



FEEL — KIYO MIZU DERA

This booklet introduces several hidden charms of Kiyomizu-dera, its origin, and the teachings of Kannon, together with information about annual events.

2015, SPRING

CALLIGRAPHY OF
KIYOMIZU-DERA

<http://feel.kiyomizudera.or.jp/>

書
と
清
水
寺
。

音羽山 清水寺



清水寺の日々を切り取った写真アーカイブもぜひご覧ください。
Check our photo archive page to show every impressive moment of Kiyomizu-dera.

tumblr: <http://feel-kiyomizudera.tumblr.com/>

Instagram: http://instagram.com/feel_kiyomizudera

SPECIAL WEBSITE

清水へ参る道

検索

<http://feel.kiyomizudera.or.jp>

[成就院 月の庭] 特別公開 Special Opening of the Moon Garden, Jojuin

■2015年4月25日～5月13日 April 25 - May 13, 2015



清水寺の本坊塔頭、成就院庭園(名勝)の特別公開をいたします。「月の庭」と評される清麗な庭園美をお楽しみください。また、日本画家の箱崎睦昌氏による「清水寺平成縁起絵巻」も同時公開いたします。

The garden of Jojuin hall, which is used as the chief priest's living quarters in Kiyomizu-dera, will be opened to the public for a limited time. Come and enjoy this exquisite garden, a cultural treasure that is also renowned as the "Moon Garden." The *Heisei* picture scrolls depicting the origins of Kiyomizu-dera by traditional Japanese style painter Mutsumasa Hakozaki will also be exhibited.



[観音さまをもっと知る 北法相宗 仏教文化講座]

Learn more about Kannon

A lecture on Buddhism and its culture (Kita-Hosso sect)

■例月第二・第四日曜日

■午前7時半(冬期8時)から大講堂の円通殿にて開催
※同日午前7時(冬期7時半)から観音経読誦会を本堂にて実施

良慶和上が昭和41年(1966)年から開講された仏教文化講座。観音さまをもっと知り、身近に感じていただける機会です。どなたもご参加、開法(もんぼう)していただけます。

Date: The second and fourth Sunday of every month

Time: 7:30 a.m. (8:00 a.m. in winter)

Place: Entsu-den in the lecture hall (Daikodo)

*The meeting for Kannon Sutra chanting is held at 7:00 a.m. (7:30 a.m. in winter)

The late Ryokei Wajo (a Buddhist priest) gave his first lecture here in 1966. This is an excellent opportunity to learn more about Kannon worship and to become more familiar with Kannon. Anyone can participate and listen to this lecture.



credit

Art Director:Takahisa Suzuki (Cluch on Cluch) / Copywriter:Yuji Yonehara / Photographer:Kazuya Sudo(discovery go) / Assistant Photographer:Miho Sato(discovery go) / Director: Ai Uechi(discovery go) / Paper Design:Takahisa Suzuki, Sayaka Fujii(Cluch on Cluch) / Illustrator: Ayako Motonaga / Translator: Sayako Kidokoro(TRUNK) / Production: discovery go inc / Agency: LINK UP INC

本紙は清水寺の催しや縁起を通して、まだ知られていなかった清水寺の魅力や観音さまの教えをお届けします。

発行:

音羽山 清水寺



清水寺の“今”をお伝えしています。
Looking at Kiyomizu Now with a Fresh Eye.
1200年以上の歴史を持つ音羽山清水寺。本山には毎年多くの方が訪れますが、その縁起に通ずる観音さまへの信仰はあまり知られていません。その教えの一端をお届けするサイトが「清水へ参る道」です。普段は見る事ができない清水寺の姿を撮影した「感じる清水寺」をはじめ、貫主・森清範の言葉から観音さまの教えに触れることができます。ぜひ一度ご覧ください。

Otowa-san Kiyomizu-dera Temple boasts a history of over 1200 years. Although a great number of people visit this place every year, the Kannon worship relating to the origin of this temple is not well known. The special website, "Approaching Kiyomizu" was created to convey various aspects of the teachings of Kannon worship, along with a stunning video capturing the areas where access is ordinarily restricted which can be found at "Feel Kiyomizu" and also the "Words of Wisdom" preached by Seihan Mori, the chief abbot of Kiyomizu-dera.

書と清水寺。

今年、元清水寺貫主・大西良慶和上の33回忌です。

良慶和上は「良慶節」と親しまれた分りやすい語り口で仏法を説かれ、多くの参詣者で賑わう現在の清水寺の礎を築いた当山「中興の祖」です。

明治・大正・昭和と激動の時代を仏法とともに生きられた良慶和上は、その109年の生涯で数多くの書を残されました。良慶和上がしたためられた文字のひとつひとつに、衆生を慈しみ、自身を厳しく律し続けたその生き方が息づいています。

The year 2015 marks the 33rd anniversary of the passing of the Buddhist priest Ryohei Onishi Wajo, the former chief abbot of Kiyomizu-dera. He was popular for his characteristically plain manner of speaking, which some called "Ryohei-style preaching." He is also known as the father of the Kiyomizu-dera restoration, laying the foundation for

today's flourishing temple.

During his life of 109 years, he followed the path of Buddhism through the turbulent times of the Meiji, Taisho, and Showa eras, leaving numerous calligraphic works along the way. In each and every character he wrote, his affection toward all sentient beings and his disciplined way of life can be seen.

風光千里

風光千里 *Fu-Ko-Sen-Ri*

Calligraphy of Kiyomizu-dera

Ryokei Wajo first became a priest of Kiyomizu-dera in 1914, a time of upheaval with the anti-Buddhist movement (*haibutsu kishaku*) in the Meiji era. Kiyomizu-dera was no exception, with a number of Buddhist images and altar fittings destroyed and scattered around its compound, and the temple buildings left beyond repair. It is said that even Jojuin, a monks' living quarters where Ryokei Wajo lived, was devastated to the point that its inhabitants needed umbrellas on rainy days even while inside the building.

In those harsh times, Ryokei Wajo started

devotedly practicing the teachings of Kannon with this motto in mind: "Buddhism should contribute to society." He began numerous charitable activities, such as establishing the first nursing facilities for the elderly in Kyoto and running children's institutions. He also prayed for the souls of victims of the Great Kanto Earthquake and volunteered in reconstruction efforts, as well as aiding in the revival of Kiyomizu pottery. His contributions are innumerable. In the end, his continual and enthusiastic endeavors would lead to the revival of Buddhism as a whole.

One of the calligraphic works he left, *Yuishinzo* (page 04), represents the teaching of the Hosso school (whose alternate name is the Consciousness-Only school), to which Kiyomizu-dera belongs. These three Chinese characters, meaning "all things are the reflection of our consciousness," embody Ryokei Wajo's principle of working for the public good.

Inside the buildings of Kiyomizu-dera hang many calligraphic works by Ryokei Wajo and other Buddhist leaders. As you visit the temple, feel the spirit within their heartfelt writings.

唯心藏 *Yui-Shin-Zo*



Ryokei Onishi — Born in 1875 in Nara Prefecture. After working as the head priest of Kofuku-ji temple, he entered Kiyomizu-dera and became its chief abbot. He passed away in 1983 at the age of 109.

大西良慶和上が清水寺に晋山された大正3年(1914)は、明治時代におこなわれた廃仏毀釈の影響により仏教界にとって苦難の時代でした。清水寺も例外ではなく、境内には仏像・仏具が散乱し、伽藍の修理もままならない状況でした。良慶和上が住まれた本坊塔頭・成就院でさえ、雨の日には室内で傘が必要だったほど荒廃していたと伝えられています。

そのような時勢にあつて、良慶和上は「仏教の社会的活動」を掲げ、文字通り身を投げ出して観音様の教えを実践されました。京都初の老人福祉施設の開設や児童養護施設の運営、関東大震災被災者の慰霊・復興ボランティア、清水焼の復興支援……。良慶和上がおこなわれた社会貢献活動は枚挙にいとまがありません。そして良慶和上の情熱は、清水寺のみならず仏教界全体の復興へと繋がっていくのです。

良慶和上の書「唯心藏」(P04)は、清水寺の宗旨である法相唯識の教えを象徴しています。「すべての事象は心の反映である」という意味を持つこの三文字に、公益のために尽力された良慶和上の信条が込められています。

清水寺の堂宇には、良慶和上をはじめとする先達の書が多く掲げられています。ご参詣の折には、先人の想いが込められたその筆跡をぜひご覧ください。

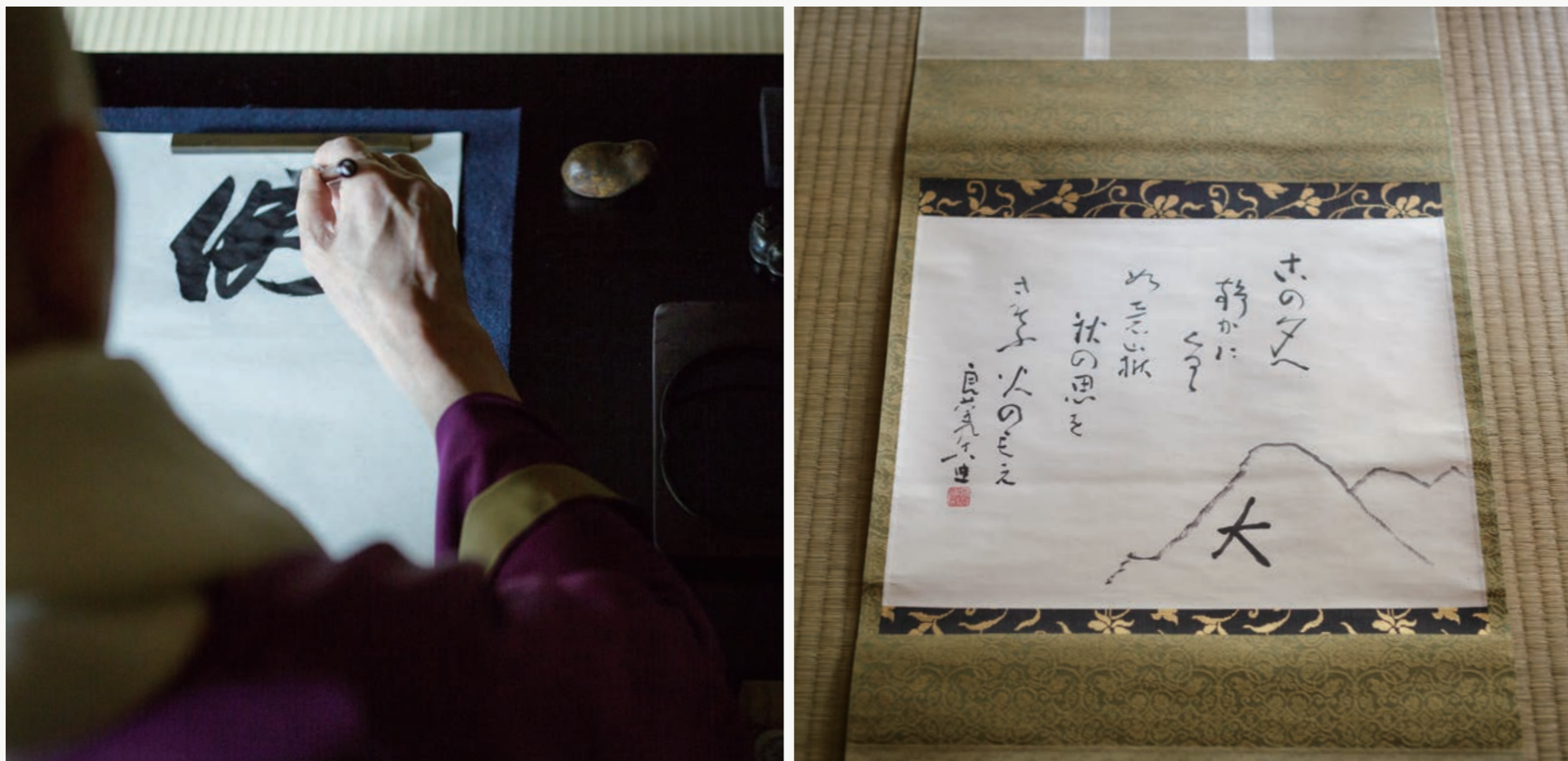
Haku-Un-Shin 白雲心



大西良慶 (おおにしりょうけい) — 明治8年、奈良県生まれ。興福寺住職を経て清水寺に晋山、貫主となる。昭和58年、109才にて没。

Ryokei Wajo's Essence and Works of Calligraphy

Seihan Mori, chief abbot of Kiyomizu-dera



清水寺貫主 北法相宗管長

【森 清範】

昭和15年、京都・清水生まれ。昭和30年に清水寺に入山し、大西良慶和上のもとに得度。昭和60年より現職。

Chief abbot of Kiyomizu-dera
Chief administrator of the Kita-Hosso school
Seihan Mori

Born in 1940 in Kiyomizu, Kyoto. In 1955, he entered Kiyomizu-dera temple and became a monk under Ryokei Onishi Wajo. He has held his current positions since 1985.

しい茶目つ気ですね。
また、成就院に掲げられている「白雲心」(P03)は和上が103歳のときの書です。雲のように何事にもとらわれない悠然自若の心境がしたためられています。左へと向かい上がっていく筆致に、晩年ますます意気軒昂だった和上のお姿が思い出されます。
和上が入滅されて33年が経ちました。かつて和上が使っておられた筆や硯を拝見しますと、今もすぐそばで和上のお元気な声が聞こえてくるような気がします。
「人間社会は複雑。だからこそ、仏教があるんや」と、困った方々を助けるため、仏さまの教えを説くために、いつも駆け回っておられた和上の生き方は、仏教者としてのお手本です。

—Seihan Mori looks back the life of Ryokei Wajo, a priest devoted to preaching and calligraphy.

Ryokei Wajo's personality can be expressed in just one word: "Effort." He was the most self-disciplined person, always keeping his posture upright. During the time I served him, I can hardly recall seeing him relax. Even in his later years, he practiced writing with the brush whenever he had

spare time, rubbing down a Chinese ink stick. If his ink ran low, he added water and wrote with thinner ink. It was impressive how he covered every inch of the backs of used wrapping paper sheets with writing, so as not to waste valuable *washi* (Japanese paper) on his practice. He wrote his calligraphic work *Fukosenri*, meaning "wind and light will reach a distant land" (page 01), on New Year's Day when he was 109. Just

良慶和上のお人柄、その書

清水寺 貫主 森清範



— 巡錫と書に勤しまれた和上の生涯を清水寺貫主、森清範が振り返ります。

良慶和上のお人柄を簡潔に表現するならば「精進」という言葉に尽きます。いつも背筋を正し、誰よりもご自身に厳しい方でした。長くお側に仕えさせて頂きましたが、気を緩めておられる姿はほとんど記憶がありません。

和上は晩年になっても時間さえあれば自ら墨をすって書の手習いをされていた。墨が少なくなれば水を足し注ぎ、薄墨で筆を進めておられました。「練習に和紙はもったいない」と包装紙の裏にびっしりと書き込んでおられていたことが印象に残っています。

「風光千里」(P01)の書は良慶和上が109歳の正月に揮毫されたものです。和上はそれから約ひと月後の2月15日に入滅されました。晩年の和上は白内障で視力をほとんど失っておられましたが、そのようなことをまったく感じさせないとても力強い筆致です。「風と光は遙か先へと届く——」と、心眼でしたためられたことを思えば胸が打たれます。落款には「良慶百久」としたためられています。109歳にかけて「百を超えて久しい」とは和上ら

wall scroll that hangs in Jojuin, is a work he created at the age of 103. A calm and imperturbable state of mind like a white cloud is expressed with these three Chinese characters. His powerful strokes of the brush, sloping from left to right, remind me how indomitable and motivated Wajo was in his twilight years.

It has been thirty-three years since he left this world. When I have a look at the brushes and inkstones he would

over a month later, on February 15, he passed away. Even though cataracts left him with very little eyesight, his brush strokes are amazingly powerful. It is striking for me to recall that he wrote this vigorous work with his mind's eye. As his signature, he used the name Ryokei "Hyakkyu." "Hyak" means one hundred and "kyu" means nine—a play on the number 109, his age at the time. How playful he was!
Hakuunshin, (page 03) a calligraphic

use, even now I feel as if Wajo were by my side, talking to me in his sonorous voice.

"Human society is complicated. That is why Buddhism exists." To save those who are in hard times, and to preach the Buddha's teachings, he was constantly on the move. His way of life is the model for following Buddhism.

日
想
観Nissokan
Meditation on the Setting Sun文・米原 有二
Text by Yui Yonehara
絵・元水 彩子
Illustration by Ayako Moronaga落日に仏を想い、
極楽浄土を観るThinking of Buddha at Sunset and
Envisioning the Pure Land

音羽山から望む夕焼けは不思議と懐かしくて、すこし寂しい。

清水寺境内の入り口近くに建つ西門（重文）は京都屈指の夕陽の名所。門正面から洛西の山々を見渡せることもあって、日没には多くの参詣者がこの近くで立ち止まり朱く染まる西の空を眺めている。

夕陽を楽しむスポットとしてこんなに立派な門を建てるなんて清水寺はサーピス精神旺盛だなあ、と半分冗談に考えていたら、なんとその通りだった。

仏教修行のひとつに、沈む太陽に極楽浄土を想念する「日想観」がある。釈尊（仏陀）が阿弥陀如来と極楽浄土の存在を説いた経典『観無量寿経』には日想観の方法が次のように記されている。

正坐して西に向かい、はつきりと太陽を観るのだ。心をしっかりと捉え、観想を集中して動揺しないようにし、まさに沈もうとする太陽の形が天空にかかった太鼓でようであるのを観るのだ。

すでに太陽を観終わつたならば、その映像が眼を閉じているときにも、眼を開いているときにもはつきりと残っているようにするのだ。

中村元・早島鏡正・紀野一義訳注

『浄土三部経（下）』

岩波書店 漢文和訳より抜粋

釈尊は阿弥陀如来を感じ、極楽浄土に往生するための方法として十六の観法を説いたが、日想観はその最初におこなう瞑想としている。

西方浄土の別名があるように、阿弥陀如来が住む極楽浄土は西の方角に存在するとされている。その距離なんと十万里。これがどれほど遠いのかは不明だが、向かって辿り着ける場所ではないだろう。しかし、釈尊は「夕陽に瞑想すれば行くことも可能」と伝えているのだ。

清水寺西門での日想観は古くから信仰篤き人々の間では大定番だった。1500年頃に描かれた『清水寺参詣曼荼羅』にも西門から夕陽を眺める人物が描かれていることからこの場所が当時すでに日想観の聖地だったことがうかがえる。

私が西門を夕陽スポットとして楽しむことは意味も重みも違うのだが「それもまたご利益あり」と笑って許してくれそうなのが仏教の懐の深さだ。

いつでも、どこでだってできるのが日想観だ。お経などひとつも知らなくても、心のあり方ひとつで朱い空に仏性を感じ、落日の残像に極楽浄土を観ることが

できる。
今日も夕陽を浴びて極彩色をいっそう輝かせている西門は、そういう場所だ。

A sunset from the Otowa Mountain looks mysterious and nostalgic, but a little melancholic. Near the entrance to the Kiyomizu-dera compound stands the west gate (an important cultural property), which is one of the best places to view the sunset in Kyoto. Many visitors stop in this area to admire the glowing western sky at dusk and take in the mountains west of Kyoto from the front of the gate. What a generous place Kiyomizu-dera is! Such a splendid structure must have been designed just for enjoying the sunset, I wondered. Yet, surprisingly, such is the

case. Among various Buddhist practices is *Nissokan*, one of the meditation methods for envisioning the Paradise of the Pure Land by watching the setting sun. Sakyamuni (Buddha) explained how to practice meditation on the setting sun in the scripture *Meditation on the Buddha Infinite Life Sutra*, which teaches the existence of Amida Tathagata as well as the Pure Land.

Sit in position, turn to the west, and gaze at the sun. Focus your mind,

concentrate on the meditation without being distracted, and know that the setting sun is shaped like a drum across the sky. After you finish viewing the sun, that vision will remain in your mind whenever you open or close your eyes.

Excerpted from a classical Chinese-Japanese translation of *The Triple Pure Land Sutras vol. 2*, translated and annotated by Hajime Nakamura, Kyosho Hayashima, and Kazuyoshi Kino (Iwanami Shoten Publishers)

Sakyamuni preached sixteen methods of practicing meditation to feel Amida Tathagata and to reach the Paradise. *Nissokan*, “visualizing the sun,” is the first of these methods. The alternate name of the Paradise of the Pure Land, the “Western Paradise,” suggests that the Pure Land, Amida Tathagata’s world, is understood to be in the west. According to one theory, it is located ten trillion Buddha-lands away. How immeasurably distant from our world it is! Although it seems impossible to reach, Sakyamuni teaches that it can be

attained, but only if you meditate at sunset. Meditating on the setting sun at the west gate has long been a standard ritual among devotees. A figure is depicted sitting and meditating at the west gate in the *Mandala of Kiyomizu Pilgrimage* (circa 1500). This indicates that the west gate was already a holy place for meditation at that time. I am quite sure that this historically-developed practice is completely different from my personal pleasure—visiting the west gate to enjoy

the sunset. But no matter what my intentions are, the Buddha will surely allow me to do as I please, smiling and saying that my pleasure will be blessed. How tolerant the Buddha’s heart is. *Nissokan* can be practiced anywhere, anytime. Without knowing even a single scripture, you can feel the nature of the Buddha in the glowing sky and picture the Pure Land with the afterimage of the setting sun. Everything depends on your state of mind. The west gate, basked in the evening glow and shining splendidly in full color, remains as such a place.



仏具には、読経の際などに打ち鳴らして音を出す「鳴り物」と呼ばれる種類があります。

なかでも錫杖は仏像の持物とされていることもあるので、ご存じの方も多いのではないのでしょうか。清水寺の本尊でもある千手観世音菩薩も右の手に長い錫杖を持っています。

シャリン、シャリンと鳴る音は、読経のリズムを調えるとともに、聞く者に知恵を授け、煩惱を払うとされています。

材料に銅に錫などを加えた合金「響銅」^{まびら}を使っているため、透き通った音色が印象的です。仏教が誕生したインドから伝来したもので、楽器としても古代から続く長い歴史を持っています。

錫杖はサンスクリット語で「カツカラ (khakkhara)」と呼ぶことから、日本では喫吉羅^{きつきら}という別名もあります。

上部の大環は塔婆をかたどっており、

そこに左右三つずつの小環が付けられています。これは一説に菩薩が悟りを得るために修める六種類のおこない「六波羅蜜」をあらわしているとされています。

〔六波羅蜜〕

- 一 布施(与える)
- 二 持戒(戒律を守る)
- 三 忍辱(苦難に堪え忍ぶ)
- 四 精進(怠らず修行に励む)
- 五 禪定(精神統一し心を安定させる)
- 六 智慧(心理を見極める)

大きな法要の際に、僧侶が一齐に錫杖を振り鳴らす音は圧巻です。読経への集中を高め、堂内の空気をさらに清浄なものへと変える役割を果たしています。

そして、錫杖を振る僧侶にとっては、その音色ひとつひとつが菩薩が示す悟りへの道標でもあるのです。

The sublime tone that leads to spiritual enlightenment

Buddhist altar fittings include “sounding instruments,” which are sounded during the chanting of sutras. One of these is the *shakujō*, a monk’s staff that you may have seen being held in Buddhist images. The sacred principal image of Kiyomizu-dera, the Thousand-Armed Kannon Bodhisattva, also holds a long staff in his right hand. The tinkling sound made by the monk’s staff keeps the rhythmical pattern during chanting, and also imparts wisdom to listeners to help them renounce earthly desires. The staff is made of a copper-tin alloy, called *sahari* (“ringing copper”) in Japanese, and produces a clear and striking tone. Introduced from India, the birthplace of Buddhism, this type of rod has been handed down from ancient times as a musical instrument. From its Sanskrit name *khakkhara*, the staff is also known as *kitsukira* in Japan, a phonetic transliteration into Chinese characters. The large ring at the head of the staff is shaped like a stupa (Buddhist monument), with three smaller rings attached to both

sides. According to one theory, these six rings represent the “Six Perfections” that a Bodhisattva practices to attain enlightenment.

Six Perfections

1. Giving (donating something significant)
2. Morality (keeping the precepts)
3. Patience (enduring hardships)
4. Effort (endeavoring to practice)
5. Meditation (concentrating the mind)
6. Wisdom (having great insight)

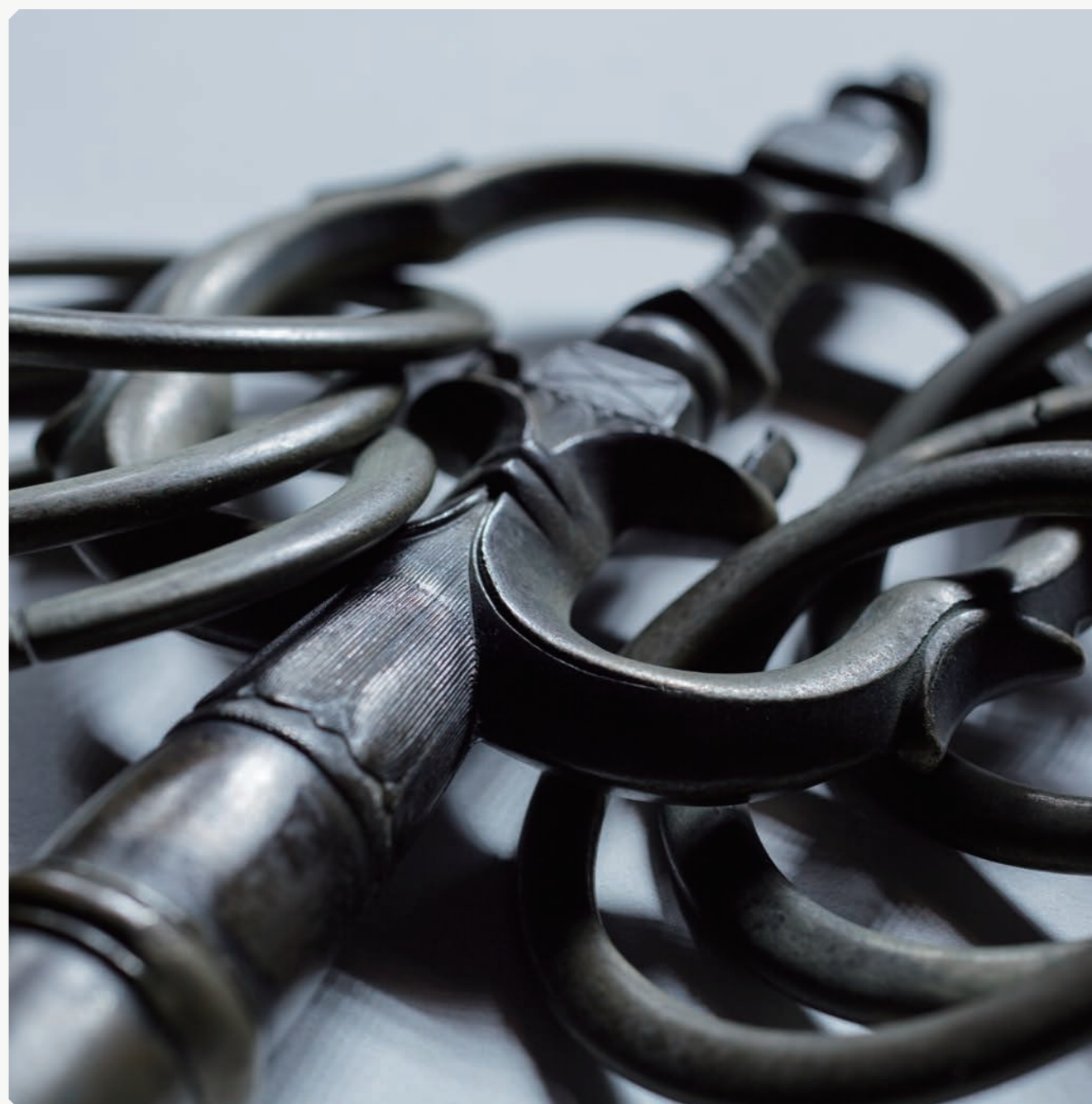
During a grand ceremony in the temple, the sound created when many monks wield their staffs at once, shake them and strike the ground with them is truly astounding. These sacred staffs play a key role in improving concentration on chants and further purifying the atmosphere inside the hall. For the monks who shake their staffs, each and every tone will serve as a guide to the search for truth that the Bodhisattva indicates.

莊嚴 百景

A Hundred Views of
Majestic Kiyomizu

創建1200年を超える清水寺。
その寺内に配された莊嚴仏具の歴史と物語。

With a history of over 1,200 years,
there is a fascinating story behind every item in Kiyomizu-dera Temple.



1

錫杖

しやくじょう

Khakkhara (Monk Staff)

その音色は、悟りへの道標。



清水寺スペシャルサイト「清水へ参る道」の映像で本尊「千手観世音菩薩像(御前立)」が錫杖を手にしている様子を公開しています。本尊を守護する二十八部衆立像とともに立ち並ぶ清浄なお姿をぜひご覧ください。

The special website “Approaching Kiyomizu” features a stunning video capturing the principle image of Kiyomizu-dera, the Thousand-Armed Kannon Bodhisattva (a replica of the statue), holding a monk’s staff. Visit the website and see the virtuous figure, along with the twenty-eight attendants who guard Kannon.

<http://feel.kiyomizudera.or.jp/feel/02/>