

# **Nagoya Castle**

**Stephen Turnbull**

*Japan's Castles* Oleg Benesch, Ran Zwigenberg, 2019-05-02 Considering Castles and Tenshu -- Modern Castles on the Margins -- Overview: from Feudalism to the Edge of Space -- From Feudalism to Empire -- Castles and the Transition to the Imperial State -- Castles in the Global Early Modern World -- Castles and the Fall of the Tokugawa -- Useless Reminders of the Feudal Past -- Remilitarizing Castles in the Meiji Period -- Considering Heritage in Early Meiji -- Castles and the Imperial House -- The Discovery of Castles, 1877-1912 -- Making Space Public -- Civilian Castles and Daimyo Buyback -- Castles as Sites and Subjects of Exhibitions -- Civil Society and the Organized Preservation of Castles -- Castles, Civil Society, and the Paradoxes of Taisho Militarism -- Building an Urban Military -- Castles and Military Hard Power -- Castles as Military Soft Power -- Challenging the Military -- The military and Public in Osaka -- Castles in War and Peace: Celebrating Modernity, Empire, and War -- The Early Development of Castle Studies -- The Arrival of Castle Studies in Wartime -- Castles for town and country -- Castles for the empire -- From feudalism to the edge of space -- Castles in war and peace II: Kokura, Kanazawa, and the Rehabilitation of the -- Nation -- Desolate gravesites of fallen empire: what became of castles -- The imperial castle and the transformation of the center -- Kanazawa castle and the ideals of progressive education -- Losing our traditions: lamenting the fate of japanese heritage -- Kokura castle and the politics of japanese identity -- Fukko: hiroshima castle rises from the ashes -- Hiroshima castle: from castle road to macarthur boulevard and back -- Prelude to the castle: rebuilding hiroshima gokoku shrine -- Reconstructions: celebrations of recovery in hiroshima -- Between modernity and tradition at the periphery and the world stage -- The

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Kumamoto and Nagoya -- Conclusions.

**Japanese Castles 1540-1640** Stephen Turnbull, 2011-12-20 The landscape of 16th and 17th-century Japan was dominated by the graceful and imposing castles constructed by the powerful 'daimyo' of the period. In this the most turbulent era in Japanese history, these militarily sophisticated structures provided strongholds for the consolidation and control of territory, and inevitably they became the focus for many of the great sieges of Japanese history: Nagashino (1575), Kitanosho (1583), Odawara (1590), Fushimi (1600), Osaka (1615) and Hara (1638), the last of the battles that brought an end to a period of intense civil war. This title traces their development from the earliest timber stockades to the immense structures that dominated the great centres of Osaka and Edo.

Japanese Castles 1540-1640 Stephen Turnbull, 2011-03-15 The landscape of 16th and 17th-century Japan was dominated by the graceful and imposing castles constructed by the powerful 'daimyo' of the period. In this the most turbulent era in Japanese history, these militarily sophisticated structures provided strongholds for the consolidation and control of

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Castles of the Samurai Jennifer Mitchelhill, 2003 The castles of Japan are a product of the country's long history of civil war and samurai rule from the Middle Ages to mid-19th century. They functioned both as military fortresses as well as symbols of authority. They incorporated powerful mechanisms for warding off attackers, yet as symbols they were possessed of immense beauty and grace. This study is divided into four parts: the first examines who built these castles and why, with an incisive look at Japanese history and the internecine fighting between samurai clans; the second part discusses the castle as a fortress - the importance of its location, its layout, stone walls and moats, towers, gates, hoarding holes, and stone drops; the third part covers the beauty of the castle as a symbol, covering the intricate craftsmanship seen in structural detail and the aesthetics of the samurai class itself; and the fourth part contains practical information on visiting castles and gleaned the most from first-hand view.

**Castles in Japan** Noburu Ōrui, M. Toba, 1935

**The Samurai Castle Master** Chris Glenn, 2023-01-31 When the samurai warlord and respected castle architect Todo Takatora died in 1630, the funeral attendants responsible for preparing his body were shocked to note that there was not a single part of his body not scarred or disfigured by sword, spear, glaive or matchlock gun wound. Todo Takatora lived

a life that unfolds like a drama. Born to a small landholding samurai family, the maverick youth worked his way to the top, becoming one of the most successful of daimyo warlords. He had served on the front lines of some of the most violent of battles, turning points that forged the nation. In a land and time in which loyalty was held dear, he changed his allegiances a record seven times, serving a record ten lords, more than any other samurai in history. Because of this, he has long been held in contempt by the Japanese. Standing 6 feet tall in a time when the average Japanese man stood between 5 and 5 1/2 feet, Todo Takatora was a giant among men. He died aged 74, when the normal life span was around 50. He was also the finest, most innovative of castle architects, responsible for the design and construction of over 30 of the strongest, most innovative Japanese castles and structures, and influencing samurai castle construction across Japan. In explaining his life, his reasons for having served so many lords, his achievements in battle and in castle design, his political and personal ideals and how these attributes were shaped during the course of his adventurous life, this book will reveal the man, and show why Takatora deserves the epithet of National Hero. In this fascinating biography, the first ever published in the English language, Chris Glenn explores Todo Takatora's remarkable, and influential, life, the battles he fought in, the political intrigues he was part of, as well as detailing the magnificent castles he built.

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**Castles in Japan** Morton S. Schmorleitz, 2011-12-15 Behind the glossy facade of modern Japan there survive remnants—some of them surprisingly well preserved—of the country's feudal past, of warlords and fighting samurai, of shoguns and sequestered emperors, of princes and peasants. This book vividly presents the castles of Japan, more

than 80 of them altogether, ranging geographically from Matsumae on the northern island of Hokkaido to Kagoshima in southern Kyushu. The author brings not only an immense knowledge but also a deep feeling for Japan and things Japanese to this sensitive study, formed from both the historian's and the sightseer's perspectives. Most of the Japanese castles, he explains, were built in several amazing decades at the end of the 16th century. The Tokugawa shogunate was then consolidating its power and local lords were girding themselves for the onslaughts of enemies supplied with that recent acquisition from the West—firearms. Castle architecture, among the most original of Japanese architectural forms, manifested a diabolically shrewd defense capability. An unwary enemy, if unwary he were, might charge into a veritable chamber of horrors—stone-dropping chutes, hidden gates, sharply-curved passageways, flooded moats, trap doors, and floor boards that squeaked to warn of an intruder's arrival. In Japanese style, many even contained special suicide courts.

**Turning Point** Miyeko Murase, 2003 Japan's brief but dramatic Momoyama period (1573-1615) witnessed the struggles of a handful of ambitious warlords for control of the long-splintered country and finally the emergence of a united Japan. This was also an era of dynamic cultural development in which the feudal lords sponsored lavish, innovative arts to proclaim their newly acquired power. One such art was a ceramic ware known as Oribe, whose mysterious sudden appearance and rise in popularity are explored in this book. Ceramics are closely connected to the tea ceremony and central to Japanese culture. In this context Oribe wares represented a unique and major development, since they were the easiest Japanese ceramics to carry extensive multicolor decoration. Boldly painted with

geometric and naturalistic designs, they display sensuous glazes, especially in a distinctive vitreous green, as well as a whole repertoire of playful new shapes. Their genesis has traditionally been ascribed to Furuta Oribe (1543/44-1615), a warrior and the foremost tea master of his time, who appears to have played a crucial role in redefining the aesthetics of Japan. Over seventy engaging vessels of Oribe ware, along with striking examples of other types of wares produced in the same milieu, make up the heart of this catalogue. -- Metropolitan Museum of Art website.

*We Japanese* Frederick De\_Garis, 2013-09-05 'We Japanese', is a collection of answers to questions that the author as a hotel manager in Japan has answered for hotel guests over the years. He was the manager for over 28 years at the Fujiya Hotel at Miyanoshita. These are naturally questions concerning those things which are different in Japan from the countries from which the visitors come. First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

### **Japan Report ,1961**

*Non-nominative Subjects* Peri Bhaskararao, Karumuri V. Subbarao, 2004-01-01 Volume 2 of *Non-nominative Subjects (NNSs)* presents the most recent research on this topic from a wide range of languages from diverse language families of the world, with ample data and in-depth analysis. A significant feature of these volumes is that authors with different theoretical perspectives study the intricate questions raised by these constructions. Some of the central issues include the subject properties of noun phrases with ergative, dative, accusative and genitive case, case assignment and checking, anaphor-antecedent coreference, the nature of predicates with NNSs, whether they are volitional or non-



volitional, possibilities of control coreference and agreement phenomena. These analyses have significant implications for theories of syntax and verbal semantics, first language acquisition of NNSs, convergence of case marking patterns in language contact situations, and the nature of syntactic change.

Capitalscapes Matthew Philip McKelway, 2006-02-28 Following the destruction of Kyoto during the civil wars of the late fifteenth century, large-scale panoramic paintings of the city began to emerge. These enormous and intricately detailed depictions of the ancient imperial capital were unprecedented in the history of Japanese painting and remain unmatched as representations of urban life in any artistic tradition. *Capitalscapes*, the first book-length study of the Kyoto screens, examines their inception in the sixteenth to early seventeenth centuries, focusing on the political motivations that sparked their creation. Close readings of the Kyoto screens reveal that they were initially commissioned by or for members of the Ashikaga shogunate and that urban panoramas reflecting the interests of both prevailing and moribund political elites were created to underscore the legitimacy of the newly ascendant Tokugawa regime. Matthew McKelway's analysis of the screens exposes their creators' masterful exploitation of ostensibly accurate depictions to convey politically biased images of Japan's capital. His overarching methodology combines a historical approach, which considers the paintings in light of contemporary reports (diaries, chronicles, ritual accounts), with a thematic one, isolating individual motifs, deciphering their visual language, and comparing them with depictions in other works. McKelway's combined approach allows him to argue that the Kyoto screens were conceived and perpetuated as a painting genre that conveyed specific political meanings to viewers even

as it provided textured details of city life. Students and scholars of Japanese art will find this lavishly illustrated work especially valuable for its insights into the cityscape painting genre, while those interested in urban and political history will appreciate its bold exploration of Kyoto's past and the city's late-medieval martial elite.

**A Complete Guide to Nagoya** Beautiful World Escapes, 2017-09-21 A Complete Guide to Nagoya provides you with all the information you need to plan your trip to Nagoya in Japan. Dive into a fascinating journey through several thousand years of history, as you plan your trip, you will be enthralled with such sites as Nagoya Castle, Nittai-ji Temple, and Noritake Garden. Learn about lesser known attractions such as Iwasaki Castle, the Yamazaki Mazak Museum of Art, Kiyosi Temple. With a useful phrase guide, A Complete Guide to Nagoya is the only guide you will need.

*The Eyes of Power* Karen Margaret Gerhart, 1999-07-01 In this study of the political thrust behind some of the most important officially sponsored art of the early Tokugawa, Karen Gerhart takes as her focus the heyday of the rule of the third Tokugawa shogun, Iemitsu. She analyzes aspects of painting, architecture and sculpture created expressly under the patronage of Iemitsu at three major monuments - the castles at Nijo and Nagoya and the sumptuous decoration of the great Tokugawa mausoleum, Nikko Toshogu. In highlighting key examples of artistic production, Gerhart brings to the fore significant themes and issues that exemplify political art in the first half of the 17th century.

*The Visual Culture of Meiji Japan* Ayelet Zohar, Alison J. J. Miller, 2021-11-29 This volume examines the visual culture of Japan's transition to modernity, from 1868 to the first decades of the twentieth century. Through this important moment in Japanese history,

contributors reflect on Japan's transcultural artistic imagination vis-a-vis the discernment, negotiation, assimilation, and assemblage of diverse aesthetic concepts and visual pursuits. The collected chapters show how new cultural notions were partially modified and integrated to become the artistic methods of modern Japan, based on the hybridization of major ideologies, visualities, technologies, productions, formulations, and modes of representation. The book presents case studies of creative transformation demonstrating how new concepts and methods were perceived and altered to match views and theories prevalent in Meiji Japan, and by what means different practitioners negotiated between their existing skills and the knowledge generated from incoming ideas to create innovative modes of practice and representation that reflected the specificity of modern Japanese artistic circumstances. The book will be of interest to scholars working in art history, Japanese studies, Asian studies, and Japanese history, as well as those who use approaches and methods related to globalization, cross-cultural studies, transcultural exchange, and interdisciplinary studies.

The Chronicle of Lord Nobunaga Gyūichi Ōta, 2011-06-22 Shinchō-Kōbun, the work translated here into English under the title "The Chronicle of Lord Nobunaga," is the most important source on the career of one of the best known figures in all of Japanese history—Oda Nobunaga (1534-1582), the first of the "Three Heroes" who unified Japan after a century of fragmentation and internecine bloodshed. The other two of the triad, Toyotomi Hideyoshi (1537-1598) and Tokugawa Ieyasu (1543-1616), also make frequent appearances in this chronicle, playing prominent although clearly subordinate roles. So the chronicle also is an important source on their early careers, as it is on a constellation of other actors in

Japan's sixteenth-century drama. The chronicle's author, ?ta Gy?ichi, was Nobunaga's former retainer and an eyewitness of some of the events he describes. He completed his work about the year 1610.

**Selected Relics of Japanese Art, Vol. 11 (Classic Reprint)** S. Tajima, 2019-01-24  
Excerpt from Selected Relics of Japanese Art, Vol. 11 The Detached Palace at Nagoya was formerly used as a castle by a branch of the Tokugawa family, the head of which was the Prince of Owari province. After the Restoration it was assigned to the War Department for sometime, and was occupied by troops until the 1st day of June, 26th year of Meiji when it was made an Imperial Detached Palace. We give here a sketch describing something of the history of its construction. Iyeyasu Tokugawa (the, founder of the Tokugawa dynasty of Shoguns) gave the whole province of Owari as a fief to his ninth son, Yoshitoshi, subsequently renamed Yoshinao, with a view to having him control the administration of its affairs from Nagoya. The Nagoya castle at that time was somewhat small in size, because it had previously belonged to Nobuhidé Oda, who governed but one - half of the province in his time, and therefore Iyeyasu determined to rebuild it. On the 28th day of the 1st month. 14th year of Keicho (March 2nd, Iyeyasu, accompanied by Yoshitoshi, came in person from Sumpu (Shizuoka) to Kiyosu (near Nagoya) and in the 10th month (November) he commanded Nagakatsu Maki to examine the strategical features of Nagoya, where, in the 1st month of the next year (January-February, 1610) he issued a proclamation announcing that he would build a castle. Kiyomasa Kato, Masanori Fukushima, and several other daimyo. Were instructed to superintend the work of construction. Accordingly, these great retainers of Iyeyasu gathered together at the place and put up temporary buildings in the

second intercalary month (march-april, where in two hundred thousand workmen were lodged. These artisans and labourers, working day and night, soon finished the task of construction. Certain portions of the castle were assigned to particular individuals, for the satisfactory condition of which they were held responsible and to which they gave their personal attention: especially the central tower Tenshu (turret, or donjon) was built solely under the supervision of Kiyomasa Kato, while the main edifice (Iommaru, citadel) and the exterior buildings (Sotoguruwa) were under the immediate care of other daimyo. In the 9th month of the same year, Yoshitoshi moved into the castle, the external construction of which was completely finished in the 12th month. It is said that one of the minor buildings - called Kuroki-shoin (literally, Black-wood Hall which stands in the ground - used to be in the gardens of Kiyosu castle, and that it was removed to Nagoya, practically intact. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

**DK Eyewitness Travel Guide Japan** DK Eyewitness, 2017-02-21 Explore Japan's busy city streets, historic temples, and beautiful culture. Experience Tokyo, Kyoto, and the rest of Japan's exciting cities. Discover DK Eyewitness Travel Guide: Japan. + Detailed itineraries

and don't-miss destination highlights at a glance. + Illustrated cutaway 3-D drawings of important sights. + Floor plans and guided visitor information for major museums. + Guided walking tours, local drink and dining specialties to try, things to do, and places to eat, drink, and shop by area. + Area maps marked with sights. + Detailed city maps include street finder indexes for easy navigation. + Insights into history and culture to help you understand the stories behind the sights. + Hotel and restaurant listings highlight DK Choice special recommendations. With hundreds of full-color photographs, hand-drawn illustrations, and custom maps that illuminate every page, DK Eyewitness Travel Guide: Japan truly shows you this country as no one else can.

**DK Eyewitness Travel Guide: Japan** John Turp, 2007-09-01 A highly illustrated guide to Japan in the award-winning DK Eyewitness Travel series

### Embracing the Melody of Expression: An Emotional Symphony within **Nagoya Castle**

In a world consumed by displays and the ceaseless chatter of fast interaction, the melodic beauty and mental symphony created by the prepared word usually disappear into the backdrop, eclipsed by the constant noise and disturbances that permeate our lives. However, set within the pages of **Nagoya Castle** an enchanting literary prize filled with organic emotions, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, that fascinating masterpiece conducts readers on a mental journey, skillfully unraveling the concealed songs and profound impact resonating within

each carefully crafted phrase. Within the depths of the moving assessment, we will discover the book is main harmonies, analyze their enthralling writing style, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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