

Historical landscapes of tourism in Wakayama

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Abstract

In 2020, the world was struck by an unexpected pandemic. Daily life was restricted and the movement of people through tourism was interrupted. Even under such circumstances, new forms of tourism such as online VR tourism and micro-tourism have emerged and are maintaining the desire for travel. Indeed, nowadays travellers use a wide range of platforms to gather destination information, including travel guidebooks, brochures, smart phones and a wide variety of travel apps. Looking back nostalgically, there was a tourism boom during the 1920-30's in Japan. What motivated people to travel in those days? How did travellers gather information on destinations they were visiting? Pictorial maps, pamphlets and picture postcards were the primary means of providing information about destinations.

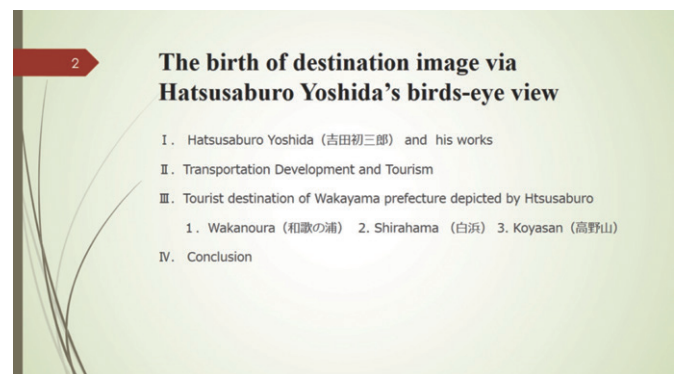
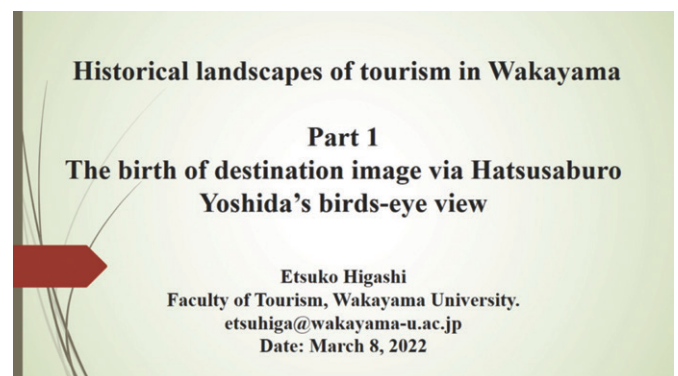
Hatusaburo Yoshida (1884-1955) was an artist who travelled around Japan and abroad incorporating a 'bird's-eye view' into his travel pamphlets. He created panoramic 'Hatusaburo-style bird's-eye view' of cities, transportation networks and tourist attractions in beautiful colors. Using the 'Hatusaburo-style bird's-eye view', the first part of this keynote will focus on the representation of Wakayama Prefecture as seen in the pre-war era of the 1930s. These aerial perspectives were remarkable in their ability to see places, as if floating above it. The historical landscapes of Wakayama Prefecture are breathtakingly and majestically represented in the unique 'Hatusaburo-style'. While travellers these days use smart phone apps and GPS devices to find their way around touristic places, the maps that Hatusaburo created gave good insight into the landscapes and sites of interest for travelers.

In the second part of this keynote, Ms. Noriko Matsuyama, a longtime guide at famed World Heritage Site, Koyasan (Mount Koya), one of Japan's venerated holy mountains, will showcase sacred sites and pilgrimage routes in the Kii Mountain Range. In introducing the historical landscape of the Kii Mountain Range with photographs and illustrations, we take participants on a journey one of the most beloved tourist destinations in Japan.

Part 1: The birth of destination image via Hatusaburo Yoshida's birds-eye view (Etsuko Higashi)

I am Etsuko Higashi from the Faculty of Tourism, Wakayama University. I am currently the Deputy Director of the CTR. I am very honored to have the opportunity to speak today as one of the keynote speakers. Today's theme is historical landscapes of tourism within Wakayama. Under this theme, in Part One; I will discuss the birth of the destination image via Hatusaburo Yoshida's birds-eye view.

Today's presentation is structured as follows from 1 to 4. In 2020, the world was struck by an unexpected pandemic, daily life was disrupted and the movement of people through tourism was interrupted. Even under such circumstances, new forms of tourism, such as online VR tourism and micro-tourism have emerged and maintained the desire for travel. Indeed, nowadays, travel routes have a wide range of platforms. From them, they gather destination information. Looking back nostalgically, there was a tourism boom from the 1920s to 30s in Japan. What motivated people to travel in those days, and how did the travel routes gather information on destinations that they visit? Pictorial maps, brochures, and picture postcards were the primary means of providing information about destinations.



How was the tourism image created? I would like to consider the answers using some brochures by Hatsusaburo Yoshida. Now, look at Slide 3. I would like you to ensure period segmentation. I often use the segmentation to talk about Hatsusaburo's brochures. First, Japanese Edo period, Edo Jidai from 1603 to 1868. After that, the Meiji period from 1868 to 1912. Then Taisho period is from 1912 to 1926. And Showa period from 1926 to 1986. Domestic Tourism Boom in Japan began in the 1920s. That is from the late of Taisho period to Showa period before World War II.

What comes to mind when you hear the word Japan? Probably many foreigners think of cool Japan, Anime, Manga games, and so on. These days, they are the public image of Japan I think. Now you see one postcard titled "Beautiful Japan", you see cherry blossoms, Mount Fuji, Fuji-San, and Geisha, woman wearing a kimono. They were the public image of Japan before. So, I would like to say that even a single postcard can be a tool to express something interesting such as a public image. This is drawn by Yoshida Hatsusaburo. Yoshida is a family name and Hatsusaburo is his first name.

Here, I would like to introduce about Hatsusaburo. He was an artist who introduced bird's-eye views into travel brochures in Japan and abroad. Yoshida's bird's-eye views depict railroad lines and famous landmarks in vivid colors and details with his unique deformation. And the next slide, please.

Hatsusaburo was born in Kyoto, Japan, in 1884. He loved to drawing from an early age, and at the age of 10 after graduating from an elementary school, he began working as a Yuzen Kimono pattern designer. He did his apprenticeship and later he worked in the pattern design department of the Mitsukoshi Kimono Store in Kyoto. He moved to Tokyo to become a painter around 1902. He joined the western-style painting Institute of Hakuba-kai. In 1908, he returned to Kyoto and studied Western-style painting at the Kansai Art Institute. And he met his master, Kanokugi Kakeshiro. Mr. Kanokugi. And in 1912, Hatsusaburo was advised by his master Kanokugi to become a commercial art painter. Mr. Kanokugi felt the need to develop commercial art in Japan, as well as in France. Hatsusaburo was the best choice because he adapted to both the Japanese and Western styles and had experience as a draftsman. Accepting his shishou's offer, his wishes, Hatsusaburo established the company called "Kanko-sha", literary means is tourism company with Mr. Kanokugi as his advisor.

In 1913, at the request of the Keihan Electric Railway, he produced his first bird's-eye view work, "Guide to Keihan Electric Railway". The following year, it got the attention of the then Crown Prince, the future emperor Showa, who praised it, saying that it was beautiful and easy to understand". Hatsusaburo took pride in this words as he went about his work. Now, you

3 Period Segmentation

- 江戸時代： Edo period (1603-1868)
- 明治時代： Meiji period (1868-1912)
- 大正時代： Taisho period (1912-1926)
- 昭和時代： Showa period (1926-1989)


Domestic Tourism Boom in Japan : 1920's
 [the late of Taisho - Showa period before WW II]

4 1. 美の国日本 (昭和5) / Beautiful Japan (1930)



Courtesy of International Research Center for Japanese Studies
 美の国日本 | 吉田初三郎式鳥瞰図データベース inshibun.oc.jp


5 吉田 初三郎, 明治17 - 昭和30
 Hatsusaburo Yoshida, 1884 - 1955



Courtesy of International Research Center for Japanese Studies

6 「京阪電車御案内」 (大正2) 京阪電気鉄道株式会社
 "Guide to Keihan Electric Railway" 1913.

In 1914, the future Emperor Showa praised,
 "This is beautiful and easy to understand."



Courtesy of International Research Center for Japanese Studies
 京阪 | 吉田初三郎式鳥瞰図データベース inshibun.oc.jp

see his picture "Guide to Keihan Electric Railway" drawn in 1913. In the picture, from Osaka to Kyoto, the station names circled in red ink.

This is about "Transportation Development and Tourism in Japan from Edo era to Showa era". Travel in the early modern era was mainly on foot until the beginning of the Meiji period. As the Edo shogunate institutionalized the change in attendance from the shogunate, feudal lords from various domains began to travel to and from Edo, creating an environment of good roads and inns. Additionally, the itinerary schedule and expenses were recorded using Docyuki, a road diary. From the middle of the Edo period, Docyuki, a guide to the Tokaido Road and other roads began to be published for the general traveling public and Meisyo-Zue in the form of an illustrated map also appeared. In Meisyo-Zue, text introducing famous places are combined with illustrations of famous places. Meisyo-Zue became a guide for people traveling on foot by introducing famous places and scenic spots in various regions to people. In 1872, the first railroad in Japan was planned along with the old Tokaido way, connecting Tokyo, Edo, and Kyoto. Steam locomotive services began operating between Shimbashi and Shinagawa in 1872. And in 1889, the entire Tokaido line from Shimbashi to Kobe was opened. Also, private railroad companies began operating in the early Meiji period. In addition, with the start of operations of various local lines in the early Showa period, a nationwide transportation network was established. Consequently, travel time was greatly reduced with the advent of railroads. Traveling on the Tokaido Road from Tokyo to Kyoto usually took 10 to 40 days on foot. However, rail travel from Tokyo to Kyoto, shortened the traveling to only about a day and a half. Short travel times made it possible to travel closer to home without the need for accommodation. Savings in time and money induced people to travel by train as opposed to traveling by foot.

2. Transportation Development and Tourism in Japan from Edo era to Showa era

- the middle of the Edo period : "道中記(Docyuki)", a guide to the Tokaido way and other roads began to be published.
- 1792 : the publication of "名所図会 (Meisyo-Zue)", texts introducing famous places with illustrations of them
 - a guide for people traveling on foot
- 1872 (明治5) : the steam locomotive service started between Shimbashi and Shinagawa
- 1889 (明治22) : The entire Tokaido Line from Shimbashi to Kobe was opened.

Private railroad companies also began operating in the early Meiji period.

In addition, with the start of operations of various local lines in the early Showa period, a nationwide transportation network was established.

- Travelling from Edo to Kyoto: 10-14 days on foot → about a day and a half by train
- Saving in time and money induced people to travel by train.
- 「鉄道案内(Tetsudo annai)」 "Railway Travel Guide" began to be published.

Now you see Railroad Travel Guide in 1921 by railroad company, the Ministry of Railway published the Railway Travel Guide to commemorate the 50th anniversary of the opening of the railroad. In the guidebook, over 100 illustrations were drawn by Hatsusaburo. You can see the cover page of Mount Fuji and the back of a small train. Can you see it? The small train is running along the coastline maybe. On the right-hand side, you will see one page from the Railway Travel Guide, which is a map of Kyoto City. The last is Ginkaku-Ji Temple in Kyoto. They were all drawn by Hatsusaburo. All of them are very beautiful. I have a real railroad travel guide, "Tetsudo-Ryoko Annai in Japan". I would like to show you this here. Okay. You see this is a cover page, Mount Fuji, and the backside you see the trains. This is a very thick guidebook. Very compact, but very thick. There are many pages, and as I mentioned earlier, there are over 100 illustrations in this book.

『鉄道旅行案内』大正10年 "Railway Travel Guide" 1921

- 1927 : the Ministry of Railways published the "Railway Travel Guide" to commemorate the 50th anniversary of the opening of the railroad.
- Over 100 illustrations were drawn by Hatsusaburo.

I would like to introduce Wakayama, using Hatsusaburo's brochures. I chose 3 famous tourism destinations in Wakayama, the first one is Wakaura, often it is called by Wakanoura. The title of this brochure is "Wakanoura Meisyo". On the left side, you see the front page. And the right side shows the opposite side of the brochure. This type of a brochure is very compact. You can open it to view the whole map.

和歌浦名所[Wakaura meisyo]1925年 (大正14)

On the other side, there is an explanation of some tourism spots with monochrome pictures (black and white). Therefore, it is very convenient for travelers to bring this with them. I would like to explain about Wakanoura briefly. Wakanoura is a scenic spot that many people have visited since the Manyo period over about 1030 years ago. This is a historical place. Between 1620 and 1621, the feudal lord, Tokugawa Yorinobu built a shrine in Wakanoura, and a festival called Waka Matsuri held here every year in April or in May. Many people have begun to visit to Wakanoura for the purpose of pilgrimage and pleasure. This rich historical background along with the development of railroads has attracted tourists to Wakanoura.

In 1903, the Nankai Railway was extended to Wakanoura City station. In 1909, Wakayama Hydro Electric Company Limited opened a streetcar line between Kencho mae, later City Hall and Wakauraguchi and started commercial operation. In 1912, the line between Kotonoura and Kuroe was opened. And after the war, the opening of streetcars further increased in the number of tourists visiting Wakanoura.

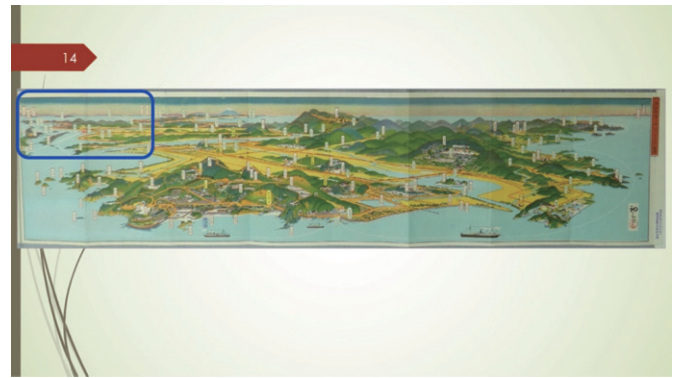
Let us now have a look at the brochure of Hatsusaburo. You recognize a signature on it. You can see the signature inside the blue circle. This is a kanji character. The black letters mean Hatsusaburo and the red one is like a stamp, it is Yoshida, it is Hatsusaburo's family name. If you recognize this signature, it means that the brochure was designed by Yoshida Hatsusaburo.

Let us focus on the left side of the brochure.

This area is known as Wakanoura. You see greenery areas. They are more like hills than mountains. Hatsusaburo's green is very unique. You can recognize the gradation of green, dark-green, yellow-green, and blueish green. This is called Hatsusaburo's green. The yellow area is ground and the blue area is the ocean. In Wakanoura, many visitors can enjoy the beautiful ocean and swimming in the summer.



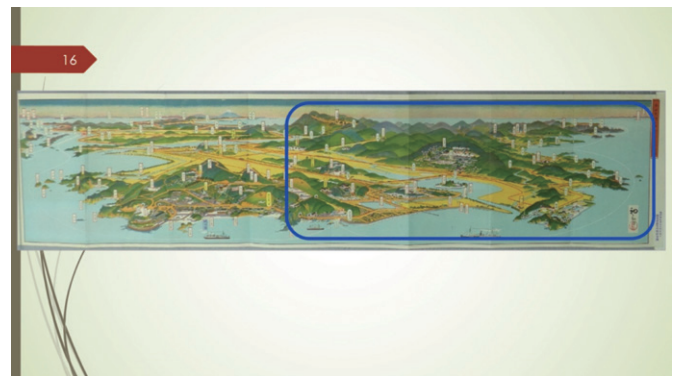
Now, we focus focus on the area surrounded by a blue square.



On Slide 15, you can see the names of the places. They are written in kanji. They are very small. So, you cannot read them. I will read some of the names. The blue arrows on the screen indicate Shanghai and Mt.Fuji on the left side. Please play Slide 13 again. Okay, thank you. So, now you can recognize Shanghai and Mt.Fuji. This is a map of Wakanoura in Wakayama Prefecture including Shanghai and Mt.Fuji. However, you never see that scenery from Wakayama.



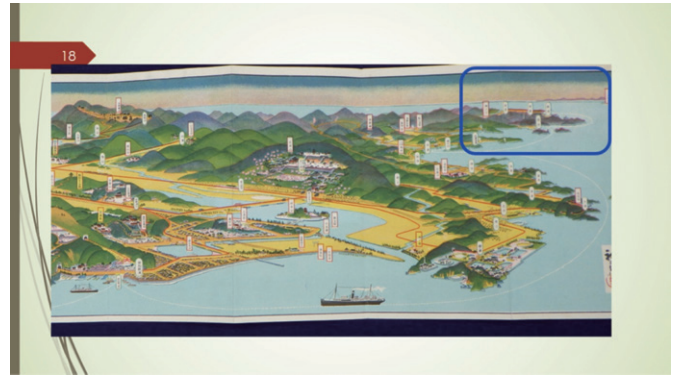
Next, let us focus on right-hand side.



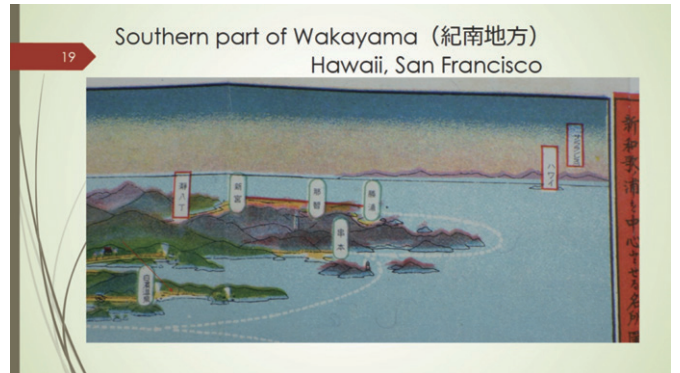
In that area, three famous tourism destinations are drawn. One is Koyasan. The others are Shin-Wakanoura, this is a part of Wakanoura, and Kimiidera Temple, an old temple. As I said before, although they are in Wakayama Prefecture, you cannot see Koyasan and Kimiidera from Wakanoura in Wakayama.



Let us focus on the right-hand side upward.



We focus on this area, you will see the southern part of the Kii Peninsula, called Kushimoto. Over there, you can see names in Katakana, Hawaii and San Francisco. Using the wide view of the Pacific Ocean to the United States, Hatusaburo drew this brochure.



Next destination is Shirahama. Shirahama has a rich history of Onsen, it is one of the three oldest hot springs in Japan. This brochure is called "Akino Kishu, Kii Peninsula". This shows you the shipping routes from Osaka and from Kobe. The red line represents the ship route. People came from Osaka by ship to some areas of Wakayama.



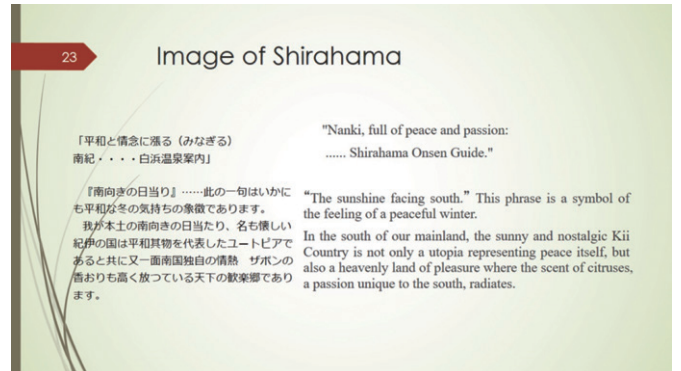
Next slide is the opposite side of the brochure. There is much information about access, places and routes for model routes with pictures. This island is called Engetsu and is a landmark in Shirahama.



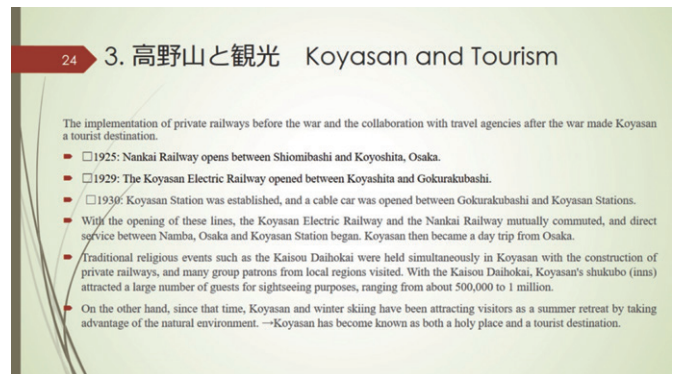
This is a brochure of Shirahama hot spring. This is the view from the ocean.



The other side of the brochure, the image of a Shirahama is explained as follows. Nanki Shirahama is full of peace and passion. Sunshine facing South. This phrase symbolizes the feeling of a peaceful winter. In the south of our mainland, the sunny and nostalgic Kii Country is not only a utopia, it presenting peace itself, but also a heavenly land of pleasure, where the scent of citrus and passion unique to the south radiates. Therefore, it tells us Shirahama is a type of a utopia. People can visit and relax.



This is about Koyasan and its tourism. The implementation of private railways before the war and the collaboration with travel agencies after the war made Koyasan, a tourist destination.



This is a brochure for Koyasan. From this picture, you can imagine Koyasan located on the high mountains and it rises 100 m above the sea level and it has about 1200-year history. It is important as a place of Buddhism. You can see the pink area that represents clouds. So, when you visit Koyasan, you see clouds under the Koyasan tomb, which was amazing for people in the early Showa era.



This is also Koyasan brochure in 1934. In Part Two, Ms. Noriko Matsuyama will introduce Koyasan using many pictures.

In conclusion, Hatsusaburo conducted on-site surveys, he visited all over Japan. For example, he spent a few months sketching the scenery and creating a bird's-eye view in Koyasan. In using unique deformation, the map is subjective, yet the place names and the scenery are accurately detailed. While focusing on one tourist site, and the map is also global in scale. The colors are beautiful, and the design is reminiscent of kimono design. His green is called Hatsusaburo green. The gradation of dark green, yellow-green bluish-green, etc. is beautiful. This gives us a sense of the image of Wakayama, which is blessed with a lot of nature surrounded by mountains and the sea.

As one way to motivate people to travel, we examined the means of providing tourism information in the past by viewing Hatsusaburo Yoshida's travel brochures. Through the Hatsusaburo's bird's-eye view maps, people once imagined sightseeing spots from above like birds, raising expectations for travel. The bird's-eye view not only provided travel information but also contributed to the creation of public image of destinations. At the same time it helped people to create their own image of a tourism destination before they set out on their trip.

There is saying, "Ask about the old and you will learn about the new". For those of us living in the modern world, it would be interesting to compare all the illustrations and maps with the real tourist attractions that we can access on the internet. This will enable us to recognize the changes and universality of tourist destinations. The Hatsusaburo's travel brochures which are introduced today can be a means for us to envision travel and a means to raise our travel expectations in the time of COVID-19. For people outside Japan, the Hatsusaburo's travel brochures will also increase their interest in Wakayama and Japan. It could be a resource for an old but new cool Japan. I expect that my presentation will be helpful as a fresh start for the next trip to Japan and to Wakayama in the near future. Thank you very much.

Thank you for your kind attention. That's all for my presentation.



27 IV. Conclusion

- Hatsusaburo conducted on-the-spot inspections. He visited all over Japan.
- For example, he spent a few months in Koyasan in order to sketch the scenery and created them as a bird's eye view.
- Using a unique deformation, the map is subjective, yet the place names and the scenery are accurately detailed.
- While focusing on one tourist site, the map is also global in scale.
- The colors are beautiful. The design is reminiscent of kimono design.
- Especially, his 'green' is called Hatsusaburo green. The gradation of dark green, yellowish green, and bluish green etc. is beautiful. It gives a sense of the image of Wakayama which is blessed with a lot of nature surrounded by mountains and the sea.

28 IV. Conclusion

- As one of ways which arouses people's motivation for tourism, we looked back at the means of providing tourism information in the past by reviewing prewar tourism brochures by Yoshida Hatsusaburo.
- Through the Hatsusaburo-style bird's-eye view, people once imagined sightseeing spots from above like birds, raising expectations for travel.
- The bird's-eye view not only provided travel information, but also contributed to the creation of public image of destinations, and at the same time, also helped people to create their own image of tourism destination before they set out on their trip.

29 IV. Conclusion

- There is a saying, "Ask about the old and you will learn about the new."
- For those of us living in the modern world, it would be interesting to compare old illustrations and maps with the real tourist attractions that we can get through the Internet. We will be able to recognize the changes and universality of tourist destinations.
- The Hatsusaburo's travel brochures which I introduced today can be a means for us to envision travel, a means to raise our travel expectations in the time with COVID 19.
- For people outside Japan, The Hatsusaburo's travel brochures will increase their interest in Wakayama and Japan could be a resource as old but new Cool Japan.
- I hope that it will be helpful for a fresh start for the next trip to Japan in the near future.

Acknowledgement

I would like to express my deepest gratitude to the International Research Center for Japanese Studies, especially Dr. Hajime Ishikawa, and the Institute of Kishu Economic and Cultural History for providing the photograph of Hatsusaburo Yoshida and granting permission to use original images and maps in preparing this paper.

Part 2: Trip to Koyasan 2022 (Noriko Matsuyama)

Hello, everyone. Nice to meet you. I'm Noriko Matsuyama, a tour guide at Koyasan. It's an honour to have a chance to introduce Koyasan today. I hope you'll enjoy it.

This is a picture of the mountains surrounding Koyasan. Koyasan is located about 900m above sea level. However, it is not a mountain, but is instead a highland valley surrounded by many mountains. It is a secluded mountainous region.

The history of Koyasan dates back to the 9th century, when a Japanese Buddhist monk Kukai left Kyoto for Koyasan to establish his Buddhist monastery. However, Koyasan at that time was a sacred site of Shintoism where ancestors' spirits and deities lived. This primitive belief that Japanese people held during the ancient days is derived from Shintoism. However, the construction of a Buddhist monastery in Koyasan progressed peacefully. The local deities invited Kukai to their holy site. It is wonderful, isn't it? I will tell you the secret of their good relationships.

Let's step inside Koyasan.

This is the area map of Koyasan. It's very compact—6km east to west and 3km north to south. The whole town is regarded as one big temple. I think it's easy for you to draw an image of a university campus. As time went by, the campus was expanded to its present size.

The main entrance is the Daimon standing at the west end of the town. From there, a main street runs through the town to the east. Along the main street, important buildings can be seen. They are colored in pink. Just like an ordinary town, Koyasan has almost all the facilities required to live, such as schools, hospitals, and shops. However, what makes this town unique is the abundance of Buddhist temples. There are 117 Buddhist temples. They all belong to Koyasan Shingon Buddhism. Among them, 52 temples offer accommodation so-called "Shukubo," a temple lodging where we can stay. I will tell you more about shukubo later. Now, I'd like to show you around the three main places in Koyasan. Danjo Garan in the west, Kongobu-ji at the center, and Okunoin in the east. Let's visit each place from west to east.

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The first one is the Danjo Garan. It is a 10-minute walk away from the Daimon. Danjo Garan is the original site founded by Kukai in the 9th century. It is a temple complex.

Let's check the layout first.

#1 is Kondo. It is the main hall of the whole Koyasan. Important ceremonies are held here.

#2 is Konpon Daito. It is the symbolic stupa, and the tallest building in Koyasan.

#3 is the Shinto area. A red Torii gate separates the Shinto area in the Buddhist monastery. This Shinto area is used by Buddhist monks in Koyasan and is taken care of by Buddhist monks too.

#4 is Miedo. It is small, but the most important building in the Danjo Garan. Kukai used to conduct meditation and daily prayers here, and his precious portrait has been placed inside since the year 835. His disciple had painted it, and Kukai drew the eyes by himself. It is one of the most important treasures in Koyasan. Miedo means a precious portrait hall.

#5 is a sutra repository that Empress Bifukumonin built for Emperor Toba in the 12th century.

#6 is pine trees with a famous legend.

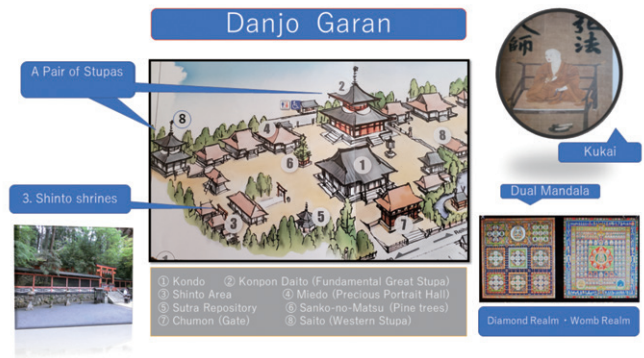
#7 is the entrance gate, Chumon.

It is a boundary to separate this sacred site from the street.

#8 is Saito. Saito and Konpon Daito were built as a pair. The unique design was Kukai's original.

This is the layout of the Danjo Garan today. The construction of the Danjo Garan started in the 9th century, but the repeated fires destroyed almost all buildings. I regret to say that many of the buildings we see today were rebuilt during the 19th century and later. However, the Danjo Garan has long been the focal point of study and practice of Koyasan Shingon Buddhism since the 9th century. The basic concept of this Danjo Garan is the "Dual Mandala." They are important in Esoteric Buddhism, and Kukai brought them into Japan from China in the year 806. Mandala depicts Buddha's world. The Dual Mandala are usually painted on a tapestry and hanging on the wall. The Womb Mandala on the right, the Diamond Mandala on the left. They are always displayed like this. The Womb Mandala visualizes the active, physical manifestation of Buddha in the natural world. The Diamond Mandala represents the unchanging cosmic principle of the Buddha. They interact with each other to create the harmony of the universe. The Dual Mandala can be seen in many places in Koyasan. Here are some tips to enjoy Danjo Garan.

This is Kondo, the main hall of the whole Koyasan. The present building was reconstructed in 1932. What you can see inside are beautiful ornaments, statues, murals, and a pair of Mandala offered by Taira-no-Kiyomori in 1156. Taira-no-Kiyomori was a military leader of the late Heian period. He established the samurai-dominated government for the first time in Japan. He offered a 4-square-meter huge dual mandala. He used blood from his forehead in the ink while painting the crown of the Cosmic Buddha and showed his strong will. That's why it is called the "Blood Mandala." Also, something that you must see here is the Bodhisattvas painted on the walls. They are always looking at you directly, no matter where you stand. Their eyes remain fixed on you. It is called the "Mona Lisa Effect." When you visit Koyasan, please check it out. Bodhisattva is portrayed on the way to becoming Buddha. Their mission is to help as many people as possible. They were painted by Kimura Buzan in 1934.



Pay attention to a pair of stupas. Saito is 24m high, and Konpon Daito is 48m high. The size and color are different, but the design is similar. Each of them appears to have two stories. However, it is a one-story building with a pent roof enclosure. The bottom part is square with six pillars at each side, and the upper part is circular with a huge square roof on top. This design is Kukai's original representing the Cosmic Buddha. The statue of the Cosmic Buddha is enshrined inside. Let's check inside.



Enshrined inside is the most important statue, the Cosmic Buddha. It is surrounded by four Buddhas. In total, five Buddha statues are sitting on the stage. They are surrounded by 16 pillars on which Bodhisattvas are painted. This layout is called the "3-dimensional Mandala."

Usually, the main Buddha is the only one. However, in Koyasan, there are two: Cosmic Buddha of the Womb Realm and that of the Diamond Realm. They have different mudras and different atmospheres. However, they are regarded as the same one. In Konpon Daito, the Cosmic Buddha of the Womb Realm is surrounded by four Buddhas of the Diamond Realm. In Saito, the Diamond Realm is surrounded by the Womb Realm. The Two Buddhas Realms are unified in each stupa. The concept of the dual mandala was established by Kukai in Japan.



A remarkable fact is that this Shinto area was built by Kukai. Torii is the entrance gate to the Shinto Shrine. Enshrined here are the local deities of Koyasan. At the foot of Koyasan, there is a Shinto shrine called "Niutsuhime Jinja." It is the home of the local deities. They had a huge domain, and Koyasan was part of it. When Kukai was looking for the best place for his monastery, a local deity of Koyasan appeared to invite Kukai to their holy site.

The picture tablets show the story of this legend. The hunter is the reincarnation of the local deity of Koyasan. He told Kukai to follow the dogs, that's how Kukai reached Koyasan. This is a famous legend among the locals. The deities of Koyasan gave permission to establish a Buddhist monastery. Kukai expressed his gratitude by holding a ceremony and built beautiful Shinto shrines for them. That's the first thing Kukai did in Koyasan. The shrines are standing on a little hill, as if they were watching over the Buddhist monks. Another torii is placed on top of the stairs to purify the inside area. Temples for Buddhist monks were built after that. Respect first, and practice hard. This tradition has been carried down in modern-day Koyasan. An important Buddhist debate ritual is held here each year. The first and last ceremonies of the year are held here. When student monks finish their ascetic practices, they visit here to express gratitude. "Thanks to your help I could complete the difficult training." Then, they nail a wooden plate on the board with a hammer to show their determination. They swear to practice harder.

This Shinto area is part of the life of Buddhist monks in Koyasan. Long ago, there was a time when Buddhist monks sheltered themselves in the Niutsuhime Shinto shrine during the cold winter season. There was a dormitory for Buddhist monks on the precincts of the Niutsuhime Shinto shrine. I imagine winter in Koyasan was too cold for them to survive. The secret of their happy relationship is the generosity to admit and respect their differences while remaining faithful to their own mission, I think.

③ Miyashiro



Just in front of the Miedo, two pine trees are planted surrounded by an orange-colored fence. They are famous due to the legend that Kukai reached Koyasan with two dogs. The story follows that when Kukai arrived at Koyasan, he saw something shining in the pine trees. He came closer to see it, and was surprised that it was his vajra that he had thrown from China. When in China, he had become the successor of Esoteric Buddhism. His master ordered him to return to Japan and spread his teachings to make people happy. However, he had no confidence at all and so he threw a vajra in the sky while saying "Show me the way." The picture on the bottom right portrays this scene.

Finally, Kukai found it. He was glad to hold it once again in his hand and made up his mind to build his monastery in Koyasan. This is the end of the story of the legend.

Usually, a pine leaf has two needles. However, some have three needles, resembling the three-pronged vajra. Even emperors wanted to take them back home. When you visit Koyasan, please find this special pine leaf. It will bring you happiness.

Now, we are returning to the Chumon, which is the entrance to the Danjo Garan.

In the year 819, a Torii was first built as an entrance to the Danjo Garan. Later, it was rebuilt in the Buddhist style. As you know, repeated fires destroyed the original buildings. They were reconstructed each time, but Chumon had not been rebuilt for 172 years after the big fire of 1843. This new gate was completed in 2015 to celebrate the 1200th anniversary of the Koyasan foundation. Modeled after that of Kamakura era, it was rebuilt in a smaller size. The World Heritage Committee ordered nothing to be built on the original site, thus this Chumon was built on a setback direction. Cornerstones of the original gate can be seen on the ground in front of the Chumon today.

In this gate, the statues of the Four Heavenly Kings are standing to protect what are inside. The two statues standing outside were made in 1820. They were carried out when the gate was destroyed by a fire. The other two statues standing on the inner side were made in 2015. The new statues have ornaments on their chests. You can see a dragonfly on his chest. It was believed that dragonflies bring victory. Also, don't forget to check out the demon-like creature under the foot of the Four Heavenly Kings. They are called "Amanojaku." It symbolizes our worldly desires, bad mind, and weakness that we should overcome. Please note the differences between the new statues and old ones.

This is the end of Danjo Garan. Let's move on to Kongobu-ji.

Kongobu-ji is close to the Danjo Garan. In 5 minutes, we can get to Kongobu-ji. Kongobu-ji is the Head Temple of Koyasan Shingon Buddhism, and has nearly 4,000 sub-temples all over Japan and overseas. Originally, the entire area of Koyasan was called "Kongobu-ji." There was no specific building called "Kongobu-ji." However, in the 19th century, due to the policy under the Meiji Restoration, two big temples were combined and renamed "Kongobu-ji" to function as the Head Temple of Koyasan Shingon Buddhism. One of the two big temples was originally built by Toyotomi Hideyoshi in his mother's memory. He built it in 1593, after he unified Japan. Gorgeous interiors are showing us his power even today.

"Kongobu-ji" refers to a temple of "Vajra Peak." It is a term that Kukai found in the title of an important Buddhist textbook. Kukai named his monastery "Kongobu-ji." So, it must be a

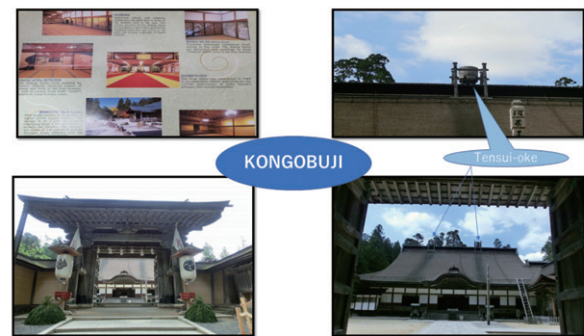


special name to be passed on to the next generation. Kongobu-ji is the largest temple in Koyasan, and is the residence of the Chief abbot of Koyasan Shingon Buddhism.

When in Kongobu-ji, please examine the details. At the main entrance, two Japanese lanterns are hanging. The emblems show the history of Kongobu-ji. The right side is the emblem of the Niutsuhime Shinto shrine. It is the home of the local deities of Koyasan. The left side is of the Toyotomi Family, which was the patron of Koyasan. This main entrance was only meant for the dignitaries. Ordinary Buddhist monks had to use the small entrance on the right side. Now visitors can use the main entrance. Let's go inside.

Please pay attention to the rooftop of the main building. There are huge buckets called "Ten-sui-oke." They were intended for protection from fire during the old days. Koyasan lost many buildings due to fires caused by the lightning. The temple roof was made using shingles with the barks of cypress trees. They are oily and provide good protection from rain and snow, but once they catch fire, the flame flares up and spreads easily. So, Buddhist monks prepared the water on the rooftop to prevent these fires from the outside. Now, they are symbolic buckets that purify the whole temple buildings, because a modern fire station is close to the Kongobu-ji.

The sliding doors, the original paintings on them, the elaborate architecture of the Hideyoshi era, and the rock garden are the must-see spots inside. The Banryutei is the largest rock-garden in Japan. In the garden, an official guest house was built to entertain the Showa Emperor. Now, it is used for the formal visitors and ceremonies.



Now, we can move to the Okunoin at the east area. In addition to Danjo Garan, Okunoin is the most sacred site in Koyasan. It is a beautiful forest full of Japanese cedar trees. They are more than 500 years old. In the year 835, Kukai decided to enter the eternal meditation deep in this forest. At that time, he was the only one sitting there. Now, more than 200,000 graves and memorials stand, and Okunoin is well known as the largest cemetery in Japan. In the year 921, Emperor Daigo bestowed the Kobo Daishi Title on Kukai. That is the turning point where the Buddhist monk Kukai became the spiritual existence named Kobo Daishi. Faith in Kobo Daishi brought more and more people to Koyasan, and the Okunoin became the largest cemetery in Japan. Let's step inside. Ichinohashi is the entrance. The 2km approach is leading us to Kobo Daishi's Mausoleum.



Along the approach path, thousands of graves and memorials stand under the tall trees. Please pay attention to the Five-tiered Stupa. They are located here and there in Okunoin. This type of stupa is called the Five-tiered stupa, and consists of the five elements of the universe. Starting from the bottom, the five elements are earth, water, fire, wind, and space. Also, it represents the Cosmic Buddha, and is used as a grave and memorial. The Sanskrit language is engraved on each part.

This is the largest one. It is the original building that was built in the 17th century. Tokugawa Tadanaga, the third son of the second Tokugawa Shogun, built it in his mother's memory. It measures 6.6m high, and took 3 years to complete. The huge rocks were from little islands in the Seto Inland Sea. As you can see in the picture, many people carried it by way of Choishi-michi. It is part of the World Heritage Site. Choishi is a type of mile-stone used to mark the distance. However, it is also the five-tiered stupa and is regarded as Buddha. So, walking through the Pilgrimage routes is akin to walking through Buddha's path. People are purified on the way to



Koyasan. This is a good system for encouraging more people to visit Koyasan.

Various memorials can be seen. Let me introduce some of them. One is the memorial built by a feudal lord. During the Tokugawa era, more than 100 feudal lords from all over Japan came to Koyasan to build memorials in Okunoin. Their memorials feature a similar style. Torii, stone pillars, and the five-tiered stupa. The Torii marks a boundary to purify the private space. On each stone pillar, Buddha's name was engraved to purify the plot. A large five-tiered stupa stands at the centre. It was a status for the feudal lords who built them in Okunoin. They showed loyalty to the Tokugawa Shogunate.

There are also unique ones built for calligraphy brushes and puffer fish to express our gratitude toward brushes and fish for their help.

Companies built memorials to express gratitude toward co-workers and pray for their prosperity. In this case, the list of names is kept inside, instead of bodies or ashes. Anyway, anything can be enshrined here in Okunoin.

Finally, we've reached the end of the approach. On the way, we can see many statues. Many of them are gathered here and have bibs around their necks. This type of statue is called Jizo or O-Jizo-sama. O-Jizo-sama helps anyone who needs help. It is very popular among Japanese people. Originally, Jizo is known for his vow to take responsibility for the instruction of all beings in the six realms: Heaven, Human, Asura, Animal, Hungry ghost, and Hell. Depending on our behaviour in this life, judgements are made regarding where our spirits will go in the next life. Jizo has a mission to help anyone in any realm. However, in Japanese Buddhism, his mission changed to protect mostly children and babies. The Bibs represent his mission.

Across the bridge, we can see a lantern hall standing upstairs. Kobo Daishi's Mausoleum is behind it. It is the most sacred area.

Even today, Buddhist monks prepare meals for Kobo Daishi and offer them to him. They believe that Kobo Daishi has not passed away, and that he will pray for us forever. This is the faith in Kobo Daishi.



At the end, I'd like to introduce you Shukubo experiences. Currently, anyone can stay in the temple lodging. They follow a punctual time schedule. Meals served at Shukubo are a vegetarian cuisine called Shojin-ryori. We can practice Shakyo or Shabutsu after dinner, and can also join in the Morning prayer. Here you can experience the traditional Japanese way of life.

Shojin-ryori is the vegetarian cuisine for Buddhist monks. Shojin mean devotion. For Buddhist monks, everything they do in a day, including greetings, cleaning, praying, and cooking, is regarded as Buddhist practice. To prepare Shojin-ryori, they use the important fives. Five recipes, five colours, five tastes, and the like. When you visit Koyasan, please enjoy Shojin-ryori. Shojin-ryori has been developed into the Japanese cuisine, "Washoku."

After dinner, we can practice copying sutras. Concentrate on each stroke and calm down, then we can experience the same effect of the meditation. We can also trace the picture of Buddha. This is called Shabutsu.

The next morning, we can join in the morning prayer before breakfast. The Buddhist monks will chant sutras. The echo of the chanting sounds peaceful. The aroma of incense will cleanse our mind. The morning prayer is delivered for Buddha and the spirits of the deceased. This chanting is aimed to derive peace and happiness for us all. The morning prayer is concluded with the chanting of a Mantra, Namu Daishi Henjo Kongo. It is the Mantra dedicated to Kobo Daishi Kukai. Even if you are not Buddhist, this can be a good opportunity for you to start your day with a pure mind. If you'd like to refresh yourself, please come to Koyasan.

Temple lodging



• Time Schedule

- 17:30 Dinner
- 21:00 Gate is closed
- 22:00 Bath-time is over
- 06:00 Morning Prayer
- 07:30 Breakfast
- 09:00 Check-out

• Experiences

- Vegetarian Cuisine
- Shakyo or Shabutsu
- Morning Prayer

Shojin Ryori : Vegetarian Cuisine for Buddhist monks

Shojin = devotion

- **Five recipes**
Raw(=cut), Boil, Grill, Fry, Steam
- **Five colors**
White (rice), Black (seaweed)
Green (leaf veg.), Yellow (root veg.),
Red (bean)
- **Five tastes**
Sweet, Salty, Spicy, Sour, Bitter

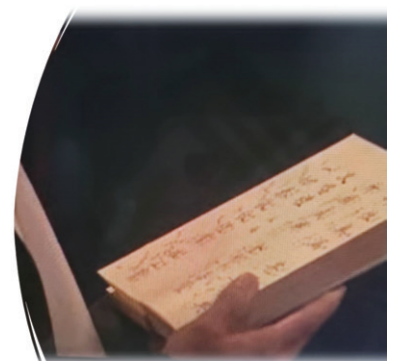


Sha-kyo & Sha-buttsu



Morning prayer

- What to do
- Sutra
 - Incense
 - Mantra
 - For Buddha and spirits of the deceased
 - For peace and happiness of us all



If you'd like to enjoy the nature in Koyasan, I recommend the Nyonin-michi trekking. There used to be seven entrances to enter Koyasan.

Until 1872, women could not enter Koyasan. So, the halls for women were set up outside of each entrance. The Nyonin-michi means Women's path. This connects the seven entrances, stretching around the outer edge of Koyasan. It takes more than 8 hours to walk through. However, there are many exits on the way that can lead us to the town. We can arrange for the route to be as long or short as preferred. Trekking is becoming popular among tourists.

If you'd like to enjoy a more difficult form of trekking, I would recommend the Choishi-michi trekking, which was the most important route to Koyasan. If you'd like to enjoy the nature in Koyasan, I would recommend the Nyonin-michi trekking and Choishi-michi trekking. There is no other place in Japan where you can encounter such a huge religious site surrounded by so many ancient structures in the natural forests. The peaceful and serene atmosphere is sure to move anyone who visit there. I look forward to seeing you in Koyasan.

This is the end of my presentation. Thank you for listening.



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- Noriko Matsuyama norikosanv@gmail.com
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Noriko Matsuyama is the representative of the Non-profit Organization "Koyasan Cross-cultural Communication Network". In 2008 she set up the Visitor Information Center (VIC) in Koyasan to provide accurate and useful information for all visitors wanting to learn more about Koyasan. She's the National Guide and guiding Koyasan in English for 30 years.