



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.

2017, SUMMER

THE ACCUMULATION
OF TIME

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

積層する時間。

音羽山 清水寺



Review of the past, progress into the future

As the Great Heisei Renovation that began in 2008 has now reached its final phase, beginning in the spring of 2017, full-scale repair work of the Main Hall finally commenced. Although centuries have passed since the temple complex was

rebuilt, the invaluable traditional buildings retain their original beauty by virtue of the efforts of countless people. Today, We at Kiyomizu-dera Temple are working on the preservation of our cultural properties for the coming centuries.

The column of Okuno-in hall whose original colors have been left unaltered
従来の彩色を残す奥の院の柱

過去の確認、 未来への歩み。

2008年にはじまった「平成の大修理」も終盤を迎え、今春にはついに本堂の本格的な改修がはじまりました。建造から数百年になる文化財が、今もその姿をとどめて建っているのは、数えきれないほどの人々の尽力によって支えられてきたからこそ。そして今、清水寺は数百年後の未来に向けた文化財保護に取り組んでいます。

The hinoki bark roof of the Main Hall will be rethatched for the first time in 50 years
50年振りに葺き替えられる本堂の屋根

Thinking of the next 400 years

The aim of the current renovation project is to repair nine national treasures and important cultural properties. Among them, the restoration of Umatodome (horse stalls), Honbo Kitasomon gate, Koyasuno-to pagoda, Asakura-do hall, Todoroki-mon gate, Amida-do hall, and Okuno-in hall has been completed so far, but the Main Hall and Shaka-do hall have yet to be restored. Most

of the present temple structures are reconstructions after the original structures were destroyed in a great fire in 1629. This means that the 400-year-old buildings have received regular maintenance. Many carpenters and woodworkers have been collaborating to preserve the invaluable architecture of Kiyomizu, such as the Main Hall standing on the steep cliff.

At the Main Hall, the reroofing work of the *hinoki* (Japanese cypress) bark thatch has been undertaken for the first time in 50 years. For this project, the same type of

hinoki bark as that mentioned in Edo period documents will be the primary material. Restoring the roof to its original state will also enhance the durability of the roof as the traditional *hinoki* bark to be used is longer than the currently used type. The area of the entire roof is as large as 2,050 m². Since a vast amount of this specific *hinoki* bark is needed, we have been making every effort to source the materials for the past eight years. Every effort is vital to protect the entire structure from the elements.

The rethatching work of the Main Hall is now underway



本堂、屋根の葺き替え工事の現場

次の400年に向けて

今回の修理事業では、9棟の国宝・重要文化財の保存修理がおこなわれています。これまでに「馬駐」「本坊北総門」「子安塔」「朝倉堂」「轟門」「阿弥陀堂」「奥の院」の修理を終え、あとは本堂と釈迦堂を残すのみとなっています。現在の堂塔はほとんどが寛永6年(1629)の大火災で焼失した後に再建されたもの。つまり、約400年前の建物が定期的に修理されて現在の姿があるのです。急峻な崖に建つ本堂をはじめとする貴重な建築を未来に残すため、日々多くの技師や職人の皆さんによる作業がおこなわれています。

約50年ぶりとなる本堂の檜皮葺(ひわだぶき)屋根の葺き替え工事では、江戸時代の記録に残る長さの檜皮(ひわだ)を主に使用します。現在、通常使われている檜皮よりも長いもので、屋根を本来の姿に戻すとともに耐久性を高めることにもつながります。本堂屋根の面積は2,050 m²。大量かつ、特殊な檜皮を用いるため材料の確保には8年前から取り組んできました。これからも建物を風雨から守り続けるための大切な作業です。

The current Main Hall's *hinoki* bark roof, which has fallen into decay due to prolonged exposure to the elements



風雨により朽ちた本堂の檜皮葺屋根

‘Past meets present’ in this restoration

The repairs of Okuno-in hall, which is situated right above the Otowa Waterfall, have just been completed. The hall was built on a steep cliff using a traditional construction method, similar to the Main Hall. Inside Okuno-in hall, the principal image, Thousand-armed Kannon Bodhisattva, stands, surrounded and protected by the Kannon’s 28 attendants, and other attendants including *Jizo* Bodhisattva, *Bishamonten*, and the gods of wind and thunder. These images can also be seen in the Main Hall. Both the exterior and interior of Okuno-in hall

are an exact scaled-down version of the Main Hall. Despite these similarities, hardly any records exist showing when and why it was built. From the fact that the founder of Shingon Buddhism Kobo Daishi (Kukai) is enshrined in Okuno-in hall, it is assumed that the hall may have been built in the mid-Heian period. This was a time when Kiyomizu-dera Temple adopted the practices of the Shingon sect while also being affiliated with the Hosso sect. Still, the origin of the building remains wrapped in mystery.

The renovation work of this enigmatic hall had been done in parallel with careful evidence-based historical research. The restoration of a series of

vividly decorated interlocking wooden brackets supporting the roof structure is one such example. Following research on existing paint remnants, the exterior of the brackets were repainted simply, while the south-side area where the original paint is well preserved was left unaltered for the sake of historic authenticity. Partial repainting has resulted in the mixture both of the past and present handiwork. Passing down the traditional techniques as well as leaving the time-worn condition unaltered is also one of the methods of restoration.

Looking up at the hall from its stage, you will find the imposing architecture, in which its history and modernity are interwoven.

The meticulous work of repainting at Okuno-in hall



奥の院の彩色作業の様子

過去と現在が混在する修理

音羽の瀧の真上に位置する奥の院は、今年すべての修理作業を終えたばかりです。本堂と同じく急峻な崖に建ち、懸造りの構造。本尊・千手観音菩薩を囲むようにして立ち並ぶ脇侍の地藏菩薩と毘沙門天、それに風神・雷神と眷属・二十八部衆まで本堂と同じです。まるで本堂を小さくしたような建物ですが、詳しい記録はほとんど残されていません。弘法大師の坐像を祀るところから清水寺が法相宗に加えて真言宗を兼学するようになった平安時代中期に建てられたと考えられていますが、これも明らかではありません。

そんな謎多きお堂、奥の院の修理は、慎重な歴史考証をおこないながらの作業でした。たとえば、屋根を支える組物の極彩色。残存している彩色の調査結果に基づいて外部は基本的に塗り直しましたが、残存状況の良好な南面は学術的価値からそのままにしています。

部分的に彩色を施すことで、過去と現在の手仕事が見在する結果となりました。かつての技術を伝え、経年による変化を残すことも修理方法のひとつなのです。奥の院の舞台から見上げれば、「歴史と今」を感じさせる建築がそこに建っています。

In July, the statue of the god of thunder was enshrined again in the *nainaijin*, the innermost section of Okuno-in hall after the hall was repaired



奥の院の改修を終え、7月にふたたび安置された内々陣の雷神像

大西 先日、阿弥陀堂と奥の院の改修が終盤を迎えて美しい彩色や漆塗が甦りました。また、本堂では檜皮葺替工事が始まり、舞台ごと素屋根ですっぽりと覆われましたね。

島田 改修期間中も参詣が可能ですが、いつもと違う清水寺の風景に驚かされている方も多いでしょうね。素屋根の内側から眺める舞台からの景色はかなり貴重ですよ。前回の本堂屋根の葺き替え工事は半世紀前の昭和42年(1967)です。

大西 ご参詣の皆さまにはご不便もおかけしています。清水寺は1200年の歴史を持つ「文化遺産」であると同時に、観音さまの教えを伝え続ける「現在進行形の仏教寺院」でもあります。今回の改修では、「一見、相反するふたつの役割を社会にご理解いただくことの重要性をあらためて実感しています。また、私たち僧侶にとっても寺院のあり方を見つめなおす良い機会でした。

島田 清水寺では将来の改修のために植林活動に取り組んでおられますね。

大西 現在でも材木の確保にはかなり苦労すると聞きますから、取り組みを始めるのが遅すぎた、という反省もあります。

2000年から京北町(右京区)、花背(左京区)、舞鶴市の3ヶ所の山で樺を育てています。あと少しで樹齢20年というところですよ。

島田 舞台下の柱は樹齢300~400年ですから長い道程ですね。樺材の耐久年数は樹齢の倍程度と言われています。現在の本堂は寛永6年(1629)の大火災で焼失した後に再建されたものですから、建材としての寿命はあと400年。いま育てている若木が400年後の大改修に使われるわけですね。

大西 清水寺が変わらぬ姿であり続けるためにできることはまだあるはず。皆さまから拝観料としてお預かりしたご浄財を、文化財の維持という方法で社会に還元していくのも私たちの大切なつとめですから。

島田 工期も終盤を迎え、いよいよ最後の難関である本堂の屋根葺き替えに向けての作業が始まりました。作業をおこなう職人や修理技術者も日々、緊張感が増しています。

大西 落慶がいまから待ち遠しいですが、とにかく最後まで皆さんがご無事で改修を終えられることが一番。どうかご健康にお気をつけて作業をなさってください。

島田 ありがとうございます。

With the past 400 years in mind, looking ahead 400 more years

Eigen Onishi(Assistant Manager of Kiyomizu-dera Temple)

Yutaka Shimada(Head of the Cultural Properties Protection Section, Kyoto Prefectural Office of Education)

Onishi: Finally, the renovation of Amida-do hall and Okuno-in hall has been almost completed, with the beautiful restoration of their colors and plaster. As the reroofing work of the Main Hall's *hinoki* bark thatch has already begun, the hall, including the stage, is entirely enveloped by a scaffolding structure.

Shimada: Even while the renovation is going on, the temple is open to the public, so visitors may be surprised at this unusual Kiyomizu landscape. It is a very rare experience to be able to take in the view from the stage inside the scaffolding. The previous rethatching work at the Main Hall took place half a century ago (in 1967).

Onishi: There may be a certain amount of inconvenience to visitors during the repairs. However, Kiyomizu-dera Temple has a 1200-year-old cultural heritage while operating as an active Buddhist temple, which continues to spread the teachings of Kannon to this day. Throughout the series of repairs, I realized how important it was to deepen people's understanding of these two contrasting roles of the temple. For us as well, it was a great opportunity to reexamine how the temple should be.

Shimada: I've heard a tree planting project has been going on for the renovation of Kiyomizu in the future.

Onishi: Even now, it seems quite difficult to source the necessary timber. So, I wonder if it is already too late. Anyway, since 2000, we have been growing Japanese zelkova trees in the mountains in the three areas: Keihoku-cho

(Ukyo-ku, Kyoto), Hanase (Sakyo-ku, Kyoto), and Maizuru city. The trees will soon reach 20 years of age.

Shimada: There is still a long way to go. You know, the trees used for the pillars under the stage should be 300-400 years old. It is said that the lifespan of Japanese zelkova timber is twice as long as the age of the original trees. The current Main Hall building is the reconstruction following its destruction due to fire in 1629. Its wood will last 400 more years. The young trees that are now being grown will be used for the next great renovation in 400 years.

Onishi: I believe there is still something that can be done to protect the ever-lasting beauty of the temple. I also believe it is our duty to give back to society what we've received from our visitors. This is achieved through the maintenance of cultural properties.

Shimada: With the construction entering its final stages, the preparations for the rethatching work of the Main Hall, the last major challenge, have finally begun. All the carpenters and woodworkers engaging in this work focus their spirits on their daily duties.

Onishi: I am looking forward to the celebration of the completed reconstruction. The most important thing is that all the workers can carry out this project without injury. I'm keeping my fingers crossed and hope that everything will run smoothly. Best of luck.

Shimada: Thank you.

dialogue

これまでの400年、これからの400年。

清水寺 執事補 大西英玄
京都府教育庁 文化財保護課 主査 島田豊



京都府教育庁 文化財保護課 主査
島田豊 Shimada Yutaka
Head of the Cultural Properties
Protection Section,
Kyoto Prefectural Office of Education

本堂ほか8棟保存修理事業・現場主任。平成26年から4代目の現場主任として設計監理等を担当。なお、京都府内で国庫補助を受けておこなわれる国庫・重要文化財建造物の保存修理事業は、所有者からの委託を受けて京都府教育委員会がおこなうこととなっている。

清水寺 執事補
大西英玄 Onishi Eigen
Assistant Manager of
Kiyomizu-dera Temple

昭和53年(1978)清水寺成院院に生まれる。2004年より清水寺録事を務め、2013年より現職。貫主の随行や自身の法話、そして境内の案内を通してさまざまな方と清水寺のご縁を繋いでいる。祖父は元貫主の故・大西良慶和上。



法要ではさまざまな法衣が見られます。中でも修正会では、各行事の中でもさらにびやかな法衣を身にまといまいます。

information

【修正会】

一年間の安寧を祈願する年頭行事です。元旦より7日間、本堂内々陣の御本尊御宝前において五穀豊穡、家内安全、商売繁盛、世界平和などを祈願します。参詣者には無病息災を念じて、額に朱印を押す「牛玉宝印」や「御香水」が授与されます。僧侶が纏う色鮮やかな法衣にもご注目ください。

Shusho-e

This is the first event of the year to pray for peace and order throughout the coming year. For seven days, from New Year's Day to January 7, this annual event is held before the principal image in the *nainaijin* (the innermost sanctuary) of the Main Hall. Prayers for a bountiful harvest, the safety of loved ones, good business, and world peace are offered. Wishing for perfect health, visitors can receive *gou-huin* on the forehead, a talisman-like stamp which has magic powers to avert evil, and *gokozui*, a sip of healing water. Note the colorful ceremonial robes that each priest wears.

「三衣一鉢(さんねいっばつ)」とは、修行中の僧侶の持ち物を指す仏教用語です。仏教が発祥した古代インドの僧侶が着用していた三種類の袈裟(大衣、中衣、小衣)と、托鉢に必要な鉢ひとつ。それさえ私有していれば生きていく上で困ることはなにもない、という仏教思想に基づいています。

仏教草創期では、袈裟は日常の暮らしてこれ以上はもう用途が無いほどに使い古したポロ布を縫い合わせてつくられており、別名「糞掃衣(ふんぞうえ)」と呼ばれていました。その名残で、新しい布で袈裟を仕立てる今もあえて小片にした布を縫い合わせるのが慣例となっています。

僧侶を包む、祈りの衣

小布を縫い合わせた一列を「一条」と数え、その数によって大・中・小(九条、二十五条袈裟、七条袈裟、五条袈裟)と区別します。着用の機会も大きな袈裟になるほど略式から正装となり、これらの様式は仏教の規範を定めた「律」によって厳密に定義されています。清水寺は南都仏教を源流とする北法相宗の寺院ですから基本的な決まりことは奈良時代から変わりません。

各宗派寺院が集まる京都には、それぞれの専門的な「律」に精通した法衣店が存在します。仏法を護り、伝統の手仕事で袈裟を仕立てるこうしたスペシャリストもまた、法灯を守るひとりです。

Ceremonial robes worn by priests

“*San-ne-ippatsu*” (three robes and one bowl) is a Buddhist term meaning the belongings of monks while on a pilgrimage. It indicates three types of garments (one each for ceremony, training, and daily living) which ancient Indian priests once wore, and a single bowl for donations. This is based on the Buddhist belief that if you possess just these four items, you will never find it difficult to make ends meet.

In the early period of Buddhism, a monk's garment was made by stitching pieces of rags together which were too worn to use otherwise. Therefore, their clothing is also referred to as *funzoe*, meaning a shabby garment. This tradition of patching pieces of clothes together still persists today even when making a new robe with new cloth. Several patches are first sewn together to make a panel of cloth, which is then tailored into nine-to-25-paneled robes (large),

During the ceremonial event, each priest wears a different robe. For *Shusho-e*, priests are dressed in particularly gorgeous garments.

seven-paneled robes (medium), and five-paneled robes (small). A larger-sized robe is used for more formal occasions, and a small robe for less formal occasions. These standards are strictly defined by the original Buddhism regulations. As Kiyomizu-dera Temple was originally affiliated with the Hosso sect which was one of the Six Schools of Nara Buddhism, the basic regulations have remained unchanged since the Nara period (710-794).

Kyoto, home to many temples with different religious sects, also boasts a variety of tailors specializing in priests' robes with expert knowledge on each sect's regulations. These professional tailors, who faithfully follow the Buddhist rules and make the traditional robes by hand, also preserve the teachings of Buddha.

莊嚴

百景

A Hundred Views of
Majestic Kiyomizu



3

法衣

Priests' vestment



創建1200年を超える清水寺。その寺内を彩る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.



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>

清水寺の公式日本語サイトをリニューアルしました。

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

今夏、清水寺の公式日本語サイトをリニューアルしました。最新情報をお知らせするとともに、伽藍の風景、清水寺の歴史や伝承など広く紹介しています。より多くの皆さまが観音さまの慈悲を感じられることを祈念しております。

The official Japanese website of Kiyomizu-dera Temple has been revamped this summer. Throughout the website we now provide up-to-date information, stunning photos of the temple scenery, and information covering the temple's fascinating history and traditions, in hope that every visitor will feel the compassion of Kannon.



[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、聞法(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 (16 Design Institute) / Copywriter:Yuji Yonehara / Photographer:Kazuya Sudo(discovery go) / Assistant Photographer:Miho Sato(discovery go) / Director: Ai Uechi(discovery go) / Design:Takahisa Suzuki(16 Design Institute) / 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、清水寺の知られざる魅力や観音さまの教えをご紹介します。

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.