THE KYOTO INDUSTRIAL EXHIBITION OF 1895.

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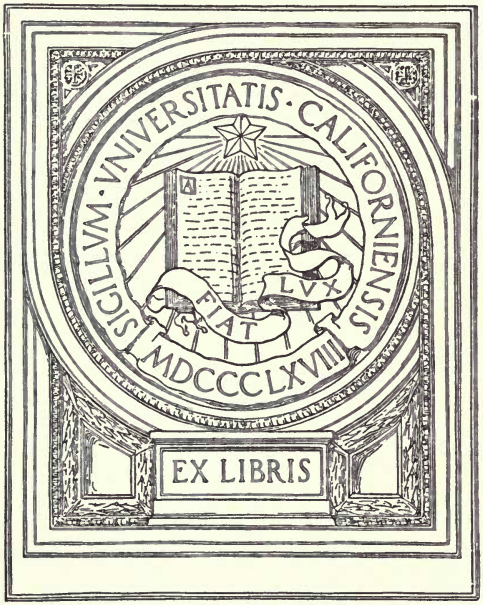

To

Mr. & Mrs. Moses

with Kind regard

from

S. Kobayashi.

Kyoto

Nippon

To

Mr. & Mrs. Moses

with kind regard

from

A. Hodgson

Niphon

THE

KYOTO INDUSTRIAL EXHIBITION OF 1895:

HELD IN CELEBRATION OF

Erratum.—In page 21, line 19, for "obtained from the *Fucho* or Prefecture," read "obtained from the City Authorities."

WRITTEN AT THE REQUEST OF

THE KYOTO CITY GOVERNMENT.

By F. Brinkley.

To

Mr. & Mrs. Moses

with kind regard

from

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KYOTO INDUSTRIAL EXHIBITION OF 1895:

HELD IN CELEBRATION OF

THE ELEVEN HUNDREDTH ANNIVERSARY

OF THE CITY'S EXISTENCE.

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By F. Brinkley.

PREFACE.

The author begs to thank Messrs. CHAMBERLAIN and MASON for permission kindly accorded to draw largely upon early editions of their excellent Japanese "Hand Book." He has also to thank Mr. M. YOKOYAMA and Mr. KOBAYASHI for much assistance, and the City Authorities of Kyoto for ready and valuable aid.

THE KYOTO INDUSTRIAL EXHIBITION OF 1895.

From times too remote to be included in written annals, it was the custom in Japan for the Sovereign and the Heir Apparent to the Throne to live at different places. The custom, though not abolished, has been modified to some extent in recent times. Separate palaces are still provided for the Emperor and the Prince Imperial, but both reside in the same city, whereas formerly the rule was to choose wholly different localities. It naturally resulted that there grew up about the palace of the Prince material interests and moral associations opposed to a change of habitation, and thus, on his accession to the Throne, he transferred the capital of the empire from the place occupied by his predecessor to the site of his own palace. In addition to this source of frequent change, it happened occasionally that the residence of the Imperial Court, and therefore the capital of the empire, was moved from one place to another twice or even thrice during the same reign, the only limit set to all these shiftings being that the five adjacent provinces, known as the Gokinai, were regarded as possessing some prescriptive title to contain the seat of Government, Yamato being especially honored in that respect. A long list might be compiled of places distinguished by imperial residence during the early centuries, notable among them being Kashiwara, the capital of the Emperor Jimmu; Naniwa (now Osaka), that of the Emperor Nintoku;

Otsu, that of the Emperor Tenchi; and Fujiwara, that of the Emperor Temmu. It must be noted, however, that in those ages of comparative simplicity and frugality, the seat of government was not invested with attributes of pomp and grandeur such as the haughtier conceptions of later generations prescribed. The Sovereign's mode of life differed little from that of his subjects, and the transfer of his residence from place to place involved no costly or disturbing effort. But as civilization progressed; as the population grew; as the business of Administration became more complicated; and above all, as increasing intercourse with China furnished new standards for measuring the interval between ruler and ruled, the character of the palace assumed magnificence proportionate to the imperial ceremonies and national receptions that had to be held there. It is not easy to trace the gradual stages of this development, but it had certainly proceeded far by the beginning of the eighth century, for the capital then established at Nara by the Empress Gemmyo was on a scale of unprecedented magnitude and splendour. A lady's name is fitly associated with this first payment of large tribute to appearances. Seven Sovereigns reigned at Nara consecutively, held there from generation to generation partly by the environment they themselves created, and partly no doubt by a perception of the advantages accruing from thorough centralization of the governing power. This epoch bequeathed to Japan a collection of relics clearly indicating the refinement that pervaded her domestic life eleven hundred years ago, and the artistic proclivities already exhibited by her people. A Japanese poet did not exaggerate when he wrote:—

"Nara the Imperial capital
Blooms with prosperity;
Even as the blossom blooms
With rich colour and sweet fragrance."

But when the Emperor Kwammu (782-805 A.D.) ascended the Throne, he found that Nara was not conveniently situated for

administrative purposes. After some uncertainty, he finally (794 A.D.) selected Uda, in the Kadono district of Yamashiro province, and took steps to transfer the Court thither. The event was invested with much ceremony and regarded as a subject of national rejoicing, the people calling the new capital "Heian-kyo," or the "citadel of tranquillity." This is the modern Kyoto. It continued to be the capital of the empire during a period of 1,074 years, until the seat of Government was removed to Tokyo at the time of the great *Meiji* Reformation. The interval that separated its choice as capital from the establishment of the Shogun's seat of administration at Kamakura by Yoritomo—an interval of 392 years, from 794 A.D. to 1186 A.D.—is known in history as the "Heian epoch." Seventy-seven Emperors held their courts successively at Kyoto. During so protracted an epoch the city, of course, underwent many changes, but to this day its general plan remains on the lines of its earliest projectors. It was built after the model of Nara, with modifications introduced from the metropolis of the Tang dynasty in China. The outline was rectangular, 17,530 feet from north to south, and 15,080 feet from east to west. Moats and palisades surrounded the whole—the system of crenelated walls and flanking towers not having been yet introduced—and the Imperial Palace, its citadel, administrative departments, and assembly halls occupied the centre of the northern portion. The Palace was approached from the south, its main gate (Shujaku-mon) opening upon a long street 280 feet wide (called "Shujaku-oji," or the Shujaku thoroughfare), which ran right down the centre of the city, terminating at the "Rojo" gate. The city was thus divided into two equal parts, of which the eastern was designated "Sakyo," or "left metropolis," and the western "Ukyo," or "right" metropolis." The superficial division was into districts *(jo)*, of which there were nine, all equal in size except those on the east and west of the Palace. An elaborate system of sub-division was adopted. The unit, or *ko* (house), was a space meaning 100 feet by 50. Eight of these

units made a row (*gyo*); four rows, a street (*cho*); four streets, a division (*bo*); four divisions, a square (*ho*); and four squares, a district (*jo*). The entire capital contained 1,216 *cho* and 38,912 houses. The arrangement of the streets was strictly regular. They lay parallel and at right angles, like the lines on a checkers board. The Imperial citadel measured 3,840 feet from east to west, and 4,600 feet from north to south. On each side were three gates; in the middle stood the Palace, surrounded by the buildings of the various administrative departments, and in front were the assembly and audience halls. The nine districts were divided from each other by streets, varying in width from 170 feet to 80 feet. They intersected the city from east to west; were numbered from 1 to 9, as *ichi-jo, ni-jo, san-jo*, and so on—names retained until this day—and were themselves intersected in return by similar streets, running north and south, and by lanes at regular intervals. The houses were not of imposing dimensions or appearance. No Japanese city has ever been beautified by grand public or private edifices after the manner of the Occident as well as of other parts of the Orient. The simplicity prescribed by the *Shinto* cult forbade architectural displays, and the peril of constant earthquakes deterred men from building lofty and solid structures. Wood was the material employed in every case, and as lightness, airiness, and ornamentation in general were reserved for chambers opening upon inner courts or looking out on miniature back gardens, the front effect was sombre and monotonous. Many of the houses were roofed with shingles, but some had slate-coloured tiles, and the Palace itself was rendered conspicuous by green glazed tiles imported from China and supposed to have been manufactured in Cochin-China because they came to Japan by that route.

The conception of such a city at such an epoch bears eloquent testimony to the Emperor Kwammu's greatness of mind and resources. But the Japanese were never a peace-loving people,

and amid the warlike tumults of later eras no less than among the dangers from fire and storm that inevitably threaten a wooden city, there was little chance of Kyoto's remaining uninjured. Time and again conflagrations swept over the Palace and the streets, and though new buildings always rose quickly from the ashes, their dimensions and arrangement naturally underwent various modifications. The story of the city's vicissitudes is thus told by Messrs. Satow and Hawes in the second edition of Murray's Guide Book :—"In 1177, the whole of the palace was destroyed by fire, and three years later the seat of government was removed by Kiyomori for a short time to Fukuwara, the modern town of Hyogo. After Yoritomo had made himself master of the State, he built a new palace on a reduced scale, which was burnt in 1249 and rebuilt almost immediately. During Go-Daigo Tennō's short tenure of power, the *Dai Dai-ri* (Great Palace) was restored to all its former splendour, only to be destroyed again when he was driven from the capital. His successors had to content themselves with a much smaller residence. During the O-nin war (1467-8), though the whole city was destroyed, the palace escaped. In 1567 a new palace, which was afterwards repaired by Hideyoshi and extended by Iye-yasu, was completed by Nobunaga on the site where the present one still stands. Since the beginning of the 17th century the palace has six times been destroyed by fire, the last occasion having been in 1854. In the following year it was restored exactly in its previous size and style. It nearly experienced this fate again in 1864, when the armed followers of the Prince of Chō-shiu attempted to seize the person of the Mikado, but were repulsed by the troops of the Shogun, the Princes of Satsuma, Aidzu, and other supporters of the Government. The city, however, did not escape, and as has happened on many occasions during its history, fell a prey to the flames, and nearly one half of it was laid in ashes. Since the removal of the Mikado to Tokio, in 1868, its prosperity has greatly diminished, and its population in 1877 was only 225,539. That its area has greatly decreased can be seen from the fact that from Shichi-jo Dori S.,

what was once covered with houses is now laid out in market-gardens. In 1590, Hide-yoshi constructed an embankment round the city, which he planted with bamboos, to form the boundary between it and its suburbs. This embankment is marked on nearly all the maps of Kioto, and considerable portions still exist on the W. side of the city, but it is doubtful whether the whole of the space within it was occupied by houses at the time of its construction. Xavier, in one of his letters, says that it contained 90,000 houses, which would give a population of at least 450,000, double what it is at the present day. Vilela, writing in 1562, describes it as merely a faint image of its former magnificence, and no wonder, since he appears to have been told that in ancient times it had covered an area of no less than 189 square miles."

The population of the city according to the latest census was 298,000, and there is every reason to think that it will increase rather than decline. Judging from the city's present water supply, it does not appear that this point received paramount attention from the Emperor Kammu's advisers. The river Kamo upon which the city stands is little more than a wide expanse of pebbly bed through the middle of which trickles a little rivulet. It is very possible, of course, that the dimensions of the Kamo-gawa were very different eleven centuries ago. Popular legends indeed say that it dwindled to its present size in sympathy with the shrinking of the great city that had once stood upon its banks. But if the Kamo-gawa has changed from a broad stream to a waste of pebbles, its waters retain in as high a degree as ever remarkable mineral properties that endear them to the bleacher and dyer above all other waters in Japan. The Japanese too have a happy faculty of putting to some graceful use or other everything that nature offers, and thus it has come about that the unsightly bed of the Kamo-gawa serves the citizens for a picnic place. There on summer evenings they set up little tables to which access from the banks is afforded by tiny bridges of bamboo, and at these tables the people sit drinking tea, eating cakes, passing the wine-cup

and making music. It is the carnival of Kyoto, but the enjoyment never lapses into rowdiness or boisterousness. In other cities where rivers, not rivulets, are accessible, the people take their summer coolings in flat-bottomed boats with picturesque roofs that are never prostituted to any use more vulgar than the carriage of pleasure-seekers. In Kyoto, the river being absent, the light-hearted people have their picnics where it ought to be. In this same river-bed may also be seen bleaching grounds where wide expanses of whitening stuffs take the place of patches of snow in the imagination of romantic citizens on summer evenings. But it must not be supposed that because of the insignificant dimensions of the Kamo-gawa Kyoto is ill supplied with water. Lying in an amphitheatre of hills, it receives many tiny rivulets that are led by stone aqueducts hither and thither through the city, and of late the waters of Lake Biwa have been brought to its doors by a canal that deserves examination as a specimen of modern Japanese engineering skill. This canal, communicating with the Kamo-gawa canal, the Kamo-gawa itself, and the Yodo-gawa, brings Lake Biwa into navigable communication with Osaka Bay. Messrs. Chamberlain and Mason, writing in the 4th Edition of "Murray's Guide," give the following description of this interesting work:—"It was begun in 1885, and opened to traffic in the spring of 1890. Carrying goods and passengers between the province of Omi and Kyoto, it has brought the rich harvests of the former within the reach of the city markets; and by irrigating the Yamashina valley and the upper part of the valley of Kyoto, it has already led to great extension of the area under rice cultivation. It also supplies water-power to mills and manufactories in Kyoto. The main canal is 6⅞m. in length, and in parts of its course runs through long tunnels. The total fall is 143ft., and at Keage, near its entrance into Kyoto, the greater part of this fall is utilised for traffic by an incline ¼m. long, along which the boats, placed in wheeled cradles, are drawn by an electric motor stationed at the foot of the incline. At Keage, at the top of the incline, the water of the canal divides, one part flowing in a

branch canal, 5¼m. long, which runs north of Kyoto and is available only for irrigation and water-power. The other part of the water enters three 36in. pipes and is conveyed by these to the foot of the incline, where, before again forming a navigable canal, it serves to give the power needed to work the electric motor which, by means of a wire cable, runs the boats up and down the incline. This motor also works spinning mills, rice mills, etc., besides a system of incandescent and arc electric lights. From the foot of the incline there is another stretch of open canal, with a regulating lock between it and the old canal leading to Fushimi, a suburb of Kyoto. But this old canal being able to pass only boats of small draught, is of little use; and a new canal to Fushimi, begun in 1892, is approaching completion. This, the Kamogawa Canal already mentioned, will have eight locks and one canal-incline, and will carry heavy cargo and passenger boats. The cost of the Lake Biwa Canal has been officially stated at 1¼ million *yen*, and was met one-third by an Imperial grant, one-third from the national revenue, and one-third by the citizens of Kyoto. The project of bringing the waters of the lake to Kyoto was conceived and carried out by Mr. K. Kitagaki when he was Governor of Kyoto; and a curious personal item in connection with the matter is the fact that the design of such a water-way, which should also be suited for the transport of men and merchandise, was made the subject of the graduation essay for the diploma of the College of Engineering in Tokyo by a student who then became the engineer entrusted by Governor Kitagaki with the execution of the work. It thus came about that a very fine piece of engineering—great both in plan and in execution—was designed and carried through successfully by a mere youth, who rose at once to the position of one of the leading engineers in his country. The same engineer has designed the new Kamo-gawa Canal; his name is Tanabe Sakuro. For some two years or so, when engaged on the work he lost the use of the fingers of his right hand; and all the writings for his essays, and the beautifully executed drawings were done with the left hand which he trained

to the task. The natural drainage of the lake is by a river flowing out of its S. end, which bears in succession the names of Seta-gawa, Uji-gawa, and Yodo-gawa. It is not navigable in its upper course. After passing circuitously down near Fushimi, where it receives the waters of the canal, it falls into the sea at Osaka." One little inaccuracy in the above description deserves correction. Mr. Tanabe lost the use of his right hand, not while engaged on the work of the canal, but during his period of studentship at the College of Engineering where he applied himself to his studies with excessive diligence.

Kæmpfer, writing of Kyoto—or Miako (capital) as he calls it—in 1690, says:—"Miako is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the empire. There is scarce a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the richest stuffs with gold and silver flowers. The best and scarcest dyes, the most artful carvings, all sorts of musical instruments, pictures, Japanned cabinets, all sorts of things wrought in gold and other metals, particularly in steel, as the best tempered blades and other arms, are made here in the utmost perfection, as are also the richest dresses and after the best fashion, all sorts of toys, puppets moving their heads of themselves, and numberless other things too many to be here mentioned. In short, there is nothing can be thought of but what may be found at Miako, and nothing, though never so neatly wrought, can be imported from abroad but what some artist or other in this capital will undertake to imitate it. Considering this, it is no wonder that the manufactures of Miako are become so famous throughout the empire as to be easily preferred to all others, though perhaps inferior in some particulars, only because they have the name of being made there. There are but few houses in all the chief streets where there is not something to be sold, and for my part I could not help wondering whence they

can have customers enough for such an immense quantity of goods. 'Tis true, indeed, there is scarce anybody passes through Miako but what buys something or other of the manufactures of this city, either for his own use, or for presents to be made to his friends and relatives."

It is in this capacity, as a city of art manufactures and industrial enterprise, that the Kyoto of 1895 desires to introduce itself to the notice of the outer world. It proposes to celebrate the eleven hundredth anniversary of its foundation by an industrial exhibition. The plan of stimulating enterprise and familiarizing the public with the products and resources of different localities by means of industrial exhibitions, was adopted by Japan after the *Meiji* Restoration. She laid down for herself a rule that one such display should be organized, on a national scale, every fourth year. Minor exhibitions limited to special articles, as tea, silk, rice, and so forth, are of constant occurrence. Art exhibitions, too, are frequent, under the auspices of various Societies. But of national exhibitions there have hitherto been only three, and all were held in Tokyo. The claims of the "Western capital"—"Saikyo," as Kyoto is commonly called by way of analogue to "Tokyo" or "Eastern capital"—have now been recognised, however, especially in connection with its eleven-hundredth anniversary, and the fourth National Industrial Exhibition is to be opened there from the 1st of April next. Visitors, will, therefore, see the city in two aspects—as a centre of art and industry, and as the time-honoured capital of imperial and feudal Japan, founded half a century before Lodbrok the Dane sailed up the Seine, and fifty-five years before the birth of Alfred the Great. From the latter point of view much has been written about this most interesting place. Kyoto considered under its former aspect as the chief town of a highly civilized nation, is probably the least ostentatious city in the universe. Apart from its Buddhist temples, which are gorgeous and imposing, it may be described as a collection of neat but rustic

dwellings, nestling among hills of the softest possible contours, brooded over by a wonderful crystalline atmosphere, and resonant with the gurgle of limpid streams that babble under its bridges and beside its thoroughfares. Its water, indeed, is one of the gentle city's richest possessions. For these rivulets possess bleaching and dying properties unequalled elsewhere throughout the empire, so that whoever desires a robe of pure white or of brilliant hue must go to seek it in the Western Capital (Saikyo). Kyoto is also a city of gardens. The humblest dwelling has its tiny park, with miniature waterfalls, toy hills, and dwarf forests. Even to-day, although the tide of a ruder civilization has disturbed the quiet current of old-time life, you may find the potter or enameller decorating his vases or building up his subtle tracery of many-hued designs, while the flowers and leaves which he copies look in at him through the windows of his workshop. There is no dazzling display of wares in shop-fronts. On the contrary, some of the largest and wealthiest stores are to be distinguished only by the air of bustle that pervades their precincts, and even that is hidden from the aristocratic customer, who finds himself ushered at once into a quiet chamber, opening upon shrubberies and rockeries, and with the most unbusiness-like aspect conceivable. The very houses have a modest, retiring look, being closed in front by solid lattices across which the women and children of former times peeped at processions of nobles and hierarchs passing through the hushed streets. In truth, to the student of Japanese art and ethics it would be impossible to find a more interesting place than Kyoto, and for those that wish to investigate the development of a remarkable nation's civilization, the city has equal attractions. "At least a week," say Messrs. Chamberlain and Mason, "is necessary to form an adequate idea of its manifold beauties." Certainly a week is all too short, and these same writers, in their admirable itinerary of nine-days' sight-seeing, warn the tourist that, in order to accomplish the round of visits in that interval, he must be content with a superficial examination. With a programme

mapped out, however, one can easily lengthen or shorten at will the time devoted to each item, and it would be difficult to devise a more intelligent programme than that of the above authors, for they take the points of the compass as a basis, and, commencing with the north-western quarter of the city, lead the tourist round in regular geographical sequence. Their advice is as follows :— 1st Day.—The Mikado's Palace,—even a passing glance at the exterior is better than nothing—Kitano Tenjin, Hirano Jinja, Daitokuji, the Shintō Shrine of Ota Nobunaga, Kinkakuji, Tōji-in, Omuro Gosho (if rebuilt and open to the public, which is doubtful, as it now ranks among the Imperial Palaces), Uzumasa, Seiryuji, Arashi-yama. 2nd Day.—The Nijo Palace (the exterior in any case), Nishi Hongwanji, Higashi Hongwanji, Tōji, the Inari temple at Fushimi, Tōfukuji, San-jū-san-gen-dō, Daibutsu. 3rd Day.—Kenninji, Nishi Otani, Kiyomizu-dera, the Yasaka Pagoda, Kōdaiji, Shōgun-zuka, Maruyama, Higashi Otani, Gion, Chion-in. 4th Day.—Nanzenji, Eikwandō, Kurodani, Shinnyodō, the temple of Yoshida, Ginkakuji, Shimo-Gamo, Kami-Gamo. 5th Day.—Iwashimizu. 6th Day.—Atago-yama. 7th Day.—The Rapids of the Katsura-gawa. 8th Day.—Uji. 9th Day.—Hiei-zan.

Visitors present on the 9th of April or the 15th of June should not fail to witness the famous festivals of *Inari Matsuri* and *Gion Matsuri*, which have furnished themes for one half of the pictorial and decorative artists of Japan. Nor should they neglect to witness another quaint and fascinating spectacle, the *Miyako-odori*, a ballet that takes place every evening during twenty days, commencing early in April at Hanami-koji, near the Gion-za Theatre.

Concerning the *Miyako-odori*, the following excellent description from the pen of the late Major-General Palmer, R.E., appeared some years ago in the columns of *The Times* :—Kyoto, the western capital of Japan, is now *en fête*, and basking in the sunshine of Royalty. After an interval of a decade, the Emperor has again favoured with his presence the ancient city, so rich in historical

association and in the natural beauty of its surroundings, in which his ancestors, the spiritual rulers of Japan, were born and lived and died during an unbroken period of nearly eleven hundred years. And again the spacious palace, remarkable rather for exquisite and refined simplicity than for characteristics of a more imposing kind, is filled with the stir and ceremonial of the Imperial Court. But, compared with the austere routine which existed as lately as twenty years ago, the circumstances now attending the Sovereign's presence in the home of his forefathers and of his own youth present a truly extraordinary contrast. In feudal times the palace was virtually the prison of the Emperor. Immured within its gates and never seen by his subjects, he lived a life of rigid and mysterious seclusion. Under the new order of things Japan's present Monarch goes freely over the city and neighbourhood, beholding and beheld by the people of all degrees. He visits schools, exhibitions, and temples, inspects public works and institutions, and reviews his troops and squadrons. He is, in short, even as other Sovereigns, a palpable and living reality, a ruler in deed as well as in name. In one respect, however, His Majesty's position is most happily unchanged. Neither time nor reform seems to have lessened in any appreciable degree those sentiments of loyalty and devotion with which the Japanese people at large have ever regarded the revered person of the Sovereign. In the hearts of the people he is still, as of old, verily the King of Kings. It is no wonder, then, that the city of the Sons of Heaven has put on full holiday garb to do honour to the occasion of a month's visit by the Imperial party, consisting of the Emperor and Empress, the Dowager Empress, and certain Princes of the Blood. The clean streets of the goodly old capital seem cleaner than ever. The national flag hangs from every house. Citizens, for the most part arrayed in their best, wear that air of simple easy-going recreation which comes so naturally to the pleasure-loving Japanese. Bright dresses of girls and children fill the streets with life and colour. The shop-fronts are at their gayest; decorations abound; and everywhere endless

rows of many-coloured paper lanterns, of imposing size, embellish the long straight thoroughfares by day and produce the fairest of effects by night. Lastly, a Fine Arts Exhibition, for the display of old and new objects of art, has been opened in the castle grounds, and is in every respect worthy of a city and district long distinguished as the head-quarters of the cleverest of the renowned potters, embroiderers, weavers, and other artist-artisans of Japan. It would have been strange if, among the preparations for the Imperial visit, there had not been included some special form of entertainment by the celebrated Maiko, or *danseuses*, of Kyoto. Stage-dancing in Japan is an institution of great antiquity. It may almost be said to date from the occasion, far back in the hoary past, when, according to Japanese mythology, the Sun-Goddess, regarded as the ancestress of the Imperial family, was tricked into peeping out of her cave-retreat by the noisy revels of the gods and the sprightly dancing of her beautiful sister-divinity Ama-no-Usume. That legendary dance, at all events, is regarded as the origin of Japanese theatrical representation. At first the dancing ceremonies, thus devised, were only practised as religious rites. The Kagura, an imitation of Ama-no-Usume's celebrated dance, and dating from the birth of the Shinto creed, may still be witnessed on festival days at any important Shinto shrine. But gradually this and other traditional performances were made to serve as models for dances of popular entertainment, the number of which is now considerable. Not to speak of many kinds of public exhibitions, no dinner or supper party in Japanese style is complete without its quota of bewitching and exquisitely dressed lasses, who wait upon the guests with the prettiest air imaginable, and afterwards entertain them with music, singing, and dancing. Except in the ancient *No Kyogen* —still performed occasionally in refined society—or at hilarious supper-parties when ordinary restraints are abandoned, a Japanese, it is to be observed, never dances himself. I refer, of course, to the true custom of the country, as distinct from the taste for Western dancing which has lately sprung up among the

higher classes in the capital and treaty ports. With befitting Oriental dignity, he prefers to have his dancing done for him, and, with the best of judgment, he gets it done by the prettiest girls in the land. Kyoto, as the Emperer's capital and the centre of aristocratic residence, was always famous, and is famous still, for the variety and excellence of its dances, as well as for the beauty, grace, and skill of the performers, whose accomplishments are a household world in Japan. No visitor should leave Kyoto without seeing a Maiko performance, Maiko being the local name for the younger class of *danseuses*, elsewhere generally called "Odoriko." The older "Geisha" class includes in its ranks musicians and singers, as well as dancers. For centuries the Western capital was the chief school of the dancing art, and produced its own high-class types, in which the object always aimed at was to preserve, amid all variety, the courtly elegance and dignity and beautiful apparel of the ancient styles. Such, for example, is the Shirabyoshi, a pure Kyoto dance, of considerable antiquity. And such, though of modern date, is the Miyako-Odori, or metropolitan dance, devised barely twenty years ago by a late director of the dancing of Kyoto. A representation of this refined dance has just been prepared for the stage with great care, in honour of the Emperor's visit; and I had an opportunity of witnessing its performance a few evenings ago. As with many another attractive spectacle in the old Japanese style, the days of the Miyako-Odori are probably numbered. Let me therefore attempt to crystallise it in the columns of *The Times*.

The theatre of the Kaburenjo, or chief training-school of the Kyoto Maiko, has all the simplicity of architecture and decoration that is characteristic of the majority of Japanese buildings. It is of plain unvarnished and unpainted wood, the most striking features being the usual ponderous roof, carried on a single span of some fifty feet, and the high excellence of the carpenters' and joiners' work. Besides the main stage in front, there are two narrower stages, occupying the right and left sides of the build-

ing. On the fourth side, facing the main stage, is a large room-like box for the Imperial family and Court, and in front of it are two or three tiers of raised seats, plainly a modern innovation. The body of the auditorium, occupying the space between the side stages, is a flat, undivided matted area, in, or rather on, which the spectators sit in Japanese fashion, and solace themselves with their tiny pipes of fragrant tobacco and little cups of the never-failing tea. On entering, we find the stages concealed by curtains of white silk-crape, painted with pine, bamboo, and plum trees, the emblems of longevity, vigour, and fragrance. These are the only decorations. The lighting is of the simplest —footlights with candles for the stage, and hanging lamps and rows of candles for the rest of the interior. On the rise of the curtains, the scene in front represents a summer-house in the ground of the Emperor's palace, girt by a verandah with red-lacquered steps and railings and hung with bamboo blinds. Right and left, on each side-stage, is a crimson daïs, on which are seated eight girl-musicians, or *geisha*, from about eighteen to twenty years of age, clothed in soft raiment of brilliant hues, and got up from head to foot in the highest style of Japanese art. The eight on the right are players of the *samisen*, a species of three-stringed guitar, the chords of which are struck with an ivory plectrum. Of those on the left, four play the *tsuzumi*, a small drum held in the air and struck with the hand, the other four performing alternately with the *taiko*, or flat drum, and bells of delicate tone. Music and singing are at once begun. These are of the quaint and, for the most part, somewhat dismal type peculiar to the higher flights of the musical art in Japan. It is difficult to convey an idea of them. For Western ears they have but little melody, and few inspiring strains. One must be a Japanese to appreciate them. Time and tune, however, are evidently well kept, and the performance is doubtless good of its kind. And, if you cannot admire the music, you can at least forgive it in contemplation of the players. After a short overture, the Maiko appear, entering at the extremities of the side-stages, right and left of the Imperial

box, and moving in single file toward the main stage. Their advance, extremely slow, can only be described as a progress. It is not a march; neither is it a dance as we understand the term. Stately almost to solemnity, yet full of grace, it is a series of artistic posturings and pantomime, in time with the music, and accompanied by the slowest possible forward movement.

By this time all of the *danseuses* have entered; there are sixteen on either side—young girls of from about fifteen to seventeen years old. In dress they are counterparts of the musicians—aglow with scarlet, light-blue, white, and gold, of robes in great length and voluminous folds, bound with girdles of truly prodigious dimensions. In spite, however, of the gorgeous colouring, there is nothing garish or distasteful to the eye. No cannon of art or taste is offended. The secret lies in the fabric of the girls' garments—silk-crape, the delicate softness of which relieves the brilliancy of tints that might otherwise be displeasing. In person the Maiko are the prettiest little specimens of budding Japanese girlhood, rosy-lipped and black-eyed, with comely and delicate features, tiny hands and feet, and an air of graceful modesty and innocence rarely seen on any stage. As for their *coiffure*, it is a miracle of the Japanese hair-dresser's skill, and rich with adornments of flowers and coral. How much of their beauty these dainty little lasses may owe to art it might be unkind to enquire too closely. Kyoto is famed for its manufacture of *shiroi*, a white-lead cosmetic of rare virtue, and said to be used with a skill which Western ladies of fashion would give a good deal to possess. But surely there can be little need for it here, if we may judge from the whiteness of the Maiko's hands and of as much of her arms as is now and then revealed us. There is also a Japanese rouge, of great merit, which uncharitable persons might suspect of having a share in the brilliancy of those "threads of scarlet," the Maiko's lips. Tiny razors, too, are even supposed by some malignant minds to play a part in the finely-penciled eye-brows of Japanese belles. Kindly folk, however, prefer to put away all

such churlish thoughts, and to rest content with the pretty picture that is now set before them—a reproduction in flesh and blood of the typical Japanese beauty of our fans and screens, with the all-important exception that the face of the artist's creation seldom does justice to the living original.

Fans of course play a prominent part in the intricate gestures of the Maiko. Those carried now are large and circular, and richly bedecked with red and white flowers. With these, as with their heads, hands, limbs, and bodies, the files display to the full, on their slow progress up the theatre, that music of motion which so delights the eyes of the Japanese. Thus, turning, bowing, swaying, kneeling, and waving, always gracefully and in time with the music, the ranks at length meet on the front stage, pass one another, and retire again down the sides, at the end of which they turn, form into pairs, and regain the stage, one wing soon leaving it, while the other continues the dance before the footlights for a few minutes, when it also retires. All this while the music goes on, now sad and slow, anon in livelier strains, and is accompanied by the voices of the *samisen* players, chanting a hymn of happiness, prosperity, and peace, in which the reign of "our Lord the Sovereign" is likened, in highly flowery language, to the beauty and tranquillity of Nature "at this first blush of spring." Next, the bamboo blinds of the verandah are raised, revealing the first squadron of dancers postured in picturesque groups between a background of dead gold and the crimson lacquer of the verandah. These, descending to the stage, resume the dance. They have parted with their flower-girl fans, and each girl has a *tsuzumi* attached to her girdle, with which she accompanies the orchestra while dancing. To them, on their withdrawing, succeed the second squadron, who, with scarlet and white fans, go through a measure of singular grace and beauty, and at length retire to the verandah, which rises with them, bringing the first scene to a close. The second scene is laid in the famous gardens of Arashi-yama, in the subusbs of Kyoto, and

appears as a fairly-land of flowering cherry-trees, lit by a galaxy of minute star-like lamps. Here the whole *corps* gradually re-assemble, and at length execute a final dance of the same type as before, after which they retire by the side stages, with the slow measured movements that marked their first entrance.

Thus, after about an hour's performance, ends the Miyako-Odori. It illustrates no tale or plot. It is only an elaborate measure of "woven paces and of waving hands," such as Vivien may have trodden "in the wild woods of Broceliande." It has no objects but those of exhibiting colour, raiment, grace, and beauty with all the skill that Japanese art-taste can contrive, and of preserving the old classic style of dancing, and setting examples of the highest forms of strict feminine etiquette. If a foreigner is unable to enjoy to the full the poetry of motion which has such fascinations for the Japanese spectator, he at least cannot fail to appreciate a display not more remarkable for its æsthetic beauty and finish than for the fastidious delicacy and modesty which characterise it from beginning to end. In the latter respect the Western stage might derive a lesson worthy of imitation. No Lord Chamberlain, however lynx-eyed or hard-hearted, could find as much as a ghost of a pretext for interference here. But the visitor also feels himself impelled to ask, how long will these things be? How many years or possibly decades, are likely to elapse before the chaste Miyako-Odori, with its refined and courtly style and squadrons of decorously-clad little Maiko, will give place to violent muscular achievements such as those with which troops of bounding, perspiring, and half-nude damsels charm the senses of theatre-goers in the West? Looking to the signs of the times, is it possible to hope that this and other emblems of Japan's ancient and refined civilization can long survive the overwhelming tide of change and progress which is sweeping over the land? It is to be feared that all are doomed. We may, and most of us do, regret some of the inevitable consequences of this ruthless progress. We may, and

many do, find fault with the impetuous hurry of this impulsive race. But, failing some great reaction which there is no reason to anticipate, Japan, having put her hand to the plough, will not turn back until her tremendous self-appointed task is done. Already loud complaints are heard that the Japanese people, not content with assimilating the best and most solid products of Occidental civilization, are displaying a giddy and unseemly haste to put on the pomps and vanities of the Western world, at the sacrifice of many things belonging to their own most interesting past which are admirable and more than well worth preserving. Hard words, not altogether undeserved, are being spoken in Europe as well as here on this subject, with special reference to the growing taste for the dress, jewelry, and ball-room dancing which are approved by the fashions of the Occident. On the other hand, Japanese leading men and some resident foreigners who are in a position to interpret truly the minds and objects of the people and their rulers and the mainsprings of national action, put the matter in a less unfavourable light. According to them, the Japanese justify the present movement on the ground that all these social reforms and new-fangled tastes are either necessary means to the great end in view or else its inevitable accompaniments; and that, this being the case, it is better to adopt them boldly at once than to avert or postpone them."

As to the various places of interest in Kyoto, exhaustive descriptions are contained in Murray's Hand-book. The authors of that excellent work have, however, found it necessary to eliminate from later editions a portion of the mass of historical and antiquarian information contained in their earliest publications, and since the latter are no longer procurable by the general public, it will not be amiss to reprint their contents here.

The ground-plan of the city remains unchanged from what it was originally, though much diminished in size. The most important thoroughfares are San-jo Dori, running across it E.

and W. a little below its centre, and Tera-machi Dori, which traverses it from N. to S. almost parallel to, and in the immediate neighbourhood of, the Kamogawa, which, for the greater part of the year, is a mere rivulet meandering through a wide pebbly bed. On the left bank of the river are the suburbs of Awata and Kiyomidzu, between which lie many of the most interesting buildings, extending at the foot of Higashi Yama. The most convenient plan for the traveller who wishes to do *everything* in Kioto, and can give ten days or a fortnight to the city and its environs, will be to visit—1, the Palace and temples to the N. part of the city; 2, the two Hon-gwan-ji, To-ji, and one or two other temples in the S. of the city; 3, to take the places of interest on the left bank of the Kamogawa, beginning with the temple of Inari near Fushimi, and working up gradually to the N. as far as the Imperial Gardens of Shiu-go-In, then to turn W. and visit the temples on the N. and W., ending with Sei-rio-ji and Ten-riu-ji at Saga, in the following order:—

The Palace of the Mikado (permission to visit it must be obtained from the *Fu-cho* or Prefecture) is bounded by the following streets:—Imade-gawa Dori on the N., Maruta-machi Dori on the S., Tera-machi Dori on the E., and Karasu-maru Dori on the W. These limits include not only the Palace proper, but also the separate enclosure containing the O-miya Go-sho (formerly the residence of the empress-mother), and the garden called Sen-to-In Go-sho, as well as the residences of the *Kuge* or Court Nobles, nearly all of which have now been removed. The enclosure of the palace, called Dai-ri, Kin-ri, and more anciently O-uchi, contains an era of about 26 acres. It is confined within a roofed wall of earth and plaster, commonly called the *Mi-tsuiji*, and has 6 gates, the Nam Mon (Ken-rei Mon) on the S., the Hi-no Go Mon (Ken-shin Mon) on the E., the Saku-hei Mon on the N.; and on the W. 3, the Ku-ge Mon (Sen-shu Mon) and two others called Mi Daidokoro Mon, or gate of the August Kitchen. Those in parentheses are literary names. Visitors are admitted

by the centre gate on the W. side, and enter the palace by a long corridor which brings them to the back of the Shi-shin-den, which forms a separate building by itself 120 ft. long by 63½ ft. in depth. It faces to the S., and opens on to an inner court enclosed by a colonnade with red posts and white plaster. The three gates of this court are the Sho-mei Mon on the S., the Nikka Mon on the left, and the Gekkwa Mon on the right. A row of cylindrical pillars divides the front part of the interior from the other three-quarters. The back wall of the hall is divided into panels, each of which has the portraits of four ancient Chinese sages, designed with great care in order to avoid anachronism in the costumes, by Kose no Kana-oka, in 888. The originals were destroyed by fire about the middle of the 13th century, and replaced by copies from the hand of Sumiyoshi Tsunetaka. These were replaced at five different periods by his successors, and the existing copies were made by Sumiyoshi Hiroyuki, b. 1755, d. 1811. When the palace was destroyed by fire in 1854, all the screens were saved except one, which was replaced by Sumiyoshi Hirotsura (b. 1793, d. 1863), who also repaired the damages sustained by the others on the occasion. It is worth while noticing that several of the sages are represented as wearing the peculiar tiger-claw shaped stone ornaments called *magatama* by the Japanese. A flight of 18 steps leads down into the court, corresponding in number to the original series of grades into which the Mikado's officials were divided. Those who were not entitled to stand on the lowest step were called *ji-ge,* or 'down on the earth,' to distinguished them from *Ten-jo-bito*—'persons who ascend into the hall.' On the left is the cherry-tree called Sa-kon-no-sakura. When Kwammu first built the palace, he planted a plum-tree in this position, but it withered away, and Nimmio (834-50) replaced it by a cherry-tree. The present one was transplanted hither 25 years ago. On the right side is the U-kon-no-tachibana, a wild orange-tree, also in accordance with ancient custom. The name Shi-shin-den is explained as follows: *Shi* is purple, the true colour of the sky or heavens; *Shin*

denotes that which is mysterious and hidden from the vulgar gaze; *den* is simply 'hall.' The building was used for the enthronement of the Mikado, for the New Year's Audience, and other important ceremonies. The throne in the centre is quite modern. The oil portraits of the Mikado and his Consort are by G. Ugolino, of Milan, from photographs executed in 1874. Outside the Gekkwa Mon is a shed called Shin-ga-den, 72 ft. by 40, where the sovereign, when residing at the ancient capital, celebrates the Harvest festival (Shin-jo Sai or Nii-name no Matsuri), in November by offering new rice to his ancestral deities. Outside the court on the N.E. of the Shi-shin-den, but connected with it by a corridor, is a building called *Kashiko-dokoro* (formerly Nai-shi-dokoro), where was kept the copy of the sacred mirror given to the Mikado's ancestor by the Sun-goddess, the original of which is at her temple in Isé. When the Palace was destroyed by fire in 960, the mirror flew out of the building in which it was then deposited, and alighted on the cherry-tree in front of the Shi-shin-den, where it was found by one of the Nai-shi, a class of female attendants of the Mikado. Henceforth the Nai-shi always had charge of it, whence the name Nai-shi-dokoro. At the Restoration this was exchanged for the present title, which means 'awful place.' The *Sei-rio-den* stands immediately N.W. of the Shi-shin-den, 63 ft. by 46½, facing E. It takes its name 'Pure and Cool Hall' from a small brook that runs under the steps. In the Dai Dairi this suite of apartments used to be the ordinary residence of the Sovereign, but in later times it was used only on the occasion of levées and important Shin-to festivals, such as the Worship of the Four Quarters on the morning of New Year's day. In one corner the floor is made of cement, on which earth was strewn every morning, so that the Mikado could worship his ancestors on the earth without descending to the ground. The papered slides are covered with extremely formal paintings by Tosa Mitsukiyo. Next to this N.E. comes the suite of rooms called the *Ko-go-sho* (Lesser Palace), in a building 72 ft. by 42, facing E., where the Mikado gave

audience to personages who had military or civil rank at the court, and to priests of both religions. Fronting this is a pretty pond in a garden planted chiefly with evergreens. Adjoining on the N. is the suite called *O Gaku-mon-jo* (August Study), in a building 57 ft. by 48, facing E. When Nobunaga rebuilt the Palace in 1569 this suite was constructed for the first time. Here the Mikado's tutors delivered lessons and lectures, and courts for the cultivation of poetry and music were held. It is beautifully decorated with painted screens. The wild geese in the Gan-no Ma are by Ren-zan (Gan-toku), d. 1859; the screens of the Yamabuki-no Ma are by Maruyama O-riū; the chrysanthemums in the Kiku-no Ma by Okamoto Sukehiko. The three rooms which form the audience chamber are, 1st, the *Ge-dan* with the Sages of the Gaku-yō-rō,[1] by Hara Zai-shō; 2nd, the *Chiu-dan,* representing the Ran-tei of the Shin dynasty,[2] by Gan-tai (b. 1785, d. 1865); and 3rd, the *Jō-dan* with the assembly of the Tō-yei-jiū, 18 Learned Scholars,[3] by Kano Ei-gaku. All these are Chinese scenes. The wooden doors in the corridor are by Shō-mura Riū-shō, Yoshida Kō-kin, Hara Nan-kei, and Murakami Sei-jiū. N. of this, in a building measuring 57 ft. by 33, and facing S. towards a small separate court, is a suite of rooms called the *On Mi Ma* (August Three Rooms). Here were held private audiences, and the *Nō* performances were witnessed at a distance by the Mikado sitting on the upper

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[1] In 1044 a certain T'êng Tzu-ching, having offended the Emperor of China, was banished to a distant province, where he restored a ruined pavilion, called Yo-yanglou (Go-yō-rō), and covered its walls with the poems and elegant prose compositions of the wise men of the Tang dynasty and his own contemporaries. The poets and authors are the personages depicted here.

[2] In Chinese, Lan Ting, the meeting-place of a society of poets and authors in the 4th century A.D., under the patronage of the Emperor.

[3] Also a Chinese subject. Tai Tsung of the T'ang dynasty (reigned 627-650 invited to his court 18 of the most learned men in the empire, and lodged them in a College, where he used to visit them in his leisure hours, in order to hold discussions on literary questions. He had their portraits painted by the most skilful artist and their praises sung by the first poet of the day. It was considered a great honour to belong to this select band, and its members were said metaphorically to have 'ascended Ying-chou' (in Japanese *tō-Yei-Jiū*), one of the three Isles of the Rishi or Sen-nin.

floor or *jō-dan*. The *No* stage is under a separate roof, and cut off from the suite by a high paling, which was removed when a performance took place. The decoration of the rooms are in the Tosa style. The enthronement scene in the *jō-dan* room is by one of the Sumiyoshi, the procession to the Kamo festival by Komai Taka-nori, and the races at the temple by Kishi Tamba no Suke. N. of the Gaku-mon-jo is a building called the *Tsune no Go-ten*, 90 ft. by 74½. It contains altoegther 11 rooms, and was the ordinary residence of the Mikado in modern times—that is, since the 13th century. The centre room of the suite facing E. was the ordinary sitting-room, and the four on the N. were occupied by his female attendants. At the W. end of this suite was the *Mōshi no kuchi*, literally 'Opening for Speech,' where men who had business with His Majesty stated their errand to the women, who then transmitted it to the Mikado. His bedroom was behind his sitting-room, and entirely surrounded by the other apartments, so that no one could get near him without the knowledge of his immediate attendants. On the S. side is a suite of three rooms called the Ken-shu no Ma, forming an ante-chamber to the closet in which the stone and the copy of the sword which form part of the symbols of sovereignty were were kept, the copy of the mirror being deposited in the Nai-shi-dokoro, as already stated. The originals of the sword and mirror are respectively kept at the temple of Atsuta and at the Sun-goddess's temple in Isé. The doors of the closet are four magnificent, heavy sliding-screens, with broad, black-lacquered frames, such as in a palace usually formed the entrance for exalted personages into the hall of audience. On the floor of the upper room *(jō-dan no ma)* are two pairs of additional mats, so arranged that the Mikado could, when the doors were thrown open, bow before the sacred symbols, or rather the side cupboard which contained them, from two different positions, according to circumstances. On the N. of the *Tsune no Goten* are two other suites of smaller rooms, for the private pleasures of the Mikado. First come

two rooms with paintings of animals, birds, and flowers, which were ante-chambers for his attendants, and then four more, one of which was a tea-room of the orthodox pattern. This pavilion (called Nō-riō-den, 'palace or hall for taking the cool') has a tablet inscribed *Kō Shun,* 'welcoming the spring.' A narrow passage leads from this to a still smaller pavilion of six tiny rooms, called *Chō Setsu,* 'gazing on the snow;' the tablet bearing this title is of horse-chestnut wood, with an extremely beautiful grain. Returning to the Mikado's ordinary apartments, before crossing the court-yard towards the Empress's palace, we pass the Mikado's bathrooms on the left and reach the *Kata Go-ten,* a small building 42 ft. by 36, containing the rooms of the heir-apparent. A passage, 128 yds. long, formerly conducted to the Empress's palace, which consists of a suite 60 ft. square. The rooms are decorated as follows: 1, *Jō-dan no Ma,* the two wives of the Chinese Emperor Shun, by Tosa Mitsukiyo; 2 *Chiū-dan no Ma,* Kan-teki[1] (Chien-chi), by Yoshida Gen-chin; 3, Yō-ki-hi[2] and Yū-Shin,[3] by Tsurugawa Tan-shin; 4, *Bedroom,* birds and flowers by Gan-tei; 5, *Ichi-no-ma,* agricultural scenes by Hara Zai-shō; 6, *Ni-no-ma,* the four seasons, by Nakajima Kwa-yō; 7, *Tsugi-no-ma,* pine tree on the sea-shore, by Nakazawa Ro-hō, and bamboos in the rain by Yagi Kihō; 8, *Mōshi no Kuchi,* cherry blossoms, by Shimada Ga-kiō, and maples by Isono Kaku-dō; 9 Ko-zashiki, or lesser apartments, Mt. Fuji, by Kano Ei-gaku; trout in water and rainbow, by

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[1] Kan-teki and her sister were bathing one day, when a swallow flying past dropped a beautiful egg. Both ran to seize it, but Kan-teki was first, and putting the egg in her mouth for safety, swallowed it by accident. In consequence she became pregnant, and bore a son, to whom she gave an excellent education. He grew up a wise and good man, attracted the notice of the virtuous Emperor Yao an Shun, and founded a family from which sprang the emperors of the Shang dynasty. Kan-teki is the paragon of mothers.

[2] Yō-ki-hi (Yang Kwei fei), a favourite concubine of the Emperor Gen-sō (Hsüan Tsung of the T'ang dynasty), whose infatuation for this bad woman cost him his crown. She is one of the most notorious females in Chinese history.

[3] Yū-Shin was the consort of T'ang, founder of the Shang dynasty, B.C. 1766. She is celebrated for her wifely virtues and her prudent government of the harem, from which she contrived to banish jealousy and all other bad passions.

Maruyama O-kio; (one of the rooms on the N. side, painted with green trees, by Shiwogawa Bun-rin, is perhaps the most worth close examination) wooden door, Forsythia bush, by Koku-bu Bun-yū; other doors by Gan-rio, Yamamoto Tan-rai, Mitani Iku-ta-rō, and Tomida Kō-yei. The Empress also had her own separate hall of audience, or Shi-shin-den, and there was a separate suite of rooms for a princess, if one should chance to be born.

The large brick building noticeable on the hill to the right on quitting the Palace, with several others north of it, belong to the Dōshisha, a Christian University founded in 1875 under the auspices of the American Board Mission. Connected with the same institution are a Girls' School, a Training School for Nurses, and a Hospital.

Kitano Ten-jin, temple of Sugawara no Michizane, popularly known as Ten-jin sama, in the N.E. of the city was founded in 947.

Sugawara no Michizane, also commonly known as Kan Shō-jo, was born in 845. He came of a learned family, which had supplied tutors to successive Mikados, and he early displayed great aptitude for the acquisition of knowledge. At the age of ten he is said to have composed a Chinese stanza in praise of the plum-blossoms seen by the light of the full moon, and consequently the plum-tree has been always associated with his worship. He gradually rose in rank, and in 899 was made U-dai-jin, or Third Minister of State, his colleague, as Sa-dai-jin, or Second Minister, being Fujiwara no Toki-hira, a young noble aged 27. It was the custom then to leave the post of first Minister vacant. Michizane by his learning and wisdom had come to be in reality the chief adviser of the Mikado, which gave great umbrage to Toki-hira. The latter, after failing to get rid of his rival by magic arts, had re-

course to slander, and his sister's position as empress gave him great facilities for pouring into the Mikado's ear his malicious calumnies. An eclipse of the sun which took place on New Year's day in 901 afforded him a decisive opportunity. Persuading the Mikado that this phenomenon, in which the female principle (the moon) obscured the male, was the forerunner of an attempt on Michizane's part to depose him, and to place another prince, his own son-in-law, on the throne, he procured Michizane's degradation to the post of Vice-President of the Da-zai-Fu, or Governor-Generalship of Kiū-shiū, which was a common form of banishment for men in high position. The remonstrances of the ex-Emperor Uda had no effect with the youthful sovereign, whose age, only 16, completely excuses his weakness on this occasion. Michizane, separated by special decree from his wife and children (of whom he had 24), proceeded to his place of exile, and died there about two years later. As his body was being carried to the cemetery in a bullock car, the animal suddenly stopped and refused to go any further, and a spade being hastily procured, a grave was dug on the spot, and he was there interred. The existing temple of Ten-jin at Da-zai-Fu was afterwards erected over his tomb. His worship seems to have grown gradually in pomp and importance. Tradition says that when Toki-hira died in 909, Michizane's ghost appeared to him and tormented his last moments. In 923 the heir-apparent died, and various other portents having occurred, the Mikado began to feel remorse for the course he had pursued towards his faithful minister. Revoking the decree of banishment, he re-conferred upon the dead man his office of U-dai-jin, and bestowed a high posthumous rank on him. Kan Shō-jō is considered to have been the best Chinese scholar Japan ever produced, and he is celebrated equally for his skill in Chinese and Japanese poetry and for his prose writings. He is popularly looked on as the god of calligraphy.

Entering through the great stone *torii* on the S., we find

tea-houses, and stone lanterns presented by votaries of the god. On the right is a racecourse planted with large *keyaki* trees, called the *U-kon no Ba-ba*. Further up on the left is a bronze reclining bull; next comes the *Ema-dō*, which contains high up in the roof on the W. side a good pair of tigers by one of the Kano artists, dated 1610, much defiled with pellets of chewed paper. It is a tradition that in earlier years these tigers used to descend from their frames and fight on the cobble-stones beneath, as was evidenced each morning by the disturbed condition of the pavement on which they had struggled together. The pair of reclining bulls, of black and of red Akasaka marble, are recent. A small 2-storied gatehouse, gaudily decorated in colours, forms the entrance to the temple enclosure. It is called the *San-kō no Mon*, Gate of the Three Classes of Luminary, *i.e.* Sun, Moon, and Stars, from representations of those heavenly bodies which may be distinguished with much difficulty among the carvings on the beams of the gateway. The other decorations are a few heads of lions and other fabulous animals, hardly worth noticing. The oratory, built by Hideyori in 1606, forms the N. side of a square, the other three sides being colonnades, with the Gate of the Sun, Moon, and Stars on the S. Its dimensions are 58 ft. by 24 ft. The cornice is decorated with colour in the style prevalent at that period. A great number of mirrors have been offered at different times, amongst which a large pair, about 3 ft. in diameter, are especially worthy of notice. The one on the W. side was presented by Ka-tō Kiyomasa about the year 1599, and on its back has a map of Japan, but without the island of Yezo. In order to repair this omission the well-known Matsura Take-shi-rō lately presented the other mirror, which has the map of that island on its reverse side. There are some painted carvings of birds in the *kayeru-mata* inside the oratory and of *sen-nin* in the same position outside, which are purely for decorative purposes. The chapel is a separate building behind, 38½ ft. by 32½, separated from the oratory by a chamber paved with stone, having its roof at right angles to

the roofs of the oratory and chapel. Behind is the Ji-nushi no Yashiro, or temple of the ground-landlord, said to have been founded in 836, and numerous other small chapels. The treasury is built of wooden beams, the section of each beam being a right-angled triangle, with the right angle outside. E. of the colonnade are the *kagura* stage and the building in which the god's car (*mi koshi*) is kept. The temple was founded originally by adherents of the Riō-bu Shin-tō, in which much Buddhism is mingled, and the erection of a pagoda and a chamber containing a revolving library of the Buddhist canon naturally followed. During the recent reaction in favour of pure Shin-tō these were demolished. The great annual festival is celebrated on August 4.

Hirano Temple.—Considerable divergence exists amongst scholars as to the identity of the gods to whom this temple is dedicated. According to the ordinary account, these are Yamato-dake no Mikoto, Chiū-ai Tennō, Nin-toku Tennō, and the Sun-goddess; but it seems more probable that two of them are merely the gods of the fire-place (*kudo*) and cooking-pot (*kobe*) and one of the Harvest gods. The fact is that the name of the original god to whom any Shin-tō temple is dedicated is often a mere matter of conjecture at the present day.

It was originally situated at the base of Kinu-kasa yama, and was removed to its present site in 1620. Founded about the end of the 8th century, it no doubt underwent the same vicissitudes as nearly all other wooden buildings in Japan, and was rebuilt by Iye-mitsu in 1626.

Some repairs have lately been made which give it a modern look. The oratory is an open shed in the centre of the area, hung with pictures representing the Thirty-six Poets. The joints in the beams where the repairs have been effected are considered models of ingenious carpentry. Inside a wooden

enclosure are two pairs of chapels facing E., with their gables in front, and connected by a watch-room. On the left of the avenue is a famous grove of double-cherry trees, the blossoms of which are said to look best by moonlight and lamplight. The annual festival, more official than popular, is celebrated the 2nd April.

Kin-kaku-ji is a monastery of the Zen sect, and takes its name from the *Kin-kaku,* or 'Golden Pavilion,' in the pretty garden attached to it. On this spot originally stood the country-house of a court noble named Sai-on-ji.

In 1397, Ashikaga Yoshimitsu, who had already three years previously surrendered the title of Shō-gun to his youthful son Yoshimochi, obtained this place from its owner, and after extending the grounds, built himself a palace to serve as a retreat from the world. Here he shaved his head, and nominally assumed the garb of a Buddhist monk, while still continuing to direct affairs.

The garden is beautifully laid out, with a pond in the centre. Two of the small islands designed in the form of tortoises standing up out of the water, which Hide-yoshi overlooked when he despoiled the garden of its other curious rock-work to decorate his own at the Palace of Ju-raku, are specially admired. The whole of the palace buildings, which, with the garden, were bequeathed by Yoshimitsu to the monastery of Shō-koku-ji, have disappeared. The pond is stocked with carp, which crowd together at the stage below the pavilion when any person appears there, in expectation of being fed. The pavilion stands on the water's edge, facing S. It is a three-storied building, its dimensions being 33 ft. by 24 ft. In the lower room are a sitting effigy of Yoshimitsu after his retirement, and gilt statuettes of Amida, Kwan-non, and Sei-shi, by the carver Un-kei. In the second story is a small gilt Kwan-non in an imitation rock-work

cave, with the Four Dêva Kings, attributed to Kō-bō Dai-shi, but evidently of a much later period, and of inferior execution. The ceiling is painted with *ten-nin* and a border of conventionalized birds and flowers, by Kano Masanobu (b. 1453, d. 1547); the colours have unfortunately peeled off in many places. The decoration of this ceiling was executed after it had been put up, rather an uncommon achievement for a Japanese artist; it can easily be seen that the seams were covered with black paint or vanish and the pictures then painted over them. The third story was completely gilt, the gold being laid on thickly over varnish composed of bone powder and lacquer upon hempen cloth. The ceiling, walls, and floor were thus treated, and even the frames of the sliding screens, the railing of the balcony, and the small projecting rafters which form the roof of the balcony, as a careful examination will show, were covered with the precious metal. Nearly all the gold has disappeared, but the original wood-work is complete, with the exception of a few boards that have been put in to replace some that had decayed. The effect must have been dazzlingly magnificent. On the top of the roof stands a bronze phœnix 3 ft. high, which was also gilt. On a little hill behind is a tiny rustic cottage for tea-drinking, designed for Iye-yasu by Kanamori Sōwa (b. 1582, d. 1656); one post in the *toko-no-ma* is a trunk of *nan-ten* (Nandina domestica). Close to the monastery buildings is a fine pine-tree trained in the shape of a boat in full sail. The large hill seen W. from the garden of Kin-kaku-ji is Kinu-kasa yama, 'Silk hat mount,' so called from the incident of the ex-Mikado Uda having ordered it to be spread with white silk one broiling hot day in July in order that his eyes at least might enjoy a wintry, cool sensation. Leaving Kin-kaku-ji, and returning past Hirano and Kitano, we leave the city on the W. side. Across the fields on the left is Tsubaki-dera, a monastery celebrated for its fine collection of camellia shrubs, and for having been the property of Amano Gi-hei, the honest merchant who materially aided the Forty-seven Faithful Retainers to avenge their lord.

Tō-ji-In, founded by Ashikaga Taka-uji in the 14th century, is shortly reached. The reception rooms contain the effigies of nearly all the Shōguns of the Ashikaga dynasty, beginning with Taka-uji in the centre chamber, a wooden sitting figure lacquered, in the court-robe called *kari-ginu*, with the courtier's wand (*shaku*) in the right hand, and wearing a tall black court cap (*taka-e-boshi*). A delicate moustache and short pointed beard are in keeping with the youthful countenance. Opposite to him is Mu-sō Koku-shi, the first abbot of the monastery. In the room to the left are (2) Yoshinori, (4) Yoshimochi, (6) Yoshinori II., (8) Yoshimasa, (10) Yoshizumi, and (12) Yoshiteru. Of these the effgy of Yoshimochi has most character; it has a flowing black beard, while those of the others are short and pointed. The other room contains the effigies of (3) Yoshimitsu, (7) Yoshikatsu, a mere child, (9) Yoshinawo, (11) Yoshitane, (13) Yoshiharu, a degenerate looking, dwarfish man, and (15) Yoshi-aki, fat and sensual in appearance. Most, if not all, may be looked on as contemporary portraits of the men they represent.

During the period of fomentation which preceded the restoration of the Mikado's authority, it was the fashion among the opponents of the existing régime to load the memory of the Ashikaga Shō-guns with the insults that could not with safety be offered in a direct manner to the Tokugawa line, and one morning in April, 1863, the people of Kyoto woke to find the heads of the effigies of Taka-uji, Yoshinori, and Yoshimitsu, pilloried on the dry bed of the Kamogawa at the spot where it was then usual to expose the heads of the worst criminals. Several of the men concerned in this affair were thrown into prison, whence they were transferred to the custody of certain *Daimio*, and not released for some years afterwards.

A little S.W. of Tō-ji-In is the

Omuro Gō-sho, also called Nin-na-ji, a monastery founded towards the end of his life by the Mikado Kō-kō.

In 899, the ex-Mikado Udo chose it as his place of retirement, and occupied the palace built for him here from 901 until his death in 931. In 890, a decree was issued constituting Nin-na-ji a residence for descendants of the Mikado, or *Mon-zeki*, as they are called, a term applied extensively in later years to other monasteries founded to provide the miscellaneous Imperial offspring with homes, and also conferred as a title of distinction upon abbots of other than Imperial blood. The Mikado Shunjaku entered the priesthood in 952, and took up his residence here, but no other ex-sovereign ever occupied it. Up to 1868 there had been 33 successive priest-princes, the last of whom was the present Prince Higashi-Fushimi. The buildings which form the existing palace date from some time between 1624 and 1642.

The entrance is by a large two-storied gatehouse (57 ft. by 22 ft.) having in the niches a pair of Ni-ō 12 ft. high, carefully modelled wooden figures. Immediately on the left are the buildings called the Omuro Palace. The entrance-hall (*gen-kwan*) has walls and sliding screens painted by Kano Tan-yū, with cranes, bamboos, and peonies, in gorgeous style on a gilt ground, now much faded. In the room behind are screens painted by Kano Ei-taku; subject, the wistaria, much worn and blackened by time. The next two rooms have copper pheasants and a pine-tree by Tan-yū, much less stiff than the pictures in the entrance hall, and the *so-tetsu* (Cycas revoluta), with the musk-cat, by the same. In the two rooms immediately succeeding are—1st, Chinese scenes on a gold ground, painted by Kano San-raku, much peeled off, the faces, rather grotesque, with exaggerated noses; and 2nd, similar scenes by Kano Motonobu, representing the Chinese Sō-Shi (Hsiao-Shih), who was celebrated for being able to attract cranes and peacocks by the beautiful music of his mouth-organ (*shō*). We come next to the *Tsune Go-ten*, or apartments of the prince of Nin-na-ji. Room 1 has wild geese and ducks, peacocks, and cherry-trees with white embossed flowers on a gold ground, by Kano Ei-toku; also a

folding-screen by him, representing an Imperial procession. Rooms 2 and 3, Chinese scenes on a gold ground, by Kano Motonobu. Room 4, Chinese sages engaged in writing, drawing, playing the *koto,* and at the game of checkers, by Kano San-raku. Room 5, Chinese children at play by Motonobu, in capital preservation. The bedroom is in the very centre of the suite, surrounded by rooms occupied at night by attendants. The paintings of chrysanthemums on the walls and sliding-screens are also attributed to Motonobu ; but if all the pictures said to be by him are genuine, they must have been transferred hither from some other place, as these buildings were erected towards the middle of the 17th century, and Motonobu had died in 1559. On the E. side is a suite of 3 rooms, at the upper end of which is an effigy of the Mikado Kō-kō (r. fr. 885-7), the founder of Nin-na-ji, seated on a chair under a canopy of silk supported by black lacquered posts. The framework of the door is lacquered black with a tasteful design of the paullownia leaf and bamboos in thin gold, dating from the early half of the 17th century. These three rooms were all painted with Chinese scenes by Kano San-raku. A small chamber to the west of this suite has the wistaria and tree-peony by Kano Ei-toku. The narrow passage close by is decorated with young pine-trees, attributed to Tan-yū, but doubtfully his. In a room called Dattan no Ma are some very curious Tartar hunting-scenes by Kameya Takumi. Leaving the palace and proceeding towards the left, we pass a gate on the left, called the Shi-soku Mon, which has in its *kayeru-mata* clever wood carvings of the Rishi Kin-hō and Prince Kiō, the one riding on his carp, the other on the crane. The inner gate-way (*chiū mon*) has, left, Bi-sha-mon, right, Ji-koku Ten. The grounds inside are planted with flowering cherry-trees, which present a beautiful sight in the beginning of April. Opposite to the pagoda on the W. of the enclosure is the Hall of Kwan-non, 45 ft. square, dating from some time between 1624 and 1642, dedicated to the Eleven-faced Thousand-handed Kwan-non, but containing a number of other images, amongst them three of

Fu-dō, a red pair of the Ni-Ten and the 28 followers of Kwan-non. At the corners of the platform are the wind-god (green) and thunder-god (red), easily recognised by their attributes. Round the walls and at the back of the altar are coarse modern paintings on wood of the Thirty-three Forms of Kwan-non, which were fixed in their places after the work had been executed. In the *Kon-dō* we have Amida in the centre seated on a lotus, with Kwan-non and Sei-shi on his right and left, both holding the lotus flower, usually considered the attribute of the former. In front are very bad copies of the two wooden lantern-bearing demons belonging to the Kasuga temple at Nara. On the right of the principal idols is another set of the same three, and Ai-zen on the left, with the Four Dêva Kings at the two extremities. This building was erected by Hideyoshi in 1590 as the Shi-shin-den (Public Audience Hall) of the Mikado's palace at Kyoto, and was removed here in 1624. It measures 76 ft. by 54. The *Mi-yei-dō,* dedicated to Kō-bō Dai-shi, stands in a separate enclosure on the N.W. in a corner behind the belfry. The central image is that of Kō-bō, on his right the first Imperial Prince who filled the office of abbot in this monastery, like that of Uda Tennō, all uninteresting sitting figures in black lacquered shrines. This building was also originally a part of the Mikado's place at Kyoto. In the 5-storied pagoda, 24 ft. square and 150 high, are the usual four Buddhas, S. Hō-jō, W. Amida, E. Ashuku, N. Shaka.

Udzumasa, or strictly Kiō-riū-ji, is a Buddhist temple, far out of the city at the end of Ni-jō Street, said to have been founded in 604 by Shō-toku Tai-shi, who consecrated it to certain Buddhist idols that had been brought from Korea. The principal edifice, called the Kō-dō, was, however, not erected before 836, and this having been burnt down about 1150, the present structure was built out of timber saved from the flames. In the centre is a sitting figure of Amida, 10 ft. high, right, Ko-ku-zō, left, Ji-zō, on their right and left again are the Omnipotent[1]

Thousand-handed and the Unerring Silken Cord[2] Kwan-non respectively. At some distance in the rear is the chapel of Shō-toku Tai-shi, called the Jō-gū-Ō In. The present building, which dates from 1720, contains his effigy, at the age of 33, said to have been carved by himself. It is clad in a silken robe of imperial yellow, presented by the Mikado at his accession, in accordance with ancient custom. The interior is handsomely decorated. The chapel and oratory are brought under one roof, and connected by a wide chamber, the walls of which are painted with the phœnix, bunches of wistaria, plum-blossoms, lily, and azalea, by an artist named Narinobu, who flourished about the end of the 17th century. The oratory has a coffered ceiling with a great variety of designs upon a yellow ground, over chalk powder *(go-fun)* upon the wood. The chapel doors are adorned with a very effective geometrical pattern. Inside of these is a matted floor, on the further side of which are handsome gilded sliding-screens, decorated with the phœnix and floral designs, and on these being withdrawn the standing effigy of the prince is disclosed. In his right hand he holds the courtier's wand, in his left a censer. Besides the yellow robe, he wears wide trowsers of white silk damask and a black court hat. The features have a very natural expression, but the paint on the face has become much discoloured by time. In the temporary *Hon-dō* are the Buddhist images from Korea. The most important of these is a gilt wooden figure of the Nio-i-rin Kwan-non, about 3 ft. high, sitting upon a stool, the right foot lifted and laid on the left knee, left hand resting on the right foot. The face is supported on two long fingers of the right hand. Drapery formal. The hair is drawn back from the forehead and tied in a knob at the top. The features are extremely natural, and wear a pensive expression. The

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[1] The word here rendered Omnipotent is the Sanskrit Kintamani, in Japanese *Nio-i-rin*, the name of a fabulous gem, supposed to enable its possessor to obtain the gratification of all his desires.

[2] In Sanskrit Amoghapâsa ; Japanese *Fu-gūken saku*.

hands are beautifully modelled, the arms rather thin, though showing a good idea of form, but the feet have recently been restored in a clumsy manner. The gold has been nearly all rubbed off. At the back of the shrine is a wooden image of Mi-roku, also Korean, but much inferior. The third idol is a Yaku-shi, Japanese, dating from about the middle of the 9th century, and not to be compared to the other two. Round the shrine are the 12 'divine generals' who so frequently accompany Yaku-shi; right and left are Nikko and Gwakkō Bo-satsu, behind are the Four Dêva Kings. In a side chapel are, right, Dō-shō, the 2nd founder of the temple and carver of the Mi-roku in the Kō-dō; centre, Kō-bō, attributed to himself and evidently very old; left, Ri-gen Dai-shi, lacquered wood. Close to the S.E. corner of Shō-toku Tai-shi's chapel is the little chapel of Udzumasa, Miō-jin, under which name is worshipped a Chinese of Imperial blood who migrated to Japan in the prehistoric age, and introduced the silkworm, His effigy is a very old image, but not contemporary. An old Nio-i-rin Kwan-non, said to have have presented to Sui-ko Tennō by a Chinese Emperor of the Sui dynasty, is also shown. It is certainly very old, but possesses no artistic merit whatever.

Seiriō-ji is a large temple of the Jō-do Buddhists at Saga, on the way to Atago san. The lofty 2-storied gatehouse is 160 years old, though from having been lately cleaned it looks quite modern. The *hon-dō,* built about 2 centuries ago, is 84 ft. by 72. In the centre, behind the altar, is the magnificent gilded shrine of Shaka, with painted carvings, presented by the mother of Iyemitsu, third Shō-gun of the Tokugawa family. On the doors being opened, a curtain is drawn up, which discloses another set of doors, gilt and painted, and then a second curtain, splendidly embroidered. Right and left are Mon-ju and Fu-gen, sitting images. Mon-ju carries a sword in his right hand, a scroll in his left. The images of Shaka is said to be Indian, from the life by the sculptor Bi-shu-katsu-ma (Visva-karman), but it has more the appearance of a

Chinese work. Chō-nen, a monk of Tō-dai-ji at Nara, is said to have brought it over in the year 987.

According to the legend it was made when Sâkya Muni was absent in the heaven called To-sotsu-Ten (Tushita) preaching to his mother, and his disciples mourned over his absence. King U-ten (Udâyama) gave red sandal-wood from his stores, and the saint's portrait having been drawn from memory by Moku-ren (Mâudgalyâyana), the sculptor went to work and speedily completed the statue, which was placed in the monastery of Gi-on Shō-ja (Gêtavana Vihâra). On the return of Sâkya after an absence of 90 days, the image descended the steps to meet him, and they entered the monastery together.

Ten-riū-ji, at the village of Saga, one of the largest temples in the vicinity of Kyoto, was founded by Ashikaga Taka-uji in honour of the memory of Gō-Daigo Tennō, whom he had deposed and hunted to death in the mountains of Yoshino. Its first abbot was the celebrated Mu-sō Koku-shi (b. 1275, d. 1351). Before that time the ex-Mikados O-Saga and Kameyama had successively lived here, after their abdication, in summer palaces built so as to enjoy the view of the stream and the hill on its oppposite bank. In 1864, when the followers of Chō-shiū attempted their *coup d'état,* they made Ten-riū-ji their headquarters. After their defeat in the city, the remnant of the band was pursued thither by the loyal troops, and the buildings were mostly destroyed by fire in the fight that ensued.

Arashi-yama, a favourite resort in summer, is also celebrated for its flowering cherry-trees, brought thither from Yoshino in the 13th century by Kameyama Tennō. There are excellent Japanese restaurants on the left bank of the stream opposite to the hill.

The *Castle of Ni-jō,* at the W. end of Ni-jō Dōri, was built

by Iye-yasu in 1601, to serve as a *pied-à-terre* on his visits to the capital, on the site of the enlarged residence erected by Nobunaga in 1569 for the Shō-gun Yoshi-aki, the last of the Ashikaga line.

It is now occupied as the offices of the prefecture (*Fu-chō*) of Kiōto. The prefect's reception room, though dingy in appearance, is a fine specimen of the feudal architecture of the period.

SOUTHERN SECTION.

All the following buildings are in the immediate neighbourhood of the Railway Terminus.

Nishi Hon-gwan-ji, the head-quarters of the Western branch of the Hon-gwan-jl sect.

This sect, also called the Ikkō-shiū, and Jōdo Shin-shiū, but now officially recognised only as the Shin-shiū, was founded in the beginning of the 13th century by Shin-ran Shō-nin (b. 1173, d. 1262), a man of very good family, as he claimed descent on the father's side from Ama-tsu-koya-ne no Mikoto, and on the mother's side from the warrior Yoshi-iye. He was placed while young in a seminary on Hi-yei-zan, where he studied the doctrines of the Ten-dai sect, but afterwards became a disciple of the famous Hō-nen Shō-nin (b. 1133, d. 1212), founder of the Jō-do sect. Having been banished from the capital, he settled in Hitachi, and there promulgated the doctrines on which the teaching of his sect is based. In 1225 he founded a monastery at Takata in Shimotsuke, which became hereditary in the family of his pupil Shimbutsu, and thus the Takata in branch of the sect was established, the head-quarters of which were removed in 1465 to Isshinden near Tsu in Ise (see p. 169). Some years later he founded another monastery at Kibe in Ōmi, called Kin-shoku-ji, the head-quarters of the Kin-shoku-ji branch. Eleven years after his death his youngest daughter and one of his

grandsons erected a monastery near to his tomb at Ōtai in the E. suburbs of Kyoto, to which the Mikado gave the title of Hon-gwan-ji, 'Monastery of the Real Vow,' in allusion to the vow made by Amida that he would not accept Buddha-ship except under the condition that salvation was made attainable for all who should sincerely desire to be born into his kingdom, and signify their desire by invoking his name ten times. It is upon a passage in a Buddhist scripture where this vow is recorded that the doctrine of the sect is based, its central idea being that man is to be saved by faith in the merciful power of Amida, and not by works or vain repetition of prayers. In the middle of the 15th century the Abbot of Hon-gwan-ji built a great gateway to the monastery, with excited the envy of the monks of Hiyei-san, who attacked the place and burn it to the ground. The Abbot fled to Echi-zen, where he was joined by a powerful body of adherents, and by their aid made himself master of the whole province of Kaga, which remained in the possession of his successors for nearly a century. In 1477 he re-established the Hon-gwan-ji at Yamashina near Kyoto, and in 1496 founded a monastery under the same at Ōzaka, which towards the middle of the 16th century became the head-quarters of the sect. Here Nobunaga unsuccessfully beseiged Ken-nio, the 11th Abbot, in 1570, with an army of 58,000 men. For ten years hostilities were carried on between him and the adherents of the sect with varying success, ending in the Abbot consenting to capitulate. But three days before the date on which it was agreed that the fortress should be handed over, he set the buildings on fire, and decamped during the night. In 1591 Hideyoshi ordered the sect to transfer its head-quarters to Kyoto, whence it had been driven 127 years before, and forced Kiō-nio to resign the headship in favour of his younger brother, but in 1602 Iye-yasu allowed him to found another monastery in Kyoto, to which the name of Higashi (Eastern (Hon-gwan-ji was given, while the original foundation was called Nishi (Western) Hon-gwan-ji, or simply Hon-gwan-ji.

The principal gate is decorated with beautiful carved designs of the chrysanthemum flower and leaf. In the courtyard stand a large Gingkō, the Midzufui no Ichō, supposed to protect the temple against fire by discharging showers of water whenever a conflagration in the vicinity threatens its safety. The interior of the *hondō* is 138 ft. in length by 93 ft. in depth, and the floor covers an area of 477 mats. As usual in the temples of this sect, the *ge-jin* is perfectly plain, of *keya-ki* wood, with white plaster walls. Right and left of the chancel are 2 spacious chambers 24 ft. by 36, with gilt pillars and walls, decorated with the lotus flower and leaf. In them hang large *kakemono* inscribed with invocations to Amida in large gold characters on a dark blue ground surrounded by a glory, by Jaku-nio, 14th Head of the sect (b. 1651, d. 1725), and portraits of the successive Heads. The front of the *ge-jin* is completely gilt, and has gilt trellised folding-doors and sliding-screens decorated with snow scenes, representing the plum, pine, and bamboo in their winter covering, the *ramma* being filled with gilt open-work carvings of the tree-peony. The cornice is decorated with coloured arabesques. In the centre of the *uai-jin* is the shrine, covered with gilt and painted carved floral designs. It contains a sitting effigy in black wood of the Founder about 2 ft. high, said to be from his own hand. In front stands a wooden altar, the front of which is divided into small panels of open-work flowers and birds against a gilt back-ground. This central apartment has a fine cornice of gilt and painted woodwork, and a coffered ceiling with the *shippō* and *hana* crest on a gold ground. The dim light renders much of the detail obscure. The building was erected about 1591 or 1592, and the decorations have been since renewed every 50 years. Next to the *hondō*, but of smaller dimensions, is the *Amida Dō*, 96 ft. wide by 87 ft. in depth, divided in the same way, but having only one apartment, 30 ft. by 36, on each side of the central chapel, with a dead-gold wall at the back, and a coffered ceiling with coloured decorations on paper. Fancy Portraits of Shō-toku Tai-shi and the 'Seven Great Priests of India, China and Japan,'[1] including Hō-nen Shōnin founder of the

Jōdō sect, from which the Shin sect is an off-shoot, hang in there two apartments. A handsome shrine, with slender gilt pillars and a design composed of the chrysanthemum flower and leaf, contains a gilt wooden statuette of Amida, about 3 ft. high, so much discoloured by age as to look quite black. It is attributed to the famous sculptor Kasuga Busshi. Over the gilt carvings of tree-peonies in the *ramma* are carvings of *ten-nin* in full relief. A sliding-screen close to the entrance on the right of the altar, painted with a peacock and peahen on a gold ground, perched on a peach-tree with white blossoms, by one of the Kano school, is worth special notice. Application should be made for permission to visit the State Apartments, which are very fine. On the way in are some sliding panels by Kano Ei-toku, which were brought from Hideyoshi's castle of Fushimi. The largest room (*Tai-men-jō*), 69 ft. deep and 54 ft. wide, has good paintings on the walls by Kano Hidenobu; the storks in the *ramma* are attributed to Hadari Jingo-rō. Next comes a small room with bamboos on a gold ground, and a coffered ceiling with floral paintings, by artists of the Kano school. Another room has wall-paintings of geese is all positions on a gold ground. It must be noticed, however, that these paintings are on large sheets of paper, which have been fixed in their places after having been executed in a horizontal position.

True wall-paintings, that is paintings executed on a vertical surface, are extremely rare in Japan, and the only well-authenticated examples known to us are the series of paintings on lacquer at the back on the main altar in the temple of Kwan-on at Asakusa in Tokyo; those on plaster in the *Hon-dō* of the monastery of Hō-riu-ji near Nara, and some in the lower, story of the Pagoda of Tō-ji.

The room beyond is decorated with chrysanthemums on the

[1] These are the Indians Riū-ju (Nâgarguna) and Ten-jin Bo-satsu (Vasai bandhu), the Chinese Don-ran Dai-shi (T'an-luan, b. 562, d. 542), Dō-shaku Zen-ji Tao-ch'o, b. 362, d. 745), and Zen-dō Dai-shi (Shan-tao, b. 614, d. 681) and the Japanese Gen-shin (b. 942, 1017) and Gen-ku, also called Hōnen (b. 1133, d. 1212).

walls, and fans in the compartments of the ceiling. We next pass through an apartment decorated with peacocks and cherry-trees, and gilt carvings of the wild camelia and phœnix in the *ramma*; then a room with Chinese handscapes on a gold ground, and carvings of wistaria in the *ramma,* and another with Chinese architectural scenes and landscapes. These form the suite called Ō-biroma, or Chief Audience Room, and the paintings are from the brush of Hasegawa Riō-kei. In the court-yard opposite to this suite is a stage for the performance of the classic lyrical drama called *Nō.* Passing a small room decorated with Chinese hunting scenes, and proceeding along a corridor, we reach an apartment called Tai-kō's *Kubi-jikken no Ma,* the room where Hideyoshi used to inspect the heads of his opponents killed in battle, also from the castle of Fushimi, with drums painted on the ceiling, and gilt open-work carvings of the flying squirrel and grapes, a Chinese subject, in the *ramma.*

Leaving the Apartments, we cross a small court to the gateway known as the Choku-shi Mon, or 'Gate of the Imperial Messenger,' the carvings of which are attributed to Hidari Jin-go-rō. It once belonged to the Shin-tō temple Toyokuni no Yashiro, erected to the memory of Hideyoshi in the beginning of the 17th century. The figure on the transverse panels is Kioyo (Hsü-yu), who, having rejected the Emperor Yao's proposal to resign the throne to him, is represented washing his ear at a waterfall to get rid of the pollution; the owner of the cow opposite is supposed to have quarrelled with him for thus defiling the stream, at which he was watering his beast. Lions in different attitudes cover the panels of the gates, surrounded by arabesques of peonies. The cross-beam is carved so as to represent a pair of *ki-rin.* The subjects on the outer side are Kō-seki-kō holding the scroll and Chō-riō riding on a dragon and holding out Kō-seki-kō's boot.

The traveller is then shown over the *Hi-un-kaku,* 'Pavilion

of the Flying Clouds,' removed here from Hideyoshi's Palace of Momo yama at Fushimi. It is closely surrounded by a small garden densely planted with conifers. In one of the upper rooms is a sketch on a gold-paper ground, attributed to Kano Motonobu (but more probably by Kano Ei-toku), called the Giō-gi no Fuji, or 'Fuji of Good Manners,' because the outlines can hardly be distinguished unless the spectator takes up a respectful attitude on the floor. A small pine in the foreground is said to have been painted in by Hideyoshi himself.

Higashi Hon-gwan-ji, this, an offshoot of the Nishi Hon-gwan-ji, was founded in 1602, and destroyed by fire in 1864 during the unsuccessful attempt made by the followers of the Prince of Chōshū to seize the person of the Mikado. The new edifice has only just been completed.

This temple, probably the largest in Japan, well deserves a visit on account of its noble proportions, and as showing what a fine Buddhist temple looks like when new. So far as plan and style are connected, the orthodox model of the temples of the Hon-gwan-ji sect has been faithfully adhered to, both in the *Daishi-dō,* or Founder's Hall (the main building), and in the subsidiary *Amida-dō.* Note the splendid bronze lanterns, four in number, at the entrance. The wood of all such portions of the temple as are meant to meet the eye is *keyaki;* the beams in the ceiling are of pine. There are some good carvings of the signs of the zodiac, of waves, of bamboos, etc. The chief dimensions of the main building are approximately as follows:—

	FEET.
Length	210
Depth	170
Height	120
Number of large pillars	96
Number of tiles on roof	163,512

Notwithstanding what has often been said with regard to the decay of Japanese Buddhism, the rebuilding of this grand

temple has been a strictly popular enterprise. All the surrounding provinces have contributed their quota—vast sums in the aggregate—while many peasants, considering gifts in kind to be more honourable and, as it were, more personal than gifts in money, have presented timber or other materials. The name of the architect of the main building is Itō Heizaemon, a native of Owari. The Amida-dō is by Kinoko Tōsai, a citizen of Kyoto.

Kō-shō-ji, a large temple next door to the Nishi Hon-gwan-ji, was founded in the 15th century, but the present buildings date from the 18th century. This temple belongs to the West Branch of the Shin sect, and a son or younger brother of the Head is usually appointed Abbot. The porch of the Hall of Amida has handsome carved brackets, with a design formed of the tree-peony flower and leaf, and over the architrave are good carvings of the *ki-rin*, flying dragon, and *kara-shishi*. The interior of the building is 28 yds. square, and is in exactly the same style as that of the Nishi Hon-gwan-ji, except that the *ramma* have carvings of Apsaras instead of the tree-peony. The image of Amida is the work of the sculptor An-Ami. In the apartments are to be seen good paintings of storks by Kano Ei-tei, about the year 1700, and a suite of three side-rooms containing paintings by artists of the Shi-jō school, the subjects being cherry-trees in blossom, willows, the white peach-flower, pine-trees, deer, and snow scenes.

Hon-koku-ji, close to Nishi Hon-gwan-ji on the north, but with its main entrance on a line with the back of the latter, belongs to the Hokke sect, and was originally founded by Nichi-ren at Kamakura, being the first monastery of the new sect established by him in the middle of the 13th century. In 1345 it was removed to Kyoto by the command of the reigning Mikado. The buildings are scattered over a vast area. The *Hon-dō* is dedicated to the Hoke-kiō, or Sûtra of the Lotus of the Good Law, which is the principal sacred book of this sect. In two large

buildings used for the reception of members of the sect, called Ko, kiaku-den and Ō-kiaku-den, the chief place is assigned to Nichi-ren himself. The monastery possesses a fine pair of modern folding-screens, painted with landscapes in Indian ink on a gold ground, by Rinzan, an artist of the Shi-jō school.

Tōji, the head-quarters of the Shin-gon sect, a short distance south of the railway, was originally the site of one of the Provincial Monasteries (*Koku-bun-ji*), which Shō mu Tennō conceived the idea of building throughout the country, but in 791, when Kwammu Ten-nō constructed the Great Palace of Kyoto known as the Dai Dai-ri, he placed here the Kōro-kwan, a mansion for the entertainment of foreign envoys. Two years later the site was restored to its original purpose, and a monastery was built here, on the east side of the main street, Shu-jaku Oji, which led south through the city from the principal Gate of the Palace, to which the name of Tōji was consequently given. In 823 the reigning Mikado bestowed it upon Kō-bō Dai-shi, and henceforth it became the centre of the Shin-gon doctrine, which he had been the first to introduce from China. The buildings, which dated from 796, were burnt down in 1486, and part of those restored shortly afterwards were thrown down by an earthquake in 1596.

On entering the north gate and turning to the right we come first to the Soshi-dō, or Hall of the Founder, a low building facing north with a roof of thick shingling. It is said to have been built in 1380 of materials from an old Audience Hall of the Mikado's Palace. A wooden image of Kō bō Dai shi, with expressive features, and holding in its hands the vagra and rosary, occupies a shrine of good old *nashi-ji* lacquer. Behind it in a separate chapel is an image of Bi-sha-mon from the monastery of Sai-ji, which in ancient times stood on the opposite side of the main street from Tō ji.

Most of the buildings are in a very rude style, with mud

floors, pillars and beams coloured red with oxide of iron and white plaster walls. The *Hon-dō* facing south was built by Hideyori in 1610 on the plan of his Dai-butsu temple, but of one-third the size, being only 113 ft. by 61 ft. It is dedicated to Yaku-shi, a large gilt wooden image. Right and left are Gwakkō and Nikkō Bo-satsu, and the Twelve Divine Generals (Jiū ni Jin-shō) or followers of Yaku-shi. These figures, which are well executed and show some attempt at anatomical exactnesss, are attributed to Kō-bō Daishi. The small black image is Ai-zen, its pendent is Ji-zō. The *Kō-dō*, also facing south, 117 ft. long by 52 ft. in depth, is dedicated to Dai-nichi Nio-rai, surrounded by Amida, Shaka, Ashuku, and Hōjō. On the right stands Fu-dō with a face expressive of great fierceness, on the left a second image of Dai-nichi, with four others. The images of the Four Dêva Kings are attributed to Kō-bō Dai-shi, and are worth noting for their well-arranged drapery. The four-headed deity sitting on a lotus supported by four geese is Bon-ten (Brahma). This building was erected about 1590 by Kita no Mandokoro, the wife of Hideyoshi. The *Jiki-dō*, also facing south, 97½ ft. in length by 52 ft. in depth, enshrines an image of the Thousand-handed Kwan-non by the priest Ri-gen Daishi, who died 909. This building dates only from the year 1829. The figures of the Four Dêva Kings are very bad ; the image of Kwan-non, colossal and badly executed, is literally thousand-handed. On the ceiling is a spirited painting of the dragon by the modern artist Kishi Gan-ku. The *Five-storied-Pagoda* is 32½ ft. square at the base and 174 ft. in height, not including the bronze spire. It was built in 1641-3 by the Shō-gun Iye-mitsu to replace its predecessor, destroyed during the civil wars, and cost 970,640 *yei sen*, 1,000 of this coin of account being equal to 1 *riō*, the coin which has been replaced by the modern *yen*. The lower chamber is gorgeously decorated, and on the walls are fancy portraits of Kō-bō Dai-shi and Seven Spiritual Predecessors.[1] The view

[1] These are Biroshana Nio-rai (Vâirokana Tathâgata), Kon-gō Satta (Oagra Sartva), Riū-mō or Riūjū (Nâgarguna), Riū-chi Ajari (Nagamati Akarya, identified

from the top storey is extremely fine. Near the pagoda stands one of the curious wooden storehouses built of logs, whose section is a right-angled triangle, the right angle being turned outwards. It dates from about the year 1000. The *Kwan-chō-In,* a building 78 ft. long by 71 ft. deep, is used for the ceremony of initiation into the priesthood, which closely resembles the Christian rite of baptism. Among the treasures belonging to the monastery are a pair of folding screens by Kano Motonobu, representing the fight at the Palace between the Taira and Minamoto clans in the middle of the 12th century, two pieces of metal-work thickly gilt from the great gate of the city, called the Ra-jō Mon, the Sanskrit *A* written by Kō-bō Dai-shi, and an inscription by him which was formerly attached to the gateway of the temple of Hachiman in the monastery grounds, an almanac of the year 1319 that belonged to the Mikado Go-Uda, on a roll with beautifully executed metal mountings, a Chinese MS. with a date corresponding to the year 765, to which the peculiar reading marks called *Wo-koto ten* have been added, the Chinese MS. of a sûtra said to be Kō-bō Daishi's autograph, and part of the *Ke-gon Kiō* by him, a MS. of the Dai Han-nia Shin-giō in gold characters on a dark blue paper, by Ono no Takamura (b. 801, d. 852), some holograph letters of Go-Daigo Tennō, in one of which he returns three relics of Sâkya Muni to the monastery, and forbids his descendants ever to touch them, and a second, in which he repeats the prohibition, dating in the year 1324. It is a remarkably fine, bold hand. The Reception Rooms of the monastery are very handsome, but special permission must be obtained in order to visit them.

Higashi Hon-gwanji, is an offshoot from the Hon-gwanji proper, and was founded in 1602 by the eldest son of the 11th abbot of the original foundation, lands having been granted to

by some with Dharma-gupta), Kon-gō-chi Ajari (Vagramati Akarya), Fu-gū-kon-gō (Amogha Vagra) and the Chinese E-kwa (Hui-kuo).

him for that purpose by Iye-yasu, and the title of Go-mon-zaki, or Imperial Offspring, being conferred on him.

The present buildings are temporary structures erected after the destruction of the monastery by fire in 1864, during the unsuccessful attempt made by the followers of the Prince of Chōshiū to seize the person of the Mikado. A pair of handsome bronze lanterns, about 10 ft. high, stand at the main entrance of the enclosure. Immediately to the right on entering is the *hōndō,* delicated to Shin-ran Shō-nin, whose image, said to have been carved by himself, is contained within the handsome gilded shrine at the back of this vast hall, which measures 96 by 105 ft. with the exception of the gilded pillars by the shrine and the gold wall-paper behind, the building is entirely devoid of decoration. Right and left of the shrine hang the portraits of the 21 successive abbots from the time of Kiō-nio Shō-nin, the black, purple, or scarlet robes denoting the rank enjoyed by each. The altar-cloth embroidered with the 'eight-fold wistaria' *(yatsu-fuji),* the crest of the hereditary High Priest's family, is a beautiful piece of work. Connected with the Main Hall by a corridor is the 'Hall of Amida,' whose bronze effigy stands in front of a richly gilt shrine. Before it is the altar with a splendid cloth, embroidered with a pair of dragons on a deep blue ground. On the right are pictures representing the Seven Great Priests of India, China, and Japan, while a shrine on the left contains the monumental tablet of the Mikado who founded this hall. All the furniture is extremely solid and well gilt.

EASTERN SECTION.

Inari no Yashiro, on the road to Fushimi.

This popular Shin-tō temple, the prototype of the thousands of Inari temples scattered all over the country, was founded A.D. 711, when the Goddess of Rice is said to have first manifested herself on the hill behind. Kō-bō Daishi is said to have met

an old man in the vicinity of Tō-ji carrying a sheaf of rice on his back, whom he recognised as the deity of this temple, and adopted as the 'Protector' *(Onin-ju)* of that monastery. Hence the name *Inari,* which signifies 'Riceman,' and is written with two Chinese characters meaning 'Rice-bearing.' The first temple consisted of three small chapels on the three peaks of the hill behind, whence the worship of the goddess and her companion deities was removed to its present site in 1246.

It is much visited by cutlers and smiths. There are two entrances, one of which is reserved for the use of these gods when they start on their annual journey to visit the temples of Isé. The leave on April 29th and return on May 20th, performing the journey in their sacred cars *(mi koshi)*. The chief entrance is by the great red *torii* on the main road, then up a flight of steps to the Chief Chapel (*Hon-den*), which faces West, passing left the ex-voto shed and right the *kagura* stage, and further on two stone foxes on pedestals, protected by cages to prevent them from being befouled by birds. The pillars of the portal are plain, but the rest of the walls and pillars are painted red or white. Curtains (*mi su*) hang down in front, and before each of the six compartments is suspended a large metal mirror about 18 in diameter. A pair of gilt *koma-inu* and *ama-inu* guard the extremities of the verandah; they have bright blue manes, and on the legs locks of hair tipped with bright green.

The temple, re-erected in 1822 by the Shōgun Iyenari, is dedicated in the first place to Uga-no-mi-tama, the Goddess of Food, child of Susanō no Mikoto and the daughter of the Mountain-god, the secondary deities, according to the present accepted belief being Ōmiyanome, who is a personification of the Mikado's Palace, and Saruda hiko, the monkey-faced god who met Ninigi no mikoto as he was descending from heaven and welcomed him to his dominions. To them were afterwards added, about the year 1270, the Harvest-god Ō-toshi no kami, who revealed him-

self in the form of a crane carrying a grain of rice in his bill, and Ōyashima no kami, the islands of Japan personified, thus making five deities in all. This account differs greatly from that usually given in books on Shintōism, which assign other names to most of the secondary gods.

To the left is a building in which the sacred cars are usually kept. They are celebrated for the great value of their decorations, in gold, silver, copper and iron. On the left of this again are some wide steps, which lead up to another small temple called the Jō-den, dedicated to the same five deities.

A path from this to the right through innumerable red *torii* passes the 'Shimo no Miya,' and ascending through a pine and oak wood, full of pink azaleas (which blossom early in May), reaches the Takeda no yashiro, which commands a fine view towards Kyoto. Over Arashi-yama some of the mountains of Tamba are visible, and Atago-san shows above the railway sheds, while Hi-yei-zan rises due North. The Kamo-gawa is seen traversing the city, making a remarkable curve as it descends Kami-Gamo. Over the town of Fushimi the view lies towards the great swamp (Ō-ike) and Yawata, with Yamazaki to the right. The way to Kami no Jin-ja, the Oku-no-In, or Holy of Holies, turns to the right through the tea-house below this point of view, and passes the Kaza no Yashiro, or Temple of the Wind, and the Naka no Jin-ja, Middle Temple. A huge boulder which lies here marks the spot where the goddess made her first appearance in the year 711. On a fine day the castle of Osaka is visible hence. An alternative way back to the Takeda no Yashiro is by descending past the Chō-ja no Yashiro, close to which are some remarkable pointed rocks, objects of great reverence to pilgrims, thence through the Go-zen-dani, and round the East side of the hill. It is advisable to take a guide from one of the tea-houses (5 *sen*), who will point out and explain the various objects of interest. An hour can be thus agreeably spent in making

the whole circuit from the great *torii* below the main temple and back again. The principal festival is celebrated on April 9th.

Tō-fuku-ji, is No. 4. of the five principal monasteries of the Zen sect, the others being Ten-riū-ji, Shō-koku-ji, Ken-nin-ji, and Man-ju-ji.

It was founded by Ben-yen, a native of Suruga, who was received into the Ten-dai sect at the early age of 18. In 1235 he went to China, and studied there for six years. Two years after his return the Regent Michiiye bestowed on him the headship of this monastery, where he spent the rest of his days. He died in 1280 at the age of 78. It is said that at his death all the trees in the place turned pale. In 1312 the Mikado conferred upon him the posthumous title of Shō-ichi Koku-shi, 'Wholly-Wise National-Teacher.'

A long corridor leads from the *hattō* over a little dell planted chiefly with maples, two of which at least are said to have been brought from China by the first abbot, to the Kai-san-dō, a chapel erected to his memory. It was re-erected in the original style in 1807, after the destruction of the previous building by fire. The curious tower in the roof is worthy of notice. In the interior is an excellent effigy of the first abbot, with his teacher Bu-shun (Wu-chun) in a shrine on his right. At the East end is the wooden effigy of Michiiye, holding in his hands a vagra and rosary. In the tower is a plaster figure of Hotei, lacquered over thin cloth, evidently a Japanese work, though Ben-yen is said to have obtained it in China. In the reception rooms attached to this building are sliding-screens painted by Tosa Mitsunobu, with flowering trees on a gold paper, and in an inner room landscapes in Indian-ink by Kano Yū-shō. Amongst the most valued possessions of the monastery are 45 out of a series of 50 *kake-mono,* 6 ft. by 3 ft., representing the 5,000 Rakan in groups of ten, by Chō Den-su. The colours are still brilliant, although

never retouched. It is curious that the patterns of the stuffs which the figures wear are not interrupted by the folds of their dresses. Thirty-three *kakemono,* 1½ ft. by 4. ft. of the 33 Transformations of Kwannon on silk, are also attributed to him, but they seem hardly worthy of the artist who painted the Rakan. A large picture of Sâkya's entry into Nirvâna by him, 24 ft. by 48 ft., cannot be easily shown on account of its unwieldy size; it is exhibited, however, from the 12th to 15th March in each year. It was intended to be hung in the *Bu-tsu-den* (recently destroyed by fire) in front of the principal idol, and is dated 1408, when the artist was 50 years old.

Man-ju-ji is No. 5 of the five principal monasteries of the Zen sect. The *Hon-dō* was built by Ashikaga Yoshimitsu, nearly five centuries ago. A large wooden statue of Sâkya, with Ananda and Kâsyapa, also the Four Dêva Kings in the traditional posture and armour, are all by Un-kei. The jewels in the forehead and hair of Sâkya are crystals. This monastery possesses a valuable picture on silk of the *Has-shō no Nehan,* or Eight Incidents of (Sâkya's) Nirvâna, by the Chinese painter Wu Tao-tzu (Go Dō-shi) of the T'ang dynasty. Its dimensions are 4 ft. by 6. ft. The reds appear to have been retouched, but otherwise the picture is in its original condition. The attitudes and expression of the mourners round the bier are perfectly natural, and the animals are drawn with great correctness. The other treasure is a *kakemono* of Sumiyoshi Hō-gen, 3½ ft. by 1 ft., representing Shaka (Sâkya) on a bull, Fu-gen on an elephant, and Mon-ju on a lion. Shaka's face wears a gentle but, unintellectual expression. He is drawn with the crisp black beard and delicate moustache of a young man. The other two have feminine countenances, and wear gold ear-rings, armlets, and coronets. Fu-gen holds a bundle of palm-leaves instead of the usual paper roll, which suggests that the original design was Indian. The picture is in Indian ink on white silk, much discoloured by age, but relieved by the gold ornaments and gold

crossed vagra on the dresses, the lips and eyes also being slightly coloured. In the two-storied entrance gateway are a pair of colossal figures by Un-kei, much in need of repair. These are not the usual Ni-ō, but two of the Four Dêva Kings. A narrow path East leads past the tombs of the Satsuma men who fell at Fushimi on the Mikado's side in 1868, to the monastery of *Sen-yū-ji,* which has been the burial-place of successive Mikados, beginning with Shi-jō (b. 1231, d. 1242). It was founded by Kō-bō Daishi, but was restored later in 836 by Fujiwara no Morotsugu. It now belongs to the Shin-gon sect. On the left just just within the gate is a chapel dedicated to an image of Kwan-non, said to have been carved by the Chinese Emperor Gen-shō (Hsüan Tsung) of the Tō (T'ang) dynasty, as an exact portrait of his favourite concubine, Yō-ki-hi (Yang Kwei-fei), and brought over by Jin-kai in the 13th century. But it is very doubtful whether the image be a genuine Chinese production. Descending the path we come to the *Butsu-den* facing West, 57 ft. by 51 ft., rebuilt in 1668 by the Shō-gun Iyetsuna, and dedicated to Sâkya, Amida and Maitrêya. Behind it is the *Shari Den,* also facing West, 57 ft. by 53 ft., in which is kept the celebrated relic supposed to be a tooth of the Buddha, brought from China by the third abbot Tan-kai. The story goes that as soon as the Buddha died, a demon named Sō-shik-ki stole this tooth and ran away with it, but was pursued by I-da Ten (Vêda Râga) and forced to restore the precious relic. About 1,600 years later he made a present of it to a Chinese priest to whom he was under an obligation, and from this priest it passed into Tan-kai's hands. It is kept in a beautifully designed reliquary of gilt metal in the shape of a pagoda, about 3 ft. high, the upper part being of Chinese, and the platform on which it stands of Japanese, workmanship, dating from the Ashikaga period (14th-16th) centuries. The tooth is enormous, and evidently belonged to some large quadruped, probably a horse. Right and left of the shrine are paintings on wainscot representing the 15 Rakan during their hours of relaxation. To the rear of this are the tombs, in a grove of cryp-

tomeria-trees. The buildings, were are recently burnt down, had been erected after a fire in 1857, which destroyed the whole contents of the enclosure. The tombs of the Mikados are not shown.

San-jiū-san-gen-Dō stands close to the Fushimi road.

Founded in 1132 by the ex-Mikado Tobâ Tennō, who placed in it 1,001 images of Kwan-non, to which Go-Shirakawa afterwards added as many more in 1165, it was completely destroyed with all its contents in 1249. In 1266 the Mikado Kameyama rebuilt it, and filled it with images of the 1,000-handed Kwan-non to the number of 1,000. It is 389 ft. by 57. In 1662 the Shōgun Iyetsuna restored the building, which takes its name, not from its length, but from the thirty-three spaces, between the pillars, which form a single row from end to end.

The massive cross-beams and pillars were originally decorated with gorgeously-coloured designs, which have for the most part faded away. In the centre is a large sitting figure of the 1,000-handed Kwan-non, 18 ft. high, by the monk Giō-ki with the assistance of two professional wood-carvers, Kō-kei and Kō-yei. Round it stand images of the 28 Bu-shiū or Followers of Kwannon, 5 ft. high, by Un-kei, which are not in any way remarkable; but the pair of Ni-ō (Narayen Ken-go or Brahma on her left, and Misshaku Kon-gō or Indra on her right, at the front corners are admirably executed, and show considerable knowledge of anatomy. They are little, if at all, inferior to the fine but sadly neglected pair in the Hoku-yen-dō at Nara. The paint or lacquer of these figures is put on to the wood without the intervention of cloth. which seems to be an expedient of comparatively modern invention. Out of the 1,000 gilt images of Kwannon, each 5 ft. high, arranged in ten tiers, gradually rising towards the back of the building, 300 were executed by Kō-kei and Ko-yei, 200 by Un-kei, and the remainder by Shichi-jō Dai-busshi. They all represent the 11-faced 1,000-handed Kwan-non, and it will be found that, in spite of the general resemblance, no two have the same arrangement of hands and articles held in them.

Tradition says that the ex-Mikado Go-Shirakawa, being troubled with severe headaches which resisted all the usual remedies, made a pilgrimage to the temples of Kumano to pray for relief. He was directed by the god to apply to a celebrated Indian physician then resident at a temple in the capital. On returning he at once proceeded thither, and engaged in prayer until midnight, when a monk of noble mien appeared and informed him that in a previous state of existence he had been a pious monk of Kumano named Ren-ge-bō, who for his merits had been promoted to the rank of Mikado in this present life; but his former skull was lying in the botton of a river still undissolved, and out of it grew a willow tree which shook when ever the wind blew, thereby causing His Majesty's head to ache. On awaking from this vision the ex-Mikado sent to look for the skull, and having found it, had it enclosed in the head of the principal Kwan-non of this temple. It used formerly to be the custom, skilful archers to try how many arrows they could shoot from one end to the other of the verandah on the West front of the building. This was called *oya-ka-zu,* 'greatest number of arrows.' In 1686 a retainer of the Prince of Ki-shū is said to have won the prize, shooting 8,133 out of 15,053 arrows right to the end.

Dai-butsu.—

In 1588 Hide-yoshi built a temple to hold a large image of Lokana Buddha, in imitation of Yoritomo, who had originated the project of constructing a Dai-butsu at Kamakura. It was 200 ft. from the ground to the ridge of the roof, and the wooden image 160 ft. high. Both were destroyed by an earthquake in 1596. In the following year he rebuilt the temple, and placed in it the famous triple image of Amida, Kwan-non, and Dai-sei-shi, which he caused to be removed for the purpose from Zen-kō-ji, but after his death his widow restored it to the temple at Zen-kō-ji, and set about the construction of a new Dai-butsu. By the labour of several hundred workmen and artisans a huge image was completed up to the neck, but as they were engaged in casting its

head, the scaffolding accidentally took fire and all efforts to extinguish the flames, which were fanned by a high wind that was unluckily blowing at the time, being ineffectual, they spread to the temple, which was speedily burnt to ashes. This disaster occurred on Jan. 15th, 1603, but no attempts to repair it were made until Iye-yasu, in pursuance of his policy of weakening his young rival Hideyori by inducing him to undertake the reconstruction of famous buildings on a scale of magnificence calculated to exhaust his finance, persuaded him and his mother that affection for Hideyoshi's memory imposed upon them the obligation of seeing that his intention of rearing a worthy fane to Buddha was not finally frustrated. They joyfully adopted the suggestion, and at once set about the restoration of both image and building on the same colossal scale as before. By the spring of 1614 both were successfully completed, and the population of the capital and surrounding provinces flocked in crowds to witness the opening ceremony. But the High Priests who, with the aid of a thousand bonzes of inferior grade, were to perform the dedicatory service, had hardly taken their places and commenced to repeat their liturgies, when two mounted messengers suddenly arrived from the Shō-gun's Resident, with orders to interrupt the proceedings and forbid the consecration. The disorder that ensued among the assemblage, balked of the sight for which many of them had come a long distance, and ignorant of the cause of this unexpected termination of their holiday, ended in a riot, which the police were unable to repress, and the city is said to have been actually sacked by the infuriated crowd of country people. It afterwards become known that Iye-yasu had taken offence at the wording of the inscription on the great bell, into which the characters forming his name were introduced, by way of mockery, as he pretended to think, in the phrase *kokka ankō,* 'May the date be peaceful and prosperous' (*ka* and *kō* being the Chinese for *iye* and *yasu*); while in another sentence which ran, 'On the east it welcomes the bright moon, and on the west bids farewell to the setting sun,' he chose to discover a comparison of himself to the lesser,

and of Hideyori to the greater, luminary, from which he then inferred an intention on the part of Hideyori to attempt his destruction. Upon finding that the Osaka party were intimidated by his affected anger at the slights thus offered to his person, he followed up these pretexts for a quarrel by demanding the surrender of the Castle of Osaka, the attendance of Hideyori at Yedo in the general concourse of *daimiōs,* and the removal thither of his mother. Their rejection, as he had foreseen, gave him the wished-for opportunity of taking up arms and finally crushing, after two successful campaigns, the only political rival whom his family could ever have had reason to dread.

The dimensions of Hideyori's structure were, height 150 ft., length 272 ft., and depth 167½ ft., while roof was supported by the 92 pillars of from 4½ to 5½ ft., in diameter, composed of timbers bound together by stout iron rings, one or two of which have been preserved. The sitting figure of Rokana Buddha was 58½ ft. high. In 1662 the building and idol were destroyed by an earthquake, and the greater part of the latter was melted down to cast copper coins; but a few fragments are still in existence, and are the property of the Kyoto City Museum. In 1667 a wooden image, of the same dimensions, lacquered a bronze colour, was constructed in its stead. This was damaged by lightning in 1775, but restored, only to be set on fire again by the same agency in 1798 and utterly consumed. The present insignificant image was built in 1801 at the expense of a public-spirited Osaka merchant.

The bell above alluded to, nearly 14 ft. high, 9 in. thick, 9 ft. in diameter, and weighing something over 63 tons, hung in a belfry up to 1868, when it was taken down in order to make way for some new buildings.

Hideyoshi was buried on the top of a hill called Amida ga mine, close to the Dai-butsu temple, and a chapel was erected

to his memory at the foot of the hill; but this having gradually fallen into ruins, a stone monument was put up on its site in 1616. A temple in his honour, to be called *Toyo-kuni no Yashiro,* is now being erected on a grand scale close to the Dai-butsu.

Mimi-dzuka is a mound opposite to the entrance to the Dai-butsu temple, on which stands a stone monument of the dagoba form. Underneath it were buried the noses and ears of Koreans slain in the war which Hideyoshi had made against that country in the years 1592 and 1597. They were brought home by his soldiers instead of the more usual trophies of heads, as evidence of the exploit performed in his service.

Nishi Ōtani is the burial-place of Shin-ran Shō-nin, moved here in 1603 from a spot now included within the grounds of Chi-on-In. The pond, surrounded by cherry-trees and maples, was excavated to accommodate the lotus-plants so necessary, it is thought, to the picturesqueness of temples, and the stone bridge which crosses it, called *megane-bashi,* from its resemblance in shape to a pair of spectacles, was built about 35 years ago by a mason from Iwakuni in Suwō. There are convenient tea-houses round the pond where luncheon can be taken. The *hon-dō* of Nishi Ōtani is a new building of unpainted wood 26 ft. square, and contains a handsome gilt lacquer shrine, in which stands the usual figure of Amida. On its right is a *kakemono* containing small portraits of successive Heads of the Nishi Hon-gwanji, on the left that of the Founder himself. In the court behind is an office for the reception of the ashes of members of the sect from all parts of the country, whose relations pay to have their remains deposited with those of Shinran Shō-nin, instead of going to the expense of a monument in the adjacent cemetery. The Kyoto members, on the countrary, bury in the cemetery. Opposite is the oratory in front of the tomb, which is so concealed behind a triple fence as to be invisble. The path up the hill leads through the cemetery to the West gate of.

Kiyomidzu-dera.—

The origin of this temple is lost in the mists of antique fable. According to the legend, the novice En-chin, having dreamt that he saw a golden stream flowing down into the Yodo-gawa, went in search of it, and ascending to its source, found there an old man sitting under a tree, who gave his name as Giō-yei, and said:—"I have been here for the last two hundred years repeating the invocation to Kwan-non, and waiting for you to relieve me. Take my place for a while, that I may perform a journey which is required of me. This is a suitable spot for the erection of a hermitage, and the log which you see lying here will supply the material for an image of the Most Compassionate One." With these words he disappeared, leaving the novice in charge of the solitude. After a while, finding that the old man did not return, En-chin climbed a neighbouring hill, and discovered a pair of shoes lying on its summit from which he inferred that the mysterious old man was none other than Kwan-non in human form, who had left the shoes behind on re-ascending to heaven. He now became determined to make the image of the god, but found his strength insufficient, and passed several years looking at the log, vainly planning to overcome the difficulty. Twenty years had elapsed, when one day good luck guided the warrior Sakanoye no Tamura-Maro, who was in pursuit of a stag, to this very spot. While he was resting, En-chin represented his difficulties to the hunter, who was struck with admiration at the untiring devotion of the novice, and subsequently, having taken counsel with his wife, gave his own house to be pulled down and re-erected by the cascade as a temple for the image, which was now at last completed.

The 2-storied gateway at the top of the steps dates from the Ashikaga period, and contains a pair of badly preserved Ni-ō. Turning almost immediately to the left, we come to the residence of the chief priest, called Jō-jiū-In, which possesses a beautiful

garden ; a stone lantern presented by Hideyoshi ; a granite basin, and a curious stone, shaped like the old court-hat, called *e-boshi*, the gifts of Ka-tō Kiyomasa, are pointed out. Amongst the MSS. here preserved is a curious letter from Hidetsugu, offering an endowment of 10,000 *koku* of rice to the abbot, if by his prayers he could procure his adopted mother's recovery from sickness and ensure her life being prolonged, if not for three years, or two years, at least for thirty days, and tradition says that her life was lengthened by three years. There are also various documents granted by the Ashikaga and other military chiefs in that age of civil commotion, by which each commands his soldiers to abstain from molesting the monks or levying contributions on them.

The *Hondō* is dedicated to the 11-faced 1,000-handed Kwannon, whose sitting image, 52 ft. high, is contained in a shrine that is opened only once is 33 years. Right and left are images of the 28 followers of Kwan-non, and at each end of the platform stand two of the Four Dêva Kings. The shrine at the East and contains an image of Bi-sha-mon, which tradition tells us appeared to Tamura-Maro, in company with Ji-zō (who image attributed to the sculptor En-chin, is contained in the West shrine), and promised him aid in his expedition against the eastern savages. Pictures of the three hang at one end of the inner Chapel (*nai-dai-jin*). The building is 190½ ft. long by 88½ ft. in depth, and 53 ft. in height from the platform. It is said to be built in the same style of a wooden platform in front, called the *bu-tai* (dancing stage), supported on a lofty scaffolding of solid beams, and two small projecting wings which serve as orchestra (*gaku-ya*). An open hall full of ex-voto pictures, extending the whole length of the front, abuts on the 'dancing stage.' To it succeeds a long narrow matted corridor called the *nai-jin*, while the closed chamber which contains the shrines is called *nai-nai-jin* ; the front part of this is sunk below the floor and paved with squared stones. In its general arrangement it somewhat re-

sembles the chapel of the Gi-on temple. The opposite building immediately against the hill is the *Oku-no-In*, also dedicated to the 1,000-handed Kwan-non. It stands on the site of Giō-yei's hut. The best view of the temple is to be obtained here. The building next to it on the North is the Amida Dō, 29 ft. by 32 ft., dedicated to Amida, supported by Kwan-non and Sei-shi; it contains also the effigy of Hō-nen Shō-nin, founder of the Jō-do sect, said to be of his own workmanship. On the West of the *hondō* stand, in succession, 1st, the Hokke Sammai dō, founded in the latter part of the 16th century, by Asakura Sadakage, the images in it being Kwan-non in the centre, Bi-sha-mon on the right, and Ji-zō on the left; 2nd the Kai-san-Dō, containing the effigies of Tamura-Maro, his wife Taka-ko, Giō-yei, En-chin, and Shō-toku Taishi; 3rd, the *Kiō-dō*, or library, with Shaka seated on the lotus, having Fu-gen on his right on the elephant and Mon-ju on his left on the lion. The copy of the Buddhist canon supposed to be kept here is incomplete. Fu Dai-ji and his sons are seen on the right of the main group. The *Pagoda* is dedicated to Buddhist deities painted over lacquer on the pillars and walls. It was formerly gorgeously decorated with coloured designs, most of which have peeled off. The bell-tower, stable, and lower red gateway date from the end of the 15th century. The view of Kyoto from Kiyomidzu-dera is justly celebrated.

Yasaka Pagoda, five stories in height, dedicated to the four Nio-rai, Nō-jō on the South, Amida on the West, on the East Ashuka, and Shaka on the North. On the 8 panels of the doors are paintings on a thin coating of plaster. Of the 4 images, the Shaka alone is old. On the interior walls and pillars are paintings (on paper) of various Buddhist deities. A staircase gives access to the top story, which commands a fine view of the city. The pagoda is said to have been founded by Shō-toku Tai-shi about the end of the 6th century, but another account makes it to date from 679. It afterwards fell into ruins, and was rebuilt by Yoritomo in 1192. A century later it was repaired by Hō-jō

Sadatoki, and again in 1338 by Ashikaga Taka-uji. In 1436 it was burnt down, but rebuilt at once. In 1518 it was re-erected by Hidetada.

Kō-tai-ji belongs to the Rin-zai branch of the Zen sect.

Founded in 838, it underwent many vicissitudes, and was rebuilt in 1605 by Hideyoshi's widow, in order that services might be performed there for the benefit of the souls of Hideyoshi and his mother. In 1863 some *ronins* set the principal buildings on fire, because it was announced that the ex-prince of Echi-zen, whom they looked upon as an enemy of the Mikado's party, was about to take up his quarters there, and the greater part was destroyed.

The following buildings still remain :—The *Butsu-den*, facing East, 93 ft. by 79, ōriginally the hall of meditation (*Zen-dō*), contains a central sitting image of Shaka 2½ ft. high, right and left statuettes of Kashō and Anan, 3 ft. high. The *Kai-so-dō*, hall of the founder, facing South, contains his effigy. The ceiling is made out of the top of Hideypshi's wife's carriage, and from a portion of the roof of the war-junk prepared for Hideyoshi's use in his expeditions against Korea. The 4 panels of the shrine were painted by Kano Motonobu. A flight of steps called the *gwa-riō no no rō-ka* (corridor of the sleeping dragon) lead up to the *rei-ya*, containing the sitting effigy of Hideyoshi, in a shrine having panels of black lacquer with designs in their gold, taken from his wife's carriage. On the opposite side is the effigy of his wife (the Kita no Mandokoro). The Thirty-six poets, by Tosa Mitsu-nobu, hang round the walls. Four sliding screens by Kano Motonobu, much injured by time, are also shown. At the top of another flight of steps stand two small summer-houses for tea-drinking (*cha-shitsu ;* the South one, called *shigure no chin,* passing-shower pavilion,' brought after his death from Hideyoshi's Castle of Fushi, commands a beautiful view over the town South-west ; the other is the *karakusa no chin,*

umbrella pavilion, so called from the form of its roof. The garden below, which is celebrated for its beauty, was designed by Kobori Tōtōmi no Kami. The picturesque effect is much heightened by the two lofty pine-clad hills which rear their heads over the trees at the back. Some very curious pine-trees are pointed out as having been brought from Maiko no hama near Akashi.

Ken-nin-ji, a monastery of the Gen sect, in the Yamato Ō-ji, south of Shi-jō bridge, was founded by Ei-sai (b. 1144, d. 1215) in 1203, the land being granted by the Shō-gun Yori-iye at the instance of the Mikado Tsuchi-mikado. The *hon-dō* is dedicated to Sâkya, with Ananda and Kâsyapa on the right and left.

East of it is the small bell-tower, in which hangs a bell, said by tradition to have been accidentally discovered while the river was being cleared of its superfluous sand. Although not very large or heavy, the workmen were unable to move it, until the abbot taught them to use his name and that of his pupil Chō-sai as a charm. A less marvellous account is that this bell had formerly hung in a temple built by Minamoto no Tōru on the bed of the river at Roku-jō, and was allowed to lie in the stream after the decay of the building until Ei-sai got leave to appropriate it.

In front of the chapel dedicated to Ei-sai is a remarkable linden-tree (Tilia) growing with outspread branches at the root; tradition says that it was brought from China by Ei-sai, when he returned from his studies in that country. It is not the true Bôdhi tree (Bo-dai-ju), however, the botanical name which is Ficus religiosa. From the name of this temple is derived the term *ken-nin-ji*, applied to fences of split bamboos fastened close together against horizontal lattens. The grounds are extensive, and contain numerous separate suites of apartments for the use of the monks, who have the reputation of profound Buddhistic learning.

Higashi Ōtani is the burial-place of the founder of the Higashi Hon-gwan-ji division of the Shin sect. The entrance is close to that of the Gi-on temple. A long avenue of pine-trees leads up to the gateway, which is decorated with carvings of chrysanthemums. The chapel contains a wooden statuette of Amida by the sculptor Kwai-kei. In a shrine at the side hangs a portrait of Shin-ran Shō-nin. There is a fine screen in front of the tomb which contains a portion of the bones of Shin-ran; the carvings of birds at the base appear to have been formerly coloured with paint. The panels at the sides of the gate, originally gilt, represented on the left carp ascending a cascade, and on the right a lioness casting her cub down a precipice in order to harden it. On the hill behind is the tomb of the founder Kiō-nio Shō-nin, which was formerly within the grounds of the chief monastery, and was removed to its present site about 180 years ago. A remarkable stone, called the *tora ishi,* 'tiger stone,' lies on the top of the monument. The other buildings are in handsome style, and the grove of flowering cherry-trees makes it a favourite resort in April.

Gi-on no Yoshiro, lately renamed Yasaka no Yoshiro, said to have been founded in 656 by a Korean envoy in honour of Susanō no mikoto, to whom the name of Go-den Tennō was given, because he had been originally worshipped on a mountain in Korea called Go-dzu-san. Gi-on-gi was the name given to a Buddhist temple dedicated to Yaku-shi and Kwan-non, which stood in the same enclosure, and by popular usage the same Gi-on came to be applied to the Shin-tō temple as well. Gi-on, it may be observed, is the Chinese name of the Getavana Vihâra, given to Sakya Muni by Geta, the son of the King of Srâvasti.

After entering the low 2-storied gate at the end of Gi-on Machi, we pass between the chapel of Hiruko, the misshappen first-born of Izanagi and Izanami, on the right and that of the Plague-god on the left. Further on are tea-sheds opposite to an

Ema-dō heavily laden with large ex-votos, amongst which are a picture of the fabulous Mount Hō-rai by Tai-ga-dō, and at the north-west corner a large picture on wood, dated 1676, representing Gi-on and the vicinity as they were at that period. The *hon-den*, or chapel, stands on one side of a wide area marked off on the west by a granite paling. It is 69 ft. long by 57 ft. in depth, and roofed with a thick layer of bark. By ascending on to the matted floor we can see that the real chapel is a much smaller buiding, enclosed within this outer case, and carefully lacquered. In the room where the attendants sit is a celebrated screen by Tai-ga-dō, representing Mounts Fuji and Hō-rai on the front and back. In the centre of the area is the praying-shed (*hai-ya*), and it is bounded again on the south by a new unpainted 2-storied gateway of *hi-no-ki*. Outside this is a *torii* of Shirakawa granite, erected in 1662, 30 ft. high, the pillars of which measure 11 ft. in circumference. At the side of the *hon-den* is kept a screen painted by Maruyama Ō-kio, subject a cock and hen. The principal festival is celebrated on June 15. The temple is dedicated is Susanō no Mikōto, his wife Kushinada shime and the Hachi Ō-ji (eight princes), or the miraculously begotten five sons and three daugthers of Susanō and the Sun-goddess.

Behind the temple, from its very confines to the base of the hill, extends the Maruyama, almost exclusively occupied by 'tea-houses' (restaurants), the resort of people bent on dancing, drinking, or bathing. Between Higashi Ōtani and Maruyama a path climbs the hill above to the point of view called

Shō-gun-zuka, about 570 ft. above the river. It takes its name, 'General's Mound,' from the tradition that when Kwammu removed his capital to its present situation, he buried here the effigy of a warrior in full armour, provided with bow and arrows to act as the protecting deity of the new city. It commands a wide prospect over the city and the surrounding country up to the mountains which bound Yamashiro on the west and north. Just

below are the 2-storied gateway of Chi-on-In and the temple of Gi-on, from which Shi-jō Street can be traced right across the city. Above the Shi-jō bridge are the San-jō and Ni-jō bridges, below it that of Go-jō. The high mountain with a clump of trees on its top bearing nearly north-west is Atago-yama, about 2,900 feet above the sea. A long white wall under it indicates Nin-na-ji or Omuro Go-sho, recognised also by its pagoda. In front of this again is the castle of Ni-jō. By following the line of the Ni-jō bridge we come to the garden of what was formerly the Retired Mikado's Palace, and behind it the Palace of the Mikado. A little west of north is the broad bed of the Kamo-gawa; at the base of the mountain range from which it issues lies the temple of Kami-Gamo, beyond which is the mountain road to Kurama. At the junction of the Kamo-gawa and Hirano-gawa is a dense grove which conceals the temples of Shimo-Gamo and Kawai. Hi-yei-zan's summit bears north-east by north. Half-way between its foot and the spectator lie Kurodani with its pagoda and numerous buildings, and the large roof of Shin-nio-dō, with its pagoda further west. Nearer is the two-storied gate of Nan-zen-ji, half hidden among the trees. A little south of west are the two high roofs of Nishi Hon-gwan-ji and the single large hall of Kō-shō-ji. A little further south is the pagoda of Tō-ji behind the railway station, and south-west in the far distance are Ten-nō-zan at the end of the western hills (Nishi Yama), above Yamazaki station, and the Yodo-gawa flowing gently along its half-choked bed towards the sea. From the east brow of the hill the view commands the Tō-kai-dō and the railway winding round the base of the opposite range.

Chi-on-In is the principal monastery of the Jō-do sect. It was founded in 1211 by En-kō Dai-shi, also known as Hō-nen Shō-nin. He was born in 1133 of respectable parents in the province of Mimasaka, and various portents are said to have accompanied his birth. At the age of 9 he was entered as a pupil at a seminary in his native province, but his teacher re-

cognising his exceptional powers, sent him up to the great monastery on Hi-yei-zan in 1147, with a letter containing only these words; 'I send you an image of the great sage Mon-ju.' On the latter being presented, the priest to whom it was addressed asked where the image was, and was much astonished when the child alone appeared before him. But he soon justified the implied estimate of his great intellectual powers, and the young novice made such rapid progress in his studies that at the end of the same year he was judged fit to be admitted to the priesthood. The prospect was held out to him of ultimately obtaining the headship of the Ten-dai sect, but he preferred to devote himself to the study of theology, and finally developed a special doctrine of salvation, or the road to the 'Pure Land,' from which the new sect was named, Jō-do meaning Sukhavâti or 'Pure Land,' the heaven of Amida. In 1207 he settled at Kyoto near the site of the present monastery, and there breathed his last in 1232 at the age of 79.

The buildings were twice destroyed by fire in the 15th century and once again in the beginning of the 16th. Iye-yasu rebuilt the monastery entirely in 1603, but it was burnt again in 1633, with the exception of the two-storied entrance-gate, the Library, and the Sei-shi Dō. Its restoration was immediately commenced, and in 1630, during the reign of the 3rd Sho-gun, Iye-mitsu, the whole was completed.

A broad avenue between banks planted with cherry-trees leads up to the main entrance, or Sammon, a huge two-storied structure 81 ft. by 37½, the total height from the ground being 80 ft. A staircase on the south side gives access to the upper storey, which contains images of Sâkya, with Sudatta and Zen-zai Dō-ji on his right and left, and beyond them on each side 8 of the 16 Rakan in gorgeous dresses, all life-size, the work of a carver of Buddhist idols named Kō-yū, the 22nd in descent from Jō-chō. The cornices and cross-beams are richly decorated with coloured arabesques and geometrical patterns and fabulous animals; the

ceilings, which lose their effect by being so low, have dragons and musical female angels on a yellow ground. The gallery outside commands a charming view of the city through the pine-tree tops, while to the north towards Hi-yei-zan the prospect is extremely beautiful. At the south end there is another pretty view of the densely wooded hills crowned with pine-trees. Two flights of steps, one steep, the other rising gently, conduct us to the great court, and to the front of the *Hon-dō*. Beyond a tea-shed on the right, on a small elevation among the trees stands the bell-tower, completed in 1618, containing the great bell, height 18·8 ft., diameter 9 ft., thickness 9½ in., weight 125,000 catties (nearly 14 tons), cast in 1633. The *Hon-dō*, which faces south, is 167 ft. in length by 138 in depth, and 94½ in from the ground, thus being the largest building of the kind in Kyoto. It is dedicated to En-kō Dai-shi, whose shrine stands on a stage (called the Shumi-dan) at the back of the *nai-jin*, within a space marked off by four tall gilded pillars. The gilded metal lotus plants in bronze vases which stands before the front pillars reach a height of 21 ft. from the floor, nearly half the height of the building. The dimensions and the confinement of decoration to this single part render this interior very effective. On the west of the chief shrine is a second containing memorial tablets of Iyeyasu, his mother, and Hide-tada, while on the opposite side (east) are Amida in the centre and the memorial tablets of successive abbots. The tablet over the architrave of the *nai-jin* was designed by Go-Nara Tennō (1527-57). Under the eaves of the front gallery is an umbrella, said to have flown thither from the hands of a boy, whose shape had been assumed by the Shinto god of Inari, guardian deity of this monastery. East of the *Hon-dō* is the Library, containing a complete copy of the Buddhist canon. The *Hō-jo* or official apartments of the abbot, situated behind the *Hon-dō*, contain rooms decorated with paintings by artists of the Kano school, chiefly of the 17th century; firstly, 2 rooms containing cranes and pine-trees by Nawonobu; then 2 rooms decorated with pictures of *Sen-nin* by Nobumasa. In the alcove

of the principal room hangs a Chinese picture of Shaka, with Mon-ju and Fugen at his side, and surrounded by the 500 Rakan, by the Chinese artist Fa-nêng (Hō-nō Zen-ji), of the Sung period. At the corner where the two suites of apartments touch, are a pair of wooden doors with geese, by Kano Motonobu (1475-1559), excellently done; a cat on the back is much admired by the Japanese because it appears to front the spectator from whatever point of view he may observe it. Passing round to the left we come to rooms painted chiefly by Nobumasa, landscapes with figures, pine-trees, geese, bamboos, &c. The 3rd room contains Rakan by the same. The principal rooms of this suite are by Nawonobu. At the back of the first in returning we pass rooms decorated by Nobumasa, containing the celebrated sparrow (*nuke-suzume*) which flew through the screen after it was painted, and the *i-nawori no sagi,* 'egret in the act of rising.' In the verandah are a pair of wooden doors painted with pine-trees, which are said to have been so lifelike as to exude resin. Two other rooms at the west end are by Sadanobu. The monastery is rich in curiosities, amongst which the most remarkable are ancient MSS. by Ono no Tō-fū (b. 894, d. 964), a Buddhist sûtra in gold on a dark blue paper, with a Buddhist picture prefixed; by Kō-bō Dai-shi (b. 774, d. 834), Shō-mu Tennō (724-49) and his Empress; by Kan Shō-jō (b. 845, d. 903), in gold on light purple paper; by Sa-ga Tennō, gold letters on dark blue paper, and one partly in *hira-gana*, a very elegant hand, by Go-Fushimi Tennō (1299-1302). These MSS. are only to be seen by making application through the authorities of the city of Kyoto. The tomb of En-kō Dai-shi is situated further up the hill, and is reached by ascending the steps east on the *Hon-dō*.

Nan-zen-ji, at the base of the hills on the left hand side of the suburb of Awata, belongs to the Rin-zai division of the Zen sect. It originally belonged to Mi-i-dera at Ōtsu, but about 1280 the ex-Mikado, Kameyama, appropriated for his it own residence, and in 1289 converted it into a monastery of the Zen sect. The two-

storied gateway, facing west, 66 ft. by 32, was built in 1628 by Tō-dō Takatora, prince of Tsu in Ise, at the cost of a year's revenue. The famous robber Ishikawa Gō-ye-mon is said to have made his residence in the gatehouse which preceded the present building. In the upper storey are Shaka and the 16 Rakan; the colours are in good preservation. The cornice and wall plate are gorgeously decorated with coloured diapers and arabesques. On the cross-beams are painted the fabulous *kirin* and 'flying dragon;' on the ceiling the phœnix and *ten-nin* on the wood, in subdued colours on a pale yellow ground. The whole interior presents a magnificent example of the style of decoration. In two small black lacquered shrines are kept effigies of Takatora and of Iye-yasu. The *hon-dō* was burnt during the civil wars of Ō-nin (1467-9), and built by Iye-yasu in 1606. Images of Shaka, Fu-gen, and Monju, flanked by two Diva Kings, are on a lofty platform, lacquered with vermilion brought from Korea, as were also the two bronze bowl-shaped gongs, as an inscription shows. East of the platform are the original founder of the Zen sect (the Chinese Hui-k'o), a Daruma, Rin-zai Zen-ji, originator of the subdivision of the Zen sect called after his name, and Nan-nin Koku-shi, the 'second founder,' or restorer in modern times. A path up on the hill south conducts to the temporary *hō-jō*, containing an effigy of the Mikado Kameyama, who is said to have become abbot of this monastery after his abdication. This building, which dates from 1702, has a prettily arranged garden, in which stands a chapel containing a portion of Kameyama's ashes. At the sub-monastery called Kon-chi-In is the *Tsurukame no Niwa*, a celebrated garden, called after two piles of rockwork in imitation of the crane and tortoise: it was designed by Kobori Masakazu. Here are also a chapel and oratory to the memory of Iye-yasu. A fine gateway, which formed the entrance, has been removed in order to be re-erected at the Toyokumi no Yashiro, now being built in honour of Hideyoshi near the Dai-butsu.

Ei-kwan-dō, belonging to the Jō-do sect, originally founded

about the middle of the 9th century, was restored by the priest Ei-kwan (b. 1032, d. 1111). The garden is planted with fine maples. In the Founder's Hall (*Kai-san-dō*), once gorgeously decorated, but now much faded, is a celebrated statuette called *mi-kayeri no Amida*, from its attitude with the head turned half round to the left as if looking backwards; the drapery is well rendered, but the position somewhat stiff; height 2½ ft. The legend is that Ei-kwan, who used to spend his time in walking round the image repeating the formula 'Namu Amida,' one day heard his name called twice or thrice, and looking round, perceived the image with its face turned in his direction, and so it has remained fixed until this day. In the *kiaku-den* are Amida, with Fu-gen and Mon-ju on the elephant and lion. In the room behind the entrance hall are some sliding-screens painted with bamboos on a gold ground, capitally executed, by a former abbot, who painted under the name of Gioku-rin.

Kurodani, a monastery of the ordinary Jō-do sect, stands on the spot where the Founder Hō-nen Shō-nin built his humble cabin on abandoning the Ten-dai school of Hi-yei-zan. It is named after the 'black ravine' on that mountain, where he had previously resided. The monastery at Kurodani was begun in the end of the 13th century, and gradual additions were made until it was completed in the beginning of the 15th. After being destroyed by fire and rebuilt two or three successive times, the whole establishment was re-erected in the beginning of the present century.

The *Hon-dō*, facing south, has good carvings of *tennin* over the row of pillars which separate the nave from the chancel. At the back of the latter stands a large and handsome gilt shrine, about 100 years old, the side panels of which have small groups of birds and animals in carved open-work, about 4 in. by 9, particularly well executed. It contains the effigy of Hō-nen Shō-nin, carved by himself in 1207, and first brought to this monastery

in 1606; it is a sitting figure of wood, with the paint rubbed off by frequent cleaning. Two long lacquered boards, with texts containing the fundamental truths of the sect, hang on the pillars right and left of the altar. A handsome gilt baldaquin and numerous handsome banners are suspended from the ceiling. Near the south-east corner of the building is the pine-tree on which Nawozane, coming hither to seek consolation from the good monk Hō-nen, when tormented by remorse for having slain the boy Atsumori, is said to have hung his armour. In the reception rooms are a sitting image of Amida, gilt wood, modern; a portrait of Iye-yasu, sitting on a bright green mat, under a brilliant curtain and against a gold background, about 12 in. by 17; also contemporary effigies of some successors of Hō-nen Shō-nin. Behind these rooms lies a charming garden, with the top of the Shin-nio-dō pagoda appearing over the trees. The monastery owns ten sliding-screens with landscapes by Tan-yū in rather bad condition. The two-storied gatehouse, open to the public on the 15th of March and October, has upstairs a Shaka, Fu-gen, and Mon-ju, about 25 years old, with a set of the 16 Rakan, said to be about 300 years old, the work of an unknown Hizen sculptor, but recently restored. The interior is devoid of decoration. In the Kumagai Dō is the effigy of Nawozane, carved by himself at the age of 65, a life-like black statuette, about 2 ft. high. On his left is the sitting figure of Atsumori in the robes of a court noble, at the age of 16, also by Nawozane. To the right is a portrait of Hō-nen, painted by Nawozane on the silk coat (*horo*) in which he brought Atsumori's head from the field of battle. At the top of the steps facing this little chapel are two stone monuments about 200 years old (in the *go-rin-tō* style), which mark the graves of Nawozane and of the head of Atsumori.[1] Up the steps through the cemetery to the three-storied pagoda dedicated to Mon-ju, who is represented with a sword in his right hand a lotus in his left, and on a *kara-shishi* led by

[1] That is to say, if tradition is to be believed. It is more probable, however, that Atsumori's head was buried elsewhere.

Shudatsu Chō-ja (Su-datta). The lion is modern. The figure of Mon-ju is attributed to Un-kei, but the length of the eye points to the influence of an Indian model. Behind Shudatsu is Shari-hotsu (Sari-puttra), on the other side Yuima Koji (Vimalakîrrti), with a pointed beard and staff. Passing through the cemetery we reach the *Shin-nio-dō*, a temple of the Ten-dai sect. The *Hon-dō*, 100 ft. by 96, has a large portico in front running the whole length of the building. The *ramma* of the three central spaces on the front are occupied by coloured carvings in relief. The carvings of animals in the *kayeru-mata* of the porch are attributed to Hidari Jin-go-rō, but as the structure dates from the end of the 17th century this can scarcely be correct. The image of Amida in the shrine on the *shu-mi-dan* is attributed to Ji-gaku Dai-shi (b. 794, d. 864), the 1000-handed Kwan-non to Den-giō (b. 767, d. 822), and the Fu-dō on the right by an unknown sculptor, is said to have belonged to Abe no Sei-mei (b. 920, d. 1005). The panels are covered with a mass of coarsely executed painted carving, and date from the end of the 16th or beginning of the 17th century. On the wall behind is a large group, 30 ft. by 12, of Shaka, Fu-gen (on his elephant), and Mon-ju (on the lion), painted on a backgroudd of gilt paper. An avenue of fine old maples leads down from the *Hon-dō* to the front gate.

Yoshida no Yashiro, one of the great Shin-to temples of Japan, founded towards the end of the 9th century, has been deprived of the two-storied gate-house which once formed the entrance to the precinct. The chapel is octagonal, a form seldom seen in Shin-tō temples, and painted white and vermilion. It is dedicated to the same gods as the temple of Kasuga at Nara, but according to some, to the gods of the 3,132 temples enumerated in the official catalogues of the chronological period En-gi. Round the enclosure are rows of little cupboard-like chapels delicated to numerous other deities. The chapels of the '8 gods worshipped in the *Jin-gi-kwan,*' which formerly stood

in the rear of the chief chapel, have been removed, as those gods are now installed in the Mikado's palace. Two chapels dedicated to the goddesses of the two temples in Isé still remain in the rear; they are thatched with *kaya* grass in the primitive style, and on the *torii* of the Sun-goddess' chapel is an inscription written by Yoshimasa's wife, Tomi-ko.

Gin-kaku-ji.—In 1479 Ashikaga Yoshimasa, after his abdication of the Shō-gun's office, built himself a country house here, the wall of which extended as far as the hill on which stands Shin-nio-dō. He is said to have had that temple removed because it stood in his way, but afterwards repenting of the act, to have restored it to its original site at his own expense. The two-storied building, called Gin-kaku (Silver Pavilion), was a summer-house in the garden of this principal reception hall. The garden was designed by Sō-Ami. Of course none of the original trees are now left, and the arrangement of the garden is all that remains.

In the upper storey of the Gin-kaku is an image of Kwan-non, 2 ft. high, by Un-kei. Yoshimasa left the palace to the monks of Shō-koku-ji, with directions that it should be converted into a monastery. A second building which formed part of the palace is the Tō-gu-dō, which contains the oldest tea-room is Japan, where Yoshimasa, his retainer Sō-Ami, and the monk Shu-kō started the tea-drinking mania, which was subsequently elevated almost to the rank of a fine art. The walls of this room are covered with slight Indian ink sketches attributed to Kano Motonobu, Kano Ei-nō, Sō-Ami, and the modern painter Maru-yama O-kio. In the front room are the effigy of Yoshimasa in priest's robes, and his favourite image of Amida carved by E-shin about 600 years ago. Amongst the treasures of Gin-kaku-ji are 3 *kake-mono* by Tan-yū (2 landscapes and a Daruma), one of the wild red camellia by the Chinese Shiū Shi-ben (Chou Chi-mien), and one by the Gen (Yüan) artist Shun-kio (Shun-chü), a MS. on the art of drinking tea by Sō-Ami, a *kake-*

mono of Shaka expounding the Dai-han-nia-kio (Mâha pragnâ sûtra) to the 16 'good spirits,' by Maruyama Ō-kio, on paper, pictures of Mon-ju and Fu-gen attributed to Chō Den-su, and a pair of screens with paintings of bamboos that were once the property of Yoshimasa. The sliding screens in one of the rooms have figures by Tai-ga-dō, and a remarkable landscape with willows blown about by the wind by Bu-son, a very original artist. In the reception rooms (Kiaku-den) is an image of Shaka declaring the Kegon-kio, by Jō-chō, a Ji-zo about 9 in. in height attributed to Kō-bō Daishi (but very doubtful, although certainly old), and Bindzuru (Pindola) holding a small shrine containing a relic of the Buddha. In another room are sliding screens by Bu-son, river scenes with willows, rather dashed in than drawn, and in a third, screens with crows flying and perching among palms (Chamaerops excelsa), also by Bu-son, very truthful, but too black and startling for such a small apartment.

Shu-gaku-In no Ri-kiū is a garden belonging to the Mikado at the base of Hi-yei-zan, formed by the Mikado Go-Midzunō in the 17th century. It originally consisted of three gardens, but the middle one was converted by him into a nunnery for one of his daughters. A small fee is charged for admission. The upper garden, which is the finest, was formerly the site of a temple of Fu-dō, erected by a monk of Hi-yei-zan in the end of the 10th century. Go-Midzunō is said to have liked it for the view which it commands of the palace in the city, which is seen very clearly by the reflection of the slanting beams of the morning sun. The pagoda of Tō-ji is the most conspicuous object in the view over the city, rising up in the gap between Otoko-yama and Ten-nō-zan. The fine cherry-trees and maples were planted by Kō-kaku Ten-nō, the grandfather of the present Mikado.

Shimo-Gamo.—The ancient Shin-to temple stands in a fine grove of patriarchal maples, cryptomeria, and evergreen oak. Particularly curious is a pair of tall *sakaki* (Cleyera japonica)

outside the colonnade, which are joined together by a branch that has grown from one trunk into the other; they are much visited by women who desire to live in harmony with their husbands. This temple, dedicated to Tamayori-hime under the name of Mi-oya no kāmi, was founded in 977. It was one of the 22 chief temples of the empire, and is still one of those which are maintained at the expense of the State. It is surrounded by a painted colonnade, with a red two-storied gatehouse in the centre, opposite to which is the *kai-den*, a shed 24 ft. by 18 ft. To the right are two other sheds called the *hoso-dono*, for the musicians who play for the performers of the *Adzuma mai* (dance) in honour of the gods, and the *hashi-dono* built over a walled canal, used by the reader of the *norito* or ritual. The canal is called *Mi-tara-shi-gawa*, and is supposed to contain a stream of water which should bubble up under a little chapel close to the outer wall. On the left of the Oratory is the *kagura* stage, usually kept closed, and beyond is the kitchen, where the offerings for the gods are prepared. A second colonnade, constructed of unpainted wood, shuts off the public from the chapels of the gods. At a little distance inside the gateway is a fence, behind which stands a second oratory, and then come the two chapels, facing south, of unpainted wood, but with red steps. Right and left of the interior oratory the trellised colonnade is continued to the wall, of mud tiles and plaster, which forms the back and part of the sides of the enclosure. West of the chapels, and facing towards them, in the same enclosure, is a treasury built of beams in the same style as that at Kitano Ten-jin already described Outside the colonnade is suspended a long picture of Kō-mei Tennō's procession to this temple in 1863, which was a great event at the time, as it was a political demonstration of the possibility of the Mikado coming forth from his palace to take part in worldly matters. On the west, in another division of the great enclosure, are a number of subordinate small chapels, surrounding a praying-shed. The principal chapels used to be renewed every twenty years, which accounts for their architecture being inexpensive and unpretentious. The inner colonnade dates from 1708. Behind

the kitchen is a small chapel called Hiiragi no miya; it is believed that evergreens, of any species which resemble the *hiiragi* (Olea aquifolia) in general appearance, but having no spines on the leaves, will be converted into that species if planted before this chapel, and shrubs supposed to be in process of transformation are pointed out by the guides. The principal annual festival is celebrated on April 15, when the double cherry-trees which adorn the adjacent racecourse are in full bloom. Passing along this to the South we reach the *Kawai no Yashiro*, or Temple of the Meeting of the Streams, which stands close to the confluence of the Kamogawa and Takanogawa. It is dedicated to the mother of Wake Ikadzuchi no kami, and was founded earlier than the temples of Kami and Shimo-Gamo, for which reason the procession at the annual festival always used to call here before proceeding to the other two temples. The enclosure is divided transversely into two by a trellised colonnade. In the front part are a number of small subordinate chapels and the oratory, and in the inner part are the two principal chapels.

ENVIRONS OF KYOTO.

Iwashimidzu Hachi-man Gū, on the left bank of the Yodogawa, close to the village of Yawata, opposite to the Yamazaki station on the Osaka and Kyoto Railway.

This temple, also popularly called Otoko-yama, was founded in the year 860 by a Buddhist monk, who gave out that the gods of Usa Hachi-man in Buzen had revealed themselves, and promised, if a temple was built for them in its neighbourhood, to extend their protection to the Mikado's palace. The temple of Usa Hachi-man consists of three chapels, that on the right being dedicated to Hachi-man, under which name is understood the apotheosized Mikado, Ō-jin, in the centre the three daughters of the Sword of Susanō no mikoto, and left Jin-gō Kō-gu. The centre chapel is the oldest foundation, and dates probably from

prehistoric times. That of Hachi-man is said to date from the year 570, when, as the legend declares, a god appeared to a young child, and announced himself as 'Hiro-hata Ya-hata Maro, the 16th of the Human Rules,' in consequence of which the reigning Mikado Kimmei caused a temple to be founded at Usa in his ancestor's honour. The Chinese equivalent of Ya-hata being Hachi-man, the latter became the most usual title of the god, and as he came to be called Hachi-man Dai-bo-satsu after the Buddhist priesthood had introduced the dogma that all the gods of Shin-tō religion were but later mainfestations of Buddhist deities, it has often been assumed that his worship originated with the teachers of Buddhism, especially as the foundation of the temple dates 18 years after the first recorded introduction into Japan of Buddhist books and images. Besides, no satisfactory explanation seems ever to have been given of the Ya-hata, Eight Banners, nor of the manner in which it came to be applied to the Mikado Ō-jin Tennō. It is said that at some remote period four white and four red banners fell from heaven at Usa, which was thence called Ya-hata or Hachi-man. But still we are unable to account for the worship of this Mikado taking root at a place with which legend does not connect him, and also for the popular notion which regards him as the God of War. No warlike exploits were ever ascribed to him, and it can scarcely be supposed that because his mother was pregnant of him during her famous expedition against Korea, he was entitled to the credit of her achievements. The worship of Jin-gō Kō-gu was first joined to that Ō-jin Tennō in the year 820. At Iwashimidzu the goddess Tama-yoshi hime, mother of Jimmu Tennō, is substituted for the three original goddesses of Usa.

The temple stands on a hill some 300 ft. above the river, and built in the Riō-bu Shin-tō style, on a stone-faced platform 10 ft. high. Boots and shoes have to be taken off at the bottom of the steps. In former times pilgrims were allowed to walk round the outer edge of the corridor which surrounds the building, so that

they were able to see the golden gutter between the eaves of the oratory and chapel, which is still said to be in its place, in spite of the great temptation to convert it into current coin. From the east gate a few flights of steps descend to the well called Iwashi-midzu, 'Pure rock water,' after which the temple is named. The ornamental stone lanterns that stand on either side of the stone fence number about 350.

Crossing the river by the Ishiba no Watashi (ferry), the visitor should ascend the hill Tennō-zan to the pagoda of Takaradera, 200 ft. above the bank. Here are buried some of the Chōshiū men who performed *hara-kiri* on the top of the hill above, after the repulse of the attack made on the Mikado's palace by the warriors of that clan in 1864; 300 ft. higher is a gigantic stone *torii*, and a little further, on the slope where they killed themselves rather than surrender to be treated as common criminals, stands the monument raised to their memory by the prince of Chō-shiu. This hill and the narrow pass between it and the river, occupied by the village of Yamazaki, are famous in Japanese history as the battle-field where Hideyoshi routed the forces of the traitor Akechi Mitsuhide in 1582, and thus avenged the assassination of his patron Nobunaga. It was by seizing this hill at an early period of the fight that the battle was won. Yamazaki and the villages of Yawata and Hashimoto opposite were also the scenes of hard fighting in the beginning of 1868, when the Tokugawa troops were being driven backwards upon their base by the victorious *samurai* of Satsuma and Chō-shiū. On this occasion the treachery of the Tō-dō men, who were posted at Yamazaki, converted the retreat of the former into a disorderly rout.

TO UJI BY WAY OF FUJI-NO-MORI AND Ō-BAKU-SAN.

Travellers to Nara will find it worth their while to make this round, instead of going by the direct route from Fushimi, and they should engage *kuruma* for the whole way, 1½ *yen* each man. The route is by the Fushima Kai-dō, past the

Dai-butsu, San-jiū-san-gen-Dō, Sen-yū-yi and the temple of Inari. The temple of *Fuji-no-Mori* is dedicated to Toneri Shinnō (b. 676, d. 735), chiefly remembered as having presided over the commission to which the compilation of the first official history, entitled Ni-hon-gi, Annals of Japan, was entrusted. It was founded in 767 at Fuji-nō, and removed to its present site in 1438. With him are worshipped two other Princes, Sōra no Shinniō and Iyo no Shinniō, the former the eldest son of Kwammu Tennō, who having been condemned to exile in 785 for the murder of his enemy the Prime Minister, starved himself to death on the way to his place of banishment; the latter, another son of the same Mikado, who being falsely accused of treason, was thrown into prison and there poisoned himself. The chapel is a separate building, surrounded by a closed colonnade, with a *hai-ya,* or praying-shed in the front of its centre. Opposite is the oratory (*hai-den*), a separate building, used only on special occasions. On one side of the court are a *kagura* stage and an ex-voto shed. East of the chapel enclosure, on a small raised platform, rises a tall overgreen oak, said to have been planted by Jin-gō Kō-gu on her return from subjugation Korea. It is called her flag-pole, and underneath is believed to be buried the armour worn by her during the expedition. The road now ascends slightly through the tea-plantations at the back of Fushimi, and descends again into the valley of the Uji-kawa, and passing the villages of Roku Ji-zō and Kohata, arrives at the front gate of *Ōba-ku-san.*

This monastery, more strictly called Manpuku-ji, was founded in 1659 by the Chinese priest In-gen (Yin-yuan), a native of Fuch'ing, in the province of Fuh-kien, who emigrated to Japan in 1654. The site had previously been owned by the Konoye family, from whom it was taken by the Sho-gun Iyesasu, in order to transfer it to In-gen. The buildings were commenced in 1661 and completed in 1668, on the plan of a great temple of the Zen sect in China. In-gen died in 1673.

On entering the grounds, the first building on the left is the Shō-in-Dō, where In-gen lived and died. Here is kept a group consisting of Kwan-non, with Bi-sha-mon and I-da Ten on his right and left, brought over by In-gen, besides original Chinese pictures of Rakan and other religious subjects, of no great merit. At right angles to it is the Kai-san-Dō (Hall of the Founder), dedicated to his memory, and containing his effigy, besides portraits of all the abbots up to the present time, including In-gen. Most of this successors up to the 21st, excepting two, were Chinese. The priests still wear Chinese shoes, and a peculiar kind of cap, resembling the French 'beret.' On the roof are three remarkable bronzes, a *shachi-hoko*, or dolphin, at each end, and the model of a pagoda in the centre. Close by is the tomb of In-gen. Passing through the red wooden 2-storied *Sammon*, and up a courtyard planted with pines, we come to the Ten-nō-Dō, which contains a stout figure, from the chisel of a Chinese sculptor, of the priest Ho-tei, who is here worshipped as Mi-roku Bo-satsu. Behind is an image of I-da Ten, a handsome youth leaning on a sceptre, and at the two ends of the building stand the Four Déva Kings, much sturdier figures than usual, without the demons upon which they are ordinally represented as trampling. The pillars are of Chinese timber, called *tetsu-ri-boku*, 'iron pear-wood,' by the Japanese. On the right hand side of the next court is a chapel containing numerous images of Kwan-non in different forms, as the Thousand-handed and Eleven-faced, &c., besides tablets bearing the names of monks who completed their studies here. The next is the *Ga-ran-dō*, dedicated to Ke-kō Bo-satsu. On the opposite side of the court is the *So-ki-Dō*, or 'Hall of the Founder' (*i.e.* of the Sect), dedicated to Daruma Dai-shi. The *Hon-dō*, which stands at the further end of the court, is also called *Dai-ō Ho-dō*, 'Precious Hall of the Great Man,' one of the epithets of Shaka, to whom the building is dedicated. The large gilt wooden figure, sitting not on a lotus flower, but on a double throne, the backing decorated with good open-work carvings, is flanked by statues of Anan and Ka-shō, rather above life-size.

At the two ends of the building are the Sixteen Rakan. The massive pillars, some 40 in number, are of the Chinese timber just mentioned. Behind the *Hon-dō,* on the opposite side of a square court, is the *Hattō,* where the most important religious ceremonies are performed, and religious instruction is given to the neophytes. It is dedicated to Kwan-non, whose image sits on a four-fold throne, highly carved and gilt. This monastery possesses a complete set of wooden blocks for printing the Chinese version of the Buddhist canon.

Uji is on the Uji-kawa, which rises in Lake Biwa. This place is surrounded by tea plantations, and is celebrated for producing the best quality of tea in Japan. The tea begins to come to market about May 10, but the preparation of the leaf can be seen going on busily in the peasants' houses for some time later. The finest kinds, such as Sabo Mukashi and Gioku-ro, are sold at very high prices, as much as from 5 to 7½ *yen* a pound.

Close to *Uji* is the ancient Buddhist temple of *Biō-dō-In,* belonging to the Mi-i-dera branch of the Ten-dai sect.

This place was originally the country house of a celebrated noble poet, Kawara no Sadai-jin, but subsequently passed into the possession of the Imperial family. Later on it became the property of Mi-dō no Kwam-baku, whose son converted it into a monastery in 1052. Here Gen-sam-mi Yorimasa committed suicide in 1180, after the battle of the Uji Bridge, where, with 300 men, he resisted the 20,000 troops of the Hei-ke in order to afford time for Prince Mochi-hito to make his escape. After prodigies of valour had been performed by this little band, most of whom fell in the defence of the bridge, Yorimasa retired to Biō-dō-In, and while his remaining followers kept the enemy at bay, calmly ran himself through with his sword in the manner of an ancient Japanese hero. His age was 75 years. Yorimasa is famous in Japanese romance for having with the aid of his trusty

squire I no Hayata, slain the monster called *saru-tora-hebi* which tormented the Emperor Ni-jō no In. A stone monument has been recently erected to mark the spot where he ripped himself up.

Immediately within the main entrance is a chapel, containing a large Eleven-faced Kwan-non, ascribed to Kasuga Bushi, with Bi-sha-mon and Ta-mon-Ten by Hō-kiō Toku-ō. To the right of the shrine is a figure of Ji-zō by the sculptor Tan-kei. The *Hon-dō* is one of the oldest wooden structures in Japan, after the temples of Hō-riū-ji in Yamato, dating as it does from 1052. It is called the Hō-ō-Dō, 'Phœnix Hall,' on account of its shape, which is intended to represent that fabulous bird, the two-storied central part being the body, the colonnades right and left the wings, and the corridor behind forming the tail. The ceiling is divided into small coffers, inlaid with mother-of-pearl. Round the top of the walls runs a sort of frieze representing the Twenty-five Bôdhisattvas and various female personages. The doors, and the walls right and left and back of the altar are covered with partly obliterated ancient Buddhist paintings by Tame-nari, of the Nine Regions of Sukhavâti (Kubon Jō-do), the Pure Land in the West, where the saints are located according to their degree of merit. The wood was first covered with cloth, then lacquered black, after which a thin coating of *tonoko* was spread over to form a surface for the application of the colours. The altar or stage was originally covered with *nashi-ji* gold lacquer, inlaid with mother-of-pearl. The bronze plates, with hammered designs of the Lion and Tree-peony, date only from about 1680. The sitting figure of Amida is the work of Jō-chō. On the roof are two phœnixes in bronze, 3 ft. high, which serve as weathercocks.

At a slight elevation beyond hangs an ancient bronze bell with reliefs on the exterior representing lions and Apsaras. It is celebrated for its beautiful shape and tone, and for the inscription. Amongst the treasures of the monastery are portraits of the Mikado Takakure no In and of Yorimasa, evidently not

contemporary, and a Ji-zō by Jō-chō, a small black image sitting on a lotus, with Shō-zen dō-ji and Shō-aku dō-ji right and left, also a large image of Tai-shaku, the Shō-Kwan-non by E-shin, two old pictures (*kake-mono*) representing the life and adventures of Yorimasa, the bow with which he is said to have slain the monster above-mentioned, some old MSS. (one attributed to Kō-bō Dai-shi, and another to the originator of the On-ye-riū calligraphy), and Kwan-non in a boat, with the effigy of the artist at his side, regarded as a patron deity of sailors.

The walk up the stream to the temple of Kō-shō-ji (ferry), returning over the Uji Bridge, is extremely pretty. To return to Kyoto, the most agreeable way is to take boat, and drop down to the Kiō-Bashi at Fushimi in about an hour, and from there in *kuruma*.

HI-YEN-ZAN.

(The ascent and descent take about 6 hrs., and ponies can be ridden up by the Shim-michi.)

One of the finest views in Japan is enjoyed from the top of this mountain, which rises N.E. of the city upon the boundary between Yamashiro and Ōmi. Its original name was Hiye no yama, perhaps meaning 'Cold Mountain,' and the temple Hiye at Sakamoto at the East foot of the mountain, popularly known as Sannō sama, is called after it.

The ascent is best made by way of Shirakawa, noted for its granite quarries, and up the Yamanaka-goye for a short distance to a neat granite bridge, where the path turns off to the left. After climbing about 1,800 ft. we suddenly come in sight of the southern end of the lake. The path now continues along the breast of the mountain in a northerly direction, winding in and out, through a wood, round a projecting point, and then descends some way to the Chiū-dō, a large red building roofed with copper, in which is enshrined an image of the god Yaku-shi, attributed

to Den-giō Dai-shi. It has a covered colonnade at the sides and in front. The Kiō-dō, a similar large building having no colonnade, is dedicated to Dai-nichi Nio-rai. Passing below the Hokke-kiō no Tsuka, the path ascends to the grassy top of Shi-mei gatake, the highest point of all, about 2,700 ft. above the sea. This place commands a magnificent panorama of the valley of Kyoto, and also of Lake Biwa and its shores, up to the N. end, but towards the N. the view is cut off by Mount Hira. It is advisable to make arrangements for lunching here, in order to enjoy the prospect at leisure. To descend, there are three other paths, known as Kirara-zaka, Sai-tō-zaka, and Yokawa. Sai-tō-zaka is a bad path, frequently ascending and descending, until it makes a final plunge downwards over loose, sharp stones to Takano, whence there is a good broad road through Yama-bana along the bank of the Takano-gawa to its junction with the Kamo-gawa. Kirara-zaka descends to the Summer Palace of Shu-gaku-In.

The temples of Hi-yei-zan all belong to a single monastery, called En-riaku-ji, from the fact of its having been constituted during the chronological period of En-riaku, which corresponds to the reign of Kwammu Tennō, the founder of Kyoto (782-806). Den-gio Daishi, who introduced the doctrines of the Ten-dai sect into Japan, was the first abbot. From its walls went forth the founders of numerous other sects, such as Hō-nen Shō-nin, who established the Jō-do shiū, Shin-ran Shō-nin, to whom the powerful sect of the Shin-shiū is indebted for its origin, and Nichi-ren, the founder of the Hokke shiū, the rival of the latter in popularity. At once time the seminaries inhabited by its monks numbered 3,000. During the middle ages, like other religious establishments, En-riaku-ji became an important political factor and partisan, until Nobunaga, in order to revenge himself upon the monks for Echi-zen, attacked the place and committed it to the flames. The monks were dispersed far and wide, until the coming to power of the Tokugawa Shō-guns, who re-

established the monastery, but on a much smaller scale than before, the seminaries founded by them numbering only 125. They bestowed on it lands to the value of 5,000 *koku*.

KAMI-GAMO AND KURAMA YAMA.

The Shin-tō temple of Kami-Gamo stands on the left bank of the Kamo-gawa, in grassy grounds well planted with conifers and flowering cherry-trees, which form a small park. A broad pathway with a *torii* at each end leads past a racecourse into the sandy area in front of the temple. Right and left are stages for *kagura* dances and for the orchestra. A little stream, the Mi-tarashi-gawa, which flows through the grounds, is crossed by a sacred stone bridge. This brings us to a two-storied gate-house in the colonnade, constructed of red-painted wood and white plaster, with green gratings, which encloses the front of the temple. From this entrance a broad flight of steps leads up to another colonnade, through the door of which part of a chapel can just be perceived, adorned with painted and sculptured *Ama inu*.

This temple is usually said to have been founded in 677 by Temmu Tennō in honour of Wake ika-dzuchi no Kami, but there seems to be some uncertainty attaching to its early history. Some say that the two temples are merely a repetition of the temple of Kano in Yamato, and that the name of the god to which they are commonly ascribed is taken by a misunderstanding from that of the hill at the foot of which Kami-gamo stands, namely Wake-dzuchi yama. According to the legend, as Tama-yori Hime, daughter of Kano Take-tsumi no Mikoto, was walking by the side of the stream, a red arrow winged with a duck's feather came floating toward her, which she picked up and carried home. Shortly afterwards she was discovered to be pregnant and she eventually gave birth to a male infant. It was unknown who its father was, and as her parents disbelieved her declaration that she had never known a man, they determined as soon as the child could understand what was said to it, to

arrive at the secret by resorting to a kind of ordeal. Inviting all the villagers to a feast, they gave the child a wine-cup, telling him to offer it to his father, but instead of taking it to one of the company, he ran out of the house and placed it in front of the arrow which Tama-yori Hime had thrust into the roof. Then transforming himself into a thunderbolt, he ascended to heaven, followed by his mother. This is undoubtedly a myth invented to explain the application of the name *Kamo,* Duck, to these temples, and the less poetical explanation of their origin is the true one.

Hence to Kurama yama is a walk of 2 *ri* through the hills. From the great gateway below there is a steep ascent to Bi-sha-mon Dō, about 1,200 ft. above the sea, and 10 *chō* further over a hill is a Shin-tō chapel built at the spot where Yoshitsune as a boy used to visit a friendly monk in order to obtain instruction in the theory of war.

After the death of Yoshimoto in the civil war of 1159, his beautiful mistress was forced to yield to the desires of Kiyomori, and the lives of her three children were spared on the condition that they became monks. Yoshitsune, the youngest, better known during his boyhood as Ushiwaka (Young Bull), was placed as a pupil in the monastery of Kuruma yama. His natural disposition inclined him far more to the calling of a warrior than to the study of Buddhist theology, and he spent his time in archery, fencing, athletic exercises, and other congenial amusements, to the great distraction of the priests in whose charge he had been placed. On his attaining the age of 16 they urged him to become a monk, and to spend the rest of his day in praying for the soul of his father, but Ushiwaka replied that his ignorance of priestly lore would be a bar to his rising to the church, and as he did not choose to sink into the position of a begging monk, he preferred to remain a layman. Shortly afterwards he disappeared from the monastery, and fled into O-shu in company with his friend, the gold-merchant Kichiji.

The name Kurama is said to be derived from an incident in the life of Temmu Tennō, who in 683, in order to escape from Prince Ōtomo, fled hither on a 'saddled horse,' which he left tied up at this spot.

The temple was founded in 797 by a certain Tō-no-Isen-do, who being a devout Buddhist, had long being possessed by an earnest desire to build a chapel in honour of Kwan-non. One night he dreamt that he was on a mountain on the north of the city, where he met on the road a god in the shape of an old man, who told him that this was the fittest place for his purpose, because its summit resembled a three-pronged vagra, and was constantly surrounded by a cloud of many colours. On waking from his dream, he found himself unable to remember the exact position of the site recommended to him by the god, but recalling how Mâtanga and Dharma had brought the relics of Buddha and some Buddhist books to China by the aid of a white horse, he saddled a similar animal of his own, which had been kept for some days without food, and sent it forth under the guidance of a boy. The horse made its way into the mountains, and finally came to a halt at a spot overgrown with grass, and Ise-do having been guided there by the boy, recognised the place he had seen in his dream, and found an image of Bi-sha-mon, for which he erected a chapel. Still he was troubled at not attaining his desire of founding a temple to Kwan-non, but having been informed in a dream that the two deities were in reality identical, he built a chapel in honour of the Thousand-handed Kwan-non. In former times the tradesmen of Kyoto used to flock in crowds to the temple of Bi-sha-mon on the first 'day of the tiger' in the first moon, to pray for a blessing on their transactions.

Instead of returning by the same way, a pleasant route may be taken over the hills to Shidzu-hara and Ōhara, thence to Yase 1½ *ri*. Here the women wear trowsers like the men, and carry

burdens on their heads, supported on a thick cushion. From Yase to the San-jō Bridge is 2½ *ri*.

ATAGO YAMA.

Atago yama, to the N.W. of the city, is conspicuous peak in the range on that side of the plain, about 2,900 ft. above the sea. The route passes by Udzumasa and turns to the right at Katabira no Tsuji.

There is a tradition that the corpse of Danrin Kō-gō (some say Ono no Komachi) was carried out of the city and exposed to natural decay, instead of receiving the ordinary rites of sepulture, in accordance with her dying instructions, and that in passing the spot the funeral clothes (*Kataōira*) fell off, whence the name. The empress is celebrated for her piety and good works. She was the mother of two Mikado, Junna Tennō and Nimmiō Tennō. After the death of the latter, her grief was so intense that she resolved to retire from the world, and accordingly became a nun, but died almost immediately afterwards, at the age of 94.

At Kami Saga is the monastery of Sei-riō-ji. A short distance further is a red *torii* at the bottom of a hill called *Kokoro-mi zaka*, which might be rendered 'Test Hill,' as it puts the pilgrim's endurance to a first trial before he reaches the more arduous ascent to the summit of the mountain. Descending to the village of Kiyotaki, 17 *cho*, we cross the stream which lower down unites with the Ōi-gawa to form the Katsura-gawa, and then begin to climb a very steep path to the Minakuchi-ya. On the way up are two resting-places which command a fine view of the plain. The last half of the ascent is much less steep, and the distance from the last tea-house to the summit is but 5 *cho*. On the right a glimpse is caught of the Ōi-gawa and the town of Kame-oka in the plain of Tamba. The ordinary

time required from Kiyotaki is 1¾ hours. There is a fine bronze *torii* with a boar in relief at the top of the ascent. Several flights of stone steps lead up to the front chapel, dedicated to Izanami no mikoto and her child the God of Fire, variously known as Kagutsuchi no Kami and Homusubi no mikoto. The most common ex-voto is a picture of a wild boar. At the back is a second chapel dedicated to Toyo-uke hime (the Goddess of Food), and two other gods.

As in many other cases, the foundation of this temple in honour of the fire-god is enveloped in obscurity, and it probably dates from the prehistoric period, but in 781 the Buddhist monk Kei-shun dedicated here a chapel to Ji-zō, on whom he conferred the epithet of Shō-gun or general, to suit the warlike tastes of the Japanese people. From this period the temple fell under the influence of Riō-bu Shintōism, from which it has only recently been freed. Charms are sold by the priests as a protection against fire.

THE RAPIDS OF THE KATSURA-GAWA.

This delightful expedition is much to be recommended, and it will occupy, including stoppages, from 6 to 7 hours. The distance from San-jō Bridge to Yamamoto, where boats are engaged for the descent of the rapids, is 5 *ri* 16 *cho;* but the road, though practicable for *kuruma* with two men, is in places very hilly and rough, and after rain extremely muddy. It is a good plan to engage *kuruma* to go the whole round, as they can seldom be got at the landing place at Arashi-yama, the point to which the descent of the river is made. There is no extra charge for taking them in the boat. Fare for *kuruma* for the whole trip, including the return from Arashi-yama to the hotel at Maru-yama, 1½ *yen*. The charge for a large boat to descend the rapids is 3 *yen*, but it is advisable to reach Yamamoto before noon, as the boatmen make a double charge after that hour, on the ground of their not being able to re-ascend the river the same day. Visitors from Kobe or Ōzaka should get out at Mukō-machi,

the station before reaching Kioto, and join the road at Katagiwara, thereby saving in distance 2 *ri* 9 *cho*, and the additional journey by rail. At Mukō-machi *kuruma* (1 *yen* for the whole trip) can be engaged; the distance to the junction of the roads at Katagiwara is 18 *cho*.

After crossing the Katsura-gawa, ½ hour from San-jo Bridge, the road begins to rise gradually, and reaches Katagiwara in 20 min. (2 *ri*, 27 *cho*), where the road from Mukō-machi falls in on the left. At the further end of this village the road ascends a steep hill called the Tane-ya-zaka, up which it is necessary to walk. The way is then over undulating country for 25 *cho* to Kutsukake, whence it crosses a second hill called Oi no Saka to (1½ *ri*) Oji. The road over this hill was in 1875 rendered practicable for *kuruma*, on which, as well as on horses, a small toll is levied on crossing. It is still, however, in places so steep that it is often necessary to walk, and a new road, which will avoid the hill completely, is now being constructed. It diverges to the right just beyond Kutsukake, and joins the old road near the hamlet of Tōge mura at the foot of the descent on the other side. From Oji the way is level to Hiro-machi (10 *cho*). Here a narrow path branches off right across the fields to the river at Yamamoto (8 *cho*). The Katsura-gawa is here called the Kazu-gawa, and at this point the rapids almost immediately commence. The bed of the river is very rocky, but the stream at its ordinary height is not very swift. The scenery is extremely pretty. The river at once enters the hills which soon rise precipitously on either hand, and continues its course between them for about 15 miles along the foot of Arashiyama. Of the numerous small rapids and races, the following are the most exciting:—Koya-no-taki ('Hut Rapid'), a long race termining in a pretty rapid, the passage being narrow between artificially constructed embankments of rock; Takase ('High Rapid'), Shi-shi no Kuchi ('The Lion's Mouth'), and Tonase-daki, the last on the descent where the river rushes between numerous rocks and

islets. One *ri* before reaching Arashi-yama the Kiyotaki-gawa falls in on the right. The descent takes on an average about 2 hours, but varies slightly according to the amount of water. From the landing place to Maru-yama is a journey of 1 hour by *kuruma*."

We have hitherto been speaking of Kyoto only, but it must be noted that the projectors of the Exhibition have determined to embrace in its sphere the celebrated regions of Nagoya, Yamada, Gifu, and Shiga in the east, and Hiroshima, Kompira, Kobe, Osaka, and Nara in the west. To describe the attractions of these various places would extend this volume to unreasonable limits. Nor is the task at all necessary, for the tourist or the student will find all necessary information in the latest edition of Murray's admirable "Hand-book for Japan." We may mention, however, that at all these places special arrangements will be made in connection with the Exhibition. At Nara the unique specimens of ancient Japanese art preserved in the various temples will be collected so as to facilitate inspection, and the Imperial collection in the Shoso-in—a collection dating from the 8th century and absolutely without peer in the East—will be visible on special application. At Nagoya, not only will the castle be thrown open, but in addition to its attractions as a splendid example of Japanese military architecture, there will be displayed in the rooms a number of celebrated swords and suits of armour, lent by the representatives of the old feudal nobility. At Yamada, in Ise, where stand the well known Shinto Shrines, it has been arranged that the lovely scenery and religious interest of the place shall be supplemented by a display of at least part of the paraphernalia employed in 1889, when the great ceremony of removing the principal shrine, after the periodical reconstruction, was performed. Within easy reach of Yamada by rail is Gifu, now a centre of artistic manufactures, and from time immemorial the head-quarters of that most curious and interesting pursuit "*ugai*" (fishing with cormorants). At the renowned temples in the vicinity of Otsu the heirlooms will be displayed, and steamers will carry visitors

to the "eight scenic gems" of the district. Osaka, the business centre of Japan, will have a museum stocked with samples interesting to students of Japanese industrial and commercial progress. In Kobe the Nunobiki waterfall will be the nucleus of a scenic display to celebrate the 560th anniversary of the death of the celebrated warrior Kusunoki Masashige. As for Hiroshima, the fact that it has served the Head-Quarters of the Japanese Armies during the present war will be sufficient attraction, even were it not within easy reach of Miyajima, one of the loveliest spots in Japan. There also certain ceremonials and national dances will be organized, and the public will have access to a museum stocked with rare objects of art,

INDUSTRIAL KYOTO.

Kyoto, however, does not seek to introduce itself to public notice merely for the sake of its historical and religious monuments. It aims at securing recognition as a seat of industrial enterprise. Brief reference must therefore be made here to the chief industries for which it is already noted or promises to become noted.

KERAMICS.

First among these iudustries must be placed keramics. The history of Kyoto keramics is the history of individual artists rather than of special manufactures. Speaking broadly, however, four different varieties of ware are usually distinguished. They are *Raku-yaki*, *Awata-yaki*, *Iwakura-yaki*, and *Kiyomizu-yaki*. *Raku-yaki* is essentially the domestic faience of Japan ; for, being entirely hand-made and fired at a low temperature, its manufacture offers few difficulties, and has consequently been carried on by amateurs in their own homes at various places thoughout the country. The *Raku-yaki* of Kyoto is the parent of all the rest. It was first produced by a Korean who emigrated to Japan in the early part of the sixteenth century. But the term *Raku-yaki* did not come

into use until the close of the century when Chojiro (artistic name, Choryu) received from Hideyoshi (the Taiko) a seal bearing the ideograph *raku*, with which he thenceforth stamped his productions. Thirteen generations of the same family carried on the work, each using a stamp with the same ideograph, its caligraphy, however, differing sufficiently to be identified by connoisseurs. The faience is thick and clumsy, having soft, brittle, and very light *pâte*. The staple type has black glaze showing little lustre, and in choice varieties this is curiously speckled and pitted with red. Salmon-coloured, red, yellow, and white glazes are also found, and in late specimens gilding was added. The *Raku* faience owed much of its popularity to the patronage of the "tea clubs." The nature of its paste and glaze adapted it for the infusion of powdered tea, and its homely character suited the austere canons of the "tea ceremonies." *Awata-yaki* is the best-known among the keramic productions of Kyoto. There is evidence to show that the art of decoration with enamels over the glaze reached Kyoto from Hizen in the middle of the seventeenth century. Just at that time there flourished in the Western capital a potter of remarkable ability, called Nomura Seisuke. He immediately utilised the new method, and produced many beautiful examples of jewelled faience, having close, hard *pâte*, yellowish white or brownish white glaze covered with a network of fine crackle, and sparse decoration in pure full-bodied colours—red, green, gold, and silver. He worked chiefly at Awata, and thus brought that factory into prominence. Nomura Seisuke, or Ninsei, as he is commonly called, was one of Japan's greatest keramists. Genuine examples of his faience have always been highly prized, and numerous imitations were subsequently produced, all stamped with the ideographs *Ninsei*. After Ninsei's time the most renowned keramists of the Awata factories were Kenzan (1688-1740); Ebisei, a comtemporary of Kenzan; Dōhachi (1751-1763), who subsequently moved to Kiyomizu-zaka, another part of Kyoto, the faience of which constitutes the *Kiyomizu-yaki* mentioned above; Kinkozan (1775-1860);

Hozan (1690-1721); Taizan (1760-1800); Bizan (1810-1838); and Tanzan who is now living. It must be noted that several of these names, as Kenzan, Dohachi, Kinkozan, Hozan and Taizan, were not limited to one artist. They are family names, and though the dates we have given indicate the eras of the most noted keramists in each family, amateurs must not draw any chronological conclusion from the mere fact that a specimen bears such and such a name. The origin of the *Iwakura-yaki* is somewhat obscure, and its history, at an early date, becomes confused with that of the *Awata-yaki*, from which, indeed, it does not materially differ. To separate the two and describe their slight distinctions, would carry us beyond the limits of the space at our disposal. In the term *Kiyomizu-yaki* may be included roughly all the faience of Kyto, with the exception of the three varieties described above. The distinction between Kiyomizu, Awata, and Iwakura is primarily local. They are parts of the same city, and if their names have been used to designate particular classes of pottery, it is not because the technical or decorative features of each class distinguish it from the other two, but chiefly for the purpose of identifying the place of production. On the slopes called Kiyomizu-zaka and Gojo-zaka lived a number of keramists, all following virtually the same models with variations due to individual genius. The principal Kiyomizu artists were :—Ebisei, who moved from Awata to Gojo-zaka in 1688; Eisen and Rokubei, pupils of Ebisei; Mokubei, also a pupil of Eisen, but more celebrated than his master; Shuhei (1790-1810); Kentei (1782-1820), and Zengoro Hozen, generally known as Eiraku (1790-1850). Eisen was the first to manufacture porcelain (as distinguished from faience) in Kyoto, and this branch of the art was carried to a high standard of excellent by Eiraku, whose speciality was a rich coral-red glaze with finely executed decoration in gold. The latter keramist also excelled in the production of purple, green, and yellow glazes, which he combined with admirable skill and taste. Some choice ware of tbe latter type was manufactured by him in Kishu, by order of the feudal chief of that

province. It is known as *Kairaku-yen-yaki*, or "ware of the Kairaku Park."

SEIFU.

Undoubtedly the first place among the modern potters of Kyoto belongs to Seifu Yohei. There is scarcely any variety of porcelain or faience that this master cannot produce with skill at least equal to that of any of his predecessors. Many of the *chefs-d'œuvre* of the celebrated Chinese epochs have, it is true, never been attempted by him, but in many others he has achieved marked success. Thus his blues *sous converte*, his *céladons*, monochromatic or with lace decoration, his yellows with reserved designs in blue, his coral-red monochromes, his ivory white and his jewelled wares, all belong to the very highest category of keramic skill. Possibly the most remarkable among them is Ivory White. He had been working at this for many years before he developed the beautiful ware of which doubtless some grand specimens will be shown at the approaching Exhibition. Seifu is his own designer. He works on a comparatively small scale.

KINKOZAN.

Kinkozan Sobei has the most important keramic factory in Kyoto. His wares belong to the florid and highly decorative school; they are in fact modernized representatives of the well known *Awata-yaki*. Kikozan employs 1,000 workmen and has three special kilns of his own, unlike most of the other Kyoto keramists who burn their ware in one kiln common to all. There have been eight generations of his family since they became eminent potters, but the present *Kinkozan-yaki* differs from that formerly produced in several respects. It has suffered from a malady common to all Japanese art manufactures, namely, contact with foreign markets. The old ware had an exquisitely soft buff colour consorting admirably with its sober, but rich, decoration, and regularity of crackle as well as fineness of *pâte* were among its chief attractions. But the foreigner who buys to

furnish his house rather than to adorn it, thinks pure white preferable to what he ignorantly calls "dirty yellow," and cares little about crackle and less about *pâte*. This is not written of the foreign connoisseur, but only of the every-day buyer to whose taste, unfortunately, the Japanese artist finds it most lucrative to adapt himself. Kinkozan soon learned by experience that the more brilliant he could make his wares, the better their chance of selling abroad, and for a time he sacrificed refinement to ornamentation. But he has gradually returned to truer canons, and now the designs made by himself, as well as by his artists Nagai (Seiko) and Hashimoto (Seikei) worthily represent Japanese taste. Visitors to his store—a spacious place standing in a tasteful garden—may regale their eyes by examining books full of beautiful decorative designs, the product of the three men's fancy, and will not attach less value to these happy fancies because the emoluments of the Japanese Keramic artist are, in Occidental eyes, a wretched pittance of some £40 per annum.

TANZAN.

Tanzan Rokuro stands head and shoulders above all his fellows in the manufacture of *pâte-sur-pâte* faience. His style of work has been in existence since the beginning of the century, but did not come into vogue until the present era. Hozan's celebrated fern arabesques, dating from the latter half of the 18th century, and some of the contemporary imitations of Delft faience, belong to the same category. But never until Tanzan's time was decoration of this kind carried to such an extraordinary pitch of elaboration, and combined with body glazes of such remarkable variety and dexterous manipulation. This admirable faience found great favour in the United States some years ago, but it is now produced chiefly for the home market, the majority of the specimes consequently taking the form of tiny cups, *saké* bottles, bowls, and other objects of household use.

TAIZAN.

Taizan Yohei's productions do not differ greatly from those Kinkozan, but are, on the whole, truer to Japanese taste. He works on a comparatively small scale, and has not made any material change in his style for several years. The technical features of his faience occupy a large share of his attention, so that his *pâte* and crackle are of high quality. He has bestowed much pains upon reproductions of certain varieties of the celebrated *Yeiraku* ware, and has also been successful in obtaining very delicate decoration in blue over a soft cream-white glaze.

SHOZAN.

Okamura Shozan is a potter whose fame in Japan is foundep chiefly upon really remarkable imitations of wares by former celebrities, as Nomura Ninsei, Yeiraku, and so forth. These works are in faience, but Okamura is successful in the production of porcelain also. Of late years he has broken away from the imitative *rôle*, and now turns out many specimens always remarkable for sobriety of style and fidelity of technique.

DOHACHI.

Dohachi, whose father and grandfather were celebrated for their faience, occupies himself principally with the manufacture of porcelain and succeeds in producing several beautiful varieties. He lives in a most unpretending little place, so small and retired that one would never think of going there in search of objects of art. The man himself, too, like all the art artizans of Japan, seems to deprecate the notion of his own ability, and displays his scanty stock of wares as if he really felt quite ashamed to invite attention to such trifles. Yet they certainly deserve attention, His blue under the glaze, for which he always uses Chinese cobalt, having successfully overcome the extreme difficulties experienced by all potters in employing that mineral, is of admirable tone. though not, indeed, equal to its Chinese prototypes of good eras.

One of his most remarkable productions is a mirror-black glaze with silver surface-ornamentation and designs incised in the *pâte* after the manner of old bronzes. His use of red *sous couverte* in combination with blue, shows great delicacy of taste, and his *pâte*, the ingredients of which are brought from the island of Amakusa off the coast of Hizen, is close and fine.

TOZAN.

Mention must finally be made of Ito Tozan, who, in the early days of his industry, manufactured porcelain only, but has now developed remarkable ability in the making of faience. His glazes are a specialty. They derive their distinctive appearance from the fact that the ashes of bamboo-grass and red pine enter into their composition. This process is not new, but Tozan appears to to the only keramist in Kyoto that now adopts it. He is 44 years of age and has been working as a potter since he was a boy of 10. During many years the chief object of his ambition has been to develop various *sous couverte* colours in the principal furnace—that is to say, to develop them simultaneously with the burning of the pâte itself. He has succeeded remarkably well. Under a peculiar vitreous glaze we find beautifully executed designs in green, black, brown, blue, and yellow. The effect is charming, but like many other Japanese artists, Tozan thinks much more of the quality than of the quantity of his productions, so that his reputation is still confined to a narrow circle of connoisseurs.

TEXTILE FABRICS.

Kyoto at first sight is a most disappointing city. There are no visible evidences of imperialism about it. Surrounded closely by mountains, it never lacks picturesqueness, for wherever one turns, some beauty of varied foliage or softness of many-sloped hill meets the eye. But as a place where human beings congregate, its general aspect is obtrusively unpretending and humble. The houses look everywhere poor and sombre. Their uniform

lowliness and even dinginess convey the impression of a wooden encampment, rather than of a thriving city. There is complete absence of architectural achievement or display of wealth. In all this the city is thoroughly Japanese. Sobriety of exterior has ever been a canon of good taste and good breeding in Japan. Just as in a work of art the genuine Japanese artist invariably seeks to supply details of beauty and technique that become visible only on close examination, so the Kyoto citizen builds his house in such a manner that whatever it possesses of the admirable or the tasteful is apparent only on passing within. The visitor is astonished to find that a building seeming to consist altogether of a few weather-beaten boards and gloomy lattices, forms the front of a spacious compound within which are fire-proof ware-houses, neat and tasteful chambers, charming gardens, and, in short, everything indicative of refined life and prosperous business. There is no other city in Japan where so much that merits display is concealed behind such a complete absence of ostentation. In Tokyo the dealer's idea of attracting custom resembles that of an Occidental store-keeper. He marshals his most attractive ware in the front of his shop so as to arrest public attention. It is true that, partly in obedience to the canons noted above, partly for the sake of security, he keeps his most precious specimens packed away in fire-proof godowns. But on the whole it may be said that having seen the outer section of his shop, one has seen the cream of his wares. Precisely the opposite is true of Kyoto. Sign-boards constitute the only guides to the contents of a shop. Externally the places of business are almost repellant in their homeliness. But there are no such shops and stores anywhere else in Japan. No where else can one see *bric-à-brac* and objects of art displayed with so much taste and charm amid an environment at once so tasteless and so uninviting. Perhaps this incongruity between externals and facts becomes most marked when we consider the textile fabrics of Kyoto. These are the very acme of magnificence and richness. They display the perfection of art in combining colours and the most finished

technical skill. Yet they are produced under conditions of the humblest and least inspiring character.

KAWASHIMA.

Kawashima Jimbei has no superior in Japan as a master weaver; some say that he has no equal, but upon that point no opinion need be offered here. Like many an other Japanese now quietly following the path of commerce or manufacture, he traces his lineage back to a noble origin in bygone centuries. A branch of the historically renowned house of Takeda Shingen, his ancestor engaged in the silk trade three hundred years ago, making its eastern capital, Yedo (now Tokyo), his centre of business. The third generation, however, moved away from that city, and of the subsequent fortunes of the family no account need be given here, further than to note that this continuity of lineage and profession through so many generations conferred an exceptional benefit, since it enabled the family gradually to accumulate a collection of specimens of textile fabrics and embroideries such as probably very few museums in the world can show. These the present representative of the family prizes at their true worth and preserves with appropriate care. One of the constant difficulties against which the Japanese art artizan has to contend is inaccessibility of specimens from which to derive inspiration or instruction. He is virtually without the aid of great museums such as Europe possesses and throws freely open to every student, and his own circumstances are generally so straitened that he can not think of collecting *chefs-d'ouvre* for himself. The manufacturer of textile fabrics is better situated so far as concerns the comparative cheapness of fragments sufficiently large to show the nature, the pattern and the colours of the works produced by weavers and embroiderers of past generations. At the same time, to get together a collection such as that of Kawashima, would involve an outlay beyond the limits of any ordinary fortune, even supposing that specimens so unique

were to be found in the market, which is not the case. Mr. Kawashima keeps this splendid assemblage of examples in a library of pretty albums, carefully numbered and catalogued, with the exception of some special pieces which, on account of their unique associations, or because of the tender condition to which their great age has reduced them, have to be enshrined separately each in a little wooden case of its own. These are not numbered, but for the rest the numbers run to 70,000. Of course, no attempt can be made to sketch, however roughly, the ground covered by such a collection. One may see there magnificent examples of Chinese textile fabrics, woven and embroidered, dating as far back as the Sung dynasty, and one may obtain from them fresh confirmation of the established fact that in all branches of art China has been Japan's teacher, though the pupil has often outstripped the master. One may also be disposed to renew one's faith in the familiar saying that nothing can be found anywhere which did not exist at some time or other in China, for certainly many of the most beautiful and popular designs seen on the products of Japanese looms and of her embroiderers' needles are to be found in the pages of Kawashima's albums. One album is devoted wholly to pieces of Chinese fabrics brought from the Middle Kingdom for the use of the Ashikaga Shoguns in the days of their magnificent sway. A fragment of the stole of Shotaku Taishi is also preserved, and so too are pieces of the surcoats that Hideyoshi, the *Taiko*, and Yoritomo, the Great Kamakura ruler, wore over their armour. This admirable and unique collection is kept by its owner in a room on the second floor of his house in Ichijo, Horikawa. It is a room worthy of its contents, being constructed entirely of the finest *Keyaki* wood, joined as only Japanese carpenters can join timber. On the third floor of the same house are the reception rooms, where visitors are shown the exquisite fabrics for which Kawashima's factories have become famous. The rooms are worth a visit for their own sake, as examples of Japanese taste and decorative skill. The whole of one side of the inner chamber

is covered with a grand Gobelin, and the other sides have silk coverings, the surbase of which is of woods variously inlaid to suit the surface above. The ceiling, gracefully domed, is in gold with white herons flying across. In the corners stand two small six-leaved screens, with pictures from the brush of the great artist Matahei, the father of *genre* painting in Japan. The furniture is of carved teak, and on the table, which has a cover of rich silk damask, stands a superb vase of white jade. Separated from this room by large doors exquisitely decorated, the outer chamber has a ceiling partly formed of pure *Keyaki* slabs, partly covered with a plaiting of fine matwork, partly draped so as to form an alcove within which hangs an ancient Chinese Gobelin, the background for a chair of great beauty, formed of milk-white wood, massive but carved so as to look light and graceful, and having thrown over it a strip of the richest white damask silk bearing a golden device of the Paullownia crest. It was in this chair that the Empress Dowager sat, and subsequently the Czarewitch, when they honoured Kawashima's house with a visit. The other chairs and the table in this room are not merely pretty articles of furniture, but have also interesting associations, the frames of the chairs being lecterns from the great Hongwan temple, and the table—which has a cover of rich brocaded silk with a lace centre—being made of wood that once formed a mirror stand in the Mito palace. The brazier of cloisonné enamel, the lacquer book-shelf, in short everything within these rooms is an object of art.

Kawashima's specialty, the manufacture for which he is chiefly famous, is Gobelins. It seems impertinent to apply a European term to a fabric that was produced on Eastern looms long before the great French expert gave his name to the method. But few people in the West seem to be familiar with the name "*tsuzure-ori*" by which this peculiar and beautiful style of weaving has been known in Japan since its first examples came over from China. How long ago that occurred tradition does

not say. But it is certainly an event some centuries old, for there are preserved in Japanese collections specimens of Chinese "*tsuzure-ori*" known to have been in the possession of the families now holding them since the 16th century. It does not appear, however, that much attention was paid to this class of fabrics by the Japanese of modern times until Kawashima's visit to the first French Exhibition showed him the great value attaching to them in Western opinion. Thenceforth he applied himself energetically to the manufacture, and he has now carried it to a point far beyond anything reached either in Europe or in China. To attempt any description of his "*tsuzure-ori*" in writing would be a hopeless task. They must be seen to be appreciated. It will further be understood that they constitute but a small part of the exquisite fabrics manufactured on his looms or by his embroiderers.

NISHIMURA.

Nishimura Shozaemon ranks next to Kawashima as a manufacturer of textile fabrics, and it must be confessed that the interval between them is exceedingly small. Nishimura's showrooms are more spacious than those of Kawashima, though not, perhaps, so artistic, but in each place alike the visitor may easily spend a week examining specimen after specimen of the most attractive character. Embroideries are possibly most notable among Nishimura's productions. Some idea of the quantity of embroidery produced in Kyoto may be gathered from the fact that 3,500 persons are constantly engaged in the industry. These people work almost entirely in their own houses. It has been found that, for some reason difficult to analyse, the embroiderer does not develop his highest skill when working in a factory. There are, indeed, a few ateliers where one may see 50 or 60 embroiderers plying their needles at the same time, but this arrangement has its origin in considerations apart from the technique of the art, as, for example, when employment is furnished for deaf mutes, by whom an appreciable portion of the coarser

Kyoto embroidery is done. One would naturally suppose that women, with their delicate and nimble fingers, ought to make the best embroiderers. It is not so, however. For such minor objects as leaves, grass, and so forth, female work is well suited, but the finest products are by men. The best experts in this craft earn the noble competence of about two shillings a day. Of course the most renowned painters of the era, as Keinen, Chikudo, Bairei, Kansai, and so forth, are employed to furnish designs for the embroiderers, and ever since the days of the immortal Okyo the genius of the Kyoto school of art has been specially suited to such a purpose.

These artists also furnish designs for another kind of fabric that has long been associated with the Kyoto work-shops. It derives its name—*yuzen*—from an artizan who lived 300 years ago. He did not invent the fabric, but only improved its manufacture so greatly as to be counted its originator. Briefly speaking, *yuzen* is silk crape or *habutaye* on which pictures are painted direct by the artist and are afterwards fixed by steaming. This steaming process was first used by Nishimura, and its result has been to include in the rank of really serviceable articles a fabric previously regarded as merely ornamental. The painting and steaming must be seen to be appreciated, and as any visitor to Kyoto can see them by taking a little trouble, it is unnecessary to describe them here. Much of the *yuzen* now in common use is stencilled.

Yuzen-birodo, better known as cut velvet, is another of the most remarkable fabrics of modern Kyoto. As yet the staff of cutting artists that have reached a really expert grade, is small. Perhaps the best way to appreciate the immense interval between the elaborateness of the result attained and the extreme simplicity of the cutting process is to visit the cutters and watch them as they work, for although the velvet has undergone many processes before it passes into their hands, it is to their knives that it owes its ultimate charm. Among the best known of these cutters are

Asada Bunshichi and his two sons. They live in a house of the most modest dimensions and character, opening on to the street, and they work at a bench of about the quality of a cook's rolling board. They have only one tool, a small, sharp chisel, the edge at an acute angle to the back so as to give a point. This chisel is passed into an iron pencil, having at the end guards between which the point of the chisel projects, it being thus impossible for the user to cut beyond a certain depth. He has no other tool of any kind. The velvet comes to him finished so far as the limning and dyeing of the design are concerned. It has already been subjected to the *yuzen* process and has received a coloured picture permanently fixed. The wires, however, have not yet been drawn out. It is, in fact, velvet without a nap; or velvet that has been subjected to all the usual processes of manufacture except the cutting of the thread along each wire and the withdrawal of the wire. The cutting artist takes the piece of velvet thus far finished, and laying it before him on a wooden bench, proceeds to carve into the pattern with his chisel, just as though he were shading the lines of the design with a steel pencil. There is a limit of necessity to the depth of his cutting, for he must never injure the fine wires woven into the velvet. Did the point of his sharp tool weaken one of these wires at any place, the subsequent extraction of the wire would become difficult, if not impossible. Within that limit he cuts to all degrees of depth. When the pattern is lightly traced, he uses his knife delicately. When the lines are strong and the shadows heavy, he makes the point pierce deeply. In short, the sharp little chisel becomes in his deft fingers a painter's brush. It is as though he reproduced by cutting a picture already depicted by the brushes of the artist and the dyer. When we remember that the basis upon which he works is simply a thread of silk, and that his hand must be trained to such delicacy of muscular effort as to be capable of arresting the edge of his knife at varying depths within the diameter of the tiny filament, the achievement seems truly marvellous. Of course such painstaking and tedious manipulation is not employed in every case.

Many specimens of *Yuzen-birodo*, beautiful enough, though not of the highest quality, have no pictures chiselled in the nap. In manufacturing them, it has been thought sufficient to throw certain portions of the design into soft relief by the comparatively simple process of cutting the silk threads right down to the wire, and thus producing the ordinary velvet nap. The finer the specimen the more painstaking the process. Of many of the more exquisite pieces shown in the rooms of Nishimura, it may truly be said that upon a field not thicker then a thread of silk the cutter has engraved a design, putting in the chiaroscuro and marking the relative distance of objects almost as faithfully as though he were working with brushes of varying sizes and colours of graded tones, Of course it will be understood that the edge of the cutting tool is never allowed to trespass upon a line which the exigencies of the design require to be solid. The veining of a cherry petal for example, the tessellation of a carp's scales, the serration of a leaf's edge—all these lines would remain intact, spared by the cutter's tool, while the leaf itself, or the petal or the scales of the fish, would have the threads forming them cut so as to show the familiar velvet nap, and to appear in soft low relief. Charming and admirably realistic effects are obtained, but the process is infinitely laborious. A manufacture demanding such immense expenditure of time, toil, patience, eyesight, and artistic ability is possible in Japan alone. Even in Japan there are very few skilled cutters: probably not more than five in the whole empire. In Kyoto, indeed, tradesmen affirm that with the exception of Asada and his eldest son, whose study of painting has given him special art facility, no cutter can be trusted with first-class work. Cutting horizontally or vertically, that is to say, directly along or directly across the wires, is comparatively easy, but to cut diagonally and at the same time, to preserve firmness and delicacy of touch, tests the skill of the most expert. It has been stated that the lives of persons thus employed are very short owing to the deleterious results of inhaling the particles of cut velvet. No basis appears to exist for the theory. In the

first place, the art has not been practised long enough to test its effect upon the life of any one; and in the second, the process does not shred off any portions of the silk thread. Were the knife applied so as to cut away the thread altogether, a crude and comparatively poor result would be obtained. The most that is done is to open the threads forming a rib of the velvet so that their released ends become the nap. In cases where a slip of gold foil is laid under each wire, and left in position after the wire is withdrawn, the cutting tool is used with freedom in some parts of the design, so that the gold gleams through the severed thread, producing a beautifully rich and suggestive effect. Gold thus used plays the part performed by certain colours in brocaded silk; the light striking it at various angles produces varied degrees of sheen. Viewed in some positions, the gold does not show as gold, though its presence produces an undefinable impression of richness. Under other aspects its full glow is plainly seen; while occasionally it merely peeps out from the pattern like an accidental sparkle. Velvet, however, is not capable of being made the basis for pictures so elaborate and microscopically accurate as those produced by the *Yuzen* process, on silk crape or *habutaye*. The richly toned yet soft plumage of birds or the magnificent variety of colours in a bunch of peonies chrysanthemums, and so forth, can not be obtained with fidelity on the ribbed surface of velvet. The artist is obliged to select subjects of severer type; as a landscape in sepia with a few touches of colour; a school of swimming carp; a clump of bamboos or autumn grasses and so forth. Peacocks, mandarin ducks, and such things are attempted occasionally but without marked effect.

TAKASHIMAYA.

In speaking of the great vendors and manufacturers of silk fabrics in Kyoto, it is difficult to know with what name to begin. If we have placed Takashimaya third in this notice, it is not because the beauty or scope of his manufactures is below that of

any of his rivals. In truth his store is not second to any in variety and excellence of display. There, at least as well as anywhere else, a visitor can trace the giant strides that Japan has made in this branch of her art; strides that have placed her at the head of all countries of the world as a weaver and embroiderer. Her productions in these lines were always admirable, as every collector knows, but in pre-Restoration days few pieces of size and splendour were made, if we except the curtains used for draping festival cars and the hangings of temples. Tapestry as it is employed in Europe was not thought of, nor indeed could the small handlooms of the time be easily adapted to such work. All that has been changed, however. Arras of magnificent dimensions, showing marvellous workmanship and grand combinations of colour, are now manufactured in Kyoto, the product of years of patient toil on the part of designer, weaver, or embroiderer. Specimens of this class may be seen at Takashimaya's show-rooms, and as for his display of articles suitable for ladies' costumes, there is virtually no limit. These, however, we must pass with a general recognition of their beauty and variety, confining ourselves to a few words about the embroideries produced under Takashimaya's direction.

The embroiderer's craft having been followed for centuries in Japan with eminent success, the stimulus of access to foreign markets might well have been expected to induce great progress. Such has indeed been the case. Embroidery is a kind of work eminently fitted to the great manual dexterity, inexhaustible patience, and fine decorative instinct of the Japanese. We still live in an era when workers, whose skill and expert experience would command great emoluments in the west, are content to toil in Japan for a mere pittance. Under any other circumstances the cost of many of the pieces shown in Kyoto would be prohibitive. One sees, for example, a landscape, every detail of which is rendered with wonderful fidelity—forests of pine and bamboo, shrub-clad slopes, lake and river, all combining to produce an effect

of admirable softness and solidity, neither perspective nor chiaroscuro being absent. One marvels that such results can be attained with the needle. It is, in fact, needle painting, and many of the finer embroideries of Kyoto are almost indistinguishable so far as concerns pictorial elements, from the paintings of an artist. It is difficult, indeed, to conceive how the embroiderer's art can be carried beyond the height it has reached in modern Japan. One is disposed to fear, on the contrary, that it has almost passed the limits of reason. Fortunate are the folk that can afford to become possessors of the master-pieces now offered in Kyoto. Japan will cease to produce them so soon as she shall have been completely swept into the rapids of the Occident's scrambling competition and mercantile egoism. The patient self-effacing artizan, who contendedly exchanges his skill and genius for a loaf of bread, and, satisfied to have wrought a master-piece, cares little into what pockets the gains flow; this creator of marvels and despiser of profits, survives in Japan alone. But his existence cannot be greatly prolonged; he is already much out of touch with the time. Space fails us to speak of other places where textile fabrics of the finest quality are manufactured or exhibited; as, for example, the Orimono-kwaisha, Daimaru, Tanaka Rishichi, Ono, and so forth.

WORKS IN METAL.

It is sometimes said that the *Meiji* era, has witnessed a marked revival of the Japanese metal-workers' art. Such is not the case. There was no need of a revival: the art had never lost its vitality. For a season, indeed, it was applied to degrading proposes—the manufacture of spurious sword furniture for export to Europe and America. That was when Western connoisseurs were searching with avidity for specimens of the extraordinary glyptic skill and surface treatment displayed by the *Tsuba*, *Kozuka*, and *Menuki* of pre-Restoration days. Probably among the massive gold or silver sword-guards now

preserved as *chefs-d'œuvre* in American collections, there are many that were manufactured expressly to find a place there. The fact implies no disparagement. Such specimens, to whatever era they belong, are worthy of all admiration. The ability of the old artists had been bequeathed in full measure to their *Meiji* representatives, though circumstances temporarily dictated that it should be exercised to produce forgeries rather than original works. Had such a state of affairs continned, degeneration of talent must have ensued. But happily a field for the honest use of skill was found when the public, recovering from the deluded craze for antiquities, began to discover that a modern Japanese work of art may be just as admirable and just as wonderful as an ancient. To-day, it may confidently be stated that Japan can boast art workers in metal at least worthy to rank with their predecessors. Necessarily in the days when every gentleman wore two swords and every wearer of a sword sought to have its furniture distinguished by some excellence of workmanship, there existed for master-chisellers such extensive patronage as they have never since received and are not likely to receive in the immediate future. But the talent is there, just as abundantly as ever, and the only perplexity is to find directions in which it can be usefully exercised. We have not yet begun to hang metal pictures upon our walls, or to decorate our tables with metal plaques instead of photograph frames. Yet upon these things the perplexed artist expends much of his time and talent. Jewel-cases and cigar-boxes, again, offer a certain field, but the demand for works of fine art to devote to such purposes in necessarily limited. Some commercial genius will certainly discover how to profitably utilize the wonderful talent possessed by the Japanese. For the moment, however, it is painfully evident that the artists are puzzled to know what to make. As for the bronzes of Kyoto, their most admirable characteristic is, perhaps, surface effects, the reputation of the southern city being perpetually associated with the fame of the Gorosaburo

family and their beautiful golden bronzes. There is a tradition that the idea of this kind of metal was accidentally suggested in the *Hsuan-té* era of the Ming Dynasty, when the Ming conquerors threw the copper and gold utensils of the conquered Mongols into the same furnace. Hence this particular kind of bronze is known in Japan as "*Sentoku*," that being the Japanese pronunciation of *Hsuan-té*. But if the Japanese began by copying a Chinese model, they soon excelled their prototype, and developed a skill in producing patinas that is absolutely unequalled elsewhere. It may almost be said with truth that they use patinas and compound metals with the same facility and in the same manner as a painter uses pigments.

JOMI YEISUKE.

This artist stands easily at the head of the bronze manufacturers of Kyoto, and indeed has few peers anywhere in Japan. His pieces, having designs in relief formed of silver, gold, *shakudo*, *shibuichi* and so forth on a glowing golden ground, show the perfection of work in bronzes. There is hardly any colour that he cannot produce with certainty, though some, of course, present greater difficulties than others. The celebrated lobster-red, unattainable in Europe and declared by foreign writers to be an accidental result in Japan, is no accident in Jomi's factory. Most remarkable, perhaps, is the process that this artist has developed of manufacturing bronze so as to be entirely proof against climatic influences. As an example, the visitor need only look at the balcony of Jomi's show-room which, though it has been exposed for years to sunshine, rain, and frost, retains its lustrous, rich-coloured surface as perfect as when it was first placed in position. In his factory one may also see a *tour de force* peculiar to Japanese workers in metal, namely, the conversion of the surface of cast iron into wrought iron, by which means it becomes possible to chisel elaborate designs at comparatively small cost upon common household utensils. Jomi has 95 medals of gold or silver,

Held in celebration of the city's 1100 anniversary
F. BRINKLEY

and certificates of merit obtained at various exhibitions, domestic and foreign.

GOROSABURO KAMAYA.

The Gorosaburo family were always counted Kyoto's representative workers in metal until Jomi Yeisuke, by his more progressive tendencies and versatile enterprise, dethroned them from the leading place. During eight generations, however, they were without rivals, and in the days of the *Taiko* their work was prized so highly that the then head of the house was ennobled under the title of Ando Tsushimi no Kami. The atelier of the present representative is, however, a small place not suggestive of prosperity. But the specimens produced there are all of the highest quality, and their variety may be appreciated from the fact that Gorosaburo is able to obtain no less than twenty-two different surface colours.

CLOISONNÉ ENAMEL.

The art of enamelling upon metal may almost be said to date in Japan from the *Meiji* era, for although its processes had been familiar during nearly three centuries before the fall of feudalism (1871), the enamels produced never showed any really artistic or decorative qualities. Occasionally, when used in subsidiary parts of metal work, *champlevé* or *cloisonné* enamel played a pleasing *rôle*. But, as an independent fashion of decoration, it failed signally. Thin copper vessels, carrying diapers or floral scrolls in impure colours, without brilliancy or variety, sombre, technically defective, and artistically crude, were never likely to appeal to Japanese taste, and, as a matter of fact, never did appeal to it. The Chinese enamellers were incomparably superior. They could not, indeed, secure their surfaces against the common bane of all former workers in *cloisonné* enamels, pitting and blistering; but they could produce grand colours, at once strong and restful, and they knew how to impart to their pieces an appearance of solidity essential in the case of such decoration, though never

achieved by the Japanese. In degree and in quality alike, the difference between Japanese and Chinese enamels of bygone years corresponded with the difference between the monochromatic porcelain glazes of the two countries. The Chinese produced noble and pure colours; the Japanese, weak and muddy half-tones. But during the past decade Japan has made such strides that her enamels have left their Chinese predecessors at an immeasurable distance, and stand easily at the head of everything of the kind the world has ever seen. There are now three schools of enamellers in the country, the Old School, the Monochromatic School, and the Cloisonless School. The great representative of the Old School is Namikawa Seishi of Kyoto, and the prominent characteristic of the decoration peculiar to his School is that it depends upon elaborate technique rather than upon brilliancy of colour. Not that there is any fault to be found with the Kyoto colours; they are pure, beautiful, and harmonious. The assertion that elaborate technique is chiefly relied on, has no reference to the quality of the colours, but signifies simply that the Kyoto School does not affect broad fields of monochrome such as are found in the works of the other two contemporary schools. The artist of the southern capital sets himself to trace out upon his piece a pattern into some part of which conventionality certainly enters. The central conception of the design may be a bunch of flowers, a group of birds, or even a landscape; but associated with it there is inevitably found a wealth of arabesque, scroll, and diaper, betraying infinite patience and faultless technique. Solid, restful colours are chosen in preference to brilliant and striking, and the general character of the piece is sober and unobtrusive, not challenging admiration but rather needing close scrutiny to be appreciated. On every part labour is lavished, and nowhere can the minutest technical blemish be discovered. Vases of this class are gems of the enameller's art. Choice may hesitate between the style they represent and the styles of the other two schools, but as to their decorative grade and technical excellence, there can not be a

moment's uncertainty. The Monochromatic School had its origin in the *ateliers* of Tokyo and Nagoya, but probably derives its earliest inspiration from the broad, solid-coloured fields seen on some Chinese enamels of the best periods. The decorative style is pictorial, and in this respect differs essentially from the conventionality of the Kyoto School. Typical specimens are vases covered with Monochrome enamel, of delicate colour and more or less varying tone, in which float designs of birds, flowers, fishes or some other freely limned subject. Rims and bases are often decorated with arabesques, diapers, and scrolls, but these things are purely subsidiary, the leading features being invariably single-colour effects and free-hand treatment. Often the ground colours are magnificent; reds of the "liquid-dawn," *sang-de-bœuf*, or ruby type; *céladon* or grass green; canary or straw yellow; ripe-grape or claret purple; delicate lilac, deep indigo, ivory-white, kingfisher blue, and so on; the enameller's palette being apparently inexhaustible. The Cloisonless School has only one master in Japan, its inventor, Namikawa Sosuke. Connoisseurs have not yet made up their minds whether enamel in which the cloisons are hidden should be regarded as an anomalous curiosity or an artistic triumph. It is the furthest development of the pictorical school. To enclose a design in copper cloisons is to surround it with outlines having no existence in nature. Namikawa Sosuke conceived the idea of abolishing the cloisons —removing them at a certain stage of the manufacture or concealing them—and limning veritable pictures with coloured enamels upon monochromatic enamel surfaces. For many years the public paid no attention to this singularly bold essay. An exquisite snow scene sent by Namikawa to the Fisheries Exhibition in London, hung skied and unnoticed throughout the show. If people looked at it all, they passed it by as a painting with no special claims to consideration. But at last a French connoisseur—the French are always first in such matters—discovered Namikawa, and now he is counted the prince of Japanese enamellers.

We would fain speak at length of the Kyoto Art School, of the Lace School, of the Deaf and Dumb School, of the workers in Lacquer, and of many other industries whose attractive products will certainly figure at the Exhibition. But the space at our command is limited to this brief notice.

IKEDA SEISUKE.

Among the general art manufacturers of Kyoto, mention must be made of Mr. Ikeda Seisuke, who, though originally a dealer in bric-à-brac only, has of late years developed a spirit of remarkable enterprise. His show-rooms are in themselves worthy of a visit, for they certainly rank at the head of all such places in Japan, and constitute a striking example of the national taste in interior arrangement combined with the facilities of an exhibition. It was evidently Ikeda's prime idea to contrive that his customers should be able to see for themselves the actual processes whose beautiful products are displayed in his show-rooms, so that he might appeal simultaneously to the inquisitive and acquisitive propensities of the public. In one of his ateliers may be seen the manufacture of that beautiful *tetsu-zogan*, or iron inlaid with gold and silver, for which Kyoto and Kaga are so famous. Ten years' constant practice is needed to educate a proficient in this most difficult work, but like all the beautiful products of Japan the processes are simple and the appliances few. The emoluments, too, are petty, for an artizan, whatever skill he may develop, cannot look forward to receiving more than £40 annually. One of Mr. Ikeda's most notable innovations is the use of copper as a basis for lacquer. Only the finest gold lacquer can support the extreme changes of temperature in an American residence: the wood on which the lacquer is laid warps and splits. This difficulty is of course overcome by substituting metal for wood, and in Ikeda's factory the substitution has been effected with such skill that while the lightness and delicacy of the wooden fabric are preserved, absolute durability under all circumstances is secured.

BRIC-À-BRAC STORES.

HAYASHI AND YAMANAKA.

A word must be added about the bric-à-brac stores of Kyoto, for certainly in tastefulness of arrangement and variety of contents they stand at the head of all such establishments in Japan. Ikeda's store, at Shimmon-zen, strictly belongs to this category, but has been placed in a different section on account of the art manufactures carried on there. Kyoto, though it possesses an immense number of small shops where "very old curios" are deal in, has only three important stores, namely, these of Ikeda, Hayashi, and Yamanaka. Readers are begged to understand that in writing of these places, there is no thought of guaranteeing the universal trustworthiness of the so called "old" objects offered for sale there. Many years' experience enables me to say that I have never known or heard of a wilful deception practised by either Mr. Yamanaka or Mr. Hayashi, but where there is question of acquiring old objects of of art, an amateur without sufficient knowledge or judgment to save him from the many pitfalls prepared by wary dealers, can not reasonably hope to escape without an occasional fall. Probably a maximum of safety may be looked for in the beautiful show-rooms of Mr. Hayashi and the less ornate but equally well stocked stores of Mr. Yamanaka.

THE EXHIBITION BUILDINGS.

This brief notice should conclude with some account of the Exhibition buildings and their arrangement. But as we write for the convenience of visitors, it is unnecessary to attempt any verbal description of things that will come under direct observation. We may say, however, that the buildings of the Exhibition proper will cover some 9 acres of space; that the cost of erection will aggregate about half a million *yen*; that the grounds in which the buildings stand measures over 40 acres; that at Wada Point there is an annexe (over 19 acres) devoted to the purposes of a

fisheries exhibit; that sale-rooms erected by private enterprise cover a large additional area, and that the Exhibition opens on April 1st and closes on July 31st, but may possibly be extended for a longer period.

陶銅漆器商

TRADE MARK.

NOGAWA,

MANUFACTURER OF

BRONZE WARE

INLAID WITH GOLD AND SILVER;

DEALER IN

PORCELAIN, LACQUERED WARE,

&c., &c.

No. 22, Shijio Otabi-cho,

KYOTO.

京都四條御旅町二十二番戸

能川商店

S. IKEDA.

COLLECTOR OF ANTIQUITIES

AND

FINE ART MANUFACTURER.

Shinmonzen, Mumemotocho,

KYOTO, JAPAN.

京都本店

S. HAYASHI,

39, HIGASHI-IRU MIYOSHICHO, YAMATO-OJI, ICHOME,
FURUMONZEN, KYOTO.

LACQUERS, BRONZES, CROCKERY,

AND

SILK EMBROIDERIES

OF THE

ANCENT AND MODERN ART OF JAPAN.

林新助

A FINE COLLECTION OF

CURIOS.

INSPECTION IS CORDIALLY INVITED.

Z. ONO,

EMBROIDERED & HAND PAINTED SILKS

OF EVERY DESCRIPTION.

SCREENS, CURTAINS, TABLE-CLOTHS, BED-SPREADS, HANDKERCHIEFS, DOILIES, FANS, VELVET PICTURES, ETC., ETC.

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THIS old established and favourite Hotel has been ENLARGED by the addition of two new buildings, four and two stories, and affords EXTENSIVE and EXCELLENT ACCOMMODATION. It occupies a cool and healthy situation on the flank of the Maruyama Hill, commanding a magnificent panorama of the whole city and neighbourhood. All the rooms are well ventilated and comfortably furnished in European style. Baths can be obtained at all hours, and the strictest attention is paid to sanitary requirements. Many of the most celebrated temples and other chief sights of this ancient metropolis are in the immediate vicinity, and there are charming walks in various directions. Travellers announcing their exact arrival by letter or telegram, will be met at the Railway Station and their luggage carefully looked after. Guides speaking English may be engaged.

THE TABLE D'HÔTE.

Also meals served to order at all hours. The CUISINE is in the hands of an Experienced CHEF.

THE KYOTO HOTEL,

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WAS BESTOWED ACCORDING TO IMPERIAL MANDATE.

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PRICES are moderate.

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The custom of burning incense on ceremonial occasions, private as well as official, in the Court of Emperor and in the residences of the nobility and gentry, has been handed down to us for fifteen hundred years.

During the period of the Ashikaga Shoguns, about five hundred years ago, burning incense became fashionable, and a regular ceremony, generally known as "Jushukoho," was established. This ceremony, however, prevailed only among nobility and the wealthy.

The utensils used for the occasion were naturally of the most precious sort, and some of them are still preserved.

The fragrance of burning incense refreshes the mind, enlivens the spirits, and stimulates the circulation of the blood, and it is therefore held in high esteem in the higher circles of Japanese society. Ladies and gentlemen will find its use in the home either by burning or as a perfume for clothing both agreeable and beneficial.

The best formulas for making incense are known only to us, and hence we have the exclusive supply of the Imperial Household, and also that of many noble families.

Besides the medals awarded by our government at Home Exhibitions, we obtained a "Medal of Honor" at the Spanish International Exhibition, in 1888.

WRITING AND PAINTING BRUSHES.

Our writing and painting brushes date their origin as for back as the ninth century A.D.

We actually possess brushes a thousand years old, a fair proof that our brushes can be kept in good condition for a long time. But the old method of making them must of course be modified to meet the necessary changes in the style of writing and painting in different periods. At the time when our country was opened to foreigners, European paper was at once brought in use, and thus further improvement was necessitated.

The brushes now produced have a large and constant demand from all quarters of the globe.

SOLID INK.

As soon as writing and painting brushes began to be used, Ink was invented. Different kinds of paper require different kinds of ink. Our solid ink best suits Japanese and American paper.

Paper like the Chinese which contains much cotton and is therefore porous, requires a kind of ink with more glue.

Our store keeps all kinds of Ink and brushes.

We have the honour of supplying the same to the Imperial Household and all Government offices.

We obtained the Gold Medal at the International Exhibition in France, in 1889.

No one can fail to recognize the necessity and importance of good brushes and ink, to progress in art. It is too much to say that the great artists, like Kano Motonobu and Tosa Mitsunoki, now known in the art circles of the West could not have attained so great an eminence had they lacked suitable ink and brushes. Another and more striking proof of the usefulness of our solid ink is to be seen in the fact that Europeans very largely demand it, as being most suitable for drawing maps and sketches.

The reason is that our ink, containing less glue than the Chinese, flows freely from pens or brushes.

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TERAMACHI ANEGAKOJI, KYOTO, JAPAN.

BRANCH STORE,

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With the object of giving satisfaction of his Customers, Choice Goods of the newest and most Elegant Patterns and Excellent Workmen are kept in his Establishment, which is recommended by many Ladies and Gentlemen of all nationalities as one of the best Shirt Manufactories in Eastern Asia.

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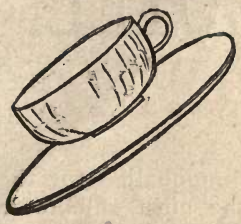

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THIS, the best Hotel in the district, is unequalled for the comfort it affords, and is situated near the most celebrated Hot Spring in Japan. There are several well ventilated, commodious BED and SITTING ROOMS, and also a spacious DINING ROOM, furnished in EUROPEAN STYLE. For the convenience of Visitors, the Meals are prepared by experienced Cooks. All kinds of WINES are always on hand. Baths free, hot and cold. A large BILLIARD SALOON with European Tables.

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Patented Porcelain with Elevated Figures in Gold Brocade.

COPPER SHIPPO. LACQUER SHIPPO.

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EVERY Visitor to Nikko can not help exclaiming "Nikko is Kekko." This old established Hotel is very favourably situated on the healthiest spot. All the rooms are well furnished, and first class European cuisine is served. The place is very quiet, the air is delightfully pure, while the beauty and magnificence of the surrounding scenery are far beyond description. The guests in our hotel will hear nothing but the harmonious music of Nature, or see anything but the silvery streams dancing in the sun and the beauty of Nature's handiwork. But when you hear that "Nikko is Kekko," remember that the Nikko Hotel is "Kekko" too.

Visitors to Nikko, who have enough leisure to make a round-about journey, are advised to come up here via Ashio and its vicinity, where much fine scenery will he found. They, have no need to make the Nakasendo journey in doing so. But if travellers have not much time, the visit should be made by train or tram.

KINDAYU HOTEL,

HOT SPRING BATH,

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CHUZENJI LAKE,

2 HOURS FROM NIKKO, 4,500 FEET ABOVE SEA LEVEL.

COMFORTABLE ACCOMMODATION and FOREIGN FOOD, as well as WINES, SPIRITS, KIRIN BEER, &c., can be obtained at

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CHUZENJI is the COOLEST and HEALTHIEST SUMMER RESORT IN JAPAN. The Maples in the early Autumn are unsurpassed. Excellent Salmon Fishing. Boats for hire.

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THE fame of Nagoya City is very widely known as the central Metropolis of the Japanese Empire, and it is scarcely inferior to either of the three great cities, with its gloriously shining golden "Shachi Fish" set on the top of the famous Castle. But the lack of a good Hotel in Nagoya has always occasioned unspeakable inconvenience to Visitors. Therefore, the plan has just been carried out of constructing a perfect Hotel to give the comfort and convenience desired by every visitor, and the Hotel is expected to be completed before March of the twenty-eighth year of *Meiji* (1895). The announcement will be made when the Hotel is ready to welcome guests, and this opportunity is taken of informing the world that the grand scheme has been put into execution.

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Orders guaranteed to give complete satisfaction and at moderate prices.

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Show the address to your Rikisha man.

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WE have manufactured these goods and dealt in them for many years. We began the manufacture of a peculiar kind of Cloisonné in 1880. By bringing out improvements from time to time, our wares have become noted for their excellence and have secured not a few Gold and Silver Medals at domestic and foreign exhibitions. Among manufacturers, we alone received orders from the Government for Cloisonné to be used in decorating the New Palace of the Emperor. Our Cloisonné Ware without wires (first manufactured in 1889) secured a Gold Medal at the Third National Exhibition, Prize Medals at the Fine Art Exhibition and the Competitive Exhibition held in Uyeno Park, Tokyo, also *Grand Prix* at the Paris Exhibition.

All orders entrusted to me will be faithfully executed in any designs and at reasonable rates. Inspection cordially invited.

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All articles marked in PLAIN FIGURES at MODERATE PRICES.

ARAKI KIMBEI'S HOTEL,
MIYATSU.

THIS Establishment is situated near AMANO-HASHIDATE, one of the three most celebrated views of Japan, and is about 75 miles from Kyoto. Taken altogether, the advantages to be obtained in a visit to this Hotel are only to be found in very few places in Japan. The accommodation is first-class, and the Hotel, which is away from the tumult of the town, is placed upon high, well-drained ground, and commands good views in every direction, with perfect quiet. To the East a narrow strip of sea separates the Hotel from a mountain, vessels constantly passing to and fro. To the South is seen the harbour of Miyatsu, and on the North a splendid view of Amano-Hashidate, with its wonderful bridge-like strip of shining white sand about two miles long shows in strong contrast with the dark green foliage of the pines.

The vicinity is noted for its beautiful Peonies and Cherry Blossoms, which when in full bloom present a scene never to be forgotten.

As a health resort, this Hotel possesses great attractions, the air being cool and full of ozone, the water perfectly pure, and the sea smooth and limpid and unsurpassed for bathing; and these conditions are found all through the Spring, Summer, and Autumn.

A wonderful spectacle is the Lantern Festival, and there is a dance, known as the Miyatsu-odori, only to be seen in this neighbourhood.

With all these advantages, the Hotel is well patronised, but more guests will be cordially welcomed and treated with the utmost consideration.

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ALL SHOULD COME AND SEE FOR THEMSELVES.

Brinkley, Frank
The Kyoto industrial exhibition of 1895: held in celebration of ~~the eleven hundredth~~ anniversary of the city's ~~existence~~