

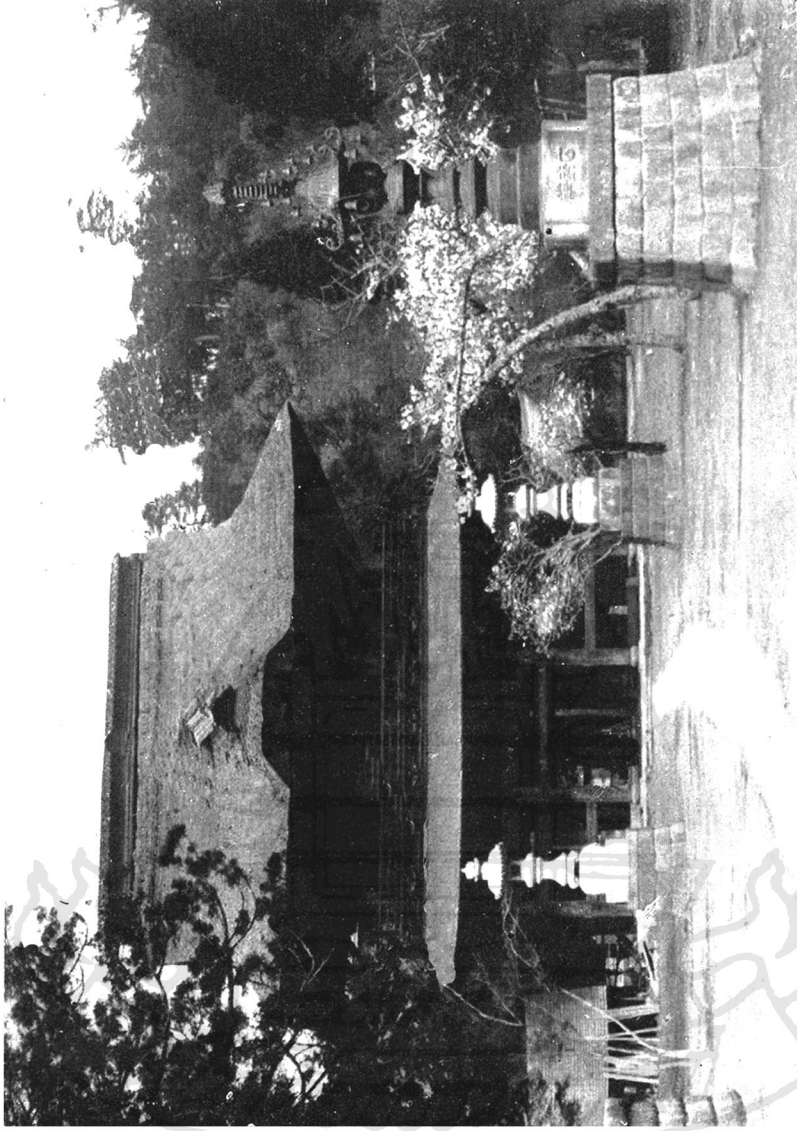
KENCHŌJI

“Save for the thin wind which sighs and moans almost ceaselessly through the lofty trees—a if lamenting the vanished splendour of Shogunal days—a strange and penetrating melancholy, accentuated by the effects of a hoary antiquity broods above the place, and suggests the mutability of temporal things”

Many centuries ago this temple was the head and chief of Kamakura's five great monasteries, and according to records of its earlier aspect the halcyon days of Kenchoji must have been magnificent indeed. Ancient writings, and the charts that are still preserved amongst the temple treasures, reveal that in addition to the more important structures this vast enclosure contained the large number of almost fifty vassal buildings scattered here and there amongst the hills and valleys of its romantic site.

Like Engakuji, there are three gates shadowed by groves of ancient trees before the temple is approached: the third tower-gate—a huge structure with the same superb austerity in its vast curves and gables of thatch—bears unmistakable traces of kinship with the same Chinese models.

Kenchōji was founded in 1251 by the fifth Hōjō Regent Tokiyori, who took the tonsure himself in 1256. The temple owes its name to the fact of its establishment during the Kenchō Era: the process of construc-



The Tower-Gate of Kenchōji.

tion occupied two years, being finally completed in 1253. Prior to this, Tokiyori had specially invited from China a celebrated Chinese priest to become the first Lord Abbot of the projected monastery; he arrived in Japan in the year 1245, presiding over the administration of Kenchōji with distinction and success until his death occurred in 1278. This famous divine was known as Doryū (Chinese *Tai-chao*) but is often alluded to by his posthumous name of *Daigaku-Zenshi*, which was bestowed upon him by the Emperor Go-Uda in special recognition of his abilities.

Flocks of tame doves wheel and circle in the soft air around their home beneath the huge roof of the tower-gate: below its spreading eaves is suspended a large panel bearing the inscription "*Kencho Kōkoku Zenji*", traced in vermilion and signifying the full name of the temple. From ancient times it has been customary as the 15th July recurs (Festival of the Dead), to hold beneath this gate a '*segaki*', or requiem mass for the souls of the departed, when alms are distributed to the poor. In addition to this service a supplementary mass was celebrated known as the '*Kajiwara segaki*', this originates from a legend which is supposed to have occurred in the days of Doryū. Upon one occasion the requiem rites had just terminated when a pale and spectral warrior on horseback rode up: on discovering that his arrival was too late, he appeared so perturbed and downcast the benevolent priest was moved by compassion, and held a second mass for the benefit of his belated visitor. The warrior was duly grateful for this consideration and proclaimed his mystic origin—he was the ghost of Kajiwara Kagetoki, a favourite retainer

of Yoritomo, well-known in popular history for his crafty and unscrupulous character, and especially as the betrayer of his master's famous brother Yoshitsune. The present tower-gate was rebuilt by Mochiuji (fourth Ashikaga *Shōgun*) some five hundred years ago, when the original was destroyed by fire: the spacious upper chamber being a repository for a large number of images, including relics of what was formerly a complete set of the sixteen *Rakan*.

To the right of this structure, in a low belfry with a thatched roof, hangs the Kenchōji bell, the most ancient in Kamakura, and registered as a National Treasure. Constructed in 1255 at the command of Tokiyori, upon two of its beautiful green bronze panels is engraved a poetical inscription written by Doryū; its height is between six and seven feet, with a circumference of some fifteen feet; the tone being exceptionally mellow and penetrating.

The main temple is enbowed in a grove of wonderful old trees of a striking and hoary antiquity, *Byakushin*, or Chinese junipers. These veterans as small saplings are said to have been brought from China about the time the temple was founded, and have therefore stood sentinel in the courtyard for between six and seven centuries. Beneath the spreading shade of the largest juniper stands a tall stone monument enclosed by chains; this was erected to commemorate the heroes from this part of Kamakura who perished in the Russian war (1904-5). The characters of the inscription '*Chukonhi*'—'Memorial of loyal souls'—were traced by General Count Nozu, a brilliant officer who gained high laurels upon the same field of battle.

A charming legend is recorded of these same Chinese trees in their early days. At the time of the first Lord Abbot's demise the funeral pyre was kindled in a spot not far distant from the temple court. A dense smoke arose, enwreathing the out-stretched branches: when the sacred remains had been reduced to ashes, 'shari' of five different hues were revealed. Moreover when the smoke died away from the trees it was found to have crystallised upon the dark foliage into 'shari', also of five colours, which remained suspended until they were eagerly gathered and treasured as relics of the departed by the crowds of his followers and admirers.

A 'shari' is a beautiful pearl-like object which is occasionally discovered amongst the ashes of a dead person after cremation, and is considered an emblem of holiness: from this incident these junipers were known as the 'shari-ju', or 'trees of the shari'.

Before the entrance of the main temple is a graceful fountain of green bronze fashioned in the shape of a huge lotus-leaf, and which is always brimming over with clear water supplied by a natural spring. The *Butsuden* is said to have been removed to its present position from Kunōsan. This mountain near Shizuoka, so famed for its beautiful view, was selected by Iyeyasu as the site for his own tomb, from whence his mortal remains were removed to the mausoleum at Nikko.

In former times this temple was brilliant with rich decorations of which but the faintest traces remain. "The natural tones of the old timbers, the fading spectral greys and yellows of wall-surfaces, the eccentricities of the joints: the carvings of waves and dragons and demons, once splendid with lacquer and gold, now

time-whitened to the tint of smoke and looking as if about to curl away and vanish, are all very striking." The panels are beautifully carved with a design of floating angels holding musical instruments, but the colouring has long faded. The ceiling is better preserved, it is beamed and coffered, each caisson being gilded and decorated with phoenixes, peacocks and other birds; this work is said to date from the Ashikaga period.

The chief object of worship is a gigantic statue of Jizo enthroned upon a mighty lotos; it is carved in wood, lacquered and originally gilded, but the latter has almost entirely disappeared, leaving the dark lacquer, which invests the great figure with a sombre and forbidding appearance. The saint is represented with his customary emblems the '*shakujō*', or staff, and the '*hoshu-no-tama*', or 'jewel of good luck' upon his outstretched palm; his aureole of green and gold is also ornamented with these latter emblems. It will be observed that to the upper end of the *shakujō* metal rings are attached; the object of these rings was to make a little sound to frighten away any insect or small animal that might be in the path of the pilgrim, in accordance with the first precept of the Buddhist that he may not slay, or take life in any form.

This huge effigy was originally constructed to enclose a small miraculous figure of Jizo. In ancient writings it is recorded that the site of this temple was the old execution ground for criminals, and was known as *Jigoku-ga-yatsu*, or 'Valley of Hell'. During the time of Tokiyori a man named Saita committed a severe offence and was sentenced to be executed upon this spot. As the executioner attempted to cut off the

head of the condemned man, twice the stroke failed—the sword miraculously breaking in twain at the second attempt. Whereupon the mystified functionary demanded if his victim could offer any explanation. The criminal proceeded to state that he had always cultivated a great and special veneration for the holy Jizo, preserving a tiny image of the deity enclosed within his top-knot of hair. This was found to be the fact; moreover examination of the little figure revealed a newly-inflicted wound upon its back! Saita's guilt was pardoned, this supernatural intervention being interpreted as a proof of his innocence: when the temple of Kenchōji was established this same miniature effigy of Jizo was said to be enshrined within the head of the large idol, which had been constructed for that purpose by the family of Saita, as a token of gratitude. Its height is about one and a half inches; this little relic is no longer enclosed within its former sanctuary, but is preserved with the other valuable possessions of the temple, being annually exhibited at the "airing of the treasures", which takes place in the latter part of August.

Yet another legend is recorded of this great statue. In ancient days in the vicinity of Kenchoji there lived a woman, wife of a man called Soga, who made her living by keeping silkworms and reeling their silk for the market. This pious woman also cherished a special devotion to Jizo, constantly repairing to the temple of Kenchōji for worship. One bitter winter's day it occurred to her that as the shaven head of the deity had a bleak and frigid appearance, it would be a charitable action to make a covering to protect it from the cold. Consequently she wove some silk and constructed a cap

which she reverently placed upon the head of the divinity, with many prayers and apologies that poverty prevented her weaving a silken robe to protect his whole form from the freezing weather.

Some time afterwards the woman was suddenly stricken with illness and died: but although all animation was suspended and no sign of life could be detected, the body remained warm; consequently no steps were taken for her interment. After lying in this comatose state for three days she suddenly revived, and gave an account of her experiences in the underworld. On appearing before the judgment-seat of Enma, King of those dusky regions and Judge of the Dead, he upbraided her for spending all her time in destroying the lives of silkworms, whereas the Lord Buddha has expressly prohibited the destruction of any form of life. For this crime and contempt of Holy Writ she was condemned to be burnt in molten metal until purified of her sins. But whilst crying aloud in anguish amidst the flames, suddenly her torment was alleviated; the benevolent Jizo appeared beside her, drew her from that hissing place of torture, and obtained her pardon from the dread judge by reason of her kind action and relation to the Jizo through her act of sympathy.

In a small chamber on the right of the temple are preserved two historic relics of stirring times. These are said to be the identical mighty war-drum and large bell of green copper that were used at Yoritomo's famous hunting camps on the base of Mount Fuji, renowned in history as the '*Fuji-no-Makiyari*'. Inside the huge drum are three spear-heads of metal (originally silver) to increase that penetrating qualities of its sonorous thunder. Beyond these trophies a most valuable

possession of the temple and National Treasure is enshrined in the celebrated statue of Tokiyori, Fifth Hōjō Regent. This image is considered a fine example of the Kamakura Era: the Regent is represented in his thirty-third year and is arrayed in ceremonial robes, holding the *shaku*, or *baton* of office. Within the same recess is an interesting antique statue of Prince Shōtoku, who in the reign of the Empress Suiko (503-628) caused Buddhism to be adopted as the religion of the court—this quaint image is painted and lacquered in well-preserved colours.

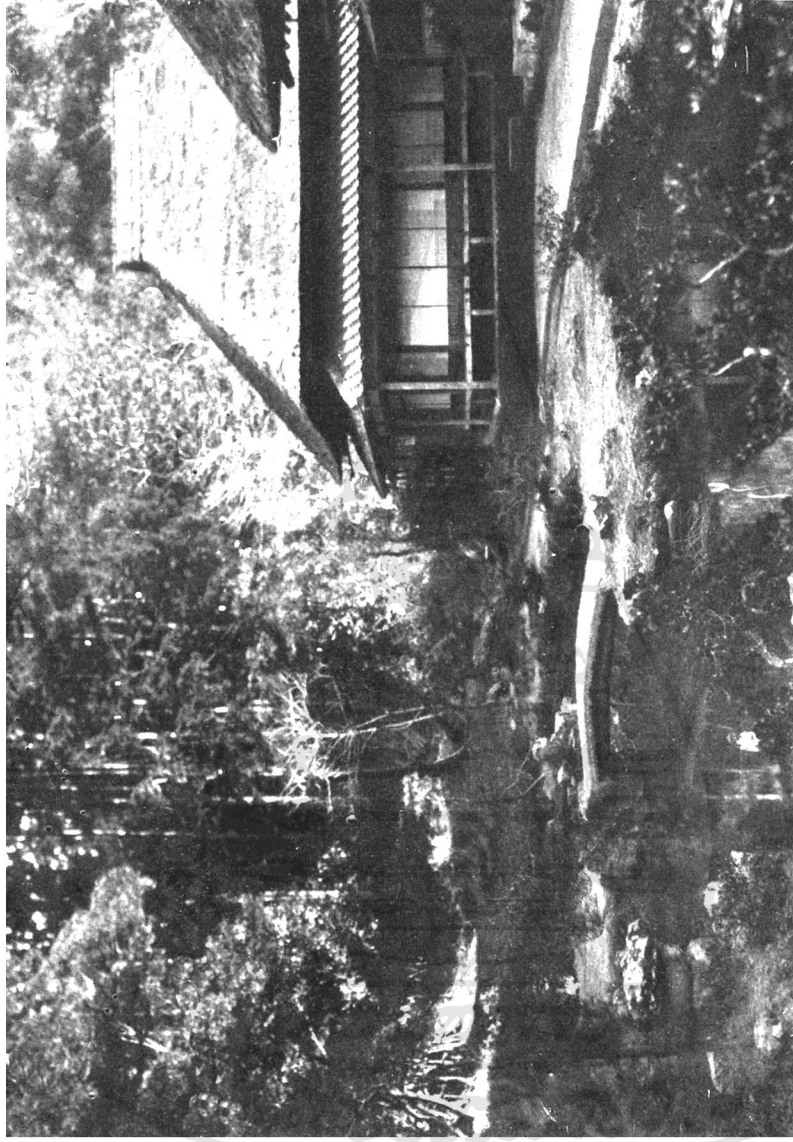
The adjoining recess enshrines a large ancient statue of the goddess of mercy, with a thousand hands holding certain Buddhist emblems—the lotos-flower; the wheel of the law; the sun and moon, a skull, a pagoda, and an axe—the latter typifying severance from the world. The celebrated Kwannon that is venerated in the shrine of Ishiyama, on Lake Biwa, is said to be an exact reproduction of this image, having been fashioned by the same sculptor from wood of the same tree.

The recess at the back is occupied by another effigy representing the looped hair and mild countenance of Prince Shōtoku, also some boldly carved large figures of the disciples of Buddha ascribed to Unkei:—in the adjoining compartment are deposited all the *ihai*, or soul-tablets of the departed priests of this temple, carved in a curious design, with gilding and colours. The great Jizo, unlike many important images, possesses no mandorla: his background being formed by glimmering multitudes of small gilded images arranged in tiers, the 'Thousand Jizo'—these figures are said to have been carved by the priest Eshin. Above him hangs a gilt

canopy ornamented with dragons, and in former times gay with long fringed pendants of bright hues, which have shared the general fate of extinction.

To the rear of the Butsuden stands another spacious building with a noble thatched roof; this is the '*Hatto*', or hall where services are held, lectures and instruction being also given to students of theology. On entering the temple-precincts a gate on the extreme left leads to a building founded in 1885 as a theological college for the training of priests. However some thirteen years later its scope was extended, and lay members admitted—at the present time there are about fifty pupils, thirty of their number being designed for the priesthood. Beyond the lecture-hall a gate leads to the guest-chambers—a large thatched building enclosed within a walled courtyard and known in olden times as the '*Ryuoden*' or 'Hall of Dragons' from its scheme of decoration; this is the scene of the annual display of the temple treasures.

At the rear, framed in by large trees, lies a peaceful and picturesque garden that attained great celebrity in ancient days; it was the first landscape garden laid out in the *Zen* style and served as a model to later designers. At the northeast corner of the lake there stood a celebrated pine-tree of beautiful shape, the '*Yōgō-no-matsu*', or 'Shadow Pine'. According to the legend, upon one occasion the inmates of the temple were assembled in a chamber overlooking the garden, when to the amazement of all, suddenly one of the branches of the tree—that had hitherto been quite straight—dropped in a strange manner towards the observers. The Lord Abbot Doryū immediately exclaimed that he beheld a



The peaceful and picturesque garden that lies behind the guest-hall of Kenchōji; famed in ancient days as the first landscape garden in Japan designed in the Zen style.

stranger in rich attire resting upon the bough. This mysterious apparition conversed with the Lord Abbot, to whom alone he was visible: when questioned regarding his abode he made answer '*Tsurugaoka*'. All the witnesses of this strange scene concluded that as a mark of special favour the god Hachiman had revealed himself to the priest Doryū; '*Tsurugaoka*', or the Hill of Cranes, being the eminence upon which the temple of Hachiman is situated. After that occult visitation the tree was known as '*Reisho*' or the holy pine, this famous old tree flourished until some sixty years ago, when unhappily it perished of old age—pictures of it occur in earlier records of the temple.

A flight of stone steps leads off from the left of the guest-hall, beside an old monument and a very ancient celebrated well, shaded by ferns and greenery,—this is '*Kinryusui*', or 'Well of the Golden Dragon', the pure water from its spring supplies the lotos-leaf fountain before the main temple.

Above, upon the small plateau is a quaint shrine containing an interesting specimen of old Chinese art in the shape of a venerable and curious image of the *Senju*, or thousand-handed Kwannon: the goddess is seated, not upon the customary flower of the lotos, but upon its leaf. This romantic spot overlooks and affords a fine view of the landscape garden below. The broad flight of steps gently sloping upwards to the left leads to the beautiful old thatched and vine-wreathed gate of *Tengen-in*, the residence of the present head of Kenchoji.

The main road towards the north winds up past the tea-houses, to the goblin temple Hansōbō. The straight path gradually rises through a grove of cryptomeria to

the small temple of *Shotō-in*. Beneath the shade, and almost concealed by the drooping spiked plumes of a fine old tree (*Kujaku Hiba*, or white cedar), an ascent of stone steps on the left leads up to a little gemlike graveyard lying beneath the rocky cliff. A beautiful and calm-faced figure of Jizo—shrouded like a garment in the delicate green and crimson leaves of a miniature vine—seems to be keeping watch over that place of peace, where the old grey tombs, so strangely beautified with moss and lichen, symbolise the resting-place of an ancient noble family, of whom the name has disappeared, and all traces have lapsed into obscurity.

Beyond, within the temple enclosure, another flight of mossy steps ascends to another small shady plateau. Here one is confronted with a cave containing a solitary tomb. The setting is most romantic the sheer screen of rock being almost covered with broad ferns and verdant growth, and wholly overshadowed by tall trees in which the wind ceaselessly murmurs. This picturesque spot marks the passing of an Imperial scion—son of the Emperor Go-Saga (who ascended the throne in 1243): this prince officiated as Lord Abbot of Kenchoji in its early days, being known as *Bukkoku Zenshi*. Of this priest of royal lineage tradition records that he studied with a gifted Chinese priest, who imparted the secret of a medical remedy for women's ailments which was highly prized in those times: the efficacy of this compound hold good even in the present day, it is still prepared in the temple and finds a ready sale. This historic sepulchre is specially preserved under the supervision of the Imperial Household—the central figure in the temple opposite being a coloured effigy of this prince, garbed in his priest's robes.

At the end of the tea-houses on the road to Hansōbō, a broad path branches to the right. This leads to another old offshoot temple which must have been of great charm in bygone days, judging from what remains of a small landscape garden and its beautifully trained pines. But the unique feature of this temple '*Kaishun-an*' is that it stands on high ground overlooking a lake. This romantic sheet of water—'*Daigaku-ike*,' or lake of Enlightenment—is enclosed by wooded hills and fed by a mountain-spring; in ancient times it was known as *Kame no-ike*, or 'Tortoise lake,' owing to the fact that its waters were said to be inhabited by a giant reptile whose shell was over five feet in length. According to an ancient record, a samurai named Harada came to Kamakura seeking his father's bones amongst the warriors slain in a battle near Yuigahama. These mementoes of his parent he reduced to fine powder, and from this unusual material fashioned a statue of Jizo: this figure was known as the '*Harada Jizo*' and is said to be buried on the summit of a hill adjoining this lake.

Returning to the main path, through a wooden *torii* and a grove of cherry-trees—that in early April fills the valley with fragrance and clouds of diaphanous blossom—a series of stone ascents amidst picturesque environment conduct the pilgrim to the terrace on the hill (*Shojoken*) whereupon perches aloft the goblin-shrine *Hansobo*. Should the number of steps be considered too formidable, to the right, half-concealed beneath the trees, an unobtrusive path will be observed that winds gradually upwards to the platform just below the shrine.

Hansōbō is a highly popular little temple of gay and attractive interior; it is dedicated to a '*tengu*,' a

mythical deity that is described as a 'goblin' for lack of a more descriptive epithet.

These mysterious beings are supposed to inhabit the deep shade of lonely mountains and forests, and are considered to exercise a protective influence: they are also regarded as the patrons of martial arts and occur in many of the legends of ancient times. A clear day is essential for an expedition to this shrine, when the view from the terrace is enchanting—a wide prospect of hills and valleys, the distant mountain ranges, above which float the snows of Fuji, and beyond, the deep blue stretch of ocean. Far out in the bay, beyond the tawny demilune of Kamakura's beach, the lilac-shaded island of Oshima lies upon the horizon like a huge amethyst: from its crater a shaft of pure white smoke is ceaselessly poured into the azure dome above, hovering over the island like a snowy cloud. This is one of the most active volcanoes in the world; like the fiery-hearted little Stromboli, it slumbers not, nor sleeps.

Festivals in honour of the *tengu* are held on the 17th and 18th of every month, when thousands of visitors and pilgrims visit the shrine; the large court of Kenchōji assuming on these occasions the gay aspect of a village fair, with a medley of booths, shows, and amusements. The steep face of the hill below the temple has been converted into a species of landscape-garden profusely adorned with the ornamental rocks, stone lanterns, bronze statues, carved tablets variously inscribed, and divers monuments interspersed with bushes and flowers. Another unusual feature of Hansōbō is the vast number of small paper flags inscribed with prayers, which are in evidence all along the approach below, for the propitiation of



The Mountain-Shrine of Hansōbō.

the deity. A light-house stands at one end of the terrace to guide nocturnal visitants to the shrine. In ancient times an ornamental pavilion stood upon this rocky ledge to serve as a rest-house and also to afford facilities for admiring the landscape; this quaint structure was called '*Kanran-kaku*' or 'place for viewing the waves.' At the extreme right of the terrace is a shrine for Jizo: from here the steep path, past the belfry and over the gnarled and twisted roots of ancient trees, ascends between the chains to the summit of the peak, (*Oku-no-in*), commanding a panorama said to be over a thousand square miles in extent.

"The air is sweet with piny odours and surcharged with charm and a wondrous tranquillity." One path from the crest leads to Kakuonji, another to Ofuna, and a third to the hamlet of Imaizumi, famed for its ancient temple dedicated to Fudo, also its picturesque lake. From the terrace where the shrine is situated it is not necessary to redescend the steep flights of steps—the romantic path on the western side, with a fine view of Fuji, gradually slopes down to the tea-houses below.

On the hill of Shōjōken behind the Hansōbō temple a cave pierces the rocky wall, wherein is a stone statue of Doryū. Around this cave—with its inspiring vista of the glories of mountain, sea, and sky—historic memories are entwined, for this was the retreat in which the first priest Doryu was wont to retire from the world for the practice of religious abstraction, *Zazen*. It is recorded that upon a certain occasion the Lord Abbot was seated in the cave in the prescribed attitude of *Zazen*, and deeply absorbed in meditation. Suddenly a famous contemporary priest Ippen Shōnin (died 1289) appeared in the cave be-

fore the master, and recited the following ironical poem :—

“Odori hane
Mau shite danimo
Kanawanuo
Inemuri shitewa
Ikaga arubeki”

meaning :—“ In this world even the most strenuous exertions bring small results, so what fruit can one hope to obtain by mere idle dozing ! ”

With ready wit Doryū parried the attack :

“Odori hane
Niwa ni ho hirou
Kosuzume wa
Washi no sumika wo
Ikaga shirubeki”

which may be interpreted as :—“ The tiny sparrow picking up grains upon the earth can never soar to the abode of the eagle ! ”

Ippen Shonin was so impressed by this retort that he was converted to the “ idle dozing,” becoming a distinguished pupil of Doryū ; another retreat to the right was dedicated to his meditations and became known as the ‘ Cave of Ippen Shonin.’

Returning to the court of the main temple, in the vicinity of the great bell is a thatched gate and a grove of cedars. A path slants upwards through the trees ; this leads to a very interesting part of the temple, dedicated to the devotees of religious abstraction. Three venerable buildings form a courtyard, the hall on the left being for lectures and instruction ; directly opposite is the *Zen-do* or chamber of meditation. As in Engakuji, a statue of Monju—typification of wisdom—faces the door : the floor is tiled, with raised and matted platforms for

the priests and students, who in the attainment of their spiritual education sit there hour after hour, detached from the things of earth, and soaring beyond the present into "the Path which leads unto Nirvâna, where the silence lies."

At the end of the court, overshadowed by the dark foliage of two fine old Chinese junipers, stands a large pillared hall of sacred aspect. Paved with stone, the whole floor is lightly flecked with moss of a pale emerald hue, and appears undefiled by the foot of man: to this *sanctum* entrance is strictly forbidden. Four tall stands for candles, lacquered in dull vermilion, lend a striking note of colour to the sombre interior: at the further end where one would expect an altar, are closed doors, before which stands a metal incense-burner of archaic design—a lamp above, that is never extinguished, diffusing a soft golden light upon the scene. This forms the ante-chamber to an inner sanctuary, upon whose altar is enshrined a statue of the first priest of Kenchōji.

Although so many centuries have elapsed since the construction of this temple its origin seems merged in the mediæval haze, and almost fabulous to the present era, nevertheless this sacred spot forms a direct link to that remote epoch; every morning in the year the scriptures are intoned and prayers offered before the shrine dedicated in perpetual devotion to its spiritual founder. Immediately behind, narrow flights of stone steps (136 in number) ascend the hill, and lead up to the small green amphitheatre which lies just below the summit of the ridge. Here, embowered in a thick canopy of foliage high above the world, and vested with an atmosphere of indescribable tranquillity and solitude, repose the ashes

of the long-departed priest. The only sounds that break the silence are the music of the doves that flutter and circle around the gate-tower's massive roof, and occasionally a rich melodious boom from the great bell below quivers through the stillness of the valleys: indeed the remoteness of this upland glade seems to symbolise the ineffable peace of the "mansions that were not made with hands." The tomb is beautiful in its extreme simplicity. An old grey lichened monument of the conventional ecclesiastical form rests upon a carved stone lotos—emblem of purity, and the life beyond the grave: especially impressive is the effect towards late noon, when shadows deepen and yet the dying rays "thrill wood-glooms to gold," while the sunset glory paints the surrounding hills with all the rose and crimson glamour of unreality.

Kenchōji, as its former importance would suggest, is the possessor of a vast accumulation of treasures. Like those of Engakuji, every year in August they are displayed in the guest-rooms of the temple, and are of great attraction to those interested in rare and curious relics of bygone ages.

In the first room are a set of ten ancient and realistic paintings representing the judgement of sinners before Enma, King of the Underworld. Represented in the clear and minute style of the old Italian school of painters, the torture of the unfortunate miscreants is graphically presented, and is being carried out with enthusiasm by demons of alarming and ferocious appearance. The front corridor is fragrant with incense: there sits the grim figure of a large green bronze lion

with wreaths of pale blue smoke issuing from his formidable jaws. This animal is an ancient Korean work of art; and is said to have been brought back by Kato Kiyomasa, Hideyoshi's famous general, after the Korean invasion in 1592.

The central room contains abundant relics of the first Lord Abbot Doryū, amongst which many proofs of the talents of this gifted priest are in evidence. These include a book in seven volumes written and illustrated by himself, and bound in curious Chinese brocade. Each page bears a beautifully executed representation of one of his contemporary priests, and forms a monument of painstaking labour, reminiscent of the missals and illuminated books that were executed by western monks and priests of early times. The more personal relics of Doryū include his ecclesiastical robes; his rosaries; his flute; his *hossu* (a long brush of pure white hair symbolic of the spiritual power of the priesthood); his incense boxes of pierced wood; a book of prayers inscribed by himself; and many of his writings, rules and instructions to the temple inmates. A more intimate memento of his daily life is the plain bronze bowl resting upon a lacquered stand that was used for the priest's private ablutions.

In this section are two highly-prized objects connected with the great saint and proselytiser of the 13th century Nichiren, founder of the Hokke sect of Buddhism, and who is said to have made a sojourn at Kenchōji during his student days—a lacquered case containing eight rolls of the scriptures (*Hokke-kyō*) said to have been inscribed by Nichiren's own hand—also a green bronze incense-burner of tripod shape presented by the saint to this temple.

Above the altar hangs a large coloured portrait of

Doryū, date and origin unknown. Immediately below is a gold and lacquer case containing the tiny figure of Jizo, that according to the legend so miraculously preserved its owner from death: the mark of the sword-cut is said to be still in evidence upon its back! On the left is an object of interest that has also become historic from the legend connected with it. Resting upon the lotos of an elaborate and beautifully carved stand is a small metal mirror in the shape of a flower-vase: this is said to have been an item of the Lord Abbot's personal property, brought by him from China. After the death of Doryū it is recorded that some person had a dream in which it was revealed that the mirror contained a portrait of the deceased Lord Abbot. As no vestige of such a thing had existed during the priest's lifetime, the Regent Tokimune (who had been greatly attached to the departed) was naturally sceptical regarding the matter. However examination proved the mirror to have clouded over, and faint marks had appeared upon the surface, formerly so clear and reflective. An expert was summoned to polish the metal, when a picture of the goddess Kwannon was clearly revealed: the doubts of the Regent were dispelled by this apparition, for the holy priest was supposed to have been a reincarnation of the goddess of mercy, and this remarkable incident attracted much attention in those times.

The representation of the goddess—with a crown upon her head and holding a fan—is plainly visible to this day; and however the picture may have originated, its soft and misty effect certainly suggests that it was dreamed into the mirror rather than the work of human hands. Three ancient descriptions of this mysterious occurrence,

with pictures of the ghostly mirror, are hanging on the wall to the left. In the corridor a huge painting represents the *Nehan*, or Death of the Lord Buddha. This work dates from the year 1697. The Blessed One reclines upon a dais in the centre, surrounded by his disconsolate disciples, who are grouped around in various attitudes of anguish and despair; forming the outer ring are the quaint forms of animals and insects, who have assembled to mingle their lamentations at the passing of the master. Above, in the heavens, a procession of angels are appearing to escort his soul to Paradise.

Opposite this work of art hang two valuable relics in the shape of the ancient charts of Kenchōji as it existed in the flower of its long-faded glory, and graphically representing the vast number of edifices comprised by this great monastery. However in spite of the gradual dilapidation and neglect of centuries, Kenchōji is not doomed to become extinct: for at the present time the authorities are collecting funds and project the erection of various large edifices. The illustrated plans are exhibited below the large two-storied gate; if the scheme is realised, these buildings will in all probability go down to future generations as a landmark of the present era when many of the existing memorials of the past will have shared the fate of such a melancholy number of Kamakura's temples, and have vanished into dust and oblivion.