Part 1
Immortals of Ancient China

In a chapter on "Great Masters" (*Dazongshi*) of the Daoist scripture *Zhuangzi*, Confucius is quoted as saying: "The eccentric is at odds with ordinary people, but as a man he is in keeping with the order of heaven." Similarly, the "eccentrics" who are addressed in the current exhibition make no affectation of eccentricity, but rather follow speech and conduct that transcend the accepted practices of secular society and pursue truth even to the point of inviting the contempt of society.

The origins of a history of "the eccentric genius" can be traced back to a Chinese folk belief in mountain wizard immortals that came into existence by at least the Qin dynasty (221–206 BC). This belief system, known as Shenxian thought, advocates the existence of mountain hermits of transcendent intellect who were able to rescue people through their supernatural powers. These immortals were ascribed unique physical features and fantastical tales and maintained their popularity throughout China's long history through their morally good deeds.



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Exhibit No.14-1
Inkstick, design of one hundred Immortals.
By Wu Shenbo.
China, Ming dynasty, 1599.
[diameter: 16.0cm thickness: 2.4cm weight: 546g]
<The Tokugawa Art Museum>

Part 2
Elegant and Pure Seclusion

By the end of the Later Han dynasty (25–225 AD), against a backdrop of considerable political disorder and chaos, a category of hermits and recluses began to form under the influence of Shenxian thought and the philosophies of Laozi and Zhuangzi that were popular at the time. These figures avoided worldly desires and concealed their mental abilities, pursuing an ideal of solitude in harmony with nature. In anecdotes about these recluses, we get a glimpse not just of a spirit of critique of the socio-political climate of the times, but also of the normative moralistic spirit that was sought out at the time.

In the mountain forests where these recluses lived, it was popular for the hermits to hold philosophical discourses, known as *qingtan* ("pure conversation"). Furthermore, from about the Tang dynasty (618–907), a tide of intellectuals enjoying poetry, calligraphy, painting, and other pastimes in these same mountain forests also arose and these areas became a space for cultivating arts such as poetry, calligraphy, and painting.



Exhibit No.18
Hermits Xu You and Chaofu.
Hanging scroll.
By Wu Wei.
China, Ming dynasty, 15th c.
<The Tokugawa Art Museum>

The subject of this painting is a popular tale of hermits (Chaofu) detoured from the Ying River because his fellow hermit Xu You had washed his filthy ears there.

Part 3
The Crazy Men of Zen

In the Tang dynasty (618–907), a movement affirming the value of acts deviating from the original proper course of Buddhism as manifestations of the state of enlightenment began to rise primarily within the Zen sect.

Zen, which is said to have been transmitted by Bodhidharma from India, advocated the teaching of awakening through intuitive discernment and not the written words, but numerous legends of the lives of priests and monks or collections of analects had been compiled already by the Tang dynasty. Future generations looked to these writings as references when representing various Zen personages in paintings and other visual media. These so-called *zenga* (Zen paintings) are exceptional not solely as objects of aesthetic appreciation; they also served as guides for the viewer on how to live life according to the Zen teachings.



Exhibit No.41
Important Art Object
Daruma (Bodhidharma) crossing the Yangzi on a Reed.
By Miyamoto Musashi.
Edo period, 17th c.
<The Tokugawa Art Museum>

Miyamoto Musashi (1584?-1645) is famous as an expert Japanese swordsman. He was deeply committed to Zen, and painted exquisite ink paintings.

四

Part 4
Japan's Eccentrics

While the *Gaoshi zhuan* and other texts about eccentric figures were enthusiastically being compiled in China by the Western Jin dynasty (265–312 AD), in Japan very few texts of this kind were compiled until the medieval period.

It was not until the Edo period that the Japanese really began to take note of eccentrics. In 1664, two works addressing the subject of reclusive monks in Japan up to the medieval period appeared: *Fusō in'itsuden* and *Honchō tonshi*. Furthermore, *Kinsei kijinden* (Eccentrics of the Early Modern Period), which was based on the tradition of writings about eccentrics in China, was published in 1790. This section introduces Japanese eccentrics, especially those with connections to Owari.



Exhibit No.73
Portrait of Sugawara no Michizane.
Poetic inscription by Ekisō Fukuken.
Muromachi period, 14-15th c.
<The Tokugawa Art Museum>

Sugawara no Michizane (845-903) was a scholar, poet, and politician of the Heian Period. He has long been revered as the god of academic learning and deified in Shintō shrines of Tenman-Tenjin.



Exhibit No.48
Sneezing Monk Budai.
Hanging Scroll.
By Kanō Motonobu.
Muromachi period, 16th c.
<The Tokugawa Art Museum>

Exhibit No.47
Monk Budai.
Hanging Scroll.
By Kanō Motonobu.
Muromachi period, 16th c.
<The Tokugawa Art Museum>



Hotei (Monk Budai / ?-916) is often regarded as a fictional man, but he was a real person in China. His name means "Cloth Sack", which derives from the bag that he usually carries. It is said that he disclosed at the end of his life that he was an incarnation of Bodhisattva (Maitreya). He was beloved by people during his lifetime, and soon after his death it became popular to depict him in paintings.

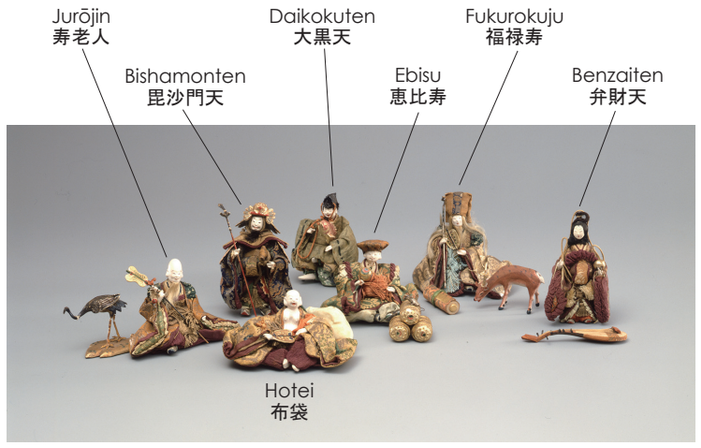


Exhibit No.57
Shichifukujin Seven Deities of Good Fortune.
Edo period, 19th c.
Owned by Teitoku-in Kanehime,
wife of Owari Tokugawa 14th Yoshikatsu.
<The Tokugawa Art Museum>

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<English translation by Maiko Behr and curatorial staff.>

Geniuses Walking Their Own Path

Daruma, Hotei, Ikkyū.....

奇



From January 4 (Thu) to 28 (Sun), 2018
at Hōsa Library Exhibition Room

Organized by
The Tokugawa Art Museum and
Hōsa Library-City of Nagoya

In the modern period, we know Hotei (Budai*), with his giant sack and belly and joyous laughing face, as one of the Seven Gods of Good Fortune, but in fact he was an actual monk in China. He carried all kinds of things that he received as charity in a sack over his shoulder, wandering about staying in various places, and in his will he is said to have proclaimed that he was an incarnation of the bodhisattva Miroku (Maitreya) who save all creatures.

In painting and decorative art works, various Chinese figures appeared in addition to Hotei, including Kyoyū (Xu You*), Sōho (Chao Fu*), Daruma (Da Mo*), Kanzan (Hanshan*), Jittoku (Shide*) and others, and in these works, it is possible to follow a variety of stories of their intense idiosyncrasy. Also, numerous stories survive of conspicuous Japanese figures, such as Saigyō and Ikkyū Sōjun.

In this exhibition, we invite you to delve into the fascinating world of these figures, who could be called mad geniuses, from the paintings and decorative art objects passed down in the Tokugawa Art Museum collection.

(*in Chinese)

Exhibit No.50 (upper middle left in this page)
Incense Container, design of Monk Budai, carved red lacquer.
China, Ming dynasty, 15th c.
Owned by Furuta Oribe, Tokugawa Ieyasu, and the 1st Owari Tokugawa Yoshinao.
<The Tokugawa Art Museum>