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The Architecture of Tokyo
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The Tokyo region is the most populous metropolitan area in the world and a place of extraordinary vitality. The political, economic and cultural centre of Japan, Tokyo also exerts an enormous international influence. In fact the region has been pivotal to the nation's affairs for centuries. Its sheer size, its concentration of resources and institutions and its long history have produced buildings of many different types from many different eras.

This is the first guide to introduce in one volume the architecture of the Tokyo region, encompassing Tokyo proper and adjacent prefectures, in all its remarkable variety. The buildings are presented chronologically and grouped into six periods: the medieval period (1185–1600), the Edo period (1600–1868), the Meiji period (1868–1912), the Taisho and early Showa period (1912–1945), the postwar reconstruction period (1945–1970) and the contemporary period (1970 until today). This comprehensive coverage permits those interested in Japanese architecture or culture to focus on a particular era or to examine buildings within a larger temporal framework. A concise discussion of the history of the region and the architecture of Japan develops a context within which the individual works may be viewed.

Nearly 600 buildings are presented, from 15th-century Buddhist temples to 20th-century cultural buildings, from venerable folk-houses to works by leading contemporary architects of Japan such as Kenzo Tange, Fumihiko Maki, Arata Isozaki, Hiroshi Hara, Toyo Ito and Riken Yamamoto as well as by foreign architects such as Norman Foster, Peter Eisenman and Steven Holl.

Hiroshi Watanabe studied architecture at Princeton University in Princeton, N. J., and at Yale University in New Haven, Conn. He has written extensively on contemporary Japanese architecture and on the work of architects from Western countries in Japan. He was the Japan correspondent for *Progressive Architecture* for many years. His writings include *Amazing Architecture from Japan* and the text for the monograph on the Marugame Hirai Museum by Alfredo Arribas (published by Edition Axel Menges). He also translated *Space in Japanese Architecture* by Mitsuo Inoue.

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Hiroshi Watanabe **The Architecture of Tôkyô**

Menges

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To Sachiko, Yû and Keiko

The Architecture of Tôkyô

An architectural history in 571 individual presentations

by Hiroshi Watanabe

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Contents

Foreword

This is a guide to the architecture of the Tôkyô Metropolitan Area. For the purpose of this book, the area has been defined to include Tôkyô and the adjacent prefectures of Chiba, Saitama and Kanagawa as well as the southern part of Ibaraki Prefecture. This area represents the southern half of the Kantô region. It first became the center of power in Japan in the twelfth century when the Minamoto established a military government in Kamakura. Still another military government established in Edo by the Tokugawa ruled Japan for over two centuries and a half. In 1868, the Tokugawa shogunate was overthrown, and a new government was installed in Edo, which was renamed Tôkyô. Since then, vast resources have been concentrated in this area. Despite this long history, much of the built environment is of recent construction. Many disasters, man-made and natural, have afflicted this area over the years, and development since World War II continues to alter the landscape. However, a surprising number of structures from the past do survive, even in the middle of Tôkyô. This book is intended to provide a framework in which those structures, as well as more recent buildings, can be viewed.

The buildings are listed as much as possible in chronological order. However, with older buildings, precise dates are often difficult to ascertain. For most modern works, I have relied on the completion dates given in *Shinkenchiku*, the architectural magazine of record. Where the dates are the same, I have usually listed buildings in central Tôkyô ahead of buildings in outlying areas.

The system of public transportation is highly developed in this area. Most of the buildings in this book are within easy walking distance of a subway or railway station, and alternative stations are indicated where relevant. Bilingual maps of the subway and railway system in the area are available at bookstores and highly recommended. In some cases, one-day passes or special weekend discounts are available; enquire at a railway station or travel agency.

In some outlying districts, buses provide a convenient, and sometimes the only public, means of access. Riding a bus in a foreign country can be a bit daunting at first, but do not be deterred. To be on the safe side, tell the driver the name of your stop as soon as you board. Unless you've boarded an in-town bus at rush hour, the driver will generally let you know when you arrive at your destination. On a few routes, which I have indicated, buses are infrequent, running only in the morning and evening. Try to time your visit accordingly. If you do not want to be stranded, take a taxi and keep it waiting, though that obviously can be an expensive alternative.

A visit to any building in this book can be a day trip from the middle of Tôkyô, but that will demand planning beforehand and tight schedules for the more remote locations. Areas such as Hakone (Kanagawa Prefecture) or the southern parts of Chiba Prefecture really call for an overnight trip or more.

Most Japanese museums and libraries are closed on Monday (unless Monday is a national holiday, in which case they close instead the following Tuesday), and nearly all offices and institutions are closed from the end of the year through the first several days of the New Year. Public schools are now closed on some Saturdays as well as on Sundays; in the future they may be closed all weekend. For obvious security reasons, access may be denied or restricted to kindergartens, women's schools and colleges and research centers. Banking hours are currently nine to three on weekdays. Several buildings listed in this book, such as the Bank of Japan (C16) and the former Iwasaki Residence (C17), are open to the public only by appointment. In the case of the State Guesthouse (C27), the building is open only in summer, and application must be made months in advance. Call the appropriate phone number in the appendix for directions (which most likely will be given in Japanese) on how to apply. Needless to say, the privacy of the occupants of homes should be respected; view private houses only from the street.

In the book, Japanese names for periods prior to the Meiji Restoration of 1868 are written with the family name first, followed by the given name, as in Tokugawa Ieyasu. Those in the modern era are written in the Western way, with the given name first. Hence, Kenzô Tange rather than Tange Kenzô.

Macrons are used in Japanese terms and names to indicate vowels that are prolonged in pronunciation. The exception are words that are well known to English speakers such as shoji. Such terms appear without italicization.

I would like to express my appreciation to Axel Menges and Dorothea Duwe for giving me this challenging and fascinating task and for making the publication of this book possible. I am indebted to the Edo-Tôkyô Open Air Architectural Museum, Bôsô Fudoki-no-oka, Nihon Minkaen and Sankeien for their kind assistance. These open-air architectural museums are excellent places to begin exploring Japanese architecture. The following architects kindly provided illustrations for this book: Takefumi Aida, Tadao Andô, Hiromi Fujii, Tôru Funakoshi, Hiroshi Hara, Kunihiko Hayakawa, Arata Isozaki, Motoyoshi Itagaki, Toyô Itô, Kiyonori Kikutake, Hisao Kôyama, Kishô Kurokawa, Fumihiko Maki, Yasumitsu Matsunaga, Makoto Motokura, Nikken Sekkei, Edward Suzuki, Ryôji Suzuki, Shin Takamatsu, Masaharu Takasaki, Kenzô Tange, Yoshio Taniguchi and Riken Yamamoto. I am grateful to Sally Woodbridge for not only reading the manuscript but giving me advice and encouragement throughout the project. Finally, I would like to thank my father, Takeshi Watanabe, for sharing with me his memories of Tôkyô in the early part of the twentieth century.

Ancient period

Shell mounds, first investigated in 1877 by US zoologist Edward S. Morse (1838–1925), pointed to the existence of prehistoric settlements in the Kantô region. Morse most likely made his archaeological discovery in what is now Ôi, Shinagawa-ku, Tôkyô. The neolithic people who left behind those middens subsisted on fish and shellfish on the coast and game and nuts further inland. Their culture, which lasted from about 10,000 BC to 300 BC, has come to be called Jômon (»cord-marked«) from the ornamentation on the pottery they produced.

Around 300 BC a different culture, based on wet-rice cultivation and metallurgy, was introduced from the continent. It first established itself in western Japan and spread to the Kantô region, where Jômon culture was firmly entrenched, only in the so-called middle Yayoi period (c. 100 BC to c. 100 AD). The culture is named after the Yayoi district in Bunkyô-ku, Tôkyô, where pottery, much less ornamented and lighter in color than Jômon pottery, was first found. The remains of Yayoi villages have been unearthed in various parts of Kantô; e. g. a middle-Yayoi village in Asukayama, Kita-ku, and late-Yayoi villages in Shimoyama, Setagaya-ku, and Akabanedai, Kita-ku, all in Tôkyô.

From around the middle of the third century AD, the ruling elite in western Japan began to construct large burial mounds. (In the Kantô region, mounds began to be built slightly later, in the fourth century.) By the sixth century, one clan among that ruling elite assumed leadership in the Yamato area (now Nara Prefecture) and extended its power over the country through a loose confederation that knit together other clans. The imperial line is descended from that dominant clan. In the late sixth century, however, the Soga family triumphed over factions opposed to the introduction of Buddhism. Usurping the authority of the ruling house, it gained control over affairs in Yamato.

In 645 Prince Nakano no Ôe overthrew the Soga. The coup d'etat carried out by the prince, the future emperor Tenji (r. 661–672), was intended to establish a centralized imperial state modeled on that of T'ang-dynasty China. The Taihô Code, put into effect in 701, provided a legal framework for such a state. A central bureaucracy was created, and a capital was constructed. In fact a succession of capitals was constructed, for the imperial court moved restlessly from place to place in the Ancient period until it finally settled in 794 in Heiankyô (now Kyôto). Patterned possibly on Chang'an, capital of T'ang China, Heiankyô was characterized by cardinal orientation and axiality and a nearly square plan.

The country was divided into provinces, each administered by a governor. By the early Heian period (794–1185), there were 68 provinces. Heiankyô and its predecessors were all located in the Kinai (Capital Provinces) region. The Kinai region included areas that are now Nara, Kyôto, Ôsaka and Hyôgo Prefectures. This was the heartland of Japan. To those in the heartland, the outer provinces seemed remote and backward. Barrier stations established along major land routes made palpable the transition from the center of culture and civilization to the frontier.

»Kantô« originally meant »east of the barrier«. The barrier was in what is now Ôtsu City, Shiga Prefecture. Eight provinces existed in the Kantô region. Among the eight were the provinces of Musashi, Sagami, Awa, Kazusa and Shimousa. Musashi extended over what is now Tôkyô and Saitama Prefectures and the northeastern section of Kanagawa Prefecture. Sagami occupied the rest of Kanagawa Prefecture. Shimousa was the old name for what is now northern Chiba Prefecture and the southwestern section of Ibaraki Prefecture. Kazusa and Awa were respectively the center and the southern section of present-day Chiba Prefecture.

Each province had a seat of local government (*kokufu*), linked by a road to the capital. A provincial seat was laid out much like the capital, although on a smaller scale. Evidence suggests the streets were laid in a checkerboard pattern, with the main government offices (*kokuga*) situated at the northern end of the city. The entire city may have been surrounded by an earthen wall. These provincial seats have left little imprint on the land. Some earthwork, roof tiles and place-names seem to have been their legacy. How could they last, when many of the early capitals, of which these cities were the mere shadows, have themselves disappeared? Even Kyôto retains nothing of its original physical structure other than its grid pattern. The provincial seat of Musashi is known to have been in present-day Fuchû City, Tôkyô, near the area where Ôkunitama Shrine now stands. However, it is still not clear where the provincial seat of Sagami was first located. Claims have been made for both Ebina and Odawara, two cities in Kanagawa Prefecture.

The architecture of the Ancient period

Remains have been found of prehistoric pit dwellings (*tateana jûkyo*) from the Jômon period and the Yayoi period. Pit dwellings consisted of circular or rounded pits covered with thatched roofs. Remains of prehistoric pit dwellings can be seen at a number of places including the Kasori Shell Mound Site Museum (see B63). In the Yayoi period, storehouses were raised off the ground on posts for protection from pests.

The period between c. 300 and 710 (the year Heijôkyô or Nara was founded) has been named the Kofun or Tumulus period for the burial mounds that were constructed during this time. These mounds were often natural hillocks which were reshaped, but others represent formidable feats of earthwork. The mounds are found all over Japan, though the largest are in Kansai. Bôsô Fudoki-no-Oka, a park in Chiba Prefecture, has a concentration of tumuli from the sixth and seventh centuries (see B69 for directions). The spread of Buddhism (and the concomitant adoption of the practice of cremation) eventually led to the construction of temples rather than mounds by those in power.

Shinto, the native Japanese religion, is an animistic belief that *kami* or deities reside in natural objects or phenomena. Some shrines, such as Ômiwa Shrine in Sakurai, Nara Prefecture, and Kanasana Shrine (A19) in Kamikawa-machi, Saitama Prefecture, do not have a main hall (*honden*) as such. Instead, a mountain is the venerated object. Sacred areas in Shinto are indicated by straw ropes (*shimenawa*), wood fences (*mizugaki*) and by distinctively shaped gates (*torii*). The prototypes of Shinto architecture are probably temporary structures built to accommodate the kami and raised-floor dwellings and granaries.

Different styles of Shinto architecture exist. Some are thought to predate the introduction of Buddhism. Ise Shrine (Ise City, Mie Prefecture) is one of the oldest and most important shrines in Japan. The shrine, which consists of the Inner Shrine and the Outer Shrine, is periodically reconstructed on alternate sites. Periodic reconstruction, which was practiced by most major shrines until the feudal period, is a ritual of purification and renewal, which are important elements of Shinto worship. The structures at Ise Shrine are in the so-called *shimmei* style. Basically, a *shimmei*-style hall is three bays by two bays in plan, with a veranda and a gable thatched roof. The entrance is on the side, rather than the gable end. The floor is raised off the ground on columns planted directly in the ground, and two freestanding columns support the ridge at the ends. The roof is ornamented with finials (*chigi*). The wood members are unpainted. A second ancient style is the Taisha style, named after Izumo Shrine (Taisha-machi, Shimane Prefecture). Like the *shimmei* style, it is characterized by a gable roof and unpainted wood members. However, a Taisha-style hall, encircled by a veranda, is two bays square in plan. It has an off-center entrance on a gable end. Izumo Shrine is large in scale, and columns set directly in the ground raise the floor high off the ground. The Sumiyoshi style, represented by Sumiyoshi Shrine in Ôsaka, is another ancient Shinto style. A Sumiyoshi-style hall, four bays deep and without a veranda, is entered from the gable end.

Buddhism is said to have been officially introduced from Korea in the middle of the sixth century, though the Japanese may have been acquainted with Buddhism earlier. Asukadera, which no longer exists, was the first temple complex in Japan. Construction of Asukadera in what is now Nara Prefecture, began in 588. A pagoda occupied the central position in the complex, demonstrating the importance of the building type – derived from the Indian stupa and built to house sacred relics – in the earliest period of Buddhist architecture in Japan. These early Buddhist buildings were in the architectural style of fifth- and sixth-century China. Hôryûji in Nara is the oldest extant Buddhist temple in Japan. First built in 607, it was rebuilt in 670. The design reflects Chinese architecture of the sixth century. In Horyûji, the main hall, housing the object of veneration, and the pagoda are side by side. The compound is surrounded by a roofed corridor (*kairô*) into which an inner gate (*chûmon*) has been introduced. The arrangement indicates the increasing importance given by this time to the main hall, which was called *kondô* (»golden hall«) at first but *hondô* (»main hall«) in the Heian period. In later temples, the main hall became the center of the compound, and the pagoda was relegated to a secondary, ornamental role. Other buildings in a temple complex included the lecture hall (*kôdô*), sutra repository (*kyôzô*), bell tower (*shôrô*), refectory (*jikidô*) and dormitory (*sôbô*). In the Tempyô era (729–49), Japan was directly influenced by the architectural style of T'ang-dynasty China (618–907).

In accordance with the order of Emperor Shômu in 741, the government constructed a Buddhist temple (*kokubunji*) and nunnery (*kokubunniji*) near each provincial seat. The remains of the temple for Musashi have been found in Kokubunji City, Tôkyô. The temple is thought to have been virtually completed by 757, the first anniversary of the death of Shômu. The archaeological remains show that it was among the biggest of the government-sponsored temples. The temple buildings were arranged in the style of Tôdaiji in Nara. The inner gate (*chûmon*), main hall (*kondô*) and lecture hall (*kôdô*) stood in a straight line. The seven-story pagoda was outside the walled compound. The nunnery was located to the southwest of the temple. The pagoda was destroyed by a fire caused by lightning in 835, and the entire temple was destroyed in 1333 in fighting that took place during the fall of the Kamakura shogunate. In the *kokubunji* in Sagami, in what is now Ebina City, Kanagawa Prefecture, the main hall and the seven-story pagoda stood side by side within the enclosed compound. This was a more ancient style of arrangement, similar to that of Hôryûji in Nara, and may indicate that the structures were constructed earlier as a private temple and only later received government sponsorship. The *kokubunji* of Kazusa, Shimousa and Awa were located respectively in what are now the cities of Ichihara, Ichikawa and Tateyama in Chiba Prefecture.

The Kasuga, *nagare* and Hachiman styles of Shinto architecture developed under the influence of Buddhist architecture in the eighth century. The halls have curved roofs and painted exteriors and are surrounded by roofed corridors with gates. In the Kasuga style, named after Kasuga Shrine in Nara, the gable-roofed structure has a pent-roof attached over the entrance on a gable end. Most Kasuga-style halls are small in size. The *nagare* style is the most commonly found style of Shinto architecture. The gable roof extends on one side to form a canopy over the entrance. Examples are the Main Halls of Kamo Mioya Shrine and the Main Hall and Provisional Hall (Gonden) of Kamo Wakeikazuchi Shrine (both in Kyôto). Usa Shrine in Usa, Ôita Prefecture, is representative of the Hachiman style. A Hachiman-style shrine consists of two gable struc-

tures, one in front of the other, with their roof ridges parallel.

In the Heian period, the esoteric Buddhist sects of Shingon and Tendai emerged. These sects tended to build temples in remote, mountainous locations, and the dearth of level sites led to the abandonment of orderly compounds. Temple buildings were sited to conform to the irregular terrain. Esoteric Buddhist sects also introduced from China the *tahôtô*, a two-story pagoda form. The late Heian period saw increasing belief among the populace in salvation and the attainment of paradise through prayer to Amitâbha. Halls dedicated to Amitâbha were constructed. The Hôôdô (also known as Phoenix Hall; 1053) of Byôdôin of Uji, south of Kyôto, was an architectural expression of the belief in paradise.

The *ishinoma* style (which later came to be called the *gongen* style) developed in the Heian period. The main hall was arranged behind the worship hall, with the ridges of the two structures parallel. An intermediate space paved with stone linked the two halls.

The style of residential architecture of the continent was introduced in the sixth century. The Dempôdô in the East Precinct of Hôryûji is the only extant example of residential architecture from the Nara period. Originally it had a gable roof of cypress bark, a wood plank floor, and a plan that was half open in front and completely enclosed only in the back. In the Heian period, a style of residential architecture called *shinden zukuri* developed. No examples survive, but various sources have revealed the general characteristics of the style. A *shinden*-style residence was symmetrically arranged and faced a garden to the south. The main hall, called the *shinden*, was flanked by annexes (*tainoya*) to the east and west, connected to the *shinden* by open corridors. A structure called the *chûmonrô* extended south from each annex and ended in a fishing pavilion (*tsuridono*) built over a pond. The floors of the structures were raised, and the columns were round in section. The interior was divided by screens and was partitionless except for the sleeping area. Movable tatami mats were used for seating and placed on the wood floor. When the space of the building proper (*moya*) was insufficient, peripheral spaces (*hisashi*) one bay deep were added.

Kamakura period (1185–1333)

The ability of the central government to control affairs in the provinces gradually declined in the eighth and ninth centuries. Provincial families took over local government and the administration of the private estates of courtiers and religious institutions. These families used military force to maintain order, and by the mid-Heian period a distinct warrior class developed. The Kantô region in particular saw the emergence of a number of warrior bands led by descendants of aristocrats who had settled in the area after serving in provincial posts. Two warrior clans, the Taira and Minamoto, both led by chieftains of imperial lineage, engaged in a struggle in the twelfth century that ultimately resulted in the triumph of the Minamoto in 1185. Following that triumph, Minamoto no Yoritomo (1147 to 1199) established a military government or shogunate in Kamakura, a Minamoto base. The imperial court still survived in Kyôto but was forced to cede much of its authority to the shogunate. Kyôto continued to be the cultural center of the country, but political power was henceforth split between Kyôto and Kamakura.

Yoritomo's two sons proved to be ineffectual leaders. After Yoritomo's death, real power was wielded by Hôjô Masako (1157–1225), Yoritomo's formidable wife, and her father, Hôjô Tokimasa (1138–1215). The Hôjô family ruled indirectly as regents until the end of the Kamakura shogunate. Among their achievements was the repulse of the Mongol invasions, which took place in 1274 and 1281.

Once a small fishing village, Kamakura was a natural stronghold. It was surrounded on three sides by hills and faced the sea to the south. These advantages were enhanced by strategic earthwork. Inside Kamakura, Tsurugaoka Hachiman Shrine was moved to its present location and Wakamiya Ôji, a two-kilometer long street, was laid between the shrine and the sea (see B76). Wakamiya Ôji served as an urban axis and ceremonial way in the manner of Suzaku Ôji, the central north–south avenue in Heiankyô. Building lots were made the same size as those in the capital. However, the buildable area in Kamakura was limited. Kamakura is estimated to have had a population in the tens of thousands at its peak.

The Kamakura shogunate was not partial to grandiose monuments. Even the statue of the Great Buddha at Kôtokuin is of Amitâbha and more the expression of piety than a means of aggrandizement. The shogunate was a military government, whose authority still had to be shared with the court in the capital. *Bakufu* (literally »tent government«), the Japanese word for »shogunate«, suggests the government's provisional character. Bakufu originally referred to the headquarters or the residence of the commander of the inner palace guards, a position to which Yoritomo had been appointed. His residence and, by extension, the military government itself were called *bakufu*, even after he was named generalissimo (shôgun).

During the Kamakura period, Buddhism, which had been a concern until then only of the elite, began to appeal to the general populace. A number of new sects such as Jôdo, Jôdo Shin and Nichiren with strong proselytizing tendencies emerged. Zen Buddhism was introduced into Japan from the continent through two sects, Rinzai and Sôtô. Zen's emphasis on self-discipline and action rather than words gained it followers among the warrior class. Zen priests were welcomed to Kamakura, among them Eisai (1141–1215), Rankei Dôryû (1213–1278) and Sogen (1226–1286), who founded respectively Jufukuji, Kenchôji and Engakuji.

The architecture of the Kamakura period

By the Nara period (710–794), the style of temple architecture introduced into Japan from T'ang-dynasty China, had undergone a process of Japanization. This simple, relatively unornamented style came to be called the Japanese style (Wayô) to distinguish it from two new architectural styles that were introduced during the Kamakura period.

One was the bold style now referred to as the Great Buddha style (Daibutsuyô). Bracket arms were set directly in the columns instead of placed on tops of columns. The beams were not concealed by a ceiling, and paint and metal ornament were eschewed. Penetrating tie beams (*nuki*) provided greater resistance to lateral forces than the horizontal bands (*nageshi*) adopted in the Japanese style. The Great Buddha style originated in southern Song China, particularly the Fukien district. Chôgen (1121–1206) employed it in rebuilding the Nara temple of Tôdaiji, which the Taira had destroyed. The style can be seen today in the Great South Gate (1199) of Tôdaiji. The Daibutsuyô failed to make much headway in Japan after Chôgen's death, although its features were borrowed and integrated with other styles. Its boldness may have alienated a population more accustomed to moderation.

However, a second style, also based on an architectural style in Song-dynasty China and introduced together with Zen teachings, had greater success. Now referred to as the Zen style (Zenshûyô), this mode of construction was more delicate and more thoroughly organized into a system than the Great Buddha style. The Zen style was first adopted in Japan in 1202 in Kenninji in Kyôto and was subsequently used for the major Zen temples in Kyôto and Kamakura (see B8 and B51 for layouts of Zen monasteries). Zen-style features came to be adopted in buildings constructed for many different sects. Unlike the case with the Great Buddha style, no buildings from the period of its initial introduction into Japan survive. Two of the best-known examples of a Zen-style hall, the Jizô Hall of Shôfukuji (A4) and the Relic Hall of Engakuji (A7) are believed to be from the Muromachi period.

The Japanese style continued to be used as well, and in fact most extant Kamakura-period temple struc-

tures are of this style; e. g. Sanjûsangendô (1266) of Rengeôin in Kyôto. However, the style had become Japanese in more than just its name. Features not found in the original continental style such as raised wood floors and roofs of cypress bark were often adopted. The Japanese style also began to be combined with the Great Buddha style and the Zen style from around the middle of the Kamakura period. The Main Hall of Kakurinji (1397) in Hyôgo Prefecture is an example of the eclectic blend of the Japanese and Great Buddha styles.

Structures from the Kamakura period do not exist at major shrines that adopted the custom of periodic reconstruction, but original buildings from the Kamakura period, many in the *nagare* style, survive in smaller shrines.

In the Kamakura period, the warrior class adopted the style of residence of the court aristocracy. The main hall of the residence was by now called *shuden* instead of *shinden*. The spatial differentiation between the building proper (*moya*) and the peripheral spaces (*hisashi*) disappeared with the introduction of ceilings. Sliding panels (*fusuma*) divided the interior into rooms, and this made it more convenient to have posts that were square rather than round in cross-section. Floors began to be completely covered with tatami mats. The southern part of the hall was used for receiving guests, and the northern part for everyday life. Tokonoma alcoves and shelves (both *tana* and *shoin*) were introduced to display paintings and art objects imported from China.

Muromachi period (1333–1568)

The Kamakura shogunate was succeeded by a second military government. The Muromachi shogunate, founded by Ashikaga Takauji (1305–1358), is named for the district in Kyôto where it was headquartered. The Ashikaga, a warrior family related to the Minamoto, were from Kantô but chose to reside in Kyôto and adopted courtly ways. Although the imperial court was shorn of much of its power, the shôguns were unable to exercise absolute control. Instead, the Ashikaga depended on a network of military governors (*shugo*), who were Ashikaga vassals but powerful in their own right. (Control over Kantô was in the hands of a branch of the Ashikaga family stationed in Kamakura.) Early Muromachi shôguns, particularly Ashikaga Yoshimitsu (1358 to 1408), were able to control these military governors, but the shogunate's ability to maintain a balance of power gradually declined. The country eventually fell into disorder, culminating in the disastrous Ônin War (1476–1477), which all but destroyed Kyôto. The shogunate lasted from 1338 to 1573, and there were 15 Ashikaga shôguns in all, but toward the end, they ruled in name only. The last years of the shogunate are often referred to as the Warring States period (1467–1568), when local lords (*sengoku daimyô*) wrested control over provinces from military governors and engaged in civil war.

Kamakura was devastated by warfare in the Muromachi period. From around the middle of the fifteenth century, the Kantô region had no center. A number of different families engaged in continual conflict until Hôjô Sôun (1432–1519) took control of Odawara Castle in 1495. The Hôjô family, usually referred to as Go-Hôjô (Later Hôjô) to distinguish it from the family that had served as hereditary regents of the Kamakura shogunate, extended its control over much of Kantô. For about one hundred years, until 1590, Odawara was the cultural and political center of Kantô.

The architecture of the Muromachi period

The Ashikaga were patrons of the arts. Despite the social instability and constant warfare, the Muromachi period saw great cultural activity in fields as diverse as Nô, the tea ceremony (*chanoyu*), poetry, ink painting and garden design. Although the times were not favorable for architecture in Kyôto, two distinctive buildings in that city in fact epitomize the culture of the period. Under the influence of Zen-style architecture, multistory pavilions were constructed. Ashikaga Yoshimitsu, the third Muromachi shôgun, constructed the three-story Kitayama Palace (aka Golden Pavilion; 1398), which has come to symbolize the so-called »Kitayama culture« of his age. The structure, which later became the temple Rokuonji, was destroyed by arson in 1950 but reconstructed in 1955. The eighth Muromachi shôgun, Ashikaga Yoshimasa, constructed the two-story Kannon Hall of Jishôji (aka Silver Pavilion; 1489), symbolic of the »Higashiyama culture« that flourished during his rule. Such pavilions were to lead to the development of multistory castle donjons in slightly later times.

The Tôgûdô (c. 1485) at Jishôji, across the garden from the Silver Pavilion, is the oldest extant structure in the so-called *shoin* style. The *shoin* style of residential architecture developed during the Kamakura and Muromachi periods from the *shinden-zukuri* of the ancient period. The *shoin* style features square posts, ceilings, floors completely covered with tatami and sliding panels (*mairado*, shoji, and *fusuma*). Rooms for formal or ceremonial use are ornamented with tokonoma alcove, staggered shelving (*chigaidana*), built-in desk (tsukeshoin) and decorative doors (*chôdaigamae*). The *shoin* style was later perfected in the Azuchi-Momoyama period.

Azuchi-Momoyama period (1568–1600)

Three warlords, Oda Nobunaga (1534–1582), Toyotomi Hideyoshi (1537–1598) and Tokugawa Ieyasu (1543 to 1616), succeeded in unifying Japan in the years from 1568 to1600. Nobunaga began the process and, through ruthless elimination of opposition, succeeded in gaining control over a large portion of the country. After Nobunaga was killed by a vassal who turned against him, Nobunaga's work was continued by Hideyoshi. Odawara Castle, the stronghold of the Go-Hôjô, fell in 1590 to the combined forces of Hideyoshi and Ieyasu, and the rest of Kantô was soon subjugated. Hideyoshi forced Ieyasu to give up his provinces and move to Kantô. This stratagem was intended to hobble a potential rival by placing him in an unfamiliar territory, but Ieyasu used the move to his own advantage. After Hideyoshi's death, his vassals soon fell out. Ieyasu emerged victorious in the battle of Sekigahara on 21 October 1600. In 1603, Ieyasu's appointment to the office of shôgun ushered in the Tokugawa shogunate, which was to last until 1867.

This was also a time of communication with the West. Portuguese traders first came to Japan in 1543, and the Spanish, Dutch and English arrived in the late sixteenth and early seventeenth centuries. The Japanese were receptive to certain aspects of Western culture and knowledge introduced by these visitors. However, in the seventeenth century, the Tokugawa shogunate adopted a policy of national seclusion and suppression of Christianity. From 1641, Japan limited contact with Westerners to the Dutch, who were permitted access to Deshima in Nagasaki.

The architecture of the Azuchi-Momoyama period

This period is called the Azuchi-Momoyama period after Nobunaga's castle in what is now Azuchi, Shiga Prefecture, and Hideyoshi's Fushimi Castle in the Momoyama district of Kyôto. Neither castle survives. Not surprisingly, civil war stimulated castle construction. Castles in the medieval period tended to be constructed in the mountains, but by the Azuchi-Momoyama period, they were built on plains and plateaus to facilitate the administration of domains. A castle constructed on a hill in the middle of the plain was called a *hirayamajiro*. A tall donjon with thickly plastered walls was encircled by earthen walls with towers. The donjon, the symbol of the daimyô's authority, was made both beautiful and imposing. Odawara Castle, a *hirayamajiro* that was expanded by Hôjô Ujitsuna, the son of Hôjô Sôun, was also renowned for its defenses. The castle withstood attacks by Uesugi Kenshin in 1561 and Takeda Shingen in 1569, before finally falling in 1590 to Hideyoshi. (The castle was dismantled after the Meiji Restoration of 1868, and the present donjon is a restoration of 1960.) Azuchi Castle (1579) had an especially splendid donjon, with five stories and seven interior levels. According to the reconstruction of architectural historian Akira Naitô, the donjon had a multilevel interior space, possibly inspired by the spaces of European cathedrals as described by Jesuits.

Rustic teahouses for holding the tea ceremony also developed during this period. Cottages of extreme simplicity, these teahouses featured earthen walls, ceilings of bamboo, reed or rush, and columns of wood. Openings were minimized to promote concentration. The aim was to achieve tranquility and detachment from worldly concerns.

A1 Former Treasury, Jûrin'in (Kyû Jûrin'in Hôzô)
Tôkyô National Museum, 13-9 Ueno Kôen, Taitô-ku, Tôkyô
(Plan III, 3B. JR Ueno Station; 10 min. walk)
Bun'ei era (1264–75)
Standing next to the Gallery of the Hôryûji Treasures (F236), the former Treasury of Jûrin'in is a rare example of an ornamented storehouse. In the Nara period (710 to 794), log storehouses or *azekura* were used by temples, aristocrats and government offices to store important objects. The Shôsôin of Tôdaiji and the Sutra Repository of Tôshôdaiji (the latter built originally as the storehouse of an aristocrat) are well-known examples in Nara. In such storehouses, the floor frame was raised off the ground on posts, and the walls were built of interlocking triangular timbers, with the flat side of the triangle on the inside.

Jûrin'in is a Shingon-sect temple in Jûrin'inchô, Nara, dedicated to the bodhisattva Jizô and said to have been founded in 715. Its Main Hall (designated a National Treasure) and South Gate as well as this Treasury are thought to be from the Bun'ei era (1264 to 1275). In the Meiji Restoration (1868), the temple was stripped of its lands, and the storehouse changed

A1 Former Treasury, Jûrin'in (Kyû Jûrin'in Hôzô)

hands. The storehouse, being small, was transported intact by ship from Sakai in 1872 and erected on the grounds of the newly-built museum in Tôkyô.

The Treasury, which was formerly called a sutra repository, is a small structure, one bay square in plan, with a *hongawara*-tiled pyramidal roof. It is the smallest such storehouse in existence. That the building originally housed the Mahaprajñâpâramitâ sutras is suggested by stone tablets set between the posts, which depict the Sixteen Lokapalas, who traditionally protect the sutras. A complete set of the sutras consists of six hundred scrolls, and, typically, one hundred scrolls are stored in a box. The storehouse is just large enough to accommodate six such boxes. The Shaka triad, Bonten, Taishakuten, the Four Heavenly Kings and other figures are depicted on the inner side of the doors and the inside walls of the storehouse. This is the only instance of a storehouse decorated with paintings of this kind. The absence of rafters – the roof boards are installed directly above the pole plate – also makes the structure unusual.

See also B15, B83, C26, D103, E59.

A2 Amida Hall, Fukutokuji (Fukutokuji Amidadô)
71 Koshû, Hannô City, Saitama Prefecture
(Plan G5, 2C. Higashi-Agano Station, Seibu Ikebukuro Line; 10 min. walk)
First half of 14th century
Fukutokuji, a temple belonging to the Kenchôji branch of the Rinzai school of Zen Buddhism, is said to have been founded in 1212 by Hôzan (d. 1231). It is dedicated to Amida. The temple is a short walk from Higashi-Agano Station, on high ground to the right of a road leading to Ogami Mountain. The Amida Hall, overlooking the road, is considered to be from the late Kamakura period. The Japanese-style one-story structure is three bays square in plan, with a copper-plate pyramidal roof ornamented on the top with a dew basin and a sacred ball. The square columns are linked by horizontal rails, and above the columns are boat-shaped bracket arms. Suspended lattice screens are installed on the façade. The forward bay on either side has latticed doors, and the middle bay in the back is provided with boarded doors. Inside, the hall is in the Zen style. There is a coffered ceiling, and above the columns behind the altar are Zen-style bracket complexes. These suggest that alterations were made in the Muromachi period. The hall was repaired and restored in 1955, and the thatched roof was replaced then with a copper-plate roof. The iron figure of Amida is thought to date from the late Kamakura period.

A2 Amida Hall, Fukutokuji (Fukutokuji Amidadô)

A3 Fudô Hall, Kongôji (Kongôji Fudôdô)
733 Takahata, Hino City, Tôkyô
(Plan XVII, 2C. Takahata Fudô Station, Keiô Line; 3 min. walk)
1342
Reputedly founded in the Heian period in the Jôgan era (859–877) by En'nin, Kongôji (popularly known as Takahata Fudôson) belongs to the Chizan branch of the Shingon sect of Buddhism. The temple is dedicated to Fudô Myôô, one of the so-called kings of light or wisdom. The kings lead nonbelievers to salvation by force and are depicted with fierce faces and weapons. Fudô has a sword in the right hand and a rope of five colors in the left. Kongôji is one of the centers of the Fudô cult in the Kantô region, the others being Shinshôji (B49) in Chiba Prefecture and Ôyama Fudô in Kanagawa Prefecture.

The gate facing the street is from the Muromachi period (1333–1568) and is three bays wide, with the portal in the middle bay. It was originally designed as a two-storied gate (*rômon*) but for some reason was changed during construction into a single-story structure. When it underwent restoration in 1959, the gate was restored as originally designed and given a copper-plate hip-and-gable roof. The Benevolent Kings (Niô) are thought to be from the Muromachi period as well.

The Fudô Hall was originally built on a mountain, but after being destroyed in a storm in 1335, it was rebuilt in 1342 in its present location. Subsequent additions such as Edo-period sculptures were removed in 1956 when the hall was restored to its simple original state. The Fudô Hall is at the far end of an open space beyond the gate. The imposing one-story structure, five bays square in plan, has a hip-and-gable copper-plate roof with a one-bay wide canopy. The flat three-block complex is used over columns and the strut-and-block in between columns. The statue of the Fudô enshrined in the hall is from the Heian period.

A3 Fudô Hall, Kongôji (Kongôji Fudôdô)

A4 Jizô Hall, Shôfukuji (Shôfukuji Jizôdô)
4-6-1 Noguchi-chô, Higashi-Murayama City, Tôkyô
(Plan XVII, 3A. Higashi-Murayama Station, Seibu Shinjuku Line; 10 min. walk)
1407
Designated a National Treasure and considered one of the finest examples of a medieval Buddhist hall in the Zen style, the Jizôdô of Shôfukuji is in Higashi-Murayama City on the northern border of Tôkyô with Saitama Prefecture.

Shôfukuji is a subordinate temple belonging to the Kenchôji branch of the Rinzai school of Zen. According to temple lore, Hôjô Tokimune (1251–1284), the eighth regent of the Kamakura shogunate, fell ill while engaging in falconry in this part of the Musashino Plain in 1278 but was cured by medicine given him by the bodhisattva Jizô in a dream. Tokimune (who invited the priest Mugaku Sogen from Song-dynasty China and built Engakuji in Kamakura) is said to have commissioned the construction of a hall dedicated to Jizô in thanks for his recovery.

Unlike major monasteries with a full complement of halls, Shôfukuji appears to have always been a more modest establishment with only a main hall and the Jizôdô. Today, the Jizôdô stands by itself, facing an open space, with a cemetery to one side and the approach to the main hall on the other. When discovered in 1927, historians thought it was the original thirteenth century structure. During repair and restoration work in 1934, the inked inscription »Ôei 14« (1407) was found on a hidden part of the structure. As yet, no conclusive proof has been uncovered that this is the year of original construction and not of subsequent repair work. For structural and stylistic reasons, however, historians now tend to regard 1407 as the construction date.

Zen-style buildings are generally smaller and more delicate than buildings in the Great Buddha style, also introduced into Japan from China in the Kamakura period. The Jizôdô (like the Relic Hall of Engakuji (A7)) is an example of one of the most commonly found forms of Zen-style architecture surviving from the medieval period: the one-story Buddhist hall, three bays square, with a pent roof. (A slightly smaller version, built without a pent roof, is also common among extant structures.) The one-story building proper has a hip-and-gable roof covered with cypress shingles that curves upward at the corners. It is surrounded by a lower pent roof covered with copper sheets that gives the hall the exterior appearance of a two-story building, five bays square.

The Jizôdô incorporates structural innovations introduced by the Zen style. The building sits on a stone podium, and the columns, rounded at the top and bottom in the manner typical of the Zen style, rise from plinths. To increase stability, the columns are bound at several levels by tie beams that penetrate them. The tie beams made it possible to install walls of wood instead of the heavy walls of clay used in earlier structures between columns and to make the columns themselves more slender. Inside, the hall is essentially one space. The floor is paved in square tiles. The central portion of the hall, one bay square, where the altar with the figure of Jizô is located, has a flat ceiling; elsewhere the upper roof structure is exposed. This central one-bay-square portion of the structure is supported in the rear by two columns known as *raigôbashira*. The front two columns have been eliminated. The load they would have carried is instead transferred by bottle-shaped struts to beams extending from the *raigôbashira* to the front columns of the building proper.

Bracket complexes are located not only above columns but in the middle of bays. This arrangement, called »close bracketing«, is also typical of the Zen style. The complexes, which rest on a flat horizontal member on the tops of columns called the head frame, are basically of two types. Those located under the pent roof are simple three-block complexes, each consisting of three small blocks resting on a bracket arm, which in

A4 Jizô Hall, Shôfukuji (Shôfukuji Jizôdô)

A5 Kannon Hall, Kôsôji (Kôsôji Kannondô)

turn rests on a large block, and those under the upper roof are the more complicated three-step complexes, from which project slender, slanting members called tail rafters.

The structure of the main roof is also worthy of note and shows that, while the Zen style was modeled on Song-dynasty Chinese architecture, Japanese refinements made a considerable difference in architectural expression. The roof is supported by a two-tier system of fan rafters. A hidden, upper set of rafters is structural and establishes the pitch of the roof, while a lower set of decorative rafters, a Japanese innovation, defines the space, screening off views of the shadowy area underneath the roof. Lever timbers (*hanegi*) introduced between the two tiers of rafters reinforce the structure by using the weight of the main portion of the roof to balance the weight of the overhang. The effect inside of all this is of a pyramidal space rising toward the central square ceiling.

The ornamental details of the Jizôdô are also typical of the Zen style. The paneled doors in the central bay in front of the hall move on hinges fixed to penetrating tie beams at the top and bottom. On either side of these doors are paneled doors set in a cusped frame, and in the end bays are cusped windows. Between the penetrating tie beams at the tops of columns and intermediate-level penetrating tie beams in the pent-roof structure is the so-called »bow-shaped transom« with sinuous struts. Beams that penetrate the tops of columns have projecting ends called »wooden noses«, which are carved in free-form curves.

The enshrined Jizô dates from 1811. Numerous small wooden representations of Jizô are also to be found in the hall, contributed by individuals in thanks for Jizô's aid. Many of them date from the early part of the eighteenth century.

A5 Kannon Hall, Kôsôji (Kôsôji Kannondô)
3-3-4 Takakura, Iruma City, Saitama Prefecture
(Plan G5, 2C. Irumashi Station, Seibu Ikebukuro Line; 12 min. walk)
Early 15th century

The Kannon Hall of Kôsôji, though small, is an elegant example of Zen-style architecture. Kôsôji is a temple of the Sôtô school of Zen, located in Iruma City in southern Saitama Prefecture. It is said to have been founded in the early part of the Tenshô era (1573–1593). Despite the encroachment of urbanization, the compound retains an air of tranquility thanks to its hilltop location. The Kannon Hall is to the left of the approach to the main hall. It was transferred in1744 from another temple called Chônenji in what is now Hannô City by the fifth abbot of Kôsôji and erected after repairs. It was repaired subsequently in 1951. Built by a master carpenter of Hida (the northern part of present-day Gifu Prefecture) in the early Muromachi period, it is considered one of the best examples of a Zen-style Buddhist hall in the Kantô region. Three bays square in plan, the hall is circled by a veranda. The hip-and-gable roof, which curves upward at the corners, was originally thatched but is now covered in copper. The close bracketing of two-step complexes and fan raftering are in accordance with the Zen style. There are paneled doors in the three bays in the front of the hall as well as the forward bay on each side. The middle bay on each side is provided with a cusped window. The columns rounded at their extremities and the bow-shaped transom above the doors are also features typical of the Zen style.

A6 Shaka Hall, En'yûji (Enyûji Shakadô)
1-22-22 Himon'ya, Meguro-ku, Tôkyô
(Plan XVI, 4D. [1] Toritsu Daigaku Station, Tôkyû Tôyoko Line; 20 min. walk. [2] Meguro Station, Yamanote, Mekama and Namboku Lines; »Ôokayama Shôgakkô« bus to »Himon'ya nichôme«; 3 min. walk)
Ôei era (1394–1428)
A small oasis of quiet, not far removed from heavily-trafficked streets, the compound of En'yûji possesses the oldest extant structures built in what is nowTôkyô, apart from the Jizôdô of Shôfukuji. En'yûji is said to have been founded in 853 by En'nin as a Tendai-sect temple called Hôfukuji. It was converted to the Nichiren sect in 1283 by a disciple of Nichiren and renamed

A6 Shaka Hall, En'yûji (Enyûji Shakadô)

Hokkeji. For the next four centuries, it prospered, becoming one of the leading temples on the outskirts of Edo, with seventy-five subordinate temples of its own. In the sixteenth century, however, a branch of the Nichiren sect called the Fujufuseha that refused to accept offerings from, or to make offerings to, priests or temples of other sects was suppressed by the Edo shogunate, which saw it as a challenge to shogunal authority, and the temple, a forceful advocate of that doctrine, was forced to reconvert to the Tendai sect in 1698. In 1834, it was given its present name En'yûji.

The Niô Gate is an eight-footed gate with a thatched hip-and-gable roof. It is mostly in the Japanese style, with some Zen-style features. Though it was originally built in the Muromachi period, it underwent major reconstruction in the seventeenth century. The two-meter high Niô are from 1559.

Passing through the gate, one comes upon the Shaka Hall. Believed to date from the early Muromachi period, this served as the main hall of the temple until the present main hall (standing behind the Shakadô) was constructed in 1976. It underwent repairs in 1952, when it was restored to its original state. (Some of the Edo-period elements that were removed at the time have been incorporated in the »inner gate« to the left of the open space in front of the hall.) The Shakadô is a one-story structure, three bays wide and four bays deep, with a copper-plate hip-and-gable roof. A relatively tall veranda skirts the hall. The hall possesses elements of the Zen style such as close bracketing and hinged paneled doors in the front three bays and in one bay each on the sides and the back, but compared with the Jizôdô of Shôfukuji, the ornamental features have been kept to a minimum. The roof corners, however, are similarly raised. The rafters are parallel and not the fan rafters typical of the Zen style.

A7 Relic Hall, Engakuji (Engakuji Shariden)
409 Yamanouchi, Kamakura City, Kanagawa Prefecture
(Plan G4, 3B. Kita-Kamakura Station, Yokosuka Line)
First half of 15th century
The Shariden of Engakuji in Kamakura is a representative work of Zen-style architecture and has been designated a National Treasure. Engakuji is the head temple of the Engakuji branch of the Rinzai school of Zen Buddhism. In 1282 Hôjô Tokimune, the eighth regent of the Kamakura shogunate, founded the temple to console the spirits of soldiers who had died in the Mongol Invasions, and the Zen master Mugaku Sogen (C: Wuxue Zuyuan), who had been invited from China, became its abbot. Engakuji became a *kiganjo*, a temple at which prayers were offered for the prosperity of the shogunate. In the Shitoku era (1384–87) it was ranked second among the five leading Zen monasteries (Gozan) in Kamakura. It was damaged by fires in the Ôei (1394 to 1428) and Eiroku (1558–70) eras, but in the Edo period the halls were restored with the aid of the Tokugawa shogunate. The present buildings were mostly rebuilt after the Great Kantô Earthquake of 1923, but

A7 Relic Hall, Engakuji (Engakuji Shariden)

the site arrangement, with the main gate, the Buddha hall and the abbot's residence, arranged in a straight line, is typical of Zen monasteries. Seventeen separate quarters for priests are arranged around these major buildings. The grounds of the temple, about 60,000 square meters in area, have been designated a Historic Site.

Within the compound are 18 *tatchû*, or separate quarters established to tend the graves of renowned priests. Shôzokuin is a *tatchû* located to the north of the abbot's residence. Shôzokuin is organized around an axis set perpendicularly to the main axis of Engakuji, and the Shariden or Relic Hall, where relics of Buddha brought from Song-dynasty China are enshrined, stands at the end of the approach, on a slightly higher level, behind a gate. It is now believed, based on records, that after a fire in 1563 destroyed many buildings in the monastery, a Buddha hall was moved from Taiheiji, a major nunnery in Kamakura which no longer exists, and converted to use as a relic hall. Exactly when it was constructed is not clear, but it is conjectured to be from the Muromachi period.

Unlike the Jizôdô of Shôfukuji (A4) in Tôkyô, with which it is often compared, the Relic Hall is surrounded by other structures, and the open space in front of it is relatively shallow, allowing only a close-up view of the building. Like the Jizôdô of Shôfukuji, however, it is a one-story structure, three bays square in plan, with a pent roof on all four sides that creates the impression of a two-story building. The shingled, hip-and-gable roof is steeply pitched. The middle bay of the building proper is wider than the side bays on all four sides, and the side bays are wider than the pent roof. Inside, the floor is completely earthen. There are *raigôbashira* behind the altar, but the two corresponding columns in front of the altar have been eliminated by transferring the load they would have carried to the *raigôbashira* and the columns on the outer edge of the building proper by means of bottle-shaped struts and rainbow

beams, thus creating an open space in front of the altar. The low height of the pent roof area contrasts with the high ceiling in the central one bay square area.

The public is given access to the front courtyard of the Shariden on the first three days in November each year, as part of an »airing« given treasures of the temple (*hômotsu kazeire*). The public is not allowed inside the hall, but the Kanagawa Prefectural Museum of Cultural History (C23) has an informative mock-up of the interior of the Shariden.

A8 Former Main Hall, Tômyôji (Kyû Tômyôji Hondô)
Sankeien, 293 Sannotani, Hommoku, Naka-ku, Yokohama City
(Plan G4, 3B. [1] Negishi Station, Keihin Tôhoku Line; bus 54, 58, 99, 101 or 108 to »Hommoku«; 8 min. walk. [2] JR Yokohama Station; bus 8 or 125 to »Hommoku Sankeienmae«; 3 min. walk)
Muromachi period
Tômyôji was a temple located in the town of Kamo in the southern part of Kyôto Prefecture and said to have been founded in 735 on the wish of Emperor Shômu (701–756). The former main hall is considered to be from the early Muromachi period. After being damaged by a typhoon in 1947, it was dismantled and put into storage; in 1987 it was moved to Sankeien.

Sankeien is a Japanese-style garden of approximately 175,000 square meters designed and built by Tomitarô Hara (nom-de-plume: Sankei Hara; 1868 to 1939), a wealthy businessman of the Meiji period. Hara, who was also an art collector and a patron of modern Japanese-style artists, gathered buildings from various parts of Japan for the garden, which was first opened to the public in 1906. The garden and the buildings were damaged in World War II, and in 1953 the Hara family transferred ownership of much of the garden to the Sankeien Hoshôkai Foundation. Restoration work followed and was completed after five years with help from national, prefectural and municipal governments. The former main hall of Tômyôji is now located southeast of the pond in the outer garden of Sankeien. A one-story structure, five bays wide and six bays deep, the hall has a *hongawara*-tiled hip-and-gable roof. The roof extends to form a one-bay wide canopy over the front steps. The projecting three-block complex is used over columns and the strut and block is used in intercolumnar positions.

See also A9, A26, B4, B7, B12, B23, B25, B62.

A9 Former Pagoda, Tômyôji (Kyû Tômyôji Sanjûnotô)
Sankeien (see A8)
c. 1457
The former three-story pagoda (*sanjûnotô*) of Tômyôji is considered the oldest pagoda in the Kantô region. It is believed to date from 1457 when the temple (see A8) was repaired by Ninzen. It was transferred from Kyôto Prefecture to Sankeien in 1914. The central pillar was cut to facilitate transport and then reattached during the reassembly of the pagoda. The structure, three bays square in plan, with *hongarawa*-tile roofs, now stands on a hill in the outer garden.

A10 Main Hall, Iigaoka Hachiman Shrine (Iigaoka Hachimangû Honden)
1057 Yawata, Ichihara City, Chiba Prefecture
(Plan G7, 1B. Yawatajuku Station, Uchibô Line; 3 min. walk).
Bummei era (1469–87)
Hachiman shrines (Hachimangû) are Shinto shrines dedicated to Hachiman, a deity who offers protection to warriors as well as to the community at large and who is believed to be the spirit of the legendary emperor Ôjin. Usa Hachiman Shrine in Ôita Prefecture, Kyûshû, is the center of the Hachiman cult, and Tsurugaoka Hachiman Shrine in Kamakura is the main shrine in the Kantô region. According to shrine records, Iigaoka Hachiman Shrine was founded in the Hakuhô period (645–710), when the seat of provincial authority was first established in the province of Kazusa, that is, the central part of what is now Chiba Prefecture. It received homage from military leaders, including, it is said, Minamoto no Yoritomo (1147–1199), the founder of the Kamakura shogunate.

The shrine occupies wooded grounds a short walk from the station and originally faced the sea. It consists of two buildings: the Worship Hall in front, and to the rear, the Main Hall, in which the deity is enshrined. As is customary, the Main Hall is surrounded by a wall, which makes it difficult to view its lower portions. It is a relatively large one-story structure, three bays wide and two bays deep, with a hip-and-gable roof that was formerly shingled but is now covered with copper plates. The roof is extended in front over all three bays to cover the entrance. A veranda circles the building, and in front, steps lead down to a lower veranda. The building is basically in the Japanese style and is considered to be from the Bummei era (1469–87) in the late Muromachi period. The Worship Hall was built in 1691. Its hip-and-gable roof is provided in front with a triangular gable, and below that, with a curved gable.

A11 Amida Hall, Saiganji (Saiganji Amidadô)
1360 Heizô, Ichihara City, Chiba Prefecture
(Plan G7, 2B. Kazusa Ushiku Station, Kominato Railway; (infrequent) bus to »Amida-batake«; taxi recommended)
1495
The Amida Hall of Saiganji, like the nearby Kannon Hall of Hôraiji (A16), is typical of Zen-style halls from the medieval period that have survived thanks to their remote location. Saiganji is a Tendai-sect temple that traces its origin to a monastery built in 1492 by Taira no Masatsune, the lord of Heizô. The temple was intended to guard his castle in what was deemed by geomancy an inauspicious direction (*kimon*). The Amida Hall survived a fire that destroyed the monastery in the Kansei era (1789–1801).

The hall is three bays square, with a thatched hip roof, and is surrounded by a veranda. The double fan rafters, which are unique to the Zen style, are supported by three-step complexes located both above columns and in intercolumnar positions. Inside, the miniature shrine housing the Amida figure is installed in a one-bay-square ceilinged area in the center. Formerly, the upper part of the hall was covered in gold leaf and the lower part was lacquered vermilion. When the hall was dismantled and repaired in 1927, an inscription was discovered stating that well-known master carpenters of Kamakura had been ordered to build the hall in the fourth year of the Meiô era (1495).

A12 Ômidô, Kôtokuji (Kôtokuji Ômidô)
76 Omote, Kawajima-machi, Hiki-gun, Saitama Prefecture
(Plan G5, 2B. [1] Okegawa Station, Takasaki Line; »Kawagoe-eki« bus to »Ushigayato«; 8 min. walk. [2] Kawagoe Station, Kawagoe and Tôbu Tôjô Lines; »Okegawa-eki Nishiguchi« bus to »Ushigayato«; 8 min. walk)
Bunki era (1501–04)
A *midô* is a hall in which a Buddhist image is enshrined. The Ômidô or Great Midô of Kôtokuji is an example of a provincial Buddhist hall in the Zen style from the medieval period. Kôtokuji is a temple belonging to the Buzan branch of the Shingon sect of Buddhism. It is said to have been founded in the Daidô era (806–10) but assumed the named Kôtokuji in the early 13th century when Hôjô Masako (1157–1225), the wife of Minamoto no Yoritomo, the founder of the Kamakura shogunate, ordered the Ômidô built.

The hall faces south in an open area to the left of the approach. The one-story structure, three bays square in plan, has a thatched hip roof and is surrounded by a veranda. The hall is basically Zen in style. The front three bays and the forward bay on the sides have paneled doors on hinges. The flat three-block complex is used over columns and in intercolumnar positions. Inside, the Amida triad occupies the main altar in front of the *raigôkabe*, while smaller altars are occupied by Fudô Myôô and Bishamonten.

A12 Ômidô, Kôtokuji (Kôtokuji Ômidô)

A13 Niô Gate, Ryûshôin (Ryûshôin Niômon)

A13 Niô Gate, Ryûshôin (Ryûshôin Niômon)
1093-1 Namegawa, Shimousa-machi, Chiba Prefecture
(Plan G7, 2A. Namegawa Station, Narita Line; 12 min. walk)
Bunki era (1501–04)
Ryûshôin, a Tendai-sect temple said to have been founded in 838, is located in Shimousa-machi, north of Narita. It is one of the Bandô Sanjûsansho, the thirty-three temples dedicated to Kannon in the Kantô region that have long been the stations on a popular pilgrimage route. The Niô Gate is an eight-footed gate with a thatched hip roof. The Niô, the guardian gods installed in the gate, have been discovered to be from the Bunki era, and the gate is also believed to be from the Muromachi period. The style is eclectic. The projecting complex is used above columns – which are in cross-section not round but sixteen-sided – and the strut-and-block is installed between columns. Inside, ornamental rafters are used.

See also B43.

A14 Front Gate, Jin'yaji (Jin'yaji Omotemon)
324 Kanôzan, Kimitsu City, Chiba Prefecture
(Plan G7, 1C. Sanukimachi Station, Uchibô Line; »Kanôzan« bus to end of line)
Eishô era (1505–21)
A Shingon-sect temple on Mt. Kanô, Jin'yaji is of uncertain origin, though according to lore it was founded by Prince Shôtoku (574–622). It has been a popular destination for pilgrims since the medieval period. The Omotemon or Front Gate, located to the right of the Main Hall (B53), is said to have been built on the occasion of a visit by Kôhan, a renowned priest from Mt. Kôya. It is a four-footed gate with a thatched, gable roof. The close bracketing of three-block complexes is in the Zen style, but collared struts, which are a feature of the Japanese style, are also used.

A15 Hokkedô, Hokekyôji (Hokekyôji Hokkedô)

A15 Hokkedô, Hokekyôji (Hokekyôji Hokkedô)
2-10-1 Nakayama, Ichikawa City, Chiba Prefecture
(Plan G7, 1B. [1] Keisei-Nakayama Station, Keisei Railway; 5 min. walk. [2] Shimôsa Nakayama Station, Sôbu Line; 8 min. walk)
Early 16th century
Hokekyôji is the head temple of a branch of the Nichiren sect of Buddhism. It traces its origin to two temples, Hokkeji and Hommyôji, founded respectively by Toki Jônin and Ôta Jômyô, both followers of Nichiren, the founder of the Nichiren sect. In 1331, the two temples were merged. Taking the name Hommyô Hokkeji, it declared itself to be an independent branch of the Nichiren sect. At one time, it had more than 7,000 subordinate temples. The former site of Hommyôji is now the main compound of Hokekyôji, and the former site of Hokkeji, about 500 meters away, is now the Inner Compound, where the grave of Jônin (or Nichijô as he came to be called as a priest) is located.

The compound has a number of buildings of interest. See also B6, D71. The Hokkedô is located on slightly higher ground behind Founder's Hall (B36). This is not the original hall built by Jônin but dates instead from the Muromachi period. It is a one-story structure, three bays square in plan, with a pent roof on the sides and in front, and a copper-plate hip-and-gable roof. The front bay has been left open on three sides to serve as an outer sanctuary. The hall is eclectic in style, with Japanese-style features such as the »flat three block« complex above each column and the »strut–and–block« between columns and Zen-style features such as the rounded ends of columns and paneled doors.

A16 Kannon Hall, Hôraiji (Hôraiji Kannondô)
273-1 Kichisawa, Ichihara City, Chiba Prefecture
(Plan G7, 2B. Kazusa Ushiku Station, Kominato Railway; [infrequent] bus to »Kichisawa Iriguchi«; 10 min. walk)
Early 16th century
This was formerly the Buddhist hall of Zempukuji, which is said to have been the guardian temple of Yoshizawa Castle. The hall survived the destruction of the castle by the forces of Toyotomi Hideyoshi in 1590. When Zempukuji was abandoned in 1883, the hall was acquired by the Sôtô-sect temple of Hôraiji but left in its original location. It was moved to its present location during the repair and restoration work of 1966.

Like the nearby Amida Hall of Saiganji (A11), it is a one-story structure, three bays square in plan, surrounded by a veranda. It has a thatched hip roof with double rafters that fan out in the Zen style. Unlike the hall at Saiganji, which is provided with three-step complexes, the Kannondô has the simpler projecting complexes, both above the columns and in intercolumnar positions. As a result the roof does not extend as far, creating an impression of greater compactness and verticality. Inside, the original altar is installed in the middle one-bay-square area, in front of the wall built between the *raigôbashira*.

A17 Main Hall, Ishidôji (Ishidôji Hondô)
301 Ishidô, Maruyama-machi, Awa-gun, Chiba Prefecture
(Plan G7, 1C. Tateyama Station, Uchibô Line; »Kawai« bus to »Ishidôji-mae«)
c. 1513
Ishidôji is said to have been founded in 726 by the priest Gyôki on the wishes of Emperor Shômu (701 to 756). It was devastated by fires, but in 851 the priest Ennin (794–864) created a full-fledged monastery. Ever since then, the temple has belonged to the Tendai sect. It prospered in the early Kamakura period but was completely destroyed by fire in 1487. The temple was subsequently reconstructed in its present location. The coffer (*zushi*) in which the venerated figure is enshrined dates from 1513, and the Main Hall is thought to be from around that time.

The temple is in southern Chiba Prefecture but away from the coast; it is situated on a hill set back from the access road. The Main Hall, which is eclectic but basi cally in the Zen style, is boldly proportioned. The hall is three bays wide and four bays deep; the veranda has

A17 Main Hall, Ishidôji (Ishidôji Hondô)

a balustrade on all four sides. The hip roof, originally thatched and now clad in copper plates, has a one-bay wide canopy in front.

The delicately detailed *tahôtô* to the right of the Main Hall dates from 1545 and is the oldest *tahôtô* in the prefecture. The first story is three bays square, with a paneled door in the middle bay on each side. Projecting complexes and frog-leg struts are used on the first story and four-step complexes on the second story.

Be sure to check the times of return buses or keep the taxi waiting.

A18 Main Hall, Izumo Iwai Shrine (Izumo Iwai Jinja Honden)
2915 Iwai, Moroyama-machi, Saitama Prefecture
(Plan G5, 2B. Moro Station, Hachikô Line; 5 min. walk)
1528
Izumo Iwai Shrine occupies high ground only a short distance from the station. The building in front is the Worship Hall; the Main Hall, hidden behind it, is encircled by a wall. The Main Hall is a one bay wide building in the *nagare* style, as indicated by the gable roof and the entrance on a non-gable side; the roof is extended in front to cover the steps and the lower veranda. (This, the most common form of shrine, is thought to have been developed under the influence of Buddhist architecture in the early Heian period.) The roof was formerly covered with cypress bark but is now sheathed in copper plates. The hall has a veranda that ends in side-screens.

The shrine, dedicated to Ônamuchi no Mikoto and Amanohohi no Mikoto, was venerated by the warrior class. Minamoto no Yoriyoshi (988–1075), a military leader of the middle Heian period, is said to have prayed here for victory before a campaign in northern Japan. Toward the end of the twelfth century, Minamoto no Yoritomo (1147–1199), the founder of the Kamakura shogunate, ordered new shrine construction. Written statements have revealed that the present hall is a reconstruction of 1528 after a fire destroyed an earlier structure. Partial repairs have taken place in 1533, 1574, and 1633, but much of the original structure survives.

A19 Tahôtô, Kanasana Shrine (Kanasana Jinja Tahôtô)
Ninomiya, Kamikawa-machi, Kodama-gun, Saitama Prefecture
(Plan G5, 1A. Honjô Station, Takasaki Line; [infrequent] »Oniishi« bus to »Shinshuku«; 15 min. walk)
1534
Kanasana Shrine, which used to be called Musashinokuni Ninomiya, is an ancient shrine that is mentioned in the Engishiki, a tenth-century compilation of government regulations, and is dedicated to Amaterasu Ômikami, Susanoo no Mikoto and Yamatotakeru no Mikoto. Under the system established in the Meiji era (and abolished at the end of World War II), it was in the second rank of shrines receiving offerings from the Ministry of the Imperial Household. The shrine does not have a main hall; instead, as in the famous Ômiwa Shrine in Nara Prefecture, the venerated object is the entire mountain. The *tahôtô* sits on a hillside to the right of the approach.

There are basically two types of pagodas, the multi-story pagoda (which are today mostly three- or five-story) and the *tahôtô*, literally the »many jewelled pagoda«, which was introduced into Japan in the Heian period by Esoteric Buddhist sects. The latter is a one-story structure that is in plan square at the bottom and round at the top, with a pyramidal roof and spire. A pent roof creates the impression of a two-story building. The square lower portion and the cylindrical portion are joined by a rounded vestige of the Indian stupa that was the origin of this building form.

This *tahôtô* possesses a red-lacquered lower portion that is three bays square and a rounded upper portion with a shingled pyramidal roof. The curved vestige of the stupa, usually plastered, is here finished in wood. The middle bay has paneled doors on each side of the lower portion. The central pillar has an inscription stating that the structure was built and donated in the third year of the Tembun era (1534) by a member of a powerful local clan.

A20 Kannon Hall, Kannonji (Kannonji Kannondô)
194 Shiobune, Ôme City, Tôkyô
(Plan G3, 2A. Kabe Station, Ôme Line; bus to »Shiobune Kannonji Iriguchi«; 5 min. walk)
First half of 16th century
Kannonji, a Shingon-sect temple in the hills of Ôme City, traces its origin to a building constructed in the Taika era (645–50) to house a figure of the Thousand-Armed Kannon. The peripatetic Gyôki (668–749) is credited with reconstructing its structures in the Tempyô era (729–49). He is also said to have named the area Shiobune (meaning a ship that rides the tide) because the surrounding hills suggested the rim of a vessel. The temple prospered in the Heian period, when there were as many as 12 dormitories for priests. In the

A20 Kannon Hall, Kannonji (Kannonji Kannondô)

Kamakura period, a group of samurai under the Kaneko family supported the temple, and in the Muromachi period, the temple buildings were repaired and/or rebuilt, thanks to the Mita clan, which occupied Katsunuma Castle.

The Niô Gate to the south, the Kannon Hall to the north, and the Amida Hall in the middle form a nearly straight line. Scattered around these structures were the dormitories, which no longer exist. The Niô Gate is an eight-footed gate with a thatched hip-and-gable roof. It is three bays wide with the portal in the middle bay. From its architectural style, it is believed to be from around the Tembun era (1532–55), that is, the late Muromachi period.

The path from the gate leads directly to the Amida Hall. Three bays wide and four bays deep, this quite simple, one-story building has a hip roof, originally thatched, but clad in copper in 1961. It too is considered a Muromachi-period structure.

A path to the left of the Amida Hall leads to an open space at one end of which stands a thatch-roofed Yakushi Hall that may date from the same period as the Amida Hall. The Main Hall, dedicated to Kannon, is on higher ground to the right. This too is thought to be from the Muromachi period. The unassuming one-story structure, five bays square in plan, has a thatched hip roof. There are no complexes used on the outside. Inside, projecting three block complexes are employed above columns. A screen separates the inner sanctuary from the outer. The coffer in which the Thousand-Armed Kannon is enshrined is installed in front of a three-bay wide *raigôheki* in the inner sanctuary.

A22 Main Hall, Hie Shrine (Hie Jinja Honden)

A23 Kannon Hall, Hôjuin (Hôjuin Kannondô)

A21 Fudô Hall, Daishôji (Daishôji Fudôdô)
10676 Ôhara, Ôhara-machi, Isumi-gun, Chiba Prefecture
(Plan G7, 2C. Ôhara Station, Sotobô Line; 15 min. walk)
16th century
Daishôji is a Tendai-sect temple located slightly over a kilometer east of Ôhara Station. Lore has it that in 1248, a fisherman's wife out gathering seaweed found a figure of Fudô Myôô on the beach. The temple is said to have started in the hall built to enshrine the figure. Known popularly as a *namikiri* Fudô (that is, a Fudô that subdues waves and the wind), the deity is believed to offer safety on the sea and rich catches. (There is also a theory that it was originally a Kannon hall and was transferred here from a temple called Seisuiji in the town of Misaki in the Edo period.) The present Fudô Hall, thought to date from the Muromachi period, is a one-story structure with a thatched hip roof. Three bays square in plan, the hall is surrounded by a veranda. A mixture of the Zen and Japanese styles, the hall has paneled doors in the central bay in the front; ribbed sliding doors are installed in the side bays and in the forward bay on the sides. The double raftering is closely spaced and supported on projecting complexes. Tie beams penetrate the tops of columns and have wooden noses that project beyond the end columns. The coffer (*zushi*) in which the venerated figure is placed is from the same period as the building.

A22 Main Hall, Hie Shrine (Hie Jinja Honden)
1-4-1 Kosemba-chô, Kawagoe City, Saitama Prefecture
(Plan XX, 3B. [1] Honkawagoe Station, Seibu Shinjuku Line; 10 min. walk. [2] Kawagoe Station, JR Kawagoe andTôbu Tôjô Lines; 20 min. walk)
16th century
Hie Shrine was the guardian shrine for Kita'in and was founded together with the temple in the Heian period. It has been a separate entity, however, since the Meiji Restoration of 1868, when Shinto was made the state religion and ordered to cut ties with Buddhist institutions. The shrine, which stands across the street from the main gate to Kita'in, is a structure, three bays wide, in the *nagare* style, with one side of the copper-plate gable roof extended over the front steps.

A24 Hall of Three Buddhas, Ryûzenji (Ryûzenji Sambutsudô)

A23 Kannon Hall, Hôjuin (Hôjuin Kannondô; also known as Hikaridô)
1114 Sammonguchi, Ogura, Inzai City, Chiba Prefecture (Plan G7, 1A. Chiba Newtown Chûô Station, Jûtaku-Toshi-Seibi-Kôdan Railway; »Kikari Yonchôme« bus to »Maki no Kido Itchôme«; 15 min. walk)
c. 1563
A small jewel of a building, the Kannondô of Hôjuin is referred to by locals as Hikaridô or Hall of Light. The Tendai-sect temple known as Hôjuin, which was founded in the Jôgan era (859–77), no longer exists. The hall stands alone in a little clearing in the woods. A narrow winding path begins across the street from a large temple called Sensôji and leads to the hall. (If you take a taxi, mention Sensôji. Not all drivers are familiar with Hôjuin.) The one-story structure is three bays square in plan, with a thatched hip roof and a veranda. The hall is in a simplified Zen style. Paneled doors are installed in the front three bays, and the three block complex is used, both above columns and in intercolumnar positions. The columns are rounded at the ends as in the Zen style, but the rafters are not arranged radially. Its dark interior, with light entering only through the louvers of the doors, and the enshrinement of the Kannon figure inside a coffer are typical of Esoteric Buddhist temples. The tie beams penetrating the heads of columns, the head frame and the bracket complexes in the inner sanctuary are richly colored.

A24 Hall of Three Buddhas, Ryûzenji (Ryûzenji Sambutsudô)
467 Komenoi, Toride City, Ibaraki Prefecture
(Plan G6, 1D. Inatoi Station, Kantetsu Jôsô Line; 10 min. walk)
c. 1569
A hall dedicated to three Buddhas – Amida, Shaka and Miroku – the Sambutsudô is thought to be a reconstruction of a structure first built in 924. It today belongs to the Tendai-sect temple Ryûzenji. The plan is somewhat unusual. Basically, the hall is three bays square; an extra bay has been added in front to accommodate an outer sanctuary. A pent roof has then been provided on the two sides and in the back. The veranda is U-shaped in plan and cut away in front of the entrance to accommodate the stairs. From the front, the overall organization of the structure is immediately obvious; the effect is like looking at a building cut in mid-section. The roof is a thatched hip roof. Stylistically, the hall is a mixture of the Zen and the Japanese styles and subdued as far as decorative elements are concerned. The front and back of the hall feature the close bracketing of projecting complexes. The wooden noses and the closed frog-leg struts (used on the sides) have been sculpted. Paneled doors have been installed in the front three bays.

A25 Yakushi Hall, Ishidôji (Ishidôji Yakushidô)
Ishidôji (see A17)
1575
On higher ground and to the right of the Main Hall is the hall dedicated to Yakushi, the Buddha of healing. Built in 1575 in Ishidôhara, about 800 meters away, the hall was moved here in 1970/71. Three bays square in plan, the thatched hip-roofed building is basically in the Zen style. The miniature shrine holding the sacred figure has been moved to the Main Hall.

A25 Yakushi Hall, Ishidôji (Ishidôji Yakushidô)

A26 Former Shelter for a Jutô, Tenzuiji (Kyû Tenzuiji Jutô Ôidô)
Sankeien (see A8)
1591
A *jutô* (»longevity tower«) is a memorial built during one's lifetime. The practice of building *jutô* for high priests first developed in China in the Northern Song dynasty (907–1126) and began in Japan toward the end of the Kamakura period. When his mother (usually referred to by the title Ômandokoro) fell ill, Toyotomi Hideyoshi (1537–1598), the second of three warlords who unified Japan, constructed Tenzuiji within the compound of Daitokuji in Kyôto to pray for her recovery. When she recovered, he built a *jutô* in 1592 to celebrate her longevity.

Such a memorial is often housed in a protective shelter. The structure that now stands in the inner garden of Sankeien, on the south side of the pond opposite Rinshunkaku, is considered to have been the shelter for the *jutô* that Hideyoshi built. The date »19th year of the Tenshô era« (1591) is written inside the structure. The *jutô* itself remains at Daitokuji, although Tenzuiji was closed at the time of the Meiji Restoration. After being moved about several times, the shelter found its way to Sankeien in 1902. The one-story structure is three bays square, with a *hongawara*-tiled hip-and-gable roof and the entrance on the gable end. A curved gable is installed over the entrance.

A27 Kannon Hall, Kasamoridera (Kasamoridera Kannondô)
302 Kasamori, Chônan-machi, Chôsei-gun, Chiba Prefecture
(Plan G7, 2B. Mobara Station, Sotobô Line; [infrequent] »Ushiku« bus to »Kasamori«; 5 min. walk)
1597
Kasamoridera (popularly known as Kasamori Kannon) is said to have been founded in 784 by Saichô (767 to 822), the founder of the Tendai sect. The hall enshrines a figure of the bodhisattva Kannon that Saichô carved from a camphor tree. In the Chôgen era (1028–37), a Kannon Hall was constructed by Hida craftsmen on the order of Emperor Go-Ichijô (1008–1136). The present hall was thought to be that structure. However, during repair and restoration in 1958–60, dates from the Tenshô and Bunroku eras (1573–92 and1592–96 respectively) were found written on the structure, and the hall is now considered to be a reconstruction of that later period.

The hall is the only example of *shihô kake-zukuri*, a variation of »hanging construction«. A hanging-construction hall such as Kiyomizudera in Kyôto sits on a hillside, and its floor, supported on posts, is pushed out in one direction. At Kasamoridera, however, the hall sits on the very top of a rocky hill, and its floor is pushed out in all directions. It is supported on 61 pillars, all of different heights, the biggest being nine meters tall. The one-story structure is five bays wide and four bays deep, with a copper-plate hip roof and a veranda on all sides. It is nearly bare of ornament; even if there were decorative details, they would scarcely be distinguishable from the ground in any case. The flat three block complexes, installed above and between columns, are in the Zen style. The Eleven-Headed Kannon enshrined in the hall dates from 1426.

The rocky hillside on which the hall sits has been covered with protective concrete on three sides in a particularly unattractive manner; other distracting features are power lines and mechanical equipment. Still, the hall is one-of-a-kind and well worth a visit. The chill air and the looming walls of the approach, which is cut into the hillside, make the bright aerie of the hall feel all the more liberating. Visitors to the temple might also include Saiganji and Hôraiji in their itinerary. The temple is closed in inclement weather.

A28 Gekkôden, Gokokuji (Gokokuji Gekkôden)
5-40-1 Ôtsuka, Bunkyôku, Tôkyô
(Plan VII, 1A. Gokokuji Station, Yûrakuchô line)
Late 16th to early 17th century
Gokokuji is a temple of the Buzan branch of the Shingon sect. It was founded in 1681 by Ryôken (1611 to 1687) on the wishes of Tsunayoshi, the fifth Tokugawa shôgun, and Tsunayoshi's mother Keishôin (1627 to 1705). The present-day Main Hall (Kannondô; B42) was built on the order of the shogunate in 1697. Tsunayoshi and Keishôin were generous in their patronage, and Gokokuji became the center of the Shingon sect in Edo. Gokokuji was closely related to another temple called Gojiin, located in the Kanda district. When fire destroyed the latter in 1717, the two temples were combined by order of the shogunate. The Main Hall remained in Gokokuji's name, while the abbot's residence (Hombô) took the name of Gojiin. Subsequently, the abbot of Gojiin also served as the abbot of Gokokuji. This rather confusing state of affairs came to an end in the first year of the Meiji period (1868), when the name Gojiin disappeared, leaving only Gokokuji.

Gekkôden, which stands to the left, behind the *tahôtô*, on the approach to the Main Hall, was formerly the Guest Hall (Kyakuden) of Nikkôin, a *tatchû* of Miidera in Ôtsu City, Shiga Prefecture. Rokurô Hara acquired the hall and donated it to Gokokuji in 1928. Said to be from the Azuchi-Momoyama period (1568–1600), the building is an example of the *shoin* style of architecture. The structure is seven bays by six bays in plan, with a *sangawara*-tiled hip-and-gable roof ornamented in front with a curved gable.

See also B42.

Edo period

In 1590 Tokugawa Ieyasu was made the lord of the Kantô provinces by Toyotomi Hideyoshi, who wished to cut Ieyasu off from his established base and force the potential rival to start anew on unfamiliar terrain. Ieyasu chose as the site of his headquarters the long-neglected castle in Edo and the small fishing village nearby, rather than an earlier center of power in the region such as Odawara or Kamakura. The area had the advantages of access to a convenient harbor and a strategic location on the Musashino Plateau. Ieyasu promptly embarked on the construction of a new castle and the development of infrastructure for an urban area. Work began on canals to drain marshland and use the excavated soil in reclaiming coastal areas. Work stopped in 1594, when Ieyasu was ordered by Toyotomi to help build the latter's castle in Fushimi, south of Kyôto. After Toyotomi's death in 1598, Ieyasu won the battle of Sekigahara on 21 October 1600 and became the de facto ruler of Japan. When he was given the title *seii tai shôgun* (barbarian-subduing generalissimo) three years later, his position was given imperial sanction. Ieyasu chose to make Edo the seat of the shogunal government.

For well over two hundred years thereafter, the shogunate was able to contain potential threats to its authority from the daimyô, through not simply superiority in arms and resources but a complex system of control. The daimyô were divided into three groups by degree of loyalty to the shôgun: the *shimpan* or collateral houses, led by the three houses (Gosanke) most closely related to Ieyasu, the *fudai* daimyô who had been vassals of Ieyasu before the battle of Sekigahara, and the *tozama* daimyô who had been hostile to Ieyasu or had only lately allied themselves to him. Daimyô on whose loyalty the shogunate could count were assigned domains in strategic locations to forestall the formation of enemy alliances and to guard important routes. After 1615, daimyô were allowed only one castle each, thus limiting their ability to wage war. Obliging daimyô to contribute funds and manpower to major construction projects depleted their resources. The system known as *sankin kôtai* or »alternate attendance« had the double advantage, from the Tokugawa standpoint, of keeping daimyô under close surveillance and committing them to additional expenditures. Under the *sankin kôtai* system, daimyô were required to maintain residences in Edo. They resided alternately in Edo and their respective domains and in their absence left behind their families as hostages.

One of the first things the Tokugawa shogunate did was to order the improvement of five highways radiating from Edo. These highways were linked to other highways in central and western Japan, forming a communication network covering the country. In 1604, the bridge of Nihombashi (see C40) in Edo was made the point from which all distances along those highways were measured. Edo had become the center of Japan to which all roads led. The daimyô and their retinues, complying with the rule of alternate attendance, traveled back and forth on these highways. Post-station towns with inns and other services catering to travelers developed. Barriers were also established along the routes. The barrier at Hakone, which gave access to the Kantô plain, was one of the most vital. Traffic into Edo was inspected for hidden guns, and the identities of women among the travelers leaving Edo were checked as well. Smuggled-in arms and escaping hostages could both signal a rebellion.

Once Ieyasu made Edo the seat of the shogunate, the construction of Edo Castle and Edo became a national project to which all daimyô were required to contribute. The original layout of Edo was revised so that the city could expand to a size commensurate with its new function and status. Natural land features were used in coordination with extensive earthwork to create a castle/city with a unique spiral plan. Edo Castle (B14) was an enormous construction project that was completed, after nearly 40 years, during the rule of Iemitsu, the third Tokugawa shôgun. The moats and walls that made up the inner defensive perimeter (*naikaku*) enclosed 1.8 square kilometers of land. The great five-story donjon, which symbolized the shôgun's authority, dominated the skyline. The daimyô built luxurious residences in walled compounds in the so-called Daimyô–Kôji district near Omotemon, the main gate. Residences were constructed on the western and northern sides of the castle for *hatamoto* and other retainers of the shogunate. In fact two-thirds of the land in Edo were occupied by samurai residences. Temples and shrines were located at key points in the network of roads. This concentration of the warrior elite required many services from merchants and artisans. Merchants and artisans were referred to as *chônin* (townsmen) and were of a lower social status. They lived mainly in areas reclaimed from marshes and inlets. The *chônin* districts were laid out in grids, with many streets oriented in the direction of distant mountains such as Fuji and Tsukuba. Edo continued to expand until by 1644 it covered some 44 square kilometers and had become the largest city in Japan.

In March of 1657 the third year of the Meireki era, a fire broke out in a temple in Hongô. Fanned by strong northwesterly winds, it spread to other districts of Edo. The Great Meireki Fire, as the conflagration came to be called, lasted two days. It caused more than 100,000 deaths and destroyed sixty percent of the city. The castle with its great donjon, 930 daimyô and *hatamoto* estates and 350 temples and shrines were lost.

Before the Meireki fire, the city had been designed mainly to provide military security, but after the fire, the shogunate took various measures to prevent or mitigate future disasters. Firebreaks were introduced, and urban density was reduced. The Gosanke residences were moved outside the moat to create an open area on the northwestern side of the castle. Daimyô estates were also transferred from the castle's vicinity. For ex-

ample, the lord of Kaga province, the greatest of the *tozama* daimyô, eventually settled in Hongô, in what is now the campus of Tôkyô University (see B75). Temples and shrines were relocated in the suburbs, and the pleasure district was moved to Yoshiwara. Streets were widened in the *chônin* districts. These changes spurred the outward expansion of the city in all directions. Among the newly-developed areas were the Honjo and Fukagawa districts east of Sumida River, now made accessible by the construction in 1660 of Ryôgoku Bridge. Fires continued to plague Edo but did not stop the city from growing. By around 1670, the city had grown to about 63 square kilometers. The population was approximately 800,000 by the early eighteenth century, making Edo the biggest city in the world at the time. In the early nineteenth century, the population of Edo reached one million. At the end of the Edo period, the city covered nearly 80 square kilometers, of which half was occupied by warrior estates and 14 percent by *chônin* districts.

The architecture of the Edo period

Castles continued to be built in the early Edo period before Tokugawa rule was firmly established. Himeji Castle in Himeji, Hyôgo Prefecture, is the finest and largest extant castle in Japan. Built in 1601–09 by Ikeda Terumasa (1564–1613), a son-in-law of Ieyasu, Himeji Castle has a five-story donjon and three smaller donjons connected by parapets. A labyrinthine network of gateways protected the castle. After Edo Castle was finished in 1640, castles were no longer the focus of construction activity.

Shrines and mausolea in the *ishinoma* style were constructed in the Edo period. A shrine in the *ishinoma* style consists of a worship hall and a main hall, both with a hip-and-gable roof, linked by an intermediate space with a gable roof. The style came to be also called the *gongen* style, after it was used in the Nikkô Mausoleum of Tokugawa Ieyasu, who was given the posthumous title *Tôshô daigongen* (Great Avatar Illuminating the East). Tokugawa mausolea dedicated to shôguns who had been elevated to divine status were important in reinforcing the authority of the shogunate.

Palatial buildings in the *shoin* style were built by the warrior elite in the Azuchi-Momoyama and Edo periods. Polychrome paintings on gold-leaf backgrounds, transoms with intricately carved openwork and gold and silver metalwork adorned their interiors. The formal reception hall (Ôhiroma) of the Jurakudai Palace (1588; destroyed) in Kyôto had an audience space in the southern part of the building. The westernmost area in this space, occupied by Hideyoshi during an audience, had a slightly raised floor level and was equipped with status symbols such as tokonoma alcoves, staggered shelves and *chôdaigamae*. Personages of lesser rank occupied areas on a lower floor level to the east. The Ninomaru Palace of Nijô Castle (1626), built as the Tokugawa shôgun's residence in Kyôto, is a series of halls arranged in a staggered pattern and linked by a corridor. Of these halls, the Ôhiroma and Kuroshoin were used for formal audiences. As in the Jurakudai Ôhiroma, differences in status were indicated through differences in floor level and ornamental features. The area of highest status in the audience hall also has a more elaborate ceiling than other areas.

Daimyô residences were also constructed in the *shoin* style. They tended to be opulent in the early Edo period but became less ornate after the Great Meireki Fire of 1657. There is no extant daimyô residence from Edo. Guest halls (*kyakuden*) of temples were also built in the *shoin* style, and some survive from the late sixteenth to the early seventeenth century; e. g. the Gekkôden of Gokokuji (A28).

Under the influence of the rustic teahouse, a more relaxed variant of the *shoin* style called *sukiya-shoin* developed. *Sukiya-shoin* buildings make use of *shoin* features such as staggered shelves and tokonoma alcoves but are free of ostentation. Rooms are flexibly arranged, and materials are often left in their natural state. Painstaking care is shown in matters of detail. There are no fixed conventions for the *sukiya-shoin* type; the emphasis is on free invention. Katsura Detached Palace, built in stages approximately from 1620 to 1662, is an aristocratic retreat in Kyôto. Its buildings are generally considered the finest examples of the style. Rinshunkaku (B23) at Sankeien is a fine example of a *sukiya-shoin* villa built for the warrior elite.

Commoners' dwellings are divided into farmhouses (*nôka*) and townhouses (*machiya*). They vary in scale and sophistication depending on the status of the household and proximity to centers of culture. Regional differences are also apparent in aspects such as the floor plan, materials and the pitch of the roof. Farmhouses in the feudal period tend to have both an earthen-floored area (*doma*) and an area with a raised floor (*toko*). The *doma* is equipped with a clay oven, a storage area and possibly a stable. The *toko* has a hearth, and an enclosed area for sleeping. With time, the *toko* area becomes larger and more differentiated. Houses of village headmen (*nanushi* or *shôya*) who must entertain officials may have *shoin-style* rooms. Early townhouses in Edo had plank roofs, but repeated fires led the shogunate to encourage the use of tiles and plastered walls. Houses facing streets were relatively generous in size, but as Edo grew, tenements (*nagaya*) facing back alleys were built to house the newcomers.

B1 Inner Shrine, Kashima Shrine (Kashima Jingû Sessha Okunomiya Honden)
Kyûchû Kashima-machi, Kashima-gun, Ibaraki Prefecture
(Plan G6, 3C. Kashima Jingû Station, Kashima Line; 8 min. walk)
1605

B1 Inner Shrine, Kashima Shrine (Kashima Jingû Sessha Okunomiya Honden)

One of the oldest shrines in the country, Kashima Shrine claims to have been founded in the first year of the reign of the legendary first sovereign of Japan, Emperor Jimmu, that is, 660 BC. Though the existence of Jimmu is unverifiable and the dates of his reign improbably ancient, the shrine is mentioned in the oldest surviving chronicles of Japan, Kojiki and Nihon Shoki, which were written in the eighth century, as well as in the Engi Shiki, a tenth-century compilation of government regulations. The shrine is dedicated to Takemikazuchi no Mikoto, the deity who was sent together with Futsunushi no Kami to discuss with Ôkuninushi no Mikoto of Izumo the transfer of the Japanese islands to the imperial line. He is said to have also aided Jimmu in subduing resistance to his rule through the gift of a sword, and thus has military as well as imperial associations. (Nearby Katori Shrine (see B48), dedicated to Futsunushi no Mikoto, and Kashima Shrine are linked by a festival that takes place on 15 April every twelfth year.) Its high status in the Shinto hierarchy is indicated by the title Jingû, which is reserved for such shrines as Ise Shrine and Meiji Shrine. It is designated a *chokusaisha*, that is, a shrine at which an imperial messenger dispatched by the emperor offers prayers.

The Inner Shrine was built as the main shrine building and originally stood where the present Main Shrine (B3) now stands. It was constructed in 1605 on the orders of Tokugawa Ieyasu (1543–1616), the founder of the Tokugawa shogunate, in thanks, it is said, for victory in the decisive Battle of Sekigahara in October 1600. When his son Tokugawa Hidetada, the second Tokugawa shôgun, had the present Main Shrine (B3) built in 1619, the older structure was transferred to its present location at the far end of the main path, which is lined with ancient cryptomeria. It is a structure three bays wide in the *nagare* style; that is, it has a gable roof with the entrance on a non-gable side. A part of the cypress-bark roof, one bay wide, extends over the entrance to form a canopy over the stairs. The front pent-roof area is open and serves as a place for worshipers. The projecting three block is used, and frog-leg struts are installed in the pent roof. The wood is unpainted. The free-form ends of beams, called »wooden noses«, are typical of the Momoyama period.

See also B13.

B2 Pagoda, Hommonji (Hommonji Gojûnotô)
1-1-1 Ikegami, Ôta-ku, Tôkyô
(Plan XVI, 4E. Ikegami Station, Tôkyû Line; 15 min. walk)
1607

Founded in 1274 by Ikegami Munenaka, a craftsman for the Kamakura shogunate, Hommonji is one of the four head temples of the Nichiren sect of Buddhism. Converted by Nichiren (1222–1282), the founder of the sect, Munenaka left his house to the temple. In 1282, Nichiren visited the temple and died there the same year. The temple buildings were completed in 1317 by Nichirô (1245–1320), one of the main disciples of Nichiren. Hommonji was destroyed by fire in 1710 but rebuilt by Tokugawa Yoshimune (1684–1751), the eighth Tokugawa shôgun. An air raid in April 1945 destroyed all buildings except the five-story pagoda, sutra repository, outer gate, and *hôtô*.

To the right on the approach to the rebuilt main hall, the five-story pagoda was constructed in 1607 on the orders of Tokugawa Hidetada (1579–1632), the second Tokugawa shôgun, and is the work of a master carpenter of the shogunate. The first- and second-story roofs are *hongawara*-tiled; the upper roofs are sheathed in copper plates. The first story is in the Japanese style; the upper stories are in the Zen style. Animals of the Chinese zodiac are carved on the frog-leg struts. Repair and restoration work is being carried out in 1997–2002.

The sutra repository, dating from 1784, is a one-story structure, three bays square, with a pyramidal roof. The *hôtô* is from 1828.

B3 Main Hall, Offering Hall, Worship Hall, Kashima Shrine (Kashima Jingû Honden, Heiden, Haiden)
Kashima Shrine (see B1)
1619

Donated by Hidetada, the second Tokugawa shôgun, the main shrine consists of the Offering Hall and Worship Hall in the front and the Main Hall in the back. These are connected by a passageway called the Ishinoma. The Main Hall, like the Inner Shrine (B1), is a three-bay wide structure in the arrangement known as *nagare* style. The pent-roof area in front has been enclosed and integrated with the basic space of the hall. A one-bay wide canopy is extended in front. The projecting complex is used, together with frog-leg struts. The projecting three block is used in the Ishinoma. The Main Hall and the Ishinoma are splendidly ornamented, whereas the Offering Hall and Worship Hall are of unpainted wood. The roof of the entire complex is covered with cypress bark.

B4 Shunsôrô

B4 Shunsôrô
Sankeien (see A8)
Early Edo period
Shunsôrô, a teahouse also known as the »Nine-Window Arbor«, is located behind Chôshûkaku in the inner garden of Sankeien. Tomitarô Hara acquired Shunsôrô together with Gekkaden from Konzôin, a sub-temple of Mimurodoji in Uji, Kyoto Prefecture. The design of Shunsôrô is attributed to Oda Uraku (1547–1621), the younger brother of Oda Nobunaga, the first of three warlords who unified Japan. Uraku fought on the victorious side in 1600 in the Battle of Sekigahara, which proved decisive in the rise of Tokugawa Ieyasu, but after Ôsaka Castle fell in 1615, he retired to Higashiyama in Kyôto and founded the Uraku school of tea. (The district Yûrakuchô in Tôkyô is where his estate in Edo was located and gets its name from Uraku.) The teahouse is a one-story structure, with a shingled gable roof. Inside, there is a room with three full-sized tatami and a smaller *daime*. The stone basin in the garden is from Tenryûji in Kyôto and is said to have been used by Musô Soseki, the renowned Zen master.

B5 Sangedatsumon, Zôjôji (Zôzôji Sangedatsumon)
4-7-35 Shiba Kôen, Minato-ku, Tôkyô
(Plan VI, 1A. [1] Daimon Station, Toei Asakusa Line; 3 min. walk. [2] Onarimon Station or Shiba Kôen station, Toei Mita Line; 3 min. walk)
1621
Zôjôji is a high-ranking temple of the Chinzei branch of the Jôdo sect of Buddhism. It was originally a Shingon-sect temple known as Kômyôji, said to have been founded by Shûei (809–884) and located in what is now Kioichô in Chiyoda-ku. In 1385 it was switched to the Jôdo sect and moved to Hibiya. Tokugawa Ieyasu (1543–1616) made it the family temple after establishing the shogunate in Edo and moved it to its present location in 1598.

Although it enjoyed great prestige, Zôjôji also found itself competing with the Tendai-sect temple Kan'eiji in Ueno for status as the site of shogunate mausolea (see B9). Six shôgun – the second (Hidetada), sixth (Ienobu), seventh (Ietsugu), ninth (Ieshige), twelfth (Ieyoshi) and fourteenth (Iemochi) – were buried at Zôjôji. Apart from the first and third shôgun, who were interred in Nikkô, the rest were buried at Kan'eiji. Today, the only remaining structures from the magnificent mausolea built at Zôjôji are two gates, the Sômon of Hidetata's Taitokuin Mausoleum and the Nitemmon of Ietsugu's Yûshôin Mausoleum. Most of the temple's structures were destroyed in an air raid in 1945. The main hall is a reinforced concrete reconstruction of 1974.

The main gate, known as Sangedatsumon or »Salvation Gate«, faces the street and gives access to the main hall. The two-storied gate (*nijûmon*), which is generally in the Zen style, is five bays wide and three bays deep in plan and topped by a *hongawara*-tiled hip-and-gable roof. On the first floor, sets of doors are installed in the three inner bays and statues of the Benevolent Kings (Niô) are installed in the end bays. Stairs on the sides lead to the second floor, where statues of the Shaka triad and the Sixteen Rakan are placed on an altar in the back. Three-step complexes are used on both levels, but the lower story complexes have no tail rafters, while the upper story ones have two tail rafters each. The upper-story rafters fan out in a manner typical of the Zen style, unlike the rafters in the lower story. Repair and restoration work beginning in 1971 revealed the date »seventh year of the Genna era« or 1621 written inside, and the gate is believed to be a reconstruction from that time.

See also B10, B56.

B6 Pagoda, Hokekyôji (Hokekyôji Gojûnotô)
Hokekyôji (see A15)
1622
The pagoda is at the far end of the approach to the temple and stands in front of, and to the right of, the Founder's Hall. It is a five-storied structure, three bays square, with copper-plate roofs. Though the pagoda is

B5 Sangedatsumon, Zôjôji (Zôzôji Sangedatsumon)

B6 Pagoda, Hokekyôji (Hokekyôji Gojûnotô)

mainly in the Japanese style, the top story is in the Zen style, with fan rafters, the result, it is thought, of Meiji-period repair work. The structure is said to have been donated by Maeda Toshimitsu.

B7 Chôshûkaku
Sankeien (see A8)
1623
Chôshûkaku, with its dynamic asymmetry of forms, is one of the more intriguing structures at Sankeien. It is said to have been built by Sakuma Shôgen in the garden of Nijô Castle in Kyôto on the order of the third Tokugawa shôgun, Iemitsu. Originally called »Mikasakaku« (Mikasa Pavilion), it was given to Kasuga no Tsubone (1579–1643), the woman who had nursed Iemitsu and had successfully maneuvered to have him named shôgun over his brother. She had the pavilion moved to the Edo residence of her husband, Inaba Masanari. In the Meiji period, the pavilion was moved to Wakamatsuchô, a district in what is now Shinjuku-ku, Tôkyô, and then purchased by Hara in 1922. The structure has a shingled hip roof on its two-story portion and a shingled hip-and-gable roof on the portion that is one-story. The entrance area has an unusual low floor of wood tiles. This side of the building may have originally faced a pond in Nijô Castle, possibly permitting access from boats. The interior also features a diagonally arranged *shoin*.

B8 Buddha Hall, Kenchôji (Kenchôji Butsuden; former mausoleum of Sûgen'in, wife of 2nd Tokugawa shôgun, Hidetada)
8 Yamanouchi, Kamakura City, Kanagawa Prefecture
(Plan XIX, 4B. [1] Kita-Kamakura Station, Yokosuka Line; [1a] 12 min. walk; or [1b] »Kamakura-eki« bus to »Kenchôji«. [2] Kamakura Station, Yokosuka Line; [2a] 25 min. walk; or [2b] »Ôfuna-eki«, »Hongôdai-eki« or »Kamiôoka-eki« bus to »Kenchôji«)
1628
Kenchôji, or more formally, Kenchôkôkokuzenji, is the head temple of the Kenchôji branch of the Rinzai sect of Zen Buddhism. It was established in 1253 (the fifth year of the Kenchô era, from which it received its name) by Hôjô Tokiyori (1227–1263), a regent of the Kamakura shogunate. The Zen master Rankei Dôryû (C: Lanqi Daolong; 1213–1278), who had arrived in Japan from Song-dynasty China in 1246 and had stayed first in Hakata and Kyôto, was invited to be the head of this temple. He introduced a rigorous, pure form of Zen directly from the continent. In fact the first five abbots of Kenchôji were all from China. Kenchôji enjoyed the strong support of the shogunate, and it continued to flourish in the early Muromachi period. In 1386 it was ranked first among the five major Zen temples in Kamakura.

The site, selected by the Zen monk Enni (1202 to 1280), was formerly a place of execution called Jigokudani (Valley of Hell). Kenchôji was a full-fledged monastery provided with the seven basic structures, including the main gate (*sammon*), Buddha hall (*butsuden*) and Dharma hall (*hattô*), arranged on an axis in the Chinese style. There were also 49 subtemples. These were destroyed by fires in the fourteenth and fifteenth centu-

B7 Chôshûkaku

B8 Buddha Hall, Kenchôji (Kenchôji Butsuden; former mausoleum of Sûgen'in, wife of 2nd Tokugawa shôgun, Hidetada)

ries. The oldest extant building in Kenchôji is in an area not open to the public. Shôdô, a hall from the late Muromachi period, is in the compound called Sairaian where Rankei Dôryû is buried. The one-story structure, five bays square in plan, has a thatched hip roof.

The existing buildings in Kenchôji are mostly from the Edo period, when the temple revived, thanks to donations from the Tokugawa shogunate. Although the structures themselves are of a later period, the axial site arrangement continues to reflect the medieval monastic style of Zen. The Buddha Hall, the former mausoleum of the wife of the second Tokugawa shôgun, was moved, together with its gate, from Zôjôji in 1647. It is a one-story structure, three bays square, with a copper-plate hip roof. Despite some deviations such as the addition of a curved gable (*karahafu*) to the pent roof in front, the hall is basically in the Zen style. Inside, the building proper has a low coffered ceiling. Birds and flowers are painted in rich colors on the ceiling and walls. The gate, with a curved gable, that was transferred together with the Buddha Hall, now serves as the gate to the *hôjô*.

See also B68.

B9 Kiyomizu Hall, Kan'eiji (Kan'eiji Kiyomizudô; also known as Kannondô)

1-29 Ueno Kôen, Taitô-ku, Tôkyô
(Plan III, 3B. JR Ueno Station; 5 min. walk)
1631

Kan'eiji is a Tendai-sect temple in Ueno whose compound formerly included the land that is now Ueno Park. It was founded in 1625 (the second year of the Kan'ei era) by the monk Tenkai (1536–1643) whose ambition was to create a powerful religious center. Emulating Enryakuji in Kyôto, which was located northeast of the Imperial Palace, Kan'eiji was situated to the northeast of Edo Castle to ward off evil spirits believed to emanate from that direction. Like Enryakuji, it was named for the era in which it was founded. Kan'eiji received the support of the shogunate. Hidetada (1579 to 1632), the second Tokugawa shôgun, donated land on high ground in the Ueno district in 1622. A building called the Hombô was built in 1625, and in the years up to 1639 daimyô rushed to construct other structures. Tenkai himself built a number of halls including a Shaka hall, a *tahôtô* (Shakadô) and the Kiyomizu Kannon Hall. However, it was not until 1697 that the main hall, named, as is the central hall of Enryakuji, Komponchûdô, was constructed.

The erosion of the influence of Zôjôji over the Tokugawa began with the third shôgun, Iemitsu (1604 to 1651), whose funeral was held at Kan'eiji and whose remains were interred in Nikkô in accordance with his wishes. The mausolea of subsequent shôgun were almost evenly split between Zôjôji and Kan'eiji. Ietsuna (the fourth shôgun), Tsunayoshi (fifth), Yoshimune (eighth), Ieharu (tenth), Ienari (eleventh) and Iesada (thirteenth) were buried in Ueno. (So was the fifteenth and last shôgun, Yoshinobu, but he died in the modern era in 1913.) The series of clashes, known as the Boshin Civil War, that led to the defeat of the pro-shogunate forces and the restoration of imperial rule had disastrous consequences for the temple. The Shôgitai, a military unit composed of former retainers of the Tokugawa shogunate, resisted imperial forces even after the handover of Edo Castle. Some 2,000 men were gathered inside Kan'eiji, but on 15 May 1868 they were attacked with cannon and soon routed. The fighting resulted in the destruction of most of the major structures of the temple. Temple land was expropriated by the Meiji government, and what had been the central part of the compound was turned into Japan's first public park, Ueno Kôen, in 1873. The temple reestablished itself on the former site of a subtemple, where it remains to this day. An air raid in World War II caused damage, including the destruction of the hall known as Bentendô (dedicated to Benzaiten), which stood on an island in Shinobazu Pond.

Kiyomizu Kannondô was originally built by Tenkai in 1631 on Suribachiyama, a hill to the rear of the present-day site of the Tôkyô Metropolitan Festival Hall, and was moved to its present location in 1694. It was constructed to enshrine a statue of Kannon donated by Kiyomizudera in Kyôto and was designed as a smaller version of the Main Hall of Kiyomizudera, a well-known example of a hanging-construction temple. (The present Main Hall of Kiyomizudera is a reconstruction of 1633.) The Kannondô is a red-lacquered one-story structure, five bays wide and four bays deep, with a *hongawara*-tiled hip-and-gable roof.

B10 Former Main Gate, Taitokuin Mausoleum (Kyû Taitokuin Reibyô Sômon)

Zôjôji (see B5)
1632

The third Tokugawa shôgun, Iemitsu (1604–1651), was responsible both for building Taitokuin, dedicated to his father Hidetada (the second shôgun) and for rebuilding Nikkô Tôshôgû, dedicated to his grandfather Ieyasu (the first shôgun). The former, built in 1632, anticipated in many ways the latter work of 1634–36. The two mausolea, one situated next to Zôjôji in the Shiba district in Edo and the other in what is now Tochigi Prefecture, represented the apotheosis of the two preceding shôgun and served to legitimize the authority of the government.

The Taitokuin was destroyed by an air raid in May 1945, leaving only three gates: Sômon (the main outer gate), Chokugakumon (second gate) and Onarimon (gate for shogunal visits). The last two, and a gate to the Sûgen'in Mausoleum dedicated to Hidetada's wife were moved to Fudôji in Tokorozawa City in 1972.

The Sômon is located south of Sangedatsumon (the main gate of Zôjôji), on the same street. It now stands by itself, slightly set back from the street, in front of a golf practice range. The Sômon is a three bay wide gate with the passageway in the middle bay. It is a red-lacquered eight-footed gate in the Japanese style. It possesses a copper-tile hip-and-gable roof with a curved gable in front and back.

B11 Former Chokugaku and Onari Gates, Taitokuin Mausoleum (Kyû Taitokuin Reibyô Chokugakumon, Onarimon)

Sayamasan Fudôji, 2214 Kamiyamaguchi, Tokorozawa City, Saitama Prefecture
(Plan XVII, 2A. Seibu Kyûjômae Station, Seibu Sayama Line; 5 min. walk)
1632

Fudôji is a Tendai-sect temple occupying a hill near Seibu Stadium. On the grounds are two gates from the mausoleum of the second Tokugawa shôgun, Hidetada: the Chokugakumon and the Onarimon.These and the Sômon (B10) were all that survived a World War II air raid. The two gates from the Taitokuin and a gate to the mausoleum of Sûgen'in, Hidetada's wife, are now located a stone's throw from the Seibu Lion's baseball stadium. The Chokugakumon is just inside a gate to Fudôji. The Onarimon stands at the top of the stairway that begins behind the Chokugakumon.

B11 Detail of former Onari Gate, Taitokuin Mausoleum (Kyû Taitokuin Reibyô, Onarimon)

B12 Former Buddha Hall, Tôkeiji (Kyû Tôkeiji Butsuden)

The Chokugakumon was the second in a sequence of three gateways leading to the main building in the Taitokuin Mausoleum. A four-footed gate with a copper-tile gable roof, It has been lacquered and ornamented with metalwork. Its name comes from the *chokugaku* or imperial inscription written by Emperor Go-Mizunoo (1596–1680) that is installed on it.

The Onarimon is one bay wide and two bays deep in plan, with the entrance on the gable end. It has a copper-tile gable roof. Note the sculpture of the *tenjin* or heavenly being on the gable. Both the Chokugakumon and the Onarimon are in the Zen style and believed to be the work of the Kôra, official master builders for the Tokugawa shogunate.

B12 Former Buddha Hall, Tôkeiji (Kyû Tôkeiji Butsuden)

Sankeien (see A8)
1634

After the death of Hôjô Tokimune, the eighth regent of the Kamakura shogunate, his widow became a nun and took the name Kakusan. In 1285, she founded Tôkeiji, a temple located on high ground opposite Engakuji in Kamakura. The temple is the most famous of a type called a »divorce temple« (*enkiridera*) or »refuge temple« (*kakekomidera*), to which women seeking to end their marriages fled from the thirteenth century through the nineteenth. After spending two years in the

service of the temple, a woman could be granted a divorce, whatever objections the husband might raise.

The one-story Zen-style building, three bays square in plan, is surrounded by a shingled pent roof. The original hip-and-gable roof has been replaced by a hip roof. Diagonal bracing was introduced inside the hall after the Kantô Earthquake of 1923.

B13 Rômon, Kashima Shrine (Kashima Jingû Rômon)
Kashima Shrine (see B1)
1634
Donated by Tokugawa Yorifusa (1603–1661), a son of Ieyasu and the founder of the Mito branch of the family, this two-story gate (*rômon*) to the shrine is three bays wide, with the portal in the middle bay, and a copper-plate hip-and-gable roof. The Japanese-style three-step complex with tail rafter is used.

B14 Former Tayasu Gate, Edo Castle (Kyû Edojô Tayasumon)
Kitanomaru Kôen, Chiyoda-ku, Tôkyô
(Plan IV, 1B. Kudanshita Station, Hanzômon, Tôzai and Toei Shinjuku Lines; 3 min. walk)
1636
The first castle to be built on this site was that of Ôta Dôkan (1432–1486), a vassal of a branch of the Uesugi family. Built in 1457, it is thought to have been located where the main enclosure and second enclosure of Edo Castle were eventually constructed. In 1590 Tokugawa Ieyasu formally took possession of Edo Castle. He found dilapidated buildings on high ground overlooking a cove. The castle was protected by a moat and simple embankments of earth rather than stone. Ieyasu embarked on the construction of a new castle and the development of infrastructure for an urban area. After his victory in the battle of Sekigahara and his appointment to shôgun, Ieyasu became the ruler of Japan. The construction of Edo Castle and Edo became a national project to which all daimyô were obligated to contribute.

Tôdô Takatora (1556–1630), a daimyô experienced in building castles was put in charge of overall planning of the castle. The project began in 1604 with the construction of boats to carry rocks quarried in Izu, now in Shizuoka Prefecture, to Edo. Each daimyô was assigned a specific part of the works. The main enclosure, second enclosure (*ninomaru*), third enclosure (*sannomaru*), castle keep (*tenshu*) and stonework were constructed by 1607. The rebuilding of the old continued along with new construction. It was not until 1636, during the rule of Iemitsu, the third shôgun, that the last remaining stretch of the outer defensive perimeter was finished. In 1640, the donjon was rebuilt after a fire, and the castle was at last complete. Edo Castle was by then the largest castle in Japan and possibly the world. The outer defensive perimeter (*gaikaku*), defined by a moat 50 meters wide, was nearly 16 kilometers long. The inner defensive perimeter (*naikaku*) consisted of moats and walls 6.4 kilometers long. In fact, the inner and outer moats were connected, forming a spiral that cut through much of Edo.

B14 Former Tayasu Gate, Edo Castle (Kyû Edojô Tayasumon)

The inner defensive perimeter had eleven gates, the main gate being Omotemon. The main enclosure or *hommaru* was the most important part of the domain inside the gates. The *hommaru* was 0.365 square kilometer in area; it included the keep and ten towers as well as the shogunal residence and the offices of the government.

The castle keep or donjon, which had once combined the functions of residence, watchtower and defensive structure, had already ceased to serve as a residence in earlier castles built by Hideyoshi. However, in the early Edo period the donjon was a powerful symbol of authority. Designed by the master builder Kôra Munehiro, the keep stood in the innermost (that is, the northwestern) area of the main enclosure, on a raised granite base. The splendid timber-framed structure was five-storied and measured 58.64 meters from the ground to the ridge. The roofs featured triangular and curved gables, and gilded »dolphin tiles« adorned the ridge of the top roof. Inside, there were six floors, including a bottom floor built into the raised base of the castle.

The single-story residential quarters at the base of the keep were divided into: Omote (Exterior), the official areas of the palace; Nakaoku (Middle Interior), the private domain of the shôgun; and Ôoku (Great Interior), the domain of Tokugawa womenfolk, who included the shôgun's wife and concubines. The last was an area to which no man other than the shôgun generally had access. Also within the inner defensive perimeter was the west enclosure, which served as the residence of a retired shôgun or the son of the shôgun. Sandwiched between the main enclosure and the west enclosure was Momijiyama, an area in which Tokugawa shrines were located. A wooded area called Fukiage to the west and an eastern area occupied by residences of officials were also within the *naikaku*.

The Great Meireki Fire of 1657 devastated Edo and caused many deaths. The fire consumed the keep and other castle structures as well as daimyô residences. Reconstruction of the castle began with the foundation several months later. Scorched stones were replaced. By 1659, the shogunal residence in the main enclosure had been rebuilt. The *tenshu*, however, was never built, an influential official of the shogunate having voiced doubts about the continued military value of a keep. The stone base of the keep still stands in the East Garden of the Imperial Palace.

Daimyô were prohibited by the shogunate from building new fortifications for themselves, and work on Edo Castle never again focused on its military aspects after the Great Meireki Fire. As a result, Edo Castle as it was in1640 represented the culmination of castle-construction in Japan. Many of the buildings within the castle were destroyed by fires in 1844 and the 1860s, and the grounds were neglected. In 1868, after the castle was handed over to imperial forces and Emperor Meiji moved in, the only serviceable buildings for his temporary palace were in the west enclosure.

Although rebuilt several times since the Meiji Restoration, the Imperial Palace still occupies what was once the west enclosure of Edo Castle. The main enclosure as well as the second and third enclosures have been transformed into the East Garden of the Imperial Palace (Higashi Gyoen). A number of daimyô including the Aizu-Wakamatsu branch of the Matsudaira had their residences in what is now the Outer Garden (Kokyô Gaien). Today, the north enclosure is Kitanomaru Kôen, a national park.

The only superstructure in Edo Castle that survives from before the Great Meireki Fire is the gate known as Tayasumon, located in what was once the northwestern tip of the *naikaku*. This type of gate is called *masugatamon*. It is in fact a pair of gates, arranged on two adjacent sides of a small courtyard enclosed by earthwork, or as in this case, stone walls. The outer gate called *kôraimon*, facing north, is a one-story structure, one bay wide, with a tiled gable roof. A pair of auxiliary columns reinforce the main columns, and these buttresses too are roofed. Facing west, the second, inner gate called *yaguramon* (»tower gate«) is a two-story structure. The upper story, destroyed during the Great Kantô Earthquake of 1923, was restored in 1963. The lower story consists of four main columns, with the main doors and the side doors leading to a passageway 10.1 meters wide. The unpainted wood members are partly clad with copper plates. The second story, 19 bays wide and four bays deep, has a *hongawara*-tile gable roof. The walls are covered with clay. The upper story was used as a magazine, or in case of attack, as a defensive position for firing on the enemy. A stone drop (*ishiotoshi*) is also provided. Similar to machicolation, the stone drop was a hole in the floor of a projected portion of the structure that enabled defenders to drop stones or fire on the enemy below.

See also B27, B28, B30.

B15 Tengôan

B15 Tengôan
Tôkyô National Museum, 13 Ueno Kôen, Taitô-ku, Tôkyô (see A1)
1637?
Kobori Enshû
Tengôan is a tea house originally built by Kobori Enshû (1579–1647) on the grounds of his residence in Fushimi, Kyôto. Enshû served Toyotomi Hideyoshi and later the Tokugawas. As the commissioner of public works for the Tokugawas, he oversaw the construction of Fushimi, Nijô and Edo castles. He designed gardens in Kyôto for Sentô Palace, the Ninomaru compound of Nijô Castle, Konchiin of Nanzenji and Kohôan of Daitokuji. Enshû was also a master of tea, who had studied under Furuta Oribe. Tengôan, which got its name from the word *tengô*, meaning jest or prank, is said to have been a small, highly unusual tea house, with two regular-sized tatami and one smaller, *daime* mat and a structure that could be easily transported and assembled anywhere. It became the property of Jakkôin, a famous convent in Kyôto, where it remained until 1868. After subsequent changes of ownership, it was donated to the Tôkyô National Museum. The present tea house, which stands in the garden behind the main building of the Tôkyô National Museum, differs from old drawings of the original Tengôan, and the materials too seem to have been replaced, though when precisely the alterations were made is not clear. The tea house proper has a gable roof finished with cypress bark, and a separate wing, housing a four-mat ante-room and a four-and-a-half-mat reception room, has a tiled gable roof.

B16 Main Hall, Kan'eiji (Kan'eiji Komponchûdô)
1-14-11 Ueno Sakuragi, Taitô-ku, Tôkyô
(Plan III, 3A. JR Ueno Station; 13 min. walk)
1638
The present Main Hall of Kan'eiji was transferred in 1879 from Kita'in, where it had been called the Honjidô, to replace a structure destroyed in the Battle of Ueno in 1868. Seven bays square in plan, the hall has a tiled hip-and-gable roof with a three-bay wide canopy in front. A veranda with a balustrade encircles the front

and the sides of the hall. The middle three bays of the façade have paneled doors; the side bays are equipped with suspended screens. The hall is basically in the Japanese style.

See also B9, B18, B37, B52.

B17 Guest Hall, Shoin and Kuri, Kita'in (Kita'in Kyakuden, Shoin, Kuri)

1-20-1 Kosemba-chô, Kawagoe City, Saitama Prefecture

(Plan XX, 3B. [1] Honkawagoe Station, Seibu Shinjuku Line; 10 min. walk. [2] Kawagoe Station, JR Kawagoe and Tôbu Tôjô Lines; 20 min. walk)

1639

Kita'in, known popularly as »Kawagoe-daishi«, is said to have been founded in 830 by the Tendai-sect priest Ennin (794–864). The temple was destroyed by fire in 1205, but in 1296 it was revived by Sonkai. Muryôjuji, as it was then known, became the center for the Tendai sect in the Kantô region. In 1537, however, the temple burned again in fighting that took place when Hôjô Ujitsuna (1486–1541), a military leader of the Period of Warring States, attacked Kawagoe Castle. For over a half century, the temple lay in ruins. Then Tenkai (1536 to 1643) became the abbot in 1599. As a trusted advisor of Tokugawa Ieyasu, the founder of the Tokugawa shogunate, Tenkai succeeded in getting shogunal support for the revival of the temple. Muryôjuji was divided then into three compounds – Minami'in, Naka'in and Kita'in – and because Tenkai lived in Kita'in, the entire temple came to be called by that name.

Ieyasu had told Tenkai and other confidants before his death that he wanted his remains kept at Mt. Kunô in what is now Shizuoka City, Shizuoka Prefecture, for a year and then buried in a small hall in Nikkô. Tenkai had already been charged with the administration of Nikkô, a religious center that had for a time fallen into neglect. After Ieyasu died on 1 June 1616, Tenkai was instrumental in having Ieyasu posthumously deified as *Tôshô daigongen* or »Great Avatar Illuminating the East«. A year later, the remains of the first Tokugawa shôgun were taken from Mt. Kunô. The procession followed the Tokaidô highway, passing through Mishima and Odawara. Following a four-day stop at Kita'in, where services were held, it continued on to Nikkô, where the final services were directed by Tenkai. Subsequently, in 1645, the shrine at Nikkô was elevated to a *gû*, a sign of high status, and came to be called Tôshôgû.

Meanwhile, Tenkai had begun to focus his attention on Kan'eiji in Ueno, and in 1625, the center of the Tendai sect in the Kantô region was switched from Kita'in to Kan'eiji.

A fire in 1638 destroyed much of Kawagoe Castle and the castle-town, including Kita'in. The only major temple structure to survive was the gate to the temple (Sammon). Reconstruction work was begun the same year and essentially completed by 1640. The existing structures at Kita'in, including the Jiedô (a hall dedicated to Ryôgen, the 18th head of Enryakuji) which now serves as the Main Hall, date mostly from this period. The present Main Hall of Kan'eiji was built at the time but moved to Ueno in 1879. Reconstruction was aided, it is said, by a donation by the shogunate under the third shôgun, Iemitsu, of a palatial annex that had stood on the hill known as Momijiyama within Edo Castle. This annex, dismantled and transferred to Kita'in in 1638, is thought to be the Kyakuden, Shoin and Kuri.

The gate to Kita'in is at the eastern end of the compound. Dating from 1632, the Sammon is a four-footed gate with a tiled gable roof. Passing through the gate, one comes upon the Tahôtô, a one-story pagoda with a square lower portion and a cylindrical upper portion. This pagoda, dating from 1639, underwent restoration and was moved to its present location in 1973.

The Kyakuden, Shoin and Kuri are located beyond the Tahôtô, to the right of the Main Hall (Jiedô), to which they are connected by a roofed passageway. These structures are arranged on three sides of a small courtyard. To the east is the Kuri, which was used as the kitchen and offices of the temple and to which the *genkan* is attached. The Shoin and the Kyakuden, which were used as residential quarters and reception areas, are to the north and west, respectively. Visitors may not enter by way of the formal entrance; a visitors' entrance is at the easternmost end of the Kuri.

The Kyakuden is a one-story structure, eight bays wide and five bays deep, with a shingled hip-and-gable roof. It has six rooms: three rooms facing the veranda and the garden beyond, and three inner rooms. Iemitsu is said to have been born in the inner room at the far end of the building, the so-called Jôdan-no-Ma, which is twelve-and-a-half tatami mats in size. It has a tokonoma alcove, staggered shelving, and sliding screens covered with landscape paintings attributed to Kanô Tan'yû (1602–1674), a leading artist of the Kanô school. The coffered ceiling is painted with 81 floral patterns. A bath and toilet are provided next to this room.

B17 Guest Hall, Shoin and Kuri, Kita'in (Kita'in Kyakuden, Shoin, Kuri)

The Shoin, six bays wide and five bays deep, has a shingled hip-and-gable roof. Of its four rooms, the two that are eight tatami mats in size have tokonoma alcoves. These rooms are said to have been occupied by Iemitsu's nurse, Kasuga no Tsubone, whose adroit maneuvers eventually enabled Iemitsu to prevail over his brother and to become shôgun.

See also B19, B20.

B18 Former Pagoda, Kan'eiji (Kyû Kan'eiji Gojûnotô)

Ueno Zoo, Ueno Kôen, Taitô-ku, Tôkyô

(Plan III, 3B. JR Ueno Station; 10 min. walk)

1639

Kôra Munehiro and Kôra Munehisa

Originally a part of Ueno Tôshôgû, this pagoda became a part of Kan'eiji in the Meiji period, when the Tôshôgû and Kan'eiji became separate entities; it was given to Tôkyô in 1958. The structure stands within the grounds of the zoo and is surrounded by a pond.

The donor of the pagoda, Doi Toshikatsu (1573 to 1644), was at the time a *tairô* or great elder of the shogunate. The pagoda replaced a structure donated by him in 1631 that had been destroyed in a fire and is the work of Kôra Munehiro (1574–1646), the master builder responsible for the Taitokuin Mausoleum in Shiba and Nikkô Tôshôgû, and his son, Kôra Munehisa. The five-story Japanese-style structure is approximately 36.4 meters in height. Three bays square in plan, it has a copper-plate roof on the top and *hongawara*-tiled lower roofs. Inside were wooden statues of Miroku, Yakushi, Shaka and Amida, respectively the Buddha of the future, the Buddha of healing, the historical Buddha and the Buddha of light. The frog-leg struts on the first story feature animals of the Chinese zodiac; the tail rafters on the corner brackets have carved dragon heads.

B19 Main Hall and Karamon, Tôshôgû (Tôshôgû Honden, Karamon)

1-21-1 Kosemba-chô, Kawagoe City, Saitama Prefecture

(Plan XX, 3B. [1] Honkawagoe Station, Seibu Shinjuku Line; 10 min. walk. [2] Kawagoe Station, JR Kawagoe and Tôbu Tôjô Lines; 20 min. walk)

1640

The procession that carried the remains of Tokugawa Ieyasu, the founder of the shogunate, from Mt. Kunô in what is now Shizuoka City, Shizuoka Prefecture, to their final resting place in Nikkô in Tochigi Prefecture a year after his death in 1616 stopped at Kita'in, where services were held for four days. The stopover testified to the influence of Tenkai, who, as the abbot of the temple, had become a close advisor to Ieyasu, and first established a link between the cult of Ieyasu and the temple. In 1646, the shrine in Nikkô where Ieyasu's remains were interred was elevated to the high status of a *gû* by Emperor Go-Kômyô – thus putting it on the same level as Ise Shrine – and came to be called Tôshôgû. Other shrines dedicated to Ieyasu, including this one, subsequently came to be called by the same name.

B18 Former Pagoda, Kan'eiji (Kyû Kan'eiji Gojûnotô)

In 1633, Tenkai built a shrine to Ieyasu on top of a man-made hill at Kita'in, but this was destroyed in the Great Kawagoe Fire of 1638. The Tôshôgû that survives today to the south of Kita'in was built in 1640 by the third shôgun, Iemitsu. The Tôshôgû in Kawagoe, unlike the one in Nikkô, is in the *nagare* style. One side of the copper-tile gable roof extends over the front steps and the lower veranda. The building proper (*moya*) is three bays wide. The Main Hall, ornamented with metalwork and colors, is surrounded by a low, louvered wall with a tile roof, in which a gate with a curved gable roof has been built in front.

The Worship Hall and Offering Hall are situated in front of the Main Hall. The Worship Hall, three bays wide and two bays deep in plan, has a copper-tile hip-and-gable roof. In front, a part of the roof extends to form a canopy one bay wide. The Offering Hall is attached to the rear of the Worship Hall. One bay wide and two bays deep, it has a copper hip-and-gable roof.

B20 Jigendô, Kita'in (Kita'in Jigendô)
Kita'in (see B17)
1645
On the south side of the compound of Kita'in is a small tumulus dating from the seventh century. On top stands the Jigendô, a small hall dedicated to Tenkai, the influential priest who was abbot of the temple. Said to have been built on the order of Iemitsu, the third shôgun, two years after Tenkai's death at the age of 108, it is a one-story structure, three bays square in plan, with a *hongawara*-tile pyramidal roof. Inside is a coffer holding a wooden statue of Tenkai.

B21 Niten Gate, Sensôji (Sensôji Nitemmon)
2-3-1 Asakusa, Taitô-ku, Tôkyô
(Plan I, 2A. Asakusa Station, Ginza, Toei Asakusa and Tôbu Isesaki Lines; 3 min. walk)
c. 1649
Sensôji, which formerly belonged to the Tendai sect, has been the head temple of the Shôkannon sect of Buddhism since 1950. Dedicated to the Shôkannon or Shôkanzeon, one of the forms of Kannon, it traces its origin to the discovery of a gold statue in 628 by two brothers, Hinokuma Hamanari and Hinokuma Takenari, who were fishing in the lower part of what is now Sumida River. The brothers turned it over to the head of the village, Haji no Nakatomo, who realized that this was an image of Kannon. Nakatomo made his residence into a temple enshrining the statue and himself became a priest.

The temple has been destroyed numerous times but rebuilt each time. It was already a center of worship for Kannon by the time the Tokugawa shogunate established itself in Edo. The temple was granted land yielding 500 *koku* of rice and special status by the shogunate. A Toshôgû was built in the compound but destroyed by fire in 1641. The temple structures were destroyed in World War II with the exception of the Nitemmon (1618) and the Dempôin, the abbot's residence (1777). The Main Hall was rebuilt in 1958 and the Pagoda in 1974, both in reinforced concrete.The Kaminarimon, the main gate of Sensôji, is a 1960 reconstruction in reinforced concrete of a wood structure – depicted in a Hiroshige woodblock print – that was destroyed by fire in 1865.

After serving as a subordinate temple, first to Kan'eiji and then to Enryakuji in Kyôto, Sensôji left the Tendai sect in 1950 and became the head temple of the Shôkannon sect.

Nitemmon on the east side of the compound served as the gate to the Tôshôgû. The eight-footed gate has a *hongawara*-tiled gable roof. There are three bays, with the portal in the middle bay. Since 1884, figures of two of the Four Heavenly Kings (Shitennô), namely Zôchôten and Jikokuten, have been installed in the side bays of the gate. The characters for »Nitemmon« on the plaque hung on the gate are by Sanjô Sanetomi (1837–1891), a political leader in the Meiji Restoration.

See also B22.

B22 Main Hall, Offering Hall and Worship Hall, Asakusa Shrine (Asakusa Jinja Honden, Heiden, Haiden)
Sensôji (see B21)
c. 1649
Asakusa Shrine, the guardian shrine of Sensôji, is located in the northeastern corner of the compound. It is dedicated to the Hinokuma brothers and Haji no Nakatomo who are said to have founded the temple. (Tokugawa Ieyasu was later added to the dedicatees.) Originally called »Sansha gongen«, the shrine was given its present name in the early Meiji period. The present buildings were constructed by the third shôgun, Iemitsu, after fire had destroyed earlier structures.

The shrine is a variation on the arrangement known as *gongen zukuri*. The Main Hall, located at the very back of the complex, is a *nagare*-style structure three bays wide with a copper-plate gable roof that extends on one side over the entrance. The Offering Hall is one bay wide and three bays deep, with a copper-plate hip-and-gable roof that is joined to the front of the Main Hall to form a T-shape in plan. In front of all this is the Worship Hall, which is seven bays wide and three bays deep, with a tiled hip-and-gable roof. A three-bay wide canopy is added. The simplicity of the ornament is characteristic of early Edo-period shrines.

B23 Rinshunkaku (former Iwade Goten)
Sankeien (see A8)
1649
Iwade Goten was a villa of the daimyô of Kii, one of the three collateral Tokugawa houses (Gosanke). The villa stood on the river Kinokawa in what is now Wakayama Prefecture. An excellent example of *sukiya* architecture, it was constructed for the elite of the samurai class, whereas the more famous Katsura Detached Palace in Kyôto was built for court aristocrats. The former Tokugawa villa was transferred to Sankeien in 1915 and renamed Rinshunkaku. (It was originally believed to be a part of the Jurakutei, the Momoyama-period palace of Toyotomi Hideyoshi; its true provenance was discovered only during repairs after World War II.) Rinshunkaku displays an elegant simplicity of materials, as in its unpainted wood members, yet it is also ornamented with paintings and sculptures in strategic places. The floor plan, with its zigzag arrangement, is characterized by a studied irregularity or asymmetry of form.

B23 Rinshunkaku (former Iwade Goten)

Rinshunkaku stands by a pond in the inner garden. The villa is actually three buildings. Closest to the entrance to the inner garden is the first building, a one-story structure with a cypress-bark hip-and-gable roof and a shingled pent roof; this includes the entrance with a floored area in front, chambers known as Tsuru-no-ma, Shôshô-no-ma, Kachô-no-ma and Daisu-no-ma and a veranda. The intricate waves carved into the transom between Shôshô-no-ma and Kachô-no-ma were once covered with silver foil. The transom is attributed to Momota Ryûei. The second building, a one-story structure, has a cypress-bark rectangular hip-and-gable roof with a shingled pent roof; it includes the chambers known as Naniwa-no-ma, Kinki-shoga-no-ma, Suminoe-no-ma and Tsunagi-no-ma and a veranda. A bath and toilet are attached. The transom in Naniwa-no-ma combines carved chrysanthemums and framed cards on which poetry has been written; the transom is believed to date from the first half of the eighteenth century. The Suminoe-no-ma has the decorative features of the shoin style, namely, tokonoma alcove, staggered shelves and *tsukeshoin* alcove, although the last feature is in a simplified form. Furthest from the entrance is the third building, a two-story structure with a cypress-bark rectangular hip roof on top and a shingled lower roof. (This structure was originally arrranged behind the first building.) Tengaku-no-ma and Tsugi-no-ma and a veranda are the chambers on the first floor; Murasame-no-ma and Tsugi-no-ma are on the second floor. Tengaku-no-ma, which has a tokonoma alcove and staggered shelves, also has screens painted by Kanô Yasunobu and an unusual transom that incorporates actual flutes and pipes. Mu*rasame-no-ma* (»Passing Shower Room«), which is open on three sides, is designed for enjoying the scenery. Cards with *Hyakunin isshu* (Single Poems by One Hundred Poets) are displayed above the lintel.

B24 Tôshôgû
9-88 Ueno Kôen, Taitô-ku, Tôkyô
(Plan III, 3B. JR Ueno Station; 10 min. walk)
1651
Tôshôgu, shrines dedicated to Tokugawa Ieyasu, who was deified after his death, were built in various parts of Japan. The most famous are those in Nikkô and Kunôzan. In Edo, two such shrines were built within Edo Castle; Zôjôji and Sensôji also had Tôshôgû within their compounds. The origin of the Ueno Tôshôgû is said to have been a shrine built in 1627 by the daimyô Tôdô Takatora (1556–1630) within his estate in Ueno. In 1650, Iemitsu, the third Tokugawa shôgun, ordered the original shrine in Ueno replaced by a more splendid structure, and the project was completed in the following year. The gilded shrine is now referred to as Konjikidô (Golden Hall), a name it shares with the more famous Fujiwara-era structure of Chûsonji, a temple in Hiraizumi, Iwate Prefecture.

B24 Tôshôgû

The Karamon, a gate with a curved gable roof, is gilded and ornamented with sculpture. The four panels depicting dragons on the inside and the outside of the gate are credited to Hidari Jingorô (late 16th to early 17th century), the carpenter and sculptor whose works include the »sleeping cat« in Nikkô Tôshôgû. The dragons were so lifelike, they were rumored to slip out at night to drink from Shinobazu Pond. The shrine is enclosed by a roofed wall with a latticed middle level and sculptures on the top and bottom. This wall was also gilded but at present only possesses its undercoat of red lacquer.

The shrine itself is a representative example of a *gongen-zukuri* shrine from the early Edo period. In this arrangement, which had already developed by the Heian period ((794–1185), a worship hall in front and a main hall to the rear are joined by an intermediate space that was stone-floored at first but in time came to be floored in tatami. At Ueno, the Worship Hall and the Main Hall are joined by an Offering Hall that is slightly lower in floor level. The whole forms a T-shape in plan. The Worship Hall is seven bays wide and three bays deep, with a copper-tile hip-and-gable roof. There are doors installed in the middle three bays in front, the other bays being equipped with suspended screens. The Offering Hall is three bays square in plan. The Main Hall, also three bays square in plan, has a copper-tile hip-and-gable roof.

The Main Hall is divided into front and rear portions by paneled doors, and statues of Iemitsu, Yoshimune, the eighth shôgun (1684–1751), and others are installed in the innermost area of the hall.