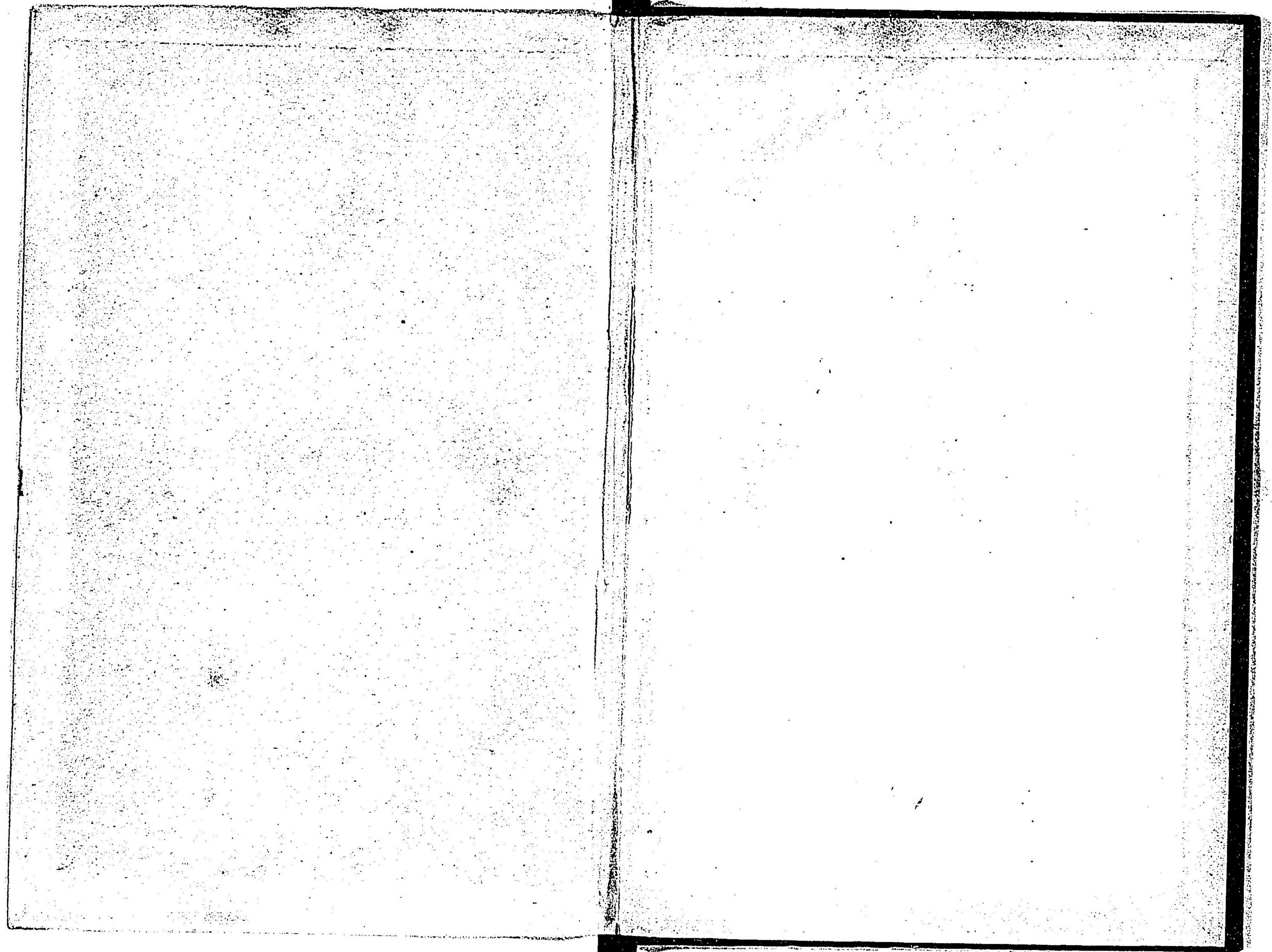


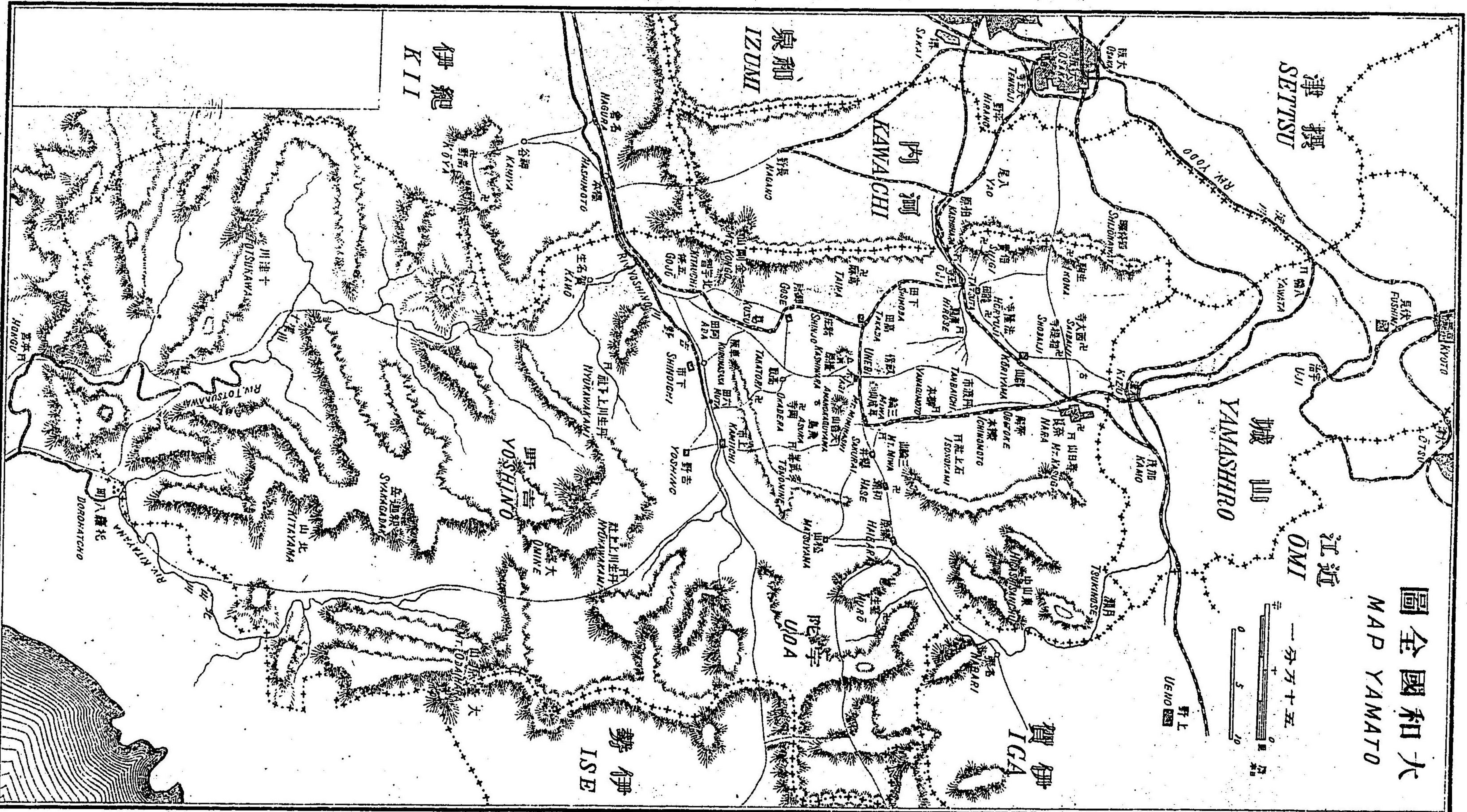
82

595

大和引路誌要



大和全國圖
MAP YAMATO



津撰
SETTSU

山城
YAMASHIRO

近江
OMI

一分万十五



野上
UENO

伊賀
IGA

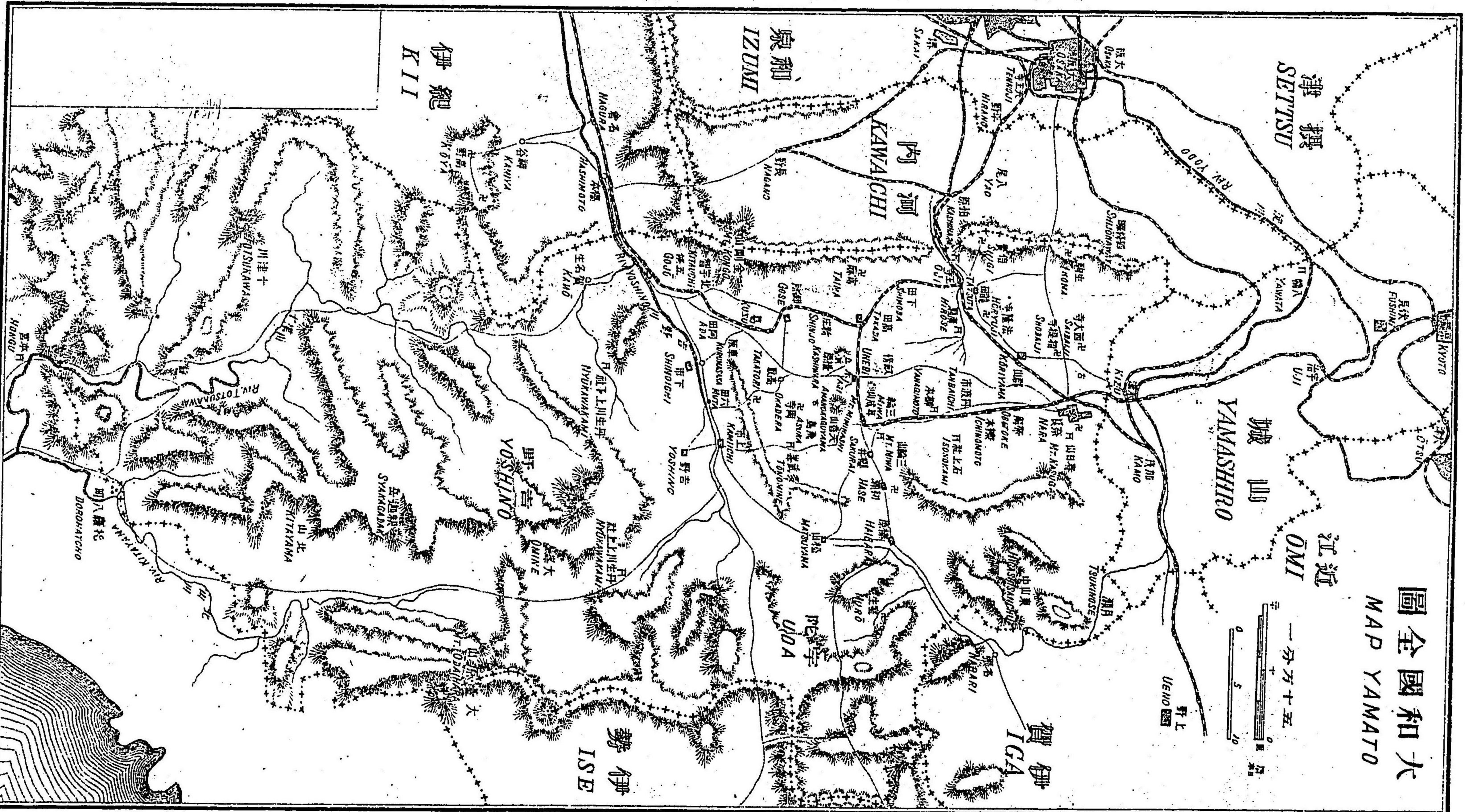
宇陀
UDA

伊勢
ISE

河内
KAWACHI

和泉
IZUMI

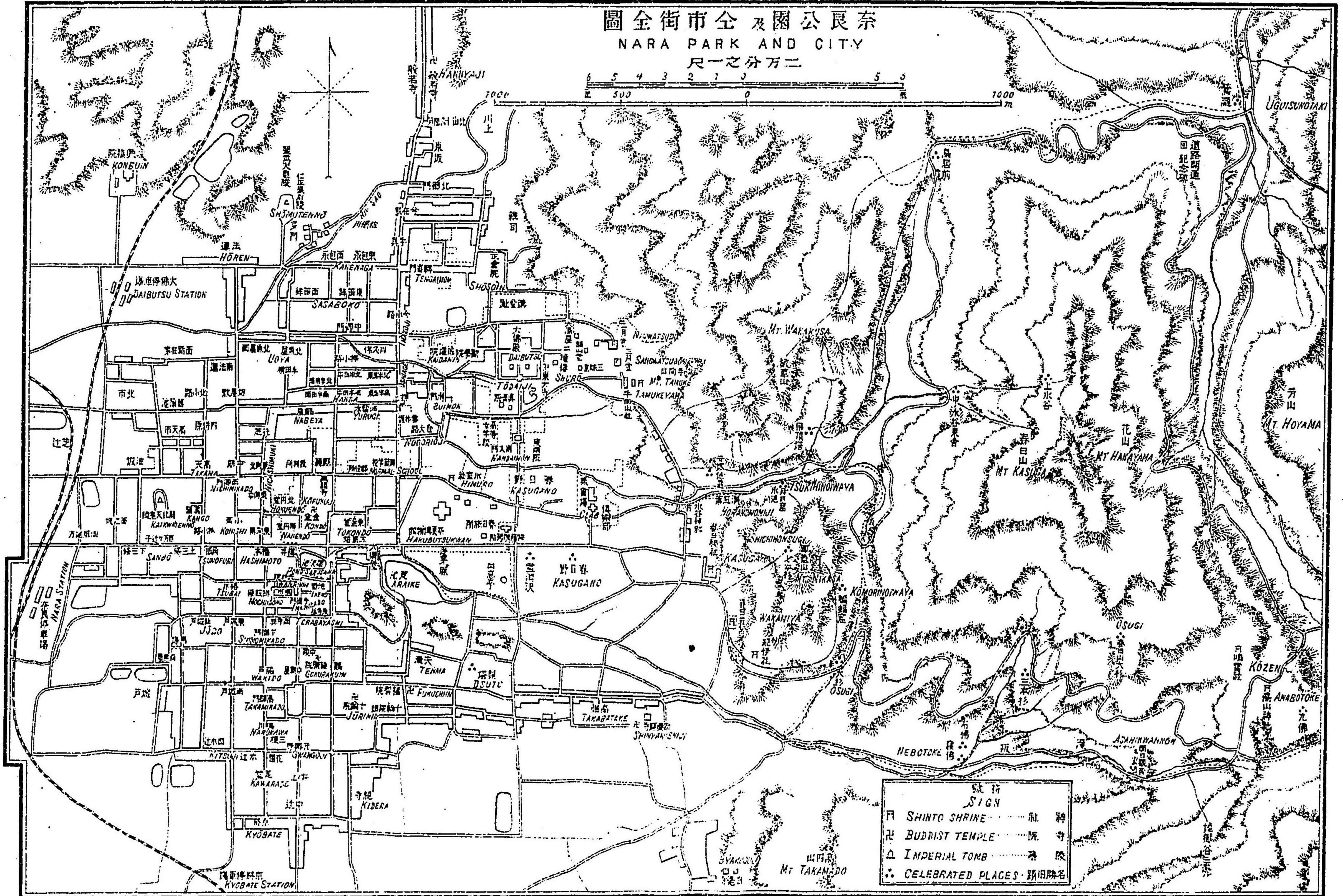
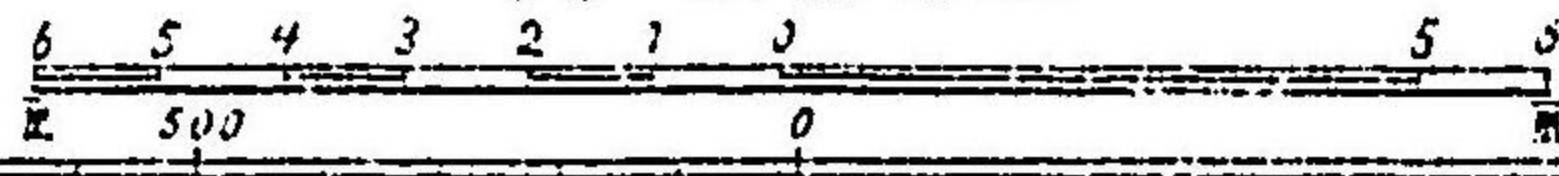
伊弉
KII



圖全街市全及園公長奈

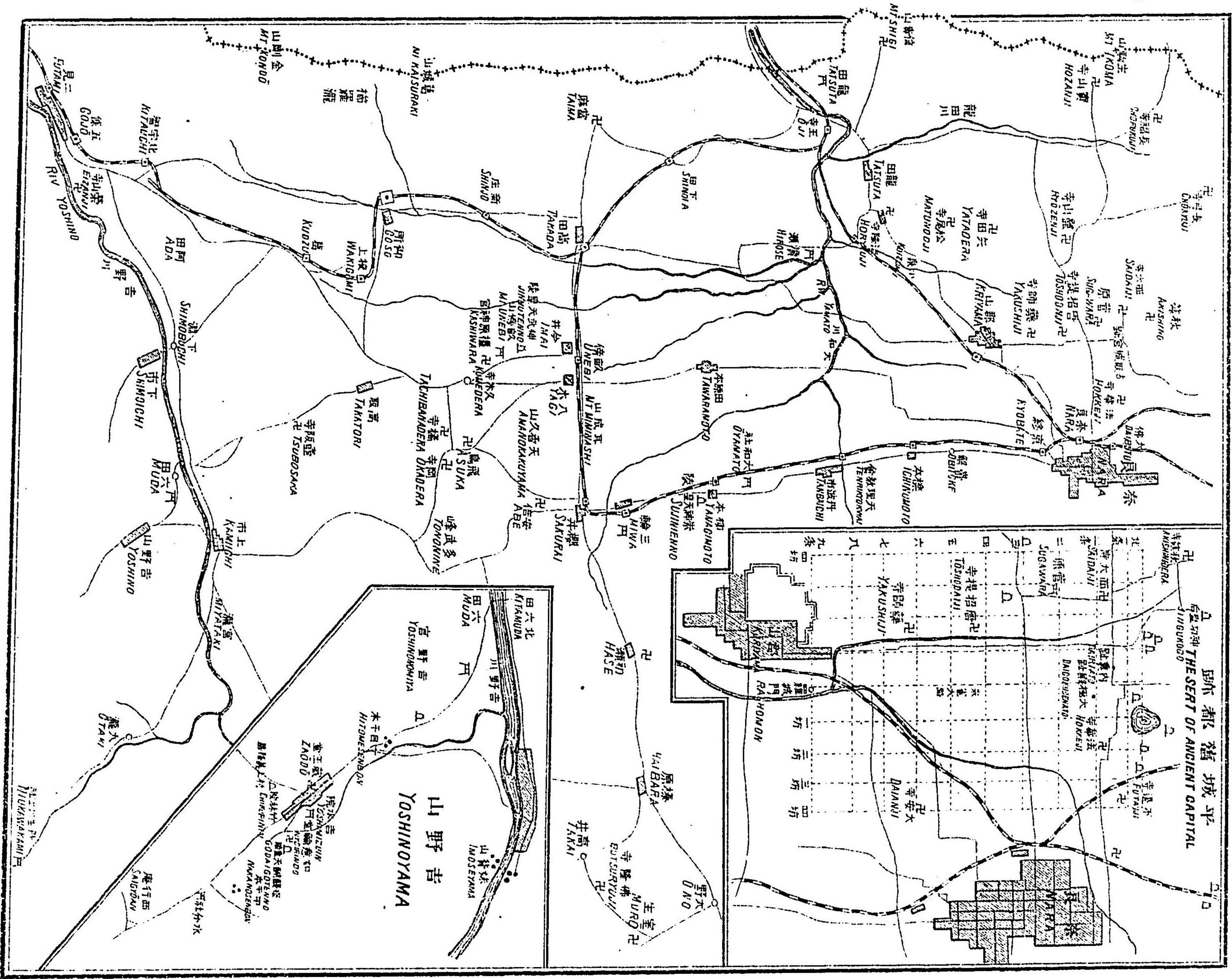
NARA PARK AND CITY

尺一分之二



SIGN		類	
卍	SHINTO SHRINE	社	神
卍	BUDDIST TEMPLE	院	寺
△	IMPERIAL TOMB	陵	帝
●	CELEBRATED PLACES	蹟	旧

圖三第
MAP III
岸沿川野吉及野平和大
YAMATO PLAIN AND YOSHINO RIVER BASIN



大和引路誌要

第五回內國勸業博覽會

總說

開國

奈良縣協贊會編纂



恭惟

皇祖神武

天皇。嘗在日向國。曰。東有美地。青山四圍。蓋六合之中心。乎。朕當恢弘天業。以光宅天下也。遂東征。平定大和國。即位于橿原宮。後至

景行天皇。

皇子日本武尊。亦賦和歌。其意云。大和國如洞。邇迤是青牆。不

獨山河固。美兮養德鄉。今按四至。東界伊賀伊勢。西界河內。南界紀伊。北界山

城。北邊平坦。有大和川。東西三四里。淡土登里。即我六町。故三四里。即彼二三十里也。他倣此。南北六七里。

土地沃饒。禾穀豐熟。戶口繁殖。商工亦興隆也。南隅為吉野郡。一郡幅員三分

斯國。而有其二。一帶山脈。森林茂生。良材巨木。輸致四方。吉野山林之名。藉甚

於世。山間溪流。分為兩派。西曰吉野川。其委為紀之川。南曰北山。又十津川。二

流相會。為熊野川。并過紀伊。入海。懷風藻云。高嶺嵯峨多奇勢。長河渺漫作廻

流。是也。統計全國面積。貳百方里。東西乃拾六里。南北乃貳拾五里。又半。

史蹟

皇祖即位而遷。列聖奠都斯國。至崇神天皇漢武遷都磯城。曰瑞籬宮。今磯城郡始置四道將軍。討平蝦夷。景行天皇漢明遷都纏向。曰日代宮。親征筑紫。皇子日本武尊亦討東國。皆克平之。仲哀天皇崩。神功皇后漢武攝政。居于磐余。曰若櫻宮。磯城以下皆磯城郡征服三韓。應神天皇晉武遷都輕島。曰豐明宮。高市郡百濟來獻魯論。文運勃興。雄略天皇五代遷都泊瀨。曰朝倉宮。磯城郡百工技藝。漸極精巧。推古天皇隋文遷都小墾田。通好于隋。聖德太子。又尊佛法。皇極天皇唐太遷飛鳥宮。天武天皇唐高遷淨見原宮。文武天皇唐中遷藤原宮。小墾田以下皆高市郡而至。元明天皇唐睿遷都平城。生駒郡先是。屢遣使于唐。文物制度。莫不摸倣。取彼長補我短。潤色國體。堅固國基。平城之朝。皇謨愈宏。王化益洽。都城千雉。八街九陌。內外交泰。遠近景仰。於是乎。大和之名。遂為日本總稱。大和讀曰呀媽托。以國音相通也。桓武天皇遷都山城。唐德百揆北轉。大和國衰矣。雖然。壹千四百年之久。列聖遺靈。儼在人間。長與天地。爭其光矣。或曰。日向父也。河

內弟也。而山城我子也。天下子弟。忘其父祖墳墓之所在。而可也哉。誰謂之衰。國光未嘗熄也。降至武門之世。宋孝宗以後僧徒強梁。動輒弄兵。南北朝之亂。自宋初後醍醐天皇。南狩吉野。以建行宮。厥山維險。厥人維忠。擁護皇統。五十餘年。兩朝歸一。至於今代。戰國之時。明中葉筒井順慶。統御國內群雄。自為國主。豐臣秀吉。封其弟秀長。至德川氏。封諸侯于各地。平治天下。凡三百年。天誅黨起焉。遂馴致。明治中興云。

祠廟

我邦上古。祭政一致。故訓政字。曰媽子利哥托。謂祭事也。傳云。國之大事。在祀與戎。蓋我臣民。敬神致誠。其所由來。尚矣。皇祖即位四年。築靈時于鳥見山。今磯城郡以祭天祖。崇神天皇六年。懼喪傳國。神器遷。廟于笠縫邑。奉祀神器。更摸造劍與鏡。以置御座等類。不一而足。故神祠舊廟之存。至于今者。莫多於大和也。延喜式所登載。凡貳百八十六。延喜式書名。延喜年間。五代初藤原時平等。奉勅撰定。夫敬神之誠。既如此則。信佛之心。亦不得不發起焉。欽明天皇之朝。蘇我稻目。喜捨其向原第。高市郡創建

伽藍安置韓人所獻佛像。我邦建寺實始于此嗣後列世上下尊崇糜財興工。故梵宮古刹亦莫多於大和也。飛鳥之三大寺。今雖不留其跡。然平城之七大寺猶存其五。吁亦幸矣。抑有神佛呵護焉乎。

美術

美術者何。凡自樓閣排造。至器玩精巧。焦慮苦心。盡善盡美。其技入神。其術極妙。乃曰美術。傳自印度者在焉。得於漢韓者存焉。我邦往古。建閣築樓。遺法遺制。傳至於今。而甄別其古今式樣。曰推古式。曰天智式。曰天平式。曰弘仁式。曰藤原式。曰鎌倉式。曰足利式。曰德川式。推古之式。可視諸法隆寺。天智之式。可視諸藥師寺。天平弘仁之式。可視諸東大。當麻。唐招提。新藥師。及室生寺。若夫繪畫彫鏤。服飾刺繡。近代名器。悉數難終。盡藏於各寺寶庫。尙拔其尤。號曰國寶。本編專登載之。不錄其餘。蓋國寶者。國家重寶。奉旨管保之謂。實世界希有之物也。於是乎。西人稱我邦曰美術國。

山水

美術國亦無好山水哉。山水秀麗。花笑鳥歌。則名勝之區也。吉野山櫻。月瀨村梅。三笠之月。葛城之雪。龍田談山。霜葉紅於朝霞。扶廟。暮靄蔽陵。按序撫景。往

來此間。真是天地一大活畫也。西人又夙稱我山水。曰日本國者。世界之公園也。然則大和國。我邦第一公園乎。又曰世界之美術庫也。然則奈良縣。我邦第一美術庫乎。故浮槎海東。不入斯國。孰謂能探山水人物之美者。

奈良沿革

大和全國。現屬奈良縣治。下而奈良市。在其北端。戶數六千。人口三萬。往古。開化天皇。居春日率川宮。漢景即斯地也。距今貳千餘年。後至平城之朝。僧徒建寺於此。故不過東隅小都邑耳。及桓武天皇。遷都山城。號平城曰南都。南都之名。空與北嶺並稱。北嶺者。謂山城。北嶺也。城闕漸廢。寺宇纒存。自源平氏。至足利氏。屢羅兵燹。筒井順慶。自爲國主。命中坊秀國。專掌政刑。至德川氏。置奉行所。國治民安。商工亦起。明治中興。管轄屢變。遂置奈良縣。蓋明治貳拾年也。

奈良物產

奈良物產。大和國產。木材各種。措而不說。今舉鬻于市者。飲食則索麵。葛粉。霰酒。水豆腐。鹽菜。卽奈良漬。衣服則奈良白布。大和木棉。文具則奈良筆。奈良墨。專倣唐朝。

古法。吉野紙。其質以輓和稱。小刀子。古有良工。專鍛長劍大刀。日本刀名。遠傳海外。奈良扇子。團扇。器玩。則奈良。漆器。奈良木偶。世稱一刀彫刻。鹿角玩具。餘當至物產陳列所。考查其精粗多寡焉。

鐵路四達

鐵路四達

奈良鐵路車站。開設奈良市西。東自東京橫濱。過名古屋線。西自長崎馬關。過神戶大阪線。北經京都。南經紀伊。鐵路蜿蜒而來。真四通八達之地也。下車望東。林巒當面而高。是為春日山。其稍低者。即三笠山。春日神社在焉。又山巔如敗青甍。曰嫩草山。塔尖帶煙者。興福寺也。屋甍聳空者。大佛殿也。南與春日山接。為高圓山。更轉眸望西方。遙覓生駒信貴連岳。北則乃樂佐紀諸山。所謂三山為鎮。四禽叶圖。是也。自車站。至春日山下。一路坦砥。即古三條通。今擬遍探大和諸勝。其傍近者。或一日程。或二日而足矣。至於其遠。尚不過三四日。況有各處車站耶。

奈良公園

奈良公園。謂春日山一帶地方也。面積五百町餘。縣廳。學校。博物館。裁判所。神社佛閣。皆在此公園內。而春日神社。三笠山。更劃為一區域。面積亦百町餘。疆域之廣。溪山之幽。內外共稱。天下無比。樓閣突兀。可以仰千古之容。樹木蒼鬱。可以掬四時之色。即應自邇。略記其概。

猿澤池

東行九町。道右有池。為乃字狀。楊柳繞岸。魚鼈躍淵。池圍壹百八拾六間。猿澤池。月居奈良八景之一。池北隔道有邱。即

興福寺

域也。中央為南大門趾。正面曰

金堂。和銅三年唐睿宗。藤原不比等創建。安置釋迦尼佛。又有脇土。藥上藥王。

四天王。及法相宗六祖肖像等。而堂宇屢災。今乃權厝之。其左有

南圓堂。弘仁四年唐憲宗。藤原冬嗣創建。安置不空罽索觀音像。冬嗣。不比等

孫。堂形八角。每角三間。貳尺五寸。寬保元年清乾隆。再修。堂前藤樹。居奈良八景

之一。燈籠銅扉刻橋逸勢字。或曰空海。并以善書名噪內外。唐書云。日本國遣使來朝。留學生橋免勢。學問僧空海。是也。現藏寶庫堂。北曰

北圓堂 養老五年唐宗

元正天皇勅右大臣長屋王。創建。以薦淡海公

冥福。淡海公。藤原不比等之諡。堂亦成八角形。每角貳間三尺。即藤原式。距今八百拾年。為寺中最古之築造。寬治六年宋哲宗再修。安置彌勒佛等像。皆定朝刻。堂西南稍低處。有

三重塔 康治貳年宋高宗

待賢門院創建。待賢門院者。

鳥羽天皇之后。中

宮璋子。距今七百六拾年。塔中設色畫圖。亦足以見當時壯麗之一端矣。金堂右又有

東金堂 神龜三年唐宗

聖武天皇。創建。以祈

太上天皇之福。安置

金銅樂師諸佛像。應永三拾三年明宣宗重修。堂前老松。號花之松。高拾四間。東西拾八間餘。南北貳拾貳間。

五重塔 天平貳年唐宗

光明皇后創建。皇后藤原氏。淡海公女。聖

武天皇之后。塔高拾五丈壹尺。四方四間五尺餘。應永三十三年明宣宗再修。

東室 現為興福寺事務所。寶庫所收。乾漆製釋迦十大弟子。八部衆。以及板彫十二神。僧空海刻。又有華原磬。自唐朝傳。精妙無比。與泗濱磬。自古有名。銅鐘銘刻神龜四年唐宗等字。龍燈鬼。天燈鬼。建保三年宋寧宗僧康辨造。他不違枚舉也。

大湯屋 應永年間建設湯屋者。浴室也。有巨釜二。口徑四尺五寸。厚貳寸五分。圍六尺壹寸。高四尺壹寸。其一在室內。其一在室外。埋沒地上。往時興福寺僧沐浴之處。

大御堂 又曰菩提院。隔道在大湯屋南。天平年間。僧正玄昉創建。應永年間。重修。有鐘。俗呼十三鐘。往昔。寺僧集散。在於六時與七時。乃敲該鐘為號。故有此稱。今在南圓堂前者。是也。

八重櫻 在師範學校域內。八重者。謂花瓣也。和歌云。奈良古帝都。馥郁八重櫻。是其跡也。自南大門趾。至此一帶地方。古屬興福寺。法相宗之本山。夫興福

寺者藤原氏祖大織冠鎌足公所創建也。初建寺于山城山科。安置丈六釋迦佛像。曰山階寺。默禱誅賊入鹿。以安朝廷。未期年而願望成就。淡海公其子也。為建七堂伽藍。曰氏寺。氏寺者薦藤原氏祖。以祈子孫繁榮之謂。今按其疆域遺蹟。則當想見往時宏壯偉大焉耳。

奈良帝室博物館

明治貳拾七年竣工。全館分為拾三室。中央一。左右二。為長方形者六。為方形者四。又分其所陳列之物為三。曰歷史部。曰美術部。曰工藝部。凡大和國所有古器舊物。無不網羅蒐輯。以供觀覽也。館北有

冰室神社

奉祀 仁德天皇等。初在水谷川上。後遷于此。

春日神社

第一鳥居 是為詣春日神社之門口。在三條通東。接興福寺城東南。南方平地。號

淺茅原 眺望最佳。北方有春日若宮

御旅所 御旅所者。舉行祭典之日。課國中募新材。建設神殿。為奉遷神輿處。

世稱御祭。大和第一盛典也。按保延三年^{宋高宗}歲飢。關白藤原忠通。祭神祈之。

有驗。自是厥後。列世不絕。降至德川氏國主以下。皆列鹵簿。扈從神輿。今尚存

其舊儀。每年十二月十七日舉行。其東有

物產陳列所 凡奈良縣所有大小物產。臚列館內。既至

車舍屋 王大臣等舍車之處。此一帶地。屬

春日野 老杉夾路。群鹿狎人。隨步漸入幽境。石燈傍道左右。其數貳千。長短

不同。大小各異。或古或雅。每歲節分之夜。一齋點火。亦一奇觀也。過

二之鳥居 右折則有瀑。曰

白藤瀧 御手洗川之委也。其東南即

春日若宮 奉祀 天忍雲命。宮前有拜殿及神樂所。巫女服白衣緋裳。時奏

神樂。所謂大和舞之一也。手水屋。即盥漱之處。在宮南石階下。其路東

柚木燈籠 保延年間宗宋高藤原忠通所獻係七百六拾餘年前物更北行入大門是為

春日本宮 天平神護二年宗唐代始設正面曰幣殿 勅使奉幣之處其西曰直會殿施行祭儀之處廊廡從地高低建築存古式樣

本殿 在樓門內四社並列第一殿在東方奉祀 武甕槌命第二殿 經津主命第三殿 天兒屋根命第四殿 比賣神西廊有

捨廊架 自成斜形故有此稱今存者良工左甚五郎所造云 神寶 亦不少也濫皮之鼓舞樂假面以及腕甲源義經所用云

祭典 嘉祥三年宗唐宣始行其儀至貞觀元年宗唐懿定期二月十一月上申日 明治十九年改為三月十三日 朝廷遣使奉幣即勅使也出廊北行有

水谷神社 奉祀命 素盞鳴尊三神社後 水谷川 發源山中之上水谷過南大門前流為吉城川步橋更北則嫩草山

右行二三町可以至

洞紅葉 以楓樹名其東有

水池舊趾 往昔貯冰塊之處每年六月朔旦獻之 朝廷又登

三笠山 安倍仲磨以在唐賦歌咏月尤名于世仲磨唐書所載晁卿也自若

宮登六町有老杉圍三十尺高六十貳尺又三町許有

蝙蝠窟 鑿取砥石之跡世謂之春日砥却行轉途當至山嶺

本宮神社 天兒屋根命鎮座之處其西有

七本杉 長拾貳間橫臥地上七枝直立故有此稱其枝大者圍壹丈貳尺自

是北下至水池舊趾新開山路入

春日山

中二十町中水谷踰坂右折七町又至上水谷有

水船 即西金堂長屋水船刻文和二年宗元順銘字下坂十六丁有瀑曰

鶯瀧 幅壹間半高七間綠陰如滴夏日來避暑者多矣南行二十丁有

高山神社 社前水船刻東金堂施入高山水船也正和四年宗宋仁五月等字

其南東二町許。岩面刻成諸佛半像。俗呼窟佛。尙正南行十町。至地獄谷。有
聖人窟。高九尺。深八尺。而窟口寬拾壹尺。岩面亦刻釋迦觀音彌陀諸佛。却
行八町。至澁阪街道。坂路循溪。霜葉亦多。更行三町。有
朝日觀音。四町。

大日如來。俗呼臥佛。皆與二窟同其刻也。臥佛傍近。刻嚴諸佛。不一而足。

嫩草山

俗亦稱三笠山。接春日山。而不同其容。滿山皆草。無有樹木。登臨多景。自古有
名。山北即

手向山神社

奉祀 應神天皇諸神。初爲東大寺鎮守。勸請豐前宇佐八幡宮云。天平勝寶
年間^唐宗^支 勅賜封戶位田。奉授神階。實始于此。祭典曰轉害會。至天文八年^明世
宗 罷。今尙存祭器。馬鞍。假面等物。尤稱于世。而鳳釐。及蔥花釐。可見往古式樣
也。

東大寺

所謂南都七大寺之一。華嚴宗之本山。兼修八宗。 聖武天皇。與僧行基及
良辨。同心戮力。所創建也。寺封五千戶。水田壹萬町。疆域四方八町。稱曰日本
總國分寺。後屢罹兵燹。然猶存者不尠。東方有

三月堂 又稱法華堂。天平五年^唐宗^支 僧正良辨創建。安置不空絹索觀音。脇

士梵天帝釋。金剛密迹兩力士。四天王等像。皆乾漆製。長各壹丈。乃至壹丈三
尺。又日光月光。辨財天。吉祥天等塑像。長七尺許。甕中有執金剛神。長五尺五

寸。是爲良辨念持佛。是等佛像。即天平式。世之說彫刻者。無不取規矩於此。

二月堂 又稱絹索堂。在三月堂北。天平勝寶四年^唐宗^支 僧實忠創建。安置十

一面觀音銅像。又有秘佛觀音小像。像身常帶溫暖氣。有肉身之名。寬文九年。

^清再修。實忠者。良辨高弟。每年。二月朔旦。施行法會。凡二七日。夜半。汲闕伽

水於廊下井。焚松照暗。因俗呼大松明。於是。有二月堂之稱。

開山堂 又曰良辨堂。寬仁三年^宋真 創建。安置良辨坐像。

三昧堂 俗稱四月堂，在開山堂南，其石壇下有
鐘樓 鐘口徑九尺壹寸三分，厚八寸，高壹丈三尺六寸，圍貳丈七尺，天平勝
寶四年唐鑄造，而樓即鎌倉式宋樓邊有念佛堂、行基堂、淨土堂，安置俊
乘像，堂下有湯屋。

大佛殿

即東大寺之金堂也，天平十九年唐創建，殿堂宏大，真絕古今，後至治
承年間宋平重衡縱火燒之，建久六年宋源賴朝為大檀越，命僧重源勸
進重修，永祿年間宋三好氏與松永氏戰于大和，復罹兵燹，元祿十四年清
德川氏大起工，八年而竣，然比之往昔，礎石面積減十份之三，堂宇減十
份之四，內陣乃十份之六，正面安置盧舍那佛坐像，世謂之

奈良大佛

聖武天皇之所創造，自天平十五年唐至十九年，凡三年間，改鑄八次，始告
竣工，工長曰國中連公麿，又三年而行開眼供養法會，是日 天皇 上皇

臨幸，百官從之，鹵簿同於元旦，其盛儀可知焉。治承之亂，佛頭墜落，宋陳和卿
修理之，永祿之災，復落，山田道安補修，以至於今。全軀高五丈三尺五寸，面長
一丈六尺，幅九尺五寸，髻高三尺，螺髮九百六十六個，高各壹尺，徑六寸，耳長
八尺五寸，目乃三尺九寸，鼻高一尺六寸，前徑貳尺九寸四分，眉毛五尺四寸
五分，口三尺七寸，頤一尺六寸，頸二尺六寸五分，肩徑貳丈八尺七寸，胸壹丈
八尺，腹壹丈八尺，臂壹丈九尺，自肘至腕壹丈五尺，中指五尺八寸，掌六尺五
寸，膝徑三丈九尺，厚七尺，脛貳丈三尺八寸五分，脚底一丈三尺，而銅座高壹
丈，徑六丈八尺，上圍貳拾壹丈四尺，下圍貳拾參丈九尺，石座高八尺，上圍三
十四丈七尺，下圍三十九丈五尺，其所用熟銅，則七十三萬九千五百六十斤，
白鐵一萬一千六百十八斤，鍊金壹萬四百四十六兩，水銀五萬八千六百貳
拾兩，木炭乃壹萬六千五百五十六石，登載東大寺緣起等書，嗚呼，何其業之偉
且大也哉！天下之人，說奈良，必談大佛，談大佛，必說奈良，奈良大佛之名，夙噪
於海內外，而美術之大，亦莫京焉。殿前有銅造燈籠，天平年間製造。

南大門 是為東大寺總門門內置石獅子高六尺許陳和卿刻門外置密迹金剛力士長各二丈六尺五寸左為湛慶刻右為運慶刻
戒壇院 在大佛殿西唐僧鑑真創建 聖武天皇及 皇后諸王大臣皆受戒於此鑿真淳子氏廣陵江陽縣人幼時隨父入大雲寺拜佛感悟請出家父奇之成其所欲為後從我遣唐使來 天皇大悅迎之東大寺戒壇初在殿前後移今地循殿西而北行有

正倉院

孝謙天皇 聖武天皇之女也 聖武崩丁其四十九日佛忌與其母光明太后謀勅建本院以納 御物祈 父皇之冥福世所謂校倉者積三角形柱築造長各十七間許設扉三因又稱三倉 御物寶器凡三千餘亘一千一百年之久未嘗損一物也自古 勅封不准擅為開閉 明治中興之後專歸宮內省管理益嚴保護之法院西有
轉害門 是為東大寺之西方總門亦天平式奈良公園之域至是盡矣餘屬

公園以外

般若寺

在轉害門北九町真言律宗 孝德天皇之時創建 聖武天皇勅為官寺金堂安置文殊菩薩經藏現置觀音

三重石塔 高五丈餘 聖武天皇所建又有稱

笠卒塔婆 者石柱並立上戴石蓋即華表也弘長元年宋理宗宋人伊行吉建之為其考妣薦福初在寺南後移今地距寺北五町更西行四町當拜

元明天皇御陵 其西四町

元正天皇御陵 外此

聖武天皇御陵

光明皇后御陵 並在轉害門西五町

開化天皇御陵 在猿澤池西五町又池南二町許有

極樂院

律宗元興寺支院。

五重塔 高壹丈五尺許。百濟工匠所造。與元興寺同其制云。現列博物館中。院南三町。又有

元興寺

華嚴宗南都七大寺之一。今頗廢頽。其東二町。

十輪院

真言宗護摩堂。安置地藏菩薩石像。僧空海刻。禮堂。即鎌倉式。寺中有

朝野魚養孛 魚養善書。藥師寺藏大般若經。係其手寫。本院東北三町。

福智院

真言律宗。安置地藏菩薩。高一丈二尺五寸。稻文首刻。

新藥師寺

在頭塔東十町。 聖武天皇。勅僧行基創建。安置藥師如來像。即行基刻。又有十二神將塑像。高各六尺許。寺什涅槃畫像。有名于世。

平城都趾

淨見藤原之朝。文物制度。無不具備。 元明天皇。和銅二年唐中宗 煥發大詔。經營都城。南北三十餘町。東西二十五町。縱橫劃路。分爲九條。中央曰朱雀大京。西曰右京。正南曰羅城門。而大極殿在其北端。衙府第路。東曰左宅。紫廼四方。最極其盛。八十餘年于茲。至於延曆遷都之後。百官移北。庶民去南。平城衰頽。不能無桑田碧海之變也。然溯往古按地勢。遺蹟多可覈查。都城趾。屬今生駒郡。大極殿趾。在都跡村佐紀。其東即淡海公第。羅城門。在那山町東。西大寺。招提寺。藥師寺。屬古右京。大安寺。屬左京。法華寺。海龍王寺。屬一條通。自轉害門西行一路。是也。而今古未嘗變移者。獨有三條通耳。

海龍王寺

聖武天皇御陵西二十町。律宗。安置十一面觀音。及文殊菩薩等像。西金堂。藏西大寺五重塔模型。尤稱古式。西接

法華寺

光明皇后創建。古義真言宗。安置十一面觀音像。高三尺二寸。天竺建陀羅國佛工文答師者。拜 皇后御容。模寫以刻此像。登時既有精妙之名。況今日耶。初 聖武天皇。建東大寺。嚴禁女人進門。 皇后建尼國分寺。更禁男人。即本寺也。寺什維摩像。自唐朝傳。彌陀三尊。畫像亦非凡庸。係壹千年前物。此二寺域。即古淡海公宅址。西隣極樂寺。亦藏淨土曼陀羅圖。自是西行七町。

大極殿趾

俗呼大極之芝。高於田面六尺。東西二十一間。南北七間。朝集殿。小安殿。龍尾道。十二堂。以及閤門。中門。左右廊廡等跡。歷歷可數。其西北三町許。木竹叢生。俗呼大宮。即內裏也。西北有

日葉酢姬御陵

成務天皇御陵

孝謙天皇御陵

更北有

神功皇后御陵

皇后嘗征三韓。事詳國史。西有

秋篠寺

安置十一面觀音。技藝天大元帥明王立像等

西大寺

在伏見村。距奈良市。一里十町。真言律宗本山。七大寺之一也。天平神護元年。

唐代

孝謙天皇勅僧常騰創建。後屢罹災。興正菩薩再修。亦火。遂失舊觀。

觀音堂。置四天王像。係 孝謙天皇御作云。寺什。有金銅舍利塔四種。十二

天及行基菩薩像。金光明最勝王經等。南方八町。

菅原 屬都跡村。菅原氏祖。野見宿禰之住址。

菅原神社

祀野見宿禰之處。配其祖及後裔菅公。繼向之朝。皇后日葉酢姬崩。奏請禁殉死。以土偶代之。因賜姓土師。即此神也。

菅原寺

又曰喜光寺。行基菩薩遷化之地。寺南有

垂仁天皇御陵

自是東南五町。

唐招提寺

屬都跡村五條。律宗第一本山。天平勝寶八年唐肅宗創建。開基曰渡海大師。即唐僧鑑真也。從遣唐使藤原清河來。聖武天皇大悅。親受菩薩戒。語詳戒壇院條。東西兩塔。今不留跡。然獨存。

金堂 四面各七間。屋上兩端置鴟尾瓦。堂壁彩畫等。皆天平式。安置盧舍那佛。僧義靜用乾漆造。表靜鑑真高弟。千手觀音。稱天刻。大日如來。唐僧曇靜刻。其北爲

講堂 安置彌勒菩薩等佛。東爲

舍利殿。及禮堂。安置釋迦像。尙有鼓樓。地藏堂。

開山堂 渡海大師像。以紙造之。寺什有大威德明王畫像。及鑑真手寫紺紙銀泥金剛經。進行手寫東征傳畫卷。及宋元歷代名家書畫幀等。又南四町

藥師寺

屬都跡村西京。法相宗本山。七大寺之一也。天武天皇嘗爲 皇后。建寺于高市郡。以禳其疾。養老二年唐玄宗更移此地。聖武天皇。大經營之。後屢罹災。

金堂 安置金銅藥師如來像。高與臺座。一丈四尺。脇士日光月光。各一丈三尺。天武天皇即位八年唐高宗起工。前後十又七年。像成。塗用金粉。顏貌如生。威儀整然。真希世之作。而臺座亦奇古矣。

講堂 亦置藥師三尊像。制同其時。

三重塔 即天智式。每層有副層。故有六重之觀。高十一丈五尺。塔尖。彫天人翱翔於空之狀。銘文係舍人親王書。筆致之妙。并稱于世。東院堂 安置聖觀音像。養老年中。百濟國王所貢獻者。

佛足石 高可壹尺八寸。豎二尺五寸。幅三尺二寸五分。刻足跡於其上。又建佛足石碑。碑文筆跡。凌駕晉唐。寺什有天平年間吉祥天圖。慈恩大師畫。神功皇后仲津媛像等。自是南行。二十五町

郡山車站

郡山

設鐵路車站。距奈良市西南一里又半。往時。豐臣秀長。代筒井氏。受封大和。泉紀伊三國。食百萬石。築城深池。以治於此。後至享保年間。康熙末德川氏封柳澤吉里。食十五萬石。吉里父曰吉保。聘名儒荻生徂徠。子孫世事柳澤氏。柳澤神社。祀吉保之處。郡山錦魚。有名于世。南方壹里。有筒井城址。西方則有

矢田寺

安置地藏菩薩。天武天皇創建。

松尾寺。安置千手觀音。舍人親王創建。

法隆寺車站

法隆寺

亦設車站。距奈良市西南三里二拾五町。自車站。至法隆寺。凡十二町。法相宗。

南都七大寺之一。世所謂推古式者。即建築彫刻美術之物。無不盡存於此。

用明天皇勅 聖德太子。創建七堂伽藍。推古天皇即位十五年隋煬

而落成。一千三百年間。未嘗罹災火也。於是法隆寺號。振於海外各國。也。遠來

拜觀者。日多一日。自

南大門 入。正面即中門也。廻廊連接。右有

金堂 堂內壁畫。十又二面。鳥佛師筆。或曰。僧曇徵筆。畫極大也。筆極神也。鳥

佛師者。司馬達等之孫。達等。南梁人。繼體天皇之時。梁武歸化。盛唱佛法。

而來行也。曇徵。亦始傳製紙與墨之法者。其南安置金銅釋迦如來。脇士藥王

藥上菩薩諸佛像。東置金銅藥師如來。脇士日光月光菩薩。皆係鳥佛師刻。背

鏤銘字。藥師像。即 聖德太子。為 用明天皇。祈其冥福者。初為法隆寺本

尊。其西安置金銅彌陀佛。貞永元年。宋理改刻。又有虛空菩薩。觀音菩薩。及四

天王像。亦有銘文。玉蟲龜者。

推古天皇御物。四面用密陀僧。描寫經說。密陀僧者。塗髮粉名。龜扉金屬。彫透

花紋。所謂唐草樣。佈飾其下。用金花蟲羽。又橋夫人念持佛龜。以銅造之。板上植蓮華三莖。華中各置彌陀三尊。而其後屏。又鑄出諸菩薩像。堂上懸天蓋三張。彫鏤奏樂天女。及鳳凰等。亦鳥佛師所製作。是等古器。精巧細緻。今不能具記也。其廻廊左有

五重塔 高二拾五間。塔內四面。安置大小諸佛塑像。一千二百年前物。

大講堂 在金堂後。一遇雷火。正曆年間。宋太轉致在平安京者。今堂是也。安置藥師及四天王等像。又在堂後者。為

上御堂 置釋迦佛。其西為

西圓堂 俗稱峯藥師。置藥師像。

聖靈堂 在金堂東。安置 聖德太子等像。

綱封藏 即寶庫名。寺僧就三綱職者。會同護封。故有此稱。今拔其尤。彫刻。則

金銅諸佛像。九面觀音木像。及舞樂假面。繪畫則小野妹子筆。毘沙門天畫像。

聖德太子勝鬘經講讚圖。及孔雀明王。太子畫像扇面。巨勢金岡筆蓮花

水鳥畫二曲屏風。十六羅漢八曲屏風。周文筆山水畫屏風等也。刺繡則紋錦。

蜀江錦。尚有銅瓶。銅壺。百萬塔類。百萬塔者。 孝謙天皇。勅製。小木塔。共計

拾萬。納諸十大寺。塔中皆藏印行經卷。是為 我邦印刷之始。

食堂 在綱封藏後。亦天平式。安置古佛像。

東院 又號上宮王院。斑鳩宮址。斑鳩者。 聖德太子宫名。為蘇我入鹿所燒。

天平十一年。唐文僧都行信創建。

夢殿 堂形八角。安置救世觀音像。 太子手刻。古稱秘佛。列世尊重。又有僧

都行信坐像。及律師道詮塑像。殿北有

武殿院 又號繪殿。安置金銅聖觀音。東接

舍利殿 其北為

傳法堂 安置彌陀佛像。

中宮寺

初法相宗。今真言律宗。安置如意輪觀音等身半跏趺之像。 聖德太子親刻。

以薦母后之冥福。寺什有天壽國曼陀羅幅。是為內外希有之刺繡。

法輪寺

在法隆寺東北八町。古義真言宗。山背大兄王創建。安置觀音。王聖德太子皇子。

金堂 即樂師如來。虛空菩薩諸佛像。

三重塔 即推古式。東行六町。

法起寺

法相宗。岡本宮趾。推古天皇創建。

三重塔 高十一間。亦推古式。寺什有古銅佛及畫幅等

廣瀨神社

在河合村。距法隆寺車站東二十町。奉祀穀神。崇神天皇之朝漢武詔建之。今列官幣大社。

龍田川

自古。以楓葉名。殷紅映碧流。片片泛水上。其景不可名狀。

龍田神社

在三鄉村龍野。距龍田川二十五町。自王寺車站。亦二十町。奉祀風神。官幣大社。創設之時。同廣瀨祠。

信貴山朝護孫子寺

在平群村。距王寺車站壹里。山路二十五丁。本寺安置毘沙門天。聖德太子之討物部守屋也。乃祈戰有利。既勝。因建此寺。南朝忠臣楠公諱正成。其父憂無子。既而生公。幼時命名多聞。以祈毘沙門天也。戰國之時。松永久秀。據山築城。織田信長攻之。久秀敗走。伽藍遂歸灰燼。慶長年間明神豐臣秀賴再建。塔頭五院。寺什有鳥羽僧正筆信貴山緣起畫卷。為畫卷中之尤物。

生駒山寶山寺

在北生駒村。距奈良三里餘。下車王子。循龍田川。二里。左折八町。乃詣寶山寺。延寶六年。清康熙僧湛海創建。湛海世稱寶山和尚。安置不動明王像。聖天堂。

奥院諸佛。係湛海刻者不少。本堂西北。巨巖屹立。平坦地上。號曰般若窟。役小角。及僧空海。嘗修行于此。寺什有彌勒菩薩畫像等。

上街道

上街道

自奈良市。至三輪町。謂之上街道。丹波市驛車站東方可十餘町。有

石上神社

奉祀寶劍。官幣大社。太古。武甕槌命之平中州也。腰帶斯劍。後及皇祖入大和國。有熊野高倉下者。獻之。皇軍大振。崇神天皇即位七年。始奉祀之。神庫有勾玉等物。其北爲布留川。上流有瀑曰

桃尾瀧

高七丈。幅五尺。景色可人。又距丹波市。南方二十町。

大和神社

在朝和村。奉祀大國魂神。官幣大社。崇神天皇即位六年。奉遷天

祖之時。創設此祠。

崇神天皇御陵

在柳本車站東南五町。櫻樹千株。盛春賞花者多。其南景行天皇御陵。凡此東南地方。即古纏向都址。

大神神社

在三輪山麓。鬱々葱々。翠綠蔽天。古今一色。千載不變。崇神天皇始設祠宇。奉祀大物主神。以至山爲神體。大和第一古祠。所謂一之宮。現列官幣大社。距三輪車站。東方五十町。有

長谷寺

在泊瀨山腹。新義真言宗之本山。朱鳥元年唐中宗弘福寺僧道明。奉勅創建。神龜四年唐玄宗僧德道又奉勅再建。安置十一面觀音。高貳丈六尺。天文年間明世宗東大寺佛工良學等所刻。西國三十三觀音之第八也。登山。入二王門。長廊架於山腹。左右多植牡丹。花時可人。櫻花楓葉。春風秋色。亦噪于世。既詣

本堂前有露臺懸於崖上。慶安三年。明末清初建設。小池坊。寬文七年。清康熙德川氏修築。初在紀伊根來寺。寺什。銅造法華說相圖。初為該寺本尊。或稱千體釋迦佛。長二尺五寸。幅二尺。其底勒銘。筆勢遒勁。天武天皇所納。又玉葛內侍念持佛。即觀音像也。經卷經函。聖武天皇所納。又菅公筆長谷寺緣起。鼠榮燈。自宋朝傳。鼠在漿頭。油盡則吐出油。徹夜無盡。其機極妙。其技尤巧。泊瀬東方四里有。

室生寺

而自泊瀬。經榛原大野前赴。大野有

大野寺 稱室生寺北門。面其對巨巖。刻彌勒立像。更自榛原過高井。則有

佛隆寺 稱室生寺西門。

本堂 在室生山麓。安置如意輪觀音坐像。僧空海刻。

彌勒堂 置彌勒菩薩。

金堂 即弘仁式。唐憲宗遺制可見。板壁描寫佛像。

五重塔 僧空海建造。弘仁式之最古者。其山與隅。有

與院大師堂 幽遠絕塵。往古噴火。今所謂龍穴者。即其跡也。寺什。內部佛器。

即。銅鍍金。空海自唐帶回。

多武峰 三輪車站南。乃為櫻井車站。自是下車。南行五十町許。當詣

談山神社 奉祀 藤原氏祖大織冠鎌足公。別格官幣社。殿社數十。煌燿照

天。有

十三重塔 高七間。四方。各壹間。又半。世稱關西之日光山。日光山者。祀德川氏祖之處。輪奐之美。夙鳴海外。而談山楓葉。亦有名于世。神寶有土佐光茂筆緣起畫卷等。

岡寺

距談山櫻井。各五十町許。天智天皇勅僧義淵創建。安置如意輪觀音坐像。僧空海刻。西國三十三觀音之第七。

開山堂 置義淵坐像。係自用乾漆造者。義淵。姓 本土人。僧行基等。皆其法

櫻井高山間

弟也。寺什如意輪觀音銅像。稽文首刻。古磚瓦彫天人成凸形。

橘寺

在岡寺西五町。推古天皇十四年。隋煬帝聖德太子講勝曼經於宮庭。逆華降自天上。於是建寺即是也。金堂安置聖德太子像。拜殿有日羅像。殿傍有稱

畝割塚。四方六間之石也。畝割者。劃正田園地積之謂。故斯石也。象於我邦古以三百六十步為壹段之十份一者。寺什有土佐光信筆。聖德太子畫傳。寺北二町有

弘福寺

又曰川原寺。中古一大伽藍。今尚存其礎石。安置持國多聞二天王像。又有安居院

安置丈六佛像。鳥佛師所刻。世稱

飛鳥大佛。往昔飛鳥之朝。元興寺建焉。設四門揭四額。

後移平城。今僅存斯一字耳。

飛鳥神社

在鳥形山。大小社殿。凡八十六。其東為

藤原鎌足公第趾

更西行。渡飛鳥川。二町有

向原寺

語詳總叙。凡此傍近地方。即古推古天皇以下。列世奠都之處。其關係於史蹟者。太多。按查地誌。可以明知。

大和三山

即畝傍。天香。耳成之三山。鼎峙於平野間。故有此稱。天香山名。載在太古史書。耳成山。聳於其北。而畝傍山者。我

神武天皇御陵

之所在也。兆域周圍壹百四拾七間。深濠二道繞之。近設神苑。滑淨森嚴。恐悚

之餘不勝詳記。距此八町。

樞原神社

官幣大社。明治貳拾參年建設。神殿係京都 皇居之內侍所。拜殿。即神
嘉殿。特詔賜之。其南有

久米寺

久目皇子創建。安置藥師如來。久目皇子。聖德太子皇弟。養老年間。唐宗
唐僧善無畏住持。以說佛法。延曆中。唐總僧空海亦居焉。亦此一帶地方。御陵
都跡。不遑屈指指示也。

壺坂寺

在畝傍山南壹里。大寶年間。唐中南都僧道基創建。堂形八角。安置千手觀音
像。西國三十三觀音之第六。寺什有磚瓦彫成鳳凰及天女者。又有
三重塔。五百羅漢石稱與院。山間所在巖面。刻諸佛像數十。世稱奇觀。下山
東行。二里又半。當至吉野。然更路轉。自畝傍至

高田五條間

高田

距高田西壹里。

當麻寺

在二上山下。即麻呂古山麓。往昔。役小角苦行之地。白鳳年間。唐高麻呂子皇
子。移河內禪林寺。更建斯寺。皇子 聖德太子皇弟。
金堂 安置彌勒坐像。四天王等。正中三年。宋英重修。
講堂 置阿彌陀佛等。乾元二年。宋成創建。
曼荼羅堂 初置千手觀音。後納曼荼羅。龜高壹丈六尺四寸。正面壹丈六尺。
左右各有三扉。源賴朝臨薨。遺命獻此佛龕。仁治三年。宋理鎌倉四世將軍賴
經寄進。世謂之鎌倉龕。其扉用金銀描寫蓮華。須彌壇者。黑漆螺鈿。而彫花紋。
又銘寬元元年。唐理等字。

東塔 西塔白鳳年間。唐高建設。蓋東西兩塔。存至今者。是耳。

與院 淨土宗。接

大師堂 安置圓光大師坐像。係其自刻。寺什第一爲

曼荼羅圖 長壹丈貳尺九寸。幅壹丈參尺。天平寶字七年宗。有中將姬者。發心爲尼。用藕絲織成之。其次爲文龜曼荼羅。繪所法橋慶舜。及專慶之所描寫也。繪所衙門名。法橋官名。其次爲貞享曼荼羅。延寶年間清。法橋貞慶描寫。外此。土佐吉光筆法。然上人行狀畫卷四十八本。土佐光茂筆當麻寺緣起畫卷。及十界圖屏風。髹器。則描俱利加羅龍之匣。尤有名矣。自高田車站至五條。有鐵路可坐乘。其南曰

御所

東有

茅原寺 役小角生誕之地。其西有

葛城山 瀑曰櫛羅。長五丈八尺。幅壹丈八尺。南爲

金剛山 西麓有千破城趾。楠公拒賊軍之處。御所南方

葛車站

車站傍。有炭酸泉。混混湧出。建客棧。設浴室。以供旅客之便。治疾有驗。下車此驛。前往吉野。貳里又半。輕車往來。路甚便宜

阿田桃園

在葛宇智間。相距二十町許。明治之初開設。園域南北二十町。東西四十町。春日花開。紅雲漲天。遠近騷客。曳杖廬集。賦詩屬文。或稱大和桃源。

五條

在吉野河岸。爲下街道。以及紀伊伊勢兩國。交通往來之要衝。市街殷富。德川氏時。置代官所。文久三年清。勤王志士。襲代官所。殺鈴木源內。是爲天誅黨之亂。其西。二見城趾。臨吉野川。近古。松倉重政所居。今設遊園。風景頗佳。夏時香魚潑瀾。垂綸者多。自五條車站。有鐵路通于紀伊和歌山者。西行至橋本。或名倉。當詣高野山金剛寺。開祖曰弘法大師。即僧空海。夙從遣唐使。留學者。

榮山寺

在五條東十餘町。養老三年唐。藤原武智麻呂創建。堂形八角。設色繪畫。尙

存其中，又有古鐘，銘字係小野道風筆。寺臨吉野川，至此流勢甚緩，碧潭數仞，因呼音無，四時風景，多可賞者。

賀名生皇居趾

在賀名生村，距五條南貳里。後醍醐天皇之南狩也，土豪堀信增奉迎乘輿，以其家充行宮，更築山上，是其趾也。堀氏子孫今猶有家藏當時旗幟類。

吉野山

吉野山

吉野一郡，接紀伊伊勢兩國，山高水清，稱別天地。而吉野山在其郡北，自古以櫻花鳴。天武天皇嘗有御製，其意云：吉人遊吉野，吉野待吉人，吉人與吉野，看來形影親。又多南朝遺蹟，登山有四街道，自葛驛者，踰車坂，自五條者，踰宇野嶺，至下淵，即吉野川北岸，東行壹里，有六田渡，曰柳渡，俗言表道，自壺坂者，亦至於此，而自多武峯者，至上市，有渡，曰櫻渡，俗言裏道，今稱全山，曰

吉野公園

距六田十町許，有

吉野宮

奉祀 後醍醐天皇，官幣大社，明治貳拾五年，建設別祀忠士，即攝社也，又行二十町表裏兩路，至此相會，櫻樹尤多，俗呼一目千本，道傍肆廊，皆在懸崖，廊與道平，而人住其下，故自山下仰之，其家似三層樓。

金峰山寺

全山寺坊總號，兼真言天台二宗，開祖曰役行者，名小角，往時，寺坊壹百，今乃頽廢者多。

銅造鳥居 高貳丈五尺，圍壹丈壹尺，又有

二王門 入門，乃有

藏王堂 是為金峰山寺之本堂，高拾壹丈貳尺，四方各十八間，慶長十九年，

明神 修理，安置藏王權現木像三軀，高貳丈貳尺，或貳丈六尺，圍什有千手千

眼觀音畫幅，及金銅經函等，堂前有護良親王張宴之趾，南北朝之亂，親王大與北條氏兵戰，敗績，乃與村上義光酌酒訣別，即此處也，既義光代親王奮鬪

而死。有碑記之。堂西又有

實城寺趾。南朝天子蒙塵之處。南行東折。即

吉水神社

初號吉水院。亦蒙塵之趾。明治八年。改寺為祠。奉祀

後醍醐天皇及楠正

成。神寶有 天皇御物等。南又有

山口神社

更東南行七町許。

如意輪寺

延喜年間。唐昭宗僧日藏創建。安置如意輪觀音。安阿彌刻。正成子正行。將赴戰。斬髮供之佛前。手記宗族百四十三人名姓。且賦和歌。用箭鏃刻扉面。以述不生還之意。如意輪堂趾。在其庫北。而堂後有

後醍醐天皇御陵

又多櫻樹。山口神社南方三町有

竹林院

以庭園名。尤極奇巧。邱上囑目。人皆妄歸。自此登山五六町。左有稱中之千本之處。又有

世尊寺趾。古鐘銘刻保延六年二十町許

吉野水分神社。慶長九年。明神宗豐臣秀賴再建。又五町許。

金峰神社

吉野八大神祠之第一也。神寶有金銅經筒。藤原道長銘并書。東有奧之千本。更益登行。乃詣

大峰與院

距吉野公園六里。開祖亦役行者。安置藏王權現。及役行者像。係其自刻堂宇。宏大。詣者夥多。每年四月十日開山。至十月十日止。其稱大峰之處。巍拔衝天。巖崕蓋地。中斷釋迦大日群峯。山脈直接紀伊熊野山。有小天下之觀矣。

吉野川

發源山湖、櫻渡頭、有

妹脊山

隔岸相對，其上流又有稱

芝橋大瀨。之地，怪巖巨石，出沒河心，更進逢其源。曰大臺原山。山頂平原，茫
漠無際，其南曰

北山川。界紀伊國，俗言托羅八町。托羅者，溪流滙會，流滯不流之義。絕壁千
丈，深淵百尋，奇景絕世。天下稱之。其西曰十津川鄉，自古以武俠聞。南北朝後，
勤勞王事，以至今日，世稱十津川鄉士。北山流委，爲紀伊新宮。秦徐福墓在焉。

月瀨

吉野以櫻花，鳴於國之南。月瀨以梅花，聞於國之北。世稱梅花第一勝區，屬添
上郡，併稱桃香野。月瀨，長引尾山，石打五村。日月瀨村，距奈良車站六里許。坐
乘火車，經笠置至大河原，南行貳里，可以到焉。跨山城伊賀兩國，名張川，自東
南流，清冽可掬，兩岸萬株，春風一笑，白雲滿天，香聞千里。近世伊勢儒員齋藤
拙堂著月瀨紀勝，今抄其要云：水清如寒玉，漾月影，燈作銀鱗。而兩山之花，倒
蘸其上，隱約可見。一棹中流，山水俱動，賴山陽亦有句云：非觀和州香世界，吾
生何可說梅花。往時彩染布帛，必榨梅實，用之。於是，寒村民人，多植梅樹。今代，
理化之學大興，染色一變，村民將伐梅植茶也。好事者相謀，現設保勝會，期使
勝區，不歸滅絕。

大和引路誌要畢

明治三十六年四月十五日印刷
全 年四月廿 日發行

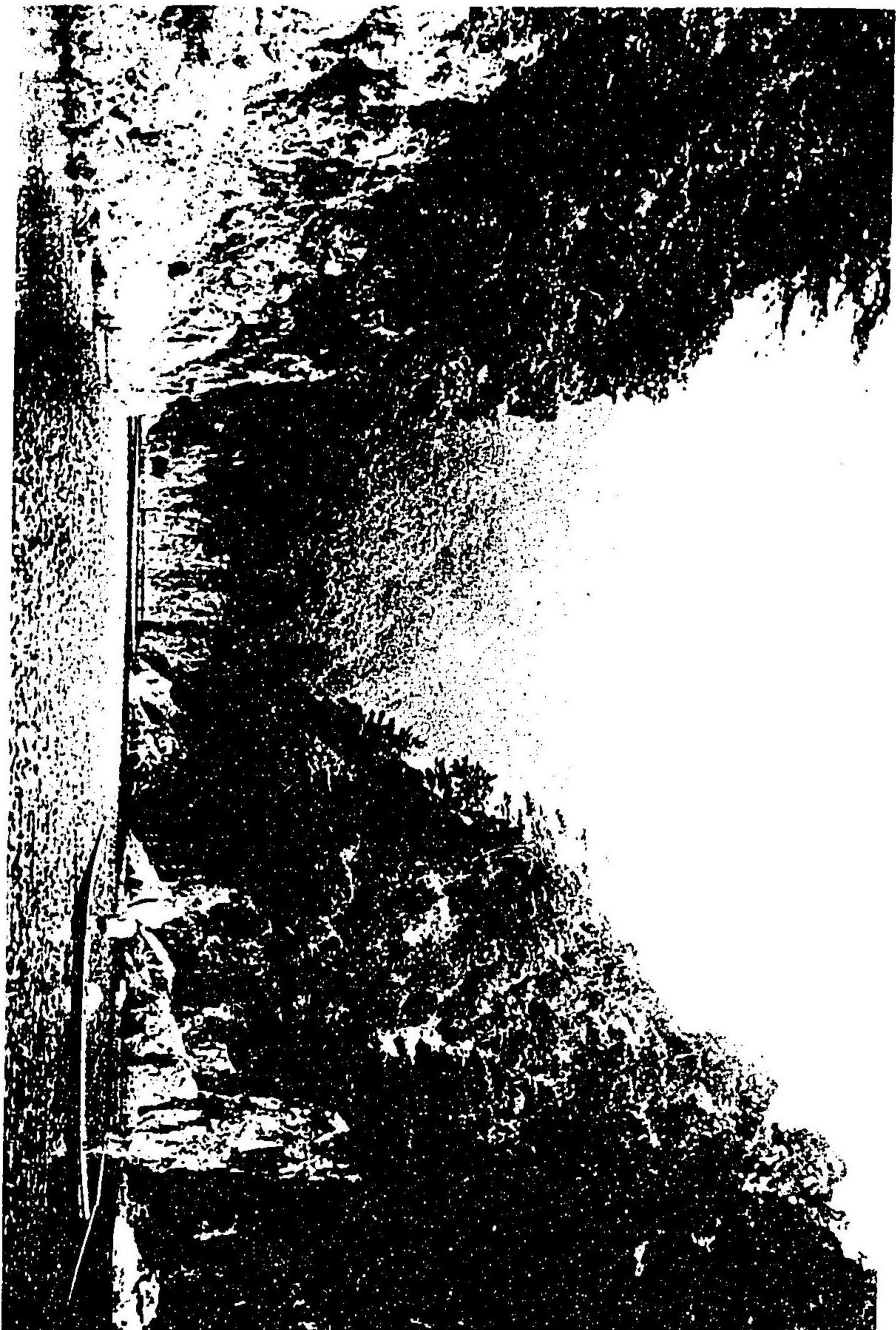
奈良市上三條十三番地

發行所 奈良縣協贊會

著作兼
發行者 水木要太郎

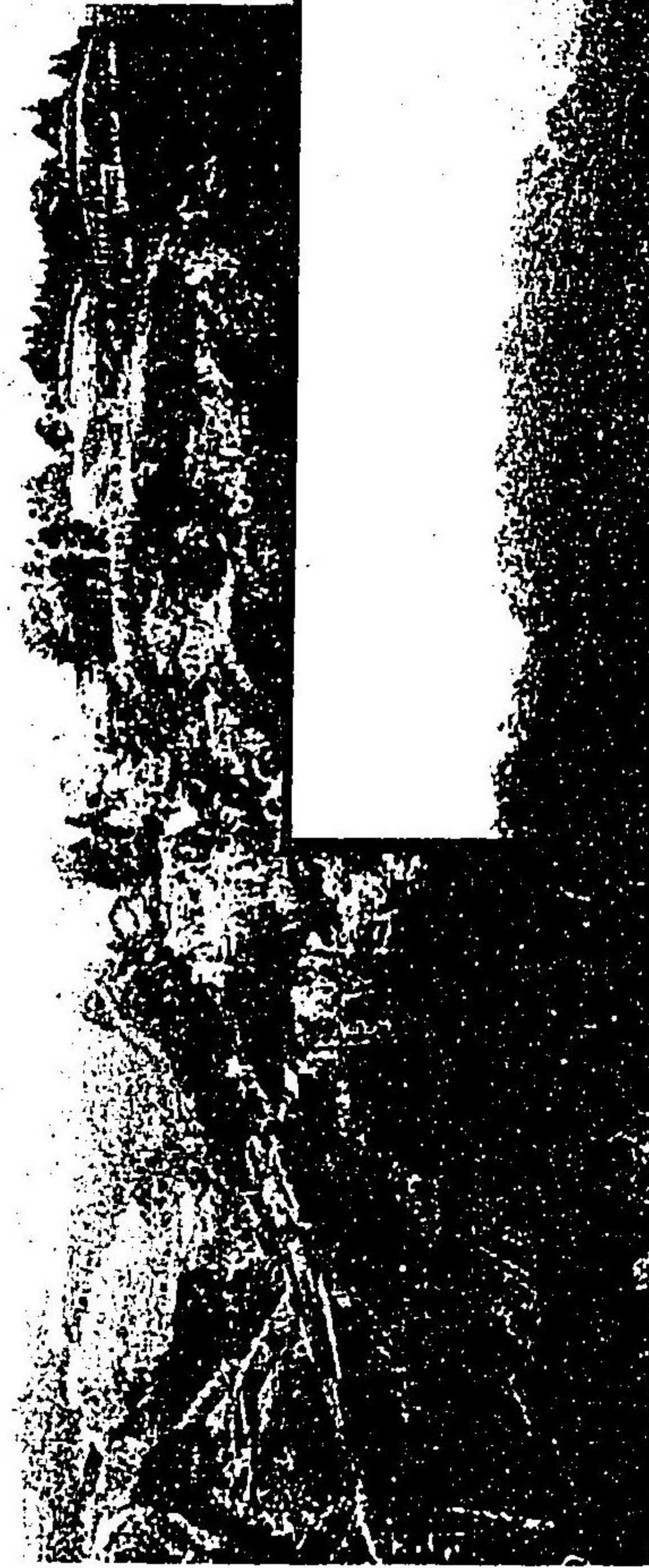
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印刷者 濱田正夫

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電話東千參百參拾八番



町入羅托
Dorohatchō

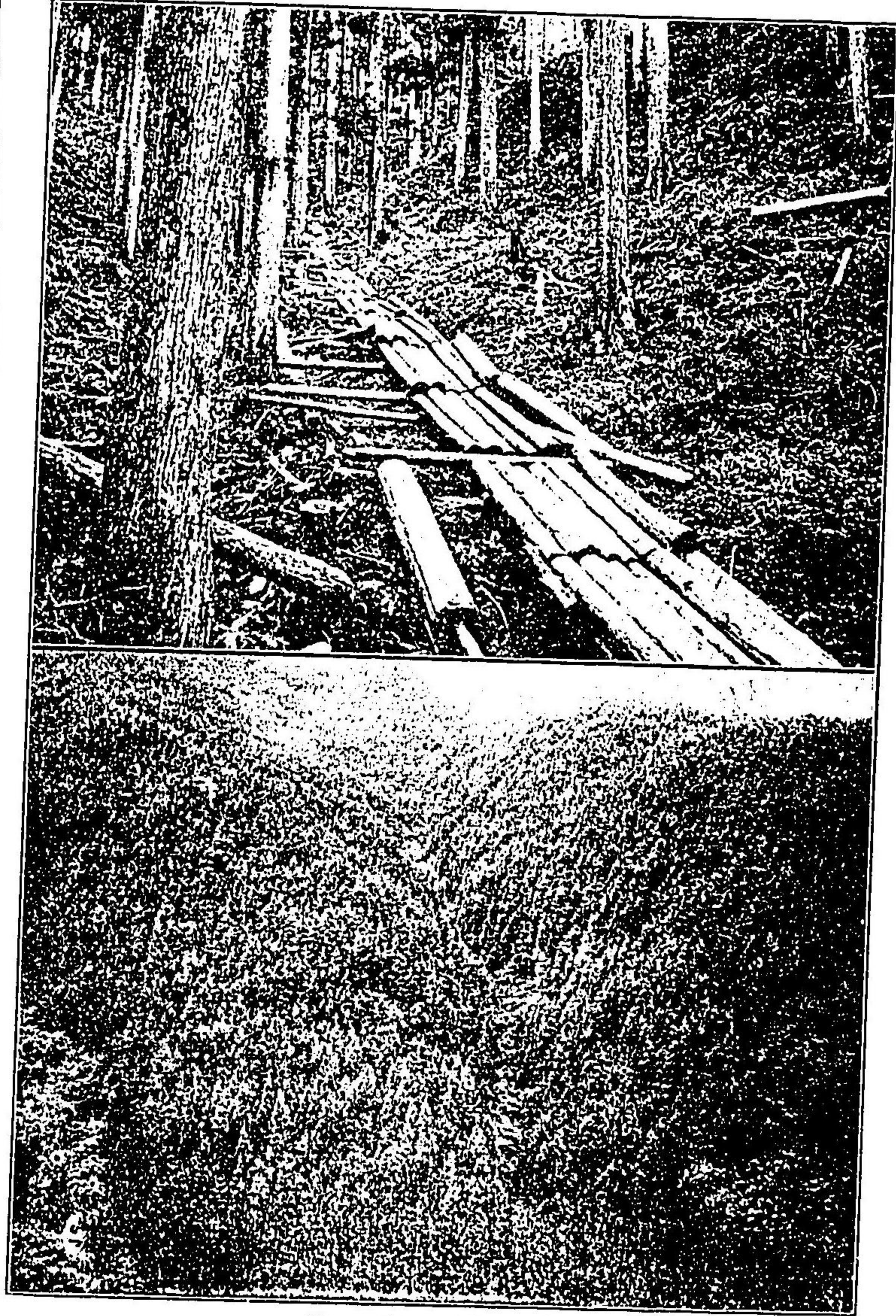
Yoshiyama.
(一其) 山野吉



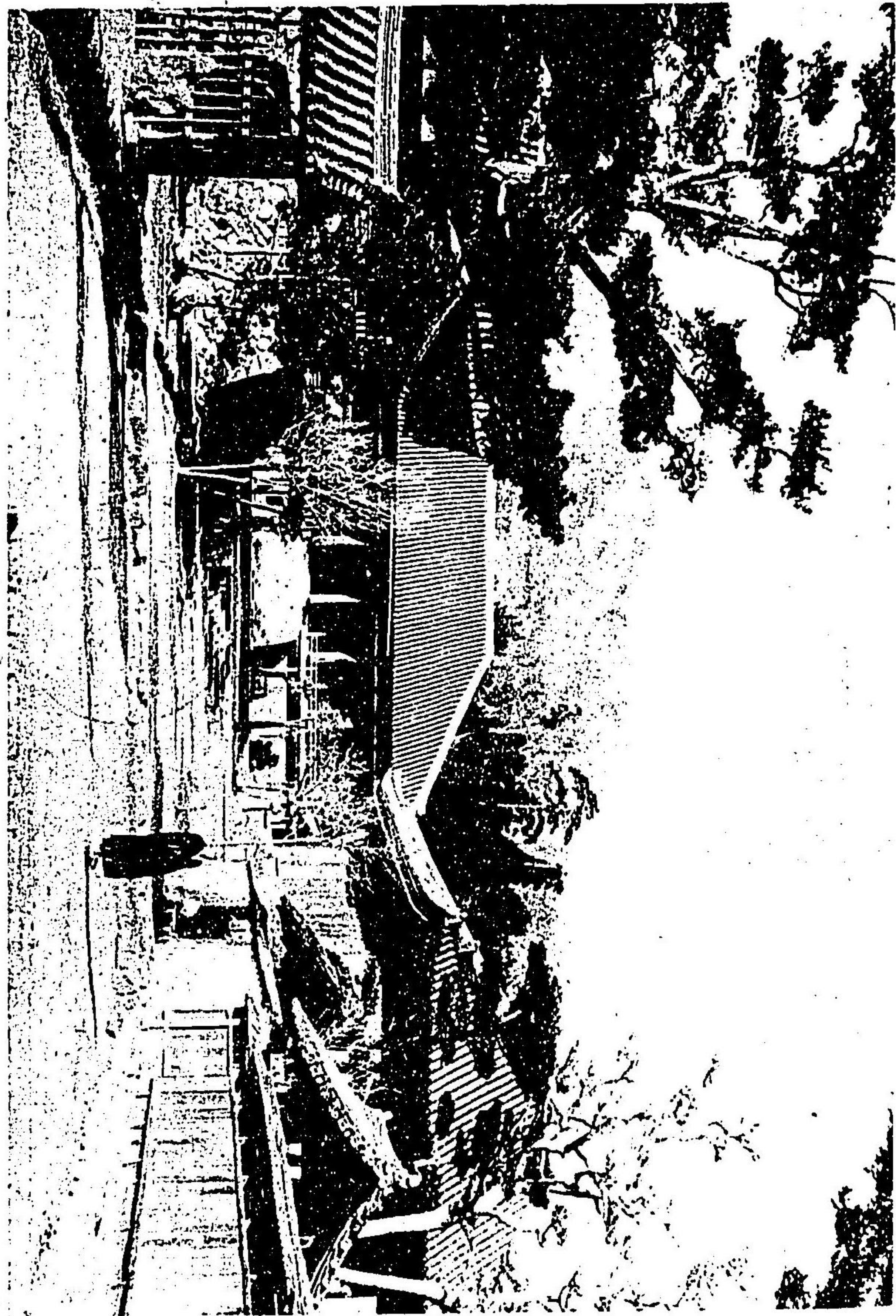
(二其)



(下滑材木) 出羅修
Transporting place of timbers.

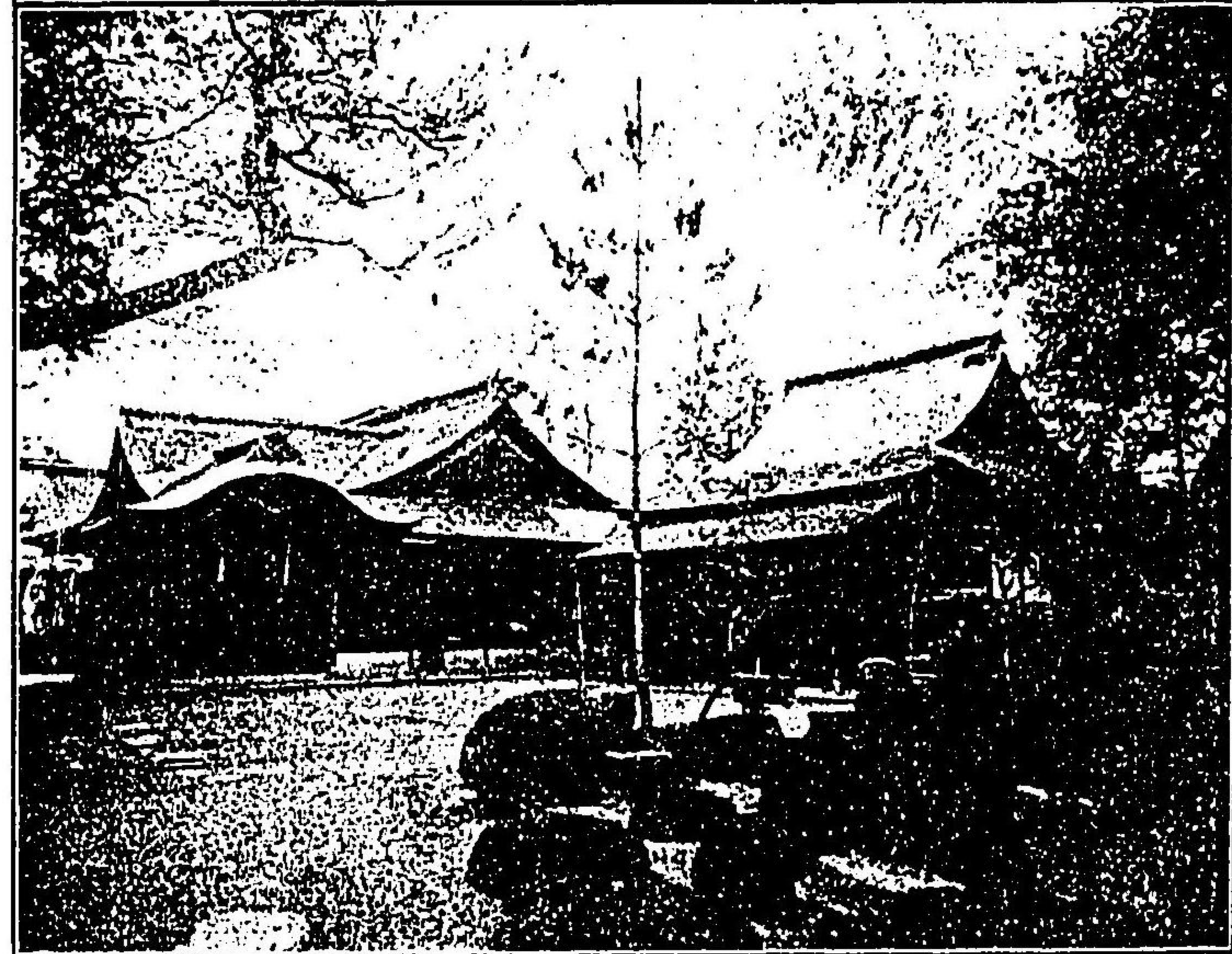
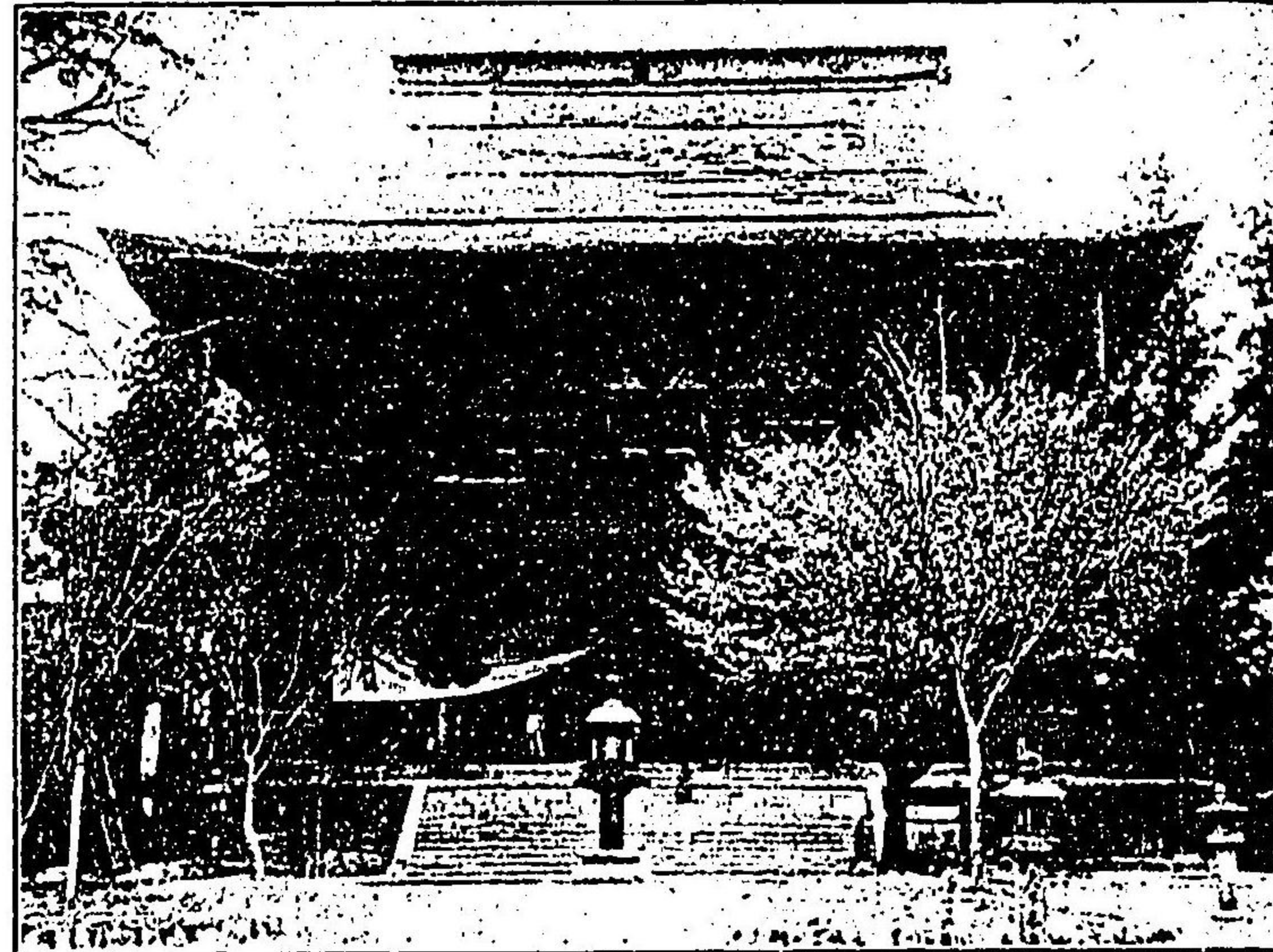


林山野吉
A Forest at Yo-hino.

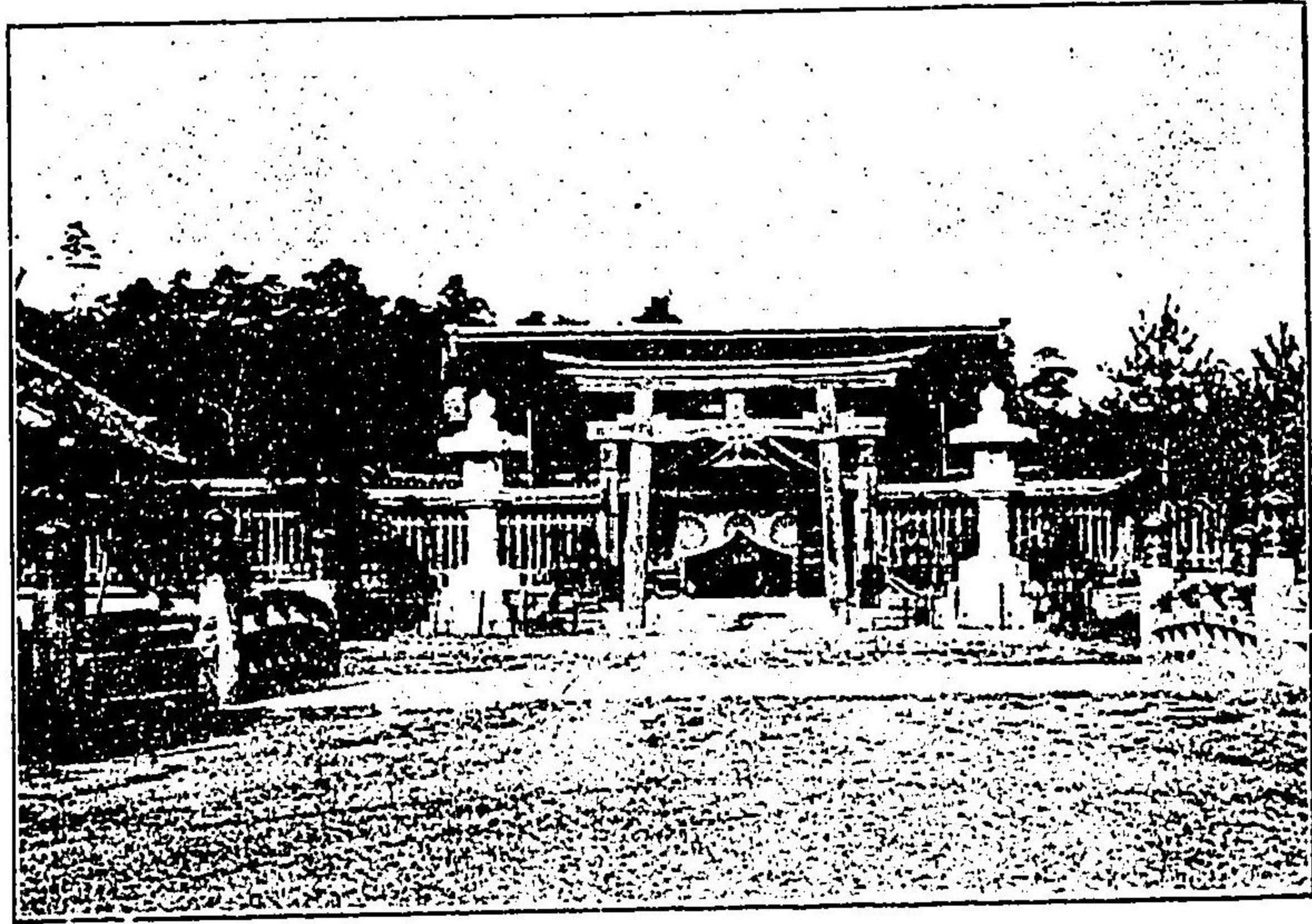


寺 麻 常
Taimadera

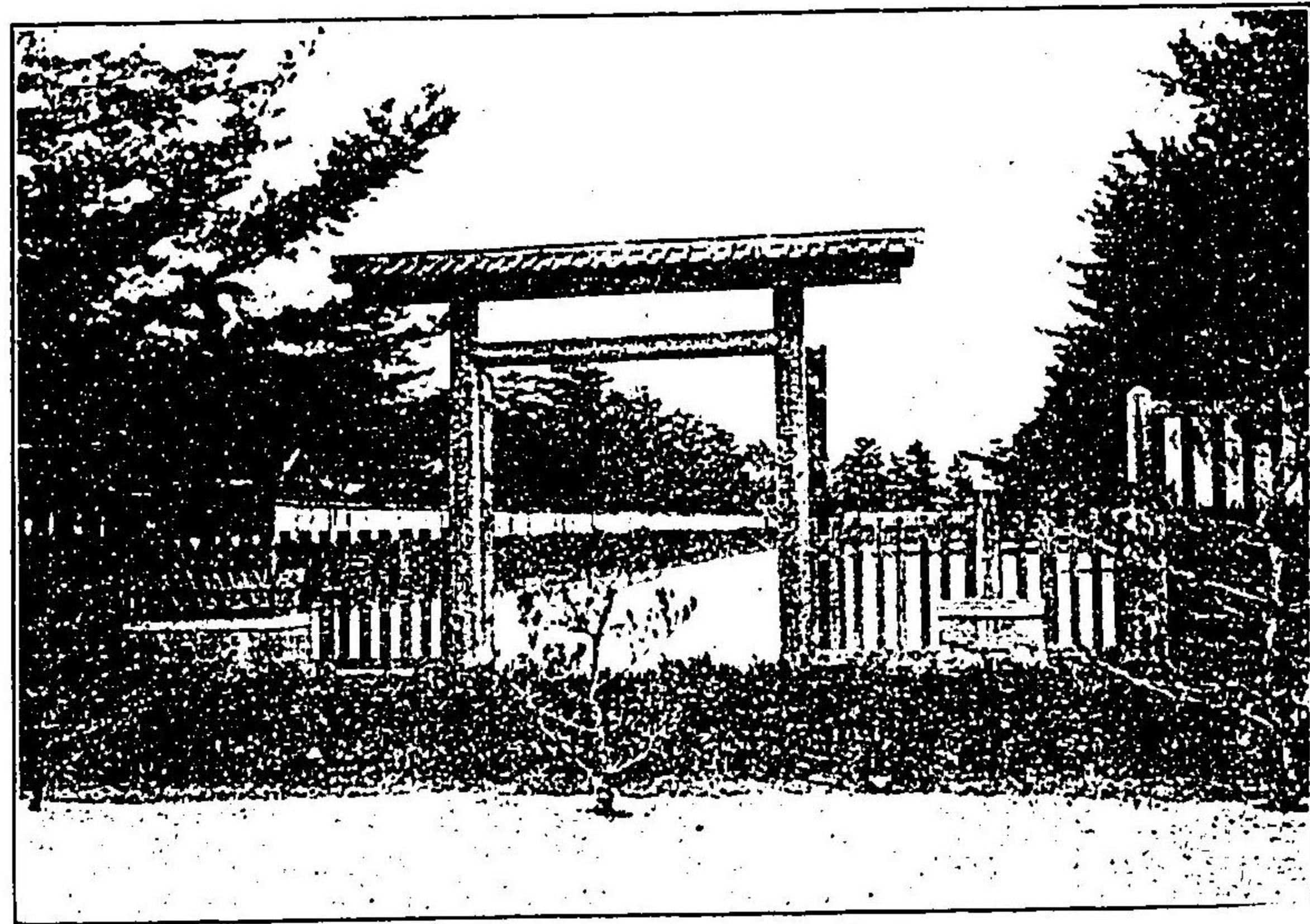
堂 王 藏
Zaōdō.



院 水 吉
Yoshimidzuin.

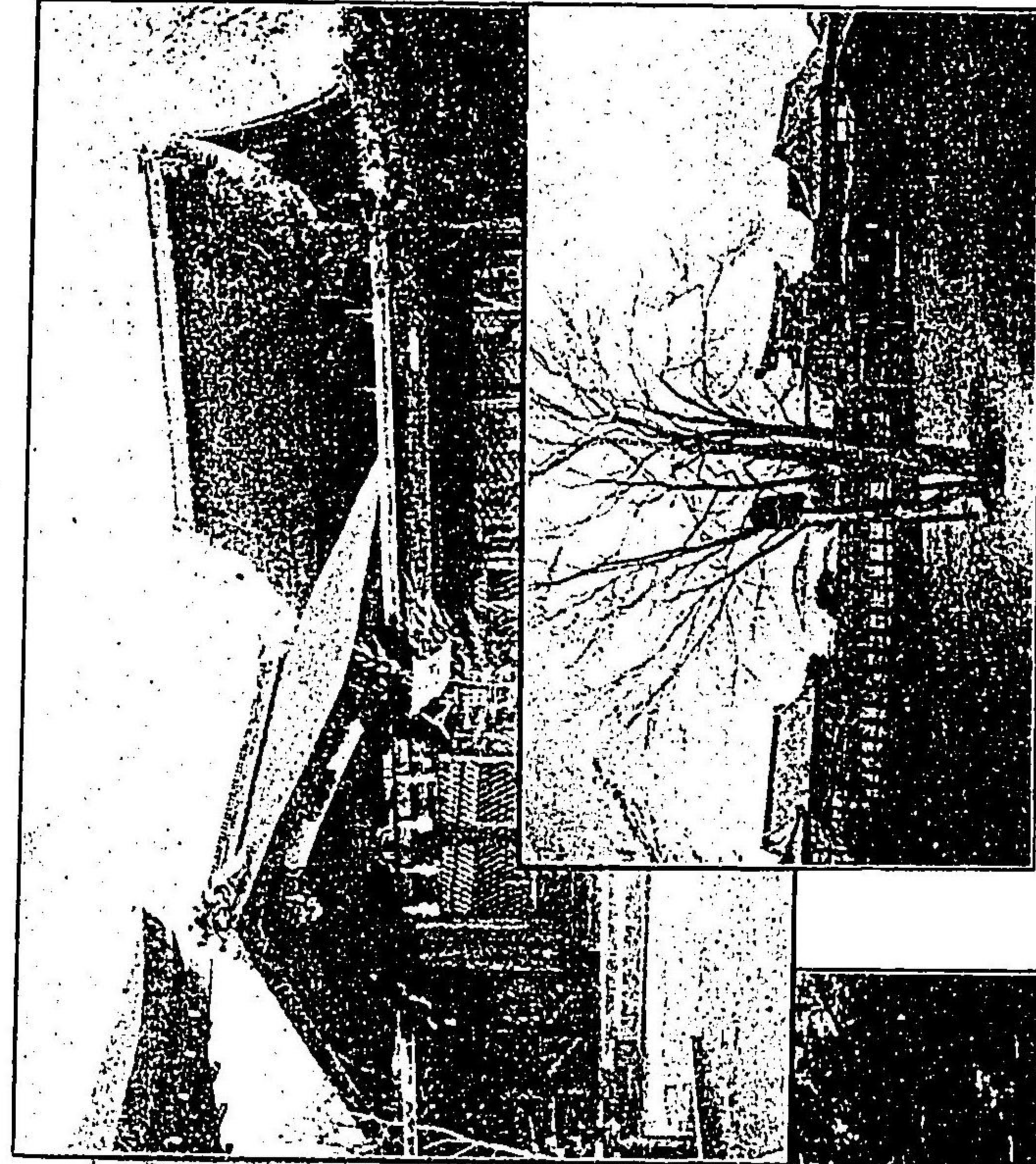


宮 神 原 概
Kashiwara jingū.

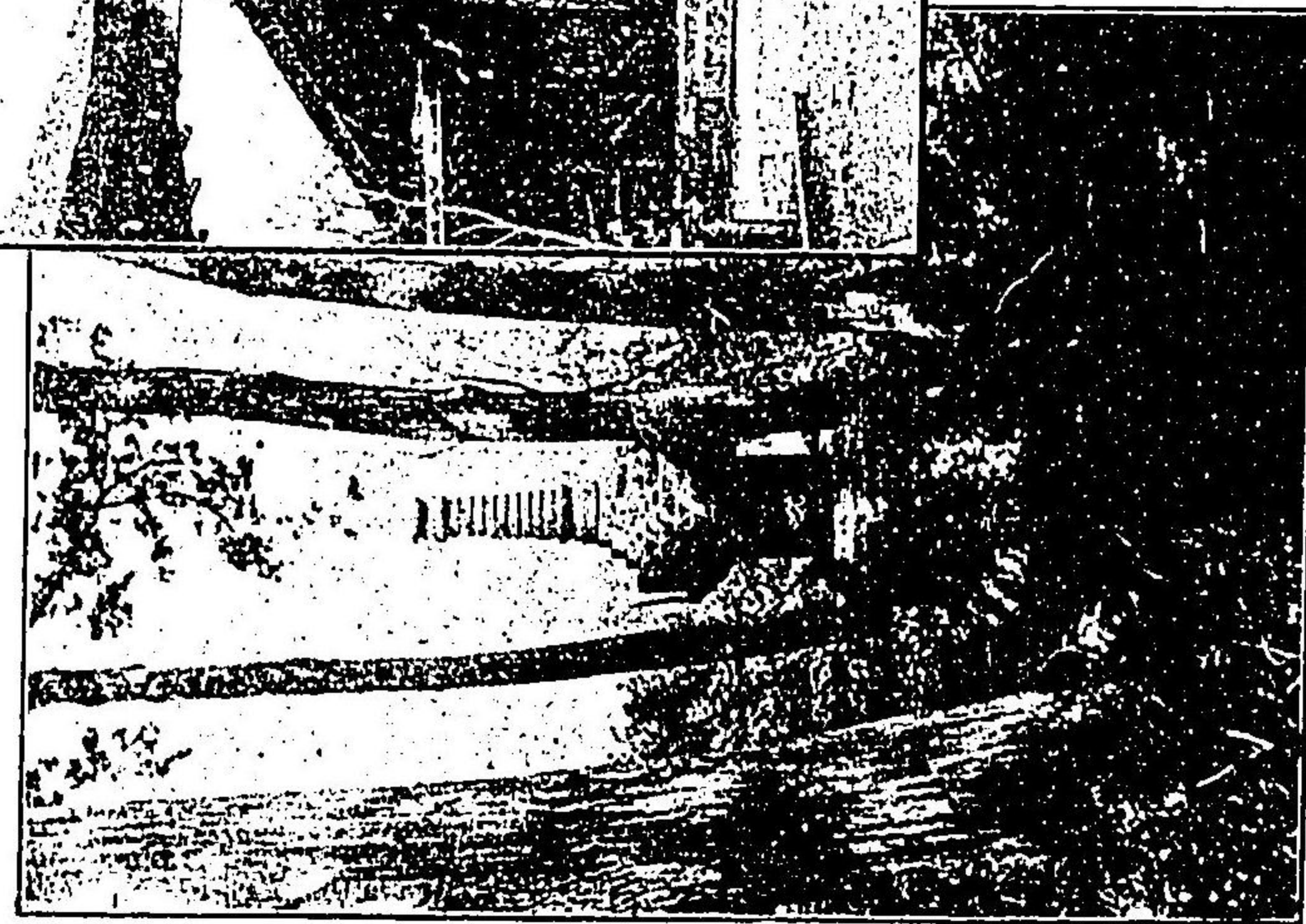


陵 北 東 山 傍 畝 皇 天 武 神
The tumulus of Emperor Jimmu.

回 上



宮 野 吉
Yoshino no miya.

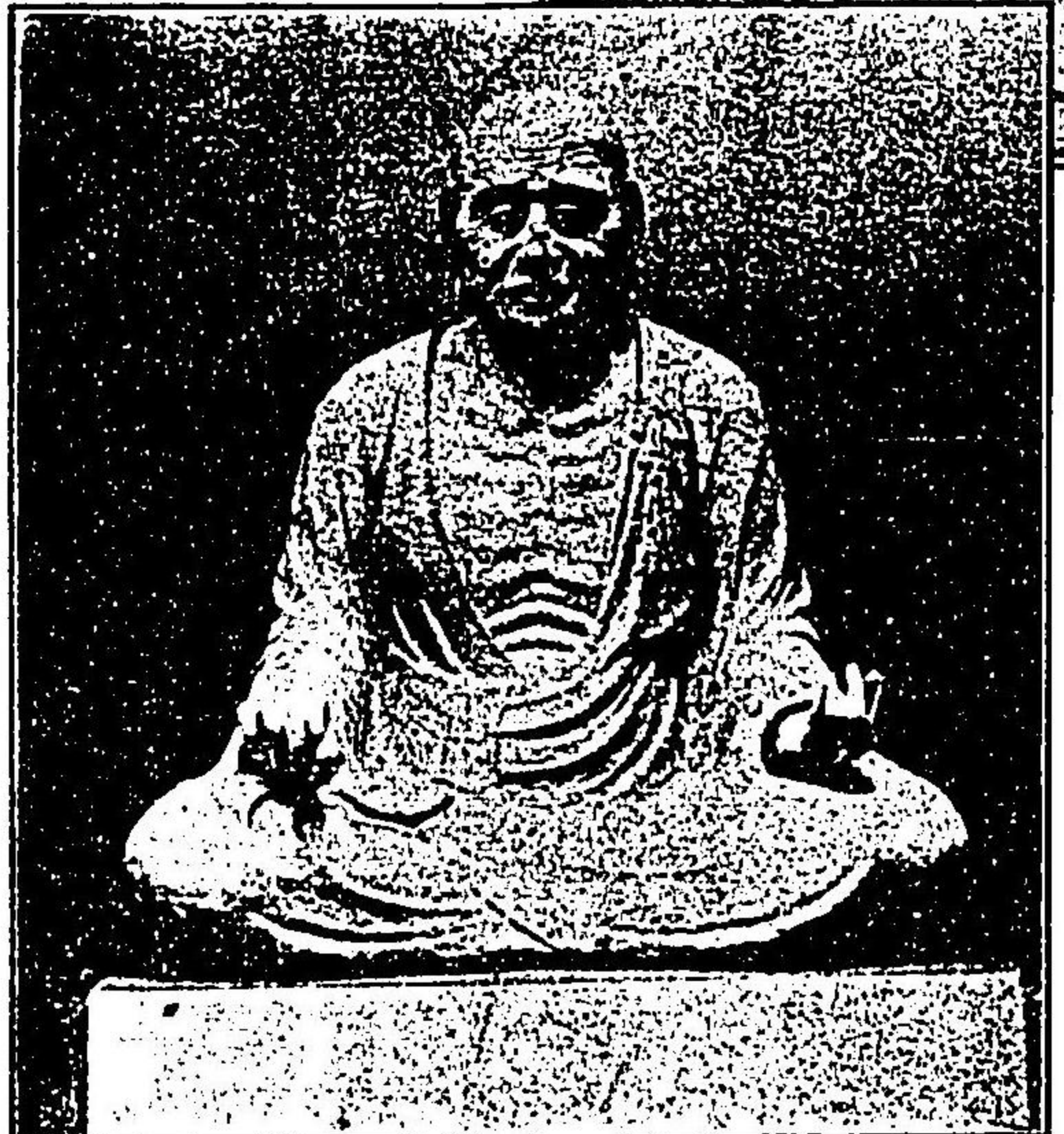


墓 光 義 上 村
The tomb of Murakami Yoshiteru.

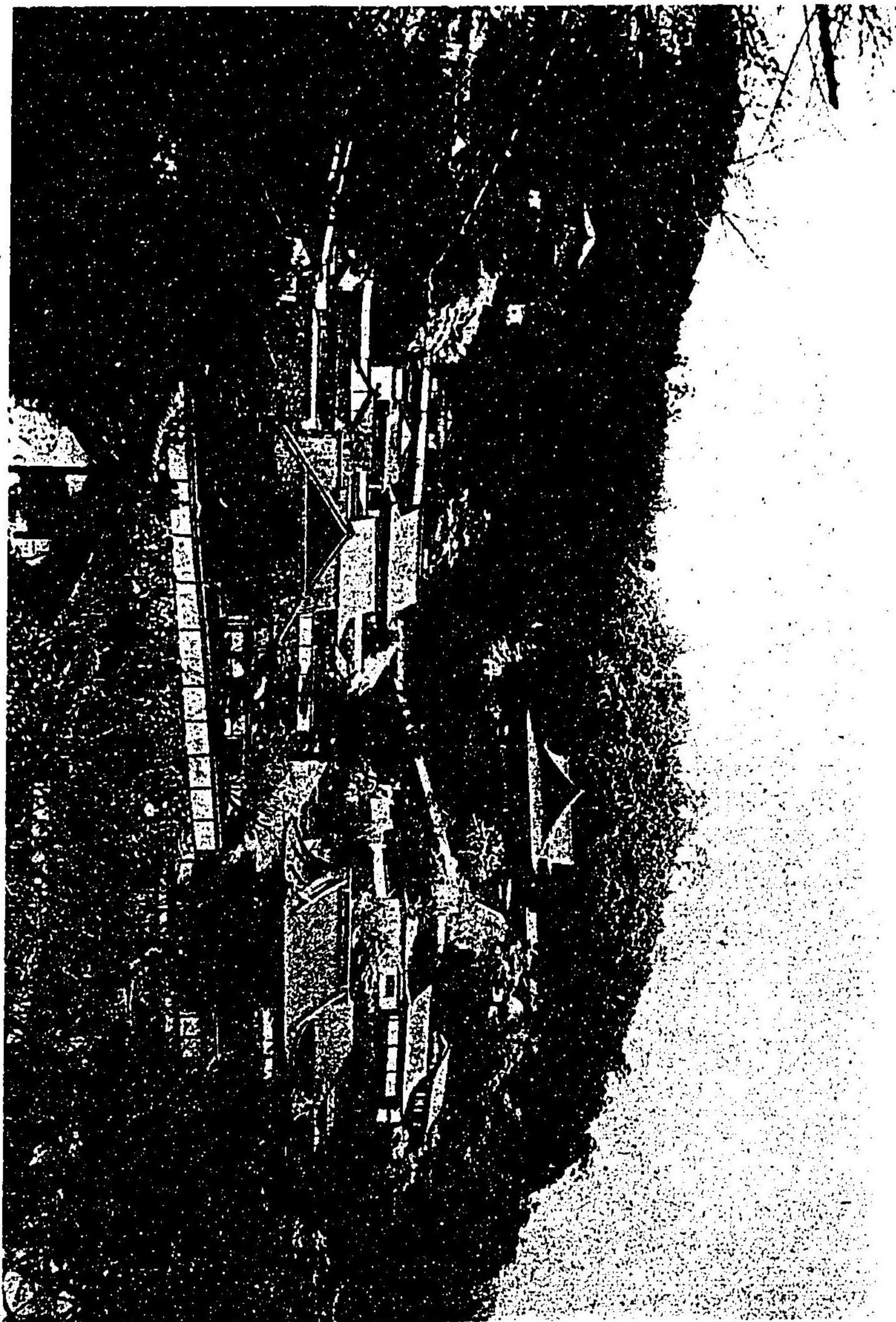
睡 武 多
Tōnomine



像子太德聖寺橘
The image of Shōtokutaishi at Tachibanadera.



像正僧淵義寺岡
The image of Giensjō at Okadera

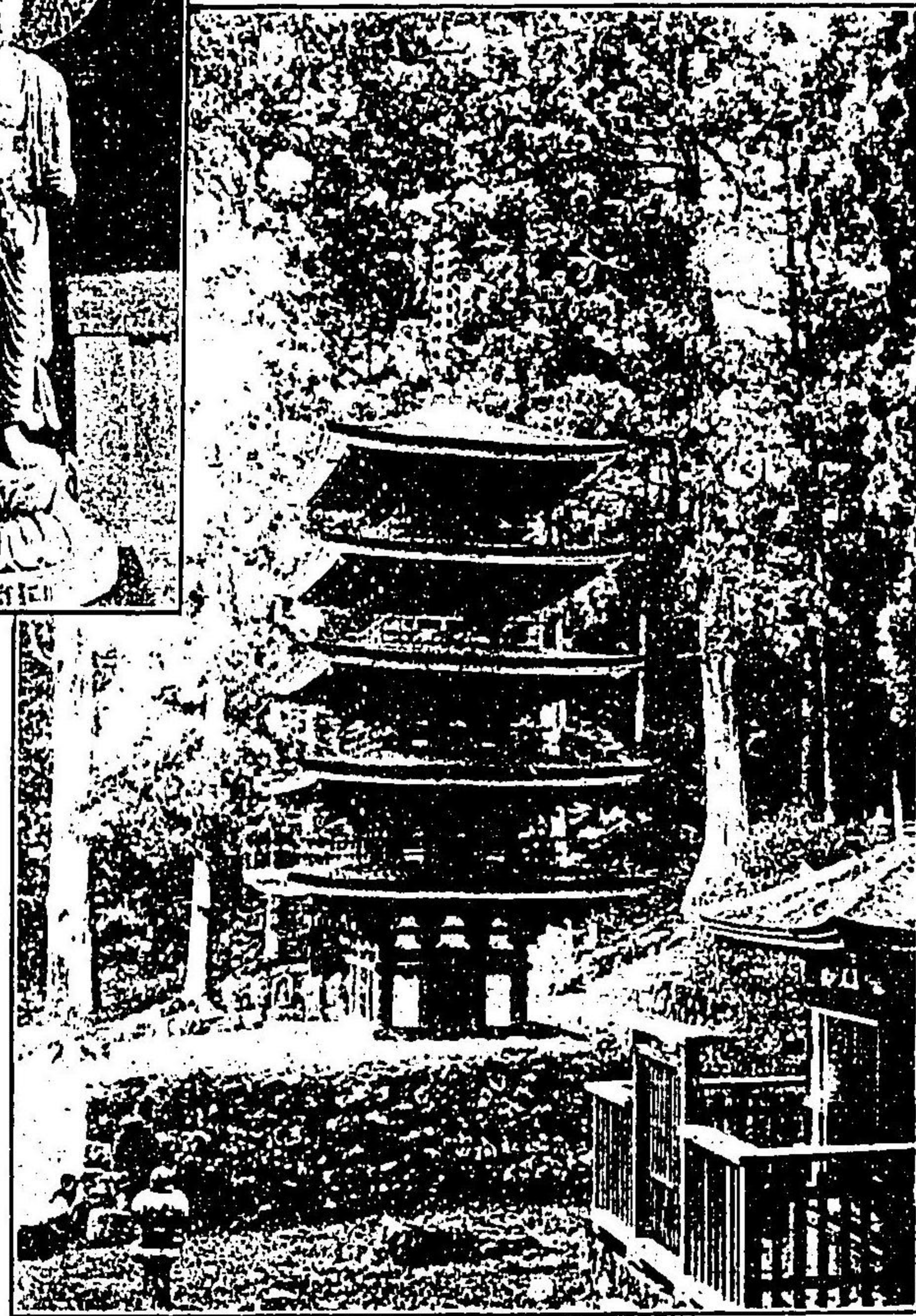


寺 羅 初
Haseidera

The image of Miroku.



室
生
寺
彌
勒
菩
薩



塔 重 五 寺 生 室
The five storied pagoda of Murō.

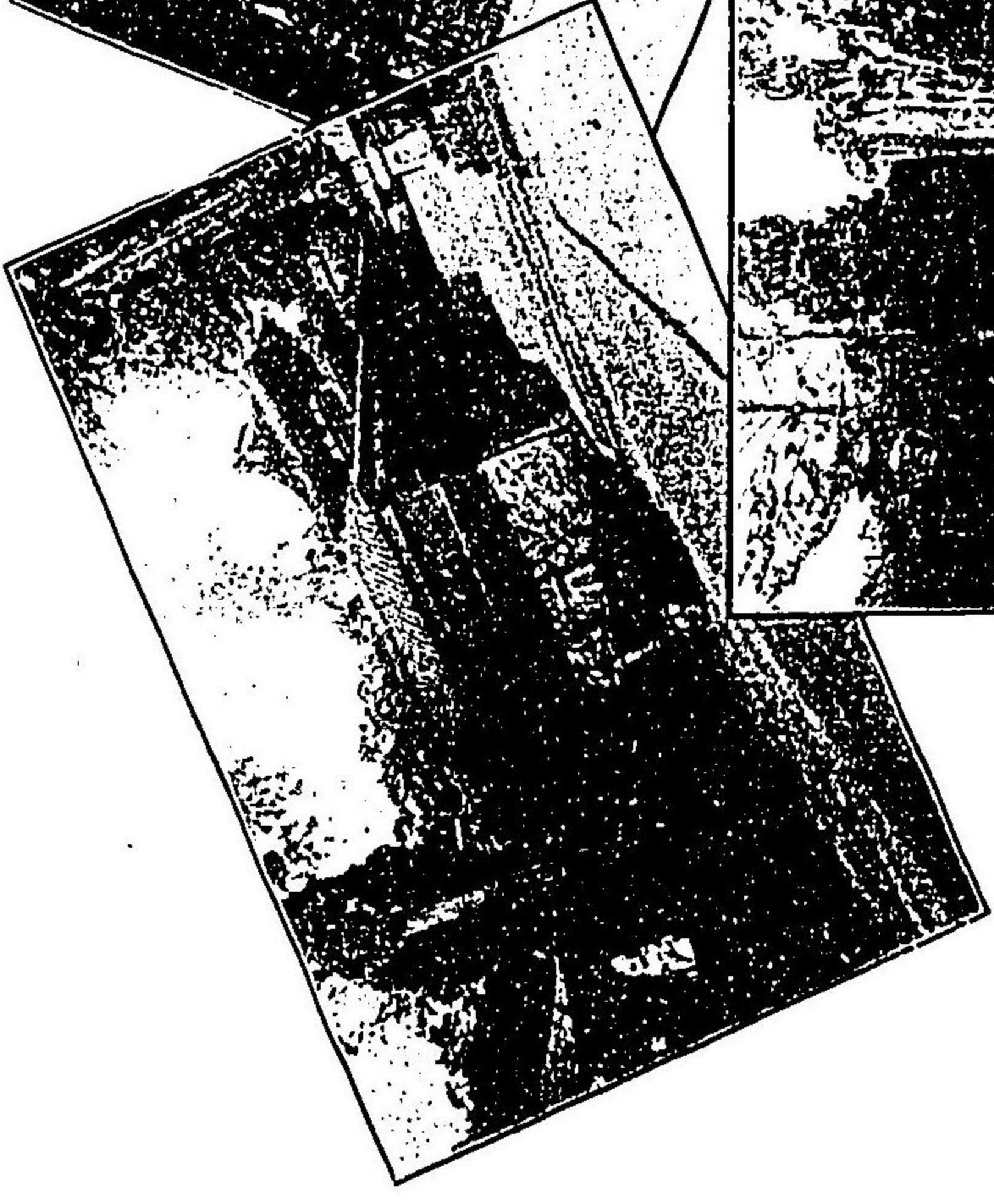
Tsukinose
(一 共) 瀬 月



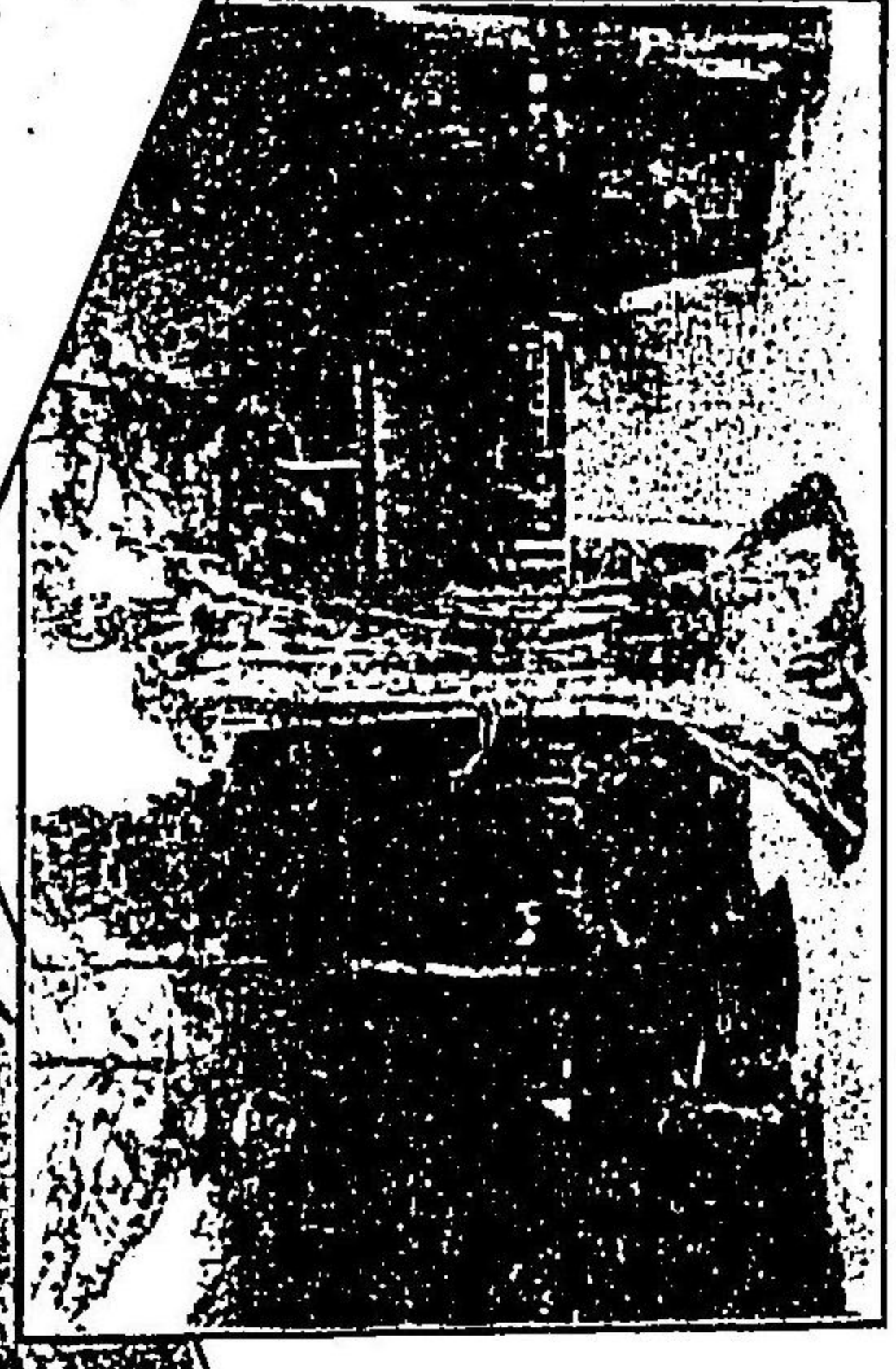
(二 共)



大 和 神 社
Oyamato jinja.



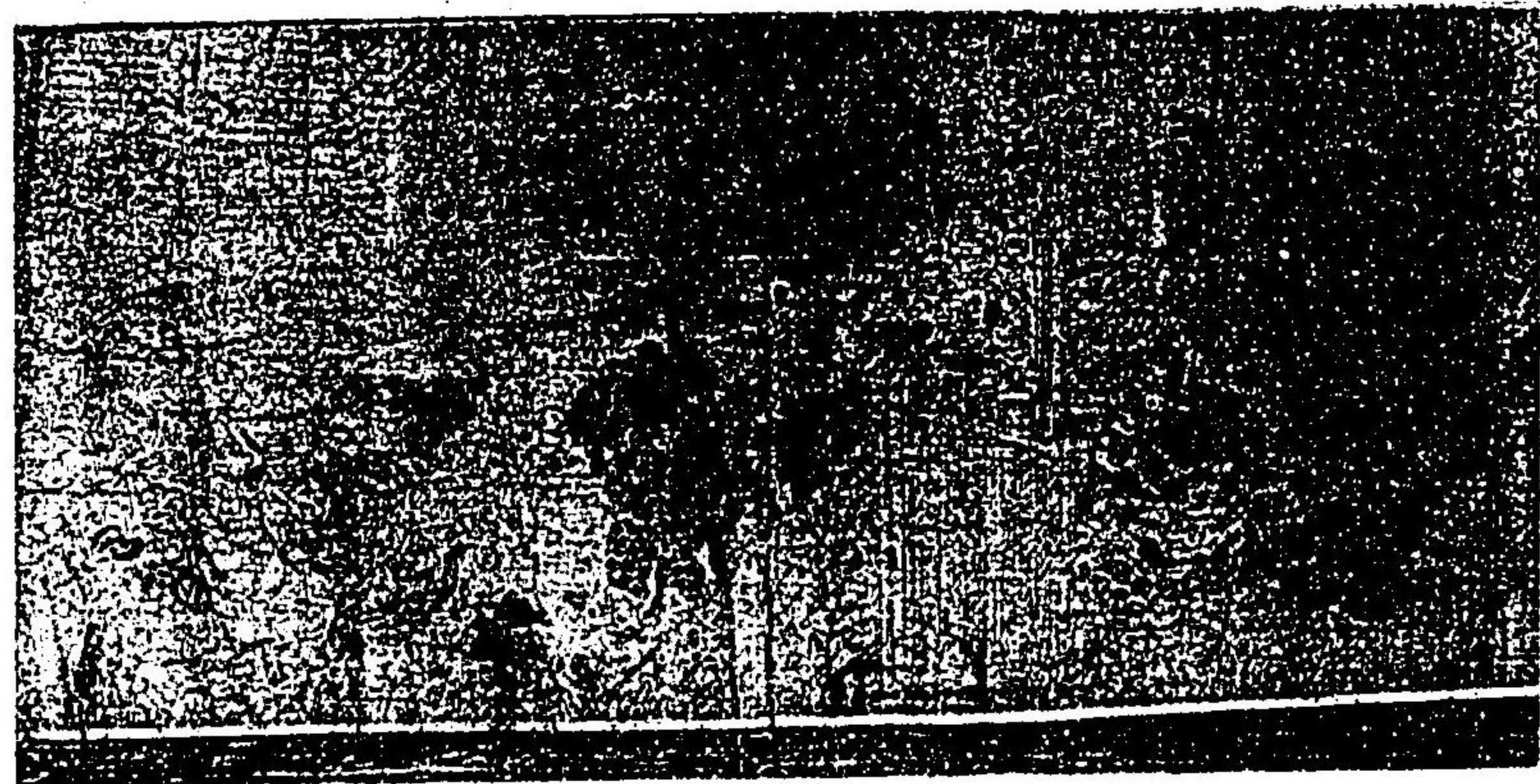
大 神 社
Omawa jinja.



石 上 神 宮
Isonokami jingu.



堂 木 山 貴 信
Shigisan

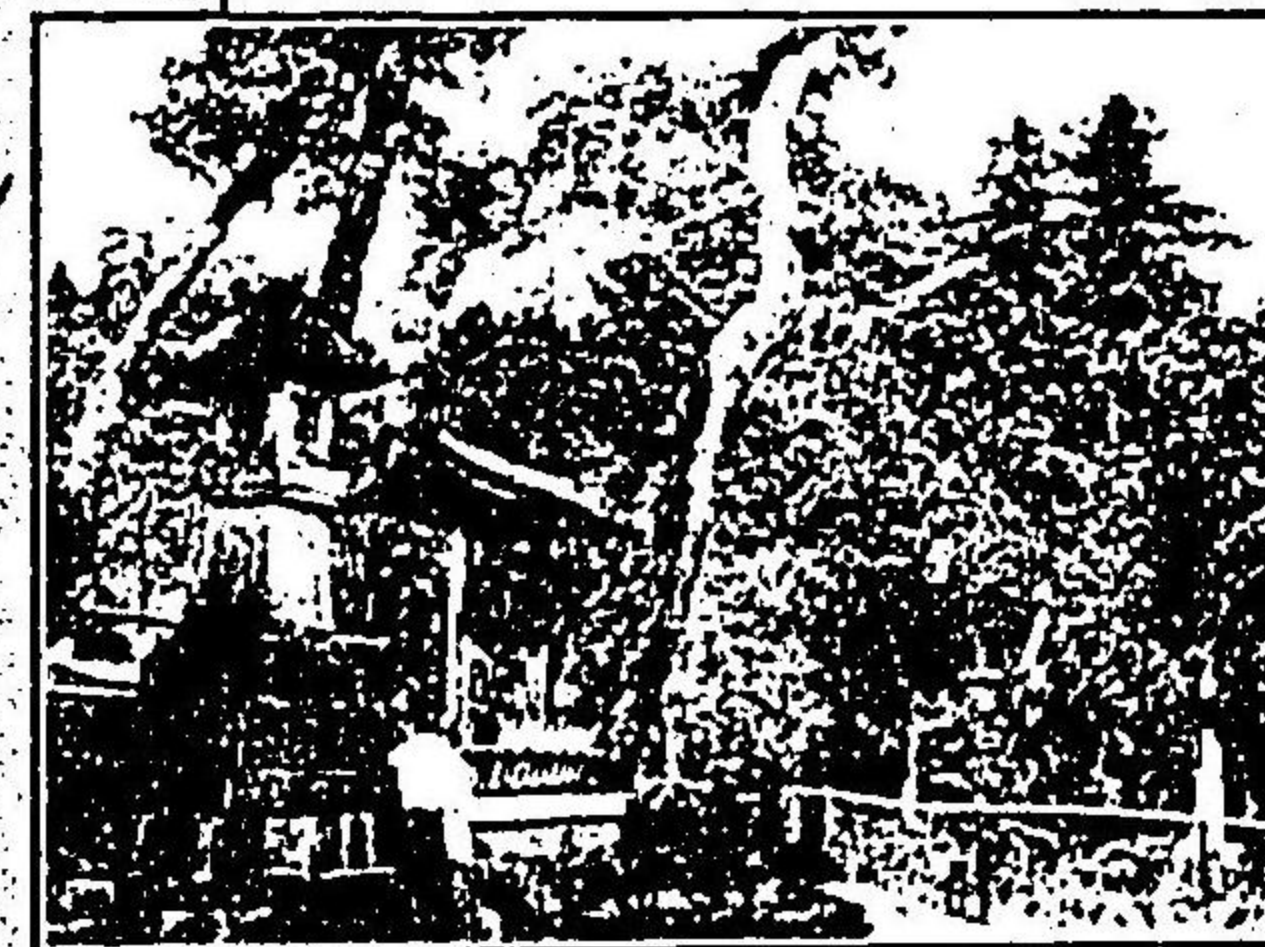


卷 繪 起 緣 山 貴 信
Shigisan engi

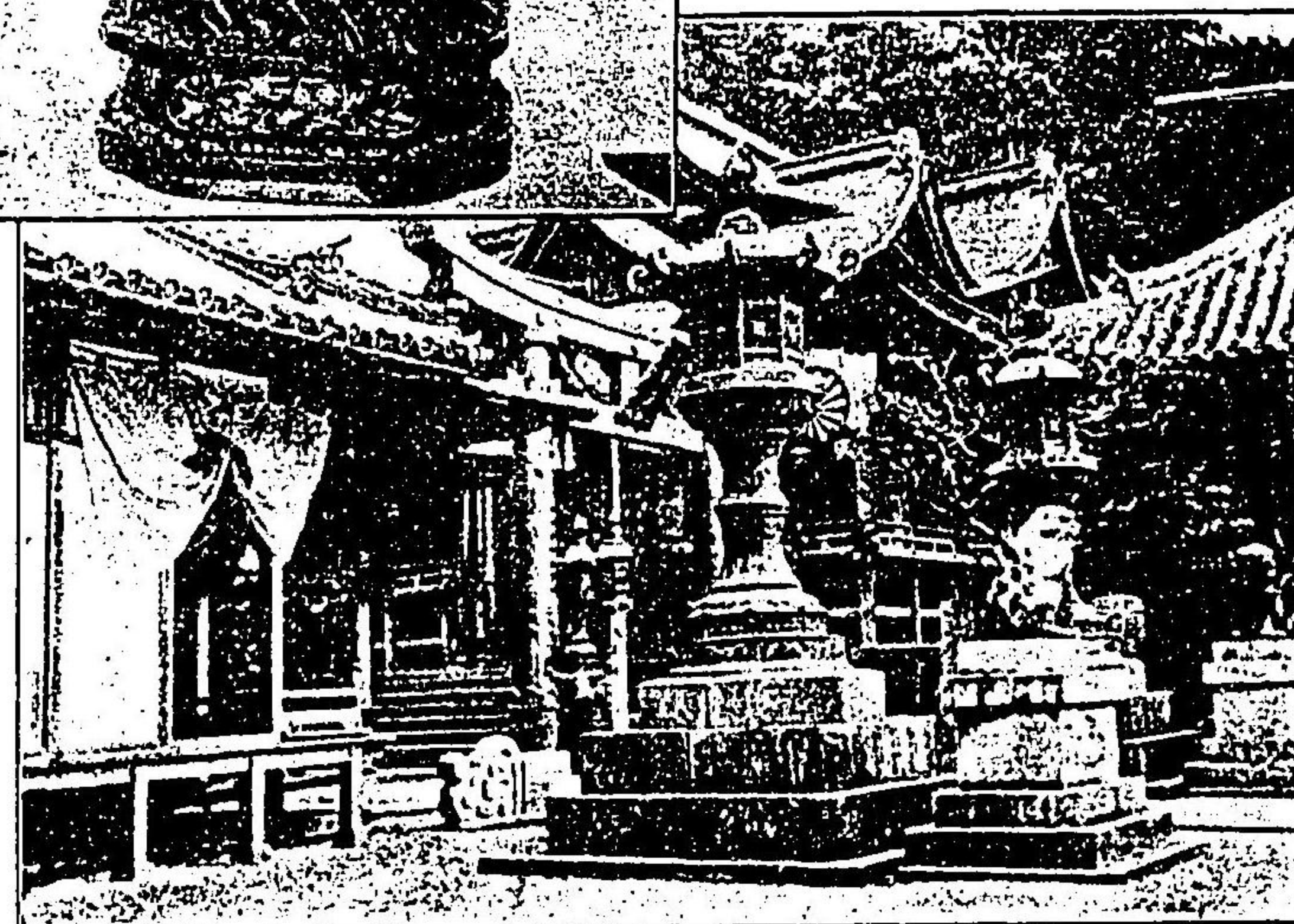
The image of Fudō.



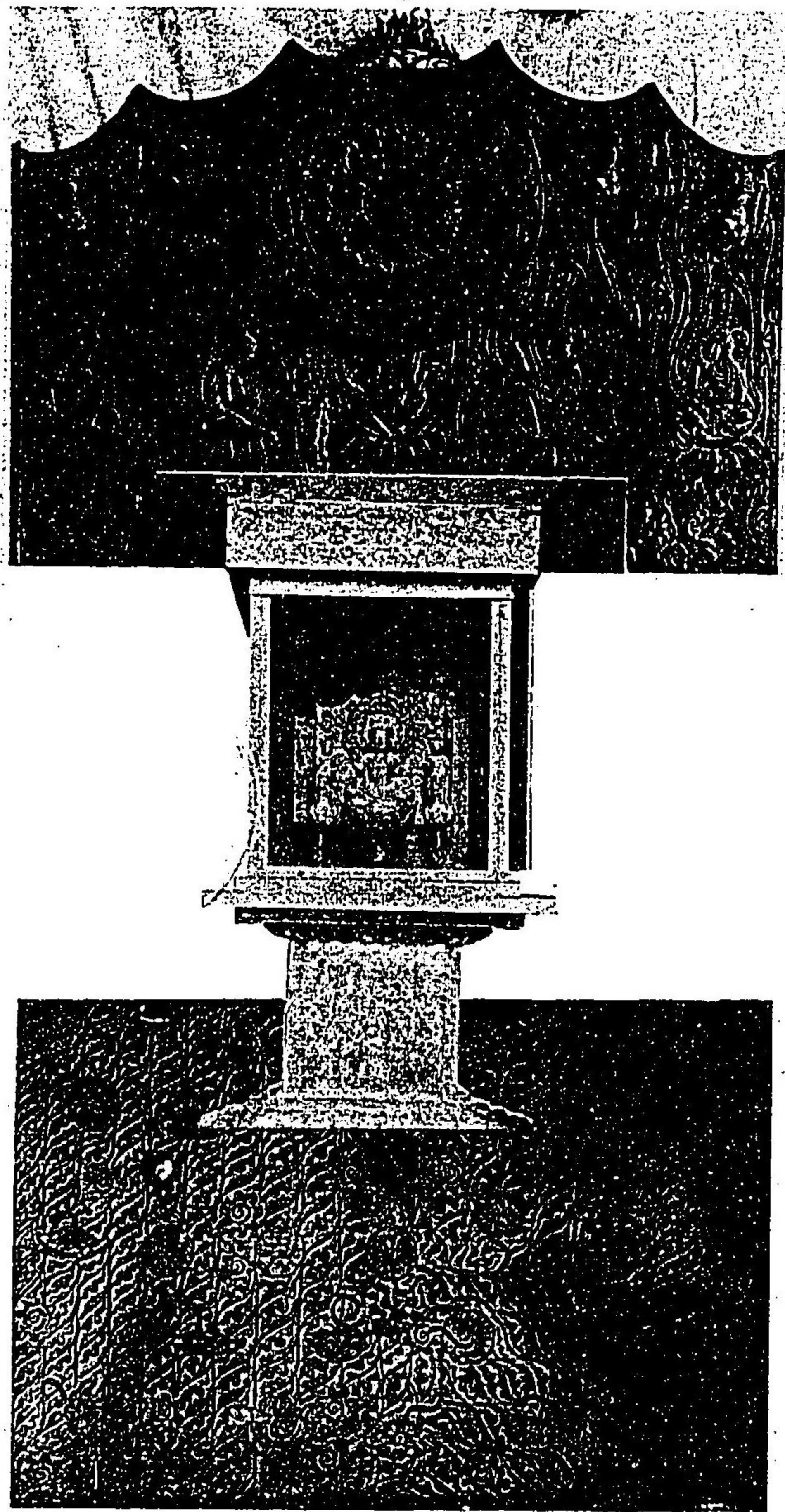
同 寺 不 動 明 王 木 像



生 駒 山 寶 山 寺 境 内
The precinct of Hōzanji.



堂 天 聖 寺 同
The Shōdendō at Hōzanji.



子厨佛持念人夫橋
Tachibanafujin nenjibutsu dsushi (a shrine)

The Chief image of chūguji.



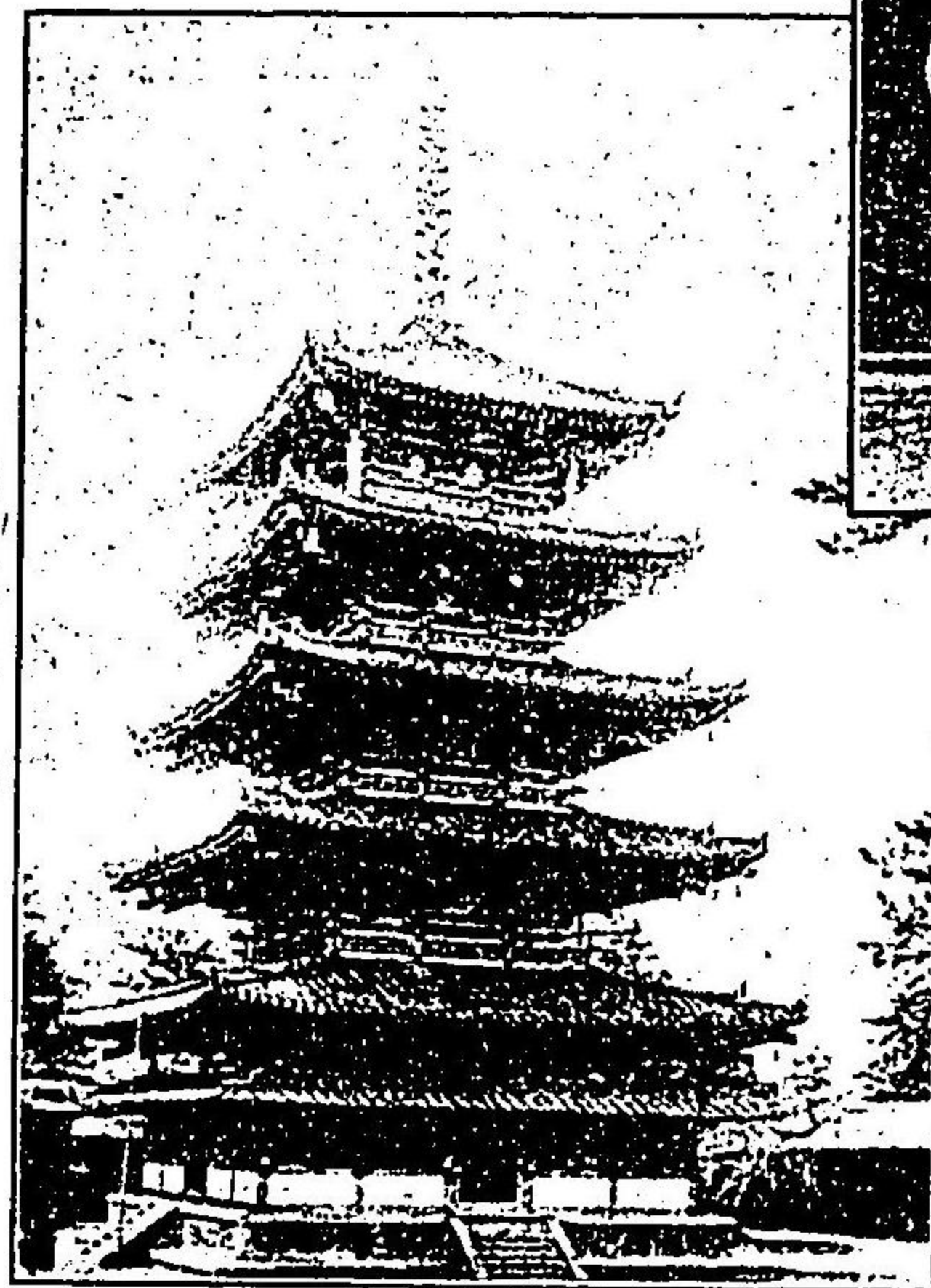
中宮寺本尊如意輪觀音木像

同寺天壽國曼荼羅

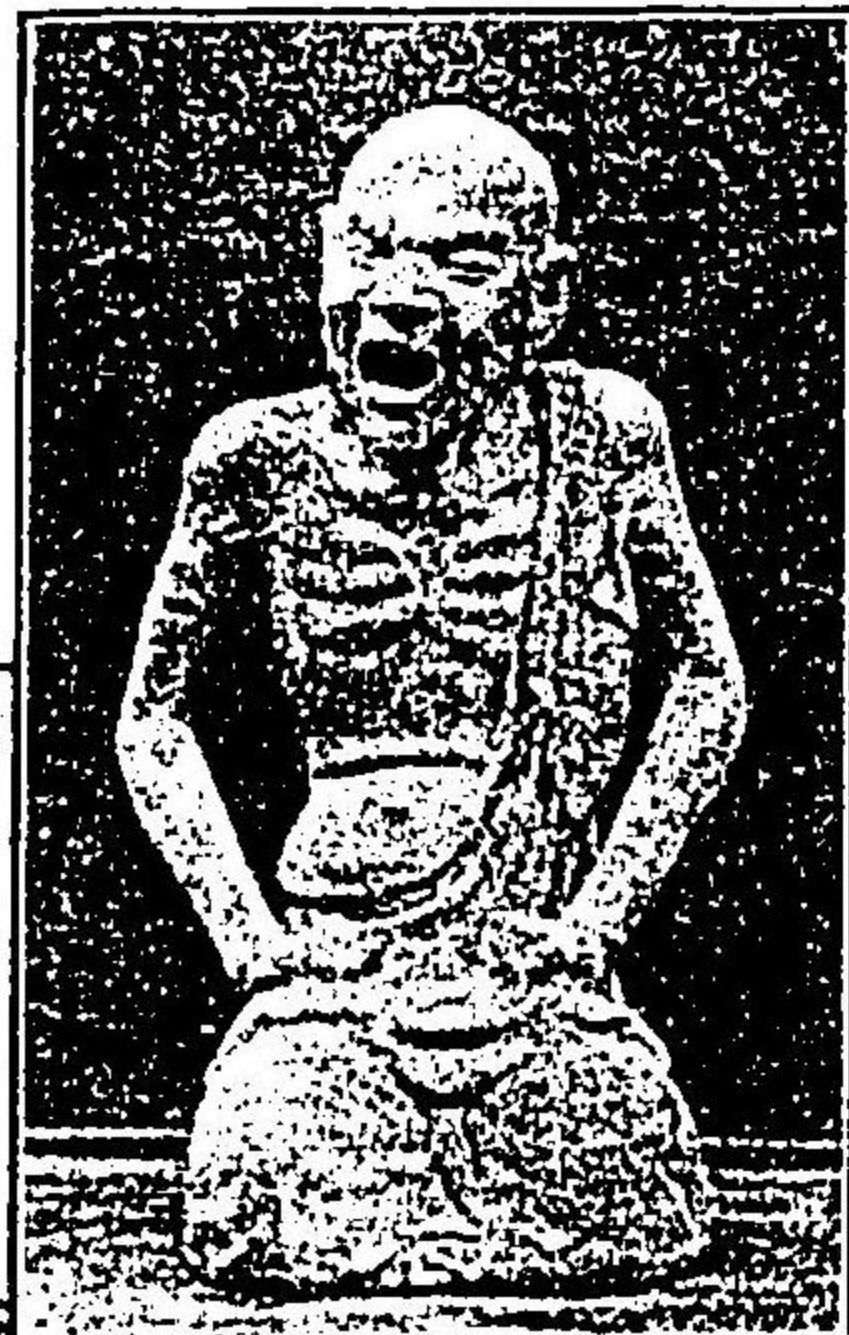


Tenjūkoku mandara. (an embroidery).

法隆寺塔
The five storied pagoda of Hōryūji.



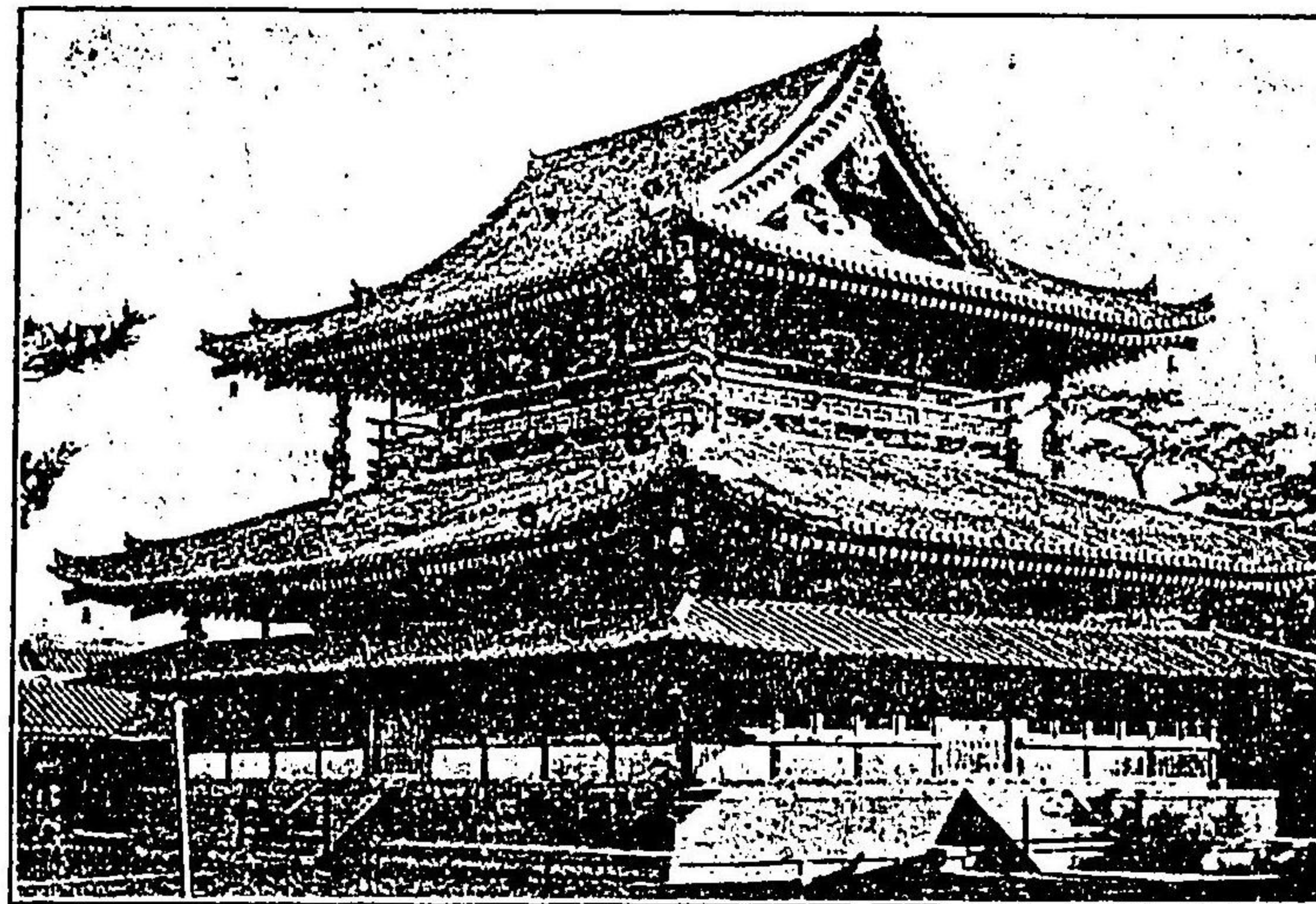
塔内塑像
A clay image in the pagoda



Hōryūji Chūmon. (a gate).

同中門

法隆寺金堂
Hōryūji Kondō.



同寺玉虫厨子

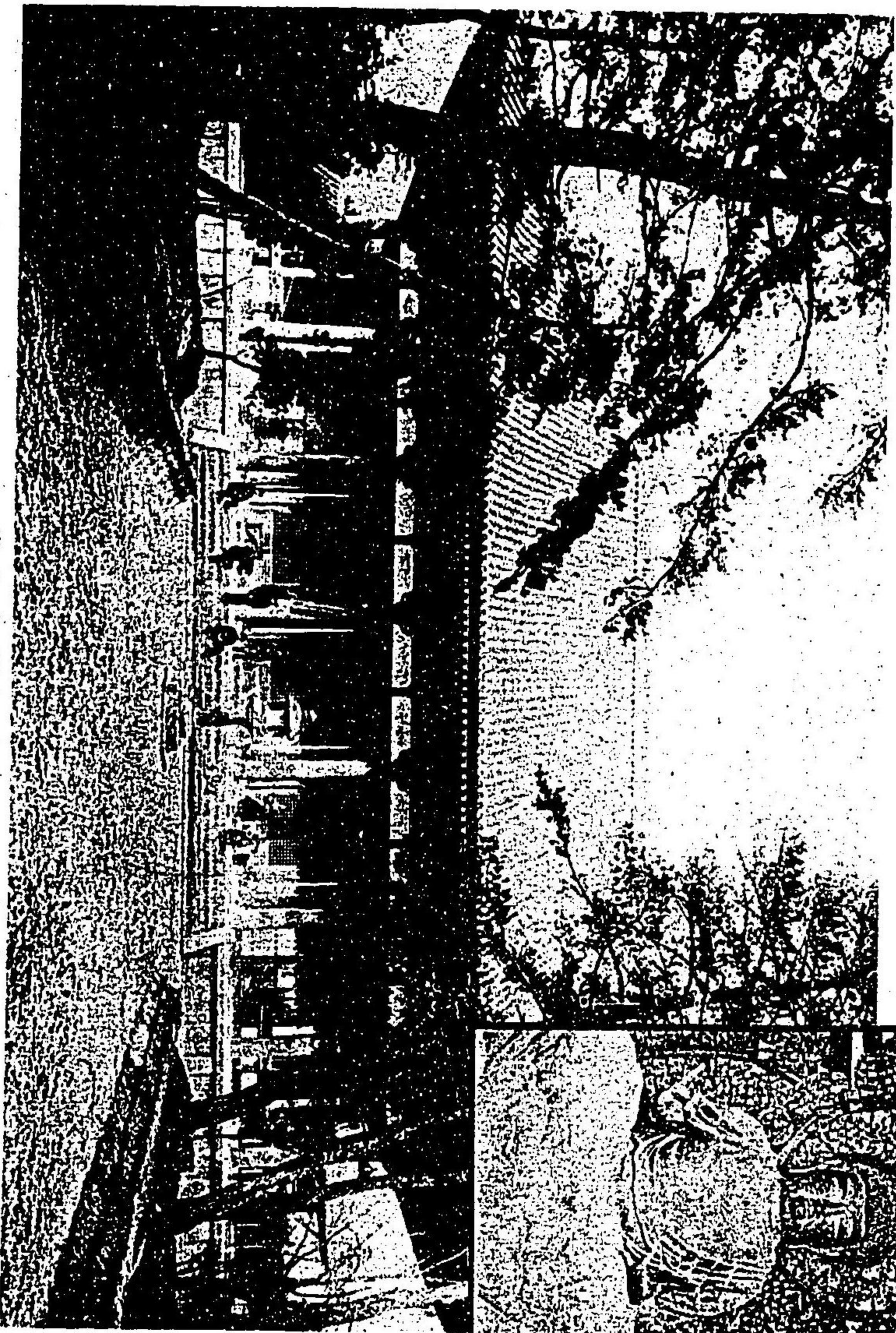


Tamamushi no dsushi (a shrine).

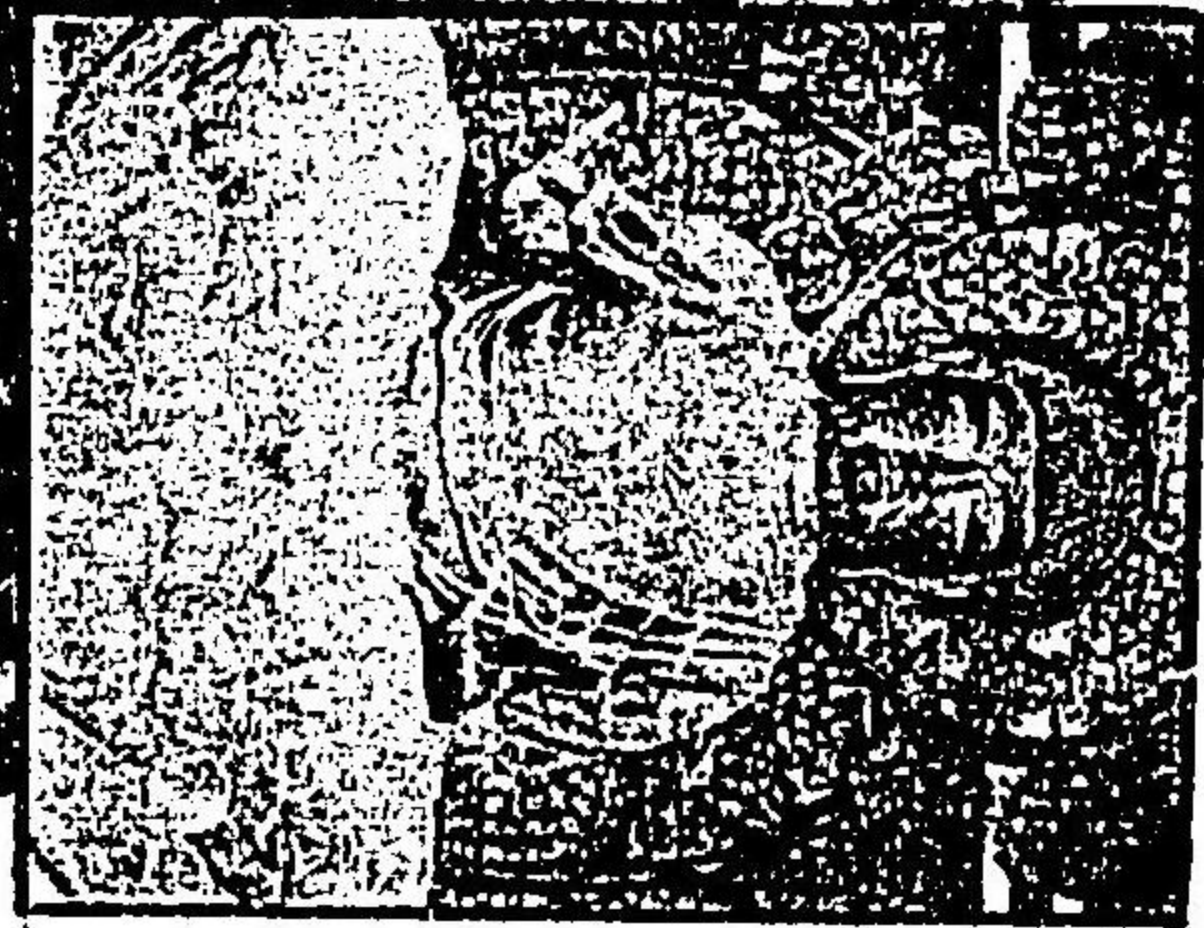


The image of Kūmen kwannon.

同寺九面觀音木像



堂金寺提招唐
The Kondō of Tōshōin-ji



本尊盧遮那佛

The chief image

尊本寺師藥
The chief image in Yakushiji



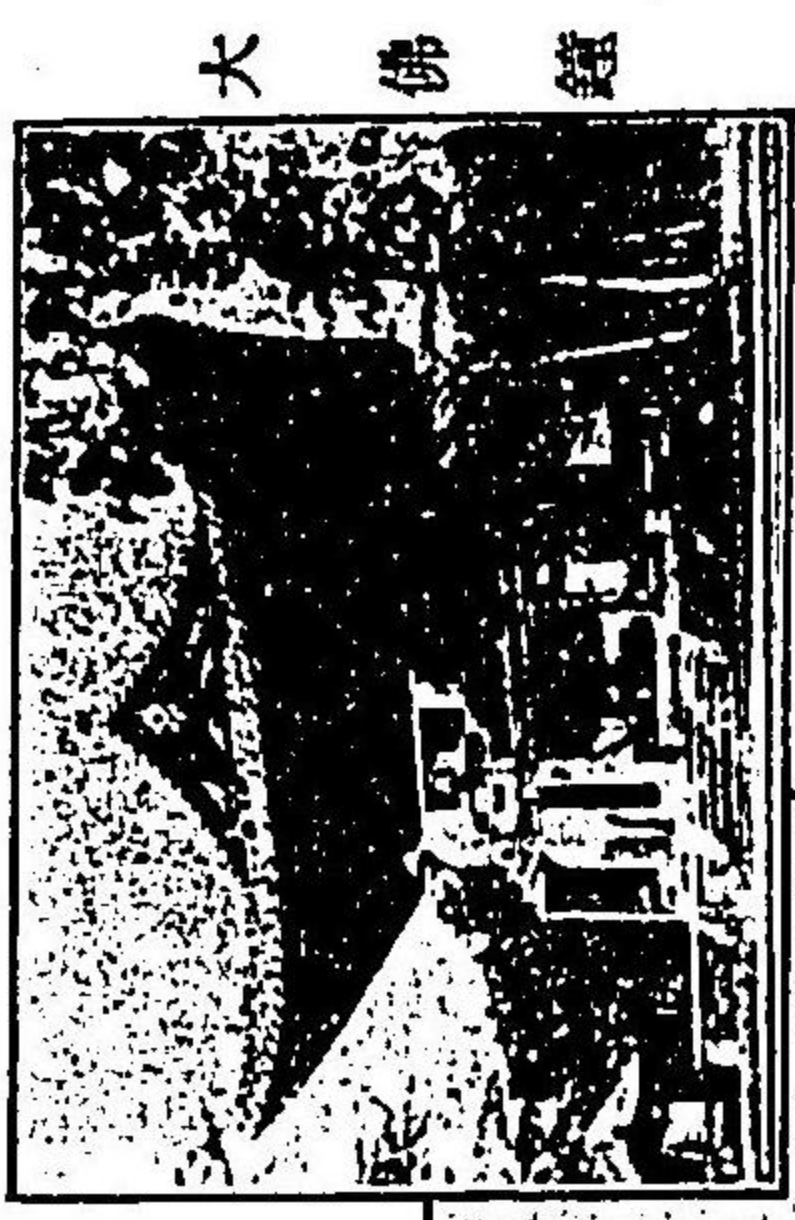
形圖座藥

Figures on the lateral sides of the platform.

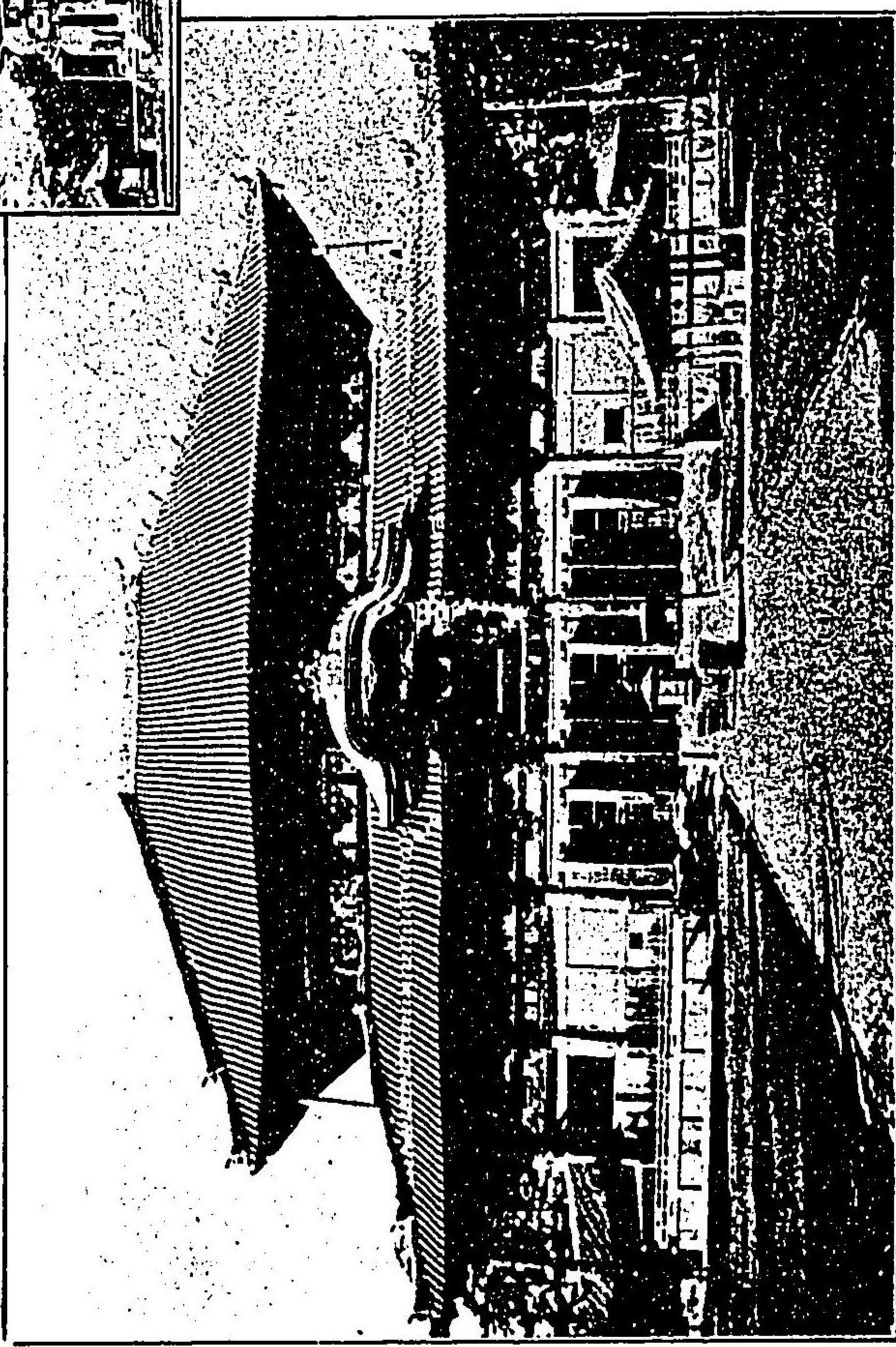


像后皇功神
The image of Jinguikōgō

The bellry of Daibutsu.



大佛鐘



大佛殿 Daibutsuden.

新藥師寺木尊藥師木像
Chief image at Shin'yakushi-ji.

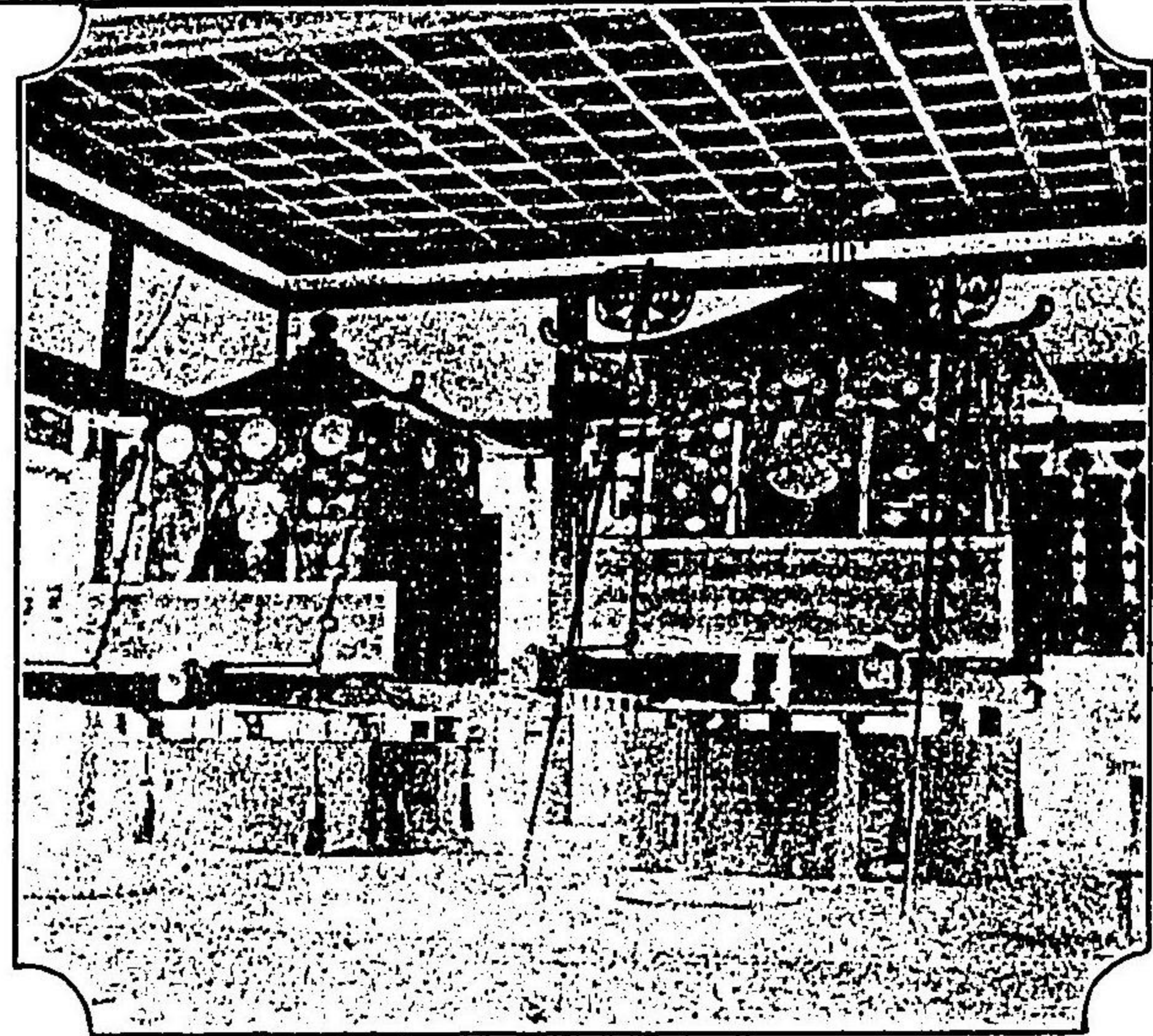
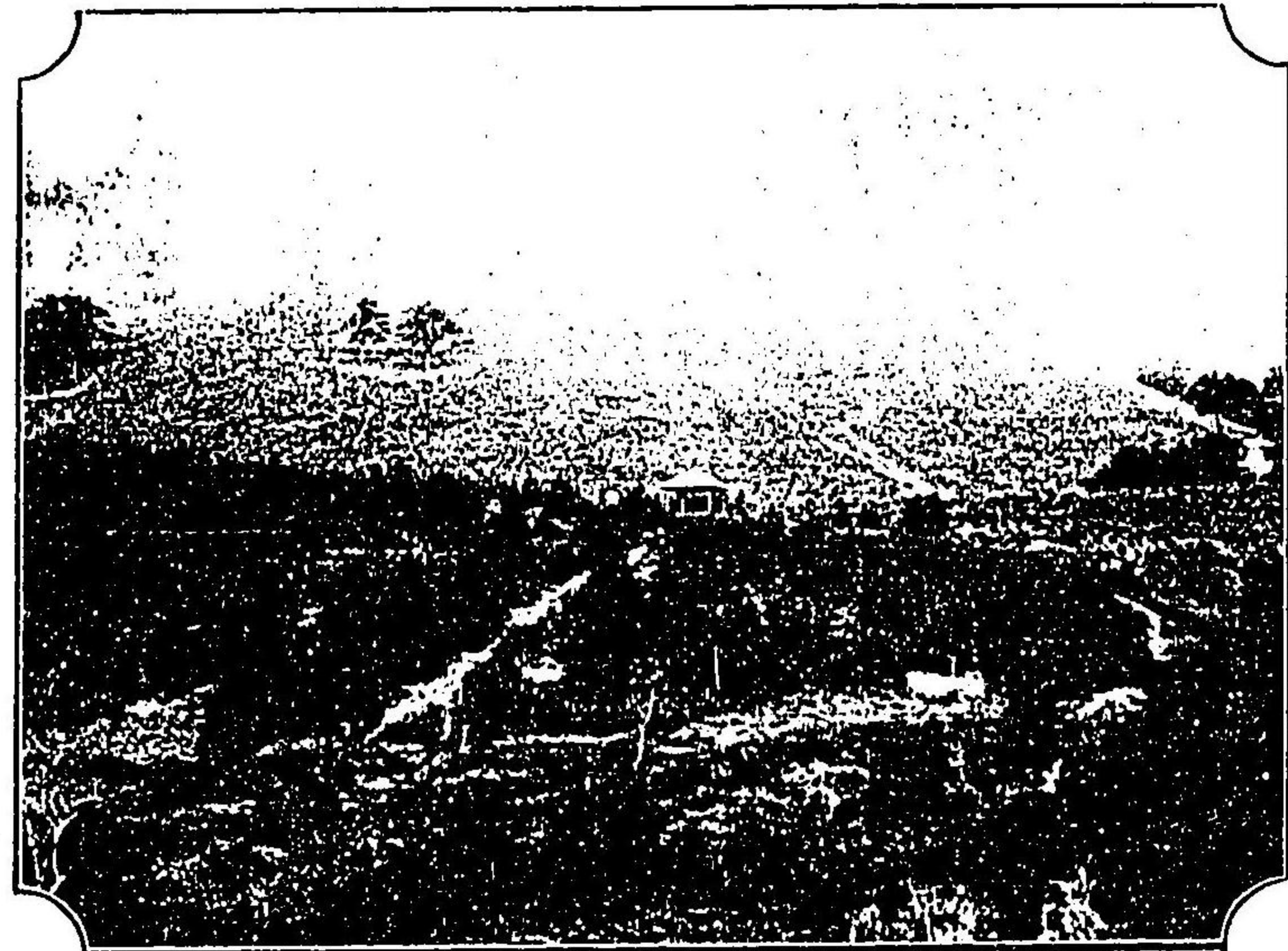


般若寺三十重石塔
Stone pagoda at Hannyaji.



般若寺扁額
The letter frame at Hannyaji.

山 草 嫩
Mt. Wakakusa.



盞風社神山向手
Tamukeyama Jinja.



像佛大真奈
Daibutsu at Nara

野日春
Kaengano.



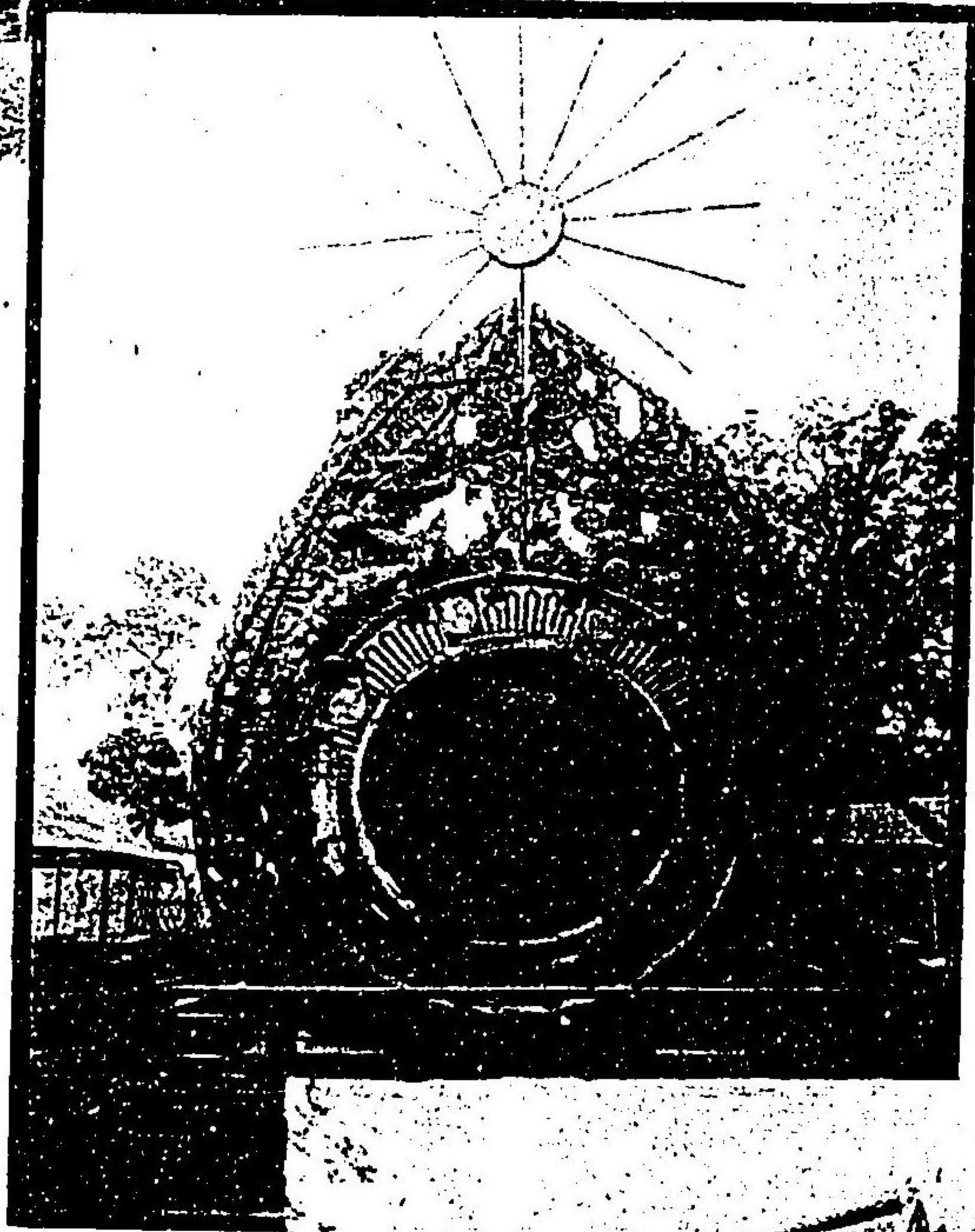
Kasuga Ichinobori (The first gate)

春日一之鳥居



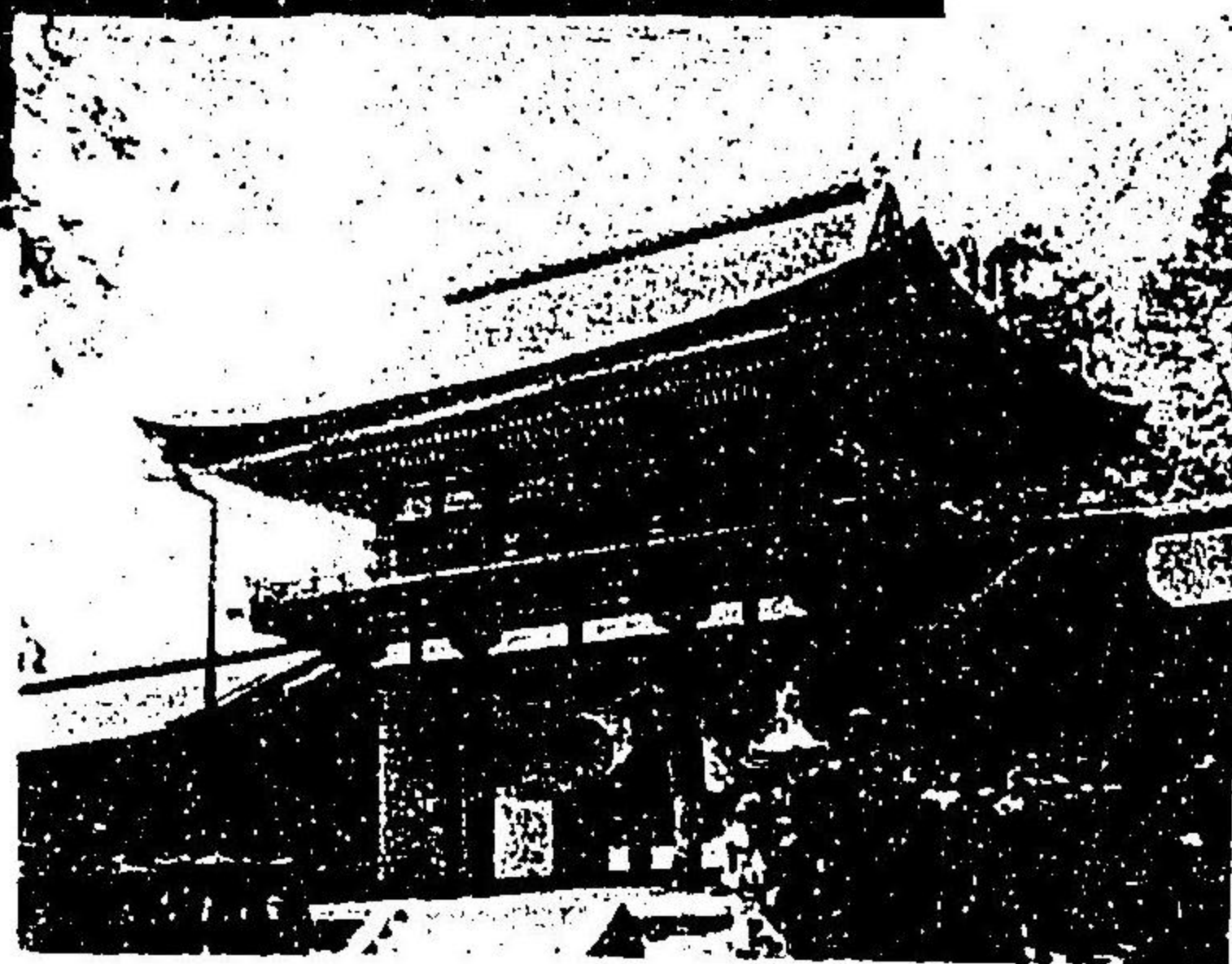
Kasuga

春日本社



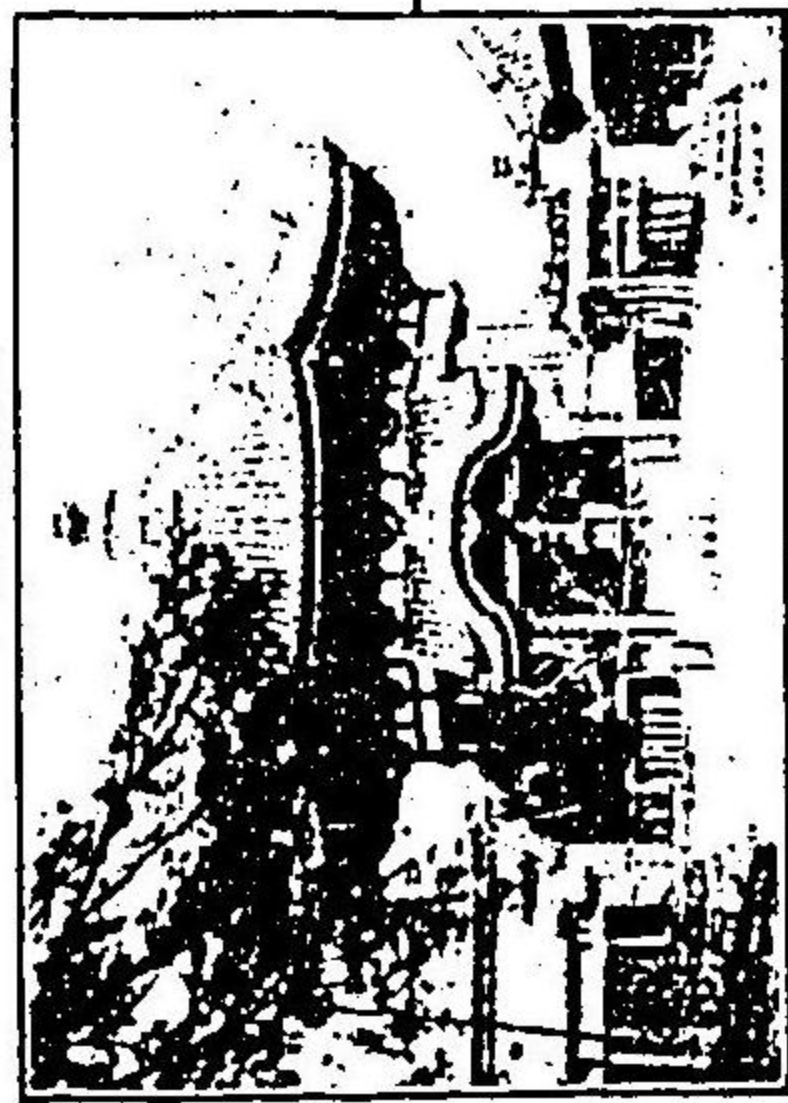
大鼓

Dadaiko

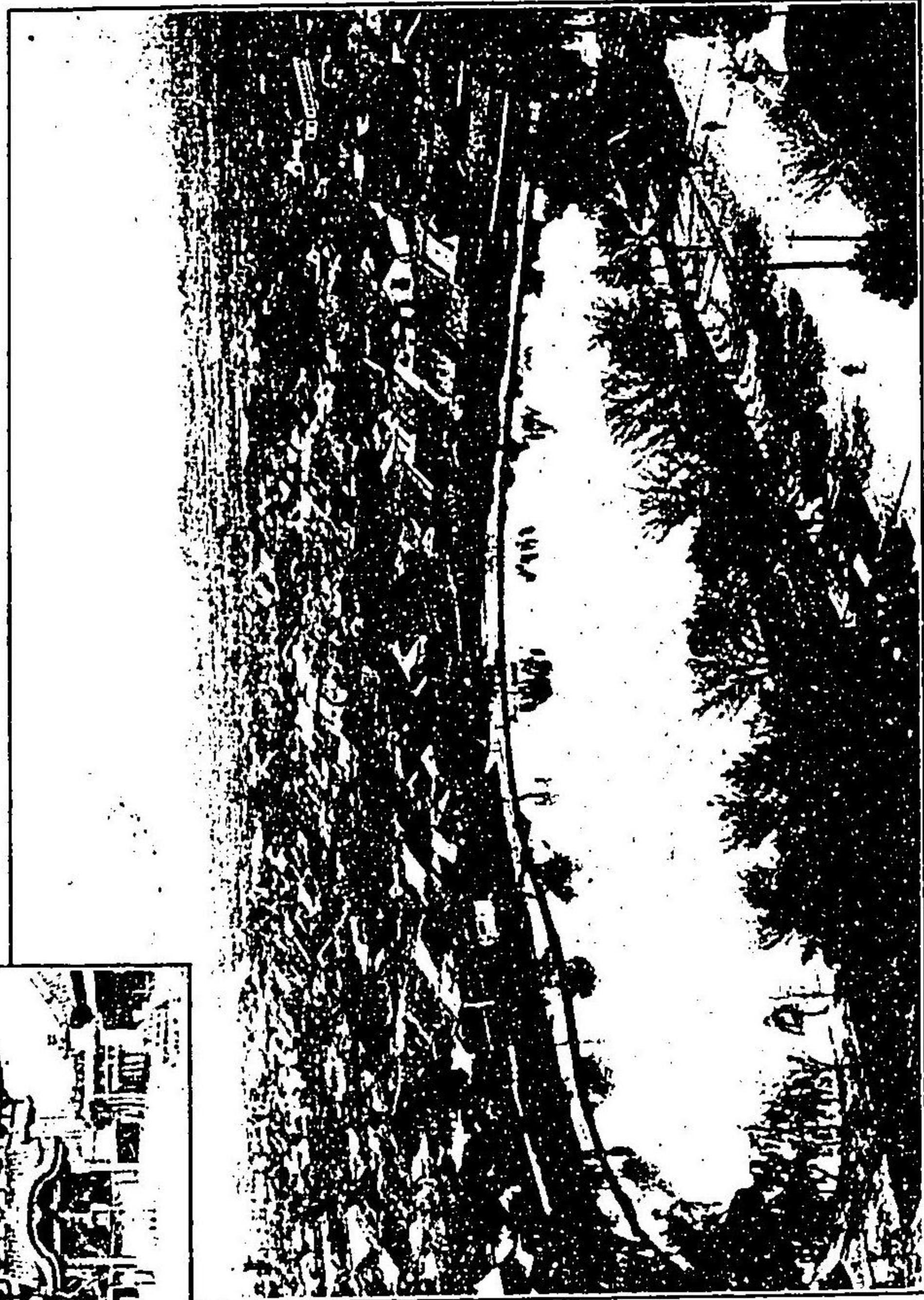


春日社南門

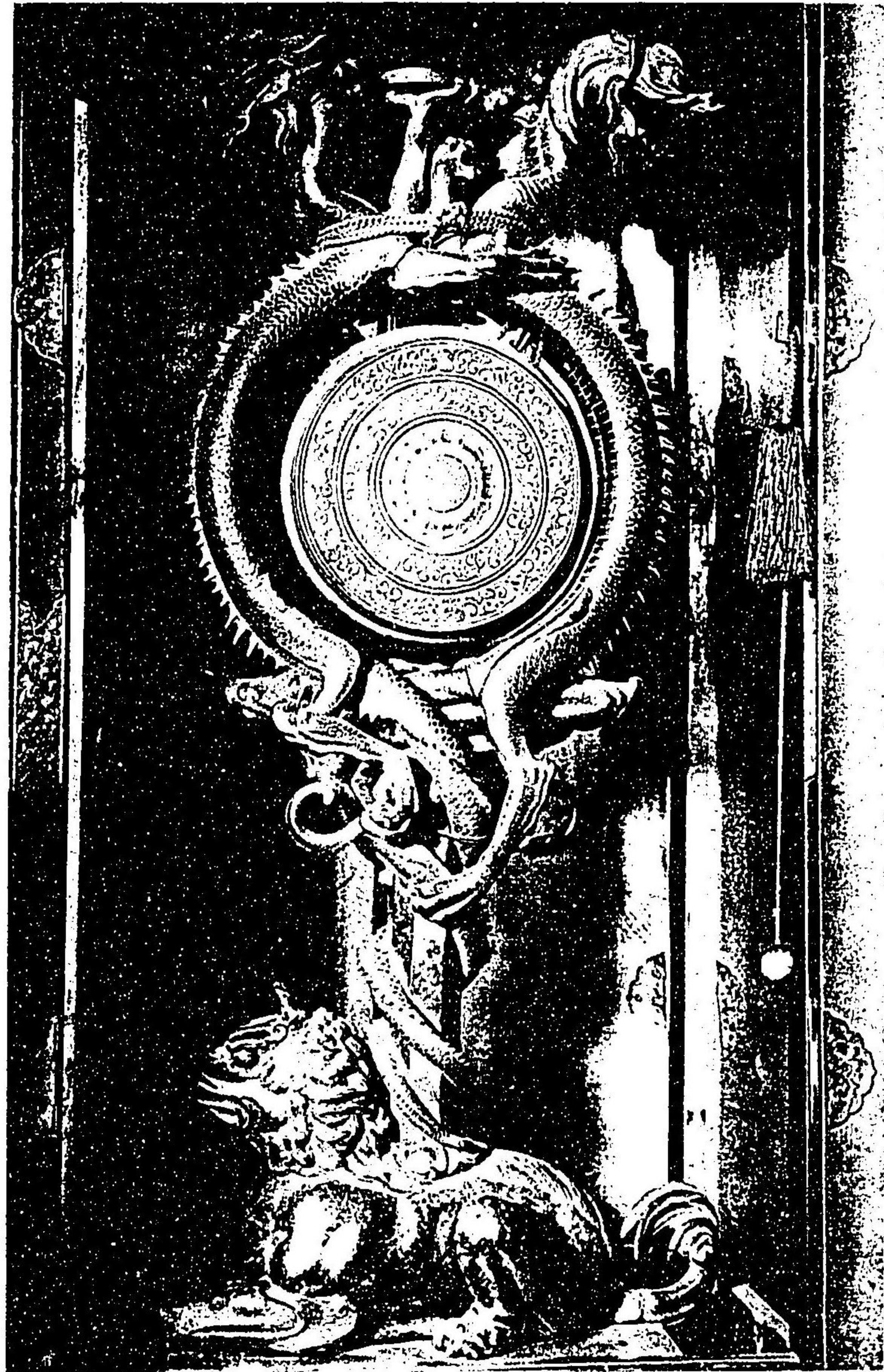
Nan-endo.



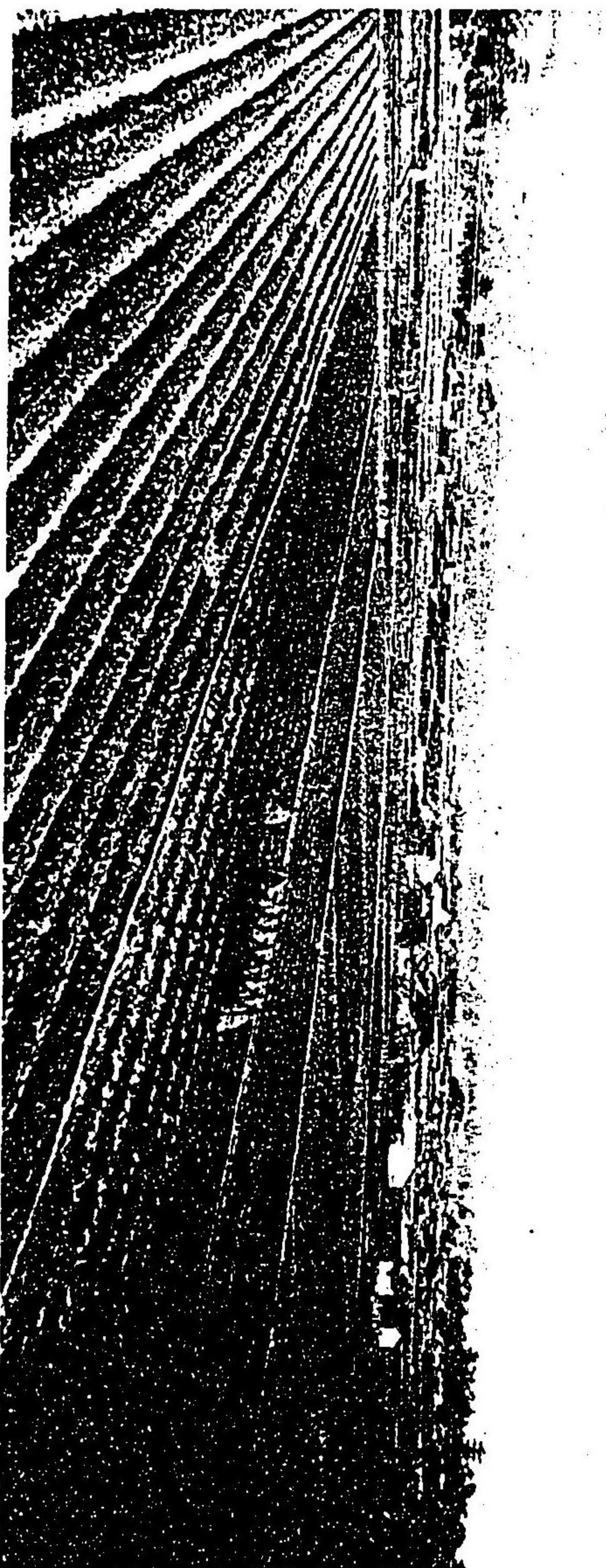
南 園 堂



池 澤 菰
Sarusawa pond.



磐原華寺福興
Kwagankoi of Kobukuji



景 遠 良 奈
The distant scenery of Nana.

A GUIDE
TO
YAMATO
PREPARED
BY

THE KYOSAN KWAI OF
NARA PREFECTURE

FOR

THE 5TH NATIONAL INDUSTRIAL EXHIBITION.

THE 36TH YEAR OF MEIJI.

PUBLISHED

BY

HAMADA

OSAKA, JAPAN.



Preface.

The 5th National Industrial Exhibition now being held in Osaka, the Kyosankwai (The Exhibition promoting Association of Nara prefecture), anticipating that gentlemen and ladies of foreign lands would visit the Exhibition, Nara and vicinity has prepared this "Guide book to Yamato," in order to acquaint them with this province so full of historical interest, fine scenery and specimens of the fine arts. The original was drafted by N. Mizuki, translated into English by F. Makiura and revised by an eminent

foreign gentleman.

We beg the indulgence of the readers for, as this work was done in a great hurry, there may be many mistakes, thus rendering it unsatisfactory in many respects.

The figures in the two lines stamped on the cover of the English part, were taken from the metallic ornaments of the Tamamushi shrine, in the Horyuji temple. Those on the cover of the Chinese part, are of grapes taken from those on the sides of the platform on which the chief image of the Yakushi-ji stands. Each character of the Chi-

nese title on the cover was selected from the sutra which is the autograph of the Emperor Shomu, and is now preserved in the Todaiji.

April, the 36th year of Meiji (1903).

A GUIDE TO YAMATO. GENERAL SKETCH.

Yamato, the cradle of Japan and seat of her capital, since her first Emperor Jimmu founded the Empire, was the centre of politics, religion and learning for many dynasties until the final removal of the capital to Kyoto. So preponderating was its importance and influence that the name "Yamato" came to be applied to the whole Japanese Empire. That part most abounding in historical interest is the so-called Yamato-Plain, with an extension of only six or seven ri (the ri is about $2\frac{1}{2}$ English miles) from north to south and from east to west three or four ri.

Though this plain is small in area, it is the home of more than one half the population of all Yamato, and all the tributaries of the Yamato river traverse it.

The northern part of Yamato, verdant with vegetation, has a population numerous and industrious, and its commerce dates from the most ancient times. The southern part, on the other hand, is wild sterile and almost entirely mountainous, and its waters flow into the rivers Yoshino and Kumano. Far and wide Yoshino has been celebrated for its mighty forests; in our day there has been also a remarkable advance in industries.

To the east of the plain is a chain of mountains extending from Mt. Kasuga to Mt. Miwa; in the west, on the boundary of Kawachi province, are Mts. Ikoma, Katsuragi

(2)

and Kongo; Yamashiro province lies to the north, near the southern limits are Mt. Tonomine and Takatori. Beyond these is Yoshino a mountainous district comprising two-thirds of the province, equal in dimension to the provinces of Kawachi and Settsu taken together, and almost surrounded by the province of Kii.

For 1400 years this beautiful Yamato, fertile, with a mild climate and abounding in natural scenery, was the seat of government of Twenty dynasties. There are seventy imperial tumuli and in its abundance of colossal temples and places of historical interest.

Yamato is second to none; especially it is celebrated for its wonderful and invaluable architectural relics and sculptural treasures, dating from periods previous to the Nara dynasty. In fact the province might claim a monopoly in the fine arts.

There is an old saying that Japan is the treasure-house of the world and Yamato the treasure-house of Japan. So also it has been said that Japan is the park of the world and Yamato the park of Japan. Nor can we wonder when we hear Nara called "the park of Japan or the oriental Rome".

At the first sight of Nara we shall feel that we have left behind the dusty world and entered fairy-land. Allow us to invite our friends of every land to enter into this paradise.

(3)

Those wishing to make the tour of Yamato should first come to Nara. The grand park containing Mt. Kasuga abounds in fine scenery; the Shinto temple of Kasuga and the great image of Daibutsu have world-wide fame; moreover certain artistic buildings and the great museum, of ancient art are peculiar to this city. Here a day or two may be profitably spent. With half a day more tourists can see the site of the ancient capital and the large Buddhist temples to the west of Nara, such as the Saidaiji, the Shōdaiji and the Yakushiji.

Three ri (7 miles) westwards from Nara is the 1300 years old Hōryūji temple, rich in artistic treasures whose like are to be found nowhere else in the world. To the west of the Horyūji is Tatsuta, famed for its maples. Six ri (15 miles) eastward from Nara is Tsukinose, known far wide for its plum blossoms; six ri southward from Nara is the oldest Shinto shrine of Miwa, and one and a half ri ($3\frac{1}{2}$ miles) eastward from Miwa is the Hasedera, much frequented by the pious; Muro is to the east of Hase, and here art reliques of the Kōnin era (about a century from 782) are to be seen.

To the south of Miwa is the Sakurai station, terminus of the Nara and Kwansai railway. One and a half ri southward from Sakurai is the Danzan Jinja, on Mt. Tonomine; and $1\frac{1}{2}$ ri to the west of Sakurai is Mt. Unebi whereour first Emperor assumed the throne and in the

(4)

neighborhood of which are the Kashiwara Jingu and the tumuli of the Emperor Jimmu and other emperors and nobles.

Asuka where are some old Buddhist temples, such as the Okadera and the Tachibanadera is one ri south-east of Unebi, 1½ ri south of which is Tsubosaka, one ri and a half west, is the town of Takada, and directly to the west of this town is the Buddhist temple of Taimadera.

Tourists may view all the above-mentioned places in two or three days by availing themselves of the railway where-ever possible; for visiting Muro and Tsukinose, one day is needed for each.

Mt. Yoshino, 11 ri southward from Nara and widely known for its cherry blossoms, can be reached by train as far as Kuzu station, and the remaining way by jinrikisha. It can also be reached via Tonomine or Tsubosaka, but the roads are bad.

ROUTES TO NARA.

Three railway lines converge at Nara.

1. The eastern route from Tokyo via Nagoya.
2. Via Osaka from Nagasaki, Bakan, Kobe and other western cities.
3. From the north starting at Kyoto.

The train from Osaka, piercing the Kamenose tunnel just at the boundary line between the provinces of Yamato and Kawachi reaches Nara after passing Oji, Hōriuji and

(5)

Koriyama. The district through which the line passes is the fertile populous plain mentioned above, full of historical interest. Nara station (for all routes) is situated in the middlewestern part of the city.

NARA.

Looking eastward from the station we may see a mountain, stately and luxuriantly wooded; this is Mt. Kasuga, of the Kasuga group, and a little lower and nearer is Mt. Mikasa where the noted shrine of Kasuga is situated; the hill of velvet lawn to the north is Wakakusa. The tall pagoda of Kobukuji and the colossal building of the "Daibutsu" temple are also in sight. Here follow programs for sight-seeing.

For Nara and its vicinity.

I

A one day trip.

1. The Kōbukuji
2. The Fine Arts Museum
3. The Kasugajinja.
4. Mt. Wakakusa.
5. Tamukeyama.
6. Tōdaiji.
7. (A) Hannyuji, Shinyakushiji and some others that are within the city, or
(B) the following that are without the city: viz.
 1. Hokkeiji
 2. Saidaiji
 3. Toshōdaiji.
 4. Yakushiji.

II

A two day trip.

The 1st day

Visit the places of interests proposed for the one day trip except (B) in No. 7.

The 2nd day

1. Mt. Mikasa { Osugi
Komorinoiwaya
Shichihon Sugi.
2. Uguisu no taki
3. (B) in No. 7 of the one day program.

(6)

It is pretty busy to see all the places above mentioned in two days. Those who can afford to stay more than two days can see them minutely.

HISTORICAL CHANGES OF NARA.

At present Nara is an independent city containing 6000 houses and 3000 inhabitants and is increasing rapidly in prosperity.

In the time of the Nara dynasty, (710-794) the site of the present Nara formed only a corner of the great capital and a distinct quarter by itself; it contained many great shrines and temples.

When Kyoto became the seat of government the buildings of the old capital gradually fell into decay. Yet the eastern part where were the temples and shrines has fortunately remained nearly undisturbed.

Up to the war of Onin (1467 A.D.) Nara remained hardly more than a country place. It was subject to Bugyo which, in turn, was under the direct rule of the Shogunate up to the time of the Restoration. At the beginning of Meiji era, a prefectural office was established here, only to be abolished in the 9th of Meiji and joined to the Sakai-ken and afterwards to the Osakafu. Finally in December, the 20th of Meiji, the prefectural government was established here again, with jurisdiction over the whole province of Yamato.

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But great as Nara's prominence in history may have been, it has a higher glory as being the chief depository of some of the rarest art treasures of the oldest times. Sad indeed is it that so many sculptural and architectural monuments suffered destruction at the time of the Restoration! There was a time, indeed, when even the five-storied pagoda was about to be lost to the world. What a contrast between now and the times of her greatest splendour!

NARA PARK.

About 500 cho (1250 acres) in area. This celebrated park contains not only Mt. Wakakusa, the Sarusawa pond, Uguisu waterfall, the buildings of Tōdaiji and Kobukuji, the Himuro (an ancient ice-cell) and the Tamukeyama shrine, but also the Imperial Fine-arts Museum, the prefectural office, Judicial Court and also various schools. The Shinto temples of Kasuga with Mt. Mikasa and the Kasuga superb form a distinct quarter of their own, about 100 cho (250 acres) in area.

Mt. Kasuga, with a circumference of two miles, is sublime with its forest covering of gigantic trees. Quite recently good roads for vehicles have been constructed through the forests, so that the Uguisu waterfall and many other charming spots in the woods are easily accessible.

SARUSAWA POND.

Eastward from the railway station about 8cho (English half a mile) on the right (south) side of the

(8)

way lies this little lake, about 186 ken (62 yards) in circumference, stocked with shoals of fishes and tortoises, which are ever ready to welcome the friendly visitor who may throw them some of the food provided for the purpose.

This neighborhood is the most flourishing business quarter and has many inns. The prefectural office, judiciary building, as well as other public buildings, schools and business offices are within 3 or 4 cho

KOKUBU II.

On the high ground to the north of the pond are the precincts of the Kōbukuji temple. First let us describe the location of the buildings, the detail of each to be dealt with afterwards.

Ascending the stone steps the site of the old Nandai gate, and facing the north, we have a view, of kondo. To the right (east) is a five storied pagoda and to the north of this is Tōkondo; to the south is Nan-en-do and a little north of it Hokuendō. South of Nan-endo stands an old three-storied Pagoda.

The Kōbukuji belongs to the Hōso (Dharma-Lakshana) sect of Buddhism. Of all its ancient splendours only a few buildings now remain, the others having been destroyed by war. The temple grounds, since most of its buildings were destroyed by fire, are now partially occupied by the local court-house, the normal school and the

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prefectural government office.

Kondo. First founded by Fubito but often burnt. The present is lately built edifice. Its principal god is the image of Buddha Gautama, besides there are Yakuō Yakujō Bodhisattva, Shitenno Boddhisattva, sitting figures of six high priests of the Hōso sect, etc.

Nan-en-do. Fujiwara Fuyutsugu, the fifth descendant of Fubito, was the founder; it was rebuilt in 1741, and is reckoned as No. 9 of the 33 Kwannon Bodhisattvas in the western provinces of Japan. Here a sitting image of Kwannon is worshiped. The building is octagonal in shape, each side measuring about 20 ft. The chief idol is Fukukenzaku Kwannon. Images of a thousand-handed Kwannon, Amitaba and Shitenno are also preserved here.

The wistaria in front is one of the eight beauties of Nara. The three-storied pagoda (Sanjū no to) was built at the earnest request of the Empress Toba (1143) and has suffered no damage since. Its paintings are worthy of inspection.

Hoku-en-do. Octagonal, each side measuring 15ft. First founded by the request of Genmyo and Gensho, the present building dates from 1092. This oldest building in the Kōbukuji grounds dates back fifty years prior to the founding of the three storied pagoda. There are the presiding image

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Miroku, a Shaka carved by Jōcho, and Shitenno older than these two by two hundred years.

Tokondo. Emperor Shōmu was the founder (720). It was rebuilt subsequently. Its presiding god is Yakushi. Here are also images of subordinate gods, Nikko, Gwawakko, Bonten, Taishakuten, Yuima, Monju and Junishinsho.

The great pine tree before the Tokondo, is 54ft. in height, and its wide spreading branches extend 108ft. from east to west and 132ft north to south.

The five storied Pagoda [Gojumoto]. The five storied pagoda was founded by Komyo Kogo (730). The present building, 151ft. high, a famous-relic of the Ashikaga era is a reconstruction (1426). The Oyuya was a bathhouse for the priests of the Kobukuji temple. The boilers then used remain, one within the house and the other buried outside. Each measures 4½ feet in diameter. 6ft. one inch in circumference and 4ft. 1inch. in height.

Higashimuro. The office of the Kobukuji temple and its treasure house. Here many state treasures are kept, such as; the images of the ten great disciples of Gautama, Hachibushu, Seshin, Mujaku etc. Ryutoki, Tendōki (devil lifting up a lantern each), are excellent carvings by Kōben (1215). Kwagenkei which is considered the most excellent bronze utensil of the Nara era and is said to have been brought from China. (height 3ft. 2in.), and some

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others treasures are also preserved here.

Yayezakura. These famous cherry trees are in the compound of the Noma school and in the spring, present a beautiful sight.

THE IMPERIAL MUSEUM.

The ancient objects shown here are very many and all excellent. There are three divisions

- (1.) Fine arts.
- (2.) Fine art objects.
- (3.) Historical.

Especially the oldest and most precious sculptures are gathered in the building.

KASUGAJINJA.

A Shinto temple of the highest Kwampeitai type, is at the foot of Mt. Mikasa. The grounds eastwards from the first torii, including the mountain itself belong to the temple.

As the tutelary shrine of the Fujiwara family, it has flourished from very olden time and together with the Daijingu at Ise and Hachiman at Otokoyama, is regarded with the highest reverence. There are many hundreds of stone lanterns about the grounds and numerous tame deer, which are objects of interest to many people.

Ichinotorii. The first gate at the approach to the Kasuga temple is at the eastern extremity of the Sanjo highway which leads directly from the station. Just to the south-east of this torii is the Asajigahara garden which

commands a fine view across the Araiike pond.

A little eastward on the left (north) is Otabisho, the resting place of the sacred sedan chair, in the festival of Wakamiya; and still farther to the east is the house where the products of this prefecture are exhibited. Continuing eastward and something to the right (south), we arrive at the spot where nobles alight from their cars when visiting the shrine.

The farther we proceed the more sublime is the prospect; old cryptomerias, with interlocking branches, under which tame deer are playfully sporting, and a long vista through an avenue, lined on both sides with stately stone lanterns of varied shapes. When these are all lighted on the night of Setsubun (the night when winter yields to spring) the effect is both striking and weird.

Shirafujinotaki. is a small artificial waterfall on the right of the way, past the second torii. The little tea-house near by, embowered in trees, is a cool retreat from the heat of summer.

Kasugawakamiya. A temple to the south-east of the waterfall, dedicated to Ameno-oshikumo-no-mikoto, is of interest to the stranger on account of an ancient religious dance called Kagura performed there by young girls who are always in attendance. A little to the south is the oldest stone lantern of all, Yunoki-no-toro 760 years old, a present from Fujiwara Tadamichi. Onmatsuri or the festival of this temple takes place on 17th of December

annually, when many come from all quarters to see the grand procession or "gyoretsu."

Mikasayama. Those wishing to climb Mikasa should ascend from this place. A short ascent brings one to a conspicuous cryptomeria 30 ft. in circumference and 62ft. in height. About 360 yards farther and to the right is a cave called Komori no iwaya (bats' cave), where, in the olden time whet-stone was mined. A climb of 350 metres more and we are at the summit. Descending now a little to the west we come to a curious row of seven cryptomerias Shichihonsugi, each 72 ft. high and the largest 12ft. in circumference, all growing from an old trunk which lies prostrate upon the ground.

Kasugahongu (The Main Temple of Kasuga). Retracing our steps a short distance from Wakamiya, we enter the ground of the main Kasuga temple through a gate. Visitors generally approach the shrine from the right and go out at the left. The buildings are all painted a bright red. As every shrine within the precincts of Kasuga betrays the old style, all are under the special protection of the government. Inside the gate and in front of the main shrine is the Heiden where the imperial messengers offer the imperial offering. In the western part of the enclosure is the Noraidien in which hangs the curious Semino-toro ornamented with cicada carvings and which, when turned, emits the shrill sound peculiar to that insect. Of the

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main shrines, four in number, and in a line, the first (from the east) is dedicated to the god Take-mika-zuchi who was removed from Kashima in the province of Hitachi, while the second is sacred to Futsunushi, who came from Katori in Shimosa province. The third to Ame-no-koyane and the fourth to Himeōgami are both removals from Hiraoka in the province of Kawachi. The Senden is a temporary abode for gods while their shrines are being repaired.

The Nejiriro, a crooked corridor, which connects this temporary shrine with the main ones, was constructed by Hidari (left handed) Jingoro.

The Festival of Kasuga, held on the 13th of March, is a ceremony identical with that performed at the Kamo Shinto temple in Kyoto, and is a spectacle of great splendor. The Dadaiko (a great drum used during the festival), the Bugakunomen (masks wore by dancers) the Katana (swords) and many other paraphernalia are the treasures.

The little stream Mizuyagawa, having its source in Kasuga, as it passes the Daibutsu temple, changes its name to Yoshikigawa.

Crossing this stream by a bridge Mt. Wakakusa rises before us. Should we take the way to the right Hora-nomiji (maple groves) are reached, and just to the east is an ice-cell where in the olden time, ice was stored for summer use. Under Mt. Kasuga a good road has recently been

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made. If we take this about 20 cho (1½ mile) and then turn to the left, the summit of Mt. Wakakusa is reached with least toil. Descending again about 16 cho from the end of the new road one reaches Uguisu-no-taki (nightingale fall), a water-fall with a height of 42ft and 9ft wide, which is agreeable place of resort in hot weather.

WAKAKUSAYAMA.

This verdant, grass-clad hill, 72 acres in area rises in a kind of three-fold elevation; the lowest level Ichijume, the middle Nijume and the highest Sanjume, the last. It is often popularly though erroneously called Mikasa. Though, no doubt, originally a volcano, its harsh outlines have been smoothed by nature and covered with a velvet lawn most inviting to walkers and sightseers who, especially in spring and autumn, mount the hill to enjoy the glorious prospect.

The city and the beautiful park are at their feet; from the summit a magnificent view opens. Below to the north the charming Kizu river flows and beyond is the province of Yamashiro. From this summit also, the dimension of the old capital is best comprehended, for it occupied in ancient days the whole of the vast plain lying westward from the present city. Many of the principal streets of the ancient capital may also be traced.

The road running east and west past the station was the ancient Sanjodori; the one at the north, at whose end is the village of Hokkeiji, is the old Ichijo dori. To the west

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of Hokkeiji was the imperial palace; the piece of ground, bearing the name Daigoku-no-shiba is supposed to be the site of the Daigokuden. At the end of the Sanjodori is the village of Amagatsuji, and north of this the Saidaiji temple while southward on the ancient Gojodori (5th main street) the Toshodaiji stands. Yakushiji temple is on the Rokujo-dori (6th main st.); the 9th main street or Kujodori is now covered by the town of Koriyama. Rashomon, an imperial gate is supposed to have stood hereabout. From the time when the Emperor Gemmyo established his seat here, this was a very flourishing city during 7 dynasties (70 years), but since the Emperor Kwammu made Kyoto his capital, it has declined to its present condition.

The settlement at the foot of Mt. Wakakusa is called Musashino, the chief productions of this town, such as cutlery, India ink, articles made of deer-horn etc. have a considerable sale.

TAMUKEYAMA SHRINE.

The temple, built in the 4th year of Genroku (1693) has for its principal idol an image of the Emperor Ojin, which was removed from Usa (the god having previously protected Todaiji). Its maple trees, which grow in great profusion are justly noted.

TODAIJI.

Todaiji, one of the seven greatest temples of Nara, was founded by the Emperor Shomu in the 17th year of Ten-

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pyo (747). The well known Daibutsu, a colossal figure of Buddha is its most remarkable feature. The temple belongs to the Kegon sect of Buddhism. As it was especially patronized by the imperial household, its greatness and splendour are wonderful and it possesses many treasures.

Sangwatsudo, founded by the priest Roben in the 5th year of Tenpyo (733), at the command of the Emperor Shomu, is the oldest building of all the temples of Nara, and presents characteristics of the Nara epoch. It contains many images dating from the golden age of Japanese art. The images of Bonten, Taishakuten, Nio, Shitenno, Senjukwannon, Nikko, Gwakko, and many others are worshiped. The presiding god of this temple is Fukukenzakukwannon. Behind the temple is Shikongojin, a magnificent statue of clay, which was devoutly worshiped by Roben.

Nigwatsudo. Jitchiu Osho, the chief disciple of Roben, in the 4th year of Tenpyo shoho (752) founded this temple. The building, as we see it, is a restoration by the Shogun Tokugawa Ietsuna, in the 9th year of Kwanbun (1661). It contains a bronze image of the eleven faced kwannon. In the same manner in which it has been celebrated for more than 1100 years a festival is held here every year, during two weeks, beginning with the 1st of March. The ceremony was instituted by the founder, and is generally known as "Otaimatsu". Since it occurred in February according to the old calendar, the temple is called Nigwatsudo or February

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temple. The ceremony of drawing water or "Omizutori" is performed as a part of festival. It consists in drawing fifteen bucketfuls of water from the well Wakasa (Wakasa-i) at the foot of the temple, which water is used as an offering throughout the year. The kwannon in this temple is devoutly believed in by many people, who come from every quarter to offer up prayers.

Kaisando, was built in the 3rd year of Kwannin (1019). In it a sitting image of the priest Roben the founder of Sangwatsudo is enshrined.

Sanmایدو is popularly called "Shigwatsudo". Just at the south of it is a sitting image of Amida.

Shuro (Belfry). The bell is 13ft. 6in. high, the diameter 9ft. 1in., the circumference 27ft. It was cast in the 4th year of Tenpyo Shoho (572). Nearly 39 tons of copper and one ton of antimony entered into its composition. The belfry was erected in the Kamakura period.

The **Daibutsu**, or the great image of Buddha was founded (749) by the Emperor Shomu. The previous building having been destroyed by fire, the present one was built in the Genroku period (1689-1701). The dimensions of the building are:

Height.	156ft.
Length of front.	188ft.
	166ft.

The corridors surrounding the temple are 1374ft in length.

The image of the Daibutsu is in a sitting position, with

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legs crossed, upon a lotus flower.

Preparations for casting were commenced in 743, and after eight failures the image was finished three years later.

The dimensions of the image:-

Height	53ft. 6in.
Length of face	16ft.
Breadth of face	9ft. 6in.
Length of eyebrows	5ft. 6in.
Length of eye	3ft. 11in.
Length of ears	8ft. 6in.
Height of nose	1ft. 7in.
Length of breast	18ft.
Length of arm from shoulder to elbow	19ft.
Length of arm from elbow to hand	15ft.
Length of thumb	4ft. 5in.
Diameter of lotus	69ft.

The materials used in casting were:-

739561	Kin (24652 lbs.)	of copper.
10446	Ryo (420 lbs.)	of gold.
11618	Kin (387 lbs.)	of antimony.
58620	Ryo (2357 lbs.)	of quick-silver.
216656	koku	of charcoal.

In the wide court-yard in front of the temple is a bronze lantern octagonal in shape, a work made at the same time

with the Daibutsu.

Near the gate of the Daibutsu temple is a little pond called **Kagaminoike**. To the south of this pond is **Tonan-in** where many treasures of the Todaiji are preserved, such as;— an image of Miroku worshipped by Roben, the infant image of Shakamuni, very old and precious picture scrolls called Kegon gojugosho no e, a written image of kozodaishi, a wooden lacquered stand adorned with glittering shells (1200 years old), oldest masks and many other old treasures.

The south gate of the temple is the **Nandaimon** 81 1/2 ft. in height. Of the two colossal figures in it, the one on the east was carved by Tankei and one on the west by Unkei; both noted sculptors of the olden time. Each image measures 26 ft. 6 in.

In the **Kaidanin** to the west of the Daibutsu is a conspicuous clay figure of Shitenno, from the era of Tenpyo.

Shoso-in is the noted and important store-house behind the Daibutsu temple. Here are preserved samples of all the articles used at the court of the Emperor Shomu.

These utensils are a sacred offering to this Temple by the Emperor Koken and Komyokogo, and constitute a valuable archeological record. This store house belongs to the Imperial house hold, and is not, as a rule, open to the public. This building suffered no damage from fire throughout its 1100 years of existence.

Tengaimon. This gate, popularly called Kagekiyomon or

Omon is to the west of Shoso-in.

The way leading west from here was the Ichijo-dori of ancient times.

The near-by stream, Saogawa, is known because of its fire-flies, as one of the eight views of Nara.

Tamon is where Matsunaga Hisahide built a castle, proceeding further one reaches **Han-nyaji** which was founded in the time of the Emperor Kotoku. In this vicinity also are the tumuli of the Emperors Genmyo and Gensho.

The following, though now very small and not much spoken of, were yet in ancient times both important and famous.

In the **Gokuraku-in** an image of Amitaba is enshrined; it contains also a mandara which is a treasure and also a model for the five-storied pagoda.

Jurin-in is a shrine of Jizobosatsu. **Shinyakushiji** is at Takabatake. Here Yakushi, carved by Gyogi, is enshrined.

The building has suffered no damage from the beginning. The twelve disciples of Yakushi, the picture of Nehan and many others are here.

Of Gwangoji formerly large but later destroyed, only very small building remains. The grounds where the temple stood are mostly occupied by private dwellings.

THE VICINITY OF NARA.

To the north-west of the city, on the Ichijo-dori, in the village of Horen, are the tumuli of the Emperor Shomu

and his consort Komyo kogo. Going to the west from here tourists will be led to the quarter where ancient capital existed.

On the removal of the seat of government to this part an imperial capital grew into being and government offices of all kinds were put up. Traversing the city were a double set of nine high-ways, 30 cho (2.03 miles) from south to north, and 25 cho (1.7 miles) from east to west.

Although the seat of government was later removed, there still remains the ancient name of the place, and to the west of the Hokkeji is the site of the olden Royal residence and the Daigokuden, the palace in which the inauguration of the Emperor and other state functions were celebrated.

Kairyu-oji founded in the third year of Tenpyo (731 A. D.), at the request of the Emperor Shomu is dedicated to an elevenfaced kwannon. In Saikondo is the five-storied pagoda (gojunoto), said to have been the model of the five-storied pagoda of Saidaiji. Its height is 1jo 5shaku. (15 ft.) and the style of building is what architects call "Tenchi" (about 650-720).

Hokkeji, together with the Kairyuoji, is built upon the site of Fujiwara Fubito's house. As the Emperor Shomu, at the founding of Todaiji, prohibited the female sex to enter, his consort, Komyokogo, founded this temple and in a spirit of logical retribution, forbade all males to enter its sacred precincts. The present main-building is a gift

of Toyotomi Hideyori, enshrining an eleven-face Kwannon, the work of the Buddhist sculptor from Gandara (India). The image is said to be that of the Empress Komyo. The principal treasures are the image of Yuina and a kakemono (hanging scroll) of Amitaba trinity.

Akishinodera was founded at the request of the Emperors Konin and Kwamm. Though splendid in the olden time, it has been mostly destroyed by fire yet its few remains and such images of those of eleven faced Kwannon, Gigeiten, Kudatsubosatsu, Daigensuimyoo etc are of the greatest artistic value.

Saidaiji one of the seven largest temples dating from the time of the Nara dynasty and head temple of the Shingon Ritsu sect, is to the South of Akishino and was founded by the priest Joto at the request of the Emperor Koken. Prosperous in ancient times, it subsequently declined but was restored by Koshobosatsu.

Four Sharito of gold-copper. (a small shrine in the shape of a pagoda) the image of Gyogibosatsu, the picture of Juniten etc. are its chief treasures.

Sugawara jinja, a shrine to the South of saidaiji, is where the ancestors of Sugawara Michizane are said to have lived.

Toshodaiji belonging to the Ritsu sect of Buddhism, was founded by Ganjin, a Chinese priest in the eighth year of Tenpyo Shoho (756) at the request of the

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Emperors Shomu and Koken. The Kondo, which remains in its original state, is seen directly before the visitor entering at the south gate. In this building is not only a lacquered image of Rushanabutsu of Chinese origin, but also the great images of Yakushi, Senjukwannon, Dainichi, etc. Behind it is a Kodo or lecture hall, (a building preserved to us from the time of the old Nara dynasty) and which itself is said to have been a present to the temple. To the east of the lecture hall is the Shariden where 3000 pieces of Buddha's bones or "shari" are preserved. Many noted treasures are here.

Yakushiji. one of the seven largest temples of the Hosso sect of Buddhism, is to the south of the Toshodaiji. Nara, of Established at first in the Takaichi district, it was afterwards removed to its present site in the 2nd year of Yoro (718). The principal image, Yakushinyorai, which is said to be the best bronze image ever cast in Japan and those of the subordinate deities, Nikko and Gwakko, are said to have been cast in the 9th year of Hakuho (681). The platform upon which the images stand is all of marble:- Length 6 ken (36 ft), breadth 2 ken (12 ft.), height 1 shaku 8 sun (1ft. 9in.), and is said to have been presented by a Chinese monarch.

The three storied pagoda is 115 ft. high and was built in the 2nd year of Tenpyo (720), at the request of the Emperor Shomu. This building, which has suffered nothing by fire, is the only one left to us from the era of Tenchi. In its Toindo

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is the excellent bronze figure of Shokwannon; Bussokuseki, a stone standing where the foot print of Buddha is imprinted, is on the west side of the gate.

Among its chief treasures the following may be mentioned; a picture of Kichijoten, painted during the Tenpyo period, a picture of Jiondaishi, an image of a Shinto God, and images of Buddha

Koriyama is the first station from Nara on the rail way to Osaka. It contains 2300 houses and was formerly the residence of a feudal lord, the ruins of whose castle are still to be seen. this town is noted for the gold fish,

HORYUJI AND ITS VICINITY.

The mountain ranges of Yata, extending from north to south, have at their southern extremity the Horyuji temple. 1300 years old, rich in artistic interest. To the north east of Horyuji are the old Buddhist temple of Horinji at Mii village, and the Hokiji at Okamoto village, both of which have a three storied pagoda. To the west of Horyuji is the little town of Tatsuta with its little stream, upon the west, lined with maples. To the west of this town is Tatsuta Jinja; Mt. Shigi where the god Bishamon is worshiped, is quite near. The mountain range of Ikoma traverses the district from north to south, and in its midst is the Hōzanji, frequented by all true believers. To the south of Horyuji is the Hirose Jinja, a Shinto temple of the highest grade.

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HORYUJI, one of the seven largest Buddhist temples of Nara and the oldest existing temple in Japan, is in the village of Horyuji, 10 cho (0.68 miles) northward from the Horyuji station, on the railway to Osaka. It belongs to the Hosso sect of Buddhism and was founded by prince Shotoku at the request of the Emperor Yomei and its dimensions were greatly enlarged during the reign of the Emperor Suiko. While most of the buildings comprising the seven largest temple aggregations of Nara have been either devastated or reconstructed yet three of the structures of this great religious foundation remain in their spacious grounds in primitive form and their treasures of Buddhist images and other art objects are very numerous. These are esteemed as models of ancient art both by the artist and historian, and may be characterized as incomparable.

The precincts of this great temple are divided into two wards. On entering from the west we first pass the Nanbaimou gate, then the middle gate and observe the Kondo on the right and a five-storied pagoda on the left. These three buildings, together with those of Horinji and Hokiji, are classed by artists under the heading of "the Suiko style". The (**Chumon**) or middle gate is two-storied, 6 ken 5 shaku in area. (41×26ft); the **Kondo** (56×46ft), contains many Buddhist images of the highest artistic value. On the four sides of the inside wall are pictures either by Tori busshi or Doncho; on the west wall a picture of Amida's world; on the east a picture of the

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Hoshobutsu; the eastern half of the north side is embellished by a picture of Yakushi, the west half of the same by one of Shaka-muni. In the middle front of the Kondo is a bronze image of Shaka flanked by Yakuo and Yakujo bosatsu; on the right is Yakushinyorai with Nikko and Gwakko, R. and L. These two were cast by Toribusshi. The left side is occupied by a figure of Amida, flanked by Kwannon and Seishi. This image of Amida was cast in 1231 to replace the original, which had been stolen.

There are still other attractions; for example, a Kokuzobosatsu, brought from Kudara and then Shitenno, both unusual and surpassing, a Tamamushi-no zusti, a shrine familiarly associated with the name of the Emperor Suiko, which finds expression upon every side with metallic ornaments of great artistic value. At the base of this design the wings of the chrysochroa elegans are spread. The images of Midasanzon which are contained in the shrine were worshiped by the imperial lady Tachibana, is noteworthy chiefly on account of the ornamentation at the back and base of the figure.

The **Five-storied pagoda**, Gojunoto, 150 ft high by 33ft square, abounds in sculptures of earthly personages, attributed to the celebrated Toribusshi. The appearance of some of the weeping disciples is excellent.

The **Daikodo** or great lecture hall on the south side of closed gallery is dedicated to Yakushi, whose figure is grouped with those of Nikko, Gwakko and Shitenno.

The former building was destroyed by lightning in the third year of Encho (925) and the existent one was brought from the Hoshoji of Kyoto in the first year of Shoryaku (990).

In the **Kaminomido**, the chief figure of Shaka muni is surrounded by those of Monju, Fugen, Shitenno, etc.

The **Saiendo**, popularly called Mineno Yakushi, is of an octagonal shape and situated upon a mound. It was founded by the priest Gyogibosatsu at the request of the court lady Tachibana in the second year of Yoro (718). The chief image is Yakushinyorai and the twelve smaller figures, of more than ordinary interest to the student, represent the signs of the Zodiac.

The **Shoryoin** at the east of the closed gallery, has an image of Prince Shotoku in the full ancient court costume.

To the east of the Shoryo-in is the **Takaragura** or Kofuzo, which among other artistic treasures has preserved a fine wooden image of a nine faced Kwannon, a folding screen picture by Kose Kanaoka, ancient Buddhist pictures, water jars, cloth of old brocade, music-masks. Hyakumanto, little wooden pagodas about 6 in. high were presented by Emperor Koken. Each of them contains a little Buddhist sutra the first printed matter of Japan.

In the far eastern part of the Horyuji temple ground is the **Toin**, where once existed the palace of Prince Shotoku,

which was burnt by Sogano Iruka. The present buildings are a construction of Gyoshinsozu in the eleventh year of Tenpyo (739)

The **Yumedono**, or hall of dreams, an octagonal building dedicated to Kuze-Kwanon, has images of Gyoshinsozu and Dosenrisshi, the one in lacquer the other in clay. Behind it is a long building, the right wing of which is called the **Shariden**, and the left **Eden**. Here are wall pictures representing the chief events in prince Shotoku's life.

Chuguji was founded by Prince Shotoku out of respect for his mother, and here an image of Kwannon was enshrined. The hanging scroll of embroidery which is 1300 old is the only one in the world.

Horinji is in the village of Mii, 5 cho (0.34 mile) northward from Horyuji, and was founded by Prince Shotoku during the reign of the Emperor Suiko (613). Its chief ornament in the main temple is a standing image of Kwannon, while in the Kondo, Yakushi, Kokuzo and three other old images are enshrined. The three-storied pagoda in the Suiko style is very old.

Hokiji founded by the Emperor Suiko himself and belonging to the Hosso sect, is in the village of Okamoto, to the east of Mii, and its main building contains an eleven faced Kwannon. The three storied pagoda, in Suiko style, is 11½ ken high and 3½ ken square, (the ken equals about 6ft.)

Hirose jinja in the village of Kawai, 1 mile south

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of the Horyuji station, is a temple in the Kwanpei grade dedicated to the god of crops. Situated in a grove, it presents a very impressive appearance.

West of the town of Tatsuta is a little stream, the **Tatsutagawa** celebrated in Japanese poetry from the oldest times on account of the beautiful maples on its banks.

In the village of Tatsuno, 20 cho from Oji station, is the Shinto temple, **Tatsutajinja** Kwanpei grade, whose deity is said to control the wind. It is thought to have been built at the same time as the Hirose jinja, during the reign of the Emperor Sujin (B. C. 97-29).

Chogosonshiji popularly called Shigisan, is on Mt. Shigi and dedicated to Bishamon ten, god of war. The tradition runs that it was founded by Prince Shotoku who hoped thus to obtain divine help in exterminating his enemy, Monobe Moriya. Kusunoki Masashige a noted loyalist (14th century), is said to have been under the special favour of this god. Among the treasures here are the picture scrolls by the great Toba Sojo, renowned for comic pictures.

Hozanji is on the side of Mt. Ikoma, half a mile from the base. The priest Hozan was the founder, in the 6th year of Empo (1678). Another priest, En-no-Gyoja is supposed to have had an abode in the steep, overhanging cliff above. The presiding deity Shoden is much sought after by those who wish to change their luck. There are treasures, a picture of Miroku and several images carved by the founder.

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TSUKINOSE

a village widely known for its plum trees, is in the north eastern corner of the province. It is 2ri south from the Shimagahara station on the railway to Nagoya from Nara.

The clear and rocky Nabari river, coming from the south east, passes between beautiful plum gardens. The grounds thereabout are completely covered with plum trees, and the beauty of the scenery is quite beyond the power of description. At a part called Oyama there are eight dales which are full of plum blossoms in spring. Though the spots visited generally by travellers lie only between Momogano and Oyama, yet the plum tree plantations extend for several miles. In the olden time the people used to extract dyeing materials from the fruit, but now other dyeing materials taking their place, there is a general tendency to give up plum culture and set out tea plants instead. For this reason an association has been formed for preserving the charming plum scenery of this region.

BETWEEN NARA AND SAKURAI.

There is a highway between Nara and Sakurai and along it runs a railway. Along the route are the towns of Ichinomoto, Tanbaichi and Yanagimoto, the Shinto temples Isonokami and Oyamoto and the tumuli of the Emperors Sujin and Keiko.

Isonokami jingu of Kwanpei grade, is at Furu, 15 cho eastward from Tanbaichi. Here a sword, called Futsuno-

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mitama, which was carried by Takemikazuchi when he subdued this country, is preserved, and here also is the famous sword Totsuka no tsurugi with which, as an ancient legend says, a god named Susano-no-Mikoto destroyed a dreadful monster. The little stream running past the north of the temple is the Furugawa whose source is a waterfall called **Furuno-taki**, which latter has a fall of 75 ft. and is 5ft. wide. It is an inviting place of resort in summer.

The other Shinto place of worship, mentioned above,

Oyamato jinja of Kwanpei grade, is at the village of Niizumi, 10 cho north from the Yanagimoto station. It dates from the reign of the Emperor Suinin (B. C. 29-A. D. 70) and was dedicated to Yamato-okunitama-no-kami. Note that the deity here stands for the wilder side of the soul possessed by Onamuchino-mikoto, while the milder side is worshiped at the Omiwa temple.

Omiwa jinja, (shinto) in the little town of Miwa, near the Sakurai station, situated in a grove hundreds of years old and since the reign of Sujin (B. C. 97-A. D. 29) is sacred to a Shinto god Onamuchi. The priests who served at the altar down to the beginning of the present era are said to be the descendants of the deity worshipped here, the first priest being Otataneko who lived in the reign of Emperor Sujin (B. C. 97-30). Differing from other Shinto temples this has no main shrine but Mt. Miwa is regarded as the abiding place of the god.

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Near the village of Kanaya, on the way to Hase, is the Tsubaichi Kwannon. Tsubaichi, where barbers took place in oldtimes, is supposed to have been near this Kwannon.

HASEDERA.

The way running up the right bank of the Hasegawa leads to Hase, a little town among the wooded hills, 50cho (3,38-miles) eastward of the Sakurai station. The town owes its prosperity to the sanctity of its great temple Hasedera which is number 8 among the 33 sacred spots in the vicinity of Kyoto, and belongs to the Shingon sect of Buddhism. At the earnest request of the Emperor Shomu it was established by the priest Tokudo and dedicated to Kwannon. Prior to this, however, there had existed, on the same grounds, a temple founded by the priest Domyō, at the command of the Emperor Temmu. The scenic effect here is excellent, owing partly to the many cherry trees and the various species of peony planted on both sides of the long zigzag corridors. The present main building was renovated in the 3rd year of Keian (1650).

It is facing the south and is situated high upon a side of a hill at the eastern extremity of the town. A long corridor 654ft. in zigzag form, leads to the main shrine. A lofty platform is built out in the front of the temple. The chief image, an eleven-faced Kwannon, is 26ft. in height. The lecture hall (Kodo), sometimes termed Koikebo, is so capacious as to measure a thousand mats and, for that reason,

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is sometimes called Senjojiki. Among the treasures is a bronze plate upon which are a thousand figures of Buddha and which was worshiped as the chief effigy by the founder of the older temple. A Nezumi-todai, or candlestick in the shape of a rat is very cunningly designed. It is so formed that as fast as the oil in the oil-pan is consumed, it supplies a fresh quantity from the rat's mouth.

MURODERA.

In the village of Muro, 4ri (10 miles) east of Hase is Muro-dera, founded by Kōbōdaishi in the Tencho era (824) and the main shrine of which is dedicated to Nyoirin Kwannon. There is also a five storied pagoda, in the Konin style such as is to be found nowhere else now; the Kondo is nearly as old as the pagoda; there are many old images, and on the walls behind are pictures of that day. The high mountain behind, though now clothed in green, was once a volcano and the crater, named Ryuketsu, is yet to be clearly traced. A clear stream runs in front and the scenery is very attractive.

TONOMINE (DANZAN JINJA)

is about a mile southward from the Sakurai station. The jinrikisha can be availed of as far as the Ichinotorii or first gate and, if there are two or three drawers, it can proceed to the precincts. These are so magnificent that the people term them the Nikko of Western Japan. This temple was built in honour of a famous statesman of the 7th century, named

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Kamatari, by his son Joe.

The 13 storied pagoda is very rare. The old one which existed prior to this is said to have been built by Joe, the materials for which he is said to have brought back with him from China when he returned from studying there. On ascending the stone steps we see the oratory.

The precincts and the surrounding hills, abounding in maples and cherry trees, are exceedingly attractive in spring and autumn. By ascending the mount a little and proceeding thence 3 ri to the south, Yosuno is reached.

UNEBI AND ITS VICINITY.

With this whole neighborhood, our earliest history is most closely related, for at the foot of Mt. Unebi, our first Emperor Jimmu ascended the throne and there are many imperial tumuli thereabouts. Amanokaguyama, Miminashiyama and Unebiyama, that stand in the plain here, are called the three mountains of Yamato and connected with the first are many stories concerning the god's dynasty.

At Asuka, south of the mountain, many early Emperors lived and it contains many historic sites. Besides the above mentioned objects, many old temples, Okadera, Tachibanadera and some others remain to be seen.

The tumulus of Jimmu our first Emperor, is at the N. E. of Mt. Unebi; Kasuiwara jingu, the mausoleum of Jimmu is 8 cho (half a mile) to the south. It is also 8 cho south of the Unebi station. The tumulus was renovated in the Bunkyu era

(1863). It has double moats around and is 2820ft. in circumference. Evergreen trees are planted beautifully inside. Every year on the 3rd of April which is the anniversary of this Emperor's death, the imperial messenger comes with a guard of honour to worship as the representative of the Emperor.

Kashiwara jingu (Mausoleum) constructed so recently as 1890, is dedicated to the Emperor Jimmu and his consort and stands upon the spot where that Emperor assumed the imperial dignity. In 1891 it was ranked as a Shinto temple of Kwampeï grade. The main shrine and the oratory were a part of the imperial palace at Kyoto, and were presented for this purpose. In the neighborhood are many other imperial tumuli.

In the village of Kume is the **Kume dera** established at the request of Prince Kume, a younger brother of Prince Shotoku. Here, in the Yōrō era, (717-723) a Chinese priest, Zemmui by name, taught Buddhism, and here also Kōbōdaishi lived for some time during the Enryaku era (782-805). The image of Kume no Sennin, who lost his supernatural power by looking upon a beautiful woman as she washed clothes and thus became an ordinary mortal, is preserved here.

Tachibana dera was founded by Prince Shotoku and the Kondo is dedicated to him. In the 14th year of Emperor Suiko's reign, (606) while the Prince was expounding a sutra called Shomangyo, musical sounds were heard

Yamashiro has upon it inscriptions by Ono-no-Tōfū, a noted in the sky and fragrant lotus flowers were showered down.

Oka dera, No. 7 of the 33 holy places near Kyoto, owes its origin to the Emperor Tenchi, who ordered the priest Gien to build it, and the image of the latter is now in the founder's hall. The main temple is dedicated to Nyoirin Kwannon.

To the north is the **Asuka-Daibutsu** the work of Toribusshi. The building, formerly of considerable size, is now nearly a ruin.

To the west of this forlorn fane is the very first constructed Buddhist temple of Japan and the very first Japanese Buddhist believer, Soga no Iname was the founder.

We now come to the 6th of the 33 holy places near Kyoto **Tsubosakadera** sometimes called Minami Hokkeji, was which is situated near the town of Takatori, and built by the priest Doki in the 3rd year of Taihō (703), and is dedicated to the 1000 handed Kwannon. A very interesting sight is a rock called 500 RakanSeki which has many curious images carved upon it. Away 2ri (5 miles) southwards from here brings one to the entrance to Mt. Yoshino.

Taima dera. in the village of the same name, is about one ri west of Takada station and the same distance southwest of Shimoda station, which latter is next to Oji station. The temple was first founded at Yamada in the province of Kawachi, in the 20th year of the Emperor

Suiko's reign (612), by Prince Maroko, a younger brother of Prince Shotoku, and was removed to Taima in the 2nd year of Hakuho, in the reign of the Emperor Temmu (673-686). In this temple Chujohime fabricated with lotus embroidery a well known Mandara, which is a kind of Buddhist picture. The little shrine (16ft. high) in the Mandara-dō was made by order of Yoritomo, the first Shōgun, and its lacquer work is very valuable. In the Kondō and Kōdō are several ancient Buddhist images and the three storied pagoda of Tenpyō style, in pairs, on the east and west, are seen nowhere else. Among the many treasures, copies of the original Mandara, and picture scrolls illustrating the life of the priest Hōnen and drawn by Tosa Yoshimitsu, are noted.

GOJO AND ITS VICINITY.

Gojo is an important town in the southern part of the province on the northern bank of the Yoshino river, and is connected with Osaka, Nara and Wakayama by railway. Two ri (five miles) to the south is **Ano**, in the village of Wada, where the Emperor Godaigo stayed for some time and was served by his faithful follower Horii Nobumasa. The house occupied by the loyalist still stands. Also on the northern bank of the river, about 15 cho east is the Buddhist temple **Elsanji** which was founded in the 3rd year of Yōrō (719) at the command of Emperor Genshō. The main shrine, built in the Tenpyō era (729-748) and dedicated to Yakushi Nyorai, is octagonal, and its bell which was brought here from

calligrapher. The grounds extending along the river are exceedingly picturesque. A little to the east is the large peach grove of **Ada** which has lately become renowned.

YOSHINO.

In the southern part of Yamato is Yoshino, famed far and wide for its glorious cherry-blossoms and also historically renowned as the abode for 54 years of three successive Emperors of the southern branch of the imperial house.

It can be reached from Kuzū station by jinrikisha, crossing the Kurumazaka slope or from Gojyō along the river. By either route the tourist reaches the village of Shimobuchi, which is connected with Shimoichi by a very good bridge.

The travellers may pursue their course along either bank of the river and soon reach the ferry of Muda, whence to the town of Yoshino is one ri (2½ miles), a little zigzag and picturesque.

Continuing along the river we may reach Kamiichi on the N. bank or the village of Iigai on the S. bank, from both of which places; there is a road to Yoshino. Those coming from Tōnomine travel via Kamiichi and those coming down from Tsubosaka, strike a place a little above Muda. About 10 cho up the river from Muda is the shinto temple of **Yoshinomiya** of Kwampeigade, founded in the 25 year of the present era (1892), and dedicated to the Emperor Godaigo.

Going further on from this temple, on the R. of the way is the **tomb of Murakami yoshiteru** a loyalist who sacrificed his life at the battle of Yoshinoyama in behalf of Prince Daitōnomiya, a son of Emperor Godaigo.

Kuchino hitome senbon (e. g. 1000 cherry trees in front) is 20 cho (1.36 miles) from Yoshino no miya. Here the roads from Muda and Kamiichi meet and cherry trees are so numerous, a thousand may be seen from one point.

The town of Yoshino consists almost of inns and shops. In April when the cherry trees are in blossom the town is much crowded. Half way up the town stands a large torii showing to the temple of **Zaodo** which was founded by En-no-Gyoja and is dedicated to Zaōgongen; The building is 18 ken (108ft.) square, and it contains the figure of its founder.

A little further south is **Yoshimizu-jinja**, dedicated to the spirit of Emperor Godaigo. Yoshitsune and Benkei are said to have stayed here for a time and in the 14th century, it was for some time the abode of the fugitive Emperor Godaigo, many relics of whom are preserved here.

Sacred to Oshihomimi no mikoto is **Yamaguchi-jinja** where Madame Shizuka-gozen, the sweet heart of Yoshitsune is said to have saved her husband's party by charming the enemy with her skillful dancing.

Nyoirinji was founded by Prince Nichizo in the Engi era (919-) and is the specially patronized temple of the southern

branch of the imperial house. (Nanchō). Its main shrine is sacred to Nyoirin Kwannon. Here the loyalist Kusunoki Masatsura, when about to confront an overwhelming force, cut off his cue and made an offering of it to the temple as a token of farewell to this world. Then he wrote a poem while his followers, 143 in number, inscribed their names upon the panels of the temple. Nearby on high mound is the tumulus of the Emperor Godaigo.

Chikurinjin in the south part of the town, has the best scenery in Yoshino, and its garden is certainly excelled by none. About 4 or 5 cho higher up and over the valley is to be seen the grove of cherry trees called; **Nakano senbon** (e. g. 1000 cherry trees in the middle way); farther up is **Mikumari Jinja** and farther **Kinbu Jinja**, the protector of the mountain, and beside it is **Okuno hitome senbon** (one thousand cherries in the rear).

At a distance of 6 ri (15 miles) above this place is Mt. **Omine** which is regarded as the Oku-no-in temple of Yoshino and is held in such high reverence that many pilgrims climb it every summer.

The further parts of Yoshino are rich in fine scenery especially the banks of the Yoshino river and many picturesque places are scattered about, such as **Imoseyama, Shibahashi** and **Otaki**, The source of the Yoshino river is in **Mt. Odaigahara** which abounds in beautiful spots.

Also the Kitayama river rises in this mountain. A

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certain tract upon the boundary of Kii, through which the river passes, is called **Dorohatcho**. Here, for a distance of 8 cho, the scenery is charming, the water being clear and both banks very rocky.

The Productions of Yamato.

Among the productions, rice, cotton-cloth and timbers are most important.

Rice of very good quality is produced abundantly in the plain of Yamato, and it ranks in a high position in the amount of income of per acre compared with that of other provinces.

Cotton cloth manufacture is carried on great deal in the plain, and ranks in the 4rd in amount of production.

Timbers. Yoshino county which occupies the southern part of Yamato, is known widely for its forests where cryptomeria and several kinds of large good trees are grown.

Timbers of these trees are arranged into tufts and floated down into the sea through the rivres and then they are distributed to the various pats of the empire.

Among noted things of this province, a few shall mentioned here: India ink that is exported good deal lately as being a good material for drawing is made in Nara.

Cutlery, bleached cloth, round fans, lacquer ware, carved dolls named Nara-ningyo are also the noted productions of Nara.

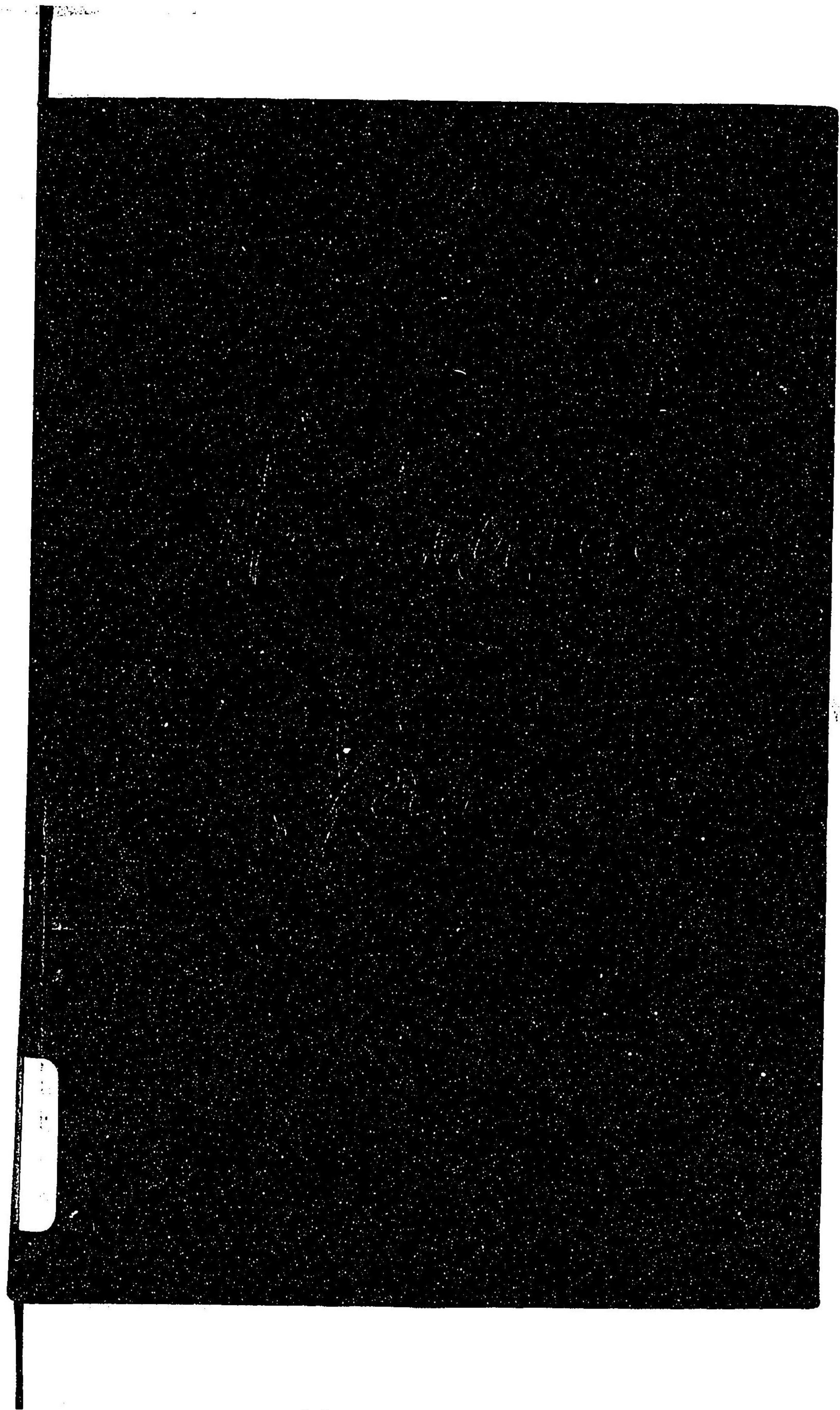
Gold fishes of excellent quality are greatly reared in the town of Koriyama. It is said that a Dutch imported This fish 400 Years ago, since then the art of rearing them has improved

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much, and now they are exported to several foreign countries from this town.

Vermicelli of Miwa, arrow-root powder of Yoshino, soft and durable paper, smelt fish of the Yoshino river, and the best kind of "Chasen" or a tea-stirrer made of bamboo are also noted.

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