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Jesuit architecture in Japan: how to convert a Buddhist temple into a church

Adriana Piccinini Higashino*

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Resumo

Os Jesuítas chegaram ao Japão em 1549 e, até serem expulsos, realizaram muitas conversões ao Cristianismo e construíram também várias igrejas, escolas e hospitais. Para manter a missão no Japão, os missionários jesuítas dependiam do apoio financeiro dos senhores locais e, muitas vezes, foram-lhes concedidos templos budistas para servirem como igrejas. Com base na correspondência jesuíta da época, uma breve análise da arquitetura budista no Japão e das características da arquitetura eclesial jesuíta no mundo e no Japão permite-nos inferir a possível forma da planta de um templo budista convertido em igreja.

Palavras-chave: arquitetura japonesa, missionários jesuítas, templo budista, igreja.

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Abstract

The Jesuits arrived in Japan in 1549 and until their expulsion were very active, converting people to Christianity, building churches, schools, and hospitals. The Jesuits relied on the local lords' financial support to build and often received Buddhist temples to be converted into churches. Based on a review of Jesuit letters, a brief analysis of Japanese Buddhist temple floor plan characteristics, a short review of Jesuit church architecture in general and in Japan I will illustrate how a Buddhist temple floor plan may have looked like when converted into a Jesuit church.

Keywords: Japanese Architecture, Jesuit Missionaries, Buddhist temple, church.

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Jesuit architecture in Japan: how to convert a Buddhist temple into a church

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Francisco Xavier (1506-1552)¹ and his companions, Cosme de Torres (1510-1570)² and João Fernandez (1526-1567)³, arrived at Kagoshima in 1549. Xavier first intention was to go to the capital and ask permission to preach in Japan but the local lord⁴ suggested that Xavier waited in Kagoshima until the war at Meaco (modern Kyoto) was over. Although well received Xavier did not find the land willing to accept Christianity, so decided to continue his travel to Meaco and on his way search better places to preach. That is how the Jesuits would arrive at Hirado, in Northern Kyushu, and later at Yamaguchi where they received support from local lords⁵ to spread Christianity. Xavier eventually arrived in Meaco, which due to political turbulence was not favorable for preaching. He departed Japan in 1552, leaving his two companions with the newly founded Kyushu Christianity⁶.

The Jesuit arrived in Japan at the end of the 16th Century, and for almost a hundred years they were very active, converting people to Christianity and building churches, schools, and hospitals. However due to their expulsion from Japan in 1614 and the following persecution of Christians by the Tokugawa Shogunate (1600-1868), everything built by the Jesuit was destroyed, and very little is known about their building activities and how it may have exerted influence on traditional Japanese architecture.

¹ Francisco XAVIER (1506-1552) born at the Xavier Castle in Navarra, Spain was one of the co-founders of the Society of Jesus. He was engaged in missionary work in Asia since 1540 and have been in Japan from 1549 to 1551. Xavier died in China in 1552 and canonized in 1622.

² Cosme de TORRES (1510-1570) born in Valencia, Spain, joined the society in 1548 after doing religious work in Mexico, Philippines, and the Moluccas. Arrived in Japan together with Xavier in 1549 and died in Amakusa in 1570.

³ João FERNÁNDEZ (1526-1567) Borne in Cordoba, Spain. Arrived in Japan in 1549, where he worked until his death in 1567. He was one of the first Jesuit to learn well the Japanese language.

⁴ 島津 貴久 Shimazu TAKAHISA (1514-1571).

⁵ Lord of Hirado: 松浦 隆信 Matsura TAKANOBU (1529-1599), Lord of Yamaguchi: 大内 義隆 Ouchi YOSHITAKA (1507-1551).

⁶ Luís FRÓIS, SJ, *Historia de Japam*. José Wicki, SJ, ed., 5 vols. Lisbon, 1976–1984, vol. 1 pp. 28-30.

The Jesuit Missionaries in Japan did not have financial support from Europe and relied on the sponsorship and technical support of local Japanese lords to build their houses and churches. According to the Society 16th Century letters, the Jesuit in Japan often received Buddhist temples to convert into churches. The letters also described how the novelty of the interior of those churches amazed the Japanese. Contradictorily the Visitor, Alexandro Valignano (1539-1606)⁷, in his directives for the Japanese mission wrote that the building type of Japanese Buddhist temples was not appropriate to be used as a church because the floor plan of a Buddhist temples was wide and shallow while a church floor plan should be narrow and deep.

Did the Jesuit convert Japanese Buddhist hall into Churches?

What are the characteristics of Jesuit church architecture?

What are the architectural characteristics of the Buddhist hall the Jesuit received?

How could the Jesuit have transformed a Buddhist hall into a church?

In this paper, I will answer the questions above and propose a floor plan for a Buddhist temple converted into a church. At first, I will review the 16th Century Jesuit's letters related to the topic and gather passages that suggested the conversion of Buddhist halls into Churches. After a brief analysis of Japanese Buddhist temple floor plan development and 16th Century temples architecture, I will examine Jesuit church architecture in general and in Japan. Finally, I will propose a floor plan for a Buddhist hall transformed into a church. Through a floor plan drawing, I will illustrate how a Buddhist hall floor plan may have looked like after it was converted into a Jesuit church.

1. Did the Jesuit convert Japanese Buddhist temple into Churches?

Analysis of Records on Jesuit Building Activities in Japan

The Jesuits in Japan did not receive direct financial support from Europe and consequently to construct churches or houses they entirely relied on local lords and the local community sponsorship. Documents and previous studies have shown that the Jesuits in their missions would mostly adapt existing structures to their needs, the best they could. Sometimes

⁷ Alessandro VALIGNANO (1539–1606), was an Italian Jesuit missionary born in Chieti. He joined the Society of Jesus in 1566 and was sent to East Asia in 1573 to supervise the Jesuit Mission in Asia. Valignano visited Japan in 1581-82 and after wrote “Advertimentos E Avisos Acerca Dos Costumes E Catangues De Jappão” a set of guidelines for the Jesuit mission in Japan, applying his cultural adaptations ideas.

local lords would give them the means to build new structures, which were made by local carpenters using traditional Japanese architecture techniques, or would provide them buildings to use⁸.

The information on Jesuit correspondence shows what kind of facilities and how the Jesuits were able to build in Japan. However, as Diniz⁹ has explained on her review of the letters printed at Évora in 1598, the description about Jesuit building activities in Japan mostly concerns the houses and residences, and there is few information about the architecture of the churches. Among those few reports, I found extracts confirming that the Jesuit did convert Buddhist temple into churches. For example, Cosme de Torres, in his letter of 1551, described how the local lord gave them a Buddhist monastery to use as a church¹⁰. João Fernandez, in his letter of 1576, wrote that the king of Arima¹¹ gave them the main Buddhist temple with everything that it had inside, the land where they had the church and some houses that were so big that they did not need to improve them¹². As shown in the records the local lords had control over the Buddhist temples and donate temples' buildings to the Jesuits use. For example, during the turmoil of 1551, when the city of Yamaguchi was attacked, a local lord (*Naetodono*) asked a Buddhist temple to hide the Jesuits. The monks first refused but were forced to shelter the Jesuits for two days and two nights¹³. Therefore Buddhist monks may not always have agreed with the local lord's decision and were forced to obey. In extreme cases, the lord would force the monks to convert themselves to Christian-

⁸ Gauvin Alexander BAILEY, Jesuit Art and Architecture in Asia, *The Jesuits and the Arts, 1540-1773*, Saint Joseph's University Press, November 1, 2005, pp. 313-318.

⁹ Diniz, Sofia: Jesuit buildings in China and Japan: a comparative study, *Bulletin of Portuguese – Japanese Studies*, num 3, December 2001, pp107-128 Universidade Nova de Lisboa, Lisboa, Portugal.

¹⁰ BIBLIOTECA DA AJUDA [BA], Códcs. 49-IV-49 «Copia de huma carta do Padre Cosmo de Torres que esta en Japão pera os Irmãos da companhia de Jesus de Goa feita em dia de Sao Miguel 29 de setembro ano 1551» [fl. 143] ...*E mais deu hum mosteiro para estar em elle o padre e seus companheiros* ...

¹¹ King of Arima: Dom Andre (有馬 義貞) Arima Yoshisada (1521-1577).

¹² ARQUIVO NACIONAL DA TORRE DO TOMBO [ANTT], Armário Jesuitico, liv. 28, f 43v. Copia da Carta do Padre Alonso Gonçalves, “*Dom Andre Rei de Arima he Irmão de Don Bertolomeu, ainda que Dom Bertolomeu he seu vaçallo. Dom Andre nos deu huma varella principal que era cabeça e como metropolis das outras donde vivia seu mestre com tudo o que avia nella que era muyto, e terras que estão dentro da cerca donde temos a igreja e a casa sem fazer nenhuma cousa por serem as casas grandes, a onde hay tanto concurso de gente que com ser muito capas não cabem em ella, e no patio e quando amanhece esta a Igreja cheia*”.

¹³ BA, Códcs. 49-IV-49 «Translado de huma carta do Irmão Joao Fernandes de XX de Outubro do ano de 1551 que escreve do Reino de Japao da cidade de Hamangochi a Goa ao Pe Mestre Francisco» [fl. 1135v.].

ity. For example Dom Bartholomeu¹⁴ gave the Jesuits a temple together with its monks, after winning a war, to be used as a church. The monks asked the Jesuits to teach them how to bury the dead in the catholic way because they wanted to help and there was a lot of people to be buried¹⁵.

In his letter of 1576 Alexandre Valerregio¹⁶ describes how, in a small village of the Island of Goto, they first build a stone wall around a land they received, which was to be used as a cemetery, and later erected a large cross. Since the village did not have a church, the liturgical services were held on open air, in front of the cross¹⁷. On the same letter, Valerregio wrote about another small village that had no church, but only a cross, and how with the villagers help they were able to build a church¹⁸. This letter shows how the local community helped to construct the wall and how the Jesuits used the cross to symbolize Christianity.

The Jesuit correspondence showed that local lords sponsored the Jesuits in the construction of churches and houses, and sometimes provided them Buddhist temples buildings to be transformed into churches. The temples the Jesuit received were not abandoned buildings, as some

¹⁴ Otomo SORIN 大友宗麟 (1530-1587).

¹⁵ ANTT, Armário Jesuitico, liv. 28, f. 21.

¹⁶ Alexandre Valerregio: arrived in Japan in 1568 and returned to Europe in 1570 by order of the General due to his health issues. Copies of his letter exist on the manuscripts of the REAL ACADEMIA DE LA HISTORIA [RAHM], codice 09-02663, and Cartas que os padres e irmãos da Companhia de Iesus, que andão nos Reynos de Iapão ascreuerão aos da mesma Companhia da India, & Europa des do anno de 1549 até o de 1580 : por Manoel de Lyra, 1598. ff. 254-256 (<http://purl.pt/15230>).

¹⁷ RAHM, codice 09-02663, f1. «Copia de una del Padre Alexandro Valerregio (dela compaña) qual acabo despues de venido del Gotto, que es Isla y reino sepor si ay mucha noblessa christiana en Japon para V.Exca del ano de 1570». «*Es esta tierra una Isla (Goto) la qual tiene Rey por si que reside en esta ciudade de vohica que es la principal de esta Isla y Reino... Luego que vine a esta Isla del Gotho me espante mucho que no tubiessen cimiterio donde enterrar los xpianos, como le tienen en otras partes de Japon donde ay Iglesias, viendo esto se movieron todos en grande fervor a hazerlo, y luego sennalaron un lugar y sitio muy aproposito el qual cercaron (desde el principe Don Luis, y los demas nobles hasta los mas bajos hombres mugeres) con una pared de pedra la qual todos acarrearavan sobre los hombros con tanto fervor y devocion, que me causava por una parte grandissima alegria.... Despues de cercado el cimiterio, hizieron una cruz muy grande y hermosa y para enarbolarla y levantarla en el campo que avian cercado y para ben dezir el cimiterio, me embiaron a dezir, que determinase el dia en que queria ir alla, parecio me que sexta muy aproposito el dia de todos los Santos*».

¹⁸ RAHM, cod. 09-02663, f1.: «*En esta isla de el Gotho, ay otro lugar que se llama muzada, el qual por no aver mas de un ano que se avia convertido nrs Sancta Fee, no tenia mas de una cruz en arbolada, viendo la necesidad que tenian de iglesia, asi para hazer oracion, como para que en ella se ensenase la doctrina. Junte los xpianos, y persuadiles que la hiziesen, lo qual ellos aceptaron con tanto fervor, que conser hombres trabajadores olui dados del provecho temporal, y movidos del... se deo enparon de sus trabajos, y de sus labores, y hizieron con grande priesa una iglesia muy hermosa conforme al lugar que era*».

researchers have suggested¹⁹, some of the buildings belonged to prominent temples, and the monks of those temples were forced to convert to Christianity²⁰. I can list several reasons for the Kyushu lords to present the Jesuits missionaries with buildings. Sponsoring the Jesuits not only aided the Kyushu lords to conquest the sympathy of Portuguese merchants but also gave them control over the Buddhist monks. During the warring states period,²¹ many Buddhist temples had armies and were a threat to the local lord. Oda Nobubaga (1534 –1582)²² burned down the Enryakuji temple in Kyoto, Koyasan temple in Wakayama, and in Osaka, he had trouble containing the Negoro monks, which would turn the population against him. Therefore according to the information on the Jesuits letters in addition to the political-socio situation of 16th century Japan, I can affirm that the Kyushu lords gave Buddhist temples' buildings to the Jesuits to convert them into Catholic churches.

2. What are the architectural characteristics of the Buddhist hall the Jesuit received?

In the letters, the Jesuits refer to all religious buildings as “varelas”. When the Jesuits arrived in Japan there were two types of religious buildings, Shinto shrines and Buddhist temples. The Shinto religion is much older and worships natural elements such as an old tree or a mountain. It is strongly related to the emperor. The Shinto shrines are mostly small structures, characterized by the simplicity of their architectural design, the elevated plank floor, the thatched roof and wooden walls. Buddhist temples sponsored Shinto shrines since the introduction of Buddhism in the 8th Century, and more strongly from the Middle Ages. Several Buddhist temples have or had a Shinto shrine constructed inside its site. Sponsoring Shinto shrines was a strategy adopted by Buddhist temples to spread Bud-

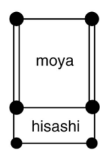
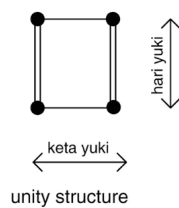
¹⁹ Matsuda and Kawasaki in their Japanese translation of Frois *Historia de Japam*, use the word *haidera* (廃寺) to refer to the temples received by the Jesuits, what gave the idea to Japanese researchers that the Jesuits received abandoned temples or old buildings. However, the Jesuits emphasized on their letters that they received the most important temple or that the temple had monks, what proves that the structures received were not abandoned and stopped to be used as a Buddhist temple because they were converted into churches. (Fróis, Luís. Kan'yaku Furoisu Nihon Shi. Tōkyō: Chūō Kōron Shinsha, 2000).

²⁰ ANTT, Armário Jesuitico, liv. 28, f. 21.

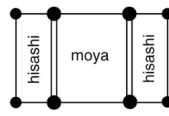
²¹ The warring state period started with the Onin war (1467-77) and ended with the Siege of Osaka (1615).

²² Oda Nobunaga was a powerful daimyo in the late 16th century, original from the country of Owari, actual Gifu prefecture and responsible for starting the unification of Japan.

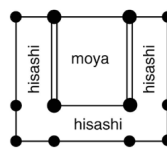
dhism among the people. Due to the small size of Shinto shrines, its relation with the emperor, and its financial dependency on Buddhist temples, probably the Jesuit did not receive any Shinto shrine. The building they referred as *varela* in the letters were Buddhist temples. To deduce how the Jesuits may have transformed a Buddha hall into a church first we have to determine the architectural style and the size of buildings they may have used. To understand it I will first go through a brief review of Buddhist architecture and then show the most common style and size of Buddhist hall during the 16th century.



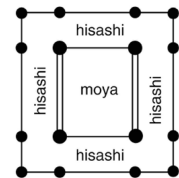
1 bay 1 side



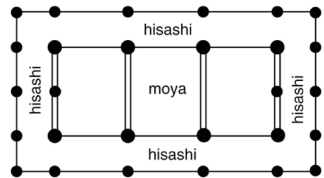
1 bay 2 sides



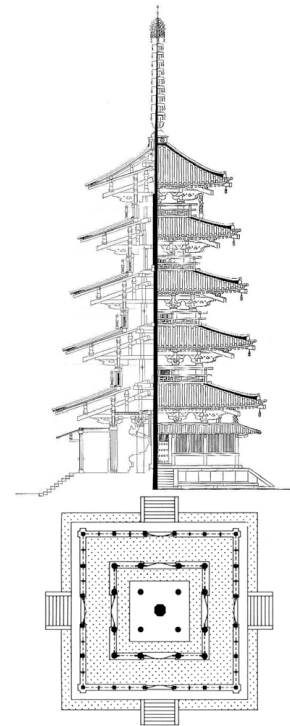
1 bay 3 sides



1 bay 4 sides



3 bays 4 sides

1 *Kenmenkiho* Structural System2 Horiyūji pagoda²³

Buddhist temples share a common architectural language, which varies according to the time it was constructed, and the sect of Buddhism it belongs to. Buddhist architecture was introduced in Japan at the end of the 8th century, imported from China together with the Chinese writing system and Buddhist religion, by the Japanese Aristocracy. Buddhist temples are complexes of several buildings, among which the Buddha Hall is

²³ Figure composed based on drawings from O. Hirotaro (2006), 太田博太郎編「日本建築史基礎資料集成七仏堂II」中央公論美術出版,2006年.

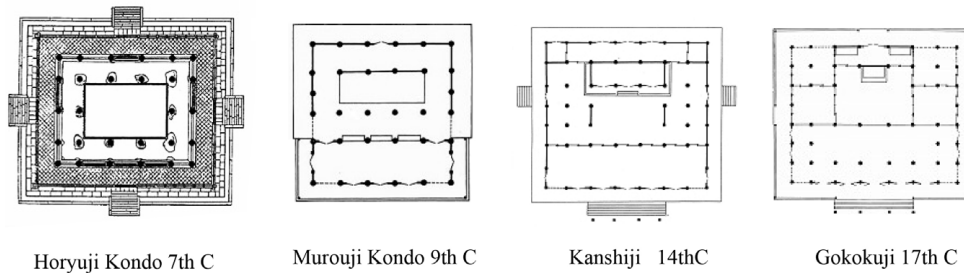
one of the principal buildings, where images and sculptures were placed. The first Buddhist temples used a construction system called *kenmenkiho*, which was based on a core unit that could be repeated and had verandas added to it. Buddha halls and other structures were classified according to the number of times this core was repeated and to how many sides the verandas were added. The core on the roof beam direction, perpendicular to the roof ridge (fig. 1 *Hariyuki*) could be repeated up to 2 bays, but on the direction parallel to the roof ridge (fig.1 *Ketayuki*), the core could be repeated infinitely. Consequently, large buildings were very long structures. A good example is the Sanjusangendo²⁴, which has 33 bays plus the verandas added to 2 sides, in total it is 35 bays long. The first Buddhist halls were built on stone platforms, had tiled roofs and the wood structural elements painted in red and green. The timber construction techniques imported to build Buddhist temples in Japan were used in China to build palaces, showing that the Japanese selected the techniques they imported and also explains the differences between Japanese and Chinese Buddhist architecture. At first Buddhist ceremonies were held at the garden and corridor structures surrounding the main buildings. The first halls were not built to be entered by people. The interior space was used only for displaying Buddhist sculptures and not to gather people. An excellent example of this lack of interior space of the first Buddhist structures is the five roofs pagoda of Horyuji temple²⁵. As figure 2 shows, in the floor plan, elevation and cross-section, the building has no internal division and the main post together with the building structure fulfill the interior. On the ground floor there is an altar with Buddhist images, but no space was left for gathering people.

The first Buddhist buildings from Asuka (592-710) and Nara period (710-794) had no ceiling, and the interior space of the building was integrated with the structure of the roof. In a structure like that, it is difficult to divide the interior space. Consequently, there was only one room per building. In the case of Buddhist halls and pagodas, the interior was fulfilled with Buddhist images, and there was no worship space inside the building. During the Nara period were erected the six major temples of

²⁴ Sanjusangendo (三十三間堂) means the 33 bays hall is the popular name for the temple Rengeo-in. The present building is a reconstruction from 1266. The hall has 118.2 m long by 16.4m deep.

²⁵ Houryujji Temple is the oldest building in Japan and probably the oldest wooden structure of the world. It was built at the end of 7th century in Karuga, actual Nara prefecture.

the new Heijō capital and a network of Buddhist temples (*Kokubunji*²⁶) were built all around the country establishing a Japanese style of Buddhist architecture. In the Heian period (794-1185) Tendai and Shingon Buddhist sects entered Japan, together with new architectural styles of Buddha hall.



3 Development of the worship space in Buddhist Halls²⁷

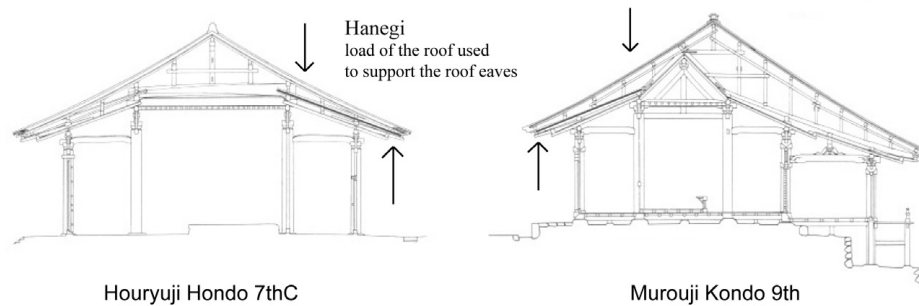
The worship space, which originally was outside the buildings, was gradually incorporated to the Buddha hall (fig. 3). At the end of the Heian period, Pure Land Buddhism (*Jodoshu*) became popular and lavish Buddha Halls (*Amida-do*) were built everywhere in the country. In this period, significant changes occurred in the structure of the Buddha halls, such as the use of elevated planked floor and the addition of ceiling. The period shows an adaptation of Buddhist architecture to the Japanese socio-cultural context and Japanese traditional architecture techniques. For example, not all Buddha halls had a tiled roof anymore, some had thatched or shingled roofs, techniques initially only use on residential architecture and Shinto Shrines.

Due to the addition of worship space to the Buddha halls interior, the building changed. The stone floored interior space dedicated only to the display of images, evolved into a planked floor, later covered with tatami mats, more comfortable to people. The invention of the ceiling, which would structurally separate the interior space from the roof structure, allowed the division of the interior space into rooms. Further development

²⁶ Kokubunji (国分寺) literally means country (国) divided (分) temples (寺) and were a network of Buddhist temples constructed in all parts of Japan by the Emperor during the Nara period. It had Todaiji temple as head of the network and helped the emperor in controlling the population.

²⁷ Figure 3 was elaborated using drawings from 文化庁監修「国宝・重要文化財大全11建造物上巻」毎日新聞社、1998.

of construction techniques such as the *Hanegi*²⁸ (fig. 4) permitted longer roof eaves and smaller size of structural elements.



4 *Hanegi* – based on the lever system, it uses the load of the roof to support the roof eaves²⁹

From the Kamakura period (1185-1333) new sects of Buddhism and architectural styles³⁰ entered Japan. The new architectural styles brought innovation to the structure of the buildings. The addition of horizontal structural elements, such as crosspieces and piercing beams gave the buildings more resistance against earthquakes. These new architectural styles mixed with traditional techniques were incorporated in the traditional style of Buddha halls. Esoteric Buddhism (*Mikyo* 密教) became popular, and several Wayo style³¹ Buddha halls were built all around the country. Zen style halls were also built and exerted a strong influence in the native style of Buddha Halls, which incorporated structural elements

²⁸ Hanegi: a beam system based on the Archimedes principles that use the load of the roof to support the roof eaves.

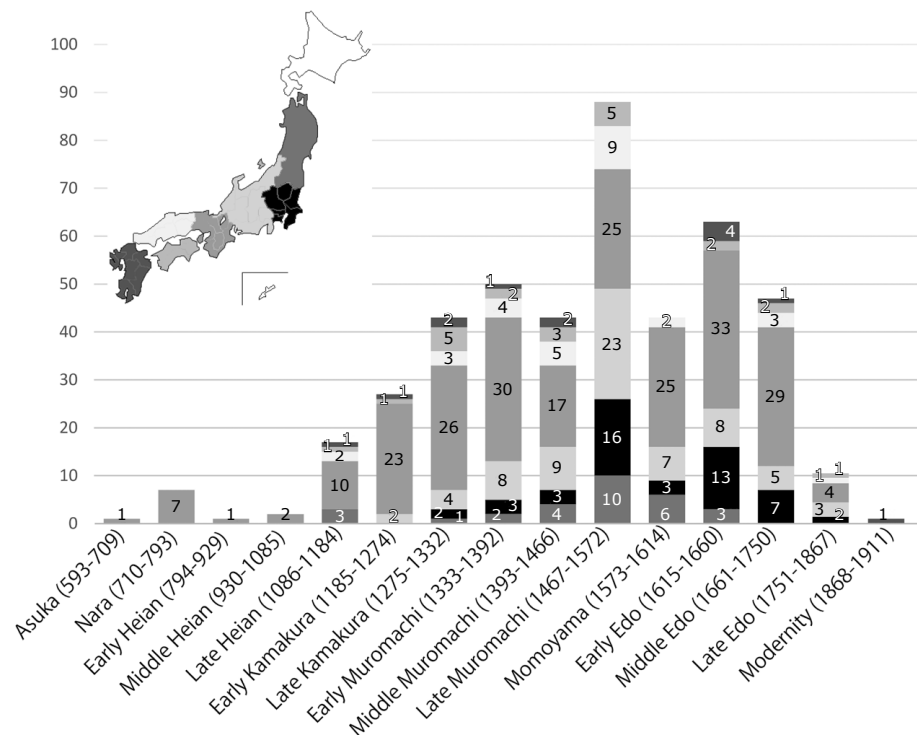
²⁹ Figure elaborated with drawings from O.Hirotaro (2006) 太田博太郎編「日本建築史基礎資料集成七仏堂II」中央公論美術出版,2006年.

³⁰ Daibutsu Style (大仏様) and Zen style (禅宗様): The Daibutsu style was introduced by Chogen (1121-1206) during the reconstruction of Todaiji Big Buddha (Daibutsu) hall. The Style was an answer to the structure of the buildings, weak on the horizontal direction and to the lack of timber. The only buildings existing now built by Chogen in the Daibutsu style are the South gate of Todaiji in Nara and the Jododo of Jodoji temple in Hyogo. Zen style arrived together with the Zen sect of Buddhist in the 13th century. Zen style temples have the main buildings, Sanmon, Butsuden, and Hato aligned on a central axis of the site. The Buddha Hall (Butsuden) is a one store structure with two layers of roofs, with several elements typical of the style such as the katomado windows.

³¹ When the new styles, Zenshuyo (禅宗様) and Daibutsuyo (大仏様) entered Japan all the Buddhist architecture before that was classified as Wayo (和洋).

of both Daibutsu and Zen styles. Sponsored by local political power relatively large structures, 5x5 bays halls, and 7x7 bays³² halls were built all around the country. In resume, the main characteristic of Buddhist halls from the Middle Ages is the eclectic Buddha hall, where the base of the design was the traditional Japanese Wayo style, but other styles, such as Zen style, were also mixed.

In residential architecture, the *Kenmenkiho* system was replaced by a new modular system based on tatami mats. However, the floor plan of Buddhist halls continued to be modulated by the *Ken* (間). The terminology changed, and the distinction between core and verandas disappeared. From the Middle Ages, the Buddhist hall would have the interior space divided into sacred space with images and sculptures and the worship space, which would be later covered with tatami mats.



5 Number of Buddhist Halls grouped by area and construction period

³² 1 bay or 1 ken (間) is approximately 1.82m, the size varies a little from region to region.

Regarding the most common size of Buddha halls of the 16th century, based on the data published by the Japanese Ministry of Education³³, excluding round shaped halls, there are 440 Buddha Halls, all designated by Japan as important cultural property. On the next graph we organized the data of the Buddha Halls existing today by construction date and location (figure 5). The graph shows that most of the Buddha Halls were constructed between Late Kamakura period (1275-1332) and Early Edo (1615-1660). The area which has the most number of halls is the Kansai region. The graph shows that there is no Buddha hall left from the period the Jesuits were in Kyushu. Among the 440 Halls, 316 Halls were built before 1614.

I organized the Buddha Hall's data by the size, the number of bays and the period it was built. The table only includes Buddha halls constructed before the Jesuits expulsion from Japan, in 1614 (figure 6).

	3x5	5x4	11x4	9x7	9x6	9x5	7x9	7x8	7x7	7x6	7x5	7x4	7x3	6x6	5x8	5x7	5x6	5x5	5x4	4x4	3x7	3x5	3x4	3x3	3x2	1x2	1x1	Total
Nara (710-793)				1			2				1	3						1	1						1			11
Heian (794-114)			1							1	1	1						2	3				4	3		1	1	18
Kamakura (1185-1274)	1								1			1	1	1			1	3	5			2	7			1	1	25
Kamakura (1275-1332)							1			1		3	1			1	2	17	2		1	2	8	1			1	41
Muromachi I (1333-1392)					1				1	3	2	1					3	11	6		1	1		16			1	47
Muromachi II (1393-1466)		1							2	2		2				1	1	15	4				4	12	1			45
Muromachi III (1487-1572)						1			1	2	1					2	23	4	1				11	38	1		1	86
Momoyama (1572-1614)						1			1	2	2	3	1			1	9	3	1		5	2	8	2			1	43
Total	1	1	1	1	1	1	3	1	2	9	10	7	11	2	1	2	2	81	28	2	1	7	25	92	6	2	6	316

6 Construction period and the Buddha hall size, indicated by number of bays

The table shows that the most common type of Buddha Halls were the 3x3 halls (29%) and the 5x5 halls (26%), which had an area smaller than 200 m². The data confirms that from the Muromachi period several small and middle size Buddha halls were built.

In resume, the most common style for Buddhist hall during the period the Jesuits were in Japan was the hipped-gabled single roof hall, in the Wayo style with elements of Zen architecture. Therefore the Buddha hall the Jesuits received to convert into a church was probably a hall in the Wayo style, incorporating elements of Zen style architecture, with a 5x5 bays or 3x3 bays floor plan and an area inferior to 200 m².

³³ 文化庁監修 「国宝・重要文化財大全11建造物上巻」毎日新聞社、1998.

3. Characteristics of Jesuit church architecture

The Jesuit architecture was for longtime associated with Baroque architecture, but recent researchers have shown that no particular architectural style was adopted by the society in the construction of their churches or houses. Regarding architectural style, the Jesuits were the most flexible of the Catholics orders, and very good at adapting their buildings to local social-historical context³⁴. Jesuit architecture has 3 phases. The First phase, 16th century period, is characterized by the simplicity, austerity and functionality of the buildings. The Second phase, between 16th and 17th century, was marked by the construction of important centers establishing the typology for collegial complexes. The third phase, 17th century, emphasized the décor and scenography of existing building instead the construction of new ones³⁵.

Although flexible regarding architecture style the society had norms for construction, called “*Nostrus Modus*”, or “our way”. The Society was faithful to its goals, planed its architectural activity with the criteria of hygiene, modesty, and functionality. Simplicity and functionality of construction was critical, and the simple nave was the most common plan choose for churches.³⁶ The expression “our way” appears in the texts and letters of the Society, and is not an invention of modern scholars.³⁷

The Society tried to establish rules regarding architecture and how to build. In the General Congregation of 1558 were set few regulations regarding construction. According to those rules, the buildings of the society should be simple, salubrious and adapted to the socio-historical context. The second Congregation (1565) was more specific and forced the submission of floor plans to the approval of the General before construction³⁸. The norms applied to plans submitted for approval to the superior general in Rome were practical, functional, and financial rather

³⁴ Fernandez ZAMORA, *La arquitetura Jesuítica: Actas del Simposio Internacional*, Zaragoza, 2010, pp. 6-8.

³⁵ Luciano PATETTA, *Arquitectura da Companhia de Jesus entre maneirismo e barroco*, Actas II Congresso Internacional do Barroco, Faculdade de Letras d U. Porto (FLUP), 2003, pp. 389-400.

³⁶ John W. O'MALLEY, Gauvin A. BAILEY, Giovanni SALE: *The Jesuits and the Arts, 1540-1773* Saint Josephs University Press, November 1, 2005, Prologue xiii.

³⁷ Ibid. 33, p. 38.

³⁸ Jean VALLERY-RADOT, *Le Recueil De Plans D'édifices De La Compagnie De Jésus Conservé À La Bibliothèque Nationale De Paris: Suivi De L'inventaire Du Recueil De Quimper Par Jean Vallery-Radot Et De L'inventaire des Plans des Archives Romaines De La Compagnie Par Edmond Lamalle* S.i. Rome: Inst. Hist. S.I, 1960. p. 7.

than aesthetic. The Jesuits did not impose a specific style and tried to respect local culture and traditions³⁹. Besides, only the floor plans of the buildings were checked, the architectural style was left in charge of the constructor. However, sending plans to the General approval in Rome was time consuming, and some provinces asked for model plans to be used on the construction of the churches. In a failed attempt to solve this problem, De Rosi⁴⁰ proposed six middle size churches model plans to simplify and uniform the spatial distribution of new buildings. De Rosi developed the plan on the longitudinal direction and proposed a single nave or three naves floor plan, with lateral chapels, three apses at the end and contracted transepts.

The Society “Our way” of building implied specific ways of organizing and managing a building site and indicated the criteria to determine the economic and orderly conduct of a project. The Society of Jesus criteria to build was determined by practicality, functionality, and simplicity. It recommended the use of a simple model of architecture, the church with a single nave. The church as a spacious room, as proposed in Roman architectural circles of the age by Antonio da Sangallo the younger⁴¹.

4. Jesuit architecture in Japan:

Jesuit Manuscripts, Valignano Principles for Japan and Nanban Screens

The Jesuit built several houses and churches in Japan, but no building survived the 17th-century Christian persecution. However, Jesuit manuscripts and 17th-century Japanese folding screens (Nanban Screens) provide descriptions of the Jesuit missionaries architecture in Japan.

Jesuit missionaries brought from Europe Catholic artworks to the Asian missions. They believed images were an important tool to overcome their biggest obstacle: the language barrier. Later, they invited Italians, Spanish and Portuguese painters to join the mission in Asia. These painters founded art academies to train indigenous artists in the styles and iconographies of European Catholic imagery.⁴² Francisco Xavier followed by Alexandro Valignano recognized the importance of adapting Catholic art

³⁹ John W. O'MALLEY (2005), p. 29.

⁴⁰ Giovanni de ROSI, *Ideal Designs for Jesuit Churches. Ink on paper*, 1580 Modena, Biblioteca Estense, Cod. Campori 1.1.50.

⁴¹ John W. O'MALLEY (2005), p. 31.

⁴² O'MALLEY (2005), p. 315.

to the cultural context of the host community. The architecture of the Japanese mission was even more adapted to the local cultural context than the painting. Jesuit churches in Japan used materials taken from Buddhist temples and residences. They were built by Japanese carpenters and used Japanese traditional timber architecture techniques: a hipped-gabled roof and post-and-lintel structure. Although long destroyed, the Jesuit Church of the Assumption in Kyoto (1576), known in Japan as the Nanban-dera (Southern Barbarian Temple) survives in descriptions and paintings, such as the seventeenth-century fan at Kobe City Museum.⁴³ In the manner of Buddhist temples, the Kyoto Assumption Church had the main hall of worship and a separated rectangular building. A wall with gates surrounded the courtyard or open cloister.

Alessandro Valignano visited Japan twice: 1581 and 1592. Based on the information he gathered during the first visit he elaborated a manuscript with rules and advice that determined how the Jesuits missionaries were to behave and how they were to construct and maintain the buildings of the Society.⁴⁴ In the 7th chapter of his “Advertimentos” (advices) he detailed explained how to build the houses and churches of the Society.⁴⁵

*It is necessary that we know how to receive guests in the Japanese way and that we should adapt the construction of our churches and houses to their costumes. To correctly fulfill with the Japanese courtesy and way of hosting we should construct our building in the Japanese style. Otherwise, our buildings may be interpreted as bad architecture and found inconvenient to the service and other necessities.*⁴⁶

Valignano emphasized the importance of cultural accommodation and ordered that the buildings of the Society respected Japanese culture and tradition. However, regarding building churches, Valignano advised oppositely. He ordered the churches to be constructed in the European way, with the nave longer in the profundity and not wide, as Japanese Buddhist

⁴³ Miyako no Nanbandera zu, Momoyama period (end of 16th Century), painted by Kano Soshu, Kobe City Museum (Access Nov.2016) http://www.city.kobe.lg.jp/culture/culture/institution/museum/meihin_new/404.html.

⁴⁴ Josef F. SCHÜTTE, *Valignano, Alessandro: Il Cerimoniale Per I Missionari Del Giappone: Advertimentos E Avisos Acerca Dos Costumes E Catangues De Jappão: Importante Documento Circa I Metodi Di Adattamento Nella Missione Giapponese Del Secolo XVI: Testo Portoghese Del Manoscritto Originale, Versione Letterale Italiana*. Roma: Edizioni di Storia e letterature, 1946 (2nd en 2011), pp. 270, 278, 280.

⁴⁵ Op. cit 18, p. 270.

⁴⁶ Op. cit 18, p. 146.

halls were. On both sides of the nave, there should be several Zashiki,⁴⁷ in the Japanese style, with sliding doors that could be removed and the space of the Zashiki integrated to the nave when necessary. The Zashiki was to assure that the Lords had space, separated from the crowd, to be with their wives inside the church.⁴⁸ According to Valignano, the churches should have a single nave with side Zashikis instead of chapels.

Valignano also ordered that the churches had verandas. In front of the church, there should be a garden, in accord with traditional Japanese style. This instruction was particularly challenging since Japanese gardens are built at the south side of the building while Catholic churches usually have the entrance on the west. Near the verandas, there should be a roofed space with water, for those who came to the church to wash their feet, and very clean latrines conveniently parted from the church.⁴⁹ These features resemble a Buddhist temple site, where the buildings usually have verandas, and there is always a place to wash. The necessity of a place to wash the feet and the existence of Zashiki also suggest that people took shoes off to enter the church, the floor was presumably covered with tatami mats and people sat on the floor.

Valignano also advised to build a pair of Zashiki near the church, to receive the ladies that came to see the priests, in a way that they do not need to enter and could not see inside of the Society house. On the Naban-dera Zu (Kobe city museum) we can see two ladies leaving the building on the corner of the site, a scene that corresponds to Valignano instructions.

Valignano resumed his advice by emphasizing that the houses and churches should be wisely planned in accord with the Japanese tradition and that before planning any building an expert, a Japanese carpenter, should be consulted. He also ordered the buildings to be designed in a manner to allow the addition of rooms when necessary. He ordered that from now (1582) no new facility should be constructed before having the plan checked by the Superior of Japan. Valignano tried to impose a system of monitoring the projects for new constructions similar to the system used by the Society in Europe.

⁴⁷ Zashiki (座敷) : literally means a room to sit, is a room to received guest designed in the Shoin style. A Zashiki should have the floor covered with tatami mats, an alcove at the wall (Tokonoma) and a window with a built-in desk (Tsukeshoi) among other decorative elements.

⁴⁸ VALIGNANO, op. cit., p. 278.

⁴⁹ VALIGNANO, op. cit., p. 280.

According to Schütte, Valignano rules probably never reached Japan. However, Schütte says that the *Advertimentos* also reflected what Valignano had seen in the Missions during his visit.⁵⁰ The fact that Valignano emphasizes that Buddhist temples were not appropriated to be used as churches confirms that he saw Buddhist halls converted into churches.

The 17th-century folding screens by the Kano school of painting, known as the Nanban screens depicted Jesuit architecture in Japan. The oldest Nanban screens date from 1593-1605 and are associated with Kano Naizen (1570-161). The Nanban screens usually are variations of the same motif: the arrival of the Black ship and the Nanbanjin (foreigners). The screens are divided into three categories:

Category I: Left Screen- Black ship anchored at a Japanese Port; Right screen- Nanbanjin gyoretsu (foreigners parade) and the buildings associated with them.

Category II: Left screen: Departure of the Black ship from a foreign port; Right screen: Black Ship anchored at a Japanese port, the foreigner's parade and related buildings.

Category III: The same episodes painted on the 2nd category but assembled in one panel.⁵¹

Now a day exists about 91 Nanban screens.⁵² Not all screens showed pictures of buildings being used by the Jesuits. The Nanban screens that pictured buildings being used by the Jesuits can be organized into two groups.

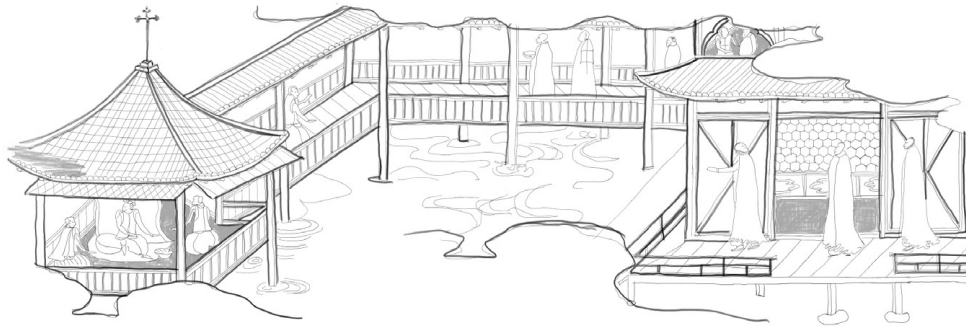
In the first group (fig7), we see two pavilions connected by a corridor. The corridor is built over water. The interior of the buildings had the floor green, probably to represent tatamis mats. The smaller pavilion on the left resembles a 3x3 bays Buddhist temple; it has a square floor plan with a pyramidal hipped roof. In most the screens in this group, there are foreigners drinking tea in this building. On the right side of the screen, there is a bigger building with Jesuit priests standing in front of it. In some screens this building is two stores high, while in others it is only one store high. Some screens show the interior of the building on the right:

⁵⁰ Josef F. SCHÜTTE, *Valignano, Alessandro: Il Cerimoniale Per I Missionari Del Giappone: Advertimentos E Avisos Acerca Dos Costumes E Catangues De Jappão: Importante Documento Circa I Metodi Di Adattamento Nella Missione Giapponese Del Secolo XVI: Testo Portoghese Del Manoscritto Originale, Versione Letterale Italiana*. Roma: Edizioni di Storia e letterature, 1946 (2nd en 2011).

⁵¹ Alexandra CURVELO, *Nanban folding screen Masterpieces*, Chandeigne, p. 201.

⁵² SAKAMOTO (2008).

green floor (tatami mats), other screens had the doors closed, not showing the interior of the building. Among the 91 Nanban screens analyzed, 21 screens presented this pattern of composition.



7 Group 1 style of buildings: 2 pavilions connected by a corridor over water and people drinking tea⁵³

As an example of a screen with this type of composition, we have the screens from Museu Nacional de Soares dos Reis, Porto (c.1600-1610-Category I)⁵⁴. On the right screen was painted buildings related with the Jesuits, two pavilions connected by a corridor. The pavilions have a check-board floor of white and blue, while the corridor is a light brown collared floor. The pavilion on the left is smaller and has only one floor. The floor plan is square and the hipped pyramidal roof has a cross decorating the

⁵³ The screens are: Particular Collection (K family) early 17th century (1610 Kano school), Particular Collection (T family), early 17th century (1610 Kano School), Freer Gallery of Art Screen, 17th century (1630's), Kanagawa Prefectural Museum of Cultural History, early 17th century, MOA Art Museum Screen, 17th century (second half 1630's), Unknown (Former Nakai Family Collection), early 17th century, Unknown, (Osaka City Art Museum), 18th century or later, Muroji Screen, early 17th century (1630's-1640's), The Dayton Art Institute, early 17th century but has been restored, re-painted, Unknown (former Ike-naga Family collection), Guimet Museum, early 17th century, Private Collection, early 17th century, Private Collection (Hotoji Temple Collection), Toyamashi Sato Memorial Museum, early 17th century (1630's), Amsterdam National Museum Screen, early 17th century (1630's-1640's), Private Collection (N Family) Screen, early 17th century, Idemitsu Museum Screen, early 17th century (1620?), Kano School Style, Nagasaki Museum of History and Culture, early 17th century (1620's ?), Soares de Luis Museum Screen, early 17th century, Northern Culture Museum Screen, early 17th century (1610-1620), Kano school.

⁵⁴ CURVELO (2015), p. 45.

ridge. The *shitomido*⁵⁵ type windows are opened. There are three foreigners drinking tea inside the building. The structure on the right has two floors, and there are people on the second floor looking from a semi-circle windows. It has black plank walls on the first floor, and the rafters of all the structures are red. Another example is the Idemitsu Museum of Art's Screen (early 17th century-Category I). On this screen, there are people on the second floor of the building on the right, they are looking through a flower shaped window. The screen of Musée National des Arts Asiatiques –Guimet, Paris (early 17th century- Category I) show a similar composition, but on the ridge of the pyramidal hipped roof instead of a cross, a Phoenix is decorating the roof ridge.

In the second group, the Jesuit buildings are composed of two buildings, a prayer hall (church) and a lecture hall. In some screens, the prayer hall is on the left, and in others, it is on the right. Some screen showed the lecture hall with two floors while on others it has only one floor. Among the 91 screens, 26 screens showed this kind of composition.

An example of a screen showing this kind of composition is the folding screen from Museu Nacional de Arte Antiga, Lisbon (c1593-1614 - Category I) on the left the screen there is a black ship anchored at a Japanese Port, and the right screen has the foreigners parade and buildings related to the Jesuits. The buildings are a composition of two halls connected by a corridor. The floor of the corridors and verandas is painted on a check-board of two different tones of gray, suggesting a stone floor, while the interior of the building has a green floor, probably representing tatami mats. The pavilion on the left resembles a 3x3 bays Buddhist temple; it has a square floor plan with three layers of pyramidal shape hipped roof. The ridge is decorated with something that resembles a Shigi⁵⁶. A lattice wall divides the interior of the building, echoing again a Buddhist hall where the sacred space (*Naijin*) is separated from the worship space (*Gejin*). There are brackets (*Kumimono*) of the three hands type (*Mitesaki*) over two layers of the pillars heads, of the first roof and the Mokoshi roof⁵⁷.

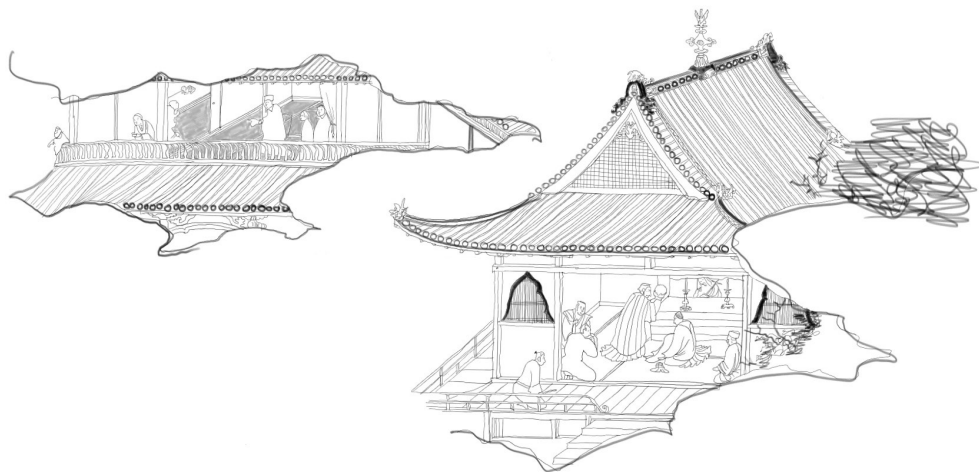
⁵⁵ Shitomido (蓐戸) are wooden shutters with crisscross lattice and each shutter section is divided horizontally. It opens out and swings up so that it can be held in place by metal fixtures. *Shitomido* first appeared in the aristocracy residences during the Heian period. It can also be found in various temple and shrine buildings. Originally these shutters were made in a single piece to fit the size of the bay (Ken間) but later were divided. (<http://www.aist.or.jp/~jaanus/deta/s/shitomido.htm>).

⁵⁶ Shigi is a roof ridge decoration used on the Temples from the Nara period, a good example is the main hall (Hondo) of Toshodaiji.

⁵⁷ Mokoshi (裳階) is a skirt roof.

The bigger pavilion on the right has two floors, and the interior is covered with tatamis mats. There are three people on the second floor. The first floor has *katomado*⁵⁸ style windows.

On the Museu Nacional de Arte Antiga, Lisbon screen (c1593-1614-Category I)⁵⁹, we have a similar composition. However, in this screen, the bigger pavilion is on the left, it has a square plan of 5x5 bays, the roof is hipped-gabled, and the building is gabled entered. There is a cross in the center of the roof ridge. The building has *Shitomido* windows, which are opened, showing tatamis mats covering the floor inside. The wood structural elements have the natural wood color, and *funahijiki*⁶⁰ type of brackets. The smaller building, on the right, has a square floor of 3x3 bays. It has a pyramidal shape hipped roof with a cross on the top. The walls are made of planks, the door in the middle is opened, showing people kneeling on tatami mats and praying inside the hall. There is a black and red altar at the back of the room.



8 Group 2: two halls connected by corridors, people praying, smaller building on the right, left two floors structure

⁵⁸ Katomado (花頭窓) are a kind of window with a curvilinear top part. It has an ogee-type pointed top with a series of S-like curves on either side of the peak. It dates from end of the Muromachi period to the Momoyama period and is mainly associated with Zen style temple buildings. (<http://www.aisf.or.jp/%7Ejaanus/deta/k/katoumado.htm>).

⁵⁹ CURVELO (2015), p. 23.

⁶⁰ Funahijiki (舟肘木) is a bracket placed directly on top of a pillar to carry a purlin on the shape of a boat. This bracket is thought to be of Japanese origin and not imported from China. (<http://www.aisf.or.jp/%7Ejaanus/deta/f/funahijiki.htm>).



9 Group 2 variation smaller building on the left and the two floors structure on the right.

The screen from Kobe City Museum, (early 17th century- category II) has the Nanban buildings on the right corner of the right screen. Here again, we have two buildings, a bigger one on the left with two floors and a smaller one on the right. The picture only shows the second floor of the building on the left; there are three Jesuits inside and one at the veranda, he is looking down. The building has the floor covered with tatami and divided by sliding doors (*fusuma*⁶¹). The picture shows part of the brackets and *kaerumata*⁶² of the first floor of the building among the golden clouds. The building on the right is smaller, probably a 5x5 bays size. It has a hipped-gabled roof, and the entrance of the building is at the gable end side. There is a cross decorating the center of the roof ridge. Inside the building there are two priests and three people praying, the floor is covered with tatamis mats, and there is a black altar on the center-back of the building. The buildings have plank walls and *katomado* style windows.

The screens of Nanban Bunakan, Osaka (early 17th century- Category II) shows the same two halls motif. The structure on the left is probably 5x5 bays size, a priest is reading for several people inside, and two people on the veranda outside. The interior is covered with tatami mats and divided by sliding doors. The walls have no windows. The building on the right also has a 5x5 bays floor plan, a hipped-gabled roof and the building is entered by the gable end side. There are three priests inside doing a ceremony and people watching it from the veranda. The building has tatami mats; it has the altar at the center and no interior division.

⁶¹ Fusuma (襖) are sliding-door panels constructed of wooden frames and covered with layers of thick paper or silk on both sides. (<http://www.aisf.or.jp/%7Ejaanus/>).

⁶² Kaerumata (蟬股) is a strut with legs spread like those of a frog. (<http://www.aisf.or.jp/~jaanus/deta/k/kaerumata.htm>).

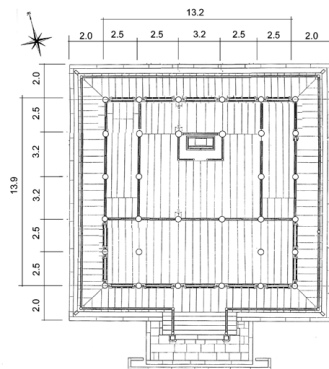
The screen of Museu Nacional de Arte Antiga, Lisbon (early 17th century-Category III) has only one screen. There is only a little building on the right corner of the screen that appears to have a relation with Jesuits priests. It has a square floor plan, and pyramidal hipped roof with a cross decorating the ridge. The most interesting aspect of this picture is the mixture of windows styles. The front wall has *shitomido* type windows while the side walls have *katamodo* type windows. This combination of *shitomido* windows and *katamodo* does not exist on Japanese traditional architecture.

In resume, the Nanban screens show two patterns of design for the Jesuit buildings. Both patterns have two buildings, a bigger one and a smaller one, connected by corridors. Most of the buildings have *shitomido* windows, and few have *Katamodo* windows. The buildings have the interior covered with tatami mats on most of the screens, and when the roof is hipped-gabled, the entrance is on the gable end. 91 Nanban screens were analyzed, and only 48 screens pictured Jesuit related buildings. Those screens showed two scheme of buildings. The screens on group 1 always had two buildings connected by open corridors, the smaller building on the left with opened *shitomido* windows and people drinking tea inside. Rafters and other structural elements were red. The screens on group 2 showed two buildings, a bigger one and a smaller one, which had an altar and many times people were praying inside. This hall had a hipped-gabled roof and was entered by the gabled end. In some of the screens, the bigger building had two floors while in the others it was a single floor hipped-gabled building. We see the use of *funahijiki* and the natural wood color of the structural elements, probably to emphasize the Japanese origin of the building.

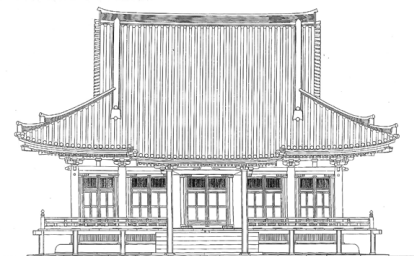
5. Converting a Buddhist Temple into a church

Here based on the analyses above I will propose a floor plan for a Buddha hall converted into a church. At the time the Jesuits were in Japan the most common type of Buddha hall was the Mikyo hall, 3x3 bays or 5x5 bays size. These small halls were built and maintained by local lords. We chose the Jodoji Buddha hall (浄土寺本堂), a 5x5 bays hall built in 1327 in Hiroshima prefecture, Onomichi city⁶³ (fig. 5). This Buddha hall shows the typical characteristics of a Mikyo hall: it is in the Wayo style and incorporates elements of Zen style architecture. The hall has a

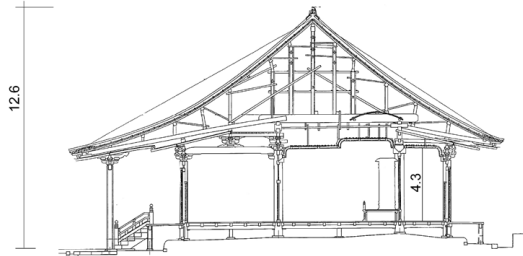
⁶³ 1933 National treasure Jodouji repair reports 国宝浄土寺修理委員会、国宝並びに重要文化財 浄土寺本堂、多宝塔、山門修理工事報告書、昭和8年6月。



Floor Plan



Front Elevation



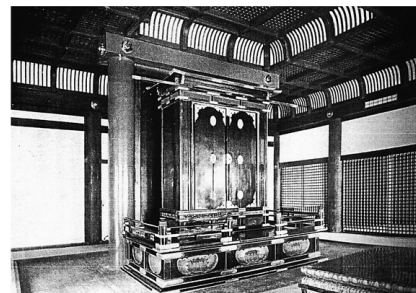
South-North Section



South (Front) Facade



West Facade View

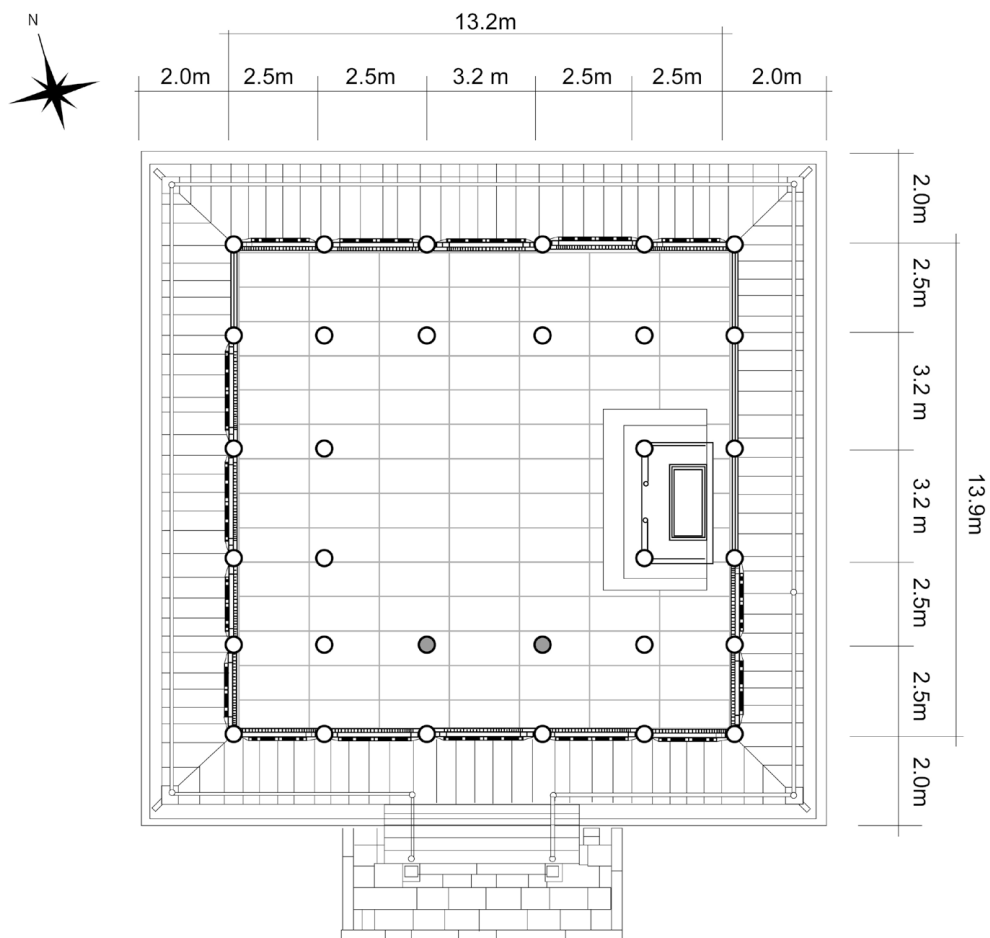


Interior View

10 Jodoji Buddha hall⁶⁴

hipped-gabled roof covered with *hongawara* type tiles. The building faces south and is entered on the hipped side of the roof. The hall has brackets of the type *Degumi* (出組), whit small posts (*Kentotsuka* 間斗束) and two layers of rafters at the roof eaves (*Futanoki-shigedaruki* 二軒繁垂木). The floor plan has 5x5 bays, with the bays of the center larger than the corner

⁶⁴ The figure is an arrangement of drawings and pictures from repair report, 国宝浄土寺修理委員会、国宝並びに重要文化財 浄土寺本堂、多宝塔、山門修理工事報告書、昭和8年6月.



11 Floor plan proposal of a Buddhist Hall converted into a church.

ones. The interior of the temple is divided by lattice walls in the worship space (*Geijin*) and the space with the images and sculpture (*Naijin*).

The Nanban screens have shown that the buildings of the Jesuits had the floor covered with tatamis, the structure for praying was entered from the gable end of the hipped-gabled roof, the altar at the back, and no interior division. Also since the Jesuits way of buildings, “*Nostrus Modus*”, meant to be practical and economical, I refrained the alterations of the temple floor plan to a minimum. I propose to move the entrance to the west facade of the building and to place the altar opposite to the entrance, on the east end of the plan, respecting the catholic churches tradition. To make this alteration possible a plank wall on the west side was

switched with a door from the south side. Since the bays have the same size, this kind of alteration was probably very easy. The division of the interior was eliminated. To make the interior design symmetric two pillars (fig. 6 pillars in gray) have to be slid to the south, what is structurally possible. Valignano in his “Advertimentos” ordered that zashikis were built like chapels on both of the naves side. Due the small size of the building, the zashikis would have to be very small, under 4 tatamis mat size, reason why here I opted for not adding zashikis on the sides of the nave.

I propose covering the floor with tatami mats. However, tatamis were not popular and very expensive during the 16th, covering the floor with tatamis would have been the most expensive part of the reform. Finally, these changes on the floor would generate a replacement of the ceiling because it had different designs for the *Naijin*, *Gejin* and the altar.

6. Conclusion

The Jesuit correspondence shows that the Jesuit received Buddha halls to be converted into churches. The most common type of Buddha Hall during the 16th century was the Mikyo hall, a middle size building of 3x3 bays or 5x5 bays, in the traditional Wayo style.

According to former researches, the Jesuit architecture did not have an architectural style, was very flexible and adapted according to the local technical and cultural context. Also, the Jesuits have a policy called “Noster Modus”, which did not impose an architectural style but a set of rules to assure that the buildings were functional, economical and salubrious. The politic of adaptation was also supported by A. Valignano, the responsible for the Asian mission. In his rules for building in Japan he ordered the use of traditional techniques and architectural styles.

The Nanban screens have shown that there were always two buildings, a bigger one for lecture and a smaller one from praying. The building used Japanese traditional techniques, had a hipped gabled roof, was entered from the gable end and had tatami mats covering the floor.

Finally, with very few alterations, I proposed a floor plan of a Buddhist hall converted into a church. The entrance of the hall was moved to the west side and the altar placed at the east end. I showed here that the Jesuit received Buddhist halls to be used as churches and with minus changes was possible to convert it into a church.

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