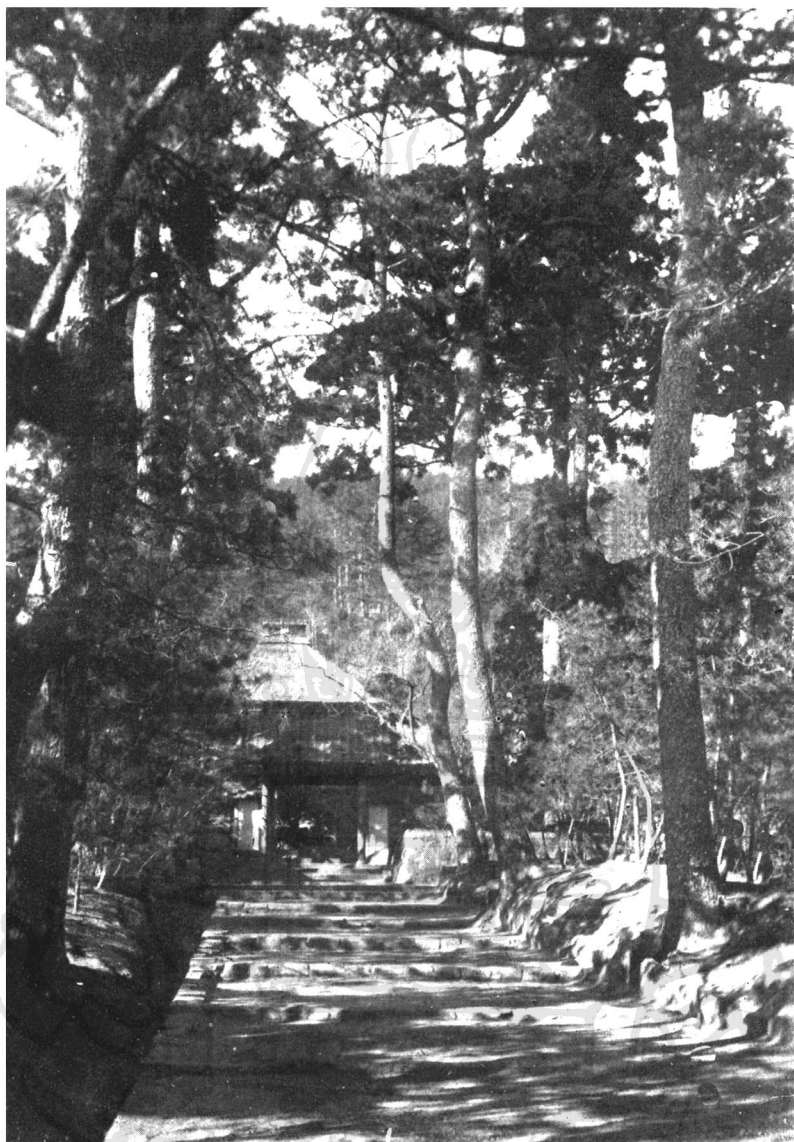


JUFUKUJI

This temple is situated in a part of Kamakura called *Ōgi-ga-yatsu* (Fan-Valley), standing back from the main road some distance beyond the Imperial Villa. The site of Jufukuji is of historic interest, as this locality was originally the home of Yoritomo's father, Yoshitomo. When Yoritomo entered Kamakura in 1180, he intended to establish his seat of government in the same place; but finding the grounds not sufficiently extensive for this purpose, the estate of his grandparent at Ōki was ultimately selected for the official residence. In the same year the first temple was erected by one of Yoritomo's important retainer's, Okazaki Yoshizane. Ancient records state that in the following year (1181) Yoritomo held requiem services here in memory of his mother.

In the year the 1200, according to the desire of Yoritomo's consort Masako, a large and important temple was erected upon this site, ranking third in the list of Kamakura's great monasteries; this edifice was highly esteemed by Masako and Sanetomo, who frequently attended for worship and to celebrate memorial requiem services for their ancestors. Many and valuable were the treasures presented to Jufukuji, but the day of its prosperity was comparatively brief—for in 1395 the monastery was entirely destroyed by fire, and from this disaster but little was retrieved.



The Pine-avenue Approach to the Temple-court
of Jufukuji.

The temple was consecrated by its first priest, the celebrated Eisai (1141-1215), famed as the introducer of the Zen sect into Japan, where he founded a seminary for the study of its doctrines. A beautiful avenue of old pines leads to the temple court, which lies in the shadow of very ancient trees, including four hoary specimens of Chinese juniper. The sole building that remains to Jufukuji is the '*Butsuden*.' The centre-piece and chief image of the altar is of unusually interesting origin—a large statue of the Buddha, crowned with a tall head-dress and apparently fashioned of ancient bronze. But appearances are deceptive: according to tradition the pious Masako caused this image to be constructed from countless slips of paper, whereon she inscribed with her own hands texts, and portions of the Buddhist scriptures. The work of shaping the figure was entrusted to the Chinese priest and sculptor Chinwakei, whose skill was highly esteemed by Sanetomo, and who had been specially invited from China to repair the huge Daibutsu at Nara—the head of the image having fallen off and suffered much damage in the destruction of the temple by fire.

The present statue was constructed on a frame of basket-work and is known as the '*Kago* (or basket) *Shaka*.' When the work was completed Masako is said to have traced, and enclosed within the image, six pictures of Kwannon, goddess of mercy: two have disappeared, but the remaining four of these valued mementoes of the wife of Yoritomo are still in possession of the temple. Below are statues of Monju and Fugen Bosatsu: on the right of the central image is a large and ancient Jizo encircled with a green halo that was

chiseled from one piece of wood seven feet in length, and is considered a valuable work. On the immediate left of the Buddha stands a dark and ghostly figure ascribed to Takuma and representing Kasho, an emaciated disciple of the Master.

On either side the sanctuary tower the gigantic Niō, or two Deva Kings, Indra and Brahma, the ferocious sentinels who generally keep guard at the gates of Buddhist temples and by their alarming appearance put to flight all demons and malignant invaders of the shrine. Originally these colossal figures were possessed by a vassal temple of Hachiman: but shortly after the Restoration, when the number of Hachiman's temples became considerably reduced, these two giants were acquired and removed to preside over the fortunes of Jufukuji. A side-altar contains some interesting relics, including a statue of the first priest of the temple, Eisai; a small but realistic figure of Sanetomo; and the *ihai* or soul-tablet of Masako.

The cemetery is a tranquil and beautiful spot, surrounded by thick woods and enclosed with huge boulders of rock, whose grey sides are honeycombed with mossy caves containing tombs, two of which are of great historical interest. A black gate encloses one of these rocky caverns. Here, in the dusky twilight, beneath an ancient monument are said to be deposited the ashes of Sanetomo, the youthful ruler who made such a tragic exit from this world upon the steps of Hachiman. According to tradition this tomb was erected in Jufukuji by the Lord Abbot, to whom the ill-fated *Shogun* is said to have been much attached. The cave is known as the '*Egaki-Yagura*' or picture-cave, as originally the walls

were carved and painted in colours with a design of peonies and decorative branches.

A few steps from the resting-place of her son is a beautiful green cave wherein it is said the mortal dust of the lady Masako is enshrined. She died in 1225, having outlived her illustrious spouse for twenty-six years; and this small lichened tomb, painted by the hand of Time in loveliest hues, memorialises the intrepid spirit whose name stands out from the pages of Japanese history as perhaps the greatest female character—whose strong individuality and commanding intellect have exalted her into one of the imperishable memories of a heroine of the world.

On the opposite side of these 'shadowy courts of sleep' mossy and well-worn steps ascend to a small shrine dedicated to Kompira—a highly popular deity who is supposed to be the protector of mariners and sea-faring fold. If the track is followed behind the shrine it winds on through the woods—past the beautiful statue of Jizo beloved of the nuns of Eishōji below and skirts the historic *Genjiyama* with charming and every-varying distant views: eventually the path diverges in several directions to be followed according to the taste and fancy of the wanderer.

Behind the temple of Jufukuji is a hill called *Ishikiri-yama*, (stone-cutting mountain), upon which is a large stone known as '*Bofuseki*' or 'husband-gazing rock.' There is a legend to the effect that when the brave warrior Hatakeyama Shigeyasu was slain, fighting in a battle at Yuigahama (the beach of Kamakura), his young wife ascended this hill from which the scene of her lord's death was visible, and the power of her grief was so

intense and of so petrifying a nature, that like Niobe she was turned into stone, and there has remained ever since, a pillar of woe.

