

Honmaru Palace Audio Guide

01.Nakanokuchibeya Hall

Welcome to Nagoya Castle Honmaru Palace today. I am the first Shogun of Edo shogunete ,and the found of the City of Nagoya ,Tokugawa Ieyasu. Nagoya Castle was built in 1610 on the order of myself. I am the warlord who ultimately emerged victoriousness from the civil war that engulfed much of Japan from the second half of the 15th century until the early 17th century. I made Edo, today's Tokyo, the political center of the country by establishing my administration there, which was called the Edo *bakufu* ,*shogunate*. My Tokugawa administration ruled Japan for the ensuing 260 years. This period in history is today called the Edo period.

The first lord of Nagoya Castle was Tokugawa Yoshinao, the ninth son of myself. Honmaru Palace, where we are now, was completed in 1615. The palace was originally intended as a place where the lord of the castle could receive important guests, and as the living quarters of the lord and his family. The palace underwent a major renovation in 1634 to turn it into lodging for the exclusive use of the shogun. A shogun was the most powerful person in a samurai administration, a hereditary post held [from the 17th century onward] by members of families descending from me. The Tokugawa shoguns resided in Tokyo, but stayed in Nagoya on their way to and from Kyoto, which was why Honmaru Palace was renovated extensively.

A prime example of samurai-built palace architecture, Honmaru Palace of Nagoya Castle remained in an excellent state of preservation well into modern times, becoming, in 1930, the first castle in the country to be designated a National Treasure. However, it was razed to the ground in 1945 by U.S. aerial bombing during WWII.

The reconstruction of Honmaru Palace began in 2009 and was completed in 2018. The palace was opened to the public in the same year. Both the exterior and interior faithfully recreate the palace as it was refurbished in 1634.

The audio guide will take you through the highlights of Honmaru Palace. Please continue the tour by following the visitor route. Just follow me,Tokuwaga Ieyasu.

02. Oroka

The original Honmaru Palace was destroyed by aerial bombardment. But the original sliding screen paintings and ceiling paintings that adorned the palace have miraculously survived as they had been removed and evacuated beforehand. Today there are 1,047 such paintings, which are designated as Important Cultural Properties.

Many photographic records of Nagoya Castle had been made before it was lost to war, as well as many detailed measured drawings of the castle buildings, both of which also escaped war damage and survive to this day. These abundant records make the accurate reconstruction of Honmaru Palace possible. Nagoya Castle is most likely the only Japanese castle which allows reconstruction to such an accurate degree.

We are now in the Oroka, a grand corridor connecting the building called the Genkan and the building called the Omote Shoin. Please note the floorboards. Each is a single piece of solid wood. The corridor is roughly 6 m wide. Even with the advent of modern technology, sourcing flawless solid planks of this length is as difficult today as it was when the original castle was built. Top-quality wood was used because the corridor was where every guest to the castle passed.

03. *Ichino-ma of the Genkan*

We have just entered a building called the Genkan, or entrance hall. This is where guests, who had come for official audiences with the lord of Nagoya Castle, took a short break.

The room nearer to you is called the Ichino-ma. Please take a look inside. The surrounding walls and sliding screens are painted with the images of tigers and leopards. The painting on the sliding screens on the right is titled *Chikurin hyoko-zu, or Bomboo Grove, Leopards and Tigers*. It depicts tigers and leopards frolicking in a bamboo grove.

Tigers are not found in the wild in Japan, but the tradition of associating tigers with magical, auspicious power had been imported from China. The tiger and leopard were considered the male and female of the same species of animal.

The paintings inside the Honmaru Palace were painted by the artists who belonged to the Kano School. Kano School artists were court painters to the Tokugawa *bakufu*, the shogunate, and played a central role in Japanese art throughout the Edo Period.

The paintings in front of us are reproduction copies of screen paintings, made by specialists using the same techniques and materials as the original sliding screen paintings that had escaped war damage. The originals were thoroughly examined to determine the original hues, techniques and mediums, resulting in reconstructions that convey the resplendence of the freshly painted 17th century originals.

04. *Ni-no-ma of the Genkan and Kurumayose*

This room is called the Ni-no-ma of the Genkan. Again, the room's walls and sliding screens are populated with numerous tiger and leopard images. Nagoya Castle's tigers invariably look jolly. This room was where guests to the castle were first shown in, so the tigers must have been seen by every guest waiting for his or her audience with the lord. It was these pictures that the guests contemplated as they waited anxiously but excitedly, wondering what the lord would be like, and what splendor awaited in the rooms ahead.

Please note the ceiling. The ceiling boards are supported by long battens spanning the width of the room. This style of ceiling is known as a *saobuchi* ceiling. The style of ceiling was dictated by the prestige of the room. The place was an entrance hall, so the style is correspondingly humble compared to other rooms in the palace. In the course of this tour, we will come across rooms of greater prestige, with correspondingly more elaborate ceilings.

Please look behind you. This section is called the Kurumayose, or carriage entrance. It was the official entrance to the palace. Guests originally entered and exited the palace here.

I ordered the construction of Nagoya Castle, fought the last battle of my life in 1615, when I took on the Toyotomi clan at Osaka Castle in what is known as the Summer Campaign of the Siege of Osaka. I defeated and overthrew the Toyotomi clan, thereby ending the war-torn era. I went forth to my last battle from this very same entrance.

05. *San-no-ma of the Omote Shoin*

We are now inside the building called the Omote Shoin, or main hall. This was where the lord of the castle officially received his guests. The Omote Shoin is the largest among the 13 buildings that constitute Honmaru Palace.

The outermost room of the Omote Shoin is called the San-no-ma, or tertiary room. This is followed by the Ni-no-ma, or secondary room, followed by the Ichi-no-ma, or primary room. The further you go inside the building, the more prestigious the room will get.

Please look inside. The depicted animals are civets, also known as musk cats. The picture inside this room is titled *Jakoneko-zu*, meaning “picture of musk cats.” Civets are native to Indonesia, and are not found in the wild in Japan. The idea that civets are auspicious, wondrous creatures was imported from China. Things painted around the civets are summer plants, such as Hall crabapple, a waterside flowering tree belonging to the rose family.

Please note the ceiling. The ceiling boards are supported by grids formed by pieces of wood. This type of ceiling is known as a *go* ceiling. This style of ceiling was adopted for higher-ranking rooms than the *saobuchi* ceiling seen in the entrance hall. The Omote Shoin, where the lord of the castle met his guests, was more prestigious than the Genkan, where the guests took a moment’s rest. The corridor of the Omote Shoin also adopts the *go* ceiling.

06. *Ni-no-ma of the Omote Shoin*

The next room is called the Ni-no-ma, or secondary room. Please look at the sliding screens on the right. The painting is titled *Maki Kaede Tsubaki-zu*, which literally means, “picture of chinese black pine, maple tree and camellia.” The paintings in this room depict autumn plants and flowers. Please take a close look at the gap between the two central sliding screens. If you happen to be visiting in summer, when the sliding screens are kept open, please look instead at the gap between the sliding screen on the far left and the pillar next to it. Note that the sliding screens have latches.

The period between the early 17th century and second half of the 19th century, when we, the Tokugawa clan ruled Japan, is called the Edo Period. Edo Japan had a strict class system. The social or official rank of the visitor determined whether he or she would be granted a face-to-face audience with the lord of the castle. Those not permitted a face-to-face audience were shown into the San-no-ma, or tertiary room of the Omote Shoin. The sliding screens were closed and latched before the lord came to speak, thus keeping the lord well-concealed from those in the San-no-ma.

Please look at the sliding screens on the left. The painting is titled *Matsu Kaede Kincho-zu*, which literally means “picture of pine tree, maple tree and birds.” Please look at the wall directly in front of you. There are no paintings here. The rule of the Tokugawa administration ended in 1868, when Japan began its progress toward becoming a modern state. At the time, this building was for a period turned into the headquarters of the newly created army, which was probably when the painting originally adorning this wall was removed. There are no existing photographic or other concrete records of the lost painting, and the reconstructed Honmaru Palace chose not to fill the wall based on speculation, which is why the wall remains bare.

07. *Ichino-ma* and *Jodan-no-ma* of the *Omote Shoin*

The room closest to you is called the *Ichino-ma*, or primary room, and the raised room at the back is called the *Jodan-no-ma*, or the raised room. The *Ichino-ma* was where the highest-ranking guests were shown in and seated. The lord of the castle sat in the *Jodan-no-ma*, facing his guests for the audience.

The painting in the *Ichino-ma* is titled *Oka Kiji-zu*, meaning “picture of cherry blossoms and pheasants.” It depicts the very auspicious subject matter of pheasants frolicking under cherry blossoms.

Please take a look at the ceiling. Each coffer, or grid, has finer wooden latticework grids within it. This type of ceiling is known as a *kogumi go* ceiling, a style used for higher-ranking rooms than ordinary *go* ceilings.

Please look at the *Jodan-no-ma*, the raised room at the back. This room boasts lavish *zashiki kazari*, or decorative architectural elements designed to demonstrate the authority of the lord of the castle. The central alcove, painted with a large image of a pine tree, is called the *toko*. To the left of the *toko* is the *tsuke-shoin*, a desk-like ledge protruding slightly into the corridor.

To the right of the *toko* are the *chigai-dana*, or staggered shelves. It's hardly seen, but to the right of the *chigai-dana* are the red-tasseled *chodai-gamae*, which are decorative false doors.

The *zashiki kazari* elements of the *tsuke-shoin*, *toko*, *chigai-dana*, and *chodai-gamae*, arranged from left to right, represent the most prestigious and perfected state of samurai-style *shoin-zukuri* architecture. When guests were to be received, the room would have been further embellished with hanging scrolls, rare ceramics, and items of stationery, demonstrating to the guests the wealth and sophistication of the lord of the castle.

The ceiling of the *Jodan-no-ma* is a coved, raised ceiling finely latticed with wood. This type of ceiling is known as an *oriage kogumi go* ceiling. It was an even higher-ranking ceiling than the type used for the *Ichino-ma*.

For a close-up view of the decorations of the *Jodan-no-ma*, please proceed up to the *tsuke-shoin* to your left.

08. *Nando Ichi-no-ma and Ni-no-ma of the Taimenjo*

This building is called the Taimenjo ,or reception hall. This was where the lord of the castle received followers close to him, such as relatives and high-ranking vassals. The Taimenjo was much like a front room in a modern house.

The Taimenjo has four rooms. We are now in the Nando Ni-no-ma, the second anteroom. The room in front of you is called the Nando Ichi-no-ma, the main anteroom. I remember that the two rooms were used as anterooms where the lord and other occupants of the castle prepared themselves before meeting guests, or awaited their arrival.

The two rooms are painted with examples of *Sansui Kacho-zu*, which literally means “pictures of landscapes, flowers, and birds.” Depicted motifs include *yaezakura* cherry blossoms, waterside birds, and fall foliage, combining elements of spring, summer and autumn in a single composition. The overall palette is softer than the paintings in the Genkan and the Omote Shoin, contributing to the calm atmosphere. Even the lord of Nagoya Castle only surrounded himself with the kind of opulent, gilded sliding screen paintings such as those seen in the Omote Shoin when meeting official guests. Because this was an anteroom for meetings with internal guests, the paintings were kept low key to allow the lord of the castle and other occupants to relax.

09. *Tsugi-no-ma of the Taimenjo*

This room is the called the *Tsugi-no-ma* of the *Taimenjo*, or lower room. This was where visitors close to the lord, such as his relatives and vassals, were shown in. When receiving guests, the lord sat in the *Jodan-no-ma*, the raised room beyond the sliding screens on the left.

The paintings in this room depict views of what is today Wakayama City in Wakayama Prefecture, located south of Osaka Prefecture. The sliding screens on the right show the castle town of Wakayama. Toward the left is Wakanoura Bay in Wakayama. The central and left sliding screens also show views of Wakanoura Bay, which has been a renowned beauty spot for centuries.

The first occupant of Nagoya Castle, which was the seat of the lord of the Owari domain, was my ninth son Tokugawa Yoshinao. Yoshinao's wife Haruhime, or Princess Haru, hailed from the Asano clan in Wakayama. The couple married in 1615, the same year Honmaru Palace was completed. The paintings in this room are symbolized the alliance between Tokugawa clan and Asano, the lord of Wakayama Castle, but also Asano's loyalty to Tokugawa.

Please take a look at the ceiling. It is an *oriage kogumi go* ceiling, also seen in the *Jodan-no-ma* of the *Omote Shoin*. This ceiling is more luxuriously finished than the one in the *Omote Shoin*, however, with applications of black lacquer and gold-leaf-covered ceiling boards.

10. Jodan-no-ma of the Taimenjo

This room is the Jodan-no-ma of the Taimenjo, the raised room. It is painted with views of Kyoto. Kyoto was the capital of Japan for over 1,000 years, and a place rural samurais longed to visit one day.

The *toko* alcove to the left shows figures feasting and bathing at the foot of Atagoyama, or Mount Atago, located in the western part of Kyoto. The *chodai-gamae* decorative false doors in the center depict the Kamo Kurabe-uma, a Shinto ritual unique to Kamigamo Shrine in the north of Kyoto. This divination ritual, which is still held every year on May 5, involves forecasting the future based on the outcomes of races between pairs of horses. The pieces of hardware in this room are very ornate, rivaling those in the Jodan-no-ma of the Omote Shoin, the formal audience room.

The sliding screens on the right show views of the eastern part of Kyoto. Rice planting is taking place in the center. The building depicted on the upper right is Yoshida Shrine in Kyoto. Along with Kamigamo Shrine, Yoshida Shrine is a Shinto shrine closely associated with me. The painting thus highlights places in Kyoto with close links to the Tokugawa clan.

Please look at the ceiling. This one is a double *oriage kogumi go* ceiling, where the center of the ceiling is raised another level. It is the most elaborate ceiling we have seen so far. In theory, the Jodan-no-ma of the Omote Shoin surpasses this room in prestige, but the style of the ceiling is inconsistent with the hierarchy. It is not known why this style of ceiling was chosen for the Taimenjo because even I myself don't remember it clearly.

11. *Sagi-no-roka*

This is Sagi-no-roka, the corridor connecting the Taimenjo and Jorakuden buildings.

The theme of the painting here is a snowscape with willows and herons. A large number of herons are shown among wintry willow trees covered in snow.

Just below the ceiling is a horizontal beam called *nageshi*. In all the other rooms of Honmaru Palace we have seen so far the wall paintings only extended up to the *nageshi*. But in Sagi-no-roka, the paintings continue above the *nageshi*, almost reaching the ceiling. The grids of the *go* ceiling are given a coat of black lacquer and decorated with cross-shaped metal fittings.

The Omoteshoin and Taimenjo buildings we have just seen are examples of Momoyama style architecture. Momoyama style was prevalent during the latter half of the 16th and early 17th centuries. The second half of the 16th century in Japan was when the almost century-long era of political tumult and military conflict was finally coming to an end, thanks to powerful warlords such as Oda Nobunaga, Toyotomi Hideyoshi, and, of course, myself, Tokugawa Ieyasu, who sought to establish a central government. The dynamic and opulent Momoyama style was the product of this age. The murals we have seen so far, painted in bold colors on gold leaf, are quintessential examples of Momoyama style.

From here on this tour will take in the buildings added in 1634, nineteen years after Honmaru Palace was first built. By then the predominant cultural style had shifted to Kan'ei, which was in vogue from the 1620s to 1670s. Kan'ei style was characterized by daintiness, intricate ornamentation, and a light palette. It also drew inspiration from Japanese and Chinese classics.

Nagoya Castle Honmaru Palace is probably the only place in Japan where Momoyama and Kan'ei style architecture can both be appreciated at once.

12. Jorakuden Corridor

We are now in Jorakuden. Please be reminded that Jorakuden was built eighteen years after I, Tokugawa Ieyasu, died. So, I have not seen the Jorakuden myself, and that I am about to tell you is something I have learned from descendants in my afterlife.

The word “joraku” means to visit Kyoto, the then capital of Japan. Jorakuden was built in 1634 as a place for my grandson and third Tokugawa shogun Iemitsu to stay at Nagoya Castle on his way from Edo to Kyoto.

Edo is today’s Tokyo. It was the seat of the Edo *bakufu*, the central government established by myself, Tokugawa Ieyasu, in 1603 to rule the whole country. At the top of this administration was the shogun. I was the first shogun of the Edo *bakufu*, and the hereditary post was held for another 260 years by fifteen generations of my descendants. This period in history is today called the Edo period.

Jorakuden was where the visiting shogun held audiences with his host, the lord of Nagoya Castle, and his elders. The first room after the corridor is San-no-ma, followed by Ni-no-ma and Ichi-no-ma. To the right of Ichi-no-ma is Jodan-no-ma, where the shogun sat.

Please take a look at the corridor. The space above the *nageshi* beams outside the room is painted with images of raging waves hitting rocks, and sea spray. The *nageshi* are punctuated by large, shiny golden nail head covers. Visible inside the room are transom panels called *ranma*, with openwork carving painted in vivid colors. This style of ornament was not current during the period of Momoyama culture, and became widespread only under Kan’ei culture.

Please proceed along the corridor toward the *ranma* further on.

This *ranma* is elaborately carved with an image of a blue bird known as *sanjaku* in Japanese and the red-billed blue magpie in English. The bird is native to China and Vietnam, and it is not found in the wild in Japan, where long-tailed birds were considered auspicious symbols of family prosperity.

Under the *ranma* there was originally a large door made of Japanese cedar boards. The interior space of Honmaru Palace was divided by numerous doors and sliding screens to keep prying eyes out of inner rooms.

13. Jodan-no-ma of Jorakuden

This is Jodan-no-ma, a *tatami*-covered room for the exclusive use of the shogun of the Edo *bakufu*. The shogun sat facing right, and in front of him was the Ichi-no-ma room, located one level below, where the lord and elders of Nagoya Castle sat for audiences.

Jodan-no-ma boasts the most prestigious style of interior decoration in Honmaru Palace. The raised alcove on the near left is the *toko*. Further back, to the right of the *toko* is the *chigai-dana*, or staggered shelves. The wall in front is a *chodaigamae*, with a pair of red-tasseled doors that separate in the middle to open. Beyond is Nando-no-ma, an anteroom used by the shogun. If you look closely, you will see that the pieces of ornamental hardware on the *chodaigamae* are partially decorated with light blue and dark blue enamelwork, a technique that involves fusing a vitreous glaze onto a metal surface by firing.

Please look at the ceiling. This is a double *oriage go* ceiling, where the center of the ceiling is raised twice. The ceiling panels are decorated with paintings of Chinese landscapes and other images. Each panel is painted with a different image within a green painted border.

Please look right, at the *ranma* between Ichi-no-ma. You will probably see a white bird half disappearing into the *ranma*. This is because we are looking at the openwork carving from behind. The *ranma* is intended to be seen from Ichi-no-ma, so we shall now have a look at it from the front.

14. *Ichino-ma of Jorakuden*

This is *Ichino-ma*. The subject matter of the sliding screen and wall paintings in *Ichino-ma* and *Jodan-no-ma* of *Jorakuden* is *Teikan-zu*, which illustrates episodes of good governance by ancient Chinese emperors. The warrior class of feudal Japan looked to those as models for political conduct.

Please look at the *ranma*. *Ichino-ma* is the only room in *Jorakuden* where *ranma* on the front and right can be seen from the correct side. The *ranma* in front is carved with images of cranes and turtles, the one on the right with chickens.

Furthest from us on the right-hand-side *ranma* is a white rooster perched on a drum. Called *Kanko*, this motif also originates in ancient Chinese legend, where an emperor provided a drum for his subjects to sound whenever they had objections to his politics. Because the drum was never used, however, it eventually gathered moss, an indication of how wisely the emperor was ruling. The sculpted image shows a rooster completely at peace atop the redundant instrument.

This room was designed to show off the authority of the shogun sitting in *Jodan-no-ma*. What he saw was less important than how stately he looked. The space was laid out so that the shogun would emerge from behind the most elaborate, decorative architectural elements in the whole palace. This is why the *ranma* faces *Ichino-ma*, and not *Jodan-no-ma*.

15. *Ni-no-ma of Jorakuden*

This is Ni-no-ma, the room you were shown into if you ranked immediately below those admitted to Ichi-no-ma.

The subject matter of the paintings in this room is Kinkishoga-zu, or the Four Accomplishments, which depicts the four pursuits—music, strategy board games, calligraphy, and art appreciation—deemed essential for a person of culture in the ancient Chinese world.

Please look at the sliding screens on the left. The man depicted on the far left is playing a string instrument placed on his knees. Please look at the sliding screens on the right. The third panel from the right shows four or five men and women playing the game of *go*. Please look at the *toko*, the raised alcove in front. Here the painting depicts five men inside a summer house reading and writing. The sliding screens closest to us show people appreciating paintings, although we cannot see this panel from where we are.

Please look at the ceiling. The ceiling panels are decorated with paintings of flowers, birds, and other images. Each panel is painted with a different image within a yellowish-red painted border.

Please look at the upper left *ranma*. This is the wrong side of the chicken *ranma* we saw from Ichi-no-ma. Please look at the upper right *ranma*. The red long-tailed bird is a *kinkei*, or red pheasant. It looks as if it might jump off the *ranma* at any moment. Again, the bird is not native to Japan but to remote mountainous parts of southwest China.

Now, let me draw your attention to the large nail head covers on the *nageshi* above the corridor. A piece of decorative hardware for concealing nail heads on pillars and other members, this oval nail head cover represents a bouquet of flowers. Gold-hued balloon flowers can be seen on the right and left. The dark center represents *noshi* paper—a type of gift wrapping paper—for holding the bouquet together.

These nail head covers are made of copper but appear a shiny gold on the outside. What we call “gilding” today is employed to achieve this effect. If you look closely, you will be able to detect a bunch of grapes represented on the upper half of the *noshi* paper, and a squirrel on the bottom half, which is surprisingly cute.

16. San-no-ma of Jorakuden

This is San-no-ma. Please take a look at the sliding screens on the right. The subject matter of the painting is a snowscape with a plum tree, bamboo stalks, and birds. Although there is snow on the tree, the plum flowers are already beginning to blossom. The second panel from the right shows a pheasant on a plum branch, surrounded by smaller birds in flight. It is intended as an early spring scene.

Please look at the sliding screens directly in front. The painting depicts a summer scene with fluttering herons in a waterside setting.

The sliding screens to the left depict a late autumn scene. We cannot see the whole picture unless the sliding screens are closed, but there is a naked willow tree with white herons perched on it.

The sliding screens closest to us are painted with a winter scene, although we cannot see it from here. There is snow on the bamboo stalks, and sparrows flying about. The sliding screens in this room show the four seasons as represented by plants and birds.

The original sliding screen paintings in Jorakuden were painted by Kano Tanyu. He was court painter to the Tokugawa *bakufu*, and built the foundation of the subsequent success of the Kano school, whose artists played a central role in the production of paintings in Edo-period Japan. Today Kano Tanyu is considered a major figure in the history of Japanese painting.

Please take a look at the ceiling. The ceiling panels are painted with what is called Shippo karakusamon-zu. *Shippo* refers to the cathedral window-like pattern formed by a series of circles. Each ceiling panel contains one circle. Circles are also formed where the ceiling grid members cross each other, creating the visual effect of a running pattern.

Guests admitted to San-no-ma probably could not directly see the shogun seated in Jodan-no-ma. However, the common understanding of the time was that rooms sharing *ranma* panels were interconnected, even if the sliding screens were kept shut. Guests in San-no-ma therefore surely did have audiences with the shogun, even though the shogun was not visible to them.

17. *Ume-no-ma*

This room is called *Ume-no-ma*. It is also a 1634 addition.

Jorakuden, the building we have just seen, was designed for the shogun to have audiences with his guests and subjects. *Ume-no-ma* was built not for the shogun but for those who had come to see the shogun, who would have been asked to wait here until summoned. It also served, I gather, as an anteroom for those appointed to wait on the shogun.

Please look at the *toko* alcove in front, and the wall to the right of the *toko*. The subject matter of the painting is a plum tree in snow. The plum branch is shown stretched horizontally, and the ground is covered with snow. The plum is beginning to blossom, however, indicating that the scene is of early spring.

Although this was an anteroom, it accommodated people who held considerable social rank, or they would not have been granted audiences with the shogun in the first place. This is why the room is equipped with an elaborate *toko* and paintings.

Nagoya Castle Honmaru Palace was intended as accommodations for the shogun. But not all rooms were used by the shogun. Like this room, *Ume-no-ma*, there were also auxiliary rooms and service quarters, such as waiting rooms for guests, kitchens, and serving rooms for plating up food. The next part of the tour covers such behind-the-scenes areas of the palace. These areas, however, still maintain architectural styles appropriate for a shogun's home away from home. I hope you enjoy taking a look at sections of the palace not accessed by the shogun.

18. Kamigozensho part 1

This building is called Kamigozensho. It is also a 1634 addition. This room is Gozenba. There is a central sunken hearth. Please look at the ceiling, where there is a smoke outlet.

When the shogun was staying, food was cooked in the kitchen located to the north of this room. The site of the kitchen, called Kamidaidokoro, is today the museum shop.

Food cooked in the kitchen was brought here to be reheated and arranged on plates. Countless serving trays laden with delicacies from the land and sea were carried to Jorakuden for the shogun's feasts. Hot food was reheated here so that it could be enjoyed at its best.

The area around the sunken hearth is laid with *tatami* mats. In this country, serving rooms such as this normally had floorboards, which were easier to clean than *tatami* in the event of inevitable spillage. However, even if it was impractical to clean, the *tatami* floor was favored over bare boards for its greater prestige, because this room was for ensuring that dishes served to the shogun were plated up and presented looking their best.

19. Kamigozensho part 2

The western half of Kamigozensho is a *tatami*-covered room called Kami-no-ma. Directly in front of us is a raised room called Gojodan. The sliding screens facing us are painted with images of plums, bamboo stalks, and sparrows. In the center is a plum tree in bloom, to the left are lush bamboo stalks, with many sparrows frolicking among them.

Gojodan only has a floor area equivalent to six *tatami* mats. It is also windowless. Nonetheless, its walls and sliding screens are painted with images of weeping cherry blossoms, pine trees, and a waterfall, as well as flowers, birds, and scenes of spring and summer.

Gojodan was where food ready to be served to the shogun was kept. Food brought from the kitchen was first arranged on plates beside the sunken hearth we have just seen. The plates were then arranged on serving trays. Because it was considered disrespectful to place the shogun's serving trays on the floor, they were instead carried to and placed in Gojodan, a raised section of the room, to avoid demeaning them in any way.

The sliding screens of Gojodan were then kept tightly shut. The shogun's food was kept in a room enclosed on all four sides by paintings. The room was most likely manned by a guard as well, to make sure no one came near it without good reason, because nobody wanted the food to be tampered with.

20. Shimogozensho

This place is called Shimogozensho. It was built in 1615. After seeing parts of the palace featuring the newer Kan'ei style prevalent between the 1620s and 70s, this tour returns once again to Momoyama style architecture prevalent in the latter 16th and early 17th centuries.

The building has a central sunken hearth. The ceiling above has a smoke outlet. When the original Honmaru Palace was built in 1615, there was an adjacent kitchen to the east. Food prepared in the kitchen was brought here to be plated up and reheated before being carried to where guests were waiting.

The adjacent kitchen was demolished when Honmaru Palace was extensively renovated in 1634 and was replaced by a new kitchen, called Kamidaidokoro, built to the north, which probably rendered Shimogozensho inconveniently located and therefore redundant.

Please look around you. You will see boards listing the names of the many people whose donations made the reconstruction of Honmaru Palace possible. The names are displayed here to recognize and express appreciation for their generosity. I, Tokugawa Iyasu, wish to take this opportunity to thank donors once again.

This ends our brief tour of Honmaru Palace. I hope you enjoyed it, and wish you a pleasant day here at Nagoya Castle. See you again soon! Farewell!