









Compilation of Designated Cultural Properties in Kizugawa City

Japanese cultural properties are designated important assets that have been protected and passed on from generation to generation. These assets include but are not limited to feats of architecture, religious statues, works of art and literature, cultural events, and scenes in nature. Within Kyoto Prefecture, Kizugawa City is second only to Kyoto City in number of important cultural assets and it is often said that Kizugawa City is a treasure trove of cultural properties.




Below is a compilation of all designated cultural properties located in Kizugawa City, complete with designation category and property type, name and location, and a short historical description.




Designation/Type	Name - Location	Description
National Treasure Architecture	Kaijusen-ji Temple Five-Story Pagoda ■ Kaijusen-ji Temple Kamocho Reihei Kaijusen 20 	Kamakura period – Kempo 2 (1214) 3 ken five-story pagoda, tile roof Height: 17.1m Built by a disciple of the monk Jokei to commemorate the anniversary of his passing, it is the second smallest outdoor, five-story pagoda (the smallest located at Muro-ji Temple in Nara). The central pillar of the pagoda is constructed from the roof of the first floor and there is no foundation stone to the central pillar. It is one of two five-story pagodas with a decorative "skirt story" roof (second located at Horyu-ji Temple).
National Treasure Architecture	Joruri-ji Temple Three-Story Pagoda ■ Joruri-ji Temple Kamocho Nishio Futaba 40 	Heian period - Fujiwara Era 3 ken three-story pagoda, hinoki roof Height: 16.08m This pagoda was deconstructed in Omiya-Ichijo, Kyoto, moved, and reconstructed in its present location. The inside of the first floor is decorated with the Eight Aspects of Buddha on the door, the 16 Arhats of Buddha on each corner, and other intricate designs along the walls. A Yakushi Nyorai statue is enshrined inside.




<p>National Treasure Architecture</p>	<p>Joruri-ji Temple Main Hall</p> <p>■ Joruri-ji Temple</p> <p>Kamocho Nishio Futaba 40</p> 	<p>Heian period - Kajo 2 (1107)</p> <p>A horizontally long hall built to house the Nine Sitting Buddha Statues. The hall was built facing east to allow worshipers to pray towards the statues welcoming them to the Western Pure Land of Buddhism. In front of the main hall is a Jodo-style garden and pond.</p>
<p>National Treasure Work of Art (Sculpture)</p>	<p>Nine Wooden Sitting Statues of Amida Nyorai</p> <p>■ Joruri-ji Temple</p> <p>Kamocho Nishio Futaba 40</p> 	<p>Heian period, nine statues</p> <p>Main statue height: 224cm</p> <p>Other statue height: 138~145cm</p> <p>Formerly, 30+ locations housed Nine Statue collections. Currently, Joruri-ji Temple main hall is the sole location.</p>
<p>National Treasure Work of Art (Sculpture)</p>	<p>Wooden Standing Shitenno Statues</p> <p>■ Joruri-ji Temple</p> <p>Kamocho Nishio Futaba 40</p> 	<p>Heian period, four statues</p> <p>Height: 169~177cm</p> <p>Zochoten, Jikokuten: in temple's possession</p> <p>Komokuten: Loaned to Tokyo National Museum</p> <p>Tamonten: Loaned to Kyoto National Museum</p> <p>The Shitenno statues are representations dating back to the Fujiwara era and are decorated with superb metal leaf designs giving it a wonderful color. An evil spirit with a humorous expression can be seen under the feet of the Shitenno.</p>




<p>National Treasure Work of Art (Sculpture)</p>	<p>Bronze Sitting Statue of Buddha ■ Kanjiman-ji Temple Yamashirocho Kabatahama 36</p> 	<p>Hakuho era Height: 240cm, gilt bronze</p> <p>An excellent work of art, its origins and history are mostly unknown and have been long debated. In an archeological study conducted in 2005, it was discovered to be a piece created during the Hakuho era.</p>
<p>Historic Sites or Places of Scenic Beauty (Garden)</p>	<p>Joruri-ji Temple Garden ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> 	<p>Heian period - Fujiwara era</p> <p>The pond at the center, said to be modeled after the first letter in the Sanskrit Siddham script, sits between the Main Hall housing the Nine Sitting Statues of Amida in the west, and the three-story pagoda in the east. The garden is one of the few existing examples of Jodo-style gardens, and remains unchanged from when it was first created.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Saganaka Shrine Main Hall ■Saganaka Shrine Saganaka Shimizu 1</p> 	<p>Early Muromachi period 3 ken hall w/nagare-zukuri hinoki roof</p> <p>While the specific date of its creation is unknown, the building style along with its struts, support boards, and decoration is representative of the Muromachi period. The incorporation of Chinese and Buddhist construction methods mixed with the Japanese style is of particular note.</p>



<p>Important Tangible Cultural Property (Architecture)</p>	<p>Gorinto Pagoda ■Kizu Sobaka Gorinto Pagoda Kizu Shimizu (No picture)</p>	<p>Kamakura period - Shouo 5 (1292), Height: 3.47m The <i>gorinto</i> pagoda is a granite piece from the Kamakura period. It is placed near a common grave that was used in a time when private burials were not yet common place. Due to the date of construction being known, it is a very important historical work.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Kaijusen-ji Temple Monjudo Hall ■Kaijusen-ji Temple Kamocho Reihei Kaijusen 20 </p>	<p>Early Kamakura period yosemune-zukuri w/sheet cooper roof Inside the building sit the wooden statues of Monju Bosatsu and Amida Nyorai. It is an important piece of architecture that maintains its Kamakura period design.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Gansen-ji Three-story Pagoda ■Gansen-ji Temple Kamocho Gansen Kaminomon 43 </p>	<p>Muromachi period - Kakitsu 2 (1442) 3 ken three-story pagoda with wood tiling Height: 20.5m The first story contains no balustrade and is absent of <i>shiten-bashira</i> pillars. A <i>shumidan</i> altar is placed in the center with <i>raigo-bashira</i> pillars behind it. The wooden support rafters are carved sculptures depicting mischievous imps (<i>amanojaku</i>) with humorous expressions.</p>



<p>Important Tangible Cultural Property (Architecture)</p>	<p>Gansen-ji 13-Story Pagoda ■Gansen-ji Temple Kamocho Gansen Kaminomon 43</p> 	<p>Late Kamakura period stone statue Height: 6.2m</p> <p>The 13-story pagoda is said to be have been constructed by a high monk. Made of hewn stone, the piece stands virtually undamaged, from the base stone to the <i>sorin</i> at the top. An archaeological survey led to the discovery of a crystal <i>shari</i> pagoda which was found in the hollow cavity of the main stone body.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Gansen-ji Temple Stone Hut ■Gansen-ji Temple Kamocho Gansen Kaminomon 43</p> 	<p>Kamakura period - Oucho 2 (1312) Stone butsugan</p> <p>In the hipped-roof stone hut stands Fudo Myo-o carrying fire. It is said to have healing powers for those with eye diseases.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Gansen-ji Temple Gorinto Pagoda ■Gansen-ji Temple Kamocho Gansen Kaminomon 43</p> 	<p>Late Kamakura period stone structure</p> <p>The pagoda occupies a space north of the Jizo Hall on the temple's premises. The Yamato-styled pagoda is the largest in the Tono area.</p>


<p>Important Tangible Cultural Property (Architecture)</p>	<p>Nishio Gorinto Pagoda ■Nishio Graveyard Gorinto Kamocho Nisho Nagao</p> 	<p>Late Kamakura period stone statues</p> <p>The two pagodas standing at the entrance to Nishio Graveyard were made initially as community offering pagodas for the cemetery located in this area. The base of the left pagoda is decorated with <i>kouzama</i>. The decoration is absent on the right pagoda.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Goryo Shrine Main Hall ■Goryo Shrine Kamocho Unami Terayama 41</p> 	<p>Early Muromachi period 3 ken hall, nagare-zukuri hinoki roof</p> <p>Goryo is formerly the tutelary shrine of the old Tomyo-ji Temple and currently houses the local deity of the Unami district. The inside of the former Tomyo-ji Temple, the three-story pagoda, and main hall have been moved to Sankeien Park in Yokohama. Edo period priests' quarters, images of Buddha, and a repository are also present on the shrine's grounds.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Sennichi Graveyard 13-Story Pagoda ■Sennichi Graveyard 13-Story Pagoda Kamocho Tsujimita Dai 25-1 Tsuji Graveyard (Sennichi Graveyard)</p> 	<p>Kamakura period - Einin 6 (1298) Height: Approx. 400cm, granite</p> <p>Placed directly at the entrance to Sennichi Graveyard. The four buddhas Amida, Yakushi, Miroku, and Shaka are carved into the structure.</p>

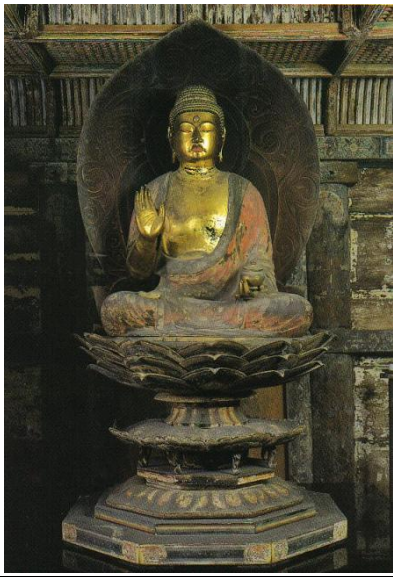
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Shiroyama Shrine Main Hall ■Shiroyama Shrine Kamocho Iwafune Kaminomon 94</p> 	<p>Muromachi period - Kakitsu 2 (1442)</p> <p>The entire structure is adorned with features indicative of the Muromachi period. The attached Kasuga Shrine was built as a reproduction of the Shiroyama Shrine from the Edo period. Formerly the tutelary shrine of Gansen-ji Temple, it currently houses the Gansen district's local deity. Every October 16th, residents perform the Okage Odori, a traditional dance, at this shrine.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Senkyo-ji Temple Gorin Pagoda ■Senkyo-ji Temple Yamashirocho Kamikoma Nishishita 55</p> 	<p>Muromachi period stone structure Height: 2.36m</p> <p>The granite structure is noted for being well preserved in its original state. On top of the podium sits a lotus pedestal, a design with few other comparative examples. It is hypothesized that Saidaiji monks were involved in its construction.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Jindo-ji Temple Main Hall ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Muromachi period - Ouei 13 (1406)</p> <p>The temple has long been considered a sacred place closely related to Mt. Yoshino in Nara and Shugendo practices. Previously destroyed by war fires, the current hall was rebuilt in 1406.</p>



<p>Important Tangible Cultural Property (Architecture)</p>	<p>Tenjin Shrine 13-Story Pagoda ■Tenjin Shrine Yamashirocho Jindoji Fusedani 177</p> 	<p>Kamakura period - Kenji 3 (1277) Height: 4.15m</p> <p>A carving on the foundation stone provides information on its production year. Although having suffered some damage, it retains most of its original shape and is highly valued. The Buddhas Yakushi Nyorai, Shaka Nyorai, and Amida Nyorai are carved on the east, south, and west side respectively. On the north face, where Miroku Nyorai is usually depicted, is Jizo Bosatsu carrying a staff. This rare carving holds marked importance in the history of Jizo Buddha worship.</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Matsuo Shrine Main Hall ■Matsuo Shrine Yamashiro Tsubai Matsuo 41</p> 	<p>Edo period - Bunka 5 (1808) 1 ken Kasuga-style shrine, hinoki roof</p> <p>This main hall was a Nara Kasuga Taisha Wakamiya Main Shrine built in Tenmei 6 (1786) that was subsequently moved to this location in the year 1808..</p>
<p>Important Tangible Cultural Property (Architecture)</p>	<p>Kobayashi Residence Main Building ■Kobayashi Residence Yamashirocho Kamikoma Higashibayashi 1</p> 	<p>Edo period - Kanbun 5 (1665) gabled, thatched roof</p> <p>The residence, surrounded by earthen walls, is outfitted with a gate in the south that upon passing leads to the main building. The grounds also contain a storehouse and a number of sheds. It is considered one of the oldest examples of ancient farmhouse architecture in Japan.</p> <p>*Not open for public viewing</p>



<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Monju Bosatsu ■Daichi-ji Temple Kizu Kumomura 42-1</p> 	<p>Kamakura period Height: 65.2cm, yosegi-tsukuri</p> <p>This piece is thought to be created during the Koan period (1278-1288). The right hand holds a lotus flower topped with a sutra scroll while the left holds a treasured sword. Its left foot dangles as it sits upon a lotus seat set on top of a lion guardian.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of 11-Faced Kannon ■Daichi-ji Temple Kizu Kumomura 42-1</p> 	<p>Heian period Height: 109.1cm, single wood statue</p> <p>This statue depicts Kannon with a calm expression and armlets, and was carved out of a single piece of wood. Its lack of hollow insides denotes its antiquity.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of 11-Faced Kannon ■Hozen-ji Temple Saganaka Sainokami 43 (No picture)</p>	<p>Heian period Height: 86.0cm, single wood statue</p> <p>This well-made depiction has a thin waist and nearly no creases in its carved out clothing. Its expression is grave and shoulders square, indicating an older style of carving.</p>




<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statuette of 11-Faced Kannon Bosatsu ■Kaijusen-ji Temple Kamocho Reihei Kaijusen 20</p> 	<p>Heian period end of 9th century ~ beginning of 10th century Height: 45.5cm, cedar, single wood statue ※Currently on loan at Nara National Museum</p> <p>This depiction of Kannon was originally Monk Jokei's own personal decorative nenbutsu. The small and intricate statuette was designed to be a colorless altar statue. It suffers from slight damage</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of 11-Faced Kannon Bosatsu ■Kaijusen-ji Temple Kamocho Reihei Kaijusen 20</p> 	<p>Heian period (10th century) Height: 167.7cm, single wood statue</p> <p>Although originally a colorful statue, most of the coat has chipped off over time. Restoration efforts done at a later date give it its current color.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Shitenno Statues ■Kaijusen-ji Temple Kamocho Reihei Kaijusen 20 (No picture)</p>	<p>Kamakura period Height: 35.8~38.3cm ※Currently on loan at Nara National Museum</p> <p>It is said these statues were posted at the four cardinal directions of the five-story pagoda <i>shumidan</i> (altar) to protect the Buddha's remains. They're well balanced and finely detailed statues whose features and colors are well preserved.</p>




<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Kissho Tenno in Cabinet ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> 	<p>Kamakura period - Kenryaku 2 (1212) Height: 90cm, hinoki, warihagi-tsukuri</p> <p>An elegant statue of the Heian-style with well-preserved coloring. The statue sits to the left of the Nine Sitting Amida Nyorai statues and its doors are opened during New Year's, spring, and autumn. The original doors of the cabinet were removed in the early Meiji period and replaced with reproductions. It is an important piece documenting Buddhist paintings during the Kamakura period.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Batou Kannon ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> <p>(no picture)</p>	<p>Kamakura period - Ninji 2 (1241) Height: 160.3cm, yosegi-zukuri ※Currently on loan at Nara National Museum</p> <p>A statue of Batou Kannon, also known as Hayagriva, avatar of Vishnu. According to writings inside the statue, it is the work of three Buddhist image makers. Each of its four faces has three eyes, and the statue itself has eight arms. The inside contains additional small statues and sutra scrolls.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Koyasu Jizo Bosatsu ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> <p>(No picture)</p>	<p>Heian period Height: 157.6cm hinoki, single wood statue</p> <p>The statue is placed on the right of the Nine Sitting Statues of Amida Nyorai. It holds the <i>nyoi-hoju</i> (wish fulfilling jewel) in one hand and forms a <i>yogan mudra</i> gesture with its other hand.</p>


<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Yakushi Nyorai ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> 	<p>Heian period - Eisho 2 (1047) Height: 85.7cm</p> <p>Made 60 years before the Nine Sitting Statues of Amida Nyorai, this statue was the former principal object of worship of Joruri-ji Temple. Placed in the three-story pagoda on the grounds, it is opened for viewing every August, during <i>Higan</i>, and the first three days of the New Year.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Fugen Enmei Bosatsu ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> <p>(No Picture)</p>	<p>Heian period Height: 96cm Yata-style w/o bishop staff ※Currently on loan at Tokyo National Museum</p> <p>Standing on a lotus pedestal, this statue of the Fugen Enmei Bosatsu is decorated with a halo supported by a pillar attached to its base. Its right elbow is drawn slightly back, with the palm facing forward, while the left hand holds the <i>nyoi-hoju</i>.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Fudo Myo-o and Acolytes ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> <p>(No picture)</p>	<p>Muromachi period - Oucho 1 (1331) Acala height: 99.5cm, Kongara height: 50.7cm, Seitaka height: 52.3cm</p> <p>This group of statues is placed at the northern-most section of the main hall. Formerly Goma-do Hall principal images. On the right is the gentle acolyte Kongara, joining his hands in prayer facing the setting sun in the west. On the left is the strong acolyte Seitaka, holding the staff of wisdom.</p>

<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Amida Nyorai ■Gansen-ji Temple Kamocho Gansen Kaminomon 43</p> 	<p>Heian period - Tengyo 9 (946) Height: 284cm, keyaki (zelkova tree), single wood statue</p> <p>The inside of the statue is decorated with numerous sutra inscriptions and other information. It is considered a transitional statue in the realm of Japanese artistic expression and a standard piece in Japanese art history. It retains some of its red color on its clothes, signifying its antiquity.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Statue of Fugen Bosatsu in Cabinet ■Gansen-ji Temple Kamocho Gansen Kaminomon 43</p> 	<p>Heian period Height: 39.5cm, elephant height: 25cm, kusunoki (camphor tree), single wood statue</p> <p>This statue of Fugen Bosatsu on Elephant is enshrined in a cabinet located in the main hall. The main body is a product of the Heian period while the bottom half, a white elephant statue, was added at a later date. The back panel of the cabinet is decorated with a depiction of the Hokke Mandala and a signature denoting repair on Eisho 16 (1519) is inscribed on it.</p>

<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of the Eleven-faced Kannon Bosatsu ■Genko-ji Temple Kamocho Kitayamanoue 9</p> 	<p>Kamakura period Height: 73cm</p> <p>In addition to being an exceptionally rare sitting depiction of the Eleven-faced Kannon Bosatsu, this statue is carved in a youthful and beautiful fashion. A product of early Kamakura period, the statue shares the same facial expression and bodily figure as the Eleven-faced Kannon statue at Kannon-ji Temple. Based on those features, the statue is thought to be based on a Tenpyo period Kannon statue and a piece from the Keiha sect of Buddhist image makers.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Yakushi Nyorai ■Saimyo-ji Temple Kamocho Ono Ono 27</p> 	<p>Heian period Height: 86cm, keyaki (zelkova), single wood statue</p> <p>The principal object of worship at Saimyo-ji Temple, the statue and pedestal are from the beginning of the Heian period. According to the inscriptions inside the statue, it was created in August of Eisho 2 (1047).</p>

<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Yakushi Nyorai ■Koden-ji Temple Kamocho Koden Okubata 54</p> 	<p>Heian period Height: 86.2cm</p> <p>Recent repairs on the statue led to the discovery of writings on the underside of its pedestal depicting the Hoan era name accompanied by a poem by Fujiwara no Sanekata. The discovery of the inscription has become a topic of discussion among experts.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Aizen Myo-o ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Height: 64cm, yosegi-tsukuri</p> <p>The statue is valued for the preservation of its halo and its indicative style. While faded, the piece was originally a brilliantly color with a focus on red shades. It is well-balanced with six arms, two of them holding a bow and arrow aimed at the heavens. Also known as Tenkyu Aizen, only three such examples of Aizen Myo-o in this pose exist in Japan.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Fudo Myo-o ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Height: 162cm, yosegi-tsukuri</p> <p>The statue possesses a humorous air and is quite popular with visitors and well-known by researchers. This statue is quite different from others, and when compared with 100 other Fudo Myo-o statues, only 4 others were found to have a similar shape. The backside of its halo contains a depiction of Bishamonten and is considered a valuable piece of artwork from the Heian period.</p>

<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Sitting Statue of Amida Nyorai ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Height: 136cm, yosegi-tsukuri</p> <p>The statue is designed in the Jocho-style, similar to Byodo-in Temple and Joruri-ji Temple. Its right hand is raised forward and left hand placed facing up on its knee and both present the <i>Raigo-in mudra</i> by joining the pointer finger and thumb together. The statue depicts Amida Nyorai welcoming people to the afterlife in the Western Pure Land.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Bishamonten ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Height: 135cm, yosegi-tsukuri</p> <p>Tamonten, the northern guardian of the Four Heavenly Kings, when worshipped separately, is named Bishamonten and is depicted in this statue. Compared to other Bishamonten statues, it conveys less movement and anger in its expression.</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Nikko Bosatsu ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Nikko: 10th century, height: 162cm, single wood statue</p> <p>Nikko Bosatsu is depicted in a nearly upright pose with its arms close at its sides. Its face and jaw are round and convey a mystic elegance, and its clothing is designed with a flower pattern alluding to its colorful past.</p>

<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Standing Statue of Gakko Bosatsu ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> 	<p>Heian period Gakko: 11th century, height: 171cm, yosegi-tsukuri</p> <p>Gakko Bosatsu differs in its natural pose and wide, calm facial expression. It is usually posed with the Nikko Bosatsu statue. The design distinction between the 10th and 11th centuries can be seen clearly through these two statues (Nikko and Gakko respectively).</p>
<p>Important Tangible Cultural Property (Work of art – carving)</p>	<p>Wooden Gigaku Mask ■Jindo-ji Temple Yamashirocho Jindoji Fusedani 112</p> <p>(No picture)</p>	<p>Kamakura period - Kenkyu 7 (1196) Length: 32.4cm ※On loan at Nara National Museum</p> <p>The mask contains writings and a date similar to a mask in Todai-ji Temple's possession, and is thus mostly recognized as a work by Kokei. Using Tenpyo masks as a template, the piece was made in the stylistic expression of the Kamakura period.</p>
<p>Important Tangible Cultural Property (Work of art – painting)</p>	<p>Lotus Sutra Mandala, color on silk ■Kaijusen-ji Temple Kamocho Reihei Kaijusen 20</p> <p>(No picture)</p>	<p>Early Kamakura period 147.5 x 133.4cm</p> <p>The Lotus Sutra Mandala depicts the organization of various buddhas in esoteric buddhism starting with the Taho Nyorai and Shaka Nyorai; it is used in wellbeing prayers.</p>
<p>Important Tangible Cultural Property (Work of art – painting)</p>	<p>The Sixteen Arhats, first-story wall painting in three-story pagoda ■Kamocho Nishio Futaba 40</p> <p>(No picture)</p>	<p>Heian period, color on wooden canvas</p> <p>An illustration of The Sixteen Arhats ordered by Shaka Nyorai to stay on earth to protect the true teachings of Buddha and lead mankind. An exceptional, rare piece from the Heian period.</p>

<p>Important Tangible Cultural Property (Work of art – painting)</p>	<p>Buddha Attaining Nirvana, color on silk ■Jonen-ji Temple Kamocho Sato Oda 22 (No picture)</p>	<p>Kamakura period</p> <p>A scene depicting the Buddha's nirvana made at a Buddhist service commemorating Buddha's death. Writing on the backside of the painting traces its origins back to a temple in Kawachinokuni Wakae-gun. After being given as alms to another temple in Yamashiro Province (now southern Kyoto) it ended up in the possession of Jonen-ji Temple.</p>
<p>Important Tangible Cultural Property (Work of art – writing)</p>	<p>Joruri-ji Temple Records ■Joruri-ji Temple Kamocho Nishio Futaba 40</p>	<p>Nanbokucho period 29.3 x 21.5cm</p> <p>A decorated, pouch-bound book containing the history of Joruri-ji Temple. Valued as the only document recording the changes of the temple since its construction.</p>
<p>Important Tangible Cultural Property (Work of art – craft)</p>	<p>Ishidoro Stone Lamps ■Joruri-ji Temple Kamocho Nishio Futaba 40</p> <div data-bbox="454 1254 890 1579" data-label="Image"> </div> <div data-bbox="512 1585 834 2058" data-label="Image"> </div>	<p>In front of pagoda: Nanbokucho period, Jochi 5 (1366) In front of main hall: Nanbokucho period</p> <p>The lamp located in front of the main hall is a quintessential Japanese-style hexagonal lamp. The original position of the lamp was discovered to be a bit away from the main hall and moved to its current location during a renovation.</p> <p>The lamp located in front of the pagoda shares the same shape and period of creation as the other lamp. The piece also has good balance and is adorned with lotus petal carvings.</p>