

## HACHIMAN

This large and important shrine—so closely connected with the family of Yoritomo, and the theatre of many dramatic scenes of ancient history—occupies a commanding site upon the eminence known as *Tsurugaoka*, or Hill of Storks. From earliest times Hachiman, the Japanese Mars, has been the deity specially worshipped by warriors and the military classes: the original dedication of the shrine receding through the centuries to fabulous antiquity.

The first temple of Hachiman was established at Usa in Kyūshū (Province of Buzen); the deity worshipped therein seems to have been a direct descendant of Amaterasu, the primeval goddess of sun. According to the legend, at the ceremony of dedication eight white banners were seen to descend from heaven, fluttering down upon the shrine; from this miraculous demonstration the temple was known as *Yahata-no-Yashiro*, or shrine of the eight flags, and which according to Chinese pronunciation becomes Hachiman. Later on, about the sixth century, the Emperor Ojin, son of the valiant Empress Jingo, came to be identified with the deity of this temple. The Empress Jingo (divine merit)—a lady “intelligent, shrewd, and with a countenance of blooming loveliness”—is said to have reigned for the lengthy period of sixty-eight years (201–269) and was famed as

the leader of the celebrated military expedition to Korea.

In the year 859 the Emperor Seiwa transferred from Usa and established at Iwashimizu in the Province of Yamashiro the original of the present shrine. The family of Minamoto being descended from the Emperor Seiwa, and the deity Hachiman Ojin and the Empress Jingo being associated with such warlike distinction Hachiman came to be identified as the patron divinity of the Minamoto, and when the temple was erected in Kamakura it later assumed the aspect of the tutelary shrine of the military capital. This was effected in the year 1063 by Minamoto Yoriyoshi, ancestor of Yoritomo; on the occasion of an expedition to the north of Japan he caused the shrine of Hachiman to be established in Kamakura in order that especial prayers might be offered for his victories, and the success of the campaign. Yoriyoshi's eldest son Yoshiie (1041-1108) was possessed of such brilliant military qualities that he was regarded in the light of a reincarnation of Hachiman. It is a well-known historical fact that before the birth of Yoshiie, his father specially prayed before the Hachiman shrine for an offspring who should be a worthy son of Mars. The war-god apparently lent a favourable ear to his petition, for the child that was born was of such magnificent valour and so renowned for his skill as an archer that the family of Minamoto owed much of its supremacy and distinction to 'Hachiman Taro'—or 'the first born son of Hachiman' as he was known to posterity, and which name was ceremoniously conferred upon him by his father: this heroic ancestor played an important part in laying the foundations of the Minamoto

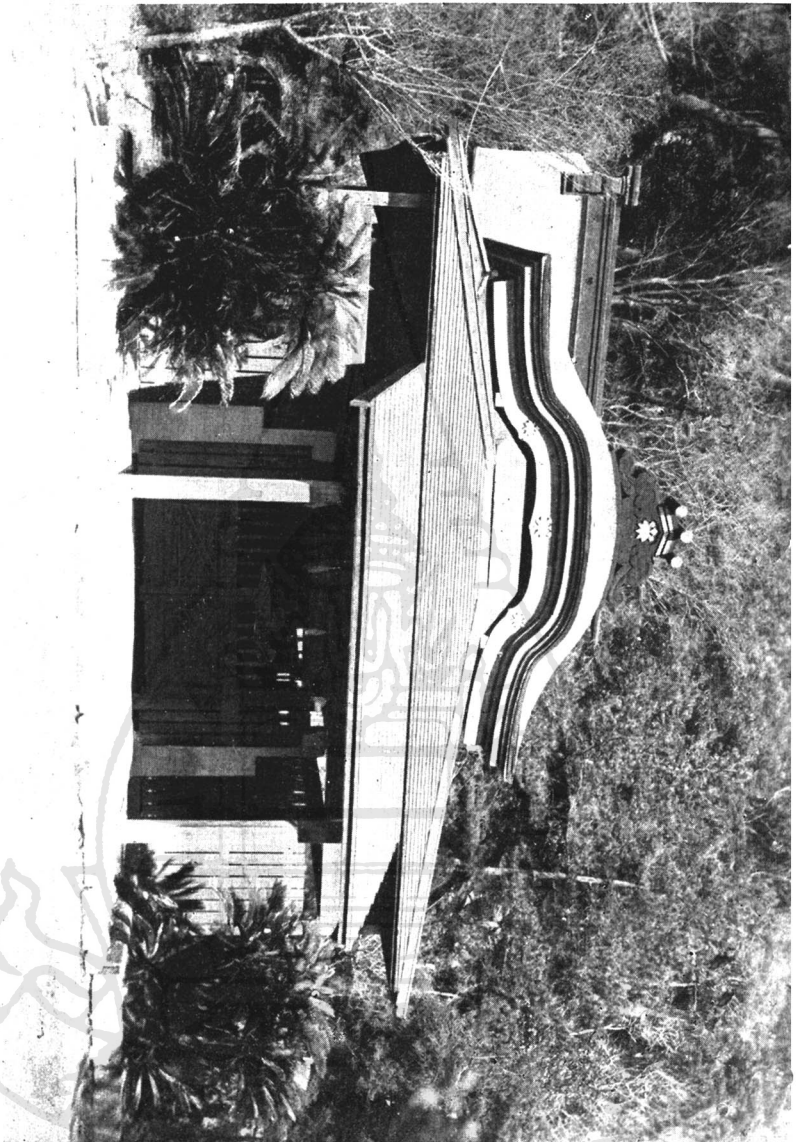
power, that culminated four generations later in the whole of Japan lying beneath the sway of his great-great-grandson Yoritomo.

This first temple of Hachiman to be erected in Kamakura was of less imposing proportions and upon a considerably smaller scale than it assumed later; its site was also different, being much nearer to the sea. This site is still in existence (a short distance north-east of Prince Shimazu's estate), the historic spot being marked by a small shrine that also bears the name of Hachiman. However when Yoritomo took up his abode in what was afterwards to be his capital and the most important city of the Empire, in 1180 he removed the shrine to its present site, which was originally known as '*Matsugaoka*,' or Hill of Pines, but was re-christened '*Tsurugaoka*' after the former locality. At first this remodeled edifice was situated in the courtyard below the hill: however in March 1191 a disastrous conflagration occurred in Kamakura and the buildings of Hachiman were entirely destroyed. After this fire Yoritomo caused the shrine of his patron god to be rebuilt in its present commanding situation. This was so speedily accomplished that the main temple and all the vassal buildings were completed in the same year, and on November 21st 1191 the restored shrine was dedicated, with opening celebration of great splendour and general rejoicings. In spite of its lofty and isolated situation the temple was again attacked by fire in 1821, and again destroyed: on this occasion it was rebuilt and re-established under the auspices of the eleventh Tokugawa *Shogun* Iyenari, the present structure dating from 1828.

Formerly the Hachiman shrine was classed under

the compromise between Buddhism and Shinto known as ' *Ryobu-Shinto* ' (two religions), a system originated by Kōbō Daishi, who claimed that the Shintō gods were incarnations of Buddhist divinities, and thus amalgamated the two creeds: the austerities of Shinto becoming merged in the ornate decoration and gorgeous ritual of the imported faith. Thus the former aspect of Hachiman was on an entirely different scale; ancient records describe in detail the vast numbers of elaborate structures that surrounded the main shrine. These included the Hall for the Recital of the Scriptures; the great Bell-Tower; the ' *Goma-do,* ' or Incense-Temple—enshrining the statues of five saints carved by Unkei, and from whence thin spirals of the sacred smoke ascended ceaselessly by day and by night; the Chinese Pagoda; ' *Benzaiten,* ' or Temple of Benten, erected on an island of the lotos-pond; the temple dedicated to the martyred Sanetomo, and the ' *Rokkaku-do,* ' or six-sided pavilion. West of the great *icho* tree, behind the Incense-Temple, stood the ' *Rinzo,* ' or Hall where the holy books of the Scriptures were kept: this building was some thirty feet square, and the sacred writings are said to have been brought from Korea at the request of Sanetomo.

Another temple was dedicated to Takeshiuchi-no-Sukune—the benevolent white-bearded patriarch whose effigy appears upon the paper currency of the present issue—the faithful retainer of the Empress Jingo, and who carried in his arms when a babe the Emperor Ojin. But the downfall of the *Shogunate* and the Restoration of Imperial Power in 1868 brought about the reaction in favour of restoring the national faith to its original simplicity. Shinto again became the state religion, and



Shirahata-no-Miya, or ' Shrine of the White Banner ' ; dedicated to Yoritomo,  
and enshrining a famous statue of the First *Shōgun*.

Buddhism was disowned and disendowed. All the glitter and ornamentation disappearing from the shrines, they returned to the unembellished austerity that forms such a strong contrast to the Buddhist temples, and the great shrine of Hachiman assumed the aspect of mysterious solemnity and beauty unadorned that it presents to its stream of visitors and admirers in the present day.

Of all the numerous vassal temples and subsidiary structures two important ones alone remain. Below the broad steps upon the eastern side—with its beautiful carvings and paintings sadly impaired by time and the ravages of the climate—stands the *Wakamiya*; the temple dedicated to the Emperor Ojin's son, who became the Emperor Nintoku (313-399). A short distance to the right is the *Shirahata-no-miya* (Shrine of the White Flag), dedicated to Yoritomo. This building—painted black, and decorated with the gold crest of the Minamoto family—is of a unique and highly artistic style of architecture, the four main pillars being made of iron: the doors of the sanctuary are gilded, with a curious black design. This shrine was originally on the same level with the Hachiman temple, and was rebuilt there after the fire of 1828—which destroyed both edifices; however it was established upon the present site Sept. 20, 1887. Within the sanctuary is a statue of Yoritomo, concerning which the following anecdote is universally known. In the year 1521, after the battle of Odawara the great Hideyoshi visited Kamakura and came to pay his respects to this shrine. Tapping the effigy of Yoritomo familiarly upon the shoulder, Hideyoshi is said to have declared that himself and Yoritomo were the sole rulers of Japan who had arisen from the ranks

of obscurity to wield the sceptre of the power over the whole country. But whereas Yoritomo had great ancestors, he was enabled to attain his object with less difficulty. Hence Hideyoshi proclaimed himself to be the greater of the twain.

The approach to Hachiman is over a mile in length, leading through the long and stately avenue of splendid old pines arched with three great stone *torii*—the Shinto gateways—directly from the beach of Yuigahama. The first *torii* was erected before the temple under the personal supervision of Yoritomo, Dec. 16, 1180. Originally they were all made of wood, which occasioned a repeated dispensation of destruction and repairs until the year 1668, when under the Tokugawa auspices they were reconstructed in their present form. Especially imposing is the ‘*Great Torii*’—the massive structure that spans the centre of the avenue with majestic effect; the stone from which it was fashioned was brought from Inushima, Province of Bizen. In ancient days it is said that a mighty *torii* stood in the sea at Yuigahama, (as at Miyajima) flanked by a ‘*Haiden*’ or Hall of Worship. The *Azuma Kagami* states that on Oct. 30, 1215 a new *torii* was erected at Yuigahama to replace the former one, which had been destroyed in a storm two months before. But on this wild coast the second sea-gate was soon doomed to share the fate of its predecessor; it is further recorded that in the disastrous earthquake and tempest of April 3rd 1241 both the gate and its adjacent building were completely wrecked, the *débris* being swallowed by the great waves in the fury of the storm.

From a short distance beyond the station a raised approach divides the road into two, leading to the



The Great *Torii* of Hachiman that spans the centre of the Avenue approach.



entrance of the shrine: it is now an avenue of cherry-trees, that in April presents the ethereal effect of a long tunnel of bloom. This special way is of great antiquity. It was originally constructed by Yoritomo and is known as *Dan-Katsura*; history states that this approach was an offering to propitiate the gods before the birth of his eldest son Yoriiye, in order that his wife Masako might be accorded an easy and safe delivery of the expected heir.\*

Even at the present day many old willow trees may be observed in the neighbourhood of Wakamiya. In former times they grew in such profusion that this district was known as *Yanagiwara*, field of willows, and Kamakura is said to have been poetically described as '*Yanagi-no-miyako*' or the willow-capital in contrast to Kyōto, the '*Hana-no-miyako*' or flower-capital. The semicircular stone bridge leading into the lower court is called the '*Akabashi*' or 'Red Bridge,' as formerly it was constructed of red painted wood; in olden days it was customary for the *Shogun*, on repairing to the temple for worship, to leave his equipage near this bridge and to proceed on foot. In the past ages this beautiful curved way—lying in the shadow of gnarled old pines, whose lichened boughs seem to be guarding it from the desecration of ordinary footsteps—was considered sacred, and, like the Red Bridge at Nikko, was intended for the entry of the highest in the land; the flat bridge beside it being for the benefit of mere commonplace human beings to cross into the sacred precincts.

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\* The *Dan-Katsura* has recently been repaired and beautified under the auspices of the Kamakura *Dojinkai*. (1918)

The historic ponds they span are transformed into a vision of beauty in the summer—a glory of the pink and white lotos-flowers that seem to possess such an inscrutable affinity with the mysteries of religion, death and the joys of Nirvâna. The blossoms' purity of form and tint are scarcely less wonderful than the solemn grey-green cups of the mighty leaves, with their exquisite shell-like tracery, and within whose curves lie iridescent beads of water that sparkle like jewels in the sunlight—to the Buddhist mind symbolising the evanescence and fleeting nature of the life of man.

These ponds owe their existence to Yoritomo's consort Masako, and were made at the time of the great attack upon the Taira; a retainer called Oba Kageyoshi undertaking and superintending the work. Four islands were constructed in the western pond while the eastern sheet of water contained but three. The Japanese word '*san*' means 'three' and also 'birth': while the character '*shi*' signifies 'death' as well as the number 'four.' The pond of birth was planted with pure white lotos-flowers but the lake of death contained red blooms only; the Minamoto flag being white, while the banner of the enemy was of scarlet hue: hence the ponds were considered symbolic of the conquest and extermination of the Taira and the birth of the power and glory of the Minamoto. However another tradition attaches a milder and more merciful significance, asserting that Masako caused the western pond to be planted with red lotos-flowers as a tribute to the memory of the heroism and valour of the defeated foe. The '*Taiheiki*' states that on the occasion of Nitta Yoshisada's victorious entry into Kamakura (July 5, 1333) he caused the bloodstained sword



The Curved Bridge of Hachiman.

to be washed in this pond after the gruesome ceremony of examining the heads of the enemies, a formality to which in those days the highest importance was attached. The pair of huge stone lanterns just beyond the curved bridge were presented to the shrine in the Tokugawa Era by the sugar-merchants of Yedo and Osaka respectively.

The open building known as the '*Maidono*' or dance hall, is situated in front of the broad flight of steps leading up to the main shrine. This famous spot is associated with the dance of Shizuka Gozen, the well-known incident in the history of those times that is so perennially dramatised and related in song and story. Shizuka, originally a beautiful dancer of Kyōto, was the mistress of Yoshitsune, the famous youngest brother of Yoritomo, and was one of the four undying heroines of the twelfth century. When Yoshitsune became a proscribed exile and his enemies were on the alert to take his life he refused to allow Shizuka to accompany him on his precarious flight, as it would mean her almost certain death. Hence he attempted to send her back to her home in Kyoto under the escort of a trusted servant. In the wilds of Yoshino the latter robbed his defenceless *proiegee* of all her possessions and escaped, leaving her penniless to battle with storms of snow and wind in that desolate mountain region. However some kind priests rescued the unfortunate girl and with their assistance she managed to reach Kyoto. There she soon fell into the hands of the foe and was brought to Kamakura, where every means was resorted to in order to induce her to disclose the whereabouts of her lord and master, but with fruitless results. As she had achieved considerable fame as a dancer, Yoritomo commanded that she should be forced

to give before him a public exhibition of her skill. At first strenuously opposed to being used as a toy to amuse her bitter enemy—she was finally compelled to submit, but her indomitable spirit made use of the occasion to defy the despotic *Shogun*. There in the presence of all that brilliant assembly, instead of the expected performance, Shizuka, to her waving fan, chanted a love-song extolling the virtues and heroism of her lover, and lamenting the cruel fate that had torn them asunder anticipated the joys of re-union!

It is said that Yoritomo retired in wrath, while all the witnesses of this scene fully expected that the daring girl had signed her own death-warrant: however the beauty and the sorrows of the graceful captive had touched the heart of the lady Masako, who intervened to save her life. Shizuka was discovered to be *enceinte*, and was detained in prison until the expected one was born: this unluckily proved to be a son, which was slaughtered by the relentless command of Yoritomo—but an order of release was signed for the mother, and she was permitted to disappear into obscurity.

A broad flight of over sixty stone steps ascend to the shrine. Beside this ascent stands a noble *icho* tree, which is said to be over a thousand years old, and which played a part in the tragedy that was enacted upon these steps in the year 1219. At that time Yoritomo's second son Sanetomo was the reigning *Shogun*; while an officiating priest of high rank at the temple of Hachiman was Kugyo, nephew of Sanetomo (son of Yoriiye, his elder brother). Now some time before Yoriiye had fallen a victim to the malignity of his enemies; the same enemies had trained the young Kugyo

to regard his uncle Sanetomo as the assassin, and incited him to cherish the scheme of avenging the murder of his parent. The real agent was supposed to have been Hōjō Yoshitoki, who was aiming at the entire extinction of the Minamoto and their partisans as a necessary prelude to usurping the supreme power for himself.

At the beginning of the year 1219 Sanetomo received the honour of a high appointment conferred upon him by the Emperor, so according to custom he repaired to a service of thanksgiving at the shrine of his patron deity. It is recorded that the unfortunate young *Shogun* (he was but twenty-eight) had some presentiment of his impending doom, for just before the ill-omened expedition, while his hair was being dressed by an attendant, Kinuji, he playfully offered a hair to the man, saying it would serve as a memento when his master was no more. Moreover on setting out Sanetomo (who achieved such celebrity as a poet that many of his verses are still universally known, and are considered of high distinction) composed a little stanza that might well be interpreted as a farewell, and which has been translated:—

“ Though I am forth and gone,  
And tenantless my home ;  
Forget not thou the spring  
O plum-tree by the eaves.”

The service was arranged to take place in the early evening of January 27th. The day had been wild and stormy and it is recorded that a mantle of snow lay upon the ground to the depth of two feet. Contrary to the advice of his counsellors Sanetomo refused to

take the precaution of wearing armour under his robes of state, and also declined to postpone the ceremony until daylight. Escorted by a large retinue of high officers of state and a thousand horsemen, the procession started on its way: the *Shogun*, leaving his escort in the lower court, proceeded to the shrine above attended by a single member of his suite—Nakaakira, the bearer of the long sword of state. The sword-bearer should have been Yoshitoki (son of Tokimasa and afterwards second Hōjō Regent), but near the entrance to the shrine a mysterious white dog was in evidence: Yoshitoki, at this apparition is said to have been seized with sudden illness and returned, requesting Nakaakira to carry the sword in his stead.

The ceremony was a protracted one, lasting on into the night. On his return, as Sanetomo and his sword-bearer were descending the broad steps, Kugyo—who disguised in female garb had been lurking in concealment behind the *icho*—suddenly rushed upon his prey. “I am Kugyo, my father’s murder is avenged” cried the assassin, and seizing the head of his victim from the blood-stained snow, disappeared in the darkness and made his escape. However he was pursued and ultimately slain by the emissaries of the Regent, and thus perished the last survivor of the direct line of Yoritomo: the rule that the great originator hoped to establish upon secure foundations for all eternity passing away in three generations, after the brief period of barely forty years.

The shrine upon the plateau above consists of the Tower-gate—wherein keep guard the quaint warriors in mediæval costume armed with bows and arrows, ‘Ya-



### The Sacred Doves of Hachiman.

Pink-footed, sleekly white or delicate fawn,  
A dainty turbulence of fluttering wings  
That lights on the grey slated roof, like Spring's  
Pale showers of blossoms upon an orchard lawn,"



daijin and 'Sadaijin,' figures that in Shinto replace the more formidable *Nio* of Buddhism; the main building; and a large roofed colonnade running around three sides of the edifice, which is utilised as a museum to contain the treasures and abundant historical relics belonging to the temple. A place of honour is accorded to the gift of the late Emperor Meiji, consisting of a gold-mounted sword and some beautiful lacquer boxes. The following mementoes of bygone ages are listed in the 'National Treasures.'

Two gold-mounted swords presented to Yoritomo by the Emperor Go-Shirakawa over seven hundred years ago. A set of five silk robes presented by the Emperor Kameyama in the year 1281: the outer garment is of pale fawn colour, and embroidered with a design of phoenixes in various tints. This gift was accompanied with a request that special prayers should be offered for the conquest and expulsion of the impending Mongolian attack.

A carved wooden mask to be used in sacred dances, representing a *Bosatsu*, or saint; presented by Yoritomo. Bows and two flat cases of arrows presented by Minamoto Yoriyoshi, Yoritomo's ancestor, 860 years ago. A *suzuri*, or writing-box presented to Yoritomo by the Emperor Go-Shirakawa.

Amongst a variety of exhibits the following are of interest:—

A quaint war-drum ornamented with a design of golden dragons and which is said to have belonged to Prince Morinaga (1308-1335). Wooden camp candlestick, metal bell, and iron helmet of Kusunoki Masashige. A beautiful canopied boat made of dark wood and

ornamented with mother-of-pearl, presented to Hideyoshi by the Emperor of China, Ming dynasty. In the same case is a large leather warrior's hat brought by Kato Kiyomasa from Korea—also curious tall gilt ornaments surmounting flags, and used upon the same expedition.

Two large painted statues, both attributed to Unkei; the goddess Benten, who is playing the biwa attired in silken robes; and a venerable Shinto deity known as Sumiyoshi, a bearded worthy, whose robes are decorated in Chinese style. Tall green porcelain vases, gift of Hideyoshi. Various relics of Yoshitsune: his armour and two primitive effigies of himself and his henchman Benkei. A set of antique dance masks.

In the western corridor are many survivals of the Kamakura Era. Here also are kept the *Mikoshi*—highly decorated cars, or palanquins, that are carried about the neighbourhood in procession on the occasions of the festivals of Hachiman. These occur on the 15th and 16th of April and September, when the spacious courtyard and approaches to the shrine are thronged with visitors, and the scene becomes of great animation.

Before the entrance-gate above are two beautiful metal receptacles for water, each being ornamented with the quaint design of a stork and carved inscriptions. These thank-offerings were presented to the temple of Hachiman by citizens of Kamakura in commemoration of the success of the Russian Campaign 1904-5.

On the western side of the terrace is a small eminence called *Maruyama* or 'round mountain': upon the summit, shaded by a grove of lofty trees, is a shrine that stood formerly in the courtyard below. According to an ancient record it contained a statue of

Ywanon, also a species of Bacchus—the curious wooden effigy of an inebriated figure known as ‘*Sake-no-miya*’; an emblem that made a sympathetic appeal to devotees of

“The Cup that clears  
Today of past Regrets and future Fears.”

The latter somewhat incongruous offering was presented to the shrine by a carpenter named Totomi, who appears to have been an ardent disciple of the Alchemist that transmutes “Life’s leaden metal into gold.” However when in course of time (period of *Kwanbun* 1661–1672) the shrine was removed, and erected upon the top of the hill where it now stands, the carpenter’s gift was repudiated as unorthodox and detrimental to the sacred atmosphere—so the goddess of mercy alone ascended to her present home,

At the rear of the Wakamiya temple an easy path leads up to the terrace of the main shrine, gradually winding up to the summit of *Shirahataoka*, (Hill of the White Banner), which commands beautiful views of land and sea through the great boles and drooping branches of the mighty pine trees. Nearby is the famous spot known as *Daijin-yama* (or Minister’s Hill) which is immortalised as the supposed site of the interment of the *kama* in accordance with Kamatari’s sacred dream.