

**Proposal on a Property to be Inscribed on the World Heritage Tentative List**

**Ama-no-hashidate :**  
**Origin of Japanese Cultural Landscapes**  
(tentative translation)

**September 2007**

**Kyoto Prefecture · Miyazu City · Ine Town · Yosano Town**  
**Japan**

## Table of Contents

### (1) Proposal Concept

① Property Name/Description .....	1
② Photographs .....	3
③ Maps .....	4

### (2) Cultural Assets Included in the Property

① List of Assets .....	6
② Component Locations and Photographs .....	18

### (3) Preservation and Management Plans

① Preservation and Management Plans for Individual Property Components, and Examination of the Plans' Development .....	23
② Comprehensive Preservation and Management Plan for Entire Property, and Examination of the Plan's Development .....	24
③ Boundaries of Surrounding Environment Comprising the Entire Property, Environmental Preservation Measures, and Examination of such Measures .....	25

### (4) Criteria Met for Inscription on the World Heritage List

① Category and Criteria for Inscription on the World Heritage List .....	27
② Statements of Authenticity and/or Integrity .....	28
③ Comparison with Other Similar Properties .....	28

## (1) Proposal Concept

### ① Property Name/Description

Name: Ama-no-hashidate – Origin of Japanese Cultural Landscapes

#### Description:

With a magnificent view created by the combination of blue inland sea, white sand and lush pine trees※1, Ama-no-hashidate offers characteristic scenery representative of the Japanese sea. Maintaining splendid scenery integrated with historical and religious structures and surrounding sites, Ama-no-hashidate is a comprehensive cultural landscape. The site tells of the development of the aesthetic dear to the people of Japan, who admire and appreciate the scenic beauty reflected into their minds and arts.

Since ancient times, Japanese people have observed, admired and appreciated natural scenery, especially scenery of the sea. Inspirations from sea scenery have made such vistas an essential part of the concept of Japanese gardens. Of particular note is Ama-no-hashidate. In the Heian period (794-1192), the view of Ama-no-hashidate was regarded as ideal, having considerable influence on the development of Japanese gardens.

In the Heian period, *uta-awase* (poetry contests) were often held at the Imperial Palace. At *uta-awase*, poets created works with motifs of artificial structures designed to resemble natural scenery, and competed in expressing beautiful harmony between their works and such motifs. The *senzai-uta-awase* (gardening poetry contest) held in 966 by the Emperor Murakami featured reference to Ama-no-hashidate. The fact that Ama-no-hashidate, a sandbar with pine trees extending into the sea, was selected as a motif for the poetry contest indicates that its scenery was already highly regarded and typical of Japanese sea scenery in the mid-10th century.

Over time, Ama-no-hashidate was also selected as an important motif for gardens of Japanese aristocrats. At the residence of Onakatomi Sukechika (954-1038), later the retirement residence of Emperor Sutoku, a garden was created inspired by Ama-no-hashidate in Tango※2. The garden was also named Ama-no-hashidate. Meanwhile, Tsuchimikadodono, the residence of Fujiwara Michinaga, was considered to have one of the period's best gardens. The garden's beauty was compared to that of the original Ama-no-hashidate, again indicating how Ama-no-hashidate represented an ideal of gardens in the Heian period.

Even after the Heian period, exquisite views of white sand and lush pine trees, especially the superb sea scenery of Ama-no-hashidate, continued to be selected as motifs for many gardens, including those at Saiho-ji (Koke-dera) Temple, Rokuon-ji (Kinkaku-ji) Temple, and Jisho-ji (Ginkaku-ji) Temple (temples that are all jointly inscribed on the World Heritage List). Additionally, Katsura Imperial Villa, an internationally renowned garden created in the Edo period (1603-1868), features an area designed with inspiration from Ama-no-hashidate.

Since the Heian period, Ama-no-hashidate has been regarded as a typical example of beautiful Japanese scenery, forming a fundamental part of garden landscapes.

The fabulous scenery of Ama-no-hashidate and Tango-fuchu was depicted in *View of Ama-no-hashidate*, a national treasure drawn by Sosshu, and in many other pictures. Ama-no-hashidate was also often used as *utamakura* (epithets

used in Japanese poems) and in designs of various artworks. With the development of the unique aesthetic of Japanese people, Ama-no-hashidate continues to inspire people to draw folding-screen pictures and many other large-sized works. In this regard, Ama-no-hashidate is valued as a typical example of Japanese cultural landscapes.

*View of Ama-no-hashidate*, is also regarded as an example of the Japanese city maps (an abstract, overhead representation of a landscape). Much like the Former Site of Tango Kokubun-ji Temple, the geography and scenery depicted in *View of Ama-no-hashidate* are substantially preserved today. Ama-no-hashidate is truly unique in that its history can be traced back 500 years through numerous pictures.

According to *Tangonokuni-fudoki* (Local Records of Tango), Ama-no-hashidate was generated when the ladder that the deity Izanagi-no-mikoto had made to connect the earth to heaven fell to the ground. As this legend indicates, Ama-no-hashidate has been regarded as sacred since ancient times. Actually, near Ama-no-hashidate are the Nambano Remains of Miyazu City and the former site of the

main structure of Nariai-ji Temple. Located near the sea, Nambano Remains is a former ritual site dating back to the 5th century. As for Nariai-ji Temple's former main structure, its location was believed selected based on its view of Ama-no-hashidate. Recent research on these sites suggests that the sacred veneration of Ama-no-hashidate may date back even before the Nara period (710-794) and that Ama-no-hashidate may have influenced ancient Buddhists when selecting their training places.

Along with Tango-Ichinomiya-Kono Shrine and Urashima Shrine, the sacred aspect of Ama-no-hashidate led to the spreading belief in the existence of another world in the sea and religious worship of the sea. Largely influenced by the outstanding scenery of Ama-no-hashidate, such belief and worship were diversified in later years and incorporated with the development of Moto-ise Worship (worship of places where deities today enshrined at Ise Jingu were believed to have been enshrined before they finally settled at Ise Jingu) at Kono Shrine. Moreover, the belief and worship were also merged with legends of the sea dragon palace, such as the Urashimanoko Legend described in *Tangonokuni-fudoki*, and religious worship of Sea Dragon Deities under the influence of Buddhist interpretation. This resulted in an increase in the sacredness of Ama-no-hashidate. According to *Hantoko* by Shuko Genryu, a literary monk, the Manjusri Bodhisattva preached of an evil sea dragon at Ama-no-hashidate. Chionji Temple has a two-story pagoda built in 1501 and a seated statue of Manjusri Bodhisattva created in the Kamakura period.

The unusual scenery of Ama-no-hashidate, often described as if "thousands of pine trees came out of the sea," was believed created by deities and thus regarded as a gateway to another world, generating the belief of tombs of deities deep under the sea. This belief helped to attract many Japanese people to the real-world Ama-no-hashidate, encouraging them to appreciate the superb view and visit the shrines and temples nearby.

In Japanese culture, legends that form from inspiration by superb sceneries often develop into substantial existence, leading many people to be attracted to the scenery. Ama-no-hashidate is typical of such cases.

The sand flowing south from a river's mouth on the east shore of the Tango

Peninsula collides with the current from the Aso Sea, an inland bay. Sand accumulating from the collision formed the sand spit, Ama-no-hashidate. Though its length and other features vary with changes in the environment, Ama-no-hashidate still presents a wonderful harmony between humans and nature. The cultural landscape of Ama-no-hashidate is highly valued. In 1922, Ama-no-hashidate was designated as a place of scenic beauty under the Law for the Preservation of Historic Sites, Places of Scenic Beauty and Natural Monuments. This designation acknowledged how Ama-no-hashidate was praised as a sand pit in an inland bay; how it offered a splendid scenery of sea, white sand and lush pine trees; how it demonstrated a scenic harmony with artificial structures such as temples and shrines; and how there were many excellent spots to appreciate a view of Ama-no-hashidate. Also, currently Ama-no-hashidate is a part of Tango-Ama-no-hashidate-Oeyama Quasi-National Park, enabling the overall area to be preserved from a broad range of perspectives, including flora. Public organizations as well as local residents play a major role in its preservation by promoting a wide variety of activities, such as group tree-plantings, tree cultivation and cleanups. In this regard, Ama-no-hashidate sets a wonderful example as a long-established beneficial relationship between humans and nature.

The cultural landscape of Ama-no-hashidate and its environs is praiseworthy as a landscape born from the active approach humans have taken toward nature. Likewise, landscapes like these have left an inspiring and uplifting mark on the Japanese. Ama-no-hashidate is therefore indispensable to understanding the culture and mentality of Japanese people. As the origin of Japanese cultural landscapes, Ama-no-hashidate is truly invaluable for examining the influence and character of cultural landscapes worldwide, and thus promoting mutual understanding.

- ※ 1 Coast composed of woods of Japanese black pine and sand of quartz quality
- ※ 2 Region in northern part of Kyoto Prefecture in Japan

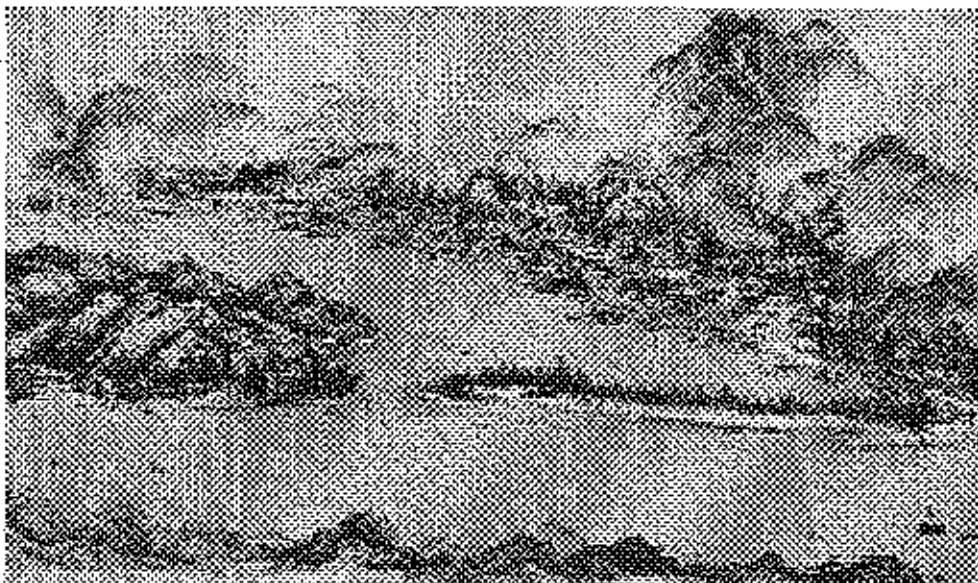
(1) Proposal Concept

② Photographs



Ama-no-hashidate (aerial view)

Photo: Himaki Demizu



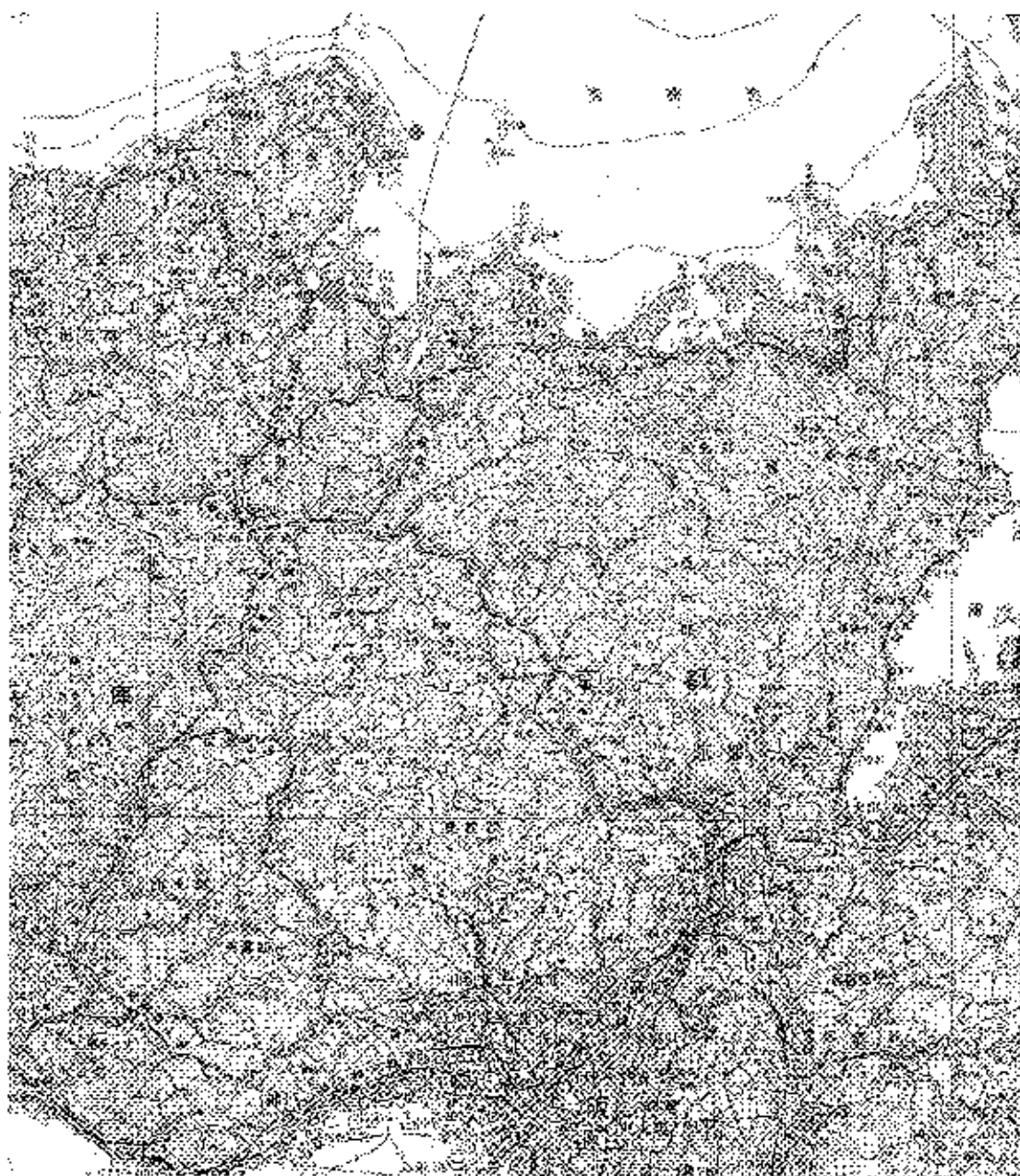
*View of Ama-no-hashidate* (National Treasure) by Sesshu Toyo

Photo: courtesy of Kyoto National Museum

(1) Proposal Concept

③ Maps (the Property locations in Kyoto Prefecture)

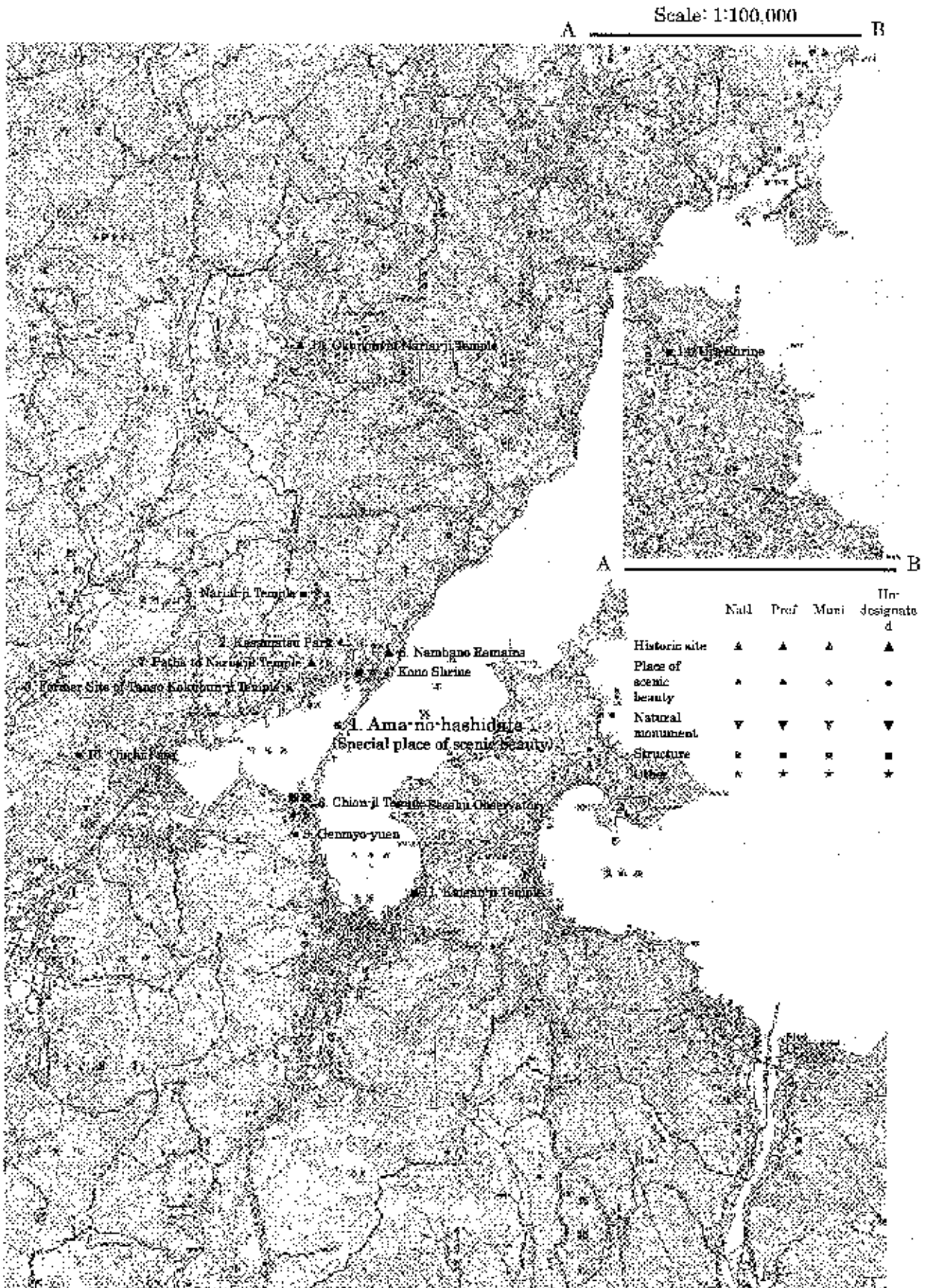
Scale: 1:700,000



▨ Property

Source: Geographical Survey Institute, reproduced from a  
1:500,000-scale regional map, with approval of the Institute's  
Director General

(1) Proposal Concept(locations of property components)



Source: Geographical Survey Institute, reproduced from a 1:50,000 scale regional map, with approval of the Institute's



## (2) Cultural Assets Included in the Property

### ① List of Assets

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
1	Ama-no-hashidate	Nation	Special place of scenic beauty	Approx. 15.8 ha (designated area)	<p>Ama-no-hashidate, an approximately 3.6 km-long sand spit found in the southwestern part of Miyazu Bay, offers a superb view of white sand and lush pine trees. According to Tangonokuni-fudoki (Local Records of Tango), Ama-no-hashidate was generated when the ladder that the deity Izanagi-no-mikoto had made to connect the earth to heaven fell to the ground. In Nihonkokujisekiko by Hayashi Shunsai and Kishikiko by Kaibara Ekiken, Ama-no-hashidate, along with Matsushima and Miyajima, is praised as one of Japan's three most scenic places. This site has long attracted not only a wide variety of artists, but also samurai such as Ashikaga Yoshimitsu, and still draws many people today. One of the most renowned pictures created with the theme of Ama-no-hashidate is View of Ama-no-hashidate by Sesshu (a national treasure at Kyoto National Museum). Ama-no-hashidate commands one of the best views in all of Japan.</p>
①	Ama-no-hashidate Shrine	—	Structure (Located in Ama-no-hashidate, special place of scenic beauty)		<p>Ama-no-hashidate Shrine is located in Atsumatsu, the widest area of the sand spit Ama-no-hashidate. This shrine features ikkensha-nagare-zukuri (one-bay facade with a gabled roof, one slope of which extends longer into a projecting eave). Once called Hashidate Myojin, the shrine has a gate on the side of the Aso Sea (inland bay). Utagawa Hiroshige selected Ama-no-hashidate as the best view in Tango, and depicted Hashidate Myojin and its gate in his woodcut prints rokujuuyoshu-meishozue. Atsumatsu was considered a special place within Ama-no-hashidate to commune with the divine, inspiring many artists to draw scenes of parties held in the area.</p>

No.	Designated name, etc.		Main designation organization	Designation category	Area	Description
1	②	Isoshimizu	—	Natural monument (Located in Ama-no-hashidate, special place of scenic beauty)	—	<p>Located near Ama-no-hashidate Shrine, Isoshimizu is a well that, despite its location on a spit flanked by the sea, has access to fresh water. The well's water has been selected as one of Japan's 100 best waters. Upon request from Nagai Naonaga, lord of the Miyazu domain, Hayashi Shunsai edited the poetry anthology, <i>Isoshimizuhi</i>. Included in this work is a poem written by Izumishikibu, a renowned, passionate poet of the mid-Heian period. The poem reads, "As if found in the capital, you too, could cup in your hands the fresh water of Isoshimizu that tumbles from the Hashidate pines." After Izumishikibu moved to Tango-fuchu, Koshikibunonashi, the poet's daughter, also created a poem, writing, "The road going over Mt. Oe and via Ikuno is so far that I have not set foot on Ama-no-hashidate and seen a letter from my mother yet."</p>
2	Kasamatsu Park		Nation	Special place of scenic beauty (Located in Ama-no-hashidate, special place of scenic beauty)		<p>Kasamatsu Park offers an excellent view of Ama-no-hashidate extending into the sea in a straight line. In the park, many visitors turn around, bend forward and enjoy the view upside down from between their legs. Seen this way, Ama-no-hashidate looks like a bridge floating in the heavens, increasing the sacredness of the site. In the Meiji period, the park, along with Ouchi Pass and Kunda Pass, constituted the three best spots to enjoy a view of Ama-no-hashidate. Even today, the park is considered one of the best spots to appreciate Ama-no-hashidate. This park was created around the end of the 19th century by Yoshida Minazo. Featuring beautifully shaped pine trees, this park's name, "Kasamatsu," means "pine tree-like umbrella." Because beautifully shaped pine trees stand, this park was named "Kasamatsu".</p>

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
3	Former Site of Tango Kokubunji Temple	Nation	Historic site	Approx. 1.2 ha	<p>In the Nara period (710-794), the Imperial Court issued an ordinance to create temples in excellent locations around the country. In observation of the ordinance, Tango Kokubun-ji Temple was built in a beautiful spot to enjoy a splendid view of Ama-no-hashidate. According to Ruijusan-daikyaku, Japan's ancient book of laws and regulations, this temple was already constructed in the latter part of the 8th century. The temple's currently existing podium and cornerstone match the description in Tango-kokubun-ji-saiko-engi (important cultural property stored at Kokubun-ji Temple), a document describing the temple's reconstruction in the Nambokucho period (1336-1392). The temple was also depicted in View of Ama-no-hashidate (a national treasure) by Sesshu.</p>
4	Kono Shrine	—	Undesignated (3 structures designated by prefecture)		<p>This shrine, located north of Ama-no-hashidate, enshrines Hikoho-akari-no-mikoto (god of the sea). Successive priests of the shrine have come from the Amabe family, and the shrine holds the Amabe genealogy, prepared during the first half of the Heian period (794-1192) and designated as a National Treasure. As the most prestigious shrine in the Sanin region, Kono Shrine holds high-level religious ceremonies, such as the Niiname rice harvest festival. In the past, the shrine's structures were rebuilt every 30 years, like the time-honored practice at Ise Grand Shrine. The shrine's main hall, comprising two independent structures—sanctuary and worshippers' hall—features the authentic shrine style (yuitsu-shinmei-zukuri) adopted by Ise Grand Shrine. The ink drawing View of Ama-no-hashidate by Sesshu represents the shrine's spacious precincts with a torii gate. The base of a thick pillar (believed to be part of the torii gate) was discovered in June 2007. During the annual Aoi Festival (April 24), many spectators gather to see traditional performances, including tachifuri (performance ushi has been designated an intangible folk cultural property by the Prefecture).</p>

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
4	①	Kono Shrine Main Hall	Prefecture	Structure	Like the main hall of Ise Grand Shrine, the main hall of Kono Shrine features the yuitsu-shinmeizukuri style, with two ridge-supporting pillars called munamochibashira. The roof is thatched and has ten katsuogi along the ridge, with bargeboards projecting above the roof to form chigi. Although the ridge board indicating the builder and construction period implies that the present structure was built in 1845, historians found that underground foundation stones were installed during the Kamakura period (1192-1333) or even earlier. Except for Ise Grand Shrine, Kono Shrine is the only Shinto shrine with a railing decorated with balls of five colors.
	②	Sessha Ebisu Shrine Main Hall	Prefecture	Structure	This small shrine, standing to the east of Kono Shrine Main Hall, features ikkensha-nagare-zukuri (one-bay facade with a gabled roof, one slope of which extends longer into a projecting eave). According to historical documentation of Kono Shrine, the structure of Sessha Ebisu Shrine was built during the Bunka era (1804-1818), a statement that seems to be valid from the viewpoint of the architectural styles used.
	③	Manai Shrine Main Hall	Prefecture	Structure	According to local legend, Manai Shrine once was the seat of a Shinto deity named Toyouke-no-ookami before the deity moved to Ise Grand Shrine. The main hall features a similar but somewhat simpler architectural style to that of Kono Shrine. The present main hall was built in 1832, following a pilgrimage boom to the shrine in 1830.
	④	Stone-carved guardian dogs	Nation	Important cultural property (Fine and applied arts)	A pair of guardian dogs made of tuff stand on both sides of stone steps that lead visitors to the worshippers' hall. The statues of dogs, carved during the latter half of the Kamakura period (1192-1333), feature stout bodies, curled manes and powerful expression of wrath. Allegedly, Iwami Jutaro, a great swordsman of the Edo period (1603-1868) left a cut on one of the statue's forepaws.

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description	
5	Nariaiji Temple	—	Undesignated (3 structures designated by prefecture)		According to the temple's records, Priest Shin-o erected Nariaiji Temple in 704. The temple, comprising various style pagodas (five-, three-, and two-story) and other structures, was originally situated on a hillside that commands a view of Ama-no-hashidate. In 1400, however, the temple structures collapsed in a landslide. The structures were later rebuilt at the present site. The temple is referred to in many literary works, including Ryojinhisho of the Heian period (794-1192). It is also depicted in the ink drawing View of Ama-no-hashidate by Sesshu. A mandala of the mid-16th century portrays the detailed layout of temple structures along with the temple's vicinity. Today, the temple is visited by a great many worshippers and tourists.	
	①	Main Hall	Prefecture	Structure		The present main hall was reconstructed in 1778 after the collapse of the original structure. The outer sanctuary is composed of a boarded floor, behind which extends the inner sanctuary. Worshippers can enter the outer sanctuary without taking off their footwear. The main hall has a grand structure befitting a temple selected as one of the 33 representative temples of western Japan.
	②	Chinju-do Shrine	Prefecture	Structure		Chinju-do Shrine enshrines Kumano Gongen. The present shrine structure, the oldest existing structure in the temple, dates back to 1678. The architectural style features ikkensha-nagare-zukuri (one-bay facade with a gabled roof, one slope of which extends longer into a projecting eave) with a Chinese-style gable.
	③	Belfry	Prefecture	Structure		The belfry, located on the right side of the stone steps leading to the main hall, houses a bronze bell (cultural property designated by Miyazu city) cast in 1608. Based on the architectural style, it is believed the belfry was built sometime between the construction of Chinju-do Shrine and the main hall.
	④	Former Precincts	—	Historic site	If	The former precincts are located on a hillside 70 meters above the present main hall. A recent excavation survey confirmed the temple's records, which indicate the temple had many structures, including a main hall and pagodas (five-, three-, and two-story), until they all collapsed in 1400 due to a landslide. The survey also confirmed that the main hall was located at a site commanding a view of Ama-no-hashidate.

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
5	⑤ Camphor tree	Prefecture	Natural monument		<p>The camphor tree (<i>Machilus thunbergii</i>), 14 meters in height and 5.9 meters in girth, stands close to the five-story pagoda on a steep slope. Its branches stretch 22 meters north to south and 17 meters east to west. According to legend, the spirit of the "ryu"※ carved in the sanctuary climbed this tree before ascending to heaven.</p> <p>※The "ryu" is a creature whose legend was transmitted from China and differs somewhat from the Western dragon. It was the object of folk beliefs.</p>
	⑥ "Reverse cedar tree"	Municipality	Natural monument		<p>This cedar tree stands close to the site of the former main hall. The tree is 25 meters in height and 7.1 meters in girth. From the base stem three trunks, each having many branches. Since many of the branches grow downward, the tree is called "saka sugi" (reverse cedar).</p>
	⑦ Iron bathtub	Nation	Fine and applied arts		<p>The iron bathtub, originally designed as a bathtub for monks, is now used as a washbasin. An inscription on the bathtub indicates it was cast in 1290 by Yamakawa Sadakiyo, a caster in the Kawachi domain for Toraku-ji Temple in the Tango domain (now Yasaka-cho, Kyotango City). This bathtub is the second oldest in Japan, the first being the iron bathtub cast in 1197 for use in Todai-ji Temple in Nara.</p>
	⑧ Seven stone cenotaphs	Municipality	Tangible folk-cultural property	-	<p>Seven stone cenotaphs with inscribed marks of the Vairocana Buddha stand to the west of the main hall. They were erected in 1379 in memory of someone who had died. Each cenotaph was erected every seventh day following his death until the 49th day. The cenotaphs indicate that the present Buddhist practice of holding services every seventh day was observed in this region as early as the Nambokucho period (1336-1392).</p>

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
6	Nambano Remains	—	Historic site		<p>The Nambano Remains is situated on a gentle slope between the Nariai mountain chain and Aso Sea/Miyazu Bay. Excavated from the remains were square-shaped tomb mounds with their slopes covered with stone. The tomb mounds are believed to have been made in the middle of the Yayoi period (1st century BCE). Also excavated here were remnants of structures and fences made from the latter part of the Heian period to the Muromachi period, as well as splendid lacquered bowls and other items made in the latter part of the Kamakura period (13th century). Of particular note in the Nambano Remains is an area where many clay vessels made in the middle of the Kofun period (around the middle of the 5th century) are located close to a water area. This area is believed to be related to religious services, suggesting that rituals of worship of Ama-no-hashidate may have been held here.</p>
7	Paths to Nariaiji Temple	—	Historic site		<p>The Fuchu District's mountainous area and Nariai-ji Temple are connected by several paths, including Nishitanimichi, Komatsumichi, Honsakamichi, Otanimichi and Higashitanimichi (listed in the order of their location from west to east). The paths are often depicted in pictures created in the early modern period. The paths Honsakamichi and Nishitanimichi are also believed to be those depicted in View of Ama-no-hashidate by Sesshu. Since the latter part of the early modern period, Honsakamichi, starting from Nakano, has been used as the main path to Nariai-ji Temple. Around the path's starting point are five stone monuments (municipally designated tangible folk cultural properties) with inscriptions dating from 1348 to 1411. These monuments are some of the oldest in the area around the Aso Sea.</p>

No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
8	Ghionji Temple	Nation	Special place of scenic beauty (Except for *)		According to the temple's records, it was erected during the Engi era (901-923). The tablet hanging on the main hall façade was given by Emperor Daigo. The main deity is Manjusri Bodhisattva riding on a lion (important cultural property). According to Kusetoengi, written during the mid-Muromachi period (1333-1573), Manjusri persuaded an evil dragon living in this region to be kind to villagers. The statue of the main deity is one of the three best images of Manjusri in Japan, the other two being the statues in Kameoka (Akita Prefecture) and Abe (Nara Prefecture). Ghion-ji Temple, which enjoyed generous patronage from successive lords of the Miyazu domain, continues to have many worshippers even today. It is also depicted in View of Ama-no-hashidate by Sesshu.
	① Two-story Pagoda	Nation	Important cultural property (Structure)		This two-story pagoda was erected in 1501 by order of Nobunaga Harunobu, lord of the Tango domain. The pagoda appears in View of Ama-no-hashidate by Sesshu. On the first floor, the pagoda enshrines the statue of Vairocana Buddha (prefecture cultural property), carved by a sculptor for Todai-ji Temple.
	② Temple Gate	Municipally	Structure	-	Erected in 1767, this gate is called Ogon-kaku (golden pavilion) because Emperor Gosakuramachi and former Emperor Sakuramachi donated gold and silver for the gate's construction. Featuring authentic Zen architectural style (introduced from China along with Zen Buddhism), the gate was built by local carpenters led by the Tomita family. Today, five wooden plates remain recording the carpenters' attendance.
	③ Manjusri Hall	-	Structure	-	The hall has a pyramid-shaped roof with graceful, upward curves. The front side has six bases, with five bases in the ridge direction. The actual number of columns in the front, however, is six; one column was not installed to make it easier for worshippers to get to the altar. Although the present design was adopted during great renovation in 1657, at least one column in the sanctuary dates back to 1270.



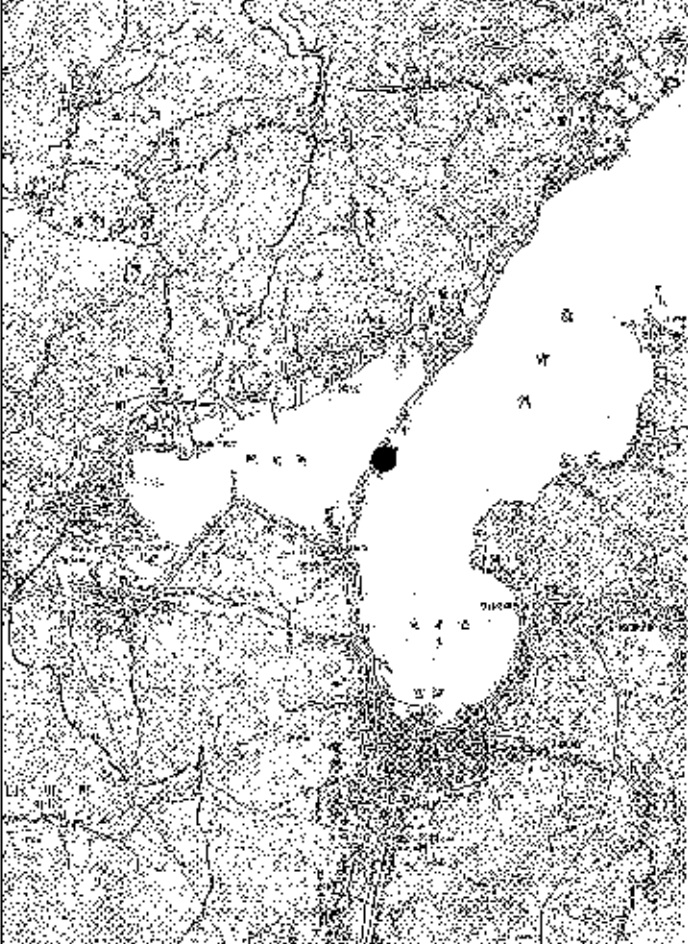
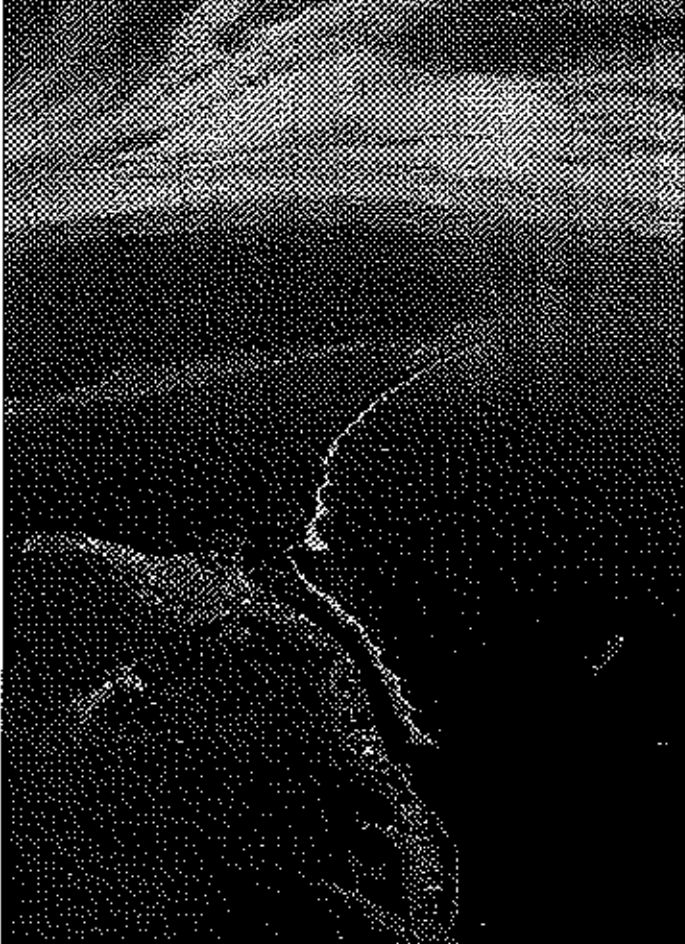
No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
8	④ Triangular five-element stupa	Municipality	Structure	—	Comprising five stones, this stupa features the absence of any inscriptions. Another striking feature is the three-sided pyramid shape of the third stone. Priest Chogen, who devoted himself to the restoration of Todai-ji Temple during the Kamakura period (1192-1333), built bronze stupas of the same form in various locations. This stupa is considered to be related to Chogen, and to have been built around his lifetime.
	⑤ Hokyoin Pagoda	Municipality	Structure	—	This magnificent stone hokyoin pagoda (originally designed for installing a sutra, but later used as a memorial tower for the dead) was erected during the Kamakura period (1192-1333). According to local legend, this stupa is a monument of poems by Izumi Shikibu, a woman poet allegedly born in 978. Important art property.
	⑥ Iron bathtub	Nation	Important cultural property (Fine and applied arts)	—	According to the inscription on this bathtub, it was cast in 1290, the same year as the bathtub at Nariai-ji Temple, by a caster in the Kawachi domain for Koho-ji Temple in the Tango domain (now Yasaka-cho, Kyotango City). Along with the bathtub at Nariai-ji Temple, this is the second oldest iron bathtub, the first being the one at Todai-ji Temple in Nara. This bathtub is now used as a washbasin.
	⑦ Stone statues of Ksitigarbha	Municipality	Fine and applied arts	—	Three life-size statues of <i>Ksitigarbha</i> stand in front of the two-story pagoda. One of these has an inscription indicating that the statues were erected in 1427 by Ohe Eochu-no-kami, lord of Mie-go (now Omiya-cho, Kyotango City), who ordered the erection of 1,000 statues of <i>Ksitigarbha</i> . Accordingly, the three statues are likely part of the 1,000. Two of the three statues are depicted in <i>View of Ama-no-hashidate</i> by Scsshu.



No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
9	Genmyo-yuen	—	Place of scenic beaut		<p>The view seen from Genmyo-yuen is called Hiryu-kan (flying dragon view). Seen from here, Ama-no-hashidate looks like a dragon flying to the sky. Along with Kasamatsu Park, Ouchi Pass and Sesshu Observatory, Genmyo-yuen is one of the best places to appreciate a superb view of Ama-no-hashidate. The name of Genmyo-yuen comes from a description by Ashikaga Yoshimitsu, the third shogun of the Ashikaga shogunate. It is said that he visited Ama-no-hashidate six times and described the view from here as "genmyo (exquisiteness) of the universe."</p>
10	Ouchi Pass	—	Place of scenic beauty		<p>The view from Ouchi Pass is called an Ichiji-kan (straight line view). From this point, Ama-no-hashidate is seen to extend in an almost completely straight line. The Ichiji-kan is depicted in View of Ama-no-hashidate by Sesshu. In the Meiji period (1868-1912), along with Kasamatsu Park and Kunda Pass, Ouchi Pass constituted one of the three best places to appreciate Ama-no-hashidate. Even today, Ouchi Pass is regarded as a renowned location to appreciate an excellent view of Ama-no-hashidate. Ouchi Pass is depicted in almost all folding screen pictures created in the Edo period with the theme of Ama-no-hashidate. Some of these pictures depict cattle being driven along the pass.</p>
11	Kaiganji Temple	—	Structure		<p>Restored from 1661 to 1673, Kaigan-ji Temple belongs to the Myoshin-ji sect of the Rinza school of Zen Buddhism. According to Miyazufushi, a historical document of Miyazu, the temple used to have Monjuishi, stones transformed from the sacred gem of a dragon deity. According to an inscription inside the temple's statue, the chief priest was Rinamida from a temple in Ama-no-hashidate. The main icon of Kaiganji Temple is a wooden, seated statue of Manjusri Bodhisattva (municipally designated cultural property) created in the latter part of the Heian period. Although the statue has suffered fire damage, it still looks beautiful. It is possible that the statue was once the main icon of Chion-ji Temple. The temples have a close relationship with one another, leaving behind a legend of a dog cabin.</p>

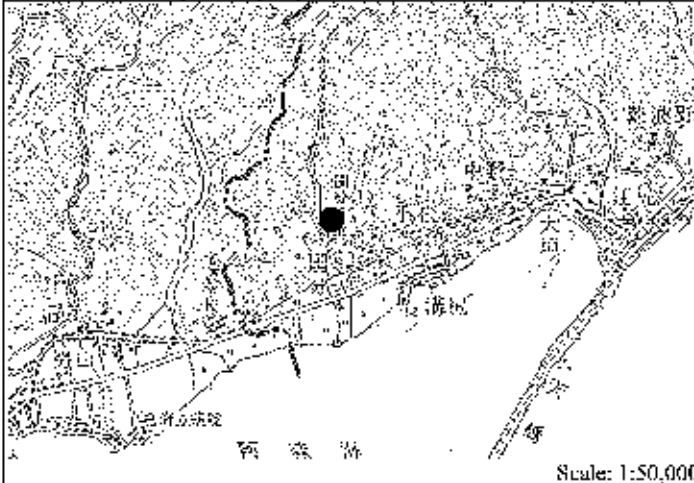
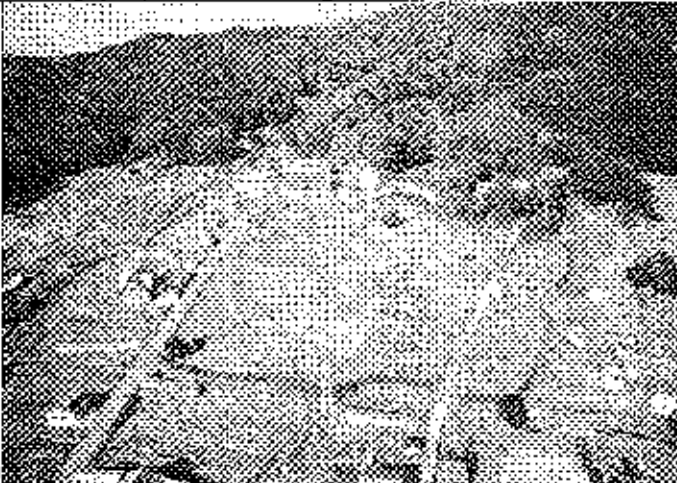
No.	Designated name, etc.	Main designation organization	Designation category	Area	Description
12	Sesshu Observatory	—	Place of scenic beauty		Sesshu Observatory is located near Shishizakiinari Shrine. The view of Ama-no-hashidate seen from the observatory is called Sesshu-kan. It is believed that when Sesshu depicted View of Ama-no-hashidate, he was in the area where the observatory is currently located. Along with Kasamatsu Park, Ouchi Pass and Genmyo-yuen, the observatory is one of the best places to appreciate a superb view of Ama-no-hashidate.
13	Okunoin of Nariaiji Temple	—	Historic site		Kannondo, one of the structures of Jigen-ji Temple built outside the temple, was situated next to Choshi Waterfall near the Kamiseya village. It is said that this structure once had a statue of Kannon Bodhisattva approximately 30 cm high. According to Jigen-ji-engi, a fisherman first discovered the statue. While at sea, the fisherman saw something glittering on a mountain and found that it was the statue. Since the discovery, the area in which the statue was found has been called Okunoin of Nariai-ji Temple.
14	Ura Shrine	—	Structure		Located in Honjo, Ine, Ura Shrine is regarded as one of Japan's most prestigious shrines listed in Engishiki (an ancient compendium of Japanese regulations and laws). Ura Shrine is dedicated to Urashimanoko, who is referred to in Tangonokuni-fudoki and a description of the year 478 in the Nihon Shoki. The shrine is strongly related to the belief in the existence of another world in the sea, as well as the belief in the existence of a world of immortality. The shrine owns many valuable items including important cultural properties, such as Urashima-myojin-engi, a picture scroll believed to be from the former part of the 14th century, and Shironeritateji-kiri-sakura-tsukushi-kata-suso-monyo-nuikosode (short-sleeved kimono with designs of paulownia, cherry blossoms and field horsetails on the shoulders and bottom on white gloss plain-weave silk), which was created in the Momoyama period (1573-1603).



(2) Cultural Assets Included in the Property

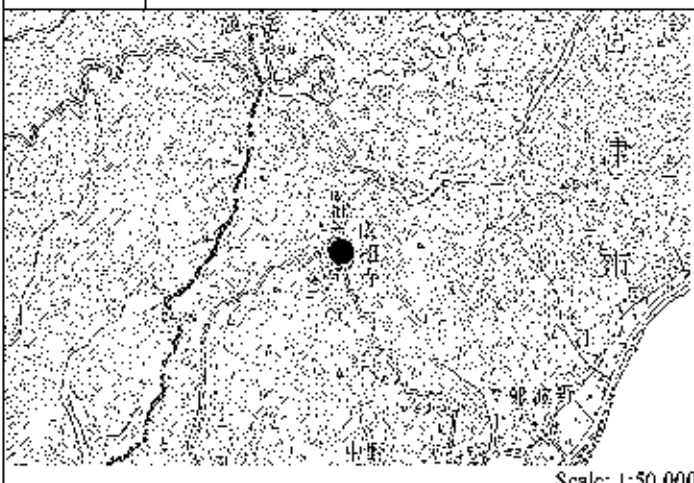

② Component Locations and Photographs



Name	1. Ama-no-hashidate	Designation Category	Nationally Designated Special Place of Scenic Beauty
Location	Miyazu City, Kyoto Prefecture	Photograph	Ama-no-hashidate
 <p style="text-align: right;">Scale: 1:100,000</p>		 <p style="text-align: right;">Photo: Hiroaki Demizu</p>	

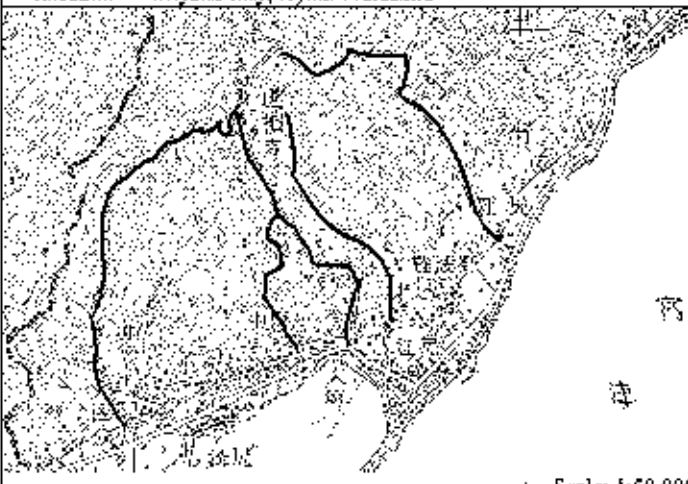

Name	2. Kasamatsu Park	Designation Category	Located in Nationally Designated Special Place of Scenic Beauty
Location	Miyazu City, Kyoto Prefecture	Photograph	View of Ama-no-hashidate from Kasamatsu Park
 <p style="text-align: right;">Scale: 1:50,000</p>			

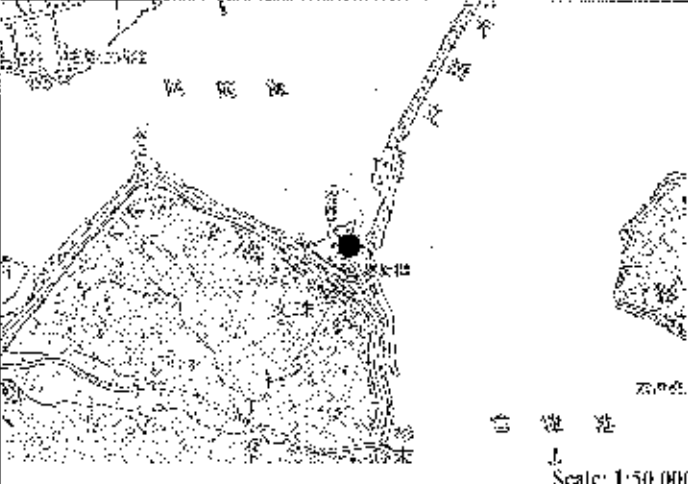

Name	3. Former Site of Tango Kokubunji Temple	Designation Category	Nationally Designated Historic Site
Location	Miyazu City, Kyoto Prefecture	Photograph	Former site of Tango Kokubunji Temple
			

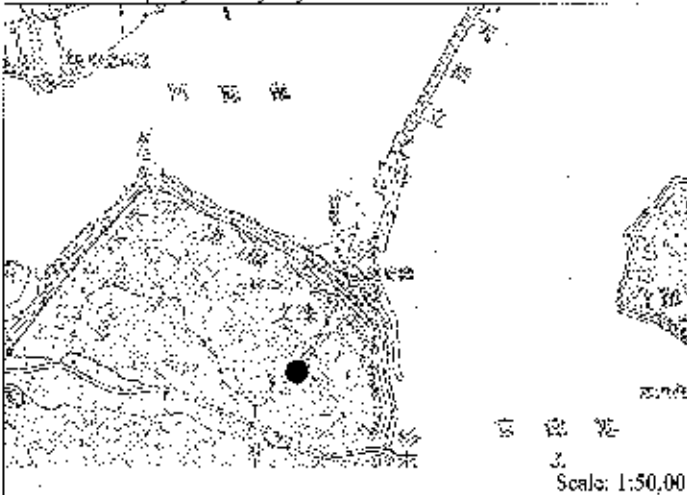
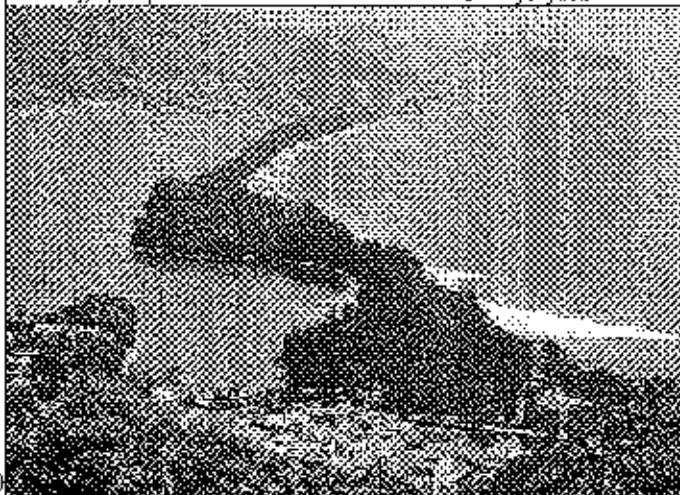
Name	4. Kono Shrine	Designation Category	Undesignated (3 structures designated by prefecture)
Location	Miyazu City, Kyoto Prefecture	Photograph	Kono Shrine
			


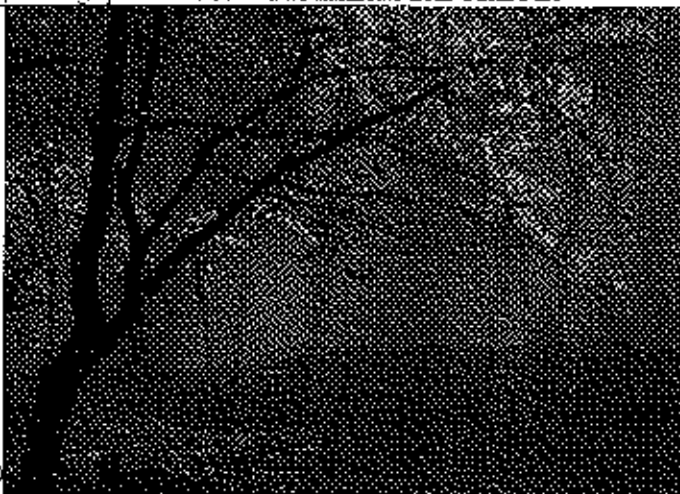
Name	5. Nariaiji Temple	Designation Category	Undesignated (3 structures designated by prefecture)
Location	Miyazu City, Kyoto Prefecture	Photograph	Main Hall of Nariaiji Temple (Prefecturally Designated Tangible Cultural Property)
			

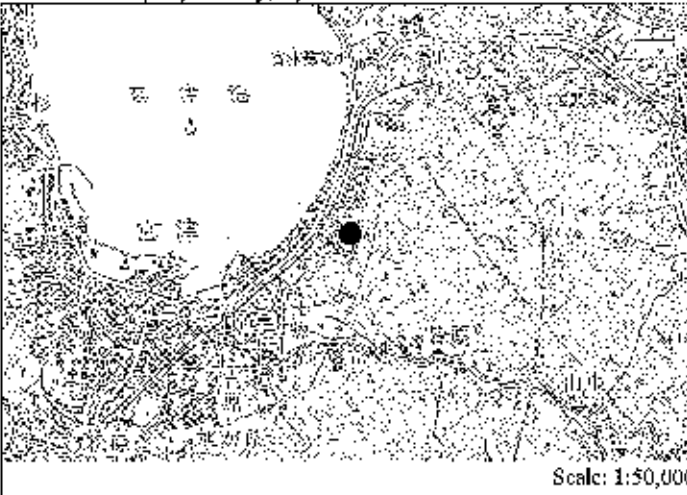

Name	6. Nambano Remains	Designation Category	Undesignated (Historic Site)
Location	Miyazu City, Kyoto Prefecture	Photograph	Excavation at Nambano Remains (Ritual Site)
			

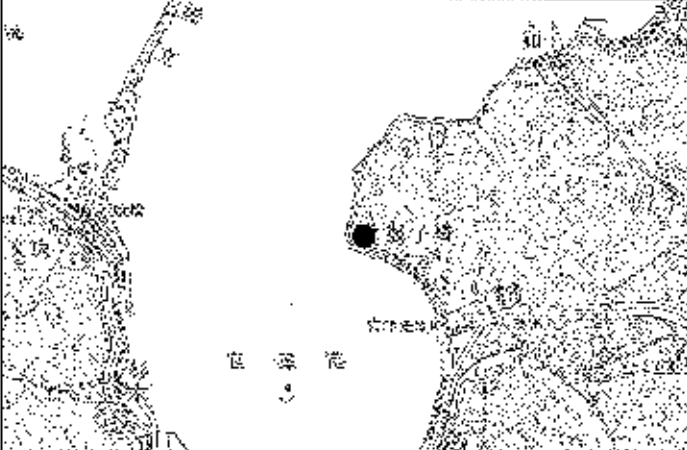
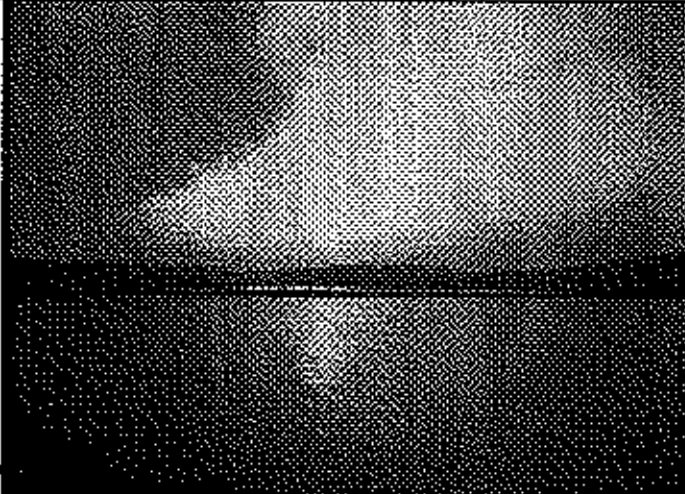
Name	7. Paths to Nariaiji Temple	Designation Category	Undesignated (Historic Site)
Location	Miyazu City, Kyoto Prefecture	Photograph	Path to Nariaiji Temple (showing Motosakamichi)
			

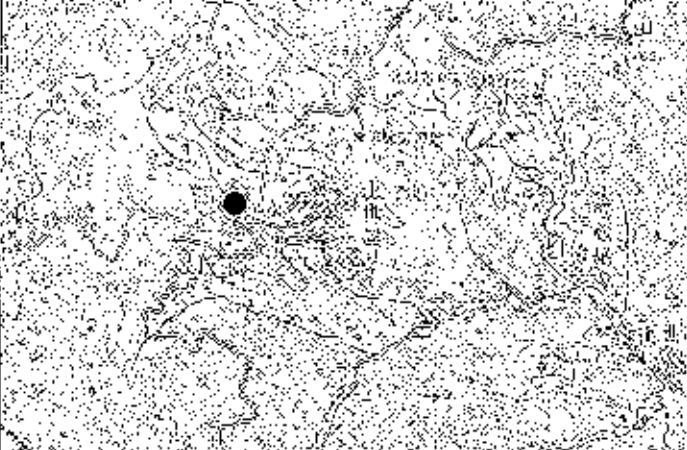

Name	8. Chionji Temple	Designation Category	Located in Nationally Designated Special Place of Scenic Beauty (One structure designated as an Important Cultural Property)
Location	Miyazu City, Kyoto Prefecture	Photograph	Manjusri Hall of Chionji Temple
			

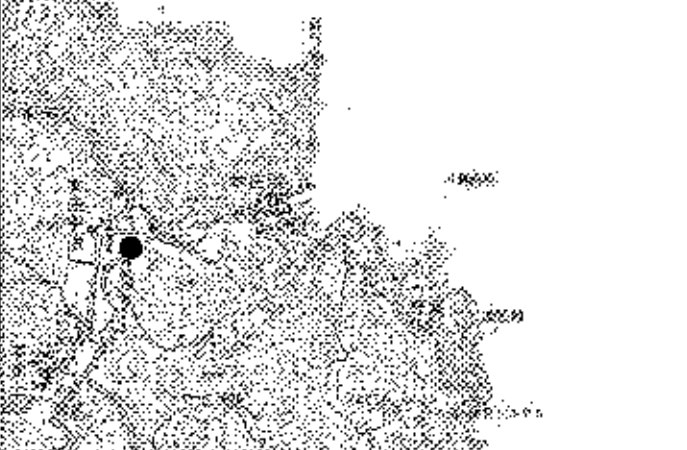

Name	9. Genmyo-yuen	Designation Category	Undesignated (Place of Scenic Beauty)
Location	Miyazai City, Kyoto Prefecture	Photograph	View of Ama-no-hashidate from Genmyo-yuen
			

Name	10. Ouchi Pass	Designation Category	Undesignated (Place of Scenic Beauty)
Location	Yosano Town, Kyoto Prefecture	Photograph	View of Ama-no-hashidate from Ouchi Pass
			

Name	11. Kaiganji Temple	Designation Category	Undesignated (Structure)
Location	Miyazai City, Kyoto Prefecture	Photograph	Main Hall of Kaiganji Temple
			

Name	12. Sesshu Observatory	Designation Category	Undesignated (Place of Scenic Beauty)
Location	Miyazu City, Kyoto Prefecture	Photograph	View of Ama-no-hashidate from Sesshu Observatory
 <p style="text-align: right;">Scale: 1:50,000</p>			

Name	13. Okunoin of Nariaiji Temple	Designation Category	Undesignated (Historic Site)
Location	Miyazu City, Kyoto Prefecture	Photograph	Kannon-do
 <p style="text-align: right;">Scale: 1:50,000</p>			

Name	14. Ura Shrine	Designation Category	Undesignated (Structure)
Location	Inc Town, Kyoto Prefecture	Photograph	Main Hall of Ura Shrine
 <p style="text-align: right;">Scale: 1:50,000</p>			



### **(3) Preservation and Management Plans**

#### **① Preservation and Management Plans for Individual Property Components, and Examination of the Plans' Development**

Ama-no-hashidate, the main component of the property to be examined for inscription on the World Heritage List, is a special place of scenic beauty designated by the national government. This site is nationally owned and managed as a city park under the jurisdiction of Kyoto Prefecture. Today, under the forces of nature, it is difficult to prevent continued erosion and recession of the shores of the sand spit. The ecological succession of pine trees growing on the spit is also progressing. It is necessary to promote appropriate management to maintain Ama-no-hashidate in good condition. In this regard, in a bid to maintain the width of the sand spit and preserve its environment, Kyoto Prefecture has developed and promotes a sustainable management plan from the perspectives of park management of Ama-no-hashidate, a special place of scenic beauty, and management of the shorelines. Meanwhile, systematic temple maintenance management is conducted for the precincts of Chionji Temple, which is also designated as a special place of scenic beauty. Such management is also being carried out for the temple's structures, some of which are nationally or governmentally designated.

The Former Site of Tango Kokubunji Temple, a historic site designated by the national government, is managed as part of the front garden of the Tango Regional Museum, maintaining the authenticity of the historic site. For Chionji Temple's two-story pagoda, a national important cultural property, daily management as well as the installation of disaster prevention and security equipment is carried out by the owner and under the authority of the Law for Protection of Cultural Properties. Depending on necessity and urgency, partial repair and dismantling are performed under instructions from Kyoto Prefecture. Furthermore, for prefecturally or municipally designated tangible cultural properties, systematic management and preservation are also promoted.

For nationally designated important cultural properties, special places of scenic beauty and historic sites, as well as prefecturally or municipally designated (registered) tangible cultural properties (structures) and historic sites, Kyoto Prefecture will play a major role in coordinating among relevant organizations and developing a more integrated and comprehensive preservation and management plan.

Moreover, designation of the other cultural properties as important cultural properties or historic sites by Miyazu City, Ine Town, Yosano Town, Kyoto Prefecture or the national government will be actively examined in order to increase their unity in the overall preservation and management plan.

## ② Comprehensive Preservation and Management Plan for Entire Property, and Examination of the Plan's Development

Constituting the property to be examined for inscription on the World Heritage List, each of these components is imbued with excellent natural and cultural value. At the same time, seen as the entire property of "Ama-no-hashidate: Origin of Japanese Cultural Landscapes," these components demonstrate a harmonious mutual relationship under shared conditions. The property offers cultural scenery with a rich history of the worship developed especially in Ama-no-hashidate. In this regard, it is imperative to regard the individual components, and also their buffer zones, as an entire property. In a bid to ensure the property's comprehensive preservation and pass the property on to future generations, it is necessary to develop concrete preservation and management plans for each of the individual components. At the same time, it is also necessary to develop a comprehensive preservation and management plan for the entire property, including the buffer zones around it, in optimal consideration of the relationships between the components. The proposal for inscription of the property on the World Heritage List serves as an invaluable opportunity to develop such plans.

For the environmental preservation of pine trees and flora in the shoreline areas of Ama-no-hashidate, a special place of scenic beauty, local residents have long promoted a wide variety of volunteer activities. Unfortunately, some pine trees have fallen due to natural disasters like typhoons, from die offs, or from ecological succession, threatening the area's scenic beauty. However, under instruction from experts, new preservation measures are being examined, such as tree thinning and removal of humus soil. Moreover, local residents have been engaged in systematic activities such as removing undergrowth, cleaning up and promoting environmental education activities to share their values, in order to pass the pine trees on to future generations. Currently, local residents, Kyoto Prefecture and municipalities are working together toward the creation of a broad range of cooperative schemes, such as a joint examination board for pine tree preservation.

The components of the property are located in more than one municipality (Miyazu City, Ino Town, and Yosano Town) and managed by more than one organization. Under close cooperation between local residents and relevant administrative organizations, a comprehensive preservation and management plan will be developed, and concrete preservation activities will be systematically promoted.

### ③ Surrounding Environment Comprising the Entire Property, Environmental Preservation Measures, and Examination of such Measures

The range of the surrounding environment constituting the property's total area was selected considering the relationships between the property's individual components and the surrounding environment, as well as in light of the clarified roles to be played by the surrounding environment. The following indicates the range of this greater environment.

In August 2007, the Tango Peninsular Seashore District was designated a part of Tango-Ama-no-hashidate-Oeyama Quasi-National Park. The district has until then been a part of Wakasa Bay Quasi-National Park under the Natural Parks Law. Tango-Ama-no-hashidate-Oeyama Quasi-National Park is composed of this district, along with the Seya Plateau District in the north and the Oeyama Mountain Range District in the south. As this indicates, Ama-no-hashidate, together with Miyazu Bay, the Aso Sea and the mountains around the sea, is located in a quasi-national park.

In 2005, Kyoto Prefecture established the Examination Committee for Landscapes of Ama-no-hashidate and Surrounding Areas in a bid to develop a scenery plan under the Landscape Law. This committee, in which local residents play a major role, explores appropriate conditions of Ama-no-hashidate and surrounding areas and examines concrete measures for their preservation. Concrete target areas set by the committee feature residential areas and agricultural lands in the seashore districts, including the property's individual components such as Ama-no-hashidate and the surrounding mountains. The committee seeks to develop a landscape plan as the first phase of scenery development.

Kyoto Prefecture examines concrete preservation measures through the establishment of municipal ordinances relating to the property, and aims to ensure its preservation as an important cultural landscape under the Law for Protection of Cultural Properties. While ensuring compliance with laws and regulations, Kyoto Prefecture strives to also maintain close cooperation with local residents and relevant administrative organizations, ensure unity among the property's various components, and actively examine preservation measures for the surrounding environment as an overall cultural landscape.

(map legend)

Law for Protection of Cultural Properties

Ama-no-hashidate, a special place of scenic beauty

Natural Parks Law

Tango-Ama-no-hashidate-Oeyama Quasi-National Park

Forest Law

Protected forest

City Planning Law

Use district

Height control zone

Landscape plan (under review)

Landscape area (under review)

Property components

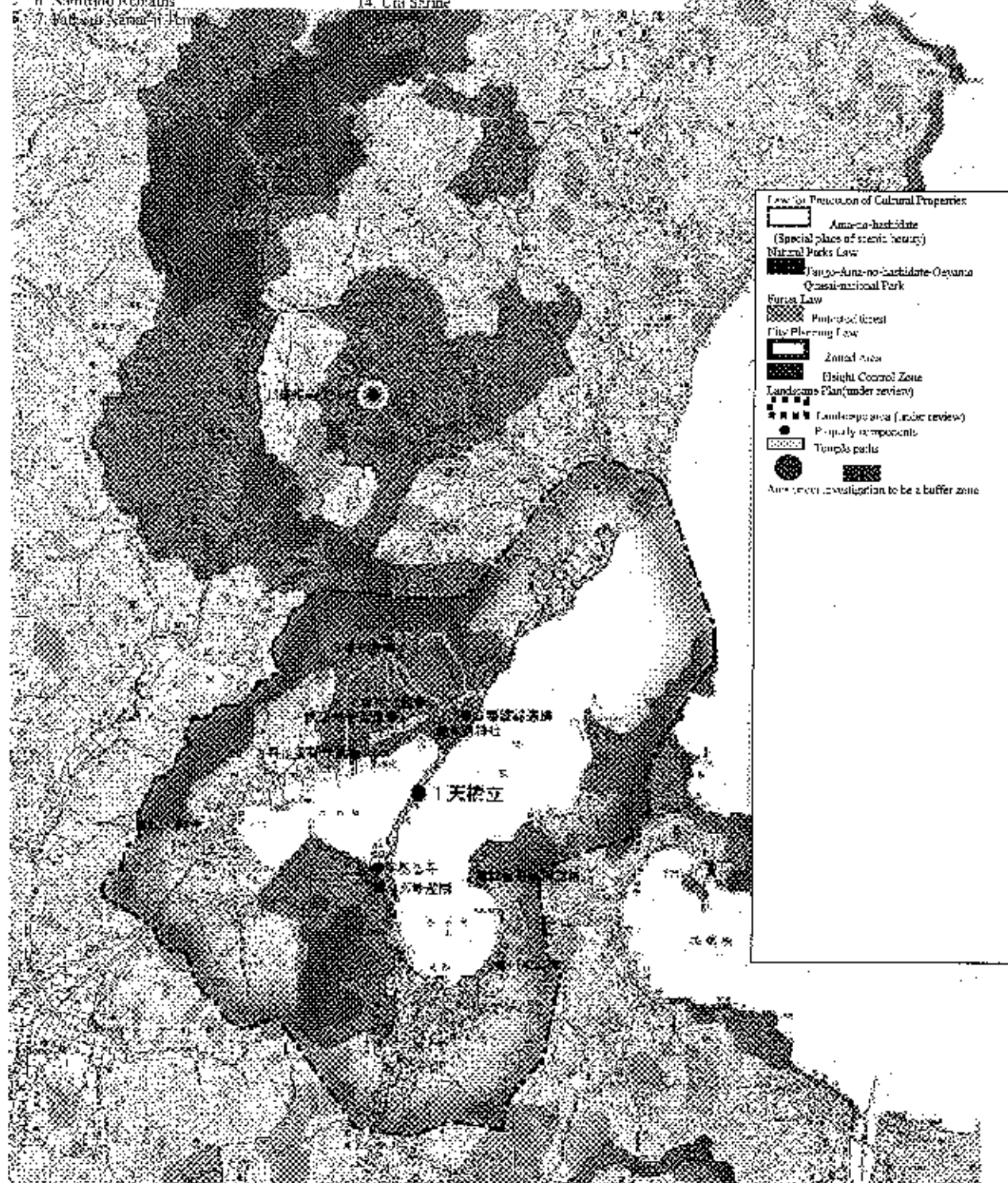
Temple paths

Areas to be reviewed as buffer zones

# Surrounding Environment Comprising the Entire Property, Environmental Preservation Measures, and Examination of such Measures

Scale: 1:100,000

- |   |                                |
|---|--------------------------------|
| 1. Ama-no-hashidate<br>(Special place of scenic beauty) | 8. Chion-ji Temple             |
| 2. Kasamatsu Park                                       | 9. Goshyo-yuen                 |
| 3. Former Site of Tangu Kokubun-ji Temple               | 10. Ouchi Pass                 |
| 4. Kama Shrine  | 11. Kaigan-ji Temple           |
| 5. Nantai-ji Temple                                     | 12. Sesshu Observatory         |
| 6. Naniwa no Remains                                    | 13. Okunin of Nantai-ji Temple |
| 7. Matsuyama-ji Temple                                  | 14. Umi Shrine                 |



Source: Geographical Survey Institute, reproduced from a 1:50,000-scale regional map, under approval of the Institute's Director General. Map shows approximate locations of the designated areas, etc.

## (A) Criteria Met for Inscription on the World Heritage List

### ① Category and Criteria for Inscription on the World Heritage List

- Category: Monuments and sites (cultural landscape)
- Criteria met: (ii), (iv), (v), (iii), (vi)

(ii) Aristocrats of the Heian period lived near the Imperial Palace in Heiankyo (now Kyoto City). In many aristocrat residences of those days, gardens were often created with motifs of scenery beautiful enough to be described in *waka*, a type of Japanese poem. In the residence of Onakatomi Sukechika, later the retirement residence of Emperor Sutoku, a garden was created inspired by Ama-no-hashidate. Also, *Murasaki Shikibu Nikkiokotoba* (a picture scroll representing the Diary of Murasaki Shikibu) depicts a garden in front of a *tsuridono* (fishing hut) of the Tsuchimikadodono, the residence of Fujiwara Michinaga. This garden had a white sand beach extending into a pond where there were boats with a dragon-head bow and others with a bird-necked bow. On the beach were lush, deep green pine trees. The beauty of the garden was compared to that of Ama-no-hashidate. Moreover, *Sakuteiki*, Japan's oldest gardening document compiled around the 12th century, says that gardens should feature scenery of white sand and lush pine trees, such as found at Ama-no-hashidate. Furthermore, Katsura Imperial Villa, an internationally renowned garden created in the Edo period, features an area whose design was inspired by Ama-no-hashidate. As a typical example of Japanese scenic beauty, the scenery of Ama-no-hashidate with its white sand and lush pine trees has considerably influenced the development of the landscape designs of Japanese gardens.

(iv) Ama-no-hashidate was often used as *utamakura* (epithets used in Japanese poems). The site was also selected as a motif for excellent artwork, such as *View of Ama-no-hashidate* (a national treasure) by Sesshu and *Ama-no-hashidate-Tango-Zuga-satsu* by Kano Tanyu, and for many landscape and folklore folding-screen pictures. As a motif of a wide variety of literary and artistic works, Ama-no-hashidate has continued to inspire people to create numerous masterpieces. The site is a typical example of splendid Japanese cultural landscapes.

The history of Ama-no-hashidate can be traced through Japanese poems and pictures, enabling one to compare the site's scenery and structures today with those of its past. As a cultural landscape, Ama-no-hashidate represents the transition from conceptual scenery to religious and leisure scenery. This site illustrates a typical example of the development of Japanese people's views on scenic beauty, the core of the sense of beauty in Japanese culture.

(v) The excellent view of Ama-no-hashidate, comprising white sand spit and Japanese black pine trees, has served since mythological times as a sacred object of awe and worship that transcends human understanding. In a bid to preserve this magnificent view, people in Japan have long worked hard to overcome the risk of significant changes to the overall appearance of the pine trees, as well as human-induced or natural risks of damage to the white beaches and trees. As a result, as the origin of Japanese cultural landscapes, the scenery of Ama-no-hashidate has been successfully protected and preserved for thousands of years.

In and after the Meiji period, the Japanese government established laws and regulations to preserve Ama-no-hashidate, and the residents of the Ama-no-hashidate area launched numerous preservation activities, such as Japanese black pine-tree planting, measures against the decay of pine trees, and shoreline reclamation. People in Japan continue to take good care of the pine trees and have even given names to some of the trees. The relationship between people and the environment of Ama-no-hashidate acts as an archetypal example of

harmony between humans and nature.

- (iii) Before and in the early modern period, Ama-no-hashidate was not only a beautiful place but also a place of belief in the existence of another world in the sea and religious worship of the sea. This belief and worship is found widely in East Asia, where maritime peoples practice these as their main religion. In Ama-no-hashidate, this belief and worship developed considerably through a wide variety of interpretations over many generations. As indicated in the description, “thousands of pine trees coming out of the sea,” Ama-no-hashidate offers unusual scenery. This led to the idea that Ama-no-hashidate is a place to be respected and that it is a place of deities, resulting in people worshipping Ama-no-hashidate. This site is truly unique in how it demonstrates the concrete development, and is epitomized as the object, of this belief and worship.
- (vi) Since the Heian period, Ama-no-hashidate has been regarded as a typical example of places with beautiful marine scenery. Also, since the early modern period, Ama-no-hashidate has been considered a typical Japanese scenic place, being one of Japan’s three most beautiful sites. Many excellent viewpoints abound from which to view Ama-no-hashidate, including viewpoints praised as Iiryu-kan (flying dragon view) and Ichiji-kan (straight line view). Moreover, Ama-no-hashidate is truly unique in that it evokes images of the connection between this world we live in and the world of deities. Because of these things, Ama-no-hashidate has long been selected as a theme for *waka* and numerous pictures, and has been continuously inspiring people to create cultural artworks. Ama-no-hashidate is directly or essentially connected to a wide variety of art and literary works.

② Statements of Authenticity and/or Integrity (About Kokubun-ji Temple, Kono Shrine and Nariai-ji Temple for example)

The individual assets that constitute the cultural landscape around Ama-no-hashidate retain a full degree of authenticity. The former site of Tango Kokubun-ji Temple has a podium and cornerstone whose sizes and locations match the descriptions in *Tango-kokubunji-saiko-engi* (History of the Redevelopment of Kokubun-ji Temple). At Kono Shrine, several *kyozuka* (sutra mounds) have been discovered containing relics inscribed with the date of their creation in the Heian period and excavations into the foundation stones of Kono Shrine’s former main hall indicate that it has remained in the same location since its establishment. At Nariai-ji Temple, too, excavation research indicates that the temple was established at the end of the Nara period, and remains of the temple’s former main hall have been identified as being created before the Muromachi period. Thus, Ama-no-hashidate, as well as the temples and shrines around it, are still located in the same places depicted in *View of Ama-no-hashidate*, a drawing created by Sesshu in the Muromachi period.

Moreover, Ama-no-hashidate and the neighboring temples and shrines depicted in *View of Ama-no-hashidate* by Sesshu are nearly completely preserved today, fully retaining the integrity of Ama-no-hashidate and its environs as a cultural landscape.

③ Comparison with Other Similar Properties

As the origin of Japanese cultural landscapes, the superb view of Ama-no-hashidate with white sand and lush pine trees is truly unique for the following reasons. First, the view has long served as a source of inspiration in the creation of many excellent art works, including pictures and *waka*. Of particular note are Katsura Imperial Villa, an internationally renowned garden, and *View of Ama-no-hashidate*, a drawing by Sesshu. Second, the view has been maintained in the daily lives of many people who believe in the legends and folklore passed down in the area for generations. Third, the view is an object of sea worship practiced by maritime peoples in East Asia. And finally, the view is preserved as a cultural landscape that expresses excellent harmony

between humans and nature.

Unlike Japan's other renowned seashores with pine trees, only Ama-no-hashidate offers a view of white quartz sand beaches and lush pine tree forests that have evolved naturally.