

## 《京都・醍醐寺—真言密教の宇宙》

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In early April the grounds of Daigoji (醍醐寺), a large temple tucked into the southeastern hills of Kyoto, teem with visitors viewing cherry blossoms. Such pleasant seasonal elements are common on temple grounds, but at Daigoji the cherry blossoms evoke the preeminent warrior-politician Toyotomi Hideyoshi (豊臣秀吉, 1537~1598) by referencing the many cherry blossom-viewing parties he held there. Founded 700 years earlier, ca. 874, the monastery's long history of patronage from both emperors and military rulers has meant a blossoming of another kind: donors for the arts and halls, and a monastery flush with intelligentsia. Daigoji suffered grievously due to internecine warfare and natural disasters, especially fires, but icons and buildings were remade again and again. The monastery's historical documents number 69,378 and in 2013 the group was designated a National Treasure. Many documents and a remarkable array of icons and ritual goods grace the exhibition: 122 items (some shown in rotation) in four sections. An



amply illustrated catalogue provides object descriptions and three short essays on the Abbot Kangan (観賢, 854~925), modern-era paintings, and Fudō Myōō (不動明王) icons.

Daigoji's layout up and down Mt. Daigo (Mt. Kasatori) is intimately linked to its history. Three compounds functioned

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independently at times: on top, Upper Daigo (Kami Daigo, 上醍醐), the earliest; at the foot, Lower Daigo (Shimo Daigo, 下醍醐) where several halls were completed by 951; and the Sanbōin, in front of Lower Daigo. Upper Daigo is about an hour's walk from Lower Daigo. There are also sub-temples, Shugendō sites, and shrines to indigenous *kami* (神). The exhibition acknowledges the diverse religious practices that flourished at Daigoji. Its founder Shōbō (聖宝, 832~909) was a Nara monk versed in several Buddhist teachings, especially Sanron (三論, Three Treatise) studies; he established the Esoteric Tōmitsu Ono (東密小野) lineage, dominant until the Muromachi period. The Sanbōin precinct is the Tōzan School of Shugendō base, which is not well reflected in the exhibition. The mixed religious traditions of the temple tend to be treated as characteristics of the abbots rather than the fabric of a premodern religious institution, and the religious core of the exhibition understandably emphasizes its current status as the head of the Daigo branch of the Esoteric Shingon (真言密教) teachings.

Section one of the exhibition, “Shōbō and the Founding of Daigoji,” opens not with the founder's image but that of the Shingon School founder, Kūkai (空海, 774~835), whose disciple taught Shōbō. This explains in part why a sixteenth-century portrait of Kūkai and three important texts relating to him, two purportedly in his hand, open the section rather than a portrait of Shōbō. Several “sacred origin accounts” (*engi*, 縁起) in the exhibition tell the founding story of an old man whom Shōbō encountered on the mountain, who was in fact a form of the god Yokoo Myōjin (横尾明神). The god told Shōbō that the resident mountain divinities would allow him to build a temple on the peak. Moving through the section, one encounters Daigoji's primary icon (*honzon*), a 176 cm seated Healing Buddha, Yakushi Nyorai (薬師如来) triad, the central Buddha a superb if somber statue of wood with lacquer and gold leaf created at the behest of the Emperor Daigo (885~930). According to the tenth-century *Daigoji engi* (醍醐寺縁起) on display, Shōbō made his hermitage on the mountain and began making Juntei Kannon (准胝観音) and Nyoirin Kannon (如意輪観音) statues that were completed in 876; a tenth-century seated Nyoirin Kannon statue survives (fig. 1, left) but the Juntei Kannon statue was lost in a devastating fire on Upper Daigo in 2008. Avatars of Buddhist divinities appear in two paintings of Seiryū Gongen (literally “Clear-Falls Avatar”) who is believed to be the “original” (*honji*, 本地) of the two Kannon and since the eleventh century has been the guardian deity (*gohōshin*, 護法神) of Mt. Kasatori.

“The Study and Practice of the Shingon Mikkyō Tradition of Esoteric Buddhism,” section two, features Esoteric icons—and what a remarkable selection. It opens with Esoteric divinities painted on wood lathes from inside the five-story pagoda (dated 951) on Lower Daigo, the oldest temple structure to survive. Then come Two Worlds Mandalas (thirteenth century) and many more paintings in vivid pigments, statues, a large ritual altar with implements, drawings, and two of 6,102 Chinese sutra volumes from the twelfth century. Figure 1 shows the dramatic tenth-century statues of the Five Great Vidyārāja, or Godai Myōō (五大明王), on display. Painted scrolls of the same divinities in the exhibition offer fine comparative study. The sheer diversity and number of icons on display in this section (57 works) documents the temple’s ritual training role over centuries.

Section three, “Transmitting the Dharma Lineage: Links with Political Power,” points to the variations in ritual practices that developed within the monastery itself through the display of many historical documents and a handful of paintings and drawings. The Sanbōin is highlighted for patronage from powerful figures such as Shogun Ashikaga Takauji (足利尊氏, 1305~1358), who supported the activities of the monk Kenshun (賢俊). Kenshun came into conflict with the abbot Kōshin (弘真), who was steadfastly loyal to Emperor Go-Daigo.

In “Gien and the Rebuilding of Daigoji,” section four, the viewer follows the gradual recovery of Daigoji after the devastating Ōnin-Bunmei war (1467~77), when nearly all the major buildings were reduced to ashes. Gien (義演), abbot from 1596 to 1626, began rebuilding in 1575; Hideyoshi’s critical support of Gien is a subtext throughout the section. It opens with portraits of Hideyoshi (eighteenth century) and Gien (seventeenth century). The abbot’s diary, *Gien jugō nikki* (義演准后日記), on display, records occasions on which he conducted rituals for healing and supernatural phenomena. The text *Procedures of the Special Big Dipper Rite* (秀吉不例北斗法次第) is also on display because it was performed for Hideyoshi during his final illness (1598). And now we return to the cherry blossoms: in the spring of that year Hideyoshi held a very elaborate banquet and blossom-viewing party. Featured is an album of contemporaneous tanzaku, poem cards, each 37.9 cm high, their waka verses written at the event. The flowing ink calligraphy seems to dance above the gold and silver paintings of mountains and fauna, celebrating the event.