

JANUARY TO MARCH 2017

NEWSLETTER

KYOTO NATIONAL MUSEUM

Vol. 132

Feature Exhibitions
300th Anniversary Itō Jakuchū
Sennyū-ji, Imperial Temple
The Doll Festival and Japanese Ningyō



| One Hundred Puppies by Itō Jakuchū



| Frog and Pufferfish Sumo Wrestling by Itō Jakuchū



| Insects and Bean Vine by Itō Jakuchū

Feature Exhibition The Doll Festival and Japanese *Ningyō*

February 18–March 20, 2017, Gallery 1F-2

The Kyoto National Museum welcomes spring again this year with its annual exhibition of Japanese dolls (*ningyō*). This year's selection includes emperor and empress dolls (*dairi bina*) and other *hina* dolls displayed on tiered altars. *Hina* dolls are typically put on view only for the Doll Festival, or *hina matsuri*, on March 3rd each year. This holiday originated as a purification rite that took place on the third day of the third month. Dolls originally functioned as inanimate substitute representations thought to absorb impurities and evils from actual people. These representations could then be floated away or otherwise destroyed, taking human pollutants with them. It was during the Edo period that such ritual objects were transformed into luxurious figurines for the daughters of elite families and used for interior display on this holiday.

This year's exhibition features various examples Kokin dolls (*kokin bina*), mostly from the late 18th and early to mid-19th century. Another highlight is a lavish set from 1891 with the emperor and empress dolls dressed in Western costume, a luxurious palace, crown princes in a horse-drawn carriage, mounted guards, and other figures. This set, made by the hereditary Kyoto doll maker Maruhei (Ōki Heizō), exemplifies the Westernization that took place in the Meiji period (1868–1912). Also on view are Saga dolls (*saga ningyō*) and palace dolls (*goshō ningyō*), said to have been gifted by the imperial family, as well as tiny Kamo dolls (*kamo ningyō*), and other varieties. This extensive selection of dolls offers the opportunity to look carefully at differences in their details, including facial expressions, gestures, and costumes. We hope that its appeal will extend to visitors of all ages.

(By Yamakawa Aki, Chair, Senior Curator of Textiles; translated by Melissa M. Rinne)



| *Kokin bina* dolls, Kyoto National Museum

Thematic Exhibitions in The Collection Galleries

3F-1 Ceramics

Ceramics of Japan and East Asia

January 17–March 12, 2017

*Ceramics Gallery will be closed December 13, 2016–January 15, 2017

3F-2 Archaeological Relics

Japanese Archaeological Artifacts

January 17–March 12, 2017

*Archaeological Relics Gallery will be closed December 13, 2016–January 15, 2017

2F-1 Illustrated Handscrolls

Early Birds: Celebrating the Year of the Rooster

December 13, 2016–January 15, 2017

Two Versions of the *Illustrated Biography of Priest Ippen (Yūgyō Shōnin emaki)*

January 17–February 19, 2017

Japanese Princesses as Seen in Narrative Handscrolls

February 21–March 20, 2017

2F-2 Buddhist Paintings

Early Birds: Celebrating the Year of the Rooster

December 13, 2016–January 15, 2017

Parinirvana: Death of the Buddha Paintings

January 17–February 19, 2017

Rakan: Japanese Paintings of Arhats

February 21–March 20, 2017

300th Anniversary Feature Exhibition

Itō Jakuchū

December 13, 2016–January 15, 2017, Heisei Chishinkan Wing, Galleries 2F-3, 4, 5

This exhibition honors the 300th anniversary of the birth of Itō Jakuchū (1716–1800). Jakuchū was born into a family of merchants, becoming the fourth generation head of the wealthy vegetable wholesaler Masuya, located within the Nishiki market in Kyoto. As the head of one of the largest greengrocery businesses in the city, Jakuchū had no financial incentive to paint—it was purely a hobby—but as his reputation spread throughout the capital, he ended up becoming one of the most sought-after artists of his day. Jakuchū placed a strong value on observing his subjects himself, for which reason he did numerous paintings of birds and flowers. Among them, he is perhaps best known for his paintings of chickens, a skill supposedly developed after days and months of observing his own hens and roosters. Comparing Jakuchū's early chicken paintings to his mature works, one can see distinct changes over the years in the way he depicted these birds.

While fewer in number, Jakuchū also painted figures, usually with a lighter touch that contrasts with his elaborate colored bird-and-flower depictions. His screen *Six Poetic Immortals* depicts the legendary poets in witty, large-scale compositions, each pasted on a panel of a folding screen. It is being exhibited for the first time in Japan. Another highlight of the show is the hanging scroll *Frog and Pufferfish Sumo Wrestling*, which belies Jakuchū's serious and stoic reputation.

Numerous Jakuchū exhibitions have been held in 2016, but this exhibition features many works not being shown in other venues. It is designed to present Jakuchū's appeal to those seeing his work for the first time, as well as to provide new insights to seasoned connoisseurs.

(By Fukushi Yūya, Associate Curator of Momoyama–Edo Paintings; translation by Melissa M. Rinne)



Vegetable Nirvana by Itō Jakuchū
Kyoto National Museum

Feature Exhibition

Sennyū-ji, Imperial Temple

December 13, 2016–February 5, 2017, Heisei Chishinkan Wing, Galleries 1F-2, 3, 5

The temple of Sennyū-ji, a vast complex nestled in the eastern hills of Kyoto, not far from the Kyoto National Museum, was established approximately 800 years ago by the priest Shunjō (1166–1227). The name Sennyū-ji (literally, "Temple of the Bubbling Spring") is thought to derive from the pure spring water that gurgled forth in a corner of the temple grounds during its construction. It was built on the site of an older, abandoned temple called Sen'yū-ji (literally, "Temple Where Immortals Play"). Its founder Shunjō was born in Higo province (present day Kumamoto) and became a monk as a young child. In 1199, at age 34, he journeyed to Song-dynasty China to study Vinaya (Ritsu), Chan (Zen), and Tiantai (Tendai) Buddhism. After fourteen years, he returned to Japan and constructed Sennyū-ji according to Song temple models. He and his disciples imported significant texts and other works of Buddhist art from China for the temple, such as the famous sculpture known as the "Yang Guifei Guanyin."

Sennyū-ji is alternatively known as Mi-tera, a name that means "Imperial Temple." Over the centuries, emperors and members of the imperial family have been loyal parishioners, and the temple itself is home to many imperial graves. As a result, it today preserves numerous personal possessions, portraits, and other items associated with Japan's historical emperors. This exhibition introduces the distinctive history and culture of Sennyū-ji through its extraordinary artworks.

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



Important Cultural Property
Yang Guifei Guanyin
Yōkihi Kannon; the Chinese Tang Imperial
Concubine represented as the Bodhisattva
Avalokiteśvara
Sennyū-ji Temple, Kyoto, on view January
11–February 5, 2017

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2F-3

Medieval Paintings

300th Anniversary, Itō Jakuchū

December 13, 2016–January 15, 2017

Eight Views of the Xiao and Xiang Rivers

January 17–February 19, 2017

Early Kano School Painting

February 21–March 20, 2017

2F-4 Momoyama–Edo Paintings

300th Anniversary, Itō Jakuchū

December 13, 2016–January 15, 2017

Images of Mt. Fuji

January 17–February 19, 2017

Nanga Painters of the Late Edo Period

February 21–March 20, 2017

2F-5 Chinese Paintings

300th Anniversary, Itō Jakuchū

December 13, 2016–January 15, 2017

Lingnan School Paintings from the Suma Collection

January 17–February 19, 2017

Chinese Ink Bamboo Paintings

February 21–March 20, 2017

1F-1 Sculpture

Japanese Sculpture

Shinto Deities and Guardian Lions and Lion Dogs

December 13, 2016–February 19, 2017

The Newly Conserved Standing Zaō Gongen Sculpture of Sanbutsu-ji Temple, Tottori

January 17–February 19, 2017

*Sculpture Gallery will be closed February 21–March 20, 2017

1F-2 Feature Exhibition

Sennyū-ji, Imperial Temple

December 13, 2016–February 5, 2017

The Doll Festival and Japanese Ningyō

February 18–March 20, 2017

1F-3 Calligraphy

Sennyū-ji, Imperial Temple

December 13, 2016–February 5, 2017

Medieval Buddhist Sutra Manuscripts

February 7–March 12, 2017

1F-4 Textiles and Costumes

Dyed and Woven Textile Colors: Gold and Silver

December 13, 2016–January 29, 2017

Yūzen Dyeing

February 1–March 12, 2017

1F-5 Metalwork

Sennyū-ji, Imperial Temple

December 13, 2016–February 5, 2017

Japanese Mirrors

February 7–March 12, 2017

1F-6 Lacquerware

Japanese Lacquers in the Age of Discovery

December 13, 2016–January 22, 2017

The Aesthetic Pleasures of Incense

January 24–March 12, 2017

**Upcoming
 Exhibitions**

Kyoto National Museum 120th Anniversary
 Commemorative Special Exhibition
Kaihō Yūshō
 April 11–May 21, 2017

ADMISSION

December 13, 2016– March 12, 2017:

Adult ¥520 (¥410)

Univ. Student ¥260 (¥210)

March 14– 20, 2017:

Adult ¥260 (¥210)

Univ. Student ¥130 (¥110)

*Admission is free for youths of high school age and below.

*Fees in parentheses are for groups of 20+

March 22–April 9, 2017:

Adult ¥260 (¥210)

*Admission is free for university students and below.

*Fees in parentheses are for groups of 20+

*Outdoor exhibits only.

HOURS

Tue., Wed., Thu. and Sun.

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

Fri. and Sat.

9:30 am– 8:00 pm (Entrance until 7:30 pm)

*March 22–April 9, 2017

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

CLOSED ON MONDAY *Except January 2, 2017.

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

*The Museum will also be closed on December 26, 2016 to January 1, 2017.

Partially closed during the following dates:

March 14– 20, 2017

The Painting galleries (2nd floor) and feature exhibition gallery (1st floor) are open for viewing. The 3rd floor galleries and 1st floor galleries are closed for exhibition installation.

March 22–April 9, 2017

Outdoor exhibits are open for viewing. The galleries are closed.

We apologize for the inconvenience.

ACCESS

Via JR or Subway

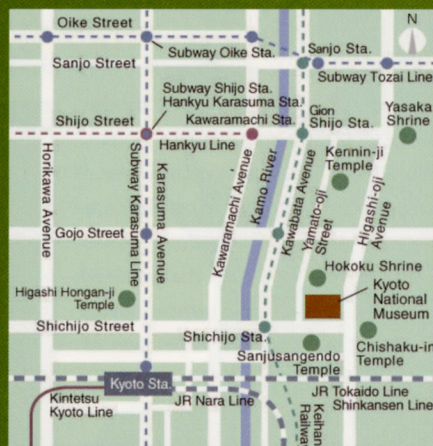
Get off at Kyoto Station. From bus platform D2 in front of the station, take City Bus #206 or #208 to "Hakubutsukan Sanjusangendo-mae" bus stop. One-minute walk to the Museum.

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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