

Kyoto Imperial Palace.

Emperor Kwammu's Palace, built and named Heiankyō in 794 A. D., fell into ruin frequently during the period of four hundred years.

After the old Imperial Palace was burnt down in 1227, it could not be reconstructed for a long time, and the Emperor had to live in his mother's house called "Sato Dairi".

The present Palace was one of these Sato Dairi, but in 1336 Shogun Takauji Ashikaga made it the Palace for the Northern Dynasty, and afterwards it became the Imperial Palace.

During the great civil war between 1467 and 1478 A. D. the metropolis decayed extremely, and the Palace suffered so much that the sacred light of the innermost shrine could be seen, even from the Sanjō bridge.

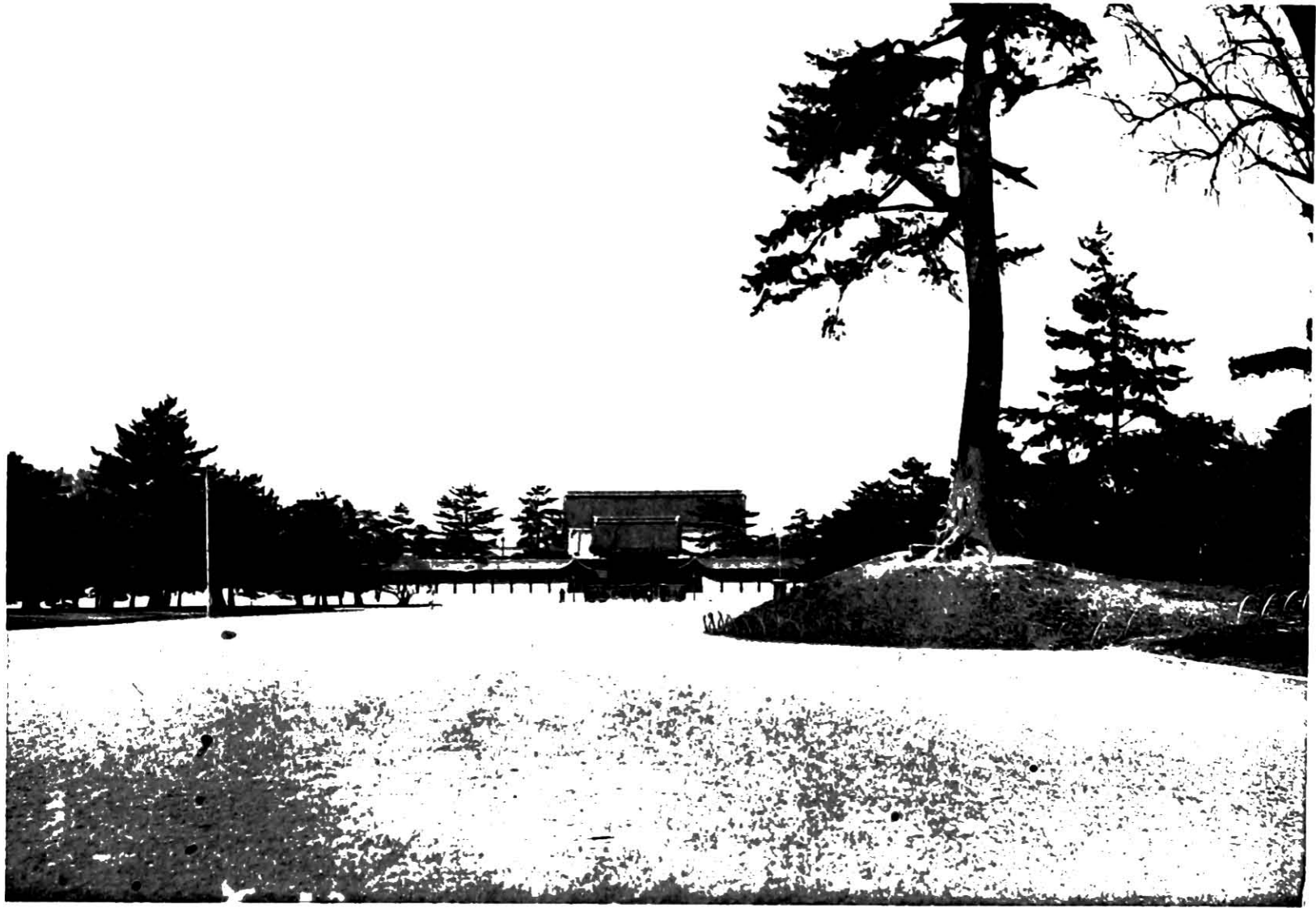
When Shogun Oda Nobunaga came to Kyoto, he first of all repaired the Palace, and his successor carried out his master's plans.

In 1611 A. D. Tokugawa Iyeyasu taxed the feudal lords and with the fund thus raised, restored the Palace to its original beauty. Afterwards it was often destroyed by fire, but the Shogun always rebuilt it. The present buildings have been standing only since 1855.

The Palace is situated in the northern part of the Imperial Park and can be seen from the street through the Sakaimachi Gate.

The southern gate of the Palace is called "Kenreimon" and is the gate through which Imperial processions pass.

Shishinden is the name of the hall in which the enthronement and other Imperial ceremonies take place.



Shugakuin Detached Palace.

The Palace is situated on elevated ground at the western foot of Mt. Hiei and east of the River Takano, not far from the city.

The Palace was constructed by Shogun Ietsuna during the Shoo era (1652-4) by order of the Emperor Gomizunoo and covered an area of 40 acres.

The Palace consists of three lovely tea-houses—upper, middle, and lower—the upper one is the largest and the two others are less than one-tenth of its size.

The Lower Tea House in the extreme west comprises the Jugetsuan, the neat, studying room, and the Zorokuan, the next room to the south-west.

The Middle Tea House is the Rakushi-ken, which was appropriated as a Buddhist temple for the religious devotion of Princess Mitsuko, daughter of the Emperor Gomizunoo.

To the north-east, at an elevation is the Upper Tea House composed of two edifices called Rinuntei and Kyusuiken, commanding a full view of the surrounding rice fields with the great city of Kyoto in the distance.

The main garden is exquisitely beautiful, and every phase of landscape gardening is represented in the elaborate display of mountain, plain, valley, sequestered nooks, running water, etc.



Nijo Detached Palace.

This castle, built by Iyeyasu in 1603, is perhaps the finest relic in Kyoto of the Tokugawa epoch. It was taken over as a Detached Palace during the Meiji Restoration, after it had served for years as a castle for lodging shoguns when they visited Kyoto.

The ground occupied by the Palace is rectangular in shape, covering an area of about 70 acres, fortified by an encircling moat and stone walls.

The inside is partitioned into outer and inner circles, "Ninomaru" and "Hommaru"

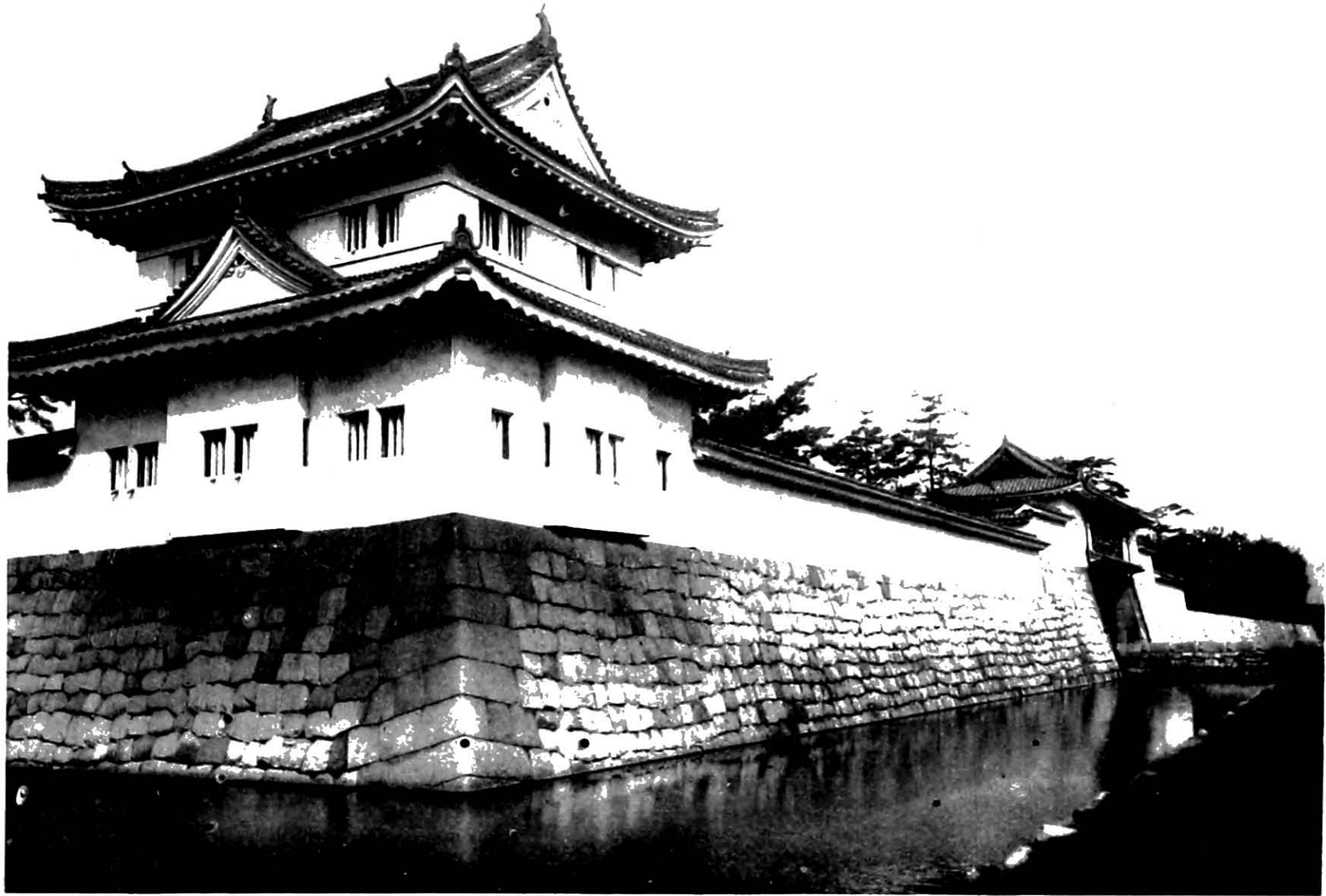
The Hommaru forms the westerly section, and, subsequent to the destruction by fire of Tenshukaku, the castle tower, the Katsura Palace was transferred to the place in the 26th year of Meiji (1893).

The Ninomaru is to the east of the Hommaru, within the Higashi Ōte Gate.

The buildings with their elaborate interior decorations represent the work of some of the most famous artists of the Keichō era (1596—1614 A. D.)

The visitor will find much to absorb his interest, because of the great wealth of art concealed within the ancient walls of this famous castle.

The space outside the Hommaru and the Ninomaru was formerly occupied by houses of petty samurais and a granary but it is now transformed into a landscape garden characterized by quietness, simplicity and elegance.



Katsura Detached Palace.

In the 17th year of Tenshō (1589), when Toyotomi Hideyoshi completed the consolidation of the country, he contemplated the conquest of the world under the guise of patriotism due to the will of deceased Nobunaga as he asked the prince, Tomohito, a grandson of Emperor Ohgimachi sanctioned to be his adopted son whom recalled "Hachijō-no-miya"

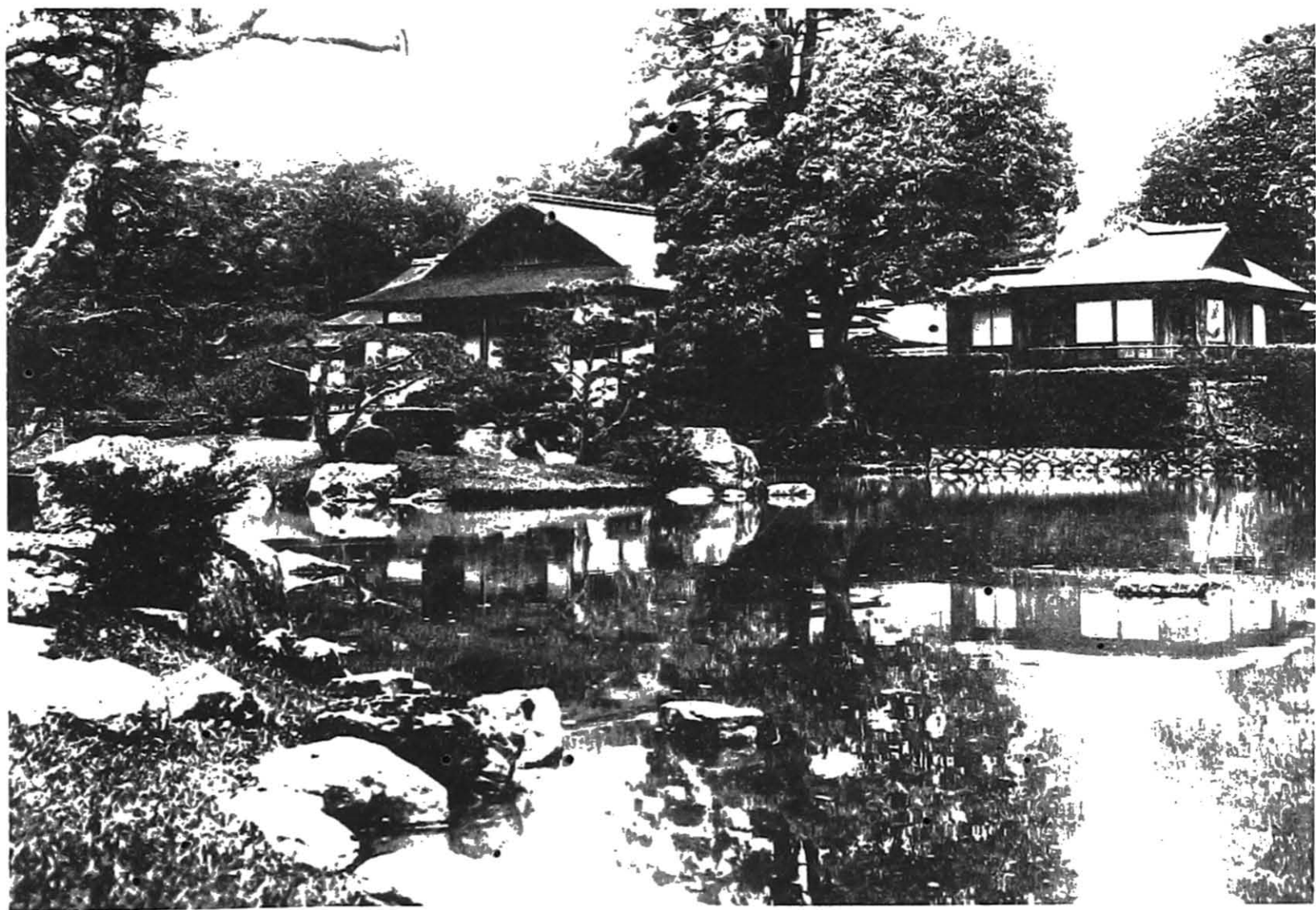
Thereupon, with strenuous efforts and lavish expenditure, he erected a special residence here for the prince, the building being the original of the present detached Palace.

Subsequently in the age of Prince Tomotada, the second adopted son, he ordered Kobōri Yenshū, the greatest of all the old Japanese landscape gardeners, to renovate the Palace.

This work of renovation was done regardless of time and expense, and Yenshū displayed his taste and skill to the full, everything in the garden being in harmonious accord with his poetical inspiration

It is famous, not for its buildings, but for the artistic garden, which ranks as one of the most classical in the Empire.

Only a visit to the garden itself can possibly reveal the art of landscape gardening which produced this masterpiece.



Fushimi Momoyamaryo.

This is the mausoleum of the late Emperor Meiji, and is an imposing monument of beautiful simplicity, and yet exquisite elegance.

The Emperor died on July 30, in the 45th year of Meiji (1913), and the grand funeral service was held during three days from Sept. 13 to 15; the revered ruler's mortal remains being laid to rest here.

The mausoleum is made up of a three stepped tumulus composed of a low dome surmounting a square base.

It is thatched with grasses on its top, the height of the dome being 21 feet and that of the whole monument, 88 feet.

On three sides, the laid earth rampers around the tumulus which is surrounded by a stone fence.

The site is that of the Inner Ward of the old Fushimi Castle of Hideyoshi.

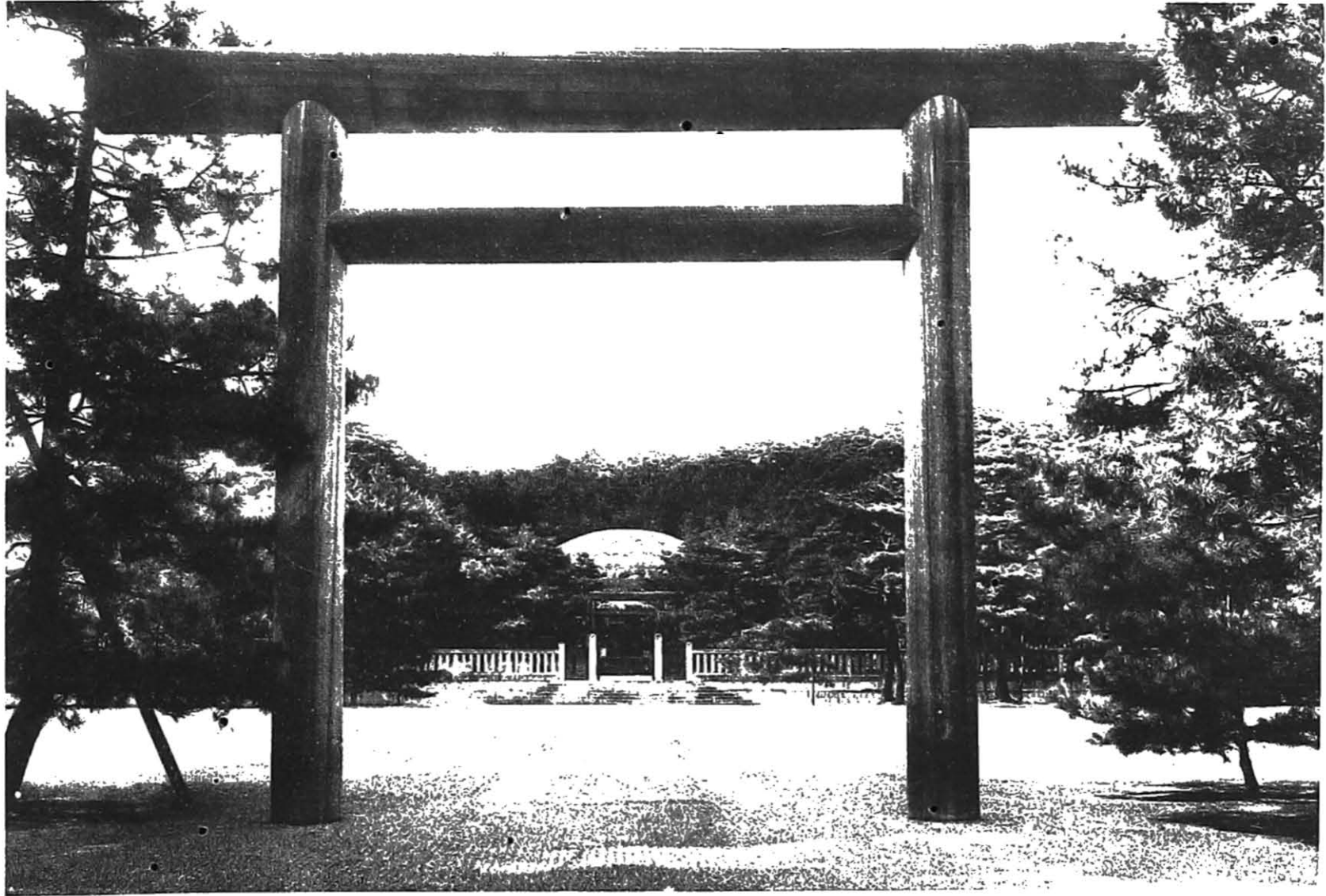
Being grasses fixed in the stone material of the burial mound, the stone fence dazzling in its pure white in contrast to the refreshing green of the surrounding pines makes a most impressive and inspiring monument.

The wide avenue of approach can be seen from the electric car, and a visit to the great shrine is bound to fill one with a sense of awe and reverence for the spirit of the great Emperor Meiji.

Eastward from Momoyamaryō, stands the mausoleum for the Dowager Shōken at a distance of about 200 feet, while its barrow being less high by 60 feet than the former.

The general scale of the latter monument is two-thirds of that of the Emperor.

Some aged plum trees have been planted before the mausoleum.



Dyeing.

The dyeing fabrics are divided into three kinds—Yūzen (textile mousseline), Kikkō (dappled dyeing) and Nassen (textile painting).

Though its art was discovered at the same time as the fabrics were invented, its origin is not yet clearly known.

Naturally the suifability of the water of Kyoto for dyeing has been responsible for the remarkable progress of the industry.

The exquisite accomplishment in dyeing known as “Yūzen” so widely known in the world to-day, was originated by Yūzen, Kyoto, the process bearing that name in the 17th century.

In its early days, however, only simple white figures of birds, flowers, mountains, rivers, etc., were dyed on a coloured background.

But the new method of colouring at first employed by Yūzen was much improved thereafter. The principle of the so-called “Yūzen dyeing” is that the outlines of figures are first dyed and then the details are filled in with brushes in various ways.

In 1880-1881, “Koshokunori” (a recent method of mixed colouring) was discovered and was applied to Mousseline and Chirimen Crape.

The charm of this dyeing with its delicate design and elegant colour renders it highly attractive and has made Yuzen famous all over the world.

The yearly wages paid to operatives amount to Y 19,000,000.

