日本妝飾志

G.L.KOBLER, 22, GATE S
HOLBORN, LONDON

THE

ORNAMENTAL
ARTS OF JAPAN

CHINESE CHARACTERS.		SEAL CHARACTERS.
日	NIP-	日
本	PON	本
妝	SŌ-	妝
飾	SHOKU	飾
志	SHI	志

TITLE OF THE PRESENT WORK IN THE JAPANESE LANGUAGE;
READING *JAPAN, ORNAMENTATION, ACCOUNT OF.*

[illegible]

日本粧飾志

THE
ORNAMENTAL
ARTS OF JAPAN

BY

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SECTION FIFTH.

INCRUSTED-WORK.

SECTION FIFTH.

INCRUSTED-WORK.

INCRUSTED-WORK or application has been brought to a higher state of development and been more successfully practised by the artists of Japan than by those of any other eastern nation.

The term *application* is understood to signify, "in architecture and decorative art, the superimposition of one material on another. As application is almost exclusively resorted to for the purpose of ornamentation, the materials applied are usually of a more precious nature than those to which they are attached. In application proper, the superimposed material is understood to be simply attached to some uniform surface, from which it can be broken away or otherwise removed without permanently destroying that surface. This is a distinctive feature of application which must not be lost sight of, or one will readily confuse it with such processes of decorative art as inlaying, damascening, champlevé enamelling, and niello working." * Cloisonné enamel may, strictly speaking, be classified as incrusted-work, for both the metal cloisons and the vitreous pastes are applied to a uniform metallic surface; but as it is treated of at length in another part of this Work it is unnecessary to do more than mention it, in the brief manner we have done, in this Section.

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* *Popular Dictionary of Architecture and the Allied Arts*, by W. and G. Audsley. Vol. i., article *Application*.

There can be no doubt that the Japanese derived their inspiration in this beautiful branch of decorative art from the Chinese, who appear to have produced incrusted-work at a very early period. The first specimens which reached Japan from China were doubtless of a very tentative character; probably consisting of simple figures or conventional devices, executed in porcelain or cut from some soft coloured stone, applied to panels of wood. Crude and conventional works as they may have been, they were sufficient to fire the imagination and set in action the inventive and artistic faculties of the artists of Japan. From the production of mere copies of these early Chinese works they quickly progressed to original designs and treatments, until, as in most other branches of ornamental art, they left their teachers and models far behind. It must not be understood from what has been said that the Chinese never produced worthy specimens; for many of the examples of incrusted-work, executed in the great art periods, are characterised by considerable artistic feeling, ingenuity, and skilful manipulation. Large quantities of incrusted-work, both for house decoration and articles of furniture, have been made by Chinese artists; and such materials as jade, and softer stones of various colours, coral, amber, mother-of-pearl, tortoise shell, ivory, wood, enamel, and porcelain have been freely used in their fabrication. In the best works these materials were carved or modelled so as to produce the designs in high relief; and in landscapes and figure subjects bold although far from successful attempts at perspective were sometimes made. The grounds of such works were generally of some dark wood either perfectly plain or carved in portions so as to aid the designs and accentuate the incrusted details. Perhaps of all materials the Chinese artists have made the best use of richly painted and gilded porcelain and carved soap-stone, both materials being easily manipulated. Jade from its intense hardness was never used as an incrustation except for choice works connected with the imperial dwellings or on articles for imperial use. Colour and gilding were frequently introduced to impart brilliancy to certain materials; for instance carvings in ivory were either stained different tints, or, along with those in wood or soap-stone, painted with bright pigments and enriched with gold. The porcelain incrustations, though occasionally left pure white, were generally painted with enamel colours, often in the most elaborate and delicate manner. The complete mastery arrived at in early times by the Chinese over all the difficulties of the potter's art no doubt encouraged the free use of incrustations in porcelain; and secured for them greater favour than they appear ever to have received in Japan. It is probable that the Japanese artists rejected porcelain on account of its highly glazed and generally insipid surface, for we see that in many of their choice works they make effective use of enamelled faïence which admits of the highest artistic treatment both in modelling and colouring. For proof of this we need only point to the beautiful incrusted panel in the Bing Collection, illustrated on Plate V. of this Section and the lacquer box lid illustrated on Plate IV., Section Fourth.

Enough has been said for our present purpose on the subject of the Chinese treatment of application, and we may now turn our attention to the art as practised by the Japanese.

At what period incrusted-work became a recognised branch of Japanese art industry it is out of our power to say; but there can be no question that it was adopted, though to a small extent, by the early lacquer artists, and is, accordingly, several centuries old. Its highest development was, however, reserved for recent times; and it is probably safe to say that the most important works have been executed in the present century; indeed, many of the purely modern specimens of the art are unquestionably the finest the world has seen of their class. The reason of this is obvious; the modern Japanese artists select designs in which their power of delineation is almost if not altogether unapproachable; and they render them in materials which readily admit of the most artistic and delicate manipulation, and of the most refined colour treatments.

In considering the general subject of Japanese application, the grounds upon which the incrustations are laid first deserve attention. In them we see at once the high artistic feeling and the cunning ingenuity which, in all branches of ornamental art, characterise the native artists. In works of the class now under review the ground is looked upon as of the highest importance, and its selection is dictated by careful consideration of the effect aimed at and the materials to be applied to it. On one hand, the ground may in itself be an object of beauty and interest, to be merely heightened by the incrustations: or, on the other hand, it may be simply a back-ground for the incrusted ornamentation, selected with the sole view of throwing into prominence the design executed in choice carved and coloured materials. Of the former class are such grounds as those illustrated on Plates VI. and VII. of this Section; one of which is carved with immense labour and pains in imitation of a decayed or weather-worn plank; the other being a panel of choice and richly figured wood, made to produce a very striking effect by having the softer portions of its grain depressed or worn away. Of the second class are such grounds as those illustrated on Plates I., II., and III., which are of plain lacquer, and Plates IV. and VIII., which are of dark wood of unpronounced character. Sometimes grounds occupying an intermediate place between the classes just described are adopted by the artist, grounds which force themselves on the eye almost as much as the designs do which they are intended to accentuate. Of such Plate V. affords a good example. It is of dull red lacquer treated so as to imitate a beaten plate of copper somewhat worn by age. The indentations represent deep hammer marks,. while the dark lines on the ridges represent parts where the original coloured surface has been worn off and blackened by age. The production of lacquer grounds in almost endless variety presents no difficulties to the ingenious workers in that material; and special skill is displayed in the imitation of the rough and granulated metallic surfaces in which the Japanese metal workers delight. When grounds of an ordinary quiet tone of colour are adopted, the tameness and monotony of their surfaces are done away with by partial granulation or some kindred treatment, producing clouded or broken effects of colour. The ground of Plate II. is a good example of this. On the first examination of this Plate it is probable the observer will attribute the clouding to defective printing, but of course such is not the case, the artist has simply represented the treatment of the original panel. Grounds of dark brown, resembling rusty iron, clouded with patches of red, dark grey, and gold and silver dust are not uncommon; and the effects so produced are invariably pleasing. In fact it may be said that in the artistic treatment of surfaces, of wood, lacquer, or metal, the Japanese artist has no rival, while his taste is as unerring as it is varied.

Of incrusted-work executed entirely in metal we speak at length in the following Section, confining ourselves in this essay to works on wood, lacquer, and ivory grounds.

The materials commonly adopted by the Japanese artists for the ornamental incrustations are ivory, mother-of-pearl, tortoise shell, coral, amber, coloured stones, porcelain, faïence, wood, sea shells, bronzes of many tints, iron, gold, and silver. In fact, they press into their service every available natural and artificial material which furnishes colour for their relief pictures or presents facilities for artistic manipulation.

Ivory, on account of its beautiful texture and colour, the ease with which it is carved, its strength and durability even in the minutest treatment, and its readiness to receive a great variety of colours by staining, is held in the highest esteem by the artists: we accordingly find it occupying a prominent place in most of the larger and more complicated specimens of incrusted-work. On the panel illustrated on Plate I. ivory is used, chiefly in its natural colour, for the bamboo basket; and employed, in beautifully carved and richly stained forms, for the blossom, fruit, and leaves of the pomegranate, the head of corn, the large vine leaves, and the bird. On the panel represented on Plate II. it forms the flower of the nelumbium, the stem and leaves of the chrysanthemum, and the plant growing in the square pot. On the panel shown on Plate VIII. it is used for the entire figure of BEN-KEI: and, again, on the lacquer panel illustrated on Plate IX. of the previous Section, it is adopted for the figure of the noble poetess. Ivory is also frequently used for grounds of works of small dimensions; or for objects of utility embellished with incrustations of tortoise shell, mother-of-pearl, coral, amber, bronze, and the precious metals. Many exquisite specimens of incrusted-work of this class have reached Europe of late years. They are by modern artists and made chiefly for export or to order.

Woods both in their natural colours and lacquered are as freely used for incrustations as ivory. On the panel of Plate II. it appears in its natural state in the stand of the vase; and, carved and lacquered, in the vase, the square pot, and in the leaves, seed vessel, and stems of the nelumbium. It forms the bell BEN-KEI bears on his back; and the decayed box shown on Plate III. In the former case it is lacquered to imitate bronze; in the latter it is left in its natural colour. On the panel represented on Plate I. carved wood is introduced in the stems of the plants and the beetle in the foreground. The free use of lacquer on carved wood, and occasionally on ivory and other materials, of course supplies the artist with unlimited means of producing charming effects and combinations in his ornamental incrustations. Raised lacquer incrusted directly on the ground is very commonly met with. The fine panels illustrated on Plates VI. and VII. afford characteristic examples of this treatment. On the former, the foreground and the trunk and branches of the tree are in rich raised black and gold lacquer; while on the latter the portion of the temple gate is executed in raised lacquer of different colours.

As might be expected, mother-of-pearl, in all its beautiful play of colours, is most skilfully manipulated by the Japanese artists; and many beautiful effects are produced by its use in incrusted-work. It is met with in the form of flowers, the plumage of birds, the wings and bodies of insects, and in countless other details according to the taste and fancy of the artist. On the lacquer boxes shown on Plates II. and IV. of Section Fourth it forms certain buds and flowers easily distinguishable by their colouring. On the panel illustrated on Plate I. of this Section it appears in the seeds of the open pomegranate; on that of Plate II. in the open chrysanthemum flower and the drops of dew on the large leaf; while on the interesting work given on Plate IV. it appears in the moon and the two birds on the river bank. When used for the plumage of birds all varieties of colour are introduced, and the effects produced are frequently very charming. On a panel now before us are two birds, one of which has its breast of white pearl, its wings of deep purple, green, and yellow, and its tail of crimson-brown. The other bird is treated in like manner, with a slight modification in the disposition of the tints. The cock pheasant on the panel of Plate VI. has its back and wings in beautiful purple, green, and crimson pearl, while all the blossoms on the tree are in white pearl. Taken altogether, mother-of-pearl may justly be pronounced the most beautiful and varied natural material for incrustation at the artist's disposal: it is easily cut and polished and is perfectly durable; and, in addition, it has the great advantage over both ivory and wood in so much that it neither shrinks nor warps under ordinary changes of temperature.

Tortoise shell probably comes next in importance as an incrustation. Its flexible nature while heated, and the great ease with which it can be cut, shaped, and polished render it highly suitable for the purposes of the artist. Its colours ranging from black, through rich shades of brown, to an almost colourless transparency, are most effectively utilised in Japanese application. This is the material adopted for the bunch of grapes shown on Plate I., and nothing could have been more suitable. The artist has, by a skilful choice of tints and by leaving the shell semi-polished, produced a truly marvellous imitation of ripe grapes with the natural bloom upon them. Tortoise shell is frequently used for leaves, especially for those which in nature turn yellow and brown in certain seasons of the year; and charming effects are obtained by gilding the back of the polished pieces before attaching them to the ground: all their gradations of tint are clearly brought out by the play of light on the reflecting surface of the gold leaf beneath. A panel in our possession has many leaves of this material, gilded. They are of warm brown and transparent shell; and the artist has so selected the pieces and cut his leaves from them in such a manner as to represent autumnal leaves beautifully shaded and most naturally disposed. Tortoise shell is also used for insects and birds. The hen pheasant and the tail of the cock on the rustic panel illustrated on Plate VI. are in shell carefully carved and semi-polished, and so tinted underneath as to imitate in the most perfect manner the feathers of the natural bird.

Enamelled faïence is a favourite material with the Japanese artists; and by skilfully modelling and painting it they produce some most artistic works of incrustation. A noteworthy example of this is illustrated on Plate V., where all the incrustation, with the exception of the long blades of grass, is in enamelled faïence. The manner in which the artist has rendered the decayed or withered nelumbium leaf is beyond all praise. It is evidently the essay of an accomplished artist and a keen observer of nature. Of course the material lends itself admirably to work of this class; the ease with which the clay is modelled under the hand while in its moist state, and the charming effects produced by the combination of the enamel colours in the process of firing, must always commend it to the artist who aims at unique effects. The bird incrusted on the lid of the lacquer box represented on Plate IV. of Section Fourth affords another example of the skilful treatment of enamelled faïence; it is modelled with great tenderness and coloured with a well-trained brush.

Incrustations of porcelain are not often met with in works of the highest class, most probably for the reason already given; but we find small plaques of various shapes, moulded in relief, and painted in blue or with enamel colours and gold, occasionally incrusted on lacquer cabinets and similar articles of furniture. The effect they produce is sparkling, although the contrast is usually rather too pronounced to be altogether satisfactory. The most successful treatment is that of incrustations painted with deep red and gold, after the manner of the Kaga potters, upon black lacquer grounds. The small proportion of the white porcelain seen and the semi-gloss of the red painting prevent the incrustations from appearing crude and staring even upon the polished black ground. But faïence, in its almost endless varieties of texture and colour, must of necessity commend itself to the artist in preference to all materials of the nature of hard porcelain.

Of the other natural productions to which we have alluded—coral, amber, sea shells, and coloured stones—comparatively sparing use is made in incrusted-work. The several varieties of red coral, however, furnish valuable colours for the pallet of the artist; and he adopts them for small berries, buds, and such like, where their beautiful tints and soft glossy surface prove most effective. This material appears in the berries of the long branch represented on Plate I. Amber in like manner furnishes beautiful tones of yellow; and is accordingly used for all details which are appropriately rendered in a transparent or semi-transparent yellow material. Opaque yellow is usually in the form of stained ivory. Sea shells are sparingly introduced, although they lend themselves admirably to the purposes of the artist in application. On a panel in our possession is a sprig of shaded purple buds cut and polished from shells, probably a kind of mussel shell. The pieces are so ground down round their edges as to produce gradations of tint from deep purple to white. From no other natural material could such an effect be readily obtained. This is the most artistic use of ordinary shell we have met with: but with the use of shells of different colours, ground in the manner alluded to, or cut in cameo fashion so as to display the tints of their different layers, at the will of the artist, it is not difficult to imagine results of the most varied and charming character; and we have no doubt the Japanese have fully exercised their ingenuity in this direction.

Natural mineral productions, such as coloured stones and ores, are adopted for incrustations, particularly when they present any striking peculiarities which can be turned to artistic account.

Incrustations of metal are very common and are invariably beautiful and highly artistic objects. The various colours of bronze produced by the Japanese metallurgists; and the skill with which they are cast, chased, and inlaid with gold and silver by the native metal workers, furnish ample scope for the artists in application to display their ingenuity and taste. As the following Section is devoted to the consideration of metal-work it is unnecessary to go into details here.

The process of manufacturing incrusted-work is extremely simple, and may be thus briefly described. The design for the entire composition is first prepared by some artist or draughtsman of note, usually to the exact dimensions required; or an enlarged copy is made from the works of some famous master of old Japan. The drawing, in either case, forms the working cartoon, from which are taken the several tracings required to guide the workmen in the preparation of the incrustations. The tracings are then pasted to the pieces of ivory, mother-of-pearl, wood, &c., selected by the artist; and the pieces are carefully cut to the outlines indicated and fitted together in their correct relations. When this is done, the several pieces are carved, engraved, stained, lacquered, painted, or polished as required; and in every case made ready to be attached to the ground. In a fine piece of incrusted-work many different hands are employed; the ivory carver, the workers in pearl and shell, the lacquer worker, and the metal worker, all are engaged in their respective arts, under the direction of some master mind, in producing fragments which are to be ultimately brought into harmonious grouping in the finished work. When the numerous pieces are completed, nothing remains to be done but to securely fix them to the ground. They are, in the first place, laid and temporarily attached to the ground, and their outlines lightly scratched on its surface. They are then removed, the workman proceeding to slightly depress the spaces within the outlines so as to receive the incrustations, and to enable them to be securely fixed in their places with glue or some other cement. As a rule they are imbedded to a very slight degree; even in large works not more than the tenth part of an inch being considered sufficient. The greatest care is exercised by the workman in this process so that close and perfect joints may obtain everywhere, and the incrustations appear as if simply laid on the surface of the ground. Incrustations of metal are seldom inlaid because they can be firmly attached by pins or wires to the ground, or to the incrustations of other materials on which they are frequently laid as minor details or ornaments. With the attachment of the several incrustations the work is completed, or, at most, requires a final touching up where the pieces join each other.

Simple as all this may appear, the production of an elaborate and really high-class specimen of incrusted-work unquestionably demands the exercise of great ingenuity, skill, and patience on the part of every workman engaged; while the artistic conception of the work, and the talent displayed in the control of the various handicraftsmen, may be said to amount to positive genius.

FROM A JAPANESE WOODCUT.

Paton lith

SECTION FIFTH.—PLATE I.

INCRUSTED-WORK.

SOME exquisite examples of Incrusted-work, in the form of panels of lacquer and polished wood, ornamented with birds, fruit, and flowers, have been sent to Europe from Japan; and the one represented on the present Plate certainly takes its place among the finest, both on account of its richness of colour and its perfect execution.

The ground is of highly polished black lacquer upon wood; the panel measuring 29 inches by 19 inches. A small portion of the ground is cut away in our Plate to allow the design to be produced as large as possible. The arrangement of materials and the disposition of the design are essentially characteristic of Japanese art in this direction: and nothing can well surpass the artistic rendering and tenderness in execution of the bird, leaves, and flowers; while the purely mechanical work of the basket is so admirably done as to closely approach the confines of fine art.

Carved ivory, skilfully stained in numerous tones of colour, forms the principal incrustation. The basket, corn, leaves, pomegranates, flowers, bird, insect on pomegranate, and chestnuts are all in this material. The seeds of the pomegranate which are exposed are in white mother-of-pearl; the stag-beetle and the stems of the flowers are in a dark wood; the grapes are in clear and slightly stained tortoiseshell, dulled on the surface to imitate the bloom on the freshly-picked fruit; and the small berries on the upper branch are in red coral. In the artistic treatment, perhaps, the most noteworthy features are the admirable manner in which the half-decayed vine leaves are represented, and the still more beautiful rendering of the half-ripe head of corn in the foreground. The bird is also worthy of very careful examination. Its position indicates a sudden swerve in its flight, doubtless with the view of enjoying the seeds of the pomegranate, or else the insect upon its rind. How full of life and freedom the whole is — how redolent of autumn — indeed, the entire composition is simply an artistic emblem of that teeming season.

In the possession of James Anderson Rose, Esq., *of London.*

HOLBORN, LONDON.

SECTION FIFTH.—PLATE II.

INCRUSTED-WORK.

THE Incrusted Panel which forms the subject of this Plate is of wood, covered with lacquer of a dark tawny-yellow colour, clouded and slightly roughened with the view of producing a certain amount of texture, and avoiding the inartistic tameness of a perfectly uniform and smooth surface. The incrusted design, which is of a singularly bold character, consists of a white nelumbium flower, seed vessel, and leaves, and a spray of chrysanthemum issuing from a tall vase; with a small square flower-pot, in which is growing the peculiar fungus-like plant so often introduced in works of Japanese art.

The nelumbium flower is in carved ivory, while the seed vessel and the large leaves are in carved wood, covered with green and gold lacquer. On the open leaf are small beads of pearl representing dewdrops. The open flower of the chrysanthemum is beautifully carved in white and yellow mother-of-pearl; and the bud, stem, and leaves are in stained ivory. The vase is carefully modelled and lacquered to represent cast-iron, while the decoration upon its body is in raised gold and coloured lacquer, most carefully and minutely worked. The stand is in natural wood. The flower-pot is lacquered to represent old bronze, relieved with gilding. The plant growing from it is in carved and stained ivory. The whole work is of the most artistic character.

The Panel measures 36 inches in height by 24 inches in width.

In the possession of the AUTHOR.

HOLBORN, LONDON.

SECTION V

Plate VII

SECTION FIFTH.—PLATE III.

INCRUSTED-WORK.

DEMONS, in all sorts of weird and fanciful shapes, are very frequently depicted in Japanese art works; and, when they do not appear in Buddhist or religious subjects, they are invariably portrayed in some highly humorous occupation or intensely grotesque attitudes. Such is the case in the interesting work illustrated in the present Plate.

The chief figure, a bronze-coloured demon with red hair, is endeavouring to secure a number of impish creatures in a large wooden box, which, however, appears to be too decayed to retain them. Openings have been broken in the lid and sides, through which the contents of the box are cleverly indicated: through the larger opening in the side one creature has evidently escaped, and another is just about to issue. One bird-headed imp, in endeavouring to escape, has been caught by the legs on the sudden closing of the lid by the demon in brown. A large toad, with a flame-like appendage, and a figure carrying an inscribed *makimono*, complete the quaint composition.

The ground of the work is of black lacquer, upon wood, slightly roughened in places to give it an artistic effect. The box is modelled in dark wood, and very ingeniously carved to represent weather-wear and decay, in the fashion so often followed by Japanese artists. All the figures, save the one carrying the *makimono*, are executed in carved and stained ivory, with some small parts lacquered. The walking figure is of carved wood, with his dress, hat, and *makimono* in gold and coloured lacquer. The execution of the entire work is absolutely perfect and replete with artistic spirit. The portion of the panel represented measures 17 inches by 11½ inches. The panel is considerably higher, but contains no further ornamentation. There is no inscription to give any clue to its artist, an omission we have very often to regret in connexion with such works.

In the possession of James Anderson Rose, Esq., *of London.*

HOLBORN, LONDON

SECTION FIFTH.—PLATE IV.

INCRUSTED-WORK.

THE Incrusted Panel represented on this Plate is of great interest, on account of the treatment of its subject and the beauty of its execution. The Panel is of a very heavy close-grained, dark brown wood, brought to a uniform surface and polished. The design thereon is executed in several materials, most skilfully treated and combined. The flowing stream, the banks, posts, and water plants, on the lower portion of the Panel, are rendered in highly raised black and gold lacquer, some portions being about an eighth of an inch above the ground. Lacquer is also used for the large basket on the bank, the flames of the torch, the clouds on the upper part of the Panel, and the rush-like portions of the dresses and some other details of the figures. The two birds standing on the bank are beautifully carved in grey mother-of-pearl, with legs of stained ivory. The moon is a disc of mother-of-pearl. All portions of the figures not lacquered are in carved and stained ivory, the faces being cleverly rendered in low relief. The torch held by the standing figure is appropriately of wood. Ivory is also used for the wicker-work break-waters immersed at the bends of the stream. These are most carefully carved and pierced in accurate imitation of the real objects.

The subject presents two *u-kai** about to fish with cormorants by moonlight, aided by a flaming torch, doubtless used for the purpose of attracting the fish to the spot where the birds are swimming. Fishing by the aid of cormorants, apparently trained for the sport, is a very common occupation in Japan, on streams where fish abound. The present subject shows the bend of a rapidly running stream to have been selected, just such a spot as fish love to rest in. The rapid nature of the water is clearly indicated by the bold lines of the lacquer work; and by the large

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* "U-KAI. A person who fishes with cormorants."—Hepburn.

bamboo baskets, filled with stones and sunk where the current, if left unbroken, would wear away the banks. The general treatment of the subject is highly characteristic of Japanese art. There is no inscription to give a clue to the artist's name or the date of manufacture. The Panel, however, bears evidence of some age and is, in our opinion, one of the earliest specimens of its class which has come to Europe. Its perfect state of preservation resembles that of all fine and highly-prized pieces of Japanese lacquer and carved work, and simply shows the extreme care taken of such works when valued by the Japanese. The Panel measures 37 inches in height by 20 inches in width.

In the possession of JAMES G. ORCHAR, ESQ., *of Broughty Ferry.*

Plate V

SECTION FIFTH.—PLATE V.

INCRUSTED-WORK.

A GREAT variety of treatment is met with in the higher class Incrusted-work of the Japanese. The artistic panel represented in the present Plate shows a combination of lacquer, enamelled faïence, and bronze. The ground is of lacquer, upon wood, of a dull red colour, treated so as to imitate a plate of boldly hammered bronze, partly worn away on the ridges between the hammer marks or indentations. Upon this effective ground is incrusted a large leaf and seed vessel of the nelumbium, a bird, and a group of small flowers in faïence, artistically modelled and thickly enamelled in colours of quiet tone. The rendering of the partly withered leaf is highly characteristic of Japanese art; and leaves little to be desired so far as truth to nature is concerned. The blades of grass are executed in gilded bronze. Incrusted-work in the materials here used is much more rare than that executed in ivory, wood, and shell, and we have never met with a finer or more interesting specimen than the one under review.

The full size of the panel is 29½ inches high by 20 inches wide; the portion shown on the Plate measuring 25½ inches by 17½ inches.

In the possession of MONSIEUR S. BING, *of Paris.*

SECTION V Plate VI

G. A. Audsley dir. [illegible] Helogᵛᵉ & Imp. Lemercier & Cⁱᵉ

SECTION FIFTH.—PLATE VI.

INCRUSTED-WORK.

EVERY important work of art which reaches us from Japan causes us to marvel, more and more, at the richness of invention and the lively fancy which appear to be inherent in the Japanese artizans. The beautiful panel which forms the subject of the present Plate, is a favourable illustration of both these faculties. We are not venturing too far in stating, that to no one save a Japanese artist would such an idea suggest itself as we here see carried out with the highest skill and patience. Who, in our country of sand-paper and French polish, would dream of adopting a decayed and weather-worn piece of wood as a groundwork for elaborate and costly ornamentation? Yet we see that the Japanese artist not only adopts such a groundwork when it naturally comes to his hand, but that he sets himself, as in the present instance, to laboriously cut and carve a fresh plank into a marvellous imitation of weather-worn timber; and when he has produced a result which delights his eye with its richness of texture, its light and shade, and a total absence of regularity in its lines, he proceeds to incrust it with carved mother-of-pearl, tortoiseshell, stained ivory, and highly-raised gold lacquer.

On the panel represented in the Plate, the tree and the mound on which it is growing are in gold lacquer, beautifully wrought in high relief; the flowers are carved in light tinted mother-of-pearl, with green ivory introduced in the buds; the leaves near the foot of the tree are in coloured pearl, tortoiseshell, and ivory stained green; and the small flowers, growing on the mound, are in pearl. The mound is richly inlaid with small squares of gold and *coban*. The bird nearest to the tree is executed in carved clear tortoiseshell, with red ivory eye and pearl legs. The other pheasant is in black and gold lacquer, with wings of rich green and opal pearl, and tail of clear tortoiseshell, tinted red underneath. The clasps at the ends of the panel are in gold lacquer, representing a lacing of metal for the purpose of strengthening the decayed woodwork. The manipulation throughout is absolutely faultless. Length of the panel 35½ inches, height 22 inches.

In the possession of MM. J. DE VIGAN ET C$^{\text{IE}}$ *of Paris.*

SECTION V Plate VII

G A Audsley dir Sampson Low & Co Publ Héliogre & Imp Lemercier & Cie

SECTION FIFTH—PLATE VII.

INCRUSTED-WORK.

SCREENS covered with paintings or embroidery have been sent to Europe in large numbers from Japan, and many of the more expensive kinds are of great beauty, both as regards design and execution; but screens formed entirely of wood, lacquered and incrusted with various materials, are of great rarity.

The fine screen from which the present Plate is taken is a folding one of two leaves. It consists of framed panels of drab-coloured wood, richly figured, so treated, by some grinding or rubbing process, that the hard portions of the grain stand in slight relief. By this process, the details of which we are ignorant, a beautiful texture is imparted to the surface of the wood, and one which the Japanese workman is particularly fond of. The surface is left without any application of oil or varnish.

One of the leaves is represented in the Plate. The architectural feature on the right hand side of the panel is a part of a gateway to a temple. This is executed in raised red, black, and gold lacquer, finished with a finial in bronze. The cock is in carved and stained ivory and dark tortoiseshell; while the hen and chickens are entirely in raised lacquer. The birds on the upper part of the panel are in stained ivory; and the leaves are in lacquer.

The frame is of a dark brown wood ornamented with tasteful enrichment in a Chinese style, executed in gold lacquer and stained ivory.

The corresponding leaf of the screen is decorated with a large vessel, in which a fruit tree is growing, and with a cock and chickens.

The leaf represented in the Plate measures 4 feet 9½ inches in height by 32½ inches in width.

In the possession of Monsieur S. Bing, *of Paris.*


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HOLBORN, LONDON

SECTION FIFTH.—PLATE VIII.

INCRUSTED-WORK.

A HIGHLY characteristic specimen of late Japanese art is presented by the Incrusted Panel which forms the subject of this Plate. The figure represented, carrying the huge bell, is that of Ben-kei, of legendary renown. Through the kindness of Mr. William Anderson, F.R.C.S., we are enabled to give the following outline of this hero's exploit.

Ben-kei when a young man was a novice in training for the Buddhist Church, but his violent disposition combined with prodigious strength led to constant quarrels with his fellows and superiors, and procured for him the suggestive name of *Oni-waka*, or the "Young Demon." At length he quitted the monastery and became a robber, and finally an adherent of the hero Yoshitsuné. The story alluded to by the composition on the Panel tells how Ben-kei stole a famous bell of enormous size and weight from the great temple of Mi-i-dera, and slinging it across his shoulder carried it a distance of some miles to the temple of Hi-yei-zan. Such a splendid acquisition was of course eagerly appropriated by the monks of this rival establishment and at once suspended in a belfry. To their disappointment, however, the mighty sonorous tones that once resounded through the air far and wide were now hushed to a weak sobbing sound which seemed to the listeners to ever whimper a desire to go home to Mi-i-dera. At last Ben-kei, disgusted at the extraordinary behaviour of the stolen bell, cast it down from Hi-yei-zan in the direction of Mi-i-dera. It was eventually restored to its former place, regaining its old voice with its old associations.*

The Panel is of a dark and very heavy wood, resembling ebony. The figure of

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* Mr. E. M. Satow gives in *A Handbook for Travellers in Central and Northern Japan*, two other versions of this popular legend.

Ben-kei is of ivory, with a few small details rendered in white and green mother-of-pearl. The ornamental patterns of the dress and the details of the armour and weapons are carved with the utmost care and accuracy. The arms and legs of the figure are modelled so as to indicate immense strength, and the foreshortening is cleverly rendered. The expression of the face is a compound of malice and humour, just such as we can imagine Ben-kei's countenance to have worn as he started off with the bell. We presume it assumed a sadder and a wiser cast before he deposited his burden at the top of mount Hi-yei-zan. The bell, also cleverly foreshortened, is carved in wood and lacquered to represent ancient bronze.

Height of Panel 29 inches; width 19½ inches.

In the possession of Monsieur Worch, *of Paris.*

[illegible] Plate IX

[illegible] Audsley dir. [illegible] Heliog.^{ie} & Imp Lemercier & C^{ie}

SECTION FIFTH.—PLATE IX.

INCRUSTED-WORK.

CONSUMMATE manipulative skill and artistic taste characterise all the genuine and natural art efforts of the Japanese; and in no class of their works is this fact more evident, perhaps, than in their incrusted or applied designs. All the examples illustrated on the eight preceding Plates of this Section go to prove this: and a careful examination of them cannot fail to impress the observer with the wonderful resources and manual dexterity of their fabricators.

The Tray illustrated on this Plate is, though comparatively speaking simple in design, worthy to rank among the best works of its class. The ground is of a dark close-grained wood brought to a smooth semi-polished surface. The design is produced in different materials carved and stained. The birds are in ivory beautifully modelled and tinted to the natural colours of their plumage. The chrysanthemum flowers are in white and yellow mother-of-pearl; while the leaves are in white and stained ivory and rich green and purple mother-of-pearl. The small lily-like flowers are in white pearl inclining to a yellow in certain lights; and the long grass blades are in tawny-yellow ivory. All the carving and colouring is of the most perfect and artistic character, and the general effect is simply beautiful.

Length of Tray 20 inches, width 15 inches.

In the possession of MM. J. de Vigan et C^{IE}, *of Paris.*

SECTION SIXTH.

METAL-WORK.

SECTION SIXTH.

METAL-WORK.

AS metallurgists and art workmen in metals the Japanese may safely be pronounced as unexcelled. We particularly allude to their knowledge of the properties of the metals and their alloys, and their skilful manipulation of them in works of utility and beauty. The range of the Japanese metal worker's art is immense, and even a cursory view of it is little short of confusing to the eye and mind. The more one sees of it the more one marvels at the new world of thought and labour it displays. Look at a thousand sword guards, taken at random, and not two will be found alike; indeed, it is more than probable, that not two will embody or express the same idea. Yet every one will be an expressive work, telling its story with a clearness so great that he who runs may read. The same may be said of nearly every piece of Japanese art metal-work, from the smallest mountings of their swords to the colossal images which adorn the shrines of Nara and Kamakura. We do not wish to exaggerate, or even to use words which may convey too favourable an impression; and we are convinced that those of our readers who may be thoroughly conversant with the nature and scope of the Japanese metal worker's art will pronounce our language modest rather than inflated.

Of the date at which the art of bronze casting was introduced into Japan absolutely nothing is known; and not even the most speculative of native antiquarians have ventured to affix dates to the very ancient bronze arrow-heads and bells which exist. These are the productions of an epoch anterior to the historical period; and no writings appear to exist which throw the slightest light on their fabricators. It is very probable that such small objects as arrow-heads were made long before the more complicated and difficult operations of bell founding were mastered. Indeed, a long chain of failures and successes doubtless stretched between the casting of the arrow-head and the bell, but all the links are wanting at the present day.

After allusion to the arrow-heads and bells Mr. William Anderson remarks:—"The next place in point of antiquity belongs to the mirror, which is referred by the late Mr. Ninagawa Noritane to the first century A.D., a period still about 700 years earlier than the first written documents. Helmets and breastplates are said to have been skilfully fashioned and even decorated with beaten gold as early as the fourth century, and there is no doubt that under the Emperor Shō-mu, in the first half of the eighth century, a very great proficiency was attained in this and in many other branches of metal-work. Great open-work lanterns, such as the magnificent example at Tō-dai-ji in Nara; coronets of gilt silver or copper; sword ornaments; Buddhist images, and sacred utensils (vases, incense-burners, &c.), were made during, and perhaps previous to, this reign with a degree of skill that showed that the workmen had little to learn in the mastery of the materials and tools. It is true that foreign—i.e. Chinese and Korean—aid was as freely sought as it was gratefully acknowledged, and numerous models imported from Korea, China, and even India (through the Middle Kingdom) served to stimulate the best efforts of the men who showed themselves such apt pupils. The ancient Japanese historians are indeed more ready to acknowledge their obligation to their neighbours than independent readers may be to accept the acknowledgment literally. Thus the *Ni-hon-gi* (written in 720 A.D.) dates the commencement of metal founding from the year 97 B.C., when two Koreans named Sho-toku-haku and Maijun are said to have come to Japan to teach the secrets of the art; but an unwritten tradition handed down through a score of generations side by side with transparent quasi-historical fables is framed rather for credulity than credence. Be this as it may, upwards of a thousand years ago the status reached by the Japanese in the art of metal fabrication was remarkably high, and many of the products of these early ages of art culture demonstrate a breadth of conception and a courage of effort that could only emanate from an intellectual and energetic race. But the art in its more impressive phases had reached its zenith, and the subsequent eras have contributed little to increase the fame earned by the fabrication of the great bronzes of the ancient capital of Nara.

"Many strides in advance have however been taken in certain directions. The great wars of the Minamoto and Taira clans in the twelfth century led to a remarkable development in the manufacture of arms and armour, and three hundred years later, a grace and delicacy of artistic workmanship not unworthy of a Benvenuto Cellini were applied to the decoration of the appendages of the national weapon—the sword, and in subsequent times has been manifested in a hundred ways in connexion with the arts of peace as well as those of war, attaining its highest level in the wonderful creations of the Miō-chins and Tō-uns of the past and present centuries." Mr. Anderson concludes this terse and admirable historical *résumé* with the following noteworthy remarks, which our own study and experience enable us to fully endorse:—"The largest volume would fail to do justice to the qualities of versatility, originality, and dexterity, placed in evidence in this single section of glyptic art."

As the most ancient Japanese works in metal are castings in bronze it is right that we should commence our remarks with some notes on that branch of art. The earliest known examples are by no means timid essays although, as might reasonably be expected, they are somewhat rude in comparison with later works. Of the arrowheads nothing need be said here, for they present no evidences of art thought. The oldest bells, measuring from one to two feet in height, are cast in the shape of a truncated cone, with a flat pierced handle on the crown, and usually with two plates, projecting from opposite sides, slightly ornamented, and extending from the crown to the rim. They are decorated in a very simple conventional manner; and notwithstanding that they are believed to have been used in the early religious services they display no decided symbolical devices. In later times Chinese models were adopted by the Japanese bell founders, and many fine and highly ornamented castings were produced. A remarkable specimen of early bell founding of this class is in the possession of Professor C. E. West, of Brooklyn; in shape and proportions it is probably unique. It measures 3 feet in height with a diameter at the rim of about 7 inches. It is conical in form, with a loop handle of two dragons' heads on its crown; and is elaborately ornamented with designs in low relief throughout its entire height. The designs present a strange mixture of styles—Chinese predominating—with a prevailing air of crudity, just such as might be looked for in an early work of the kind. There is no evidence, however, of want of skill so far as the mere casting is concerned; and bearing in view the practical difficulties attending the successful founding a bell of its exceptional form, it may be pronounced a masterly piece of work. Its possessor has been informed that it was presented by an Emperor of China to the first Shō-gun, and was by him deposited in the great Buddhist temple, Nishi-hongwan-ji, at Kiōto. This may be the case, but we are strongly of opinion that the bell is a very early native casting ornamented after Chinese models. The ordinary form adopted for the large bells in Japan may be seen by referring to the group in the lower compartment of Plate III., Section VIII., which represents BEN-KEI stealing the great bell of the temple of Mi-i-dera. This celebrated bell, of which another (foreshortened) representation is given in Plate VIII., Section V., is believed to have been presented by the hero TAWARA TŌDA HIDESATO in the tenth century.

The largest and probably the oldest of the great temple bells in Japan is that which hangs in the bell tower on the hill adjoining the Buddhist temple, Tō-dai-ji, at Nara. This bell was cast in 732 A.D.: it measures about 13 feet 6 inches in height, and 9 feet 1 inch in diameter at its rim. About 40 tons of bronze are said to have been used in its casting. Another huge bell hangs in the bell tower of the monastery of Chi-on-In, at Kiōto. It was cast in 1633 A.D., and weighs 125,000 catties, nearly equal to 74 tons. It measures about 10 feet 9 inches in height, 9 feet in diameter, and 9½ inches thick at the sound bow. From these fine examples it may reasonably be inferred that the art of bell founding was in a high state of development in Japan between the eighth and seventeenth centuries.

All travellers, at all conversant with the arts and manufactures, who visit Japan are greatly impressed with the excellence and great size of the many castings in bronze which meet their eyes; and they stand in surprised admiration before such gigantic works as the Yaku-shi and Vâirô*k*ana, at Nara, and the magnificent Amida or Dai-butsu, at Kamakura, the largest ancient bronze castings in the world.

Besides these there are numerous lesser Buddhist images remarkable both for the art and the manipulative skill they display. On this subject Mr. William Anderson, the great authority on Japanese pictorial and glyptic art, remarks:—"The most imposing, if not the most original, examples of Japanese metal-work are afforded by the great bronze Buddhist images. According to the *Kō-gei Shi-riō*, the first bronze idol made in Japan dates from A.D. 605, and is attributed to the wood-carver Tori Busshi, but no details are given as to the character of this production beyond the fact that it was 16 feet in height. The Japanese, however, claim to have derived from Korea a knowledge of the art of metal founding at the much more remote period of 97 B.C., and assert that Chinese and Indian Buddhist bronzes were imported at different times before the seventh century. Three Indian figures in gilt bronze, representing the Amitâbha Trinity, preserved at Hō-riū-ji near Nara, are said to have been brought from Korea, in the reign of the Emperor Bi-tatsu (A.D. 572 to 585)."

The earliest of the three great images mentioned above is the Yaku-shi, at Nara. This remarkable work was finished and consecrated in the year 696. It is a seated figure upon an altar-throne. The whole is cast in the expensive Japanese alloy called *shakudo*. Of this image Mr. Anderson gives the following interesting information:—"One of the noblest and most interesting of the ancient Buddhist bronzes in Japan is the colossal Yaku-shi (Bhâishagyaguru) in the temple of Yaku-shi-ji at Nara, which was cast about the end of the seventh century, and is attributed to the monk Giō-gi, to whom, with Shō-toku Tai-shi and Kō-bō Dai-shi, the priesthood are in the habit of ascribing all the masterpieces of art of which the authorship has been left in obscurity. [It is more probable that this as well as many other works to which the names of the early fathers of the Church are attached were made under the direction of their nominal authors by Korean or Chinese artificers.] The image is boldly conceived and of admirable workmanship."

The largest bronze in Japan is the image of Vâirô*k*ana, in the temple of Tō-dai-ji, at Nara. The height of this truly colossal work is about 53 feet 6 inches from the base to the highest point of its head. It is in the usual sitting posture, with legs crossed in front; the right hand raised to the level of the shoulder in the act of blessing, and the left hand resting on the left knee. Mr. Satow in his *Handbook for Japan* gives the following legend regarding the origin of this image :—

> " In the year 736 Shō-mu Tennō conceived the idea of constructing a colossal Buddhist idol, but fearing to offend the native gods, sent the priest Giō-gi to the Sun-goddess' temple in Ise, to present her with a *shari* (sarîra) or relic of the Buddha, and find out how she would regard his project. Giō-gi passed seven days and nights at the foot of a tree close to her gate, at the end of which time the chapel doors flew open, and a loud voice pronounced an oracular sentence which was interpreted in a favourable sense. On the night after the priest's return the Mikado dreamt that the Sun-goddess appeared to him in her own form and said, 'The Sun is Biroshana' (Vâirô*k*ana). She also announced her approval of his plan of erecting a Buddhist temple, and he in consequence determined to have an image 160 feet high of gold and copper. A proclamation was issued in 743 calling upon the people to contribute, and in 744 the Mikado himself directed the construction of the model. The image was to be cast at Shigaraki in Ōmi, where he then resided, but two years later he removed the capital to Nara, and the image was not completed. In 747 he began the casting of another image, and with his own hands carried earth to form the platform. Eight attempts in all were made to cast the image, which were finally crowned with success in 749. As Japan had not up to that time produced any gold, the Mikado was in despair lest he should not be able to procure enough of that metal to gild it all over, but the discovery of gold in Ō-shiū in the same year came opportunely to supply the want. In 859 the head of the image fell off, but was replaced. In 1180 the whole building was destroyed by fire in a civil war, and the head of the image was melted by the flames, but both temple and image were restored fifteen years later. The temple was burned again in 1567, and once more the head of the image fell off; it was replaced not long after by the present head at the expense of a private individual. From this time the image remained exposed to the elements in the condition of a *nurebotoke* (wet-god), as the Japanese familiarly say, until the reconstruction of the temple 130 and odd years later."

We now come to the Dai-butsu or Great Buddha, of Kamakura, a work which has so often been described and commented on by writers on Japan that it seems unnecessary to do more than allude to it here. It must, however, occupy some of our space, for in it the art of bronze casting and the skill of the modeller may be said to have reached their culmination. Mr. Anderson says :—" The date of this figure is by no means satisfactorily established, the accounts offered in the two chief authorities, the *Kamakura-shi* and *Tō-kai-dō Mei-sho*, being very meagre and rather confusing; but there is reason to believe with the *Kamakura-shi* that the existing image, a representation of Amitâbha, was made in 1252, to replace one originally constructed in the 8th century, by order of the Emperor Shō-mu. The most remarkable part of the figure is the head, with its perfect symmetry of feature. It is this which confers upon the work, as a whole, its immense superiority over all its rivals of earlier and later years. The expression of intellectual calm which etherealises the majestic but slightly sensual mask, realises in the most marvellous degree that domination of the senses and emotions which formed the goal of the primitive Buddhists. By the side of this the head of the Nara Vairo*k*ana is almost brutal, that of the bronze god at Uyeno is a caricature, and the majority of the other conceptions of the idol-maker sink into insignificance."

Particulars of the dimensions of the entire figure and its several parts will be of interest; they are derived from the Japanese measurements given with a woodcut of the idol sold on the spot by the priest-custodian. The measurements here given in feet and inches are approximately correct.

	FT.	IN.		FT.	IN.
Height	49	6	Length of eye	3	11½
Circumference	97	2	Length of nose	3	9
Breadth across knees	35	8	Length of ear	6	6½
Length of face	8	5	Height of curls	0	9½
Width to outside of ears	17	9	Circumference of curls	3	0
Width of mouth	3	2			

On the forehead is a circular raised boss of silver, which is computed to weigh 30 pounds avoirdupois; and the eyes are plated with pure gold. The head is adorned with no fewer than 830 curls of about the size above given.

Enough has been said about the colossal bronzes of Japan to convey an idea of the scale on which the ancient founders worked; and we may now turn our attention to their mode of fabrication. The bells of Japan were, as all bells must be, cast complete; but in the case of the colossal figures the mode of procedure was of course widely different.

On an examination of these great works it can be plainly seen that they have been built up of many separate castings. The founding of the Vâirô*k*ana of Nara appears to have presented great difficulties, for according to some statements seven and to others eight essays were made before a successful issue was attained. The metal melted for this figure is stated to have weighed nearly five hundred tons; and three thousand tons of charcoal were consumed in the process. The body of the image is composed of a series of separate castings, measuring about 12 inches by 10 inches and varying from 6 to 10 inches in thickness, carefully adjusted and probably brazed together, an operation which must have been attended with immense difficulty. The older parts of the *nelumbium* flower, on which the figure immediately rests, are also in small castings, but the later additions, such as the reversed petals underneath, are of considerable size, indicating greater skill on the part of their founders. The head and hands are believed to be in single castings. We have said above that the pieces forming the body were *probably* brazed together, because there appears to be some doubt as to the method of procedure adopted in this case. It is said that as the figure was in course of formation the mould was gradually built up, and the melted metal poured into chamber after chamber as the work rose in height. We can give no opinion on this mode of casting; but it seems practicable if proper provision is made to bind the several pieces together by ties or clamps set in the moulds. After the casting was completed the external surface was chiselled and brought into a smooth state, when it was gilded. The Dai-butsu of Kamakura is built up in the manner above alluded to, but in this instance it appears certain that the pieces were cast separately and subsequently brazed together.

Of the many other bronze figures of all sizes, which adorn the Buddhist temples throughout the country, it is impossible to speak in the limited space at our disposal; but they present no features of technical interest.

We must not pass from the subject of ancient bronze casting without a word respecting mirrors. On this subject Mr. Anderson says:—"Mirrors were first made in Japan, according to Mr. Ninagawa, in the reign of the Emperor Kei-kō (A.D. 71 to 130). They assume two principal forms. The first is a plain circular disc, polished upon one surface, and usually covered with an emblematical design upon the reverse. Some are provided with handles, while others, usually of much larger size, have no such appendage, but are supported by a carved stand representing conventionalised clouds or waves, the mirror then probably symbolising the full moon. The second form is commonly small, not more than four inches in diameter; it has no handle, and presents on the reverse an aperture for a cord, perforating a raised portion of the design." We have met with some remarkable examples of fine casting in both the classes of mirrors, but especially in the latter, which are sometimes of considerable thickness, and present, within a raised rim, designs of trees, birds, etc., beautifully modelled and deeply under-cut. The designs, commonly emblematic in character, consist of *ume* and fir trees, bamboos, cranes, and tortoises—the favourite emblems of youth and long life.

In preparing the moulds for these delicate works, models are first made in wax; then a "slip" is prepared with very fine sand, a little clay, and water, and, in its fluid state, is poured into the hollow portions of the models, which are turned about so as to become evenly coated with the mixture. This first coating is allowed to dry and a second one applied in like manner. When the models have become completely covered in this way, coarser material is pressed all round them, and vent-holes and gates for the melted metal are formed where most convenient. The moulds are now allowed to dry gradually until perfectly free from moisture. They are then subjected to heat sufficient to melt the wax, which running out through the gates is collected for future use. Subsequently the moulds are baked and at that stage are placed in the hands of the founder. The moulds are made hot immediately before the melted metal is poured into them. The alloy commonly used by the old mirror makers was composed of copper, tin, and a little lead. Traces of silver and gold have been found; and other materials, such as iron, arsenic, and sulphur, appear in small quantities in the shape of accidental impurities. On the cooling of the metal, the moulds are broken and the mirrors are removed and cleaned; and finally their plain surfaces are ground, silvered, and highly polished.

Having briefly touched on the founding of bells, images, and mirrors, we now come to a class of castings embracing objects almost countless in their number and variety. Amongst these are found temple lanterns, incense-burners, candlesticks, vases, and objects of a purely ornamental or fanciful nature, in the casting of which the Japanese have surpassed in point of skill all the founders of other nations. Speaking of the wonderful works produced by the Japanese founders, Mr. Dresser remarks:—"Our first acquaintance with Japanese manufactures revealed their skill in the casting of metals. But it was the Vienna Exhibition which showed what supreme casters of metal the Japanese are. In this exhibition was shown a casting of a flight of birds, which may now be seen in the Archæological Museum at Edinburgh. The birds are so arranged that the group forms a continuous casting. Yet the birds composing it are almost separate the one from the other. This casting is the work of a Tôkiô manufacturer of remarkable ability. So far as I know, this was the most notable work ever produced by the flowing of molten metal into a mould. But even this marvellous work was surpassed by a peacock sent to the last Paris International Exhibition by the same wonderful metal founder. This peacock, which was of life size, had a drooping and unspread tail, but many of the feathers, and even barbs of the feathers, were distinctly rendered; while in many cases the barbs were separate the one from the other, and the individual feathers more or less distinct." It must, however, not be taken for granted that the generality of the complicated bronzes produced in Japan are single castings, for such is very far from being the case. The native artists and founders display great ingenuity in modelling and casting their works in separate pieces, and in cunningly brazing them together so as almost to defy detection. We are greatly mistaken and our memory is unreliable if the beautiful peacock just alluded to was not built up of several pieces. So far as we have been able to ascertain, there is no special desire on the part of the Japanese bronzists to court difficulties in their art from the mere affectation of overcoming them; nor do they profess to do impossibilities. As they built up their colossal statues piecemeal, recognising the impracticability of founding them entire, so they construct their wonderfully complex and delicate bronzes. Such is unquestionably the general rule, but there are probably many instances, and the flight of birds may be accepted as one, in which the founder has achieved a task previously believed to be insurmountable.

Mr. Dresser, who has had the opportunity of visiting the foundry of the skilful metal caster who produced the flight of birds and the peacock, alluding to the method adopted in casting the iron kettles with which every collector and lover of Japanese art is familiar, says:—"While in Tôkiô I had the opportunity of seeing the little foundry of the great metal caster who sent these marvellous objects to Europe, and he most kindly showed me how he achieved his results. The great peculiarity which I noticed in the Japanese method consisted in a fresh model being made for every work produced. Thus, if fifty kettles were to be formed of the same pattern, not only would a fresh sand mould be made for each particular kettle, but a fresh model would be prepared for the making of each mould. All must now be familiar with those beautiful iron kettles which have become so fashionable for the afternoon tea-drinking, and which frequently have a flower or some other device jutting out from the side in almost full relief. These are of Japanese manufacture, and while the body is of iron the lid and the handle are generally of bronze.

"To produce such a kettle a block of wood is turned to the shape of its body, and the spray, or whatever ornament is to appear on the finished work, whether it be simple or most elaborate, is modelled in wax on this 'core,' a separate process of modelling being necessary to the production of each particular kettle. It will be seen that this process, although laborious, gives variety and interest to the works produced; and while all such methods must seem to us to involve an unnecessary expenditure of labour, I yet think that the Japanese gain as much as they lose by their processes. Nothing is so calculated to remove from man a true perception of art qualities as seeing hundreds of works precisely alike. The mere fact of seeing a number of duplicates of the one thing, however meritorious each may be, is calculated to weaken our appreciation of the beautiful. The multiplication of examples inspires dislike, though the work itself may be worthy of admiration."

There is something more than this, on which Mr. Dresser does not touch, and it is an all-important factor in the question. Any model or "pattern," made with the view of an unlimited number of moulds being produced from it, must of necessity be formed to "draw"—that is, to leave the mould freely and without any injury to the impression in the sand—and this condition is fatal to designs in high relief with much under-cutting. To produce a delicately modelled flower "in almost full relief," such as a Japanese artist would delight in, is by the repetition system of moulding and casting next to an impossibility; even the most perfect "piece mould" would break down in its complexity and delicacy. To produce such works as the Japanese affect the Japanese mode of procedure must be adopted. But to return to Mr. Dresser's remarks.

"The Japanese method of casting gives a certain amount of variety in the work produced, for no two objects are precisely alike. And each has a special character resulting from the personal work of the modeller. It is this quality which causes those who have art appreciation to prefer Japanese kettles to anything that the black countries have yet produced." Or, we may add, are ever likely to produce.

"Whether the work be large or small a model is first made on a rough piece of wood, to which shape is given by the addition of a mixture of wax and resin; but in the case of feathers or other fragile parts the wax would enclose such wires or bamboo slips as would be needed for their support. The model being prepared, a thin batter is formed by mixing a sand of exceeding fineness, and almost clay-like in character, with water. This is carefully spread over the model in such a manner as to coat it all over. But care must be taken to leave no air-bubbles between the wax and sand. When this batter is dry a second coating is given, and then another, but now the batter is formed of a slightly coarser sand. If necessary, other coats are placed over the whole or part of the work. When these are dry sand is piled around the mass and pressed into all the spaces which have been but partly filled by the semi-fluid matter, till the whole appears as one shapeless but solid mass. The next process consists in removing the model with its surrounding sand to a sort of kiln or 'muffle,' in which the heat is sufficient to melt and evaporate the wax, and even to consume the wooden core should any exist. Certain holes have necessarily been left through which the metal is to be introduced to the mould, and also holes by which air is to be expelled at the time of casting. Through the holes any dust or ash can be removed from the mould. By this process of melting the wax, and evaporating it through the body of the sand, a firmness seems to be produced in the mould which our moulds lack. But the fact that the wax model is first coated with semi-fluid matter does much to attain this end . . . I had no opportunity while in Japan of seeing the actual process of casting carried on, I only saw the making of models and moulds; but from the explanations given to me by various workmen it seemed to differ in no essential particular from our own. I was, however, told that the moulds were made hot before the fluid metal was poured into them, so as to prevent its chilling while flowing through fine ducts. This I think highly probable, for by no other method that I know of could such work as the tail of the great peacock already mentioned be effected. Anything analogous to our 'piece moulds' I never saw in Japan, and I was informed that of this method of working nothing was known. The case of 'under-cut' work is met by their wax models."

There can be no doubt, however, that the Japanese founders are acquainted with some method of constructing moulds in pieces, and that they at one time employed them for works of considerable size. The iron vase illustrated in Plate VI., of this Section, bears conclusive evidence of having been cast in a "piece mould," apparently of three parts. This vase is stated to have been cast about two hundred years ago.

Iron (*tetsu*), also called "black metal" (*kuro-gane*) and "true metal" (*ma-gane*), has always been held in the highest estimation by the Japanese, and much care has always been taken in smelting it. The iron preferred by the Japanese for all works of a high class is derived from a titaniferous iron ore, resembling that known under the term by us, smelted with charcoal under conditions which appear to retain a larger proportion of the titanium than is possible by our modes of reduction. It has been suggested that the intense hardness and deep bluish grey observable in the steel produced from this class of iron is due to the large percentage of titanium it contains. It is further stated that this tint deepens considerably by age, and that experts in swords can form a tolerably accurate idea of the age of a weapon by comparing its tint with other examples whose dates of manufacture are authenticated. One cannot examine fine specimens of ancient Japanese iron-work, cast or wrought, without being struck with the dark colour of their rust, approaching black in the generality of cases. This also appears to be due to the presence of titanium. Besides the titaniferous, the Japanese have largely used the ordinary magnetic iron ore for the production of common castings. The metal closely resembles the Swedish.

Apart from the native supply, iron imported from other countries was freely used by the Japanese founders and smiths. Steel, chiefly in the form of files and other cutting tools, was largely imported by the Dutch merchants: and good qualities of cast iron were brought from China and India in ancient times.

The process of smelting appears in Japan to have always been of a primitive nature, the furnaces being blown by a peculiar kind of bellows or blowing machine worked by manual labour. The same description of blower is used by the native smiths. In the following illustration, from a design by HOKUSAI, the machine is shown in the background, the right foot of the seated figure resting on the cross-handle of its piston-rod. The machine is simplicity itself, consisting of a rectangular piston working within a long box, furnished with the necessary suckers and valves, and having a nozzle carried to the furnace. While on this subject we may mention an interesting series of Japanese engravings, published in the fourth volume of the *Transactions of the Asiatic Society of Japan*, in which all the native operations connected with gold mining, washing, and refining gold are graphically shown; and in which a furnace is depicted, with a blower of the above kind being actuated in a very energetic way by a burly workman.

FORGING IRON. FROM HOKUSAI'S *E-HON TEI-KIN Ō-RAI.*

In the composition of bronzes, or alloys of copper with other metals, the Japanese metallurgists are extremely skilful. The variety of colours they produce, namely, tones of grey, yellow, red, brown, and black, afford great scope for the metal workers of the country to display their taste and ingenuity in ornamentation. Besides the ordinary bell-metals and mirror-metals, which are chiefly alloys of copper and tin, with, in some instances, a trace of silver and lead, there is an alloy, called by the Japanese *shakudo*, the exact composition of which appears to be uncertain. It is, however, known to be composed of copper and a small percentage of gold, with traces of silver and certain other metals. The colossal Yaku-shi, at Nara, is said to be cast of this valuable alloy.

There can be no doubt that gold and silver were largely used in combination with copper by the ancient Japanese founders for the sacred figures and utensils of the Buddhist altars. We are informed on good authority that a singular proof of this was furnished on one occasion by the government officials at San Francisco. A gentleman bringing from Japan a collection of works of Japanese art met with some difficulty at the custom house at San Francisco, a question arising with reference to the value of an important pair of ancient bronze temple vases. As no satisfactory conclusion could be arrived at between the owner and the collector of duties, the latter wrote to Washington for instructions, receiving an order to solve the problem by having all the bronze assayed, with the view of ascertaining the quantity of the precious metals it contained. A wholesale process was adopted with the following results—a destruction of the bronzes, and the production of about 1,500 dollars' worth of gold and silver. The value of the precious metals here given appears to be extreme, if not open to reasonable question; but we give it in strict accordance with our information. The total weight of the bronze has not been given us; and we accordingly regret our inability to record the percentage of the precious metals in this interesting case of analysis.

The foregoing brief remarks must suffice so far as the art of the Japanese metal founder is concerned. We have now to say a few words on that branch of the metal worker's art in which the hammer plays the most prominent part; passing, however, over the forging of sword blades and other weapons, as a purely mechanical process, outside the limits imposed in a Work devoted to the ornamental arts.*

With the processes required to transform crude iron into malleable iron (*yawaraka-tetsu*) and steel (*hagane*) the Japanese were fully acquainted at a very early epoch; and during the middle ages appear to have carried their preparation for the production of arms and richly ornamented armour to the highest point of excellence.

The metal workers during all the artistic periods sought for and invariably used the finest kinds of malleable iron, selecting it not only on account of its closeness of texture and toughness, but also on account of its colour and its capability of receiving a beautiful surface by processes of corroding and oxidising. Several great

* We may refer our readers interested in this subject to an article entitled "The Sword of Japan," by T. H. R. M'Clatchie, in the second volume of the *Transactions of the Asiatic Society of Japan.*

artists are said to have invariably preferred iron produced from ores of certain districts; and so consistent were they in their respective opinions, that experts can distinguish a genuine from a spurious work by an examination of the metal alone.

Prior to the sixteenth century the artists in iron prepared the metal for their own use; spending much time, labour, and skill in bringing it into the tough, close, and homogeneous state fit for their artistic manipulations. They availed themselves of the welding properties of the metal, when forged at a white heat, to combine different kinds of iron; and by often repeated heatings, hammerings, bendings, and weldings to bring all into a perfect state of homogeneousness. Indeed, the Japanese smith seems to have been convinced that the oftener his iron was heated and hammered the better it became. For certain purposes plates of hard and soft iron, or of soft iron and steel, were first welded together, then beaten out thin, heated, folded, heated, and again welded under heavy hammers. The same processes were repeated a great number of times, the iron being hammered and folded in a different direction each time, until the materials were perfectly interwoven or intermingled into an iron of beautiful texture and extreme toughness. Some forgings of this description are said to have occupied a fortnight to complete. A charcoal fire was invariably used for such work and in the forging of swords and armour. On page 11 is given an illustration of three smiths engaged in the laborious occupation of forging a plate of iron. One man is engaged in holding the plate on the low anvil, while the other two are busily hammering it with long and heavy hammers. The furnace for heating the metal is behind the anvil, a mass of charcoal appearing in front of the nozzle of the bellows.

The old metal workers have sometimes availed themselves of the above described method of combining different kinds of iron under the hammer, to produce works, chiefly *tsuba*, in imitation of the grain of wood. For these, numerous wires or slender bars of iron, of two or three different degrees of hardness, were first welded, side by side, into a single bar or ribbon. This was heated and folded in serpentine fashion, brought to a white heat, and welded into a solid bar once more. According to the fineness and complexity of the grain aimed at, were the above folding and welding operations repeated a greater or lesser number of times. When these preliminary processes were finished, the resultant piece of iron was forged out into a plate, from which sword guards or other articles could be cut. To bring out the grain, the surface of the iron was subjected to a corroding bath, which, attacking the softer lines more keenly than the harder ones, produced the effect desired. A fine *tsuba* of this kind, by KADZOUTSOUNÉ, is illustrated on page 149 of *L'Art Japonais*; and we have before us one, from the Hart Collection, which resembles that by KADZOUTSOUNÉ, in which the complicated convolutions of the different kinds of iron are distinctly marked.

The skill of the Japanese smiths has long been acknowledged to be pre-eminent; and in certain classes of work, to which they have specially directed their attention, they have achieved successes which place their wrought ironwork in the first rank of excellence both in point of manipulation and art treatment. They do not, however, appear to have at any time devoted much attention to what may be called constructional or architectural ironwork; at least in the sense in which we understand the term, as we look on the masterpieces of the middle ages in England, Germany, and France. But there can be no doubt, if the nature of their architecture had called for large works in hammered iron, that the Japanese smiths would have given examples of their skill which could be placed alongside the best works of European production. In the forging of weapons—the sword blade in particular—articles of defensive armour, *tsuba*, and numerous objects of an ornamental character, the ancient Japanese smiths remain unsurpassed.

There is good reason to believe that the forging of armour received its first great impulse in the twelfth century. The long wars between the Minamoto and Taira chiefs and adherents which had so injurious an effect on the peaceful industries of the country developed and fostered the art of the iron worker and armourer. From this time onwards until the decay of the feudal system and the opening up of Japan to western influence the art of the smith progressed hand in hand with that of the painter and ornamentist. It is enough for one to examine the works of the Miō-chins to acknowledge the high or, indeed, the pre-eminent rank the Japanese worker in iron is entitled to take among the world's masters of the art. A truly marvellous specimen of forged iron is to be seen in the South Kensington Museum: it is a large eagle standing upon a rock, from the hammer of MIŌ-CHIN MUNÉHARU; a work dating about the end of the sixteenth or the commencement of the following century. There are also several fine examples of Miō-chin ironwork in the Hart Collection. All these display a perfect control over the material, and a combination of power and tenderness in the handling, which must at once arrest the attention of anyone acquainted with the difficulties and technique of the art of iron forging.

Up to this point we have been speaking of simple forging, or the process of bringing the iron into the shape required by the aid of the hammer and anvil; but it must not be understood that the Japanese smiths were content to leave their works in that virgin state, except under exceptional circumstances. The chief of these was when the marks of the hammer were required to remain, and were so disposed as to produce an artistic surface treatment, or when the hard crust, left by the repeated blows of the hammer, was considered valuable on the score of colour and its rust-resisting properties. A characteristic specimen of this class is illustrated by M. Louis Gonse in his *L'Art Japonais* (vol. ii., p. 147)—a sword guard by YOUSAN. In the Hart Collection is a guard by OUMÉTADA, which is apparently an untouched forging. It is of oblong form, with edges and corners turned over in reverse ways, and ornamented with a spray of *ume*. All seems to have been done in the heated state with the hammer and punches, for there are no indications of the chasing tool in any part of the design. It is certainly often a difficult matter, in examining sword guards or other ancient pieces of forged iron, to decide where the operations of the naked hammer have ceased and those of the chisel or file have commenced. It is quite evident that in all such works, and, indeed, throughout the entire range of Japanese metal-work, the artist has aimed at results rather than at affecting certain modes of manipulation on account of their difficulty or peculiarity. Hence we find the hammer, the file, and the chisel or chasing tool doing their respective duties harmoniously in almost every fine and characteristic piece of Japanese wrought iron.

In speaking of hammered work hitherto we have solely alluded to forging, that is, the simple operation of the hammer on heated iron; but of course there remains the other and far more artistic process, which embraces the operations of the hammer in conjunction with certain other tools on cold iron; we now speak of repoussé. Although this process of ornamenting plates or objects formed of thin metal was never at any time confined to iron, it was extensively used from the earliest artistic period in Japan for the decoration of articles of defensive armour. Helmets and breastplates exist in several collections in Japan and in Europe and America which present exquisite decorations in repoussé. Among all the artists known to fame in Japan the Miō-chins stand pre-eminent in this branch of art. M. Gonse illustrates a remarkable cuirass fabricated by one of the family who wielded his hammer some time in the eighteenth century (*L'Art Japonais*, vol. ii., p. 114). Speaking of this and other works of the Miō-chins, the author remarks:—" C'est sous le règne de Yoritomo que s'est fondée, à Kamakoura, la célèbre maison des Miotshin qui a duré jusqu'au XVIII^e siècle et a produit les plus habiles et les plus renommés artistes pour le travail des armures de fer. Les plus belles cuirasses sortent de cet atelier. Les œuvres des premiers Miotshin sont précieusement conservées au Japon, soit chez l'empereur, soit dans les grandes familles princières. Cette maison s'est uniquement adonnée aux travaux de fer. Les pièces articulées ont été dans la suite une des spécialités dans lesquelles elle a déployé une adresse inimitable. Entièrement faites au marteau et sans soudures, elles tiennent parfois du prodige. M. Haviland possède un crabe articulé formant brûle-parfums, signé *Miotshin Mounéfoussa* (XVII^e siècle); la Compagnie Kosgo-Kaïsha avait envoyé à Paris deux petites poupées en fer, à jambes, têtes et bras mobiles, du caractère le plus vivant et le plus original, qui étaient de *Miotshin Nobouiyé* (XVI^e siècle); enfin la collection de M. Montefiore renferme, entre autres armes d'un haut intérêt, une cuirasse en fer repoussé, décorée de figures en relief et signée du nom d'un des Miotshin du XVIII^e siècle, et un beau casque, en forme de bonnet phrygien, signé *Mounémitsou, huitième Miotshin* (XIV^e siècle)." In the succeeding paragraph M. Gonse records his admiration of the eagle in South Kensington Museum, placing it at the head of all known works of the Miō-chin family. In the Hart Collection there are several fine specimens of the work of this family, notably a complete suit of armour with cuirass, arm plates, helmet, and numerous ornaments in hard iron repoussé. The breastplate is ornamented with a dragon, coiled in a circular form, beaten up in very high relief, and most artistically treated. The head of the dragon is raised from the general surface of the plate rather more than an inch; a great relief when the nature of the material and the tedious character of the process are considered. The chief plates on the upper arms are of oblong form, their devices being respectively the flame god, FUDŌ, and a warrior on horseback, probably intended for BISHAMON, although this Dêva king is usually represented in a standing posture, as shown on Plate IV., of this Section. The helmet is, however, the most remarkable portion of the suit. It is of a pointed domical form, with a dragon spirally disposed round it, the head, with its open mouth, coming immediately over the brow of the wearer and between the horns of the *tatémono*, and its tail forming the spike at top. The whole is executed in a singularly bold and artistic manner, the relief being as high as that of the dragon on the breastplate. The whole of the repoussé is purely the work of the hammer and punch, and was executed by a MIŌ-CHIN of the latter part of the twelfth century. In the same collection is a beautifully executed warrior's mask of thin iron, in six pieces accurately fitted and linked together. This is inscribed by a MIŌ-CHIN of the fifteenth century. And a large oval medallion or tray of iron repoussé ornamented with two dragons amidst storm clouds, facing each other as if fighting for the precious gem of omnipotence which appears in the air between them. The relief in this instance is not high, but the work is vigorous and artistic. It is by a MIŌ-CHIN of the sixteenth century. But the most remarkable example of the armourer's art in the possession of Mr. Ernest Hart, is a large helmet, attributed to a member of the Miō-chin family of the latter part of the sixteenth century. This interesting piece is of a singularly bold design, and is forged to a degree of lightness worthy of special notice. The helmet measures 12 inches in length, 10 inches in width, and 8 inches in height, yet it weighs only 2 pounds 2 ounces. It is hemispherical in form, surmounted with the head, breast, and fore-legs of a dragon; while the lower part is wrought with coils of its body, elaborately scaled and spined. The neck of the dragon is looped by the metal being beaten in on each side until it meets in the centre. This and other highly relieved portions of the head display a mastery over the technique of iron repoussé perhaps never excelled in the best armourer's work of the middle ages in Europe.

Repoussé in thick iron is much rarer than that in thin armour plate, the intractable nature of the metal in its cold state rendering the usual process extremely difficult and tedious. The finest specimen of the class we have met with is by a MIŌ-CHIN of the fifteenth century. It is a large *tsuba*, in the Hart Collection, ornamented with a dragon and storm clouds. The portions in high relief have been beaten up from behind by hard blows from a hammer with a small punch-like face. These appear to have been struck while the iron was at a red heat. The age and decayed nature of the piece render it somewhat difficult to decide the method adopted in producing the details of the design, that is, how much is due to the naked hammer, how much to the hammer and punch, and how much to the chasing chisel. A careful examination inclines us to pronounce it a work of the hammer and punch applied while the metal was at a dull red heat. If such is the case, this guard would rank as a repoussé forging. Genuine repoussé is done while the metal is cold; heat only being applied, at frequent intervals, to counteract the hardening influence of the hammerings, or, in technical language, to anneal the metal. Without such repeated annealings it would be impossible to obtain high relief with a perfect result.

Although it is certain that the fabrication of defensive armour occupied the attention and monopolised the skill of the best artists in repoussé for many centuries, the process was not altogether neglected in other directions. In comparatively late times many and very beautiful works were produced in gold, silver, copper, and the favourite alloys. Old works present, as might be expected, a certain archaic character, such as that of the magnificent gold jar illustrated on Plate I., of this Section. Of repoussé in copper, the most important examples known to us are the pair of large covered jars now in South Kensington Museum. These are ornamented with eighteen figures, representing Rakan, or disciples of Buddha, worked in high relief, and with considerable boldness of treatment. The copper is plated with silver. On Plate XVI., of this Section, are illustrated three pieces of repoussé, in thin copper plated with silver. Particulars of these are given in the Description accompanying the Plate.

Works of a nature kindred to repoussé have been made in great numbers by the Japanese metal workers; we allude to birds, insects, flowers, and many other objects, carefully formed, under the hammer and graver, from thin plates of the precious metals or bronze silvered or gilded. Examples of birds so formed are given on Plates II. and XIV. The bodies of the birds in all cases are covered with feathers produced in engraved repoussé. But perhaps the most striking works of this class are the bouquets of flowers which adorn the shrines of the Buddhist temples. Remarkable examples of these exist, notably those which are amongst the ornaments of the mortuary temple of the Second Shō-gun, at Shiba. They are of considerable size and represent, in beautifully wrought gilt bronze, tree-peony flowers and leaves. *Nelumbium* plants of gilt metal rising from bronze vases stand in the *hon-dō* of the temple or monastery, Chi-on-In, at Kiōto. These are no less than 21 feet high. The Japanese metal workers display as much skill and keen observation of nature in this class of work as the draughtsmen of the country do in their masterly representations of their native flora. The flowers are formed of many pieces of metal, carefully cut into the shapes of the petals and hammered to the required curves, in exact imitation of the natural models. The pieces are then adjusted and joined together.*

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* The following note, from the Reports of the Japanese Commission at the Paris Exhibition of 1878, will be of interest here.

"On emploie aussi le bosselage ou repoussé pour les ornements des fumoirs, des blagues à tabac et pour d'autres menus objets. Le bosselage ou repoussé se fait de la manière suivante: On introduit dans un moule en acier gravé en

Having touched briefly on casting, forging, and repoussé, we now approach the various classes of ornamental metal-work which group themselves under the general term of chasing or chased-work. This may be accepted as including all the varieties of simple chasing, inlaying or damascening, and incrusting in metals; and, so far as Japanese ornamental art is concerned, embraces a field of almost bewildering richness and interest. Indeed the range of the Japanese schools of metal chasing is so vast that anything save the most general classification and description seems next to impossible: nevertheless we shall do our best, in the space at our disposal, to give a slight sketch of the art in its most marked developments.

VARIOUS OPERATIONS OF METAL WORKING. FROM HOKUSAI'S *E-HON TEI-KIN Ō-RAI.*

Skill of the highest order, patience altogether remarkable, and artistic feeling, as deep-rooted as it is ever-present, are recorded upon every high-class piece of Japanese chased metal-work: and years of study, and the examination of thousands of examples of this class of decorative art work, has had the simple result of convincing us that the world has produced no race of metal workers at all comparable to the humble-minded, happy, and industrious artists of Japan. One cannot glance at the above

creux un bloc du métal que l'on veut repousser et on le frappe jusqu'à ce qu'il porte en relief les dessins gravés dans le moule. Pour les théières, bouilloires, brûle-parfums, etc., on donne la forme voulue à l'objet au moyen du martelage, après y avoir introduit une sorte de mandrin en feu. Pour donner à l'objet la forme qu'il doit avoir, on le fait tourner au tour du mandrin. On n'ajoute quelquefois aucun ornement, afin de laisser visibles les traces du martelage. Les centres les plus renommés pour ce genre de fabrication sont: Kanasawa, dans la province de Kaga, et Takaoka, dans la province d'Echiu. Tokio, Kioto et Osaka produisent d'assez beaux spécimens de ce travail."

picture, from the brush of the inimitable delineator of every-day life in Japan, without being struck with the air of combined industry and happiness which pervades it. Look at the lusty life of the turners and smith, and at the artistic absorption marked on the countenance of the aged chaser, as he plies his cunning hammer and chisel over the sword guard on the block before him. One can almost hear the merry joke or humourous story which relieves this busy scene of daily toil, only to be interrupted by the frugal meal of rice and a chance piece of fish, or the pipe that lasts only for one or two short whiffs of smoke.

The true artists in metal chasing, indeed, all those who have won renown in the best schools of the industry, have held very decided views as to where excellence of workmanship began and ended. Like the great painters of their times, they depended entirely on their skill in using the simple tools of their craft, seeking no meretricious finish and adopting no polishing processes to disguise inferior workmanship. They prided themselves on their technical knowledge and skill, and left their choicest essays fresh from the cutting tools. This fact is worthy of being held in view while one examines and passes judgment on a masterpiece of Japanese metal-work in which chasing forms the chief ornamentation.

Before we touch on the chief modes of chasing adopted by the Japanese artists, it is advisable that a few words should be said with reference to the metals and alloys commonly met with in their works.

The simple metals used by the chaser are gold, silver, copper, and iron; the last being commonly preferred on account of its hardness and durability, and the colour it assumes when corroded or oxidised in the chemical bath. Gold and silver have been chiefly used for inlays and incrustations upon grounds of iron or dark alloys.

Of all the mixed metals or alloys, bronze, of course, holds the most prominent place; and in its composition for ornamental purposes the Japanese metallurgists have no compeers. The name given to this alloy of copper and tin is *kara-kane*, literally, "Chinese metal"; and the name points conclusively to its original introduction into Japan from China. In the preparation of the finest bronze for ornamental work pure copper and tin are melted together in different proportions according to the tint desired. The tints range from about the rich colour of pure copper to a warm grey. Brass, or an alloy of copper and zinc, called *shinchiu*, is also occasionally used by chasers, but is by no means a favourite material.

The following particulars relative to certain alloys of this class appear in the Reports of the Japanese Commission (Paris Exhibition, 1878): "Les alliages japonais sont pour la plupart employés pour des moulages d'ornements, des statues, des instruments de musique et des cloches. Ils portent des noms différents qui sont: *Seido* (cuivre vert), *udo* (cuivre noir), *shido* (cuivre violet), etc. . . . Les matières premières employées varient quelquefois, mais très-rarement. Le *seido* est un alliage de cuivre et de plomb. On y ajoute quelquefois de l'étain. L'*udo* est un alliage de cuivre, d'étain et de plomb. On obtient le *sentokudo* par le même alliage. Le *shinchiu* (cuivre jaune) est fait avec du cuivre et du zinc et quelquefois une petite quantité de plomb. Le *shido* se fait avec cuivre et du plomb."

The alloy held in the highest esteem by the Japanese artists is that called *shakudo*, already alluded to in speaking of the colossal image of Yaku-shi, at Nara. The composition of this alloy appears to vary considerably, although it may be accepted as consisting chiefly of copper and gold. M. Gonse gives the composition of the *shakudo* used in the casting of the Yaku-shi, but he adds no authority for the analysis. This is to be regretted, for the composition seems highly improbable. He says:—"L'analyse du métal donne à peu près en millièmes les proportions suivantes: Or, 500; zinc, 16,800; mercure, 1,950; cuivre, 980,750." We turn with more confidence to the following analyses of different specimens of *shakudo*, made by Professor Atkinson, formerly of Tôkiô, and Mr. Gowland, of Ōzaka,* which show to what an extent the proportions of the component metals vary.

	ATKINSON.	GOWLAND.
Copper	99.04	94.50
Gold	.49	3.73
Silver	.29	1.55
Lead	—	.11
Iron and Arsenic	—	traces
	99.82	99.89

In the above analysis by Mr. Gowland the lead, iron, and arsenic may reasonably be looked upon as accidental introductions or impurities, originally in the copper and silver. We are assured that in certain varieties of *shakudo* antimony appears in small quantities in combination with the chief metals, copper and gold. Notwithstanding the intrinsic value of this alloy and its extreme fineness of texture, which adapts it perfectly to receive the most delicate touches of the graver and chasing tools, it appears to be prized chiefly on account of its peculiar patina. *Shakudo* under the action of a chemical bath assumes a black colour with a semi-metallic lustre. When the surface is roughened or finely granulated by punching it presents an intense black. In this treatment it is very frequently found in *tsuba*, *kodzuka*, *tsuka-gashira*, and other mountings of the Japanese sword.

Another fine alloy called *shibu-ichi* has frequently been adopted by the old ornamental metal workers. This is composed of copper and silver in varying proportions; sometimes as much as one-third of silver to two-thirds of copper being used. Less silver, however, appears to have been commonly introduced. The following is an

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* Given by Mr. William Anderson in his article on Glyptic Art, in the Introduction to Satow and Hawes' *Handbook for Japan.* London 1884.

analysis made by Mr. J. Tadnari Matsudaïra, B.Sc., of Rutgers College, N.J., from a sample of *shibu-ichi.*

Copper	74.11
Silver	25.81
	99.92

According to the before-mentioned Reports, *shibu-ichi* is composed of six parts of copper and four parts of silver. Gold, iron, and lead have also been found in minute quantities in some samples. This alloy is often found associated with *shakudo* in *tsuba* and other sword mountings. All these alloys are finished by being coloured in chemical baths.*

Alloys composed of gold and silver in different proportions are frequently met with in inlaid and incrusted-work. *Coban* or *koban-kin,* composed of ten parts of gold and two and six-tenths of silver, *jiki-ban,* composed of ten parts of gold and three and one-tenth of silver, and *nam-ban,* composed of ten parts of gold and three and six-tenths of silver, are alloys used by the workers in gold lacquer, and appear to be also adopted by the ornamental metal workers. It is not unusual to see light and green-tinted gold associated with the pure metal both in inlaid and incrusted metal-work; and the pale variety is evidently either *coban* or some other alloy of gold and silver. The objects illustrated on Plates II., VIII., IX., and XI., of this Section, have *coban* introduced as a contrast to the deep colour of the pure gold.

The method of chasing which first claims our attention, and which appears to have been the earliest practised by Japanese artists, is that known as *ke-bori,* or "hair-line chasing." This method may be considered the rudimentary one; and is that which the artist has first to master. While it is simple in its manipulation and restricted in its results, it nevertheless demands much practice, a highly cultivated eye, and a trained hand. It also demands a thoroughly artistic conception and a ready power of expression to raise its simplicity of treatment and effect to the level of fine art. Many of the works of the old *ke-bori* artists are on this account highly prized by Japanese connoisseurs. *Ke-bori* is, strictly speaking, a species of engraving; but instead of being executed with angular gravers resembling those used in Europe, it is wrought with small knife-like chisels, held and directed, with a free and flexible touch, by the left hand, and driven, towards the operator, by blows from a light hammer wielded by the right. The usual position of the workman during the operation is shown in Hokusai's graphic sketch (page 18). The chasing tool and the

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* "Les produits chimiques employés pour la coloration sont peu nombreux; ce sont: le vinaigre, le sulfate de cuivre et le vert-de-gris. On emploie aussi quelquefois le sulfate de fer, l'oxyde rouge de fer et le vernis."—*Le Japon à L'Exposition Universelle de* 1878.

small hammer on its long slender handle are accurately given. In *ke-bori* the artist produces his effects by cleanly cut lines of varying width and depth, which produce shadows of greater or less intensity below the surface of the object. When the incising has been completed the slight bur raised along the edges of the cuttings is carefully ground off, and the surface is polished, or finely stippled, and subsequently oxidised or coloured in a chemical bath.

There can be little doubt that this process of incising or engraving is of great antiquity in Japan. According to Mr. Ninagawa, the art of incising, and subsequently filling up the incisions with gold, on armour dates as far back as the fourth century; and considerable skill was reached in the art during the reign of the forty-fifth emperor Shō-mu-Tenno (724-748 A.D.). Of course works of this early date are rude and tentative; and beyond being produced by the same process bear little resemblance to the beautifully executed and artistic works of the chasers of the sixteenth and following centuries. It is generally believed that higher development of the chaser's art originated in the hands of Gotō Yūjō, of Yamashiro, who founded the justly celebrated Yū-jō school of metal workers. Gotō died in the year 1513, at the ripe age of seventy-eight.*

From the process of simple incised chasing, as just described, we come to that called by the Japanese *hira zō-gan*, or "level inlaid chasing." In this, the process of simple *ke-bori* is followed in nearly all its details, but the artist now endeavours to sink all his lines, fine or bold, to as nearly as possible a uniform depth. No effects of shadow are aimed at, for the picture or pattern is to be presented in bright gold or silver lines upon a dark ground. This process is true damascening, which consists of sinking channels in the surface of one metal, usually iron or some alloy capable of producing a dark patina, and filling them up with a bright light-coloured metal. The lines of *hira zō-gan* are cut with the chisel and small hammer in the manner already

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* Mr. Anderson remarks in the Introduction to the *Handbook for Japan*:—"It would be impossible in the space at our disposal to give even an abstract of the list of the noted workers of the Yū-jō school. Many volumes, such as the '*Kin-ko Ben-ran*,' the '*Kin-ko Kan-tei Hi-ketsu*,' the '*Kin-ko Tan-ki*,' and the '*Sō-ken Ki-shō*,' contain formidable enumerations of the families and associations engaged in the art. The individuals whose names and works are familiar to connoisseurs are numbered in hundreds, and the long family lines that attained distinction in the pursuit are chronicled with due formality. The following is a list of the great families, extracted from the '*Kin-ko Ben-ran*'; and in addition to these were many groups of engravers distinguished only by the names of the provinces in which they worked.

1. Gotō.
2. Yoshioka.
3. Yasuda.
4. Sonobe.
5. Ōzaki.
6. Hirata.
7. Umetada.
8. Tanaka.
9. O-oka.
10. Yokoya.
11. Yanagawa.
12. Sano.
13. Hashidzume.
14. Koyama.
15. Iwamoto.
16. Arai.
17. Tsuji.
18. Nomura.
19. Okawa.
20. Chiba.
21. Horiye.
22. Jōchiku.
23. Kikuchi.
24. Nara.
25. Kikukawa.
26. Furukawa.
27. Sekijōken.
28. Hitotsuyanagi.
29. Egawa.
30. Magawa.
31. Kikuoka.
32. Ishiguro.
33. Munechika.
34. Shōami.
35. Akao.
36. Nakai of Hagi.
37. Kaneko.
38. Hachido.
39. Kachi.
40. Okamoto.
41. Inouye.
42. Okada.
43. Nakahara.
44. Itō.

The last twelve made only *tsubas*."

mentioned; the artist using a tool capable of producing a flat-bottomed channel with sides as nearly vertical as possible. Then with a finer and sharper chisel he runs along the lower angles of the channels, tapping the chisel rapidly with his hammer all the while, so as to widen the bottom and impart a "dove-tail" character to the incisions. This operation has the effect of slightly raising or curving upwards the edges of the channels. Before the artist proceeds to insert the gold or silver, he carefully burnishes down these raised edges, considerably improving the binding quality of the incisions. When the entire design has been thus treated, wires of soft gold or silver, of the requisite thickness, are taken and laid over and carefully hammered into the channels. Spreading out, the wires accurately fit the "dove-tail" shape of the channels, and become firmly locked therein. Solder is never used in true *hira zō-gan*, although sometimes resorted to in inlaid work in which broad pieces of gold or silver are used. When all the lines have been filled up with the precious metals and hammered as tightly as possible, the entire surface of the article is carefully ground level, leaving the design perfectly clean and distinct. The final operation consists in subjecting the entire surface to the action of a chemical bath with the view of oxidising the baser metal or coating it with some richly coloured patina.

Many truly exquisite specimens of old *hira zō-gan* exist in European collections, marvels of patience and manual skill. In the Hart Collection are several *tsuba*, of the eighteenth century, in iron, inlaid with gold in the most minute and complicated designs, in which it is vain to look for a fault or inequality of any kind. This branch of the metal worker's art has probably been successfully practised in Japan since the time of Shō-mu-Tennō; and in the hands of such an artist as Koumai, of Kiōto, its glories may be looked upon as unimpaired in the present day. For proof of this we may refer the reader to the wonderful gourd-shaped vase illustrated on Plate IX., of this Section. It is an admirable specimen of *hira zō-gan* on iron. The very slight relief observable in the lines appears to be due to the complete oxidation of the iron ground. For further particulars relating to this artist's consummate skill in damascening, we need only direct attention to the Descriptions attending Plates III., VIII., IX., and X.

The Japanese metal workers do not confine their inlaying operations to the precious metals. We have before us as we write a fine *tsuba* of "saffron bronze"—a variety which receives a rich saffron-coloured patina—inlaid with leaves and clusters of small star flowers of *shakudo* and deep red copper. This *tsuba* belongs to the Hart Collection.

The variety of ornamental metal working called *ke-bori zō-gan*, or "hair-line and inlaid chasing," partakes of both the previously described methods. The designs are executed in *ke-bori* throughout, and then inlaid with the precious metals in certain portions only. When the inlays are of sufficient size to admit of surface ornamentation they are engraved or chased with great delicacy. The parts of the incised work which are intended to receive the inlays, are treated in the way already described under *hira zō-gan.* This style of ornamentation presents no specially noteworthy peculiarities to call for further description; indeed, the works in *ke-bori zō-gan* are amongst the least interesting of the Japanese metal worker's essays.

Leaving the simpler varieties of metal chasing and inlaying, we now have to touch on those methods of relief chasing and application which have produced a class of works unmatched in the entire range of the ornamental metal worker's art. The first of these methods is termed *kata-kiri-bori*, and includes all varieties of carved or chased metal-work in which the designs or ornamental devices are cut more or less in relief from portions of the metal raised for the purpose by the smith, the founder, or the worker in repoussé. In the production of works of *kata-kiri-bori* the highest skill of the Japanese chaser is to be found. Remarkable essays of the old masters of the art exist, executed in iron, bronze, *shakudo*, and *shibu-ichi*. The greatest number is to be found in the mountings of swords, and especially in *tsuba*, the mounting which presents a field highly favourable for the display of the most refined efforts of the metal chaser. In some examples, the designs are entirely in relief, that is, raised above the general surface of the object; in others, the chief portions of the designs only are in relief, while the remaining details are executed in *intaglio-relievato*, resembling in treatment the peculiar kind of *relievo* practised by the ancient sculptors of Egypt. But by far the greater number and, at the same time, the most interesting pieces of *kata-kiri-bori* are those which have their devices defined by piercing and detailed by elaborate modelling and chasing. Examples of this last treatment are illustrated in Fig. 3, Plate XIII., and Figs. 1, 2, and 3, Plate XVII.

Kata-kiri-bori, although not so rich and diversified in its results as is its kindred method, called *kata-kiri-bori zō-gan*, which largely introduces inlays and incrustations of metals and alloys of different colours, must nevertheless be held as the highest school of Japanese metal chasing. In it the artist has no advantage given him, in the shape of glittering effects or diversified colours; he has to produce a work of art by his unaided manual skill, under the direct inspiration of his artistic conception, in a material of uniform colour. The play of light and shade is all he has to depend upon to make his work tell with force on the eye; his own beautiful chiselling is all he can advance as a claim upon our admiration; his tenderness and truthfulness of representation must appeal to our intellect. It is seldom a great artist,—and his name is legion among the metal workers of Japan,—fails in any one of these appeals: and it is not unusual for a person, who thoroughly understands what such artistic metal-work is, and the difficulties surmounted in its production, to stand, with an ancient *tsuba* in his hand, lost in silent wonderment at the manipulative skill, ingenuity, and artistic fancy it displays.

Kata-kiri-bori is almost entirely produced by the cold chisel and hammer; the ornamental designs—animals, figures, or foliage—being literally sculptured from the solid metal. If there are to be any piercings, they are first carefully executed with drills, cutting punches, and small files; all surface chasing being performed subsequently. Different chisels are employed according to the nature of the work. The old artists appear to have preferred work left direct from the chisel, seldom adopting any polishing process; but later chasings of this class bear evidences of high finish, obtained by grinding, filing, or scraping.

The last style of ornamental chased metal-work, which it is necessary for us to enter upon, is similar to the preceding, with the addition of rich inlays and incrustation of the precious metals and alloys of various colours. This style is termed *kata-kiri-bori zō-gan*, or "figured, sculptured, and incrusted metal chasing."

There can be no doubt that the works of this school, executed by great Japanese artists, are amongst the most interesting and beautiful specimens of metal chasing ever produced. They are veritable *paintings in metal*, relief pictures of marvellous delicacy and harmony of colour. The palette of the painter is somewhat restricted, yet one seldom observes the fact while examining these fascinating works of art. This class of metal chasing is strictly and characteristically Japanese; and stands alone in the entire range of the metal worker's art. Inlaying and damascening have been successfully practised in other countries; and decorative works of great beauty, in which two or three different metals are associated together, have been fashioned both by eastern and western artists; but the conception and the artistic development of what we have called *paintings in metal* must be conceded to the painstaking, nature-loving, and inventive metal chasers of Japan.

In these *paintings*, a metal or alloy, such as iron, *shakudo*, or deep bronze, capable of assuming, under chemical treatment, a dark surface, is usually adopted for the ground. On this ground the intended design is sketched in ink, or transferred from paper by a delicate system of punching along all the outlines. When all is thus clearly indicated the artist proceeds to cut with his chisels and small, long-handled hammer all those portions of the design which are to form the background, or are to be pierced or sunk. The perfect conception of the finished work is fixed in his mind before his first blow is struck; and he accordingly advances, slowly but surely, finishing some parts and merely preparing others for subsequent inlaying or incrustation, as the case may require. At this stage the work is a specimen of *kata-kiri-bori*; and at first glance would probably appear to require no further treatment. Reference to the sword guards, Figs. 3 to 6, Plate XI.; Figs. 1 to 6, Plate XII.; and Figs. 4 to 6, Plate XVII., will show what an important department this plain modelling or chasing is in the generality of instances. In some of the highest class old *kata-kiri-bori zō-gan*, the introduction of the precious metals does not extend beyond the surface enrichment of details perfectly modelled in the baser metal.

We have remarked that the metallic colours used in this process are somewhat limited in number, yet the Japanese metallurgists have done wonders in the way of meeting the artist's demands. Black is furnished by *shakudo*; dark brown, approaching black, by oxidised iron; deep warm brown by the same material; lighter shades of brown, varying from coffee colour to tawny or saffron yellow, by bronze; deep red by copper; bright yellow by gold and *shinchiu*; pale and greenish yellow by *coban* and other combinations of gold and silver; grey by *shibu-ichi* and certain varieties of bronze; and white by silver and polished steel. In the generality of cases only three or four of the above are met with associated together. These are commonly iron, gold, and silver; *shakudo*, gold, and silver; bronze, gold, silver, and *shakudo*; iron, gold, silver, and copper or bronze; or *shibu-ichi*, gold, silver, and *shakudo*. We have now before us a very beautiful *tsuba*, from the Hart Collection, ornamented on one side with nine horses in different attitudes, and on the other with grasses and flowers. The body of the sword guard is of *shibu-ichi*, finished perfectly smooth; and the horses are as follows:—1. a chestnut, in copper with a warm patina: 2. a grey and black piebald, in *shibu-ichi* and *shakudo*: 3 and 4. black, in *shakudo*: 5. dark grey, in *shibu-ichi*: 6. a bay and yellow piebald, in copper and gold: 7 and 8. black and yellow piebalds, in *shakudo* and gold: 9. a grey spotted with white, in *shibu-ichi* and silver. The eyes of all the horses are of gold. The flowers and grasses, on the reverse, are executed in relief in gold, *coban*, silver, and *shakudo*. The most remarkable work of this class which has come before our observation is the exquisite *tsuba* illustrated in Fig. 2, Plate XI. It is the work of TAIGETSU MITSUOKI, dated 1809. The design is known as "the hundred horses"; and is executed in seven different metals and alloys. Accurate as the heliogravure is, the illustration conveys no idea of the beauty of this elaborately and ingeniously wrought specimen of *katakiri-bori zō-gan*. It is the most costly and highly prized sword guard ever exported from Japan. Plates II., III., VII., VIII., X., XI., XII., XIII., XV., and XVII., devoted chiefly to the illustration of this characteristic branch of Japanese ornamental art, will be examined with interest, particulars relative to the materials used in each case being given in the attendant Descriptions.

Not the least remarkable and interesting branch of the Japanese metal worker's art is that which embraces the various modes of treating the surface or of imparting to metal grounds different textures. With a polished or highly burnished surface, such as our silversmiths affect in the bulk of their productions, the Japanese have scant sympathy. They adopt it of course, but only on, comparatively speaking, rare occasions, and for special effects in combination with other varieties of treatment. The ways in which the surface of metal is relieved by oxidising, corroding, punching, dragging, and scratching are almost countless; and the preference for the artistic effects so produced clearly proves that the Japanese metal worker values the material under his hand as a means to an end, and not merely at its intrinsic value. On this subject Mr. Dresser makes a few apposite remarks. He says:—"One other point connected with Japanese metal-work is worthy of most careful consideration, namely, the various textures given to metals. We are too fond of bright surfaces, and not unfrequently prefer glitter to repose; but to the Japanese glitter is vulgar. They tell a tale of a servant coming from the rural districts to Tokio, where she entered the service of some distinguished family. In her new abode she discovered a silver teapot, which was beautifully oxidised and subdued in colour, which she at once proceeded to brighten. To the Japanese this tale has a point which is not so striking to us, for to them the whole respectability of the article was removed by the process of polishing, and what was a work worthy of high appreciation had, by her labour, become an object of absolute vulgarity." Would that our silversmiths could take to heart the teaching of this simple story. In America considerable progress has already been made through the study of the Japanese methods of surface treatment; and, accordingly, there is some silver of American manufacture to be met with of decided artistic merit.

Mr. Dresser continues:—"I am sure that the Japanese are right in seeking to give to their works in metal such textures as will render their forms apparent, and make the ornaments which they bear prominent by contrast. Many of their works have a 'toothed' or gunpowder-like grain, and from this an ornament, having a somewhat smooth surface, frequently stands out. But the number of various textures given to the surface of metals by the Japanese is almost countless. The Japanese are the only perfect metal workers which the world has yet produced, for they are the only people who do not think of the material, and regard the effect produced as of far greater moment than the metal employed. To them iron, zinc, bismuth, gold, silver, and copper, are only so many materials with which things of beauty may be produced, and the one is as acceptable as the other, if perfect appropriateness is seen in the application of the material, and if the result produced be satisfactory and beautiful."

Before drawing this Section to a close, we cannot do better than quote a few pertinent remarks, written on the subject of Japanese ornamental metal-work, by Sir Rutherford Alcock, in his *Art and Art Industries in Japan*, in which he kindly includes a few early words of our own. He says:—"In bronze and other metals the Japanese need fear no comparison, within a certain range of subjects, with the best work which Europe can show. They have, it is true, nothing to put by the side of the *chefs-d'œuvre* of John of Bologna, Benvenuto Cellini, or indeed many later European artists; simply, it would seem, because they have never attempted to acquire the power of drawing or modelling the figure with accuracy. Except for their idols—and these have a distinctly Indian origin and type—they never attempt large figures, nude or draped. But in artistic treatment in metals, of small groups and natural objects, such as are depicted in their woodcuts, they have attained very rare excellence; and in nearly every department—in casting, engraving, chasing, inlaying, and damascening—they seem to have little, if anything, to learn from Europe. In bronze casting and modelling I consider them masters. They are equally capable of colossal and minute work; and I believe there are processes known to them of which we are wholly ignorant. In the Report of the Jurors of the International Exhibition of 1862, the numerous specimens of brooches, clasps, and medallions, in various metals, which I sent, together with two unique equestrian statuettes, standing about two feet high, were noticed in their award of a medal, in the following terms, under the heading 'Japan':—'For a collection of bronzes of characteristic excellence, this collection is very remarkable: the smaller fancy objects, such as brooches and clasps, are admirably executed. In all the figures the national character is represented with perfect truth and expression. These objects are principally in iron, relieved by partial overlaying of gold and bronze. Great aptitude is evinced in these works.'

"A very competent judge of such matters, Mr. Hunt, of the firm of Hunt and Roskell, and one of the jurors of the International Exhibition, once said, in answer to my inquiry whether the artists and skilled workers in metal employed by the first jewellers and silversmiths in London could produce equally good specimens of their art, 'that they might, but only at such a price as to preclude any chance of sale.' Now, the brooches and other articles I referred to had cost in that day a few 'boos' each—say from ten to twenty shillings. He also added that, 'after careful examination, he was convinced the Japanese were in possession of some means not known in Europe of forming amalgams, and of overlaying one metal on another, and in the most minute and delicate details; introducing into the same subject, not covering an inch, silver, gold, bronze, &c., so as to make a variegated picture of divers colours.'

"I had selected a few of the finer specimens of these still in my possession to be engraved, but I am satisfied, on further reflection, that nothing short of the finest work of the graver, aided by colour, could give a fair idea of the minuteness, delicacy, and graphic power shown in the originals; and to produce them in any imperfect way would not only mislead, but do great injustice to the Japanese, to whose skill and artistic genius these works owe their excellence.*

"The description Mr. Audsley gives of this finer metallic work furnishes more specific information on the process followed than I have found elsewhere. He says in his lecture:—'Perhaps the most characteristic of all their metallurgic works is that called by them *syakfdo.* In this, numerous metals and alloys are associated, the designs being produced in colours through the agency of the various coloured metals; white being represented by silver, yellow by gold, black by platina,† all shades of

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[*] It is the same consideration which has prevented our attempting, in the present book, to represent this minute and delicate metal-work by any manual process of engraving or colour printing. Photography alone could do justice to the originals and we accordingly confined ourselves to heliogravure.

[†] At the time this was written very little was known about Japanese metallurgy; and the Lecture alluded to was, so far as we are aware, the second, on the subject of Japanese art, delivered in this country. At that time (1874), the peculiar alloy called *shakudo* was unknown to European students, and hence the mistake in our attributing the black in Japanese metal-work to *platina.* Further investigations incline us to believe that the native artists have never used platina in their ornamental works.—G. A. A.

dull red by copper and its allies, brown by bronze, and blue by steel. Gold, silver, and polished steel, of course, represent themselves in designs as well as abstract colours. A red garment, embroidered with gold and clasped with silver, would be executed in red-coloured copper, inlaid with gold, and furnished with a silver brooch. The sword in the hand of a warrior would be in polished steel, and, if bloody, would have red copper inlaid on it. These instances will suffice to illustrate the general mode of producing coloured designs by the exclusive use of metals. I have seen many beautiful specimens of *syakfdo*, and can bear witness to their faultless execution.'

"How they came to attain this perfection of workmanship in this particular industry is partly to be accounted for by the fact that formerly the most valued of a Daimio's possessions was a highly tempered and trustworthy sword—or rather, a pair of swords, since the privileged classes always wore two—possessions which were transmitted from father to son, and treasured as heirlooms. They gave very high prices to the most celebrated armourers for these weapons—as much, I have been informed, as £500—and it was their habit to have the guard inlaid with the finest designs in relief, and with one or more of these medallions or *syakfdo* on the handle. Hence the demand, as with the knights and nobles of the Middle Ages, for the finest workmanship of damascene, inlaying, and *repoussé* designs on their armour. Their tobacco-pouches were similarly ornamented with medallion clasps. As a Japanese noble, however wealthy or high in rank, wore no other ornament on his person, he could afford in these two appendages to lavish any sum that could command the highest Art. And the supply appears to have answered the demand.

"When the best work was not so rare as it has now become, and it was possible to find pieces of a past age far exceeding in value, as in beauty of form and workmanship, any of the productions of a more recent date, I obtained many for the Exhibition of 1862. Whoever possesses any of these should value them highly, for, to all appearance, they are not likely to be reproduced, from the failure of native demand and patronage.

"This marvellous delicacy of touch and execution is the more remarkable, because in the fashion of their tools, as in their smelting and refining processes, so far as I have had any opportunity of observing, everything is of the most primitive kind. Their ovens, furnaces, &c., are simple and rude; yet, judging by the work, they must have a perfect command of their materials, from the ironstone to the steel of their sword-blades. If we could obtain a fuller knowledge of the processes employed, it is possible we might learn much that was interesting, if not valuable, both to British metallurgists and to iron-smelters. There is, for instance, a mixture of reddish-yellow and dark black-green bronze, as if the two metals had been with difficulty stirred up and mixed together when in a semi-fluid state, the composition of which is, I believe, unknown in Europe. As to their bronzes, while they rival the Chinese in the excellence of the metal and their command over the material, whether in casting or chasing, I think they surpass them in this as in many other materials, by the variety, fancy, and grace of design."

In the above quotation, Sir Rutherford Alcock mentions "a mixture of reddish-yellow and dark black-green bronze, as if the two metals had been with difficulty stirred up and mixed together when in a semi-fluid state": we presume he alludes to the peculiar class of ornamental metal-work called by the Japanese *mokube,* in which a reddish copper is associated with *shakudo* either in thin alternating lamina or in a fashion which produces a marbled effect. We have some very interesting sword guards of *mokube,* belonging to the Hart collection, before us as we write. One is formed, in its thickness of ⅙ of an inch, of eight plates of *shakudo* and seven plates of copper. Each side of the guard is ornamented with deep V-shaped, spiral designs, precisely similar to and in imitation of *guri* lacquer (see Section Fourth, page 26, and Plate XI., fig. 5). The black and red lines of the plates produce a similar effect to the layers of lacquer. In the production of this class of metal-work the several plates are soldered together and then hammered. Another guard, which presents the marbled effect alluded to, is faced with thin plates of copper into which *shakudo* has apparently been beaten and finally exposed by grinding. The exact method of procedure followed is, however, difficult to trace.

Jewellery, as it is understood in the West, appears never to have been worn by the Japanese. In the studied simplicity of their dress they have ever presented a wide contrast to other Eastern nations, to whom jewels and ornaments of gold and silver were insignias of rank and wealth. But the mountings of their swords are gems of art, more valuable as records of man's inventive power, taste, and manual skill than all the gold-encased jewels of Persia and India. With such wondrous works of art before us, it is impossible to regret the absence of meretricious jewellery, which has always been an adjunct of barbaric splendour and seldom an outcome of elevated taste in art.

Although the national taste did not direct the metal worker's art in the direction of jewellery, the demands of religion developed it to some extent in the direction of true goldsmith's work. The shrines of the Buddhist temples still contain some fine examples of the latter, in the shape of reliquaries. These are of beautiful design and chased in the most exquisite manner. One of the most perfect reliquaries known to exist is preserved in the Museum of Kiōto; while others are still to be found in some of the temples at Nara and elsewhere. The reliquaries are usually of gold; but silver and other metals, gilt, have frequently been used in their construction. An important specimen of goldsmith's work is illustrated on Plate II., of this Section.

Want of space prevents our treating the subject of Japanese metal-work at greater length; but we trust that the foregoing remarks, combined with the Descriptions of the seventeen Plates which illustrate this Section of our Work, will be found sufficient to convey a clear idea of the scope of this interesting art industry.

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SECTION SIXTH.—PLATE I.

METAL-WORK.

AMONGST the rarest works which reach us from Japan are objects fabricated in the precious metals; and especially rare are those in gold. The only important works in gold known to us are the magnificent jars from which the present Plate is taken, and which, we are informed, were at no distant date among the valuable treasures of the great Buddhist temple, Nishi-hongwan-ji, at Kiōto. The exteriors of these jars are of gold, with archaic designs in repoussé, finished with bold engraving and punching. The interior lining is an alloy of copper and gold plated with silver.

These jars are evidently of great age, probably made at the time when gold was not held in the same estimation, or considered to be so valuable, as silver, by the Japanese.

The height of these valuable jars, exclusive of the stands, is 11½ inches.

In the possession of DOCTOR CHARLES E. WEST, *of Brooklyn, U.S.A.*

Audsley dir. [illegible] Heliogre & Imp Lemercier & Cie

SECTION SIXTH.—PLATE II.

METAL-WORK.

A MORE interesting and beautiful specimen of the art of the Japanese goldsmith than the Perfume Burner which forms the subject of the present Plate, probably never came into a European collector's hands. It was purchased by its owner while travelling in Japan.

The origin of the subject, commonly known in this country as the "Cock and Drum," has already been explained in the Description attending Plate I., Section II. and need not be again enlarged on here. The rendering of the subject in this case is of necessity more stiff and formal than that presented by the embroidered *fukusa*, on the Plate just alluded to; but this stiffness is completely charmed away to the eye by the exquisite arrangement of the differently coloured metals used and their artistic manipulation.

The stand is of silver, massive in character, moulded and panelled, and beautifully chased on all sides with vines. The ground of the panels is finely granulated, producing a decided contrast, darkened as it is by oxidation, to the polished silver, and a most effective background to the vine designs. The stems of the vines are of gold, while the leaves are mostly of silver. Leaves entirely or partially plated with gold and *coban* (an alloy of gold and silver of a pale lemon-yellow tint), impart a pleasing relief to the designs. Small though the leaves are, the artist has modelled and engraved them with the utmost fidelity to nature; and has even gone so far as to represent drops of dew upon them. Here we see the loving care of the Japanese artist in rendering natural objects; nothing escapes his observation, or is deemed unworthy of his acceptance as material for the display of his art.

The body of the drum, which rests on the supporting brackets of the stand, is of black *shakudo* (an alloy of copper, gold, and antimony), chased all over with a conventional cloud treatment. On each side of this body are two exquisite representations of the mythical *hōwō*, modelled in gold, *coban*, silver, and *shakudo*. These are depicted as flying amidst the clouds, and are all in different positions. Nothing, in the range of the goldsmith's art, could well surpass the delicacy and skill displayed in the treatment of these birds. The ends of the drum are of silver, studded round the rims with gilded nails. These represent the stretched skins and the mode of fastening them to the drum adopted by the Japanese. Dragons beautifully chased in silver and gold, encircling a golden orb, ornament both the ends. These are in high relief and modelled with remarkable spirit; every scale and hair being cut with the greatest precision.

On the top of the drum stands a cock entirely formed from beaten and chased plates of silver, gold, and *coban*. Every feather is in relief, minutely engraved, and shafted with a different metal. The large tail feathers are of silver, while those of the wings are in gold and *coban*. The combs are in deep red bronze, the beak in gold, and the eyes in gold and *shakudo*. The legs are of gilded metal. Every detail throughout the piece is faultless; and beyond the stiffness, which of necessity follows the mode of fabrication and the materials employed, there is nothing which does not call for unqualified commendation.

The perfumes are burned in the drum, the fumes escaping through perforations in the small lid upon which the feet of the cock rest.

The entire height of the Perfume Burner is 15½ inches.

In the possession of JAS. S. BUDGETT, ESQ., *of Stoke Park, Guildford.*

HOLBORN, LONDON

SECTION SIXTH.—PLATE III.

METAL-WORK.

SYAKFDO is one of the classes of art work in which the Japanese are unapproachable masters: and the important Dish from which the present Plate is derived is a superb specimen of such work.

The centrepiece of the Dish is represented full size, surrounded by the geometrical diaper which forms the ground-work between it and a broad border of vines and flowers, treated like the border of the medallion, which margins the entire work. The Dish is of wrought iron, inlaid and incrusted with gold, silver, copper, and certain alloys. The medallion is of repoussé work, in high relief, most elaborately and minutely incrusted and inlaid with gold, *coban*, and silver. The face is most expressively modelled in iron, darkly browned, with eyes in silver and *shakudō*, teeth in silver, and tongue in deep red copper. The left hand of the figure is shown pushing aside a lattice-work screen, which is most accurately rendered in gold and silver lines in slight relief. The drapery surrounding the head is beautifully ornamented with gold and *coban*, in imitation of the elaborate tissues woven in the Japanese looms. On the right of the figure are two shelves; the lower one holding three *makimono;* and the upper two cases containing *shomotsu*, or stitched books, and a box for containing writing paper. Under the shelves is a small inlaid vase containing a fungus-like plant in silver. The background is formed of damascened work of microscopic minuteness, executed in *coban*.

The border of the medallion is edged with broad gold lines and filled in with graceful vine and floral designs, executed in gold and silver. The general ground of the inside of the Dish is covered with an oblong hexagonal diaper, in slightly raised silver.

The outside of the Dish is of the dark iron, relieved round the rim with small sprays of the *kiri*, resembling the Imperial crest freely treated. Diameter of Dish 16 inches. Made by KOUMAI of Kiōto, whose mark in gold appears on the bottom of the piece.

In the possession of WALTER MACFARLANE, ESQ., *of Glasgow.*

G. A. Audsley dir. Sampson Low & Co Publ Imp Lemercier & Cie, Paris Goulard lith

SECTION SIXTH.—PLATE IV.

METAL-WORK.

NUMEROUS fine bronze figures, representing Japanese mythological personages, adorn European and American collections. They are generally of most perfect workmanship, displaying the great skill of both their casters and chasers. The interesting work which forms the subject of the present Plate may be accepted as representative of its class. It is stated to be of great age, but its treatment, generally, does not support this view. The form of the weapon is clearly late, but, as it is movable, it may be a recent addition. There appears to be another attribute wanting, originally held in the left hand, and it is accordingly difficult to decide who the statue is intended to represent. The personage is, however, one of the Dêva kings of Mount Sumêru, and very probably BISHAMON (*Vâis'ramana*). The statue is stated to have originally belonged to the old temple, Nishi-hongwan-ji, at Kiōto.

The original bronze is extremely dark in colour; the representation in the Plate has been lightened so as to enable the details to be distinctly produced.

The height of the entire composition is 31 inches.

In the possession of DOCTOR CHARLES E. WEST, *of Brooklyn, U.S.A.*

G. A. Audsley, dir.		Sampson Low & Co. Pub.		Imp. Lemercier & Cie Paris		Spiegel lith.

SECTION SIXTH.—PLATE V.

METAL-WORK.

SPECIMENS of ancient metal-work are always of great interest to the student of art, and especially so when their designs are of a highly characteristic or representative character. The bronze incense burner which forms the subject of the present Plate may lay just claim to both the above-named elements of interest.

This valuable piece of bronze originally belonged to the great Buddhist temple, Nishi-hongwan-ji, at Kiōto, and according to the records of the treasures belonging to the temple, is two thousand one hundred years old. This date, however, must be accepted as hypothetical, for beyond the statement of the temple authorities there is nothing in its favour. The incense burner itself bears evidences of great age, and we should not hesitate to accept it as a thousand years old, for we know that bronze casting was in an advanced state at that time.

As the object is fully illustrated — both its principal sides being shown — it is unnecessary to describe the design. It is modelled with considerable spirit, notwithstanding that a certain archaic treatment prevails. It is represented in the Plate considerably lighter in colour than the original, with the view of showing the details more distinctly.

The temple records, we are informed, state that the bronze of this incense burner contains thirty per cent. of gold and twenty per cent. of silver, the remaining fifty per cent. being, of course, copper. The accuracy of this statement, we regret to say, has not been tested by an assay.

The height of the piece is 15 inches.

In the possession of Doctor Charles E. West, *of Brooklyn, U.S.A.*

deley del Sampson Low & Co Publ *Heliogʳᵉ & Imp Lemercier & Cⁱᵉ*

SECTION SIXTH.—PLATE VI.

METAL-WORK.

CASTINGS in iron have been produced by Japanese workmen which display a complete mastery over all the difficulties of iron-founding, as well as a skill in the artistic handling of the material which is unique. For proof of this we need only direct attention to the accompanying Plate, which, through the agency of photography, faithfully represents a truly superb vase of cast iron, probably the finest specimen of the kind which has been brought to Europe. The most noteworthy features of the work are the artistic treatment of the ground and the masterly modelling of the dragon which sweeps round the vase, appearing and disappearing amidst conventionally designed clouds, whose surface treatment contrasts admirably with the rough ground. The entire vase has been cast in one piece; and in a mould put together in parts in the usual manner. The joining of the mould is easily traced down the body through the centre of the handles and round the edge of the bottom; but the way in which the mould has been put together for the three feet is not clearly marked. The vase is almost entirely untouched, or as it came from the mould, the graver appearing only to have been used to give sharpness to some parts of the dragon. This interesting vase is one of a pair found in the interior of Japan, and brought to Europe by the gentleman in whose possession they at present are. Height of Vase 21¼ inches.

In the possession of Monsieur A. E. Dupont, *of Paris.*

Plate VII

G. A. Audsley dir.

Sampson Low & Co.

Heliogre & Imp. Lemercier & Cie

SECTION SIXTH.—PLATE VII.

METAL-WORK.

NOTHING in the entire range of the Oriental metal worker's art can well surpass some of the exquisitely designed and chased mountings of old Japanese swords, and especially their *tsuba*, or guards, and the handles of the *kodzuka*, or small knives, which are inserted in the sides of the sheaths adjoining them. On the present Plate are representations of twenty-four *kodzuka* handles, characteristic in their design, and absolutely faultless in their execution. They are chiefly in bronzes of different tints, ranging from a dark brown, through shades of red and dull yellow, to a dark grey resembling oxidised silver. The last are evidently of the copper and silver alloy called *shibu-ichi*. The fourth, tenth, and twelfth in the upper row are in iron; and the tenth and twelfth in the lower row are chiefly of *shakudo* with an intensely black patina. The surfaces of these latter are granulated in such a manner as to catch and reflect the light; hence the grey tints shown on the Plate. The ornamental devices on these handles are either chased in relief or engraved in the surface, with the addition, in some cases, of incrustations and inlays of gold, silver, and richly coloured bronzes; all chased in the most artistic and beautiful manner. The design on the twelfth handle of the lower row is in dull gold, presenting a rich contrast against the black granulated ground. To throw out the ornamentation, the grounds are treated in many artistic ways held in high favour by the Japanese metal workers.

The handles are represented in the Plate about seven-eighths of their real size.

In the possession of MM. J. de Vigan et C$^{\text{IE}}$, *of Paris.*

Plate VIII

G A Audsley del

Sampson Low & Co Publ

Heliog^re & Imp Lemercier & C^ie

SECTION SIXTH.—PLATE VIII.

METAL-WORK.

NO essay within the scope of the metal worker's art could well be conceived more difficult and laborious than the work presented by the superb Vase illustrated in the present Plate. For variety of treatment and faultless accuracy of manipulation it is probably unsurpassed by any example of Japanese inlaid and incrusted metal-work which has reached Europe. Some idea of the minute workmanship and painstaking labour bestowed on portions of the design may be formed from the fact that large surfaces, such as the platforms of the houses, and the clouds which wander through the scenes, after the manner characteristic of Japanese art, are entirely covered with an irregular network or moss-like pattern, which, on examination through a powerful glass, is found to comprise no fewer than two hundred and fifty meshes in a square measuring one quarter of an inch: accordingly, each square inch of these surfaces presents about four thousand meshes or minute specks of the ground surrounded by inlaid gold and *coban* lines. Every line has been engraved in the surface of the iron, and subsequently filled up with attenuated wires of gold or *coban*, burnished nearly level with the ground.

The Vase is formed entirely of wrought iron, inlaid and incrusted with gold, *coban*, silver, and *shakudō*. The foot of the Vase is, for the most part, covered with two diaper patterns, associated together in irregular masses. These are executed in silver only. Round the bottom rim, and the semicircular member above the foot, are tasteful vine and floral patterns, with the fruit and flowers in silver, and the leaves and stems in gold. The scene which extends round the body, represents, in a very simple and graphic manner, the several stages and operations of silk culture and manufacture; from the brushing of the newly-hatched worms from the papers to the feeding trays, to the despatch of the bale containing the woven fabric. The figures, seven in number, are carefully modelled in high relief: their faces, hands, and some minor portions of their dresses are in silver; the remainder of their costumes being in gold and black *shakudō;* and their hair in *shakudō,* surmounted with caps in gold. The architectural features of the scene are rendered in gold and silver, for the most part thickly incrusted. The general features of the landscape, trees, hills, river, and garden adjoining the buildings, are wrought in low relief and beautifully accentuated with gold and silver inlays and incrustation. Probably the most effective part of the entire work is the garden, in which all the operations are carried on. Here the rich tone of the iron ground proves more effective than in any other part of the Vase. The surface is made to represent the natural soil by being roughened with a small blunt punching tool. Out of this, delicate plants and grasses are represented to be growing, at moderate distances from each other, and with a certain degree of regularity, such as one so often sees in the foregrounds of the miniatures in fifteenth century illuminated manuscripts. The leaves and grasses are in gold, and the flowers chiefly in silver; these, contrasting with the dull earth-coloured ground, produce a most sparkling and artistic effect.

The several minor objects, such as the temple lantern near the bridge, the hand-cart and the bale which is being placed on it, the loom, the baskets, and the small houses in the distance are most carefully modelled and executed in gold and silver.

The neck is treated in exactly the same manner as the foot, being covered with diaper-work in silver, and vine and floral patterns in gold and silver.

The Vase was made by KOUMAI of Kiōto, whose seal is executed in raised gold lines on the lower part of the body. Height 14½ inches, diameter 6¾ inches.

In the possession of WALTER MACFARLANE, ESQ., *of Glasgow.*

G A Audsley dir

Sampson Low & Co Publ

Heliogre & Imp Lemercier & Cie

HOLBORN, LONDON

SECTION SIXTH.—PLATE IX.

METAL-WORK.

THE gourd-shaped flower vase or bottle, which is represented in this Plate, is formed of wrought iron, most elaborately and minutely inlaid with gold, *coban*, and silver.

The whole of the surface, except the medallions and the zone round the lower portion of the body, is covered with diaper work most accurately executed in silver, inlaid and finished in very slight relief. The Japanese artist's love of variety is here displayed in the different designs of the diapers, and also in the irregular and ingenious manner in which they are associated together, without dividing lines.

The principal medallions are filled with figure subjects, foliage, and birds, executed in fine line work of gold and *coban;* and round the zone are depicted children catching butterflies, executed in the same manner. The dresses of all the figures are minutely diapered and cross-hatched, producing a very rich effect. The small circular medallions contain mythical birds, dragons, kirins, and other devices.

The entire ornamentation is absolutely perfect in its execution; and is thrown up with great brilliancy by the dark brown oxidised surface of the iron.

The Vase was made by Koumai of Kiōto, whose seal is attached in gold. Height 13½ inches.

In the possession of Walter Macfarlane, Esq., *of Glasgow.*

Plate V

G. A. Audsley del.

Sampson Low & Co Publ.

Heliogre & Imp. Lemercier & Cie

SECTION SIXTH.—PLATE X.

METAL-WORK.

ANOTHER exquisite example of Koumai's wonderful handiwork, similar in general shape to the preceding vase, forms the subject of the present Plate. It is of wrought iron, with its general surface treated in low relief so as to imitate a wrapping of some rich textile fabric. The folds are artistically disposed ; and the entire surface of the wrapping is covered with beautiful diaper patterns executed in inlaid gold and silver, producing a decorative effect of the greatest brilliancy.

The folds of the fabric are so disposed as to leave four spaces of irregular form uncovered. Here, as it were, the true surface of the vase shows itself with all its elaborate ornamentation. These exposed portions are carefully modelled in relief, presenting landscapes and figures. The figures have their faces and arms in the brown iron, while their robes are most elaborately inlaid with gold in imitation of the rich Japanese brocades of silk and gold. The landscapes have their trees executed in incrusted and engraved gold ; the waterfalls cleverly modelled in silver ; and the clouds in incrusted gold or inlaid horizontal line work of the same metal.

The manipulation throughout this truly wonderful piece of metal-work is absolutely faultless ; and the design and general treatment is characteristically Japanese.

The gold seal of the maker, Koumai of Kiōto, is attached to this vase also. Height 13½ inches.

In the possession of Walter Macfarlane, Esq., *of Glasgow.*

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G. A. Audsley del.

Heliogre & Imp Lemercier & Cie

SECTION SIXTH.—PLATE XI.

METAL-WORK.

SIX Sword Guards of exquisite workmanship and characteristic design are represented in the present Plate. The photo-engravings are so clear and absolutely truthful that little by way of verbal description is needed; yet the following notes cannot fail to be interesting to the student of Japanese art.

1.—The ground is of *shakudo*, jet black, and minutely punched. The designs are of flowers and grasses, most beautifully modelled in high relief, in gold and silver, with the stems and many of the leaves in *shakudo*. The effect of the bouquets of flowers in the white and yellow metals, upon the dotted black ground, is most artistic and charming.

2.—This remarkable guard is of a grey coloured bronze, with a broad border of horses cleverly grouped and modelled. The horses are in gold, *coban*, silver, *shakudo*, and three differently coloured bronzes. These seven metals and alloys are contrasted so as to produce a most effective work. This guard, so far as we have been able to learn, is unique, and is probably the most valuable which has left Japan. The inscription informs us that it was made by Taigetsu Mitsuoki, in the sixth year of Bunkwa (A.D. 1809).

3.—Formed of iron, pierced, and skilfully cut in the form of trees, figures, and clouds. The faces, arms, and legs of the figures are of silver; and the leggings of the musician, the dog in the foreground, certain details of the garments, the edging of the clouds and other minor details, are in gold, incrusted and inlaid.

4.—Formed of iron, modelled in relief, and richly incrusted and inlaid with gold, *coban*, and silver. The figure subject is probably mythological, although the entire scene appears to be laid in a pleasure garden. In the foreground are two persons playing a game. This guard is somewhat rough in its execution, and apparently of considerable age. The inscription reads, made by Inoheishi Niudo Sōten.

5.—This guard is of *shakudo*, pierced, and carefully modelled. The dresses of the figures are enriched with inlaid gold, and the scroll has an inscription in the same metal. The faces of four of the figures are in silver, and those of the remaining two in copper. The inscription informs us that it was made by Nasashigé, an inhabitant of Hikoné, Omé.

6.—This guard is in *shakudo*, pierced, and most carefully cut into a design representing a small tract of country, with warriors fighting. The faces and hands of the warriors are of copper, while the different portions of their armour are richly incrusted with gold. The small flowers and leaves distributed over the ground are also in gold. On the other side of this guard are two warriors fighting and two lying slain. Made by Inoheishi Niudo Sōten.

In the possession of W. S. Bigelow, Esq., M.D., *of Boston, U.S.A.*


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G. A. Audsley dir

Sampson Low & C° ltd

Heliog^re & Imp Lemercier & C^ie

SECTION SIXTH.—PLATE XII.

METAL-WORK.

THE six Sword Guards represented in this Plate are from the same collection as those of the preceding Plate, and are almost as interesting and beautiful specimens of metal-work. The variety of design displayed by Japanese sword mountings is truly remarkable; and in guards this variety is particularly striking. Although we have, in the course of our studies, examined thousands of guards, we do not remember ever to have seen two exactly alike.

1.—This guard is of iron, pierced and most carefully cut in relief. The subject is apparently a combat between warriors and demons. The most prominent demon with the discharged bow, and the demon prostrate in the foreground, are in incrusted copper;. the others are in iron. The warriors have their faces and hands in silver; and their armour and horses in iron inlaid and incrusted with gold. On the other side of the guard, demons are represented making their escape in a vessel, pursued by warriors. The whole is a highly characteristic and beautiful piece of work.

2.—In grey coloured bronze, decorated with a landscape and figures. The landscape is carefully produced in low relief, and accentuated by details in incrusted gold: the figures are executed in gold, *shakudo*, and silver, in the most careful manner. Though less vigorous in treatment than the generality of the guards we have illustrated, this one is a perfect specimen of metal-work of its class.

3.—In iron, pierced, and elaborately cut in relief. The figure bearing flowers has its face and hands in silver, and its robes ornamented with inlaid gold. The flowers growing on the ground and the fruit on the trees are in gold; and the waterfall is in incrusted and engraved silver.

4.—This is another fine guard in iron, pierced, and cut in relief. The scene is a pleasure garden, with house, gateway and figures. The details of the entire composition are brought out by incrusted and inlaid gold; and of the three principal figures, one has a face of silver and the other two faces of copper. The inscription informs us that it was made by INOHEISHI NIUDO SŌTEN.

5.—This guard is formed chiefly of iron, the light portion of the interior being of silver with a diagonally lined surface. The general surface of the iron is covered with minute dots, a treatment the Japanese metal-workers are very fond of. The subject is an aged man pursuing a demon. Both figures are modelled in iron and enriched with inlaid gold.

6.—In dark bronze, with a dotted surface, ornamented with conventional designs slightly accentuated with gold, and with animals almost entirely of incrusted gold.

In the possession of W. S. BIGELOW, ESQ., M.D., *of Boston, U.S.A.*

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G A Audsley dir

Héliog.re & Imp Lemercier & Cie

SECTION SIXTH.—PLATE XIII.

METAL-WORK.

ANOTHER series of six Sword Guards of a highly characteristic and striking character is given on the present Plate. The specimens have been selected with the view of giving, along with the previous series, some idea of the diversity of form and treatment met with in such objects.

1.—Is a guard of bronze carefully chased. The figures of the warriors are in *shakudo*, gold, and *coban*, most beautifully cut. The larger horse is in jet black *shakudo*.

2.—In a yellow coloured bronze chased in low relief. The figure appearing through the opening in the shed is in silver accentuated with gold. The demon that is being exorcised has his legs and arms in deep coloured bronze, his lower garments in *shakudo*, and his upper garment in pale gold. The workmanship is bold and effective.

3.—This is a guard of remarkable design, beautifully cut in steel. It represents a falcon just about to take wing in pursuit of two small birds. The whole conception is essentially Japanese, and is admirably carried out in the hard material. The back of the guard is cut to correspond, completing the design.

4.—This guard is in the form of an ancient bell round which a dragon is twining its snake-like body. The bell is in iron, while the dragon is applied in gold and *coban*. The manipulation is somewhat rough, and the whole bears evidence of considerable age.

5.—In grey bronze, with the large grotesque figure incrusted in rich brown bronze, having his eyes in gold, and his hair and flowing scarf in black *shakudo*. The small bird flying away is in gold.

6.—In iron, pierced and chased. The solid part of the guard represents a *kakemono* painted with the figure of a warrior. The demon appears to be frightened at the warlike figure depicted. The details of the *kakemono* are enriched with inlays and incrustations of gold and *coban.*

In the possession of BRAYTON IVES, ESQ., *of New York, U.S.A.*

C. A. Audsley del. Sampson Low & Co. *Heliogre & Imp Lemercier & Cie*

SECTION SIXTH.—PLATE XIV.

METAL-WORK.

CRANES, represented in all possible positions, are met with in nearly every branch of Japanese art, and in almost every material used by the native artists. The fine group depicted in the present Plate is in silver, with a rich red bronze introduced on the heads of the birds, and leaves of gilt bronze distributed over the rock-like base. The bodies of the birds are formed of thin plates of silver, hammered into the forms required, and carefully joined. The tail feathers are cut from separate pieces of metal, hammered into shape, and engraved. All the rest of the feathers are indicated by the hammer and the graver in the most careful manner. The positions of the birds are perfectly natural and full of character, notwithstanding a certain amount of stiffness incident to the mode of manufacture.

The base or stand, modelled to represent a piece of rock, is also hammered up from plates of silver.

The height of the group is 2 feet 5 inches.

In the possession of DOCTOR CHARLES E. WEST, *of Brooklyn, U.S.A.*

G. A. Audsley del.

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Heliogr. & Imp Lemercier & Cie

SECTION SIXTH.—PLATE XV.

METAL-WORK.

THE object illustrated on this Plate is a Tray of deep tawny-yellow coloured bronze, slightly clouded in parts with the view of imparting an artistic character to the polished surface, and incrusted and inlaid with metals and alloys of different colours. The work, although of modern production, is a tasteful and highly characteristic specimen of the Japanese metal worker's art.

The foreground of the design is cut slightly in relief and the plants are incrusted in gilded metal. The water is indicated by inlaid lines of brass; the rocks rising from it are in deep red bronze carefully modelled; and the posts and rail are in *shakudo*, dark red and grey bronzes. The stem and branches of the tree (*ume*) are produced by both sunk and raised work; the blossoms being beautifully rendered in silver.

The cranes have their bodies wrought in an alloy closely resembling silver in appearance; their tail feathers and necks in *shakudo;* their bills in gilded metal; and their legs in dark grey bronze. The ducks have bodies of grey bronze, with gilded legs and bills.

Every detail throughout the composition is rendered with the greatest accuracy and spirit; and the chiselling and engraving are faultless. Round the tray is a rail in imitation of a bamboo fence, modelled with rare fidelity.

Length 22 inches, width 14¼ inches.

In the possession of MM. J. DE VIGAN ET Cie, *of Paris.*

G. A. Audsley dir. Sampson Low & Co Publ Heliog.re & Imp Lemercier & C.ie

SECTION SIXTH.—PLATE XVI.

METAL-WORK.

THE three vessels represented on the accompanying Plate are highly interesting examples of old Japanese repoussé, in thin copper plated with silver. Old works of this class are not commonly met with in collections of Japanese art; indeed but few appear to have reached Europe. Probably the largest and finest are the covered jars, decorated with the eighteen disciples of Buddha, now in the South Kensington Museum.

The central object, called a *tchōji-buro*, consists of two parts, the lower being a sort of brazier for holding lighted charcoal, and the upper a vessel for containing perfumed water to be vaporised, is skilfully ornamented with waves, fishes, and an octopus, and, on the upper part, with shells and sea-weed. The fishes and octopus are coloured, apparently with a coating of lacquer, while the shells are partly gilded and partly lacquered. The colouring is probably a recent addition. The height of this piece is 8¾ inches.

The hot water vessel on the right hand, called a *midzutsugi*, is ornamented on one side with a conventional storm scene in which the god of the wind with his inflated bag is represented with great spirit. On the other side is Shōki, the "Demon-queller," hunting for his victims amidst rocks by the side of a waterfall. One demon is shown crouching in a hiding place in the foreground. The storm scene is shown on the Plate. Height of pot 6¾ inches.

The remaining *midzutsugi*, on the left, is ornamented on one side with a mythological Buddhist subject, showing a saint seated on the ground while two divinities are descending towards him on clouds. This subject has been selected for illustration. On the other side is the common Japanese subject, the *koi* ascending a waterfall. The height of this vessel is 6½ inches.

The workmanship of all the pieces is bold and highly artistic, indicative of freedom and certainty of hand rather than of extreme care and a desire for laboured effect. Their date is uncertain, but they were probably made during the last century.

In the possession of Edward Salt, Esq., *of Shipley.*






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G A Audsley del

Sampson Low & Co Publ

Heliogre & Imp Lemercier & Cie

SECTION SIXTH.—PLATE XVII.

METAL-WORK.

SIX Sword Guards of interesting and diversified designs are represented on the accompanying Plate. Although the photo-engravings are sufficiently clear to render detailed descriptions of the guards unnecessary save with regard to the materials employed in their fabrication, the following notes will be read with interest by students of Japanese art.

1.—This guard is of hard iron pierced and chased into a series of five masks, representing those used in the representations of *Nō*, a kind of theatrical performance consisting of music and dancing highly appreciated by the Japanese. The guard is an interesting specimen of chased ironwork of the first half of the seventeenth century. It is by Kinaï, an artist who worked under the patronage of the third Shō-gun of the Tokugawa family.

2.—Guard in pierced and chased iron, representing a number of monkeys in different positions, arranged within a circular border of small rings. The design is known as "the thousand monkeys." Attributed to the sixteenth century, but the name of the artist is not known.

3.—Guard of pierced and chased iron, representing a dragon disposed in a circular form. A dragon so treated was a favourite design of the artist Kinaï, by whom this guard was made. Several guards similar to this one are known to exist.

4.—In *shakudo*, pierced and elaborately chased, and incrusted and inlaid with gold, silver, and copper. The subject is a scene from the fierce civil wars between the Minamoto and Taira clans during the twelfth century, and, as usual, represents a combat between warriors of the rival houses. Signed Masahiro, Yedo, eighteenth century.

5.—Guard in the form called by the Japanese *mokko*, a figure with four lobes. In *shakudo* chased with water and clouds; and bearing a dragon in beautifully chased gold, shown rising from the water. This is a work of great spirit and refinement. Signed TOMONAO, an artist who lived at Hagi in the province of Nagato, in the eighteenth century.

6.—Guard of pierced and chased iron relieved by inlaid details of gold. The subject is said to be the "seven Bamboo Sages" in their retirement. The seven sages were politicians who lived under the Chinese dynasty of Shin, in the fourth century, and who, disgusted with the times, retired into a forest of bamboos and spent their days in the study of philosophy. Eight figures are introduced either by mistake or intention by the artist. Probably one is a servant. Signed YOSHIMITSU, of the town of Hikoné, in the province of Oumi. Date, eighteenth century.

In the possession of ERNEST HART, ESQ., M.R.C.S., *of London.*

SECTION SEVENTH.

CLOISONNÉ ENAMEL.

SECTION SEVENTH.

CLOISONNÉ ENAMEL.

THE art of enamelling is unquestionably of eastern origin and of high antiquity. Where it was originally practised is not positively known; but research strongly favours the supposition that China first saw its application to objects of utility and beauty, and in all probability was the seat of its invention. Once introduced, an art of so much beauty would rapidly spread, and find ready appreciation, among nations fond of colour and accustomed to the glitter of precious stones and metals. Allowing that it was invented in the Celestial Empire, its course westward would be rapid through India, Persia, Arabia, to Egypt. It is in the last named country that the earliest specimens of enamelling known to us have been discovered. Sir J. Gardner Wilkinson remarks:—"It has been questioned if the Egyptians understood the art of enamelling upon gold or silver, though, even in the absence of further evidence, we might infer it from an expression of Pliny (*Plin.* xxxiii. 9), who says, 'The Egyptians paint their silver vases, representing Anubis upon them, the silver being painted and not engraved.' Small gold figures are frequently found with ornamented wings and bodies, whose feathers, faces, and other coloured parts are composed of a vitrified composition, let into the metal; some again appear to have been really enamelled; and it is probable that the early specimens of *encaustum* were made by tooling the devices to a certain depth on bronze, and pouring a vitrified composition into the hollow space, the metal being properly heated at the same time; and when fixed, the surface was smoothed down and polished."*

There is conclusive evidence that the art of enamelling was introduced into Japan from China, probably through Korea, as in the case of other industrial arts; but at what exact date is not clearly made out. In the Reports of the Japanese Commission of the Paris Exhibition of 1878,† no information with reference to enamelling is given beyond the unsatisfactory statement that the art was introduced into Japan from China during the closing years of the sixteenth century. We are strongly of opinion that an earlier date than this should be fixed for its introduction; for it is hardly reasonable to suppose that in a country where the treatment of the metals was thoroughly understood at so early a date as the eighth century, the art of enamelling should remain unknown for above seven hundred years afterwards. According to Mr. Dresser there is a cloisonné enamel dish, preserved in the Mikado's rare collection at Nara, reputed to be at least twelve hundred years old. He describes it as having the wires projecting from the body about one-sixteenth of an inch; and the enamel in the cells as concave, the surface never having been ground down. If the age attributed to this piece approaches correctness, even within a few hundred years, it is obvious that the art was known in Japan, if not practised there, long prior to the end of the seventeenth century. But it is not possible to fix a date in this particular instance nor is it possible to decide the locality of its fabrication.

Before proceeding with the more important matter of the present Section, it may not be out of place to briefly describe the different modes of enamelling which have been introduced at different periods, dwelling chiefly on the mode adopted by the Japanese artists. The several methods are commonly classified under three heads:—

1. THE INCRUSTED.
2. THE TRANSLUCENT.
3. THE PAINTED.

Strictly speaking, all enamels may be designated *incrusted*, in so much as they are formed by an incrustation of vitreous pastes upon a metal ground or base; but, in the nomenclature of art, incrusted enamels are accepted as signifying those in which the vitreous coloured pastes form a species of mosaic work, divided by strips of metal, which are either formed by hollowing out or cutting away the greater portion of the ground or applied in the shape of thin and narrow ribbons of metal, set on edge. Those works which are formed by the hollowing out of the ground

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* *The Manners and Customs of the Ancient Egyptians.* London 1878. Vol. ii., p. 154.

† *Le Japon à l'Exposition Universelle de* 1878. Paris 1878.

are appropriately designated by French antiquaries *champlevé:* while those fabricated with the metal ribbons are, in like manner, called *cloisonné*, or *à cloisons mobiles*, that is, with moveable partitions.

Both these processes have been freely used by the Chinese enamellers; but, so far as at present known, the old Japanese artists have exclusively adopted the cloisonné method. The pieces of champlevé which do exist are clearly of modern workmanship and of no artistic importance.

CHAMPLEVÉ OR IMBEDDED ENAMEL.

The word enamel, *émail*, *smalto*, is derived from the late Latin word *malta*,[*] meaning mortar or cement, and signifies a compound material vitrified by the action of heat upon the surface of a metal ground or base. The term *imbedded*, suggested by Mr. A. W. Franks, is highly appropriate for enamels treated in the champlevé method, for the pastes are truly imbedded in the metal base. The term *incrusted* may be appropriately confined to cloisonné enamels, in which both the pastes and cloisons are applied to the surface of the base, and literally incrusted thereon.

Champlevé or imbedded enamels are unquestionably the earliest known to exist. The method of manufacture was the one practised in ancient Egypt, and by the oldest school of Chinese enamellers with which we are acquainted. In works of any size, the tedious process of cutting out the spaces, to be filled with the enamel pastes, with tools was dispensed with, and the objects were cast with the hollow chambers and dividing lines ready for the operations of the enameller. The Chinese, skilful in all matters of modelling and casting, almost invariably adopted this course, tools only being used to cut away any defects in the article as it left the mould. When cutting with tools was alone resorted to, as in the case of the middle age works by western artists, the following was the mode of fabrication, as tersely described by Labarte. "After having prepared and polished a piece of metal varying in thickness from $\frac{1}{25}$ to $\frac{1}{5}$ of an inch, the artist traced out those parts of it which being kept on a level with the surface of the enamel, were to form the outlines of his subject; then with scalpers he tooled or hollowed out all the spaces to be filled by the different enamels, leaving certain slender lines which served to keep the enamel colours distinct, and to define the principal outline. In the cavities thus prepared he introduced the vitreous matter, either dry and purified, or reduced to the consistency of paste by means of water or some glutinous liquid."

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[*] "MALTA, Cæmentum, *Mortier.* Ordo Romanus de consecratione Ecclesiæ: *Tunc faciat Maltam de calce et tegula cum ipsa aqua benedicta ad occludendas Sanctorum reliquias in loco altaris.*"—Ducange: *Glossarium.*

The fusion of this was effected by subjecting the piece to the action of a furnace, protected from direct contact with the fuel or flame by being placed under an iron bell or muffle. "Not unfrequently the carnations, and even the whole figure was expressed by the metal, in which case the artist commenced his work by executing in fine engraving the portions reserved for this purpose." When the piece thus enamelled was cold, it was polished by rubbing it on a smooth hone, and by a subsequent treatment with some soft moist polishing powder spread on leather. "Then if the metal excipient was of copper, the lines of the metal on the surface of the enamel were gilded, and the piece returned to the fire. This gilding was composed of an amalgam of melted gold and mercury, a moderate temperature only being necessary for fixing it, and the incrustations of enamel sustained no injury from this second exposure in the furnace."

The treatment of cast objects, so far as regards the enamelling, is similar to the above: the enamel pastes are placed in the depressed portions and fired in a muffle; the process being repeated until the cells are full. The object is then ground down until a uniform surface is produced, and finally polished.

CLOISONNÉ OR INCRUSTED ENAMEL.

This method of enamelling is the one we have particularly to deal with in the present essay, because it is, as has been already stated, the method exclusively adopted by the old enamellers of Japan. We shall, therefore, devote some space to its description.

It may be safely asserted that the cloisonné process was invented subsequently to, and indeed grew out of the champlevé. The labour attending the modelling requisite to produce satisfactory and elaborate castings, or the still more troublesome process of cutting down the spaces from a flat surface, must soon have induced metal workers to invent some simpler way of obtaining the same results. One step would lead, and no doubt did lead, to the substitution of moveable partitions, formed independently of the metal base, and afterwards attached thereto by soldering. The invention of the cloisonné process did not, however, entirely displace or throw out of use the earlier champlevé. The Chinese enamellers continued to use the latter for heavy objects with bold designs, or those in which larger surfaces of polished metal were to appear amidst the coloured pastes than could be obtained by the former process. At the time when the art was introduced into Japan the Chinese were masters of both methods; but the Japanese, with their usual sense of the fitness of things, unhesitatingly adopted the cloisonné, leaving the champlevé in the hands of their teachers. It is well they did, for to their happy choice the art world owes the greatest and most intricately wrought examples of enamelling ever produced. Of these we shall speak later on, at present we must direct attention to the *modus operandi* in the cloisonné method.

No treatise on the art of enamelling has yet been discovered either in the Chinese or Japanese language, but fortunately western literature is not silent on the subject. In our introductory article on Japanese enamels in the *Catalogue Raisonné of the Oriental Exhibition* of the Liverpool Art Club,* December 1872; and in the short article in our *Notes on Japanese Art* † read before the Architectural Association of London in the same year, the first essays written on the subject, we have alluded, at some length, to the description of the process of cloisonné enamelling, as practised during the middle ages in Europe, given by the monk Theophilus or Rugerus, who is believed to have written the original manuscript, *De Diversis Artibus*, some time in the eleventh century. This interesting work has been made accessible to the English reader in the careful translation by Mr. Robert Hendrie.‡ As this translation is, at the present time, difficult to procure, and cannot readily be referred to by the generality of our readers, and as our *Catalogue Raisonné* and *Notes* cannot now be procured, we venture to give here the passages which allude to cloisonné enamelling.

Theophilus, after devoting above four chapters to the several processes followed in the formation of a golden chalice, and in the application of gems and pearls, thus speaks of enamels :—

> "After this you will adapt thin pieces of gold in all the settings in which the glass gems are to be placed, and, carefully fitted, you take them out, and with a measure and rule you cut a small band of gold, which must be somewhat thicker; and you will bend them round the rim of each piece in a double manner, so that a minute space may exist around between these small bands: this space is called the border of the enamel. Then, with the same measure and rule you cut small bands of exceedingly thin gold, in which you will bend and fashion whatever work you may wish to make in enamel, whether circles, or knots, or small flowers, or birds, or animals, or figures; and you will arrange the small pieces delicately and carefully, each in its place, and will fasten them with moistened flour over the coals. When you have filled one portion, you will solder it with the greatest care, that the slender and fine gold may not be disjoined nor liquify; and do thus twice or three times, until the separate pieces adhere a little. All the enamels being composed and soldered in this manner, take all kinds of glass which you had prepared for this work, and breaking a particle from each piece, place all the fragments together upon a piece of copper, each piece by itself, and placing it in the fire arrange the coals around and above it, and blowing carefully, you will see whether they melt equally; if so, use them all; if however any particle is harder (than the rest) place it by itself. Taking separate pieces of the proved glass, place them in the fire one by one, and when each one has become glowing, throw it into a copper vessel in which there is water, and it instantly flies into small fragments, which you break with a round pestle until made quite fine, and you will thus wash it and put it into a clean vessel, and you cover it with a linen cloth. In this manner you prepare the separate colours. Which being done, take a piece of the soldered gold, and you will fasten it upon a smooth table with wax in two places, and taking a goose quill cut to a point, as if for writing but with a longer beak and not split, you take out with it one of the colours of glass, whichever you please, [which must be moist, and with a long copper instrument, slender, and fine at the end, you scrape from the beak of the pen, delicately, and will fill up whatever flower you wish, and how you please,—an interpolation in the Wolfenbüttel Manuscript]. That which remains over, replace in its small cup and cover it, and do this with each colour until one piece is filled: taking away the wax, to which it had adhered, place this piece upon a thin iron, which may have a short handle, and cover it with another iron which is hollow like a cup, and let it be perforated finely all over, so that the holes may

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* Edited by G. A. Audsley and published by the Liverpool Art Club.

† Printed for private circulation.

‡ *An Essay upon Various Arts, in three books, by Theophilus, called also Rugerus, Priest and Monk, forming an Encyclopædia of Christian Art of the Eleventh Century. Translated with Notes, by Robert Hendrie.* London: 1847.

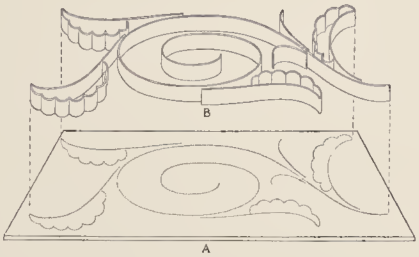
be inside flat and wide, and outside finer and rough, in order to stop the cinders it by chance they should fall upon it: this iron may also have a small ring above, in the middle, by which it may be superposed and taken off. Which being done, arrange large and long coals, making them very hot, among which you make a space, and equalise with a wooden mallet, into which the iron is raised by the handle with the pincers, so that when covered you will place it carefully and arrange the coals round and above it everywhere, and taking the bellows with both hands you will blow on every side until the coals glow equally. You have also a wing of a goose, or other large bird, which is extended and tied to wood, with which you will wave and fan strongly all over it, until you perceive between the coals that the holes of the iron quite glow inside, and thus you will cease to fan. Waiting then about half an hour you uncover by degrees until you remove all the coals, and you will again wait until the holes of the iron grow black inside, and so raising the iron by the handle, you place it, covered as it is, in the furnace, behind, in a corner until it has become quite cold. Then opening it you take out the enamel and will wash it, and will again fill it and melt it as before, and you do thus until, melted equally everywhere, it has become full. This being done, take a piece of wax the length of half a thumb, in which you will fix the enamel so that the wax may be all round it; by this wax you will hold it. Then you will rub it for a long time upon a hard and smooth hone, until it acquires a polish; and you will also rub upon the same stone, wetted with saliva, a piece of potter's ware, which is found amongst the fragments of ancient vases, until the saliva has become thick and red; this you anoint upon a flat leaden tablet, upon which you will lightly rub the glass stone until at length the colours appear transparent and clear: and you will again rub the clay ware upon the hone with saliva, and you anoint it upon a goatskin, smoothly fixed upon a wooden table; upon this you polish this electrum (enamel) until it shines perfectly, so as if one half of it were wet and one half were dry, no one could distinguish which was the wet or which the dry part."

The description given by the artist monk appears to allude to the fabrication of very small plaques of cloisonné, probably not above an inch in diameter, suitable for the ornamentation of such church vessels as chalices, reliquaries, and the like, on which they were associated with precious stones, and mounted in similar settings. Theophilus does not hint at the enamelling of the vessels themselves in the manner which the Chinese and Japanese have adopted; indeed, so far as remains of their work teach us, it appears that the western enamellers of the middle ages never ventured beyond the fabrication of small plaques. Labarte says:—"The cloisonné enamels were generally executed upon gold, in pieces of small dimensions, which were then enclosed in a setting or collet, and fixed upon the objects they were destined to ornament, in the same manner as the precious stones with which they were alternately placed. These little plates of enamel having thus been prepared separately, it follows as a natural consequence that they have been used in the decoration of pieces for which they were not originally made."

We must now turn our attention to Oriental enamels and endeavour to convey an accurate idea of their mode of manufacture, confining our remarks to those of Japan. To some extent we shall have to repeat the information given in the above extract from the work of Theophilus, but this cannot well be avoided.

The vessels and objects which have been produced by the ancient enamellers of Japan have almost invariably been formed of thin copper beaten into the shapes required; in this they differ materially from the kindred works of the Chinese, which have, as a rule, been produced by casting, or, in the case of plaques or ornamental pieces, made of thick plates of brass cut and beaten into the desired forms. So thin are the copper grounds of the finest specimens of Japanese cloisonné ware, that even with the enamel incrustation on both its sides the whole thickness does not exceed one-tenth of an inch. This fact alone must excite the wonder of any one conversant with the difficulties which beset the process of cloisonné enamelling; and should go far to raise the Japanese works to a high place in the estimation of art collectors. At the present time Chinese enamels are most admired, probably on account of their bold designs and vivid colouring. We readily grant that in both these respects they differ from the Japanese examples of the best period: but for beauty and delicacy of workmanship, refinement of colouring, and intricacy of design, the Japanese cloisonné enamels are, beyond comparison, the finest and most interesting works of their class ever produced by Oriental artists. They are, from their intricacy and sobriety of colouring, by no means so self-asserting as the generality of Chinese enamels; and, as in the case of a fine piece of Japanese lacquer, require, if they are to be correctly estimated, to be handled and carefully examined, and that in the light of a thorough knowledge of their mode of manufacture and with a ready appreciation of the difficulties surmounted in their fabrication. Every ancient piece of Japanese cloisonné bears, exactly in the same way as every specimen of old lacquer does, the unmistakable evidence of being a "labour of love," an embodiment of patience and manipulative skill.

When the Japanese enameller received the vessel—vase, jar, or dish—from the coppersmith, his first proceeding was to transfer to its surface the design or outline which he intended to reproduce in the metal partitions or *cloisons*. This was done by scratching the surface with a steel point. It is probable, however, that he indicated in this way the leading lines only of his design, leaving the minute details to be added as his eye would direct. In the rough diagram, Fig. 1, which we have prepared to aid our description of the process of cloisonné enamelling, A represents a flat piece of sheet copper on which is traced the outline of a design—a fragment, similar in style to what is met with on Japanese enamels, but considerably enlarged for the sake of diagraphical clearness.



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When the artist had traced what he considered sufficient to guide him, or at least sufficient for the time, he proceeded to prepare the metal partitions. For these he took very thin and narrow ribbons of brass, most likely formed by flattening a fine wire by beating or rolling, and by aid of small pliers and other tools bent and fashioned them into the shapes of his design. In this stage they assumed forms as indicated at B, in the diagram. He endeavoured to so bend the ribbons as to produce pieces of as large a size as possible without cutting the brass. By so doing considerable labour was saved in the subsequent processes of adjustment and soldering. In shaping each piece, he had to make continual reference to his tracing so that it should fall into its proper place. When it is remembered that every separate *cloison* to be seen in a large specimen of Japanese enamel has been thus carefully shaped by the hand of the artist, and that it is not unusual to find so many as one hundred separate pieces of bent ribbon in a space of about a square inch, some estimate can be formed of the time and patience necessary for this preliminary part of the enameller's labours.

When a sufficient number of pieces were formed to enable the workman to make another step in advance, he carefully laid them one by one on the copper ground, adjusting them accurately to the lines of the tracing, and fixing them temporarily with rice paste or some other adhesive preparation. When a convenient space of the surface was covered with the *cloisons*, fine solder filings were distributed along their lines of contact with the copper ground, and the whole subjected to the action of heat, just sufficient to melt the solder without injuring the delicate ribbons of brass. The paste, charred by the fire, held the ribbons until the melted solder took its place. On cooling, the *cloisons* were found to be firmly attached, or sufficiently so for all practical purposes, to the surface of the copper. In the fabrication of large pieces, the above process had to be repeated a great number of times, until the entire surface to be ornamented was covered with its network of ribbons. The difficulty attending the repeated solderings, as space after space was subjected to the action of the fire, must have been very great, and could only have been satisfactorily overcome after years of practice in the art. How the fire was directed exactly to the spot required and its local action secured is not known, but it is probable that something in the nature of a blow-pipe was used; or, perhaps, the surface to be protected from the flame was covered with some refractory composition, easily washed off when the soldering of the whole was completed. Be this as it may, the examination of large and fine specimens of old Japanese cloisonné clearly shows that a most perfect *modus operandi* was followed in this as in every other stage of the work.

When the object was entirely covered with the *cloisons*, and the soldering satisfactorily completed, it was carefully cleaned and made ready to receive the vitreous pastes. It appears, however, on the examination of such translucent enamel as that on the Bottle illustrated on Plate III. of this Section, that the extreme care and delicacy observed by the Japanese workman in the soldering of the fine ribbons to the ground rendered the after cleaning of the metal a matter of little difficulty. Of course for such translucent enamel the ground had to be made bright before the pastes were applied.

The pastes used by the enamellers are vitreous substances, transparent or opaque, coloured by metallic oxides. When transparent, the enamel (after fusion) resembles in appearance the glass used in stained windows; and, indeed, only differs from it in being so composed that it will fuse at a much lower temperature. Transparent colourless enamel is composed of soda, or potash, calcined flint or sand, and oxide of lead; to these are sometimes added small quantities of lime, magnesia, and other substances, chiefly with the view of aiding the development of certain tints. Opaque white enamel is produced by the addition of oxide of tin, arsenic, or calcined bone to the above ingredients. Both the opaque and transparent pastes are coloured by metallic oxides, introduced singly or in combination. Thus, purple is commonly procured by gold; yellow by oxide of silver or antimony; red and pink by oxides of iron; rich blues by oxide of cobalt; turquoise blue and a variety of greens by oxides of copper; and violet by the black calx of manganese. Of course it is obvious that very different results can be obtained from these oxides by varying the proportions used, by skilfully combining them, and by incorporating them with a transparent or opaque base. When unusual colours are desired two or more coloured pastes are fused together. Black appears to be formed by the union of dark blue, green, and violet pastes: the result is not a positive black, but it is practically so when incrusted, as in cloisonné work.

The following analyses made from the pastes of a small saucer of middle period Japanese cloisonné, belonging to Mr. James L. Bowes, of Liverpool, by Mr. A. Duprè, Ph.D., F.C.S., Lecturer on Chemistry, Westminster Hospital, and first published in our article in the *Catalogue Raisonné*, already alluded to, show the compositions of the most common colours in Japanese enamels.

Green enamel paste consists of:—

Oxide of Copper (colouring matter)	6.14
Oxide of Lead	34.89
Lime	4.62
Magnesia	0.84
Soda	4.82
Silica	48.69
	100.00

Red enamel paste consists of:—

Oxide of Iron (colouring matter)	8.62
Oxide of Lead	33.93
Lime	4.49
Magnesia	0.82
Soda	4.78
Silica	47.36
	100.00

The enamel uncoloured paste consists of:—

Oxide of Lead	37.15
Lime	4.92
Magnesia	0.90
Soda	5.19
Silica	51.84
	100.00

The various shades of blue are produced by the addition of a greater or less proportion of oxide of cobalt to the above mass; the grey, yellow, and pink are produced by the addition of small quantities of iron; the black by the addition of iron, copper, and a trace of cobalt; and the white opaque paste by the addition of bone earth.

When all the ingredients have been incorporated and melted together until a glass-like material is produced, the paste is poured out, in the form of small cakes, on a metal or stone slab, and allowed to cool. This process is followed with all the pastes until the required list of colours is completed. The pastes are now ready for the enameller, who proceeds to reduce them to fine powder in the manner directed by Theophilus, namely, by bringing them to a red heat and then suddenly chilling them in cold water. In this brittle state they are easily pulverised to any desired degree of fineness.

There can be little doubt that the old Japanese enameller prepared his coloured pastes in a manner practically identical with that just described. When he had pulverised enough of each paste for the work in hand, he put the powders in separate vessels, covered from dust and any chance of accidental admixture, and then proceeded to apply them to the surface of the copper. Taking a sufficient quantity of one of the powders, he carefully mixed it, on a slab, with some volatile oil or gummy solution, easily dissipated or destroyed by heat, until it assumed the consistency of thick cream. In this condition he carefully placed it in the cells formed by the *cloisons*, filling them as nearly as possible. In a short time the oil or gum set the paste sufficiently for another portion or side of the work to be proceeded with in the same manner. With freshly prepared materials he filled cell after cell, inserting colour after colour, until the entire surface to be incrusted was covered with the pastes. He then placed the object in a warm place until the pastes had become dry and firmly set in their cells. At this stage the article was in a fit state to undergo its first firing.

We can only guess at the mode adopted by the old enamellers in firing their pieces of cloisonné, often of very large size, but their beautiful and uniform finish clearly proves that a most perfect method was followed. It is probable that in the case of an important work a special furnace was constructed round it; the inner part being in the form of a muffle, the outer, for the reception of the hard wood fuel, entirely enveloping it. For small pieces fire-clay muffles, like the seggars used by potters, were doubtless employed. As all the enamel pastes were easily vitrified at a moderate heat, the first firing, it may reasonably be surmised, was not a matter of great difficulty, only requiring skill and attention and a steady supply of fuel from first to last. When the first firing was completed, the furnace was allowed to cool gradually. On becoming quite cold, the muffle was opened and the object removed and carefully washed and examined. The vitrified pastes had sunk in the cells, and the latter appeared not more than half full.

The operations of mixing the pastes and filling the cells were repeated until the object assumed the same appearance as it did before the firing: it was again dried, enclosed in the muffle, and subjected to the action of the furnace. It is probable that the process, as above described, was followed three or four times, or until the cells were entirely filled with the vitrified colours.

At this stage the object presented a rough and very uninteresting appearance, giving little idea of the perfect work which lay beneath its irregular and colour-smeared surface. To bring this perfect work to light the enameller proceeded to grind down the vitrified pastes and the edges of the metal *cloisons*. This grinding process, requiring great patience and care, was continued, first with whetstones and afterwards with polishing powders, until the entire surface of the enamel assumed a perfectly uniform appearance, with the edge of every *cloison* visible and all inequalities of the vitreous pastes removed. When the final polishing was completed, the surface was in the condition alluded to by Theophilus, shining perfectly, "so as if one half of it were wet, and one half dry, no one could distinguish which was the wet or which the dry part."

Such, then, is the method adopted in fabricating objects of cloisonné enamel; and although it appears very simple in description, a little consideration cannot fail to impress the mind with the great difficulties which beset every stage of the process, to say nothing of the almost superhuman patience required for its successful practice.

TRANSLUCENT ENAMEL.

The mode of translucent enamelling as practised by the western artists of the middle ages appears never to have been adopted by the old Japanese enamellers, and such being the case only a few words need be said upon it here.

The metals most usually operated upon were gold and silver. A plate of either was taken and the design simply engraved on it; or it was fixed by heat to a bed, composed of pitch, ground brick, and wax, and the portions to be covered with the enamel depressed by punches and then engraved or chased into slight relief. Over these designs the transparent coloured pastes were carefully laid and subjected to the action of the fire. The result was a picture or design in polished metal seen through different colours of transparent enamel. A final grinding and polishing process reduced the thickness and developed the clearness of the vitrified pastes. The earliest mention made of this species of enamelling is in connexion with an altar constructed, in the year 1286, by Giovanni Pisano, for the cathedral of Arezzo.

It is somewhat remarkable that neither the ancient Chinese nor Japanese artists fell upon a process similar to this; for although transparent enamels do not appear to have been used by them in the best periods of the art they must have been perfectly well known. The value of transparent paste on polished metal surfaces has, however, been recognised by the late enamellers of Japan, but it appears, along with opaque pastes, chiefly in cloisonné. When the transparent paste was first used by the Japanese has not been satisfactorily settled. From the examination of certain pieces of Japanese enamel in which colourless transparent paste is introduced, we are strongly of opinion that it was used long prior to the modern revival at Kiōto about the year 1879.

PAINTED ENAMEL.

Except with the view of showing what the Japanese artists have not done in the art of enamelling we might have omitted all allusion to painted enamels in this Work. There is, however, already an indication of a tendency on the part of the enamellers of today to develop this class of enamelling; and we do not know how soon their timid essays may be followed by decorative works as fine and interesting, in their way, as are the modern incrusted panels, now so highly appreciated by lovers of Japanese art.

Chinese enamellers have for some time produced works of painted enamel; and numerous pieces are to be found in European collections. These are formed of very thin copper, first covered with a uniform coating of coloured enamel paste, and subsequently painted with flowers, birds, bats, insects, conventional devices, and, more rarely, with mythological subjects and figures, in opaque white and coloured pastes, hatched with gold, much in the same fashion as the designs on Chinese enamelled porcelain are rendered. Works bearing a closer analogy to the painted enamels of the western artists of the fourteenth and following centuries do not appear to have been produced by the Chinese at any time.

The methods followed by the mediæval artists were very simple. Speaking of the representative method of the fifteenth century Labarte thus describes it:—"On an unpolished plate of copper, the enameller traced with a style the outline of the figure or subject to be represented. The plate was then overlaid with a thin translucid flux, after which the enameller began to apply his colours. The outlines of the drawing traced by the style were first covered over with a dark-coloured enamel, which was to give the outline upon the surface of the picture; the draperies, the sky, the back-grounds and accessories, were then expressed by enamel colours in tolerably thick layers, filling up the interstices formed by the dark-coloured outline which enclosed the different enamel colours, performing as it were the same office as the lines of metal in the process of incrusted enamels. There was therefore a total absence of shadow in this painting, in which the first design was expressed by thickness of colours. The space for the flesh tints was filled with a black or deep violet enamel; they were then rendered upon this ground by white enamel applied in layers more or less thin, in order to preserve the shadows, and thereby obtain a sketch very lightly in relief, of the principal bony and muscular parts of the face and the body. In order to produce effect in the rest of the painting in which the shadows were entirely wanting, the light parts of the hair, of the draperies and back-ground, were, most frequently, indicated by touches of gold.

"In the beginning of the XVIth century," continues Labarte, "when the arts of design were making such rapid progress, so imperfect a process as the first attempts in painting in enamel could not long be sustained in practice. Accordingly, about this period, we find a great change in the processes employed by enamel painters. Before beginning their painting they covered the plate of copper with a thickish layer of enamel, either black or of a deep colour. Upon the ground thus prepared they executed the drawing by means of different processes with white opaque enamel in such a manner as to produce a grisaille, of which the shadows were obtained either by laying on this white enamel less thickly in some parts than in others, or by scratching it away to let the black ground reappear, which latter operation was to be performed before the firing of the piece. A few heightenings of white and gold completed the harmony. The carnations continued, as before, to be lightly laid on in relief, but were almost always expressed by a flesh-coloured enamel. If the piece, instead of remaining in grisaille, was to be coloured, the different colours of a semi-transparent enamel were spread over the grisaille. In the coloured enamels of this class the sky and some parts of the ground were often expressed by thick layers of colour. The piece was of course placed several times in the furnace during these operations, which could only be done in succession."

Enough has been said on this and the other species of enamelling to fulfil the promise made in the opening of this article; and we shall now proceed to make a few remarks on the characteristics of and other matters connected with the cloisonné enamels of Japan.

JAPANESE CLOISONNÉ ENAMELS.

In the absence of all known historical records relating to the art of enamelling as practised in Japan, it is impossible to give any definite information regarding the periods during which the different styles of the ancient enamels were fabricated, or to attempt more than a speculative classification, based on the careful study of all the important examples which have reached Europe since the year 1865, the year in which, so far as we have been able to ascertain, the first pieces were sent to this country. We cannot find records of an earlier importation; and, indeed, prior to that date such a phase of Japanese art appears to have been very little known to European residents and collectors in Japan. In the year 1862, thanks to the intelligent, appreciative, and painstaking labours of Sir Rutherford Alcock, who contributed and arranged a most valuable and instructive collection of works of Japanese art and manufacture in the London Exhibition of that year, European artists had, for the first time, an opportunity of studying and forming a correct opinion of the art industries of the Japanese islands; yet amongst the very numerous and beautiful objects exhibited not a single example of cloisonné enamel appeared.

In the Paris Exhibition of the year 1867, the largest and most complete collection of works of Japanese art and industry, ever brought together in Europe, was displayed to the eyes of wondering thousands; and effectually fanned the flame of appreciation and admiration which had been slowly burning since 1862. Even in this great and comprehensive collection, cloisonné enamels were very inadequately represented, only about twenty small pieces being exhibited. The most important example was a dish, less than a foot in length. The generality of the pieces were stated to be old, and one piece as being very ancient.

No specimens of Japanese enamel are to be found in Siebold's Museum, at Leyden, or in the Royal Museum, at the Hague. Neither have we been able to hear of any pieces being preserved in private houses in Holland. An examination of the Japanese section of the Museum, at Munich, and the so-called Japanese Palace, at Dresden, has resulted in our not finding a single piece of cloisonné enamel; or, indeed, anything giving a hint of the enameller's handicraft. No examples exist in the British Museum or in the Louvre; or in any well known old collections of works of Oriental art in this country or in France.

Under these circumstances, we feel justified in believing that, in Europe, the knowledge of an ancient, and apparently extinct, school of Japanese enamelling dates from the year 1865; and that prior to that time its existence was almost forgotten in Japan.

The principal consignments of Japanese enamels reached this country in the year 1872. From these, the fine *hana-ike*, or flower holder, illustrated in Plate VII., of this Section, and the *cha-tsubo* and *sara* represented on Plates VIII., X., XI., and XII., were selected. Small consignments reached England in the years 1869-70, but the specimens were by no means so fine or important as those sent subsequently. Nearly every piece which came between the years 1869 and 1872 were seen and studied by us; and the most important examples were described by us, for the first time, in the *Catalogue Raisonné of the Oriental Exhibition*, of the Liverpool Art Club, published in December of the latter year. The finest piece exhibited on that occasion, and, to our knowledge, the most striking specimen of cloisonné enamel which has come from Japan, was a large cabinet formed of plaques of beautiful design and harmonious colouring.* This magnificent work was at that time the property of Mr. W. J. Audsley, of Liverpool, who secured it immediately on its arrival, but it subsequently passed into the possession of the late Mr. G. E. Schultz, of the same city, in whose family we understand it is still preserved. We are not aware of any further consignments of any importance having reached Europe; and in our recent examination of American collections of Oriental Art, we have seen no indications of any important specimens of the ancient cloisonné having been sent to the United States. The same may be said of France; for beyond some isolated specimens, such as the highly interesting *cha-tsubo*, or tea-jar, illustrated on Plate V., of this Section, we have met with nothing indicating special importations of the old ware. French collectors and students of Japanese art appear to know or care little or nothing about this wonderful art industry: even M. Louis Gonse, in his recent ambitious work, *L'Art Japonais*, shows but a very superficial acquaintance with the great periods of the Japanese masters, dismissing the art generally with a passing notice of about twenty lines in length.† Indeed, it may be said that the dignity and importance of the industry is only properly recognised in England; and that this country alone possesses the wealth of ancient Japanese art in this direction.

We did not observe a single example of ancient cloisonné in the important

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* The description of this cabinet given in our *Catalogue Raisonné* is as follows:—"192. LARGE CABINET OF JAPANESE CLOISONNÉ ENAMEL, of fine workmanship and design. This is a unique specimen of Japanese art, presenting, within itself, almost all the finer varieties of the ornamentation met with in the old work. The Cabinet is, like the generality of Japanese lacquer cabinets, very severe and simple in form, and consists of a framework of wood, covered with ornamental lacquer, and panelled on the sides, back, and top with large plaques of Cloisonné; those on the sides being ornamented with trees and birds and large panels of diaper in rich colours upon light green grounds; and those at back and top being entirely covered with scrollwork and beautiful diaper patterns. The front presents a great variety of designs, and several styles of ornamentation. The eight drawers are covered with scrollwork and detached masses of diaper, upon green grounds; the two large sliding doors have beautiful representations of the *Kirin* and *Hōwō*, along with the *Paulownia imperialis*; the movable shutter, on the right of the doors, is decorated with ornaments, apparently copied from Chinese art, in rich colours, upon an ultramarine blue ground; and the top sliding doors are decorated, like the sides of the cabinet, with branches of trees and birds, in full toned colours, upon light green grounds. Height 27 in.; width 30 in.; and depth 13 in."

† He mentions, however, a piece of Japanese cloisonné preserved in the Dresden Cabinet of Gems as being the finest known to him; and describes it as a fountain, executed in dull enamels in which browns and greens predominate, probably made in the commencement of the eighteenth century. We were not aware of the existence of this piece. It is we should imagine a recent acquisition.

collections of Japanese art manufacturers contributed to the great Exhibitions opened in Vienna, in the year 1873; in Paris, in 1878; or in London during the interval. In these collections all the specimens of enamels were modern.

After the recognition of the above facts, the question naturally arises, whence came the old enamels, exported from Japan during the years 1869-72? The answer, however, is by no means an easy one, for no information came with the consignments or has been vouchsafed since. It is just worthy of remark here that many of the larger and finer pieces which came to this country in 1872 were completely coated with pasted paper. On examining these when they arrived, we asked ourselves, Has this thick coating of paper, enveloping the enamel so that not a particle of the material can be seen, been applied with the view of protecting the brittle surface from injury, or with the intention of so disguising the ware as to call no special attention to it on its exportation? We now incline to the former supposition, for it is hardly reasonable to believe that any secrecy or deception, had any been necessary, could have been successfully practised with the ever-prying Japanese officials at the time of the shipment of these enamels. Be this as it may, it is certain that the most important consignments of these precious works of art came to Europe in a remarkably unobtrusive way, and without any particulars as to their age, place of manufacture, or direct source.

It has long been a matter of speculation with ourselves and others interested in this branch of Japanese art as to the probable sources from which the supplies came during the years named, and which appear to have been practically exhausted after the year 1872. The enamels themselves throw little or no light on the subject; for beyond their great value as works of immense labour and skill, which clearly prove that they were never made for common use or common people; and the occasional introduction of forms more or less closely resembling the *kiku* and *kiri* crests of the Mikado, which may reasonably be accepted as indicating some relation to the Imperial family of Japan, they give us absolutely no clue to their uses or resting places in the past. All the Japanese who have had the opportunity of inspecting the enamels in this country plead entire ignorance regarding them: they never met with them in Japan and appear somewhat surprised to know that they came thence. We were present at an interview, in Liverpool, when some fine pieces were submitted by Mr. James L. Bowes to the inspection of His Excellency IWAKURA TOMOMI, the chief of the Japanese embassy which came to England in 1872. After carefully examining the pieces, apparently without recognising them as familiar works of art, His Excellency expressed his admiration of them in the polite Japanese way; and, remarking the presence of the *kiku* and *kiri* crests, rendered in conjunction, said such works could only have been made with the sanction and for the use of personages connected with the Imperial family.

It will be observed that the period during which the chief consignments of the old enamels came to England was exactly that which heralded an entirely new state of government and religious affairs in Japan. In 1868, the last Shō-gun abdicated, a step followed by a series of political events of the greatest moment. Feudalism, which had obtained for many centuries, was swept away and became a thing of the past: and the Mikado, stepping out of the time honoured mystery and seclusion into the light of day and the gaze of all men, was reinstated as the sole Emperor of Japan. Event after event followed until in 1871 the Buddhist form of worship, with its elaborate ritual and gorgeous accessories, received what may advisedly be called its death blow in the country.

To which of these events are we to directly attribute the sudden dispersion of works of art, so little known yet so carefully preserved? Not to the abdication of the Shō-gun; for had he possessed so great a collection of enamels, they would certainly have found their way, with the rest of his art treasures, to the Paris Exhibition of 1867. Not to the breaking up of the feudal system and the consequent reduction of the Dai-miōs, or territorial nobles, to a more constitutional condition of life; for there is absolutely no data to go upon in assuming that any of these old cloisonné enamels belonged to any of them. No insignia or crest of any kind outside those belonging to the Imperial family has, to our knowledge, been found on these works. Not to the reinstatement of the Mikado; for that important event called for anything but the dispersion of his hereditary treasures: these, under his new government, are more likely to be carefully preserved, for the benefit of the industries of the country, than disseminated for present gain. We now come to the last event—the practical suppression of the Buddhist religion—and it appears to supply the readiest answer to the question at issue. In our first article on Japanese cloisonné enamel, in the *Catalogue Raisonné*, we expressed our conviction that the then recently imported enamels had belonged to the Dai-miōs, who under the feudal system had held great possessions and were presumed to be liberal patrons of art; but who, under the new order of things, had to break up their princely establishments, and raise money upon such objects as were unnecessary to them in their reduced circumstances. Time and further investigations have induced us to give up this idea, and have directed our attention to certain Buddhist establishments as the most likely store houses whence the enamels came. These establishments are the great monasteries which for several centuries prior to the year 1868 were presided over by Mon-zeki, or princes of the Imperial blood who entered the Buddhist priesthood.

Many of these establishments, temple-palaces as they may be called, existed in different districts of the country; and doubtless were, in their best days, the abodes of learning and the repositories of art. We may here allude to three of the more important monasteries; availing ourselves of the interesting information given by the pen of our friend Mr. E. M. Satow.

The monastery called Nin-na-ji, at Kiōto, founded by the Mikado Kō-kō; and first constituted as a residence for the princes of the Imperial family in the year A.D. 890. Previous to the resignation of the present Prince Higashi-Fushimi, in the year

1868, this monastery was the residence of thirty-three successive princes. The palace buildings, existing, date between the years 1624-42.

The great monastery at Nikkō was on the death of Abbot TEN-KAI, in 1644, occupied by the Mon-zeki of Bi-sha-mon-dō, a son of the court-noble KWA-ZAN-IN SADA-HIRO, who two years later resigned his office of abbot. The second Mon-zeki was the Priest-prince MORI-ZUME, fifth son of the Mikado GO-MIDZUNŌ. From this time down to the revolution in 1868 the abbot of Nikkō was always a prince of the Imperial house.

We have now to speak of what appears to have been the most important and sumptuously appointed of all the palace-temples. We unhappily have here to use the past tense, for the principal part of this magnificent temple was burned down (most probably after having been sacked) in 1868, when a bloody battle was fought between the Mikado's forces and the troops of the late Shō-gun. This temple was founded by the Shō-gun IYE-MITSU, at Uyeno in Tôkiô, in the year 1625; and was intended by him to surpass in splendour all the Buddhist temples previously erected in the country. His ideas appear to have been fully realised, for according to all accounts the principal buildings were triumphs of Japanese architectural design and workmanship. The high priest of this temple-palace was always a son of the reigning Mikado, who, as Mr. Satow remarks, "was kept here for political reasons, as it was convenient for the Toku-gawa rulers to have in their power one who could at once be decorated with the Imperial title if at any time the court of Kiōto should prove unfavourable to the policy of the Shōgunate. The last high priest of Uyeno was thus raised to the throne by the Shō-gun's partisans, and carried off by them to Aidzu; but on their defeat was pardoned by the present legitimate sovereign, and sent to Germany to study. He is now known as Prince KITA SHIRAKAWA." This prince was also abbot of Nikkō.

It is from a careful consideration of such facts as are briefly touched upon above and others of a similar nature, that we are induced to believe it was from the shrines and treasures of such temples that the old pieces of cloisonné enamel originally came prior to their shipment in the years named: and it does not appear improbable that the majority may have belonged to the metropolitan temple of Uyeno. The pieces of enamel themselves fully favour this hypothesis, for all the more important ones are evidently in the form of temple furniture, or are objects for the adornment of shrines and altars. We are not aware that a single article, which has come to Europe, presents features which unfit it for use in a Buddhist temple, while we know numerous pieces which are altogether unsuited for domestic or household purposes. Tall standard lanterns, similar in all essentials to those met with in great profusion in the grounds of Japanese Buddhist temples; stands, as placed near the altars for the support of the books of the Buddhist scriptures; large flower holders and vases, for the adornment of shrines, such as that represented on Plate VII. of this Section; candlesticks for pricket candles; dishes of different sizes, probably intended for the reception and display of offerings; jars, basins, boxes, and other minor articles, suitable for many purposes connected with the ceremonies of the Buddhist temples: such are the chief forms in which the old cloisonné enamels have reached us.

The fact that many of the important pieces are decorated with free renderings of one or both of the Imperial crests, seems to point to the palace-temples, which, as has been shown, were presided over, and doubtless enriched and furnished, by the sons and other relations of the Mikados, as the most likely places of their conservation if not of their manufacture.* It will be observed that the *kiku* crest appears on the shoulder of one of the covered jars illustrated on Plate VIII., of this Section; and three *kiku* crests are to be found on the lid of the jar represented on Plate V. We have spoken of *free renderings* of these crests, and we have done so advisedly, for all the examples which have come under our observation are rendered in a manner more or less different from the forms now recognised as correct. It is, however, unnecessary to follow this branch of our subject further; and, indeed, it is not a matter of great importance to know for what class of the people of Japan these works were executed, especially as this simple knowledge would not materially assist us in fixing the date of their fabrication.

In the absence of all reliable information it is of course extremely difficult to fix dates of manufacture to the pieces of cloisonné enamel which reached us in and prior to the year 1872; but that they are not modern works there is conclusive proof in their condition, forms, and style of ornamentation.

We mentioned, in the opening of this essay, that the art of enamelling was introduced into Japan from China, probably through Korea, as in the case of many other of the industrial arts; and that according to the Reports of the Japanese Commission of the Paris Exhibition of 1878, the art was first introduced, directly from China, in the end of the sixteenth century. We are not in a position to conclusively refute this statement, but we are convinced that the art was known in Japan long prior to that time, probably as early as the seventh or eighth century; and to be known was to be imitated by Japanese workmen. All our investigations incline us to believe that the art was first made known to the Japanese, at a very early date, by Korean artisans. That it took firm root at once is to be doubted; indeed, it may, during the long period of interrupted intercourse between Japan and Korea, have altogether died out, or, at most, have been taken up at long intervals in a purely tentative manner. The reintroduction of the art doubtless took place in the end of the fifteenth or the beginning of the sixteenth century and we maintain again through Korean channels. The beautiful jar, illustrated on Plate V., of this Section, goes very far to consolidate our opinion; for in its design it bears strong evidences of an

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* Of the one hundred and twenty specimens of old Japanese cloisonné enamel exhibited by Mr. Muckley at the Art Treasures Exhibition, held in Manchester in the year 1878, no fewer than thirty-two were embellished with renderings of the Imperial *kiku* and *kiri* crests.

influence, foreign, but not purely Chinese. Further remarks on this subject are given in the Description attending the Plate. This jar is among the earliest important specimens of Japanese cloisonné which have come under our observation, and we have no hesitation in believing it to be of earlier date than the closing years of the sixteenth century. The large sword guard, illustrated on Plate VI., pronounced by a Japanese expert to be a work of the sixteenth century, also presents features neither strictly Japanese nor Chinese, but resembling in many respects, except in their extreme thinness, the cloisonné enamels we are now going to allude to.

During the period in which the fine specimens of undoubted Japanese enamel reached Europe came a few specimens of cloisonné, which, in point of general design and in scale of colouring, differed so materially from the fully developed works of the Japanese, that we refused to class them as of Japanese origin; and this notwithstanding the fact that they came from Japan, and presented many points of resemblance in their manufacture to the authenticated Japanese enamels. In our *Catalogue Raisonné*, we described such works as Persian cloisonné; and in the introductory remarks said:—"Generally speaking, Persian cloisonné, though characterised by great thinness of material, exhibits a want of care and skill in the handling of the metal lines or divisions. In this last particular it differs widely from the Japanese works, in which manipulative skill has reached its climax." The mistake we fell into was, perhaps, at the time, pardonable; for the art of cloisonné enamelling had, during the few preceding months, been presented to our observation in an entirely new light. Now, after years of study and investigation, we are able to say that the ware is not Persian, but we are not able to say more than that we believe it to be the early efforts of the Japanese enamellers, still under the influence of their teachers, whoever they may have been. Here again the impression is strengthened that their teachers were Korean.

This cloisonné, to which the term, *Early period ware*, may be applied, is characterised by extreme thinness; and is executed on grounds of beaten copper, not thicker than a sheet of ordinary note paper. The enamel is applied on both sides, with *cloisons* rather in the form of slender wires than flat ribbons. The colours and quality of the pastes used resemble those of the earliest known specimens of Chinese enamels, but with evidences, probably owing to their thinness, of having been more thoroughly vitrified. The ornamental designs which appear on these pieces are very archaic in their treatment, chiefly owing to the unskilful manipulation of the *cloisons*. Human figures, the mythical *hōwō*, peacocks, the favourite Japanese fish *tai*, elephants, horses, rabbits, conventional clouds and ornamental scrollwork, flowers such as the *botan* (*peonia moutan*) and *ume*, Chinese characters and inscriptions, and rude renderings of the *kiku* crest, are the chief details met with.* The colours

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* The following descriptions of fine pieces of this early period ware, from the pen of Mr. W. J. Muckley in the *Catalogue of the Art Treasures Exhibition*, Manchester 1878, may not be uninteresting here.

"BASIN. A very rare and remarkable specimen of the earliest period of cloisonné enamelling in Japan. It indicates used are various and chiefly of low tones; those most commonly met with are red, green, blue, yellow, and white; black, brown, purple, and pink pastes sometimes appear in small quantities. The lavish use of white grounds in this early school is worthy of remark, for white grounds are not characteristic of the later enamels of the Japanese; indeed, white appears very sparingly in any form in the fine middle and late period wares.

The chief peculiarity which seems to separate these early Japanese enamels from the earliest Chinese is their extreme thinness, sometimes, although incrusted on both sides, being not more than the twentieth part of an inch: and it is a question rather difficult to answer, how the Japanese, allowing they derived their instruction and inspiration directly from China, at once made so vast a departure from the original models. All the authenticated Chinese cloisonné enamels with which we are acquainted are much thicker, although usually incrusted on one side only, and many are decidedly massive in character. Does not this fact in connexion with the early Japanese works point to the probability of another channel of inspiration?

According to Mr. Muckley, a gentleman who has given much study to the subject of Oriental enamelling, there is an early school of Chinese cloisonné which closely resembles the early Japanese. He says:—"When the earliest Chinese enamels in this collection"—the collection he showed in the Manchester Art Treasures Exhibition, in 1878—"first came to this country, the resemblance which they bore to Persian Art led many to suppose that they were of Persian origin. It has been shown by historians and other writers that Chinese artisans migrated to Persia in the 13th century, and were there engaged in the various decorative arts then practised in Persia. The ornamental devices on pottery, as well as on other materials, which have been brought into Europe of late years from Persia, and showing Chinese influence, are strong corroborative evidence of this view. It has not yet been pointed out why certain works of art, of various kinds, executed in China, bear such singular

the period when the Japanese acquired the art of enamelling from the Chinese, and very nearly resembles a Chinese production. The inside of the basin is like the earliest Chinese work in cloisonné enamelling, as to colour, the peculiarity of the enamel, and the distribution of pattern; but the forms of the cloisons, and the nature of the devices, are entirely different. On the bottom is the imperial bird, the *foo*, in flat colours and archaic design. He is surrounded with cloudlets of red and turquoise blue, on a whitish ground. The decoration on the outside of the basin differs much from the inside, and is altogether more Japanese in general expression. The ground is a dull green. The flowers and scrollwork are large, but carefully done, and the *kiku* badge is repeated several times. In all probability this piece belonged to the ancient Mikados. Width 7 inches.

"SMALL TRAY, of the first period, and which appears to have been done in imitation of early Chinese enamelling. The design is good. The flower employed for this purpose is copied from the Chinese treatment of the peony, almost in exact imitation. The work, although large, has been carefully executed. The enamel colours, while very satisfactory in hue, show a want of further research in their application to a metal surface. The arrangement of the design and colour on the reverse side of the tray are very beautiful, the fish being the chief element used. Width 7¾ inches.

"BOWL. This piece still discovers the difficulties the artisan experienced in working the cloisons to the required shape, while his sense of colour was almost perfect. The quality of the enamel paste is excellent, and for the most part semi-translucent. Round the body of the bowl the *foo* is four times repeated, and seven times the *buton* or peony appears. Under the lip, at the bottom of the body, and round the base of the bowl, there are borders of turquoise blue and white. The whole is the work of the rudest possible character, and the piece must belong to a very ancient date. Width 11 inches."

resemblance to Persian art. The internal evidence in the objects themselves leads us to suppose, either that Persian artists were engaged in China from time to time, or that the Chinese artists who had migrated to Persia at various times returned, bringing the influence of Persian art with them. Either theory would serve to explain the likeness of many of the productions of both countries to each other." *

We have carefully examined the examples of cloisonné enamel here alluded to, and which are further described in the notes attached, but we cannot see upon what authority they are classed as early Chinese. They most certainly present features, both in design and manipulation, which link them more closely with the authenticated enamels of Japan than with such enamels of China as are familiar to European collectors. If they are not of Japanese manufacture, then, we should feel much disposed to look upon them as intermediate links between the most ancient enamels of China and the primitive enamels of Japan. May they not be Korean?

The only example of the Japanese ware of this period which, in our opinion, fully deserves a proper recognition in a Work like this, specially dedicated to the illustration of the higher ornamental art works of the Japanese, is that represented on Plate V. It presents the leading characteristics of the period, namely, thinness of material, the lavish introduction of white enamel, the archaic type of design, and the primitive spiral *cloisons*, powdered over the green ground; but in addition it presents a decided step towards unity of design and completeness of conception,

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* Alluding to this class of so-called early Chinese cloisonné, Mr. Muckley further adds in the body of his *Catalogue*:—"The following examples of Chinese cloisonné enamelling are amongst the earliest with which we have any acquaintance, and which have hitherto been erroneously described as Japanese work. The designs are simple, archaic, and peculiarly Persian in their character. The working of the metal cloisons to the required shape appears to have been difficult, and as a consequence, some of the forms are rude, and nearly unintelligible; the cloisons are bent in the readiest way, placed wide apart, and soldered to the metal surface with much care, and an incalculable amount of time must have been absorbed in the process." The examples are thus described:—

"3. A FLAT DISH. The ground is light green. In the centre is an archaic treatment of the sacred peony and foliage. The colours employed are brown, red, orange, blue, and white, and common to the whole of the pieces of this period. The border is white, red, and orange; most of the ground is filled in with the earliest and rudest form of cloison, and which may be properly termed the *generic cloison*. On the border are cloisons a little advanced in character. The reverse side of the dish is of red, white, and green enamel, and on the rim is the generic cloison. The bottom is filled in with the advanced forms of cloison, like the one which appears in the border on the front of the dish. Width 9½ inches.

"4. This example shows a step in advance of the last, as regards workmanship and colour. A green ground, with peony and symbolical birds, are in the centre; round it a new form of cloison appears. On the sides of the dish, which are white enamel, are the mystic horses of Buddha. Another symbolical device, and a combination of the human head and the dragon are on the rim. The generic cloison fills in the side and the ground of the rim of the dish. The outside of the piece is much the same as that of the last described. Width 14 inches.

"5. DEEP DISH, in many respects like No. 4. The colours are more vivid, and the forms more perfect. Two peacocks of a Persian character, with peonies, are in the centre. Four Chinese sentences are on the side, significant of blessings and of good wishes. The back is treated the same as the two last. Width 14 inches.

"6. DEEP DISH. The centre is occupied with a fish, the moon, and stars. On the side are four black horses; on the rim are four branches of the peach blossom and birds, all symbolical. Width 14 inches.

"7. DEEP DISH. This example shows a further development of skill in the mastery of the material. The cloisons are more varied, the forms are smaller, and a nearer approach to the objects intended to be represented has been obtained. In the centre, on a blue ground, are birds and flowers, round which is a zig-zag ornament. The sides are decorated with sprays of peach blossoms, alternating with Chinese sentences of good wishes and blessings. On the rim are six chimerical monsters. The back of the dish is in keeping with the front, as to careful and advanced workmanship. Width 14 inches."

never-failing indications of progress in art and mastery over technical difficulties. It is unquestionably a work of great interest from whatever standpoint it is viewed.

We now come to the school of Japanese cloisonné enamelling, the works of which may be appropriately designated the *Middle period ware*. This school in all probability reached its culminating point about the beginning of the eighteenth century. The school embraces some slight varieties of style, with a general feeling running through them all. Difference of style, attended with a special manipulatory treatment, may fairly be accepted, in such an art as that under review, as indicative of difference of age.

This school embraces enamels which are commonly without a metal rim or protection along their edges. They are marked with a certain timidity in design, and in some cases with a certain archaic handling of forms; they are generally carefully executed, and the *cloisons* are fine and accurately shaped; their enamel pastes are of a soft and easily fusible nature, and the colours used are dark green, light green, dull red, blue, lilac, deep buff, drab, tawny-yellow, and white; and their designs consist of masses of geometrical diapers, floral devices, small medallions, scrollwork which appears to be a refinement on that of the early designs presented on Plate V., delicate foliaged scrollwork formed of successions of small leaves starting from single spiral cloisons, and grotesque animal forms. Specimens of this class of cloisonné enamel are not numerous; a fact which may be accounted for on the supposition that the art made very rapid progress when once it was fully recognised by the Japanese as worthy of being enthusiastically followed. According to Mr. Tadamasa Hayashi, the Japanese expert, their time of fabrication dates from about the middle of the sixteenth century.

As the period progressed the enamels assumed a more decided and vigorous style of treatment, the designs departing in all details from foreign models. We can see in these enamels that the Japanese had made the art their own; and had clothed it with a garment of their own peculiar fancy. The Japanese, in their best moods, appear ever to have evinced a decided preference for subdued colours, both in their costume and works of art; and this love is, perhaps, nowhere more evident than in their works in cloisonné. Sir Rutherford Alcock, who has so courteously recognised our early writings on Japanese art in his valuable and interesting book, *Art and Art Industries of Japan*, says:—"Mr. Audsley says very justly that the 'Japanese enamels are characterised by great sobriety of colouring, bright colours being sparingly used.' So sparingly, indeed, I would add, that they are conspicuous by their absence; and in this lies one of the chief differences between the works of China and Japan in enamel. In so far as I can judge, they rival each other in excellence of workmanship; but I think the Japanese unattractive and decidedly inferior in colour." While we recognise that everything Sir Rutherford Alcock may write on the subject of Japanese art is worthy of every consideration, for not only was he the first English student in that fertile field of study, but the first to make known to England, indeed, we may say Europe, the wonderful art works of the islanders of the far east, we cannot altogether agree with him in the opinion just quoted. We are surrounded as we write with numerous large and remarkably fine specimens of late period ware, in which there is no lack of colours every whit as bright as those presented by the cloisonné enamels of the culminating period in China. These bright colours though sparingly used are not "conspicuous by their absence," but rather by the cunning manner in which they are dispersed in small details and harmoniously blended, or rather associated, with others of sombre tints.

The brightness of Chinese cloisonné enamels is chiefly owing to the adoption of turquoise blue, white, and black grounds: the first and second being self-asserting, while the last serves to throw forward, to a remarkable degree, the bold designs of the decoration, executed, for the most part, in light tints. Again, the larger scale of all the ornamental details, their simplicity, and symmetrical disposition, and the larger surfaces of ground colours displayed, tend in no small degree to impart brilliancy and force to the general colouring.

In Japanese enamels the reverse of these treatments usually obtain, invariably so when the design is not copied from Chinese cloisonné. The general ground work is a dark green, singularly absorptive of light, while the grounds of medallions are deep blue, lilac, violet, pink, flesh-colour, slate, black, and a quiet-toned turquoise. White, as we have already stated, does not appear in large masses, as grounds, either in the middle or late period cloisonné. The details throughout are small, complex, irregularly disposed, and coloured in the most erratic manner. In so treating the ornamentation, the Japanese enamellers seem to have aimed at the production of a general bloom of colour, a deep harmonious effect, which, in its way, may be compared to the subdued yet sonorous tones of the pedal organ, in music, lightened with the tender strains of a tenor melody.

The Japanese have certainly not approached the subject of colour, in relation to enamels, with any careless spirit; and their adoption of the prevailing hues may have a deeper origin than we can discover. The name by which cloisonné is known in Japan, itself denotes a high appreciation. It is called *shippō*, a word which, according to Hepburn, literally signifies "the seven precious things, viz.: gold, silver, emerald, coral, agate, crystal, and pearl," or more probably the seven precious materials prescribed by the Buddhist scriptures to be buried under temples, viz.: gold, silver, agate, pearls, coral, amber, and *shako*.*

Between the epoch of the cloisonné enamels just alluded to and that of the large and elaborate works which may be classed under the general term of *Late period ware*, there appears to have been a considerable space of time in which few, if any, important works were fabricated. We have continued since the arrival of these late

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* "The *Squilla mantis*, a species of crustacea." — Hepburn's *Japanese-English Dictionary*. Trübner and Co. London, 1873.

period enamels to look upon them as works of the eighteenth century, perhaps the most brilliant period of Japanese art; but very recently, indeed, since the foregoing pages have passed through the press, we have been assured by Mr. Tadamasa Hayashi that they are the productions of Owari artists since the year 1830. This gentleman is a well known authority on Japanese art and manufactures; and is the most intelligent expert it has been our good fortune to become acquainted with. We have much pleasure in recording his opinion here.

Whatever may be the date of these works they deserve careful description and illustration at our hands, for they are certainly, notwithstanding a considerable crudity of drawing or design in the subjects of the medallions, the most effective and important examples of the Japanese enameller's art known to us.

The colours commonly found in this late period Japanese cloisonné are more numerous than those to be seen in Chinese work. They are eighteen in number, namely, deep red, light red, dark blue, light blue, turquoise, slate-colour, dark green, light green, orange-yellow, lemon-yellow, pink, flesh-colour, purple or violet, lilac, drab, black, brown, and white. Several of these colours are of great purity, showing conclusively that, at the epoch of their fabrication, the Japanese were endowed with considerable chemical knowledge, and were familiar with all the metallic oxides available for the colouring of vitreous pastes. The character of the most common colours is accurately given in our chromolithographic illustrations of works of this period.

In describing the artistic treatment of forms presented by the enamels of this period, we may, for the sake of distinctness, divide them into three groups; firstly, those employed for general grounds; secondly, those arranged in a more or less symmetrical fashion in borders, bands, and collars; and, thirdly, those enclosed in medallions of different outlines.

The most common design employed for covering spaces of ground is that already spoken of in connexion with works of the earlier progressive class: this consists of spiral, gracefully curved, or wandering wavy lines, formed of single thin *cloisons*, from which spring more or less regular successions of small leaves, usually shown as if closely folded, like the leaves of the mimosa when touched, but occasionally flat and open, as shown on Plates I. and IX., of this Section. This characteristie pattern is called by the Japanese *kara-kusa*,* literally, Chinese grass; and is an ornament found on numerous works of art. From a careful examination of the treatment in cloisonné enamel we are disposed to believe that the idea for the pattern has been derived from the mimosa or the wisteria. The sprays of this foliaged scrollwork almost invariably spring from some ornamental device, a conventional flower, or small piece of a geometrical diaper executed in various colours. The small leaves of the sprays are commonly in such colours as red, dark blue, turquoise, yellow, pink,

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* "KARA-KUSA, *n.* The ornamental figure of a vine, in cloth, pictures, carved metal or wood."—Hepburn's *Japanese-English Dictionary*.

lilac, drab, and white; each spray being of one colour, though sometimes slightly shaded with a darker tint.

Associated with the foliaged scrollwork and the conventional flowers and rosettes which form its nuclei are irregularly disposed and disconnected masses of geometrical diaper patterns, frequently very charming in design and colouring. At other times the grounds are powdered with clusters of small five-petalled flowers, producing a very sparkling effect. The ground represented on Plate IX., from one of the covered jars shown on the preceding Plate, is a beautiful and representative example of the treatment just described.

Grounds formed entirely of diapers, or powderings which in their regularity assume the forms of diapers, are not so common; but, on Plate I., of this Section, we have given the representation of a dish in which the use of grounds of this class are presented in a more striking manner than in any other single work of the period known to us. Every detail of the ornamentation—scrollwork, flowers, rosettes, or diapers—is executed in a manner altogether marvellous; in its accuracy and painstaking adjustment almost defying criticism. Sir Rutherford Alcock fully supports this opinion. In his charming book he says:—"Their patterns are generally intricate and minute, small sprays, flowers, diapers, and geometrical figures all being laid under contribution, while leaves of various colours—drab, white, light green—are interspersed. These being minutely subdivided, it is impossible not to be struck with admiration at the marvellous delicacy of execution and fertility of invention, if not imagination, displayed. Such works would be simply unproducible in any country where skilled workmanship of a high order, and artistic in kind, was not abundant and obtainable at an exceedingly low rate of remuneration. Many of their enamel works must represent the labour of years even for two or three hands. The colouring, if not very attractive to a lover of pure and bright hues, is always harmonious and effective, as Mr. Audsley remarks; but I am bound to say that some specimens now in the Exhibition at Paris excel anything I have seen in China, both in pure colour and richness of effect." Sir Rutherford Alcock, in this concluding sentence, alludes to the specimens of purely modern Japanese enamel shown in the Paris Exhibition of 1878.

Grounds of uniform colour are only met with in medallions, surrounding the birds, figures, flowers, or other devices found therein. These grounds are frequently relieved, apparently with the purpose of giving a firm hold to the enamel paste, by small powderings in *cloisons* alone; or by dots or minute cloud-like forms in some harmonious colour, of course outlined by *cloisons* in the usual way. The ground of the central medallion of the large flower holder on Plate VII., is of light blue powdered with white dots.

Borders and bands are not very varied in their treatment, being usually in the form of strips of uniform colour powdered with the minute cloud-like forms, so great a favourite with the old Japanese enamellers, and edged with a close succession of triangular, kidney-shaped, or circular dots. These and the powderings are usually in a darker colour than the ground, such as red on pink, dark red on light blue, and dark blue on light blue. Borders formed of strips of geometrical diaper, or of a regular succession of star-flowers, are also met with. Borders are almost universally confined to medallions, appearing never to have been used round the rims of dishes or the trumpet-shaped mouths of flower vases. They sometimes finish the lower parts of these vases and encircle the short necks of jars. Examples appear on Plate VII. Edgings, in the form of rows of dots of different shapes, are very common.

The treatment of collars—the ornamentation encircling the shoulders of jars and certain vases immediately below their necks—is often very beautiful and effective. The collar shown on the larger jar depicted on Plate VIII. will serve as an illustration of the entire class of enrichment. It is formed of falling and overlapping leaf-shaped compartments, edged with small triangular dots, producing the effect of serration. The upper compartments have grounds of blue, flesh-colour, and turquoise, powdered with flowers and small clouds; while the under compartments have all black grounds, and are ornamented with foliaged sprays, in light green, starting from small red flowers. The effect of this collar is highly decorative and pleasing.

Medallions present a great variety of treatments, as might be expected, for on them the late period Japanese enamellers depended chiefly for effect in their important pieces of cloisonné. In their simplest treatment they assume circular, square, lozenge, oblong, kidney-shaped, and fan-shaped forms, sometimes grouped and overlapping, filled in with geometrical diapers or powderings. The patterns of the diapers are very various and almost always brightly coloured. The use of diaper patterns, either confined in such medallions, or distributed, in irregularly shaped masses, in an erratic fashion over the ground of the piece, is essentially characteristic of Japanese cloisonné, and serves to separate it widely from the corresponding works of the Chinese artists.

In their more developed treatment the medallions assume the form of small, richly coloured pictures, enclosed in frames of different shapes, the circular, oblong, and fan being the most frequently adopted. Very few medallions containing human figures have come before our notice; and those known to us are all of a very imperfect and badly drawn character. We are able to illustrate one of these on Plate I. of the Section. In the large medallions on some of the most important pieces are spirited representations of the three-clawed dragon of Japan (*riu* or *tatsu*), alone, or in association with some other representation. The *kara-shishi*, or lion as idealised by Chinese art, likewise appears on a few fine examples. Birds, as might be expected, are frequently introduced in medallions of all shapes and sizes. First and foremost is the mythical *hōwō*, the so-called phœnix of Japan, with its richly coloured tail feathers. This bird is treated with considerable skill although not without a certain archaic feeling; sometimes resting on the branch of a tree; sometimes flying above the *paulownia imperialis*, or a free rendering of Imperial *kiri*, the crest derived from that tree; and at other times swerving in its flight and filling the entire medallion with its long tail feathers. It is always a very pleasing and characteristic object, and is generally rendered in effective colouring. A large dish is before us while we write, in the central medallion of which there are the Japanese emblems of long life, namely, the crane (*tan-chō* or *tañ-chiyau**) and the tortoise (*kame*) with its tail of ten thousand years' growth. Other happy emblems also appear—the fir tree, bamboo, and *ume*. The eagle (*washi*), pheasant (*kiji*), the cock (*ondori*), the mandarin duck (*oshi-dori*), and other birds of lesser importance are also introduced into medallions, and represented with more or less success, generally in a satisfactory manner, viewed from a purely decorative art point of view. Representations of the fish *koi* darting up a waterfall—the emblem of perseverance—are also met with; an example appears in the chief medallion on the flower holder in Plate VII. Landscapes, treated in a very stiff and conventional manner, are almost as rarely met with as figure subjects.†

Floral designs, either associated with birds or butterflies, or alone, constitute the commonest enrichments in medallions, especially in the latest examples, of this period. The flowers generally introduced are the tree-peony (*botan*), herbaceous peony (*shaku-yaku*), chrysanthemum (*kiku*), convolvulus (*asagao*), iris (*kōsai*), and the blossoms of the plum tree (*ume*), cherry tree (*sakura*), paulownia imperialis (*kiri*), and racemes of the wisteria (*fuji*). To these must be added the bamboo (*take*), fir or pine tree (*matsu*), and a tree resembling, in the habit of its branches and foliage, the weeping willow, completing the vegetable forms commonly met with on works of Japanese cloisonné. It is rather a remarkable fact that the sacred nelumbium or Buddhist water lily (*ren-ge*) never appears on these works. All the flowers and foliage are rendered in a stiff and semi-conventional manner, usually with an approximation to the natural colouring. Of course, this is chiefly due to the peculiarity of the material in which they are represented. The peony is, of all the floral enrichments, the most frequently introduced; and it appears in certain transitional yet very fine specimens of the late period freely distributed over their grounds, amidst the minute scrollwork and diapers.

Of the few remaining ornamental forms introduced in the decoration of the late period ware it is unnecessary to speak; they exercise no marked influence on the general treatment or tend in any way to modify the style of design already described.

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* "Grus leucauchen, T. Crane. Jap. '*Tañ-chiyau*.' This is the national Crane of Japan, so commonly given in native drawings, and much and deservedly admired. It was formerly only allowed to be hawked with great ceremony by nobles of the highest rank."—Blakiston and Pryer, in *Transactions of The Asiatic Society of Japan*, vol. viii., p. 201.

† The following is a description from Mr. Muckley's *Catalogue*:—

"Basin and Saucer, of the best period, and different in hue to most of the other pieces in the collection. In the centre of the saucer the Sea of Japan and water-fowls are represented. The beautiful mountain Fusi-Yama, snow-capped, is seen in the distance. At the bottom of the basin is a butterfly, amidst the powderings of flowers. Everything is conventionally treated, and the colouring is vivid and harmonious."

The careful examination of a large number of Japanese enamels, of the late period in particular, results in the discovery of several different handwritings, so to speak: some are minute and laboured in the extreme, while others are bold and firm, and some bolder still but indicative of impatience and haste, if such a term can be applied to cloisonné enamelling. Do these indicate different times of manufacture, or are they merely manual characteristics of their respective artists? We cannot say.

Of the few specimens of the enamels of the late period which, in our opinion, show a decided decadence from the great style of the Japanese artists, little need be said beyond the fact that such pieces have not that intricate minuteness, that labour-of-love-aspect, which pervades all the higher class works of the school. Larger details are adopted; and, accordingly, larger masses of colour appear, both in the ornamental forms and in the grounds. Brighter colouring is of necessity the result of this, and a gaudy effect not unfrequently follows. The large dish which forms the subject of Plate XII., of this Section, may be accepted as a representative specimen of this last class of ware.

It is hardly to be supposed that the art of cloisonné enamelling entirely died out in Japan after the production of the remarkable and beautiful works we have just been describing; yet it is extremely difficult to trace the practice of the industry much further, unless we can point to such specimens as those illustrated in Plates II. and III., as the essays of subsequent enamellers, and so link the late period with the purely modern works. All Japanese translucent cloisonné enamel is said to be very recent date; we do not believe it to be so, for a careful and critical examination of the pieces we have illustrated convinces us that they are of moderate age, certainly not fabricated today. They are works of the highest refinement of colour, and are without the slightest trace of modern garishness or crudity.

There are a few pieces of cloisonné which retain just enough of the true feeling to link them with the specimens of the late period, but which in all else display what may be termed a hopeless decadence. They display no borrowings from European art, no French influence; they are strictly Japanese in design and colour, even if they are extremely poor in comparison with the best examples of the art.

Of the purely *Modern school* of cloisonné enamelling in Japan, which appears to have had its beginning about the year 1875, little need be said here. It presents no novelties in point of manufacture, although it displays a great departure from old models in points of design and general treatment of colour. The process of manufacture now carried on at Nagoya and elsewhere, differs only from the ancient in so much that the soldering of the *cloisons* is much more expeditiously and of course less thoroughly done. A further simplification is arrived at by the use of large designs and accordingly fewer *cloisons*, presenting less difficulty in the process of filling in the cells with the moist enamel pastes. The powdered enamels are mixed with a gelatinous solution until just fluid enough to drop from the point of the small sticks used to place them in the cells. While the object is being thus coated, a small pan containing burning charcoal is placed within it or under it, as the shape of the object dictates. The heat quickly dries off the excess of water, and sets the pastes sufficiently to enable the artist to proceed without loss of time.

Some very carefully executed and beautiful specimens of work have been done by the enamellers of today. Reference need only be made to the specimens illustrated on Plates IV. and XIII., of this Section, in proof of this. The designs in both are Japanese, and the colouring is perfectly harmonious and refined. We illustrate these in justice to the living artists of Japan; and can unhesitatingly say that work of so great perfection, in its class, could not be done by European workmen.

A far wider range of colours is used in the modern than is met with in ancient work; and it appears that the colours are identical in composition with those employed for enamel painting on porcelain. The following tables, given by Mr. R. W. Atkinson, in his *Notes on the Porcelain Industry of Japan*,* will be referred to with interest.

" PERCENTAGE COMPOSITION OF THE MATERIALS USED IN PREPARING THE COLOURS FOR DECORATING PORCELAIN.

	Hinowoka Seki.	Bengara	Tô-no-tsuchi	Shiratama	Koise	Usu-se	Konjô	Murasaki
Water	.23	2.31	2.00	...	...	...	...	...
Carbonic acid	...	...	11.60	...	...	...	...	...
Silica	98.89	7.51	...	49.05	47.84	53.65	69.67	50.52
Oxide of lead	...	...	86.42	36.91	31.19	29.63	...	32.05
Oxide of copper	...	...	...	...	8.43	2.50	...	...
Oxide of iron	...	88.57	...	.50	.52	.38	4.50	.45
Oxide of aluminium	...	1.49	...					
Oxide of cobalt	...	...	...	...	...	...	7.06	...
Oxide of manganese	...	...	...	...	...	...	...	3.93
Lime	...	...	...	.62	.63	.96	...	.62
Potassa	...	...	...	11.85	11.19	11.04	18.32	12.22
Soda	...	...	...	.65	.56	1.62	.61	.18

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* *Transactions of the Asiatic Society of Japan*, vol. viii., p. 274.

"PROPORTIONS OF THE INGREDIENTS IN THE VARIOUS COLOURS USED IN DECORATING PORCELAIN AND 'SHIPPÔ-YAKI' (CLOISONNÉ ENAMELS).

	White	Black	Red	Yellow	Light green	Dark green	Blue	Purple	Hiwa iro
Shiratama . . .	50	50	50	50	50	50	50	50	50
Tô-no-tsuchi . .	7	7	7	7	7	7	7	7	10
Hinowoka Seki . .	7	7	7	7	7	7	7	7	10
Tôgunjô (ultramarine)	...	7	...	...	...	...	...	...	...
Bengara . . .	...	...	7	...	...	...	...	...	...
Usu-se . . .	...	...	...	...	7	...	...	...	...
Koise . . .	...	...	...	...	...	7	...	...	50
Tôshirome (antimony)	...	...	...	4 or 5	...	...	...	...	1½
Konjô . . .	...	...	...	...	...	...	7	...	...
Murasaki . . .	...	...	...	...	...	...	...	7	...

A modified form of cloisonné enamelling has recently been introduced by the Japanese, very simple in treatment, but quite capable of producing satisfactory works for decorative purposes. It has been shown in Europe chiefly in the shape of plaques. On these, simple views with birds, floral compositions, and such like, are rendered by a very sparing use of metal *cloisons*, placed so as to do little more than outline and support the leading forms of the designs. The spaces within the *cloisons* are filled up with the enamel pastes, frequently graduated in colour by a dexterous mingling of different tints in the process of filling the cells. The large spaces or grounds of the plaques are thinly coated with enamel, which is left untouched after vitrification, or simply treated with colours laid on with a brush. The portions executed in cloisonné are in high relief; these only are ground to a uniform surface and polished. The result is the production of designs in flat polished enamels in slight relief on a field of unground vitrified enamel.

JAPANESE IMBEDDED ENAMELS.

We cannot close this short essay on the enamels of Japan without saying a few words on a class of enamelling which is commonly thought never to have been practised by the ancient artists of the country. Indeed, when we wrote the paragraph which appears near the head of Page 3, we were fully under the impression that no ancient examples of any class of enamel save cloisonné had been discovered in Japan. We have since then been handed, for illustration, a piece of veritable champlevé enamel, in the form of an Imperial *kiri* crest, said to have been taken from the woodwork of one of the palaces of the Mikado, at Kiōto, and to be a work of the seventeenth century. This highly curious and interesting piece is represented in Plate VI., of this Section. The ground is of brass, cast with all the cells for the reception of the colours, after the fashion of the Chinese artificers. The colouring is after nature. The enamels have never been ground down, the vitrification is very perfect, and the surface remains smooth with a semi-gloss.

Perhaps the most remarkable piece of Japanese enamel, of a species difficult to classify, is presented by the mountings of the unique weapon illustrated in Plate VI. It is a kind of champlevé in so much that the pastes are in shallow spaces margined with raised lines of metal; but the general appearance is more like painted enamel. The pastes form only a thin incrustation on the surface of the metal, and have been left just as they came from the muffle. This work is stated to be of the end of the sixteenth century or the beginning of the seventeenth.

With such works before our eyes we have to modify our views somewhat, and admit that it is presumptuous to define any limits with reference to an ancient and beautiful art such as that of enamelling in the hands of so ingenious a people as the Japanese.

Errata.

Page 2, line 21, for seventeenth century, read sixteenth century.

Description of Plate I., Section Seventh, line 2, for middle period, read late period.

SECTION VI Plate I

G. A. Audsley dir. Low & Co. Imp. Lemercier & Cie Paris Spiegel lith

SECTION SEVENTH.—PLATE I.

CLOISONNÉ ENAMEL.

THE octagonal Dish which forms the subject of the present Plate is a bold and unusually brilliant example of middle period cloisonné enamel. The design is, generally, of a simple character, the ornamentation being chiefly diapers and powderings of a geometrical and floral nature. Four compartments of conventional scrollwork with leaves of an unusual shape ornament the sloping rim; two of these are shown in the Plate, the remaining ones being cut away to allow of the main portion of the Dish being reproduced to as large a scale as possible. The colouring of the grounds of the compartments is much more varied than is usual in Japanese works of the class; the green ground so commonly met with is here only used for the central medallion and the four scrollwork compartments. The entire scheme of colouring is of a more striking and vivid character than is the rule in old Japanese enamels; indeed, a more effective example of middle period ware in this respect is unknown to us.

The central medallion contains the figure of a Japanese nobleman, carrying an umbrella, and accompanied by an immense frog, and a tree with long drooping branches. Figure subjects are extremely rare in old Japanese enamels, only a few pieces ornamented with them being known to exist in European collections. The colouring of this medallion is of the same brilliant class as the surrounding compartments.

Taken altogether, this Dish is of the greatest interest to the collector and student of Japanese ornamental art, and more particularly to him who makes the art of enamelling a special study. The skill displayed by its fabricator in the formation and adjustment of the delicate *cloisons* is worthy of note. In this respect the blue compartments on the right and left of the medallion deserve special attention.

The diameter of the Dish is 14¼ inches.

In the possession of E. W. BIRD, ESQ., *of Liverpool.*

G. A. Audsley del. Sampson Low & Co. Imp. Lemercier & Cie Paris Bauer lith

SECTION SEVENTH.—PLATE II.

CLOISONNÉ ENAMEL.

THE small Dish which forms the subject of this Plate is probably one of the earliest specimens of cloisonné enamel we have met with in which translucent appears along with opaque enamels. The design of this beautiful piece shows considerable variety of treatment. The under side, represented complete on the Plate, has a centre of translucent enamel, with a design somewhat Chinese in character, produced by thin metal cloisons without the introduction of any colour. The rim has its designs, also bearing a strong trace of Chinese art, executed in dark and light green, red, yellow, and white opaque enamels, upon a translucent ground. The upper side of the dish is much more elaborate and quite different in style, presenting features essentially Japanese. In the centre medallion, on a lemon yellow ground, is a representation of the mythical *kirin*, surrounded with detached flames of fire. The dark green border of this medallion contains rude outline figures evidently intended for dragons. On the remaining portion of the surface are representations of the fabulous *hōwō*, with its almost invariable accompaniment, the *kiri*. The leaves and flowers of the tree are here arranged in evident allusion to the imperial crest. The only portion of this side of the dish which is of translucent enamel is the ground of the zone in which the birds and *kiri* branches appear.

Judging by the character of the design, generally, and the appearance of the opaque enamels, we should be inclined to place the date of this piece further back than the other parts of the work warrant us in doing. It is evidently not a purely recent piece, and, in our opinion, it may be fairly attributed to the end of the last or the opening years of the present century.

Diameter of the Dish 7¾ inches.

In the possession of BENSON RATHBONE, ESQ., *of Liverpool.*

SECTION VI. Plate II.

G. A. Audsley del. Bauer lith.

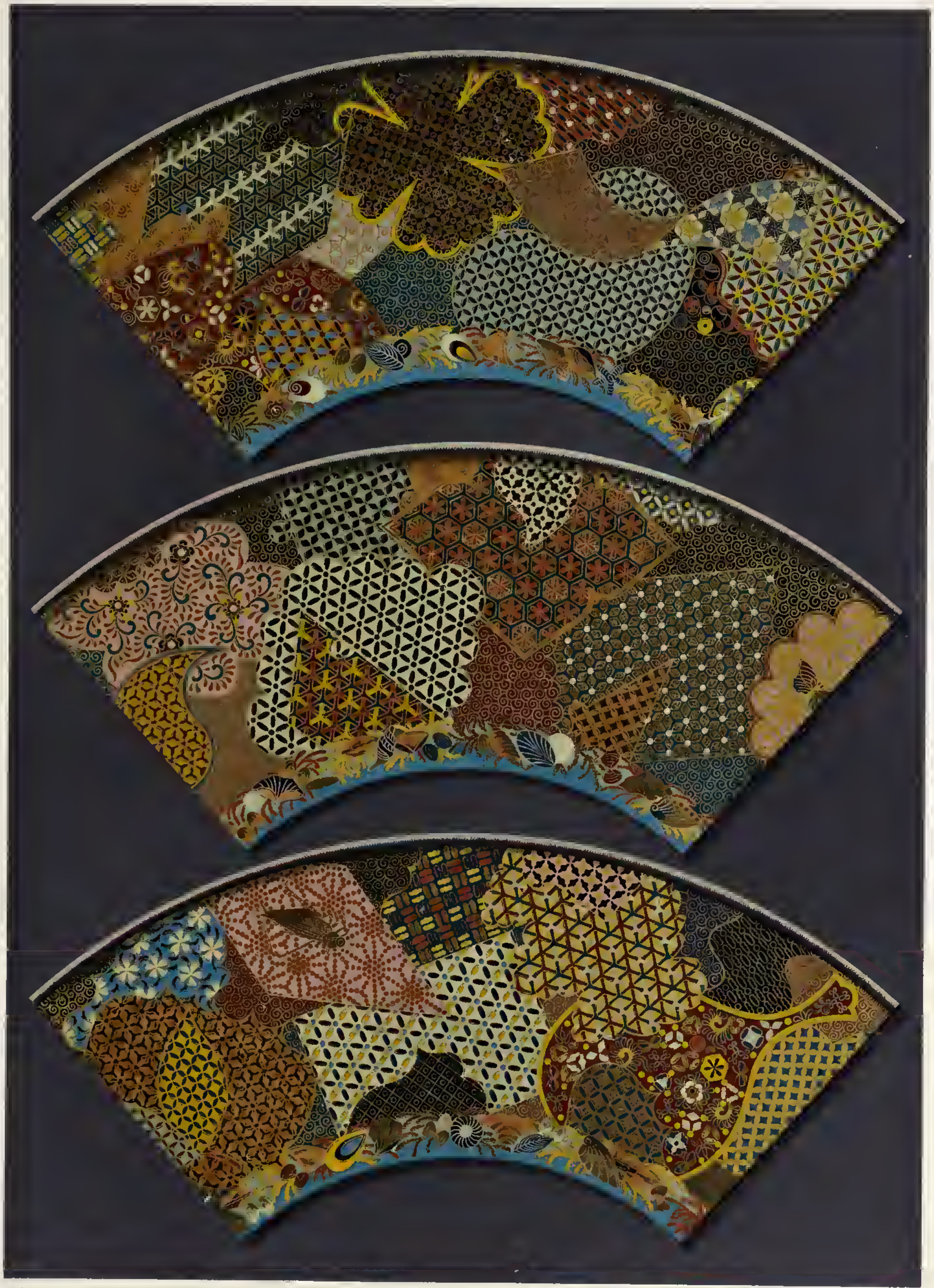
SECTION SEVENTH.—PLATE III.

CLOISONNÉ ENAMEL.

THE beautiful Bottle illustrated on this Plate presents a most effective combination of opaque and translucent enamel. The lower portion of the bulb is decorated with a fish-scale diaper, in dark green and purple, most accurately formed with thin cloisons. Above this, the bulb is covered with scrollwork and flowers, in dark green, dull red, lemon-yellow, and white opaque enamels on a ground of transparent colourless enamel, through which the polished surface of the brass body, apparently gilded, glistens with a very rich effect. Patches of a bright crimson-red appear on the surface of the brass, producing a highly artistic relief to the ground. The neck is of black, covered with a diaper executed in dark green, dull red, and lemon-yellow, all opaque enamels. The cloisons throughout are remarkably fine and accurately disposed. The general design, colouring, and character of the manipulation indicate considerable age. It is one of the finest and most important specimens of Japanese translucent enamel we have met with. Height, 10 inches.

In the possession of James G. Orchar, Esq., *of Broughty Ferry.*

SECTION VII. Plate IV.



G. A. Audsley dir. Sampson Low & Co Publ. Imp. Lemercier & Cie Paris. Spiegel, lith.

SECTION SEVENTH.—PLATE IV.

CLOISONNÉ ENAMEL.

THE three segments of a circular border which are reproduced in this Plate, are taken from a tray of cloisonné enamel—one of the most perfect specimens of modern enamel which has reached us from Japan. The accuracy and beauty of the design and execution are equal to anything we have seen in the finest old work; clearly proving, in this art at least, that in manipulative skill the Japanese artizan artists of to-day are not a whit behind those of by-gone times.

The variety and harmonious arrangement of the colours here presented surpass anything met with in specimens of ancient Japanese cloisonné enamel, which are almost invariably sombre in their colouring. In the design and ornamentation of this beautiful Tray, the restless love for variety in form and treatment, inherent in the Japanese artist, is most fully exemplified; and in this respect the Tray resembles the Lacquer Box illustrated in Section Fourth—Plate I.

The Tray is circular, flat, and with a slightly raised rim of silver. In its centre is a medallion of blue enamel containing the seated figure of a Court musician, carefully drawn with thin cloisons and richly coloured. The segments in the Plate represent about three-quarters of the broad border or ornamented ground which surrounds the medallion. The underside of the Tray is covered with simple spiral cloisons, and filled in with blue enamel. The finish of the entire work leaves nothing to be desired. Diameter 12 inches.

In the possession of WALTER MACFARLANE, ESQ., *of Glasgow.*

SECTION SEVENTH.—PLATE V.

CLOISONNÉ ENAMEL.

AS has been already stated in our Sectional Essay, the art of cloisonné enamelling was introduced into Japan from China, in all probability through Korea. The highly interesting jar, which forms the subject of the accompanying Plate, affords strong proof of this statement; for although it is unquestionably of Japanese manufacture, it bears strong evidences, in point of design, of a foreign influence—in our opinion Chinese modified by Korean art. The design of the jar is, so far as our experience goes, unique, and its character forms an exceedingly valuable link in the history of the art of enamelling as practised in the extreme East. The enamel pastes employed resemble those met with in ancient Chinese works; and are imperfectly fused and full of air holes, just as might be expected in early efforts in an art of so great difficulty.

The general ground of the jar is of rich green, rather brighter in tint than that commonly met with in the later or middle period ware. The remaining colours are dark red (similar to that of the most ancient Chinese enamels), purple, yellow, yellowish-green, and white. The jar is of thin beaten copper; and the enamel incrustation is about the thickness usual in Japanese cloisonné.

The design is, in almost all particulars, different from that which distinguishes the generality of Japanese enamels. It is, however, graceful in detail and disposition, and very harmonious in colouring. The scrollwork with its conventional foliage introduced in the white medallions is highly effective. On the lid are three *kiku* crests of eleven petals, an incontestable proof of Japanese workmanship if not a conclusive evidence that the jar was made for royal use. It was probably intended for holding tea; and the tubular projections on the sides show that it was carried by silk cords in the manner of several articles used by the Japanese.

It is impossible to fix a date for this piece, but we can safely pronounce it to be one of the earliest specimens of Japanese cloisonné which has reached Europe. It is probably as old as the fifteenth century, certainly not later than the sixteenth.

The Plate shows the jar in two positions so that its design may be clearly seen. The stand on which it is placed is Chinese and does not really belong to it. Height of jar alone 6¾ inches.

In the possession of MONSIEUR S. BING, *of Paris.*

G. A. Audsley del.

SECTION SEVENTH.—PLATE VI.

CHAMPLEVÉ AND CLOISONNÉ ENAMEL.

EXAMPLES of Japanese Enamel of the sixteenth and seventeenth centuries are extremely rare, and are accordingly highly prized by collectors of Japanese art. The group of objects shown in this Plate are, with two exceptions, of those early periods; and all are interesting and characteristic specimens of their respective schools.

1.—Is a species of dagger (*tan-to*) with handle and sheath of dark brown wood mounted with light coloured bronze, probably once gilded, chased with floral designs in low relief, and enriched with enamels laid on in the champlevé method. The pastes are for the most part semi-translucent, the dull red only being opaque. The colours used are red, green, white, and black. This piece is of the end of the sixteenth or the beginning of the seventeenth century. Length 15½ inches.

2.—A large *tsuba*, or sword guard, of octagonal shape, enriched on both faces with cloisonné enamel. The designs are of a simple and primitive character, but displaying effective arrangements of colour. The pastes are semi-translucent with the exception of the red, which is, as usual, opaque. The execution is rather careless and the vitrification imperfect, indicating the absence of a complete mastery over the process. Date, about the end of the sixteenth century. Represented full size.

3.—Handle of the *kodzuka* belonging to the *tan-to*, represented full size. The rabbit and grasses are of champlevé enamel, translucent, and laid on gilded grounds. This is a most interesting work, clearly showing that at the date of its manufacture—the beginning of the seventeenth century—the Japanese were acquainted with the art of translucent enamelling upon reflecting surfaces. This is an example of the Hirata school of translucent enamelling.

4.—A *kiri* badge, freely treated, in cast bronze, enamelled in the champlevé method with mixed colours. The colours employed are bright green, light and deep red, and white. The green and white are of a semi-opaque character. This piece is stated to have been taken from the woodwork of a pillar of the palace of the Mikado, at Kiōto. Date, seventeenth century. Represented full size.

5 and 6.—The two faces of a small and very beautiful sword guard enriched with cloisonné enamel. The quality of the pastes used, the fineness and accuracy of the cloisons, the vitrification, and the final grinding and polishing leave nothing to be desired. This is one of the finest specimens of Japanese enamel we have met with, and bears the evidences of a master hand and an unerring skill in every detail of its fabrication. Date, early part of the eighteenth century. Represented full size.

7.—Another small sword guard decorated with cloisonné of good quality, though not so perfect in treatment as the preceding. The colouring is most effective and refined. Date, late eighteenth century. Represented full size.

In the possession of ERNEST HART, ESQ., M.R.C.S., *of London.*

udsley dir   Sampson Low & Co Publ   Heliogʳᵉ & Imp Lemercier & Cⁱᵉ

SECTION SEVENTH.—PLATE VII.

CLOISONNÉ ENAMEL.

HANAIKE, or vases for holding the ceremonial bouquets which are so highly esteemed by the Japanese, have always received special attention at the hands of the native potters, and metal workers: and the important work which is represented on the present Plate proves that such objects were also amongst those on which the enameller of late times expended his choicest thoughts and greatest pains.

The peculiar form of the *Hanaike* under review is one which appears to have been mainly suggested by the nature of the material of which it is formed; namely, thin copper entirely beaten by hand into form. The object is made in eight pieces, of which the body and neck is the largest and, accordingly, presented the greatest difficulty to the coppersmith. The neck is circular, while the body approaches a square in form immediately underneath the sloping shoulder. This form gradually relaxes, downwards, until it again becomes circular at its junction with the base.

The general design and treatment of the decoration are characteristic of the late period cloisonné. The ground is of dark green, covered with the usual graceful foliaged scrollwork or *kara kusa*, floral and geometrical rosettes, and detached masses of diaper. The *kara kusa* is executed in red, dark blue, light blue, drab, and white; while both the rosettes and diapers are in dark red, pink, and white. On the neck of the piece are two medallions; one containing a bird perched on a branch of a tree, in deep toned colours upon a ground of light blue dotted with white; the other containing a tree in full blossom, upon a turquoise ground dotted with dark blue. On the body of the vase are four oblong medallions; one containing a representation of the fish *koi* darting up a waterfall, as shown on the Plate; another a bird of gay plumage standing on the bough of a tree; and the remaining two being filled with flowers. The fish and bird medallions have light blue grounds dotted with white, while the floral medallions have deep blue and turquoise grounds respectively. The stand has four kidney-shaped medallions filled with simple geometrical diapers, in red, pink, blue, yellow, and white.

The general tone of the colouring is quiet and harmonious; the effect being pleasing when viewed under a strong light. The manipulation throughout is very careful; and the firing has been skilfully carried out, only a few slight imperfections being apparent over the large surface. The incrustation is extremely thin; the rim of the piece, where enamelled on both sides, not being above the twelfth of an inch in thickness.

Taken altogether this may be pronounced a masterly and characteristic example of the cloisonné enameller's art of what we have designated the late period—the period in which the most important works were fabricated. Height of the entire piece 29½ inches.

In the possession of JOHN L. BOWES, ESQ., *of Grasse, France.*

[illegible] VII   Plate VIII

G A Audsley dir   Samp[illegible]   Heliog^re & Imp Lemercier & C^ie

SECTION SEVENTH.—PLATE VIII.

CLOISONNÉ ENAMEL.

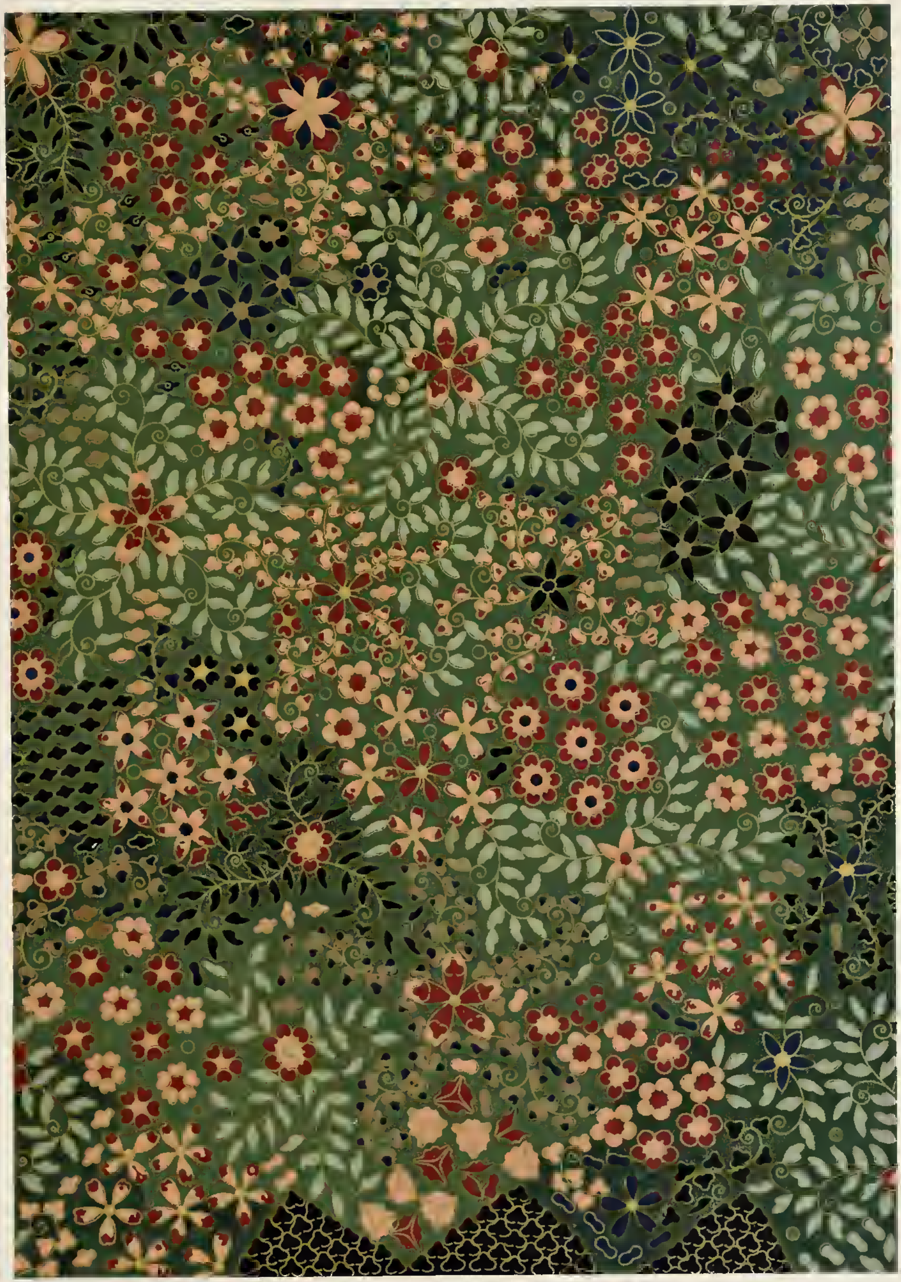
THE pair of Jars, or *chatsubo*, represented on this Plate, are characteristic specimens of the late period cloisonné enamel; presenting the chief decorative features and details which are met with in the ware, and the prevailing tints of the vitreous pastes used by the Japanese artists of the school.

The Jar on the left hand is of rather rough and inaccurate workmanship so far as regards the adjustment of the metal cloisons and the grinding and polishing of the enamel. The ground is dark green throughout, while the ornamental details are in ultramarine blue, turquoise, red, flesh colour, purple, lilac, yellow, drab, black, and white. The cloisons are thick and carelessly adjusted, giving a somewhat coarse appearance to the surface, so different to that which obtains on the more minutely and carefully manipulated examples of the ware. The pastes have been well vitrified; indeed they appear to have been subjected to too great a heat, for they have run and mingled in many places. The ornamentation consists of the usual *kara kusa*, distributed over the general ground; medallions, containing diaper patterns and large flowers; detached masses of diaper; and free renderings of the imperial *kiku* crest. One of these appears on the shoulder of the Jar. The height of Jar including the cover is 15 inches.

The Jar on the right hand is of much more accurate and painstaking workmanship. The cloisons are very thin, and are soldered to the base with great care. The general ground is of rich green; and the ornamentation is brought out in deep red, pink, ultramarine blue, light blue, turquoise, white, and black. The effect of the ornamentation and its colouring may be seen on the following Plate, which represents a portion of the side of this Jar. The chief features of the decoration are two oblong medallions containing birds and trees. The one shown on the Plate has a cock, rendered in red, pink, blue, turquoise, and black, upon a ground of deep ultramarine blue powdered with small circular cloisons. The tree is in green relieved with splashes of dull red. The other medallion contains a pheasant on a green ground. The rich collar which falls from the neck of the Jar is perhaps the most artistic part of the decoration: this has been commented on in the text attached to the present Section, and need not be again described. Height including cover 17 inches.

In the possession of JOHN L. BOWES, ESQ., *of Grasse, France.*

SECTION VII *Plate IX.*



G. A. Audsley del. Sampson Low & Co Pu Imp. Lemercier & Cie Paris *Daumont lith.*

SECTION SEVENTH.—PLATE IX.

CLOISONNÉ ENAMEL.

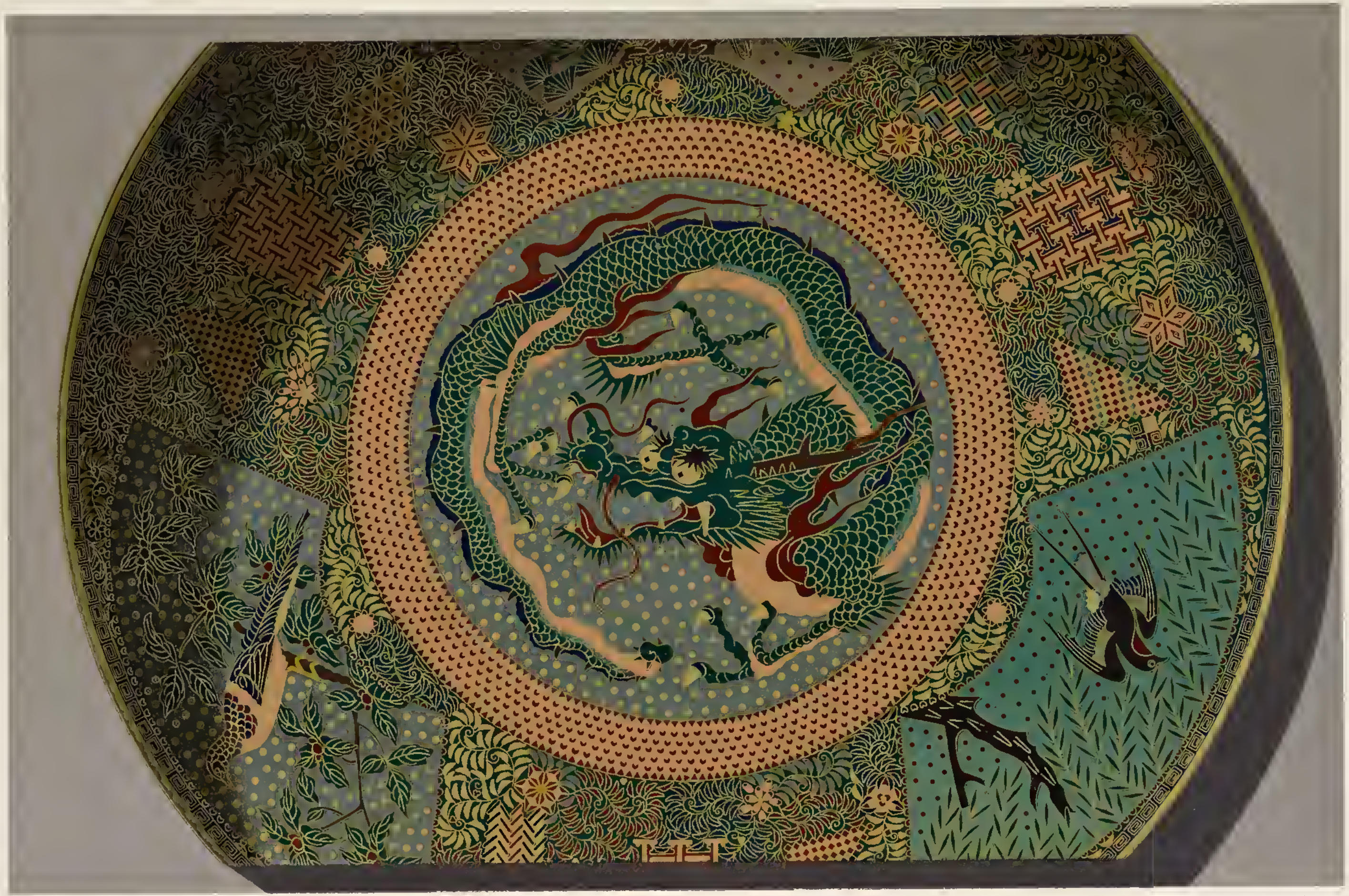
A PORTION of the surface of the larger Jar illustrated on the preceding Plate is here represented full-size. It is a most carefully executed copy, down to the minutest detail and the most delicate gradation of colour. With this Plate before the eye, there can be no difficulty in realising the character and prevailing tone of the late period Japanese cloisonné enamel.

The design is of a singularly free and erratic description; and it is chiefly on that account it has been selected for illustration. The beautiful pieces which form the subjects of Plates I., X., and XI., although of the same period, furnish examples of more methodic and symmetrical arrangement in design, and of a class of manufacture much more careful in manipulation than that now under review.

The ground of the present piece is in two shades of green, probably the result of accident rather than intention: but in a matter of this kind it is somewhat difficult to decide, for the Japanese colourist is fully aware of the artistic value of broken tints. Upon this ground the other colours—red, pink, dark blue, turquoise, pale yellow, drab, and black—stand out most effectively.

As the Jar from which the present panel has been taken has already been described it is unnecessary to pass any further remarks on it here.

Plate X



G A Audsley del Sampson Low & Co Pub Imp Lemercier & C^ie Paris Goulard lith

SECTION SEVENTH.—PLATE X.

CLOISONNÉ ENAMEL.

A PORTION of a remarkably beautiful *sara* of the highest quality of late period cloisonné enamel is faithfully represented in the present Plate. In design it is characteristically Japanese; and in treatment and execution it is perfectly representative of the work of the period at its highest development. The design throughout is of the most delicate and complex character; so much so as to have tested, to its fullest limit, the manipulative skill of the chromolithographic artist in its representation. The result is a masterpiece of colour-printing.

The metal-work of this dish is of the most accurate and minute description; the cloisons, of extreme thinness, being formed and adjusted in what may be pronounced a faultless manner. The pastes are dense and evenly vitrified, while their grinding and polishing have been most carefully executed.

The colours employed are dark green, turquoise, ultramarine, slate-blue, deep red, pink, lilac, yellow, brown, black, and white. These are harmoniously arranged throughout the entire design; the colouring of the border, between the fan-shaped medallions, being singularly pleasing, rich yet refined.

Every feature of the design is so carefully and distinctly rendered on our Plate that a detailed description is unnecessary. The three-clawed dragon which occupies the central medallion, the fan-shaped compartments disposed on the broad border, containing trees and birds, and the rich groundwork of *kara kusa* and detached masses of diaper, are all distinguishing characteristics of Japanese enamel, and serve to widely separate it from the essays of the Chinese artists in the same material. The exterior of the rim is also carefully ornamented with medallions and masses of *kara kusa*, in the same colours as are used on the inside of the Dish.

Diameter of Dish 18 inches. Thickness, where enamelled on both sides, about one sixteenth of an inch.

In the possession of MRS. ADAM BELL, *of Repton Hayes, Derbyshire.*

SECTION VI. Plate XI

G. A. Audsley del. Sampson Low & Co Publ. Imp. Lemercier & Cie Paris Spiegel lith.

SECTION SEVENTH.—PLATE XI.

CLOISONNÉ ENAMEL.

THE *sara*, of which the larger portion is represented on this Plate, is another beautiful example of the fine late period cloisonné enamel. Although not so minute or elaborate in design, it is equal in refinement of colouring to that which forms the subject of the preceding Plate. The general treatment is bold and singularly effective, every detail of which is carefully given in the chromolithograph.

The metal-work of this *sara* is thin, and accurately wrought into the numerous forms of the design. The pastes do not show the same density as those of the preceding example; and the vitrification and final grinding have not been so successfully carried out. Notwithstanding this the dish under review is a remarkably interesting and highly representative work of the period.

The colours introduced are dark green, deep cold turquoise, deep ultramarine, red, full-toned pink, lilac, lemon yellow, white, and black. They are arranged in the most harmonious manner, producing a singularly rich effect.

The chief feature of the design is the gaily plumaged bird, perched on the branch of a fir tree, which occupies the large central medallion. Sprays of *ume* and bamboo also appear. These along with the fir are emblems of youth and long life. The margin of the Dish, internally, is decorated with fan-shaped medallions filled with floral devices, and kidney-shaped medallions of diaper, placed on a rich ground of *kara kusa* and detached pieces of diaper. The margin, externally, is beautifully decorated with radiating compartments of diaper and floral devices, with masses of *kara kusa* between them, in the same colours as are introduced in the interior of the Dish.

Diameter of Dish 18¼ inches. Thickness, where enamelled on both sides, about one twelfth of an inch.

In the possession of John L. Bowes, Esq., *of Grasse, France.*

SECTION VII

Plate XII

G A Audsley dir

Sampson Low & Co Pub.

Imp Lemercier & C^{ie} Paris

Spiegel lith

SECTION SEVENTH.—PLATE XII.

CLOISONNÉ ENAMEL.

A PORTION of a *sara* or large saucer-shaped dish of late period cloisonné enamel forms the subject of this Plate. It is a work characterised by extreme boldness of design and breadth of treatment; in these respects contrasting in a striking manner with the laboured and almost painfully minute essays of the best enamellers of the period at its culmination, examples of which have been given on the preceding Plates.

The workmanship of the fine Dish under review is generally good, the cloisons being thin and carefully formed, and the vitrification complete and uniform; the only imperfections being numerous small air holes opened up in the process of grinding and polishing.

The colours employed are dark green, blue inclining to purple, turquoise, lilac slate, dull red, deep flesh colour, yellow, drab, white, and black. The red, drab, and flesh-coloured pastes appear to have been the most difficult to fuse properly, for in these the largest proportion of the air holes occur.

The design on the inside of the Dish, shown on the Plate, requires no special remark; its chief features are two coiling dragons guarding the Buddhist "precious jewel of Omnipotence" which occupies the centre of the composition. They are represented as moving round this point of interest, with heads always in contrary directions to keep vigilant watch and ward. Round the rim is a series of choice diaper patterns such as the Japanese artists have always loved. On the outside of the Dish is an elaborate decoration comprising medallions filled with birds, fir trees, and bamboos, upon a ground of the usual *kara kusa* ornament.

Large as this Dish is, the ordinary thinness of material is not exceeded; at the thickest part it does not reach the tenth part of an inch. Diameter of Dish 21½ inches.

In the possession of JOHN L. BOWES, ESQ., *of Grasse, France.*

G.A.Audsley dir

Sampson Low & Co Publ

Heliogᵀᵉ & Imp Lemercier & Cⁱᵉ

SECTION SEVENTH.—PLATE XIII.

CLOISONNÉ ENAMEL.

THE pair of Jars which are represented, by heliogravure, in the accompanying Plate, are amongst the most perfect specimens of the modern Japanese enameller's art. They are chiefly distinguished for the variety and harmonious arrangement of their colours, and the exquisite perfection of their manipulation throughout.

In design they present many interesting features, some bearing traces of a foreign influence, while others are strictly Japanese, treated only with more than usual freedom and fancy. Amongst the latter are dragons, coiling amid clouds of smoky tints, detached and irregularly disposed masses of bold diaper work in subdued colouring, and chrysanthemum flowers. The remaining details consist of quaint conventionally treated birds, rosettes, and rich masses of ornament forming medallions of circular and complex forms. These medallions suggest several objects, but the real intention of the artist is somewhat doubtful.

The colours used are more numerous and varied than those we have seen on any other Japanese works of the class; and show great skill in the preparation of enamel pastes. The chief colours are turquoise, ultramarine blue, light blue, red, flesh colour, pink, olive green, dark green, grass green, sage green, pea green, pale yellow-green, orange-yellow, chrome yellow, lemon yellow, tawny, citron, russet, brown, purple-brown, purple, lilac, drab, fawn, grey, greenish-grey, slate, black, and white. In addition to these are several indescribable tints evidently produced by the admixture of two or more of the above colours. In the application of the coloured pastes to certain portions of the designs, such as the clouds, the bellies of the dragons, the chrysanthemum flowers, the wings and tails of the birds, and other minor details, they have been skilfully mingled so as to produce gradations of tone, the effect of which is most artistic.

The cloisons are chiefly of brass, gilded; but silver is introduced in certain portions with pleasing effect. Several thicknesses of metal are used.

The manipulation throughout is faultless, clearly proving that in accuracy of eye and hand, as well as in carefulness and patience, the modern Japanese artist is not a whit behind his brother of old Japan. The firing of these pieces has been most successfully performed, every one of the coloured pastes being thoroughly vitrified; so thoroughly as to receive a polish as high as that of plate glass. The grinding and polishing processes have been carried out with the utmost care; not a single indentation or inequality presenting itself on any part of the surface.

Taken altogether, these Jars are highly characteristic and satisfactory examples of the progress of the enameller's art in Japan under the recent impulse it has received. Height of the Jars 12 inches.

In the possession of JOHN ROBERTSON, ESQ., *of Dundee.*

SECTION EIGHTH.

MODELLING AND CARVING.

SECTION EIGHTH.

MODELLING AND CARVING.

SCULPTURE in stone or marble in its higher development, as we recognise it in the works of the ancient Greek sculptors, appears to have had no existence in Japan during any epoch of its history. For some reasons, which can only be guessed at, the native artificers have neglected the development of a school of stone sculpture, of equal dignity to the schools they have founded in other branches of art industry; turning their attention to the far more difficult process of modelling and casting statues of bronze, and the less tedious and laborious method of carving them in wood. It, however, must not for a moment be understood that sculpture in stone was never practised in the country; on the contrary, many efforts have been made from very early times to produce statues and other ornamental work. Everything in this direction, however, has been tentative, and seems to have existed in the form of isolated essays.

There is good ground for believing that Japan owes all it ever knew of the art of chiselling stone into figures or ornamental forms to Korea and China. The introduction of the first stone statue into Japan is fixed by native tradition to have taken place in the latter part of the sixth century; but how far this or any other tradition connected with the art can be relied upon is open to question.

On this subject Mr. William Anderson (in the Introduction to the *Handbook for Japan*) remarks:—"The early history of the art of carving in stone for monumental and other purposes is not less incapable of elucidation than that of most other branches of art in Japan. There is no lack of antiquities to perplex the archæologist, but there is an absence of data of a character to justify even a surmise as to the era of their production. That the Japanese are not inclined to lessen the conjectural age, even while tacitly admitting their ignorance upon the point, is perhaps shown by a passage in the '*Kō-gei Shi-riō*,' which refers to some stone images in existence at Kasagi-yama in the province of Yamashiro as numbering 'several thousand years.'

"The mention of a stone image of the god Sukuna-bikona, in a poem attributed to the Empress Jin-gō (201-269 A.D.), is perhaps scarcely to be accepted as evidence, since the august author herself is a very intangible personage, and will probably one day be placed with Izanagi and Izanami amongst the myths of ancient traditon. In 584 A.D., a stone image of the Buddhist deity Miroku (Maitrêya) was brought back from Korea by an envoy of the Japanese Emperor, and is supposed to have furnished the first art model for Japanese masons. Some figures of the Rakan (Arhat), found on Mount Takatori in Yamato province, and a number of images of men and animals discovered on the tomb of the Emperor Kimmei (540-571 A.D.) are assigned to the same century.

"During the subsequent five or six centuries, while painting, wood-carving, and other branches of art were undergoing important development, little is heard of sculpture in stone, but it is recorded that in 1176, at the time of the building of the Inner Gate (Chiū-mon) of the Temple of Tō-dai-ji in Nara, the Emperor employed a Chinese stone-cutter to make some images. This man finding that the Japanese stone was not good for the purpose, persuaded the monarch to import a better material from China. From this he executed figures of the four Dêva Kings and of two lions, the latter being still in existence at that temple. The record is of interest as a proof that even at this comparatively late period the Japanese had recourse to the skill of their neighbours to aid them in artistic matters. There are several groups in stone representing the 500 Rakan in different parts of the country dating from a very early period, but the precise time of their execution is unknown. Amongst later productions of the same kind are two somewhat remarkable sculptures carved in relief upon blocks of hard stone, which are preserved in Shiba, and are said to date from 1644. The subjects are the 'Nirvâ*n*a of *S*âkya Muni,' and a group of the 'Twenty-five Bôdhisattvas.'"

Considering the early knowledge which the Japanese appear to have had of the art of stone cutting, it is certainly remarkable that they should have practically neglected it in favour of the more complicated and uncertain art of bronze casting and the less satisfactory process of wood carving. One reason must lie in the general scarcity of stone suitable for statues; and in the great difficulty of transporting heavy blocks in a country like Japan. The mere operation of hewing the stone could not have presented any great difficulty to a nation of patient and ingenious workmen: and the well-known skill of the Japanese metal workers in the manufacture and tempering of steel puts the question of tools out of consideration.

There can be little doubt that had the Japanese at any time attained a widespread skill in the representation of the human figure, sculpture in stone would have assumed an important place among their arts. Their neglect of a proper course of anatomical study and systematic practice in drawing the figure, have in all periods crippled their progress in the higher walks of art; accordingly, we look in vain among their essays of all periods for anything giving proof of such a taste as characterised the works of the great Greek sculptors.

Had the Japanese systematically studied the human figure, and achieved perfection in its representation, in sculpture and painting, it is probable that they would have developed a more decided skill than they have ever done for the representation of quadrupeds. Although in many instances a close study of nature and a certain aptitude are observable in their works in this direction, it is very seldom that they fulfil the conditions which would entitle them to rank as works of high art. Probably the most noteworthy examples of animal sculpture in stone, of Japanese origin, are the two reclining bulls, in red and black Akasaka marble, in the temple, Kitano Ten-jin, at Kiōto. These, however, are late works, in all probability executed during the present century.

The most advanced essays in the direction of figure sculpture are to be found amongst the numerous wooden statues which adorn the Buddhist temples in different parts of the country. In some of these, while much exaggeration of form and action is present, a considerable knowledge of anatomy may be observed. Enough, at all events, to dispose us to believe that the Japanese, under a more poetical and sensual theology, a belief in a more romantic pantheism, and a more advanced system of art culture, would have become sculptors of eminence sufficient to rival in renown the artists of ancient Greece. On the subject of sculpture in wood, with special reference to the statues alluded to, we shall have a few words to say further on. At present, the art of the modeller, as exemplified in the production of the colossal and other temple figures of bronze, claims attention.

In what manner or of what materials the models for the colossal idols of Nara and Kamakura were fashioned are unknown; but that they were modelled entire or in parts admits of no question. We are told that in the year 744 A.D., SHŌ-MU-TENNŌ personally superintended the construction of the model for the image of a Buddha at Shigaraki; and it is probable he supervised the preparation of that for the figure ultimately cast at Nara in 749. (See Section Sixth, page 5.) In all likelihood a small model was first made in wood; and in strict accordance with it the full-sized figure was carried out in clay, supported on a strong framework of timber. We have no authority for either supposition, hence they must be taken for what they are worth.

It is quite evident, however, that a model was prepared in this as in every similar case, and that carefully; for although the surface of the casting was finally completed with the cold chisel and grinding, no operation of so purely a superficial character could be depended upon to create important details or even modify the features produced by the mould.

Now what can be said as to the skill of the artist who modelled the Dai-butsu, at Kamakura? It is perhaps enough, in reply, to quote the glowing words of Mr. James J. Jarves on the subject. He says:—"The highest use to which the art of the Orient has ever put the human figure is very happily exemplified in the statue of Daïboudhs at Kama Koura, in Japan, more than six centuries old; a bronze effigy of Buddha sixty feet in height, sitting with his knees doubled beneath him on the customary lotus flower, forming a colossal statuesque whole of severe grandeur, and even majesty, combined with extreme simplicity of appearance and treatment. The great Hindoo reformer is enjoying his nirvana, or the ecstatic disregard of outward things which he held out to his disciples as their final compensation for various probatory reincarnations on the earth and having extirpated every feeling which unites the heart to the world and its fleeting pleasures and illusive hopes. Absorbed in the Eternal Soul, and forming an integral part of it, yet according to some believers conserving a complete individuality, whilst others hold to its entire loss, in either case the soul no longer suffers changes or modifications of its everlasting beatitude. Christian Art presents no motives equally abstract and destructive to all the common forms of human self-consciousness. In every example we find absolute individuality, active or passive, but positive of some degree. But in Daïboudhs there was to portray a human face reflecting a sentient soul absorbed in its own impassive bliss, having attained to all knowledge, yet disclosing none of it, baffling all enquiry into the unknown, and promising as consolation for all personal ills a like impersonal happiness, or else an absolute annihilation, just according to the interpretation each believer gave to this spiritual riddle. The artist has met with no common success in dealing with so mystical an idea. Retaining the general characteristics of the human model, largely and majestically conceived, he has constructed this gigantic statue, which, while suggesting man, inspires less awe from its massive severity of form than its inscrutable calm and measureless distance from mundane interests and cares. Whether as an immense idol for the unlettered, or an elegant symbol for the uncultivated, it is wonderfully impressive. Long wave-like ripples of drapery flow over its shore-like limbs; a head-dress of shells forms an effective ornament,* whilst the broad contours and masses, and the unspeakable repose and benediction which illumines its every feature, each and all harmoniously unite into a stupendous image of intensified enigma. A people who could thus embody the most illusive of metaphysical mysteries must have had an exceedingly lofty conception of the capacities of art."

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* Mr. Jarves has evidently mistaken the mass of curls surmounting the head to represent a head-dress of shells.

As we have said elsewhere,* with such a key as this, the student of Oriental art must look with far deeper interest upon the numerous representations of Buddha which have come from Japan. They all bear more or less the semblance of the great statue at Kamakura, and are one and all remarkable for the air of holy calm and passionless repose of soul and body which characterises it. Speaking of such representations, Mr. Jarves remarks:—"Various expressions are given to the Buddhas, but all reflecting this supreme repose and joy in nirvana as the finality of many wearisome incarnations in flesh, undergone to attain thorough purity of soul by personally overcoming every earthly passion and weakness. It is at once seen that the Oriental sculptor, in obedience to his abstract motive, was obliged virtually to reverse the practice of his Grecian brother. He tried to make men god-like on the physical and intellectual plain of well-understood human constitution. The former proposed to himself the more arduous task of sinking both into an abstract spiritualisation, negativing all merely human faculties and ambitions and creating an ideal form which should suggest a consummate, perfected bliss, destitute of every earthly taint or reminder."

The following interesting particulars relative to this wonderful idol are given by Mr. Satow, in his *Handbook for Japan*:—

> "There has been a temple in this place since the eighth century, but the image is of much later date. Its precise history is involved in obscurity. Tradition, however, says that Yoritomo, when taking part in the dedication of the restored temple of the Nara Dai-butsu, conceived the desire of having a similar object of worship at his own capital, but died before he could put his plan into execution. One of his waiting ladies, the Itano no Tsubone, undertook to collect funds for the purpose, and in the year 1252 the Dai-butsu was cast by Ōno Go-rō-ye-mon. History speaks of two such images. The first, a wooden one, was planned by a priest named Jō-kō, who collected money far and wide amongst all classes, and in 1238, in less than two months, the head of the image, 80 feet in circumference, was already in its place, while the temple in which it stood was completed in 1241, and dedicated in 1243. This image is said to have represented Amida and to have been destroyed by a tempest. The second is spoken of as a gilt bronze image of Shaka Nio-rai, and the casting is said to have been begun in September 1252. The present one represents Amida, and notwithstanding the difference of name, is probably the bronze image spoken of above as dating from 1252. It was enclosed in a large building 50 yards square, whose roof was supported on 63 massive wooden pillars. Many of the stone bases on which they stood are still *in situ*. The whole temple, which included several other buildings, was twice destroyed by an inundation from the sea in 1369 and 1494, after which it was not rebuilt."

The earlier colossal images of Vâirô*k*ana and Yaku-shi, at Nara, cannot be compared to the Dai-butsu of Kamakura, in point of excellence of modelling or general artistic conception. What the original head of the Vâirô*k*ana was like can never be ascertained, for it was totally destroyed by fire in 1180 A.D. Restored about fifteen years later, the second head lasted only to the year 1567, when the temple was burned for the second time. The present head was added later in the same century; and accordingly is a work of a period of little note in the history of Buddhist sculpture in Japan. The entire build of the head and the expression of the countenance are coarse and vulgar in the extreme, conveying no impression of that

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* Introductory Essay on Japanese Art in "*Keramic Art of Japan.*"

religious abstraction and intellectual calm which are the prevailing ideas conveyed by the face of the Dai-butsu of Kamakura.

In all respects the Yaku-shi is superior in point of modelling to the Vâirô*k*ana; and fortunately it remains in the state in which it was cast in the closing years of the seventh century. The figure is seated, in the usual position with the legs crossed, upon an altar-shaped throne, from the upper slab of which falls a stiffly modelled mass of drapery. The body is entirely covered as with a light, clinging garment, the folds of which fall from the left shoulder in a somewhat graceful fashion. The head, hands, and left foot are the only parts exposed. The position is one of apparent ease, a feeling of rest pervading the entire figure with the single exception of the right hand, which is represented as raised, in the act of blessing, with the palm outwards and the thumb and first finger touching. The left hand rests on the left thigh with its palm upwards and the thumb and fingers in an unrestrained position. The expression of the countenance is pleasing; but by no means so agreeable as that of the Dai-butsu of Kamakura. The head is narrower than that of the Dai-butsu; and its crown is abnormally developed with the view of conveying the impression of great intellectuality and veneration. The expression of passionless calm—the perfect embodiment of nirvana—which is secured in the Kamakura idol by its marvellous countenance, the symmetrical disposition of its drapery, and the uniform and restful position of the hands, does not characterise the Yaku-shi to nearly so high a degree. Behind the figure is a large gilded glory, the aureole of which is carved with conventional clouds and bears seven small seated deities.

In the modelling and casting of Buddhist images of lesser size the Japanese have displayed great skill: but their efforts in this direction have been so sustained, and the resultant works are still so numerous, that it is impossible for us to do more than briefly allude to a few representative examples. Nara, rich in having two of the most remarkable bronze colossi ever east, is also rich in images of lesser size. On the right and left of the colossal Yaku-shi stand figures of Nikkō and Gwakkō Bosatsu, 9 feet in height, cast in the same valuable alloy as the great idol (see Section Sixth, pp. 4 and 19). In the *kō-dō*, or lecture hall, of the temple are fine statues of Amida, Kwan-non, and Sei-shi. The figure of Amida, seated on the usual *nelumbium* flower, is 9 feet high. These statues are believed to have been cast during the reign of the Empress JITŌ-TENNŌ, A.D. 687-696, or that of her successor MOMMŪ-TENNŌ, 697-707. In the *Kwan-non-dō* of the monastery Sai-dai-ji, at Nara, are early bronze figures of the Dêva kings of Mount Sumêru, 7 feet in height, cast during the reign of the Empress SHŌTOKU-TENNO, A.D. 765-769. The three kings Zō-chō Ten (*Virûdhaka*), Kō-moku Ten (*Virûpâksha*), and Ji-koku Ten (*Dhritarâshtra*) are as originally cast; but the figure of Tamon Ten, or Bishamon (*Vâis'ramana*), has been restored for the most part in wood. Tradition would point out that the highest personages in Japan took great interest in the casting of such statues: it states that the operations of founding the figure of Zō-ehō Ten failed six times; and that the seventh essay was crowned with success, mainly through the assistance of the Empress in the preparation of the alloy.

Near the *hon-dō* of the temple of Go-koku-ji, at Tôkiô, is a seated figure of the Buddha, about 8 feet high, chiefly interesting as showing the manner in which it was made. It consists of bronze plates, separately cast, and soldered together; the largest piece measuring about 42 inches by 24 inches. This fact, however, throws but little light on the method of modelling such a statue, a matter which we have most to do with in this Section. It must be borne in mind that the practice of casting bronze statues in pieces does not involve the modelling of them in pieces also: on the contrary, to insure the accurate combination of the separate castings it must always have been found necessary to prepare a full-sized and perfect model, from which the surface moulds could be taken and accurately cut to joint lines marked on the model.

Numerous statues of bronze, chiefly of Buddhist figures, have been brought to Europe from Japan. Of these the most noteworthy is the fine Buddha in the possession of M. Henri Cernuschi, of Paris. In general pose and in the disposition of its drapery it closely resembles the Yaku-shi; but the expression of its countenance is more closely allied to that of the Dai-butsu of Nara. Its mouth is, however, far more sensual and smiling in character. The figure is seated on a circular throne representing the Buddhist water-lily. Speaking of this statue M. Gonse remarks:—"Le grand Bouddha de bronze rapporté de Mégouro par M. Cernuschi date, dit-on, de la fin du XVIII^e siècle. Il reproduit les dispositions principales de l'œuvre du temps de Shioumoun. Le mouvement est le même; il est d'un calme et d'une élégance suprêmes; la tête est empreinte d'une suavité et d'une douceur presque tendre que l'on ne retrouve ni dans le Daïbouts de Nara ni même dans celui de Kamakoura. Il mesure 4^m, 50 de la base de la fleur au sommet du disque, ce qui donnerait au personnage debout une hauteur de près de neuf mètres. C'est certainement la plus grande sculpture de bronze possédée par un particulier. M. Cernuschi l'a fait placer sur un subassement de bois, à jour, d'une disposition très heureuse. L'effet, au milieu du hall, est des plus grandioses; la lumière abondante qui l'enveloppe en fait valoir toute la beauté; le ton et la patine du métal oxydé par l'air sont superbes."

In South Kensington Museum there is the largest Japanese bronze figure which has reached this country. It is the seated figure of a Bodhisattva, by FUJIWARA WADA KUNITZGU, of Kiōto. While the face is pleasing in expression, the modelling generally is unsatisfactory. The figure has been cast in numerous pieces, which are at present unskilfully joined. The age of the statue has not been given.

On Plate IV., of Section VI., is a representation of a fine figure of one of the Dêva kings, probably BISHAMON (*Vâiśramana*), stated to be of great age, and to have originally belonged to the temple Nishi-hongwan-ji, at Kiōto. This figure is one of a pair in the possession of Dr. Charles E. West, of Brooklyn; and is a remarkably fine specimen of casting and chasing. It is a single casting, so far as can be ascertained from examination, and was in all probability modelled in wax, as is the case with all models for delicate and richly detailed work in bronze (see Section Sixth, pp. 7 and 9).

In the art of modelling in wax or, speaking more correctly, in a composition of wax and resin, the Japanese have reached the highest degree of excellence; the pliant, smooth, and tenacious nature of the material lending itself to any class of treatment. It is capable, while warm, of being bent and modelled in any fashion; and, when cold, of receiving the most delicate detail. The art was learnt from Korea or China at a very early period.

Of the countless beautiful works produced in bronze and iron from wax models it is impossible to speak except in the most general terms. They comprise remarkable renderings of the fabulous creatures so frequently represented in almost every branch of Japanese art, and of the dragon in particular. A magnificent work of this class is illustrated on Plate VI. of *L'Art Japonais*. It is a large incense-burner, in the Cernuschi Collection, in the form of a two-legged dragon with its tail coiled round a globular vessel. It is the work of the artist Tō-un, in the early years of the present century. Incense-burners have always been favourite articles with Japanese artists; and in them we find some of the choicest specimens of the modeller's art. Of all the forms adopted that of a bird is probably the most commonly met with: here the Japanese artist is at home and invariably successful. In very old examples a certain stiffness of treatment is to be observed, but in works dating from the beginning of the eighteenth century a close study of nature and great refinement of manipulation are displayed. Candlesticks have also presented a wide field for the exercise of ingenious and artistic modelling; and, accordingly, in them we find evidences of great manipulative skill. Their designs usually comprise cranes, tortoises, and water-lilies or other flowers, all of which are well rendered.

In the modelling of quadrupeds and small human figures there is generally something wanting. They are quaint and occasionally humourous in treatment, almost invariably expressive of the artist's idea, but seldom altogether satisfactory to our eyes.

In South Kensington Museum there are two bronzes of this class which deserve passing notice. The first is a warrior on horseback, apparently of considerable age and most archaic in treatment. The modelling is singularly faulty even amongst works of its class. The second is far more beautiful and interesting. It is an incense-burner in the form of a richly caparisoned mule. The modelling is extremely good and the treatment throughout is most artistic. It has, however, evidently not been modelled from nature, for the artist has represented the animal with cloven hoofs. The trappings are elaborately ornamented, and are relieved by gilding and painting. This charming work bears the Museum number 1903-'76.

Of the purely ornamental objects (*okimono*) which have been produced in great numbers during the last hundred years space will not allow us to treat, notwithstanding that they present many features which are universally accepted as leading characteristics of Japanese Art. Mr. Anderson gives a few notes on this subject of interest historically. "The first of the modern *Okimono* school appeared to have been a woman named Kame or Kamejo, who lived in Nagasaki, and won a considerable reputation for her skill in representation of animals. Captain Brinkley's collection includes a quail bearing her signature, which is of very high artistic and technical excellence, but her works are now very rare. She was followed by Sei-min, a sculptor especially noted for his figures of tortoises. He died at the age of seventy-two in 1838. The next and greatest name is that of Tō-un. This master, whose fame has now extended to Europe, was born in 1781, and worked during the first thirty years of the present century. His productions, which are characterised by remarkable force of design and perfection of finish, are well exemplified by the priceless dragon incense-burner in the Cernuschi collection. His works are now extensively forged and sometimes with so much skill that the most practised experts are forced to hesitate in their decision upon the authorship.

"Tei-jō, a famous pupil of Sei-min, and sculptor of the 500 Rakan at Kamakura, is regarded as almost the equal of Tō-un. He died about twenty-five years ago, leaving a talented pupil named Gi-dō, who aided him in the production of the Kamakura figures. The work of Gi-dō resembles that of Tō-un and is not less highly finished. His death occurred a few years ago, and a son now maintains the reputation of the line. A contemporary of Gi-dō obtained a special celebrity for dragon ornaments, and has left works that in their more limited range are not inferior to those of Tō-un. His son Tō-riu-sai has inherited his talent and has produced some noteworthy examples of his power. Amongst the more recent sculptors, the names of Sō-min and Shō-ka-ken stand very high. The productions of the former are highly valued; and, lastly, amongst the present generation must be named the artist who has given us the magnificent incense-burner lately added to the South Kensington Museum, attaining, in his modelling of the peacocks and doves that decorate this masterpiece, the highest pitch of realism."

The incense-burner just alluded to is most certainly a remarkable piece of modelling and bronze working. The burner is in the form of an ancient vase on three long legs; and is quaintly ornamented and sparingly incrusted with gold. On the upper part and cover of the vase are several pigeons and small birds, life size, so perfectly modelled from nature that it would hardly surprise one to see them move. The legs of the burner rest on the stump of a tree, most accurately represented down to the minutest particular. On this are perched a peacock and peahen, life size, and modelled in the same masterly style as the pigeons above. The drooping tail of the peacock is a marvellous piece of bronze work, cast and built up in exact imitation of the natural tail. Of course a rendering of the extreme delicacy of the natural feathers is not possible in bronze; but the artist has done as much as patience and skill could accomplish in this direction.

In the same Museum there is also another consummate piece of modelling. It is a stump of a tree with two dragons fighting. These creatures are rendered with remarkable spirit, while the treatment of the bark and small masses of foliage clinging to it is a marvel of observation and patience.

Modelling in clay has been successfully practised by the Japanese artists, but as such work is somewhat perishable, unless burnt in the terra-cotta kiln, few old examples have been preserved. In the pagoda of the temple, Hō-riū-ji, a few miles from Nara, are four highly interesting groups of figures in clay, reputed to be from the hands of the noted sculptor Tori Busshi, an artist of Chinese descent who lived in the early part of the seventh century. These groups represent Amida with Kwannon and Dai-seishi; Mon-ju and Jō-miō Ko-ji; the Death of Buddha; and the cremation of Buddha. A coating of fine clay was sometimes applied to roughly cut statues of wood, and in it the surface modelling was readily executed. An example of this treatment is to be found in one of the Ni-Ō of the gateway to the chief buildings at Hō-riu-ji.

A system of modelling in a species of gesso, prepared from a fine shell lime and gum, spread upon roughly formed grounds of wood, has been successfully practised by certain Japanese artists. Some good examples of this style of modelling, of late date, are exhibited in South Kensington Museum.

On the subject of modelling in porcelain and faïence only a few words need be said. That in the hands of talented artists it reached considerable excellence satisfactory proofs are given by the fine works represented on Plates I., VI., and VII., of the present Section. These works were not moulded, as is the case with such works produced by European potters, but were carefully modelled by hand while the clay was in the plastic state; and when perfectly finished were burnt in the potter's kiln. All the statuettes illustrated are representative pieces of the highest class modelling in their respective materials; but that by Kakiyemon, a celebrated artist of the seventeenth century, preserved in the Hart Collection, is worthy of special attention (Plate VI.).

We now come to what may be considered the most important branch of the sculptor's art as practised by the Japanese; we allude to carving in wood. On this subject Mr. Anderson remarks:—"The actual history of carving in wood is closely associated with that of Buddhism, the earliest sculptors of whom mention is preserved in the *Ni-hon-gi* having been engaged for the purpose of building Buddhist temples and making idols. At this time the occupations of carpenter and architectural sculptor appear to have been united into a single guild. Those artizans who displayed more than common skill in the use of the tools were selected for the task of cutting flowers, birds, and other ornamental work required for the decoration of the building or of its internal equipment of altars, tables, &c.; but were not especially distinguished above their fellows, and probably shared with them in the more mechanical labours of the calling. On the other hand, the carvers of idols, sometimes men of gentle, even royal blood, were probably a distinct class, and confined themselves to that one branch.

"The first Buddhist idols made in Japan are attributed to a Korean, who came to the country in A.D. 577, and was established by the Emperor Bi-datsu in the temple of Prince Ōwaki, at Ōzaka. The name of this man is unknown, but his employment in Japan at this time illustrates the early relations that existed between the two countries and the advantages derived by the latter from her friendly associations with her peninsular neighbour. The same Emperor, seven years after the advent of the sculptor, despatched to Korea an envoy, who returned, bearing as gifts the stone image of Miroku before mentioned, and a figure of *S*âkya Muni supposed to have been carved in wood; both of these offerings were treasured by the recipients with great veneration.

"Several idols preserved in various parts of the country are assigned to this epoch, and amongst others a well-cut figure of Jizō (Kshitigarbha) in Nara, which is said to be the work of a Korean who lived in the reign of Bi-datsu. A decade later we hear of the presentation of a large figure of a Buddha sixteen feet in height, with two smaller images of Bôdhisattvas, as a kind of votive offering on behalf of the Emperor Yō-mei, who was then prostrated by a dangerous sickness. The most remarkable examples of the art of the period are, however, the hitherto unknown pair of temple guardians (*Ni-ō*) in the Sai-kon-dō at Nara, which are attributed to a Korean immigrant of the reign of the Empress Sui-ko (593 to 628). These figures in their intense vitality of action and the scientific observation of the details of anatomical form are not unworthy of comparison with the masterpieces of ancient Greece, and considered in association with a few other ancient specimens of the art prove the existence in these comparatively remote ages of an ideal that is altogether unapproached in the sculptures of the later centuries. In addition to these may be mentioned numerous carvings, some of great merit, ascribed to Shō-toku Taishi (572-621 A.D.), which are, however, more probably the work of contemporary Koreans or of their pupils."

From the above quotation three facts are to be gathered in connexion with the art of wood carving, namely, that in Japan it was first and for a lengthened time used exclusively for the adornment of temples and shrines; that it was first practised and taught in the country by Korean artists; and that during the age immediately succeeding its introduction into Japan a higher artistic standard obtained in the representation of the human figure than has ever since been reached by native sculptors.

The seventh century witnessed the establishment in Japan of a native school of wood carvers deriving inspiration from the works and teaching of Korean and in all probability Chinese experts. The earliest professional idol carver whose name has been recorded is TORI BUSSHI, the grandson of a Chinese who settled in Japan during the reign of BITATSU-TENNŌ (572-587). Works of this master are said to be still in existence. In the temple, Hō-riū-ji, are two figures in wood attributed to him, as well as the four groups in clay already alluded to. It would appear from certain other recorded names that the most noted carvers of this century and during the first half of the eighth were either Koreans or natives of Chinese descent. The great artist monk GIŌ-GI BOSATSU, who wielded his chisel in the last years of the seventh and the beginning of the eighth century, was of Korean extraction. Several wooden figures attributed to this genius still exist, notably the figure of Tai-shaku, preserved in the sacrarium of the temple, Sen-sō-ji, at Asakusa, Tôkiô; and the image of Kwan-non, in the temple, Dai-kō-ji, near Minakuchi. But the authority for these and many other statues attributed to GIŌ-GI appears to be extremely doubtful.

The most important specimens of the early wood carver's art in Japan are the two Ni-Ō, or guardian kings, of the temple, Kō-buku-ji, at Nara. These are attributed to a Korean artist who settled in Japan during the reign of the Empress SUIKO-TENNŌ (A.D. 593-628). Although there are few elements of beauty in these figures, as viewed from the standpoint of western art, yet it is impossible to deny that they display considerable knowledge of anatomy and consummate skill in general treatment on the part of their creator, whoever he may have been. The images are considerably above life size; and, as might be expected from the neglected state in which they have lain for ages, they are seriously mutilated and decayed. The gesso and paint with which they were originally thickly coated have almost disappeared.

During the prevalence of Buddhist art in Japan the figures of Ni-Ō, or the two regal guardians of the Buddhist temple—Bon-ten (*Brahma*) and Tai-shaku (*Indra*)—were frequent and favourite subjects for the sculptor's chisel. High as was the position these deities held in the early Brahmanic faith, they were relegated by Buddhists to a rank subordinate to all the Bodhisattvas, and appointed Guardians of the temple. Their figures commonly flanked the main entrance gateways, which, as impersonations of strength and activity, they appeared to protect. Their aspect was invariably terrible and their action threatening—vigilant to guard and relentless to punish.

The most remarkable of the ancient renderings of the Ni-Ō are those which guard the *nan-dai-mon* (southern great gate) of the temple, Tō-dai-ji, at Nara. These colossi, measuring about 19 feet in height, are probably the most wonderful efforts of the wood carver's art ever executed in Japan. Wonderful not only in point of size, but also as works of art, displaying a powerful conception, a masterly handling, and a deep knowledge of anatomy. They are believed to have been executed about the year A.D. 1095, by AN-AMI KWAI-KEI, probably the greatest light of the celebrated Nara school of wood carving. In these statues the native school of sculpture may be said to have reached its culmination; and it is doubtful if anything equal to them was subsequently achieved. The two statuettes represented in Plate VIII., of this Section, are stated to be copies of these great works, by RITSOUÔ, one of the greatest carvers of the seventeenth century. They give a perfect idea of the treatment, postures, and disposition of drapery characteristic of the guardian kings.

In the temple, San-jiū-san-gen-Dō, at Kiōto, are another pair of Ni-Ō, which are not greatly inferior to those in the Kō-buku-ji, at Nara, in point of artistic treatment. The name of the sculptor and the date of their fabrication are unfortunately not decided, but they are evidently of much later date than the statues at Nara.

Space will not permit our going much further with this subject; but we may mention the fine and carefully modelled Ni-Ō which flank the gateway of the monastery, Nin-na-ji, at Kiōto. These figures are about 12 feet high, and were probably carved in the seventeenth century. Another noteworthy pair are to be seen in the gateway (*Ni-Ō mon*) of the mausoleum of IYE-MITSU, at Nikkō. These once guarded the entrance to the mausoleum of IYE-YASU, the founder of the Tokugawa dynasty of Shō-guns; and this fact would place them as works of the early part of the seventeenth century.

During the eighth century the art of the Buddhist idol carver continued to flourish under the inspiration of Korean and Chinese models if not still under the direct tuition of artists from those countries. During this century lived the renowned sculptor KASUGA BUSSHI. Although no works exist which can authoritatively be placed to the credit of this master, there are many idols which are attributed to his chisel. The *hon-zon* (chief idol) of the temple of Kwan-non, at Hase; a figure of Amida in the temple, Dzu-dai-ji, near Hamamatsu; a large statue of Eleven-faced Kwan-non, in the temple, Biō-dō-In, at Uji; and another representation of Amida in the temple, Nishi-hongwan-ji, at Kiōto, are attributed to this sculptor. The last-named figure measures about 3 feet in height, and was originally gilded. Time has, however, turned the gilding almost black. The figure is now preserved in a handsome shrine, with gilt pillars and designs of chrysanthemum flowers and leaves.

It may be here remarked that the practice of gilding and painting wooden statues was almost universally adopted by the early Japanese idol carvers. As the larger statues were almost invariably constructed or built up of several pieces of wood, their sculptors took the precaution, to prevent the joints of the same from giving and cracking the gilded surface, to carefully cover the entire surface of the wood with strong cloth, securely cemented on and subsequently covered with some preparation of the nature of our *gesso.* On the uniform and smooth ground so obtained the gilding or painting was executed. Gold leaf, of considerable thickness in comparison to that used in modern times, was applied with unsparing hand. Statues carved out of single blocks of wood, or when of small dimensions, were sometimes gilded or painted on a composition laid directly on the wood without the intervention of cloth. The art of the gilder has been carried to the highest state of perfection in Japan. We have had the opportunity of examining many Buddhist statuettes on which the gilding was so perfect that, at first sight, they appeared to be formed of solid gold. We looked in vain for an indication of the lines of junction between the leaves or any imperfections of workmanship. So uniform was the surface in every case, that we have come to the conclusion the Japanese gilders of idols have always adopted a process unknown to the artizans of the West. In some cases the appearance of the surface would guarantee the supposition that the metal was dusted in the form of very fine powder upon a thin coating of lacquer.

With the ninth century the Japanese school of sculpture may be said to have been ushered in. Early in this period appeared the noted sculptor KINSO, a Buddhist priest and indefatigable artist. Some of his reputed works are preserved in the temple, Kō-buku-ji, at Nara. In these the traditions and, indeed, the direct inspiration of the early foreign schools are apparent. It has always been found difficult to emancipate religious art from the bonds of tradition; and great artists who have endeavoured to strike off her chains at one blow have ever been looked upon with unfavourable eyes. Old ideas have always carried a certain mystery and sanctity about them; and innovations in form and sentiment have smacked at first of vanity and conceit, not held to be altogether free from impiety. Such being the case, it is hardly to be expected that marked individuality should at any time assert itself in such a phase of art as that of the Buddhist idol carver.

The chief light of the tenth century appears to have been the famous Buddhist abbot and artist E-SHIN (942-1017). Numerous works from his chisel are reputed to exist, amongst which may be mentioned the large gilt image of Amida in the Go-koku-den, or "Hall of the Protectors of the Land," at Shiba; the four hundred small gilt figures of Ji-zō (Kshitigarbha) in the *Butsu-den* of the temple, Ken-chō-ji, at Kamakura; the statue of Amida preserved in the Gin-kaku-ji, at Kiōto; and a large image of Shō-Kwan-non in the temple, Biō-dō-In, at Uji. These statues present no remarkable features of interest, nor do they call for special description. They are, however, land marks in the history of Buddhist sculpture in Japan, being representative examples of the native school which was becoming firmly established at the close of this century.

The eleventh century saw the founding of the Nara school of wood carving in the labours of JŌ-CHŌ, who lived during the reign of the sixty-eighth emperor, GO-ICHIJŌ-TENNŌ (1017-1030). This noted sculptor is believed to have been a descendant of the fifty-eighth emperor, KŌKŌ-TENNŌ (885-887). Be this as it may, it is more than probable that JŌ-CHŌ was, like many of the early artists of Japan, of aristocratic lineage. His best known works are the four Dêva kings which flank the noted Korean (?) statue of Kwan-non in the *tō-in-dō* of the temple, Yaku-shi-ji, at Nara; the sitting figure of Amida in the *hon-dō* of the temple, Biō-dō-In, at Uji; and the statue of Buddha (*S*âkya Muni) in the reception hall of the Gin-kaku-ji, at Kiōto. All these works show direct inspiration from Chinese and Korean art, while they display no advance in artistic conception or anatomical knowledge when compared with the earlier works of the Korean and Chinese artists who laboured in Japan.

Speaking of this artist, Mr. Anderson says:—"Jō-chō was the first of a long line of sculptors who have bequeathed to Japan a memorable series of works in sacred art. The list of his descendants as given in the *Kōgei Shi-riō* is as follows:—

Gaku-jo, son of Jō-chō.
Rai-jo, son of Gaku-jo.
Kō-jo
Kan-gaku } sons of Rai-jo.
Kō-kei, son of Kō-jo.

Un-kei, son of Kō-kei.
Tan-kei, son of Un-kei, lived at the beginning of the 12th century. He was known also by the title of Tamba Hōgen.*

"Jō-chō and his descendants to the sixth generation (terminating with Tan-kei) are honoured with the designation of Masamune no Bussi; Masamune being a famous sword-maker, whose name became employed as a kind of adjective implying superlative excellence."

The close of the eleventh and the beginning of the twelfth century witnessed the labours of the three great masters, Un-kei, Tan-kei, and An-ami Kwai-kei. All these were industrious and highly accomplished sculptors; the last especially, who was the carver of the two remarkable Ni-Ō of the great gateway of Tō-dai-ji, already alluded to. Numerous works are in existence attributed to Un-kei, notably an image of Shaka Nio-rai (Sâkya Tathâgata) and the four Bosatsu (Bodhisattva) which surround it in the *Shaka-dō* of the temple, Miō-ken, at Ikegami, near Tôkiô; a small image of Kwan-non in the upper story of the Gin-kaku-ji, at Kiōto; figures of Shaka, Anan and Kashō (two of the "ten great disciples of Shaka"), and the Dêva kings in the monastery, Man-ju-ji, at Kiōto, and the two colossal statues of Dêva kings in the entrance gateway of the same monastery; an image of Ji-zō in the temple, Kon-dai-ji, at Nozawa; two hundred gilt images of Kwan-non, each 5 feet in height, in the San-jiū-san-gen-Dō, at Kiōto; and the two figures of Dai-jin (guardians of the Shin-tō temple gate) in the niches of the entrance to the main temple of Hachi-man, at Kamakura, and a figure of Ben-ten among the treasures of the same temple. Works by Tan-kei are much rarer than those by his father, but one, apparently authentic, exists in the form of a statue of Ji-zō in the temple, Biō-dō-In, at Uji. In addition to the celebrated Ni-Ō, at Tō-dai-ji, An-ami Kwai-kei is the reputed carver of a statuette of Amida in the chapel of the Higashi Ōtani, or burial place of the founder of the Higashi Hongwan-ji branch of the Shin sect, at Kiōto; another figure of Amida in the *Amida-dō* of the temple, Kō-shō-ji, at Kiōto; and four Dêva kings in the temple, Kō-buku-ji, at Nara. An-ami Kwai-kei was the pupil of Kō-kei, the father of Un-kei. Five of the descendants of Un-kei were designated the *Go Nara-riu*, or "five Nara Masters." One of these called Kō-shō was employed by the great Yoritomo, in the year 1186, on the building of the temple of Hachi-man, at Kamakura. Yoritomo himself appears to have been an amateur wood carver, for in the temple on Goku-raku-ji-zaka, near Yokahama, is a wooden figure of Yoritomo believed to have been carved by his own hands.

Among the pupils and descendants of Tan-kei were several sculptors of renown;

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* For the names of later artists of the Nara school see the article, from the pen of Mr. W. Anderson, on Glyptic Art, in Satow and Hawes' *Handbook for Japan.* 1884.

notably Kō-yei, said to have been the carver of many of the images of Kwan-non in the San-jiū-san-gen-Dō, at Kiōto; Sai-on-ji Dai-busshi, a highly esteemed carver of Buddhist idols; and Kō-yu, the reputed carver of the figures of Shaka, Sudatta, Zen-zai Dō-ji, and the sixteen Rakan in the upper story of the *sam mon*, or great entrance, to the monastery, Chi-on-In, at Kiōto. The masters of this period do not, however, appear to have done anything equal to the Ni-Ō of An-ami Kwai-kei; indeed, in the works of that sculptor the flame of art kindled by the early Korean and Chinese immigrants burnt for the last time with any decided brilliancy. Japan appears never to have seen a worthy successor to him in figure carving.

During the thirteenth and three following centuries the art of the Buddhist sculptor appears to have gradually declined; or, at best, to have gone on the even tenor of its way, producing few land marks in the history of the art, and recording few eminent names. The great Nara school had died out, and its traditions lingered for a comparatively short period only in alien hands. It is probable that during this long epoch the monastic class produced the chief idol carvers. We know that in earlier times there had been many monks and priests noted for their skill with the chisel and mallet. One instance may be given in the person of the priest Ri-gen Dai-shi (closing years of the ninth century), who carved the image of the thousand-handed Kwan-non in the *jiki-dō*, or refectory, of the temple, Tō-ji, at Kiōto. Another and still more noteworthy instance may be given in the person of the Buddhist saint Kō-bō Dai-shi (744-834), to whom are attributed a large number of important statues. In the opening years of the thirteenth century the priest Hō-nen Shō-nin carved a statue of himself which is now preserved in the *hon-dō* of the monastery, Kurodani, at Kiōto. In the temple, Nio-rai-ji, at Tôkiô, are large gilt images of the "five Buddhas of Contemplation"—Yaku-shi, Tahō, Dai-nichi, Ashuku, and Shaka—carved by the monk Tan-shō, the founder of the temple, in the year 1635.

This last name brings us to the seventeenth century, which witnessed a greater activity in the art of the idol carver. An edict issued during the reign of Go-Mino-o-Tennō (1612-1629) by the Shō-gun Hidetada, compelling a Buddhist idol to be placed in every dwelling, no doubt gave a great impetus to the carver's art; but the quantity which had to be produced to meet such a demand would naturally entail a depreciation in quality. The two figures illustrated on Plate VIII., of this Section, are by Ritsouô, one of the greatest carvers of the century.

Speaking of carvers of the seventeenth century, Mr. Anderson remarks:—"In portraiture some of the sculptors attained remarkable excellence, and while many of these works are almost destitute of character or individuality, others are strikingly lifelike and evidently reproduce the features of the personages with complete accuracy. The portraits of Ji-gen Dai-shi (seventeenth century) and Iyeyasu are good examples of the latter class. Of the seated figure of Iyeyasu, which is preserved in the mausoleum in Shiba, it is said that the Shō-gun himself overlooked and criticised the work during its execution, daily comparing the carving with the reflection of his own face in a mirror. This sculpture is well worthy of study. The figure is life-size, seated in the ordinary Japanese manner, and attired in official garb. The face is broad and the features rather heavy, but the expression of latent power combined with intellectual and dignified repose forces even the foreigner to regard the lifeless effigy with an instinctive feeling of respect that the great statesman himself might have been proud to inspire."

During the eighteenth and the first half of the present century the art of the idol carver obtained without greatly distinguishing itself. Works of this late period present no novel treatments calling for special mention.

Of the clever essays of the carvers of *netsukes* and *okimono*, in which are to be found the most satisfactory renderings of the human figure in the entire range of later Japanese art, we shall speak towards the close of this article.

Another important branch of the wood carver's industry now claims our attention; we allude to architectural carving of a decorative character as found in the great temples and shrines of Japan.

It appears that the application of an elaborate system of sculptured decoration to works of architecture did not become general much before the sixteenth century, although it is probable that tentative efforts were made long previous to that period. On this subject our great authority, Mr. Anderson, remarks :—"The chief step, however, during this period was a development of a phase of architectural decoration that has been given us in the Mausolea of Shiba, Uyeno, and Nikkō, and in some of the temples of Kiōto, triumphs of glyptic art that deserve to rank amongst the world's masterpieces. Until this era the woodwork of the temple was plain and substantial, while the construction, imposing as it was, could scarcely be regarded as more than an application of previous Chinese teaching into which no important Japanese elements had yet been introduced. The first indication of a new departure was due to the soldier of fortune Ota Nobunaga, who employed two sculptors named Matayemon and Yuzayemon to carve figures of dragons upon the pillars of a pagoda attached to his residence. We hear no more of these men, but a little later appeared upon the scene the great master of architectural ornament, a simple carpenter named Jingorō, who from a habit of using the left hand had received the prenomen of Hidari (Left). Hidari Jingorō was born in 1594, and seems to have been attached to the carpenters' guild in the ordinary way, but at an early age he became noted for his powers of artistic carving in relief and open work. He was employed upon the Nishi Hongwan-ji at Kiōto, the mausoleum of Iyeyasu at Nikkō, and other important buildings, and set the example to a number of contemporary workers, of whom he is regarded as the head. The notice attracted by his labours was so great that the architectural wood carvers, whose artistic efforts had previously been limited to the execution of mechanical designs and conventional flowers, now came to be regarded as a body distinct from the carpenters to whom they had hitherto been affiliated. Amongst the best known of his works are the carved gateway of the Nishi Hon-gwan-ji in Kiōto, the *Ramma*, or ventilating panels of the principal apartments in the same temple, and three carvings, two of elephants after designs by Kano Tan-yū, and one of a sleeping cat, at the mortuary chapel of Iyeyasu at Nikkō. It may be remarked that the magnificent gateway of the mausoleum known as the Ni-ō Mon has been attributed as a whole to Jingorō, but upon insufficient authority. The *Nikkō-Zan Shi* states that the carvings which give such a remarkable character to the entrance were executed by 'clever sculptors' after the designs of Kano Tan-yū and Kano Masanobu, but only mentions the name of Hidari Jingorō as that of the author of the elephants and cat before referred to. This great artist died in 1634 at the age of 60. He was succeeded by Hidari Ei-shin (1632-1702) and Hidari Katsumasa (d. 1727), and the styles which he originated were carried on in later years by a large number of talented carvers whose names do not appear to have reached the present generation."

Without an elaborate series of illustrations it would be impossible to convey a correct idea of the wonderful beauty, variety, and interest presented by this system of architectural embellishment. It may be said to be the life and soul of Japanese architecture; and in the world of decorative art it stands unique and unsurpassed. It does not weary the eye with an endless repetition of meaningless conventional forms, but speaks, in a voice of very varied tones, of the ever-changing beauties of nature, and of the fanciful conceptions of the mythical world. It displays a loving study of the real and a lively imagination in the unreal. No better idea of this truly magnificent system of ornamentation could be conveyed in writing than that embodied in the following passages from the pen of an enthusiastic artist who has carefully inspected the works he so graphically describes. He speaks of the shrines at Nikkō.

> "These stand in an enclosure surrounded by walls, which are as beautiful as the buildings. The beauty of the walls lies in the carved panels, which fill the spaces between the uprights and the tie-pieces. Birds, flowers, clouds, water, and animals are here cut with a boldness which the finest of European carvers could scarcely equal. I doubt, indeed, whether we have in Europe any artists who could arrange such compositions with half the vigour exhibited in these panels . . . In this enclosure are a series of buildings, any one of which is an object to boast of; and, if situated in any part of Europe, thousands would make long journeys to see it. There is the water tank standing under a canopy, which is a mass of beautiful work. The roof over it rests on twelve monolith columns, the tops of which, as well as parts of the horizontal tie-members, are encased in bronze sockets, diapered with fine patterns, and bearing the Shôgun's arms. Here and there, extending beyond the bronze encasements, are little bits of polychromatic ornament most carefully disposed. Above the horizontal member, and supported by a series of curious, yet characteristic brackets, is a wonderful, massive, sweeping roof, with rounded gables, borne on beams half enveloped in gilt metal figured with rich *repoussé* ornament. Above the horizontal member and below the glorious sweeping roof, is a mass of carving, painting, and hammered metal-work, the like of which no English building can boast. Here we have water, almost lashed into tempest, with water-fowl riding on the waves, and flowers treated with exquisite tenderness, while all is subordinated to a true architectural position.
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> "On some of the buildings which bound this court, and face us as we enter it, are carved panels of great magnificence. The first of these panels on the left consists of the peony and the sacred bird, or hon—which may be regarded as the Japanese phœnix—with its three young. Another consists of a grand treatment of the fir-tree, another of the *kiku* flower, the plant of which the Mikado's domestic crest is formed, and on which the hon is supposed to feed, and others of various flowers and birds, all treated with masterly skill.

"Leaving this court, we ascend a flight of thirteen steps to a gateway [*yō-mei mon*] in which are two colossal figures, the one at the right and the other at the left. This gatehouse is of considerable height, and has a massive roof, while a large gallery surrounds it; but both the gallery and the roof are supported on a complex system of brackets, such as must be seen to be understood. The elaboration of detail in this gatehouse is absolutely indescribable. There must be thousands of brackets supporting the gallery alone, while as many are employed in sustaining the roof. Here we have dragons in full relief by the score, kylins in almost every attitude, carved flowers, groups of figures, clouds, water, diaper-patterns, and ornamental compositions wrought by the chisel, drawn by the brush, or hammered up in metal; while the whole constitutes a mass, beautiful in its proportions, pleasant in its 'quantities,' correct in its structure, and a very world of colour-harmony. This is the most marvellous architectural work that I have ever seen, and days might well be spent in considering it.

"Passing through this gateway we come upon a large court which surrounds, on three sides, that enclosure in which the temple itself is situated. This enclosure is separated from the innermost court, in which the temple stands, by a wall, in the centre of which is a gateway, if possible, almost more beautiful than the one through which we have just passed. The base of the wall adjoining it consists of massive blocks of stone, from which rise uprights at the distance of about twelve feet apart. These are connected by horizontal members thicker than the uprights, and through which the uprights pass. The first horizontal member is about sixteen inches above the wall, and is itself some fifteen inches broad; the next horizontal member is about five feet above this, and of about the same width; then comes another horizontal member at a distance of about sixteen inches; then a regular roof-structure covered with tiles. It will be seen that we have immediately above the stone base of this wall a series of elongated panels about sixteen inches in depth, then above these a series of panels of about five feet in depth, then another series of the same depth as those below, all of which are covered by a substantial tiled roof. The lower range of narrow panels consists entirely of carved representations of water and water-fowl; thus on the left of the entrance to the innermost court the panel consists of three ducks flying over water. The next consists of water and cloud, with a passing flight of small birds; the next of geese and water; the next of ducks and water, and so with the rest; while to the right of the gateway we have storks standing in water; next a flight of small birds and water; then a flight of ducks over water, and so on. Above these come the horizontal connecting beams, which are diapered with a hexagonal pattern, then the large panels intervening between the two horizontal beams. These are framed with black lacquer margins, having rich metal corner plates, and these framed panels fill the large spaces left between the uprights and the horizontal members. The panels themselves consist of pierced-work and richly-painted floral compositions. Now we come to the second horizontal members, which are again diapered with a hexagonal pattern; but it should be noticed that this pattern laps over on to the upper and the lower surface of this horizontal beam. Above this comes the second series of narrow panels, which are filled with flowers and land-birds. In the whole of these panels the subjects are treated with great tenderness; yet there is a crispness and decision about the carving which is most masterly, while both carving and diaper-work are aglow with colours mingled in the most harmonious manner. . . .

"Five steps lead to the gateway [*Kara mon*] which forms an opening through this beautiful wall; but how can I possibly describe a work that is at the same time full of detail, rich in colour, and most beautiful in aspect? Round its outer columns entwine dragons which seem almost to live; its architraves are covered with carved peach-trees in full blossom, the branches extending from the uprights over the lintel; its brackets are tufts of chrysanthemum flowers, while above we have a series of horizontal members superposed one above the other,—the first giving us a very procession of gods; the next a number of panels filled with charming arrangements of water-plants; the next (a tie-beam) profusely decorated with ornament, and bound at its ends in elaborately treated metal sockets, and above all the other decorations, yet underneath the curious arched roof, are figures and animals and trees and water all grouped together with a perfect understanding of the laws which govern the distribution of ornament." *

In addition to the above we may give a few further particulars relative to the carved ornamentation of the wonderful buildings at Nikkō. First in order is the outer gateway called the *Ni-Ō mon*, or gate of the Ni-Ō. A great variety of animal and floral enrichments adorn this gateway. On the tops of the columns are representations of lions, animals resembling unicorns, tapirs, and mythical creatures called by

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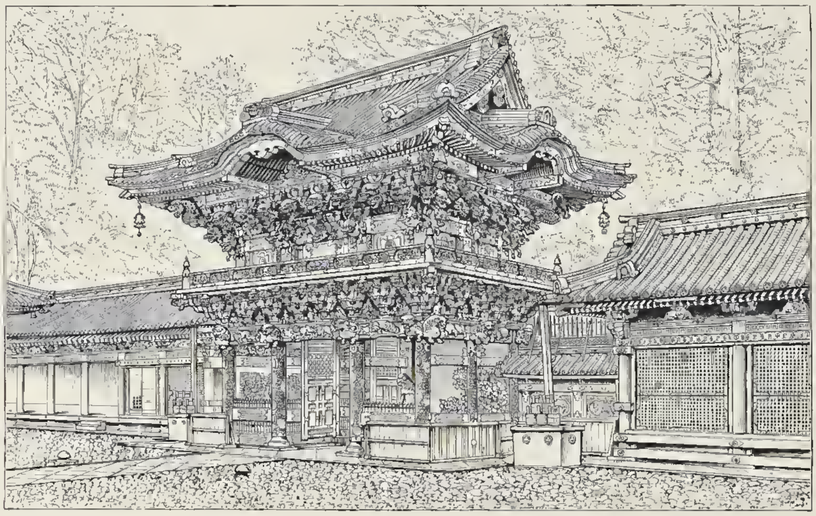
* *Japan, its Architecture, Art, and Art Manufactures*, by Christopher Dresser, Ph.D., F.L.S., etc. London 1882.

the Japanese *taku-jiū*; and higher in the structure are several tigers. All these are executed with spirit. Beautiful renderings of bamboos and peony flowers appear in different portions of the lower structure. In a gable of one of the buildings in the first court are the carvings of elephants attributed to HIDARI JINGORŌ. In another building—the stable for a sacred pony—are some cleverly carved groups of monkeys, and several beautifully executed panels of painted carving. In the second court is a temple in which are several excellent carvings of groups of birds. The *yō-mei mon*, or gate between this and the third court, has already been partly described; but the following words, from Mr. Satow's pen, will materially aid the reader in forming a conception of this truly marvellous work:—"The *keya-ki* columns which support it are carved with a minute regular pattern and painted white. The centre pillar on the left side has a tiger and cub carved on it, the marks on whose fur are cleverly rendered by means of the grain of wood. The pillar next beyond has the pattern carved upside down, which was done purposely, lest the whole structure, by being too perfect, should bring misfortune on the house of Toku-gawa. It is called the *mayoke no*



THE *YŌ-MEI MON*, OR GATE TO THE THIRD COURT OF THE MAUSOLEUM OF IYE-YASU, AT NIKKŌ.*
VIEWED FROM THE COURT.

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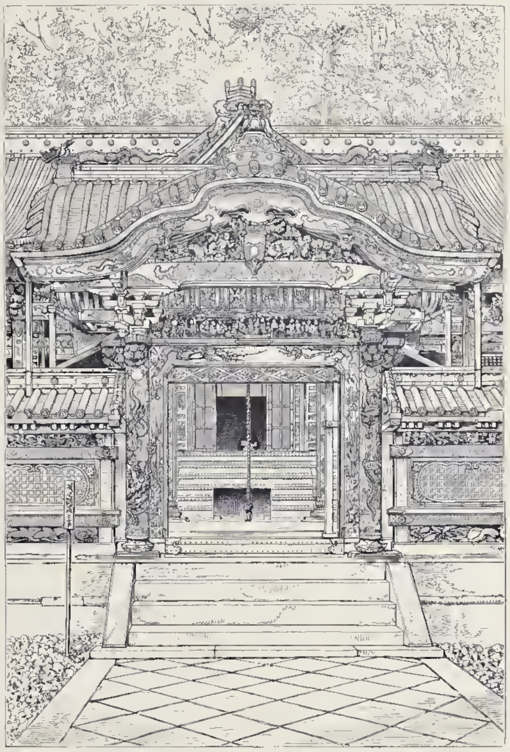
* This and the two following illustrations are here given by the permission of Messrs. Longmans, Green, and Co. They originally appeared in *Japan, its Architecture, Art, and Art Manufactures*, published by them in 1882.

hashira, the 'evil-averting pillar.' The side niches are lined with a pattern of graceful arabesques founded upon the *botan* [tree-peony], and painted white; those on the outside contain the images called Sadaijin and Udaijin, armed with bows and carrying quivers full of arrows at their backs; the inner niches have a pair of Ama inu and Koma inu [grotesque figures of dogs placed at the entrances of Shin-tō temples]. The capitals of the columns are formed by heads of the fabulous beast called *ki-rin*. The architrave of the second story is adorned with white dragons' heads where the crossbeams intersect, and in the centre of each side and end is a magnificently involved dragon with golden claws. Above the architrave of the lower story projects a balcony which runs all round the structure. The railing is formed of groups of children playing (*Karako-asobi* [Chinese children at play]) and other subjects, nine in each row, alternating (on the side which faces the inner court) with



THE *KARA MON*, OR GATE TO THE *TAMA-GAKI* OF THE MAUSOLEUM OF IYEYASU, AT NIKKŌ.

birds. Below again are a curious network of beams and groups of Chinese sages and *R*ishi. The roof is supported by gilt dragons' heads with gaping crimson throats, and from the top a gilt demon looks down."

The beautiful entrance to the last and more sacred enclosure is called the *Kara mon*, or Chinese gate, from the fact that it is formed of Chinese woods. This gateway has already been described; but the illustration on the preceding page gives a better idea of its elaborate decoration than any words can. The sacred enclosure, called the *tama-gaki* (the enclosure of a Shin-tō temple), contains the *hai-den*, or oratory, and the *hon-den*, or chapel. These buildings are thus described by the writer just quoted:—" The folding doors of the oratory are beautifully decorated with arabesques of *botan* flowers in gilt relief; over the door and windows of the front are nine compartments filled with birds carved in relief, four on each side of the building, and there are four more at the back on each side of the corridor leading to the chapel. The interior is a large matted room 42 feet long by 27 feet deep, with an ante-chamber at each end. That on the right, which was intended for the head of the Toku-gawa family, contains pictures of *ki-rin* on a gold ground and four carved oaken panels 8 feet high by 6 feet wide. The subjects are the Chinese phœnix variously treated, and appear at first sight to be in low relief; but on closer examination it will be discovered that the figures are formed of various woods glued on to the surface of the panel, a suspicion of which fact is naturally excited by a quantity of false brass-headed nails, which do not add to the beauty of the work. The rear compartment of the ceiling is carved wood, the Toku-gawa crest in the centre surrounded by phœnixes in different attitudes and groups of chrysanthemums. The opposite ante-chamber has the same number of panels, the subjects of which are eagles, very spiritedly executed, and a carved and painted ceiling, the subjects on which are chrysanthemums round an Apsara in the centre. . . . Two wide steps at the back lead down into the 'stone chamber' (*ishi no ma*), so called because it is paved with stone under the matted wooden floor. The ceiling is divided into square panels, with gold dragons on a blue ground. Beyond are the gilt doors of the *hon-den*, or chapel, containing four apartments, to which access is not obtainable. The first, called the *hei-den*, where the offerings are presented, is a beautifully decorated chamber having a coffered ceiling with phœnixes very diversely designed, and carved beams and pillars of plain wood."

From the above apparently full but unavoidably sketchy and superficial descriptions of the marvellous system of carved ornamentation, as presented by the structures forming the mausoleum of the great IYE-YASU, the reader can form some idea of an essay of the Japanese wood carver's art before which the richest carved and tabernacled woodwork of the middle ages in Europe dwindles into insignificance.

The temples of Kiōto, Ōzaka, Tôkiô, and elsewhere display a wealth of ornamental wood carving of equal interest and beauty to that at Nikkō; but, being of the same class, it calls for no special description in this brief article.

The architectural carving of the Japanese may be divided into four main classes. 1. Low relief carving in solid wood—This is produced with clean, crisp chisel cuts; and is left sharply defined in all its outlines, having its designs minutely detailed on their surfaces. 2. High relief carving in solid wood—This is usually treated in the boldest and sharpest manner, with strong contrasts of light and shade, produced by gradations of surface and deeply sunk hollows with occasional undercutting. This class of carving is commonly adopted in situations where it can be viewed from one side only. 3. Pierced carving—This is perhaps the most characteristic of all the varieties of architectural wood carving used by the temple builders in Japan. It is always of the richest and most varied designs. All the spaces between the ornamental forms are pierced, and the devices are much undercut and elaborately carved on both sides. As the designs are usually of a very complicated character, in which animals, birds, trees, bamboos, flowers, waves, clouds and rocks play important parts, the carving is entirely different on each side, so far as the details are concerned. Yet so perfectly are the designs arranged that both sides mutually assist each other. Hidari Jingorō was a great master of this class of carving, as the beautiful *ramma* (ventilating panels) preserved in the castle of Nagoya fully testify. 4. Relief incrusted carving—This class of work is exemplified by the panels already described as ornamenting the room of the Tokugawa family, in the oratory of the mausoleum of Iye-yasu, at Nikkō. The pleasing effect of this description of applied carving, executed in woods of different colours, can easily be imagined.

RAMMA, IN THE CASTLE OF NAGOYA, BY HIDARI JINGORŌ.

The Japanese carvers have freely adopted the designs of the great artists of the country. As Mr. Anderson says:—"The designs of Jingorō and his school, like those of the makers of sword ornaments, were seldom, if ever, the work of the sculptors themselves, but were usually furnished by noted living painters or adopted from celebrated pictures by older masters. Jingorō himself made use of the sketches of Kano Tan-yū."

The architectural carvings are in the generality of instances enriched by painting and gilding. When the designs are of birds, trees, and flowers the painting is usually consistent without any sacrifice of its essentially decorative character. Numerous shades of green appear on the foliage, harmonious colours accentuate the flowers, and gold appears on fruit and other salient objects, dashed with red to indicate ripeness or aid the general harmony. In the carvings of dragons and other mythical creatures gold is lavishly used, thrown out with backgrounds or hollows painted red or some other rich colour. Carving left in the naked wood is generally found on the exterior of Shin-tō temples, but it is also met with in Buddhist structures. The exterior of the great temple, Higashi Hon-gwan-ji, at Asakusa, Tôkiô, is remarkable both for the profusion and beauty of its carvings, which are entirely devoid of colouring, and present a uniform ashen grey tint imparted to them by time and exposure.

It will be observed from the descriptions given of the shrines at Nikkō, that representations of animals and birds, natural and mythical, are introduced to profusion in Japanese temple architecture. These appear in all the four classes of carving we have described. In the representation of natural quadrupeds, as we have before remarked, the native artists are seldom successful: even the great HIDARI JINGORŌ fell short in this respect. In the celebrated carvings of elephants, in the gable of one of the buildings of IYE-YASU's mausoleum, the hind legs of the animals are represented with joints bent in the wrong direction. There is some excuse for this mistake, for it may be taken for granted that JINGORŌ never saw an elephant. In the rendering of the mythical creatures—the dragon, *ki-rin*, *kara-shishi*, and *taku-jiū*—the carvers have been so far successful as to represent creatures full of character and spirit, unique in the entire range of architectural sculpture. Nothing need be said here about the rendering of birds; in the hands of the Japanese artists they are invariably satisfactory.

There is one other branch of the Japanese wood carver's art which claims passing notice; we allude to the manufacture of the grotesque and curious masks worn by the performers in the pantomimic semi-religious dance, called *kagura*,* and in the purely secular *bu-gaku* † and *no*.‡ The practice of carving masks appears to have obtained from very early times, the seventh century being commonly believed to be the period of its introduction in Japan. Immense ingenuity and skill have been expended in their formation; and it is almost impossible to imagine any extravagance of facial expression, distortion of feature, or abnormal development which is not to be found in these masks.

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* "KAGURA. A theatrical exhibition in front of a temple."—Hepburn.

† "BU-GAKU. Pantomime, or dancing and music."—Ibid.

‡ "NO. A kind of operatic performance consisting of music and dancing."—Ibid.

M. Gonse, in his *L'Art Japonais*, gives several good illustrations of masks; but hundreds of drawings would fail to fully illustrate the wonderful variety met with in such objects. He makes some interesting remarks which we here quote. "Un trait commun à la Grèce et au Japon est cet emploi du masque au théâtre. Comme les Grecs, les Japonais ont accentué l'expression tragique ou comique du personnage en scène par un masque placé sur la figure. Les masques étaient en bois laqué ou peint, simulant les couleurs naturelles pour les rôles d'hommes ou de femmes; la barbe et les sourcils étaient souvent imités avec du crin. Les masques de dieux, de génies ou de diables étaient revêtus de couleurs conventionnelles, le plus ordinairement noires, rouges, vertes ou or. Des trous étaient ménagés à la place des pupilles, de la bouche et des narines. Des cordonnets de soie attachaient le masque derrière la tête de l'acteur et le vêtement en dissimulait les bords, de façon qu'à distance l'illusion était complète. La sculpture des masques parvint à son apogée au commencement du XVII^e^ siècle. Un artiste du nom de Démé-Jioman, de la famille des Démé, sculpteurs de masques, s'y est rendu particulièrement célèbre. Les types qu'il a créés sont restés populaires. Lorsque l'usage des masques au théâtre est tombé en désuétude à la fin du XVII^e^ siècle, ses œuvres ont servi de modèles aux sculpteurs de netzkés. . . . J'ajouterai que les beaux masques de théâtre étaient soignés par leurs possesseurs comme le sont ici des violons de Stradivarius. Ils étaient enfermés dans des boîtes de laque et enveloppés dans des chemises doublées et capitonnées de soie, souvent d'une grande richesse. Et comme le raffinement des Japonais s'étend aux plus petits détails, les soies employées étaient en harmonie de tons avec les masques eux-mêmes."

We now come to the concluding branch of the present subject, namely, the carving of the interesting and generally beautiful little objects known as *netsuké* and *okimono*. The *netsuké* is an ornamental appendage attached by a silk cord to an *inrō*, *kiseru-dzutsu*, or other article, serving as a button for securing them to the girdle. It is invariably perforated in some part for the passage of the silk cord. The *okimono* is simply an ornamental carving to be displayed on the shelves or stands which are to be found in the chief room of every Japanese house. Both *netsuké* and *okimono* are fashioned in various materials, but those which we shall confine our remarks to at present are executed in ivory and wood.

Mr. Anderson gives the following historical notes on the *netsuké*:—"The use of carved Netsukes as buttons or toggles for attaching to the girdle the medicine box (*inrō*), or at a later period the pipe-case or purse, is said to have begun in the time of the Ashikaga Shōgun Yoshimasa (1436-1490). The earliest known examples of the work, however, are amongst the relics of Nobunaga, Hideyoshi, and Iyeyasu (dating from the latter part of the sixteenth century). The introduction of tobacco about this period possibly tended to create a demand for these little articles, which, at first often simple and rude in workmanship, have since developed into gems of glyptic art. . . . The first professional carver of Netsukes is said to have been a native of Kiōto, named Ri-fū-ho or Hinaya, who worked during the greater part of the seventeenth century, and died in 1670 at the age of 69. The most celebrated worker was Yoshimura Shiu-zan, who lived in the early part of the last century, and is the inventor of many designs which are repeated in close imitation even in the present day. Those of his productions which are copied in the *Sō-ken Ki-shō* (a book descriptive of art industries, published in 1781), will be recognised by all collectors, although the originals are no longer in existence. From his time the number of workmen multiplied, but with a few exceptions they were outside the recognised art circle, and the only records of their names will be found upon their works. It is only within the last twenty or thirty years that foreign demand and foreign liberality of payment have brought the carver of Netsukes an adequate reward for his talent, but unfortunately the specimens do not gain in originality or power in proportion to their increase in size and elaborateness. . . . The earlier Netsukes were most frequently carved in wood, and were often painted with lacquer, but in more recent times the addition of lacquer has been almost entirely abandoned, and the more ambitious specimens are generally executed in ivory. Other substances used are the shell of a kind of walnut, bone, deer horn, antelope or ox horn, vegetable ivory, amber, crystal, metals, pottery, or porcelain, &c. In some cases metal plates (*kagami-buta*), pieces of polished stone, coral and other substances are made to form a portion of the netsuke."

In our first essay on Japanese art, written in 1874, we say:—'Of all the carved work of the Japanese, the most wonderful and interesting are their ivories, called *netsuké*. These consist of groups of figures and animals, grotesque figures, and representations, in short, of nearly every natural object in Japan, most truthfully rendered. It is quite impossible to give any idea in words of the quaint humour, the broad caricature, the intense power of expression, and the general artistic excellence which stamp every *netsuké*, in which the human form appears, with an individuality distinct from everything of a kindred nature produced in other lands. A first-rate Japanese *netsuké* has positively no rival.' Ten years of further study of Japanese art does not dispose us to alter in any way the above opinion regarding the artistic excellence of these interesting carvings.

The designs most successfully rendered in the fine old *netsuké* are extremely varied, and often display a refined and lively fancy which wins them an admiration of no ephemeral kind. Amongst the numerous figure designs met with perhaps none so completely win our favour as those which represent children in their ever-changing moods, or present to our eyes the homely scenes of every-day life in Japan. Marvels of facial expression are to be found in the groups of figures engaged in different occupations and amusements. Theatrical characters are great favourites, and the masks which usually cover their faces are often miniatures of the noted works of the great mask carvers. Grotesque beings with all sorts of abnormal developments are very frequently met with, as cleverly treated as they are *outré* in character.

Animal life supplies a fertile field for the carvers of *netsuké*; and in the generality of instances their renderings are remarkable for fidelity and as records of patient and loving study of nature. The monkey, horse, ox, dog, boar, fox, cat, rabbit, rat, mouse, frog, and tortoise are favourites with these artists. To these may be added the dragon, *ki-rin*, *kara-shishi*, and snake. Birds, fishes, and insects also furnish valuable and varied motives, ever treated with consummate skill and truthfulness.

It would be impossible in words, even were they supported by a large series of illustrations, to convey a satisfactory idea of the world of art thought, ingenuity, and manipulative skill locked up in the works of the Japanese *netsuké* carvers. Speaking on this subject M. Gonse remarks:—"Les plus humbles motifs sont de bonne prise pour le sculpteur de netzkés. Les dieux, les philosophes, les scènes de l'histoire, l'anecdote comique, la fleur, la plante, l'oiseau, l'insecte, le reptile, tout l'intéresse, tout est prétexte pour créer une composition neuve et piquante. Son imagination et sa verve ne semblent jamais en défaut, sa main est d'une docilité et d'une patience à toute épreuve; le temps n'est rien pour lui; il mettra six mois, un an, s'il le faut, à parfaire amoureusement son œuvre. Pas de nerfs, une persévérance tranquille que rien ne vient troubler, des organes d'une sensibilité extraordinaire, aucun souci ni du temps ni de l'argent: voilà le secret de ces miracles de l'art japonais qui étonnent si fort notre civilisation à la vapeur.

"Ajoutez à cela la conscience et l'honnêteté de l'artisan d'autrefois, attaché le plus souvent au service d'une maison princière, logé, lui et sa famille, dans une maisonnette, ayant un petit jardin qu'il cultivait dans ses loisirs, n'ayant ni besoins ni ambition, vivant dans le culte de son art et dans la contemplation de la nature. Cette condition sociale suffit à tout expliquer. Le nombre des artistes vraiment indépendants, s'élevant au-dessus de leur classe, voyageant, créant des écoles, étendant au delà de leur province la renommée de leur talent, n'a toujours été qu'une infime minorité, en dehors de l'art noble de la peinture qui était cultivé par les hautes classes."

Some of the most beautiful *netsuké* which we have met with were executed in a very close-grained brown wood; such we believe is the kind most highly esteemed by Japanese connoisseurs, to whom value or even beauty of material counts as nothing in comparison with artistic excellence and beauty of workmanship. The extremely close and hard nature of ivory, combined with the tedious scratching or scraping character of the processes resorted to in carving it, have tended, doubtless, except in the finest old works, to engender a more careless treatment than that which obtained in wood carving. But between the highest class ivory *netsuké* and the finest wood one there is little to choose in point of manipulation, absolutely nothing in point of artistic conception.

Wood *netsuké* were frequently painted with great skill and care, the pigments being laid on with lacquer or some other medium; but the best examples we have seen were entirely free from applied colour. Ivory *netsuké* very commonly have some local staining, or have certain details finely engraved and black or brown pigment rubbed into the lines.

Okimono have been of late years produced in great numbers by the Japanese wood and ivory carvers; and many of them are of great merit as works of art and manipulative skill. As in the case of *netsuké*, their subjects and designs are almost countless. In many instances the *okimono* closely resembles the *netsuké* in form and treatment; but it can always be distinguished from the ornamental button by the absence of the perforations for the silk cords. The objects represented on Plates II., III., IV., V., and VIII., are all, strictly speaking, *okimono*. The figures and groups on the first three Plates illustrate a favourite class of subjects; but besides such subjects there are wonderful representations of popular scenes, grotesques formed of groups of monkeys, frogs, and other animals, and subjects into which the human skeleton or the skull alone enters as a leading feature. We have seen some simply marvellous examples of carving in the last named direction. In the International Exhibition of 1874 there was shown an ivory skeleton, about 9 inches high, in which every bone was shown in perfect form and proportion, and every detail down to the minutest surface marking was carved with the greatest precision and fidelity to nature. Since then we have seen several works, skulls in particular, which have been pronounced by anatomists as absolutely faultless in every respect, marvels of patient study and accurate observation on the part of their carvers.

We have before us as we write photographs of a group, carved in wood, representing an Aino startled at first beholding a merman on the sea beach, kindly sent us by the owners, Messrs. G. T. Marsh & Company, of San Francisco. There can be little doubt that this is one of the most remarkable specimens of carving ever executed in Japan, before which every work of the class hitherto brought before our observation dwindles into insignificance. The figure, about 18 inches high, is carved in wood, the surface being lacquered to accurately represent the natural skin; all the hair is real, and the teeth are inserted in ivory. No words can do justice to the marvellous accuracy of the external anatomy, which is rendered with the most loving care, down to the markings of the swollen veins, the wrinkles of the face, and the most minute indications of muscular action in all parts of the naked body. We are informed by its owners that the figure has been examined by the leading surgeons of San Francisco, without a single inaccuracy being discovered. The merman (*nin-gyo*) lying on the beach looking up at the startled Aino is a most ingenious conception and also most skilfully carved. The artist is stated to have carved this group when over eighty years of age; and is believed to have only executed two other works of the class, still preserved in Japan, valued respectively at the large sums of £2,000 and £1,200. The group above described is valued at £800. We are unfortunately unable to give the name and place of residence of the artist. His name, however, would be worth recording, for it is perhaps not too much to say that he has produced studies from nature unequalled in the entire range of the sculptor's art. His works form a page in the history of Japanese carving which should not be overlooked by the student of Oriental art.

In the style of carving and general treatment of surface the ordinary ivory and wood *okimono* do not differ from *netsuké*, as already described. Their larger size affords the artist greater scope for the display of his skill, but unfortunately he does not often avail himself of it in the right direction. It is seldom one meets with *okimono* which in point of artistic excellence can be favourably compared with the finer *netsuké*.

The numerous other articles of every-day use on which the Japanese wood and ivory carvers exercise their skill, such as the *kiseru-dzutsu* (pipe-case), the *inrō* (medicine box), the *fude-tate* (brush-holder), the *yatate* (portable brush and ink-case), and the *boku-tō* (imitation dagger worn by doctors), do not present any novel treatments or peculiar methods of carving demanding special description here.

There is one other class of carving to which we must direct attention—that adopted by the artists in incrusted-work. This carving is, for the most part, executed in low relief, in wood, ivory, mother-of-pearl, tortoise shell, amber, coral, sea shells, and coloured stones. Considerable ingenuity and great skill are invariably displayed by the Japanese art workmen in producing their relief pictures; and the refinement and taste which pervade their best essays are worthy of the highest commendation. For examples of their skill and taste reference may be made to the Plates which illustrate the Fifth Section of this Work. The effect obtained by the very shallow carving is generally enhanced by the association of several materials of different colours, and by the use of local staining, lacquering, and gilding. But it is not unfrequently the case that the chief artistic merit of the work circles round those portions which are merely carved, and have nothing to recommend them beyond the intrinsic merit of their carving. Further particulars relative to this branch of industrial art are given in Section Fifth.

In concluding this article we must express our obligations to Mr. William Anderson, who so kindly placed his essay on Japanese pictorial and glyptic art at our disposal, from which we have freely quoted in the foregoing pages.

SECTION EIGHTH.—PLATE I.

MODELLING.

THE Group modelled in terra-cotta which forms the subject of the accompanying Plate is unquestionably the finest work of its class, of Japanese origin, we have met with. In every respect, as a specimen of artistic modelling and technical handling it is a masterpiece. It is executed in a deep red terra-cotta which is left in its natural colour and unglazed in the faces and hands of the figures. All the garments are richly enamelled with refined low-toned tints, which, by their accidental running in the furnace, have produced charming effects of broken colour. The ornaments upon the garments are for the most part stamped and applied. The chromolithograph is so truthful in all respects that a description of the colouring and ornamentation would be superfluous.

The chief figure appears to be that of a wealthy pilgrim or nomadic chief, but his nationality is somewhat uncertain. We are disposed from the Mongolian type of his face and the character of his costume to believe that he represents an inhabitant of some district of Northern China. Certain details of his dress are rather Japanese than Chinese, but this would naturally arise from the modeller being of the former nationality. The general air of dignity imparted to this figure and the skilful rendering of the countenance place this work very high in the scale of art.

The figure of the boy carrying a water gourd, a wallet, and a small bag containing a drinking vessel is also beautifully modelled and enriched with coloured enamels. The stand is of the same material as the figures.

Modern workmanship. Height of principal figure including stand 18 inches.

In the possession of MONSIEUR S. BING, *of Paris.*

SECTION VIII Plate I

G. A. Audsley dir. [illegible] Gaulard, lith

SECTION EIGHTH.—PLATE II.

CARVING.

CARVINGS in ivory and wood are unquestionably among the choicest, if not in some respects the choicest, art works of the Japanese, but on this subject we have already enlarged.

The group which forms the subject of the present Plate is probably the largest and boldest work of its class which has left Japan. The whole, with the exception of the upper part of the bow, is carved from a single piece of ivory, measuring 12 inches in height and about 5¾ inches in diameter. It is a work of recent date, and bears the inscription Mei-gioku Butsu, the signature of the carver. The execution throughout is singularly bold and effective. The expression of self-reliance and defiant scorn on the face of the archer is indicative of great skill on the part of the artist. The details of the armour and weapons and the drapery generally are cut with the greatest care and decision, clearly showing a master hand. One cannot help imagining, while looking at this group, what such an artist would be capable of after a proper course of artistic training.

The subject of the group is evidently the famous archer Tamétomo and his sword-bearer. Tamétomo was a hero of the latter part of the twelfth century. He is said to have been seven feet in height, and to have had one arm of inordinate length, a peculiarity which enabled him to draw the bowstring eighteen hands breadth from the hand which held the bow. His bow was eight and a half feet long, and required the strength of three ordinary men to bend it. His fabled visit to Onigashima, the Isle of Demons, where he put to shame the power of the infernal residents by his superior physical strength, is the subject of a painting by Hokusai, in the Anderson Collection at the British Museum; and it is from the note appended to the description of this picture in the *Catalogue* that we have derived the above particulars.

Mr. Eden, in *Japan Historical and Descriptive*, gives the following legend connected with this hero:—"When the brave and heroic TAMÉTOMO made the conquest of the island of Fatsisio, wishing to avoid the spilling of blood, and anxious at the same time to convince the inhabitants that all resistance on their part would be futile, he called to him the two most powerful and vigorous men of the place, and sitting calmly on a boulder of stone, he presented to each of them in turn his bow, holding it by the wood, and inviting them to bend the string. Each put forth all his force, but was utterly unable to bend the terrible weapon. Then they both united their efforts, but with the same result—the bow was beyond their powers. Finally, TAMÉTOMO arose, took hold of the string gently between his forefinger and thumb, soon to launch an arrow which was lost in the clouds."

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SECTION EIGHTH.—PLATE III.

CARVING.

THE three Figures occupying the upper compartment of this Plate are from interesting specimens of Japanese ivory carving, representing Chōhi, Gentoku, and Kuanwa, known as the three heroes of Shuku. The centre figure, Gentoku, is about 6 inches high, carved out of a single piece of ivory with the exception of the end of the sheath of his sword at his back. The seated figure holding the cup measures 4½ inches; while that on the right is about 4¾ inches high.

These figures are the more important parts of a group engaged in a festal ceremony. They are accompanied by two attendants bearing a vessel and a basket of fruit. In the centre of the composition, between the seated figures and in front of Gentoku, is a table of brown wood exquisitely carved and enriched with green and gold lacquer, upon which are two goblets similar to that in the hand of Chōhi, a bronze vessel, a vase of green stone, a jug of wood in imitation of buff faïence, and a silver tureen-shaped vessel ornamented with a gold dragon, and ivory handle. The figure of Chōhi holds a bronze goblet, and is seated on a settee carved from dark brown wood and richly ornamented with gold lacquer. The cushion is in green and gold lacquer. The figure of Kuanwa has a similar settee, with a cushion in brown and gold lacquer. Certain small ornamental details about the figures are applied in mother-of-pearl, coral, and bright green ivory. The entire group is arranged on an elaborately carved stand of dark wood enriched with gold and coloured lacquer.

Having to reproduce the three figures on our Plate from plain photographs, taken under our direction in New York, it has not been possible to introduce the accessories in their proper colours; but, as the ivory carvings are the chief objects of interest, this is of little importance.

The large group in the centre of the lower compartment has for its subject the renowned exploit of Ben-kei with the great bell of Mi-i-dera; the story of which has already been given in the Description of Plate VIII. of Section Fifth. This group measures 6¾ inches high, and is carved from a single piece of ivory with the exception of the projecting parts of the weapons.

The group on the left hand—two warriors fighting—is in all probability a rendering of the famous combat between BEN-KEI and USHIWAKA, called in later life YOSHITSUNÉ, by the bridge of Gojo at Kiōto. This is an interesting specimen of old work. Height 4½ inches.

The small group on the right hand of the compartment appears to represent the warrior TAWARA TŌDA HIDESATO, a hero of the tenth century, who slew the monster of Mikami yama, OTOHIMÉ, the genius of Lake Biwa, carrying the inexhaustible bag, and the dwarf of the legend with the roll of silk. The popular legend, which has very frequently been made the subject of works of Japanese art, is thus told by Mr. Ernest M. Satow, in his *Handbook for Japan*:—

"In those days the lake was inhabited by a dragon who was continually tormented by a huge centipede that lived on Mikami yama. As Hidesato was going one day to cross the bridge, he found it occupied by the dragon, who glared at him with eyes as big and bright as a pair of suns, and darted forth flames from his gaping jaws. The hero coolly stepped over the monster's back, and walked on without deigning to cast a glance behind him. He had not gone far when a dwarf appeared in front of him, and paying a well-merited tribute to the dauntless courage of which he had just given a proof, prayed him to slay the oppressor. The warrior accepted the task, and preceded by the dwarf returned to the lake, where they plunged in, and after walking a few miles along the bottom, came to a magnificent palace adorned with purple and gold, that stood in a court strewn with lapis lazuli and paved with jade. The dwarf went in first, and reappearing shortly in robes of state invited Hidesato to enter and sit down to a banquet. Towards midnight the approach of the enemy was announced, and Hidesato, armed with his mighty bow, which required the united efforts of five ordinary men to pull, and three arrows each 15 hand-breadths long, made ready to encounter him. On came the centipede, his huge dark mass illuminated by thousands of torches borne in his claws. Hidesato discharged his first arrow at the monster's iron forehead, but it bounded off without so much as leaving a dint behind. A second bolt also failed to take effect, and there was but one left. Suddenly bethinking himself of an expedient, he moistened the point with spittle, and shot it with unerring aim into the same spot as before. This time, instead of glancing off the polished surface, the shaft buried itself up to its feathers. The lights instantly disappeared and the enormous carcass fell to the earth with a noise like thunder. As a reward for his prowess the dragon presented Hidesato with an inexhaustible bag, a roll of silk which grew again whenever part was cut off, and the famous bronze bell which he gave to Mi-i-dera."

The height of the carving under review is about 4 inches.

In the possession of HEBER R. BISHOP, ESQ., *of New York, U.S.A.*

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G. A. Audsley dir. 4 Sampson Low & Co. Publ. Lemercier & C^ie Paris *Spiegel lith.*

SECTION EIGHTH.—PLATE IV.

CARVING.

ANOTHER series of six Ivory Carvings are represented on the accompanying Plate. They are selected as displaying characteristic modes of treatment in their special branch of art.

1.—A group of lady and child; the latter leading a rabbit by a string. The lady is said to represent Seiwobo, a female sage who lived under the dynasty of Khang. The group is skilfully modelled and elaborately engraved.

2.—A figure of Kuanwa, one of the three heroes of Shaku. He is represented seated holding in his right hand a closed *makimono*. This figure is also well modelled and richly engraved.

3.—A group representing the *kochō-nō-mai*, or "dance of butterflies," being performed by ladies of the court. One figure is seated and beating a small drum which rests on her knees. The other, also holding drumsticks, is dancing.

4.—A popular scene, a woodman with his wife and child. There is considerable life and character in this group, notwithstanding that the modelling and execution are faulty.

5.—This group represents a favourite subject, Goshishō, the general of the kingdom of Go, signing the treaty of peace with the rival kingdom of Yetsu. He writes with his right hand whilst bearing aloft with the other a large and weighty vessel of metal. The action is supposed to express—"I sign this treaty while I hold in my hand the might of my rival just as I hold at my ease this ponderous vessel aloft." The subject has been also looked upon as the emblem of the combination of mental and physical strength.

6.—This group is evidently mythological or legendary; but beyond the fact that the chief personage is called Kin-kō we have been able to obtain no particulars regarding the scene represented. A large fish, amid water and clouds, appears to be rising from an open scroll, bearing on its head Rishi KIN-KŌ, a figure with a particularly jolly countenance. The larger figure, that of a man holding the open scroll, appears to be struck with astonishment at so unexpected an event.

In the possession of MONSIEUR WORCH, *of Paris.*

A Audsley dir

Heliog^{re} & Imp Lemercier & C^{ie}

SECTION EIGHTH.—PLATE V.

CARVING.

NATURAL productions, when they present any singular or abnormal conformations, have a wonderful charm for Japanese artists, and are readily pressed into their service. This fact is exemplified by the curious object which is represented by photogravure on the Plate now under review. The entire structure, amidst which the numerous imps are disporting themselves, appears to be a single growth of a tree or vine, distorted and gnarled in a fashion wild enough to suggest a production of the infernal regions, where it is unreasonable to suppose that anything can grow straight. But notwithstanding the impossibility of finding indications of joining, we are of impression that the clever Japanese handicraftsman has helped nature in this distorted work to a very considerable extent. We know from the way he turns out stuffed mermaids what a clever and deceiving fellow the said handicraftsman is.

Distributed all over the gnarled branches and the knotted base are no fewer than thirty-three quaint carved figures in ivory, two of which are larger and of much more importance than the rest. All the small figures are of impish form, and are carved in all sorts of grotesque attitudes, scampering away from the being who carries a sword and tumbling into holes in the base, climbing the branches of the tree, and standing, where they are in fancied security, grinning on the hubbub below. Taken altogether, this is a highly curious work of Japanese art and of considerable age. It appears to have originally supported some object, but of what nature it is difficult to divine.

For the following legend, which is evidently the subject of the carving, we are indebted to the *Catalogue* of the Anderson Collection, at the British Museum.

"Chung Kwei (Jap. Shōki) or the Demon-queller, a favourite myth of the Chinese, was supposed to be a ghostly protector of the Emperor Ming Hwang (713-762 A.D.)

from the evil spirits that haunted his palace. His story is thus told in the *E-hon koji-dan*: 'The Emperor Gensō (Ming Hwang) was once attacked with ague, and in his sickness dreamed that he saw a small demon in the act of stealing the flute of his mistress Yōkihi (Yang Kwei-fei). At the same moment appeared a stalwart spirit who seized the demon and ate him. The Emperor asked the name of the being, who replied, "I am Shiushi Shōki of the Shunan mountain. In the reign of the Emperor Kōsō (Kao-tsu) of the period Butoku (Wu-Têh, A.D. 618-627) I failed to attain the position to which I aspired in the state examination, and, being ashamed, I slew myself; but at my burial I was honoured with posthumous rank by Imperial command, and now I desire to requite the favour conferred upon me. To this end I will expel all the devils under heaven." Gensō awoke and found that his sickness had disappeared. He then ordered Go Dōshi (Wu Tao-tsz') to paint the portrait of the Demon-queller, and distribute copies of it over the whole kingdom.'

"Chung Kwei is usually drawn as a burly, truculent giant, clad in official garb and armed with a two-edged sword. He is sometimes shown riding upon a lion, horse, or other animal, but more commonly engaged in punishing or compelling menial service from a band of pigmy demons, who adopt the most comical subterfuges to escape the keen eye of their persecutor. The subject forms one of the most frequent inspirations of the Japanese artist, and appears in numberless specimens of porcelain, ivory carving, and other works. The *netsuké* carver usually treats the theme from a comic aspect, and delights in the invention of ingenious devices by which the little spirit of evil is made to outwit his huge enemy."

The principal figure in the carving represented on the Plate, armed with a two-edged sword, and carrying a yelling demon by the hair of his head, is the redoubtable SHŌKI, while the other large figure by his side is probably a retainer or assistant, the existence of whom is, however, not mentioned in any of the legends of the Demon-queller.

In the possession of MONSIEUR S. BING, *of Paris.*

SECTION EIGHTH.—PLATE VI.

MODELLING.

A MORE perfect and self-asserting example of the art of the Japanese modeller than the beautiful Statuette which forms the subject of the Plate now under review, has never, to our knowledge, left Japan. An inspection of such a work goes far to remove the reproach under which Japanese art has lain in matters appertaining to the rendering and treatment of the human figure.

Kakiyemon, the modeller and painter of this Statuette, was a celebrated artist and potter of the seventeenth century. He is reputed to have introduced in Japan the art of painting porcelain with enamel colours. Previous to his time all the porcelain made in the country is said to have been either plain white or decorated with under-glaze blue. Kakiyemon's usual style of decoration consisted of small floral devices in colours; accordingly this Statuette must be looked upon as a remarkable, and probably unique, effort of the master.

The Statuette represents Usugumo, a celebrated lady of Yoshiwara, who lived towards the end of the seventeenth century. She is said to have been a woman of great beauty and high intellect, skilled in literature and art, and the friend of the most celebrated artists and men of letters of her time. The pose of the figure and the treatment of the drapery are extremely graceful; while the details and colouring of the ornamentation are rich and singularly harmonious throughout. Notwithstanding the native type of face, with its striking peculiarities, it is replete with an air of sweetness and refinement, which, associated with the pose of the body, imparts a general feeling of distinction to the work.

The Statuette is modelled in porcelain of the finest quality, evidently direct from the hand of the artist, and perfect in every respect. Height 16 inches.

In the possession of Ernest Hart, Esq., M.R.C.S., *of London.*

SECTION EIGHTH.—PLATE VII.

MODELLING.

THE Group of mother and child represented on this Plate is another interesting specimen of Japanese modelling, from the hand of Kenzan, who was born in Kiōto in 1663 and died in Tôkiô in 1743. He was a younger brother of the great Kōrin, the founder of the Kōrin School of painting and a consummate artist in lacquer. Kenzan directed his attention to the potter's art, concentrating all his delicacy of feeling and his keen perception of colour upon the works he produced. During his early artistic career he worked in his native town producing a hard faïence, now known as "Kenzan Kiōto ware"; but during his later life he worked at Imado, a suburb of Tôkiô, producing there a softer variety of faïence called "Kenzan Imado ware." The Group under review is of the latter, of a cold bluish white, richly glazed, and decorated with low-toned colours.

The principal figure is a young mother, of aristocratic birth, playing with her infant. The latter is kneeling at her feet, pulling her robe, and holding up his hand for the toy drum she has in her left hand. Although great fault may be found with the proportions of the figures, the pose, disposition of the drapery, and action expressed are worthy of much praise, and indicate considerable culture on the part of the modeller. The decorative painting is extremely characteristic and beautiful both in arrangement and colouring. The height of the principal figure is 12 inches.

In the possession of Ernest Hart, Esq., M.R.C.S., *of London.*

Plate VIII

G. A. Audsley dir.   Sampson Low & Co Pub.   Héliogᵉ & Imp Lemercier & Cⁱᵉ

SECTION EIGHTH.—PLATE VIII.

CARVING.

THE pair of Statuettes illustrated in the accompanying Plate are highly characteristic specimens of Japanese Buddhist sculpture. They are figures of Ni-Ō, or the two guardian kings of the Buddhist temple—Bon-ten (*Brahma*) and Tai-shaku (*Indra*). The Statuettes are stated to be copies of the celebrated Ni-Ō which guard the *nan-dai mon* (southern great gate) of the temple, Tō-dai-ji, at Nara, and to have been carved by Ritsouô, one of the greatest Japanese artists of the seventeenth century. Although the Statuettes are only 9½ inches in height, they have been carefully built up of pieces of wood apparently in exact imitation of the colossi from which they have been copied. For further remarks on the Ni-Ō we must refer the reader to the text of this Section, page 12.

These Statuettes have probably served as the guardians of some small private Buddhist shrine, constructed after the fashion of a temple. They are certainly amongst the most spirited examples of old Japanese wood carving which have reached Europe. They are executed in a light description of wood and have originally been painted; the exposed portions of the bodies being of a deep flesh colour, and the drapery green, ornamented with cloud ornament executed in gold lines. Little of this colouring now remains.

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SECTION NINTH.

HERALDRY.

SECTION NINTH.

HERALDRY.

JAPANESE HERALDRY, if such a term can be applied to the simple system of badges or crests which has obtained during the feudal period in Japan, is not without a certain degree of interest to the student of oriental art. There can be no question that the origin and primal adoption of the distinctive badges or cognizances of the great families and heroes of Japan are attended with interesting legendary and historical matter; but it is by no means an easy task to arrive at such information as would enable us to lay that matter in an intelligible form before our readers. Without further delay we must acknowledge the labours of Mr. Thomas R. H. McClatchie, of Her Majesty's Consular Service in Japan, in this field of research, and the interesting Paper he has contributed to the *Transactions of the Asiatic Society of Japan.** From the latter we have derived much of the information on historical points given in the following pages. As the Paper is inaccessible to the generality of our readers, we do not hesitate to quote freely from its contents. Its author we are assured will not feel aggrieved at our giving increased publicity to the particulars he has been enabled to collect from Japanese authorities.

The heraldry of Japan appears never to have gone beyond a tentative system;

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* Read before the Society on the 25th October 1876. Published in Volume V., Part I., of the *Transactions.*

and never to have shown any indications of developing into a science, such as European heraldry became during the middle ages. Mr. M^c^Clatchie correctly remarks:—"In comparing Japanese with European Heraldry, it will, as might naturally be expected, at once be seen that the former is remarkably deficient in rule, variety of style, and general character of treatment. So meagre, indeed, is it that it can hardly be deemed worthy of comparison except with the very earliest Heraldry of the West. It is allowed by Heralds that before the adoption of regular coats-of-arms there existed in Europe merely what were termed Badges, that is, 'figures or devices assumed for the purpose of being borne either absolutely alone, or in connection with a Motto, as the distinctive cognizance of an individual or a family.' Up to the present time Japanese Heraldry has advanced no farther than this primary state. No such thing as a coat-of-arms proper has ever been known in the country, and the only distinctive marks hitherto in use have been Badges and Crests. This is, in a great degree, owing to the fact that the shield, on which in Europe the arms of the bearer were blazoned, has never been in vogue in Japan. The only piece of defensive armour at all resembling it used in Japanese warfare was a large screen of wood, fixed in an upright position by a moveable rest at the back, so as to form a protection for archers. The smaller shield for the arm would have proved a serious encumbrance to a warrior, as the long Japanese sword is two-handed. Thus, then, the only place where the distinguishing mark could be borne was either on the helmet or on the breastplate, and in this way Crests and Badges are the only Heraldic insignia here known."

Such being the case, we must not expect to find in the Japanese system equivalents to our *ordinaries*, any traces of *marshalling*, any *marks of cadency*, any hard and fast rules affecting the use and grouping of the *tinctures*, all of which are held to be of paramount importance in the estimation of European heralds. Of course the non-adoption of a *field* of definite shape and proportions, such as was presented by the knightly shield, prevented the introduction of any devices approaching in likeness to the *honourable ordinaries*, and the consequent adoption of definite *divisions* and *points* for the relative positions of *charges*. It is not quite right, however, to imply that nothing of the nature of a *field* ever appeared in the Japanese system; for it was a common custom, during the feudal times, to display the badges of nobles and warriors upon flags of different colours. The badge was almost invariably charged in the centre of the flag, or what may be considered the *field*, and blazoned in a different *tincture* to it. The illustrations accompanying this essay afford a collection of examples of the treatment of Japanese flags.

Mr. M^c^Clatchie, alluding to the absence of the shield for the display of heraldic devices, remarks:—"The deficiency, however, has partly been remedied by the frequent instances of these devices being marked upon flags or banners of different colours, and it is a curious fact that a large number of these flags could be accurately described by any European Heraldic scholar, in the set phraseology peculiar to his art, so that the shape, colour, etc., of the flag and the device could be correctly delineated from the mere written details. But as a general rule the Japanese do not adhere to those strict laws regarding the combination of metals and tinctures observed in Western lands; they care but little how often the colour of their symbols may be altered, provided only that the general outline of the device be preserved; and this alone is quite sufficient to show that their system of Heraldry is as yet far from perfect. In spite, however, of their deficiency in regard to these most essential points, they still possess various rough laws and are guided by certain usages which show that there exist, without doubt, the rudiments of a system that may eventually be matured into something approaching more closely to regular Heraldic art."

Recognising the importance of the flag in the study of Japanese heraldry, we have obtained for illustration two of the most complete series of flags (of the Dai-miōs) of native origin, known by us to be in existence. One of these is given in full colours in Plates I. and II. of this Section: the other is represented, when practicable, in the usual heraldic method adopted in engraving and sculpture. In all cases the flags are briefly described.

Of the heraldic *tinctures*, the Japanese appear never to have adopted more than the *colours* and *metals*: nothing approaching to the nature of the fanciful heraldic *furs* finds any place in their blazonry. Indeed it would be remarkable if such conventional renderings were found, for their presence would be an incontrovertible evidence of European influence. In Japanese heraldry, as it exists, notwithstanding a few accidental points of resemblance, there is really nothing to link it directly with the complex heraldry of the West. The *metals* used by the Japanese are gold and silver; and these were seldom adopted save for the badges of the Imperial family and the family of TOKUGAWA. The *colours* adopted for their flags are red, blue, purple, green, brown, lilac, buff, grey, black, and white. All these appear as *colours* of the *field*; while the majority of the *charges* are in black and white, a very few appearing in blue and red upon white *fields*.

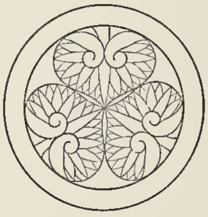
We now come to the question relating to the origin of the Japanese heraldic system; and here we meet with so admirable a résumé of the subject from the pen of Mr. M^cClatchie, that we unhesitatingly quote it at length.

"How and when Badges first came into use in Japan is a matter enveloped in considerable obscurity. The popular tradition seems to be that they took their origin from the patterns embroidered upon, or woven into, the state garments of the old court nobles at Kiyôto, and in support of this theory there is adduced the fact that the Chinese character used in writing to express the word Badge or Crest (no distinction being made between the two) is a compound of two other characters signifying 'thread-pattern' or 'thread-writing.' The embroidered patterns alluded to were generally circular, and hence it comes to pass that nearly all Japanese Heraldic devices are more or less circular in shape. At the very first, a difference was made in the size of the Badge, according to the rank of the wearer. Those of nobles and officials of high position were no less than three inches in diameter, while subordinate officers and persons of lower rank used smaller ones, down to the ordinary gentry, in whose case the diameter was but one inch. In later times, however, the Badges were very seldom borne larger than the size last-mentioned, except when blazoned on flags or on breastplates. A miniature facsimile of the Badge was generally worn on the helmet as well, being placed in the front, and often between the horns of a crescent-shaped piece of metal called *tatémono,* used as an ornament thereon. Thus it would appear that the Japanese owned no distinction between a Crest and a Badge. According to the colour of the flag or the breastplate, so did the tincture of the device vary. On a dark-coloured ground it would be blazoned in gold, white, or red; while on a lighter ground, black or red were generally used. Sometimes families of rank assumed to themselves, as a kind of livery, a special colour for their banners or war-surcoats. The 'Nihon Gu'aishi,' a standard history of Japan, states with regard to Taira no Takamochi that 'his descendants for generations were military vassals (of the Crown). They used a red flag.' And again, speaking of Minamoto no Tsunémoto, it is remarked in the same work that 'his descendants were military vassals from generation to generation, and they used a white flag.' The two warriors to whom allusion is here made lived in the early part of the tenth century, and were the founders of the two rival families of *Hei* and *Gen*; or *Taira* and *Minamoto*; and these colours were constantly displayed, in after years, in civil conflicts that caused as much bloodshed as the English wars of the Red and White Roses. It is, too, a well-known fact that these two families had also their distinctive cognizances; and the Badges of many of their chief retainers have likewise been handed down to posterity, so that it would appear to be a perfectly reasonable conjecture that a kind of rude Heraldry had existed in Japan far earlier than the year 900 A.D.

"In Japan, as in European countries, the Badges were at first assumed at will by anyone wishing to select for himself and his family some distinguishing mark. In later times, apart from such assumption, there are to be found instances of Badges being conferred by a chieftain upon such of his retainers as had distinguished themselves by bravery in fight or by some other deed of merit. As a general rule, however, each man selected his own, and this custom has continued until the present date, so that it is by no means uncommon to see members of the same family wearing different Badges. A good instance of a Badge being 'conferred' is to be found in the history of the family of Kumagaë Naözané, one of the chief-retainers of the Minamoto clan. At the battle of Ishibashiyama, near Hakoné, in 1181 A.D., Minamoto no Yoritomo was signally defeated by the Taira forces, and fled away, hotly pursued, accompanied by only two or three of his followers. He concealed himself in a hollow tree on the mountain, to avoid the enemy's scouts, and it is said that one of the latter actually thrust his bow inside the tree to ascertain if anyone were hiding within it. It is narrated in the 'Gempei Sei-sui-ki,' or 'History of the rise and fall of the Gen and Hei,' that 'the bow touched the sleeve of Yoritomo's coat of mail, whereupon he prayed fervently to Hachiman (the god of war), when, as if for a sign, there flew forth from the hollow tree two wood-pigeons, clapping their wings loudly.' The pursuers, on seeing the birds, gave up the idea that anyone could be concealed in the tree, and a heavy shower of rain coming on at the moment they abandoned the pursuit. The guide-book to the Nakasendô says, in speaking of the town of Kumagaë,—the residence of Naözané,—through which that road passes, that 'as a reward for his (Naözané's) services at the battle of Ishibashiyama, when he concealed Yoritomo in a fallen tree, he received from the latter a curtain marked with the misletoe and pigeon badges.' It may be mentioned in this connection that a badge so conferred was not always worn by the recipient in preference to the one which might already be possessed by himself; but could be used at option either as the real or second badge. As an instance of the 'assumption' of a badge, there may be quoted the origin of that borne by the family of Niwa, holding one of the Northern daimiates. It is said that an ancestor of this family once went out to battle, bearing as a distinctive mark what was termed a *sashimono*, that is, a small rod, fastened into a socket at the back of the cuirass, which was usually adorned with a small flag bearing the badge of the wearer suspended from a slender cross-bar fastened at one end to the main staff. That of Niwa, however, was only ornamented with eight thin strips of metal hanging from it. When the fight was over it was found that no less than six of these had been hewn away, while the remaining two were bent one across the other in the form of the letter X, or a 'cross saltire,'—and this figure was consequently assumed by Niwa as his family badge. Another version of the tale, however, has it that the warrior in question killed so many of his adversaries that after wiping his sword, according to Japanese custom, upon the left knee of his wide trowsers after each several encounter, the stains of blood eventually left upon the garment two broad lines in the shape just described. This latter explanation is given by some of the former retainers of the Niwa family, and therefore is probably the more correct of the two. Again, the badge borne by a family named Narita, formerly adherents of the above-mentioned house of Niwa, represents two parallel lines drawn through a circle, and extending for some distance beyond the circumference. The founder of this family, so the tale runs, was once engaged in one of the frequent wars on the Eastern marches of Japan, and his provisions having failed, was put to great straits to obtain food,—a battle being imminent at the time. Casting his eyes around, he espied in the mountains a small shrine, and entering this, found laid therein as an offering a bowl of rice and a pair of chopsticks. The pangs of hunger overcame any religious scruples that Narita may have possessed; he seized the bowl and devoured the rice, and refreshed by this timely sustenance, went forth and bore himself gallantly in the fight. In it he earned considerable distinction, and ascribing this to the favour of the deity whose shrine he had invaded, he took for his badge the circle and two lines, as a rough delineation of the rice-bowl and chopsticks. The above quoted instances will suffice to give a general idea of the manner in which crests or badges were conferred or assumed in the ancient days of Japan."

It would doubtless be interesting to know more about this branch of our subject; but it is difficult to collect the historical and legendary stories connected with the ancient families and heroes of Japan without a lengthened residence in the country and a knowledge of its language. Mr. McClatchie gives another story, connected with the assumption of the well-known three-leaved badge of the Tokugawa family. He says:—"This badge is stated in the 'Nihon Gu'aishi' to have been adopted by Kiyoyasu, father of the famous Tokugawa Iyéyasu, in the year 1529. Kiyoyasu, returning from a successful expedition against the eastern portion of the province of Mikawa, was entertained by one of his vassals, named Honda Masatada, at the latter's castle of Ina in the above province. During the feast, Honda presented his lord with some food placed on a small wooden stand upon which were laid three leaves of the hollyhock.* Kiyoyasu, observing them, exclaimed, 'Upon my return in triumph I have received these leaves; from henceforth I will adopt them as my badge.' A less authentic version of the tale has it that the Tokugawa badge was originally taken from that of the house of Honda, who bore as their cognizance three similar leaves, but with stalks attached and placed perpendicularly within the circle.

HONDA.



TOKUGAWA.

Iyéyasu, it is said, was once admiring the badge, when Honda Tadakatsu, the son of the above-mentioned Masatada, begged him to adopt it as his own. 'I should like to do so,' said Iyéyasu, 'but I am sorry (*habakari*) to deprive you of it.' 'Then take

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* It is quite obvious there is a mistake here; the leaves which appear in the Honda and Tokugawa badges are not derived from the hollyhock, but from a species of water-lily. This is clearly proved by the accompanying device taken from

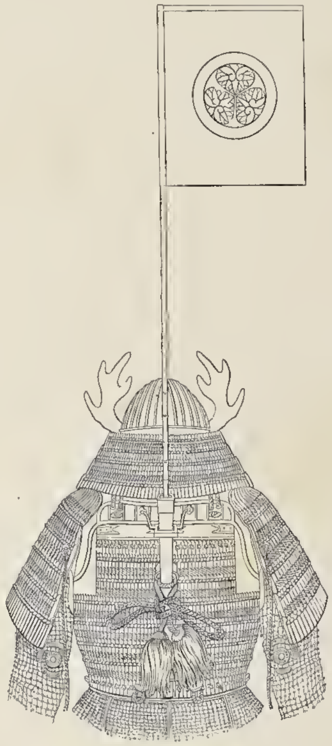
a Japanese book of designs, which shows the leaves attached to very long stalks and associated with the seed-vessel peculiar to the *nyphæaceæ*. According to some writers the leaves of the Tokugawa badge are those of the marsh-mallow.

the *ha bakari'* (the leaves alone), was Honda's punning retort, 'and I will retain the original badge of both stalks and leaves.' Iyéyasu did so, and thus assumed the modern Tokugawa badge instead of that previously borne by his family,—a horizontal black line within a white circle." The cuts on the preceding page show the Honda badge of the three leaves and stalks, and the Tokugawa badge as derived from it in the manner above mentioned.

It will be seen on reference to the series of flags, given in black and white, that the greater number of the feudal Dai-miōs had three badges. These were sometimes entirely different in character, as those of Sendai, Bishiū, Mito, Chikugo, Yonézawa, and Kokura. In other cases, two only were dissimilar, the third being simply a modification, as in the badges of Kishiū, Higo, Chikuzen, Geishiū, Chōshiū, Inshiū, Bizen, Yesshiū, Hikoné, Tōdō, Ashiū, Toshiū, Aidzu, Kubota, Nambu, Kuwana, Uwajima, Nagaoka, and Ōmura. The Dai-miōs of Kaga, Satsuma, and Hizen each assumed three treatments of their respective simple devices on their flags. In the flags given in colours on Plates I. and II., instances are to be observed where two badges are associated on one *field.* This was done with the view of displaying the two more distinctive cognizances on a single flag. This system appears to be of comparatively recent introduction.

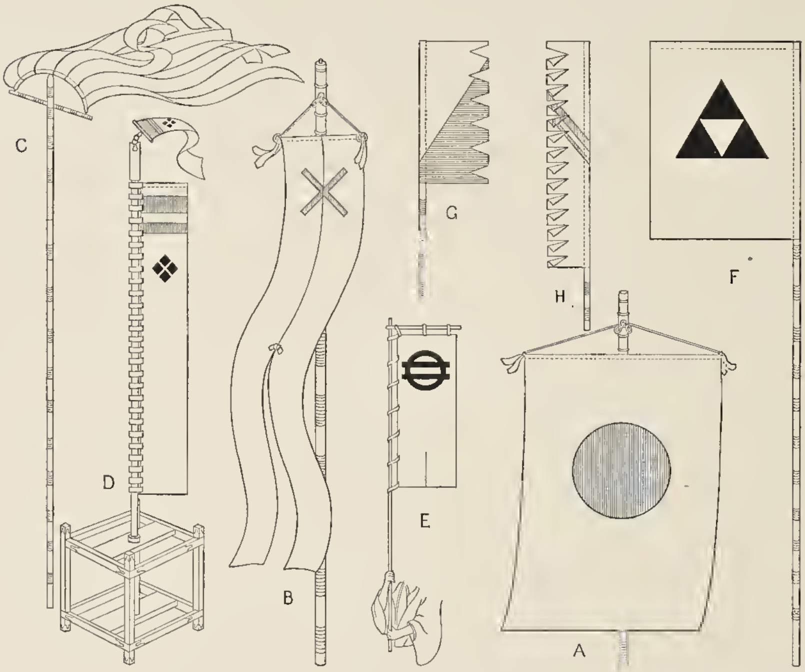
The chief badge of a family was designated the *jō-mon* or superior badge; while the inferior badges were called the *kai-mon.* The *jō-mon* invariably appeared on the ceremonial dress, while the *kai-mon* was commonly woven or embroidered on the ordinary articles of costume. The lesser nobles seldom had more than two badges, a *jō-mon* and one *kai-mon*: while the families of the *Samurai,* or the vassals of a noble, entitled to wear two swords, had only a single badge.

The badge commonly appeared five times on the outer garment, one at each of the following places, on the back close to the neck, on each breast, and on each sleeve. Seven were occasionally introduced, the additional two appearing on the folded collar, in a line with those on the breasts. Badges were worn by females as well as men. Mr. M^cClatchie remarks:—"Apart from the clothing, nearly every article of common use was marked in like manner. The badge appeared on the lacquered hat, the fittings of the swords or spear-shafts, the *norimono* or palanquin, travelling boxes, lanterns, etc., of every Japanese gentleman; and, in the case of a *Daimiō,* these distinguishing marks were noted with such accuracy in the lists of nobles, that by the insignia of a train or retinue on any of the highroads, the name and the rank of their lord could at once be determined. Of so great importance was this deemed in a country where etiquette required the observance of various details of ceremony when two nobles and their followers met on the road, that there were generally placed in the van of every procession two or three well-informed retainers,—a kind of Heralds, as it were,—whose special duty it was to take note of the insignia of any train coming from an opposite direction, and pass word down their own ranks as to the due ceremony to be observed under the circumstances. These heralds had by no means an easy duty to perform, for they fell into great disgrace if they failed in what was required of them. It was customary in these trains for the whole of the inferior attendants to wear their lord's badge on their mantles, to facilitate recognition by other travellers. On the castle residences of Japanese nobles in the country, and also on their *yashikis* or fortified mansions in Yedo or elsewhere, the badge of the owner was conspicuously displayed. It was placed over the large gateway, the second badges, if such existed, being placed alongside in many cases;—the large tiles at the extremities of the roof-ridge and end beams also were marked with it, and in some cases the whole of the smaller tiles along the edge of the roof were ornamented with the second badge. It was not very usual to place the chief badge on these smaller tiles. If a *Daimiô* changed his residence, these tiles, so marked, were generally removed, but if not, the badge was always carefully erased, the space being left blank if the new occupant did not care to fill it with his own cognizance."


BADGE ON *SASHIMONO.*

In times of war, the badge of the Japanese noble was clearly portrayed on all the equipments of his armament. When in full armour and with his face covered with the iron war-mask, the warrior was completely disguised; and it was accordingly all important that he should carry his cognizance prominently displayed. As has already been pointed out, he carried no shield on which it could be distinctly blazoned; and a small device worn on the front of the helmet would not be conspicuous enough to distinguish friend from foe in the thick of a battle. He accordingly adopted a method of carrying his badge which not only gave it the requisite prominence, but served also to mark his progress in the fight, and to inspire his followers to emulate his daring. Attached to the back of his suit of armour was a small sheath or case, from which rose a rod to a considerable height above his helmet. On the top of this rod was a piece fixed at right angles, and attached thereto and to the upright rod was a small flag bearing the badge of the wearer. The accompanying illustration, from Siebold's *Nippon*, distinctly shows the *sashimono* and the manner it was attached to the back of the *yoroi-no-dō*, or cuirass, of the Japanese warrior. In addition to the *sashimono*, the badge appeared on the breast of the *yoroi-no-dō*, between the horns of the *tatémono* or on the large ear-guards of the *kabuto*, or helmet, on the saddle and saddle-cloth, and on the sheaths of the weapons borne by the warrior. The badge also appeared on the flags carried by his retainers and on the hangings suspended from posts round the military encampment.

As we have described the *sashimono*, we may say a few words here on the other descriptions of flags used in the feudal times in Japan. These appear to be two in number, termed *hata* and *fuki-nagashi*. On this subject Mr. M^c^Clatchie gives some interesting information. He says:—"Flags and banners of various shapes have been in use in Japan from the earliest ages. They are first mentioned, in the history called 'Nihonki,' as having been borne by the army of the Empress Jingô in her expedition against Corea, in 201 A.D.; and from the year 900 A.D. onwards frequent allusion is made to them in Japanese works. The very earliest kind of standard was the *setsu*, the original insignia of a Commander-in-Chief, which consisted simply of a bundle of hair from a bull's tail, fastened to the end of a staff. In later times the favourite forms of flags were those called *fuki-nagashi*, and *hata*. The latter of these was an oblong-shaped banner, generally several feet in length and breadth, which was suspended from a small cross-bar affixed to the staff; the *fuki-nagashi* was a smaller edition of this, very narrow, and terminating in two long streamers. In one of the shrines at Enoshima there is still shown an old specimen of a *hata*, said to have belonged to a member of the family of Hôjô, a powerful house that was for a long time a hanger-on of the Minamoto clan, and itself held supremacy in Japan during the 13th and 14th centuries. This *hata* is about 5 feet in length by 3 in breadth, and is made of coarse stuff of a blue colour, embroidered with gold. At the top are broidered two *mino-gamé*, or fiery-tailed tortoises, and at the foot a large five-clawed dragon. Towards the centre appears the Hôjô badge, consisting of three equilateral triangles arranged in the form of a pyramid, a central space of similar shape being left vacant. This is called the *uroko* badge, supposed to represent a fish's scales, the legend being that Benten-sama, the Sea Goddess worshipped at Enoshima, appeared to Hôjô no Tokimasa (b. 1137—d. 1216) and bestowed this upon him as the cognizance of his family. The narrow *fuki-nagashi* were ordinarily used to mark out the bounds of military encampments, and it was in Japanese warfare a common stratagem to change or alter them so as to deceive the enemy and lure them into an ambuscade. During the civil wars in the period O-nin (1467—1469 A.D.) two brothers of the Hatakéyama family were ranged on opposite sides, and it is narrated in the 'Yamato Ji-shi,' a small encyclopædia published in Tenwa (1681—84) that confusion was caused by the fact of their both displaying the same kind of white flag, and that one of the brothers therefore invented and used a different style of flag, called *nobori*. This *nobori* was but an enlarged *sashimono*, as already described, and is now always to be seen on the occasion of a Japanese festival. In recent times, the Japanese have adopted the European style of flag for use on ship board and also in the field." The term *hata*, originally applied to the plain oblong flag pendent from a cross-bar, is now used by the Japanese for a flag of any shape. The ordinary European form of flag has recently been adopted in Japan for all public purposes. In the accompanying illustration all the ancient forms of flags are given: they are derived chiefly from Siebold's *Japan.*



FORMS OF ANCIENT JAPANESE FLAGS.

A is the usual form of the *hata* or large flag: it was sometimes made much longer in proportion to its width. B is the *fuki-nagashi* in its simplest shape: it was occasionally made wider and with a greater number of streamers. An instance of one with seven streamers is given at C: this style of flag was generally made of narrow strips of cloth of two or three colours. D is the modified form of the warrior's *sashimono*, called the *nobori*. It appears here as the flag of a military encampment, being set upright in a wooden stand, and carrying a small *fuki-nagashi*, not divided into streamers, at the top of its pole. E and F are other styles of *nobori* usually carried in processions. G and H are rarer forms of ancient flags, the Japanese names of which we have not been able to obtain. They differ from the *sashimono* species in so much that they have not the supporting arm at top, and accordingly fly free. They show two methods of serrature at their outer edges, also met with in *sashimono*.

The heraldic cognizances on the above flags are as follows. A—the *hi-no-maru*, or "circle of the sun," a red disc, on a white field, the national flag of Japan. B—the badge of Niwa, a saltire, in red, on a white field. D—the badge of Nambu, equivalent to the third form as given in the following collection of flags. E—the badge of Narita, a ring and two horizontal bars, in black, on a white field. F—the *uroko* badge of Hôjô, described in the preceding quotation.

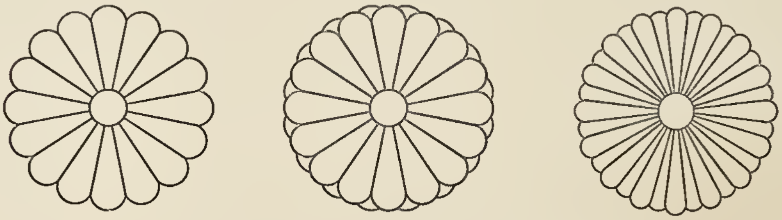
Returning to the subject of the adoption and use of badges we may appropriately continue the quotation just alluded to. "Sometimes, as an especial mark of favour, a feudal chieftain would permit one of his retainers, whom he wished to highly honour, to make use of his own badge; but in such rare instances there was always given to the retainer a *haöri*,—the upper mantle worn by the military class,—marked with the badge, and the privilege lasted only so long as that particular garment was in existence. Nor was the recipient of this favour permitted himself to mark the badge upon any other part of his clothing, and it does not seem that any hereditary honour was attached to the gift. From the above remarks it may be seen that in the case of nobles, at least, there existed some kind of restriction preventing the assumption of a family badge belonging to another house. No badge was worn by the principal during the ceremony of the *hara-kiri*; nor again, at funerals, was any marked on the white mourning garments. At marriage ceremonies, in very high families, neither the bride nor bridegroom wore a badge on their clothing. The regulations as to women's badges have always been rather vague, but as a general custom it would seem that they commonly wore that of their own family, even retaining it after marriage, though then the badge of the husband's family was occasionally taken in preference."

On carefully examining a large collection of Japanese crests or badges, one cannot help being struck with the humility and simplicity of the taste which must have governed their selection and adoption by the ancient nobles and warriors of the empire, and which is evident in every line of their composition. Japanese history, true and legendary, teems with records of bravely-fought battles, fearful and bloody combats with man and monster, heroic and chivalric deeds of arms; and with such in the memory, one would naturally look for some evidences of warlike taste, some emblems of prowess, or some types of strength and bravery in the heraldic cognizances of Japanese knighthood. We look in vain. Certainly many of the badges are accredited with a warlike origin; but there is not one, known to us, that, so far as its design conveys an idea, does not speak rather of peace than of war, of humility rather than of pride. In the generality of instances simple geometrical forms have been adopted;

while in others natural objects, chiefly flowers, leaves, birds, and insects, are presented under a more or less strictly conventionalised treatment. We know of only one or two badges belonging to the noble families of Japan in which quadrupeds are adopted; and it is a somewhat remarkable fact that the favourite *riu*, or dragon, the emblem of imperial power, has not been adopted as a cognizance by the Imperial family or any of its branches.

A few remarks on some of the more important badges may not be uninteresting as a sort of introduction to the descriptive list of the flags of the Dai-miōs, with which our Work is concluded.

First in order of importance come the two badges of the Imperial line, called, after the plants from which they were originally derived, the *kiku* and the *kiri*. The *kiku*, or chrysanthemum badge, assumes the three forms here given. Notwithstanding the opinion of some Japanese experts, that this badge is intended to represent the sun surrounded with divergent rays, and to have some relation to the *hi-no-maru*, or red sun of Japan, it is evidently nothing more or less than an open chrysanthemum flower, as its name denotes. It is correctly delineated with sixteen petals, placed close together and rounded at their ends, and radiating from a small central circle or disc. This is its simplest form, as shown in figure 1, that of a single flower. Its form as a double flower, shown in figure 2, may be accepted as the more correct treatment; here the rounded tips of sixteen under petals appear between those of the principal series. In figure 3, a modification of the latter form is given, the double series of petals assuming almost equal importance and producing a badge of thirty-two divisions. At what period and under what circumstances the *kiku* was first assumed do not seem to be known; but it appears on certain guards of swords forged by TOBA-TENNŌ, the seventy-fourth Emperor of Japan, 1108—1123 A.D. It is however probable that the badge was assumed long previous to his time. The flag carried before the Mikado in public bears the *kiku*, in gold, upon a field of red and gold brocade. The *kiri* badge, formed of three leaves and three sets of flowers of the *paulownia imperialis*, is represented in its two treatments in the following cuts.



1 2 3

IMPERIAL BADGE—THE *KIKU.*

Of the *paulownia* Siebold remarks:—"The *kiri* is one of the most magnificent vegetable productions of Japan. Its stem, with a diameter of two to three feet, rises to a height of thirty to forty feet. It branches into limbs, not numerous but strong, at right angles, forming a vast crown. The broad leaves are opposed, have stalks, are notched at the base in the shape of a heart, oval and perfectly unbroken, or else cut into three unequal lobes, the middle of which is the longest, pointed and covered with a whitish down. The beautiful and odoriferous flowers grow from the beginning of the month of April, after the leaves are developed. They are disposed in large double bunches, and thereby resemble our horse-chestnut blossoms, as they also resemble, by their form, size, and colour, the flowers of the purple foxglove." The badge as shown in figure 1, is termed the *go-shichi no kiri*, or "five and seven *kiri*," from the number of blossoms on the three upright stems. This is the personal badge of the Tennō or Emperor. The form shown in figure 2, is called the *go-san no kiri*, or "five and three *kiri*," also from the number of the blossoms. This form is sometimes used by other families in Japan; but there does not appear to be any accepted hard and fast rule for the number of blossoms; or, at least, if a rule exists, it does not seem to be invariably observed. According to Siebold, the *kiri* badge was originally assumed by the renowned Taikō-Sama, about the middle of the sixteenth century; but what led to its adoption is not given. In all probability the great warrior, in quest of a cognizance, selected the noblest tree in his country as the fit emblem of his own ambition, and took therefrom a trinity of its leaves and flowers. The badge was subsequently assumed by one of the Tennō, and has been handed down to the present time as the favourite cognizance of the Imperial family. Free renderings of the *kiri* are frequently met with in works of Japanese art, especially on those of cloisonné enamel; and it is probable that they are introduced simply as emblems of royal dignity, or with some allusion to the hero who first adopted the three leaves and flowers as his heraldic cognizance.

1 2

IMPERIAL BADGE—THE *KIRI.*

Of the other badges directly derived from plant forms, the more important are those of the Tokugawa family and Honda, formed of three leaves of a water-lily, as already described; Kuroda, of the province of Chikuzen, formed of three racemes of the wisteria, radiating in a spiral fashion from a centre so as to form a circular device; Arima, of Chikugo, formed of five gentian flowers and leaves arranged in a radiating form; Mōri, of Chōshiū, formed of the flower and two tripartite leaves of the *omodaka*, a kind of water plant, displayed in as nearly a circular form as possible; Daté, of Sendai, formed of a peony flower, leaves, and buds; Tōdō, of Ise, first badge formed of five *kiri* leaves, and second badge formed of a wood-sorrel leaf enclosed by a ring; and Yamanouchi, of Tosa, formed of three leaves of the *kashiwa*, a species of oak, radiating from a small central disc or ball. Numerous other instances of the adoption of flowers and leaves are to be found among the badges of the lesser Dai-miōs and Samurai, but we have not space to describe or illustrate them in this brief essay. As Mr. M^{c}Clatchie justly remarks:—"In a country gifted like Japan with luxuriant vegetation, it is not surprising that by far the greater number of devices should consist of representations of flowers, leaves, fruits, blossoms, grasses, etc. Amongst these may be mentioned the *kiri* leaf and flower,—the rose (always drawn exactly as in European Heraldry),—the flowering gentian (*sasarindô*),—the chrysanthemum leaf and flower,—the creeping wisteria,—the *kashiwa*,—the holly-hock,—the sorrel leaf,—the peony,—the orange,—the clove,—the pear,—the plum and cherry blossoms,—the bamboo,—and the radish (*daikon*)."

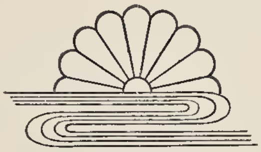
Birds, as might be expected from the great love the Japanese have ever shown for their delineation in works of art, have been freely adopted for heraldic badges by the lesser nobles and Samurai. We know, however, of only three instances of their introduction in the cognizances of the great Dai-miōs, namely, in those of Nambu (first badge), which shows, within a ring, two cranes, aspectant, with wings displayed; Daté (first badge), which has two sparrows, aspectant, with wings displayed, within a hoop of bamboo; and Yonézawa (first badge), which displays two birds, probably pigeons, aspectant, flying, within a ring also containing three triplets of bamboo leaves. The birds most commonly met with are cranes, wild geese, pigeons, and sparrows. Great ingenuity is shown in the arrangement of the cranes within the usual circular outline of the badges.

Certain badges of the great Dai-miōs are formed of butterflies. The first and third cognizances of Ikéda, of Bizen, are in the form of a butterfly displayed and conventionalised into a circular shape; while the second badge is two butterflies, flying, aspectant. The second badge of Inshiū, of Inaba, is a butterfly at rest, within a ring; his third badge is a slight modification of this. Other insects appear to be used in the badges of inferior families, but we do not know of any noteworthy example.

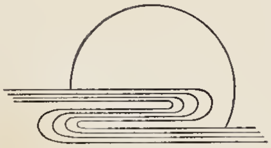
As we have already remarked, quadrupeds do not appear to have been favourite devices for badges; the only one among all the cognizances of the nobles being that of Sōma, a black horse, tethered to two stakes. This badge frequently appears on the Japanese faïence, commonly known as Sōma ware.

Natural objects such as the sun, moon, a mountain, a river or running stream, clouds, etc., have been adopted as cognizances, but their use was by no means common at any time. Mr. M^{c}Clatchie remarks:—"The celestial objects worn as badges are the sun, moon, and supposed representations of stars and clouds; these, however, are very rare. As natural objects, the only two instances are running water, and a mountain-peak. The water is always delineated in conjunction with some other device, as for instance, by the family of Kusunoki, a chrysanthemum flower issuing from a stream of water,—by that of Nakayama, the sun issuing in a like manner,—and again, by that of Midzuno, an *omodaka* plant similarly depicted. The only example of a mountain in the list of *daimiôs* is the badge of a small *daimiô* named Aöki Gengorô, formerly lord of the small castle town of Asada, near Ôsaka, in the province of Setsu, which badge displays a perfect delineation of the summit of Mount Fuji, showing three of the peaks, issuing from clouds." The accompanying cuts on this and following page give the usual forms of the four badges alluded to.

SÔMA BADGE. FROM A JAPANESE COLOURED PRINT.



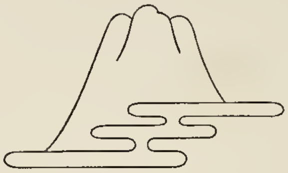
KUSUNOKI.



NAKAYAMA.

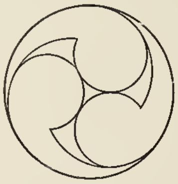
By far the greater proportion of Japanese heraldic cognizances are either purely fanciful devices or representations of objects in every day use. Of the former class many are simple geometrical figures such as circles, hexagons, squares, triangles, lozenges, and straight lines. A simple circle forms the second badge of Kuwana, of Ise; a square with crossed corners is borne, as the second badge, by Yesshiū, of Yechizen; a triangle, formed of three triangles, one over two, is the badge of Hôjô; a lozenge, formed of four lozenges placed close together, is the second badge of Nambu; and a peculiar figure formed of three lozenges of different sizes, placed over and partly overlapping each other, is the first cognizance of Kokura, of Bizen. Of all the figures of a geometrical character met with in Japanese heraldry those known as the *manji* and the *mitsu-tomoyé* are the most interesting. The former, borne by Ashiū, of Awa, is the figure known in Western heraldry and art as the *fylfot* or *gammadion*, and there held to be of mystic signification.* According to Mr. M^{c}Clatchie, the figure called the *manji* is understood by the Japanese to be derived "from a Chinese character meaning 'ten thousand,' and is a Buddhist symbol, supposed to be emblematical of good-luck. It is frequently seen on Buddhist temples, as a sign of *Fudô Sama*, or the 'motionless Buddha.'" The *manji* badge occurs in the second and third flags of the 17th set,

MIDZUNO.



AÖKI.

THE *TOMOYÉ.*



THE *MITSU-TOMOYÉ.*

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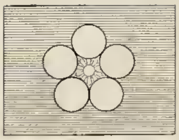
* The *gammadion*, so called from its likeness to four Greek gamma's placed together within a square, is evidently of high antiquity. Its true origin and original signification are unknown. It has been found on Egyptian cloths; it is marked upon the tunic of a gravedigger in the paintings in the catacombs; it occurs among the symbolic ornaments of the precious altar-frontal made by the Anglo-Saxon Walwin for the Ambrosian basilica at Milan; it is met with in English and Continental embroidery of the twelfth century, and in numerous works of mediæval art. The arms of Leonard Chamberlayne, of Yorkshire (MS. Harl. 1394) are—Argent, a chevron between three fylfots, gules.

in the succeeding series. The *mitsu-tomoyé*, borne by Arima, of Chikugo, is, as its name implies, formed of three *tomoyé*, as shown on the preceding page. Of this badge Mr. McClatchie remarks:—"Many different explanations are given in regard to this figure. One is that it represents 'snow falling whirling down' (a common expression in Japanese descriptions of a snow storm),—another, that it is intended to depict waves dashing up and breaking against a rock,—and a third that it is a delineation of the *tomo*, or small leathern glove, consisting of loops for the fingers attached by thin strips of leather to a broader piece fixed on the back of the hand, as worn in ancient times by Japanese archers. The last of these would seem to be the explanation most worthy of credence. The *mitsu-tomoyé*, like the *manji*, is also frequently used as the symbol of good-luck, and it is to be seen constantly on the small tiles of the *yashikis* in Yedo. As a rule, only the one figure is thus shown, but in some instances it is surrounded by a circle of small balls, varying at times in number. On a gateway in the post-town of Hodogaya, on the Tôkaidô, to the west of Yokohama, appears a device of three single *tomoyé* interlaced." We do not see any probability in either of the derivations suggested above; and are convinced that a deeper meaning than is generally imagined lurks in this mystic figure, also known to the Japanese as the *taiko-no-mon*, or "drum crest." It is the favourite ornament on the heads of large drums. A single *tomoyé*, encircled by a dragon, appears on the drum shown in Plate I., Section II. The symbol was probably derived from an antithetical representation of the sun and moon, as the emblems of the male and female principles in nature. It has been suggested, with some show of probability, that the single *tomoyé* is intended to represent a fetus as the beginning of life. The *mitsu-tomoyé* is probably only an extension of either one or the other idea.

Of the badges derived from ordinary objects of utility may be mentioned that of the Dai-miō of Satsuma, which is understood to represent the ring of a horse's bridle-bit; the badge of Asano, of Aki, is formed of the feathered parts of two arrows placed saltirewise; that of Satake, of Dewa, is an open fan charged with a disc; and the second cognizance of Makino, of Nagaoka, is a wooden gate or fence. The badges of the inferior nobles and samurai afford a great number and variety of kindred devices, but it is unnecessary to particularise them here.

The following two series of flags of the great Dai-miōs are from *makimono* in our possession. The names of the Dai-miōs and the other particulars relating to their daimiates are translated and transcribed from the originals, and we presume may be relied on for accuracy. The revenues of the Japanese nobles were, during the feudal period, commonly calculated in *koku* of rice—always the staple article of food in the country. The *koku* is a measure of capacity equal to a little more than five English bushels.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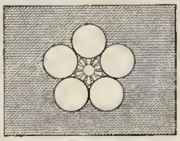
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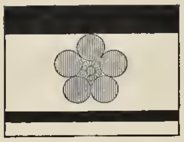
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1. KASHIU—Dai-miō Kaga Saisio; family of Maéda. Province of Kaga. Capital Kanazawa. Annual revenue 1,022,700 *koku* of rice.

1st flag—badge, of five discs with radiating centre, supposed to be derived from the plum blossom, in white, on blue field. 2nd flag—white badge, similar to preceding, on brown field. 3rd flag—red badge, similar to preceding, between broad and narrow horizontal stripes of black, on white field.


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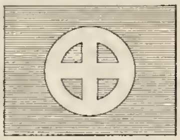
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2. SASSHIU—Dai-miō Shimadzu Sasshiū; family of Shimadzu. Province of Satsuma. Capital Kagoshima. Annual revenue 770,800 *koku*.

1st flag—badge, of cross-barred ring, said to represent the ring of a horse's bridle-bit, in black, on white field. 2nd flag—badge, of similar form, in white, on blue field. 3rd flag—badge on two horizontal stripes, all in black, on white field.


1


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3. SENDAÏ—Dai-miō Matsudaira Mutsu no Kami; family of Daté. Province of Mutsu. Capital Sendaï. Annual revenue 625,600 *koku*.

1st flag—badge, of two small birds encircled by bamboo, in white, on red field. 2nd flag—badge, of peony flower, buds, and leaves, in white, on black field. 3rd flag—badge, of ring enclosing three vertical bars, in black, on white field.


1


2


3

4. BISHIŪ—Dai-miō Owari Saishou; family of Tokugawa. Province of Owari. Capital Nagoya. Annual revenue 619,500 *koku*.

1st flag—Tokugawa badge, in white, on field of black and white stripes alternating. 2nd flag—badge of six leaves radiating from a centre, in white, on blue field. 3rd flag—badge in the form of the Japanese numeral 8, in black, on white field, with two vertical red stripes at outside edge.

1 2 3

5. KISHIŪ—Dai-miō Ki-i Tsiunagon; family of Tokugawa. Province of Ki-i. Capital Wakayama. Annual revenue 555,000 *koku.*

1st flag—Tokugawa badge, in white, on blue field. 2nd flag—badge of six leaves radiating from a centre, in white, on black field. 3rd flag—Tokugawa badge, of white leaves within a black ring, on white field, bearing a black character signifying *Ki.*

1 2 3

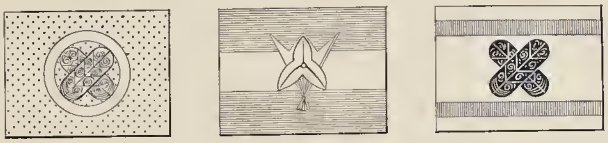
6. HIGO—Dai-miō Hosokawa Oekio no Tayou. Province of Higo. Capital Kumamoto. Annual revenue 540,000 *koku.*

1st flag—badge of eight small balls round a larger centre one, in black, on white field. 2nd flag—badge in the form of a single white *ume* flower, on black field. 3rd flag—the former badge, in red, between two narrow horizontal black stripes, on white field.

1 2 3

7. CHIKUZEN—Dai-miō Kuroda Saisio. Province of Chikuzen. Capital Fukuoka. Annual revenue 520,000 *koku.*

1st flag—badge of conventionalised wisteria, in white, on blue field. 2nd flag—similar badge, in white, on black field. 3rd flag—badge of plain disc on a broad horizontal band, in white, on black field.



1 2 3

8. GEISHIŪ—Dai-miō Asano Siosio. Province of Aki. Capital Hiroshima. Annual revenue 426,000 *koku.*

1st flag—badge of two feathers, placed saltirewise within a ring, in white, on greenish yellow field. 2nd flag—badge of a fan and a leaf of the *omodaka* plant, on a broad horizontal band, all in white, on blue field. 3rd flag—two feathers, in black, between two narrow horizontal stripes, in red, on white field.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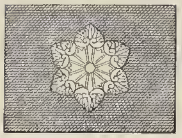
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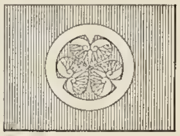
9. MITO—Dai-miō Mito Saishou; family of Tokugawa. Province of Hitachi. Capital Mito. Annual revenue 350,000 *koku.*

1st flag—Tokugawa badge, of white leaves within a black ring, on white field. 2nd flag—badge of six leaves radiating from a centre, in white, on brown field. 3rd flag—character, signifying *Mi,* placed across a horizontal band, in black, on yellow field.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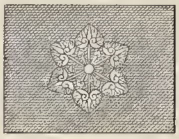
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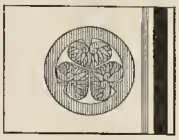
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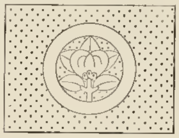
10. YESSHIŪ—Dai-miō Matsudaira Yechizen no Kami; family of Tokugawa. Province of Yechizen. Capital Fukiu. Annual revenue 320,000 *koku.*

1st flag—Tokugawa badge, in white, on red field. 2nd flag—badge of six large and six small leaves radiating from a centre, in white, on brown field. 3rd flag—Tokugawa badge, in red, on white field, with narrow red and black vertical stripes close to outside edge.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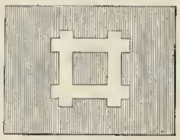
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11. HIKONÉ—Dai-miō Iye Kamon no Kami. Province of Oumi. Capital Hikoné. Annual revenue 350,000 *koku.*

1st flag—badge of fruit and leaves within a ring, in white, on yellow field. 2nd flag—badge in the form of a square frame with crossed corners, in white, on red field. 3rd flag—badge of fruit and leaves enclosed by circular line, in black, on white field, with two narrow vertical black stripes at outside edge.


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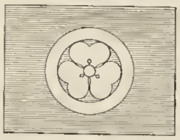
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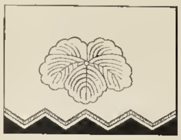
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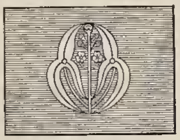
12. ISSHIŪ—Dai-miō Tōdō Idzumi no Kami; family of Tōdō. Province of Ise. Capital Tsu. Annual revenue 323,950 *koku.*

1st flag—badge of *kiri* leaves, in white, on black field. 2nd flag—badge of ternate leaf of the wood-sorrel within a ring, in white, on blue field. 3rd flag—badge of *kiri* leaves, outlined and veined, placed over a zig-zag band of black and red, on white field.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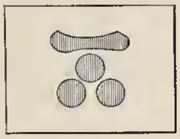
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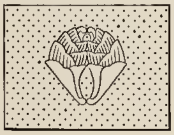
13. CHŌSHIŪ—Dai-miō Nagato no Sasio; family of Mōri. Province of Nagatō. Capital Hagi. Annual revenue 369,000 *koku.*

1st flag—badge of *omodaka* flowers and leaves, in white, on blue field. 2nd flag—badge of character, resembling Japanese numeral 1, over three balls, in white, on black field, with corner piece of white striped with black. 3rd flag—similar badge to that just described, in red, on white field.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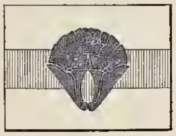

3

14. HIZEN—Dai-miō Nabeshima Hizen no Kami; family of Nabeshima. Province of Hizen. Capital Saga. Annual revenue 357,000 *koku.*

1st flag—badge, resembling two cornucopiæ and apparently some sort of bud or sprout, in white, on greenish yellow field. 2nd flag—same badge within a ring, in white, on blue field. 3rd flag—same badge, in dark grey, on a broad horizontal band of red, white field.

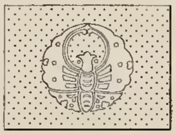

1


2


3

15. INSHIŪ—Dai-miō Matsudaira Inaba no Kami. Province of Inaba. Capital Tottori. Annual revenue 325,000 *koku.*

1st flag—Tokugawa badge, in blue, on white field. 2nd flag—badge of butterfly at rest within a ring, in white, on black field. 3rd flag—badge of butterfly at rest in the centre of a flower of five petals, in black, on white field, the lower part of which has eight black billets, laid horizontally, two and one.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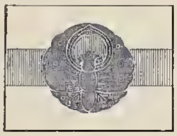

3

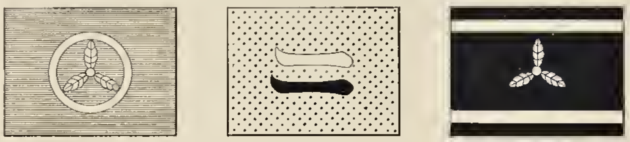
16. BIZEN—Dai-miō Ikéda Bizen no Kami. Province of Bizen. Capital Okayama. Annual revenue 315,200 *koku.*

1st flag—badge of butterfly, conventionalised and displayed, in white, on yellow field. 2nd flag—badge of two butterflies, flying, aspectant, in white, on black field. 3rd flag—badge similar to first flag, in dark grey, on a horizontal band of red, white field.

1 2 3

17. ASHIŪ—Dai-miō Matsudaïra Awa no Kami; family of Hachisuka. Province of Awa. Capital Tokushima. Annual revenue 257,900 *koku.*

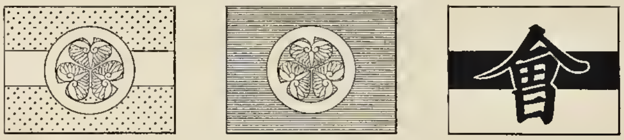
1st flag—Tokugawa badge, in white, on light grey field. 2nd flag—the *manji* badge, in black, within a white ring, on a broad horizontal band of white, black field. 3rd flag—the *manji* badge, in white, on brown field.



1 2 3

18. TOSHIŪ—Dai-miō Tosa Tsiunagon; family of Yamanouchi. Province of Tosa. Capital Kochi. Annual revenue 242,000 *koku.*

1st flag—badge of three *kashiwa* leaves within a ring, in white, on blue field. 2nd flag—badge of two horizontal strokes, resembling the Japanese numeral 2, in white and black, on yellow field. 3rd flag—badge of three *kashiwa* leaves between two narrow horizontal bands, in white, on black field.



1 2 3

19. AIDZU—Dai-miō Matsudaïra Wakasa no Kami; family of Tokugawa. Province of Mutsu. Capital Wakamatsu. Annual revenue 280,000 *koku.*

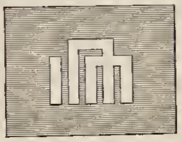
1st flag—Tokugawa badge, on broad horizontal band, in white, on yellow field. 2nd flag—Tokugawa badge, in white, on blue field. 3rd flag—character, signifying *Ai*, on a broad horizontal band, in black, white field.

1 2 3

20. CHIKUGO—Dai-miō Arima Nakatskasa no Tayou. Province of Chikugo. Capital Kurumé. Annual revenue 210,000 *koku.*

1st flag—badge of five flowers and five leaves radiating from a centre, in white, on blue field. 2nd flag—the *mitsu-tomoyé* badge, in red, on white field. 3rd flag—badge in the form of a perforated square (probably representing an ancient coin), on a broad horizontal band, in white, on black field.

1



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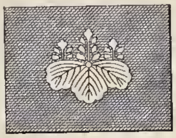
21. KUBOTA—Dai-miō Sataké Oekio no Tayou. Province of Déwa. Capital Kubota. Annual revenue 205,800 *koku.*

1st flag—badge of white fan bearing a black disc, on black field. 2nd flag—badge of a character in seal character, in white, on blue field. 3rd flag—badge of black fan bearing a white disc, between two horizontal bands, in black, on white field.

1

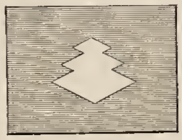


2

3

22. YONÉZAWA—Dai-miō Uyesugi Dangio no Daihits. Province of Déwa. Capital Yonézawa. Annual revenue 187,248 *koku.*

1st flag—badge of two small birds, flying, aspectant, within a ring in which also appear three triplets of bamboo leaves, in white, on blue field. 2nd flag—the *go-shichi no kiri*, in white, on brown field. 3rd flag—badge of six bamboo leaves, arranged in two triplets within a ring, on a broad horizontal band, in white, on black field.



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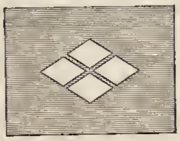
23. KOKURA—Dai-miō Ogasawara Oekio no Tayou. Province of Buzen. Capital Kokura. Annual revenue 150,000 *koku.*

1st flag—badge in the form of three overlapping lozenges of different sizes, in white, on blue field. 2nd flag—the *go-shichi no kiri*, in white, on black field. 3rd flag—badge of circular disc, of red, containing a character, in white, between double horizontal lines in black, on white field.

1



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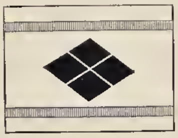
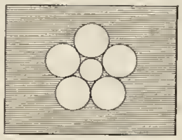


3

24. NAMBU—Dai-miō Nambu Mino no Kami. Province of Mutsu. Capital Morioka. Annual revenue 200,000 *koku.*

1st flag—badge of two cranes flying, aspectant, within a ring, in white, on black field. 2nd flag—badge of four lozenges, placed together lozengewise, in white, on blue field. 3rd flag—similar badge, in black, placed between two narrow horizontal stripes, in red, on white field.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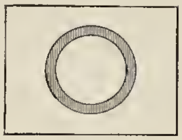
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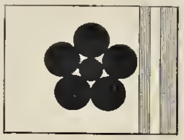
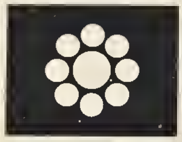

3

25. KUWANA—Dai-miō Matsudaïra Ittiu no Kami. Province of Ise. Capital Kuwana. Annual revenue 110,000 *koku*.

1st flag—badge of five larger discs arranged round a smaller central one, in white, on blue ground. 2nd flag—badge of a ring, in red, on white field. 3rd flag—badge of six discs, as above, in black, on white field, with two narrow vertical red stripes at outside edge.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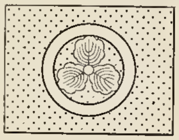
26. UWAJIMA—Dai-miō Daté Totomi no Kami. Province of Iyo. Capital Uwajima. Annual revenue 100,000 *koku*.

1st flag—badge of eight smaller discs arranged round a larger central disc, in white, on black field. 2nd flag—badge of ring enclosing three vertical bars, in white, on brown field. 3rd flag—the same badge as first flag, in black, on white field.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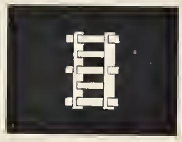
2


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27. NAGAOKA—Dai-miō Makino Bizen no Kami. Province of Yechigo. Capital Nagaoka. Annual revenue 74,000 *koku*.

1st flag—badge of three *kiri* leaves, radiating from a centre, within a ring, in white, on yellow field. 2nd flag—badge of a fence or gate, in white, on black field. 3rd flag—badge of three *kiri* leaves, radiating from a centre, in black, on white field, with broad and narrow vertical stripes at inside edge.


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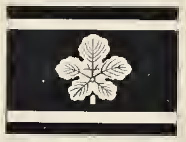
2


3

28. ŌMURA—Dai-miō Ōmura Tengo no Kami. Province of Hizen. Capital Ōmura. Annual revenue 27,970 *koku*.

1st flag—badge of five-lobed leaf, in white, on blue field. 2nd flag—badge of conventionalised flower, in outline, on white field. 3rd flag—badge of five-lobed leaf, between two narrow horizontal bands, in white, on black field.

The series of flags given in colours in the accompanying Plates is taken from a hand-painted *makimono* in our possession, entitled *Dai Nip-pon koku shu on Dai-mio sho in*—"The badges of the Dai-miōs, masters of the country of great Japan." The translations of the Japanese characters placed under the flags, and the other particulars given in the following list have been kindly furnished by Mr. Tadamasa Hayashi. The first word, printed in capital letters, is the translation of the characters underneath each flag.

SECTION NINTH.—PLATE I.

1. BISHIŪ—Prince Owari; of the Tokugawa family. Residence Nagoya. Province of Owari.
2. KISHIŪ—Prince Ki-i; of the Tokugawa family. Residence Wakayama. Province of Ki-i.
3. MITO—Prince Mito; of the Tokugawa family. Residence Mito. Province of Hitachi.
4. TAKAMATSU—Prince Takamatsu; of a branch of the Tokugawa family. Province of Sanuki.
5. YECHIZEN—Prince Yechizen; of the Tokugawa family. Residence Fukui. Province of Yechizen.
6. DÉWA—Prince Déwa; of the Matsudaira branch of the Tokugawa family. Residence Matsuyé. Province of Idzumo.
7. AIDZU—Prince Matsudaïra; of the Tokugawa family. Residence Wakamatsu. Province of Iwashiro.
8. HOSHINA—Prince Hoshina. Residence Tino. Province of Kadzusa.
9. KASHIŪ—Prince Maéda. Residence Kanazawa. Province of Kaga.
10. SASSHIŪ—Prince Shimadzu. Residence Kagoshima. Province of Satsuma.
11. SENDAÏ—Prince Daté. Residence Sendaï. Province of Rikuzen.
12. DATÊ—Prince Daté. Residence Uwajima. Province of Iyo.
13. KURODA—Prince Kuroda. Residence Fukuoka. Province of Chikuzen.
14. ASANO—Prince Asano. Residence Hiroshima. Province of Aki.
15. MÔRI—Prince Môri. Residence Hagi. Province of Nagato.
16. NABESHIMA—Prince Nabeshima. Residence Saga. Province of Hizen.
17. INSHIŪ—Prince Matsudaira. Residence Tottori. Province of Inaba.

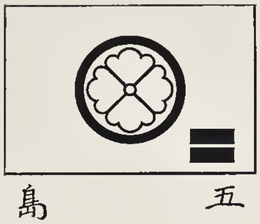
18. IKÉDA—Prince Ikéda. Residence Okayama. Province of Bizen.
19. HIKONÉ—Prince Iye. Residence Hikoné. Province of Oumi.
20. TŌDŌ—Prince Tōdō. Residence Tsu. Province of Ise.
21. ASHIŪ—Prince Hachisuka. Residence Tokushima. Province of Awa.
22. TOSA—Prince Yamanouchi. Residence Kochi. Province of Tosa.
23. ARIMA—Prince Arima. Residence Kurumé. Province of Chikugo.
24. SATAKÉ—Prince Satakè. Residence Kubota. Province of Déwa.

SECTION NINTH.—PLATE II.

25. NAMBU—Prince Nambu. Residence Morioka. Province of Mutsu.
26. UYESUGI—Prince Uyesugi. Residence Yonézawa. Province of Déwa.
27. KUWANA—Prince Matsudaïra. Residence Kuwana. Province of Ise.
28. BUSHIŪ—Prince Matsudaïra. Residence Kawagoé. Province of Musashi.
29. NAKATSU—Prince Okudaïra. Residence Nakatsu. Province of Buzen.
30. KAÏ—Prince Yanagisawa. Residence Kôriyama. Province of Yamato.
31. HAMADA—Prince Matsudaïra. Residence Hamada. Province of Iwami.
32. SAKAKIWARA—Prince Sakakiwara. Residence Takata. Province of Yechigo.
33. HONDA—Prince Honda. Residence Okazaki. Province of Mikawa.
34. KOKURA—Prince Ogasawara. Residence Kokura. Province of Buzen.
35. SAKAÏ—Prince Sakaï. Residence Himédzi. Province of Harima.
36. SOSHIU—Prince Okubo. Residence Odawara. Province of Sagami.
37. TACHIBANA—Prince Tachibana. Residence Yanagawa. Province of Chikugo.
38. SANADA—Prince Sanada. Residence Matsushiro. Province of Shinano.
39. TODA—Prince Toda. Residence Ōgaki. Province of Mino.
40. TAISHIŪ—Prince Sô. Residence Fuchu. Province of Tsushima.
41. MAKINO—Prince Makino. Residence Nagaoka. Province of Yechigo.
42. MIYATSU—Prince Matsudaïra. Residence Miyatsu. Province of Tango.
43. SHIMAWARA—Prince Matsudaïra. Residence Shimawara. Province of Hizen.
44. NAÏTO—Prince Naito. Residence Nobéoka. Province of Hiuga.
45. MATSURA—Prince Matsura. Residence Hirato. Province of Hizen.
46. AKIDZUKI—Prince Akidzuki. Residence Fukunabi. Province of Hiuga.

47. ŌMURA—Prince Ōmura. Residence Ōmura. Province of Hizen.

48. MATSUMAÉ—Prince Matsumaé. Residence Matsumaé. Province of Ojima. Island of Yesso.



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49. GOTŌ—Prince Gotō. Residence Gotō. Province of Hizen.

50. INABA—Prince Inaba. Residence Yodo. Province of Yamashiro.

HI-NO-MARU—"CIRCLE OF THE SUN."

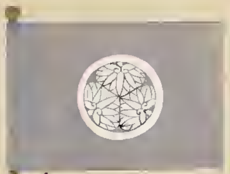
THE NATIONAL BADGE OF JAPAN.

Errata.

Page 18, paragraph 3, for Province of Mutsu, read Province of Rikuzen.
„ 22, „ 19, for Province of Mutsu, read Province of Iwashiro.


尾 1 州

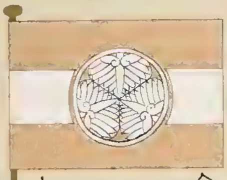

紀 2 州


水 3 戸

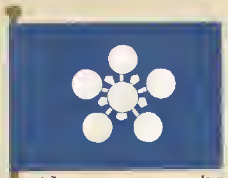

高 4 松

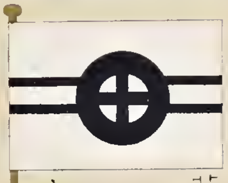

越 5 前


出 6 羽

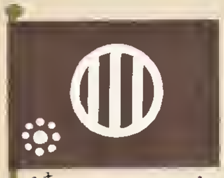

會 7 津


保 8 科


加 9 州


薩 10 州

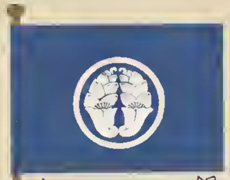

仙 11 臺


伊 12 達


黒 13 田


淺 14 野


毛 15 利


鍋 16 島


因 17 州


池 18 田


彦 19 根


藤 20 堂


阿 21 州


土 22 佐


有 23 馬


佐 24 竹

G. A. Audsley Dir. Sampson Low & Co. Publ. Lith. & print by W. Greve Berlin

G. A. Audsley, Lit.   Sampson Low & Co. Publ.   Lith. & print by W. Greve, Berlin

INDEX.

In the following INDEX the Roman numerals [I.-IX.] allude to the Sections of the Work; the ordinary figures [1, 2, etc.] are the page numbers; and the letters followed by small numerals [D. P. I. IX. etc.] read Description of Plate I. IX. etc.