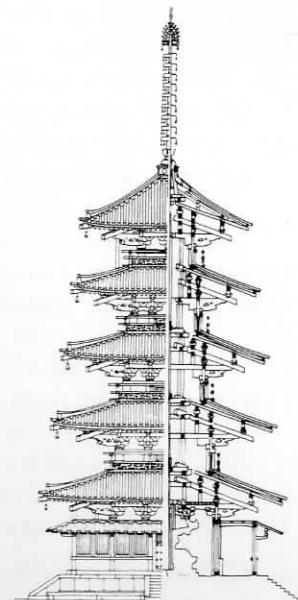


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What is JAPANESE ARCHITECTURE?



Kazuo Nishi and Kazuo Hozumi

translated, adapted, and with an introduction by
H. Mack Horton

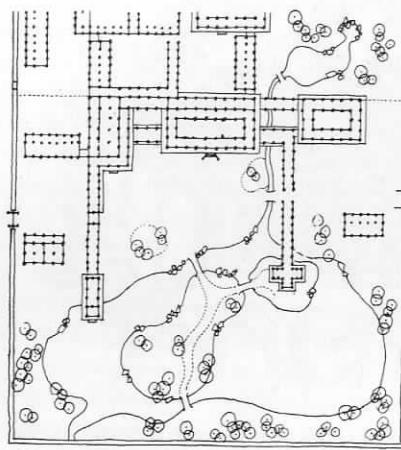
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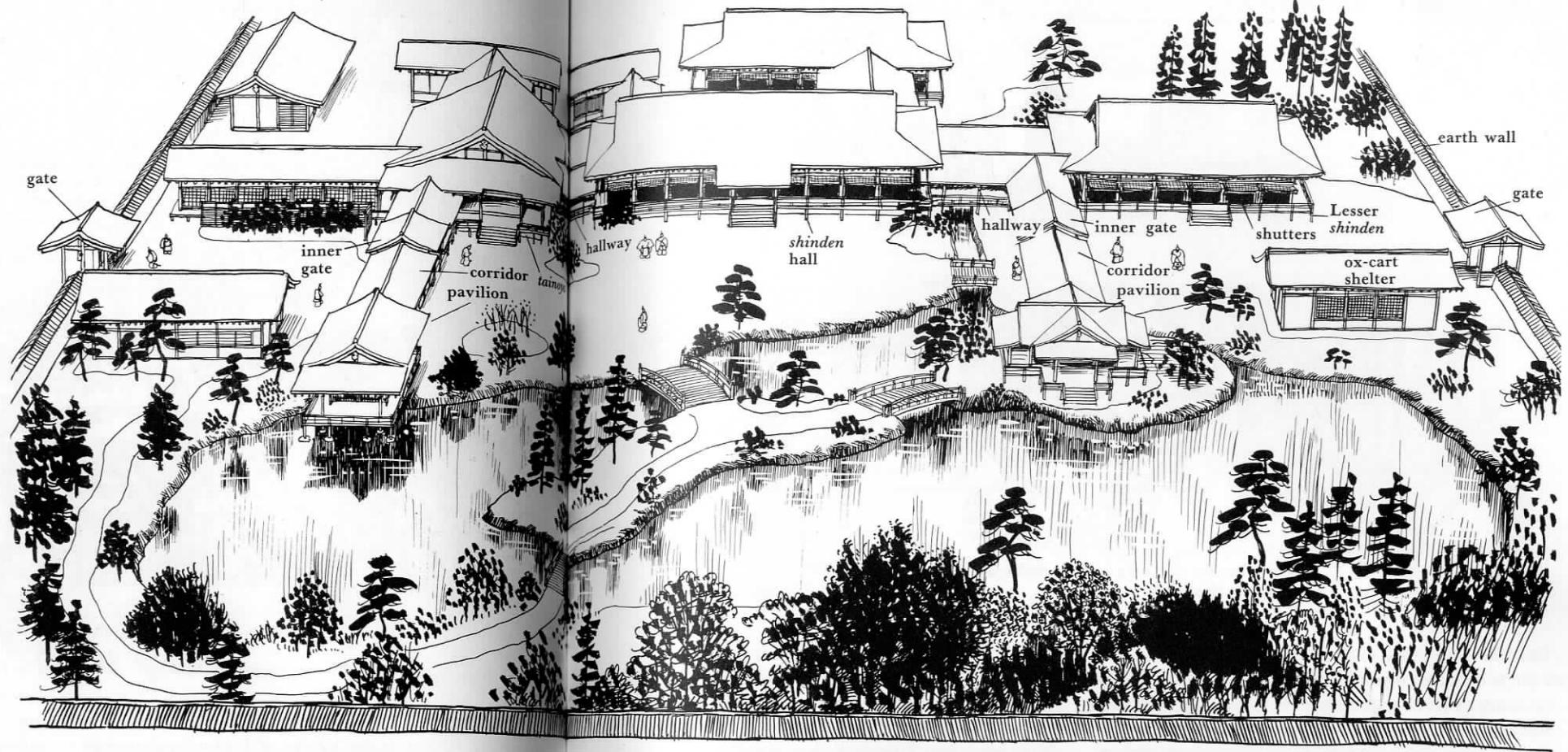
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THE SHINDEN STYLE



119. Hōjūji Mansion



120. Hōjūji Mansion (reconstructed)

Residences of the Heian Aristocracy The Shinden style (*shinden zukuri*) takes its name from the *shinden*, the central structure in such complexes. The word literally means “hall for sleeping.” Though every known Shinden-style complex had its own unique aspects, most faced south over a courtyard where ceremonies and entertainments were performed. South of the courtyard a pond was dug with a central island reached by bridges. At the pond’s periphery might be a hill, made from earth excavated to create the pond, with trees planted on it. Boating on the pond was a favorite form of relaxation for the fortunate residents of such mansions.

Shinden Buildings and Grounds The *shinden* hall was the residence of the master of the house and place where he met guests and officiated at rites and festivities. Projecting from one or more sides of the *shinden* hall were hallways (*watadono*) leading to subsidiary spaces called *tainoya* (literally meaning “opposed halls”), mostly allotted to family members

and their servants. Corridors (*rō*) led from these *tainoya* to the pond, where they ended in small “fishing pavilions” (*tsuridono*) or “fountain pavilions” (*izumidono*). Midway along these southern corridors were “inner gates” (*chūmon*) through which one entered the complex, and the corridors were accordingly called “inner gate corridors” (*chūmonrō*). These corridors were quite spacious and contained the offices of the household staff.

Shinden residences were usually built on one-block lots (120 square meters), though some, like the Higashi Sanjō mansion of the Fujiwara, was two blocks north to south. The lot was surrounded by thick earth walls (*tsujibei*), which were faced with planks on both sides and topped by tiled roofs. Gates were set into the eastern and western walls, one being the Main Gate (*Seimon*) and the other the Rear Gate (*Uramon*). Inside the gate was a place for ox carts, the elegantly lacquered vehicles that were the preferred conveyance of the Heian aristocracy, and

also places to shelter the escorts and servants of guests. Most buildings were connected by hallways or corridors. The grounds were lower at the southwest, and the pond was accordingly fed by a stream that flowed in from the northeast. Water flowed by and large to the southwest in Heian, and this accounts for the dampness and consequent undesirability of that quarter of the city.

Bilateral symmetry is thought by some to have been the ideal for Shinden structures, but the actual examples we know of do not seem to have been so constructed. One possible reason for this is that the main hall faced south, but due to the garden and pond the main entrance was to one side, making the opposite side the rear. The arrangement of spaces thus progressed east to west though the buildings faced south, and irregularity was the result.

The Hōjūji Mansion The “Picture Scroll of Annual Rites and Ceremonies” and other sources have allowed historians to reconstruct on paper the Hō-

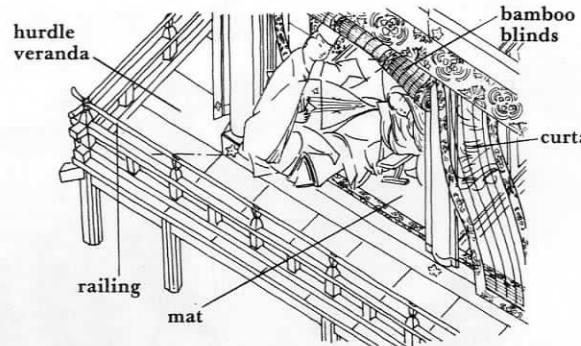
jūji Mansion, one fine example of the Shinden style (figs. 119–20). It was a huge complex, with western and northern *tainoya*, an eastern “lesser *shinden*” which corresponded to an eastern *tainoya*, and eastern and western fishing pavilions. The eastern of the two pavilions had a unique cross-shaped plan and was located not on the bank of the pond, as was usually the case, but actually on the island itself. It thus helped integrate the garden and the architecture of the site.

The mansion was built in what is now southeast Kyōto by Chancellor (Daijō Daijin) Fujiwara no Tamemitsu (942–92). He made it into a temple after the death of his daughter Kishi (d. 985), a favorite of Emperor Kazan (968–1008), who took holy orders after her death. The Emperor Goshirakawa later added other structures nearby, such as the Thirty-Three-Bay Hall (Sanjūsangendō or Rengeō-in), when he assumed ownership.

DAILY LIFE IN A SHINDEN MANSION



121. Hōjūji Mansion



122. Hurdle veranda and peripheral chamber (*hisashi*)

The Shinden Style as Seen in Picture Scrolls Not a single Shinden complex survives today, and though excavations can suggest representative building plans and garden configurations, we must rely on secondary sources for information on elevations and interiors. Perhaps the best such sources are the narrative picture scrolls (*emakimono*), some interspersed with text, that provided entertainment and instruction to members of the Heian and medieval upper classes. Many of these scrolls, which could reach to ten or more meters in length, are illustrated versions of the literature of the day, such as *The Tale of Genji Picture Scroll* (*Genji monogatari emaki*) and *The Pillow Book Picture Scroll* (*Makura no sōshi emaki*). Others portray the lives of Buddhist saints, the history of holy places, or famous legends. Such accounts obviously required the depiction of interior and exterior architectural environments, and the scrolls are consequently invaluable tools for the historian of residential and religious buildings styles.

Figure 121, from the *Picture Scroll of Annual Rites and Ceremonies*, shows the formal visit made at the beginning of the year by the emperor to the residence of the retired emperor and empress. The event, called the *chōkin gyōkō*, involved entertainments and a banquet. The *chōkin gyōkō* depicted in the scroll is that of the Emperor Nijō (1143–65), which he made in 1163 to the Hōjūji Mansion of his father,

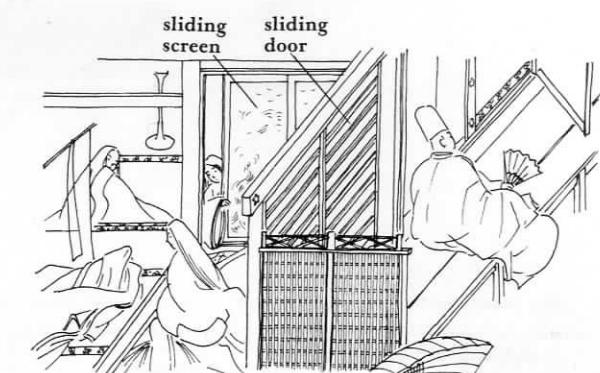
the Tonsured Retired Emperor Goshirakawa.

Aesthetic Rivalry In the section of the *Picture Scroll of Annual Rites and Ceremonies* shown in figure 121 a dance is being performed in front of the Emperor Nijō and the Tonsured Retired Emperor Goshirakawa, both of whom, though not shown out of deference to their exalted status, sit on the decorated mats partially visible behind the front stairs of the central *shinden* hall. Normally, the two monarchs would be shielded by reticulated shutters (*shitomido*; described on pp. 30–31), but on this day the shutters have been removed to allow them to view the performance. To the left, on the veranda of the *shinden* and on the open hallway (*sukiyatadono*), members of the nobility sit and watch the dance. They wear court costumes called *sokutai*, with long trains (*kyo*), which they drape over the railings. The longer the train, the higher ranked the wearer. White was stipulated for winter and brown (*suō*) or double indigo (*futaai*) for summer, but at observances of this sort individual color preferences were countenanced. The color combinations chosen for the various underrobes reflected the taste and panache of each wearer, and such gatherings became fashion shows with no small element of competitiveness.

The women that watch the proceedings through the blinds to the right of the central staircase are also deeply concerned with the aesthetic effect of their



123. Shinden interior



124. Shinden partitions

clothing. They wear many layers of robes, with the various colors showing at the hems that are allowed to tastefully show beneath the blinds. In a society as aware of aesthetic subtleties as that of the Heian aristocracy, a solecism in choosing one's garments could brand the wearer as aesthetically insensitive and have major consequences in terms of social standing or even official preferment.

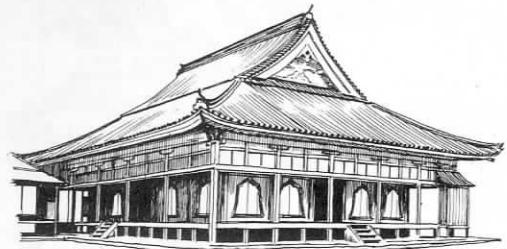
In the left foreground of the picture, a boat floats in the pond, and at the right, the roof of a temporary shelter for performances of court music (*gagaku*) is visible. The boat has a dragon-headed prow and is one of a pair customarily used; the other would bear the head of a *geki*, a mythical water bird said to resemble a cormorant but with white feathers.

Interior Decor of the Shinden Complex Picture scrolls about court life, such as the *Diary of Murasaki Shikibu Picture Scroll* (*Murasaki Shikibu nikki emaki*) and the above-mentioned *The Tale of Genji Picture Scroll* and *The Pillow Book Picture Scroll* are particularly good sources of information about Shinden-style interiors.

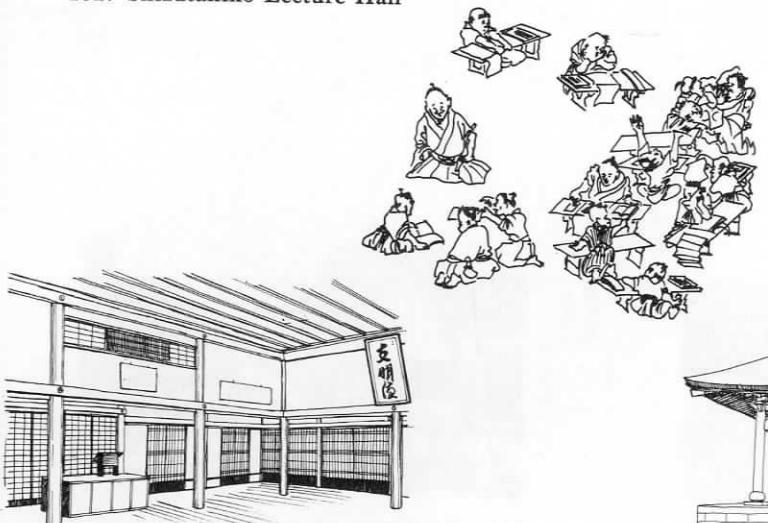
Evidence from these sources shows hurdle verandas (*sunoko en*), made of wooden planks laid down with slight gaps between each to prevent pooling of rain water (fig. 122). They were bordered by railings (*kōran*) elegantly curved at the ends. Floors were also of wooden planks, but thick, movable mats of woven straw with silk borders were used for sitting

or reclining. Swinging doors (*tsumado*) were often employed at the ends of buildings and sliding doors (*yardo*; fig. 124) on verandas. Exterior partitions consisted of the reticulated shutters noted earlier or simply of hanging bamboo (*sudare*), often with curtains (*kabeshiro*) behind. Interior partitions were occasionally built-in sliding screens, often with paintings (fig. 124). These screens were originally called *shōji* but later termed *fusuma*. The word *shōji* changed in subsequent years to denote the sliding translucent screens of white paper used on the exteriors of Shoin-style residences (see pp. 74–75). Far more frequently though, interior space was divided by means of movable screens or curtains. These included folding screens (*byōbu*; fig. 123), one-piece screens that did not fold (*tsuitate*), curtain stands (*kichō*; fig. 123), and light, hanging tapestries with Chinese- or Japanese-style scenes (*zeshō* or *zejō*). But these movable partitions only shielded those behind from sight and not from sound. Nor did they protect against the cold, thus accounting for the many layers of clothing Heian aristocrats wore. But even with robes and such heating devices as “charcoal boxes” (*subitsu*) and *hibachi*, winters in Shinden houses were uncomfortable.

SCHOOLS IN THE EDO PERIOD



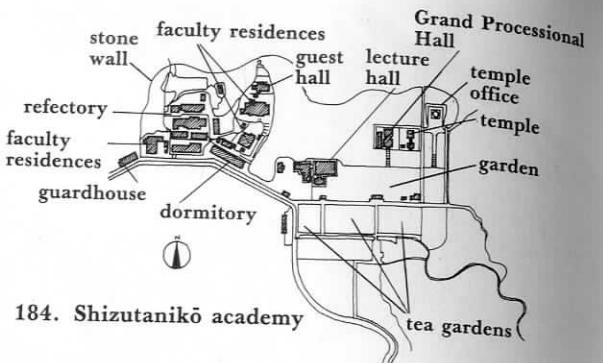
182. Shizutanikō Lecture Hall



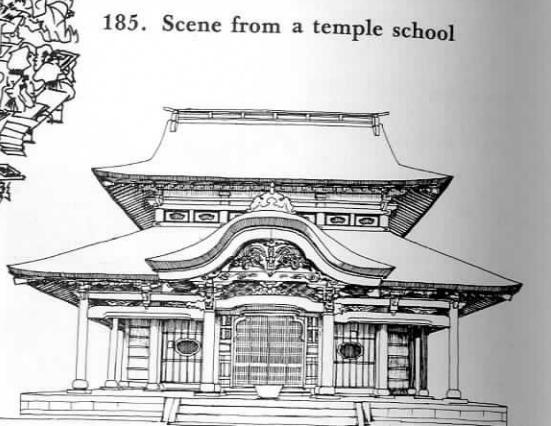
183. Shizutanikō Lecture Hall

Fief Schools for Scions of the Samurai As members of the highest of the four basic social classes into which the population of Edo Japan was divided, the sons of samurai families were afforded special educational opportunities at academies (*hankō*) run by their fiefs (*han*). The Kōdōkan of the Mito fief and the Meirindō of the Owari are particularly well-known schools of this type. Another was the Shizutanikō of the Okayama fief, begun in 1670 when large numbers of trees were cleared to make a spacious site. Its Lecture Hall (*Kōdō*) was completed in 1673 and its temple to Confucius (*Seidō*) was built on a rise to the east in the following year (fig. 184). The present Lecture Hall, rebuilt in 1701, is a majestic structure with a spacious plank-floored interior to accommodate a large number of young scholars (figs. 182–83). The temple to Confucius was rebuilt in 1684.

These Confucian temples, where rites in honor of Confucius were performed, were a particular feature of fief academies. This is not surprising, as the curricula of these schools was overwhelmingly weighted toward the study of the Chinese classics, many of which are attributed to that master. It was also Confucian doctrine, as interpreted by later thinkers, that formed the philosophical underpinnings for the pre-



184. Shizutanikō academy



186. Taku Confucian temple

dominant social position of the samurai class.

Another good example of these temples belonged to the Taku School of the Saga fief (fig. 186). Finished in 1708, it is the only structure of the Taku School still standing. Appropriately enough, the temple is quite Chinese in atmosphere and perhaps was directly modeled on Chinese Confucian temples.

Temple Schools Children of the other three main classes in Edo society, the farmers, artisans, and merchants, attended “temple schools” (*terakoya*). There they learned the rudiments of reading, writing, and arithmetic, the last with the aid of the abacus (*soroban*). The teachers were usually samurai, monks, physicians, or Shintō priests. The term “temple school” developed in the medieval period when classes were held for the most part in Buddhist establishments, but by the Edo period it had come to mean any school for commoner children, and classes were held not only in temples but in shrines and the homes of samurai. The lively and somewhat undisciplined atmosphere of one such school was captured by the painter and philosopher Watanabe Kazan (1793–1841) in his notebook *Issō hyakutai chō* in 1818 (fig. 185).

BATTLE: Castles and Castle Towns

The sound of the bell of Jetavana Temple echoes the impermanence of all things. The hue of the blossoms of the double Sāla trees proclaims the truth that those who flourish must be brought low. The proud do not long endure, but are like the dream of a spring night. So are the mighty in the end destroyed, all as dust before the wind.

Like Kamō no Chōmei’s *Tale of the Ten-Foot-Square Hut*, the first lines of the *Tales of the Heike* (*Heike monogatari*) announce the theme of mutability. Yet the subject of the *Tales* is not reclusion but war, war between two mighty military clans, the Minamoto and the Taira. The reader will recall that those two houses, also called the Genji and Heike, vied for national supremacy in the late twelfth century (see pp. 20–21). The *Tales of the Heike*, Japan’s greatest military classic, is based on their struggle and recounts the rise of the Heike, the glory of its leader, Taira no Kiyomori, then the string of defeats and final extinction of his heirs at the hands of their enemies. The fall of the Heike in 1185 marked the birth of the medieval era, four hundred years of instability that ended in a protracted national conflict known as the Age of the Country at War (*sengoku jidai*). It was a time of devout popular Buddhism and the rise of Zen, of Sung-inspired ink monochrome paintings, the tea ceremony and the Nō drama. Most of all, it was a time of struggle to attain, then retain, power. As was characteristic of that violent age, the sons of Minamoto no Yoritomo, the first medieval shōgun, were both assassinated, and the Kamakura shogunate passed into the control of Yoritomo’s maternal relatives, the Hōjō. The Hōjō overcame attempts to overthrow them by the imperial family and the Mongol army of Kublai Khan, only to collapse in a more successful imperial restoration attempt in 1333 by the army of the Emperor Godaigo (1288–1339). Three years later Godaigo himself was routed by an erstwhile retainer, Ashikaga no Takuji (1305–58), who established the second shogunate of the medieval period, the Muromachi, in Kyōto. Godaigo fled south carrying the emblems of imperial office, beginning a period of over a half century in which two courts, the Northern and the Southern, coexisted (1336–92). But Ashikaga control was never absolute, and its daimyō deputies perpetually thirsted for greater individual power. The fragile hold of the Muromachi shogunate over its subordinates collapsed in the Ōnin War (1467–77), which laid waste to the capital and led to the Age of the Country at War.

The man who finally rose supreme out of this anarchic century was Oda Nobunaga, a general of genius, audacity, and bloodthirsty cunning. After a number of great victories, Nobunaga finally marched into Kyōto and installed a new shōgun from the Ashikaga family in 1568, only to unseat him five years later,

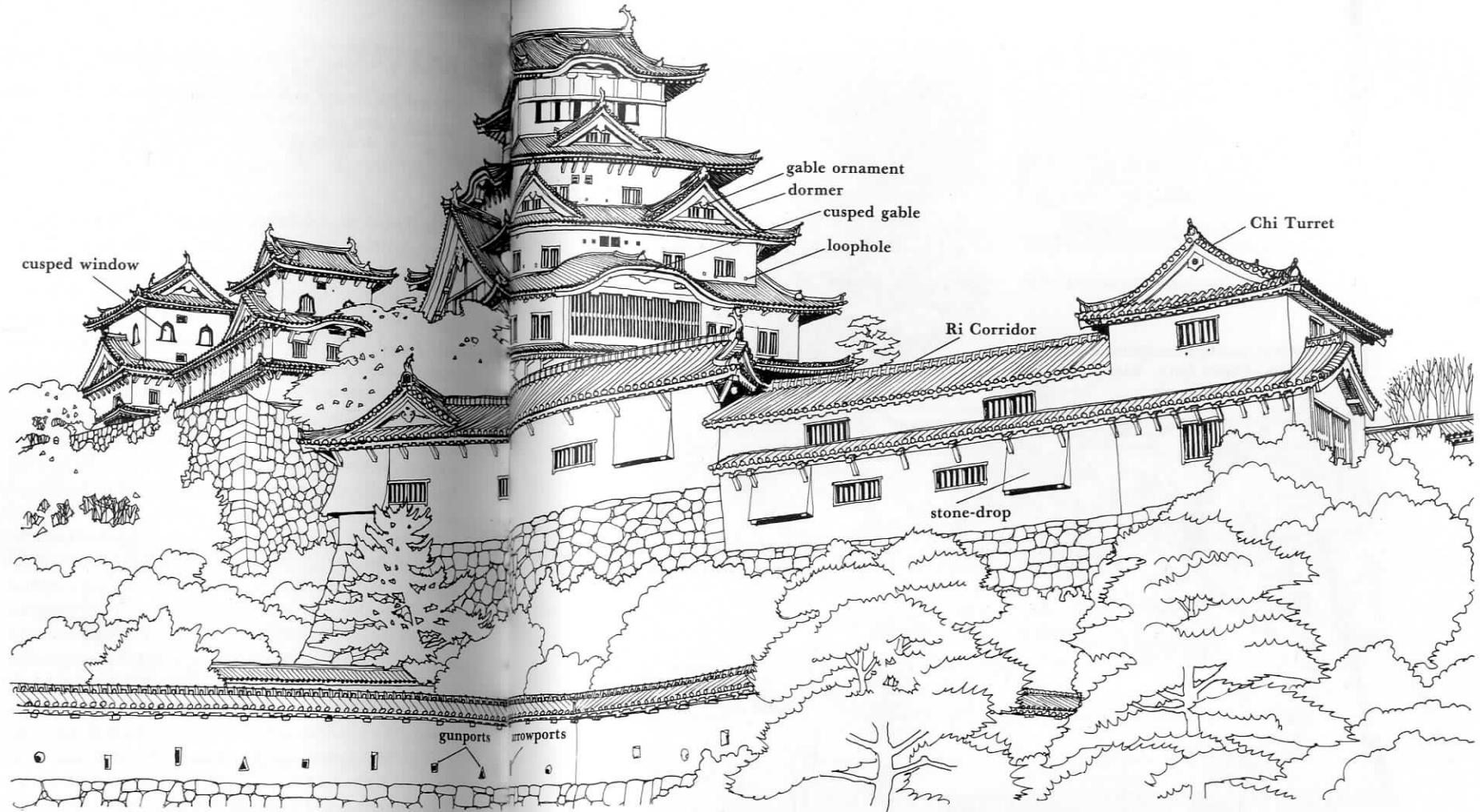
thus ending the era of Ashikaga rule. Nobunaga went on expanding his holdings for nearly a decade thereafter, but in 1582 he died on the threshold of national hegemony, murdered by a subordinate.

Nobunaga’s Azuchi Castle, built on the shore of Lake Biwa in 1576–77, was as epoch-making as the exploits of its master. Strongholds had, of course, been built throughout Japanese history and are mentioned in the earliest written records, but Azuchi represented a quantum leap over the large-scale but relatively crude construction of its predecessors. Its donjon rose six stories and seven floors in height (the interior configuration was not completely reflected on the exterior) and overlooked the surrounding countryside of Ōmi Province (present-day Shiga Prefecture) from atop a rise, announcing to the world the preeminence of its creator. The exterior was decorated with walls of scarlet, blue, and gold plaster, and the interior bore brilliant gold and polychrome mural paintings by the great painter Kanō Eitoku (1543–90). Virtually no interior surface was left unadorned, and this effort to dazzle the eye became one of the touchstones of the art of the period, referred to as the Azuchi-Momoyama, or simply Momoyama (1573–1600). Nobunaga held grand assemblies at the castle to display its opulence. Nor was he intent only on visual effect. The introduction of firearms by the Portuguese some decades earlier had revolutionized warfare and required much stronger fortifications, and this too was reflected in Nobunaga’s edifice. He had already put his respect for firearms to good use in his monumental rout of the conventionally armed forces of Takeda Katsuyori at Nagashino in 1575. Azuchi Castle powerfully influenced all subsequent castle designs. But the prototype did not long survive its creator, and today all that is left is part of the foundation stonework. Despite the thick, plaster-coated walls used in the castles of the time, they were essentially built of wood, and most eventually fell prey to fire from either battle or other causes. Of the twelve donjons that survive today, only two, those of Maruoka and Matsumoto, antedate the battle of Sekigahara in 1600 (see pp. 72–73).

The height of castle building was to last less than half a century. After Tokugawa Ieyasu consolidated his hold over the country, he instituted measures in 1615 to limit the number of castles to one per domain in the interest of preserving peace and ensuring continued Tokugawa rule.

HIMEJI—THE GRANDEST OF THE SURVIVING CASTLES

187. Donjon complex of Himeji Castle, viewed from the Caltrop Gate (Hishi no Mon) to the south



“Egret Castle” The donjon (*tenshu*) of Himeji Castle, built atop a forty-five-meter rise called Himeyama, commands an expansive view of the surrounding Himeji City in Hyōgo Prefecture (figs. 187, 203). The thirty-one-meter donjon, the last stronghold and most heavily fortified castle structure, contains five stories and six floors, an additional floor being built into the fifteen-meter-tall stone foundation. This main donjon is surrounded by three smaller ones, the West Donjon (left of the main donjon in fig. 187), Northwest Donjon (left of the West Donjon), and the East Donjon (behind the main donjon and not visible in the illustration). The four donjons are connected by corridors (*watariyagura*). This central citadel is surrounded by a twisting maze of walls, gates, and corridors with turrets (*yagura*) at strategic points. The Ri Corridor is in the foreground of figure 187, with the Chi Turret at the far right.

But this complex formed only the Central Compound (Hommaru) of the castle—several subsidiary compounds stretched out before it to the south and west, all surrounded by walls and a great moat. The

residences of high-level retainers were located outside this castle moat but were protected by another moat still further out. Then came another even larger residential area surrounded by yet another moat. An advancing enemy thus had to cross three moats before reaching the central citadel and to force several more heavily fortified gate areas before reaching the donjon complex, where fire could be concentrated on them from the four donjons and connecting corridors and turrets.

But the role of the castle was not only to defend but to impress, and ample attention was accordingly paid at Himeji to aesthetics. The dormers (*chidoriyahafu*), cusped gables (*karahafu*), gable ornaments (*gegyo*), and cusped windows on the minor donjons all attest to this concern for visual effect (fig. 187). As suggested by Himeji’s nickname, “Egret Castle,” its walls are finished with white plaster, creating a stark, yet immensely powerful, impression.

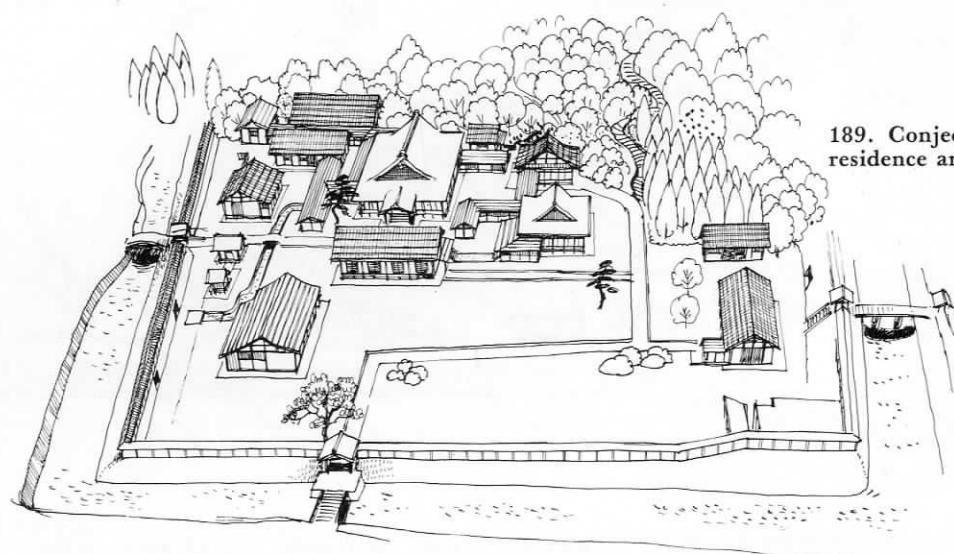
Himeji Castle’s Strategic Location Himeji Castle is located on a major route to the western provinces, and for that reason a number of fortresses had

been located on the site since at least the fourteenth century. Hideyoshi built a castle there with a three-story donjon in 1581. The present complex was begun when Tokugawa Ieyasu invested his son-in-law Ikeda Terumasa (1564–1613) with the province of Harima (in present-day Hyōgo Prefecture) for his exploits at the battle of Sekigahara. Construction was begun in 1601 and lasted until 1609, and materials from Hideyoshi’s old donjon were used in the new design. This was particularly ironic as the castle was meant to isolate Hideyoshi’s son Hideyori in Ōsaka from lords in the west, powerful leaders who had received favor from Hideyoshi in the past and were thus potential threats to Ieyasu. These included Katō Kiyomasa (1562–1611) of Kumamoto, Fukushima Masanori (1561–1624) of Hiroshima, and Mōri Terumoto of Hagi. Terumoto, it will be recalled, was present at the audience with Ieyasu at Nijō Castle described earlier (pp. 72–73). Masanori was in attendance at the same conference, as was Ikeda Terumasa. Another compound, the Nishinomaru, was added to Himeji Castle in later years by the suc-

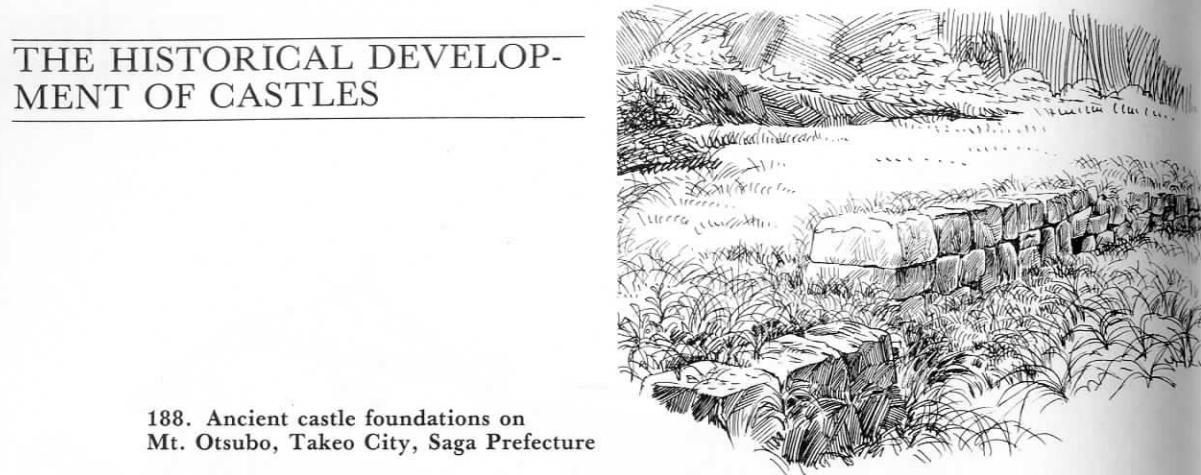
sors of the Ikeda, the Honda. Though the main donjon seems quite close to that compound, the cleverly designed ground plan makes it extremely difficult to reach.

Construction and Design The six stories of Himeji Castle’s main donjon are all tied to two huge central columns that run from the foundation to the roof. This configuration gives added stability to the multistoried structure. Viewed from outside the donjon, the basement story in the stone foundation is not visible, but its inside walls that border the courtyard are fit with large windows to make for a more livable interior. The area contains a bathing room and a toilet, and a kitchen is located in the courtyard. The inner courtyard walls are not fit with loopholes for marksmen as are the outer walls. The residential part of the donjon was designed for sieges and not meant for long-term living, but it still has a more domestic quality that would be expected from the forbidding exterior.

THE HISTORICAL DEVELOPMENT OF CASTLES



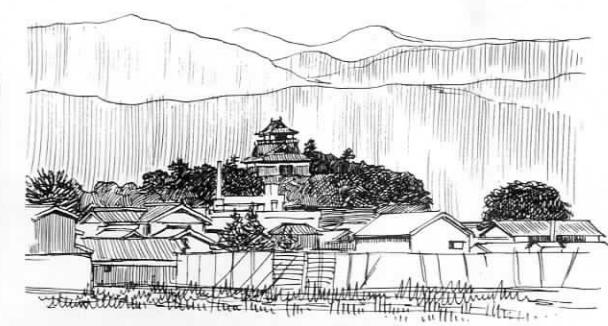
189. Conjectural reconstruction of residence area of Asakura Castle



188. Ancient castle foundations on Mt. Otsubo, Takeo City, Saga Prefecture



190. Remains of Takatenjin Castle



191. Donjon of Maruoka Castle



192. Jurakudai Castle and Palace

Ancient Fortresses At various sites from north Kyūshū to the coast of the Inland Sea one can find rock walls on the slopes of certain hills. The lines of dressed stones stretch for several kilometers, and here and there are found the remains of walls and sluice gates. For years no one knew for certain what the purpose of these ancient constructions was. Some believed they had delineated holy areas, and they accordingly came to be called "sacred precinct stones" (*kōgoishi*; fig. 188).

Much later, though, on the basis of scientific investigation, it became clear that these walls were the remains of massive foundations, and that they had been built not as sacred precincts but as early mountain castles. Possibly the technology for them was brought to Japan by Korean immigrants. It is still unknown, however, when and for what purpose these castles were built.

Castles have a long history in Japan. The word

for castle appears in the oldest of Japan's official national histories, the *Nihon shoki* of 720, and we know that structures built for warfare already existed in the Asuka period (552–710). In the eighth century the Nara court began pushing its borders further north into the Tōhoku region, and its armies built strongholds as they progressed, such as Dewa Stockade (709) and Taga Castle (724).

From Mountain Castle to Flatland Castle In the medieval period, castles tended to be built atop mountains or hills, where they could be easily defended. They often included a fosse around the compound and a residential quarter as well, but tended by and large to rely on the defensive properties of the terrain itself. What fortifications existed were thus quite simple. Architectural historians have reconstructed on paper one such establishment, the fortress of the Asakura family in Ichijōdani, Echizen Province (in present-day Fukui Prefecture). Built in 1471, the cas-

tle itself stood at the summit of Mt. Ichijō, and a residential complex was built in the valley below with areas for retainers within it (fig. 189). The mansion had a garden with elegant rock formations and a spring-fed pond.

This kind of "mountain castle" (*yamajiro*) was common even into the early modern period. And most early examples resembled the castle of the Asakura in locating the donjon on the mountain summit and the living area on lower ground. Another example of the type was Takatenjin Castle (Shizuoka Prefecture) where Takeda Katsuyori was defeated by Ieyasu in 1574 and again in 1579. But only the fosse of the castle remains today (fig. 190).

As the holdings of daimyō increased, however, mountain sites proved too rugged for use as centers of domainal government and commerce. Consequently "flatland-mountain castles" (*hirayamajiro*) came to be built on rises in the midst of surrounding

plains. Others, called "flatland castles" (*hirajiro*), were constructed on the plain itself. Himeji Castle is of the flatland-mountain type, as is Maruoka, the oldest extant donjon (fig. 191). Built in 1576, Maruoka Castle has a very early-type donjon, composed simply of a cupola set atop a manor-style roof.

The grandest of the Momoyama-period flatland castles was undoubtedly Hideyoshi's Jurakudai in Kyōto. The *Jurakudai Screen* (*Jurakudai byōbu*), a folding screen in the collection of the Mitsui family, shows a donjon with cusped windows and elegant railings on its cupola, surrounded by a maze of turrets, stone walls, and a multiroofed residential area. The whole complex is encircled by a moat. The complex was taken down in 1595, however, and though a number of temples over the succeeding years claimed to own parts of it, only the screen survives to show its immense grandeur in its entirety.



193. Battle of Nagashino

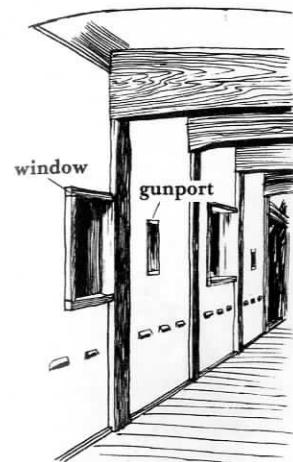
Firearms Revolutionize Castle Construction On the twenty-first day of the fifth month, 1575, Takeda Katsuyori's army met the combined forces of Oda Nobunaga and Tokugawa Ieyasu on Shitaragahara Plain close to Nagashino Castle in what is now Aichi Prefecture. The battle was uneven in terms of numbers—Katsuyori's 15,000 against the 30,000 of Nobunaga and 8,000 of Ieyasu—and four hours later Katsuyori was in full retreat toward the province of Kai (present-day Yamanashi Prefecture). The battle was imaginatively dramatized by Kurosawa Akira in his film *Kagemusha*.

But it was not only numbers that won the day for Nobunaga: his forces were equipped with a large number of firearms. The arquebus had been introduced by the Portuguese a short three decades earlier in 1543 and had not been extensively used until Nobunaga, with his characteristic foresight, adopted it on a wide basis. More conservative leaders pre-

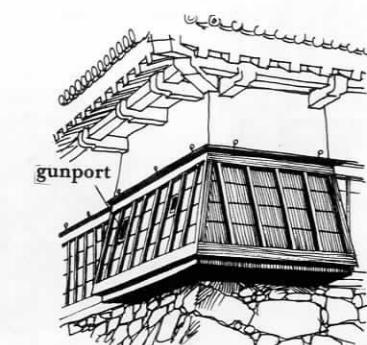
fered their traditional bows, lances, and swords.

As touched on in the introduction to this chapter, the advent of firearms wrought great changes in castle design. Nagashino Castle, typical of late Muromachi fortresses, is depicted at the far right of figure 193 (from the *Screen of the Battle of Nagashino* [*Nagashino kassenzu byōbu*]). It was of wood construction and differed little from residential complexes. Atop one of the structures is a small cupola that, if it is not simply a roof vent, may be a watchtower, and as such constitute an embryonic donjon design with its eventual complement of loopholes for firearms and arrows as well as stone-drops.

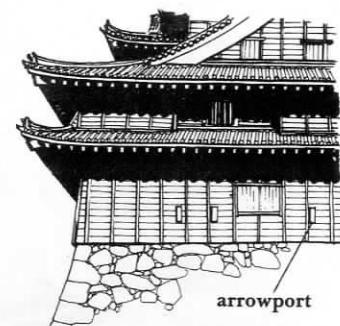
Firearms, however, required builders to pay more attention to fireproofing. Walls were coated with plaster for this purpose, and made thicker as well, with a layer of sand and pebbles in the middle to retard flame and projectiles. The result was the type of construction seen at Himeji Castle.



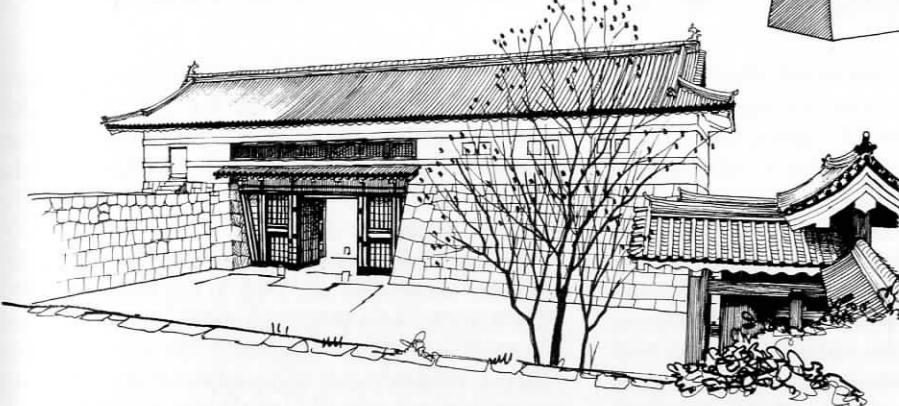
194. Windows and loopholes



195. Stone-drop



196. Arrowports



198. Tayasumon (left) and Kōraimon gates, Edo Castle

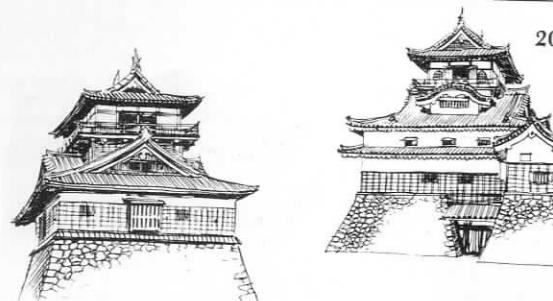
Loopholes and Stone-Drops An obvious necessity for any castle was openings in walls—loopholes—for soldiers to shoot through. Loopholes meant for the use of bows tend to be tall and narrow (*yazama*; fig. 196), while those for firearms are square or circular (*jūgan* or *teppōzama*; figs. 194–95, 197). Triangular loopholes were also used (see fig. 187). In cross section the loopholes are hourglass in shape, allowing for the greatest freedom of fire while providing the smallest target.

Another device for launching more primitive projectiles is the stone-drop (*ishiotoshi*), analogous in operation to the machicolations of European castles, which bulges out from a wall just enough to allow the defenders to rain rocks on attackers scaling the stone foundation wall (fig. 195). The stone-drop could also accommodate loopholes for shooting guns or arrows.

Double Gates and Enclosed Square Courtyards Care was also lavished on the castle layout (*nawabari*) in order to make it as difficult as possible for attackers to reach the donjon. Gates were a particular weak point, and builders consequently worked out a design to turn this inherent shortcoming to the advantage of the defenders within. On penetrating the first gate, attackers would find themselves in a square enclosed court (*masugata*) at right angles to a second, even stouter gate of two stories provided with loopholes for raking those trapped below.

One example of such double-gate designs is that at Edo Castle, built in 1636 (fig. 198). Once inside the Kōraimon gate at the right of the figure, any intruders would have been met by marksmen in the second floor of the Tayasumon gate behind it. Other gates at Edo Castle were likewise carefully outfitted for defense.

THE TWELVE SURVIVING DONJONS



199. Maruoka Castle
(1576)



200. Matsumoto Castle
(c. 1596)

201. Inuyama Castle
(1601, 1620)



203. Himeji Castle
(1609)



202. Hikone Castle
(1606)



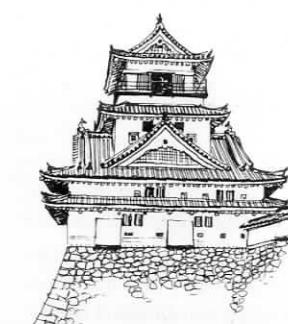
204. Matsue Castle
(1611)



205. Marugame Castle
(1660)



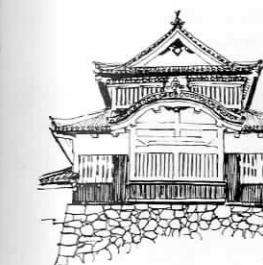
206. Uwajima Castle
(1665)
entry alcove



208. Kōchi Castle
(1747)



209. Hirosaki Castle
(1810)



207. Bitchū-Matsuyama Castle
(c. 1684)



210. Matsuyama Castle
(1854)

A Chronological Survey When the Meiji Restoration took place in 1868, over forty donjons still survived. In the years that followed, though, as the country was engulfed in a wave of modernization and westernization, many donjons were dismantled as useless relics of a feudal past. Others met their end in the destruction of the Second World War—those at Ōgaki (Gifu Prefecture), Nagoya (Aichi Prefecture), Wakayama (Wakayama Prefecture), Okayama (Okayama Prefecture), Fukuyama (Hiroshima Prefecture), and Hiroshima (Hiroshima Prefecture) castles. When the donjon of a different Fukuyama Castle (Matsumaechō, Hokkaidō) burned in 1949, only twelve donjons from Japan's premodern period remained. A few donjons, at Kumamoto and Ōsaka castles, for instance, have been restored in modern times, but they are outside the scope of the present discussion.

The donjon of Maruoka Castle (Fukui Prefecture; 1576) was introduced earlier as the oldest extant (figs. 191, 199). The next oldest, that of Matsumoto (fig. 200; Nagano Prefecture, c. 1596), is strikingly situated on a plain against a backdrop of tall rugged mountains. Five stories and six floors in height, it is remarkable for its color scheme of white walls, black lacquered wainscoting, and red railings. Next to the main donjon is a secondary donjon of three stories and four floors to the northeast, a turret of two stories and three floors to the east, and a one-story moon-viewing pavilion at the far east end, surrounded by an elegant railing.

The first two floors of the Inuyama Castle donjon

(Aichi Prefecture) were begun in 1601, and the third and fourth were added in 1620 (fig. 201). The cusped gable was added still later. The watchtower that surrounds the roof is an old design, and for years the Inuyama donjon was incorrectly believed to be the oldest in Japan for that reason.

Hikone Castle (Shiga Prefecture; 1606) was introduced earlier (see fig. 170). It has a small but elegant donjon, with gleaming gold trim and cusped windows and gables (fig. 202). Three years after Hikone, Himeji Castle was completed (fig. 203), and it remains the grandest in the entire country.

Himeji is chronologically followed by the donjon of Matsue Castle (Shimane Prefecture; 1611), a structure quite large in size but of very simple and old-fashioned construction, being actually a three-story watchtower with a two-story main structure beneath it (fig. 204). The exterior is mostly black lacquered wood, giving it a grave exterior appearance and the nickname "Raven Castle." It is the last of the surviving castle donjons to antedate Ieyasu's 1615 law limiting each domain to a single fortress.

Marugame Castle's donjon (Kagawa Prefecture) was completed in 1660 (fig. 205). It is a very simple three-story affair but commands a magnificent view, for it stands on a three-tiered stone foundation atop a hill sixty-six meters high.

Uwajima Castle (Ehime Prefecture) was rebuilt in 1665 after an earlier version built at the end of the sixteenth century was taken down (fig. 206). The donjon incorporates no defensive structures such as stone-drops, which suggests that war was beginning

to be perceived as a thing of the past by the time it was reconstructed. It also has a formal entry alcove (*genkan*) surmounted by a cusped gable.

The donjon of Bitchū-Matsuyama Castle (also called Takahashi Castle; Okayama Prefecture) was built around 1681–84 (fig. 207). It stands atop Mt. Gagyūzan and as such is the only mountain castle (*yamajiro*) in Japan to survive from the Edo period.

Kōchi Castle (Kōchi Prefecture) is likewise unique, as it is the only fortress in which both a donjon and a daimyō residential area remain intact (fig. 208). The donjon was rebuilt in 1747 after the original was burned twenty years before and was designed as a conscious reconstruction of the original, built from around 1601 to 1603. It represents a clear carry-over of the older watchtower type of donjon. The mansion, the Kaitokukan, is located at the southwest of the donjon and includes a main room elegantly outfitted in the formal Shoin style.

The Hirosaki donjon (Aomori Prefecture) is the northernmost surviving castle (fig. 209). Burned in 1627, it was not rebuilt until 1810, and even then in a very simple form at the southeast corner of the main compound. It looks as much like a corner turret as a donjon, and this impression is intensified by the fact that only the two faces overlooking the moat have projecting gables.

The last of the surviving twelve premodern fortresses to be built was Matsuyama Castle (Ehime Prefecture), sometimes called Iyo-Matsuyama to distinguish it from Bitchū-Matsuyama. It burned in 1784 and was rebuilt in 1854 (fig. 210). The com-

plex originally had three lesser donjons and various turrets, along the lines of Himeji Castle. Save for the main donjon, most of those buildings were burned in several fires in this century, but much of what was lost was restored in 1969.

The Various Donjon Types The word for donjon, *tenshu*, appears in writing toward the end of the Muromachi period at about the time the simple watchtower above a mansion roof was growing in size and solidity. The mature donjons fall into four main categories. Those that stand alone are called "independent donjons" (*dokuritsushiki tenshu*). Maruoka, Marugame, Uwajima, Bitchū-Matsuyama, Kōchi, and Hirosaki are of this type. Donjons with a subsidiary building such as a single lesser donjon or turret directly attached are known as "complex donjons" (*fukugōshiki tenshu*), exemplified by Inuyama, Hikone, and Matsue. When the main donjon and minor structures are linked by corridors, the design is termed a "connected donjon" (*renketsushiki tenshu*). Nagoya Castle, destroyed in World War Two, was of this type, but no example in its pure form now survives. The most highly evolved form is the "multiple donjon" type (*renritsushiki tenshu*), where two or more minor donjons are connected to the main one, as in the case of Himeji and Matsuyama. Combinations occur as well, as in the case of Matsumoto Castle, labeled a "complex-connected donjon" (*fukugō renketsushiki tenshu*).