

Goshoin (Reception Rooms) Unkaku-no-ma (Cloud and Crane Rooms)

18 Ichi-no-ma 19 Ni-no-ma 20 San-no-ma (First, Second, Third Rooms)

These rooms are thought to have been used as reception rooms, as the First Room is equipped with an alcove (*toko-no-ma*) and shelves, with the Second and Third Rooms forming a progression from the First Room. After the building was moved here, during imperial visits by Crown Prince Yoshihito, his chief of staff and a court physician used these rooms. Emperor Meiji named these rooms the Unkaku-no-ma (Cloud and Crane Rooms), after the design of clouds and cranes on the Karakami paper used on the sliding doors. In the First Room, there is a spring and an autumn seashore scene respectively on the small sliding doors above, and below the staggered shelves. The artists and the dates of these paintings are unknown, although they are in the style of the Tsurusawa School.

Sugito-e (painted Japanese cedar wood sliding doors)



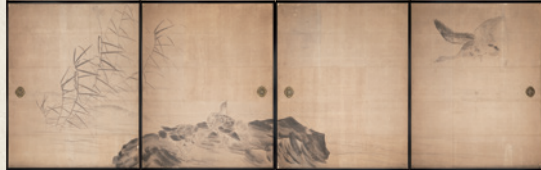
Flower cart, Yagi Kihō

Sugito is a pair of cedar wood sliding doors used to close off a corridor, for example where two buildings meet. These doors are examples of the seven pairs of cedar wood sliding doors in the Honmaru-goten Palace. The sets of cedar sliding doors date from the end of the 18th century to the end of the Edo period (the mid-19th century), reflecting the different dates of the various buildings of the palace. The artists include Nagasawa Roshū, Tsurusawa Tanshin and Goi Yuzan in addition to the artists of the paintings inside the rooms. The doors are painted with tigers and lions, auspicious creatures such as cranes, turtles, and phoenixes, and plants, flowers, and birds. For the large size cedar sliding doors in the entrance hall corridor, a flower cart and Bugaku (a Japanese traditional court dance) were selected as the most suitable themes for an imperial princely family.

Daidokoro oyobi Gan-no-ma (Kitchen and Wild-Goose Room)

21 Gan-no-ma East 22 Gan-no-ma West Nakajima Raishō (Maruyama School)

These rooms were used by the servants. Originally in a different location, the Gan-no-ma rooms were adjoined to the Daidokoro when the palace buildings were moved to the current location. In this relocation, the shelves that had originally been on the east side of the wall on the east Gan-no-ma were moved to the west side of the west Gan-no-ma. The impact of the reorganization can be confirmed from the wall paintings. The *Rogan-zu* (painting of wild-geese and reeds in ink) is by Nakajima Raishō, a talented artist of the Maruyama School. It is thought to have been executed before 1854.



Wild-geese and reeds

Genkan (Entrance Hall)

23 Toritsugi-no-ma (Reception) 24 Genkan-no-ma (Entrance Room) 25 Sisha-no-ma (Messenger Room)

Entering from the Kurumayose carriage porch, there is a large 60-square-meter entrance space formed by the Genkan-no-ma and the Toritsugi-no-ma. The original Genkan had a wooden floor, but after relocation, the floors of the corridor, Toritsugi-no-ma and Sisha-no-ma were all changed to carpeting. Tatami mats have been re-introduced for the flooring of the Toritsugi-no-ma and Sisha-no-ma after 1939. The large partition screen was painted with the *Hato-ni-washi-zu* (painting of waves and an eagle) by Ohara Donshū. During imperial visits by Crown Prince Yoshihito, a large clock and table, a large vase with a flower arrangement, and a bonsai tree decorated the entrance. The stone-floored Kurumayose carriage porch has a *Karahafu* roof, curved gable roof, only used for the highest ranking guests. It originally had a wooden shingle roof which was changed to a copper roof in 1909.



View of the Toritsugi-no-ma from the Genkan-no-ma.



Nijo-jo Castle
(Former Imperial Villa)

Honmaru-goten
Palace



The Honmaru-goten Palace of Nijo-jo Castle was built for the imperial visit of Emperor Go-Mizuno-o in 1626 when the castle grounds were enlarged. The original Honmaru-goten Palace was destroyed in the Great Tenmei Fire of 1788. The present structure was the Katsura-no-miya-goten Palace (family residence) which was originally located to the north of the Kyoto Imperial Palace. After Nijo-jo Castle became an imperial villa in 1884, the main parts of the Katsura-no-miya-goten Palace were moved to the present location in 1894 on the orders of Emperor Meiji (1852–1912). The Honmaru-goten Palace is listed as an Important Cultural Property, since it is the only surviving example of a large scale palace of an imperial princely family from the Edo period (1603–1867). Emperor Meiji named the main rooms, such as the “Shokaku-no-ma” (Pine and Crane Room) and had a framed work of calligraphy with the Chinese characters for “Teiju” (sharing rejoicing feeling) hung in the second-floor imperial chamber. Emperor Meiji gave detailed instructions for the creation of the garden, down to the planting of trees and shrubs. The elegant interior decoration of this important building offers a glimpse of court culture from the Edo period to modern times. From the Meiji era through the Taisho era (1868–1926), the Honmaru-goten Palace was used by Crown Prince Yoshihito, (later Emperor Taisho, 1879–1926), and Crown Prince Hirohito (later Emperor Showa, 1901–1989). In modern times, carpets were laid on the tatami mats and tables and chairs were introduced, along with telephones and electric lighting including chandeliers.

History of the Katsura-no-miya family and Katsura-no-miya-goten Palace

The Katsura-no-miya family was one of the four cadet branches of the imperial family of Japan. The four branches were entitled to ascend the Chrysanthemum throne in the event that the main branch died out. The family was originally called the Hachijo-no-miya family, which was created at the request of the de facto ruler of Japan Toyotomi Hideyoshi (1537–1598), with Prince Toshihito (1579–1629) as its first head. The family name was changed to Katsura-no-miya at the 9th generation, when Prince Takehito (1810–1811) succeeded. When the Kyoto Imperial Palace was destroyed by fire in 1854, the Katsura-no-miya-goten Palace, which was rebuilt to the north of the Kyoto Imperial Palace circa 1849, became the temporary Imperial Palace of Emperor Komei and was called Katsura-gosho (Katsura Imperial Palace). The Palace also served as a temporary residence for Princess Kazunomiya (1846–1877), a younger sister of Emperor Komei, after the arrangement of her marriage to Tokugawa Iemochi, the 14th Shogun, before she went to Edo (present day Tokyo). In the Meiji era (1868–1912), the Emperor and many of the court nobles moved to Tokyo. Approximately 45 noble families remained in Kyoto centered around the 11th head of Katsura-no-miya, Princess Sumiko (1829–1881). In 1881, Princess Sumiko passed away, and the Katsura-no-miya family died out.



Hachijo-no-miya Prince Toshihito
Imperial Household Agency

Chronological Table

	Nijo-jo Castle	Katsura-no-miya-goten Palace
1590		The Hachijo-no-miya family was created at the request of the warlord Toyotomi Hideyoshi. Prince Hachijo Toshihito became the first head of the family.
1603	The castle was built by order of Tokugawa Ieyasu, the first Shogun of the Tokugawa Shogunate.	
1605		The site of the Imadegawa Palace to the north of the Kyoto Imperial Palace was given by the shogunate for the building of a new palace.
1626	The castle was renovated for the imperial visit of Emperor Go-Mizuno-o. The castle grounds were expanded, and the main enclosure and the Honmaru-goten Palace were built.	
1696		The site of the Ishiyakushi Palace to the northeast of the Kyoto Imperial Palace was given by the shogunate for the building of a new palace.
1709		The Ishiyakushi Palace was rebuilt, after a fire in the previous year.
1788	The Honmaru-goten Palace was destroyed in a great fire in Kyoto.	The Imadegawa and Ishiyakushi palaces were destroyed in the fire.
1795		The Ishiyakushi Palace was rebuilt.
Approx. 1849	The Goshoin reception rooms were moved from the Ishiyakushi Palace to the Imadegawa Palace. A Genkan Entrance Hall, Otsune-goten Residential Palace, Daidokoro Kitchen, and the Gan-no-ma Wild-goose Rooms, etc. were built to complete the Katsura-no-miya-goten Palace.	The Katsura-no-miya-goten Palace was rebuilt on the site of the Imadegawa Palace.
1854–1855		After a fire destroyed the Kyoto Imperial Palace, the Katsura-no-miya-goten Palace was temporarily used as the residence of Emperor Komei.
1860		Emperor Komei's younger sister, Princess Kazunomiya, stayed at the Katsura-no-miya-goten Palace.
1861		Princess Kazunomiya was married to Tokugawa Iemochi, the 14 th Shogun.
1862		Princess Sumiko, elder sister of Emperor Komei, became the 11 th head of the Katsura-no-miya family.
1866	A temporary palace was built in the main enclosure for Tokugawa Yoshinobu, the 15 th Shogun.	
1867	Tokugawa Yoshinobu announced his intention to return political power to the Emperor at the Ninomaru-goten Palace.	
1868	Emperor Meiji made an imperial visit to the Nijo-jo Castle. The highest administrative body (Dajokandai) was moved to the castle.	
1871	Kyoto Prefectural Office moved to the Ninomaru-goten Palace.	
1872		Emperor Meiji made his first imperial visit to the Katsura-no-miya-goten Palace. The Emperor visited again in 1877 and 1880.
1881	The temporary palace used by Tokugawa Yoshinobu had been removed by 1881.	Princess Sumiko passed away, and the Katsura-no-miya family died out.
1884	The Castle became an imperial villa, the Nijo Rikyu (Nijo Imperial Villa).	
1894	Some of the buildings of the Katsura-no-miya-goten Palace were moved from the north of the Kyoto Imperial Palace to the main enclosure of the Nijo Imperial Villa to create the current Honmaru-goten Palace.	
1895	Emperor Meiji made an imperial visit to the Honmaru-goten Palace.	
1915	The enthronement banquet of Emperor Taisho was held in the Nijo Imperial Villa. Crown Prince Hirohito (later Emperor Showa) stayed in the Honmaru-goten Palace.	
1939	The Nijo Imperial Villa was given to Kyoto City and became the former Imperial Villa Nijo-jo Castle.	



Honmaru-goten Palace Guide Map



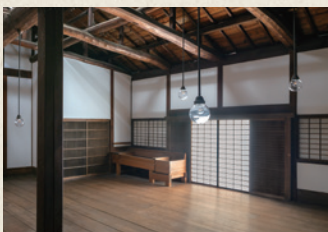
Details for 14 — 17 are on p 6
Details for 18 — 20 are on p 7

Daidokoro oyobi Gan-no-ma (Kitchen and Wild-Goose Room)

Daidokoro oyobi Gan-no-ma (Kitchen and Wild-Goose Room)

Daidokoro (Kitchen)

A sink and water tank are placed to the north of this room where meals were prepared. Normally not open to the public.



Daidokoro:
View of the north side from the south

Details for 21 22 are on p 7

Genkan (Entrance Hall)

- 1 Tenjo-no-ma (Courtiers' Room) 2 Kugyo-no-ma (Court Nobles' Room)

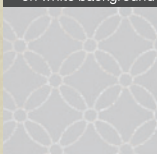
After entering through the Genkan entrance, visitors were shown to one of two waiting rooms, the "Tenjo-no-ma" (Courtiers' Room) or the "Kugyo-no-ma" (Court Nobles' Room) depending on their rank. The existence of these two rooms indicates that high-rank court nobles used these rooms before the building was moved here. After the building was moved here, Karakami paper printed with chrysanthemum leaves was used for the sliding doors. Later, it was replaced by the plain white paper you see today.

Details for 23 — 25 are on p 7

Karakami Paper

Karakami is paper printed using a woodblock carved with a design to which pigment made from shells has been applied. Karakami paper is used throughout the Goshoin and Otsune-goten. The rooms and corridors are decorated with exquisite delicate designs of shippo (interlocking-circle pattern), cranes and clouds, in silver powder, ochre or mica powder on white or blue-green backgrounds.

Shippo pattern on white background



Corridor in the Goshoin

Decayed-tree-pattern clouds on green background

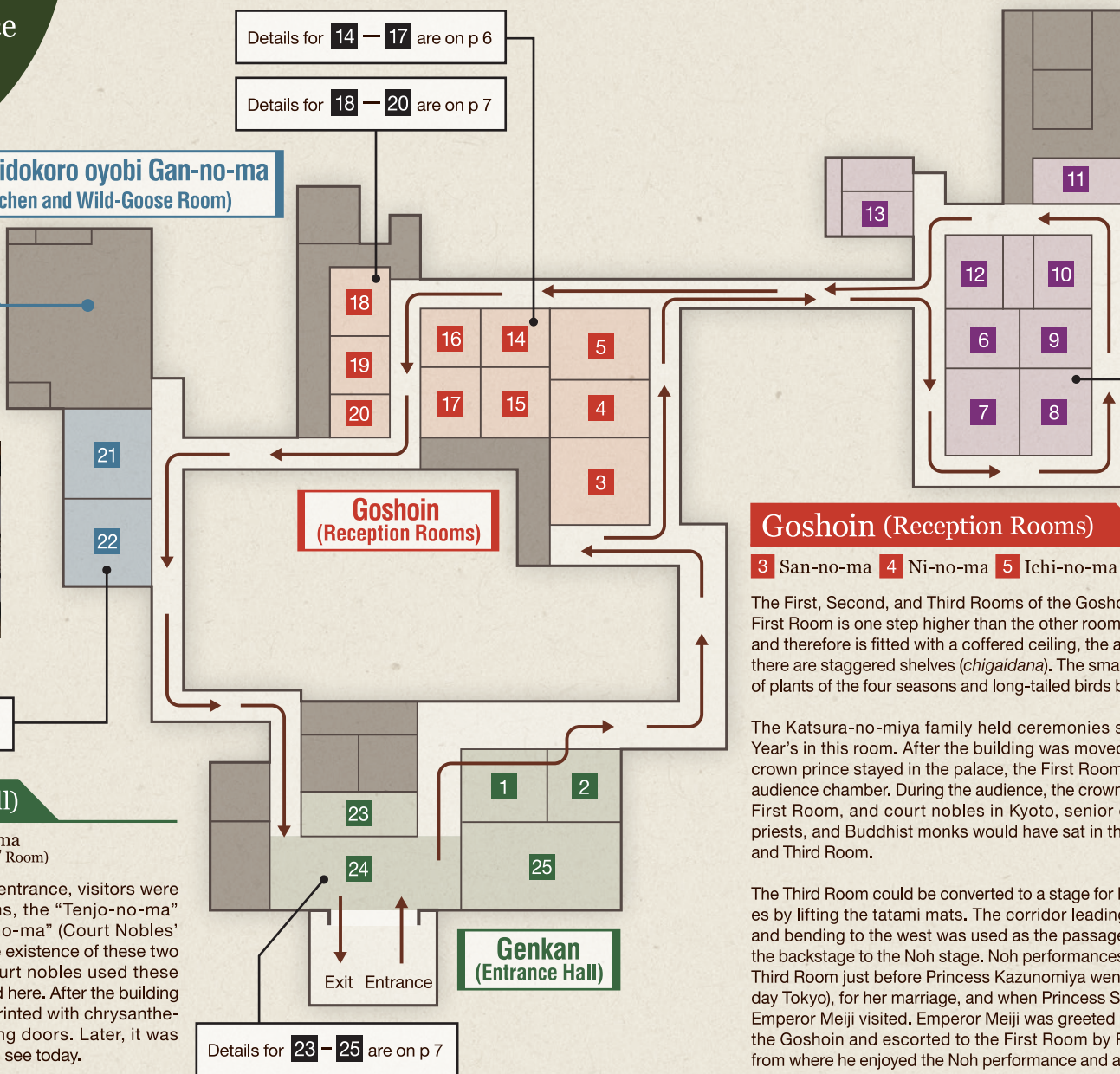


Okesho-no-ma, Onando, etc. in the Otsune-goten

Clouds and cranes on green background



Unkaku-no-ma in the Goshoin



Otsune-goten (Residential Palace)

Details for 6 — 13 are on p 5,6

Goshoin (Reception Rooms)

- 3 San-no-ma 4 Ni-no-ma 5 Ichi-no-ma (Third, Second, First Rooms)

The First, Second, and Third Rooms of the Goshoin are the main rooms in the Honmaru-goten Palace. The First Room is one step higher than the other rooms. This room was used by only the highest ranking guests, and therefore is fitted with a coffered ceiling, the alcove (*toko-no-ma*) and walls are decorated with gold, and there are staggered shelves (*chigaidana*). The small sliding doors above the staggered shelves have paintings of plants of the four seasons and long-tailed birds by Hara Zaisho on silk with a gold-dust ground.

The Katsura-no-miya family held ceremonies such as for New Year's in this room. After the building was moved here, when the crown prince stayed in the palace, the First Room was used as an audience chamber. During the audience, the crown prince sat in the First Room, and court nobles in Kyoto, senior officials, Shinto priests, and Buddhist monks would have sat in the Second Room and Third Room.



Plants of the four seasons and long-tailed birds, Hara Zaisho

The Third Room could be converted to a stage for Noh performances by lifting the tatami mats. The corridor leading from the south and bending to the west was used as the passageway connecting the backstage to the Noh stage. Noh performances were held in the Third Room just before Princess Kazunomiya went to Edo (present day Tokyo), for her marriage, and when Princess Sumiko's nephew, Emperor Meiji visited. Emperor Meiji was greeted at the corridor of the Goshoin and escorted to the First Room by Princess Sumiko from where he enjoyed the Noh performance and a banquet.



Goshoin: View of the First Room from the Third Room

Painters of the wall paintings of the Honmaru-goten Palace

The paintings in the palace were created by artists from schools of painting active in Kyoto in the late Edo period (1750–1867). They include the Tsurusawa School and the Kyo Kano School, which derived from the Kano School, the dominant school of painting from the Muromachi period (1336–1573), the Maruyama School whose founder was Maruyama Okyo, and the Shijo, Kishi and Hara Schools which were influenced by the Maruyama School. Many of the schools working here also created the wall paintings for the Kyoto Imperial Palace.



Shokaku-no-ma in the Otsune-goten

The residential palace consists of the living room and bedroom for the principal occupant of the palace. The wall paintings of this palace are thought to have been created when Princess Sumiko became the head of the Katsura-no-miya family in 1862.

6 Kosaku-no-ma (Agriculture Room) Nakajima Kayo (Kishi School)

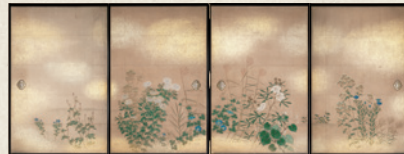
The wall paintings depict rice-paddy-plowing and seed-soaking in spring on the west side; rice-planting in summer on the south side; and autumn harvesting on the east side. The paintings depicting rice cultivation and farming villages served to remind those in authority of their responsibilities.



Rice cultivation in the four seasons

7 Shikisoka-no-ma (Plants and Flowers of the Four Seasons Room) Nakajima Raisho (Maruyama School)

This room was used as a dining room by the Crown Prince after the building was moved here. The wall paintings depict flowers of the four seasons: spring flowers such as dandelions and rape blossoms; summer flowers such as irises and East Asian yellow water-lilies on the south side; autumn flowers such as Japanese pampas, hollyhocks, chrysanthemums, and gentians on the east side; and winter flowers such as leopard plants, winter chrysanthemums, and daffodils on the north side.



Plants and flowers of the four seasons

8 Shokaku-no-ma (Pine Tree and Crane Room) Kano Eigaku (Kyo Kano School)

This room is a Goza-no-ma or Gozasho which was the living quarters of the principal occupant of the palace. Emperor Meiji named it the Shokaku-no-ma (Pine Tree and Crane Room). The wall paintings depict clouds in gold and silver dust. Pine trees and cranes decorate the alcove (*toko-no-ma*) and sliding doors, and there are turtles on the lower part of the shelves. Pine trees, cranes, and turtles are all symbols of longevity. The painter was Kano Eigaku, the 9th head of the Kyo Kano School. His rich and elegant style of painting is typical of the long tradition of painting passed down in the Kano School.



Pine trees and cranes

9 Kiji-no-ma (Pheasant Room) Nagano Sukechika (Kyo Kano School)

This was the principal bedroom or *Gyoshin-no-ma*. Emperor Meiji named this room Kiji-no-ma or Pheasant Room. The metal fittings in the four corners of the room are used to hang mosquito netting. The wall paintings show autumn scenery with Japanese maple trees and a male pheasant, and bush clovers on the front and right side walls; spring scenery with a cherry tree, a female pheasant and chicks on the left side wall. The artist, Nagano Sukechika, was a disciple of Kano Eigaku.



Spring and autumn flowers and birds

10 Onando (Antechamber)

This room is believed to have been used as a waiting room by the servants attending the master of the palace. After the building was moved here, when Crown Prince Yoshihito (crown prince from 1889 to 1912) visited here, this room was used as his chamberlain's room. The walls and sliding doors are decorated with Karakami paper with decayed-tree-pattern clouds on a green background.



Antechamber

11 Okesho-no-ma (Dressing Room)

This room is thought to have been used as a dressing room by the principal occupant of the palace and ladies of high-rank. The shelves and closets on the north side were used to hold items used in dressing. Like the Onando (Antechamber), Karakami paper with decayed-tree-pattern clouds on a green background decorates the walls and sliding doors.



Dressing Room

12 Hagi-no-ma (Bush Clover Room) Yagi Kiho (Shijo School)

This room is thought to have been used by the personal attendants of the master of the palace. The room is given an elegant and bright atmosphere by the paintings of bush clovers in full bloom which cover the sliding doors and walls.



Bush clovers

13 Oyudono (Bathroom)

This is the principal bathroom. There is an antechamber covered in tatami mats, with a wooden floor that is one step lower. It is thought that a bathtub was placed on the wooden floor, and that water would drain away down the sloped floor.

Goshoin (Reception Rooms) Shiki-no-ma (Four Seasons Rooms)

Each of these four rooms, arranged in a square, has paintings of one of the four seasons. It is believed that *waka* poetry gatherings took place in these rooms, as Sumiyoshi Taisha Shrine, in which a deity of *waka* poetry is enshrined, is shown on the small sliding doors of the Haru-no-ma (Spring Room). There are *Ranma* transoms of swastika patterns between the Haru-no-ma and the Natsu-no-ma (Summer Room). *Ranma* transoms of bamboo-node-like shapes are fitted between the corridor and the Natsu-no-ma, which is a rare style. The Goshoin is thought to have been built in the Kansei era (1789–1801); however, most of the wall paintings date from 1863 onwards.

14 Natsu-no-ma (Summer Room) attributed to Tamura Kyoshu (Maruyama School)

The Summer Room is decorated with scenes of a farming village in summer. The center pair of the sliding doors connecting with the Spring Room is painted with rice paddies and rice-planting. The south wall has two people on a small boat near a bank with a group of willow trees, while a depiction of an old man carrying firewood is between this room and the Fuyu-no-ma (Winter Room).



Summer scene (detail)

15 Haru-no-ma (Spring Room) Maruyama Oryu (Maruyama School)

This is the main room of the Shiki-no-ma (Four Seasons Rooms) and includes an alcove (*toko-no-ma*) and staggered shelves (*chigaidana*). Maruyama Oryu decorated the alcove, walls and sliding doors with hills on which stand pine trees and mountain cherry trees in full bloom. The *Sumiyoshi-zu* (painting of Sumiyoshi Taisha Shrine) and the *Kai-zu* (painting of shells) at the seashore on the small sliding doors of the staggered shelves are believed to have been drawn during the Kansei era (1789–1801) by Tanaka Totsugen. He was the pioneer of a bunch of painters attempting to revive *yamato-e* traditional style from the Heian period (794–1185).



Spring scene (detail)

16 Fuyu-no-ma (Winter Room) attributed to Hoshino Zensui (Maruyama School)

The Winter Room is decorated with scenes of a mountain farming village in deep snow. The green of the pines and the indigo blue of the water are striking against the pure white snow. Hoshino Zensui is believed to have painted this room. He was a disciple of Maruyama Oryu, and participated in the restoration of the wall paintings in the Ninomaru-goten Palace in the Meiji era (1868–1912).



Winter scene (detail)

17 Aki-no-ma (Autumn Room) Kishi Chikudo (Kishi School)

The autumn landscape of this room includes autumn leaves, and a pair of deer standing near the center of the sliding doors connecting to the Haru-no-ma (Spring Room). The paper sliding doors with a wooden panel in the bottom on the west side have paintings of rice paddies after harvest, racks of drying rice, and an ox and a man carrying sheaves of rice.



Autumn scene (detail)