

## WHC Nomination Documentation

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SITE NAME ("TITLE") Historic Monuments of Ancient Nara

DATE OF INSCRIPTION ("SUBJECT") 5 / 12 / 1998

STATE PARTY ("AUTHOR") JAPAN

CRITERIA ("KEY WORDS") C (ii)(iii)(iv)(vi)

### DECISION OF THE WORLD HERITAGE COMMITTEE:

#### 22nd Session

The Committee inscribed the property on the World Heritage List on the basis of criteria (ii), (iii) and (iv) and added criterion (vi):

Criterion (ii): The historic monuments of ancient Nara bear exceptional witness to the evolution of Japanese architecture and art as a result of cultural links with China and Korea which were to have a profound influence on future developments.

Criterion (iii): The flowering of Japanese culture during the period when Nara was the capital is uniquely demonstrated by its architectural heritage.

Criterion (iv): The layout of the Imperial Palace and the design of the surviving monuments in Nara are outstanding examples of the architecture and planning of early Asian capital cities.

Criterion (vi): The Buddhist temples and Shinto shrines of Nara demonstrate the continuing spiritual power and influence of these religions in an exceptional manner.

The Delegate of Thailand proposed the inscription of this site on the basis of criterion (vi) as well as the other three. Following on other situations in which criterion (vi) was applied, the Committee by consensus agreed that in this case the use of criterion (vi), in combination with the other criteria, was fully justified.

### BRIEF DESCRIPTION:

The historic monuments of Nara -- temples, shrines, the excavated remains of the great imperial palace -- provide a vivid picture of the capital of Japan in the 8th century A.D., a period of profound political and cultural change.

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1.b. State, province or region: Nara Prefecture

1.d Exact location: Long. 135°48' E ; Lat. 34°40' N

# HISTORIC MONUMENTS OF ANCIENT NARA



1997

Agency for Cultural Affairs  
Government of Japan

WORLD HERITAGE LIST NOMINATION CULTURAL PROPERTY

[File No.1]

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MAIN TEXT

WORLD HERITAGE LIST NOMINATION

JAPAN

HISTORIC MONUMENTS OF ANCIENT NARA

1997

Agency for Cultural Affairs  
Government of Japan

WORLD HERITAGE LIST NOMINATION

Name of Property

**HISTORIC MONUMENTS OF ANCIENT NARA**

State Party

**Japan**

Prepared by

**Agency for Cultural Affairs, Government of Japan**

Date

**June 1997**

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**Additional Reference Materials**

**[File No.4]**

1. Laws and regulations
  - a. Law for the Protection of Cultural Properties
  - b. Nara Municipal Ordinance Concerning City Landscape
  
2. Books
  - a. Nara National Cultural Properties Research Institute. *Nara Imperial Palace Site Museum*. 1967.
  - b. TSUBOI Kiyotari and TANAKA Migaku. *The Historic City of Nara (an Archaeological Approach)*. UNESO and CEACS, 1991.
  
3. Color slides (taken in November and December 1996; copyright agreement attached)

**[File No. 5-6]**

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**Additional Reference Materials**

1. Laws and regulations
  - a. Law for the Protection of Cultural Properties
  - b. Nara Municipal Ordinance Concerning City Landscape

*1. Specific location*



<p><b>1. Specific location</b></p> <p>a) Country</p>	<p>Japan</p>
<p>b) State, province or region</p>	<p>Nara Prefecture</p>
<p>c) Name of property</p>	<p>Historic Monuments of Ancient Nara</p>
<p>d) Location and area</p>	<p>The nominated property, “Historic Monuments of Ancient Nara”, consists of eight cultural assets (hereinafter referred to as the nominated cultural assets), all of which are located in Nara City, Nara Prefecture, in Japan.</p> <p>The nominated property, surrounded by moderately sloped hills spreading to the north, west and east of the property, combines with the natural environment so harmoniously as to form a distinctive historic atmosphere which has been maintained since the time of ancient Nara.</p> <p>The specific location of the nominated property is shown in Appendix 1.</p> <p>Each of the eight cultural assets is protected, directly surrounded by a buffer zone in which a variety of city planning regulations are implemented in order to control development in the immediate vicinity of the protected cultural assets; lying between the individual buffer zones are areas in which various regulations are implemented under applicable laws with the aim of maintaining harmony between urban development and the historic scenery of the region in general. Being as effective as ordinary buffer zones in protecting the nominated cultural assets and thereby contributing to the conservation of the environment reminiscent of that of ancient Nara, these areas can duly be treated as another type of buffer zone, which is hereinafter to be referred to as an “historic environment harmonization area” for convenience.</p> <p>The areas of the cultural assets included in the nominated property, their buffer zones and the historic environment harmonization area are given in Table 1.</p>

**Table 1 : Areas of the Nominated Cultural Assets, the Buffer Zones, and the Historic Environment Harmonization Area**

Name of the nominated cultural asset	Area occupied by the nominated cultural asset (unit: ha)	Area of the buffer zone (unit: ha)	Area of the historic environment harmonization area (unit: ha)
A: Tōdai-ji	68.9	1311.6*	539.0
B: Kōfuku-ji	12.4	1311.6*	
C. Kasuga-Taisha	93.1	1311.6*	
D. Kasugayama Primeval Forest	298.6	1311.6*	
E. Gangō-ji	0.8	1311.6*	
F. Yakushi-ji	5.1	186.3**	
G. Tōshōdai-ji	9.1	186.3**	
H. Nara Palace Site	128.9	464.6	
Total	616.9	1962.5	

\* The buffer zones for Tōdai-ji, Kōfuku-ji, Kasuga-Taisha, the Kasugayama Primeval Forest and Gangō-ji are inseparable; hence the same value (the total area of the zone which encompasses the five cultural assets concerned).

\*\*The Buffer zones for Yakushi-ji and Tōshōdai-ji are inseparable; hence the same value (the total area of the buffer zone which encompasses the two cultural assets concerned).

**The total area of the nominated assets, the buffer zones, and the historic environment harmonization area**

3,118.4 ha

(including buffer zones and historic environment harmonization areas)

**Geographical position (of the Nara City office)**

Latitude: 34° 40' N

Longitude: 135° 48' E

**Appendix 1: maps indicating the location of the nominated property**

**1a: the location in Japan**

**1b: the location in the Kinki area**

**1c: the location in Nara City**

e) Maps and plans

Maps indicating the location and the extent of the nominated property and the status of legal protection of the nominated property are submitted herewith:

**Appendix 2: map indicating the nominated property and the surrounding natural and built environment**

**Appendix 3: maps indicating the extent of the nominated property and the distribution of major excavated remains**

**3a: the extent of the nominated property and the zones of legal protection**

**3b: the site plan of the nominated property**

**3c: the distribution of major excavated remains**

## *2. Juridical data*





2. Juridical data

a) Owner

Owners of the nominated cultural assets are listed in Table 2.

**Table 2: Owners and Locations of the Nominated Cultural Assets**

Name of the nominated cultural asset	Owner	Location
A: Tōdai-ji	Tōdai-ji; Tamukeyama-jinja; Ministry of Finance; Imperial Household Agency	Zōshi-chō, Nara City; Suimon-chō, Nara City, etc.
B: Kōfuku-ji	Kōfuku-ji; Ministry of Finance	Noboriōji-chō, Nara City; Takabatake-chō, Nara City
C: Kasuga-Taisha	Kasuga-Taisha	Kasugano-chō, Nara City
D: Kasugayama Primeval Forest	Ministry of Finance	Kasugano-chō, Nara City; Zōshi-chō, Nara City, etc.
E: Gangō-ji	Gangō-ji	Chūin-chō, Nara City; Nakanoshinya-chō, Nara City, etc.
F: Yakushi-ji	Yakushi-ji	Nishinokyō-chō, Nara City
G: Tōshōdai-ji	Tōshōdai-ji	Gojō-chō, Nara City; Amagatsujiminami-chō, Nara City
H: Nara Palace Site	Agency for Cultural Affairs	Saki-chō, Nara City; Hokkeji-chō, Nara City, etc.

b) Legal protection status

The seventy-eight buildings included in the nominated property are designated as National Treasures or Important Cultural Properties under Article 27 of the Law for the Protection of Cultural Properties (promulgated on May 30, 1950, combining the former 1919 and 1929 laws; the original law was enacted in 1897) (hereinafter referred to as the “designated buildings”; see Appendix 6 for the inventory of the cultural assets included in the nominated property and the copies of the official designation notices).

The areas where the buildings are located are designated as Historic Sites or Places of Scenic Beauty under Article 69 of the Law, and the Kasugayama Primeval Forest and the Nara Palace site are designated as a Special Natural Monument and a Special Historic Site, respectively, under Article 69 for further protection (hereinafter referred to as the "designated areas").

Detailed information regarding the designated buildings and areas is given in Table 3.

In principle, it is the owners of the designated buildings or areas who manage, repair and open them to the public (under Articles 30, 31, 34-2, 47-2, 74 and 75). Alterations to the existing state of designated buildings or areas are legally restricted, and any such alteration requires the permission of the national government (under Articles 43 and 80). The national government subsidizes the cost of repair and management of the designated buildings or areas and provides technical guidance (under Articles 35, 47 and 75).

Most of these designated buildings are open to the public throughout the year. Even those that are not usually open to the public may be visited on special days or with permission from the owner.

As for buried historic remains, including the remains of the Nara capital (commonly known as the Heijō-kyō), the national government and the local public bodies "attend to the complete documentation and other measures needed to keep the public fully and correctly informed of the well-known archeological and/or historical subsoil" and any person who intends to dig up the site containing the remains, for instance in the course of construction work, must report it to the national government in writing in advance and obtain instructions with regard to necessary matters such as excavations for academic investigation (under Articles 57-2, 57-3 and 57-4). Any violation of these stipulations of the Law for the Protection of Cultural Properties is penalized.

The buffer zones and historic environment harmonization areas are protected by the Law for the Protection of Cultural Properties, the Law

Concerning Special Measures for the Preservation of Ancient Cities and other laws and regulations related to city planning; a summary of the laws and regulations and the state of legal protection prescribed thereby is provided in Appendices 14, 15 and 16.

**Table 3: Classification of the Cultural Assets Included in the Nominated Property under the Convention Concerning the Protection of the World Cultural and Natural Heritage and under the Law for the Protection of Cultural Properties**

Category of "cultural heritage"	Group of buildings			Site	
	National Treasure	Important Cultural Property (numbers)	Designation of compound for protection	Special Historic Site/ Historic Site	Special Natural Monument
A: Tōdai-ji	Nandaimon, Hokkedō, Shurō, Kondō (Great Buddha Hall) and Vairocana Buddha (Great Buddha), Kaisandō, Tegaimon, Hombō Kyōko	18	H.S. †		
B: Kōfuku-ji	Shōsō-in Shōsō Hokuendō, Sanjūnotō, Gojūnotō, Tōkondō	2	H.S. †		
C: Kasuga-Taisha	Honsha Honden (4)	27	H.S.	Kasuga-Taisha Compound (H.S.)	
D: Kasugayama Primeval Forest					Kasugayama Primeval Forest †
E: Gangō-ji	Gokurakubō Hondō, Gokurakubō Zenshitsu	1	H.S.		
F: Yakushi-ji	Tōtō, Tōindō	4	H.S.		
G: Tōshōdai-ji	Kondō, Kōdō, Korō, Hōzō, Kyōzō	1	H.S.		
H: Nara Palace Site				Nara Palace Site (S.H.S.)	
Total number of "Cultural Properties" designated under the domestic law**	26	53		2	1
Total number of the nominated cultural assets**	78			3	

\* The "domestic law" in this case means the Law for the Protection of Cultural Properties

\*\* The total number of "Cultural Properties" designated under the domestic law and that of the nominated cultural assets differ owing to the former counting the Kondō of Tōdai-ji and the Vairocana Buddha as two cultural assets.

† overlaps with Nara Park, a Place of Scenic Beauty designated under the Law for the Protection of Cultural Properties

H.S. indicates Historic Site

S.H.S. indicates Special Historic Site

**Additional reference material 1:**

laws and regulations (the Law for the Protection of Cultural Properties and the Nara Municipal Ordinance Concerning City Landscape)

<p>c) Responsible national agencies</p>	<p>The nominated property is administrated by the following national agency:</p> <p><b>Agency for Cultural Affairs</b></p> <p>3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo</p>
<p>d) Collaborating national agencies and organizations</p>	<p><b>1) Council for the Protection of Cultural Properties and its Committee of Experts</b></p> <p>(for matters related to the Law for the Protection of Cultural Properties) Secretariat: Agency for Cultural Affairs 3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo</p> <p><b>2) Ministry of Finance</b></p> <p>(owner) 3-1-1 Kasumigaseki, Chiyoda-ku, Tokyo</p> <p><b>3) Imperial Household Agency</b></p> <p>(owner) 1-1 Chiyoda, Chiyoda-ku, Tokyo</p> <p><b>4) Prime Minister's Office</b></p> <p>(for matters related to the Ancient Capitals Preservation Law*) 1-6-1 Nagata-chô, Chiyoda-ku, Tokyo</p> <p><b>5) Ministry of Construction</b></p> <p>(for matters related to the City Planning Law) 2-1-3 Kasumigaseki, Chiyoda-ku, Tokyo</p> <p><b>6) Environment Agency</b></p> <p>(for matters related to the Natural Parks Law) 1-2-2 Kasumigaseki, Chiyoda-ku, Tokyo</p> <p><b>7) Forestry Agency</b></p> <p>(for matters related to the Forest Law) 1-2-1 Kasumigaseki, Chiyoda-ku, Tokyo</p>

**8) Nara Prefecture**

(for matters related to the Ancient Capitals Preservation Law\*, the City Planning Law, the Natural Parks Law, the Forest Law, and the Nara Prefectural Ordinance Concerning Regulation on Buildings and Other Facilities in Scenic Zones)

Noboriôji- chô, Nara City, Nara Prefecture

**9) Nara Prefectural Board of Education**

(for matters related to the Law for the Protection of Cultural Properties)

Noboriôji- chô, Nara City, Nara Prefecture

**10) Nara City**

(for matters related to the Ancient Capitals Preservation Law\*, the City Planning Law, the Natural Parks Law, the Forest Law, and the Nara Municipal Ordinance Concerning City Landscape)

Nijô-ôji-minami, Nara City, Nara Prefecture

**11) Nara Municipal Board of Education**

(for matters related to the Law for the Protection of Cultural Properties)

1-1-1 Nijô-ôji-minami, Nara City, Nara Prefecture

Note: the "Ancient Capitals Preservation Law" represents the Law Concerning Special Measures for the Preservation of Ancient Cities.

### *3. Identification*



### 3. Identification

#### a) History

Nara was founded as the capital of Japan in 710, when the capital was transferred from Fujiwara to Nara, and enjoyed prosperity as the center of politics, economy, and culture for a succeeding period of 74 years.

The Nara capital, more commonly known as the Heijō-kyō or the Heijō capital, was located in a basin which opened to the south, enclosed by low mountains to the north, west, and east: a location which was selected as a sacred place for an imperial palace in accordance with Chinese geomantic beliefs of the time regarding topography.

Here, on the basis of a grand city plan, civil engineering works were carried out and roads, residences, palatial buildings, Buddhist temples, and Shinto shrines were constructed in the Nara capital, which was to prosper continuously until the capital was moved again to Kyoto in 784.

Not long after the capital was transferred to Kyoto, the abandoned Nara capital was turned into paddy fields; but most of the Buddhist temples and Shinto shrines that had been founded there remained in Nara even after the capital transfer, and a new town appeared and developed around them. This new town came to be commonly known as "Nanto" (literally, the south capital) in comparison with the Kyoto capital located to the north of Nara. Particularly prosperous was the area surrounding Tōdai-ji, Kōfuku-ji, Gangō-ji, and Kasuga-Taisha, which developed initially as the "temple town" and grew to such a large scale as to lay the foundation for the present Nara City center.

The property, "Historic Monuments of Ancient Nara", which is nominated here for inclusion in the World Heritage List, consists of cultural assets, in eight locations, that are indispensable in terms of the history of Japan and of Nara in that they provide us with an incomparable source of information, both tangible and intangible, on eighth-century Japan and the development of the ancient capital of Nara from that time to the present.

The following is a description of the history of the cultural assets included in the nominated property and of the history of academic research on these assets, research which has contributed a great deal to confirming their value.

i) History of the Property

**[Nara Period: A. D. 710 to 784]**

Until around the mid-seventh century, every time a new emperor was enthroned, the seat of the imperial court was transferred to a new location in or around the Asuka region. Reflecting the increasing influence of Tang Dynasty China on the administrative system of Japan, the Fujiwara capital, also known as the Fujiwara-kyô, was constructed in the northern Asuka region in 694 as the first full-fledged palace capital in Japan. But the Fujiwara capital lasted for only a brief period, because Empress Gemmei began to construct another new capital in Nara in 708 and transferred the capital there in 710. The Nara Period lasted for the subsequent 74 years until Emperor Kammu again transferred the capital to Nagaoka, located in the present Kyoto Prefecture. In this period of Japanese history, the framework of national government made much progress on the basis of the legal systems that were learned from Tang Dynasty China. The construction of the Nara capital was carried out, seeking examples in the Chinese capital of Chang'an and other equivalent models in order to make the capital of Japan no less magnificent. Extending 5.9 km east to west and 4.8 km north to south (encompassing an area of 2,500 ha), it is estimated that the Nara capital had a population of 100,000 residents. The city was arranged in an orderly orthogonal grid of large and small streets running east to west and north to south, with the Nara Palace, also known as the Heijô-kyû or the Nara Imperial Palace, located at the northern end of the central avenue of the capital.

The Nara Palace occupied an area of 120 ha, stretching 1.3 km east to west and 1.0 km north to south. The palace complex contained the Daigokuden (imperial audience hall) and Chôdô-in (state halls), where important political



ceremonies and religious ceremonies were conducted, the Dairi (imperial domicile), where the emperor took up residence, and various compounds assigned for administrative offices or for gardens for holding banquets, and so forth.

Gangô-ji and Yakushi-ji were the first temples to be rebuilt in 718 in the Nara capital, the latter being relocated from the former capital of Fujiwara in the Asuka-Fujiwara region; the construction of Kôfuku-ji had already started by around 720.

It was in the latter half of the Nara Period that Tôdai-ji and Tôshôdai-ji were constructed.

In the Nara Period, integrated government policies to promote Buddhism were adopted with the aim of protecting the nation through this religion, which reached its peak during the regime of Emperor Shômu. He issued an imperial order in 741 that provincial temples and provincial convents, called *Kokubun-ji* and *Kokubun-niji* respectively, should be built in each province throughout the country, and he ordered the construction of Tôdai-ji in 745 to function as the chief provincial temple of Japan. The majestic buildings of Tôdai-ji demonstrate the high level of cultural achievement attained during the Nara Period.

In 754, the Chinese Buddhist high priest Ganjin (Jian Zhen) came to Japan from China to spread the Buddhist precepts of his sect. The construction of Tôshôdai-ji commenced after he was granted a site by an imperial decree for founding the temple in 759.

Kasuga-Taisha is believed to have been constructed in 768; there is also the possibility, however, that this Shinto shrine had already existed before 768 because the current location at the western base of Mt. Kasugayama had been marked as a sacred place on a map dating back to 756, indicating at least that special attention had been already paid to this place back at that time.

**[Nagaokakyô Period: A. D. 784 to 793 / Heian Period: A. D. 794 to 1184]**

Even after the capital was transferred from Nara to Nagaoka and then to Heian (the ancient capital of Kyoto), the major temples of the Nara capital remained in Nara without being relocated to the new capital sites. Despite this fact, Yakushi-ji, Gangô-ji, Kôfuku-ji, and Tôdai-ji, which had maintained their status as first-class state temples, continued to receive the patronage of the imperial court.

In these temples, the additional construction of temple buildings was continued even in the early Heian Period; for instance, the Gojûnotô (five-storied pagoda) of Tôshôdai-ji was erected in 810 and the Nan-endô (south octagonal hall) of Kôfuku-ji was constructed in 813.

As the clan temple of the dominant aristocratic Fujiwara clan, related closely by marriage with the imperial family, Kôfuku-ji received the especially generous patronage of the imperial court; whenever damaged by natural disaster or fire it was immediately restored to its original state, with the result that this temple complex has been preserved in fair condition. Kasuga-Taisha, the clan shrine of the Fujiwara clan, also expanded in scale during this period, with the addition of the Kairô (cloisters), the Rômon (a two-storied gate), and the Tôtô (east pagoda) and the Saitô (west pagoda), constructed within the compound. Later in 841, an imperial order to ban hunting and woodcutting on Mt. Kasugayama was issued, paving the way for protection of Mt. Kasugayama as the sacred mountain of Kasuga-Taisha up to the present day.

In 1180, just as the Heian Period was nearing its end, however, domestic strife broke out in Nara and Tôdai-ji and Kôfuku-ji suffered devastating damage in which the majority of their buildings were reduced to ashes.

**[Kamakura Period: A. D. 1185 to 1332]**

Given that it was in a time when the social system of Japan was unstable,

undertaking transition from an aristocratic government to a military (samurai) government, restoration of these temples was carried out rather promptly in the wake of the war. Kôfuku-ji received assistance from the imperial court and was restored to its original condition by 1194; in the restoration work, the traditional architectural style of the Nara Period called *Wayô* (Japanese style) was faithfully followed, and this style remains to this day in the Hokuendô (north octagonal hall) and Sanjûnotô (three-storied pagoda).

On the other hand, the restoration work on Tôdai-ji was conducted introducing a new architectural style called *Daibutsuyô* (Great Buddha style). A theretofore unknown architectural style that had just been introduced from Sung Dynasty China, the *Daibutsuyô* created a great sensation in Japan's architectural scene of the time. The Nandaimon (south gate) is one of the few cultural assets from which we can glean some information on this architectural style. After the Nandaimon was constructed, eccentric, bold designs characteristic of this style were rarely used on their own, but were applied in an eclectic way with the *Wayô* to a number of buildings in the Kamakura Period.

The Kamakura Period saw the rise of a strong penchant for restoration of the ancient form of Buddhism long associated with the Nanto, or the former capital of Nara; the Hokkedô Raidô of Tôdai-ji, the Hondô and Zenshitsu of the Gangô-ji Gokurakubô, the Tôindô of Yakushi-ji, the Korô of Tôshôdai-ji were reconstructed during this movement.

#### **[Muromachi Period: A. D. 1333 to 1572]**

During the Muromachi Period, the major temples of Nara no longer had the power and influence they had enjoyed in preceding periods and accordingly the number of construction works steeply declined.

Gangô-ji was no exception to this ebbing trend, and after being damaged by fire during a revolt that broke out in 1451, it lost its influence rapidly to the extent that it could not resist invasion of its compound by the pressure of

urbanization. Even at Tōdai-ji, the Tōtō (east pagoda) was burnt down in 1362, followed by the Kōdō (lecture hall) and Sōbō (Buddhist priests' living quarters) in 1508, and in a 1567 war-caused fire the Kondō (Great Buddha Hall), Chūmon (middle gate), Kairō (cloister), and other main buildings were destroyed. As a consequence, only the buildings located in the periphery were left: namely, the Nandaimon (south gate), Shurō (bell house), Hokkedō (Buddha hall), and Tegaimon (west gate).

Yakushi-ji experienced a similar history of decline after it lost the Kondō (main hall), Kōdō (lecture hall), and Saitō (west pagoda) in 1528.

On the other hand, Kōfuku-ji and Kasuga-Taisha, which managed to retain their stability while reconstructing and maintaining the main buildings, survived the hard times without losing their identity as the clan temple and the clan shrine of the Fujiwara clan.

**[Momoyama Period: A. D. 1573 to 1614 / Edo Period: A. D. 1615 to 1867]**

Although from the end of the Muromachi Period Nara had started to regain its prosperity and to take its form as a medieval city called Nara Town, the hard times continued for temples and shrines in the former capital of Nara. They had to wait until well into the Edo Period before restoration work made significant progress.

It was as late as in 1709, or 140 years after it had been burnt down in 1569, that the Kondō (Great Buddha Hall) of Tōdai-ji was reconstructed. Despite assistance from the Edo Shogunate, the Kondō was reduced to about two-thirds of the original size in terms of floor area; it is still, however, the largest extant wooden structure in the world. On the other hand, thanks to financial support from the Edo Shogunate, Kasuga-Taisha managed to continue its tradition called *Shikinen-zōtai* dating back to the late 12<sup>th</sup> century, in which buildings were routinely rebuilt for physical renewal whether they were damaged or not.

During the Edo Period, two five-storied pagodas were lost in fires: i.e. the

Gojūnotō of Tōshōdai-ji in 1802 and the Gojūnotō of Gangō-ji in 1856.

**[After Meiji Restoration: A. D. 1868 to the present]**

Amidst the waves of new Western civilization and modernization in the early Meiji Period, there was a time when the value of cultural assets in Japan was underestimated or even neglected in comparison with the "brand new" materials flowing into Japan at that time.

The national government, however, recognized the need to protect cultural assets and enacted the Ancient Shrines and Temples Preservation Law in 1897, launching dedicated efforts to protect these precious cultural assets. As a result, the temples and shrines of Nara finally saw a revival of restoration effort. In 1929, this law was revised to form the National Treasures Preservation Law, which covered a wider range of cultural assets for preservation. Meanwhile, the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments was newly legislated in 1919, under which national protection was extended to the Nara Palace site later in 1922 and to the Kasugayama Primeval Forest in 1924. These two laws were later consolidated in 1950 to form the Law for the Protection of Cultural Properties, which provides the legal framework for the protection of cultural assets today. The Law Concerning Special Measures for the Preservation of Ancient Cities was enacted in 1966; this law's objective was to preserve the distinctive historic atmosphere formed in ancient cities by cultural assets of historical value in combination with the surrounding natural environment. Nara and other historic cities such as Kyoto and Kamakura are now protected under this law.

Besides the protective measures managed by the national government, the Nara prefectural government and the Nara municipal government, recognizing the importance of preserving cultural assets and scenic landscapes, are striving to ensure their preservation through various measures of their own including ordinances and other regulations.

In addition, all of the temples and shrines are making dedicated efforts to bequeath to future generations these cultural assets, which are still active today as places for religious activities that have been continued without interruption since ancient times.

**Appendix 4: chronological table of Nara in relation to the nominated property**

ii) History of Academic Research on the Property

**[Inception: Meiji and Taishō Periods (A. D. 1868 to 1925)].**

In 1897, the national government enacted the Ancient Shrines and Temples Preservation Law, and designated temple and shrine buildings of historic importance as buildings in need of special preservation for which subsidies were allotted from the national treasury. In the process of selecting the subjects for restoration, a basic investigation was conducted with the aim of defining categorical information as accurately and precisely as possible about what types of buildings existed and where they existed. As a result, it has turned out that the types of ancient structures surviving from the Asuka-Nara Period in Nara Prefecture can no longer be seen anywhere else and that the majority of such structures are located in Nara City.

These buildings of first-class importance were to be repaired one after another: the Kondō of Tōshōdai-ji and the Tōtō of Yakushi-ji in 1898, the Hokkedō of Tōdai-ji in 1899, and the Kōdō of Tōshōdai-ji in 1905. It was master temple carpenters called *Miyadaiku*, with specialized experience in the repair of Buddhist temples or Shinto shrines, who carried out these restoration projects, and the experiences gained from the actual dismantling and reassembling of these ancient structures formed a firm foundation for the development of further investigation and research to follow.

Meanwhile, as growing attention was paid to archeological sites as well as to buildings of historical value, research was started in which restoration of such

sites was attempted on the basis of written or graphic records and topographical information. It is now known that a similar effort had already been made at the end of the Edo Period, when researchers attempted to determine the framework of the Nara capital from the form of rice paddies and field ridges. In the Meiji and Taishô Periods, full-scale research of archeological sites progressed significantly, reviewing and reconsidering the scholarly studies conducted in the past; from 1902 to 1909, a number of excavations of historic sites were carried out on the basis of ancient drawings and other records, contributing to further progress in the research on floor plans of the Nara capital, the Nara Palace, and the original complex of Tôdai-ji.

**[Development: After the Shôwa Period (A. D. 1926 to the present)]**

The Shôwa Period saw advancement in the detailed basic study of historical materials. In the field of literature, based on reviews of works containing descriptions of ancient architecture, historical descriptive materials were collected extensively as reference basic data, which were then organized systematically. Many researchers on archeological sites turned to the results obtained through such reviews of literature for information that might help to fill some of the gaps in their collection of solid data, and they undertook a succession of research projects aimed at determining the original floor plans of major Buddhist temples such as Yakushi-ji, Gangô-ji, Kôfuku-ji, and Tôshôdai-ji. The results of such research efforts provided fundamental data for subsequent archeological surveys.

In 1929, the Ancient Shrines and Temples Preservation Law was revised to form the more strengthened National Treasures Preservation Law, with the result that conservation repair work was further promoted. Gradually, it became common practice for researchers on ancient architecture or architects specializing in restoration to be assigned to conservation project teams; they achieved important research results by direct investigation of the structural

members by scientific methods. In particular, the major repair project that was carried out at Hôryû-ji (the world "cultural heritage" included in the World Heritage List in 1994) over a period of 21 years beginning in 1934 was a great source of precious information. The information obtained by painstakingly studying the traces of woodworking techniques left on the structural members in the process contributed to the eventual establishment of methods by which it became possible to know not only what construction techniques were applied when the buildings were first constructed, but also in what order repair works were carried out after the initial construction, and even how a certain structural member had been reused for several different purposes in the past. These precious opportunities of dismantling and investigating actual buildings of various periods, ranging from ancient times to medieval ages, substantially raised the level of research in this field and enhanced the precision of restoration to the original state.

These research methods, while becoming more refined and precise, were applied to studies of the ancient buildings of Nara; the structural systems used in the roofs of the Kondô of Tôshôdai-ji and the East Chôshûden (the forerunner of the Kôdô) of the Nara Palace were clarified as a result of this research process. Moreover, it became possible to grasp, from materials that had been recycled or reused for different buildings than the one they were originally used for, the image of the entire original building to some degree. To give an example of a project of this type, in a major repair project that involved the dismantling and reassembling of the Zenshitsu and Hondô of the Gangô-ji Gokurakubô, both constructed in the Kamakura Period, it was found that ancient materials originally used for the Gangô-ji Sôbô, a Nara Period structure, were recycled in those two Kamakura Period buildings. From this, researchers managed to reconstruct the structure and floor plan of the Gangô-ji Sôbô (Buddhist priests' living quarters), about which little had been known until then.

In 1930, a report on the major repair project carried out on the Nandaimon



of Tōdai-ji was published -- the first instance of a publication of this nature. Since then it has gradually become common practice to record the details of the repair work in writing, a practice which has obviously contributed to further progress in ancient architecture studies and repair technologies.

In relation to this, excavation technologies for treatment of buried remains were significantly improved as a result of the previously mentioned repair project at Hōryū-ji. As part of the repair work, not only were remains of the original buildings excavated from underground, but researchers also discovered relics of a portion of the palace that had been located on the spot before the construction of Hōryū-ji. This could not have been achieved if the excavation team had not adopted a new approach of removing only the surplus earth from hollows and carefully scrutinizing the areas where posts or base stones used to be placed instead of following the conventional approach focused on finding solid materials such as base stones or post ends themselves. The remarkable achievements of this new approach proved that it is possible to obtain detailed factual information about archeological remains, especially the floor plans of buildings, if the earth that had formed the foundation sub-base has not been completely lost. This greatly broadened the potential of archeological excavation conducted in quest of information about lost wooden constructions, which tend to leave no detectable traces except in subtle differences in soil quality.

It was against the backdrop of these advances in various fields that the Nara National Cultural Properties Research Institute was established in Nara City in 1952 as an organization where researchers from diverse specialties -- archeology, architecture, gardens, paleography, arts and crafts -- could exchange notes and collaborate closely for shared purposes. Ever since its foundation, this institute has been engaged in investigation and research on the Buddhist temples and Shinto shrines in Nara and Kyoto as their first priority and has successfully conducted many projects. In 1959, the institute launched a

series of full-scale archeological excavations on the Nara Palace site, an effort which is still under way at present. Until now, facts about the palace have been brought to light -- such as the placement of buildings, the development of historical changes, and the construction techniques of the time -- and quite a few precious items have been unearthed. The results of these archeological excavations have had tremendous impact on a wide range of fields in various ways, stimulating studies on other archeological sites in Japan, spreading great amounts of basic historical data as well as information on the latest excavation technologies, and promoting the development of new excavation technologies.

The history of academic research on the Historic Monuments of Ancient Nara can be said to be a story of symbiotic interactions among related scientific fields: a chain reaction with one development in one field giving momentum for progress in another field, propelling overall advancement in a continual way. The now well-appreciated historical value of the nominated cultural assets has been established in the course of such a process; more value will be found and greater attention will be given to this field as our understanding of these cultural assets is deepened through further research.

b) Description and inventory

The nominated property consists of three types of cultural assets: a "*group of buildings*" and "*sites*", as defined in Article 1 of the Convention Concerning the Protection of the World Cultural and Natural Heritage, and an "*associative cultural landscape*", as defined in Paragraph 39 (iii) of the Operational Guidelines for the Implementation of the World Heritage Convention.

The nominated property consists of cultural assets in eight locations: five Buddhist temples, one Shinto shrine, one forest, and one site (that of the imperial palace). The Buddhist temples and the Shinto shrine contain a total of 78 buildings. Each of the nominated cultural assets in these locations is of outstanding significance in terms of Japanese history.

Descriptions of the cultural assets follow:

### A. Tōdai-ji (Tōdai Temple)

Tōdai-ji (the Tōdai temple) was founded on the order of Emperor Shōmu, who hoped to bring peace and protection to his state through the Buddha's providence. The Kondō, also known as the Great Buddha Hall, was completed in 751 as the main Buddha hall of Tōdai-ji. The next year, a grand ceremony was held in celebration of the completion of a colossal seated statue of the Vairocana Buddha, now widely known as the Great Buddha of Nara. The construction of the temple was a giant project in which resources of the entire nation were invested on an unprecedented scale in terms of both manpower and financial resources.

Although the main temple buildings were destroyed in a fire caused by war in 1180, they were restored by the Buddhist priest Chōgen using a new architectural style called *Daibutsuyō* (Great Buddha style), which had just been introduced from Sung Dynasty China to Japan by Chōgen himself. Different completely from the conventional Japanese architectural style for religious buildings, it was simple, clear, and fairly rational, which made it rather easier to repair and reconstruct the Daibutsuden (Great Buddha Hall) and other huge buildings of the temple, since many of the structural members were of uniform size and thus easily mass-produced.

In 1567, however, the main buildings of the temple were destroyed by another war-caused fire. The Daibutsuden, as it exists today, is a 1709 reconstruction.

The Nandaimon (south gate), Hokkedō (Buddha hall), Shurō (bell house), Kondō (Great Buddha Hall) and Vairocana Buddha (Great Buddha), Kaisandō (founder's hall), Tegaimon (west gate), Hombō Kyōko (sutra repository), and Shōsō-in Shōsō are designated as National Treasures, whereas sixteen other buildings are designated as Important Cultural Properties under the Law for the Protection of Cultural Properties. Tamukeyama-jinja, which was erected in the

Nara Period within the Tōdai-ji compound as the tutelary shrine of the temple, also contains two buildings which are designated as Important Cultural Properties.

**The Hokkedō**, now a single building, consisted of two buildings when first constructed: the Shōdō (main hall) with a 5-bay front and 4-bay sides (with an area of approx. 241.2 m<sup>2</sup>), and the Raidō (worship hall) with a 5-bay front and 2-bay sides (with an area of approx. 110.2 m<sup>2</sup>). The Raidō was originally contiguous to the eaves of the Shōdō's facade, but later in the Kamakura Period when the former was reconstructed in the *Daibutsuyō* style (Great Buddha style), a single roof was constructed to cover both the Raidō and the Shōdō. Since then, the two buildings have come to be regarded as a single Buddha hall, with the name Hokkedō, in which a harmonized combination of the Shōdō (a construction of the Nara Period) and the Raidō (a reconstruction of the Kamakura Period) produces a unique atmosphere of its own.

**The Tegaimon**, or the west gate of the temple, is one of the precious buildings that have remained since the foundation of the temple. Its stately figure today faithfully expresses the image of Tōdai-ji back in the Nara Period.

**The Hombō Kyōko** is a storehouse -- or, to be exact, a sutra repository -- which was built in the architectural style known as *Azekura-zukuri* ("log-house" repository style) in the Nara Period. The *Azekura-zukuri* is characterized by a main structure raised up off the ground, consisting of solid wooden members, triangular in cross section, laid horizontally and intersecting at the corners. The Hombō Kyōko still retains the form of this style to a remarkable extent, although it has been relocated from where it had been originally located until 1714, i.e. northeast of the Kōdō.

**The Shōsō-in Shōsō** was founded in around 756 as the main repository, referred to as "twin repositories" in old documents; it is a huge structure built raised up off the ground on tall pillars. This rectangular building has three storage chambers: the north section called Hokusō, the middle section called

Chûsô, and the south section called Nansô. The north and south sections are buildings of *Azekura-zukuri* ("log-house" repository style), with the corrugated exterior facade which is characteristic of this style, while the central section is a building paneled with thick flat planks. The Shôsô-in Shôsô is the largest extant *Azekura-zukuri* building of the Nara Period. The treasures in the Shôsô House include a collection of personal belongings of Emperor Shômu, donated to Tôdai-ji by Empress Kômyô, and works of fine and decorative arts representing the court life of the Nara Period, among which are not only goods from China and Korea but also exotic articles from as far as India and Iran.

**The Nandaimon** (south gate) is an 1199 reconstruction that still retains its original condition both in terms of location and scale. Being one of the finest examples of the *Daibutsuyô* (Great Buddha style), in which the core posts rising through to the uppermost layer were laterally stabilized by tie beams which penetrate through the center of the posts, the gate displays a "mechanical" structural beauty similar to that of a steel-frame structure. Its extant figure is magnificent and stately enough to carry our imagination back to the commanding appearance that the Daibutsuden assumed around the time when it was reconstructed in the Kamakura Period. Inside the gate is enshrined a pair of gigantic statues of Kongô Rikishi (Deva King).

**The Kaisandô**, or the founder's hall, was originally built as an independent structure with an area of 1 square bay (approx. 8.9 m<sup>2</sup>) in 1200. Later in 1250, when it was relocated to its present site, outer chambers were added and the scale was expanded to an area of 3 square bays (approx. 52.4 m<sup>2</sup>). The inner chamber with an area of 1 square bay (approx. 8.9 m<sup>2</sup>) is a pure construction of the *Daibutsuyô* (Great Buddha style), whereas the outer chambers are designed after the *Wayô* (Japanese style) with details of the *Daibutsuyô* also incorporated.

**The Shurô**, as it exists now, is a bell house which was rebuilt by the Zen monk Eisai at the beginning of the 13<sup>th</sup> century. The belfry is open on all four

sides and has a roof with strongly curved eaves. In order to support the temple bell, a thick *Kôryô* crossbeam, circular in cross section, was incorporated, giving the structure a powerful appearance; the Shurô is one of the few masterpieces in which the *Daibutsuyô* was unsparingly and effectively materialized.

**The Kondô (Great Buddha Hall) and the Vairocana Buddha (Great Buddha)** are, respectively, the main Buddha hall of Tôdai-ji and the large-scale seated image of Buddha enshrined in the hall as the symbol of worship. The casting of the huge bronze statue started in 747 and it took several years of devoted work to complete it. The major part of the casting work was finished around 750, when the construction of the Kondô began; from that time onward, the construction of the Great Buddha and the Great Buddha Hall was carried out in parallel until they were both completed at last in 752. Although the originals were damaged in a war-caused fire in 1180, the Vairocana Buddha was repaired to its original state in 1184 and the Kondô was reconstructed in 1195. In 1567, another war-caused fire broke out, reducing the Kondô to ashes and melting down the head and part of the statue's body. Despite these misfortunes, devoted efforts were made to restore what was lost; the body of the Vairocana Buddha was repaired by the end of the Muromachi Period, and the re-casting of the statue's head was completed in 1690. The restoration campaign came to completion in 1709, when the Kondô was reconstructed as the third-generation building, taking its present form. In this way, thanks to the efforts of dedicated people who reacted promptly to the repeated occurrences of fire and other causes of damage, responding with programs of repair and reconstruction, the Kondô and the Vairocana Buddha have been preserved continuously up to the present day, treated collectively as an inseparable unit.

The existent colossal statue of the Vairocana Buddha, measuring 14.98 meters in height, remains for the most part as it was when first erected; the lower half of the body and the pedestal have survived all the fires in the past.

The Kondô, on the other hand, retains the *Daibutsuyô* (Great Buddha style), which was adopted when it was reconstructed in the Kamakura Period. Although the structure was reduced to 7 bays from the original 11 bays, the end-walls remain at their original scale without any reduction in height or length.

Still the world's largest wooden building and the world's largest cast statue of Buddha, the Tôdai-ji Kondô and the Vairocana Buddha still remain magnificent and monumental structures, as they must have been when first constructed.

While attracting large numbers of visitors throughout the year, Tôdai-ji is still an important site of religious activities at the same time. In particular, the Buddha hall known as Nigatsudô draws numerous devotees, especially on the occasion of the sacred "Shuni-e" ceremony.

To the east of Tôdai-ji stretches a gently sloped, grass-covered mountain known as Mt. Wakakusayama, which, in combination with the magnificent roof of the Kondô (Great Buddha Hall), is an essential landscape feature of the scenic beauty that Nara has boasted over the ages. The annual grass-burning festival on Mt. Wakakusayama (on the evening of January 15) is a beloved and devoutly observed event that adds special poetic charm to Nara's winter season.

#### **B. Kôfuku-ji (Kôfuku Temple)**

Kôfuku-ji traces its origin back to the foundation of its prototype in 669. In conjunction with the transfer of the capital from Fujiwara to Nara, this temple was rebuilt in the Nara capital under the name of Kôfuku-ji. Because of Kôfuku-ji's importance as the clan temple of the Fujiwara clan, several of the temple's main buildings were constructed by direct order of the emperor or empress, reflecting the close relationship between the Fujiwara clan and the imperial court. Furthermore, it is known that construction work at this temple was carried out with the direct financial support of the national government of

the time.

Kôfuku-ji enjoyed tremendous power and influence over a long period of time; although it suffered repeatedly from fires, it was reconstructed true to the original style each time. But the influence could not last forever, and it started to decline in an obvious manner in the Edo Period; when the main buildings were destroyed in a 1717 fire, it was no longer possible to carry out a full-scale reconstruction. In the early Meiji Period, the national government adopted a policy designed to purify Shintoism, the indigenous religion of Japan, of Buddhist influence -- by issuing the Shintoism and Buddhism Separation Decree. As a result, Kôfuku-ji, like many other Buddhist temples of that time, fell into decline and deteriorated eventually into an abandoned temple. In the end, the renovation of the temple was started before it was too late, and restoration efforts have been made to save what is left of the temple buildings.

Four structures -- namely, the Hokuendô (north octagonal hall), Sanjûnotô (three-storied pagoda), Gojûnotô (five-storied pagoda), and Tôkondô (east main hall) -- are now designated as National Treasures, while the Ôyuya (bathhouse) and Nan-endô (south octagonal hall) are designated as Important Cultural Properties.

**The Hokuendô** (north octagonal hall) and **the Sanjûnotô** (three-storied pagoda), as they exist now, are buildings reconstructed in the wake of a war-caused fire in 1180, which reduced the entire temple complex to ashes.

The extant Hokuendô, reconstructed in around 1210, still retains the ancient architectural techniques of that period in many of the structural members. While its exterior preserves the form of the *Wayô* (Japanese style), the structural characteristics typical of the *Daibutsuyô* (Great Buddha style) were also employed; for example, the posts are stabilized by beams penetrating through the center of the posts. This is the oldest building that shows the style in which the *Daibutsuyô* is incorporated into the *Wayô* structural system.

The Sanjûnotô, a three-storied pagoda, was originally erected in 1143,



soon to be destroyed by fire in 1180; the extant pagoda is a reconstruction that was built shortly afterwards. The pagoda has a characteristically spacious first story, which is partitioned by boarded walls erected diagonally between the four pillars into four compartments, within which 1,000 images of Buddha were painted on the walls.

**The Tōkondō** (east main hall) and **the Gojūnotō** (five-storied pagoda) were both destroyed and rebuilt five times since their original construction. The existing buildings are reconstructions completed in their present forms in the wake of a fire caused by lightning in 1411; the Tōkondō and the Gojūnotō were reconstructed in 1415 and in 1426, respectively, without changing the architectural style maintained since the Nara Period. As a result, they still retain the conservative style of the pure *Wayō*.

The Tōkondō employs the *Yosemune-zukuri* (hipped roof style) with a 7-bay front and 4-bay sides (with an area of approx. 304.4 m<sup>2</sup>), with an open column bay along the front. The fact that the exterior and the interior have a configuration similar to that of the Kondō of Tōshōdai-ji, which was constructed in the Nara Period, is proof that the hall was also reconstructed adhering to the styles from ancient times.

The Gojūnotō of Kōfuku-ji, 50 meters high, is Japan's second highest pagoda -- ranking just after the Gojūnotō at Kyō-ō-gokoku-ji at Kyoto (included on the World Heritage List in 1994) -- and it has long been beloved as a symbolic landscape feature of Nara.

#### **C. Kasuga-Taisha (Kasuga Grand Shrine) and**

#### **D. The Kasugayama Primeval Forest**

The shrine legend holds that Kasuga-Taisha, also known as the Kasuga Grand Shrine or Kasuga Shrine, was founded in 768, but at the same time it is suspected that this Shinto shrine actually goes further back, to the early Nara Period. Constructed at the foot of sacred mountains (Mt. Kasugayama and Mt.

Mikasayama, revered since ancient times as a place where the deities descend) in order to enshrine the tutelary deity of the Fujiwara clan, Kasuga-Taisha flourished thanks to the attention of the Fujiwara clan and the imperial court. In the latter half of the Heian Period, on the strength of the prevailing theological idea of the time that *Kami* (the deity of Shintoism), and Buddha existed as one body (commonly known as Kami-Buddha fusion), this shrine was unified with Kôfuku-ji, an arrangement which continued until the issuance of the Shintoism and Buddhism Separation Decree by the national government in the Meiji Period. In the medieval age, faith in this shrine spread wider and wider among the general public. The numerous lanterns donated by common people in token of their faith shows the enthusiasm with which the shrine is revered by them. Kasuga-Taisha still today commands the attention of many devout believers.

Since first founded, each building has been repeatedly repaired and restored to various degrees depending upon the severity of each instance of damage. In the process, a unique method of preservation called *Shikinen-zôtai* has developed for the Honden, or the main shrine: this is a policy of carrying out routine total reconstruction at an interval of 20 years regardless of the condition of damage, without altering the style of the buildings. This "tradition" continued until 1863. Since the Meiji Period, the Honden and other principal buildings have been repaired and preserved through moderate routine repair work such as roof replacement.

Today, the four shrine buildings of the Honsha Honden of Kasuga-Taisha are designated as National Treasures, and 27 other buildings are designated as Important Cultural Properties.

The basic configuration of the shrine buildings has remained practically unchanged since the early Heian Period; within the shrine precinct, surrounded by forests on all sides, the buildings with their impressive cypress-bark shingled roofs stand in quiet harmony with the natural setting. This group of buildings is a precious legacy that conveys the traditional character of Japanese shrine

architecture harmonized with nature.

**The Honsha Honden** is a group composition consisting of the four main shrine buildings standing in line on an east-west axis. These four buildings are constructions of the architectural style called *Kasuga-zukuri*, one of the most popular styles used for main shrines of Shintoism. This style is characterized by a gable-roofed building with a canopied entry on the gable side; its archetype is thought to have emerged already in the Nara Period. Among Japan's many shrine buildings, the Honsha Honden exemplifies this style in a most typical manner. Although the Honden took its present form when reconstructed in 1863, it nevertheless conveys the sophisticated and graceful form typical of the late Heian Period.

Mt. Kasugayama, which is located to the east of Kasuga-Taisha, has been protected as a sacred mountain closely related to Kasuga-Taisha, and no hunting or woodcutting has been allowed on the mountain since as early as 841. In the Meiji Period, it came under state ownership and was incorporated into Nara Park; later in 1924 the precious temperate forest in its primitive state was designated as a Natural Monument by the name of "**Kasugayama Primeval Forest**", which was to be re-designated as a Special Natural Monument in 1955 for stricter protection. Although provided with footpaths for visitors' convenience, this area continues to be preserved without other forms of human intervention.

The densely-forested area from the periphery of Kasuga-Taisha to Mt. Mikasayama and Mt. Kasugayama is regarded as a sacred ground and is protected accordingly. This landscape has been bequeathed to the present day, closely related to the development of Shintoism, since primitive concepts of faith in nature first formed in the minds of the Japanese people. This forest's value consists not simply in the fact that it is a precious natural environment preserved untouched over a long period of time but also in the fact that it is an essential part of a cultural landscape which combines both the shrine complex

and the nature that surrounds it into an image of inseparable unity.

### **E. Gangô-ji (Gangô Temple)**

Gangô-ji, Japan's first Buddhist temple originally known as Asuka-dera, which was founded in Asuka by Soga-no-Umako, a chieftain of the most influential clan of the 6<sup>th</sup> century, was rebuilt in Nara when the capital was transferred from Fujiwara to Nara. The construction of Gangô-ji began in 718 and was completed in the latter half of the 8<sup>th</sup> century.

As the power and influence of this temple underwent gradual decline in the Heian Period, one of the sub-temple precincts, a priests' residential compound known as Gokurakubô, gradually began in the 12<sup>th</sup> century to establish itself as an institution independent from Gangô-ji as an invocation-chanting seminary of the Jôdo sect of Buddhism. In the Kamakura Period, the Gokurakubô compound consisted of the present Zenshitsu (Buddhist priests' living quarters) and Hondô (main hall) where enthusiastic lectures were given on *Nembutsu* (repeated chanting of an invocation to the Amida Buddha). As for Gangô-ji proper, a fire destroyed most of the compound in 1451, an event which caused the temple to lose influence to such a critical extent that it could no longer resist the development pressure of the expanding residential areas which surround it. As a consequence, most of the temple precincts were developed into residential areas. Today, we can only imagine the prosperity enjoyed by the temple in its prime, from the precious little that remains: the Gokurakubô Zenshitsu and the Gokurakubô Hondô.

Today, the Gokurakubô Zenshitsu and the Gokurakubô Hondô are designated as National Treasures, and the Gokurakubô Tômon is designated as an Important Cultural Property.

**The Zenshitsu and the Hondô** were originally a single building called the Sôbô, which served as living quarters for Buddhist priests back in the Nara Period. The Sôbô was a long, narrow building which was separated into

compartments called *Bô*. In the early Kamakura Period, the eastern part that had come to be used as a Buddha hall was separated from the western part, which had continued to be used as living quarters as before. The extant Zenshitsu took its present form when the Sôbô was remodeled at the time of separation, and later in 1244 the Buddha hall was remodeled into the form of the extant Hondô. Both buildings are designed in an eclectic style in which the *Daibutsuyô* (Great Buddha style) is incorporated into the more traditional architectural style called *Wayô* (Japanese style).

The Zenshitsu, as it exists now, was derived from four of the twelve compartments that composed the original Sôbô. Initially, the compartments were further partitioned into smaller spaces, except that the half-compartment space in the southwest corner was used as one Buddha hall; but now the building is preserved with the three-compartment space on the east side, without any partitions -- taking the form of one large chamber.

The Hondô has an inner chamber in the center and an outer chamber enclosing it. The latter space is arranged in such a way that devout Buddhist followers can walk around the inner chamber, chanting *Nembutsu*, or Buddhist invocations. The inner chamber is the room that was used for mandala display when the Hondô was still part of the Sôbô -- a square space enclosed by four round posts and eight square posts, with the round ones in the corners and the square ones distributed at equal intervals between them.

Around the Gokurakubô remain old residential areas dating back to the late Edo Period, retaining the character of the traditional townscape.

#### **F. Yakushi-ji (Yakushi Temple)**

Yakushi-ji was founded as a state temple on the order of Emperor Temmu in 680; later in 718, the temple was relocated from Fujiwara to Nara along with the transfer of the capital. In 730, the Tôtô (east pagoda) was constructed and added to Yakushi-ji, and Yasumigaoka Hachiman-jinja was erected in the

southern part of the precinct as the tutelary shrine of the temple at the end of the 9<sup>th</sup> century.

A fire in 973, in which almost all the buildings of the temple were burned to ashes, except for the Kondô (main hall), Tôôtô, and Saitô (west pagoda), was the first of several disasters to befall the state temple. The Kondô collapsed in the fury of a typhoon in 1445, and the Saitô was lost in a war-caused fire later in 1528. As a result, there remains no building other than the Tôôtô which has survived without severe damage since the time of the foundation of the temple.

The Tôôtô (east pagoda) and the Tôindô (Buddha hall) are designated as National Treasures, and the Nammon (south gate) and the Yasumigaoka Hachiman-jinja Shaden (a group of shrine buildings) are designated as Important Cultural Properties.

**The Tôôtô** (east pagoda), founded in 730, shows a type of structure and design commonly used before the Nara Period, and it is hypothesized that the construction of this building was carried out deliberately following the earlier architectural style used for the original prototype constructed in the Fujiwara capital at the end of the 7<sup>th</sup> century. Although the pagoda is actually a three-storied tower, its unique design characterized by the use of small intermediate-level pent roofs creates the illusion of a six-storied pagoda. The pattern of large and small roofs of six different sizes imparts a rhythmical effect to this tower, which is regarded as one of the most beautiful pagodas in Japan. The filigree finial of exquisitely carved images of celestial dancers on the spire is a masterpiece of sublime beauty.

**The Tôindô**, as it exists now, is a 1285 reconstruction. Though initially facing south, the direction of the building was changed in 1733 to face west, the present orientation. Although the building has retained its original floor plan since the Nara Period, it reflects the styles typical of the time when it was reconstructed, in the Kamakura Period, in that details of the *Daibutsuyô* (Great Buddha style) were incorporated into the *Wayô* (Japanese style) structure and in

that the interior space was designed to have wooden floors and ceilings to close off the attic space, instead of the theretofore dominant construction style characterized by a clay floor and no ceiling -- resulting in a more tranquil interior space. In this sense, this is a typical example in Nara of Buddha halls which were constructed in the Kamakura Period.

### **G. Tōshōdai-ji (Tōshōdai Temple)**

Tōshōdai-ji was originally erected by the Chinese Buddhist high priest Ganjin (Jian Zhen) in 759 as a temple for Buddhist priests who were dedicated to the purpose of deepening their understanding of Buddhist precepts. The construction was carried out with special priority given to the basic buildings essential to the exercise of the doctrine: in other words, the practical buildings such as the Sōbō (living quarters), the Jikidō (dining hall), and the Kōdō (lecture hall) were constructed prior to the other, more symbolic stately buildings. Although Ganjin did not live long enough to see the completion of the construction, the temple complex developed steadily after his death. The Kondō (main hall) was completed at the end of the Nara Period, and the Gojūnotō (five-storied pagoda) was completed in 810.

While Tōshōdai-ji had deteriorated considerably by the end of the Heian Period, it was renovated through a campaign of repair and reconstruction work in the latter half of the Kamakura Period. Although the Kairō (cloister) and Jikidō (dining hall) collapsed in an earthquake, this temple had survived without any fire damage from the time of its foundation until the late Edo Period, when the Gojūnotō, the five-storied pagoda of Tōshōdai-ji, was destroyed by a lightning-caused fire in 1802. But the principal buildings such as the Kondō and the Kōdō still remain without having experienced any severe damage since the time of its foundation. As it is, Tōshōdai-ji can truly be called a treasure-chest of Nara Period architecture.

Five buildings -- namely, the Kondō (main hall), Kōdō (lecture hall), Korō

(*śārīra* house), *Hôzô* (treasure house), and *Kyôzô* (sutra repository) -- are designated as National Treasures, and the *Raidô* (worship hall and living quarters) is designated as an Important Cultural Property.

**The Kondô**, or main hall, of *Tôshôdai-ji* is the only extant example of a main hall built in the Nara Period; it is a *Yosemune-zukuri* (hipped roof style) building, 7 bays in front and 4 bays on a side (with an area of approx. 410.0 m<sup>2</sup>) with an open column bay along the front. The open row of pillars in front combines with the deeply projected eaves to give the hall a rich sense of visual depth and a dignified appearance.

The interior has a bright, three-dimensional atmosphere. The traces of finishes that remain on the ceiling provide an eloquent picture of the glory of the temple in its heyday; golden images of Buddha shimmer in this hall decorated with brilliantly colored patterns. Representative of the architecture of the Nara Period, the *Kondô* is extremely valuable in terms of Japanese architectural history.

**The Kôdô** (lecture hall), once a state assembly hall called the East *Chôshûden* in the Nara Palace, was dismantled and rebuilt at *Tôshôdai-ji* in the early 760s. As an assembly hall, the East *Chôshûden* had been an open-gable structure -- without walls in the front or in the back of the structure -- in the architectural style called *Kirizuma-zukuri*. But later, when the hall was moved from the Nara Palace, the roof style was changed to a hipped-gable roof in another architectural style called *Irimoya-zukuri* -- and the interior space was enclosed by the addition of doors, walls, and windows. Since it was later remodeled in 1275, the exterior has traces of influence from the *Daibutsuyô* (Great Buddha style) of the Kamakura Period. This building is highly valued not only as an extant lecture hall built in the Nara Period but also as the only remaining example of the imperial architecture of the Nara Palace.

**The Korô**, or the *śārīra* house, was erected in 1240, as a Kamakura Period counterpart of the tower-style sutra repository of the Nara Period called *Kyôrô*.



Completed as a whole with a harmoniously integrated design, this building exemplifies the Kamakura Period architectural style in which details of the *Daibutsuyô* (Great Buddha style) are incorporated into the *Wayô* (Japanese style) structure.

The *Hôzô* and the *Kyôzô* are both storehouses constructed in the *Azekura-zukuri* ("log-house" repository style) of the Nara Period. The *Kyôzô*, originally built as the storehouse for an aristocrat's mansion, had a gabled roof, but later after it was donated to the temple, the roof style was changed to the hipped roof style, which was considered more suitable for a temple storehouse. The *Hôzô*, on the other hand, which was newly constructed as a temple storehouse from the start, is now considered a typical example of *Azekura-zukuri* architecture of the Nara Period.

#### **H. The Nara Palace Site**

The Nara Palace was located at the northern end of the central main avenue of the Nara capital, extending 1.3 km east to west and 1 km north to south with an area of 120 ha. In the wide palace compound were the *Daigokuden* (imperial audience hall), the *Chôdô-in* (state halls), the *Dairi* (imperial domicile), other administrative offices, and many other buildings.

Archeological excavations of the Nara Palace site, started in 1955, came into full stride four years later in 1959, and since then it has been continuing on a year-round basis. The area that has been excavated over the past 40 odd years has reached one third of the total site area, or approximately 40 ha. This extensive undertaking, one of the most ambiguous planned research and excavation efforts in the world, is still under way.

The research work has revealed not only the placement of buildings and traces of historical changes but has also brought to light a great volume of historical fact on subjects ranging from the bureaucratic system of the palace to the customs and culture of the Nara Period.

The Nara Palace was enclosed and protected by tall earthen walls called *Tsuji-ogaki*, about 5 meters in height, which had 12 gates as entrances to the palace compound. Among them, the Suzaku gate at the center of the south wall was the main entrance, inside which were located the central Daigokuden (imperial audience hall) and the Chôdô-in (state halls), and farther to the east was a similar state hall called the East Chôdô-in. It was to the north of the East Chôdô-in that the imperial domicile called the Dairi was located. Around these principal facilities were areas assigned for administrative offices, where clusters of buildings were located. Writings on wooden tablets and earthenware, which have been excavated in past research efforts, tell us that there existed many government offices such as the Grand Council of Administration (Daijôkan), the Ministry of Military Affairs (Hyôbushô), the Ministry of Personnel Affairs (Shikibushô), the Imperial Stable Bureau (Meryô), the Office of Imperial Food Service (Daizenshiki), and the Department of Sake Making (Mikinotsukasa).

The Daigokuden and the Chôdô-in, positioned at the center of the Nara Palace, were the two most important official halls used for political events, ceremonies, and banquets. The buildings in these compounds were arranged symmetrically along a central axis running north to south. Each building was erected on a podium, with a tiled roof and vermilion-lacquered pillars after the Tang Dynasty China style. In contrast, both the Dairi (imperial domicile) and the other general government offices were designed in a traditional Japanese style -- i.e. a structure with a shingled cypress-bark roof and unpainted pillars embedded directly into the earth.

The palace compound also included palace gardens. As a result of archeological excavation, we have a full picture of one of the palace gardens, which was discovered at the south edge of the eastern precinct of the palace site; in the center of the area there was located a shallow pond with a stone-paved bottom, and in the periphery of the area were buildings from which to appreciate the beauty of the garden. As a Nara Period palace garden, this site is

exceptionally rare, and all the more valuable in terms of its preserved state, artistry, scale, etc. Work to restore this palace garden to its original state is currently under way, deliberately exposing the remaining original stone pavements, so that visitors can better understand how the garden used to be in the Nara Period.

The Nara Palace site is designated as a Special Historic Site. Maintenance and development of the site are under the control of the Nara National Cultural Properties Research Institute, which is an organization affiliated with the Agency for Cultural Affairs. Within the 131 hectares designated as a Special Historic Site, the area targeted for educational development is a state-owned area of 108 ha, the rest being occupied with residential buildings. Educational development of the Nara Palace site was conducted initially at the start of the 20<sup>th</sup> century, though only partially; full-scale development started when the Basic Scheme for the Preservation and Development of the Nara Palace Site as a Special Historic Site was established in 1978, and implementation has been continuously under way since that time. Defining the Nara Palace Site as a "field museum of a historic site", this basic scheme aims to develop the site into a central site for scholarly study regarding ancient capital palaces in East Asian countries including Japan and a place where ordinary people can deepen their understanding of the customs and culture of an ancient capital palace through first-hand contact. In order to achieve this unique goal without impairing the value of the historic site, educational development is introduced only in areas where archeological excavations have already been completed, using various methods adopted only after careful consideration of the characteristics of the specific area confirmed in past investigations. For further details, see Appendix 13a for methods and significance of educational development at the Nara Palace Site.

The Nara Palace site is not simply a valuable archeological site which opens the gate to a wealth of archeological fact about an ancient capital palace

in the East Asian region including Japan. It is in the process of developing into an open-air museum which can communicate the value of the archeological remains in an easily understandable form presented aboveground, and the goal is to cultivate familiarity with this historic site for both scholarly and recreational purposes.

**Appendix 5: outline of architectural history**

**Appendix 6: inventory of the cultural assets; copies of the official designation notices**

**6a: inventory of the cultural assets included in the nominated property**

**6b: copies of the official notices**

**Appendix 7: drawings of the major buildings and excavated remains**

**7a: drawings of the major buildings**

**7b: drawings of the major excavated remains**

**Appendix 13: methods and significance of educational development at the Nara Palace Site**

**Additional reference material 2: books**

*Nara Imperial Palace Site Museum;*

*The Historic City of Nara (an Archaeological Approach)*

c) Photographic and/or cinematographic documentation

**Appendix 8: list of photographs**

**Appendix 9a: photographs**

**Appendix 9b: maps indicating the places where the photographs were taken**

**Additional reference material 3:**

**color slides (taken in November and December 1996; copyright agreement attached)**

**Additional reference material 4:**

**videotape production (filmed from November 1996 to January 1997)**

d) Public awareness

Nara thrived as the center of politics, economy, and culture of Japan for 74 years Period from 710 to 784. Descriptions about Nara appear in all school textbooks on Japanese history. Approximately 1.6 million students from all over Japan visit Nara on study tours as part of the school curriculum every year.

Nara is also one of the major sightseeing cities in Japan. About 14 million tourists visit Nara each year, of whom about 220,000 are from outside of Japan. Nara is widely known as a historic city representative of Japanese culture.

In addition, there are descriptions of Nara in the encyclopedias listed below, and information is also available in tourist guides published in many countries.

*The Encyclopedia Americana, International Edition*, 1988, written in English.

*The New Encyclopædia Britannica MICROPÆDIA*, 1988, written in English.

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e) Bibliography

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*Kokuhô Tôdai-ji Kondô (Daibutsuden) Shûrikôji Hôkokusho* [Documentation on the Restoration of the National Treasure "Tôdai-ji Kondô (Great Buddha Hall)"]. Tôdai-ji Daibutsuden Shôwa Dai-shûri Shûri Iinkai, 1980.

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*Heijō-kyū Hakkutsu Chōsa Hōkoku XII: Meryō Chiiki no Chōsa* [Nara Imperial Palace Site Excavation Report XII (Surveys at the Location of the Imperial Stable Bureau)]. Nara National Cultural Properties Research Institute, 1985.

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*Heijō-kyū Hakkutsu Chōsa Hōkoku XIV: Heijō-kyū Dai-niji Daigokuden-in no Chōsa* [Nara Imperial Palace Site Excavation Report XIV -- Investigations into the Second Imperial Audience Hall Compound]. Nara National Cultural Properties Research Institute (Nabunken), 1993.

*Heijō-kyū Seibi Chōsa Hōkoku I* [Nara (Heijō) Imperial Palace Site Conservation Report I]. Nara National Cultural Properties Research Institute, 1978.

#### *4. State of preservation/conservation*



**4. State of preservation /  
conservation**

a) Current situation  
(diagnosis)

Since the enactment of the Ancient Shrines and Temples Preservation Law in 1897, academic investigations have been conducted in succession on each of the buildings designated as National Treasures or Important Cultural Properties which are included in the nominated property. All necessary major conservation repair works have been carried out based upon the results of these investigations; since these buildings have been well preserved as a result, there is no need for any large-scale repair work in the near future.

As for the Kasugayama Primeval Forest, designated as a Special Natural Monument, it has been preserved in its primitive state through the implementation of a variety of protective measures including restriction on entry into the forest area.

At the Nara Palace site, designated as a Special Historic Site, a series of academic investigations have been carried out since 1955. The site has been carefully preserved by re-burying unearthed remains after the completion of archeological excavations, while at the same time educational development has been attempted through various methods in order to make effective presentations of the results of archeological excavations.

b) Agents responsible for  
preservation / conservation

Organizations in charge of investigation, conservation / preservation, and repair of one or more of the cultural assets included in the nominated property are:

Agency for Cultural Affairs

3-2-2 Kasumigaseki, Chiyoda-ku, Tokyo

Nara National Cultural Properties Research Institute

2-9-1 Nijô-chô, Nara City, Nara Prefecture

Management Office of Nara Park

469 Zôshi-chô, Nara City, Nara Prefecture

Nara Prefectural Board of Education

Noboriôji-chô, Nara City, Nara Prefecture

Nara Municipal Board of Education

1-1-1 Nijô-ôji-minami, Nara City, Nara Prefecture

c) History of preservation /  
conservation

In ancient times, official organizations established by the imperial court were responsible for the construction and repair of imperial buildings; in the case of the construction of a new capital or a Buddhist temple, ad hoc organizations were arranged.

In the medieval age (13<sup>th</sup> to 16<sup>th</sup> centuries), the Shogunate and influential temples and shrines had their own guilds of architectural specialists or carpenters who enjoyed the privilege of monopolizing the construction work in their own territories.

In the Edo Period, the construction and repair of Buddhist temples or Shinto shrines was inspected by representatives of the Shogunate. The policy controlling the construction and repair of those buildings did not allow the scale to exceed that of the existing buildings, and the level of design (i.e. ornamentation, etc.) was also restricted to that of the existing architectural style. Respect for tradition itself and provisions for the inheritance of that tradition were the major elements of this principle.

The enactment of the Ancient Shrines and Temples Preservation Law in 1897 marked the start of modern conservation works dedicated to the protection of the value of cultural assets; architects were posted to Nara Prefecture as full-

time consulting staff, under whose guidance and supervision a campaign of large-scale repair work was carried out on buildings of cultural value in order of the severity of damage suffered.

The early stage of the history of repair work was a succession of trials and errors. For instance, in the case of the major repair work for the Kondô of Tôshôdai-ji in 1898, a Western-style framework was incorporated into the roof structure, in order to strengthen the structure without altering the appearance. In the case of the major repair work on the Kondô (Great Buddha Hall) of Tôdai-ji, which was completed in 1912, the latest technologies at that time were adopted such as steel frames to reinforce the colossal structure and the incorporation of a fire-extinguishing system called a Drencher. In 1930, a written record of the major repair work of the Tôdai-ji Nandaimon (south gate) was published -- the first of the official reports of this nature.

The repair work on the temple buildings of Hôryû-ji, which started in 1934, marked a breakthrough in the history of repair work; it was in this project that the practical methods of repair work, such as the procedures for investigative repair work in which the structural members are closely investigated for record-taking while they are dismantled and re-assembled, were established. In the post-war period, those methods were widely used, with some modifications, and at the same time disaster prevention systems made much progress and prevailed widely.

Since the Meiji Period, repair works on the buildings of outstanding cultural value included in the nominated property have been executed by conservation specialists of Nara Prefecture, as projects initiated by the owners of those cultural assets. At present, the Nara Prefectural Board of Education has an office dedicated to the preservation of cultural properties, where the staff includes 16 architects specializing in restoration and 7 artisans skilled in traditional carpentry.

The methods of repair work can be classified into two categories,

depending on the degree of damage suffered: major repair work in which the building in question is completely or partially dismantled in the process (and carefully reassembled after the repair) and minor repair work for the purpose of maintenance, which can be classified into roofing, partial repair, and painting repair.

For projects requiring major repair work, architects specializing in this type of repair are stationed full time at the site. In the course of the project, they participate in the detailed investigation, make the plan, and supervise the work; after the repair is finished, they compile the record of the repair work, which is later published as an official report on the work.

Kasuga-Taisha, which had strictly preserved its ancient architectural style through *Shikinen-zôtai*, a tradition of routine reconstruction, until the end of the Edo Period, revised its practice in the Meiji Period and adopted a program of routine replacement of roofing materials and has observed this newer tradition since then.

Mt. Kasugayama is protected as a sacred mountain related to Kasuga-Taisha, and no hunting or woodcutting has been allowed on the mountain since an imperial order was issued to that effect in 841. According to remaining written records, in the 16<sup>th</sup> century reforestation work was done in a storm-damaged area, and other such maintenance measures have been taken. The mountain was purchased by the national government in the Meiji Period and later incorporated into Nara Park in 1888, when the extent of the park was expanded. As a result, it became possible to protect the religious buildings of Kasuga-Taisha and the natural environment, taking care of them together as an integral entity, and Nara Prefecture took over the management of the state-owned part of the park as its charge. Following the 1919 enactment of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments, Nara Park was designated as a Place of Scenic Beauty in 1922 and



Mt. Kasugayama was then designated as a Natural Monument in 1924, collectively identified by the name of Kasugayama Primeval Forest. The Kasugayama Primeval Forest suffered severe damage in the typhoon of 1961 and was partially burned by a forest fire in 1978, but on each occasion the damaged area was reforested promptly, with the result that no secondary damage was incurred. Those experiences led to the positive introduction and promotion of countermeasures against hazards, including the installation of fire extinguishing equipment along the trails in the area in 1983. These trails, originally constructed in 1900 for visitors on foot, were later modified and opened to motor vehicles, but since the 1970s access by car has been restricted to a minimum in order not to disturb the primeval forest. Currently the management office of Nara Park, which was established within the park area in response to a 1978 forest fire, is in charge of the management and protection of the forest and is continually implementing countermeasures against adverse human impact as well as natural disaster.

The abandoned Nara Palace site came to be covered with rice fields for a long while after the capital was transferred from Nara to Kyoto, with some of the original building foundations still remaining beneath the earthen mounds. From the end of the Edo Period into the Meiji Period, investigation and research on the Nara Palace site started on the basis of studies of place names or topographical configuration, which attracted the attention of a number of people and triggered a preservation movement. Following the 1919 enactment of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments, the Nara Palace site was designated as a Historic Site in 1922 and thus came under national protection. It was around this time that a program of development for educational purposes was introduced here, although only partially. Since it turned out as a result of an archeological excavation in 1953 that the remains of the palace existed in a good preservation state underground, the national

government decided to start a large-scale program of planned research in 1955.

In 1962, construction of a depot for railroad cars was planned at the southwest corner of the site, which was not yet included in the legally protected area at that time; in response to this there arose a protest movement on a nation-wide scale, calling for the preservation of the area and eventually in 1963 the national government made a decision to purchase the entire area in question for preservation. Since the Nara Palace site was first designated as a Historic Site, the designated area has been extended four times so that now practically all of the area of the Nara Palace site is securely under national protection. In addition to establishment of protective measures, full-scale educational development started in 1963, conducted under the management of the Nara National Cultural Properties Research Institute in coordination with the on-going archeological excavations.

**Appendix 10: chronological table of conservation work**

**Appendix 11: plans indicating locations of the buildings for which conservation work has been completed**

d) Means for preservation /  
conservation

i) Management of the Individual Cultural Assets Included in the Nominated Property

All the cultural assets included in the nominated property are protected and preserved by the national government under the Law for the Protection of Cultural Properties; the buildings are protected as National Treasures or Important Cultural Properties, the Kasugayama Primeval Forest as a Special Natural Monument, and the Nara Palace site as a Special Historic Site. In addition, the national government has designated the land where those nominated buildings are located as Historic Sites in order to reinforce the degree of protection. The law provides for the conservation of the buildings and

underground remains as well as the natural features of the immediate environment around the nominated property. The existing state of the designated buildings or sites cannot be changed without the permission of the national government.

Ordinary maintenance and management of the buildings included in the nominated property is the responsibility of their owners. In the case of conservation repair work, the owners can receive financial support from the national government, which subsidizes 50 to 85 % of the total cost, and also from local governments. The execution of the repair work is entrusted to Nara Prefecture and is carried out by its highly skilled conservation specialists, who follow the work continuously from the preliminary investigation phase through the actual repair phase.

Since all of the buildings included in the nominated property are made of wood, countermeasures against fire are of prime importance in the protection of these cultural assets. At present, all of the National Treasures and Important Cultural Properties concerned are provided with automatic fire alarm systems and equipped with fire extinguishing systems and lightning conductors in the immediate vicinity. In addition, the owners have organized their own independent fire brigades to cooperate with the public fire defense organization under the guidance of the latter. The installation of the disaster prevention equipment is also conducted under the technical guidance and financial support of the national and local governments.

The buildings included in the nominated property are opened to the public throughout the year, though there are some restricted-entry areas in the compounds. To help the visitors understand the value of these cultural assets through effective presentation, the owners have provided facilities for the display of art works and so forth. Facilities for the visitors' convenience, such as parking, have also been provided.

Among the nominated cultural assets, at Yakushi-ji the restoration of its principal buildings has been conducted continuously as an integral part of the religious activities, and at Kōfuku-ji a plan for restoration and development is currently being formulated.

The management of the Kasugayama Primeval Forest is in the charge of the local government of Nara Prefecture, which is the official custodian designated under the Law for the Protection of Cultural Properties, and the practical management work is done by the management office of Nara Park, affiliated with Nara Prefecture. The management office is responsible for the conservation of the entire environment of Nara Park and has been protecting the Kasugayama Primeval Forest, located in the park, through regulations against adverse human impact, through countermeasures against forest fires and so forth. Trails have been provided in the primeval forest for recreational purposes, and portions of the trails are open to motor vehicles, but transgression off the trail into the forest is completely prohibited.

Management of the Nara Palace site is in the charge of the Agency for Cultural Affairs and the Nara National Cultural Properties Research Institute. In consideration of the fact that the remains are fragile by nature, composed of wood or earth, they are carefully preserved by reburying the excavated remains promptly after the completion of the archeological excavation research. The conditions of preservation are being monitored through recorded data on the underground water level and underground water quality. Along with the preservation program, development for educational purposes is also under way, implemented in accordance with the basic plan adopted in 1978 for the preservation and development of the Nara Palace site as a Special Historic Site. This plan, presenting a vision of the Nara Palace site as a "field museum of a historic site", aims to develop it into a central site for scholarly study regarding

capital palaces of ancient Japan, and at the same time to make it a place where ordinary people can deepen their understanding of the customs and culture of an ancient capital palace through first-hand contact. In order to indicate the original elements that remain underground, various types of presentation have been attempted on the ground level, while some excavated items and scale models of the original ancient buildings are on display in the museum. Convenience facilities, such as interpretation signs and lavatories, have also been provided. A reconstruction of the Suzaku gate (the main entrance in the south wall of the palace) is scheduled to be completed by the end of 1997 and a reconstruction of buildings in the Toin-teien area (eastern palace garden area) is also under way, while investigation is currently in progress regarding future reconstruction of the Daigokuden (imperial audience hall).

**Appendix 12: plans indicating locations of conservation management facilities and equipment**

**12a: the plan of fire preservation system**

**12b: the plan of support facilities and facilities for visitors**

**Appendix 13: methods and significance of educational development at the Nara Palace Site**

ii) Management of Buffer Zones and Historic Environment Harmonization Areas

Nara City has developed in a distinctly unique way, founded on the prosperity of resources of outstanding historical cultural value inherited from the times of the Nara capital. The Nara of today is blessed with abundant and beautiful nature and excellent cultural assets.

To preserve the environment of areas where pleasant natural landscapes exist, the Nara municipal government has undertaken a series of efforts: designation of Scenic Zones under the City Planning Law in 1937, extension of the areas included in the Scenic Zones in 1965, and implementation of

regulations on height, building coverage, and setback distance in 1970.

Nara City saw a tide of residential development in step with the sudden wave of urbanization and modernization of the post-war period. From around 1965, there was a surge of public consciousness in favor of the protection of the beautiful historic landscapes of ancient capital cities such as Nara, Kyoto, and Kamakura. It is against the backdrop of such public consensus that the Law Concerning Special Measures for Preservation of Ancient Cities was enacted in 1966, and Areas for Preservation of Historical Natural Features were designated under the law. One year later in 1967, areas especially significant in the Areas for Preservation of Historical Natural Features were designated as Special Zones for Preservation of Historical Natural Features for further protection, and the designated areas were substantially extended in 1982.

In 1971, research related to the formation of the landscapes of Nara City was carried out prior to the designation of Height Control Zones, which are effective code provisions in terms of city landscape control. The report on the research results pointed out that regulations controlling city landscape in urban districts of Nara City should be established on the basis of the protection of vistas of the Tōdai-ji Kondō (Great Buddha Hall) and the Kōfuku-ji Gojūnotō (five-storied pagoda) when viewed from the Nara Palace site and the Ōike pond in the west vicinity of Yakushi-ji.

The Height Control Zones were designated in 1980 with the aim of maintaining the environment and the city landscapes in urban districts; detailed standards on the height of buildings were established in 1987.

As a result of these measures, the beautiful landscapes closely associated with Nara, including the views of Mt. Wakakusayama, the Tōdai-ji Kondō, and the Kōfuku-ji Gojūnotō from the imperial audience hall of the Nara Palace site, have been preserved.

In the 1980s, however, increased replacement of traditional wooden buildings with new steel-frame and concrete buildings began to disturb the

historic townscapes, as in the urban areas spreading around Gangô-ji.

Nara City passed the Nara Municipal Ordinance Concerning City Landscape in 1990 as a countermeasure to address the problems arising from such changes; the first City Landscape Formation Zone was designated under this ordinance in 1994.

Following the enactment of this ordinance, Nara City went on to formulate the Basic Scheme for City Landscape Formation in Nara City in 1992. This basic plan contributes to the promotion of landscape administration in Nara City by setting as its mandate the preservation of vintage-Nara landscapes produced from the combination of nature -- the hills and mountains -- and works of man -- the Tôdai-ji Kondô, the Kôfuku-ji Gojûnotô, and the Yakushi-ji Tôtô.

All of the legislative and administrative measures mentioned above are part of an integral system for preservation of the landscapes representative of the ancient capital city of Nara; in support of this system, enthusiastic efforts are made by the administration, which not only helps to coordinate the preservation-related activities of the citizens but also takes the leading role in promoting a sound policy of city landscape development through public works.

In the vicinities of the individual cultural assets included in the nominated property, various regulations and restrictions are in effect depending on the local characteristics of the area to be regulated. They can be broadly classified into "buffer zones" and "historic environment harmonization areas" according to the conditions that apply in each case.

#### (1) Buffer Zone

The area in the immediate vicinity of a cultural asset. Building heights and the architectural design characteristics (including color, form, etc.) of buildings within this area are regulated to ensure that historic environments and landscapes are conserved in relation to the nominated property.

(2) Historic Environment Harmonization Area

The controlled area adjacent to the buffer zone for the nominated property. Regulations have been introduced to harmonize the development in urban areas with the historic environment through city planning codes.

Each regulatory system has procedures regulating official notifications or permits, allowing the authorities to check any proposed construction work or similar activities in the regulated areas, and in the process adequate instructions or recommendations are issued by the authorities when necessary. Violations of these procedures are penalized.

**Appendix 3: maps indicating the extent of the nominated property and the distribution of major excavated remains with zones of legal protection**

**Appendix 14: maps indicating the zones of legal protection**

**Appendix 15: maps indicating the city planning area and the natural parks area**

**Appendix 16: summary of laws and regulations which control the buffer zones and the historic environment harmonization area**

e) Local development plans

The current major development planning activity in Nara involves the Keinawa Motorway project.

The planned Keinawa Motorway is to be a high-standard trunk road, 120 km in total length, running from Kyoto over the Yamato Plain to Wakayama. The construction of this motorway is expected to yield various benefits, including reduced traffic congestion on the conventional highways, reduced traffic accidents, shorter travelling times, improved punctuality of scheduled



arrivals, and a vitalized regional economy.

A part of the motorway has been approved through city planning procedures and construction is already under way to the south of Nara City. As for the section of the motorway that is proposed to pass through Nara City near some of the cultural assets included in the nominated property, preliminary investigation is currently in progress and continuous discussions are being held about the routes of the motorway and the construction methods.

It is considered highly unlikely that there would be any direct impact on the nominated cultural property, in consideration of the above-mentioned investigations and the fact that the project will not be approved by the city planning authorities unless the historic monuments of ancient Nara and the surrounding historic landscapes are securely preserved, and unless due attention is paid to the preservation of the existing natural environment and the living environment.

Any underground remains will be excavated and investigated in accordance with the appropriate conservation and record-taking measures, prior to the start of construction work.

It can be expected that older buildings will be replaced with new ones in the central part of the city so that Nara City can continue to prosper as a cultural center of Japan -- and that Nara will eventually develop into an internationally-oriented cultural tourism city. Construction activities are to be carefully planned so that it will be impossible to undertake any development that will undermine the value of the nominated property, making effective use of city planning codes to regulate land use, building height and design quality.

*5. Justification for inclusion  
in the World Heritage List*



**5. Justification for  
inclusion in the World  
Heritage List**

a) Reasons for which the property is considered to meet one or more of the World Heritage criteria with, as appropriate, a comparative evaluation of the property in relation to other properties of a similar type

In the context of the definition of "cultural heritage", or cultural properties, set out in Article 1 of the 1972 World Heritage Convention, all the temple buildings and shrine buildings included in the nominated property should be collectively regarded as a "*group of buildings*"; the Kasuga-Taisha Compound, the Kasugayama Primeval Forest, and the Nara Palace Site are "*sites*". In addition, the Kasuga-Taisha Compound and the Kasugayama Primeval Forest should also be considered to be an "*associative cultural landscape*", as described in Paragraph 39 (iii) of the Operational Guidelines for the Implementation of the World Heritage Convention (1997).

The majority of the Buddhist temples in Nara represent a Buddhist architectural style which, introduced to Japan from the Korean peninsula or from the Chinese continent in the 8<sup>th</sup> century, underwent a unique process of development in Japan. These buildings illustrate the high cultural and artistic levels of wooden architecture of the 8<sup>th</sup> century in Japan and exhibit the close cultural interchanges Japan had with China and Korea. Provided that nearly all of the wooden buildings of that period no longer exist in China or Korea today, the nominated property can duly be regarded as even more significant from the standpoint of world history. In addition, these buildings had great influence on the developments of later architecture of similar type as the models to which

builders in later periods turned when they constructed new buildings; for instance, the reconstruction of Tōdai-ji, carried out in the Kamakura Period, produced a new architectural style by incorporating details of the *Daibutsuyō* (Great Buddha style) into the conventional *Wayō* (Japanese style). Therefore, the nominated property meets the standard of evaluation *criterion (ii)*.

The cultural assets that constitute the nominated property represent the most typical elements of Japan's ancient capital city of Heijō-kyō, among which the Nara Palace site has special historic value as the archeological remains of an ancient imperial palace. In comparison with the Heian-kyū (also known as the Kyoto Imperial Palace), which continued to exist in the Heian-kyō from the 9<sup>th</sup> century to the 11<sup>th</sup> century, the Nara Palace functioned as the Imperial Palace for a very limited period of about 74 years, from 710 to 784. Moreover, from the medieval age onward, the town of Nara developed in the eastern periphery of the former Nara capital, far from where the Nara Palace had been located in the 8<sup>th</sup> century. For this reason, the Nara Palace site did not suffer transfigurations due to urban development, as was the case with the Kyoto Imperial Palace; this means that items that had remained underground still remain in the same condition as when the Nara Palace was abandoned for a new capital. Since the Nara Palace buildings were made of wood, most of the structures exposed to weather aboveground have been lost, leaving only indirect traces (as in alterations of the topography), but many parts embedded or buried in the ground have remained nearly intact over this long span of time -- as testimony to the existence of the Nara capital. An abundant collection of items including earthenware, roof tiles, and even written records, such as wooden tablets, which literally describe the customs, economics, and culture of the 8<sup>th</sup> century remain buried in fairly good condition; this fact in itself adds greatly to the historical and archeological value of the site. Consequently, among the cultural assets included in the nominated property, the Nara Palace site in particular meets the

standard of evaluation *criterion (iii)*.

The buildings included in the nominated property form an architectural ensemble that convey the commanding appearance that Buddhist temples and Shinto shrines assumed in a socially and politically significant stage of Japanese history when the *Ritsuryō* system, a previously unknown system of legal and penal codes, was being formulated under Buddhist influences. At the same time, they are outstanding examples for studying the ancient forms of Japanese temple architecture. The buildings that constitute the nominated property, in this sense, meet the standard of evaluation *criterion (iv)*.

The buildings included in the nominated property are outstanding manifestations of the religious space unique to Shintoism or Buddhism in ancient Japan. Among the natural environments surrounding these human constructions, the forests behind the shrine buildings of Kasuga-Taisha, which have been revered as sacred zones, are outstanding manifestations of a cultural landscape directly associated with the Shinto belief indigenous to Japan, in which specific mountains or forests are deified and revered. In addition, the nominated cultural assets are places that accommodate stages of living traditions where religiously important rites or ceremonies related to Shintoism or Buddhism are still observed. Accordingly, they meet the standard of evaluation *criterion (vi)*.

As described above, the nominated property, "Historic Monuments of Ancient Nara", meets the standard of evaluation *criteria (ii), (iii), (iv), and (vi)* for inclusion in the World Heritage List.

b) Evaluation of the property's present state of preservation as compared with similar properties elsewhere

The nominated property consists of a group of Buddhist buildings and Shinto buildings that are directly associated with an eighth-century palace capital together with the archeological remains of the imperial palace site of that ancient capital. As there are no other such examples in the world, it is not possible to make a direct comparison of the state of preservation with similar properties elsewhere.

Without similar properties against which to compare, it is reasonable to judge that this nominated property is in a good state of preservation, in recognition of the fact that the national government and local governments are taking strong measures to protect eternally the value of the cultural assets included in the nominated property, as provided under the "Law for the Protection of Cultural Properties". At the same time, to maintain and preserve the historic landscapes unique to Nara, the Nara prefectural government and the Nara municipal government are working to harmonize urban development with the historic environment through careful application of city planning codes in buffer zones and historic environment harmonization areas. To be specific, vistas from certain places to certain landscape features are protected as standards against which to judge the appropriateness of city landscapes; among the vistas to be protected are the vistas from the imperial audience hall of the Nara Palace site to the Tōdai-ji Kondō (Great Buddha Hall) and the Kōfuku-ji Gojūnotō, and the vista from the Ôike pond, west of Yakushi-ji, to the east and west pagodas of Yakushi-ji, the Tōdai-ji Kondō and the Kōfuku-ji Gojūnotō.

c) Indication as to the authenticity of the property

Each of the buildings included in the nominated property clearly reflects its history in terms of design, material, workmanship, and setting -- thanks to appropriate maintenance and management by its owner and by the national and local governments.

In particular, as part of the conservation work undertaken under the Law for the Protection of Cultural Properties, investigations are carried out on the history of the buildings, based on which a conservation committee composed of the owners, experienced experts and administrative representatives determines the principles of repair and provides guidance as required. For any alterations to the existing state which are proposed for restoration or other purposes, the permission of the national government is required based on detailed examination by the Council for the Protection of Cultural Properties, which includes many members of ICOMOS Japan.

At the Nara Palace site, archeological surveys and research as well as investigative studies for restoration and development are being conducted on a continuous basis by the Nara National Cultural Properties Research Institute, with the aim of reliably preserving the archeological remains. Any change to the existing state of an artifact for restoration or development purposes requires government approval based on a strict investigation by the Council for the Protection of Cultural Properties.

The specific techniques both for the repair of the historic wooden buildings and for the restoration and educational development of archeological sites have been established through experience gained from conservation projects which have been undertaken in the modern age. In this respect, the authenticity of the nominated property as a cultural property is assured as follows:

i) Authenticity of Design

Although some changes had been made in the structure and appearance of each building during repairs carried out before the modern age, most of these were only partial changes, done either for the purpose of reinforcement or to accommodate minor design modifications. Thus the design which expresses the historical value of the buildings -- the character of the plan, structure, exterior appearance and interior space of each building -- remains unchanged from the original.

In some of the conservation projects carried out in the modern age, parts or materials which had been added after the time of the original construction and inappropriate materials which were used later -- damaging the historical value of the site -- were removed and replaced with the appropriate materials; also, any missing parts or members were reproduced. These changes were based on detailed investigations of the materials, techniques and historical traces, carried out by the researchers of the Nara National Cultural Properties Research Institute or staff architects of Nara Prefecture who specialize in restoration; the results of comparative studies on other historic buildings throughout Japan were also used. Furthermore, all alterations to the existing condition of the buildings require the permission of the national government, after the test of detailed discussion and examination by the Council for the Protection of Cultural Properties. Conjecture has no part in the decision-making process regarding conservation work.

ii) Authenticity of Materials

Wooden buildings in Japan, with a climate characterized by high temperatures and high humidity, are exposed to the risk of deterioration and damage caused by fungi, insects, rain, and storms. These decayed materials have traditionally been replaced with new ones in order to properly conserve the structure of the buildings. However, since those vulnerable parts are mostly confined to the exposed perimeter areas and at the ends of buildings -- including



roofing materials, roof eave ends, pillar bases, and foundation members -- and since most of the replacements are limited to these portions of the buildings, the original materials in the fundamental parts of the buildings, including the structural framework and the interior finishes, usually survive.

Wooden buildings in Japan are characterized by the common use of members of the same form and size, as with standardized and prefabricated components. As a result, the systematic methods of modular proportioning and geometric calculation used by carpenters (*Kiwari* and *Kiku*) became highly developed to the extent that identical components are used repeatedly throughout the structure. This makes it possible to reproduce the missing original components from the study of other remaining identical parts, even when some parts of the buildings were missing or damaged.

The underground remains of the ancient palace capital excavated at the Nara Palace site are in so extraordinarily excellent a state of preservation that the historical and archeological authenticity of the site has been strictly confirmed. Nevertheless, in consideration of the fragility of the materials composing the remains, i.e. earth and wood, special care and attention are paid to the conservation of the remains on the basis of long-term experimental research and investigations.

### iii) Authenticity of Workmanship

The authenticity of technique is directly related to the authenticity of material. Traditionally the techniques of dismantlement and partial dismantlement have been widely used in Japan, because the wooden buildings in this country have frame structures composed of wooden pillars and wooden beams and employ the joint construction methods called *Tsugite* and *Shiguchi*. The joint construction method makes it possible to dismantle, repair and reassemble buildings without damaging the original wooden members or having to abandon original construction techniques.

Special attention is paid when replacement of parts or members is necessary in reassembling the buildings, and the original construction techniques are carefully investigated and identified. In addition, when replacing members which have deteriorated or become damaged beyond repair, or when reproducing missing members, special techniques are used; for decayed parts at the bases of pillars, a traditional restoration method called *Netsugi* (pillar-bottom spliced joint) is used; for other damaged members, methods called *Tsugiki* (spliced joint) and *Hagiki* (spliced fill) are used. The greatest effort has been made to maintain the authenticity of workmanship by employing such materials and tools.

iv) Authenticity of Setting

Of the 26 National Treasures and 53 Important Cultural Properties that comprise the nominated property, most have never been moved from their original locations. They have been well conserved together with the characteristic features of their surrounding environment. Since the arrangement of these buildings is also considered to have important historical meaning, the entire site area of each nominated cultural asset is conserved as well. At the Nara Palace site, on the other hand, a progressive program is being attempted, with the objective of making visual presentation of the original form of the site aboveground without undermining the value of the underground archeological remains, as part of the overall effort to conserve the historic site.

Signed on behalf of the Government of Japan

吉田 茂

YOSHIDA Shigeru

Commissioner  
Agency for Cultural Affairs  
Government of Japan

June 23, 1997

AUTHORIZATION

1. I, TATEHIKO YANO.....  
the undersigned, hereby grant free of charge to Unesco the non-exclusive right for the legal term of copyright to reproduce and use in accordance with the terms of paragraph 2 of the present authorization throughout the world the photograph(s) and/or slide(s) described in paragraph 4.
2. I understand that the photograph(s) and/or slide(s) described in paragraph 4 of the present authorization will be used by Unesco to disseminate information on the sites protected under the World Heritage Convention in the following ways:
  - a) Unesco publications;
  - b) co-editions with private publishing houses for World Heritage publications (a percentage of the profits will be given to the World Heritage Fund);
  - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
  - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
  - e) exhibitions, etc.
3. I also understand that I shall be free to grant the same rights to any other eventual user but without any prejudice to the rights granted to Unesco.
4. The photograph(s) and/or slide(s) for which the authorization is given include:(Please describe photographs and give for each a complete caption and the year of production or, if published, of first publication. Attach additional sheets, if necessary.)

Additional sheets (four in total) are attached.

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5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. (Please indicate the exact wording to be used for the photographic credit.)

TATEHIKO YANO

6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
7. I hereby undertake to indemnify Unesco, and to hold it harmless of any responsibility, for any damages resulting from any violation of the certification mentioned under paragraph 6 of the present authorization.
8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Nara Japan                      06/03/97                      TATEHIKO YANO  
Place                                      date                                      Signature, title or function of the person duly authorized

---

## LIST OF PHOTOGRAPHS

for which the authorization is given  
(T.Yano)

---

No.

---

- 5 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Mt. Wakakusayama.
- 7 Tōdai-ji Kondō (Great Buddha Hall).
- 8 Tōdai-ji Kondō (Great Buddha Hall).
- 9 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- 10 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- 11 Tōdai-ji Vairocana Buddha seated in Kondō.
- 12 Tōdai-ji Vairocana Buddha seated in Kondō.
- 13 Tōdai-ji Hokkedō [Shōdō (left) and Raidō (right)].
- 14 Tōdai-ji Hokkedō [Raidō].
- 15 Tōdai-ji Hokkedō [Shōdō]. Detail.
- 16 Tōdai-ji Hokkedō [Raidō]. Interior. Detail.
- 17 Tōdai-ji Nandaimon.
- 18 Tōdai-ji Nandaimon. Detail.
- 19 Tōdai-ji Shurō.
- 20 Tōdai-ji Shurō. Interior. Detail.
- 21 Tōdai-ji Kaisandō.
- 22 Tōdai-ji Kaisandō. Interior. Detail.
- 23 Tōdai-ji Tegaimon.
- 24 Tōdai-ji Hombō Kyōko.
- 27 Tōdai-ji Kondō (Great Buddha Hall). View from Nara Prefectural Office.
- 28 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Tōdai-ji Nigatsudō.
  
- 30 Kōfuku-ji. View from northwest.
- 31 Kōfuku-ji Tōkondō (left) and Gojūnotō (right).
- 32 Kōfuku-ji Tōkondō.
- 33 Kōfuku-ji Tōkondō. Interior.
- 34 Kōfuku-ji Gojūnotō.
- 35 Kōfuku-ji Gojūnotō. Detail.
- 36 Kōfuku-ji Sanjūnotō.
- 37 Kōfuku-ji Hokuendō.
- 38 Kōfuku-ji against the background of eastern part of Nara City center.
  
- 40 Kasuga-Taisha Honsha Honden.
- 41 Kasuga-Taisha Honsha Chūmon (center), Higashi-orō (right), and Nishi-orō (left).
- 42 Kasuga-Taisha Honsha Kairō.
- 43 Kasuga-Taisha Honsha Kairō, with hanging lanterns lit.
  
- 44 Kasuga-Taisha Honsha Ichi-no-torii, against the background of Kasugayama Primeval Forest and Mt. Mikasayama.
- 46 Kasugayama Primeval Forest. View from Mt. Wakakusayama.
- 47 Kasugayama Primeval Forest.
- 48 Kasugayama Primeval Forest.
- 49 Kasugayama Primeval Forest, viewed from within.
- 50 Kasugayama Primeval Forest, viewed from within.

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## LIST OF PHOTOGRAPHS

for which the authorization is given  
(T.Yano)

---

No.

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- 52 Gangô-ji Gokurakubô Hondô.  
53 Gangô-ji Gokurakubô Hondô. Interior.  
54 Gangô-ji Gokurakubô Zenshitsu.  
55 Gangô-ji Gokurakubô Hondô (right) and Zenshitsu (left).
- 58 Yakushi-ji against the background of Kasugayama Primeval Forest and Mt. Wakasayama.  
View from west.  
59 Yakushi-ji Tôôtô.  
60 Yakushi-ji Tôôtô. Detail.  
61 Yakushi-ji Tôôtô. Detail.  
62 Yakushi-ji Tôôtô. Interior.  
63 Yakushi-ji Tôindô.  
64 Yakushi-ji Tôindô. Interior.
- 66 Tôshôdai-ji Kondô.  
67 Tôshôdai-ji Kondô. Detail.  
68 Tôshôdai-ji Kondô, viewed from behind.  
69 Tôshôdai-ji Kondô. Interior.  
70 Tôshôdai-ji Kôdô.  
71 Tôshôdai-ji Kôdô. Interior.  
72 Tôshôdai-ji Korô.  
73 Tôshôdai-ji Hôzô (fore) and Kyôzô (hind).
- 76 Nara Palace site : Eastern imperial audience hall against the background of Kasugayama  
Primeval Forest and Mt. Wakakusayama.  
77 Nara Palace site : Presentation of eastern imperial audience hall and imperial domicile.
- 89 Fire extinguishing equipment at Tôdai-ji (underground water jets).  
90 Fire extinguishing equipment at Tôshôdai-ji (automatic underground water jets).  
91 Fire extinguishing equipment at Tôdai-ji (underground water jets).  
92 Fire extinguishing equipment at Tôshôdai-ji (Drencher system).

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## LIST OF SLIDES

for which the authorization is given  
(T.Yano)

---

No.

---

- S 29 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Mt. Wakakusayama.
- S 31 Tōdai-ji Kondō (Great Buddha Hall).
- S 32 Tōdai-ji Kondō (Great Buddha Hall).
- S 33 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- S 34 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- S 35 Tōdai-ji Vairocana Buddha seated in Kondō.
- S 36 Tōdai-ji Vairocana Buddha seated in Kondō.
- S 37 Tōdai-ji Hokkedō [Shōdō (left) and Raidō (right)].
- S 38 Tōdai-ji Hokkedō [Raidō].
- S 39 Tōdai-ji Hokkedō [Shōdō]. Detail.
- S 40 Tōdai-ji Hokkedō [Raidō]. Interior. Detail.
- S 41 Tōdai-ji Nandaimon.
- S 42 Tōdai-ji Nandaimon. Detail.
- S 43 Tōdai-ji Shurō.
- S 44 Tōdai-ji Shurō. Interior. Detail.
- S 45 Tōdai-ji Kaisandō.
- S 46 Tōdai-ji Kaisandō. Interior. Detail.
- S 47 Tōdai-ji Tegaimon.
- S 48 Tōdai-ji Hombō Kyōko.
- S 51 Tōdai-ji Kondō (Great Buddha Hall). View from Nara Prefectural Office.
- S 52 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Tōdai-ji Nigatsudō.
- S 54 Kōfuku-ji. View from northwest.
- S 55 Kōfuku-ji Tōkondō (left) and Gojūnotō (right).
- S 56 Kōfuku-ji Tōkondō.
- S 57 Kōfuku-ji Tōkondō. Interior.
- S 58 Kōfuku-ji Gojūnotō.
- S 59 Kōfuku-ji Gojūnotō. Detail.
- S 60 Kōfuku-ji Sanjūnotō.
- S 61 Kōfuku-ji Hokuendō.
- S 62 Kōfuku-ji against the background of eastern part of Nara City center.
- S 64 Kasuga-Taisha Honsha Honden.
- S 65 Kasuga-Taisha Honsha Chūmon (center), Higashi-orō (right), and Nishi-orō (left).
- S 66 Kasuga-Taisha Honsha Kairō.
- S 67 Kasuga-Taisha Honsha Kairō, with hanging lanterns lit.
- S 68 Kasuga-Taisha Honsha Ichi-no-torii, against the background of Kasugayama Primeval  
Forest and Mt. Mikasayama.
- S 70 Kasugayama Primeval Forest. View from Mt. Wakakusayama.
- S 71 Kasugayama Primeval Forest.
- S 72 Kasugayama Primeval Forest.
- S 73 Kasugayama Primeval Forest, viewed from within.
- S 74 Kasugayama Primeval Forest, viewed from within.
-

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## LIST OF SLIDES

for which the authorization is given  
(T.Yano)

---

No.

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- S 76 Gangô-ji Gokurakubô Hondô.  
S 77 Gangô-ji Gokurakubô Hondô. Interior.  
S 78 Gangô-ji Gokurakubô Zenshitsu.  
S 79 Gangô-ji Gokurakubô Hondô (right) and Zenshitsu (left).
- S 82 Yakushi-ji against the background of Kasugayama Primeval Forest and Mt. Wakasayama.  
View from west.  
S 83 Yakushi-ji Tôtdô.  
S 84 Yakushi-ji Tôtdô. Detail.  
S 85 Yakushi-ji Tôtdô. Detail.  
S 86 Yakushi-ji Tôtdô. Interior.  
S 87 Yakushi-ji Tôindô.  
S 88 Yakushi-ji Tôindô. Interior.
- S 90 Tôshôdai-ji Kondô.  
S 91 Tôshôdai-ji Kondô. Detail.  
S 92 Tôshôdai-ji Kondô, viewed from behind.  
S 93 Tôshôdai-ji Kondô. Interior.  
S 94 Tôshôdai-ji Kôdô.  
S 95 Tôshôdai-ji Kôdô. Interior.  
S 96 Tôshôdai-ji Korô.  
S 97 Tôshôdai-ji Hôzô (fore) and Kyôzô (hind).
- S 100 Nara Palace site : Eastern imperial audience hall against the background of Kasugayama  
Primeval Forest and Mt. Wakakusayama.  
S 101 Nara Palace site : Presentation of eastern imperial audience hall and imperial domicile.
- S 113 Fire extinguishing equipment at Tôdai-ji (underground water jets).  
S 114 Fire extinguishing equipment at Tôshôdai-ji (automatic underground water jets).



AUTHORIZATION

1. I, Miyaku TANAKA.....  
the undersigned, hereby grant free of charge to Unesco the non-exclusive right for the legal term of copyright to reproduce and use in accordance with the terms of paragraph 2 of the present authorization throughout the world the photograph(s) and/or slide(s) described in paragraph 4.
2. I understand that the photograph(s) and/or slide(s) described in paragraph 4 of the present authorization will be used by Unesco to disseminate information on the sites protected under the World Heritage Convention in the following ways:
  - a) Unesco publications;
  - b) co-editions with private publishing houses for World Heritage publications (a percentage of the profits will be given to the World Heritage Fund);
  - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
  - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
  - e) exhibitions, etc.
3. I also understand that I shall be free to grant the same rights to any other eventual user but without any prejudice to the rights granted to Unesco.
4. The photograph(s) and/or slide(s) for which the authorization is given include:(Please describe photographs and give for each a complete caption and the year of production or, if published, of first publication. Attach additional sheets, if necessary.)

Additional sheets (two in total) are attached.

5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. (Please indicate the exact wording to be used for the photographic credit.)

Nara National Cultural Properties Research Institute

6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
7. I hereby undertake to indemnify Unesco, and to hold it harmless of any responsibility, for any damages resulting from any violation of the certification mentioned under paragraph 6 of the present authorization.
8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Nara Japan  
Place

6/3 /97  
date

Director-general of Nara National Cultural Properties Research Institute  
[Signature]  
Signature, title or function of the person duly authorized

---

## LIST OF PHOTOGRAPHS

for which the authorization is given  
(Nara National Cultural Properties Research Institute)

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No.

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- 78 Nara Palace site : Eastern imperial audience hall and imperial domicile, in the process of excavation and presentation. (in 1984)
- 79 Nara Palace site : Excavation of eastern imperial audience hall. (in 1978)
- 80 Nara Palace site : Excavation of a well in imperial domicile. (in 1974)
- 81 Nara Palace site : Presentation of a well in imperial domicile.
- 82 Nara Palace site : Presentation and reconstruction of Ministry of Imperial Household.
- 83 Nara Palace site : Interior of a reconstructed building at Ministry of Imperial Household.
- 84 Nara Palace site : Excavation of eastern palace garden. (in 1976)
- 85 Nara Palace site : Excavation of *tsukiyama* (artificial rock hill) in eastern palace garden. (in 1976)
- 86 Nara Palace site : Excavation of Suzaku gate and reconstruction of south wall. (in 1990)
- 87 Nara Palace site : Presentation of Suzaku gate.
- 88 Nara Palace site : Presentation of Ministry of Military Affairs.

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## LIST OF SLIDES

for which the authorization is given  
(Nara National Cultural Properties Research Institute)

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No.

---

- S 102 Nara Palace site : Eastern imperial audience hall and imperial domicile, in the process of excavation and presentation. (in 1984)
- S 103 Nara Palace site : Excavation of eastern imperial audience hall. (in 1978)
- S 104 Nara Palace site : Excavation of a well in imperial domicile. (in 1974)
- S 105 Nara Palace site : Presentation of a well in imperial domicile.
- S 106 Nara Palace site : Presentation and reconstruction of Ministry of Imperial Household.
- S 107 Nara Palace site : Interior of a reconstructed building at Ministry of Imperial Household.
- S 108 Nara Palace site : Excavation of eastern palace garden. (in 1976)
- S 109 Nara Palace site : Excavation of *tsukiyama* (artificial rock hill) in eastern palace garden. (in 1976)
- S 110 Nara Palace site : Excavation of Suzaku gate and reconstruction of south wall. (in 1990)
- S 111 Nara Palace site : Presentation of Suzaku gate.
- S 112 Nara Palace site : Presentation of Ministry of Military Affairs.

AUTHORIZATION

1. I, Kazutami Kashiyama  
the undersigned, hereby grant free of charge to Unesco the non-exclusive right for the legal term of copyright to reproduce and use in accordance with the terms of paragraph 2 of the present authorization throughout the world the photograph(s) and/or slide(s) described in paragraph 4.
2. I understand that the photograph(s) and/or slide(s) described in paragraph 4 of the present authorization will be used by Unesco to disseminate information on the sites protected under the World Heritage Convention in the following ways:
  - a) Unesco publications;
  - b) co-editions with private publishing houses for World Heritage publications (a percentage of the profits will be given to the World Heritage Fund);
  - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
  - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
  - e) exhibitions, etc.
3. I also understand that I shall be free to grant the same rights to any other eventual user but without any prejudice to the rights granted to Unesco.
4. The photograph(s) and/or slide(s) for which the authorization is given include: (Please describe photographs and give for each a complete caption and the year of production or, if published, of first publication. Attach additional sheets, if necessary.)

Additional sheets (two in total) are attached.

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5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. (Please indicate the exact wording to be used for the photographic credit.)

Office of the Shosoin Treasure House

6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
7. I hereby undertake to indemnify Unesco, and to hold it harmless of any responsibility, for any damages resulting from any violation of the certification mentioned under paragraph 6 of the present authorization.
8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Nara Japan  
Place

6/6/97  
date

Director of the  
Office of the Shosoin Treasure House  
Kazutami Kashiyama  
Signature, title or function of the  
person duly authorized

---

# LIST OF PHOTOGRAPHS

for which the authorization is given  
(Office of the Shosoin Treasure House)

---

No.

---

- 25 Tôdai-ji Shôsô-in Shôsô.  
26 Tôdai-ji Shôsô-in Shôsô. Detail.

---

## LIST OF SLIDES

for which the authorization is given  
(Office of the Shosoin Treasure House)

---

No.

---

- S 49 Tôdai-ji Shôsô-in Shôsô.  
S 50 Tôdai-ji Shôsô-in Shôsô. Detail.

## AUTHORIZATION

1. I, SHINTARO SUGIO.....  
the undersigned, hereby grant free of charge to Unesco the non-exclusive right for the legal term of copyright to reproduce and use in accordance with the terms of paragraph 2 of the present authorization throughout the world the photograph(s) and/or slide(s) described in paragraph 4.
2. I understand that the photograph(s) and/or slide(s) described in paragraph 4 of the present authorization will be used by Unesco to disseminate information on the sites protected under the World Heritage Convention in the following ways:
- a) Unesco publications;
  - b) co-editions with private publishing houses for World Heritage publications (a percentage of the profits will be given to the World Heritage Fund);
  - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
  - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
  - e) exhibitions, etc.
3. I also understand that I shall be free to grant the same rights to any other eventual user but without any prejudice to the rights granted to Unesco.
4. The photograph(s) and/or slide(s) for which the authorization is given include: (Please describe photographs and give for each a complete caption and the year of production or, if published, of first publication. Attach additional sheets, if necessary.)

Additional sheets (three in total) are attached.

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5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. (Please indicate the exact wording to be used for the photographic credit.)

PREC Institute Inc.

---

6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
7. I hereby undertake to indemnify Unesco, and to hold it harmless of any responsibility, for any damages resulting from any violation of the certification mentioned under paragraph 6 of the present authorization.
8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Tokyo Japan

Place

6/18/97

date

President of PREC Institute Inc.  
SHINTARO SUGIO

Signature, title or function of the person duly authorized

---

## LIST OF PHOTOGRAPHS

for which the authorization is given  
(PREC Institute Inc.)

---

No.

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- 1 Tôdai-ji, Kôfuku-ji, Kasuga-Taisha, and Gangô-ji. Aerial view.
- 2 Tôdai-ji. Aerial view from west.
- 3 Tôdai-ji Kondô (Great Buddha Hall) Area. Aerial view from south.
- 4 Tôdai-ji Hokkedô Area. Aerial view from southwest.
- 6 Tôdai-ji Kondô (Great Buddha Hall). Aerial view from south.
  
- 29 Kôfuku-ji. Aerial view from southwest.
  
- 39 Kasuga-Taisha. Aerial view from southeast.
  
- 45 Kasuga-Taisha against the background of Kasugayama Primeval Forest. Aerial view from west.
  
- 51 Gangô-ji. Aerial view from south.
  
- 56 Yakushi-ji and Tôshôdai-ji. Aerial view.
- 57 Yakushi-ji. Aerial view from south.
  
- 65 Tôshôdai-ji. Aerial view from south.
  
- 74 Nara Palace site. Aerial view from south.
- 75 Nara Palace site. Aerial view from west.



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## LIST OF SLIDES

for which the authorization is given  
(PREC Institute Inc.)

---

No.

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- S 1 The location in Japan.
  - S 2 The location in Kinki region.
  - S 3 The location in Nara City.
  - S 4 Map indicating the nominated property and the surrounding natural and built environment.
  - S 5 The extent of the nominated property and the zones of legal protection.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, and Gangô-ji area.
  - S 6 The extent of the nominated property and the zones of legal protection.  
Kasugayama Primeval Forest area.
  - S 7 The extent of the nominated property and the zones of legal protection.  
Yakushi-ji area and Tôshôdai-ji area.
  - S 8 The extent of the nominated property and the zones of legal protection.  
Nara Palace site area.
  - S 9 The site plan of the nominated property.  
Tôdai-ji area.
  - S 10 The site plan of the nominated property.  
Kôfuku-ji area.
  - S 11 The site plan of the nominated property.  
Kasuga-Taisha area.
  - S 12 The site plan of the nominated property.  
Gangô-ji area.
  - S 13 The site plan of the nominated property.  
Yakushi-ji area.
  - S 14 The site plan of the nominated property.  
Tôshôdai-ji area.
  - S 15 Map indicating the distribution of major excavated remains.  
Nara Palace site area.
  - S 16 Plan of the Nara capital and Nara Palace.
  - S 17 Internal structure of the Nara Palace.
  - S 18 Zoning master plan for Nara Palace site.
  - S 19 Map indicating the zones of legal protection.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, Kasugayama Primeval Forest area and Gangô-ji area
  - S 20 Map indicating the zones of legal protection.  
Yakushi-ji area and Tôshôdai-ji area.
  - S 21 Map indicating the zones of legal protection.  
Nara Palace site area.
  - S 22 Map indicating the city planning area and the natural parks area.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, Kasugayama Primeval Forest area and Gangô-ji area
  - S 23 Map indicating the city planning area and the natural parks area.  
Yakushi-ji area and Tôshôdai-ji area.
  - S 24 Map indicating the city planning area and the natural parks area.  
Nara Palace site area.
  - S 25 Tôdai-ji, Kôfuku-ji, Kasuga-Taisha, and Gangô-ji. Aerial view.
  - S 26 Tôdai-ji. Aerial view from west.
  - S 27 Tôdai-ji Kondô (Great Buddha Hall) Area. Aerial view from south.
  - S 28 Tôdai-ji Hokkedô Area. Aerial view from southwest.
  - S 30 Tôdai-ji Kondô (Great Buddha Hall). Aerial view from south.
-

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## LIST OF SLIDES

for which the authorization is given  
(PREC Institute Inc.)

---

No.

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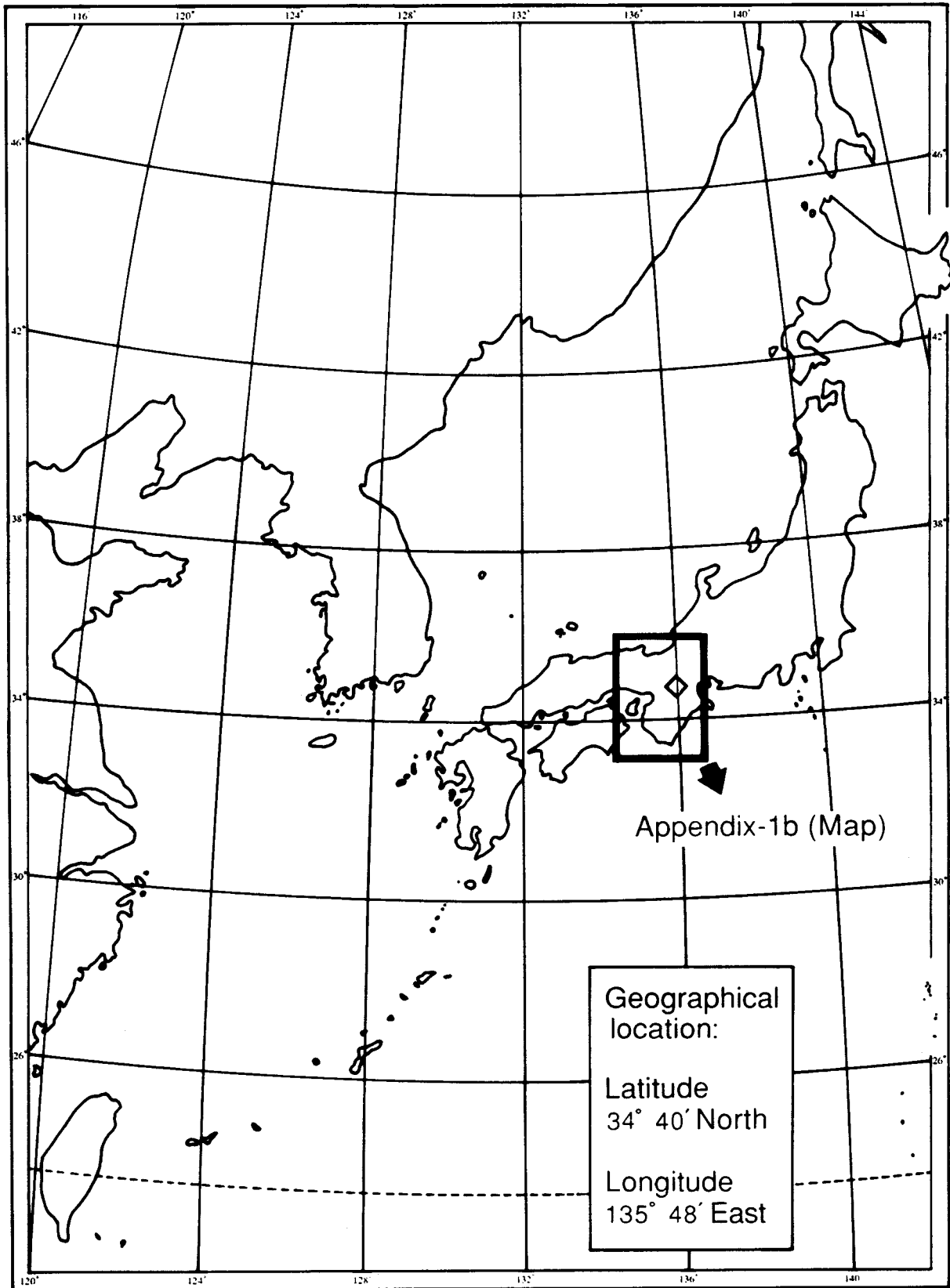
- S 53 Kôfuku-ji. Aerial view from southwest.
- S 63 Kasuga-Taisha. Aerial view from southeast.
- S 69 Kasuga-Taisha against the background of Kasugayama Primeval Forest. Aerial view from west.
- S 75 Gangô-ji. Aerial view from south.
- S 80 Yakushi-ji and Tôshôdai-ji. Aerial view.
- S 81 Yakushi-ji. Aerial view from south.
- S 89 Tôshôdai-ji. Aerial view from south.
- S 98 Nara Palace site. Aerial view from south.
- S 99 Nara Palace site. Aerial view from west.

## APPENDICES 1-6

# APPENDIX 1 - a

MAP INDICATING THE LOCATION  
OF THE NOMINATED PROPERTY: 

The Location in Japan



SCALE 1 : 15,000,000

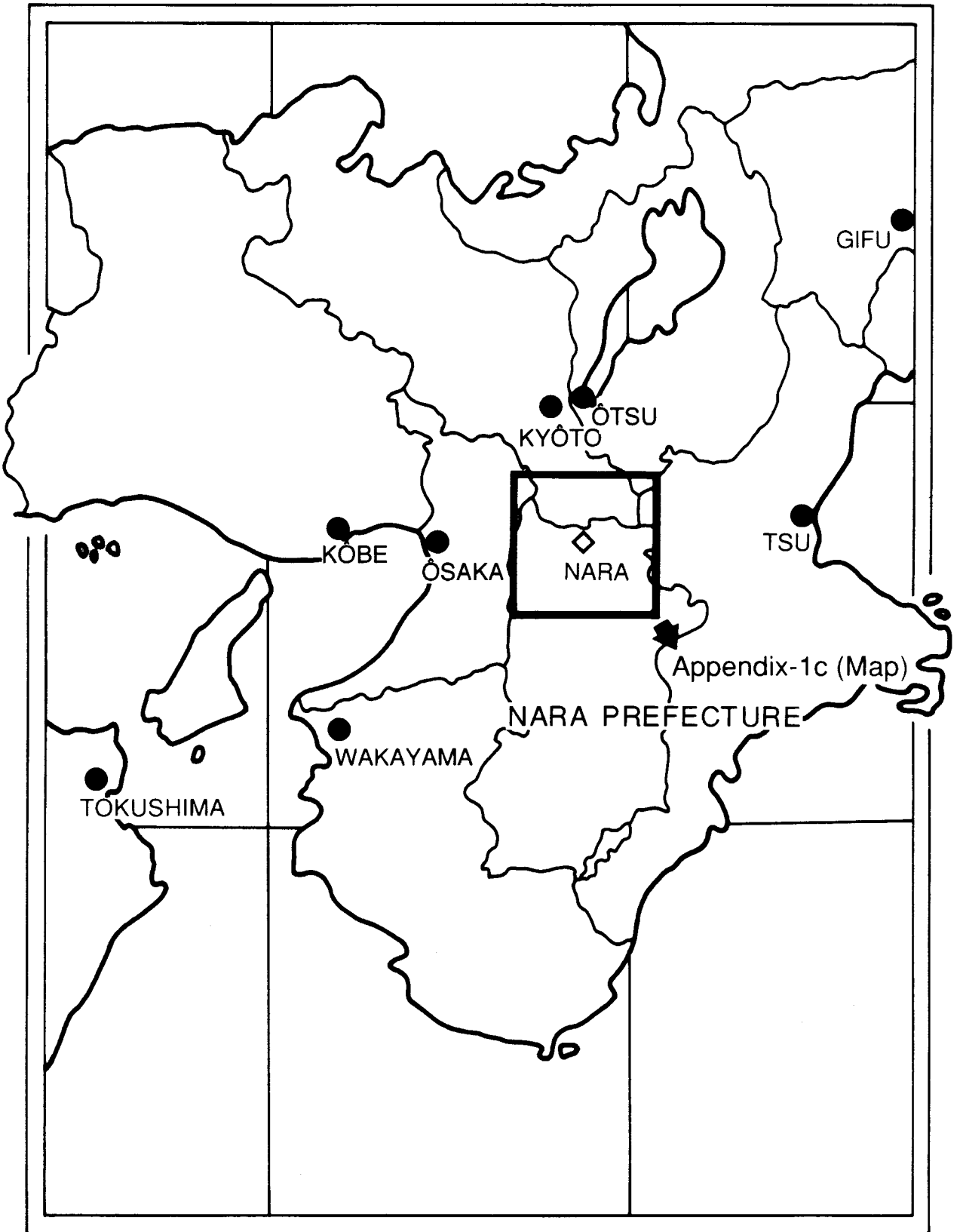


JAPAN / NARA

**APPENDIX 1 - b**

MAP INDICATING THE LOCATION  
OF THE NOMINATED PROPERTY : ◊

The Location in the Kinki Area



SCALE 1 : 1,500,000



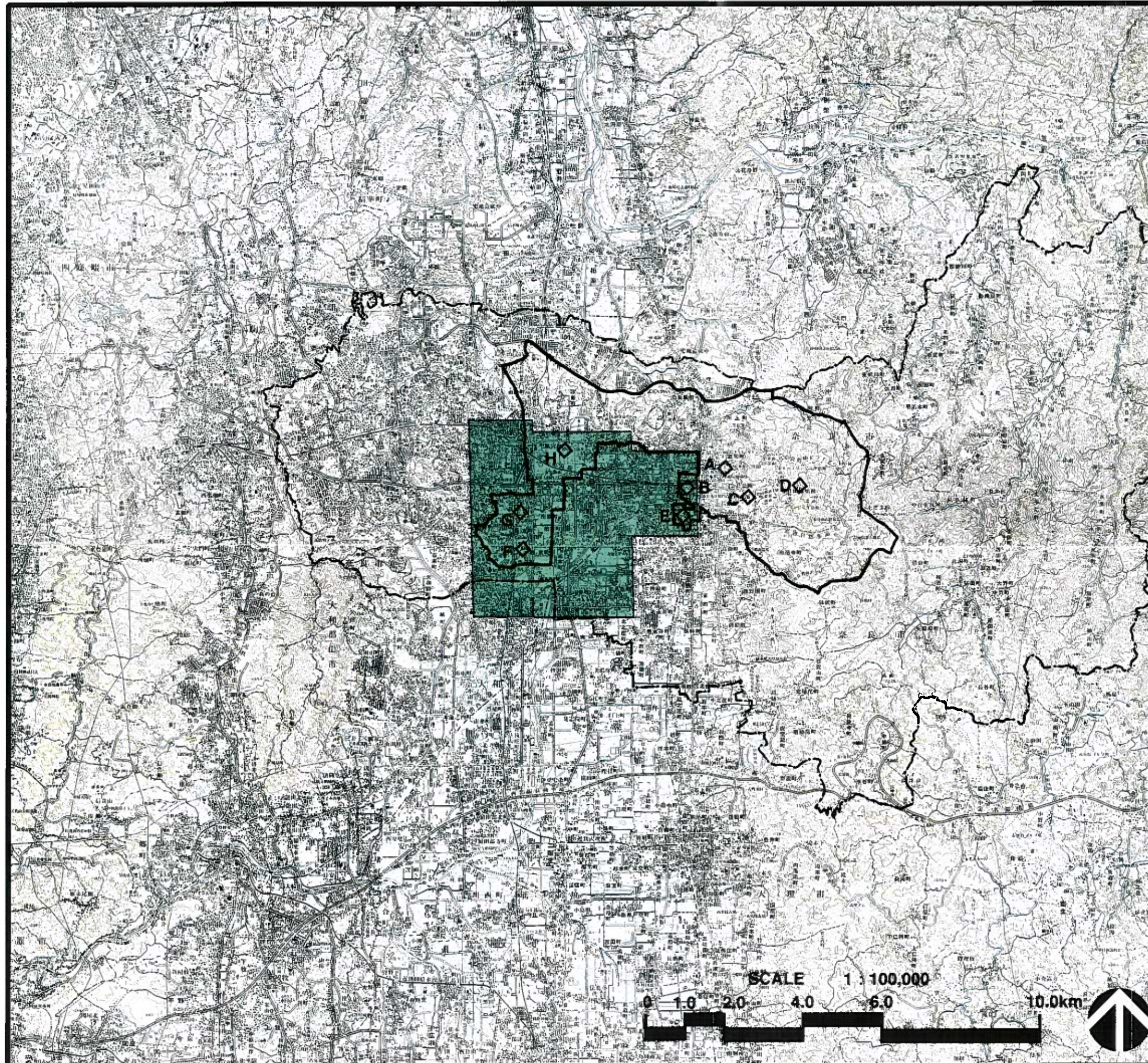
MAP INDICATING THE LOCATION OF THE NOMINATED PROPERTY

The Location in Nara City

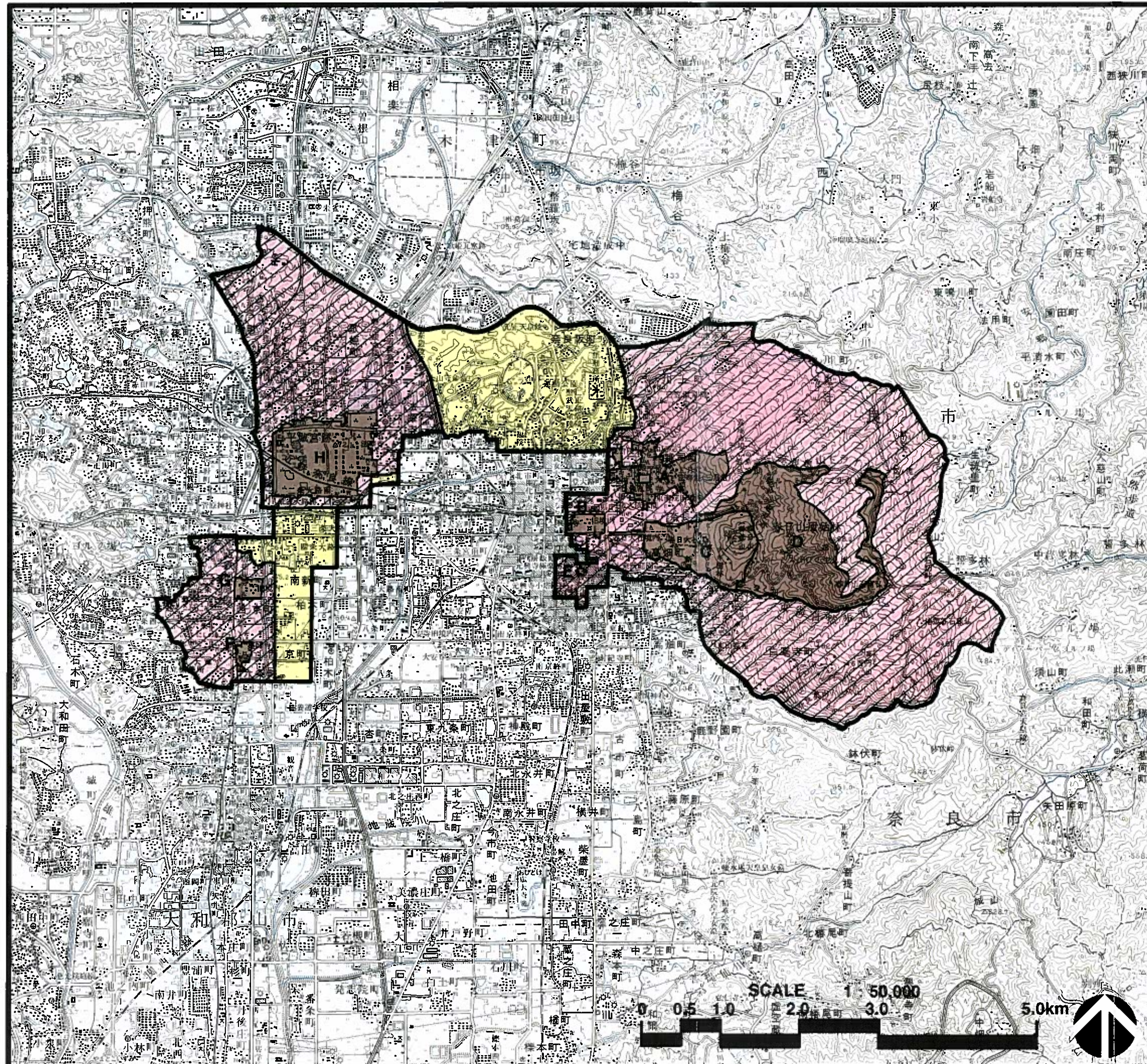
- Nara City
- Buffer Zone and Historic Environment Harmonization Area
- Nara Capital
- ◇ Nominated Property




Nominated Property	616.9 ha
Buffer Zone and Historic Environment Harmonization Area	2,501.5 ha
<b>Total</b>	<b>3,118.4 ha</b>

- A: Tōdai-ji Area
- B: Kōfuku-ji Area
- C: Kasuga-Taisha Area
- D: Kasugayama Primeval Forest Area
- E: Gangō-ji Area
- F: Yakushi-ji Area
- G: Tōshōdai-ji Area
- H: Nara Palace Site Area



MAP INDICATING THE NOMINATED PROPERTY AND THE SURROUNDING NATURAL AND BUILT ENVIRONMENT



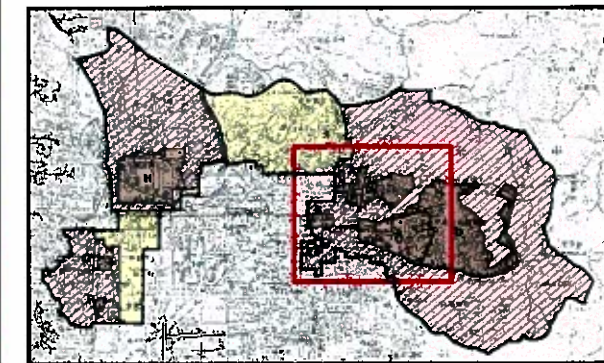
	Nominated Property	616.9 ha
	Buffer Zone	1,962.5 ha
	Historic Environment Harmonization Area	539.0 ha
	<b>Total</b>	<b>3,118.4 ha</b>

<b>A: Tōdai-ji Area</b>	68.9 ha
<b>B: Kōfuku-ji Area</b>	12.4 ha
<b>C: Kasuga-Taisha Area</b>	93.1 ha
<b>D: Kasugayama Primeval Forest Area</b>	298.6 ha
<b>E: Gangō-ji Area</b>	0.8 ha
<b>Buffer Zone</b>	1,311.6 ha
<b>F: Yakushi-ji Area</b>	5.1 ha
<b>G: Tōshōdai-ji Area</b>	9.1 ha
<b>Buffer Zone</b>	186.3 ha
<b>H: Nara Palace Site Area</b>	128.9 ha
<b>Buffer Zone</b>	464.6 ha









# APPENDIX 3 - a - 1

## MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

### The Extent of the Nominated Property and the Zones of Legal Protection

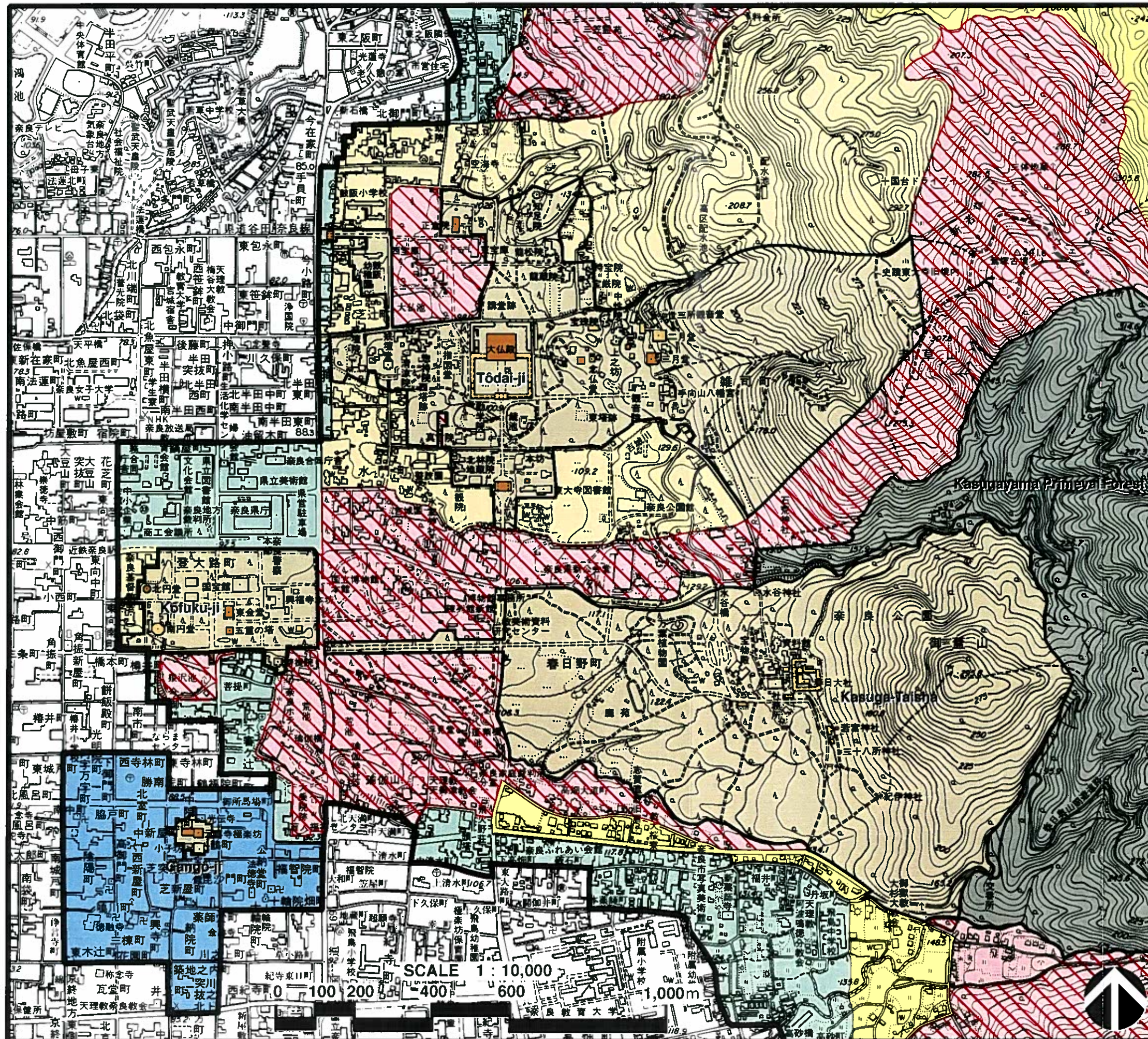


A: Tōdai-ji Area	68.9 ha
B: Kōfuku-ji Area	12.4 ha
C: Kasuga-Taisha Area	93.1 ha
E: Gangō-ji Area	0.8 ha

-  Special Zone for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  City Landscape Formation Zone designated under the Nara Municipal Ordinance Concerning City Landscape
-  Historic Site
-  Special Natural Monument
-  Nominated Property

- A: Tōdai-ji, incl. 9 national treasures and 18 important cultural properties (cf. Appendix 3-b-1)
- B: Kōfuku-ji, incl. 4 national treasures and 2 important cultural properties (cf. Appendix 3-b-2)
- C: Kasuga-Taisha, incl. 4 national treasures and 27 important cultural properties (cf. Appendix 3-b-3)
- E: Gangō-ji, incl. 2 national treasures and 1 important cultural property (cf. Appendix 3-b-4)

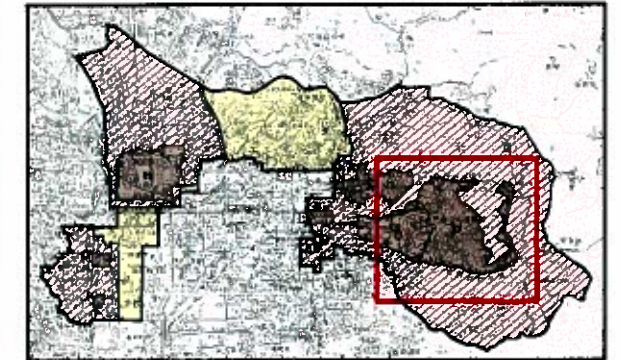
 Buffer Zone











MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

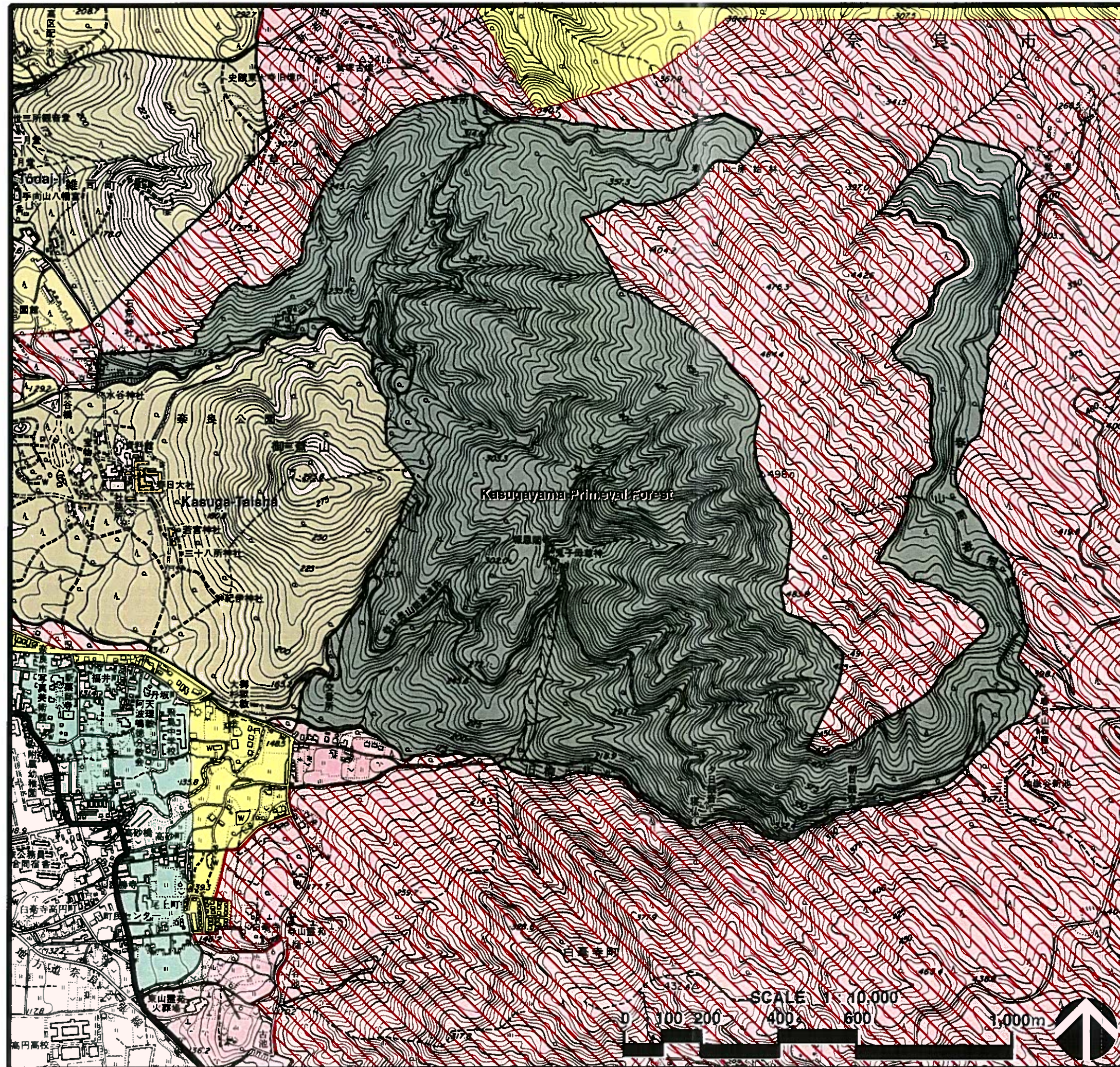
The Extent of the Nominated Property and the Zones of Legal Protection



D: Kasugayama Primeval Forest Area 298.6 ha

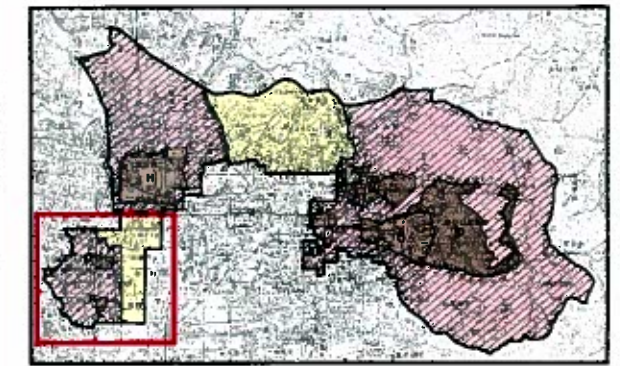
-  Special Zone for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  Historic Site
-  Special Natural Monument

-  Nominated Property
-  Buffer Zone







MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

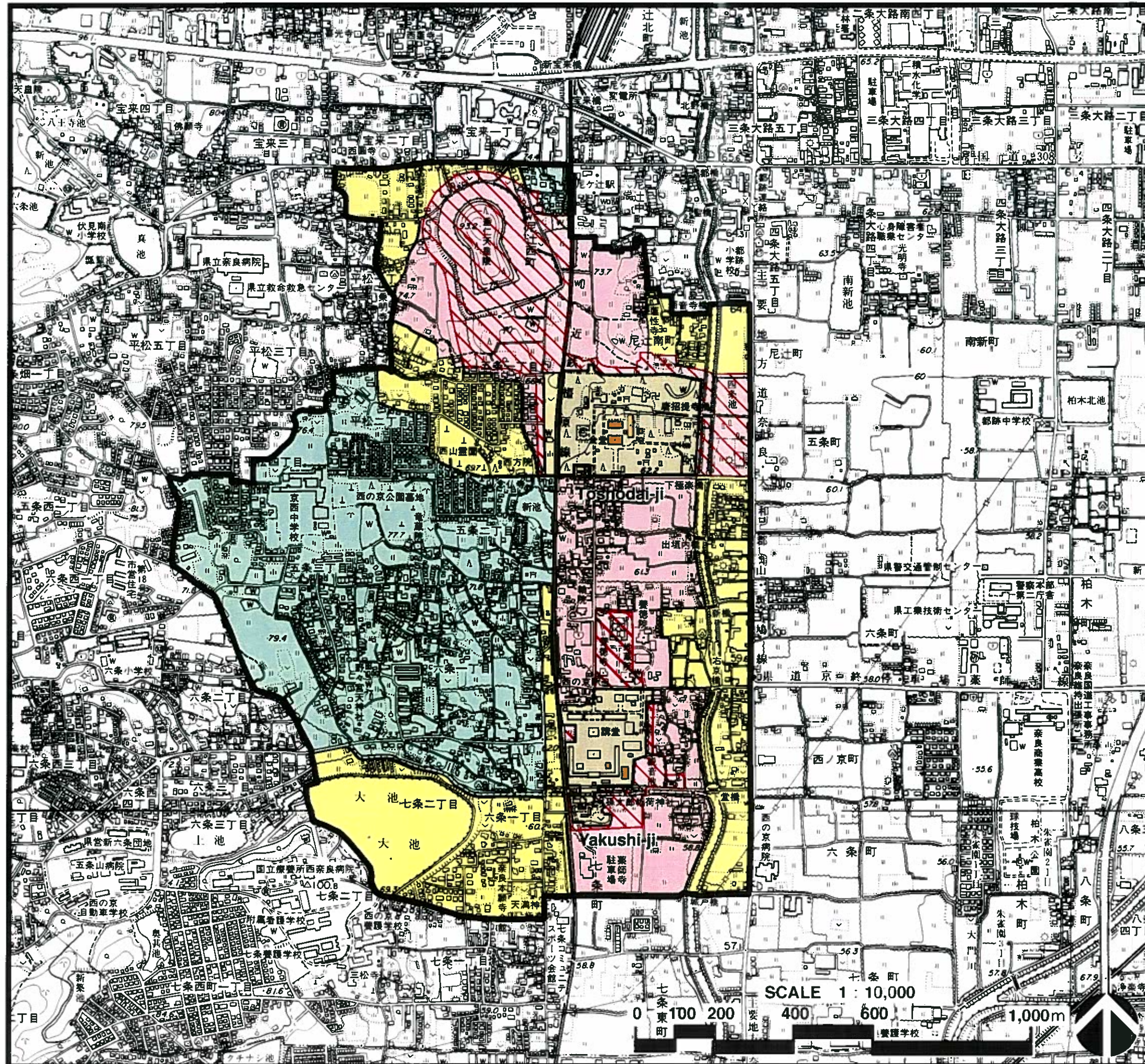
The Extent of the Nominated Property and the Zones of Legal Protection



F: Yakushi-ji Area 5.1 ha  
G: Tōshōdai-ji Area 9.1 ha

-  Special Zone for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  Historic Site

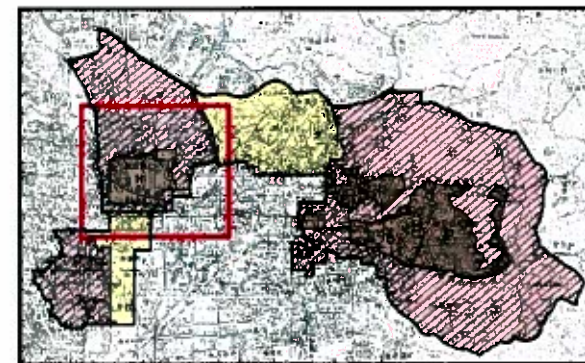
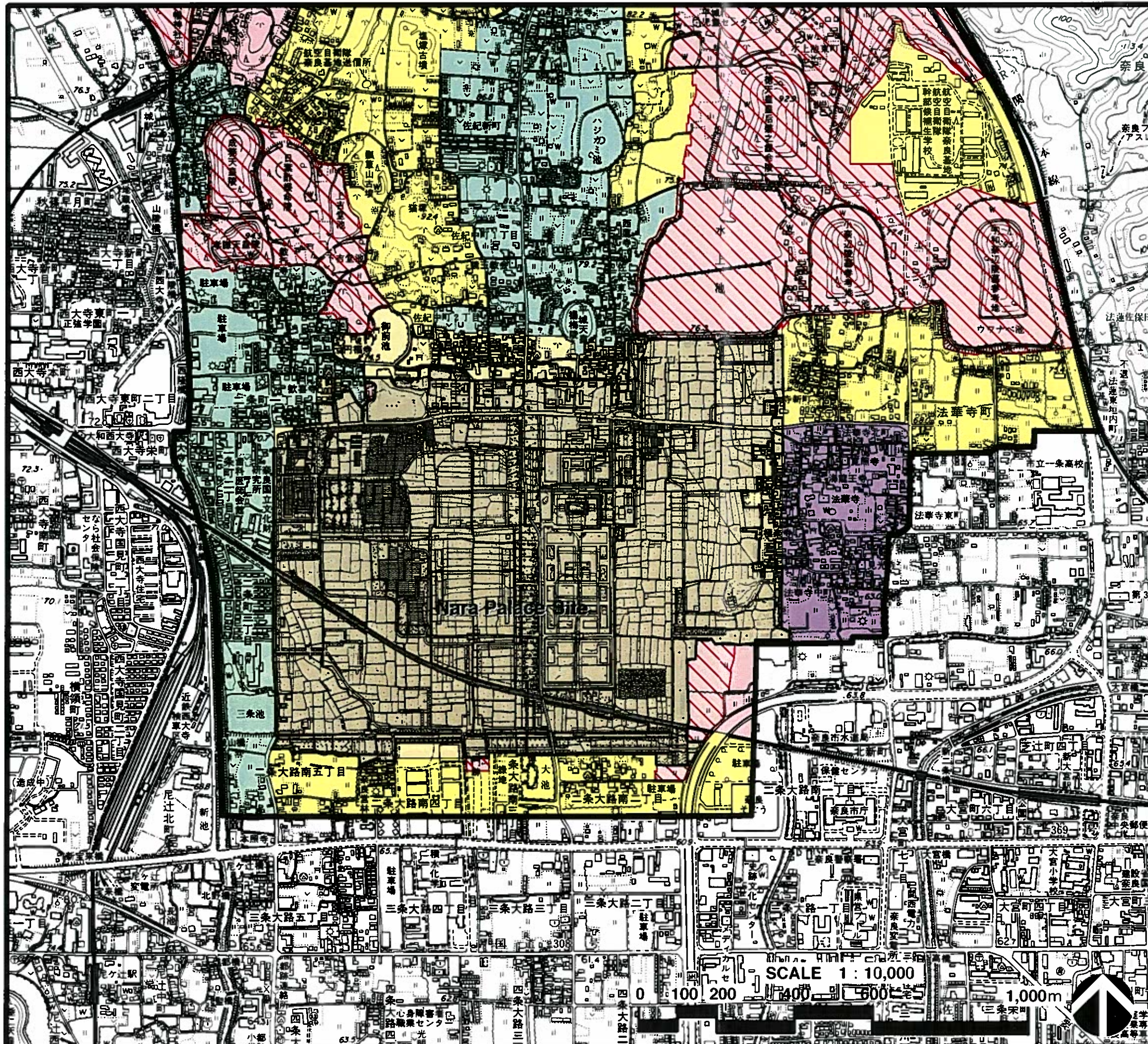
-  Nominated Property
  -  Buffer Zone
- F: Yakushi-ji, incl. 2 national treasures and 4 important cultural properties (cf. Appendix 3-b-5)  
G: Tōshōdai-ji, incl. 5 national treasures and 1 important cultural property (cf. Appendix 3-b-6)



APPENDIX 3-a-4

MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY


The Extent of the Nominated Property and the Zones of Legal Protection





H:Nara Palace Site Area 128.9 ha

 Special Zone for Preservation of Historical Natural Features

 Area for Preservation of Historical Natural Features


 Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance

 Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance

 Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance

 Special Historic Site

 Nominated Property



 Buffer Zone

APPENDIX 3-b-1

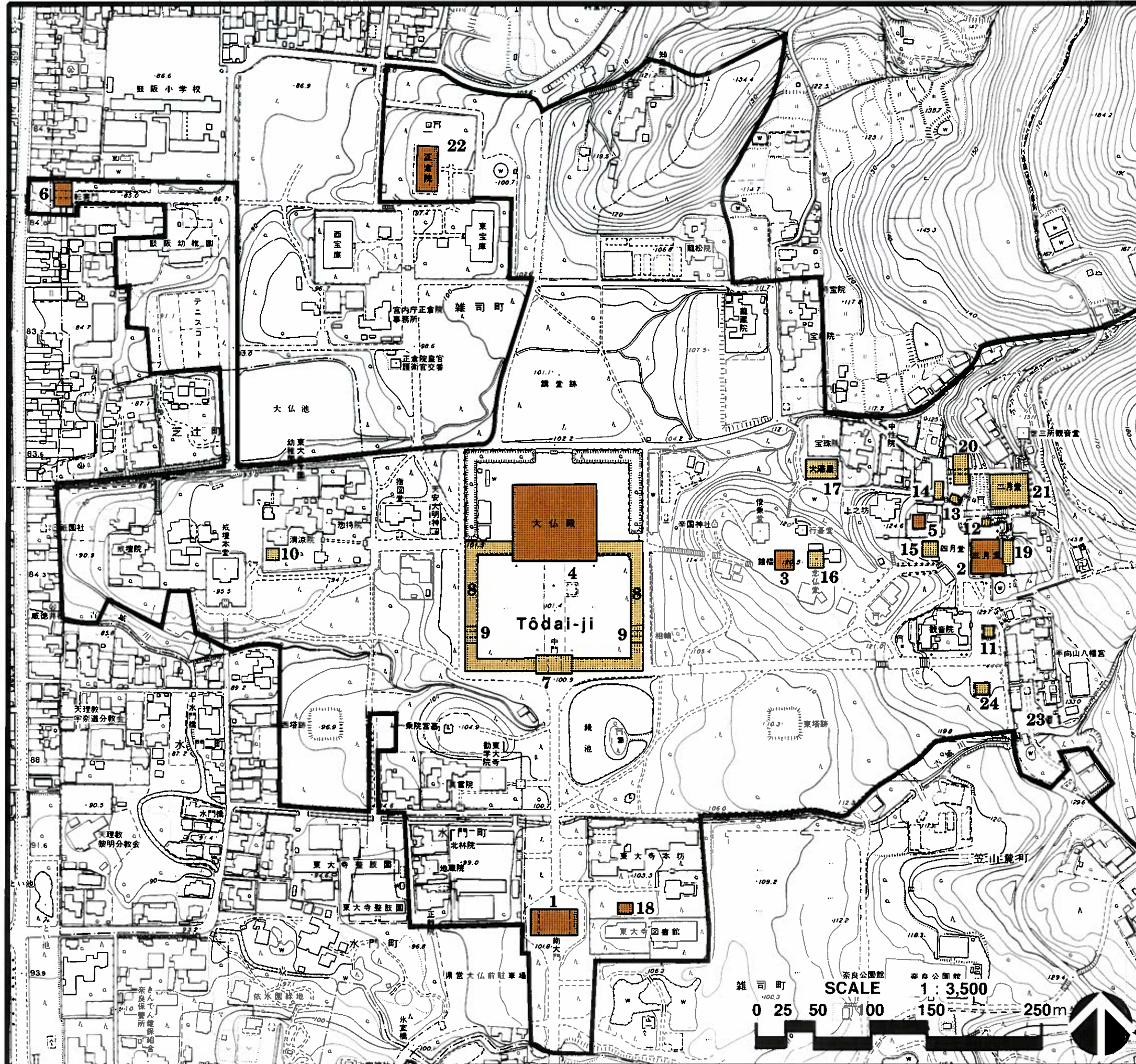
MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property

A: Tôdai-ji Area 68.9 ha

-  National Treasure
-  Important Cultural Property

- 1 Nandaimon
- 2 Hokkedô
- 3 Shurô
- 4 Kondô and Vairocana Buddha
- 5 Kaisandô
- 6 Tegaimon
- 7 Chûmon
- 8 Higashi-kairô and Nishi-kairô
- 9 Higashi-gakumon and Nishi-gakumon
- 10 Kanjinsho Kyôko
- 11 Hokkedô Kyôko
- 12 Hokkedô Kitamon
- 13 Nigatsudô Akaiya
- 14 Nigatsudô Busshôya
- 15 Sammaidô
- 16 Nembutsudô
- 17 Ôyuya
- 18 Hombô Kyôko
- 19 Hokkedô Temizuya
- 20 Nigatsudô Sanrôsho
- 21 Nigatsudô
- 22 Shôsô-in Shôsô
- 23 Tamukeyama-jinja Keidaisha  
Sumiyoshi-jinja Honden
- 24 Tamukeyama-jinja Hôko



 Nominated Property

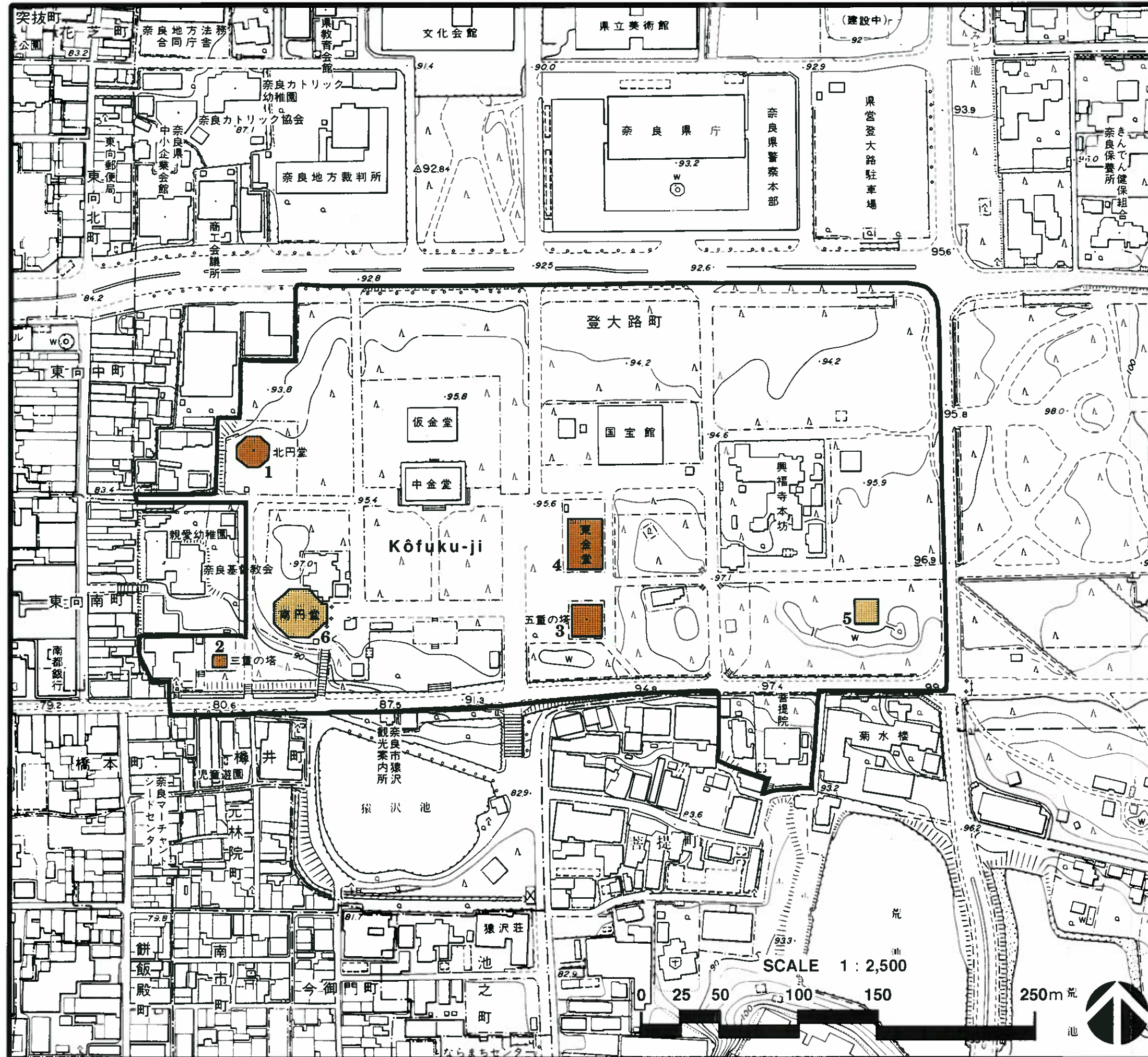
MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property

B: Kōfuku-ji Area 12.4 ha

-  National Treasure
-  Important Cultural Property

- 1 Hokuendō
- 2 Sanjūnotō
- 3 Gojōnotō
- 4 Tōkondō
- 5 Ōyuya
- 6 Nan-endō

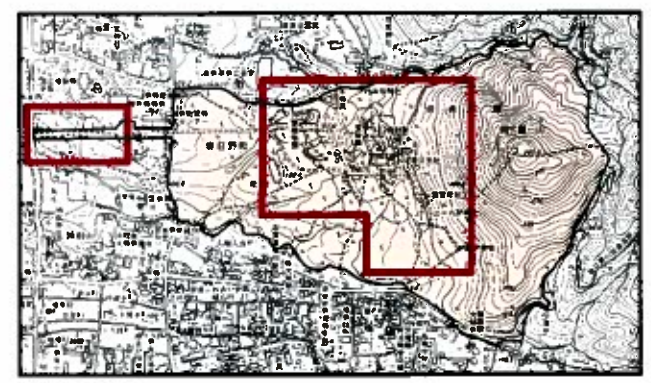


 Nominated Property

APPENDIX 3-b-3

MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property



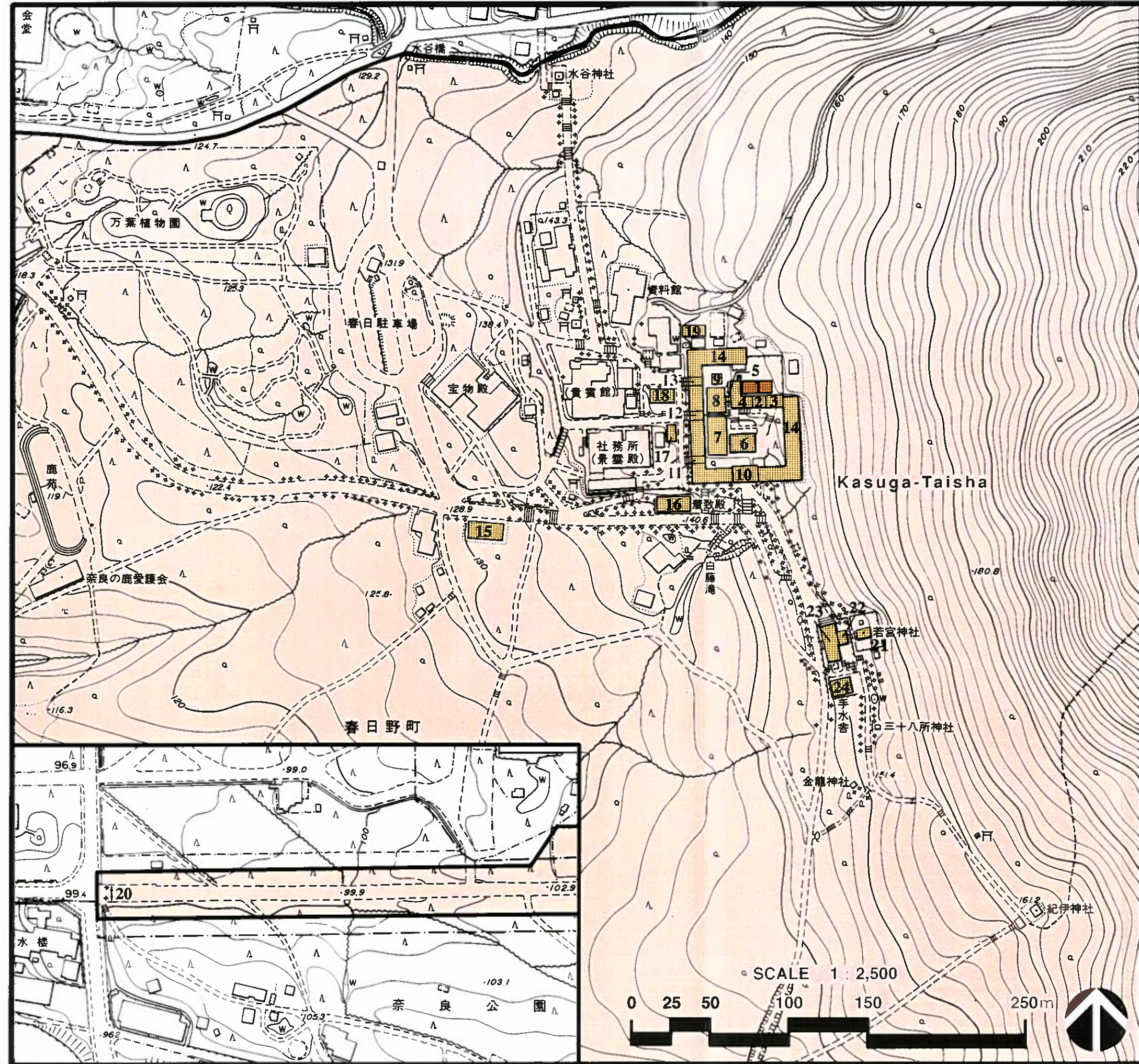
C:Kasuga-Taisha Area 93.1 ha

- National Treasure
- Important Cultural Property

- 1 Honsha Honden
- 2 Honsha Chūmon
- 3 Honsha Higashi-orō
- 4 Honsha Nishi-orō and Kita-orō
- 5 Honsha Nejrō
- 6 Honsha Heiden
- 7 Honsha Naoraiden
- 8 Honsha Utsushidono
- 9 Honsha Hōko
- 10 Honsha Nammon
- 11 Honsha Keigamon
- 12 Honsha Seijōmon
- 13 Honsha Naishimon
- 14 Honsha Kairō
- 15 Honsha Kurumasha
- 16 Honsha Chakutōden
- 17 Honsha Hetsuidono
- 18 Honsha Sakadono
- 19 Honsha Itakura
- 20 Honsha Ichi-no-torii
- 21 Sessha Wakamiya-jinja Honden
- 22 Sessha Wakamiya-jinja Hainoya
- 23 Sessha Wakamiya-jinja Hosodono and Kaguraden
- 24 Sessha Wakamiya-jinja Temizuya

- Historic Site
- 25 Kasuga-Taisha Compound


- Nominated Property



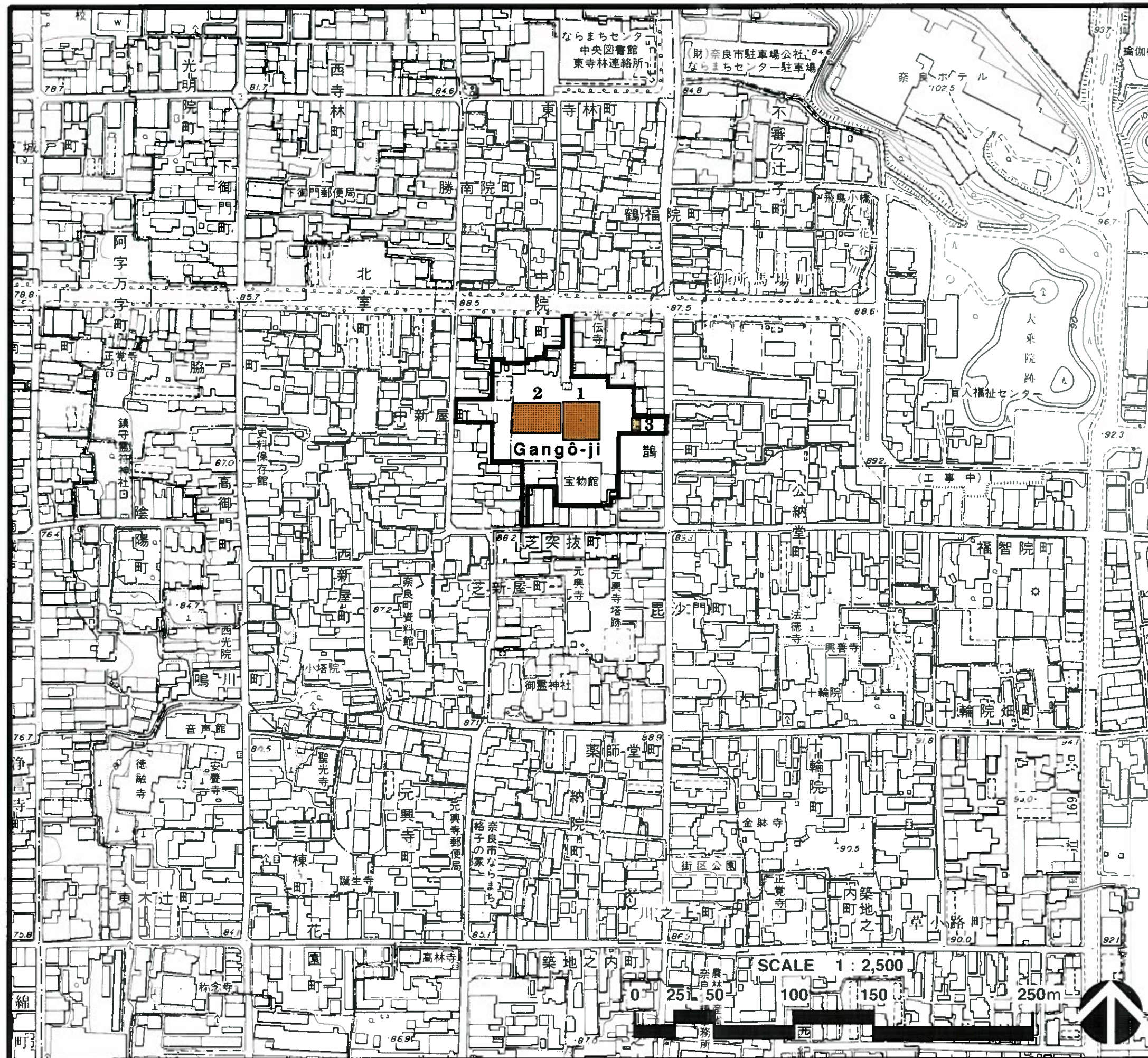
MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property

E: Gangô-ji Area 0.8 ha

-  National Treasure
-  Important Cultural Property

- 1 Gokurakubô Hondô
- 2 Gokurakubô Zenshitsu
- 3 Gokurakubô Tômon





 Nominated Property

# APPENDIX 3-b-5

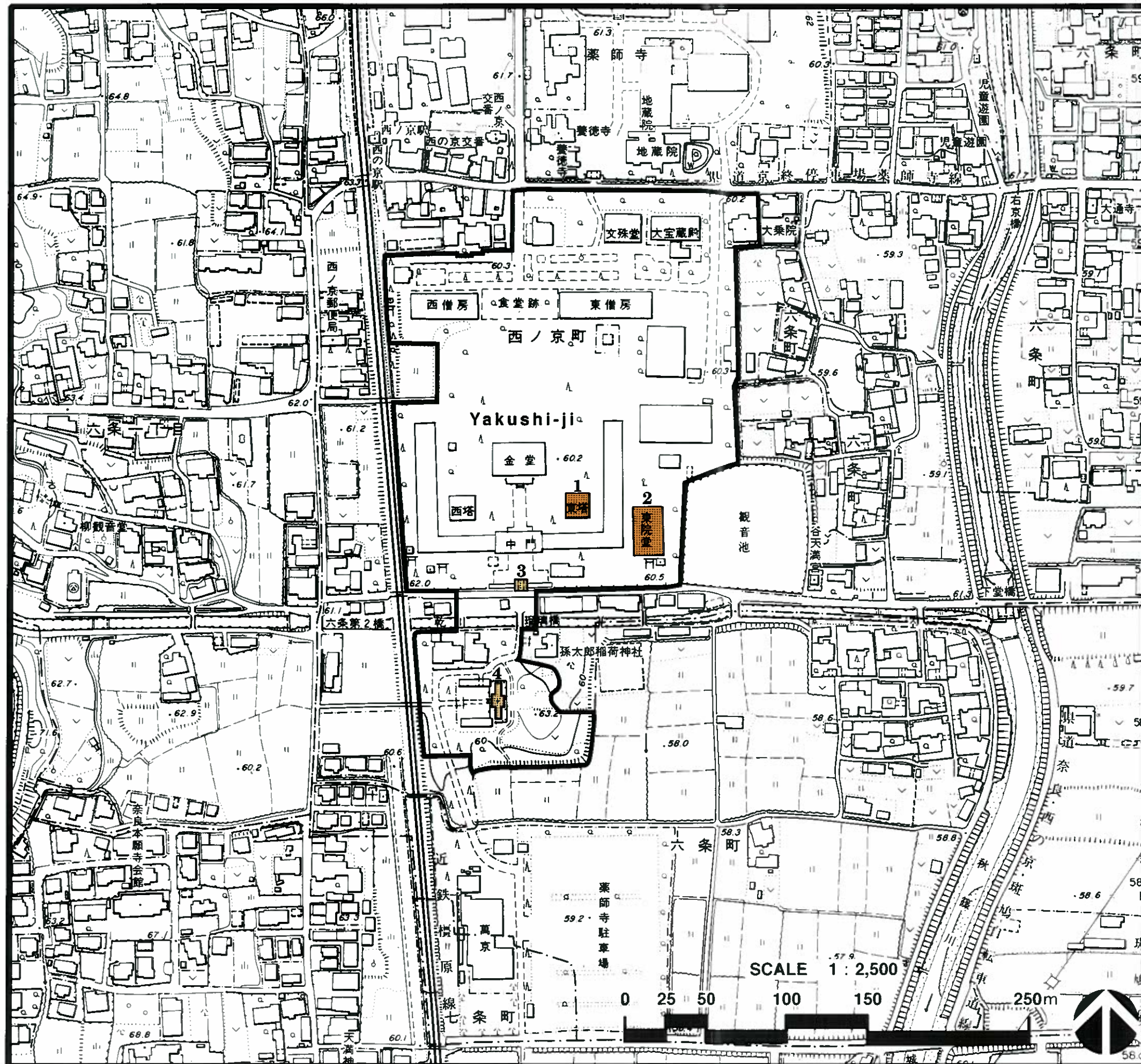
MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property

F:Yakushi-ji Area 5.1 ha

-  National Treasure
-  Important Cultural Property

- 1 Tôto
- 2 Tôindô
- 3 Nammon
- 4 Yasumigaoka Hachiman-jinja Shaden





 Nominated Property



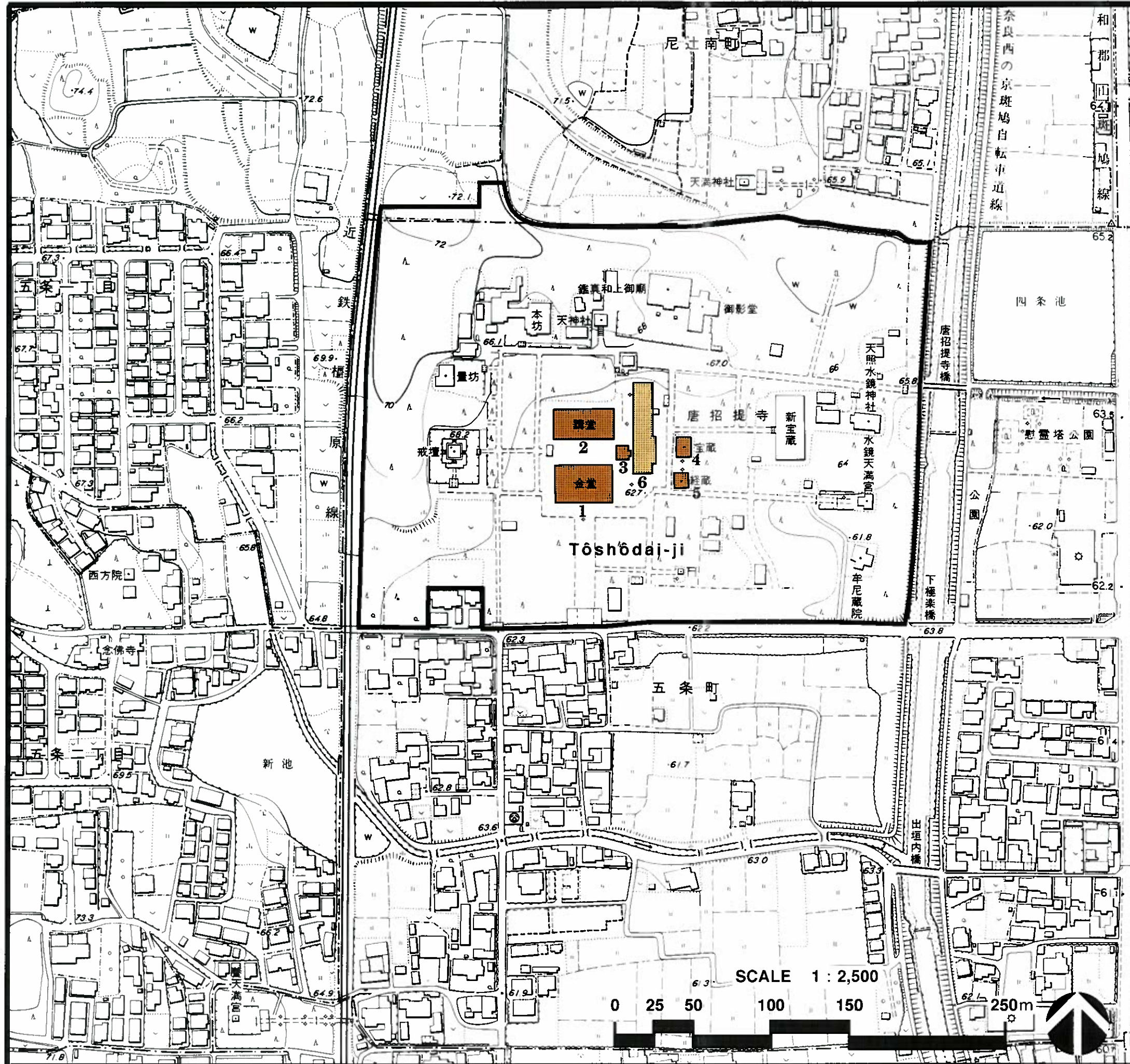
MAP INDICATING THE EXTENT OF THE NOMINATED PROPERTY

The Site Plan of the Nominated Property

G: Tōshōdai-ji Area 9.1 ha

-  National Treasure
-  Important Cultural Property

- 1 Kondō
- 2 Kōdō
- 3 Korō
- 4 Hōzō
- 5 Kyōzō
- 6 Raidō

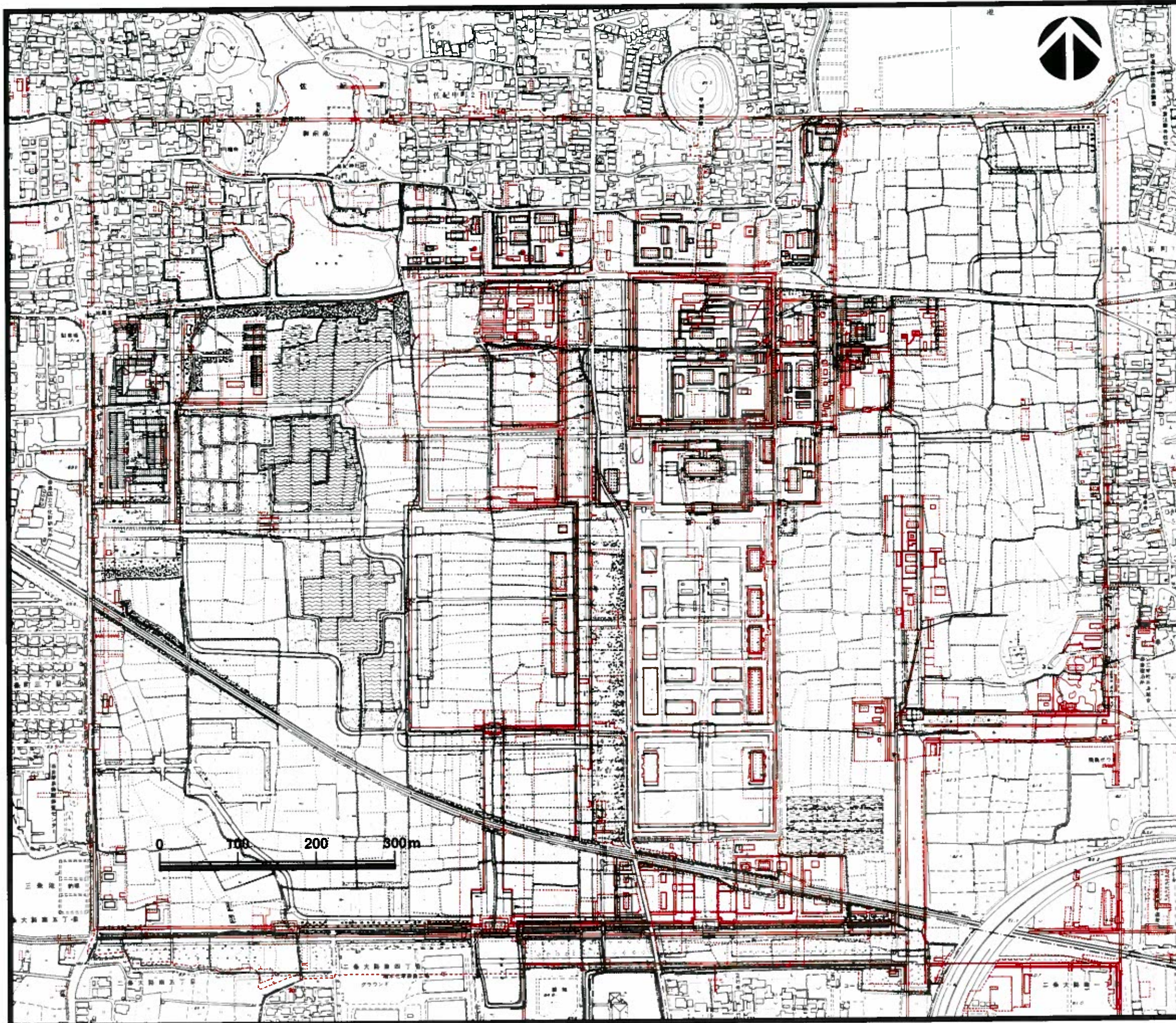


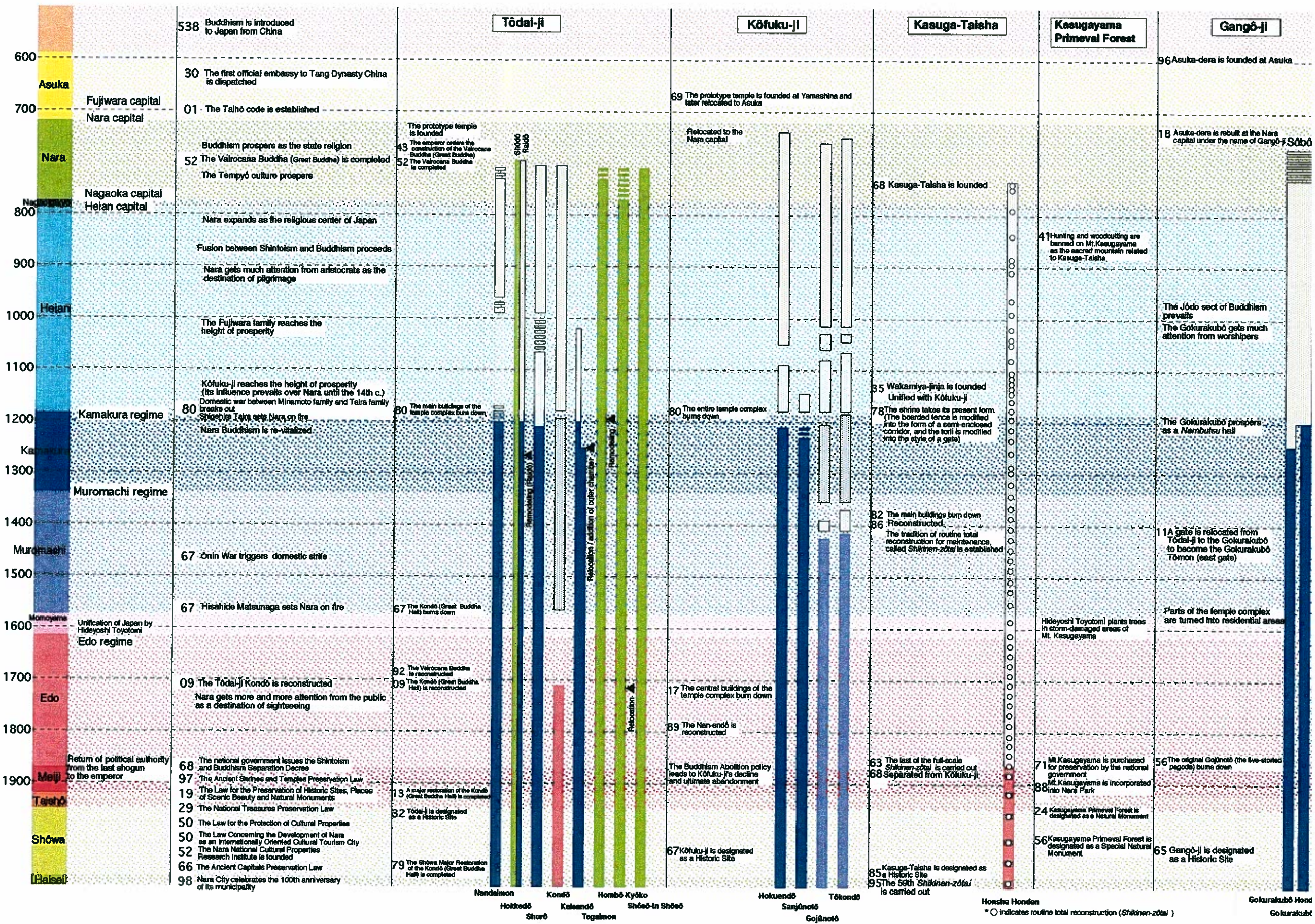
 Nominated Property

**APPENDIX 3 - c**

MAP INDICATING THE DISTRIBUTION  
OF MAJOR EXCAVATED REMAINS

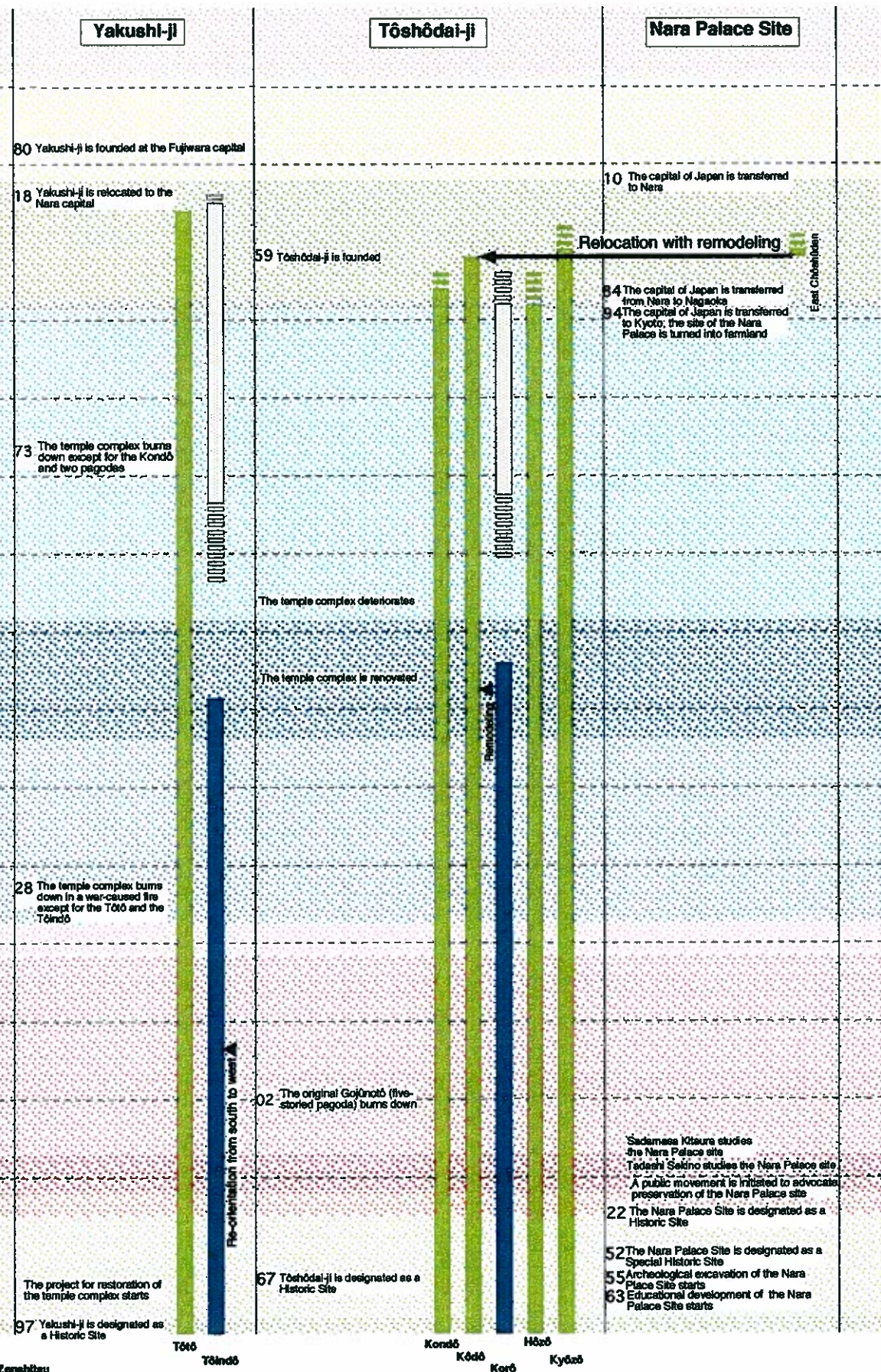
**H: Nara Palace Site Area**





# APPENDIX 4

## CHRONOLOGICAL TABLE OF NARA IN RELATION TO THE NOMINATED PROPERTY



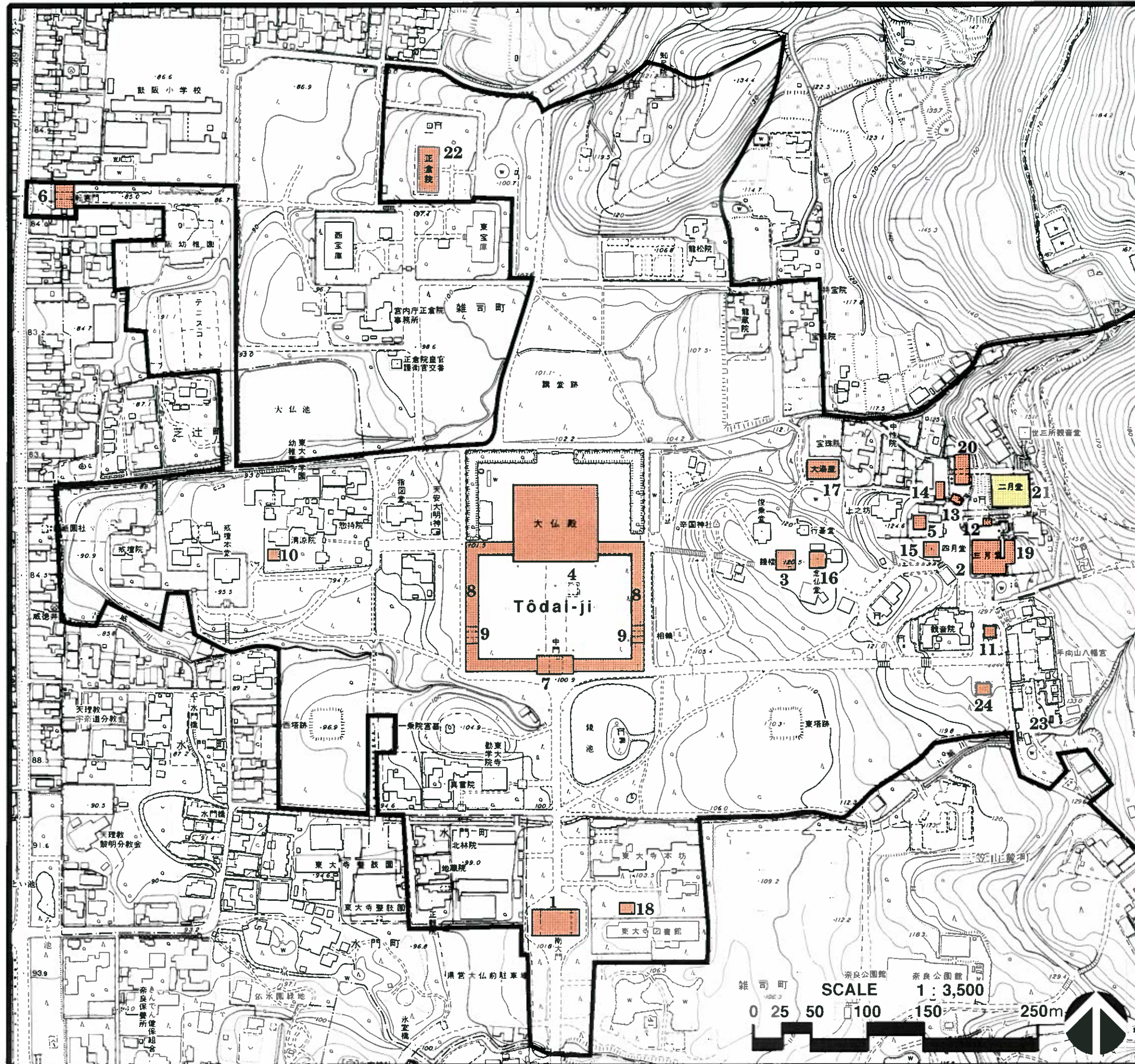
# APPENDIX 11-a

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED

A: Tōdai-ji Area

- Building for which major conservation work has been completed
- Building for which minor conservation work has been completed

- 1 Nandaimon
- 2 Hokkedō
- 3 Shurō
- 4 Kondō and Vairocana Buddha
- 5 Kaisandō
- 6 Tegaimon
- 7 Chūmon
- 8 Higashi-kairō and Nishi-kairō
- 9 Higashi-gakumon and Nishi-gakumon
- 10 Kanjinsho Kyōko
- 11 Hokkedō Kyōko
- 12 Hokkedō Kitamon
- 13 Nigatsudō Akaiya
- 14 Nigatsudō Busshōya
- 15 Sammaidō
- 16 Nembutsudō
- 17 Ōyuya
- 18 Hombō Kyōko
- 19 Hokkedō Temizuya
- 20 Nigatsudō Sanrōsho
- 21 Nigatsudō
- 22 Shōsō-in Shōsō
- 23 Tamukeyama-jinja Keidaisha  
Sumiyoshi-jinja Honden
- 24 Tamukeyama-jinja Hōko



Nominated Property

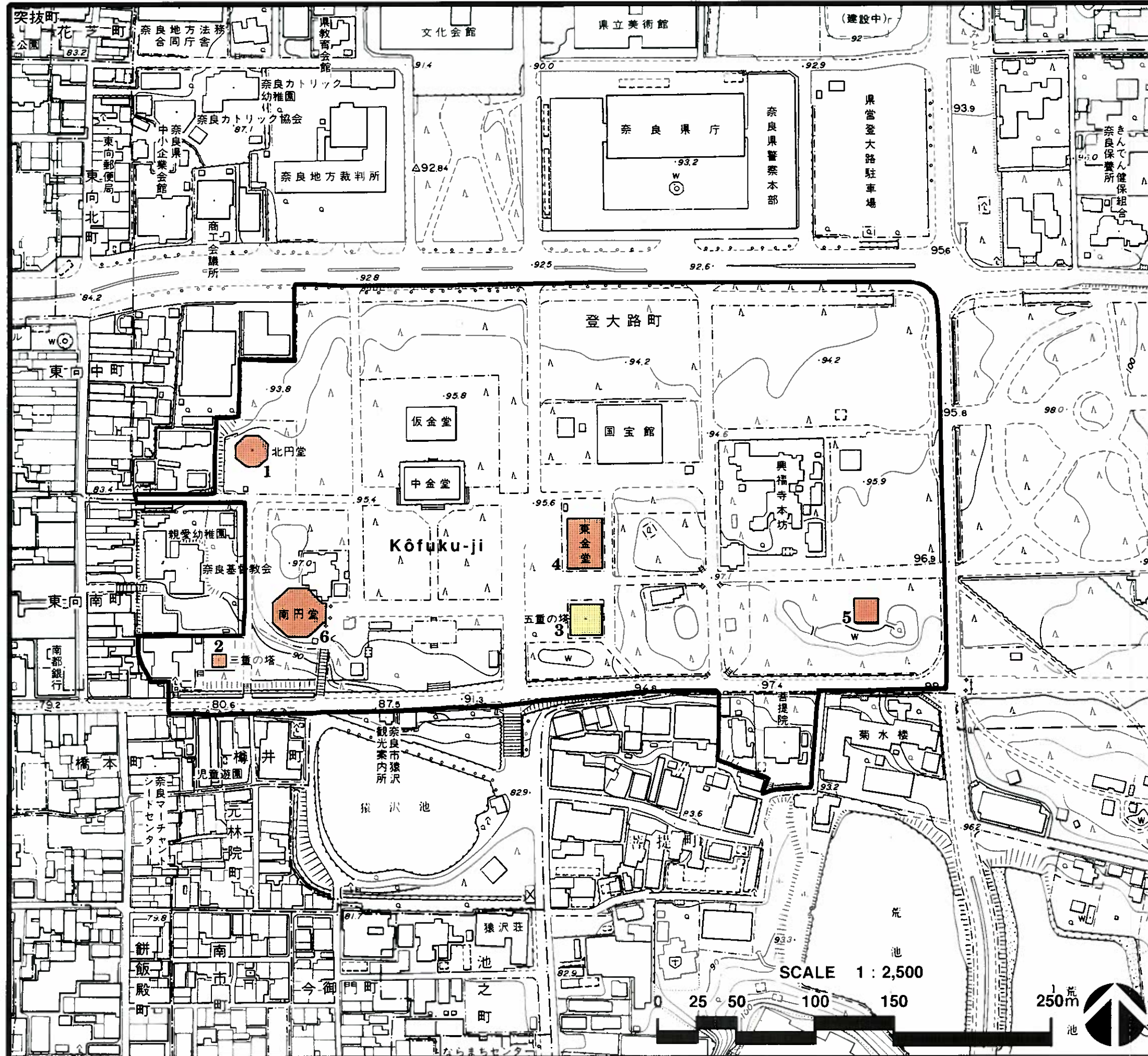
# APPENDIX 11-b

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED

B: Kōfuku-ji Area

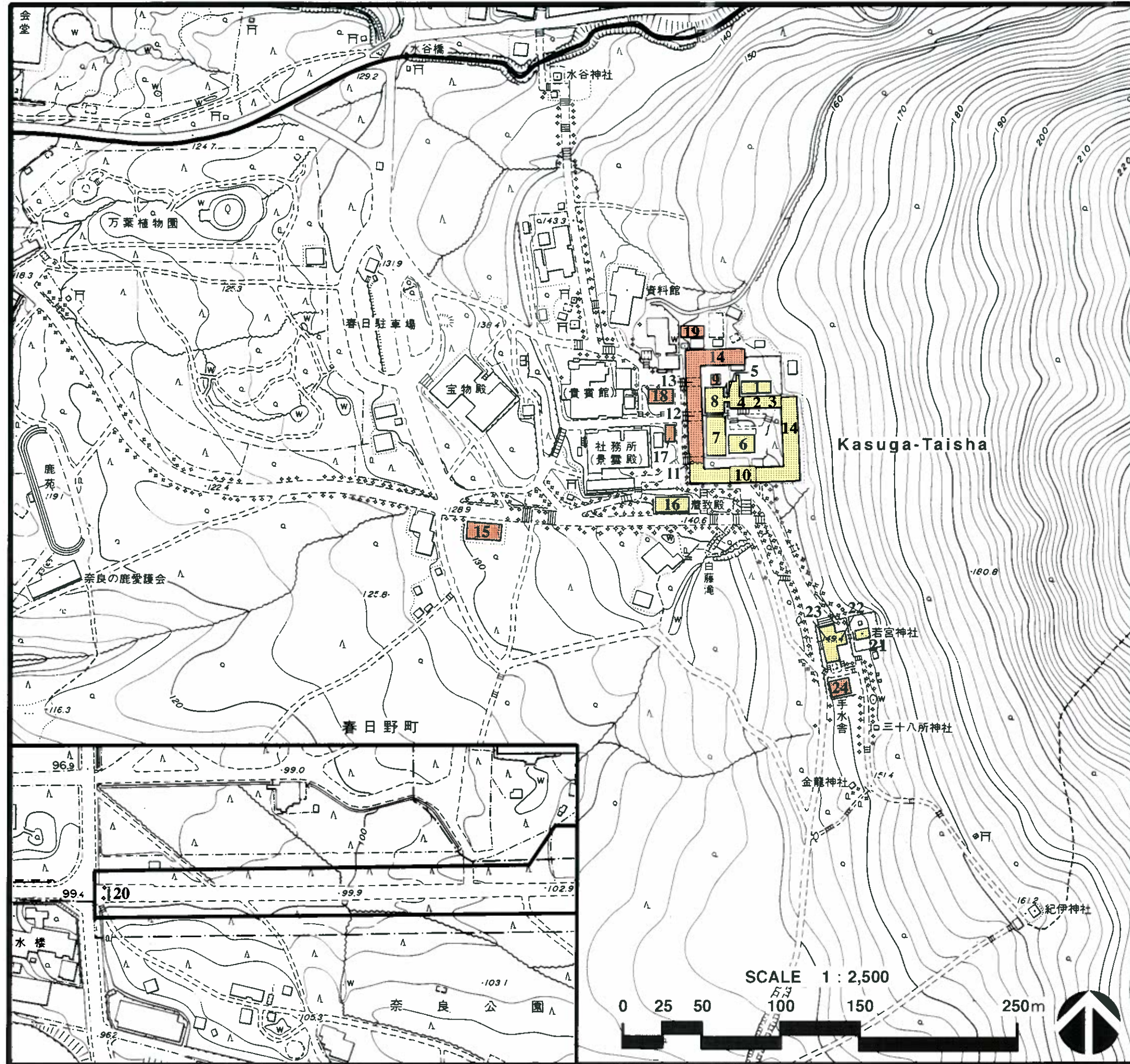
- Building for which major conservation work has been completed
- Building for which minor conservation work has been completed

- 1 Hokuendō
- 2 Sanjūnotō
- 3 Gojūnotō
- 4 Tōkondō
- 5 Ōyuya
- 6 Nan-endō



Nominated Property

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED



C:Kasuga-Taisha Area

- Building for which major conservation work has been completed
- Building for which minor conservation work has been completed

- 1 Honsha Honden
- 2 Honsha Chūmon
- 3 Honsha Higashi-orō
- 4 Honsha Nishi-orō and Kita-orō
- 5 Honsha Nejrō
- 6 Honsha Heiden
- 7 Honsha Naoraiden
- 8 Honsha Utsushidono
- 9 Honsha Hōko
- 10 Honsha Nammon
- 11 Honsha Keigamon
- 12 Honsha Seijōmon
- 13 Honsha Naishimon
- 14 Honsha Kairō
- 15 Honsha Kurumasha
- 16 Honsha Chakutōden
- 17 Honsha Hetsuidono
- 18 Honsha Sakadono
- 19 Honsha Itakura
- 20 Honsha Ichi-no-torii
- 21 Sessha Wakamiya-jinja Honden
- 22 Sessha Wakamiya-jinja Hainoya
- 23 Sessha Wakamiya-jinja Hosodono and Kaguraden
- 24 Sessha Wakamiya-jinja Temizuya

SCALE 1 : 2,500



Nominated Property

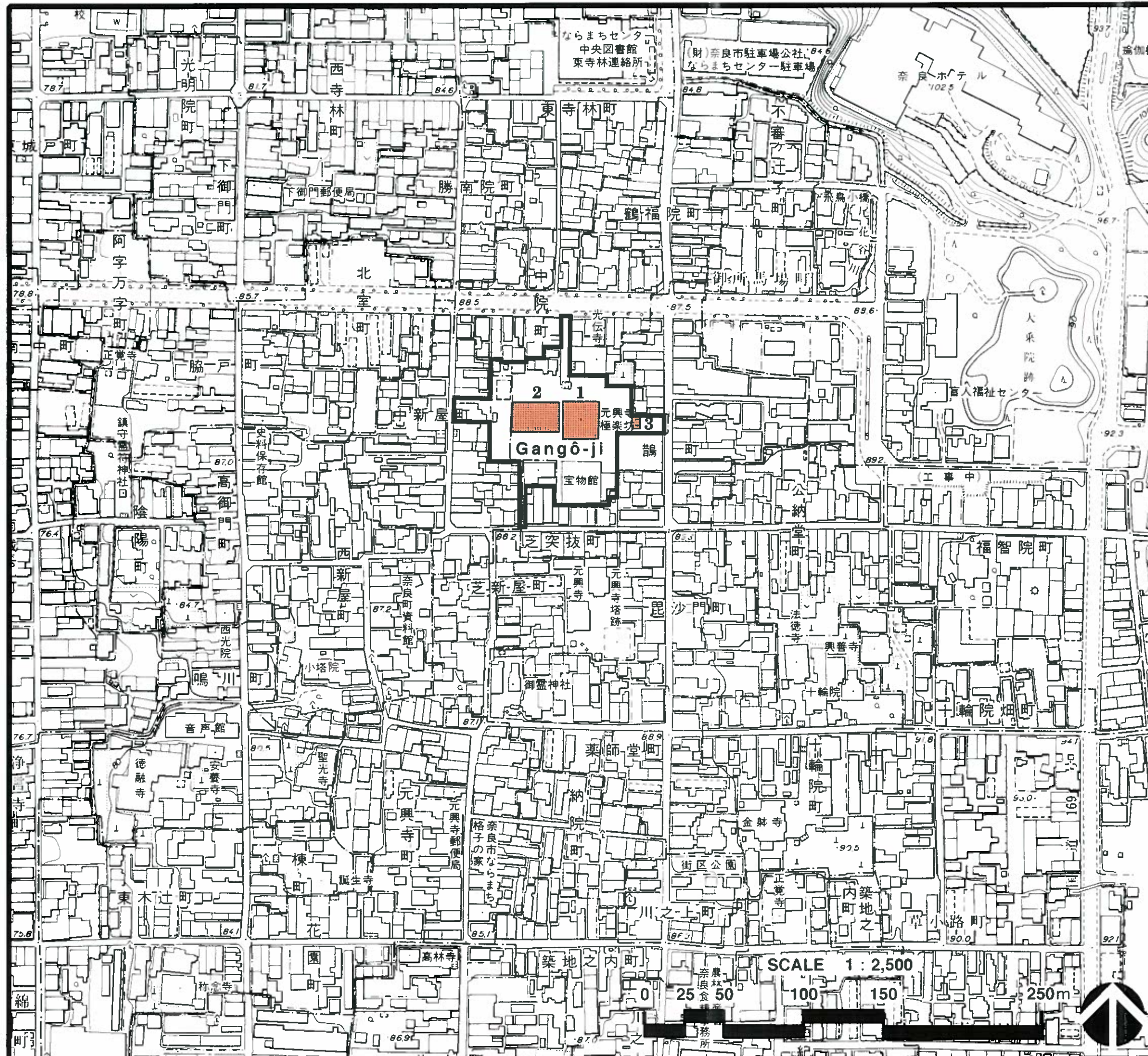
# APPENDIX 11-d

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED

E: Gangô-ji Area

 Building for which major conservation work has been completed

- 1 Gokurakubô Hondô
- 2 Gokurakubô Zenshitsu
- 3 Gokurakubô Tômon




 Nominated Property



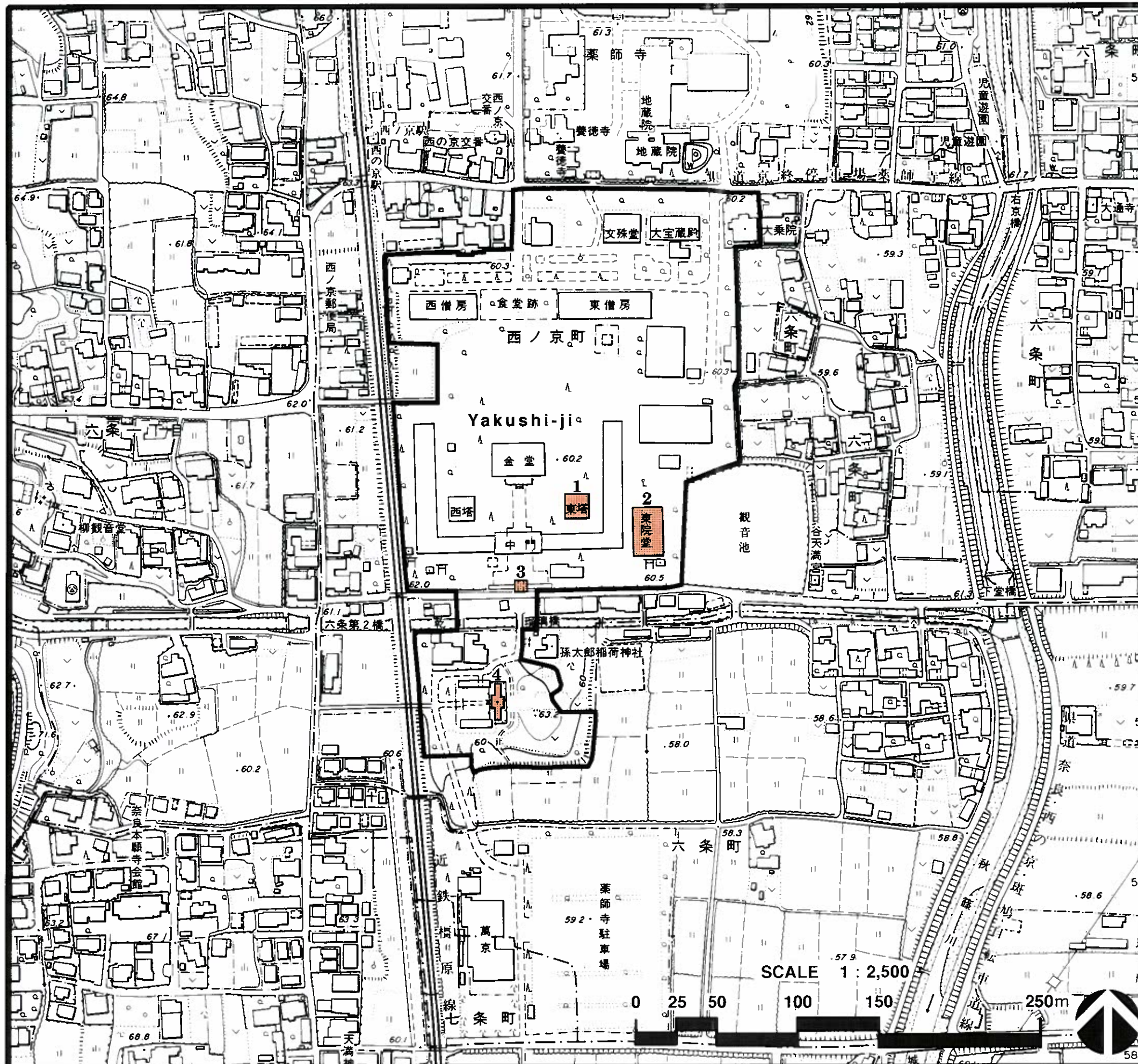
# APPENDIX 11-e

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED

F:Yakushi-ji Area

 Building for which major conservation work has been completed


- 1 Tôtô
- 2 Tôindô
- 3 Nammon
- 4 Yasumigaoka Hachiman-jinja Shaden



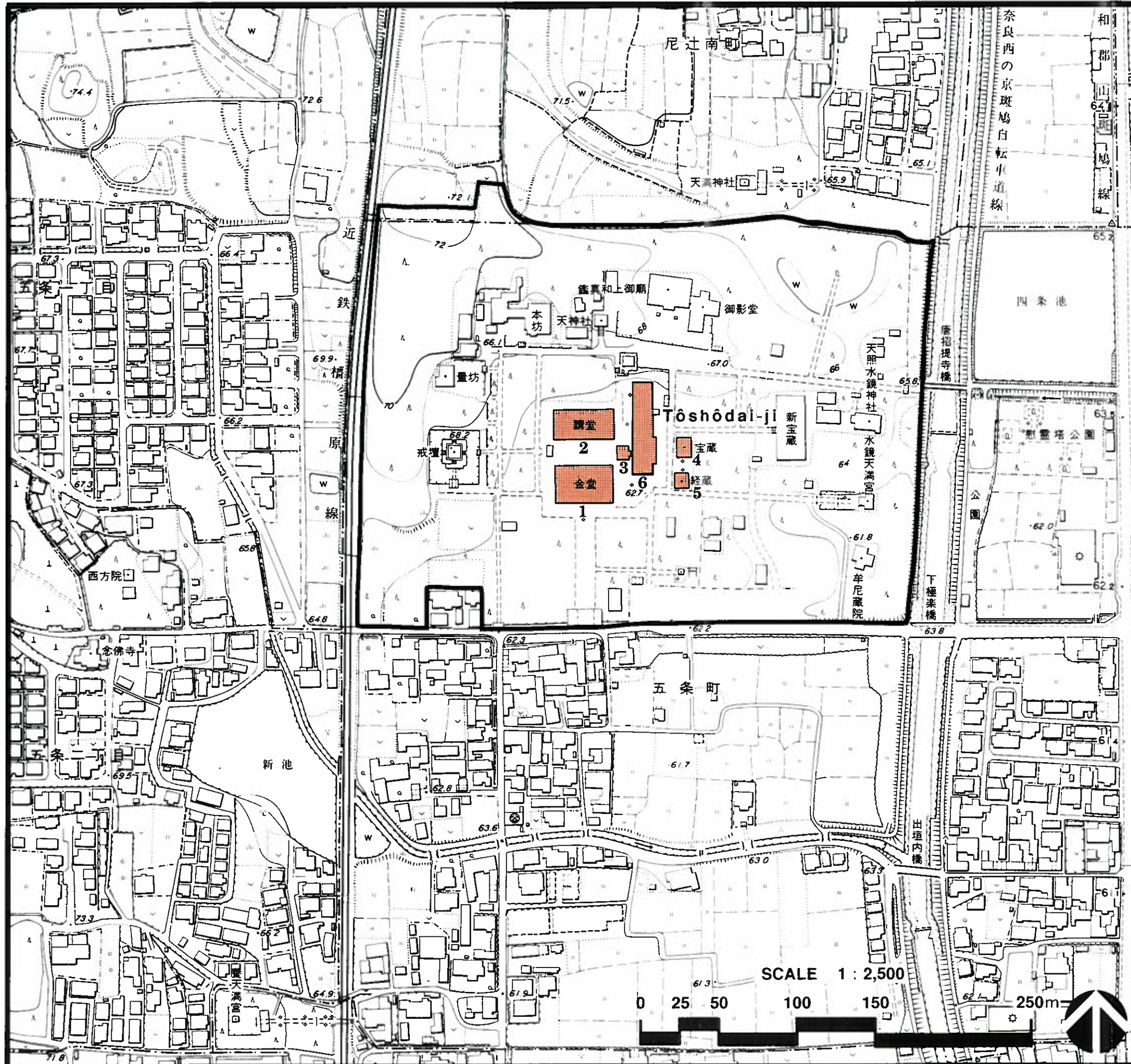
 Nominated Property

PLAN INDICATING LOCATIONS OF THE BUILDINGS FOR WHICH CONSERVATION WORK HAS BEEN COMPLETED

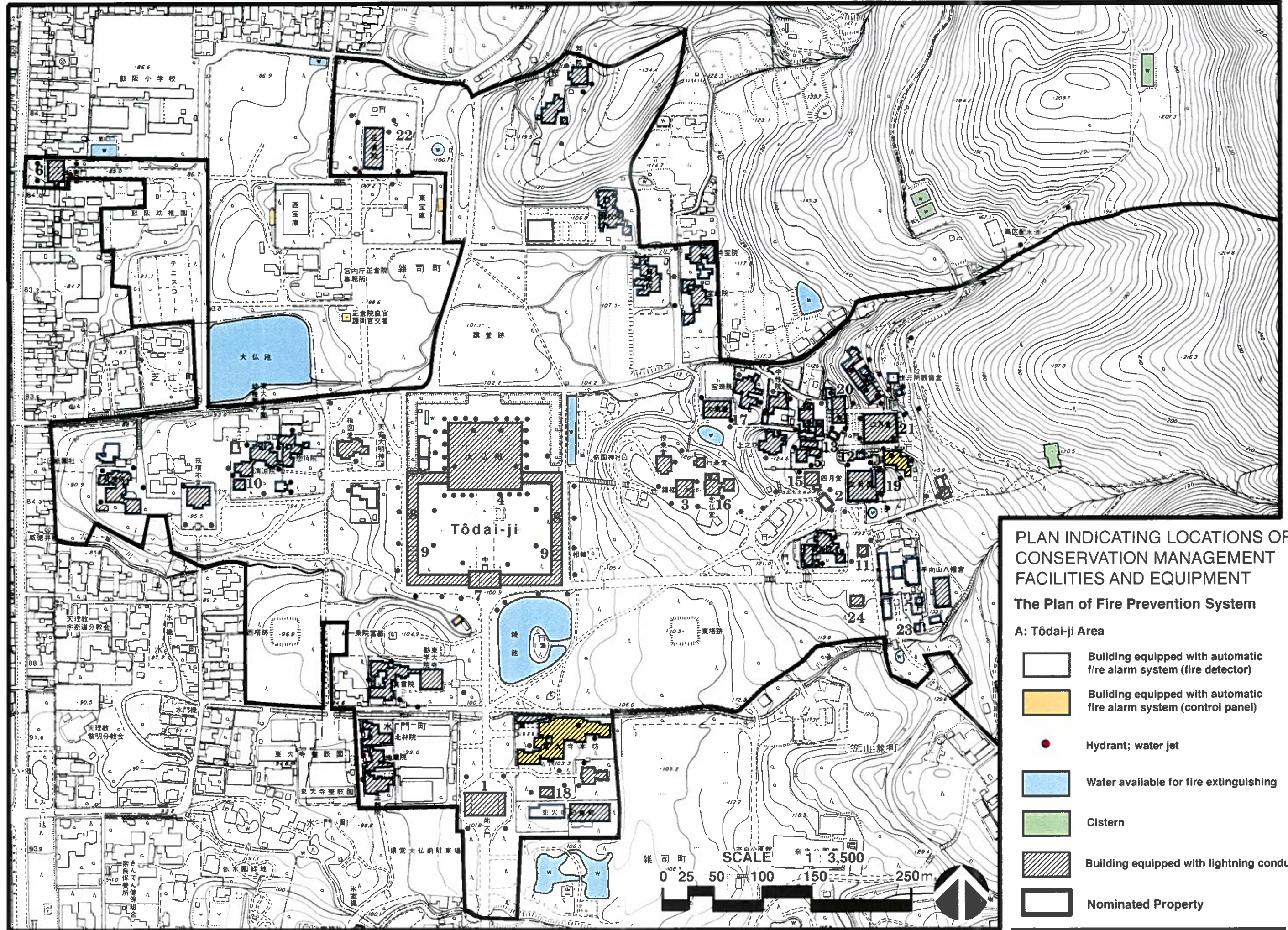
G: Tōshōdai-ji Area

 Building for which major conservation work has been completed

- 1 Kondō
- 2 Kōdō
- 3 Korō
- 4 Hōzō
- 5 Kyōzō
- 6 Raidō










 Nominated Property



PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

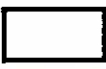





The Plan of Fire Prevention System

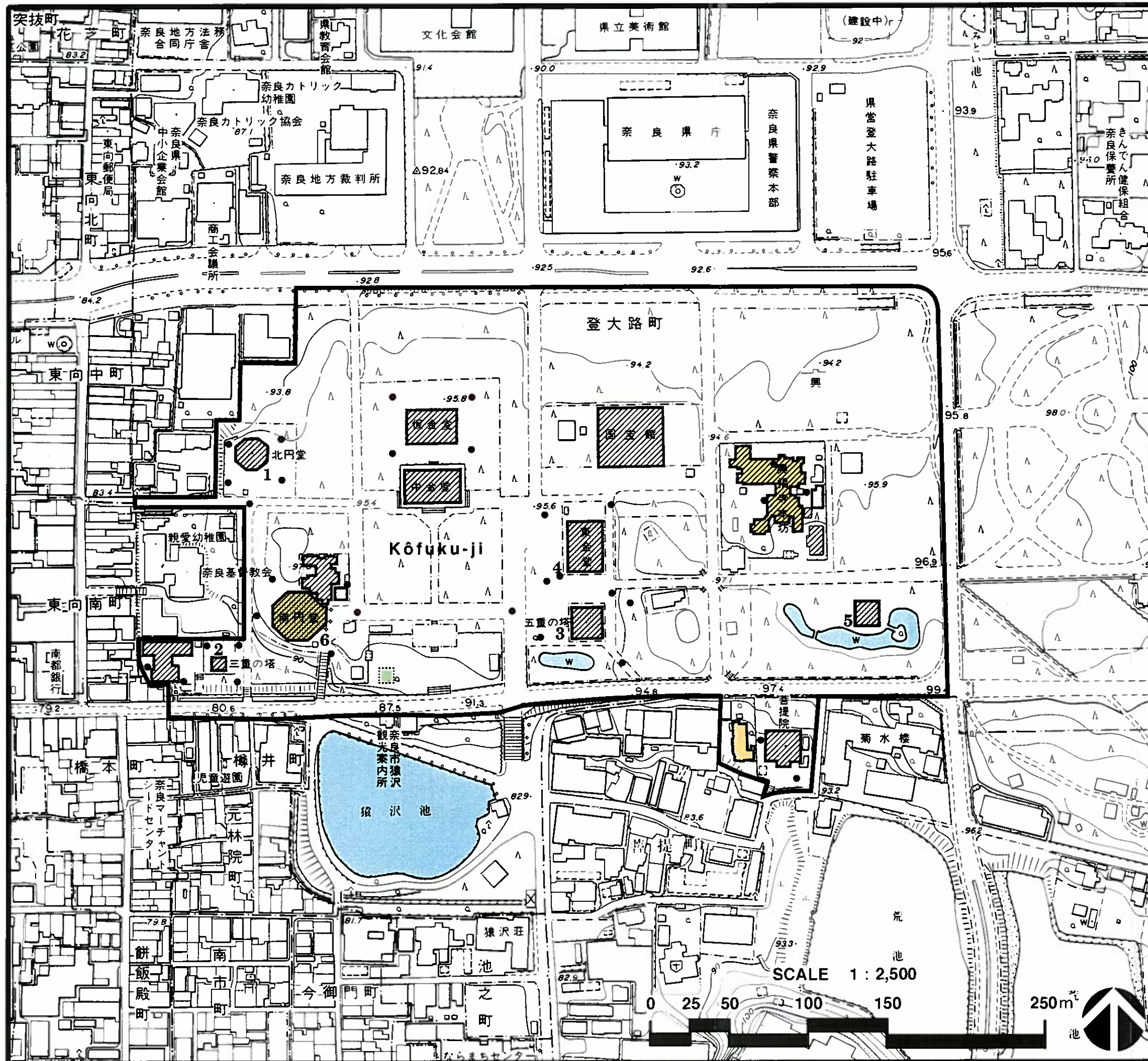
A: Tōdai-ji Area

-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Water available for fire extinguishing
-  Cistern
-  Building equipped with lightning conductors
-  Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT  
The Plan of Fire Prevention System

B: Kōfuku-ji Area








-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Water available for fire extinguishing
-  Cistern
-  Building equipped with lightning conductors

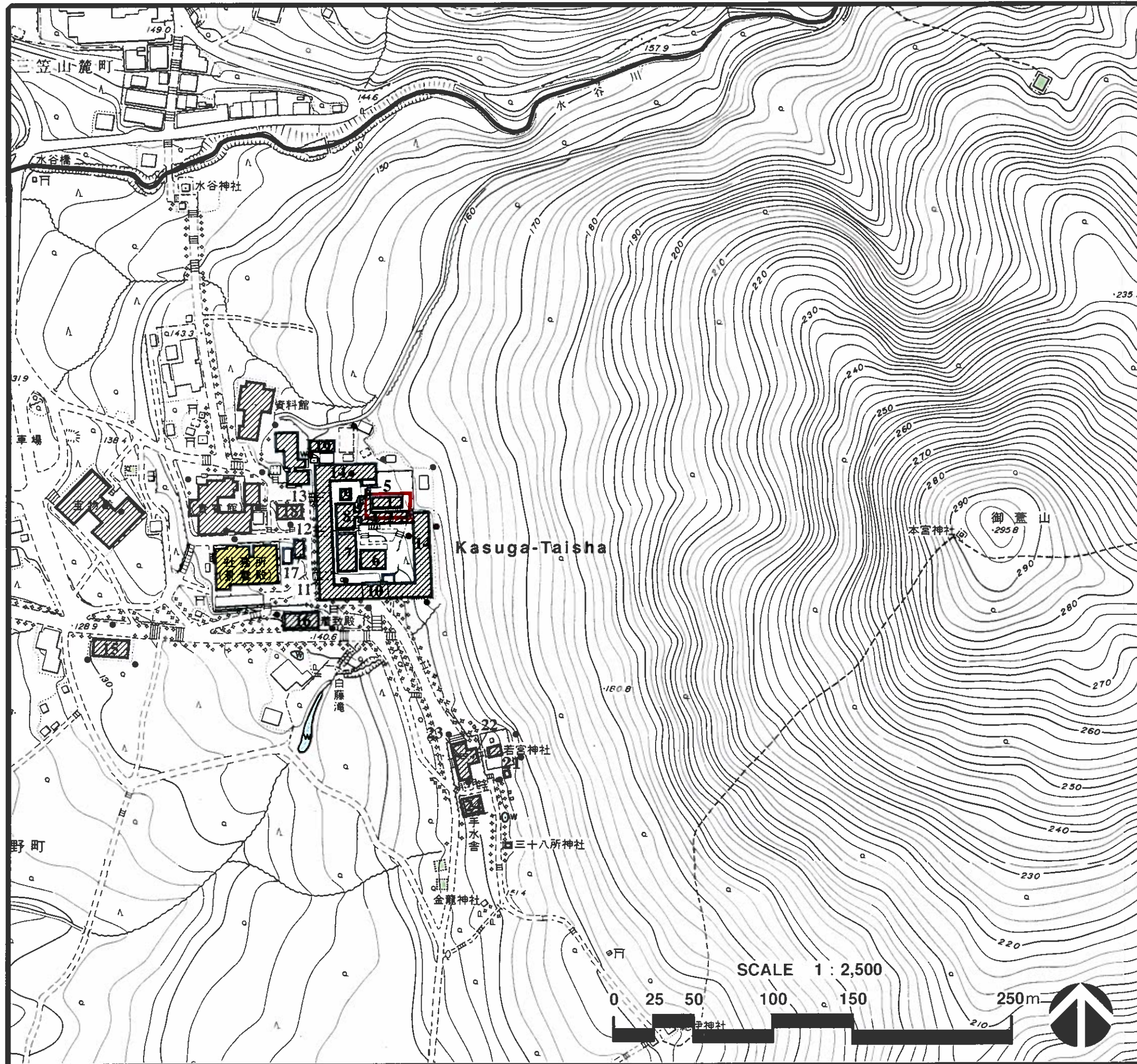


 Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT  
The Plan of Fire Prevention System

C:Kasuga-Taisha Area

-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Drencher system
-  Water available for fire extinguishing
-  Cistern
-  Building equipped with lightning conductors

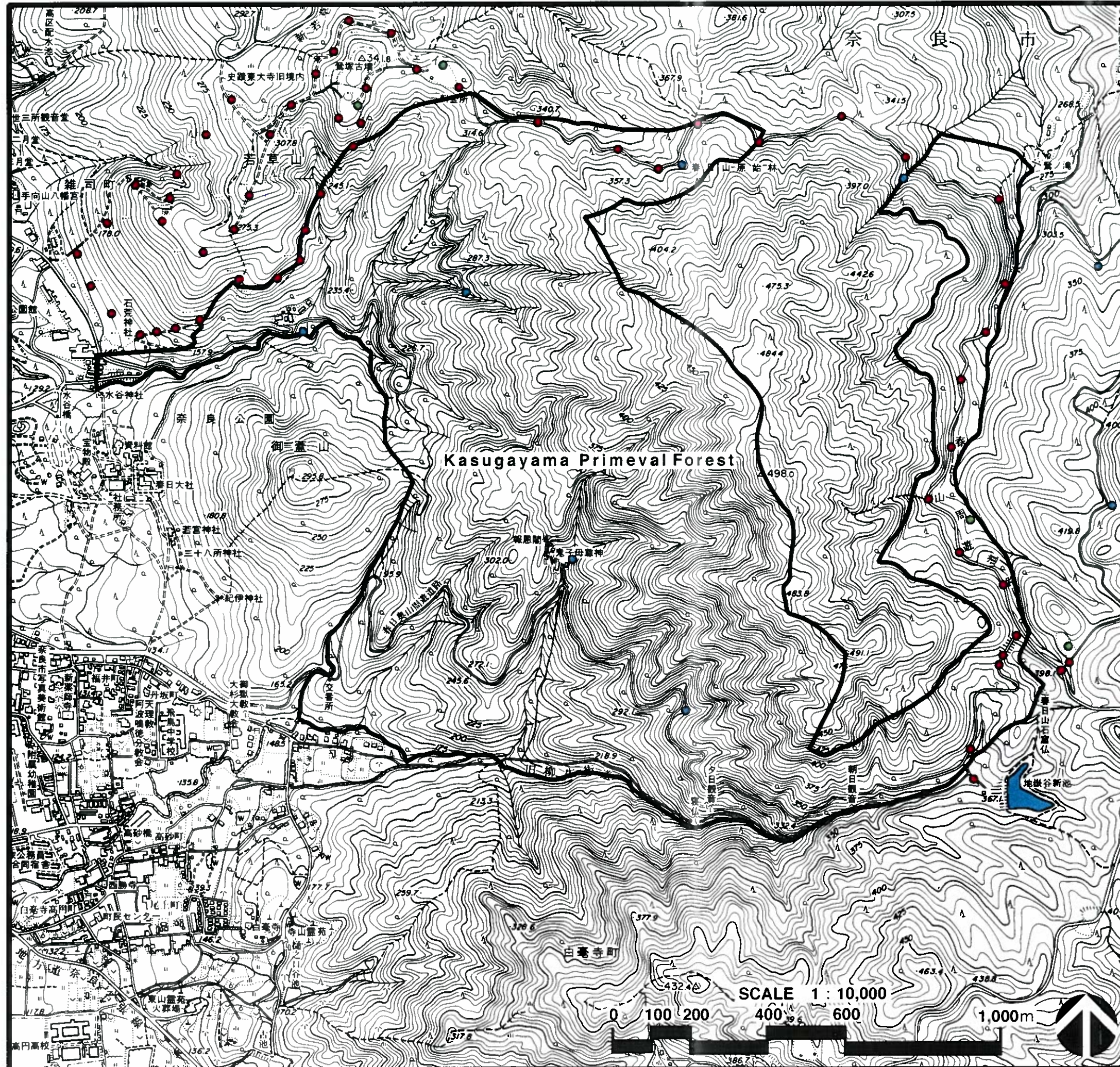


 Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Fire Prevention System

D: Kasugayama Primeval Forest Area











- Hydrant
- Water available for fire extinguishing
- Cistern

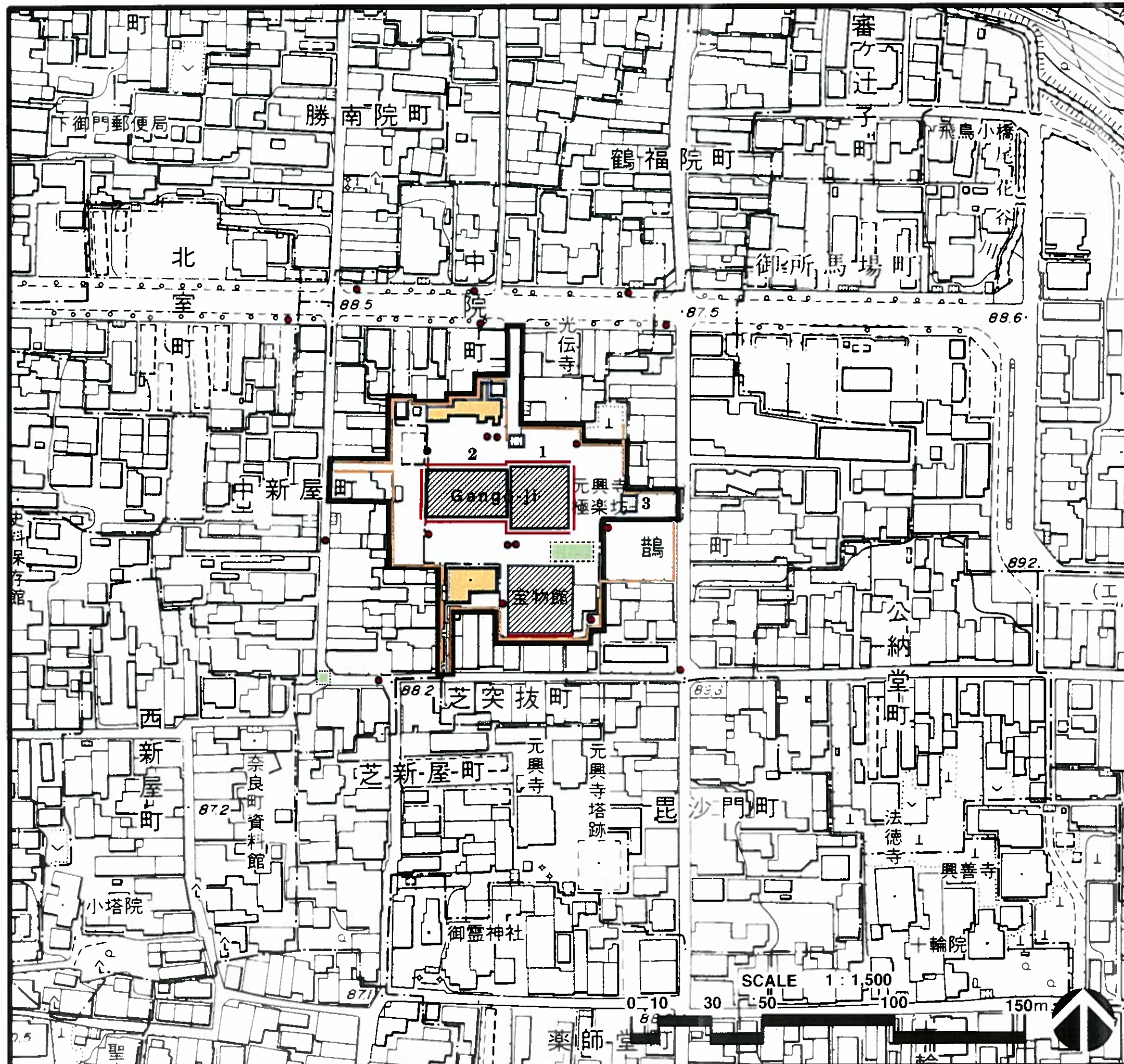
Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Fire Prevention System

E: Gangō-ji Area

-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Drencher system
-  Water available for fire extinguishing
-  Underground cistern
-  Building equipped with lightning conductors
-  Firewall










 Nominated Property

# APPENDIX 12-a-6

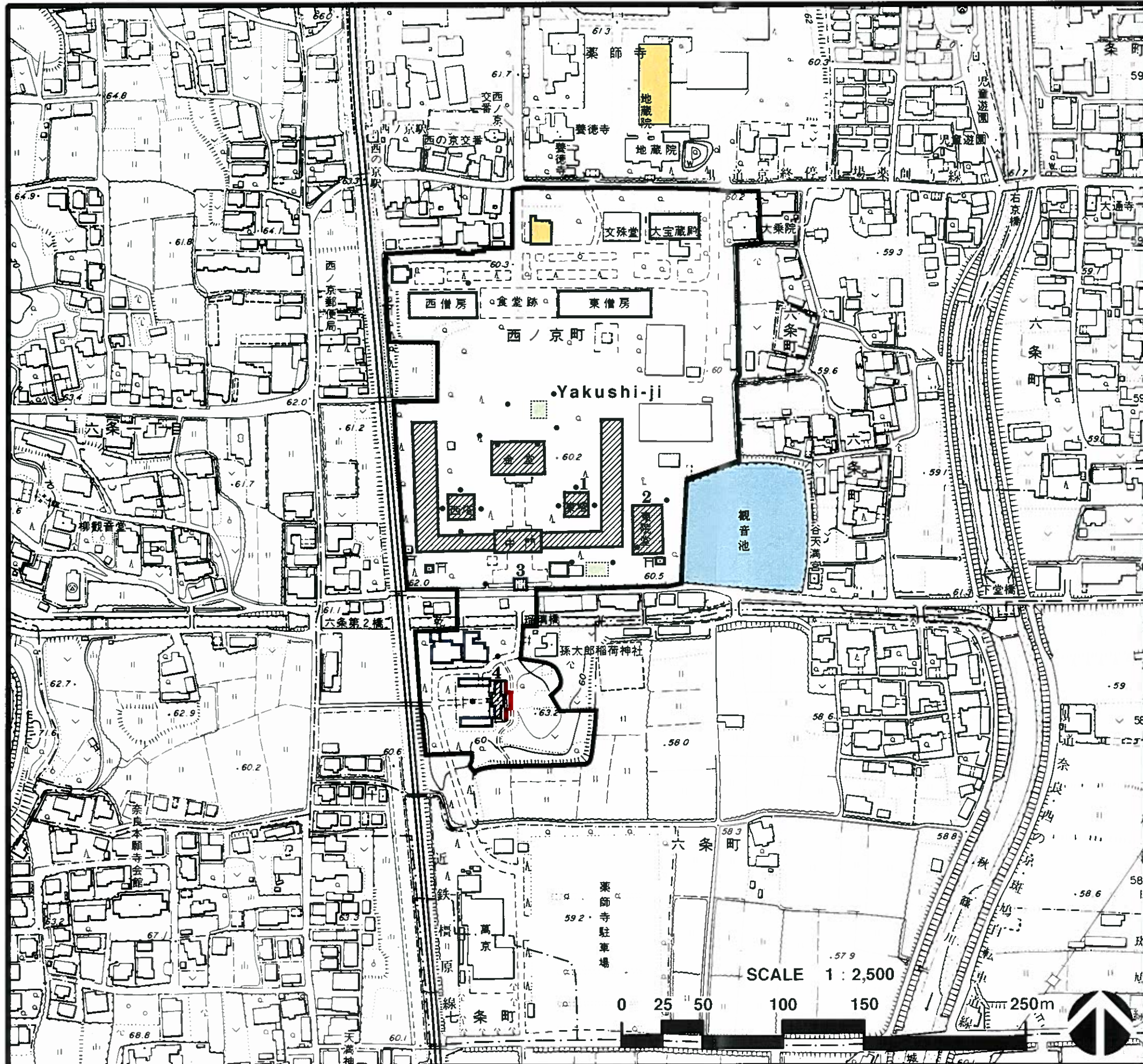
## PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

### The Plan of Fire Prevention System

F: Yakushi-ji Area

-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Drencher system
-  Water available for fire extinguishing
-  Underground cistern
-  Building equipped with lightning conductors








 Nominated Property

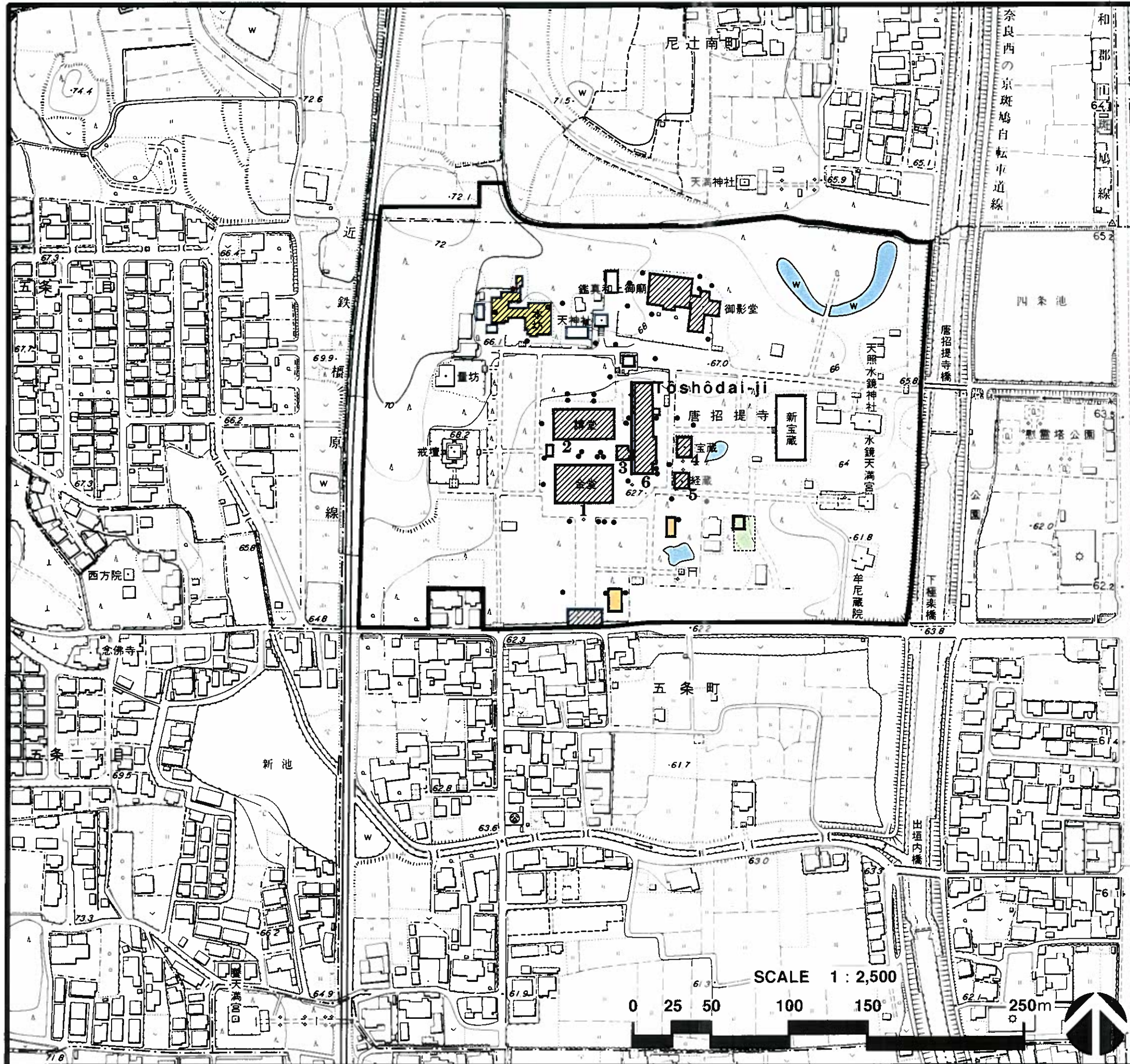




PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT  
The Plan of Fire Prevention System

G: Tōshōdai-ji Area

-  Building equipped with automatic fire alarm system (fire detector)
-  Building equipped with automatic fire alarm system (control panel)
-  Hydrant; water jet
-  Drencher system
-  Water available for fire extinguishing
-  Underground cistern
-  Building equipped with lightning conductors



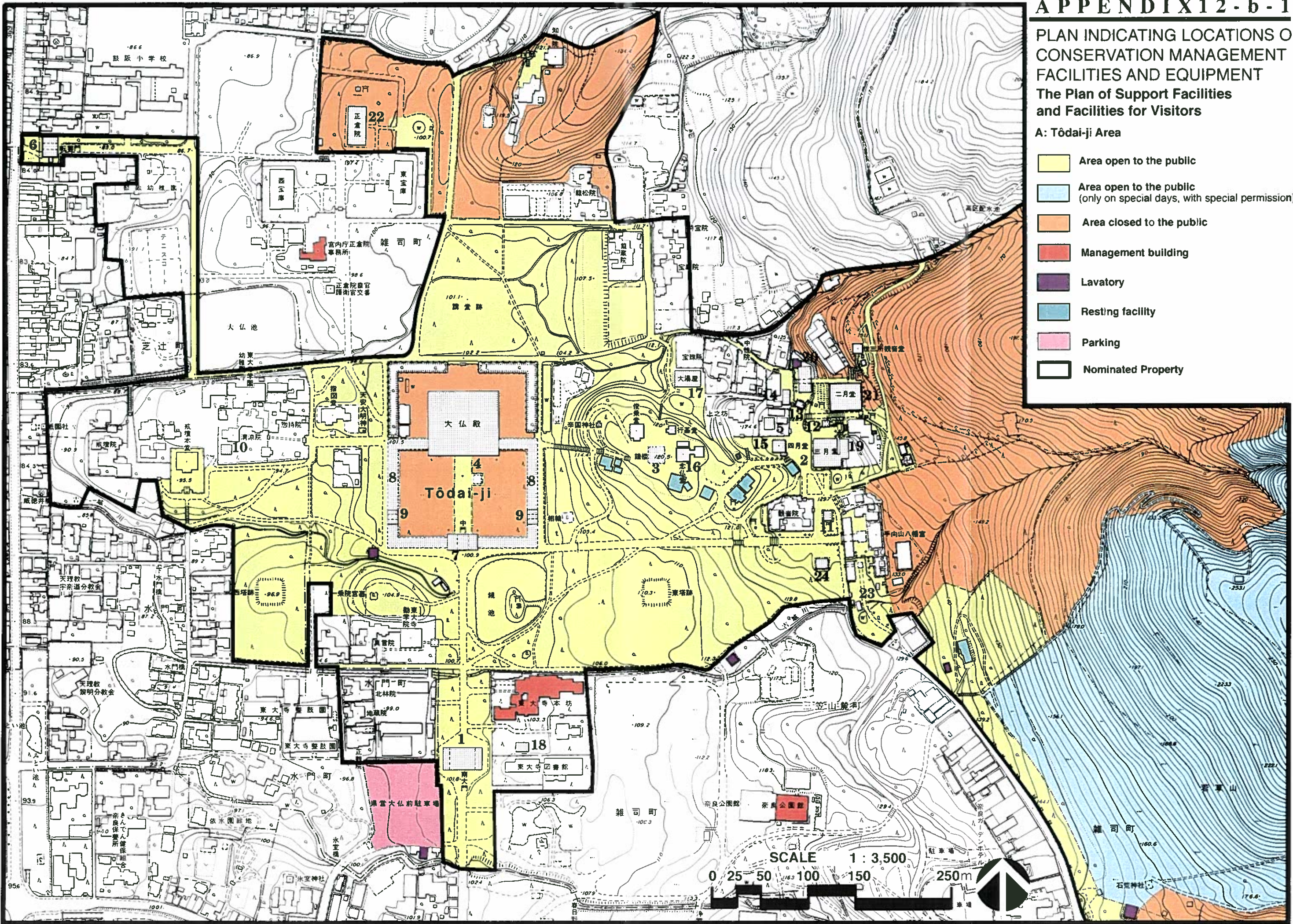
 Nominated Property

# APPENDIX 12-b-1

## PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT The Plan of Support Facilities and Facilities for Visitors

A: Tôdai-ji Area

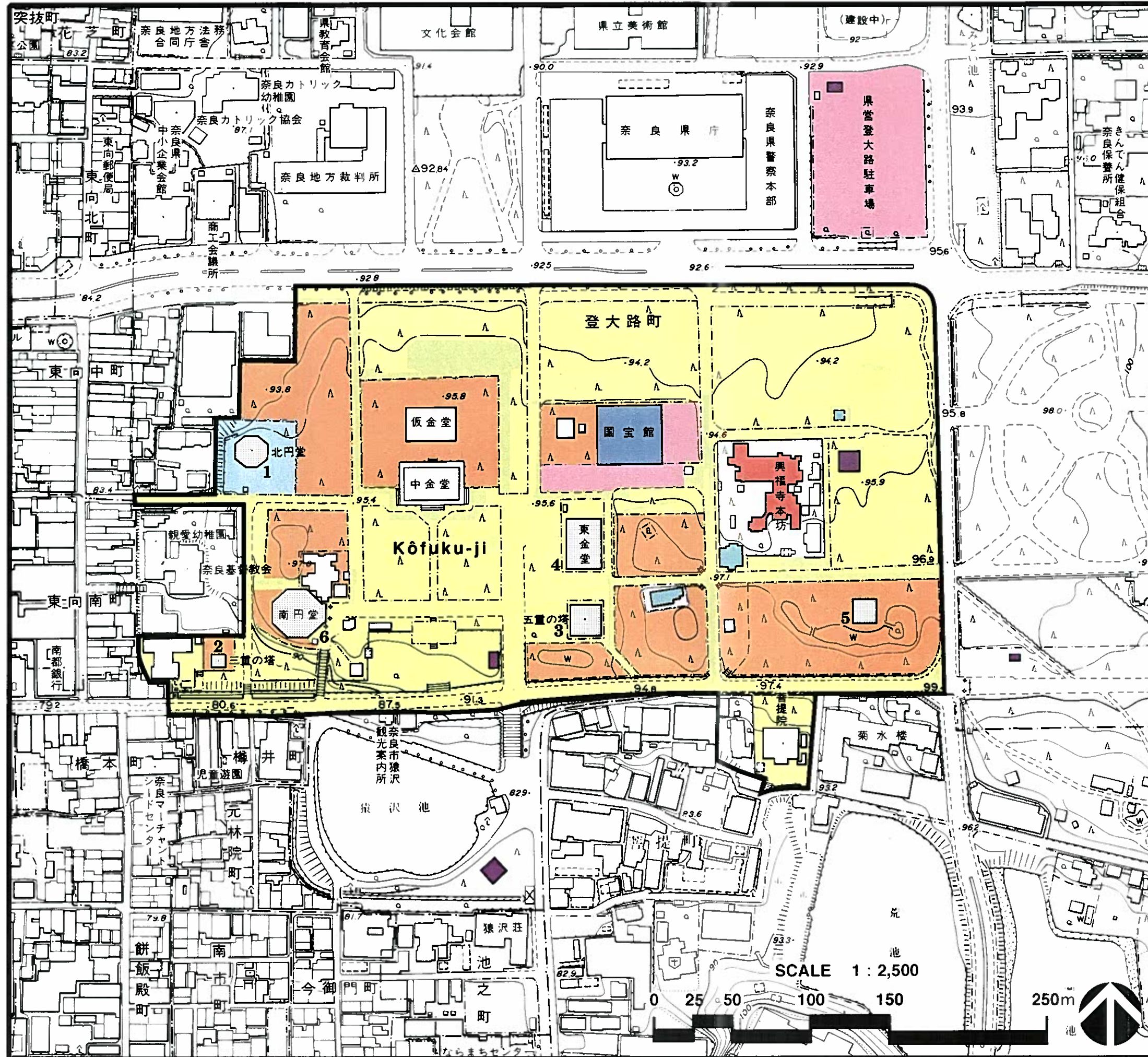
- Area open to the public
- Area open to the public (only on special days, with special permission)
- Area closed to the public
- Management building
- Lavatory
- Resting facility
- Parking
- Nominated Property



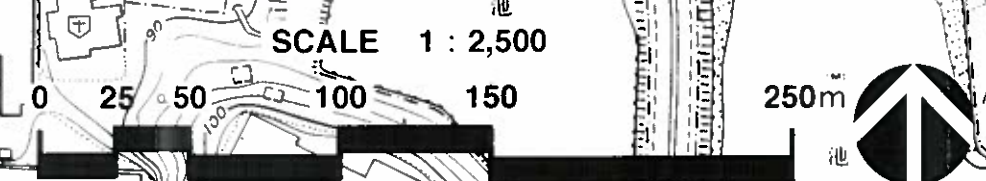
PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

B: Kōfuku-ji Area



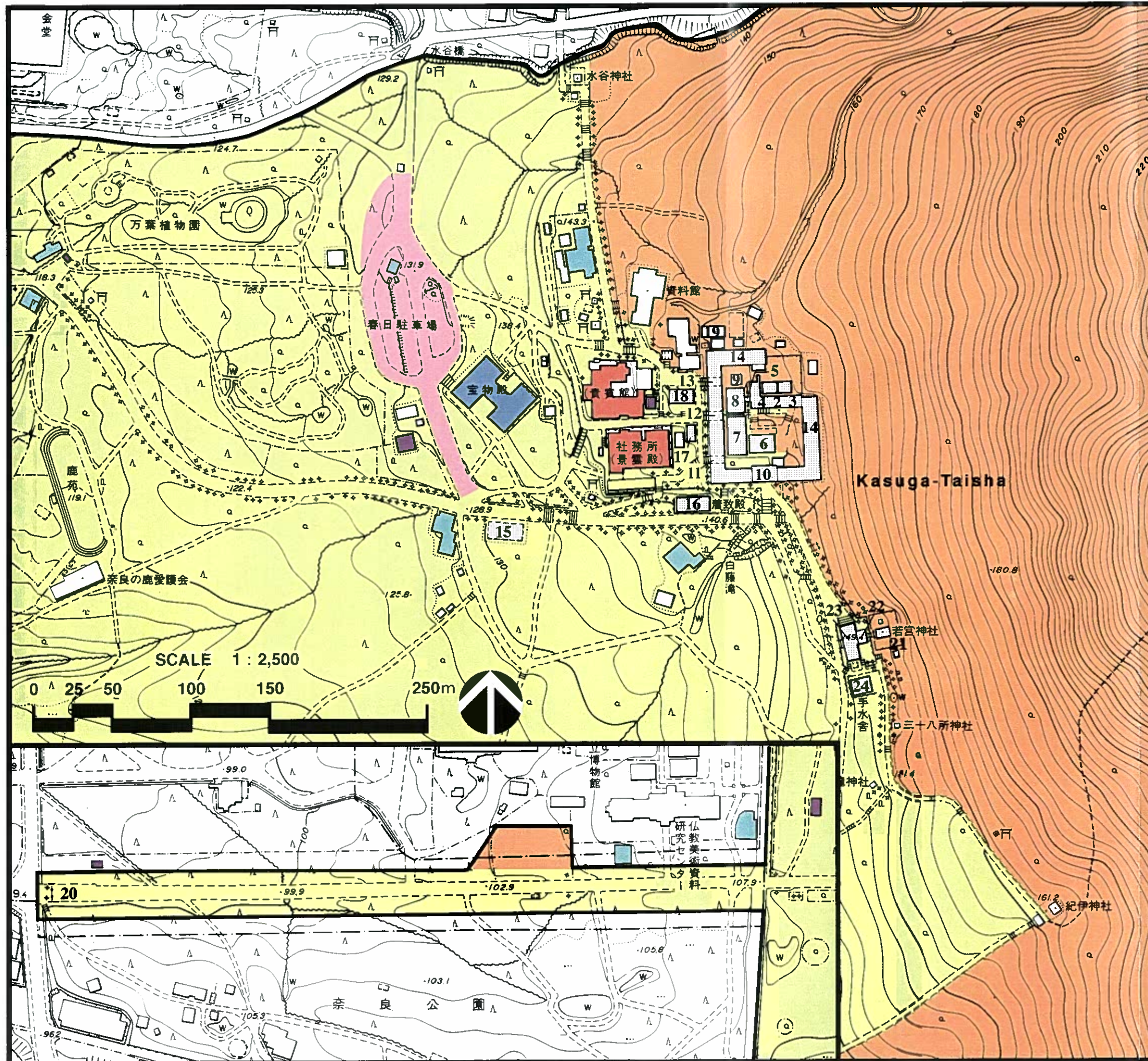
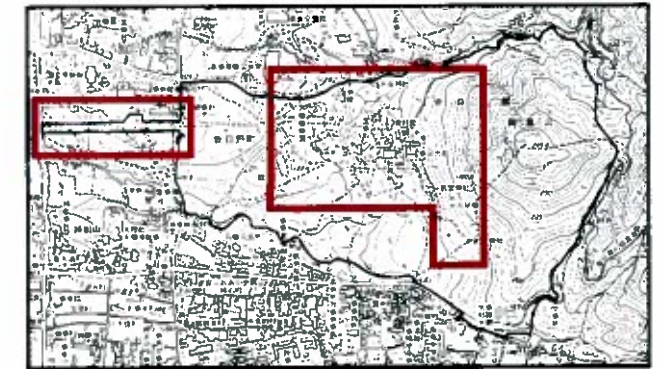
- Area open to the public
- Area open to the public (only on special days, with special permission)
- Area closed to the public
- Management building
- Exhibition facility
- Lavatory
- Resting facility
- Parking



Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors



C:Kasuga-Taisha Area

- Area open to the public
- Area closed to the public
- Management building
- Exhibition facility
- Lavatory
- Resting facility
- Parking








Nominated Property

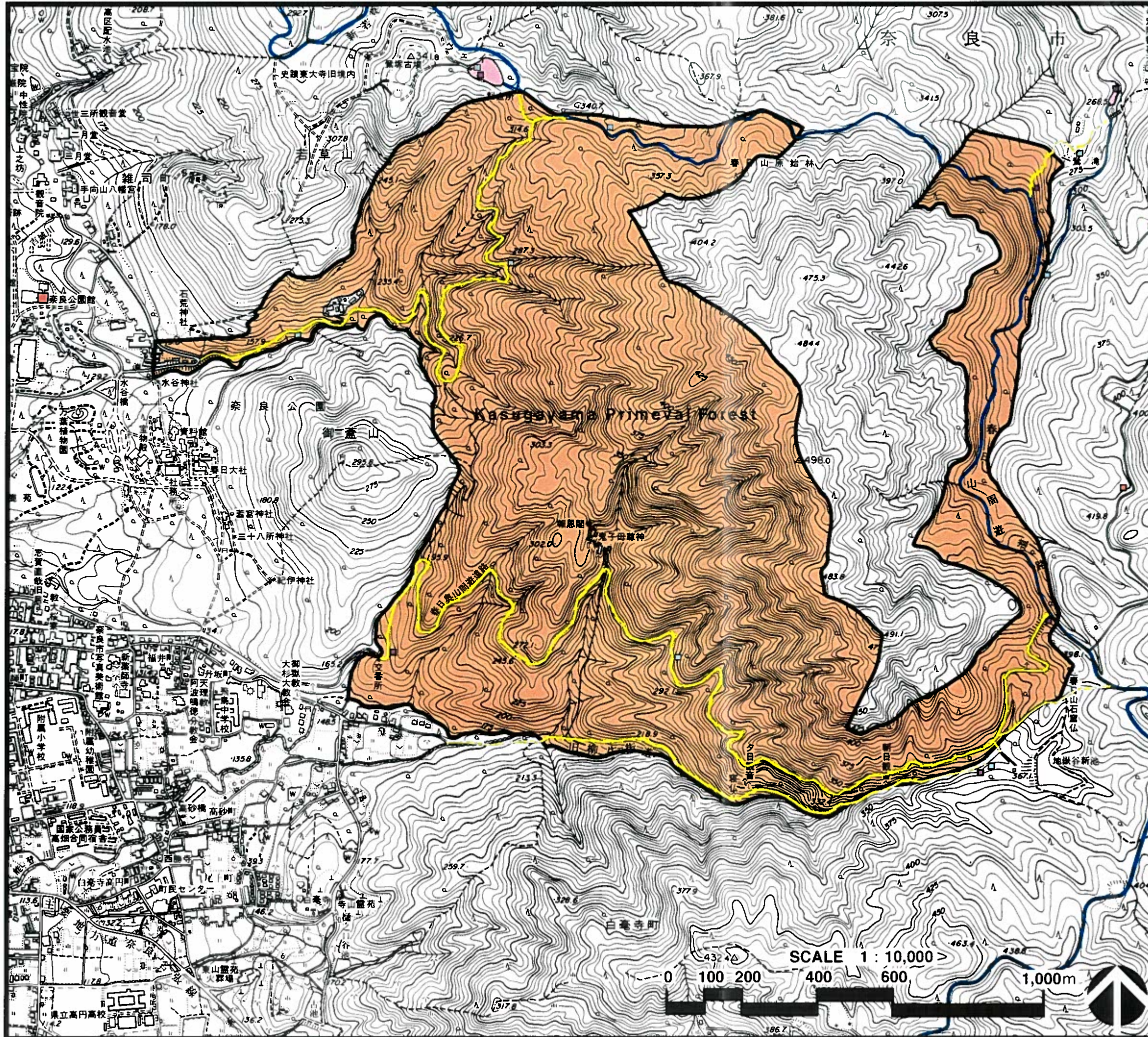
PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

D:Kasugayama Primeval Forest Area

D:Kasugayama Primeval forest Area

-  Trail open to motor vehicles
-  Trail closed to motor vehicles
-  Area closed to the public
-  Management building
-  Lavatory
-  Resting facility
-  Parking

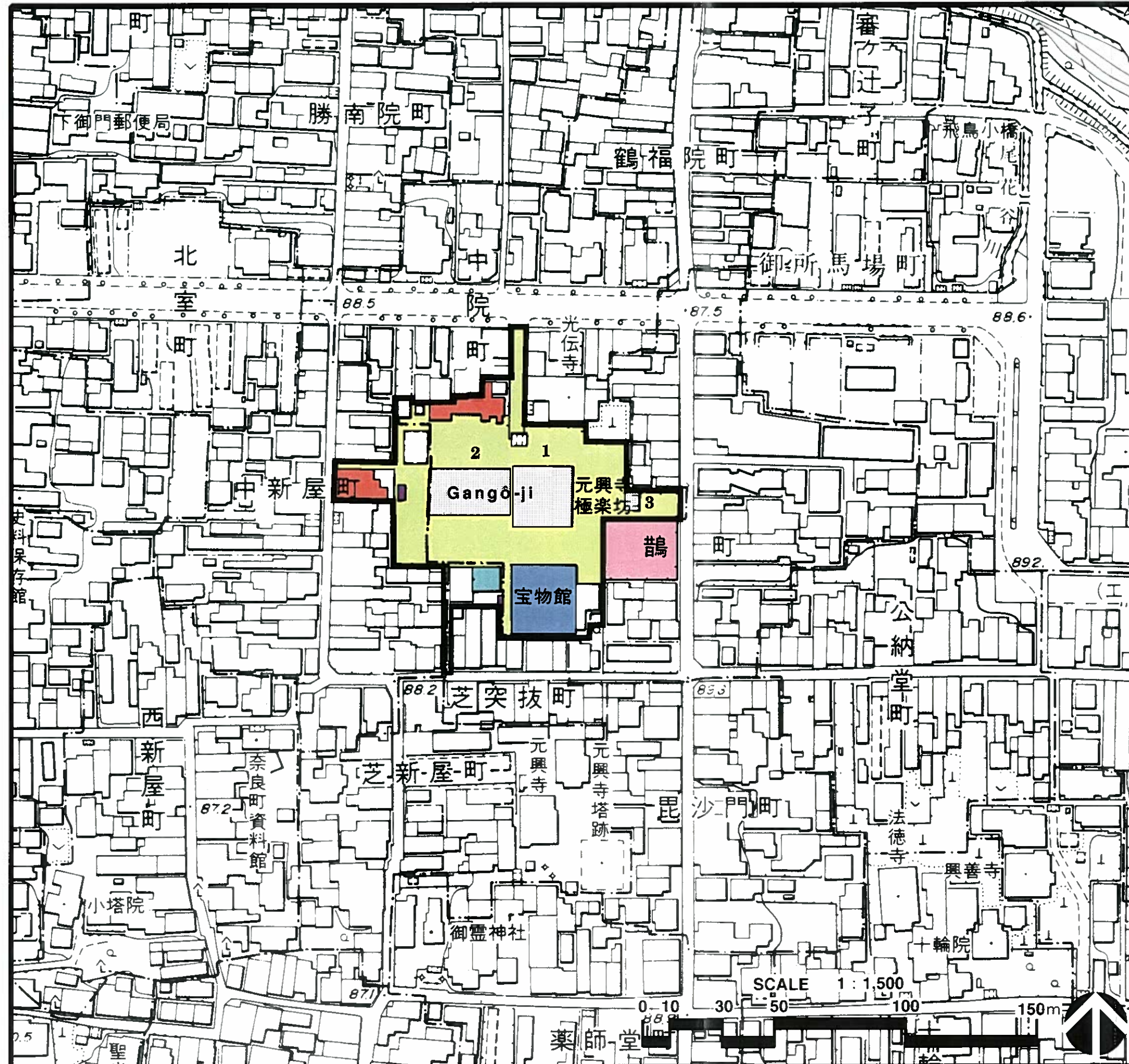


 Nominated Property

PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

E: Gangō-ji Area



- Area open to the public
- Management building
- Exhibition facility
- Lavatory
- Resting facility
- Parking

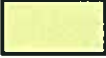






Nominated Property

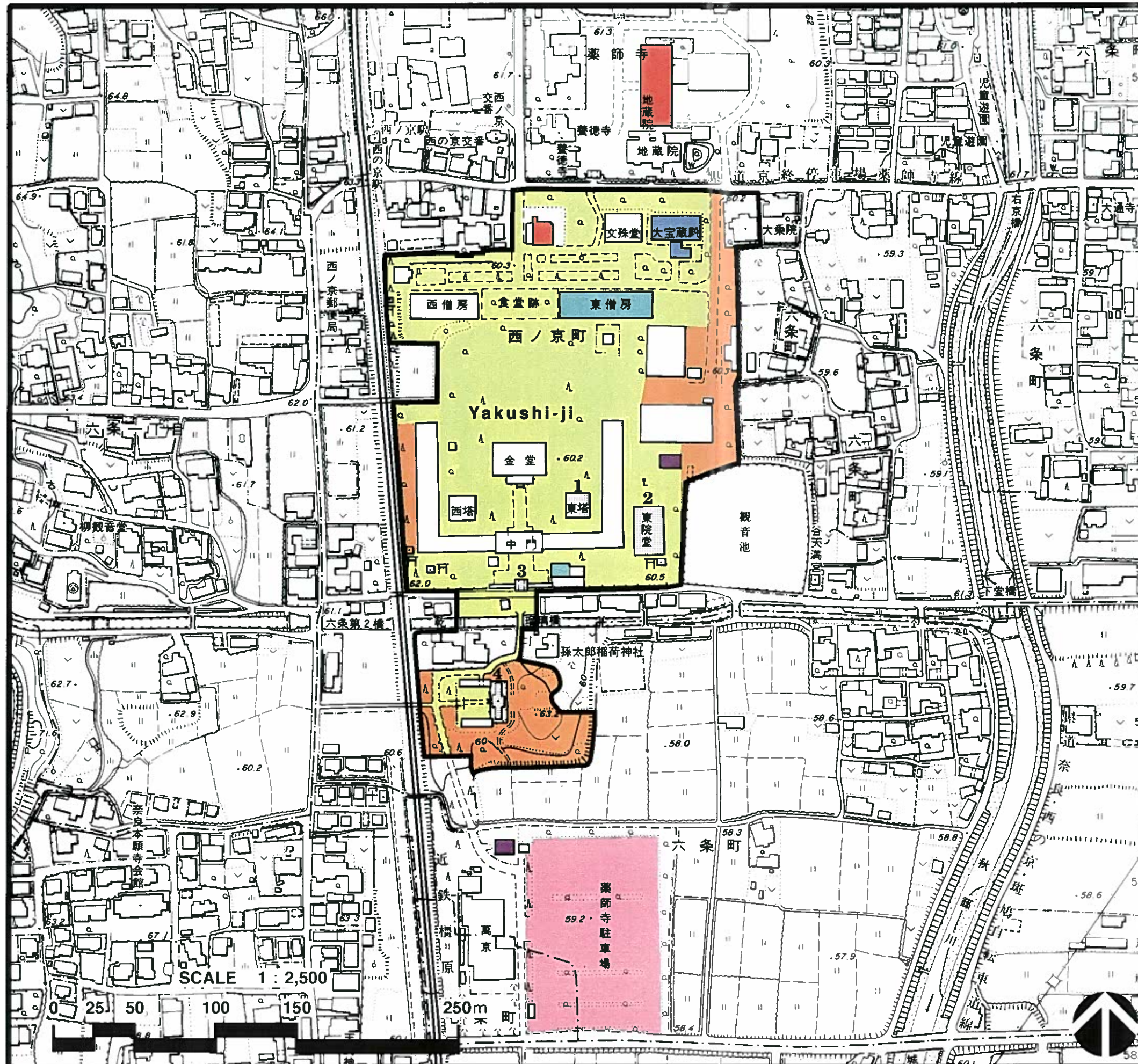
PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

F:Yakushi-ji Area

F:Yakushi-ji Area

-  Area open to the public
-  Area closed to the public
-  Management building
-  Exhibition facility
-  Lavatory
-  Resting facility
-  Parking



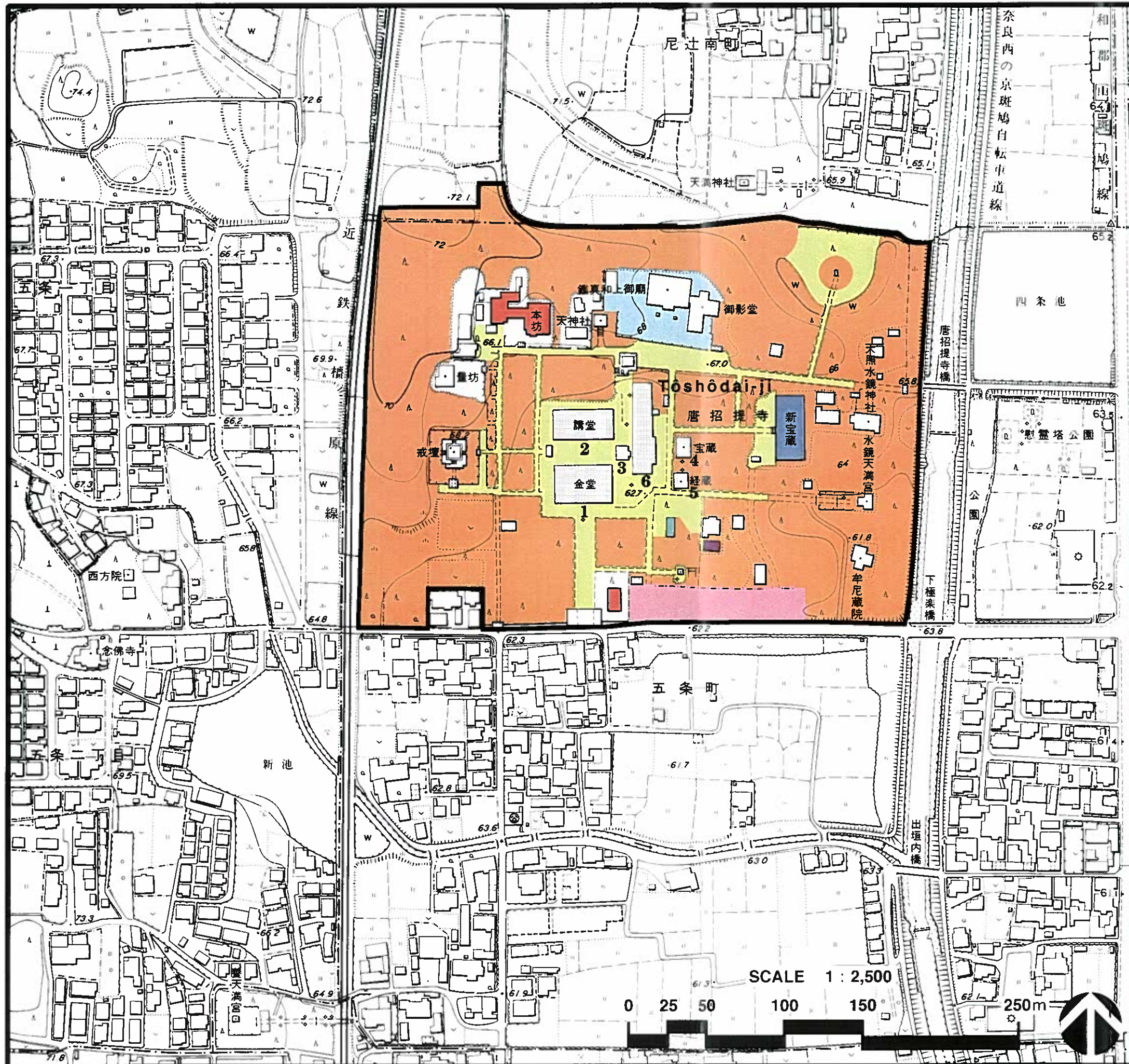
PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

G: Tōshōdai-ji Area

-  Area open to the public
-  Area open to the public (only on special days, with special permission)
-  Area closed to the public
-  Management building
-  Exhibition facility
-  Lavatory
-  Resting facility
-  Parking

 Nominated Property





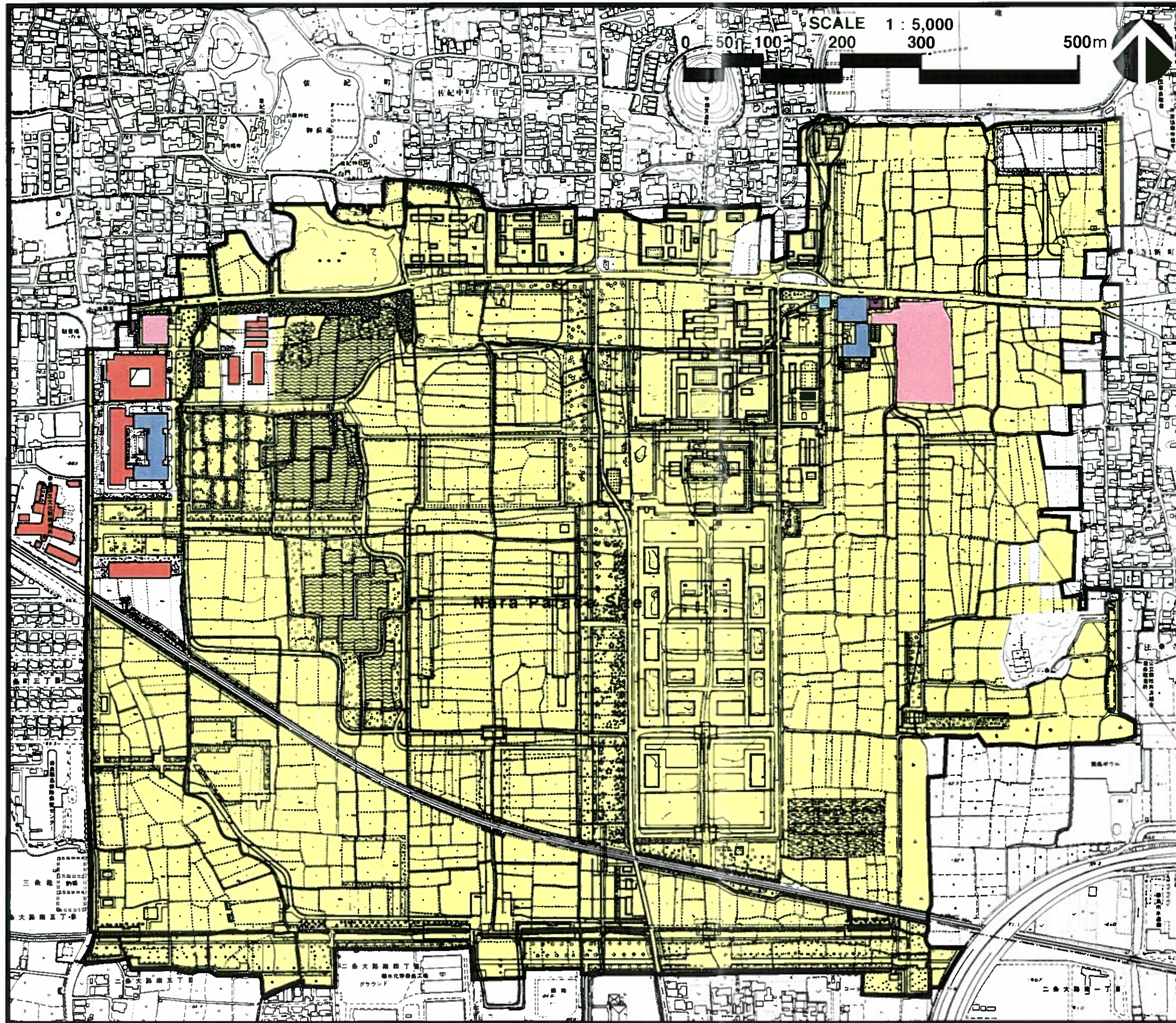
PLAN INDICATING LOCATIONS OF CONSERVATION MANAGEMENT FACILITIES AND EQUIPMENT

The Plan of Support Facilities and Facilities for Visitors

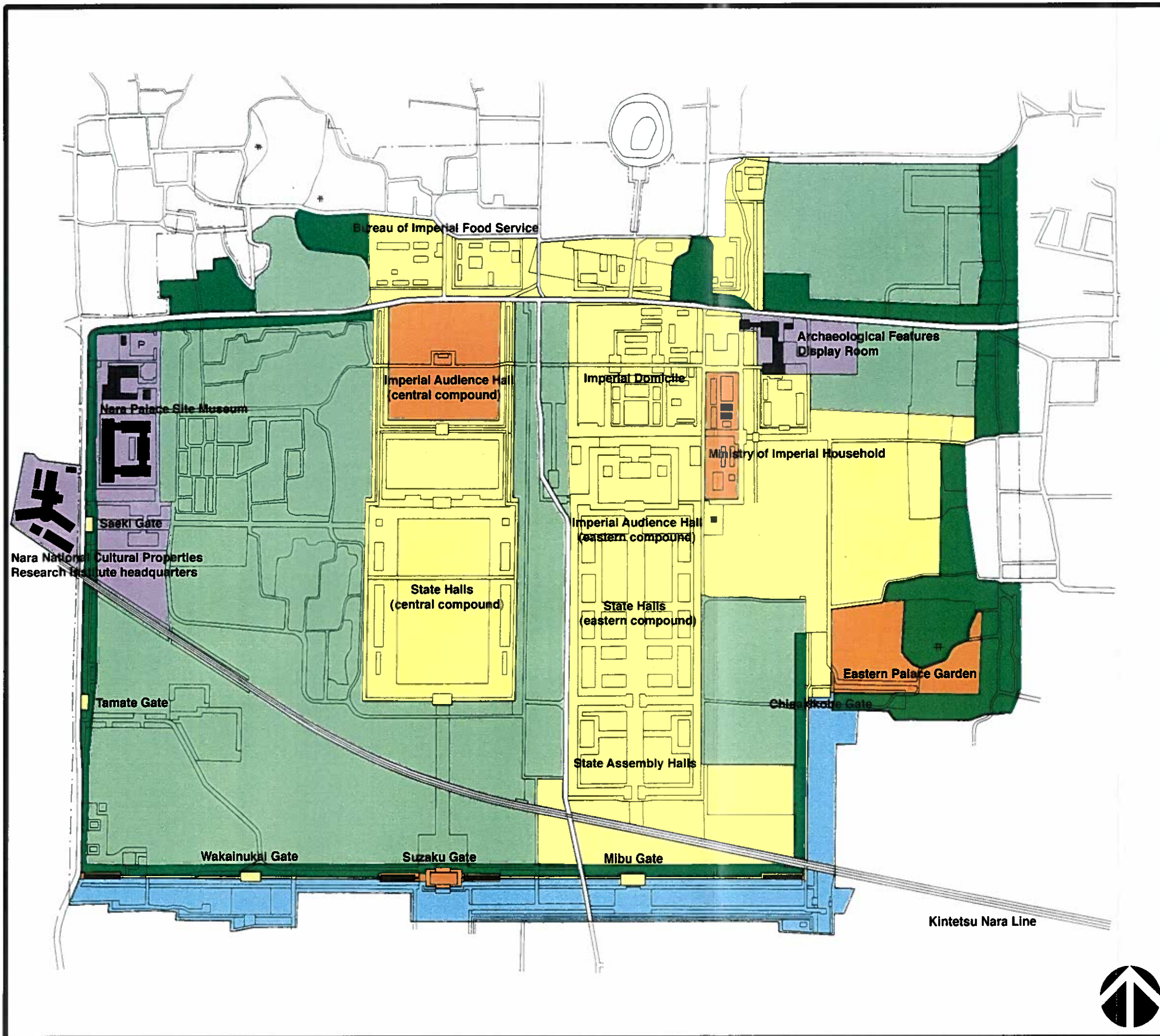
H: Nara Palace Site Area

-  Area open to the public
-  Management building
-  Exhibition facility
-  Lavatory
-  Resting facility
-  Parking

 Nominated Property



ZONING MASTER PLAN FOR NARA PALACE SITE

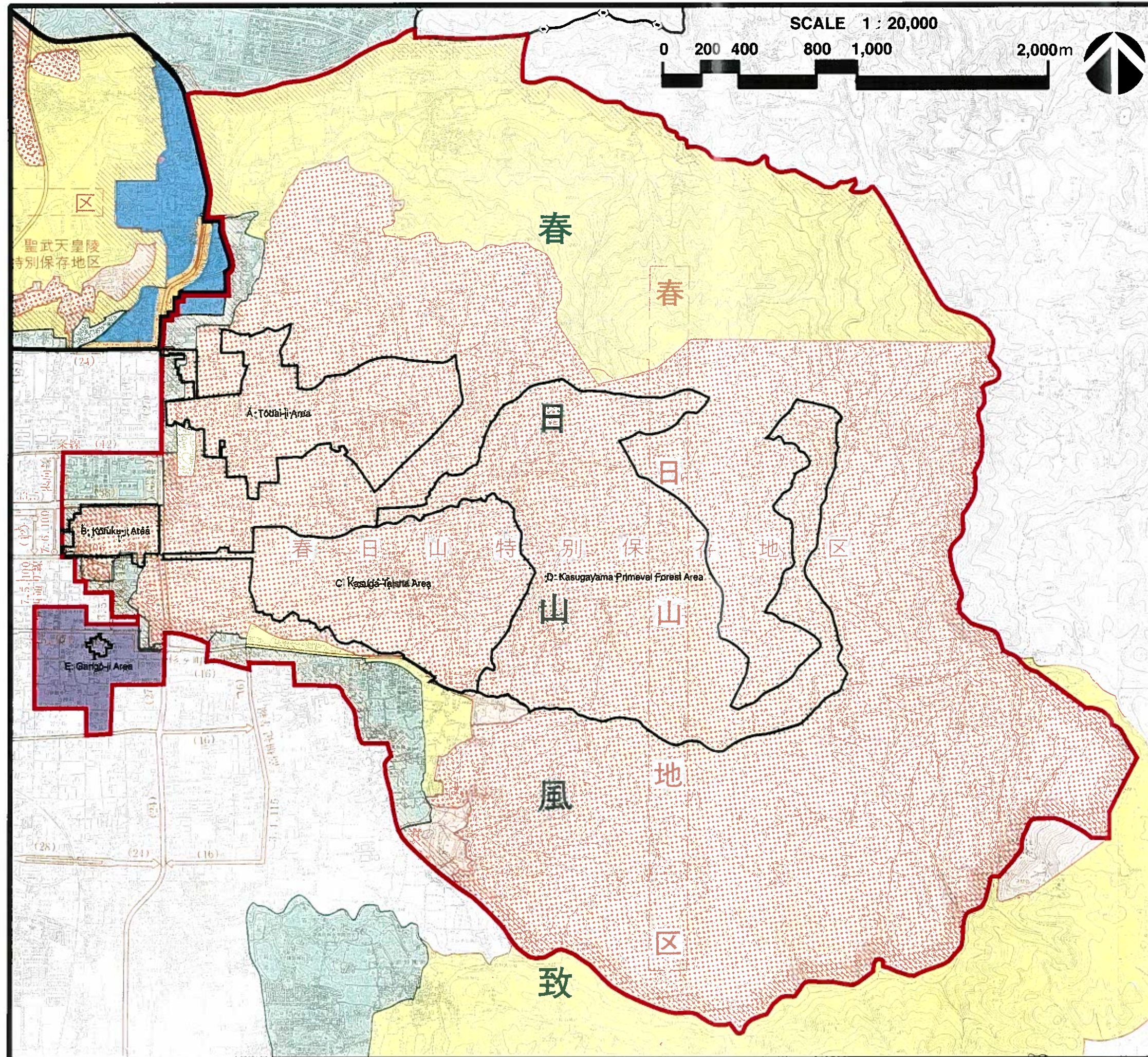


- Zone for building full-scale replicas
- Zone for presentation of historical remains
- Zone for trees and ponds
- Zone for surroundings covered with trees
- Zone of southern area
- Zone of facilities for research and museum



MAP INDICATING THE ZONES OF LEGAL PROTECTION

Part: Tōdai-ji Area, Kōfuku-ji Area, Kasuga-Taisha Area, Kasugayama Primeval Forest Area and Gangō-ji Area

A: Tōdai-ji Area	68.9 ha
B: Kōfuku-ji Area	12.4 ha
C: Kasuga-Taisha Area	93.1 ha
D: Kasugayama Primeval Forest Area	298.6 ha
E: Gangō-ji Area	0.8 ha
Buffer Zone	1311.6 ha



-  Special Zone for Preservation of Historical Natural Features
-  Area for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  City Landscape Formation Zone designated under the Nara Municipal Ordinance Concerning City Landscape
-  Urbanization Control Area
-  Height Control Zone (Category 1)
-  Height Control Zone (Category 5)



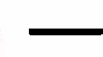
-  Nominated Property
- A: Tōdai-ji Area
- B: Kōfuku-ji Area
- C: Kasuga-Taisha Area
- D: Kasugayama Primeval Forest Area
- E: Gangō-ji Area
-  Buffer Zone
-  Historic Environment Harmonization Area

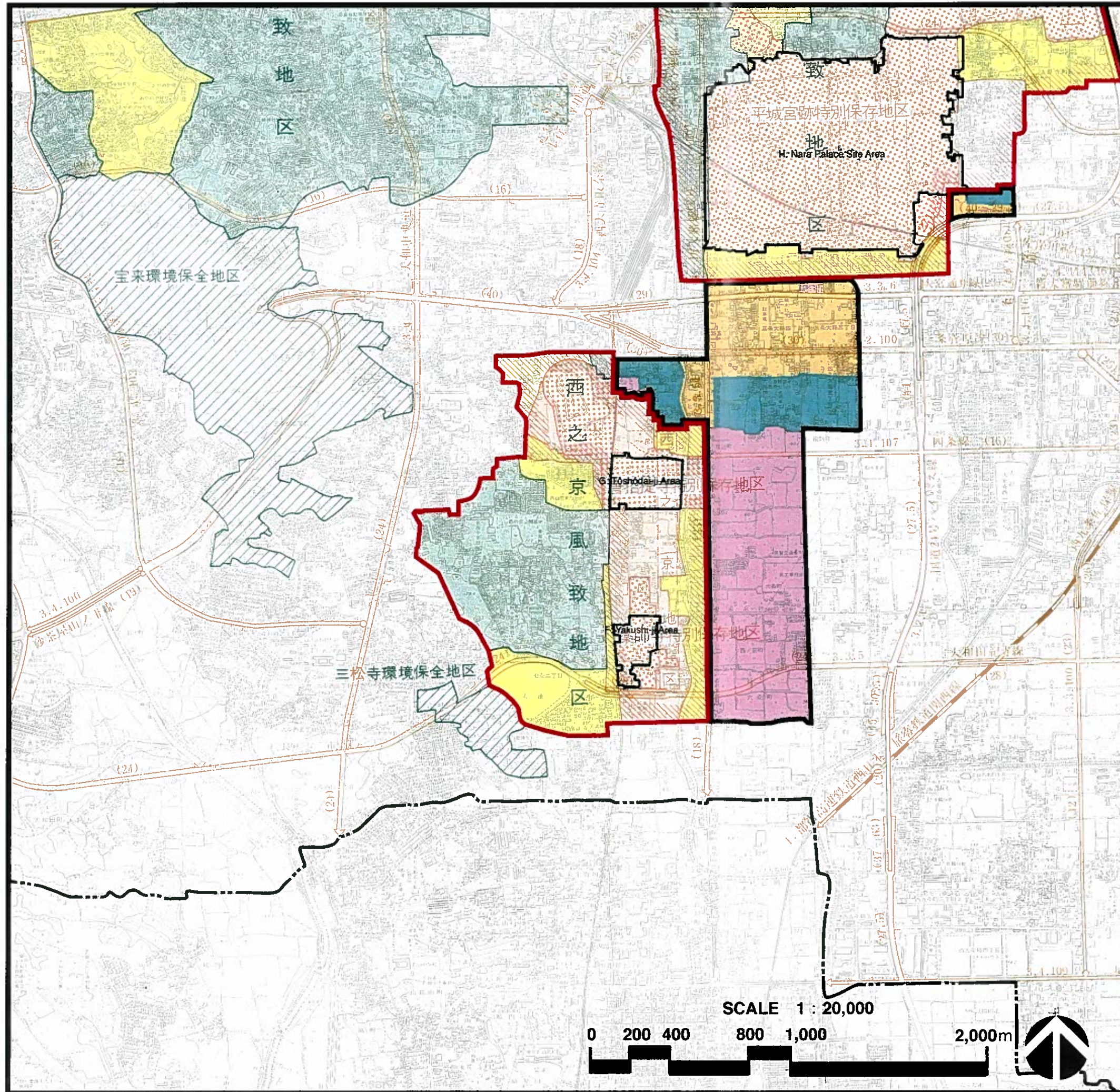
MAP INDICATING THE ZONES OF LEGAL PROTECTION

Part: Yakushi-ji Area and Toshodai-ji Area

F Yakushi-ji Area	5.1 ha
G Tōshōdai-ji Area	9.1 ha
Buffer Zone	186.3 ha

-  Special Zone for Preservation of Historical Natural Features
-  Area for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  Urbanization Control Area
-  Category 1 Exclusively Low-story Residential District
-  Height Control Zone (Category 1)

-  Nominated Property
- H: Nara Palace Site Area
- F: Yakushi-ji Area
- G: Tōshōdai-ji Area
-  Buffer Zone
-  Historic Environment Harmonization Area

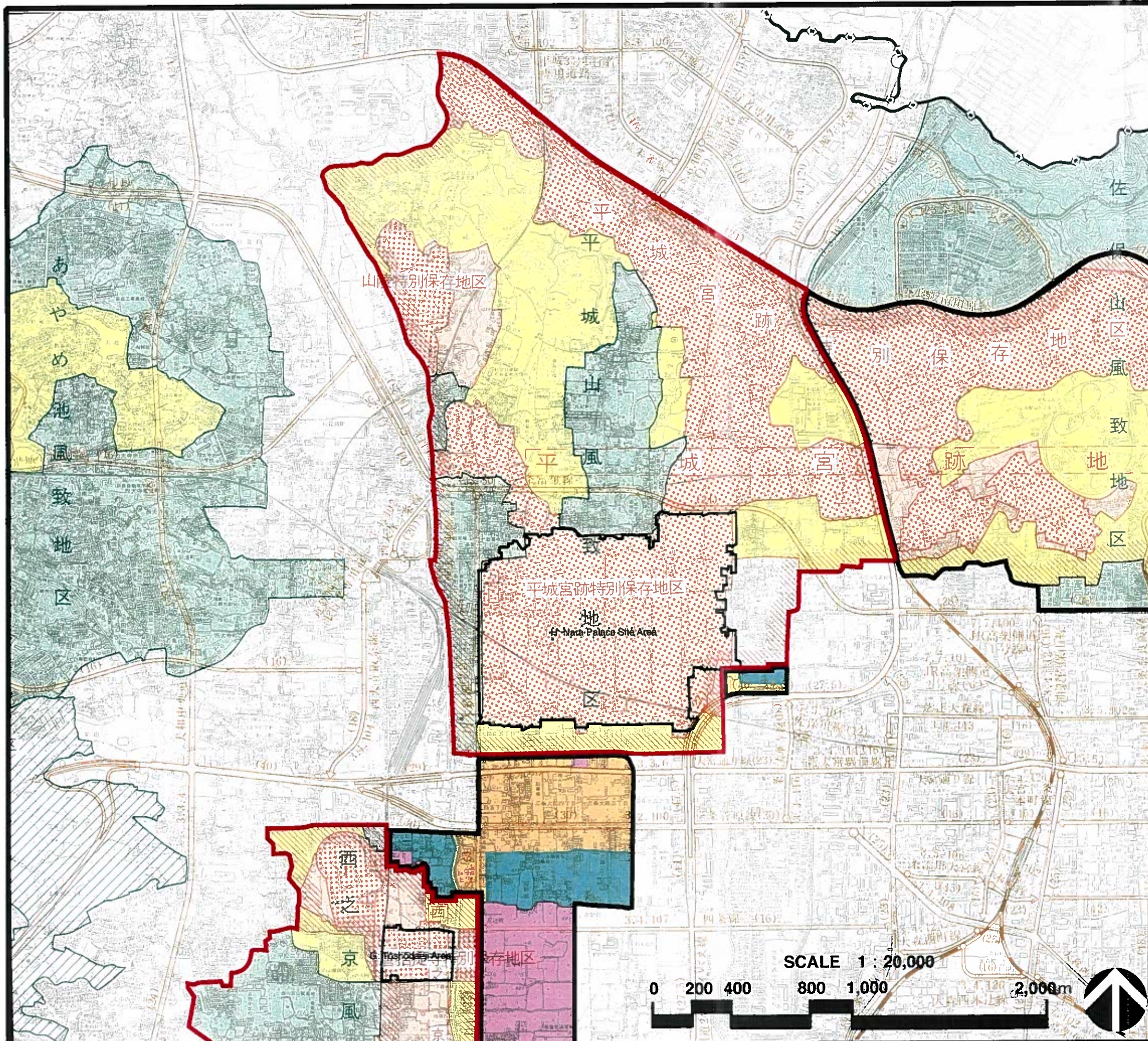


MAP INDICATING THE ZONES OF LEGAL PROTECTION

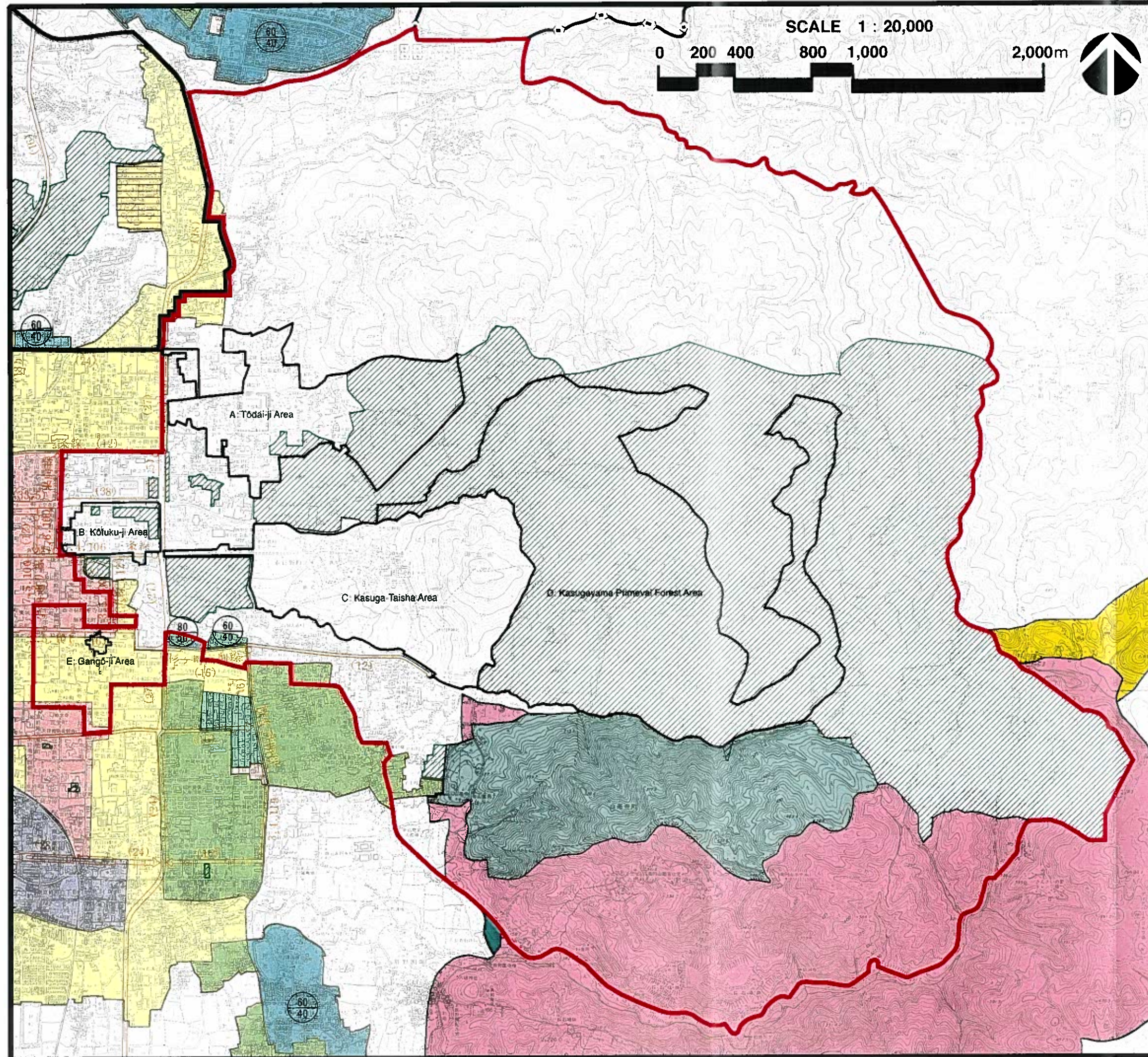
Part: Nara Palace Site Area

H: Nara Palace Site Area 128.9 ha  
 Buffer Zone 464.6 ha
















-  Special Zone for Preservation of Historical Natural Features
-  Area for Preservation of Historical Natural Features
-  Scenic Zone (Category 1) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 2) designated under the Nara Prefecture Scenic Zone Ordinance
-  Scenic Zone (Category 3) designated under the Nara Prefecture Scenic Zone Ordinance
-  Urbanization Control Area
-  Category 1 Exclusively Low-story Residential District
-  Height Control Zone (Category 1)
-  Nominated Property
-  Buffer Zone
-  Historic Environment Harmonization Area



MAP INDICATING THE CITY PLANNING AREA AND THE NATURAL PARKS AREA




















Tōdai-ji Area, Kōfuku-ji Area, Kasuga-Taisha Area, Kasugayama Primeval Forest Area, Gangō-ji Area

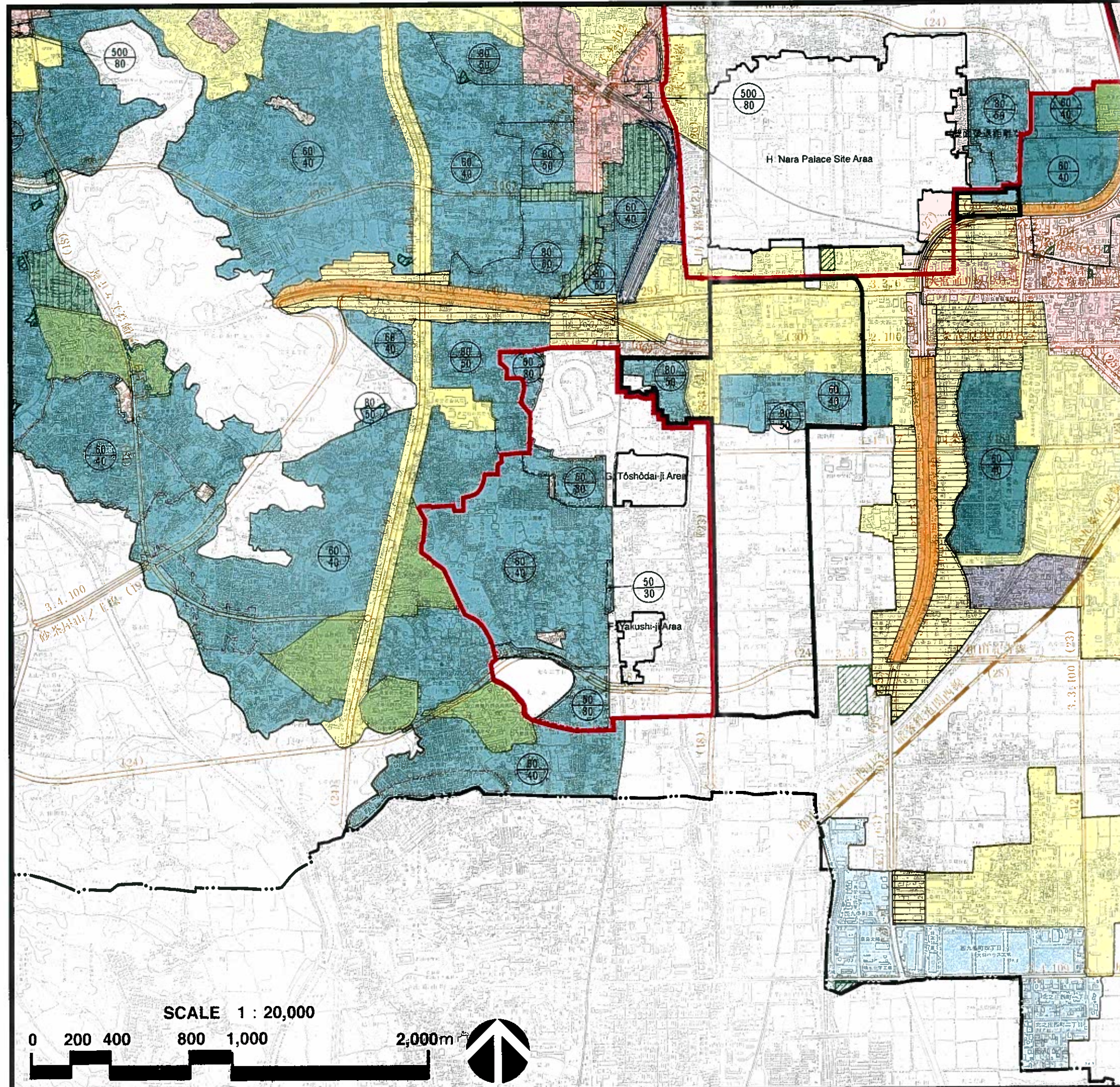
-  Category 1 Exclusively Low-story Residential District
  -  Category 1 Exclusively Medium-high Residential District
  -  Category 2 Exclusively Medium-high Residential District
  -  Category 1 Residential District
  -  Category 2 Residential District
  -  Neighborhood Commercial District
  -  Commercial District
  -  Quasi-industrial District
  -  Park Approved in City Planning
  -  Road Approved in City Planning
  -  Railway Approved in City Planning
  -  Class 1 Special Area of Quasi-national Park
  -  Class 2 Special Area of Quasi-national Park
  -  Class 3 Special Area of Quasi-national Park
  -  Ordinary Area of Quasi-national Park
  -  Nominated Property
  -  Buffer Zone
  -  Historic Environment Harmonization Area
- A: Tōdai-ji Area  
 B: Kōfuku-ji Area  
 C: Kasuga-Taisha Area  
 D: Kasugayama Primeval Forest Area  
 E: Gangō-ji Area

MAP INDICATING THE CITY PLANNING AREA AND THE NATURAL PARKS AREA

Yakushi-ji Area, Tôshôdai-ji Area

-  Category 1 Exclusively Low-story Residential District
-  Category 2 Exclusively Low-rise Residential District
-  Category 1 Exclusively Medium-high Residential District
-  Category 2 Exclusively Medium-high Residential District
-  Category 1 Residential District
-  Category 2 Residential District
-  Quasi-residential District
-  Neighborhood Commercial District
-  Commercial District
-  Quasi-industrial District
-  Industrial District
-  Park Approved in City Planning
-  Road Approved in City Planning
-  Railway Approved in City Planning

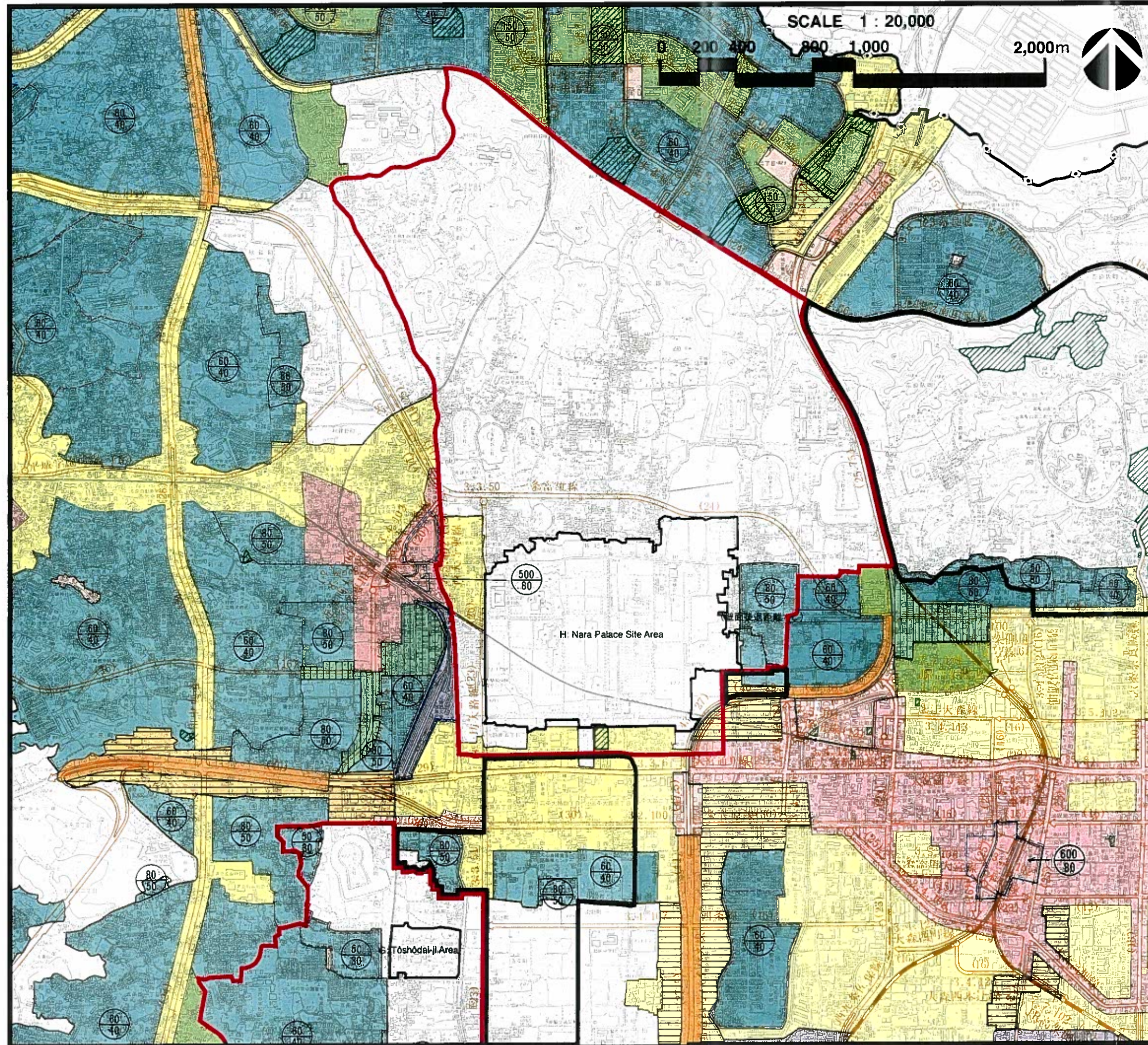
-  Nominated Property
- F: Yakushi-ji Area
- G: Tôshôdai-ji Area
- H: Nara Palace Site Area
-  Buffer Zone
-  Historic Environment Harmonization Area



SCALE 1 : 20,000



MAP INDICATING THE CITY PLANNING AREA AND THE NATURAL PARKS AREA



Nara Palace Site Area

- Category 1 Exclusively Low-story Residential District
- Category 1 Exclusively Medium-high Residential District
- Category 2 Exclusively Medium-high Residential District
- Category 1 Residential District
- Category 2 Residential District
- Quasi-residential District
- Neighborhood Commercial District
- Commercial District
- Quasi-industrial District
- Park Approved in City Planning

- Road Approved in City Planning
- Railway Approved in City Planning

- Nominated Property
- G: Tōshōdai-ji Area
- H: Nara Palace Site Area

- Buffer Zone
- Historic Environment Harmonization Area



**Appendix 5a: Outline of Architectural History in Relation to the Nominated Property**  
**-- Transitions in the Architectural Style of Honden Buildings of Shinto**  
**Shrines and in Arrangements of Buildings in Buddhist Temples --**

(1) The Architectural Style for Honden Buildings (Main Shrine Buildings) of Shinto Shrines

The origin of Shinto shrines in Japan goes back to primitive times. The pantheistic worship of Nature seen in many parts of Asia prevailed in Japan at that time, and people worshipped things like *Iwasaka*, monuments made simply of gathered stones, or sacred places such as mountains or forests; however, it appears there were no architectural facilities used as places for worship. Even today, there exist Shinto shrines with no Honden, such as Ômiwa-jinja in Nara Prefecture, the Suwa-Taisha Kamisha in Nagano Prefecture, and Kanasana-jinja in Saitama Prefecture. These shrines do not have Honden buildings where the deity is normally enshrined; instead, the mountains or forests behind the shrines are revered as sacred places comparable to the deity, and parts of the shrine precincts are allocated as special places from which to worship the sacred mountains or forests.

Evidence of the existence of Shinto shrine buildings can be found in documents dating from the 7<sup>th</sup> century, after continental culture had been introduced from China. The basic structure of the early Honden, or main shrine buildings, of Shinto shrines was a gable roof made of natural materials such as straw. Typical examples of these early styles can be seen in the *Taisha-zukuri* Honden of Izumo-Taisha (Grand Shrine of Izumo) in Shimane Prefecture and in the *Shimmei-zukuri* Honden of Ise-jingû (Shinto Shrine of Ise) in Mie Prefecture. The two most commonly used styles, *Taisha-zukuri* and *Shimmei-zukuri*, are characterized by the configuration called *Tsuma-iri*, in which the entry and the gable are on the same side, and the configuration called *Hira-iri*, in which the entry and the gable are on different sides. These shrines were inevitably sited near sacred mountains, rivers, or other natural features thought to be sacred. In addition, there was no fixed arrangement of buildings within the premises of the Shinto shrine.

At the end of the 8<sup>th</sup> century, under the influence of Buddhist temple architecture, the two styles of the Honden changed to the *Kasuga-zukuri*, characterized by the *Tsuma-iri*, and the *Nagare-zukuri*, characterized by the *Hira-iri*; these two styles can be distinguished from their prototypes by extended curved roofs and square pillars at the front. These two styles were the most common types used for Honden buildings in later years. The latter style can be seen in many Shinto shrines in Japan, such as the Honden of Kamowakeikazuchi-jinja and Kamomioya-jinja in Kyoto City, both of which were included in the World Heritage List in 1994. The former style, or the *Kasuga-zukuri*, is rather limited in usage, found most commonly in the areas around Nara, such as Kyoto, Osaka, and Wakayama; its most typical example is the

Kasuga-Taisha Honsha Honden, which is one of the sites included in the property nominated here for the inclusion in the World Heritage List.

As time went on, more and more Buddhist temple elements were introduced into Shinto shrine compounds, such as the *Kairô* (semi-enclosed roofed cloister surrounding the sacred area) and the *Rômon* (two-storied gate), and all of the most characteristic architectural elements of the Shinto shrine buildings seen today had appeared by the end of the Heian Period. Prestigious Shinto shrines have long held to the principle of adopting and passing on these authentic traditional styles of the ancient period. Although some exceptional styles appeared after the medieval age, most shrine buildings all over the country – large and small – were built using these ancient styles.

Moreover, when those buildings were reconstructed for repair or restoration, or when they were dismantled and reassembled as part of the traditionally observed routine total reconstruction work called *Shikinen-zôtai*, the traditional ancient styles have been scrupulously followed. As a consequence, even though the actual year of construction of each Honden building – or, strictly speaking, its latest reconstruction -- may be rather recent, the ancient style has been maintained to this day.

#### **Appendix 5b: representative styles of *JINJA HONDEN***

##### (2) Arrangement of Buildings in Buddhist Temples

Buddhist temples were characterized by their key buildings as listed below:

The Kondô (the Buddha hall where the principal image of Buddha is enshrined), the Tô (the multi-storied pagoda where *Shari*, or the sacred ashes of the Shakyamuni Buddha, is enshrined), the Kôdô (the lecture hall), the Kyôzô (the repository where sutras are stored), the Shôrô (the bell house), and the Sôbô (the living quarters for Buddhist priests).

Among these building types, the Kondô and the pagoda were particularly important buildings which served as the central elements of a temple complex, around which other buildings were arranged in various fashions. The Buddhist temples included in the nominated property invariably retain the original arrangement of buildings in each temple complex.

The arrangement of buildings in a temple complex reflects the time of its construction and the changes in the attitude of the national government toward Buddhism.

Buddhism was introduced from China to Japan in the mid-6<sup>th</sup> century by way of the Korean peninsula. Later, Buddhist priests and groups of artisans -- including temple carpenters, goldsmiths, roof-tile sculptors,

and painters -- came to Japan. Under their guidance, Buddhist temple architecture in Japan began its long history, beginning with Asuka-dera, already under construction as early as 588 -- Japan's first authentic Buddhist temple.

Asuka-dera had a pagoda at its center and three Kondô to the north, east, and west. These buildings were enclosed by a Kairô (cloister) branching out from the Chûmon (middle gate), and to the north of the Kairô was located the Kôdô (lecture hall). Following this arrangement of buildings, the configuration called Shitennô-ji style appeared in the early 7<sup>th</sup> century, in which the pagoda, Kondô, and Kôdô were arranged in a line from south to north as in Shitennô-ji in Osaka City. Many examples of this arrangement style can be seen in temples of the Paekche Kingdom of Korea, and arrangements similar to that of Asuka-dera, characterized by one pagoda accompanied by three Kondô, can also be found in the temples of the Koguryo Kingdom of Korea, indicating the influence from the Korean peninsula regarding the arrangement of temple buildings in Japan during this period.

From the middle to the end of the 7<sup>th</sup> century, another style appeared in which the pagoda and the Kondô were arranged in line from east to west. Typical examples are to be found in Hôryû-ji, where the pagoda is situated on the west side with the south-facing Kondô on the east, and in Kawara-dera at Asuka in Nara Prefecture, in which there are two Kondô -- the Middle Kondô and the West Kondô -- arranged with the pagoda and the West Kondô facing each other. This style has still other variations depending on the relative locations of the pagoda and the Kondô or on the orientation of the Kondô.

At the end of the 7<sup>th</sup> century, another type of composition appeared in which two pagodas were incorporated and arranged to the south of the Kondô, as seen in Yakushi-ji, which was built in 680 by Emperor Temmu. Similar arrangements with two pagodas can be seen in the temples of the Silla Dynasty, which united the Korean peninsula around that time.

In the 8<sup>th</sup> century, it became a mainstream trend in temple-building arrangement to locate the pagoda and other buildings outside of the area enclosed by the Kairô connecting the Chûmon and the Kondô, instead of situating the important structures in the center as before. This style is believed to have been derived from the influence of Tang Dynasty China.

This style was used in Daian-ji (another Buddhist temple relocated to the Nara capital in 716), and this arrangement can be seen in all of the Buddhist temples included in the nominated property except for Yakushi-ji, which was deliberately designed to follow the 7<sup>th</sup> century style. This style can further be classified into two variants depending on the number of the pagodas in the complex; Tôdai-ji is an example

of the two-pagoda style and Gangô-ji, Kôfuku-ji, and Tôshôdai-ji are all examples of the single-pagoda style.

As indicated above, various styles had come and gone in terms of the arrangement of temple buildings during the two centuries after the foundation of Asuka-dera. This can be summarized as a general flow from the 7<sup>th</sup> century Shitennô-ji style through the Hôryû-ji style to the Yakushi-ji style, eventually culminating in the 8<sup>th</sup> century Daian-ji style. In the process, the pagoda, which had been positioned at the center -- both physically and spiritually -- in the 7<sup>th</sup> century, lost its relative value to the Kondô in the 8<sup>th</sup> century, when the Kondô came to be regarded as having the highest importance and accordingly the area enclosed by the Kairô was cleared of other buildings to create an exclusive space for the Kondô.

The start of the Heian Period marked the end of this transition trend, or the policy of making changes in the arrangement of Buddhist temple buildings to reflect the ideological changes in Buddhism, the state religion. In the ages that followed, Buddhist temples were to be constructed under the influence of more personalized forms of Buddhism such as *Mikkyô* sect and *Jôdo* sect of Buddhism.

Changes in the *hira-iri* type  
(with entry and gable on different sides)

Changes in the *tsuma-iri* type  
(with entry and gable on the same side)

**APPENDIX 5 - b**

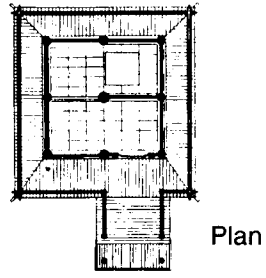
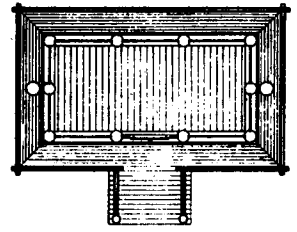
REPRESENTATIVE STYLES  
OF JINJA HONDEN

*Shimmei-zukuri* style

*Taisha-zukuri* style

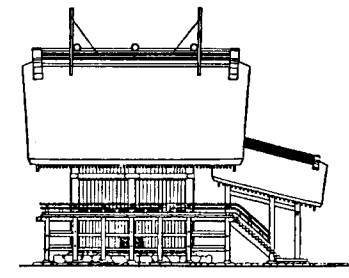
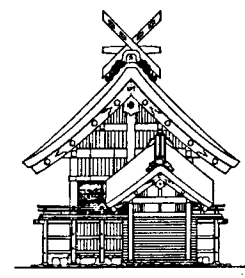
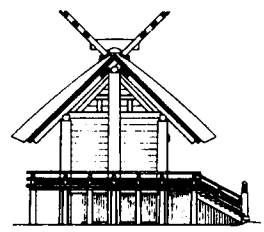
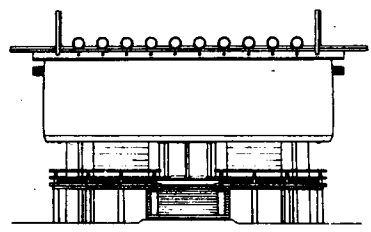
Ise-jingū Naikū Shōden  
1/300

Izumo-Taisha Honden  
1/500



Plan

Plan



Front elevation

Side elevation

Front elevation

Side elevation

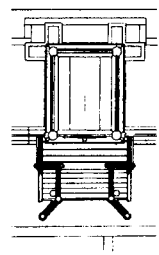
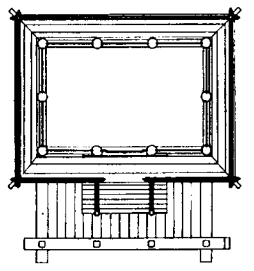


*Nagare-zukuri* style

*Kasuga-zukuri* style

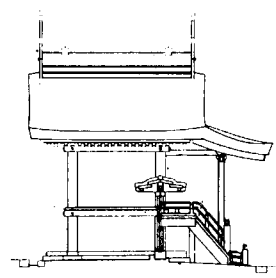
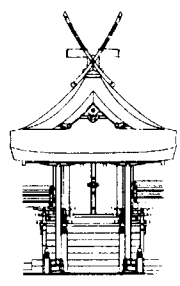
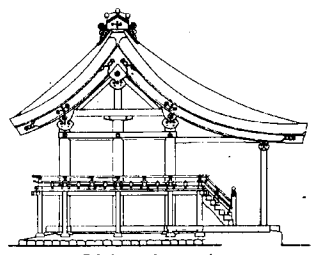
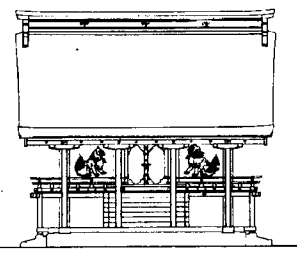
Kamowakeikazuchi-jinja Honden  
1/200

Kasuga-Taisha Honsha Honden  
1/150



Plan

Plan



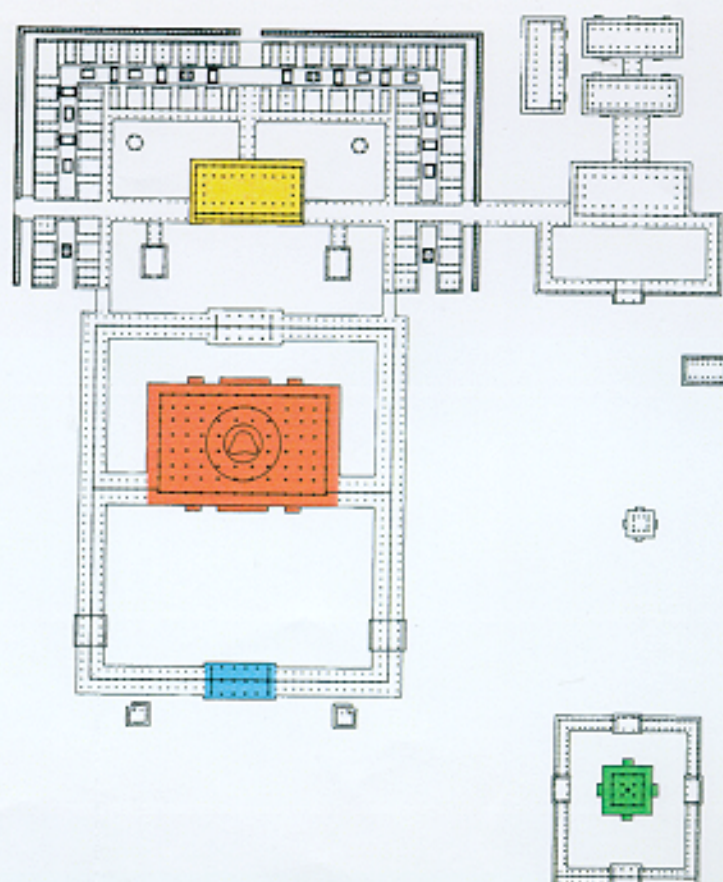
Front elevation

Side elevation

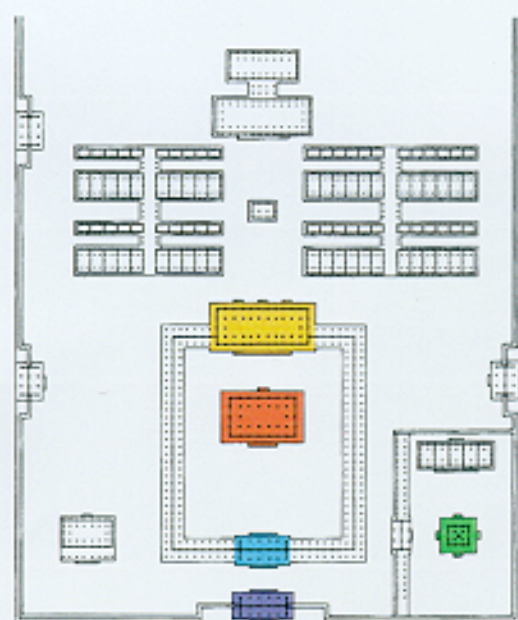
Front elevation

Side elevation

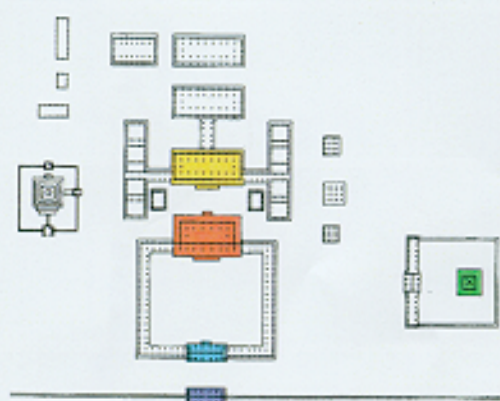
8th century



Tōdai-ji

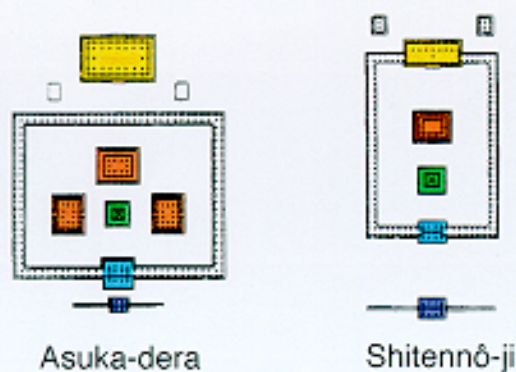


Gangō-ji

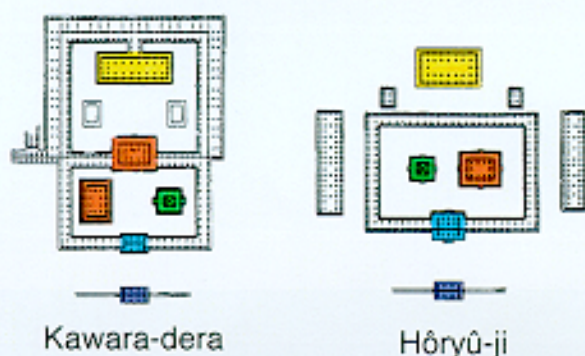


Tōshōdai-ji

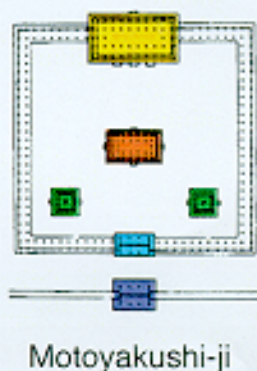
Late 6th century - early 7th century



Mid - late 7th century



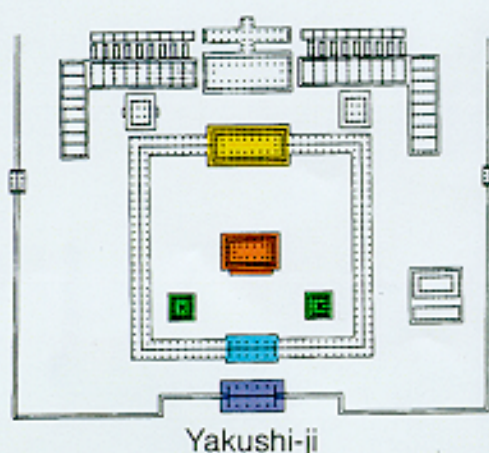
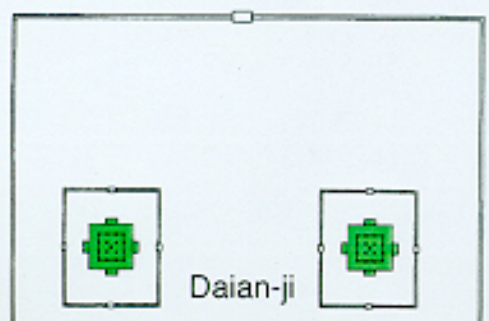
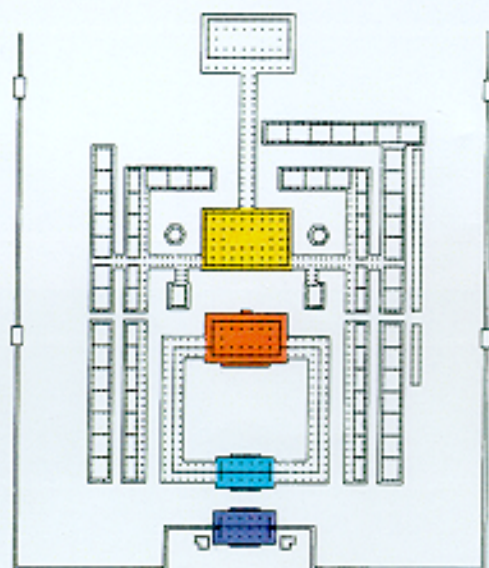
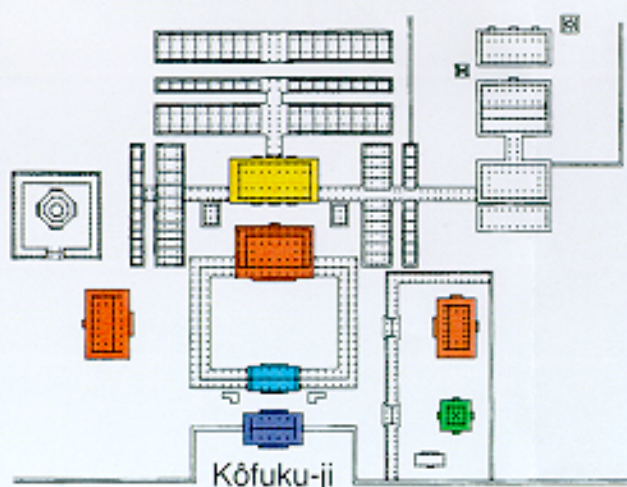
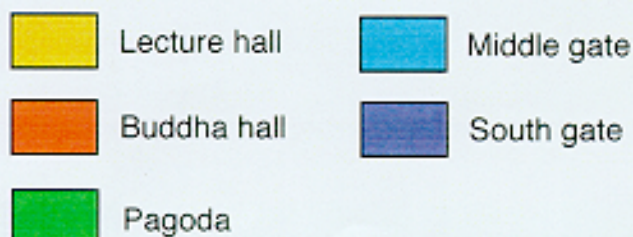
Late 7th century



Change in the arrangement of buildings in Buddhist temples

Scale 1 : 4,000

[Legend]



INVENTORY OF THE CULTURAL ASSETS INCLUDED IN THE NOMINATED PROPERTY

No.	Name of the building designated as a National Treasure or an Important Cultural Property; name of the site designated as a Special Natural Monument or a Special Historic Site	Date of designation	Year of construction	Description
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A Tōdai-ji Area		The compound of Tōdai-ji was designated as a Historic Site in July 1932.		
A1	Nandaimon	** 1897.12.28	1199	Main gate of Tōdai-ji.
A2	Hokkedō	** 1897.12.28	circa 747 (Shōdō) ; 1199 (Raidō)	Buddha hall where a standing statue of Amoghaposha Avalokiteshvara is enshrined.
A3	Shurō	** 1897.12.28	1206-1210	Bell house to support the temple bell weighing 26 tons.
A4	Kondō (Great Buddha Hall) and Vairocana Buddha (Great Buddha)	** 1898.12.28	1709	Main Buddha hall where the Vairocana Buddha (Great Buddha) is enshrined. The world's largest wooden building.
		** 1897.12.28	752	Seated bronze statue of the Rushana Butsu (Vairocana Buddha). The principal Buddha image of Tōdai-ji.
A5	Kaisandō	** 1898.12.28	1200 (inner chamber) ; 1250 (outer chamber)	Founder's hall where the seated statue of Buddhist priest Rōben, the founder of Tōdai-ji, is enshrined.
A6	Tegaimon	** 1899.04.05	mid. 8th c.	West gate of Tōdai-ji.
A7	Chūmon	* 1900.04.07	1714	Gate in front of the Kondō (Great Buddha Hall).
A8	Higashi-kairō and Nishi-Kairō	* 1900.04.07	1716-1737	Cloister which encloses the spacious area in front of the Kondō (Great Buddha Hall), stretching from the Chūmon to the Kondō.
A9	Higashi-gakumon and Nishi-gakumon	* 1900.04.07	1722 (Higashi-gakumon) ; 1719 (Nishi-gakumon)	Gates of the Higashi-kairō and the Nishi-kairō.
A10	Kanjinsho Kyōko	* 1902.07.31	9th c.	Storehouse of the Azekura-zukuri ("log-house" repository style) for sutras. Relocated to the present location in 1687.
				Storehouse of the Azekura-zukuri ("log-house" repository style) for sutras. Relocated to the present location in 1696.
A11	Hokkedō Kyōko	* 1902.07.31	9th c.	
A12	Hokkedō Kitamon	* 1903.04.15	1240	North gate of the Hokkedō.
A13	Nigatsudō Akaiya (Wakasaiya)	* 1903.04.15	13th c.	Shelter for the well from which water is drawn as an offering to the deity enshrined in the Nigatsudō on the occasion of the "Shuni-e" ceremony.
A14	Nigatsudō Busshōya (Gokusho)	* 1903.04.15	13th c.	Building where sacred food is prepared on the occasion of the "Shuni-e" ceremony.
A15	Sammaidō (Shigatsudō)	* 1903.04.15	1681	Buddha hall where a standing statue of an eleven-faced Avalokiteshvara is enshrined.
A16	Nembutsudō	* 1903.04.15	1237	Buddha hall where a seated statue of Bodhisattva Ksitigarbha is enshrined.
A17	Ōyuya	* 1903.04.15	1408	Bathhouse for Buddhist priests.
A18	Hombō Kyōko	** 1906.04.14	8th c.	Storehouse of the Azekura-zukuri ("log-house" repository style) for sutras. Relocated to the present location in 1714.
A19	Hokkedō Temizuya	* 1906.04.14	1335	Building used when conventions or parties are held at Tōdai-ji.
A20	Nigatsudō Sanrōsho	* 1906.04.14	14th c. to 15th c.	Building used as a boarding house for Buddhist priests who practice the rituals of the "Shuni-e" ceremony.
A21	Nigatsudō	* 1944.09.05	1669	Buddha hall where a statue of an eleven-faced Avalokiteshvara is enshrined. The venue of the "Shuni-e" ceremony.
A22	Shōsō-in Shōsō	** 1997.05.19	circa 756	Main repository of Tōdai-ji.
A23	Tamukeyama-jinja Keidaisha Sumiyoshi-jinja Honden	* 1921.04.30	late 13th c. to early 14th c.	Small-scale shrine building which enshrines the deity of Sumiyoshi-jinja affiliated with Tamukeyama-jinja, which enshrines the guardian deity of Tōdai-ji.
A24	Tamukeyama-jinja Hōko	* 1953.11.14	8th c.	Storehouse of the Azekura-zukuri("log-house" repository style) for treasure. Relocated to the present location in 1816.

B Kōfuku-ji Area		The compound of Kōfuku-ji was designated as a Historic Site in May 1967.		
B1	Hokuendō	** 1897.12.28	1210	Octagonal Buddha hall where a seated statue of Amitabha is enshrined.
B2	Sanjūnotō	** 1897.12.28	late 12th c. to early 13th c.	Three-storied pagoda where the sacred ashes of Buddha are enshrined.
B3	Gojūnotō	** 1897.12.28	1426	Five-storied pagoda where the sacred ashes of Buddha are enshrined.
B4	Tōkondō	** 1897.12.28	1415	Buddha hall where the Yakushi triad is enshrined.
B5	Ōyuya	* 1953.03.31	early 15th c.	Bathhouse for Buddhist priests.
B6	Nan-endō	* 1986.12.20	1789	Octagonal Buddha hall where a seated statue of Amoghaposha Avalokiteshvara is enshrined.



INVENTORY OF THE CULTURAL ASSETS INCLUDED IN THE NOMINATED PROPERTY

No.	Name of buildings designated as National Treasures or Important Cultural Properties; name of sites designated as Special Natural Monuments or Special Historic Sites	Date of designation	Year of construction	Description
<b>C Kasuga-Taisha Area</b>				
C1	Honsha Honden	** 1901.08.02	1863	Four shrine buildings of the <i>Kasuga-zukuri</i> , where the four deities of Kasuga-Taisha are enshrined.
C2	Honsha Chūmon	* 1901.08.02	1613	Gate in front of the Honden.
C3	Honsha Higashi-orō	* 1901.08.02	1613	Corridor stretching from the Chūmon to the east.
C4	Honsha Nishi-orō and Kita-orō	* 1901.08.02	1613	Corridor stretching from the Chūmon to the west and then to the north.
C5	Honsha Nejrō	* 1901.08.02	1707-1709	Passage between Utsushidono and Kita-orō.
C6	Honsha Heiden	* 1901.08.02	1650-1652	Building where rituals are performed in the annual Kasuga-sai festival.
C7	Honsha Naoraiden	* 1901.08.02	1650-1652	Building where rituals are performed in the annual Kasuga-sai festival.
C8	Honsha Utsushidono	* 1901.08.02	1786	Building where rituals are performed in the annual Kasuga-sai festival. The deities of Kasuga-Taisha are tentatively enshrined in this building on occasions of routine reconstruction of the Honden shrine buildings.
C9	Honsha Hōko	* 1901.08.02	1385-1388	Stilted treasury storehouse.
C10	Honsha Nammon	* 1901.08.02	1382-1385	A gate of the center of the Minami-kairō.
C11	Honsha Keigamon	* 1901.08.02	1382-1385	A gate of the Nishi-kairō.
C12	Honsha Seijōmon	* 1901.08.02	1382-1385	A gate of the Nishi-kairō.
C13	Honsha Naishimon	* 1901.08.02	1382-1385	A gate of the Nishi-kairō.
C14	Honsha Kairō	* 1901.08.02	1382-1385 (Higashi Kairō 1613)	Cloister enclosing the sacred area.
C15	Honsha Kurumasha	* 1902.07.31	1632	Building where the imperial messenger parks the ox-drawn carriage during the annual Kasuga-sai festival.
C16	Honsha Chakutōden	* 1902.07.31	1413	Building where the imperial messenger prepares before carrying votic offerings from the emperor to the altar in a ritual of the annual Kasuga-sai festival.
C17	Honsha Hetsuidono	* 1902.07.31	1388	Building where sacred cooking is carried out in the annual Kasuga-sai festival.
C18	Honsha Sakadono	* 1902.07.31	1632	Building where sacred sake is made in the annual Kasuga-sai festival.
C19	Honsha Itakura	* 1902.07.31	1632	Stilted storehouse.
C20	Honsha Ichi-no-torii	* 1942.06.26	18th c. to 19th c.	Wooden torii at the entrance of the front approach to the shrine.
C21	Sessha Wakamiya-jinja Honden	* 1901.08.02	1863	Shrine building which enshrines the deity of Wakamiya-jinja affiliated with the Honsha. An independent building of the same architectural style as that of the Honsha Honden.
C22	Sessha Wakamiya-jinja Hainoya	* 1901.08.02	1863	Building where rituals are performed in the annual Kasuga Waka-miya On-matsun festival.
C23	Sessha Wakamiya-jinja Hosodono and Kaguraden	* 1901.08.02	1613	Building where rituals are performed in the annual Kasuga Waka-miya On-matsun festival.
C24	Sessha Wakamiya-jinja Temizuya	* 1902.07.31	1632-1633	Building where Shinto priests serving for Wakamiya-jinja are stationed.
C25	Kasuga-Taisha Compound	△ 1985.03.18		The combination of Mt. Mikasayama and the shrine's forest which spreads to the west of the sacred mountain. Together with the Kasugayama Primeval Forest as an inseparable unit, it constitutes the sacred area related to Kasuga-Taisha.
<b>D Kasugayama Primeval Forest Area</b>				
D1	Kasugayama Primeval Forest	○○ 1924.12.09		Primeval forest on Mt. Kasugayama, which has been protected as the sacred mountain related to Kasuga-Taisha (Kasuga Grand Shrine) since ancient times.
<b>E Gangō-ji Area</b>				
The compound of Gangō-ji was designated as a Historic Site in February 1965.				
E1	Gokurakubō Hondō	** 1901.03.27	1244	Buddha hall where the Chikō mandala is enshrined. Originally part of the Sōbō until remodeled in the Kamakura Period.
E2	Gokurakubō Zenshitsu	** 1906.04.14	early 13th c.	Living quarters for Buddhist priests. Originally part of the Sōbō until remodeled in the Kamakura period.
E3	Gokurakubō Tōmon	* 1952.03.29	late 13th c. to early 14th c.	Gate located directly to the east of the Hondō. Relocated from Tōdai-ji to the present location in 1411.

INVENTORY OF THE CULTURAL ASSETS INCLUDED IN THE NOMINATED PROPERTY

No.	Name of buildings designated as National Treasures or Important Cultural Properties; name of sites designated as Special Natural Monuments or Special Historic Sites	Date of designation	Year of construction	Description
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F Yakushi-ji Area The compound of Yakushi-ji was designated as a Historic Site in April 1397.

F1	Tôtô	** 1897.12.28	730	Three-storied pagoda with intermediate pent roofs where the sacred ashes of Buddha are enshrined.
F2	Tôindô	** 1904.02.18	1285	Buddha hall where a standing statue of Avalokiteshvara Ksitgarbha is enshrined.
F3	Nammon	* 1947.02.26	1512	South gate of Yakushi-ji. Relocated in 1650 to the present location where the Nandaimon had been located in the Nara Period.
F4	Yasumigaoka Hachiman-jinja Shaden	* 1935.05.13	1603	Shrine buildings (the Honden, the Kita-wakiden, and the Minami-wakiden) which enshrine the guardian deity of Yakushi-ji.

G Tôshôdai-ji Area The compound of Tôshôdai-ji was designated as a Historic Site in December 1967.

G1	Kondô	** 1897.12.28	8th c.	Main Buddha hall where a seated statue of the Vairocana Buddha is enshrined.
G2	Kôdô	** 1898.12.28	8th c.	Lecture hall where lectures on the sutra are given. Originally located in the Nara Palace precinct. The only existant building of the Nara Palace.
G3	Korô	** 1900.04.07	1240	Double-decked building where the ashes of Buddha brought to Japan by the Chinese high priest Ganjin are enshrined.
G4	Hôzô	** 1904.02.18	8th c.	Storehouse of the <i>Azekura-zukuri</i> ("log-house" repository style) for treasury.
G5	Kyôzô	** 1904.02.18	8th c.	Storehouse of the <i>Azekura-zukuri</i> ("log-house" repository style) for the sutra.
G6	Raidô	* 1904.02.18	1284	Hall accomodating the two parts used for distinctive purposes: the southern part for worshipping the sacred ashes of Buddha enshrined in the Korô and the northern part for Buddhist priests' living quarters.

H Nara Palace Site Area

H1	Nara Palace site	△△ 1922.10.12		Remains of the imperial palace and administrative offices at the capital of Japan in the Nara Period.
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\*\* indicates National Treasure                      \* indicates Important Cultural Property  
 △△ indicates Special Historic Site                      △ indicates Historic Site  
 ○○ indicates Special Natural Monument

COPIES OF THE OFFICIAL NOTICES

A: Tôdai-ji Area

- 1 1897.12.28 Date of issue  
[A01]Nandaimon  
[A02]Hokkedô  
[A03]Shurô
- 2 1898.12.28 Date of issue  
1897.12.28 Date of issue  
[A04]Kondô and Vairocana Buddha
- 3 1898.12.28 Date of issue  
[A05]Kaisandô
- 4 1899.04.05 Date of issue  
[A06]Tegaimon
- 5 1900.04.07 Date of issue  
[A07]Chûmon  
[A08]Higashi-Kairô and Nishi-Kairô  
[A09]Higashi-Gakumon and Nishi-Gakumon
- 6 1902.07.31 Date of issue  
[A10]Kanjinsho Kyôko  
[A11]Hokkedô Kyôko
- 7 1903.04.15 Date of issue  
[A12]Hokkedô Kitamon  
[A13]Nigatsudô Akaiya  
[A14]Nigatsudô Busshôya  
[A15]Sammaidô  
[A16]Nembutsudô  
[A17]Ôyuya

1

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 伯爵山資紀

名	稱	構造	形式	所在地	地名
東大寺南大門	五間三戸樓門木瓦葺	同	東大寺境内	同	東大寺境内
同寺法華堂	桁行五間梁間八間露臺中央木葺連合ト、願禮木瓦葺	同	同寺境内	同	同寺境内
同寺鐘樓	一間四九單層屋椽入寄屋木瓦葺	同	同寺境内	同	同寺境内

2

内務省告示第百三十六號  
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

明治三十一年十二月二十八日 内務大臣 伯爵西郷從道

名	稱	構造	形式	所在地	地名
東大寺金堂	桁行七間梁間七間、二重上層四注、屋椽木瓦葺正	同	東大寺境内	同	東大寺境内
東大寺金堂	面長、桁行七間梁間七間、二重上層四注、屋椽木瓦葺正	同	東大寺境内	同	東大寺境内

3

内務省告示第八十八號  
古社寺保存法第四條ニ依リ左記ノ物件ヲ以テ國寶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 伯爵山資紀

名	稱	品	日	所	布	者
同	同	同	同	同	同	同

4

内務省告示第百三十六號  
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

明治三十一年十二月二十八日 内務大臣 伯爵西郷從道

名	稱	構造	形式	所在地	地名
東大寺開山堂	方三間單層屋椽葺	同	同	同	同

5

内務省告示第四十五號  
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

明治三十二年四月五日 内務大臣 伯爵西郷從道

名	稱	構造	形式	所在地	地名
東大寺轉賣門	八脚門木瓦葺	同	同	同	同

6

内務省告示第三十一號  
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

明治三十三年四月七日 内務大臣 伯爵西郷從道

名	稱	構造	形式	所在地	地名
東大寺中門	五間三戸樓門入母屋木瓦葺	同	同	同	同
同寺西門	桁行延長九十間梁間一間單層木瓦葺	同	同	同	同
同寺東門	三間一戸切妻木瓦葺	同	同	同	同

7

内務省告示第五十四號  
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

明治三十五年七月三十一日 内務大臣 男爵内海忠勝

名	稱	構造	形式	所在地	地名
東大寺勸學院總庫	三間三面校倉造屋椽四注造木瓦葺	同	同	同	同
東大寺法華堂	三間三面校倉造屋椽四注造木瓦葺	同	同	同	同

8

内務省告示第二十九號  
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

明治三十六年四月十五日 内務大臣 男爵内海忠勝

名	稱	構造	形式	所在地	地名
東大寺法華堂北門	四脚圓屋椽切妻造木瓦葺	同	同	同	同
同寺二月堂	桁行三間、梁間二間、單層屋椽切妻造木瓦葺	同	同	同	同
同寺二月堂	桁行五間、梁間二間、單層屋椽切妻造木瓦葺	同	同	同	同
同寺三	方三間單層屋椽四注造木瓦葺	同	同	同	同
同寺念	方三間單層屋椽四注造木瓦葺	同	同	同	同
同寺大	桁行八間梁間五間屋椽四注入母屋造後、切妻造木瓦葺	同	同	同	同

COPIES OF THE OFFICIAL NOTICES

A:Tôdai-ji Area

- 8 1906.04.14 Date of issue  
[A18]Hombô Kyokô  
[A19]Hokkedô Temizuya  
[A20]Nigatsudô Sanrôsho
- 9 1921.04.30 Date of issue  
[A23]Tamukeyama-jinja Keidaisha  
Sumiyoshi-jinja Honden
- 10 1944.09.05 Date of issue  
[A21]Nigatsudô
- 11 1951.06.09 Date of issue  
Designation as National Treasure  
[A01]Nandaimon  
[A02]Hokkedô
- 12 1952.03.29 Date of issue  
Designation as National Treasure  
1958.02.08 Date of issue  
Designation as National Treasure  
[A04]Kondô and Vairocana Buddha
- 13 1952.03.29 Date of issue  
Designation as National Treasure  
[A06]Tegaimon

内務省告示第三十八號  
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

明治三十九年四月十四日  
内務大臣 原敬

名	稱	構造	形式	所在地
東大寺	本坊	五層	柱行三間 腰間三間 伏合造 扉間四注連水	奈良縣奈良市
同寺	法華堂	手水屋	柱行七間 腰間四間 扉間四注連水 扉間切造 注連水	東大寺境内
同寺	二月堂	參籠所	柱行十間 腰間四間 扉間四注連水	東大寺境内

10

◎文部省告示第五十六號  
古社寺保存法第一條ニ依リ左記物件ヲ國寶ニ指定ス

昭和十九年九月五日  
文部大臣 二宮 清重

名	稱	構造	形式	所有者	所在地
東大寺	二月堂	桁行十間 梁間七間 扉間四注連水	切造	奈良縣奈良市	東大寺境内

◎文部省告示第三百五十二號  
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

大正十年四月三十日  
文部大臣 中橋徳五郎

名	稱	構造	形式	所在地
手向山神社	境内	二間	扉間 腰間 切造	奈良縣奈良市

11

◎文化財保護委員會告示第二十一號  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七條第二項の規定により、昭和二十七年三月二十九日付をもって、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指定した。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指定した。

昭和二十七年十月十六日  
文化財保護委員會委員長 高橋誠一郎

建設物の部	名	稱	員数	構造及び形式	所有者	所在地	
上	欄	東大寺南大門	明治三十年	第八十七号	棟三間三戸二重門、入念殿造、本瓦葺	東大寺町	奈良縣奈良市
		東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市
下	欄	東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市

13

◎文化財保護委員會告示第二十一號  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七條第二項の規定により、昭和二十七年三月二十九日付をもって、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指定した。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指定した。

昭和二十七年十月十六日  
文化財保護委員會委員長 高橋誠一郎

建設物の部	名	稱	員数	構造及び形式	所有者	所在地	
上	欄	東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市
下	欄	東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺法華堂	明治三十年	第八十七号	正而五間、側面八間、加部入母屋造、後部寄棟造、本瓦葺、開加飾を含む、附 講札一枚	東大寺町	奈良縣奈良市

◎文化財保護委員會告示第二十一號

文化財保護法(昭和二十五年法律第二百四十四号)第二十七條第二項の規定により、昭和二十七年三月二十九日付をもって、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指定した。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指定した。

昭和二十七年十月十六日  
文化財保護委員會委員長 高橋誠一郎

建設物の部	名	稱	員数	構造及び形式	所有者	所在地	
上	欄	東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
下	欄	東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市

◎文化財保護委員會告示第二十一號

文化財保護法(昭和二十五年法律第二百四十四号)第二十七條第二項の規定により、左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指定した。

昭和三十三年二月八日  
文化財保護委員會委員長 河井 彌八

建設物の部	名	稱	員数	構造及び形式	所有者	所在地	
上	欄	東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
下	欄	東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市
		東大寺金堂	明治三十年	第八十七号	桁行五間、梁間五間、一重もこし附寄棟造、本瓦葺、正面四脚門、附 講札一枚	東大寺町	奈良縣奈良市

COPIES OF THE OFFICIAL NOTICES

A:Tôdai-ji Area

- 14 1953.03.31 Date of issue Designation as National Treasure  
[A03]Shurô  
[A05]Kaisandô  
[A18]Hombô Kyôko
- 15 1953.11.14 Date of issue Designation as Important Cultural Property  
[A24]Tamukeyama-jinja Hôko
- 16 1981.06.05 Date of issue Change of Name and Descriptive Data of Important Cultural Property  
[A23]Tamukeyama-jinja Keidaisha Sumiyoshi-jinja Honden
- 17 1997.05.19 Date of issue Designation as Important Cultural Property  
[A22]Shôsô-in Shôsô
- 18 1997.05.19 Date of issue Designation as National Treasure  
[A22]Shôsô-in Shôsô

14

◎文化財保護委員会告示第六十五号  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七条第二項の規定により、昭和二十八年三月三十一日付をもって、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。

昭和二十八年七月十六日  
文化財保護委員会委員長 高橋誠一郎  
第一号表

上		欄		下		欄	
名	種別	指定告示	名	種別	所有者	所在の場所	
東大寺 鐘樓	木造	明治三十年八月十七日告示	東大寺 鐘樓	木造	奈良県奈良市鐘樓町	奈良県奈良市鐘樓町	
東大寺 開山堂	木造	明治三十一年告示	東大寺 開山堂	木造	奈良県奈良市鐘樓町	奈良県奈良市鐘樓町	
東大寺 本坊経蔵	木造	明治三十九年告示	東大寺 本坊経蔵	木造	奈良県奈良市鐘樓町	奈良県奈良市鐘樓町	

15

◎文化財保護委員会告示第一号  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七条第一項の規定により、昭和二十八年十一月十四日付をもって、左表に掲げる文化財を重要文化財に指定した。

昭和二十九年二月十二日  
文化財保護委員会委員長 高橋誠一郎

名	種別	構造及び形式	所有者	所在の場所
手向山神社宝庫	木造	三間、檼間三間、校倉、寄棟造、本瓦葺	手向山神社	奈良県奈良市鐘樓町

16

◎文部省告示第百十三号  
次の表の上欄に掲げる重要文化財の名称、員数並びに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。

昭和五十六年六月五日

上		欄		下		欄	
名	種別	関係告示	名	種別	所有者	所在の場所	
手向山神社境内古社本殿	木造	大正十年文部省告示第三百五十二号	手向山神社境内古社本殿	木造	手向山神社	奈良県奈良市鐘樓町	

17

◎文部省告示第九十三号  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七条第一項の規定により、次の表に掲げる文化財を重要文化財に指定する。

平成九年五月十九日

名	種別	員数	構造及び形式	国(宮内庁)	所有者	所在の場所
正倉院正倉	木造	一棟	桁行九間、梁間三間、一重、高床校倉、寄棟造、本瓦葺		東京部千代田区千代田一番一号	奈良県奈良市鐘樓町

18

◎文部省告示第九十四号  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七条第二項の規定により、次の表の上欄に掲げる重要文化財を同表下欄のように国宝に指定する。

平成九年五月十九日

上		欄		下		欄	
名	種別	関係告示	名	種別	所有者	所在の場所	
正倉院正倉	木造	平成九年文部省告示第九十三号	正倉院正倉	木造	東京部千代田区千代田一番一号	奈良県奈良市鐘樓町	





A:Tôdai-ji Area

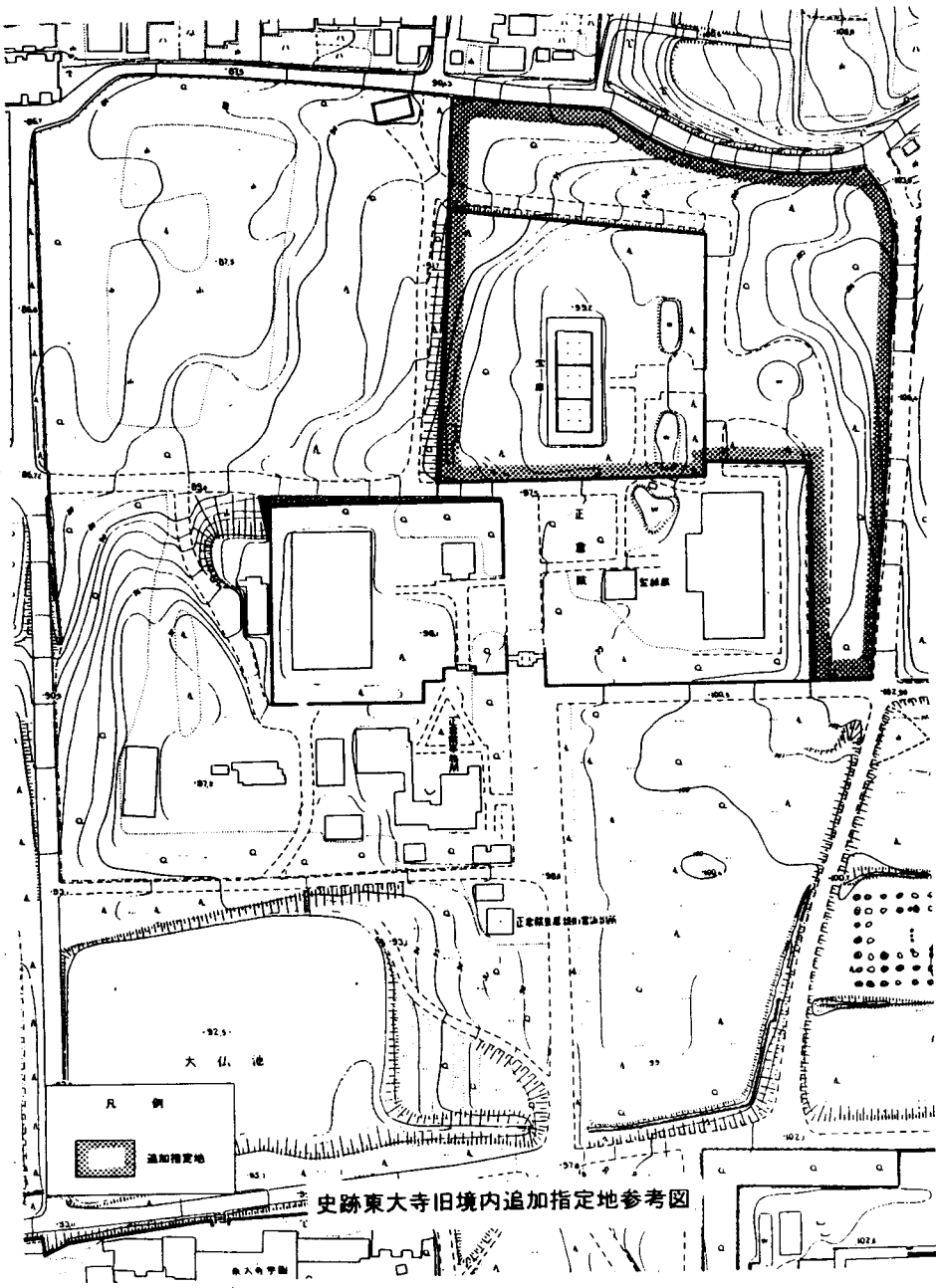
20 1997.05.19 Date of issue  
Additional Designation  
as Historic Site

Tôdai-ji

20

○文部省告示第九十二号  
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史跡東大寺旧境内  
(昭和七年文部省告示第九十一号)に次に掲げ  
る地域を追加して指定する。  
平成九年五月十九日 文部大臣 小杉 隆

所在地 奈良県奈良市 別園のとろり  
備考 別園は省略し奈良県教育委員会及び奈良市  
教育委員会に備え置いたて複製に供する。(参考  
図参照)





COPIES OF THE OFFICIAL NOTICES

B:Kōfuku-ji Area

- 1 1897.12.28 Date of issue  
[B01]Hokuendō  
[B02]Sanjūnotō  
[B03]Gojūnotō  
[B04]Tōkondō
- 2 1952.03.29 Date of issue  
Designation as National Treasure  
[B01]Hokuendō  
[B02]Sanjūnotō  
[B03]Gojūnotō  
[B04]Tōkondō
- 3 1953.03.31 Date of issue  
Designation as Important Cultural Property  
[B05]Ōyuya

1

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 伯爵榊山資紀

名	構造	所在地
興福寺北園堂	八角圓堂單層木瓦葺	奈良縣添上郡奈真町
同寺三重塔	三層塔婆木瓦葺	同上
同寺五重塔	五層塔婆木瓦葺	同上
同寺東金塔	七間四面單層檜根四注木瓦葺	同上

2

◎文化財保護委員會告示第二十一号  
文化財保護法(昭和二十五年法律第二百四号)第二十七條第二項の規定により、昭和二十七年三月二十九日付をもつて、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定に指定し、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定に指定した。  
昭和二十七年十月十六日 文化財保護委員會委員長 高橋誠一郎

上	欄	下	欄
建造物の部	名称	指定告示名	員数
興福寺北園堂	明治三十年告示第八十七号	興福寺北園堂 一棟 八角圓堂、一重、木瓦興	福寺
興福寺三重塔	明治三十年告示第八十七号	興福寺三重塔 一基 三間三層塔婆、木瓦葺興	福寺
興福寺五重塔	明治三十年告示第八十七号	興福寺五重塔 一基 三間五層塔婆、木瓦葺興	福寺
興福寺東金堂	明治三十年告示第八十七号	興福寺東金堂 一棟 桁行七間、檜根四注、木瓦葺興	福寺
所有者の住所	奈良縣奈良市登大路町	所有者の住所	奈良縣奈良市登大路町
所在の場所	奈良縣奈良市登大路町	所在の場所	奈良縣奈良市登大路町

3

◎文化財保護委員會告示第五十九号  
文化財保護法(昭和二十五年法律第二百四号)第二十七條第一項の規定により、昭和二十八年三月三十一日付をもつて、左表に掲げる文化財を重要文化財に指定した。  
昭和二十八年七月十六日 文化財保護委員會委員長 高橋誠一郎

建造物の部	名称	員数	構造	及び形式	所有者	所有者の住所	所在の場所
興福寺大講堂	一棟	桁行四間、檜根四間、木瓦葺	一重、西面入母屋造、東	興福寺	奈良縣奈良市登大路町	奈良縣奈良市登大路町	



COPIES OF THE OFFICIAL NOTICES

C: Kasuga-Taisha Area

1 1901.08.02 Date of issue

- [C01] Honsha Honden
- [C02] Honsha Chūmon
- [C03] Honsha Higashi-orō
- [C04] Honsha Nishi-orō and Kita-orō
- [C05] Honsha Nejirō
- [C06] Honsha Heiden
- [C07] Honsha Naoraiden
- [C08] Honsha Utsushidono
- [C09] Honsha Hōko
- [C10] Honsha Nammon
- [C11] Honsha Keigamon
- [C12] Honsha Seijōmon
- [C13] Honsha Naishimon
- [C14] Honsha Kairō
- [C21] Sessha Wakamiya-jinja Honden
- [C22] Sessha Wakamiya-jinja Hainoya
- [C23] Sessha Wakamiya-jinja Hosodono and Kaguraden

2 1902.07.31 Date of issue

- [C15] Honsha Kurumasha
- [C16] Honsha Chakutōden
- [C17] Honsha Hetsuidono
- [C18] Honsha Sakadono
- [C19] Honsha Itakura
- [C24] Sessha Wakamiya-jinja Temizuya

3 1941.04.24 Date of issue  
Change of Descriptive Data

- [C16] Honsha Chakutōden
- [C24] Sessha Wakamiya-jinja Temizuya

4 1942.06.26 Date of issue

- [C20] Honsha Ichi-no-torii

1

内務省告示第五十三號  
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

明治三十四年八月二日  
内務大臣 男爵内海忠勝

名	稱	構造形式	所在地
春日神社	社殿	本社一間春日造、中門、東西北御座、檢廊、幣殿、直會殿、移殿、寶庫、南門、四面回廊之ニ附ス	奈良縣奈良市春日野町
同	同	本殿一間春日造、神樂殿之ニ附屬ス	同

2

内務省告示第五十四號  
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

明治三十五年七月三十一日  
内務大臣 男爵内海忠勝

名	稱	構造形式	所在地
春日神社	東倉、書物殿、祭板藏	東倉五間三間、扉、扉根切、檜皮葺、書物殿七間三間、扉、扉根切、檜皮葺、祭板藏二棟、元酒殿五間二面、扉、扉根切、檜皮葺、元酒殿五間三間、扉、扉根切、檜皮葺	奈良縣奈良市春日野町
春日神社	社務所	板藏八間二面、扉、扉根切、檜皮葺、五間二面、扉、扉根切、檜皮葺	同

3

●文部省告示第六百一號  
左記國寶ハ其ノ構造形式下開ノ通知メテ  
昭和十六年四月二十四日  
文部大臣 橋田 邦彦

●文部省告示第六百一號

關係告示	名	稱	所在地	構造形式
明治三十五年 内務省告示第 五十四號	春日神社	社殿	奈良縣奈良市春日野町	本社一間春日造、中門、東西北御座、檢廊、幣殿、直會殿、移殿、寶庫、南門、四面回廊之ニ附ス
	春日神社	社務所	同	板藏八間二面、扉、扉根切、檜皮葺、五間二面、扉、扉根切、檜皮葺

4

●文部省告示第五百十九號  
國寶保存法第一條ニ依リ左記物件ヲ國寶ニ指定ス  
昭和十七年六月二十六日  
建造物之部  
文部大臣 橋田 邦彦

名稱	構造形式	所在地
春日神社一 ノ鳥居	木造春日鳥居	奈良縣奈良市春日野町
		春日野町
		奈良縣奈良市春日野町





COPIES OF THE OFFICIAL NOTICES

D:Kasugayama Primeval Forest Area

- 1 1924.12.09 Date of issue  
Designation as  
Natural Monument  
  
Kasugayama Primeval Forest
- 2 1955.02.15 Date of issue  
Designation as Special  
Natural Monument  
  
Kasugayama Primeval Forest

1

◎内務省告示第七百七十七號  
史蹟名勝天然紀念物保存法第一條ニ依リ左  
ノ通指定ス  
大正十三年十二月九日  
内務大臣 若槻禮次郎

天然紀念物  
名 稱 地 名 區 域

春日山摩始林 奈良縣奈良市 名勝奈良公園山林部四百六十四町二段二步ノ内三百一町一段二畝二十九步

2

◎文化財保護委員會告示第二十号  
文化財保護法(昭和二十五年法律第二百十四号)第六十九條第一項の規定により、次のとおり指  
定する。  
昭和三十年二月十五日  
種 別 名 稱 指 定 告 示 所 在 地

特別天然紀念物 春日山摩始林 大正十三年内務省告示第七百七十七号 奈良縣奈良市

文化財保護委員會委員長 高橋誠一郎

COPIES OF THE OFFICIAL NOTICES

E:Gangô-ji Area

- 1 1901.03.27 Date of issue  
[E01]Gokurakubô Hondô
- 2 1906.04.14 Date of issue  
[E02]Gokurakubô Zenshitsu
- 3 1952.03.29 Date of issue  
Designation as Important Cultural property  
[E03]Gokurakubô Tômon
- 4 1953.03.31 Date of issue  
Designation as National Treasure  
[E02]Gokurakubô Zenshitsu

1

内務省告示第十九號  
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  
明治三十四年三月二十七日  
内務大臣 文學博士男爵末松謙澄

名	辨	構造	形式	所在地	名
極樂院本堂	栴檀六間堂間六間堂層層楹柱圓注行基臺	造	式	奈良縣奈良市	境内

2

内務省告示第三十八號  
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  
明治三十九年四月十四日  
内務大臣 原敬

名	辨	構造	形式	所在地	名
極樂院講堂	栴檀四間堂間四間堂層層楹柱切妻造本瓦葺	造	式	奈良縣奈良市	境内

3

⑥文化財保護委員會告示第十九號  
文化財保護法(昭和二十五年法律第二百十四号)第二十七條第一項の規定により、昭和二十七年三月二十九日付をもって、第一号表上欄に掲げる重要美術品等の保存に關する法律(昭和九年法律第四十三号)第二條第一項の規定により認定された物件以下重要美術品等認定物件といふ。同表下欄のようにそれぞれ重要文化財に指定し、及び第二号表上欄に掲げる重要美術品等認定物件の一部を同表下欄のように重要文化財に指定し、  
なお、第一号表上欄に掲げる重要美術品等認定物件の重要美術品等認定物件たる資格及び第二号表上欄に掲げる重要美術品等認定物件のうち重要文化財に指定されたもの重要美術品等認定物件たる資格は、同日付をもって、それぞれ消滅した。  
昭和二十七年十月十六日  
文化財保護委員會委員長 高橋誠一郎  
第一号表

上	欄	下	欄
建造物の部			
名	辨	構造及び形式	所有者
本堂四(東門) 一字 昭和三十九年告示第三十九號	極樂院東門	四脚門、切妻造、本瓦葺	奈良縣奈良市中區
			奈良縣奈良市中區

4

⑦文化財保護委員會告示第六十五號  
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、昭和二十八年三月三十一日付をもって、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指定した。  
昭和二十八年七月十六日  
文化財保護委員會委員長 高橋誠一郎  
第一号表

上	欄	下	欄
建造物の部			
名	辨	構造及び形式	所有者
極樂院本堂	明治三十九年告示第三十八號	栴檀四間堂間四間一瓦、切妻造	奈良縣奈良市中區
			奈良縣奈良市中區

COPIES OF THE OFFICIAL NOTICES

E:Gangô-ji Area

- 5 1955.02.02 Date of issue Designation as National Treasure  
[E01]Gokurakubô Hondô
- 6 1959.06.27 Date of issue Change of Name of Important Cultural Property  
[E03]Gokurakubô Tômon
- 7 1959.06.27 Date of issue Change of Name of National Treasure  
[E01]Gokurakubô Hondô  
[E02]Gokurakubô Zenshitsu
- 8 1965.02.22 Date of issue Designation as Historic Site  
Gangô-ji Gokurakubô

5

◎文化財保護委員会告示第十号  
文化財保護法(昭和二十五年法律第二百四十四号)第二十七条第二項の規定により、左表上欄に掲げる重要文化財を同表下欄のように七  
れぞれ指定する。  
昭和三十年二月二日

上		下	
名	種	名	種
極楽院本堂	極楽院本堂	極楽院本堂	極楽院本堂
明和二十四年 第九号告示	明治三十四年 第九号告示	明治三十四年 第九号告示	明治三十四年 第九号告示
構造及び形式	構造及び形式	構造及び形式	構造及び形式
所有権	所有権	所有権	所有権
所在の場所	所在の場所	所在の場所	所在の場所

文化財保護委員会委員長 高橋謙一郎

6

◎文化財保護委員会告示第四十二号  
左表上欄に掲げる重要文化財の名称を同表下欄のように改める。  
昭和三十四年六月二十七日

上		下	
名	種	名	種
極楽院東門	極楽院東門	極楽院東門	極楽院東門
昭和二十七年文 化財保護委員会 告示第十九号	昭和二十七年文 化財保護委員会 告示第十九号	昭和二十七年文 化財保護委員会 告示第十九号	昭和二十七年文 化財保護委員会 告示第十九号
構造及び形式	構造及び形式	構造及び形式	構造及び形式
所有権	所有権	所有権	所有権
所在の場所	所在の場所	所在の場所	所在の場所

文化財保護委員会委員長 河井 潤八

7

◎文化財保護委員会告示第四十七号  
左表上欄に掲げる国宝である重要文化財の名称を同表下欄のように改める。  
昭和三十四年六月二十七日

上		下	
名	種	名	種
極楽院本堂	極楽院本堂	極楽院本堂	極楽院本堂
明治三十四年 第九号告示	明治三十四年 第九号告示	明治三十四年 第九号告示	明治三十四年 第九号告示
構造及び形式	構造及び形式	構造及び形式	構造及び形式
所有権	所有権	所有権	所有権
所在の場所	所在の場所	所在の場所	所在の場所

文化財保護委員会委員長 河井 潤八

8

◎文化財保護委員会告示第七号  
文化財保護法(昭和二十五年法律第二百四十四号)第六十九条第一項の規定により、次のとおり指定  
する。  
昭和四十一年二月二十二日

- 種別 名 所在地
- 史跡 元興寺極楽坊 奈良県奈良市中院町
  - 史跡 境内 同中新屋町
  - 史跡 同芝突後町
  - 史跡 同院町
  - 史跡 奈良市道七二四号線
- 文化財保護委員会委員長 河原 春作







COPIES OF THE OFFICIAL NOTICES

G:Tōshōdai-ji Area

- 1 1897.12.28 Date of issue  
[G01]Kondō
- 2 1898.12.28 Date of issue  
[G02]Kōdō
- 3 1900.04.07 Date of issue  
[G03]Korō
- 4 1904.02.18 Date of issue  
[G04]Hōzō  
[G05]Kyōzō  
[G06]Raidō
- 5 1941.04.24 Date of issue  
Change of  
Descriptive Data  
[G06]Raidō
- 6 1951.06.09 Date of issue  
Designation as  
National Treasure  
[G01]Kondō
- 7 1952.11.22 Date of issue  
Designation as  
National Treasure  
[G02]Kōdō

1  
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 伯耆山實紀

名	稱	構造形式	所在地名
唐招提寺金堂		七間四層屋根四注水瓦葺	同生駒郡靜養村 唐招提寺境内

2  
内務省告示第百三十六號  
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

明治三十一年十二月二十八日  
内務大臣 侯爵西郷從道

名	稱	構造形式	所在地名
廣相提寺講堂		九間四面原版入母屋造屋根木瓦葺	同生駒郡靜養村 唐招提寺境内

4  
内務省告示第九號  
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

明治三十七年二月十八日  
内務大臣 伯耆桂太郎

名	稱	構造形式	所在地名
唐招提寺寶藏		三間三面伏倉造屋根四注水瓦葺	同生駒郡靜養村 唐招提寺境内
同寺經藏		三間三面伏倉造屋根四注水瓦葺	同唐招提寺境内
同寺禮堂		三間四面原版入母屋造屋根木瓦葺	同唐招提寺境内

3  
内務省告示第三十一號  
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

明治三十三年四月七日  
内務大臣 侯爵西郷從道

名	稱	構造形式	所在地名
唐招提寺藏書		桁行三間梁間二間重層入母屋木瓦葺	同生駒郡靜養村 唐招提寺境内

5  
文部省告示第六百一號  
左記國寶ハ其ノ構造形式下欄ノ通改メタリ

昭和十六年四月二十四日  
文部大臣 橋田 邦彦

關係告示	名	稱	所有者	所在地	構造形式
明治三十七年 内務省告示第 九號	唐招提寺講堂		奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	唐招提寺	九間四面原版入母屋造屋根木瓦葺

6  
◎文化財保護委員會告示第一號  
文化財保護法(昭和二十五年法律第百四十四号)第二十七條第一項の規定により、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りにそれら國宝に指定し、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りにそれら國宝に指定した。

昭和二十七年一月二十日  
第一号表

文化財保護委員會委員長 高橋廉一郎

建造物の部	指定告示	名	稱	位置	構造及び形式	所有者	所有者の住所	所在の場所
唐招提寺金堂	明治三十年 内務省告示第 百八十七號	唐招提寺金堂	棟高五間	桁行七間、梁間四間、一瓦、寄棟造		奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	唐招提寺

7  
◎文化財保護委員會告示第十六号  
文化財保護法(昭和二十五年法律第百四十四号)第二十七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、第一号表上欄に掲げる重要文化財を同表下欄のよりにそれら國宝に指定し、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りにそれら國宝に指定した。

昭和二十八年三月十一日  
文化財保護委員會委員長 高橋廉一郎

建造物の部	名	稱	指定告示	名	稱	位置	構造及び形式	所有者	所有者の住所	所在の場所
唐招提寺講堂	明治三十一年 内務省告示第 百三十六號	唐招提寺講堂	棟高五間	桁行九間、梁間四間、一瓦、入母屋造		奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	奈良縣奈良市五條町奈良縣奈良市五條町唐招提寺	唐招提寺

上	欄
下	欄

COPIES OF THE OFFICIAL NOTICES

G:Tôshôdai-ji Area

- 8 1953.11.14 Date of issue  
Designation as  
National Treasure  
[G03]Korô  
[G05]Kyôzô
- 9 1959.06.27 Date of issue  
Designation as  
National Treasure  
[G04]Hôzô
- 10 1971.06.22 Date of issue  
Additional Designation  
Change of Descriptive Data  
of National Treasure  
[G01]Kondô  
[G02]Kôdô

8

◎文化財保護委員会告示第七号  
文化財保護法(昭和二十五年法律第二百四号)第二十七条第二項の規定により、昭和二十八年十一月十四日付をもって、第一号表通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指定した。  
昭和二十九年二月十二日  
文化財保護委員会委員長 高橋誠一郎  
第一号表

上		中		下	
名	指定告示	名	員数	構造及び形式	所有者
唐招提寺 経藏	明治三十三年 内務省告示 第三十一号	唐招提寺 経藏	一棟	桁行三間、梁間二間、檼造、入母屋造、本瓦葺、附 厨子一基、一間厨子、宝形造、板葺	唐招提寺 奈良町 奈良県奈良市五条町
唐招提寺 講堂	明治三十三年 内務省告示 第三十一号	唐招提寺 講堂	一棟	桁行三間、梁間二間、檼造、入母屋造、本瓦葺、附 厨子一基、一間厨子、宝形造、板葺	唐招提寺 奈良町 奈良県奈良市五条町
唐招提寺 経藏	明治三十三年 内務省告示 第三十一号	唐招提寺 経藏	一棟	桁行三間、梁間二間、檼造、入母屋造、本瓦葺、附 厨子一基、一間厨子、宝形造、板葺	唐招提寺 奈良町 奈良県奈良市五条町

9

◎文化財保護委員会告示第四十四号  
文化財保護法(昭和二十五年法律第二百四号)第二十七条第二項の規定により、第一号表上欄に掲げる重要文化財を同表下欄のように指定し、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国宝に指定する。  
昭和三十四年六月二十七日  
文化財保護委員会委員長 河井 彌八  
第一号表

上		中		下	
名	指定告示	名	員数	構造及び形式	所有者
唐招提寺 宝篋	明治三十七年 内務省告示 第九号	唐招提寺 宝篋	一棟	桁行三間、梁間三間、校倉、寄棟造、本瓦葺	唐招提寺 奈良町 奈良県奈良市五条町

10

◎文部省告示第百六十六号

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。

昭和四十六年六月二十二日

文部大臣 坂田 暲太

上		中		下	
名	指定告示	名	員数	構造及び形式	所有者
唐招提寺 金堂	明治三十年 内務省告示 第八十七号 及び昭和二十七年 文化財保護 委員会告示 第二号(国宝指定)	唐招提寺 金堂	一棟	桁行七間、梁間四間、一鳳、寄棟造、本瓦葺 附 旧内陣天井文庫板 旧内陣天井板 旧軒文庫板	唐招提寺 奈良県奈良市五条町
唐招提寺 講堂	明治三十一年 内務省告示 第百三十一号 及び昭和二十八年 文化財保護 委員会告示 第十六号(国宝指定)	唐招提寺 講堂	一棟	桁行九間、梁間四間、一鳳、入母屋造、本瓦葺 附 西九条九の記があるもの 西九条九の記があるもの 高麗一對 院師高麗	唐招提寺 奈良県奈良市五条町

COPIES OF THE OFFICIAL  
NOTICES

## G:Tôshôdai-ji Area

11 1967.12.05 Date of issue  
Designation as  
Historic Site

Tôshôdai-ji

11

○文化財保護委員会告示第六十三号  
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、次のとおり指定  
す。

昭和十二年十二月五日

種別 名 称 所 在 地  
史跡 唐招提寺遺址内 奈良県奈良市五条町  
字招提寺境外

文化財保護委員会委員長 藤田 清助

同 尼ヶ辻町字畑

四三七番ノ一、四三七番ノ二、四三七番ノ三、四三七  
番ノ五、四三七番ノ八、四三七番ノ九、四三七番ノ一  
〇、四三七番ノ一一、四三七番ノ一二、四三七番ノ一  
三、四三七番ノ一四、四三七番ノ一五、四三七番ノ一  
六、四三七番ノ一七、四三七番ノ一八、四三七番ノ一  
九、四三七番ノ二〇、四三七番ノ二一、四三七番ノ二  
二、四三七番ノ二五、四三七番ノ二六、四三七番ノ二  
七、四三七番ノ二八、四三七番ノ二九、四三七番ノ三  
〇、四三七番ノ三一、四三七番ノ三二、四三七番ノ三  
三、四三七番ノ三四、四三七番ノ三五、四三七番ノ三  
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四三八番ノ三一〇番、三三四番

COPIES OF THE OFFICIAL NOTICES

H:Nara Palace Site Area

1 1922.10.12 Date of issue Designation as Historic Site

Nara Palace Site

内務省告示第二百七十號 史蹟名勝天然紀念物保存法第一條ニ依リ左ノ通指定ス 大正十一年十月十二日 内務大臣 水野錬太郎

Table with columns: 史蹟 (Historic Site), 名稱 (Name), 地名 (Location), 地番 (Plot No.), 地目 (Land Use), 地積 (Area), 所有者 (Owner). Lists various sites like 奈良生駒郡平城宮跡 and their details.

Table with columns: 地番 (Plot No.), 地目 (Land Use), 地積 (Area), 所有者 (Owner). Lists various sites and their details.

Table with columns: 地番 (Plot No.), 地目 (Land Use), 地積 (Area), 所有者 (Owner). Lists various sites and their details.

Table with columns: 地番 (Plot No.), 地目 (Land Use), 地積 (Area), 所有者 (Owner). Lists various sites and their details.

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1 1922.10.12 Date of issue Designation as Historic Site

Nara Palace Site

①内務省告示第二十七号
史蹟名勝天然紀念物保存法第一條ニ依リ左ノ通指定ス
大正十一年十月十二日 内務大臣 水野錬太郎
第一類
史蹟
名稱 地名 地番 地目 地積 所有者

Table with multiple columns containing land registration details such as plot numbers (e.g., 大六三, 大六四), land types (e.g., 田, 道), and owner names (e.g., 尾行善次郎, 尾善右衛門).











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H:Nara Palace Site Area

1 1922.10.12 Date of issue Designation as Historic Site

Nara Palace Site

内務省告示第二百七十號
史蹟名勝天然紀念物保存法第一條ニ依リ左ノ通指定ス
大正十一年十月十二日 内務大臣 水野錬太郎

名稱 史蹟
地名 地番 地目 地積 所有者

Table with columns for name, address, plot number, plot type, area, and owner. Includes entries like '同 同 同 同 同' and '同 同 同 同 同'.

Table with columns for name, address, plot number, plot type, area, and owner. Includes entries like '同 同 同 同 同' and '同 同 同 同 同'.

Table with columns for name, address, plot number, plot type, area, and owner. Includes entries like '同 同 同 同 同' and '同 同 同 同 同'.











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H:Nara Palace Site Area

6

6 1979.11.24 Date of issue  
Additional Designation as  
Special Historic Site

Nara Palace Site

○文部省告示第百六十六号  
文化財保護法（昭和二十五年法律第百二十四号）第六十九条第一項及び第二項の規定により、特別史跡平城宮跡（大正十一年内務省告示第二百七十号、昭和十一年文部省告示第二百九十号、昭和二十九年文化財保護委員会告示第三十四号、昭和四十年文化財保護委員会告示第四十五号及び昭和四十五年文部省告示第二百五号）に次の表に掲げる地域を追加して指定する。

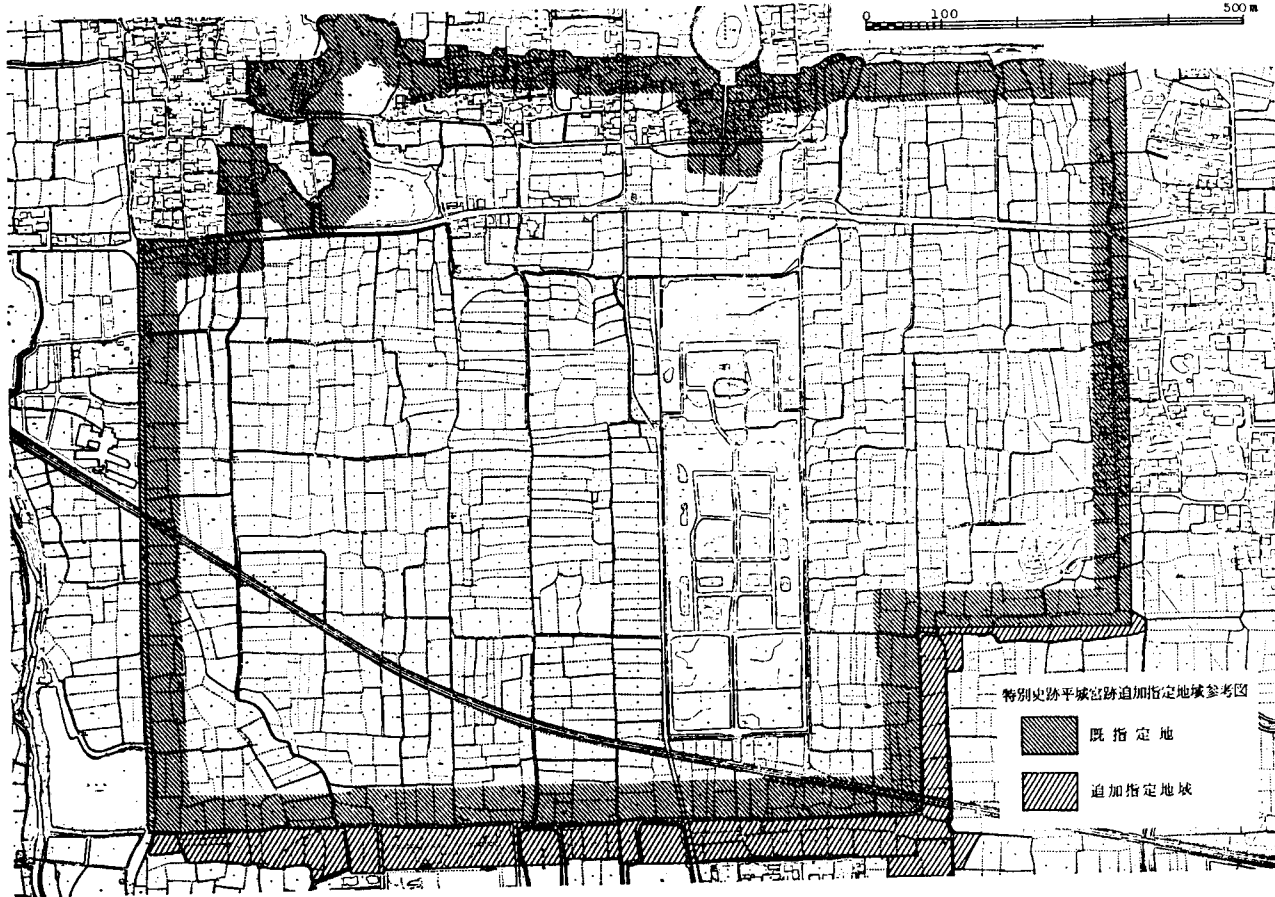
（参考図参照）

昭和五十四年十一月二十四日

文部大臣 谷垣 專一

所在地	地 域
奈良県奈良市	別図のとおり

別図は省略し、その図面を奈良県教育委員会及び奈良市教育委員会に備え置いて縦覧に供する。



特別史跡平城宮跡追加指定地域参考図

■ 既指定地  
▨ 追加指定地域

**LAW FOR THE PROTECTION OF  
CULTURAL PROPERTIES**

Promulgated on May 30, 1950

Law No.214

AGENCY FOR CULTURAL AFFAIRS  
GOVERNMENT OF JAPAN

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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 may designate important items of tangible cultural properties as important cultural properties.

2. From among the important cultural properties, the Minister of Education may designate as national treasures those properties which are of especially high value from the viewpoint of world culture and which are the matchless treasures of the nation.

(Announcement, Notice and Issuance of Certificate of Designation)

**Article 28.** Designation under the provision 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 provision of the preceding Article shall come into effect as from the day of its announcement in the Official Gazette made in accordance with the provision of the preceding paragraph; however, it shall come into effect for the owner of the national treasure or the important cultural property concerned as from 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 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 certificate shall be determined by the Ministry of Education Ordinance.
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 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 may annul the designation of such national treasure or important cultural property.

2. The annulment of designation under the provision 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 provision of paragraph 1, the provision of paragraph 2 of the preceding Article shall apply *mutatis mutandis*.

are needed for its preservation and are owned by or in the custody of the owner of the said important cultural property).

2. In order to make an appointment under the provision 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 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 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 provision 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 provision 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 become extinct or where there is any other special reasons, the Commissioner of the Agency for Cultural Affairs may annul the appointment of the custodial body.

2. 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, found missing or stolen, the owner (or the custodial 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 the Ministry of Education 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 the Ministry of Education Ordinance and attaching to the report the certificate of designation. However, in cases provided for by the Ministry of Education 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 the Ministry of Education 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 provision of the preceding paragraph.

(Execution of Repair, etc. of National Treasure by the Commissioner of the Agency for Cultural Affairs)

**Article 38.** The Commissioner of the Agency for Cultural Affairs himself/herself 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 the repair 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 repair or measures, the date of commencement of the work and others, 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 undertaking the repair or measures under the provision 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 repair or measures and for the custody of the national treasure concerned.

2. The person or persons who have been appointed as responsible persons under the provision of the preceding paragraph shall, when they execute the said repair 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. To the execution of the repair and measures under the provision of paragraph 1 of the preceding Article, the provision of Article 32-2 paragraph 5 shall apply *mutatis mutandis*.

**Article 40.** The expenses required for the repairs or measures executed under the provision 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 the Ministry of Education Ordinance, charge the owner (or the custodial body, if such has been appointed) part of the expenses required for the repair or measures executed under the provision 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 the 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.

- (4) The number of residual durable years of 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 provision 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 provision of the same paragraph, the amount he/she reimburses thereunder shall be taken as the expenses related to the assignment as provided for in Article 33 paragraph 3 of the same Law.

(Restriction on Alteration of Existing State)

**Article 43.** In case any person intends to alter the existing state of an important cultural property or to do an act affecting its preservation, he/she shall obtain the permission of the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to the cases where such act as altering the existing state is merely a measure of maintenance or an emergency measure to be taken in the event of an unforeseen disaster, or to the case where the consequences to be entailed by the act which may affect preservation is only trifling.

2. The extent of the measure of maintenance referred to in the proviso to the preceding paragraph shall be established by the Ministry of Education Ordinance.
3. In giving the permission under paragraph 1, the Commissioner of the Agency for Cultural Affairs may give necessary instructions as a condition thereof regarding the alteration of the existing state or the act affecting the preservation under the same paragraph.
4. In case the person who has received the permission under paragraph 1 has failed to observe the condition of the 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 of the act affecting the preservation, for which the permission has been given, or cancel the permission.
5. The State shall indemnify the person or persons who have suffered a loss from the fact that they failed to obtain the permission under paragraph 1 or that the permission given was attached with conditions under paragraph 3, for the 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 it to the Commissioner of the Agency for Cultural Affairs in writing in accordance with what may be provided for by the Ministry of Education Ordinance, at least thirty (30) days prior to the date on which such repair is to be started; however, this shall not apply to the cases where the permission must needs be applied for in accordance with the provision of paragraph 1 of the preceding Article and to those other cases as provided for by the Ministry of Education Ordinance.

2. In case 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.** Any important cultural property shall not be exported; this shall not apply, however, in case the Commissioner of the Agency for Cultural Affairs has given permission therefor in recognition of its special necessity from the viewpoint of international exchange of culture or from other considerations.

3. The provisions of Article 39 paragraphs 1 and 2 shall apply *mutatis mutandis* to the 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 the Ministry of Education Ordinance, for technical guidance respecting the custody or repair of the important cultural property concerned.

#### Subsection 4. Opening to the Public

(Opening to the Public)

**Article 47-2.** Opening to the public of the important cultural property shall be undertaken by its owner; however, it shall be undertaken by the custodial body, if such has been appointed.

2. Notwithstanding the provision of the preceding paragraph, a person or persons other than the owner and the custodial body may throw open to public viewing, organized under the provisions of this Law, the important cultural property which the owner or the custodial body concerned agree to display.
3. The custodial body may collect admission fees from the visitors in opening to the public the important cultural property in its custody.

(Opening to the Public 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 the important cultural property to display the property for a term not exceeding one year at the public viewing to be held by the same Commissioner at the National Museums or other institutions.

2. The Commissioner of the Agency for Cultural Affairs may order the owner (the custodial body if such has been appointed) of the 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 display the property for a term not exceeding one year at the public viewing to be held by the same Commissioner at the National Museums or other institutions.
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 so 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 the proposal made by the owner (the custodial body if such has been appointed) of the important cultural property to display such property at the public viewing to be held by the same Commissioner at the National Museums or other institutions.

**Article 49.** Excepting the cases provided for in Article 100, 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 the display under the provision of Article 48 shall be defrayed from the National Treasury in accordance with the standards prescribed by the Ministry of Education Ordinance.

2. The Government shall, in accordance with the standards prescribed by the Ministry of Education Ordinance, give compensation to the owner or the custodial body of the property which has been displayed under the provisions of Article 48.



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 in the Ministry of Education 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 with respect to the public viewing for which permission is to be given and to the custody of the important cultural property to be on display.
4. When any person who obtained the 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 viewing 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 conditions 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 for the confirmation thereof, he/she may appoint a person or persons to conduct an investigation, and cause them to enter the place where the said property exists and conduct an on-the-spot 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) Where application has been filed for the permission for alteration of the existing state of the important cultural property or for the act affecting its preservation;
- (2) Where the 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 the important cultural property;
- (4) Where there is necessity of revaluing the qualifications of a cultural property classified as national treasure or important cultural property because of special circumstances.

2. In the event of any investigation to be conducted by entering the place under the preceding paragraph, the person or persons who are to engage in such 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 the investigation conducted in accordance with the provision of paragraph 1 for the ordinary damage incidental thereto.
4. The provision of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis* to the cases under the preceding paragraph.

#### Subsection 6. Miscellaneous Provisions

(Succession to Rights and Obligations on Change of Owner, etc.)

**Article 56.** In case 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, advices, instructions and other dispositions of the Commissioner of the Agency for Cultural Affairs issued or made under this Law.

2. The owner of a registered tangible cultural property may, when there exist special reasons, 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 a registered tangible cultural property, 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 said registered tangible cultural property (including the safe-keeping of such facilities, equipment or any other items as are needed for its preservation and which are owned by or in the custody of the owner of the said registered tangible cultural property).
4. To the custody of the registered tangible cultural property, 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 or Damage of Registered Tangible Cultural Property)

**Article 56-2-5.** When the whole or part of a registered tangible cultural property has been destroyed or damaged, 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 matter prescribed by the Ministry of Education Ordinance.

(Repair of Registered Tangible Cultural Property)

**Article 56-2-6.** 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, etc. on Alterations to the Existing State of a Registered Tangible Cultural Property)

**Article 56-2-7.** 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 the Ministry of Education Ordinance, to the Commissioner of the Agency for Cultural Affairs; however, this shall not apply to cases where such act as altering the existing state is merely a maintenance measure or an emergency measure to be taken in the event of an unforeseen 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 Ministry of Education 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 remonstrations concerning alterations to the existing state of the said registered tangible cultural property pertaining to the notification of paragraph 1.

(Technical Guidance Concerning Custody or Repair of Registered Tangible Cultural Property)

**Article 56-2-8.** 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 the Ministry of Education Ordinance.

holding body of a particular important intangible cultural property, make supplementary recognition as such.

5. To the supplementary recognition under the provision of the preceding paragraph the provision of paragraph 3 shall apply *mutatis mutandis*.

(Annulment of Designation, etc. of Important Intangible Cultural Property)

**Article 56-4.** In case an important intangible cultural property has lost its value as such, or in case there is any other special reason, the Minister of Education may annul the designation of such important intangible cultural property.

2. In case a holder is deemed to have become inadequate to maintain such title for his/her mental or physical reasons, or in case a holding body is deemed to have become inadequate to maintain such title for the change of its constituent members, or in case there is any other special reason, the Minister of Education may annul the recognition concerned.
3. The annulment of the designation under the provision of paragraph 1 or of the recognition under that 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 the cases of its having become extinct; the same shall apply in this Article and the following one) his/her or its recognition as such 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 shall announce the fact in the Official Gazette.

(Change of Name of Holder, etc.)

**Article 56-5.** When a holder has changed his/her name or address, when he/she has died, or when there is any of such reasons as are provided for by the Ministry of Education Ordinance, such 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 the Ministry of Education Ordinance. When a holding body has changed its name, the address of its office, or its representative, or when there is any change among 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 Property)

**Article 56-6.** When the Commissioner of the Agency for Cultural Affairs deems it necessary for the preservation of a particular important intangible cultural property, he/she may himself/herself take any appropriate measures for its preservation, such as recording, training successors in the arts, etc., and the State may aid its holder, its holding body or a local public body, or any other person or persons deemed appropriate for taking care of its preservation by granting a subsidy to cover part of the expenses required for its preservation.

2. To the subsidization under the provision of the preceding paragraph the provisions of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis*.

(Opening to the Public of Important Intangible Cultural Property)

**Article 56-7.** The Commissioner of the Agency for Cultural Affairs may advise the holder or the holding body of the important intangible cultural property to open the said property to the public, or the owner of the records of the important intangible cultural property to open such records to the public.

2. In case the holder or the holding body of the important intangible cultural property opens such property to the public, the provision of Article 51 paragraph 7 shall apply *mutatis mutandis*.
3. In case 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.

is to be effected; however, this shall not apply to the cases prescribed by the Ministry of Education Ordinance.

2. In case the Commissioner of the Agency for Cultural Affairs deems it necessary for the protection of the important tangible folk-cultural property give necessary instructions with regard to the alteration of the existing state of such folk-cultural property or the act affecting the preservation of the said property or its exportation, for which report has been filed under the preceding paragraph.

**Article 56-14.** To the protection of the important tangible folk-cultural property 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*.

(Opening to the Public of Important Tangible Folk-Cultural Property)

**Article 56-15.** In case any party other than the owner or the custodial body of the important tangible folk-cultural property, or local public body or any other juridical person appointed in accordance with the provision of Article 32-2 paragraph 1, applying *mutatis mutandis* under Article 56-12 (hereinafter the same in this Chapter and in Chapter VI), intends to open such 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 the Ministry of Education Ordinance; however, ex post facto notification within 20 days from the day after the final day of the public opening shall suffice in case such 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 of such notification requirements by the Commissioner of the Agency for Cultural Affairs (hereinafter in this paragraph referred to as "opening advance notification exempted institutions"), or when the person who has established an opening advance notification exempted institution holds such an event at the said opening advance notification exempted institution.

2. The provisions of Article 51 paragraphs 4 and 5 shall apply *mutatis mutandis* to the public viewing for which report has been filed under the text of the preceding paragraph.

**Article 56-16.** The provisions of Articles 47-2 to 52 inclusive shall apply *mutatis mutandis* to the opening to the public of the important tangible folk-cultural property.

(Investigation for Preservation of Important Tangible Folk-cultural Property and Succession to Rights and Obligations on Changes of Owner, etc.)

**Article 56-17.** To the investigation for the purpose of preservation of the important tangible folk-cultural property the provision of Article 54, and to the change of the owner of the important tangible folk-cultural property, to the appointment of a custodial body for such folk-cultural property or to the annulment of such appointment the provisions of Article 56 shall apply *mutatis mutandis*, respectively.

(Preservation of Important Intangible Folk-cultural Property)

**Article 56-18.** 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 himself/herself undertake recording and other appropriate measures for the preservation thereof, and the State may aid a local public body or any other person deemed appropriate for taking care of its preservation by granting a subsidy to cover part of the expenses required for such preservation.

2. The provisions of Article 35 paragraphs 2 and 3 shall apply *mutatis mutandis* to the subsidization under the provision of the preceding paragraph.

said Article shall not apply, but when the said State organs, etc. 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 received the information under the preceding paragraph and found it positively necessary to do so for the protection of the buried cultural property, give notice to the State organ, etc. to the effect that the latter shall consult him/her regarding the formulation of the said plan of operation and its enforcement.
3. The State organ, etc. which have 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. In case the Commissioner of the Agency for Cultural Affairs has received the information under paragraph 1, other than 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 which has been informed of.
5. In the case under the preceding four paragraphs, if the said State organs, etc. are the heads of the Ministries of Agencies (to be taken as the heads of the Ministries of 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.

(Information to the Public of Archaeological and/or Historical Subsoil)

**Article 57-4.** The State and local public bodies shall attend to the complete documentation and other measures needed to keep the public fully and correctly informed of 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 57-5.** When the owner or the possessor/occupant of the land has discovered what is recognizable as shell mound, swelling site, ancient tomb and other remains through the chance finds of unearthed articles, etc., excepting the case of discovery on the occasion of investigation exercised under the provision of Article 57 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 the Ministry of Education Ordinance. In case it is necessary to take emergency measures for the prevention of extraordinary disaster, however, he/she may alter the existing state of such remains within the normal limits of the emergency measures.

2. In case the Commissioner of the Agency for Cultural Affairs received the report under the preceding paragraph and recognizes the reported remains 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 do within a prescribed term and area, the act which may lead to the alteration of their existing state. The term, however, shall not exceed three (3) months.
3. In case the Commissioner of the Agency for Cultural Affairs intends to issue the order under the preceding paragraph, he/she shall in advance hear the opinions of the local public body concerned.
4. The order under paragraph 2 shall be issued within one (1) month of the day of reporting under paragraph 1.
5. In the case under paragraph 2, when the investigation is not completed within the term prescribed in the same paragraph and is needed to be carried on, the Commissioner of the Agency for Cultural Affairs may extend once for all 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.

**Article 59.** When any cultural property has been discovered by the excavation carried out in accordance with paragraph 1 of the preceding Article, 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 him/her to notify the chief of the police station of the discovery, irrespective of the provision 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. The chief of the police station shall, upon receiving the notice referred to in the preceding paragraph, issue promptly a public notice with regard to the said cultural property in accordance with the provision of Article 1 paragraph 2 of the Lost Property Law applying *mutatis mutandis* under Article 13 of the same Law.

(Presentation)

**Article 60.** In case an unearthed object placed as such before 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 presented to the Commissioner of the Agency for Cultural Affairs without delay by the chief of the police station; however, this shall not apply where the owner thereof has been traced.

(Judgement)

**Article 61.** When an object has been presented to the Commissioner of the Agency for Cultural Affairs in accordance with the provision of the preceding Article, he/she shall judge whether the object is really a cultural property or not.

2. The Commissioner of the Agency for Cultural Affairs shall, upon finding the said object to be a cultural property, notify the chief of the police station thereof or shall, in a contrary case, send back the object to the chief of the police station.

(Delivery)

**Article 62.** When the owner of the cultural property mentioned in Article 59 paragraph 1 or 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 shall deliver the object to the chief of the police station concerned.

(Reversion to National Treasury and Compensation)

**Article 63.** In case the owner of the cultural property mentioned in Article 59 paragraph 1 or Article 61 paragraph 2 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 finder of the said cultural property and the owner of the land where it was found, and shall pay them a compensation corresponding to the value of the object.

2. When the finder and the owner of the land referred to in the preceding paragraph are different persons, the compensation under the same paragraph shall be given them half and half.
3. To the cases under the preceding two paragraphs the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*.

(Transfer, etc.)

**Article 64.** The Government may, unless it is necessary for the State to retain for itself the cultural property reverted to the National Treasury in accordance with the provision of paragraph 1 of the preceding Article for the purpose of its preservation or in view of its utility, transfer the said property to the finder thereof or 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 preceding Article.

(Provisional Designation)

**Article 70.** Prior to the designation under the provision of paragraph 1 of the preceding Article, if the Board of Education of To, Do, Fu or Ken (Prefectures) 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 To, Do, Fu or Ken (Prefectures) has made the provisional designation under the provision of the preceding paragraph, it shall report the fact to the Minister of Education without delay
3. To the provisional designation under the provision of paragraph 1 the provisions of paragraphs 3 to 5 inclusive of the preceding Article shall apply *mutatis mutandis*.

(Respect for Ownership, etc. and Coordination with Other Public Interest)

**Article 70-2.** In making the designation under the provision of Article 69 paragraph 1 or paragraph 2 or in making the provisional designation under the provision of paragraph 1 of the preceding Article, the Minister of Education or the Board of Education of To, Do, Fu or Ken (Prefectures) shall respect in particular the ownership, the mining right and other property rights of the parties concerned, and at the same time pay attention to the coordination with land development and other kinds of public interests.

2. The Minister of Education or the Commissioner of the Agency for Cultural Affairs may, if it is deemed necessary for the protection and improvement of natural environment related to the place of scenic beauty or natural monument, express his/her opinions to the Director General of the Environment Agency.

(Annulment of Designation)

**Article 71.** 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 or the Board of Education of To, Do, Fu or Ken (Prefectures) may annul the designation or the provisional designation thereof.

2. When the designation referred to in Article 69 paragraph 1 was made of such a historic site, place of scenic beauty and/or natural monument as was provisionally designated under the provision of Article 70 paragraph 1, or when no designation under the same provision was made of the same property within two years from the day of such provisional designation, the said provisional designation shall become null and void.
3. The Minister of Education may annul any provisional designation made under the provision of Article 70 paragraph 1, if he/she deems such designation inappropriate.
4. The provisions of Article 69 paragraphs 3 to 5 inclusive shall apply *mutatis mutandis* to the annulment of the designation or the provisional designation to be made under the provision of paragraph 1 or of the preceding paragraph.

(Custody and Restoration by Custodial Body)

**Article 71-2.** In the 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 provision of Article 74 paragraph 2 to be responsible for the conduct of its custody is obviously deemed extremely difficult or inappropriate, 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 conduct of 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, equipments and other matters under the ownership or in 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 provision 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.

**Article 73-2.** To the custody undertaken by the custodial body the provisions of Article 30, Article 31 paragraph 1 and Article 33, to the custody and the restoration undertaken by the custodial body the provisions of Articles 35 and 47, and to the cases where the custodial body has been appointed or where such appointment has been annulled the provision of Article 56 paragraph 3 shall apply *mutatis mutandis*, respectively.

(Custody and Restoration by Owner)

**Article 74.** Excepting the case 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 provision of the preceding paragraph may, if there is any special reason, appoint an appropriate person to be responsible on his/her behalf for the conduct of the custody of the same property (hereinafter in this Chapter and Chapter VI referred to as the "custodian"). In this case the provision of Article 31 paragraph 3 shall apply *mutatis mutandis*.

**Article 75.** To the custody by the owner the provisions of Article 30, Article 31 paragraph 1, Article 32, Article 33 and Article 72 paragraphs 1 and 2 (as for Article 72 paragraph 2, exclusive of the cases where the custodial body has been appointed), to the custody and the restoration by the owner the provisions of Article 35 and 47, to the succession to rights and obligations upon change of the owner the provision of Article 56 paragraph 1, and to the 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 72 paragraph 2 shall apply *mutatis mutandis*, respectively.

(Order or Advice on Custody)

**Article 76.** In case 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, decay 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 the cases under the preceding paragraph the provisions of Article 36 paragraphs 2 and 3 shall apply *mutatis mutandis*.

(Order or Advice on Restoration)

**Article 77.** In the cases where a special historic site, place of scenic beauty and/or natural monument is damaged or in decay 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 the 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 in decay 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 the cases under the preceding two paragraphs.

(Execution of Restoration, etc. of Special Historic Site, Place of Scenic Beauty and/or Natural Monument by the Commissioner of the Agency for Cultural Affairs)

**Article 78.** The Commissioner of the Agency for Cultural Affairs may himself/herself execute the restoration of the special historic site, place of scenic beauty and/or natural monument, or take preventive measures against its destruction, damage, decay or theft, in either 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;



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 a notice to the Commissioner of the Agency for Cultural Affairs (or to the Board of Education of the To, Do, Fu or Ken (Prefectures) or the designated city, etc., when the competence for permission under the provision of paragraph 1 of the same Article is delegated thereto) in accordance with what may be provided for by the Cabinet Order.

(Report, etc. on Restoration)

**Article 80-3.** In case a historic site, place of scenic beauty and/or natural monument is to be restored, the custodial body or the owner thereof shall report it 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 the Ministry of Education Ordinance; this shall not apply, however, to the cases where the permission must be obtained in accordance with the provision of Article 80 paragraph 1 and to those other cases prescribed by the Ministry of Education 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 in 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 81.** 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 the person or persons, who have suffered a loss owing to the disposition mentioned in the preceding paragraph, for the ordinary damage incidental thereto.
3. To the person who has disobeyed the restriction or prohibition provided for in paragraph 1 the provision of Article 80 paragraph 7, and to the case under the preceding paragraph the provisions of Article 41 paragraphs 2 to 4 inclusive shall apply *mutatis mutandis*, respectively.

(Subsidy for Purchase by Custodial Body)

**Article 81-2.** In case a local public body or other juridical person that is a custodial body deems it positively necessary to purchase the land or buildings or other fixtures to land involved in the designation as historic site, place of scenic beauty and/or natural monument, for the purpose of ensuring the preservation of such designated property which is under its custody, the State may grant a subsidy to cover part of the expenses required for the purchase.

2. To the 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 82.** 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 existing state of the historic site, place of scenic beauty and/or natural monument, or on the conditions of its custody, of its restoration or of the preservation of the integrity of its surroundings.

**Article 83.** In any of the following cases, when the Commissioner of the Agency for Cultural Affairs is unable to confirm the conditions 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 who are to conduct investigation, and cause them to enter the land where the historic site, place of scenic beauty and/or natural monument to be investigated exists or the area adjoining and carry out an investigation on the spot as to its existing state or the conditions of its custody, of its restoration or of the preservation of the integrity of its

(Classification of Important Preservation Districts for Group of Historic Buildings)

**Article 83-4.** The Minister of Education 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 in and for this country as important preservation districts for groups of historic buildings.

2. The classification under the provision 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 municipalities which have filed the application.

(Annulment of Classification)

**Article 83-5.** When any important preservation district for groups of historic buildings has lost its value as such, or when there is any other special reason, the Minister of Education may annul the classification thereof.

2. To the cases under the preceding paragraph the provision of paragraph 2 of the preceding Article shall apply *mutatis mutandis*.

(Subsidy for Custody, etc.)

**Article 83-6.** The State may, for the preservation of the important preservation district 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, enhancement, or restoration of the buildings and such objects as are deemed positively necessary for the preservation of their environs which are inseparably combined with the groups of historic buildings within the said district.

### CHAPTER V-3 Protection of Traditional Techniques for Conservation of Cultural Properties

(Designation of Traditional Conservation Technique, etc.)

**Article 83-7.** The Minister of Education may designate as traditional conservation techniques those traditional techniques or craftsmanship which is indispensable for the conservation of cultural properties and must be preserved with positive measures.

2. In making the designation under the provision of the preceding paragraph, the Minister of Education shall recognize the holder or holders of the traditional conservation technique concerned who represent the high standard of such technique, or its preservation body or bodies (including juridical persons) which primarily aim at the preservation of such technique and have their representatives or managers established by their own statutes; hereinafter the same).
3. The recognition relative to a particular designated traditional conservation technique under the provisions of the preceding paragraph may cover both the holders and the preservation bodies.
4. To the designation under the provision of paragraph 1 and the recognition under the provisions of the preceding two paragraphs the provisions of Article 56-3 paragraphs 3 to 5 inclusive shall apply *mutatis mutandis*.

(Annulment of Designation, etc.)

**Article 83-8.** The Minister of Education may, when it is no longer necessary to take positive measures for the preservation of a designated traditional conservation technique or when there is any other special reason, annul the designation concerned.

2. In case a holder is deemed to have become inadequate to maintain such title for his/her 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 may annul his/her or its recognition as holder or preservation body, respectively.
3. The provision of Article 56-4 paragraph 3 shall apply *mutatis mutandis* to the cases under the preceding two paragraphs.

- (5) Designation of special historic sites, places of scenic beauty and/or natural monuments, or of historic sites, places of scenic beauty and/or natural monument, and annulment of such designation;
  - (6) Annulment of the provisional designation of historic sites, places of scenic beauty and/or natural monuments;
  - (7) Classification to important preservation districts for groups of historic buildings, and annulment of such classification;
  - (8) Designation of traditional conservation technique, and annulment of such designation;
  - (9) Recognition of holders or preservation bodies of designated traditional conservation techniques, and annulment of such recognition.
2. The Commissioner of the Agency for Cultural Affairs shall in advance consult the Council 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 records or for the recording, etc. 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 records or for the recording, etc. of which subsidies should be granted;
  - (9-2) Extension of the term of orders for suspension or for prohibition of act altering the existing state of remains;
  - (10) Execution of excavation by the Commissioner of the Agency for cultural Affairs for the purpose of investigating buried cultural properties;
  - (11) 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;
  - (12) Execution by the Commissioner of the Agency for Cultural Affairs of restoration or of preventive measures against destruction, damage, decay or theft of special historic sites, places of scenic beauty and/or natural monuments;
  - (13) 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;
  - (14) 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;
  - (15) Orders for the recovery of original state of historic sites, places of scenic beauty and/or natural monuments, to be issued in the cases where any acts have been made without permission for alteration of the existing state or for acts affecting the preservation thereof, 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;
  - (16) Delegation to the Boards of Education of To, Do, Fu or Ken (Prefectures) or of the designated city, etc. of the competence to give permission for alteration of the existing state of important cultural properties or for acts affecting the preservation thereof, or for alteration of the existing state of historic sites, places of

- (2) Execution of an invasive inspection or measures necessary for inspection under the provisions of Article 55 paragraph 1 or Article 83 paragraph 1;
- (3) Execution of excavation under the provisions of Article 58 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 such substance of 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 evidences, in behalf of themselves or of the principals.
4. In case the parties concerned or their proxies failed 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 Protest)

**Article 85-3.** In case a protest has been filed with the Commissioner of the Agency for Cultural Affairs against either of the dispositions mentioned below, except in cases where the protest is to be rejected, he/she shall, within thirty (30) days of receiving the written protest, open a public hearing, requesting the attendance of the protestant(s) and participants, or any proxies thereof:

- (1) Permission or rejection of demand for permission for the alteration of existing state or for an act affecting the preservation thereof under the provision of Article 43 paragraph 1 or Article 80 paragraph 1;
- (2) Appointment of the custodial body under the provision of Article 71-2 paragraph 1.
2. In holding a public hearing, the Commissioner of the Agency for Cultural Affairs shall notify 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 gist of the case and of the date and place of the said public hearing.

(Participation)

**Article 85-4.** In addition to the protestant(s), participant(s) and any proxies thereof, any interested party to the disposition in question who desires to express his/her opinion on the occasion of the public hereing under paragraph 1 of the preceding Article shall make written application for permission to the Commissioner of the Agency for Cultural Affairs, stating the matters prescribed by the Ministry of Education Ordinance.

(Presentation of Evidence, etc.)

**Article 85-5.** On the occasion of the public hearing opened under the provision of Article 85-3 paragraph 1, the protestant(s), the participant(s) and the person(s) participating in the said ppublic hearing in accordance with the provision of the preceding Article, or the proxies of thereof, must be given the opportunity to present evidences and to express opinions in regard to the case concerned.

(Consultation, etc. preceding Final Decision)

**Article 85-6.** When the case of the protest involves certain coordination with the mining or stone-quarrying industry, the Commissioner of the Agency for Cultural Affairs shall, except in the case of rejecting the protest, give his/her final decision after consulting with the Environmental Disputes Coordination Commission.

2. Heads of respective administrative organs concerned may give their opinions in regard to the case of the protest.

3. When the property owned or occupied by the State has been designated or provisionally designated as special historic site, place of scenic beauty and/or natural monument or as 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/occupant under the provision of Article 69 paragraph 3 (including the cases where the same applies *mutatis mutandis* under Article 70 paragraph 3 and Article 71 paragraph 4) shall be issued to the head of the Ministry or Agency in charge of the custody of such property.

**Article 89.** The head of the Ministry or Agency in charge of the custody of an important cultural property, important tangible folk-cultural property or historic site, place of scenic beauty and/or natural monument shall exercise the custody of such property in accordance with this Law, and with the Ministry of Education Ordinance and at the advice of the Commissioner of the Agency for Cultural Affairs, issued or given thereunder.

**Article 90.** The head of the Ministry or Agency concerned shall give a notice to the Commissioner of the Agency for Cultural Affairs through the Minister of Education 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, or historic site, place of scenic beauty and/or natural monument, under the jurisdiction of the Ministry or Agency concerned has been entirely or partially destroyed, damaged, or decayed, 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 provision of a paragraph 1 item (1) of the following Article, or any other cases provided for by the Ministry of Education Ordinance);
- (6) Where the existing state of any important tangible folk-cultural property 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 provision shall apply *mutatis mutandis*: the provision of Article 32 paragraph 1 and those of Article 56-12 and Article 75 under which Article 32 paragraph 1 applies *mutatis mutandis*, when notices are to be filed under items (1) and (2) of the preceding paragraph; the provision of Article 33 and those of Article 56-12 and Article 75 under which Article 33 applies *mutatis mutandis*, when notices are to be filed under item (3) of the preceding paragraph; the provision of Article 34 and that of Article 56-12 under which Article 34 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 80-3 paragraph 1 when notices are to be filed under item (5) of the preceding paragraph; the provision of Article 56-13 paragraph 1, when notices are to be filed under item (6) of the preceding paragraph; and the provision of Article 72 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 the matters notified under paragraph 1 item (5) or (6).

if the said property is under the jurisdiction of the Minister of Education, the Commissioner of the Agency for Cultural Affairs shall secure his/her approval, unless otherwise regulated by the Minister of Education.

(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 the case where the national treasure, or the special historic site, place of scenic beauty and/or natural monument is damaged or in decay, or where there is a fear that such property may be destroyed or damaged, fall into decay, or may be stolen.

**Article 94.** In case the Minister of Education deems it necessary for the purpose of designating a State property as national treasure, as important cultural property, as important tangible folk-cultural property, as special historic site, place of scenic beauty and/or natural monument, or as historic site, place of scenic beauty and/or natural monument, or for the purpose of clearly grasping the conditions 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 the case regarding the important tangible folk-cultural property, appoint a person or persons who are conduct the investigation and let them carry it out on the spot.

**Article 95.** In case the Commissioner of the Agency for Cultural Affairs deems it positively necessary for the purpose of preservation of the 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 conduct of custody necessary for the preservation of such cultural property (including the care of such facilities, equipments 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 appointment under the provision 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, as well as that of the local public body or any other juridical person to be appointed as such.

3. To the appointment under the provision 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 the custody under the provision of paragraph 1 shall revert to the local public body or any other juridical person concerned.

5. In regard to the custody undertaken by the local public body or any other juridical person in accordance with the provision 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 property or of the important tangible folk-cultural property; and those of Article 30, Article 31 paragraph 1, Articles 33 and 35, Article 72 paragraphs 1 and 2, Article 72-2 paragraphs 1 and 3, Article 76 and Article 82 to the custody of the historic site, place of scenic beauty and/or natural monument.

**Article 95-2.** To the annulment of the appointment under the provision of paragraph 1 of the preceding Article the provision of Article 32-3 shall apply *mutatis mutandis*.

**Article 95-3.** In case the Commissioner of the Agency for Cultural Affairs deems it positively necessary for the purpose of protection of important cultural property, important tangible folk-cultural property, or historic site, place of scenic beauty and/or natural monument, he/she may make the local public body or any other juridical person appointed to conduct custody under the provision of Article 95 paragraph 1 undertake the repair or restoration of the cultural property concerned.

- (4) Where the existing status of a registered tangible cultural property is to be altered;
2. When any State organ other than the heads of the Ministries and Agencies 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 proviso of Article 32 paragraph 1 shall apply *mutatis mutandis* to notifications under paragraph 1 items (1) and (2), and likewise the proviso of 56-2-5 to notifications under paragraph 1 item (3), and the proviso of 56-2-7 paragraph 1 to notifications under paragraph 1 item (4) and the preceding paragraph.
4. The proviso of Article 56-2-7 paragraph 1 and the provisions of paragraph 2 shall apply *mutatis mutandis* to alterations to the existing state under paragraph 1 item (4) and paragraph 2.
5. When deemed necessary for the protection of a registered tangible cultural property, the Commissioner of the Agency for Cultural Affairs can, through the Minister of Education, 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 (4) and paragraph 2.

**Article 97-4.** When it is deemed necessary to confirm the status of a registered tangible cultural property belonging to the State, the Minister of Education can demand of the head of the Ministry or Agency concerned a report necessary for that investigation.

**Article 97-5.** To registered tangible cultural properties belonging to the State, the provisions of Article 56-2-4 paragraphs 3 to 5 inclusive, of Article 56-2-6 paragraph 2, and of Article 56-2-9 paragraph 3 shall not apply.

### Section 3. Local Public Bodies and Boards of Education

(Functions of Local Public Body)

**Article 98.** Local public bodies may issue subsidies in regard to the expenses required for the 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 that which are not designated by the State as important cultural properties, the 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 the Ministry of Education Ordinance.

**Article 98-2.** When local public bodies deem it necessary to investigate the buried cultural property, they may, excepting those which the Commissioner of the Agency for Cultural Affairs undertakes to excavate in accordance with the provision of Article 58 paragraph 1, undertake to excavate the land considered to contain buried cultural properties.

2. In cases where a local public body intends to undertake excavation in accordance with the provision of the preceding paragraph, if the land where it is to be undertaken belongs to the State ownership or occupied by a State organ, responsible Board of Education shall consult in advance the head of the Ministry or Agency concerned or any other State organ with respect to the purpose, method and date of commencement of the excavation, and any other matters deemed necessary.
3. The local public body may ask the undertaker for his/her cooperation in regard to the excavation carried out in accordance with paragraph 1.
4. The Commissioner of the Agency for Cultural Affairs may give the local public body necessary guidance and advice concerning the excavation carried out under paragraph 1.

3. With respect to such acts as provided for in the preceding paragraph, out of those of the execution of the public authority including the disposition which the Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc., have made by virtue of the competence delegated under the provision of paragraph 1, no one can address an appeal of dissatisfaction under the Administrative Appeal Law.
4. The provisions of Articles 85-3 to 85-7 inclusive shall apply *mutatis mutandis* to the procedure for appeal to the Commissioner of the Agency for Cultural Affairs for examination on the acts of execution of the public authority including the dispositions made by the Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc., and the provision of Article 85-8 to the appeal for annulment of the dispositions provided for in Article 85-3 paragraph 1 item (1) which were made by the Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc.

(Delegation of Custody of Important Cultural Properties on Display)

**Article 100.** When deemed necessary, the Commissioner of the Agency for Cultural Affairs may delegate to the Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc., 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 the cases where this Article applies *mutatis mutandis* under Article 56-16).

2. The Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc., to which the duties referred to in the preceding paragraph have been delegated, 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.

(Delegation of Judgement of Objects Presented as Buried Objects)

**Article 100-2.** When deemed necessary, the Commissioner of the Agency for Cultural Affairs shall delegate to the Boards of Education of To, Do, Fu or Ken (Prefectures), or of designated cities, etc., the duties of judgement provided for in Article 61 paragraph 1, of notification and sending back the object, provided for in paragraph 2 of the same Article and of deliver provided for in Article 62 (exclusively the delivery of the cultural property prescribed in Article 62 paragraph 2).

2. When duties are delegated under the provision of the preceding paragraph, the presentation of the object by the chief of the station under Article 60 shall be made to the prefectural or municipal Board of Education to which such duties are delegated.

(Trust of Execution of Repairs, etc.)

**Article 101.** With respect to repairs of the national treasure or preventive measures against its destruction, damage or theft provided for in Article 38 paragraph 1 or in Article 93, excavation of buried cultural property provided for in Article 58 paragraph 1, restoration of the special historic site, place of scenic beauty and/or natural monument or preventive measures against its destruction, damage, decay or theft provided for in Article 78 paragraph 1 or in Article 93, the Commissioner of the Agency for Cultural Affairs may, when he/she deems it necessary, entrust the Boards of Education of To, Do, Fu or Ken (Prefectures) with the execution of the whole or a part of such affairs.

2. In case the Boards of Education of To, Do, Fu or Ken (Prefectures) 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 whole or part of the repairs or measures mentioned in Article 38 paragraph 1 is to be executed; the provisions of Article 39 applying *mutatis mutandis* under Article 58 paragraph 3, when whole or part of the excavation mentioned in Article 58 paragraph 1 is to be executed; the provisions of Article 39 applying *mutatis mutandis* under Article 78 paragraph 2, when whole or part of the restoration or measures mentioned in Article 78 paragraph 1 is to be executed.



3. Particulars concerning the organization and management 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 105-2.** The Board of Education of To, Do, Fu or Ken (Prefecture) 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.

## CHAPTER VII Penal Provisions

(Criminal Penalties)

**Article 106.** Any person who has, in contravention of the provision 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 labor, for a term not exceeding five (5) years or to a fine not exceeding one million (1,000,000) yen.

**Article 107.** Any person who has damaged, discarded or secreted any important cultural property shall be liable to imprisonment, with or without hard labor, 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 labor, for a term not exceeding two (2) years or to a fine of minor fine not exceeding two hundred thousand (200,000) yen.

**Article 107-2.** Any person who has altered the existing state of a historic site, place of scenic beauty and/or natural monument, or by practicing any act affecting its preservation destroyed it, damaged it or brought it to decay, shall be liable to imprisonment, with or without hard labor, for a term not exceeding five (5) years or to 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 labor, for a term not exceeding two (2) years or to a fine or minor fine not exceeding two hundred thousand (200,000) yen.

**Article 107-3.** 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 80, altered the existing state of or done an act affecting the preservation of any important cultural property or any historic site, place of scenic beauty and/or natural monument with obtaining the permission of the Commissioner of the Agency for Cultural Affairs or the Board of Education of To, Do, Fu or Ken (Prefecture) or designated city, etc., to which the Commissioner of the Agency for Cultural Affairs had delegated his competence, or without complying with the conditions of such permission, or failed to obey the order of the said Commissioner or Board of Education issued to the violator to suspend the act of altering the existing state or affecting preservation;

(2) Any person who has, in contravention of the provision of Article 57-5 paragraph 2, failed to obey the order of suspension or prohibition of the act which may lead to the alteration of the existing state issued by the Commissioner of the Agency for Cultural Affairs.

- (2) Any person who, in contravention of the provisions of Article 46 (including the cases where this Article applies *mutatis mutandis* under Article 56-14), 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 the same Article (including the cases where this paragraph applies *mutatis mutandis* under Article 56-14), or has given false statements in making the offer of sales under paragraph 1 of the same Article (including the cases where this paragraph applies *mutatis mutandis* under Article 56-14) or in making an application for approval referred to in the proviso to the same paragraph (including the cases where this paragraph applies *mutatis mutandis* under Article 56-14);
- (3) Any person who has failed to display or open the property concerned to the public, in contravention of the provision of Article 48 paragraph 4 (including the cases where this paragraph applies *mutatis mutandis* under Article 51 paragraph 3 [including the cases where the latter paragraph applies *mutatis mutandis* under Article 56-16], or who has, in violation of the provision of Article 51 paragraph 5, Article 51-2 [including the case where this Article applies *mutatis mutandis* under Article 56-16], Article 56-15 paragraph 2 and Article 56-16), failed to obey the order for suspension or discontinuance of such public viewing, which was issued by the Commissioner of the Agency for Cultural Affairs or by the Board of Education of To, Do, Fu or Ken (Prefecture) or designated city, etc. concerned to which the said Commissioner had delegated his/her competence;
- (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 the permission of the Commissioner of the Agency for Cultural Affairs or of the Board of Education of To, Do, Fu or Ken (Prefecture) or designated city, etc. to which the said Commissioner has delegated his competence, or without complying with the conditions of such permission, or failed to obey the order of the said Commissioner or Board of Education for the suspension of such public viewing;
- (5) Any person who has, in violation of the provisions of Article 54 (including the cases where this Article applies *mutatis mutandis* under Article 56-17 and Article 95 paragraph 5), Article 55, Article 56-2-10, Article 82 (including the cases where the latter Article applies *mutatis mutandis* under Article 95 paragraph 5), or Article 83, failed to submit a report or submitted a false report, or has refused, interfered with or evaded the responsible officials' on-the-spot investigation by entry into land or the execution of measure necessary for such investigation;
- (6) Any person who has, in violation of the provision of Article 57 paragraph 2, failed to obey the prohibition or the order for suspension or discontinuance of the act of excavation issued by the Commissioner of the Agency for Cultural Affairs or the Board of Education of To, Do, Fu or Ken (Prefecture) or designated city, etc. to which the said Commissioner has delegated his competence;
- (7) Any person who has, without justifiable reasons, disobeyed the restriction, prohibition or order for provision of facilities issued under the provision of Article 81 paragraph 1.

**Article 111.** The person who comes under any of the following items 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 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 provision of Article 28 paragraph 5, Article 29 paragraph 4 (including the cases where this paragraph applies *mutatis mutandis* under Article 56-11 paragraph 2), Article 56 paragraph 2 (including the cases where this paragraph applied *mutatis mutandis* under Article 56-17), Article 56-2-3 paragraph 5 or Article 56-2-11;
- (2) Any person who has failed to report or who has submitted a false report in violation of the provision of Article 31 paragraph 3 (including the cases where this paragraph applies *mutatis mutandis* under Article 56-2-4 paragraph 4, Article 56-12 and Article 74 paragraph 2), Article 32 (including the cases where this Article applies *mutatis mutandis* under Article 56-2-4 paragraph 4, Article 56-12 and Article 75), Article 33 (including the cases where this Article applies *mutatis mutandis* under Article 56-12, Article 73-2, Article 75

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 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 of 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 prescribed in Article 28 of this Law.

**Article 116.** With respect to the objects classified under the provision 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 the Protection of Cultural Properties shall, in response to the consultation instituted by the Commissioner of the Agency for Cultural Affairs, undertake for the time being investigation and deliberation respecting the permission of exportation under Article 1 of the Law concerning the Preservation of Important Objects of Art, etc., and matters concerning the annulment of recognition under Article 2 of the same Law, and other important matters 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 Object of Art, etc., the provisions of Article 103 of the present Law shall for the time being apply *mutatis mutandis*.

**Article 117.** 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 provision of Article 1 paragraph 1 of the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments (excepting the cases where the designation has been annulled) shall be regarded as the designation made in accordance with the provision of Article 69 paragraph 1 of this Law, the provisional designation made in accordance with the provision of Article 1 paragraph 2 of the said old Law (excepting the cases where the designation has been annulled) shall be regarded as the provisional designation made in accordance with the provision of Article 70 paragraph 1 of this Law, and the permission given in accordance with the provision of Article 3 of the said old Law shall be regarded as the permission given in accordance with the provision of Article 80 paragraph 1 of this Law.

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.

(Partial Amendment of the Law concerning Compensation for Public Service Personnel in the Special Government Service)

**Article 125.** The Law concerning Compensation for Public Service Personnel in the Special Government Service shall be partially amended as follows:

(Omitted.)

(Partial Amendment of the Lost Property Law)

**Article 126.** The Lost Property Law shall be partially amended as follows:

(Omitted.)

(Partial Amendment of the National Property Law)

**Article 127.** The National Property Law shall be partially amended as follows:

(Omitted.)

(Partial Amendment of the Outdoor Advertisement Law)

**Article 128.** The Outdoor Advertisement Law (Law No. 189 of 1949) shall be partially amended as follows:

(Omitted.)

(Partial Amendment of the Board of Education Law)

**Article 129.** The Board of Education Law (Law No. 170 of 1948) shall be partially amended as follows:

(Omitted.)

(Partial Amendment of the Net Fortune Tax Law)

**Article 130.** The Net Fortune Tax Law (Law No. 174 of 1950) shall be partially amended as follows:

(Omitted.)

#### Supplementary Provisions

(Law No. 318, December 24, 1951)

(Extract)

1. The Law shall come into force as from the day of its promulgation. However, the revised provisions of Articles 20, 22, 23 and Article 124 paragraph 2 as well as the provision of paragraph 3 of the Supplementary Provisions shall come into force as from April 1, 1952.
2. With regard to the application of the penal provisions to the acts committed prior to the enforcement of this Law, the provisions of Article 34 of the Law for the Protection of Cultural Properties before the amendment shall continue to be in force.

#### Supplementary Provisions

(Law No. 272, July 31, 1952)

(Extract)

(Date of Enforcement)

1. This Law shall come into force as from August 1, 1952. The provision of paragraph 3 of the Supplementary Provisions, however, shall come into force as from the day of its promulgation.

6. The local public body or any other body designated under Article 1 paragraph 1 of the Cabinet Order concerning the Designation, etc. of Bodies to take Custody of the Former Historic Site, Place of Scenic Beauty and/or National Monument, and the body who is a juridical person and has been recognized under the provision of paragraph 2 of the Supplementary Provisions to the same Order as a local public body or any other body designated under the provision of Article 1 paragraph 1 of the same Order shall be deemed as a local public body or any other juridical person designated under the provision of Article 71-2 paragraph 1 or Article 95 paragraph 1.
7. The body which is provided for in the preceding paragraph but is not a juridical person may, notwithstanding the provision of Article 71-2, Article 95 or Article 95-3 of the new Law, be charged during one year of the day of enforcement of this Law with the conduct of custody and restoration provided for in Article 71-2 paragraph 1, Article 95 paragraph 1 or Article 95-3 paragraph 1 of the new Law. In this case the provisions concerning a juridical person designated under the provision of Article 71-2 paragraph 1 or Article 95 paragraph 1 of the new Law shall apply *mutatis mutandis*.

#### Supplementary Provisions

(Law No. 148, June 12, 1956)

(Extract)

1. This Law shall come into force as from the day of the enforcement (September 1, 1956) of the Law concerning Partial Revision of the Local Autonomy Law (Law No. 147 of 1956).

#### Supplementary Provisions

(Law No. 163, June 30, 1956)

(Extract)

(Date of Enforcement)

1. This Law shall come into force as from October 1, 1956. (Omitted hereinafter.)

#### Supplementary Provisions

(Law No. 86, April 25, 1958)

(Extract)

1. This Law shall come into force (Omitted.) as from the day of its promulgation.

#### Supplementary Provisions

(Law No. 148, April 20, 1959)

(Extract)

(Date of Enforcement)

1. This Law shall come into force as from the day of the enforcement (January 1, 1960) of the National Tax Collection Law (Law No. 147 of 1959).

3. With regard to the petitions, the requests for examination, the protests, or other appeals of dissatisfaction (hereinafter referred to as "the petitions, etc.") filed prior to the enforcement of this Law, the precedent shall be followed even after the enforcement of this Law. With regard to the petitions, etc. of those who are dissatisfied with the judgements, decisions or other dispositions (hereinafter referred to as "the judgements, etc.") on the petitions, etc. formed prior to the enforcement of this Law, or the judgements, etc. which are to be given after the enforcement of this Law on the petitions, etc. filed before the enforcement of this Law, the same shall apply.
4. The petitions, etc. provided for in the preceding paragraph, relating to the dispositions against which appeals of dissatisfaction may be instituted according to the Administrative Appeal Law after the enforcement of this Law, shall concerning the application of laws other than that Law, be deemed as the appeals of dissatisfaction instituted under the Administrative Appeal Law.
5. With regard to the judgement, etc. on the requests for examination, the protests or other appeals of dissatisfaction to be formed after the enforcement of this Law according to the provision of paragraph 3, no appeal of dissatisfaction can be instituted under the Administrative Appeal Law.
6. With regard to the dispositions which were made by the administrative agency prior to the enforcement of this Law and against which the petitions, etc. could be formed according to the provisions provided for prior to the revision of this Law and of which the period for institution was not decided, the period during which appeals of dissatisfaction can be instituted shall be counted as from the day of the enforcement of this Law.
8. With regard to the application of the penal provisions to such actions as conducted prior to the enforcement of this Law, the precedent shall be followed.
9. Other than those provided for in the preceding eight paragraph, transitional measures necessary for the enforcement of this Law shall be decided by the Cabinet Order.
10. In case where this Law and the Law for Adjustment of Laws concerned in Compliance with the Enforcement of the Law concerning Legal Procedure for Administrative Cases (Law No. 140 of 1952) have revised provisions relating to one and the same Law, the last one shall be revised first by this Law and then revised by the Law for Adjustment of Laws concerned in Compliance with the Enforcement of the Law concerning Legal Procedure for Administrative Cases.

### Supplementary Provisions

(Law No. 36, March 31, 1965)

(Extract)

(Date of Enforcement)

**Article 1.** This Law shall come into force as from April 1, 1965. (Hereinafter omitted.)

(Principle in Transitional Measures in Compliance with Partial Amendment of Other Laws and Orders)

**Article 5.** The provisions of the laws and orders after the revision under the provisions of Chapter II shall, unless otherwise provided for, apply to the income tax after that for 1965 or to the corporation tax for a business year of juridical persons provided for in the provisions of such laws and orders which terminates after the day of the enforcement, and with regard to the income tax before that for 1964 or the corporation tax for a business year of the said juridical persons which terminated before the day of the enforcement, the precedent shall be followed.

(Commitment to Cabinet Order)

**Article 15.** Other than those provided for in the Article 1 to the preceding Article inclusive of the Supplementary Provisions, transitional measures necessary for the enforcement of this Law shall be decided by the Cabinet Order.

### Supplementary Provisions

(Law No. 96, June 1, 1971)

(Extract)

(Date of Enforcement, etc.)

1. This Law shall come into force as from the day of its promulgation.  
(Omitted hereinafter.)

(Transitional Measures)

16. The application of the penal provisions to the acts committed prior to the enforcement of this Law (With regard to the provisions prescribed under each item of paragraph 1 of the Supplementary Provisions, each of the said provisions) shall be same as heretofore.

### Supplementary Provisions

(Law No. 52, June 3, 1972)

(Extract)

(Date of Enforcement, etc.)

**Article 1.** This Law shall come into force as from the day provided for by the Cabinet Order within a period not exceeding thirty (30) days from the day of its promulgation.

(Omitted hereinafter.)

(The same Law came into force as from the first of July, 1972, by the Cabinet Order No. 235 of June, 1972.)

### Supplementary Provisions

(Law No. 49, July 1, 1975)

(Date of Enforcement)

1. This Law shall come into force three (3) months after its promulgation.

(Special Provisions regarding the Order for Suspension, etc. in Case of Discovery of Remains)

2. With regard to the application of the provisions of Article 57-5 of the Law for the Protection of Cultural Properties revised by this Law (hereinafter referred to as "the new Law") for the period of five years from the day of its enforcement, "three (3) months" in the proviso to paragraph 2 of the same Article shall read "six (6) months," and "six (6) months" in the proviso to paragraph 5 of the same Article shall read "nine (9) months." In this case the dispositions under paragraph 2 of the same Article which have been made prior to the day five (5) years after the day of its enforcement shall follow the precedent under the same Article given before the said day even after the said day.

(Transitional Measures)

3. With regard to the important intangible cultural property designated under the provision of Article 56-3 paragraph 1 of the Law for the Protection of Cultural Properties before amendment under this Law (hereinafter referred to as "the former Law") at the time of the enforcement of this Law, if the Minister of Education deems it necessary to recognize holding bodies under Article 56-3 paragraph 2 of the new Law instead of the holders who have been recognized under Article 56-3 paragraph 2 of the former Law, he/she shall annul the recognition of all the holders made under the provision of Article 56-3 paragraph 2 of the former Law within the period of one year after the enforcement of this Law and newly recognize the holding

**Supplementary Provisions**

(Law No. 78, December 2, 1983)  
(Extract)

1. This Law (excepting Article 1) shall come into force as from July 1, 1984.

**Supplementary Provisions**

(Law No. 89, November 12, 1993)  
(Extract)

(Date of Enforcement)

**Article 1.** This Law shall come into force as from the day of the promulgation (October 1, 1994) of the Administrative Procedures Law (Law No. 88 of 1993).

(Transitional Provisions Concerning Non-profit Dispositions into which Inquiries, etc. are Held)

**Article 2.** If, before the enforcement of this Law, there is a request by law for an inquiry or the like for which procedures should be implemented corresponding to the procedures for public hearings or to the procedures for granting opportunities to express opinions to deliberative councils and other parliamentary organs a stipulated by the Article 13 of the Administrative Procedures Law, with regard to non-profit disposition procedures related to the said request for an inquiry or the like, precedents under the former Law shall be followed notwithstanding the relevant provisions of the new Law.

(Transitional Provisions Concerning Penal Provisions)

**Article 13.** Precedents under the former Law shall be followed concerning the application of penal provisions to acts committed prior to the enforcement of this Law.

(Transitional Provisions for Arrangement of Stipulations Concerning Public Hearings)

**Article 14.** Prior to the enforcement of this Law, any audiences, inquiries or public hearings (excluding those related to non-profit dispositions) held according to law, as well as the procedures therefor, shall be regarded to have been conducted in accordance with the corresponding provision of the Laws revised by this Law.

(Cabinet Order Mandate)

**Article 15.** Other than those provided for in Supplementary Provision Article 2 through the preceding Article, transitional measures necessary for the enforcement of related laws shall be determined by Cabinet Order.

**Supplementary Provisions**

(Law No. 49, June 29, 1994)  
(Extract)

(Date of Enforcement)

1. Among the Chapters of this Law, the stipulations of Chapter 1 and of the following paragraph shall come into force [ellipsis] as from the day of the promulgation (April 1, 1995) of the revised stipulations of Volume 2 Chapter 12 of the Local Government Act (Law No. 67 of 1947) among the Law Revising Part of the Local Government Act (Law No. 48 of 1994).



institutions stipulated in the proviso of Article 53 paragraph 1 of the new Law, shall be regarded as having made notification according to the stipulations of paragraph 2 of the same Article.

4. State organs or local public bodies, other than the Commissioner of the Agency for Cultural Affairs, which hold exhibitions and/or other events at a public viewing advance notification exempted institution under the stipulations of the proviso of Article 56-15 paragraph 1 of the new Law, or, among establishers of a public viewing advance notification exempted institution which hold these at said public viewing advance notification exempted institution, those which gave notice under the stipulations of Article 56-15 paragraph 1 of the former Law shall be regarded as having given notice under the stipulations of the proviso of Article 56-15 paragraph 1 of the new Law.

(Transitional Provisions Concerning Penal Provisions)

5. Precedents under the former Law shall be followed concerning the application of penal provisions to acts committed prior to the enforcement of this Law.

(Deliberations)

6. If ten (10) years have passed since the enforcement of this Law, the Japanese government shall consider the Law's implementation status, the status of cultural properties to be protected under this Law, etc., and, adding deliberations concerning systems related to the registration of tangible cultural properties, shall take necessary measures based on the results thereof.

**NARA MUNICIPAL ORDINANCE  
CONCERNING CITY LANDSCAPE**

Promulgated on March 27, 1990

NARA CITY

# Nara Municipal Ordinance Concerning City Landscape

(March 27, 1990, Nara Municipal Ordinance Number 12)

(Amended on April 1, 1992)

(Amended on March 27, 1992)

Our city of Nara boasts a cultural heritage inherited through our predecessors' efforts, and abundant, beautiful nature, which combine so harmoniously as to create a landscape which provides peace and relief for citizens living there throughout the year.

We, as citizens of the city of Nara, are determined to make Nara a more attractive, familiar, and proud city by not only preserving and cultivating this unique, precious landscape, but also creating an even more attractive, vintage-Nara landscape, and to pass it over to future generations. The Nara Municipal Ordinance Concerning City Landscape is the embodiment of this determination.

## Chapter 1 General Provisions

### (Purpose)

Article 1: The purpose of this ordinance is to make Nara a more beautiful, attractive, familiar, and proud city by establishing necessary provisions for the sound formation of city landscape, including provisions for preservation of Groups of Historic Buildings and maintenance of Cultural Tourism Resources.

### (Definitions)

Article 2: The following words and terms have the following meanings for the purpose of this ordinance, unless the context indicates otherwise:

- (1) Buildings. "Buildings" means buildings defined in Article 2 item (1) of the Building Standard Law (Law No. 201 of 1950 ) and other structures specified in the enforcement regulations.
- (2) Groups of Historic Buildings. "Groups of Historic Buildings" means the Groups of Historic Buildings defined in Article 2 paragraph 1 item (5) of the Law for the Protection of Cultural Properties (Law No. 214 of 1950 ).
- (3) Preservation Districts for Groups of Historic Buildings. "Preservation Districts for Groups of Historic Buildings" means the Preservation Districts for Groups of Historic Buildings specified in Article 83-2 of the Law for the Protection of Cultural Properties.
- (4) Cultural Tourism Resources. "Cultural Tourism Resources" means cultural properties, such as historic sites, places of scenic beauty, shrines and temples, and the landscape produced by the cultural properties in combination with the surrounding natural setting.
- (5) Preservation Zones for Cultural Tourism Resources. "Preservation Zones for Cultural

**(Obligations of Citizens)**

Article 8: Citizens, understanding the purpose of this ordinance, shall cooperate with the mayor in measures he/she takes in order to accomplish the purpose.

2. Citizens shall make every effort to contribute to the sound formation of city landscape from their standpoints by enhancing their own awareness with regard to the sound formation of city landscape.
3. Citizens shall communicate and cooperate with each other in order to contribute to the sound formation of city landscape.
4. Citizens shall give careful consideration to the sound formation of city landscape when they intend to newly construct, remodel or enlarge buildings or to repair or change the exterior of the buildings or to change it either in design or in color or when they intend to change the land configuration.

**Chapter 2 Formation of City Landscape**

**Section 1 City Landscape Formation Zone**

**(Designation of City Landscape Formation Zone)**

Article 9: The mayor shall designate areas which he/she deems essential to the sound formation of city landscape as City Landscape Formation Zones.

2. The mayor, when he/she intends to designate City Landscape Formation Zones, shall consult the Council in advance to the designation.
3. The mayor, when he/she intends to designate City Landscape Formation Zones, shall make public announcement of the intention in advance to the designation, in accordance with the procedures prescribed in the enforcement regulations, and make the proposition open for the public to inspect for two weeks from the date of the announcement.
4. When public announcement in the preceding paragraph is made, residents and other interested parties of the area in question may submit their written opinions to the mayor regarding the proposition presented for inspection until the said inspection term expires.
5. Upon receipt of the opinions submitted under the provision of the preceding paragraph, the mayor shall make and submit outlines of the opinions to the Council.
6. The mayor, when he/she has designated City Landscape Formation Zones, shall make public announcement of the fact and make relevant documents open for the public to inspect.
7. The designation of a City Landscape Formation Zone shall come into effect on the day of its announcement made under the provision of the preceding paragraph.
8. The provisions from paragraph 2 to the preceding paragraph shall also apply *mutatis mutandis* to alteration or annulment of City Landscape Formation Zones.

Landscape Formation Zone.

- (3) Actions which are specified in the enforcement regulations, such as actions for usual management or actions of insignificant impact.

**(Advice or Instruction Based on City Landscape Formation Standards)**

Article 12: The mayor, when he/she has received the notification, submitted under the provision of paragraph 1 of the preceding article, of the action which he/she deems does not conform to the Landscape Formation Standards, may advise or instruct the person who submitted the notification to take necessary measures.

2. The mayor may consult the Council when he/she gives advice or instruction under the provision of the preceding paragraph.

**(Advice or Instruction Regarding Open Space)**

Article 13: The mayor, when he/she finds that an open space in a City Landscape Formation Zone disturbs the landscape of the area in question, may advise or instruct the person who owns or administrates the open space to manage or utilize the open space in consideration of the sound formation of city landscape.

2. The provision of paragraph 2 of the preceding article shall apply *mutatis mutandis* when the mayor gives advice or instruction under the provision of the preceding paragraph.

**Section 2 City Landscape Forming Buildings**

**(Designation of City Landscape Forming Buildings)**

Article 14: The mayor may designate buildings, trees, bamboo and other properties which he/she deems important to the sound formation of city landscape as City Landscape Forming Buildings.

2. The provision of Article 9 paragraph 2 shall apply *mutatis mutandis* to the designation of City Landscape Forming Buildings.
3. The mayor, when he/she intends to designate City Landscape Forming Buildings, shall obtain consent from the owner, including a legally-qualified occupant or administrator, (hereinafter referred to as the "Owner") of the property in advance to the designation.
4. The mayor, when he/she has designated the City Landscape Forming Buildings, shall install a sign indicating the fact on each of the City Landscape Forming Buildings in question.
5. The mayor, when City Landscape Forming Buildings have lost significance in terms of the sound formation of city landscape as when they have been burned down in a fire, or when he/she deems it necessary for the public interests or for similar special reasons, shall annul the designation of the City Landscape Formation Buildings.

2. Notwithstanding the provision of the preceding paragraph, the actions listed below do not require advance notifications.

- (1) Actions conducted as an emergency measure in the event of an unforeseen disaster.
  - (2) Actions conducted within City Landscape Formation Zones, Preservation Districts for Groups of Historic Buildings or Preservation Zones for Cultural Tourism Resources.
  - (3) Actions which are specified in the enforcement regulations, such as actions for usual management of the building or actions of insignificant impact.
3. The mayor, when he/she deems it necessary for the sound formation of city landscape upon receipt of the notification submitted under the provision of paragraph 1, may advise or instruct the person who submitted the notification to take necessary measures.

### Chapter 3 Preservation Districts for Groups of Historic Buildings

#### **(Preservation Plan)**

Article 18: When a Preservation District for a Group of Historic Buildings (hereinafter referred to as a "Preservation District" in this chapter) has been designated, the Board of Education shall, consulting the Council, establish a plan to preserve the Preservation District in question (hereinafter referred to as a "Preservation Plan").

2. The Preservation Plan shall provide for:

- (1) The basic plan for the preservation of the Preservation District
- (2) Identification of buildings which constitute the Group of Historic Buildings within the Preservation District (hereinafter referred to as "Historic Buildings") and properties which are deemed especially necessary for the preservation of the environment which is inseparably combined with the Group of Historic Buildings within the Preservation District (hereinafter referred to as "Environmental Properties").
- (3) The plan for preservation and maintenance of buildings and Environmental Properties within the Preservation District.
- (4) Subsidiary measures for buildings and Environmental Properties within the Preservation District.
- (5) Facilities and equipment for management which are necessary for preservation of the Preservation District and the adjustment of the environment of the Preservation District.

3. The Board of Education shall make public announcement when it has established the Preservation Plan.

4. The provisions of paragraph 1 and the preceding paragraph shall apply *mutatis mutandis* in case of alteration of the Preservation Plan.

require the permission granted under the provision of Article 19 paragraph 1 or the conference held under the provision of the preceding article. Instead, a person, when he/she intends to conduct the actions listed in Article 19 paragraph 1 or the preceding article, shall notify the mayor and the Board of Education in advance. This provision shall apply *mutatis mutandis* when they intend to alter the content of the action after the submission of the notification.

**(Permission Criteria)**

Article 22: The mayor shall not grant permission under the provision of Article 19 paragraph 1 to any of the actions listed in the same paragraph if he/she deems it fails to satisfy the criterion of item (8); the Board of Education shall not grant permission under the provision of the same paragraph to any of the actions listed in the same paragraph of the same article if it deems it fails to satisfy the criteria of the following items.

- (1) Actions to remodel or enlarge Historic Buildings, or actions to repair the exterior of Historic Buildings or actions to change it in design or color shall be conducted in a way that the location, size, form, design or color of the Historic Building in question after the actions keeps the original characteristics of the Group of Historic Buildings in question.
- (2) Actions to relocate Historic Buildings, including the relocation of Historic Buildings within the same Preservation District, shall be conducted in a way that the location and the state of the Historic Building in question after the relocation keeps the original characteristics of the Group of Historic Buildings in question.
- (3) Actions to remove Historic Buildings shall be conducted in a way that the state after the removal keeps the original characteristics of the Group of Historic Buildings in question.
- (4) Actions to newly construct, remodel or enlarge buildings other than Historic Buildings, actions to repair the exterior of such buildings or actions to change it in design or color shall be conducted in a way that the location, size, form, design or color of the building in question after the actions shall not impair the original historic scenery of the Preservation District conspicuously.
- (5) Actions to relocate buildings other than Historic Buildings shall be conducted in a way that the location and the state of the building in question after the relocation shall not impair the original historic scenery of the Preservation District conspicuously.
- (6) Actions to remove buildings other than Historic Buildings shall be conducted in a way that the state of the Preservation District after the removal shall not impair the original historic scenery of the Preservation District conspicuously.
- (7) Actions listed from Article 19 paragraph 1 item (3) to item (7) shall be conducted in a way that the topographic appearance and other conditions after the actions shall not impair the original historic scenery of the Preservation District conspicuously.

**(On-the-Spot Inspection)**

Article 25: The mayor, the Board of Education or the person whom they have appointed, when it is necessary in order to exercise the authority under the provision of the preceding article, may enter the land in question and inspect the land, the properties there or the construction works in progress there to a reasonably adequate degree.

2. A person who, under the provision of the preceding paragraph, intends to enter the land owned by another party shall carry an inspector's certificate.

3. The inspector's certificate mentioned in the preceding paragraph shall be presented upon demand of the party concerned.

**Chapter 4 Preservation Zones for Cultural Tourism Resources**

**(Classification of Preservation Zones for Cultural Tourism Resources)**

Article 26: The Preservation Zones for Cultural Tourism Resources are classified as below; the extent of each zone shall be clarified by the mayor with the advice of the Council.

(1) Category 1 Preservation Zones for Cultural Tourism Resources:

areas for preservation of especially outstanding Cultural Tourism Resources.

(2) Category 2 Preservation Zones for Cultural Tourism Resources:

areas, surrounding Category 1 Preservation Zones for Cultural Tourism Resources, for preservation of outstanding landscapes.

**(Actions which Require Permission)**

Article 27: A person who intends to conduct any of the actions listed below within Preservation Zones for Cultural Tourism Resources shall obtain permission of the mayor in advance in accordance with the procedures prescribed in the enforcement regulations. This provision shall apply *mutatis mutandis* when the person who has obtained the permission intends to alter the content of the permitted action.

(1) To newly construct, remodel, enlarge, or relocate buildings.

(2) To repair the exterior of buildings or change it in design or color.

(3) To change the land configuration.

(4) To fell trees or bamboo or to plant trees.

(5) To remove earth and stone.

(6) To reclaim land from open water.

(7) To accumulate or store materials in the open.



topological features of the land and it is more desirable for Cultural Tourism Resources not to impose the limit.

- c. The form, the design and the color of the building in question shall not be conspicuously discordant with the Cultural Tourism Resources in the land and around the land where the actions are to be conducted.
  - d. The location, the size and the form of water towers, cooling towers and other similar building equipment installed on the roof of the building in question shall be coordinated with the main body of the said building and shall not be conspicuously discordant with the Cultural Tourism Resources in the land and around the land where the actions are to be conducted.
  - e. Actions to newly construct, remodel, enlarge, or relocate the structures in question (structures other than buildings which are specified in the enforcement regulations) shall be conducted in a way that it is not conspicuously discordant with the Cultural Tourism Resources in the land and around the land where the actions are to be conducted.
- (2) Actions to repair the exterior of buildings or actions to change it in design or color shall be conducted in away that it is not conspicuously discordant with the Cultural Tourism Resources in the land and around the land where the actions are to be conducted.
- (3) Actions to change the land configuration shall be conducted in a way that, through necessary measures such as tree planting, etc., the topographical appearance after the change is not conspicuously discordant with the Cultural Tourism Resources n the land and around the land where the change is to be made and in a way that there is little possibility of interfering with the growth of trees or bamboo in the land where the change is made.
- (3) Actions to fell or plant trees or bamboo shall be conducted in a way that there is little possibility of disturbing the Cultural Tourism Resources in the land and around the land where the actions are to be conducted.
- (5) Actions to remove earth and stone shall be conducted in a way that the method of the removal is not an open-cut mining method (except when, through necessary measures such as backfilling or tree planting, the Cultural Tourism Resources in the land and around the land where the earth and stone is to be removed.
- (6) Actions to reclaim land from open water shall be conducted in away that the topographical appearance after the reclamation is not conspicuously discordant with the Cultural Tourism Resources in the land and around the land where the reclamation is to be done.
- (7) Actions to accumulate or store materials in the open shall be conducted in a way that there is little possibility of disturbing the Cultural Tourism Resources in the land and around the

reasonable adequate degree.

2. A person who, under the provision of the preceding paragraph, intends to enter the land owned by another party shall carry an inspector's certificate.

3. The inspector's certificate mentioned in the preceding article shall be presented upon demand by the party concerned.

## Chapter 5 Awards and Supports

### **(Awards)**

Article 33: The mayor may grant awards to the person who he/she acknowledges has greatly contributed to the sound formation of city landscape.

### **(Supports)**

Article 34: The mayor and the Board of Education may give technical support when they deem it necessary for the sound formation of city landscape.

2. The mayor may give financial support to the person who intends to conduct actions which are found to be beneficial for the sound formation of city landscape within a City Landscape Formation Zone or a Preservation District for a Group of Historic Buildings.

## Chapter 6 Miscellaneous Provisions

### **(Effective Application of Institutionalized Systems)**

Article 35: The mayor, for the sound formation of city landscape, shall not spare his/her efforts to employ various systems available, institutionalized under the Law Concerning the Development of Nara as an Internationally-oriented Cultural Tourism City, City Planning Law (Law No. 100 of 1968), Building Standard Law, Law for the Protection of Cultural Properties and other laws.

### **(Transfer to Enforcement Regulations)**

Article 36: Provisions necessary for the enforcement of this ordinance shall be given in the enforcement regulations or the Board of Education regulations.

## Chapter 7 Penal Provisions

### **(Penal Provisions)**

Article 37: Any person who falls into any of the following items shall be liable to a fine not exceeding one hundred thousand (100,000) yen.

(1) Any person who has failed to obey the order of the mayor or the Board of Education issued under Article 24 paragraph 1.

on the day of the enforcement of the regulation.

**(Partial Amendments to Nara City Affiliate Establishment Ordinance)**

4. The Nara City Affiliate Establishment Ordinance (Nara Municipal Ordinance No. 24 of 1953) shall be partially amended as follows:

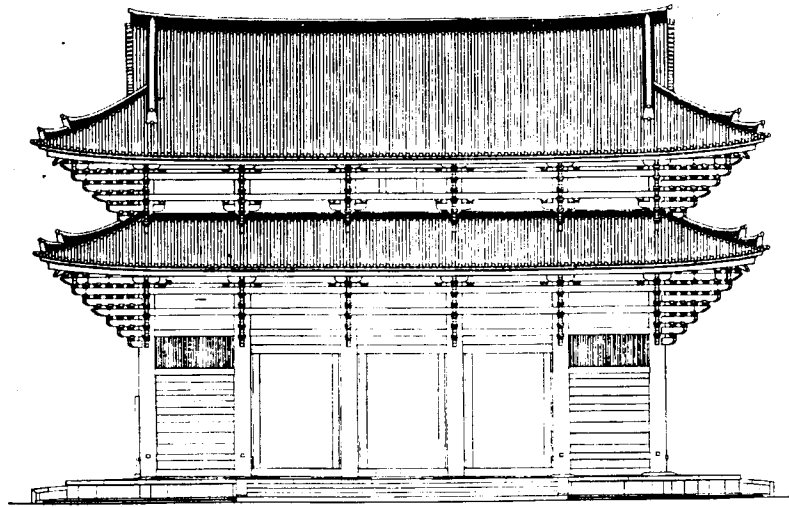
(omitted)

Annexed Table (related to Article 29)

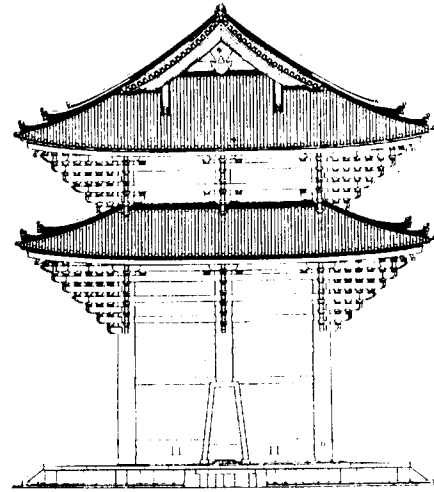
Classification	Building height	Building coverage
Category 1 Preservation Zone for Cultural Tourism Resources	10 meters	5/10
Category 2 Preservation Zone for Cultural Tourism Resources	15 meters	6/10

DRAWINGS OF THE MAJOR BUILDINGS

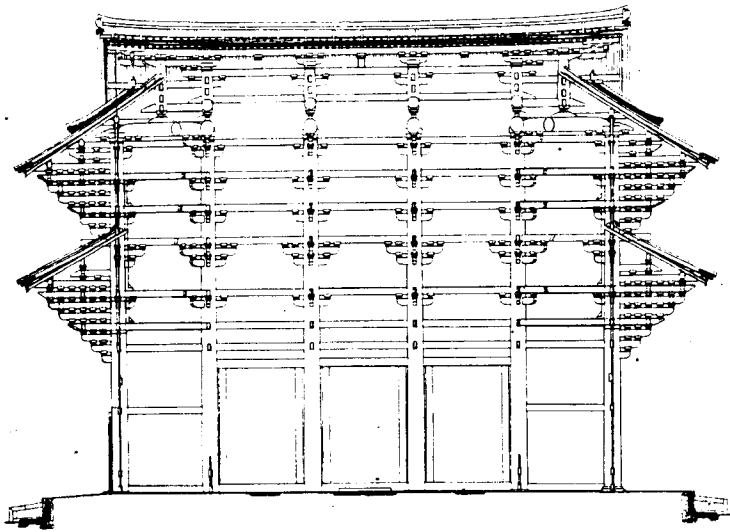
Tôdai-ji  
Nandaimon[A1]



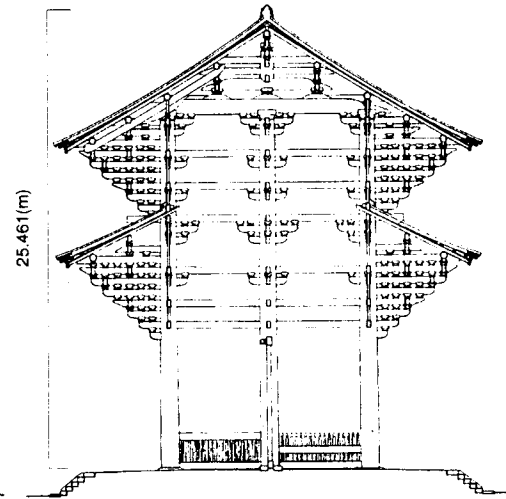
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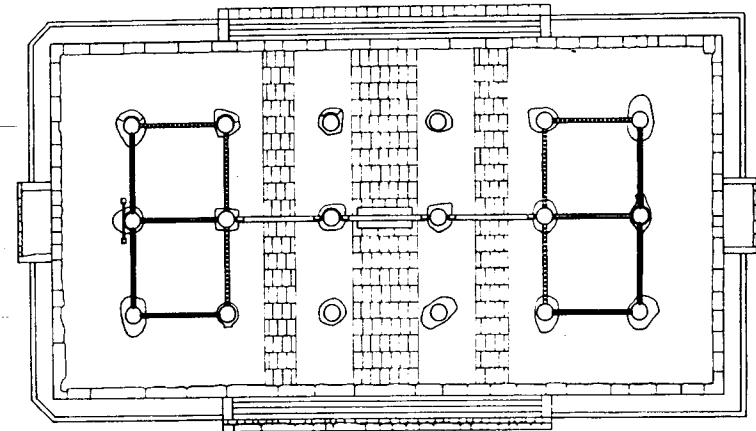
2



3



4



5

10.786(m)

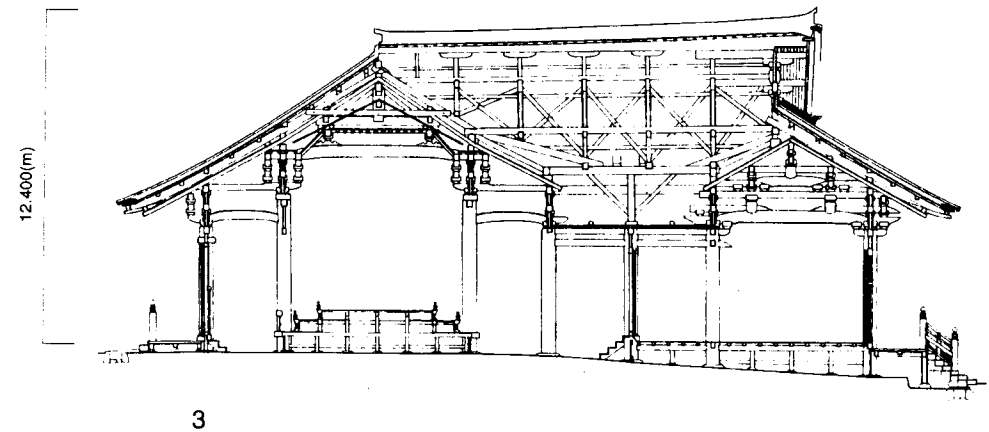
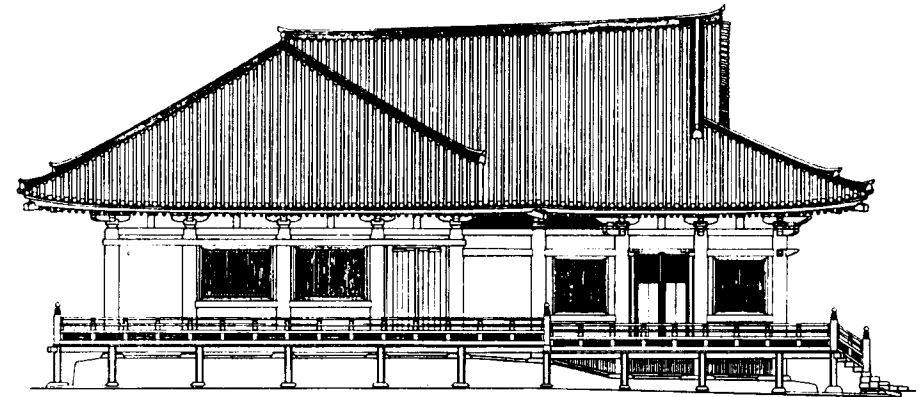
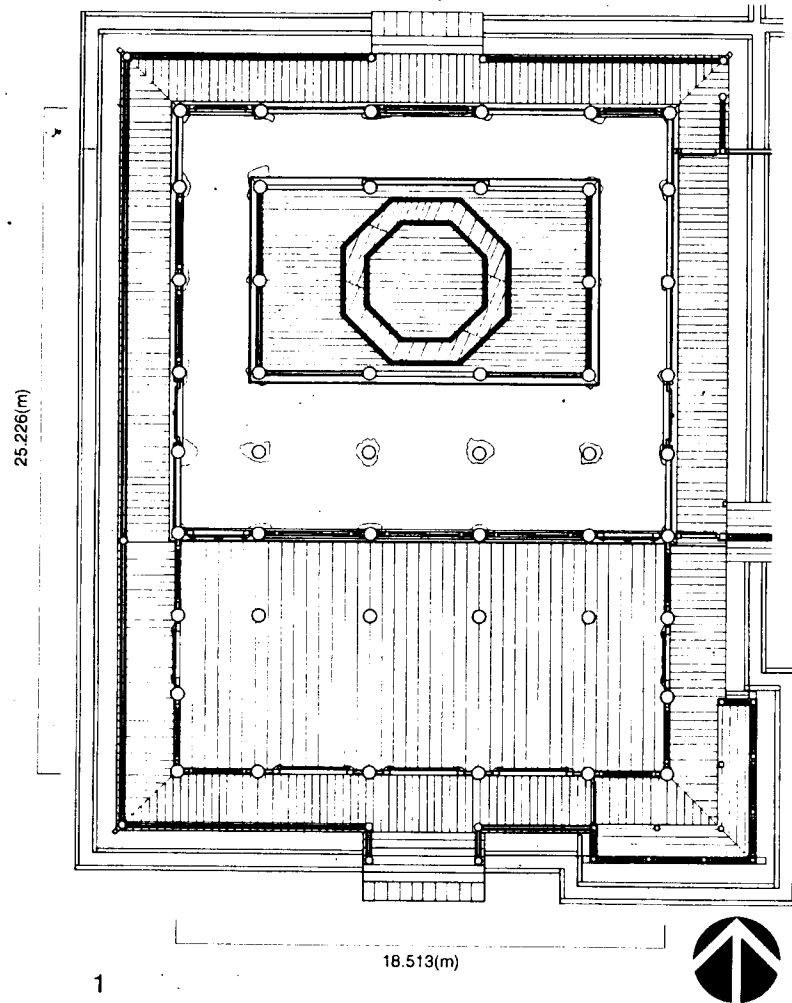
28.783(m)



1:300



- 1 Elevation(front)
- 2 Elevation(side)
- 3 Section(front)
- 4 Section(side)
- 5 Plan

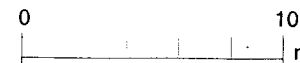


1 Plan

2 Elevation(side)

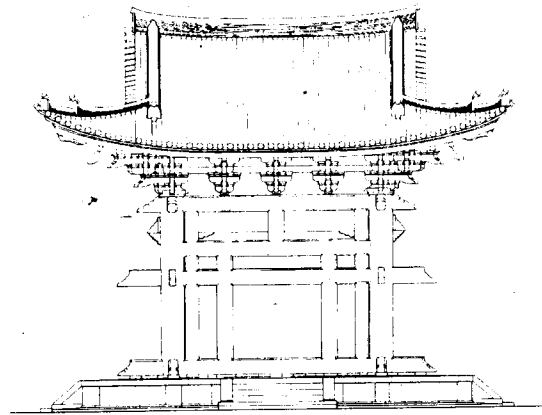
3 Section

1:200

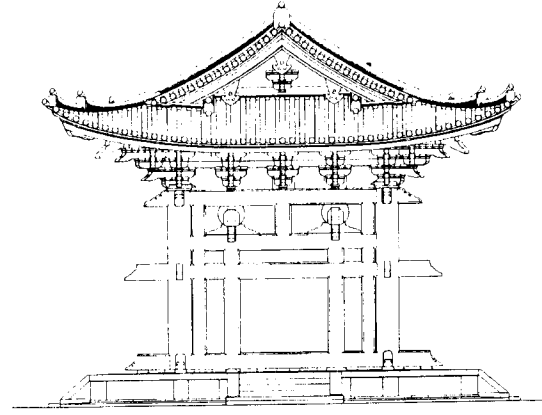


DRAWINGS OF THE MAJOR BUILDINGS

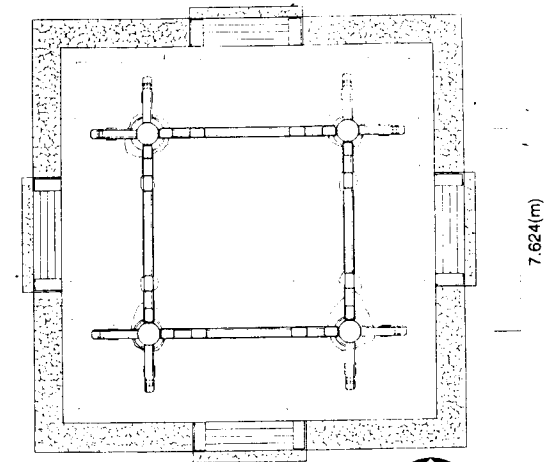
Tôdai-ji  
Shurô[A3]



1



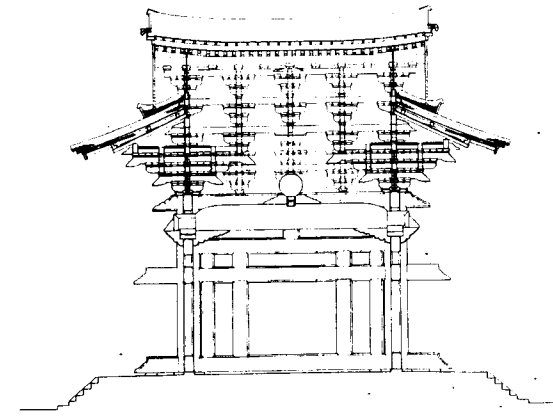
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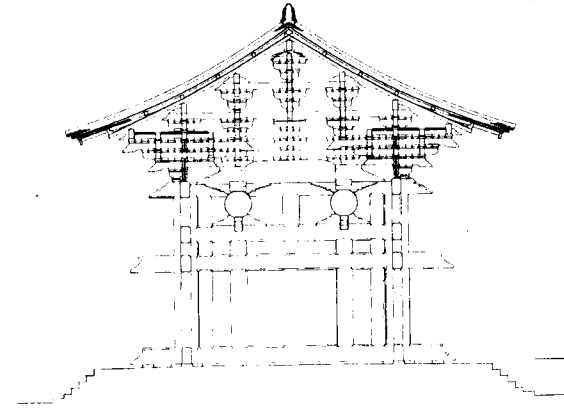
5

7.624(m)

7.624(m)



3



4

12.903(m)

1 Elevation(south)

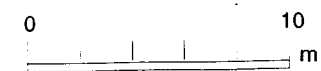
2 Elevation(east)

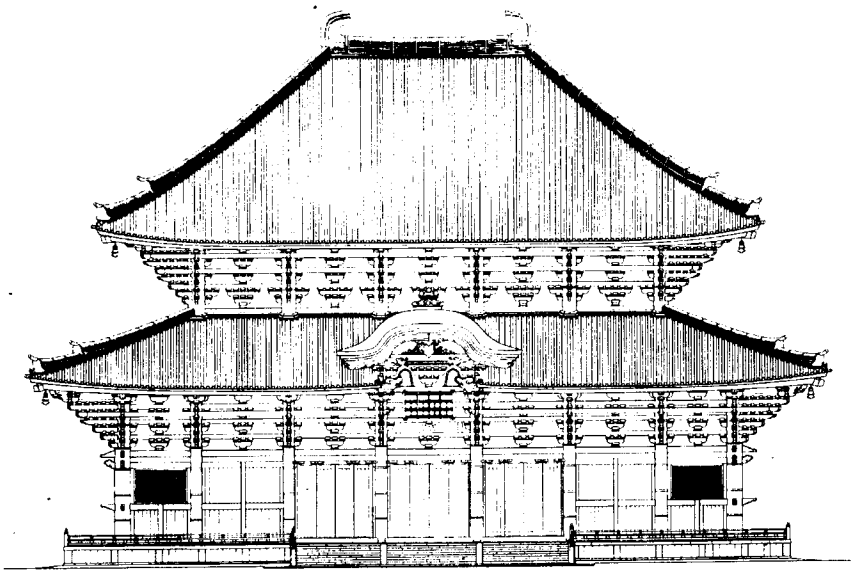
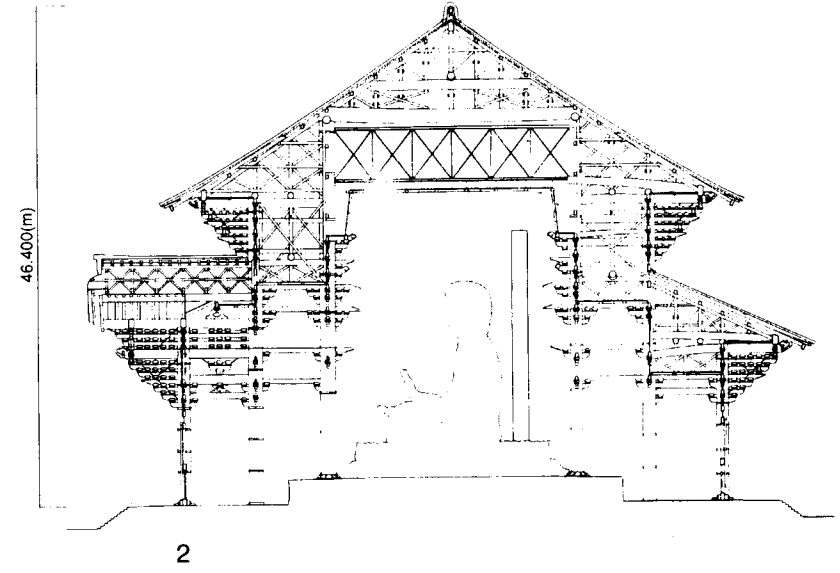
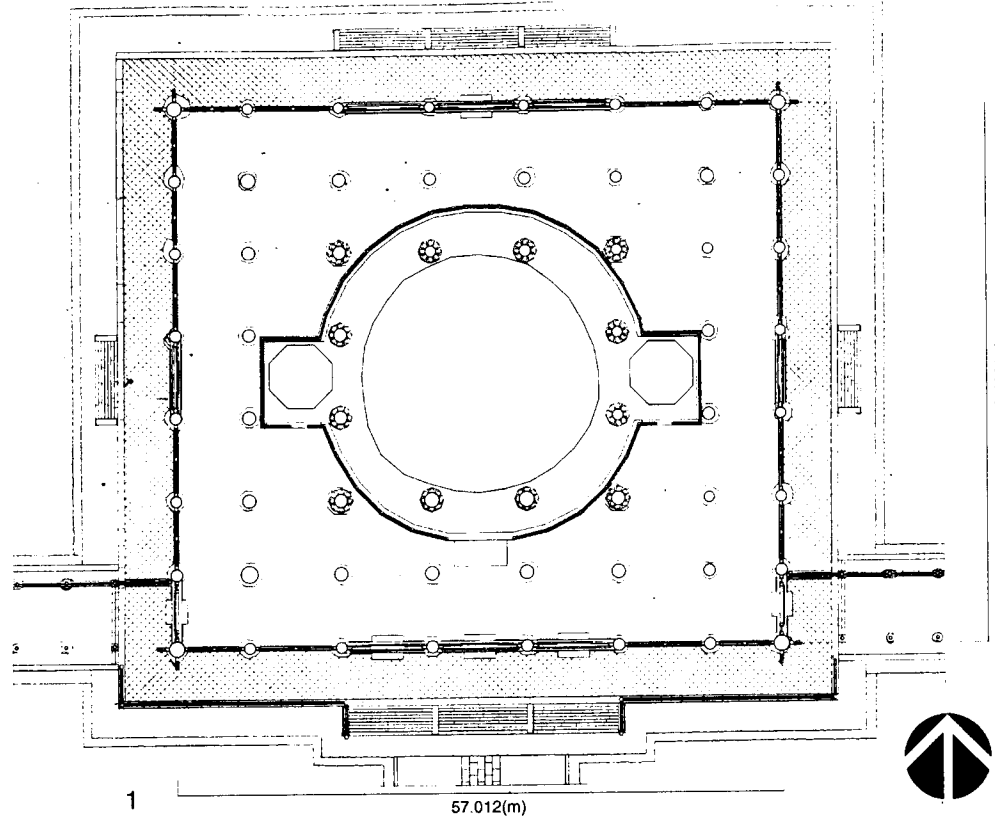
3 Section(south)

4 Section(east)

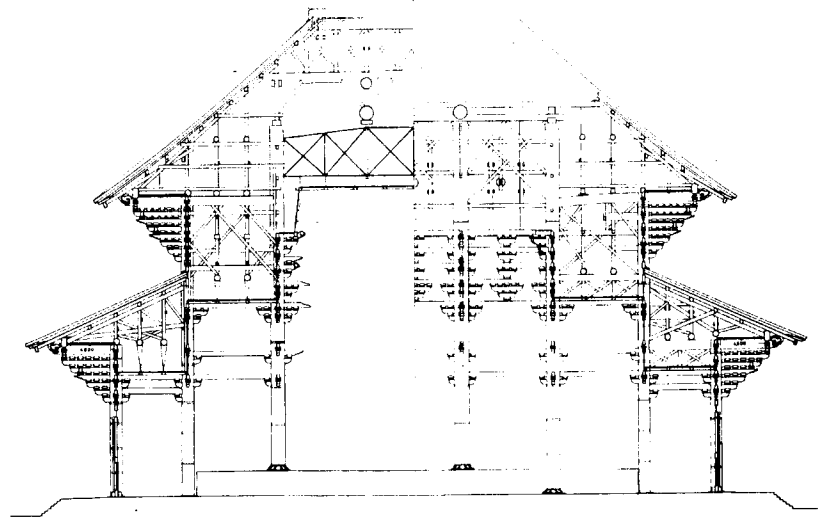
5 Plan

1:200



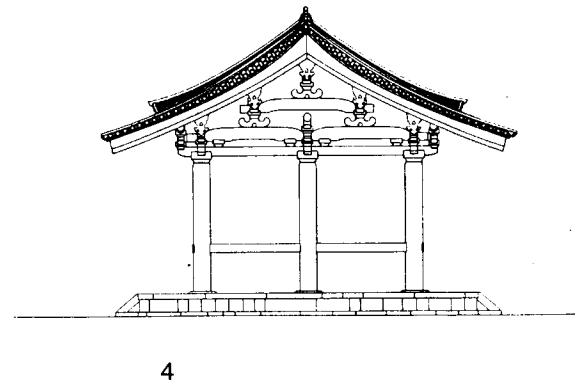
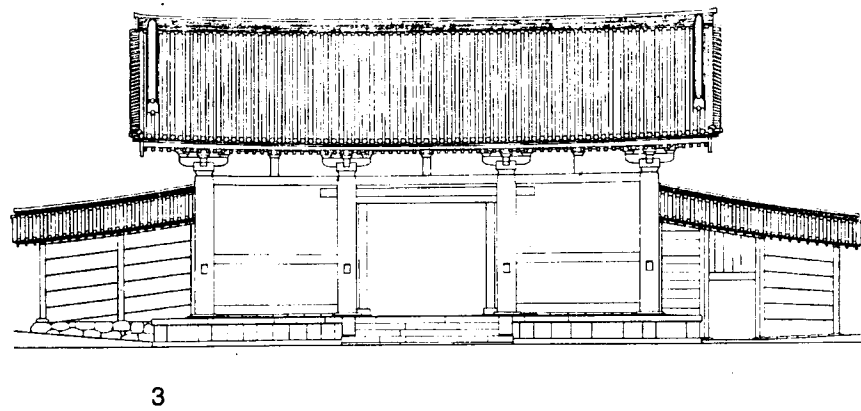
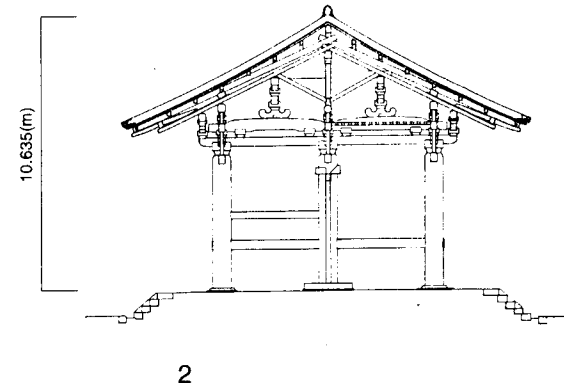
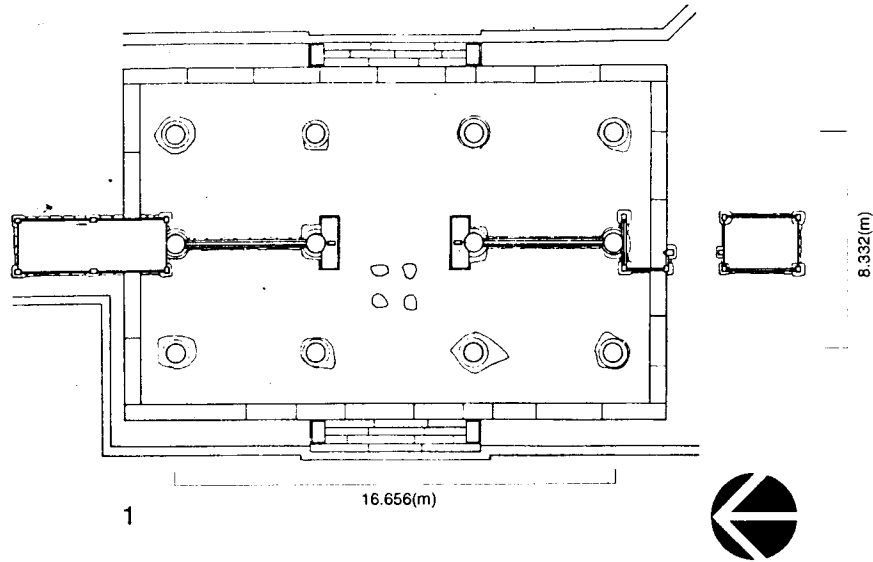


3  
1:500



- 1 Plan
- 2 Section(side)
- 3 Elevation(front)
- 4 Section(front)



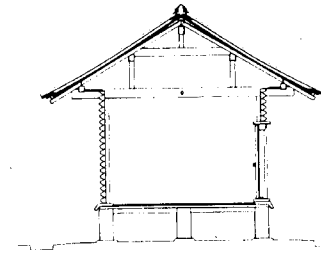
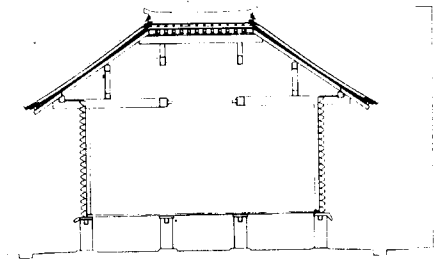
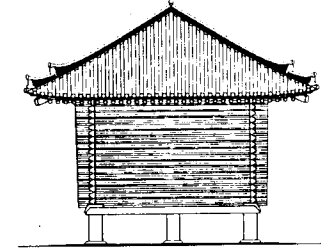
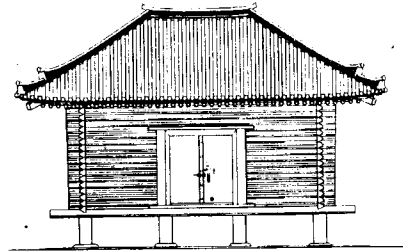
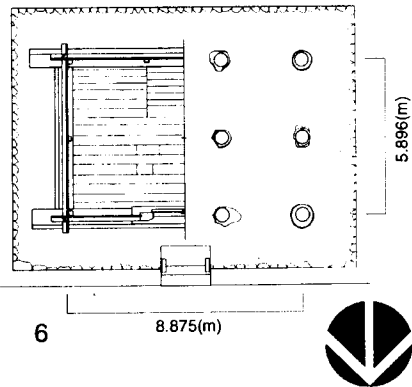
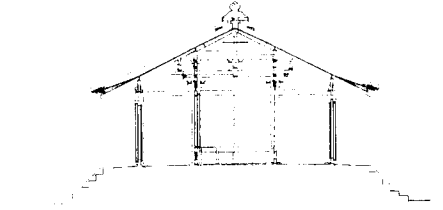
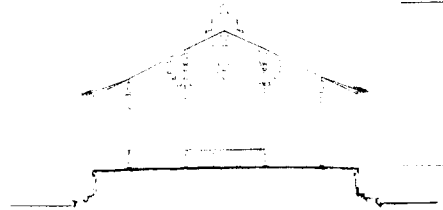
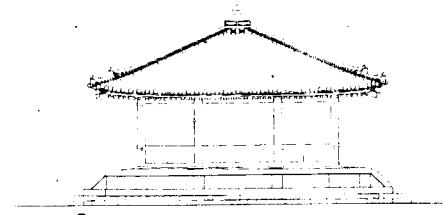
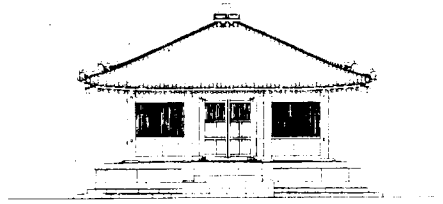
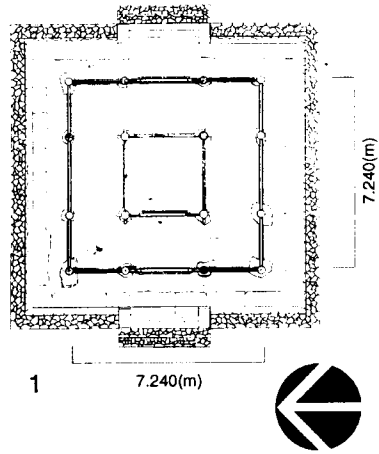


- 1 Plan
- 2 Section(side)
- 3 Elevation(front)
- 4 Elevation(side)



DRAWINGS OF THE MAJOR BUILDINGS

Tôdai-ji  
 Kaisandô [A5]  
 Hombô Kyôko [A18]



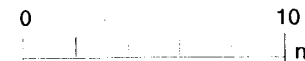
Kaisandô [A5]

- 1 Plan
- 2 Elevation(front)
- 3 Elevation(side)
- 4 Section(front)
- 5 Section(side)

Hombô Kyôko [A18]

- 6 Plan
- 7 Elevation(front)
- 8 Elevation(side)
- 9 Section(front)
- 10 Section(side)

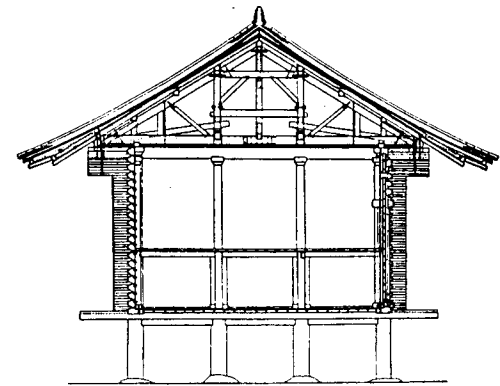
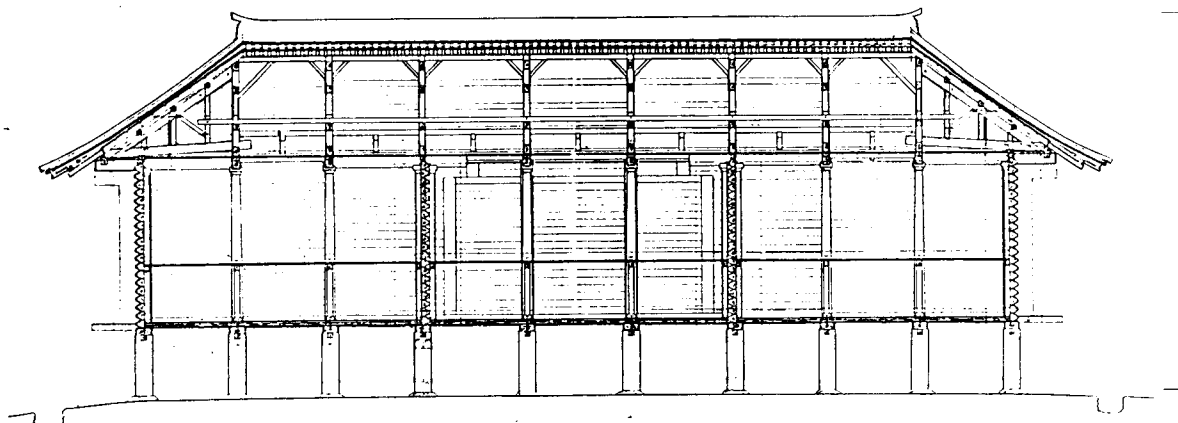
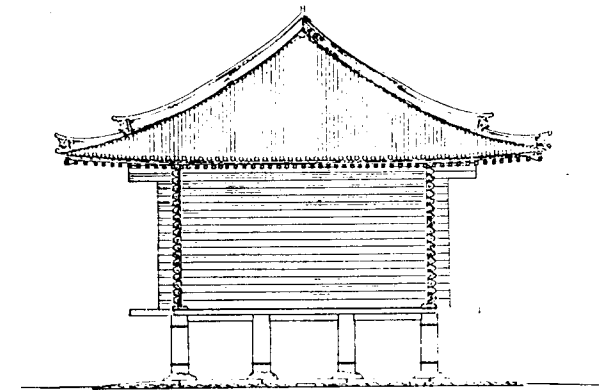
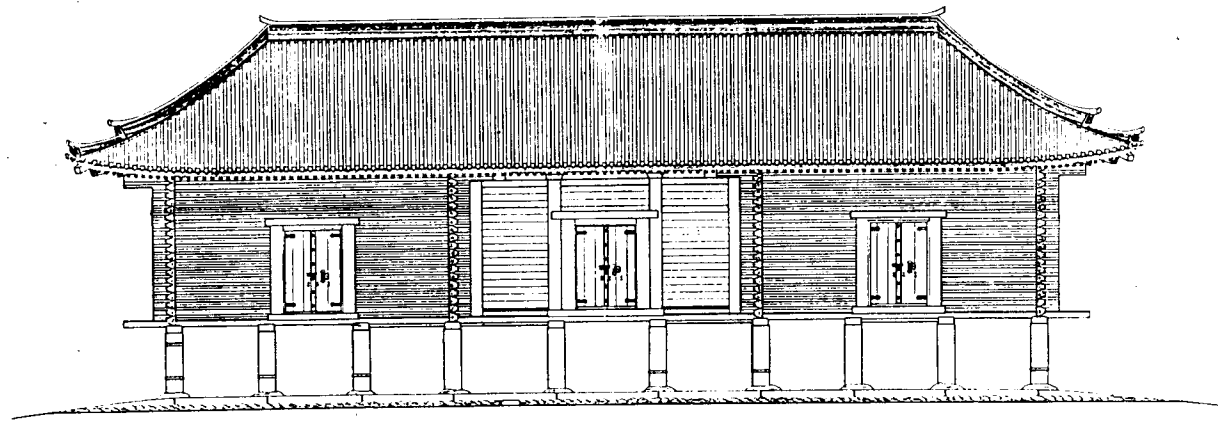
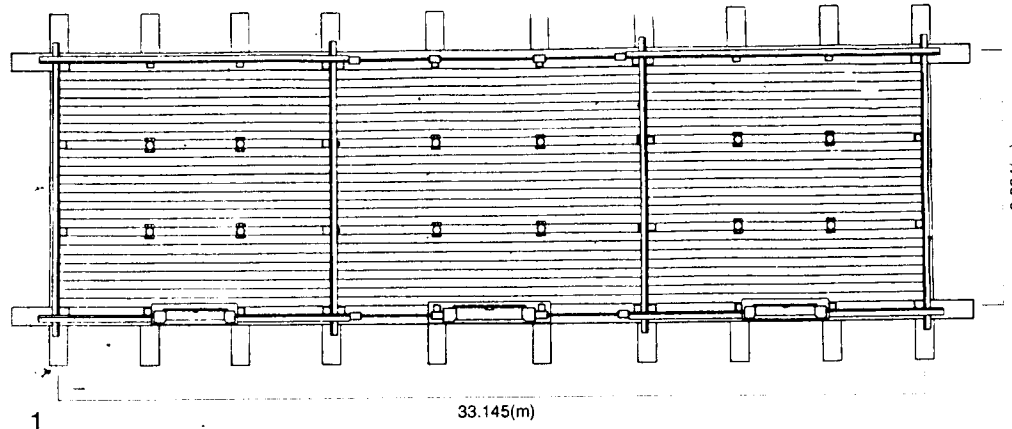
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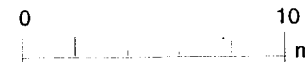
DRAWINGS OF THE MAJOR BUILDINGS

Tôdai-ji  
Shôsô-in Shôsô[A22]

- 1 Plan
- 2 Elevation(front)
- 3 Elevation(side)
- 4 Section(front)
- 5 Section(side)

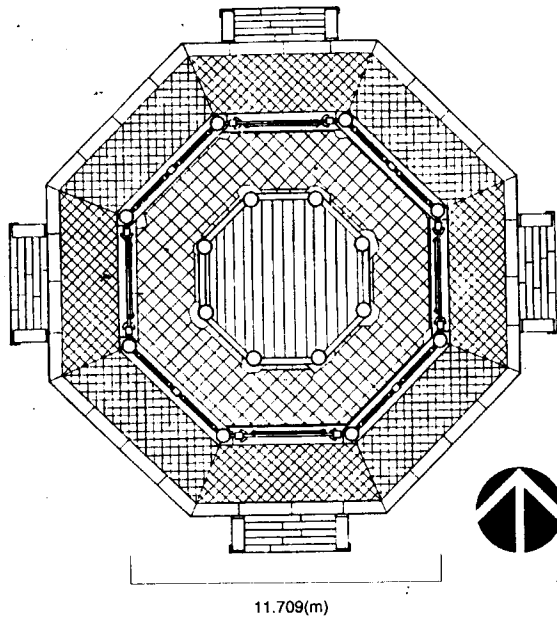


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1:200



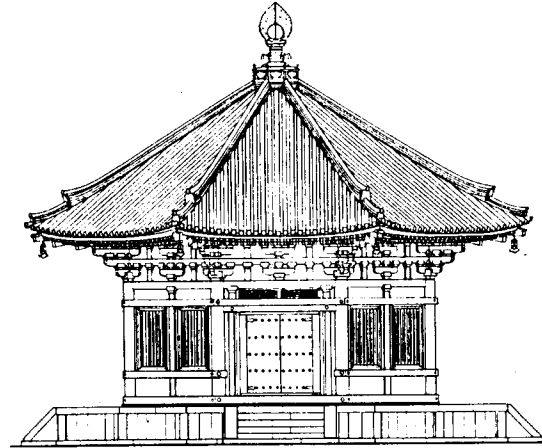
DRAWINGS OF THE MAJOR BUILDINGS

Kôfuku-ji  
 Hokuendô [B1]  
 Sanjûnotô [B2]

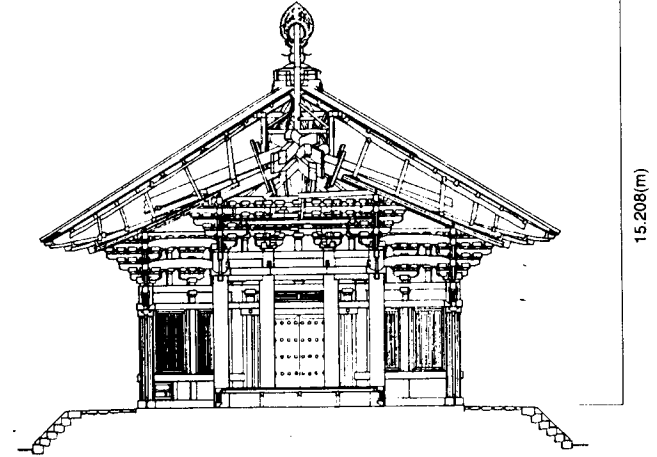


11.709(m)

1

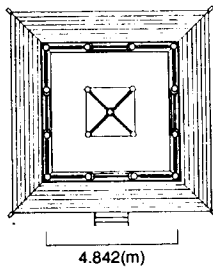


2



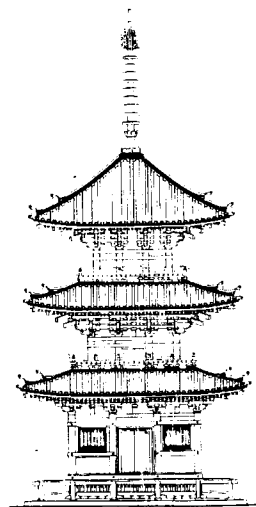
15.208(m)

3

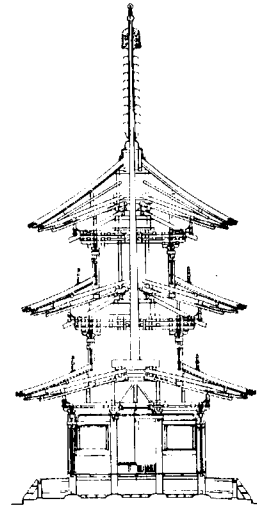


4.842(m)

4



5



19.069(m)

6

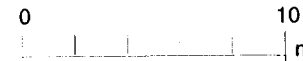
Hokuendô [B1]

- 1 Plan
- 2 Elevation(front)
- 3 Section

Sanjûnotô [B2]

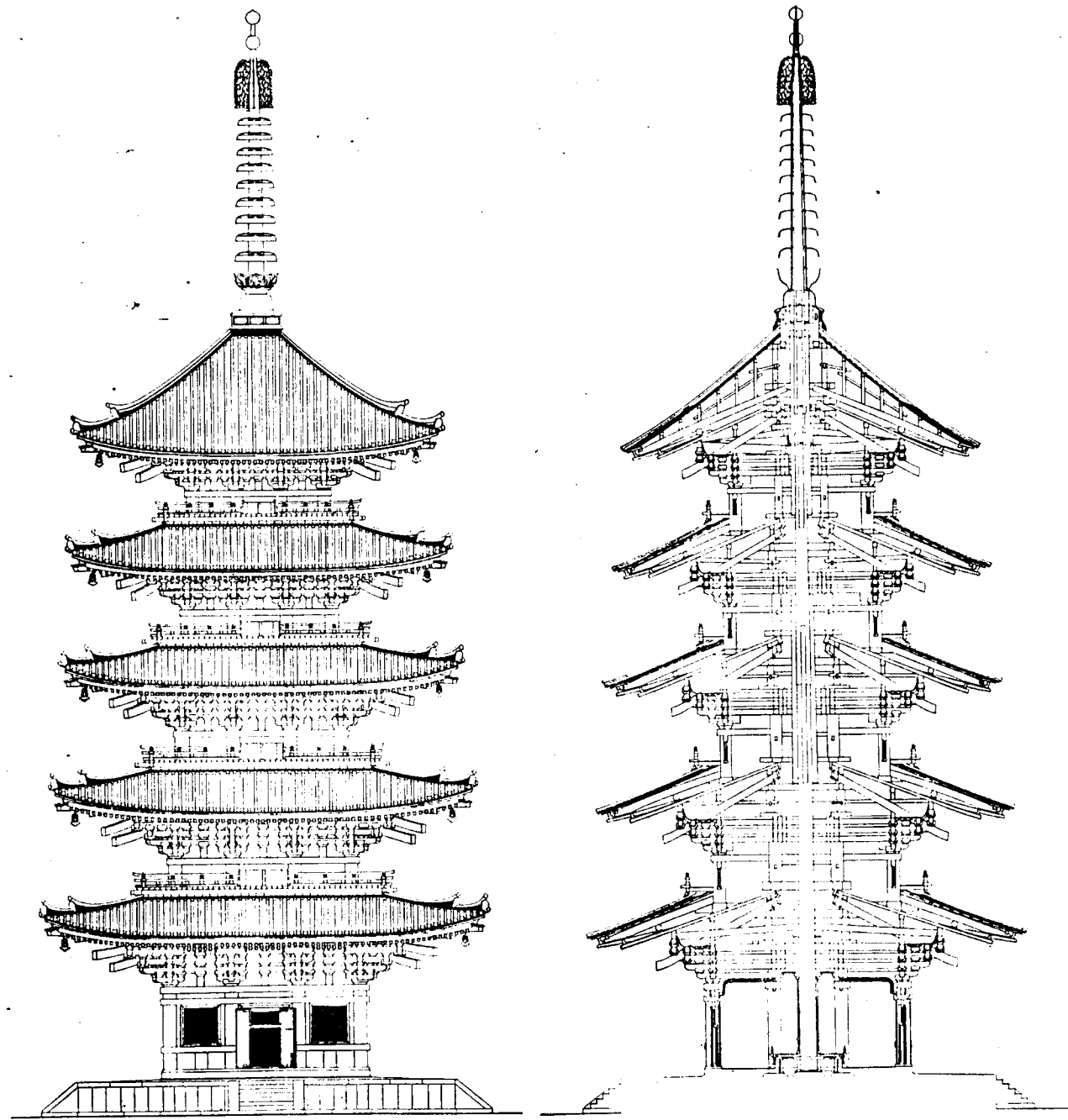
- 4 Plan
- 5 Elevation(front)
- 6 Section

1:200



DRAWINGS OF THE MAJOR BUILDINGS

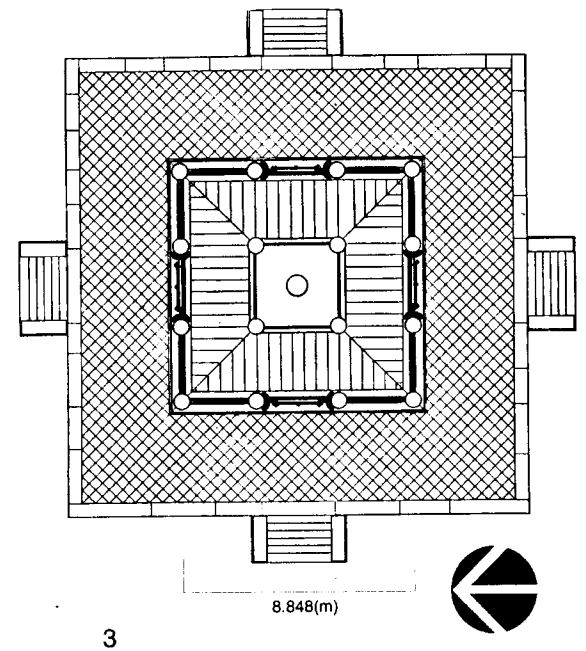
Kōfuku-ji  
Gojūnotō [B3]



1

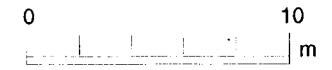
2

50.818(m)



3

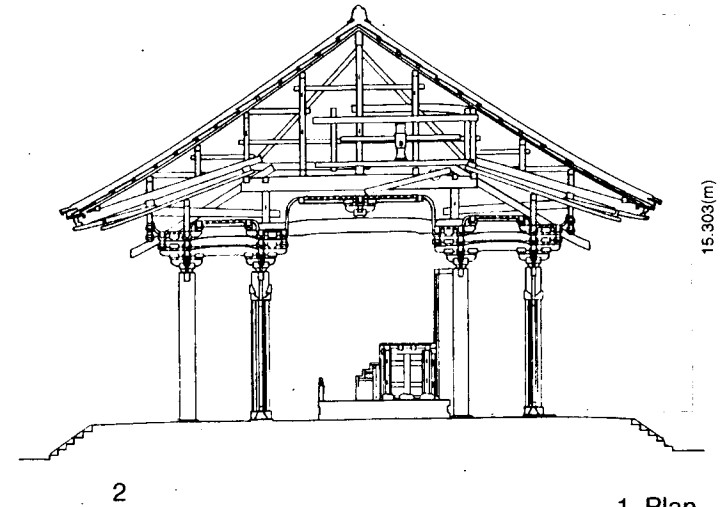
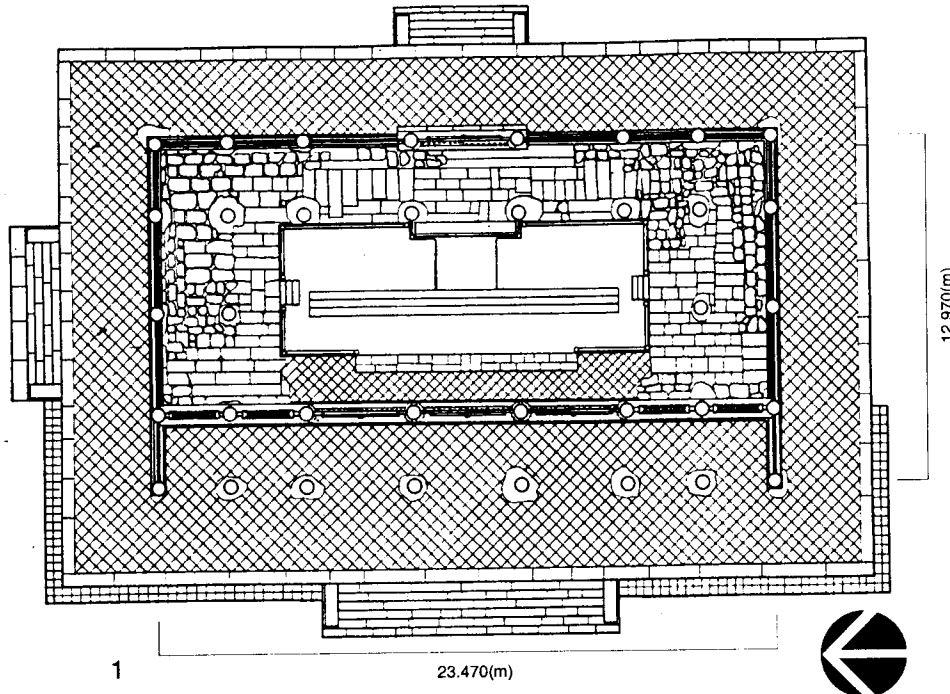
1:200



- 1 Elevation(front)
- 2 Section
- 3 Plan

DRAWINGS OF THE MAJOR BUILDINGS

Kōfuku-ji  
Tōkondō [B4]

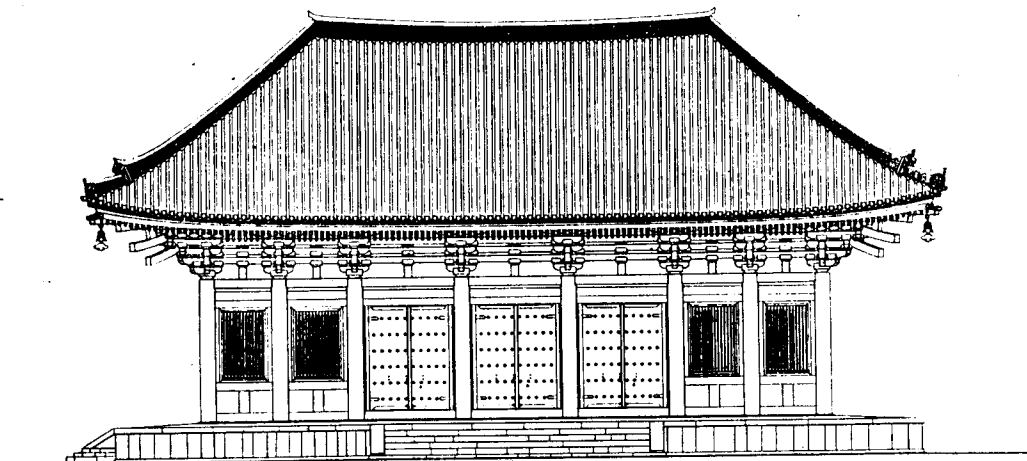


1 Plan

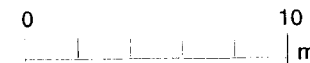
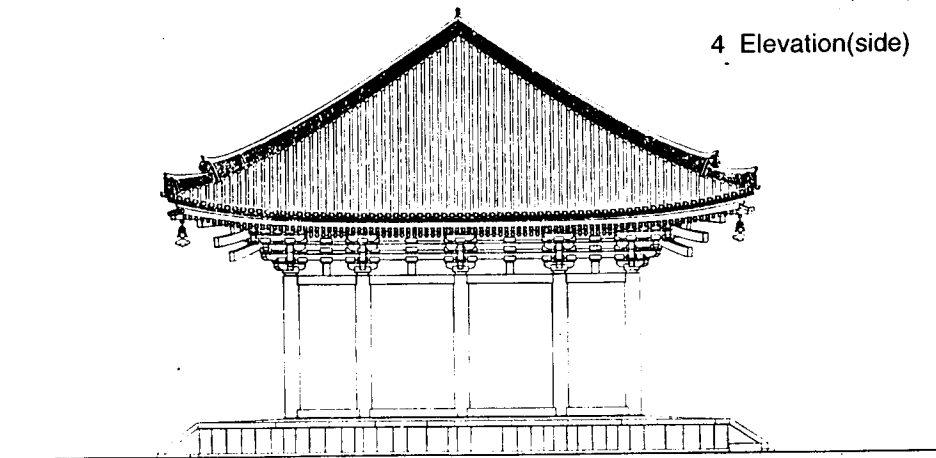
2 Section(side)

3 Elevation(front)

4 Elevation(side)

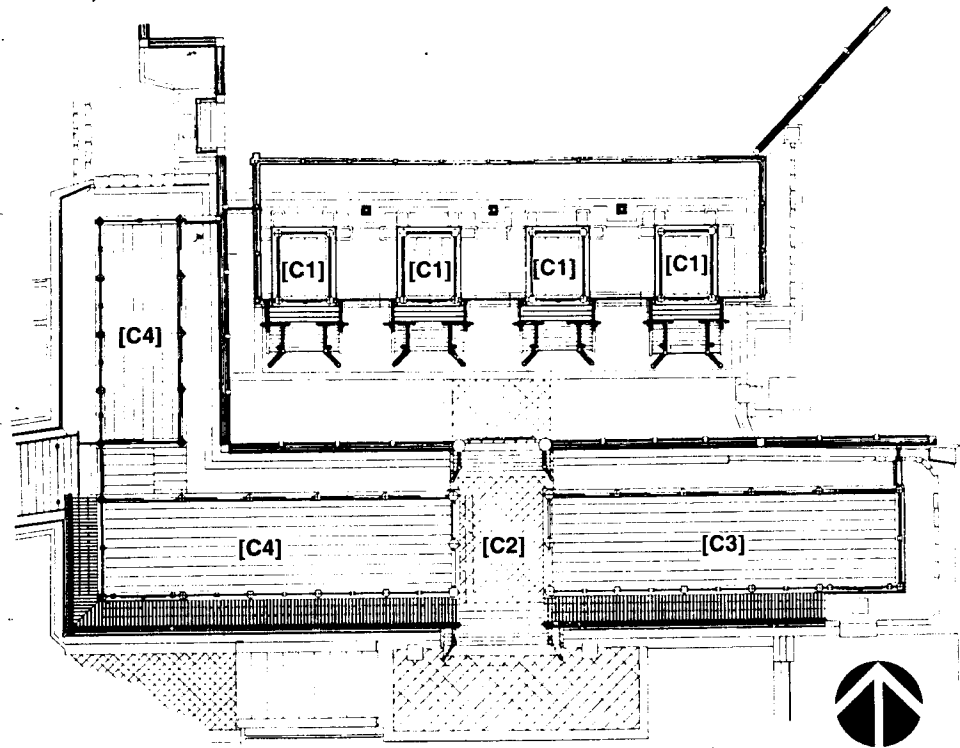


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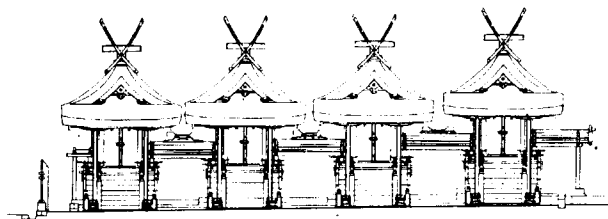


DRAWINGS OF THE MAJOR BUILDINGS

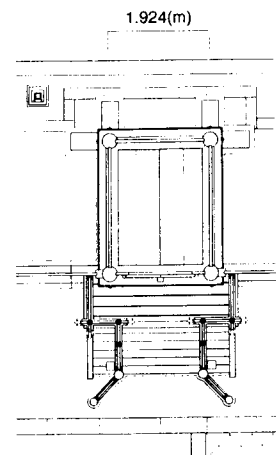
Kasuga-Taisha  
Hosha Honden[C1]



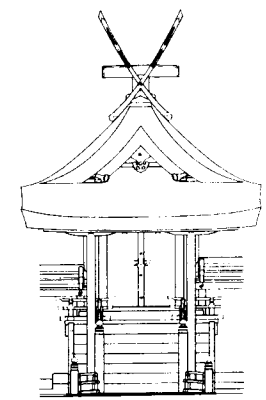
1 1:200



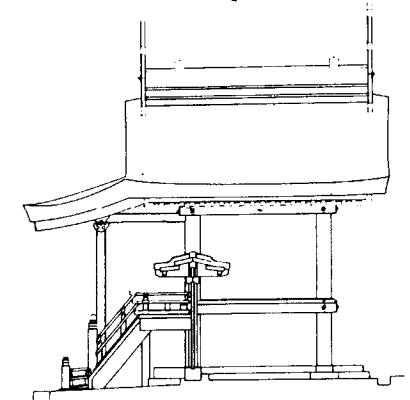
2 1:200



3 1:100

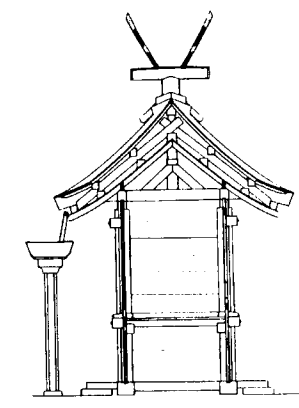


4 1:100

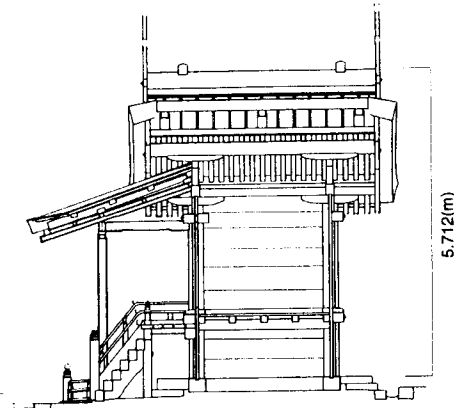


5 1:100

- 1 Plan  
Hosha Honden[C1]  
Hosha Chūmon[C2]  
Hosha Higashi-orō [C3]  
Hosha Nishi-orō and Kita-orō [C4]
- 2 Elevation(front)  
All of the 4 houses of Hosha Honden
- 3 Plan  
1 of the 4 houses of Hosha Honden
- 4 Elevation(front)  
1 of the 4 houses of Hosha Honden
- 5 Elevation(side)  
1 of the 4 houses of Hosha Honden
- 6 Section(front)  
1 of the 4 houses of Hosha Honden
- 7 Section(side)  
1 of the 4 houses of Hosha Honden



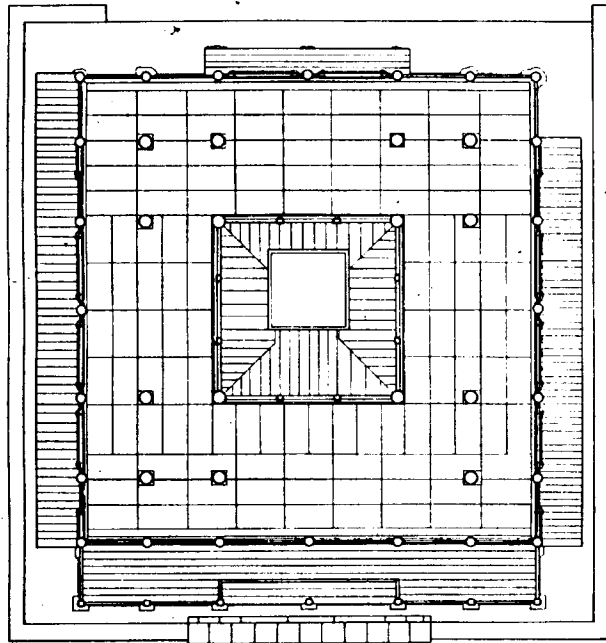
6 1:100



7 1:100

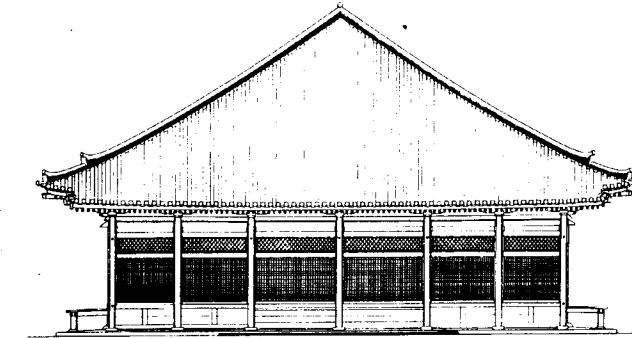
DRAWINGS OF THE MAJOR BUILDINGS

Gangô-ji  
Gokurakubô Hondô [E1]

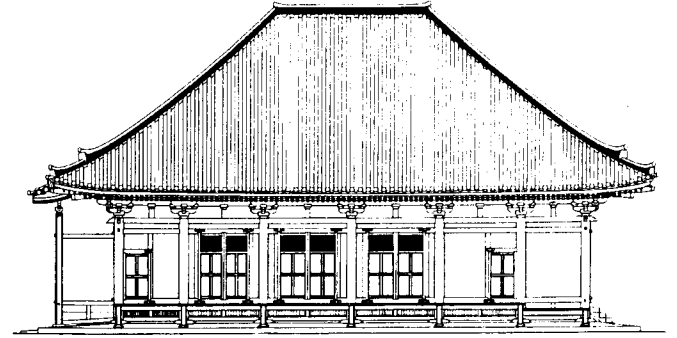


1

17.130(m)

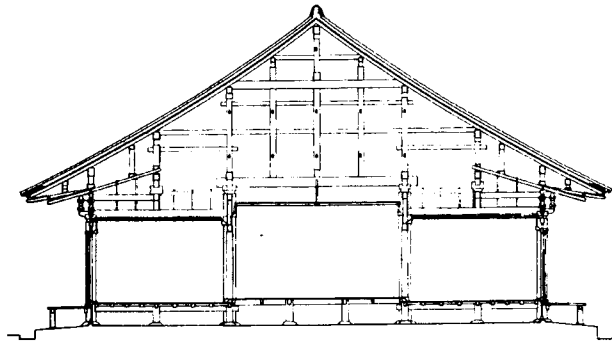


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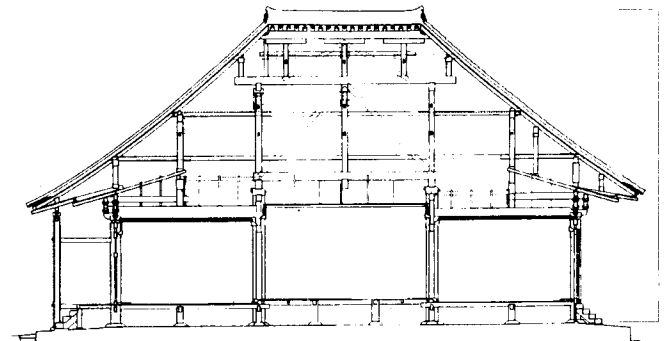


3

20.030(m)



4



11.861(m)

5

1 Plan

2 Elevation(front)

3 Elevation(side)

4 Section(front)

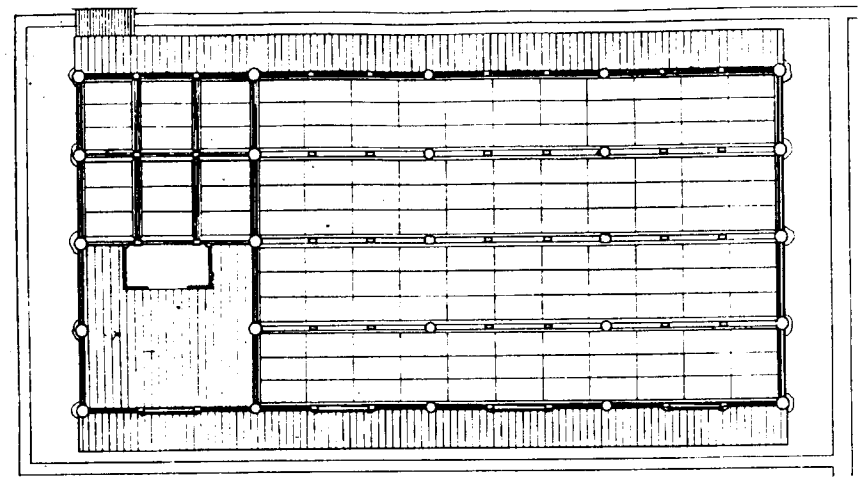
5 Section(side)

1:200



DRAWINGS OF THE MAJOR BUILDINGS

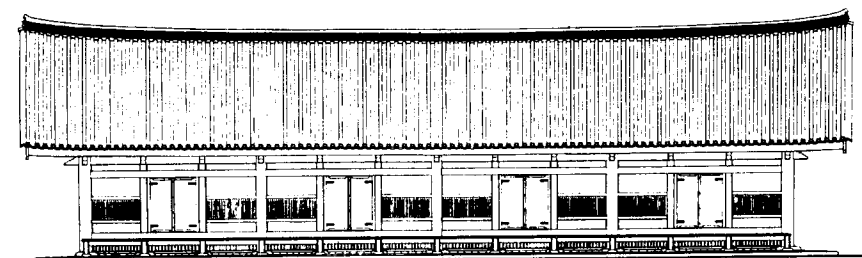
Gangô-ji  
Gokurakubô Zenshitsu [E2]



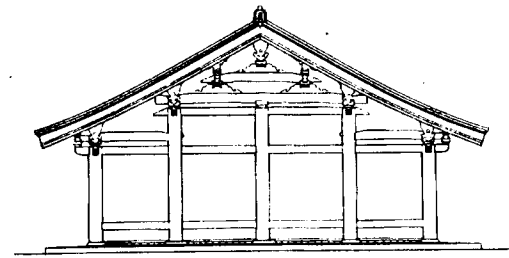
12.848(m)

26.658(m)

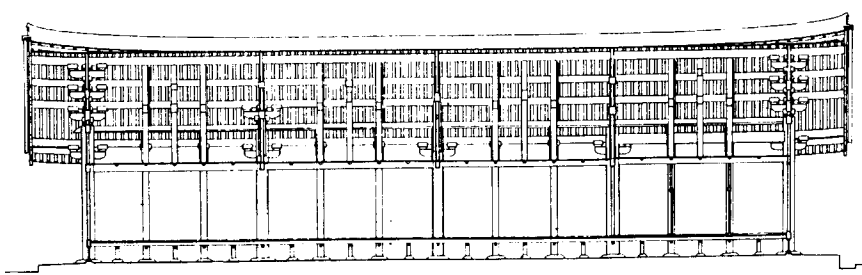
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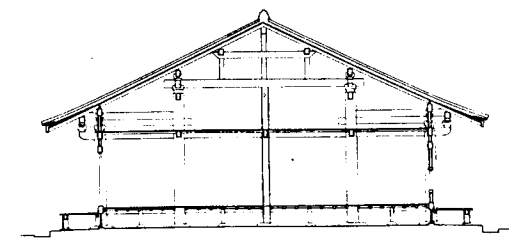
2



3



4

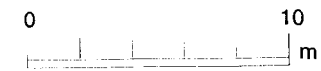


5

8.364(m)

- 1 Plan
- 2 Elevation(front)
- 3 Elevation(side)
- 4 Section(front)
- 5 Section(side)

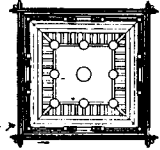
1:200



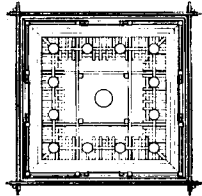


DRAWINGS OF THE MAJOR BUILDINGS

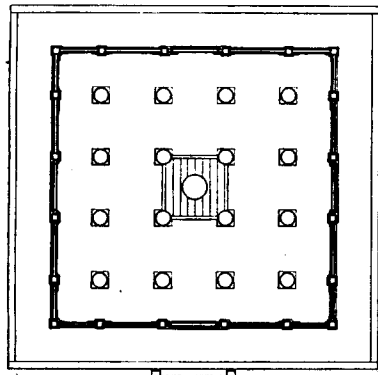
Yakushi-ji  
Tôtô [F1]



3



2

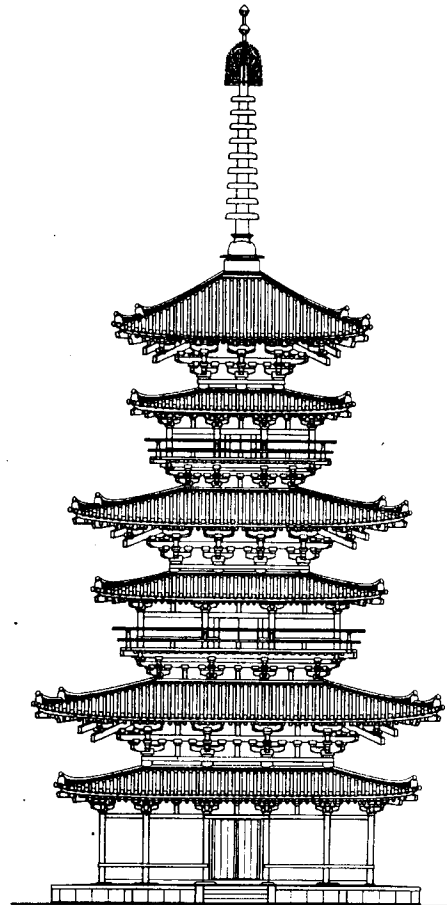


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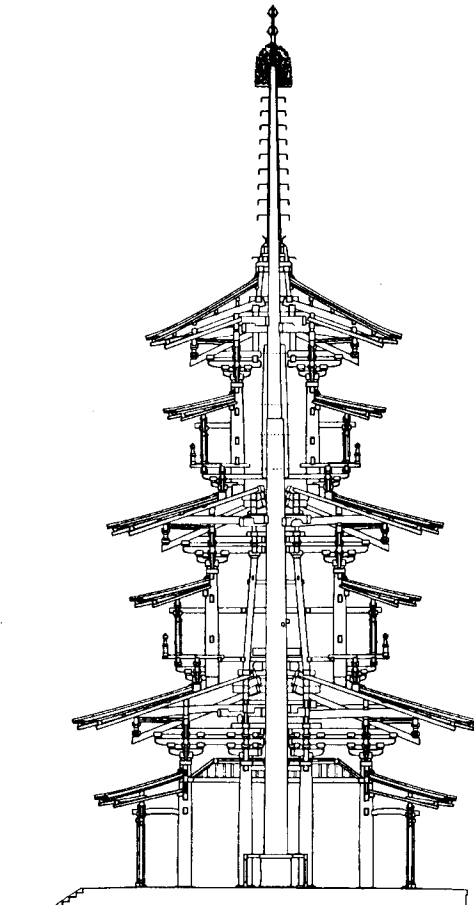
10.515(m)



1:200



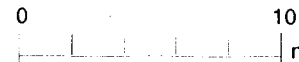
4



5

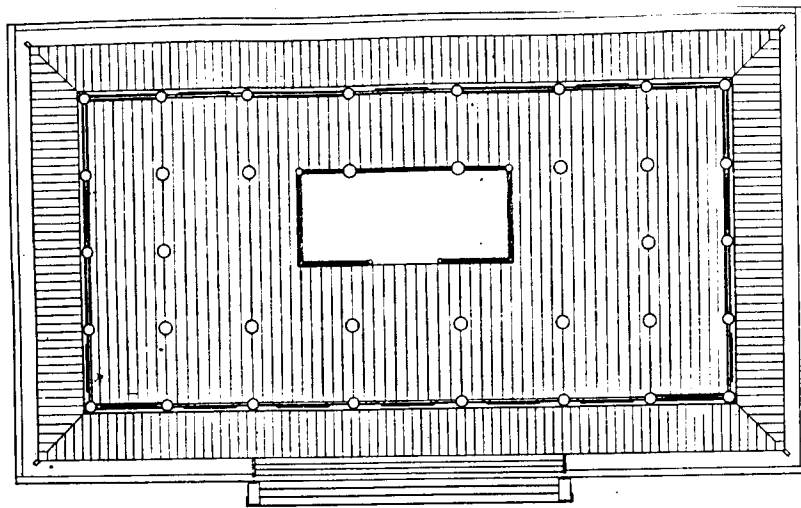
34.136(m)

- 1 Plan(1st story)
- 2 Plan(2nd story)
- 3 Plan(3rd story)
- 4 Elevation(front)
- 5 Section



DRAWINGS OF THE MAJOR BUILDINGS

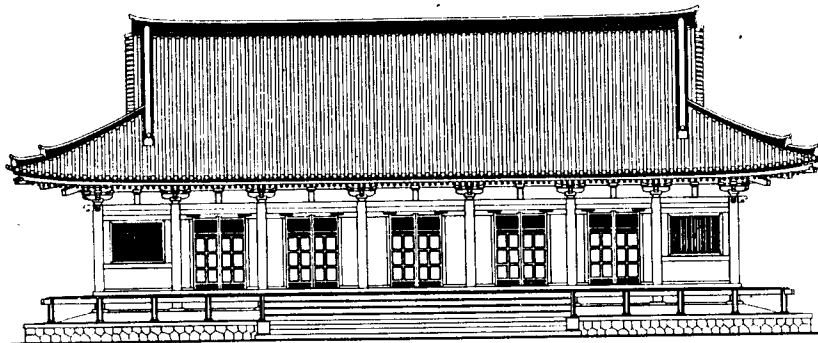
Yakushi-ji  
Tōindō [F2]



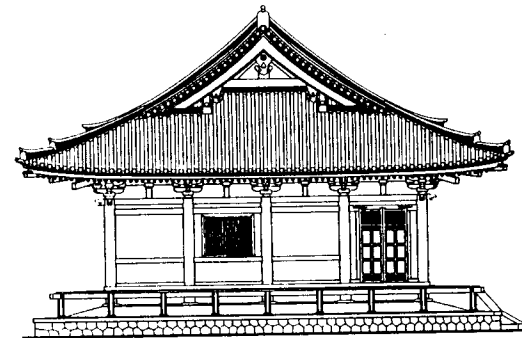
11.788(m)

1

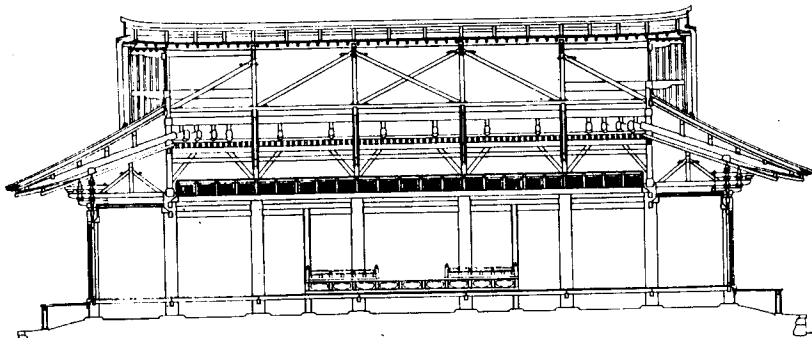
24.273(m)



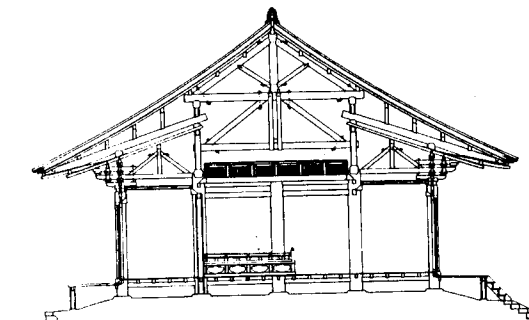
2



3



4

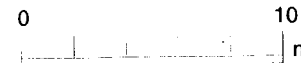


5

10.855(m)

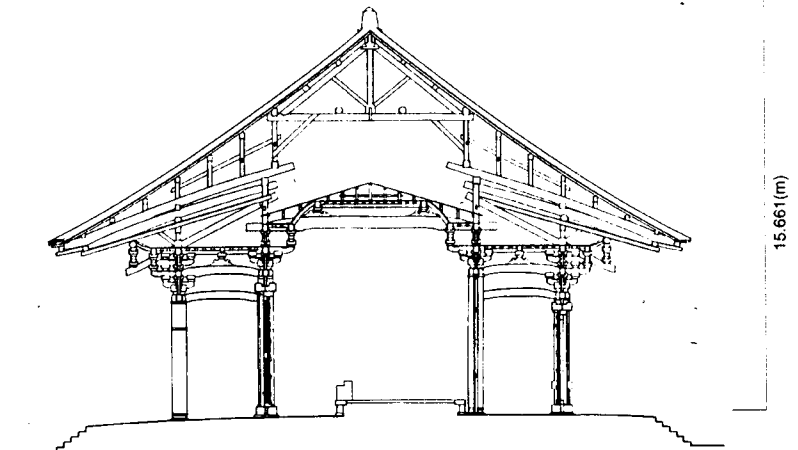
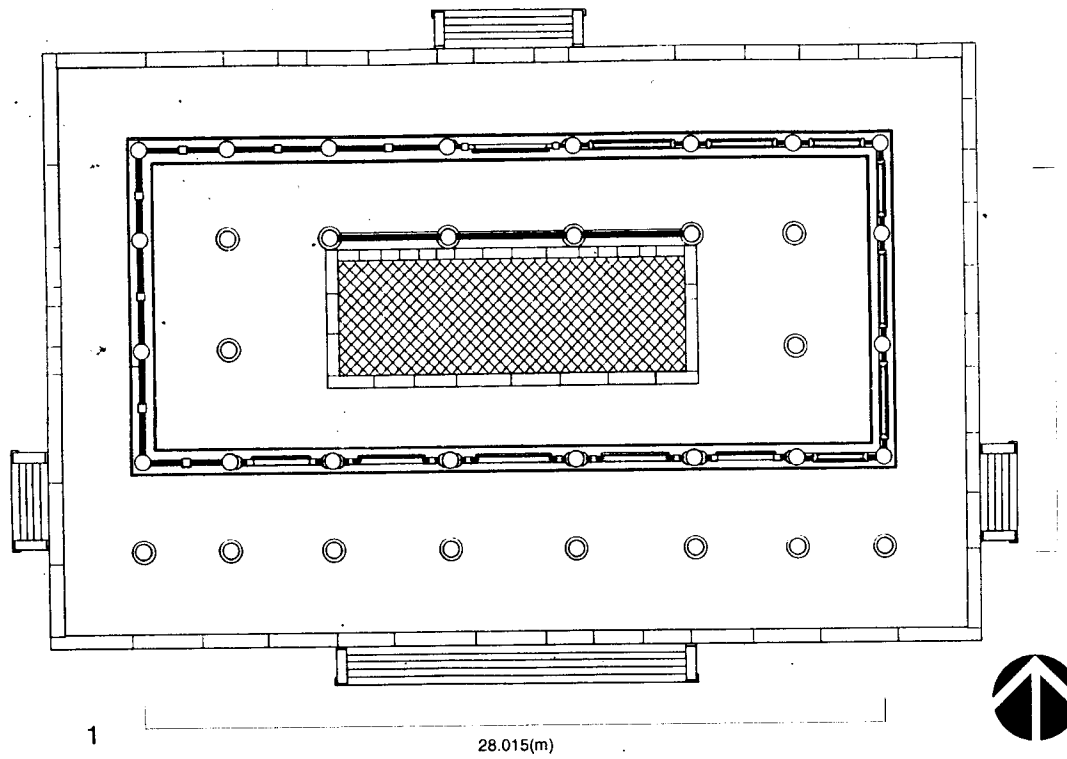
- 1 Plan
- 2 Elevation(front)
- 3 Elevation(side)
- 4 Section(front)
- 5 Section(side)

1:200



DRAWINGS OF THE MAJOR BUILDINGS

Tōshōdai-ji  
Kondō [G1]

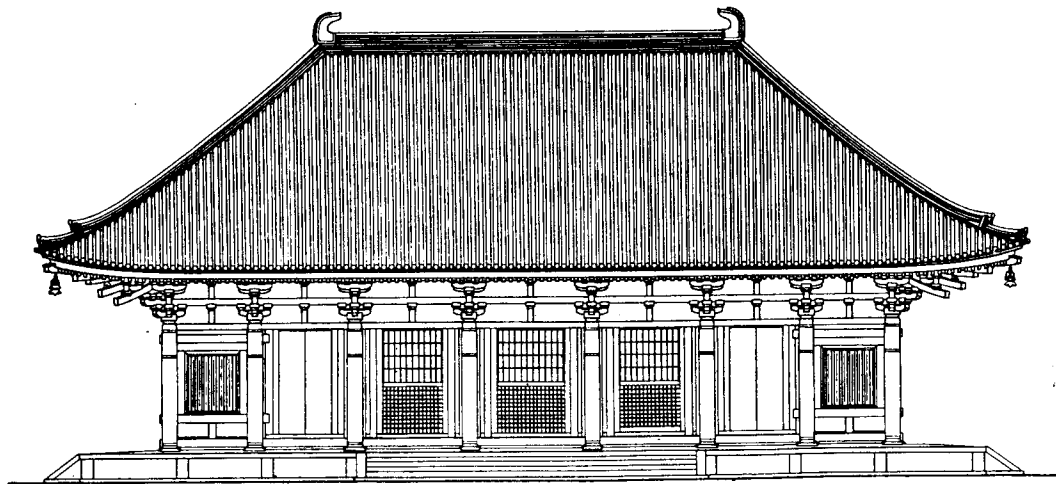


1 Plan

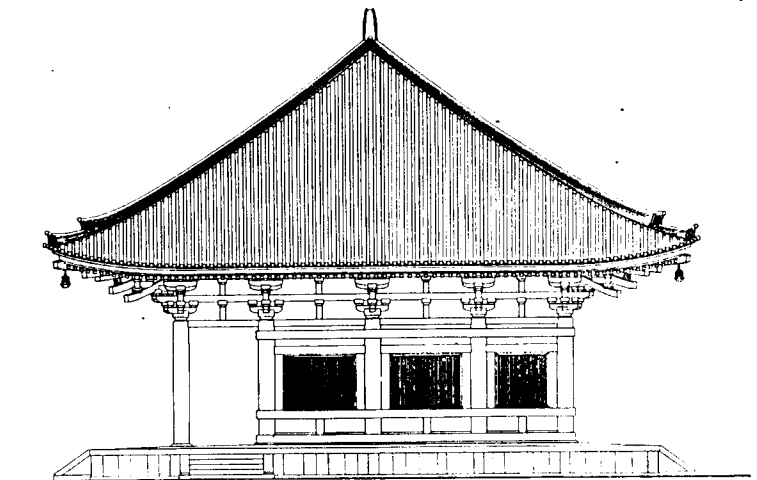
2 Section(side)

3 Elevation(front)

4 Elevation(side)

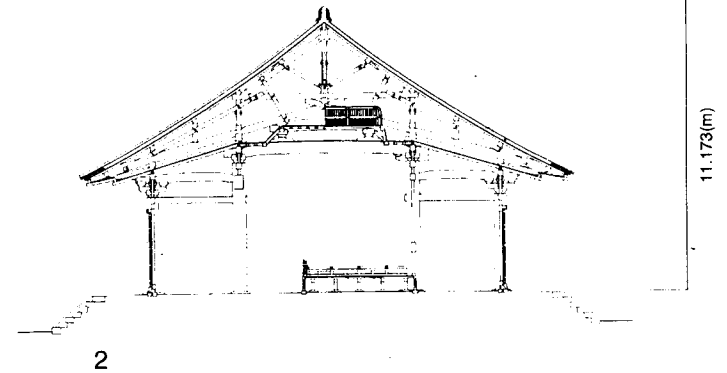
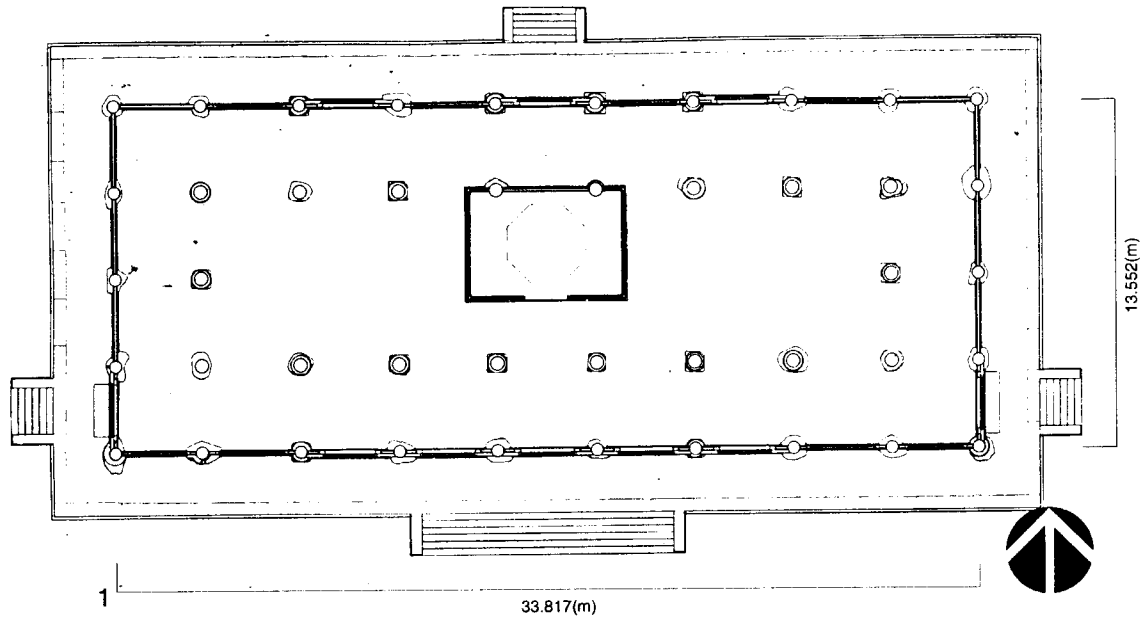


1:200



DRAWINGS OF THE MAJOR BUILDINGS

Tōshōdai-ji  
Kōdō [G2]

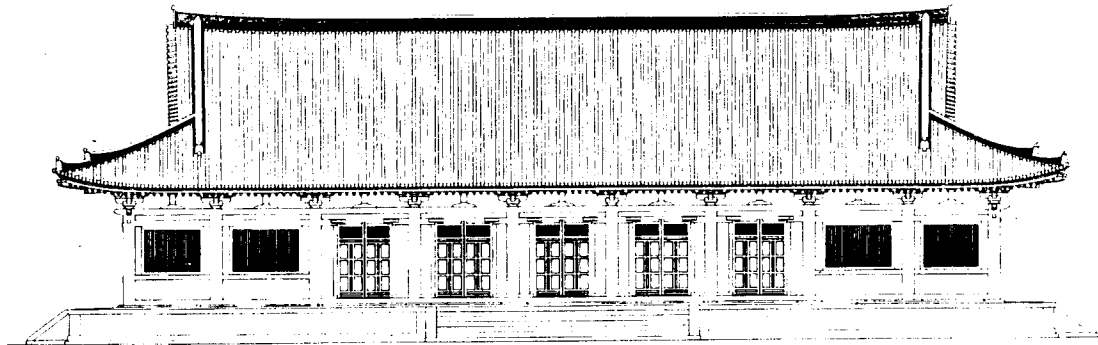


1 Plan

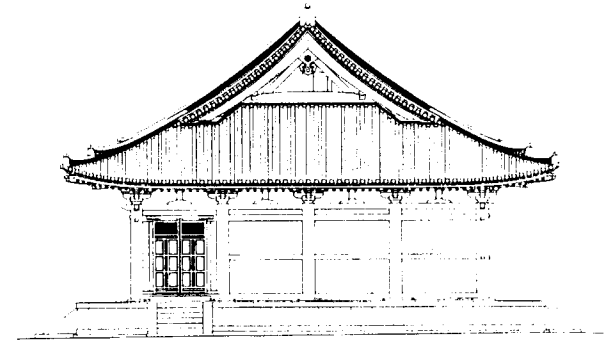
2 Section(side)

3 Elevation(front)

4 Elevation(side)



3



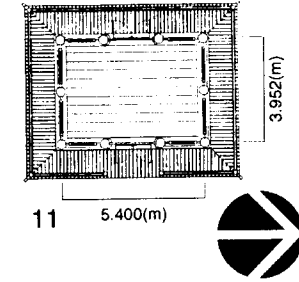
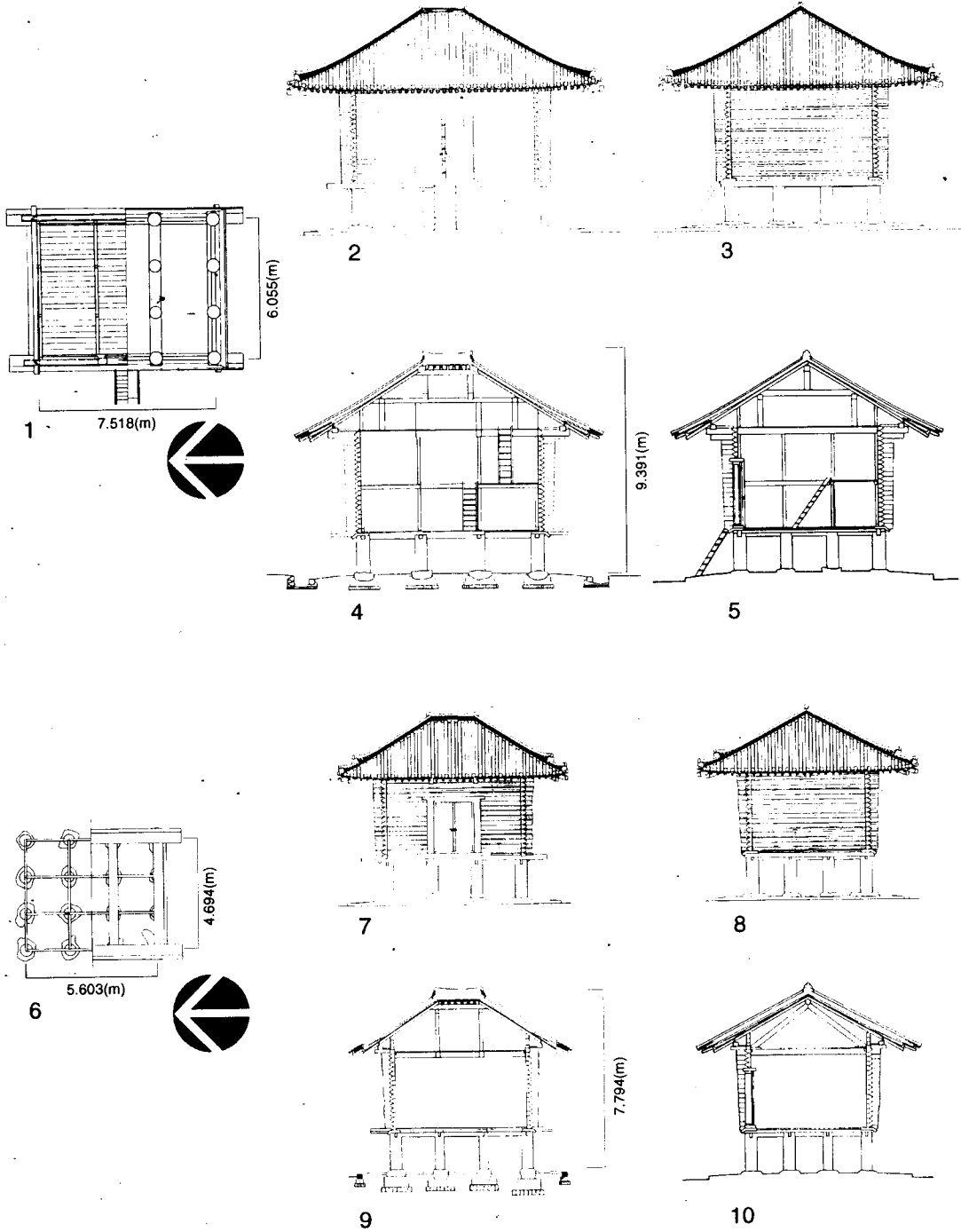
4

1:200



DRAWINGS OF THE MAJOR BUILDINGS

Tôshôdai-ji  
 Korô [G3]  
 Hôzô [G4]  
 Kyôzô [G5]

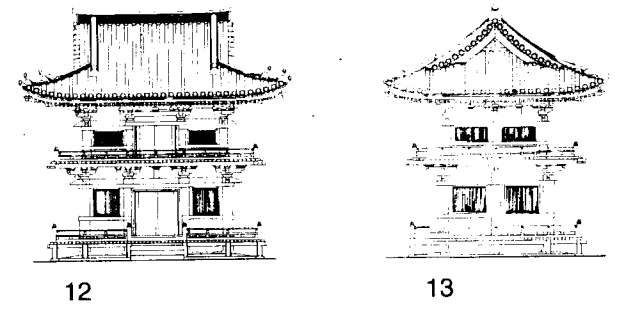


Hôzô [G4]

- 1 Plan
- 2 Elevation(front)
- 3 Elevation(side)
- 4 Section(front)
- 5 Section(side)

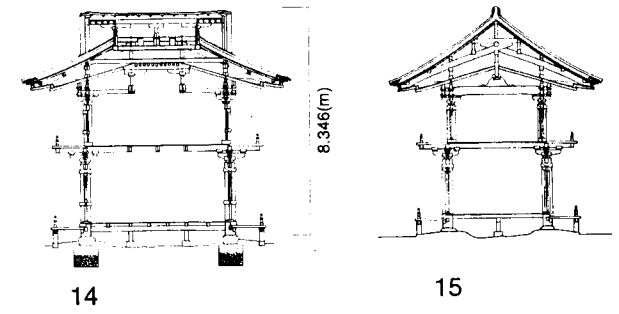
Kyôzô [G5]

- 6 Plan
- 7 Elevation(front)
- 8 Elevation(side)
- 9 Section(front)
- 10 Section(side)

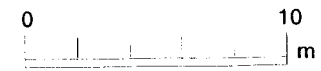


Korô [G3]

- 11 Plan
- 12 Elevation(front)
- 13 Elevation(side)
- 14 Section(front)
- 15 Section(side)



1:200



## CHRONOLOGICAL TABLE OF CONSERVATION WORK

Year of completion	Name of building	Type of conservation work	Law	
			1897 The Ancient Shrines and Temples Preservation Law	
1899	Hokkedô [A2]	repair with dismantlement	□	
1912	Kondô [A4]	repair with dismantlement		
1913	Shôsô-in Shôsô [A22]	repair with dismantlement	□	
1929	Nandaimon [A1]	repair with dismantlement		
1931	Tegaimon [A6]	repair with dismantlement	□	
1937	Hokkedô Kitamon[A12]	repair with dismantlement		
1937	Ôyuya[A17]	repair with dismantlement	□	
1937	Hokkedô [A2]	roofing repair		
1949	Kairô[A8]	roofing repair		
			1929 The National Treasures Preservation Law	
			1950 The Law for the Protection of Cultural Properties	
1958	Tamukeyama-jinja Keidaisha Sumiyoshi-jinja Honden[A23]	repair with dismantlement	□	
1958	Tamukeyama-jinja Hôko[A24]	repair with partial dismantlement		
1961	Hokkedô [A2]	disaster-response partial repair		
1961	Chûmon[A7]	repair with partial dismantlement		
1961	Kairô[A8]	repair with partial dismantlement		
1961	Higashi-gakumon and Nishi-gakumon[A9]	repair with partial dismantlement		
1961	Nigatsudô Akaiya (Wakasaiya)[A13]	repair with dismantlement		
1961	Nigatsudô Sanrôsho[A20]	disaster-response partial repair		
1963	Nembutsudô [A16]	repair with dismantlement		
1964	Hokkedô Kyôko[A11]	repair with dismantlement		
1964	Nigatsudô[A21]	roofing and partial repair		
1966	Shurô [A3]	repair with dismantlement		
1968	Sammaidô (Shigatsudô ) [A15]	repair with dismantlement		
1970	Hokkedô Temizuya[A19]	repair with dismantlement		
1971	Kaisandô [A5]	repair with dismantlement		
1972	Hokkedô [A2]	roofing and partial repair		
1978	Tamukeyama-jinja Keidaisha Sumiyoshi-jinja Honden[A23]	roofing and painting repair		
1979	Kondô [A4]	roofing repair		
1984	Kanjinsho Kyôko[A10]	repair with dismantlement		
1984	Nigatsudô Busshôya (Gokusho)[A14]	repair with dismantlement		
1984	Hombô Kyôko[A18]	repair with dismantlement		
1984	Nigatsudô Sanrôsho[A20]	repair with dismantlement		
				1897 The Ancient Shrines and Temples Preservation Law
1899	Gojûnotô [B3]	roofing repair		□
1909	Sanjûnotô[B2]	repair with dismantlement		
1939	Tôkondô[B4]	repair with dismantlement		1929 The National Treasures Preservation Law
1965	Hokuendô[B1]	repair with dismantlement	1950 The Law for the Protection of Cultural Properties	
1965	Ôyuya[B5]	repair with dismantlement	□	
1979	Sanjûnotô[B2]	roofing and partial repair		
1982	Tôkondô[B4]	partial repair		
1995	Nan-endô[B6]	repair with partial dismantlement		
			1897 The Ancient Shrines and Temples Preservation Law	
			1929 The National Treasures Preservation Law	
			1950 The Law for the Protection of Cultural Properties	
1920	Honsha Kurumasha[C15]	repair with dismantlement	□	
1921	Sessha Wakamiya-jinja Honden[C21]	roofing repair		
1921	Sessha Wakamiya-jinja Hainoya[C22]	roofing repair	□	
1921	Sessha Wakamiya-jinja Hosodono and Kaguraden [C23]	roofing repair		
1922	Honsha Kairô[C14]	roofing repair	□	
1929	Honsha Honden[C1]	roofing repair		
1929	Honsha Chûmon[C2]	roofing repair	1929 The National Treasures Preservation Law	
1929	Honsha Higashi-orô[C3]	roofing repair	□	
1929	Honsha Nishi-orô and Kita-orô[C4]	roofing repair		
1929	Honsha Utsushidono[C8]	roofing repair	□	
1935	Honsha Chakutôden[C16]	roofing repair		
1940	Honsha Hôko[C9]	repair with dismantlement	□	
1940	Honsha Kurumasha[C15]	roofing repair		
1940	Honsha Hetsuidono[C17]	repair with dismantlement	□	
1940	Honsha Sakadono[C18]	repair with dismantlement		
1940	Sessha Wakamiya-jinja Temizuya[C24]	repair with dismantlement	□	
1950	Honsha Heiden[C6]	roofing repair		
1950	Honsha Naoraiden[C7]	roofing repair	1950 The Law for the Protection of Cultural Properties	
1950	Honsha Hôko[C9]	roofing repair	□	
1950	Sessha Wakamiya-jinja Honden[C21]	roofing repair		
1950	Sessha Wakamiya-jinja Hainoya[C22]	roofing repair	□	
1950	Sessha Wakamiya-jinja Hosodono and Kaguraden [C23]	roofing repair		
1951	Honsha Nammon[C10]	roofing repair	□	
1951	Honsha Keigamon[C11]	roofing repair		
1951	Honsha Seijômon[C12]	roofing repair	□	
1951	Honsha Naishimon[C13]	roofing repair		
1952	Honsha Kairô[C14]	roofing repair		

## CHRONOLOGICAL TABLE OF CONSERVATION WORK

Year of completion	Name of building	Type of conservation work	Law
1955	Honsha Honden[C1]	roofing repair	
1955	Honsha Chūmon[C2]	roofing repair	
1955	Honsha Higashi-orō[C3]	roofing repair	
1955	Honsha Nishi-orō and Kita-orō[C4]	roofing repair	
1955	Honsha Nejrō[C5]	roofing repair	
1955	Honsha Utsushidono[C8]	roofing and painting repair	
1958	Sessha Wakamiya-jinja Temizuya[C24]	repair with dismantlement	
1961	Honsha Ichi-no-toni[C20]	disaster-response partial repair	
1961	Sessha Wakamiya-jinja Temizuya[C24]	disaster-response partial repair	
1964	Sessha Wakamiya-jinja Honden[C21]	roofing and painting repair	
1966	Honsha Hōko[C9]	roofing and painting repair	
1966	Honsha Kurumasha[C15]	roofing repair	
1966	Honsha Chakutōden[C16]	roofing repair	
1968	Honsha Nammon[C10]	painting repair	
1968	Honsha Keigamon[C11]	painting repair	
1968	Honsha Seijōmon[C12]	painting repair	
1968	Honsha Naishimon[C13]	painting repair	
1968	Honsha Kairō[C14]	roofing and painting repair	
1972	Honsha Hetsuidono[C17]	roofing repair	
1972	Honsha Sakadono[C18]	roofing repair	
1972	Honsha Itakura[C19]	repair with dismantlement	
1976	Honsha Honden[C1]	roofing, painting and partial repair	
1976	Honsha Chūmon[C2]	roofing and painting repair	
1976	Honsha Higashi-orō[C3]	roofing and painting repair	
1976	Honsha Nishi-orō and Kita-orō[C4]	roofing and painting repair	
1976	Honsha Nejrō[C5]	roofing and partial repair	
1976	Honsha Heiden[C6]	roofing and partial repair	
1976	Honsha Naoraiden[C7]	roofing and partial repair	
1976	Honsha Utsushidono[C8]	roofing and partial repair	
1976	Sessha Wakamiya-jinja Hainoya[C22]	roofing repair	
1976	Sessha Wakamiya-jinja Hosodono and Kaguraden[C23]	roofing and partial repair	
1993	Honsha Nejrō[C5]	roofing and partial repair	
1993	Honsha Utsushidono[C8]	roofing, painting and partial repair	
1994	Honsha Chūmon[C2]	roofing, painting and partial repair	
1994	Honsha Higashi-orō[C3]	roofing, painting and partial repair	
1994	Honsha Nishi-orō and Kita-orō[C4]	roofing, painting and partial repair	
1994	Honsha Keigamon[C11]	repair with dismantlement	
1994	Honsha Seijōmon[C12]	repair with dismantlement	
1994	Honsha Naishimon[C13]	repair with dismantlement	
1995	Honsha Honden[C1]	roofing, painting and partial repair	
1995	Honsha Ichi-no-toni[C20]	painting repair	
until 1998	Honsha Kairō[C14]	under repair with dismantlement	
<b>E Gangō-ji</b>			
1950	Gokurakubō Zenshitsu [E2]	repair with dismantlement	1950 The Law for the Protection of Cultural Properties
1954	Gokurakubō Hondō [E1]	repair with dismantlement	
1956	Gokurakubō Tōmon[E3]	repair with dismantlement	
<b>F Yakushi-ji</b>			
1898	Tōtō[F1]	repair with dismantlement	1897 The Ancient Shrines and Temples Preservation Law
1913	Tōindō[F2]	repair with dismantlement	
1948	Tōtō[F1]	roofing repair	1929 The National Treasures Preservation Law
1950	Yasumigaoka Hachiman-jinja Shaden[F4]	repair with partial dismantlement	1950 The Law for the Protection of Cultural Properties
1952	Tōtō[F1]	roofing repair	
1952	Nammon[F3]	repair with dismantlement	
1956	Tōindō[F2]	partial repair	
1965	Tōtō[F1]	painting repair	
1969	Tōindō[F2]	roofing and partial repair	
1980	Yasumigaoka Hachiman-jinja Shaden[F4]	roofing and partial repair	
<b>G Tōshōdai-ji</b>			
1898	Kondō [G1]	repair with dismantlement	1897 The Ancient Shrines and Temples Preservation Law
1907	Kōdō[G2]	repair with dismantlement	
1910	Korō[G3]	repair with dismantlement	
1939	Raidō[G6]	repair with dismantlement	1929 The National Treasures Preservation Law
1952	Kyōzō[G5]	repair with dismantlement	1950 The Law for the Protection of Cultural Properties
1955	Kondō[G1]	partial repair	
1958	Hōzō[G4]	repair with dismantlement	
1968	Kondō[G1]	partial repair	
1971	Kondō[G1]	partial repair	
1971	Kōdō[G2]	repair with dismantlement	
1971	Korō[G3]	roofing and partial repair	
1982	Raidō[G6]	roofing repair	

## **Appendix 13a: Methods and Significance of Educational Development at the Nara Palace Site**

From ancient times until the medieval age, the architecture of Japan had consistently been constructed of wood, and the buildings of the Nara Palace were no exception. They can be classified into two types according to their structural characteristics: the "base-stone" type, in which the pillars stood on foundation stones, and the "post-hole" type, in which the pillars were embedded directly into the ground. Even though the super-structure exposed to weather aboveground would be lost over time, elements below ground were to survive as archeological remains. The base-stone type buildings left behind base stones or holes where base stones had been placed, as well as earthen foundations, related ornamental stones, and traces of ditches dug for rain drainage; the post-hole type buildings left post holes or pillar ends buried underground. Besides these kinds of traces, wells dug for water supply and pits dug for garbage disposal were typical archeological remains that were discovered underground.

In order to preserve the remains of such fragile materials as earth or wood, there would be no better way than to leave them in the same condition in which they have been preserved since Nara was deserted as the capital of Japan over 1,200 years ago. Consequently, it has been made a principle to re-bury archeological remains discovered in archeological excavations promptly after the necessary investigation and record taking.

Although this is considered to be the best approach in terms of preservation of archeological remains, this denies the public precious opportunities to observe and understand first-hand the archeological remains of the Nara Palace. In an attempt to address this challenging problem, the construction of two shelters is under way in the east part of the Dairi (imperial domicile) as facilities for exhibition and protection of the excavated remains.

This approach, however, cannot be a panacea for the problem of exhibiting and preserving archeological remains. Construction of such large shelter structures on an archeological site is not desirable in itself, and so forth, and the scale and location of such structures, if considered, should be limited. The major challenge is how to make appropriate aboveground exhibition or presentation of excavated remains which have been re-buried in the ground for the purpose of preservation.

One approach to aboveground presentation is the full-scale reproduction of the remains. This involves the exhibition of a replica of the re-buried artifact which is created directly above the place where it was excavated. This approach has been used at the Nara Palace site to represent, for example, the well of the Dairi (imperial domicile).



A second approach involves the reconstruction of a building for exhibition above the place where it was excavated. Using this second approach, the exhibition of a reconstructed building could consist of any number of stages, starting from the reconstruction of the foundation stones, reconstruction up to a certain pillar height, reconstruction up to a certain height that includes the pillars, walls, doors, and other structural elements, the total reconstruction of the building, and ending with the restoration of interior furnishings. Reconstruction of each of these stages is being attempted at the Nara Palace Site.

A third approach involves representing the floor area and original structural composition of a building using materials that differ from the original. The result can be described as a conceptual representation of the building concerned. Typical examples of this approach that have been developed at the Nara Palace Site include methods such as forming a grassy mudsill out of earth to represent the floor of a “post-hole” type building and planting boxwood trees (*Boxus micropyllia var. japonica*) to mark the locations of and represent the form of the pillars, as well as the use of hedges of sasanqua (*Camellia sasanqua*) to represent roofed earthen walls, etc.

As indicated above, an important research theme of the historic site museum at the Nara Palace site has been the development and application of various methods of visually representing various types of archeological remains aboveground.

#### **Appendix 13b: zoning master plan for the Nara Palace Site**

**SUMMARY OF LAWS AND REGULATIONS  
WHICH CONTROL THE BUFFER ZONES  
AND THE HISTORIC ENVIRONMENT  
HARMONIZATION AREA**


Area / zone / district	Law / regulation	Summary (purpose)	Procedure required	Restriction on architectural actions					Penalty		
Special Zone for Preservation of Historical Natural Features	Law Concerning Special Measures for the Preservation of Ancient Cities (commonly known as Ancient Capitals Preservation Law)	To completely preserve the historical natural features, changes of the existing state are prohibited; only minor actions can be permitted.  The owners of the land within the zone are able to ask the local government to pay compensation for losses related to the preservation policy or to purchase the land, depending on the circumstances.	Permission	Structures shall be: 5m or under in height, 30m <sup>2</sup> or under in total floor area. Form and design shall not be conspicuously discordant with the historical natural features concerned.					Imprisonment or fine		
Area for Preservation of Historical Natural Features	Law Concerning Special Measures for the Preservation of Ancient Cities (commonly known as Ancient Capitals Preservation Law)	Changes of the existing state are restricted.	Notification	Advice or recommendations may be given when it is necessary for the preservation of the historical natural features.					Fine		
Scenic Zone Category 1 Category 2 Category 3	Nara Prefecture Scenic Zone Ordinance (City Planning Law)	Category 1: an area with an especially outstanding natural environment; the existing scenic beauty shall be maintained.  Category 2: an area with an outstanding natural environment; the existing scenic beauty shall be maintained.  Category 3: an area with a well-maintained natural environment; due consideration shall be paid to the maintenance of the existing scenic beauty.  Necessary regulations on architectural actions and other similar activities are set to accomplish this purpose.	Permission	Category	Building coverage limit	Building height limit	Minimum setback distance		Exterior design	Fine	
				1	20%	8m	From street	From adjacent property	Buildings shall be designed in the Japanese style. Due consideration shall be paid to the maintenance of harmony with the surroundings.		
				2	30%	10m	2m	1.5m			
				3	40%	15m	2m	1.0m			
(Instructions regarding the location, scale, form, or design may be given)											

SUMMARY OF LAWS AND REGULATIONS  
WHICH CONTROL THE BUFFER ZONES  
AND THE HISTORIC ENVIRONMENT  
HARMONIZATION AREA

Area / zone / district	Law / regulation	Summary (purpose)	Procedure required	Restriction on architectural actions		Penalty	
				Item	"Landscape Formation Standards"		
City Landscape Formation Zone	Nara Municipal Ordinance Concerning City Landscape	The standards by which to control the construction of buildings are provided for City Landscape Formation Zone, i.e. the areas which the mayor deems essential to the sound formation of city landscape.	Notification	Location	Location	Buildings shall be arranged along the existing front-wall surface line. Where this is not possible owing to overriding circumstances, due consideration shall be paid so as not to break the visual continuity of buildings lining the street.	Fine
					Land configuration	In principle, no alteration to the historical site configuration shall be made, for the purpose of maintaining the visual continuity of buildings lining the street.	
				Structure	Structure	In principle, new buildings shall be of conventional wooden construction. Where this is not possible owing to overriding circumstances, due consideration shall be paid so that new buildings shall be harmonious with the surroundings both in scale and in form.	
					Height	The height of buildings shall not exceed 8m within 10m of the street, and shall not exceed 15m in height beyond this 10-meter distance.	
					Width	The width of buildings facing on the street shall be designed as close to that of the site frontage as possible so as not to break the visual continuity of buildings lining the street.	
				Exterior design	Roof	In principle, the roof shall be tiled with traditional Japanese tiles (flat-pan tiles and semi-cylindrical cover-tiles) by one of the two principal tile-roofing methods: <i>Hongawara-buki</i> and <i>Sangawara-buki</i> . As a rule, the roof gradient shall be designed between 10:4 and 10:5.	
					Exterior wall	As a rule, the exterior wall shall have a boarded wainscot and shall be finished with stucco.	
					Door and window	Door and window openings shall be fitted with wood or aluminum sash (if aluminum, preferably with a wood-grain design, or black or brown colored).	
					Color	The color shall be coordinated based on a color palette consisting of white, black, brown, light brown, and gray.	
				Fence	Fences shall be earthen fences, hedges, or walls of traditional "half-timber" style called <i>Shinkabe</i> , in which structural columns and beams are exposed.		
				Gate	Due consideration shall be paid so as to give the structure a sense of unity with buildings or fences around the gate as well as a sense of harmony with the surroundings, with care taken not to break the visual continuity of the buildings lining the street.		
Quasi-national Park Class 1 Special Area Class 2 Special Area Class 3 Special Area	Natural Parks Law	Regulations for protection and facilities for utilization are planned for the purpose of conserving areas of outstanding natural scenic beauty.	Permission	Category 1 Special Area	No architectural actions shall be permitted except for the reconstruction of existing buildings.	Imprisonment or fine	
				Category 2 Special Area	The height of buildings shall not exceed 13m; the building area shall not exceed 2,000 m <sup>2</sup> ; the building coverage shall not exceed 10%, 15%, or 20%, depending on the size of the site area.		
				Category 3 Special Area	Various restrictions on construction methods are also stipulated.		

**APPENDIX 16-3**

**SUMMARY OF LAWS AND REGULATIONS WHICH CONTROL THE BUFFER ZONES AND THE HISTORIC ENVIRONMENT HARMONIZATION AREA**

Area / zone / district	Law / regulation	Summary (purpose)	Procedure required	Restriction on architectural actions								Penalty
				Category	1	2	3	4	5	6	7	
Reserved Forest	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	No cutting of standing trees, no excavation of stones or roots, and no alteration to the existing land configuration shall be permitted unless such action does not interfere with the purpose of the reserved forest concerned.								Imprisonment or fine
Urbanization Control Area	City Planning Law	Regulations on development or architectural actions are provided for conservation of the natural environment and other similar purposes.	Permission	Only buildings that are used in agriculture, forestry, or fishery, residences for those engaged in these industries, or other buildings specified in the law can be permitted.								Imprisonment or fine
Height Control Zone	City Planning Law	Regulations on building height are provided with the objective of preserving the cityscape and protecting sunlight-access rights.	Confirmation (height limits can be overridden with special permission)	Category	1	2	3	4	5	6	7	Imprisonment or fine
				Building height limit	15m	20m	31m	10m	15m	25m	40m	
				Additional regulations								
Category 1 Exclusively Low-story Residential District	City Planning Law	Regulations on building height, building coverage, etc. are provided to protect the living environment, consistent with the scale of low-story residential zones.	Confirmation (height limits can be overridden with special permission)	Building coverage	Floor-area ratio		Building height limit		Setback			Imprisonment or fine
				30%~60%	50%~100%		10m		1.0m or 1.5m			

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## LIST OF SLIDES

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No.

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- S 1 The location in Japan.
- S 2 The location in Kinki region.
- S 3 The location in Nara City.
- S 4 Map indicating the nominated property and the surrounding natural and built environment.
- S 5 The extent of the nominated property and the zones of legal protection.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, and Gangô-ji area.
- S 6 The extent of the nominated property and the zones of legal protection.  
Kasugayama Primeval Forest area.
- S 7 The extent of the nominated property and the zones of legal protection.  
Yakushi-ji area and Tôshôdai-ji area.
- S 8 The extent of the nominated property and the zones of legal protection.  
Nara Palace site area.
- S 9 The site plan of the nominated property.  
Tôdai-ji area.
- S 10 The site plan of the nominated property.  
Kôfuku-ji area.
- S 11 The site plan of the nominated property.  
Kasuga-Taisha area.
- S 12 The site plan of the nominated property.  
Gangô-ji area.
- S 13 The site plan of the nominated property.  
Yakushi-ji area.
- S 14 The site plan of the nominated property.  
Tôshôdai-ji area.
- S 15 Map indicating the distribution of major excavated remains.  
Nara Palace site area.
- S 16 Plan of the Nara capital and Nara Palace.
- S 17 Internal structure of the Nara Palace.
- S 18 Zoning master plan for Nara Palace site.
- S 19 Map indicating the zones of legal protection.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, Kasugayama Primeval Forest area and Gangô-ji area
- S 20 Map indicating the zones of legal protection.  
Yakushi-ji area and Tôshôdai-ji area.
- S 21 Map indicating the zones of legal protection.  
Nara Palace site area.
- S 22 Map indicating the city planning area and the natural parks area.  
Tôdai-ji area, Kôfuku-ji area, Kasuga-Taisha area, Kasugayama Primeval Forest area and Gangô-ji area
- S 23 Map indicating the city planning area and the natural parks area.  
Yakushi-ji area and Tôshôdai-ji area.
- S 24 Map indicating the city planning area and the natural parks area.  
Nara Palace site area.
  
- S 25 Tôdai-ji, Kôfuku-ji, Kasuga-Taisha, and Gangô-ji. Aerial view.
- S 26 Tôdai-ji. Aerial view from west.
- S 27 Tôdai-ji Kondô (Great Buddha Hall) Area. Aerial view from south.
- S 28 Tôdai-ji Hokkedô Area. Aerial view from southwest.

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See Appendix 9b for specific locations where the color slides were taken.

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## LIST OF SLIDES

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No.

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- S 29 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Mt. Wakakusayama.
- S 30 Tōdai-ji Kondō (Great Buddha Hall). Aerial view from south.
- S 31 Tōdai-ji Kondō (Great Buddha Hall).
- S 32 Tōdai-ji Kondō (Great Buddha Hall).
- S 33 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- S 34 Tōdai-ji Kondō (Great Buddha Hall). Detail.
- S 35 Tōdai-ji Vairocana Buddha seated in Kondō.
- S 36 Tōdai-ji Vairocana Buddha seated in Kondō.
- S 37 Tōdai-ji Hokkedō [Shōdō (left) and Raidō (right)].
- S 38 Tōdai-ji Hokkedō [Raidō].
- S 39 Tōdai-ji Hokkedō [Shōdō]. Detail.
- S 40 Tōdai-ji Hokkedō [Raidō]. Interior. Detail.
- S 41 Tōdai-ji Nandaimon.
- S 42 Tōdai-ji Nandaimon. Detail.
- S 43 Tōdai-ji Shurō.
- S 44 Tōdai-ji Shurō. Interior. Detail.
- S 45 Tōdai-ji Kaisandō.
- S 46 Tōdai-ji Kaisandō. Interior. Detail.
- S 47 Tōdai-ji Tegaimon.
- S 48 Tōdai-ji Hombō Kyōko.
- S 49 Tōdai-ji Shōsō-in Shōsō.
- S 50 Tōdai-ji Shōsō-in Shōsō. Detail.
- S 51 Tōdai-ji Kondō (Great Buddha Hall). View from Nara Prefectural Office.
- S 52 Tōdai-ji Kondō (Great Buddha Hall) against the background of Nara City center.  
View from Tōdai-ji Nigatsudō.
- S 53 Kōfuku-ji. Aerial view from southwest.
- S 54 Kōfuku-ji. View from northwest.
- S 55 Kōfuku-ji Tōkondō (left) and Gojūnotō (right).
- S 56 Kōfuku-ji Tōkondō.
- S 57 Kōfuku-ji Tōkondō. Interior.
- S 58 Kōfuku-ji Gojūnotō.
- S 59 Kōfuku-ji Gojūnotō. Detail.
- S 60 Kōfuku-ji Sanjūnotō.
- S 61 Kōfuku-ji Hokuendō.
- S 62 Kōfuku-ji against the background of eastern part of Nara City center.
- S 63 Kasuga-Taisha. Aerial view from southeast.
- S 64 Kasuga-Taisha Honsha Honden.
- S 65 Kasuga-Taisha Honsha Chūmon (center), Higashi-orō (right), and Nishi-orō (left).
- S 66 Kasuga-Taisha Honsha Kairō.
- S 67 Kasuga-Taisha Honsha Kairō, with hanging lanterns lit.
- S 68 Kasuga-Taisha Honsha Ichi-no-torii, against the background of Kasugayama Primeval  
Forest and Mt. Mikasayama.
- S 69 Kasuga-Taisha against the background of Kasugayama Primeval Forest. Aerial view from west.

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See Appendix 9b for specific locations where the color slides were taken.

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## LIST OF SLIDES

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No.

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- S 70 Kasugayama Primeval Forest. View from Mt. Wakakusayama.  
S 71 Kasugayama Primeval Forest.  
S 72 Kasugayama Primeval Forest.  
S 73 Kasugayama Primeval Forest, viewed from within.  
S 74 Kasugayama Primeval Forest, viewed from within.
- S 75 Gangô-ji. Aerial view from south.  
S 76 Gangô-ji Gokurakubô Hondô.  
S 77 Gangô-ji Gokurakubô Hondô. Interior.  
S 78 Gangô-ji Gokurakubô Zenshitsu.  
S 79 Gangô-ji Gokurakubô Hondô (right) and Zenshitsu (left).
- S 80 Yakushi-ji and Tôshôdai-ji. Aerial view.  
S 81 Yakushi-ji. Aerial view from south.  
S 82 Yakushi-ji against the background of Kasugayama Primeval Forest and Mt. Wakasayama.  
View from west.  
S 83 Yakushi-ji Tôtô.  
S 84 Yakushi-ji Tôtô. Detail.  
S 85 Yakushi-ji Tôtô. Detail.  
S 86 Yakushi-ji Tôtô. Interior.  
S 87 Yakushi-ji Tôindô.  
S 88 Yakushi-ji Tôindô. Interior.
- S 89 Tôshôdai-ji. Aerial view from south.  
S 90 Tôshôdai-ji Kondô.  
S 91 Tôshôdai-ji Kondô. Detail.  
S 92 Tôshôdai-ji Kondô, viewed from behind.  
S 93 Tôshôdai-ji Kondô. Interior.  
S 94 Tôshôdai-ji Kôdô.  
S 95 Tôshôdai-ji Kôdô. Interior.  
S 96 Tôshôdai-ji Korô.  
S 97 Tôshôdai-ji Hôzô (fore) and Kyôzô (hind).
- S 98 Nara Palace site. Aerial view from south.  
S 99 Nara Palace site. Aerial view from west.  
S 100 Nara Palace site : Eastern imperial audience hall against the background of Kasugayama  
Primeval Forest and Mt. Wakakusayama.  
S 101 Nara Palace site : Presentation of eastern imperial audience hall and imperial domicile.  
S 102 Nara Palace site : Eastern imperial audience hall and imperial domicile, in the process of  
excavation and presentation. (in 1984).  
S 103 Nara Palace site : Excavation of eastern imperial audience hall. (in 1978)  
S 104 Nara Palace site : Excavation of a well in imperial domicile. (in 1974)  
S 105 Nara Palace site : Presentation of a well in imperial domicile.  
S 106 Nara Palace site : Presentation and reconstruction of Ministry of Imperial Household.  
S 107 Nara Palace site : Interior of a reconstructed building at Ministry of Imperial Household.  
S 108 Nara Palace site : Excavation of eastern palace garden. (in 1976)  
S 109 Nara Palace site : Excavation of *tsukiyama* (artificial rock hill) in eastern palace garden. (in 1976)

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See Appendix 9b for specific locations where the color slides were taken.

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## LIST OF SLIDES

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No.

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- S 110 Nara Palace site : Excavation of Suzaku gate and reconstruction of south wall. (in 1990)  
S 111 Nara Palace site : Presentation of Suzaku gate.  
S 112 Nara Palace site : Presentation of Ministry of Military Affairs.
- S 113 Fire extinguishing equipment at Tôdai-ji (underground water jets).  
S 114 Fire extinguishing equipment at Tôshôdai-ji (automatic underground water jets).

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See Appendix 9b for specific locations where the color slides were taken.

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**J A P A N / N A R A**



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- | No. |   |
|-----|---|
| 1   | Tôdai-ji, Kôfuku-ji, Kasuga-Taisha, and Gangô-ji. Aerial view. S  |
| 2   | Tôdai-ji. Aerial view from west. S  |
| 3   | Tôdai-ji Kondô (Great Buddha Hall) Area. Aerial view from south. S  |
| 4   | Tôdai-ji Hokkedô Area. Aerial view from southwest. S  |
| 5   | Tôdai-ji Kondô (Great Buddha Hall) against the background of Nara City center.<br>View from Mt. Wakakusayama. S   |
| 6   | Tôdai-ji Kondô (Great Buddha Hall). Aerial view from south. S   |
| 7   | Tôdai-ji Kondô (Great Buddha Hall). S   |
| 8   | Tôdai-ji Kondô (Great Buddha Hall). S   |
| 9   | Tôdai-ji Kondô (Great Buddha Hall). Detail. S   |
| 10  | Tôdai-ji Kondô (Great Buddha Hall). Detail. S   |
| 11  | Tôdai-ji Vairocana Buddha seated in Kondô. S  |
| 12  | Tôdai-ji Vairocana Buddha seated in Kondô. S  |
| 13  | Tôdai-ji Hokkedô [Shôdô (left) and Raidô (right)]. S  |
| 14  | Tôdai-ji Hokkedô [Raidô]. S   |
| 15  | Tôdai-ji Hokkedô [Shôdô]. Detail. S   |
| 16  | Tôdai-ji Hokkedô [Raidô]. Interior. Detail. S   |
| 17  | Tôdai-ji Nandaimon. S   |
| 18  | Tôdai-ji Nandaimon. Detail. S   |
| 19  | Tôdai-ji Shurô. S   |
| 20  | Tôdai-ji Shurô. Interior. Detail. S   |
| 21  | Tôdai-ji Kaisandô. S  |
| 22  | Tôdai-ji Kaisandô. Interior. Detail. S  |
| 23  | Tôdai-ji Tegaimon. S  |
| 24  | Tôdai-ji Hombô Kyôko. S   |
| 25  | Tôdai-ji Shôsô-in Shôsô. S  |
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| 27  | Tôdai-ji Kondô (Great Buddha Hall). View from Nara Prefectural Office. S  |
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| 29  | Kôfuku-ji. Aerial view from southwest. S  |
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| 31  | Kôfuku-ji Tôkondô (left) and Gojûnotô (right). S  |
| 32  | Kôfuku-ji Tôkondô. S  |
| 33  | Kôfuku-ji Tôkondô. Interior. S  |
| 34  | Kôfuku-ji Gojûnotô. S   |
| 35  | Kôfuku-ji Gojûnotô. Detail. S   |
| 36  | Kôfuku-ji Sanjûnotô. S  |
| 37  | Kôfuku-ji Hokuendô. S   |
| 38  | Kôfuku-ji against the background of eastern part of Nara City center. S   |
| 39  | Kasuga-Taisha. Aerial view from southeast. S  |
| 40  | Kasuga-Taisha Honsha Honden. S  |
| 41  | Kasuga-Taisha Honsha Chûmon (center), Higashi-orô (right), and Nishi-orô (left). S                                |
| 42  | Kasuga-Taisha Honsha Kairô. S   |
| 43  | Kasuga-Taisha Honsha Kairô, with hanging lanterns lit. S  |
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Notes ; S : Color slide is also included

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- | No. |   |
|-----|---|
| 44  | Kasuga-Taisha Honsha Ichi-no-torii, against the background of Kasugayama Primeval Forest and Mt. Mikasayama. S                      |
| 45  | Kasuga-Taisha against the background of Kasugayama Primeval Forest. Aerial view from west. S  |
| 46  | Kasugayama Primeval Forest. View from Mt. Wakakusayama. S   |
| 47  | Kasugayama Primeval Forest. S   |
| 48  | Kasugayama Primeval Forest. S   |
| 49  | Kasugayama Primeval Forest, viewed from within. S   |
| 50  | Kasugayama Primeval Forest, viewed from within. S   |
| 51  | Gangô-ji. Aerial view from south. S   |
| 52  | Gangô-ji Gokurakubô Hondô. S  |
| 53  | Gangô-ji Gokurakubô Hondô. Interior. S  |
| 54  | Gangô-ji Gokurakubô Zenshitsu. S  |
| 55  | Gangô-ji Gokurakubô Hondô (right) and Zenshitsu (left). S   |
| 56  | Yakushi-ji and Tôshôdai-ji. Aerial view. S  |
| 57  | Yakushi-ji. Aerial view from south. S   |
| 58  | Yakushi-ji against the background of Kasugayama Primeval Forest and Mt. Wakasayama. View from west. S                               |
| 59  | Yakushi-ji Tôtd. S  |
| 60  | Yakushi-ji Tôtd. Detail. S  |
| 61  | Yakushi-ji Tôtd. Detail. S  |
| 62  | Yakushi-ji Tôtd. Interior. S  |
| 63  | Yakushi-ji Tôindô. S  |
| 64  | Yakushi-ji Tôindô. Interior. S  |
| 65  | Tôshôdai-ji. Aerial view from south. S  |
| 66  | Tôshôdai-ji Kondô. S  |
| 67  | Tôshôdai-ji Kondô. Detail. S  |
| 68  | Tôshôdai-ji Kondô, viewed from behind. S  |
| 69  | Tôshôdai-ji Kondô. Interior. S  |
| 70  | Tôshôdai-ji Kôdô. S   |
| 71  | Tôshôdai-ji Kôdô. Interior. S   |
| 72  | Tôshôdai-ji Korô. S   |
| 73  | Tôshôdai-ji Hôzô (fore) and Kyôzô (hind). S   |
| 74  | Nara Palace site. Aerial view from south. S   |
| 75  | Nara Palace site. Aerial view from west. S  |
| 76  | Nara Palace site : Eastern imperial audience hall against the background of Kasugayama Primeval Forest and Mt. Wakakusayama. S      |
| 77  | Nara Palace site : Presentation of eastern imperial audience hall and imperial domicile. S  |
| 78  | Nara Palace site : Eastern imperial audience hall and imperial domicile, in the process of excavation and presentation. (in 1984) S |
| 79  | Nara Palace site : Excavation of eastern imperial audience hall. (in 1978) S  |
| 80  | Nara Palace site : Excavation of a well in imperial domicile. (in 1974) S   |
| 81  | Nara Palace site : Presentation of a well in imperial domicile. S   |
| 82  | Nara Palace site : Presentation and reconstruction of Ministry of Imperial Household. S   |
- 

Notes ; S : Color slide is also included

# APPENDIX 8 - 3

## LIST OF PHOTOGRAPHS

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No.

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- 83 Nara Palace site : Interior of a reconstructed building at Ministry of Imperial Household. S
- 84 Nara Palace site : Excavation of eastern palace garden. (in 1976) S
- 85 Nara Palace site : Excavation of *tsukiyama* (artificial rock hill) in eastern palace garden. (in 1976) S
- 86 Nara Palace site : Excavation of Suzaku gate and reconstruction of south wall. (in 1990) S
- 87 Nara Palace site : Presentation of Suzaku gate. S
- 88 Nara Palace site : Presentation of Ministry of Military Affairs. S
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- 89 Fire extinguishing equipment at Tōdai-ji (underground water jets). S
- 90 Fire extinguishing equipment at Tōshōdai-ji (automatic underground water jets). S
- 91 Fire extinguishing equipment at Tōdai-ji (underground water jets).
- 92 Fire extinguishing equipment at Tōshōdai-ji (Drencher system).

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Notes ; S : Color slide is also included



8 Tōdai-ji Kondō (Great Buddha Hall). S



9 Tōdai-ji Kondō (Great Buddha Hall). Detail. S



## WORLD HERITAGE LIST

### Nara (Japan)

No 870

#### Identification

*Nomination* Historic Monuments of Ancient Nara

*Location* Nara Prefecture

*State Party* Japan

*Date* 30 June 1997

#### Justification by State Party

The majority of the temples in Nara represent a Buddhist architectural style introduced from the Korean peninsula and the Chinese mainland in the 8th century which underwent a unique process of development in Japan. These buildings illustrate the high cultural and artistic levels of the wooden architecture of 8th century Japan and exhibit the close cultural interchanges with Korea and China. In view of the fact that nearly all the wooden buildings from that period in those countries are no longer in existence, the nominated property may be considered to be of special significance from the point of view of world history. Moreover, these buildings had a profound influence on later architecture of similar type, since it was to them that later builders turned: for example, the reconstruction of Tōdai-ji in the Kamakura period (1192-1333) produced a new architectural style by incorporating details of the *Daibutsuyō* (Great Buddha style) into the conventional Japanese *Wayō* style.

#### Criterion ii

The cultural assets that constitute the nominated property represent the most typical elements of Japan's ancient capital city, Heijō-kyō, among which the Nara Palace site has a special historical value as the archaeological remains of an ancient imperial palace. By comparison with the Heian-kyū (the Kyoto Imperial Palace), which existed from the 9th to the 11th century, the Nara Palace was in use for a very limited period of 74 years (710-84). Moreover, from the medieval period the town of Nara developed to the east of the former imperial capital, far from the site of the 8th century Palace. For this reason, unlike the Kyoto Palace, the Nara Palace site was not subject to urban development, and as a result it survived untouched after being abandoned. Since the buildings were of wooden construction, most of the above-ground structures disappeared, leaving only indirect traces in the form of changes to the topography, but much of what remained

underground has survived untouched to the present day. The copious collection of buried material remains, in the form of ceramics, roof tiles, and even records on wooden tablets, provides information on the customs, economy, and culture of the 8th century, which adds greatly to the historical and archaeological value of the site.

#### Criterion iii

The buildings included in the nominated property form an architectural ensemble that gives a vivid impression of the commanding appearance that Buddhist temples and Shinto shrines assumed in a socially and politically significant period of Japanese history when the previously unknown *Ritsuryō* system of legal and penal codes was being formulated under Buddhist influence. At the same time, these buildings are of outstanding value in studying the ancient Japanese forms of temple architecture.

#### Criterion iv

The nominated buildings are outstanding manifestations of the use of religious space which is unique to Shintoism and Buddhism in ancient Japan. Among the natural environments surrounding these man-made constructions, the woodlands behind the Kasuga-Taisha shrine, which have long been revered as sacred areas, are exceptional examples of the cultural landscapes associated with the Shinto religion, which is indigenous to Japan. These sites also continue to be the locations of living traditions, since important religious rites and ceremonies relating to Shintoism and Buddhism continue to be practised at them.

#### Criterion vi

#### Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, the temples and shrines constitute a *group of buildings*, the Nara Palace Site, the Kasuga-Taisha Compound, and the Kasugayama Primeval Forest are *sites*, whilst the latter two are also *associative cultural landscapes*.

#### History and Description

##### History

In 710 the capital of Japan was transferred by Empress Gemmei from Fujiwara to Nara, which prospered as the political, economic, and cultural centre of the country for the next 74 years, during what is known as the Nara Period. The site of Heijō-kyō was carefully selected in accordance with the Chinese geomantic principles governing the location of an imperial palace. A grand city plan, based on Chinese examples such as Chang'an, was laid out, with palaces, Buddhist temples, Shinto shrines, public buildings, houses, and roads on an orthogonal grid. It covered an area of 2500ha, and its population is estimated to have been around 100,000.

The palace itself, located at the northern end of the central avenue, occupied 120ha. It comprised the official buildings where political and religious ceremonies took place, notably the Daigokuden (imperial audience hall) and Chōdō-in (state halls),

and the imperial residence (Dairi), together with various compounds for administrative and other purposes.

During this period an integrated imperial policy for the promotion of Buddhism was developed and applied from Nara. Emperor Shōmu ordered temples and convents to be built in all the provinces, and built Tōdai-ji in 745 as the central provincial temple in Japan.

In 784 the imperial capital moved to Nagaoka for a mere nine years, and then to Kyoto (Heian), where it was to remain until 1184. The site of the abandoned Nara capital became paddy fields. However, most of the temples and shrines survived intact; they maintained their high status and imperial patronage. As a result a new town developed around them which became known as Nanto (South Capital). The temple area around Tōdai-ji, Kōfuku-ji, Gangō-ji, and Kasuga-Taisha was particularly prosperous, and it was here that the modern city of Nara was to develop in the 16th century.

In 1180, however, Tōdai-ji and Kōfuku-ji were burnt to the ground in a period of internal strife. They were to be rebuilt soon afterwards, at the beginning of the Kamakura Shogunate (1185). Whilst Kōfuku-ji adopted the traditional Japanese *Wayō* style, however, Tōkai-ji was to be rebuilt in the *Daibutsuyō* (Great Buddha) style, introduced from Sung Dynasty China.

The Nara temples were to lose their prestige in the Muromachi Period (1333-1572). They suffered grievously from damage by fire: at Tōdai-ji, for example, the Tōtō (east pagoda), Kōdō (lecture hall), Sōbō (priests' living quarters), Kondō (Great Buddha Hall), Chūmon (middle gate), and Kairō (cloister) were all destroyed in different periods of unrest. Some buildings were reconstructed during the early Edo Period (1615-1867), with the assistance of the Shogunate. Although the Kondō was reduced to two-thirds of its original floor area, it is still the largest extant wooden structure in the world.

#### *Description*

Heijō-kyō (the Nara capital) lies in a basin, open to the south and enclosed by low mountains on the north, east, and west.

The nomination covers groups of buildings and sites in eight separate locations: five Buddhist temples, one Shinto shrine, one forest, and one archaeological site.

#### - The Buddhist temples

The *Tōdai-ji* consists of a group of buildings. The Kondō (Great Buddha Hall), which houses the seated image of the Vairocana (Great) Buddha, owes its present form to a major restoration campaign that ended in 1709. It is a monumental seven-bay wooden structure (reduced from an original eleven bays), and the bronze statue is nearly 15m high. Other elements that have survived successive fires are the Nandaimon and Tegaimon (south and west gates), Hokkedō (two earlier buildings merged to form a Buddha hall), Shōshō-in Shōshō (large repository in "log-house" style for documents and treasures raised on tall pillars), Kaisandō (founder's hall, which combines *Wayō* and

*Daibutsuyō* features), Hombō-Kyōko (sutra repository, also in "log-house" style and raised on pillars), and Shurō (bell house, owing its present form to a 13th century rebuilding).

The *Kōfuku-ji* was originally erected in Fujiwara and rebuilt in Nara when the capital moved there in 710. It was the temple of the influential Fujiwara clan, and so was specially protected and embellished up to the Edo Period. In the early Meiji Period it fell into a steep decline following the promulgation of the Shintoism and Buddhism Separation Decree and was saved only in the nick of time. Its main features are the Hokuendō (north octagonal hall, with the earliest evidence of the introduction of the *Daibutsuyō* style), Sanjunōtō (three-storey pagoda from the late 12th century), Tōkondō (east main hall, a seven-bay structure with hipped roof rebuilt in the 15th century in pure *Wayō* style), and Gōjunōtō (five-storey pagoda), at 50m the second highest pagoda in Japan and a symbolic landmark in Nara.

The *Gangō-ji* was the first Buddhist temple in Japan, built by the powerful chieftain Soga-no-Umako in the 6th century and originally known as Asuka-dera. It was transferred from Asuka in 718 when the capital moved to Nara. Much of it was destroyed by fire in 1451 and only a few components survive to give an impression of its striking appearance in its prime. The Zenshitsu and the Hondō were originally a single long building, known as the Sōbō and used as living quarters for the priests. The Zenshitsu consists of four of the twelve original components of the Sōbō, whilst the Hondō (main hall) is its Buddha hall remodelled so as to provide an outer chamber for the use of devout Buddhists to pray. Both buildings are in an eclectic style incorporating *Daibutsuyō* and *Wayō* features.

The *Yakushi-ji* was also relocated from Fujiwara to Nara, where it was considerably enlarged. It has suffered a number of disasters during its long history. The Tōtō (east pagoda) remarkably survived all of these and retains its original form, which dates back to the 8th century; it has three storeys, but intermediate pentice roofs give the illusion that it has six storeys. The Tōindō (Buddha Hall) owes its present form to a late 13th century reconstruction (although its orientation facing south was changed in 1733 so that it now faces west). Its interior with wooden floors and a ceiling is typical of Kamakura Period architecture.

The *Tōshōdai-ji* was originally built by the Chinese high priest Jian Zhen (Ganjin) in 759 for students of Buddhist precepts. It is unusual in having suffered very little from fire or other forms of disaster. Its main features are the Kondō (main hall, the only extant example built in the Nara Period and very important in the study of Japanese temple architecture), Kōdō (lecture hall, originally a state assembly hall in the Nara Palace and the only surviving example of the architecture of the Palace), Korō (sutra repository in the Kamakura Period eclectic style), and Hōzō and Kyōzō (two Nara Period repositories in "log-house" style).

#### - The Kasuga-Taisha

According to legend the *Kasuga-Taisha* (Kasuga Great Shrine) was founded in 768, but its origins are believed

to go back to the beginning of the Nara Period. It is located at the foot of two sacred mountains, Kasugayama and Mikasayama, which have long been revered as sites where the deities descend to earth. During the later Heian Period it was united with the Kôfuku-ji, as part of the prevailing view that Kami (the deity of Shintoism) and Buddha existed as a single body.

The buildings of Kasuga-Taisha have been restored and reconstructed on many occasions following decay and destruction. The Honden (main shrine) was demolished and reconstructed in exactly the same form every twenty years, regardless of its condition, in accordance with the principle of *Shikinen-zôtai*; this policy continued until 1863.

The buildings are all within the shrine precinct and, according to tradition, are roofed with cypress-bark shingles, so as to harmonize with their natural environment. The Honsha Honden consists of the four main shrine buildings in the *Kasuga-zukuri* style, much favoured for Shinto shrine architecture and thought to have originated in the Nara Period. The buildings have gabled roofs, with the main canopied entrance on the gable end. There are many other buildings within the overall enclosure, all in similar style.

- The Kasugayama Primeval Forest

The natural environment is an integral element of all Shinto shrines. In the case of Kasuga-Taisha this is provided by Kasugayama, which has been preserved as a sacred forest where no hunting or tree-felling has been permitted since 841. There is no form of human intervention beyond the provision of footpaths for the use of worshippers and pilgrims.

- The Nara Palace Site

This vast compound, 1.3km east-west and 1km north-south, contains all the elements necessary to meet the official and private requirements of the imperial family. These included the Daigokuden (imperial audience hall), Chôdô-in (state halls), Dairi (imperial residence), offices, workshops, stores, stables, etc.

The compound was enclosed by earthen ramparts (*Tsuji-ogaki*) some 5m high and crossed by twelve gates. The main entrance was the Suzaku Gate in the middle of the south wall, giving access to the Daigokuden and Chôdô-in, the most important buildings in the imperial complex, used for political ceremonies and banquets. The buildings within these compounds were arranged symmetrically on a central north-south axis. Each building was on a podium, with a tiled roof and pillars lacquered in vermilion in the style of the contemporary Chinese Tang Dynasty.

A little to the east was another state hall, the East Chôdô-in, to the north of which the Dairi was located. Here the buildings were, by contrast, in traditional Japanese style: roofed with cypress-bark shingles and supported on unpainted pillars set directly in the ground.

The compound also included a number of gardens, details of one of which have been found by archaeological excavation. In the centre there was a shallow pond, the bottom of which was paved with

stone; all around were pavilions from which to appreciate the beauty of the garden.

## Management and Protection

### *Legal status*

The 78 buildings included in the nomination are designated as National Treasures (26) or Important Cultural Properties (52) under the terms of Article 27 of the 1950 Law for the Protection of Cultural Properties. The areas in which they are located are also designated, under Article 69 of the same statute, as Historic Sites or Places of Scenic Beauty, and this article is used for the designation of the Kasugayama Primeval Forest as a Special Natural Monument and the Nara Palace Site as a Special Historic Site.

This law has very strict provisions relating to the protection, preservation, and management of designated properties and sites. Any infringements entails severe penalties.

### *Management*

Ownership of the various properties is diverse. The places of worship (the Buddhist temples and the Shinto shrine) are the property of their respective religious communities. Certain parts of the Tôdai-ji are owned by the Ministry of Finance (which also owns the Kasugayama Primeval Forest and part of the Kôfuku-ji) and by the Imperial Household Agency. The Agency for Cultural Affairs is the official proprietor of the Nara Palace Site.

It is the responsibility of owners of designated buildings and areas to manage, repair, and open them to the public. Any alterations require the permission of the national government.

There are clearly defined and adequate buffer zones and historic environment harmonization areas around all the nominated properties. These are provided for in the Law for the Protection of Cultural Properties, the Law concerning Special Measures for the Preservation of Ancient Cities, and various prefectural and municipal laws and regulations related to urban planning, notably the very comprehensive 1990 Nara Municipal Ordinance concerning the City Landscape.

Overall supervision of the nominated properties is the responsibility of the Agency for Cultural Affairs. It carries out this work in collaboration, where appropriate, with the Council for the Protection of Cultural Properties (for matters relating to the 1950 Law), the Ministry of Finance, the Imperial Household Agency, the Prime Minister's Office (for matters relating to the Ancient Capitals Preservation Law), the Ministry of Construction (for matters concerning the City Planning Law), the Environment Agency (for matters related to the Natural Parks Law), the Forestry Agency (for matters related to the Forest Law), Nara Prefecture, Nara Prefectural Board of Education, Nara City, and Nara Municipal Board of Education.

Direct management, and in particular matters relating to research and investigation, conservation, repair, and



maintenance, comes within the purview of the Nara National Cultural Properties Research Institute, the Management Office of Nara Park, and the Boards of Education of Nara Prefecture and Nara City, all of which have highly skilled conservation sections.

There is no overall management plan for the whole body of properties included within the nomination. However, each has an annual conservation and maintenance survey programme, and special projects are programmed as parts of short-term planning exercises. Substantial financial aid (50-85%) is available for non-governmental owners from central government for conservation and restoration projects, and there are also funding possibilities from the prefectural and local governments.

In the case of the Nara Palace Site, a basic plan was adopted for its future development in 1978 as a "field museum" for research and educational purposes. This includes the reconstruction of certain components.

Nara City formulated in 1992 a Basic Scheme for City Landscape Formation, the objective of which is to preserve significant landscapes resulting from the coming together of nature and the works of man. This regulates and manages the overall appearance of the historic city and its surroundings. It is being used to ensure that the projected Keinawa Motorway, which is planned to pass through the southern part of Nara City, will not have an adverse impact on any of the cultural properties or landscapes.

## **Conservation and Authenticity**

### *Conservation history*

Respect for tradition and for sacred places resulted in the creation of special maintenance and restoration organizations by the imperial and shogunate administrations. Modern conservation began with the enactment of the Ancient Shrines and Temples Preservation Law in 1897, when professional architects and conservators were appointed in Nara Prefecture.

At first some of the techniques applied were at variance with what is now acceptable as good practice: the use of steel reinforcing frameworks, for example. Current Japanese practice, which is recognized to be of the highest quality both in terms of conception and workmanship, began with the restoration of the Horyu-ji temple in 1934. Since that time it has been applied systematically in Nara. It operates at two levels: major repair works, involving total or partial dismantling of buildings, and minor repair work/maintenance (roofing, painting, partial repairs).

Work in Kasugayama Primeval Forest has involved reforestation following damage by a typhoon in 1961 and by a fire in 1978. The latter resulted in the installation of fire-fighting equipment along the forest trails. Human impact was reduced when vehicle access was eliminated in the early 1970s.

The Palace Site was covered with rice paddies after the move of the capital to Kyoto. It came under national protection as an Historic Site in 1922. In 1953 archaeological excavation revealed that the remains of

the Palace had survived in a good state of preservation underground, and a major excavation programme began in 1955. The entire area of the imperial Palace is now in public ownership.

### *Authenticity*

The level of authenticity of the various properties included in the nomination is high. Japanese conservation principles have ensured that replacement of damaged or degraded architectural elements has respected the materials and techniques used by the original builders.

There has been some *in situ* reconstruction on the Nara Palace Site. The continuity of traditional architecture in Japan and the substantial amount of data recovered by archaeological excavation has ensured that the reconstructed buildings have a high level of authenticity in design and materials.

The same holds good for the garden reconstructions. The only reconstruction that might be considered to involve a significant element of conjecture is that of the Suzaku (south gate). Much of the constructional and decorative details depends upon archaeological evidence and that from surviving structures from the same period elsewhere.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Nara in February 1998.

### *Qualities*

The properties that make up the nomination of the Historic Monuments of Nara provide a vivid picture of the religious and cultural life of Japan during a relatively short but politically and culturally very significant period of its history.

### *Comparative analysis*

By the very nature of Japanese history, each of the successive imperial capitals may be deemed to be unique. The special value of Nara lies in the fact that its monuments represent a period of profound cultural and political change influenced by China.

## **Brief description**

The historic monuments of Nara - temples, shrines, the excavated remains of the great imperial palace - provide a vivid picture of the capital of Japan in the 8th century AD, which was a period of profound political and cultural change.

## **Recommendation**

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


*Criterion ii*: The historic monuments of ancient Nara bear exceptional witness to the evolution of Japanese

architecture and art as a result of cultural links with China and Korea which were to have a profound influence on future developments.

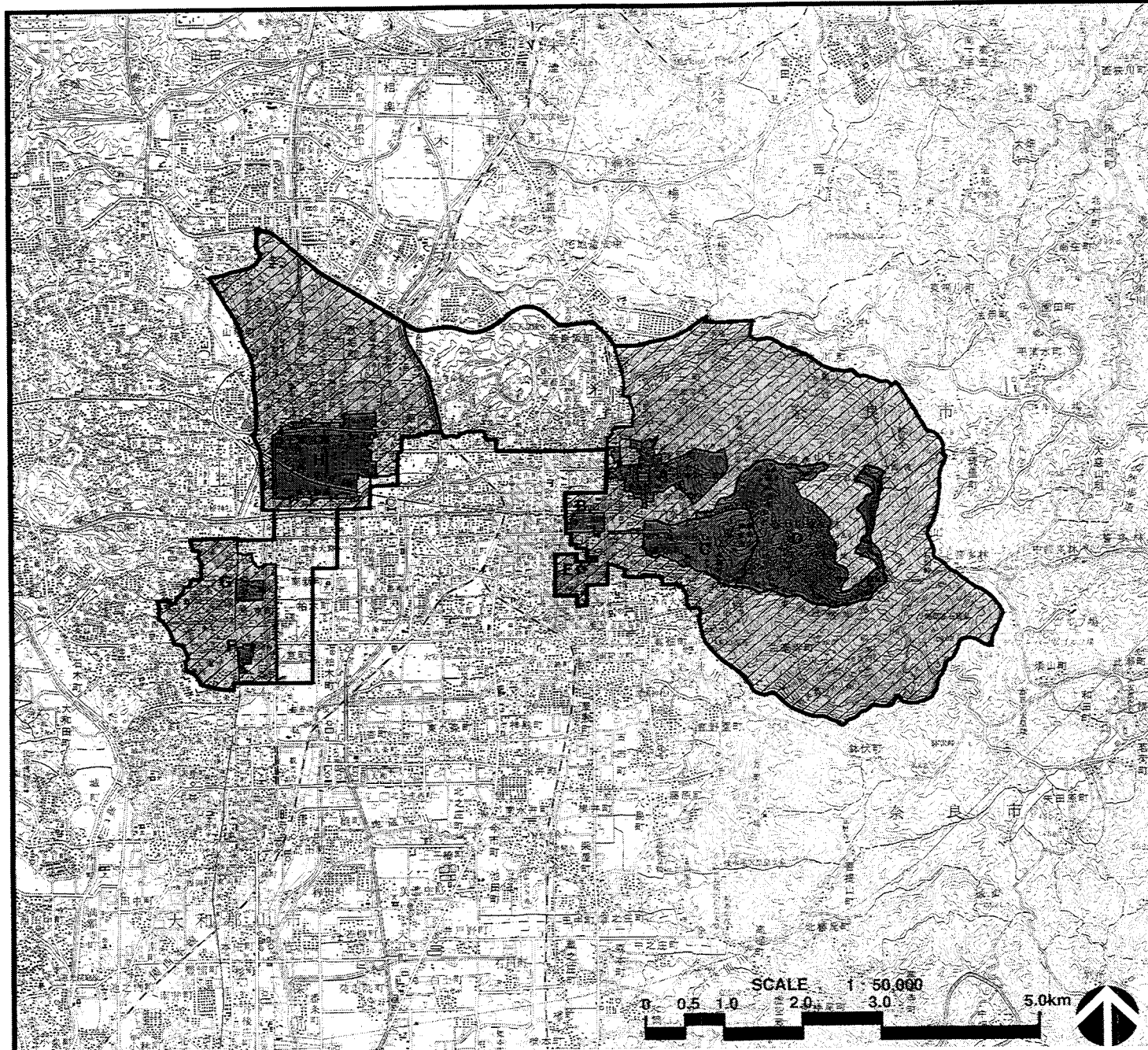
**Criterion iii:** The monuments of ancient Nara vividly illustrate a critical period in the cultural and political development of Japan.




**Criterion iv:** The 8th century Nara Period was a crucial one in Japanese history and culture, when it took a significantly new direction, and this is reflected in the historic monuments of Nara.

ICOMOS, October 1998

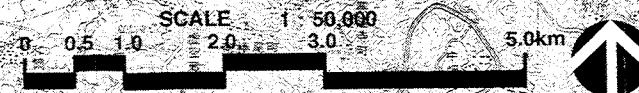


MAP INDICATING THE NOMINATED PROPERTY AND THE SURROUNDING NATURAL AND BUILT ENVIRONMENT



	Nominated Property	616.9 ha
	Buffer Zone	1,962.5 ha
	Historic Environment Harmonization Area	539.0 ha
<b>Total</b>		<b>3,118.4 ha</b>

<b>A: Tōdai-ji Area</b>	68.9 ha
<b>B: Kōfuku-ji Area</b>	12.4 ha
<b>C: Kasuga-Taisha Area</b>	93.1 ha
<b>D: Kasugayama Primeval Forest Area</b>	298.6 ha
<b>E: Gangō-ji Area</b>	0.8 ha
<b>Buffer Zone</b>	1,311.6 ha
<b>F: Yakushi-ji Area</b>	5.1 ha
<b>G: Tōshōdai-ji Area</b>	9.1 ha
<b>Buffer Zone</b>	186.3 ha
<b>H: Nara Palace Site Area</b>	128.9 ha
<b>Buffer Zone</b>	464.6 ha



Monuments historiques de l'ancienne Nara / Historic Monuments of ancient Nara :  
 Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone

## LISTE DU PATRIMOINE MONDIAL

### Nara (Japon)

N° 870

#### Identification

<i>Bien proposé</i>	Monuments historiques de l'ancienne Nara
<i>Lieu</i>	Préfecture de Nara
<i>Etat Partie</i>	Japon
<i>Date</i>	30 juin 1997

#### Justification émanant de l'Etat Partie

La majorité des temples de Nara représentent un style architectural bouddhiste, importé au VIII<sup>e</sup> siècle de la péninsule coréenne et de la Chine continentale, qui a connu au Japon un développement unique. Ces édifices témoignent aussi bien de la haute valeur culturelle et artistique de l'architecture en bois caractérisant le Japon du VIII<sup>e</sup> siècle que des échanges culturels entre la Corée et la Chine. Sachant que, dans ces pays, la quasi-totalité des bâtiments en bois de cette époque ont disparu, le bien proposé pour inscription peut être considéré comme particulièrement significatif en termes d'histoire mondiale. De plus, ces édifices ont exercé une influence profonde sur l'architecture ultérieure du même type puisque c'est vers eux que les bâtisseurs suivants se sont tournés. Ainsi, la reconstruction de Tōdai-ji au cours de la période Kamakura (1192-1333) a-t-elle produit un nouveau style architectural en intégrant certains détails du *daibutsuyō* (style du Grand Bouddha) dans le style classique japonais *Wayō*. **Critère ii**

Les éléments culturels constituant le bien proposé pour inscription sont les plus typiques de l'ancienne capitale japonaise de Heijō-kyō, parmi lesquels le palais de Nara revêt une valeur historique spéciale en tant que vestige archéologique d'un ancien palais impérial. Comparé au Heian-kyū, palais impérial de Kyoto, qui a existé du IX<sup>e</sup> au XI<sup>e</sup> siècle, le palais de Nara ne couvre qu'une période très limitée de 74 années (710-784). De plus, à partir du moyen âge, la ville de Nara commence à se développer à l'est de l'ancienne capitale impériale, loin du site du palais du VIII<sup>e</sup> siècle. Pour cette raison et contrairement au palais de Kyoto, le site du palais de Nara n'est soumis à aucun développement urbain et restera en l'état après son abandon. Les édifices étant des constructions en bois, la plupart des structures apparentes ont disparu, laissant comme seules traces visibles les modifications apportées à la topographie.

Cependant, une grande partie des éléments souterrains sont toujours intacts. L'abondante collection de vestiges de matériaux enfouis tels que céramiques, tuiles de toiture et jusqu'à des registres sur tablettes de bois, fournit des informations sur les coutumes, l'économie et la culture du VIII<sup>e</sup> siècle, augmentant ainsi la valeur historique et archéologique du site, déjà importante. **Critère iii**

Les édifices compris dans le bien proposé pour inscription constituent un ensemble architectural restituant avec éclat la position dominante des sanctuaires bouddhistes et shintoïstes au cours d'une période importante de l'histoire sociale et politique du Japon, alors qu'un tout nouveau système de codes légal et pénal d'influence bouddhiste, le *Ritsuryō*, est en cours d'élaboration. En outre, ces bâtiments sont extrêmement précieux pour l'étude des formes anciennes de l'architecture sacrée japonaise. **Critère iv**

Les édifices proposés pour inscription sont autant d'extraordinaires manifestations d'une utilisation de l'espace religieux propre au shintoïsme et au bouddhisme du Japon ancien. Parmi les éléments naturels de l'environnement de ces constructions humaines, les secteurs boisés situés derrière le sanctuaire de Kasuga-Taisha, longtemps considérés comme des lieux sacrés, constituent des exemples exceptionnels de paysages culturels associés à la religion spécifiquement japonaise qu'est le shintoïsme. De plus, ces sites sont toujours des lieux de traditions vivantes : en effet, des rites et cérémonies importants, tant shintoïstes que bouddhistes, continuent d'y être célébrés. **Critère vi**

#### Catégorie de bien

En termes de catégories de biens, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, les temples et autres lieux de culte constituent un *ensemble* alors que le site du palais de Nara, l'ensemble de Kasuga-Taisha et la forêt primitive de Kasugayama sont des *sites* ayant également valeur de *paysages culturels associatifs*.

#### Histoire et description

##### Histoire

En 710, l'impératrice Gemmei déplace la capitale du Japon de Fujiwara à Nara, qui prospère alors en tant que centre politique, économique et culturel du pays pendant les 74 années suivantes, durée de la période de Nara. Le site de Heijō-kyō fait l'objet d'un choix rigoureusement conforme aux principes de la géomancie chinoise régissant l'emplacement de tout palais impérial. Le plan d'une grande cité est élaboré à partir d'exemples chinois tels que Chang'an, avec des palais, des temples bouddhistes, des sanctuaires shintoïstes, des édifices publics, des maisons et des routes agencés selon un quadrillage orthogonal. L'ensemble couvre 2 500 hectares, pour une population estimée à 100 000 habitants environ.

Le palais proprement dit, implanté à l'extrémité nord de l'avenue centrale, occupe 120 hectares. Il englobe les bâtiments officiels, sièges des cérémonies politiques et religieuses, notamment le Daigokuden (salle d'audience impériale) et le Chôdô-in (salle d'apparat) ainsi que la résidence impériale (Dairi) associée aux différents ensembles affectés entre autres à des fonctions administratives.

Cette période voit l'élaboration, à partir de Nagaoka, d'une politique impériale intégrée visant à la promotion du Bouddhisme. L'empereur Shômu ordonne ainsi la construction de temples et de couvents dans toutes les provinces et, en 745, fait bâtir le Tôdai-ji en tant que temple provincial central du Japon.

En 784, la capitale passe à Nagoya pendant seulement neuf années, avant d'être déplacée à Kyoto (Heian), où elle reste jusqu'en 1184. Le site abandonné de la capitale de Nara fait place aux rizières, mais la plupart des temples et autres lieux de culte demeurent néanmoins intacts, grâce à l'importance qu'ils conservent et à la protection impériale. Ainsi, une nouvelle ville se développe aux alentours, qui prend le nom de Nanto (Capitale du Sud). Le secteur des temples entourant Tôdai-ji, Kôfuku-ji, Gangô-ji et Kasuga-Taisha se distingue par sa prospérité et constitue la base du développement que connaîtra au XVIe siècle la ville moderne de Nara.

En 1180, le Tôdai-ji comme le Kôfuku-ji sont totalement détruits par le feu pendant une période de luttes intestines. Ils sont reconstruits peu après, au début du shôgunat de Kamakura (1185). Le Kôfuku-ji adopte alors le style traditionnel japonais *wayô*, alors que le Tôdai-ji est rebâti dans le style *daibutsuyô* (Grand Bouddha) introduit par la dynastie chinoise des Sung.

Les temples de Nara perdent leur prestige au cours de la période Muromachi (1333-1572) et subissent de graves incendies : ainsi, pour le seul Tôdai-ji, le Tôtô (pagode est), le Kôdô (salle de conférence), le Sôbô (habitat des prêtres), le Kondô (salle du Grand Bouddha), le Chûmon (porte centrale) et le Kairô (cloître) sont tous détruits lors de différentes périodes de troubles. Certains bâtiments sont reconstruits au début de la période Edo (1615-1867), avec la participation du shôgun. Bien qu'il n'occupe plus que les deux tiers de sa surface au sol originelle, le Kondô reste la plus grande structure en bois existante au monde.

#### *Description*

Heijô-kyô (la capitale de Nara) se trouve dans un bassin ouvert au sud et limité par des montagnes basses au nord, à l'est et à l'ouest.

La proposition d'inscription porte sur des groupes d'édifices et des sites situés dans huit emplacements distincts : cinq temples bouddhistes, un temple shintoïste, une forêt et un site archéologique.

#### - Les temples bouddhistes

Le Tôdai-ji est un groupe d'édifices. Le Kondô (salle du Grand Bouddha), qui abrite la représentation assise du Vairocana (grand) Bouddha, doit sa forme actuelle à une grande entreprise de restauration achevée en 1709. Il s'agit d'une structure de bois monumentale à sept travées (qui en comptait onze à l'origine), alors que la statue de bronze atteint une hauteur de presque 15 mètres. Les autres éléments ayant survécu aux incendies successifs sont la Nandaimon et la Tedaimon (portes sud et ouest), le Hokkedô (deux édifices antérieurs fusionnés afin de créer la salle du Bouddha), le Shôsô-in Shôsô (vaste salle d'archives en rondins de bois consacrée aux documents et trésors, surélevée sur de hauts piliers), le Kaisandô (salle du fondateur associant des éléments *wayô* et *daibutsuyô*), le Hombô-Kyôko (dépôt des sûtra, également construit en rondins de bois et surélevé sur des piliers) ainsi que le Shurô (clocher dont la forme actuelle date de la reconstruction du XIIIe siècle).

Le Kôfuku-ji, construit en premier lieu à Fujiwara, est rebâti lors du transfert de la capitale à Nara, en 710. Temple du très influent clan Fujiwara, il jouit d'une protection et de travaux d'embellissement particuliers jusqu'à la période Edo. Au début de la période Meiji, il connaît un déclin brutal après la promulgation du décret de séparation du shintoïsme et du bouddhisme et n'est sauvé que de justesse. Ses principaux éléments sont le Hokuendô (salle octogonale nord, qui apporte le premier indice de l'introduction du style *daibutsuyô*), le Sanjunôtô (pagode à trois niveaux de la fin du XIIe siècle), le Tôkondô (salle est principale, structure à sept travées et toit à arêtier reconstruite au XVe siècle en style purement *wayô*) et le Gôjunotô (pagode à cinq niveaux), dont les 50 mètres de hauteur en font la deuxième plus haute pagode du Japon et un symbole important de Nara.

Érigé au VIe siècle par le puissant feudataire Soga-no-Umako et connu à l'origine sous le nom de « Asukadera », le *Gangô-ji* est le premier temple bouddhiste du Japon. Transféré d'Asuka en 718 lors de l'établissement de la capitale à Nara, il est en grande partie détruit par l'incendie de 1451 ; les quelques éléments épargnés donnent une idée de son imposant aspect d'origine. Le Zenshitsu et le Hondô constituaient au départ un long édifice unique, connu sous le nom de « Sôbô » et affecté à la résidence des prêtres. Le Zenshitsu comprend quatre des douze éléments d'origine du Sôbô, alors que le Hondô (salle principale) n'est autre que sa salle du Bouddha, remodelée de manière à constituer une salle externe consacrée aux prières des dévots bouddhistes. Eclectiques, les deux bâtiments intègrent des éléments de style *daibutsuyô* et *wayô*.

À la suite de son transfert de Fujiwara à Nara, le *Yakushi-ji* fait lui aussi l'objet d'un important agrandissement. Sa longue histoire est ponctuée de nombreux désastres. Le Tôtô (pagode est), qui a remarquablement bien traversé toutes ces vicissitudes, conserve sa forme originelle, datant du VIIIe siècle ; ses toitures intermédiaires donnent

l'impression qu'il compte six niveaux, alors qu'il n'en comporte que trois. Le Tōindō (salle du Bouddha) doit sa forme actuelle à une reconstruction de la fin du XIII<sup>e</sup> siècle, bien que son orientation sud ait été abandonnée en 1733 au profit de l'ouest. Ses planchers en bois et son plafond sont typiques de l'architecture de la période Kamakura.

A l'origine, le *Tōshōdai-ji* est l'œuvre de Jian Zhen (Ganjin) qui, en 759, le destine aux étudiants des préceptes bouddhistes. Il se distingue par le peu de dommages subis, que ce soit par les incendies ou par toute autre forme de catastrophe. Ses principaux éléments sont le Kondō (salle principale, seul témoignage subsistant d'une construction de la période Nara et très importante pour l'étude de l'architecture des temples japonais), le Kōdō (salle de conférence, à l'origine salle d'apparat du palais de Nara et seul spécimen subsistant de l'architecture du palais), le Kōrō (archivage des sūtra, dans le style éclectique de la période Kamakura) ainsi que le Hōzō et le Kyōzō (deux entrepôts en rondins de bois de la période Nara).

#### - Le Kasuga-Taisha

Bien que la légende place la fondation du *Kasuga-Taisha* (grand sanctuaire de Kasuga) en 768, ses origines remontent certainement au début de la période Nara. Il se trouve au pied de deux monts sacrés, le Kasugayama et le Mikasayama, longtemps révéérés comme lieux élus par les dieux pour descendre sur terre. A la fin de la période Heian, il est uni au Kōfuku-ji afin de s'inscrire dans l'opinion prévalante selon laquelle les Kami (divinités shintoïstes) et le Bouddha ne font qu'un.

La détérioration comme la destruction donnent lieu à de nombreuses restaurations et reconstructions des édifices du Kasuga-Taisha. Ainsi, jusqu'en 1863 et conformément au principe du *Shikinen-zōtai*, le Honden (sanctuaire principal) est détruit et reconstruit tous les vingt ans exactement selon le même plan, quel que soit son état.

Les bâtiments, qui se trouvent tous dans l'enceinte du sanctuaire, sont couverts des traditionnelles toitures en bardeaux d'écorce de cyprès, afin d'être en harmonie avec leur environnement naturel. Le Honsha Honden est constitué de quatre sanctuaires principaux distincts, dans le style de prédilection de l'architecture shintoïste, le *Kasuga-zukuri*, dont on pense que l'origine remonte à la période Nara. Les toitures sont à pignon, l'entrée principale en auvent se trouvant côté pignon. Les nombreux autres édifices contenus dans l'enceinte sacrée sont tous de style semblable.

#### - Forêt primitive de Kasugayama

L'environnement naturel fait partie intégrante de tout sanctuaire shintoïste. Pour le Kasuga-Taisha, il s'agit de la forêt sacrée de Kasugayama, où la chasse et l'abattage d'arbre sont interdits depuis l'an 841. La seule intervention humaine est limitée aux chemins forestiers empruntés par les fidèles et les pèlerins.

#### - Site du palais de Nara

Ce vaste ensemble de 1,3 kilomètre d'est en ouest et de 1 kilomètre du nord au sud intègre tous les éléments nécessaires aux impératifs officiels et privés de la famille impériale, dont le Daigokuden (salle d'audience impériale), le Chōdō-in (salles d'apparat), le Dairi (résidence impériale), des bureaux, des ateliers, des magasins, des écuries, etc..

L'ensemble était ceint de remparts de terre (*Tsuji-ogaki*) de près de 5 mètres de hauteur et percés de douze portes. La porte Suzaku, entrée principale pratiquée dans le milieu du mur sud, donnait accès au Daigokuden et au Chōdō-in, édifices les plus importants de l'ensemble impérial, affectés aux cérémonies et banquets politiques. Les bâtiments de ces ensembles étaient agencés selon un plan symétrique, sur un axe central nord-sud. Juché sur un podium, chaque édifice comportait un toit de tuiles et des piliers laqués vermillon, dans le style de la dynastie chinoise des Tang, contemporaine de cette époque.

Légèrement à l'est, le Chōdō-in Est, autre salle d'apparat, se tenait au nord du Dairi. Là, les édifices avaient adopté le style japonais traditionnel : toiture en bardeaux d'écorce de cyprès et piliers de soutènement bruts, directement fichés en terre.

Des fouilles archéologiques ont mis au jour les éléments de l'un des jardins qui agrémentaient l'ensemble. En son centre se trouvait un bassin peu profond, au fond pavé de pierres et encerclé de pavillons depuis lesquels on pouvait contempler la beauté du jardin.

### Gestion et protection

#### *Statut juridique*

En vertu des dispositions de l'article 27 de la loi de 1950 pour la protection des biens culturels, les 78 édifices compris dans la proposition d'inscription sont classés Trésors nationaux (26) ou Biens culturels importants (52). Les zones où ils se trouvent sont également classées, au titre de l'article 69 de la même loi, Sites historiques ou Sites de grande beauté ; cet article régit le classement de la forêt primitive de Kasugayama en tant que Monument naturel spécial et celui du site du palais de Nara comme Site historique spécial.

Les dispositions de cette loi sont très strictes vis-à-vis de la protection, de la préservation et de la gestion des biens et sites classés. Toute infraction est sévèrement réprimée.

#### *Gestion*

Les différents biens appartiennent à des propriétaires divers. Les lieux de culte bouddhistes et shintoïstes sont la propriété de leurs communautés religieuses respectives. Certaines parties du Tōdai-ji sont la propriété du ministère des Finances (également

propriétaire de la forêt primitive de Kasugayama et d'une partie du Kôfuku-ji), d'autres appartiennent au Bureau de la Maison impériale. Le Bureau des affaires culturelles est le propriétaire officiel du site du palais de Nara.

La responsabilité de la gestion, de l'entretien et de l'ouverture au public des édifices classés incombe à leurs propriétaires. Toute modification est soumise à l'autorisation du gouvernement national.

Tous les biens proposés pour inscription sont dûment entourés de zones tampons et de zones d'harmonisation d'environnement historique, prévues par la loi sur la protection des biens culturels, la loi sur les mesures spéciales pour la préservation des villes anciennes ainsi que par diverses législations préfectorales et municipales et des réglementations consacrées à l'urbanisme, notamment la très complète ordonnance municipale de Nara sur le paysage urbain (1990).

La surveillance générale des biens proposés pour inscription est placée sous la responsabilité du Bureau des affaires culturelles, qui, s'il y a lieu, agit en coopération avec le Conseil pour la protection des biens culturels (questions relatives à la loi de 1950), le ministère des Finances, le Bureau de la Maison impériale, le Bureau du Premier ministre (questions relatives à la loi sur la préservation des anciennes capitales), le ministère de la Construction (questions relatives à la loi sur l'urbanisme), le Bureau de l'environnement (questions relatives à la loi sur les Parcs Naturels), le Bureau des forêts (questions relatives à la loi sur les Forêts), la préfecture de Nara, le Conseil d'éducation préfectoral de Nara, la ville de Nara et le Conseil d'éducation municipal de Nara.

La gestion directe, et particulièrement les questions concernant la recherche et l'étude, la conservation, la réparation et la maintenance sont du ressort de l'Institut de recherche de Nara sur les biens culturels nationaux, du Bureau de gestion du parc de Nara ainsi que des Conseils d'éducation de la préfecture de Nara et de la ville de Nara, toutes instances disposant de services de conservation hautement compétents.

Aucun plan de gestion global n'existe pour l'ensemble des biens proposés pour inscription. Chacun bénéficie toutefois d'un programme annuel de contrôle de la conservation et de la maintenance. D'autre part, des projets spéciaux sont programmés dans le cadre d'actions planifiées à court terme. Enfin, le gouvernement central accorde une aide financière importante (50 à 85 %) aux propriétaires non gouvernementaux pour des projets de conservation et de restauration, assortie de possibilités de financement de la part des instances préfectorales et locales.

En ce qui concerne le site du palais de Nara, le plan de base adopté en 1978 est consacré à son développement ultérieur en tant que « musée de terrain » consacré à la recherche et à l'éducation. Ce plan inclut la reconstruction de certains éléments.

Le « Plan de base pour la formation du paysage urbain », établi en 1992 par la ville de Nara, privilégie la préservation des paysages significatifs procédant de la rencontre entre la nature et le travail de l'homme. Ce plan régleme et gère l'aspect global de la ville historique et de ses environs. Il est mis à profit pour garantir que le projet d'autoroute Keinawa, qui doit traverser le sud de la ville de Nara, n'entraîne aucune répercussion négative sur les biens et paysages culturels.

## **Conservation et authenticité**

### *Historique de la conservation*

Le respect de la tradition et des lieux sacrés a conduit les administrations impériales et militaires (le shôgunat) à créer des instances de maintenance et de restauration. La loi de 1897 sur la préservation des temples et lieux de cultes anciens, en vertu de laquelle des architectes et des conservateurs ont été nommés dans la préfecture de Nara, marque le début de la conservation moderne.

Certaines des techniques utilisées au début, telles que les structures de renforcement en acier, ne correspondent pas aux méthodes désormais considérées comme acceptables. La pratique japonaise actuelle, dont la qualité supérieure est reconnue tant en termes de conception que de main-d'œuvre, commence en 1934 avec la restauration du temple d'Horyu-ji. Depuis lors, elle est systématiquement appliquée à Nara, sur un double niveau de fonctionnement : les travaux de réparation majeurs, qui font intervenir le démantèlement total ou partiel des bâtiments, et les tâches de réparation et maintenance mineures (toiture, peinture, réparations partielles).

La forêt primitive de Kasugayama a fait l'objet d'une reforestation, rendue nécessaire par les dégâts provoqués par un typhon en 1961 et un incendie en 1978, ce dernier ayant motivé l'installation d'équipements de lutte anti-incendie le long des chemins forestiers. Pendant les années 1970, l'interdiction de l'accès aux véhicules a limité l'influence humaine.

A la suite du déplacement de la capitale à Kyoto, le site du palais se couvre de rizières, avant de passer sous protection nationale en 1922 en tant que site historique. En 1953, des fouilles archéologiques révèlent qu'en sous-sol, les vestiges du palais sont en bon état, ce qui donne lieu à un important programme de fouilles, lancé en 1955. Tout le secteur du palais impérial est à présent propriété nationale.

### *Authenticité*

Le degré d'authenticité des différents biens inclus dans la proposition d'inscription est élevé. Les principes de conservation japonais garantissent que le remplacement des éléments architecturaux endommagés ou détériorés respecte les matériaux et techniques utilisés par leurs bâtisseurs originels.

Le site du palais de Nara a fait l'objet de certaines reconstructions *in situ*. La continuité de l'architecture traditionnelle du Japon ainsi que la quantité importante de données retrouvées lors de fouilles archéologiques garantissent un degré d'authenticité élevé des édifices reconstruits, tant dans la conception que dans les matériaux utilisés. Il en va de même pour les jardins reconstitués. La seule reconstruction susceptible d'être sujette à controverse est celle de la Suzaku (porte sud). Les détails de construction et de décoration dépendent en grande partie des découvertes archéologiques et des structures de la même période subsistant ailleurs.

cruciale du développement culturel et politique du Japon.

**Critère iv** : la période Nara, au VIII<sup>e</sup> siècle, représente un tournant historique et culturel pour le Japon, qui prend alors une nouvelle direction, dont témoignent les monuments historiques de Nara.

ICOMOS, octobre 1998

## **Evaluation**

### *Action de l'ICOMOS*

Une mission d'expert de l'ICOMOS a visité Nara en février 1998.

### *Caractéristiques*

Les biens qui composent la proposition d'inscription des Monuments historiques de Nara restituent une image frappante de l'univers religieux et culturel du Japon au cours d'une période relativement courte de son histoire mais très riche sur les plans politique et culturel.

### *Analyse comparative*

De par la nature intrinsèque de l'histoire du Japon, chacune des capitales impériales successives peut être considérée comme unique. La valeur particulière de Nara réside dans le fait que ses monuments témoignent d'une période de profond changement culturel et politique influencée par la Chine.

## **Brève description**

Les monuments historiques de Nara (temples et sanctuaires, vestiges mis au jour dans le grand palais impérial) offrent une image impressionnante de la capitale du Japon au VIII<sup>e</sup> siècle après J.-C., période de profond changement politique et culturel.

## **Recommandation**

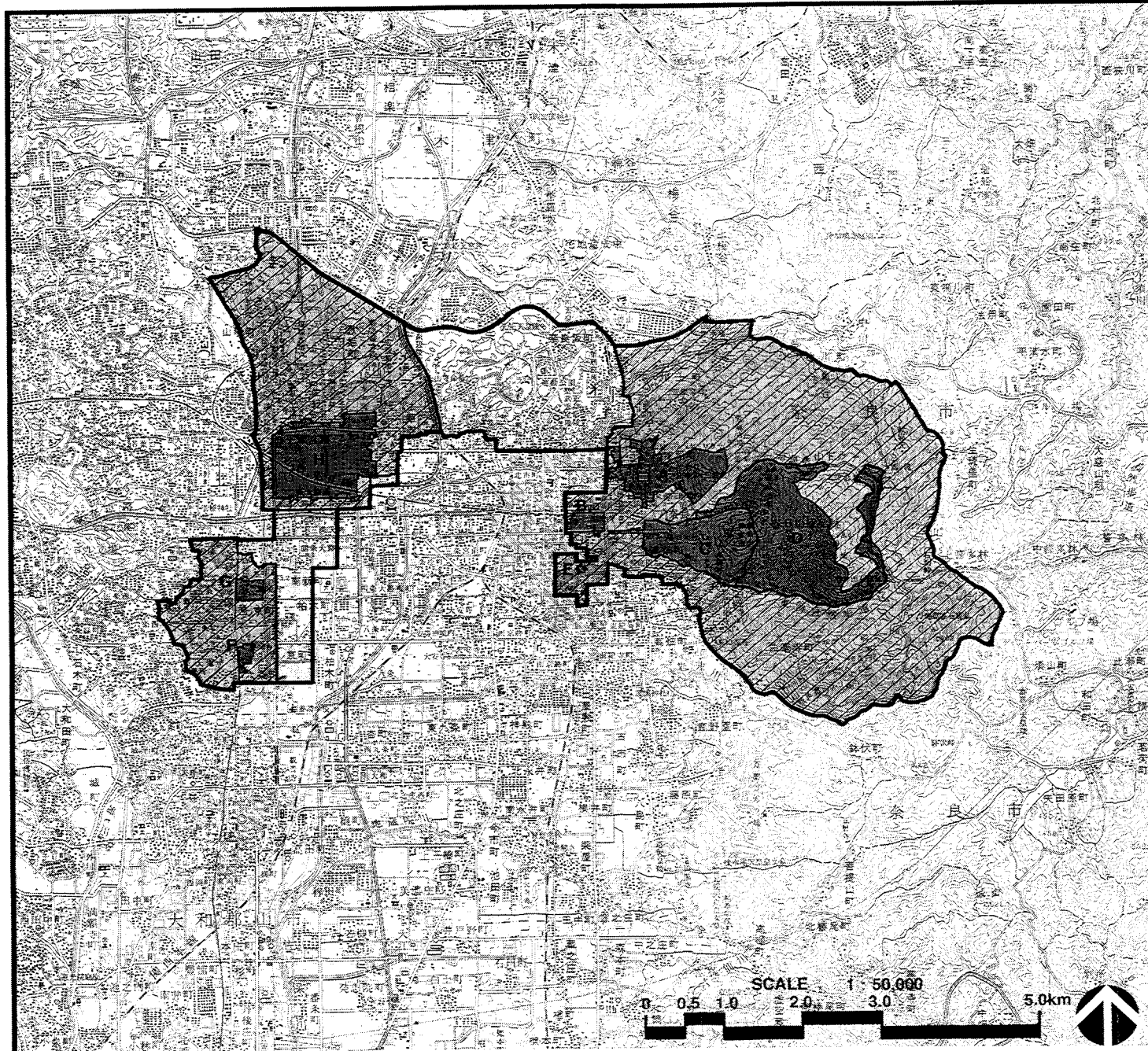
Que ce bien soit inscrit sur la Liste du Patrimoine mondial sur la base des **critères ii, iii et iv** :




**Critère ii** : les monuments historiques de l'ancienne Nara constituent des témoins exceptionnels de l'évolution de l'architecture et de l'art japonais, influencés par les liens culturels entretenus avec la Chine et la Corée, dont l'influence sur les développements ultérieurs s'est révélée déterminante.

**Critère iii** : les monuments de l'ancienne Nara illustrent de manière éclatante une période



MAP INDICATING THE NOMINATED PROPERTY AND THE SURROUNDING NATURAL AND BUILT ENVIRONMENT



	Nominated Property	616.9 ha
	Buffer Zone	1,962.5 ha
	Historic Environment Harmonization Area	539.0 ha
<b>Total</b>		<b>3,118.4 ha</b>

<b>A: Tōdai-ji Area</b>	68.9 ha
<b>B: Kōfuku-ji Area</b>	12.4 ha
<b>C: Kasuga-Taisha Area</b>	93.1 ha
<b>D: Kasugayama Primeval Forest Area</b>	298.6 ha
<b>E: Gangō-ji Area</b>	0.8 ha
<b>Buffer Zone</b>	1,311.6 ha
<b>F: Yakushi-ji Area</b>	5.1 ha
<b>G: Tōshōdai-ji Area</b>	9.1 ha
<b>Buffer Zone</b>	186.3 ha
<b>H: Nara Palace Site Area</b>	128.9 ha
<b>Buffer Zone</b>	464.6 ha



Monuments historiques de l'ancienne Nara / Historic Monuments of ancient Nara :  
 Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone