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Special Exhibition The Art of Zen: From Mind to Form

Feature Exhibition Commemorating the 400th Memorial of Tokugawa leyasu's Death The Tokugawa Shoguns and Kyoto

Special Exhibition The Art of Zen: From Mind to Form April 12-May 22, 2016, Heisei Chishinkan Wing

Zen is one of the words most commonly associated with Japan, but in reality it is a tradition that originated in India with the First Zen Patriarch Bodhidharma, thought to have lived in the late 400s and early 500s. From there Zen was transmitted to China, where it was called Chan, later arriving in Japan during the Kamakura period (1185–1333). Originally Zen priests in Japan were patronized by members of the elite, including feudal lords and warriors, the aristocracy, and even the imperial family. Eventually this type of Buddhism spread to all levels of society. Throughout this time, it wielded considerable influence over Japanese culture. Since the twentieth century, the popularity of Zen has spread to North America, Europe, and beyond.

Two branches of Zen in Japan, Rinzai and Ōbaku, trace their lineages back to the Chinese Chan priest Linji Yixuan (J: Rinzai Gigen, died 866). The year 2016 marks the 1150th anniversary of Linji's death; it is also a year of grand rituals honoring the 250th memorial of the death of Hakuin Ekaku (1685–1768), the Japanese Rinzai Zen priest who revived the sect in the mid-Edo period. This exhibition *The Art of Zen: From Mind to Form*, commemorates these two milestones.

Zen places special emphasis on the transmission of Buddhist wisdom through experience and intuition, on understanding gained outside of words and text transmission from heart to heart, teacher to disciple. One of the most cogent lines in the fundamental Buddhist scripture the Heart Sutra is the phrase "form is nothing but emptiness, emptiness is nothing but form." What kind of artistic forms could possibly express the emptiness grasped by an enlightened mind? This exhibition examines the profound meanings of artworks produced in association with this sect over the centuries. It touches upon Chan's rise in China, investigates how it was transmitted to Japan, and attempts to give a comprehensive understanding of Zen's development and influence within this country.



Important Cultural Property Portrait of Linji Yixuan Inscription by Ikkyū Sõjun (1394–1481) Attributed to Soga Jasoku Shinju-an Temple, Kyoto, on view April 12–May 1, 2016



Calligraphy, "Great Perfect Enlightenment" from Calligraphy for Zen Temple Plaques and Steles Tõfuku-ji Temple, Kyoto, on view April 12–May 1, 2016 The Arhat Rāhula (*Ragora Sonja*) from Eighteen Arhats (*Rakan*) By Fan Daosheng (Han Dōsei, 1635–1670) Manpuku-ji Temple, Kyoto



Portrait of Oda Nobunaga, detail By Kanō Eitoku (1543–1590) Daitoku-ji Temple, Kyoto, on view April 26–May 22, 2016



Tea Bowl named *Ameryū* (Rain Dragon) Rokuon-ji Temple, Kyoto, on view May 3–22, 2016



Important Cultural Property Large Incense Container with Peonies Nanzen-ji Temple, Kyoto, on view April 12–May 1, 2016



İmportant Cultural Property **Dragon** by Kanō Sanraku (1559–1635) Myōshin-ji Temple, Kyoto, on view May 3–22, 2016

There are fifteen major Rinzai and Ōbaku Zen temples in Japan today, all of whom have thrown their full support behind this project. For this reason, the exhibition will feature a selection unprecedented in quantity and quality of portraits, calligraphy, sculpture, paintings, and decorative or ritual objects, including many of the greatest masterpieces associated with Zen. There will be several rotations of the galleries in order to show a total of over 220 works over the course of the exhibition. Over half of these are registered National Treasures or Important Cultural Properties—a never before assemblage of Japan's rarest and most significant Zen-related artworks.

The exhibition is divided into five sections, "The Formation of Zen," "The Introduction and Development of Rinzai Zen Buddhism," "Generals in the Warring States Period and Zen Priests in the Early Modern Era," "The Deities of Zen Buddhism," and "The Spread of Zen Culture." Together, they provide an extraordinary opportunity to experience in person the visual forms representing the spirit of Zen.

(By Hada Satoshi, Curator of Calligraphy; translation by Melissa M. Rinne)

Feature Exhibition Commemorating the 400th Memorial of Tokugawa leyasu's Death The Tokugawa Shoguns and Kyoto Temples and Shrines

Treasures from Chion-in and Other Temples and Shrines June 14–July 18, 2016, Galleries 1F-2 and 3

Tokugawa leyasu (1542–1616), the first shogun of early modern Japan, is most closely associated with Edo (present day Tokyo), where he established a new military government. Lesser known is the extent to which leyasu and other Tokugawa shoguns patronized temples and shrines in Kyoto—long the stronghold of leyasu's rival warlord Toyotomi Hideyoshi (1537–1598). This exhibition, four hundred years after leyasu's death at age 75, examines how rulers of the new Tokugawa regime protected and supported religious institutions in the ancient capital. It introduces this history through important artworks from Kyoto shrines and temples, especially the major temple of Chion-in, including a pair of seated portrait sculptures of Tokugawa leyasu and his son Hidetada (1579–1632) collectively designated as an Important Cultural Property in 2014.

(By Ōhara Yoshitoyo, Senior Curator of Buddhist Paintings; translation by Melissa M. Rinne)



Important Cultural Property Portrait of Tokugawa Ieyasu, Chion-in Temple, Kyoto



Chion-in Temple, Kyoto



Important Cultural Property Portrait of Tokugawa Hidetada, Chion-in Temple, Kyoto

Thematic Exhibitions in The Collection Galleries

3F-1 Ceramics Ceramics of Japan and East Asia Japaenese Ceramics from Medieval Kilns June 21–October 2, 2016

3F-2 Archaeological Relics Japanese Archaeological Artifacts June 21–October 2, 2016

2F-1 Illustrated Handscrolls Illustrated Handscrolls with Literary Themes: *Waka* and *Monogatari* June 14–July 24, 2016

2F-2 Buddhist Paintings Sacred Representations: Japanese Esoteric Buddhist Iconographic Drawings June 14–July 24, 2016

2F-3 Medieval Paintings Animals in Medieval Ink Painting June 14–July 18, 2016

2F-4 Momoyama—Edo Paintings Tosa Mitsuoki and Early Modern Japanese Yamato-e Painting June 14–July 18, 2016

2F-5 Chinese Paintings Chinese Landscapes of Legend June 14–July 18, 2016

1F-1 Sculpture

Japanese Sculpture June 14–October 2, 2016 The Jōchō Style and Buddhist Sculpture of the Kei School June 14–August 7, 2016

1F-2 Feature Exhibition The Tokugawa Shoguns and Kyoto Temples and Shrines June 14–July 18, 2016

1F-3 Feature Exhibition The Tokugawa Shoguns and Kyoto Temples and Shrines June 14–July 18, 2016

1F-4 Textiles and Costumes The Robes of Samurai Class Women June 14–July 24, 2016

1F-5 Metalwork Medieval Sword Mountings: Ornamenting the Samurai June 14–August 7, 2016

1F-6 Lacquerware Negoro Ware and Kamakura-bori June 14–July 24, 2016

Upcoming Exhibition

Feature Exhibition Buddhist Art from Tango July 26–September 11, 2016

The Tango Peninsula is located on the far northern side of Kyoto prefecture, jutting out into the Japan Sea. As scholars have discovered in recent years, the region, though remote, has a rich Buddhist heritage, housing numerous icons that date from the Heian (794–1185) through Muromachi (1392–1573) periods. This exhibition puts many such works on view, including, for the first time ever, a tenth century hidden Buddhist sculpture of the Thousand Armed Kannon (Avalokiteśvara) from Enjō-ji. This sacred early Heian period image is normally hidden away, even at its temple, making this exhibition an extraordinarily rare opportunity to view it in person.

ADMISSION

Special Exhibition Admission: Adult ¥1500 (¥1300) Univ. Student ¥1200 (¥1000) High-School Student ¥900 (¥700)

Admission is free through middle school. Fees in parentheses are for groups of 20+

Normal Admission: Adult ¥500 (¥410) Univ. Student ¥260 (¥210)

Admission is free for youths of high school age and below. Fees in parentheses are for groups of 20+

HOURS

Special Exhibition Hours: Tue., Wed.,Thu., Sat. and Sun. 9:30 am– 6:00 pm (Entrance until 5:30 pm) Fri. 9:30 am– 8:00 pm (Entrance until 7:30 pm)

Normal Hours: 9:30 am– 5:00 pm (Entrance until 4:30 pm)

CLOSED ON MONDAY

When Monday is a national holiday, the museum remains open on Monday and closes the following Tuesday.

The Collections Galleries will be closed until April 11, 2016 and May 24 to June 12, 2016

ACCESS

Via JR or Subway

Get off at Kyoto Station. From bus platform D2 in front of the station, take City Bus #206 or #208 to "Hakubutsukan Sanjusangendo-mae" bus stop. One-minute walk to the Museum.

Via Keihan Railway

Get off at Shichijo Station. Walk east along Shichijo/Nanajo Street (about seven minutes) to the Museum.

Via Hankyu Railway

Get off at Kawaramachi Station. Walk east over the bridge to the Keihan Railway Gionshijo Station. Take Osaka-bound Keihan train to Shichijo Station. Walk east along Shichijo/ Nanajo Street (about seven minutes) to the Museum.



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