

# STUDY ON THE HISTORY AND ARCHITECTURE OF THE RINZAI ZEN SECT BUDDHIST MONASTERIES IN KYÔTO

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## ABSTRACT

In the middle of the 14th century, the Five Temples or Five Mountains (Gozan) of Rinzai Zen sect were developed rapidly in the city of Kyôto. The ranking system of officially sponsored by Zen Buddhist monasteries were created by the Kamakura and Muromachi government. The Gozan system originally included three monasteries in Kyôto and three in Kamakura, but immediately spread to five monasteries in several cities. While the two great monasteries, are not members of the Gozan group, which belonged to the Rinka group of Rinzai Zen sect temples. The system, which corresponds to a Chinese hierarchical model, was established in Japan during the Kamakura period.

The purpose of this study is to attempt to clarify the history and architecture of Rinzai Zen sect Buddhist monastery. The central functioning building of the Zen Buddhist monastery reflects the repetition, consistency, persistence, and order of the monastic ritual.

**Keywords :** Five Temples, Zen Buddhist, monastery, Rinzai Zen

## INTRODUCTION

In the middle of the fourteenth century, the Five Temples or Five Mountains (*Gozan*)<sup>1</sup> took rank of the others in Kamakura and Kyôto. However in the Muromachi period (1394-1596), the system was reformed and more importance was laid on the temple of Kyôto which was the government site. Those have been the best days for the Zen sect's temple.

After that, the Zen sects thrive under the protection of the warriors, the Kamakura government (1182-1333), the Muromachi government and the Edô government (1596-1868). Historically, there has been a close relationship between Zen and the warrior class in Japan. Most of Zen temples patronized by the warrior families.

The Zen complex is in general axial in plan and roughly symmetrically bilateral. This reflects the regimentation of the Zen monk's daily life, in which each act is expected to contribute to an overall attitude of religious discipline (Nishi and Hozumi, 1986). The layout of Tien-t'ung and Pei are of special significance because traces of their influence can be found in numerous Zen temples of Japan (Dumoulin, 1988).

The purpose of this study is to attempt to clarify the history and architecture of Rinzai Zen sect Buddhist monasteries in Kyôto.

## THE HISTORY AND DEVELOPMENT OF FIVE TEMPLES (FIVE MOUNTAINS) IN KYÔTO AND KAMAKURA

The achievements of the Rinzai sect were conspicuous in the nation's imperial and Shogunate capitals, Kyôto and Kamakura respectively, which saw the rise of the Five Mountains modeled after the Chinese Five Temples. It is clear that, the Rinzai sect or at least a rather considerable and influential part, was officially institutionalized by the state in the form of a three system composed of the Five Temples (*Gozan*), the Ten Temples (*Jissetsu*), and a number of larger temples (*Shozan*). The system, which corresponds to a Chinese hierarchical model, was established in Japan during the Kamakura period. Then came the Five Temples, first in Kyôto (Tenryû-ji, Shôkoku-ji, Kennin-ji, Tôfuku-ji and Manju-ji), and then a second edition in Kamakura (Kenchô-ji, Engaku-ji, Jufuku-ji, Jôchi-ji, and Jomyô-ji), the military capitals which Minamoto Yoritomo (d.1119) set up in the east.

In another side, a list drawn up during the time of Emperor Go-Daigo (1287-1338) shows current trends at that time. First on the list was the Nanzen-ji temple, closely tied to the imperial court and government, followed by two Zen

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<sup>1</sup> In the medieval ages, Rinzai sect temples in Kyôto, such as Nanzen-ji, Shôkoku-ji, Tenryû-ji, Kennin-ji, Tôfuku-ji and Manju-ji became the center of the *gozan* group. They were called '*sorin*'. While Daitoku-ji and Myôshin-ji temples belonged to the '*rinka*' group of Rinzai sect temple.

temples of the capital city, Tōfuku-ji and Kennin-ji, with the Kamakura temples of Kenchō-ji and Engaku-ji, the latter once the heart of the Zen movement. This ranking was subsequently changed many times.

In the Kamakura period there was a renewal of the interchange with China that had been interrupted in the later years of the Tang period. There are no doubt these two capitals (Kyōto and Kamakura) became active centers as well as sites of religious practice for Zen Buddhism. A ranking system of officially sponsored by Zen Buddhist monasteries that was organized in the fourteenth and the fifteenth century by the Kamakura and Muromachi Shogunates. In Japan, the *Gozan* system originally included three monasteries in Kyōto and three monasteries in Kamakura, but immediately spread to become five in each cities.

#### THE HISTORY AND ARCHITECTURE OF KYÔTO FIVE TEMPLES

The history of the Kyōto Five Temples began in the Kamakura period, it brought a sophisticated new era at that time. Where the government used political policies to infiltrate inside Zen Buddhism and then built and set up many temples in Kyōto. The Zen temples in the provinces, like the entire *Gozan* system, served as a measure of strengthening the political and economic power of the central governments. The Shogun made ample use of the *Gozan* monks for their political purposes (Dumoulin, 1988). A succession of warrior governments, or Shogunates, had developed and applied architectural forms as an expression of their Zen inspired ideals and as a setting for public audiences and private functions. The temples built in Kyōto have the characteristic architecture of the Zen style (*Zenshuyō*). Not all of the temples have adopted the Zen style absolutely, there were many temples which have made modifications to the detail of the buildings. A Zen temple or monastery in Kyōto is almost always forming a spacious area filled with buildings and gardens. Example of such temple designs date back to the early period of Japanese Buddhism, indicating that Chinese influence existed from the earlier times. Japanese Zen architecture is clearly dependent on the design of Chinese Zen monasteries during the Sung period (Dumoulin, 1988).

#### The Tenryū-ji temple

In the year of 1345, the construction of Tenryū-ji was accomplished. The founder was the famous priest Musō Soseki (1275-1351) who was a political advisor of Ashikaga Takauji (1305-1358). The building of the Tenryū-ji temple began after the Emperor Go-Daigo died in 1338. To honor his spirit to the emperor, the priest Musō advised Takauji, to build a temple in Go-Daigo's memory. In a dream, Musō had seen the late Emperor as a golden dragon from the *Oi* River (Dumoulin, 1988). In another version it is said that, the Shogun's younger brother, had a dream in which a golden dragon came up from the river in the south and climbed over the temples, its name was changes to *Tenryū shisozenji* (shorted to *Tenryū-ji*, "Temple of the Heavenly Dragon") (Plutschow, 1988).

The original buildings were lost many years ago, all of these buildings have been destroyed by fire, and now only the gardens remain. The gardens of this temple are deeply influenced by the Zen philosophy. The Zen sense is the original or essential selfhood of man, which was experienced by the spatial movement in architecture at this temple. According to the ancient layout plan arrangement, the Tenryū-ji temple was placed in one straight line in east-west direction axis. The first gate is *Chokushimon*, the next gate is the *Sanmon* which are connected with corridors (*kairō*) in a square shaped set from the east-west side of this building moving in direction of the Buddha hall (*Butsuden*). The Buddha hall is close to the *Shōshidō* in the south and the *Dochidō* in the north side. The last is the Dharma hall (*Hattō*) which is placed in the western side of the Buddha hall. The arrangement plan of this monastery is not so complicated, a characteristic of Zen architecture of the fourteenth century. (Fig. 1)

#### The Nanzen-ji temple

A strong cultural and artistic influence emanates from the splendid temple of Nanzen-ji, which has been transformed from an imperial palace on the eastern mountains outside Kyōto at the command of Emperor Kameyama (r. 1260-1274). The site was originally occupied by a detached imperial palace, which belonged to the ex-Emperor, which he then gave to the temple in 1293. In recognition of the merits of the former emperor Kameyama and perhaps in view of the

legends about the monastery's origins, Nanzen-ji was ranked as a special government temple. Nanzen-ji was granted the title of "first rank in the realm" (*Tenka Daichi*) in 1334. Towards the end of the fourteenth century, the golden age of this temple, about sixty sub temples and a hundred or more priests belonged to the Nanzen-ji. The founder is Mukan Fumon (Daimyo Kokushi, 1212-1291). The monastery buildings and the art reflected the natural beauty of its surroundings. The temple complex, one of the most grandiose in the capital, contained all of the required buildings –a Buddha hall, a Dharma hall, a monk hall, a temple tower- and many other additions (Dumoulin, 1988). The arrangement plan of the Nanzen-ji temple buildings is still strong and it stands with grandeur from the past. The monastery was several times destroyed by fire, and had declined during a long period of years (Tsuda, 1985).

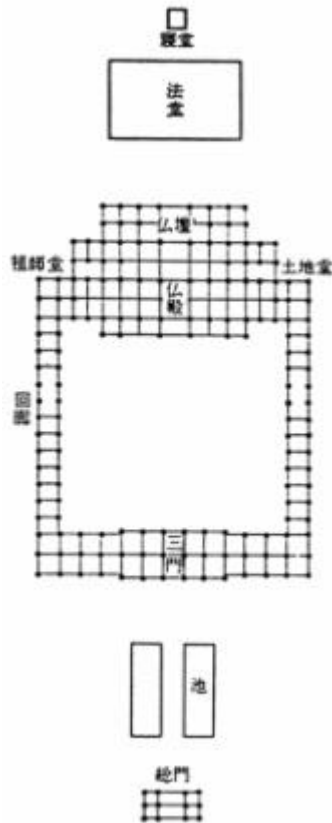


Figure 1. The old layout plan arrangement of Tenryū-ji monastery. (*Sekai Kenchiku Zenshu 2: Nihon II chusei, 1960*)

The main buildings of the Nanzen-ji as they stand today, were built in the early days of the seventeenth century. Dominating the entrance to the monastery grounds is the Tower gate (*Sanmon*), one of the architectural novelties which Zen introduced. The *Sanmon* is a

magnificent two-storied Zen style gate built in the Edo period. Todo Takatora rebuilt the *Sanmon* and the gate was set up in 1628. The novelty here is not just the three openings but the upper story of the imposing structure, reached by a detached stair-house at either end. Upstairs are numbers of statues including a seated Buddha and images of the great Shogun Tokugawa Ieyasu (1542-1616), sponsor of the structure's rebuilding in the seventeenth century (Popham, 1990). The whole outside is plain wood. The ceiling is decorated with paintings of phoenixes and angels. The Zen style architecture of the gate was influenced to the whole of this gate, with two-storied building support by the pillars. The pillars of this gate are bigger in comparison with other *Sanmon* gate in the Kyōto *Gozan*. (Fig. 2)



Figure 2. The *Sanmon* of the Nanzen-ji monastery.



Figure 3. The *Hōjō* of Nanzen-ji monastery, it was erected in the Tenshō era (1573-1591).

The *Hōjō* was originally erected in the imperial court in the Tenshō era (1573-1591). It is a large one-storied building, thatched with singles of *hinoki* (Japanese cypress) bark and having *Irimoya* roof at either side. The exterior beauty of the building lies in the broad slope of the large pitch of the roof, which is one of the characteristics in Japanese architecture. Two

elements can be called to this brief description of the Nanzen-ji, both of them are typical from Japanese Zen temples and indicative of how this temple contributed to Zen culture. If compared with other Zen monasteries in Kyôto, the Nanzen-ji temple arrangement plan is stretched from East to West in a straight axis line.

### The Shôkoku-ji temple

The third Shogun of the Muromachi government, Ashikaga Yoshimitsu (1358-1408), supported the construction of this temple. Musô Sôseki the founder, was the famous priest of Rokuon-in (one of the *tachûs* (cloisters) in this temple) who had power of the personal management of all the temples of the Zen sect in Japan in its golden age. In modern times, in the tenth year of Keichô (1605), the *Hattô* (Dharma hall) was reconstructed by Toyotomi Hideyoshi (1536-1598), then in the fifteenth year of the same era the *Sanmon* was rebuilt by Tokugawa Ieyasu (1542-1616). In the southwest side of the *Hattô*, the three-storied pagoda was built in the second year of Meireki (1656). The present *Hôjô* was rebuilt in the fourth year of Bunka (1804). Amongst the main buildings of the Shôkoku-ji temple, only the *Hattô* remains. Zen style design polishes the architecture of this building. The building is 5 by 4 bay spans with a pen roof connecting the core. The style of cusped-arch windows is a characteristic of the Zen architectural style. Inside the hall of the *Hattô* the floors are covered with rhomboid shaped tiles, the pattern of tiles is centered in the middle of the *Shumidan* (altar). The ceiling painted with dragon<sup>2</sup> storm clouds by Kanô Motonobu (1434-1530). (Figs. 4 and 5)

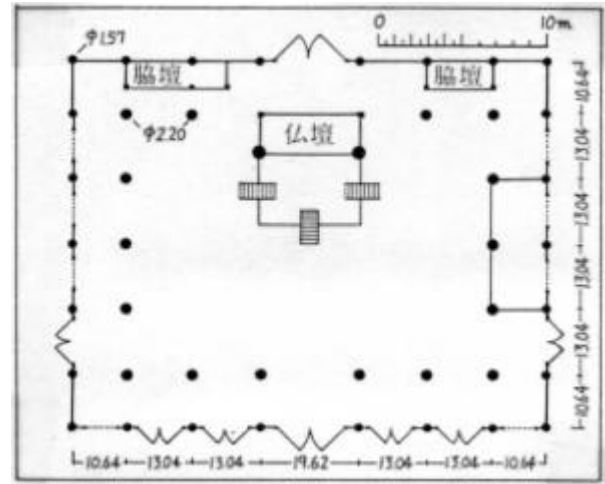


Figure 4. The plan of the *Hattô* of the Shôkoku-ji monastery. (Meiho Nihon no bijutsu: Gozan to Zen'in, 1983)



Figure 5. The *Hattô* of Shôkoku-ji monastery. (Meiho Nihon no bijutsu: Gozan to Zen'in, 1983)

### The Tôfuku-ji temple

The name Tôfuku-ji combines the *Tô* of Todai-ji, the imperial family temple, and the *Fuku* of Kôfuku-ji, both of which are in Nara. It was originally a villa of the regent Fujiwara no Michiie (1192-1252). About twenty years after in 1255 the villa was founded again as a great temple by priest Enni Benen (1201-1280). After that, Tôfuku-ji was developed as a temple of the Zen sect. Although it had been ranked among *Gozan* for a while it was oppressed by the Muromachi government. In Tôfuku-ji, the layout of the buildings takes a clear analogy from the human body. A view of the buildings of this monastery have somehow escaped the ravages of frequent fires and today are designated as

<sup>2</sup> A dragon-god (Skt., *naga*) is one of the eight gods and demi-gods, which protects Buddhism. A kind of snake-like creature believed to have supernatural power to form clouds and cause rain to fall at will of the dragons, which protect Buddhism, the eight dragon-kings are often mentioned in Buddhist texts.

national “cultural treasures”, giving a rare insight into ancient architectural skills (Dumoulin, 1988). Of particular interest is the position of the gate in the general plan of the Zen compound, for the arrangement of the buildings was quite different from what it had been in older times. It consisted of the following elements, which were usually organized along straight axis; first, a small gate known as the *sômon*; then the *Sanmon*, a two-story main gate like the one preserved at Tofuku-ji; next the Buddha hall, or *Butsuden*, and then the lecture hall (Dharma hall), or *Hattô*. To the right and the left of these were smaller buildings like the sutra hall, the belfry, and the bathhouse, while the living quarters of the priest were usually behind the lecture hall. (Fig. 6)

The only exception is the Tower gate, or *Sanmon*, which is an excellent example of contemporary architecture, showing a mixture of traditional Japanese and continental traits (Munsterberg, 1988). The *Sanmon* worthily mentioned the *Gekka* gate, from ex-Emperor Kameyama’s palace which he granted to the temple in 1268 (Plutschow, 1986). The *Sanmon* were built in 1236, and they were repaired at the beginning of the fifteenth century. The architecture of the main buildings of the Tofuku-ji temple was influenced by the *tenjikuyô* (Indian style). (Fig. 7) It can be seen in the *Sanmon* and *Butsuden* of this temple.

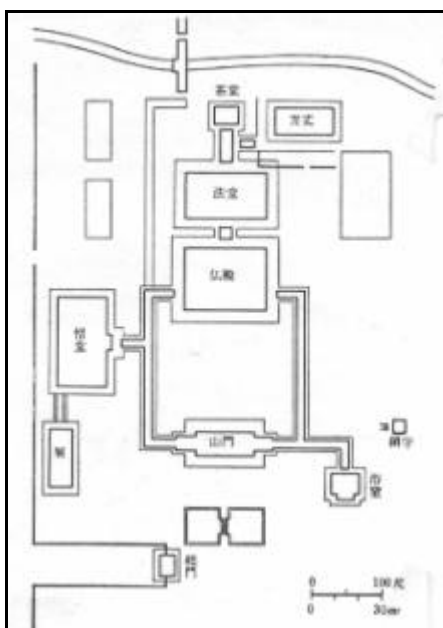


Figure 6. The layout plan of Tofuku-ji monastery. (*Sekai kenchiku zenshu 2: Nihon II chusei*, 1960)



Figure 7. The *Sanmon* of Tofuku-ji monastery

The *zendô* (meditation hall) of the Tofuku-ji temple was originally named *sôdô*<sup>3</sup>. The *zendô* was placed in the west between *Sanmon* and *Butsuden* in the north-south direction. This building was built in the fourth year of Ryakuô (1341), the last year of Kamakura period. In the Zen monastery, *sôdô* is the essential building. In the Kamakura period, this building was used for *zazen*<sup>4</sup> and eating as a monastic lifestyle. The *zendô* of Tofuku-ji temple are 7 bays by 5 bays with gable roofs (*kirizuma zukuri*). It serves as the peripheral section (*mokoshi*) of the building surrounded by the *omoya* with architecture of the Zen style. (Fig. 8)



Figure 8. The meditation hall (*zendô*) of Tofuku-ji monastery. (*Meiho Nihon no bijutsu: Gozan to Zen'in*, 1983)

### The Kennin-ji temple

When Myoan Esai (1141-1215) returned from China, the contemporary Shogun, Minamoto no Yoriei (1182-1204), invited him to

<sup>3</sup> *Sôdô* is the abbreviation of *shôsôdô* (the hall of the holy monk, that is Manjusri-Bodhisattva), so called because Manjusri is enshrined in the center of hall.

<sup>4</sup> Meditation in the lotus posture, from *za* “sitting” and *zen* “meditation”.

build a Zen temple. In the second year of Kennin (1202), Kennin-ji was built, located in Kyôto, to the north of Rokuhara, taking the style of Chinese temples, which then became part of the Five temple system. The name came from the name of the era in which it was erected. The architecture of the third monastery still remains. Although Esai was the first Japanese Rinzai sect monk, he does not count as one amongst the great religious figures of his time, he left behind no significant successor, and soon after his death Kennin-ji began to show signs of decline. This temple had close relationship with the warriors from the Kamakura government, who supported the Kennin-ji monastery at that time.

However, it was patronized by the Shogun Minamoto no Yoriie and others. The temple of Kennin-ji only the *Sanmon* and *Hattô* was arranged, it was placed in one straight line. Then as the last of the main buildings arrangements stood the residence of the priests (*Hôjô*). The *Hattô* of Kennin-ji was constructed in the second year of Joji (1303). The arrangement plan of the main buildings was placed in the central axis as in Sung style arrangement. (Fig. 9) A big fire rampaged through the main buildings since the fourth year of Ouei (1397) up to and including the first year of Tenbun (1552). The *Sanmon* is two-storied with two small entry houses (*sanrô*) enclosed on the left and right side of this building, both of them with small cusped-arch windows (*katomado*). The shape of the carved plinth above foundation of the pillars shows a typical Zen style. (Fig. 10)

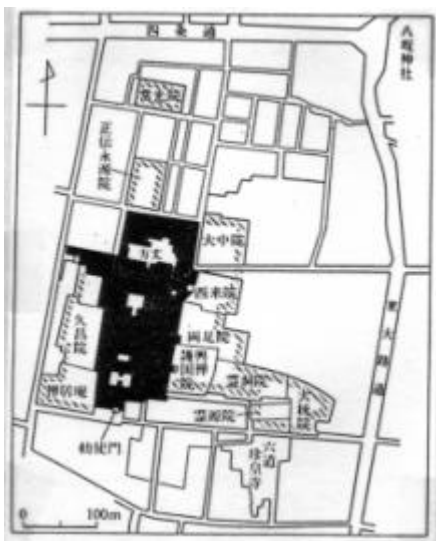


Figure 9. The arrangement layout plan of the Kennin-ji monastery. (*Nihon bijutsu zenshu zenshu no bijutsu: Zen'in to teien*, 1979)



Figure 10. The *Sanmon* of the Kennin-ji monastery. This *Sanmon* was built in the fifteenth century.

## THE ARCHITECTURE AND HISTORY OF RINKA GROUP IN KYÔTO

There are two *Rinka* temples which still remains until now, they are namely the Daitoku-ji and the Myôshin-ji. Both of the monasteries mentioned above have characteristics in the arrangement plan, which are not far different from each other. Creating similarity in the architecture as a whole. The main buildings are placed in one straight line and at the peak of the buildings is the *Hattô*.

### The Myôshin-ji temple

The temple of Myôshin-ji was constructed in 1337, the year of the great revolution of Japan. Seeking earnestly in the disorder of the society for Zen in order to solve his deep suffering, the Emperor Hanazono (r.1308-1317) built this temple. Then, priest Kanzan Egen (1277-1360) became its founder. A new period of growth for the Myôshin-ji began under the leadership of the renewed priest Sekkô Sôshin (1508-1486), who after the devastation of the Ônin period (1467-1469), restored order to the monastery's internal and economic life and succeeded in getting back all of the monastic properties.

The architecture of the Myôshin-ji temple was designed in Zen style. All of the main buildings remain in one straight line in the arrangement plan. The *Sanmon*, the *Butsuden* and the *Hattô* are the Zen style in architecture. A corridor connects the *Butsuden* and the *Hattô*. There is spatial movement from one part into other parts with higher position of space. The movement of space is contained by the one transition space called a corridor, which connects

between the two spaces mentioned. (Figs. 11 and 12)



Figure 11. The Buddha hall (*Butsuden*) and the Dharma hall (*Hattô*) of the Myôshin-ji monastery were connected with a corridor.

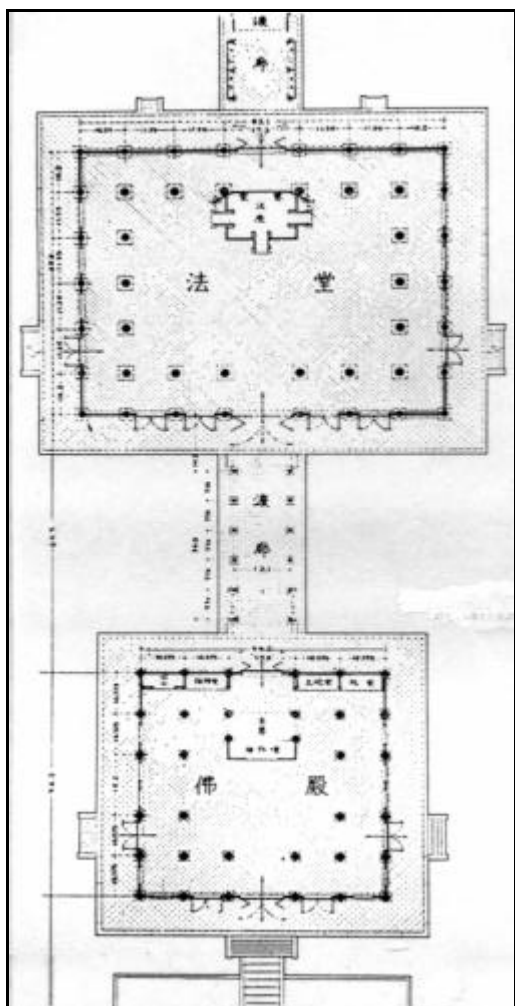


Figure 12. The plan of the *Butsuden* and *Hattô* of Myôshin-ji monastery.

Entering the modern times, the Myôshin-ji monastery was remarkably enriched, the

construction at the center of the main buildings almost separated in two terms. The first in the Momoyama period, the *Butsuden* (1583), the *Hôjô* (1592), the *Sanmon* (1599) and the *Chokushimon* (the Imperial Messenger Gate) in 1610 were constructed. The *Ôhôjô* (1654), *Hattô* (1656), and *Kôhôjô* (1603) were erected as the central part of the Myôshin-ji monastery was furnished. Furthermore, the *Butsuden* was reconstructed in the later days of Tokugawa's government, in 1827. In the early Kamakura and Muromachi periods the *daizenin* was different, in front of the *Butsuden*, *kuin* and *sôdô* were not placed there. Then in the beginning of the Momoyama and Edo periods the feudal lords founded and established many sub temples (*tacchû*) surrounding the Myôshin-ji monastery. This is the best Rinzai sect monastery that used the architecture of the Zen style in layout plan arrangement.

### The Daitoku-ji Temple

The priest Shûho Myôchô (Daito Kokushi, 1282-1338) founded it. This temple was not ranked among the *Gozan*, but it had unique character though it was powerless. During the sixteenth century Daitoku-ji was patronized by the prominent warriors of the time. It was this period that most of its numerous temples were founded. Daitoku-ji has had many priests famous in history such as Takuan Sôhô (1573-1645) who was punished by the government in 1627 and Ikkyu (1394-1481) who in spite of threats accomplished his own study of the human Zen. So it was deeply related to the "tea ceremony" founded by tea master Sen no Rikyu (1521-1591). The arrangement plan of this temple still remains to the present day, it shows the grandeur of the monastery with Zen style architecture design. If we pay attention to the architecture of this temple, we can see one experience architectural movement from the main buildings entering the sub temples. In this plan, the *Butsuden* and the *Hattô* connected by the corridor (*kairô*).

The *Chokushimon* (Imperial Messenger Gate), a national treasure, is the first gate at the inner enclosure, and it is closed on ordinary days. The gate was originally built as the southern gate of the Imperial Palace in the eighteenth year of Tenshō (1590) constructed by Toyotomi Hideyoshi and served as a gate of the Imperial Palace until 1640, when it was given to Daitoku-ji as a gift from the Empress Meisho. It is a fine

example of the carved-gable style of the Momoyama period. The *Chokushimon* is placed close in front of the *Sanmon* gate, both with different characteristics in both styles of their buildings. The roof of this gate is typically borrowed from the Chinese in its style. (Fig. 13)

The Tower gate (*Sanmon*) of the temple was rebuilt at the time of Ikkyū. The Tower gate, for instance: while the lower half dates from 1523-1526, the upper story was added about 1589 by the most celebrated masters of the tea ceremony, master Sen no Rikyū. Among the protrusion of paintings and statues is a statue of Rikyū, which was carved by himself. The Shogun Toyotomi Hideyoshi was one of Rikyū's tea students, but when, for political reasons, the teacher fell out of favor, Hideyoshi was narrowly prevented from destroying the temple in history. The architectural form of this gate showed similarity to Zen style, appearing in the composition of the bracket detail. It was set up along the eaves and between inter-columnar of the pillars, then all of the buildings covered with red color. This gate has a plaque that says "*kemono-kaku*" (golden hair pavilion), made by the sixteenth century priest Sengaku Sodo, and the end of the tiles of the roof are decorated with the character of gold. The idea of the main gate with a utilized the second story was introduced in the Kamakura period by the large Zen temples. In order to reach the upper story a stairway was needed, and since there was no place for one inside the structure, the stairways were put up outside, at either end, and completed by a small entry house at the foot of the steps (Mosher, 1987). (Fig. 14)



Figure 13. The *Chokushimon* (Imperial Messenger Gate). It was constructed in 1590, it is an example of the curved-gable style of the Momoyama period.



Figure 14. The *sanmon* of Daitoku-ji Monastery, The Upper Story was added by the tea Master Sen no Rikyū in 1589.

The *Butsuden*, the present structure dates from 1665. Its principal image is *shaka*, seated on a lotus blossom decorated with wheels, the symbol of Buddhist regulations. In two alcoves along the back wall are six other images, given in 1540, the three memorial tablets in front of *shaka* are for the Emperor Go-Daigo, Daitō Kokushi, and Tettō Gikō (1295-1369) the successor of Daitō. The *Butsuden* was designed with the architecture of the Zen style. Among the details of this building, which makes it typical of the architecture imported by the Zen sect, are the cusped-arch windows, the tile floor, the suspended swinging wood doors, and the curved lateral interior beam. The beam was used in China to connect members on two levels but in Japan reduced to a purely decorative function (Mosher, 1987). (Fig. 15)



Figure 15. Details of the *Butsuden*, this develops the characteristic of Zen style architecture.

The Daitoku-ji monastery's first building is a lecture hall (*Hattô*), but it was burned many times and the present hall dates from 1636. It is probably similar to the fourteenth century original, which was the temple's first building. The *Hattô* of the Daitoku-ji is typical of both, Zen Buddha halls and lecture halls. In that sense it is nearly square, five by four bays, covered by a flat ceiling which was furnished, like all of them, with a circular painting of a shaggy but not very fearsome looking dragon. Where the Buddha hall has an altar platform with images, the lecture hall has an elevated pulpit, reached by stairs from both sides and crowned by a throne under a canopy; all of these features reinforce the authority of the abbot (Popham, 1990). The sole furniture of the building is the abbot's throne near the back, with canopy hanging over it. The dragon on the ceiling, a standard component of orthodox Zen sect lecture halls and painted by the famous Kanô Tanyû (1602-1674). Architecturally, the *Hattô*, like the *Butsuden*, is characteristic of the Zen style. These buildings have a corridor connecting them to the *Hôjô*.

## CONCLUSION

In the case of the layout plan of Rinzai sect monasteries in Kyôto, not all of these monasteries used the south-north arrangement axis. For instance the Nanzen-ji and Tenryû-ji monasteries have used the east-west arrangement axis. The special arrangement of the plan of these two Rinzai sect monastery temples gave encouragement towards a modification different from that of the Chinese plan layout.

The central functioning building of Zen Buddhism monasteries reflect the repetition, consistency, persistence, and order of the monastery's rituals.

Outside the monastery, a small Zen temple always shows the presence of different architecture, which in opposite, is freely designated in comparison with the architecture of the Zen monasteries, which are rigid and consistent. To find the reason for this contradiction, we must turn to the character of the sect itself.

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