

## KŌMYŌJI

Situated in Zaimokuza and one of Kamakura's five largest temples, Kōmyōji is still an edifice of imposing proportions, and the only one of any importance that stands in close proximity to the sea : in its setting of dark foliage beneath irregular wooded hills the beautiful curved grey roofs are visible from a long distance, and form a distinguishing feature of the eastern part of the bay. This ancient foundation was established in the year 1243 by the fourth Hōjō ruler Tsunetoki, elder brother of Tokiyori and Regent of Kamakura 1242-1246. Its original site was in the valley of *Sasuke-ga-yatsu* : in this early phase of existence the building was known as *Rengeji*, or 'Temple of the Lotus,' however according to instructions received from the powers above in a dream, Tsunetoki re-christened it as Kōmyōji, or 'Temple of Shining Light.' Soon afterwards this edifice, together with its various offshoots and vassal buildings, was removed to its present beautiful site adjoining the shore, where the plash and murmur of waves form a rhythmical accompaniment to the devotions of the faithful, with their incessant chant of the holy formula *Namu Amida Butsu*.

Good fortune appears to have smiled upon these metamorphoses, for so far Kōmyōji has escaped the dread enemy that has proved fatal to so many of Kamakura's survivals from the remote past ; although worn and storm-beaten to the extent of approaching delapidation, the main

temple stands today in practically its original condition. This structure viewed from the rear bears ample evidence of the centuries it has weathered, the ancient timber has assumed the spectral hues belonging to 'the weirdness of decay,' and is literally so bleached and time-whitened that it appears on the verge of becoming fossilised.

From its earliest days Kōmyōji has enjoyed the support of patrons of exalted rank. Several of the Emperors were interested in the Jōdō doctrines and bestowed marks of their favour upon the temple; while from certain of the Ashikaga *Siōguns*, also from Hideyoshi, Iyeyasu, etc. various gifts of land were received; the original documents confirming these endowments being still preserved amongst the temple treasures. Kōmyōji moreover possesses the distinction of being the sole head-quarters of the Jōdō sect in Eastern Japan—this fact is recorded upon a large stone monument standing beside the first entrance gate. The Jōdō ('Pure Land') sect of Buddhism was founded by Hōnen Shonin in 1224. Its doctrines teach that the path of salvation is attained by absolute faith in the ineffable powers of the Amida Buddha, great merit being attached to frequent appeals to the Holy Name and fervent reiteration of the formula *Namu Amida Butsu*.

The spiritual foundations of Komyoji were laid by the first Lord Abbot Ryōchu—also known by his posthumous name of *Kishu Zenji*, conferred by the Emperor. This famous divine was a distinguished pupil of Hōnen Shōnin's disciple Shōko, by whom he was greatly valued and beloved—indeed the master affectionately described his favourite as his other self, and confidently advised his other disciples to consult Ryōchu for advice in their

difficulties, spiritual or otherwise. After presiding over the affairs of Kōmyōji for the lengthy period of over forty years, he died in the year 1287, and was buried on the hill-side behind the temple, in the peaceful and beautiful graveyard of the priests.

Entering the first tiled gate, a stone monument in the courtyard on the right records the fact that this part is called *Zendōzuka*, (hill of Zendō), and concerning which the following legend is related. Zendō was a Chinese priest, famed for his saintly qualities. Once upon a time a ship sailed to Japan from China bearing the statue of this great divine, which had miraculously become endowed with life, and bore the semblance of an ordinary priest; the vessel duly arriving at Kyūshū, in the province of Chikuzen. At that time Shōko, the disciple of Hōnen Shōnin, in a dream received the tidings that the great teacher, Zendō had arrived in Japan, and was counselled by the celestial informant to repair to Hakozaiki, Kyūshū, in order to welcome the distinguished guest. In accordance with these instructions Shōko discovered the arrival of the effigy (which had resumed its inanimate form on reading land), and there constructed a temporary shrine for its veneration: but later on the figure was removed to the temple in Kyūshū known as Zendōji, and placed in charge of Shōko. Now upon the occasion of the visit of Ryōchu to this temple, Shōko entrusted the statue to his famous pupil, but the future Lord Abbot of Kōmyōji being at that time on an extended missionary pilgrimage through mountainous and wild regions of the country, he resolved to commit the effigy of the saint to the deep, in order that heaven might guide the sacred figure in the most auspicious direction. Later on, when

Ryōchu was installed at his post in Kamakura, strange rumours were reported by the fishermen concerning supernatural gleams of light that were manifested in the ocean. For seven days and seven nights these luminous demonstrations were beheld, heralding the arrival of the holy image, which finally landed of its own accord, and was duly installed within the temple of Kōmyōji, where it is still revered by the faithful at the present day. Hence the name *Zendōzuka*. Behind the stone monument is a building containing a large copper representation of the Chinese saint: this is a copy of the original figure, which is enshrined else-where.

On the left of the Zendō repository is a stone resembling a tomb, and bearing the enigmatic inscription of *Kami-no-to* or 'monument of hair.' The explanation is that in bygone days when embryo priests and monks had served the term of their novitiate, on taking the tonsure their hands were shaved during a special ceremony. According to custom the hair of laymen was allowed to grow long and bushy, being confined with cords into a coiffure of various forms according to rank and station: hence, after the consecration rites, these emblems of their severance from the world were interred at this spot beneath the *Kami-no-to*.

The *Sanmon*, or Tower-gate, is well worth braving the steep and somewhat gymnastic stairway; the wide prospect from the balcony is always beautiful—in early morning, when the sun gilds the gleaming shape of the great white mountain directly opposite; but more especially in the hour before the twilight, when the waves are embroidered with the "gems that the sunset sheds" and the world is transfigured in a glory of luminous



Tower-Gate of Kōmyōji.

(Re-erected Nov. 1533)

crimson and gold. An Imperial tribute is suspended below the eaves, a tablet that was inscribed by the Emperor Go-Hanazono (1308—1348); the characters signify *Tenshozan*, or 'Hill of Divine Enlightenment.' According to an inscription affixed to a pillar of the building, the present Tower-gate was re-erected in the second year of *Tembun*—Nov. 1533: the interior of the upper story contains an altar that is enriched with numerous large and finely executed statues. The centrepiece is an impressive representation of *Shaka Sanzon*, (three saints) and which includes Monju and Fugen Bosatsu, mounted upon their quaint beasts. The warlike figures at each corner are the *Shi-Tenno*—the Four Heavenly Kings who guard the world from evil by keeping watch at each corner of the horizon. These divinities are known as the *Deva Kings*, or 'Gods of the Four Directions': their apparition is described in one of the sutras and is somewhat reminiscent of the adoration of the Magi in the New Testament:—

"On a beautiful night the Four Great Kings entered the holy grove, filling all the place with light, and having reverently saluted the Blessed One they stood in the four directions like four mighty fire-brands."

This central group is flanked on either side by an imposing set of the Sixteen Disciples of Buddha. In China there existed a temple called *Shōinji* possessing a famous set of pictures of the Sixteen *Rakan* (or disciples) painted by Sengetsu Taishi, a priest of great celebrity: upon these originals the present effigies are said to be faithfully modelled. The countenances of these saintly men are distinctly more whimsical and savouring of things

mundane than might be expected in beings of such exalted sanctity; however apparently they had their lighter phases, and the artist elected to seize one of these off-moments for their immortalisation.

Regarding the small vassal temple on the right of the Tower-gate, *Renjōin*, ancient records state that the first priest Ryōchu abode here during the removal and reconstruction of Kōmyōji upon its present site. In the courtyard, leaning towards the main temple is another link to the remote days of its foundation, in the shape of a ghostly and ancient specimen of a Chinese juniper, which is said to have been planted by the first Lord Abbot. Fortified against possible catastrophe by two sturdy supports, its gnarled and twisted trunk seems the typification of antiquity; yet the dark feathery foliage defies the passing centuries, remaining still fresh and apparently flourishing.

The main temple is on a large scale, with a vast sharply-sloping copper roof: along the ridge-pole at the summit the Imperial crest is in evidence, symbolising the various patrons of royal blood that have evinced interest in the fortunes of Kōmyōji. The effect of the salt breezes upon the metal ornaments has caused them to assume a vivid hue of beautiful peacock-blue, an addition of high decorative value in contrast to the sombre sweep of dark copper. Within, a gay and exhilarating note prevails, with much ornamentation, carvings of angels, flowers etc. coloured in bright tints. Above the inner entrance hangs a tablet painted in animated hues of scarlet, green and gold, and bearing the inscription *Kishu Zenji*, the posthumous title conferred upon the first priest by the Emperor Go-Uda (1274—87), whose Imperial hand traced these

characters. The sanctuary upon the main altar enshrines a statue of the first Lord Abbot which is said to have been carved by himself; this revered relic is shrouded from vulgar intrusion behind locked doors, being revealed to the faithful only upon the anniversary of his death, July 6th.

To the right of the high altar is a chamber known at the *Nembutsudo*, or 'Hall of Prayer.' Here another Imperial tablet is in evidence whereupon the characters *Kito*, or 'Prayer' were inscribed by the Emperor Go-tsuchimikado (1465—1500). The chief objects of veneration are a large antique representation of Amida, which tradition attributes to Prince Shōtoku (died 621); an effigy of the founder of the Jōdō sect Hōnen Shōnin; and several painted figures of the various head-priests of Kōmyōji. In the corresponding chamber on the left are two quaint and interesting statues of the second and third priests of the temple; crowned with mysterious black head-gear, the robes of these ancient divines are elaborately painted in various colours with a charming design of flowers and gilding. The large figure on the left is another representation of Hōnen Shōnin.

A passage connects the Main Temple with the Hall of Amida. This divinity—occupying the centre of the altar, is described as a masterpiece of Unkei, and is also said to serve as a reliquary, enclosing a small bone of the famous sculptor: on either side are cases containing valuable antique statues ascribed to the Kamakura period. This hall is connected by another corridor with the guest-chambers. These apartments are on a spacious scale, the doors and panels being decorated with paintings by Kano Tanshō, an artist who died in 1718—son of a



Kyōto painter of great distinction—Kano Tanyu. An inner chamber specially ornamented, and bearing the Imperial crest in gold, is for the reception of guests of exalted rank. Within this sanctum is yet another gilt statue of Amida, behind which, forming a rich background, is a large and elaborate painting of the *Mandara*, or Buddhist Paradise. Amongst other relics preserved here is the original *geba*, or wood notice-board, that in ancient times stood at the entrance of the temple precincts prohibiting the entrance of horses or vehicles.

A large recess on the left constitutes a sort of mortuary chapel of the Naitō family, wherein in solemn array repose numbers of *ihai*; beautiful and richly decorated soul-tablets bearing the posthumous names of the departed. The Lord Naitō Tadaōki was the first daimyō of Sanuki. A valiant warrior, he fought in the last decisive battles of Osaka in 1614–15, when Hideyori (son of Hideyoshi) perished, and Iyeyasu was established as the first of the Tokugawa line of rulers. This important daimyō was an ardent devotee of the Jōdō sect, and a special admirer of the teachings of Ryōchu. Since that time his descendants have been enthusiastic supporters of Kōmyōji, the beautiful and well-known family graveyard being situated within the temple grounds. In the centre of this dusky chamber is an ancient statue of the first Lord of Naitō, clad in the towering head-gear and flowing garments that represent the ceremonial robes of state in that picturesque era.

An appealing feature on the northern side of this vast 'hall of guests' is the charming effect presented by the landscape garden: tier upon tier of curiously trained trees and bushes rise from the green lawn below, the

picture closing in with the great pines upon the heights above: a veritable old-world study of blended hues of verdure that seems to convey an inexpressible sensation of tranquility and repose. The corresponding section on the southern side is decorated with paintings, and also contains an ancient coloured chart, representing the aspect of the temple in bygone centuries.

Emerging from the main entrance to the guest-hall one is confronted with the *Shōrō*, or belfry, upon the opposite side of the courtyard—a fine and massive structure ornamented with carvings of flowers and fabulous beasts around the huge timbers: the great bell of green copper was constructed in July 1647. An inscription states that this belfry was erected by a native of Shizuoka district named Yui Matsubei, in memory of the adventurous samurai Yui Shosetsu, so well-known in Japanese history. In the days of the fourth Tokugawa *Shōgun* (Iyetsuna) a revolutionary plot was instigated by Yui Shosetsu with the intention of overthrowing the military rule: the castle of the *Shōguns* was to be seized and the city of Yedo set on fire, but before this programme could be carried out the conspiracy was discovered, and its leader committed suicide in 1651.

Near the belfry, beneath the branches of a venerable oak, stands a stone figure of extreme antiquity representing the Healing Buddha, Yakushi-Nyorai, and credited by the superstitious with the power of exorcising disease: this relic is said to have been established in the 13th century by the first priest of Kōmyōji. The head of the deity is decorated with ears of stupendous size, a characteristic frequently apparent in representations of divinities—these strangely elongated features apparently being

considered attributes of sanctity, in striking opposition to the Western association of ideas.

A path bearing in a westerly direction leads to the *Nisondo* or 'Hall of Two Saints.' The most conspicuous feature is a large and gaily adorned effigy of the Enoshima deity, Benten. In strong contrast to this hilarious representation of the goddess—who appears in her lightest and most festive mood—is the sombre and imposing image of the Chinese sage Zencō; which is, according to tradition the veritable statue of the saint, carved by his own hands, that floated upon the waves to its present haven. A lofty and dignified figure with oblique gleaming eyes, it is recorded that at the time of his arrival from the sea texts from the scriptures were inscribed upon his garments in letters of gold: however time has left no trace of these characters—the incarnation of austerity, he stands beside his smiling companion in dark and unenlivened gloom.

Concerning this effigy of Benten—patroness of music and the fine arts, as well as the dispenser of good luck—tradition also ascribes a legend. It is written that in days of old, Kamakura was visited by a terrible storm; great winds hissed fury and defiance, while the dark waves reared their angry crests mountains high above the fretted surface of the bay. When the tempest was at its height, the figure of a goddess was discovered floating upon the billows: the mysterious visitant proving to be the presiding deity of Enoshima, she was restored to her shrine upon that island. But again and again the apparition was beheld, upon each occasion in the vicinity of Kōmyōji. Hence, after resorting to the test of divination, the populace arrived at the conclusion that the

goddess was thus manifesting her desire: the present statue of Benten was constructed, after which the apparition was beheld no more, and since that time the two sacred figures have jointly reigned in the 'Hall of the Two Saints,' within sound of the 'mystic hymn-chant of the waves' that safely guided them to their destination. *A propos* of this incident it may be mentioned that during the typhoon of Oct. 1917 the grounds of Kōmyōji were again inundated; the mighty deep on this occasion depositing before the temple doors neither a goddess nor a saint, but a trophy more in accordance with the commercial spirit of the times in the shape of an enormous fish, still living, and which was identified as a well-developed specimen of the porpoise tribe! Below the statue of Zendō is an antique and crumbling wooden *usu* or mortar: this, it is asserted, was originally used as the stand, or pedestal, upon which the holy image was placed upon its arrival.

The white building south of the Nisondo is the *Kyo-do*, or place where the rolls of the scriptures are preserved. This repository is guarded by three Chinese gods—*Fu-Daishi* and his two sons, *Fuwaku* and *Fukon*, who are considered to exercise a protective influence over the sacred writings. The central deity, of unmistakably Chinese origin, reposes in a large ecclesiastical chair in the attitude of benediction, supported on either side by the smaller figures—which are also known as the 'Laughing Buddha' (*Waraibotoke*), and appear to be of a high order of workmanship. These quaint effigies are usually found in the vicinity of libraries of the Buddhist scriptures, and according to popular opinion *Fu-Daishi*—a deified Chinese priest of the 6th century—

was the originator of the prayer-wheel, or scriptures revolving on a pivot, with its convenient theory that whoever sets the wheel in motion with pious intent acquires the same merit as though he had read through the entire volumes of Holy Writ, 6,771 in number!

The path beside the *Nisondo* leads to the cemetery of the Naitō family, enclosing the noble and dignified old tombs, stone lanterns, and various figures of beautiful shape, all lavishly adorned with filmy traceries of silvery and grey-green lichen: indeed the figures of saints—some of which, alas, have suffered damage from the fierce storms to which this part of the coast is specially exposed—appear to be clad in veritable garments of this exquisite texture, woven of Nature's mystic shuttle.

In the rocky walls of the hill behind this graveyard are two caves. At the back of the larger one a huge and curious image of Benten seated in a boat is rudely cut in relief. The adjoining cave, from which a long tunnel-like arm extends, is known as the *Ryugu-Kutsu*. According to Japanese mythology the name *Ryugu* is given to a mystic and imaginary kingdom presided over by the beautiful sea-goddess *Otohime*, and concerning which many charming stories and legends are related. It is recorded that a certain abbot of Kōmyōji, Giyō Shōnin by name, was a priest of great learning, so much so that the rumour of his talents and virtues apparently penetrated to the depths of the sea. Hence the denizens of the fairy kingdom sent a deputation—presumably of fishes—inviting the holy and pious Giyō Shōnin to deliver certain of his famous discourses in the *Ryugu*: the priest lending a favourable ear to their proposals, this cave became the starting-point of the expedition!

At the rear of the main temple on the right, a path ascends the hill to a plateau whereon seats of a somewhat precarious nature are provided for visitors of light weight, and command a delightful view: the large cave contains an antique statue of Jizo—said to have been carved by Kōbō Daishi. The path on the western side of the main temple intersects the corridor leading to the Hall of Amida and crosses the hills behind the little fishing-village of Kotsubo, forming one of the numerous routes to Dzushi. A flight of stone steps immediately behind the temple leads up to a pair of small shrines of almost fabulous foundation, known as the *Shinmeigu*: one is dedicated to the Sun-goddess Amaterasu; the other to Kasuga, and Hachiman the war-god. A path rising immediately on the right of these twin shrines ascends to a beautiful spot on the crest of the hill above—perhaps the most romantic of all Kōmyōji's various coigns of vantage for distant views—also well-known for the legend connected with the great pine, whose gaunt boughs stretch forth, weird and spectral, and to which is affixed the inscription *Ryūtō-no-Matsu* or 'Pine of the Dragon's Lantern.' According to tradition, in ancient days the neighbourhood was mystified by the sparkles and gleams of light that were observed to flash from the tree after nightfall. This phenomenon was discovered to originate from a *ryu*, or dragon, who was in the habit of emerging from the sea in the darkness in order to worship and offer lights to the gods from the branches of this pine. It is unnecessary to return by the same route, as the track continues in an easterly direction, curving around to a descent into the road to Kotsubo, and from which the temple is of easy access.

On the left of the twin shrines a wooden *torii* spans an ascent winding up to another plateau on the summit of another eminence—the ‘Hill of Autumn Leaves.’ Surrounded by stately old pines, this terrace also commands a wide vista and possesses a shrine known as *Akiha Jinja*, or ‘Shrine of Autumn Leaves.’ This small building is of very ancient origin, being dedicated to the second abbot of Kōmyōji, this worthy priest was supposed to have assumed the form of a *tengu* (lit. dog of heaven) after his demise, revisiting the scene of his earthly ministrations under this somewhat unattractive guise. The shrine is clean and well-kept, containing various mysterious objects that are possibly connected with the habits of the intangible *tengu*. The ceiling is gay with paintings of birds and sprays of flowers upon a blue ground, while before the altar is a *Gomadan*, or large square receptacle wherein the sacred fire of invocation is kindled upon special occasions. As in the case of the Dragon’s Lantern it is also practicable to effect an exodus from the Hill of Autumn Leaves *viâ* the western slope, without retracing one’s steps. But should the latter route be preferred and the main path regained, a few paces towards the north brings the wanderer to stone steps heavily coated with luminous green moss, and apparently seldom desecrated by the foot of man. Upon the tall monument that stands sentinel below, the formula of the Jōdō sect is deeply graven:—*Namu Amida Butsu*.

This ascent leads to a little grove of hallowed memories appropriately framed in solemn cryptomeria, the graveyard of the priests—wherein is interred the line of ancient divines that presided over the affairs of Kōmyōji. The centrepiece—a mighty circular monument of imposing

proportions—marks the resting-place of the spiritual founder Ryōchu, while the beautiful grey tomb in a separate grove (on the left) memorialises the dignitary to whom the temple of Kōmyōji owes its existence, the fourth Hōjō Regent Tsunetoki.

An interesting festival known as the *Juya* or 'Ten nights of Prayer' is annually held at this temple, the opening day being the 13th of October. This celebration originated some five centuries ago in the reign of the Emperor Go-Tsuchimikado, when the fame of the ninth abbot of Kōmyōji, Yushu Shōnin, afterwards known as Jikaku-Taishi, attracted the attention of the court. The Emperor, himself an enthusiastic believer of the Jōdō sect, summoned Yushu to Kyōto, where many special services and protracted discussions of religious topics took place. High honours were bestowed upon the priest, and to commemorate this event it was decreed that from henceforth the ten nights of prayer and religious instruction should become one of the established rites of the Jōdō sect.

In the present material days of dwindling faith and piety the ten nights have shrunk to the measure of barely three: but whatever the occasion may lack in length it amply atones for in enthusiasm; each year as the thirteenth day of October duly recurs, all ways apparently lead to Kōmyōji, and the streets of Zaimokuza assume their most festive aspect. Throngs of the peasant class from villages and hamlets near and afar swarm to the spot clad in gala attire; whole families turning out *en bloc*, and many types rarely encountered on ordinary occasions, are in evidence at the *Juya*, which is probably the great craze of the year to many of these



rustic participants. An avenue of booths line the streets, wherein every need of humanity is catered to and every imaginable product is on sale. The precincts of Kōmyōji are so thronged that at times it is almost impossible to wedge oneself into the dense flood of human beings, all intent upon combining piety with pleasure. Here, within the great temple courts, are not only booths vending all descriptions of commodity, but an abundance of portable and highly-popular restaurants under canvas, whose location is heralded by a variety of odours, savoury and otherwise: moreover a number of entertainment-tents and erections, some upon quite an elaborate scale and conducted by itinerant showmen, awaken liveliest interest in the younger members of the community. Moving pictures—with a brass band aloft—are exhibited in a tall structure decked with oil-paintings of a lurid and blood-curdling description; wrestlers; fortune-tellers; peep-shows; trained bears; wire-walkers; acrobats; conjurers; performing dogs; ball-dancers; freaks of nature; stuffed monstrosities—fishy of form and suggestive of Caliban; snake-charmers; and the ever-attractive *saru-shibai*—theatres wherein thrilling dramas are enacted, the actors consisting of a troupe of trained monkeys and dogs equipped with appropriate wigs and wardrobes—these constitute a few of the joys of the ‘Ten Nights of Prayer’ that may be indulged in at a very modest expenditure.

The interior of the temple, specially adorned, also presents a scene of uncommon animation. The spacious main building, and also the adjoining Hall of Amida is filled to overflowing with enthusiastic worshippers: fervent families equipped with their bundles of necessities encamp upon the mats and profitably spend the entire night in

prayer and participation in the services, which occur at intervals and consist of sermons, religious instruction, chanting the Scriptures etc. Large reinforcements of priests officiate upon these occasions, and the rich hues of their vestments—blending in the dim interior with rainbow effect—add effectively to the picturesque nature of the scene, which is a distinctly impressive character. Every beautiful tint seems to be included in these ecclesiastical robes of flowing silk:—bright coral and scarlet, flame-red, lovely tones of blue, emerald greens, royal purples, mysterious yellows, varied shades of amethyst and heliotrope—all blend into a kaleidoscopic riot of colour that seems to recall the stained windows of old cathedrals. An effective finishing-touch is afforded by the *kesa*—the Buddhist small outer vestment, which is composed of gold and silver brocade. This decorative appendage is supposed to correspond to the stole of western worship, and has been not very felicitously described as the ‘priests’ scarf.’

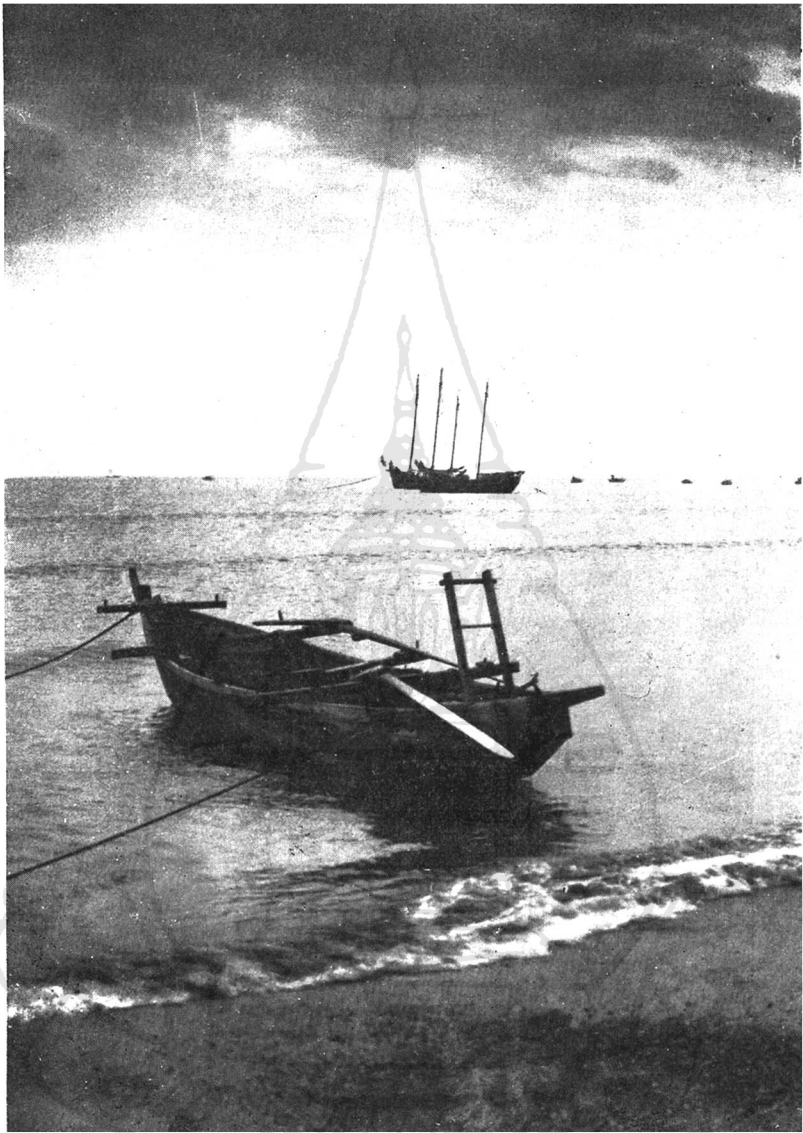
At certain of the services the *Chigo* take part in the capacity of attendants, or pages, with charming effect: these are little maidens who stand in long lines below the altar, clad in robes of bright scarlet silk and equipped with long sprays of flowers, while their dark *coiffures* are crowned with glittering ornaments. As it grows dusk innumerable candles are lighted that silhouette the worshippers with flickering shadows; clouds of incense fill the air with the fragrance of its thin blue smoke. The group of priests kneeling before the altar intone in unison from the sacred books. At regular intervals certain of their number strike a silvery and plaintive note upon a small bell-like object held in the hollow of the

left hand, whilst others revolve with weird effect a strange metallic whirring instrument; the multitude occasionally responding in a deep and sonorous wave of sound that fills the vast building with their call upon the holy name—*Namu Amida Butsu*.

Exhausted by their long vigil, the next day finds numbers of these jaded devotees recruiting for the next batch of religious exercises. Many slumber heavily at their posts, with heads pillowed upon their bundles; others stimulate themselves with various forms of refreshment, in which oranges play an effective part—while the ever-ubiquitous children scramble about and play subdued little games around the forms of their recumbent elders.

The excitement of the *Fuya*, although protracted, soon comes to an end. Within three days the participants have ebbed away, leaving, alas, the grey old temple and its courtyards distinctly the worse for wear. Bottles, papers,—every description of unneeded article absolutely paves the neighbourhood and forms a depressing aftermath: however thanks to the valiant efforts of a little band of blue-clad and smiling functionaries—who grapple with the situation armed with bamboo rakes and gigantic receptacles for garbage—all traces of the fray vanish into the limbo of dead joys, and for another year the ancient courts resume their normal atmosphere of aloofness and peaceful seclusion.

As might be expected, Kōmyōji possesses a formidable collection of treasures: these emerge from their cases and wrappings and are accessible to the admiration of the interested visitor on the occasion of the annual airing, which takes place in early autumn. Numbers of these objects are of great value and extreme antiquity,



### Yuigahama.

“The sea, that harbours in her heart sublime  
The supreme heart of music deep as time,  
And in her spirit strong  
The spirit of all imaginable song

—*A. C. Swinburne.*

including many Imperial gifts ; numerous writings, vestments, and personal relics of the first Lord Abbot Ryōchu ; fine old pictures ; and writings of various famous divines. The following articles are specially described in ancient records :—the writing-box of somewhat vague origin, but which is said to have belonged either to Michizane or to Masako ; a roll of the scriptures inscribed by Shōko Shōnin (master of Ryōchu) : an antique statue of the Sun-Goddess carved by the Emperor Ōjin (3rd century !), and also a description of the early days of the temple of Kōmyōji illustrated by the famous painter Tosa Mitsuoki.

