Intercultural Understanding

Vol.13

Koshien Hall, Mukogawa Women's University: Designed as a hotel by Arata Endo in 1930, it functioned as Koshien Hotel until 1944. As a disciple of Frank Lloyd Wright, Endo had worked on the design of the Imperial Hotel completed in 1923. Endo's design of the Koshien Hotel clearly reflects the strong influence of Wright's Imperial Hotel. In 1965 the Koshien Hotel underwent renovations and now houses the Department of Architecture as well as the Institute of Turkish Culture Studies of Mukogawa Women's University.

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Intercultural Understanding
Vol.13

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CONTENTS

Study on Landscape of Mountains in Japan: Through Three Case Studies

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Abstract: This study organizes the transition of the Japanese meanings of mountains and considers the mountain landscape that inherited the Kunihiki myth in the Izumo Plain, the sacred mountain landscape with multilayer boundaries in Mount Koya, and the landscape of Mount Mekko as a source of water on the Inamino Plateau. Mountain landscapes in Japan have multiple meanings; they are nature that has inherited myths, sources of water for daily life, sacred places for ascetic training, and are the most important landscapes for the Japanese as beautiful nature that always exists.

Introduction

This study clarifies the characteristics of mountain landscapes in Japan based on mountain-related surveys conducted in several regions. Section 1 organizes the meanings of mountains in Japan in existing studies such as religious studies and folklore studies. Mountain landscapes in Japan have multiple meanings, this paper considers three case studies of important mountain landscapes in Japan with different characteristics. I describe the landscapes of mountains that inherited the myth of the creation of Japan by examining the changes in the topography of the Izumo Plain, the establishment of ancient roads, and the distribution of shrines (Section 2), the sacred mountain landscape of Shingon Buddhism by examining several boundaries of Mount Koya (Section 3), the mountain landscape of the settlement by examining the water system of the Inamino Plateau (Section 4).

Japan has been blessed with rich nature since ancient times. There is much rain and snow and the climate is warm, making it easy for plants to grow. The four seasons are clearly changing; there are many types of flowers that bloom, and these colors are rich. Cherry blooms occur in spring, the sky is blue, and trees have dark green leaves in summer, which turn red in fall, and snowy views are seen in winter.

Japan constitutes many mountains and has a long north-south terrain with many mountainous areas and differences in elevation. The mountains account for 76% of the land, and there are more than 20 mountains over 3000m. Surrounded by the blue sea, the topography is complex, and the coastline changes dramatically with small, beautiful bays between capes that jut out into the sea. There are calm fishing settlements, with peaceful views. It is blessed with abundant water and many clear lakes and rivers.

In Japan, even if natural disasters occur and the ground collapses, it does not turn into deserts; grass grows rapidly, and after a few decades, they transform to thickets or forests. The natural environment is maintained without any human intervention. Forests have always surrounded and enveloped people and have always been a place where they can easily hide. Mountains surrounded and protected settlements, and were

sources of "mountain food." In other countries, nature can be a threat because of its harsh natural environment; however, in Japan, resources for life are provided by nature, and we have always lived near nature and protected by it.

Japanese people have always had a close relationship with nature, with a sense of love and reverence similar to that of their mothers. This sensitivity is owing to favorable natural conditions in Japan. In Japan, there is a concept called "mono no aware," which means "knowing the pathos of things" or "feeling the pathos of things." It is the act of empathizing and uniting with individual events such as "things" such as moon, snow, cherry blossoms, and sight of flowers blooming.

For Japanese people, "mountains" have had an impact on their lifestyle, culture, and religion since ancient times, and have been historically important. This is because of natural conditions in Japan, and this environment led to mountain worship, in which the mountains themselves were the objects of worship. Clarifying the characteristics of Japanese mountain landscapes leads to a consciousness of the image of nature in present-day Japan, which serves as a clue to the image of nature that already exists in Japan under the influence of Western Europe.

1. Meanings of Mountains in Japan[1]

This section organizes the meaning of mountains in Japan over successive periods. In Japan, people believe that nature is alive and have attempted to blend in with nature and become one with it. Nature is worshiped as gods, and among the many gods of nature, there are many mountain gods. Mountains are tall, beautiful, and familiar or frightening, therefore they are worshiped as gods. People entered the mountains with God's permission and protection and faced them with reverence.

1.1. Primitive Age

1.1.1. Jomon Period (circa 14,000 BC to 4th century BC)

During the Jomon period, people settled near rivers and springs at the foot of the mountains to obtain drinking water. They went into the mountains to chase deer, boars, and other animals; collected nuts and other fruits in the fall; and went into rivers and the sea to catch seafood. People's lives in primitive ages depended entirely on the direct blessings of nature. They believed that not only animals, but also trees, stones, springs, mountains, and rivers had life in all natural things, similar to humans, and worshiped them as gods of nature.

Among the ruins of the Jomon period are those known as stone-laying structures in which natural stones are intentionally arranged or combined. Archaeologists believe that stone-laying ruins are the remains of festival sites. Mount Fuji can be seen from the stone-laying Sengo ruins in Shizuoka Prefecture, and many similar examples can be seen at other ruins. The target mountains are all independent and beautifully shaped ones. It is believed that the Jomon people used the sites where the remains of the stone arrangement were located as festival sites, worshiped the mountains from there, and performed rituals.[2]

1.1.2. Yayoi Period (4th century BC to 3rd century)

People began to live at the foot of the mountains. They lived by clearing forests, cultivating rice in paddy fields, and collecting nuts and other fruits from the mountains behind them. During this age, when rice cultivation was the basis of life, irrigation water was vital. Mountains are sources of rivers, and mountain water was worshiped because it was the purest. Mountains were believed to be places where gods that provide water calmed down, and people began to build shrines and worship them near settlements at the foot of the mountains. Ceremonies were held to pray for each stage of rice cultivation, including seeding, planting, growth, first fruits, and harvest.

1.1.3. Kofun Period (4th to 6th century)

During this period, large burial mounds were built as tombs for people of high rank and power. In the keyhole-shaped tumulus, a type unique to Japan, the remains were buried in the circular parts of the tumulus and altars were set up in the front parts. The early ones had a high circular tumulus shaped like mountains, and this shape is reminiscent of the forms in which the dead buried in mountains were worshiped in a settlement and are believed to represent an old-fashioned festival of gods enshrined in mountains.[3] People buried in authority always look down on the lowlands they rule from their high positions. The tombs of successive emperors were called "mountain mausoleums," and the idea of passing away in the mountains can be seen in the names of keyhole-shaped tumuli and mountain mausoleums.

1.2. Ancient Ages

1.2.1. Asuka Period

Buddhism was introduced in Japan, temples were built in the mountains, and monks began to practice there. During this period, "Kunimi" was held, an act in which the emperor climbed mountains to see the country. "Kunimi-yama" were mountains that protruded from plains or were independent, and at an altitude of approximately 100 meters, those were relatively easy to climb. Kunimi was originally held as a pre-celebration event for farmers, however, was changed to a ritual for rulers. When the emperor climbed the mountain to view the country, he did not view the country spread out as simply a scene but with a sense of faith in nature.

1.2.2. Nara Period

Heijo-kyo is the capital of "Shishin-souou," an ideal topography for the four Taoist gods that was introduced from China, and is surrounded by mountains to the north, east, and west, and opens to the south with a river flowing through it. This land was considered the ideal location for feng-shui. Nara period is said to be the time when "Manyoshu," "Kojiki," and "Nihon-Shoki" were written, and these include ideas that admire and praise the scenery, and it is said that there was an idea of viewing beautiful scenery. Manyoshu contains poems about natural gods such as mountain and sea gods. Among these are a mixture of waka poems in which the mountains or the seas themselves are considered gods and waka poems in which the gods are said to be controlling the mountains or the seas themselves. In the early Manyoshu poems composed by members of the commoner class, the mountain gods were the mountains themselves, and in the later poems composed by educated aristocrats, the mountain gods were referred to as the people who ruled the mountain and were recognized as gods.[4] At first, Ama-no-kaguyama which was often written about in Manyoshu, Kojiki, and Nihon-Shoki itself was enshrined as the god, however, after it came under the influence of powerful clans, the god who lived on the mountain and ruled the place was believed to be the god who was enshrined as the personal God named "Kushimachi-no-Mikoto." Over time, mountain worship changed from worshiping the mountains themselves as gods to worshiping those who lived in and controlled the mountains.

1.2.3. Heian Period

Saicho and Ku-Kai established Buddhism, which uses sacred mountains as training places, influenced by mountain ascetic training from the Nara period onward. During the Asuka and Nara periods, most of the places where Buddhism was practiced were in the capital, however, during the Heian period, with the development of mountain forest training, the places of Buddhism moved into the mountains. During the early Heian period, political conflicts occurred successively, epidemics spread, and disasters such as earthquakes, eruptions, and floods were constant. People wanted to escape from these realities, and "Jodo-shinko," which prayed for the pure land of the next life rather than this one, became popular.

Japanese people did not fantasize about paradise or utopia as in Western Europe, but instead longed to live in real mountains. They considered mountains as extremely attractive worlds rich in natural beauty, isolated from sad worlds. Nobles of the Heian period had mountain villas as places of retreat from the world. Although they were far away from Kyoto, the mountains were not too far apart. Mountain villas with spectacular views and nature that could not be seen in the capital were places where aristocrats could enjoy singing and dancing, playing orchestral music, hunting, and parties. The lively parties there made them forget their daily worries, and by enjoying music in a particularly beautiful environment, they could feel as if they were in another world, pure land, which can be read in literary works of the Heian period.[5]

At the time of the transfer of the capital to Heian-kyo, it is said that the land of Kyoto had a topography suitable for Feng Shui theory, similar to Heijo-kyo, and according to "Nihon-kiryaku," a history book compiled during the Heian period, by this age the landform of Kyoto was considered a beautiful landscape suitable for the capital.[6]

1.3. Middle Ages

1.3.1. Kamakura Period

Around the early Kamakura period, a unique group called "Shugen-do" was formed by mountain ascetic monks. Shugen-do is a unique Japanese religion that worships mountains and aims to attain enlightenment by sequestering oneself in the mountains and performing rigorous training. In Shugen-do, there are many types of spirits in the mountains, centered around mountain gods. By encountering them, reaching the mountaintop, and looking up to the sun, Shugen-do acquires significant spiritual power.[7] Numerous mountains, such as Kumano, Yoshino, and Mount Haguro, and Mount Hiko were used as places of worship and had considerable influence on the common people from the Middle Ages to the Early Modern period.

1.3.2. Nanbokucho / Muromachi Period

During this period, landscape paintings "Sansui-ga" were brought from China through trade between Japan and Ming. Sansui-ga were deeply connected to gardens, literature, architecture, tea ceremonies, and flower arrangements, particularly in Zen temples during the Muromachi period. The nature in Sansui-ga is majestic, tranquil, and extraordinary. This was an ideal space for a hermit who wanted to live hidden from the outside world.

Sansui-ga significantly influenced garden design and created dry landscape gardens. During the Muromachi period, the garden format shifted from a pond-stroll garden to an appreciation-style garden, where the garden could be viewed from indoors or from the veranda-like porch. The spatial structure of the garden was expressed in a manner similar to a landscape painting when viewed from the interior.

1.4. Early Modern Times

1.4.1. Edo Period

During the middle of the Early Modern period, people began to actively climb sacred mountains throughout the country that had previously served as training places for monks and ascetics. For these people, mountains changed from being admired and worshiped at a distance to being admired and worshiped at the top of the mountain. For example, at Mount Fuji, ascetics who had trained their organized lectures to recruit followers of the Fuji faith, led pilgrimages to Mount Fuji. This is called "Fuji-ko," but worship-ascents "ko" were also popular at other sacred mountains in various places, such as "Omine-ko" and "Mitake-ko."

During the late Edo period, mountain ranges were depicted in "Ukiyo-e," such as Hokusai Katsushika's "Fugaku-36-kei" (Thirty-six Views of Mount Fuji) and Hiroshige Utagawa's "Tokaido-53-tsugi" (Fifty-three Stations of Tokaido). The mountain ranges painted by Hiroshige differ from the actual landscape. Hiroshige created ideal landscapes by drawing mountains larger than actual mountains and moving them away from their locations.

It was during this period that the term "Shakkei" (borrowed landscape) was established, which is believed to have existed as a concept since the Heian period. Entsuji Garden, a representative landscape garden, was built as a villa for the emperor, with a beautiful view of the mountains. It is believed that the Emperor was looking for a place from where Mount Hiei could be seen beautifully. Many landscape gardens, such as this one, which incorporate mountains outside the garden as the background, were created from the medieval period to the Early Modern period.

During the Edo period, while people actively climbed sacred mountains for worship, mountains were viewed not only as objects of religious belief but also as beautiful natural landscapes, as seen in Shakkei gardens and Ukiyo-e paintings.

2. Izumo Plain and Hanataka Mountains[8]

Ancient Izumo is said to be the "starting place" of various cultures, including myths that tell the history of the creation of Japan. More than one-third of these myths were established in Izumo. This section investigates the changes in topography, the establishment of ancient roads, and the distribution of shrines in Izumo Plain, and describes the mountain landscape that inherits the "Kunibiki" myth.

2.1. Changes in Topography and Distribution of Shrines

2.1.1. Changes in Topography and Establishment of Ancient Roads in Izumo Plain

The Kunibiki myth is that "Yatsuka-Mizuomi-Tsuno-no-Mikoto" sought to expand the country to enrich the lives of people of Izumo, which was a small country, and drew landmasses from four regions across the Sea of Japan. The area formed by dragging the country is the present-day Shimane Peninsula, which comprises four mountain massifs: Hanataka, Asahi, Dake-san, and Mihonoseki.[9]

The topography of the Izumo Plain has changed significantly from ancient to modern times, corresponding to myths. During the early Jomon period, Shimane Peninsula was an island nation completely separated from Chugoku Mountains by "Ko-Shinji" (Old Shinji) Bay. However, it is now an alluvial plain formed by the eruption of the Mount Sanbe and artificial development.

At the end of the last glacial period (approximately 11,000 years ago), the sea level was approximately -30 to -40 m, and the Shinji Lowland formed a valley with rivers flowing from east to west. During the early Jomon period (approximately 6,000 years ago), rising sea levels owing to global warming led to the formation of Ko-Shinji Bay, which separated the Shimane Peninsula from the Chugoku Mountains.

However, the eruptions of Mount Sanbe during the late Jomon period (approximately 4,000 years ago), supplied a large amount of earth and sand, and the formation of the western Izumo Plain progressed. The formation of the plain continued during the Yayoi period (approximately 2,000 years ago), reaching as far as the Shimane Peninsula. In the plains, two large rivers, the Kando River and the former Hii River, which originate on the western curved coast and Chugoku Mountains, and the inlet of Kando-Mizuumi, create a geographical environment in which water transportation can be safely used, and Japan Sea Trade with Kita-Kyushu, on the Korean Peninsula, developed. Through the Japan Sea Trade, various handicrafts developed, settlements rapidly expanded, and the use of the plains began to flourish.

During the Nara period (approximately 1,200 years ago), the formation of plains owing to the growth of deltas slowed, and the topography became stable. However, during the Edo period (approximately 300 years ago), a large amount of sand was carried downstream by the "Kanna-Nagashi" that was actively carried out upstream of Hii River, causing Hii River, which had been flowing westward, to flood. Subsequently, it completely changed to an easterly flow and the plains rapidly progressed. The Izumo Plain has rapidly expanded owing to two major factors: volcanic eruptions and artificial development.[10]

During the early Jomon period, the northwest coast of Kitsuki-Taisha (now Izumo-Taisha) was a ria coast that had been land since ancient times. "Tenpyo-Kodo" was built in the Hanataka Mountains, which connects the area around Kitsuki-

Taisha with the western part of Shimane Peninsula, where the gentle slopes of the mountainspread out. Before the early Jomon period, the southern foot of the Hanataka Mountains was a coastline, however, with the flattening of Ko-Shinji Bay, "Yamate-Okando" was built at the foot of the mountains along the original coastline. Thus, it is believed that the ancient roads were established in the order of the changes in topography, from Tenpyo-Kodo in the mountains to Yamate-Okando at the foot of the mountains, and then to Kitsuki-Okando in the plains (Figure 1).

2.1.2. Distribution of Shrines in Izumo Plain

The changes in topography have a substantial influence on the location of shrines. We investigated a distribution and listed its characteristics of important shrines during the Nara period, centered on "Izumo-no-Kuni-Fudoki," which is the oldest document that lists all the shrines in Izumo Plain.

More shrines are listed in Izumo-no-Kuni-Fudoki in the mountains and foothills than in the plains. Among the mountains were many Shikinai-sha (shrines listed in "Engishiki-Shinmei-cho") in the Hanataka Mountains and the Chugoku Mountains, and these areas were probably particularly important areas in Izumo Plain. The chief gods enshrined at the shrines in this region are Yamato or Izumo gods, however, many shrines enshrine Yamato gods on the Chugoku Mountains, and many shrines enshrine Izumo gods on the Shimane Peninsula side. In particular, the shrines of the Izumo gods were concentrated at the southern foot of the Hanataka Mountains, which was a coastline before the

Jomon period (Figure 1). Therefore, on the Izumo Plain, the Chugoku Mountains were influenced by the Yamato Court, and the Hanataka Mountains were areas where Izumo had a strong local influence. In ancient Izumo, specifically at the southern foot of the Hanataka Mountains was the central area that served as the seat of the gods.

Among the shrines in Izumo-no-Kuni-Fudoki, many "Domeisha" or "Dosha" (same-name shrines) are named after the same proper noun. Therefore, we investigated Domeisha, Dosha, and the places where they were enshrined before they were jointly enshrined. Among the existing Domeisha and Dosha with after the merger, "Kitsuki-sha" is concentrated around Kitsuki-Taisha, which indicates that the area around Kitsuki-Taisha was an important area. However, many shrines in Inu-go and Midami-go had Domeisha, Dosha before they were combined. Particularly in Inu-go, shrines with Domeisha, Dosha are spread over a wide area at the foot of the mountains.

The shrines, which once had Domeisha, Dosha, and continue to exist after their merger, are located at the foot of the mountains at a lower altitude than Tenpyo-Kodo and are built along Yamate-Okando, which is the primary route of daily life. However, these existing shrines were relocated further back in time, and many of them are believed to have been located along Tenpyo-Kodo at high altitudes. Thus, probably because of the increase in the number of people who worshiped there, the shrines in primordial form, such as natural objects along Tenpyo-Kodo, were relocated to locations closer to the settlements and were built as permanent shrines along Yamate-Okando, leading to Kitsuki-Taisha.

Many of the enshrined sites of Domeisha, Dosha that no longer existed before they were enshrined are believed to have
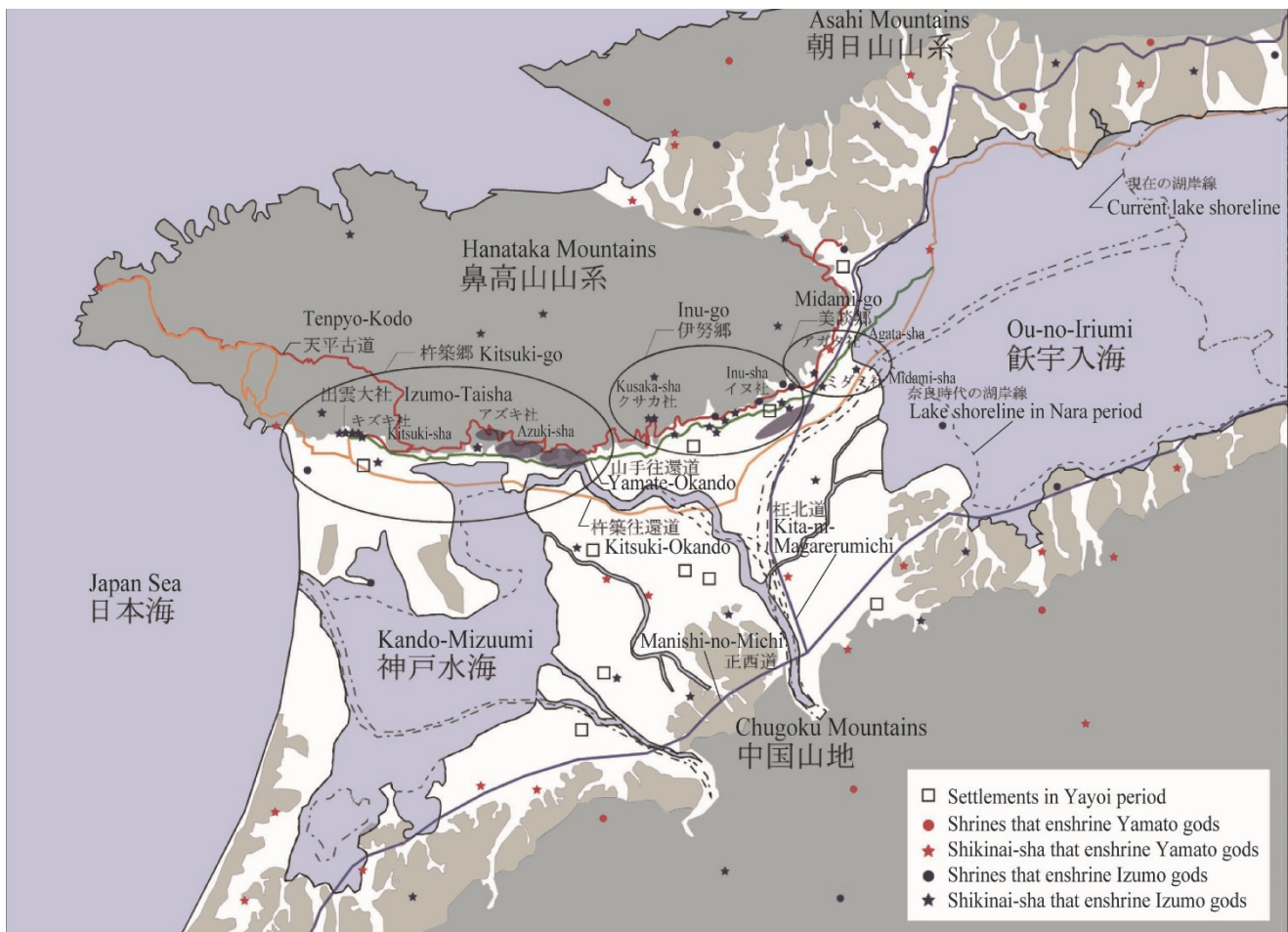

Figure 1. Distribution of shrines and the chief gods listed in Izumo-no-Kuni-Fudoki in the topography of Yayoi period[11]

been in relatively high mountain areas. Nowadays, shrines are scattered at the foot of the mountains, but at the time of the compilation of Izumo-no-Kuni-Fudoki, it can be said that many shrines were distributed in a strip from the mountain area to the foot of the mountains. These shrines were built along Tenpyo-Kodo. The shrines that were scattered on the plains, although in small numbers, would have been located further back in time along the lake shorelines and rivers during the Yayoi period.

The distance between Kitsuki-sha and Azuki-sha in Kitsuki-go was greater than that between Inu-sha and Midami-sha in both Inu-go and Midami-go. It can be inferred that the distance between Kitsuki-sha and Azuki-sha increased because Kando-Mizuumi approximated in the foot of the mountains during the Yayoi period. During the Yayoi period, Japan Sea Trade was active with the Korean Peninsula and Kita-Kyushu, and lakes and rivers played important roles as trade routes. Thus, ancient shrines were built along these important "paths" that included lakes and rivers, and as the paths changed, the locations of the shrines also changed.

2.2. Mountain Landscape that Inherits the Myths

As expressed in the Kunibiki myth, the topography of the Izumo Plain changed significantly. As the island became connected to the Shimane Peninsula, and the sea turned into a plain, the roads of the Izumo Plain were established in the order of mountains, foothills, and plains. As the path changed, the appearance of ancient shrines changed from natural objects to permanent structures, such as shrine buildings, and the place of enshrinement shifted from the mountains to the foothills. The southern foot of the Hanataka Mountains, which used to be a coastline, is an important place as the land of the gods, and the historical landscape of the mountains has inherited the myths of ancient Izumo.

3. Mount Koya[12]

Mount Koya, founded by Ku-Kai as a place for training, has a long history as the head temple of Shingon Buddhism, and has had several boundaries since ancient times. This section examines the boundaries of Mount Koya and describes the landscape of the sacred mountain.

3.1. Mountain Boundaries

3.1.1. Shichiri-Kekkai

At the beginning of the Heian period, Ku-Kai made Mount Koya his place for ascetic training, and to prevent impure objects from entering there, he built a barrier called the "Shichiri-Kekkai" at 7 ri from each of the four points in the north, south, east, and west around the temple. Shichiri-Kekkai is said to be the range that connects "the border between Kishu and Yamato" in the east, "Ki-no River," "Kishi River," "Hoshi River Bridge" in the north, "Hoshiko River," "Mount Takatsubo," "Shichihonmatsu," "Shigano Village," "Oishi-mine" in the west, and "Yoko-mine" in the south (Figure 2).[13] Shichiri-Kekkai can be said to be a boundary formed by nature, such as rivers and mountains, as a sacred area for training centered around Mount Koya.

3.1.2. "Female Boundary"

There is a legend that while Ku-Kai was climbing Mount Koya with his mother, it rained lightning and fire, and only his mother was unable to go beyond the "Kesagake-Ishi" and "Oshiage-Ishi." Thus, there was a boundary at the place where the Kesagake-Ishi

and Oshiage-Ishi were located to prevent women from entering. In folklore, it is said that Japanese boundaries were originally defined by "points."[14] Boundaries are "places to throw away things that cause harm," "sacred places to worship gods," and "places to gain the spiritual power of gods," but they are also "places where you can be attacked by demonic things." In the case of Kesagake-Ishi and Oshiage-Ishi, it can be said that the dimensions of the places as boundaries manifested themselves in the rain of thunder and fire.

There is a place called "Kamiya" on Higashi-Koya-Kaido leading to Fudo-Guchi, and this road is also called Kyo-Osaka-michi, and is a convenient way to climb Mount Koya from Kyoto or Osaka, which is much faster than taking Cho-ishi-michi. This road has been used by people since the Heian period. Kamiya was the junction between the road going down Kudoyama Town and the road going down Hashimoto City, and it is said that there was a brothel there. In folklore, a fork in the road is called "Chimata," which is a boundary area and is also a "place where men and women meet."[15] Boundaries are also "places where gods appear," and the place name Kamiya appears to imply its dimension as a boundary.

"Kesagake-Ishi" and "Oshiage-Ishi" are on the way to Daimon-Guchi, similarly "Kamiya-no-Chimata" to Fudo-Guchi, "Kurokawa-Toge" to Kurokawa-Guchi, "Sakura-Toge" to Omine-Guchi, "Susuki-Toge" to Otaki-Guchi, "Kasamatsu-Toge" to Ainoura-Guchi, and "Yukawa-Tsuji" to Ryujin-Guchi. These stones, Chimata, "Toge" (mountain passes), and "Tsuji" (crossroads) are the "point boundaries" on the road to Mount Koya. All these are roughly concentric circles centered on the temple. Furthermore, the Kobo-Daishi Mausoleum, which is discussed later, is located close to this concentric circle. In this study, this concentric boundary is refered as "Female Boundary" (Figure 2).

3.1.3. Koya-Nana-Kuchi and Nyonin-Michi

"Koya-Nana-Kuchi" was established from the end of the early to late Edo period. Each of the seven entrances is an entrance to Mount Koya. It comprises seven "Kuchi" (-Guchi) and their names represent the roads or entrances leading to them. At the end of the road from the foot of the mountain to Otaki-Guchi is Rokuro-Toge, and at the end of the road to Daimon-Guchi and Ryujin-Guchi, there is a steep slope. The paths to other "Kuchi" also end at the top or bottom of the slope. Thus, each of Koya-Nana-Kuchi is a "point boundary" represented by a slope that indicates a single place, an entrance.

Cho-Ishi-Michi is the road leading to Daimon-Guchi, which is used by many pilgrims in Nana-Kuchi, and many "sotoba" (Cho-Ishi, grave markers) are built along the way. Pilgrims approach the Gobyo (mausoleum) while worshiping each sotoba individually. The act of walking from the foot of and into the mountain while worshiping sotoba and gradually approaching the sacred place is a "rite of passage at a neutral point," and the path itself can be described as a boundary as an "empty space." Therefore, not only is Daimon-Guchi a boundary as an entrance and exit, but the entire Cho-Ishi-Michi leading to it also has the characteristics of a boundary.

Koya-Nana-Kuchi are newly established point boundaries in the Edo period, and is within the area of Shichiri-Kekkai established before then, and is generally inside "Female Boundary." Ku-Kai, who made Mount Koya as a training place for Shingon Buddhism, was known as "Kobo-Daishi" because he was believed to have abilities that surpassed those of humans and could save all people. Owing to the decline in the power of the Emperor after the Northern and Southern Disturbances, the number of pilgrims visiting Kobo-Daishi's mausoleum increased as the era changed from prioritizing the sacred things of gods and

emperors to an era emphasizing practicality and economic efficiency; thus, Nana-Kuchi was established.

"Nyonin-Michi" (female road) is a path that connects Nyonin-Do (female hall) and Yama-no-Do in Koya-Nana-Kuchi, along the mountain, and was created in the late Edo period. Women were not allowed to enter the area from the Nyonin-Do. Nyonin-Michi can be said to be a "line boundary" created by connecting Koya-Nana-Kuchi (Figure 2).

Initially, the scope of Nyonin-Michi did not include all current paths, but only the part from Fudo-Saka to Daimon, including Benten-Dake. It is believed that this was connected over time and became the current Nyonin-Michi. The area surrounded by Nyonin-Michi coincides with the precincts of Kongobuji, and along with the area where women are not allowed; this probably indicates the power of Kongobuji as an authoritative temple.

3.1.4. Oku-no-In Sacred Area

After Ku-Kai's death, the Gobyo was built on the eastern part of the Mount Koya. There are Ichi-no-Hashi, Naka-no-Hashi, and Gobyo-Bashi leading to the mausoleum, and the area beyond Ichi-

no-Hashi is known as "Oku-no-In sacred area," which is the sacred area where Kobo-Daishi's Gobyo is located. Each time the bridge is crossed, the holiness gradually increases. The Oku-no-In boundary is represented by bridges. The Oku-no-In sacred area was the most sacred for the people visiting the Mount Koya, and was a place to demonstrate their faith in Kobo-Daishi's divinity and spirituality that transcended human wisdom (Figure 2).

3.2. Multilayered Boundaries and Sacred Mountain Kandscape

As sacred boundaries surrounding Mount Koya, Shichiri-Kekkai, "Female Boundary," and Nyonin-Michi overlap from the outside, and within these is the central temple. Inside these boundaries is the Oku-no-In sacred area, which enshrines the tomb of Kobo-Daishi. The sacred space of Mount Koya and profane spaces at the foot of the mountains do not touch each other; however, there are many boundaries between them. In ancient times, large natural boundaries such as mountains and rivers formed boundaries, and within these boundaries were created natural boundaries such as stones, mountain passes, and crossroads that prohibited entry to the mountains, except for ascetic monks. As time progressed,
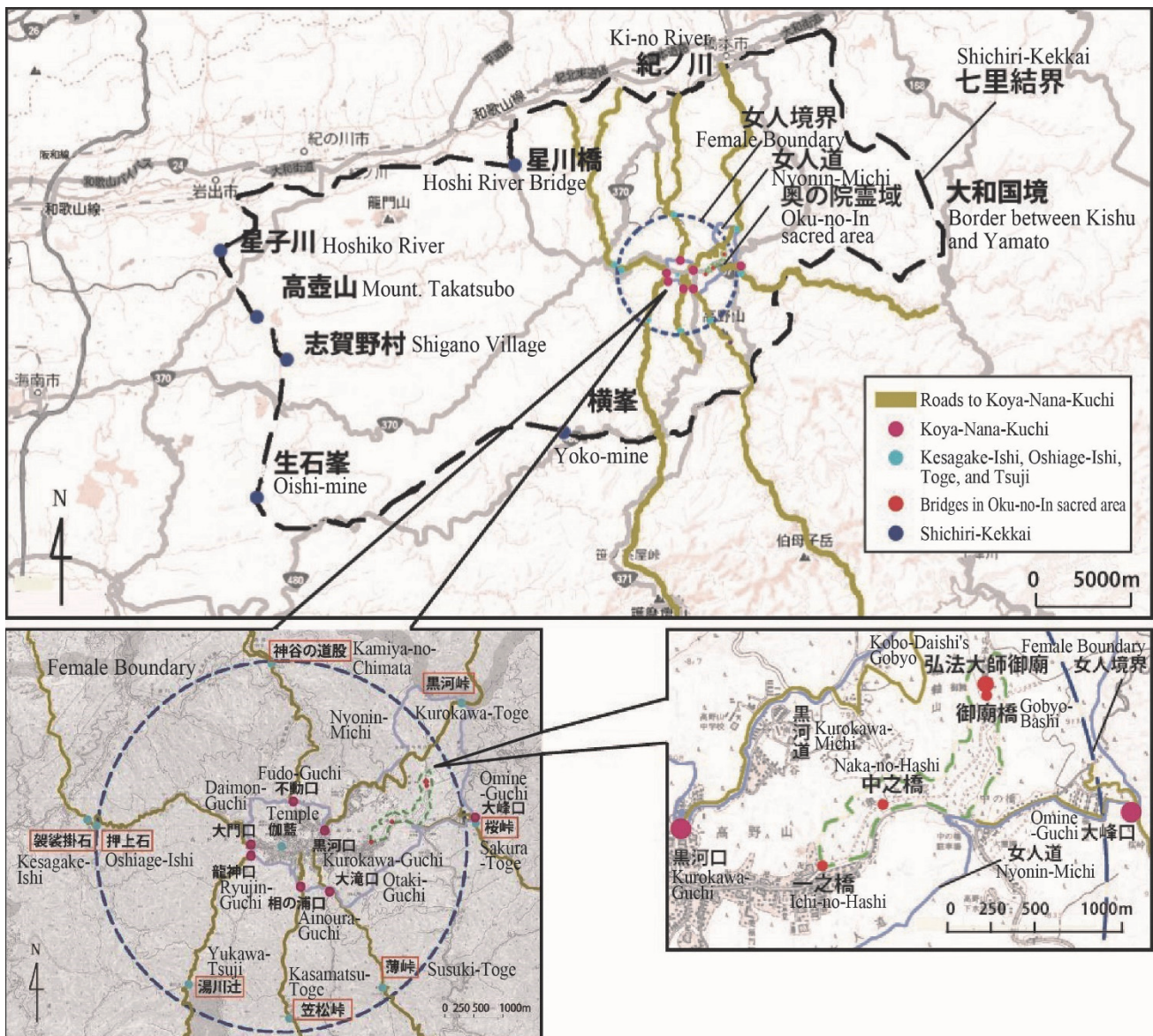

Figure 2. Boundaries in Mount Koya[16]

architecture and roads that connected them emerged, and other boundaries were created. All of these are based on spatial "boundaries of points," which were connected to become "boundaries of lines" and formed the sacred areas.

There are several roads extending from the foot of the mountain to Mount Koya, connecting the sacred and profane spaces. These roads are a series of "point boundaries," many sotoba, or stones, Toge, Tsuji, bridges, and temples located at the places where the "line boundaries" intersect with the roads. As people worshiped the point boundaries and passed through them, the sacredness of the Mount Koya increased, which became training and probably led to Kobo-Daishi's faith. Religious holiness was imparted to nature, and the placement of Kobo Daishi's tomb solidified this belief, creating a sacred mountain landscape.

4. Inamino Plateau and Mount Mekko[17]

Hyogo Prefecture has approximately 24,000 reservoirs, the largest number in Japan, including Inamino Plateau (east of Kako River in Kakogawa City, Inami Town, Harima Town, parts of Nishi Ward, Kobe City, and west of Akashi River in Akashi City) is home to many reservoirs. This section examines the water system of the Inamino Plateau and describes the mountain landscape of the settlement that was created along with Mount Mekko, the water source, and the reservoir created by the "Ryu" (stream) that flows from there.

4.1. Water System of Inamino Plateau

4.1.1. Settlements with "Ryu" and Reservoirs

As the geological stratum of Inamino Plateau is a gravel layer, most of the rivers are underground water, and are waterless and do not flow as surface water. Additionally, the area has a Seto Inland Sea-type climate with limited annual rainfall, resulting in extremely poor water availability. The Kusatani, Kuniyasu, and Kumo rivers that flow through Inami Town are affected by the Rokko Movements and flow northwestward into the Kako River. Many settlements have been established in this basin since ancient times. According to "Genroku-kuni-Ezu" and "Tenpo-kuni-Ezu," the roads connecting the settlements around Kusatani River, Kitayama Village, and the settlements around Tenma-Oike are located along the river flowing northwest or north. From the Middle Ages to the Early Modern period, the living spaces of Inami Town expanded along the river that flows to Kako River in the northwest owing to the influence of the Rokko Movements.

Three reservoirs were built before the Middle Ages: Tenma-Oike, Nyu-ga-Ike, and Kyo-no-Ike. Tenma-Oike and Kyo-no-Ike were located near the settlements, while Nyu-ga-Ike was located far from the settlement (Figure 3). Although Nyu-ga-Ike is located far from Kitayama Village, the water that poured into Nyu-ga-Ike flows into Kitayama Village through Kumo River, so there was a deep connection between Nyu-ga-Ike and Kitayama Village. Thus, it is believed that the settlements in this area were established not by geographical distance, but by the water systems that flowed into them. Reservoirs have a deep relationship with the shrines and temples of settlements, and Tenma-Oike is deified and enshrined at the Kuniyasu-Tenma-Shrine as Ike-no-Daimyojin. For the people of settlements established before the Middle Ages, reservoirs were not only functional in that they stored vital water and supported their lives, but were also spiritually important.

Since the Early Modern period, many reservoirs have been built throughout Inami Town as facilities to store water drawn
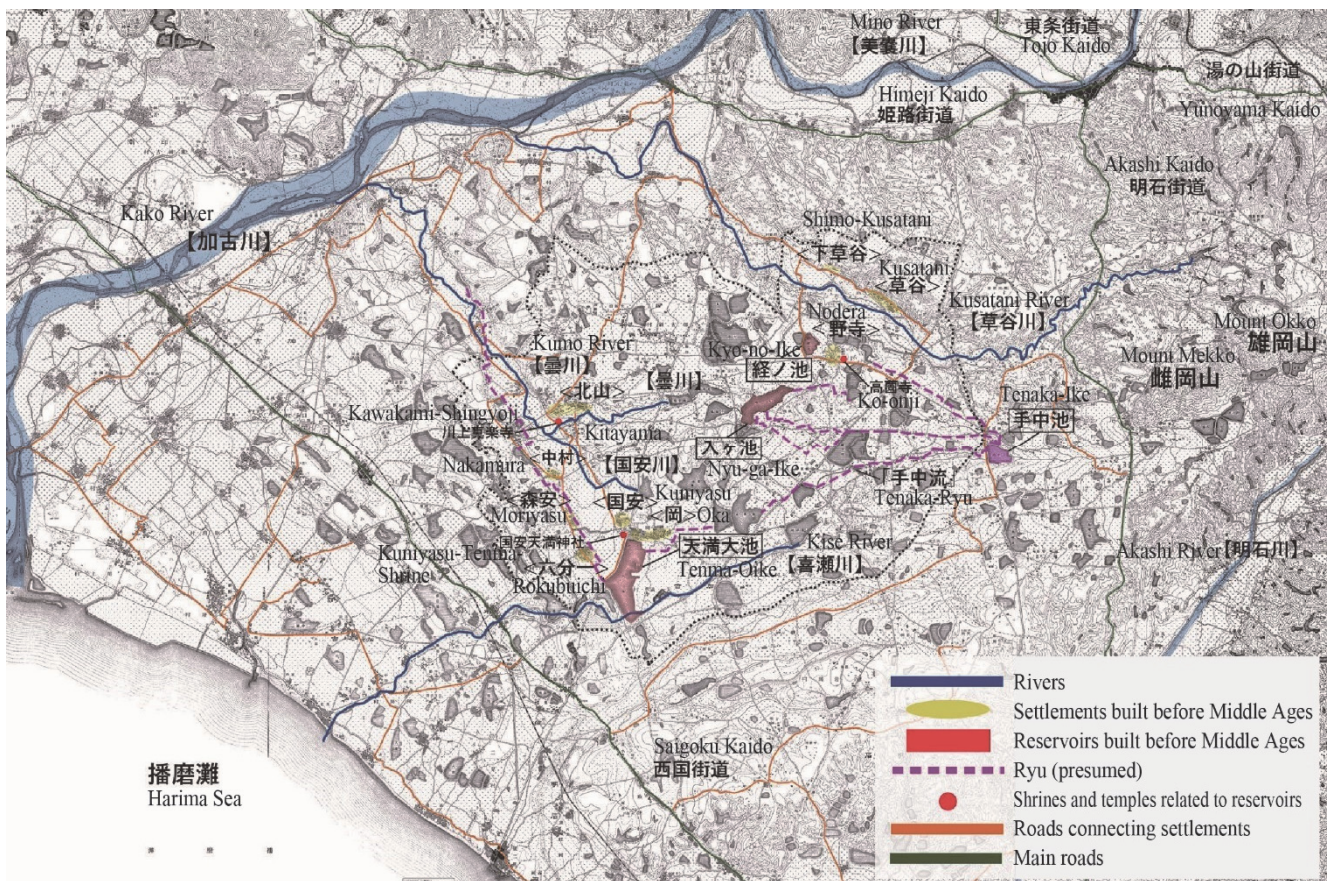

Figure 3. Rivers, settlements, reservoirs, "Ryu," shrines, temples, roads in Inamino Plateau[19]

from rivers. Consequently, rice paddies increased dramatically, even in settlements on plateaus, where new rice field development lagged. As the number of reservoirs increased and many settlements were established, people's lives and reservoirs became geographically closer, and the reservoirs became playgrounds for children.

In this region, the small rivers used to collect water for reservoirs are called "Ryu." However, with the completion of the Toban Irrigation Water in recent years, pipelines have replaced Ryu, and there are fewer places where Ryu can be seen on the ground. Prior to the Middle Ages, Ryu flowed into the reservoirs, which was an important element in their construction (Figure 3). Ryu flowing into Tenma-Oike was called "Tenaka-Ryu," and it connected from Kamide Town, Kobe City, to Inami Town, and then to Kakogawa City. The five settlements established before the Middle Ages near Tenma-Oike are located along Tenaka-Ryu. Therefore, it is believed that the pre-medieval settlements around Tenma-Oike were built with Tenma-Oike and Tenaka-Ryu flowing through them. "Ryu," unique to this region, was not only a water source for reservoirs before the Middle Ages, but was also an important element in the establishment of settlements.

4.1.2. Mount Mekko as a Water Source

Mount Mekko, located in Kamide Town, Nishi-ku, Kobe City, in the northeastern part of the Inamino Plateau, is the highest mountain in the flat Nishi Ward, Kobe City, at an altitude of 241 meters. It is loved by residents along with Mount Okko to the east. Mount Mekko is said to be the oldest land on the Inamino Plateau, and there are Higashi-Otoshi-Shrine, Higashi-Atago-Shrine, Shiratama-Daimyojin, Raseki-Shrine, Himeishi-Shrine, and Kamide-Shrine at the top of the mountain. Mount Mekko has been worshiped as a mountain where gods have been enshrined since ancient times. There are several myths and legends related to Mount Mekko and Kamide Shrine.[18]

According to a 1764 document, Tenaka-Ryu is water that flows from Mount Mekko, and according to the records in "Suiron," it can be assumed that it was once stored in Tenaka-Ike in Kamide Town, Nishi War, Kobe City, east of Inami Town, and then flows from there. Although the year of construction of Tenaka-Ike is unknown, it can be said that Tenaka-Ike was one of the most important reservoirs in Inamino Plateau. Ryu plays the role of collecting and transporting the water that flows down the Mount Mekko to reservoirs, through reservoirs to settlements, and then to paddy fields that support people's lives; it was an essential road of water for the establishment of settlements. In addition to Tenaka-Ryu, the Kumori River, which currently connects Nyu-ga-Ike and Kitayama villages, probably played the same role as Ryu as water from Mount Mekko used to flow into Kitayama Village via Tenaka-Ike and Nyu-ga-Ike. The source of Ryu that carried the water of life to Inamino Plateau is Mount Mekko, and it is also the source of all rivers that flow through the Inamino Plateau. Thus, the water source of Inamino Plateau was Mount Mekko, before the completion of canals.

4.2. Mountain Landscape in Settlement

On the Inamino Plateau, settlements were established along the river that flowed northwest on the plateau created by the effects of the Rokko Movements. Mount Mekko, which has been a mountain of worship since ancient times, is also the source of water for Inamino Plateau, and the water that flows from there becomes a "Ryu," creating reservoirs and establishing settlements. Since the Early Modern period, many reservoirs have been built, and because of the construction of canals and the development of irrigation water, many Ryu can no longer be seen, however,

Mount Mekko continues to be familiar to people today as the mountain that can be seen from anywhere on the Inamino Plateau. Therefore, Mount Mekko is the landscape as the mountain of faith in the settlements of the Inamino Plateau, the water source, and a beautiful mountain.

Conclusion

This study organized the meanings of mountains in Japan by era (Section 1), based on which I described the landscapes of mountains that inherited the Kunihiki myth by examining the changes in the topography of the Izumo Plain, the establishment of ancient roads, and the distribution of shrines (Section 2), the sacred mountain landscape with the multiple boundaries of Mount Koya, including from the outside, Shichiri-Kekkai, "Female Boundary," and Nyonin-Michi with the mausoleum of Kobo-Daishi at their center (Section 3), the landscape as the mountain of faith, the mountain of water source, and the beautiful mountain in Inamino Plateau (Section 4). Mountains in Japan are parts of nature that have inherited myths about the history of topographic changes in ancient times; shrines were built to demonstrate their sacredness, and people worshiped and held festivals at the mountains that could be seen at a distance from settlements at the foot of the mountains. Mountains were themselves objects of worship and were probably important sources of water to support lives in flatland settlements. During the Heian period, with the spread of Buddhism, mountains became places for monk training, and sacred mountains surrounded by multiple overlapping boundaries were created. However, mountains were also places of aspiration that separated the capital's aristocrats from the world. During the Early Modern period, people began to climb mountains in various places, and for Japanese people, mountains became beautiful nature and "landscapes" for people to admire. Mountain landscapes in Japan have ambiguous meanings: they are nature that has inherited myths, sources of water for daily life, and sacred places for training, but they are the most important landscapes for Japanese people, as beautiful nature that has always existed.

Endnotes

1. Chapter 1 is rewritten after Sugimoto, 2019.
2. Miyake, 2016.
3. Miyake, 2016.
4. Hishinuma, 1985.
5. Ono, 2011.
6. Higuchi, 1981.
7. Machida, 2003.
8. Chapter 2 is rewritten after Naitou, 2018.
9. Takioto, 2006.
10. Nakamura, 2006.
11. Naitou, 2018
12. Chapter 3 is rewritten after Kanamori, 2013.
13. Gorai, 1976.
14. Orikuchi, 1996.
15. Akasaka, 2002.
16. Kanamori, 2013.
17. Chapter 4 is rewritten after Kishi, 2021.
18. Fujii, 2004.
19. Kishi, 2021.

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Spatial Composition Relations Between Stupa Courts and Shrine Architectures of Buddhist Temples in Central Asia

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Keywords: Buddhist Temple, Stupa Court, Shrine Architectures, Spatial Composition, Central Asia, Circumambulatory

Abstract: This study examines a sample of 54 documented Buddhist temple remains in Central Asia from an architectural perspective. Specifically, it discussed the key characteristics/commonalities and analyzed the spatial composition between the stupa courts and shrines to locate the worship object in the main chamber. By focusing on the placement of the main stupa and shrines, the stupa courts were categorized into two types (surrounded and parallel). Meanwhile, the spatial composition of the shrines with the worship object (the stupa or Buddhist statue) in the main chamber were classified into five types according to the central worship object and the placements of the neighboring worship objects. Based on the findings, the worship behaviors inferred from the spatial composition of the stupa courts were also observed in the shrines with circumambulatory architecture.

1. Introduction

This study presents an architecture-based detailed assessment of the spatial composition encompassing stupa court[1], a central worship space, and shrine architectures[2] in Central Asia[3]. This study primarily focuses on analyzing the characteristics of the spatial composition, examining the commonalities between the spatial composition of the main stupa and shrine architectures in the stupa court. Additionally, it explores the spatial composition of shrine architectures, particularly the placement of the worship object in the center of the main chamber. This approach enables the discovery of the architectural characteristics considered important in the worship space in Central Asia that started from Gandhāra[4], and it can be extended and analyzed to identify commonalities with the worship spaces of Buddhist temples in the cultural sphere extending from Eastern Turkestan and to the east.

2. Previous Studies

Interest in stupas and the arrangement of temple buildings in Buddhist temples of Central Asia dates back to the 19th century when the remains of Buddhism in this region captured attention. Therefore, numerous studies have accumulated in the field of archaeology and architecture, concerning the transition of elements such as stupas and the arrangement of temple buildings. Notable discussions on this subject have occurred even in Japan (Kuwayama[39] [40] [41], Kato[31] [32] [33] [34] [35], and Iwai[28] [29] [30] et al.). In ancient times, Chinese Buddhist priest, including Xuangzang (Genjo Sanzo) described the state of the Buddhist monastery[15) 22) 88.)].

In Japan, Mizuno and Higuchi and others from Kyoto University led a scientific mission to explore the Iranian Plateau and Hindukush, visit Pakistan and Afghanistan, and publish detailed working papers[5]. Kuwayama published numerous articles on the transformation of the Buddhist temples in Gandhāra and Taxila[6]. In addition, the Buddhist chronology remains in this area

were examined and compared with the masonry chronology at Taxila's temple produced by Marshal[7]. Kato and others recently explored the plinths of Buddhist temples in Gandhāra, Taxila, and Swāt[8].

In the subsequent areas, various investigative groups have conducted excavations (with something finished in the past, which is partly in continuation): the Italian expedition in the Swāt area, focusing on Buddhist remains in northwest Pakistan[9]; the French expedition exploring the remains in the Afghanistan area[10]; the Russian expedition studying the narrow-sense Central Asian remains[11]; the Chinese expedition has been excavating the Xinjiang Uighur area[12].

While Rhie (2002) presented a comprehensive summary of the Central Asian Buddhist temple, Iwai (2019) explored the transformation of Buddhist monastery placement. Behrendt (2004, 2006) classified the worship objects placed inside the monasteries and the plane form of shrine architectures, ultimately concluding that both classifications were in a one-to-one correspondence relationship. However, caution is warranted while considering this, as instances may exist where this cannot be said to be the case[13].

Kato (2017) studied shine architectures in the Taxila Buddhist temples. Based on these past studies, we classified the spatial compositions of shrine architectures in Buddhist temples in Central Asia, focusing specifically on the arrangement of worship objects. We have uncovered four distinct types of characteristics of spatial composition in shrine architectures: shrines in which worshippers face worship, "shrine with axiality," "shrine with circumambulatory," and "shrine with centrality."[57]

Although previous studies explored the plane forms of shrine architectures, their functions (including the worship-object classification), and the transformations of stupas and temple buildings, no study has classified the spatial composition constituted by the main stupa and shrine architectures through visual representations. Furthermore, no analysis explored the relationships within the spatial composition of stupa courts and

shrine architectures, and conjectures about their commonalities and influential relationships remain undescribed.

3. Analysis Subject and Method

This study focused on temples situated within the region bound to the south by Taxila and Gandhāra near the Peshawar Basin, to the north by Jimsar in the Xinjiang Uighur Autonomous Region where the Ruins of Bashbaliq city are located, to the east by Qara-hoja also in the Xinjiang Uyghur, and to the west by Merv in Turkmenistan (Figure 1).

Figure 1. Map of study areas

The Buddhist temples selected for this study, comprising 54 remains in the mentioned areas, were elevated above the ground[14]. Furthermore, these temples underwent excavation and were documented in reports, with drawings and photographs, or both, based on availability. This documentation enables us to distinguish between their plan forms and spatial compositions.

Table 1 contains the study subjects of Buddhist remains[15], in addition to the temples considered for the analysis, as they differ across chapters.

Chapter 4 focuses on the 42 cases of temple ruins selected as the analysis subject[16]. These temples feature the main stupas and shrine architecture, forming a stupa court. We classify the placement relations of stupas and shrine architectures through investigation and analysis, relying on drawing(s), photograph(s), and descriptions in the reports. Furthermore, we discuss the characteristics of the spatial composition for each identified type.

In Chapter 5, we looked at 47 temples and 86 cases of shrines, that had a shrine building where the objects of worship were enshrined in the center of the main room, and where the shrine was given a number or name on the drawings (Shrines with the same shape or almost the same shape within a single temple were considered as one).

The spatial compositions of shrine architectures are classified based on the difference in placement with the worship object (stupa or Buddhist statue)[17] enshrined in the center of the chamber and the worship objects enshrined along neighboring walls in the chamber. The characteristics of each identified type are examined.

Chapter 6 discusses the commonality and regionality of spatial compositions in the Buddhist temples of the study subject based on the characteristics of spatial compositions in stupa courts and shrine architectures.

Table 1. Buddhist temples and areas of study subject

Location (Country)	Name of Buddhist temples (in English)	Date	Chapter to treat 4	Chapter to treat 5	Reference No.
Taxila (PAK*)	1. Akhauri (Chir Tope) B	A.D.1-5c?	●	●	
	2. Bhamala	A.D.4-8c	●	●	52,53
	3. Dharmarajika complex	B.C.1-A.D.2c	●	●	
	4. Jaulian	A.D.2-5c	●	●	51,52,53
	5. Kalawan	A.D.3-5c	●	●	
	6. Mohra Moradu	A.D.3-5c	●	●	
	7. Pippala	A.D.1	●	●	52,53
	8. Giri Stupa C and Monastic courts D and E	A.D. 5c	●		
Gandhāra, Peshawar basin (PAK)	9. Jamal Garhi main stupa court *1	A.D.1-5c	●	●	9
	10. Jamal Garhi 2MSA *1		●	●	
	11. Mekhasanda stupa court	A.D.3-5c	●		61,73
	12. Ranigat east area	A.D.1-5, 6, 8c?	●	●	
	13. Ranigat southwest area	A.D.2-4c	●		61
	14. Ranigat west area	A.D.2-4,5c?	●		
	15. Takht-i-Bahi	A.D.2-4c	●	●	9,21,75
	16. Thareli site D	A.D.2-4,5c?	●	●	74
	17. Thareli site C		●	●	
Swāt (PAK)	18. Abbasahebchina (Najigram)	A.D.2-5c	●		14#,36,37,87
	19. Amluk Dara	A.D.2, 3c-?	●	●	14#,36,63,80
	20. Butkara I	B.C.3-?	●	●	12,13,36,63
	21. Butkara III	A.D.1c-?		●	24,36,63
	22. Gumbat	A.D.2, 3-?		●	14#,63,80
	23. Marjanai	A.D.1-5c?	●	●	37,63
	24. Nimogram	A.D.1-3c	●		23,36
Hadda (AFG*)	25. Bagh Gai	A.D.3-4c	●	●	3,4,5,8#
	26. Tapa-i-kafariha (PLAN-A) *2	A.D.3-4c	●	●	4,5,8#
	27. Tapa Shotor	A.D.4-5c	●	●	84,86
	28. Chakhil-i-ghoundi	A.D.2-4c	●		4,5,8#
	29. Gar-Nao	A.D.2-7c	●		4,5
	30. Deh-Ghoundi	A.D.2-7c	●		
	31. Tapa-e-Top-e-Kalân	?	●	●	85,86
Bagrām (AFG)	32. Shotorak	A.D.3c	●	●	54
Ghazni (AFG)	33. Tapa Sardar	A.D.3-7,8c	●	●	26,27,82,83
Kābul(AFG)	34. Tepe Narenj	A.D.3-9c	●	●	16#,27,64
Bamiyan (AFG)	35. Bamiyan MO site	A.D.2,3-9c	●		11
Termez (UZB*)	36. Karatepa north court	A.D.1-7c	●	●	17,71
	37. AirTam	A.D.2c	●		66,69#
Kurgan tube (TJK*)	38. Ajina tepa	A.D.7-8c	●	●	45,49,59,69#
	39. Kafyr-kala	A.D.7-8c		●	48,69#,76#
Dushanbe (TJK)	40. Khisht Tepa	A.D.7-8c		●	56,69#,76#
	41. Kalai-Kafirnigan	A.D.7-8c		●	46,47,59,69#
Chuy valley (KGZ*)	42. Ak-Beshim 1st Temple	A.D.6-8c		●	42,60,69#, 76#,89
	43. Krasnaya Rechka 2nd Buddhist Temple	A.D.7-8c		●	18,69#,76#
Merv (TKM*)	44. Buddhist Temple in Giaur Kalah	A.D.4-5c	●		67,68,69#,76#
Endere (Xīn*)	45. Endere 安迪尔故城	A.D.11c		●	77,78,79
Khotan (Xīn)	46. Dandan Oilik 丹丹乌里克	A.D.7-8c		●	1,77,81
Niya (Xīn)	47. Niya 尼雅故城	B.C.1-A.D.4c	●		2,77
Qakilik (Xīn)	48. Mirān 米蘭	A.D.2-5c		●	78,79,81
Qara-hoja(Xīn)	49. Southwest Buddhist Temple(Temple β) of Qocho City 高昌故城	A.D.5c-13c?	●	●	19,62
	50. Yar City 交河故城 大寺院 E-27	A.D.5c-14?		●	44,79
Jimsar(Xīn)	51. Buddhist temple of Bashbaliq city 北庭高昌回鶻仏寺	A.D.10c-14c?		●	25
Tumshuq(Xīn)	52. Tumshuk-Tagh western group	A.D.4-7c	●	●	43,65,70#
	53. Toqquz-sarai	A.D.4-7c	●	●	65,70#
Kucha(Xīn)	54. Douldour-Āqour	A.D.4-8c	●	●	20,70#

*PAK=Pakistan, AFG=Afghanistan, UZB=Uzbekistan, TJK=Tajikistan, KGS= Kyrgyzstan, TKM=Turkmenistan, Xīn= Xinjiang Uyghur   # : Secondary Source

*1 In Jamal Garhi, small stupa courts, referred to as the "Monastic Sacred Area" by Behrendt (2004), are scattered around the main stupa court. In this regard, two stupa courts are included in the analysis: "Small Stupa Court E," named by Cunningham (1875); and "2MSA," named by Behrendt. Thus, in the present study, the names of these stupa courts are based on those by Cunningham and Behrendt, respectively.

*2 In Barthoux (2001), the drawing of the stupa courts is called "PLAN-A, First Enclosure (K)." Aside from this area in Tapa-i-kafariha, the stupas and monasteries are scattered (see Fig. 100). Thus, in the present study, it is only intended for the area in which the complex of temple buildings existed.

4. Spatial Composition Frmed by the Main Stupa and Shrine Architecture in the Stupa Court

The spatial composition of Buddhist temples naturally varies based on factors such as the location, the surrounding natural environment, and climate conditions of the temple, and this divergence is evident across different regions and times. Additionally, it varies based on the forms of Buddhist faith emphasized in the construction of a Buddhist temple. Regarding the constitution of the Buddhist temple building, its relations with Buddhism law (Vinaya) are close, too. The Vinaya outlines what kind of building it should be located in and what kind of place[18].

This study focuses on "the conspicuously big stupa which is the most important worship object of the temple called the main stupa" and "the shrine architecture enshrined the Buddha or Bodhisattva image (or others) in the chamber" within the stupa court, which is considered a holy space where stupas and shrines are built in the temple. These placement relations are examined.

Numerous studies exist on Buddhist temple placement in Central Asia. Iwai (2006) analyzed the placement of the shrine architectures in the stupa court and described that the stupa court in the Taxila–Gandhāra area, where the main stupa was enshrined, could be classified in about two forms:

1. (Main stupa + cluster of small stupas + line of shrine architectures): The main stupa surrounded by small stupas and a line of shrine architectures encircling the vicinity forms the observed configuration.

2. (Main stupa + line of shrine architectures) + (main stupa + cluster of small stupas + line of shrine architectures): This form is like the Takht-i-Bahi temple in Gandhāra.

A form featuring (main stupa + cluster of small stupas + line of shrine architectures) configuration exists in the Afghanistan temple, notably the Shotorak temple in Bagrām and Buddhist temple group in Hadda. The configuration of (main stupa + line of shrine architectures) is present in the Toqquz-sarai temple of Tumshuq, Xinjiang Uighur district, and other temples in the region[19]. The ongoing discussion suggests that Iwai's classification is tripartite placement relations about the main stupa, small stupa, and shrine architecture.

Some spatial composition types can be confirmed in the shrine architecture line placement around the main stupa while carefully analyzing the placement relations of the main supa and shrine architecture. Therefore, the representative types, "Surrounded Type—the main stupa is surrounded by shrines"[20] and "Parallel Type—the main stupa and shrine(s) formed in a side," can be included in such compositions. Figure 2 shows a schematic of these types[21].

Eight types were seen classifying "Surrounded Type" more.
①　Lines of small shrines or the plural shrines face the main stupa.
②　Two or three lines of the shrines face the main stupa.
③　Four lines of the shrines face the main stupa (a group of small stupas surrounding the main stupa).
④　Two lines of shrines face the main stupa (a group of small stupas existing around the main stupa).
⑤　Three lines of the shrines face the main stupa (a group of small stupas existing around the main stupa).
⑥　All shrines form a circle line facing the main stupa.
⑦　Shrines, small stupas, and stambha(s) form a circle line, with all shrines facing the main stupa.

⑧　Entrance of all shrines faces the main stupa through the corridor. All shrines are independently, consecutively arranged rooms.

Because a group of small stupas existed around the main tower, that is, types ③, ④, and ⑤, we distinguished it from ① and ② and classified the type.

These spatial compositions are frequently influenced by factors including the temple site selection and whether the temple was intentionally planned to have a stupa court constructed in advance.

Examining photographs and drawings of the remains can help infer that the pattern of placements might be restricted by whether the temple area was originally designated as "the stupa court" or if alterations to the land formation were made.

In addition, types ①–⑦ have the main stupa surrounded by the shrines forming a line, creating a walking space (passage or corridor) for individuals. However, type ⑧ features independent rooms arranged consecutively, and spatial composition allows access to shrine architecture through a corridor. Therefore, the spatial composition of type ⑧ suggests a premeditated building-like idea.

The three types were seen in "Parallel Type."
①　Stupa and shrine(s) of similar scale are lined up side by side.
②　Main stupa and small shrine(s) are lined up side by side.
③　Shrines arranging the opening (considerably the entrance) for the main stupa form a line aside.

However, type ③ represents temples exhibiting remarkable originality in their spatial composition, although commonality in forming a line aside exists.

Additionally, certain temples incorporated elements of "Surrounded Type" and "Parallel Type." In these cases, the main stupa and central shrines within the stupa court were surrounded by shrine architectures of various sizes, resembling the layout seen in the Kalawan temple[22]. Similarly, in the Ranigat Southwest area temple, a line of shrine architecture surrounded the main stupa.

Notably, certain temples present difficulties in spatial composition classification, although they were selected as the study subject: the temple with an individual spatial composition whose placement of shrine architectures is possibly related to the main stupa (e.g., Giri Stupa C and Monastic courts D and E, Chakhil-i-ghoundi, and Tepe Narenj). The temple with the main stupa and shrine architecture was built in proximity, yet careful planning regarding their spatial relations may not have been executed with specific architectural considerations (e.g., Bhamala, Abasahebchina, Marjanai, and Shotorak).

A temple featuring shrines from one to several numbers around the main stupa (e.g., Abbasahebchina, Bamiyan MO site, and Tumshuk-Tagh western group) was observed; another temple with shrines not around the main stupa but in the monastery facing the main stupa was also identified (e.g., Akhauri [Chir Tope] B, and Mohra Moradu). These temples require further exploration.

Many temples cannot be categorized by focusing only on the relationship between the main stupa and the shrine, in Greater Gandhāra, there are several examples of temples being arranged with emphasis on their relationship with the monastery, such as placing the main stupa and monastery on the axis[23].

When we concentrated on observing the functions beyond the main stupa and shrine architecture, variations exist as some temples have the monastery enclosing the main stupa and others have the main stupa and monastery aligning with the priests' living quarters situated on the axis.
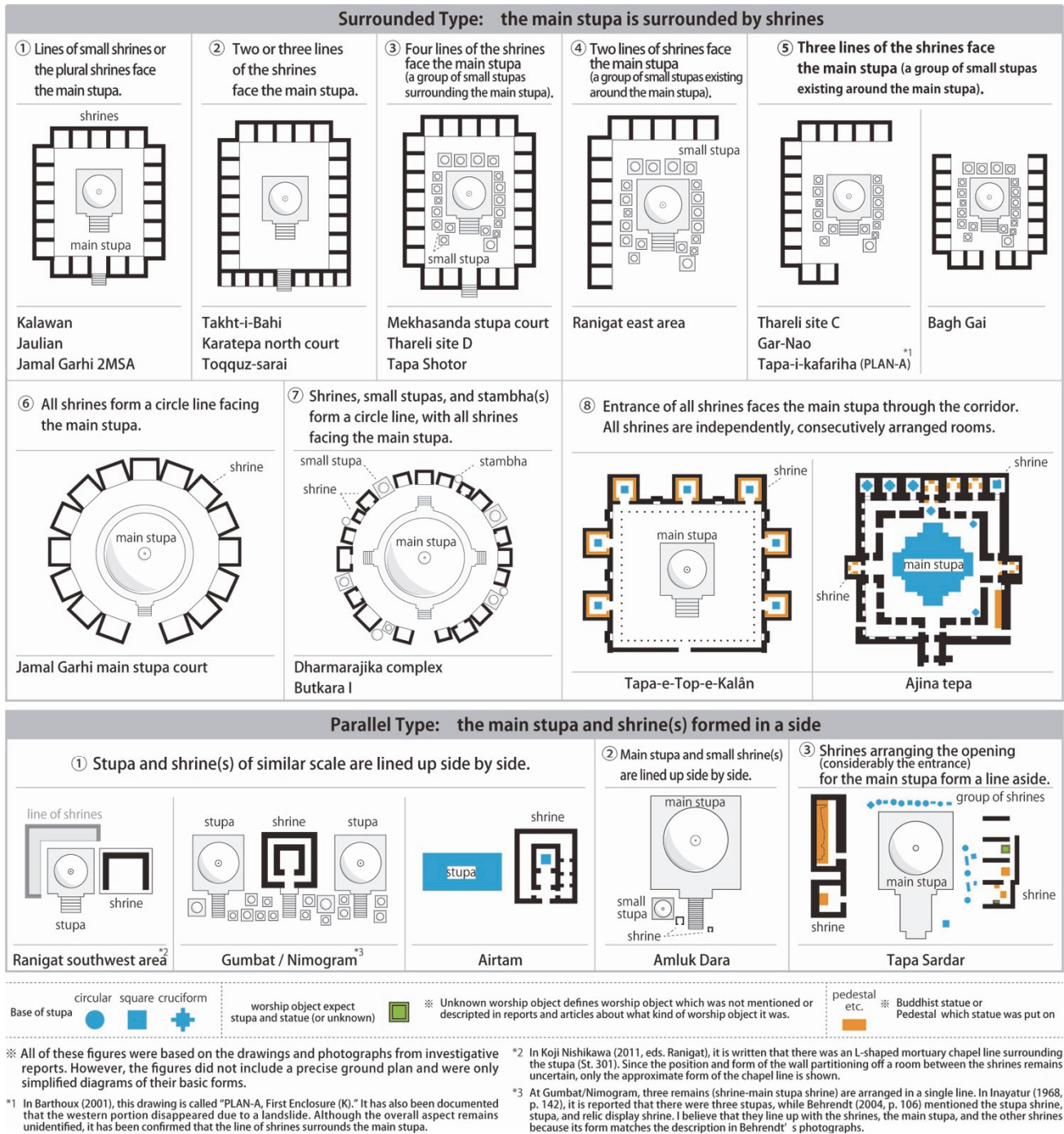
Figure 2. Representative types concerning main stupa and shrine architecture

Nevertheless, focusing on the placement relations of the main stupa and shrines in the stupa court, the following spatial composition characteristic was seen in 19 out of 54 temples considered study subjects, more than one-third of the study temples: the main stupa, main worship object in the temple, was surrounded by the line of shrines.

5. Spatial Composition of Shrine Architectures Involving a Worship Object Placed in the Center of the Main Chamber

The plan forms of the shrine architectures can be classified into six types: two "single chamber type," two "two-celled chamber type," and two "corridor type." The two-celled chamber type

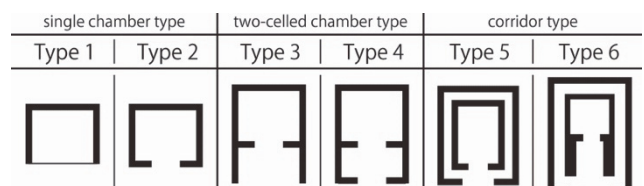features the (main chamber + front chamber) configuration (Figure 3)[24].

Figure 3. Classification of plan forms in shrine architecture

Additionally, our previous studies revealed one characteristic of the spatial composition emphasized in Central Asian Buddhist

temples, which is the presence of a "circumambulatory," referring to the act of pradakṣiṇa, a form of reverence in Buddhism.

The shrines categorized as "Shrines with circumambulatory" implied that the worship object is placed in the center of the main chamber, allowing the identification of a pradakṣiṇapatha—a path around the worship object. Circumambulation, or pradakṣiṇa, was likely performed in these shrines.

In shrines where the worship objects were positioned in the main chamber center, various spatial compositions were identified based on differences in the worship objects placed in the main chamber center and placing the other worship objects, except for the main chamber center where the Buddhist statues or others were enshrined on the wall and base established along the walls.

The evaluation of the investigated shrine architectures, enshrining various worship objects in the main chamber center, showed that they could be roughly classified into the following types:

1. Stupa or Buddhist statue (or unknown) enshrined in the main chamber center.
2. Stupa enshrined in the main chamber center, and Buddhist statues enshrined along neighboring walls.
3. Stupa enshrined in the main chamber center, with the neighboring walls decorated with mural paintings.
4. The Buddhist statue enshrined in the main chamber center, with Buddhist statues enshrined along the neighboring walls.
5. The Buddhist statue enshrined in the main chamber center, with the neighboring walls decorated with mural paintings.

Furthermore, the spatial compositions of shrine architectures were classified by the placement of worship objects and the difference in plan form (Figure 4). Table 2 shows the shrine names of the Buddhist temple corresponding to the classification.
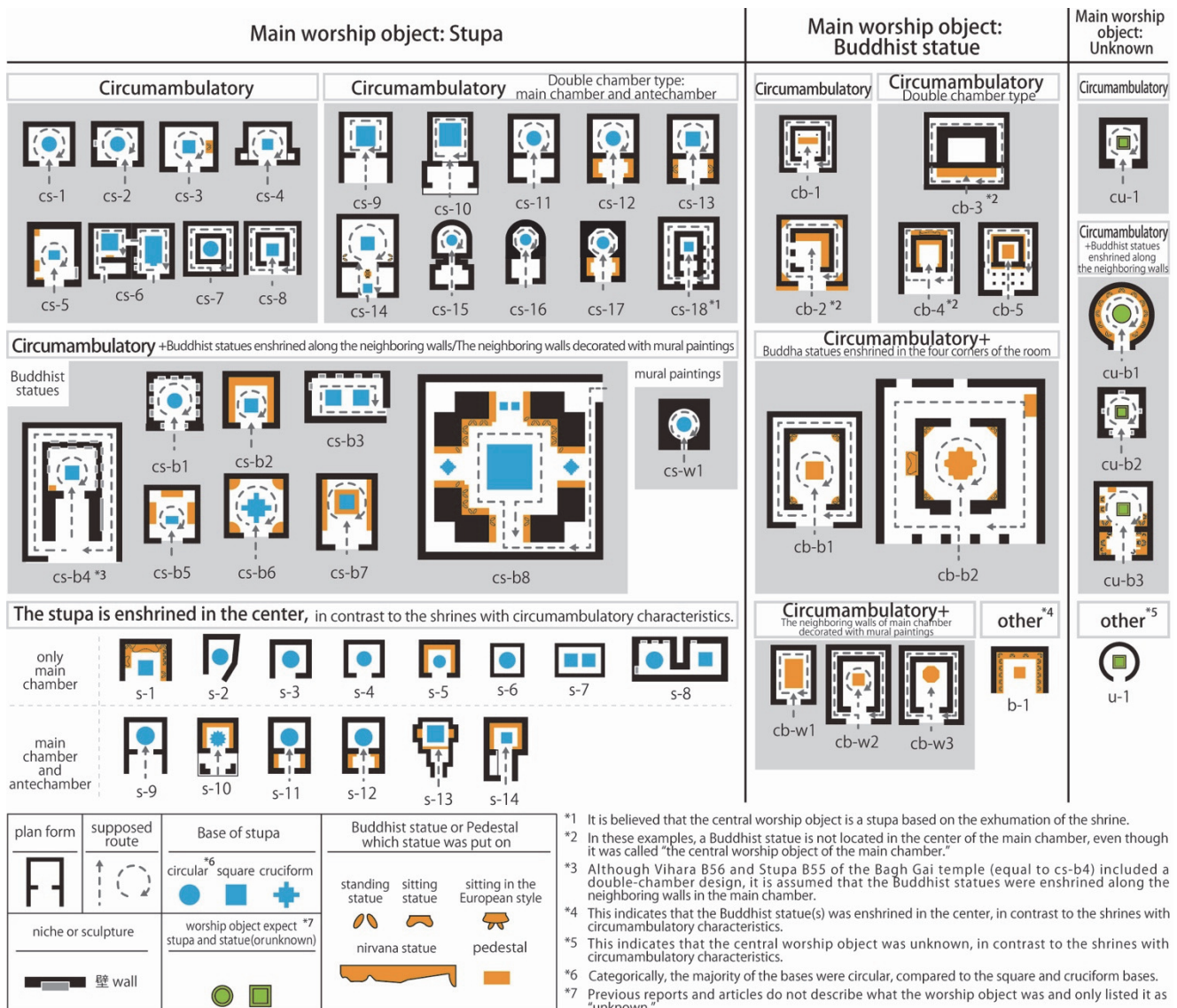
Figure 4. Spatial composition types in shrine architectures where the worship object was housed in the main chamber and their examples

The investigation results revealed, as a worship object, predominantly more types of stupas placed in the center than Buddhist statues[25]. Frequently encountered is the type where a stupa is positioned at the main chamber center, with Buddhist statues enshrined along the neighboring walls (type cs-b1 to cs-b8).

Regarding the types that enshrined the stupa in the center, an example exists in which the base is established along the main chamber walls, and another example in which a niche is established in the wall. Conversely, for types featuring a Buddhist

statue in the center, standing statues are positioned in the four corners of the main chamber, emphasizing the afferent characteristic that these statues face the central Buddhist statue (type cb-b1 and cb-b2).

Furthermore, it was found that the spatial composition of enshrining the worship object in the center and surrounding it with worship objects such as Buddhist statues and mural paintings can be seen not only in stupa courts but also in shrine architectures over a wide range from Afghanistan to East Turkestan.

However, a notable difference exists: in various regions, the stupa is placed at the center and Buddhist statues are enshrined around it (type cs-b1 to cs-b8). Instances in which the Buddha statue was positioned at the center surrounded by a Buddhist statue or mural paintings were observed only in Central Asia of the narrow sense and Xinjiang Uighur Autonomous District, the so-called eastern and western Turkestan (type cb-b1, cb-b2, cb-w1, cb-w2, cb-w3). This was observed as a trend where the importance of the worship object shifts from the stupa to the Buddhist statue.

Table 2. Explanation of classification numbers of shrines shown in Figure 4

Main worship object: Stupa

Type No.	Corresponding name of buddhist temple: name of shrines
Shrines with Circumambulatory	
cs-1	Kalawan:A16
cs-1	Tapa-i-kafariha:Cell with Stupa K20
cs-2	Shotorak: Cell with Stupa D4
cs-3	Tapa-i-kafariha: Cell with Stupa K22
cs-4	Gar-Nao: Cell with Stupa A4
cs-5	Jaulian: C33
cs-6	Tapa Shotor: Room 67 with stupa 67A and 67B
cs-7	Dharmarajika: Shrine with E2 stupa
cs-8	Bagh Gai: Vihara with Stupa B51
	Buddhist Temple in Giaur Kalah: Room 12
Shrines with Circumambulatory Double chamber type: main chamber and antechamber	
cs-9	Yar City: Main temple in E-27
cs-10	Southwest Buddhist Temple(Temple β) of Qocho City: A and B
cs-11	Kalawan: A14
	Takht-i-Bahi: shrine T4 in court XXIII
cs-12	Kalawan: A13
cs-13	Tapa Shotor: Shrine with Stupa 34
cs-14	Tapa-i-kafariha: Stupa and Chamber 23, 25
cs-15	Butkara III: Shrine E and votive stupa 14
cs-16	Dharmarajika complex: Apsidal temple 13
cs-17	Kalawan: A1
cs-18	AirTam: Temple
Shrines with Circumambulatory+ Buddhist statues are enshrined along the neighboring walls	
cs-b1	Tapa Shotor: Shrine with Stupa 39
cs-b2	Tapa-e-Top-e-Kalân: CH I
	Tapa-e-Top-e-Kalân: CH V
	Douldour-Âqour: Temple Z/North Stupa Complex [※1]
cs-b3	Tapa Shotor: Room 24 with stupa 37 and 38
cs-b4	Bagh Gai :Vihara B56 and Stupa B55
cs-b5	Ajina tepa: RoomI
cs-b6	Khisht Tepa: Room 20
cs-b7	Toqquz-sarai: Stupa Central (Central Stupa area)
cs-b8	Bamiyan MO site: Caitya I (CH. I)

Type No.	Corresponding name
Shrines with Circumambulatory+ Neighboring walls decorated with mural paintings	
cs-w1	Mirān: M. III
	Mirān: M. V
Shrines where the stupa is enshrined in the center other than shrines with Circumambulatory	
s-1	Tapa-i-kafariha: Chamber K33
s-2	Takht-i-Bahi: XXII
s-3	Mohra Moradu: Cell 9
s-4	Kalawan: cell 12 in Court F
	Pippala: Cell 31
	Thareli site D: D6
	Marjanai :S1 with relic chamber
	Tepe Narenj: CH 2
	Karatepa north court: Cell 33
	Karatepa north court: Cell 36
	Ajina tepa: CellaXXXI
	Ajina tepa: CellaXXXII
	Ajina tepa: CellaXXXIII
	Ajina tepa: CellaXXXVII
s-5	Gar-Nao: Room with Stupa A55
	Gar-Nao: Chamber with Stupa A8
s-6	Dharmarajika complex: Shrine with E1 stupa
	Deh-Ghoundi: Cell with Stupa D12
	Gar-Nao: Cell with Stupa A10
	Bagh Gai: Shrine with Stupa B52
	Chakhil-i-ghoundi: Cell with Stupa C8
s-7	Deh-Ghoundi: Cell with Stupa D13 and 14
s-8	Bagh Gai: Cell with Stupa B29 and Stupa B3
s-9	Akhauri (Chir Tope) site B: Stupa chapel D1 and D3
	Butkara III: Shrine C with Stupa 16]
	Butkara III: Shrine B with stupa 17
	Butkara III: Shrine A with stupa 18
s-10	Bhamala: B8
s-11	Marjanai: Square chambers with S3
s-12	Butkara III: Shrine D with stupa 15
s-13	Gar-Nao: Chamber with Stupa A23
s-14	Tapa Shotor: Shrine with Stupa 35

[※1] This name is based on that in Hambis (ed.) (1967) and Rhie (2002, pp. 600–627).

[※2] Based on this 回-shaped plan, it is believed that an image was enshrined in the inner sanctum of the shrines. However, since there is no mention of the presence of doors, it is impossible to confirm that the inner sanctum included such openings. Moreover, although the existence of an inner sanctum is inconclusive, this shrine was included in this type (cb-w2), due to its 回-shaped plan.

Main worship object: Buddhist statue

Type No.	Corresponding name
Shrines with Circumambulatory	
cb-1	Khisht Tepa: Room 12
cb-2	Kafyr-kala: small buddhist temple
Shrines with Circumambulatory Double chamber type: main chamber and antechamber	
cb-3	Dharmarajika: Shrine H
cb-4	Krasnaya Rechka 2nd Buddhist Temple
cb-5	Ak-Beshim 1st Temple
Shrines with Circumambulatory+ Buddhist statues enshrined along the neighboring walls	
cb-b1	Endere:Shrine E.I
	Dandan Oilik: Large Shrine D.II
cb-b2	Kalai-Kafirnigan: Room 2
Shrines with Circumambulatory+ Neighboring walls decorated with mural paintings	
cb-w1	Buddhist temple of Bashbaliq city: S103
	Buddhist temple of Bashbaliq city: S104
cb-w2	Dandan Oilik: Shrine D.IV
	Dandan Oilik: Shrine D.VI
	Niya: FS [※2]
cb-w3	Dandan Oilik: Shrine D.X
	Dandan Oilik: Shrine D.XII
other	This indicates that the Buddhist statue(s) was enshrined in the center, in contrast to the shrines with circumambulatory characteristics.
b-1	Tepe Narenj: CH 1

Main worship object: Unknown

Type No.	Corresponding name
Shrines with Circumambulatory	
cu-1	Douldour-Âqour: Temple C (Shrine (K))
Shrines with Circumambulatory+ Buddhist statues enshrined along the neighboring walls	
cu-b1	Tepe Narenj: CH 4
cu-b2	Karatepa north court: Chapel 11
cu-b3	Tapa-i-kafariha: Chamber K19 and Chamber 49
other	This indicates that the central worship object was unknown, in contrast to the shrines with circumambulatory characteristics.
u-1	Tepe Narenj: CH 10

6. Relations of Spatial Compositions Between the Stupa Court and Shrine Architectures

A shared feature in the spatial composition of stupa courts and shrine architecture is the establishment of a space (passage or corridor) allowing movement around the central stupa, with Buddhist statues (or in the case of shrine architectures, potentially mural paintings) placed around the central stupa. Determining the chronology of the individual shrine architecture within a temple with such spatial composition is challenging. Conclusively establishing whether the stupa court predates shrine architectures and other structures, excluding the stupa court, is a complex task. However, the spatial composition found in the stupa court may have influenced shrine architectures because such compositions were seen in the Dharmarajika complex (B.C.1–A.D.2c), Butkara I (B.C.3–?), and Jamal Garhi (A.D.1–5c), whose foundation generation[26] was relatively old temples containing the stupa court.

Analysis of the two types shown in Figure 2 reveals that the main stupa is presented as the primary worship object of the temple in the "Surrounded Type" spatial configuration. Worshippers probably walked from the left to the right to perform pradakṣiṇa (having Surrounded Type shrines)[27]. Furthermore, concerning the Buddhist statues (or stupa) in the shrine architecture surrounding the main stupa, worshippers possibly stand before the worship object, face it, and perform a worship act while there is no space to enter inside.

Most of the "Surrounded Type" configurations were seen in Greater Gandhāra but were confirmed in large areas. However, in the Eastern Turkestan temples, the main stupa, the main worship

object with most temples of Greater Gandhāra and Afghanistan, was not placed as one element forming the stupa court, and the temple, a symbolic object constructed apart from the stupa court, existed (Niya 尼雅故城, Mirān 米蘭, Yar City 交河故城 et al.). Notably, the spatial composition where the main stupa was surrounded by shrine architecture was not considered to be an absolutely important arrangement when viewed from a broad perspective of the arrangement of Central Asian Buddhist temples.

Therefore, it is believed that the spatial composition that the main stupa was surrounded by shrine architectures, was not placement focused on absolutely, when surveying it in a wide range of temples called the Buddhist monastery placement in Central Asia.

Conversely, a notable trend was observed, emphasizing the spatial composition of shrine architectures, particularly the frequent occurrence of shrines with a "Circumambulatory," [57] implying that the worship act of pradakṣiṇa, which involves walking clockwise around the main stupa located in the center, resulted from shrine architecture development. In other words, certain temples feature common spatial compositions focusing on worship courtesy called pradakṣiṇa. For example, the spatial composition of the stupa court with shrine architecture featuring enshrined Buddhist statue or small stupa formed a line, surrounding the main stupa; the spatial composition of shrine architecture with the stupa or Buddhist statues positioned at the main chamber center, and the worshiped Buddhist statues or mural paintings decorated along the walls.

As a result of analyzing the spatial composition of Buddhist temples in Central Asia paying the attention to the placement of main stupa and shrine architectures, it could be placed that the Buddhist temples in Eastern Turkestan had considerably individual placement relations. This is true, as evidenced by the building generation of temples and the distance relations of each temple. Given the relatively proximity of the location of each temple, influential relationships potentially shaped the spatial composition of the temples, particularly in the southern regions of the Hindu Kush Mountain range, commonly known as Greater Gandhāra and Afghanistan. Therefore, a recognizable common type was evident in the spatial composition of the stupa court shaped by the main stupa and shrine architectures.

When examining individual shrine architectures, distinct characteristics common to each temple in Eastern Turkestan (with numerous examples varying in each country[28] were observed. However, concerning the placement relations of the main stupa and shrine architectures, the so-called Taxila–Gandhāran style[29] seemed not to exert a strong influence.

7. Conclusions

The characteristics and commonalities of spatial compositions were analyzed while focusing on the following two spatial compositions: the spatial composition formed by the main stupa and shrine architecture in the stupa court, the spatial composition of shrines where the worship object (stupa or Buddhist statue) was enshrined in the main chamber center.

The analysis of the spatial composition of stupa courts in Central Asia Buddhist temples, focusing on the placement relations of the main stupa and shrines, revealed that the spatial compositions of stupa courts could be distinctly classified into "Surrounded Type" and "Parallel Type" (The types not belonging to these two types were treated as "others").

Evaluation of the spatial composition of the shrines with the worship object (stupa or Buddhist statue) positioned in the main chamber center showed that such compositions could be classified into five types based on the central worship object and differences in placing the neighboring worship objects (such as Buddhist

statues along the walls and mural paintings on the wall). Investigating the type where the worship object is enshrined in the center showed more stupas than Buddhist statues as the chosen worship object. Furthermore, the spatial composition of the stupa courts and shrine architecture using the visual image was presented (Figure 2).

The study findings clarified that a common characteristic between stupa courts and shrine architecture is the spatial composition where the worship object is enshrined in the center, surrounded by Buddhist statues and mural paintings. This characteristic is considerably a key feature in spatial composition while designing Buddhist temples. Our future studies will unravel the uniqueness of Buddhist temples in Central Asia, concentrating on the manifestation of this characteristic in temples outside the Central Asian region.

Endnotes

1. The term "stupa court" refers to the designated area within a temple where the main worship object, the stupa, is situated, and several buildings are constructed around the central stupa.

2. Caitya (shrine in the Buddhist temple) means "stone tumulus," "mound," "sanctuary," and "mortuary chapel" in Sanskrit and was used as the words to point "the stone cave and shrine, where the stupa was enshrined in," "the box enshrined the relics," and "the stupa." In addition, it is believed that as Buddhist statues were created in Gandhāra and their importance gradually increased, a variety of shrine buildings were born. Reference 72, page 161. Reference 55, page 160, 171-173.

3. In this study, we use "Central Asia" for northwest India and Afghanistan, the wide range of areas including East-West Turkestan. In addition, we refer to five countries independent of the former Soviet Union as "Central Asia of the narrow sense." However, Kazakhstan is not included in this study. Reference 10,50.

4. Gandhāra means Peshawar Basin in a narrow sense. In this study, Greater Gandhāra implies the words including Gandhāra, the center of study subject areas, Swāt of the northeast boundary, and Taxila of the southeast boundary. Reference 72, page 311. et al.

5. Reference 73,74.

6. Reference 39,40,41.

7. Reference 52.

8. Reference 31,32,33,34.

9. Reference 12,13,14,23,24,63,84.

10. Reference 3,4,5,8,11,16,54,64.

11. Reference 18,42,45,46,47,48,49,56,66,67,76,89.

12. Reference 1,2,25,44.

13. Regarding the problems of the classification by Behrendt, Iwai pointed it out. Reference 29.

14. Temples of the half cave partly were included. (Butkara III, Tapa Shotor, and Ajina tepa). In addition, Buddhist temple of Bashbaliq city is the temple constructed in mounds.

15. The number or name of shrines is based on references. Additionally, among the temples selected for the study, despite variations in the abundance of available documents and the precision of the drawings in the reports, our focus was on conducting surveys independently, daringly attempting to address these challenges in the current study. Due to space constraints, we could not place all the drawings and photographs of the target temples. We quoted the remains of an ancient structure number that Behrendt gave in Reference 6 because the number was not added to each remains of an ancient structure in the reports, in both temples of Takht-i-Bahi and Jamal Garhi.

16. Temples selected for this study included the remains of ancient structures, where the current condition could not be determined solely through drawings, even if only a stupa or a monastery was left.

17. The worship object treated in this study is "the stupa or the Buddhist statue thought to be the main worship object in the shrine," not an element for magnificence in the shrines such as a stucco image or fresco seen at the temples located in Afghanistan and Eastern

Turkestan. Relics were excluded from this study due to the absence of drawings and descriptions illustrating how worship was conducted in the shrines, except for containers holding Buddha's relics or ash excavated by small stupas. This decision aligns with the reliance of the study on document-based investigation.

18. Reference 72, page 968.
19. Reference 30.
20. It implies "containing that line of shrines surrounds the main stupa."
21. This classification was revised and edited based on Figure 1–72 of Reference 58.
22. In Figure 2, Kalawan temple is included in the "Surrounded Type" because all the doors of shrines (remain no. A31, A32, A33, A34, A5, A2, A1, and A13) around the central court face the main stupa (A4).
23. These relations are particularly remarkable in Taxila. For example, the temple of Akhauri (Chir Tope) B and Bhamala.
24. Reference 57.
25. The rank of Buddhist statues was investigated as far as possible. However, cases where only the lower body (or the fragment(s) of the lower body) was left were often found in many shrines. Some shrines feature some descriptions about the rank of Buddhist statue, Buddha, or Bodhisattva, although much evidence suggest that these opinions are speculative. Hence, in this study, we did not mention the classification of Buddhist statues. This decision was driven by the difficulty in reaching a conclusive outcome regarding the classification of Buddhist statues and determining a suitable basis for comparison.
26. The chronology of the temples for the analysis may be mixed up by the opinion of exhumers. Additionally, this study includes temples undergoing excavation or research at present. Therefore, the building (used) generation of the temples may change in the future due to various factors, including the discovery of exhumation remains and the result of the comparative study with other fields.
27. Reference 22, page 53. Possibly, the circumference of the Buddha statue turned around in the same way. Reference 22, page 176. in "pradakṣiṇasūtra 右繞仏塔功徳経 unyo-buttou-kudokukyou," the merit of doing pradakṣiṇa around the stupa was described (Reference 38).
28. Refer to Table 1.
29. We call the type in which the line of small chapels surrounds the main stupa, seen a lot in the temples of Taxila and Gandhāra, in this way conveniently.

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ACTIVITY REPORTS OF THE INSTITUTE OF TURKISH CULTURE STUDIES

## Inter Cultural Studies of Architecture (ICSA) in Japan 2022

ICSA in Japan, a short-term study exchange program for BAU students to study together at MWU, has been held annually based on the general exchange agreement between Mukogawa Women's University (MWU) and Bahçeşehir University (BAU). Under the influence of COVID-19, ICSA in Japan 2022 was conducted online, as in the past two years, from June 24 to July 27, 2022.

In this program, BAU students tackled design projects for second-, third- and fourth-year students of MWU's Department of Architecture. By participating in this program, they gained knowledge, learned techniques, and increased their awareness of architectural design. On Saturday, MWU faculty members gave online lectures in place of the fieldwork trips in Japan. The welcome ceremony was held at the beginning of the program, and the completion and farewell ceremony were held at the end. These gatherings brought together students and faculty from MWU's Departments of Architecture and Landscape Architecture.

Participants
Professors: Professor Murat Dündar, Assistant Professor Sinem Kültür,
　　　　　　Teaching Assistant Betül Ünal
Students:　Derin Erturk, Evra Ayşe Ercan, Kawther Talal Z. Aljumaili, Melisa Yılmaz,
　　　　　　Merve Yıldız, Mina Velioğlu, Naz Çırpıcı, Türkan Hanım Özer
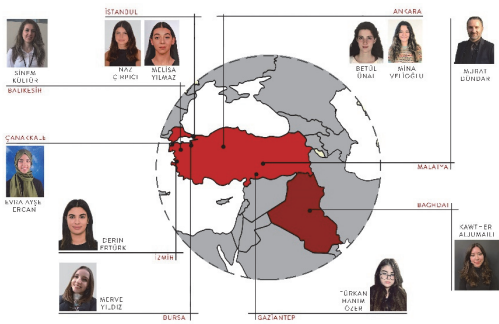
At the welcome ceremony on June 24, each BAU student introduced her own hometown.
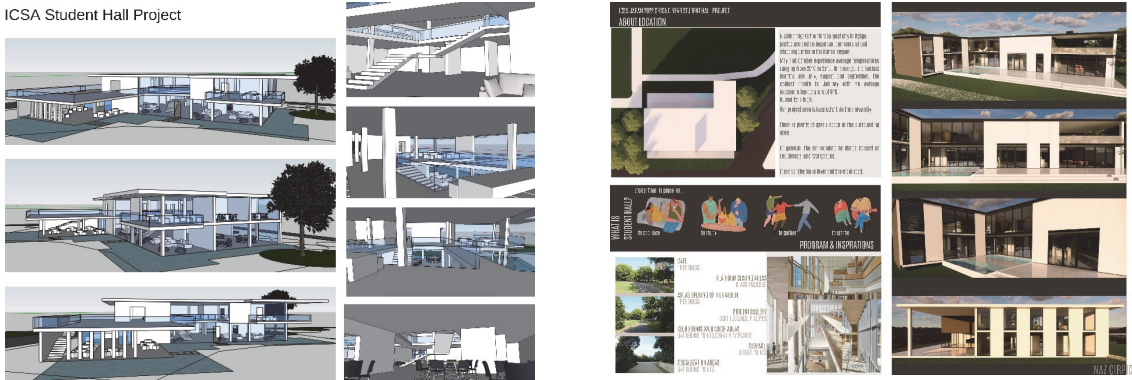

At the welcome ceremony, MWU student representatives gave welcome speeches in English or Turkish.
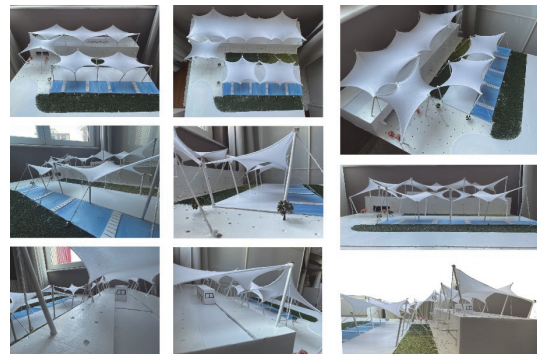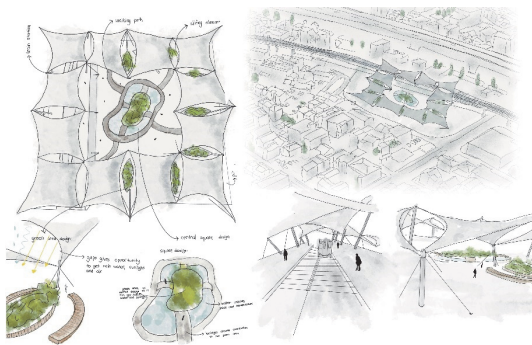

Results of design project for second-year students of MWU's Department of Architecture: Student Hall
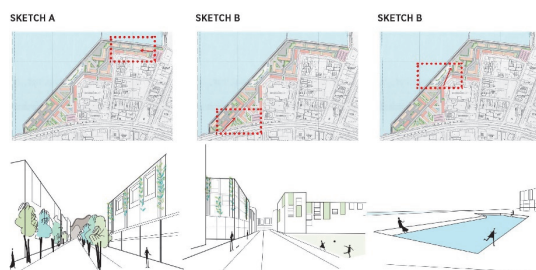
ICSA Student Hall Project

Results of design project for second-year students of MWU's Department of Architecture: Student Hall

Results of design project for third-year students of MWU's Department of Architecture: Hanshin Naruo Station with Membrane Roof

Results of design project for fourth-year students of MWU's Department of Architecture: Waterfront Paradise

Lecture Series on Architecture in Turkey : Inter Cultural Studies of Architecture (ICSA) in Istanbul 2022

Continuing from last year, the "Lecture Series on Architecture in Turkey" by faculty members of Bahçeşehir University was held online, as part of the exchange program "Inter Cultural Studies of Architecture (ICSA) in Istanbul 2022". Students from the School of Architecture and the Graduate School of Architecture attended four lectures on Turkish architecture.

Lecture 1

"Architecture in Istanbul"

「イスタンブールの建築」

Göksun AKYÜREK ALTÜRK

Friday, October 7, 16:30-18:00 (Japan time)

Lecture 2

"Wooden Architecture in Turkey"

「トルコの木造建築」

Demet SÜRÜCÜ

Friday, October 14, 16:30-18:00 (Japan time)

Lecture 3

"Architecture in Bursa and Edirne"

「ブルサとエディルネの建築」

Suna ÇAHAPTAY

Friday, October 21, 16:30-18:00 (Japan time)

Lecture 4

"Dwellings in Turkey"

「トルコの住居」

Nilay ÜNSAL GÜLMEZ

Friday, October 28, 16:30-18:00 (Japan time)

Creating a Dome to Pray for the Reconstruction of the Areas Affected by the Turkey Earthquake

Date：March 13 (Monday), 2023

In an effort to support the victims of the major earthquake that struck southern Turkey in February, students from the School of Architecture completed a dome (Reciprocal Dome) with 1,000 paper cranes hanging from at the basement floor of the Koe Memorial Hall. Mukogawa Women's University has had a long and deep relationship with Turkey's Bahçeşehir University, having concluded a general exchange agreement with the university in 2008. Among other things, the School of Architecture hosts international students from Turkey, and the Center for Turkish Cultural Studies continues to exhibit and conduct research related to Turkish architecture and culture. President Erdoğan of the Republic of Turkey visited the university in 2019 and received the title of "Honorary Doctor of Mukogawa Women's University".

In response to this background, class organizers of the School of Architecture, led by the alumni association, began to fold 1,000 paper cranes immediately after the disaster to pray for the safety of the victims. In addition, the students from other faculties also wanted to know about the relationship between Turkey and the University, so they came up with the idea of creating a place on the central campus to symbolize their support. The full-scale follies (pavilions) on display in the architecture studio have a reciprocal dome structure, in which small parts support each other to form a large dome, and the decision to relocate them was based on the belief that they are appropriate for the spirit of mutual support that is indispensable in supporting the disaster zone.

The unique structure of the hexagonal ceiling is supported by six pillars. Students hung colorful paper cranes from the ceiling in the image of Sendai's Tanabata Festival. In front of the dome, panels showing the exchange between the School of Architecture and Bahçeşehir University were displayed. Inside the dome, origami paper and message cards are available, and there is a space where visiting students can freely fold cranes and leave messages.

Reciprocal Dome with 1,000 paper cranes hanging from

ITCS Seminar (2022 Academic Year)

Digging Suyyab, a Silk Road World Heritage Site: Central Asia, Kyrgyz Republic

Date： **March 15 (Wednesday), 2023, 13:00〜15:30**
Venue： **K-222, Koshien Hall**
Lecturers： **Prof. Kazuya YAMAUCHI (Research Institute of Cultural Properties,**
Teikyo University)

The seminar of the Institute of Turkish Culture Studies of the 2022 academic year was held on Wednesday, March 15, 2023, at Koshien Hall. This time, we invited Professor Kazuya Yamauchi of the Research Institute of Cultural Properties, Teikyo University, who gave a lecture entitled "Digging Suyyab, a Silk Road World Heritage Site: Central Asia, Kyrgyz Republic."

First, he gave an overview of the Ak-Besim site = Suyyab, which was constructed by the Sogdians. Then, he mentioned that Xuanzang Sanzang went over the Tianshan Mountains from Gaochang Province to reach Suyyab, and showed a video of the research record of Xuanzang's Tianshan Mountains route, which was filmed by the Teikyo University Silk Road Academic Research Team.

In the latter half of the lecture, after introducing the history of the Ak-Besim site, he gave a detailed explanation of the results of the ongoing joint survey by the Teikyo University Silk Road Academic Research Team and the Kyrgyz Academy of Sciences, using video clips. He also explained how the city was built and the garbage problem of the time.

After the lecture, a lively discussion ensued during the Q&A session. It was a very meaningful seminar, fascinated by the romance of the Silk Road.

Seminar Poster

Venue situation

Annual Events   Apr. 2022- Mar. 2023

Date	Events
June 24-July 27, 2022	**Inter Cultural Studies of Architecture (ICSA) in Japan 2022**
October 7-October 28, 2022	**Inter Cultural Studies of Architecture (ICSA) in Istanbul 2022**
March 13, 2023	**Creating a dome to pray for the reconstruction of the areas affected by the Turkey earthquake**
March 15, 2023	**ITCS Seminar (FY2022)** *"Digging Suyyab, a Silk Road World Heritage Site: Central Asia, Kyrgyz Republic"* (Dr. Kazuya Yamauchi, Professor, Research Institute of Cultural Properties, Teikyo University)

OUTLINE OF THE INSTITUTE OF TURKISH CULTURE STUDIES

Organization

Position	Affiliation	Title	Name
Director	Department of Architecture	Professor	Shigeyuki Okazaki
Researcher	Department of Architecture	Professor	Shigeki Tosu
		Professor	Chikashi Yamamoto
		Professor	Tetsu Nakae
		Professor	Kazuhiko Yanagisawa
		Professor	Toshitomo Suzuki
		Professor	Hiroyuki Tagawa
	Department of Landscape Architecture	Professor	Junichiro Ishida
		Professor	Azusa Uemachi
		Professor	Noritoshi Sugiura
		Professor	Shigeki Sugita
		Professor	Haruyoshi Sowa
		Professor	Yusei Tazaki
		Professor	Koji Yoneda
	Department of Architecture	Associate Professor	Fumie Ooi
		Associate Professor	Tomoko Uno
		Associate Professor	Akira Tanaka
		Associate Professor	Junko Miyano
		Associate Professor	Hideaki Tembata
		Associate Professor	Keisuke Inomata
	Department of Landscape Architecture	Associate Professor	Junko Morimoto
	Department of Architecture	Lecturer	Aya Yamaguchi
		Lecturer	Yuuka Nakamura
	Department of Landscape Architecture	Lecturer	Yuna Tanaka
	Department of Architecture	Visiting Professor	Kunihiko Honjo
Visiting Researcher	Bahçeşehir University (Turkey) Faculty of Architecture and Design	Professor	Murat Dündar
Assistant	Department of Architecture	Assistant	Moeko Ikezawa

Reviewers of *Intercultural Understanding*

Name	Title and Affiliation
Yasushi Asami	Professor, The University of Tokyo, Japan
Mitsuo Takada	Professor Emeritus at Kyoto University, Japan
Shuichi Hokoi	Professor Emeritus at Kyoto University, Japan
Minako Mizuno Yamanlar	Representative of NPO The Japanese-Turkish Friendship Association, Japan
Kazuya Yamauchi	Professor, Teikyo University, Japan
Murat Dündar	Professor, Bahçeşehir University, Turkey
Murat Şahin	Associate Professor, Özyeğin University, Turkey
Renk Dimli Oraklıbel	Assistant Professor, Bahçeşehir University, Turkey
Kazuhiko Yanagisawa	Professor, Mukogawa Women's University, Japan
Toshitomo Suzuki	Professor, Mukogawa Women's University, Japan

Rules and Regulations of the Institute of Turkish Culture Studies (ITCS) at Mukogawa Women's University

(Establishment)
Article 1   The Institute of Turkish Culture Studies (hereinafter "the Institute") shall be located in Mukogawa Women's University (hereinafter referred to as "the University").
(2) The Institute shall be operated under the administration of the University's School of Architecture for the time being.

(Objective)
Article 2   The objective of the Institute is as follows:
(i) to conduct comparative studies on life, technology, and culture centered on the architecture of Japan and Turkey as the east and west starting points of the Silk Road, and to clarify the cultural base common to both countries beyond their differences in history, climate, and so forth.
(ii) to conduct, by pursuit of the above-mentioned aims, extensive studies on life, technology, and culture centered on the architecture of neighboring Silk Road countries, clarify similarities among them, and contribute to new mutual understandings that promote the peace and prosperity of the Silk Road region.
(iii) to support international exchange of students predominately in the field of the human environment and conduct international educational activities in the fields of architecture and human environment based on the achievements of the studies mentioned in (i) and (ii).
(iv) to discuss internationally the achievements in research and education mentioned in the preceding three items, introduce (*or* transmit) them to the world in various ways at every occasion, and share common values with people around the world.

(Operation)
Article 3   The operations of the Institute to achieve the above-mentioned objectives are as follows:
(i) to conduct studies in cooperation with the Research Center of Japanese Culture Studies, Bahçeşehir University, Istanbul.
(ii) to hold an international workshop, the "Inter Cultural Studies of Architecture in Japan (ICSA in Japan)," where architecture and human environment students of the world, centered around Turkey, are invited every year in principle to support a similar workshop, the "Inter Cultural Studies of Architecture in Istanbul" that is held at the Research Center of Japanese Culture Studies at Bahçeşehir University, and to send teachers and students of the University's School of Architecture for research and educational activities.
(iii) to hold seminars, introduce research achievements, exhibit, and organize lectures concerning life, technology, and culture, centered around architecture, to which researchers, business persons, and residents who belong to the field of studies conducted by the Institute are invited.
(iv) to hold permanent and special exhibitions on the life, technology, and culture of neighboring Silk Road countries, centered around Turkey.
(v) to conduct public relations activities, such as publication of the research and educational achievements of the Institute, symposiums, and so forth.
(vi) other operations required to accomplish the aims specified in the preceding article.

(Organization)
Article 4   The Institute may establish research departments with respect to differences in research fields to perform relevant activities.

(Director)
Article 5   The Institute shall install a director.
(2) The chancellor shall appoint the director from among professors.
(3) The director shall be appointed for a period of two years and may be reappointed.
(4) The director handles the operations of the Institute under the president's direction.

(Vice Director and Head of Research Department)
Article 6   The Institute may install a vice director and heads of research in each department referred to in Article 4.
(2) The chancellor shall appoint the vice director and heads of the research departments from among the faculty. The latter positions may be substituted with adjunct teaching staff.
(3) The vice director assists the director and engages in the administrative operations.
(4) The vice director fills in for the director under the director's direction.
(5) Each head controls his research department and engages in research under the director's direction.

(Senior Researcher)
Article 7   The Institute may install senior researchers with the chancellor's approval.
(2) The director appoints senior researchers from among the researchers.
(3) The senior researchers will assist their heads and engage in research.

(Researcher)
Article 8   The Institute shall install researchers as required.
(2) Teachers at Bahçeşehir University may be appointed as researchers.
(3) The researchers will engage in research under the director's direction.

(Temporary Researcher)
Article 9   The Institute may install temporary researchers as needed.
(2) The president appoints temporary researchers upon the recommendation of the director.
(3) The period of the appointment shall be less than one year and may be renewed when necessary.
(4) The temporary researchers will engage in specific research or joint research.

(Assistant)
Article 10 The Institute may install assistants.
(2) The assistants will assist in research under the director's direction.

(Steering Committee)
Article 11 The University shall establish a steering committee for the Institute (hereinafter "the steering committee") to deliberate basic policy concerning the Institute's operation.
(2) The steering committee shall consist of a director and a few members chosen from among the vice director, the heads of the research departments, the senior researchers, and researchers.
(3) The president will appoint the members of the steering committee.
(4) The director shall be the chairperson of the steering committee.
(5) The chairperson shall convene and lead the steering committee.
(6) Members shall be appointed for a period of two years and may be reappointed. When a vacancy arises, the successor's term of office shall be the predecessor's remaining term.
(7) Details of the steering committee shall be otherwise laid down.

(Secretariat)

Article 12 The Institute shall install a secretariat.

(2) The secretariat shall consist of a few members and the chief clerk of the School of Architecture shall be the chief of the secretariat.

(3) The members of the secretariat will handle clerical duties under the guidance and supervision of the chief clerk under the director's direction.

(Supplementary Rules and Directions)

Article 13 In addition to what is provided in these rules and directions, necessary matters concerning the administrative operations of the Institute shall be prescribed by the director.

(Modification or Elimination of the Rules and Regulations)

Article 14 Modification or elimination of the rules shall be implemented with the chancellor's prior approval.

Supplementary Provisions

(1) The rules and regulations shall be enforced beginning on July 29, 2009.

(2) From the day the rules and regulations are enforced until March 31, 2011, the term of the appointed directors and members of the steering committee shall begin on the day when they are appointed and end on March 31, 2011, notwithstanding the provisions of Article 5, paragraph (3) and Article 11, paragraph (6).

Roof cresting of Koshien Hall: Ceramic cresting with eight legendary mallets sits atop each of the square-shaped roofs. An old Japanese folk legend tells the miracle of a pygmy priest 3cm tall who grew bigger by striking the magic mallet. Daikokuten, one of seven Gods of Wealth, is always portrayed holding the magic mallet in his hand.