

Kamigamo Jinsha.

This shrine is dedicated to Wake-Ikazuchi-no-Mikoto, who is the son of the goddess Tamayori-Hime, and the grandson of the god Taketsunumi, but is popularly known as Kamigamo Jinsha.

The shrine had long stood here before the Heian Capital was established, and has been greatly revered by the Imperial Court.

All the buildings but the main shrine, which was rebuilt in 1868, were repaired in 1298.

Rōmon, the two-storeyed main gate, painted red, produces a striking effect of beauty, contrasted with the evergreens hereabouts.

Honden, the main shrine is of the Nagare-zukuri style, roofed with hinoki bark.

Other buildings are the Gouden, Norito-no-ya, the Inner Gate, Buden and Haiden, all under special state protection.

The grounds are handsomely laid out: two crystal brooks flowing between banks of mossy trees, make an impressive setting for the great red torii which forms the gateway.



Mountain Scenery in Summer and Winter.

(National Treasure)

Two Rolls.

Owned by Manjuin Temple, Shugakuin, Otagi.

Painted by Priest Sesshū in the Ashikaga age.

Painting in black on paper.

0.468 m. long and 0.283 wide.

In the Ashikaga Era the Zen sect was valued as a religion, and so a light and neat black painting prevailed.

At that period our priests, including Priest Sesshū, deeply studied the famous pictures of the Sō and Gen ages, brought over from China.

He studied in China in the Min age as a scholar of Raen and Kabei's school of painting, having the well-known painters, Chōyūsei and Rinzai, as his teachers, and originated his own school with his elaborate works.

The very smallness of the picture is indicative of the skill of its execution, so extensive a scene being depicted in so small a space.

It is only a picture of mountain scenery, but the one represents the refined summer view and the other represents the chilly winter landscape, covered with white silken snow.

Nothing could be more magnificent and profound than the composition and more effective in contrast than the pair of rolls.

Sesshū, born in Bicchū, one of the western provinces, lived in the cottage named Unkokuan, Yamaguchi Town, Suō Prefecture, and died in 1506.



雪海峯

Aoimatsuri.

The Kamigamo and Shimogamo Jinsha hold a festival every year on May 15th, at which time a gorgeously elaborate procession representing the Heian period passes from the Imperial Palace northward to these two famous shrines.

A long procession of nobles and Shinto priests in court dresses starts from the Imperial Palace at eight in the morning for the Shimogamo Jinsha and after the religious ceremony there continues to the Kamigamo Jinsha in the afternoon.

It has been called the most refined and elegant festival in our country.

It is also one of the grandest fêtes of Kyoto, affording a good opportunity of seeing the ancient official costumes.

In the reign of Emperor Kinmei a heavy rainstorm came on throughout the country, and it seemed there would be no end to it, with the result that the people faced actual starvation on account of frequent floods.

The Emperor, therefore, consulted an official diviner, named Urabe, about the best way to save them from this calamity.

The diviner then answered His Majesty, "In my dream the Gods of the Kamo Shrines in Yamashiro Province appeared and said that the people should offer them prayers and at the same time 'Aoi', the holly-hock."

On an auspicious day of April a great festival ceremony takes place before the Kamo Shrines.

This is what the legend tells us about the origin of the festival.



The Botanical Garden.

The Botanical Garden is to the north of the city on the eastern bank of the River Kamo. It covers about 84 acres of ground. It was planned by Baron Shoichi Ōmori, former governor of the prefecture, in commemoration of the coronation in 1914. Baron Mitsui, a millionaire, contributed ¥ 550,000, and the construction of the garden began in 1917. It was completed and opened to the public in 1923, on November 10th, the memorial day of the coronation. The Ōmori Memorial Library contains besides books many precious botanical specimens. The official gardeners take great care of the garden to arouse people's interest in botany and Nature. The Garden also has a large playground, where athletic meetings are held from time to time.

The new hall -Shōwakaikan- was originally constructed to serve as a parlour at the Enthronement of His Imperial Majesty in 1928.

After the Enthronement, the hall was given to the Prefectural Government. It was brought to the present site on the 17th May, 1930, and now is opened as a public assembly hall for a certain charge.



Hieizan.

Five years before the Emperor Kūmu founded Kyoto, the Buddhist monk, Saichō, erected a small temple on the summit of Hieizan, the beautiful, high mountain three miles northeast of Kyoto, and called it Enryakuji. In time the temple became a great monastery, where thousands of Buddhist priests repaired to enforce their doctrines on the city of Kyoto.

Here the priests held sway until the 16th century, at which time Oda Nobunaga, indignant at the degeneration of the monks, led an attack against them, and drove them off the mountain.

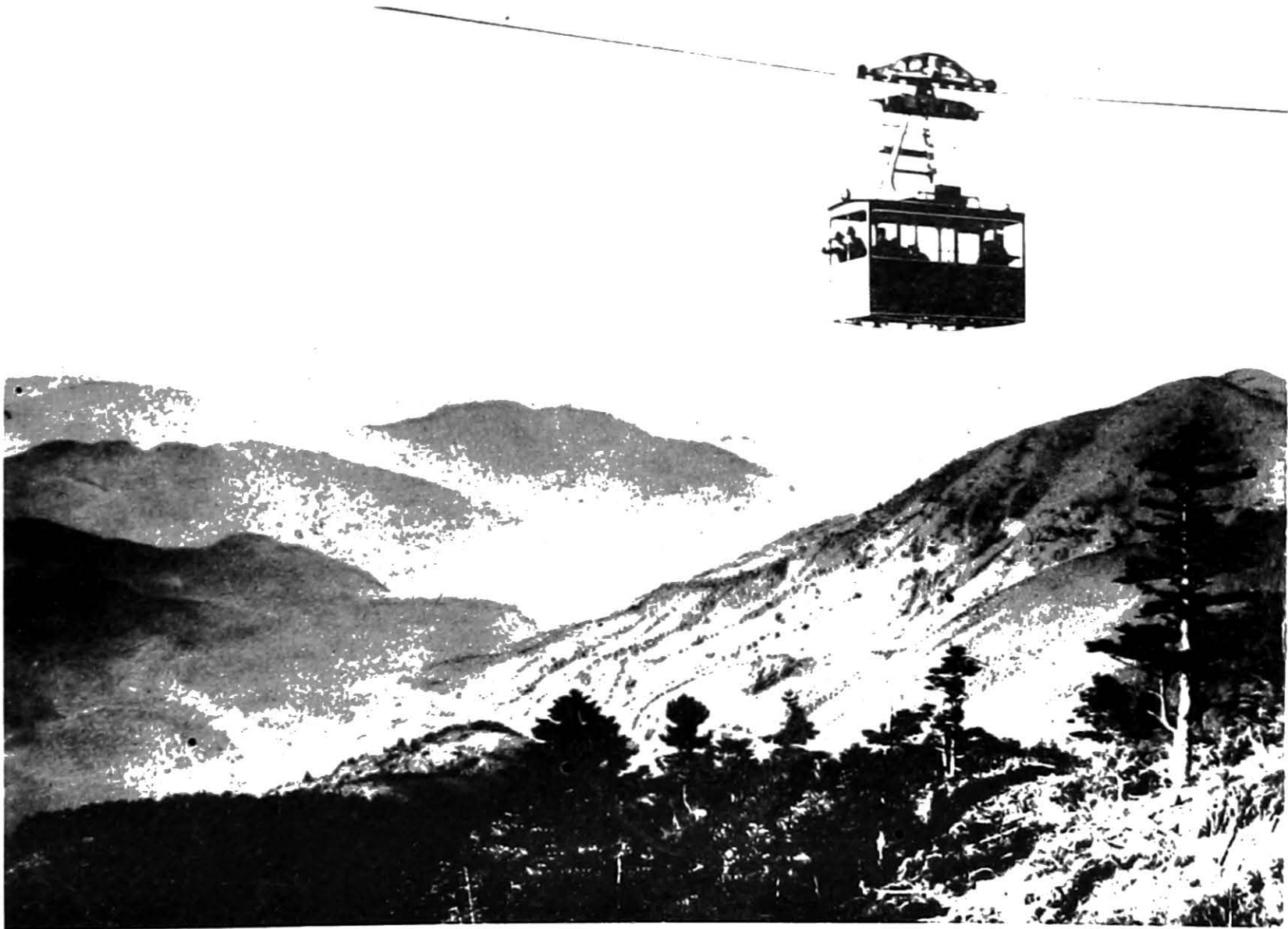
With the advent of the Tokugawa shoguns the priests were permitted to reestablish themselves on the heights, but the former glory of Enryakuji never returned.

Mt. Hiei is a beautifully majestic mountain, commanding a truly panoramic view of the surrounding country, and a cable car line has been constructed, which makes it possible to reach the summit in only 9 minutes.

Besides a fine view of the great city of Kyoto, one can enjoy a picturesque sweep of Lake Biwa far below.

To take the aerial trolley one should follow the trail leading to the left from the cable-car station.

Two cars are in service on this suspension trolley line, which stretches a distance of 2,110 feet, carrying 20 men each including the operators.



Thunder God.
(National Treasure)

One of the folding screens owned by Kenninji Temple.
Painted by Tawaraya Sōtatsu in the Tokugawa age.
Colouring on a gold ground.
1.57 m. long and 0.864 m. wide.

The picture occupies one side of the folding screen, on which the Wind God is painted. On the gold ground the picture was painted with soft and full faced brush lines, combined with rich colour.

Attention has been concentrated upon harmonising colours, in comparison with the other picture of the Wind God.

The style of painting was marked by originality of ideas—in the composition of painting one of the Buddhist family was added as a specimen of the Buddhist arts.

The imposing and splendid taste of the picture exhibits the spirit of that period and marks a new departure, seasoning with Yamato style the wall painting of the Momoyama age.

We believe that this composition was originated by Sōtatsu, who lived in the 17th century (Kwanei Era).

