

Arts of Asia Lecture Series Spring 2016
Patronage in Asian Art: Monarchs, Merchants, and Devotees
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Mimi Hall Yiengpruksawan

LIKE FATHER LIKE SON:
MICHINAGA AND YORIMICHI AS BUDDHIST ART PATRONS
IN THE AGE OF THE FINAL DHARMA

A brief note on what to expect

This lecture will follow two of Japan's great patrons of the arts, Fujiwara no Michinaga (966-1027) and his son Fujiwara no Yorimichi (992-1074), through one of the most challenging, tumultuous, and formative moments in the cultural history of Kyoto. In the wake of plagues and supernovae, with their eyes on continental developments, these men sponsored innovative monuments of breathtaking imagination and, in so doing, forged a new paradigm for the arts in Japan.

Some background readings

Akiyama Terukazu, "The Door Paintings in the Phoenix Hall of the Byōdōin as Yamatoe," *Artibus Asiae*, 53: 1/2 (1993), pp. 144-167

Hurst, G. Cameron III, "Michinaga's Maladies: A Medical Report on Fujiwara no Michinaga," *Monumenta Nipponica*, 34: 1 (Spring, 1979), pp. 101-112

Morse, Samuel C. "Jōchō's Statue of Amida at the Byōdōin and Cultural Legitimization in Late Heian Japan," *RES: Anthropology and Aesthetics*, 23 (Spring, 1993), pp. 96-113

Murasaki Shikibu, trans. Dennis Washburn, *The Tale of Genji* (New York and London: W. W. Norton and Company, 2015)

Stavros, Matthew, *Kyoto: An Urban History of Japan's Premodern Capital* (Honolulu: University of Hawaii Press, 2014), pp. 1-41

Yiengpruksawan, Mimi Hall, "What's in a Name? Fujiwara Fixation in Japanese Cultural History," *Monumenta Nipponica*, 49: 4 (Winter, 1994), pp. 423-453

Yiengpruksawan, Mimi Hall, "The Phoenix Hall at Uji and the Symmetries of Replication," *The Art Bulletin* 77: 4 (December 1995), pp. 647-672

Yiengpruksawan, Mimi Hall, "The Eyes of Michinaga in the Light of Pure Land Buddhism," in Matthew T. Kapstein, ed. *The Presence of Light: Divine Radiance and Religious Experience* (Chicago and London: University of Chicago Press, 2004), pp. 227-261

Principal monuments (Japan)

Statue of Śākyamuni (Shaka), 985, wood, 160 cm (63 in), Seiryōji, Kyoto

Statue of Mañjuśrī (Monju), late 10th century, wood, 91 cm (36 in), Seiryōji, Kyoto

Fragment of six-lobed mirror engraved with wrathful deities, 1001, cast bronze, 68 x 76 cm (27 x 30 in), Sōjiji, Tokyo

Acalanātha (Fudō), by Kōjo, 1006, wood, 265 cm (104 in), Dōjuin, Kyoto

Acalanātha (Fudō) with two attendants, early 11th century, hanging scroll, ink and colors on silk, 204 x 149 cm (80 x 59 in), Shōren'in, Kyoto

Kojima Two Worlds Mandalas, 11th century, pair of hanging scrolls, gold and silver pigment on indigo-dyed twill, 349 x 308 cm (137 x 121 in), Kojimadera, Nara

Mahāmayūrī (Peacock Queen), 11th century, hanging scroll, colors on silk, 167 x 103 cm (66 x 41 in), Ninnaji, Kyoto

Northern Dipper Mandala, 11th or 12th century, hanging scroll, colors on silk, 117 x 83 cm (46 x 33 in), Hōryūji, Nara

Tōji Landscape with figures, 11th century, 6-panel screen, colors on silk, 146 x 43 cm (58 x 17 in), Kyoto National Museum

Pure Land of Amida (Amitābha), 13th century, hanging scroll, colors and gold on silk, 92 x 73 cm (36 x 29 in), Metropolitan Museum of Art

Twelve Divine Generals, 11th century, wood, 90~100 cm (35~39 in), Kōfukuji, Nara

Amida (Amitābha) Hall, late 11th century, timber construction, Jōruriji, Nara

Amida (Amitābha) Hall, also known as the Phoenix Hall, sponsored by Yorimichi, completed in 1053, timber construction, Byōdōin, Uji

Amida (Amitābha), 1053, attributed to Jōchō, assembled wood construction, Phoenix Hall, Byōdōin, Uji

Seikai Mandala, 12th century, hanging scroll, colors on silk, 162 x 134 cm (64 x 53 in), Nara National Museum

Principal monuments (China)

Daxiongbaodian (Treasure Hall of Buddha the Great Hero), 1019-1020, Liao dynasty, timber construction, Fengguosi, Liaoning Province

Baita (White Pagoda), 1047, Liao dynasty, wood, brick, and stucco, Qingzhou, Balin Right Banner, Inner Mongolia

Pictorial transformation of the *Guan wuliangshou jing* (Visualization Sutra), Mogao Cave 172, south wall, 705-781, Tang dynasty, color over lime-based ground on pebbled sandstone, Dunhuang, Gansu Province

Pictorial transformation of the *Guan wuliangshou jing* (Visualization Sutra), early 10th century, Five Dynasties period, hanging scroll, colors on silk, 141 x 84 cm (56 x 33 in), Musée Guimet, Paris

Pictorial transformation of the abode of Mañjuśrī from the *Huayan jing* (Flower Ornament Sutra), Yulin Cave 3, west wall, 11th century, Xi Xia period, ink and color over lime-based ground on pebbled sandstone, Yulin Caves, Anxi, Gansu Province

Monidian (Moni Hall, Śākyamuni Hall), 1052, Northern Song dynasty, Longxingsi, Hebei Province

Sutra Repository, 1038, Liao dynasty, Xia Huayansi, Datong, Shanxi Province

Tomb of Liao Shengzong, 1031, Liao dynasty, 1031, Qingling, Qingzhou, Balin Right Banner, Inner Mongolia

Useful names and terms

Fujiwara no Michinaga 藤原道長 (966-1027)

Fujiwara no Yorimichi 藤原頼通 (992-1074)

Fujiwara no Akiko or Shōshi 藤原彰子 (988-1074)

Minamoto no Rinshi 源倫子 (964-1053)

Fujiwara no Sanesuke 藤原実資 (957-1046)

Five Dynasties period 五代 (907-979)

Wu Yue kingdom 吳越國 (907-978)

Liao dynasty 遼朝 (907-1125)

Kitan (Khitan) people of North China and Mongolia

Liao Shengzong 遼聖宗 (972-1031; r. 982-1031)

Northern Song dynasty 北宋 (959-1126)

Goryeo kingdom 高麗國 (918-1392)

Xi Xia or Western Xia kingdom 西夏 (1038-1227)

Tangut people of Northwest China

Shinden-zukuri 寢殿造, an architectural style

Yosegi-zukuri 寄木造, wood joinery

Xiaomuzuo 小木作, small-scale carpentry

Sukhāvātī (Gokuraku 極樂, Land of Bliss)

Kan muryōju kyō (*Guan wuliangshou jing* 觀無量壽經, Visualization Sutra)