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Completion of Emergency Measures to Rescue Damaged Artworks of the Rikuzentakata Municipal Museum

By Yamanashi Emiko, Department of Art Research, Archives, and Information Systems



Carrying damaged works out of the Rikuzentakata Municipal Museum

The Great East Japan Earthquake that hit Japan on March 11th of last year resulted in a tsunami that caused extensive water damage to the entire collection of the Rikuzentakata Municipal Museum in Iwate Prefecture. The Museum exhibited and stored cultural artifacts and natural science specimens. It also stored oil paintings, calligraphy works, and block prints done by local artists. After the disaster, these artworks were transported from the site to facilities under prefectural control in the City of Morioka by curators dispatched by

museums belonging to the Japanese Council of Art Museums. Emergency measures were then taken to rescue these works.

At the site of the Rikuzentakata Municipal Museum, most of the surrounding buildings had been washed away, and only part of the damaged frame of the museum remained. On July 12th and 13th, curators surveyed and packed the works in the collection under a hot sun and then transported them to facilities under prefectural control in the City of Morioka. Many of the works were quite large (sizes 200-500) and



Cleaning the backside of canvas

some works were severely damaged by mold since the air temperature had risen after the works were exposed to seawater, so the works had to be fumigated prior to emergency efforts. Works were fumigated from August 9th to 16th and emergency efforts began on August 21st. Close to 700 curators and conservation specialists from Hokkaido to Kyushu came from the Japanese Council of Art Museums to participate

in the efforts. They worked non-stop to clean paintings and plaques and mold-proof works so that they would be able to survive interim storage in museum repositories. In total, 156 works were fully treated and delivered to the Iwate Museum of Art repository on September 29th. Plans are for the City of Rikuzentakata to deposit these works with the Iwate Museum of Art in the future. Rescue efforts were undertaken by the Japanese Council of Art Museums, the Iwate Prefectural Board of Education, the City of Rikuzentakata's Board of Education, the Iwate Museum of Art, and the National Museum of Art. Efforts were supported and coordinated by the Cultural Property Rescue Program Committee (of the National Research Institute for Cultural Properties, Tokyo).

Works survived this massive disaster and were cared for by numerous individuals so that they can be protected and handed down to future generations. Fervent hopes are that these works will not lie dormant in museum repositories but that they will have the opportunity to entertain the public.

The 6th Conference on the Study of Intangible Folk Cultural Properties: "Intangible Cultural Heritage in Post-earthquake Reconstruction"

By Imaishi Migiwa, Department of Intangible Cultural Heritage

The 6th Conference on the Study of Intangible Folk Cultural Properties was held on December 16th, 2011 with "Intangible Cultural Heritages in Post-earthquake Reconstruction" as its theme.

After the huge earthquake in March, various efforts have been made to preserve the culture and cultural properties of disaster-stricken areas. However, the reality is that issues with and information concerning the intangible culture and cultural properties of stricken areas were not adequately shared. Thus, the Department of Intangible Cultural Heritage planned to continue to work on this theme. For the first year, the Department sought to clarify conditions in devastated areas and to share information.

Five experts who were working in the Tohoku area before the earthquake or who are providing logistical support to or helping with reconstruc-

tion efforts were invited to give lectures at the conference. Two commented from the respective standpoints of academia and administration.

Various subjects were raised and discussed from various standpoints thanks to comments from various individuals. Interestingly, the theme of the conference was the earthquake but the actual issues raised preceded the earthquake, such as how to safeguard folk culture, how to deal with a lack of individuals to carry on traditions of techniques and shrinking communities, systematic problems involved in managing intangible cultural heritage, and the force and essential significance of folk performing arts, religions, and beliefs. An extremely unusual event, the earthquake and subsequent tsunami had distorted everyday life and revealed what is essential. One of the invited speakers was from

Fukushima, which is struggling with a nuclear power plant accident. Although Iwate, Miyagi, and Fukushima Prefectures are all labeled disaster-stricken areas, conditions in Iwate and Miyagi differ vastly from those in Fukushima. There has been little talk of Fukushima's reconstruction. Nuclear power is a force that had never been fully controlled by humans and was now present in a form completely divorced from the local culture.

Plans are to disseminate and share information by covering issues concerning the stricken areas and restoration. The lectures and discussions at the conference should be published in March.



Presentation

Survey of Flood Damage to the Ancient City of Ayutthaya in Thailand

By Tomoda Masahiko, Japan Center for International Cooperation in Conservation



Temple remains where large pools of water still remain (mud caked to walls indicates the maximum height of flooding)

Through a program commissioned by the Agency for Cultural Affairs, flood damage to the ancient city of Ayutthaya was surveyed by 2 successive missions on November 28-December 3, 2011 and December 18-23, 2011. Extremely heavy, continual rainfall starting in September caused massive flooding in Ayutthaya and Bangkok, a fact that was also

widely reported in Japan. The Ayutthaya ruins, a World Cultural Heritage site, were extensively flooded as well. Concerned about the effects of flooding on the site's conservation, the Thai Government asked for Japan's assistance via the UNESCO Office in Bangkok. The decision was then promptly made to provide emergency assistance by having experts conduct a field survey.

Two experts in measures to counter water damage and conservation of cultural heritage were sent to conduct the first survey, and 6 experts in conservation science, murals, architecture, and photography were sent to conduct the second survey. The extent of damage to major sites was determined firsthand together



The bottom of a mural damaged by flooding

with experts from the Fine Arts Department of the Thai Ministry of Culture and the Japanese Agency for Cultural Affairs.

The surveys indicated that flooding was considerable and that some murals were soiled with mud, salt deposits had emerged in places, mud had been deposited on brick foundations, and an exhibition of excavated archaeological remains was submerged. However, generally speaking, direct damage to ruins was limited and most of the damage was relatively minor. Nevertheless, deterioration and deformation of brick stupas and prasats due to aging were observed everywhere. The survey results reaffirmed the importance of continual monitoring and conservation efforts based on a medium- to long-term plan in order to mitigate damage in the event of a disaster. Exploring ways to assist the Fine Arts Department in these efforts is a subject for the future.

Japan Consortium for International Cooperation in Cultural Heritage Symposium “Rescuing Cultural Heritage: A Firsthand Account of Emergency Conservation Efforts”

By Harada Rei, Japan Center for International Cooperation in Conservation

A symposium for the public was held on October 16, 2011 in Heiseikan of the Tokyo National Museum.

Kondo Seiichi, Commissioner for Cultural Affairs, gave the keynote lecture in which he talked about cultural properties damaged by the Great East Japan Earthquake and a program to rescue those properties called the "Cultural Property Rescue Programme." Yamamoto Satoshi, Councilor for Cultural Properties, Hidaka Shingo, Associate Professor at the National Museum of Ethnology, Miyazaki Koji, Executive Director of the Tokyo University of Foreign Studies, and Henri Simon, President of Patrimoine sans frontières (PSF), gave lectures and joined in a panel discussion on “Emergency Responses to Safeguard Cultural Heritage.”

The lectures covered diverse topics such as efforts to preserve buildings, folk cultural properties, and written cultural heritage damaged by the Great Hanshin-Awaji Earthquake and the Great East Japan Earthquake. Topics also

included assistance to safeguard cultural heritage abroad. Discussion of emergency efforts to rescue cultural heritage reaffirmed the need for Japan to capitalize on its experience in safe-



Symposium

guarding cultural properties damaged by disaster and to cooperate in future international efforts

to safeguard cultural properties damaged by disaster.

Study of a Newly Donated Item, a Biwa (a Type of Lute) with Mother-of-Pearl Designs of Flowers and Birds Named Ko-Cho-Gen, in the Saga Prefectural Museum

By Takakuwa Izumi, Department of Intangible Cultural Heritage

Recently donated to the Saga Prefectural Museum, a biwa (a type of lute) with mother-of-pearl designs of flowers and birds and named Ko-Cho-Gen was studied by the Institute's Takakuwa Izumi and Prof. Komota Haruko of the Musashino Academia Musicae. This biwa was imported by the Taketomi Family from their original home of Ming Dynasty China. This biwa is said to have been bought from a Qing merchant by the father of Taketomi Rensai (1638-1718), who built Otakara Seido. It is also said that Rensai played this biwa in the presence of the Emperor Gomizunoo and that it was Imperially bestowed the name "Ko-cho-gen."

The instrument has mother-of-pearl inlay on its back, which Mr. Koike Tomio of the Tokugawa Art Museum identified as a technique from Ming Dynasty China. However, the trunk of the biwa is plumper than other popular biwa from the Ming Dynasty, so this biwa is thought to belong to the Nan-pi Biwa tradition from south China. A bridge of this biwa, a part that was specific to Chinese biwa, may have



The back of the biwa Ko-Cho-Gen in the Saga Prefectural Museum

been taken off in order to perform Japanese music. Plans are to conduct further studies by comparing this biwa to biwa in China.

The 35th International Symposium on "Tradition and Transmission of Textile Techniques: Present Condition of Research and Conservation" was Held

By Kikuchi Riyo, Department of Intangible Cultural Heritage

The 35th International Symposium on the Conservation and Restoration of Cultural Properties was held at the Heiseikan Large Auditorium, Tokyo National Museum from September 3 to 5, 2011 with "Tradition and Transmission of Textile

Techniques: Present Condition of Research and Conservation" as its theme.

At the symposium, domestic and foreign experts from various disciplines related to textiles, such as craftsmen, restorers, curators, and researchers were invited to discuss the "making,"

"protecting," and "handing down" of textiles. This symposium sought to suggest directions for future research on textile techniques. Particular focus was placed on problems with raw materials and tools encountered during the making and restoring of textiles, the nature of the system to educate successors to pass on these techniques to future generations, and multifaceted approaches to the study of textile techniques.

Two keynote speeches given at the beginning of the symposium dealt with the fundamental themes of textile techniques, such as the fact that these techniques had inevitably undergone change over the years and that some of techniques had been lost in that process.

Following the keynote speeches were 4 sessions on Protecting of Textile Techniques, Textile Conservation Today, Approaches to Textile Techniques, and Transmission of Textile Techniques; these sessions were followed by a general discussion. Each session included interesting presentations dealing with

problems such as advice on handing down textile techniques from the craftsmen's points of view, the history and current state of restoration techniques at home and abroad, methods of studying domestic and foreign textiles and other related materials in order to advance research on textile techniques, and the education of successors to carry on these techniques.

In the general discussion, problems commonly encountered by participants were discussed, such as how to conserve textile techniques that inevitably change over time, technical problems that craftsmen and restorers face, and differences in concepts of keeping modern textile collections in Japan and abroad.

There was not enough time to delve deeply into each problem, but the participants praised the symposium as a significant opportunity to discuss present problems and to build new networks among colleagues. Plans are to publish details of the symposium in proceedings next year.

International Course on Conservation of Japanese Paper

By Kato Masato, Japan Center for International Cooperation in Conservation

International training course was conducted from August 29th to September 16th by ICCROM, the Kyushu National Museum, and the Institute. Applications were received from close to 60 individuals who work with cultural properties from around the world, and this number was winnowed down to 10 trainees from as far away as India, Switzerland, and Mexico.

The course focused particularly on Japanese paper and included classes from perspectives ranging from materials science to history. At the same time, trainees participated in practicum where they replaced missing areas, attached linings, and attached roller rods to produce finished handscrolls; trainees also prepared booklets with Japanese-style binding. Participants visited the Mino region in Gifu Prefecture, where a type of Japanese handmade paper that is used in restoration work is produced, and they also visited a town where traditional buildings

are being conserved. Trainees learned about the distribution of Japanese paper throughout history, from its manufacture to its transportation and sale. In addition, trainees visited a traditional mounting studio and stores selling traditional tools and materials and learned about cir-



Practicum (lining)

cumstances involving the traditional conservation and restoration of paper in Japan.

The techniques and knowledge provided by this course will help encourage the conservation,

restoration, and exhibition of Japanese paper cultural properties in collections overseas and can also be used to conserve and restore works made outside Japan.

Training and Workshops at Amarbayasgalant Monastery in Mongolia

By Tomoda Masahiko, Japan Center for International Cooperation in Conservation

This year marks the third year of work carried out at Amarbayasgalant Monastery in Mongolia in cooperation with the Ministry of Education, Culture, and Science of Mongolia (MECS) as part of the Networking Core Centers project commissioned by Japan's Agency of Cultural Affairs. This year, expert teams were sent in late June and late August.

In accordance with the topics covered at last year's workshops, this April the Mongolian government enforced its decision to establish a protected area around the site based on the Cultural Heritage Law. The protected area is vast, including the monastery itself as well as the surrounding landscape, archaeological sites related to the monastery's construction, and sacred and traditional sites. Specific constraints such as restrictions on development in the area

are a major topic this year. With each team sent, a workshop was held with attendees from the province, district, monastery, and local community in order to encourage efforts by Mongolia's Selenge Province to formulate plans for site management. Many issues were discussed, among which was the substantial delay in collecting essential information and setting up a framework to formulate a site management plan on the part of Selenge Province. Nevertheless, basic policies to be incorporated in the plan were summarized in recommendations to the province.

In conjunction with these efforts, the team sent in August included Japanese specialists in restoring historical wooden buildings who trained junior Mongolian conservation specialists in surveys for architectural conservation and restoration. This training is a continuation of



Survey of building conservation and restoration in progress

that last year and the year before. Trainees practiced surveying a temple building that has suffered extensive damage and they participated in steps from quantitatively determining the extent of that damage to preparing estimates of materials needed for restoration work. Historical structures within the monastery are dilapidated and extensively damaged and thus are in quite

urgent need of restoration. By itself, Mongolia would have difficulty ensuring the technical standards for restoration. Calls for technical assistance from other countries like Japan are mounting. Discussion with representatives of the Mongolian government must continue in order to find ways to meet that need in the future.

Training Course for Museum Curators in Charge of Conservation

By Yoshida Naoto, Center for Conservation Science and Restoration Techniques

T raining Course for Museum Curators in Charge of Conservation was conducted from July 11 to 22 (27 participants), marking the 28th session of that course. Lectures and practica were conducted by instructors from the National Research Institute for Cultural Properties, Tokyo and other facilities to provide curators with knowledge and skill regarding conservation environment at facilities handling cultural properties and prevention of the degradation primarily from a scientific perspective. In addition, Yachiyo Folk History Museum provided a “case study” of a study of conservation conditions on-site. Participants divided into groups to examine set topics and announced their findings. An active discussion took place and questions were asked and answered.

The training session in question featured an agenda that included a lecture on preparations for serious disasters and practica and demonstrations regarding emergency measures to preserve water-damaged photos and paper materials. Unfortunately, none of the attendees were

from the Tohoku region, which had been heavily damaged by the recent Tohoku Earthquake and tsunami, but participants from around the country were reminded of the affected region and the fact that they themselves could be victims of such a disaster. Seeing participants closely follow and observe lectures and practica so that they could prepare for a major disaster as might occur in the future was quite moving.



The case study in progress

Optical Study of *The Western Kings on Horseback Screens*

By Hayakawa Yasuhiro, Center for Conservation Science and Restoration Techniques

T he Department of Art Research, Archives, and Information Systems and the Center for Conservation Science and Restoration Techniques performed optical stud-

ies of *The Western Kings on Horseback Screens* (an Important Cultural Property) in the Suntory Museum of Art in 2010–2011. The Western Kings on Horseback Screens are known to be

masterpieces of early Western-style painting during the Momoyama Period. Together with *The Western Kings on Horseback Screens* in the Kobe City Museum (an Important Cultural Property, currently with 4 panels in each), the screens constitute a pair of four-panel screens depicting 4 rulers on horseback and are said to have originally been wall paintings in Aizuwakamatsu Castle (Tsuruga Castle). However, numerous uncertainties remain regarding events leading to the production of these screens. The optical studies performed took high-resolution color images, infrared images, fluorescent images, and X-ray images of

the screens. Depictions and colors were studied in detail and colorants were identified through X-ray fluorescence analysis. Results indicated that the colorants used in both works were primarily pigments used in Japanese-style paintings, but results did reveal that the gold leaf used in the background differed. Some of the study results were noted on a plaque in the exhibit hall of the Suntory Museum of Art during its special exhibition (October 26–December 4, 2011) entitled "Light and Shadows in Namban Art: The Mystery of *The Western Kings on Horseback Screens*."



Study of the work through X-ray fluorescence analysis in the Suntory Museum of Art

A Survey of Japan-Related Artworks in the Collection of the Azerbaijan State Museum of Art

By Emura Tomoko, Department of Art Research, Archives, and Information Systems

As part of a program for cultural cooperation by the Japan Foundation and scheduled from November 27 to December 6, 2011, a survey of Japan-related artworks in the collection of the Azerbaijan State Museum of Art was conducted. Azerbaijan became an independent state following the collapse of the Soviet Union in 1991. Its capital, Baku, is located on the western coast of the Caspian Sea, and medieval buildings that have been inscribed as world heritage sites still remain in the older part of the city. The Azerbaijan State Museum of Art

was founded in Baku in 1920 and curates and domestically exhibits primarily Russian and European paintings and sculptures. The Museum's collection includes about 300 pieces of Oriental art from Japan and China, but the Museum has no expert in Oriental art, so the Museum has had difficulty distinguishing Japanese artworks from those made in China or elsewhere. Thus, Ochi Ayako, a member of a culture team in the Cultural Programs Division of the Japan Foundation, Komatsu Taishu, Director of the Akita Senshu Museum of Art,



The Azerbaijan State Museum of Art

and Emura Tomoko of the Institute visited the Museum. We surveyed works in the collection and advised Museum personnel on exhibiting and managing those works. As a result, the survey determined that about 85 of 270 works that were surveyed were Japanese artworks (pottery, sculptures, lacquerware, gilded objects, textiles, paintings, and books printed from woodblocks). Most of the surveyed works are pottery exported overseas from Japan and China from the late 18th century to the early 20th century; although the pieces are not considered particularly rare, the identification of this collection of exported

pottery is significant. Plans are to finish compiling the survey data and then translate the survey report and provide copies to the Museum. This effort should help to further understanding of Japanese culture in Azerbaijan and help locate unknown works held abroad as part of research on pottery exported from Japan.

While in Azerbaijan, we visited the Embassy of Japan in the Republic of Azerbaijan and met with Watanabe Shusuke, the Ambassador Extraordinary and Plenipotentiary. The Ambassador explained that he wanted to build on the survey and encourage further cultural exchanges between Japan and Azerbaijan. The efforts of Embassy staff like Kobayashi Ginga, second secretary to the Japanese Embassy and supervisor of this program, helped to ensure our survey went smoothly overall. The year 2012 will mark a 20-year milestone since the establishment of diplomatic relations between Japan and Azerbaijan. Plans are underway for the Museum to host commemorative exhibitions with the cooperation of the Japanese Embassy. The survey was extremely significant since it laid the groundwork for future activities like plans for friendly relations between the two countries.

An International Conference on the Intangible Cultural Heritage of Japan and South Korea was Held

By Imaishi Migiwa, Department of Intangible Cultural Heritage

The Department of Intangible Cultural Heritage is actively encouraging international cooperation in the study of intangible cultural heritage with several foreign institutions mainly in Asia in accordance with greater momentum worldwide with regard to safeguarding intangible cultural heritage. As part of these efforts, the Department concluded an agreement with the Folkloric Studies Division of the National Research Institute of Cultural Heritage, South Korea on Research Exchanges between Japan and South Korea in relation to the Safeguarding of Intangible Cultural Heritage in 2008. International research exchanges have taken place in the 3 years since. Culminating these exchanges was an international conference



Researchers from South Korea and Japan discussing a display on "Documentation of Intangible Cultural Heritage" in the Lobby of the Institute

on the intangible cultural heritage of Japan and South Korea that was held at the Institute on August 9th. Participants included 6 researchers from South Korea. Research presentations on intangible cultural heritage were given by 6

researchers, 3 of whom were Korean. The Department and the National Research Institute also agreed to continue exchanges as part of a 5-year plan starting in 2012.

6th Public Lecture “Records of the Shuni-e Ritual (Omizu-tori) at Todaiji Temple”

By Ijima Mitsuru, Department of Intangible Cultural Heritage

The Department of Intangible Cultural Heritage held an annual public lecture at the Heiseikan of the Tokyo National Museum on October 22nd. The lecture dealt with recordings of the Shuni-e Ritual (Omizu-tori), held annually at Todaiji Temple, among materials in the Department's collection. On-site recordings have continued to be made since 1967, resulting in an extensive collection including more than 400 10-inch open-reel tapes. Some of the recordings were played for the audience in between talks by the invited speakers, Mr. Hashimoto Shoen, Cho-ro (the head monk) of Todaiji Temple, who confined himself to the temple for prayer from the 1960s to the 1990s, and Ms. Sato Michiko, an emeritus researcher at the Institute who played a leading role in the recording work. An exhibition displaying rare materials related to Shuni-e was also featured at the Heiseikan.

The lecture and the exhibition were well-



A talk underway

received by 200 or more participants. An overview of the lecture, including interesting stories told by Mr. Hashimoto and Ms. Sato in their talks, will be presented in the next *Research and Reports on Intangible Cultural Heritage*, Vol. 6, to be published in March 2012.

45th Public lecture series, Dialogues on Objects and Images, hosted

By Shioya Jun, Department of Art Research, Archives, and Information Systems

In order to further publicize the results of its day-to-day research, the Department of Art Research, Archives, and Information Systems hosts a public lecture series each fall for personnel from the Institute and other facilities. This year marked the 45th of these lecture series. The theme of this year's lecture series was a new one, Dialogues on Objects and Images, and dealt with various aspects of cultur-

al properties as immobile objects that engender vivid imagery in people's minds. Four art history researchers from the Institute and other facilities gave presentations November 11th and 12th in the Institute's seminar hall.

The theme for November 11th was “Multiple streams of styles in Japanese art history: Selection and modification of styles.” Sarai Mai, a researcher in the Department, gave a presenta-

tion entitled "From the Early to Late Heian Period: Sculpting of the Juichimen Kannon [eleven-headed Kannon] at Rokuharamitsuji Temple," while Takagishi Akira, an associate professor in the graduate school of the Tokyo Institute of Technology, gave a presentation entitled "From the Kamakura Period to the Muromachi Period: The origins and revival of the medieval Yamato-e painting style." Ms. Sarai focused on "style," a concept particular to art history, as she discussed sculptures during a transition in styles in the mid-10th century with specific attention to the context in which those sculptures were produced. Mr. Takagishi expanded on his own multilayered view of changes in Yamato-e style paintings evident in picture scrolls from the end of the Heian Period-Muromachi Period.

The theme for November 12th was "Concepts of antique art." Watada Minoru, Head of the Department's Trans-Disciplinary Research Section, gave a presentation entitled "Foundations for Chinese-style paintings of the Muromachi Period: Shubun and Sesshu" while

Sasaki Moritoshi of the Machida City Museum of Graphic Arts gave a presentation entitled "Buddhist print design from the Heian Period-Kamakura Period: Buddhist images on stamps." Antique art tends to be described merely in terms of shape, but Mr. Watada shed light on conditions during the creation of "Autumn and Winter Landscapes," one of Sesshu's works (in the Tokyo National Museum's collection) and the works of Shubun, his teacher, as well as the roles of those works. Similarly, Mr. Sasaki shed light on conditions during the creation of Buddhist prints stored inside Buddhist statues as well as the roles of those prints. Although completely forgotten today, the "concepts" of those works were brought to light.

Lectures were unusually well attended, with an audience of 128 on November 11th and 108 on November 12th. The seminar hall was packed. In each presentation, presenters described the results of their latest research. Despite the academic content of the lectures, audiences remained enthralled and appeared to enjoy these novel topics.

"6th Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage"

By Miyata Shigeyuki, Department of Intangible Cultural Heritage

The 6th session of Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage was held in the Nusa Dua area of Bali, Indonesia from November 22 to 29, 2011 at the Bali International Convention Centre. Representing the Institute, Miyata Shigeyuki and Imaishi Migiwa from the Department of Intangible Cultural Heritage and Futagami Yoko from the Department of Art Research, Archives and Information Systems participated in the conference.

In the Session, 11 nominated files were inscribed in the "List of Intangible Cultural Heritage in Need of Urgent Safeguarding," 19 were inscribed in the "Representative List of the Intangible Cultural Heritage of Humanity," and 5 safeguarding practices were registered as "Best Safeguarding Practices."

6 files nominated by Japan for the Representative List were evaluated. As a result, 2 nominated elements, "Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima" and "Sada Shin Noh, sacred dancing at Sada shrine, Shimane," were inscribed, and 4 nominated files, including "Hon-minoshi, papermaking in the Mino region of Gifu Prefecture," were "referred" back to the submitting state.

"Referring" a nomination is a system adopted by this session of the Committee in order to ask Submitting States for additional information, if necessary, to better recommend whether to inscribe the element or not. Since the system is brand new, lengthy debate was held over the appropriateness of each "referral." Topics that had been discussed starting last year, such as limits on the number of nominations considered, limits on the number of nominations

made by each State, and the appropriateness of involving experts from the Consultative Body, led to a greater rift in opinions among Committee Members than was apparent last year. Several topics were even decided by a majority vote, which had never occurred before in a session. Although in full force for less than

3 years, the Convention for the Safeguarding of the Intangible Cultural Heritage appears to have reached a turning point. This issue is of considerable interest domestically and, given the desire to encourage international exchanges in the area of Intangible Cultural Heritage, these trends must be carefully followed in the future.

Expert Working Group Meeting and the International Symposium to Preserve the Bamiyan Site, hosted by the Institute

By Suzuki Tamaki, Japan Center for International Cooperation in Conservation

10th Expert Working Group Meeting to Preserve the Bamiyan Site

The National Research Institute for Cultural Properties, Tokyo has long encouraged projects to safeguard cultural heritage in Afghanistan in concert with UNESCO and research facilities both at home and abroad. Efforts to safeguard the Bamiyan site in particular center on the UNESCO/Japanese Funds-in-Trust Project to Preserve the Bamiyan Site and these efforts have been made with the cooperation of the Afghani government and research facilities in various countries. An expert working group meeting on efforts to safeguard the Bamiyan site is held annually so that experts from various countries can share their results and discuss conservation and usage policies. This year's expert working group meeting was held by the Institute and UNESCO; the meeting was held at the Institute from December 6th to 8th.

The meeting was attended by experts from countries of Japan, Afghanistan, Germany, France, and Italy and from the international organizations UNESCO, ICOMOS, and ICCROM. In addition to the ongoing issue of preserving murals and safeguarding fragments of the Buddha statues, attendees broadened their perspective to include the Bamiyan valley as a whole. Attendees discussed surveys of widely dispersed archeological ruins, protection of landscapes, and infrastructure-related issues such as museums and tourism.

***International Symposium "10 Years after the Destruction of the Buddhas: The Present Situation and Future Vision for the World**

Heritage Site of Bamiyan"

The Japan Center for International Cooperation in Conservation of the National Research Institute for Cultural Properties, Tokyo held an international symposium covering the Asian region in order to consider forms of Japanese cooperation to safeguard cultural heritage and the point of that cooperation. This year marks the 10th year since the destruction of the Buddhas of Bamiyan in Afghanistan, so an international symposium was held to summarize the results of the project to preserve the Bamiyan Site, which Japan was involved in, and to further publicize such efforts. The symposium met twice, once on December 9th in Tokyo and then on December 11th in Kyoto. The Tokyo event was sponsored jointly by the Institute and the Nara National Research Institute for Cultural Properties while the Kyoto event was sponsored jointly by the Institute, the Nara National Research Institute, Ryukoku University's Research Center for Buddhist Cultures in Asia, and Ryukoku Museum.

Previous discussion had focused on the issue of reconstructing the destroyed Buddha statues and caves carved out of the Bamiyan cliffs where the statues stood, but the issues of safeguarding ruins throughout the valley and protecting landscapes in response to recent development were raised. The symposium provided a significant opportunity for everyone to consider issues with safeguarding the Bamiyan site and Japan's future international cooperation.

***As part of its Project to Invite Foreign Artists and Experts in Cultural Properties, the Agency for Cultural Affairs invites the Minister of**

Information and Culture of Afghanistan to Japan

In line with the Agency for Cultural Affairs' Project to Invite Foreign Artists and Experts in Cultural Properties, the National Research Institute for Cultural Properties, Tokyo invited H.E. Dr. Sayed Makhdoom Raheen, Minister of Information and Culture, from the Islamic Republic of Afghanistan December 4th-8th.

Minister Raheen made a courtesy call to Nakagawa Masaharu, Minister of Education, Culture, Sports, Science, and Technology, on December 5th. Minister Raheen expressed gratitude for Japan's cooperation in preserving cultural heritage and asked for Japan's continued assistance. On the 6th, he attended an Expert Working Group Meeting on Projects to Preserve the Bamiyan site, he discussed the results of the

latest efforts to safeguard cultural heritage in Afghanistan by Japan and other countries, and he also observed efforts by the Tokyo University of the Arts to preserve fragments of Buddhist wall paintings from Bamiyan. In addition, the minister toured a restoration site at the Nikko Toshogu, one of Japan's foremost pieces of wooden architectural heritage, with the cooperation of the Nikko Cultural Assets Association for the Preservation of Shrines and Temples.

Through these activities, Minister Raheen expressed his admiration and gratitude for Japan's cooperation to conserve cultural heritage in his country. Afghanistan is still in the midst of a civil war, but the invitation of its minister provided an opportunity for close cooperation with Japan on the country's road to cultural recovery.

Networking Core Centers for International Cooperation on Conservation of Cultural Heritage Project for the Protection of Cultural Heritage in the Kyrgyz Republic and Central Asia

By Abe Masashi, Japan Center for International Cooperation in Conservation

The Japan Center for International Cooperation in Conservation started a four-year training program this year. In this program, a series of workshops covering documentation, excavations, conservation, and site management will be undertaken in the medieval fortified town of Ak Besim in the Chuy Valley of the Kyrgyz Republic. This program has been commissioned by the Agency for Cultural Affairs, Japan and aims to train young experts in Central Asian countries in the protection of cultural heritage in Central Asia.

This year, the first workshop was held from October 6th to 17th in cooperation with the Institute of History and Cultural Heritage of the National Academy of Sciences, Kyrgyz Republic and the Nara National Research Institute for Cultural Properties. The main topic of this workshop was documentation of archaeological sites. Trainees received lectures at the Institute of History and Cultural Heritage in Bishkek and received on-site training in archaeological surveys using total stations at the Ak Besim site. A

total of 12 young experts joined the workshop as trainees. 8 trainees were from Kyrgyz while the remaining 4 were from the 4 other countries of Central Asia. Every trainee enthusiastically participated in the workshop to become skilled in archaeological surveys. Another important result of the workshop was the friendships that were fostered among trainees through the workshop.

The Japan Center for International



On-site Training of Archaeological Survey

Cooperation in Conservation plans to conduct various workshops for the protection of cultural

heritage in Central Asia in the future as well.

5th Conference on Traditional Restoration Materials and Synthetic Resins: Investigation and Restoration of Traditional Paints Used in Architectural Cultural Properties

By Kitano Nobuhiko, Center for Conservation Science and Restoration Techniques

The Technical Standards Section of the Center for Conservation Science and Restoration Techniques held a conference entitled the "Investigation and Restoration of Traditional Paints Used in Architectural Cultural Properties" in the Institute's basement seminar hall on September 29th. This conference picked up again on the theme of Investigation and Restoration of Urushi used in Architectural Cultural Properties from the 3rd Conference that was held in 2009. Urushi is an exceptional traditional paint that symbolizes Japan and is also a restoration material. The common perception is that paints used in architectural cultural properties that are being restored include only Urushi or pigments + glue. In actuality, however, research has revealed that various other materials, such as drying oils, pine resin, and persimmon tannin, have been used in paints in accordance with the period and conditions. The 5th Conference examined a third type of paint that was neither

Urushi nor a glue. At the conference, I began by raising several questions. Mr. Kubodera Shigeru of the Historical Research Institute for Architectural Decoration Technology then proceeded to talk primarily about the "Paint known as 'chian [from Chian turpentine]' and techniques for its application." Next, Mr. Sato Noritake of the Nikko Cultural Assets Association for the Preservation of Shrines and Temples lectured on the status of paints other than Urushi used on the temples and shrines of Nikko from the viewpoint of a restorer. Last, Dr. Honda Takayuki of Meiji University explained the science of paints, with a focus on drying oils, and he also reported results of organic analysis of the paints actually used on the temples and shrines of Nikko. The lecturers' talks were persuasive since they presented issues from the experts' points of view, and attendees were also given the chance to observe paint samples and boards from the temples and shrines of Nikko brought by Mr. Sato.

Field Survey and Renewal of the Memorandum of Understanding regarding the Angkor Complex

By Futagami Yoko, Department of Art Research, Archives and Information Systems

In December 2011, the Institute conducted a field survey of the Angkor Complex. The memorandum of understanding between the Nara National Research Institute for Cultural Properties (Nara Institute) and the Authority for Protection and Management of Angkor and the Region of Siem Reap (APSARA National Authority) was also renewed.

Efforts at the Angkor Complex seek to clarify

environmental conditions suited to preserving stone monuments. Biodeterioration of stone is a common problem in the area, and different species affect stone surfaces differently. However, few organizations are studying the relationship between the condition of stone and the environment and species of microorganisms, and this includes taxonomic studies. The Institute has been studying the relationship

between environmental conditions and species of moss, lichen, and algae that grow on stone to quantitatively and qualitatively evaluate their effect on stone surfaces. The current survey included specialists in the taxonomic study of lichen from Japan and South Korea, and specialists in plant ecology and biodeterioration of cultural property from Italy. The survey was conducted at sites with different environmental conditions such as the Ta Nei Temple which has been previously surveyed, and several other temples like Ta Keo, Ta Phrom and Bayon. Researchers are now analyzing the information obtained from the field survey. Institute researchers have been monitoring the surface conditions of stone samples taken from a nearby quarry and left at Ta Nei and they have been following up on past attempts at conservation efforts.

Following the field survey, the Institute renewed a memorandum of understanding with the APSARA National Authority on joint research at the Angkor Complex. Previously, both the Tokyo and Nara Institutes each signed an MOU with the APSARA National Authority, but the current MOU was signed by all three organizations so that the Tokyo and Nara



Survey of species of organisms on stone surfaces and environmental conditions

Institutes will be able to cooperate more closely with each other in the same area. The signing ceremony was held at the Headquarters of the APSARA National Authority in Siem Reap and was attended by Mr. Kamei Nobuo (the Director General of the Tokyo Institute), Mr. Inoue Kazuto (Deputy Director General of the Nara Institute), and H.E. Bun Narith (President of the APSARA National Authority). The Institute will study restoration preparations at the West Prasat Top, where repair work is planned.

Expert Meeting for the Conservation of the Ajanta Caves, India 2011

By Shimadzu Yoshiko, Japan Center for International Cooperation in Conservation

The National Research Institute for Cultural Properties, Tokyo and the Archeological Survey of India (ASI) have implemented a collaborative project to preserve Ajanta paintings in Caves 2 and 9. This project was funded by the 'Networking Core Centers for International Cooperation on Conservation of Cultural Heritage Project' of the Agency for Cultural Affairs, Japan.

As a follow-up, the Japan Center for International Cooperation in Conservation invited Mr. Chandrapandian, an expert from ASI who oversaw the Ajanta Caves from July 23 to 28, 2011, to visit and an expert meeting was held on the 27th.

At the meeting, Japanese experts reported on the status of Ajanta paintings in Cave 2, covered by the collaborative project, and factors leading

to their damage. Results of high-resolution photographic documentation of Caves 2 and 9 were also reported by the Japanese experts. As a representative of the ASI, Mr. Chandrapandian



Presentation by Mr. Chandrapandian of the ASI

reported on the ASI's activities at other archaeological sites in India besides the Ajanta Caves. The meeting was a great opportunity to discuss

how to better preserve the Ajanta paintings in the future.

Seeking to Make the Meiji Period Art Journal Mizue Available on the Web

By Tsuda Testuei, Department of Art Research, Archives, and Information Systems

Through a project on General Research regarding the Publication and Utilization of Research on Cultural Properties, the Department of Art Research, Archives, and Information Systems is seeking to coordinate with other bodies to effectively display the journal on the Web and utilize accumulated research on cultural properties. Among art journals in the Institute's collection, some Meiji Period art journals are defunct and their copyrights have expired. Numerous readers here in Japan and overseas wish to view Mizue, one such journal, so as part of the project the Department of Art Research, Archives, and Information Systems is seeking to coordinate the National Institute of Informatics to make the journal available on the Web. On September 13th, a conference to achieve that end was held at the National Research Institute for Cultural Properties, Tokyo. The goal would be to display the journal on the Web with a full index and links; article searches would allow readers to view images of the main text on the Web.



Cover of Issue 1 of Mizue (July 1905 edition)

Representatives of both institutes determined steps to achieve that goal and effective ways to display the journal on the Web. Representatives of both institutes reaffirmed their intent to display Issues 1-10 within a year and later display issues from the Meiji Period up to Issue 89 as part of the project.

Acceptance of a donation

By Abiko Takashi, Department of Research Support and Promotion

An offer for a donation to the Institute was received from Larson Juhl Nippon. Larson Juhl Nippon donated 4 vacuum sealers (Fuji Impulse, V-402) to the Institute in order to support our research into rescuing cultural properties affected by the Great East Japan Earthquake.

These vacuum sealers will be used to restore books, documents, and other paper-based items damaged by seawater from the tsunami caused by the earthquake, and we have already put

them to use in our Salvage Project for Cultural Properties damaged by the tsunami.

On August 3, the Institute was visited by Okawara Taisuke, General Manager of Larson Juhl Nippon, and Kamei Nobuo, Director General of the Institute, presented a certificate of appreciation to Mr. Okawara.

We are glad the firm is aware of our activities and we are most grateful for the donation. We are sure to use the donated equipment to rescue cultural properties.

Publications

Capturing the 'Original': Conveying Cultural Properties

A report on the International Symposium held in 2008. It covers Western aesthetics, contemporary art and intangible cultural properties, mainly on Japanese and Eastern art, and explores the ways to convey cultural properties while intending to maintain the 'original' as it is. 2010, Heibonsha (+81-(0)3-3818-0874), Price: ¥3,500



Kuroda Seiki: Recueil de documents en français

Archives of Seiki Kuroda's unpublished letter drafts and his diary (in French, 1888) and letters to Kuroda written in European languages, republished and translated into Japanese with original texts. 2009, Chuokoron Bijutsu Shuppan (+81-(0)3-3561-5993), Price: ¥18,000



Liturgy of Buddhist Services at Todaiji in March

A collection of reports on the liturgy of Buddhist services held at Todaiji temple in March by Sato Michiko, researcher emeritus of the Institute. Formerly reported in periodicals, they have been republished. 4 volumes, 2005, Hozokan (+81-(75-343-5656), Price: ¥58,000



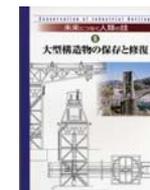
Science for Conservation

Science for Conservation has been published since 1964. It contains articles on studies of conservation and restoration of cultural properties conducted by the Institute. The articles can be downloaded as PDF files from the website of the Center for Conservation Science and Restoration Technique (http://www.tobunken.go.jp/~hazon/hazon_pdf.html).



Conservation of Industrial Heritage 5-Conservation of Large Scale Structures

Examples of conservation of large scale structures such as bridges and locks both in Japan and abroad are investigated, and attempts to solve problems related to these are introduced. English version of Conservation of Industrial Heritage 4-Conservation of Railways II has also been published. 2006, not for sale



Archives of the Institute of History, Archaeology and Ethnography, Academy of Science, Tajikistan: Plans and artifacts (pottery and wood carvings) of Kakhkakh sites (2011)

This volume contains the drawings of the caves by digital measurement and introduces their architectural features and present condition for conservation. It also includes the chronological study of the caves on the comparison between their architectural style and the result of radiocarbon dating. 2011, not for sale

