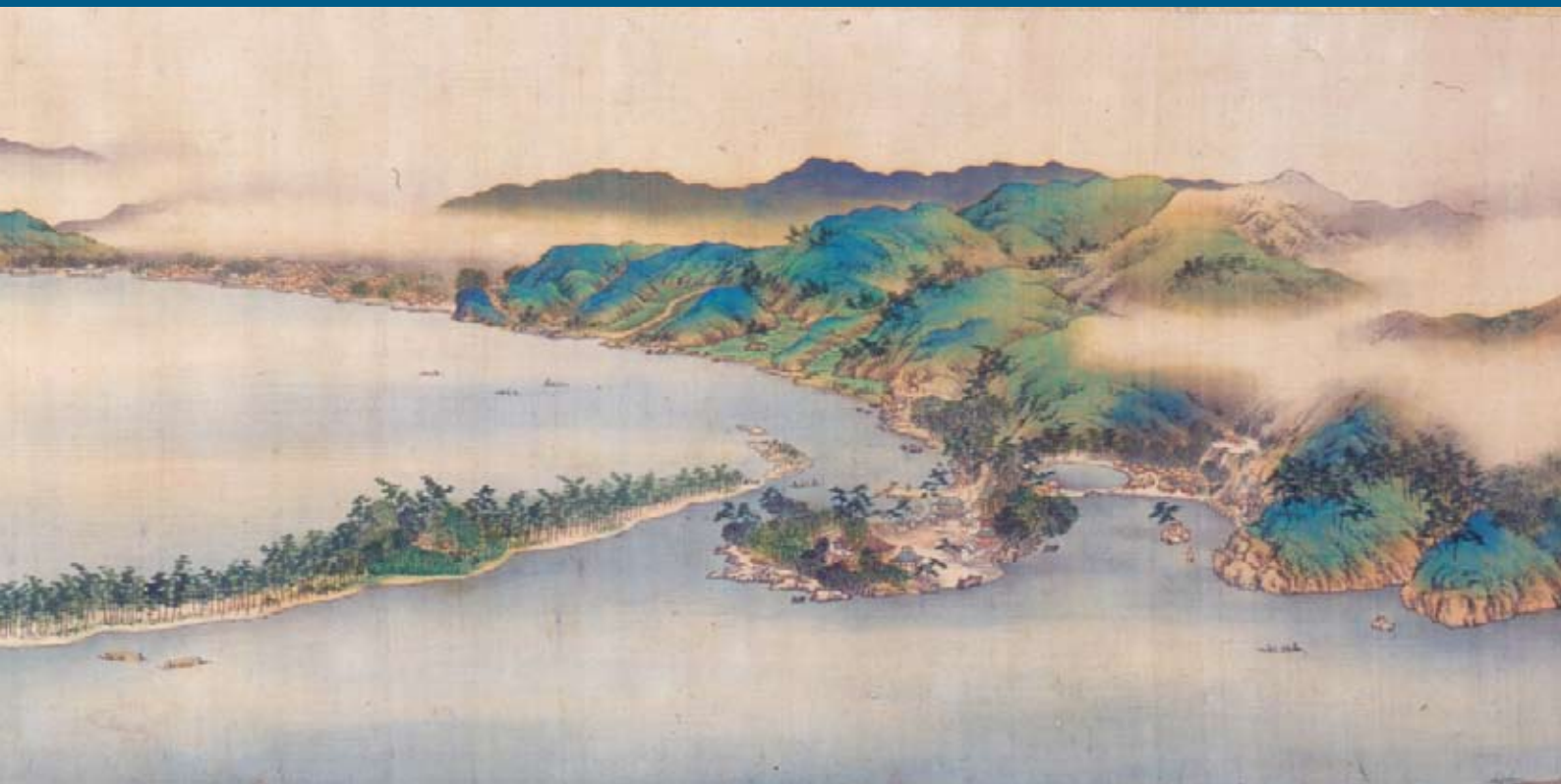


A Cultural Landscape  
That Fostered Japan's Unique Aesthetic Values

# AMA-NO-HASHIDATE

世界に誇る日本の美意識を育んだ文化景観

## 天橋立



# Ama-no-hashidate

## – Origin of Japanese Cultural Landscapes

With a magnificent view created by the combination of blue inland sea, white sand and lush pine trees, 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.

### 天橋立

#### —日本の文化景観の原点

紺碧の内海に一筋の美しい白砂青松を描く天橋立は、日本を代表する特徴的な海洋景観であり、周辺の歴史宗教遺産群と融合したその景観は、風景美を自らの心象や芸術に仮託し、眺め見ることを憧憬してきた日本の美意識の形成過程を物語る複合的な文化景観です。

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**View of Ama-no-hashidate, drawn by Sesshu (a national treasure)**

during the Muromachi period (1336–1573) Kyoto National Museum collection

Ama-no-Hashidate's heavenly and vast panorama inspired the master painter Sesshu to draw *View of Ama-no-hashidate*. This painting is not a sketch; rather, it is a bird's-eye rendering of the landscape made after visiting and carefully observing different parts of the local area.

**This heavenly panorama, which inspired Sesshu to draw a masterpiece (now designated a national treasure), is fondly referred to as Sesshu-kan—literally, “Sesshu’s view.”**

**雪舟筆「天橋立図」(国宝)**

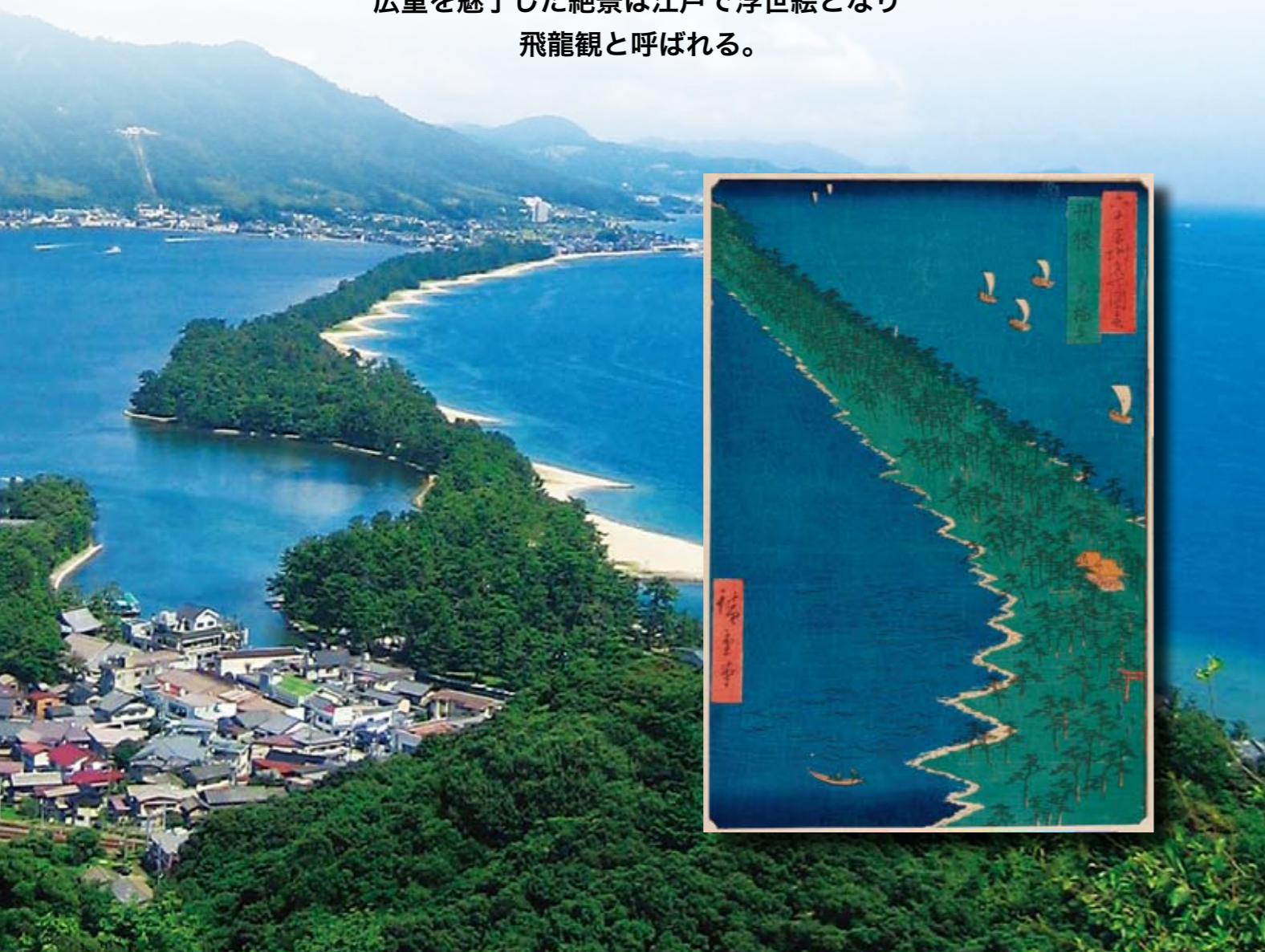
室町時代 京都国立博物館蔵

画聖・雪舟は、天より降りて蕩々と横たわる天橋立に心揺さぶられ「天橋立図」を描きました。この図は「写生図」ではありませんが、丹念に各所を探訪した上で、天上の神の視点で再構築したものといえます。

**雪舟の心を揺さぶり、  
国宝となる  
天上からの眺めは雪舟観と賞される。**

This magnificent view, which captivated Hiroshige to create an ukiyo-e work in Edo, is called Hiryu-kan (the image of a “ryu”※ flying into the sky).

広重を魅了した絶景は江戸で浮世絵となり  
飛龍観と呼ばれる。



**Tango Ama-no-hashidate, drawn by Utagawa Hiroshige**  
(a cultural asset designated by Maizuru City) (from the Famous Views of the 60-odd Provinces)

during the Edo period (1603–1868) Maizuru City Board of Education collection

Hiroshige’s Famous Views of the 60-odd Provinces enjoyed huge popularity during the Edo period. From the Tango province, the magnificent view of Ama-no-hashidate (referred to as Hiryu-kan today) was selected. Hiroshige’s artistic talent is evidenced by bold composition with Ama-no-hashidate laid out diagonally, like a “ryu”※ flying into the sky.

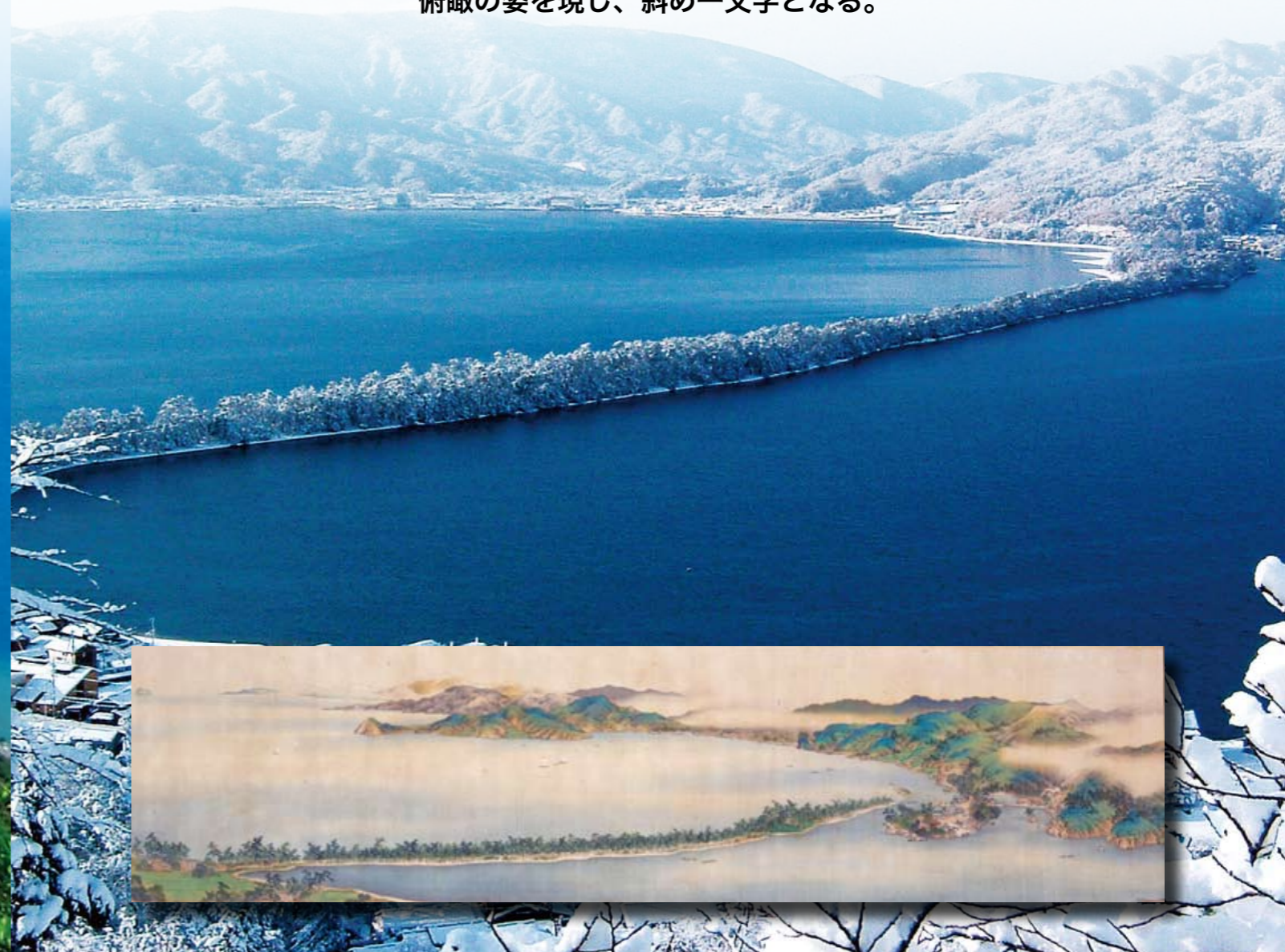
※ The “ryu” is a creature whose legend was transmitted from China and differs somewhat from the Western dragon. It was the object of folk beliefs.

歌川広重筆「丹後天の橋立」(舞鶴市指定文化財)(六十余州名所図絵より) 江戸時代 舞鶴市教育委員会蔵

江戸の世を風靡した広重の「六十余州名所図絵」。丹後国からは現在、飛龍観と呼ばれるこの天橋立の景色が選ばれました。天に飛翔する龍のごとく、画面を斜めに切りとる大胆な構図に、広重の才気があふれています。

Gakyou depicts Ama-no-Hashidate from an aerial view, stretching out diagonally in a straight line.

雅喬の筆に天橋立は  
俯瞰の姿を現し、斜め一文字となる。



**True View of Ama-no-hashidate by Shimada Gakyou**

Edo period Chion-ji Temple collection

Shimada Gakyou, a painter from the Shijo School, painted Ama-no-Hashidate stretching diagonally as seen from Nariai-ji Temple. Based on careful observation, the painting is elaborate enough to include even the statue of Jizo Bodhisattva in the precincts of Chion-ji Temple. It is said that Shimada was requested by Mitsui Takanari of the main branch of the Mitsui family to paint the drawing in commemoration of Mitsui’s sightseeing trip to Ama-no-hashidate.

島田雅喬筆「天橋立真景図」 江戸時代 智恩寺蔵

円山派の絵師 島田雅喬は、成相寺から見下ろし斜め一文字の天橋立を、入念な調査の上で微細にいたるまで書き込んでおり、智恩寺境内の地藏菩薩像まで描かれています。三井本家の三井高就が、天橋立遊覧の記念に描かせたといわれています。

For aristocrats in the Heian period (794-1192), Ama-no-hashidate was a well-known marine landscape and a scenic spot often used in poems. Seisho Nagon wrote in Makuranososhi, "Talking about the ocean, the best place is Yosanoumi, where Ama-no-hashidate is located." A number of writers and poets—up to Yosa Buson in the Edo period—composed poems about Ama-no-hashidate.

平安時代の貴族にとって、天橋立は音に聞く海洋風景であり、歌枕に読まれる名所の地でした。清少納言は、「海といえば天橋立が浮かぶ与謝海」と「枕草子」に記しています。そして江戸時代の与謝蕪村にいたるまで、多くの文人歌人が天橋立を詠んでいます。



### Kourin karuta (facsimile)

Reprinted by Ohishi-Tengudo Corporation

"The road going over Mt. Oe and via Ikuno is so far that I have not set foot on Ama-no-hasidate and seen a letter from my mother yet."

### 光琳カルタ (復刻版)

復刻 大石天狗堂

大江山 いく野の道の遠ければ  
まだふみもみず 天の橋立

Koshikibu-no-naishi, daughter of Izumi Shikibu, wrote this waka (Japanese poem) as a repartee after she was teased at a poetry party in Kyoto by Fujiwara-no-Sadayori, who asked her, "Did you send a messenger to your mother in Tango\* to ask her to ghostwrite for you?"

※ At the time, Koshikibu-no-naishi's mother, the famous poet Izumi Shikibu, was in Tango with her husband, who was posted in the region.

Meanwhile, Izumi Shikibu composed the poem "As if found in the capital, you too, could cup in your hands the fresh water of Iso-Shimizu that tumbles from the Ama-no-hashidate pines." Izumi Shikibu

和泉式部の娘の小式部内侍が都での歌会で藤原定頼に「丹後のお母さん\*に、代作を頼む使者は出しましたか。」とからかわれたのに対し、即座に返した作として知られています。

※ 当時、小式部内侍の母で、著名な歌人であった和泉式部は、夫の任国である丹後にいました。

また、和泉式部は天橋立で「橋立の松の下なる磯清水都なりせば君も汲ままし」という歌を詠んでいます。

### 能「丹後物狂」

(2009年10月24日上演)

丹後地域には「浦嶋」「九世戸」など当地を舞台にした能の作品がたくさんあります。

丹後物狂は、井阿弥の原作を世阿弥が改作したもので、智恩寺・涙が磯を物語の舞台とする作品。世阿弥が最も得意とし最も上演を好んだ作品であると言われ、天橋立を何度も訪れた室町幕府三代将軍足利義満の前でも演じられたと言われています。

※「能」は、日本の伝統芸能で、2008年には世界無形文化遺産に登録されている。



### Tango Monogurui (the Madman of Tango) Noh play

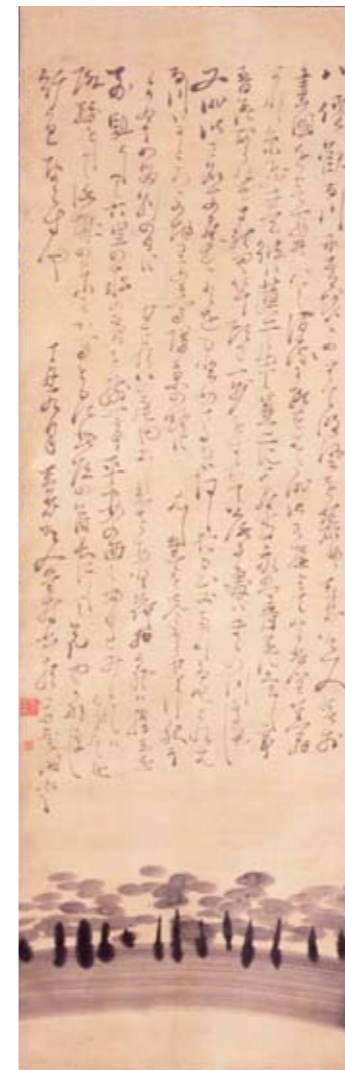
(Presentation on October 24, 2009)

Tango has many works of Noh set in the region, such as "Urashima" and "Kusetto".

"Tango Monogurui," originally created by Seiami and remade by Zeami, is set in Chion-ji Temple and Namidagaiso.

It is said that "Tango Monogurui" was Zeami's best and most favorite work. It is also said that the play was performed in front of the third shogun of the Muromachi period, Ashikaga Yoshimitsu, who was known to visit Ama-no-hashidate often.

※ "Noh" is a type of traditional Japanese theater. It was inscribed onto the Intangible Cultural Heritage List in 2008.



The haiku poet Yosa Buson, who was ranked alongside the most famous poet of the Edo era, Matsuo Basho, came to the Tango-Yosa region in 1754 at the age of 39 and lived there for three years until the age of 42. While living in Kensho-ji Temple in Miyazu City, he had contact with Buddhist priests and men of culture and studied haiku and painting. An Edo period artist of many talents, Buson united haiku with painting ("kaiga") to create a new form called "haiga".

### Tenkyozu-san

This work was described when he left Tango (Miyazu) for the city of Edo. It depicts a part of Ama-no-hashidate using sumi ink mixed plentifully with water.

松尾芭蕉と並び称される江戸時代の俳人・与謝蕪村が1754年、丹後与謝地方に赴き、その後1757年までの3年間39歳から42歳にかけて3年あまり滞在しました。

宮津市にある見性寺に寄宿しながら、僧侶や文化人達と交流し、俳諧や画業の研鑽に努めました。蕪村は、江戸時代のマルチアーティスト(総合芸術家)といえる存在で、俳句と絵画を融合させた俳画の世界を確立しています。

### 天橋図賛

丹後(宮津)を離れて再び上京するに際して制作したものです。たっぷり水を含んだ墨で橋立の一部を描いています。

In the Heian period, the residences of aristocrats incorporated gardens modeled after the white sand and lush pine landscape of Ama-no-hashidate, as represented in Japanese poems. The practice was handed down even after the Heian period. In fact, Ama-no-hashidate served as a common motif when designing gardens during the medieval and early modern periods. It is also worthy to note that this landscape is represented in the garden of the Katsura Imperial Villa, which the world-renowned architect Bruno Taut praised highly.

平安時代の貴族の邸宅には、和歌に詠まれる天橋立の白砂青松の風景を題材とした庭園が造られました。その記憶は平安時代以降にも受け継がれ、中世・近世においても庭園意匠のモチーフとなりました。世界的建築家ブルーノ・タウトが絶賛した桂離宮庭園にも採用されています。



### Garden of the Katsura Imperial Villa

(Edo period)  
Photo credit: (Kyoto Office, Imperial Household Agency)

The Katsura Imperial Villa was built by Imperial Prince Toshihito (a younger brother of Emperor Goyozei) and upgraded by his son, Imperial Prince Toshitada (1619-1662). Its world-famous garden features an area designed with inspiration from Ama-no-hashidate.

桂離宮 庭園 (江戸時代) 写真提供 (宮内庁京都事務所)

後陽成天皇の弟智仁親王が造営し、その子智忠親王 (1619-1662) がさらに整備した世界的な名園・桂離宮は、「天橋立」の意匠が庭園の中心景となっています。

### View of Ama-no-hashidate's sliding doors (Ansei era Dairi Seiryō-den wall paintings)

Tosa Mitsubumi (Edo period),  
(Kyoto Office, Imperial Household Agency collection)

On the wall painting in the Seiryō-den hall of the Kyoto Imperial Palace, a painting of Ama-no-hashidate is found together with a Japanese poem: "Sounds of waves in the distance/moonlight in the clear sky/with pines slightly visible/at Ama-no-hashidate."

#### 「天橋立図襖」(安政度内裏清涼殿障壁画)

土佐光文 (江戸時代) 宮内庁京都事務所蔵

京都御所清涼殿の障壁画に「なみとをく 晴わたる夜の 月かけに まつのか すみる あまのはしたて」の和歌の色紙とともに、天橋立が描かれています。



### Murasaki Shikibu Diary Illustrated Handscroll

(a national treasure), Fujita Museum of Art collection (For the photograph, see page 13)

Tsachimikado-dono, residence of Fujiwara no Michinaga, a statesman during the Heian period, had one of the most beautiful gardens of its time – so beautiful as to be considered comparable to Ama-no-hashidate. The pure and refined design using white sand is depicted in the Murasaki Shikibu Diary Illustrated Handscroll (a national treasure).

#### 「紫式部日記絵詞」

国宝 藤田美術館蔵 (写真は13ページ)

平安時代の為政者であった藤原道長の邸宅「土御門殿」は当時、最高の美を誇った庭園で、その美しさは天橋立に比されていました。その白砂の清らかな意匠は国宝「紫式部日記絵詞」に描かれています。

Fragments of the Tango-no-kuni-fudoki – a history of the Tango Kingdom – state that Ama-no-hashidate had already existed in the age of deities when the islands of Japan were created. Nagunoyashiro describes the legend of a heavenly maiden, while Urashimanoko speaks of the Urashima legend. Indeed, Ama-no-hashidate has been a source of inspiration since ancient times as an interface between the sky, earth, and sea.

「丹後国風土記」逸文には日本の島々が産み出される神代の昔からすでに天橋立はあったと記されています。また、「奈具社」(なぐのやしろ)として天女伝説が、さらに「浦嶋子」(うらしまのこ)の浦嶋伝説が記されています。天と地、そして海中を結ぶ通路としての天橋立は古代から現代まで人々の想像力を刺激する地といえます。



### Site of Tango Kokubun-ji Temple (a historic site)

This temple is believed to have been built by the end of the eighth century on a scenic piece of land commanding a view of Ama-no-hashidate and befitting Emperor Shomu's edict to "construct a temple on a site that exemplifies the nation's grandeur." The existing platform and foundation stones match the description in Tango Kokubun-ji Saiko Engi (an important cultural asset preserved at Kokubun-ji Temple) concerning reconstruction during the Nanbokucho period. The temple building can be seen in the *View of Ama-no-hashidate* by Sesshu.

#### 丹後国分寺跡 史跡

「国の華になる地に建立せよ」との聖武天皇の詔にふさわしい、天橋立を見渡せる景勝地に位置し、8世紀末には建立されたと考えられています。現存する基壇や礎石は、南北朝期の再建を記した「丹後国分寺再興縁起」(重要文化財、国分寺蔵)とも一致し、その伽藍は雪舟筆「天橋立図」にも描かれています。

however, while Izanagi-no-mikoto was taking a rest. The deity thought this an awesome occurrence, or *kushibi* in ancient Japanese, and this word became used for the area's name. The area Kushibi came to be called Kushi during the period between the age of the gods and now. (The rest is omitted.)

### The Tango-no-kuni-fudoki – fragment

Takeno Shrine collection

「丹後国風土記」逸文 竹野神社蔵

Yosa Province: Hayaishi-no-sato is located to the northeast of the province office. In this province, there is a long, large cape on the coast. The area stretching into the sea in the front is named Ama-no-hashidate, and the rear area is named Kushi-no-hama. The name "Ama-no-hashidate" (lit. "bridge to heaven") is derived from the legend in which Izanagi-no-mikoto, a deity that created the nation, built a ladder to go to heaven. The ladder fell down,

### Urashima Myojin Engi (hanging scroll)

A tangible cultural asset designated by Kyoto Prefecture and preserved at Ura Shrine collection

This hanging scroll is a representation of the Urashima-no-ko legend and the festivities at Ura Shrine. As a medieval *engi* work, Urashima Myojin Engi focuses on the narrative of the shrine's foundations, paying almost no attention to the shrine's religious efficacy. It is considered an early form of *engi* that is thought to hold a place in the development of works leading to Nara-ehon and Otogizoshi.

#### 浦嶋明神縁起 (掛幅本)

京都府指定有形文化財 宇良神社蔵

浦嶋子の伝説と宇良神社の祭礼の様子を絵画化し、掛幅装としたものです。物語的な神社の創立記に主眼を置き、神社の利生譚について殆ど説かない中世の縁起絵巻としては、初期縁起絵巻の性格が、奈良絵本や御伽草子へ引き継がれていく過程に位置するものと考えられています。

Ama-no-hashidate is characterized by an unusual landscape consisting of thousands of pine trees seemingly growing out of the ocean. From the mythic age, Ama-no-hashidate was considered “an awe-inspiring place” and “a place where deities are at work,” out of reverence for something so spectacular it is beyond human comprehension. This reverence took shape as worship of the area, and over the ages, many shrines and temples were built around Ama-no-hashidate.

「海中から生える数千本の松」という非日常の風景を「畏怖すべき処」「神仏の活躍の場所」という人知を超えるものへの思いが、神話時代より天橋立に対する信仰として形成され、永い時代を経て多くの社寺が天橋立を取り巻くように建立されました。

The view of Ama-no-hashidate overcame human-induced or natural risks of damage. As a result, as the origin of Japanese landscapes, the scenery of Ama-no-hashidate has been successfully protected and preserved for thousands of years. The relationship between people and the environment of Ama-no-hashidate acts as an archetypal example of harmony between humans and nature.

天橋立の景観は、幾多の人為・自然による危機を乗り越えて、日本の文化景観の原点として数千年にわたり、保全・継承されてきました。自然と共生する人々と天橋立の関係は、人類と環境のふれあいを代表する顕著な見本です。



### Chion-ji Temple

Kuseto-engi, a historical document preserved at Chion-ji Temple, one of the sites depicted in Sesshu's *View of Ama-no-hashidate* (a national treasure), describes a myth about how Ama-no-hashidate was created and how an evil dragon that lived in this area was transformed into a good dragon thanks to words of wisdom from Monju Bosatsu. The temple is commonly known as Kirido no Monju.

### 智恩寺

雪舟筆の「天橋立図」(国宝)に描かれている智恩寺に伝わる「九世戸縁起」では、天橋立の生成神話とともに、この地に住む悪龍が、文殊菩薩の説法により、良い龍になったとされています。「切戸の文殊」として知られています。



### Nariai-ji Temple

It is said that this temple was opened by Shinno Shonin at the beginning of the eighth century and designated as an imperial temple with Emperor Mommu's sanction. The site, which commands a view of Ama-no-hashidate, was home to the main building, a three-storied pagoda, a tahoto pagoda, and many other buildings. This is the 28th temple on the 33-temple pilgrimage route in Western Japan. During the Nanbokucho period (1336-1392), Kakunyo, a monk from Hongan Temple, visited Nariai-ji Temple.

### 成相寺

八世紀初めに真応上人によって開かれ、文武天皇の勅願寺となったとされています。天橋立を望む立地にかつては本堂・三重塔・多宝塔ほか多くの伽藍を配していました。西国三十三カ所巡礼二十八番札所です。南北朝時代には本願寺の覚如が参拝しました。

### Kono Shrine

This shrine is located to the north of Ama-no-hashidate. Enshrining Hikohoakari-no-Mikoto (Umisachihiko) as the main deity, the shrine is deeply related to the sea. The descendents of the Amabe family, which once governed those that lived by the sea, serve as the shrine's priests. The shrine building is constructed in the yuiitsu shinmei-zukuri style, which is almost the same as that of Ise Shrine. In the past, the shikinen sengu reconstruction ceremony was held every 30 years, which testifies to the status of this shrine. The Amabe Family Tree (Japan's oldest family tree, a national treasure) resides in the Kono Shrine.

### 籠神社

天橋立北側に位置し、彦火明命(海幸彦)を主神とし、海にかか



わりが深く、海民を統べていた海部氏が神官を務めています。社殿は伊勢神宮とほぼ同様式の唯一神明造であって、かつては30年ごとに式年遷宮を行い、格式が高い神社で、日本最古の系図である海部氏系図(国宝)も残されています。

### Environmental protection activities at Ama-no-hashidate

Throughout history, local citizens have lived in harmony with the nature of Ama-no-hashidate. Before the Edo period, it is believed that they gathered fallen leaves, cut branches for fuel, and worked on reforestation after wind and snow damage. Since the Meiji period, shore protection measures have been taken in accordance with laws and regulations. Meanwhile, citizens have continued to work on environmental protection activities, such as planting Japanese black pine seedlings, minimizing pine wilting damage, maintaining the shoreline, and giving names to the pine trees as a token of care.



### 天橋立の保全活動

江戸時代以前も周辺住民により、燃料とするための落ち葉拾いや枝の伐採、風害、雪害の際の補植などが行われていたと推察

されます。明治期以降、法令に基づく保全施策や地域の人々の連綿としたクロマツの植林やマツ枯れ対策・養浜対策などの保全活動に引き継がれ、松を命名して大切にするなど、自然と共生する人々と天橋立との関係は、今なお続いています。



### Activities of “Ama-no-hashidate Meisho (great pines) Reverse Executive Committee”

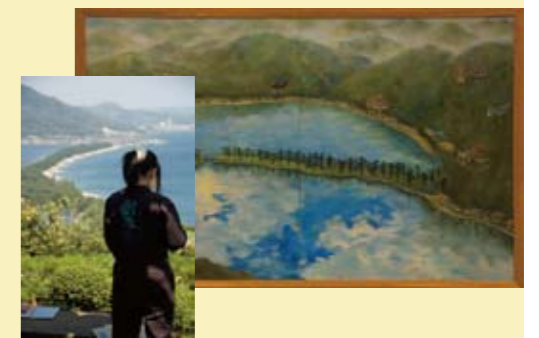
The “Ama-no-hashidate Meisho Reverse Executive Committee” was founded in order to repair Ama-no-hashidate's pine forests, which were greatly damaged by a typhoon in 2004. The committee is currently taking ardent action.

### 天橋立名松リバース実行委員会の取組み

2004年の台風により天橋立の松が大変な被害を受けたことから、天橋立の松林を復活させるため、「天橋立名松リバース実行委員会」が結成され、熱心に活動しています。

### “Modern Version of View of Ama-no-hashidate” – painted by a high school student while drawing upon Sesshu's spirit.

In 2009, a member of Miyazu Prefectural high school's art department painted “Ama-no-hashidate”. The artist drew sketches from many different vantage points while also studying the historical background of Sesshu's *View of Ama-no-hashidate*. The artist wanted to learn more, though, and was compelled to rediscover the site through the completion of “Modern Version of View of Ama-no-hashidate,” a work steeped in the spirit of home.



### 高校生が「現代版天橋立図」を描く ～雪舟の思いは？～

2009年、京都府立宮津高校美術部は、「天橋立」を描きました。「天橋立図」の描かれた時代背景を学びながら各地点からのスケッチを重ねました。天橋立をもっと深く知りたいという気持ちは、地元を再発見させることにも繋がり、ふるさとへの思いのこもった大作「現代版 天橋立図」を完成させました。

# Proposal concept for the world cultural heritage registration

## 世界文化遺産登録に向けての提案コンセプト

### ■ Ama-no-hashidate – Origin of Japanese Cultural Landscapes

With a magnificent view created by the combination of blue inland sea, white sand and lush pine trees, 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, the Japanese people have observed natural scenery with deep sensitivity and idealized it into landscape beauty. Observed with the closest attention has been the marine landscape, which serves as the foundation of Japanese garden designs. In particular, Ama-no-hashidate was considered an ideal landscape during the Heian period, when the Japanese garden style was established. Ama-no-hashidate continued to be employed as a motif of many gardens, including that of the Katsura Imperial Villa, which features



a main garden based on this particular landscape. Indeed, Ama-no-hashidate is the key essence of Japanese garden landscaping. It should also be noted that Ama-no-hashidate served as a motif in Sesshu's View of Ama-no-hashidate (a national treasure) and a number of other landscape paintings, poems, and craftworks. It is safe to say that Ama-no-hashidate is representative of cultural landscapes in Japan and of Japan's high aesthetic values.

Meanwhile, the white sand and green pine landscape of Ama-no-hashidate epitomizes the process of the formation of Japanese culture: within an ancient tradition of awe and faith towards things that surpass human understanding, this unique landscape produced legends, which in turn inspired poems and songs, and eventually led to a unique notion of scenic beauty. Additionally, the landscape is a remarkable example embodying the interaction between people and the environment – an interaction that has been protected and handed down for thousands of years and that has survived numerous challenges through the hard work of people. In this way, the cultural landscape around Ama-no-hashidate can be regarded as a piece of heritage indispensable to understanding the culture and spirit of the Japanese people, who have been uplifted by the effects of a sympathetic



relationship with nature. Ama-no-hashidate, which typifies the essence of Japan's cultural landscape, can be considered a valuable piece of heritage when comparing the scope and characteristics of landscape culture in a global context and in promoting mutual understanding across national borders.

### ■ 天橋立—日本の文化景観の原点

紺碧の内海に一筋の美しい白砂青松を描く天橋立は、日本を代表する特徴的な海洋景観であり、周辺の歴史宗教遺産群と融合したその景観は、風景美を自らの心象や芸術に仮託し、眺め見ることを憧憬してきた日本の美意識の形成過程を物語る複合的な文化景観です。



日本人は、古来から自然風物を深く心に受け止め、風景美として理想化してきましたが、なかでも印象深く観察した海洋景観は、日本庭園の根本を形成しています。特に、天橋立は日本庭園の様式がかたちづくられた平安時代には理想の風景として捉えられ、その後も多くの庭園にモチーフとして継承され、例えば、桂離宮では「天橋立」の意匠が庭園の中心景となるなど、日本の庭園景観の重要な原型となってきました。

さらに、天橋立は、雪舟筆の国宝「天橋立図」をはじめ、数多くの風景画の対象となるとともに、歌枕や美術工芸の意匠に多用され、日本の美意識のもと昇華された日本の文化景観の代表といえます。

また、天橋立の白砂青松の景観は、神話時代から人知を超えるものへの畏怖や信仰が連綿と続くなかで、奇観が説話を産み、説話が詩歌を、詩歌が名勝観に結ぶという日本文化の形成の過程を端的に示すものであるとともに、人々の働きかけにより幾多の危機を乗り越えて、数千年にわたり保全・継承された人類と環境のふれあいを代表する顕著な見本ともなっています。

このように天橋立を中心とする文化景観は、人から自然に、自然から人に、相互の働きかけを受けとめ昇華してきた日本人の文化性、精神性を理解する上で欠かすことのできない遺産といえます。日本の文化景観の原点ともいべき景観として、景観文化の国際的な広がり特性を比較し、相互理解する上で貴重な遺産と位置付けられます。



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