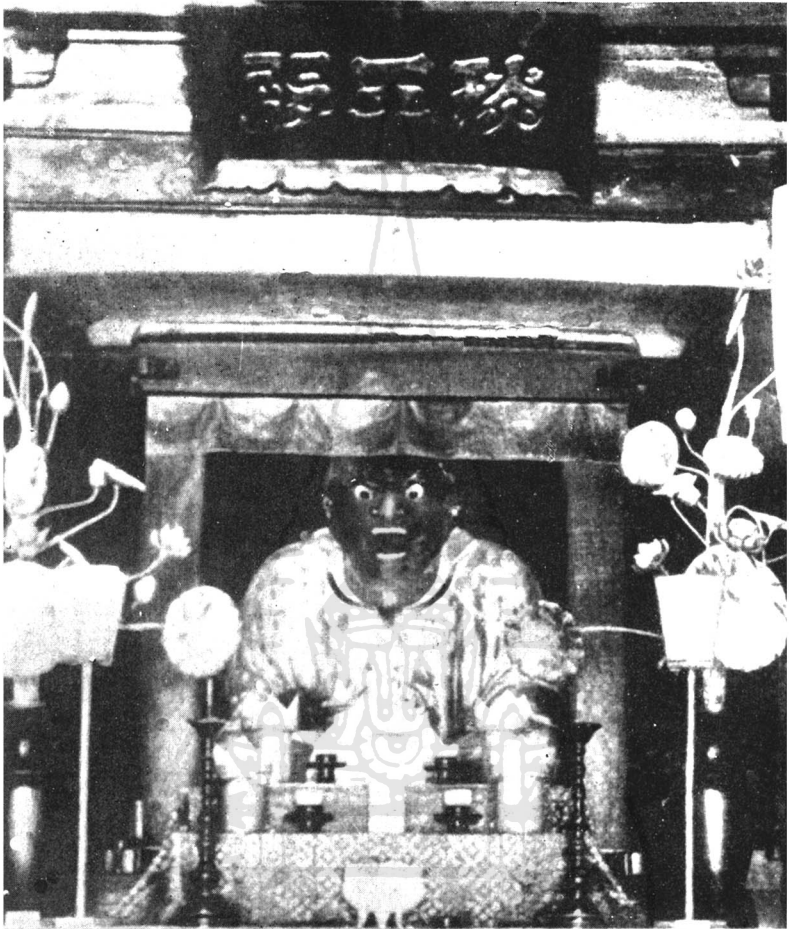


ARAI-NO-ENMADO

Almost opposite the entrance-gate of Kenchōji mossy steps ascend to a small and ancient building known as Ennōji, or Arai-no-Enmado; the temple dedicated to Enma (Sanskrit *Yama*), the dread Regent of the Buddhist hells—King of the Dead—Prince of the Underworld.

This alarming deity is supposed to preside over the courts of justice in the dusky region to which souls repair after the death of the body in the upper world. According to their deeds judgment is pronounced; through varied punishments and terms of purgatory the purified soul is led back to the right path, and finally to Paradise. If the departed has been a hardened sinner "he is set still further backward in his way to Nirvāna, and must pass through the two most wretched states of hell and of the hungry spirits before he reappears upon earth in a animal shape. King Yama decides not only as to the mode of this transition but also as to its duration. He who has toiled as a slave, teaches Buddha, may reappear as a prince; he who has ruled as a King may perhaps on his reappearance, wander in rags. Everyone makes his own prison; his actions prepare him for joy or pain."

The temple was erected in 1250, and was first presided over by the priest Chikaku. In early times it was situated near the sea-shore, south-east of the great *torii* in the pine avenue approach to Hachiman, and was



Unkei's famous statue of Emma, Judge of Souls and Lord' of the Underworld.

"The wonder of the creation is not in the tiger frōwn, nor in the violence of the terrific mouth, nor in the fury and ghastly colour of the head as a whole: it is in the eyes, eyes of nightmare."—*Hearn*.

then known as '*Hōzōin*'; however in the days of the Tokugawa *Shōguns* the fabric was removed to its present site upon the hillside—sequestered from the havoc of storms and tidal waves—and was rechristened as Ennōji.

Enshrined within the sanctuary is the celebrated statue of Enma, Judge of Souls; said to have been carved by the famous Unkei, and regarding which there is a well-known legend. When the great sculptor died, some seven hundred years ago, and duly made his appearance before the judgment-seat, the Lord of Darkness demanded why in life no effigy had been carved of his own majesty. Unkei being unable to reply, the Soul-Judge thundered forth "whereas in life thou hast made no image of me, return to the earth; now thou hast beheld my face canst thou fashion a true likeness of him before whom all must appear". To the bewilderment of his friends the defunct sculptor found himself suddenly resurrected into the world of living men. There, in obedience to the deity's command, he executed the present work as the memento of his Purgatorial sojourn, and which is said to be the first presentment of the dreaded Enma ever wrought by human hands.

This statue—esteemed as a masterpiece and enrolled as a National Treasure—occupies the place of honour and is surrounded by his satellites the '*Jūo*' or Ten Kings. "Every thing is worn, dim, vaguely grey: there is a pungent scent of mouldiness; the paint has long ago peeled off the pillars. Throned to right and left against the high walls tower nine grim figures—five on one side, four on the other—wearing strange crowns with trumpet-shapen ornaments: figures hoary with centuries". These are the ten kings of the Buddhist hells, Enma himself be-

ing the tenth : it is said that the condemned souls working out their sentences in Purgatory are further judged every seven days, and their misdeeds reviewed by these lesser arbiters for the term of three years.

These denizens of Hades are also attributed to the chisel of Unkei, and were considered fine works of art. But alas, what we see today must be mere phantoms of the Ten Kings as they left the master's workshop, and bearing the virile impress of his genius. It is recorded that in the days when the temple stood in close proximity to the shore, all these valuable statues suffered great damage in the disastrous tidal wave that ruined the building towards the end of the 14th century.

In the year 1673 the large image of Enma was found to have deteriorated to a marked extent, and was entrusted to the hands of a contemporary artist for repairs. During the process of renovation this functionary discovered an ancient document inserted in a cavity within the statue, and which proved to be—in a literal sense—internal evidence of its origin. This paper states that the figure was carved by Unkei in the second year of *Kencho* (1250), but 270 years later (1520) its reconstruction had been undertaken by a celebrated maker of idols named *Joen*. Hence it is only too probable that with these successive disasters and repairs but a small proportion of the original work can be in evidence, yet it still remains a thrilling and effective presentment of savage wrath.

Amongst the images of this temple is an interesting statue of *Shōzuka-no-Baba*, also attributed to Unkei. This old hag, together with the *oni*, or demons, are supposed to be the persecutors of the ghosts of children ;

they force the little ones to pile up heaps of stones in the Buddhist Styx—the *Sai-no-kawara*, or ‘Dry bed of the River of Souls’—and torment the frightened little spirits until the compassionate Jizo comes to their rescue.

This great fierce statue of the Judge of Souls has been thus described by Lafcadio Hearn:—

“The guardian lifts the veil with a long rod. And suddenly out of the blackness of some mysterious profundity masked by that sombre curtain, there glowers upon me an apparition at the sight of which I involuntarily start back,—a monstrosity exceeding all anticipation—a Face.

A face tremendous, menacing, frightful, dull red, as with the redness of heated iron cooling into grey. The first shock of the vision is no doubt partly due to the somewhat theatrical manner in which the work is suddenly revealed out of the darkness by the lifting of the curtain. But as the surprise passes I begin to recognise the immense energy of the conception,—to look for the secret of the grim artist. The wonder of the creation is not in the tiger frown, nor in the violence of the terrific mouth, nor in the fury and ghastly colour of the head as a whole: it is in the eyes,—eyes of nightmare”.

When this awe-inspiring monster is approached, and compared with the placid benevolence of Jizo, the beholder will appreciate the felicity of the caustic Japanese proverb:—

“Karutoki no Jizo gao
“Nasutoki no Enma gao”.

“Borrowing time—the face of Jizo
Repaying time—the face of Enma