

KAGAWA:

A Guide to Sanuki, Gateway to Shikoku

by Akiko Takemoto, Hideko Narasaki, James Kirkup (Editor), and Steve McCarty (Editor, Co-Author, and developer of Web versions)

Published by the Shikoku Newspaper Company (四国新聞社出版) in 1988; used with their permission.

TABLE OF CONTENTS

Welcome to Kagawa Prefecture

Preface / Kagawa Now / Some Japanese for You – pp. 2-4

Kagawa History, Great Saint and Pilgrimage

Ancient History of Sanuki / Kobo Daishi (Kukai) / The Shikoku Pilgrimage – pp. 5-10

Sanuki Udon Noodles and Entertainment in Kagawa

Invitation to Sanuki Udon / Entertainment / Sports – pp. 11-15

Takamatsu Capital Area of Kagawa

TAKAMATSU: Ritsurin Koen Park / Kikuchi Kan / Iwaseo Hachiman-gu / Sanuki Lacquerware / Yashima / Goshikidai / Sanukite / Kokubun-ji Temple / Bonsai – pp. 16-30

Momotaro Legend and Islands near Takamatsu

Megi-jima Island: Momotaro / Nao-shima Island / SHODO-SHIMA ISLAND: Kanka-kei Ravine / Tsuboi Sakae / Shodo-shima Pilgrimage / Farmers' Kabuki – pp. 30-36

Seto Great Bridge and Central Kagawa

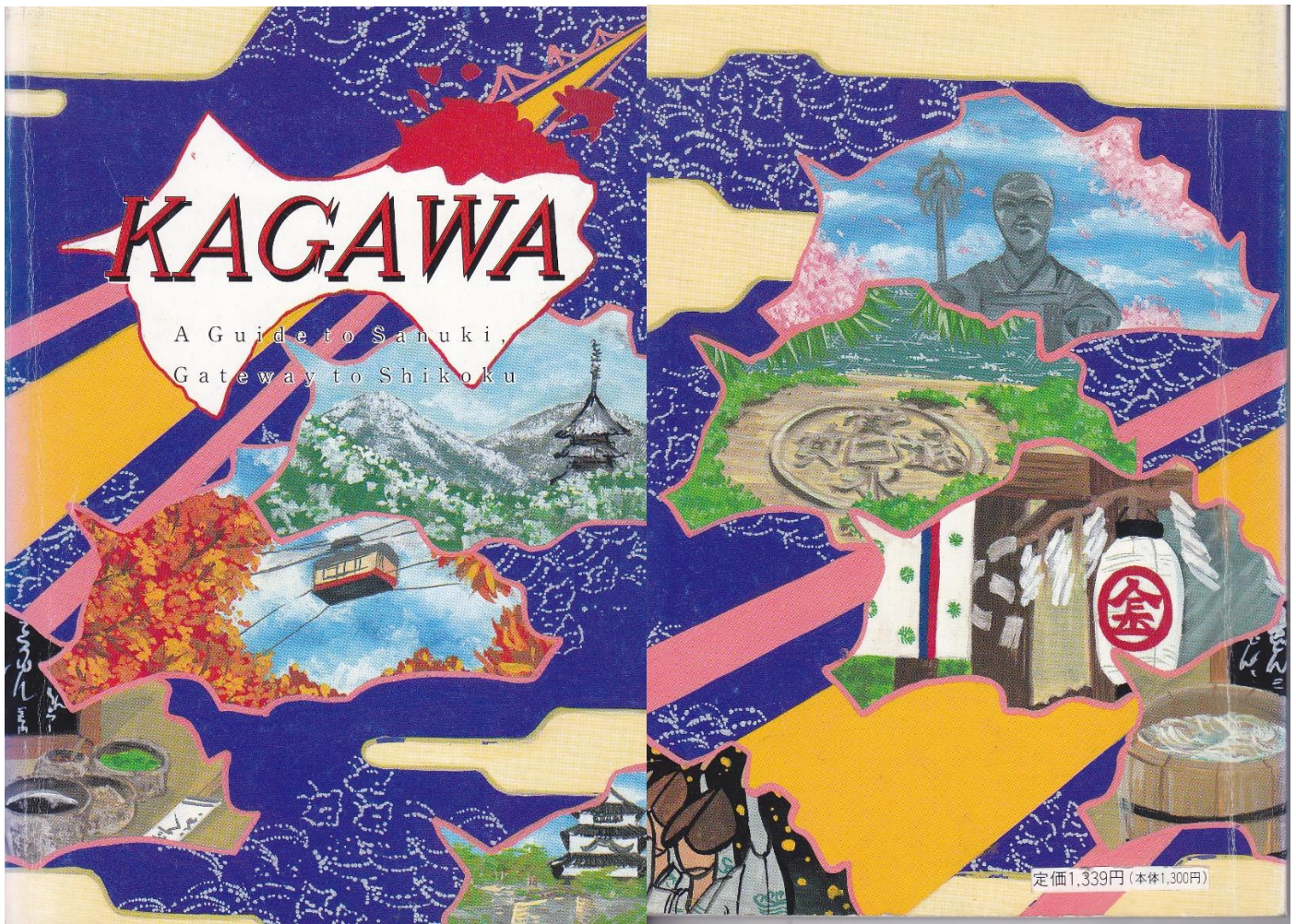
The Seto Ohashi Bridge / Okubo Jinnojo / SAKAIDE: Emperor Sutoku / Kandani-jinja Shrine / Shiramine-ji Temple / UTAZU / MARUGAME: Uchiwa / Seamen of the Shiwaku (Islands) / Ii-no-Yama (Sanuki Fuj) / TADOTSU – pp. 37-52

Zentsuji and Kotohira: Buddhist and Shinto Mecca

ZENTSUJI: Mandara-ji Temple / Shusshaka-ji Temple / Konzo-ji Temple / Iyadani-ji Temple / KOTOHIRA: Kompira Worship / Kompira Oshibai Kabuji Theater – pp. 53-65

Urashima Taro Legend and West Kagawa

KANONJI: The Mystery of Zenigata / Ichiya-an Hermitage / WEST KAGAWA: Urashima Taro / Farmers' Bunraku Puppet Theater / The Brave Seven / Umpen-ji Temple – pp. 66-76



Japan in Miniature project by Steve McCarty, updated July 2019



PREFACE

Welcome to Kagawa Prefecture, a gateway to Shikoku!

The purpose of this guidebook is to help you enjoy contemporary Kagawa by deepening your appreciation of its traditions. Two millennia of history stand side by side with modern facilities. So, acquiring some background knowledge will be a key to enhance the pleasure of your visit here.

Our land is a kind of stage jutting out into the Seto Inland Sea - a stage for innumerable human dramas played and replayed from time immemorial.

A mild climate and arable soil have offered us a stable base, while the scattered islands in the Inland Sea have challenged us to be daring and enterprising in our activities.

Sanuki, as the province was called for nearly 1,400 years, means "a small land among the mountains." Certainly the area is small even by Japanese standards. But this smallness has taught the inhabitants to live closely together and close to nature herself.

Many things they made were of modest size, too. But the stories about them are often far from insignificant. Thus we believe these small things will provide a sharp lens to illuminate not only the life-style of local people in the past but also their spirit, feelings and ways of thinking that still infuse our modern existence.

There are great things to discover here, too, along with folk tales, legends and anecdotes deeply revealing of Japanese psychology and of human psychology in all lands.

We therefore heartily wish this little book may be a helpful guide for your movements around Kagawa and, if possible, an introduction to the heart and soul of the Japanese people as well.

KAGAWA NOW

Area:1,882.11 km Population:1,024,600

Kagawa Prefecture on the Sanuki Peninsula presents itself like a fan unfolded on the Seto Inland Sea. Except for its southern mountains bordering Tokushima and Kochi Prefectures, it consists of 5 cities and 38 towns.

The seasons, clearly divided into spring, summer, autumn and winter, provide their own joys, beauties and products for the carefree inhabitants, whose average life span is among the top 5 in Japan.

The climate is mild. The average temperature in January, the coldest month, is 28°C. The average rainfall for the year is 870mm, and 20% of it falls during the rainy season in June. Snowfall is rare, but sometimes it is fairly heavy.

Traditionally, Shikoku was best known as the island for the Shikoku Pilgrimage - a pilgrimage around the 88 Sacred Sites of Shikoku. 23 of the 88 Sites are located in this prefecture. Even today, many people who visit Shikoku are pilgrims or tourists arriving more or less in a spirit of pilgrimage.

"Kompira-san" has been another attraction of Sanuki - a shrine that has enjoyed nationwide fame for hundreds of years.

In 1988, Kagawa celebrated her centenary. In the same year, the Seto Ohashi Bridge opened. New economic growth and cultural renovation are expected from the "transportation revolution" the Bridge has brought about in this island.

"What will we make of our second century?" This is what we are asking ourselves, looking back to the past and then looking forward to what we may be able to create in the future.

Some Japanese for You

Where is the station? - Eki wa doko desu ka

*hospital (byoin), toilet (toire), bank (ginko), etc.

Where is this train for? - Kono kisha wa doko iki desu ka

*bus (basu), tram (densha)

Where are we now? - Koko wa doko desu ka

I want to go to . . . - . . . e ikitai (no desu ga)

I want to have . . . - . . . ga hoshii (no desu ga)

I want to get off at . . . - . . . de oritai (no desu ga)

*this (kore), that (are), there (asoko)

I'll take this. How much? - kore wo kudasai. Ikura

I feel pain here. - Koko ga itai (no desu ga)

*teeth (ha), head (atama), stomach (i), throat (nodo)

Fire! - Kaji!

Ambulance! - Kyukyusha!

Stop thief! - Dorobo!

My name is . . . - (Watashi wa) . . . desu

I stay at . . . - (Watashi wa) . . . ni imasu

Good Morning! (Ohayo!),

Good day! (konnichiwa!)

I've enjoyed the food and drink. (Gochisosama!)

Good night! (Oyasumi nasai!)

Thank you! (Arigato!)



Japan in Miniature

ANCIENT HISTORY OF SANUKI

The many archaeological findings in Kagawa Prefecture are considered cultural assets to be proud of in comparison with other prefectures far removed from the ancient capitals of Nara and Kyoto. The historical period begins arbitrarily with the introduction of Chinese writing along with Buddhism in the 6th Century. But long before that time there was a relatively high level of cultural achievement in this tiny province.

In this geologically active area, Japan originally split off from the Asian mainland and has kept fragmenting further into four main islands and thousands of islets. The earliest people were stranded, and others came by boat, but eventually the Japan Sea became a formidable barrier to seafarers to and from the mainland. An ivory doll found near Shodoshima Island off Takamatsu shows that there were both men and mammoths in this area 30,000 years ago. And yet, the Seto Inland Sea was formed only 10,000 years ago by the dropping down of previous land. The conical islets visible from northern Shikoku were once mountaintops.

Moreover, Takamatsu and most of the present prefecture were then under water until a few thousand years ago, when the weathering of high mountains produced the present plains. The first evidence of human settlements is found in the mountain range behind Zentsuji and Kotohira. On 600m Osayama there were Old Stone Age culture human beings some tens of thousands of years ago.

The New Stone Age culture of the Jomon Period, from about 10,000 to 2,300 years ago, was characterized by hunting, fishing and gathering in this region, although there was some agriculture in Japan. Earthenware, arrows and stone implements are among the tools that have been excavated in Kagawa. The characteristic rope-design Jomon-style of pottery has been found intact, particularly in Takuma-cho, near the seacoast. Local historians tend to deny any difference in race between Jomon and present-day Japanese people.

Ancient people were religious, though they did not erect Buddhist temples or Shrines until later. The so-called indigenous religion of Shintoism was late to institutionalize in response to Buddhism, so previous religious practices could be termed proto-Shintoism. In this respect Kotohira is one of the great archaeological mysteries in Japan. Now miles inland, it is thought to have been an ancient seafaring capital of southern Japan. Seashells have been found to confirm that possibility. To this day the god of Kotohira Shrine is worshipped for safety at sea, and its Mt. Kōmpira is a mecca for millions of pilgrims a year. There are indications that the mountain itself came to be worshipped by the first millenium B.C.

To understand the sort of animism involved in mountain worship, we need to see the pre-scientific viewpoint of ancient people. They tended to worship entities more powerful than man, such as elephants and lions, to both ward off their danger and to identify with their greater power. Japan is a land of active volcanoes, and ancient people faced with volcanic eruptions felt awe before what may have seemed like an angry god to be propitiated by religious rituals.

After the Jomon Period mentioned earlier, cultural achievement begins to be more tangible with the Yayoi Period from around 250-300 B.C. to 250-300 A.D. Iron and bronzeworking technology were introduced from China and Korea along with rice agriculture. Swamplands throughout western Japan were opened up to rice cultivation, along with other forms of agriculture. The transition to agriculture also seemed to bring about a social revolution.

According to local historians, during the Yayoi Period people united as villages and worshipped the gods (*kami-matsuri*), summoning their grace with bronze bells (*dotaku*) and swords (*doken*). Considering that rice cultivation was new, they may have been particularly praying for the success of the rice crop. About 13 ritual bells have been found in Kagawa, and the one found in Kotohira is a designated National Treasure in the Tokyo Museum. Another *dotaku* that a tangerine farmer stumbled on at the highest mountain peak above Zentsuji shocked archaeologists all over Japan because much later the same site was held most sacred by Kukai (Kobo Daishi). Legend has it that he met the Buddha atop that mountain.

The most flat bronze swords in the country have been unearthed in Zentsuji along with bronze bells and other ritual implements dating from around 0 A.D. Only some villages had bronzeware at that time, a source of historical pride and art objects treasured today. It is believed that religion and government were united in the Yayoi Period, government being conducted by divining the will of the gods.

The following Kofun Period from about A.D. 250 to 552 is characterized by raised-mound tumuli. As the village mayor was regarded as intermediary between the villagers and the gods, at death he would be buried near the gods as a clan deity. Village leaders meant to transfer merit to the next world while eternally ruling this one. There are hundreds of tumuli sites in Kagawa, with about 400 in Zentsuji alone. Shinto Shrines always have some object as a conduit to the gods, and some shrines today have the tumuli serving as their conduit, merging the worship of ancestors and gods for nearly two millennia.

As Japan became a united country, the area was named Sanuki Province and placed under national administration in the mid-5th Century. About a century later the eras of borrowing from China began. Buddhism was embraced as the representative of Asian civilization, and from that time on the Japanese have been unusual in having a multiple religious affiliation. They also absorbed the social system of Confucianism, folk religious elements from China and India, weaving new legends identifying the foreign gods with native ones.

The first Buddhist institutions appeared in the Asuka Period from the year 552 to about 645, and in the following Hakuho Period from about 646 to 710 there were already temples in faraway Sanuki Province. Buddhism did not become a national religion until the Nara Period from 710 to about 794, by which time Sanuki had 30 or more temples. Local historians consider it destiny that Sanuki had so many temples so early, compared to other remote provinces. In the following Heian Period, from when the capital moved north to Kyoto in 794 to about 1185, Sanuki also had a disproportionate number of great Buddhist saints.

KOBO DAISHI 弘法大師 (Kukai, 774-835)

A Father of Japanese Culture and Civilization

Kobo Daishi, one of the greatest geniuses Japan has ever produced, is a father of Japanese culture and civilization. He made a great contribution in remolding Japanese religion, while making unparalleled achievements as a scholar, poet, artist, calligrapher, sculptor, architect, educator, social worker, inventor, discoverer and civil engineer.

Birth and Family

Kobo Daishi was born in Zentsuji in 774 to the Saeki Family - a branch of the Otomo Clan, once protectors of the Imperial Family. His father was the Lord of Tado County. It is a well-known fact that the Saekis (the father's side) and the Atos (the mother's side) were both distinguished families, producing a number of great scholars, priests and bureaucrats.

Boyhood

The boy Kobo Daishi was so bright and gifted that his parents naturally expected him to go into government service, the most respected profession at that time. When he was 14, he was sent up to Kyoto, where he studied with his maternal uncle, a great Confucianist and tutor to one of the Emperor's sons.

At 17, he entered the university. He studied very hard. But soon he was disappointed with the curriculum offered there - the principles of government, history, poetry, filial piety and loyalty. What he had been searching for was the ultimate truth. Then he happened to meet a Buddhist monk, who taught him to practice meditation. This made him choose Buddhism and the priesthood rather than Confucianism and bureaucracy. He left the university. It was a very hard decision for him, because he was turning his back on the traditions and expectations of his clan. Yet he had to. He was 18.

Achieving Enlightenment

For many years, Daishi applied himself alternately to the intense study of Buddhist texts and to meditation deep in the mountains. This made him wander far and wide. It was "the mantra-reciting one million times" according to the proper method that not only enabled him to acquire a phenomenal memory but also led him to attain enlightenment at the age of 24, in a cave at Cape Muroto in Kochi.

Going to China

Not satisfied with the Buddhism of those days in Japan, Daishi was searching for something like the unity of the Buddha's teachings. Then he found the sutra that presented the Buddha Dainichi as idealizing the truth of the universe. But there were several passages so mysterious that no one in Japan could tell him anything about them. Daishi decided to cross the sea to China to find out the secrets of those passages. It was realized in 804 when he was 31.

Becoming the Eighth Patriarch of Esoteric Buddhism

6 months later, Daishi reached the Chinese capital, Ch'ang-an 西安, and met Abbot Hui-kuo, the 7th patriarch of Esoteric Buddhism, who, at the moment he set eyes on Kobo Daishi, knew the young man from Japan was the very person he had long been waiting for - his successor. All those years of hard study and ascetic practices had brought Daishi so close to his Chinese master that, after 3 months of study under the old patriarch, Daishi was ordained as the 8th patriarch of Esoteric Buddhism at the age of 32.

Returning Fully Equipped

The very next year, Abbot Hui-kuo passed away. Before his death, he had told Daishi to return to Japan as soon as possible to spread the teachings to increase the happiness of the people there. So he left China in less than 2 years.

During his stay in Ch'ang-an, then the greatest metropolis in the world, Daishi had been enjoying encounters and friendship with many interesting people from all walks of life. Now their kind help, along with his own efforts and versatility, enabled him to bring back so many things material and practical as well as intellectual and religious.

According to "the catalogue of the objects brought home from China", there were 247 scrolls of precious sutras, 44 scrolls of Sanskrit mantras and stotras, 170 scrolls of commentaries, 9 kinds of ritual implements, and a large number of religious images and objects. There must have also been some Chinese works of literature, language, medicine, calligraphy and art. It is generally believed that he also introduced measures and rules, Chinese-type medicines, varieties of seeds, as well as the arts of dyeing, of making Indian ink and writing brushes, and of building temples, bridges and banks. It is said he was the first person to have learnt to grow tea and process it, to use coal and petrol, to prepare udon and tofu, and to make cakes and candies.

Esoteric Buddhism of Shingon

Daishi was fortunate enough to have the Emperor Saga, a good scholar, poet and calligrapher, as his patron and longtime friend. In 809 the Emperor presented Daishi with a state temple, To-ji in Kyoto, as his headquarters in propagating his Esoteric Buddhism of Shingon which, like the original Buddhism of the Buddha, focuses on this life, saying that men and women have the seed of the Buddha within them, and that by following its strict precepts and practices, anyone can achieve enlightenment in this lifetime.

Mount Koya

In 816, Daishi was granted possession of Mt. Koya or Koya-san now in Wakayama Pref., where he founded a monastic center for students of meditation. It was also his spiritual home, where he wrote many books of immense value. Now Koya-san, the greatest Buddhist sanctuary in Japan, is also home to the souls of many of different sects of Buddhism.

Manno-ike Reservoir

In 821, Daishi was appointed as director for repairing a reservoir called Manno-ike in Sanuki, the largest reservoir in Japan. Its banks had often broken, bringing terrible disasters to the Sanuki Plain. Now great numbers of local people rushed to lend their hands, and the repairs were completed in less than 3 months. The huge earthen dam he built then still remains, redounding to the credit of Daishi as a great civil engineer.

School open to Everyone

In 828, Daishi founded the first school open to the poor as well as to the rich. Poor children were given free meals and a good sound education by excellent teachers, who were also given free meals if necessary. The dictionary of 30 volumes, which Daishi compiled for the pupils there, was the first dictionary in Japan.

Hiragana and Katakana

It is widely believed that Kobo Daishi invented *hiragana* (Japanese syllabary) and created *katakana* (another Syllabary) through his knowledge of Sanskrit. Until then, reading and writing were restricted only to scholars and aristocrats who could spend years in learning thousands of Chinese characters. Now *kana* syllabaries enabled common people to write their language phonetically. Women also took up kana, producing fine novels, essays, diaries and poems. It was with this kana that Lady Murasaki wrote the world's first great novel, The Tale of Genji. Hiragana is often recited as "I-RO-HA ", because it takes the form of a poem delivering the Buddhist purport:

I ro ha ni ho he to shi ri nu ru wo wa ka yo ta re so
tsu ne na ra mu u i no o ku ya ma ke fu ko e te
a sa ki yu me mi shi e he mo se su, N
いろはにほへとちりぬるをわかよたれそ
つねならむうゑのおくやまけふこえて
あさきゆめみしゑひもせす、ん

Flowers, though fragrant, will soon fade.
Who in this world will remain immortal?
If, today, we pass the inner mountain
of illusions, there will be no more empty
dreaming and no more drunkenness. Un

Facts and Legends

There are about 1,000 folktales and legends about Kobo Daishi, told and retold all over this country. Reflecting our love and admiration for him, many of the tales are about how he helped people by bringing forth a spring, digging a well, taming an unruly river, opening a hot spring, healing the sick, giving the blind sight, the crippled ability to walk, and so on. These stories are based on the fact that he never tired of putting the profound ideas of his religion into practice, bringing happiness to people wherever he went.

Nyujo

In the spring of 835, Daishi announced the day he would pass out of this life - April 22. After bidding farewell to the Emperor and the 2 retired Emperors in Kyoto, making his will, and naming those who would succeed to large responsibilities, Daishi confined himself in his tomb - Mt. Koya's innermost sanctuary. It is said he told his weeping disciples that he would come back when Miroku, the future Buddha, the savior of the world, comes to this earth, and that until then he would always be watching people from the Pure Land of Miroku.

After his passing away, those who believed in his *nyujo* or entering into a new life of meditation, began to make the round of his memorial places in Shikoku. This is said to be the origin of the Shikoku Pilgrimage.

The Shikoku Pilgrimage 四国遍路

The Shikoku Pilgrimage known as Shikoku-henro is the most famous pilgrimage in Japan - the pilgrimage around the 88 Sacred Sites of Shikoku, following the trail Kobo Daishi himself walked in his youth for ascetic practice, searching for the Truth. That is why the best pilgrims go on foot as Daishi did long ago. It takes about 60 days to cover the 1,647 km.

Some young people go by bicycle or by motorbike. Some family groups drive their cars, while yet others hire a taxi. Still others ride the nearest trains and buses to the temples on their own. However, most people join a conducted bus tour - the easiest, though far from the best way - which still takes about 2 weeks, and retains a hint of ascetic practice.

Naturally it is most desirable to make a complete circuit of the 88 Temples at one time. But one can make it at one's own convenience. Many people divide it into 4 or more pilgrimages over a year or several years. It does not matter how one goes, when one goes, how many temples one covers or which temple one begins with, as long as one retains the spirit of pilgrimage. Traditionally there are 2 pilgrimage seasons - spring and autumn with the equinoxes as the climax, when pilgrims are generously presented with *o-settai* (free gifts of food and drink) by local people at the temples.

Many people go in their sportswear or everyday clothes, in sneakers and wearing hats. But not a few wear the formal or semi-formal costumes of *o-henro-san* or Shikoku Pilgrims. The hat, the wooden staff, the white jacket and pouches bear the calligraphy 同行二人, meaning "Daishi and I, going together." This faith keeps the pilgrims cheerful and brave during the journey. Accommodations are excellent in or around the temples. There used to be a charming custom of *zengon-yado* or giving a pilgrim free bed and board. In the evening, a child of the house was sent out to the nearest temple to find one or two pilgrims to take in that night. All the host expected from them was a piece of *osame-fuda* or a name card they carried to offer at temples, for he was doing it for Daishi himself.

Begging was also an important part of pilgrimage as ascetic practice. So even the rich of high rank had to beg from time to time. That enabled even the penniless to make a pilgrimage, living on donations from local people. Now begging is banned by law, and the *zengon-yado* custom is gone. But not all of those communal feelings have died out, for they did compose an essential part of the spiritual climate in Shikoku.



Japan in Miniature

Invitation to Sanuki Udon

Sanuki Udon is a most popular and accessible food in Sanuki. It is tasty, filling, nourishing and reasonably priced.

There are a lot of udon restaurants, usually hung with a sign curtain reading "うどん" or "手打ちうどん". The latter, "te-uchi udon," means "udon kneaded by hand," not by machine. This is believed to be the key to good taste. At some restaurants, visitors can enjoy the kneader's demonstration as well as their dishes.

There are a variety of dishes to choose from, too:

- Kayaku udon is the most popular and inexpensive one with sliced kamaboko fish cake and chopped stone-leeks.
- Tempura udon usually contains some shrimp tempura.
- Tsukimi udon (Moon-viewing udon) features a raw egg-yolk which looks like a full moon in the bowl.
- Hiyashi udon is served in the summer. The noodles are chilled in iced water and dipped into a soup served in a separate bowl.
- Kamaage udon is served during the winter in boiling hot water in a small iron pot, with soup served in a separate bowl.

There are many self-service eating places, too. They are favored by students, office workers and housewives because of their modest prices. People can create their own individual dishes by selecting items from a variety of tempura and other ingredients to suit their personal tastes.

At any udon restaurant, people are expected to "make a long arm" and help themselves to the spices on the table or bar. Water may also be self-service, with the glasses available at a cooler.

ENTERTAINMENT (General)

Throughout this guidebook are sightseeing opportunities to fill many a day, but night life and urban pastimes also require some introduction. This is likely to center on the prefectural capital of Takamatsu, where at present most of the hotels and attractions for foreigners are located.

Few signs are in English and few residents can speak foreign languages. But fortunately, downtown Takamatsu is very compact, with most attractions in or near shopping arcades within easy walking distance. Moreover, the residents are friendly and more easygoing than big city people. Service is more personalized, and it is rare to enter a packed restaurant or train. Outside of Takamatsu customers are all the more eagerly awaited.

The most rewarding experiences are liable to come about through interaction with the residents, so we might consider what they do for entertainment, and try to join them. The rule of thumb might be to go beyond looking to interacting and participating whenever possible. Even beyond the verbal there is a whole world of subtle interaction in terms of facial expressions, palpable

emotions, gestures and favors. The unexpected extras in service, for example, can be a highlight as one appreciates the underlying desire to please.

When the Japanese have free time during the day they shop, go to restaurants or coffee shops, browse in bookstores because reading is permitted, occasionally strolling in nearby parks. They are inhibited to cross group lines and meet strangers, but foreigners can be an exception, among residents who may wish to enjoy more freedom from normal restraints.

Human relations are complex and delicate in Japan. It is said that the Japanese emphasize form while Westerners emphasize content, but on a deeper level in Japan, form virtually symbolizes social relations. The very importance of human relations has created much artifice and difficulty, a dichotomy between surface accommodation and depth of true intention, so one must be careful and sensitive, that is, considerate.

Coffee Shops

The ubiquitous *kissaten* are much more than places to drink coffee. The price of a beverage is 2 or 3 dollars, but one is paying for the space in a land of few public comforts, for the time since people often stay nearly an hour, for the meeting place to chat with friends, for the facilities and free reading materials. First ice water, and later green tea is often served for free. Most places also offer hot and damp *oshibori* towels to freshen up.

So-called Morning Service adds a light meal to hot or iced coffee with no extra charge. Little extras like peanuts are often served at other times. Pot coffee is called American, but most people order coffee made European style called Blend, one cup at a time. There are usually no refills for that reason. More exotic varieties of coffee can also be ordered. Beans are usually ground on the premises for maximum freshness.

Vernacular newspapers, magazines and comic books are available, but the customer is expected to return them to the shelf before leaving. Reading Japanese is hardly necessary for the very pictorial magazines, suffice it to say.

There is a special type of coffee shop where the clientele are mostly regulars, though others are also welcome. This type can be recognized by the constant laughter and informality. An example in the northernmost arcade is Pen ペン in Katahara-machi 片原町. The Mama-chan (familiar form of -san) of Pen is particularly uproarious, though she and Papa-chan also counsel people at times, shifting quickly to a serious gear, then back to mirth.

Non-smokers may prefer the more deserted coffee shop away from downtown arcades. Many places are busy mainly during the noon hour, so at other times one can listen to the taped music of various genres, browse through magazines, or study Japanese in a leisurely atmosphere.

Night Life

The sightseeing mecca of Kagawa offers a harmony of traditional culture with nature by day. But indoor facilities are the forte of big cities and the envy of Kagawa people themselves.

Such night life as there is naturally caters to groups of salarymen, as single women seldom go beyond the coffee shop-restaurant-shopping circuit, while married women simply stay at home.

While the foreign guest is liable to be treated at the usual hostess bar, perhaps few would be willing to pay ¥5,000 a head for the kind of entertainment that appeals to Japanese men. To be invited out at night virtually assures ending up in raucous hostess bars called *sunaaku*, singing "My Way" into a soggy microphone, drinking cheap whisky and water (*mizuwari*), and eating snacks that can reach the senses of heavy smokers. Men tend to paw the hostesses to get their money's worth, but it doesn't go beyond that. Slow dancing is recommended for gentlemanly enjoyment.

The modern geisha tends to be an older woman down on her luck through divorce or whatever, and her small talk includes nothing personal about herself, so one need not wonder what all the chatter is about. It will be obvious by the gestures that it is mixed locker room talk. These women are there for the highest salary available, so their friendliness must not be misunderstood as the subject for some romance novel about Japan.

What can the tourist do, then, with neither an invitation to go bowling nor the inclination toward sleazy entertainment? The shops have closed by around seven, and dinner is over. Outside of Takamatsu there would not be much to do but drinking in restaurants. There is a rare pub named Dear that plays rock videos at night in Zentsuji across from Shikoku Christian College. In Takamatsu there are a few video lounges or small places with live bands, and some pubs with taped rock music such as Bucket House バケツハウス off the Lion Dori arcade.

Visualizing central Takamatsu in terms of pedestrian arcades, it is like a Roman numeral one 一 running from north to south. The central landmark at the 2 ends are the Mitsukoshi 三越 Department Store and its affiliated Mitsukoshi Elegance. The arcades on the northern end are Hyogo-machi to the west and Katahara-machi to the east. On the southern end the arcade of interest would be Tokiwa-gai トキワ街 running from Mitsukoshi Elegance to the east past Jusco ジャスコ and Daiei ダイエー to Kawara-machi Station 瓦町駅. Some of the theaters playing Hollywood-type movies are just to the west of Mitsukoshi Elegance. Parted by the main Highway 11, the west arcade is Marugame-machi 丸亀町 to the north and Minami Shin-machi 南新町 to the south. The east arcade which comes alive after dark is called Lion Dori ライオン通り. The side streets to the east are the sleazy side of town, while the west side is the business district. Take your choice, but avoid involvement with men in flashy clothes and permed hair who are either gangsters or touts.

There are some good discos such as Jumbo, with the signs in English, in the southeast quadrant. Here also is the Washington Hotel on Route 11 where young residents tend to gather. In this connection it can be said that restaurants in hotels are always good, but they have a 10% service charge. The Washington Hotel has fine restaurants on the upper floors including a beer garden on the roof. There are some other beer gardens for economical drinking and singing, including the roof of Mitsukoshi Department Store.

Other possible amusements are video game rooms, bowling alleys, baseball batting centers, and golf driving ranges. After drinking one can also revert to noodle shops for a light filler of Sanuki *udon*. Such places tend to be inconspicuous, but they usually have a curtain over the door saying うどん.

ENTERTAINMENT (Sports)

Participation Sports

In trying to bridge the cultural and linguistic chasm separating Japan from other countries, sports provide something in common to facilitate friendship, because most of the sports are the same ones familiar at least to Westerners, and here is where the Japanese language comes closest to English. With the aid of visual cues, communication can be achieved soonest via the most popular sports in Japan.

Among men the most popular sports are baseball and golf, while tennis is the most popular participation sport for women. By the same token, many women are baseball fans, and many men play tennis. The vast popularity of these three sports provides an opportunity to establish rapport, particularly for Americans who enjoy the same sports.

Years before one could conduct the most rudimentary business negotiations in Japanese, the sports terminology absorbed into Japanese provides a lingua franca for friendly communication, and a halfway house for those intent on mastering Japanese. Tennis is particularly uncanny in that only English is heard in the scorekeeping, by people who cannot otherwise speak English. Golf terminology has also been absorbed almost wholesale into Japanese, while in complex baseball jargon English words sometimes take on a different meaning.

Because of the 1-r problem, for example, for balls (a walk) was originally confused with foul balls. The Japanese use the terms public and country club for golf courses, but because their language is based on syllables with few vowel sounds, these come out as *paburikku* and *kantorii kurabu*. By the way, golf is much less expensive in Kagawa than urban prefectures, but public courses still cost about ¥4,000 while country clubs can run over ¥10,000 for non-members.

One can just say the words "Takamatsu Public" to a taxi driver and probably get there, but these are group-oriented sports in tightly organized Japan. Rather than recommend certain facilities for these sports, we would recommend joining local groups on their outings. If one has enough time here, it should be sufficient to indicate what sports one plays and thereby wangle an invitation.

Besides the above-mentioned, most other sports one could think of have their adherents: bowling, jogging, volleyball, soccer, basketball, table tennis, pool, fishing or boating, the latest exercise crazes, and so on. The traditional Japanese sports and martial arts, however, have few adult participants. Japanese individuals usually have their own hobbies and pastimes in addition to watching and participating in sports.

Commentators often note that the Japanese do not take a casual attitude toward sports and recreation. These are subject to some of the same performance pressures as the workplace. Thus the individual will tend to specialize in certain sports he does well, practicing diligently. They tend to assume, for instance, that all American men are home run batters like those on TV, yet with the high average level of sandlot play among baseball specialists, the American had better be really good not to disillusion them.

Team sports may be taken more seriously with their competitive aspect, and the effect of a dismal bowling score is less humorous in a team competition. The Japanese tend to exert themselves in whatever they do, as the virtue of perseverance is constantly extolled. It should be further noted that shows of emotion are taken as a sign of weakness. Despite the Confucian ethics and ritualism, however, in their way the Japanese really do enjoy sports.

Baseball in Japan and Kagawa

The national pastime of Japan is baseball, including hardball, softball and a Japanese invention called *nankyu*. This last is the one men usually play, using the rules of hardball but with an elusive hard-rubber ball about the same size for safety. Hardball tends to be for school teams, semi-pro and above, while women play softball and men play softball or *nankyu*. Softball is not necessarily relaxing, as both sexes often employ windmill-style fast pitching.

Professional baseball is ubiquitous on TV, and several national daily sports newspapers concentrate on it even during the winter when there is little but speculation to report. The public are casually familiar with the American major leagues, and are curious to see how big-leaguers tend to excel while marginal players more often are foiled by the wily pitchers. Culture shock can be either amusing or traumatic on both sides.

Baseball as it is altered in Japan provides some insight into Japanese organizational skills. All of Japan is in the same time zone, making it easier than in America, but many sports tournaments are organized nationally. Each prefecture has its elimination tournament to choose its representatives, then everyone has a team to root for at the national level. When their representative loses, their loyalty naturally switches to the nearest prefecture still in the running.

This is particularly true of the bi-annual high school baseball tournament, on TV all day long for over two weeks and followed in great detail with passionate interest from Hokkaido to Okinawa. Tournament stars often become pros, with announcers forever reminiscing about their high school heroics. The tournament enjoys a long tradition from pre-War times.

Ritualism is conspicuous in Japanese baseball. Even at the sandlot level, each game is preceded by the 2 teams lining up, facing each other solemnly. They then bow, humbly asking for favor (*O-negai-shimasu*). Team leaders play the scissors-paper-stone (*jan-ken-pon*) game to determine who bats first. After the game the teams line up again, the score is solemnly announced, the hand of the umpire extending to the winning team, then everyone bows again, thanking the other team for the game (*Arigato-gozaimashita*). In a very secularized society, there seems to be something faintly religious in these sporting rituals.

In Kagawa one may watch the elimination tournament in the Spring and Fall at the prefectural stadium below Goshiki-dai Plateau on the Seto Inland Sea coast, particularly if one can join the cheering section of a certain high school. During Spring training one or more pro baseball games may be played at that stadium.

For participation on a grand scale, however, the annual Takamatsu *nankyu* tournament involves over 2% of the entire population and lasts for most of the summer. While there are over 400 teams of adult men entered in this elimination tournament, playing at around 6 a.m., the largest such tournament in another prefecture is said to field 800 teams!

Played with the *nankyu* ball, this sport is known as *socho yakyu* or early morning baseball, because it is usually played before work on weekdays, occasionally at night or on Sunday afternoons like softball. The local tournament is thus called the Takamatsu Shimin (Citizen's) Socho Yakyu Taikai (Tournament). It has been going for over 30 years, and daily box scores appear in the prefectural newspaper, the *Shikoku Shimbun*.



Japan in Miniature

TAKAMATSU 高松 & its Vicinity

The Capital of Kagawa

Takamatsu, an old castle town, now a sister city of St. Petersburg, Fla., USA, has been the capital of Kagawa Prefecture for about a hundred years. Irrigated by the River Koto, protected by Yashima and Goshiki-dai lava mesas, its center is the political, economic and cultural heart of the region. Many branch offices of the national government, major companies and banks further activate the city, while the local colleges, libraries, theatres and mass media offer various cultural experiences to the Kagawa public.

The city and its suburbs have much in store for tourists, too. Some attractions are manorial or landscape architecture, some are panoramic, while others are of historical, religious, aesthetic or folkloristic interest. Most are conveniently accessible by city buses, sightseeing buses, trams, trains, taxis and cable cars. To residents and tourists alike, shopping and window-shopping in the downtown arcades can be just as enjoyable. So can the night life.

Tamamo Koen Park 玉藻公園

Tamamo Park, neatly embowered by ancient pine trees, provides a calm refuge from the busy traffic swirling around Takamatsu Station and Harbor, the tram and bus terminals, spontaneously attracting many local people as well as tourists.

Originally the park was part of Takamatsu-jo Castle, founded in 1590 by Ikoma Chikamasa. Then it was taken over by the 4 generations of Lord Ikoma as governor of Sanuki, and again by the 11 generations of Lord Matsudaira as governor of the Takamatsu-han.

The seaside castle was popularly known by its charming nickname of Tamamo-jo (Pearly Seaweed Castle), because it was built so as to be well-guarded by the sea itself, which was skillfully channeled to fill the triple moats around it. That is why it was called a "marine castle" - one of the very few examples in this country. In fact, the northern ramparts used to be washed by the waves until 1900, when the shore was reclaimed to build a harbor.

Successive tides of modernization had encroached upon this ancient castle until 1954, when one-ninth of the original site was preserved by the city as a park and was registered as a Historic Site, while the rest had been replaced by roads, tramlines, schools, public buildings and

residential areas. The air raid in 1945 destroyed some of the remaining buildings in the castle site. Yet all the place names in the ruined castle are still retained in this park.

The Spring Fair and Autumn Fair selling garden plants and pot plants are among the most popular functions. The former lasts generally from March 1 to mid-May, while the latter runs from October 1 to November 30. The chrysanthemum show is from October 20 to November 15.

Ushitora Yagura Turret 良櫓

This beautiful 3-storied turret is an Important Cultural Property, one of the 2 remaining turrets out of the 15 that used to tower here, guarding the 120,000 *koku* of Takamatsu-han.

Sakura-no-Baba 桜の馬場

Formerly a hippodrome, now a playground mainly for children and senior citizens. It is also a picnic area in early April when cherry blossoms are in full bloom. The Children's Festival is here on May 5, the national Children's Day.

Chinretsu-kan Museum 陳列館

At the entrance to the hall are elegant scrolls bearing the coat arms of the Matsudairas. The hall houses some of the belongings, documents and mementoes of the Takamatsu-han, including swords, guns, armor, old maps, writings and photos.

Hiunkaku Palace 披雲閣

This Japanese-style plain wood mansion houses the Park Office and a number of formal rooms including a hall as wide as 142 tatami mats (230 m²). Now these are places where local people gather to enjoy cultural activities. The original mansion, twice as large as this one, was the government office and the lord's residence for many generations.

Tsukimi Yagura 着見櫓

This Lookout Turret, an Important Cultural Property, overlooking the Inland Sea for more than 300 years, has always been a welcome landmark to sailors and ferry passengers. Beautifully illuminated at night, it still remains a symbol of Takamatsu.

Mizute Gomon Gate 水手御門

This gate, an Important Cultural Property, was where the lord boarded his ship. Lord Matsudaira I also enjoyed swimming at this port using a special technique called Suinin-ryu originated by Imaizumi. Encouraged by the lord and his successors, more and more people came to learn it. Now it is an Intangible Cultural Property registered by the city. Members of the Suinin-ryu Swimming Club annually demonstrate their skill on January 3 at Omatoba Beach.

Matsudaira Yorishige 松平頼重

Matsudaira Yorishige, the first lord of Takamatsu-han is revered by local people with gratitude for his readiness to help the people in time of need.

It was in 1642, when he was 21, that Yorishige, a grandson of Tokugawa Ieyasu, the first Shogun of the Tokugawa Shogunate, was sent to Takamatsu to govern East Sanuki.

In his 2nd year in Takamatsu, he saw a serious drought for the first time, even though it was often the case in this part of the country. He saw poor peasants tottering with a kettle in the undergrown rice-plants, while townspeople wearily made a daily trip to Kameido Spring at the southern end of Tamamo-jo Castle to get their drinking water.

Yorishige consulted Yanobe Heiroku, an expert civil engineer he had brought from Edo, the Capital. The old soldier suggested drawing water from Kameido Spring to each house in the town.

There were neither iron pipes nor plastic ones in those days. But Heiroku, making pipes of wood and bamboo, buried them deep in the ground. By the next year (1644) they were completed, and cited as the first waterworks in Japan.

The following year saw another drought. Again Yorishige was quite ready to follow Heiroku's advice, this time to build many more reservoirs. The farmers, greatly pleased, worked very hard, directed by Heiroku and some other specialists invited here by Yorishige. By the end of the same year, they had built as many as 406 new reservoirs, adding to the 960 old ones. No wonder people generation after generation thankfully remembered Yorishige, who had spared them a lot of misery even in a cruellest spell of dry weather.

During the 34 years of his rule, Yorishige proved himself an able governor, promoting local industries such as salt-farming, weaving and pottery, while supporting many temples and shrines, thus encouraging learning and education. These achievements established a solid foundation for the Matsudaira lordship which lasted for 228 years until 1869, the 2nd year of Meiji.

Ritsurin Koen Park 栗林公園

Ritsurin Park, a National Special Scenic Spot, is one of the largest and most beautiful landscape gardens in this country. Situated at the southern edge of downtown at the foot of Mt. Shiun, 200 m high, it is always a refreshing place to visit. The spacious gardens, exquisitely laid out with a number of shapely mounds, several cool ponds and many trees of rare shapes, provide scores of choice landscapes, with their ever-changing seasonal charms of flowers, blossoms, tinted leaves or snow.

The park is divided into 2 parts - Nan-tei or the South Garden made in the Edo Period, and Hoku-tei or the North Garden from the Meiji era.

The South Garden, to the left of the main East Gate, is the most spectacular of the two. Its origin dates back to the end of the 16th century, when it belonged to a local warlord, and then to Lord Ikoma. From 1642, when it was taken over by the Matsudairas, 5 generations of Matsudaira lords developed it into a larger and larger stroll-type landscape garden for their grand villa. The fashion they adopted was that of Fukiage Gyoen or what is known today as the Inner Garden of

the Imperial Palace - one of the masterworks of Kobori Enshu, the most talented garden designers in the Edo Period.

Thousands of trees of about 160 varieties including the celebrated *kuromatsu* or dark-trunked pine are carefully tended and artistically trimmed. The ponds, highlighted by neat islands and pretty bridges, are lively with ducks and multi-colored carp. Visitors may enjoy entering one of the pond-side tea houses for a cup of Japanese tea and cake.

The North Garden, to the right from the east entrance, has more open space for picnickers. It was built in 1913, on the site of the Matsudairas' Ducking Ground.

Shoko Shorei-kan 商工奨励館

Sample Fair Halls for Products of Kagawa

Here are displayed a variety of traditional products of Sanuki - lacquer ware, chinaware, earthenware, stoneware, bamboo ware, clogs, gloves, *botaori* fabric, paper umbrellas and parasols, *uchiwa* paper fans, *ittobori* carvings, toys, *udon* and *somen* noodles, Japanese wine, olive products, cakes and candies. They are all for sale. Sometimes in the North Hall, a special exhibition is held to display the celebrated lacquerware or other specialties.

(Note: *botaori* fabrics: a kind of cotton fabric, woven with gassed yarn since the Meiji era. Originally, silk *botaori* was started in 1689 by Kitagawa Ihei from Kyoto soon to be produced under license of the Takamatsu-han.)

Kikugetsu-tei Teahouse 掬月亭

Kikugetsu-tei, a fine teahouse now, used to be one of the formal buildings for the Matsudairas. Because of its name meaning "Moon-Scooping Cottage," it is suggested that this was where the Matsudairas enjoyed moon-viewing parties with their invited guests. The original building is gone, but the present was restored in 1965.

Sanuki Mingei-kan Museum 讃岐民芸館

This museum exhibits folkcrafts manufactured by techniques native to Sanuki as well as articles from other districts adopted for use in Sanuki.

Hoko-san 奉公さん

This simple papier-mache doll called Hoko-san (Dear Little Maid) is a mascot of the local people. One often hears the following story:

Long ago, there lived a man and his wife in Takamatsu. They had a pretty little daughter, whom they loved dearly. One day she fell ill. Her parents brought her the best doctors and the best faith healers, and nursed her most tenderly day and night. But instead of getting any better, she got worse and worse every day.

They had a nurse-maid called Omaki. She was only about 10 years old. Now she was very sad to see the poor little child getting weaker and weaker. She was sad for the master and mistress, too, who had been so kind to her since she came to live with them a few years before.

Omaki wondered what she could do to help them. She had already done everything she could. But what else could she do to save the life of this beloved one? Then she thought of performing "the 21-night-cold-water-ablution," praying for the child's recovery - the hardest ascetic practice she could offer to Buddha so that her heart-felt wish could be heard.

It was winter. But every midnight, she went down to the well to perform the ceremony, unnoticed - pouring pails of icy water over herself. 20 days passed. But the little one was now dying. It was her last night. She prayed to Buddha for the last time and poured the water again and again and again.....

Next morning, the maid was found dead at the frozen well. Then, the man and his wife found their little one getting better and better every day until she was quite well again. How thankful they were! They always remembered "Dear Little Maid", saying she had died for their own daughter's sake.

In former days this doll had some practical use. When a child got ill, this doll was put into its bed for one night to be thrown away into the sea the next morning. It was believed to have taken away the illness.

Chuo Koen Park 中央公園

Chuo Koen in the heart of downtown Takamatsu is an oasis for office workers and citizens, providing a fine place for open-air concerts, fairs, events and performances.

The biggest event held here is the Takamatsu-matsuri Festival around August 12-14. The finale is Takamatsu-odori Dancing on the last evening when local people in community groups and office groups in special kimono uniforms joyously parade down the main street, finally to dance round and round in this park till late at night.

Kikuchi Kan 菊池 寛 (1888-1948): A Popular Writer & Cultural Leader

Kikuchi Kan, a distinguished son of Takamatsu, is remembered as a leading figure of Japan's literary and press circles during the precarious 1920's and 30's. He was a popular novelist and playwright, the founder and editor of Bungei Shunju, a most influential monthly even today. The 2 most prestigious literary prizes - the Akutagawa Prize and the Naoki Prize - were also established by him through this magazine.

Hiroshi (Kan was his pen name) was born in downtown Takamatsu as the 3rd son of a school office clerk. His grandfather was a samurai-scholar with a small fief. Even as a school boy he was a bookworm. When the City Library opened in 1905, he was the first to get a library card. In a year or two, he had read all the 20,000 volumes in that library. He was a precocious writer, too. He won prizes in 2 essay contests (metropolitan and national) before he was 20.

At 21, he went up to Tokyo to study. He immensely enjoyed visiting libraries and theaters, making friends with promising writers, including Akutagawa Ryunosuke 芥川龍之介, in whose memory he was to establish the Akutagawa Prize in 1935. But Hiroshi valued freedom, friendship and self-integrity over school regulations and conformity to goody-goodies. So he had to leave one school after another, until he finally found himself in Kyoto. At 26, he became a student of English literature at Kyoto University, from which he graduated at 29.

Two years later, while working as a newspaper reporter, he wrote and published "Mumei sakka no nikki" (The Diary of an Unknown Writer), which turned out to be a great success. Soon he was writing short stories, plays and melodramatic novels in great numbers. The play "Chichi kaeru" (The Father Returns), first published in 1917 only to be ignored, now created a great sensation on stage at a major commercial theatre in Tokyo.

All through the 1920's and militant 30's he was active as a leading moderate among journalists, launching Bungei Shunju (1923), forming what later developed into Japan's Professional Writers' Guild, helping unknown writers further their careers through his magazine and its Prizes mentioned above. But when World War II ended in 1945, his authority in press circles declined as he was associated with the militaristic era.

In 1965, the Kikuchi Kan Society in Kagawa established the Kagawa Kikuchi Kan Prize. It is awarded to the best local writer of the year. His statue stands in the Chuo Koen Park close to his birthplace.

Some of his works translated into English are:

- Tojuro's Love and Four Other Plays by Glenn W. Shaw. (Tokyo, Hokuseido)
- The Madman on the Reef by Yozan Iwasaki and Glenn Hughes in Modern Japanese Literature (1956), edited by Donald Keene. (Tokyo, Tuttle).
- The Realm Beyond by John Bester in Japan Quarterly 7.3 (1960). (Tokyo, Hara Shobo)
- On the Conduct of Lord Tadanao by Geoffrey Sargent in Today's Japan 6.3 (1961). (Tokyo, Tuttle)

Iwaseo Hachiman-gu Shrine 石清尾八幡宮

Iwaseo Hachiman-gu Shrine houses the guardian gods of Takamatsu. It attracts 200,000 visitors during the New Year, while providing a popular place for wedding ceremonies all the year round.

According to its Chronicle it was founded in 918 as a branch of Iwashimizu Hachiman-gu in Kyoto. Lord Matsudaira I was a major contributor to its restoration and prosperity.

Its Grand Festival on October 14 and 15 is a fine occasion to visit there. The deities are borne in a palanquin (*mikoshi*) for a half-kilometer ride downtown, accompanied by the beating floats of drums and bells. The approach, temporarily closed to vehicular traffic, is alive with rows of stalls. The Spring Fair on May 2 and 3 is another festive occasion.

On top of Mt. Iwaseo (200m) rising to the southwest of Iwaseo Hachiman-gu, there extends a recreation park - Mineyama Koen 峰山公園.

Note: Hachiman-gu or Hachiman-jinja Shrine: Hachiman is the semi-mythical 15th Emperor Ojin deified as a guardian god of warriors. Hachiman-gu shrines came into being in the 8th century when he was enshrined at Usa Hachiman-gu in Oita Pref., Kyushu. The main god Hachiman is usually attended by his father and mother, the warriors.

There are innumerable Hachiman-gu throughout the country. Iwashimizu Hachiman-gu in Kyoto and Tsurugaoka Hachiman-gu in Kamakura are among the most famous.

The Bald-headed Tanuki at Jogan-ji Temple

Tanuki or raccoon dogs are popular in Japanese folktales for their magical power of transforming themselves into any shape: man, woman, leaves of a tree or simple stones.

Many years ago there lived in Jogan-ji a bald-headed tanuki called Hage-san (Mr. Bald). One cold day toward the end of the year, Hage-san overheard a poor old couple next door talking:

"The New Year is coming, my dear husband. But I'm afraid we have to do without the New Year's rice cake. What shall we do?" said the old woman in a feeble voice.

"Well, I can't tell what to do, my dear, when we have so many bills to pay before the New Year comes," said the old man in a worried voice.

Hage-san felt sorry for them. Then he made up his mind to help the couple, who had always been so kind to him. So he came up and said.

"Don't worry, old man! I'll make some money for you. I promise!"

But he had no idea how to make money. So he went to consult Yashima-Danuki, who was the boss of the whole raccoon dog kingdom on Shikoku. The boss advised Hage-san to search the bottom of the sea between Ozuchi and Kozuchi islands off Takamatsu, assuring him that he would find a treasure ship which had sunk there a long time before.

Hage-san did as he was told, but without success. He was again at a loss. There was no time to lose. He decided to use his usual tricks. He came and said to the old man,

"Go to the front door of the warehouse of Jogan-ji tomorrow morning, and you'll find a gold kettle. That's yours, and you can sell it for the money you need."

Sure enough, the old man saw a gold kettle in front of the warehouse of Jogan-ji the next morning. Of course this shining thing was Hage-san himself, in kettle form!

Soon the old man met an old retired merchant who was wealthy enough to purchase the precious kettle. How happy the old man and his wife were when they paid all their debts and for some rice cake to celebrate the New Year! Hage-san was very happy as well.

The rich retired merchant was also satisfied with his purchase. He gloated over it, polishing it with a piece of silk cloth, which felt unbearably ticklish to poor Hage-san. To make matters worse, he poured some water in the kettle and put it on the stove. How could Hage-san stay there? He ran away to his home in Jogan-ji.

Then Hage-san found himself even more bald-headed because of having been polished on the head so often. He felt so miserable that he could not help crying his heart out. The good priest of Jogan-ji, hearing him cry, came to see him, consoled him kindly and gave him 3 pieces of rice cake. This at once brought Hage-san back to his sunny disposition. Even today children celebrate this happy smile of Hage-san in a song as follows:

Who was crying so?
Hage-san was crying so.

What made him smile again?
Three rice cakes made him smile again.

In the precincts of Jogan-ji, you will see a line of vermilion *torii* gates. At their end is Shirahage Daimyojin Shrine dedicated to Hage-san.

Sanuki Kimma & Other Lacquer Ware

Lacquer ware on display in Takamatsu shop windows is likely to include examples of widely-known Sanuki Kimma. They may be chests, vases, cases, bowls, trays, teacup saucers or tie clips, shimmering with delicate lines, reticulations and other patterns. Indeed, they are works of art, and priced accordingly.

The man who started this type of lacquering about 160 years ago was later known as Tamakaji Zokoku 玉楮象谷 (1806-1869). His father was a lacquerer of sword sheaths in Takamatsu. This had made him interested in lacquering since childhood. When he grew up, he ventured as far as Kyoto. Where he encountered many contemporary artists along with their works of art. Then while studying Zonsei (Chinese lacquering) and Kimma (Siamese lacquering), he learned to combine two of his talents as a lacquerer and sculptor. He made a wickerwork frame out of thinly split bamboo, undercoated it to make a foundation, painted scores of layers of black lacquer on it, filled in the patterns with some different colored lacquer and then went through the final process of scraping out the clear-cut mazes of the patterns. That was how he made what came to be called Sanuki Kimma, one of the most celebrated lacquer wares produced in Japan.

In 1830, he was invited by Lord Matsudaira IX to serve the Takamatsu-han for life. One of the articles he dedicates to the Lord in 1839 was a small medicine chest (5.5cm×2.9cm×8.6cm) with about 1,000 tiny insects and other animals inlaid. The Lord then rewarded him with the status of samurai. This medicine chest is now registered as an Important Cultural Property.

In 1839, he was further awarded the surname Tamakaji, meaning "pearly paper", for his great contributions to the Lord. Besides Kimma, he also pioneered Tsui-shu and Tsui-koku. In Tsui-shu, about 100 layers of vermilion lacquer were carved to reveal delicate stripes like tree rings. In Tsui-koku the same thing was done with black lacquer. (Now this technique has come to be called Choshitsu, often with several different colored lacquers carved into complicated patterns.) By the time he died at 63, Tamakaji Zokoku had created more than 300 such articles of artistic merit.

In the 1870's, his brother Fujikawa Kokusai succeeded in the mass production of Sanuki Kimma, making it a distinctive product of Sanuki. Then his sons even exported it successfully, yet another measure of the universal appeal of this lacquerware.

Today, about 270 workshops and companies are producing Sanuki Kimma and other lacquer wares. The prefectural Lacquer Art Institute trains young people who show interest in these arts. Among noted Kimma artists are the late Isoi Joshin 磯井如真 and his son Isoi Masami 磯井正美, both Human National Treasures. Otomaru Kodo 音丸耕堂, a master Choshitsu artist, has also been designated as a Human National Treasure. Their works are on display at the Yusen-tei Gallery on the Southern Plateau of Yashima. Kimma, Choshitsu, Zonsei and 2 other lacquering arts are designated as "Traditional Technical Arts" of Japan. These arts of Sanuki lacquering are also applied to a local woodcarving called Sanuki-bori.

Yashima 屋島

Yashima, a pine-wooded tableland at the northeastern tip of Takamatsu, is one of the world's rare lava mesas - a Natural Monument - about 290 m high, 3 km wide, jutting 5 km out into the Inland Sea. As is suggested by its name, Yashima (Roof Island) used to be an island until the 17th century, when the intervening sea was reclaimed for farmland development.

Now this is a sightseers' mecca, with its Nanrei (South Plateau) and Hokurei (North Plateau) dotted with a number of attractions.

Yashima also overlooks the place where the most decisive sea battles were fought in 1185 between the 2 rival clans — Genji (the Minamoto clan) and Heike (the Taira clan). A series of epic battles known as "Gempei Gassen" (1177-1185) turned out to be decisive in bringing about a new era of *samurai* or warriors, producing a large number of revealing episodes which were and still are an inexhaustible source of Japanese literature and art. The battle fought here was a fatal one for the Tairas. Very few Japanese visit Yashima without being reminded of the battle called "Gempei Yashima no Kassen (Battle)", which is often told in a story as follows:

Gempei Yashima Battle

Background

In 794, Kyoto became the capital of Japan, and it was called Heian-kyo or Peace Capital. Indeed, the new capital was to enjoy peace for about 350 years (811-1155) - the longest peace Japan has ever attained in her history. A gentle civilization flourished during this Heian Period (794-1185). The relics and memories of those blessed centuries still attract millions of people to Kyoto every year.

The last 30 years of this period, however, were far from peaceful. In 1156, the first battle took place in the middle of Peace Capital, thus opening up a new era dominated by martial emotions.

2 martial clans - the Minamotos and Tairas - began to acquire greater and greater influence in politics through fighting against each other in the name of "the Emperor" or "the Ex-Emperor".

IN 1159, the Tairas succeeded in putting off the Minamotos. The 20 years that followed saw the Tairas making themselves into the most distinguished family, even controlling the Imperial Family. This naturally invited more and more regrets and hostility from the Emperors, the Ex-Emperors, powerful priests, warriors and provincial lords, to say nothing of the Minamotos in exile.

In 1181, the patriarch of the clan Taira-no Kiyomori died just when the Tairas had more and more battles to fight against the Minamotos who were gradually consolidating their power.

In 1183, the Tairas were driven from the Capital to Kyushu along with the 6-year-old Emperor Antoku and his mother, who was Kiyomori's daughter. But they soon found Kyushu inhospitable too, and were reduced to wandering in search of supporters.

In 1184, their faint hope was shattered when they were defeated at Ichinotani by a surprise attack led by Minamoto-no Yoshitsune.

In 1185, Yoshitsune attacked the remaining Tairas first at Yashima, then at Dannoura, where the proud Taira finally fell, the noblewomen casting themselves into the sea with the child Emperor Antoku.

Yashima-ji Temple 屋島寺

The 84th Sacred Site of Shikoku

Yashima-ji Temple at the heart of the South Plateau never fails to draw visitors. Spring and autumn bring a surge of tourists, picnickers and, of course, pilgrims.

Originally this temple was founded on the North Plateau in 754, when Priest Ganjin, a Chinese Buddhist missionary on his way from China to Nara, the old capital, landed on this island to start a temple. Now it exists there only as a place name, Sengen-do. In 815, it was re-established here on the South Plateau by Kobo Daishi, thus becoming part of the Shikoku Pilgrimage.

The main image, an Eleven-faced Thousand-handed Kannon, 1,200 years old, is an Important Cultural Property. The Main Hall, built in the 14th century, repaired in 1959, is also on Important Cultural Property. The bell in the belfry, made in Kyoto in 1223 and dedicated here for the repose of the defeated Tairas, is another Important Cultural Property. The Temple treasures in the Museum include a folding screen depicting the "Gempei Gassen" battles.

Another popular place is Minoyama Daimyojin Shrine next to the Main Hall, bright with vermilion *torii* gates. It is dedicated to a legendary bald-headed raccoon dog (*tanuki*) named Tasaboro, an attendant pet of Kannon here. He is said to have made himself the big boss of all the raccoon dogs in Shikoku. He was unrivaled in the arts of magic. He firmly believed he was of noble stock, too, because his former master was a prince of the Taira clan. On a moonlit night Tasaburo would call together all his fellows on the Island to re-enact the "Gempei Battle" exactly as he had witnessed it, naturally with himself in the starring role. Now Tasaburo is a sort of ubiquitous mascot in Takamatsu.

The Gempei Yashima Festival is held in and around Yashima-ji on the 4th weekend in March. The highlight is the "Warriors' Pageant" representing the principal characters in that epic battle.

Temple Hymn No. 84

Praying here at Yashima, swearing by their bows, how gallant the warriors were!

(あづさ弓屋島の宮にまうでつつ 祈りをかけていさむもののふ)

Note: Ganjin (688-763): Chinese Buddhist priest of the T'ang Dynasty (in Japan in the early Nara period). In 742, he was given a pressing invitation by the Emperor Shomu (701-756) and some Japanese priests who had been searching mainland China for a proper personage to lead their missionary work in Japan. Ganjin, who had already achieved fame and dignity at home, decided to come over to Japan to undertake the responsibility. But the following 12 years saw him try 5 voyages without success because of unfavorable weather. In 753, he finally reached Japan. But one of the voyages had cost him his eyesight.

Chi-no-Ike 血の池 (Pond of Blood)

This pond is so named because the water is always muddy red. Legend has it that after winning the Gempei Battle, Yoshitsune and his men washed their blood-stained swords here.

Shishi-no-Reigan Observatory 獅子の霊巖

This point commands a bird's-eye view of Takamatsu. For the view of after-dark illuminations the toll gate is open till 11 p.m. The shops sell frisbee-shaped crackers (*kawarake*) for the pleasure of skimming them over the cliff as far as one can.

Yukaku-tei Observation Arbour 遊鶴亭

An hour's hike around the Northern Plateau, leaving behind the crowds of holidaymakers in the Southern Plateau, is rewarded by a more panoramic seascape at the northern tip of the mesa.

Danko-rei Observatory 談古嶺

This observatory commands a view of the inlet fringed with memorials of the Gempei Battle.

Sanjo Suizokkan Aquarium 屋島山上水族館

Here a huge doughnut-shaped water tank provides a habitat for hundreds of fishes. It is so designed that the salt water in it moves as an ocean current does. Visitors go inside the ring to enjoy the endless panorama of circling fishes. In another huge cistern are varieties of aquatic life from the Amazon. In the outdoor pool there are dolphins.

Another attraction is the "Sea-lions' Show", in which the clever animals play water polo, count numbers and play the piano.

Shikoku-mura Museum 四国村

This is an open-air museum of traditional houses, workshops and buildings from various parts of Shikoku. An hour's walk along a stony path on the wooded slopes of Yashima will bring you back to a Shikoku of centuries ago. The highlights include a Farmers' Kabuki Theatre from Shodo-shima Island, Kagawa Pref., a workshop for Tosa-washi paper manufacturing from Kochi Pref. and a replica of Kazura-bashi Bridge from Iya, Tokushima Pref.

The last-mentioned is an extraordinary bridge created by Iya people. Iya, a remote village deep in the Shikoku Range, is known as one of the "Taira Villages", where survivors of the fatal battle in Yashima lived in seclusion lest they should be found by the Minamotos. The bridge was made of creepers that could be easily cut if they saw enemies approaching on the other side of the ravine. Now a larger bridge of this type in Iya is attracting not a few tourists. It is fun to try crossing the shaky bridge of vines.

At Waraya, a restaurant adjacent to the car park, a bowl of Sanuki udon can provide the finishing touch to your journey through traditional Japan.

Yashima-jinja Shrine 屋島神社

Yashima-jinja just next to the Shikoku-mura Museum is one of the many branch shrines of Toshogu Shrine in Nikko, dedicated to the first Tokugawa Shogun. After his death in 1616, he was deified as Tosho Daigongen, and many feudal lords contributed to his enshrinement at Nikko. This shrine, built in 1652 in the heart of Takamatsu, was moved here in 1815. In 1882 the deified Lord Matsudaira I of Takamatsu-han was also enshrined here.

Yakuri-ji Temple 八栗寺

Yakuri-ji Temple is ensconced deep in the western side of Gokenzan (Mt. Five Swords). The 376.5m mountain does have 4 peaks looking like as many swords thrust into it. But the 5th peak slid down in 1707 in a big earthquake.

These sheer peaks used to provide an ideal place for rigorous asceticism, making Yakuri-ji into a sort of seminary for ascetics. Even today not a few people climb up and down the cliffs by the chains as an ascetic practice.

A legend of Kobo Daishi celebrates the founding of Yakuri-ji temple. The Daishi, before he left for China, climbed this mountain and prayed that his studies over there might be very fruitful, offering 8 roasted chestnuts to the guardian god of the mountain. When he revisited there about 20 years later, he found the roasted chestnuts had grown into as many beautiful trees. He reestablished the temple there in 827, naming it Yakuri-ji (8- Chestnut Temple).

In the 1580's many halls and pagodas were reduced to ashes by Chosokabe Motochika. Then they were gradually rebuilt by the Matsudairas.

Another attraction of this temple is Kanki-ten, a Buddhist guardian divinity enshrined in Shotendo Hall. Kanki-ten, meaning "gods in ecstasy", is actually an elephant-headed god and goddess in an inseparable embrace, a motif of Hindu iconography adopted along with Buddhism. They are believed to share their pleasure with their worshippers, also bringing them marital happiness, family well-being and success in business. They attract many people when the *goma* fire service is performed early on the 1st and the 16th of every month, even though they are open to the public only once every 50 years.

The number of New Year's visitors to Yakuri-ji is larger than to any other temple or shrine in East Kagawa. During the New Year the highways near here temporarily become one-way streets.

Temple Hymn No. 85

Who but an ascetic knows how to consume the passions in the hard-earned fire of wisdom?

(煩惱を胸の智火にて八栗をば 修行者ならでたれか知るべき)

Goshiki-dai Plateau 五色台

Goshiki-dai is a lava mesa about 400 m high, stretching out toward the Inland Sea, creating the city borders of Takamatsu and Sakaide.

Negoro-ji Temple 根香寺

The 82nd Sacred Site of Shikoku

Negoro-ji is known as a spot for viewing maples in November and cherry blossoms in April. As it is a mountain temple, the approach from the Nio-mon Gate to the Main Hall has scores of stone steps. The site is surrounded by a thick grove, the preferred environment for ascetic

practices early in the 9th century when the temple was founded by Kobo Daishi here at a height of 370 m.

Later, Chisho Daishi, Kobo Daishi's nephew, built several halls and carved a Thousand-handed Kannon.

However, the whole temple was burnt down in the 1580's by Chosokabe Motochika. It was gradually rebuilt by Lord Ikoma II and Lord Matsudaira I. Then it was turned into a temple of the Tendai sect in honor of Chisho Daishi.

The present main image is another Thousand-handed Kannon carved by Chisho Daishi. It is an Important Cultural Property open to the public only once every 33 years. The serried ranks of countless images of Kannon glimmering in the corridor-like wings of the Main Hall were dedicated here by Kannon worshippers from all over the country.

Legend has it that a white monkey used to guard Chisho Daishi every time he visited this mountain for ascetic practice. Its home was the huge zelkova tree in the front yard which has now died of old age.

Another animal to which magical powers were attributed was Ushi-oni, a bull-headed, winged ogre. It killed men, women and children as well as a large number of animals, until it was shot down by a great archer, Yamada Kurando. Now the monster's statue can be seen in the shady approach to the Main Hall. Somehow it has turned into a guardian deity against devils.

Temple Hymn No.82

The night frost is gone. All that fills our ears now

is chanting and chanting with gongs.

(宵の間の妙なる霜の消えぬれば あとこそ鉦の勤行の声)

Rekishi Minzoku Shiryo-kan

瀬戸内海歴史民俗資料館 (Folk History Museum)

This up-to-date building, which won an award of the Japan Architectural Society in 1975, houses an excellent exhibition of how Sanuki used to be, with 2,843 items designated as Important Folk Cultural Properties. Several thousand articles out of the 50,000 owned by the museum are on view at a time, and a part of the display usually changes several times a year. The highlights of the exhibition are as follows:

- Folklore (Rooms No.1): Sea bream fishing boat; fishermen's working clothes, religious images & flags to celebrate a good catch; tools for rice-planting; ritual implements for harvest festivals; and tools for charcoal making.

- History (Rooms No.2-4): Votive images; miniature cargo boats; illustrated pictures of salt paddies & sugar-making; old maps; guideposts; and costumes for the Farmers' Kabuki.

• Archaeology (Room No.5-8): Statue in ivory of a Naumann elephant; stone implements made of Sanukite; earthen pottery; bronze *dotaku* (prehistoric ritual bell); swords & mirrors; implements for salt-making; and unglazed ceramic wares.

Sanukite

Sanukite is often called *Kan-kan ishi* (Clink-clink stone) because this black rock resonates when beaten by a mallet. You can find one yourself while walking on Goshiki-dai Plateau or Mt. Kiyama in Sakaide. Some people make musical instruments of this stone. It was so named in 1891 by Weinschenk, a German geologist, who thought this variety of rock unique to Sanuki.

Kokubun-ji Temple 国分寺

The 80th Sacred Site of Shikoku

Kokubun-ji Temple, established in 741 by the decree of the Emperor Shomu, is one of the National Temples founded in each of the 66 provinces with Todai-ji Temple in Nara as their headquarters.

The former precincts to the right of the main approach, dotted with the 32 foundation stones for the original seven-storied pagoda, are a Special Historic Site registered by the Prefecture.

The Main Hall, rebuilt at the beginning of the 14th century, is an Important Cultural Property. The main image, a Thousand-handed Kannon, 5.24 m tall, normally not on view to the public, is an Important Cultural Property, too.

The bell in the belfry is also an Important Cultural Property. It is presumed to be almost as old as the temple itself, the oldest of its kind in this prefecture. Its resonant tone is superb. A well-known story about this bell, seemingly based on fact, goes as follows:

On February 2, 1609, Lord Ikoma II, greatly pleased with the note of this bell, brought it back to his castle in Takamatsu, in exchange for a paddy field he had dedicated to the temple. He had wanted to use it as a bell to mark the hours.

To his disappointment, however, the bell refused to ring well. What is worse, disasters and calamities never ceased occurring to him and to his people after the bell arrived at the castle.

One night he had a dream, in which the bell spoke tearfully to him: "Let me go home to Kokubu, my Lord, let me go home to Kokubu...."

Lord Ikoma, who had been suffering from a strange disease, at once returned the bell to its old home, praying for his quick recovery. This was on March 14 of the same year, as is confirmed by his own manuscript preserved at the temple.

Temple Hymn No. 80

May the Saving Hands be stretched to those who trod
over fields and hills from Province to Province.

(国を分け野山をしのぎ寺々に 参れる人を助けまませ)

Bonsai

There are about 500 *Bonsai* cultivators in Kagawa, especially in Kinashi-cho in Takamatsu and Kokubunji-cho, producing almost 90% of *kuro-matsu*, *nishiki-matsu* and *goyo-matsu* pine trees. Recently they have succeeded in making Bonsai of olive trees.

Since the 1970s thousands of Bonsai from Kagawa have been exported to European countries and lately to the USA. Now local people are willing to accept students of Bonsai from other countries.

Bonsai does not mean just "dwarfed trees." To cultivate Bonsai is to create a piece of symbolical art out of a living tree. So, appreciating Bonsai includes appreciating what it symbolizes.



Japan in Miniature

Megi-jima Island 女木島

Megi-jima Island is often called by its more charming, traditional name of Onigashima (Ogres' Island). This comes from a mysterious cave that crowns this small island -- a large man-made labyrinth-like cavern (4,000 sq. m.). Some say this is nothing but an abandoned quarry of long ago. But many like to associate it with the ogres' den in the story of Momotaro.

Momotaro 桃太郎

Once upon a time, there lived an old man and his wife in a village. They were happy together all their lives except that they had no children of their own.

One day, the old man went out to the mountain to gather some firewood, while the old woman went down to the river to do some laundry. It was a fine spring morning, and everything looked fresh in the bright sunshine.

"It's fun to do washing on such a lovely day," said the old woman happily, crouching down by the water, when she saw a great big peach floating down the stream.

"My! A peach! What a size! How pretty!" cried she. "I'll take it home. A big surprise for my husband."

Then she quickly picked it up and managed to carry it home. Soon the husband came home for lunch, and they had a great time gloating over this unusual windfall. Then the husband took up a knife, saying, "The proof of the pudding"

No sooner had the blade touched the top of the fruit than it split open, and lo! A little bouncing boy jumped out of the peach! What a joyful surprise! What a blessing for this childless couple! They named him Momotaro (Peach Boy), and they loved him dearly.

Years went by, and Momotaro grew up to be a fine young man, making his parents even happier. But the times were changing, and people were having a very hard time, because more and more ogres were ravaging their coasts in a merciless way. Nobody knew what to do.

Now Momotaro, brave and compassionate, made up his mind to go on an expedition Onigashima or Ogres' Island. He stated this determination to his parents. They were not very happy about it, but they did not try to dissuade him because they knew nothing would make him change his mind.

The very next morning he said goodbye to his parents. Then his father gave him a big sword, and his mother a lot of *kibidango* or millet dumplings.

Soon he was on his way. Then he saw a dog coming down the path.

"Hi, Momotaro," said the dog. "What is it you have in your bag? It smells so sweet."

"Yes, my pet. I have here the sweetest dumplings I have ever known. My mother made them for me," said Momotaro. "But I'll give you one if you come with me and help me get the ogres on Onigashima."

"Oh, good," said the dog. "Give me the dumpling, and I'll come with you and help you"

So Momotaro gave him a dumpling. They marched on. Then a monkey came running from the mountain.

"Hi, Momotaro," said the monkey. "What is it you have in your bag? It smells so good."

"Yes, my pet. I have here the choicest dumplings you have ever seen. My mother made them for me," said Momotaro. "But I'll give you one if you come with us and help us put down the ogres on Onigashima."

"Oh, good," said the monkey. "I'll come and help you if you'll give me the dumpling."

So Momotaro gave him a *kibidango*. They marched on. Then a pheasant came down from a tree.

"Hi, Momotaro," said the bird. "What is it you have in your bag? It smells so nice."

"Yes, my pet. I have here the nicest dumplings we have ever had. My mother made them specially for me," said Momotaro. "But I'll give you one if you come with us and help us beat the ogres on Onigashima."

"Oh, good," said the pheasant. "Let me have the dumpling and I'll join you." So Momotaro gave him a *kibidango*. They marched on and on until they came to the seashore. There, fortified with

the rest of the dumplings, they set sail to Ogres' Island. Piloted by the sharp-eyed pheasant, Momotaro steered, while the dog and the monkey rowed and rowed until they reached the island.

The ogres' fortress was forbidding. All the walls soared up into the sky and the gate was shut tight. But the pheasant flew over the walls and found all the ogres were taking their afternoon nap. The monkey climbed over the gate, unbarred it and flung it wide open for Momotaro and the dog.

They all descended upon the sleeping giants. The dog bit, the monkey scratched, the pheasant pecked, while Momotaro brandished his sword, until the king of the ogres, pinned to the ground by Momotaro, cried for mercy:

"Spare me for goodness' sake! Spare me, and I'll give you all my treasures,"

"Spare you? For all the goodness you have done to my people?"

"Let me promise you, for pity's sake, we'll never, never do any harm to your people again!"

"Never?"

"Never!"

Soon Monotaro and his company were sailing back toward their home, laden with gold, silver and coral.

Great was the joy of his people! Greater was the joy of his parents!

Nao-shima Island 直島

Nao-shima Island is the home of *Onna Bunraku*, a women's puppet theatre. Among the 92 remaining "provincial *bunraku*" in Japan, this is the only one produced exclusively by women -- an Important Intangible Folklore Cultural Property designated by the Prefecture.

The Women's Bunraku came into being at the beginning of the 19th century, when housewives of the Island, inspired by the Osaka Bunraku, taught themselves patiently until they mastered the difficult art. Their 35 dolls and 69 costumes are Important Folklore Cultural Properties registered by the Prefecture.

Nao-shima Island, once a salt-making and fishing village, and then a marine transportation center for hundreds of years, became an industrial island in 1917, when a copper refinery was built on the northern part of the island. At present about 70% of the inhabitants work for the refinery or its correlated industries. But their prosperity cost them the greenery on the western half the island.

Aquacultural Fisheries

Kagawa is playing a major role in aquacultural fisheries in Japan, stocking the Inland Sea, in the instance of 1987, with 13,000,000 prawns, 400,000 black porgies, 250,000 sea basses, 2,500,000 blue crabs, while raising 200,000 black porgies in reservoirs.

Aquacultural fisheries here were started by Noami Wasaburo (1908-1970) in 1930, when he succeeded in yellowtail aquaculture in Ado-ike Lake in Hiketa.

In the 1960's, fish reservoirs began to be built offshore. In the 1970's, black porgies and other species were introduced because they survived "red tides" with less difficulty than yellowtails. (Note: red tides or *akashio*: An unusual generation of plankton overwhelms the shallow water ecosystem, turning the tide an ominous red.)

SHODO-SHIMA ISLAND 小豆島

Shodo-shima, nicknamed "Olive Island," is the second largest island in the Inland Sea. The air is fresh from its wooded mountains and valleys dotted with scenic beauties. In summer the beaches fringing the island for over 144 km. are favorite places for sun-bathers, swimmers, campers, anglers, wind-surfers and water-skiers.

This island attracts 1,300,000 visitors a year from all over the country, including bus-loads of pilgrims for a tour of the 88 Sacred Sites of this island in spring and autumn, and a large number of participants for sports events...

Situated in the central part of the Inland Sea, this island has been a place of political, economic and strategic importance since the dawn of Japan's history. This naturally accounts for an abundance of remains of ancient shell-mounds, dwellings and tombs as well as myths, legends, stories and historic sites from all periods.

The climate is very dry; thus a chronic water shortage remains to be solved. But the people are very friendly, making this island a pleasant place to visit.

The main products this island are: soy sauce, *somen* noodles and a variety of olive goods.

Choshi-kei Ravine & the Monkey Reserve 銚子溪とお猿の国

Choshi-kei Ravine features a waterfall 20 m. high and 3 m. wide. At Takimi-jaya 滝見茶屋 you can enjoy "*Somen-nagashi*" noodles or "*somen* served in ice-cold water from a mountain stream."

5 minutes' walk to the north brings you to the Monkey Reserve. More than 700 Japanese monkeys are registered as a Natural Monument by the Prefecture. They run loose, so you should not carry anything with you, or you may be "mugged" by a mischievous one! Naturally they are experts at monkey business.

Kanka-kei Ravine 寒霞溪

Kanka-kei Ravine, a National Scenic Spot, is a pride and joy of this island, especially in November, when its autumnal tints are ablaze all over the cliffs and valleys.

The aerial ropeway is worth trying, as people enjoy a ride up or down the canyon, close to its precipitous walls. The top of the mountain, fairly spacious, commands a wonderful view.

Taiyo-no-oka Park 太陽の丘

Taiyo-no-Oka Park features an observatory, a Bell of Peace in a Grecian belfry, an Olive Shrine - also in Greek-style with a sacred fire from the Acropolis in Athens - and Kuhi-no-Mori (a forest with *haiku* monuments).

Kuhi-no Mori is so designed that a path in the forest is fringed with natural rocks engraved with *haiku* composed by many leading modern *haiku* poets - a must for those interested in *haiku*.

Olive-en Grove オリーブ園

Here, in 1908, the first 400 olive saplings were transplanted from Greece to the soil of this country. Now this is a state-owned Agricultural Experimental Station, and a lot of researches and experiments are being conducted on more than 50 varieties of the tree.

In the reception hall, various products made from olive wood and olive fruit are on sale as well as on display - olive oil, cosmetics, pickles, ornaments and mural decorations.

Kujaku-en 孔雀園

There are 3,000 peacocks and peahens ranging freely in the spacious enclosure. Their exhibition flights from the tower top in the center are particularly eye-catching.

An aquarium and aviaries in the same garden are enjoyable places, too.

Zannen-ishi

This island is known for the granite it has produced. One of the stories often told here is that a lot of stones in the massive ramparts of Osaka-jo Castle came from this island, first in the 1580's when Toyotomi Hideyoshi built the ramparts, then in the 1620s when Tokugawa Ieyasu repaired them.

About 40 blocks of granite on a pier, 5 minutes' walk from the Omi bus stop in Tonosho-cho, are "leftovers" from those days. They are called "Zannen-ishi" or "Unfortunate Stones" because they were not fortunate enough to become part of those famed ramparts, but instead were fated to weather uselessly here.

The site of an old quarry in Iwagatani, Uchinomi-cho is a National Historic Site, while that in Senge, Tonosho-cho is a Historic Site registered Site registered by the Prefecture.

Tsuboi Sakae 壺井 栄 (1900-1967)

A Popular Novelist from Shodo-shima

Sakae was brought up in a very big family with her parents, grandmother, 12 children including 2 adopted children who were once homeless orphans. Her father, a master soy-keg maker, worked very hard. They were happy and fairly prosperous.

In the 1900's however, a serious depression hit the whole country, and her father was often out of work. But the family persevered, helping each other. At 15, Sakae became a clerk at a post office and then at the village office in order to help support the family.

At 25, she went up to Tokyo and married Tsuboi Shigeji, a young poet who also came from Shodo-shima. Soon Sakae's husband became one of the proletarian poets and writers who were terrorized with imprisonment and torture.

Partly influenced by them, partly out of necessity, Sakae began to write, too. In her late 30's, she was writing novels and juvenile stories for many magazines, winning more and more popularity for her warm humanity and humor.

One of her successful novels - *Niju-shi no hitomi* (Twenty-four Eyes) - published in 1952, filmed 2 years later by Kinoshita Keisuke, a leading film director, created a sensation throughout the country.

The bronze statues of "People in Peace" in the plaza at Tonosho-ko Port are a good introduction to this story. The 12 children and their woman teacher were happy together like this in 1928, when they formed a small class in a tiny detached school at a tip of this island. But the 20 years that followed saw them growing into men and women, more or less affected by war, or helplessly involved in war, even killed or crippled.

Obviously, the author's heart was filled with pity for the miseries of war as well as for human helplessness against war, as she wrote in 1952 in the postscript to the first edition of this book.

Now "People in Peace" has become emblematic to the local people, who often call their island "Olive Queendom," fully aware that the olive branch represents peace.

You can visit the small school where the little heroes and heroines of Twenty-four Eyes spent the happiest months of their lives with their loving teacher. It has been closed since 1971, but it is carefully preserved in memory of "People in Peace."

In 1987, Twenty-four Eyes was filmed for the second time and its film set is preserved as Twenty-four Eyes Movie Village, attracting tourists and admirers of Twenty-four Eyes.

The Shodo-shima Pilgrimage

The Shodo-shima Pilgrimage, popularly known as "Shima-Henro" or "Shima-Shikoku" has been a main attraction of this island for 3 centuries. As in the Shikoku Pilgrimage, the aim is to make a circuit of the 88 Sacred Sites of Shodo-shima Island as Kobo Daishi is believed to have done long ago.

True, the scale is much smaller than the Shikoku Pilgrimage, but that does not necessarily mean it is much easier. Many of the small humble shrines, temples and hermitages are more or less hard to reach. Some are on soaring cliffs or summits, others in caves, while others lie among treacherous canyons. It is virtually impossible to go in numerical order because "difficult places" intervene. However, many people do attempt this pilgrimage which allows them to appreciate truly the ascetic nature of Shima-Shikoku.

The hardest pilgrims walk a distance of 150 km, spending 7 days or so. But nowadays many people make a 4-day tour in a chartered bus, while not a few drive their cars. Accommodations are fairly good, as are the roads.

Gaki-meshi

One of the charming customs once prevailing all over this island, now remaining only in Kusakabe, Uchinomi-cho is *Gaki-meshi* 餓鬼飯 or Feeding Hungry Ghosts. In the early morning of August 14 (about the middle of the Bon season or All Souls' Season in Japan), many families go down to the nearest river, the Betto. On the beach they cook their breakfast on a stove built with the stones they have collected. The main dish is *gu-meshi* or boiled rice with chopped vegetables, flavored with soy sauce, which they first put on 12 persimmon leaves and offer to the hungry ghosts or *gaki* in the World of Pretas or the Buddhist inferno of starvation. Then they enjoy their picnic breakfast in the cool breeze of early morning.

Noson Kabuki 農村歌舞伎 (Farmers' Kabuki)

One of the cultural assets remaining on this island is the *Noson kabuki* or Farmers' *Kabuki*, which is thought to have come into being late in the 17th century. Each village used to have its own stage or theatre built in the precincts of its shrine to its patron god, and the villagers enjoyed their own *kabuki* in the days when entertainment was extremely scarce. The rustic performers, some of whom made fine actors, even ventured to stage their performances on the nearby main islands of Shikoku or Honshu.

Out of the 33 stages, only 2 remain intact: at Rikyu Hachimangu Shrine in Hitoyama and Kasuga-jinja Shrine in Nakayama. Both stages are designated by the government as Important Tangible Folklore Cultural Properties. The best days to visit them are May 3 in Hitoyama and October 10 in Nakayama. It is fascinating to watch an ancient *kabuki* play performed enthusiastically by local people including children. The audience sits in the open air on sedge mats spread on the grass, enjoying the play on stage as much as their own food and drink (usually *sake*). This is in fact the traditional way of enjoying *kabuki*.

The Hitoyama group has preserved more than 500 costumes, 60 wigs, more than 200 pieces of setting and 320 manuscripts. The Nakayama group possesses almost as many. About 60 people take pride in maintaining this local *Noson kabuki* theatre voluntarily.



Japan in Miniature

The Seto Ohashi Bridge 瀬戸大橋

The Seto Ohashi Bridge is the world's longest two-tiered bridge system that stretches 13.1 km from Kurashiki, Okayama, to Sakaide, Kagawa, connecting the 5 islands in between. The 11 bridges in the system include 3 suspension bridges, 1 twin cable-stayed, 2 truss and 5 viaducts.

The upper level accommodates a motor expressway of 4 lanes, and the lower contains at present a railway system for a dual track ordinary line and for a dual track super-express line in the future.

Both cars and trains take about 20 minutes to cross the Bridge. A ferry would take an hour or more to cross the sea. It is so designed as to withstand violent typhoons and severe earthquakes.

The height of the elevated road of the North and South Bisan-Seto Bridges is 93 m above sea level. Even on a foggy day, traveling along the Bridge is very safe, because there is little fog at that height.

The concrete used was about 3,646,000 cubic meters. The steel weighs about 705,000 tons, enough to build 176 Tokyo Towers.

Workers had to scale the suspension towers, some as tall as 50 story buildings. They had to battle fierce winds as well as sea currents when they sank 12 caissons as deep as 50 m into the sea. Though nets, ropes and other safety measures were employed, 13 lives were lost during the 10 years.

A mortar ship and floating derrick crane were specially designed to set the caissons and towers, with computers and lasers controlling all the construction.

A light fiber cable has been laid along the Bridge to cope with the increasing amount of communication.

It is a sister bridge of the Golden Gate Bridge in San Francisco.

How the Seto Ohashi Bridge came into being:

1889 Okubo Jinnojo, a member of the Prefectural Parliament, suggested the idea.

1955 Dense fog caused a ferry to get wrecked off Takamatsu, taking 171 lives. The need for a bridge for a safer and permanent transportation route was keenly felt and discussed.

1959 The first meeting for promoting the bridge building was held.

1960 Scientific investigation started.

1970 The Honshu-Shikoku Bridge Construction Authority was inaugurated.

1973 The project was postponed by the "oil shock."

1978 The Environment Assessment was published. Building got started, costing \$7 billion, participated in by more than 2,000 construction companies and about 13 million workers.

1988 The Bridge opened, with the Dodama-jishi guardian, 6.8 m. tall, in the Seto Ohashi Memorial Park in Sakaide.

Okubo Jinnojo 大久保じん之丞 (1849-1891)

The First to Air the Idea of a Seto Ohashi Bridge

Okubo Jinnojo was born in Saita, a remote village of West Sanuki, as the third son of a community-minded landlord. From childhood he had seen how hard it was for people and their horses, heavily loaded, to cross the barrier of mountains between Sanuki and Awa (Tokushima Pref.). The winding paths were narrow and treacherous.

At 23, Jinnojo became a village official. Then he had the idea of building roads through those mountains. He declared: "The 4 provinces of Shikoku are like so many remote islands. If united by roads, they will be much better off, enjoying the benefits of increased transportation and easier communication with each other."

People laughed at him, saying it was just a dream. But he was not discouraged. He simply began with what he could do by himself - building 7 bridges in the village, planting hundreds of pine trees to get wood, constructing a reservoir by employing hundreds of paupers in the village, bringing new varieties of cereals and vegetables to try out on their farms, introducing the silkworm-raising industry, sending poor children to school, and giving youth opportunities for higher education, including some who were sent to medical schools so that they might become doctors for the villagers.

His ambitions were not limited to his own village, his own province and his own island of Shikoku. He thought of sending immigrants to Hokkaido, which still remained uncultivated to a great extent. By 1890, hundreds of families from West Sanuki were already settled there with bright prospects of success.

His family had always supported him. It was a big family of like-minded progressives, consisting of his father and mother, his wife, his daughter and her husband, his younger brother and his wife. His eldest brother, a merchant, also helped him financially.

Meanwhile, Jinnojo was seeking a way to realize his old dream of building "Shikoku Shindo" or new roads to link the 4 provinces of Shikoku. He had already made a survey of a possible Tokushima-Kochi route. He brought his idea to more and more highly influential people until at last in 1886 the governors of Tokushima, Kochi and Ehime (Kagawa at that time had been incorporated into Ehime: 1876-1887) agreed to get the road construction started. Now he was 37.

There were many problems to be solved. Farmers, seeing their farms destroyed, were strongly against the project. Jinnojo came to talk with them again and again, telling them of the advantages the road would bring them in the future.

Another problem was money. It took greater expenditure than he had expected, because of increasing difficulties they had to face in opening Inohana Toge, the pass between Tokushima and Kagawa. Jinnojo had to give up all his estates and properties in order to make up the deficit, causing his family to live almost from hand to mouth.

4 years later, the New Sanuki Road (70 km) was completed. But he did not live to see the whole length of the New Shikoku Road (280 km) completed in 1894. He had died 3 years before, at the age of 42.

Years went by, and Jinnojo proved himself to be a man of foresight. The New Shikoku Roads, which later became National Highway No.32, have long been a vital artery of industry, transportation and communication in Shikoku.

Jinnojo had talked of bringing water from the River Yoshino in Tokushima to the Sanuki Plain by building a tunnel through Mt. Zozu. This dream of his did come true in 1980, when Kagawa Yosui, the Kagawa Canal came into existence.

In 1889, he aired his idea of a Seto Ohashi Bridge in a congratulatory speech he made at the opening ceremony of the first railway in Shikoku between Marugame and Kotohira. As a member of the Prefectural Parliament, he had greatly contributed to its opening, too. His dream of bringing Shikoku and Honshu closer together was realized, just 100 years later, in 1988, when Kagawa Prefecture celebrated its centenary.

More surprisingly, he had foretold man's traveling to the moon in his favorite drinking song of his own composition, which went as follows:

I'll tell you, dear, don't laugh at me,
a hundred years from now, I'll be seeing you
flying to and from the moon in a space ship.
Its port, let me tell you, dear,
will be that mountaintop over there!

SAKAIDE 坂出 & its Vicinity

Sakaide, a sister city of Sausalito, Cal., USA, is the biggest trading port in Shikoku, dealing with about 34,700 cargo ships and tankers (24,272,500 tons) a year.

Until the 1960's it was known for the greatest salt production in Japan. Visiting Kamada Kyosai-kai Kyodo Hakubutsu-kan Museum 鎌田共済会郷土博物館 is like visiting Sakaide as it used to be. There are lots of interesting objects from the earliest salt-making pots (300 A.D.-600 A.D.) to the innovations in the 19th century by Kume Tsuken, the virtual founder of Sakaide as a Salt City.

Now the times have changed. Modernization has brought a new complex in what used to be salt paddies— a complex consisting of a power plant, an oil refinery, a shipyard, a foundry, a coke factory and a coal-tar pitch carbon fiber manufacturing plant - and now the terminal of the Seto Ohashi Bridge.

The industrial area is bordered with a park area. The Seto Ohashi Bridge Memorial Park 瀬戸大橋架橋記念公園 features the Dodama-jishi Monument as the guardian of the Bridge, the Memorial Hall and a large wooden-domed coliseum as an event plaza as well as a seafood restaurant and a rotating observation tower 132 m tall.

Bannosu Koen Park 番の州公園 is a sporting center with a baseball ground, a playground and swimming pools equipped with modern facilities.

The Shami area was a site of an ancient civilization in Sanuki. Nakanda Beach opposite the Memorial Park is known for its excavations of stoneware and earthenware items of different periods, including salt-making ovens from the 4th century to the 7th century. Many of them are exhibited at Sakaide-shi Kyodo Shiryokan Museum 坂出市郷土資料館. Kakinomoto-no Hitomaro Monument on the same beach celebrates the poet's dedicating a dirge to a drowned sailor he found there among the rocks on the shore. Its beginning is often quoted even today in expressing the beauty of Sanuki:

Laced with pearly seaweed,
the Province of Sanuki is an eternal feast to the eye ...

(玉藻よし讃岐の国は 国柄か見れども飽かぬ ...)

Tokiwa Koen Park 常磐公園

Tokiwa Koen Park is a fine recreation center on a green hill, commanding a view of the archipelago spanned by the Seto Ohashi Bridge to the north and the Sanuki Plain featuring Mt. Fuji of Sanuki to the south.

Shiogama-jinja Shrine 塩釜神社 on the eastern slope of the hill is dedicated to a sea god, Owatsumi-no-mikoto, along with Kume Tsuken and his patron, Lord Matsudaira IX. It came into being in downtown Sakaide in 1826, when Tsuken prayed for success in his salt-making project.

This is also a select place for a Shinto-style wedding ceremony, for the Shiogama gods are believed to bring an easy delivery to female worshippers.

Kume Tsuken 久米通賢 (1780-1841)

Kume Tsuken came from Hiketa, a small port of eastern Sanuki. His father was a ferryman. Tsuken, a very clever boy, was able to repair a clock at the age of 7.

When he was 19 he went to Osaka and studied astronomy, navigation, mensuration and shipbuilding under Hazama Shigetomi, a well-known astronomer and inventor of surveying instruments.

Japan at that time still kept her door closed to other nations. But times were changing. In 1792, the Russians had sent a delegation to Matsumae, Hokkaido. In 1804, they again came to Nagasaki, Kyushu. 4 years later, a British man-of-war forced an entrance into the same harbor. In 1818, the British again sailed into Uruga Bay, near Tokyo, asking for friendship and commerce. Japan was kept busy defending her coastlines.

Tsuken, as a young scientist and official of Takamatsu-han, did his part, inventing or improving guns and explosives, casting cannons, and building "modern" men-of-war.

Then in the 1820's, repeated droughts and typhoons turned the central part of Sanuki into a sheer wilderness. Crops were severely diminished, and many people were on the verge of starvation.

Lord Matsudaira IX was struggling to get out of this plight, but without success. Tsuken, too, was thinking over the matter. Then he presented a proposal to his senior official. But all he got from him was a cold sneer.

One day, some of his colleagues burst into his house, crying, "Are you trying to make a lot of money for yourself when others are having a hard time, you greedy extortionist!"

Lord Matsudaira, hearing of this disturbance, became interested in Tsuken's "ideas." He invited him and politely heard him out.

One of his best-laid plans was for the provision of greater protection for sugar manufacturers. Another was to revitalize salt production in Sakaide, making the best of the shoals and inexhaustible sunshine. He had already provided himself with ample knowledge of tides, winds, geography and salt-making, through careful investigation.

Tsuken expressed a strong wish to undertake this salt farm development project, declaring he would surely finish it in 3 years and that he would gladly die if he failed to do so. The Lord, greatly pleased, appointed him director of the scheme. In March 1826, the work got started with the building of a pair of piers. He worked desperately hard with his men. Most of the expenses for it had to be paid from his own resources and even from his relatives', for very little could be expected from Takamatsu-han, already very deep in debt.

3 years and 5 months later, the new salt farm (115,000 square km.) was completed, taking about 2 million man-days, costing 20,000 *ryo*.

Soon it expanded to 150,000 km., producing 300,000 sacks of salt annually (2,000 *ryo* 's worth), thus greatly contributing to the financial reconstruction of the Takamatsu-han.

By and by, people began to talk of "the Three Whites of Sanuki," referring to the sugar, salt and cotton produced in Sanuki. Certainly they were the stellar products from this province, both in quality and quantity.

Especially salt and its production had turned Sakaide, once a small port with less than 300 inhabitants, into what was called Salt City - Japan's greatest salt producer until the 1860's.

Even today people of Sakaide seldom talk of their town and its development without mentioning Kume Tsuken with gratitude.

Kosho-in Temple 高照院

The 79th Sacred Site of Shikoku

Kosho-in Temple is often called Tenno-ji Temple (Emperor's Temple), because it used to be the guardian temple of an Emperor's Shrine (Shiramine-gu Shrine in the same precincts) dedicated to Emperor Sutoku just after his death.

Yasoba 八十場, a spring nearby, is also associated with Sutoku. When he was assassinated on August 26, 1164, his body was kept in this spring for 21 days until orders were received from the Court in Kyoto. It remained uncorrupted, testifying to the preservative qualities of the cool pure water there.

This spring enjoys another legend about Takekaiko-o and his 88 men. The water is so cool, clean and sweet that *tokoroten* served by an adjacent shop is very refreshing in summer.

Temple Hymn No. 79

Go and seek for the Ten Pleasures, even the Emperor wandered after them.

(十楽の浮世の中を尋ぬべし 天皇さへもさすらひぞある)

Emperor Sutoku 崇徳上皇

(1119-1164: 18-year reign)

Emperor Sutoku ascended the throne at the age of 5 as the only son of Emperor Toba when he chose to abdicate. Yet after reigning for 18 years, Sutoku was forced off the throne by Toba himself.

Toba had harbored a strong dislike for Sutoku because the boy was suspected of being Toba's "grandfather's son" as he openly called him. Now Toba, after his grandfather died, had a baby boy by his favorite consort. He had to see his own son accede to the throne. But the child Emperor died at the age of 17.

According to the established practice, Sutoku's son should have succeeded the deceased Emperor. But Toba ignored Sutoku's line, chose Sutoku's half-brother as Emperor, naming him Goshirakawa, and made Goshirakawa's son Crown Prince.

A faction at the Court expressed their sympathy with Sutoku, considering their own interest as much as his. But Sutoku controlled himself and remained as calm as possible.

14 years later, Toba died. Then another indignity was inflicted upon him; the Emperor would not allow Sutoku to attend his own father's funeral.

Now Sutoku's bitterness erupted in the form of a revolt in the heart of the Capital - something unheard-of for centuries. The battle itself lasted no more than a few hours. But its aftermath turned out to be the end of civilian rule in the Heian Period. About 70 of Sutoku's supporters were executed, and dozens were exiled. Sutoku himself was taken into custody and was banished to Sanuki in the summer of 1156.

At first, he was detained in a hermitage belonging to the 81st Temple of Shikoku, and stayed there for 3 years. Then he was more closely confined within a stockade built beside the governor's office. There Sutoku spent most of his time copying the Five Great Sutras for the consecration of his father's tomb. But when he dispatched it to the Capital, it was coldly refused and sent back. Sutoku, casting the scrolls into the Inland Sea, took a desperate oath that on his death he might become a demon to throw all the Emperor's territory into disorder. Sutoku managed to live on, meditating revenge, until on August 26, 1164, when he was murdered while being taken to "a poetry party."

According to chronicles, every notable enemy of Sutoku died in disgrace. Some say it was not without reason that 21 years later the proud Tairas perished in the Inland Sea of all places in this country.

Emperor Goshirakawa lived to be 65, but he had to witness a succession of wars, earthquakes, whirlwinds and thunderbolts. The Court, trying to placate Sutoku's ghost, restored to him the title of "Emperor" (1181), then elevated him to a Shinto deity (1184). Yet they remained far from restoring the peace and order for hundreds of years.

Kandani-jinja Shrine 神谷神社

Kandani-jinja Shrine, 25 minutes' walk from JR Kamogawa Station, used to be a large temple-shrine complex, though at present only a small shrine remains. The main hall, built in 1219, is a National Treasure, the oldest of its kind in Japan.

The treasure house, only occasionally open to the public, houses a number of items of value, including a couple of wooden statues of royal guards, 800 years old, designated as Important Cultural Properties.

Shiramine-ji Temple 白峰寺

The 81st Sacred Site of Shikoku

Shiramine-ji Temple, deep in a ridge of the Goshiki-dai Plateau, is where the banished Emperor Sutoku's ashes were buried. Tonsho-ji-den Hall 頓証寺殿, even bigger than the main hall, is dedicated to Sutoku.

In 1168, 4 years after his death, Saigyō, a priest-poet and friend to Sutoku, visited here. The statue of Saigyō beside this hall celebrates this occasion.

According to Shiramine literature, that night Saigyō met the Emperor's flaming ghost who threatened horrible vengeance upon his enemies, making the ridges and valleys shake with terror. There was a heated argument between them - Sutoku as a Confucianist and Saigyō as a Buddhist. Finally, Saigyō had to pray in tears for his Majesty throughout the night, chanting and chanting the Sutra of Wisdom.

Sutoku's grave, known as Shiramine Goryō, is behind this hall.

Temple Hymn No. 81

The whole temple, frosty, cold and white, is filled with the chanting and chanting of *Namu Amidabutsu*.

(霜寒く露しろたへの寺の内 御名をとらふる法の声々)

The Monster Fish

In the reign of the Emperor Keiko, there was a monster fish terrorizing the seas around Shikoku Island. It swallowed sailors and fishermen, shattering their boats, to the utter horror of the local people.

The Emperor ordered his son Yamato Takeru, the greatest warrior at that time, to go and destroy the monster fish. Takeru, who had just been waiting to give his son a chance to try his strength,

said to the Emperor: " My son, Takekaiko-o, is already 15 years old. He is very brave. I believe he will surely do a good job on the monster."

Greatly pleased, the Emperor ordered the young man to perform that difficult task. Soon Takekaiko-o and his men were sailing around Shikoku Island, searching for the monster fish. One day they found it in the Seto Inland Sea. They fought fiercely against it. But it was not very long before they found themselves in the belly of the monster.

10 days passed. All but Takekaiko-o were as good as dead. What should he do? He thought and thought. Then he had an idea. He took out his flints and kept a fire burning inside the monster until it began its death throes. He cut open the flesh of the fish and found the monster had already been cast away on the shore.

Then a little boy came up to him. He offered him a pot of water he had brought with him. How sweet it was! Takekaiko-o asked the boy where he could get such good water.

The boy took him to his spring. Takekaiko-o brought the water to his dying men in the fish. Soon all of his 88 men were restored to health again.

The brave young man was soon appointed to be the governor of Sanuki. His men followed him and called him "Sarure-o (Prince who stays in Sanuki)."

The spring noted for its good water was named Yasoba, meaning "the place where the 88 were revived."

The monster fish was enshrined in Uo-no-mido Hall. Its monument still remains among the ancient pine trees on the campus of Sakaide Senior High School in downtown Sakaide.

UTAZU 宇多津

Utazu is now undergoing the remodeling of the town, featuring the construction of Shin Utazu Toshi 新宇多津都市 on the site of former salt paddies 1,900 km. in area. Shin Utazu Toshi, meaning New Utazu City, will be a sort of futuristic city, meeting the needs of 8,700 inhabitants there in terms of communication, transportation, business, education, recreation, sightseeing and all kinds of supplies and services.

Traditionally, Utazu was a port town, temple town and castle town, which enjoyed its heyday during the Muromachi Period (1392-1573).

Its prosperity, which lasted about 150 years, started in the 1350's when Lord Hosokawa I, powerful in the central government, decided to pick the site for his residence in Utazu.

The small port turned into a fairly big town with residential, commercial and industrial areas. There were 33 temples, too. 10 of them still remain, as do some old houses and streets with their ancient names.

The prosperity continued into the Civil War Period for 80 years, though more subject to martial incidents.

In 1582, Utazu yielded to Chosokabe Motochika. 3 years later, Toyotomi Hideyoshi's subjugation of the whole of Shikoku resulted in the investiture of Sengoku Hidehisa as the new Lord of Sanuki, soon followed by Bito Tomonori and Lord Ikoma I.

Now that the Civil War days were over, Lord Ikoma I found his mountain castle in Utazu rather out of date. So he chose a level seaside quarter in Takamatsu as the site for his new castle residence.

In 1588 he moved to Takamatsu, leaving Utazu to dwindle into a small town of little importance.

Now, 400 years later, the town is in the limelight again. It will be interesting to visit one of the observation towers to see what is happening around: one is Gold Tower 144m tall, shining on the edge of New Utazu City, and the other is at Bisan Seto Traffic Advisory Service Center 備讚瀬戸海上交通センター on the slope of Aonoyama Hill.

There are many old temples worth visiting, too, including Nanryu-ji Temple as a seminary for the practice of Zen meditation. The Town Office is ready to provide you with a guide map for a tour around them.

Gosho-ji Temple 郷照寺

The 78th Sacred Site of Shikoku

Gosho-ji is a well-kept temple on the slope of Aono-yama Hill. Reportedly it was founded in 725. The main image of Amida Nyorai is a Cultural Property registered by the Prefecture.

Originally it was a temple of the Tendai sect. But now it is of the Ji sect. The story goes as follows:

In 1288, Saint Ippen (1239-1289), an advocate of *nembutsu-odori* (nembutsu-chanting-dancing) came over and taught people how to do it - by singing, dancing, striking the bell hung around his neck, invoking Amida Buddha through repeated chanting of "*Namu Amidabutsu*" or "Homage to Amida Buddha!"

People never forgot Ippen's teaching for hundreds of years afterwards. In 1664, the temple formally went over the Ji sect the saint had started.

"Ji" means "time." Ippen used to say: "Chant and dance. This living moment is the last moment of our lifetime."

Of all the 88 Temples on the Shikoku Pilgrimage, this is the only one of the Ji sect.

Temple Hymn No. 78

What fun it is at this temple, dance-dancing, chant-chanting, to the bells a-ring-ringing!

(踊りはね念仏となふ道場寺 拍子をそろへ錠をうつなり)

MARUGAME 丸亀

Marugame, the largest city in Middle Sanuki, is a castle town. The downtown area between the ports and the castle on a green hill is a fairly big business section with checkered streets of shops, stores, banks and firms.

The castle and its vicinity are calm and leafy, forming a school zone, residential areas, park areas and a government office district.

Out in the coastal waters stretches the archipelago of the Shiwaku Islands, the old home of the well-known "Seamen of the Shiwaku."

Marugame-jo Castle 丸亀城

The three-storied donjon on top of Kameyama Hill makes a fine landmark for Marugame. The old castle used to have its double moats until the 1950's, when the waves of modernization washed over the outer moat. The inner moat and the area within are preserved as a National Historic Site.

The **donjon**, completed in 1660, one of the oldest remaining in Shikoku, is an Important Cultural Property.

Ote-ichi-no-mon (First Front Gate) and **Ote-ni-no-mon** (Second Front Gate), both built in 1670, are Important Cultural Properties.

There used to be 12 subsidiary donjons, 8 gates and 2 towers. But they have all vanished.

The residence of the Lord and his family is gone, too, except **Omote-mon** (Front Gate) and **Bansho** (Guards' Quarters). Both are Cultural Properties registered by the Prefecture.

The neighborhood known as **Bancho** 番丁 used to be a residential area for the officials of Marugame-han, the old streets still retaining that atmosphere. In 1926, the site of the castle was purchased by the City, and it was laid out into a park with a library and museum, a baseball ground, swimming pools, amusement parks and gardens.

A couple of lively occasions to visit the castle are Sakura Matsuri (Cherry Blossom Festival) held from April 1 through 15, and O-shiro Matsuri (Castle Festival) on the 3rd Friday, Saturday and Sunday in May.

One of the big attractions of the latter is the parades on Saturday afternoon, including the Daimyo's Procession and his Warriors' Procession enacted by hundreds of children. The dancing finale on the Sunday evening is quite a spectacle, too.

The history of Marugame-jo Castle begins 43 years before that of Marugame-han. Its construction dates back to 1597, when Lord Ikoma I, who had completed Takamatsu Castle in 1590, built another castle here in Marugame, so as to better control western Sanuki.

In 1615 Lord Ikoma III abandoned the new castle, following a new law issued by the Tokugawa Shogunate that each province should have no more than 1 castle.

In 1641 the Province of Sanuki was divided into 2 *han* — Takamatsu-han (120,000 *koku*) and Marugame-han (53,000 *koku*). The first governor of Marugame-han, Lord Yamasaki I, at once began to reconstruct the long-abandoned castle. But it was not until 1660 that all the structures were completed by Lord Kyogoku I. The Yamasakis' lordship had been made redundant in 1658 because they had no heir.

The 7 generations of Lords Kyogoku stayed here for 209 years, until in 1869 the last Lord officially returned the *han* to the Emperor Meiji.

Naked Juza

The 4-level 60 m ramparts of Marugame-jo Castle, the tallest in Japan, contribute greatly to the beauty of the castle. Local people seldom talk of the ramparts without referring to "Naked Juza," a gifted mason who built them more than 350 years ago.

One day, when the castle was nearing completion, the Lord came over to see how things were going. Soon he was very happy to find everything so fine and beautiful. Above all, he was pleased with the sight of the ramparts stretching down like so many giant fans fixed around the mound.

"What a wonderful fortress he has built for me!" exclaimed the Lord. "Indeed, Juza is a genius. No wonder he prides himself on being the best mason in the country. None but flying birds will be able to get over the walls!"

Quite satisfied, the Lord sent for the leader of the wall-building. Soon Juza arrived, and the Lord was generous enough to give him a gift of money as well as kind words. Both were very delighted with each other.

Then the Lord said to Juza jokingly: "True, you are a past master in the art of masonry. But you would not be able to climb the walls of your own building, would you?"

To the Lord's secret horror, Juza confidently answered: "Yes, I think I could, if you'd give me a pair of iron rods one foot long. "

At once a pair of iron rods were brought to him, and soon, before the startled eyes of the Lord, he climbed the walls as easily as a monkey climbs up a tree.

A few days later, Juza was ordered to measure the depth of a well. He climbed down and down to the water, when suddenly a great stone fell on him. That was the end of good old Juza.

What is said to be his grave, a simple stone, is in Jukaku-in Temple 寿覚院, the family temple of the Yamasakis. People call it "the stone of Naked Juza," because he always worked naked.

Mizuabi Mikoshi

The annual festival of Tashio Hachiman-gu shrine in the eastern suburbs of Marugame is known for a ritual called Mizuabi Mikoshi. On October 15, vigorous young parishioners, bearing the *mikoshi*, a portable shrine, make their way through the River Doki, giving the mikoshi a good *mizuabi* or ceremonial dunking, to the cheers of spectators on the banks.

Bansho-en Garden 万象園 - a Landscape Garden & Galleries

Bansho-en Garden was built in 1688 by Lord Kyogoku II as a villa for his family. A lake in the centre is a miniature of Lake Biwa, the biggest in Japan. The islands in it are named "Sails", "Wild Geese", "Snow", "Rain", "Mist", "Bell", "Moon" and "Evening Glow". Making a leisurely tour around these islands via arched bridges is really refreshing, in whichever season you may visit. A tea house by the lake serves green tea and cake (¥300).

There are 2 galleries — Marugame Art Gallery and Pottery Gallery. The former has on display 42 works by Courbet, Corot and the artists of the Barbizon School — Millet, Daubigny, Diaz, Jacque, Troyon and Dupre.

The latter houses Chinese ceramic ware and a collection of Iranian earthenware and glassware dating back to 2500 B.C. through the 1200s A.D.

Uchiwa

Marugame is famous for *uchiwa* or round paper fan manufacturing. About 130 manufacturers produce about 56,000,000 paper fans a year - about 90% of the production in this country.

Its history dates back to the first half of the 17th century, when Priest Yugen of Konko-in Temple of Kompira-san thought of making a paper fan with Kompira's coat of arms 金 stamped on it. It would, he thought, be a good souvenir for those who came over to Sanuki by the hundreds of thousands to make their "Kompira Pilgrimage."

The then Lord of Sanuki, Ikoma IV, took up his idea. He invited some excellent artisans from Nara so that his people could learn their art of *uchiwa*-making.

In those days, paper fans coated with tannin were used when making a fire - a necessity in the kitchen - and they sold like hot cakes. By the middle of the 19th century, more than 800,000 paper fans a year, including elegant ones to be used by the fashionable, had been produced and sold, thus adding greatly to the revenues of Marugame - an art of making baskets and bowls out of the same materials as *uchiwa* - bamboo, paper, and tannin.

Nowadays bamboo is often replaced by plastic and *washi* (Japanese paper) by pulp. Yet the art of *uchiwa* -making and its manufacturing are still almost the same as they used to be - a cottage industry, all the family from children to grannies lending a hand from time to time. Its manufacturing centre is Shioya-cho, the north western part of downtown Marugame.

The Shiwaku Islands 塩飽諸島

The Shiwaku Islands off Marugame and Sakaide consist of about 30 islets in the central part of the Seto Inland Sea National Park. 5 of them have become bases for the piers of the Seto Ohashi Bridge - Hitsuishi-jima, Iwakuro-jima, Wasa-jima, Yo-shima and Mitsugo-jima.

If you drove to Shikoku via the Bridge, you may have already visited one of them, Yoshima 与島 with its "Fishermen's Wharf." The island is becoming a sightseeing outpost for Shikoku, providing traffic information for drivers as well as sightseeing cruises around the Inland Sea.

These islets are known for the "Seamen of the Shiwaku," the most skillful Japanese sailors in former times.

The Seamen of the Shiwaku

Since the dawn of Japanese history, the Seto Inland Sea has played a very important role in maritime transportation. It was the main route along which cultures and civilizations of China and Korea were brought over the sea to Nara, Kyoto, Osaka and many other places around the Inland Sea.

Products from Kyushu and the western parts of Honshu were also carried to the capital by this route.

It is therefore not surprising that the Shiwaku Islands, situated in the central part of the Inland Sea, should have already produced excellent seamen as early as the 10th century.

In the 930s, they gave their support to Fujiwara Kunikaze, the then Lord of Sanuki, helping him succeed in driving out Fujiwara Sumitomo, a former Lord of Iyo, then pirate chief whose ravages had completely paralyzed Inland Sea transport.

In the 1160s, when the Taira clan began to expand their power in the central government, they often relied on the seamen of the Shiwaku. The Tairas were trying to amass ever greater wealth through trading with China. What they needed most was the seamen's knowledge of tides and currents, navigating expertise and fine skills in shipbuilding.

During the war between the Tairas and the Minamotos, the seamen were loyal to the defeated Tairas.

Throughout the eras that followed - those of the Kamakura Shogunate, the Muromachi Shogunate and the Civil War - the seamen remained active, engaging in trade with China and Korea for themselves as well as for the Shoguns.

Some of them joined the *Wako* - fleets of Japanese pirates who from the 14th to the 16th centuries plundered the coasts of the Korean Peninsula, China and the South Sea Islands - while others helped the Shoguns to stop the *Wako*.

In 1577, Oda Nobunaga, the victor in the Civil War, rewarded the seamen by granting them priority in using the port of Sakai, Osaka, the most important port at that time, in return for the great assistance they had given him during the war.

Toyotomi Hideyoshi, the successor to Nobunaga, officially patronized the seamen, who returned his favors by helping him in subjugating Shikoku (1585) and Kyushu (1587), and on the military expeditions to the Continent, which turned out to be a failure.

In 1590, Hideyoshi rewarded 650 seamen for their "unparalleled assistance" with a feud of 250 *koku* on the Shiwaku Islands and each with the status of *Nimmyo* or feudal lordship - something unheard-of in all the history of Japan. This status remained vested in them for 280 years until 1869, when the feudal class divisions were abolished with the Meiji Restoration.

During the Edo Period (1603-1867), they had their own government office called *Kimbansho* and 4 senior statesmen called *Toshiyori* took turns in ruling the islands.

In business they were active not only as the Shogun's seamen but also as independent merchants. They sailed around the coasts of the whole country, collecting, carrying and selling all kinds of goods and products. Some of them became so wealthy that certain *Daimyo* are said to have borrowed money from them.

In 1858 the Tokugawa Shogun was to send a delegation to Washington in order to conclude a treaty of friendship and commerce with the USA. He had the ship built by the Dutch. But her crew, he thought, must be all Japanese. The crew of 50 tried their best and succeeded in steering the man-of-war to and from America. 35 out of the 50 who performed this feat were seamen from the Shiwaku Islands. 2 of the 35 died from overwork and were buried in San Francisco.

Soon 2 young men from the same islands - Yamashita Iwakichi and Furukawa Shohachi - went to study in Holland. They were the pioneers of Japan's shipbuilding industry.

Ii-no-yama

Ii-no-yama is known as Mt. Fuji of Sanuki, a fine landmark of the Sanuki Plain.

The name, literally meaning Rice Mountain, comes from Ii-yorihiko, a mythological god, who stayed on this mountain in order to hold sway over the Land of Sanuki.

Ii-yorihiko was just a face - one of the 4 faces owned by a body of land called Iyo-no-futana, created by Izanagi and Izanami, the father and mother of the Japanese Islands.

The other 3 faces were Ehime for the Land of Iyo (Ehime Pref.), Takeyoriwake for the Land of Tosa (Kochi Pref.), and Ogetsu-hime for the Land of Awa (Tokushima Pref.).

The great stone on the mountaintop, as another legend tells us, was placed there by a giant trying to cover up its crater.

TADOTSU 多度津

JR Tadotsu Station is a junction of the Yosan Line for Ehime Pref. and the Dosan Line for Kochi Pref. This is where Shikoku's railway system started in 1889, when the first steam locomotive train ran 15.5 km between Marugame and Kotohira by way of Tadotsu.

Tadotsu, an ancient port town, used to be the seat of government of Tadotsu-han, a fiefdom with 10,000 *koku*, established in 1694 as a branch of Marugame-han. Some old streets still retain the atmosphere of former times, especially around the neighborhood known as Kachu, featuring Higashi Goten 東御殿 or *Buke-yashiki*. It is the best-preserved structure of its kind in the Prefecture.

Toryo Koen Park 桃陵公園

Toryo Koen Park is a recreation center of the town. Situated on a hill by the coast, it provides a panoramic observation spot. Cherry trees, planted all over the hill, are a great attraction in their season. The Cherry Blossom Festival lasts for 15 days, beginning on April 1st.

On the southern slope of the hill stands Shorinji Kempo Headquarters 総本山少林寺③. It is reported that about a million including an increasing number of non-Japanese are studying and practicing this martial art and its spiritual discipline.

Shorinji Kempo

Shorinji Kempo, an art of self-defense, has been developed as a form of ascetic practice for Zen Buddhists. It is not merely a sport or martial art, but a religious exercise to approach the Buddha's spirit in the principles of "self-realization" and "live and let live."

Shorinji Kempo was started by So Doshin I (1911 -1980) in 1947. 2 years before, he had been repatriated from Manchuria, the northeastern part of China that "Imperialist Japan" held for 13 years till the end of the World War II. Doshin had seen how people could be dehumanized in the dire extremities of the war and its aftermath. He also learned how things in this world are dependent on people who manage events.

"People are everything. Developing good humanity in people is the only way to save Japan and the world at large," he kept saying to himself in those days.

Doshin, who had learned various martial arts in China, pondered over the Zen philosophy of Bodhidharma as well, trying to restore the martial art that Bodhidharma himself was said to have practiced with his disciples about 1,500 years ago when he transmitted Zen from India to China.

Finally, Doshin succeeded in restoring and reorganizing the whole body of that art, which he named Shorinji Kempo. He founded its Headquarters here in Tadotsu and taught it to young people for the rest of his life.

Now his daughter, So Doshin II, has succeeded her father's leadership, carrying on the spirit of his teachings.

A timely occasion to visit this Headquarters is Bodhidharma Festival on the 1st Sunday in October. The Shorinji Kempo demonstration and charity bazaars are great attractions.

For further information, make inquiries at Shorinji Kempo Headquarters: 3-4-59 Hondori Tadotsu-cho, Kagawa-ken Japan.

Doryu-ji Temple 道隆寺

Doryu-ji Temple was founded in the middle of the 8th century as a family temple of the Wake clan, a local power. A popular legend tells of its origin as follows:

Wake-no Michitaka (Doryu) once had the misfortune to fatally shoot his old nurse while he was trying to shoot some mysterious light that appeared every night in his mulberry plantation.

Grief-stricken, Doryu carved an image of Yakushi-nyorai, the Medicine Buddha, out of the light-haunted mulberry tree, enshrined it in a hall and prayed for the peace of the nurse's soul.

Later Kobo Daishi visited her and created the larger Yakushi-nyorai we see today. The old one is said to be enshrined in its body.

Among the many temple treasures, the 800-year-old Star Mandala scroll is an Important Cultural Property.

Temple Hymn No. 77

All I aspire to is entering the way of Buddhahood
so that I may see the moon of salvation.

(願ひをば仏道隆に入れはてて 菩提の月を見まくほしさに)

Kamo-jinja Shrine 賀茂神社

This shrine maintains an ancient *nembutsu-odori*, which is performed on the last Sunday in August every year. Its origin is attributed to Sugawara-no Michizane as the Lord of Sanuki, just like the Takinomiya Nembutsu-odori. But here the dancers, musicians and their leader are all boys and girls in festive costumes. It is an Intangible Cultural Property registered by the Prefecture.

Another feature of this ancient shrine is about 10,000 old coins excavated from its precincts. They were from the Han, T'ang, Sung, Yuan, Koryo and Kin Dynasties on the Continent as well as from Nara and Kyoto. They are all Cultural Properties registered by the Town.

Kaigan-ji Temple & Bathing Beach

Kaigan-ji Temple 海岸寺, 2 minutes' walk from JR Kaiganji Station, is a well-kept temple with a Youth Hostel in its seaside precincts. With its Mandala-en Garden, a Mini-Shikoku Circuit and a pine-wooded, unpretentious sand beach nearby, it is inviting especially in summer.

Some people insist that this was where Kobo Daishi was actually born, because Misumi-dera Temple in the neighborhood was his mother's villa.



Japan in Miniature

ZENTSUJI 善通寺 & its Vicinity

Zentsuji, the birthplace of Kobo Daishi, is so named after the temple he built in 813. The town, the biggest and busiest temple town in Shikoku, is a mecca not only for pilgrims but also for those who adore Kobo Daishi as a father of Japanese culture and civilization.

About 400 ancient tumulus sites in the neighborhood suggest that this was one of the most advanced areas in Japan in prehistoric times. Some findings from them are displayed at Kyodo Shiryo-kan Museum 善通寺市立郷土資料館, 3 minutes' walk from JR Zentsuji Station.

Now the city accommodates a variety of organizations, including a Christian college, Shikoku Gakuin Daigaku 四国学院大学, Land Self-defense Forces the 2nd Amalgamated Brigade and a National Agricultural Experimental Station. This diversity keeps the town ever active and the natives always ready to accept newcomers.

Zentsu-ji Temple 善通寺

The 75th Sacred Site of Shikoku

The temple has 2 distinct precincts. The East Precinct known as *Garan* is of very easy access with its 4 gates always open. The West Precinct, the Birthplace, opens at 6 a.m. and closes at 6 p.m.

The building of the *Garan* precinct started in 807 when Kobo Daishi, after returning from China, was permitted by the Emperor to propagate his Esoteric Buddhism. In 813, it was completed and named after his father Yoshimichi or Zentsu. It used to have 13 halls and 2 five-storied pagodas, with 49 monastic dormitories added in later years, in the precincts of 4 sq. km, about 3 times today's area.

In 1558, many of the buildings were destroyed by a mysterious fire. In 1575, it was again burnt down by Chosokabe Motochika.

By and by, it was reconstructed through nation-wide campaigns for funds and financial aid from successive Lords in Sanuki and from various Shoguns of Edo. Emperors also contributed meritorious actions, funds and presents, helping to create the temple as we see it today.

Five-storied Pagoda

This pagoda, 45 m tall, the landmark and symbol of this town, is the third of its kind, completed in 1884 in memory of the 1050th anniversary of Kobo Daishi's *nyujo* or decease.

A couple of giant camphor trees

The one on the left, 40 m tall, 13 m in diameter, is about 1,500 years old. It has probably seen the child Daishi playing around it. Daishi himself begins his autobiography as follows:

"I was born and spent my boyhood in a seaside village comfortably shaded by a number of camphor trees ..."

This tells us that there used to be many more camphor trees around here and that the sea was much nearer.

Main Hall

The hall enshrines Yakushi-nyorai. It also houses 108 statues of *Rakan* or the Buddha's disciples. The first statue of Yakushi-nyorai carved by Daishi himself was reduced to ashes in 1558. So were many of the 500 *Rokan* statues. The present image carved by Uncho reportedly contains the remains of the first image inside it. Shaka-do Hall 釈迦堂 is dedicated to Sakya, the Buddha.

Kezo-in 華藏院

This is one of the 4 remaining monastic dormitories out of the 49 that used to flourish during the golden age of the temple in the 13th and 14th centuries. The other 3 are Kanchi-in 観智院, Gyokusen-in 玉泉院 and Gochi-in 五智院.

Kanchi-in 観智院

Its hall houses an Eleven-faced Kannon, known as Koyasu Kannon who is believed to bring easy delivery to pregnant women. A place favored by women of all ages. To the right of the hall stands a statue of Kobo Daishi in the garb of a pilgrim.

Nio-mon Gate 仁王門

The main gate to the Birthplace. A couple of Nio are the guardians of this holy place. 2 pairs of enormous *zori* or straw sandals are dedicated to them by a Pilgrims' Club of local farmers.

Mie-do Hall 御影堂

The approach to the Mie-do Hall is a kind of gallery for the pictorial biography of Kobo Daishi, dedicated by local artists.

This hall is the very spot where Kobo Daishi was born in 744. In the inmost recess of the altar, Daishi's portrait is enshrined - the portrait he himself painted in 804, when he was 31, just before he left Japan for China. It is called Mehiki Daishi meaning "the Portrait of Blinking Daishi," because the Emperor Tsuchimikado saw him blink while he was reverently gazing up at him at his Court. The Emperor, greatly impressed, sent a letter of gratitude to Zentsu-ji for bringing it to him in accordance with his oft-expressed wishes. It was dated August, 1209.

There are 4 other statues of Daishi and his parents, too.

Visitors may traverse the basement of the hall, along a pitch-dark path. This is called *Kaidan-meguri*. The utter blackness symbolizes the darkness of the human mind or human ignorance of the Truth. The journey, once experienced, is very hard to forget.

"Go along with the palm of your left hand pressed against the left-hand wall," says the notice. "The wall, painted with *Mandala*, angels and lotus flowers, is the Buddha's way. You will be safely guided as long as you are on His Way."

Homotsu-kan Museum 宝物館

After *Kaidan-meguri*, arrows will guide you to the Museum. The temple treasures exhibited here include "the Most Precious Seven" next to "the Portrait of Blinking Daishi."

- A five-colored fragment of Buddha's ashes: Daishi got 80 of the fragments from Abbot Hui-kuo, his Chinese master. One of them Daishi presented to his mother, the rest to To-ji Temple in Kyoto.
- A ritual robe of Indian make, presented to Daishi by Abbot Hui-kuo.
- A ritual stick of Indian make, presented to Daishi by Abbot Hui-kuo (National Treasure: often enshrined in Mie-do).
- A small clay pagoda Daishi modeled at the age of 7.
- A sutra scroll (National Treasure): Each of the characters is accompanied by a little Bodhisattva on a lotus pedestal. Daishi did the calligraphy; his mother the painting.
- A jar used by Daishi.
- A bowl used by Daishi as a mendicant priest.

The rest of the treasures include a statue of Jizo, about 900 years old (National Treasure) and an image of Kissho-ten.

Naked Festival

The highlight of *Hadaka Matsuri* or the Naked Festival of Zentsu-ji Temple is *Fukubai* or the scrambling for couple of Good Luck Sticks, in which hundreds of youth only wearing a white loincloth fight for the sticks. It takes place on one of the coldest evenings in February - the Saturday evening closest to January 20 of the old calendar. Yet, the fierce fights make participants steaming hot.

Nakedness signifies innocence like a newborn baby, while the white of the loincloth represents the purity of its wearer. The holy sticks are prepared by the Archbishop of Zentsu-ji according to a special 21-day practice of Esoteric Buddhism.

The winners of the sticks are called the "Fortunate Men". They are considered to have gained enough good luck to share with everyone for that year.

Mikage-no-ike (Daishi Reflecting Pool) 御影の池

Daishi painted his own portrait, sitting on a bough of a pine tree beside this pool. He was 31. He was about to travel to China to further his study of Buddhism.

In those days, a mission to China was sent only once every 20 years. This meant Daishi, to his mother's woe, had to stay in China for 20 years. Daishi painted his own portrait and presented it to his mother. This became what was later called "the Portrait of Blinking Daishi."

The trunk of the pine tree, on whose bough he was sitting to do the painting, now reposes under the canopy to the left of Mie-do Hall.

Surprisingly, Daishi returned home in less than 2 years, in 807. For in that year, the then Emperor of the T'ang Dynasty died, and a Japanese delegation was sent over to Ch'ang-an to attend his funeral. Daishi took advantage of their return journey; Abbot Hui-kuo, his deceased master, had told him to return home as soon as possible to spread his teachings. This is considered to be one of the many examples of good luck in Daishi's life.

Shinran-do Hall 親鸞堂

This hall accommodates a statue of Shinran (1173-1262), the founder of the Jodo-shin-shu sect. At 62, Shinran, who had never been to Zentsu-ji in his life, carved this statue of himself and left it with the Yoshidas in Shimofusa near what is Tokyo now, hoping that it might be sooner or later sent to Zentsu-ji to fulfil his lifelong wish to visit there. But it was not until the middle of the 18th century that the Yoshidas, urged by Shinran in their dreams, finally dispatched it to Zentsu-ji.

About 50 years later, the statue was transferred to one of the local temples of the Jodo-shin-shu sect, considered to be a more appropriate place for the statue. But soon it was returned to its present site, because in its longing to return to Zentsu-ji it continually manifested a mysterious restlessness.

Henjo-kaku Hall 遍照閣 is for study, training and events to enable anyone to approach Daishi's spirit. The War Memorial is for the war dead all over the world, while the Burmese Pagoda is for the war dead in Burma.

Kukai Memorial 空海記念碑 (Kobo Daishi Memorial)

This is one of the 2 Kukai Memorials built in 1982 on the 1,150th anniversary of Daishi's *nyujo* or decease. The other was erected in China in Ch'ang-an where he studied. They are of the same design and of the same Aji-ishi stone, though the one in Ch'ang-an is twice as large.

Koshiki-zan Hill 香色山

This green hill is the smallest and frontmost of the 5 sacred heights called Gogaku, sites for ascetic practice by the child Daishi.

One of the attractions on this hill is a Mini Shikoku Pilgrimage encircling it. Many local people make this circumambulation (1.8km) every day year after year. 915 rounds cover the same distance as the real pilgrimage around Shikoku 1647 km. The circuit begins at Gochi-in 五智院.

Temple Hymn No.75

Zentsu-ji is where I wish to live, a holy place
never to fall into dust, ever lightened by the Buddha's vow.

(われ住まばよも消えはてじ善通寺 ふかき誓ひの法のともし火)

Sanuki-no-miya Shrine

This is a shrine complex consisting of Gokoku-jinja as a memorial shrine for the war dead, Nogi-jinja dedicated to General Nogi, the 1st commander of the former divisional headquarters in Zentsuji, and the Senken-do Hall enshrining 103 wise men and women from Sanuki. Recently it has added one more a Traffic Safety Shrine, the only one in Japan.

Koyama-ji Temple 甲山寺

The 74th Sacred Site of Shikoku

Koyama-ji Temple was so named after the helmet (*ko*)-shaped hill behind the temple - once a pleasant green hill, now badly scarred by quarrying.

It was founded by Kobo Daishi with half the money he was rewarded with in 821 when he succeeded in repairing the bank of Manno-ike. The other half was spent on a temple he built on the bank of the reservoir. The main image of Yakushi-nyorai was also carved by Daishi, praying for the success of his work on that ungovernable reservoir.

Temple Hymn No. 74

Let us fight fearlessly with all our heart,
armored in this helmet, watched by the Twelve Gods *

十二神 味方にもてる戦には 己と心かぶと山かな

* the Twelve Gods: the 12 guardian gods of Yakushi-nyorai

Mandara-ji Temple 曼荼羅寺

The 72nd sacred Site of Shikoku

Mandara-ji Temple, founded in 596, was originally the family temple of the Saekis. Daishi, 3 years after returning from China, remodeled the temple, enshrined the image of Dainichi-nyorai and both kinds of *Mandala* from China, renaming the temple after them.

The Kannon in Kannon-do Hall is a Cultural Property registered by the Prefecture. The pine tree in the front garden, only 4 m tall but 18 m in diameter, is a Natural Monument registered by the prefecture.

A famous nature poet, Saigyō often visited here while he was staying in a hut, now called Saigyō-an, about 15 minutes' walk up a hill behind the temple.

Temple Hymn No. 72

May the worshippers of the *Mandala* come
back here again and again and again!

(わづかにも曼荼羅おがむ人はただ ふたたび三度帰らざらまし)

Shusshaka-ji Temple 出釈迦寺

The 73rd Sacred Site of Shikoku

Shusshaka-ji Temple is at the foot of Mt. Gahaishi, the highest of the 5 sacred peaks of Zentsuji. "Shusshaka" means "the Buddha appeared here." "Gahaishi" means "I met the Buddha here." Both sound very striking. A celebrated legend goes as follows:

One day when he was 7 years old, Daishi in his 7-day prayer on top of that mountain, called to the Buddha: "Oh, Buddha, how I wish to give my life to Buddhism so that I may save all those people and living things! Please appear here if you are to hear my prayer. If not, let me give up my life to you here and now!"

The little boy threw himself from the top of the 481m-high cliff. At once, the Buddha appeared in the clouds and the child was safely received in the soft sleeves of an angel.

In memory of this miracle in later years, Daishi founded a temple halfway up the mountain, enshrined an image of the Buddha there and named it Shusshaka-ji, which is now called Zenjo-ji.

What is now called Shusshaka-ji was built about 200 years ago in the valley below, making it much more accessible to visitors. But this gave rise to a charming custom among Daishi worshippers. On every 15th evening of the lunar calendar, not a few people pay a visit to that older temple, after half-an-hour's ascent of a steep mountain path, under the radiance of the full moon.

A *goma* fire service is given there around 8 p.m. Another service is *Rusuri-yu* or a medicated bath that Daishi recommended people to take. That is why they call this day "Bath Day." After taking the bath, they usually stay there, holding a vigil, instead of going home.

A farther ascent up to the top of the legendary cliff takes another half an hour or more. The path is a rocky slope hung with chains to help the climbers. On the narrow summit with a perpendicular precipice below stands a statue of the child Daishi. This has been a noted spot for ascetic practices from time immemorial. The energetic boy Daishi, too, was apparently following the tradition.

Temple Hymn No. 73

Up there, on the sacred mountain, the Buddha did
present himself to save us all in these Six Paths *.

(迷ひぬる六道衆生すくはんと 噂き山にでづる釈迦寺)

Note: Six Paths: 6 worlds of transmigration.

Konzo -ji Temple 金倉寺

The 76th Sacred Site of Shikoku

This is birthplace of Chisho Daishi (814 - 891), Kobo Daishi's nephew. At 14, he went up to Hiei-zan* Enryaku-ji Temple in Kyoto. At 39, he traveled to China to further his study of

Esoteric Buddhism. 5 years later, he returned home with numerous volumes of scriptures. At 54 he became the 5th Abbot of Enryaku-ji Temple, the headquarters of the Tendai sect.

According to the Temple Chronicle, Konzo-ji was founded in 774 by Wake Dozen, Chisho's grandfather. In 858, after returning from China, Chisho Daishi remodeled the old temple, spending 4 years. The 800-year-old portrait of Chisho Daishi is an Important Cultural Property.

Temple Hymn No.76

Open the blessed chamber of Esoteric Buddhism,
and the grace you receive will be inexhaustible.

(まことにも神仏倉をひらくれば 真言加持の不思議なりけり)

Note: Hiei-zan: One of the greatest Buddhist Sanctuaries founded by Saicho (Dengyo Daishi: 767-822). In the 13th century Hiei-zan produced Honen (the founder of the Jodo-shu sect), Shinran (the founder of the Jodo-shin sect), Dogen (the founder of the Soto-shu Zen sect) and Nichiren (the founder of the Nichiren-shu sect).

Iyadani-ji Temple 弥谷寺

The 71st Sacred Site of Shikoku

This mountain temple is believed to be haunted by the souls of the dead. The approach to the main hall begins with *Sai-no-kawara* or the Children's Limbo. The dead children are said to pile stones, trying to build a pagoda to comfort their bereaved parents, but always in vain.

At the top of the flight of 108* stone steps is the Daishi-do Hall, whose innermost part - the Lion Cave - is thought to have been a meditation place for the child Daishi. The main image is a Thousand-handed Kannon, carved by Daishi when he revisited here after returning from China.

Note: 108: In Buddhism it is considered the number of bones in the body and therefore of human sins.

Farther up, there stands Juo-do Hall or Ten Judges' Hall. All over the cliff nearby there are innumerable carvings of small pagodas and *Namu Amidabutsu* 南無阿彌陀仏 (Homage to Amida Buddha!), though quite weathered. Most noticeable are the images of Amida Buddha and his attendants, Kannon and Seishi. This is where the water service is held for the dead on the vernal and autumnal Equinox Days. A farther ascent brings you to the main hall, a small secluded place.

On your way back, you may have a rest at a small eating place at the foot of the approach. They say this is where the living and the dead "eat and part." It is called *Haiku-jaya* or *Haiku Tea House*. All its walls, beams and doors are hung with *haiku*-sheets composed by the customers.

Temple Hymn No. 71

we are all good friends, even with the wicked,
as we wend our way to the temple for the dead.

(悪人と行きつれなんも弥谷寺 ただかりそめも良き友ぞよき)

Seven Temple Pilgrimage

A popular pilgrimage called *shichikasho-mairi* or the Seven Temple Pilgrimage is associated with the ancient belief concerning Iyadani-ji Temple as a temple for the dead.

The souls of the dead are believed to stay in this mountain for their purification, only to return home on *Higan* or spring and autumn equinoctial days. On their way back again to the mountain, the dead, accompanied by their families or relatives, visit the 7 temples in and around Zentsuji - Nos. 71 through 77 - formally starting from No. 77 (Doryu-ji Temple in Tadotsu), returning to No.71, the temple for the dead.

KOTOHIRA 琴平 & its Vicinity

Kotohira is a major shrine town that developed at the gates of Kotohira-gu Shrine, generally known as Kompira-san - one of the most popular shrines in this country for hundreds of years.

Its colorful streets are almost always crowded with visitors and tourists from all over the country - about 4 million a year. The New Year's season, the *kabuki* season in April and the shrine's Grand Festival on October 10 are among the most pleasant occasions that turn the whole town and shrine into a paradise of gaiety and religious fervor.

Kotohira-gu Shrine 金刀比羅宮

Kompira-san with its park and forest is laid out on the slope of Mt. Zozu or Mt. Elephant's Head, 521m high.

Its **Omote-sando Approach** consists of very busy streets bordered by hotels, inns, restaurants, coffee shops, and a great number of souvenir shops. One of the highlights along the way is Takadoro 高灯籠, the tallest lantern in the country - 27.6m. It used to serve as a beacon for Kompira pilgrims arriving at night. It was built in 1865 by a Pilgrims' Club in eastern Sanuki.

The stone *torii* gates and numberless stone lanterns along the approach and promenade were all dedicated by Kompira worshippers, too, generation after generation. All these stone steps (785 to the Main Hall and 583 more to the Inner Sanctuary) are also a monument to Kompira devotees. The stones were brought from islands in the Inland Sea to be built into these flights of steps, a task requiring hundreds of years and innumerable man-days. Kotohira people would be the last to agree to replacing them with a ropeway.

Certainly it is a hard climb to walk up all the way. But all the shops beckon with their wares - candies, cookies, knick-knacks, dolls, masks, ornaments, chinaware, earthenware, lacquerware and local folk crafts of paper, bamboo, wood or iron. Masters of *Itto-bori*, the local woodcarving art, can often be seen at work through the shop windows.

Some shop assistants may call to you at the doorway of their shops, inviting you to use their walking-sticks or umbrellas on rainy days, free of charge. But this comes from commercialism rather than simple kindness; they are expecting you to buy something at their shops on your way back.

At the foot of the stone steps, you will *see kago* or palanquins, in which 2 men carry the customer the first 225 steps up to the Main Gate. The *kago* is usually hired by the aged or the infirm, because it is rather expensive.

Ura-sando Approach

This is another approach to the shrine - winding through hills, valleys and gardens. All paths lead to the Sakuranobaba Promenade. This is also the route to enjoy seasonal flowers and leaves - varieties of camellias, sasanquas, cherry blossoms, wisteria, azaleas and maples.

Sakura-no-baba Promenade

This is a quiet promenade bordered by granite fences, stone lanterns, cherry trees, pine trees and camellias. There are no more shops here apart from one group called *Gonin-byakusyo* or Five Farmers. They are allowed to sell their wares just inside the Main Gate in memory of their ancestors' great contribution to the shrine. A legend says that they were the first to greet Omononushi-no-mikoto from Izumo, the main god, when he landed at Tadotsu, a port 10 km north of Kotohira. *Kamiyo-ame*, the candy they sell under the 5 huge paper umbrellas makes a traditional Kompira souvenir.

Asahi-no-yashiro Shrine 旭社

This 150-year-old wooden building, 18.5m in height, used to be the Main Hall until the new one was built in 1918. It appears a bit sooty, but the building is considered a memorial to the carpentry and carving skill of the early 19th century. Its ceilings, eaves, walls and doors are elaborately carved with representations of flowers, birds, clouds and mythological beasts, along with men and women in fine garments.

It took 40 years to finish it, because everything depended on the offering from people all over the then-61 provinces in Japan. It was during this period that *Itto-bori*, the local woodcarving art, was started by local carpenters and sculptors carving wood in their spare time.

Now this building enshrines many important gods and goddesses from Japanese mythology, including Izanagi and Izanami (Creator of the Japanese Islands) and their daughter, Amaterasu-omikami (the Sun Goddess).

Sakaki-no-mon Gate 賢木門

This gate was reportedly built overnight by the men of Chosokabe Motochika. One night in 1584, the invader from Tosa who had inflicted dire damage upon Kompira-san became frenzied with fear while he was camping on Mt. Elephant's Head.

He cried and cried, pointing to the trees and shrubs in the mountains: "Look! The enemy is coming. They are coming in large numbers!"

His old soldiers at once felt this was divine punishment by the Kompira gods. They visited the sacred hall, apologized for their violence and promised to dedicate a new gate for the old one they had destroyed.

They worked very hard on the gate, and it was completed by the time the day dawned. But they were in such a hurry that they never realized they had erected one of the pillars upside down.

The gate we see today was built in 1879. But the old pillar in question is still kept in the Homotsu-kan Museum.

Main Shrine 本宮

In the year of the Meiji Restoration, 1868, Buddhism and Shintoism were separated by law, and Omononushi-no-mikoto became the chief god enshrined in the Main Shrine, along with the deified Emperor Sutoku. Yet "Kompira (*Kumbhira*) worship" continued to flourish, for this Hindu deity had already enshrined himself deep in the hearts of the Japanese people.

The view of the Sanuki Plain and the Inland Sea rewards the conqueror of the 785 steps to the Main Shrine.

Mihotsu-hime-no-yashiro Shrine is dedicated to the wife of the main god.

Kompira Worship

According to a popular legend, Kompira-san came into being when Kumbhira (a guardian god of Buddhism, originally a Hindu crocodile god in the Ganges) was invited here by a Buddhist priest of Matsuo-ji, an about 1,000-year-old temple.

The priest dedicated a shrine to *Kumbhira*, who in later years came to be considered a Great Incarnation of the Buddha himself. However, it remained a Shinto shrine in part, because Omononushi-no-mikoto, the main god of the mythological Land of Izumo, had also been invited here. Then in the 15th century, Emperor Sutoku was enshrined here, too.

Note: Izumo: An ancient city in Shimane Pref.; one of the political and religious centers in the mythological age.

Kumbhira, descended from the holy waters of the Ganges, was naturally believed to be a great patron deity for seamen, fishermen and rice-growing farmers. As the years and centuries went by, he began attracting more and more worshippers in and beyond this province.

At the same time, Omononushi-no-mikoto, the native god of fertility, medicine and commerce, along with Daikoku-ten representing Chinese folk religion, were identified with the Indian god *Kumbhira* (Kompira), a case of religious internationalism in classical Japan.

Later the great navigators of the Shiwaku Islands helped the temple-shrine complex to establish its nationwide fame. They told and retold of *Kumbhira's* divine assistance to them at every port they entered.

By the beginning of the 19th century, men and women from all over the country had come to cherish a strong desire to "make a Kompira pilgrimage" at least once in their lives. Those who could not easily make it thought of inviting Kompira to their towns and villages, thus initiating many Kompira Shrine branches all over the country.

For the same reason, there arose the custom of *Nagashi-daru* or sending forth barrels of offerings to Kompira by river or by sea. Especially in western Japan, people used to launch onto

the nearest body of water barrels of *sake*, rice or money with big banners addressed to Kompira-san in Sanuki. (The custom of *Nagashi-daru* still remains, especially among the sea-going fishermen.)

Some sent wood for rebuilding or repairing the shrine. Others offered votive tablets large and small. Those offerings were sure to be relayed by anonymous but kind and honest hands all the way to the shrine of Kompira, who was naturally to reward the intermediaries as well.

All the roads in Sanuki had already been so constructed as to lead to Kompira-san. More and more ports were built or better equipped to receive growing numbers of Kompira pilgrims from Honshu, Kyushu and Hokkaido.

It was this religious fervor that had brought to Sanuki so many *Daimyo* or Lords of provinces, famous actors, artists, poets, writers and characters of historical renown. They dedicated their wealth or works of art to the shrine, leaving their memories here and there in the province. Not a few spread the mystique of Kompira through their artistic or literary productions. In the middle of the 17th century the Tokugawa Shogun, too, dedicated a stipend of 330 *koku* to the shrine, greatly contributing to its prosperity.

Ema-do Hall 絵馬堂

This is a gallery for votive tablets and offerings to the Shrine.

Forest

About an hour's walk to Oku-sha or the Inner Sanctuary along the meandering path in the primeval forest is enjoyable to nature lovers and bird-watchers. This habitat of about 250 varieties of ancient trees is a Natural Monument and a Bird and Butterfly Sanctuary as well.

Omote-shoin & Oku-shoin 表書院・奥書院

The Omote-shoin is an Important Cultural Property. It was built in 1659 as the reception hall of the chief priest of Konko-in Matsuo-ji Temple. The 7 formal rooms are named after the paintings on their alcoves and sliding screens. The 90 examples of work in the first 5 rooms (the Rooms of Cranes, of Tigers, of "the Seven Wise Men in the Bamboo Bush" from Chinese folklore, of Landscape and of Waterfalls) are all Important Cultural Properties, created by Maruyama Okyo (1733 - 1795), one of the greatest artists in the Edo Period. The paintings of Mt. Fuji in the other 2 rooms were done by Murata Tanryo (1872-1914).

The paintings in the Oku-shoin are very colorful, including those of 439 varieties of butterflies and moths, collected and sketched by Aiba Bunzan (1797-1857), and painted here by Gantai (1794-1859). The rooms called Oku-jodan are the Royal Rooms, whose walls, alcoves and screens are covered with various flowers painted by Ito Jakuchu (1716-1800).

One of the best days to visit Omote-shoin & Oku-shoin Art Museums is May 5, July 7 or some day toward the end of the year, when the visitors are entertained with kemari (ball-kicking) performed in the courtyard of the Omote-shoin.

Kemari

Kemari, an ancient sport designated as an Intangible Cultural Property, is by no means a game in the ordinary sense of the word. The players cooperate without any spirit of competition. It was introduced from China in the 7th century, and at first was taken up by people in every walk of life.

The courtyard for *kemari* is unusual, too. At its 4 corners, 4 trees representing the seasons are planted - a pine tree for winter, a cherry tree for spring, a willow for summer and a maple for autumn.

Nowadays we have very little opportunity to see *kemari* performed. It is preserved only here at Kotohira-gu, Shimogamo-jinja Shrine in Kyoto and Kasuga-jinja Shrine in Nara.

Homotsu-kan Museum 宝物館

About 3,000 shrine treasures exhibited here include the following:

Nayotake Monogatari (an Important Cultural Property): A scroll depicting the love story of the Emperor Go-saga (1220-1272), created in the 13th century. This was one of the many offerings transmitted here to calm the soul of Sutoku when the banished Emperor was enshrined here.

Eleven-faced Kannon (an Important Cultural Property)

Collections of paintings, calligraphy, swords, armor, masks, sculptures, musical instruments and a large number of items of archaeological value.

Kompira Ishidan Marathon

Kompira *Ishidan* (Stone Steps) Marathon that takes place on the 1st Sunday in October is one of the unique marathons in Japan. There are hundreds of participants, young and old, from far and near, including Kompira pilgrims. There are 2 courses according to age and sex:

* 6,257 m (1368 stone steps x 2): From Station Plaza to Oku-sha Shrine and back (for men over 15).

* 3,837 m (785 stone steps x 2): From Station Plaza to Main Shrine and back (For women, children & 40-or-over)

In both courses, the fastest reaches the finish line in less than 30 minutes.

Kompira Oshibai Kabuki Theatre 金毘羅大芝居

Kompira Oshibai is the oldest remaining *kabuki* theatre built in 1836 in downtown Kotohira. Many famous *kabuki* actors were invited here from Kyoto, Osaka and Edo (Tokyo), attracting large audiences from far and near, including Kompira pilgrims from all over the country.

But times changed. After the Meiji Restoration in 1868, it was simply forgotten. It barely survived as a movie theater until 1970, when it was rediscovered, evaluated and designated as an Important Cultural Property.

The building was then moved up to the present site and by 1976 it was completely restored, to the great excitement of those who appreciate *kabuki* performed in the traditional manner. Here all the settings, lighting, stage devices and audience's seats are exactly as they were in the 17th, 18th and 19th centuries.

Since 1985 the "Kompira Oshibai" or Kompira *Kabuki* has recaptured its original splendor and national popularity every *kabuki* season in April. This is a very moving occasion not only for the spectators but also for the actors themselves. The distinguished *kabuki* actors, having been invited by Kotohira Town Office from Tokyo for their annual visit here, can perform under exactly the same conditions as their own ancestors experienced generations ago.

The dates for the performance and for the ticket-selling are announced in newspapers (local and national) during January. For detailed information, make inquiries at Kotohira Town Office 琴平町役場: 〒766 Kotohira - cho (0877) 73-2111.

The building itself is open every day except Tuesdays. A guide will show you around the theatre from top to bottom. In the basement, one can try handling the primitive but ingenious device operating the rotating stage.

Grand Festival

The annual festival of Kotohira-gu Shrine, popularly known as O-Toka (the Honorable 10th Day), is truly a grand affair whose climax comes on the night of October 10. Its grandeur is displayed in the time-honored parade of the portable shrine with the gods in it reverently carried, guarded and followed by hundreds of priests, attendants, musicians, all formally attired in ancient robes.

The procession starting at the Main Shrine at 9 p.m. on the 10th, slowly marches down the 785 stone steps into the downtown streets as far as O-tabisho, the Sacred Destination. With fireworks exploding and showering sparks in the night sky, the *gagaku* music of pipes and drums flooding the night air with a sweet nostalgic feeling of godliness, it is exciting to share the pleasure of the Festival with hundreds of thousands of people.

At midnight the parade reaches its destination. There, the gods are entertained all through the morning and afternoon with ceremonies, bonfires, dancing and music.

At 10 p.m. on the 11th, the gods set out on their return journey. Around 2 a.m. on the 12th, the procession reaches the Main Shrine. After the Closing Ceremony, all the parade members leave the place as quickly as possible so the gods may have a good rest.



Japan in Miniature

KANONJI 観音寺

The city of Kanonji, so named after Kanon-ji Temple, now a sister city of Appleton, Wis, USA, is the cultural and business center of the westernmost part of the prefecture. With its west front wide open to the Inland Sea, the area is generously supplied with marine products, while its farming area produces a large yield of rice, fruit and vegetables.

The downtown area is connected to a seaside resort by Sanka-bashi 三架橋 and other bridges over the River Saita.

Kotohiki koen park 琴弾公園

Kotohiki Koen park is the city's recreation centre featuring a beautiful sand beach known as Ariake-no-hama and a sacred hill called Kotohiki-yama dotted with shrines and temples.

Ariake-no-hama Beach 有明浜

A shoal beach stretching 2 km makes for a popular place for sun-bathers and swimmers in summer, with its pine woods offering some shady relief. Several patches of beach plants on the fine sand--25 varieties--are Natural Monuments protected by the city.

Zenigata Sand Art 錢型

The Zenigata is a huge coin known as Kan-ei-tsuho 寛永通寶 carved about 2 m deep in the white sand among the pines on the beach. It is best viewed from Zogahana Observatory 象ヶ鼻展望台 on the northern tip of Kotohiki-yama, which can be reached by the driveway or by just walking down there if you have already arrived at Kotohiki Hachiman-gu Shrine.

Its broad rim looks completely circular, but in reality it is elliptical with a circumference of 345 m. Some say it is over 350 years old: others say about 130 years old. How it came into being is a mystery, too, though most people like to believe it was completed overnight in the 10th year of Kan-ei (1633) by local farmers and fishermen. Lord Ikoma IV was coming on a tour of inspection. People wanted to please him. But how? All they had in abundance was the sand on the beach. Why not offer a colossal coin of sand?

Now this coin has become the symbol of the city. Twice a year it is carefully remodeled by volunteers. They say the mere sight of the coin will keep you well-to-do all your life.

The Zenigata Festival annually held on the 1st weekend in August is a big attraction to the city, with the Saturday night dancing event as its animated climax.

Kotohiki-yama & Kotohiki Hachiman-gu Shrine 琴弾八幡宮

Kotohiki-yama, a pine-wooded hill 58 m high, was where the history of this town dawned long ago, as is often told in a legend as follows:

One day in the 3rd year of Taiho (703), Saint Nissho was performing ascetic practices in a hermitage on top of what is now called Kotohiki-yama. Then all of a sudden there was a thunderous peal in the sky and darkness fell around him.

The saint sprang to his feet and rushed down to the shore to see what had happened. He could hardly believe his eyes and ears. In the offing he saw through the mist a very beautiful boat floating, sprinkling enchanting notes from a *koto* or Japanese harp.

Then he heard a voice saying: "I am Hachiman from Usa. I am so pleased with the land and sea around here. I shall be staying here forever."

The saint called the villagers. They hauled the divine boat up to the top of the hill and dedicated a shrine to the gods from Usa. That was how Kotohiki Hachiman-gu Shrine or Harp-strumming Hachiman-gu Shrine came into existence on top of Kotohiki-yama.

The Hachiman gods, guardians of the local people, have attracted quite a few visiting warriors, as is proved by their relics. Yoshitsune was one of those warriors. When he finally defeated the Tairas, he dedicated a *torii* gate in gratitude for the gods having guided 3,000 cavalymen to his side when he badly needed them. You will see the 800-year-old wooden *torii* gate on your way to the shrine.

The approach to the shrine consists of 372 stone steps, but climbers are usually entertained with *koto* music coming from the shrine above.

Its annual festival (October 14 & 15) is a great attraction, too, with lavish *chosa* floats hauled around the town.

Kyodo Shiryo-kan Museum 郷土資料館

This Local History Museum displays about 700 articles of archaeological or historical interest, including pottery from the Muromoto Iseki Remains in the neighborhood. One of the pots, the oldest of its kind in the prefecture, dating back to 300 B.C., had unhulled rice preserved in it when excavated from the deep sand.

Koin-kan Hall コイン館 in the same precincts houses a museum dedicated to coins from ancient to modern, and in the future, from every corner of the world.

Jinne-in & Kannon-ji Temples 神恵院・観音寺

The 68th & the 69th Sacred Sites of Shikoku

Early in the 9th century, the story is told, Kobo Daishi visited Kotohiki Hachiman-gu Shrine. He carved an image of Amida-nyorai as an incarnation of Hachiman. He presented it to the shrine, rendering it the 68th Sacred Site of Shikoku. Then Daishi created an image of Kannon as an incarnation of the Empress Jingu, Hachiman's mother. He enshrined it at the guardian temple of Kotohiki Hachiman-gu Shrine. The temple was named Kanon-ji 観音寺 and became the 69th Sacred Site of Shikoku.

In 1868, when Buddhism and Shintoism were separated by law, the Amida-nyorai of Kotohiki Hachiman-gu Shrine was moved to the West Main Hall of Kanon-ji Temple, as was "the 68th

Sacred Site of Shikoku" under the name of Jinne-in 神恵院. That is why the 68th Temple is situated in the precincts of the 69th.

Jinne-in Temple possesses a couple of Important Cultural Properties. One is a painting of Amida-nyorai coming from the sky to escort the just-deceased Buddha to paradise, about 700 years old. Another is a pictorial chronicle of Kotohiki Hachiman-gu Shrine, also created about 700 years ago.

Temple Hymn No. 68

Harp-playing, singing, dancing, pipe-blowing, and

even winds in the pines are all voices of the Buddha!

(笛の音も松ふく風も琴弾くも 歌ふも舞ふも法の声々)

The Main Hall of Kanon-ji Temple or what was Kannon-ji Temple, rebuilt in 1525 and repaired in 1961, is an Important Cultural Property. The images of Kannon, Buddha and Yakushi-nyorai, about 1,100 years old, are all Cultural Properties registered by the Prefecture.

The other treasures include an image of the Buddha reclining on his side immediately after his entering *Nirvana*, about 1,100 years old, an Important Cultural Property, and a painting of Amida Buddha, also an Important Cultural Property.

Temple Hymn No. 69

May the great mercy of Kannon relieve these burdens of us sinners!

(観音の大悲の力つよければ 重き罪をも引き上げてたべ)

The Mystery of Zenigata

The origin of *Zenigata* never fails to provide a subject for debate among local people. Some say it was and still is a base for UFO's; others attribute it to Kobo Daishi.

Recently not a few people support the theory that the 4 characters of 寛永通ほう were created in 1633 by Nishijima Hachibe as a practical joke anti-Government people played on the Edo Shogunate.

Nishijima Hachibe (1596-1680) was a talented civil engineer under Lord Ikoma IV. During his stay in Sanuki (1621-1639) he pioneered land reclamation, turning swamps into fertile land, changing the course of unruly rivers, repairing the banks of Manno-ike, and building some 90 reservoirs.

In 1633 the Tokugawa Shogun's delegation was to be sent to inspect Sanuki. Many in this province hated the Shogun for the national isolation policy he was about to enforce, especially the Lords Ikoma, the Shiwaku seamen and some clans of ironsmiths and coin casters.

Those ironsmiths had a big round altar for their guardian god of wind carved in the sand of Ariake-no-hama Beach, from whence the wind god was believed to arise. By and by those anti-Tokugawa people came to draw in the central space of the altar a design of *hyotan* (gourd) which was suggestive of the coat of arms of the Toyotomi clan, former rivals of the Tokugawas.

Now Tokugawa's inspectors were coming. What if they saw their hated mark? Then Hachibe was called upon to turn that anti-Tokugawa sign into Tokugawa's most popular currency 寛永通ほう. It was their bitter irony secretly expressed to the Tokugawas even though it pleased their unwelcome guests.

Ichiya-an Hermitage 一夜庵

Ichiya-an Hermitage is in the precincts of Kosho-ji Temple 興昌寺 on the slope of Koshoji-yama Hill. This is where Yamasaki Sokan (1458-1538), allegedly a father of *haikai* (haiku) spent the last 25 years of his life.

Ichiya-an, literally meaning "One Night Hermitage," comes from his witty poem whose calligraphy he hung on the wall of his front room:

To my guests: to leave soon is best.
To stay until sunset is not so good.
To stay until nightfall is even worse.
But to stay overnight is the worst of all worsts.

Sokan, once an attendant of the 9th Ashikaga Shogun, entered the priesthood when he saw his 25-year-old master die at a military camp.

One of his good friends in his new career as a Zen priest-poet-calligrapher was Baikoku, a Zen priest of Tofuku-ji Temple in Kyoto. Baikoku had come from Kosho-ji Temple here in Kanonji. When he returned home, Sokan just came to see him during his journey round Shikoku. He found the place very accommodating, and stayed there year after year until he died at 89.

The hermitage, rebuilt late in the 19th century, retains its original style - a representative tea house of the early 16th century. The stone pagoda in front of the hermitage is the poet's tomb.

Many celebrated *haiku* poets have paid a visit to this hermitage. All the *haiku* they composed here are carefully kept at Kosho-ji Temple.

West Kagawa

Urashima Taro 浦島太郎

Once upon a time there lived in this village a young man named Urashima Taro, a fisherman by trade.

One day he saw some children hitting and kicking a big turtle on the shore. Taro, a kind-hearted lad, stopped them at once and released the poor creature into the water.

A few days later, the turtle came back to Taro while he was fishing on the rock as usual.

"Taro, Taro, Urashima Taro!" called the turtle. "It was very good of you to have helped me."

"It was nothing, pet," answered Taro.

"My Lady wants to see you to say thank you. Won't you come on my back to her palace?" asked the turtle.

The young man, out of curiosity, accepted the offer. Soon he was on the way to the palace called Ryugu, following a fascinating course deep under the blue-green sea.

"Here we are," said the turtle, in front of the most magnificent palace imaginable.

Taro, entering the palace, was even more enchanted by the Lady herself - Queen Otohime. He was simply overjoyed when he was welcomed with open arms by this beauty of beauties.

Otohime expressed her heartfelt thanks by entertaining him with loving kindness. How the young man enjoyed her company in this heavenly palace where all the lovely deep-sea creatures never tired of singing and dancing around him, serving him with the most delicious food and drink he had ever tasted!

His pleasure was such that he never knew a long time had passed since he left home and his parents.

One day, he happened to think of them. He found his longing for them growing and growing every day, until at last he decided to go home, leaving Otohime and her paradise he had loved so long.

At the farewell party, Otohime generously produced a very, very precious-looking treasure-chest of pearls and corals.

"This is my present to you, Taro," said the Lady to her departing friend. "Please remember me sometimes."

Taro thankfully received the beautiful gift and promised that he would never forget her and the kindnesses she had done for him.

Then Otohime said: "It is very good of you to say so. But there is one more promise you must make to me - never, never take the lid off the chest."

Taro nodded and assured her that he would never do so.

Soon Taro was hurrying home on the back of the dear old turtle.

He was wild with joy when he saw his old village again! He looked all round, then he rushed to his home. But where was everyone?

He ran all over, looking wildly for his parents, brothers, sisters and friends, but all in vain. All he saw were total strangers in and around strange houses.

Heart-broken, Taro cried and cried, but his grief only attracted more strangers. They asked Taro who he was and what was making him cry so. Taro told them about himself, his home and his parents.

Then an aged man stepped out of the crowd and said to him: "Well, young man, I remember hearing about 'Urashima Taro' when I was a very little boy. My great-grandfather often told us about 'Urashima Taro,' a young man who got lost long ago. No one could ever tell why, and in the end he was given up for dead.

But isn't it strange that Urashima Taro...."

Taro suddenly realized that he had spent hundreds of years at Otohime's palace, even if he was still the same young man he had been when he left home long, ago...

Taro resigned himself. He managed to live on, fishing every day on his old rock. But was he really fishing? He was just waiting and waiting for the turtle, dreaming of its bringing him back to Otohime again.

It was a very sad day when he saw the dead body of his dear old turtle lying among the flotsam and jetsam on the shore. How he regretted having left Otohime and her paradise! How he cherished and hugged the chest of pearls and corals, the only memory of his happiest days! But it was too late.

He was lonely, sometimes helplessly lonely. One day he got desperate, too desperate to recall the promise he had made to Otohime. He lifted the lid of the chest!

Out came puffs of white smoke, which turned the strapping youth into an old man with all his hair, beard and eyebrows as white as snow. Taro tottered around in despair and soon dropped dead.

There is a port named Hako 箱 (Chest) in Takuma-cho. Another interesting name in the neighborhood is Namari 生里 (Birthplace), which is considered to be where Taro was born.

NIO 仁尾

Along the south-western coast of the Shonai Peninsula rests the small port town of Nio. In summer, Tsutajima Island 蔦島, 4 minutes by ferry from Nio port, is one of the most popular resorts for bathers and campers.

In 1981 a project for solar generation was carried out in this town for the first time in the world. Making use of ample sunshine, it was a successful scientific experiment. But it turned out to be scarcely economical.

The town saw better days as a major port and commercial center of western Sanuki during the Edo Period (1603-1867) and even into the 1920's. That is why the old downtown area off the main road, dotted with temples and shrines, still retains the atmosphere of former times. Kakujo-

in Temple 覺城院 is known for its belfry, an Important Cultural Property, about 400 years old, and Kannon, about 1,000 years old. Jotoku-ji Temple 常德寺 is a Zen temple, whose Entsu-den Hall, built in 1401 and repaired in the 1830's, is an Important Cultural Property.

There are stores and shops which sell their traditional products, too, such as dolls, papier-mache tigers and carp streamers. The town is also known for *mikan* (mandarin oranges) and vinegar as well as a variety of marine products.

Sanuki Gennojo 讃岐源之丞

Farmers' Bunraku Puppet Theatre

One of the attractions of the Daibo-ichi season in Mino-cho is Sanuki Gennojo, a 3-hour Bunraku performance given on the afternoon of November 23, at Fukushi Centre 福祉センター, 5 minutes' walk from the Daibo-ichi fair ground.

Daibo-ichi: A temple fair about 650 years old, held from November 21 through 25 in the precincts of Hommon-ji Temple.

This puppet theatre came into being in the 1890's when local farmers began to learn the art from traveling puppeteers from Awa (Tokushima Pref.).

In 1925, 14 farmer-puppeteers were invited to Tokyo by its Mayor and presented their performance for 15 days to packed houses at the Honjo Cinema in downtown Tokyo. The money they earned was to contribute to the building of the Memorial Hall for the 99,331 killed in the Great Kanto Earthquake of 1923.

Mr. Nakamura, the Mayor of Tokyo, greatly pleased with them, bestowed on their art the honorable title of "Sanuki Gennojo" after Uemura Gennojo who had been leading the most successful company from Awajishima Island until "Gennojo" came to mean Bunraku itself.

For 30 years or so, Sanuki Gennojo enjoyed great acclaim. Then the times changed. In the 1960's people lost interest in this "old-fashioned" theatre.

Now the middle-aged puppeteers are trying hard, sponsored by Mino-cho, to have the younger generation preserve their art. Their 40 dolls and 50 costumes are Tangible Cultural Properties registered by the prefecture. With 17 plays as their repertoire, they are always ready to offer their performance wherever they are invited, free of charge. For further information, make inquiries at Mino-cho Town Office 三野町役場 〒767 TEL (0875) 72-5151.

Tsushima-jinja Shrine

Tsushima-jinja Shrine 津島神社 perched on a tiny island is dedicated to Susano-no-mikoto, a younger brother of the Sun Goddess Amaterasu. The god, known for his bravery and strength, is believed by local people to be a guardian originally of cattle and now of children.

Its annual festival (June 24 & 25 of the old calendar) attracts some 60,000 worshippers, including parents with newborn babies. The 250 m. bridge leading to the shrine is used only on this occasion. JR trains stop, too, at the temporary station - Tsushima Eki.

Motoyama-ji Temple 本山寺

The 70th sacred Site of Shikoku

The five-storied pagoda makes the temple easy to find. The main gate, built in 1147, is an Important Cultural Property, incorporating 3 styles - Indian, Chinese and Japanese. The main hall, completed in 1300 and repaired in 1955, is a National Treasure.

The main image, carved by Kobo Daishi, is a Horse-headed Kannon, adored by local farmers and cattle-dealers generation after generation.

Another cherished statue is of Amida-nyorai, whose story is often told with awe and reverence:

One day in 1578, Chosokabe Motochika and his men were trying to break into the temple, when a priest rushed out of the main hall and stood against them with his hands wide open.

An angry swordsman slashed him, but he, instead of falling, kept standing, to their great horror. Those who entered the main hall found an Amida-nyorai statue in the sanctum bleeding. They all fled in fear and trembling, leaving the main hall free from fire and violence.

The Amida-nyorai with a scar on its right hand is still there in the same place.

Temple Hymn No. 70

These flowers, planted here by the unknown, will provide you with good offerings to the temple.

(本山に誰か植えける花なれや 春こそ手折れ たむけにぞなる)

The Brave Seven

In Toyonaka-cho there is a modest shrine called Shichi-gishi-jinja shrine 七義士神社 (50 minutes' walk from Motoyama-ji). This is a memorial to "the Brave Seven (Shichi-gishi)" who in 1750 gave their lives for their fellow farmers. It is often called Gombe-jinja Shrine in honor of Onishi Gombe 大西権兵衛 (1703-1750), chief of "the Brave Seven." They were all from western Sanuki. The "farmers' riot" they led is told and retold by local people with great feeling:

The 1740's were unusually hard years for the farmers. Drought after drought had ruined the paddy fields. Typhoons and floods that followed damaged what little harvest they had expected. There were earthquakes, then epidemic diseases among the cattle. Things went from bad to worse every year, until death by starvation became only a matter of time.

Yet they were not free from land-tax and mandatory tributes of rice and many other impositions. Betrayals of trust among village squires had made matters even worse.

Onishi Gombe, a comparatively wealthy farmer, was trying hard to find a way out of the dilemma. The kind-hearted man had already sold his own farms in order to pay the taxes for his poorer neighbors. Now, no farms were left. He also had to go to prison because he could not pay his own tax.

Once a petition written by villagers was presented to the squire. But, to their disappointment, he was not the sort of person to bring it to the Lord of Marugame-han.

"Things must be the same with all other villages in West Sanuki," said Gombe to himself. He visited his former classmates from a private school he had attended in his youth. They lived in different villages. But things were curiously the same. They talked and talked. Finally, they reached a conclusion that all the people of the 101 villages should bring their petition over to Marugame-jo Castle in order to make their voices heard by the Lords Kyogoku of Marugame-han and Tadotsu-han.

Gombe and his friends drafted a petition, suggesting 13 areas for improvement so the farmers could live with human dignity.

On January 23, 1750, thousands of people gathered in the precincts of Motoyama-ji Temple, and started a demonstration. They burst into one squire's residence after another, with more and more people joining in on the way. There were more than 60,000 by the time they arrived in Zentsuji.

Officials of Marugame-han and Tadotsu-han, hearing of the uprising, came to meet them, saying: "What's the matter? Put down your arms, and we'll listen to you!"

With the chief priest of Zentsu-ji as the intermediary, Gombe and his 6 friends met the officials at Zentsu-ji Temple, presenting their petition, and appealing for a prompt consideration of their requests. 10 of the 13 requests were immediately granted by the Lords. The village squires who had been guilty of underhanded practices or swindles were thoroughly investigated and severely punished.

In those days, however, starting a riot was strictly forbidden by law. So, its organizers had to be condemned to death.

On July 28, 1750, the seven farmers were martyred on the Kanakura river beach in Zentsuji.

Onishi Gombe, whose wife and 4 children were also to be executed there with him, composed a farewell poem for the people crying over them:

This life I had always held to be but a bubble. Unlike you, my countrymen, how happy I am today!

(此の世をば泡と見てきし我が心 民に代わりて今日ぞ嬉しき)

In the precincts of Gombe-jinja Shrine we can see this poem beautifully engraved on a big stone. On the evening of their memorial day, July 28, local people perform a dedicatory play called Gombe-shibai to the souls of the Brave Seven. It is a very moving occasion.

Doburoku Matsuri

Uga-jinja Shrine 宇賀神社 in Toyonaka-cho (20 minutes' walk from Gombe-jinja Shrine) is known for brewing unrefined sake called *doburoku*. It is served to visitors on its Spring Festival on the Spring Equinox and Autumn Festival on October 9 & 10.

This is the only shrine in Shikoku that is permitted by the Tax Administration Agency to brew their own sacred sake (*o-miki*) for these occasions.

Daiko-ji Temple 大興寺

This temple, generally known as Komatsuo-ji, was founded in 743 as a branch temple of Todai-ji in Nara. The main image of Yakushi-nyorai is a Cultural Property designated by the prefecture.

There are 2 Daishi-do Halls - one for Kobo Daishi, the other for Tendai Daishi, the great Chinese Priest Chih-i (538-598), who established the T'ien-t'ai (Jpse. Tendai) sect on Mt. T'ien-t'ai in China. The statue of Tendai Daishi in Meditation is another Cultural Property registered by the Prefecture. Other treasures include the Twelve Guardians of Yakushi-nyorai, reportedly carved by Tankei, one of the best sculptors of the Kamakura Period (1185-1333)

Temple Hymn No. 67

Listen to the breeze in the pines; it is whispering the Sacred Teachings.

(植えおきし小松尾寺を眺むれば 法の教の風ぞ吹きぬる)

Hagiwara-ji Temple 萩原寺

The best season to visit this temple is about the middle of September, when the *hagi* or bush clover flowering throughout the spacious precincts is at its best. Hagi Festival held on September 23 (Autumnal Equinox: a national holiday) at this temple and the Hagi-no-oka Park in the neighborhood is a big attraction organized by Onohara-cho.

In 1578 when Chosokabe Motochika began to invade Sanuki, he made this temple his headquarters. This kept its buildings and many valuables from being destroyed by warfare.

The Treasure House is well-worth visiting. The 2 *mandala* about 800 years old, and Kyujusho, a textbook on calligraphy attributed to Kobo Daishi, are Important Cultural Properties.

Umpen-ji Temple 雲辺寺

The 66th Sacred Site of Shikoku

Umpen-ji Temple or "the Temple near the Clouds" is usually shrouded in fog or mist, as it is situated on top of 910 m. Mt.Umpenji - the highest of all the 88 Temples of the Shikoku Pilgrimage.

Commanding a view of 3 provinces of Shikoku - Iyo, Awa and Sanuki - this was also a place of strategic importance, especially to Chosokabe Motochika who intended to rule Shikoku. When this warlord from Tosa was about to invade Sanuki in 1578, he is said to have been advised not to do so by the then chief priest Shunso of this temple, saying: "Indeed you have already conquered Awa, but this doesn't mean you are a match to be ruler of the whole of Shikoku. I'm afraid you are too insignificant for that. It would be like putting a kettle lid on a bucket."

But Motochika was too ambitious to listen to his warning. He burnt this temple to the ground, descended the mountain, and continued his military expedition until in 1584 he finally did conquer the whole of Shikoku. In the very next year, however, he had to surrender to Toyotomi Hideyoshi, the subjugator of all Japan.

The temple was reconstructed by Lord Hachisuka of Awa as his place of worship. The original one is said to have been much larger. The Daishi-do Hall is believed to mark the site where kobo Daishi performed ascetic practices at the age of 16.

The main image, a Thousand-handed Kannon, about 1,000 years old, is an Important Cultural Property.

The lookout platform to the north commands a view of the sea, the plains and mountain ranges. To pilgrims on foot, this used to be one of the hardest temples to reach - 4 or 5 hours climbing and crossing the ranges. Not a few local people try this ascent on New Year's Day.



Japan in Miniature project – see also the *Shikoku Bilingual Guidebook*

Humanities Commons Profile of Steve McCarty: <https://hcommons.org/members/stevemccartyinjapan>