

Arashiyama.

This high hill in the western outskirts of the city, is one of the most popular resorts of Kyoto and is situated near the Ōi River.

It abounds in cherry-trees, which were originally transplanted from Yoshino by the ex-Emperor Kameyama.

The Ōi flowing along the foot of the hill is a clear stream and floating on it are seen pleasure-boats laden with holiday-makers.

A bridge named Togetsu-kyō spans the stream, and walking over it in the southerly direction one comes to Nakajima Park.

On the elevation beyond stands the temple of Kokuzō. Going along the foot of Arashiyama by the stream, one passes the pretty waterfall of Tonase and the emerald pool of Chidori and in a few minutes reaches the Duhikaku, whence a partial view of Kyoto is obtained.

The beauty of the water of this river combined with the ever-varying foliage and blossoms that hang from the hill-sides, makes this resort a veritable fairyland of beauty.

The pink of spring and the crimson of autumn clothe the place in indescribable beauty, which attracts great crowds of sightseers, while the cool mountain breezes of the summer evenings and winter's snowy landscape give hardly less pleasure to very many people.



Morning-glory on the fence.

(National Treasure)

Owned by Tenjyūin, Myōsinji.

Painted by Sanraku Kanō in the Momoyama age.

Tenjyūin is one of the subordinate temples in Myōshinji, and the pictures on the sliding screens and the cedar doors were all painted by Sanraku.

The screens are gorgeous, painted thickly with ultramarine verdigris, chalk, cinnabar, etc., on a gold ground.

This picture shows only one part of the screen in the east room of the main hall, and represents a ~~morning~~ morning-glory coiling round a fence, in a most realistic manner.

In intensifying decorative beauty, without doing violence to nature, lies the secret principle of true art.



The Hōzu Rapids.

The Hōzu River runs west of Kyoto. Its clear stream winds down in swift current through a deep narrow valley of rugged precipices and huge rocks. The views are especially fine in early summer when azuleas bloom among the cliffs. The best way to enjoy them is to go up to Kameoka by train and come down the stream by boat. This is called "Shooting the Hozu Rapids"

A downward glide to Arashiyama (8 miles of scenic beauty) is made in 1½ hours with a fair current.

The boat, manned by four hands who work the sculls and yulo, runs at an exhilarating speed and many dangerous passes are made with safety.

Instead of taking a train from Kyoto, the traveller can make a pleasant motor tour from the hotel direct to the boat landing (about 1 hour) and take a boat down the rapids to Arashiyama.

The same motor-car meets the traveller at Arashiyama and takes him back to the hotel. The whole excursion by this route takes about four hours.

No visitors should leave Kyoto before shooting the Rapids. The trip is very interesting and exciting without being dangerous.



Iwashimizu Jinsha.

This shrine, the sister shrine of the Usa Hachiman, Kyūshū, is on the top of a hill called Otokoyama, and is dedicated to Emperor Ōjin, Hime Ōkami and Empress Jingu. It was first built in 860 A. D. by Emperor Seiwa according to an oracle brought by a priest Koguo from Usa Hachimangu. Since then emperors and generals have often visited the shrine. In time of national crises emperors offered prayers at this shrine, and their prayers were heard. So the shrine has been considered as the shrine of the god of victory, and revered next to the Ise Shrine, the holiest in Japan. As it is on the top of the hill surrounded by three rivers, it proved to be a natural stronghold, and many battles were fought here in ancient times. Naturally the shrine was burnt down several times. The present one was built by the Tokugawa Iyemitsu in 1641, after the ancient design called Hachiman-zukuri. This is a peculiar style where two similar structures are placed one exactly behind the other.

The lines of their two sloping roofs looked at from the gable end, form a sort of inverted U.

The caves at the rear of the interior building and those at the front of the shrine behind it, come close together and are joined by one very wide caves-trough, which in this particular case is especially noteworthy, because it is said to be made of gold given by Toyotomi Hideyoshi.



Byōdoin, Uji.

This is a Buddhist temple erected by Fujiwara Yorimichi on the bank of the River Uji. It was originally Minamoto Tōru's villa, but was made a temple in 1052 A. D. In those days the temple ground was enormously large, and there were many buildings on it: but repeated wars burnt down almost all of them except one which stands to-day as a typical specimen of the architecture of the Fujiwara Period. This edifice is in the shape of a flying phoenix and is called Hōōdō or the Phoenix Hall. The central hall corresponds to the body of the bird, the two side galleries the wings, and the rear gallery the tail.

A great wooden image of Amitabha is enshrined within the hall.

The walls in the interior of the hall are decorated with many little wooden images of angels playing with musical instruments.

There are pictures on the doors painted by Takuma Tamenuri, vigorous colourings on the ceiling and walls, and inlaid work of mother-of-pearl on the dais and baldachin.

These all present the high culture of the Fujiwara Period and are an attempt to depict the joys of Paradise.

Tsuri-dono or Kwannon-dō is north of the pond in front of the central hall. It is a work of the early Kamakura Period and enshrines a wooden image of the eleven-faced Kwannon.



Sakya rising from the Gold Coffin.

(National Treasure)

Owned by Chōbōji, Otokuni.

Painted in the Fujiwara age on silk cloth.

1.6 m. long and 2.3 m. wide.

When Sakya died in the forest of Shara, his mother, Madame Maya, came down from the heaven named "Toriten" and wept over her son's sudden death.

Sakya rising from the dead chid his mother.

This picture represents the dramatic scene.

All the people were delighted at Sakya's regeneration, seeing him rising from the gold coffin, and the scene, in which the people were marvelling at his sublime condition, is skilfully expressed.

Hard and soft lines are used in suitable places, and the painting is elegant and refined.

This is not only a masterpiece of the Fujiwara age, but a perfect gem among Buddhist paintings.

