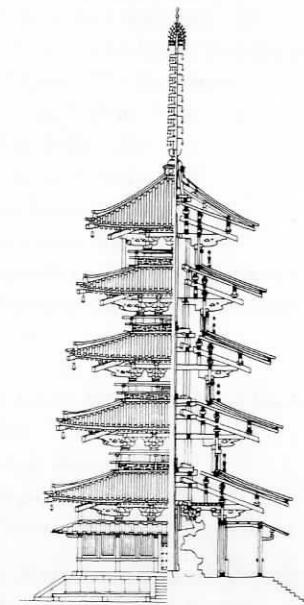


What is JAPANESE ARCHITECTURE?



Kazuo Nishi and Kazuo Hozumi

translated, adapted, and with an introduction by
H. Mack Horton

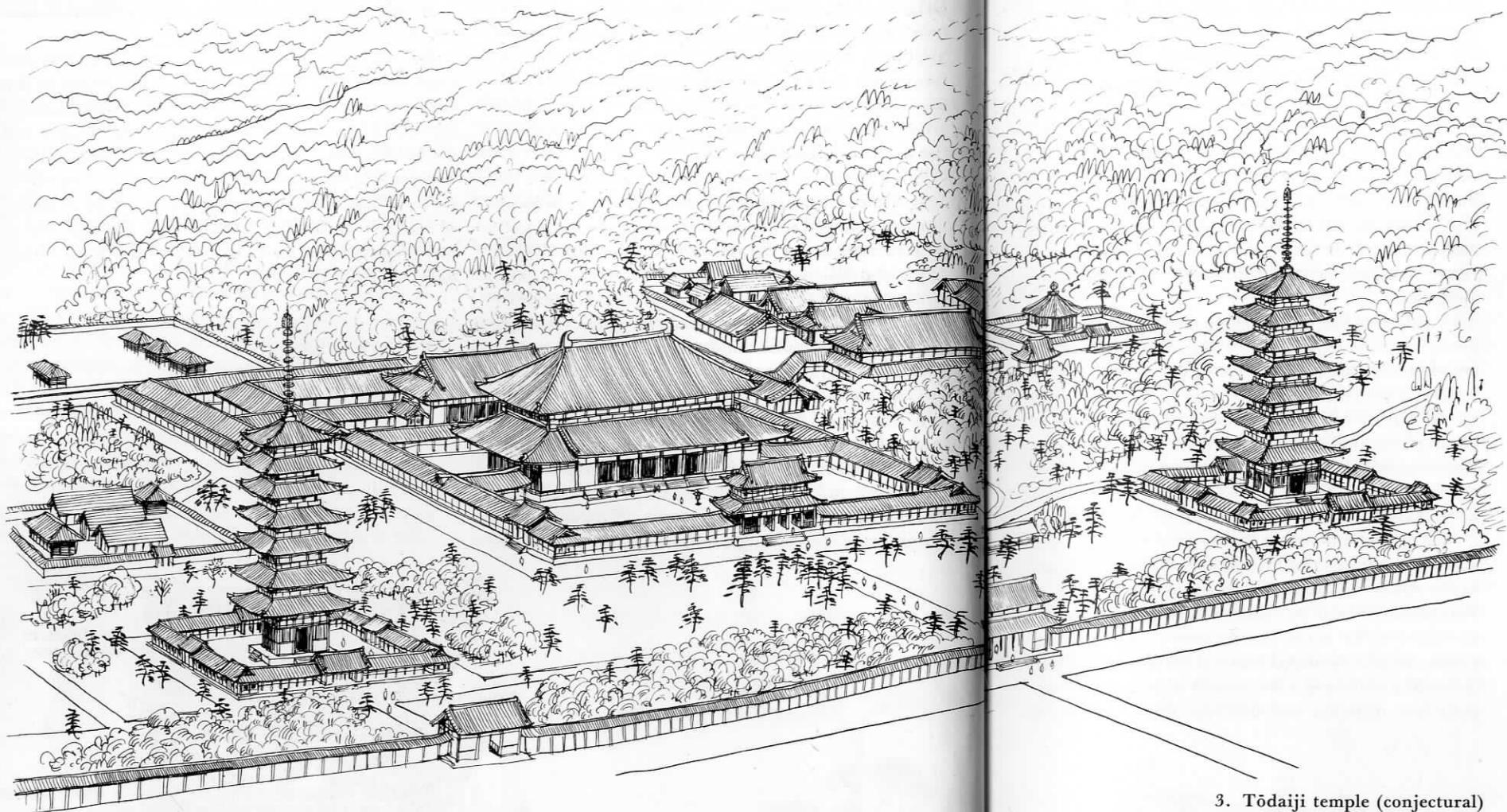
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THE GREAT EIGHTH-CENTURY TEMPLES



3. Tōdaiji temple (conjectural)

From One Pagoda to Two From its introduction in the mid sixth century, Japanese Buddhism received the support of the central government. Thus when sculptors and carpenters arrived in Japan in 577, temple construction proceeded at a fast pace. Asukadera, generally thought to have been the first temple complex constructed in Japan (no longer extant), was begun in 588 and completed in 596. The pagoda was located in the center of the compound, with golden halls surrounding it on three sides and a corridor enclosing the whole (fig. 4).

The pagoda is still located in a position of preeminence at Shitennōji (early seventh century; fig. 5) in front of a single golden hall, but at Kawaradera (mid seventh century; fig. 6) it stands beside the southern of two golden halls. At Hōryūji (built in 607 on a different plan, burned, then rebuilt on the present plan from 670; fig. 7) a single pagoda flanks a single golden hall. By the latter part of the seventh

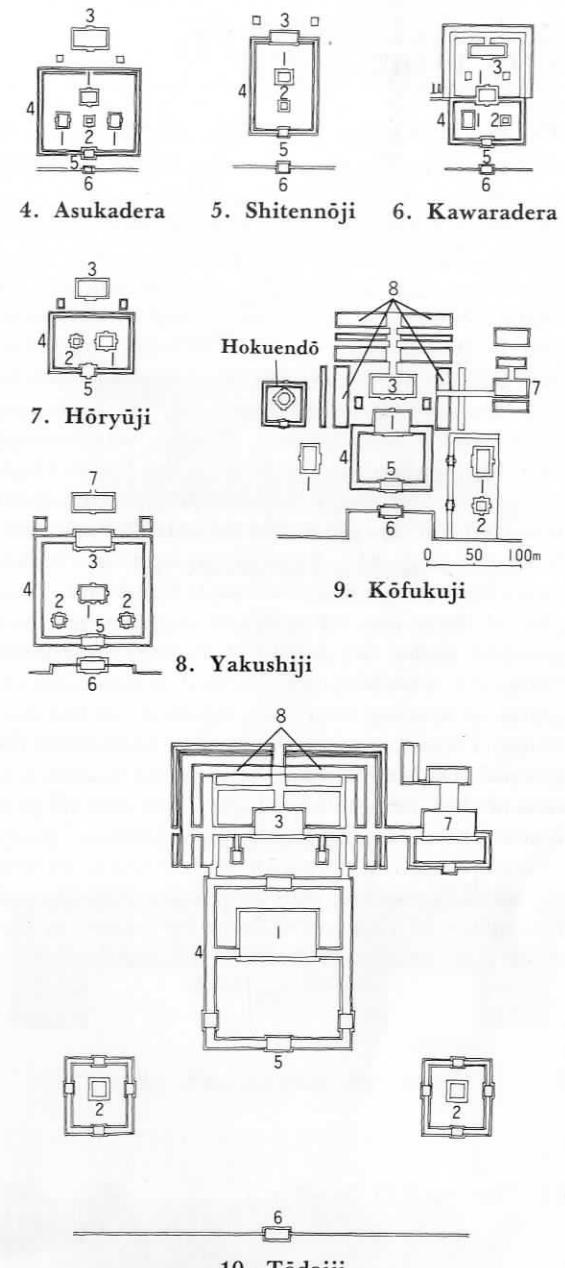
century, then, multiple golden halls have in general disappeared, but the single hall has achieved a position of parity with the pagoda. This configuration was standard thereafter, until the capital, which was traditionally relocated for reasons of ritual purity on the death of each sovereign, was moved to the Fujiwara Capital in 694 (see p. 56). There, as we have seen, Yakushiji temple was built with not one but two pagodas in the inner precinct (fig. 8). When the first truly permanent capital, Heijō, was established in 710 at Nara, Yakushiji was rebuilt there according to the same plan. Where multiple golden halls, then, had surrounded a central pagoda in the late sixth century at Asukadera, multiple pagodas now framed a more important central golden hall a century later.

The pagoda further declined in importance at Kōfukuji, a temple thought to have been moved to its present location in the second decade of the eighth

century. There, the pagoda was moved completely outside the main corridor (fig. 9).

Tōdaiji: The Great Center of State Buddhism

By the time of the Emperor Shōmu (reigned 724–49), Japan had come in many respects to resemble a theocracy, with the emperor proclaiming himself to be a servant of the “Three Treasures”—the Buddha, the Buddhist law, and the monastic community. Shōmu decreed that a nationally sponsored temple (*kokubunji*) be established in each province, and that a great central temple be raised in the capital to oversee them. Tōdaiji temple was begun accordingly, and in 760 the Lecture Hall (*Kōdō*) and Great Buddha Hall (*Daibutsuden*) were completed (figs. 3, 10). The latter structure was of truly monumental proportions, and housed a huge gilt bronze image of Vairocana, the Cosmic Buddha, that took two years to cast and three more to polish and gild. (Today, rebuilt at only two-thirds the size of



- 1. Golden Hall
- 2. Pagoda
- 3. Lecture Hall
- 4. Corridor
- 5. Inner Gate
- 6. Great South Gate
- 7. Refectory
- 8. Monks' Quarters

the original, the Great Buddha Hall is still the largest wooden structure on earth.) Several decades thereafter, two seven-story pagodas, each one-hundred meters tall, were built to either side of the front of the main precinct. The Great Buddha Hall stands at the center of the compound, with the Lecture Hall and Monks' Quarters (*Sōbō*) to the north and the Refectory (*Jikidō*) to the east.

ARCHITECTURE OF THE PURE LAND

The World of Heian Buddhism In 794 the capital was moved to Heian, present-day Kyōto. It would remain there for the next thousand years and more and witness the efflorescence of classical Japanese culture. Appropriately enough, this epoch is called the Heian period (784–1185), after the name of the capital. Soon after the Heian Capital was founded, two brilliant clerics, Saichō (767–822) and Kūkai (774–835), introduced new Buddhist teachings that rivaled the old “Six Sects” of the former Nara capital. Saichō’s sect, Tendai, was founded atop Mt. Hiei to the northeast of the Heian Capital, and its first temple was named Hieizanji (later renamed Enryakuji). Kūkai founded his new sect, Shingon, atop Mt. Kōya in present-day Wakayama Prefecture, calling his temple Kongōbuji. Temples of these two sects, which together are now grouped under the rubric of Esoteric Buddhism (Mikkyō), were frequently located in mountain regions, in keeping with their rigorous, ascetic doctrines. These Esoteric temples often abandoned the symmetrical temple plan owing to the uneven terrain of their mountain settings. They also adopted a new type of pagoda, the “jewelled pagoda” (*hōtō*), characterized by a roughly hemispherical body with a pyramidal roof and spire atop it. Later the central hemispherical area was enclosed by subsidiary sections with pent roofs (*mokoshi*) on the four sides,

creating the “many jewelled pagoda” (*tahōtō*; fig. 12). Thereafter the hemispherical portion was removed, save for a rounded vestige above the pent roof and below the main roof.

The Phoenix Hall of the Byōdōin It was also in the Heian period that Pure Land (Jōdo) Buddhism first achieved popularity. Originally closely tied to the Tendai sect in Japan, it captured the imagination of aristocrats and, later, of commoners as well with its simple doctrine of salvation and rebirth in the “Pure Land” through prayer to the Amida Buddha. Court nobles took to building private Buddha halls (*jibutsudō*) on their manors so as to have an image of Amida near at all times and encourage pious meditation.

In the latter half of the Heian period, the imperial family and the high nobility began building entire temple complexes around a garden and pond, following the same practice used at their private villas (see pp. 64–67). The villa-temples were still Esoteric in orientation, as Pure Land doctrines had yet to give rise to independent sects, but they were designed to reproduce on earth Amida’s paradise, and fortunes were lavished on them in pursuit of this ideal.

One of the finest extant examples of this Pure Land villa architecture is the Byōdōin. Located in Uji, just to the south of Kyōto, it was originally the villa of Yorimichi (990–1074), head of the most powerful of all Heian noble clans, the Fujiwara. The fact that a villa could be changed into a place of private family worship with only a few monks in attendance suggests how different was this type of faith from the

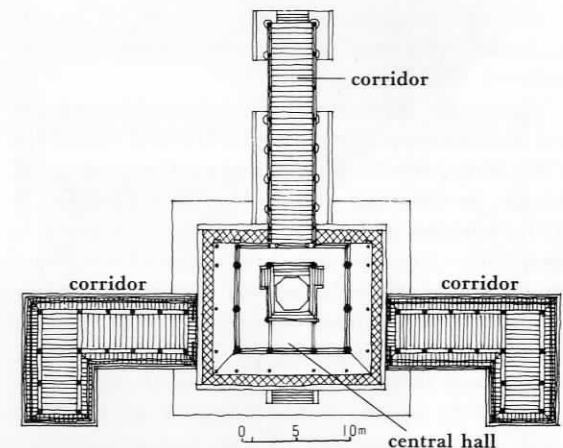
state-sponsored monasticism of the older Nara sects, which continued to survive concurrently.

The most famous of the Byōdōin structures is the Phoenix Hall (*Hōōdō*), completed in 1053 (fig. 11). Inside is housed a gilded statue of Amida on a lotus throne, backed by a swirling gilt mandorla (fig. 14). Above hangs an opulent canopy, and carvings of heavenly musicians are in attendance on the surrounding walls. Members of the Fujiwara family would sit across the pond to the east and look west at the seated Buddha, imagining themselves reborn in Amida’s “Western Paradise.” The structure housing the statue is designed as a stylized phoenix, with winglike raised corridors to both sides and a tail to the rear (fig. 13). The building is as elegant and light as its appointments, the overall effect providing a fine example of the elegant “Fujiwara style.”

Amida Halls and the “Latter Days of the Law” The year 1051 was believed to be the fifteen-hundredth anniversary of the death of the Buddha and the beginning of the final decline of the Buddha’s teachings. At that time, it was believed, only the Amida Buddha had the power to save mankind, and halls dedicated to Amida flourished in consequence. The Phoenix Hall is one example of this trend, as is the Golden Hall (*Konjikidō*) of Chūsonji, a temple built in 1126 by a wealthy provincial clan in northern Japan. The gilded exterior and the lacquerwork and mother-of-pearl appointments make the Golden Hall equal to the most magnificent Kyōto monuments and show how far into the hinterlands Pure Land belief had penetrated.

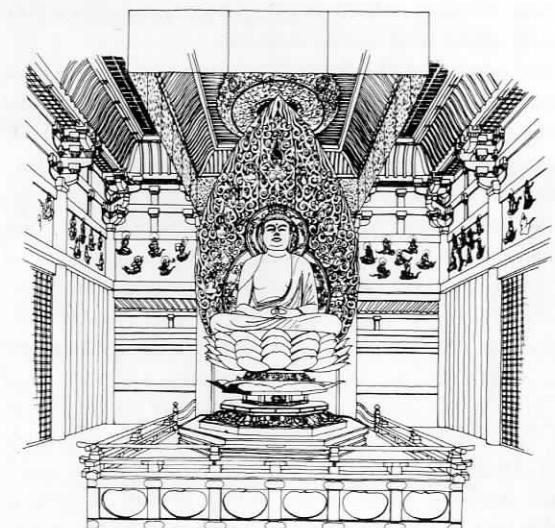


12. Tahōtō, Ishiyamadera



13. Phoenix Hall, Byōdōin

11. Phoenix Hall, Byōdōin



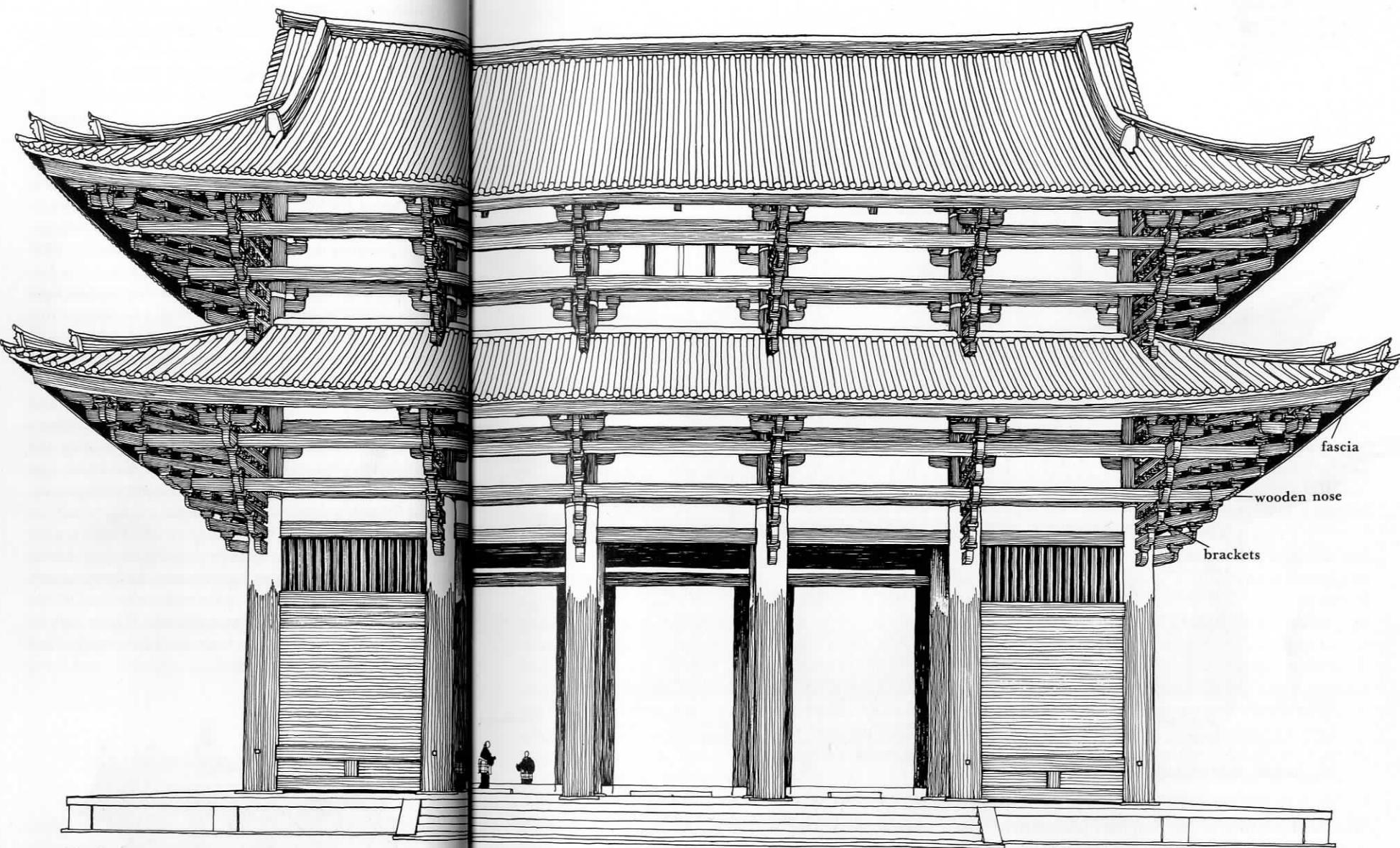
14. Statue of Amida, Phoenix Hall, Byōdōin

NEW MEDIEVAL FORMS— THE GREAT BUDDHA STYLE

The Rebuilding of Tōdaiji The Heian period came to an end when two great military houses, the Taira and the Minamoto, contended with each other to wrest power from the court aristocracy. The ensuing struggle, known as the Gempei War (1180–85), ended in victory for Minamoto no Yoritomo (1147–99). Yoritomo received imperial appointment as *shōgun* (generalissimo) in 1192 and established his administration in Kamakura, far to the north of Kyōto. Thereafter the emperor and his court in the capital would reign, but the shogunate would wield actual power. The change put an end to Japan's classical period and ushered in the medieval age.

Tōdaiji, the greatest temple of the old Nara sects, had been destroyed early in the Gempei conflict in 1180. Reconstruction was begun the next year, though, by the great prelate Shunjōbō Chōgen (?–1195). Chōgen had made the perilous crossing to Sung China a remarkable three times to bring back new Buddhist thought as well as the latest developments in Chinese culture. He thus chose a Sung architectural style for the Tōdaiji rebuilding. Chōgen was thereafter supported in his innovative choice by the equally daring *shōgun* Yoritomo. The priest made use not only of such native carpenters as Mononobe no Tamesato and Sakurajima Kuni-mune, but of the Chinese sculptor and carpenter Chen Heqing, which suggests the close contact he maintained with the Continent.

The Great Buddha Style (Daibutsuyō) The Great South Gate (Nandaimon; fig. 15), through which one enters the Tōdaiji complex, was completed in 1199 as part of Chōgen's reconstruction. Two other structures at the complex remain from Chōgen's time, the Founder's Hall (Kaizandō) and the worship section (*raidō*) of the Lotus Hall (Hokkedō), but the Great South Gate is the best example of Chōgen's architectural style at Tōdaiji. The gate's most immediately apparent characteristic is the multiple tiers of brackets sunk directly into the great columns and stabilized primarily by lateral ties extending the entire length of the facade (figs. 15, 20–21). The style is simple yet dignified and well suited to rebuilding on a quick and massive scale, since many of the structural members are of the same size and thus easily mass-produced. The Great South Gate was rebuilt on the



15. Great South Gate, Tōdaiji

same location and plan as the original, and despite its innovative design it was perfectly in keeping with the grandiose style of its predecessor. The Great Buddha Hall was also rebuilt in the new manner and gave its name to the style as a whole. It was again burned in 1567 and rebuilt in the same style in about 1700. This mode also used to be referred to as the “Indian Style” (Tenjikuyō), though it has no connection with that country.

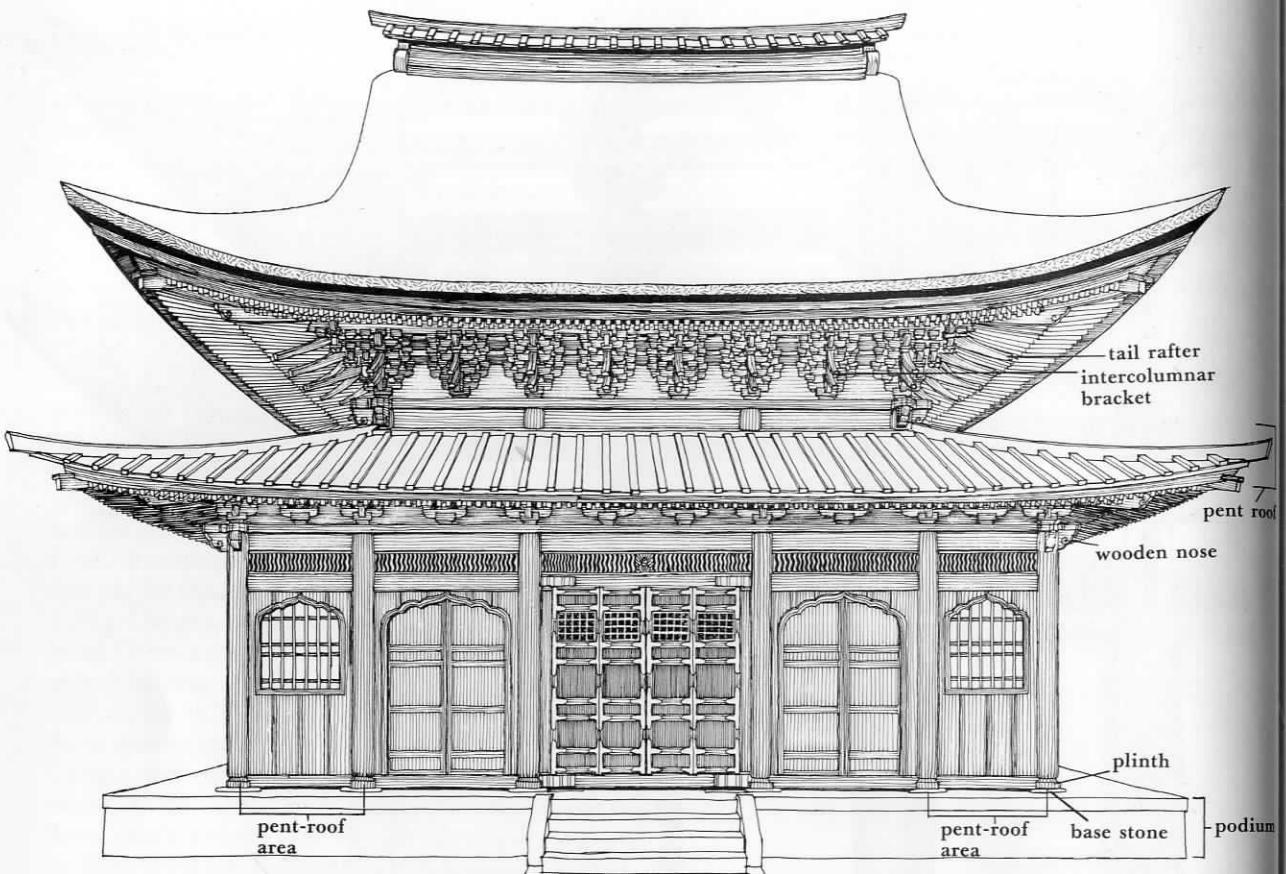
Besides Tōdaiji, Chōgen built a number of other temples in the Great Buddha style near the capital and to the west. One fine extant example is the Pure Land Hall (Jōdodō) of Jōdoji temple (Ono City, Hyōgo Prefecture), which Chōgen built in 1192 (see fig.

19). It is a square structure with three six-meter-wide bays per side and a central altar area one bay square. The low, pyramidal roof has no curve, and the rafter ends are hidden by long fascia (rafter-end covering boards, *hanakakushiita*; for other examples, see figs. 15, 20), which obviate the necessity of finishing each rafter-end separately and thereby increase construction efficiency. Inside there is no ceiling, in order that the complex pattern of columns, “rainbow” beams (*kōryō*), and struts may be displayed (see fig. 18). In the center of the structure stand three gilt images, which strikingly contrast with the vermilion color of the wooden structural members. The boldness and vitality of the building may give a more complete idea

of the effect of the Great Buddha style than even the Great South Gate.

Decline of the Great Buddha Style The Great Buddha style did not long survive its chief advocate, Chōgen. Possibly it was linked too strongly in people's minds with the regime of the *shōgun* and its policies. More importantly, its severity apparently did not harmonize with Japanese tastes. But elements of the style, such as its very rational structural program and its characteristic detailing, were absorbed into other building styles and were long-lived and influential.

NEW MEDIEVAL FORMS— THE ZEN STYLE



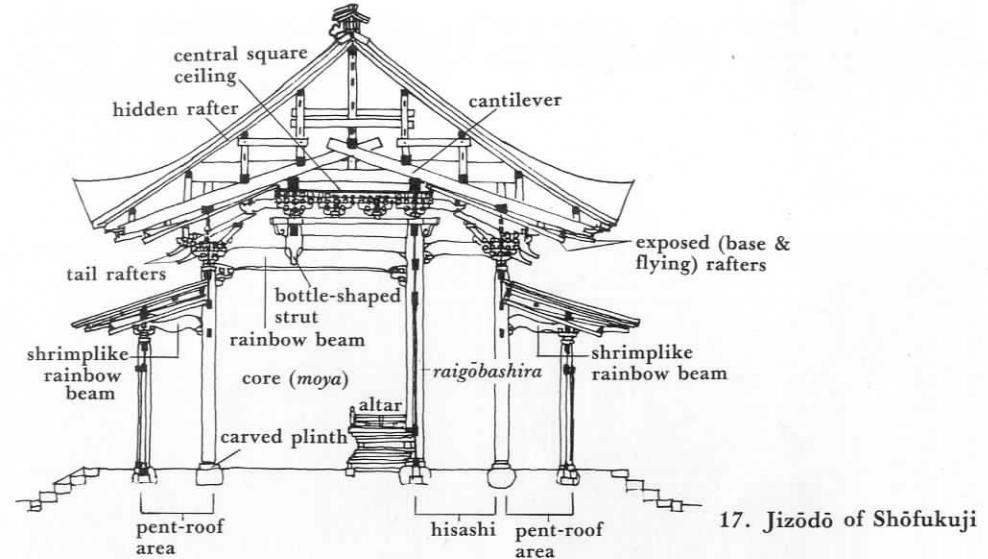
16. Jizōdō of Shōfukuji

The Architecture of the Zen Sect (Zenshūyō) At the same time that Chōgen was rebuilding Tōdaiji, another monk, Myōan Eisai (1141–1215), was introducing the Rinzai sect of Zen Buddhism to Japan from China. Soon thereafter, a second Zen sect, Sōtō, was brought to Japan by Eihei Dōgen (1200–1253). Eisai received the patronage of the second Kamakura shōgun, Yoritomo's son Yoriie, and was able to establish temples in Kamakura and in Kyōto. But Dōgen declined the invitation of the shogunal regent, Hōjō Tokiyori, and went instead deep into the mountains of present-day Fukui Prefecture, where he built the temple Eiheiji, the Sōtō headquarters. Both sects were able to expand, partly because their stern self-discipline and respect for intuitive understanding appealed to the warrior mind, and partly because the new Zen organization had deep ties with Chinese culture and learning and was

not monopolized by the court, which the shogunal regime viewed with suspicion.

Together with new doctrines, the Zen sect also introduced a new architectural style into Japan, one that, like the Great Buddha style, was developed in Sung China, but which is quite different in design. The Zen complex is in general axial in plan and roughly bilaterally symmetrical. This reflects the regimentation of the Zen monk's daily life, in which each act is expected to contribute to an overall attitude of religious discipline. The Zen sect sets out rules for not only the shape and appointments of each structure, but also the scale and placement of each building in the complex.

It is, however, in the structure and ornamentation of the individual buildings that the identifying characteristics of the Zen style are most apparent. Each hall is set on a stone podium (fig. 16), and each



17. Jizōdō of Shōfukuji

has a stone floor. The posts sit on carved stone blocks, or plinths (*soban*), rather than directly on base stones, and are beveled at both top and bottom. The brackets rest not only above each post, as in the Great Buddha style, but in the intercolumnar spaces as well (compare figs. 15, 16).

Though Sennyūji, a Ritsu-sect temple in Kyōto, also uses the Zen style, the mode was by and large limited to Zen temple complexes, from which it takes its name. It is also known as the “Chinese style” (*Karayō*) in contradistinction to the earlier style of Buddhist architecture, which by the twelfth century had come to be thought of as indigenous and accordingly called the “Japanese style” (*Wayō*). Like the Great Buddha style of Chōgen, many of its innovations were adopted piecemeal into the buildings of other sects, but unlike Chōgen's style, the Zen type thrived on its own as well.

The Shōfukuji Jizōdō According to an inked inscription on one of its bracket members, the Jizōdō of Shōfukuji temple dates to 1407 and is thus the oldest Zen temple in eastern Japan to which an exact date can be affixed. The structure is three bays wide by three deep and is one story tall, but the surrounding area with pent roof (*mokoshi*; fig. 16) gives it the appearance of a five-by-five-bay, two-story building. Atop rests a hip-and-gable (*irimoya*) roof. At the core of the Jizōdō is a one-bay-square section within which stands the altar.

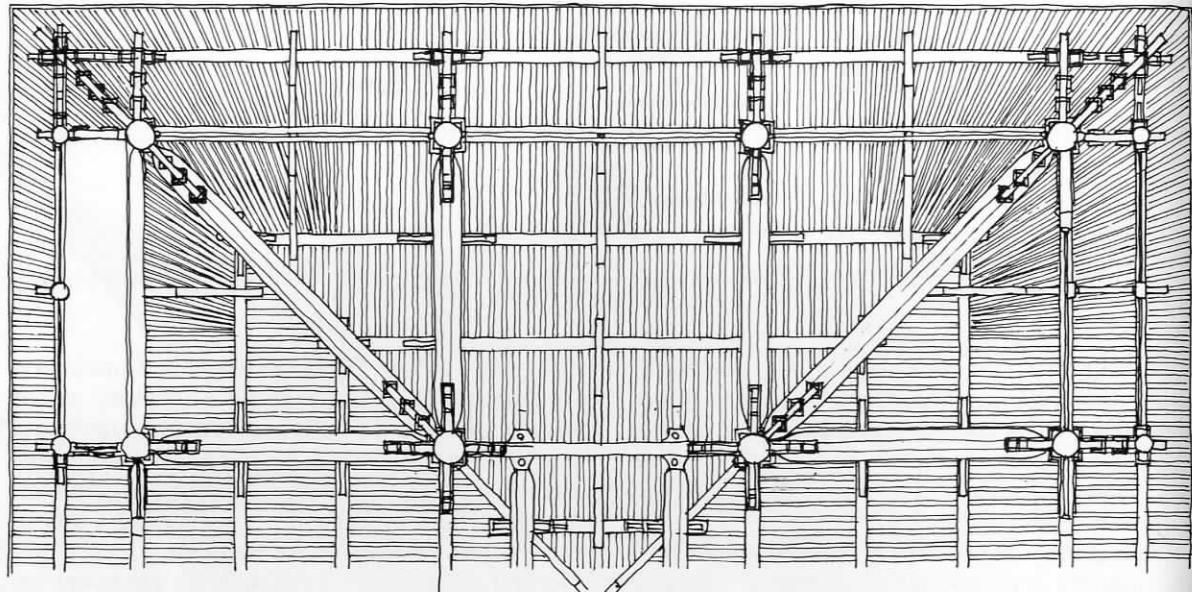
In comparison to the Great Buddha style and the earlier so-called Japanese style, the Zen-style members are proportionately thinner and give the exterior an attenuated appearance. This entails no sacrifice in stability, however, thanks to a more efficient use of the tie beams (*nuki*) that pierced the columns they connected. (For further discussion of details of the Zen style, see pp. 26–27.)

The Shariden of Enkakuji temple in Kamakura is very similar in appearance to the Jizōdō, and is likewise famous. The original burned in 1563, and the present structure is believed to have been moved from Taiheiji, one of the five Kamakura nunneries. But the history of Taiheiji is unclear, and a precise date cannot be fixed to the Shariden.

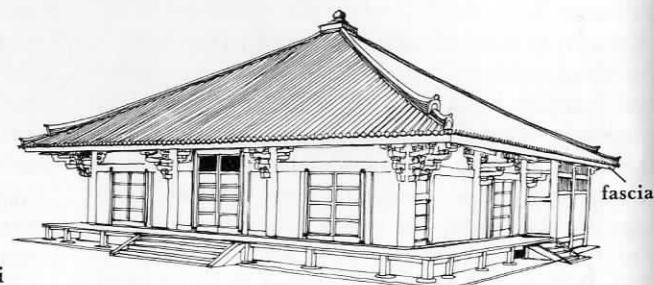
Naturalized Design Though the Zen style was imported from Sung China, it would be a mistake to assume that Japan's extant Zen structures are perfect replicas of Chinese prototypes. Over the years Japanese carpenters altered the original designs to suit native preferences. One obvious example is the roof, which in Japan is often covered with wood shingles rather than the more Chinese-style tiles and is supported by a double-tiered system of rafters (fig. 17). The lower layer of rafters (*keshōdaruki*) is exposed, and the second layer (*nodaruki*), which actually supports the roof above, is hidden and set at a steeper pitch than the exposed rafters beneath. Later, the construction was further strengthened by the addition of a cantilever (*hanegi*) between the two rafter sets.

Until this “hidden” or “double” roof system was developed in the tenth century, it had been impossible to build wide spaces without having a steep drop in the angle of the rafters over the peripheral sections (*hisashi*) of a building that surrounded the core (*moya*). The hidden roof made it possible for the pitch of the underside of the roof to be set independently of that of the exterior, thus allowing gently inclined exposed rafters over the periphery. This eliminated heavy shadows and gave a feeling of horizontality and calmness to the outlying spaces. The hidden roof was a Japanese innovation and its use made Japanese temple spaces quite different in feeling from their Chinese antecedents.

DETAILS OF THE GREAT BUDDHA STYLE



18. Underside of roof,
Pure Land Hall, Jōdoji

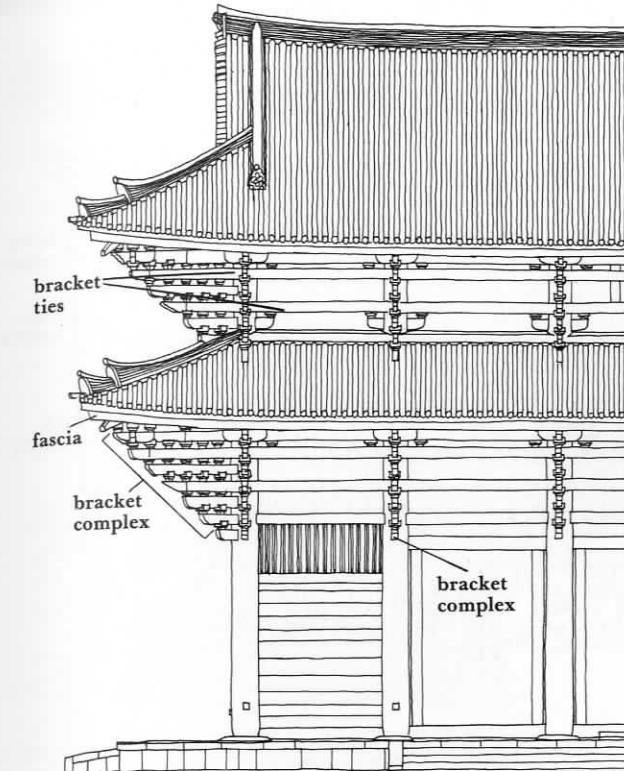


19. Pure Land Hall, Jōdoji

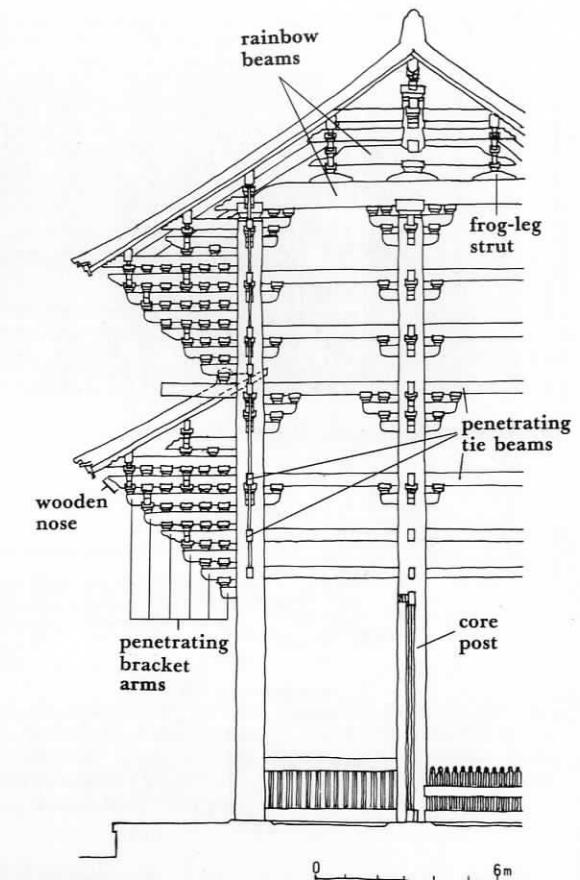
Structural Characteristics As mentioned earlier, the Great South Gate of Tōdaiji and the Pure Land Hall of Jōdoji are the two finest extant examples of the Great Buddha style. Figures 20 and 21 show how the bracketing system is arranged. The bracket arms (called *sashi hijiki*) are set directly into the posts (fig. 21), making them quite different from the conventional brackets which were simply placed atop the posts (see fig. 48 for comparison). The posts are laterally stabilized by penetrating tie beams (*nuki*) which pierce the center of the posts (fig. 21). These beams provide stronger structural support than the common non-penetrating tie beams (*nageshi*), which are pinned to the posts' sides. The posts are strengthened back to front by more penetrating beams tied into the posts at the core of the structure.

By and large, the brackets themselves face only front to back, and lateral arms are in general eschewed in favor of unbroken bracket ties (*tōrihijiki*) that provide the necessary lateral support (compare figs. 20, 23).

Further structural simplification is seen in the single layer of rafters that carry the roof but are masked at the ends by the fascia mentioned previously (figs. 15, 20). Nor is the more complex double roof system in evidence. Economy is exercised too in the rafter placement, unique to the Great Buddha style, which is in fan pattern (*ōgidaruki*) on the corners (fig. 18)—thus providing more corner support than the parallel style (*heikōdaruki*) of standard “Japanese-style” roofs—but is parallel in the center of each side (compare this arrangement with figs. 22, 28). As indicated earlier, the complex roof construction is visi-



20. Great South Gate, Tōdaiji



21. Great South Gate, Tōdaiji

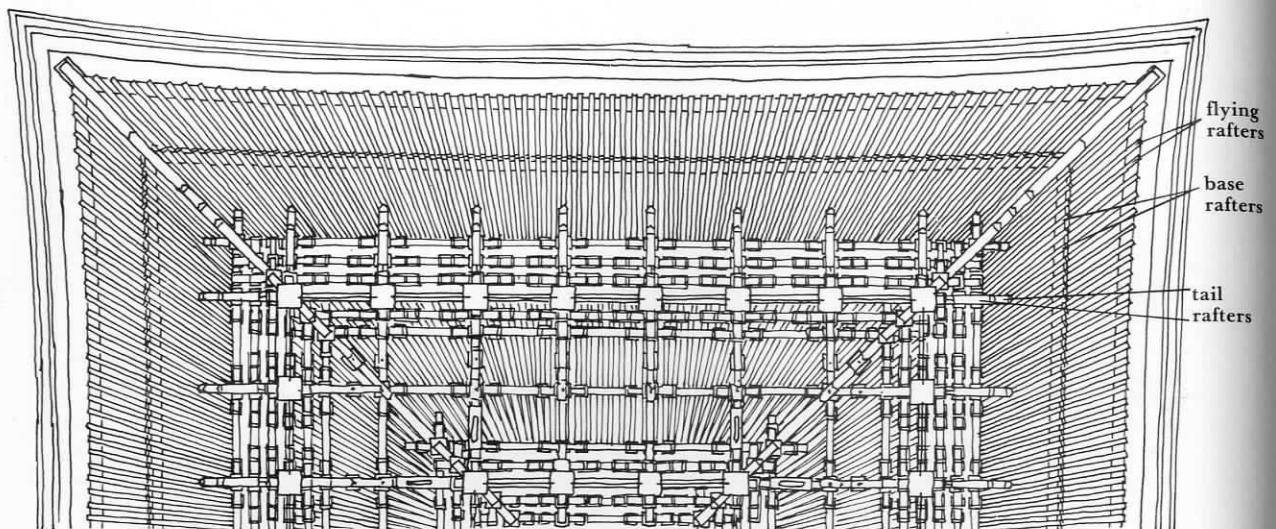
ble from the interior as there is no ceiling, and the structural members thus take on an added ornamental function. The interior “rainbow” tie beams (fig. 21), referred to as such because they are slightly curved and tapered at the ends, have a configuration unique to the Great Buddha style, being nearly round in section and bearing a groove on the underside in the shape of a monk’s staff (*shakujō*).

Decorative Details The Great Buddha style uses structural members that are proportionately much thicker than those used in Zen buildings. Moreover, the Great Buddha design demands main columns that run the entire height of the structure. Obtaining the requisite lumber for the building campaign at Tōdaiji was a challenging process as a result, and Chōgen’s laborers went deep into the mountains

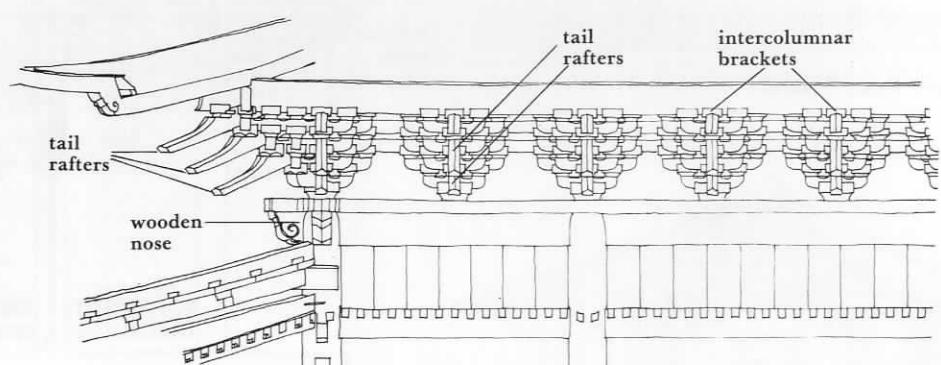
before finding trees tall and thick enough to serve.

The Great Buddha style also uses a unique french-curved design at the beam tips (called *kibana* or “wooden noses”; barely visible in figs. 15, 20–21) as well as in the “frog-leg” struts (the curve not visible in fig. 21); for “wooden noses” in Zen-style structures, see figures 23–24, and for other frog-leg struts, see page 39. Paneled doors of simple design are used as well, and they are hung from large wooden hinges (*waraza*) attached to penetrating tie beams at top and bottom. Similar doors, but more ornamented, are used in Zen-style structures (see fig. 25).

DETAILS OF THE ZEN STYLE



22. Underside of roof, Jizōdō, Shōfukuji

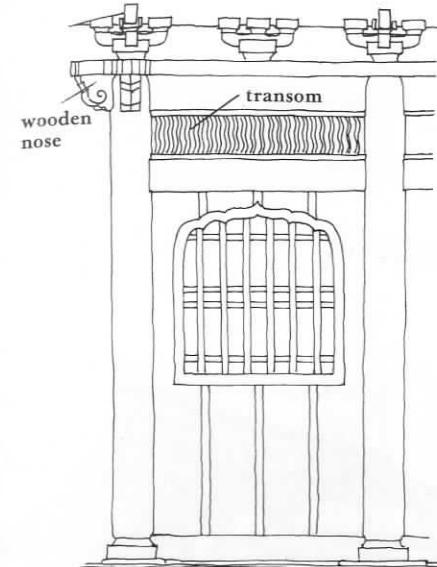


23. Bracketing system, Jizōdō, Shōfukuji

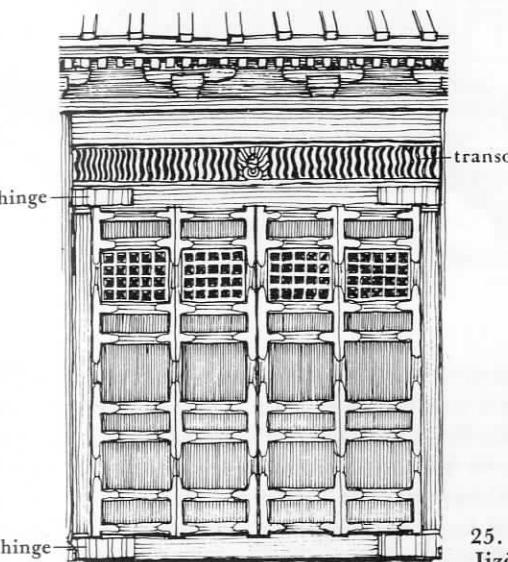
The Typical Zen Monastic Plan We have already seen that the Zen complex employs a characteristic axial layout. One fine example is that found in an extant plan of Kenchōji dated 1331, showing the temple as it was rebuilt after a fire in 1315 (fig. 26). One enters the temple ground over an arched bridge. Then, once through the Main Gate (*Sōmon*), one passes between rows of junipers that stand before the Enlightenment Gate (*Sammon*), which corresponds to the inner gate (*chimon*) of other sects. To the east are the bathing facilities (*Yokushitsu*); to the west, the latrine (*Seichin*). Beyond is the corridor-bordered central court, planted again with junipers, with the Buddha Hall (*Butsuden*) at the north. To the east of the Buddha Hall is the *Tochidō* (hall for the worship of local deities) and to the west is the Founder's Hall (*Soshidō*). Outside the central court to the east are the temple kitchens (*Kuri*), and to the west the

Monks' Quarters (called *Sōdō* in Zen complexes). North again is the Dharma Hall (*Hattō*), originally for lectures on doctrine. At the northern extremity of the compound is the Guest Hall (*Kyakuden*) for the entertainment of important personages. It overlooks an elegant pond. In other Zen complexes this space is occupied by a *hōjō*, the residence of the abbot and a second area for lectures and doctrinal discussion.

Structural and Ornamental Details The Jizōdō of Shōfukuji (see fig. 16) is a fine specimen of Zen-style detail. The windows are cusped (*katōmado*; fig. 24), and the paneled and ornamented doors (*sankarado*) are, like those of the Great Buddha style, fixed to the penetrating tie beams by hinges (*waraza*; fig. 25). Above both windows and doors runs the transom that admits light through its "bow-shaped" members. Beam ends are carved in a french-curved design



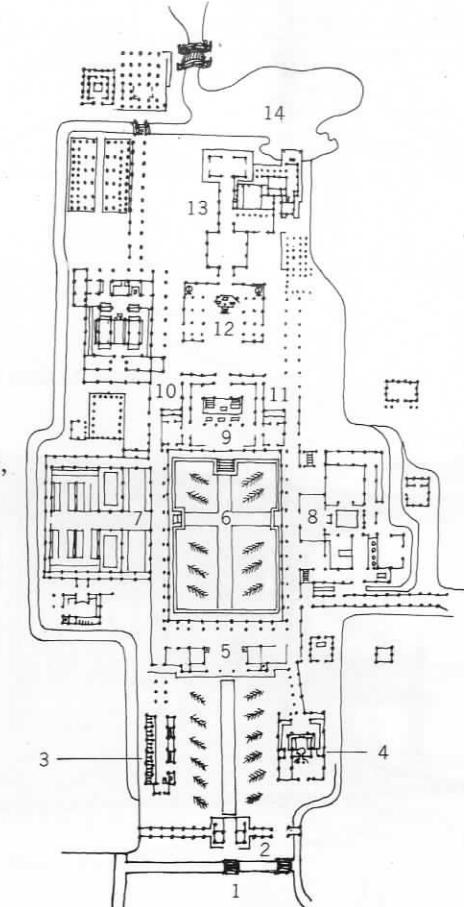
24. Cusped window, Jizōdō, Shōfukuji



25. Paneled doors, Jizōdō, Shōfukuji

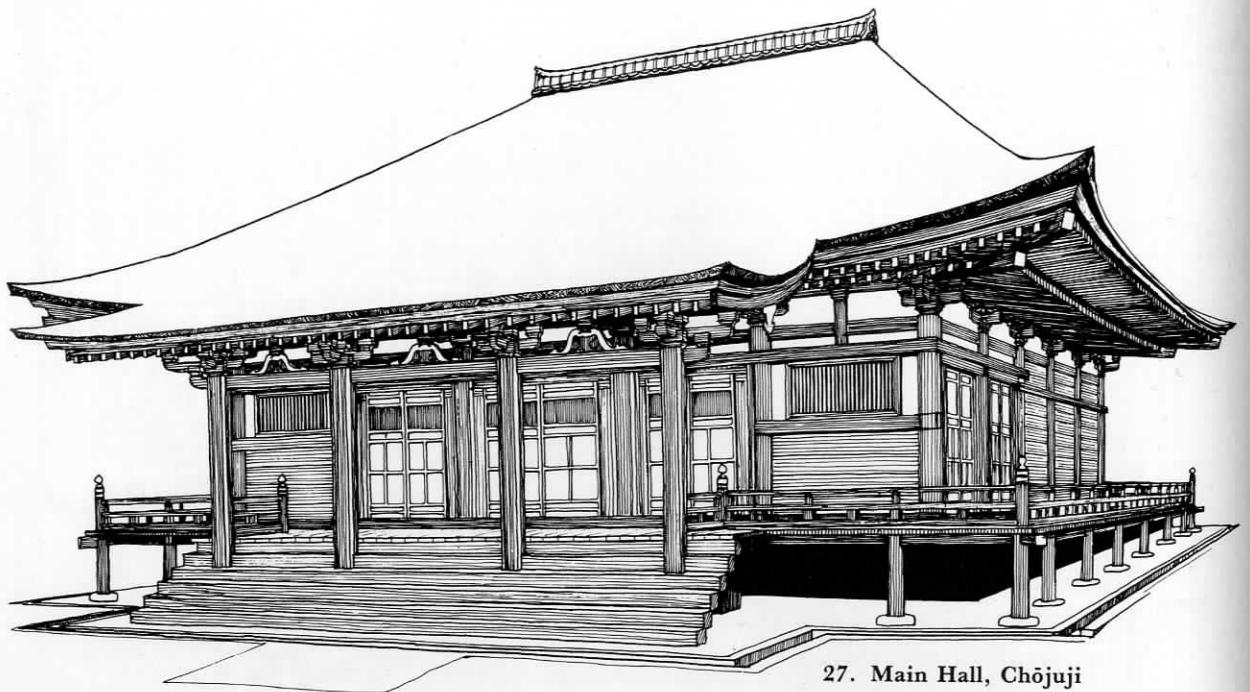
typical of Zen structures (figs. 23–24).

The roofing system is a marvel of complex engineering. Inside, it visually radiates from a central square ceiling (*kagamitenjō*) that hangs above the one-bay-square central section of the structure where the altar stands (see fig. 17). The rear end of the ceiling is supported by two posts (*raigōbashira*) that reach up from the back of the altar beneath, but the two posts one would suppose to be necessary to hold up the ceiling front are cut out, to provide an unblocked view of the altar from the entrance. Instead, the front end of the ceiling is supported by two short "bottle-shaped struts" (*taiheizuka*) that rest on two giant transverse beams. These beams span two bays front to back, from the two rear *raigōbashira* posts out to where the front of the building proper meets the peripheral pent-roof section. The rafters radiate from above this central square ceiling (fig. 22), fanning



26. Kenchōji: 1) bridge, 2) main gate, 3) latrine, 4) baths, 5) Enlightenment Gate, 6) central court, 7) Monks' Quarters, 8) kitchen, 9) Buddha Hall, 10) Founder's Hall, 11) Tochidō, 12) Dharma Hall, 13) Guest Hall, 14) pond

THE MEDIEVAL JAPANESE STYLE



Chōjuji Despite the introduction of the newer Great Buddha and Zen styles in the Kamakura period (1185–1333), the older so-called Japanese style continued to be used. One particularly fine example of the medieval Japanese style is the Main Hall (Hondō) of Chōjuji temple (Kōka District, Shiga Prefecture; fig. 27). A temple of the Tendai sect, it is composed of an Inner Sanctum (Naijin) and an Outer Sanctuary (Gejin; figs. 29–30), separated by lattice doors with a diamond-pattern transom above.

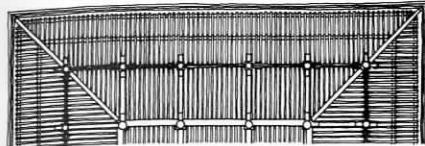
The cross-section illustration shows how each of the two areas has its own exposed roof (*keshōyaneura*) above it, with a single hidden roof (*noyane*) built over both, visually unifying the structure from the exterior. This shows that originally the building was composed of two more-or-less separate structures, the rear one called the Principal Hall (Shōdō) and the front one, the Worship Hall (Raidō). The Main Hall of Chōjuji has a calm appearance, thanks to the thick structural members, simple bracketing, and low roof. The traditional paralleled rafter system (fig. 28) clearly contrasts with the fan rafting used in the Great Buddha and Zen styles.

The Rebuilding of Kōfukuji The Japanese style was also used in the project to rebuild the Fujiwara temple of Kōfukuji, which was destroyed along with

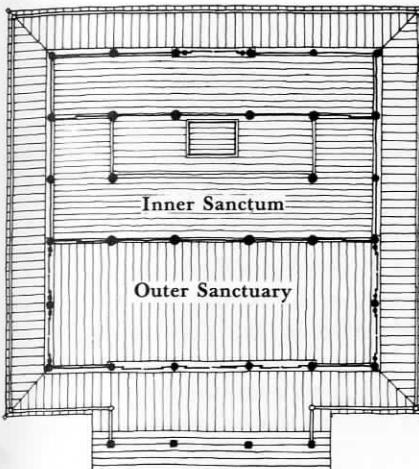
Tōdaiji in 1180. Kōfukuji was not rebuilt in Chōgen's new Great Buddha style because the aristocratic Fujiwara family, creators of the Phoenix Hall, was by this time a venerable and conservative house, and they favored traditional design. Some structural improvements were incorporated, however.

Today, only two buildings at Kōfukuji remain from the post-1180 reconstruction campaign. They are the North Octagonal Hall (Hokuden) and the Three-story Pagoda. The former was rebuilt by Nara-area carpenters associated with the temple, and they used the original Nara-period foundation stones. The design of the North Octagonal Hall consequently bears a great debt to the eighth-century prototype. The pagoda was rebuilt by Kyōto carpenters trained under the influence of Heian courtly taste and is accordingly more delicate and refined.

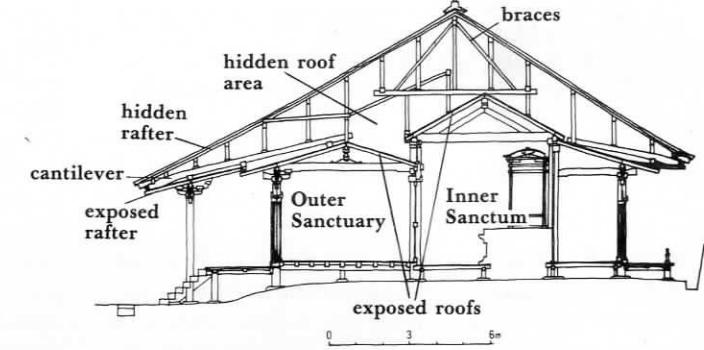
The Eclectic Style Toward the end of the Kamakura period, the Japanese style began adopting elements from the two newer building types. The wooden noses of beams and bracket arms might adopt the Great Buddha style, or the posts supporting the porch roof (*kōhai*) might stand on Zen-style carved plinths or be connected to the building proper by the bulbous S-shaped “shrimplike rainbow beams” (*ebi kōryō*) that often connect the pent-roof



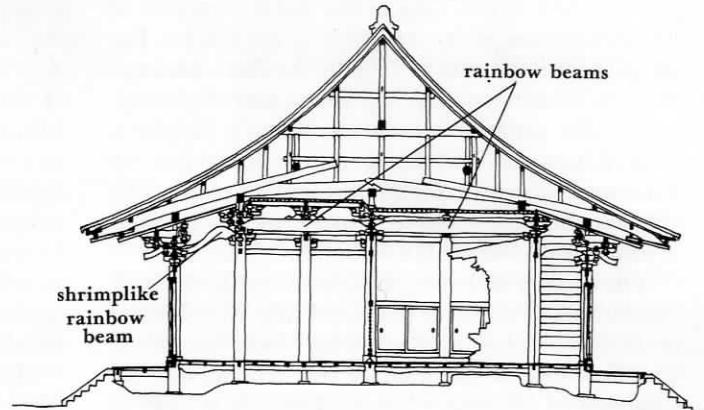
28. Underside of roof,
Main Hall, Chōjuji



29. Main Hall, Chōjuji



30. Main Hall, Chōjuji



31. Main Hall, Kakurinji

section of Zen structures to the central portion (see fig. 17 for an example). In fact, the number of pure Japanese-style buildings dramatically declined in this period. The degree of stylistic mixture thus determines whether a building is to be identified as Japanese style or Eclectic style (Setchūyō).

An Example of the Eclectic Style The Main Hall (Hondō) of Kakurinji temple (Kakogawa City, Hyōgo Prefecture) is a particularly well-known Eclectic style structure (fig. 31). The hall, thought to have been built in 1397, is basically of the Japanese style, with details of the Great Buddha style selectively added, such as the nearly round Great-Buddha-style “rainbow” beams. The combination of these two styles occurs so frequently that some architectural historians refer to it as the New Japanese style (Shin Wayō). In the case of the Kakurinji Main Hall, however, Zen-style elements were also blended into the design, as in the above-mentioned “shrimplike rainbow beams” (fig. 31). The Main Hall (Hondō) of the Myōōin temple (Fukuyama City, Hiroshima Prefecture), built in 1321, is another example where all three main medieval styles are used in combination.

A small number of pure Japanese-style buildings did continue to be built even in the Muromachi peri-

od (1338–1573). One such structure is the Golden Hall (Kondō) of Kōfukuji, dated 1415. As was the case with the North Octagonal Hall and Three-story Pagoda discussed earlier that survive from the early Kamakura rebuilding of the temple, the style was deliberately chosen because of the temple's ancient history and its location in the old Nara Capital. All in all, however, the introduction of the Great Buddha and Zen styles made a profound impact on medieval builders and influenced the development of a variety of new architectural effects. Kamakura-period architecture was therefore much more stylistically varied than that of earlier periods. In succeeding centuries Buddhist architectural types settled into more or less fixed forms.

A large number of impressive medieval buildings still survive, including the thirty-three-bay Main Hall (Hondō) of the Rengeōin (also called the Sanjūsangendō; Kyōto, 1266), which is constructed in the Japanese style with some details in the Great Buddha style. Also notable is the Five-story Pagoda of Kōfukuji (Nara, 1442), a separate structure from the even older Three-story Pagoda of the same complex, mentioned earlier.