Mr. President and fellow delegates, I thank you all very cordially that you gave me a chance to speak a few words as delegate of Japan, a new Member State.

The Rome Centre is now ten years old on the eve of this Session. During this decade, it has gone through its thorny path and now successfully laid its foundation on a solid ground, thanks to the kind guidance and assistance of Unesco, special aid from the Italian Government, and the cooperation of Member States, not to speak of the enthusiastic devotion of the Secretariat members. As a result, study for the preservation and restoration of cultural property has made a great progress at the international level, gathering a large harvest to the benefit of Member States. We pay respect to its prominent cultural activities and feel it a great honor to be allowed to join you.

As a matter of fact, Japan located in the Far East, her culture belongs to the category of Oriental culture as against the Occidental. The cultural property of these two categories differs much from each other, and so does the technique of preservation and restoration. Japanese scholars and restorers have devoted themselves mostly to the study of preservation and restoration of wooden structures, wooden sculptures and other wooden objects, Oriental paintings done in mineral colors on paper or silk support, Oriental textiles of unique weaving or those dyed in vegetable colors, and Japanese lacquer wares. Damages from insects and molds incidental to warm and humid environment as well as their counter measures are also among our major subjects of study. The results of such studies are available for the interested Member States with the collection of Oriental art on their territories.

On the other hand, we must rely on the experiences and scientific findings of Western States for the preservation and restoration of brick and stone structures in Japan, and of the works of art imported from the West as well as the numerous oil paintings painted by Japanese artists since Meiji Era or since the latter half of the 19th century.

From 1897 onward, the preservation and restoration of cultural property in Japan has been carried out under Government guidance, chiefly by traditional techniques. In the meantime, scientific findings have come to be introduced into such techniques, especially with rapid strides after the War. In the archives of the Agency for Cultural Affairs, there is a large quantity of drawings, photographs and important reports accumulated in the period of these seventy years.
It was between 1916 and 1920 that Japanese art historians, architects and scientists first collaborated in the study of the famous mural paintings in the main hall of Horyuji Temple in Nara with a view to their preservation and restoration. More than ten years later, Dr. Seiichi TAKI — art historian— resumed in 1933 the project by organizing the Committee for the Scientific Study of Ancient Works of Art. The Committee was further developed after the War under Dr. Keita SHIBATA and Dr. Yuji SHIBATA. They assembled a number of scholars from various fields concerned and reorganized it as the Association for the Scientific Study of Antiques, which has been periodically issuing since 1951 an important organ "Scientific Papers on Japanese Antiques and Art Crafts".

In 1949, the Japanese Government created the Department of Conservation Science in Tokyo National Research Institute of Cultural Properties in making it an auxiliary organ of the National Commission for Protection of Cultural Properties. This Department originally consisted of three sections, namely of chemistry, physics and biology, to which later added that of restoration technique. In 1962 it acquired a new laboratory. Dr. Masaru SEKINO, who has been member of the International Committee of Monuments of Unesco, served as the Head of the Department for many years and later became the Director of the Research Institute. This Department, to which I belong, has been issuing since 1964 a periodical entitled "Science of Conservation".

Keeping pace with the progress in the study of the preservation and restoration of cultural property, the National Commission for Protection of Cultural Properties has organized from time to time short courses for training specialists for the restoration of art objects and for training architects/restorers since 1955. It is also to be noted that, with our cooperation, the Japanese National Commission for Unesco and the National Commission for ICOM jointly organized in 1967 an expert meeting for the preservation and restoration of Oriental paintings in Tokyo, with the participation of a number of experts from abroad, including Mr. Paul PHILIPPOIT from the Rome Centre.

The Japanese Government adhered to the Rome Centre late in 1967 on the strength of her increasing research potential for the preservation and restoration of cultural property.

In June 1968, the National Commission for Protection of Cultural Properties was integrated into the newly established Agency for Cultural Affairs, an external organ of the Ministry of Education. The Government budget for the 1969-70 fiscal year successfully coming into force, the Tokyo National Research Institute of Cultural Properties is allowed to enlarge its laboratory. It will have several laboratory sections and ateliers, as well as a lecture hall and a library by the end of March, 1970. When the facilities are completed, the Research Institute will be in a position to act as a center in Japan towards the study of the preservation and restoration of
cultural property in Japan, and thereby to play a more important international role in the preservation and restoration of Oriental cultural property.

In closing my speech, I wish to express my pleasure in meeting you experts from all over the world. I am so happy to work with you here and in future to the cause of preservation and restoration of the irrevocable cultural heritage of mankind.

Thank you for your kind attention.

Tomokichi IWASAKI
Delegate of JAPAN