

Miyako Odori.

Nothing is so famous all over the world as the Miyako Odori.

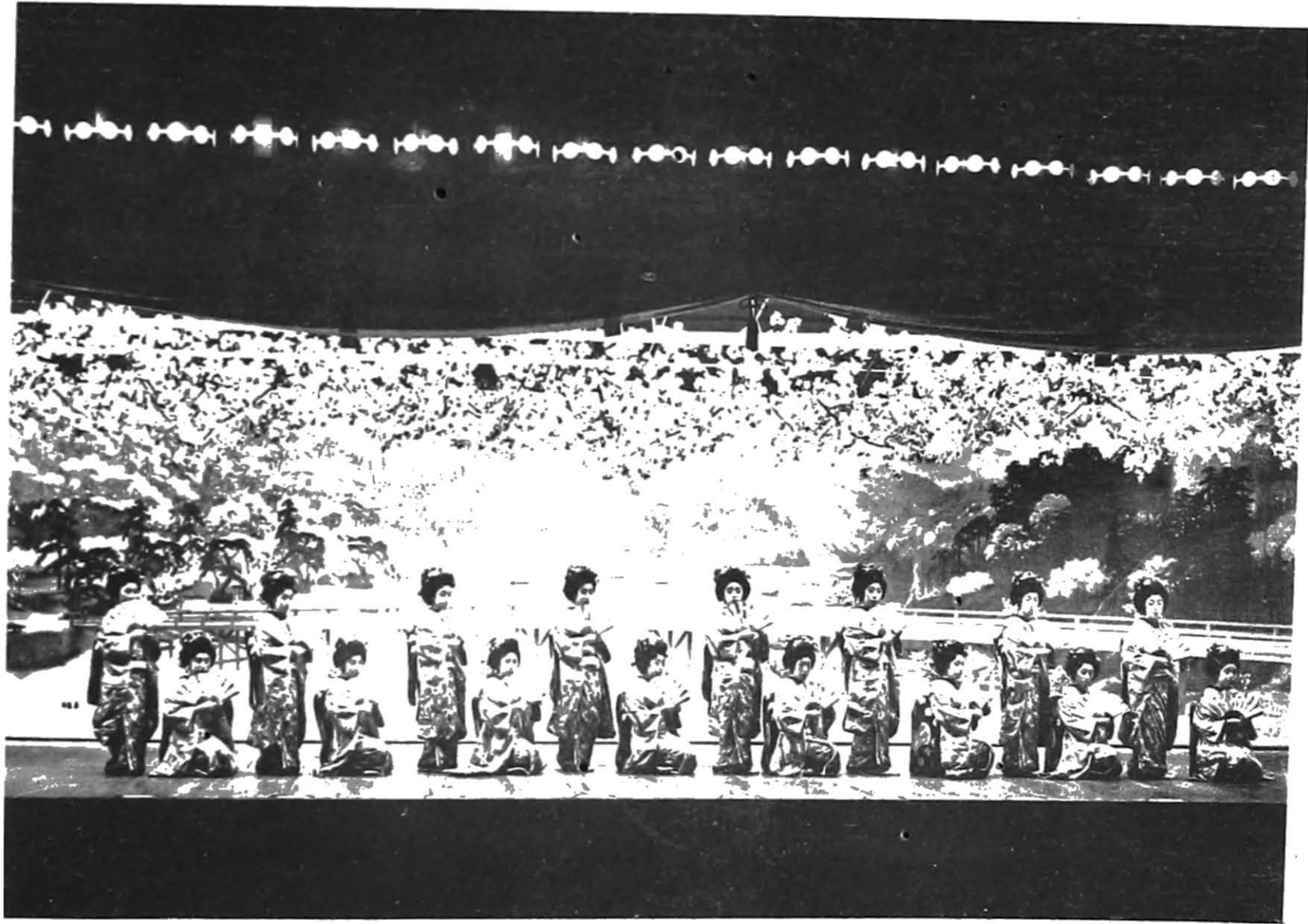
Miyako Odori, known as the cherry dance, was first performed in 1872.

At that time an exhibition was held here, and the master of the Ichiriki—a famous tea-house started to perform a special dance at the Matsunoya, consulting with the dance teachers.

This is the origin of the Odori.

Since then it has been held in the Kaburenjō, Gionmachi, for three or four weeks every year, beginning on April 1st. The stage is planned similarly to that of a theatre, and the back-ground represents some beautiful scenery suited to the songs composed each year for the occasion.

The beautiful girls of the Odori comprise 32 dancers, 11 singers with Shamisen, and 10 girls with other musical instruments.



Kwakogenzai-ingwa-kyō.

Sutra of Cause and Effect.

Owned by Hō-on-in at Daigo.

Painted in black on paper with the upper part coloured, in the Tempyō Period.
0.263 m. long.

It is a sutra expressing romantically the present and the past living states of Buddha, deeply respected from ancient times in Japan.

Since the Tempyō Period, a romantic sutra of the following kind has prevailed that on the upper part of the paper a picture was painted, and on the lower part, its interpretation was described.

The sutra is devised to show the pictures with the scriptures when it is spread out, just like a picture scroll made in the next generation.

It is the most noted one—the characters in the so-called Tempyō Sakyōtai style are faithfully written, and the pictures are painted in crude style with a simple colour, expressing the meaning of the sutra.

The drawing of the figure and the natural scenery is very elementary, but the most ancient dignity is revealed and the purity is satisfactorily displayed.

The collections of curios in the Tempyō Period are very few, and so this sutra is highly appreciated and remarkably valued by people.



地遍纏身或頭上大
 燃或瞋目怒辭或傍
 行跳擲或空中旋轉
 或馳步吼吼有如是
 等諸惡類形不可稱
 數圍繞菩薩或復有
 欲裂菩薩身或四方
 烟起炎爛衝天或狂
 風奮發震動山谷風
 火烟塵暗无所見四
 大海水一時涌沸誰
 法天人諸龍鬼等悉
 忿亂衆瞋恚增威毛
 孔面流淨居天衆見
 此惡魔惱亂菩薩以
 慈悲心而愍傷之於
 是來下剛塞虛空見
 魔軍衆无量无邊圍
 繞菩薩發大惡聲震
 動天地菩薩心空類无
 異相猶如師子震於
 鹿羣皆悉歎言嗚呼
 奇哉未曾有也菩薩
 決定當成正覺是諸

Kiyomizudera.

This is a nationally celebrated and greatly venerated Buddhist temple built high on the slope of Kiyomizu Hill in 784 A. D. and dedicated to Kannon, the Goddess of Mercy.

The buildings were repeatedly burned down in time of war, and the present structure was erected by Shogun Iyemitsu Tokugawa in 1633.

The pictures of the trading ships of Sueyoshi and Sumikura displayed on the walls are of great historic interest.

The balcony over a cliff in front of the main temple is a triumph of architectural art and enjoys wide fame as "The Stage of Kiyomizu"

The great temple towering high above the beautiful valley below, commands a magnificent view of the city, and here thousands of people flock annually, as much for beauty gazing, as for the purpose of worship.

The beauty of the unique architecture of the buildings together with that of the natural scenery makes Kiyomizudera one of Kyoto's finest spots for sight-seeing.

It is particularly lovely during the month of November, when the maples are at their best.



The Hakubutsukan (Art Museum).

In 1897, the Imperial Household Department established this museum in Kyoto: it is divided into three general departments, History, Fine Arts, and Art Industry.

Works on the building were commenced in 1892 and completed in 1895.

In 1924 the present Emperor, then the Crown Prince, visited the museum and gave it to the city in memory of his wedding.

From time to time the arrangement of the Museum is somewhat changed to make space for exhibiting special collections, and there are frequently lectures on fine arts, open to the public.

Many of the exhibits are lent by temples and individuals and therefore represent a widely varied collection of interesting antiques.

Perhaps no other museum in Japan contains such a unique and valuable collection of sculptured wood statuary of the 8th and 12th centuries.

The Museum affords the most convenient means of learning the characteristics of the various periods of Japanese arts.

The works representative of the different periods are the bronze statues of Kwanzeon-bosatsu and of Ashuku; the wooden images of Yakushi and of the Shintō Goddess of the Matsu-no-o Shrine; the wooden statues of Amitabha and of the Hermit Sage.



San-ju-san-gen-do (Thirty-three Ken Hall).

This temple, located in the neighbourhood of the museum, is famous for its many statues of the Goddess Kannon.

Originally the abbot, the ex-Emperor Go-shirakawa, erected the temple in his palace and enshrined 1001 wooden statues of Kannon and 28 disciples in the main hall. The first building was destroyed by an earthquake in 1185.

Its successor erected in 1132 A. D. by the Emperor Toba was destroyed by fire in 1249 A. D.; but in 1251 A. D., the Emperor Kameyama assembled more than a thousand figures of Kannon and housed them in the present building.

The main hall is commonly called San-ju-san-gen-do, because of its 33 spaces between columns in the frontage.

The building is 39² feet in length and 55 feet in width, of a single storey with an irimoya roof.

Though it was rebuilt in the Kamakura Period, it follows to a certain extent the Fujiwara style.

The south gate was built in 1270 and repaired extensively in the Momoyama Period.

It has eight columns in the kirizuma-zukuri style, with elaborate carvings on the beams.



Image of Nyoirin Goddess of Mercy.

(National Treasure)

Owned by Kōryūji, Uzumasa.

Carved in the Suiko age.

0.894 m. high.

This is a wooden statue covered with gold foil in the style of "Hanka"—with legs crossed and a meditative countenance—the so-called Miroku Bosatsu type.

The statue is very much noted among the images bearing the date of "Kinoetora" in the 48 images in Imperial Utensils,—the principal idols, Chūgūji, Yamato Province, getting about among the people as the Buddhist image with the most elegant and refine feature as one of the excellent sculptures at the Suiko age.

The coiffure, robes, and the form of the stand are characteristic.

The statue is one of the representative works of the Suiko age and highly valued.

