

AN ARCHITECTURAL DRAWING OF THE DAIBUTSUDEN ON A WOODEN PANEL WITHIN THE HALL OF THE GREAT BUDDHA AT TŌDAIJI

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On the eastern wall of the Great Buddha Hall (Daibutsuden) of Tōdaiji hangs a large architectural drawing on a wooden panel (3.28 m. in height by 5.98 m. in width). The existence of the hanging panel drawing has previously been recognized, but the surface of the panel has darkened, and can hardly be deciphered with the naked eye. The details of the panel drawing are revealed here for the first time. Sectional and elevation views of the Daibutsuden, which is eleven-by-seven bays with a central core structure (*moya*), measuring nine-by-five bays with a skirting pent roof (*mokoshi*), have been drawn on the panel at a reduced scale of one to twenty. The whole scale of the Daibutsuden in the panel drawing is identical to that of the Tenpyō era, but the spaces between the bays and the scale of their heights vary from the original. Its architectural style remains the Daibutsuyō. In order to situate the drawing in its historical context, I have assembled historical records and panel drawing of the Daibutsuden at Tōdaiji and of the Daibutsuden of the Hōkōji in Kyoto for comparison and considered the scales of the two Daibutsuden in these materials and the years of their creation. As a result, the panel drawing appears to be, as had previously been assumed, the first draft of the design of Nakai Mondo for the Edo-era reconstruction of the Tōdaiji Daibutsuden in Genroku1 (1688). The extant Daibutsuden has been reduced to seven bays in length, but the basic design seen in the panel is that used in the current Daibutsuden. Furthermore, the Tōdaiji Daibutsuden of the panel closely resembles various illustrations of the Hōkōji Daibutsuden in Kyoto. As the reverse side of the panel is yet to be investigated, the origin of its production and how it came to be in its present location are unclear.