

学位論文内容の要旨（英文）
Thesis Abstract (English)

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1. 論文題目（英文）

Thesis Title (English)

A study on the Ôbaku style architecture in East Asia—focusing on Ôbaku ceiling and the Kara hafu

2. 論文要旨

Thesis Abstract (In approx. 300 English words)

The Japanese Ôbaku architectural style appeared in the Edo period under the influence of architecture of the southern China, especially of the Fujian province in the late Ming period. While the temples in Taiwan, both Buddhist and Daoist inherit the Fujian and the Guangdong styles of the Ming and Qing Dynasties.

Although the Ôbaku architectural style is one of the most important subject in the pre-modern period architectural history, former researches failed to reveal its origin.

Tanaka Daisaku argues that the Taiwan temples as well as the Kôfuku-ji Temple, Shôfuji-ji Temple of Nagasaki, and the Manfuku-ji Temple of Kyoto, are all influenced by the architecture of the Fujian Province, thus they have the same origin. However, he fails to conduct the comparative research in a deeper level. There are few research which study its essential characters, especially in regard to the traditional architecture of Taiwan.

This research studies the characters of the East Asia architecture in comparing the Japanese Ôbaku style architecture, the Fujian architecture of the Ming and the Qing Dynasties, and the Taiwan temples. According to this study, these three have little in common neither in the decoration details nor the timber structure. However, the Ôbaku ceiling is worth noticing. Therefore, this dissertation aims to reveal the origin of the Ôbaku ceiling and the process of its adaptation in Japan.

This dissertation includes an introduction, four chapters, and a conclusion. The abstracts of each chapter are listed up as follows:

Reviewing the former research, the introduction chapter makes clear the objective of this study and the structure of the dissertation.

The first chapter discusses the architecture of the Fujian province of the Ming and the Qing

Dynasties, Japanese Ôbaku style architecture of the Edo period, and the Taiwan temples before the 17th and after the 19th century. Even in the same Fujian province, the architectural style and the technique are various in different regions. The Japanese Ôbaku architecture is influenced by the architectures of four regions of the Fujian province, instead of one. Moreover, the architectural style and the technique of Japanese Ôbaku architecture are partially influenced by Japanese Zen style and Daibutsu style architecture. The Taiwan temples, on the other hand, are directly influenced by the architecture of the Fujian province.

Moreover, regarding the four temples in Nagasaki, if we take the point of view of *giyôfu*, the Ôbaku style of Shôfukuji Temple can be placed in the Chinese architectural context, while the Seifuku-ji Temple is much closer to the Japanese culture. Furthermore, as all these temples are built in Japan, they have an inter-influence in the technique and design.

The Chapter 2 combines the images of the curved shaped ceiling (*juanpeng*) in the paintings of the Song and the Yuan Dynasties with the examples of the northern and the southern parts of China. According to the analyses of the paintings, we divide the *juanpeng* into two types. Type one, as the design in the entry of the buildings, *tsumairiform*. This type is close to the curved roof of the *karahafu*. Type two is in front of the building, *hirairi* form. With an investigation of the existing examples, in the northern part of China, *juanpeng* is visible from the outside; in the southern part of China, *juanpeng* is inside the buildings. *Juanpeng* can be found in especially, two kinds of architecture: the entrance of the pavilions or the architecture in the gardens.

Based on the Chapter 2, Chapter 3 discusses the origin and the development of curved shaped ceiling (roof) in the East Asia. In Japan, *juanpeng* is called Ôbaku ceiling. We argue that *juanpeng* may be developed from the roofs of ships and vehicles. When this kind of roof was transferred into the roof of architecture, it was covered with tiles and the beam was added. When this structure was covered with a hidden frame, it became the curved shaped ceiling.

Chapter 4 discusses the origin of the *karahafu*. According to Ôta Hirotarô, *karahafu* was born in Japan. However, the curved shaped ceiling in China is very similar to *karahafu*. *Karahafu* can be divided into *hirakaramon*, *nokikarahafu* and *tsumairikarahafu*. The *hirakaramon* is the most ancient type which can be traced back to the Heian period. Its design is based on the *agetsuchimon* and its structure on the *muamon*. With the influence of the Chinese vehicles, ships and paintings in the Kamakura period, the *karahafu* and *nokikarahafu* in the *warihaiden*, appeared. *Hirakaramon* of this period, its style was also affected by the *hirairijuanpeng* roof. In the Muromachi period, these designs and structures mixed, the *mukaikaramon* and the *tsumairikaramon* appeared. In conclusion, the origin of the *karahafu* is based both on Japanese *agetsuchimon* and Chinese *juanpeng*, and has a great influence on Ôbaku ceiling of the pre-modern period.