

Chionin.

The greatest temple of the Jōdō Sect at the present time is the Chionin Temple, within whose sacred precincts the great religious genius, Hōnen Shōnin, announced his separation from the ancient Japanese Tendai Sect in the 5th year of Shōan (1175) in the reign of the Emperor Takakura.

The temple is much patronized by the Tokugawa Family, and the bulk of the buildings now to be seen are those reconstructed by the 2nd and 3rd Tokugawa Shoguns.

The temple itself is on a grand scale and justly famed for the beauty of its architecture.

The buildings, originally erected in 1211, have been destroyed several times by fire, and those now standing date from 1639.

The main Hall is magnificent and has enormous verandas all around it, including the so-called Nightingale Floor. When walked upon, the boards of a certain part of one veranda emits a creaking sound fancifully thought to resemble the song of the Japanese nightingale. The beautiful paintings on the walls are works of the masters of the Kanō School. There is also a huge bell on the hillside, 18 feet high, some 9.5 feet in diameter and weighing over 166,000 pounds; and its sound reaches every part of the city, being second in size only to the giant bell at Shitenpōji in Osaka, which is the largest temple bell in Japan.



Ceramics.

The origin of ceramics, a main product of Kyoto, is very old, and the growth is mostly due to the tea ceremony.

The history of Kyoto ceramics is that of individual artists rather than of special manufactories.

It is recorded that green tiles were baked in a kiln at Takagamine when the capital was removed to Kyoto.

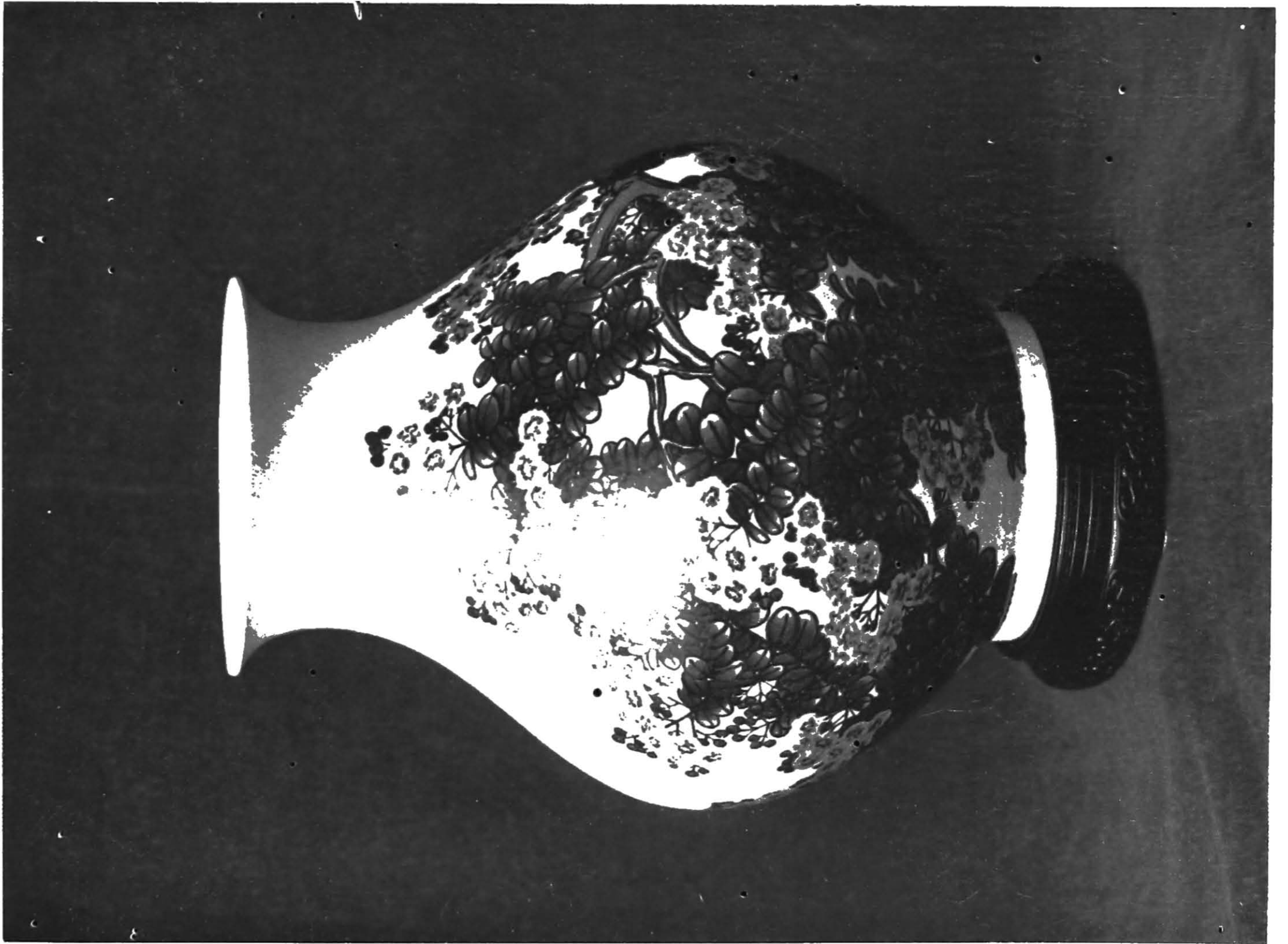
Earthenware was produced at Fukakusa near Kyoto in the early Heian Period (800-970 A. D.).

In 1575-1591 several master workmen appeared, such as Seimamuyemon, Sāhaku, Rokuzemon, Sōzō, Gensuke, Genjurō, and produced many splendid wares at Otowaseikanji, Komatsudai, and Kiyomizu.

The famous workmen were Ninsai, Yeisen, Makubei, Yeiraku, Dōhachi etc.

Kyoto pottery is specially noted for its refinement in design and taste, being looked upon as the finest art pottery in Japan, highly admired and appreciated by the public.

The total value of its production is ¥ 5,000,000 annually and ¥ 8,00,000 of this quantity is exported.



Nanzenji.

The Emperor Kameyama, a devout believer in the Zen Sect, who was very fond of the beauty of this location, built for himself a villa on the site of the present temple. In the year 1290 A. D., the villa was converted into a temple, and gradually new buildings were added to complete the great monastery.

The temple gate in its present form was one that was reconstructed by Tōdō Takatora during the Kan-ei era (1624-43).

In the upper story are installed 16 rakans and the wooden statues of Ieyasu and Takatora.

Tradition has it that the notorious thief Ishikawa Goemon at one time made the story his hiding place.

Fire has partially destroyed the great buildings several times, but they have always been rebuilt and kept in good repair.

The grounds are spacious and park-like, and the complete seclusion adds mystery to their magnificence.

The hondō was originally constructed by Toyotomi Hideyori, son of Hideyoshi, but was burned down in 1895 and was rebuilt in 1910.

In the temple many young priests, who itinerate all over the city every day, are strictly trained.



Heian Jingu.

This shrine, completed in 1895 and dedicated to the memory of the Emperor Kwammu, commemorated the 11th centenary of the establishment of the Imperial Capital in Kyoto.

The Emperor Meiji, in hearty sympathy with the project, contributed large sums of money toward the erection of the shrine.

The buildings are in imitation of the Imperial Palace as it looked at the time of the removal of the capital.

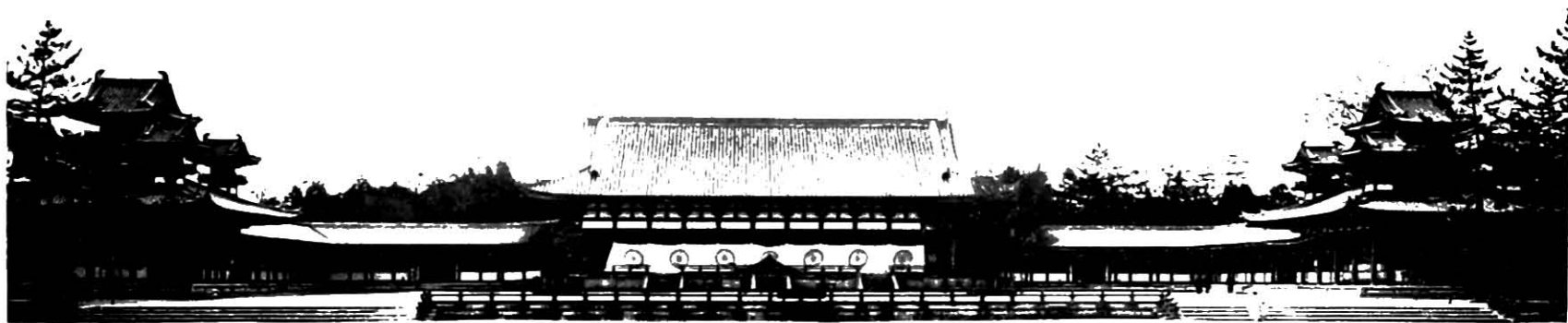
The buildings are brilliant in red and green paint, and together with the well laid-out gardens present a beautiful spectacle for the visitor.

The Daigoku-den, or "Great Hall of State", is 110 feet long, 40 feet wide, and 55 feet high, with a gallery on either side about 70 feet long, connected on the south side by another about 90 feet in length.

At each of the corners of this "U" shaped gallery stands a tower, that in the east is called "Sō Ryū" (Green Dragon) and that in the west "Haku Kō" (White Tiger).

In the Ryūbidan, which is a spacious terrace in front of the Daigoku-den, the main hall, there are two trees, on the left a cherry and on the right an orange, the Sakon-no-Sakura and Ukon-no-Tachibana, respectively named after the trees in front of the Shishūden of the Imperial Palace.

Two festivals, one on April 15th and the other on October 22nd, are held at this shrine every year. The latter is the well-known "Jidai Matsuri", one of the three great festivals of Kyoto.



The Historical Pageant.

The Jidai-matsuri, or the Historical Pageant, is held on October 22, the festival day of Heian-Jingū, every year. It represents various periods of the history of Japan over one thousand years since Emperor Kammu made Kyoto the capital of Japan in 794 A. D. It began in 1895, and is usually held on October 22nd, the day when Emperor Kammu arrived in Kyoto.

This Historical Pageant is a most unique spectacle. Gorgeous helmets and armour; elegant garments of ancient periods; beautiful flags and shining coats of mail; the archers and the loyalist corps; all with accompanying music; a brief and striking review of the history of a thousand years.

The procession consists of many corps—the Yamaguni Musical Band, the Archers, the Tokugawa Shogun's Messenger, Lord Oda Nobunaga's Party to Kyoto Warriors' Hunt-training Group, Civil Officers' Parade in Fujiwara Age going to Court, and Warriors' Triumphant Celebration in the Enryaku Era.

The pageant is performed by citizens of Kyoto who are the members of the Heian-ko Association.

The sight of this elegant and valiant procession, which can be seen only in Kyoto, in the breezy autumn streets, reminds one of the picturesque ancient period.



Lacquer-wares.

In Japan the use of lacquer-wares has an ancient origin.

According to tradition, in the reign of Emperor Keikō (70-130) Prince Yamatotakeru-no-Mikoto went out hunting one day and found black juice coming out of the bark of a tree, and he used it in coating his ware.

Also a record shows its existence early in the 3rd century, when Empress Jingū invaded Corea.

When the Emperor Kammu removed the capital to Kyoto, a surface decoration with either gold or bronze powder on a black ground was most extensively used in all lacquers.

This was called "Nashiji" as, when finished, it resembled the colour of Japanese pears.

At the beginning of the 9th century inlaying of lacquer with mother of pearl was practised by Kyoto artists.

In the Heian period (794-1192) "Makiye" (raised lacquer) was greatly favoured among court nobles and other higher nobilities, and it was even applied to ox carriages and buildings.

Some of the specimens, found in the old temples of Higashiyama, show wonderful skill and infinite patience.

Save for a few set-backs, its development has been steady, and therefore its total products amount to ¥ 600,000, of which ¥ 50,000 are exported.

