

# TOBUNKEN NEWS DIGEST no.3

National Research Institute for Cultural Properties, Tokyo  
13-43 Ueno Park, Taito-ku, Tokyo, 110-8713 JAPAN <http://www.tobunken.go.jp>

## Preparations for the International Symposium on the Conservation and Restoration of Cultural Property for the Fiscal Year 2008

By Shioya Jun, Department of Research Programming

**C***hoshō* (*Morning Toilet*, 1893) by Kuroda Seiki, who is said to be the father of western-style paintings in modern Japan, is well known as a work that introduced the nude of western art to Japan and raised heated arguments about nude paintings from the point of view of public order and standards of decency. It is a work that is indispensable in discussing modern art of Japan, but the painting itself was lost by fire due to war in 1945. Thus, today we refer to various materials, such as documents about *Choshō* and photographs, in an attempt to approach the original work as closely as possible. The majority of photographs of *Choshō* are in monochrome since they were taken before World War II. However, the color photograph of the painting in volume 1, number 10 issue of *Atelier*, an art magazine published in December 1924, is valuable for it is one of the few materials that provide information about the use of colors on the painting. Although the original painting has been lost, we are able to call to mind the image of the original through various materials.

*Choshō* remains in our memories as a work that has unfortunately been lost, but among contemporary art there are works, like installations, that have renounced preservation from the start. Similarly, in the world of intangible cultural properties where “traditional performing arts” are believed to have been transmitted with no change to the original, performing arts have lived on with changes made in response to

the conditions of the times in which they were performed. In the world of tangible cultural properties that have been transmitted from old, also, cases are not rare in which objects have changed greatly in appearance due to repeated additions and restorations. Whatever the situations may be, whether it is cultural property that is subject to repeated changes or a transitory work of art, the desire to transmit to the future the “original” that is inherent in each form of art should be shared.

The Department of Research Programming, which is in charge of constructing archives of cultural properties, is preparing for the International Symposium on the Conservation

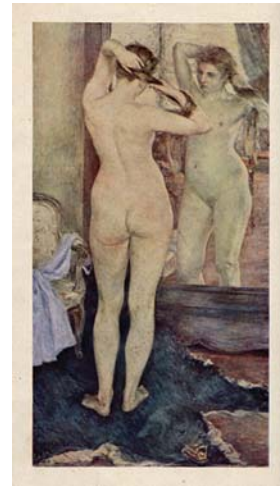


Cover of *Atelier*, volume 1, number 10  
(collection of the Institute)

and Restoration of Cultural Property for the fiscal year 2008. It has selected for the theme of the Symposium various issues related to the question of the "original", and in particular to matters associated with various materials that provide information about the "original".

Following five discussions that were held before selecting the theme, workshops have been held several times on this theme. On September 26, Nakano Teruo (Department of Research Programming) presented a case study involving the question of authenticity of documents on Dunhuang studies. Researchers from other Departments in the Institute including Ijima Mitsuru (Department of Intangible Cultural Heritage, October 3), Inaba Nobuko (Japan Center for International Cooperation in Conservation, November 14), Shimizu Shin'ichi (*ibid*, November 21) and Suzuki Norio (Director General of the Institute, December 12) were also asked to join the discussions. Each person contributed to an active exchange of opinion, connecting the core concept of the "original" to issues faced in each one's field of specialty such as the documentation of intangible cultural

properties and principles for the restoration of cultural properties. Future workshops will be held with the participation of researchers in art history and persons engaged in making reproductions of artifacts as well as persons from outside the Institute in preparation for the Symposium that will be held in December.



*Photograph of Chosho by Kuroda Seiki used as a frontispiece for Atelier, volume 1, number 10*

---

## Research Project for Painting Techniques, Constituent Materials and Conservation of the Mural Paintings of the Ajanta Caves

By Taniguchi Yoko, Japan Center for International Cooperation in Conservation

The National Research Institute for Cultural Properties, Tokyo plans to start, in the framework of the "Networking Core Centres for International Cooperation on Conservation of Cultural Heritage" funded by the Agency for Cultural Affairs of Japan, a cooperative project with the Archaeological Survey of India (ASI) aiming to share and to exchange knowledge, expertise and experience on materials and techniques of conservation at Ajanta site. Prior to the project, a preliminary mission was sent to India between September 25 and October 3, 2007 in order to establish a project working plan at Ajanta and to create a common basis with ASI as a counterpart.

The Ajanta Caves are located in a great arc cut by the curving course of the Waghora River. Approximately 30 caves were cut in the basalt

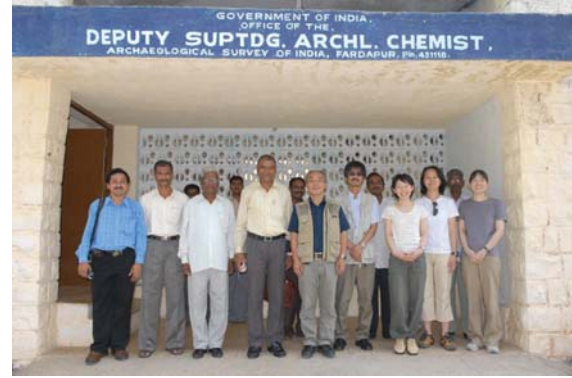
cliff as Buddhist monasteries and decorated with exclusive paintings and sculptures. Most of the paintings show yellowish tint colour due to past



*Indian conservation specialist explains the blackened mural paintings due to darkened shellac varnish*

restoration works using thick shellac varnish coatings. Various severe biological causes such as bat excrements and microbiological growth also make the paintings invisible.

This cooperative project aims to provide information concerning manufacturing techniques and technologies as well as to challenge the establishment of suitable conservation methods and materials to these particular conservation problems at the Ajanta site.



*Members of the preliminary mission of the Institute and ASI Ajanta Field Office*

## Joint Investigation in Southeastern Korea - Joint Research between Japan and Korea

By Morii Masayuki, Center for Conservation Science and Restoration Techniques

The National Research Institute for Cultural Properties, Tokyo conducts joint research with the National Research Institute of Cultural Heritage of the Republic of Korea to study the influence of environmental pollution on stone cultural properties and to develop restoration techniques. From November 20 to 24, 2007, Chang Dae Suk (Tohoku University of Art and Design) and Morii Masayuki investigated the present condition of the conservation of stone cultural properties, focusing on stone pagodas and stone Buddhas in southeastern Korea (Kyongju and Taegu).

In Kyongju, investigations were made of stone pagodas including the Three-storied Pagoda of Gameunsa site (a national treasure). This pagoda is made of tuff, which is unusual in Korea. It has been damaged much due to weathering and is being restored by dismantling by the National Research Institute of Cultural Heritage, Korea. During this visit, we visited the restoration site and held discussions on restoration materials and techniques with Korean researchers. On the following day we moved to Taegu to visit Kunwi-samjonsokkul (2nd Seog-gul-am, a national treasure) where granite Buddhist statues are placed in a niche carved into a natural cliff. It has been decided that investigations will be made to clarify the mechanism of deteriora-

tion, including water leakage inside the niche and flaking of the surface of Buddhist sculptures, and that discussions will be held on conservation plans in the future.

On November 23, we participated in the International Symposium on Conservation of Stone Cultural Properties held at the Kongju National University and spoke on the investigation that the National Research Institute for Cultural Properties, Tokyo is conducting at Usuki Stone Buddha, a national treasure and an important historic site. We received questions and much advice from many researchers that will be of use in the future.



*Conservation site of the Three-storied Pagoda of Gameunsa site*

## Interview concerning *Hayashi* Music for *Ningyojoruri Bunraku*

By Kamakura Keiko, Department of Intangible Cultural Heritage

As part of the project entitled “Study of Conservation and Utilization of Intangible Cultural Properties”, the Department of Intangible Cultural Heritage interviewed, on November 12 at the dressing room of the National Bunraku Theatre (Osaka), Toshi Shusaku and Mochizuki Tamekichi of the Mochizuki Tamekichi School, which has been engaged in the performance of *hayashi* music for *bunraku* since 1963, and Yoshida Minosuke. Toshi Shusaku plays the *fue* mainly and Mochizuki Tamekichi other instruments; both are veteran performers of *hayashi* music. Yoshida Minosuke, on the other hand, is a pup-

peteer and a Holder of Important Intangible Cultural Property. They all spoke about very interesting topics associated mainly with *hayashi* music, a very important part of *bunraku* that supports it from behind the scenes and that has not been noted so much until now. These included the changes in *hayashi* music, the lives of people involved in it and matters related to the training *hayashi* musicians undergo. We are grateful to the two performers of *hayashi* music for their having spared the time in the midst of their busy stage schedule in order to speak to us and to Yoshida Minosuke for his coming to the theatre especially for the interview.

---

## Conservation of the Wall Paintings of Kitora Tumulus, a Special Historic Site

By Morii Masayuki and Kato Masato, Center for Conservation Science and Restoration Techniques

The National Research Institute for Cultural Properties, Tokyo conducts regular inspection and detachment of the wall paintings of the Kitora Tumulus as part of

a project for the conservation of the wall paintings of Kitora Tumulus that has been entrusted to it from the Agency for Cultural Affairs.

The paintings of the four guardian gods of



Detaching a wall painting from the ceiling of the Kitora Tumulus

directions and the twelve horary signs have already been detached from the side walls, and the astronomical chart on the ceiling is waiting detachment. Partial exfoliation was observed on this chart in July, and further investigation revealed that there were places where possibility of exfoliation was high. Thus, since the astronomical chart is in a significantly serious condition now, the Institute is beginning the work of

detachment starting from places where there is a great risk of exfoliation.

A panel exhibition entitled "Wall Paintings of Kitora Tumulus: On the Detachment of the Paintings and Restoration Work", was held at the lobby of the Institute from August. In this exhibition, the procedures for the detachment of the wall paintings were presented by photographs and some of the tools were exhibited.

## Japan-China Joint Study on the Conservation of Stone Cultural Properties (Tomb of the Tang Dynasty Emperor in Shaanxi Province and the Longmen Grottoes)

By Okada Ken, Japan Center for International Cooperation in Conservation

The Conservation of Stone Statues at the Tomb of the Tang Dynasty Emperor in Shaanxi Province Project and the UNESCO-Japanese Fund-in-Trust Conservation of the Longmen Grottoes Project will be in their final year in the fiscal year 2008. Since the material for both is the same, it being limestone, members of both projects have worked together in workshops, on-site investigations and training programs in Japan and the experiences have had mutual effects. In the project for the conservation of the stone statues of the Tang dynasty, experts from Japan and China have participated in workshops held annually at Xi'an, and two researchers from the Longmen Academy participated this year. This year, case studies were presented and discussions were held on the theme of "conservation techniques for stone cultural properties: methods for the conservation and exhibition of stone cultural properties - cosmetic treatment of the joints and the surface in the process of conservation". From Japan, Mr. Ebisawa Takao of The Ethos who is well experienced in the restoration of stone cultural properties was asked to participate. Moreover, in a training program held in Japan from November 19 to December 16, two researchers each were invited from the Xi'an Centre for the Conservation and Restoration of Cultural Heritage and the Longmen Academy to learn about techniques for restoring stone cultural properties, methods for evaluating effects of application of water-repellant materials and

environmental monitoring after restoration. The results of the training are expected to be put to use in the execution of restoration in the final year of the projects.



*Field study at the East Gate of Qianling Tomb*



*Trainees from Xi'an and Longmen (experimenting with synthetic resin treatment)*

## Mission Report on the “Safeguarding of the Bamiyan Site” in 2007

By Arimura Makoto, Taniguchi Yoko, and Yamauchi Kazuya, Japan Center for International Cooperation in Conservation

The National Research Institute for Cultural Properties, Tokyo conducted the eighth mission of its conservation activities within UNESCO's framework of the “Safeguarding of the Bamiyan Site” from June 9 to July 15, 2007, funded by the Grant for Operating Costs of the Institute and the UNESCO/Japanese Funds-in-Trust for the “Preservation of Cultural Heritage in the Bamiyan Valley, Afghanistan”. In this mission, following activities were executed jointly with the Ministry of Culture and Information of the Islamic Republic of Afghanistan and other relevant organizations.

Conservation of the mural paintings: Two pilot projects for the conservation of intact murals at Buddhist Caves I and N(a) were carried out. The whole remedial treatment at Cave I was completed with grouting and edging of the exposed edges of the murals that had been seriously damaged by vandalism and illegal lootings during the period of internal conflicts. A drainage system was installed in a crack of the cave for further protection from water infiltration.



Grouting and edging of the exposed edges of the murals at the pradaksina passage in Cave I

tion. Primarily, edging and consolidation of the murals at Cave N(a) was also completed prior to the forthcoming work of cleaning the black deposits on the surface of the murals.

Archaeological investigations: In regard to the specification of cultural and archaeological zones which will be protected according to the Master Plan, archaeological soundings were conducted on the alluvial fan in front of the Great Cliff. An earthen wall and a row of stones were unearthed in a test trench to the southwest of the West Giant Buddha. These constructions are thought to be related to the “Royal Palace” of the Buddhist period mentioned in Xuan Zang's *Da Tang Xiyu Ji*. An overall on-site investigation of the Bamiyan valley has revealed some cemeteries and ruins of forts of the Islamic period. Such findings shed light on the value of the Bamiyan site not merely in its Buddhist period but in its long history as heritage. Collaborative researches on Bamiyan's Islamic pottery, rock mechanical engineering of the cliff and measurements of the caves have been carried out with Kanazawa University, Oyo Co. and Pasco Co. Such researches will bring information indispensable and important for the protection of the Bamiyan site.

Conservation of fragments of the Bamiyan Buddhist manuscripts: Small pieces of birch manuscripts have been carefully flattened and mounted since over 900 pieces were excavated in 2003 and 2005 in a very poor condition from



Wall possibly dating to the Buddhist period

the caves. Approximately 1/5 of the fragments have been safely mounted using adequate materials and brought back to Afghanistan. An Afghan conservator from the Kabul National

Museum was invited to the Institute and involved in this conservation project. All these activities were made possible with the kind support of the Sumitomo Foundation.

## Mission Report on the Activities for the Preservation of Cultural Heritage in Tajikistan

By Arimura Makoto and Taniguchi Yoko, Japan Center for International Cooperation in Conservation

The UNESCO World Heritage Centre has coordinated the "Preservation of the Buddhist Monastery of Ajina Tapa, Tajikistan" in order to conserve and preserve Ajina Tapa, a complex of Buddhist monastery of earthen structures built with pisé or bricks. The Japan Center for International Cooperation in Conservation has participated in this project, being engaged in the archaeological investigation for maintaining of the site. In order to present a report on the activities for 2007 and discuss important issues among experts, the 3rd International Steering Committee Meeting of Ajina Tapa was held from August 23 to 30, 2007 in Tashkent. In particular, the preservation method for earthen buildings to be employed at the site was a serious issue of the meeting. The installation of a shelter for the protection of a *stupa* was abandoned and covering the *stupa* with mud plaster was adopted instead. The Japan Center for International

Cooperation in Conservation hopes to cooperate in the archaeological work which should be carried out prior to the preservation of the site.

After the meeting, condition survey of mural paintings stored in the Tajikistan National



*Current conditions of mural pieces which were detached during the USSR period; storage room of the National Museum of Antiquities, Tajikistan*



*In situ condition survey of detached Sogdian murals from Penjikent at the National Museum of Antiquities, Tajikistan*

Museum of Antiquities, Tajikistan was carried out within the framework of the Institute's "Cooperating Project for the Conservation of Cultural Heritage in West Asia". The survey revealed that a number of invaluable Sogdian wall paintings cut and detached from sites such as Penjikent and Shahrستان had been left and piled in the storage of the museum without any conservation treatment for decades.

Additionally, local experts and research/investigation expenses for the conservation of cultural heritage lacked seriously after the dissolution of the USSR. Therefore, in order to protect such important murals, cooperation for capacity building of Tajik experts heritage including exchange of expertise, techniques and knowledge on conservation is urgently needed.

## Program for Capacity Building along the Silk Road

By Okada Ken, Japan Center for International Cooperation in Conservation

Experts from Japan and China lead a five-year program, which is sponsored by the Foundation for Cultural Heritage and Art Research in Japan and the Samsung Group of Korea, as part of the program for capacity building along the Silk Road. In the second half of the second year of the program a training course on paper cultural properties was held from October 8 to December 27 at the China National Institute of Cultural Property in Beijing. A total of 12 experts from Japan participated as lecturers for 196 hours. They gave lectures not only on traditional conservation techniques but also on the materials and techniques related to paper cultural properties that have become clarified by modern science as well as new methods for conservation employed in the

west. Efforts were made so that the 12 trainees from 6 provinces along the Silk Road would acquire sufficient results. In the final 4 weeks of the course, 2 technical experts from The Association for Conservation of National Treasures conducted practical training classes with Chinese experts, and the trainees were able to learn, though for a short period only, restoration techniques for such objects as books and scrolls. Since there are differences between Japan and China with regard to traditional restoration techniques, trial and error continued to find out how Japanese experts should impart Japanese techniques in order to contribute to the conservation of "Chinese paper cultural properties". On December 27, Ms. Hou Jukun of the State Administration of Cultural Heritage of China attended the course completion ceremony. A certificate of completion issued jointly by the National Research Institute for Cultural Properties, Tokyo and the China National Institute of Cultural Property was given to each trainee.



*Lecture on the introduction to the protection of cultural properties by Shimizu Shin'ichi, Director of the Japan Center for International Cooperation in Conservation*



*Practical training by Mr. Sakata Masayuki (from The Association for Conservation of National Treasures)*



## Evaluation Seminar, 2007 of the International Course on the Conservation of Japanese Lacquer

By Hayakawa Noriko, Center for Conservation Science and Restoration Techniques

Evaluation Seminar, 2007 of the International Course on the Conservation of Japanese Lacquer was held for a week from September 10. This international course on conservation is a joint project with ICCROM, whose headquarters is in Rome. Courses on urushi (Japanese lacquer) and Japanese paper are held in alternating years. Since this year was the fifth year of the course on urushi, the format was changed; instead of the regular course, past participants met to hold an evaluation seminar. On the first two days, 11 participants made presentations concerning how they are utilizing what they learned in the course in their current work; on the last three days, the participants went on a study tour to deepen understanding about urushi. Presentations by participants revealed cases in which the experience and knowledge obtained during the three-weeks' course in the past are being put to use in the conservation of cultural

properties made of urushi in various nations. This and the exchange of diverse information concerning urushi were extremely meaningful not only for the participants but also for us in conducting future courses.



Studying folk materials associated with urushi and collecting of urushi sap, The Museum of History and Folklore in Joboji (Ninohe-shi, Iwate prefecture)

## Workshop for the Publication of A Study of Exhibits from Art Exhibitions of the Showa Era (Pre-World War II volume)

By Shioya Jun, Department of Research Programming

As a part of the research project "Comprehensive Research on Modern and Contemporary Art", the Department of Research Programming is working toward the publication in fiscal year 2008 of *A Study of Exhibits from Art Exhibitions of the Showa Era (Pre-World War II volume)*, a collection of articles on art of pre-World War II Showa period. A workshop was held on December 27 in relation to this publication. Following is a list of presenters and the titles of their presentations.

Kita Takaomi (Aizu Museum, Waseda University): "Yabe Tomoe and the Proletarian Art Movement - Focusing on the Proletarian Art Institute"

Adachi Gen (Graduate School, Tokyo National University of Fine Arts): "'Akujo' and



A poster for the Proletarian Art Institute (around 1930)

War - The World of Comics by Ono Saseo”

Shikida Hiroko (The University Art Museum, Tokyo National University of Fine Arts): “A Study of Minimal Residences in Japan during the First Half of the Showa Period: Designing Activities of the Keiji kobo and Its Associates”

As the presentations were made by young researchers, their contents that covered such challenging, not-yet well studied fields like pro-

letarian art, comics and design were fresh, innovative and stimulating. Although most of the presenters and participants were contributors to *A Study of Exhibits from Art Exhibitions of the Showa Era (Pre-World War II volume)*, close to 30 researchers participated and held heated discussions based on the presentations. There is no question that this workshop served as a good impetus for the publication.

---

## Lectures at the International Seminar for Traditional and Ritual Theatre (Tehran)

By Ijima Mitsuru and Hyoki Satoru, Department of Intangible Cultural Heritage

Researchers of the Department of Intangible Cultural Heritage were asked by the Dramatic Arts Center of Iran to give lectures at the International Seminar for Traditional and Ritual Theatre during the Iranian Artist's Forum (August 20-22, Tehran). Ijima Mitsuru spoke on “*Bunraku: Traditional Japanese Puppet Theatre*” and Hyoki Satoru on “*Folk Performing Arts and Traditional Festivals in Japan*”. They also attended an informal discussion at the Iranian Academy of the Arts and exchanged opinions on such matters as future cooperation in research.

The Seminar was held prior to the 13th Tehran International Ritual-Traditional Theatre Festival (August 23-28). During the festival, various performing arts were presented at many places in Tehran by players from different places, mainly from Iran and neighboring coun-



Performance at the City Theatre Café (City Theatre of Tehran BF1) (Aug. 25)

tries. Various performing arts of the Middle East that cannot be seen by foreigners were presented. In this sense, too, the experience was very meaningful.

---

## 2nd Public Lecture of the Department of Intangible Cultural Heritage: “*Kamigata yosebayashi - Works of Hayashiya Tomi*”

By Ijima Mitsuru, Department of Intangible Cultural Heritage

The Department of Intangible Cultural Heritage held a public lecture on December 12, 2007 at the National Bunraku Theatre in Osaka. Hoping to choose a theme appropriate to Osaka, the place where the lecture would be held, it was decided to choose

Hayashiya Tomi (1883-1970) who was designated in 1962 as a player of *kamigata yosebayashi* (music played in *rakugo* of the Kansai area), an intangible cultural property for which measures for documentation should be taken. Details of the program (in Japanese) can be retrieved from

the website of the Institute (<http://www.tobunken.go.jp/~geino/kokai/07kokai.html>).

If the public lectures given from the days of the former Department of Performing Arts are

counted, this would have been the 38th one, but this is the first time that the lecture was held outside Tokyo. In the future we hope to hold such lectures throughout the country.

## Special Exhibit, “Kuroda Seiki in Photographs”

By Tanaka Atsushi, Department of Research Programming

A special exhibit entitled “Kuroda Seiki in Photographs” is being held at the exhibition room on the second floor of Kuroda Memorial Hall from November 15. At this exhibit a part of the 208 items, including photographs, donated to the National Research Institute for Cultural Properties, Tokyo by Mr. Kaneko Mitsuo, a family member of the deceased Kuroda Teruko, the widow of Kuroda Seiki, is exhibited to the public. Although most of the materials donated are photographs that give information about the life of Kuroda Seiki, there are those that have not been made public until now. In that sense, they are valuable in providing information for a deeper understanding of the artist Kuroda Seiki. Among them, 23 comparatively large photographs have been chosen. Since the original negatives of the donated photographs are already lost, prints of the original were used. The images have been reproduced to the original size while maintaining the texture of the original. This is a part of the results of a study in the development of tech-



*Portrait of Kuroda Seiki, date unknown. 20.5 x 15.3cm*

niques for the formation of digital images that is being executed for the purpose of the conservation and utilization of photographic materials. (Duration of the exhibit: November 15, 2007 to May 17, 2008)



*Gallery scene, photography by Shirono Seiji*

## Publications

### *75 Years of the National Research Institute for Cultural Properties, Tokyo - Archives*

This volume contains lists of projects undertaken by the Institute and the materials collected through those projects from the foundation of The Institute of Art Research in 1930 to 2005. 2008, Chuo Koron Bijutsu Shuppan (+ 81-(0)3-3561-5993), Price: ¥ 39,900



### *The Hikone Screen, National Treasure*

A report on the National Treasure *The Hikone Screen*, a masterpiece of genre paintings created during the early Edo Period. The Institute had held a joint investigation of *The Hikone Screen* with the Hikone Castle Museum. This report includes high-resolution digital images, near infrared images, luminescence images and pigment materials analysis that were used to study the fine detailed expressions of *The Hikone Screen*. 2008, Chuo Koron Bijutsu Shuppan (+ 81-(0)3-3561-5993), Price: ¥ 27,300



### *Kuroda Seiki, Lakeside - Archive for Art Studies, volume V*

The life of *Lakeside*, an Important Cultural Property, is analyzed from various aspects such as its position in the artist's career, the sitter and the painter, history of its appearance in textbooks for art classes at elementary and junior high schools, and the way it has been described by art critics. 2008, Chuo Koron Bijutsu Shuppan (+ 81-(0)3-3561-5993), Price: ¥ 6,300



### *Guidebook for Visual Documentation of Intangible Folk Cultural Properties*

This is a guidebook for the implementation of visual documentation projects on intangible folk cultural properties mainly conducted by local governments. The contents of this guidebook are based on the results of the "Conference on Visual Documentation of Intangible Folk Cultural Properties", which was held from 2003 to 2007 by the Department of Intangible Cultural Heritage. The book can also be downloaded as PDF files from the website of the Department. 2008, not for sale



### *DVD, A Guide to Museum Pest Control*

This DVD shows the strategies for pest control in museums based on IPM (Integrated Pest Management) and covers topics from general sanitation to various treatments. 2004, Kuba Pro Co. Ltd. (+81-(0)3-3238-1689), Price: ¥ 4,410



### *Conservation of Industrial Heritage 6- Problems on the Conservation of Industrial Heritage*

Until now, several publications have been made on the conservation of industrial heritage based on presentations given during conferences on this matter. In this publication, papers presented at a follow-up conference held in 2005 are recorded. 2008, not for sale



### *Survey Report and Restoration Plan on Prambanan World Heritage Temples*

Prambanan World Heritage compounds were seriously damaged by the Central Java earthquake on May 2006. At the request of the Indonesian government, the Institute coordinated a group of Japanese experts and conducted several researches for restoration plan. The report includes three appendix: Collected drawings, historical documents and geometrically modified images of Prambanan temples. 2008, (+81-(0)3-3823-4898), not for sale



TOBUNKENNEWS DIGEST no. 3  
Translated by Matsubara Michiko  
Edited by the Department of Research Programming  
Printed in Japan by Yoshimi Kosan Corporation  
©2008 National Research Institute for Cultural Properties, Tokyo