the heads of relevant ministries and agencies as stipulated by government ordinance.

3. The government may provide subsidies to cover part of the cost of measures taken by prefectures or municipalities for the custody, repair, landscaping or restoration of items deemed particularly necessary for the preservation of Important Cultural Landscapes.

CHAPTER IX Preservation Districts for Groups of Historic Buildings

(Preservation Districts for Groups of Historic Buildings)

Article 142 The term "Preservation Districts for Groups of Historic Buildings" in this Chapter shall mean the districts determined by cities, towns or villages in accordance with the provisions of paragraph 1 or 2 of the following Article, for the purpose of preserving groups of historic buildings and the surroundings which, in combination with such buildings, form part of their value.

(Determination and Protection of Preservation Districts for Groups of Historic Buildings)

Article 143 Municipalities may establish Preservation Districts for Groups of Historic Buildings in their

city plans within the city planning areas or quasi-city planning areas designated under the provisions of Article 5 or Article 5-2 of the City Planning Law (Law No. 100 of 1968). In such cases the municipalities may, for the purpose of ensuring the preservation of the said districts, determine by their own regulations necessary restrictions on the alteration of the existing State in view of the standards prescribed by cabinet order, and determine any other necessary measures for the said preservation.

2. The municipalities may in the districts other than the city planning areas or quasi-city planning areas under the preceding paragraph, establish Preservation Districts for Groups of Historic Buildings in accordance with their own regulations. In this case, the provisions of the latter part of the preceding paragraph shall apply *mutatis mutandis*.
3. In cases where the governor of a municipality assents to, or offers his/her opinion regarding, the city plan in regard to Preservation Districts for Groups of Historic Buildings under paragraph 1 in accordance with Article 19 paragraph 3 or paragraph 5 of the City Planning Law, he/she shall in advance hear the opinions of the Board of Education of the Prefecture concerned.
4. In cases where the municipalities have established or revoked the establishment of Preservation Districts for Groups of Historic Buildings, or have enacted, revised or abolished their own regulations, they shall report the fact to the Commissioner of the Agency for Cultural Affairs.
5. The Commissioner of the Agency for Cultural Affairs or the Board of Education of the Prefecture may give municipalities guidance or advice necessary for the preservation of Preservation Districts for Groups of Historic Buildings.

(Classification of Important Preservation Districts for Group of Historic Buildings)

Article 144 The Minister of Education, Culture, Sports, Science and Technology may, according to the application filed by municipalities, classify whole or part of the Preservation Districts for Groups of Historic Buildings which possess an especially high value for Japan as Important Preservation Districts for Groups of Historic Buildings.

2. Classification under the provisions of the preceding paragraph shall be made by an announcement in the Official Gazette, and by the issuance of a notice thereof to the municipalities which have filed the application.

(Annulment of Selection)

Article 145 When any Important Preservation Districts for Groups of Historic Buildings has lost its value as such, or when there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul the classification thereof

2. To the cases under the preceding paragraph the provisions of paragraph 2 of the preceding Article shall apply *mutatis mutandis*.

(Subsidy for Custody)

Article 146 The State may, for the preservation of Important Preservation Districts for Groups of Historic Buildings, grant a subsidy to cover part of the expenses required for such measures as may be taken by municipalities for the custody, repair, landscape enhancement, or restoration of the buildings and objects which form part of the surroundings of the site and as such are deemed particularly necessary for the preservation of the group of historic buildings within the said district.

CHAPTER X Protection of Conservation Techniques for Cultural Properties

(Selection of Selected Conservation Techniques)

Article 147 The Minister of Education, Culture, Sports, Science and Technology may select as Selected

Conservation Techniques traditional techniques or skills which are indispensable for the conservation of cultural properties and which require positive measures for their preservation.

2. In making selections under the provisions of the preceding paragraph, the Minister of Education, Culture, Sports, Science and Technology shall recognize the holder or holders of the Selected Conservation Techniques concerned, or their preservation bodies (bodies, including juridical persons, whose primary aim is the preservation of such techniques, and which have their representatives or directors established by their own statutes; hereinafter the same).
3. Recognition relative to particular Selected Conservation Techniques under the provisions of the preceding paragraph may apply jointly to holders and preservation bodies.
4. To selection under the provisions of paragraph I, and recognition under the provisions of the preceding two paragraphs, the provisions of Article 71 paragraphs 3 to 5 inclusive shall apply *mutatis mutandis*.

(Annulment of Selections)

Article 148 The Minister of Education, Culture, Sports, Science and Technology may, when it is no longer necessary to take positive measures for the preservation of a Selected Conservation Technique or when there is any other special reason, annul the selection concerned.

2. In case a holder is deemed to have become inadequate to maintain such title for mental or physical reasons, or in case a preservation body is deemed to have become inadequate to maintain such title or when there is any other special reason, the Minister of Education, Culture, Sports, Science and Technology may annul his/her or its recognition as holder or preservation body.
3. The provisions of Article 72 paragraph 3 shall apply *mutatis mutandis* to cases under the preceding two paragraphs.
4. In cases where recognition under paragraph 2 of the preceding Article has been made only of holders and all of them have died, or in case the recognition under the same paragraph has been made only of holding bodies, and all of them have been dissolved (including cases where they have ceased to exist; hereinafter the same in this paragraph), or in cases where the said recognition covered both the holders and the preservation bodies and all of the holders have died and all of the preservation bodies have also been dissolved, the selection as a Selected Conservation Technique shall be deemed to have been annulled. In such cases, the Minister of Education, Culture, Sports, Science and Technology shall announce the fact in the Official Gazette.

(Change of Name of Holder)

Article 149 The provisions of Article 73 shall apply *mutatis mutandis* to the holder and the preservation body. In this case, "the representative" in the latter part of the same Article shall read "the representative or the custodian."

(Preservation of Selected Conservation Techniques)

Article 150 When it is deemed necessary to do so for the preservation of Selected Conservation Techniques, the Commissioner of the Agency for Cultural Affairs may have documentation produced of techniques, or take any appropriate measures for what is deemed necessary for the preservation thereof, including training of successors in the art.

(Public Display of or Access to Records of Selected Conservation Techniques)

Article 151 The provisions of Article 88 shall apply *mutatis mutandis* to owners of records of Selected Conservation Techniques.

(Assistance for Preservation of Selected Conservation Techniques)

Article 152 The State may give guidance, advice or other assistance which is deemed necessary to the holder or preservation body of a designated traditional conservation technique, or to those who are considered appropriate for undertaking its preservation, such as local public bodies.

CHAPTER XI Consultation with the Council for Cultural Affairs

(Consultation with the Council for Cultural Affairs)

Article 153 The Minister of Education, Culture, Sports, Science and Technology shall in advance consult the Council for Cultural Affairs with reference to the following matters:

- (1) Designation of National Treasures or Important Cultural Properties, and annulment of such designation;
- (2) Registration of Registered Tangible Cultural Properties, and annulment of such registrations (excluding annulment of registrations under the provisions of Article 59 paragraph 1 and paragraph 2);
- (3) Designation of Important Intangible Cultural Properties, and annulment of such designations;
- (4) Recognition of holders or holding bodies of Important Intangible Cultural Properties, and annulment of such recognition;
- (5) Designation of Important Tangible Folk-cultural Properties or Important Intangible Folk-cultural Properties and annulment of such designation;
- (6) Registration or annulment of registration of registered Tangible Folk-Cultural Properties (excluding annulment of registration according to the provisions of Article 59 paragraph 1 and paragraph 2 applied *mutatis mutandis* to Article 90 paragraph 3.)
- (7) Designation of Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, or of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, and annulment of such designation;
- (8) Annulment of the provisional designation of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments;
- (9) Registration or annulment of registration of Registered Monuments (excluding annulment of registration according to the provisions of Article 59 paragraph 1 and paragraph 2 as applied to Article 133.)
- (10) Selection or annulment of selection of Important Cultural Landscapes.
- (11) Classification of Important Preservation districts for groups of historic buildings, and annulment of such classification;
- (12) Selection of Selected Conservation Techniques, and annulment of such selection;
- (13) Recognition of holders or preservation bodies of Selected Conservation Techniques, and annulment of such recognition.

2 The Commissioner of the Agency for Cultural Affairs shall in advance consult the Council for Cultural Affairs with reference to the following matters:

- (1) Orders concerning the custody of Important Cultural Properties or the repair of National Treasures;
- (2) Execution by the Commissioner of the Agency for Cultural Affairs of the repair of National Treasures or of preventive measures against their destruction, damage or theft;
- (3) Permission for alteration of the existing state or acts affecting the preservation of Important Cultural Properties;
- (4) Restriction or prohibition of acts, or orders for the provision of necessary facilities, as may be required for the maintenance of the integrity of surroundings of Important Cultural Properties.
- (5) Purchase of Important Cultural Properties by the State;
- (6) Selection of intangible cultural properties other than Important Intangible Cultural Properties, of

which the Commissioner of the Agency for Cultural Affairs should prepare documentation, or for the documentation of which subsidies should be granted;

- (7) Orders concerning the custody of Important Tangible Folk-cultural Properties;
- (8) Purchase of Important Tangible Folk-cultural Properties;
- (9) Selection of intangible folk-cultural properties other than Important Intangible Folk-cultural Properties, of which the Commissioner of the Agency for Cultural Affairs should prepare documentation or for the documentation of which subsidies should be granted;
- (10) Extension of the term of orders for suspension or for prohibition of acts altering the existing state of remains;
- (11) Excavation conducted by the Commissioner of the Agency for Cultural Affairs for the purpose of investigating Buried Cultural Properties;
- (12) Orders concerning the custody of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, or concerning the restoration of Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments;
- (13) Execution by the Commissioner of the Agency for Cultural Affairs of restoration or of preventive measures against destruction, damage, deterioration or theft of Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments
- (14) Permission for alteration of the existing state of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments or for acts affecting the preservation thereof;
- (15) Restriction or prohibition of acts, or orders for provision of necessary facilities, as may be required for the maintenance of the integrity of surroundings of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments;
- (16) Orders to return to their original state Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, to be issued in the cases where any acts for alteration of the existing state or acts affecting the preservation thereof have been carried out without permission, or not in compliance with the conditions of such permission, or where the restriction or prohibition of acts for maintenance of the integrity of their surroundings has been disobeyed;
- (17) Orders concerning the custody of Important Cultural Landscapes
- (18) Proposal for the establishment, or revision or rescission of cabinet orders mentioned in Article 184 paragraph 1 (limited to matters related to the administrative tasks mentioned in item 2 of the same paragraph).

CHAPTER 12 Additional Provisions

Section 1. Public Hearings and Statements of Disagreement

(Special Cases of Public Hearings)

Article 154 When the Commissioner of the Agency for Cultural Affairs (when, in accordance with Article 184 paragraph 1, the Board of Education of a Prefecture or city will perform administrative tasks that fall under the purview of the Commissioner of the Agency for Cultural Affairs, the Board of Education of the said Prefecture or city) (the same applies to the following paragraph and the following Article) intends to make dispositions or take measures mentioned in the following items, he/she shall hold a public hearing, regardless of the classification of the procedures for the voicing of opinions stipulated in Article 13, paragraph 1 of the Administrative Procedures Law (Law No. 88 of 1993).

- (1) Restrictions, prohibitions or orders to be issued to particular persons under the provisions of Article 45 paragraph 1 or Article 128 paragraph 1;
- (2) Orders for discontinuance of public viewing under the provisions of Article 51 paragraph 5

(including cases where Article 51-2 (including cases where Article 85 applies *mutatis mutandis*), Article 84 paragraph 2 and Article 85 apply *mutatis mutandis*);

(3) Prohibition of or order for discontinuance of excavation under the provisions of Article 92 paragraph 2;

(4) Orders for suspension or for prohibition under Article 96 paragraph 2 for the conduct of investigation mentioned in the same paragraph or extension of the term of such order under the provisions of paragraph 5 of the same Article;

(5) Orders for restoration to the original state according to the provisions of Article 125 paragraph 7 (including cases where Article 128 paragraph 3 applies *mutatis mutandis*).

2. When the Commissioner of the Agency for Cultural Affairs intends to hold a public hearing under the preceding paragraph or a public hearing related to the cancellation of permission under the provisions of Article 43 paragraph 4 (including cases where Article 125 paragraph 3 applies *mutatis mutandis*) or those of Article 53 paragraph 4, he/she shall give notice in accordance with the provisions of Article 15 paragraph 1 of the Administrative Procedures Law, and at the same time shall make a public announcement concerning the substance of the disposition and the date and place of the public hearing, at least ten (10) days in advance.

3. Deliberations on the date for the public hearing under the preceding paragraph shall be held publicly.

(Hearing of Opinions)

Article 155 When the Commissioner of the Agency for Cultural Affairs intends to make dispositions or take measures mentioned in the following items, he/she shall hold a public hearing by requesting the attendance of the parties concerned or their proxies:

(1) Execution of repairs, restoration or measures under the provisions of Article 38 paragraph 1 or Article 123 paragraph 1;

(2) Execution of an on-site inspection or measures necessary for inspection under the provisions of Article 55 paragraph 1 or Article 131 paragraph 1;

(3) Execution of excavation under the provisions of Article 98 paragraph 1.

2. When the Commissioner of the Agency for Cultural Affairs intends to hold a public hearing under the preceding paragraph, he/she shall notify the parties concerned of the reasons for the disposition or measure to be made or taken under the relevant items of the same paragraph, the substance of each disposition or measure, and the date and place of the public hearing, at least ten (10) days in advance, and at the same time shall make a public announcement of the substance of said disposition or measure and of the date and place of the said public hearing.

3. At the public hearing under paragraph 1, the parties concerned or their proxies may express opinions or give explanations, and produce evidence, on behalf of themselves or of the principals.

4. If the parties concerned or their proxies fail to attend the public hearing under paragraph 1 without a justifiable reason, the Commissioner of the Agency for Cultural Affairs may effect the disposition or measure mentioned in each of the items of paragraph 1 without holding any public hearing.

(Public Hearing in Case of Procedures for Statements of Disagreement)

Article 156 Adjudication or decisions (excepting adjudication or decisions that are rejections) on requests for investigations, or protest, regarding the dispositions mentioned below, must follow a public hearing, requesting the attendance of the person(s) requesting the investigation, the protestant(s) and any participants, or any proxies thereof, held within thirty (30) days of receiving a request for

investigation or a written disagreement.

(1) Permission or rejection of demand for permission for the alteration of existing state or for an act affecting the preservation thereof under the provisions of Article 43 paragraph 1 or Article 125 paragraph 1.

(2) Appointment of a custodial body under the provisions of Article 113 paragraph 1 (including cases where applied to Article 133).

2. The person holding a public hearing shall notify the person(s) requesting the investigation, the protestant(s) and any participants, of the date and place of the public hearing at least ten (10) days in advance, while making at the same time a public announcement of the substance of the case and of the date and place of the said public hearing.

(Participation)

Article 157 In addition to the person(s) requesting the investigation or protestant(s), participant(s) and any proxies thereof, any interested party to the disposition in question who desires to participate and to express his/her opinion on the occasion of the public hearing under paragraph 1 of the preceding Article shall make written application for permission to the person holding the said public hearing, stating the matters prescribed by MEXT ordinance.

(Presentation of Evidence, etc.)

Article 158 On the occasion of the public hearing held under the provisions of Article 156 paragraph 1, the person(s) requesting the investigation, the protestant(s), the participant(s) and the person(s) participating in the said public hearing in accordance with the provisions of the preceding Article, or the proxies of thereof, must be given the opportunity to present evidence and to express opinions in regard to the case concerned.

(Consultation Prior to Final Decision)

Article 159 Adjudication or decisions (excepting adjudication or decisions that are rejections) on requests for investigation, or on protests, involving coordination with the mining or stone-quarrying industry, shall be handed down after consulting with the Environmental Disputes Coordination Commission.

2. Heads of respective administrative organs concerned may give their opinions in regard to the request for investigation, or the protest.

(Procedures)

Article 160 Other than those provided for in Article 156 to the preceding article and in the Administrative Appeal Law (Law No. 160 of 1962), procedures with respect to a request for investigation, or a protest, shall be prescribed by MEXT ordinance.

(Relation between Statement of Disagreement and Lawsuit)

Article 161 A lawsuit for cancellation of dispositions mentioned in each of the items of Article 156 paragraph 1 shall not be instituted unless an adjudication or decision is reached as to the request for investigation, or the protest, against the disposition in question.

Section 2. Special Provisions regarding the State

(Special Provisions regarding the State)

Article 162 In applying the provisions of the present Law to the State or State organs, special provisions contained in this Section shall have priority.

(Special Provisions regarding the State in Connection with Important Cultural Properties, etc.)

Article 163 When an Important Cultural Property, Important Tangible Folk-cultural Property, Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Important Cultural Landscape is State property according to the State Property Law (Law No. 73 of 1948), it shall be subjected to the custody of the Minister of Education, Culture, Sports, Science and Technology; however, when any such property is administrative property as prescribed in Article 3 paragraph 2 of the same Law under the custody of a person other than the Minister of Education, Culture, Sports, Science and Technology, or when there is any special reason to place such a property under the custody of a person other than the Minister of Education, Culture, Sports, Science and Technology, the question of whether the said property should be placed under the custody of the head of the Ministry or Agency concerned or under the custody of the Minister of Education, Culture, Sports, Science and Technology shall be determined in consultation with the Minister of Education, Culture, Sports, Science and Technology, the head of the Minister or Agency concerned and the Minister of Finance.

Article 164 When the transfer of jurisdiction or administrative control is to be made between accounting units belonging to different jurisdictions respecting an Important Cultural Property, Important Tangible Folk-cultural Property, Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Important Cultural Landscape, for the purpose of placing the said property under the custody of the Minister of Education, Culture, Sports, Science and Technology in accordance with the provisions of the preceding Article, it shall be so arranged without compensation notwithstanding the provisions of Article 15 of the State Property Law.

Article 165 When any tangible cultural property or tangible folk-cultural property belonging to the State has been designated as a National Treasure, Important Cultural Property or Important Tangible Folk-cultural Property, the notice or the certificate of designation to be issued to its owner under the provisions of Article 28 paragraph 1 or paragraph 3 (including cases where the same provisions apply *mutatis mutandis* to Article 78 paragraph 2) shall be issued to the head of the Ministry or Agency in charge of the custody of the tangible cultural property or the tangible folk-cultural property concerned. In this case, the head of the Ministry or Agency who has received the certificate of designation of National Treasure shall send back to the Minister of Education, Culture, Sports, Science and Technology without delay the certificate of designation of Important Cultural Property previously issued for the same property that has now been designated as a National Treasure.

2. When the designation of a National Treasure, Important Cultural Property or Important Tangible Folk-cultural Property belonging to the State has been annulled, the notice or the certificate of designation to be issued to its owner under the provisions of Article 29 paragraph 2 (including cases where the same applies *mutatis mutandis* under Article 79 paragraph 2) or paragraph 5 shall be issued to the head of the Ministry or Agency in charge of the custody of such National Treasure, Important Cultural Property or Important Tangible Folk-cultural Property. In this case, the head of the Ministry or Agency concerned shall send back the certificate of designation to the Minister of Education, Culture, Sports, Science and Technology without delay.
3. When the property owned or possessed by the State has been designated or provisionally designated as a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument or as a Historic Site, Place of Scenic Beauty, and/or Natural Monument, or when such designation or provisional designation has been annulled, the notice to be issued to the owner or the possessor under the provisions of Article 109 paragraph 3 (including cases where the same applies *mutatis mutandis* under Article 110 paragraph 3 and Article 112 paragraph 4) shall be issued to the head of the Ministry or Agency in charge of the custody of such property.

4. When a property owned or possessed by the State is selected as an Important Cultural Landscape, or where such selection is annulled, the notice to be issued to the owner or the possessor under the provisions of Article 134, paragraph 2, to which the provisions of Article 109 paragraph 3 apply *mutatis mutandis* (including cases where the same applies *mutatis mutandis* to Article 135 paragraph 2) shall be made to the head of the Ministry or Agency having custody of the relevant Important Cultural Landscape.

Article 166 The head of the Ministry or Agency in charge of the custody of an Important Cultural Property, Important Tangible Folk-cultural Property, Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Important Cultural Landscape, shall manage such property in accordance with this Law, and with MEXT Ordinance and the advice of the Commissioner of the Agency for Cultural Affairs, issued or given thereunder.

Article 167 The head of the Ministry or Agency concerned shall give notice to the Commissioner of the Agency for Cultural Affairs through the Minister of Education, Culture, Sports, Science and Technology in any of the following cases:

- (1) Where any Important Cultural Property, Important Tangible Folk-cultural Property, or Historic Site, Place of Scenic Beauty, and/or Natural Monument has been newly acquired;
- (2) Where there has been the transfer of jurisdiction or of administrative control respecting any Important Cultural Property, Important Tangible Folk-cultural Property, or Historic Site, Place of Scenic Beauty, and/or Natural Monument;
- (3) Where any Important Cultural Property, Important Tangible Folk-cultural Property, Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Important Cultural Landscape under the jurisdiction of the Ministry or Agency concerned has been entirely or partially destroyed, damaged, has deteriorated in condition, or has been lost or stolen;
- (4) Where the location of any Important Cultural Property or Important Tangible Folk-cultural Property, under the jurisdiction of the Ministry or Agency concerned, is to be changed;
- (5) Where any Important Cultural Property or Historic Site, Place of Scenic Beauty, and/or Natural Monument, under the jurisdiction of the Ministry or Agency concerned, is to be repaired or restored (excluding the case where consent of the Commissioner of the Agency for Cultural Affairs must be applied for in accordance with the provisions of paragraph 1 item (1) of the following Article, or any other cases provided for by MEXT ordinance);
- (6) Where the existing state of any Important Tangible Folk-cultural Property, or any Important Cultural Landscape under the jurisdiction of the Ministry or Agency concerned is to be changed or an act affecting the preservation thereof is to be taken, or where such property is to be exported;
- (7) Where in regard to the land within the designated area of any Historic Site, Place of Scenic Beauty, and/or Natural Monument under the jurisdiction of the Ministry or Agency concerned, there has been a change in the name of town, lot number, category or acreage.

2. In cases where notices are to be filed under the respective items of the preceding paragraph, the following provisions shall apply *mutatis mutandis*: the provisions of Article 32 paragraph 1 (including cases where Article 80 and Article 120 apply *mutatis mutandis*) when notices are to be filed under items (1) and (2) of the preceding paragraph; the provisions of Article 33 (including cases where Article 80 and Article 120 apply *mutatis mutandis*) when notices are to be filed under item (3) of the preceding paragraph; the provisions of Article 34 (including cases where Article 80 applies *mutatis mutandis*) when notices are to be filed under item (4) of the preceding paragraph; the provisions of Article 43-2 paragraph 1 and Article 127 paragraph 1 when notices are to be filed under item (5) of the preceding paragraph; the provisions of Article 81 paragraph 1 and Article

139 paragraph 1, when notices are to be filed under item (6) of the preceding paragraph; and the provisions of Article 115 paragraph 2, when notices are to be filed under item (7) of the preceding paragraph.

3. The Commissioner of the Agency for Cultural Affairs may give necessary advice on matters regarding which notification has been made under paragraph 1 item (5) or (6).

Article 168 The head of the Ministry or Agency concerned shall obtain in advance the consent of the Commissioner of the Agency for Cultural Affairs through the Minister of Education, Culture, Sports, Science and Technology, in any of the following cases:

- (1) Where he/she intends to alter the existing state of the Important Cultural Property or of the Historic Site, Place of Scenic Beauty, and/or Natural Monument, or to do any act affecting the preservation thereof;
 - (2) Where he/she intends to export any Important Cultural Property, or any Important Tangible Folk-cultural Property under his/her jurisdiction;
 - (3) Where he/she intends to loan, exchange, sell, transfer, or otherwise dispose of an Important Cultural Property, Important Tangible Folk-cultural Property or Historic Site, Place of Scenic Beauty, and/or Natural Monument under his/her jurisdiction.
2. When any of the State organs other than the head of the Ministry or Agency intend to alter the existing state of the Important Cultural Property or of the Historic Site, Place of Scenic Beauty, and/or Natural Monument, or to do any act affecting the preservation thereof it shall obtain in advance the consent of the Commissioner of the Agency for Cultural Affairs.
 3. In cases coming under paragraph 1 item (1) and the preceding paragraph, the proviso to Article 43 paragraph 1 and the provisions of paragraph 2 of the same Article, as well as the proviso to Article 125 paragraph 1 and the provisions of paragraph 2 of the same Article shall apply *mutatis mutandis*.
 4. The Commissioner of the Agency for Cultural Affairs shall, in giving consent regarding the steps provided for in paragraph 1 item (1) or paragraph 2, give necessary advice thereon as a condition to such consent.
 5. The head of the Ministry or Agency concerned or any other State organ shall duly respect the advice of the Commissioner of the Agency for Cultural Affairs given under the provisions of the preceding paragraph.

Article 169 The Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary, give appropriate advice to the head of the Ministry or Agency through the Minister of Education, Culture, Sports, Science and Technology, respecting the following matters:

- (1) Method of custody of the Important Cultural Property, Important Tangible Folk-cultural Property, or Historic Site, Place of Scenic Beauty, and/or Natural Monument, under his/her jurisdiction;
 - (2) Repair, restoration or preventive measures against destruction, damage, deterioration or theft of the Important Cultural Property, Important Tangible Folk-cultural Property, or Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Important Cultural Landscape under his/her jurisdiction;
 - (3) Provision of facilities necessary for the preservation of the integrity of surroundings of the Important Cultural Property or of the Historic Site, Place of Scenic Beauty, and/or Natural Monument;
 - (4) Display or opening to the public of the Important Cultural Property or the Important Tangible Folk-cultural Property under his/her jurisdiction.
2. With respect to the advice under the preceding paragraph, the provisions of paragraph 5 of the preceding Article shall apply *mutatis mutandis*.
 3. The share of expenses required for the repairs, restoration or measures mentioned in paragraph 1 item (2), or for the provision of facilities mentioned in item (3) of the same paragraph to be

undertaken or made on the advice of the Commissioner of the Agency for Cultural Affairs given under the same paragraph, shall be decided by the Minister of Education, Culture, Sports, Science and Technology in consultation with the head of the Ministry or Agency concerned.

Article 170 In any of the cases given in the following items, the Commissioner of the Agency for Cultural Affairs may conduct repairs or restoration, or take preventive measures against destruction, damage, deterioration or theft, respecting National Treasures or the Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments belonging to the State. If, in this case, however, the cultural property in question is under the jurisdiction of the head of the Ministry or Agency, other than the Minister of Education, Culture, Sports, Science and Technology, the Commissioner of the Agency for Cultural Affairs shall consult in advance, through the Minister of Education, Culture, Sports, Science and Technology, the head of the Ministry or Agency responsible for the said property respecting the substance of the repairs, restoration or measures, the date of commencement of the work, and other necessary matters; and if the said property is under the jurisdiction of the Minister of Education, Culture, Sports, Science and Technology, the Commissioner of the Agency for Cultural Affairs shall secure his/her approval, unless otherwise regulated by the Minister of Education, Culture, Sports, Science and Technology.

(1) Where the head of the Ministry or Agency concerned fails to comply with the advice of the Commissioner of the Agency for Cultural Affairs, given in regard to the repairs, restoration or measures as provided for in paragraph 1 item (2) of the preceding Article;

(2) Where it is not deemed appropriate to have the said repairs or restoration or measures undertaken by the head of the Ministry or Agency concerned, in cases where the National Treasure, or the Special Historic Site, Place of Scenic Beauty, and/or Natural Monument is damaged or has deteriorated, or where there is a fear that such property may be destroyed or damaged, deteriorate, or be stolen.

Article 171 Where the Minister of Education, Culture, Sports, Science and Technology deems it necessary for the purpose of designating a State property as National Treasure, Important Cultural Property, Important Tangible Folk-cultural Property, Special Historic Site, Place of Scenic Beauty, and/or Natural Monument, or Historic Site, Place of Scenic Beauty, and/or Natural Monument, or selecting a property as Important Cultural Landscape, or for the purpose of determining the condition of the State property designated as such, he/she may demand of the head of the Ministry or Agency concerned a report necessary for the investigation, or may, except for cases regarding Important Tangible Folk-cultural Properties, or Important Cultural Landscapes, appoint a person or persons and have them carry out an on-site investigation.

Article 172 Where the Commissioner of the Agency for Cultural Affairs deems it particularly necessary for the purpose of preservation of State property designated as an Important Cultural Property, as an Important Tangible Folk-cultural Property or as a Historic Site, Place of Scenic Beauty, and/or Natural Monument, he/she may appoint an appropriate local public body or any other appropriate juridical person and charge it with the custody necessary for the preservation of such cultural property (including the maintenance of such facilities, equipment or any other objects in the ownership or custody of the State as are needed for the preservation of the said cultural property).

2. In making appointments under the provisions of the preceding paragraph, the Commissioner of the Agency for Cultural Affairs shall obtain in advance the consent of the head of the Ministry or Agency in charge of the custody of the cultural property concerned, through the Minister of Education, Culture, Sports, Science and Technology, as well as that of the local public body or any other juridical person to be appointed as such.

3. To appointments under the provisions of paragraph 1 the provisions of Article 32-2 paragraphs 3

and 4 shall apply *mutatis mutandis*.

4. Any profit raised from the exercise of custody under the provisions of paragraph 1 shall revert to the local public body or any other juridical person concerned.
5. In regard to custody undertaken by a local public body or any other juridical person in accordance with the provisions of paragraph 1, the following provisions shall apply *mutatis mutandis* as follows: the provisions of Article 30, Article 31 paragraph 1, Article 32-4 paragraph 1, Articles 33, 34, 35 and 36, Article 47-2 paragraph 3 and Article 54 to the custody of the Important Cultural Properties or of the Important Tangible Folk-cultural Properties; and those of Article 30, Article 31 paragraph 1, Articles 33 and 35, Article 115 paragraphs 1 and 2, Article 116 paragraphs 1 and 3, Article 121 and Article 130 to the custody of the Historic Sites, Places of Scenic Beauty, and/or Natural Monuments.

Article 173 To the annulment of appointments under the provisions of paragraph 1 of the preceding Article the provisions of Article 32-3 shall apply *mutatis mutandis*.

Article 174 Where the Commissioner of the Agency for Cultural Affairs deems it particularly necessary for the purpose of protection of Important Cultural Properties, Important Tangible Folk-cultural Properties, or Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, he/she may have the local public body or any other juridical person appointed to be responsible for custody under the provisions of Article 172 paragraph 1 undertake the repair or restoration of the cultural property concerned.

2. In cases where the local public body or any other juridical person is charged with undertaking the repair or restoration under the provisions of the preceding paragraph, the provisions of Article 172 paragraph 2 shall apply *mutatis mutandis*.
3. In regard to the execution of repair or restoration by the local public body or any other juridical person under the provisions of paragraph 1, the following provisions shall apply *mutatis mutandis* as specified below: the provisions of Article 32-4 paragraph 1 and Article 35 to the repair or restoration of Important Cultural Property or of Important Tangible Folk-cultural Property, and those of Article 35, Article 116 paragraph 1 and Article 117 to repair or restoration of a Historic Site, Place of Scenic Beauty, and/or Natural Monument.

Article 175 The local public body appointed under the provisions of Article 172 paragraph 1 may use without compensation the land or the building which is covered by the designation of the Important Cultural Property, Important Tangible Folk-cultural Property or Historic Site, Place of Scenic Beauty, and/or Natural Monument, belonging to the State ownership, within the limits of administrative necessity.

2. The provisions of Article 22 paragraphs 2 and 3 of the State property Law shall apply *mutatis mutandis* to the case where the land or building may be used under the provisions of the preceding paragraph.

Article 176 When the Commissioner of the Agency for Cultural Affairs intends to carry out an excavation under the provisions of Article 98 paragraph 1, if the land where the said excavation is to take place is owned by the State or occupied by any organ of the State, he/she shall consult in advance, through the Minister of Education, Culture, Sports, Science and Technology, the head of the Ministry or Agency concerned with respect to the purpose, method and date of commencement of the excavation, and any other matters deemed necessary; however, if the head of the Ministry or Agency concerned is the Minister of Education, Culture, Sports, Science and Technology, his/her approval shall be secured.

Article 177 The Commissioner of the Agency for Cultural Affairs shall be responsible for custody of any cultural property which has reverted to the National Treasury under the provisions of Article 104 paragraph 1; however, any object which would be better placed under the custody of any other organ for the purpose of preservation or in view of utility shall be transferred to the custody of such more appropriate organ.

(Special Provisions Regarding the State in Connection with Registered Tangible Cultural Properties)

Article 178 When tangible cultural properties or tangible folk-cultural properties belonging to the State have been registered in accordance with the provisions of Article 57 paragraph 1 or Article 90 paragraph 1, the notice or the certificate of registration to be issued to the owner under the provisions of Article 58 paragraph 1 or 3 (including cases where these provisions apply *mutatis mutandis* to Article 90 paragraph 3) shall be issued to the head of the Ministry or Agency in charge of the custody of the Registered Tangible Cultural Property concerned

2. When the registration of a Registered Tangible Cultural Property or Registered Tangible Folk-cultural Property belonging to the State has been annulled under the provisions of Article 59 paragraph 1 to 3 (including cases where these provisions apply *mutatis mutandis* to Article 90 paragraph 3), the notification to be given to its owner under Article 59 paragraph 4 (including application *mutatis mutandis* to Article 90 paragraph 3) shall be made to the head of the Ministry or Agency in charge of the custody of the Registered Tangible Cultural Property or Registered Tangible Folk-cultural Property concerned. In this case, the head of the Ministry or Agency concerned shall send back the certificate of designation to the Minister of Education, Culture, Sports, Science and Technology without delay.
3. When a monument owned or possessed by the State is registered according to the provisions of Article 132 paragraph 1, or when such a registration is annulled according to the provisions of Article 59 paragraph 1 to paragraph 3 applied *mutatis mutandis* to Article 133, the notification to be issued to the owner or possessor according to the provisions of Article 109 paragraph 3 applied *mutatis mutandis* to Article 132 paragraph 2, or Article 59 paragraph 4 applied *mutatis mutandis*, with changes in wording, to Article 133, shall be issued to the head of the Ministry or Agency in charge of the custody of the relevant Registered Monument.

Article 179 The head of the Ministry or Agency concerned shall give notice to the Commissioner of the Agency of Cultural Affairs through the Minister of Education, Culture, Sports, Science and Technology in the following cases:

- (1) When a Registered Tangible Cultural Property, Registered Tangible Folk-cultural Property, or Registered Monument has been acquired;
- (2) Where there has been a transfer of jurisdiction or of administrative control with respect to any Registered Tangible Cultural Property, Registered Tangible Folk-cultural Property, or Registered Monument;
- (3) Where a Registered Tangible Cultural Property, Registered Tangible Folk-cultural Property, or Registered Monument under the jurisdiction of the Ministry or Agency has been entirely or partially destroyed or damaged, has deteriorated in condition, or been lost or stolen
- (4) When a Registered Tangible Cultural Property or Registered Tangible Folk-cultural Property under the jurisdiction of the Ministry or Agency is to be relocated;
- (5) Where the existing state of a Registered Tangible Cultural Property is to be altered;
- (6) When a Registered Tangible Cultural Property or Registered Tangible Folk-cultural Property under the jurisdiction of the Ministry or Agency is to be exported;
- (7) For Registered Monuments under the jurisdiction of the Ministry or Agency, when there is to be any change in position of the land on which they are located, address, category of land or land

acreage.

2. When any State organ other than the head of a Ministry or Agency intends to alter the existing state of a Registered Tangible Cultural Property, it must notify the Commissioner of the Agency for Cultural Affairs.
3. The provisions of Article 32 paragraph 1 shall apply *mutatis mutandis* to notifications under paragraph 1 items (1) and (2), and likewise the provisions of Article 33 and Article 61 (including application *mutatis mutandis* to Article 90 paragraph 3) to notifications under paragraph 1 item (3), and the provisions of Article 62 (including application *mutatis mutandis* to Article 90 paragraph 3) to notifications under paragraph 1 item (4), the provisions of Article 64 paragraph 1 (including application *mutatis mutandis* to Article 90 paragraph 3 and Article 133) to notifications under paragraph 1 item 5 and the preceding paragraph, the provisions of Article 65 (including applications *mutatis mutandis* to Article 90 paragraph 3) to notifications under paragraph 1 item 6, and the provisions of Article 115 paragraph 2 to notifications under paragraph 1 item 7.
4. The proviso of Article 64 paragraph 1 paragraph 1 and the provisions of paragraph 2 shall apply *mutatis mutandis* to alterations to the existing state under paragraph 1 item (5) and paragraph 2.
5. When deemed necessary for the protection of a Registered Tangible Cultural Property, Registered Tangible Folk-cultural Property, or Registered Monument, the Commissioner of the Agency for Cultural Affairs can, through the Minister of Education, Culture, Sports, Science and Technology, state his opinion to the head of the Ministry or Agency concerned, or to State organs other than the heads of the Ministries and Agencies, concerning alterations to the existing state under paragraph 1 item (5) and paragraph 2.

Article 180 When it is deemed necessary to confirm the condition of a Registered Tangible Cultural Property, registered Folk-Cultural Property, or Registered Monument belonging to the State, the Minister of Education, Culture, Sports, Science and Technology can demand of the head of the Ministry or Agency concerned a report necessary for that investigation.

Article 181 To Registered Tangible Cultural Properties or registered folk-cultural properties belonging to the State, the provisions of Article 60 paragraphs 3 to 5 inclusive, of Article 63 paragraph 2, and of Article 67 paragraph 3 shall not apply.

2. The provisions of Article 113 through Article 118 applied *mutatis mutandis* to Article 133, do not apply to Registered Monuments belonging to the State.

Section 3. Local Public Bodies and Boards of Education

(Functions of Local Public Bodies)

Article 182 Local public bodies may grant subsidies for expenses required for preservation and utilization of cultural properties, including their custody, repair, restoration and public viewing.

2. Any local public body may, in accordance with its own regulations, designate important items of cultural properties which are located within its own administrative limits and which are not designated by the State as Important Cultural Properties, Important Intangible Cultural Properties, Important Tangible Folk-cultural Properties, Important Intangible Folk-cultural Properties or Historic Sites, Places of Scenic Beauty, and/or Natural Monuments, and take necessary measures for their preservation and utilization.
3. In case a local public body has enacted, revised or abolished its own regulations mentioned in the preceding paragraph, or in case it has designated cultural properties or annulled such designation, its Board of Education shall report the fact to the Commissioner of the Agency for Cultural Affairs in accordance with MEXT ordinance.

(Consideration with Respect to Local Bonds)

Article 183 With respect to local bonds to be issued by local public bodies as a means of raising necessary funds for carrying out projects aimed at the preservation and utilization of cultural properties, appropriate consideration shall be given, within the limits of laws and regulations, and as far as the financial situation and the financial conditions of the said local public bodies permit.

(Functions Performed by Prefectural or Municipal Boards of Education)

Article 184 The following functions belonging to the competencies of the Commissioner of the Agency for Cultural Affairs may, with the stipulation of a Cabinet Order, be exercised either in whole or in part by a Board of Education of a prefecture or city.

- (1) Direction and supervision under the provisions of Article 35 paragraph 3 (including cases where this paragraph applies *mutatis mutandis* under Article 36 paragraph 3 (including cases where this paragraph applies *mutatis mutandis* under Article 83, Article 121 paragraph 2 (including cases where the latter paragraph applies *mutatis mutandis* under Article 172 paragraph 5) and Article 172 paragraph 5), Article 37 paragraph 4 (including the case where this paragraph applies *mutatis mutandis* under Article 83 and Article 122 paragraph 3). Article 46-2 paragraph 2, Article 74 paragraph 2, Article 77 Paragraph 2 (including cases where this paragraph applies *mutatis mutandis* under Article 91), Article 83, Article 87 paragraph 2, Article 118, Article 120, Article 129 paragraph 2, Article 172 paragraph 5 and Article 174 paragraph 3);
 - (2) Permission for alteration of the existing state or for acts affecting preservation, cancellation of such permission, and orders for suspension of such alteration or acts, under the provisions of Article 43 or Article 125 (excluding permission for major alteration of the existing state, or for acts seriously affecting preservation, and cancellation of such permission);
 - (3) Orders for suspension of public viewing under the provisions of Article 51 paragraph 5 (Article 51-2 (including cases where this Article applies *mutatis mutandis* under Article 85), Article 84 paragraph 2 and Article 85;
 - (4) Permission for public viewing, or cancellation, or orders for suspension thereof, under the provisions of Article 53 paragraphs 1, 3, and 4;
 - (5) Investigation or execution of measures necessary therefor under the provisions of Article 54 (including cases where the same Article applies *mutatis mutandis* under Article 86 and Article 172 paragraph 5), Article 55, Article 130 (including cases where this Article applies *mutatis mutandis* under Article 172 paragraph 5), or Article 131;
 - (6) Acceptance of reports submitted in accordance with Article 92 paragraph 1 (including application *mutatis mutandis* to Article 93 paragraph 1); instructions and orders in accordance with Article 92, paragraph 2; instructions in accordance with Article 93 paragraph 2; acceptance of notifications stipulated in Article 94 paragraph 1; notifications stipulated in paragraph 2 of the same article; discussions stipulated in paragraph 3 of the same Article; advice stipulated in paragraph 4 of the same Article; acceptance of reports stipulated in Article 96 paragraph 1; orders stipulated in paragraphs 2 and 7 of the same Article; hearing of opinions stipulated in paragraph 3 of the same Article; extensions of term stipulated in paragraphs 5 and 7 of the same Article; instructions stipulated in paragraph 8 of the same Article; acceptance of notifications stipulated in Article 97 paragraph 1; notifications stipulated in paragraph 2 of the same Article; discussions stipulated in paragraph 3 of the same Article; and advice stipulated in paragraph 4 of the same Article.
2. An appeal under the Administrative Appeal Law shall not be possible in response to investigations, or measures necessary for investigations, as stipulated in Article 55 or Article 131, and mentioned in paragraph 1 item 5, and performed by a prefectural or municipal Board of Education by virtue of the competence delegated to them under the preceding paragraph.
 3. When a prefectural or municipal Board of Education or city acts by virtue of the competence

delegated under paragraph 1 to carry out, among the function given in item 6 of the same paragraph, any of the activities stipulated in Article 94 paragraph 1 to paragraph 4 inclusive, or in Article 97 paragraph 1 to paragraph 4 inclusive, neither the provisions of Article 94 paragraph 5, nor Article 97 paragraph 5, shall apply.

4. When a municipal or prefectural Board of Education, performing the functions named in the following list, under the competencies delegated under paragraph 1 (the said functions being limited to self-governance functions stipulated in Article 2 paragraph 8 of the Local Autonomy Law) causes damages, the prefecture or municipality shall indemnify the party suffering the damages, regardless of the stipulations of the said items, for ordinary damage incidental thereto.
 - 1) Granting of permission to alter an existing state or carry out an act affecting preservation, as stipulated in Article 43 or in Article 125, and mentioned in paragraph 1 item 2 of this Article; Article 43 paragraph 5, or Article 125 paragraph 5.
 - 2) Performance of an investigation or measures necessary for an investigation, as stipulated in Article 55 or in Article 131, and mentioned in paragraph 1 item 5 of this Article; Article 55 paragraph 3 or Article 131 paragraph 2.
 - 3) Orders as stipulated in Article 96 paragraph 2, and mentioned in paragraph 1 item 6 of this Article, Article 96 paragraph 9.
5. The indemnity amount mentioned in the preceding paragraph shall be determined by the municipal or prefectural Board of Education 6. Regarding the indemnity amount stipulated in the previous paragraph, the provisions of Article 41 paragraph 3 shall apply *mutatis mutandis*.
7. A municipality or prefecture shall be the defendant in a complaint based on the provisions of Article 41 paragraph 3, which applies *mutatis mutandis* in the preceding paragraph.
8. Requests for investigations regarding dispositions made by a municipal or prefectural Board of Education, by virtue of the competencies delegated under paragraph 1, or other exercises of public competencies related to item 1 statutorily delegated competencies stipulated under Article 2 paragraph 9 item 1 of the Local Autonomy Law shall be directed to the Commissioner of the Agency for Cultural Affairs.

(Custody of Important Cultural Properties on Display)

Article 185 When stipulated by a Cabinet Order, the Commissioner of the Agency for Cultural Affairs may decide to have the Board of Education of a prefecture or designated municipality perform all or a portion of the duties relating to the custody of the Important Cultural Properties or Important Tangible Folk-cultural Properties displayed under the provisions of Article 48 (including cases where this Article applies *mutatis mutandis* to Article 85)

2. A Board of Education of a prefecture or designated city performing the duties referred to in the preceding paragraph by virtue of the preceding paragraph shall appoint from among their personnel persons who are to undertake the custody of the Important Cultural Properties or Important Tangible Folk-cultural Properties in question.

(Trust of Execution of Repairs, etc.)

Article 186 With respect to repairs of National Treasures or preventive measures against destruction, damage or theft provided for in Article 38 paragraph 1 or in Article 170, excavation of Buried Cultural Property provided for in Article 98 paragraph 1, restoration of Special Historic Sites, Places of Scenic Beauty, and/or Natural Monuments or preventive measures against destruction, damage, deterioration or theft provided for in Article 123 paragraph 1 or in Article 170, the Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary, entrust the municipal or prefectural Boards of Education with the execution of the whole or a part of such matters.

2. In cases where the municipal or prefectural Boards of Education act by virtue of the trust

provided for in the preceding paragraph, the following provisions shall apply *mutatis mutandis* respectively: the provisions of Article 39, when all or part of the repairs or measures mentioned in Article 38 paragraph 1 are to be executed; the provisions of Article 39 applying *mutatis mutandis* under Article 98 paragraph 1, when all or part of the excavation mentioned in Article 98 paragraph 1 is to be executed; the provisions of Article 39 applying *mutatis mutandis* under Article 128 paragraph 1, when all or part of the restoration or measures mentioned in Article 78 paragraph 1 are to be executed.

(Acceptance of Trust of Custody of Important Cultural Property or Technical Guidance Thereon)

Article 187 Upon request of the owner (the managing body, if such has been appointed) or of the custodian, the prefectural or municipal Board of Education may accept the trust of custody (excluding cases where a custodial body has been appointed), repair or restoration of the Important Cultural Property, of Important Tangible Folk-cultural Property or of Historic Site, Place of Scenic Beauty, and/or Natural Monument, or give technical guidance thereon.

2. The provisions of Article 39 paragraphs 1 and 2 shall apply *mutatis mutandis*, when the municipal or prefectural Board of Education accepts the trust of custody, repair or restoration under the preceding paragraph 1.

(Channel for Presentation of Papers, etc.)

Article 188 Reports and other papers, as well as objects, to be submitted to the Minister of Education, Culture, Sports, Science and Technology or to the Commissioner of the Agency for Cultural Affairs under the provisions of this Law with regard to the cultural property, shall go through the municipal or prefectural Board of Education concerned.

2. The municipal or prefectural Board of Education, upon receiving the papers and objects mentioned in the preceding paragraph, shall forward them to the Minister of Education, Culture, Sports, Science and Technology or to the Commissioner of the Agency for Cultural Affairs together with the statement of its own opinions thereon.
3. Notification of orders, advice, instructions and any other kinds of disposition to be issued by the Minister of Education, Culture, Sports, Science and Technology or the Commissioner of the Agency for Cultural Affairs under the provisions of this Law with regard to cultural property, shall go through the municipal or prefectural Board of Education; this shall not apply, however, in cases of extreme urgency.

(Presentation of Opinions to the Minister of Education, Culture, Sports, Science and Technology or the Commissioner of the Agency for Cultural Affairs)

Article 189 The Boards of Education of Prefectures, or of municipalities, may present their opinions to the Minister of Education, Culture, Sports, Science and Technology or to the Commissioner of the Agency for Cultural Affairs concerning the preservation and utilization of the cultural properties which are located within their administrative districts.

(Regional Cultural Properties Protection Council)

Article 190 Any municipal or prefectural Board of Education may, in accordance with its own regulations, have a Regional Cultural Properties Protection Council.

2. The Regional Cultural Properties Council shall, upon inquiry of the prefectural or municipal Board of Education concerned, investigate and deliberate important matters concerning the preservation and utilization of cultural properties as well as make proposals to the said Board of Education with respect to such matters.
3. Particulars concerning the organization and custody of the Regional Cultural Properties Protection

Council shall be determined by the regulations of the prefecture or municipality concerned.

(Specialist-Members for Cultural Property Protection)

Article 191 The municipal or prefectural Board of Education may have specialist-members for cultural property protection.

2. The specialist-members for cultural property protection shall from time to time make inspection tours of cultural properties, give guidance and advice to their owners and other related persons in regard to the protection of cultural properties and also undertake educational activities for community people on the spirit of the protection of cultural properties.
3. The specialist-members for cultural property protection shall serve on a part-time basis.

(Classification of Duties)

Article 192 The functions that are to be performed by municipalities or prefectures, by virtue of Article 109 paragraph 3 and 4, which apply *mutatis mutandis* in Article 110 paragraph 1 and 2, Article 112 paragraph 1, Article 110 paragraph 3, and Article 112 paragraph 4, shall be item 1 statutorily delegated functions stipulated under Article 2 paragraph 9 item 1 of the Local Autonomy Law.

CHAPTER XIII Penal Provisions

(Criminal Penalties)

Article 193 Any person who has, in contravention of the provisions of Article 44, exported any Important Cultural Property without obtaining the permission of the Commissioner of the Agency for Cultural Affairs shall be liable to imprisonment, with or without hard labour, for a term not exceeding five (5) years or to a fine not exceeding one million (1,000,000) yen.

Article 194 Any person who has, in contravention of the provisions of Article 82 exported any Important Tangible Folk-cultural Property without obtaining the permission of the Commissioner of the Agency for Cultural Affairs shall be liable to imprisonment, with or without hard labour, for a term not exceeding three (3) years or to a fine not exceeding five hundred thousand (500,000) yen.

Article 195 Any person who has damaged, discarded or concealed any Important Cultural Property shall be liable to imprisonment, with or without hard labour, for a term not exceeding five (5) years or to a fine not exceeding three hundred thousand (300,000) yen.

2. If the person mentioned in the preceding paragraph happens to be the owner of the Important Cultural Property in question, he/she shall be liable to imprisonment, with or without hard labour, for a term not exceeding two (2) years or to a fine or minor fine not exceeding two hundred thousand (200,000) yen.

Article 196 Any person who has altered the existing state of a Historic Site, Place of Scenic Beauty, and/or Natural Monument, or by committing any act affecting its preservation destroyed it, damaged it or caused it to deteriorate, shall be liable to imprisonment, with or without hard labour, for a term not exceeding five (5) years or to a fine not exceeding three hundred thousand (300,000) yen.

2. If the person mentioned in the preceding paragraph happens to be the owner of the Historic Site, Place of Scenic Beauty, and/or Natural Monument in question, he/she shall be liable to imprisonment, with or without hard labour, for a term not exceeding two (2) years or to a fine or minor fine not exceeding two hundred thousand (200,000) yen.

Article 197 The person who comes under any of the following items shall be liable to a fine not exceeding two hundred thousand (200,000) yen.

- (1) Any person who has, in violation of the provisions of Article 43 or Article 125, altered the existing state of or committed an act affecting the preservation of any Important Cultural Property or any Historic Site, Place of Scenic Beauty, and/or Natural Monument without obtaining permission, or without complying with the conditions of such permission, or failed to obey an order issued to the violator to suspend an act of altering the existing state or affecting preservation;
- (2) Any person who has, in contravention of the provisions of Article 96 paragraph 2, failed to obey the order of suspension or prohibition of an act which may lead to alteration of the existing state.

Article 198 Persons coming under any of the following items shall be liable to a fine not exceeding ten thousand (10,000) yen;

- (1) Any person who has refused or interfered with the execution of repair or of any measure for the prevention of destruction, damage or theft of a National Treasure, in contravention of the provisions of Article 32-2 paragraph 5 applying *mutatis mutandis* under Article 39 paragraph 3 (including cases where this paragraph applies *mutatis mutandis* under Article 186 paragraph 2);
- (2) Any person who has refused or interfered with the execution of excavation, in contravention of the provisions of Article 32-2 paragraph 5 applying *mutatis mutandis* under Article 39 paragraph 3 which applies *mutatis mutandis* under Article 98 paragraph 3 (including cases where this paragraph applies *mutatis mutandis* under Article 186 paragraph 2);
- (3) Any person who has refused or interfered with the execution of restoration or of any measure for the prevention of destruction, damage, deterioration, or theft of a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument, in contravention of the provisions of Article 32-2 paragraph 5 applying *mutatis mutandis* under Article 39 paragraph 3 which applies *mutatis mutandis* under Article 123 paragraph 2 (including cases where this paragraph applies *mutatis mutandis* under Article 186 paragraph 2).

Article 199 In case the representative of a juridical person, or the proxy, servant or any other employee of a juridical person or of a natural person has committed any of the offenses mentioned in Articles 193 through the preceding article, in regard to the performance of duties or custody of property, the person who committed the action will be punished, in addition to which, the juridical or natural person will be fined.

Article 200 If a person appointed as responsible for the execution of custody, repairs or restoration of any Important Cultural Property, Important Tangible Folk-cultural Property or Historic Site, Place of Scenic Beauty, and/or Natural Monument, in accordance with the provisions of Article 39 paragraph 1 (including cases where this paragraph applies *mutatis mutandis* under Article 47 paragraph 3 (including cases where the latter applies *mutatis mutandis* under Article 83, Article 123 paragraph 2, Article 186 paragraph 2 or Article 187 paragraph 2), Article 49 (including cases where this paragraph applies *mutatis mutandis* under Article 85), or Article 185 paragraph 2, has destroyed, damaged or led to the deterioration of the same property or allows it to be stolen, through negligence or serious fault in duty, he/she shall be liable to a non-criminal fine not exceeding three hundred thousand (300,000) yen.

Article 201 Any person to whom any of the following items applies shall be liable to a non-criminal fine not exceeding three hundred thousand (300,000) yen:

- (1) Any person who has failed to obey without justifiable reasons such orders of the Commissioner of the Agency for Cultural Affairs as may be issued under Article 36 paragraph 1 (including cases where this paragraph applies *mutatis mutandis* under Article 83 and Article 192 paragraph 5) or

Article 37 paragraph 1 pertaining to the custody of an Important Cultural Property or an Important Tangible Folk-cultural Property, or to the repair of a National Treasure;

(2) Any person who has failed to obey without justifiable reasons such orders of the Commissioner of the Agency for Cultural Affairs as may be issued under the provisions of Article 121 paragraph 1 (including cases where this paragraph applies *mutatis mutandis* under Article 172 paragraph 5) or Article 122 paragraph 1 pertaining to the custody of a Historic Site, Place of Scenic Beauty, and/or Natural Monument, or to the restoration of a Special Historic Site, Place of Scenic Beauty, and/or Natural Monument.

Article 202 Any person to whom any of the following items applies shall be liable to a non-criminal fine not exceeding one hundred thousand (100,000) yen:

(1) Any person who has, without justifiable reasons, disobeyed the restrictions, prohibitions or orders for provision of facilities issued under Article 45 paragraph 1;

(2) Any person who, in contravention of the provisions of Article 46 (including cases where this Article applies *mutatis mutandis* under Article 83), has failed to make the Commissioner of the Agency for Cultural Affairs an offer of sale to the State or after making the said offer to him/her has transferred the Important Cultural Property or Important Tangible Folk-cultural Property in question to any other party than the State within the period prescribed in paragraph 3 of Article 46 (including cases where this paragraph applies *mutatis mutandis* under Article 83), or has given false statements in making an offer of sale under paragraph 1 of Article 46 (including cases where this paragraph applies *mutatis mutandis* under Article 83) or in making an application for approval referred to in the proviso to the same paragraph (including cases where this paragraph applies *mutatis mutandis* under Article 83);

(3) Any person who has failed to display or open the property concerned to the public, in contravention of the provisions of Article 48 paragraph 4 (including cases where this paragraph applies *mutatis mutandis* under Article 51 paragraph 3 (including cases where the latter paragraph applies *mutatis mutandis* under Article 85)), and Article 85, or who has, in violation of the provisions of Article 51 paragraph 5 (including cases where this paragraph applies *mutatis mutandis* under Article 51-2 (including cases where this Article applies *mutatis mutandis* under Article 85), Article 84 paragraph 2 and Article 85), failed to obey the order for suspension or discontinuance of such public viewing;

(4) Any person who has in violation of the provisions of Article 53 paragraphs 1, 3, or 4, opened any Important Cultural Property to the public without obtaining permission, or without complying with the conditions of such permission, or failed to obey an order for the suspension of such public viewing;

(5) Any person who has, in violation of the provisions of Article 54 (including cases where this Article applies *mutatis mutandis* under Article 86 and Article 172 paragraph 5), Article 55, Article 68, (including cases where the latter Article applies *mutatis mutandis* under Article 90 paragraph 3 and Article 133), or Article 130 (including application *mutatis mutandis* to Article 172 paragraph 5), Article 131 and Article 140, failed to submit a report or submitted a false report, or has refused, interfered with or evaded the responsible officials' on-site investigation or the execution of measures necessary for such investigation;

(6) Any person who has, in violation of the provisions of Article 92 paragraph 2, failed to obey the prohibition or the order for suspension or discontinuance of an act of excavation;

(7) Any person who has, without justifiable reasons, disobeyed restrictions, prohibitions or orders for provision of facilities issued under the provisions of Article 128 paragraph 1.

Article 203 Any person to whom any of the following items applies shall be liable to a non-criminal fine not exceeding fifty thousand (50,000) yen:

- (1) Any person who has failed to return to the Minister of Education, Culture, Sports, Science and Technology the certificate of designation of an Important Cultural Property or of an Important Tangible Folk-cultural Property, or to hand it over to the new owner of the property concerned in violation of the provisions of Article 28 paragraph 5, Article 29 paragraph 4 (including cases where this paragraph applies *mutatis mutandis* under Article 79 paragraph 2), Article 56 paragraph 2 (including cases where this paragraph applies *mutatis mutandis* under Article 86), Article 59 paragraph 6 or Article 69 (including application *mutatis mutandis* to Article 90 paragraph 3);
- (2) Any person who has failed to report or who has submitted a false report in violation of the provisions of Article 31 paragraph 3 (including cases where this paragraph applies *mutatis mutandis* under Article 60 paragraph 4, (including application *mutatis mutandis* to Article 90 paragraph 3), Article 80, Article 119 paragraph 2 ((including cases where this Article applies *mutatis mutandis* under Article 133), Article 32 (including cases where this Article applies *mutatis mutandis* under Article 60 paragraph 4 (including application *mutatis mutandis* to Article 90 paragraph 3), Article 80, Article 120 (including application *mutatis mutandis* to Article 133)), Article 33 (including cases where this paragraph applies *mutatis mutandis* under Article 80 and Article 118, and Article 120 (including cases where these provisions apply *mutatis mutandis* to Article 133) Article 172 paragraph 5) Article 34, (including application *mutatis mutandis* to Article 80, Article 172 paragraph 5), Article 43-2 paragraph 1, Article 61 and Article 62 (including application *mutatis mutandis* to Article 90 paragraph 3), Article 64 paragraph 1 (including application *mutatis mutandis* to Article 90, paragraph 3 and Article 133), Article 65 paragraph 1, (including application *mutatis mutandis* to Article 90 paragraph 3), Article 73, Article 81 paragraph 1, the main text of Article 84 paragraph 1, Article 92 paragraph 1, Article 96 paragraph 1, Article 115 paragraph 2, (including application *mutatis mutandis* to Article 120, Article 133, and Article 172 paragraph 5), Article 127 paragraph 1, Article 136, Article 139 paragraph 1).
- 3) Any person who has refused, interfered with or evaded the execution of custody, repair or restoration, or measures necessary for such action, in violation of the provisions of Article 32-2 paragraph 5, (including application *mutatis mutandis* to Article 34-3 paragraph 2 (including application *mutatis mutandis* to Article 83), Article 60 paragraph 4, Article 63 paragraph 2, (including application *mutatis mutandis* to Article 90 paragraph 3), and Article 115 paragraph 4 (including application *mutatis mutandis* to Article 133).

Supplementary Provisions

(Date of Enforcement)

Article 1 The date of the enforcement of this Law shall be provided for by Cabinet Order within a period not exceeding three (3) months from the day of its promulgation.

(Abolition of Relevant Laws and Orders)

Article 2 The following Laws, Imperial Ordinances and Cabinet Orders are hereby abolished:

National Treasures Preservation Law (Law No. 17 of 1929);

Law concerning the Preservation of Important Objects of Art, etc. (Law No. 43 of 1933);

Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments (Law No. 44 of 1919) ;

Ordinance for the Enforcement of the National Treasures Preservation Law (Imperial Ordinance No. 210 of 1929);

Ordinance for the Enforcement of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments (Imperial Ordinance No. 499 of 1919);

Regulations governing the Organization of the National Treasures Preservation Society (Imperial Ordinance No. 211 of 1929);
Order for the Important Art Objects, etc. Research Council (Cabinet Order No. 251 of 1949);
Order for the Research Council on Historic Sites, Places of Scenic Beauty and Natural Monuments (Cabinet Order No. 252 of 1949).

(Transitional Provisions consequential upon Abolition of Laws and Orders)

- Article 3** The designation of National Treasures made prior to the enforcement of this Law under the provisions of Article 1 of the National Treasures Preservation Law (excluding the cases where the annulment thereof has been made pursuant to Article 11 paragraph 1 of the same Law) shall be deemed as the designation of Important Cultural Properties under Article 27 paragraph 1 of this Law, and the permission given pursuant to Article 3 or 4 of that Law shall be deemed as permission under Article 43 or 44 of this Law.
2. With respect to the destruction or damage of National Treasures which may have occurred prior to the enforcement of this Law, orders which were given in accordance with Article 7 paragraph 1 of the National Treasures Preservation Law prior to the enforcement of this Law, and subsidies which were granted in accordance with the first part of Article 15 of the same Law prior to the enforcement of this Law, the provisions of Articles 7 to 10 inclusive, the latter part of Article 15, and Article 24 of that Law shall continue to be in force. In this case, "the competent Ministers" in Article 9 paragraph 2 of that same Law shall read "the National Commission for Protection of Cultural Properties."
 3. With regard to the punishment of acts committed prior to the enforcement of this Law, the provisions of the National Treasures Preservation Law, excepting Articles 6 and 23 shall continue to be in force.
 4. Any person who owns, at the time of the enforcement of this Law, any National Treasure designated under Article 1 of the National Treasures Preservation Law, shall report to the Commission stating particulars prescribed by the Regulations of the Commission, within three (3) months from the time of the enforcement of this Law.
 5. When the report mentioned in the preceding paragraph has been filed, the Commission shall issue to the owner concerned a certificate of designation of Important Cultural Property as prescribed in Article 28 of this Law.
 6. Any person who, in contravention of the provision of paragraph 4, has failed to report or has filed a false report shall be liable to a non-criminal fine not exceeding five thousand (5,000) yen.
 7. The head of the Ministry or Agency having control, at the time of the enforcement of this Law, over any National Treasure designated under Article 1 of the National Treasures Preservation Law shall, within three (3) months from the time of the enforcement of this Law, notify the Commission in writing, stating particulars prescribed by the Regulations of the Commission; however, this shall not apply if otherwise provided for by the Regulations of the Commission.
 8. When the notification has been made according to the preceding paragraph, the Commission shall issue to the head of the Ministry or Agency concerned a certificate of designation of Important Cultural Property as prescribed in Article 28 of this Law.

Article 4 With respect to the objects classified under the provisions of Article 2 paragraph 1 of the Law concerning the Preservation of Important Objects of Art, etc. up to the time of the enforcement of this Law, the old Law shall continue to be in force for the time being. In this case, the affairs concerning the operation of that Law shall be conducted by the Commissioner of the Agency for Cultural Affairs and "the National Treasures" occurring therein shall read "the Important Cultural Properties under the provisions of the Law for the Protection of Cultural Properties " "the competent Minister" reading "the

Commissioner of the Agency for Cultural Affairs" and "designate the same objects as National Treasures in accordance with Article 1 of the National Treasures Preservation Law" reading "the preceding Article."

2. The Council for Cultural Affairs shall, in response to the consultation instituted by the Commissioner of the Agency for Cultural Affairs, undertake for the time being investigations and deliberations respecting matters concerning the annulment of recognition under Article 2 paragraph 1 of the Law concerning the Preservation of Important Objects of Art, etc., and shall submit to the said Commissioner such proposals as may be deemed necessary with reference to these matters.
3. With respect to the operation of the Law concerning the Preservation of Important Objects of Art, etc., the provisions of Article 188 of the present Law shall for the time being apply *mutatis mutandis*

Article 5 The designation of Historic Sites, Places of Scenic Beauty, and/or Natural Monuments made prior to the enforcement of this Law, in accordance with the provisions of Article 1 paragraph 1 of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments (excepting cases where the designation has been annulled) shall be regarded as designation made in accordance with the provisions of Article 90 paragraph 1 of this Law; provisional designation made in accordance with the provisions of Article 1 paragraph 2 of the said old Law (excepting cases where the designation has been annulled) shall be regarded as provisional designation made in accordance with the provisions of Article 110 paragraph 1 of this Law; and permission given in accordance with the provisions of Article 3 of the said old Law shall be regarded as permission given in accordance with the provisions of Article 125 paragraph 1 of this Law.

2. With respect to orders issued or dispositions made prior to the enforcement of this Law, in accordance with the provisions of Article 4 paragraph 1 of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments, the provisions of Article 4 of the said Law and of Article 4 of the Ordinance for the Enforcement of the said Law shall continue to be in force. In this case, "the Minister of Education, Culture, Sports, and Science" occurring in Article 4 of the said Ordinance shall read "the National Commission for Protection of Cultural Properties."
3. For punishment of acts committed prior to the enforcement of this Law, the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments shall continue to be in force.

(Former National Museums)

Article 6 Unless otherwise provided for by Laws (including orders thereunder) the former National Museums and the personnel thereof (excepting the Research Institutes of Art and personnel thereof) shall be the National Museums and the personnel thereof under this Law and the Research Institutes of Art attached to the former National Museums and the personnel thereof shall be the Research Institutes and the personnel thereof under this Law, and shall retain their respective identities.

2. The Tokyo National Research Institute of Cultural Properties under this Law shall be able to use the name of "Research Institute of Art," with respect to the researches and studies equivalent to those managed by the Research Institutes of Art attached to the former National Museums.

(Interest-free National Subsidies)

Article 7 For those owners or custodial bodies of Important Cultural Properties eligible for subsidies

under the provisions of Article 35, paragraph 1, the government shall loan at no interest part of the funds required for costs related to eligible items under Article 2, paragraph 1, item 2 of the Special Measures Law concerning the Promotion of Social Capital Adjustment Utilizing Revenues from Sales of Nippon Telegraph and Telephone Corporation Shares, within the limitations of the budget.

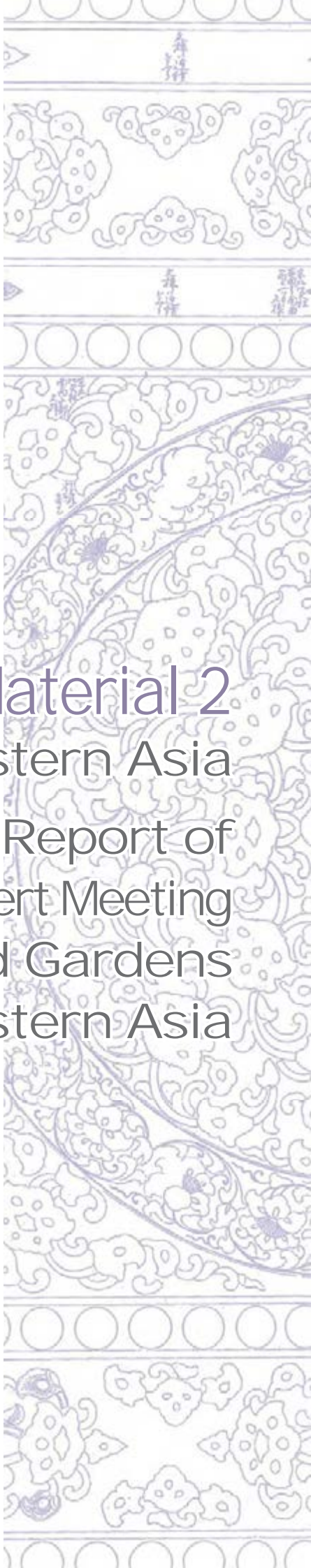
2) The term for repayment of government loans mentioned in the previous paragraph shall be no longer than five years, as established by cabinet order.

3) Matters other than those established under the preceding paragraph, the method of repayment for loans under the provisions of paragraph 1, extension of the term of repayment, or other matters related to repayment, shall be established by cabinet order.

4) When the government extends a loan to the owners or custodial bodies of Important Cultural Properties according to the provisions of paragraph 1, an amount equivalent to the amount of the loan shall be granted as a subsidy for the custody of the Important Cultural Property which is the object of the loan in question; that subsidy shall be granted, in an amount equivalent to the amount loaned, when the loan is repaid.

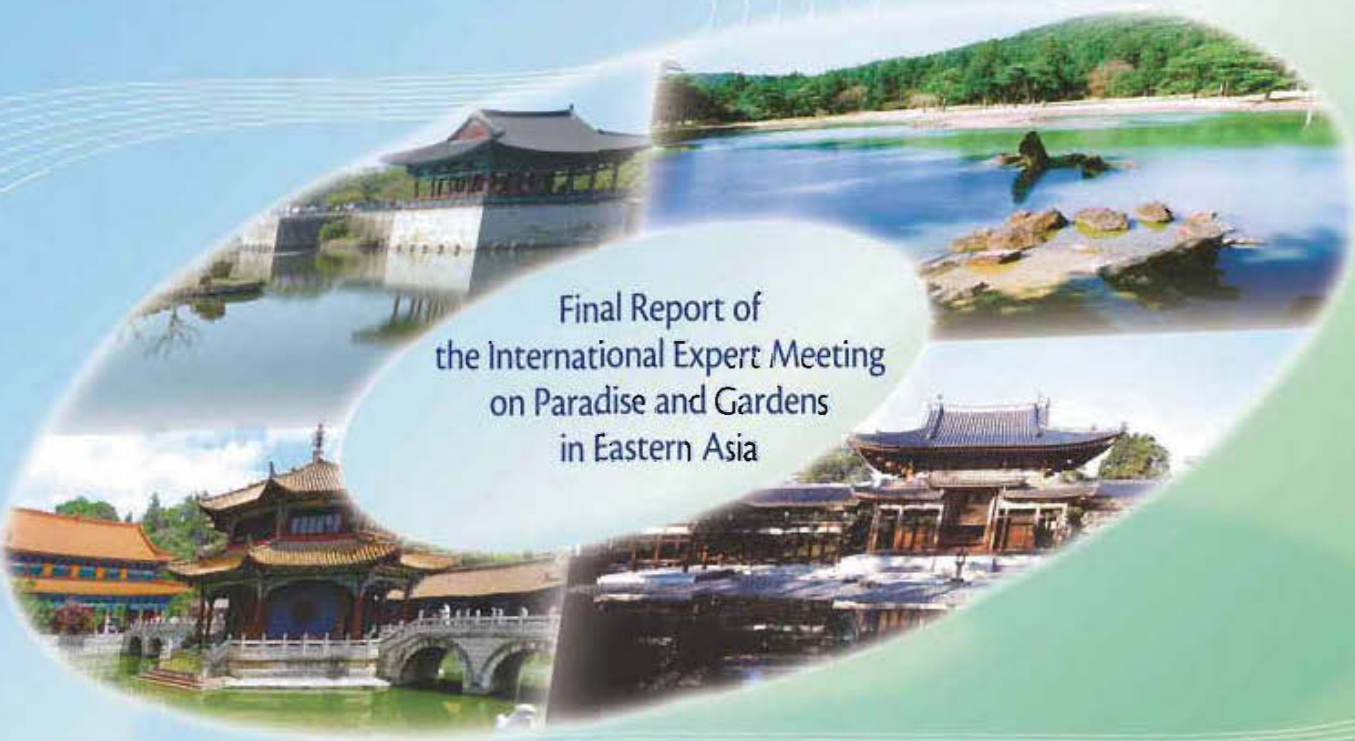
5) In cases where the repayment date established based on the provisions of paragraph 1 and paragraph 3 for interest-free loans received by owners or custodial bodies of Important Cultural Properties under the provisions of paragraph 1 has been extended (excluding cases established by cabinet order), regarding application of the provisions of the preceding paragraph, that repayment shall be considered to have been done when the relevant repayment date arrives.

6) In cases where the government extends a no-interest loan based on the provisions of paragraph 1, the following provisions shall apply with the following changes in wording: in Article 35 paragraph 2, the word “grant” shall read “lend”, “subsidy” shall read “loan”, “custody or repair” shall read “custody”, and in paragraph 3 of the same article, “grant” shall read “lend”, “custody or repair” shall read “custody”.



Additional Reference Material 2
Paradise and Gardens in Eastern Asia
Final Report of
the International Expert Meeting
on Paradise and Gardens
in Eastern Asia

Paradise and Gardens in Eastern Asia



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the International Expert Meeting
on Paradise and Gardens
in Eastern Asia

2009

Nara National Research Institute for Cultural Properties
and
Agency for Cultural Affairs

JAPAN

Cover Photo

Anaptch
Gyeongju
KOREA

Môtsû-ji
Hiraizumi
JAPAN

Yuantong-si
Kungming
CHINA

Byôdô-in
Uji
JAPAN



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on Paradise and Gardens in Eastern Asia



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Paradise and Gardens in Eastern Asia

Final Report of the International Expert Meeting on Paradise and Gardens in Eastern Asia

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“International Expert Meeting on Paradise and Gardens in Eastern Asia” Scene (1)



“International Expert Meeting on Paradise and Gardens in Eastern Asia” Scene (2)



Byôdô-in (Uji): Correspondence of Each Dan between Phoenix Hall and Image of Pure land
 [from the presentation of Mr. Sugimoto: provided by Byôdô-in Temple and retouched by Mr. Sugimoto]



Byôdô-in (Uji): Painting of Amida's Pure Land on the Wall behind the Buddha in the Phoenix Hall
 [from the presentation of Mr. Sugimoto]

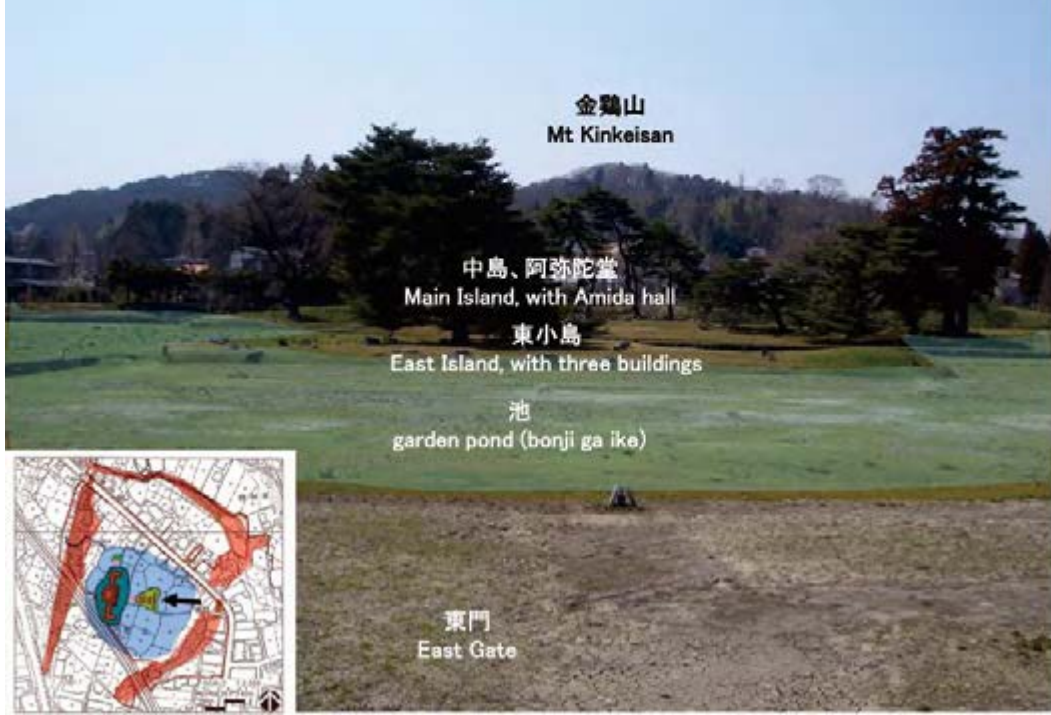


Môtsû-ji Garden (Hiraizumi): Headland and Standing Stone in the pond [from the presentation of Dr. Motonaka and Mr. Satô]



Môtsû-ji Garden (Hiraizumi): *Yarimizu* Stream [from the presentation of Dr. Motonaka and Mr. Satô]

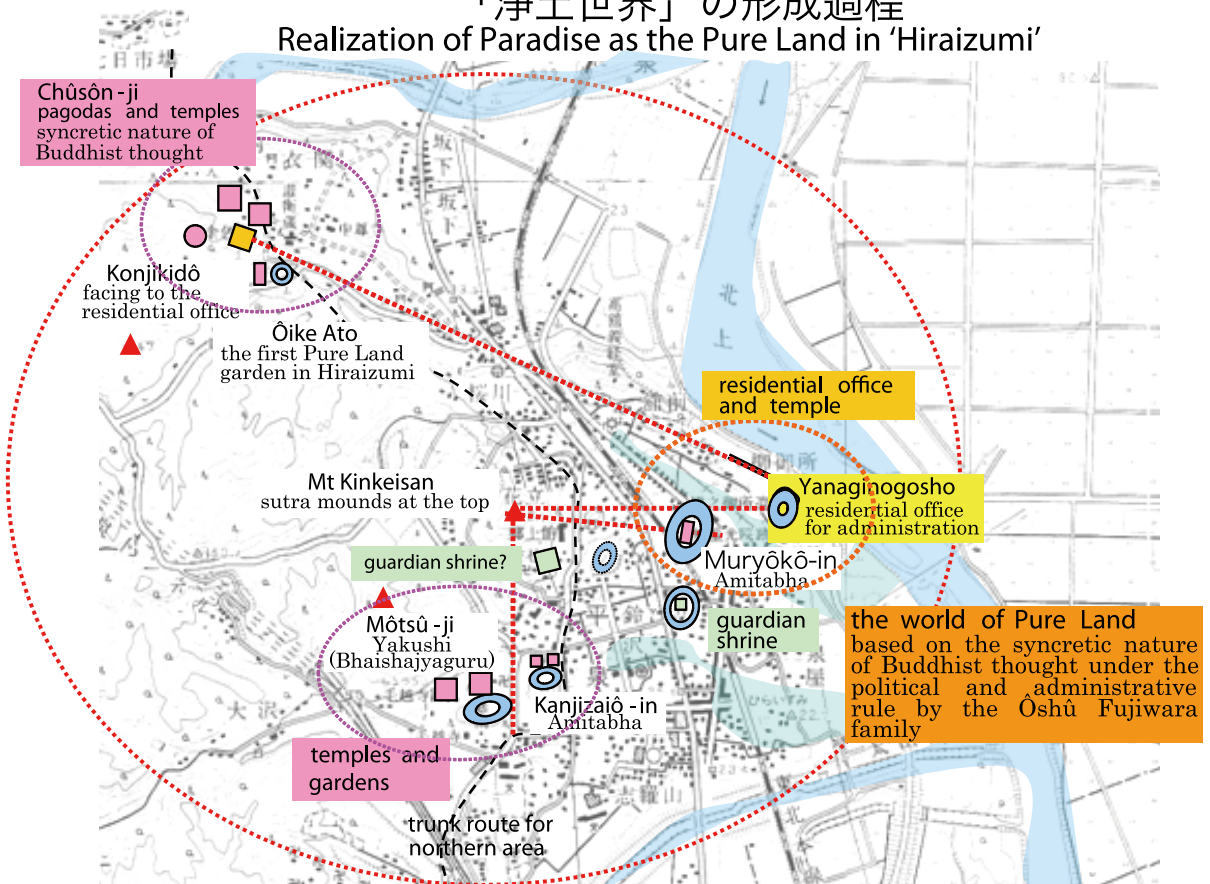
無量光院から望む金鷄山 Muryôkô-in and Mt. Kinkeisan



一 無量光院新伽藍事
 秀衡建立之、其堂内四壁扉、圖繪觀經大意、加之、秀衡自
 圖繪狩獵之狀、本佛者阿彌陀丈六也、三重寶塔、院内莊嚴
 悉以所換宇治平等院也、
 Hiraizumi
 Amida Buddha
 Inlaid Gyojin temple in Uj
 "Azuma Kagami" 1189

Muryôkô-in and Mt. Kinkeisan (Hiraizumi) [from the presentation of Mr. Satô]

「浄土世界」の形成過程 Realization of Paradise as the Pure Land in 'Hiraizumi'



Development Process of Pure Land world in "Hiraizumi" [from the presentation of Mr. Satô]



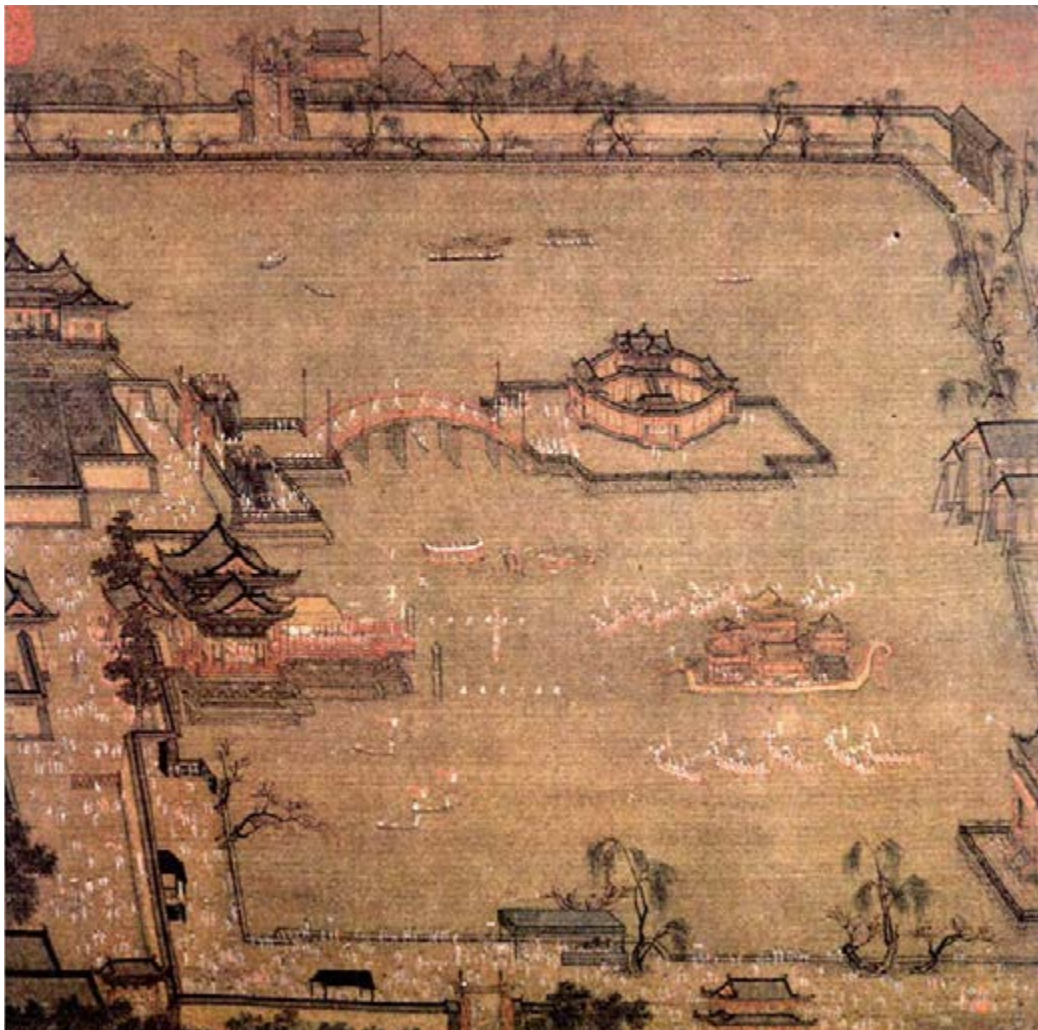
Satellite Photograph (left photo) and Present Landscapes (right photos) of Anapch (Gyeongju)
[from the presentation of Dr. Hong]



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Yuantong-si (Kungming) [from the presentation of Dr. Lu and Dr. Tanaka [Tan]]

Foreword

We are pleased to present the final report from the “International Expert Meeting on Paradise and Gardens in Eastern Asia” held in 2009.

The “Ancient Garden Research Project” was commenced in 2001 at the Nara National Research Institute for Cultural Properties. This research project was launched in response to a recent series of archaeological discoveries and aims to contribute to the historical knowledge of Japanese gardens.

In Japan, the designs of gardens created in the Heian period and the middle and early modern ages were imitated by a number of existing gardens in Kyôto, Nara and some other areas. The history of these gardens, established through research, has now grown to be one of the three major topics of historical research in Japan, together with the history of architecture and art. In the past, no gardens created before the Nara period had been discovered, and much remained unknown about the origin and development processes of Japanese gardens and their position in the context of the history of gardens in Asia.

A major breakthrough in the historical research of ancient gardens took place in 1967 when the Tô-in Garden was discovered during excavation at the site of Nara Palace (Heijô-kyû) site, which was followed by successive discoveries of ruins of gardens dating back to the Nara and Asuka periods in earlier years. These discoveries, coupled with recent achievements in the excavation research of ancient gardens in China and Korea, are giving rise to a new research theme – the history of gardens in Eastern Asia. It is against such a backdrop that the Nara National Research Institute for Cultural Properties launched the above research project.

In this project, we first focused on the Kofun (mounded tomb) period to explore the origins of Japanese gardens and then traced the development of gardens chronologically. The research topic we have chosen for this fiscal year is “Pure Land Gardens,” an element that occupies a very important position in the history of Japanese gardens.

During the Expert Meeting, very fruitful discussions took place among Chinese, Korean and Japanese researchers on such basic topics as: how “Pure Land Gardens” should be defined in the first place; whether gardens that fall under the Japanese definition of “Pure Land Gardens” ever existed in China and Korea; and how Japanese “Pure Land Gardens” should be positioned within the Eastern Asian context. Recently, renewed attention is being paid to the nature and significance of “Pure Land Gardens,” in relation to the attempt to apply for the addition of Hiraizumi to the World Heritage List. In this sense, we may say that this meeting was held in a very timely fashion.

Still, many issues have to be addressed: for example, we have yet to clarify the relationships between China, Korea and Japan in terms of the history of gardens, and define the meaning of “Pure Land Garden” in a more easy-to-understand manner. We will remain committed to research in this field and, in this connection, highly appreciate the continued encouragement, support and cooperation of all those involved.

TANABE Ikuo

Director-General

Nara National Research Institute for Cultural Properties

Preface

In the “International Expert Meeting on Paradise and Gardens in Eastern Asia” organized by the Nara National Research Institute for Cultural Properties, we examined the traditional views of ideal worlds held by people of three Eastern Asian countries – namely, China, Korea and Japan – and discussed how such views affected the styles and designs of gardens and garden-making techniques, how individual garden cultures developed in the respective geographical, cultural and historical backgrounds, and how such cultures have been passed on through time in these countries. We also examined in what manner the image of an ideal world was represented in the Japanese Pure Land Gardens which were designed to reproduce the world of the Buddhist Pure Land, and discussed what constitutes the universality and individuality of such gardens.

Gardens of Eastern Asia where natural elements such as plants, water and stones were arranged to imitate the natural environment were meant to emphasize the interactions between man and nature. Such garden-making techniques and styles, when combined with certain beliefs, gave rise to gardens designed to symbolize an ideal world.

Based on the interactions between man and nature, the garden cultures in the three countries are commonly inspired by people’s worship, respect, and love of nature. Also, those gardens shared a similarity in that they copied scenic natural spots or famous mountains and lakes, as mentioned in *Sakuteiki*, the oldest manual for Japanese garden-making. At the same time, differences in style and design are obvious amongst gardens of the three countries. To be specific, the gardens demonstrate their individuality in the way that nature was copied; the uniqueness stems from, for example, the difference in the shape of ponds (whether square or round), the use of artificially processed stones, and the introduction of the technique of landscape paintings.

Also, each of these countries developed their own concept of an ideal world, known by various names such as utopia, paradise, the world of mountain wizards, the world of immortals, and paradise pure land, reflecting different kinds of thoughts including Taoism, the philosophy of Lao Tzu and Chuang Tzu, the belief in mountain wizards, and the *Yin-Yang* theory. These concepts were established in different times, and naturally, there have been subtle differences in people’s sentiments toward the ideal worlds and the significance attached to them.

When examining the styles and designs of the gardens created to symbolize ideal worlds, we see the following philosophical backgrounds: animism or worship of nature spirits (ritual purification by bathing); the Buddhist cosmology with Mt. Sumeru at the center of the universe (stone statue of Mt. Sumeru); the belief in mountain wizards which represents yearning for perpetual youth and longevity (three islands of mountain wizards, Mt. Penglai); the world of mountain wizards in the philosophy of Lao Tzu and Chuang Tzu, that advocates “action through inaction” (hermit culture); and the Pure Land Paradise (water of eight excellent qualities, seven jeweled

ponds, lotus ponds), as well as the *Yin-Yang* and the Five Elements theory and *Feng Shui* thought. The gardens of the three countries share some elements in common, such as artificial hills modeled on the “islands of mountain wizards,” while incorporating in their designs those elements that reflected the philosophical traditions unique to the respective countries, such as the idea of “Pure Land” and that of a “round heaven and a square earth” (represented by a square pond with a round island).

In our effort to define a “Pure Land Garden,” an embodiment of the Buddhist Pure Land as an ideal world, we examined the following: the ruins of ancient gardens; the *hensô-zu* paintings; the concepts of “abhorrence of living in this impure land” and “aspiration for rebirth in the Pure Land” advocated in Pure Land thought; the philosophies of Exoteric Buddhism and Esoteric Buddhism; and the ideas of barriers separating the sacred from the secular and this world from the next. We also discussed the styles and designs of gardens in terms of their geographical locations in relation to natural mountains and rivers, the layout of a pond adjacent to a Buddhist hall, a jeweled pavilion and transept-type structures in the precincts of a temple, the architectural styles of residential buildings and temples, and the types of ponds (*hōjō-ike* pond, lotus pond, jeweled pond), as well as the roles and functions of gardens as venues to pray for protection of the state, and hold Buddhist memorial services, and as representations of Pure Land Paradise. Considering all these factors, we reached the conclusion that a Pure Land Garden can be defined as an artistic space where the main Buddhist deity enshrined in the temple and a Buddhist hall, together with the surrounding natural environment, reproduce the Pure Land of the heavenly world in the precincts of the temple in this secular world. The style of Japanese “Pure Land Gardens” was established between the 8th and the 11th century. We may say that there is outstanding universal value in the group of “Pure Land Gardens” created in Hiraizumi, the Eastmost remote region of Japan, where the world of Pure Land was reproduced based on the Buddhist idea of composite nature unique to Japan, in a manner which gives shape to the images described in *Sakuteiki* of the 11th century.

In this international expert meeting, we reached the conclusion that so far no evidence has been discovered that would indicate that “Pure Land Gardens” had flourished in China and Korea as well. However, we will have to wait for future research in order to be more specific about this issue. It is also necessary to examine the “Pure Land Gardens” in their oldest form, such as the one seen in Amida Jōdo-in Temple dating back to the 8th century.

I very much hope that the results achieved in the “International Expert Meeting on Paradise and Gardens in Eastern Asia” shown in the following pages will help to shed light on the research of gardens designed to symbolize ideal worlds, not only in Eastern Asia but also in the rest of the world.

TANAKA Tetsuo

Chairman of the Meeting

Former Professor, Tôhoku University of Art and Design

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Explanatory Notes

1. This report compiles the outcomes of the “International Expert Meeting on Paradise and Gardens in Eastern Asia” (hereafter “International Meeting”) organized jointly by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs from May 19 to 21, 2009, at the smaller auditorium of the Nara Palace (Heijō-kyū) Site Museum, in Japan.
2. The International Meeting was organized as part of the “Research of Gardens Associated with Ancient Capital Ruins,” as set forth in our medium-term plan by the Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties, upon consultation with the Monuments and Sites Division of the Department of Cultural Properties of the Agency for Cultural Affairs. The Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties served as Secretariat for the International Meeting, and the Site Management Research Section of the Department of Cultural Heritage assumed the responsibility for the operation of the Secretariat, assisted by the Landscape Research Section of the same Department.
3. In principle, the Japanese language was used as the working language of the International Meeting. The papers submitted by the lecturers written in Chinese and Korean were translated into Japanese, and English translations of all the papers were distributed among all the participants. In the question-and-answer and discussion sessions, remarks were basically made in the speakers’ respective mother tongues, and then translated into Japanese by interpreters. In this report, we have used “ ^ ” (circumflex accent) to express long vowels of the proper nouns in Japanese.
4. This report consists of three sections: I. Conclusion of the Meeting; II. Papers for the Meeting; and III. Appendix. Sections I and II constitute the core of the report, while section III contains outline information and reference materials from the meeting. To be more specific, section I, “Conclusion of the Meeting,” contains the text of the conclusion that was finalized by the eight round table members and others, who revised the terms, expressions and other details of the draft text discussed and generally agreed upon during the final session of the meeting held on May 21, 2009. Section II, “Papers for the Meeting,” puts together the manuscripts of the lectures and reports delivered, along with comments given during the International Meeting. Section III, “Appendix,” collects outline information about the International Meeting, namely, “Outline of the Meeting,” “List of the Participants,” and “Summary Record of the Sessions,” as well as “Structure and Chronology of Pure Land Gardens in Japan” as a reference.
5. The text contained in the “Summary Record of the Sessions” in the section III “Appendix” was finalized by HIRASAWA Tsuyoshi who summarized the text transcribed from the audio tapes of Japanese remarks and Japanese translations of the remarks made during the International Meeting. The English translations of the remarks have been checked by the respective speakers. The phrasing of some remarks may have been changed, however their meanings have not essentially altered.
6. Congress Corporation undertook most of the translation of the handout materials distributed in the International Meeting and of the texts contained in this report, and the interpreters’ service during the meeting.
7. This report was edited by HIRASAWA Tsuyoshi, assisted by AWANO Takashi. Each writer holds copyright of each original paper on this book, and Nara National Research Institute for Cultural Properties holds editorial copyright of this book.

I

**The Outcomes
Of The Meeting**

Conclusion of the International Expert Meeting on Paradise and Gardens in Eastern Asia

May 21, 2009

Nara National Research Institute for Cultural Properties
Agency for Cultural Affairs

The “International Expert Meeting on Paradise and Gardens in Eastern Asia” was jointly organized by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs of the Government of Japan on May 19-21, 2009, Nara. 10 experts, including 2 international experts from Peoples Republic of China and Republic of Korea, 6 national experts from universities and governmental organizations, and 2 experts from relevant local authorities, participated in the meeting to exchange views of studies and discuss about the issues on this theme.

The aim, discussion points and conclusion of the Meeting are as follows.

1. Aims

The aims of the Meeting are;

- to identify the characteristics and justify the value of the garden created in Japan from 8th to 14th centuries representing the Buddha realm; “Buddhist Pure Land” as a paradise (hereinafter referred to as a “Pure Land Garden”).
- to identify the following three items in order to clarify the historical process of the development of “Pure Land Gardens”.
 - Ideas of paradise evolved in the East Asian region (China, Korea and Japan)
 - Their influences on the ideas, designs and techniques of gardens in each country
 - Similarities and differences identified in the representation of the gardens in each country
- to clarify the Outstanding Universal Value of a group of “Pure Land Gardens” still remained in Hiraizumi; a property included in the Japanese Tentative List for World Heritage nomination.

2. Discussion Points

(1) Relationship between Man and Nature – Gardens as Artistic Expressions

The discussion about the characteristics identified in the historical process of development of the gardens in the region, which has been sublimated from the relationship between man and nature to the distinguished fine art, was made along with the following three points.

Point-1: Relationship between man and nature lying at the foundation of garden culture

Point-2: Diffusion and development of garden culture

Point-3: The way of representation identified in the garden designs

(2) Garden ponds – Change of their meanings

Based on the outcome of the discussion-(1), discussion about the history and attributes of the “Pure Land Gardens” in Japan, through examining the relationship between the representation of paradise and garden ponds in the East Asian region, was made along with the following three points.

Point-1: Garden ponds

Point-2: *Hôchi*; treasure ponds depicted in various types of *Jôdo Hensô-zu*; Pure Land iconographical illustrations

Point-3: Ponds and architectural elements included in the “Pure Land Gardens” in Japan

(3) Paradise and gardens – Essential qualities and diversity of expressions in the East Asia

Based on the outcome of the discussion-(1) and (2), comprehensive discussion about the relationship between paradise and gardens in the East Asian region, including justification of Outstanding Universal Value of a group of “Pure Land Gardens” in Hiraizumi, was made along with the following three points.

Point-1: Garden as representation of a paradise in the East Asian region

Point-2: Uniqueness of the “Pure Land Garden” developed in Japan

Point-3: Representativity and exceptionality of a group of “Pure Land Gardens” in Hiraizumi from the viewpoint of the history of East Asian garden culture

3. Conclusion

The garden culture representing the unique relationship between man and nature has been brought up in the three countries (China, Korea and Japan) of the East Asian region. Many gardens were consequently created reflecting such culture and remained as historical testimonies in China, Korea and Japan.

The common characteristics of garden-making ideas, designs and techniques are observed in the gardens of three countries, inherent ones could also be identified originating in each historical and cultural background on the other.

The most remarkable point in common is that gardens were created as paradises on earth in the way of cherishing nature, blending in nature and representing natural landscape, based on various beliefs and ideas; Buddhism, Taoist immortality thought and the Doctrine of *Yin-Yang* and the Five Agents or Elements.

Gardens are the cultural heritage properties representing a unique garden culture which was evolved and eventually completed through the process of transmission of garden-making ideas from China and Korean peninsula to Japan, fusing with distinctive view of nature in each country.

In Japan, unique garden culture and gardens different from China and Korea were created through the process of transmission of garden-making ideas from those countries, fusing with distinctive Japanese view of nature including religious belief worshipped to natural deities. It is specifically noted that they includes the distinctive style of gardens representing the Buddha realm (Pure Land) as a paradise on earth. Due consideration should be given to the following points for justification of Outstanding Universal Value of such gardens.

- A. The participants of the Meeting reached to the consensus for definition of “Pure Land Garden” as follows.

It is an artistic work of three-dimensional way of representation of the ideal world (paradise) of Buddha; consisting of spiritual realms of Buddhahood realized on earth, where the Buddhas are diligently having Buddhist studies and practices.

It is created, in close relationship with its natural morphology, as a part of a complex that included a main hall in which an image of the Buddha was enshrined, and were situated in front of this hall in order to represent the sublimity of the Buddha's Pure Land. It usually included broad body of water symbolizing the *Hôchi*; treasure pond, depicted in various types of *Jôdo Hensô-zu* (iconographical illustrations of Pure Land), which also served as an indicator of the boundary between this world and the Pure Land, in which were sometimes situated small islands with bridges between them, suggesting the path that human beings could take to rebirth in the Pure Land.

The allotment and its elements of “Pure Land Garden” were based on those of *Shinden-zukuri*; residential garden of the nobility between 9th and 12th centuries. However specific ornamental objects symbolically representing the Buddha realm (Pure Land) were temporarily installed in case conducting the Buddhist ceremonies.

- B. At this moment, no example of “Pure Land Garden” including its archaeological site, which testifies existence of an ensemble of magnificent buildings and *Hôchi* depicted in the wall paintings of Mogao Caves, is identified in China.

The archaeological remain of “Nine-Petaled Lotus Pond” excavated in Bulguksa Temple in Gyeongju could be considered as a scarce Korean example of “Pure land Garden”.

In regard with Japan, the ideas, designs and techniques of gardens, created with combination between man and nature, were transmitted from China and Korean peninsula along with Buddhism, Taoist immortality thought, and the Doctrine of *Yin-Yang* and the Five Agents or Elements. From 8th to 14th centuries, they eventually developed into unique ones fusing with the distinctive Japanese view of nature including religious belief worshipped to natural deities, then resulted in establishment of “Pure Land Garden” as an exceptional type of garden, and left many existing examples and their archaeological sites which could not be identified elsewhere in the world.

C. Of the various types of Pure Land Gardens including Byôdô-in Garden (one of the component parts of the World Heritage property, “Ancient Monuments of Kyôto (Kyôto, Uji and Ôtsu cities)”, inscribed in 1998), a group of gardens in Hiraizumi is the most typical and representative example consisting of Pure Land Gardens as a whole, considering not only from the viewpoint of the process of development and evolution of the Japanese garden styles described in (B) above but also from the fact that these gardens accurately embodied the ideas, designs and techniques of *Shinden-zukuri* residential gardens described in *Sakuteiki*; the Japanese oldest garden-making book of 11th century.

As such, there is strong possibility that it possesses Outstanding Universal Value based on the following three points.

- a. The ensemble of Buddhist temples and gardens and their archaeological remains symbolically representing the Buddha realm (Pure Land) are indicative of Hiraizumi as the terminus of interchange of important human values, as ideas and knowledge concerning the design and construction of architectures and gardens made their way, in the course of the 6th to 12th centuries, from the Chinese mainland throughout the Japanese archipelago.
- b. The temples and gardens of Hiraizumi are an ensemble of superb artistic works designed as symbolic manifestations of the Buddha realm (Pure Land) on earth, and along with the archaeological remains associated with them serve as an outstanding typology of architecture and landscape design illustrating a significant stage in human history.
- c. Japanese syncretistic Buddhist thoughts played a significant role in completing a group of “Pure Land Gardens” in Hiraizumi. They were formed as a result of fusing the world religion of Buddhism transmitted from the Chinese mainland to the northern limits of the Japanese archipelago between 6th and 12th century with not only the Lotus Sutra, esoteric Buddhism and the Pure Land thought but also Shintoism; Japanese native belief of reverence for natural deities. These Buddhist thoughts have been directly reflected in the design and forms of exceptional ensembles of a group of gardens in Hiraizumi – some still existing and some archaeological in nature –, which represented the Buddha realm (Pure Land), thus possesses outstanding universal significance.

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II

The Studies For The Meeting

Designs and Techniques of Japanese Gardens Representing a “Paradise (Ideal World)” on Earth

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1. Introduction: Origins of Japanese Gardens

Japanese people have always believed that the natural sacred spirits are descendants of the various elements of nature such as mountains, islands, forests, trees, lakes and ponds etc., and have revered those elements as sacred objects or places over time. Rivers and seas have also been seen as roads or gates to a sacred place or the paradise of the gods (ideal world) which were believed to exist far away from this world (Figs. 1, 2). Gigantic rocks exposed on the slopes and old big trees have also been considered sacred objects where gods descend from the heavens (Fig. 3). These natural places and objects consisting of rocks, springs, streams and vegetations have the same components and materials as those found in Japanese gardens constructed in later periods. In other words, the worship of nature which the ancient Japanese people possessed has been taken up by later concepts of Japanese gardens, imbuing them with great spiritual meanings.

2. Japanese Ancient Belief of Natural Worship and Its Waterfront Design

It is commonly accepted that the garden concept was introduced to Japan, together with Buddhism, in the 6th century, from the Chinese mainland through the Korean Peninsula. However, the original design and structure that can be found in several archaeological sites of waterfront rituals and religious services bear close resemblance to those of Japanese gardens constructed between the 10th and 12th centuries

(1) Jonokoshi Iseki Archaeological Site

(Iga City, Mie Prefecture)

The meandering waterways excavated at the Jonokoshi Iseki Archaeological Site, were constructed between the

end of the 4th century and the middle of the 5th century, before Buddhism was introduced to Japan from the Chinese mainland (Fig. 4). The three meandering waterways which were constructed by laying rocks and gravel on the gently sloping shores, rose from three springs created by arranging stones and wood, and converged to eventually become a large waterway. Three rocks stood in each corner of the triangle-shaped terrace, located at one of the Y-shaped convergence points, jutting into the stream like a cape (Fig. 5). Stone steps were positioned at the tip of the cape of another convergence point allowing a priest to approach the waterfront in order to conduct rituals and water services.

(2) Remains of waterways in the gardens dating to the 7th and 8th centuries

In ancient times in Japan, the waterfront of rivers and streams were considered as the remarkable areas for landscaping designs and techniques before garden concept had been introduced from the Chinese mainland through the Korean peninsula. Such designs and techniques were found in the later archaeological remains of gardens, the small pond and leading S-shaped stream built in rounded stones of Furumiya Iseki Archaeological Site (the 7th century, Asuka Village, Nara Prefecture, Fig. 6), the winding stream built in rounded stones of Tô-in Garden of Nara Palace, Heijô-kyû (the 8th century, Nara City, Nara Prefecture, Fig. 7), the winding dragon-shaped pond wholly covered with rounded stones of Archaeological Site of Palace Garden in Heijô-kyô Sa-kyô San-jô Ni-bô (the 8th century, Nara City, Nara Prefecture, Fig. 8). In this succession of designs and techniques, rituals at the water streams were sophisticatedly developed into *Gokusui-no-en*, a garden ceremony associated with poetical sentiment.

3. Waterfront Design Seen in the Moat Surrounding a Mounded Tomb

Between the 3rd and 7th centuries, many mounded tombs were built for emperors, empresses and powerful clans. The landscaping designs and techniques applied to those tombs as well as the moats surrounding them played a very important role in establishing the waterfront design of Japanese gardens in later years.

(1) Suyama Tomb (Kôryô Town, Nara Prefecture)

At Suyama Tomb, an excavation was conducted at the narrowest point of the keyhole-shaped mound. As a result, it was found that from the mound, a square terrace had jutted into the moat, covered with paving stones on its gently sloping shorelines, and four standing rocks had been placed at each corner. This discovery clearly indicates that the terrace jutting from the mound was considered sacred as a site of religious services for the buried person in the tomb, and also that the design of the sacred area and that of the waterfront were inseparably associated with each other (Fig. 9). Here, we can see the same landscaping design and technique as those seen in the meandering waterways of the Jonokoshi Iseki Archaeological Site mentioned earlier. Especially noteworthy is the finding that mounded tombs consisting of man-made stone hills and stone-paved waterfronts could be the prototypes of artificial hills and garden ponds, important elements of Japanese gardens of later years.

(2) Gardens of noble residences dating to the 8th century, which incorporated the moat surrounding a mounded tomb of the earlier era

As will be mentioned later, the landscaping design and technique of a pond with edges outlined by gravel and sand, like a sandbar, reached its perfection in the Tô-in Garden of Nara Palace, Heijô-kyû. This is the result of mounded tombs of the earlier era having been gradually recognized as a landscaped space composed of a water body, greenery and an artificial hill. Excavations of noble residences located within the Heijô-kyô capital revealed that man-made hills of mounded tombs had been placed within the premises of those residences, decorative garden stones were placed among

paving stones, and additional gravel was laid to complete the waterfront landscape (Fig. 10). Construction of mounded tombs required the technique to represent a sacred area and the waterfront landscaping design. People of later years positively adopted such a design and technique for garden making, which eventually resulted in the establishment of the style of a pond with edges outlined by gravel and sand like a sandbar. Thus, the Japanese garden-making design and technique of the 8th century had undergone its own unique development, building on traditional waterfront landscaping design and technique, while being affected by the garden cultures introduced from China and Korea.

4. Garden Concept Introduced together with Buddhism

Between the introduction of Buddhism into Japan from the Chinese mainland through the Korean peninsula in the 6th century, and its establishment as a political control system of the country in the 8th century, Japanese gardens were built especially in the royal palaces of the capital of Nara. In those sites which were created in pre-Buddhist Japan, square ponds constructed by piling stones on the shores were found. These were different from the artificial waterways for religious services designed to imitate natural streams, and also from the waterfront areas with decorative stones and a sandbar-like shoreline with gravel and sand, facing the moat at the foot of a mounded tomb. Garden concept introduced together with Buddhism firmly rooted in Japan and unified with the Japanese unique designs and techniques for waterfront rituals developed in the preceding period.

(1) Square pond at the Ishigami Iseki Archaeological Site (Asuka Village, Nara Prefecture)

In the Asuka region of Nara Prefecture, where the Yamato Government, Japan's first unified government, was established, many garden sites have been discovered by excavation. In those sites which were created in pre-Buddhist Japan, square ponds constructed by piling stones on the shores were found. These were different from the artificial waterways for religious services designed to imitate natural

streams (Fig. 11). At the Ishigami Iseki Archaeological Site (Asuka Village, Nara Prefecture), the remains of the royal facilities for entertaining foreign guests, a six-meter square pond made of stones was uncovered in a courtyard surrounded by buildings. A stone fountain in the shape of Mt. Sumeru (Fig. 12) was also discovered in the vicinity, indicating that the water ceremony was held here to entertain foreign guests.

(2) Furumiya Iseki Archaeological Site

(Asuka Village, Nara Prefecture)

This site is considered to have been the palace of Empress Suiko (554-628), where archaeological remains such as a meandering waterway and pond made of stones, and a building that could be the main hall of the palace, were uncovered. Considering that the stone pond and the building are about 20 m apart, this space could have been used as a site for ceremonies and rituals. The stone pond measures about two or three meters in diameter, and from the pond, a meandering waterway of about 20 cm wide extended southward (Fig. 6). Presumably, water overflowing from the pond was carried to the south by this meandering waterway. According to *Shoku Nihongi*, an ancient Japanese history text, a purification event called *Gokusui-no-en* was generally carried out at the waterfront in early March. In light of this fact, the stone pond and the meandering waterway in Furumiya Iseki Archaeological Site might have been used for *Gokusui-no-en* and other rituals and entertainments.

(3) Tô-in Garden of Nara Palace, Heijô-kyû

(Nara City, Nara Prefecture)

As a result of an extensive excavation conducted between 1968 and 1980, a quarter called Tô-in was uncovered at the eastern end of the ancient Nara Palace Site (which was inscribed on the World Heritage List in 1998 as a component part of the "Historic Monuments of Ancient Nara"). A large stone pond was also discovered at the southeast corner of the quarter.

This garden is known to have undergone major renovation in the mid 8th century. In the early 8th century, the garden pond had the shape of a reverse "L", and a strip of round stones

about 30 to 40 cm in diameter was laid on the bottom of the pond along the shoreline (Fig. 13). In the later 8th century, however, the pond was entirely covered by gravel, and a complicated and elegantly curved sandbar-like shoreline was formed (Fig. 14).

Considering that most of the garden ponds created in the Heian-kyô capital (present Kyôto City) in and after the 9th century had gravel all over their bottoms and elegant sandbar-like shorelines (Fig. 15), it is reasonably inferable that the style of a pond with a curved shoreline had already been perfected in the Tô-in Garden of Nara Palace in the 8th century.

5. Establishment of Landscaping Design and Technique of Residential Gardens

(1) Ritual garden (garden of the imperial palace)

Japanese emperors had continued to live in the imperial palace called *dairi* in Kyôto for about a thousand years till 1868, when the Japanese capital was relocated to Tôkyô following the Meiji Restoration. In the Kyôto Imperial Palace, there still remain wooden buildings such as Shishinden and Seiryô-den, the living quarters of the past emperors, and an extensive space covered with white sand is provided in front of these buildings. This space was created as a site of seasonal ceremonies and rituals, and should be distinguished from general gardens designed to represent nature (Fig. 16).

(2) Establishment of garden of *shinden*-style residence

In the above-mentioned white-sand-covered extensive space in front of the main residential building, a pond was created to set afloat boats of musicians and dancers who participated in ceremonies and rituals, and the waste soil from digging the pond was used to build an island and hills, where wild plants and flowers were grown. A bridge was provided between the island and the shore, and tents were set up for musicians waiting for their turns in rituals. In this way, gardens incorporating the landscaping philosophy, design and technique unique to Japan began to be created around the 9th to the 10th century as residential facilities indispensable for various ceremonies and rituals.

Historical picture scrolls depicting noble residences dating from the 10th to the 12th centuries clearly reveal the designs and structures of such residences and gardens, and, more importantly, indicate how they were used in ceremonies and rituals in specific details (Fig. 17). These picture scrolls elaborately describe the living building (*shinden*) of a noble family, located at the center of the premises. To its south lay a white-sand-covered extensive space where performances were staged, a large pond where boats of dancers were afloat, and an island where tents were set up for musicians. From these depictions, it is clear that the architecture and the garden at its front, including the extensive space and pond, were used for the purposes of ceremonies and rituals in an integrated manner. In this way, the style of Japanese gardens was perfected as an outdoor site for ceremonies and rituals, and also as a landscaped space designed to imitate nature by incorporating natural objects such as water, rocks and plants.

6. Buddha Realm (Pure Land) as a Paradise Realized on Earth and Japanese Gardens

After the 11th century, *mappô shisô*, the belief that the world had entered the long and degenerate Latter Day of the Law which preceded the appearance of the future Buddha, became popularized among Japanese people. People eagerly desired to seek divine favor through creation of the “purified world” on earth, where Buddhas had been training and practicing continually, and also eagerly desired to be reborn, especially in the Western Pure Land where Amitabha Buddha existed after he or she died. Hence, to realize the “purified Buddha realm,” on earth, many temples including gardens were built to represent the Buddha realm (Pure Land).

(1) “Hôchi” pond depicted in historical illustrations of the Pure Land of Amitabha and actual Pure Land gardens

The Pure Land temples were constructed as three dimensional embodiments of the Pure Land, based on “Amida Jôdo Hensô-zu”; the illustrations of the Amitabha Pure Land which could be also found in the wall paintings of “Magao Caves” dating from the 5th to the 13th centuries in China,

or the image of the Pure Land that the Japanese Buddhist priest, Genshin (942-1017) had described in his literary work, *Ôjô-Yôshû*, based upon Chinese Pure Land Buddhist scriptures. The typical drawing of the Pure Land depicted in historical illustrations of the Pure Land of Amitabha showed three images of Amitabha appearing on the surface of the “Hôchi” pond, and at the back of them, symmetrically arranged “Hôrô” magnificent buildings, with a main building sandwiched by two buildings on both sides. In many Pure Land illustrations, the “Hôchi” pond, an important element of the Pure Land, is outlined by the platform of the “Hôrô” buildings or the stage installed in front of them and depicted as being rectangular. The result of the excavations of the Pure Land temples, however, indicated that no rectangular or square shaped ponds were created in those temples, and that the ponds had been elegantly curved, outlined by the shore covered with small gravel and sand to imitate a sandbar, instead (Fig. 18).

(2) Significance of mountains located in the back of Pure Land gardens

During the process of the popularization of the Pure Land thought, correlations began to appear between the garden itself and the natural hills or mountains in the background of visual representations of the Pure Land of Buddha. For example, some of the paintings called “Yamakoshi Amida-zu”, which depicted the appearance of Amitabha approaching from the back of the mountains (Fig. 19), indicate the close relationship between mountains and the Buddha realm (Pure Land). These paintings were made on the deathbed of Buddhist followers in order that he/she was to be surely reborn in the Pure Land after he/she died. There is no doubt that the image of Amitabha in the center of the picture, with half of his body rising from behind the mountains, as well as two images of Bodhisattva on the left and right hand sides who had just flown into the scene, surely gave a Buddhist follower at his/her deathbed a reassuring glimpse of the Western Pure Land located in the far distance beyond the mountains. The religious meanings of mountains illustrated in these artistic works are basically considered to be common

to those of natural mountains identified at the back of the actual archaeological sites of Pure Land temples. Mountains behind Buddhist halls, associated closely with the ancient Japanese belief in the existence of the world of the dead in mountains, took on special symbolic importance as a clue to indicate the location of the Buddha realm (Pure Land).

7. Japanese Garden Concept and Designs/ Techniques indicated in *Sakuteiki*

Various ornaments and decorative objects in conformity with the way of Buddhist rituals and ceremonies were placed in the gardens to represent the Buddha realm (Pure Land). However, the spatial composition, design, and structure of the garden itself were basically similar to that of noble residences dating to the 11th and 12th centuries.

Garden-making standards for *shinden*-style noble residences were described in details in *Sakuteiki*, a manual for Japanese garden making produced in the later 11th century. This shows the spirits behind garden making in reproducing natural scenery using natural features such as rocks, water, and vegetation. Môtsû-ji Temple Garden in Hiraizumi is the most typical and exceptional example which was created in conformity with the standards indicated in *Sakuteiki* and also an unparalleled entity which has been miraculously handed down to this day (Fig. 20). This garden was created representing the "Pure Land of Yakushi, healing Buddha." However, designs and structures of several elements of this garden; curved edge of the pond representing sandy beach line, meandering waterway designed with transformation from active to gentle stream, an artificial mound with rock works and a cape jutting into the pond with standing rock at its tip, clearly demonstrate that this garden was created in conformity with the standards of garden-making indicated in *Sakuteiki*.

8. Conclusions

As discussed above, the design and structure of Japanese ancient gardens were closely associated with rituals conducted on the waterfront based on the worship of

nature. This had undergone unique development, affected by the landscaping designs and techniques stemming from the garden concept introduced to Japan from China and Korea together with Buddhism in the 6th century. The interactions between the Japanese indigenous religious belief and the newly introduced Buddhist thought had resulted in the repeated unification and integration of the separate waterfront designs underlain by those respective thoughts. As mounded tombs with surrounding moat which were constructed in the earlier era were reused as garden elements, the edges of those ponds gradually took on the shape of sandbars with gently-curved shorelines. Eventually, the style of a pond with sandbar-like edges was perfected in the Tô-in Garden of Nara Palace in the 8th century, which was further refined as part of the landscaping design and technique of gardens of *shinden*-style residences in and after the 9th and 10th centuries. When the *mappô shisô* belief prevailed in the 11th and 12th centuries, Pure Land temples consisting of Buddhist halls and garden began to be built to represent Buddha realm (Pure Land) on this earth. In this way, Japan's unique style of "Pure Land Garden" was established, building on the garden concept and landscaping design and technique perfected in the garden of a *shinden*-style residence.

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Fig. 1 Okinoshima Island (Fukuoka Pref.), provided by Fukuoka Prefectural Board of Education. Sacred island to which the spiritual deities descent.



Fig. 2 Kasuga Taisha Shinto Shrine (Nara Pref.) Mt. Mikasayama (sacred small round hill) viewed in the backdrop of the shrine gate, Ichi no Torii.



Fig. 3 Kumanohayata Taisha Shinto Shrine (Wakayama Pref.) Sacred gigantic rock to which the spiritual deities descent.

Fig. 4 Jonokoshi Iseki Archaeological Site (Mie Pref.)
Plan of the sacred springs and waterways

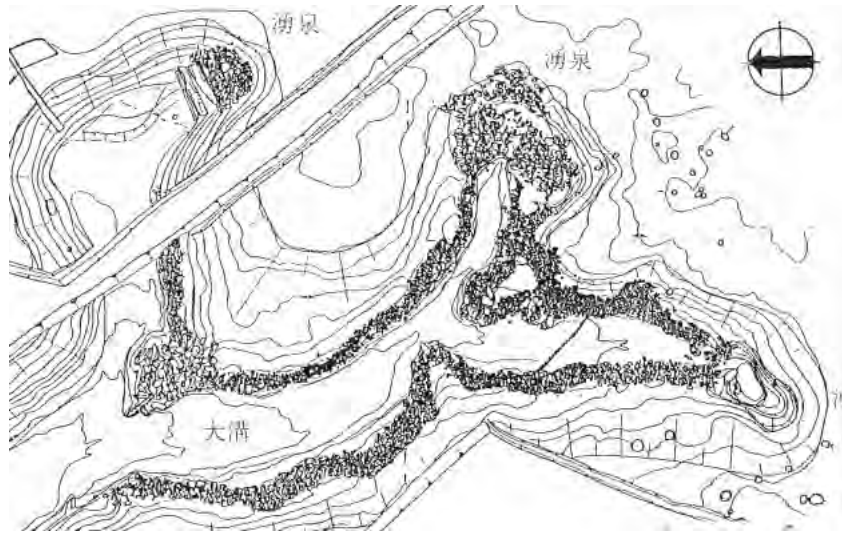


Fig. 5 Jonokoshi Iseki Archaeological Site (Mie Pref.)
Triangle shaped terrace with standing rocks, located at the Y-shaped convergence point jutting into the waterway.



Fig. 6 Furumiya Iseki Archaeological Site (Nara Pref.),
provided by Nara National Research Institute for Cultural Properties.
"S" shaped garden stream built in rounded stones





Fig. 7 Tô-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Shore line of the garden pond covered with gravels (front), and meandering stream paralleled to it (back)



Fig. 8 Archaeological Site of Palace Garden in Heijô-kyô Sa-kyô San-jô Ni-bô (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Dragon shaped garden pond built in rounded stones



Fig. 9 Suyama Tomb (Nara Pref.), provided by Kôryô Town Borad of Education. Square terrace with standing stones in the corner, jutting into the moat from the mound



Fig. 10 Archaeological Remains of Garden Pond in Heijō-kyō Sa-kyō Ichi-jō San-bō (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Garden pond of noble's residence formed in reusing the earlier tomb



Fig. 11 Ishigami Iseki Archaeological Site (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Square pond built in stones

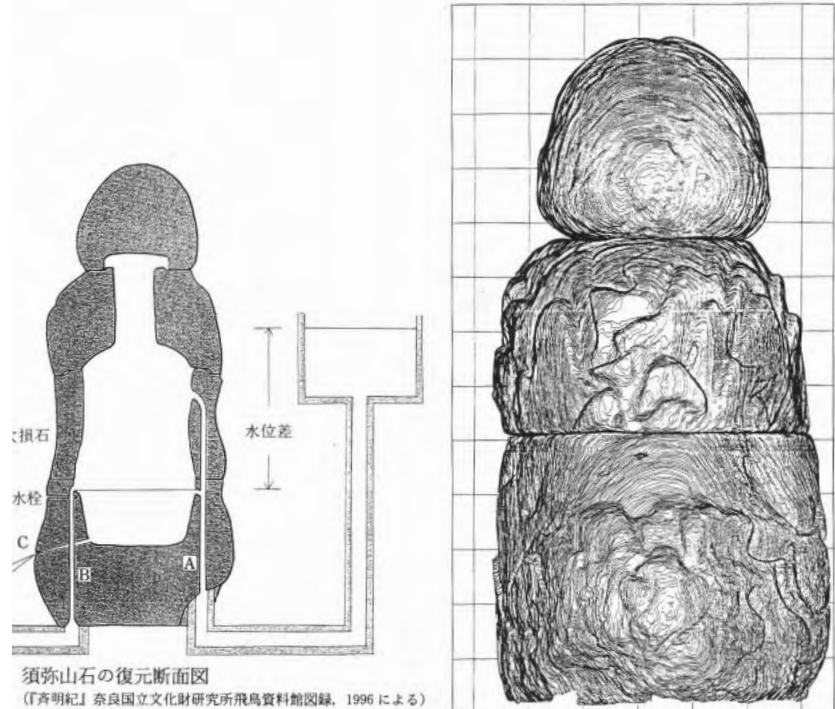


Fig. 12 Stone Structure of Mt. Sumeru (Nara Pref.), provided by Nara National Research Institute for Cultural Properties.
Stone structure of fountain excavated in Ishigami Iseki Archaeological Site, which could be considered symbolizing Mt. Sumeru located in the center of the Buddhist world.



Fig. 13 Tō-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Garden constructed in the former half of 8th century



Fig. 14 Tō-in Garden of Nara Palace (Nara Pref.), provided by Nara National Research Institute for Cultural Properties. Garden constructed in the latter half of 8th century

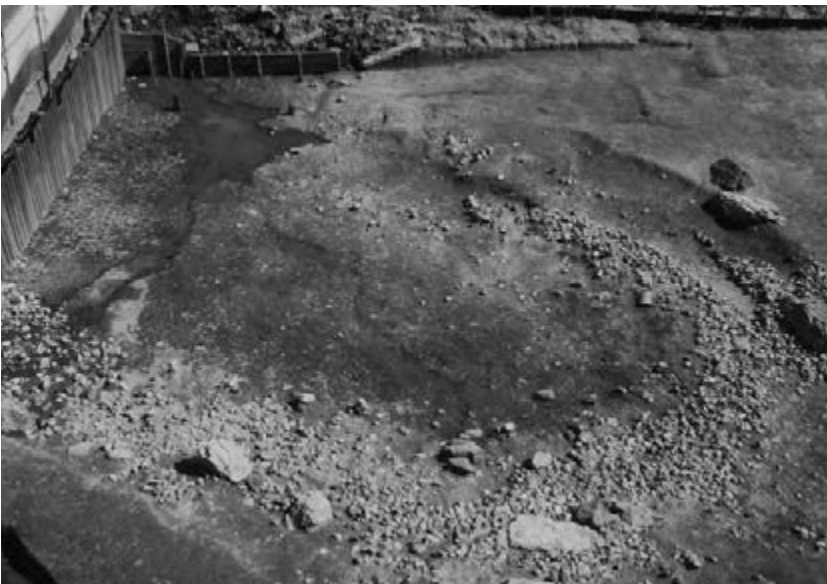


Fig. 15 Garden of Toba-dono (Kyōto Pref.)
Shoreline of the garden pond covered with gravels



Fig. 16 Kyôto Royal Palace (Kyôto Pref.), photograph by Dr. UCHIDA Kazunobu.
Courtyard covered with white gravels, in front of Royal Residential Building of *Shishin-den*

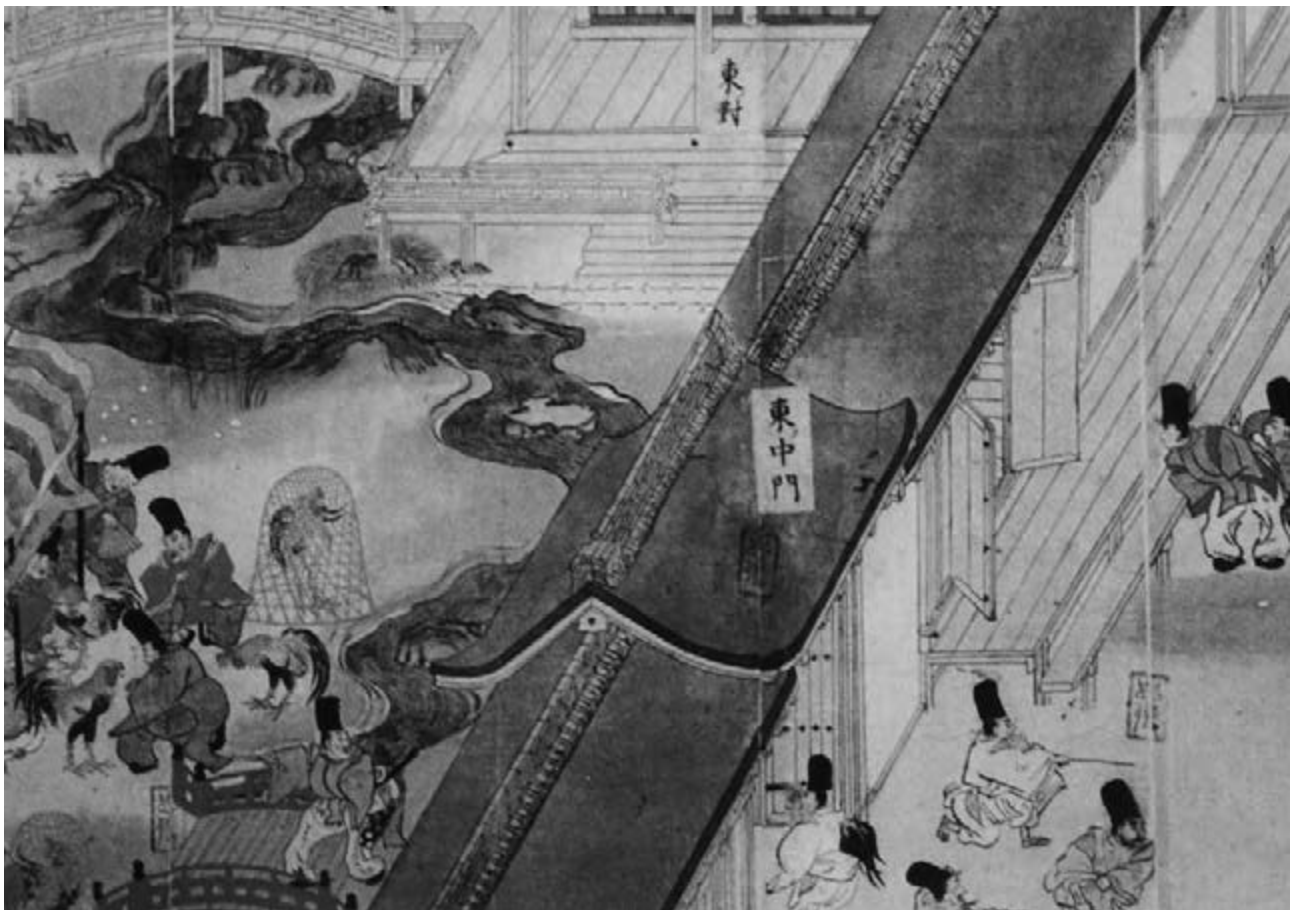


Fig. 17 Garden of Noble's Residence Depicted in the *Nenchû Gyôji Emaki* (Picture Scroll of Annual Events),
Nihon no Emaki 8 (Japanese Picture Scroll), published from *Chûdôkôronsha*

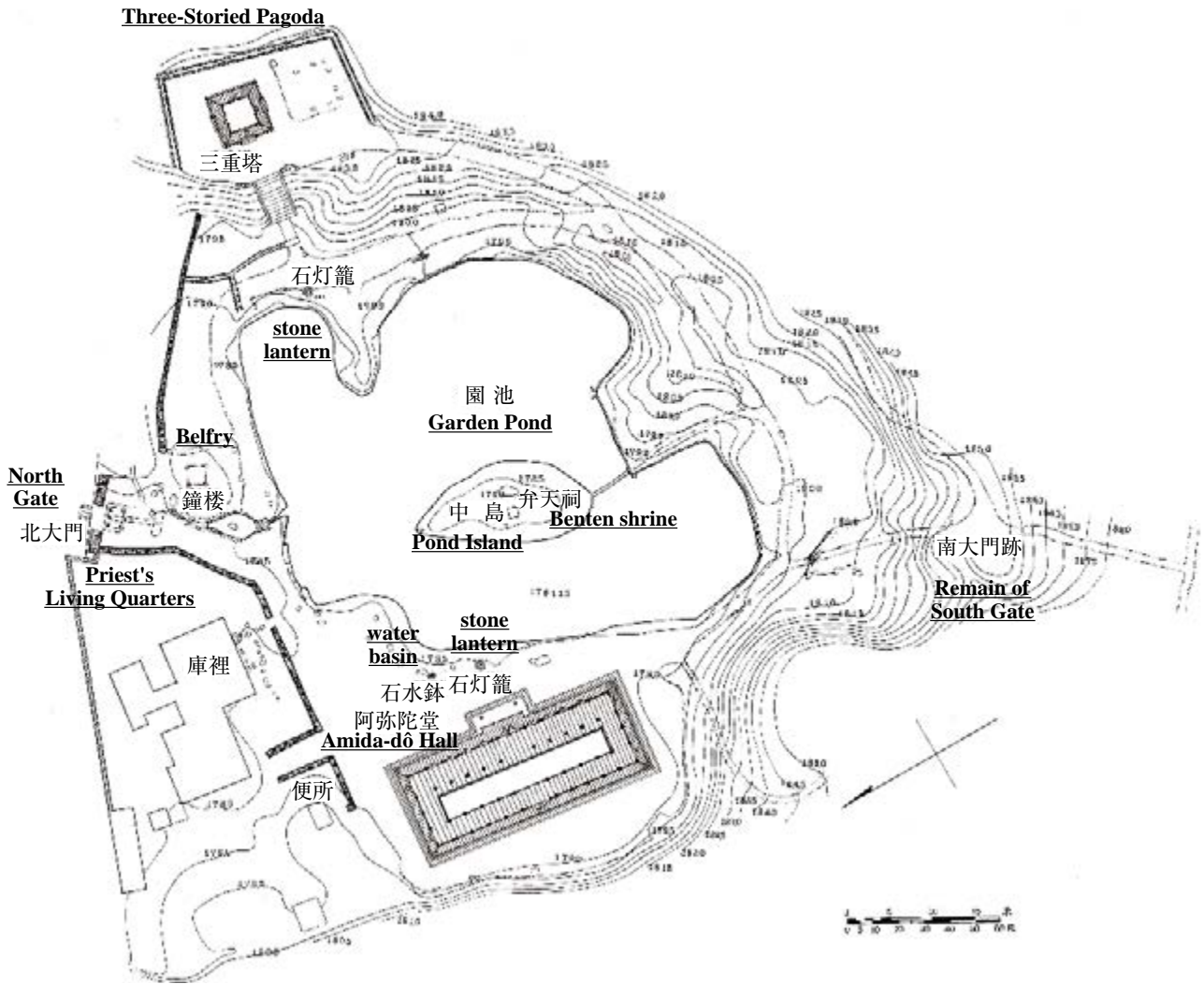


Fig. 18
Jōruri-ji Temple Garden (Kyōto Pref.)
Plan (upper) and photograph of the
Amida Hall viewed from the eastern
shore of the garden pond (bottom)



Fig. 19 Yamakoshi Amida-zu, possessed by Zenrin-ji Temple.

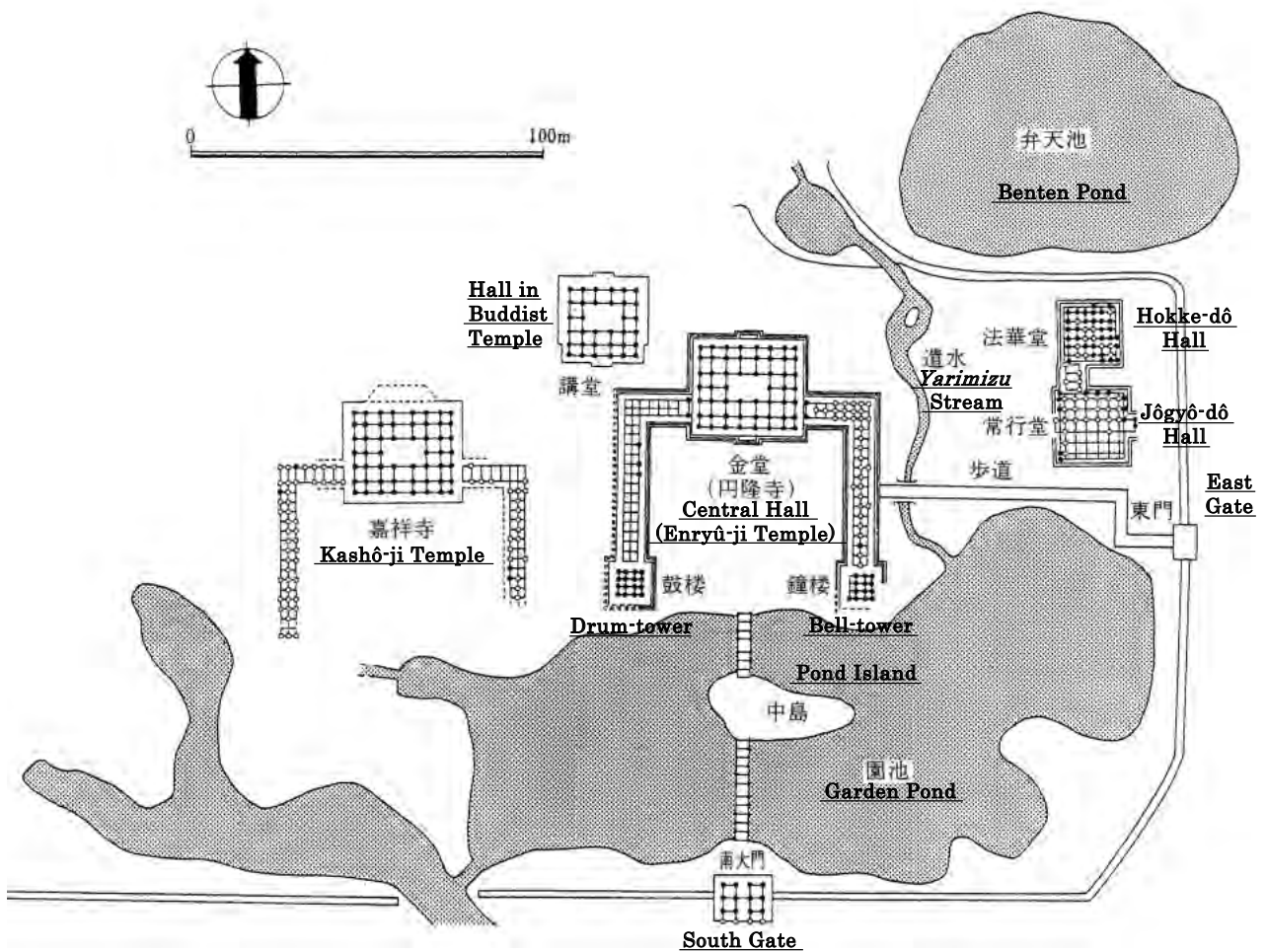


Fig. 20 Môtsumi-ji Temple (Iwate Pref.) Plan of the garden

Development of Gardens in Ancient China, and Pure Land and Pure Land Gardens

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As one of the oldest groups of gardens in the world, Chinese gardens date back to the time before the Yin dynasty. After the Sui and Tang dynasties, Chinese gardens started to show a tendency to place emphasis on "Yi Jing," which eventually became one of the basic features of Chinese gardens. Chinese gardens, which are the main component and embodiment of the culture of China, influenced the development of gardens in East Asian countries (via Japanese envoys to China during the Tang and Song dynasties), as well as gardens in Europe in the 18th and 19th centuries (via Western missionaries). When the development process of Chinese gardens is observed, one can find that traditional factors in China, including philosophy, faith, and religion, are all reflected in theme and format characteristics of the gardens.

As one of the religious sects of Chinese Buddhism, the Jingtu religion had a certain level of influence on Chinese society after the Tang and Song dynasties, and spread to the East Asian region as well. While the Jingtu religion had significant influence on development of Japanese gardens, it did not leave clear traces in the development process of Chinese gardens.

Dunhuang murals, which include a group of works entitled "visual aspect of the pure land", depict beautiful sceneries of the Pure Land in the West to which people are attracted. In most of these paintings depicting the Pure Land world, Buddha and Bodhisattvas sit solemnly on a large flat bed which floats on a lotus pond surrounding an architecture, while immortals of music and flying immortals show their beautiful appearances and dances. It is worth conducting research on "how the layout of architectures and water surfaces is related to the development of China's traditional gardens," and "whether such layout represents the culmination of gardens and temples."

1. Chinese gardens in the Han, Wei, and Two Jins dynasties (the Tung-Chin and 55 Western Chin dynasties)

The Chinese gardens date back to the time before the Yin and Zhou dynasties. Indeed, descriptions about the gardens are found in "Shi-Jing." Many of the gardens in those days were designed in formats similar to botanical gardens, and were built for Emperors and feudal lords. Those gardens also had such functions as temporary palaces (used by Emperors on tours), farms, and hunting grounds. These gardens transformed into grand imperial gardens after the Qin and Han dynasties, but the functions as temporary palaces, farms, and hunting grounds, etc. were preserved. It should be noted that the elements of imperial gardens (including architectures, water, and hills) gradually turned into basic components of gardens. During the short history of the Qin dynasty, which became the first unified empire in Chinese history, many palaces and gardens were built. Because the emperors believed blindly in the legends of divine immortals and pursued perennial youth and longevity, the gardens were built in the style of "large water surfaces and islands, which were modeled on oceans and islands on which immortals were said to have lived, according to the legends." Thus, water surfaces and islands also became symbolic and important elements of imperial gardens.

After the Qin dynasty was replaced by the Han dynasty, it became commonly accepted that "the Han dynasty has its own way of establishing social institutions." It is obvious, however, that many of the basic concepts of the Qin dynasty were inherited in terms of urban architecture, as well as design of palaces and gardens (large water surfaces of gardens, etc.). The imperial gardens built during the Han

dynasty were extensive in scale. Basically, the large majority of these gardens were pieces of natural landscapes with limited artificial modifications (including construction of a huge pond and introduction of natural streams) designed for playing, hunting, and growing plants. This garden-building style influenced the gardens of aristocrats and wealthy people at the time. According to literature, the garden of Yuan Guanghan (name of a wealthy person) was characterized by rapid streams carried in from outside the garden, expansive water surfaces home to birds and fish, sandbars and artificial hills, etc., as well as a number of trees and flowers. As well, animals such as rhinoceros were kept.

After the upheaval in the Three Kingdom Period, clans gained power while emperors lost power, and repeated political change became the social characteristic of the Two Jins dynasties. In those days, the literati and literates (civilian bureaucrats) had a tendency to admire Huang-di and Laozi, which led to the development of Xuanxue (philosophy of Laozi and Zhuangzi). They yearned for mountain-and-water landscapes, and enjoyed freewheeling lifestyles, etc.; Xuanxue and seclusion turned into the symbols of the literati and literates. In this society, the literati and literates who sought spiritual toughness and dignity deserved fame and popularity. The imperial families constantly summoned prominent figures in seclusion back to the Imperial Court. The aesthetic sense and taste of society were also influenced by this group of people. In those days, large imperial gardens and personal gardens were built in smaller numbers, and the taste of the literati (aesthetic sense about the nature and affection for objects), and the lifestyles of prominent figures as well, had a deep impact on the culture at the time.

永和九年，岁在癸丑。暮春之初，会于会稽山阴之兰亭，修契事也。群贤毕至，少长咸集。此地有崇山峻岭，茂林修竹，又有清流激湍，映带左右。引以为流觞曲水，列坐其次。虽无丝竹管弦之盛，一觴一咏亦足以畅叙幽情矣。

→ In 353 (the 9th year of Yonghe period), in the year of Guichou, in the early days of late spring, we gathered at Lanting in the recess of Huijishan to hold a purification ceremony. An array of wise men, as well as young

and old people, gathered. This area was blessed with towering mountains and steep ridges, deep forests, and bamboo trees growing into the sky. The clear stream, partly rapid, was glittering near us. The water was carried in to provide a meandering stream on which cups of rice wine were floated. The people who gathered took a seat one by one. Although harps and whistles were not heard, the guests composed poems before cups of rice wine reached them for drinking. This setting is adequate to produce the profound atmosphere in the deep natural environment. (Note 1)

The atmosphere and aesthetic sense described in Wang Xizhi's "Preface of the Lanting Gathering" are major characteristics of the literati and literates in China, and of China's traditional culture as well.

The era of Two Jins dynasties is also important because this is the period in which Buddhism developed in China. During this period, Buddhism (which was brought to China during the Han dynasty) started to spread from the Court to the public. Interestingly enough, however, many renowned priests of the Tung-Chin dynasty (including Huiyuan) as well as priests from the Western Regions, were familiar with the teachings of Huang-di and Laozi. Huiyuan kept company with prominent figures at the time, and founded Bailianshe which is believed to be the oldest organization in the Jingtuo religion of Chinese Buddhism. Bailianshe can be described as a group of hermits whose number was growing at the time. The aesthetic sense and taste which served as the basis when Huiyuan selected an appropriate location and built Donglinsi were no different from those of prominent figures who were familiar with Xuanxue at the time. The following description is found: "The temple built by Huiyuan takes full advantage of the beauty of mountains. It is located against the backdrop of xianglufeng, and there is a waterfall in the nearby valley. The foundation is built with rocks, and pine trees are planted. Also found on the premises are a clear spring and stone steps, with rooms filled with baiyun" (Note 2).

2. The Jingtū religion and “Pure Land Amitabha” murals

The Jingtū religion is a religious sect that developed in China, and the research activities on its history have revealed that the history dates back to St. Huiyuan (334–416) during the Tung-Chin dynasty. The following description is found: “Huiyuan mastered a broad spectrum of studies including Xuanxue, and also excelled in Confucianism” (Note 3). Influenced by society, politics, culture, etc. of the Chin dynasty, Huiyuan believed deeply in the teaching of karma, and wished for metempsychoses in Amida Pure Land in the West. Also, “because Huiyuan believed in the idea of immortality of the soul, and had a deep fear of karma of life and death, he expressed an aspiration for metempsychoses in the Pure Land. In the first year of Yuanxing, he worked with Liu Yimin, Zhou Xuzhi, Bi Yingzhi, Zong Bing, Lei Cizong, Zhang Laimin, Zhang Jishou, etc. to build a temple in front of the statute of Amitayus of the temple, and they promised to see each other in the Pure Land in the West. At that time, he asked Liu Yimin to write that “on July (Wuchenshou) 28 (yiwei) in the year of the tiger, Priest Shi Huiyuan deeply felt the reason of unfathomable depths, and, overwhelmed by solemn feelings, ordered 123 pious fellows to gather, and offered incense and flowers in front of the statute of Amida in Yinbanruoyuntai jingshe at Mt. Lu, and made a vow in a reverential manner” (Note 4). This is believed to be the origin of the Jingtū religion in China, and Donglinsi built on Mt. Lu by Huiyuan in around 386 was considered the birthplace of the Jingtū religion.

It is noteworthy that many prominent figures in those days who were well versed in Xuanxue were associated with Huiyuan at Mt. Lu, and some of those who belonged to the Jingtū religion organization called Bailianshe, initiated by Huiyuan, also had a profound knowledge of Xuanxue. In a sense, Bailianshe can be seen as “a group of hermits,” and their aesthetic sense also reflected the essence of Xuanxue.

It was Tanluan of the Northern Wei dynasty who officially initiated the Jingtū religion. There is the following description: “Tanluan of the Northern Wei dynasty lived near Wutaishan, was well versed in literature and science by reading Chinese

classics in and outside China, and had mastered Shi-lun on the Buddha Nature (four books regarding Buddhism). Later, he went to Liang in the south, and was given an important post by Emperor Wu. After he returned to Luoyang, he met Bodhiruci (a priest from India), received lectures about “Guan-wu-liang-shou-jing,” and was finally spiritually awakened. In his later years, Tanluan lived at Shibi Xuanzhongsi in fenzhoubeishan and dedicated himself to preaching the teachings of the Pure Land. He also wrote two books (“Lijingtū Shierji” and “the Anleji”) and disseminated his ideas. This is why he was revered as the founder of the Jingtū religion by the people in later ages” (Note 5). Daochuo, who succeeded Tanluan, worked on development of the Jingtū religion at Xuanzhongsi, and wrote two volumes of “Treatise on the Pure Land.” Daochuo was called the second founder of the Jingtū religion.

Shandao (613–681), who is considered the third founder of the Jingtū religion, wrote “Kuan-wu-liang-shou-fo-ching-sho,” “wangshenglizanji” “Jingtūfashizan,” etc. It is particularly worthy to note that Shandao drew as many as 300 scrolls of “Pure Land Amitabha” paintings, and that he deemed the production of “Pure Land Amitabha” to be a kind of ascetic practice and an act of charity. Murals based on these themes were often seen at temples in those days. Thus, these murals can be considered as one of the methods of spreading the Buddhist faith. Mogao Grottoes, Dunhuang which were excavated during the Tang dynasty still retain murals based on the theme of Pure Land Amitabha.

“Pure Land Amitabha” murals that still exist in Dunhuang mainly depict the paradise world in the west. On the murals, the paradise world in the west is composed of a magnificent architecture, qibaolianchi, bagongcheshui, flowers in blossom, Bodhisattvas, musicians, flying immortals, etc. It should be noted, however, that it is difficult to draw such paintings just out of imagination; there must be actual models on which these images were based. It can be assumed that all of the emperors’ palaces and large temples, etc. served as the motif to create these “Pure Land” murals. Research activities on the remains of palaces built during the Tang dynasty have

revealed the relationship between the architecture layout on Pure Land Amitabha and the Court buildings built during the Tang dynasty. It is evident that elements such as the pond and lotus flowers were drawn based on Buddhist sutras. These elements can be seen as accessories to “qibaolianchi” and “bagongcheshui.”

The appellation of “Pure Land pond” was used at some of the temples after the Sung dynasty. There is no direct evidence, however, to show that Pure Land Amitabha illustrations reflect special layout rules of the Jingtuo religion temples. In reality, virtuous conduct of “contributing homes to the temples,” which was popular in Chinese society at the time, had a great impact on the layout of temples.

3. Chinese gardens during the Tang and Sung dynasties

In many cases, the culture in ancient China reflected the cultural characteristics of the literati and literates. The ideas and spirit of the literati and literates, who can be referred to as “the social elite,” constituted the mainstream consciousness of society. The literati and literates also spearheaded the ideas and spirit of society. When the development of Chinese gardens after the Tang dynasty is observed, one can find that two trends started to emerge. The first trend is the garden style in pursuit of magnificence and gorgeousness, as represented by imperial gardens. These gardens showed extravagant and luxurious aesthetic sense and taste, which correspond to blue-and-green mountain-and-water landscape paintings as represented by Li Zhaodao and Li Sixun in the history of art in China. The second trend is the simple and sophisticated garden style, as represented by the literati gardens. These gardens showed aesthetic sense and taste in pursuit of poem’s locale, which corresponds to the literati paintings which placed emphasis on the taste for brushes and Chinese ink that were gaining popularity.

The imperial garden at the Da-ming Palace is the most important one among imperial gardens built during the Tang dynasty. In the center of this imperial garden was taiyechi of 1.6 ha. Islands were built in the pond, and many architectures

were arranged around the pond. Meanwhile, the Xingqing Palace is the most famous palace built during the Tang dynasty. The garden had a pond in its center. The area of the pond remains is approximately 1.8 ha. Palace architectures, which were arranged around the pond, were used by the emperors to welcome envoys from abroad, conduct “Tien-shi” (the final stage in civil service examinations), and observe events hosted. The Xi-Yuan Palace in the eastern capital of Luoyang also had an artificial pond named “beihai” with three islands. However, existing literatures do not show records of layout similar to “Pure Land Amitabha,” or architecture layout influenced by “Pure Land Amitabha.”

During the Tang dynasty, personal gardens grew increasingly popular. In particular, the literati gardens gained popularity. Wang Wei’s Wangchuanzhuang was considered a model of Chinese gardens built with emphasis on Yi Jing. Bai JuYi also built many gardens during his life. Wang Wei and his friends expressed themselves through the scenic beauty at Wangchuanzhuang by appreciating the landscape and composing poems. Wang Wei compiled the poems in the Collection of Wangchuan and landscape paintings in Wangchuantu. These works have a significant meaning in the history of landscaping in China, which can be considered as a turnaround to break new ground in Chinese gardens. The literati’s personal gardens were testing grounds to advocate and practice Yi Jing-oriented garden building. In “shanzhongyupeixiucaidishu,” Wang Wei wrote as follows:

“When I climb Huazigang at night, I can see the ripples of Wangshui moving up and down with the moonlight. In the distance, I can see the lights of hanshan blinking from outside the forests.”

“In spring, plants grow, and hills become beautiful. Agile tiao jump on water surfaces; white sea gulls spread their wings; green grass is wet with morning dew; pheasants crow on the wheat field in the morning. The season is coming soon. Do you have time to visit me and have fun together?”

The description seems to give readers an impression of noble and cheerful Yi Jing.

Bai JuYi wrote about his garden as follows: “On the xiaoyuan

(small garden) in Xinchang, pine trees come in contact with the door. At the quiet house in Lidao yard, you can find bamboo trees around the pond. It is not appropriate to call this a humble house. Forests, springs, winds, moon, etc. are assets of my house.” In the mind of Bai JuYi, forests, springs, winds, moon, etc. are the objectives to build gardens. In his gardens, plants have mind, and everything (including stones and bamboo trees) has dignity. Thus, “water with plain nature is my friend, and self-effacing bamboo trees are my master,” and “At the pond in the evening, the lotuses disappear into the darkness, and the bamboo trees which can be seen from the autumn window have deep mind.”

The garden building method during the Tang dynasty can be regarded as an extension of the hermit culture created during the Two Jins dynasties and Nan-bei-chao. This method sought to achieve mountain forests and a quiet house in an urban area, and the ideal of spiritual freedom. The spirit of the class of people, who influenced the lords while being respected by the common people, had a ready impact on the gardens, which led to a frame of mind to appreciate a garden as a kind of work of art.

The literati and literates during the Sung dynasty were given important posts by emperors, thus acquiring high social status and wielding significant influence over society. The development of the literati paintings (mountain-and-water landscape paintings in particular) resulted in further maturation of techniques placing emphasis on the expression of Yi Jing while attaching importance to “picturesqueness like poems and paintings” of gardens, which further promoted advancement of garden design with xieyi-like expression techniques of paintings. During the Sung dynasty, personal gardens became so popular that “a number of pagodas were built over the distance of 30 里 (15 km) and it became difficult to see where quiet hills are located.” Against these backdrops, the literati gardens gradually grew to maturity during the Sung dynasty, and a new garden style emerged, characterized by “simple and noble,” “plain,” “elegant,” “natural,” etc.

After the Sung dynasty, there was a tendency for emperors to think and act like the literati, and the characteristics of

the literati gardens were increasingly expressed in building imperial gardens. For example, design techniques for “Gen Yue,” which is the most famous imperial garden built during the Sung dynasty, are not much different from those for the literati gardens at the time, except that Gen Yue was large in size and a number of exotic stones and plants were collected from different areas. Emperor HuiZong of the Sung dynasty wrote as follows to explain this point: “Rocks, valleys, caves, tingge, pagodas, trees, plants, etc. are arranged high or low, far or near, out or in, lively or dying. When I walk around and look up, it feels as if I were at the bottom of a valley among deep mountains.” This trend continued for centuries until the Qing dynasty.

Temple gardens comprise a major part of Chinese gardens. However, neither existing temple gardens nor reliable archaeological materials are available. In addition, most literature descriptions regarding temple gardens in those days are very simple. For example, in the case of Dajianfusi in Chang-an, “it is said that there was the Free Life Pond at the dongyuan of the temple, and the pond with its circumference of about 200 steps was called Hongchibei during the Han dynasty” (Note 6). In the case of Guangmingsi in Changlefang, “There are hills and ponds in the garden. Many old trees rise high. It is as quiet as a valley in the mountains” (Note 7). At some of the temples, the garden ponds were reclaimed. For example, in the case of Zhaofusi in Chongyifang, “there used to be a pond in the precincts of the temple, but it was reclaimed with soil from Yongledongjie.” In the case of Daxingshansi, “there used to be a curved pond in the back of the temple ... it is now a piece of land again” (Note 8). Existing materials do not clearly indicate whether temple gardens built during the Tang dynasty had a unique, highly established style or a relatively mature style. It is noteworthy that high priests after the Tang dynasty often exhibited the extremely strong dispositions of the literati, and many of them were closely associated with prominent figures at the time. This is why temple gardens showed characteristics of the literati gardens. Under these circumstances, a garden style giving priority to a kind of standardized format could not have overwhelming influence.

During the Sung dynasty, the Jingtuo religion prospered and developed in China. However, the influence of the Jingtuo religion was far smaller than that of Zen Buddhism. Literature cannot be found regarding the unique layout and garden format of the Jingtuo religion temples. To the contrary, the Lingyin Temple, an important Zen Buddhism temple in Jiangnan, was not simply considered to be a temple; it was also considered to be a famous scenic spot at the time. Regarding this point, the following description is found: "Among the mountain-and-water landscapes in the southeast, Yuhang is ranked top; among the county, the Lingyin Temple is ranked top; among temples, Lengquantang is ranked top. Lengquantang is located in the water at the foot of a mountain in the southwestern part of the temple. Though not very tall or large, Lengquantang commands a wonderful landscape, enabling visitors to see the whole area. The beautiful plants in the spring elevate mood and promote blood circulation gently and innocently. In summer, a cool breeze blows from the spring, which drives anxiety and drunkenness away, and soothes people's minds. Trees on the hills are roofs, and rocks are folding screens. Clouds rise from the building, and water and stone steps are level" (Note 9). Obviously, pursuit of nature and rustic beauty is a characteristic of temple gardens and environment at the time. The nature and rustic beauty accompanied by specific cultural elements are considered a kind of garden format reflecting, at least, a refined taste. This is the Yi Jing that is expected to be attained in any category: personal gardens, temple gardens, and imperial gardens as well.

4. Water and water gardens in Chinese gardens

Water is an important element in Chinese gardens. Water gives movement to gardens, and embodies poetic and painting inspirations. Poems composed by Bai Juyi about gardens give clear descriptions about water. Water landscapes of Zhuyupian, Yihu and Jinxiequan can be found in Wang Wei's Wangchuanzhuang. Water is also an integral component in imperial gardens, where water is not simply one of the landscape elements but also a certain meaning symbolizing, for instance, the territory and the land of divine immortals, etc.

It can be said that the balance between water and mountains reflects China's traditional world view. The notion of "The Virtuous Find Pleasure in Hills; the Wise Find Pleasure in Water" was reflected in building gardens. The fact that water symbolizes wealth in China also gave incentives to people who built gardens to attach importance to bodies of water.

During the Qin dynasty, the following description is found: "the First Emperor carried in the water of the Wei River to build a pond, which measured 200 丈 (660 m) in the east-west direction and 20 里 (10 km) in the north-south direction. He also built the Penglai hill, and carved a whale (200 丈 (660 m) long) out of stone" (Note 10).

Regarding the Kunming Pond excavated by Emperor Wu during the Han dynasty, there are the following descriptions: "Yuzhangtai and a stone whale are in the pond, and the stone-carved whale is 3 丈 (9.9 m) long. The whale roars and shakes its mane and tail every time it thunders or rains." "A dragon boat was floated on the pond, and women serving in the palace were often on the boat. Zhang feng gai was put up, colorful flags were hoisted, songs were sung, musical instruments were played, and the emperor himself proceeded to the Yuzhangtai" (Note 11). "Emperor Wu built a pond to appreciate the moon, and Wanghutai next to the pond to look up at the moon. When the moonlight was reflected on the pond, he put courtiers on the ship and let them play in the moonlight. The pond was called Ying'echi or Tiaochangong" (Note 12), etc. A pond was also built in the Jiangzhang Palace, with three hills built in the pond to symbolize islands of the immortals. Water was considered an important element in the personal gardens of some powerful clans and wealthy people. In "Xijing za ji," a description is found about Yuan Guanghan's personal garden: "A violet stream of water was introduced, ... islands were built with sand, and waves were created with a raging torrent."

Regarding Longteng Chateau which was built during the Hou Yan period (in the 5th century), the following description is found: "Tianhequ was built to carry water into the palace. Quguanghai and Qingliangchi were also built for the Foo clan who served as zhaoyi (a title name in bureaucracy)" (Note 13).

In around the 6th century, Gao Wei, who became the final lord of the Northern Qi, built Xianduyuan. In the garden, five hills symbolizing five famous mountains in China were built, and four streams carried in from the Zhang river were referred to as four seas.

Regarding the Luoyang Castle of the Northern Wei dynasty, the following description is found: "In Hualin-yuan, Wei Tianyuanchi which was likened to an ocean was built, and Wendi Jiuhuatai was located on the pond" (Note 14). In Chengxi of Luoyang, "the Xiyoyuan had Lingyuntai built by Wendi during the Wei dynasty ... bihaiquchi was built under the Lingyuntai, and Xuanciguan (10 丈 (33 m) high) was constructed in the east of the Lingyuntai. A wooden Lingzhidiaotai (20 丈 (66 m) high from the pond) was built in the east of the Xuanciguan..... Against the backdrop of diaotai was located a stone whale, which looks as if it is emerging from the ground and jumping into the sky. The Xuanguang Palace is located in the south of diaotai; Jiafudian is located in the north; Jiulongdian is located in the west. Water spewed by jiulong in front of the Jiulongdian turned into the pond" (Note 15).

In imperial gardens built during the Tang dynasty, techniques were used to arrange a water surface at the center of a landscape. Similar techniques are employed at major palace gardens such as the Da-ming Palace and Xingqing in Chang-an, and Xi-Yuan Palace in the eastern capital of Luoyang. During the Tang dynasty, Tongguangdian was constructed on the remains of the Weiyang Palace of the Han dynasty. Zhaofangting and Ningsiting were built on both sides. The Liubeidian on the premises of the Luoyang Palace also has a layout in which ting are arranged on both sides of a pond. The archaeological remains of Bohai shangjing jinyuan also show a similar layout. The beautiful scenery of these imperial gardens may serve as models for people to paint pictures of the world of the Pure Land in the West. Built during the Sung dynasty for training of the navy, the Chin-ming Pond also seems to represent the intention to achieve an orderly and symmetric layout.

Due to the development of personal gardens (the literati gardens in particular), expression of Yi Jing became the central

objective of garden design. Imitation and reproduction of the natural world by means of winds, moon, clouds, water surfaces, islands, hills, etc. became the mainstream style in building gardens, and the orderly and symmetric layout went out of the mainstream. Although such techniques were sometimes used for imperial gardens at the end of the feudal age (e.g., a symmetric relationship between the qianshajianzhujun and the Kunming Lake at the Summer Palace), the techniques for these gardens do not have the religious meaning of the Pure Land world. On the other hand, many gardens including imperial gardens joined the trend to express Yi Jing like the literati gardens (Chengde bishu shanzhuang, etc.).

As for temples, qibaolianchi and bagongdeshui that are discussed in Buddhist scriptures remained popular themes to be represented at temples. However, no descriptions can be found regarding a kind of standardized style. At Xiyuan (in Suzhou), a famous temple garden, the Free Life Pond is arranged at the center, with Sutaichunman xuan on the east shore and ting located on the pond. The east and west shores were connected by two Jinqqiao. Some traces of "Pure Land Amitabha" can be recognized from the layout. The Yuan Tong Temple in Kunming has a symmetric layout where a pond is surrounded by architectures, which is very similar to the "Pure Land Amitabha" layout. In the photographs taken during Minguo, however, the traces of the pond are gone. The "Pure Land pond" built at the Baoguo Temple in Ningbo during the Southern Sung dynasty is similar to a water garden, but has neither a flat bed in the pond, nor architectures. It is safe to say that the name was simply used without religious connotations and that the pond did not reflect a kind of standardized style. Yuzhaofeilian at the Jinci ShengMuDian has a similar format, but the relationship with Pure Land faith cannot be confirmed.

5. Conclusion

The development process of Chinese gardens can be seen mostly as a process of being influenced increasingly by the literati. Some of the oldest imperial gardens in China show

an ever-growing tendency to be influenced by the literati. In this process, a top priority was given to emphasis on picturesqueness like poems and paintings. The method of emphasizing picturesqueness like poems and paintings in Chinese gardens was different in each region, and continued to change as time went by. A standardized style never entered the mainstream in Chinese gardens.

Water and water gardens are important landscape elements of Chinese gardens, but they were diversely varying elements in these gardens. Indeed, a fixed style did not exist.

Pure Land Amitabha can be seen as a representation of understanding by priests, carpenters, people who hold memorial services, etc. about the Pure Land world in Buddhism. At temples in China, the appellation of “Pure Land pond” was used, and “Pure Land” and “Pure Land Amitabha” in Dunhuang murals reflected to some extent the architectures and gardens during the Tang dynasty, but it should be noted that the format and layout of architectures and gardens were not used as a kind of standardized style at temples (including the Jingtuo religion temples) and gardens in China. There are no existing temples and gardens in China which use the name of “Pure Land” and fully match the Pure Land Amitabha paintings in Dunhuang.

Notes

- 1) 『蘭亭集序』
- 2) 『高僧伝・慧遠』
- 3) 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008、P242
- 4) 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008、P246
- 5) 『隋・唐仏教史稿』湯用彤、武漢大学出版社、2008、P179
- 6) 『長安誌』
- 7/8) 『酉陽雜俎・寺塔記』
- 9) 『冷泉亭記』
- 10) 『元和郡縣圖誌』
- 11) 『三輔故事』
- 12) 『三輔黃圖』

- 13) 『晉書・慕容熙載記』
- 14/15) 『洛陽伽藍記』

References

- 1 『漢・魏・兩晉・南北朝仏教史』湯用彤、武漢大学出版社、2008
- 2 『隋・唐仏教史稿』湯用彤、武漢大学出版社、2008
- 3 『中国古典園林史』周維權、清華大学出版社、1999
- 4 『江南園林史』中国建築工業出版社、1984
- 5 『中国古代建築史』第二・三卷、中国建築工業出版社、2001、2003

*Translator's Notes

Notes

- 1) Preface to Poems Composed at the Orchid Pavilion
- 2) Biography of a High Priest: Huiyuan
- 3) Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press. p242
- 4) Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press. p246
- 5) Tang, Yongtong. *A History of Buddhism in the Sui and Tang Dynasties*. 2008. Wuhan University Press. p179
- 6) Records of Changan City
7 and 8): Miscellaneous Morsels from Youyang: Records of Temples and Pagodas
- 9) Records of the Cold Spring Pavilion
- 10) Records and Maps of Yuanhe County
- 11) Ancient Stories in the Three Capital Districts
- 12) Yellow Chart of the Three Capital Districts
- 13) History of the Jin Dynasty: Biography of Murong Xi
- 14 and 15) Stories about Buddhist Temples in Luoyang

References

- 1 Tang, Yongtong. *A History of Buddhism in the Han, Wei, Jin and Northern and Southern Dynasties*. 2008. Wuhan University Press
- 2 Tang, Yongtong. *A History of Buddhism in the Sui and Tang Dynasties*. 2008. Wuhan University Press
- 3 Zhou, Weiquan. *A History of Chinese Classic Gardens*. 1999. Tsinghua University Press
- 4 *A History of Gardens in Jiangnan*. 1984. China Architecture & Building Press
- 5 *A History of Chinese Ancient Architecture Vols. 2 and 3*. 2001, 2003. China Architecture & Building Press



Fig. 1 Plan of Palace Site of Ancient Nanyue government office



Fig. 2 No.25 Grotto of Yulin Grottoes, Guan-wu-liang-shou-jing mural

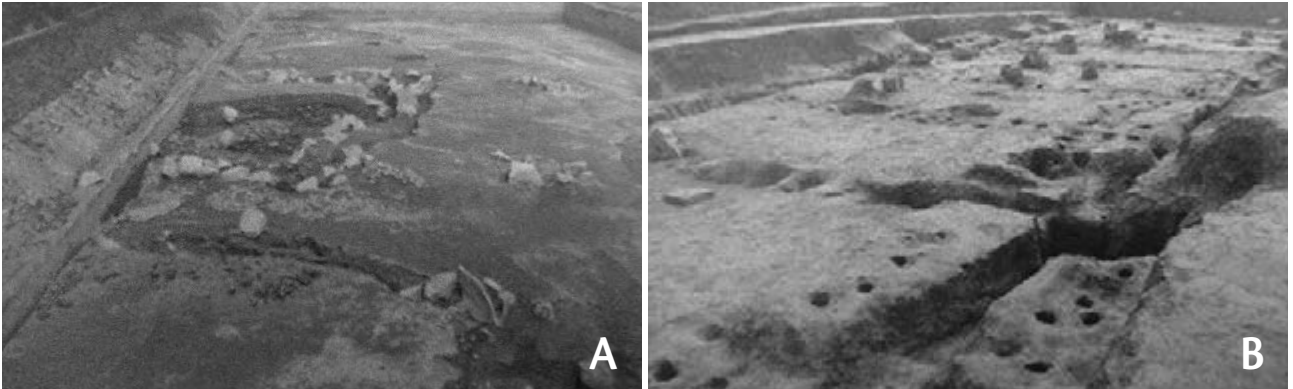


Fig. 3 Taichichi pond (A: Southern shore of the Penglai island, B: Architectural ruins on Northern shore)



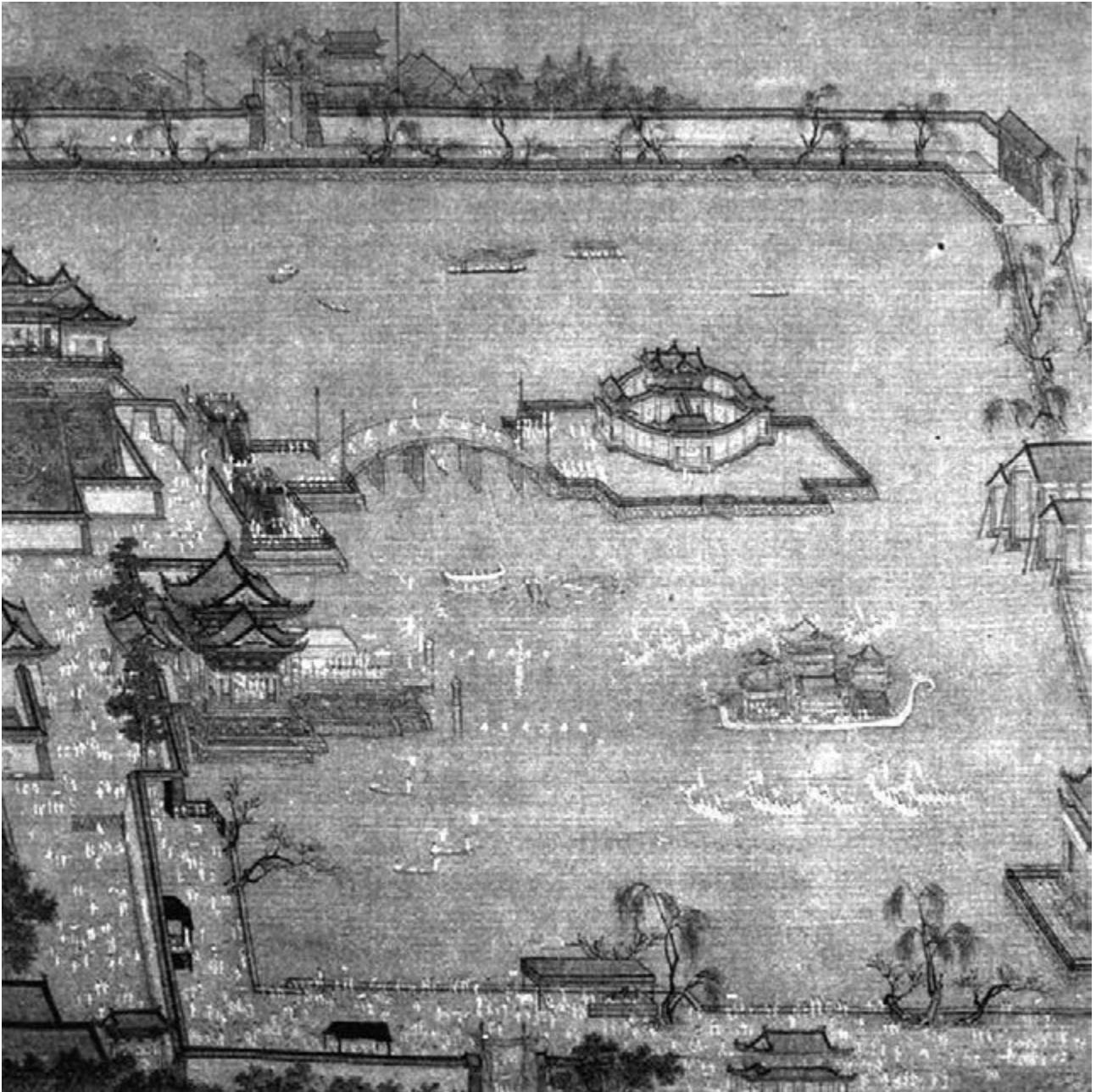
Fig. 4 Hangong-tu picture [Zhao Baiju] (early Nan Song period; 12c)



Fig. 5 Feng-Yan-Zhan-Juan-tu picture [Zhao Baisu] (early Nan Song period; 12c)



Fig. 6 Gaoshi-tu picture [Wei Xian] (Wudai period; 10c)



<Jinming-chi-Dao-biao-tu picture>

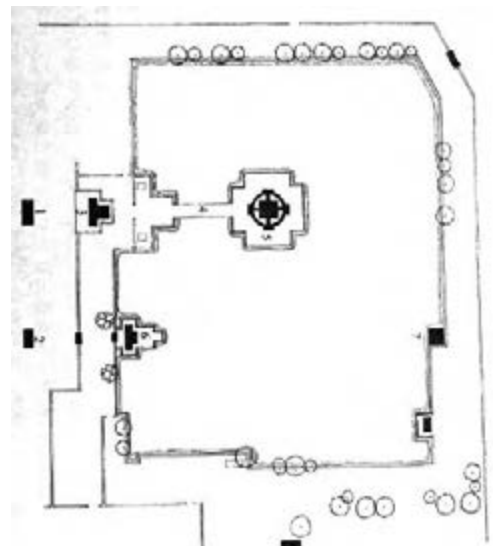


Fig. 7 Jinming-chi pond



Fig. 8 Bishu Shanzhuang [Mountain Resort for Avoiding the Heat] (Chengde)



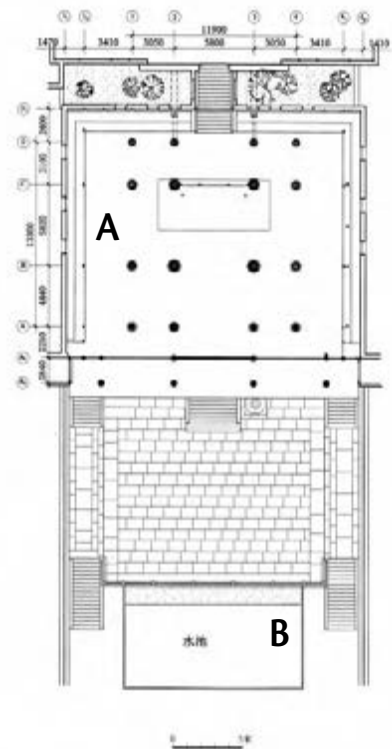
Fig. 9 Yiheyuan garden (Beijing)



Fig. 10 Zhuozheng Yuan [Humble Administrator's Garden] (Suzhou)



(The Precinct in Wudai period)



(The present conditions)



Fig. 11 Baoguo-si temple (Ningbo); Big Hall (A) and Pure Land Pond (B)

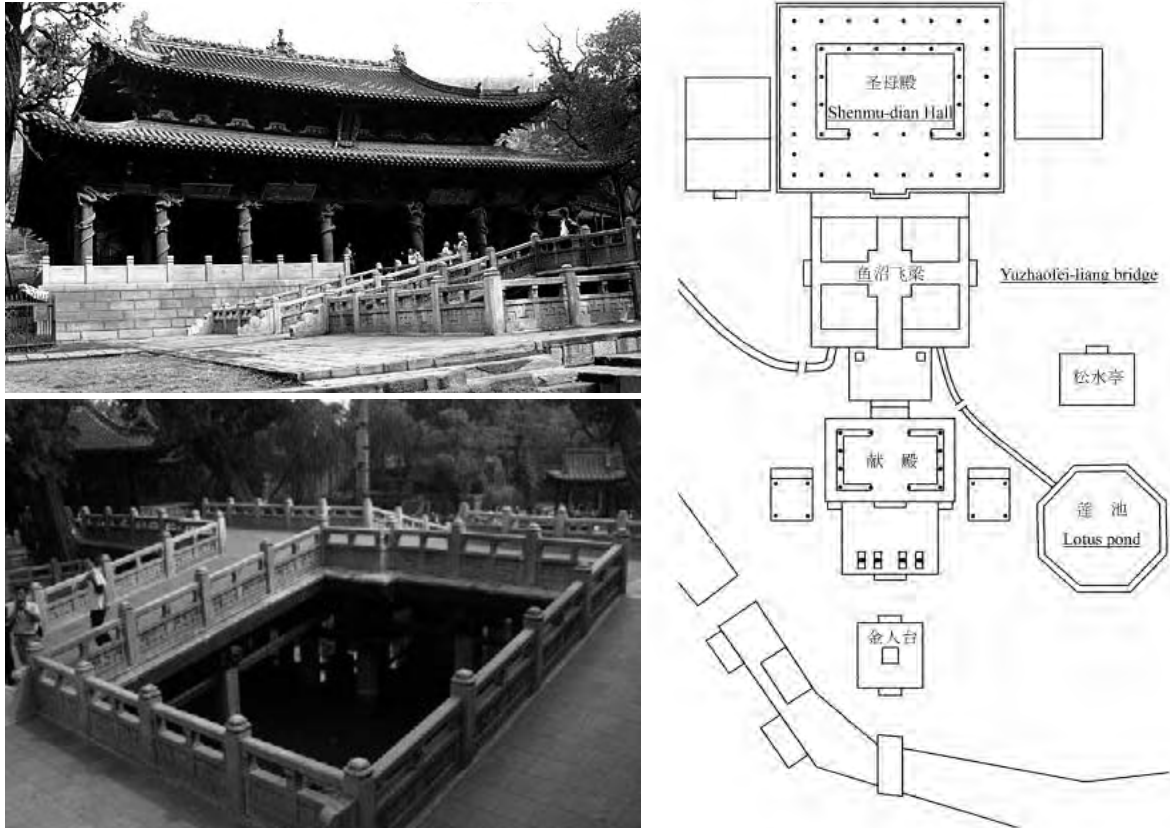


Fig. 12 Shengmu-dian hall and Yuzhaofei-liang bridge (Jinci)

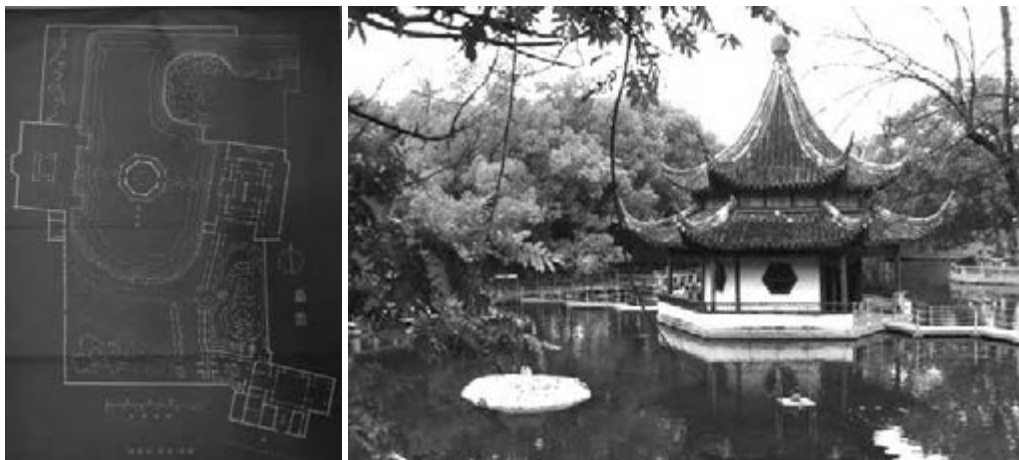


Fig. 13 Xiyuan garden (Suzhou); Plan and Reconstructed Structure



Fig. 14 Yuantong-si (Kungming)

Anaptch Garden

An Ancient Garden in South Korea that Symbolizes the Paradise

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I. INTRODUCTION

Based on records and ruins that have been retained to date, it seems that the buildings of gardens in South Korea started in the Three Kingdoms period. Most of these ancient gardens are centered around water surfaces. The gardens represented a paradise where exotic animals and plants were nurtured. These paradise-oriented gardens were continuously built through the Unified Silla, Koryo, and Chosun periods. When the retained gardens are observed, one can understand that their construction gave equal representation to the forms of palace, villa, court officials' residence, temple, etc.

It is possible to explain that South Korean gardens are influenced by the concept of paradise, because South Korean gardens sought mystic places with the background of the belief in the existence of mountain wizards (Note 1) as well as special places that people yearn for as the utopian world, like Sukhavati Pure Land based on Pure Land thought of Buddhism (Note 2).

In South Korea, Muleungdown, Yuldo, and Sukhavati Pure Land in the West, etc. were considered as concepts that would lead to the paradise (Note 3). These utopias were regarded as beautiful places where people would be liberated from the pains of life and perfect order would be maintained. People always yearned for, but failed to get close to, such utopias in reality. They built gardens in an effort to get close to such utopias away from the real world.

Among ancient gardens in South Korea, the Anaptch garden of Kyongju annexed to the Donggung palace of Silla Kingdom was built as paradise based on the belief in the existence of mountain wizards. This garden is the oldest existing garden in South Korea, and the largest single garden

in terms of scale. It is noteworthy that Anaptch is formed with heavily curved shore protection, and boasts a unique beauty in its design. Given that South Korean gardens built during the Chosun period were generally centered around a square pond formed on the basis of the Yin-Yang and the five elements thought, Anaptch can be considered as a valuable monument that shows the primitive form of garden ponds in South Korea.

This study was conducted to clarify the style and components of ancient gardens in South Korea through an understanding of the Anaptch garden. The materials for analyzing the Anaptch garden were collected primarily from the Anaptch Excavation Survey Report, and supplemented the reports by preceding study results and field surveys.

II. RESULTS AND DISCUSSION

1. Overview

1) Construction period

According to "the Samguk-sagi" (History of the Three Kingdoms) Vol. 6 The Basic Annals of Silla the 7th Chapter, the 14th year of the King Munmu's reign (674), "a pond was built, a hill was created, flowering plants were planted, and exotic birds and animals were kept on the premises of the palace (宮內穿池造山 種花草 養珍禽奇獸)." According to "Dongguk-Yuchi-Seunglam" Chapter of Gyeongju, "Anaptch is located on the north side of Cheonju-temple. On the premises of the palace, King Bunbu built a pond, piled up stones to create hills as the symbol of The Twelve Peaks of Mt. Mu, planted flowering plants, and kept exotic birds. On the west side is located the site of Imhae-jon ... (雁鴨池 在天柱寺北 文武王

於宮內爲池 積石爲山 象巫山十二峯 種花卉養禽 其西有臨海殿...)" These two descriptions clearly show that Anaptch was a palace pond built in the 14th year of King Munmu's reign (674), and Anaptch had a palace called Imhae-jon.

Meanwhile, eaves-tiles unearthed during the Anaptch excavation surveys were found to bear an inscription which reads "the fourth year of Yifeng" (Yifeng was used during the reign of Tai-tsung in the T'ang, the third emperor) which falls on the 19th year of King Munmu (679). A tile engraved with characters of "the second year of Choro" was also unearthed. The second year of Choro falls on the 20th year of King Munmu. When these are seen, one can understand that the descriptions of "the Samguk-sagi" and "Dongkuk-Yuchi-Seunglam" are unerringly accurate.

When Anaptch was built, political and social situations were extremely unstable because T'ang had not completely withdrawn from the territory of Silla, though Silla achieved tentative unification of the Three Kingdoms. The purpose of building a large pond like Anaptch on the premises of a palace in such period has not yet been clarified (Note 4).

2) Name

The name of Anaptch cannot be found in "the Samguk-sagi" or "Samguk Yusa;" it can be first confirmed in "Dongkuk-Yuchi-Seunglam." Given that "Dongkuk-Yuchi-Seunglam" is a geographical book compiled in 1481, it is appropriate to consider that the name of Anaptch was given before the 15th century. In general, the majority of researchers believe that Anaptch was called Wolji during the Silla period (Han Byeong Sam, 1982:40, Jeong Dong O, 1986:53-4). There are two reasons to consider that Anaptch was called Wolji during the Silla period. One is the record in "the Samguk-sagi" which writes that King Heondeok let the crown prince live in Woljigung. The other is that there were two Chih-Kuan (Woljijon and Wolji Akjeon) in connection with Wolji.

There are two theories about the origin of the name of Anaptch. One is that Anha-ji that can be seen at Anha-ji ruins as recorded in "Sayurok," a compilation of Maewoldang-Kim Si Sup, was replaced by Anaptch which was similar in terms

of readings of Chinese characters. The other is that, as can be seen from "十二峯低玉殿荒 碧池依舊雁聲長 莫尋天柱燒香處 野草痕深內佛堂," poetry and prose by Gang Wi during the Chosun period, the pond which had turned into ruins in the Chosun period was called Anaptch because it was home to wild geese and ducks (Pak Kyong Ja, 2001 :121).

3) Thought behind construction

Anaptch has three islands in the pond, which seem to represent Sansinsan of Bongrae, Yongju, and Bangjang derived from the belief in the existence of mountain wizards in Taoism. "積石爲山 象巫山十二峯" recorded in "Dongkuk-Yuchi-Seunglam" chapter of Gyeongju also shows that the belief in the existence of mountain wizards was behind the construction of Anaptch.

Yongwang beliefs (traditional folk beliefs) may also have been behind the construction of Anaptch. However, there are no specific records or remains that are sufficient to prove this theory. It is of interest to note that the inner bottom surfaces of dishes, bowls, pans, etc. unearthed from Anaptch bear engraving of such characters as "Sinsim Yongwang" and "Yongwang Sinsim" in large fonts, which may show the possibility that Dragon God Festival was held at Anaptch (Pak Kyong Ja, 2001 : 122-126).

4) Symbolic meanings

"Dongkuk-Yuchi-Seunglam" Chapter of Gyeongju writes "...On the west side is located the site of Imhae-jon... (...其西有臨海殿...)." Presence of this description signifies that Anaptch is symbolic of an ocean (specifically Donghae [the Sea of Japan]). Thus, three islands built in Anaptch can be reasonably assumed to symbolize Samsundo in Donghae. If Anaptch had been affected by the above-mentioned Yongwang beliefs, Anaptch would also be accompanied by mystique as a nest of dragons.

2. Construction style

1) Spatial configuration (Fig. 1, Fig. 2)

The Anaptch garden had Anaptch in its center. Anaptch is an artificial pond to which water was carried. The soil dug out was used to build artificial hills and form islands. The garden measures 200 m in the east-west direction, and 180 m in the north-south direction. Thus, the garden area is almost square. The total pond area is 15,658 m².

Overall, the pond is "L" shaped, and shore protection is built so that straight and curved lines add accents to the landscape while maintaining integrity by taking advantage of the natural topography (Ko Kyung Hee, 1989 : 21-22).

The pond is located in the center. On the east and north sides, hills featuring natural curved lines are constructed, while the west and south sides are used as a building site, that show a contrasting landscape (Note 5).

There are three islands in the pond, and traffic lines are arranged so that visitors can take a stroll around the pond.

2) Shore protection (Fig. 3, Fig. 4, Fig.5)

The south and east shores of the pond are comprised of straight lines, while the north and east shores have winding shore protection with complicated curved lines. The shore protection was built by piling up polished stones. The south and west shores, whose shore protection stone walls are comprised of straight lines, are approx. 2.5 m higher than east and north shores topographically, and the shore protection stone wall is also higher than the east and north shore. On the west shore, five buildings are built along the pond. The plinth stone wall for these buildings was built so that it protrudes towards the pond from the shore protection stone wall.

The shore protection stone walls on north and east sides are curved and about 1.5 m high. The walls are piled up almost vertically in a single stage. On the other hand, the shore protection on the west side comprises straight lines. At locations where buildings are located, the one-stage stone wall is about 1.8 m high. At locations without buildings, a two-stage (top and bottom) stone wall is provided. The bottom and top shore protection is 2 m wide.

With regard to the plinth of the shore protection stone wall that borders the building site, the entire submerged

portion comprises natural stones (0.8 m - 2.3 m) that were polished (only on the front surface) and piled up, while most of the portion seen above the water surface comprises long and tall rectangular stone (1 - 2 m long, 55 cm high) that were polished and piled up.

The shore protection on the south side of the pond is comprised of mostly of monotonous straight lines. The shore protection is interfaced to the ground with a slope. Strange rocks and bizarre stones were arranged in-between, and flowers and trees were planted to coordinate the landscape.

The shore protection stone wall of the pond is 1,005 m long in total. The length adds up to 1,285 m when island shore protection stone walls are included.

3) Islands

There are three islands in the pond. The largest island (1,094 m²) is located on the south side of the pond, with the island's major axis in the east-west direction. The middle-sized island (596 m²) is located on the northwest side of the pond, facing the largest island diagonally. The smallest island (62 m²) is a little misaligned from the center of the pond to the south side. All of the three islands were artificially built, with piled-up stone walls of about 1.7 m high covered with soil. Large river stones were equally spaced at the bottom of the stone walls to support the shore protection stone walls.

Excavation surveys have revealed that strange rocks and bizarre stones were arranged, exotic flowers and trees were planted, and birds and animals lived on the islands.

4) Valleys

The shore protection on the east side has three exquisite valleys which wind through like deep channels. Two are quite deep, and one is not as deep. A stone wall of about 2.1 m (inclined approx. 80°) is built around these valleys to protect the embankment of the hill.

The deepest valley extends to the east along the shore protection on the north side. This valley is about 90 m deep, and the pond that corresponds to the entrance of the valley is about 30 m wide. A continuity of narrow and expansive

places adds accents to the landscape. The narrowest place is approx. 4.5 m. The shore protection around this valley is winding with about 20 curves. At the deepest place of the valley, four-steps are provided on the shore protection so that visitors can get off the boat. The valley at the center of the east side shore protection is about 35 m deep, and the entrance is approx. 14 m wide. Another valley which is shallower than the two above appears to wind significantly. This valley is located at the center of the east side of the pond so that it can be seen directly from the west side.

5) Peninsulas

There are two peninsulas between the mountain and the valley on the east side. The peninsula on the north side is quite large, extending from the east side to the west side into the pond. This peninsula is 65 m long from its base area. Twelve winding locations can be seen. There are three large protrusions. These elements make the waterside look like a complicated coastline. Another peninsula that is located on the south side of this peninsula projects to the north side by about 30 m from the east side shore protection of the pond. The shore protection has about six winding locations to add accents.

6) Hills

On the north side shore protection of Anaptch, there is a hill with three peaks. It measures of approx. 80 m long in the east-west direction. Natural stones are arranged on the hill to reproduce the atmosphere of a deep and rugged mountain. Hills were also built on the east side shore protection and the peninsulas. Small peaks form a ridge. Given that these hills were eroded over the years, one can imagine that they were taller than they are today. These hills are recorded as The Twelve Peaks of Mt. Mu in "Dongkuk-Yuchi-Seunglam" and other ancient literature. It is believed that the hills were home to beautiful flowering plants and exotic animals.

7) Water inlet channel and water discharge channel

(Fig. 6, Fig. 7)

The water inlet facility (designed to carry water into Anaptch) is located on the southeast edge of the pond. This facility consists of six stages: structure made of natural stones, stone channel made of processed stones, water channel facility made of natural stones, two stone-tub facilities, a small pond, and a waterfall-shaped facility. Of particular note are two stone-tubs, which are located in a north-south direction in an area of 5 m in the north-south direction and 4 m in the east-west direction. The stone-tub on the south side (2.4 m long and 1.65 m wide) is shaped like a turtle comprising softly curved lines. The periphery of the stone-tub was dug to collect water. A pit was created on the north side so that the water which flows through this system would fill the stone-tub on the north side which is located at a position about 40 cm lower. The stone-tub on the north side (2.66 m long and 1.65 m wide) is also shaped like a turtle. As with the stone-tub on the south side, a ditch was provided to drain water. Large flagstones (2.4 m long and 1.2 m wide) were placed on both sides of each stone-tub (north and south). Stones are arranged along the outer border of these flagstones (about 80 cm long and 28 cm high), as if enclosing a folding screen. The waterfall-shaped facility is designed so that water which passes through the small pond flows through stone steps (2.5 m wide, 70 cm high) and the two-stage waterfall (made of three flagstones) into the pond while generating a water sound. The difference in height of the flagstones (top and bottom) is 1.2 m.

Water discharge channel, which is located in the middle of the north side shore protection, is comprised of four stages: a special facility for controlling the water level, stone channel built by piling up rectangular stones, wooden water channel, and stone channel made of rectangular stones, etc. The special facility was built by piling up rectangular stones (1.5 m long and 0.3 m high) in two stages in alignment with the shore protection stone wall surface, drilling a hole (15 cm in diameter) at the joint of the first stage and second stage, and inserting a wooden cover. Also, it is conjectured that some pedestal-like component was placed on a recess (15 cm wide, 1 m long, 1 cm deep) on the top surface of rectangular stones

of the upper stage.

8) Plants and animals

It is believed that peninsulas and islands in Anaptch were home to exotic flowering plants and animals of diverse species. Descriptions in “the Samguk-sagi” in the 14th year of King Munmu’s reign indicate that shrubs and flowering plants were planted on Anaptch’s islands because tall trees would have obstructed the view of hill shapes as well as of the strange rocks and bizarre stones. The flowering plants which were introduced to Anaptch at the time are assumed to have been peony, chrysanthemum, orchid, gardenia, sweet herb, azalea, pomegranate, Japanese cornel, etc. imported to Silla during the period of King Jinpyung (Jeong Jae Hun, 1996:56).

Meanwhile, excavation surveys have unearthed bones of geese, ducks, goats, deer, pigs, horses, and dogs. These bones give clues about animals that lived in Anaptch at the time.

3. Discussion

1) Concept as the paradise

Anaptch is assumed to show the characteristics of a paradise, based on two reasons. One is that the three islands in the pond are considered to represent Sansinsan. The other is the following description in “Dongkuk-Yuchi-Seunglam” Chapter of Gyeongju: “... piled up stones to create a hill as the symbol of The Twelve Peaks of Mt. Mu, planted flowering plants, and kept exotic birds at Anaptch.”

The three islands built in Anaptch are believed to symbolize Sansinsan. “The Samguk-sagi” writes that King Mu of Paekje built a pond in 634 in Gumnan, Buyeo and built a hill in the pond which was modeled after Bangjang Sunsan. This description suggests analogically that Sansinsan built in Anaptch represents Mt. Penglai, Mt. Bangjang, or Mt. Yongju which appear in a tale contained in Sansinsan. Meanwhile, during the Three Kingdoms period, hwarang was also called Kugsun, Sunrang, Sinsun, Sun or Sunpung, which is derived from the belief in the existence of mountain wizards. This denotes the fact that the belief in the existence of mountain

wizards peculiar to South Korea was popular when Anaptch was built. Thus, it is reasonable to believe that the belief in the existence of mountain wizards was reflected quite rationally on Anaptch’s three islands.

The Twelve Peaks of Mt. Mu which appears in “Dongkuk-Yuchi-Seunglam” comes from an old episode in which King Xiang of the Chu kingdom had fun with nymphs in Yun-meng, Ji Province during the Warring States Period of China. According to the annotation of *guanyuandanquizuowushanpingfengshi* (觀元丹丘坐巫山屏風詩) by Li Taibai in “Gomun Jinbo” First Part, Vol. 7, the names of the twelve peaks were Mangha, Chibiyung, Choun, Songman, Jipsun, Chihak, Jeongdan, Sangseung, Choun, Bibong, Deungryong, and Sungchon. Meanwhile, the Donggung palace (central building) built in 679 was named Imhae-jon. In the 5th year of King Aejang’s reign (804), Mansubang was built on the premises of Donggung. The names of The Twelve Peaks of Mt. Mu, Imhae-jon, Mansubang, etc. that appear in “Dongkuk-Yuchi-Seunglam” are related to the belief in the existence of mountain wizards (Bureau of Cultural Properties, 1978:377). Thus, it is evident Anaptch is a garden that was built based on the belief in the existence of mountain wizards. It can be understood that such belief in the existence of mountain wizards is related to the utopian world of paradise.

2) Motif in building Anaptch

When Anaptch was built, east-oriented thought was popular in Silla. The evidence includes the findings that King Talhae was worshipped as god of the eastern peak, and that the image of Buddha at Sokkuram Temple was arranged toward Donghaegu where King Munmu’s tomb was located. For the people of Silla, Donghae located beyond Mt. T’oham was the land that served as the pillar of defense of the fatherland. It is of particular note that Donghaegu is a point where sea water meets fresh water along the complicated sawtooth coastline.

The living quarters of the Donggung palace where Anaptch was built is named Imhae-jon, which clearly indicates the symbolic nature of a building facing an ocean. Thus, it can be assumed that Anaptch represents an ocean, and the

motif was specifically Donghaegu where King Munmu's underwater tomb was located.

3) South Korean gardens contemporary with Anaptch

(Fig. 8, Fig. 9, Fig. 10, Fig. 11)

In view of the records in literature as well as ruins and remains, Anaptch was the first garden built during the Silla period. However, some records show that gardens had already been built during the Paekje period. The following description is found in "the Samguk-sagi" Vol. 25 "Paekje Pongi" 3rd Chapter of the 7th year of King Jinsa's reign (391), "In January, the palace was repaired; a pond and hills were built; exotic animals and flowering plants were grown (春正月 重修宮室 穿池造山 以養奇禽異卉)." The following description is found in "the Samguk-sagi" Vol. 26 "Paekje Pongi" 4th Chapter of the 22nd year of King Dongseong's reign (500): "In spring, Imryugak was built on the east side of the palace. Imryugak was 5 zhang high. A pond was also built to keep exotic flying birds (春 起臨流閣於宮東 高五丈 又穿池養奇禽)." The following description is found in "the Samguk-sagi" Vol. 27 "Paekje Pongi" 5th Chapter of the 35th year of King Mu's reign (634): "In March, a pond was built on the south side of the palace. Water was carried in over the distance of about 20 li. Willow trees were planted on the four hills on the edge of the pond. An island was built in the pond to imitate Bangjang Sunsan (三月 穿池於宮南 引水 二十餘里 四岸植以楊柳 水中築島嶼 擬方丈仙山)." These descriptions show that the history of garden building is older in Paekje than Silla.

Given that Anaptch was built immediately after Silla defeated Paekje and Kokuryo and unified the three kingdoms, it is reasonable to believe that the people of Paekje were mobilized to build Anaptch. Thus, from the historical point of view, it is highly likely that Anaptch was built based on Paekje's garden techniques.

Meanwhile, the following description is found in "Nihon Shoki" Chapter of the 20th year of Empress Suiko's reign (612): "Nojagong who naturalized from Paekje built the Sumeru hill in the garden on the south side of the palace,

and constructed Ogyo" (quoted again from Kim Young Gi, 1996:406). These records seem to indicate that garden building techniques of Paekje had an influence over Japan as well, and suggest that Anaptch garden, a garden pond of the Donggung palace built during the Silla period, and ancient gardens in Japan may be similar in many respects.

After Anaptch was built, Yonggangdong garden pond (Yongnam Institute of Cultural Properties, 2001) and Guhwangdong garden pond (Gyeongju National Research Institute of Cultural Properties, 2008) were built during the Unified Silla period. Like Anaptch, these ponds had shore protection with curved lines, with islands arranged in the ponds (Yonggangdong garden pond: two islands, with one in the north and the other in the south; Guhwangdong garden pond: two islands, one large and the other small). It can be confirmed that the style of these ponds was similar to that of Anaptch. These findings seem to suggest that it was a general trend at the time to arrange a pond in the center of a garden, in a style similar to that of Anaptch.

Through the Silla, Koryo, and Chosun periods, gardens were built at a number of places including palace. Many of these gardens have been retained to date. When these existing garden ruins are carefully observed, one can find that South Korean gardens built during the Chosun period had a tendency to create a square pond with a round island in it (based on the Yin-Yang and the five elements theory) at the center. Such a square pond with a round island in it which were arranged at the center of a garden are seen not only in palace but also villa, court officials' residence gardens, etc. without exception. It is difficult to find an Anaptch style pond. This fact indicates that the pond format as exemplified by Anaptch was not handed down in South Korean gardens in the process of the shift to the Chosun period. However, the reason is not known.

III. CONCLUSION

The Anaptch garden is an Anaptch-centered ancient garden in South Korea built during the Unified Silla period.

Anaptch's shore protection attains a mystic harmony of straight and curved lines. There are three islands in the pond to symbolize Samsindo. A hill is built on the east and north sides of Anaptch, and strange rocks and bizarre stones are used to enhance the visual effect. The hill seems to symbolize The Twelve Peaks of Mt. Mu.

Anaptch's symbolic nature as a paradise is derived from the presence of the three islands and The Twelve Peaks of Mt. Mu, as expected. Sansinsan and The Twelve Peaks of Mt. Mu were formed based on the belief in the existence of mountain wizards originating from the Taoist concept. The belief in the existence of mountain wizards is represented by mystic places inaccessible from the real world. If such belief in the existence of mountain wizards was behind the construction of Anaptch, there seems to be no doubt that Anaptch is symbolic of a paradise.

It is reasonable to believe that the motif for building Anaptch was Donghae, as expected. In particular, Donghaegu was the sacred land for the people of Silla. The people of Silla must have desired to visit such sacred land on a day-to-day basis and feel the presence of sacred land close to them.

After Anaptch was built, ponds with heavily curved, winding lines similar to those of Anaptch were built at Yonggangdong garden pond and Guhwangdong garden pond during the Unified Silla period. However, during the Koryo and Chosun periods, it became popular in South Korea to lay out a garden centering around a square pond with a round island in it derived from the Yin-Yang and the five elements thought. It seems that Anaptch garden building format was not handed down thereafter. It is important to note, however, that similarities between the Anaptch format and pond format of the Japanese gardens can be seen. It is worth considering how the landscape gardening format was handed down to Japan.

This paper has focused on the overview and building style of Anaptch, and has discussed some important points. Further comparative studies on the gardens among South Korea, China, and Japan are expected to bring deeper understanding about the exchange of garden formats.

Note

- 1) As represented by Sansinsan and The Twelve Peaks of Mt. Mu.
- 2) The Kubon Lotus Pond at Pulguk-sa is one of the well-known gardens that were built based on Pure Land thought in South Korea. The Historical Record of Pulguk-sa's Establishment writes, "In the 3rd year of Jiaqing, the Year of Wu Wu, the lotus leaves of the lotus pond were returned." This description testifies to the fact that the Kubon Lotus Pond served as a "plate" for displaying lotus flowers, which are the symbol of the Pure Land. The name of the Kubon Lotus Pond is derived from the nine-tiered lotus leaf platform in Amitabha's Pure Land, which represents the nine types of lotus flower platforms on which persons to be reborn in the Pure Land sat. The Kubon Lotus Pond was unearthed in the course of excavation surveys to restore Pulguk-sa in the 1970's. The excavation surveys revealed that the Kubon Lotus Pond was located near the Beomyeongru tower on the south side of the Cheongungyo (Blue Cloud Bridge) and Baegungyo (White Cloud Bridge). The lotus pond measured 39.5 m in the east-west direction (major axis), 25.5 m in the north-south direction (minor axis), and about 2 – 3 m in depth. It is conjectured that huge rocks were piled up around the pond. The Kubon Lotus Pond as well as the Yeonhwa-gyo and Chilbo-gyo bridges leading to the Paradise Hall are linked to each other in their meanings. More specifically, Yeonhwa-gyo is an appellation signifying lotus flower platforms (the medium-high class of the nine-tiered lotus leaf platform in Amitabha's Pure Land), while Chilbo-gyo is a name which represents the Chilbo lotus platform (the middle-medium class). The arrangement of the Kubon Lotus Pond in front of the Yeonhwa-gyo/Chilbo-gyo bridges, the Anyangmun gate, and the Paradise Hall is one of the techniques which symbolically shows the intent behind the design, namely that the Kubon Lotus Pond is on a path toward the Pure Land Paradise. Based on these findings and conjectures, the Kubon Lotus Pond can be confirmed to have been

a Pure Land garden. Still remaining in the ground, the Pure Land garden and the Kubon Lotus Pond at Pulguk-sa are yet to be restored. These remains should be fully excavated as early as possible to reveal what they looked like, and no time should be wasted in reconstruction to allow the reemergence of a Pure Land garden which was built under a South Korean model. For more information about The Kubon Lotus Pond at Pulguk-sa, please see:

Hong Kwang-Pyo, 1994, A Discussion about the Lotus Pond at Pulguk-sa, Journal of the South Korean Garden Society 12(2), pp. 75-82.

- 3) Occidentals have considered places like Utopia, Shangri-la, and El Dorado as paradises.
- 4) Silla struggled for supremacy among the three kingdoms and defeated Paekje in the 7th year of Tae-jong Mooryul-wang (660), defeated Kokuryo in the 8th year of King Munmu's reign (668), and completely expelled T'ang from the land of Silla in the 16th year of King Munmu's reign (676).
- 5) Excavation surveys have identified five building sites in total on the west side of Anapch (Bureau of Cultural Properties, 1978).

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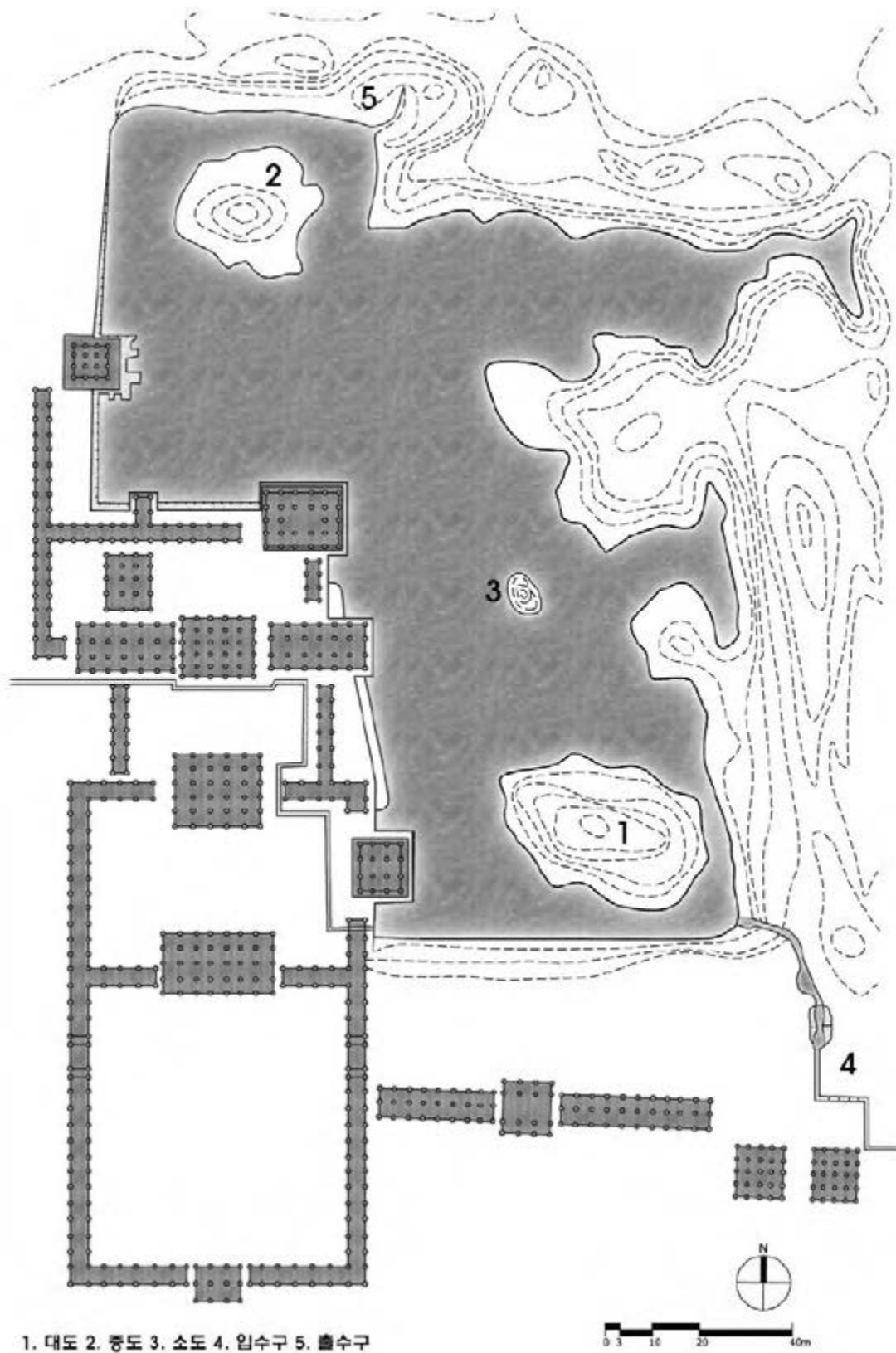
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1. 대도 2. 중도 3. 소도 4. 입수구 5. 출수구

Fig. 1 Layout Top View of Anapitch
1. Big island, 2. Middle island, 3. Small island, 4. Water inlet channel, 5. water discharge channel

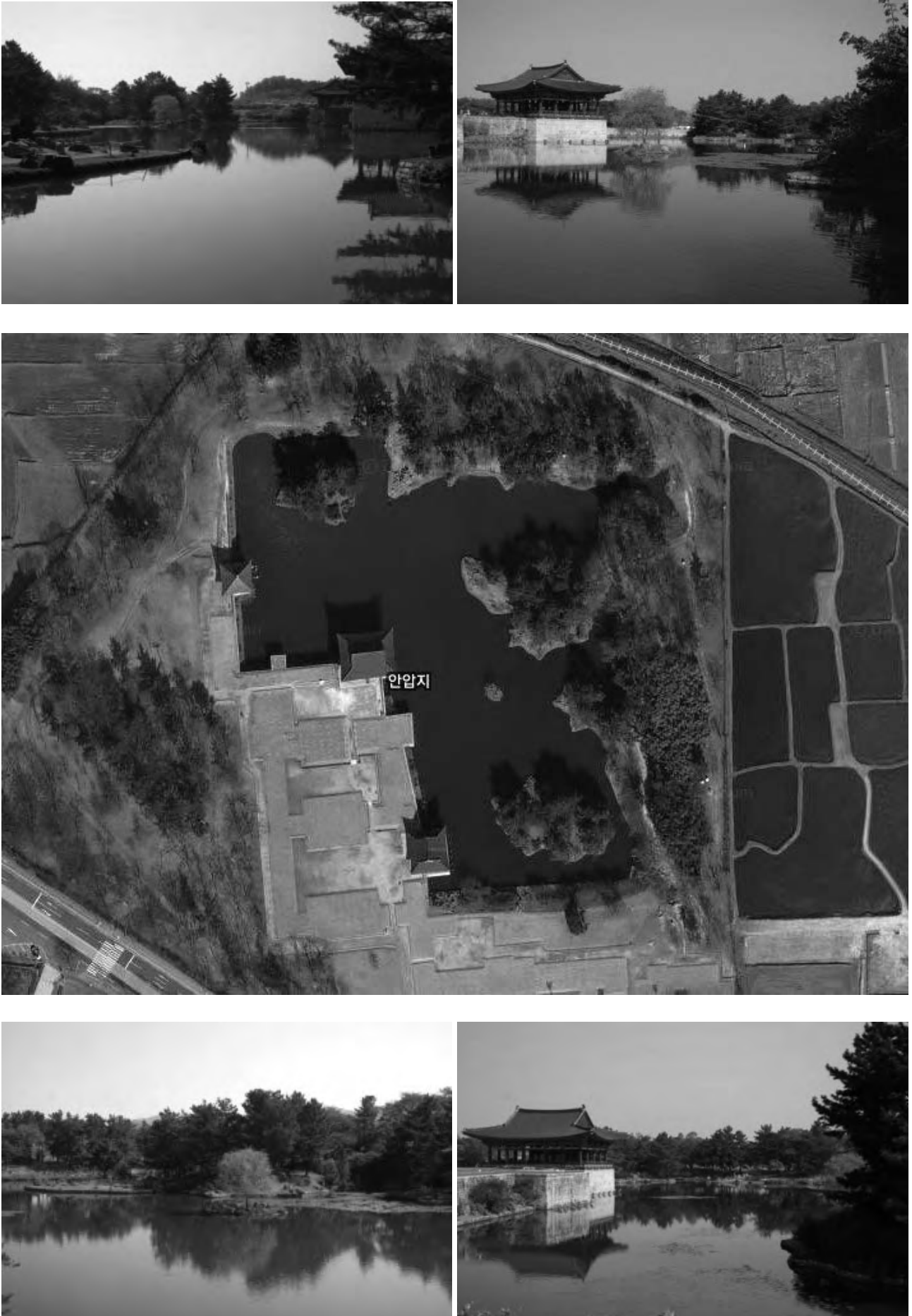


Fig. 2 Satellite Photograph and Present Landscape of Anapch

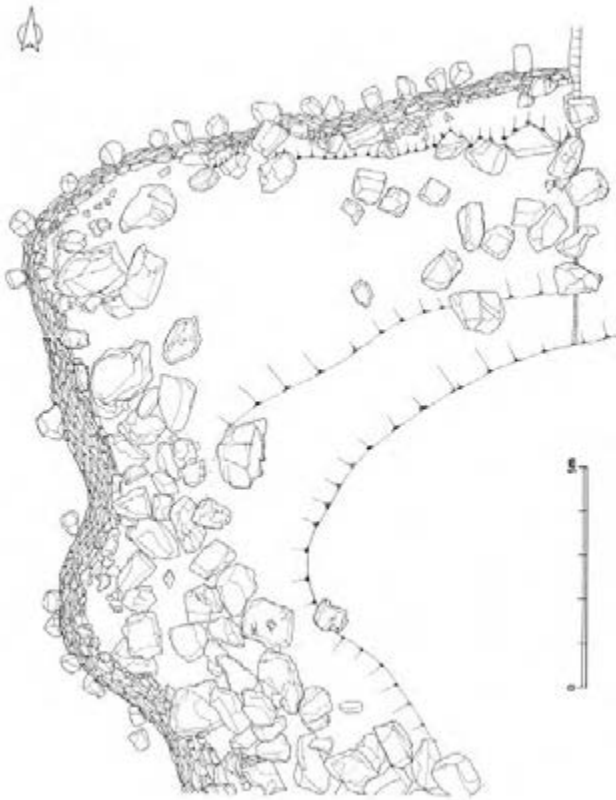


Fig. 3 Anapch, Top View of Excavated Shore Protection

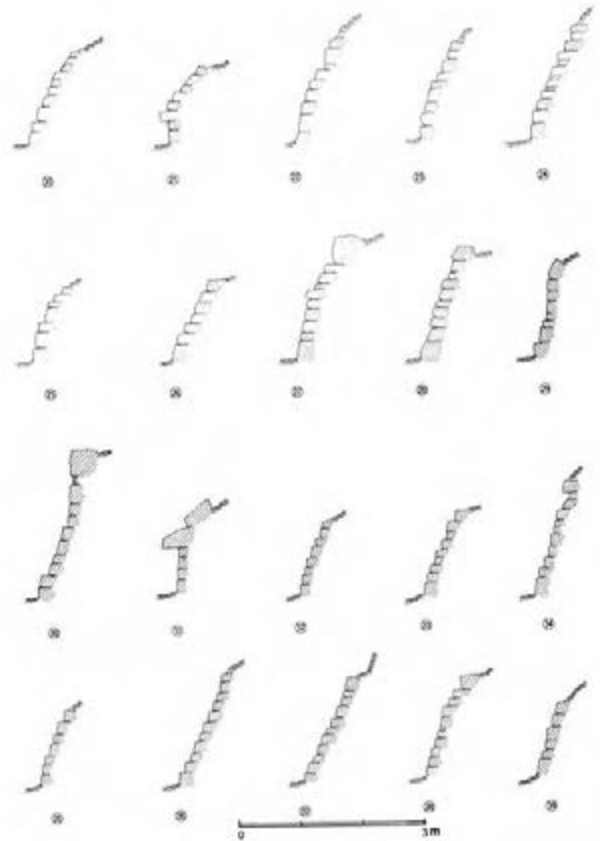


Fig. 5 Anapch, Shore Protection Stone Wall (cross section)

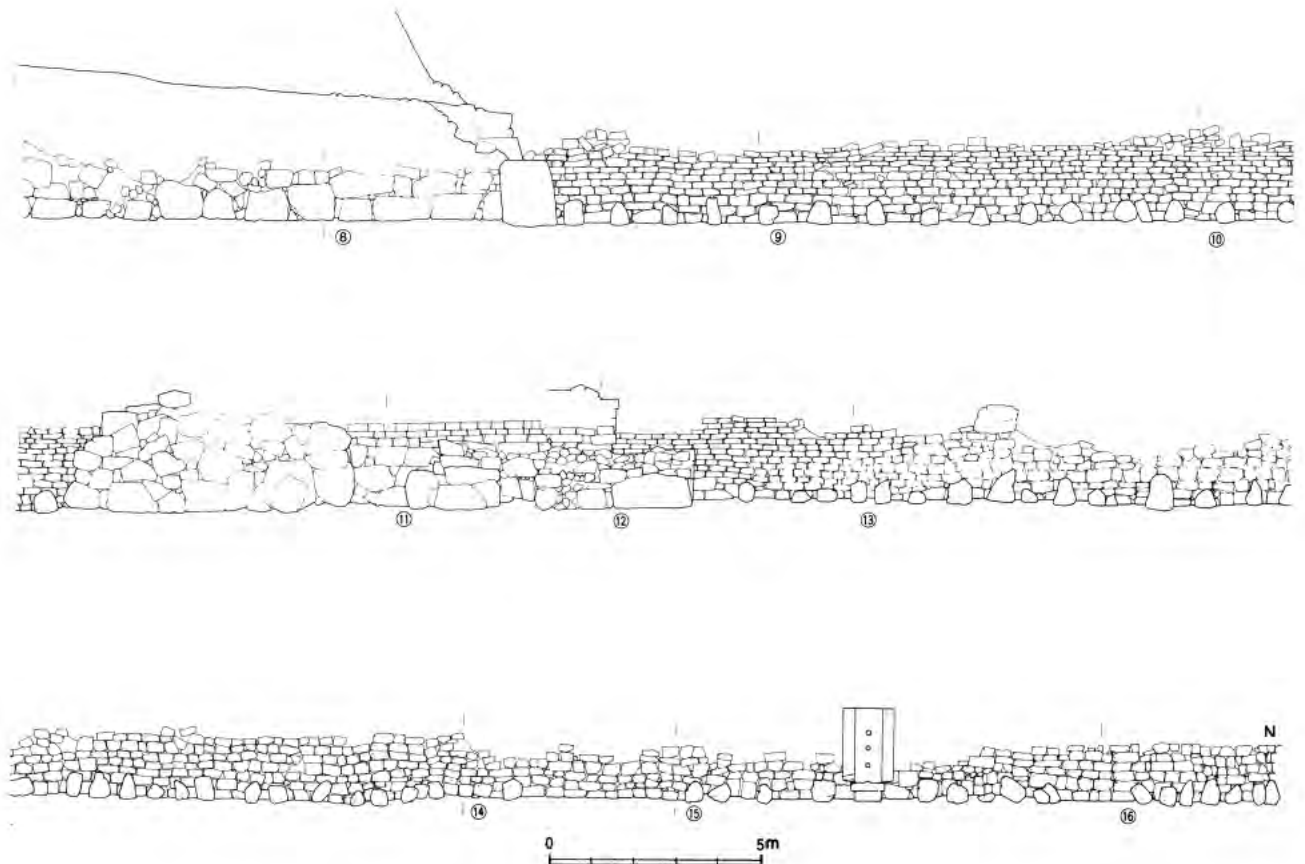


Fig. 4 Anapch, Shore Protection Stone Wall (elevation view)
(*All figures of this page due to Reference 5)

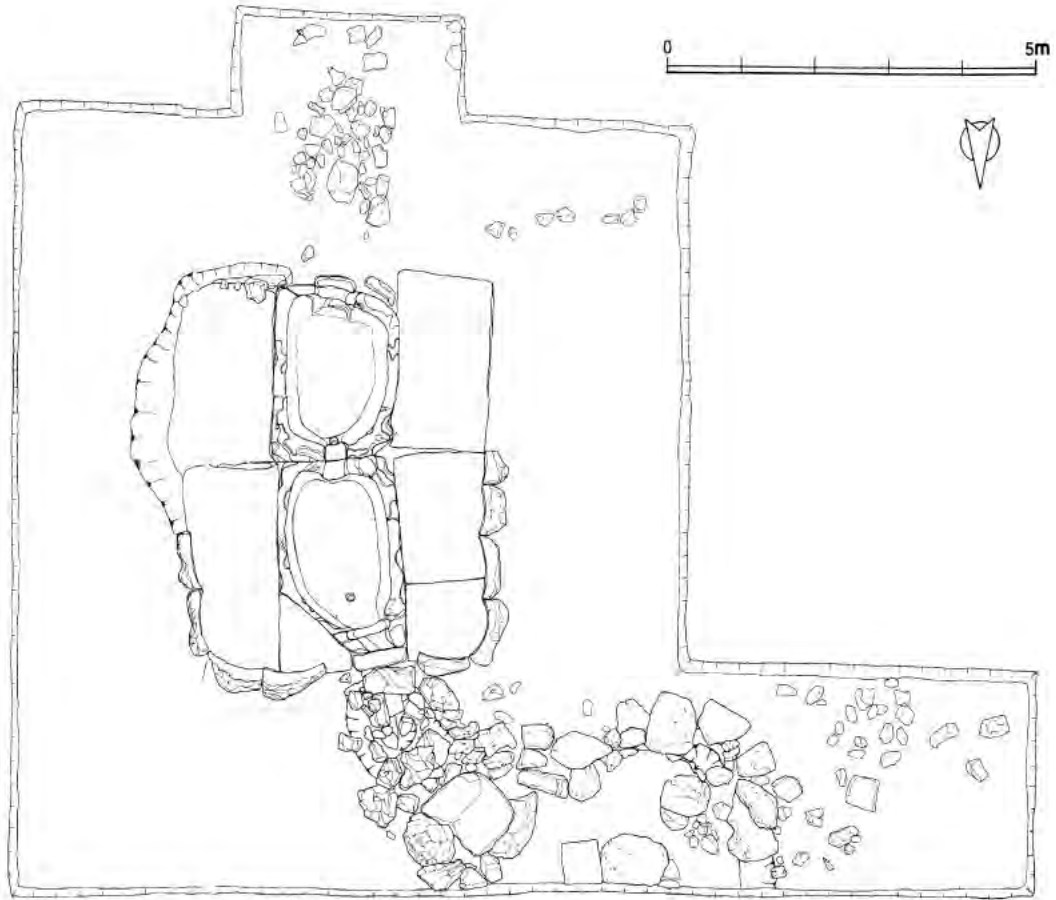


Fig. 6 Anapitch, Top View of Excavated Stone-tubs (* due to Reference 5)



Fig. 7 Anapitch, Photograph of the Stone-tubs

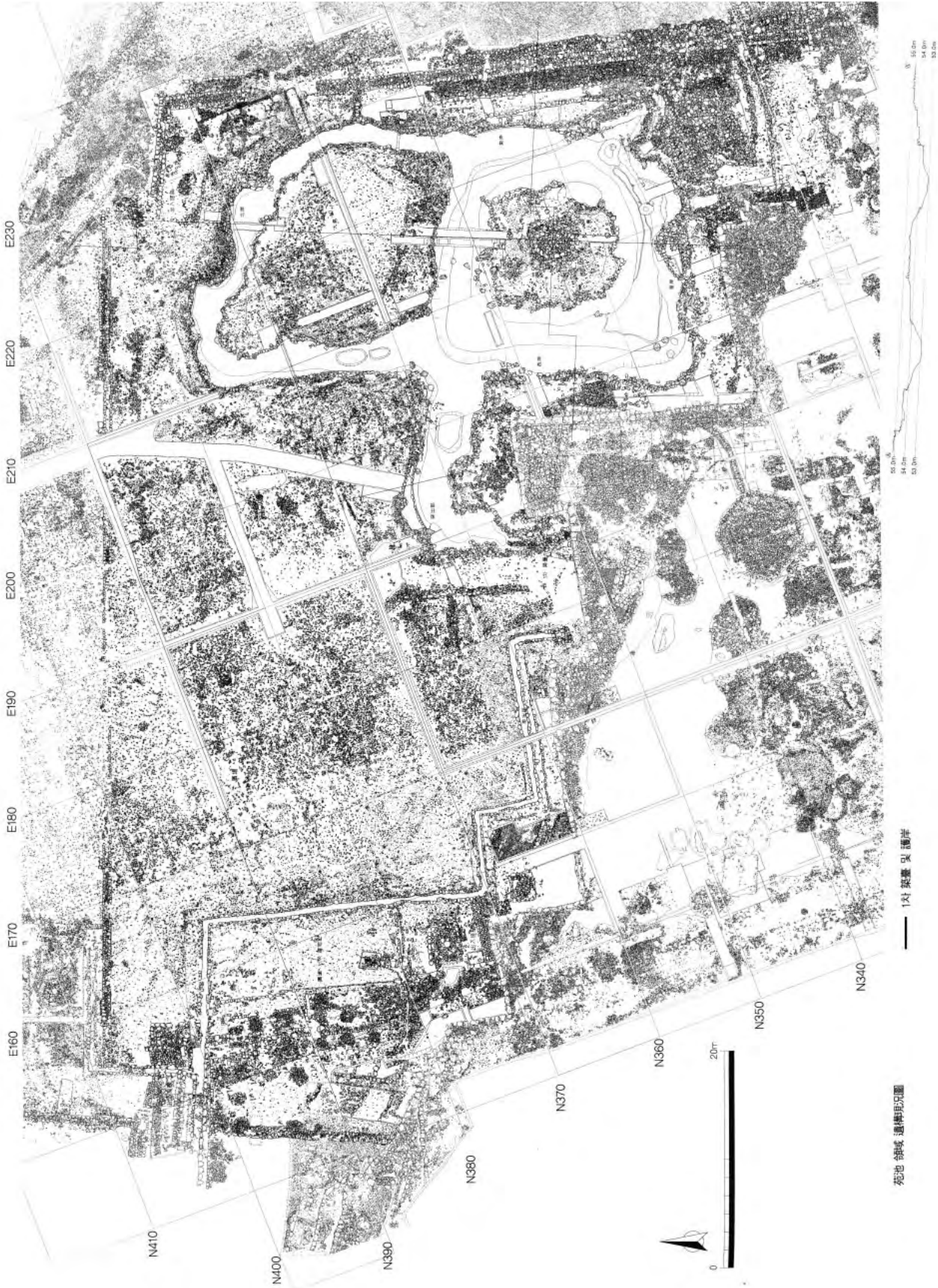


Fig. 8 Aerial Photograph of Guhwangdong Garden Pond Ruins (* due to Reference 2)

Early Style of Chinese Gardens and Ancient Gardens in Japan

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1. Origin of Chinese gardens and a paradise of perpetual youth and longevity

While the origin of yuan-you gardens (large-scale natural gardens) in China can be traced back to the seasonal ritual hunting hosted by emperors, the origin of actual artificial landscape gardening can be clearly seen at the detached palaces of the First Emperor of Qin and Emperor Wu of Han. There is a description about the Lanchigong garden in the Chronicles of Qin in the year 31 (226 B.C.) in *Qinshihuang Benji* (the Basic Annals of the First Emperor of Qin) in the *Shiji Zheng Yi* (Annotation to the Records of the Grand Historian). The garden was located in the area today known as Xianyang:

“The First Emperor of Qin built the capital of Chang’an. He carried in the water of the Wei River to build a pond. He also built artificial hills modeling after Penglai and Yingzhou. He carved a whale (200 zhang long) out of stone.”(Note 1)

This is the very garden where the First Emperor of Qin, who continued to seek perpetual youth and longevity, tried to create the ideal world that lasts forever into the afterlife. This garden is the first one to appear in the literature where the holy mountain, that was said to be home to immortal mountain wizards in the East Sea, was replicated in the garden pond. This garden is obviously the original form of what came to be known as rock garden in later ages. They were built unmistakably with the rammed-earth construction method, as the description in the original text shows.

The Shanglin Park, which was expanded and improved by Emperor Wu of the Former Han dynasty on the former site of a garden of the Qin dynasty, is the first yuan-you garden with full-scale artificial landscape construction known in

the literature. The following description is found in the Fengchanshu chapter of *Shiji*, the Records of the Grand Historian, about the Jianzhang Palace:

“Thus the Jianzhang Palace was built. The scale was so huge, and the front hall was taller than the Weiyang Palace.... A terrace of about 20 zhang high was provided on the pond, and this pond was named the T'ai-yi Pond. The pond had islands molded after Penglai, Fāngzhàng, Yingzhou, and Huliang, which were intended to imitate turtles and fish in the sea.”(Note 2)

It is clearly known that these holy mountains were built as central islands in the pond. As is widely known, Emperor Wu was also firmly believed in the existence of immortal mountain wizards. In the second year of Yuanding (115 B.C.), he built Bailiangtai tower based on a piece of advice by sorcerers, Shao Weng and Gongsun Qing that “immortals are fond of living in high towers,” erected a huge bronze statue on the tower, received holy dews from the heaven with a cup likened to a palm of a mountain wizard, mixed the dews with powders of precious stones and took them as drugs of mountain wizards for perpetual youth and longevity. As soon as Bailiangtai tower was burned down in the first year of Taichu (104 B.C.), he built another towers called Shenmingtai and Jingganlou at the Jianzhang Palace, which clearly testifies to Emperor Wu’s yearning for an abode of immortals. It should be noted, however, that the layout of central islands at the garden ponds modeled after the paradise of immortal mountain wizards of the East Sea (initiated by the First Emperor of Qin and perfected by Emperor Wu of Han) corresponds to the origin of Chinese gardens. The arrangement of early gardens (which should be called garden ponds of mountain wizards) continued to be employed at yuan-you gardens built by

emperors, though in varying forms, from the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty, the Xi-Yuan garden in Luoyang built during the Sui dynasty, to the T'ai-yi Pond of the Da-ming Palace in Chang-an built during the Tang dynasty.(Note 3) The T'ai-yi Pond of the Da-ming Palace, where partial excavation surveys have been conducted in recent years, has retained its traces to date in the form of a pit, while the Penglai mountain, the central island, has retained its traces in the form of a swelling on the ground.

The following description in "Luoyang qielan ji" regarding the Hualin-yuan garden in Luoyang built during the Northern Wei dynasty gives an illustration:

There is a large pond in the Hualin-yuan garden, which was the Tianyuanchi pond in the Han dynasty (the Wei dynasty is correct). The pond is also home to the Jiuhuatai terrace of Emperor Wendi [of the Cao Wei dynasty]. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. There was Xianrenguan hall on the mountain, and Diaotaidian hall up on the mountain, both of which were constructed in the Hongnige style and accessible by mountain wizards by walking in the air. On the purification day on early May and on days of snake and dragon in the Chinese zodiac calendar in autumn, the emperor and others went on board a pair of boats, one with a carved head of dragon and the other with that of a water bird and had fun on the pond.(Note 4)

The following description about the Hongnige style is found in a geographical book called *Shuijingzhu*:

As visitors go up and down the tower, they had to go out to and come into the "stairs of rainbow," which just looks like lapwings jumping into the water or pheasants flying into the sky.(Note 5)

Here, rainbow was often used as a metaphor for a bridge. This description certainly shows that the towers of the Xianrenguan hall and Diaotaidian hall on the Penglai mountain of the central island in the pond were connected by Kongzhonglang built high in the sky. This construction style

is imaginable, based on such examples as Xiahuayan Temple Bojjajiaocang (Shanxi Datong, the Liao dynasty in the 7th year of Zhongxi [984]), Erxianguan Dadiandaozhang(Shanxi Gaoping, and the Northern Song dynasty in the 4th year of Shaosheng [1097]), as well as the style depicted in the wall paintings of the cave of Dun Huang.(Note 6) Originally, this type of tower built in the air did not represent a model strictly categorized in Buddhism or Taoism, as described properly as "Tiangonglouge Fodaozhang" in an official architectural book, *Ying Zao Fa Shi* Joinery System edited in the 3rd year of Yuanfu (1100) during the Northern Song dynasty. Indeed, this type of tower in the air is exactly the embodiment of the paradisiacal architectural world of where immortal mountain wizards live.

2. Early style of natural landscape gardens

Early gardens in China during the Qin and Han dynasties originated as emperors' yuan-you gardens as described above. Initially, the main components were extensive water surfaces (garden ponds) and streams. In "Xijingzaji," the following description is found about the Tuyuan garden built by Emperor Liangxiao Liuwu in Chang-an during the Former Han dynasty:

Emperor Liangxiao enjoyed building palaces and yuan-you gardens. He built Yaohua Palace, and then built the Tuyuan garden. The garden had replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were located. There was a pond of geese, and in and along the pond were crane-shaped sandbar and lapwing-shaped beach. Many Taoist temples were located close to each other, extending for many kilometers. There was everything in the garden, from exotic fruit trees and other trees to rare birds and animals. In the garden, the emperor enjoyed hunting and fishing every day with courtiers and guests.(Note 7)

As far as can be inferred from the name, the Tuyuan garden seems to have had major landscape components of massive rocks, valleys, and caves modeled after natural untrodden regions, with pebble beaches modeled on cranes and water

birds at the garden pond. The following description is found in "Sanfuhuangtu":

Yuan guanghan, a wealthy person in Mouling, had a fortune , ... and built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction in Bei Shan. The river flow was blocked to carry the water into the garden. Artificial hills, which were made by piling up stones, measured about 10 zhang in height, and ranged over the distance of several kilometers. White parrots, purple mandarin ducks, yaks, and blue beasts with a protruding horn were kept, with rare animals and birds placed among them. Sandbar was built with a pile of sand, and billows were created by disturbing water flows. Water birds of rivers and sea were raised for breeding, and the forests and pond were filled with chicks. All kinds of rare trees or plants were cultivated here. All the buildings were connected to each other. Multistoried towers and long walkways were so extensive that one could not walk through in a day.(Note 8)

According to a series of biographies in "the Houhanshu," Liangii of the Later Han dynasty, who was known as a garden-building enthusiast:

"... also built a huge garden. He gathered soil to build artificial hills. Modeled after Erxiaoshan (a mountain in Luoning), nine hills were located over the distance of 10 li. Steep hills and valleys looked as if they had been naturally created. Well tamed rare animals were jumping around.(Note 9)

These gardens built during the very early days show that they fulfilled the basic elements of Chinese gardens, with artificial hills (built with soil and stone), ponds, and shores created. Descriptions in the original texts also exhibit the basic rules of landscape gardening, i.e., imitating and reproducing nature: "pebble beaches are created with a pile of sand, while billows are created by disturbing water flows", and "they just look natural."(Note 10) After the Weijin-NanbeiChao period, the emphasis of landscapeing seems to have shifted from garden ponds to artificial hills. While the landscape modeled after natural environment served as a major component

of landscape gardening, this is very different from the Chinese garden style which can be observed today at relics of the Ming and Qing dynasties located in the Jiangnan area including Suzhou and Wuxi.

For many years, there were few excavation surveys for gardens in China. In recent years, however, there have been reports from excavation surveys, though still limited in number. At the relics of Nanyue Kingdom that is presumed to have been built during the Qin and Han periods in Guangzhou, Guangdong, the expansive water surface of the garden pond was the major element. Together with the relics of a palace presumed to have been built in the Ganlan (raised flooring) type structure with its veranda extending onto the pond supported by a foundation platform, relics of a garden were also discovered. The garden was built in a style which was very similar to the landscape gardening method of the Japanese ancient gardens where meandering streams were arranged.(Note 11) Strangely enough, this discovery has been ignored in Japanese academic circles on landscape gardening history. This discovery deserves more attention, because it demonstrates the correctness of a hypothesis that the early style of Chinese gardens would have been remarkably similar to that of ancient gardens in Japan, as I predicted about 20 years ago.(Note 12)

In recent years, excavation surveys have been conducted at the ruins of Ligong Shangyanggong palace built during the Tang dynasty in the outskirts of Luoyang. These surveys led to the discovery, though limited in scope, of relics of a garden pond with round stone-paved pebble beaches, as well as artificial hills which seemed to have been built in the pond. Relics of a corridor were also found, stretching from the south shore of the long and narrow garden pond (extending in an east-west direction) to the tiled foundation, with an observation tower (which had a wooden foundation and veranda supported by a foundation platform extending outwards) between them in the pond. Greater importance should be attached to these discoveries.(Note 13) On the south shore of the T'ai-yi Pond of the Da-ming Palace in Chang-an, relics of a long corridor of Ganlan (raised

flooring) type structure and a large corridor structure were discovered, which deserve renewed attention in connection with the palace garden after all.(Note 14) In fact, it is possible to presume that the palace garden would have been built in an arrangement just like the one existing at the Summer Palace built during the Qing dynasty in the western suburbs of Beijing. This is based on the depiction of a long corridor arranged along the south shore of the garden pond named dragon-shaped pond on a stone carving drawn during the Sung dynasty. (The motif of the stone carving, which was preserved at Xi'an Forest of Stone Tablet Museum (Museum of Shaanxi Province) is the Xingqing Imperial palace at the Tang Chang'an Castle.) I had already pointed out this fact earlier.(Note 15)

In early gardens, emphasis was placed on garden ponds and water surfaces both at palace gardens and Buddhist temples. Bai JuYi, a poet who lived during the Tang dynasty, built a garden at his residence in Lüdaoli in Luoyang where he lived from the 4th year of Changqing (824). The following description is found in his *Chishangpian*:

The site is 17 square li, with the building accounting for 1/3, water 1/5, and bamboo trees 1/9. Islands, trees, bridges, and roads were sparsely located throughout the site.(Note 16)

Bai JuYi also wrote that there were three islands in the garden, and the western coasts of the islands were connected by flat bridge, and their central parts were connected by an arch bridge. In the same paper given above, I inferred back in 1990 that water surfaces were a major element, unlike the example of the existing Jiangnan garden.(Note 17) A few years later, as had been expected, the former residence of Bai JuYi was excavated at a north-western location within Lüdaofang, and the ruins, which is believed to be a pond referred to as Nanyuan (to which water was carried in from Yiqu to the Siheyuan or quadrangle building positioned along the north-south axis as well as the west and north sides of the building) in poetry and prose, was confirmed. Beyond any doubt, this discovery proved the correctness of the inference.(Note 18)

In Guanjing Bianxiangtu of wall paintings of the cave

of Dun Huang, the garden of a Buddhist temple has a water surface covering the whole precinct. Just like the Itsukushima Shrine building, the pond bristles with wooden struts, with the Ganlan style stage-like floor raised from the water surface.(Note 19) The pond-centered temple layout at Yuantong Temple which exists in southern Kunming became known around the globe due to my personal work, i.e., collection, recording, and historical investigation of Chuangxiuji written during the Yuan dynasty that is still preserved locally.(Note 20) Although the existing architectural relics are derived from buildings that were rebuilt during the Ming dynasty, the layout accompanied by a pond may be traced right back to the Tang dynasty. Indeed, Yuantong Temple is one of the few exemplifications which attest to the existence of garden pond temples of this kind. Now that the remains of Emperor Nanyue's Palace Garden in Guangzhou, the remains of the T'ai-yi Pond at the Da-ming Palace in Chang-an built during the Tang dynasty, and the remains of Shangyanggong palace in Luoyang have been discovered, it is necessary to further pursue such a viewpoint with a broader perspective and research methods.

3. Elements of early gardens in China that are reflected in ancient gardens of Japan

As discussed earlier, Chinese gardens retain an irritatingly limited number of relics in inverse proportion to an insurmountable volume of literature and historical materials. To the contrary, ancient gardens in Japan have undergone a far greater number of excavation surveys, and offer plenty of information about landscape gardening methods. It is highly noteworthy that styles already lost in the context of Chinese gardens can be observed here and there.

For example, artificial hills (referred to as “假山” in China) were already an integral component in early gardens e.g., the rammed-earth construction of the Lanchigong garden in Xianyang built during the Qin dynasty, stone hills of Emperor Liangxiao's Tuyuan garden built during the Former Han dynasty, and earth-piled hills of the Yuanyuan garden in Liangji built during the Later Han dynasty, which were

discussed at the beginning. While artificial hills cannot be confirmed at ancient relics in China, the relics of artificial hills excavated at the remains of the Tô-in Garden, Nara Palace, Heijô-kyû in Japan can be probably seen as an embodiment of the early style in ancient China. It is no coincidence that some common factors were found with the stone arrangement partially discovered on the southern shore of the T'ai-yi Pond near the Penglai mountain at the Da-ming Palace.

Landscape design that is closely related with artificial hills includes strange rocks and bizarre stones such as Taihu-Rocks (referred to as Lifeng or Tezhi Shifeng in Chinese gardens) erected as art objects. It seems that, in general, this kind of landscape design has been seen as a symbol of Chinese gardens without much verification of historical facts. Its historical background should be known more accurately. The design was first employed at Hualin-yuan in Liang built during the Southern dynasties. With a long tradition, the popularity of Shipi (enthusiastic stone collectors) peaked during the time of Niu Seng Ru, Li DeYu, or Bai JuYi during the Tang dynasty. Construction of Genyu by Hui Zong during the Northern Song dynasty added greater excitement to this development, which led to further specialization. Shifeng up to the Northern Song dynasty were characterized by extremely simple and rough shapes.(Note 21) Strangely shaped Lifeng with many small cavities, as seen in Taihu-Rocks, represent a tradition which came to be established much later in the Ming and Qing dynasties. In this context, the standing stone erected in Ôizumi ga Ike of the garden at Môtsû-ji temple in Hiraizumi, Iwate Prefecture, naturally belongs to the category of stone artificial hills. At the same time, the standing stone can be seen as a representation of the early style of Lifeng. Lifeng are also closely related with tray landscapes and miniature landscapes. Together with iron trees preserved at Môtsû-ji, an artificial hill built with old trees (a cultural heritage in Shôsôin) shows the primitive form of tray landscapes. These miniatures also indicate early forms of landscape design elements.

Regarding *yarimizu* stream, descriptions are found in *Sakuteiki* (the book of gardening), a textbook on the secrets

of landscape gardening compiled by Tachibana no Toshitsuna in the Heian period. Excavation surveys led to the discovery of stream relics taking advantage of natural topography that fully matched the descriptions about Ôizumi ga Ike at Môtsû-ji in Hiraizumi, which further clarified the specific form. It should be noted, however, that the history of *yarimizu* stream can be traced right back to an historical event of Meandering Stream Banquet held by Wang Xi Zhi at Lanting during the Chin dynasty.(Note 22) This event is also described in *Luoyang qielan ji* (as quoted above) as a garden party where the emperor and others went aboard a pair of boats, one with a carved head of dragon and the other with that of a water bird at the Hualin-yuan garden. The Hualin-yuan garden also had a pond named Liushangchi which was said to have been built by Emperor Weiming during the Three Kingdom Period.(Note 23) Incidentally, the above boating ceremony was also conducted in the gardens of the phoenix hall of Byôdô-in Temple and garden at Môtsû-ji temple. It can be inferred that meandering stream served at least as the equipment for reproducing the natural landscape in earlier days, as can be seen from an S-shaped (curving) garden pond designed to control elaborately the stream gradient excavated at the Heijo Palace garden site. It is also of interest to note that Xi Yuan in the outskirts of Luoyang (that is said to have been built by Emperor Yang in the first year of Daye (605) during the Sui dynasty) had Longlingu channel which was designed to run through 16 buildings,(Note 24) which shows the early form of Meandering Stream Banquet held in natural landscape settings. It should be noted that Dulianggong, a detached palace built in the same year by Emperor Yang, had a building named Liubei hall literally meaning "floating cup hall," which indicates the fact that buildings designed exclusively for this ceremony were already built in those days.(Note 25) Poseokjeong in Gyeongju, South Korea, retains Liubeiqu channel, while in China, remains of Liubeiqu channel can be seen in Kaifeng Henan, and existing relics include Liubeiqu channel in Qishangting at Ningshougong Garden in the Forbidden City, Beijing. *Ying Zao Fa Shi* Stonework system, an architecture book in the

Northern Song dynasty, gives descriptions of two types of Liubeiqu: “Fengzi” and “Guozi.” There is no doubt that construction of Liubei hall designed exclusively for Meandering Stream Banquet became a custom in earlier days.(Note 26)

As stated previously, the landscape design of ancient garden relics in Japan, in which a water surface served as a major component, as exemplified by Ôizumi ga Ike at Môtsû-ji, as well as other remains such as Shiramizu-Amidadô Garden, Shômyô-ji Garden, and Nikaidaidô in Kamakura (the appellation of generally accepted “Jôdo garden” is the source of misunderstanding(Note 27)) exactly represents the early style of Chinese gardens. As well, the stone-paved method for the pebble beaches is more similar than anything else to landscape design during the Han dynasty, as stated earlier. *Yarimizu* stream discussed above and the waterfall at the remains of Kanjizaiô-in garden are early examples of “slithering cascade” among pond types illustrated in *Sakuteiki*.(Note 28)

It is important to note that *Sakuteiki* contains quite a few descriptions which are considered to have been influenced directly by the Chinese landscape gardening method.(Note 29) A typical example is a description about the unlucky direction (northeast). Intrusion of evils can be prevented if triad stone arrangement known as Amida Sanzonseki is provided. A tree “木” in the center of a gate “門” would make a Chinese character of “閑,” which means a house would be deserted with few visitors. A tree “木” in the center of a garden would make a Chinese character of “困,” which means the fortunes of the family would be on the wane. These descriptions clearly show that *Sakuteiki* was influenced by specialized book of sorcerous art in the feng shui and relevant fields in China. In *Sakuteiki*, there is a passage which begins with the *Zhaijing (Siting Classic)* says. Existing *Yellow Emperor's Siting Classic* does not have a relationship with this passage because this feng shui book was compiled during the Qing dynasty. Nevertheless, it is noteworthy that there are some feng shui books which are said to have been compiled during the Western Jin, Southern,

and Sung dynasties. Descriptions in *Suishu Jingjizhi, Tangshu I-wen chih, Jiu tangshu Lücaizhuan* reveal that books which were titled *Zhaijing (Siting Classic)* or are presumed to have borne very similar titles were present (but have been lost). It is presumed that the description in *Sakuteiki* is a quotation from these lost books or similar classics.(Note 30) In other words, the fact that landscape gardening elements that conform to the descriptions in *Sakuteiki* have been handed down to date is a theme which must be studied beyond the fields of Japanese garden history, Buddhism history, or political history.(Note 31) Thus, the early style of ancient gardens in China which is lost today, can only be known through verification of many landscape gardening methods. It is safe to say that this represents the real value of garden remains such as the garden at Môtsû-ji temple.

Note

- 1) 『史記』秦始皇本紀31年12月。張守節『史記正義』「秦記云。始皇都長安。引渭水為池。築為蓬、瀛。刻石為鯨。長二百丈」。
- 2) 『史記』封禪書「於是作建章宮。度為千門萬戶。前殿度高未央。……漸臺高二十餘丈。命曰太液池。中有蓬萊、方丈、瀛洲、壺梁。像海中神山龜魚之屬」。
- 3) 田中淡1990a、1997。
- 4) 『洛陽伽藍記』卷1城內「華林園中有大海。即漢(魏)天淵池。池中猶文帝九華臺。高祖於臺上造清涼殿。世宗在海內作蓬萊山。山上有僊人館。上有釣臺殿。並作虹蜺閣。乘虛來往。至於三月禊日、季秋巳辰。皇帝駕龍舟鷁首。遊於其上」。
- 5) 『水經注』穀水「遊觀者升降阿閣。出入虹陛。望之狀鳧沒鸞拳矣」。
- 6) 田中淡1988、1990b、1990c、1992。
- 7) 『西京雜記』卷2「梁孝王好營宮室苑囿之樂。作曜華之宮。築兔園。園內有百靈山。山有膚寸石、落猿巖、棲龍岫。又有鴈池。池間有鶴洲、鳧渚。其諸宮觀相連。延亘數十里。奇果異樹。瑰禽怪獸畢備。王日與宮人賓客弋釣其中」。
- 8) 『三輔黃圖』卷4「茂陵富民袁廣漢。藏鏹鉅萬。家僮八九百人。於北[邛]山下築園。東西四里。南北五里。激

流水於注其中。構石為山。高十餘丈。連延數里。養白鸚鵡、紫鴛鴦、犛牛、青兕。奇獸珍禽。委積其間。積沙委洲渚。激水為波濤。致江鷗海鶴孕雛產殼。延滿林池。奇樹異草。靡不培植」。

- 9) 『後漢書』列傳24梁冀傳「冀乃大起第舍。……又広開園囿。採土築山。十里九坂。以像二嶠。深林絶澗。有若自然。奇禽馴獸。飛走其間」。
- 10) 田中淡1998a、2002a、2002b。
- 11) 楊鴻勛2001。
- 12) 田中淡1990a、1997。
- 13) 中国社会科学院考古研究所洛陽唐城隊1998。
- 14) 中国社会科学院考古研究所等2003a、2003b、2004。
- 15) 田中淡1998b。
- 16) 白居易「池上篇」序（『旧唐書』卷166白居易傳）「即白氏叟樂天退老之地。地方十七畝。屋宇三之一。水五之一。竹九之一。而島樹橋道間之」。
- 17) 田中淡1990a、1997。
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- 19) 蕭默1989。
- 20) 田中淡1983a、1995。
- 21) 田中淡1990、1997、1994。
- 22) TANAKA 1992。
- 23) 田中淡等2003。
- 24) 田中淡1978、1989。
- 25) 田中淡等2003。
- 26) TANAKA 1992。
- 27) 森蘊1962。田中淡1988。
- 28) TANAKA 1992。
- 29) 森蘊1986。
- 30) 田中淡1983b。
- 31) LEDDEROSE 1983。

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*Translation's Notes

Notes

- 1) Basic Annals of the First Emperor of Qin in the Records of the Grand Historian, December of the Year 31 (226 B.C.); Annotation to the Records of the Grand Historian by Zhang Shoujie: “According to the Chronicles of Qin, the First Emperor of Qin built the capital of Chang-an. He carried in the water of the Wei River to build a pond. In the pond, artificial hills modeled after Penglai and Yingzhou were created and a whale carved out of stone was placed. The pond was 200 *zhang* long.”
- 2) Fengshan Chapter of the Records of the Grand Historian: “Thus the Jianzhang Palace was built. The palace had one thousand gates and ten thousand rooms and its front hall was taller than that of the Weiyang Palace.... A terrace of about 20 *zhang* high was built on the pond, which was named T'ai-yi Pond. The pond had islands modeled after Penglai, Fangzhang, Yingzhou and Huliang, which looked like holy mountains and turtles in the sea.”
- 3) Tanaka, Tan, 1990a, 1997
- 4) Stories about Buddhist Temples in Luoyang, Chapter 1; Chengnei: “There was a large pond in the Hualin-yuan Garden, which was Tianyuanchi pond in the Han dynasty (the Wei dynasty). The pond is also home to the Jiuhuatai terrace of Emperor Wendi. On it, the First Emperor built Qingliangdian hall. The second Emperor built the Penglai mountain in the pond. Also on the mountain were Xianrenguan hall, Diaotaidian hall, and Hongnige hall, which were visited by mountain wizards by walking in the air. On the purification day in early May and on the days of the snake and the dragon in the Chinese zodiac calendar in autumn, the emperor went on board a dragon boat with the carved head of a water bird.”
- 5) Commentary on the Waterways Classic, Chapter of Kushui: “Visitors go up and down the tower through the ‘rainbow stairs,’ which look just like lapwings jumping into the water or pheasants flying into the sky.”
- 6) Tanaka, Tan, 1988, 1990b, 1990c, 1992
- 7) Miscellaneous Records of the Western Capital, Vol. 2: “Emperor Liangxiao enjoyed building palaces and gardens. He built Yaohua Palace, and then the Tuyuan garden. The garden replicated Bailingshan mountain where Fucun Stone, Luoyuan Rock, and Qilongxiu were placed. There was a pond of geese, and in and along the pond were a crane-shaped sandbar and a lapwing-shaped beach. Many buildings were located close to each other, extending for long distances. There were

numerous exotic fruits, trees, birds and animals in the garden, where the emperor often enjoyed hunting and fishing with courtiers and guests.

- 8) Yellow Charts of the Three Regions, Vol. 4: "Yuan Guanghan, a wealthy man in Mouling, had a fortune and employed 800 to 900 servants. He built a garden measuring 4 li in the east-west direction and 5 li in the north-south direction at the foot of Mt. Bei. The garden had rapid streams and artificial hills made by piling up stones, which measured about 10 zhang in height and ranged over many distances. Exotic birds and animals such as parrots, mandarin ducks, yaks and buffalos were kept and seen here and there. A sandbar was built with a mound of sand and water flowed rapidly. Water birds from the rivers and the sea bred and the forests and ponds were filled with chicks. All kinds of exotic trees and plants were grown here."
- 9) A series of biographies in the Book of the Later Han, Chapter 24; the Story of Liang Ji: "Liang built a huge residence.... He also built a large garden and gathered soil to build artificial hills. Modeled after Mt. Erxiao, nine hills extended over the distance of 10 *li*, and there were thick forests and deep valleys. The landscape looked as if it had been formed naturally. In the garden, exotic birds and animals were seen flying and running."
- 10) Tanaka, Tan, 1998a, 2002a, 2002b
- 11) Yang, Hongxun, 2001
- 12) Tanaka, Tan; 1990a, 1997
- 13) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1998
- 14) The Institute of Archaeology, Chinese Academy of Social Sciences, et al., 2003a, 2003b, 2004
- 15) Tanaka, Tan, 1998b
- 16) Bai Juyi, Preface to "On the Pond," (Old Tang History, Vol. 166, Story of Bai Juyi): "It was the place where Bai Juyi enjoyed his retirement. The site was 17 *mu* in area, with the building occupying 1/3, water 1/5, and bamboo trees 1/9 of the land. Islands, trees, bridges and roads

were located throughout the site."

- 17) Tanaka, Tan, 1990a, 1997
- 18) Team of Luoyang City of the Tang Dynasty, the Institute of Archaeology, Chinese Academy of Social Sciences, 1994
- 19) Xiao, Mo, 1989
- 20) Tanaka, Tan, 1983a, 1995
- 21) Tanaka, Tan, 1990, 1997, 1994
- 22) Tanaka, Tan, 1992
- 23) Tanaka, Tan, et al., 2003
- 24) Tanaka, Tan, 1978, 1989
- 25) Tanaka, Tan, et al., 2003
- 26) Tanaka, Tan, 1992
- 27) Mori, Osamu, 1962, Tanaka, Tan, 1988
- 28) Tanaka, Tan, 1992
- 29) Mori, Osamu, 1986
- 30) Tanaka, Tan, 1983b
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Fig. 1 : Tiangong Pavilion: Bojiajiaocang Hall in Huayan Temple

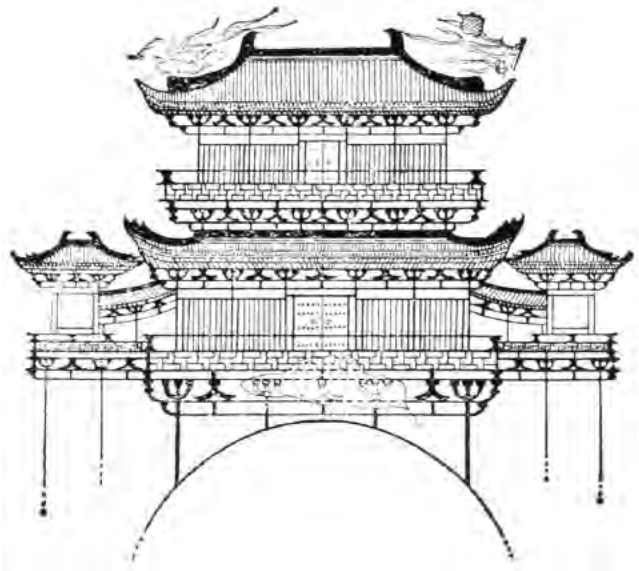


Fig. 3 : Li Pavilion depicted in the wall painting in Li Shou's tomb

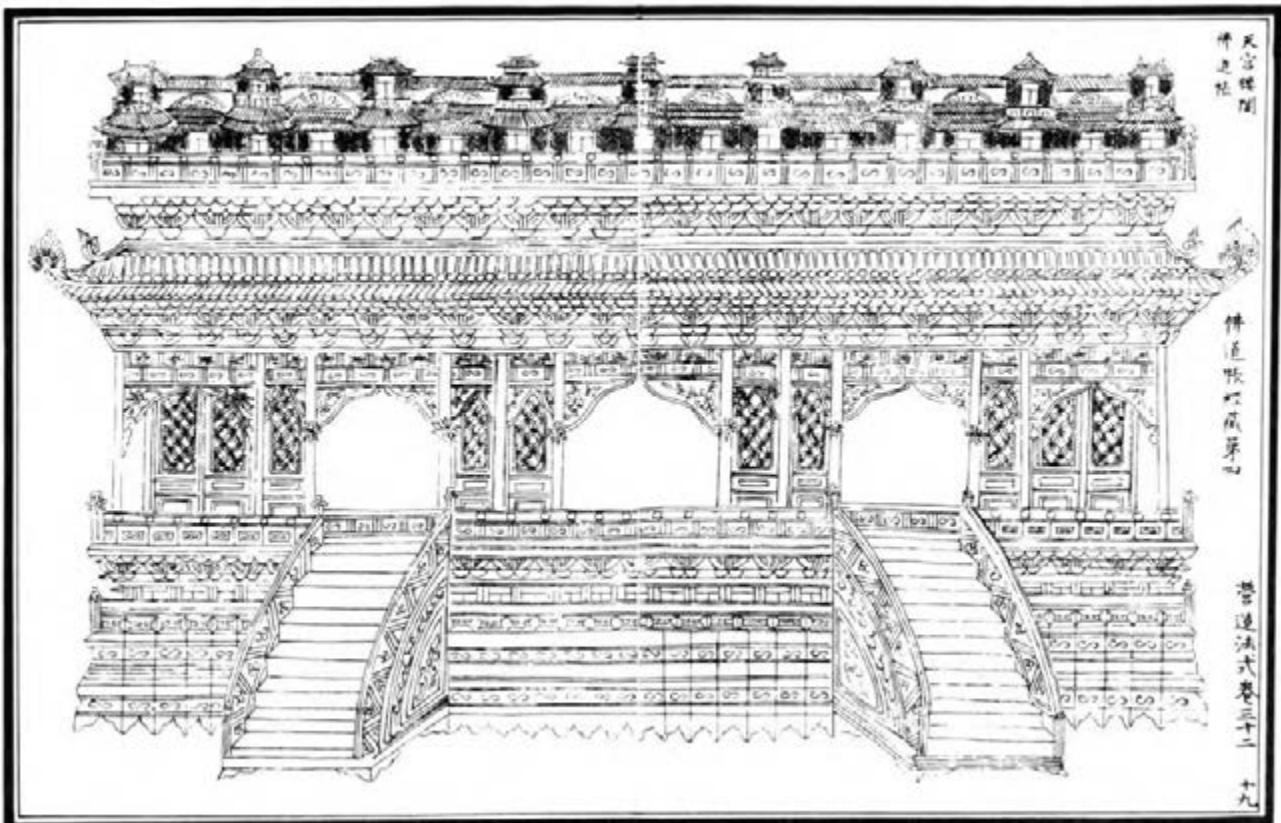


Fig. 2 : Tiangong Pavilion depicted in the *Ying Zao Fa Shi* construction manual

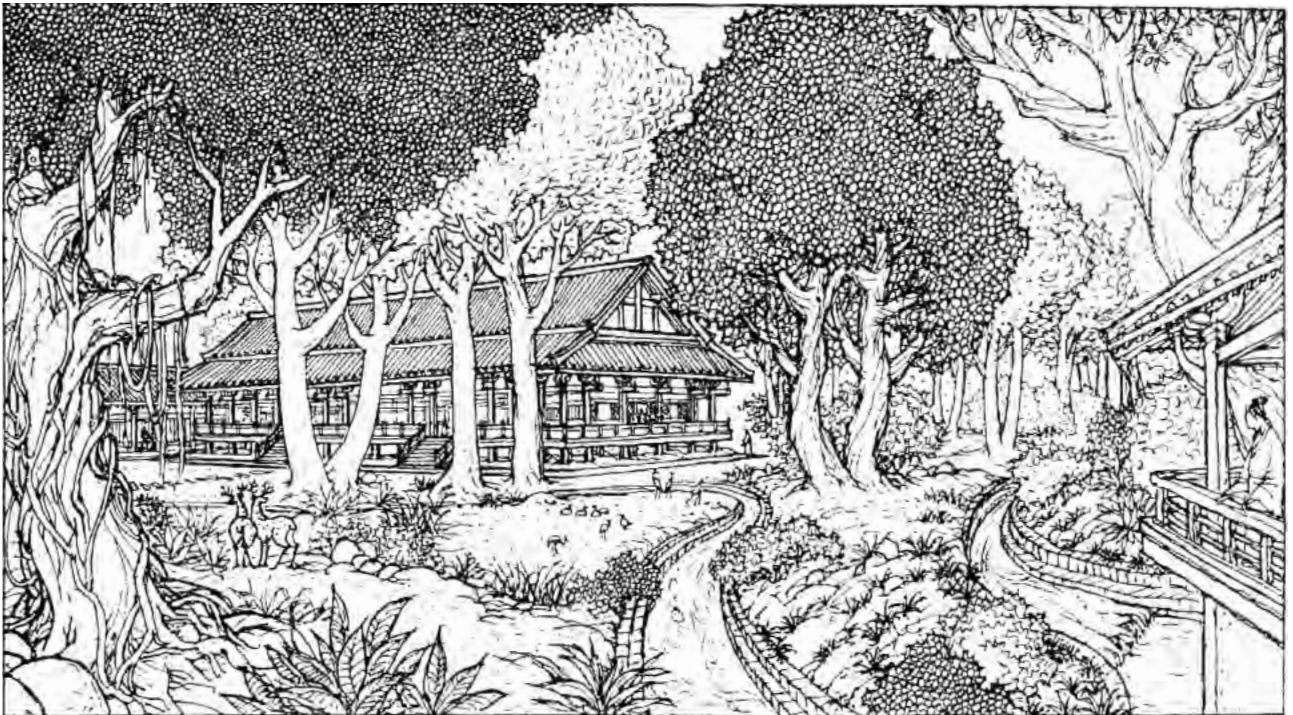
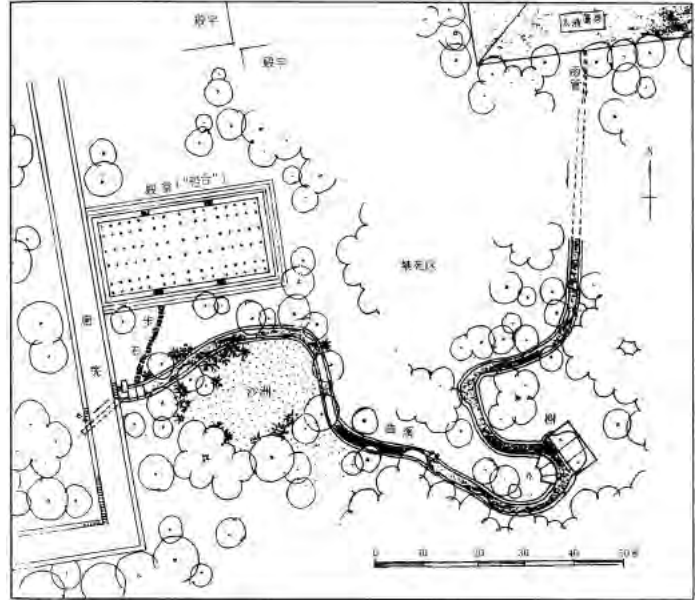
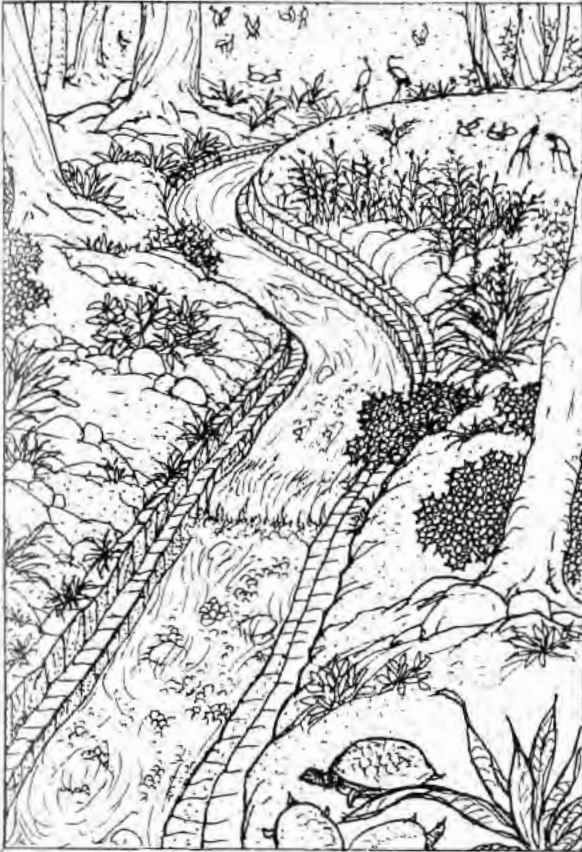


Fig. 4: Watercourse and sandbar in the remains of Emperor Nanyue's Palace Garden built during the Qin and Han Dynasties (Guangzhou City, Guangdong Province): Plan and reconstruction [Yang Hongxun]

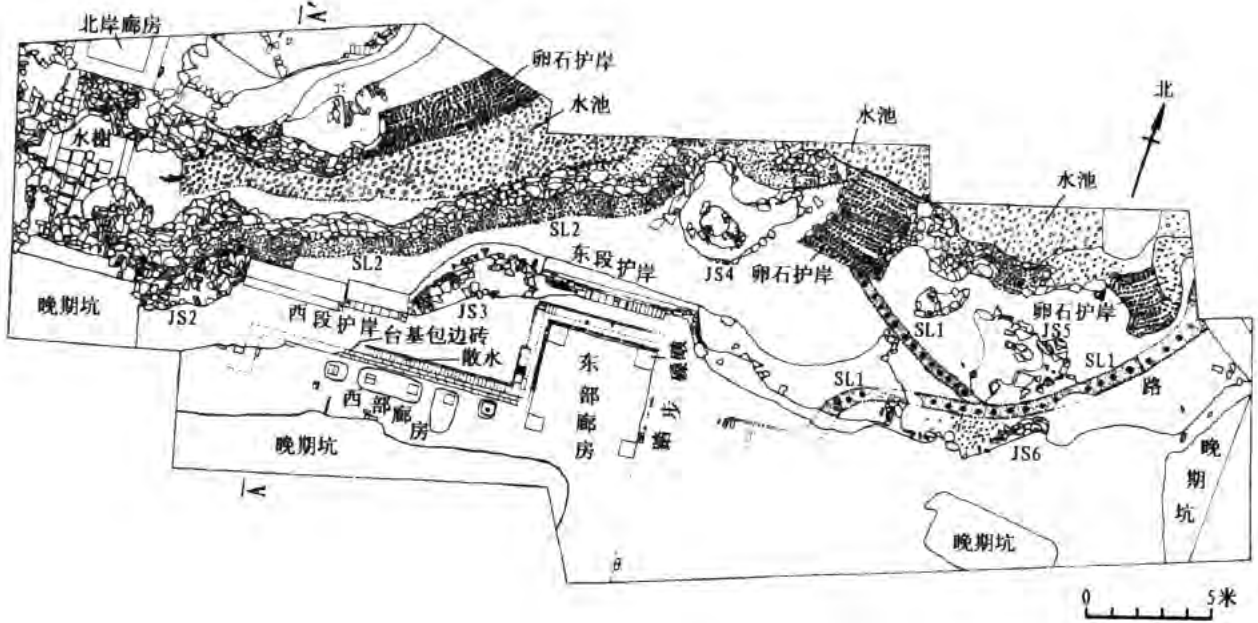


Fig. 5 : Plan of the remains of Shangyang Palace built in Luoyang during the Tang Dynasty (* due to Reference 27)

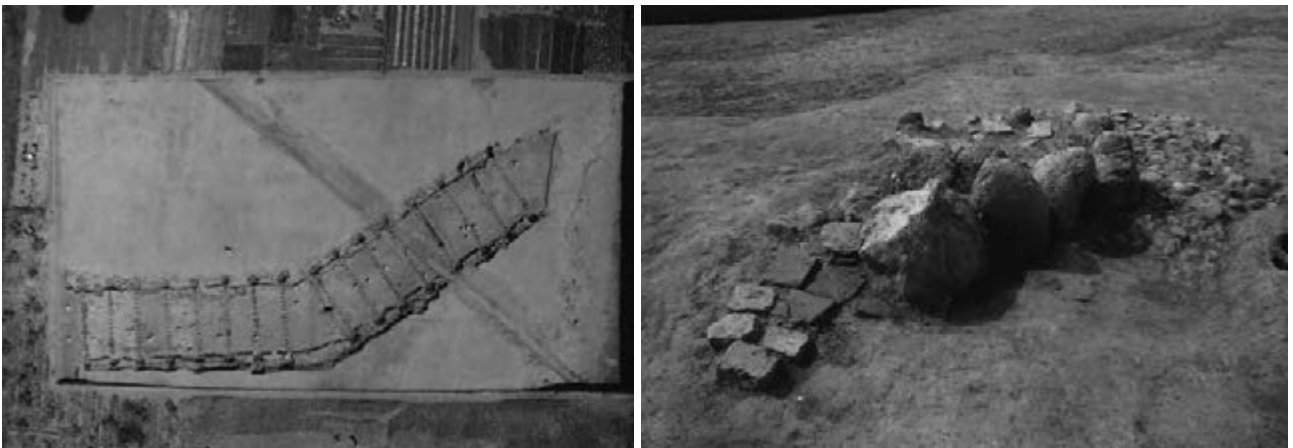


Fig. 6 : T'ai-yi Pond built at the Daming Palace during the Tang Dynasty [Left: Remains of ganlan raised flooring on the north shore; Right: Decorative stones on the south shore of Penglai Island (artificial hill)] (* due to Reference 28)

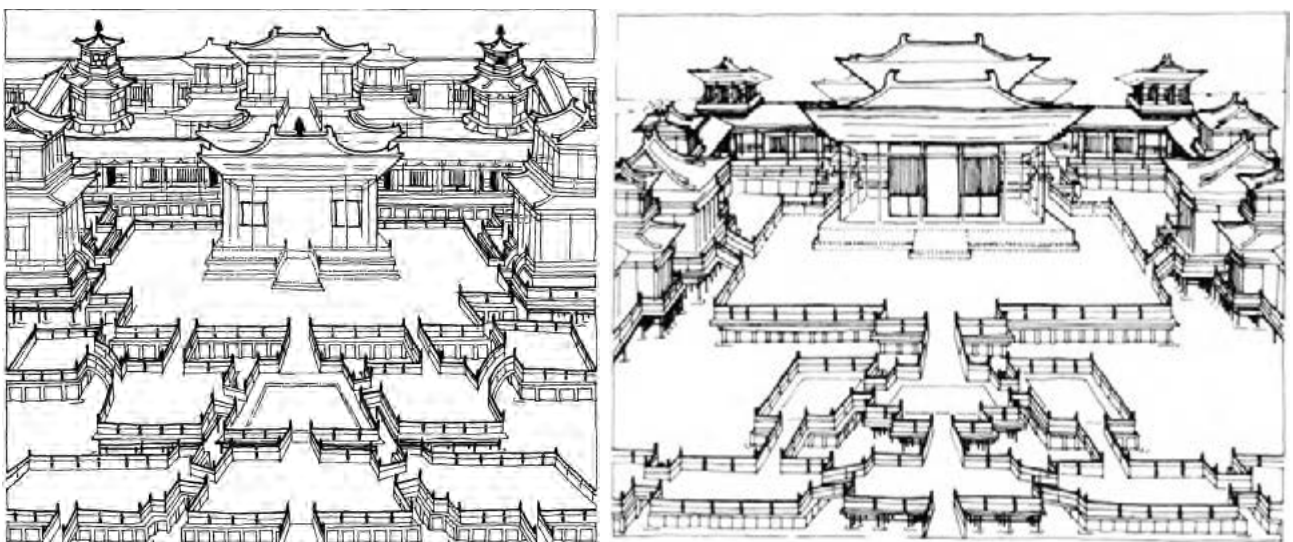


Fig. 7 : Wall paintings of Dunhuang Mogao Caves [Xiao Mo]
 Left : Temple depicted in the Bhaiṣajyaguru Sutra painting in the north wall of Cave No. 85
 Right : Henso-zu painting of the Meditation Sutra in Cave No. 172

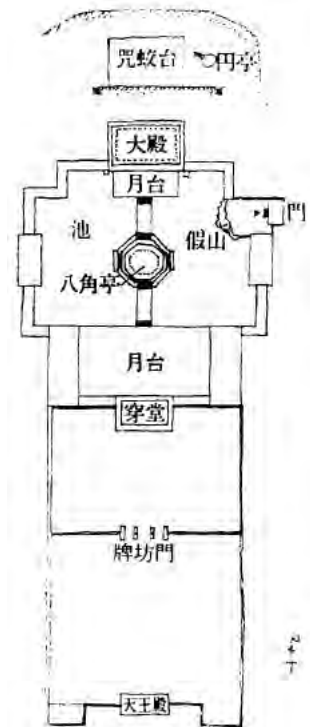


Fig. 8 : Yuantong Temple [Chenghua period of the Ming Dynasty (1465-1487)]
 Left : Pond garden with Main Hall (left) and Octagonal Pavilion (right)
 Right : Main temple layout (* due to Reference 1)

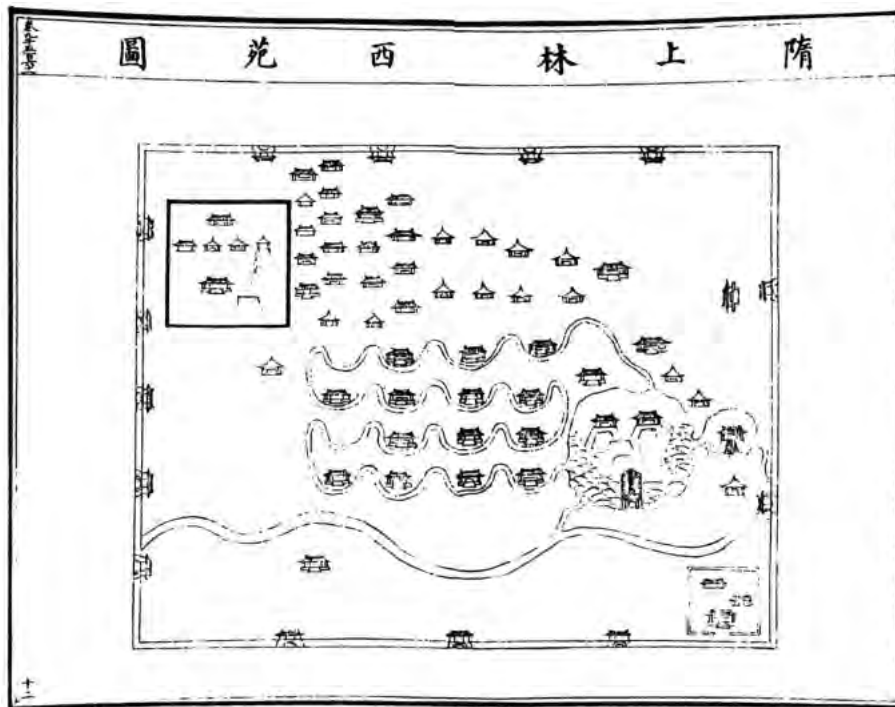


Fig. 9 : Xi-Yuan Garden built in Luoyang during the Sui Dynasty
 (*Yung-le-ta-tien* Imperial Encyclopedia)

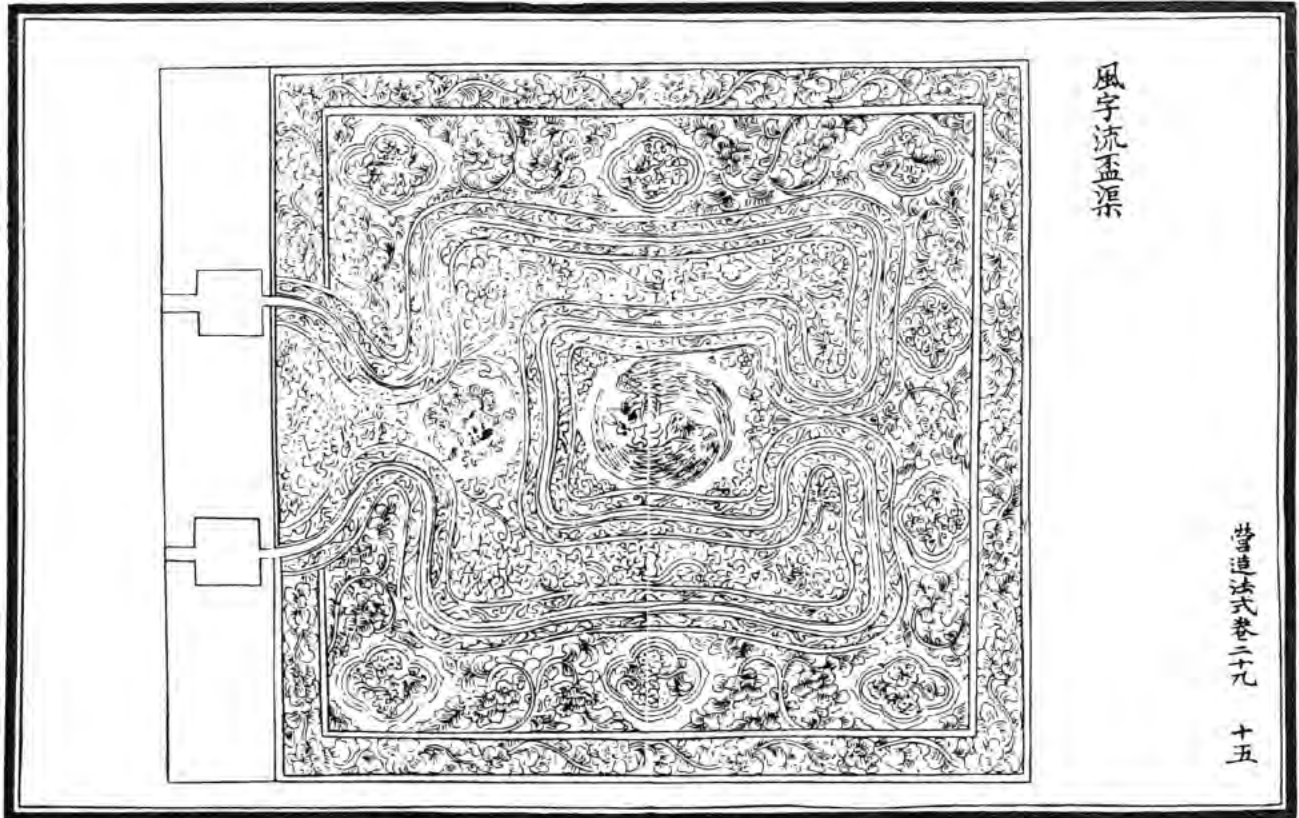


Fig. 10 : Fengzi Channel depicted in the *Ying Zao Fa Shi* construction manual



Fig. 11: Poseokjeong Pavilion (Gyeongju, Korea)

A Garden in Uji Embodying the Yearning for the Paradise in the West – Byôdô-in Garden –

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1. Creation of Byôdô-in

In the Heian period (794 to 1185), Uji was developed in the southern Heian-kyô (present-day Kyôto) as a residential suburb. The preceding building of Byôdô-in was originally built in the early Heian period as a private villa for Minamoto no Tôru, which was later purchased by Fujiwara no Michinaga. After being bequeathed to his son Fujiwara no Yorimichi, the villa was converted into a temple in 1052, which coincided with the beginning of the mappô, the age of the degeneration of the Buddha's law. The main hall of the villa was then renovated into a Buddhist sanctum and the Phoenix Hall (Hô-oh-dô) was added in the following year. The Fujiwara clan continued expanding the building and, by the time of the death of Fujiwara no Yorimichi in 1074, many additional sanctums and towers had been constructed on the grounds of about eight hectares. According to one record, among them were, in addition to the main hall and the Phoenix Hall mentioned above, Hokke-dô, Tahô-tô, Godai-dô, Fudô-dô, Goma-dô, Kyôzô (sutra repository), Shôrô (bell tower), Kita-Daimon (north gate), and Nishi-Daimon (west gate). In the areas surrounding these premises, in addition to ordinary monasteries, there were larger-scale monasteries such as Nansen-bô and Jôshin-bô.

There are some characteristics unique to Byôdô-in in terms of the layout of the temple complex: first, there are no tamped earth walls or other shields along the easternmost edge of the temple premises that faces the west bank of the Uji River; second, in general each temple faces east; and third, there is no axial line of the entire temple complex. The first temple (Jôdo temple) where a Jôdo garden was built was Hôjô-ji Temple in Kyôto, which was originally built by Fujiwara no Michinaga. This temple, and Hosshô-ji Temple endowed by Emperor Shirakawa, are surrounded by a tamped earth wall. On the premises of these temples, a Nanmen-dô

(south-facing temple building) and a pond are located on the south-north axis extending from the Nan-mon (south gate), and the pond is surrounded by the U shaped temple. Byôdô-in is significantly different in these features from the other two temples. The building style of the Phoenix Hall was taken over by Shôkômyô-in in Toba and Muryôkô-in in Hiraizumi, exerting a significant impact on the development of Jôdo temples in later years.

2. Byôdô-in Garden

It is obvious, both from records and the layout, that the Phoenix Hall is the main building of the Byôdô-in temple complex. The Phoenix Hall is a Tômen-dô (east-facing temple building) that houses the seated statue of Jôroku Amitabha Tathagata made by Jôchô. Consisting of Chû-dô (the central hall), which is a sanctum, and designed corridors on its south, north and west sides, the Phoenix Hall is architecturally an Amida-dô style depicting the Palace "Hôrô-kaku" of Amida Buddha. The hall is built on the central island in the pond and surrounded by a garden. The Byôdô-in Garden, a temple garden built around the Phoenix Hall, is a Jôdo garden aiming to reproduce the Gokuraku-Jôdo or the Land of Ultimate Bliss.

Aji-ike Pond, the centerpiece of the garden, spreads its surface mainly to the east and north sides of the Phoenix Hall at present, but it is known that the pond once also expanded into the west, the back side of the hall, largely along the pond terrace. While the trees on the bank now block the view from the front side of the Phoenix Hall to the east, the garden was originally connected to the bank of the Uji River, commanding a wide landscape toward the east. The Aji-ike Pond was made based on the garden pond that was built along with the original private villa. When the Phoenix Hall was constructed, the west side of the terrace was dug

to expand the pond area, with the central island remaining. The pond is fed by spring water from the terrace and within the pond, and probably drained into the Uji River. The entire pond bank, excluding the southern part that forms a terrace cliff, is a gentle slope where a pebble beach was constructed using fist-sized river stones, with ornamental stones at key positions. This style is basically the same as that of a *shinden*-style garden of the same period.

The east bank of the pond is faced by the facade of the Phoenix Hall. There was originally a narrow pebbled peninsula protruding from the south side of the facade, which was connected to a garden, also covered with pebbles, extending to the Uji River. Immediately following the death of Yorimichi, however, this part of the pond was reclaimed and the height of the garden was raised. In addition, a small imperial palace was constructed on the bank directly opposite, for the purpose of observing the Phoenix Hall. At the beginning of the 12th century, the Phoenix Hall was largely renovated when the transept-type structure with columns rising from the pond was altered into the *sô-danjôzumi-kidan* style or the podium stylobate style. The roofing was also changed to the *hon-kawarabuki* style, a combination of flat and rounded tiles. It is inferred that the original roofing was the *kogawara* style, a roof covered with wood layers, as is the one used for Konjiki-dô (Golden Hall) of the Chûson-ji.

3. Representation of the Land of Ultimate Bliss

According to an article about the establishment of the Tahô-tô pagoda in 1061, “Byôdô-in was converted from a residential villa to a temple, representing the Land of Ultimate Bliss with the statue of Amitabha Tathagata enshrined.” It was also reported that in the capital a song with a lyric saying “If you cannot believe in the Land of Ultimate Bliss, pay homage at the temple in Uji” became popular. These reports indicate that those in the capital recognized Byôdô-in as the Land of Ultimate Bliss in the present world.

Here is a perfect document to illustrate the specific function of the Land of Ultimate Bliss in the present world. According to a record of Goreizei Emperor’s Visit to Byôdô-in in 1067, a temporary lodge decorated with brocade and

embroidery was built on the pond in front of the Phoenix Hall, a dragon-headed boat and a *geki* (a kind of imaginary bird)-headed boat were floated out on the pond, and the emperor worshiped Amitabha Tathagata from the temporary lodge on the pond. The Jôdo sutra (the Pure Land sutra) preaches that people will be reborn in the Jewel Pond in the Land of Ultimate Bliss after their death. Considering the concept of meditation in those days, the worship by Goreizei Emperor was nothing but a simulated experience of rebirth in the Land of Ultimate Bliss. It should be particularly noted that the Byôdô-in Temple and Fujiwara no Yorimichi were rewarded for their efforts in arranging the visit. In addition, Rikyû-sha (Rikyû Shrine) located on the opposite bank of the Uji River, was also decorated with an order. Recent dendrochronological measurement of the main shrine of Rikyû-sha (the present Ujigami Shrine) has revealed that the shrine was constructed in 1060. Taking into consideration the year the shrine was built and the year of the visit to Byôdô-in by Goreizei Emperor, the two facilities were regarded as a pair. Byôdô-in in the next life, or nirvana, is dependent upon the existence of Rikyû-sha, or samsara, in the real world. Rikyû-sha was built as a symbol of the real world on the bank opposite the west bank of the Uji River where Byôdô-in is located. We may consider that the Uji River was regarded as the boundary to separate the next life from the real world. This is precisely because the Byôdô-in Garden faces the west bank of the Uji River and commands a wide landscape towards the east. We should therefore understand that the yearning by Fujiwara no Yorimichi for the Paradise in the West was not entrusted to the Phoenix Hall and the Byôdô-in Garden alone, but also to the space covering the wide natural landscape of the Uji region.

After the death of Yorimichi, the small imperial palace was constructed on the bank opposite the Phoenix Hall exclusively for the purpose of observing the hall. Consequently, some corrections had to be made in his concept, and in the early 12th century, the architectural expression of the Phoenix Hall was changed. These corrections and changes, however, did not weaken the power of Byôdô-in to suggest itself as the Land of Ultimate Bliss in the present world. We can verify this

because the designs of both Shôkômyô-in and Muryôkô-in (Hiraizumi) were based on the renovated Phoenix Hall and the Byôdô-in Garden.

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*Translation's Notes

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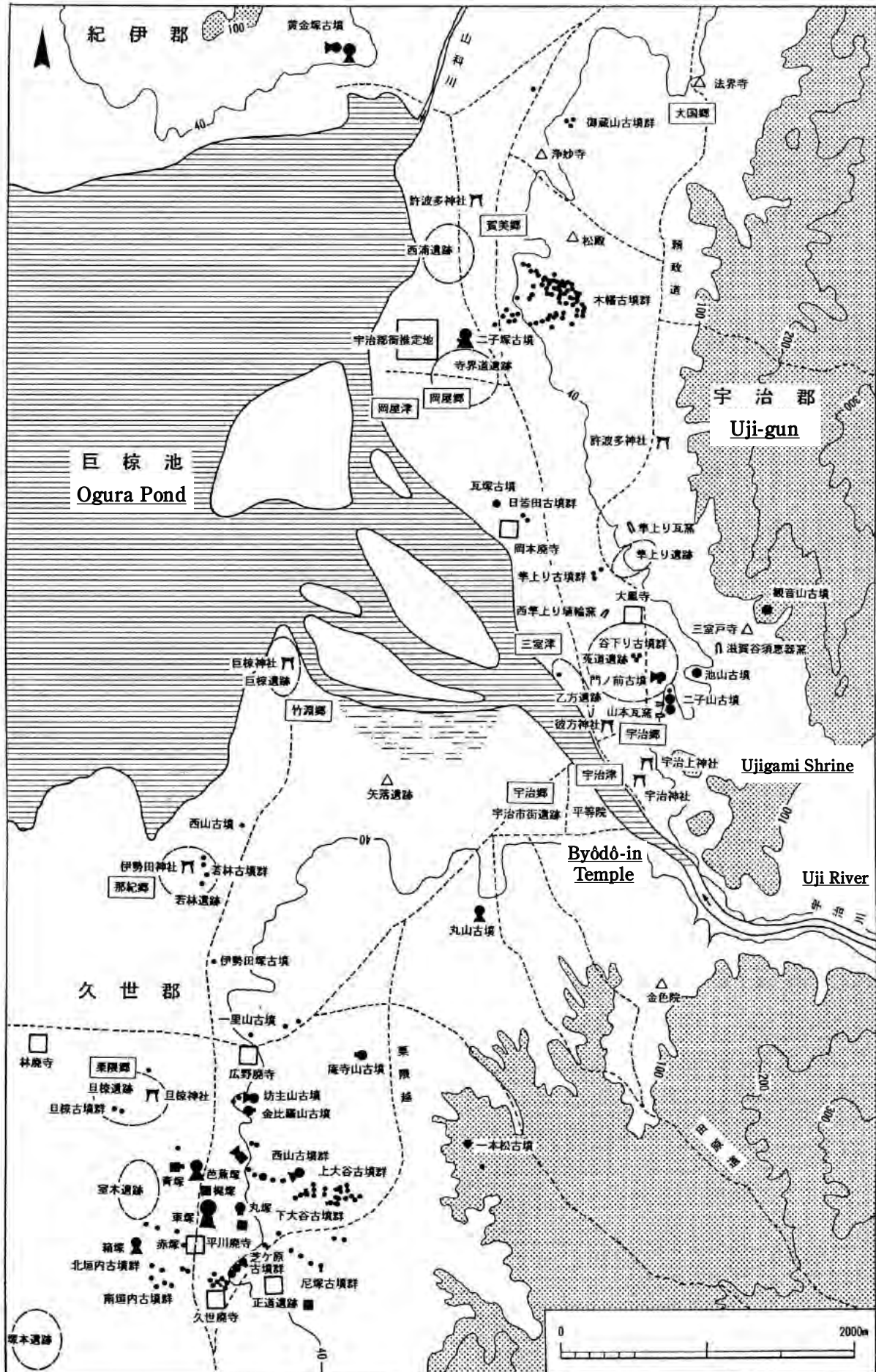


Fig. 1 Estimated Topographic Map and Major Ruins in the Peripheral Area of Uji in Ancient Times

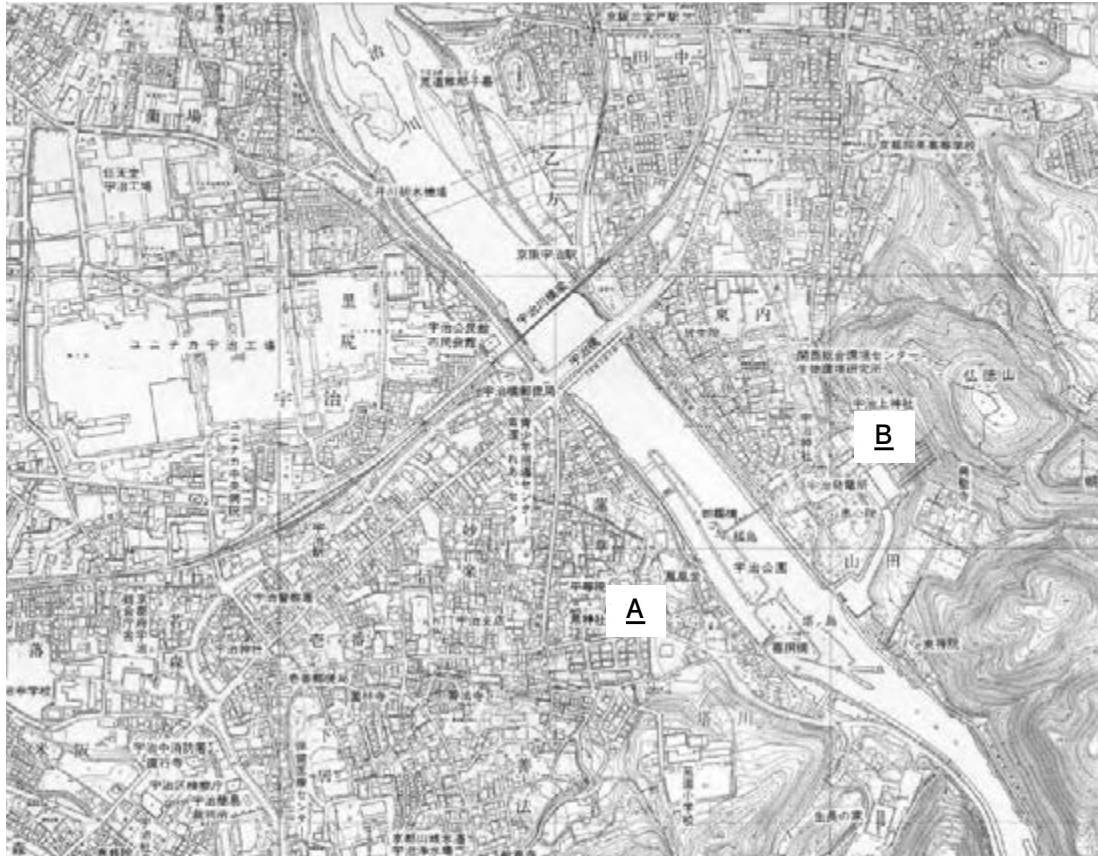


Fig. 2 Present-Day Topographic Map of the Peripheral Area of Uji (A : Byôdô-in Temple, B : Ujigami Shrine)

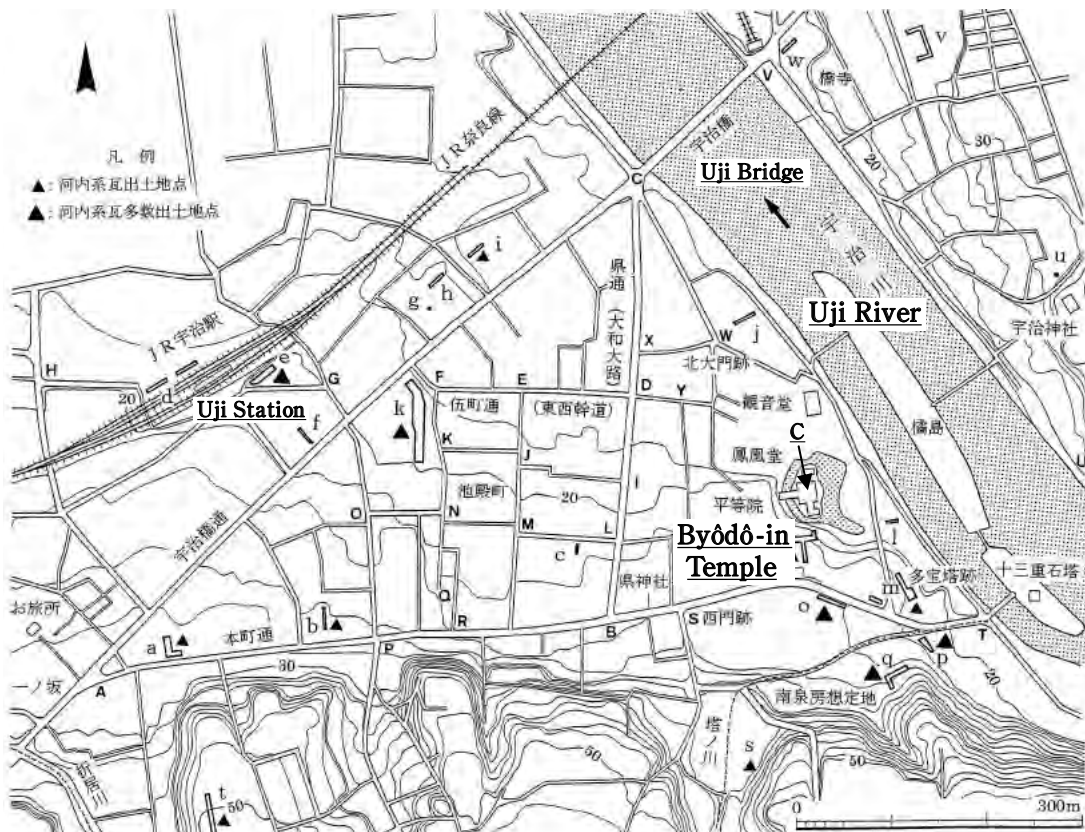


Fig. 3 Topography and Roads of the Peripheral Area of Byôdô-in (Source : Map prepared about 1965)

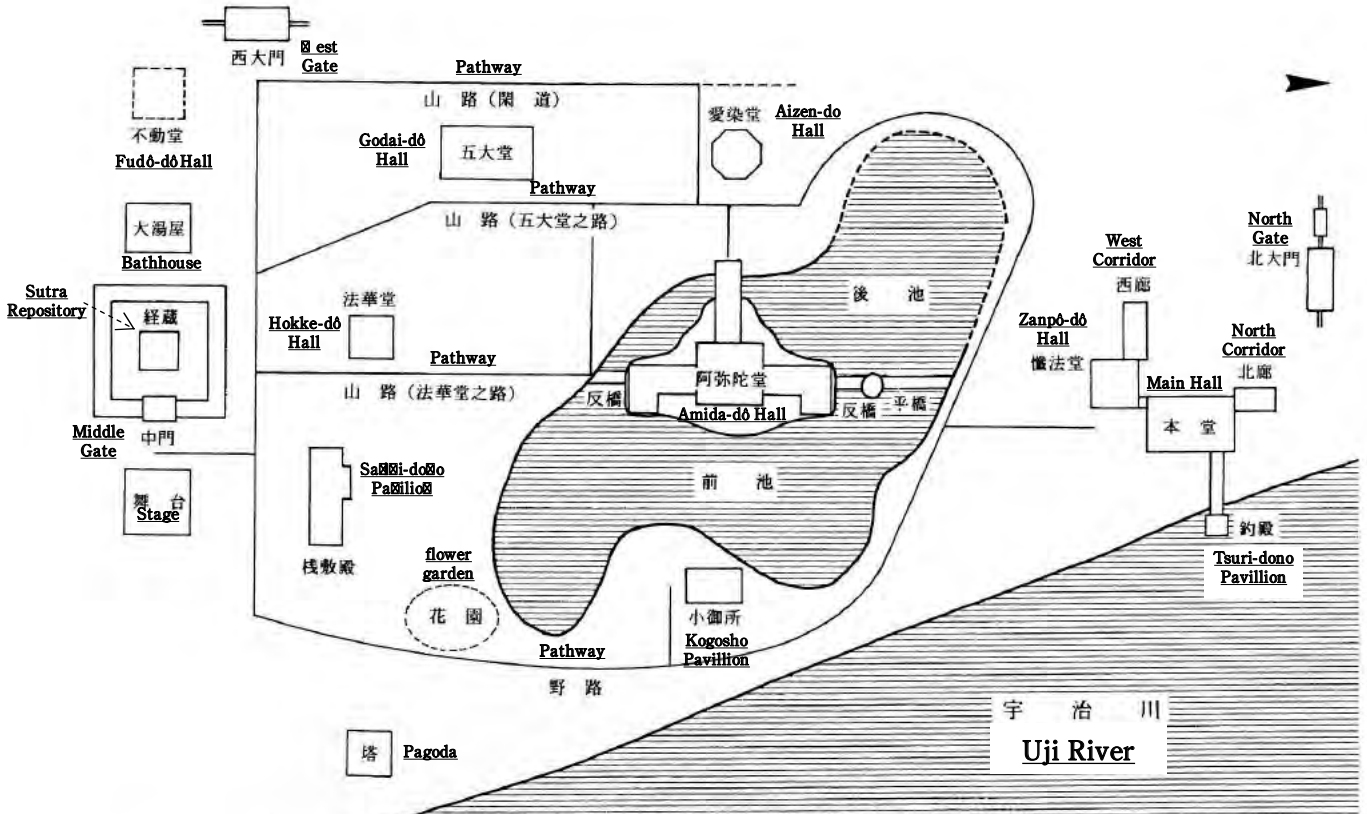


Fig. 4 Estimated Positional Relation of Temples and Halls of Byôdô-in Temple Complex

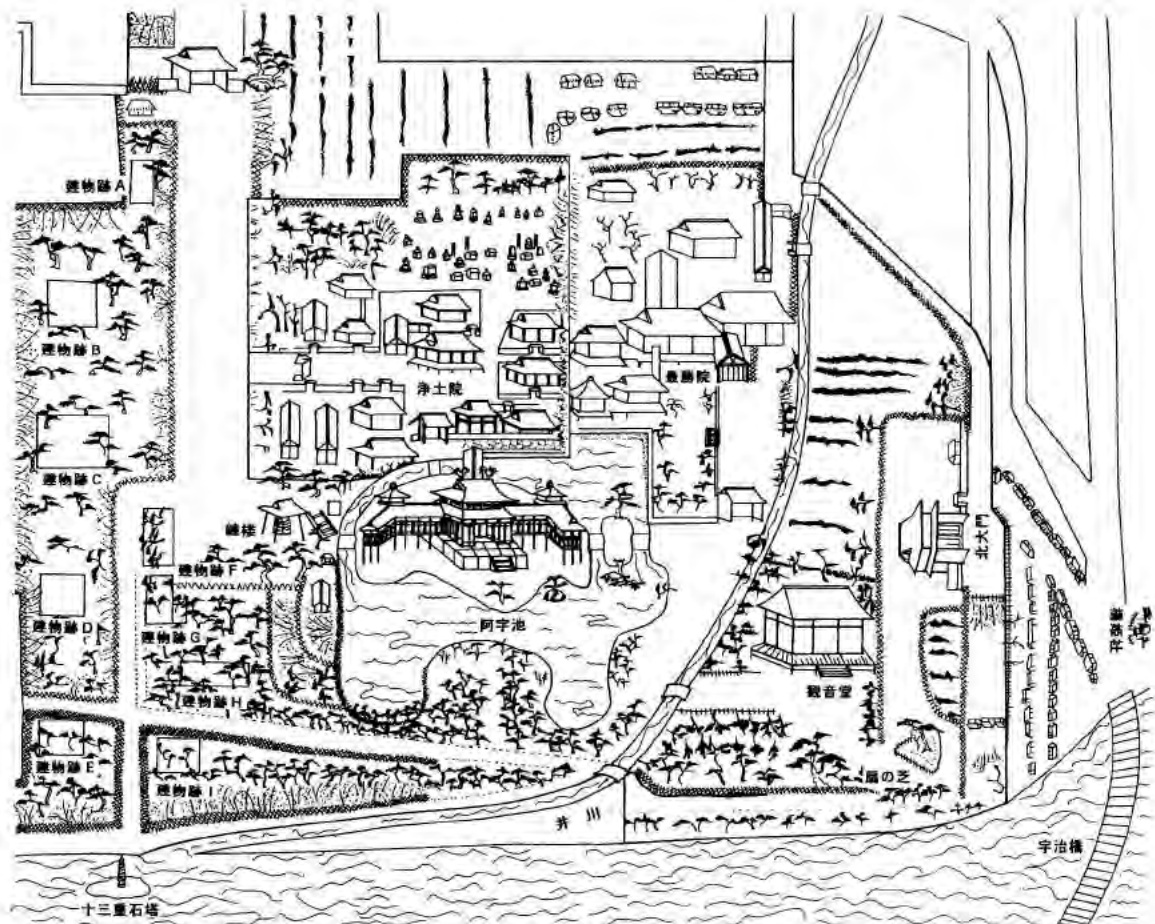


Fig. 5 "Ancient Map-Ôtsu of Byôdô-in Precinct" Owned by Saishô-in Temple (re-drawn and some letters added in the modern age)



Fig. 7 Bird's Eye Photo of Byôdô-in



Fig. 8 Correspondence of Each Dan between Phoenix Hall and Image of Pure Land

*A Kansô-nenbutsu: A style of Buddhist training that involves reciting prayers while keeping an image of the Pure Land in mind

*B At the time of death, you will find yourself sitting in a golden lotus flower. When the flower closes, you will be led by Amitabha to the Pure Land and reborn in the pond there. (Excerpt from the Pure Land Sutra)

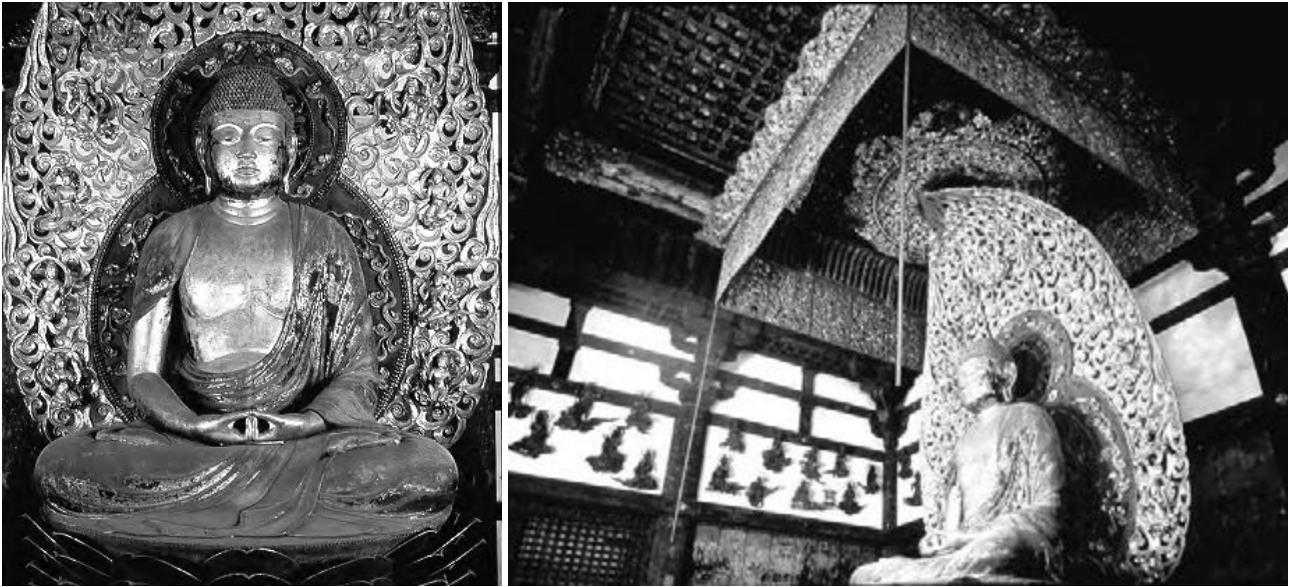


Fig. 9 Seated Statue of Amitabha Tathagata

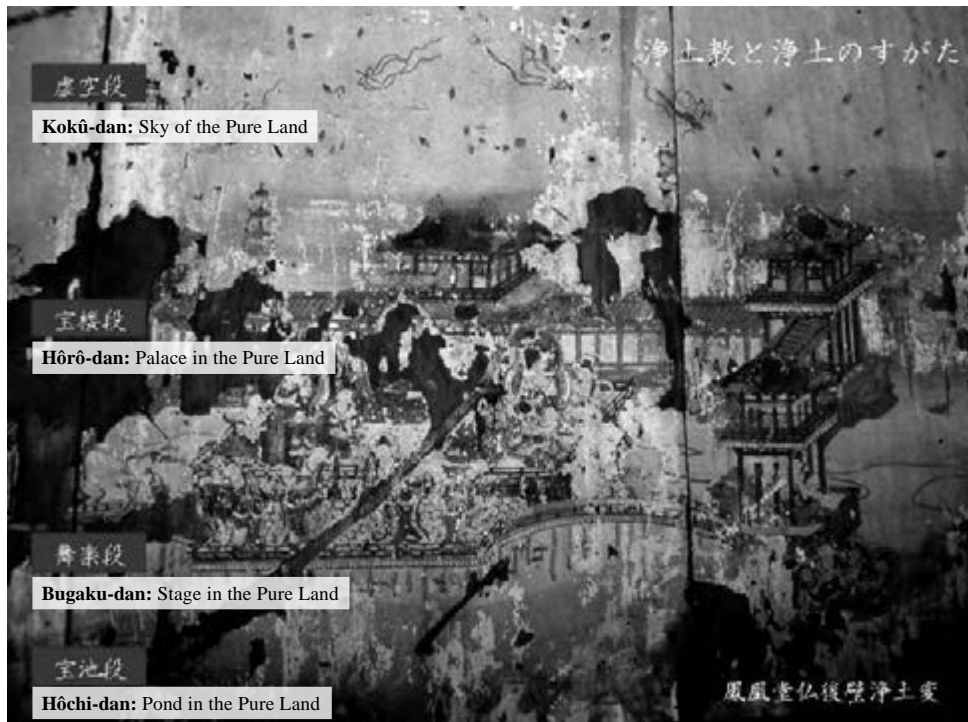


Fig. 10 Painting of Amida's Pure Land on the Wall behind the Buddha in the Phoenix Hall



Fig. 11 Excavation of the Garden around the Phoenix Hall

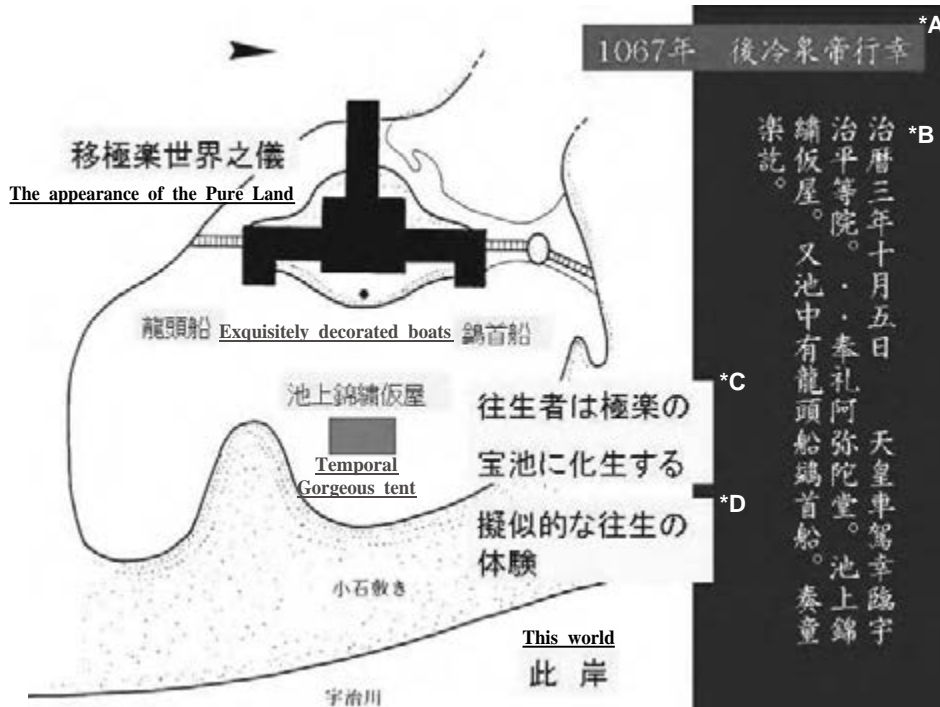


Fig. 12 In 1067 on the Visit by Emperor Goreizei

- *A In 1067, Emperor Goreizei visited the temple for worship.
- *B The emperor offered worship to the Amida-dô Hall in a gorgeous tent built in the pond. Exquisitely Beautifully decorated boats were floated out on the pond, on which children played music, were floated out on the pond.
- *C The dead are reborn in the pond of the Pure Land. (Excerpt from the Pure Land Sutra)
- *D Ritual to simulate rebirth into the Pure Land



Fig. 13 In 1118 on the Occasion of a Memorial Service with Ten Offerings

- *A In 1118, Empress Goreizei visited the temple for worship.
- *B When visiting the temple for worship, Empress Goreizei was seated in the imperial palace on the bank opposite the Amida-dô Hall. Adjacent to the imperial place, structures were constructed to accommodate other participants and performers. A stage was set in the pond and man-made lotus flowers, water birds and other objects were densely arranged both in the pond and on the banks. Exquisitely decorated boats were floated out on the pond.
- *C Viewing the world of the Pure Land

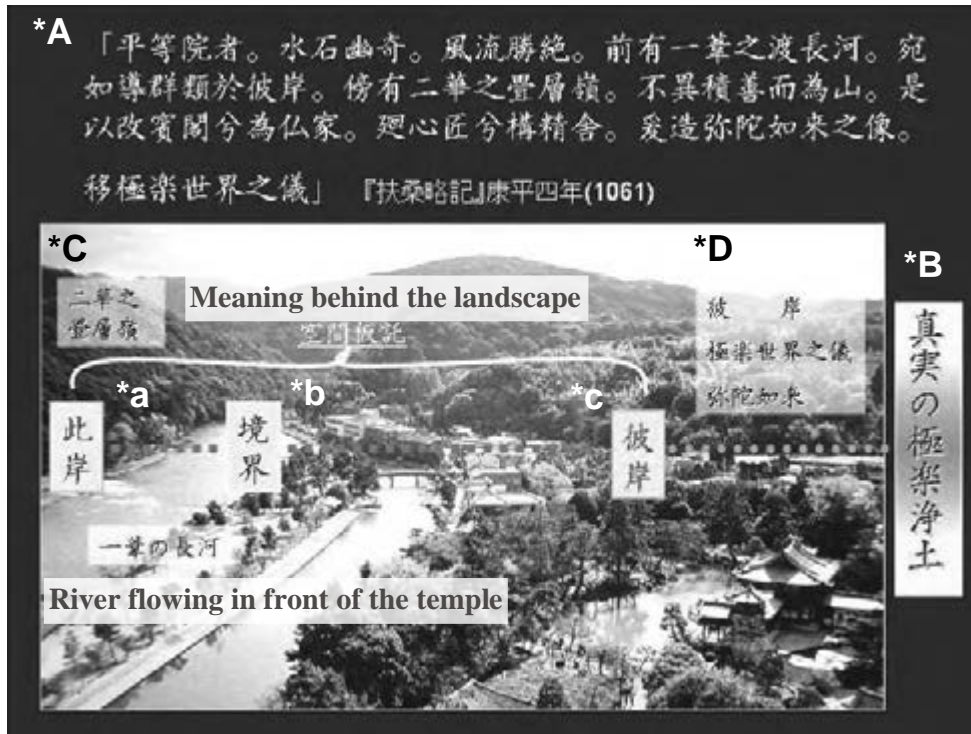


Fig. 14 Spatial Correspondence Based on *Fusô-Ryakki*

- *A The precincts of the Byôdô-in Temple look so beautiful. In front of the temple, a river flows as if guiding us to the Pure Land. We can see beautiful mountains around the temple, which seem to represent our good behaviors. The Byôdô-in Temple was converted from a residential villa. Here, the statue of Amitabha Tathagata is enshrined and the image of the Pure Land is reproduced. (*Fusô-Ryakki*, 1061)
- *B Authentic Pure Land
- *C Two beautiful mountains
- *D The appearance of the Pure Land The statue of Amitabha Tathagata
- *a This world
- *b Boundary
- *c The other world



Fig. 15 Structure of Spatial Correspondence of Byôdô-in
*A: This world, *B: The other world, *C: Authentic Pure Land

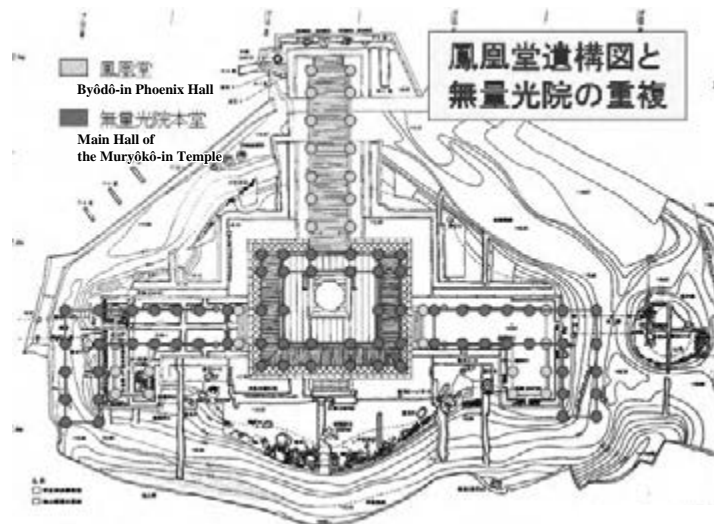


Fig. 16 Muryôkô-in Temple in Hiraizumi Superimposed over an Excavation Drawing of Phoenix Hall

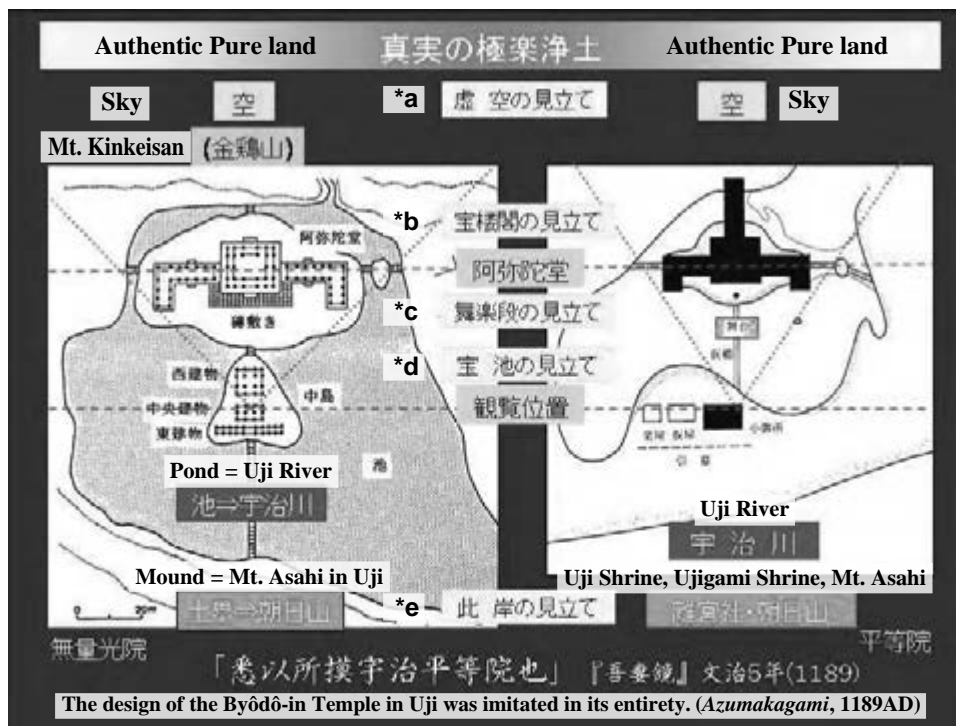


Fig. 17 Comparison between Muryôkô-in and Phoenix Hall at a Buddhist Memorial Service
Left : Muryôkô-in Temple (in Hiraizumi) , Right : Byôdô-in Temple (in Uji)

*a : Likened to the sky of the Pure Land, *b : Likened to the palace in the Pure Land,
*c : Likened to the stage in the Pure Land, *d : Likened to the pond of the Pure Land, *e : Likened to this world

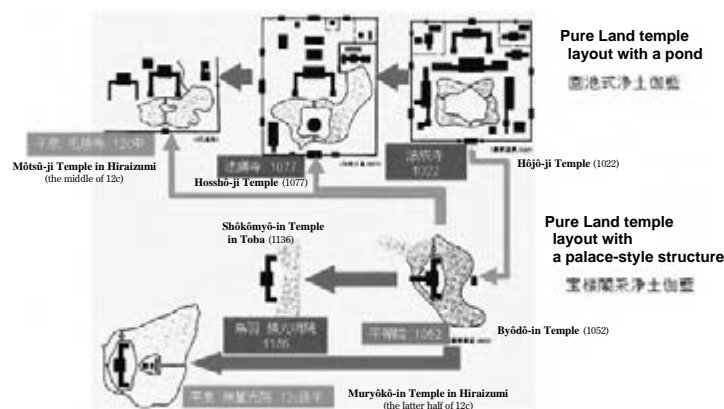


Fig. 18 Transition of Jôdo temple in Heian Period

Paradise Envisioned in Ôshû and a Group of Gardens – A Group of Pure Land Gardens in Hiraizumi –

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1. Emergence of “Hiraizumi”

(1) Hiraizumi, the location of Paradise

Hiraizumi is located almost at the center of Mutsu-no-kuni, an ancient administrative district, in the northern realm of the main island of Japan. Hiraizumi is surrounded by three rivers: the Kitakamigawa River in the east, the Koromogawa River in the north, and the Ôtagawa River in the south. In the west are low-lying rolling hills. Descriptions in *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the completion of Chûson-ji Temple) and *Enryû-ji Bonshô-mei* (bell inscription of Enryû-ji Temple) indicate that part or whole of Hiraizumi may well have been considered the land of *shijin-sô-oh* (topography protected by four directional deities).

There are some characteristics unique to Byôdô-in in terms of the layout of the temple complex: first, there are no tamped earth walls or other shields along the easternmost edge of the temple premises that faces the west bank of the Uji River; second, in general each temple faces east; and third, there is no axial line of the entire temple complex. The first temple (Jôdo temple) where a Jôdo garden was built was Hôjô-ji Temple in Kyôto, which was originally built by Fujiwara no Michinaga. This temple, and Hosshô-ji Temple endowed by Emperor Shirakawa, are surrounded by a tamped earth wall. On the premises of these temples, a Nanmen-dô (south-facing temple building) and a pond are located on the south-north axis extending from the Nan-mon (south gate), and the pond is surrounded by the U shaped temple. Byôdô-in is significantly different in these features from the other two temples. The building style of the Phoenix Hall was taken over by Shôkômyô-in in Toba and Muryôkô-in in Hiraizumi, exerting a significant impact on the development of Jôdo temples in later years.

(2) Historical background

For centuries, central powers had been struggling to control local powers. The confrontation came to the surface in the middle to the latter half of the 11th century, which led to a civil war. Fujiwara no Kiyohira, who professed himself a descendant of native “*Tô-i* (eastern barbarians),” though he could be traced back to distant aristocracy in the central government, won the civil war, and secured a foothold in Hiraizumi at the end of the 11th century. Kiyohira’s efforts to ensure peace and security in the land based on Buddhist ideas are well described in *Chûson-ji Konryû-Kuyô-Ganmon*. The popularizing idea of the Pure Land of the West based on the increasingly prevalent idea of the “end of the Dharma,” in combination with the trend of creating an ideal space in the suburbs of Kyôto, was behind the endeavor to create the Pure Land on earth in Hiraizumi integrated with a political and administrative center.

2. Timeline of creating Paradise:

a group of Pure Land gardens in Hiraizumi

(1) In the era of Kiyohira:

Chûson-ji Ôike-Ato (remains of a large pond), etc.

After relocating his residential office to Hiraizumi (Yanaginogosho Iseki (Yanaginogosho archaeological site)), Kiyohira built a tower at the center of the area he put under his control (as recorded in *Azumakagami*). Today, the presence of the tower is known only in this chronicle describing the Medieval age. It is believed that the tower was certainly located almost at the center of the Kanzan-Kyûryô hills that form the precincts of Chûson-ji. Completion of halls and towers was followed by construction of Konjiki-dô (Golden Hall), which served as Amida-dô (Amida hall) and

later as Sô-dô (a funeral hall), facing the residential office.

Chûson-ji Ôike-Ato may represent the first Pure Land garden in Hiraizumi. Excavation surveys thus far have revealed that the pond had a central island, the lower part on the east side was protected by an earth bank, and the garden went through two modifications in the 12th century.

According to the descriptions in *Chûson-ji Konryû-Kuyô-Ganmon*, on the west side of Ôike-Ato were located “Sanken-shimen hiwadabuki-dô (three bays with eaves on four sides cypress bark-roofed hall),” “Sanjû-no-tô (three-story pagoda),” “Nikai kawarabuki kyôzô (two-story tile-roofed sutra repository),” “Nikai shôrô (two-story bell tower),” etc. Excavation surveys have identified the remains of kyôzô.

(2) In the era of Motohira:

gardens at Môtsumi-ji and Kanjizai-in

a) Môtsumi-ji and Kanjizai-in

Motohira, successor to Kiyohira, built Môtsumi-ji from the second quarter to early in the third quarter of the 12th century. Considering the fact that the principal image is Yakushi(Bhaishajyaguru)-nyorai, the connection with the concept of Jôruri Pure Land can be explained. Môtsumi-ji had two main halls: Enryû-ji and Kashô-ji. The garden pond now called Ôizumi ga Ike faces Enryû-ji, and the pond had two bridges due north and due south from Nan-Daimon (South Main Gate) centering on the central island in the pond. The precincts were surrounded by earthen mounds, which were aligned in the north-south direction together with hall buildings. Mt. Tôyama towers at the northwest of the temple.

Ôizumi ga Ike is considered to represent one of the typical Pure Land gardens. It extends in an east-west direction, and the shore protection on the north side is covered with cobble stones. Water is carried from the mountain behind the temple (in the northeast) into the pond in the *yarimizu* stream style comprising flagstones and round gravels, etc. Together with the pond's shore protection (in pebble beach and rough seashore style), its central island, and *keiseki* (garden stones), etc., the stone arrangement for the *yarimizu* stream

is an embodiment of the descriptions in *Sakuteiki* (the book of gardening). After 13 excavation surveys, the original conditions have been fully restored and maintained. The central island has traces of two modifications.

Kanjizai-in is adjacent to the precincts of Môtsumi-ji on the east side. According to *Azumakagami*, Amida-dô was commissioned and constructed by Motohira's wife. The precincts and the hall building were aligned in a due north-south direction, as in the case of Môtsumi-ji.

The pond facing Amida-dô has been called Maizuru-ga-Ike (literally, the pond of dancing crane), which has a central island. The existence of a bridge connecting to the central island is not known. Water is carried into the pond from the northwest, with the source located in a reservoir (Benten-Ike) in the northeast of the Môtsumi-ji precincts. The junction with the pond represents *tsutaiochi* (the slithering of a waterfall with a stone arrangement), in line with the descriptions in *Sakuteiki*.

b) Mt. Kinkeisan and the Pure Land components layout

It was in the era of Motohira when the layout plan of components, which formed the world of Pure Land in Hiraizumi, emerged with clarity. Construction of a sutra mound (*kyôzuka*) started on the summit of Mt. Kinkeisan. The line extended to the north from the north-south line between Môtsumi-ji and Kanjizai-in reaches the summit of Mt. Kinkeisan, which clearly indicates that Mt. Kinkeisan played a significant role in the layout of these temples. It is also noteworthy that, at Yanaginogoshi Iseki, the line extended to the west from the bridge over the pond annexed to the residence (or Jibutsu-dô, personal Buddha Hall) reaches the summit of Mt. Kinkeisan. For these reasons, it is likely that the main buildings were reconstructed in a due north-south direction when the pond was built, with Mt. Kinkeisan seen as Pure Land of the West.

(3) Completion of Paradise: remains of Muryôkô-in

Muryôkô-in was commissioned and constructed by

Hidehira, successor to Motohira, based “on the model of topography of Uji Byôdô-in.” The main temple was Amida-dô that enshrined Jôroku Amida Butsu. The building had transepts, and was open almost to due east. The pond, which was built without a liner, is now called Bonji ga Ike. Water is carried from the northwest side. The source is believed to have been spring water from Mt. Kinkeisan. The pond was host to the central island (on which the main temple was built), a small eastern island, and a small northern island. On the small eastern island three facilities were built facing the main hall. It is confirmed that a bridge connected the main temple and the small northern island. The pond is surrounded by earthen mound and moat. The results of recent excavation surveys show that Muryôkô-in may well have been built in the late years of Hidehira, around the time he entered the priesthood.

On the premises of Muryôkô-in, when Amida-dô on the central island was seen from the east side of the pond across the small eastern island, Amida-dô would sit against the backdrop of Mt. Kinkeisan, which would remind a viewer of the Western Paradise. For this reason, Muryôkô-in is considered as the pinnacle of Pure Land gardens, integrating a pond, a Buddhist hall, and a mountain behind them. Muryôkô-in can also be considered a space where the political and administrative center and the Western Paradise were literally integrated, based on the fact that it is bordered by Yanaginogosho Iseki on the east side across Nekoma-ga- Fuchi (small stream between the two remains).

3. “Hiraizumi” as the world of Pure Land

The “world of Pure Land” project in Hiraizumi was initiated by Kiyohira, the first lord, when he settled in Hiraizumi as the center of Buddhist control, embodied by Motohira, the second lord, in the form of a layout plan of components that constituted Pure Land, and was brought to completion by Hidehira, the third lord, with construction of Muryôkô-in in his later years. The process of creating the Pure Land world over a period of 100 years represents the development process of Pure Land gardens with unique features in location, form,

and design. Such endeavor was feasible only in Hiraizumi, where components were systematically arranged based on unique, syncretic nature of Buddhist thought which developed in Japan under the political and administrative rule by the Ôshû Fujiwara family, as well as a plentiful supply of water derived from the natural topography.

In Hiraizumi, the ideal space called “Pure Land” was created over the expanse of space, without being constrained to the precincts of a temple, with political and administrative facilities — characterized by somewhat urban features — integrated with religious facilities such as Pure Land gardens, etc. Indeed, the place deserved the appellation of Paradise on earth.

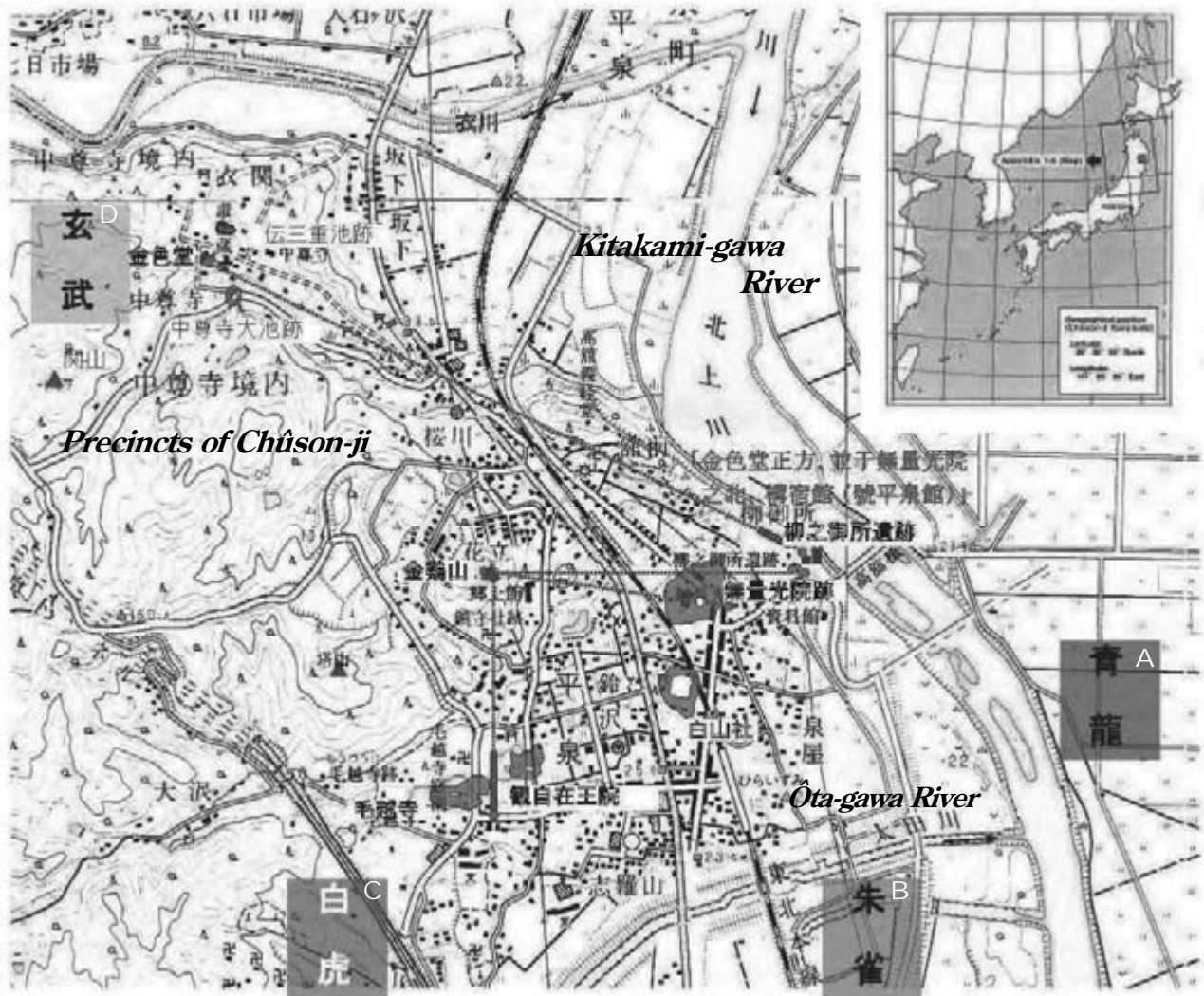
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*Translation’s Notes

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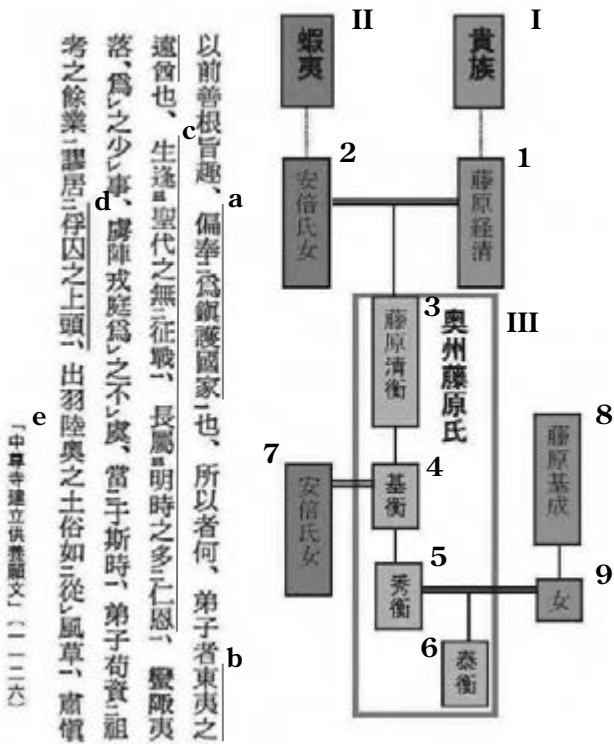
Notes

- a. Buddhist halls and pagodas were built in the selected places.
- b. Higher and lower parts of the premises were landscaped as hills and ponds respectively.
- c. The place is protected by the four deities*.
 - *A: Blue Dragon
 - *B: Red Phoenix
 - *C: White Tiger
 - *D: Black Warrior
- d. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chuson-ji Temple)

餘、拋三財幣之涓露、^a白吉土^a而建三臺塔、治真金^a而顯佛經、
 經藏鐘樓大門大垣、^b依高築山、就窟穿池、龍虎協宜、即是
 四神具足之地也、^c豐夷歸善、豈非諸佛摩頂之場乎、又設萬
^d

「中尊寺建立供養願文」(一一六)

Fig. 1 Location of “Hiraizumi” and Layout of Components



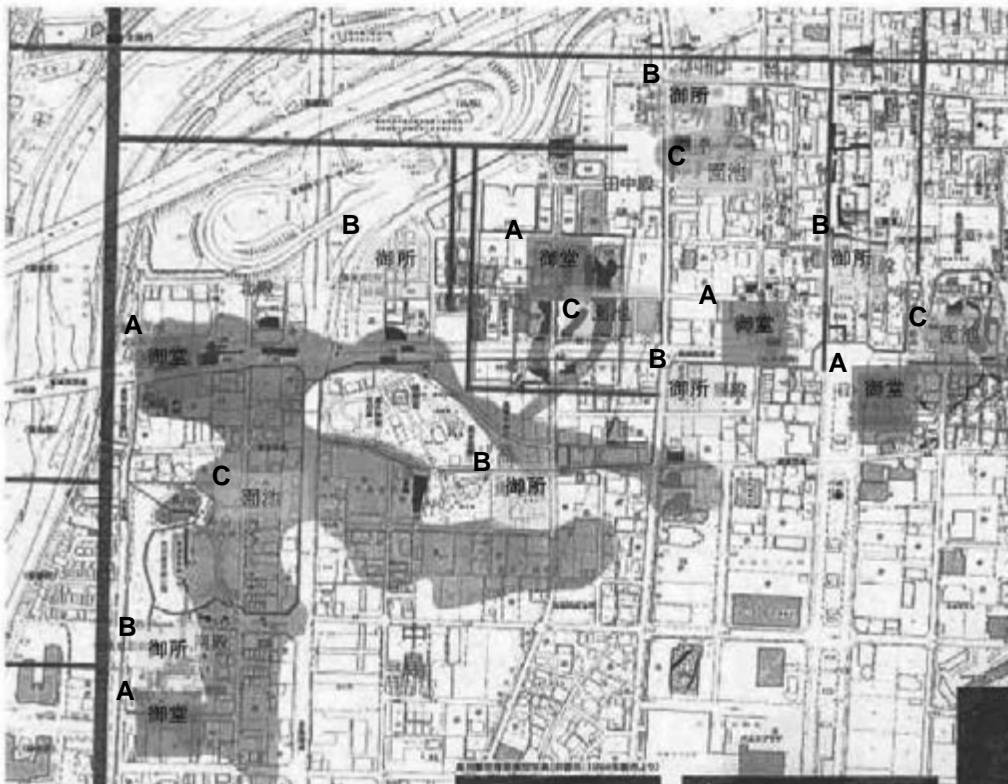
以前善根旨趣、偏奉爲鎮護國家也、所以者何、弟子者東夷之遠曾也、生逢聖代之無征戰、長屬明時之多仁恩、擊販夷落、爲之少事、虜陣戎庭爲之不虞、當于斯時、弟子苟資祖考之餘業、謀居俘囚之上頭、出羽陸奥之土俗如從風草、肅慎

「中尊寺建立供養願文」(一一二六)

Notes

- I. Aristocratic family
- II. Native *Emishi* tribe
- III. ÔSHÛ FUJIWARA Family
- 1. FUJIWARA no Tsunekiyo
- 2. a daughter of ABE family
- 3. FUJIWARA no Kiyohira
- 4. FUJIWARA no Motohira
- 5. FUJIWARA no Hidehira
- 6. FUJIWARA no Yasuhira
- 7. a daughter of ABE family
- 8. FUJIWARA no Motonari
- 9. a daughter of FUJIWARA no Motonari
- a. The purpose was exclusively to pacify and protect the nation.
- b. He is a descendant of the native *Emishi* tribe.
- c. He brought the war to an end in his childhood. When he grew to adulthood, he ruled the region with benevolence.
- d. He became the leader of the native Emishi tribe.
- e. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chûson-ji Temple)

Fig. 2 Genealogy of the Ôshû Fujiwara Family, and Kiyohira's Perception of the Genealogy



Notes

- A. Temple Hall (御堂)
- B. Residence (御所)
- C. Garden Pond (園地)

Fig. 3 Restoration map of the Garden, Residences, Temples and Ponds at Toba Detached Palace (prepared based on the 2007 appended figure, Kyôto City Archaeological Research Institute)



Plan of Ôike Ato and its related buildings

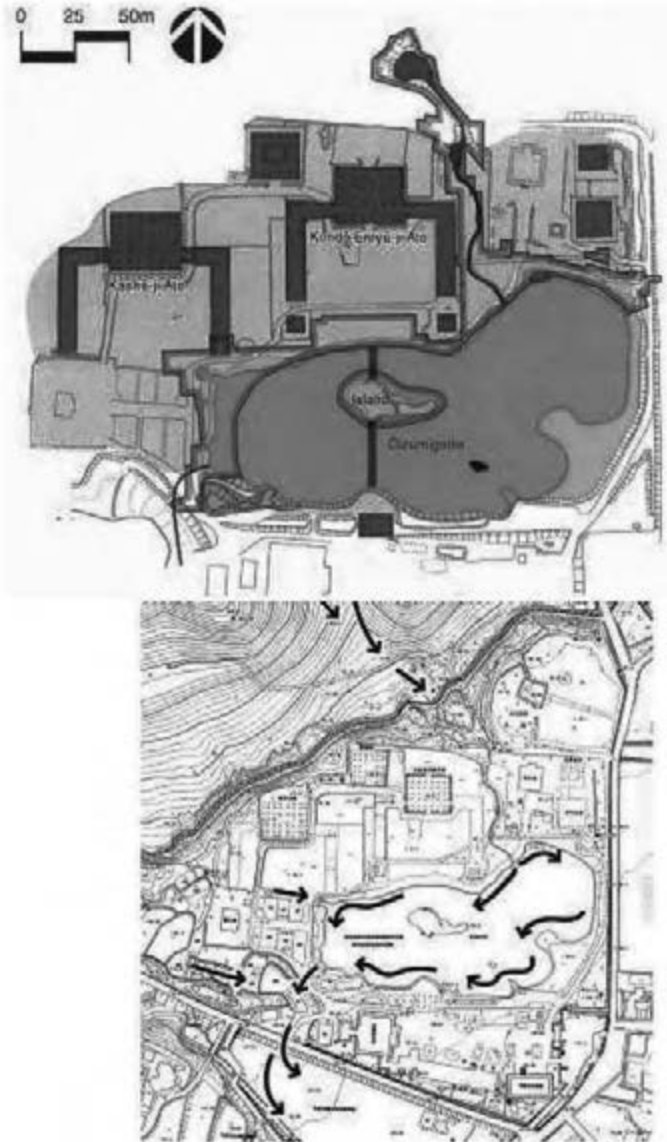
奉^a建立供養^a鎮護國家大伽藍一區事
 三間四面檜皮葺堂一字在左右廊廿二間
 二階瓦葺經藏一字^b
 奉^c納金銀泥一切經一部
 奉安置^c等身皆金色文殊師利尊像一軀
 大門三字
 築垣三面^d
 反橋一道廿二間^e
 斜橋一道十間^e
 龍頭鶴首畫船二隻^f
 左右樂器大鼓舞裝束卅八具^g
 右、築^h山以壇^h地形、穿池以貯^h水脈、
 中尊寺建立供養願文(一一二六)ⁱ

Notes

- a. Description of the great temple hall to pacify and protect the nation by the power of Buddha
- b. Tile-roofed scripture house
- c. One set of complete Buddhist scriptures written with melted gold and silver is dedicated.
- d. Arched bridge
- e. Skew bridge
- f. Two boats on which heads of a dragon and water bird are depicted
- g. Musical instruments, drums and dance costumes on both sides
- h. Earth was piled up to create hills, and ground was dug to form a pond.
- i. *Chûson-ji Konryû-Kuyô-Ganmon* (1126 AD)
(pledge for the construction of Chûson-ji Temple)



Fig. 4 Chûson-ji Ôike in the Era of Kiyohira and *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the completion of Chûson-ji Temple)



一 毛越寺事
 堂塔四十餘宇、禪房五百餘宇也、
 基衛建立之、先金堂號圓隆寺、鑲金銀、繼紫檀赤木等、
 盡萬寶交衆色、本佛安樂師丈六、同十二神將、
 佛尊像以
 〔百葉録〕

一 遺水事
 一、先水のみながみの方角をさだむべし。経云、東より南へむかへて西へながすを順流とす。
 西より東へながすを逆流とす。しかれば、東より西へながす、常事也。又東方よりいだして、
 舎屋のしたをとおして、未中方向へ出す、最吉也。青龍の水をもちて、もろくの悪気を白虎
 のみちへあらひいだすゆへなり。その家のあるじ、疫氣悪瘡のやまひなくして身心安楽寿命長
 遠なるべしといへり。
 四神相応の地をえらぶ時、左より水ながれたるを、青龍の地とす。かるがゆへに遺水をも殿
 舎もしへ寝殿の東より出て、南へむかへて西へながすべき也。北より出ても、東へまわして
 南西へながすべき也。経云、遺水のたわめる内ヲ龍の腹とす、居住をそのへらにあつる、吉
 〔作庭記〕

Notes

- a. about *Yarimizu* stream
- b. First, the direction at the upstream end of the *yarimizu* stream should be determined.
- c. Normally, the *yarimizu* stream should be made to flow from east to south and then to the west.
- d. Ideally, the *yarimizu* stream should start from the east...
- e. ... and then be led to the southwest.
- f. Even when *yarimizu* stream is started from the north, the recommendation is to lead the flow to the east and then to the southwest.
- g. *Sakuteiki* (the book of gardening, which is the oldest in existence, all of the world)
- h. More than forty temple halls and pagodas.
- i. The main hall was named *Enryū-ji* Temple.
- j. It was built by *Motohira* (FUJIWARA no Motohira).
- k. A statue of *Yakushi-nyorai*, 2.4 m in height, was enshrined as a principal image.
- l. *Azumakagami*

Fig. 5 Môtsumi-ji temple and garden (Ôizumi ga Ike) [in the era of Motohira]

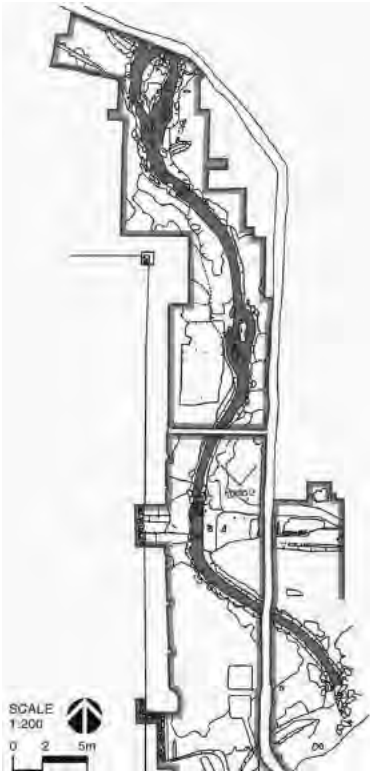


Fig. 6 *Yarimizu* Stream at Mōtsū-ji Garden (Ōizumi-ga-Ike) [in the era of Motohira]

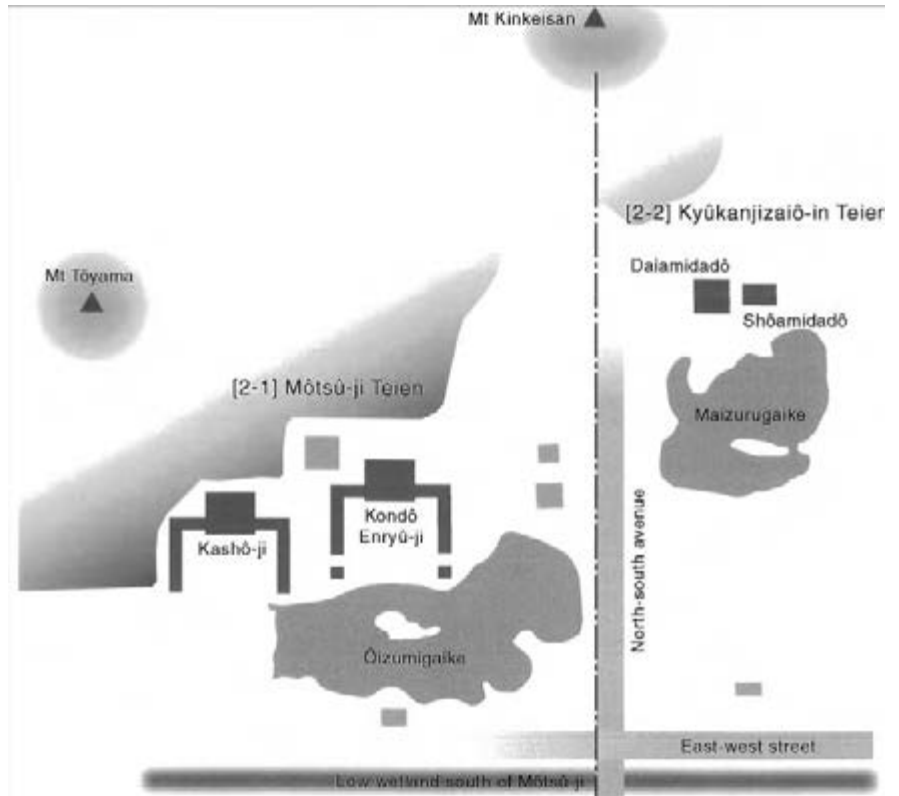


Fig. 7 Mt. Kinkeisan and Design of Mōtsū-ji / Kanjizaiō-in [in the era of Motohira]

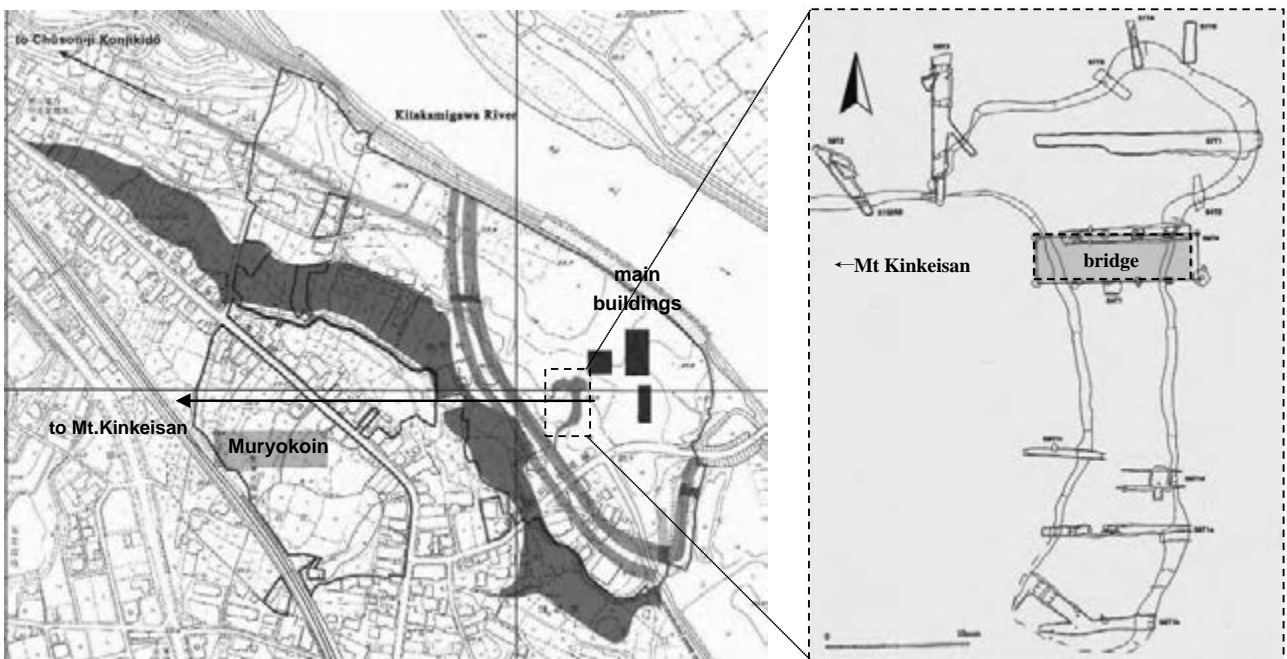
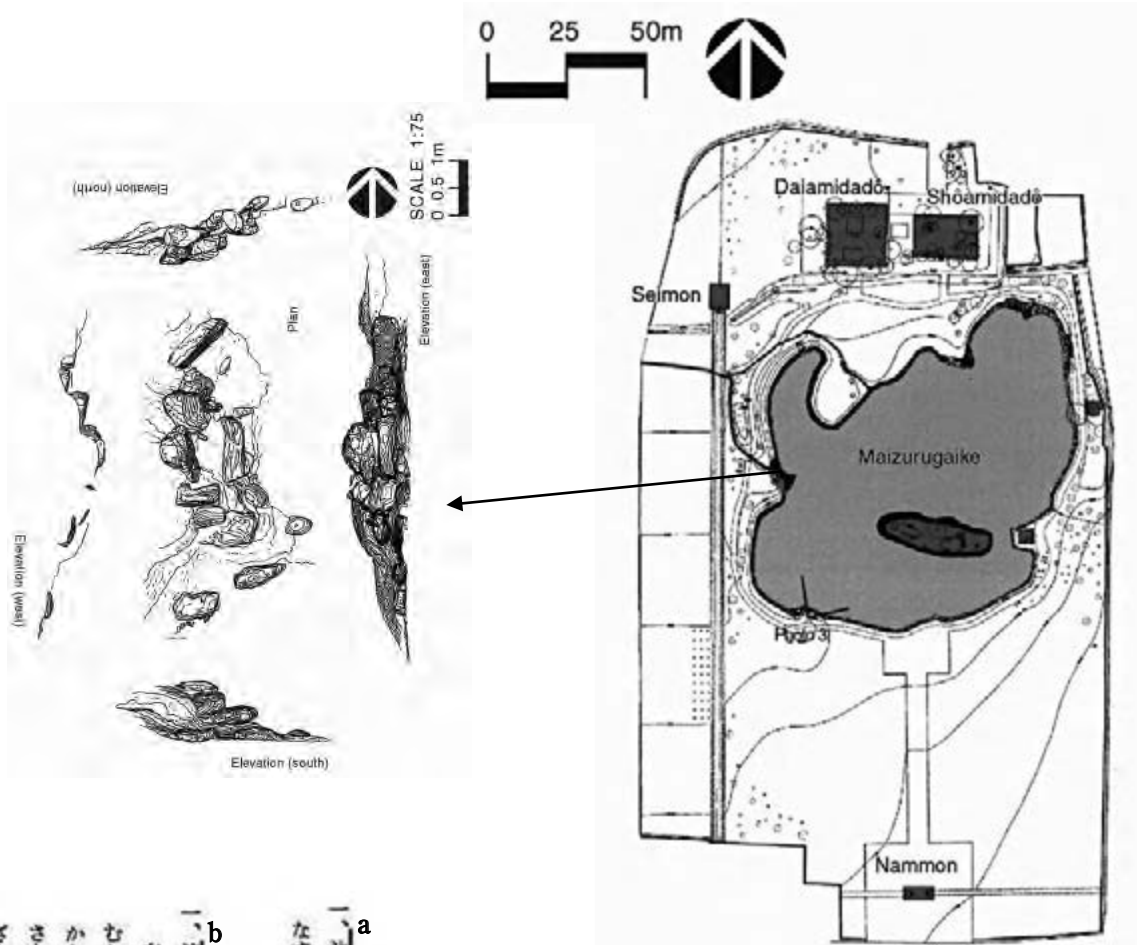


Fig. 8 Mt. Kinkeisan and Design of Yanaginogoshi Iseki Garden Pond and Major Structures



a 池はかめ、もしハつるのすがたにほるべし。水ハうつはものにしたがひて、そのかたちをなすものなり。又祝言をかなにかきたるすがたぞなど、おもひよせてほるべきかなり。

b 一、池のおつる様々をいふ事
向落、片落、伝落、離落、綾落、布落、糸落、重落、左右落、横落
むかひをちは、むかひて、うるわしくおなじほどにおつべきなり。

c かたおちは、左よりそへておとしつれば、水をうけたるかしらあるまへ石の、たかさもひろさも、水落の石の半にあたるを、左のかたによせさて、その石のかしらにあたりて、よこざまにしらまわたりて右よりおつるなり。

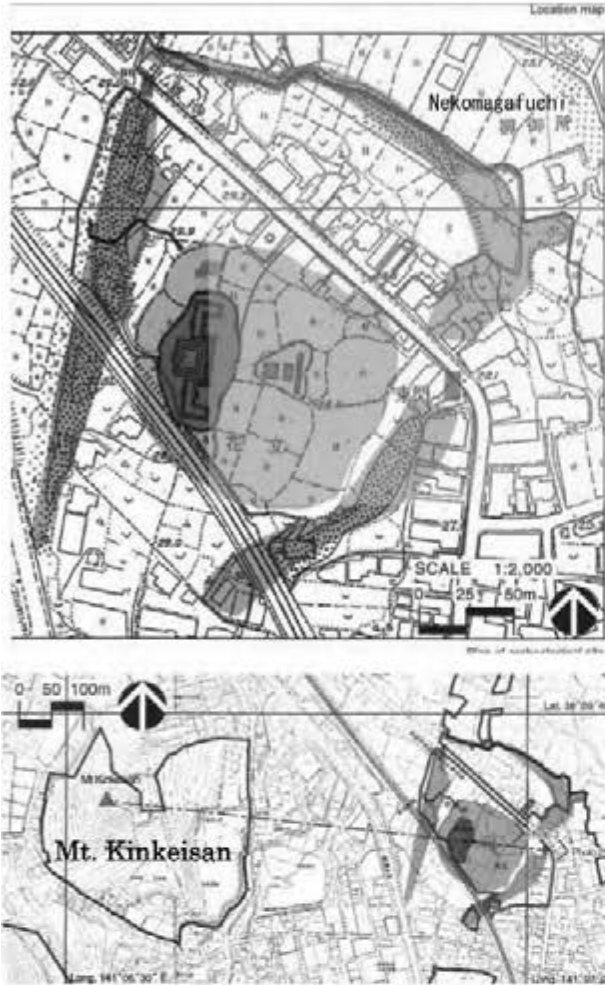
d つたひおちは、石のひだにしたがひて、つたひおつるなり。

e 「作庭記」

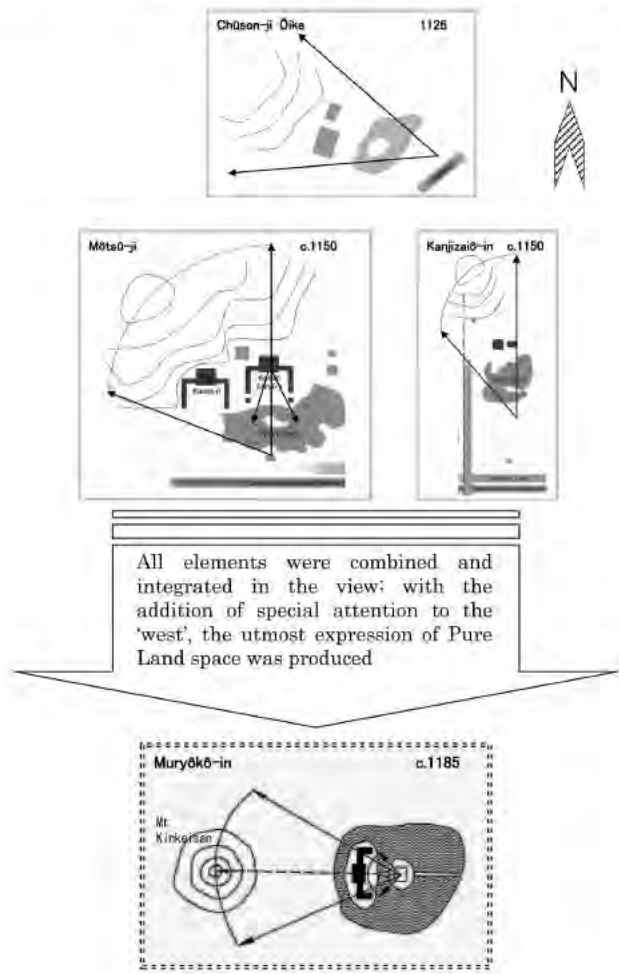
Notes

- a. It is recommended a pond be made in the shape of a tortoise or crane, so that water in it will represent a tortoise or crane.
- b. Slithering of a waterfall
- c. *Tsutai-ochi* (glide-falling)
- d. *Tsutai-ochi* (glide-falling) is a form of waterfall in which the water is made to glide down the surface of the inclined rocks.
- e. *Sakuteiki* (the book of gardening, which is the oldest in existence, all of the world)

Fig. 9 Kanjizaiō-in garden (Maizuru-ga-Ike) [in the era of Motohira] and *Sakuteiki*



**Types of Pure Land Gardens
According to Development Stage in Hiraizumi**



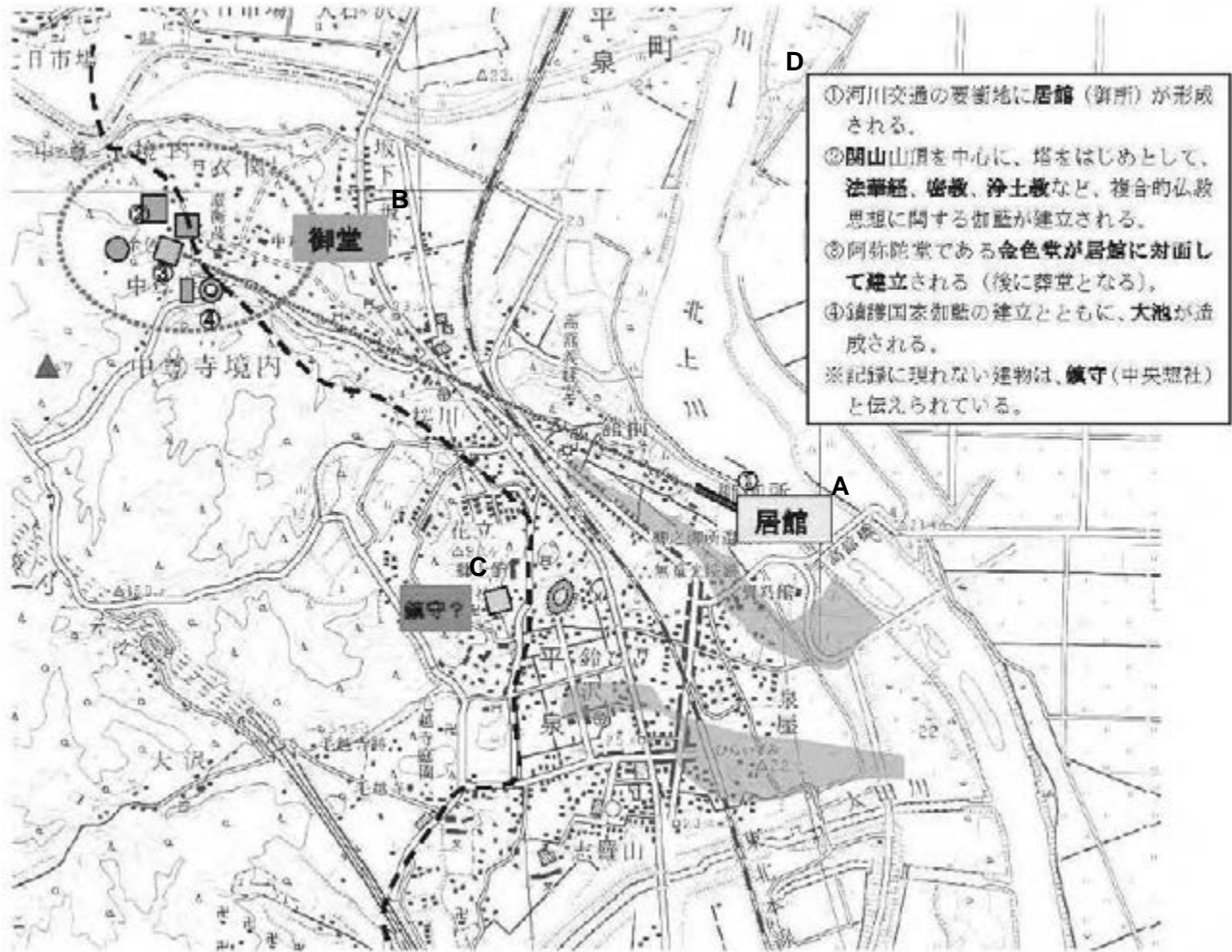
- Notes**
- a. It was built by Hidehira.
 - b. Here, a statue of Amida Butsu, 2.4m in height, is enshrined as a principal image.
 - c. The entire design of the garden is modeled after that of the Uji Byôdô-in temple.
 - d. *Azumakagami*

a 無量光院新御堂事
 秀衡建立之、其堂内四壁扉、圖繪觀經大意、加之、秀衡自
 國繪狩獵之鉢、本佛者阿彌陀丈六也、三重寶塔、院内莊嚴
 悉以所撰字治平等院也、
 d 吾妻鏡



*Sunset at Muryôkô-in to the top of Mt. Kinkeisan in the end of August (viewed from the East gate)

Fig. 10 Muryôkô-in Garden Pond (Bonji-ga-Ike) [in the era of Hidehira] and Development Schema of Pure Land Gardens in Hiraizumi [in the era of Motohira]



Notes

A. Residential Office（居館）

B. Temple Hall（御堂）

C. *Chinju* shrine?（鎮守?）

D. (explanation of the figure)

1. The residential office was built in the place of strategic importance for river transportation.

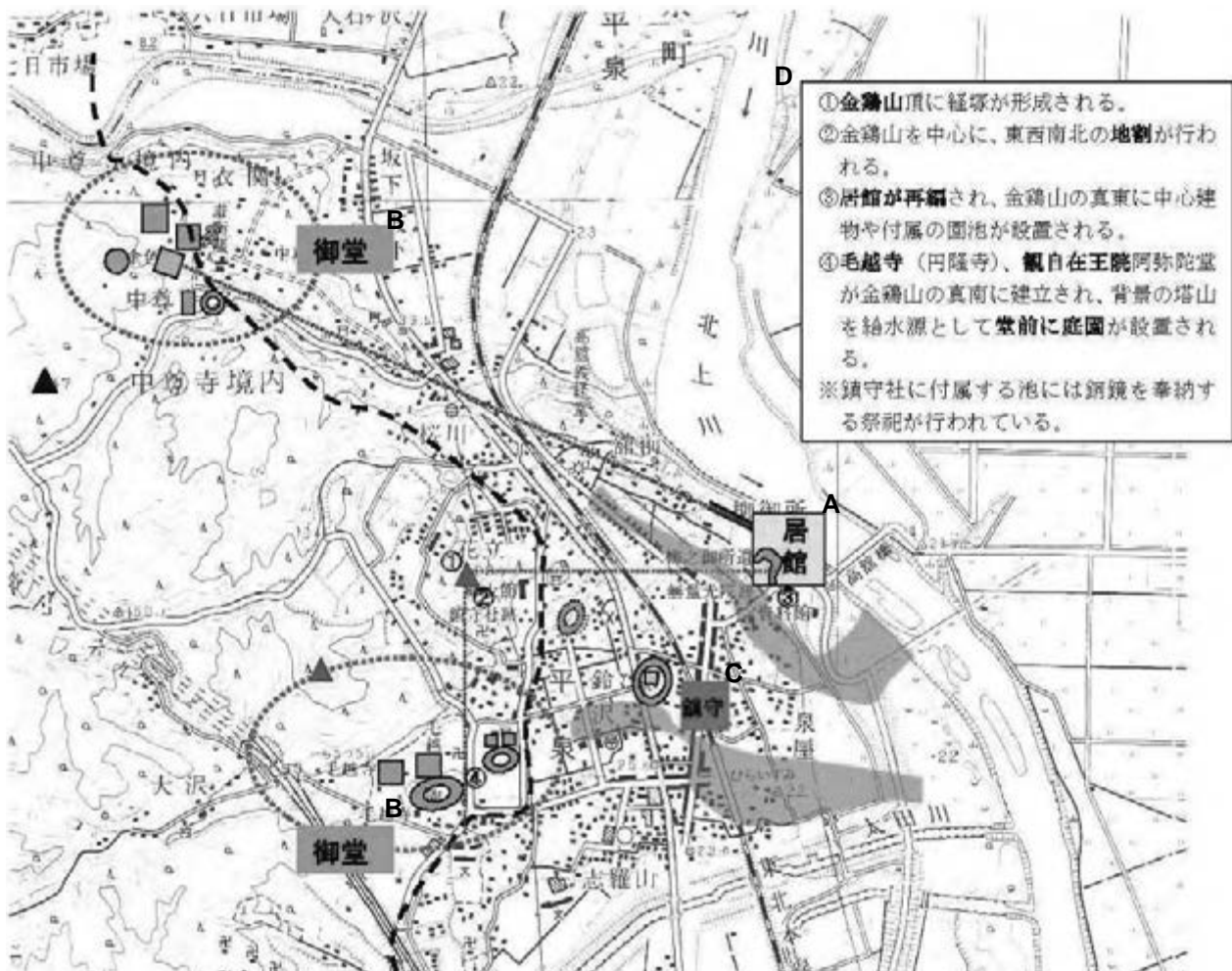
2. Pagodas and temple halls were built on the summit of Mt. Kanzan and in its vicinity. They were associated with complex Buddhist ideas including the Hokkekyô sutra, and Esoteric and Jôdo Buddhist thoughts.

3. Konjiki-dô (Golden Hall), which served as Amida-dô (Amida hall) and later as Sô-dô (a funeral hall), was built, facing the residential office.

4. Ôike pond was constructed, together with the Great Hall, to pacify and protect the nation by the power of Buddha.

* The building that does not appear in the record is said to be a *chinju* shrine (a central shrine that contains many deities).

Fig. 11 Development Process of Pure Land World in "Hiraizumi" (in the era of Kiyohira)



Notes

A. Residential Office (居館)

B. Temple Hall (御堂)

C. *Chinju* shrine (鎮守)

D. (explanation of the figure)

1. A sutra mound was constructed on the summit of Mt. Kinkeisan.

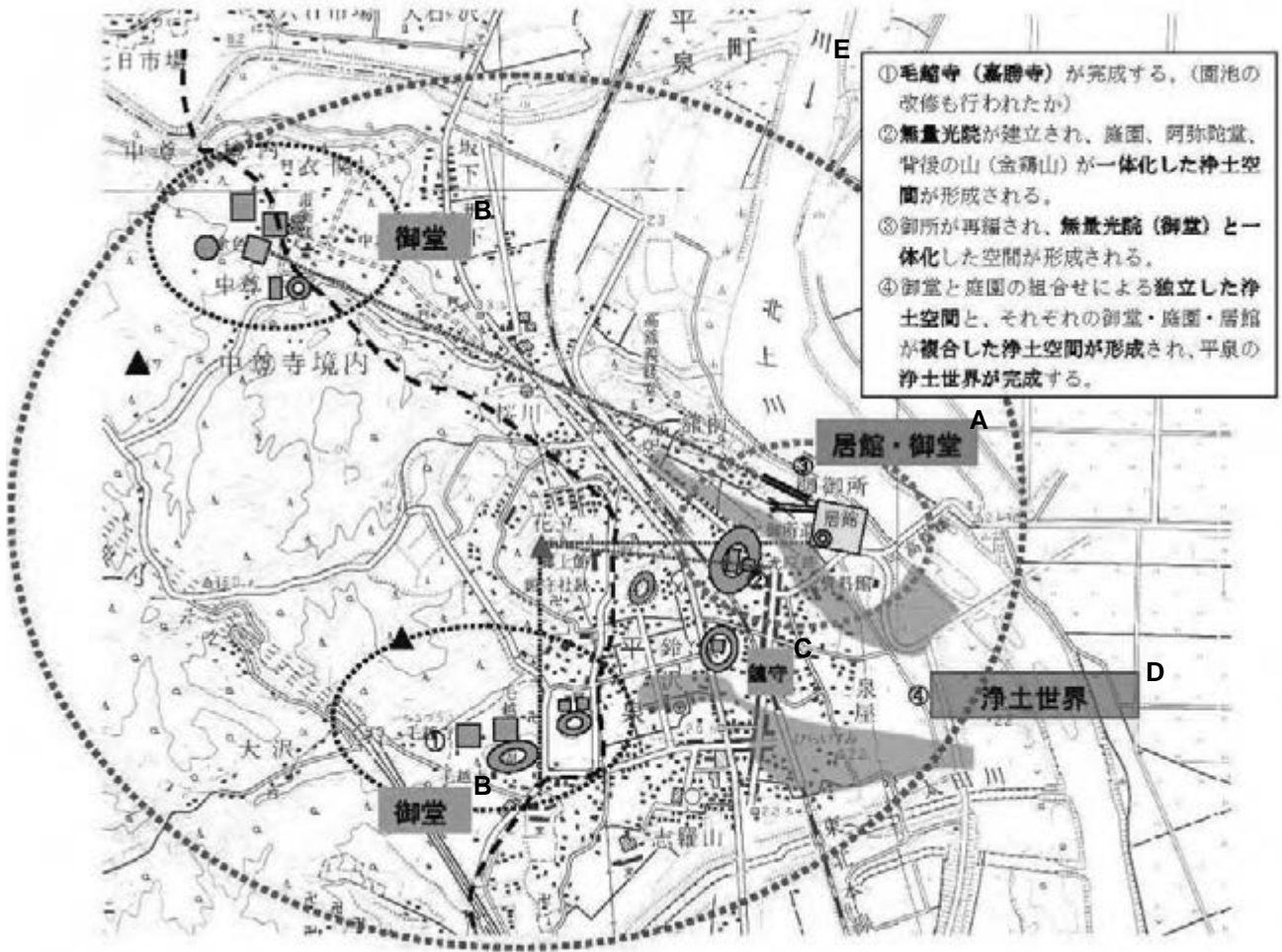
2. The precincts were divided into blocks along north-south and east-west axes with Mt. Kinkeisan at the center.

3. The residential office was renovated and a garden pond and central building were constructed directly east of Mt. Kinkeisan.

4. Môtsumi-ji (Enryû-ji) temple and Kanjizaiô-in Amida-dô hall were constructed directly south of Mt. Kinkeisan, and a garden was created in front of the hall, carrying water from Mt. Tôyama behind the hall into the garden pond.

* A ritual to dedicate bronze mirrors was conducted at the pond attached to the *chinju* shrine.

Fig. 12 Development Process of Pure Land World in "Hiraizumi" (in the era of Motohira)



Notes

A. Residential Office and temple hall（居館・御堂）

B. Temple Hall（御堂）

C. *Chinju* shrine（鎮守）

D. Pure Land World

E. (explanation of the figure)

1. Construction of the Môtô-ji (Kashô-ji) temple was completed. (The garden pond is considered to have been renovated at the same time.)

2. With the completion of the Muryôkô-in temple hall, Pure Land space was formed, integrating a garden, Amida-dô hall, and Mt. Kinkeisan behind them.

3. An ideal space was newly developed, comprised of the renovated residential office and the Muryôkô-in temple hall.

4. Independent Pure Land spaces each created by a combination of a temple hall and garden, and spheres comprised of these residential offices, temple halls and gardens were formed. Together they created the Pure Land world of Hiraizumi.

Fig. 13 Development Process of Pure Land World in "Hiraizumi" (top : in the era of Hidehira/Yasuhira)

Table : Garden Ponds in the Center Area of “Hiraizumi”

No.	Location	Name	Time of construction		Axis	Size (m) *			Shore protection	Shape	Corresponding building	Central island		Bridge	Water course		Year of archaeological survey	Remarks
			Earlier	Later		East-west length	South-north length	Depth				Shape (number of island)	Building		Direction	Inclination		
1	Chūson-ji	Ōike	Earlier 12th C.	Kiyohira		70	120	<u>1.0</u>	Without a liner, surrounded by earthen mounds	Irregular	Small kyōzo (scripture house)?	Irregular	Benten-dō	x	Northwest to southeast	?	1960-2008	
2	Chūson-ji	Sanjō-no-Ike	Mid 12th C.?	Motohira ?	South to north?	?	?	?	Cobble stones arranged	Irregular	Kondō (main hall)?	Irregular, cobble stones arranged	Benten-dō	○	Surface water from watersheds in the vicinity	?	1960-1967	Pure Land garden
3	Mōtsū-ji	Ōzumi-ga-Ike	Mid 12th C.	Era of Motohira	East to west	<u>190</u>	<u>90</u>	<u>0.8</u>	Covered with cobble stones	Irregular	Enryū-ji Kondō (main hall)	Irregular, built during two different periods	x	○	North to south	5/100	1955-1958, 1980-1990	
4	Mōtsū-ji	Benten-Ike	Mid 12th C.	Era of Motohira ?	East to west	80	40	?	Without a liner	Irregular		(Two islands)	Benten-dō	?	?	Northwest to southeast	Survey not conducted.	water source of Maizuru-ga-Ike
5	Kanjizaō-in	Maizuru-ga-Ike	Mid 12th C.	Motohira		<u>90</u>	<u>90</u>	<u>1.4</u>	Covered with stones in part	Irregular	Amida-dō	Irregular	x	△	Northwest to southeast	West to east	1954~1955	
6	Muryōkō-in	Bonji-ga-Ike	Later 12th C.	Later era of Hidehira		110	135	<u>0.3</u>	Without a liner	Irregular	Amida-dō	(Three islands)	Amida-dō and others	△	Northwest to southeast	West to east		Pure Land garden
7	Takkoku-no-Iwaya	Gama-ga-Ike	12C	Motohira /Hidehira ?		?	?	?	Cobble stones arranged	Irregular	Saikō-ji Bishamon-dō	Round-cornered, rectangular?	Benten-dō	?	?	?	1968	
8	Hakusan-sha		Mid 12th C.	Motohira		?	?	<u>1.0</u>	Cobble stones arranged	?	Hakusan-sha	?	Chinju-sha	○	Northwest to southeast	South	1992	Garden pond with shrine
9-1	Yanaginogoshi Site		Mid 12th C.	Motohira	South to north	<u>42</u>	<u>23</u>	<u>0.8</u>	Without a liner	Horseshoe-shaped	Residence (Jibutsu-dō?)	x		○	Natural spring water?	East to west	1990-2005	Garden pond with residential office
9-2	Yanaginogoshi Site		Later 12th C.	Later era of Hidehira	South to north	<u>42</u>	<u>53</u>	<u>0.6</u>	Covered with cobble stones	oval-shaped	Residence (Mansion?)	△(Irregular?)	x	x	Natural spring water?	Northeast to southwest	1990-2005	

* Numbers shown with underlined are actual measurements obtained as a result of excavation.

Pure Land Gardens in the Nara period – Amida Jôdo-in Temple and Its Predecessor Kanmuryôju-in Temple –

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1. Temples and ponds

Buddhism was introduced to Japan during the Asuka period. While Asuka-dera Temple, Daikan Daiji Temple and other temples were built during the Asuka/Fujiwara-kyô periods, no temple from those days has been confirmed to have had a pond on its grounds. Later in the Nara period, however, some temples started to incorporate these water features. An existing example is the Sarusawa Pond at the Kôfuku-ji Temple, which is one of the best known sightseeing spots in Nara. It should be noted, however, that the Sarusawa Pond is located in a low-lying zone, which was originally called Nanka-en (Southern Flower Garden), outside the South Gate of the main temple. It is reasonable to believe that the pond, which took advantage of a marsh along what used to be a valley, was intended to grow greens as indicated by the name of the zone, and concurrently served as a regulating reservoir in the event of a heavy rain. Naturally, it is also imaginable that the Sarusawa Pond served as a Hôjô-ike pond for holding *hôjôe* religious ceremonies, given the fact that the pond is located on the temple's precincts. According to a historical document, the Daian-ji Temple, another temple built in the Nara period, had a pond in its precincts. In the north-eastern part of the Daian-ji Temple grounds lies the Sugiyama Tumulus, a keyhole-shaped tumulus (total length: 154 m) with a moat around it. In the History of the Daian-ji Temple with a List of its Treasures, written in 747 (14th year of Tenpyô), the moat and the grave mound are described as "a pond and a hill." It is conceivable that they were used as a garden on the temple's precincts. It is therefore clear that this pond existed when the Daian-ji Temple was completed. Given their location, the moat and the grave mound were not considered as part of the Buddhist hall. By contrast, it is

certain that the Buddhist hall and the pond constituted an integral unit at the Amida Jôdo-in Temple.

2. Amida Jôdo-in Temple and its predecessor

The Amida Jôdo-in Temple was built in 761 (5th year of Tenpyô-hôji) on the premises of the Hokke-ji Temple, for the first anniversary of the death of Dowager-Empress Kômyô (a daughter of Fujiwara Fuhito, the most influential aristocrat in the early Nara period, and the wife of Emperor Shômu). The principal image of the Hokke-ji Temple was Amida Nyorai. The temple's former site, which is located on the east side of the Tô-in Garden of Nara Palace, Heijô-kyû, retains standing stones (granite) on the ground. As described in Discussion on Historic Spots in *Washû-Kyûseki-Yûkô*, a topographical document written in the Edo period, this has long been considered the former site of the Amida Jôdo-in Temple. An excavation survey conducted by the Nara National Cultural Properties Research Institute in 2000 (12th year of Heisei) led to discovery of the relics of a curved pond with a central island, a building with stone foundations in the pond, and a roofed bridge. Although the survey fell short of revealing all the details, there is no doubt that the relics belonged to the Amida Jôdo-in Temple as far as the excavated items and the like are examined. In addition, the relics of a dug-standing pillar building, which is considered to be the predecessor of the building with stone foundations, were found in the pond. It is reasonable to believe that this building was part of a zone where the Kanmuryôju-dô Hall (which appears in the afterword of the Nyoirin Dharani Buddhist Scrolls owned by the Ishiyama-dera Temple) was located. The Kanmuryôju-dô Hall was built by Agata no Inukai Tachibana no Michiyo, mother of Dowager-Empress Kômyô (Fuhito's wife),

(hereinafter referred to tentatively as the Kanmuryôju-in Temple). Obviously, the name of the Kanmuryôju-dô Hall is derived from Kanmuryôju-kyô (Meditation on the Buddha Infinite Life Sutra), which is one of the Three Pure Land Sutras (the other two are Amida Sutra and Buddha Infinite Life Sutra) and describes the 16 methods of contemplation required to be reborn in Amida Buddha's Pure Land Paradise. A Transformation Scene of the Pure Land, which depicts the Meditation on the Buddha Infinite Life Sutra in the form of a painting, has an image of the Pure Land Paradise in its center, with illustrations of the 16 methods of contemplation arranged around the Pure Land image. It is highly likely that Transformation Scenes of the Pure Land were hung inside the Kanmuryôju-dô Hall. It is of interest to note that the fifth and sixth methods of contemplation represent the Contemplation of the Jeweled Ponds (viewing jeweled ponds in Paradise) and Contemplation of the Jeweled Pavilions (viewing jeweled pagodas in Paradise), respectively. The 14th through 16th methods of contemplation represent the Section of Nine Grades, depicting the conduct of people reborn in the Pure Land, in nine stages.

3. Kanmuryôju-in Temple modeled on Fuhito's residence

As discussed above, when one considered that the Kanmuryôju-dô Hall was a Buddhist hall rooted in the faith of the Meditation on the Buddha Infinite Life Sutra as its name represents, one could well understand the reason why the Kanmuryôju-in Temple consisted of a Buddhist hall and a pond — to embody the Pure Land Paradise depicted in the Transformation Scenes of the Pure Land. The question is whether the pond on the premises of the Kanmuryôju-in Temple was newly-created when Michiyo built the temple. It is safe to say that the pond was originally a garden pond on the premises of Fuhito's residence. The Shôsôin-monjo (the Documents Preserved in Shôsôin) contain descriptions about two sutra hand-copying zones (Nakashima-in (Inside Island Building) and Sotoshima-in (Outside Island Building)) on the premises of the Hokke-ji Temple modeled on Fuhito's

residence. It is believed that, by inference from their names, these zones had a garden pond. In my view, the garden pond zone on the premises of Fuhito's residence was turned into the Kanmuryôju-in Temple, and probably came to be called Sotoshima-in (Outside Island Building) during the days of the Hokkeji Temple, where the Amida Jôdo-in Temple was eventually built. If one saw the pond as a garden pond inherited from the era of Fuhito's residence, one would understand the reason why the pond on the premises of the Kanmuryôju-in Temple did not have a geometrical contour like the jeweled ponds in the Pure Land Paradise, as depicted in the Transformation Scenes of the Pure Land. This is because the garden pond on the premises of Fuhito's residence was designed in line with the court/residence style featuring a curved pond and scenic stones. Originating in the Tang dynasty, this style became increasingly popular after the capital was transferred to Heijô. It may have been possible to modify the curved pond into a pond with a geometrical contour when building the Kanmuryôju-dô Hall. I would conjecture that people at that time did not feel it necessary to take the trouble of modifying the pond inherited from Fuhito's era, and instead appreciated the landscape of the garden pond created with the highest level of design at the time. The same applies to the buildings. As discussed above, the site of the Kanmuryôju-in Temple was used for the Sotoshima-in (Outside Island Building) of the Hokke-ji Temple, which served as a model for the Amida Jôdo-in Temple. While the dug-standing pillar building was replaced by a building with stone foundations, it is presumable that the garden pond was inherited without major modifications. Given the fact that the garden pond initially created for Fuhito's residence survived construction of the Amida Jôdo-in Temple, which was, so to speak, a national project for the first anniversary of the death of Dowager-Empress Kômyô, it can be inferred that this type of garden pond was clearly intended to symbolize the Pure Land Paradise.

4. Forerunner of Pure Land gardens in Japan

Thus far, I have illustrated my point with some considerably bold hypotheses. If my discussion is not way off the point, however, the Kanmuryôju-in Temple, the predecessor of the Amida Jôdo-in Temple, can be seen as the forerunner of Pure Land gardens, i.e., an outdoor space comprising a Buddhist hall and a garden pond to represent the Pure Land. Here, I would emphasize the two important points: i) the space arrangement of the Kanmuryôju-in Temple / Amida Jôdo-in Temple was based on the image of the Amida Buddha's Pure Land Paradise, and ii) the garden pond was designed in line with the court/residence style in the Nara period. These are considered key points which should not be overlooked in discussing Pure Land gardens in Japan, because they were behind the concept of building Pure Land gardens in the Heian or later periods.

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*Translation's Notes

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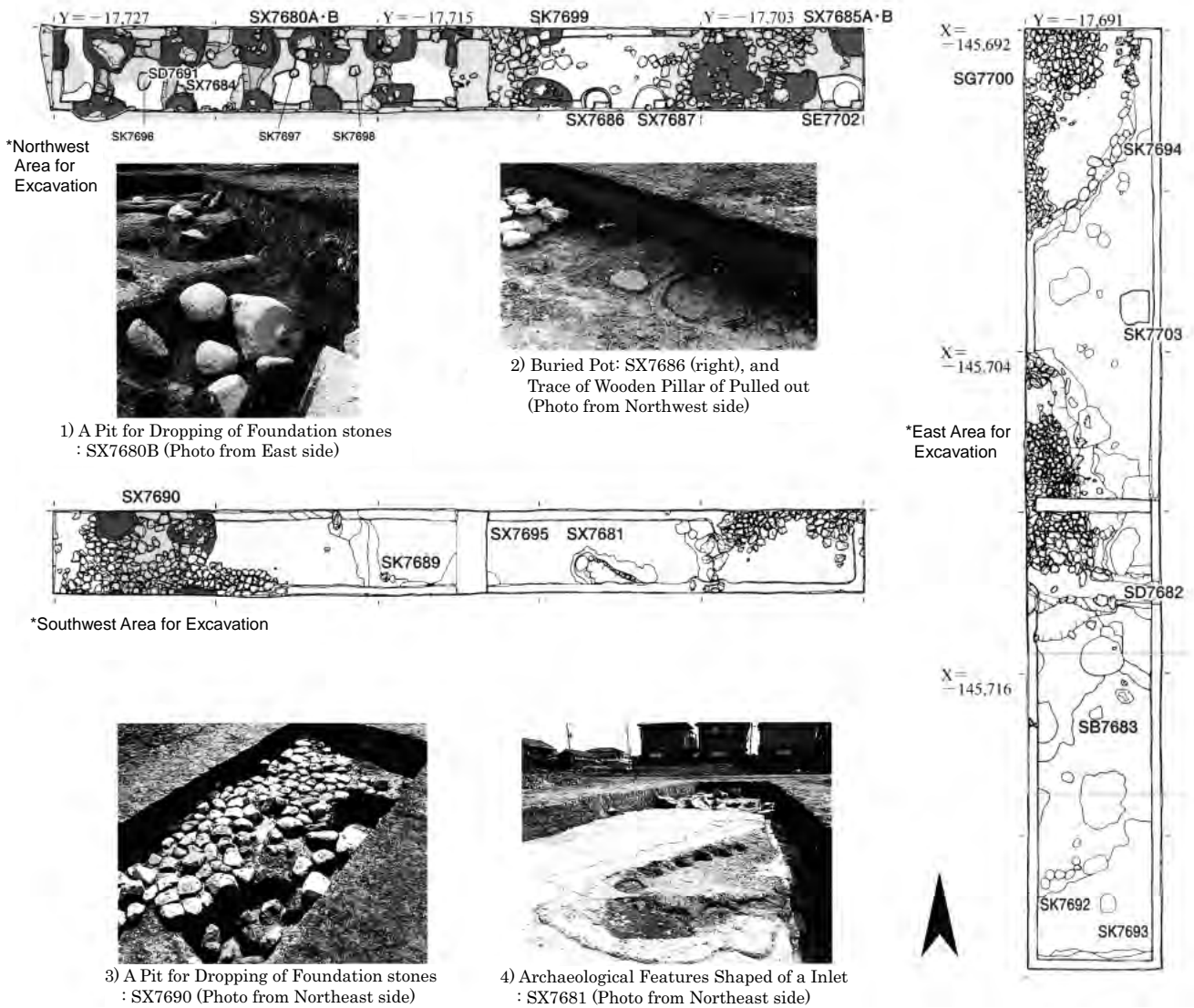


Fig. 1 Plan as result of Excavation, and Photos of notable Archaeological Features



Fig. 2 Map of the site excavated

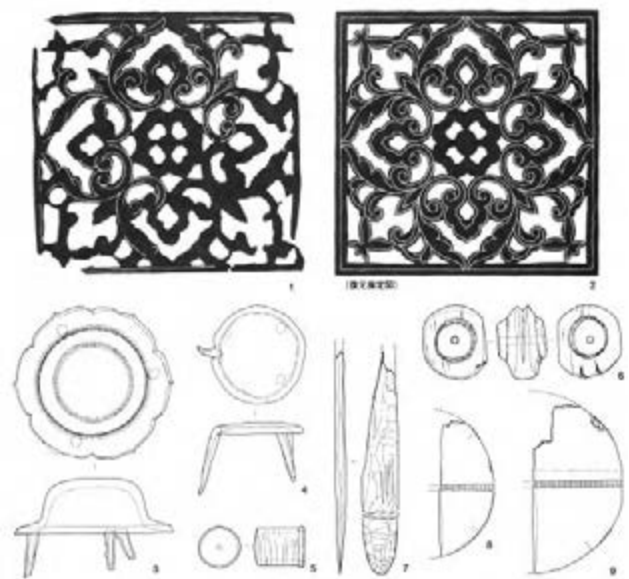


Fig. 3 Excavated Artifacts

* All Figures of this page due to "ANNUAL BULLETIN of Nara National Cultural Properties Research Institute, 2000"

Motifs in Nature and Expressions of Japanese Gardens, and the Meaning and Form of Water

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1. Motifs in nature and expressions of Japanese Gardens

Japanese gardens have used nature as their motifs to varying degrees. As described in *Sakuteiki* (the book of gardening), this tendency was particularly remarkable in the Heian period. The spatial design from a waterfall or wellhead to a *yarimizu* stream and into a pond can be considered as an expression of “nature’s samsara” as symbolized by the “transmigration of water.” Ponds which represented the ocean had islands; pebble beach techniques were used to represent the sandy beach landscape; the rough seashore was expressed with iwagumi rock arrangement. In particular, the pursuit of reality as seen in the garden at the Môtô-sû-ji Temple in Hiraizumi is startling.

Serpentinite and claystone are two major stone types used in the garden at the Môtô-sû-ji Temple. Given the fact that these stones are not available in the vicinity, it can be conjectured that the selection of these stones reflects the garden designer’s intention. Serpentinite, which is used as primarily an ornamental stone, was quarried from an area near Motai, about 10 km upstream along the Kitakamigawa River. It is believed that the dark yellow-green stone surface produced a solemn atmosphere (Fig. 3).

Attention should be paid to the claystone (Fig. 4) on the waterside of an artificial hill (Fig. 1) modeled on a rough seashore landscape. On the surface of the claystone, holes made by *Penitella kamakurensis* (rock-boring clams) (Fig. 2) were found, which revealed the fact that the claystone was quarried on the Sanriku Coast, which is the habitat of the clams. One can see the garden designer’s commitment to expressing the rough seashore in adamant pursuit of reality by carrying the claystone all the way from the shore of the

Sanriku Coast (the model of the landscape). The careful embodiment of nature in the construction phase can be regarded as a typical feature which graphically illustrates the idea behind garden building at the time — mimicking nature.

2. Meaning of water and form of ponds

Water has been linked with the image of a sacred, clean space, or has been recognized as a medium to indicate the sacredness of land. Given the possibility that water was considered a symbol of samsara or transmigration because of its nature as the origin of life, one would understand the role of water (ponds) as an important element for expressing the Pure Land world.

Meanwhile, Chinese gardens in early days were intended to embody the Shenxian world as a utopia where perennial youth and longevity were sought. For this reason, ponds which represented the ocean had islands of immortals. Similarly, the Anaptch pond (a well-known ancient garden in South Korea) built in the Silla period was designed with the concept of paradise based on the cult of immortality. It is believed that three islands (representing Samsundo) were built in the pond which symbolized Donghae (the Sea of Japan).

Thus, ponds (representing utopia) were built in East Asian gardens. The question is, where did the form originate?

Existing Pure Land Amitabha murals in Dunhuang and other materials show rectangular ponds, which are “jeweled ponds” where Buddha show up in front of symmetrical towers. It is conjectured that these scenes were created under the influence of images of solemn and magnificent palaces in India and China in the process of expressing the Pure Land

world in the form of sutras or paintings. Imitating the living space of the rulers at the time was considered the most effective method from the viewpoint of representing utopia in the most paramount form imaginable and facilitating propagation.

Thus, it is a natural consequence that Pure Land gardens in Japan did not employ square ponds, and instead followed the format of shinden (aristocrats' residence) style gardens featuring, for example, curved ponds which were designed to graphically express nature. It can be considered that the process of embodying ideas into landscapes took place while merging with local natural/cultural backgrounds in various forms, while keeping a balance with worldly things.

3. Multilayered principles of space

As can be seen in the "Amida Coming over the Mountain" scrolls, etc., natural mountains and gardens came to be visually combined in the midst of the growing popularity of Pure Land thought. The Muryôkô-in Hall (remains) in Hiraizumi is considered one typical example. Mt. Kinkeisan was seen at the end of the axis extended from the garden's space arrangement. It has yet to be verified when the thought of a Pure Land in the mountains (which is considered by some experts to be related to "Amida descending to the world") came into existence. It is reasonable to believe, however, that

fusion with nature worship (which was handed down from ancient times) lies at the root of this thought.

Japan's ancient worship of nature developed into faith in huge rocks or big trees (as media of kami or deities), a concept of sacred mountains, and faith in Kumano Sanzan and other mountains as represented by Shugendô, which was derived from esoteric Buddhism. Such faith or concepts must have had a significant impact on Pure Land thought in combination with the Kami-Buddhist Amalgamation. This multilayered philosophy and religion can be considered to form the characteristics of Japanese culture.

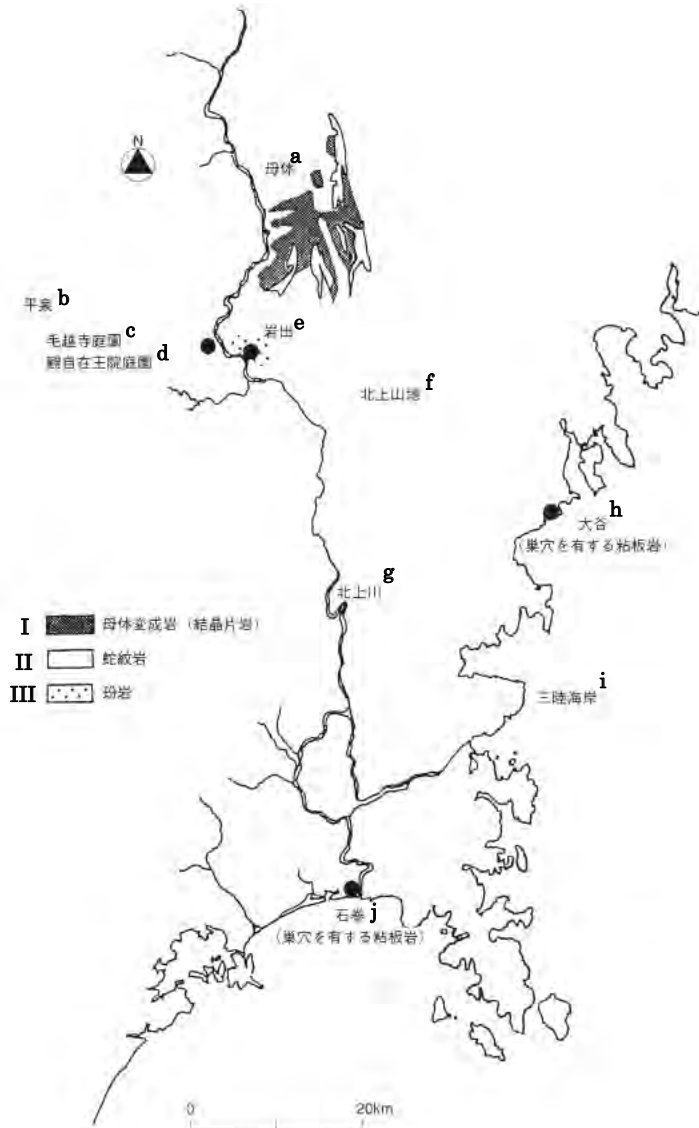
On the other hand, *Sakuteiki* (the book of gardening), which was completed when Pure Land thought was gaining popularity, provides a hypothesis that the theory of *Yin-Yang* and the Five Elements can be observed in China's ancient thought (and in the direction of streams in particular). The book also says that South Korean gardens in the Yi Dynasty period also had a tendency to have round islands and square ponds based on the theory of *Yin-Yang* and the Five Elements. If this theory was interpreted as the theoretical embodiment of all things in the universe, one could argue that the essence of the ideal world lay in an awe and respect or yearning for nature as embodied in the form of gardens of any age or country, whether the expressions were concrete or abstract.



Fig. 1 An artificial hill modeled on a rough seashore landscape



Fig. 2 Holes made by *Penitella kamakurensis* clams observed on the claystone surface



Notes

- I. Motai metamorphic rock (crystalline schist)
- II. Serpentinite
- III. Porphyrite

- a. Motai
- b. HIRAIZUMI
- c. Mōtsū-ji temple garden
- d. Kanjizaiō-in temple garden
- e. Iwade
- f. Kitakami Massif
- g. Kitakamigawa River
- h. Ōya (claystone with holes on its surface)
- i. Sanriku Coast
- j. Ishinomaki
(claystone with holes on its surface)

Fig. 3 Quarries of major garden stones for the garden at Mōtsū-ji Temple and the Kanjizaiō-in Hall garden
 Source : AMASAKI Hiromasa "Garden Stones and Origin of Water
 — Stones and Water Streams of Japanese Gardens" (2002, Shōwadō)

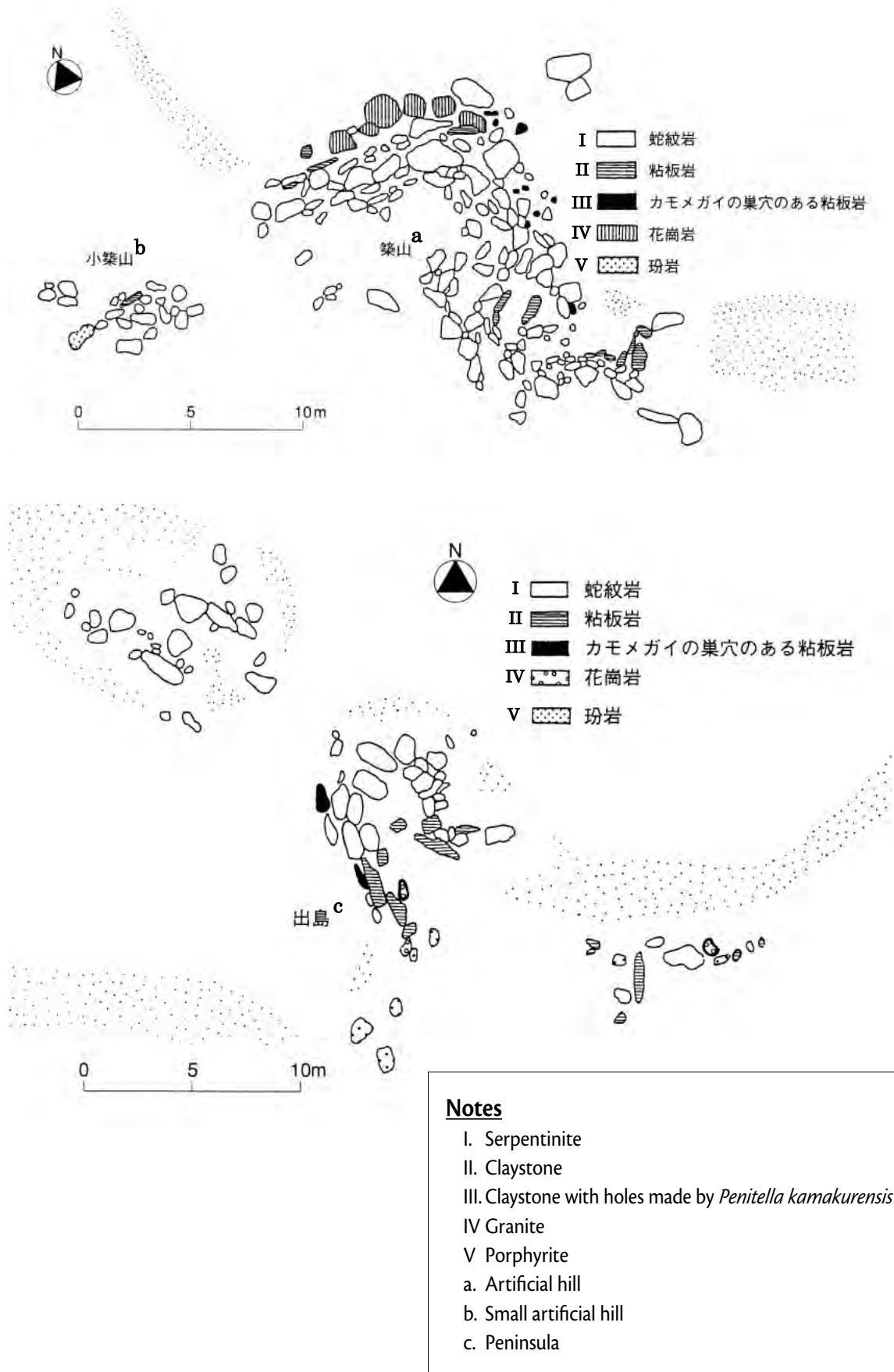


Fig. 4 Garden at the Môtsumi-ji Temple: Stone classification of the artificial hill's stone arrangement (top) and peninsula's stone arrangement (bottom)

Source : AMASAKI Hiromasa "Garden Stones and Origin of Water
— Stones and Water Streams of Japanese Gardens" (2002, Shôwadô)

Observations on Pure Land Gardens and Definition of Terms

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Reports were presented by Mr. Sugimoto Hiroshi and Mr. Satô Yoshihiro regarding the Byôdô-in Temple and a group of Pure Land gardens in Hiraizumi, respectively. Both reports discussed the background to the designers' philosophies and described the characteristics of the space arrangements based on findings obtained through in-depth excavation surveys. While these reports dealt with the well-known Pure Land gardens that exist in Japan, there are also some other Pure Land gardens that go unrecognized. This report is intended to discuss such Pure Land gardens, including those recorded in documents, and add a few comments about the definition of terms.

1. Pure Land gardens

in the Nara and Heian periods

Summarized as "abhorrence of living in this impure world, seeking rebirth in the Pure Land", Pure Land thought was introduced to Japan along with Buddhism. The gardens which embody this thought in combination with temple buildings are referred to as "Pure Land gardens," which is a relatively new term that came into popular use after World War II.

In the Nara period (710–784), the Amida Jôdo-in Hall on the premises of the Hokke-ji Temple had already been designed to embody Buddha's land of purity and constant delight by creating a lotus pond in front of the Amida-dô Hall. It should be noted that Pure Land gardens became popular in the Heian period (794–1192) in Kyôto. In the middle of the Heian period or later, when mappô (the latter days of this world) thought grew in popularity, aristocrats of the court looked for salvation from Amida Buddha more earnestly than ever before. It seems that Pure Land gardens started to be created as many Buddhist halls were built.

Pure Land thought in the Nara period is believed to have differed from that in the Heian period. While emphasis was placed on memorial services for the dead in the Nara period, rebirth of one's self in the Pure Land was sought in the Heian period.

2. Pure Land gardens and Amida Buddha

In Mahayana thought, Buddha-land (Buddhaksetra) is assumed for various Buddhas in the worlds of the ten directions. In general, a "Pure Land garden" is defined as "a garden style of Buddhist temple where an Amida-dô Hall and a pond were built together to reproduce the Pure Land Paradise in this world" (Iwanami's Japanese Garden Dictionary). In a broader definition, however, a Pure Land garden is not restricted to a style where a pond is arranged in front of an Amida-dô Hall. In fact, there are different Pure Lands, as represented by Shakyamuni's Mitsugon Pure Land and Yakushi Nyorai's Jôruri Pure Land. For example, in the garden at the Jôruri-ji Temple, the three-story pagoda (which enshrines Yakushi Nyorai) on the east side of the pond and the Amida-dô Hall on the west side are considered to represent respective Pure Lands. The Buddha Hall at the Môtsû-ji Temple no longer exists, but it is known that the main hall (the Enryû-ji Temple) on the north shore of the pond enshrined Yakushi Nyorai.

Pure Land gardens became increasingly popular in the middle of the Heian period or later. This boom dates back to the Amida-dô Hall at the Muryôju-in Temple built by Fujiwara Michinaga in 1020 (the 4th year of Kannin). Designed to embody Amida Pure Land in this world (which is said to be located far in the west), the Amida-dô Hall was built with its front looking to the east, enshrining the Nine

Figures of Amida Buddha as its principal image. A pond with a central island was created in front of the Amida-dô Hall. Later, various halls were built around the pond, including the Kondô Hall and Godaidô Hall in the north of the pond and the Yakushi-dô Hall in the east. The Muryôju-in Temple turned into a major center to pray for recovery from illness and other benefits in this world, including the peace and security of the Fujiwara Regent Family. The temple was later renamed the Hôjô-ji Temple, which was considered befitting of its status. Michinaga took to his deathbed in the Amida-dô Hall to pray for rebirth in the Pure Land under the guidance of Amida Buddha.

Michinaga had deep faith in Buddhism. He started to visit temples many times in his youth, and built the Jômyô-ji Temple to hold memorial services for ancestors. In his later years, he further devoted himself to faith in Amida Buddha, and the Buddhist Last Rites Ceremony was held in accordance with the Essentials of Birth in the Pure Land, written by Genshin. *Teishin-kôki*, a diary kept by Fujiwara no Tadahira (Michinaga's great-grandparent) writes that he had replicated the Illustration of Rebirth in Nine Stages (based on the theme of the Section of Rebirth in Nine Stages in the Meditation on the Buddha Infinite Life Sutra at the Kôfuku-ji Temple). The Image of Nine Possible Levels of Birth into Amida's Paradise depicts a scene where Amida Buddha appears with Buddhist saints to welcome those who wish for rebirth in paradise on their deathbed. The Muryôju-in Temple can be considered a site which embodies this image with the Amida-dô Hall and the garden in a three-dimensional format. It is of interest to note that more than 30 Amida-dô Halls with Nine Figures of Amida Buddha have been confirmed on record, but the Jôruri-ji Temple (in Kamo, Kizugawa City, Kyôto Prefecture) is the only one that exists today.

Built by Fujiwara no Michinaga in prayer for peace and security of the land and his rebirth in the Pure Land Paradise, the Hôjô-ji Temple was an extensive "temple in proximity to a pond." Meanwhile, the Byôdô-in Temple built by Yorimichi is characterized by a novel layout featuring the Amida-dô Hall, though relatively small, built on the central island of

the pond. It should be noted that Michinaga's villa in Uji was dedicated for this purpose. Mr. Sugimoto's report provides an in-depth analysis of how the world of Amida Pure Land was embodied by taking advantage of the location at the Byôdô-in Temple. Interestingly, the Byôdô-in Temple, which was initially a space for Yorimichi to seek rebirth in paradise, was later used as a space to hold memorial services for Yorimichi.

This may be linked with the fact that, in the Kamakura period or later, memorial services held at Pure Land gardens built by samurai families again became an important theme.

3. Characteristics of the group of Pure Land gardens in Hiraizumi

Pure Land gardens spread from Kyôto to the rest of the nation. According to Mr. Satô's report, all the characteristics of Pure Land gardens, which were built in Kyôto independently from each other in the middle of the Heian period or later, were systematically arranged throughout the town in Hiraizumi to embody the political ideals of the Ôshû Fujiwara family.

The Môtsû-ji Temple is a large temple modeled on the Hosshô-ji Temple, which was built by Retired Emperor Shirakawa in rivalry with the Hôjô-ji Temple. The pond located in the south of the main hall (the Enryû-ji Temple) and the *yarimizu* stream meandering from the northeast into the pond are modeled on the typical techniques of *shinden*-style gardens. The garden at the Môtsû-ji Temple can be considered as a "Hôjô-ji Temple style" Pure Land garden. It should be noted that the Môtsû-ji Temple did not have an "Amida-dô Hall" because, as it is believed, the Muryôkô-in Temple for Hidehira, the third Lord, built on the premises of the Môtsû-ji Temple, was modeled on the Amida-dô Hall at the Byôdô-in Temple. Meanwhile, the Chûson-ji Temple, which can be considered a forerunner of the group of Pure Land gardens in Hiraizumi, was built by Kiyohira, the first Lord, for "peace and security of the land," as described in *Chûson-ji Konryû-Kuyô-Ganmon* (pledge for the construction of the Chûson-ji Temple).

The historic and cultural values of the group of Pure Land gardens in Hiraizumi can also be found in their influence on town planning in Kamakura.

4. Pure Land gardens in Eastern Japan, and development in the Muromachi period

Having conquered the Ôshû Fujiwara family and established the Kamakura Shogunate, Minamoto no Yoritomo built the Yôfuku-ji Temple in Kamakura in 1189 (5th year of Bunji) in prayer for the rebirth in paradise of people who died in battles, as well as his own peace and serenity. The temple premises had three Buddhist halls (Nikai-dô Hall, Amida-dô Hall, and Yakushidô Hall) with an extensive Pure Land garden in front of them. It seems that Yoritomo was impressed by the Pure Land temples in Hiraizumi. According to *Azumakagami*, the wall painting behind the Buddhist image in the Nikai-dô Hall was a replica of that of the Enryû-ji Temple. The layout of the buildings and garden also show Hiraizumi's influence in many aspects.

The Ganjôju-in Temple (in Nirayama, Shizuoka Prefecture) is also believed to have had a Pure Land garden, but its details are not known. It is said that the temple was built by Hôjô Tokimasa in prayer for Yoritomo's victory in subjugating Ôshû. The Kabasaki-dera Temple (Kabasaki Hachiman-gû) in Ashikaga City, Tochigi Prefecture (where the Ashikaga family came from) was constructed in full scale by Ashikaga Yoshikane (from the Minamoto family), who was then back in his homeland, in prayer for victory in subjugating Ôshû. In fact, excavation surveys have confirmed the presence

of an extensive Pure Land garden. Recently, this area was designated as a historic site, and a project is underway to restore and maintain the garden. It is also worthy of note that research activities have been conducted in recent years regarding Pure Land gardens in Eastern Japan which are considered to have been influenced by Pure Land gardens in Hiraizumi (Ôsawa Nobuhiro "Pure Land Gardens in Eastern Japan," etc.).

Pure Land gardens where memorial services were held for people who died in battles were also built in the Muromachi period (the Nanbokuchô period, 1336–1573). Ashikaga Takauji, who established the Muromachi Shogunate, built the Tenryû-ji Temple for the repose of the soul of Retired Emperor Godaigo, and built a pond on the west side of the Buddha Hall against the background of Arashiyama. Musô Soseki, who designed the garden, created a new style having both a Pure Land garden and dry landscape garden at the Saihô-ji Temple. Thus, Pure Land gardens were built into Zen sect temples in the Muromachi period, which eventually led to new forms and designs including the Saionji family's Kitayama-dai villa, Ashikaga Yoshimitsu's Kitayama-dono Palace, and Ashikaga Yoshimasa's Higashiyama-dono Palace.

With the rise of this new trend, the garden at the Shômyô-ji Temple, which was completed by Kanesawa Sadaaki in 1323 (in the 3rd year of Genkyô), seems to be the last "Hôjô-ji Temple style" Pure Land garden (Muraoka Tadashi, Report on Preservation and Maintenance of the Garden Pond on the Precincts of the Shômyô-ji Temple (designated as a historic site), 1988).



Fig. Shômyô-ji Temple Garden (Kanagawa Pref.)

III

APPENDIX

International Expert Meeting on Paradise and Gardens in Eastern Asia

Introduction

The International Expert Meeting on Paradise and Gardens in Eastern Asia (hereafter “International Meeting”) was organized jointly by the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs of the Government of Japan, for the three days from May 19 to 21, 2009 at the smaller auditorium of the Nara Palace (Heijō-kyū) Site Museum. The Department of Cultural Heritage of the Nara National Research Institute for Cultural Properties served as a secretariat for the meeting.

In this International Meeting, important views on the history of gardens of Eastern Asia were shared, a multifaceted discussion on the topic of Japanese “Pure Land Gardens” identified the outstanding universal values inherent in those gardens, and a significant step was taken in the comprehensive research of the history of gardens in Eastern Asia.

In the following sections, I will describe the background to the International Meeting and outline its purpose and agenda, as well as some of the insights gained through the meeting which will define the direction of future research in this field.

Background to the International Meeting and its purpose

The “Ancient Garden Research Project” commenced in 2001 at the Nara National Research Institute for Cultural Properties. This project was started as part of the “Research of Gardens Associated with Ancient Capital Ruins,” set forth in the medium-term plan which was established upon our reorganization as an independent administrative agency. In its second phase, the Ancient Garden Research Project currently focuses on gardens of the Heian period (from the

end of the 8th century to the end of 12th century). Specifically, we have been examining the gardens of palaces and of aristocratic residences since 2006.

In examining the gardens of the Heian period, various issues to be addressed were identified. Especially, we came to realize the importance of deepening our understanding of the uniquely characteristic gardens known as “Pure Land Gardens” which were created from the 10th century to the 14th century in Japan. To this end, it was absolutely necessary for us to clarify the process of development of the Pure Land Gardens, in terms of the beliefs in ideal worlds brought to Japan from China and Korea, their influence on the spatial design of gardens, and similarities and differences in the way these ideal worlds were represented between China, Korea and Japan.

Representative of such Pure Land Gardens is the garden of Byōdō-in Temple, listed as a World Heritage Site as part of the “Historic Monuments of Ancient Kyōto (Kyōto, Uji and Ōtsu Cities)” and the group of gardens in Hiraizumi, one of Japan's historical assets included in the Tentative List of World Heritage. These important gardens, which are the main topic of our research, are all closely associated with the World Heritage initiatives undertaken in Japan.

It is for this reason that we sought cooperation and support from the Agency for Cultural Affairs in conducting the “Ancient Garden Research Project” in 2009 and invited researchers specialized in the history of gardens and architecture from China and Korea as well as Japan to address the issue of how views of ideal worlds were associated with gardens of Eastern Asia historically, identify the characteristics of such gardens, and define, in a global context, the value of the group of “Pure Land Gardens” in Hiraizumi, which

represents the very essence and the ultimate and finest form of Japanese “Pure Land Gardens,” by comparing them with other ancient gardens.

Program and agenda of the International Meeting

The round table of the International Meeting consisted of eight members — Dr. TANAKA Tetsuo (Former Professor, Tôhoku University of Art and Design) who served as a chairman, two foreign researchers, each invited from China and Korea, and five Japanese researchers. In total, the International Meeting was attended by 20 persons, including: the local specialists invited to share in-depth knowledge about the gardens of Byôdô-in Temple and the group of Pure Land Gardens in Hiraizumi; members of the JAPAN ICOMOS National Committee; researchers specialized in the temples of Hiraizumi; Mr. TANABE Ikuo, Director of the Nara National Research Institute for Cultural Properties and other research personnel thereof; and others. The first two days of the meeting were devoted to reports, comments, lectures and questions-and-answers to share the basic information necessary for the discussion to follow, and then a three-part discussion was held through which we deepened our understanding of this topic.

Prior to the meeting, handout materials were produced as reference information for the lectures, reports, and comments given in Japanese, Chinese or Korean. The secretariat put together these handouts and prepared their English translations. The working language of the meeting was Japanese, and a total of four interpreters — two Chinese-Japanese and two Korean-Japanese interpreters — and one interpretation coordinator were assigned for the meeting. These translation and interpretation services were provided by Congress Corporation.

The program of the meeting and the topics for discussion are as shown below.

The meeting began with an opening address by Mr. TANABE Ikuo (Director, Nara National Research Institute for Cultural Properties), followed by explanation of the purpose of the meeting by Dr. ONO Kenkichi who served as a roundtable

member (Director, Department of Cultural Heritage, Nara National Research Institute for Cultural Properties). Dr. TANAKA Tetsuo, the chairman of the meeting, then raised topics for discussion.

Lectures and reports were subsequently delivered and comments were given in the following order:

Lecture I: “Designs and Techniques of Japanese Gardens representing a Paradise (Ideal World) on Earth” (Dr. MOTONAKA Makoto, Chief Senior Specialist for Cultural Properties, Monuments and Sites Division, Agency for Cultural Affairs)

Comments to the Lecture I (Dr. AMASAKI Hiromasa, Professor, Kyôto University of Art and Design)

Report I: “A Garden in Uji Embodying the Yearning for Paradise” (Mr. SUGIMOTO Hiroshi, Sub-Manager, Historic City Planning Promotion Section, Uji City)

Report II: “Paradise Envisioned in Ôshû and a Group of Gardens - A Group of Pure Land Gardens in Hiraizumi” (Mr. SATÔ Yoshihiro, Chief Advisor, Lifelong Learning and Culture Division, Iwate Prefectural Board of Education)

Comments to the Reports I and II (Dr. NAKA Takahiro, Professor, Kyôto University of Art and Design)

Lecture II: “Development of Gardens in Ancient China and Pure Land and Pure Land Gardens” (Dr. LU Zhou, Professor, Tsinghua University, China)

Lecture III: “Anaptch Garden - An Ancient Garden in South Korea that Symbolizes Paradise” (Dr. HONG Kwang-Pyo, Professor, Dongguk University, Korea)

Lecture IV: “Early Style of Chinese Gardens and Ancient Gardens in Japan” (Dr. TANAKA Tan, Professor, Institute for Research in Humanities, Kyôto University)

Based on these presentations, discussion took place in three sessions, in which we addressed the following three topics: “Relationships between man and nature: the garden as a means of representation,” “Garden ponds: change in their significance,” and “Paradise and gardens: essence and diversity of representation in Eastern Asia.” Each session lasted over two hours and sessions I and II opened the discussion to the floor, while the last session was held in a

round table format to conclude the discussion.

The topics discussed during sessions I and II on the second day of the meeting were, in this order, “Interactions between man and nature as the basis of the garden culture,” “Diffusion and development of the garden culture,” “Representation of gardens in Eastern Asia,” “Meanings of ponds in the gardens of Eastern Asia,” “Ponds depicted in Pure Land paintings,” “Relationships between ponds and buildings in Pure Land Gardens,” “Unique and rare features of Pure Land Gardens in Japan,” and “Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi.”

Session III on the third day discussed the contents of the draft conclusions drawn up to compile the achievements of the preceding discussion.

Outcomes of the International Meeting

The results of the discussion during session III were compiled in a report titled “Outcomes of the International Expert Meeting on Paradise and Gardens in Eastern Asia,” which consists of the following sections: 1. Purpose; 2. Topics of discussion; 3. Conclusions; and 4. Main participants.

In section 3 of the report “Conclusions,” the gardens of Eastern Asia are described as “cultural assets created upon the establishment of particular garden cultures in the respective countries, which were developed individually as the philosophy of garden-making was transferred from China to Korea and Japan, and in that process, integrated with the views of nature indigenous to respective regions.” Based on this understanding, the report emphasizes that what we call the “Pure Land Garden” emerged from the styles of gardens and the garden culture established in Japan, which was designed to embody the world of the Buddhist Pure Land as a paradise. Then the report points to the three issues that require full consideration for the fair assessment

of the outstanding universal value of the Japanese Pure Land Gardens.

To be specific, the report first describes the definition of “Pure Land Garden” that was agreed upon in this International Meeting, and indicates the fact that so far, no ruins of “Pure Land Gardens” have been discovered in China, and also that there has been no evidence that would indicate the prevalence of Pure Land Gardens in Korea, except for the Gupum Lotus Pond of Bulguksa Temple that represented the world of the Pure Land. Then the report concludes that in terms of the development process, the group of “Pure Land Gardens” in Hiraizumi is the most typical and representative example of the Japanese Pure Land Gardens which garnered much popularity in Japan, as evidenced by the existence of a number of gardens created in this style, including the garden of Byôdô-in Temple.

Conclusions

This International Meeting addressed the issue of the “Pure Land Garden,” one of the most important themes in the history of Japanese ancient gardens, in the broader context of Eastern Asia, and gained very important insights that would be helpful in promoting research in this field. In the research of the history of ancient gardens in Japan, it is of special importance to clarify the various influence of the Asian Continent upon Japan and the process of diffusion of garden cultures. In this sense, I very much hope that the outcomes of this International Meeting will contribute to progress in the historical research of the earliest gardens in Asian countries, and help to connect the history of gardens in Asia closely with the world history of gardens.

HIRASAWA Tsuyoshi

Nara National Research Institute for Cultural Properties

1. OUTLINE

(1) Name

The International Expert Meeting on Paradise and Gardens in Eastern Asia

(2) Purpose

The “Ancient Garden Research Project” commenced in FY2001 at the Nara National Research Institute for Cultural Properties, as part of the “Research of Gardens Associated with Ancient Capital Ruins,” set forth in the medium-term plan. In its second phase, the Ancient Garden Research Project currently focuses on gardens of the Heian period (from the end of the 8th century to the end of 12th century). Specifically, we have been examining the gardens of palaces and of aristocratic residences since FY2006.

While there are a number of issues that have to be addressed in examining the gardens of the Heian period, we recognize that it is of special importance to deepen our understanding of the essence of the uniquely characteristic gardens known as “Pure Land Gardens” which were created from the 11th century to the 14th century in Japan. To clarify the historical background behind the Pure Land Gardens, it is absolutely necessary for us to investigate the beliefs in ideal worlds and the techniques of spatial design of gardens brought to Japan from China and Korea, their influence on the process of establishment and development of Pure Land Gardens in Japan, and similarities and differences in the way these ideal worlds were represented between China, Korea and Japan.

Representative of such Pure Land Gardens is the garden of Byôdô-in Temple, listed as a World Heritage Site as part of the “Historic Monuments of Ancient Kyôto (Kyôto, Uji and Ôtsu Cities)” and the group of gardens in Hiraizumi, one of Japan's historical assets included in the Tentative List of World Heritage. These important gardens, which are the main topic of our research, are all closely associated with the World Heritage initiatives undertaken in Japan.

It is for this reason that we sought cooperation and support from the Agency for Cultural Affairs in conducting the “Ancient Garden Research Project” in FY2009 and invited researchers specialized in the history of architecture and gardens from China and Korea, as well as Japan, to address the issue of how views of ideal worlds were associated with gardens historically, identify the characteristics of such gardens, and define, in a global context, the value of the group of “Pure Land Gardens” in Hiraizumi, which represents the very essence and the pinnacle of Japanese “Pure Land Gardens,” by comparing them with other ancient gardens.

(3) Organizer

*Independent Administrative Institution, National Institute for Cultural Heritage,
Nara National Research Institute for Cultural Properties

*Agency for Cultural Affairs

(4) Date

From May 19 to 21, 2009

(5) Place

the smaller auditorium of the Nara Palace (Heijô-kyû) Site Museum

(6) Schedule

Part I: 19 May 2009, 10:00~17:45

- AM** (1) The opening address: Mr. TANABE, Ikuo
(2) Introduction of participants and schedule: Secretariat
(3) Explanation of the purpose of this meeting: Dr. ONO, Kenkichi
(4) Proposal of the issues on this meeting: Chairperson / Dr. TANAKA, Tetsuo
(5) Lecture I: Dr. MOTONAKA, Makoto,
(6) Commenting I: Dr. AMASAKI, Hiromasa
(7) Questions and Answers I
Lunch Break 12:05~13:30
- PM** (8) Report I: Mr. SUGIMOTO, Hiroshi
(9) Report II: Mr. SATÔ, Yoshihiro
(10) Commenting II: Dr. NAKA, Takahiro
(11) Questions and Answers II
Preparations and Break 14:45~14:55
(12) Lecture II: Dr. LU, Zhou
(13) Questions and Answers III
Preparations and Break 16:15~16:25
(14) Lecture III: Dr. HONG, Kwang-Pyo
(15) Questions and Answers IV
Reception 19:00~21:00

Part II: 20 May 2009, 9:30~16:30

- AM** (16) Lecture IV: Dr. TANAKA, Tan,
(17) Questions and Answers V
Preparations and Break 10:30~10:50
(18) Discussion I
Lunch Break 12:50~14:30
- PM** (19) Discussion II

Part III: 21 May 2009, 14:00~16:00

- PM** (20) Discussion III
(21) The closing address: Dr. ONO, Kenkichi

2. LIST OF PARTICIPANTS

(1) Round Table

- Dr. TANAKA, Tetsuo: chairperson of the meeting**
Former Professor, Tôhoku University of Art and Design, JAPAN
- Dr. TANAKA, Tan: vice chair of the meeting**
Professor, Institute of Research in Humanities, Kyôto University, JAPAN
- Dr. LU, Zhou**
Professor, Tsinghua University, People's Republic of CHINA
- Dr. HONG, Kwang-Pyo**
Professor, Dongguk University, Republic of KOREA
- Dr. MOTONAKA, Makoto**
Chief Senior Specialist for Cultural Properties, Agency for Cultural Affairs, JAPAN
- Dr. AMASAKI, Hiromasa**
Director, Research Center for Japanese Garden Art and Historical Heritage;
Professor, Kyotô University of Art and Design, JAPAN
- Dr. NAKA, Takahiro**
Professor, Kyotô University of Art and Design, JAPAN
- Dr. ONO, Kenkichi**
Director, Department of Cultural Heritage,
Nara National Research Institute of Cultural Properties, JAPAN

(2) Scholars for offering associative information

- Mr. SUGIMOTO, Hiroshi**
Sub-Manager, Historic City Planning Promotion Section, Uji City, JAPAN
- Mr. SATÔ, Yoshihiro**
Chief Advisor, Lifelong Learning and Culture Division, Iwate Prefectural Board of Education, JAPAN

(3) The Staff of Agency for Cultural Affairs of Japan

- Mr. MITANI, Takuya**
Head, World Cultural Heritage Section, Agency for Cultural Affairs, JAPAN

(4) ICOMOS-JAPAN

- Dr. SUGIO, Shintarô**
Vice Chair, ICOMOS-JAPAN

(5) Persons concerned the protection of properties in Hiraizumi

- Dr. ÔYA, Kuninori**
Professor, Morioka University, JAPAN
- Dr. KUDÔ, Masaki**
Honorary Professor, Fukushima University, JAPAN
- Dr. MAEKAWA, Kayo**
Doctor Research Fellow, Nara Women's University, JAPAN
- Mr. FUJISATO, Meikyû**
Chief Priest Butler, Môtsumi-ji Temple, JAPAN

Mr. NAKAMURA, Hidetoshi

Manager for World Heritage, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. SATÔ, Junichi

Staff for World Heritage, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. SAKURAI, Tomoharu

Staff for Buried Cultural Properties, Lifelong Learning and Culture Division,
Iwate Prefectural Board of Education, JAPAN

Mr. CHIBA, Nobutane

Deputy Head, World Heritage Promotion Section, Hiraizumi Town, JAPAN

Mr. ÔNO, Wataru

Deputy Manager, Research Centre for Protection of Cultural Heritage, PREC Institute Inc., JAPAN

**(6) Secretariat, Director General and other research fellows of
Nara National Research Institute for Cultural Properties, JAPAN**

Mr. TANABE, Ikuo

Director General

Dr. KOEZUKA, Takayasu

Deputy Director General

Secretariats

Mr. HIRASAWA, Tsuyoshi

Head, Sites Management Research Section, Department of Cultural Heritage

Dr. AWANO, Takashi

Research fellow, Sites Management Research Section, Department of Cultural Heritage

Dr. SHIMIZU, Shigeatsu

Head, Cultural Landscape Section, Department of Cultural Heritage

Ms. EDANI, Hiroko

Research fellow, Cultural Landscape Section, Department of Cultural Heritage

Other Research Fellows

Mr. TAKASE, Yôichi

Visiting Research Fellow

Ms. TAKAHASHI, Chinatsu

Research Fellow, Department of Imperial Palace Site Investigation

Mr. SHIMADA, Toshio

Head, Architectural History Section, Division of Cultural Heritage

Dr. YOHKAWA, Satoshi

Head, Historical Document Section, Division of Cultural Heritage

Mr. IMAI, Kôki

Senior Research Fellow, Department of Imperial Palace Site Investigation

Mr. NIWA, Takashi

Research Fellow, Asuka Historical Museum

Dr. TAKADA, Kanta

Research Fellow, Department of Imperial Palace Site Investigation

Dr. AOKI, Takashi

Research Fellow, Department of Imperial Palace Site Investigation

(7) Interpreters

Congress Corporation

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Summary Records

International Expert Meeting on Paradise and Gardens in Eastern Asia

19 May 2009 - 21 May 2009

1. Opening & Addressing (19 May 2009)

[Hirasawa] Good morning, ladies and gentlemen. Thank you very much for sparing your valuable time and for coming all the way to Nara to participate in this meeting. Now I would like to declare open the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

First, Mr. Tanabe Ikuo, Director General of the Nara National Research Institute for Cultural Properties, will say a few words of greeting and give an opening address.

[Tanabe] I am very grateful that so many people, including keynote and other invited lecturers, have graciously accepted our invitation, despite busy schedules, to participate in the “International Expert Meeting on Paradise and Gardens in Eastern Asia.” Especially, I would like to extend my deep gratitude to Professor Lu Zhou of Tsinghua University, China, and Professor Hong Kwang-Pyo of Dongguk University, Korea, for traveling long distances to join us today. Thank you very much.

We, at the Nara National Research Institute for Cultural Properties, have been conducting research on ancient gardens since FY2001. We started the research with investigation of



the ruins of the Kofun (tumuli) period to explore the origin of Japanese gardens, and have examined the development of gardens chronologically from the prehistoric Jōmon and Yayoi periods to the Asuka and Nara periods. In the process, we have now reached the stage of investigating “Pure Land Gardens,” which have special importance in the history of Japanese gardens. “Pure Land Gardens” are characterized by the layout of buildings, which were arranged in a manner to represent the world of Pure Land, and built mainly from the Heian period (the 9th century) to the Kamakura period (the 12th century). Representative of these Pure Land Gardens are the gardens of Byōdō-in Temple in Uji, and Mōtsū-ji Temple and Muryōkō-in Temple in Hiraizumi. As all these temples are closely associated with the World Heritage initiatives undertaken in Japan, the Agency for Cultural Affairs lent its cooperation to us in organizing today's international meeting.

As I said before, “Pure Land Gardens” have special importance in the history of Japanese gardens, and there are several outstanding gardens of this style in Kyōto, Hiraizumi, and Kamakura. These gardens are very familiar to the Japanese, and we are instinctively aware of their importance. On the other hand, such importance can be hard for non-Japanese people to understand. By organizing this meeting, we aim to encourage discussion among experts on gardens, invited from China, Korea, and various parts of Japan, and shed light on the significance of Pure Land Gardens in the context of world history, centering on Eastern Asia. This is the main objective of this meeting.

I have been fascinated by the gardens in Kyōto and have occasionally visited them since my younger days. Therefore, I

have a clear image of Pure Land Gardens in my mind. Recently, I have become increasingly interested in Amida Jôdo-in Hall of Hokke-ji Temple, located east of the Tô-in garden of Heijô-kyû (Nara Place), here, in Nara. Ruins of a garden have been discovered in the premises of Amida Jôdo-in Hall, which was built in the Nara period (761), and I am very curious about how this garden is associated with Pure Land Gardens. For this reason, I believe it is very significant that the meeting to discuss Pure Land Gardens in depth is organized by the Nara National Research Institute for Cultural Properties.

Recently in Eastern Asia, archaeological excavations have made important discoveries. These include the ruins of the T'ai-yi Pond in Xian City, China, which was a pond of the Da-ming Palace in Chang-an built during the Tang dynasty, and the Yonggang-dong Pond in Gyeongju City, Korea. Such discoveries have added momentum to research in this field. For the past decade or so, the Nara National Research Institute for Cultural Properties has been engaged in joint research with the Institute of Archeology of the Chinese Academy of Social Sciences and Gyeongju National Research Institute of Cultural Properties in Korea. To make public the results of such joint research as well as the findings of the recent archaeological investigations of important ancient gardens in China and Korea, we organized a special exhibition titled "Ancient Garden Ponds in Eastern Asia" at our Asuka Historical Museum in 2005.

Against this backdrop, I am very much interested in how China, Korea and Japan have been associated with each other in the context of the history of gardens, and I look forward to in-depth discussion on this topic during this meeting.



[Hirasawa] Let me simply brief you on the schedule of this meeting. As you have already been informed, this meeting lasts for three days from today, held in this venue. Today, on the first day, a presentation and lecture will be given. Tomorrow, on the second day, we start at as early as 9:30 a.m., beginning with a lecture, followed by two two-hour discussions, one scheduled for the morning and the other for the afternoon. The day after tomorrow, on the third day, we will have the third discussion from 2:00 pm, which will conclude around 4:00 pm. For more details, please refer to the timetable in your program.

Now, Dr. ONO Kenkichi, Director of the Department of Cultural Heritage, the Nara National Cultural Property Research Institute, will speak about the purpose of this meeting.

[Ono] Building on past research achievements, the Department of Cultural Heritage of the Nara National Cultural Property Research Institute has been engaged in research on ancient gardens since FY2001. This was when the Institute was reorganized as an independent administrative agency. The first-phase research (2001 – 2005) focused on gardens in the Nara period and earlier days, namely, from the Kofun period to the Asuka and Nara periods, and also on a garden ceremony called "*gokusui-no-en*", or meandering stream banquets.

The topic of the five-year second-phase research (2006 – 2010) is "gardens in the Heian period." So far, we have explored the style of gardens in those days, based on the descriptions of ancient documents and picture scrolls, and that of gardens attached to noble residences by examining uncovered ruins. We have also studied *kin-en*, gardens created within palaces accessible only by the Emperor and a limited group of people, and detached palaces. For this year, the fourth year of the second-phase research, we selected "Pure Land Gardens" as our research theme.

While research achievements were discussed only among Japanese researchers during the past eight years, I am pleased to note that for this year's meeting, we have invited the researchers from China and Korea, with the cooperation of

the Agency for Cultural Affairs. In this way we can consider the meaning of gardens that represent the World of Pure Land in the context of Eastern Asia, including China, Korea and Japan, and also discuss the significance of the group of Pure Land Gardens in Hiraizumi.

In this meeting, lectures and reports will be presented, followed by in-depth discussions. I hope fruitful discussions will take place to explore the basic nature of gardens designed after Paradise, of the Japanese Pure Land Gardens as the ultimate form of such gardens, and of the group of Pure Land Gardens in Hiraizumi from diverse angles.

As a researcher myself, I am deeply interested in the discussions that will follow, and believe that significant outcomes will result. I thank you in advance for your cooperation and dedication during this three day meeting.

[Hirasawa] Next, I would like to invite Chairman, Dr. TANAKA Tetsuo to indicate the direction of the discussions in this meeting.

[Tanaka (Tetsuo)] I would like to suggest the direction of the discussions to take place in the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

First, let me indicate that as you well know, gardens in Eastern Asia are made of natural elements. They were, in a sense, created by “designing the nature.” So there are gardens created through the interactions between people and nature on the one hand, and certain thoughts and techniques on the other. Such gardens were created on China and Korea. I think the combination of these gardens with the thought of Paradise gave rise to a new style of garden known as Paradise style. In this light, I suggest that we should discuss what the Paradise garden is in the first place, and explore the general background to the issue of ancient gardens. Importantly, these gardens often came to share similarities in design due to cultural influence, while developing unique characteristics reflecting their respective geographical and historical backgrounds. I hope that in this meeting, we will be able to address the nature of Paradise represented in gardens from



the viewpoint of the history of gardens.

Second, let us examine in detail the structure of gardens modeled after the ideal World of Pure Land. Specifically, attention should be paid to the locations of these gardens, the relationships between buildings and gardens, and the difference between the images of Pure Lands depicted in *hensô-zu* paintings and those actually created in gardens. In addition, I hope we will discuss possible roles of Pure Land Gardens: they might serve to separate the real world from the next life (nirvana), or represent the realm of heavenly beings. As well, I think it necessary to discuss the ceremonies conducted in these gardens.

Third, based on these discussions, we should consider the position of Japanese gardens known as “Pure Land Gardens” in the cultural history of gardens in Eastern Asia. We may say that in Japan, the image of Paradise is best represented by the group of Pure Land Gardens remaining in Hiraizumi. By paying close attention to these gardens, we may develop an understanding of what makes these Japanese gardens so unique and representative.

What I have mentioned is a very daunting task, but I hope that with your cooperation, meaningful results will be produced by these discussions.

[Hirasawa] Thank you very much. Now let us listen to lectures and reports.

A question-and-answer session will follow each presentation.

2. Q&A Session (19 May 2009 – 20 May 2009)

Q&A-1-1 regarding Dr. MOTONAKA's presentation and Dr. AMASAKI's comments

Q&A-1-1

[Lu] Dr. Amasaki mentioned that natural stones were quarried and used in representing a natural design. I would like Dr. Amasaki to add some explanation about the meaning of “the truth of nature” or “reality.”

[Amasaki] A pond is believed to represent a seashore landscape. A sandy beach landscape, which is one of the seashore landscapes, is expressed with a technique called “pebble beach.” Another typical seashore landscape is the “rough seashore” landscape. The authenticity of garden expressions is embodied by using stones which make up a natural rough seashore landscape. This is what I meant.

Q&A-1-2

[Hong] In South Korea, the belief in the existence of mountain wizards is very important in terms of thought-based expressions of gardens. In this regard, Dr. Amasaki talked a little about this belief, but it seems that Dr. Motonaka made no mention of the belief in connection with Pure Land thought or Pure Land gardens. I would like to ask Dr. Motonaka whether such a belief affected Pure Land gardens in Japan, and if the answer is yes, I would like to ask him what sort of an impact it made.

[Motonaka] I think that this belief had a significant impact when one thinks about the locations of Japanese gardens, *feng-shui*, the layout of mountains in the north, and the flowing direction of rivers. To say the least, I think that a



concept originating from this belief in South Korea is evident in the selection of locations in Japan. However, I have not established a well-thought-out theory yet, regarding how the belief came to affect Pure Land thought or how the belief is reflected in the gardens which represent the Pure Land.

I should like to add one more thing. In Japan, a gardening manual entitled *Sakuteiki* was published in the 11th century. Many of its underlying thoughts were based on *feng-shui*, and I get the impression that the book was deeply influenced by the belief in the existence of mountain wizards. I think that such garden-building concepts, designs, and techniques were directly used in building Buddhist temples, and that these factors were fully established as techniques to represent utopia, as gardens embodying the Pure Land started to emerge. Thus, I think that the book can be discussed in the same context.

Q&A-2 regarding presentations made by Mr. SUGIMOTO and Mr. SATÔ, and comments made by Dr. NAKA

Q&A-2-1

[Ono] I would like to ask Mr. Satô three questions. The first question is about Muryôkô-in. Mr. Satô mentioned that, when Amida-dô was seen from the east gate or the central island, the hall would sit against the backdrop of Mt. Kinkeisan. However, I heard before that Amida-dô was so large that, to say the least, Mt. Kinkeisan would be obstructed by the building when seen from the central island. I would like to have your opinion about this point.

The second question is also related to Mt. Kinkeisan. Mr. Satô mentioned that there was a sutra mound (*kyôzuka*). Although Mt. Kinkeisan was easily visible from various locations, it would have been impossible to pile up an entire sutra mound from the bottom. I would like to ask Mr. Satô if some traces of an artificial structure or an artificial hill are present high on the mountain.

The third question is about the pledge for the completion of the Chûson-ji Temple. It was once pointed out that the pledge was based on a handwritten copy prepared in the 14th century, that the title of the Chûson-ji Temple may have been erroneously given, and that the pledge may originally have been intended to describe the Môtsû-ji Temple. I would appreciate it if Mr. Satô could answer these questions based on his research accomplishments to date.

[Satô] Regarding the first question, Mt. Kinkeisan would probably have been invisible if Amida-dô was as large as Byôdô-in.

Regarding the second question, the survey was conducted at Mt. Kinkeisan long ago, which is one of the reasons why the presence of an artificial hill on the summit of the mountain has not been confirmed yet. However, it is worthy of note that some legends in the early modern age say that



an artificial structure was built, so I believe this is one of the issues for future surveys and research activities.

Regarding the third question, there are two major theories about the temple which was described in the pledge for completion: the Chûson-ji Temple Large Pond Theory and the Môtsû-ji Temple Theory. Even today, the Môtsû-ji Temple Theory has not been completely discarded. Rather, I think that many researchers have found this theory to provide easy explanations. However, some researchers consider it appropriate to assume that the temple for which the pledge for completion was prepared was located near a large pond, based on the latest results of excavation surveys at the remains of a large pond on the precincts of the Chûson-ji Temple, as well as recent research in the field of Buddhist art.

Q&A-2-2

[Lu] I would like to ask Mr. Satô a question in connection with Hiraizumi, the temple, and the Pure Land world. Is there any literature available to prove that facilities were arranged



systematically along axial lines?

[Satô] Yes. *Azumakagami* is a record that depicts the fall of Hiraizumi in the latter half of the 12th century. According to this literature, the Hiraizumi Hall, which was the political and administrative center, was located in front of Konjiki-dô and in the north of Muryôkô-in. In other words, the Hiraizumi Hall and Yanaginogosho Remains are explained in terms of their positional relationship with Konjiki-dô and Muryôkô-in.

[Lu] Are there any writings or materials other than *Azumakagami* that give such descriptions?

[Satô] I believe that *Azumakagami* is the only material that shows the arrangement of facilities.

Q&A-2-3

[Hong] Based on Mr. Sugimoto's report, I would first like to ask Dr. Motonaka a question. In my understanding, Dr. Motonaka stated in his presentation that the Pure Land garden at Byôdô-in is not a typical one. Is my understanding correct?

[Motonaka] Yes, that is what I stated in my report. Byôdô-in retains the garden as well as the building. As Mr. Sugimoto demonstrated, it can be conjectured based on *Fusô Ryakki* and other literature that Byôdô-in also served as a kind of Pure Land to lead many living things to the mountain on the other shore. It is well known that this conjecture matches the topographical features. However, as I explained earlier, Pure Land is depicted over the mountain or in the mountain on most of the images. In other words, from the viewpoint of arranging a temple against the backdrop of Pure Land in the mountain, the Muryôkô-in garden can be regarded as a more typical model in that the relationship of the mountain, the Buddhist hall, and the garden is clearly shown.

I would also like to mention another point. After all, the positional relationship between the pond and the Buddhist hall at Byôdô-in does not represent the most desirable layout, given the historical fact that the Uji - dono, which was a private villa, was donated and turned into a temple. To the contrary, Muryôkô-in was designed as a Pure Land temple from the outset, and thus it was much easier to ensure the topographical relationship. Obviously, when one stood on the central island at Muryôkô-in, the mountain behind the building would not be seen, but the mountain would be seen from Yanaginogosho residence or the government office, over the Nekomagafuchi swamp, and at the point just inside



the east gate of Muryôkô-in. Thus, the Muryôkô-in garden can be regarded as a typical model where the positional relationship of these three elements is clearly recognizable.

[Hong] Thank you very much. Now I would like to ask another question. Mr. Sugimoto made a report about Pure Land gardens from the viewpoint of the connection between Byôdô-in and Hiraizumi. What does Mr. Sugimoto think about Dr. Motonaka's view?

[Sugimoto] I believe that Dr. Motonaka has mentioned two points. Firstly, Muryôkô-in was one of the pinnacles of Pure Land gardens, and secondly, Muryôkô-in is a typical model in that it was built against the backdrop of a mountain and was designed as a temple from the outset. In my report, I placed emphasis primarily on how a temple format with a Jeweled Tower underwent transformation and how the format was eventually embodied in Hiraizumi, rather than focusing on a typical model.

Obviously, temples built after Byôdô-in were constructed in a better shape. In this context, it is safe to say that religious assemblies and ceremonies were held in a more sophisticated manner at Muryôkô-in than at Byôdô-in.

At Byôdô-in, there was a relatively large private villa at first, which was later modified into a temple. I think there were definitely some restrictions from the outset. To the contrary, Muryôkô-in was located at the most suitable location from the outset to build a temple, and efforts were made to embody the world of Amida Pure Land once again, based on the model of Byôdô-in built in Uji, in a manner closer to perfection. I believe this is highly conceivable and reasonable.

Q&A-3 regarding Dr. LU's presentation

Q&A-3-1

[Amasaki] All things considered, Chinese gardens were built on the underlying literati culture, and so-called "Pure



Land gardens" in Japan are not found in China. Is my understanding correct?

[Lu] For one thing, archaeological research has not made much progress at important temple gardens in Chang-an and other places. With existing temple gardens and very limited archaeological materials taken into consideration, we have not confirmed yet that China had equivalents of the "Pure Land" style gardens found in Japan. To be sure, such gardens may have emerged during the Tang and Sung dynasties, but they were replaced by other garden styles so rapidly that we cannot assert today that such gardens existed.

I would also like to add that under the influence of the literati, there was a tendency at the time to attach importance to sentiment in the gardens, just like the feelings expressed in poems or emotion represented in paintings. I think this tendency also had a significant impact.

Q&A-3-2

[Motonaka] Dr. Lu talked about the Yuan Tong Temple in Kunming, and it seems that a Hôjôike pond at the Yuan Tong Temple was also called a "Pure Land pond." Is it correct to believe that square ponds are rarely referred to as "Pure Land ponds" in other cases?

I would like to ask one more question. Is there positive proof that a Hôjôike pond could be called a "Pure Land pond"? I would appreciate it if Dr. Lu could share with us his insights and thoughts.

[Lu] There are other cases where a Hôjôike pond has been referred to as a “Pure Land pond.” One such example is the Square Pagoda Park in Shanghai.

Regarding the relationship between a “Pure Land pond” and a Hôjôike pond, I think, based solely on my imagination, that a Hôjôike pond would have been referred to as a “Pure Land pond” because it was a lotus pond. Within the scope of my research, Pure Land ponds were often described as “duo sheng lian chi” (lotus ponds). This is a Buddhist expression that, when a person passes away (duo sheng), the soul is reborn in a lotus pond.

I would appreciate some comments from Dr. Tanaka (Tan) regarding this point.

[Tanaka (Tan)] I would like to give some explanations in connection with Dr. Lu's question. As Dr. Naka stated earlier, and as I wrote in the summary, the term “Pure Land gardens” was uniquely coined in Japan. For this reason, the difficulties in translating this name have given rise to misunderstandings that “Pure Land gardens” were derived from “Pure Land religion.” In my statements at international conferences, “Pure Land gardens” was often mistranslated as “Pure Land religion gardens.” Because the name is important in itself, I made corrections on each occasion.

In Japanese usage, “Pure Land gardens” does not represent gardens which were built based on “Pure Land thought” or “Pure Land religion.” “Pure Land” is a kind of complimentary appellation, which I think is accepted only in Japan.

I would like to give similar examples within this context. In Japanese ancient temples, “*kondô*”(金堂) literally reads a

“golden hall,” but the name is used to refer to the main hall of a temple. Later, the name “*tahôtô*”(多宝塔) came into use in Japan. The name literally means a “treasure pagoda,” but refers to a type of pagoda in its unique usage in Japan.

As you see, misunderstanding would inevitably arise if emphasis was placed on analysis of the words which were uniquely coined and accepted in Japan.

Meanwhile, in Chinese classics, “*kondô*”(金堂) and “*tahôtô*”(多宝塔) which one can easily find, mean “a magnificent Buddhist hall” and “a magnificent pagoda,” respectively.

I have not conducted comprehensive research on the usage of “Pure Land pond,” but this expression can be found relatively easily in *Daizôkyô* and other literature. I presume that “a Pure Land pond” simply means “a Buddhist pond.”

Q&A-4 regarding Dr. HONG' s presentation

Q&A-4-1

[Amasaki] I would like Dr. Hong to add some explanation about the influence of Confucianism on gardens.

[Hong] There is a strong tendency in Confucianism to separate the residences of men and women. It is reasonable to think that inner gardens built for empresses' palaces or for inner rooms for women in ordinary households were designed so that women could spend time there without going out of the premises.



Q&A-4-2

[Ono] How do you characterize Yonggangdong and Guhwangdong gardens built in the Silla period? Were they aristocrats' residential gardens or detached palace gardens?

[Hong] Excavation surveys have revealed that the Yonggangdong Garden was built as an auxiliary (detached) palace garden. Meanwhile, the Guhwangdong Garden is located close to the Hwangryong-sa and Punhwang-sa Temples, so some people see it as a temple garden, while others see it as a detached palace garden just like the Yonggangdong Garden. If the Guhwangdong Garden was a temple garden, it might be related to temple gardens in Japan in some form or another, and I think research needs to be conducted in this regard.

Q&A-4-3

[Amasaki] I would like to ask a technical question about "polished stones." There is a description in the summary that "natural stones ... were polished (only on the front surface)." How were the stones polished specifically?

[Hong] I understand that Dr. Amasaki's question is about shore protection stone walls. There are two types of polished stones. The curved shore protection comprises stones which were polished on the front surface, while the straight shore protection comprises very long, large stones of over one meter which were polished all over. The polishing was intended not to smooth out the entire surface but to grind the contact surface for piling up.

Q&A-4-4

[Motonaka] I would like to ask three questions. First, the Guhwangdong Garden is an eighth century archaeological remain and it may have been related to Buddhism, but thus far, it is mostly regarded as a detached palace garden. Is my



understanding correct?

[Hong] According to SAMGUK YUSA (anecdota of the Three Kingdoms in Ancient Korea), a dragon palace was located on the south side of the premises of the Hwangryong-sa Temple. However, as was discovered in an excavation survey before construction of a memorial hall at the Hwangryong-sa Temple, the Guhwangdong Garden was located on the north side of the Hwangryong-sa Temple. Based on these findings, I presume that the garden was related to the Hwangryong-sa and Punhwang-sa Temples, but it has not been accurately confirmed based on literature and other findings that the garden was related to these temples.

[Motonaka] I would like to ask my second question. The Guhwangdong Garden is considered an eighth century archaeological remain, but research findings have failed to identify other remaining of Buddhist-related gardens built in the period between the 11th century and the 13th century - specifically in the 12th century, the period of Hiraizumi which we are discussing here. Is my understanding correct?

[Hong] I thought at first that many gardens existed in the 12th century in South Korea, and research on these gardens would give clues to their relationship with Pure Land gardens. However, it was found eventually that relics of gardens with ponds had not been identified. It is worthy of note, though, that temples in the 12th century are known to have had



gardens and ponds, but it is not known if the existing ponds were built in the period between the 11th century and the 13th century.

[Motonaka] I would like to ask my third question. In the presentation, Dr. Hong stated that a report about “the Gupum Lotus Pond” will be made separately. The summary notes that the pond does not exist any longer. Is the pond preserved underground, or has it been destroyed already?

[Hong] An excavation survey which was conducted at “the Gupum Lotus Pond” in the early 1970’s revealed the remains of an oval pond about 70 m-80 m long and 30 m-32 m wide. For various reasons, the excavation survey was discontinued halfway through, and the relics were buried again.

Q&A-4-5

[Naka] I would like to ask two questions about the Anaptch pond.

First, Dr. Hong explained that a hole of 15 cm was excavated at the water discharge channel, and the hole was found plugged. If my memory is correct, there were several other holes. I would appreciate some comments about this point.

[Hong] I meant to say that “rectangular stones” were piled up in two stages (top and bottom), and a 15 cm hole was found plugged with a piece of wood. More specifically, a wooden platform was provided below the hole, and a ditch was in place to drain the water overflowing through the hole. It seems that this particular hole plugged with wood was

used to clean the pond or to drain water for some purpose.

[Naka] I asked this question because, if two or more holes existed, they might have been used to adjust the height of the water surface.

Another question I would like to ask is about the condition of the bottom of the pond. At the Tô-in garden of Nara Place (Heijô-kyû) Site, for example, stones were arranged at the bottom of the pond so that they could be seen through the shallow water. I once heard that the Anaptch pond was designed so that the bottom of the pond could be seen from the water surface. What are the views of Dr. Hong?

[Hong] The Anaptch pond is about 1.6 m deep. As far as I know, including preceding research, the pond was not designed to appreciate the bottom of the pond which was covered with mud, unlike Japanese ponds with stone arrangements at the bottom.

[Naka] Given the fact the bottom of the pond is covered with mud, is there any possibility that lotus was grown in the pond?

[Hong] Yes, lotus is believed to have been grown within the discovered square frame, which I mentioned earlier, to prevent lotus from spreading outside the frame.

Q&A-5 regarding Dr. Tanaka (Tan)'s presentation

Q&A-5-1

[Hong] Dr. Tanaka mentioned that the T'ai-yi Pond had four islands of Penglai, Yingzhou, Fangzhang, and Huliang. In connection with the belief in the existence of mountain wizards, expressions like “three holy mountains” or “three holy islands” are used. Is it common in China to include Huliang?

[Tanaka (Tan)] As I mentioned in the context of the four holy mountains at the Jianzhang Palace, the oldest description confirmed is of the two holy mountains of Penglai and Yingzhou in *Shiji*. It has been confirmed that the oldest format was the “two holy mountains” format, which was followed by the “four holy mountains” format comprising Penglai, Fangzhang, Yingzhou, and Huliang during the reign of Han Wudi. In later periods, however, Huliang was removed from the format and the “three holy mountains” format comprising Penglai, Fangzhang, and Yingzhou became the norm in most cases from Weijin-NanbeiChao through the Sui and Tang dynasties, as Dr. Hong discussed earlier.

Q&A-5-2

[Naka] I would like to ask a question in connection to Dr. Hong's question. Dr. Tanaka mentioned that the pond had four islands of Penglai, Fangzhang, Yingzhou, and Huliang, and they were intended to imitate strange fish, turtles, and other fish in the sea. Is it correct to understand that a Shenxian Island which literally means “an island of immortal mountain wizards” was not the place where immortal mountain wizards lived, but was built in the pond to imitate fish and turtles?

[Tanaka (Tan)] I cannot say for sure, but given the depiction and the context of the sentence I quoted in the summary,



the sentence can be reasonably interpreted as saying that the islands “represented holy mountains as well as turtles, fish, and the like.” In other words, most of the islands were designed as holy mountains, but some were intended to imitate turtles and fish in the pond. However, I cannot assert that Huliang was a turtle island.

Q&A-5-3

[Ono] In Figure 3 “Li Tower Image on the Tomb Mural of Li Shou,” something like a cloud is drawn on both sides of the roof. What is this?

[Tanaka (Tan)] There are many mysteries to be resolved in understanding Chinese drawings. On murals or pictorial stones in tombs were drawn a structure which was believed to have been built in a space enshrining the dead. I presume that this cloud-like object represents a roof ornament. Objects which were designed to attract attention tended to be drawn with some exaggeration.

Some paintings depict a bird like a phoenix that is disproportionately large. I do not know if such paintings depicted scenes where the bird was flying over a roof of a residence for the dead in the afterworld, or if such paintings were drawn based on imagination that the bird would be flying. But the difference is insignificant. The designs were used as ornaments on the roof and other architectural components.

The famous Fucheng Sanzhuang in the Hebei Province

which was built in the Later Han dynasty has a five-story tower, and its rails and roofs bear flying birds. Birds on the roofs are huge, and they are considered to be flying as a symbol over the residence for the dead in the afterworld. Meanwhile, birds on the rails are small like real pigeons, and are considered to depict birds perching on a branch. I must admit that it is very difficult to draw a conclusion or to get to the bottom of the matter, but I could argue that equivalents can be found in the Phoenix Hall at Byôdô-in in the form of highly decorative roof ornaments.

Q&A-5-4

[Amasaki] Dr. Tanaka mentioned that early gardens in China attached importance to ponds and water surfaces. The image of oceans and islands well befits many gardens, but have research efforts succeeded in identifying the image of the water surface at Bai JuYi's residence, which accounted for 1/5 of the site, or "meandering streams"?

[Tanaka (Tan)] No. Records containing descriptions such

as those of Bai JuYi's residence are extremely hard to find. Bai JuYi kept records probably because he was a garden-building enthusiast. Unlike the emperor's huge *yuan-you* gardens, the private residence gardens or gardens annexed to housing could not have extravagant decorations such as huge islands and artificial bridges in a pond. The bridge built in the garden of Bai JuYi's residence was quite large, but it was nowhere near as good as its counterparts built on *yuan-you* gardens.

[Amasaki] In the context of literati gardens in China, descriptions about bamboo are often found. What does bamboo represent for the Chinese people?

[Tanaka (Tan)] It seems that Bai JuYi liked bamboo very much for some reason or other. It is important to note, however, that people's taste in plants differed depending on the historical period. People liked plum long before the Tang dynasty. Meanwhile, peony was appreciated as the "king of flowers" during the Tang and Sung dynasties. I might add, nevertheless, that Bai JuYi's taste was not necessarily shared by all the literati at the time.



3. Discussion-I (20 May 2009)

Interactions between man and nature as the basis of the garden culture

[Tanaka (Tetsuo)] In this discussion, we will deal with three topics, namely, “Relationships between man and nature: gardens as a means of representation,” “Garden ponds: change in their significance,” and “Paradise and gardens: essence and diversity of representation in Eastern Asia.”

So let us begin with the “Relationships between man and nature: gardens as a means of representation,” focusing, firstly, on the issue of “interactions between man and nature as the basis of the garden culture.”

Dr. Motonaka in his presentation pointed to the description in the oldest manual for Japanese garden-making called *Sakuteiki* that natural features should be imitated in making gardens. However, I think there are some differences among China, Korea and Japan on the view of nature represented in gardens. So I would like to invite Dr. Lu and Dr. Hong to discuss the view of nature incorporated in Chinese and Korean gardens respectively.

First, I would like to ask Dr. Lu to give us more details about the view of nature represented in Chinese literati gardens, and about the “picturesqueness like poems and paintings” that was emphasized in making gardens.

[Lu] Chinese gardens, such as emperors' gardens created in the earlier periods, were characterized by their extremely large size. They had large ponds, which represented water bodies in the natural environment, and artificial hills modeled on the islands where legendary mountain wizards

were believed to live. These huge gardens were also regarded as symbolizing territorial possession.

Later, during the period of the Northern and Southern Dynasties, social and political upheavals occurred, and the positions of literati and bureaucrats in the imperial court were threatened. Consequently, there arose a yearning for a hermitage lifestyle to live in nature, appreciate natural beauty, and enjoy writing poems inspired by nature. Then people came to attach meanings to certain plant species. For example, bamboo was considered to represent strength of character, while pine and plum were regarded as symbolizing human dignity.

Also, the hermit culture became synonymous with nobleness and elegance in the period of the Northern and Southern Dynasties and thereafter. In China, we have a traditional thought that lower-level hermits live in mountains, middle-level hermits live in towns, and the highest-class hermits live a hermitage life in the imperial court.

Affected by such hermit culture, Chinese gardens underwent development to the extent that middle- and high-class hermits created their own private gardens of various styles. Many of these gardens were designed to represent the microcosm of the natural world. Dr. Tanaka (Tan) remarked in his lecture that Bai JuYi was an enthusiastic stone collector. In these gardens, small stones were used to symbolize large mountains and rivers.

This is also the case for literati gardens of later ages, which were designed to incorporate “picturesqueness like poems and paintings.” People appreciated the landscapes of these gardens, which symbolized huge mountain and rivers, and felt the wonders and magnificence of nature in them.

It is natural that such characteristics of literati gardens affected emperors' gardens in later years. For example, the influence of literati gardens was evident in the Yuan-Ming Garden created in the 17th century. Some emperors even sent painters to well-known literati gardens in the south, and created gardens based on the paintings. More interestingly, not a few emperors from the military class who established a



dynasty wanted to become culturally literate themselves. In other words, they took pride in being literati with a cultural and educational background.

So, in Chinese society, literati were often respected for their sense of beauty and taste, or human dignity and integrity.

[Tanaka (Tetsuo)] Now I understand how nature was dealt with in Chinese gardens: Chinese literati gardens were designed as a microcosmic version of natural landscape while placing importance on “picturesqueness like poems and paintings,” right?

[Lu] Exactly.

[Tanaka (Tetsuo)] I think in the case of Korea, *feng-shui* thought has had a major influence on design of gardens. Now I would like to invite Dr. Hong to discuss in greater depth, in what manner nature was represented in Korean gardens.

[Hong] If asked why gardens were created in Korea, I would reply that as in China and Japan, they were created as a representation of paradise that is hardly accessible by humans. People’s desire to flee from the real world where hardships prevailed so much, could be behind the motivation to create gardens as a substitute for paradise. In the case of Korea, gardens were represented as the world of mountain wizards.

Korean people also yearned for the Buddhist utopian world like the Pure Land in the West. There were a number of attempts to create ponds as symbols of Pure Land in the precincts of temples during the Koryo and Chosun periods

and thereafter, representative of which is the Gupum Lotus Pond of Bulguksa Temple. There were some variations in the shape of ponds. For example, it is almost certain that the Gupum Lotus Pond of Bulguksa Temple was oval in shape, though we will have to wait for future research to be more specific about it.

In the Koryo and Chosun periods, the oval-shaped ponds were replaced by square-shaped ones, which, too, can be considered to have represented Pure Land because of the existence of the lotus, a symbol of Pure Land. To date, it has not been clarified how the shape of Korean garden ponds changed from oval to square, though the change did occur, as shown by the research on certain ponds, including the Yonggangdong Pond and the Guhwangdong Pond.

In the Chosun period, political struggle took place and court officials were consequently led to live a hermitage life. They built villas in mountain regions and created gardens, which can be interpreted to embody their yearning for the world of mountain wizards or an ideal Buddhist world. Yet, considering that Confucianism gained popularity against the backdrop of the Buddhist oppression during the Chosun period, perhaps those court officials dreamt of the utopian world where mountain wizards lived.

I think that the change in the shape of ponds from oval to square was a result of the gradual replacement of the belief in the existence of mountain wizards prevailing in the Silla period, with the *Yin-Yang* and the Five Elements theory. In this light, it is very important to consider how natural elements were incorporated in Korean gardens.

Traditionally, Korean people appreciate and respect nature. In his lecture, Dr. Motonaka indicated that a



totemistic or animistic mindset was behind nature worship, or respect for harmony with nature, which is also shared by Korean people. Because of the respect for nature prevailing among Korean people, most Korean gardens were designed so as to introduce natural elements without modifying the very essence of nature. In other words, these gardens copied the characteristics of nature on a one-to-one basis, and symbolized a paradise by representing the beauty of mountains, trees and water that is apparent to anyone, without changing their essence.

Chinese gardens are impressive for their gigantic scale, while Japanese gardens are characterized by their beautiful compactness. In the case of Korean gardens, nature is represented in its original form, on a one-to-one basis.

Another thing I would like to emphasize is that Korean gardens were often given some special meanings. For example, “Anaptch” was meant to symbolize an ocean. Coves and peninsulas were also given respective meanings. Stones were placed to resemble rocks in valleys, and artificial hills were built to represent large mountains. This bears some similarities to the gardens with artificial hills and ponds often seen in Chinese literati gardens. Use of rocks and artificial hills to create a symbolic landscape is also common to Japanese gardens. In addition, Korean gardens were conferred additional symbolic meaning by their names.

As I have mentioned, Korean gardens imported the very essence of nature without any modification and simply presented the essence.

[Tanaka (Tetsuo)] Respect for, and worship of, nature and animistic thought are behind Korean gardens, and Korean gardens incorporated natural elements, preserving their essence as much as possible. Also, the yearning for paradise, or the world of mountain wizards, gave significant influence to the design of gardens. Right?

[Hong] Yes.

[Tanaka (Tetsuo)] In Japan, the technique of copying local scenic spots is mentioned in *Sakuteiki*, and Dr. Tanaka (Tan)



said that such a technique was employed in some ancient Chinese gardens as well. Was the technique also used for gardens of later ages?

[Tanaka (Tan)] As mentioned earlier, there was a case of a garden imitating the view of Mt. Erxiao, a famous mountain in Luoning in Henan Province. Very similar cases are reported in the documents of the Tang and Song periods.

[Tanaka (Tetsuo)] In Korea, are there any cases where famous scenic spots were copied in gardens?

[Hong] Yes. When natural elements could not be introduced on a one-to-one basis, imaginary scenery, for example, a scene from a landscape painting, was sometimes imitated.

[Tanaka (Tetsuo)] I think that the discussion indicates that there is not much difference in the relationship between gardens and nature among China, Korea and Japan. Basically, worship of nature was behind all these gardens, and they incorporated natural elements in their original forms, or in forms as close as possible to their original forms.

[Tanaka (Tan)] Speaking of landscape paintings, let me point to a small difference between Chinese and Japanese gardens concerning the “picturesqueness like poems and paintings.”

China has its own painting theory. For example, Guo Xi of the Northern Song period wrote a renowned treatise on painting theory, *Mengxi Bitan (Lofty Ambitions in Forests and Streams)*, in which he discussed the three

principles of compositional structure in landscape painting - high distance, deep distance and level distance. In Chinese paintings, objects seen from three different viewpoints - far, near, and in-between - are depicted in the same scene, which is impossible for traditional Western paintings.

Interestingly, there is a case where this method was employed for garden making. Shen Kuo of the Northern Song period authored a well-known book titled *Dream Pool Essays*, in which he writes that the technique unique to landscape painting is to make small things look larger, and the same logic is applicable to the design of artificial hills in gardens. If artificial hills are the exact copies of real mountains, only the mountain in the front is visible when you look up, and you cannot see the peaks behind it. This discourages the attempt to create a microcosm of nature in a garden, because a range of mountains cannot be represented in this way. Therefore, Shen Kuo insists that artificial hills should be created using the technique of landscape painting of depicting objects from different perspectives, though the result is not true to the reality. The perspective method applied in creating artificial hills was considered to be the same as that of landscape paintings, at least by the people of the Song period.

[Hong] In Korea, the style of Chinese landscape painting garnered great popularity from the end of the 17th century to the beginning of the 18th century. It is interesting to note that the natural landscape of China is characterized by its magnificence and largeness of scale, while that of Korea is of a smaller scale, or human-sized, so to speak. So it became popular among Korean literati in those days to hang Chinese landscape paintings in their residences to appreciate the mountains and other natural features depicted in them, enjoying the difference from the domestic natural landscape familiar to them.

For example, I think no Korean people visited Mt. Wuyi in China during the Chosun period. Yet the grand landscape of Mt. Wuyi was widely known to Korean people through paintings and books, and many Korean painters drew pictures of landscape imitating the nine valleys of Mt. Wuyi.

Chinese landscape paintings were so popular among

Korean literati in those days. However in the 18th century, a new naturalistic style of landscape painting was developed in Korea, which was largely different from the style of Chinese landscape painting. Thereafter, this new style was applied to garden making and Korea's original tastes were incorporated in gardens.

Diffusion and development of the garden culture

[Tanaka (Tetsuo)] Next, let us discuss the issue of "Diffusion and development of the garden culture."

For one thing, the belief in the existence of mountain wizards was behind artificial hills that were created in gardens to represent holy mountains. Dr. Motonaka referred to Sakafune-ishi Iseki, an ancient turtle-shaped stone structure that is thought to have been used to collect and carry water, while Dr. Hong explained about a water inlet facility with a stone-tub, which, too, was shaped like a turtle, in the Anaptch Garden. In *Sakuteki*, use of the images of lucky animals such as cranes and turtles is recommended for garden making. Both cranes and turtles are symbols of immortality. In this connection, Dr. Hong, could you please discuss the significance of using the images of such animals in gardens?

[Hong] I think the use of exotic flowers and animals was common to the gardens of Japan, China and Korea. The record says that exotic animals and flowers were introduced to the Anaptch Garden, and we have good reason to believe that valuable animals, and flowers that were considered auspicious, were also used for design of gardens.

Since ancient times, plum, orchid, chrysanthemum, and bamboo, have been considered to be venerable plants and called the "Four Noble Ones" in Korea. As well, ten animals have been respected as the "Ten Traditional Symbols of Longevity." The "Four Noble Ones" and the "Ten Traditional Symbols of Longevity," both stemming from Confucian thought, are considered to have been introduced to the design of gardens.

[Tanaka (Tetsuo)] Ancient records of Japan, China, and Korea all indicate that exotic birds, animals and plants were introduced to imperial gardens. Were these exotic objects used because of their auspicious nature?

[Ono] I have a different view. The practice of keeping “exotic birds and animals” in gardens, as described in ancient records, began in China, in the Qin and Han Empires. To show off their power, these empires collected exotic animals and birds living in their vast territories and kept them in gardens. Japan and Korea probably just followed the practice of China. Dr. Tanaka (Tan), what do you think?

[Tanaka (Tan)] I completely agree with the view of Dr. Ono.

There are some descriptions about exotic birds and animals in the *Chronicles of Three Kingdoms* of Korea and also in *Nihon shoki*, the oldest chronicles of Japan. These descriptions, however, are direct quotations from ancient Chinese records. This means these Korean and Japanese literatures could have copied the expression “exotic birds and animals” just rhetorically. The same sentence that Dr. Hong quoted in his presentation is also seen in the Chinese historical record. This is not an isolated case, and there are several such instances. We cannot say for sure whether the respective descriptions referred to the reality or were just quotations.

[Tanaka (Tetsuo)] I see. So in the cases of Japan and Korea, the descriptions could have been mere quotations from Chinese literatures, not a reflection of the reality.

[Ono] Let me add one thing. There were some attempts, at least in Japan, to carry out what is described in the literature. For example, some records say that camels and parrots given by Silla were kept in gardens in Japan. This is one example of the attempt to carry out the description in the historical record.

[Tanaka (Tetsuo)] Including such cases, the practice of keeping exotic birds and animals in gardens is commonly seen in the three countries. By keeping such birds and animals, ancient imperial gardens probably functioned as hunting fields, fruit orchards, or zoos, too. Also, some garden ponds could have been used for training of swimming, like T'ai-yi Pond of the Da-ming Palace built during the Tang period.

So I wonder if gardens in earlier days were designed mainly to serve specific purposes, rather than to entertain the eyes of visitors.

[Lu] It is obvious from some ancient Chinese literatures that exotic birds and animals were kept in gardens. A rich merchant named Yuan Guanghan is said to have kept a rhino in his private garden. Imperial gardens were much bigger in size so more animals must have been kept. Many of these animals could have been dedicated as gifts to the emperor from various parts of the country. Reportedly, Emperor Wu of Han kept bears in the Shanglin Garden. Considering that many wild animals were kept, imperial gardens could have served as hunting fields as well.

There are also cases where famous scenic spots were copied in gardens. To be specific, the landscape of the Summer



Palace in Beijing imitated the West Lake in Guangzhou in part, while the Jinshan Temple in Zhenjiang was copied in some mountain villas in summer resorts.

Representation of gardens in Eastern Asia

[Tanaka (Tetsuo)] The next topic is “Representation of gardens in Eastern Asia.” Let us discuss similarities and differences among gardens of the three countries. Especially, comments on difference in design are welcomed.

[Ono] Going back to the discussion on the interactions between man and nature, I think that gardens in Eastern Asia share the idea that nature is not something to be conquered, but something to be loved and embraced. Generally speaking, this idea underlies the designs and motives of most gardens in Eastern Asia.

However, some garden ponds seem to be deviant from the norm; they are geometrically designed ponds dating to the Asuka period in Japan, and the square ponds with round islands created in the Koryo period and thereafter in Korea. The geometric design of these garden ponds seems to be somewhat incompatible with the basic idea underlying gardens in Eastern Asia that nature is something to be loved and embraced. Or the underlying idea might be the same, but even so, at least the appearance of these garden ponds is not in harmony with that of other ponds.

[Tanaka (Tetsuo)] The point just made is that round ponds are closer to nature while square ponds are much more artificial. How should such difference in garden design be evaluated in the context of Eastern Asia? Dr. Hong, do you have any comments?

[Hong] In Korea, the periods of Three Kingdoms, United Silla and Koryo may be roughly grouped as the age of natural gardens. It is after this age that square ponds with round islands appeared and geometric design was adopted on an increasing number of occasions.

Square ponds with round islands had their meaning. The round shape is a symbol of the sky, or heaven, and the square shape is a symbol of the earth, or land. And structures and arbors built in a garden symbolized man. So, the combination of these three elements represented the unification of heaven, earth, and man.

The design of Korean gardens has one unique characteristic. Like Chinese and Japanese gardens, Korean gardens in general had islands in the ponds, but bridges were not built to access the islands. This is because in Korea, the islands were considered to be paradise, inaccessible to men.

[Tanaka (Tetsuo)] Korean gardens created in earlier days had square ponds but not islands. Square ponds are often seen in temples, aren't they? Dr. Hong, please follow up.

[Hong] Square ponds were also created in the premises of temples dating to the Paekje period. I have once seen a square pond in a Pure Land depicted in a Korean *hensô-zu* painting. Also, the remains of two square ponds called “twin ponds” have been uncovered in the site of Chongrimsa Temple dating to the ancient Paekje period.

[Tanaka (Tetsuo)] Reportedly, square ponds were already created in the Asuka period in the 7th century. According to *Nihon shoki*, the oldest chronicles of Japan, a person named Michiko-no-takumi who came from Paekje built a Sumeru hill and the Bridge of Wu. This description implies the close association between Paekje and Japan in those days and indicates the possibility of gardening techniques of Paekje having been imported to Japan. Dr. Ono, you may have some additional comments.

[Ono] It is almost certain that the square pond of the Asuka period was created under the influence of Paekje. As mentioned earlier, the design of square ponds with round islands of later ages is thought to have been underlain by the idea of “round heaven and square earth,” but the idea itself seems to originate in China. It is interesting to note that this idea was not much used for the design of Chinese and

Japanese gardens, while only Korea adopted this idea in its garden making. This is very characteristic of Korean gardens.

If square ponds had been created in Korea in ancient times and they influenced the design of Japanese gardens in later years, a question arises: did the design of the square pond originate in Korea, or was the design originally developed in China (though no ruins that support the fact remain today), and transferred to, say, Paekje and then to Japan? It is very hard to be conclusive about whether the design of the square pond created in the Korean peninsula in the 7th century originated in Korea, or was imported from China, because of the absence of any remains of such a pond in China. I would like to hear the opinion of Dr. Lu about this issue.

[Lu] I remember having seen a square pond depicted in a painting dating to the Song period. However, there is a description in an ancient Chinese record that the First Emperor of Qin built a long pond, which probably means a square pond.

[Tanaka (Tetsuo)] From the floor, Dr. Kudô has something to say.

[Kudô] Let me join the discussion on square ponds. An equivalent for the square pond of the Ishigami Site in Asuka was found on the site of the ancient governmental office in Kôriyama, which was later succeeded by Taga Castle, in the Mutsu (present Tôhoku) region. As for the Ishigami Site in Asuka, there is a description in the *Nihon shoki* that ceremonies were held around the square pond to entertain visitors to Asuka from outside of the state (e.g. southern islands, the “Emishi” country in the northern part of Japan and countries beyond the sea), and this description has been backed by artifacts unearthed in this site. Accordingly, we may infer that similar ceremonies were held for the Emishi people of the north around the pond in the Kôriyama site as well. Incidentally, the late 7th century is an important turning point for the Japanese state system, when there arose an idea that the Japanese Emperor should have authority comparable to that of the Chinese Emperor, thereby reinforcing the power



of the Yamato Imperial Court. In this light, it is highly possible that ceremonies for foreign people were held in both the Asuka and Tôhoku regions. Accordingly, I think probably the origin of the ceremonies held around square ponds can be traced to China, though no artifacts supporting this inference have been discovered yet. The technique of creating a square pond might have been imported from Paekje to Japan, but I think the idea itself could have its origin in China, where a square pond was created by the order of the Emperor, as a venue for ceremonies to entertain foreign visitors who traveled long distances to offer gifts to the Emperor.

[Tanaka (Tetsuo)] The point is that the origin of the ceremony to entertain visitors around a square pond can be traced back not to Korea, but to China in earlier years. What do you think?

[Tanaka (Tan)] First, let me supplement the remark just made by Dr. Lu. In my resume, I referred, as Note 1, to the *Basic Annals of the First Emperor of Qin* in the Annotation to *the Shiji (Records of the Grand Historian)*, which reports that the pond in the Lanchigong Garden built by the First Emperor of Qin in present Xianyang was 200 *zhang* long. In the *Chronicles of the Land of San Qin*, there is a description about a “long pond,” which means a thin pond, as indicated by Dr. Lu. A pond of 200 *zhang* in length must have been very, very thin. Interestingly to note, in the northern part of the ruins of Yanshi of the Shang period, the remains of a pond were excavated. This pond was very thin, surrounded by cut stones, and considered to have been used for no other purpose than entertaining guests. On this site, a water

distribution bridge, and water inlet and discharge channels, were also uncovered. And this pond, too, is extremely thin, and perfectly rectangular in shape. This pond could be the origin of the square ponds in question, but we cannot be definite about it because square ponds like those in Korea and Asuka have not been discovered in China. The *Classic of Poetry* dating to the Western Zhou period in 600 B.C. mentions some facility that can be interpreted to mean a pond, but there is no clear description about a “square” pond. Therefore, we don't have any historical record that can lead us to a conclusion about this issue at present.

[Tanaka (Tetsuo)] Speaking of the difference in design of ponds, I am especially interested in the differences in structure of shore protection. In the case of the Anaptch Garden, cut stones were piled up to protect the shores. In this garden, water courses, too, were mostly made of cut stones. On the contrary, shore protections and water courses in Japanese gardens are customarily made of natural stones. What do you think about this difference?

[Hong] Japanese gardens are characterized by gently curved water courses, but this is not the case for Korean gardens.

Water courses of Korean gardens were structured differently. For example, the water courses in the Anaptch Garden were 60 cm to 1 m in width, and made by piling up uniform, neatly cut stones.

[Tanaka (Tetsuo)] In the Anaptch Garden, shore protections were also made of cut stones, right?

[Hong] That's right. Cut stones were also arranged along the curved circumference of the pond.

[Tanaka (Tetsuo)] That fact might indicate availability of advanced stone processing technique in the Silla period, which was too sophisticated for the Japanese people to imitate, or Japanese people might prefer to use natural materials to represent nature. What do you think?

[Hong] Well, I am not sure. I think Japanese people followed their own way of thinking in creating gardens. In Korea, straight water courses were built in those days. While stones were arranged along curved sections, Korean people might have been accustomed to using uniform stones.

[Naka] This issue is associated with the question I asked about the water level of the Anaptch Garden Pond after the lecture of Dr. Hong. When I visited the garden, the water level in the pond was lowered and the upper tiers of the cut stones were clearly visible, which looked unnatural to my eyes. However, when I revisited the garden two years ago, the pond was full of water and the tiers of cut stones sank almost out of sight. So my attention was automatically drawn to the natural stones placed on the cut stones, which resembled the shore protection stone walls of Japanese gardens and looked very familiar to me. So, in your opinion, what is the optimal water level for the Anaptch Garden Pond?

[Hong] A very good question is posed. When comparing Korean garden ponds with Japanese garden ponds, we can indicate the difference in water level, regardless of whether the shore protection is straight or curved.

As you can see, in traditional Korean garden ponds, there is some distance, say one meter or so, between the ground and the surface of water. In Japanese garden ponds, on the other hand, there is little difference in height between the ground and the surface of the water generally. Therefore, curved shore protections look natural even without stones. Korean garden ponds built in or before the Chosun period were filled with water close to the ground level, but ponds of later years were not so: in the case of the Anaptch Garden Pond, for example, the water surface was below the ground



level by 160 cm or 170 cm. Due to this distance, the upper tiers of stones, which were piled up from the bottom of the pond, are exposed.

[Tanaka (Tetsuo)] Few Japanese garden ponds were deep enough to require stone piling, and such differences of water depth could have affected the design of garden ponds.

[Amasaki] Allow me to go back to the topic of stone processing technique mentioned a little earlier. I would like to point out the fact that granite stone structures were discovered in the site of Shimanoshô in Asuka and also that the stone structure of the Sakafune-ishi Iseki was elaborately designed. In this light, I think Japan had advanced stone processing technique already in the Asuka period, whether imported from Korea or not. Therefore, it is obvious that lack of technical skills was not the reason for the use of natural stones along the shore protection of square ponds. Perhaps natural stones were preferred for the reason of design, or different groups of technicians worked on the shore protection, I think.

[Tanaka (Tetsuo)] I would like to confirm another issue about design. Dr. Tanaka (Tan) mentioned a whale carved out of stone, and turtle- and fish-shaped islands. I would like to know whether such artistic design is unique to Chinese gardens, or is commonly seen in Korean gardens.

[Tanaka (Tan)] The quotations of “crane pebble beach” and “duck beach” do not mean that cranes were actually living in the pebble beach or that ducks were kept on the beach. They mean that the shapes of the pebble beach and the beach were likened to those of crane and duck.

[Tanaka (Tetsuo)] Is it also the case for the islands quoted earlier?

[Tanaka (Tan)] As for those islands, the belief in the world of mountain wizards was closely associated, so there is no knowing whether the islands actually had shapes like turtle

or fish. Yet the description of “a whale carved out of stone” can be interpreted literally.

[Naka] To change the subject, let me ask another question. In Japanese gardens, springs and waterholes were highly valued as water sources and often used as ritual sites. Now, I would like to know how springs and waterholes were viewed and treated in ancient Chinese and Korean gardens, and what design was applied to them.

[Hong] In the Anaptch Garden Pond, there were no islands modeled on specific animals. However, designs of animals were used as decorations in part, like the turtle statue placed at the water inlet channel.

On the question about springs, please be informed that springs were very familiar to Korean people and considered sacred by them. They were the object of animistic worship, and spirits were believed to dwell there. Good spring water was used as medicine, and also to make tea. So they were used for practical purposes too.

[Lu] Water was familiar to Chinese people as well, as indicated by a poem *Wang River Retreat* by Wang Wei. However, in ancient China, springs were not considered as elements of gardens: they were something to be appreciated in nature, and considered to constitute the core of aesthetic natural landscape. A spring of especially high quality was called “the Finest Spring under Heaven.” In Chinese gardens, flowing water was preferred to pooled water, so I think springs were seldom incorporated into gardens.

[Tanaka (Tan)] To add to the remark of Dr. Lu, spring water was ranked as the best water to make tea in ancient China. So a spring was regarded as such, rather than as an element of a garden.

[Tanaka (Tetsuo)] Thank you very much. Now, I would like to close the discussion on “Relationships between man and nature: gardens as a means of representation.” This topic can be relevant to the discussions to follow.

4. Discussion-II (20 May 2009)

Meanings of ponds in the gardens of Eastern Asia

[**Tanaka (Tetsuo)**] In the preceding session, we discussed the topic “Relationships between man and nature: gardens as a means of representation,” from various angles. We explored how natural elements were treated in ancient gardens to represent nature, and how the garden culture, mainly style and function, was diffused. To build on this discussion, we will now address the topic “Garden ponds: changes in their meanings.”

First, let us consider the “meanings of garden ponds in Eastern Asia.” In the preceding discussion, the differences between round and square ponds, and the influence of water depth on the design of ponds, were discussed. In addition to these points, I think it is necessary to consider the roles of garden ponds. From ancient literatures, for example, we know that the emperor went on board a pair of boats, one with the carved head of a dragon and the other with that of a water bird, and had fun on the pond, and that aquatic plants were grown in garden ponds. Needless to say, planting of lotuses in garden ponds reflected the Buddhist thought of “*rengē keshō*” or “*rengē ōjō*,” which means rebirth in lotus flowers, a symbol of the Pure Land, after death.

[**Takase**] Dr. Hong remarked that the Anaptch Garden was designed to represent the world of mountain wizards, and I, think so too. Yet I also believe that the Anaptch Garden had another face as a representation of Pure Land.

First, let us look to the five buildings constructed on the straight shore protection on the west, which faced the pond and were connected with each other by means of a corridor. I think this layout bears a certain similarity to the image of the Pure Land depicted in the *hensō-zu* paintings. Second, these buildings were built on the double plinth and given extra height, which seems to indicate that they were originally assumed to be viewed from the east. Third, while the Anaptch Garden is generally thought to have been a palace,



it could have been a Buddhist hall, considering that a number of Buddhist objects were uncovered from the premises. The fourth point is, and I learned this fact from the lecture of Dr. Hong, that wooden frames were discovered in the Anaptch Garden site and lotuses were found to have been planted there. Finally, as the plan shows, the three islands were located at the northwestern corner, southeastern corner and southeastern side of the pond, and this layout created an extensive water surface when one looked at the western coast of the pond from the eastern coast.

[**Hong**] The gist of the remark just made is that the Anaptch Garden could be a representation of Pure Land. Well, I can agree with some of the points mentioned, but cannot entirely agree with the remark.

To sum up, I think it is hard to be conclusive about whether the Anaptch Garden had any similarities to Japanese Pure Land Gardens. Yet I am of the same opinion that the layout of the garden was designed in a way to enhance visual effects.

Personally, I think that this garden could have been meant to represent Pure Land, on the grounds that, for example, a statue of Amitabha was enshrined in the Chonju Temple in those days, and lotuses were grown in the garden. As well, the fact that Buddhism was the state religion of Silla could support this reasoning.

Dr. Tanaka (Tan) indicated that the concept of “Pure Land Garden” is unique to Japan. As to the definition of Pure Land

Garden, my personal opinion is that Pure Land Garden is a garden attached to a Buddhist temple as a symbol of the world of Amitabha.

[Ono] Let me go back to the topic of the gardens in Eastern Asia. I think we should pay attention to the fact that in the Qin and Han periods in China, gardens with ponds and islands were created to represent the world of mountain wizards. Considering that islands where these wizards dwelt were believed to be located somewhere in the sea, it is likely that those garden ponds were created to symbolize a sea, and probably this style of garden was later introduced to Korea and then to Japan.

On the other hand, the ponds created in so-called Pure Land Gardens in Japan were modeled on the treasure ponds depicted in Pure Land *hensô-zu* paintings, not on a sea. In this light, I am of the opinion that different images were represented by the ponds in Pure Land gardens, and those in gardens of other types.

[Tanaka (Tetsuo)] Characteristically, ancient gardens were somewhat associated with the sea. For example, the Anapitch Garden had a building named Imhae-jon, which means a hall that faces the sea. In the case of China, the whale carved out of stone, mentioned earlier, is obviously a symbol of the sea. This is also the case for Japanese gardens. For example, Môtsumi-ji Temple had an artificial rocky beach and pebble beach in its garden. I think this case indicates that ponds in Japanese Pure Land Gardens, too, were designed to represent a sea.

[Ono] Let me point out that the pond of the Pure Land Garden of Môtsumi-ji Temple is thought to have been modeled on a pond in the garden of a private residence. That is to say, Môtsumi-ji Temple copied the design of a residential garden.

[Tanaka (Tetsuo)] Do you mean that Môtsumi-ji Temple was originally built as a residence?

[Ono] No. What I mean is that Môtsumi-ji Temple inherited

the design of the gardens of Hôjô-ji Temple and Hosshô-ji Temple. These temples had residential- and palace-style gardens where ponds were designed to represent a sea, and this style was eventually introduced to Pure Land Gardens. So I think the style of the garden of Môtsumi-ji Temple originated in these temples.

[Tanaka (Tetsuo)] I see. Then let us proceed with the discussion, focusing on the “ponds depicted in Pure Land paintings.”

Ponds depicted in Pure Land paintings

[Amasaki] Concerning the remark just made, I would like to point out that various “ideological factors,” such as nature worship, and yearning for paradise, were combined with “local natural features” and “attributes of certain places,” and such a combination affected the design of gardens. These factors, when considered separately, may seem independent of each other, but I think this is not the case. This is one hypothesis.

Dr. Lu in his lecture mentioned that as many as 300 different aspects of Pure Land were depicted in the early *hensô-zu* paintings. If these paintings are considered to have been used for propagation of Buddhism, he said, it is natural to infer that the scenes depicted in them were not imaginary, but were modeled on real places. Thinking this way, we can quite reasonably conclude that the best model for such paintings could be the gardens of palaces or residences of then rulers. If so, we can see how the palace architecture of the Tang period influenced the design of gardens, as indicated by Dr. Lu. In short, we can infer that the palace of a ruler, or a space accepted by everyone as noble, was used to communicate the image of Pure Land in a manner understandable to ordinary people. I think this is a very natural way of reasoning. So, I think the important thing is not the relation of Pure Land with a square pond, but that the image of Pure Land was associated with the noblest place in the secular world - the palace of a ruler.

[Tanaka (Tetsuo)] To sum up the remarks just made, in exploring the origin of the style of gardens, we should consider various factors, including nature worship, the role of gardens as a means to propagate Buddhism, and the association of gardens with places that were accepted publicly as noble. Failure to do so can lead us to wrong conclusions.

[Amasaki] My reasoning is compatible with the opinion of Dr. Ono. Possibly, the garden of the place which was regarded as most authoritative in the community, combined with certain thought, gave rise to the garden known as Pure Land Garden. We should consider the background behind the development of the garden, instead of paying attention only to its style and layout.

For example, if we discuss the issue of Pure Land in the mountains, we should not start the discussion by exploring where, in Pure Land thought, the idea of Pure Land in the mountains took shape. Instead, we should first look at nature worship, which later developed into mountain worship and Shugendô, or the practice of mountain asceticism. Speaking of mountain worship, Dr. Motonaka referred to Mt. Miwa as the object of worship in his lecture. When mountain worship and Shugendô were combined with the Pure Land thought, this could have given rise to the style of garden featuring a pond, Buddhist hall, and mountains behind them: in such a garden, two different thoughts are reflected. I think a space such as Pure Land Garden could have been developed in this way, through a combination of various thoughts unique to Japan.

[Motonaka] I am entirely in agreement with what Dr. Amasaki has just said. Basically, we could see from ancient literatures that Japanese people believed in the existence of Pure Land in the mountains. This belief is closely associated with the world of Shugendô ascetics who engaged in religious training deep in the mountains. It was believed that human spirits would ascend up the mountain and eventually reach the height of heaven. There was a belief that the dead would go to a higher world, though it was not associated with the world of Pure Land. Considering that Japanese people

regarded mountains as sacred, it is obvious that they also had the idea of paradise beyond the mountains, or atop the mountain. This idea is also associated with the world of Pure Land. For example, the Tusita Heaven, which is a sort of Pure Land for Maitreya, is believed to be located in the higher place than the summit of a high mountain.

On the other hand, a garden is a place of entertainment. Perhaps Pure Land Garden was designed as a venue for people to entertain themselves in the setting of Pure Land while living in this secular world. Of course, the world of Buddhist deities is apart from the world of secular entertainment. There was a belief that people would be given a new life in the Pure Land after death by accumulating merits and undergoing training, while it was believed among nobles that they would be reborn in the Pure Land by doing good for the sake of Buddhism. For them, the act of creating Buddhist statues and gardens was an important way of accumulating merits to be eligible for rebirth in the Pure Land. By creating gardens, they aimed to connect with the Pure Land and Buddhist deities. They wished to entertain themselves, making poems and playing music, and at the same time interact with the world of Buddhist deities while alive.

The garden of Muryôkô-in Temple consists of three elements - a garden pond, a Buddhist hall and a mountain behind them, which are integrated and positioned on an east-west axis. As Dr. Amasaki indicated, this design is considered to be a representation of various Japanese traditional beliefs, including mountain worship. To supplement the remarks by Dr. Ono, I think as residential gardens had developed to perfection as a venue of entertainment, the design of gardens came to reflect the people's yearning for Buddhist paradise, the most important world for them. Then in the 12th century, at the beginning of the period of *mappô*, or degeneration of the Dharma Law, this combination gave rise to a new style of temple layout, or new style of garden, known respectively as Pure Land temple layout, and Pure Land Garden. I think this is what happened.

[Tanaka (Tetsuo)] The point just raised is related to how to define "Pure Land Garden," and is also closely associated

with the next topic, “Relationships between ponds and buildings in Pure Land Gardens.” So in the next session, we will discuss issues relating to the *hensô-zu* paintings, and the relationships between ponds and buildings in gardens. To be specific, we will pay attention to the positions of ponds vis-à-vis buildings, functions of those buildings, and their layouts to see whether ponds were always located before halls in those gardens.

Relationships between ponds and buildings in Pure Land Gardens

[Sugimoto] I would like to express my views in relation to the remarks of Dr. Motonaka. Originally, in the *hensô-zu* paintings that depict visual aspects of the Pure Land, there was nothing behind the Jeweled Pavilion - no mountains, just void. This is also the case for the *hensô-zu* painting on the wall of the Buddhist Hall in the Byôdô-in Temple.

This also applies to the style of gardens developed in Kyôto, which I don't know what to call - maybe Japanese “Pure Land Garden,” or “temple layout that faces the pond.” Anyway, in this style, there was no mountain behind a building. I think the layout of a Buddhist hall with a mountain behind it came into existence a little later, and perhaps Muryôkô-in Temple was the first to adopt this layout.

In those days, Japanese people believed in the existence of “the other world in the mountains.” Probably, believers in Pure Land teachings first yearned to be reborn into Paradise by means of *kansô nenbutsu* (by chanting *nenbutsu* prayers

while visualizing the image of Amitabha and Pure Land). However, as time passed, they began to long for the descent of Amitabha to escort them to Paradise. This longing for the descent of Amitabha, coupled with the traditional belief in the existence of the other world in the mountains, probably gave rise to the “temple layout that faces the pond” with a mountain behind it. People thought that Amitabha would come from the mountain to welcome them into Paradise.

[Tanaka (Tetsuo)] Pure Land Garden could have served as a venue to pray for rebirth in Paradise, or its layout could have been designed to hold a Buddhist memorial service. If they also played a role as a mechanism for the welcome descent of Amitabha, then we should consider how natural features, as well as the Buddhist hall and garden pond, were involved in that mechanism.

[Ôya] From the “islands of mountain wizards” in Chinese gardens and the “square ponds with round islands” in Korean gardens, we may infer that garden ponds were designed to separate the sacred area from the secular. With the introduction of Pure Land thought to Japan, I think the idea of distinguishing nirvana from the real world soon became popular among Japanese people. In this light, the mountain behind the Buddhist Hall in Muryôkô-in Temple could represent nirvana as a whole.

However, I think there is another point of view. When we consider the meaning of garden ponds in terms of their association with the Pure Land, we should go back to the description of the world in the Amitabha Sutra or the Meditation Sutra, where a pond itself is Paradise or the Pure Land. There, a pond was Paradise, not a device to separate the sacred area from the secular. Originally, a pond was the place for people to bathe and purify themselves. It was in a pond that Buddha was born. So the pond was sacred in itself. This thought must have been at the core of the Buddhist teachings. According to the Amitabha Sutra, the pond of the Pure Land for bathing was square-shaped, and had stairs on all its four sides. Probably, these stairs resembled those provided on the Ganges River in Varanasi. The Ganges River





is a natural river, so the water level lowers in the dry season and rises in the rainy season. Therefore the stairs are needed for people to go down to the river to bathe.

I think that when we discuss the meaning of a garden pond, we should take into consideration such a transitional nature. With this understanding in mind, I took a renewed look at the gardens in Hiraizumi, and found that it is likely that these garden ponds themselves came to directly represent the world of the Pure Land, and do not serve as a device to separate nirvana from the real world.

[Tanaka (Tetsuo)] That is a new viewpoint. Pond not only served as a barrier or a device to separate nirvana from the real world, but also it could be the world of Pure Land itself, and the act of bathing in the pond could mean entering into the world of Pure Land.

[Lu] I, too, think that we should return to the Buddhist scriptures if we are to consider the relationship between gardens and ponds in terms of the Pure Land. In conducting the research under discussion, I examined some literatures and found, for example, the Pure Land is described as a world free from earthly desires in the Lotus Sutra. The Amitabha Sutra reads that there are seven jeweled lotus ponds, filled with water of the eight excellent qualities, and from the four sides of each pond rise stairs of gold, silver, beryl, crystal and copper. Above these stairs pavilions stand, which are also adorned with jewels like gold, silver, beryl, crystal, and carnelian. The lotuses in the pond radiate blue, yellow, red, and white lights. Such beautiful scenes are depicted in the Amitabha Sutra. Also in the Pure Land, beautiful music is

played and songs of various birds are heard several times during the day and night, according to the sutra. These descriptions remind me of the Buddhist architecture or landscapes of India, the birthplace of Buddhism, and its neighboring countries, such as Nepal.

So the Pure Lands depicted in the *hensô-zu* paintings are not the only source of the Pure Land images, I think. While we discussed square and geometric ponds earlier, I believe that the influence of India is apparent in the shape of the pond. Let me also note that the Pure Land *hensô-zu* paintings were one of the tools used to propagate Buddhism, but it is almost impossible to depict all the elements of the world of Pure Land, such as the jeweled pavilions, seven jeweled ponds, and water of eight excellent qualities, in one scene.

According to the literature concerning the Shôsôin treasure house, the Pure Land *hensô-zu* paintings were first introduced to Japan by Priest Ganjin. However, the images depicted in those paintings probably underwent gradual changes as time passed in Japan. For example, the garden pond of Môtsû-ji Temple in Hiraizumi was no longer square.

I would like to hear your opinions about the background behind the change of the shape of garden ponds from square to round that took place in Japan.

[Tanaka (Tetsuo)] Do you have any comments?

[Takase] The oldest Pure Land Garden in Japan is probably that of Amida Jôdo-in Temple built in the 760s. The garden is thought to have had a round pond with an island and a building protruding into the pond. As well, there was a corridor-like bridge connected to the building.

[Tanaka (Tetsuo)] The ruins of Amida Jôdo-in Temple have been excavated only in part, and we have to wait for further research to be conclusive about the design of its garden. Anyway, there is a likelihood that the pond of its garden was round-shaped. The case of Amida Jôdo-in Temple is very important because it indicates the round pond design was introduced to gardens of Japanese temples during a very early period in their history.

Dr. Tanaka (Tan), what do you think of the relationship between the pond and building?

[Tanaka (Tan)] I would like to supplement the discussion on the earliest Buddhist scriptures and the *hensô-zu* painting of the Pure Land of the Meditation Sutra, and examine how they are related to real gardens.

It is evident that the Pure Land in the Buddhist world originates in India, as indicated earlier by Dr. Lu. This is evidenced by the fact that all the ponds described in Indian Buddhist scriptures are square-shaped. So there is no doubt about that. What remains unknown is this: while square ponds are depicted in the *hensô-zu* painting of the Pure Land of the Meditation Sutra on the walls of Dunhuang, and also in the Taima mandala of Japan, ponds actually created in Japanese temple gardens were round-shaped for some reason.

As I said earlier, there remain very few gardens that reflect the world of Pure Land. I showed you the picture of Yuantong Temple in Kunming, which is the only remaining garden with a square pond that was modeled on the pond depicted in the *hensô-zu* painting of the Pure Land of the Meditation Sutra almost precisely. As well, there is a record about a square pond of the Tang period. According to the record, the pond had an island, and statues of Monju Budhisattva were collected there, and a building called Dragon Hall was located at the center of the island, though no remains of the pond have been found yet. I think I am the first to mention this pond. This record was written by a Japanese priest En'nin upon his visit to Mt. Wutai in China. Mt. Wutai has five peaks including the middle peak, the west peak, and the east peak, and En'nin's report reads that there was a square pond (40 *chi* x 40 *chi*; 40尺 x 40尺) in the middle peak, and a small hall called Dragon Hall was located at the center of the island in the pond. This report indicates that a square pond with an island was created in a style very close to that described in Indian Buddhist sculptures, at least in China.

Later, Taima mandara, one version of the *hensô-zu* paintings of the Pure Land of the Meditation Sutra, was introduced to Japan, and this somehow led to the creation of round ponds

in Japanese Pure Land Gardens in later years. I don't know how, but we should be aware that square ponds did exist in China. It is impossible that the round ponds in Japan had originated directly from the square ponds in India.

[Ono] In Japan, a Buddhist hall and a round pond were originally considered as a set pair, which is, I think, because the style of residential gardens was copied when creating temple gardens. Perhaps the combination of a Buddhist hall and a round pond was taken for granted and no one cared about whether the pond was square or round.

[Tanaka (Tetsuo)] But all the temple gardens did not originate from residential gardens, did they?

[Ono] It is obvious that Amida Jôdo-in Temple, whose garden is considered to be the oldest Pure Land Garden in Japan, was built by remodeling the residence of Fujiwara no Fuhito. This could probably be the prototype of Japanese Pure Land Gardens.

[Tanaka (Tetsuo)] We need further research before we can be conclusive about whether Amida Jôdo-in Temple was really a remodeled version of the residence of Fujiwara no Fuhito. This is one of some very important research topics.

[Kudô] The "belief in the existence of mountain wizards" and Buddhist "Pure Land" are two important keywords of this discussion. These concepts have often been considered to conflict with each other, but the reality was not so. When Buddhism was first introduced to China, Buddha was thought to be one of the mountain wizards, and it was after some time had passed that the distinction was made between them.

The image of the world of mountain wizards, or of the islands of mountain wizards in the sea, is considered to have influenced the design of gardens. If the description of *Shiji*, *the Record of the Great Historian* by Sima Qian, about the mausoleum of the First Emperor of Qin is true, the Emperor was buried in an underground palace where many rivers

and seas filled with mercury were created. In ancient China, when a ruler died, he was buried in an underground palace, which was considered to be his dwelling in the other world. This indicates that Chinese people believed that the world of mountain wizards existed in the other world as well as in this world, which is not the case for Japan. Then how about Korea? If we can count on the depictions of wall paintings, Koryo seems to have had a similar burial custom, while burial mounds of Silla look somewhat different from the Chinese underground palaces. So we may say that in the case of Korea, some regions believed in the existence of the world of mountain wizards in the other world, and other regions didn't.

Basically, we may have to consider the difference in design between Japanese palaces with ponds, and the original Chinese gardens.

[Ono] People sought the “world of mountain wizards” because they yearned for perpetual youth and longevity, right? I think this is the essential difference between the world of mountain wizards and the Pure Land, because the latter was considered to exist in the other world. Dr. Tanaka (Tan), what do you think?

[Tanaka (Tan)] You are right. The world of mountain wizards is the world of perpetual youth and longevity, to which only people who acquired immortality were allowed to rise. Both the First Emperor of Qin and Emperor Wu of Han were desperate to have eternal lives. They sought the elixir of life and even drank certain minerals and water, believing they would acquire immortality by doing so. Speaking of the mausoleum of the First Emperor of Qin, the record says that the underground space was provided with eternal lamps, lit by oil refined from *mermaid* fish, and great oceans and rivers filled with mercury flowed there, which represents the yearning of the Emperor for an eternal life. When people died, their bodies were buried in the earth, but in pre-Buddhist days, Chinese people had a religious belief, or a view of death and life, that the human spirit and body would remain in this world even after death. They believed that man consists of

spirit and body and when man dies, spirit, which is eternal, will ascend to heaven, while the body is buried in the earth. The body can be dead, but the spirit can't, because the latter is energy. This belief prevailed in the days of Lao Tzu and Chuang Tzu, a long time before Buddhism was introduced to China, and developed into Taoism in later years. This is the background behind the belief in mountain wizards.

The style of Chinese gardens originates from this belief. In the case of Japan, people's aspiration for rebirth in the Pure Land was, as Mr. Sugimoto explained very clearly, gradually replaced by the yearning for the descent of Amitabha to escort them to Paradise. This is the case of Japan, and I think his reasoning is very convincing. This idea is reflected in the painting titled the Descent of Amitabha and Twenty-five Attendants which Dr. Motonaka referred to in his presentation. The image of Amitabha and twenty five attendants descending from heaven, lit by lights from the left side, is a lucid representation of the thought of rebirth in the Pure Land. The view of life, or the view of life and death, represented in this painting is unique to Japan, and heterogeneous to the views held by Chinese and Korean people essentially.

Unique and rare features of Pure Land Gardens in Japan

[Tanaka (Tetsuo)] Next, let us discuss “Unique and rare features of Pure Land Gardens in Japan”. First, I would like to ask Mr. Sugimoto to supplement his presentation on how the style of Byôdô-in Temple was inherited by Muryôkô-in Temple, and also on the relationships between Hôjô-ji Temple and Hosshô-ji Temple in Kyôto and Môtsû-ji Temple in Hiraizumi.

[Sugimoto] We don't have any specific terms or ideas to describe the respective characteristics of the Pure Land Gardens in Hiraizumi and Kyôto, and this makes explanation of this issue a little difficult. Anyway, my understanding of the basic difference between the Pure Land Gardens in

Hiraizumi and those in Kyôto is as follows. I think the basic layout of arranging buildings beside a pond, or the “garden pond-style” layout, was first introduced to Hôjô-ji Temple in Kyôto. This style is mainly characterized by various Buddhist deities enshrined in a Buddhist hall in front of the garden. This directly reflected the attitude toward Buddhism developed over many years among the nobles in Kyôto: in general, nobles in those days yearned to receive blessings from various Buddhist deities, instead of praying for only one purpose, such as rebirth in the Pure Land of Amitabha.

So I think when a project was launched to give some shape to the belief in various Buddhist deities, people involved in the project relied on the descriptions of the Meditation Sutra, which was designed to present the image of the Pure Land of Amitabha that had garnered great popularity since the middle Heian period in Japan. In this sense, the Pure Land Garden of Hôjô-ji Temple was not a garden designed according to the teachings of Pure Land Buddhism. Instead, it was meant to represent more ambiguous yearnings for the Pure Land. For this reason, it was accepted as quite natural to enshrine Mahavairocana and other deities of the Esoteric Buddhism in the Buddhist hall along with other deities.

With this understanding in mind, let us look at the temples in Hiraizumi. Muryôkô-in Temple was modeled on Byôdô-in Temple, and accordingly its garden was designed to represent the Pure Land of Amitabha. However, this was not the case for Môtsû-ji Temple where the Bhaisajyaguru is enshrined. Similarly, Hosshô-ji Temple in Kyôto enshrined the deities of the Womb Realm in the main hall, and those of the Diamond Realm in the eight-cornered, nine-storied pagoda and the Aizen-dô Hall on the island in the pond. Therefore, esoteric nature can obviously be seen in the “garden pond-style” Pure



Land Gardens of these temples, though they did have Amitabha Hall too. In the case of Môtsû-ji Temple in Hiraizumi, Amitabha, a deity of the Exoteric Buddhism, was adopted as a principal

object of worship, but its garden was modeled on the design of the esoteric temple gardens in Kyôto.

There is one more interesting difference between the temples in Hiraizumi and those in Kyôto. In those days in Kyôto, Hosshô-ji Temple, Hôjô-ji Temple, Byôdô-in Temple, and most other temples of this scale, had structures known as Godai-dô Halls, but such structures were not seen in the temples in Hiraizumi. The reason is not clear. This fact does not imply that the Esoteric Buddhism was unknown to Hiraizumi, but just indicates that there was no evidence of the existence of “halls designed to represent the Esoteric Buddhism” there. This is one of the characteristics of the temples in Hiraizumi, and this may be the result of “choice” by these temples. Anyway, we may say for sure that not all the elements of the temple layout of Kyôto were introduced to Hiraizumi, at least as far as Buddhist halls were concerned. In my presentation, I said that the elements developed in Kyôto were “refined and diffused.” Put otherwise, it may be said that the belief in various Buddhist deities held by nobles in Kyôto was “streamlined and further developed.”

[Ono] The diagram of the “Change in the design of Pure Land Buddhist temples in the Heian period” presented by Mr. Sugimoto is very good and inspiring. But I would like to suggest that Muryôju-in Temple, that had only Kutai Amida-dô Hall, should be mentioned before Hôjô-ji Temple. We can make this diagram more persuasive by indicating that there was another style of garden with a set of Kutai Amida-dô Hall and a pond, which has been inherited by Jôruri-ji Temple today.

As for Byôdô-in Temple, let me point out that as a result of research on the history of architecture, it was revealed that Kaya-no-in, the residence of Fujiwara no Yorimichi, had ponds on the four sides, though it was built in the *shinden*-style. This design is unique and could have influenced the design of the garden of Byôdô-in Temple. Of course, this diagram is about temple gardens only, and the case of Kaya-no-in should not necessarily be mentioned in it. However, the possibility of the unique style of Kaya-no-in having affected the garden layout of Byôdô-in Temple should be remembered. In

addition, I don't think that the arrows that stem from Byôdô-in Temple and point to Hosshô-ji Temple and to Môtsû-ji Temple are necessary. As for Môtsû-ji Temple, the arrow from Hosshô-ji Temple alone will be sufficient to indicate the relationship.

Anyway, this diagram is a very good one, as it allows us to understand at a glance that the Pure Land temple layout reached its perfection in Hiraizumi.

Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi

[Tanaka (Tetsuo)] We have discussed the changes in the design of gardens, from the viewpoints of the changes in temple layout and the difference between Esoteric Buddhism and Exoteric Buddhism, and in the Buddhist deities enshrined in halls. Through these changes, the design of the temple garden reached its perfection in Hiraizumi. This is an undeniable fact.

Based on the discussion just made, let us turn to the issue of "Representativity and exceptionality of the group of Pure Land Gardens in Hiraizumi."

[Motonaka] I would like to discuss the outstanding universal value of the temple gardens in Hiraizumi, which we may call Pure Land-style gardens. These gardens were created by drawing on images imported from abroad, by use of various design and landscaping techniques that had been already established in Japan, rather than foreign techniques. Also I think that a deeply-rooted Japanese religious belief in nature, or nature worship, was reflected in an integrated manner in the temple layout of the gardens in Hiraizumi, which gave these gardens the most perfected and sophisticated style.

From the diagram presented by Mr. Sugimoto, it is evident that the layouts of Hosshô-ji Temple and Môtsû-ji Temple had their roots in the previously-built Kôfuku-ji Temple and also in the temples of the Nara period where corridors were arranged to surround a building. Probably we can say for sure that the combination of the elements of these earlier

gardens with an Amitabha Hall, a symbol of the Pure Land of Amitabha, resulted in the garden design of Hosshô-ji Temple and also Hôjô-ji Temple that preceded Hosshô-ji Temple.

Speaking of temples in Hiraizumi, Môtsû-ji Temple was designed to symbolize the Pure Land of Bhaisajyaguru, while Muryôkô-in Temple placed greater emphasis on the harmony between the garden landscape and the natural mountains in the vicinity to represent the world of the Pure Land of Amitabha. Accordingly, it can be reasonably inferred that temples of the earlier Nara period already had been arranged in a similar manner, which, combined with nature worship, or a religious belief in nature gods, culminated in the design of the garden of Muryôkô-in Temple. The layout of Môtsû-ji Temple is also considered to have undergone the same process. This is one of the major characteristics of the temples in Hiraizumi.

We should also pay attention to the role of *Sakuteiki*, a manual for Japanese garden-making. While the influence of Chinese and Korean thought is apparent in *Sakuteiki*, this is the single oldest garden-making manual in the world, which, in itself, deserves special recognition. Moreover, we can directly compare the detailed descriptions of *Sakuteiki* with the existing garden of Môtsû-ji Temple, and examine, first-hand, how the concepts specified in *Sakuteiki* were given shape in the actual garden. This is undoubtedly a tremendous, one-of-a-kind privilege.

[Tanaka (Tetsuo)] Dr. Tanaka (Tan) indicated *Sakuteiki* was compiled under the influence of Chinese philosophies such as *feng-shui* thought and *Zhijing* (Dwelling Classics).

There is no doubt of the Chinese influence on *Sakuteiki*, as evidenced by its descriptions of Yin-Yang and the five elements theory, the belief in four deities and the concept of unlucky directions. Indeed, we are very privileged to be able to see with our own eyes how such Chinese influence was reflected in the design of the existing garden of Môtsû-ji Temple, and also that of Kanjizaiô-in Temple in part. By examining such influence, we can clarify the process of the introduction of Chinese garden design to Japan.

[Kudô] I would like to discuss how “Hiraizumi” is viewed in historical context in relation to the remarks made in this discussion.

To account for the resemblance between the temples in Hiraizumi and Kyôto, it was very often maintained in the past that the temples in Hiraizumi incorporated the elements that happened to survive the long travelling distance from Kyôto or that the Ôshû Fujiwara Family yearned for the culture of Kyôto so much that they adopted elements associated with Kyôto when building these temples. However, these assumptions are denied by some historians today, on the following grounds. The Ôshû Fujiwara Family ruled almost the entire Tôhoku Region for 100 years in the 12th century, which indicates that the Ôshû Fujiwara Family was de-facto sovereign of this region. Of course, this does not mean that the Fujiwara Family was entirely independent of the control of the central government of Kyôto, but possibly, they were given an authority to act on their own to a certain extent by the central government.

Accordingly, Hiraizumi could be viewed as a capital of a remote regional government, similar to China's regional governments, established repeatedly throughout its history in various parts of the country far from the national capital. Generally speaking, regional sovereigns, such as those in China, used to select the aspects of the central capital that suited their needs only, and introduce them to their own capitals. I think this is compatible with the argument made during this discussion that temples in Hiraizumi were not mere copies of the temples in Kyôto dating mainly to the Heian period in the 11th century.

In preceding research, a theory was developed that Chûson-ji Temple, a temple representative of Hiraizumi, was designed to introduce certain aspects of Enryaku-ji Temple in Kyôto. The nature of Enryaku-ji Temple was largely determined by Priest Jikaku, who played a central role in spreading the teachings of the Tendai sect of Buddhism. He made a pilgrimage to Mt. Wutai in China and introduced what he learned from the pilgrimage to Enryaku-ji, including Buddhist statues and scriptures. He attempted to make

Enryaku-ji Temple more reputable, modeling it on Mt. Wutai. This attempt was successful in part but not fully. We can see in Chûson-ji Temple itself, and also in Môtsû-ji Temple, the strong influence of Enryaku-ji on Hiraizumi. Priest Jikaku, on his pilgrimage to Mt. Wutai, was very warmly treated by people of Silla in the Shandong Province in China. Reportedly, “Sekizan myôjin,” a deity enshrined in a temple in the port of Shandong Province, accompanied Priest Jikaku on his return trip to Japan. This deity was later enshrined in a hall located at the starting point of the ascent to Enryaku-ji Temple on the Kyôto side. The same deity, though named differently, was brought to Hiraizumi and enshrined in Jôgyô-dô Hall of Môtsû-ji Temple, which remains today. This case is part of the evidence of the association between Enryaku-ji Temple and the temples in Hiraizumi.

Thinking in this way, it seems evident that the nature of the temples in Hiraizumi was closely associated with those in China, especially Mt. Wutai, and more specifically, with the belief held by the people of Silla who dwelt in the eastern end of Shangdon Province in China in the 9th century. This belief was selectively transferred to Hiraizumi via Kyôto. I think this viewpoint may be helpful for this discussion.

[Tanaka (Tetsuo)] As indicated, remote regional governments could have introduced selected elements of the central capital to the extent suitable for their purposes, and this could be also true of techniques to represent the world of the Pure Land in gardens. Including this viewpoint, we will summarize the discussion in tomorrow's session.

[Hirasawa] Thank you very much, Chairman, Dr. Tanaka (Tetsuo), and all of you.

Thank you indeed for having engaged in an interesting discussion for such a long time. We will sum up the discussion held so far so that we will be able to specify the achievements of this meeting and matters that require further examination in tomorrow's session.

Thank you in advance for your continued cooperation.

5. Discussion-III (21 May 2009)

Discussion on the conclusions of this meeting

[Hirasawa] The secretariat, in consultation with Chairman, Dr. Tanaka (Tetsuo), has drawn up a draft on the conclusions achieved in the two-day discussions from this international meeting. In today's session, we would like to invite your comments on the contents of this draft. We look forward to a meaningful discussion.

[Tanaka (Tetsuo)] As just explained by the secretariat, we have drawn up a draft on the outcome of this international meeting based on the discussions in the past two days. Now I would like to begin the last discussion on the contents of the draft.

[Hong] I have several things to say. As for the definition of "Pure Land Garden," I think we have reached some conclusions through the two days' discussion. I agree that the Japanese "Pure Land Garden" is very unique and this style is rarely seen in other places.

However, I am of the opinion that as far as Buddhist culture is present, any country could have Pure Land Gardens. In Korea, for example, there were times when the Pure Land faith garnered great popularity, and many people maintain

the faith even today. Therefore, in Korea, Pure Land Gardens of their own style, representing the Pure Land faith unique to Korea, have developed. A good example is the Gupum Lotus Pond of Bulguksa Temple I mentioned earlier. So Korea could have Pure Land Gardens, as Japan did, though different in design and style.

To conclude, Japanese "Pure Land Gardens" are unique to Japan and are therefore rare and one-of-a-kind.

In this light, I have an objection to the description of the draft in the "Conclusion" section, which reads, "At present, any evidence of the existence of Pure Land Gardens has not been discovered in China and the Korean Peninsula." As a matter of fact, Korean-style Pure Land Gardens could exist in the Korean Peninsula and I think this fact should be indicated more clearly.

Therefore, I suggest changing the sentence to say, "At present, any evidence of the existence of the type of Pure Land Gardens developed in Japan has not been discovered in China and the Korean Peninsula." This description can better communicate the importance of the ruins of temple gardens in Hiraizumi and at the same time indicate that other types of Pure Land Gardens could exist in Korea and China.

The Japanese Pure Land Gardens represent Japan's unique, indigenous view of nature and culture, and in this sense, couldn't have existed in Korea and China. So, to repeat, I





think we should change the expression “Pure Land Gardens” to “the type of Pure Land Gardens developed in Japan.” Such a specific description is more appropriate for the summary of the meeting.

Second, let me raise a sensitive issue. I don’t know the Japanese language very well, but I would like to point out that we don’t use the term “朝鮮半島” to refer to the Korean Peninsula. Instead, “韓半島” is the general term to be used in this case. I would like to ask you to use the term “韓半島” in the final summary.

Lastly, I am not so good at English and cannot be sure whether the term “Pure Land” is acceptable to refer to “浄土” (Jōdo) or not. Perhaps we should consider if there is another term that better serves our purpose.

[Tanaka (Tetsuo)] Several points have been raised. The first point is about the description in the beginning of the “Conclusion” section in the draft. Dr. Hong indicates that the Pure Land faith also prevailed in Korea, and Pure Land Gardens were actually created on the premises of some temples based on this faith. The Gupum Lotus Pond of Bulguksa Temple is one such case. In this light, Dr. Hong suggested changing the description to “..... the type of Pure Land Gardens developed in Japan has not been discovered in China and Korea.”

Concerning this issue, I would like to ask Dr. Lu for his opinion later. While further research is needed to figure out the origin of the Pure Land style gardens in Korea, we may indicate in the summary that the ruins of the Gupum Lotus

Pond serve as evidence of the existence of such a garden in Korea.

[Hong] I agree. As Chairman Tanaka has just indicated, Pure Land Gardens were actually created, though in different styles, in China and Korea. Therefore, we should replace the sentence in question with “..... the type of Pure Land Gardens developed in Japan has not been discovered in China and Korea,” which also communicates the background that has been just mentioned. I would also suggest referring to the Gupum Lotus Pond as an example of Korean Pure Land Gardens.

Still, Pure Land Gardens developed in Japan is a very unique style and perhaps there is some way to emphasize this aspect more effectively.

[Tanaka (Tetsuo)] The first point raised is that there existed gardens centering on Pure Land temples also in China and Korea, although their styles were different from those of Japanese Pure Land Gardens. Maybe we should change the description to better reflect this fact. Do you have any ideas?

[Motonaka] How about this? “While there have been cases like the Gupum Lotus Pond in Korea, Japan is the only region in Eastern Asia where a group of Pure Land Gardens designed to represent a variety of Buddha Lands by means of a combination of a Buddhist hall and a pond has been discovered.”

[Hong] That is very good. It is obvious that the Gupum Lotus Pond in Korea represented the Pure Land, judging from its relationship with the temple. While it is not yet known whether the pond itself was outfitted with a bridge or not, there is the Seven Treasure Bridge and the Lotus Flower Bridge beyond the pond, where stairs are provided to lead to the Hall of Paradise.

I am a little concerned that while the description proposed by Dr. Motonaka indicates that the Gupum Lotus Pond can

be a symbol of Pure Land thought, or an element of a Pure Land Garden, it sounds to me that Bulguksa Temple didn't have a specific association with a pond. If so, I would like to insist that this is not the case.

[Motonaka] Then, let me correct my proposal in part. "While there have been cases where the World of Pure Land was represented by combining a Buddhist hall and a pond like the Gupum Lotus Pond in Korea, Japan is the only region in Eastern Asia where a group of Pure Land Gardens designed to represent a variety of Buddha Lands of various Buddhist deities has been discovered." How about this?

[Hong] I think that is better.

[Ono] Perhaps by the term "a variety of Buddha Lands," Dr. Motonaka meant to indicate that the Pure Lands were not limited to the Pure Land of Amitabha. However, the very basic form of Pure Land is, I think, the Pure Land Paradise of Amitabha. I can understand that as time passed, the Japanese Pure Land Gardens came to encompass the Pure Lands of other deities, but I still feel somewhat uncomfortable with the description of "a variety of," which gives too much emphasis to the existence of Pure Lands of deities other than Amitabha. What do you think?

[Motonaka] In your opinion, how should we change the description?

[Ono] Why don't you remove "a variety of?"

[Tanaka (Tetsuo)] Do you suggest just leaving "Buddha Lands?"

[Ono] Or we may say "including the Pure Land Paradise" to emphasize that the original form was the Pure Land of Amitabha.

[Tanaka (Tetsuo)] But in the discussions so far, not much

importance has been placed on whether the Pure Land is that of Amitabha or otherwise. So I think we should indicate the diversity of Pure Lands in the description.

[Ono] I think that is because of the difference of viewpoints. The conventional meaning of "Pure Land Garden" has been often criticized as too ambiguous in the Japanese academic circle, as well. To sum up, it has been queried whether any garden could be called a "Pure Land Garden" merely because it has a combination of a Buddhist hall and a pond. I think it is not so: gardens that deserve the name of "Pure Land Gardens" should be modeled on the Pure Land Paradise of Amitabha. The same thing is pointed out by some researchers of the history of architecture. Therefore I think we should be careful about this matter.

[Naka] Dr. Motonaka changed the original description in response to the objection raised by Dr. Hong that the Gupum Lotus Pond in Korea, too, was designed in combination with a Buddhist hall. Yet, in the case of Japanese gardens, a pond is located just in front of, or adjacent to a Buddhist Hall, which is not the case for the Gupum Lotus Pond. Therefore, I propose that we should bear in mind that the Korean garden did have a pond but that it was not located in front of a Buddhist hall, unlike Japanese gardens. Or we may say that the layout that places a pond in front of a Buddhist hall was not adopted by Korean gardens.

Another point I would like to raise is that so-called Japanese "Pure Land Gardens" are characteristic mainly in that they incorporated natural features, such as mountains at the back and rivers in the front as their main elements, while arranging a Buddhist hall and a pond as a set pair. This specific style culminated in the design of the temples in Hiraizumi. In this sense, the temples in Hiraizumi deserve to be called "Pure Land Gardens." I think Japanese Pure Land Gardens can be best characterized by the combination of a Buddhist hall, a pond in front of the hall, a mountain at the back, and a river in the front, which together constitute the landscape of the Pure Land.



[Tanaka (Tetsuo)] I think we are discussing two different topics at the same time. We are supposed to address the cases where the combination of a Buddhist hall and a pond represented the Buddha Land, such as the case of the Gupum Lotus Pond. So for now, it doesn't matter whether a pond is located in front of the Buddhist hall or otherwise, we should rather focus on the appropriateness of the expressions "many Buddha Lands" and "Buddha Land."

This issue is related to the cases in China, so I would like to ask Dr. Lu to share his view on this issue in advance.

[Lu] First let me address the issue of the definition of "Pure Land Garden." In this international meeting, we have discussed how a Pure Land Garden should be defined. My understanding is that a Pure Land Garden is a garden consisting of elements such as nature and man, water, pond, island, temple buildings, and bridge.

And a Pure Land Garden defined as such has never existed in China or Korea. Also some Pure Land Gardens share certain characteristics, as described in *Azumakagami*.

I think by referring to these matters, we will be able to present a more specific image of a Pure Land Garden.

Characteristically, Japanese Pure Land Gardens are designed to represent nature, and their elements are naturally curved. The shape of the garden itself is not square.

I visited the Pure Land Gardens in Hiraizumi but didn't remember their styles very well except that they had a pond in front and a mountain at the back. I think their representativity and exceptionality will be better understood



by giving more specific details about them.

[Tanaka (Tetsuo)] Dr. Lu has just given us his view of the definition of Pure Land Gardens and the exceptionality of Japanese Pure Land Gardens. I understand that Dr. Lu indicated that Japanese Pure Land Gardens are characteristic in that they represented the relationship between nature and man, and incorporated such elements as a pond, island, Buddhist hall or sanctum, and a bridge. Is my understanding right?

[Lu] What I mean is, in defining Japanese Pure Land Gardens, the value and properties unique to the temples in Hiraizumi should be given greater emphasis.

[Motonaka] As it is impossible to change the language of the draft on the spot, allow us to take the time to revise the language to define Japanese Pure Land Gardens more specifically, based on the comments given by Dr. Lu and Dr. Hong and also the issues raised by Dr. Naka and Dr. Ono. The new definition will read, for example, that gardens representing versatile styles of Buddha Lands, especially the Pure Land of Amitabha, or Western Pure Land Paradise, have been found nowhere in Eastern Asia except in Japan, though the Gupum Lotus Pond in Korea had certain elements which symbolized the Pure Land.

[Hong] As I indicated before, Bulguksa Temple had the Gupum Lotus Pond, which was a lotus pond, as well as the

Seven Treasure Bridge and the Lotus Flower Bridge, which all symbolized the World of Amitabha. These bridges lead to the Peace Enhancing Gate, which is a gateway to the Pure Land Paradise, and there is the Hall of Paradise behind the gate. These elements together constitute the microcosm of Pure Land, but it is a Korean-style Pure Land, not the Pure Land represented by the gardens in Hiraizumi. I think such Japanese-style “Pure Land Gardens” have been discovered nowhere else in Eastern Asia.

[Tanaka (Tetsuo)] I understand. We will also replace the terms “朝鮮半島” and “中国大陆” with “韓国” and “中国.”

[Hong] Yes.

[Motonaka] Can we translate it as “Korean Peninsula” in English?

[Hong] OK.

[Tanaka (Tetsuo)] Another question is whether “Pure Land” is an appropriate translation of “浄土” (Jôdo) or not. Do you have any idea, Dr. Hong?

[Hong] Well, I think there are some terms that are more understandable for Western people. Dr. Ono indicated that the Pure Land of Amitabha is representative of the Buddha Lands. Then, we may use the term Amitabha Land instead of Pure Land. Of course, I will not make any objection if all of you agree that the term Pure Land is acceptable, but I think it may be worth the effort to consider a better translation for this term.

[Ono] I think basically, the English term “Pure Land” is acceptable. As indicated repeatedly by Dr. Motonaka, there are ten Buddha Lands, and all of them are Pure Lands. So if we refer to “阿弥陀浄土” specifically, we may translate the term as “Pure Land of Amitabha” or something like that.

While Japanese “Pure Land Gardens” were originally

designed to represent the Pure Land Paradise, or the Pure Land of Amitabha, these gardens later evolved to represent various types of Pure Lands, so I think the term “Pure Land of Amitabha” is not suitable to describe the concept of “浄土” (Jôdo). For this reason, I think “Pure Land” is the most appropriate term.

[Lu] Is there any special English term used in the Buddhist community? This is a religious matter and we should make sure.

[Hong] I think so, too. Maybe we should consult with personnel in the Buddhist community to figure out how “浄土” (Jôdo) is interpreted and expressed in English.

[Tanaka (Tetsuo)] We will consider the proposals.

[Tanaka (Tan)] I think the description in the section of “Purpose” fails to communicate the concept of the Japanese “Pure Land Garden” because there is no specific mention about the style of gardens, as discussed here. We should include in this section a clear description about the specific style of what is known as “Pure Land Garden” in Japan.

Let me also point out that the English translation “World of Pure Land Buddhism” is inadequate, because it literally means “the world of the Pure Land sect teachings” and is irrelevant to what is written in Japanese here. The original Japanese description “仏の浄土世界” itself sounds very awkward. I also feel uncomfortable with the “the” that is prefixed to “World of Pure Land Buddhism.” If the text is about “Pure Land Buddhism” in general, then the expression “The World of Pure Land Buddhism” is acceptable, but this does not apply in our case. We should consider the meaning of this term more carefully.

In addition, as indicated by Dr. Hong, it is necessary to rewrite the text so that it will be evident to readers that the term “Pure Land Garden” by itself implies “Japanese Pure Land Garden.” Also, if we use the English term “Pure Land Garden,” at least supplementary explanation should

be provided by means of parentheses and quotation marks, because it seems to me that the term by itself does not make any sense. Rather, I would suggest using the term “Pure Land style Garden” instead. “Pure Land” itself is acceptable, but when we combine this term with “garden,” it seems to mean nothing as an English term, although we will have to ask the opinion of native English speakers. At least, I think the term “Pure Land style Garden” is less likely to cause misunderstanding.

[Tanaka (Tetsuo)] Two points were raised. First, the description of Pure Land Gardens in the section of “Purpose” is too ambiguous and there should be more specific mention of the style unique to Pure Land Gardens.

Second, Dr. Tanaka (Tan) suggested that the term “Pure Land-style Garden” should be used instead of “Pure Land Garden.” Does anyone have any comments?

[Motonaka] We will reconsider the points just raised. As a matter of fact, however, the term “Pure Land Garden” is now accepted as a fixed translation and is commonly used in discussion on World Heritage nominations. Anyway, we will find out how this term is accepted by Western people in general.

[Tanaka (Tan)] I don't mean to be persistent, but allow me to repeat that the term “Pure Land style Garden” can better communicate the meaning. You said that the term “Pure Land Garden” is accepted as a fixed translation, but



how about in French? The term “Jardin Amitabha” in French or “Amitabha Garten” in Germany is comprehensible, as it clearly means a garden of Amitabha. But “Pure Land Garden” doesn't make any sense. Anyway, we cannot reach any conclusion by discussing this issue amongst ourselves. The best way is to seek the opinion of native English speakers.

[Ono] May I move from the first section to the last section? Here is a description that reads “not only Lotus Sutra, Esoteric Buddhism and Pure Land Buddhism” which sounds somewhat awkward. These three items are grouped together, but they are different in nature. “Lotus Sutra” is a Buddhist scripture, “Esoteric Buddhism” is a type of Buddhist thought which pursues worldly benefits, and “Pure Land Buddhism” is an ideology based on the so-called three Pure Land Sutras. Therefore they should not be mentioned in the same category, and this description should be changed to avoid misunderstanding.

[Tanaka (Tetsuo)] The point is that the three items that are grouped together should not be treated as such. We will work on this issue later.

[Motonaka] We have one thing for which we would like to seek your agreement. We are going to compile the outcome of this expert meeting as a research report of the Nara National Research Institute for Cultural Properties and attach the report to the application for inscription of Hiraizumi on the World Heritage list as an Appendix.

In the report, we would like to include the proceedings of this discussion, together with the discussion on the definition of Pure Land Gardens and other issues raised here. Will you allow us to do so?

[Tanaka (Tetsuo)] Does anyone have any objections? No? Thank you very much. So, are there any other suggestions on the draft?

[Naka] I have a question about the English translation.

In the description about the group of Pure Land Gardens in Hiraizumi, the word “exceptional” is used. I believe there is no corresponding word in the Japanese text. Is this word supposed to mean “very special?”

[Motonaka] As you say, the Japanese text does not correspond to the English text word-for-word. Here, the term “exceptionality” was used in combination with “representativity” to express the meaning of “being typical and representative.” This is not a word-for-word translation.

[Naka] So this term was used to emphasize the outstanding quality of these Pure Land Gardens compared with other Japanese Pure Land Gardens, and their unique characteristics, right?

[Motonaka] That’s right. It means an “outstanding representative example.” Anyway, a Japanese translator worked on this text, so we will have to check the appropriateness of the English translation.

[Tanaka (Tan)] I am concerned about one thing, which may be related to the remark by Dr. Hong about the expression of “韓半島.” In the English text, “中國大陸” is translated as “Chinese Mainland,” but I think we might better simply say “China.” Incidentally, “Chinese Mainland” should be corrected to “Mainland China.”

[Hong] I think so, too.

[Tanaka (Tetsuo)] As for “朝鮮半島” and “韓半島” we are going to remove “半島 (Peninsula)” and just say “Korea”, because we have to be careful when using the term “半島.”

[Tanaka (Tan)] The term “Mainland China” can take on a very political meaning, because the term does not include Taiwan. So we should just say “China.”

[Tanaka (Tetsuo)] OK. We will use the country name only.

Do you have any other comments?

All right, we will work on revising the draft based on the suggestions just made. We may seek your comments by e-mail or other means if necessary. We thank you for your cooperation in advance.

Now, I understand that agreement has been reached to adopt the draft conclusion after making some revisions.

In closing, I would like to invite all the round table members to say a few words about this international expert meeting, beginning with Dr. Tanaka (Tan).

[Tanaka (Tan)] We have had very meaningful and substantial discussions. I think the meeting was effectively chaired and very successful. Thank you very much.

[Lu] I would like to extend my gratitude to the Nara National Research Institute for Cultural Properties and the Agency for Cultural Affairs. This meeting has been very fruitful, and I learned a lot about Japanese, Chinese and Korean gardens dating from the 8th century to the 14th century. Thank you very much.

[Hong] This meeting involved in-depth discussion on gardens in Eastern Asia and I am very glad to have been part of such a meaningful discourse. Through these talks, we have found that there is a common theme in East Asian gardens of the people’s yearning and love for nature. Lastly, I would like to express my deep gratitude for the efforts of the Nara National Research Institute for Cultural Properties in preparing for this meeting. Thank you very much.

[Naka] I have participated in this meeting in a commentator’s position. First of all I would like to thank everyone for inviting me to join such a significant meeting. The sophisticated discussions and deep insights presented during the meeting were all highly impressive and inspiring.

The attempt to explore the general meaning of Paradise centering on Pure Land Gardens is very interesting, indeed. While this meeting focused on the images of Paradise held by

these three East Asian countries, I hope in future we will be able to cover a wider range of relevant topics, including the Western Paradise mentioned by Dr. Hong in his abstract, and Western culture as well as the images of utopias longed for by people around the world. Thank you very much.

[Ono] I agree with the remarks of Dr. Hong and Dr. Naka that it is very significant that this meeting has been held as a means to discuss the topic of Pure Land Gardens in the context of Eastern Asia. Archaeology is one of the main research fields of our institution and we are engaged in various archaeological research projects with Chinese and Korean researchers. Therefore, it would be much appreciated if we would be able to count on Dr. Lu and Dr. Hong for their continued cooperation and input. Lastly, I would like to extend my thanks to all the round table members and everyone who has been with us in this meeting. Thank you very much.

[Motonaka] First, I would like to express my gratitude to Dr. Lu and Dr. Hong. I am also grateful to all of you who are present here, the researchers and experts from various parts of Japan, and the research personnel of the Nara National Research Institute for Cultural Properties. Please accept my heartfelt gratitude.

This meeting has made me aware that we should have organized this type of international meeting much earlier to facilitate the preparation of an application form for the addition of Hiraizumi to the World Heritage List. As a

government agency researcher, I have renewed my awareness of the importance of integrating the knowledge of many specialists into the process of drawing up such an application form. It would be highly appreciated if you would continue to provide us with your support and advice from various angles. Thank you very much.

[Tanaka (Tetsuo)] First, Dr. Lu and Dr. Hong, thank you very much for your participation. I am sorry for the lack of my competence as a chairman, but thanks to the support and cooperation of all of you, the researchers and specialists who are present here, I was able to lead the discussion to its conclusion.

I have served as a member of the Application Drafting Committee for Hiraizumi, and as such, assumed a role similar to that of Dr. Motonaka. In addition, I have been engaged in the “Ancient Garden Research Project,” under the auspices of which this international meeting was held. As indicated by Dr. Ono in his opening address, this research project began eight years ago to explore the development of Japanese gardens chronologically, and we are now at the stage of examining gardens of the Heian period. The discussion on Pure Land Gardens is an important element of our “Ancient Garden Research Project.” In this sense, I think this meeting has brought fruitful results both for our efforts towards having Hiraizumi added to the World Heritage List and for the “Ancient Garden Research Project.” We are highly grateful for your meaningful contribution.

6. Closing (21 May 2009)

[Hirasawa] Thank you very much. In concluding this meeting, Dr. Ono, Director of the Department of Cultural Heritage, the Nara National Research Institute for Cultural Properties, will say a few words.

[Ono] I would like to give closing remarks on behalf of the Nara National Research Institute for Cultural Properties. As mentioned by Dr. Tanaka (Tetsuo), an “Ancient Garden Research Project” has been underway at our institute, focusing on gardens in a chronological order, from days before the Kofun period to the Asuka, Nara, and Heian periods, and this is the ninth year of the project. As an independent administrative agency, we are required to be able to present substantial research results every five years, and now is the fourth year of this cycle. With only one year left to achieve certain research objectives, we are very grateful that this international expert meeting has ended in such great success and has provided us with many important insights.

This meeting was organized jointly by the Agency for Cultural Affairs, and had the participation of Dr. Lu and Dr. Hong from abroad, Dr. Tanaka (Tetsuo), Dr. Tanaka (Tan), Dr. Amasaki, Dr. Naka, Mr. Satô from Iwate Prefecture, and Mr. Sugimoto from Uji City. It is thanks to the participation of these distinguished researchers, despite their busy schedules, that has made this meeting so successful. Of course, we will not keep the significant achievements gained through this meeting within ourselves. Instead, we will credit all

the participants in this meeting with contributing to these achievements, and share the outcomes with the general public.

Thanks to your cooperation, we now bring these three days to a successful end, in spite of the meeting's very tight schedule. I would like to extend my renewed thanks to all of you. Thank you very much.

[Hirasawa] Thank you very much, everyone.

Working behind the scenes of this meeting, I was at first afraid that three days might be too short to reach a conclusion on such a multi-faceted topic. As it turned out, however, the meeting progressed quite smoothly from the first day, like water running down a vertical board, as the Japanese proverb goes, and intensive and in-depth discussion took place.

We will compile a formal report to summarize the outcomes of this meeting. The contents of the report will be finalized around the coming summer and the final, printed report will be made available in the autumn. We may contact those of you who have made presentations or delivered lectures in this meeting by e-mail or other means as necessary. Thank you for your cooperation in advance.

We are highly grateful for your contribution to making this international meeting so significant and successful. We will now bring to a close the “International Expert Meeting on Paradise and Gardens in Eastern Asia.”

4. REFERENCE MATERIAL

Structure and Chronology of the Pure Land Gardens in Japan

Introduction

The figure on the right is a roughly chronological arrangement of the ten Pure Land Gardens in Japan, drawn based on the article “Change in the styles of temples of Pure Land Buddhism in the Heian period” written by Mr. Sugimoto Hiroshi and other relevant archaeological excavation reports. It should be noted that the layouts of Hôjô-ji Temple (A) and Hosshô-ji Temple (C) shown in the figure are based on the respective reconstruction drawings due to lack of sufficient archaeological findings. The outline of each of these Pure Land Gardens is as shown below.

A. Hôjô-ji Temple (Kyôto)

Construction of Hôjô-ji Temple began in 1019 by Fujiwara no Michinaga. Though the temple was called Muryôju-in in the initial stage when the east-facing Amida-dô hall was built to the west of a pond, it was renamed Hôjô-ji in 1023 when all the buildings on the premises were completed. Presumably, a main hall and a pond were located on the south-north axis extending from the south gate, and the pond was surrounded on its three sides by a building and corridors.

B. Byôdô-in Temple (Uji)

Byôdô-in Temple was originally built as a private villa, which was later purchased by Fujiwara no Michinaga and then converted into a temple by his son, Fujiwara no Yorimichi, in 1052. According to a record, major buildings constructed in the premises include an Amida-dô hall (Phoenix Hall), a Hokke-dô hall, a Tahô-tô pagoda, a Godai-dô hall, a Fudô-tô pagoda, and a Goma-dô hall; and in general, each of these buildings

faced east. The garden was built utilizing the old bed and terrace of the Uji River. The Amida-dô hall (Phoenix Hall) was constructed on the central island located in the westernmost part of the pond, and soon after the construction of the hall, a small imperial palace was built on the bank opposite the Phoenix Hall. The arrangement of a viewing position (the small imperial palace) and the object to be viewed (the Phoenix Hall) on the same axis is characteristic of the garden of Byôdô-in Temple.

C. Hosshô-ji Temple (Kyôto)

Hosshô-ji temple was built by Emperor Shirakawa in 1077. It can be inferred that a main hall, a nine-story pagoda, a lecture hall, and a Yakushi-dô hall were built on the south-north axis extending from the south main gate, and the Amida-dô hall was located in the southwestern part of the premises to face east, looking to the pond. Presumably, the main hall and the east and west corridors extending from both sides of the main hall surrounded the southern part of the garden on its three sides, and a pond was created to the south.

D. Môtsû-ji Temple (Hiraizumi)

Môtsû-ji Temple was built by Fujiwara no Motohira, the second head of the Ôshû Fujiwara Clan. It is generally maintained that the construction of the temple occurred between the years 1141 and 1156, the later years of Motohira. The influence of Hosshô-ji Temple is apparent in the layout of Môtsû-ji Temple, in that on the premises of Môtsû-ji Temple, the corridors from the main hall of Enryû-ji Temple surround the south garden on its three sides, and a pond is located to the south. The arrangement of the buildings with Mt. Tôyama behind them is also characteristic of this temple.

E. Kanjizaiô-in Temple (Hiraizumi)

This temple was built by the wife of Fujiwara no Motohira around 1152. Buildings constructed in the premises included a large Amida-dô hall, a small Amida-dô hall, and a Fugen-dô hall. The pond had a stone arrangement designed to represent a waterfall, as well as a water course and an island. Characteristically, the Amida-dô hall of this temple was not located to the west of the pond, but faced south, looking to the northern bank, and buildings were laid out with Mt. Kinkeisan behind them.

F. Shiramizu Amida-dô Temple (Iwaki)

This temple was built in the mid 12th century by Tokuni, the younger sister of Fujiwara no Hidehira, the third head of the Ôshû Fujiwara Clan, and the widowed wife of Iwaki Norimichi, a feudal lord of the Iwaki area. With the south-facing Amida-dô hall built in 1160 that looks to the pond and Mt. Kyôzuka at the back, this garden bears a similarity to the garden of Kanjizaiô-in Temple. The existence of two islands, large and small, in the pond is also characteristic of this garden.

G. Muryôkô-in Temple (Hiraizumi)

This temple was built in the later 12th century by Fujiwara no Hidehira, the third head of the Ôshû Fujiwara Clan. According to the *Azumakagami* chronicle, the Amida-dô hall and all the other elements of this temple were modeled on Byôdô-in Temple. The pond was located in front of the Amida-dô hall and transepts, and had an island in it. The pond was found to have extended behind the transept of the main hall, which indicates a similarity to Byôdô-in Temple in the design of its garden. The group of buildings on the island and the Amida-dô hall are aligned on the east-west axis, and Mt. Kinkeisan is located to the west on the same axis. In light of this layout, the garden of Muryôkô-in Temple can be considered the pinnacle of Pure Land Gardens designed to reproduce the landscape of the Paradise Pure Land.

H. Jôri-ji Temple (Kizugawa)

This temple dates to 1047. The Amida-dô hall was built in 1107 and the precincts and the pond were renovated and enlarged by Priest Eshin of Kôfuku-ji Ichijô-in Temple. With the relocation of the Amida-dô hall to the western bank of the pond and the transfer of a three-story pagoda to the eastern bank of the pond from Kyôto Ichijô Ômiya in later years, the temple layout as we know it today was completed. Also characteristically, Jôri-ji Temple is surrounded by mountains on its three sides.

I. Yôfuku-ji Temple (Kamakura)

Yôfuku-ji Temple, built in 1192, consisted of a central hall with an Amida-dô hall and a Yakushi-dô hall on both sides, transepts, a fishing pavilion and a pond. The central hall was modeled on the Nikaidaidô hall of Chûson-ji Temple. The arrangement of the main buildings that face east to look to the pond bears a similarity to that of Muryôkô-in Temple. Green boulders taken from the Sagami River were laid over the bed of the pond, a group of standing stones were positioned, and an island was created in the pond.

J. Shômyô-ji Temple (Kamakura)

Originating from the private Buddhist hall constructed by Hôjô Sanetoki, this temple is thought to have been completed around 1260 on the present site, which was selected due to being surrounded by hills on its three sides. Sanetoki's grandson, Kanesawa Sadaaki, commissioned the renovation of elements of the temple layout, including the pond, from 1317 to 1323. Consequently, the main hall was positioned so as to face south to look to the pond and an island was created at the center of the pond. The visually impressive scenery created by the buildings on the premises and the mountains at the back deserves special attention.

AWANO, Takashi

Nara National Research Institute for Cultural Properties

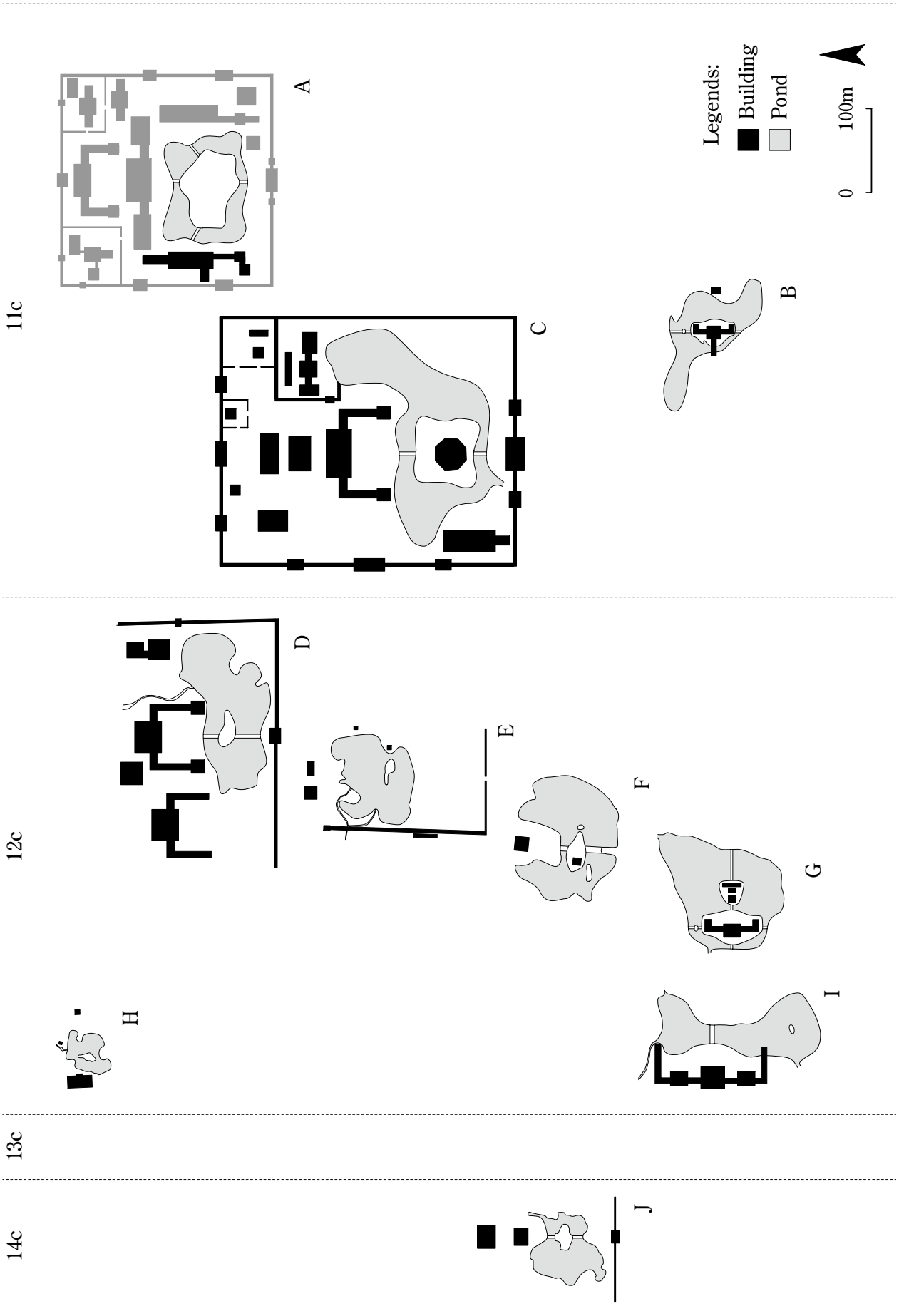


Fig. : Structure and Chronology of the Pure Land Gardens in Japan



**Nara National Research Institute for Cultural Properties
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JAPAN**

Additional Reference Material 3

Color Slides

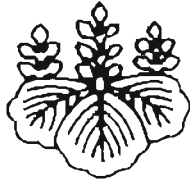


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*Délégation permanente du Japon auprès de l'UNESCO
100, avenue de Suffren, 75015 Paris*

15 November 2010

389/10

Subject: Additional Information on the Nomination of "Hiraizumi-Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land"

Dear Mr Bandarin,

With reference to our letter 24/10 dated 18 January 2010, I have the honour to forward you, enclosed herewith, two copies of the additional information document on the nomination of "Hiraizumi-Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land".

Yours sincerely,

Isao Kiso
Ambassador Extraordinary and Plenipotentiary
Permanent Delegate of Japan to UNESCO

Mr Francesco Bandarin
Assistant Director-General for Culture
UNESCO

Cc: Ms Regina Durighello
Director
World Heritage Unit
ICOMOS

**Correction of Factual Errors in the Nomination Document of
'HIRAIZUMI –Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land'
Submitted by the Government of Japan, 2010**

File	Chapter	Page	Line etc.	Error	Correction
FILE 1	Chapter 2	74	9	11.7 meters by 11.7 meters	12.12 meters by 12.12 meters
		96	7	central	central
		125	23	and Goguryeo from the	and Goryeo from the
		127	photo 2-108	Kyoto	Shiga
	Chapter 3	172	3	by 11 temples that served as emperors mausoleums	by 11 Lamistie temples
		177	20	"sprit and feeling" out of the 6	"spirit and feeling" out of the 8
	Chapter 4	197	figure 4-3	(Scale graduations)	0.5, 1, 2, 3, 5 km
		198	figure 4-4	(Scale graduations)	0.5, 1, 2, 3, 5 km
		199	figure 4-5	(Area of nominated property)	(→ see attached document)
	Chapter 5	207	table 5-2	table 5-2-1	table 5-2
		208	table 5-3-2	table 5-2-2	table 5-3-2
	Chapter 7	242	1 table 7-1-7	table 7-1-5	table 7-1-7
		268	4	Executive Summary-4:	Executive Summary-5:
	FILE 2	Appendix Contents	ii	30	"Sakuteiki"..... 3
ii			30-31	(insert)	Reflection of "Sakuteiki" to the Garden Making in Hiraizumi... 9
Appendix 4		40	2	a testimony to the close relation	a testimony to suggest the close relation
		42	14	the drums is beaten to the effect	the drummer chants the words from the Buddhist sutras to the effect
		42	27	including the pre-dance drum beats of prayers from the Buddhist sutra closely related to Buddhist Pure Land thought	including the drummer's chanting of words from the Buddhist sutra closely related to Buddhist Pure Land thought as an overture to the dancing
		55	photo A4-52	(suhama) from south	(suhama) from southwest
		73	5	~ have been hurried in earth and reconstructed ~	~ have been buried in earth where there are risks of collapse and reconstructed ~
		80	3	The garden pond has been restored	The garden pond was restored
		Appendix 5	9	5	Motsuji Teien [2-2]
9			photo A5-1	©Iwate Prefectural Board of Education	©Hiraizumi Town Board of Education
Appendix 6		2	figure of Foguangsi Temple	(Elevation)	(→ see attached document)
		2	Dunhuang Mogao Cave (line 5)	including archaeologica remains,	including archaeological remains,
Appendix 7		5	"Religion" of "No.28-2"	Buddhism	(removed)
		12	"Year of construction" of "No.20"	10th century	12th century
		12	"Year of construction" of "No.21"	1041	13th century

Correction of Error and Additional Information
for
HIRAIZUMI
Temples, Gardens and Archaeological Sites
Representing the Buddhist Pure Land
for Inscription on the World Heritage List



November 2010

Government of JAPAN

In accordance with the paragraph 132 of the Operational Guidelines for the Implementation of the World Heritage Convention, I hereby submit the Factual Errors in the nomination document of “HIRAIZUMI – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land”.

Also, responding to the letter dated 21 June, 2010 sent from Ms. Regina Durighello, Director, World Heritage Unit, ICOMOS, I submit the Additional Information for of the property on the World Heritage List.

KONDO, Seiichi
Commissioner,
Agency for Cultural Affairs, Japan

Contents

1. **Correction** of Factual Errors in the Nomination Document of ‘HIRAIZUMI -Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land’ Submitted by the Government of Japan, 2010

2. **Additional Information Document** for the Nomination Document of ‘HIRAIZUMI -Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land’ for Inscription on the World Heritage List

**Correction of Factual Errors in the Nomination Document of
‘HIRAIZUMI –Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land’
Submitted by the Government of Japan, 2010**

File	Chapter	Page	Line etc.	Error	Correction
FILE 1	Chapter 2	74	9	11.7 meters by 11.7 meters	12.12 meters by 12.12 meters
		96	7	central	central
		125	23	and Goguryeo from the	and Goryeo from the
		127	photo 2-108	Kyoto	Shiga
	Chapter 3	172	3	by 11 temples that served as emperors mausoleums	by 11 Lamistic temples
		177	20	“sprit and feeling” out of the 6	“spirit and feeling” out of the 8
	Chapter 4	197	figure 4-3	(Scale graduations)	0.5, 1, 2, 3, 5 km
		198	figure 4-4	(Scale graduations)	0.5, 1, 2, 3, 5 km
		199	figure 4-5	(Area of nominated property)	(→ see attached document)
	Chapter 5	207	table 5-2	table 5-2-1	table 5-2
		208	table 5-3-2	table 5-2-2	table 5-3-2
	Chapter 7	242	1 table 7-1-7	table 7-1-5	table 7-1-7
		268	4	Executive Summary-4:	Executive Summary-5:
	FILE 2	Appendix Contents	ii	30	“Sakuteiki”…………… 3
ii			30~31	(insert)	Reflection of “Sakuteiki” to the Garden Maiking in Hiraizumi…… 9
Appendix 4		40	2	a testimony to the close relation	a testimony to suggest the close relation
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		55	photo A4-52	(suhama) from south	(suhama) from southwest
		73	5	~ have been buried in earth and reconstructed ~	~ have been buried in earth, where there are risks of collapse, and reconstructed ~
		80	3	The garden pond has been restored	The garden pond was restored
Appendix 5		9	5	Motsuji Teien [2-2]	Motsuji Teien [2-1]
		9	photo A5-1	©Iwate Prefectural Board of Education	©Hiraizumi Town Board of Education
Appendix 6		2	figure of Foguangsi Temple	(Elevation)	(→ see attached document)
		2	Dunhuang Mogao Cave (line 5)	including archaeologica remains,	including archaeological remains,
Appendix 7		5	"Religion" of "No.28-2"	Buddhism	(removed)
		12	"Year of construction" of "No.20"	10th century	12th century
		12	"Year of construction" of "No.21"	1041	13th century

Additional Information Document

for

the Nomination Document of

HIRAIZUMI

Temples, Gardens and Archaeological Sites
Representing the Buddhist Pure Land

for Inscription on the World Heritage List



October 2010

JAPAN

■ Additional Information Document

This document is submitted to ICOMOS via World Heritage Centre as “Additional Information Document” to supplement the “Main text” (Chapter 4, State of Conservation and Factors Affecting the Property) and “Appendix 11” (The Comprehensive Preservation and Management Plan; Chapter 5, Preservation and Management of the Buffer Zone) of the Nomination Document, which has already been submitted. It comprises the following two sections.

1. Items requiring supplementary explanation

These are the items already noted in the “Main text” or “Appendix 11” of the Nomination Document requiring supplementary explanation.

- (1) Correction of factual errors found on the map on p. 199 of the “Main text” (p. 3 of this “Additional Information Document”)
- (2) Items concerning the following "Development Pressures" noted on pp. 193-195 of the “Main text” and clarification of positions on the map on p. 199 of the “Main text” and the map on p.48 of "Appendix 11" (pp.5-14 of this “Additional Information Document”)
 - a. Public sewage system (p.193, “Main text” of the Nomination Document)
 - b. Kitakamigawa River retention basin and related river improvement work (p.194, “Main text” of the Nomination Document)
 - c. New road construction (p.194, “Main text” of the Nomination Document)
 - d. Water supply aqueduct renewal (p.195, “Main text” of the Nomination Document)
 - e. "Road station" construction plan (p.195, “Main text” of the Nomination Document)
 - f. Removal of residential houses in Kanjizaiô-in Ato (p.40, “Appendix 11” of the Nomination Document)
 - g. Removal of residential houses in Yanaginogosho Iseki (p.42, “Appendix 11” of the Nomination Document)
 - h. Walking trail project (p.48, “Appendix 11” of the Nomination Document)
 - i. New guidance facility for Yanaginogosho Iseki (p.53, “Appendix 11” of the Nomination Document)

2. Newly added items

- (1) With respect to "Development Pressures" noted in the “Main text” or “Appendix 11” of the Nomination Document, there are items that have been occurring or identified after submission of the Nomination Document

- a. Visitor facilities (pp.15-17 of this “Additional Information Document”)
 - b. Rice field improvement project (pp.15-16 of this “Additional Information Document”)
 - c. Other structures (pp.15-16 of this “Additional Information Document”)
- (2) With respect to the methodology for boundary delineation of the buffer zone and its legal protection, there are items that have been established since the Nomination Document was submitted and that need to be added to supplement the items already included in "Appendix 9" of the Nomination Document.
- a. Hiraizumi Town outdoor advertisement ordinances and the Ôshû City municipal area advertisement and landscape ordinances in order for better control of the buffer zone (Pages 18-22 of this “Additional Information Document”)

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1. Items requiring supplementary explanation

- (1) Correction of factual errors in the map on p. 199 of the “Main text” of the Nomination Document..... p. 3
- (2) "The plans for the development projects" described on pp. 193-195 of the “Main text” of the Nomination Document, and their location
 - a. Description of the plans for the development projects and table indicating factors affecting the property p. 4
 - b. Maps indicating the location of the plans for the development projects ... pp. 5-14

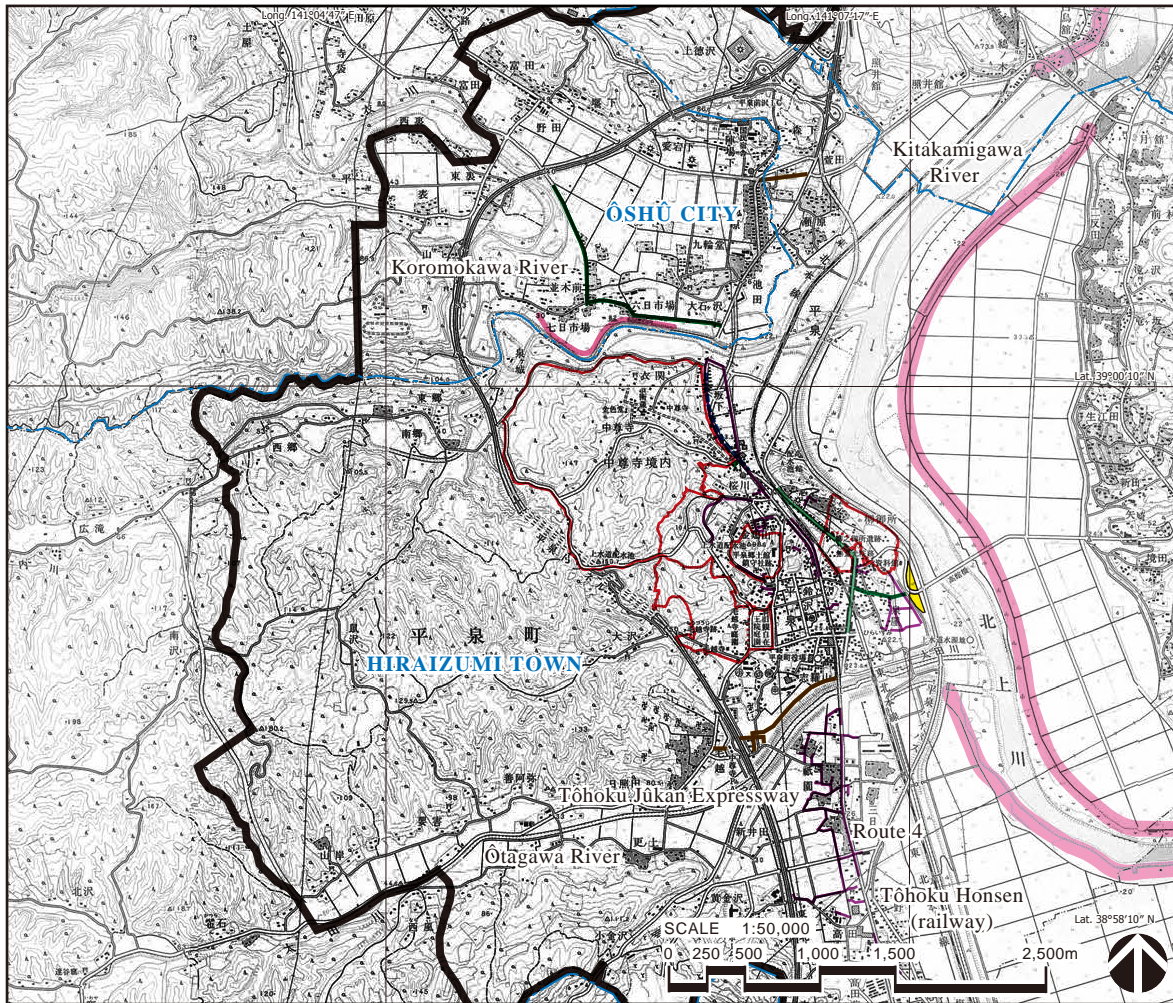
2. Newly added items

- (1) Description of the plans for the development projects arising after submission of the Nomination Document and table indicating factors affecting the property..... p. 15
- (2) Maps indicating the location of the plans for the development projects arising after submission of the Nomination Document..... pp. 16-17
- (3) Zoning map based on the legal protection for the buffer zone that is additionally established after submission of the Nomination Documentp. 18
- (4) Overview of legal protection for the buffer zone that is additionally established after submission of the Nomination Document..... p. 19
 - a. Overview of Hiraizumi Town outdoor advertisement ordinance..... p. 19
 - b. Hiraizumi Town approval standards for outdoor advertisements..... pp. 20-21
 - c. Advertising landscape formation standards (Ôshû City municipal area; Regulations based on Iwate Prefecture outdoor advertisement ordinance, enforced February 2001) p.22

1. Items requiring supplementary explanation



(1) Correction of factual errors in the map on p. 199 of the “Main text” of the Nomination Document



Legend

- | | |
|--|-------------------------------|
| Nominated property | New levee for water retention |
| Buffer zone | New road |
| Administrative boundary (municipality) | Road widening |
| | Road repair |
| | Renewal of aqueduct |
| | New public sewage |
| | "Road station" project |

Map of the area relevant to agreed plans related to the nominated property

(2) "The plans for the development projects" described on pp.193-195 of the "Main text" of the Nomination Document, and their location

a. Description of the plans for the development projects and table indicating factors affecting the property

Supplementary information	Development pressures	No.	Property (Component Part)	Relationship with property			Name of project etc.	Description of project	Project period	Large scaled maps figure 1 (A-1)	
				Within the property	Buffer zone (in vicinity of the property)	Buffer zone					
Nomination Main Text Chapter 4: b1	1. Public sewage system	1-1	Chûson-ji		○			Burying of sewer pipes under the road etc.	2009-	C,D	
		1-2	Muryôkô-in Ato		○			Burying of sewer pipes under the road etc.	2009-	E	
		1-3	Mt Kinkeisan		○			Burying of sewer pipes under the road etc.	2009-	F	
		1-4	Yanaginogoshô Iseki	○	○			Burying of sewer pipes under the road etc.	2009-	E,H	
	2. Kitakamigawa River retention basin and related river improvement work	2-1	Chûson-ji		○		Koromokawa River basin	Construction is virtually completed. The only remaining works are pavement of the top of the embankment and reinforcement of the riverbank.	By 2010	A,B,C	
		2-2	Yanaginogoshô Iseki			○	Kitakamigawa River left and right banks	Construction of the right bank (Ôtagawa River confluence -- Koromokawa River confluence), which is closest to the property, is completed. Work on the left bank, which is farther from the property, continues.	2009-		
	3. New road construction	3-1	Chûson-ji	○	○		National Route No. 4, Chûson-ji-Hekanaï Line Municipal Road intersection	Improvement. The irregular shaped crossing will be improved to increase the safety of visitors.	2010	D	
		3-2	Muryôkô-in Ato	○	○		Hiraizumi Teishajô-Chûson-ji Line	Between the area near Hiraizumi Railway Station and the entrance of the mountain foot of Chûson-ji (details to be designed)	Design planned for 2010; commencement of construction for 2011	E	
		3-3	Yanaginogoshô Iseki		○		National Route No.4 Hiraizumi Bypass	Widening of the National Route No. 4 Bypass (Width 13.5 m → 26 m)	TBD	E,G,H	
		3-4	Chûson-ji			○	Hanamaki-Koromokawa Line Prefectural Route	Extension of the access road to National Route No. 4 by approximately 600 m	Construction to commence during or after 2011		
		3-5	Môtsû-ji			○	Road connecting the Tohoku Expressway with existing roadways	TBD	TBD		
		3-6	Môtsû-ji and Kanjizaiô-in Ato			○	Chugakkô Line Municipal Road	New construction. Enhancements to the Hiraizumi Junior High School access road to improve safety. Length: 791 m; width (including sidewalk) 9.5 m	2008-2013		
		3-7	Muryôkô-in Ato and Yanaginogoshô Iseki			○	Yanaginogoshô Line (name tentative)	Improvement. Enhancement as a "Road Station" rest stop access road. Length: 360 m; width: TBD	TBD		
	4. Water supply aqueduct renewal	4	Chûson-ji		○		Hiraizumi Water Supply Pipe Renovation (National Route No. 4)	Replacement of existing water pipes (underground). Length: 500 m; Excavation width 1.25 m; excavation depth 1 m	2010 (Oct.-Mar.)	C,D	
	5. "Road station" construction plan	5	Yanaginogoshô Iseki			○		Improvement of the convenience of tourists etc. and enhancement to the facilities for visiting the property. Rest area, space to promote local products, parking lot etc. Area of facility: 17,500 sqm	TBD	H	
	Appendix 11	6. Removal of residential houses from Kanjizaiô-in Ato	6	Kanjizaiô-in Ato	○				Public acquisition of private lands with the demolition and relocation of 2 households	TBD	I
		7. Removal of residential houses from Yanaginogoshô Iseki	7	Yanaginogoshô Iseki	○				Public acquisition of private lands with the demolition and relocation of houses etc. Plans are to acquire approximately 1 household during the year.	By FY2014	E,H
		8. Walking trail project (road improvements)	8	Yanaginogoshô Iseki	○	○			Improvement. Enhancement and repaving of the vehicular road and sidewalk etc. Enhancement of walking route. Length TBD.	TBD	E,H
		9. New guidance facility for Yanaginogoshô Iseki	9	Yanaginogoshô Iseki		○			Steel frame structure; 2 stories above ground; building area: 1,114 sqm; total floor area: 995 sqm	Construction during or after FY2013	H

b. Maps indicating the location of the plans for the development projects

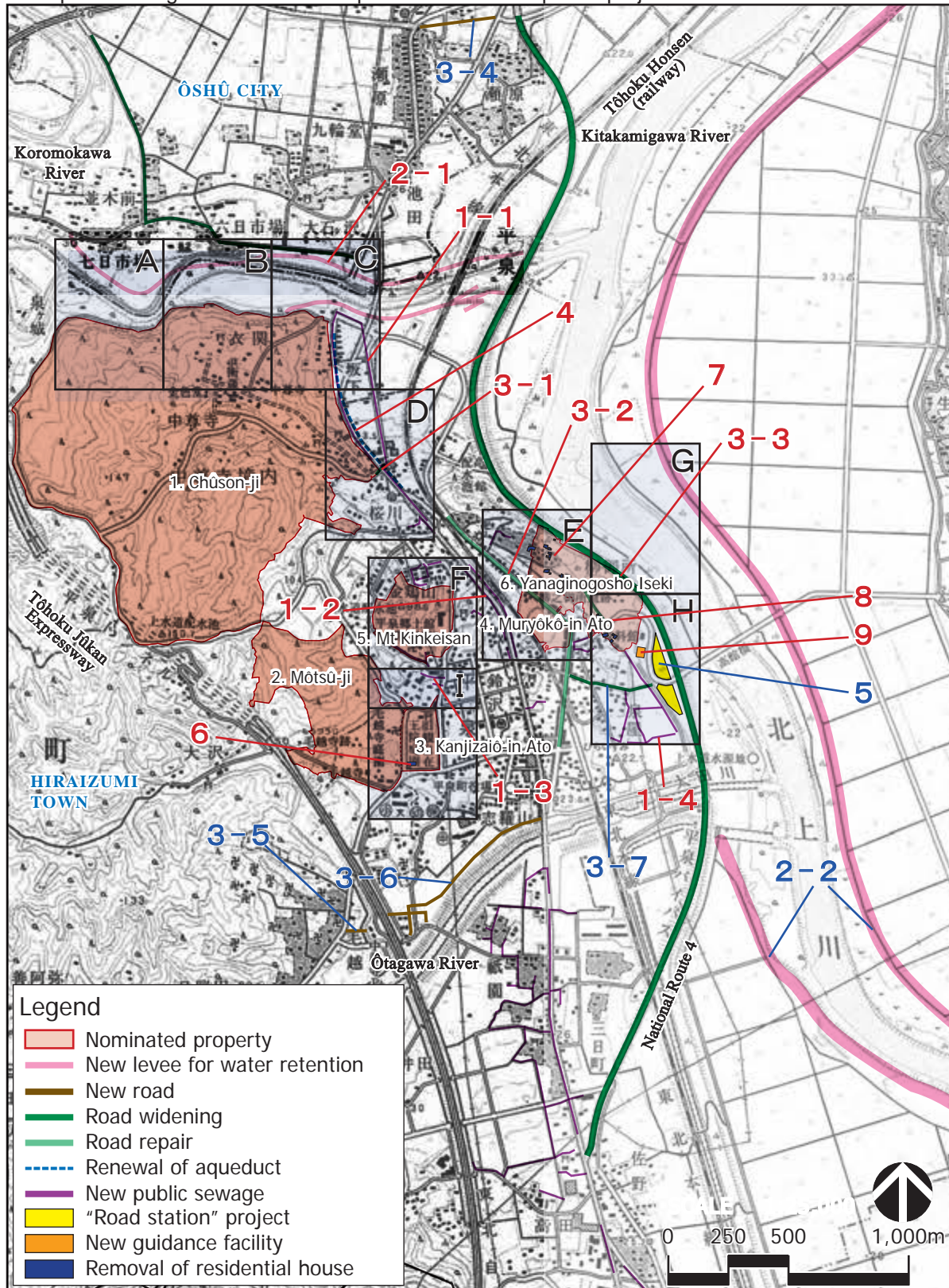


figure 1 Additional map of the area relevant to agreed plans related to the nominated property

Red number ... Within or in vicinity of property
 Blue number ... Buffer zone

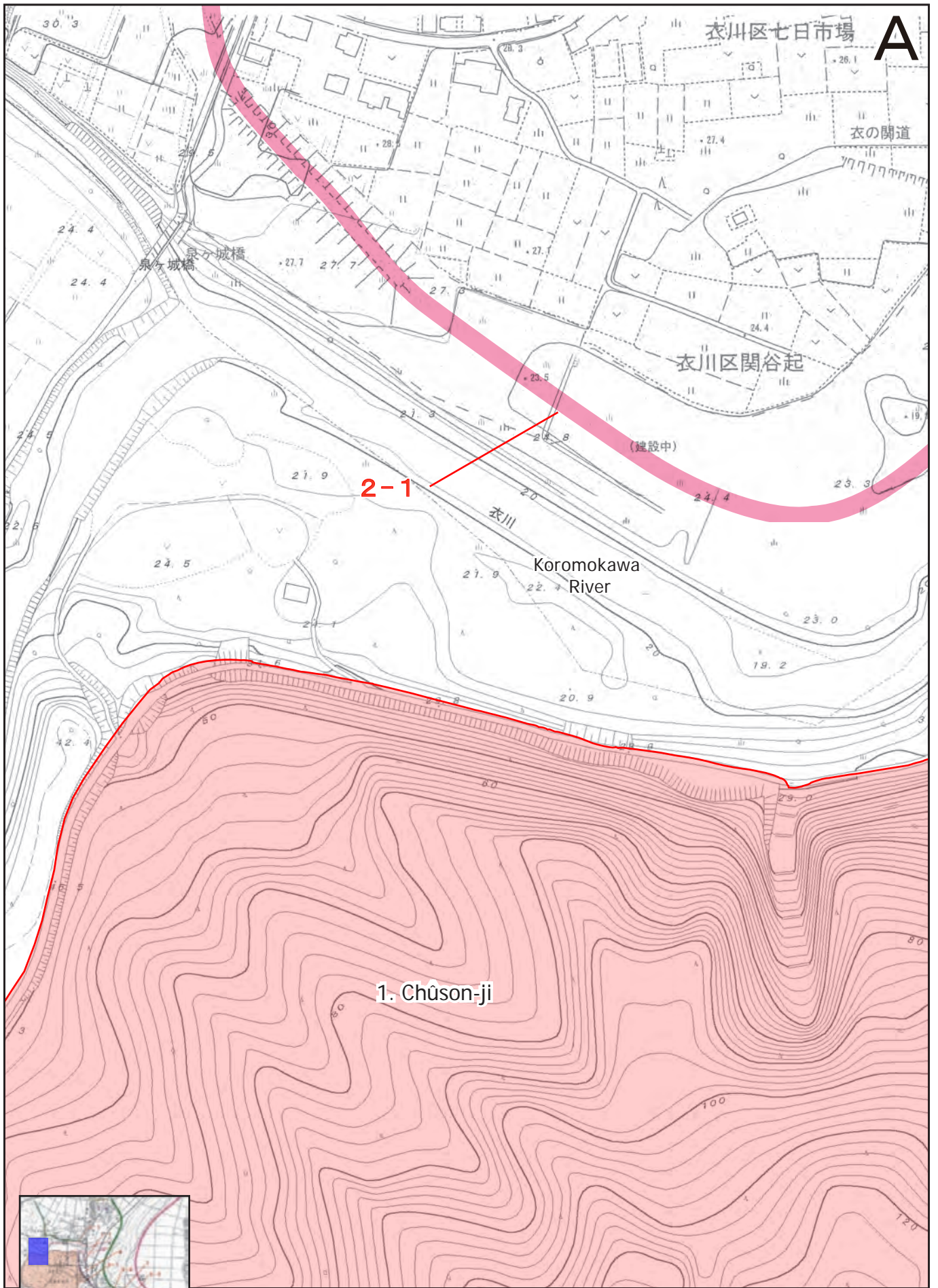
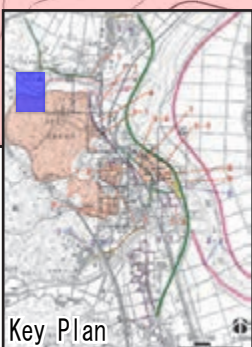
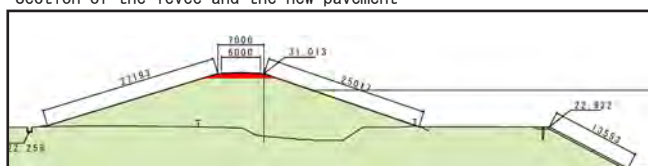
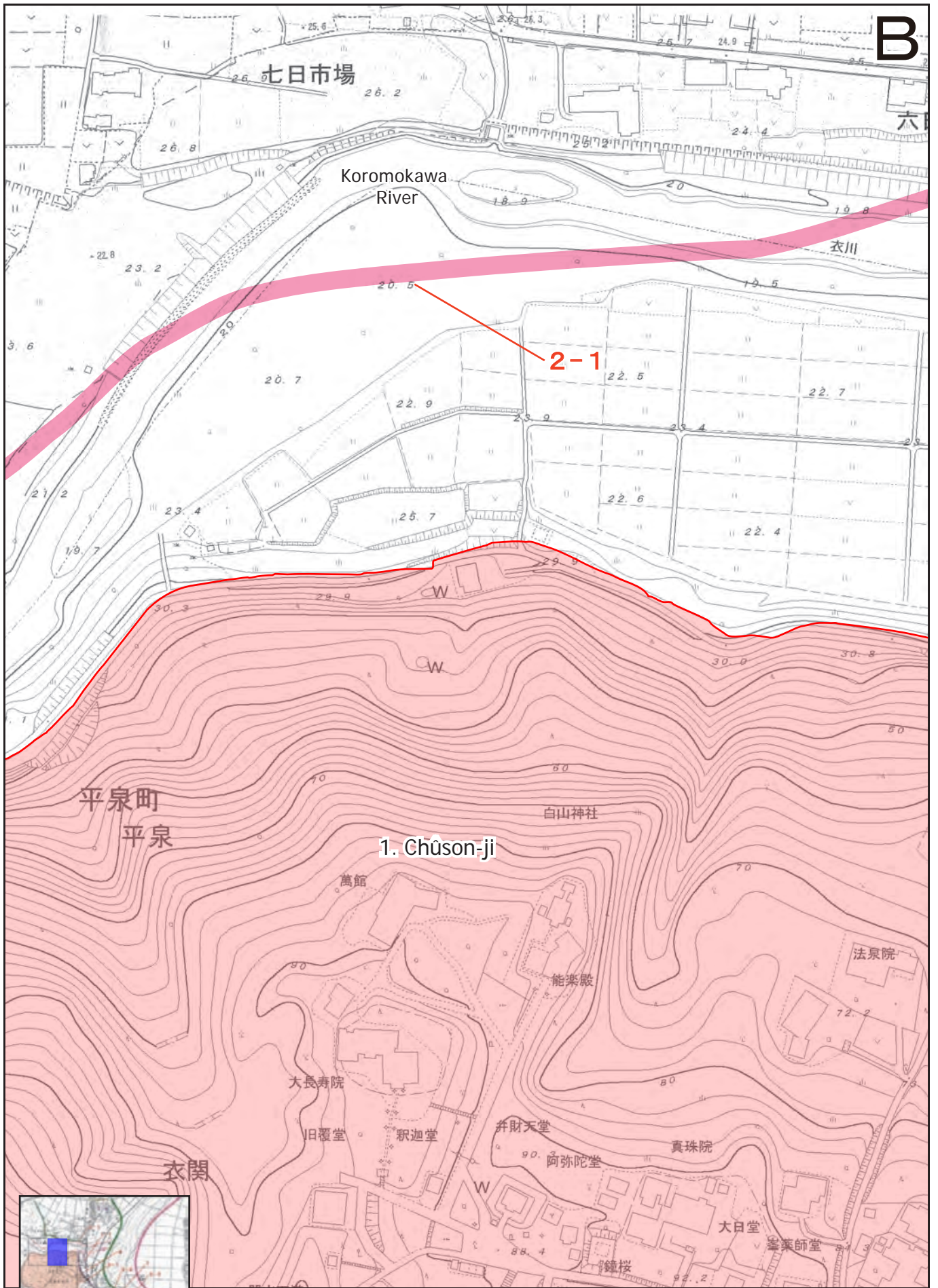


figure 1-1 Large scale map of the area A



Section of the levee and the new pavement





B

七日市場

Koromokawa River

衣川

2-1

平泉町
平泉

1. Chuson-ji

白山神社

萬館

法泉院

能楽殿

大長寿院

旧覆堂

釈迦堂

并財天堂

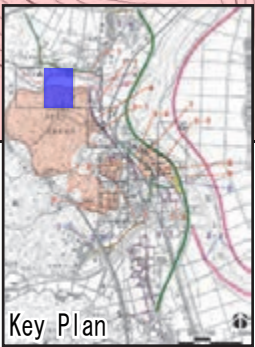
阿弥陀堂

真珠院

衣関

大日堂

鑑業師堂



Section of the levee and the new pavement

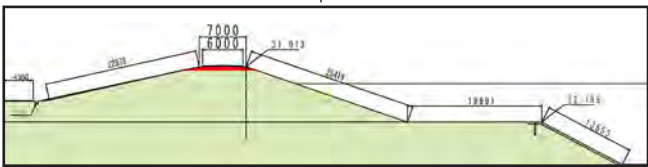
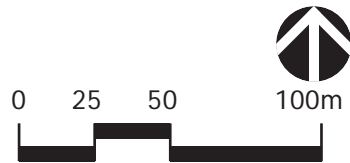


figure 1-2 Large scale map of the area B



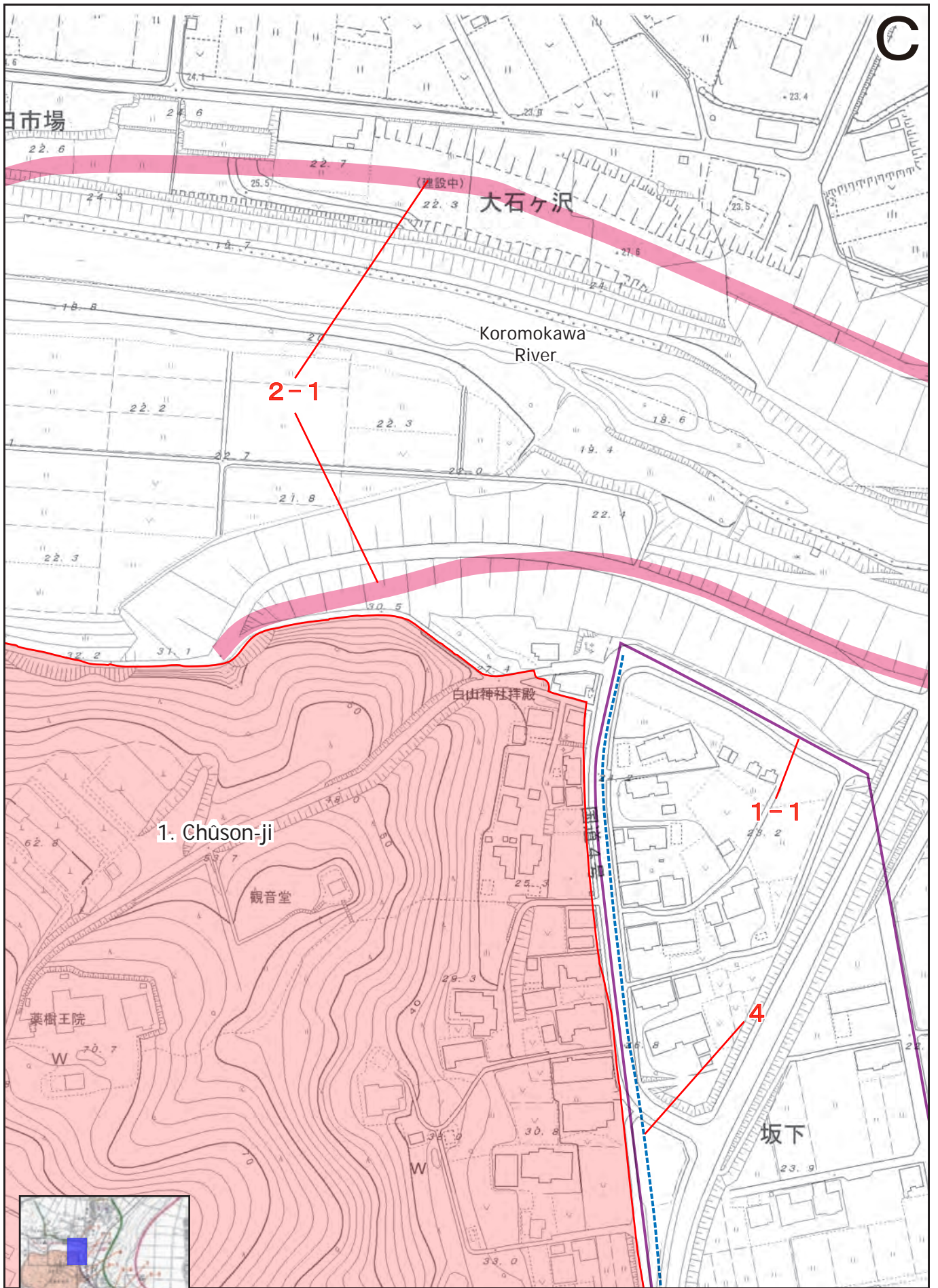
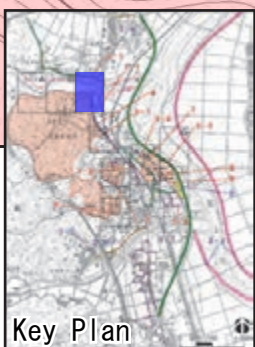
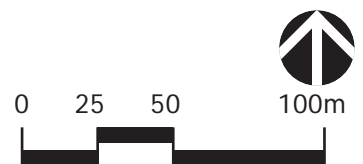
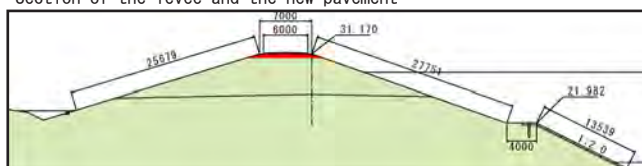


figure 1-3 Large scale map of the area C



Section of the levee and the new pavement



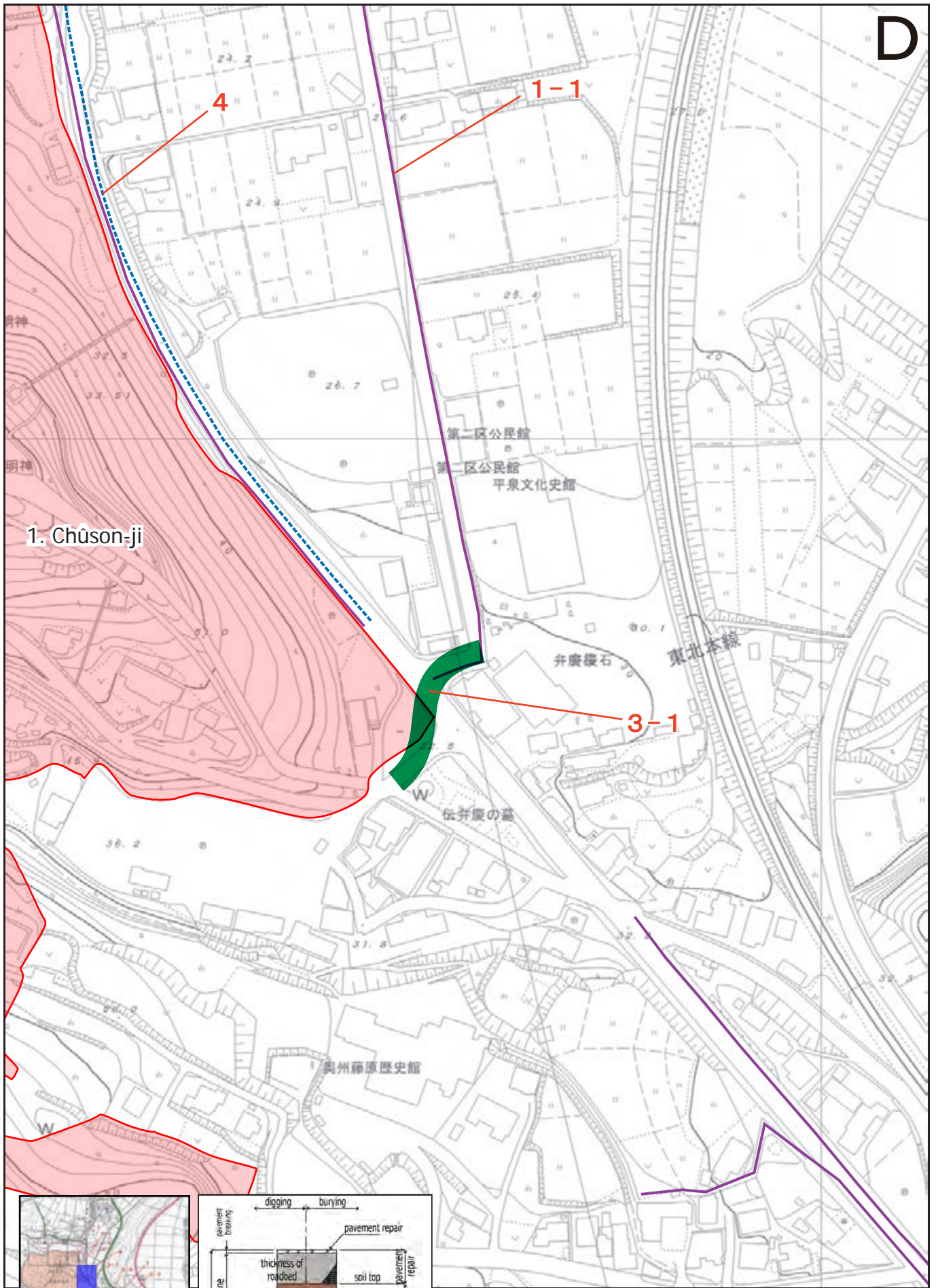
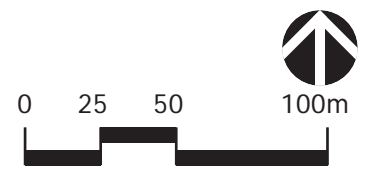
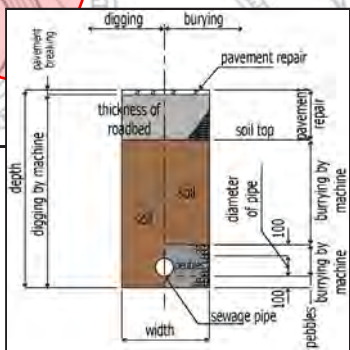


figure 1-4 Large scale map of the area D



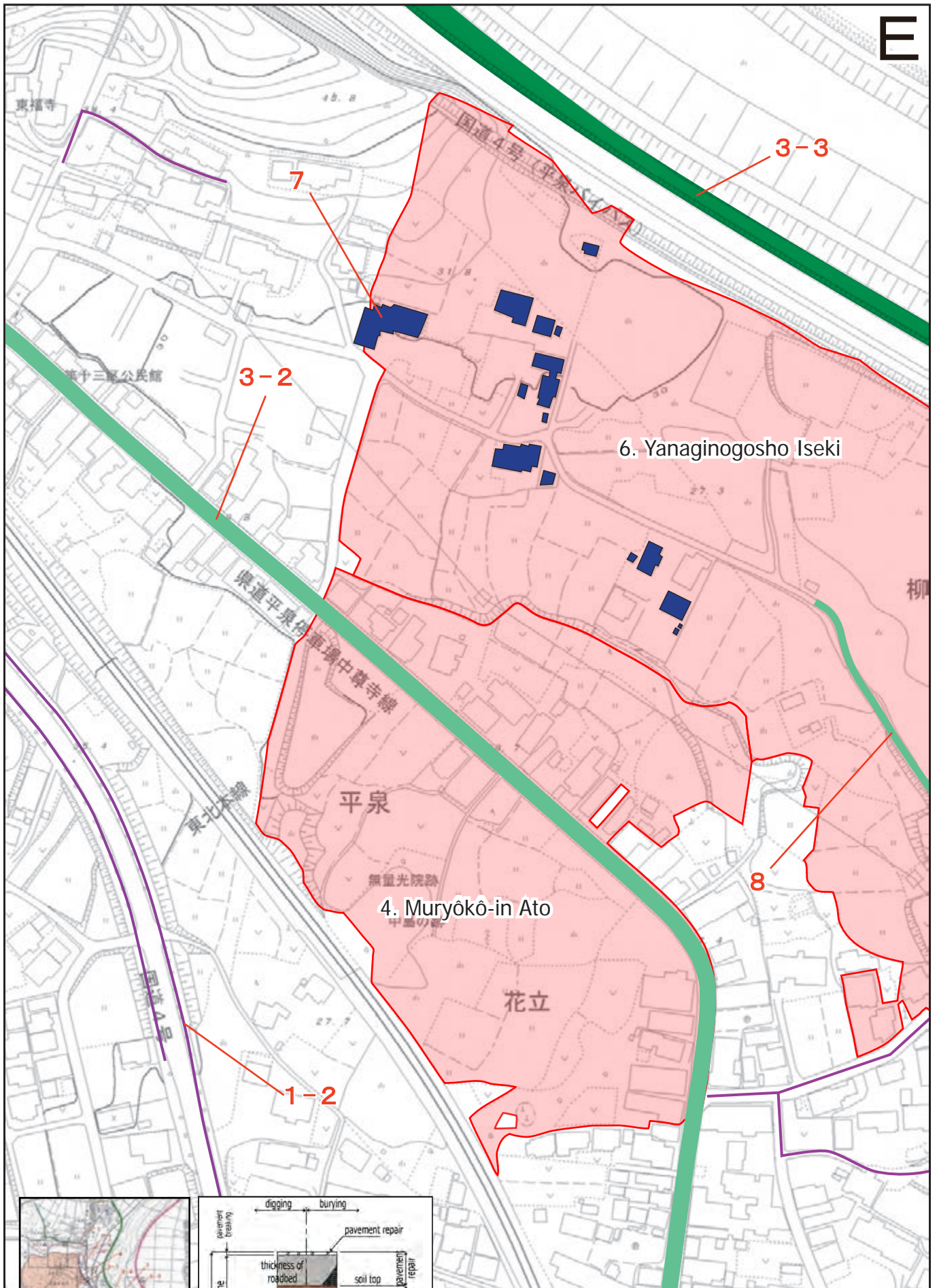
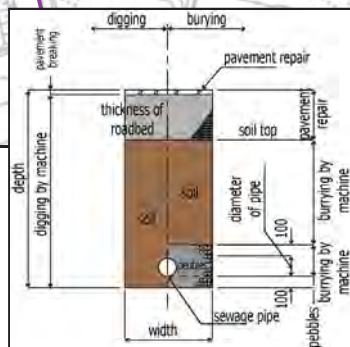
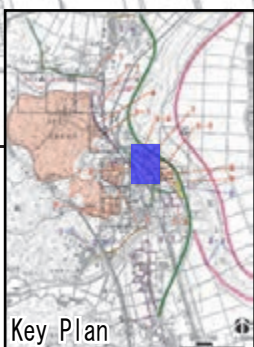


figure 1-5 Large scale map of the area E



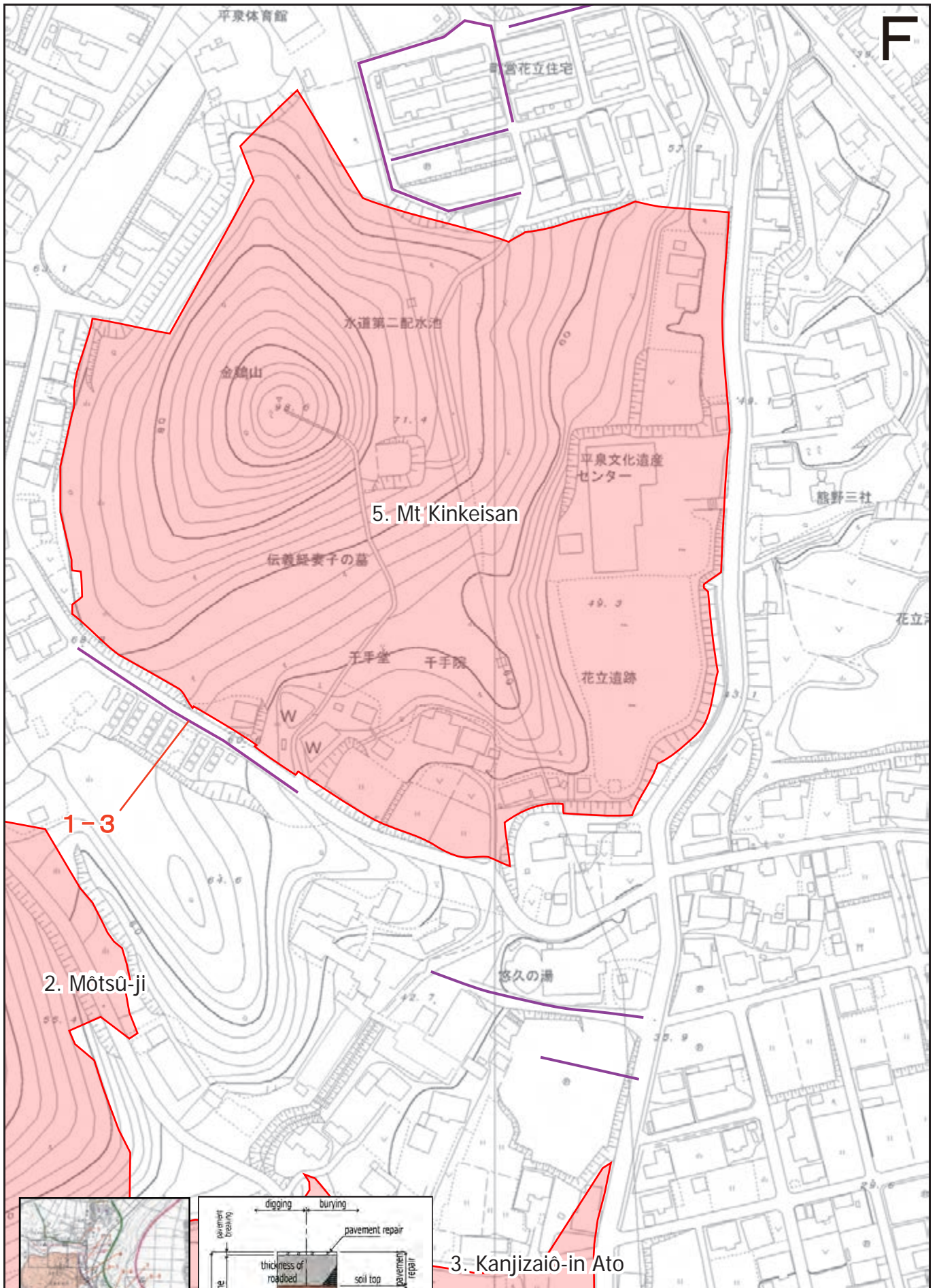


figure 1-6 Large scale map of the area F

Key Plan

Section of new public sewerage

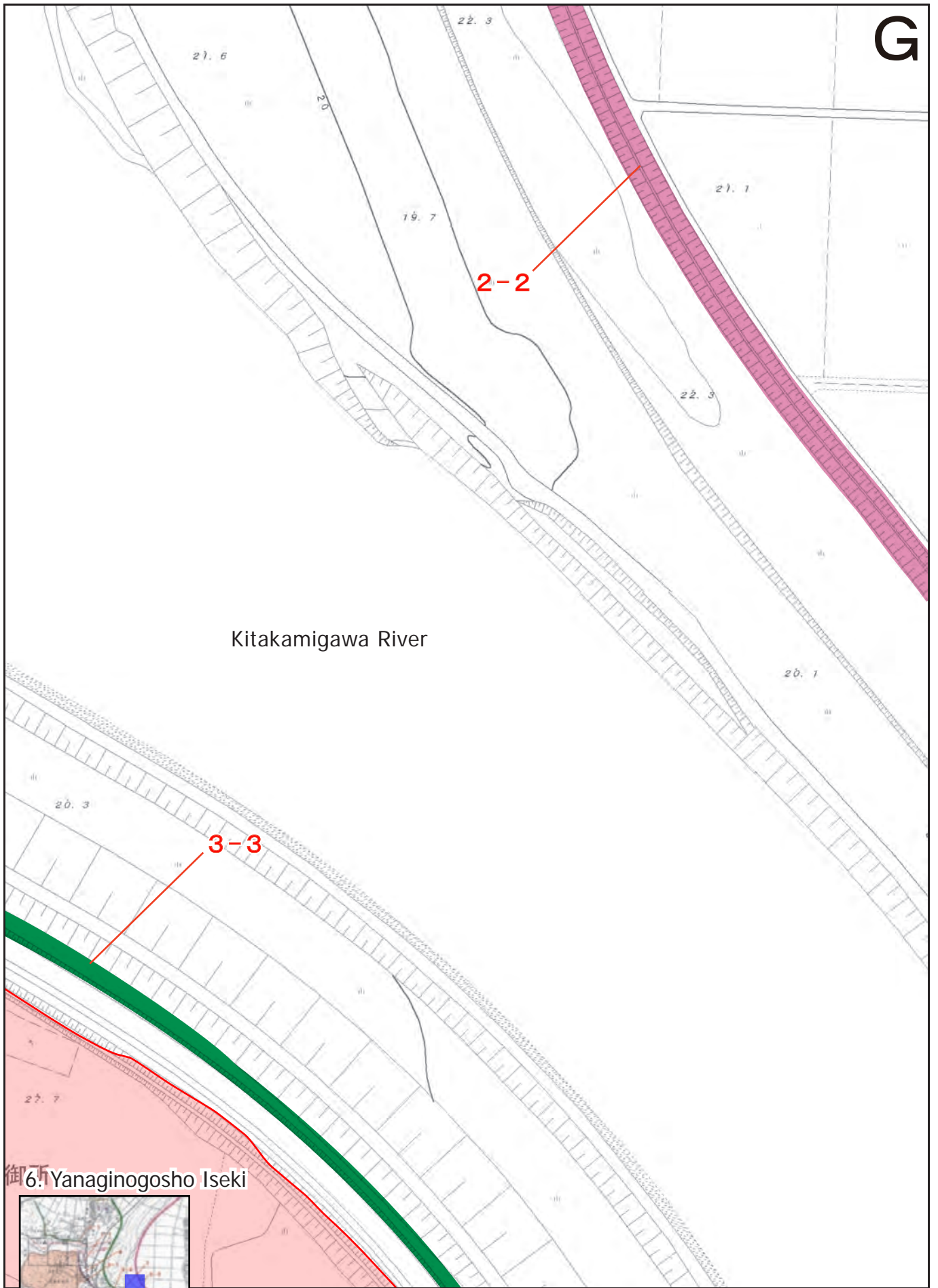
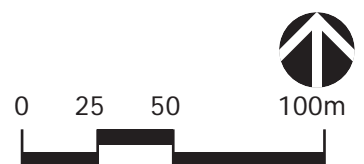
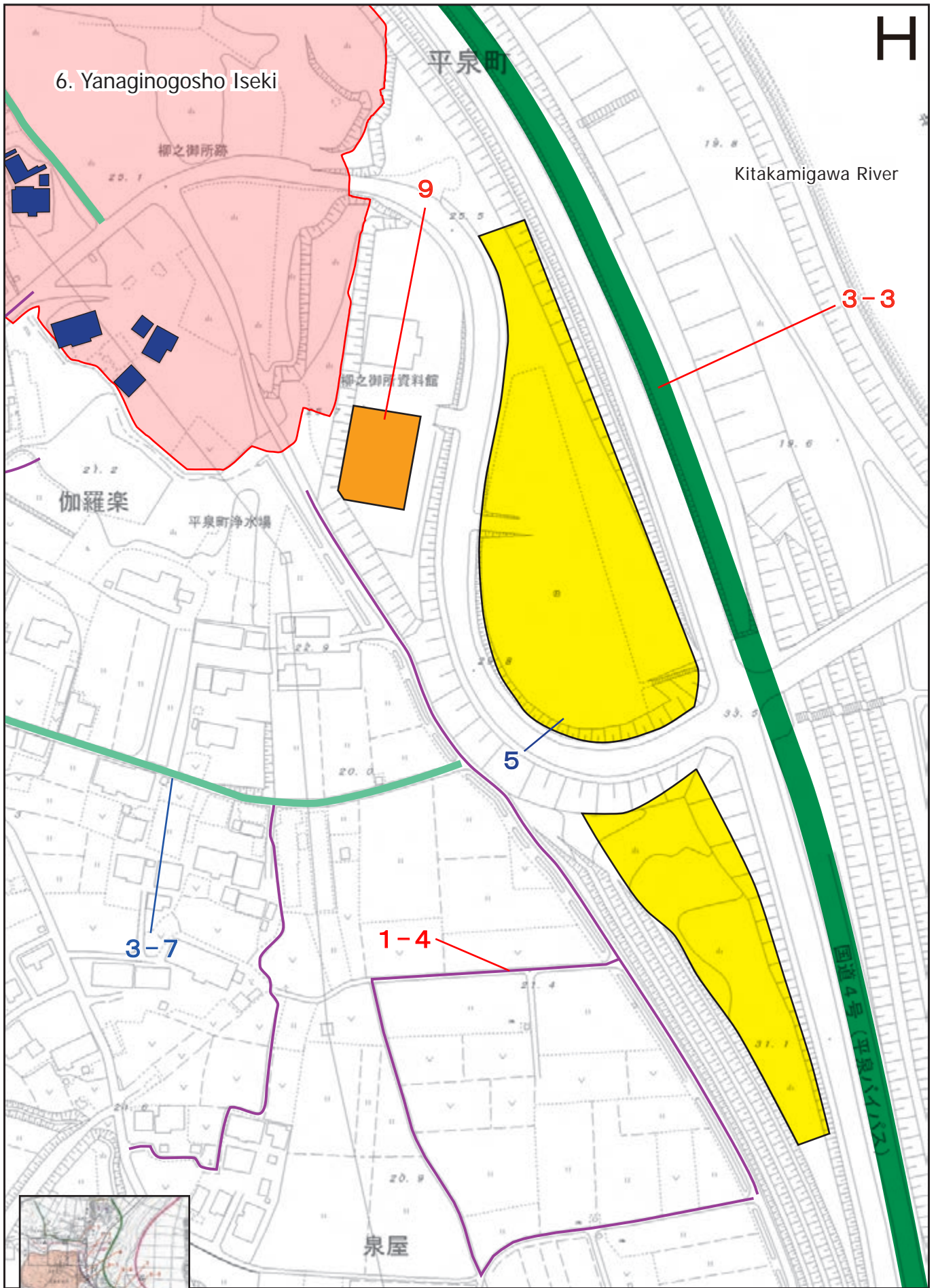


figure 1-7 Large scale map of the area G





H

6. Yanaginogoshi Iseki

Kitakamigawa River

平泉町

柳之御所跡

9

3-3

柳之御所資料館

加羅楽

平泉町浄水場

5

3-7

1-4

泉屋



Elevation of the new guidance facility of Yanaginogoshi Iseki

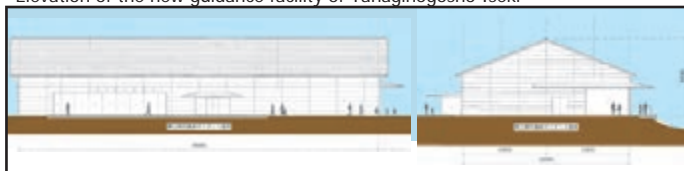


figure 1-8 Large scale map of the area H

0 25 50 100m



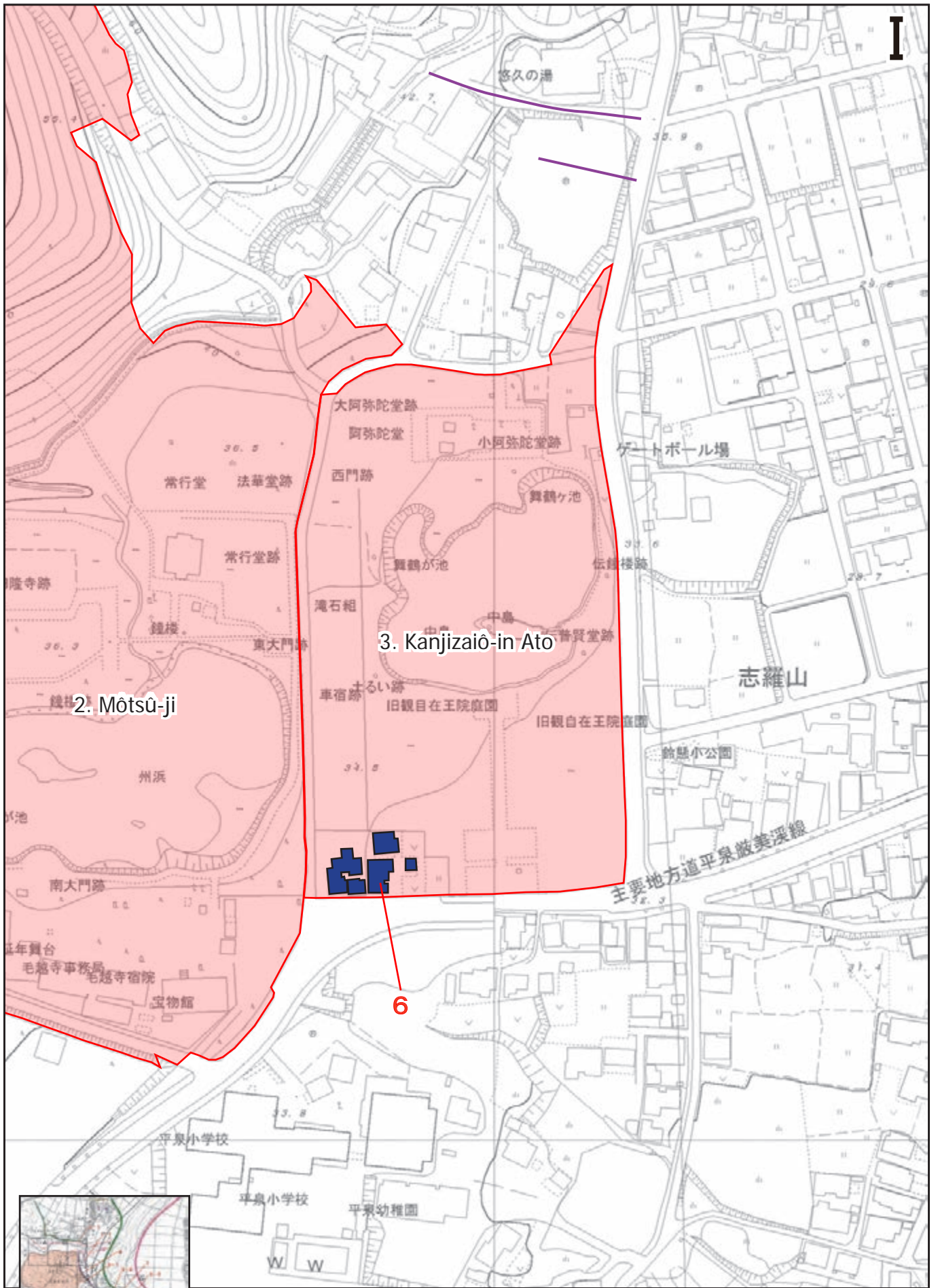
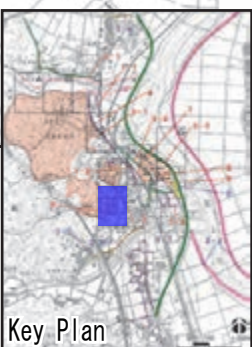


figure 1-9 Large scale map of the area I



2. Newly added items



(1) Description of the plans for the development projects arising after submission of the Nomination Document and table indicating factors affecting the property

No.	Development pressures	Property (Component Part)	Relationship with property			Name of project	Description of project	Project period	Remarks	Large scaled maps figure 2 (J)
			Within the property	Buffer zone (in vicinity of the property)	Buffer zone					
1	Visitor facilities	Chūson-ji	○			Toilet construction	Installation of toilets along the road to the central part of the temple (prefabricated building, 36.9 sqm area)	FY2010	The design and structure are coordinated with the surroundings and there will be no negative impact on archaeological artifacts in the ground. There will therefore be no problems with protection of the Outstanding Universal Value of the property.	J
2	Rice field improvement project	Chūson-ji			○	Rice-field rezoning etc.	There are plans to rezone rice-fields and to renovate agricultural irrigation channels in the buffer zone (in the Muikaichiba, Koromokawa-ku, Ōshu city).	2015-2020	There is sufficient distance to the boundary of the property and any future planning will be in compliance with the Ōshu City Landscape Ordinance, so there are no problems with protection of the Outstanding Universal Value of the property.	
3	Other structures	Mōtsū-ji and Kanjizaiō-in Ato			○	Hiraizumi Junior High School renovation	Demolition of the current building, with a new building put up on-site RC structure Area: 3,813 sqm Height: 9.95 m Renovation of gymnasium and martial arts building RC structure Area: 1,833 sqm (2012)	2010-2012	Reviews by the Hiraizumi Major Public Facility Municipal Design Committee have ensured that the exterior and design harmonize with the surrounding scenery, so there are no problems with protection of the Outstanding Universal Value of the property.	

(2) Maps indicating the location of the plans for the development projects arising after submission of the Nomination Document

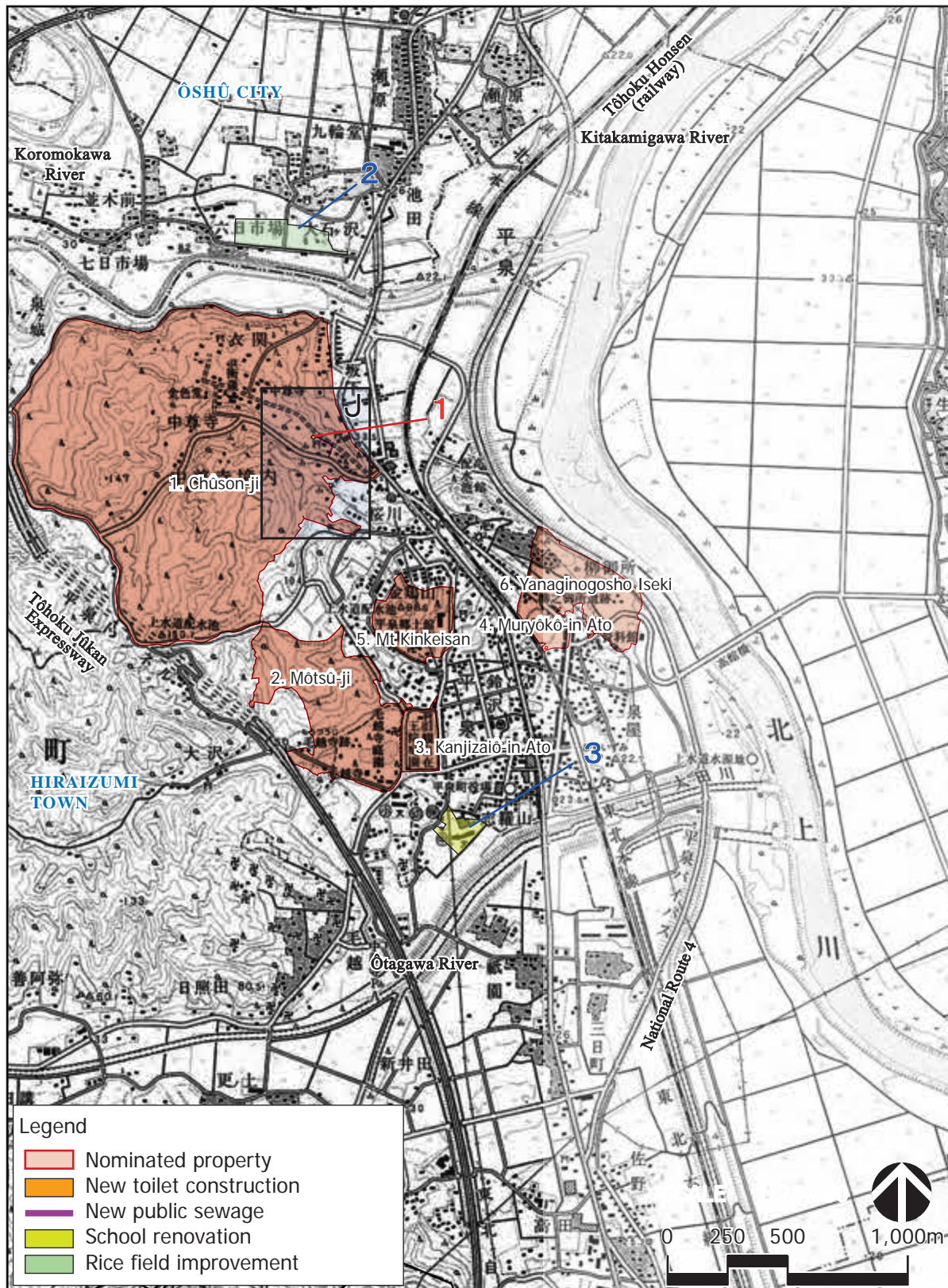


figure 2 Map of the area relevant to the development projects arising after submission of the Nomination Document

Red number	··· Within or in vicinity of property
Blue number	··· Buffer zone

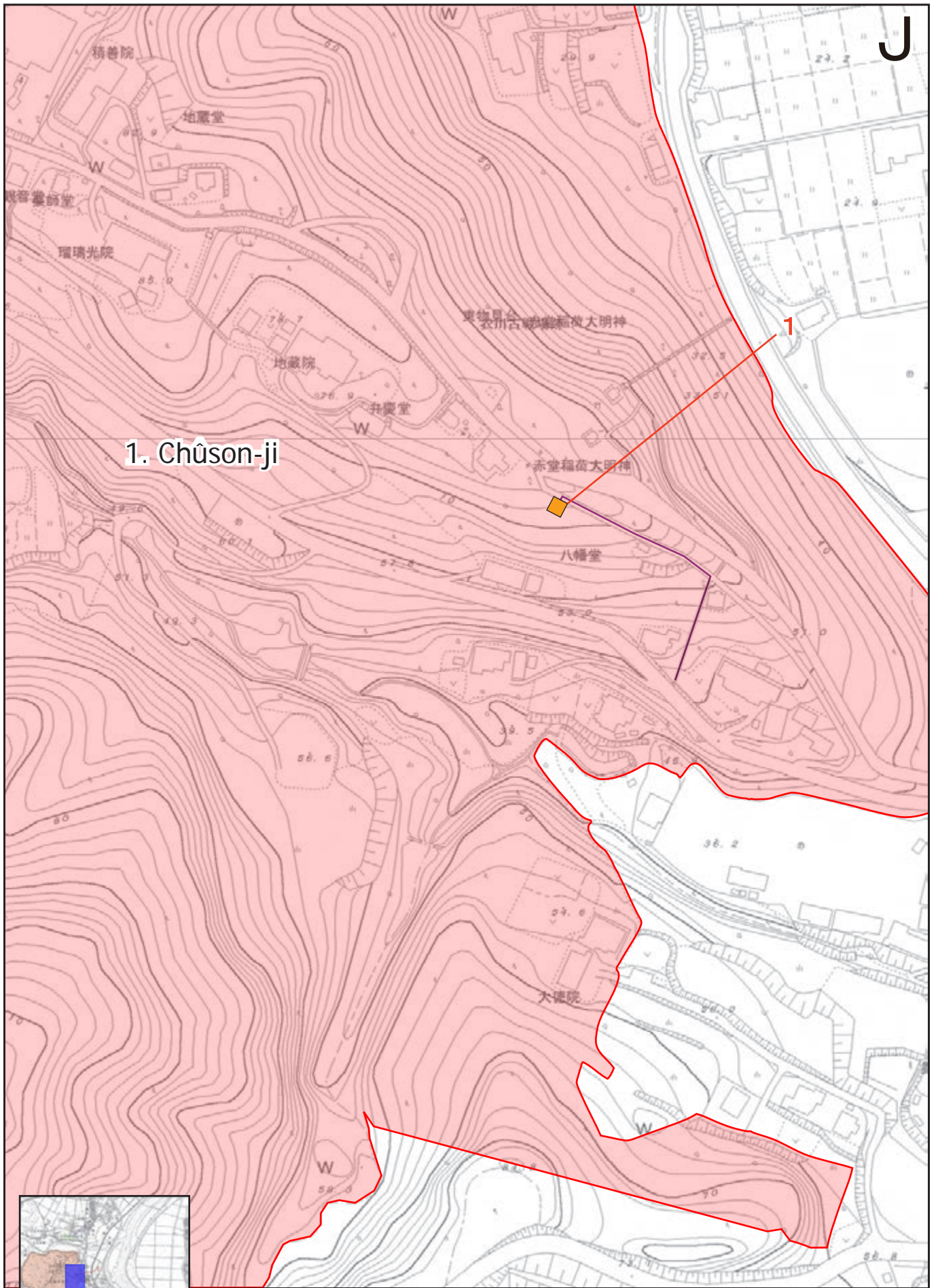
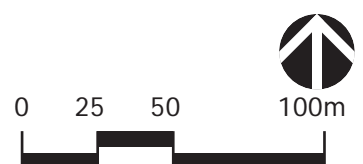
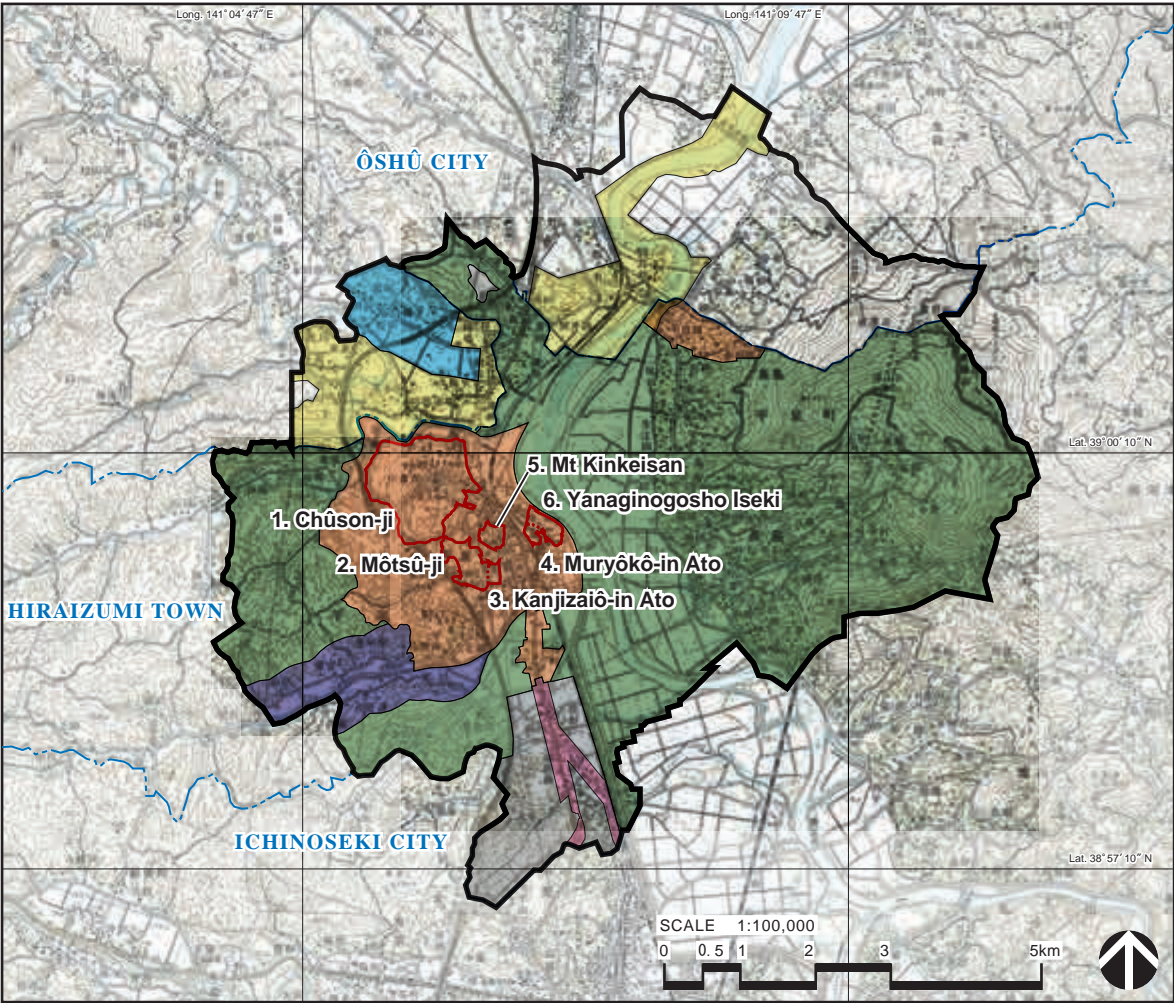


figure 2-1 Large scale map of the toilet and public sewage



(3) Zoning map based on the legal protection for the buffer zone that is additionally established after submission of the Nomination Document



- Legend
- Nominated property
 - Buffer zone
 - Administrative boundary (municipality)
 - Historic Landscape Area
 - Vernacular Landscape Area
 - Ordinary Landscape Roadside Area
 - Vernacular Landscape Roadside Area
 - Ordinary Landscape Area
 - Vernacular Satoyama (Low mountain) Landscape Area
 - Vernacular and Historic Landscape Area

figure3 Map indicating the extent of the property and its buffer zone with zones of legal protection against outdoor advertisements

(4) Overview of legal protection for the buffer zone that is additionally established after submission of the Nomination Document

a. Overview of Hiraizumi Town outdoor advertisement ordinance

Objective		The objective is to maintain pleasant landscapes in the buffer zone by stipulating necessary matters concerning the location, scale, shape, design, etc., of outdoor advertisements and the objects to which they are affixed, pursuant to the Outdoor Advertisement Act, so as to ensure landscapes are suitable for an historic city.
System overview		With regard to designated outdoor advertisements that violate the ordinance, demands for their removal are issued to the perpetrators and the placement of new outdoor advertisements that do not satisfy the criteria is not permitted.
Permission, notification classifications		Permission (notification for advertising flags and banners)
Area categories	Historic landscape Area	Historic landscape Areas in Hiraizumi Town Landscape Plan
	Vernacular Landscape Area	Vernacular Landscape Areas in Hiraizumi Town Landscape Plan
	Vernacular Landscape Roadside Area	Vernacular Landscape Roadside Areas in Hiraizumi Town Landscape Plan
	Ordinary Landscape Area	Ordinary Landscape Areas in Hiraizumi Town Landscape Plan
	Ordinary Landscape Roadside Area	Ordinary Landscape Roadside Areas in Hiraizumi Town Landscape Plan
Prohibited advertisements	Prohibited advertisements and objects to which they are affixed	(1) Those that by their shape, size, color, design, or mode of display in other respects obstruct the formation of pleasant scenery or maintenance of good taste, or risk doing so (2) Those in danger of collapsing or falling (3) Those that resemble or hinder the effectiveness of traffic lights or road signs, or risk doing so (4) Those that compromise the safety of road traffic or risk doing so
	Types	Ordinary advertisements, rooftop advertisements, archway advertisements, advertising flags and banners, advertising balloons, advertisements wrapped around telegraph or electric poles, signs projecting from telegraph or electric poles
Penalties		The person who comes under any of the following items shall be liable to a fine (1) Any person who has placed a prohibited advertisement (2) Any person who has placed an advertisement on a regulated building (3) Any person who has placed an advertisement without obtaining permission (4) Any person who has failed to obey to the removal of prohibited advertisements or of advertisements on regulated buildings (5) Any person who has failed to submit a report on the custody of advertisements with obtaining permission
Date of enforcement		April 1, 2010
Transitional measures	Relating to structures	5 years from date of designation as prohibited item Note: Prior permission is required for continued display or remodeling during period of measures-Any person who has failed to obey to the removal of prohibited advertisements or of advertisements on regulated buildings
	Relating to items other than structures	1 year from date of designation as prohibited item Note: Prior permission is required for continued display or remodeling during period of measures

b. Hiraizumi Town approval standards for outdoor advertisements

Category		Standards							
		Historic landscape Area	Vernacular Landscape Area	Vernacular Landscape Roadside Area	Ordinary Landscape Area	Ordinary Landscape Roadside Area			
Structures	Location and scale	Preservation of historic views		(1) Their location must be chosen not to be discordant when viewed from roads and important viewpoints. (2) They must not obstruct the historic urban structures and layouts. (3) The geographical features and flora must be preserved.					
		Location, disposition, distance from main thoroughfares, etc.	All outdoor advertisements		(1) They must be separated from their site boundaries, and intermediary space must be secured between adjoining plots. (2) They must not be displayed across roads or placed on both sides of a road.				
			Freestanding advertisements		(1) Their location must be set back at least 1 meter from road-connected parts, or 3 meters back in the case of ordinary national highways and major local roads. (2) Classified advertisements must be placed at least 100 meters away from other integrated advertisements.				
			Billboards, cutout signboards, sleeve signboards		Their location must in principle be set back at least 1 meter from road-connected parts, but if not possible for justifiable reasons, the road-connected parts must be greened intensively.				
			Billboards, cutout signboards, posters, stickers		They must not be placed to straddle windows or other apertures and wall surfaces.				
			Billboards, posters, stickers		They must not be placed on surfaces other than building facades and walls facing onto roads.				
			Sleeve signboards		If more than one is affixed, they must all be placed with careful arrangement on only one surface of the building.				
			Criteria relating to height, area, etc.	Freestanding advertisements, billboards	Height of top	5m or lower	6m or lower	5m or lower	6m or lower
		Area per surface			4m ² or less	6m ² or less		8m ² or less	20m ² or less
		Cutout signboards		Height of top	At or below height of building or structure				
				Area per surface	3.5m ² or less	5m ² or less		6m ² or less	10m ² or less
		Sleeve signboards		Height of upper edge	5m or lower	6m or lower			9m or lower
				Height of lowest edge	In case of the spots on the footpath: 2.5m or more above In case of the spots on the roadway: 4.5m or more above In case of the spots within private land: No restrictions				
				Area per surface	4m ² or less	6m ² or less		8m ² or less	15m ² or less
				Width of protrusion	1m or less			1.5m or less	
		Advertising pillars, Advertisement stands		Height of top edge	2m or lower				
				Area per surface	1.5m ² or less				
		Placards		Height of top edge	2m or lower				
				Area per surface	2m ² or less				
		Shape and design		(1) They must be in harmony with the surrounding landscape. (2) The shape and design of advertisements must be simple. (3) The display surface of freestanding advertisements must be rectangular, and their supporting posts must have a simple shape.					
		Color, chroma		Chroma of 3 or lower, but hues with chromas of 5 or lower may be used in case less than 1/5 of the area of the display surface. This does not apply to Japanese-style shapes and designs on which hues are derived from use of traditional methods with verdigris, rouge, etc.			Chroma of 4 or lower, but hues with chromas of 6 or lower may be used in case less than 1/5 of the area of the display surface.		

Category		Standards				
		Historic landscape Area	Vernacular Landscape Area	Vernacular Landscape Roadside Area	Ordinary Landscape Area	Ordinary Landscape Roadside Area
Structures	Material	(1) Materials used for exterior decoration must be in harmony with the surrounding landscape. (2) Imitation wood must not be used. (3) If original colors of metals are used, care must be taken to avoid causing discomfort.				
	Site	Total no. of private advertisements	No more than 3			No more than 4
		Total area of advertisements	Private advertisements 10m ² or less Classified advertisements 3m ² or less Total 10m ² or less	Private advertisements 15m ² or less Classified advertisements 4m ² or less Total 15m ² or less	Private advertisements 15m ² or less Classified advertisements 4m ² or less Total 15m ² or less	Private advertisements 20m ² or less Classified advertisements 6m ² or less Total 20m ² or less
	Others	Light source	(1) Exposed light sources should be used as little as possible, or their number reduced. (2) Excessively bright and exposed light sources should be avoided. (3) Light sources must be white, and movement and flashing should be avoided. This shall not apply, however, to lighting deemed necessary for the safety of the general public, such as that supplied for use in emergencies, warning lights, and traffic regulations. (4) Light sources such as lightbulbs and LEDs shall not be exposed in a way that make them able to be seen directly by the general public from vantage points such as roads. (5) With the exception of traditional Japanese-style means of illumination such as paper and other lanterns, items with built-in light sources should be avoided as much as possible. (6) Lighting must in principle shine downwards and must not shine upwards when avoidable or unnecessary. (7) The beaming of lights into the sky is not permitted.			
Neon sign installation			Not permitted			Permitted

c. Advertising landscape formation standards (Ôshû City municipal area; Regulations based on Iwate Prefecture outdoor advertisement ordinance, enforced February 2001)

Category		Standards				
		Vernacular and Historic Landscape Area ¹	Vernacular Satoyama Landscape Area ²			
Structures (• Freestanding advertisements • Rooftop advertisements • Billboards • Sleeve signboards • Archway advertisements • Advertising pillars)	Location and scale	Preservation of historic views	Consideration must be given to the location and scale of advertisements, in order to ensure they do not appear intrusive by damaging the vernacular and historic landscape as seen from important viewpoints.			
		Location	(1) When selecting locations of large-scale advertisements, sites of buried cultural property and districts rich in vernacular history must be avoided. (2) Places to be avoided are those that obstruct views seen from important viewpoints.			
		Disposition	Care must be taken to separate advertisements from their site boundaries as much as possible and to secure intermediary space between adjoining plots.			
			Care must be taken to ensure that the disposition of advertisements enhances natural geographical features as much as possible.		For the disposition of large-scale advertisements, care must be taken to ensure the maximum enhancement of natural geographical features.	
		Distance from main thoroughfares (Limited to advertisements on buildings)	Advertisements shall be set back at least 3 meters from main roads. However, this will not apply with regard to changes, etc., to existing advertisements when consideration is given to the surrounding circumstances, and the formation of the landscape is not impeded.			
		Display area, etc.	Within roadside landscape areas	(1) The display area shall not exceed 2m ² , excluding private advertisements. (2) In the case of private advertisements, their overall outline shall not be larger than 3 meters high and 3.6 meters wide, and their overall height generally shall not exceed 5 meters.		
			Outside roadside landscape areas	The display area shall not exceed 20 m ² .	The display area shall not exceed 30 m ² .	
		Height	The height of advertisements shall not exceed 13 meters. However, this shall not apply when consideration is given to the surrounding circumstances, etc., and the formation of the landscape is not impeded.			
		Form and design	(1) With regard to parts adjacent to roads or other public spaces, consideration must be given to alleviating any oppressive or intimidating impressions they may make on pedestrians. (2) Consideration must be given to harmonizing them with the surrounding landscape.			
		Color	To create harmony with the surrounding vernacular landscape, care must be taken to use colors with low chromas.	To create harmony with the surrounding vernacular landscape and natural landscape, care must be taken to use colors with low chromas.		
		Materials	Materials used for the exterior cladding of advertisements must be in harmony with the surrounding landscape.			
		Site	As much greening as possible should be undertaken within sites, for which the planting must take into consideration the surrounding flora.			
		Others	Light sources	(1) When exposed light sources are used in advertising media they must be white, and media with moving or flashing lighting must not be used. (2) Items with built-in light sources shall be avoided.	Exposed light sources must be used as little as possible.	

Notes:

1) Vernacular and Historic Landscape Area: Within this area it is intended to form an advertising landscape that gives consideration to the formation of a townscape in harmony with the surrounding agricultural landscape including vernacular features.

2) Vernacular Satoyama Landscape Area: Within this area it is intended to form an advertising landscape that gives consideration to conserving the satoyama (low-mountain region with woods nearby the populated areas) landscape, characterized by the richness of local rural life reflected in both its history and daily living, and also to the agrarian landscape in which the community feels at ease.



*Additional Information Document for
the Nomination Document of
HIRAIZUMI
Oct. 2010*



United Nations
Educational, Scientific and
Cultural Organization

Organisation
des Nations Unies
pour l'éducation,
la science et la culture

Organización
de las Naciones Unidas
para la Educación,
la Ciencia y la Cultura

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

The Culture Sector

H. E. Mr Isao Kiso
Ambassador Extraordinary and
Plenipotentiary, Permanent
Delegate of Japan to UNESCO
100, avenue de Suffren
75015 PARIS

CLT/74/WHC/P/APA/11/485

29 July 2011

Subject: Inscription of *Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land* (C 1277rev) Japan, on the World Heritage List

Dear Ambassador,

I have the pleasure to inform you that the World Heritage Committee, at 35th session (UNESCO, 19 – 29 June 2011), examined the nomination of the ***Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land*** and decided to **inscribe** the property on the World Heritage List. The decision of the Committee concerning the inscription is attached below.

I am confident that your government will take the necessary measures for the proper conservation of this new World Heritage property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (paragraph 168), request the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map and inform us of any discrepancies in the information by **1 December 2011**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property. To this effect, you may wish to place a plaque displaying the World Heritage and the UNESCO emblems at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

In many cases States Parties decide to hold a ceremony to commemorate the inscription of a property on the World Heritage List. Upon request to the World Heritage Centre by the State Party, a World Heritage Certificate can be prepared for such an occasion.

I would be grateful if you could provide me with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for

the management of the property so that we may send them World Heritage publications.

Please find attached the brief descriptions of your site, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World Heritage website, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by **1 December 2011** at the latest, if there are changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a website at <http://whc.unesco.org/>, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a website for the newly inscribed property, please send us its web address.

The full list of the Decisions adopted by the 35th session of the World Heritage Committee will be sent to you in due course.

As you know, according to paragraph 172 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, the World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the World Heritage Centre, of their intention to undertake or to authorize in the area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property.

May I take this opportunity to thank you for your co-operation and for your support in the implementation of the *World Heritage Convention*.

Please accept, dear Ambassador, the assurances of my highest consideration.


Kishore Rao
Director
World Heritage Centre

cc: National Commission of Japan for UNESCO
ICOMOS
UNESCO Office in Beijing

Extract of the Decisions adopted by the 35th session of the World Heritage Committee (UNESCO, 2011)

Decision: 35 COM 8B.30

The World Heritage Committee,

1. Having examined Documents WHC-11/35.COM/8B and WHC-11/35.COM/INF.8B1,
2. Commends the State Party for its excellent work to revise its originally deferred nomination in only three years, closely following the recommendations by ICOMOS and the World Heritage Committee;
3. Inscribes **Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land, Japan**, with the exception of the component part Yanaginogosho Iseki, on the World Heritage List on the basis of **criteria (ii) and (vi)**:
4. Adopts the following Statement of Outstanding Universal Value;

Brief synthesis

The four Pure Land gardens of Hiraizumi, three focused on the sacred mountain Mount Kinkeisan, exemplify a fusion between the ideals of Pure Land Buddhism and indigenous Japanese concepts relating to the relationship between gardens, water and the surrounding landscape. Two gardens are reconstructed, with many details recovered from excavations, and two remain buried. The short-lived city of Hiraizumi was the political and administrative centre of the northern realm of Japan in the 11th and 12th century and rivalled Kyoto, politically and commercially. The four gardens were built by the Ôshû Fujiwara family, the northern branch of the ruling clan, as symbolic manifestations of the Buddhist Pure Land on this earth, a vision of paradise translated into reality through the careful disposition of temples in relation to ponds, trees and the peaks of Mount Kinkeisan. The heavily gilded temple of Chûson-ji – the only one remaining from the 12th century -, reflects the great wealth of the ruling clan.

Much of the area was destroyed in 1189 when the city lost its political and administrative status. Such was the spectacular rise and conspicuous wealth of Hiraizumi and its equally rapid and dramatic fall, that it became the source of inspiration for many poets. In 1689, Matsuo Basho, the Haiku poet, wrote: 'Three generations of glory vanished in the space of a dream...'. The four temple complexes of this once great centre with their Pure Land gardens, a notable surviving 12th century temple, and their relationship with the sacred Mount Kinkeisan are an exceptional group that reflect the wealth and power of Hiraizumi, and a unique concept of planning and garden design that influenced gardens and temples in other cities in Japan.

Criterion (ii): The temples and Pure Land gardens of Hiraizumi demonstrate in a remarkable way how the concepts of garden construction introduced from Asia along with Buddhism evolved on the basis of Japan's ancient nature worship, Shintoism, and eventually developed into a concept of planning and garden design that was unique to Japan. The gardens and temples of Hiraizumi influenced those in other cities, notably Kamakura where one of the temples was based on Chûson-ji.

Criterion (vi): The Pure Land Gardens of Hiraizumi clearly reflect the diffusion of Buddhism over south-east Asia and the specific and unique fusion of Buddhism with Japan's indigenous ethos of nature worship and ideas of Amida's Pure Land of Utmost Bliss. The remains of the complex of temples and gardens in Hiraizumi are symbolic manifestations of the Buddhist Pure Land on this earth.

Integrity

The property encompasses the remains of the temple complexes with their Pure Land Gardens and the sacred mountain of Mount Kinkeisan to which they are visually aligned. Although the sites of Chûson-ji, Môtsû-ji, Kanjizaiô-in Ato and Mount Kinkeisan conserve their visual links in a complete manner, at the Muryôko-in site, houses and other structures have a negative influence. The visual links between the temples and Mount Kinkeisan span areas outside the property in the buffer zone. To protect the spatial landscape relating to Pure Land cosmology, the spatial integrity of these links need to be sustained.

Authenticity

There is no doubt of the authenticity of the excavated remains. Two of the gardens have been reconstructed and this work has been underpinned by rigorous analysis of the built and botanical evidence. For the surviving structures, the main building Chûson-ji Konjikidô is a remarkable survival and has been conserved with great skill in a way that ensures its authenticity of materials and construction. The authenticity of the temple in its landscape has to a certain extent been compromised by the concrete sheath building that now surrounds it. To sustain the ability of the property to convey its value, it is essential that the four temples are able to convey in an inspiring way their association with the profound ideals of Pure Land Buddhism.

Protection and Management requirements

The property and its buffer zone are well protected through a range of designations - Historic Sites, Special Historic Sites, Places of Scenic Beauty or Special Places of Scenic Beauty. Protecting views between sites and protecting their setting will be crucial to ensure that the sites have the ability to demonstrate their relationship with the landscape in a meaningful way though allowing them to be oases of contemplation. Iwate Prefecture and the relevant municipal government have set up the Iwate Prefecture World Heritage Preservation and Utilization Promotion Council to provide the overall management framework for the property. This Council receives expert advice from the Instructing Committee for Research and Conservation of the Group of Archaeological Sites of Hiraizumi.

The Comprehensive Preservation and Management Plan was completed and implemented in January 2007, and revised in January 2010. Any projects to implement proposals in the plan to re-instate and restore the other two buried gardens will need to be submitted to the World Heritage Centre for evaluation by ICOMOS, and consideration by the World Heritage Committee, in line with paragraph 172 of *Operational Guidelines for the Implementation of the World Heritage Convention*. The local government has signed an agreement with the local institutions and invited the local community to patrol the property and offer suggestions on protection, management and presentation.

5. Also recommends that the State Party give consideration to the following:
 - a) Keep unobstructed the visual links between Mount Kinkeisan and the four ensembles,

- b) Subject any proposals for major road improvements to Heritage Impact Assessments for their impact on the attributes of Outstanding Universal Value, including the visual surroundings of each individual sites,
- c) Submit any proposals for re-excavating and re-instating the two buried gardens at Chûson-ji and Muryôkô-in Ato to the World Heritage Centre for assessment by ICOMOS and consideration by the World Heritage Committee in line with paragraph 172 of the *Operational Guidelines*,
- d) Protect actively the buried archaeological resources,
- e) Put in place a visitor management strategy based on a detailed study of the carrying capacity of the various sites.

Surface and coordinates of the property inscribed on the World Heritage List by the 35th session of the World Heritage Committee (UNESCO, 2011) in accordance with the *Operational Guidelines*.

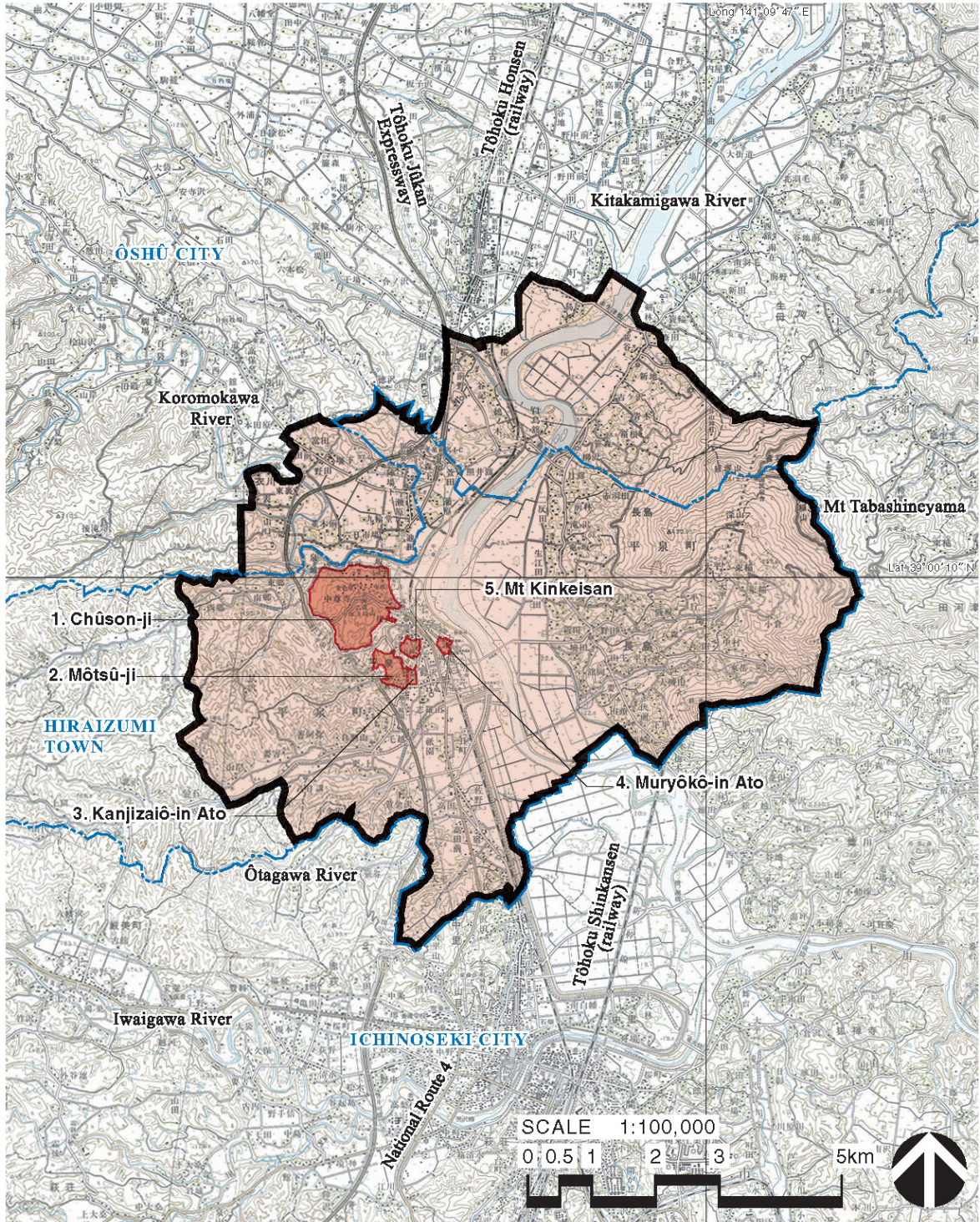
Japan				
C 1277 Rev Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land				
Serial ID No.	Name	Property	Buffer zone	Centre point coordinates
1277rev-001	Chûson-ji	137.2	6 008	N39 00 04 E141 05 59
1277rev-002	Môtsû-ji	22.7		N38 59 19 E141 06 28
1277rev-003	Kanjizaiô-in Ato	3.8		N38 59 21 E141 06 36
1277rev-004	Muryôkô-in Ato	4.2		N38 59 33 E141 06 56
1277rev-005	Mt Kinkeisan	8.3		N38 59 35 E141 06 33
	TOTAL	176.2	6 008	

Brief Description in English




Hiraizumi – Temples, Gardens and Archaeological Sites Representing the Buddhist Pure Land comprises five sites, including the sacred Mount Kinkeisan. It features vestiges of government offices dating from the 11th and 12th centuries when Hiraizumi was the administrative centre of the northern realm of Japan and rivalled Kyoto. The realm was based on the cosmology of Pure Land Buddhism, which spread to Japan in the 8th century. It represented the pure land of Buddha that people aspire to after death, as well as peace of mind in this life. In combination with indigenous Japanese nature worship and Shintoism, Pure Land Buddhism developed a concept of planning and garden design that was unique to Japan.

Brief Description in French

Hiraizumi – Temples, jardins et sites archéologiques représentant la Terre Pure bouddhiste – regroupe six sites, dont la montagne sacrée Kinkeisan. On y trouve des vestiges de bâtiments gouvernementaux des XI^e et XII^e siècles, époque où Hiraizumi était le cœur administratif du royaume septentrional du Japon et rivalisait avec Kyoto. Le royaume reflétait la cosmologie du bouddhisme de la Terre Pure, des préceptes qui se sont répandus au Japon au VIII^e siècle. Ils représentaient la Terre Pure de Bouddha à laquelle aspiraient les pratiquants après la mort et la paix de l'esprit dans cette vie-ci. En combinaison avec des croyances du culte japonais de la nature et le shintoïsme, le bouddhisme de la Terre Pure a développé une conception architecturale et paysagère unique au Japon.



Legend

	Nominated property	176.2ha	1. Chūson-ji	(137.2ha)
	Buffer zone	6,008.8ha	2. Mōtsū-ji	(22.7ha)
	Administrative boundary (municipality)		3. Kanjizaiō-in Ato	(3.8ha)
			4. Muryōkō-in Ato	(4.2ha)
			5. Mt Kinkeisan	(8.3ha)



[1. Chûson-ji]

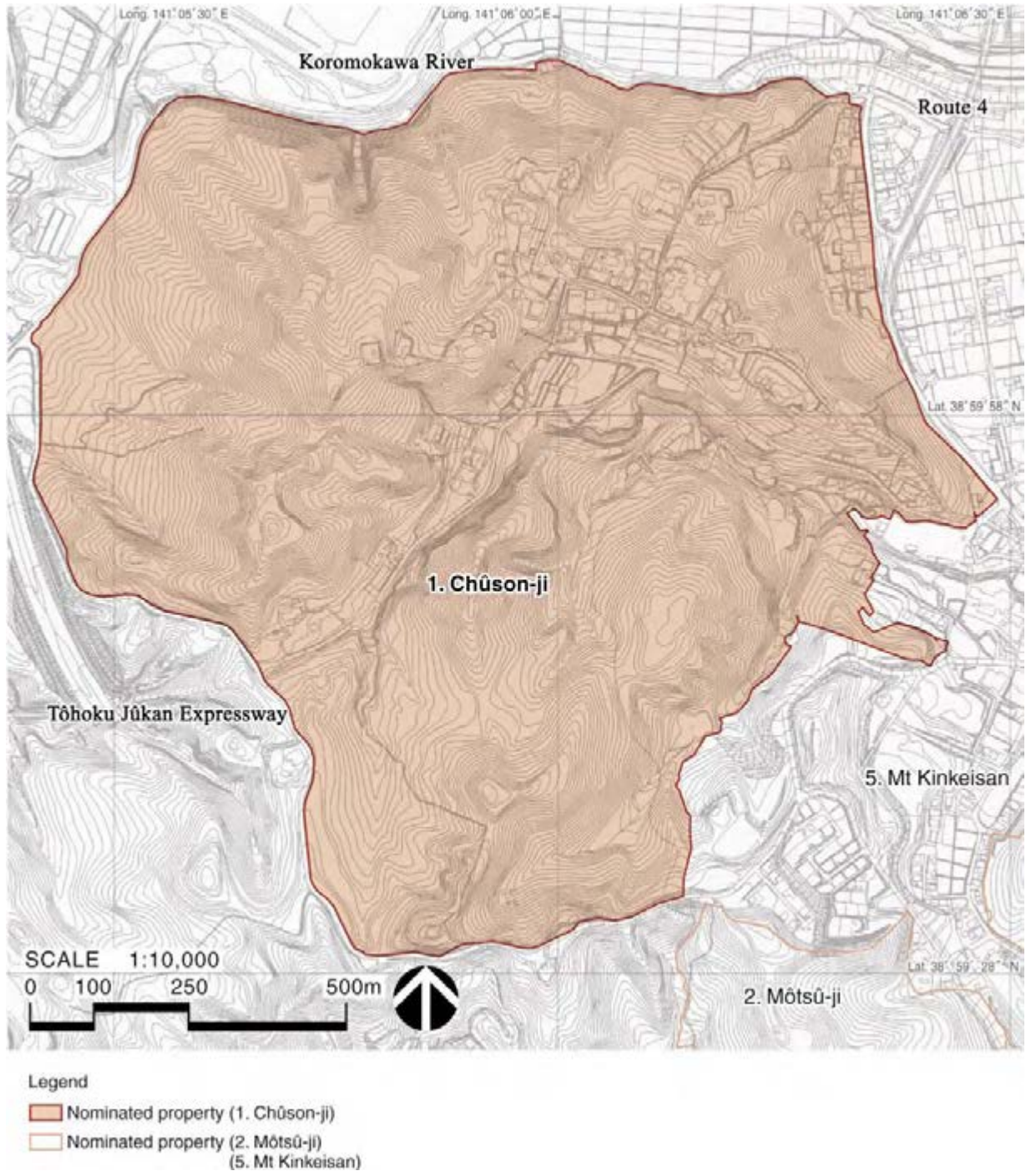


figure 1-6 Topographical map indicating the extent of Chûson-ji



[2. Mōtsū-ji]

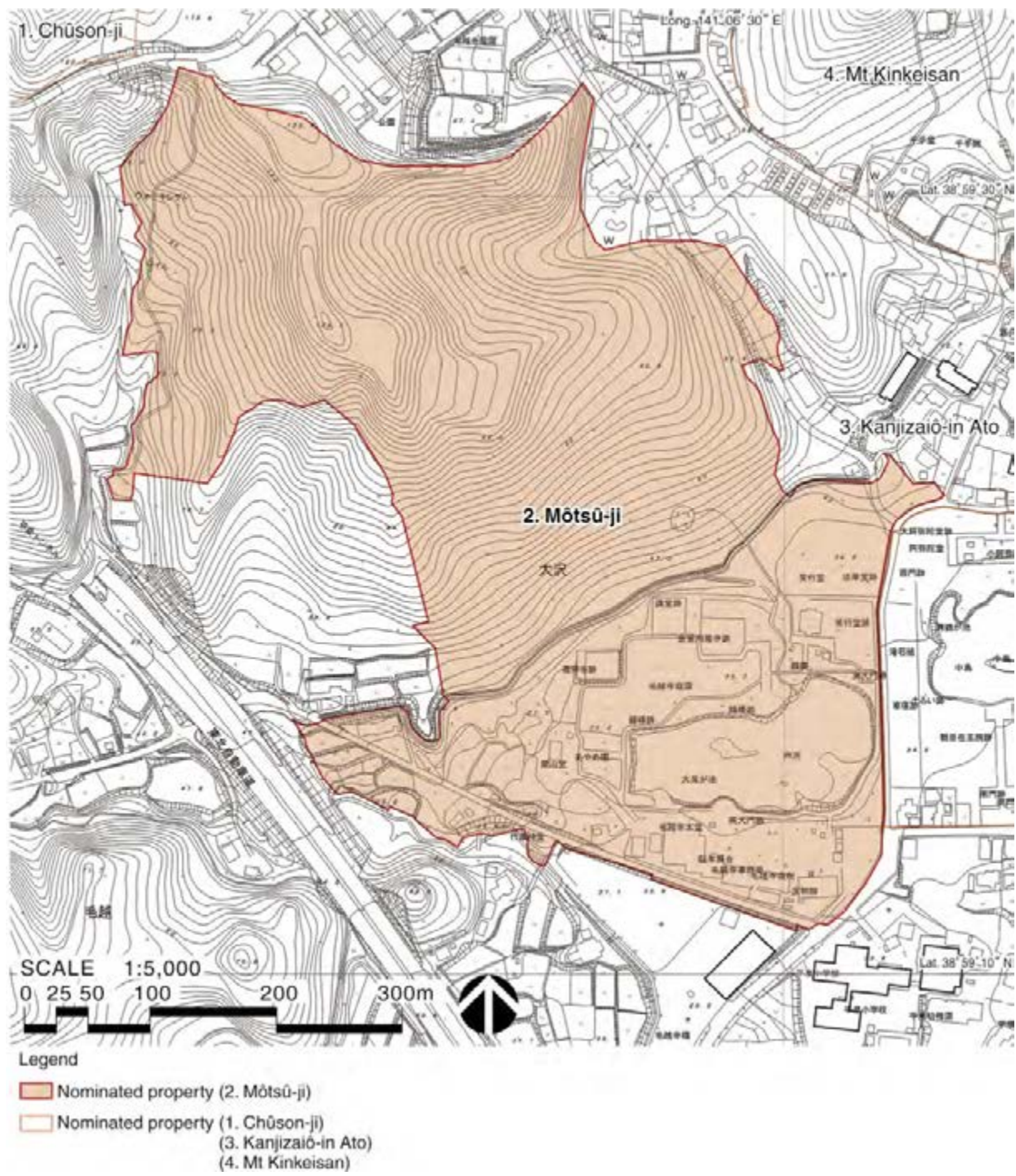


figure 1-8 Topographical map indicating the extent of Mōtsū-ji



[3. Kanjizaiô-in Ato]



figure 1-10 Topographical map indicating the extent of Kanjizaiô-in Ato



[4. Muryôkô-in Ato]

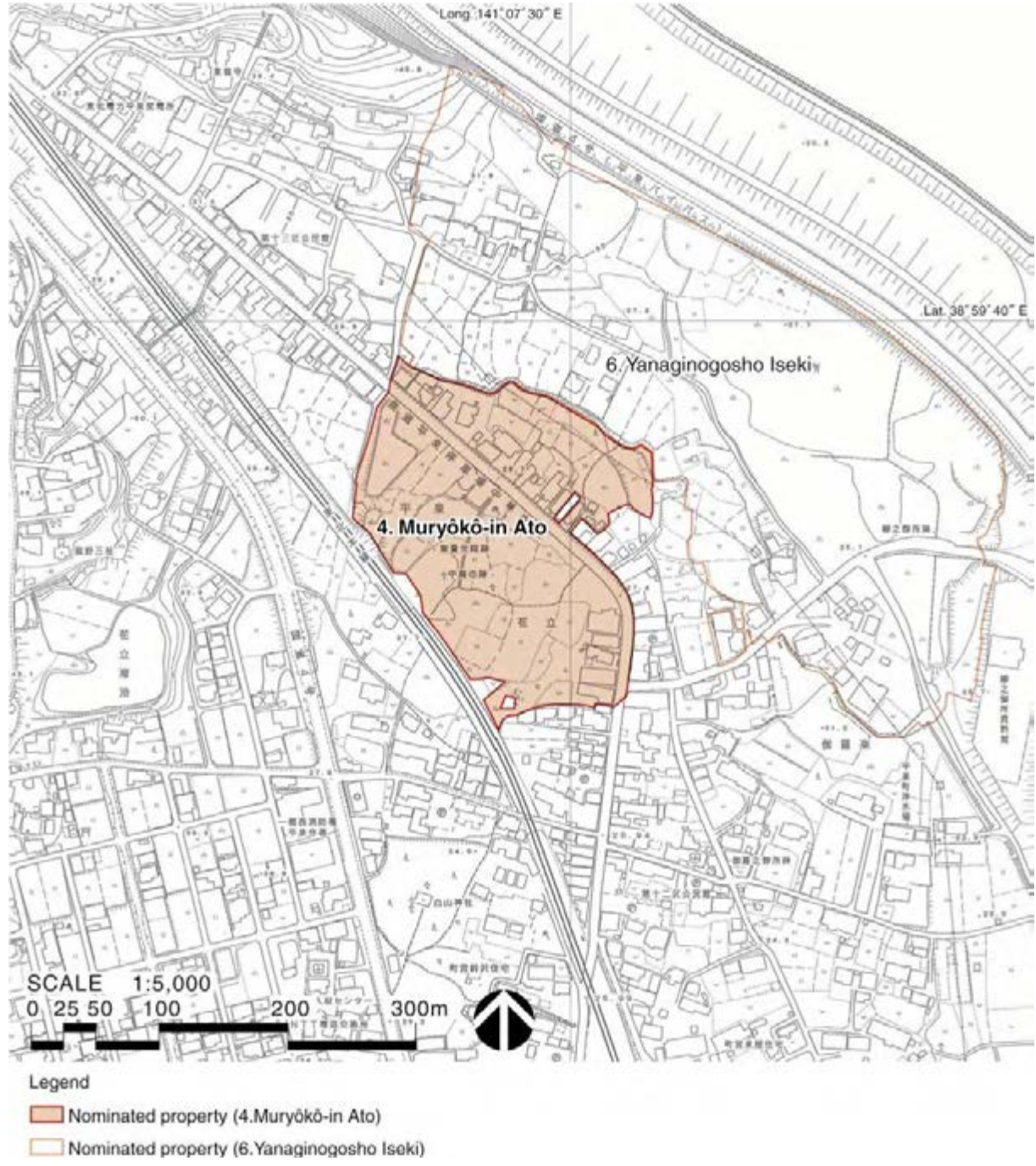


figure 1-12 Topographical map indicating the extent of Muryôkô-in Ato



[5. Mt Kinkeisan]

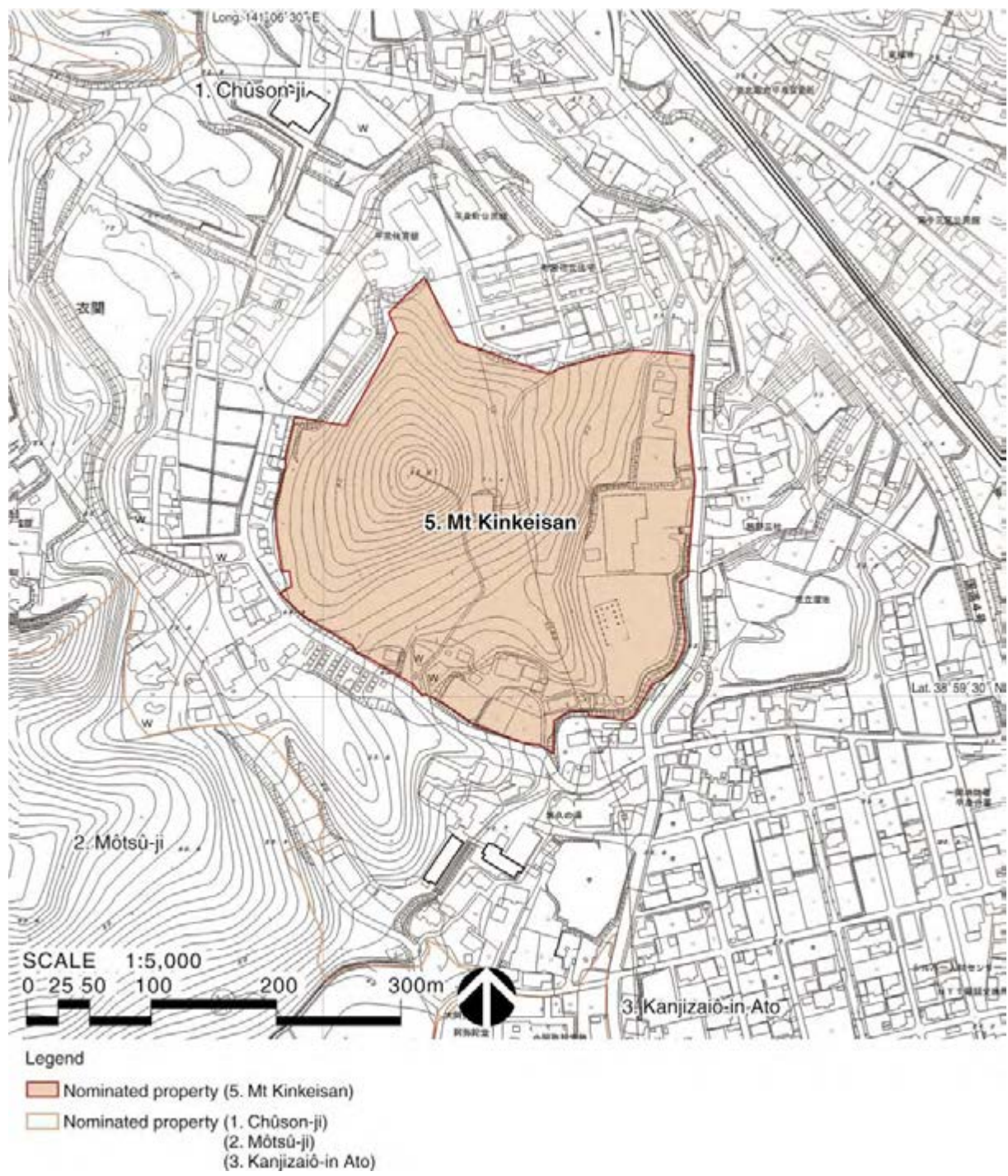


figure 1-14 Topographical map indicating the extent of Mt Kinkeisan