

APRIL TO JUNE 2016

NEWSLETTER

# KYOTO NATIONAL MUSEUM

Vol. 129

Special Exhibition  
The Art of Zen: From Mind to Form

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

National Treasure  
Huiké Offering His Arm to Bodhidharma, detail  
By Sesshū (1420–1506)  
Sainen-ji Temple, Aichi prefecture, on view May 3–22, 2016

Special Exhibition

# The Art of Zen: From Mind to Form

April 12–May 22, 2016, Heisei Chishinkan Wing

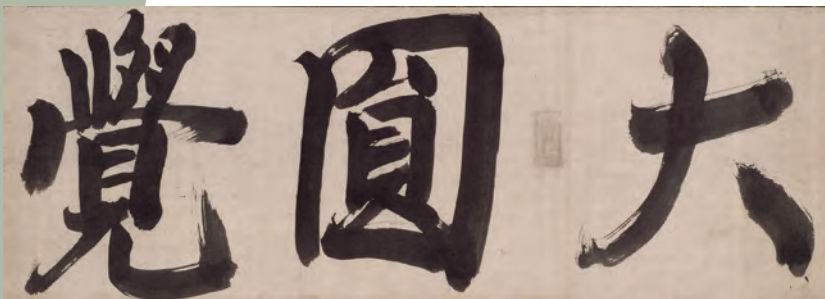
Zen is one of the words most commonly associated with Japan, but in reality it is a tradition that originated in India with the First Zen Patriarch Bodhidharma, thought to have lived in the late 400s and early 500s. From there Zen was transmitted to China, where it was called Chan, later arriving in 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 Sōjun (1394–1481)  
Attributed to Soga Jasoku  
Shinju-an Temple, Kyoto, on view April 12–May 1, 2016



National Treasure  
Calligraphy, “Great Perfect Enlightenment” from Calligraphy for Zen Temple Plaques and Steles  
Tōfuku-ji Temple, Kyoto,  
on view April 12–May 1, 2016



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



The Arhat Rāhula (*Ragora Sonja*) from Eighteen Arhats (*Rakan*)  
By Fan Daosheng (Han Dōsei, 1635–1670)  
Manpuku-ji Temple, Kyoto



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



Important Cultural Property  
**Dragon** by Kanō Sanraku (1559–1635)  
Myōshin-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

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 Ieyasu’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 Ieyasu (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 Ieyasu and other Tokugawa shoguns patronized temples and shrines in Kyoto—long the stronghold of Ieyasu’s rival warlord Toyotomi Hideyoshi (1537–1598). This exhibition, four hundred years after Ieyasu’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 Ieyasu 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

