Descriptive Catalogue

(REVISIED)

Of--

Gen. Horace Capron's Collection

Of Specimens of

Antique Japanese Works of Art

Temporarily Deposited in the

U. S. National Museum,

Smithsonian Institution.

Washington, D.C.:

1883.
INTRODUCTION.

In Japan, the love of Art has penetrated even to the lowest classes of the people. Their fancies, conceits, poetry, puns, legends and mythology are all expressed in characteristic forms of art, such as are enumerated in the collection herein described. Instead of ink and paper, or paint and canvas, the artists have selected as their mediums of expression, porcelain, lacquer-work, screens, embroidery, ivory and crystal.

This rare and original collection was made by Gen. Capron, during a long residence in Japan, which covered a period of the greatest interest in the history of that empire, embracing as it did, the closing scenes of a revolution which terminated in the abolition of the feudal system, thereby forcing the Daimios and princes of the empire to offer for sale vast treasures in the way of rare art productions of the days of Japan's greatest prosperity and unrivalled proficiency, specimens of which had been sacredly guarded for centuries. It was from such sources that this collection was taken.

The numerous legends herein recorded were gathered from the people during actual residence amongst them, and subsequently corrected and elaborated, reference for the purpose to Prof. W. E. Griffis's works, "The Mikado's Empire," (Harper's New York); "Corea, the Hermit Nation," (Scribner's New York); "Japanese Fairy
World," (J. H. Barhyte, Schenectady, N. Y.), and to Audesley and Bowes "The Keramic Art of Japan."

The greater portion of the lacquered-work of the collection was taken from the private stores of the Tycoons which were confiscated at the close of their reign by the Mikado's government. These pieces bear the armorial insignia of the princely families in which they had been treasured for centuries. Other specimens in this collection were derived from imperial sources as presents. The peculiar significance of the combinations of plants and birds in these pieces will be found in the notes appended to this catalogue.

All the articles embraced in this collection were secured before any attempts had been made to imitate these rare and unrivalled works of Old Japan, and the substitution of gamboge, tinfoil, and other combinations for pure gold used in the decorations of these antiques.

The time required to produce a first-class lacquered specimen was formerly from four to six years. The longer the time given to each coating the harder and more durable it becomes. From six to eight and even twenty coats of lacquer are necessary for the best work, applied at intervals of from four to six months; hence the worthlessness of the lacquer productions of the present period.

In their keramic products likewise, especially the Satsuma faience, time or labor under the old dynasties, were not considered, and during the existence of the Satsuma princes in full power, the pure specimens of their potter's work, now so rare, were made without regard to cost. These were never designed to be sold, but were made to serve as presents amongst the princes and rulers of the empire. No such ware is made at the present time wor-
thy the attention of foreign purchasers. The Satsuma faience in this collection was procured when the lords of Satsuma were wealthy and in the height of their power.

No. 1.

The cock on the drum is often chosen by the artist in cloisonne, lacquer, porcelain and bronze. It is a simbol of good government and a peaceful state of society. It was an ancient custom in China and Japan to station a drum on a stand in front of the magistrate’s office. Any one oppressed or maltreated could come, and, by beating the drum, call attention to his complaint, and receive re-dress. In time of misrule or public disturbance the drum would often sound, scaring away bird and beast; but when all was “peace under heaven,” the drum was neglected.

Years rolled by in peace and quietness; vines grew up and encircled the drum; rust corroded it, and a large piece fell from the side. The cock with his flock becoming familiar with its peaceful aspect, selected it as a fit abode for his harem, and the quiet repose of the mother with her little brood as they appear in peaceful possession of the great drum is the result. By such simple means are great events remembered, and ancient customs transmitted to ages.

ELABORATELY CARVED IVORIES.

No. 2.

Medicine chest.

No. 3.

An elaborately carved ivory cylinder, exhibiting a religious procession winding up a hill through bowers of trees and flowers.
5.

No. 4.

Cigar case.

No. 5.

FUKUROKU JIN.

Fukuroku Jin is one of the seven gods of happiness, and the patron of long life and prosperity. He is represented with a cheerful countenance, and long flowing beard, and is usually accompanied by a crane or stork, which is the symbol of longevity, and said to live ten thousand years.

Every one likes Fukuroku Jin, and wants to get his favor and live long. Children are amused by him. He is mostly seen at weddings, with his long white hair and pleasant smiles. (Jap. Fairy World, p. 78.)

No. 6.

AKECHI.

This figure, it is believed, is intended to represent Akechi, who assassinated Nobunaga at Kioto, in 1558–60. He was a stern, proud man. Not liking the familiar manner in which Nobunaga, in a merry mood, at a feast at his own castle, seized Akechi around the neck and made a drum of his head by drumming on it with a fan, he determined upon revenge. This he accomplished by surprising Nobunaga in his palace in Kioto. (The Mikado’s Empire, p. 231.)

No. 7.

KIYOMORI.

This tall figure of a warrior in a passion—in white ivory—is Kiyomori, who caused the death by assassination of Yoshitomo. In 1159, he conceived a plan for the
complete extermination of the Miametos which was centered in the children of Tokiwa, the concubine of Yoshitomo. (The Mikado's Empire, p. 121.)

Tokiwa is represented in an ivory group of a mother and her three little children fleeing for safety through the snow. For the interesting history of her escape from his wrath, and the eventual restoration of her family to power, see legend attached to that group of ivory, No. 24.

No. 8.

The ivory figure with goggle eyes and distorted countenance is one of the thunder gods. They are seen standing on either side of the main entrance to Buddhist temples. They are of colossal size, and the more hideous the better.

No. 9.

A beautiful carved representation of a brave man how killed a serpent which for a long time had infested his neighborhood.

No. 11

Represents a citizen of the third class in holiday dress.

No. 12

Represents a lady of the third class in holiday dress.

No. 13.

YORITOMO.

This elaborate carving in ivory represents one of Japan's greatest heroes. He was of the Minamoto family, and lived in the 12th century. Japanese history is filled with his heroic exploits. In his younger life he was a "Prince Hal," and in his after life he became a "Bluff King Harry," barring his polygamic tendencies. (Chap. XIV, The Mikado's Empire.)
No. 14.  
Kai Riu O.  
(The god with the black ball in one hand, white in the other.)  
This figure represents the god of the sea, who is in the act of raising a tempest in the sea, by rolling a black ball or smoothing it down by rolling the white ball. (Japanese Fairy World, p. 273.—"The Jewels of the Ebbing and the Flowing Tide.")

No. 15.  
Hideyoshi.  
Hideyoshi, born of a peasant family in 1536, was represented as a cunning, reckless boy, at one time a "betto" (groom). He grew up a man of war and a successful soldier. He first reduced the daimios to submission, and then sent his generals Konishi and Kato Kiyomasa to invade Corea, which he made tributary to Japan. Hideyoshi was one of Japan's ablest rulers. He died in 1598. See "Corea, the Hermit Nation."

No. 17.  
Kato Kiyomasa.  
This figure is supposed to represent Kato Kiyomasa, who commanded one wing of Hideyoshi's army in the Corean expedition in the 16th century. It was he that instigated the cutting off of the ears of the Coreans killed in battle. The ears of ten thousand Coreans killed in one battle, were cut off and preserved in salt, or sake, and carried back to Japan. In the city of Kioto stands, to this day, a barrow—Mimidzuka, or Ear Monument—under which are entombed the ears of the ten thousand Corean warriors. (The Mikado's Empire, p. 245.)
8.

No. 18

Represents an ancient warrior in full armor. Japanese armor is made of steel and lacquered paper laced with silk cords.

No. 19.

Lu Wen, the Japanese Rip Van Winkle.

This woodman, one day, shouldered his axe and started for the woods to procure his winter's supply of fuel, but was beguiled by a large fox a long distance up the mountain, when suddenly he came upon two beautiful ladies seated upon the ground playing checkers. Lu Wen stopped and wondered, but the ladies took no notice of him, continuing their game, not even asking him to play with them.

At last Lu Wen bethought himself of his home and family, and the necessity for his preparation of his winter's wood. Turning back, he went off down the mountain, but his cabin was gone! The venerable rocks were there, but a strange people surrounded them; the children mocked, the dogs barked at him; no one knew him and he knew no one. His long white beard swept the ground and his strange appearance excited wonder. At last he was met by a venerable lady, who, taking compassion upon him, informed him that away back in the history of her family there was a man lived in that neighborhood by the name of Lu Wen, but that was six generations back, and no one ever knew what became of him, so poor Lu Wen hobbled up the mountain side, and was never heard of after. (The Mikado's Empire, p. 503.)

No. 20.

Hotei, the Japanese Santa Claus.

Hotei is one of the seven patrons of happiness. He
9.

is as round as a pudding, and as fat as if rolled out of dough. He is a jolly vagabond, but a great friend of the children, who romp over him, standing upon his knees, and hanging around his shoulders, pulling his hair and his long ears. He always has something good for them, which he carries in a sack, which he partially opens that they may see what it contains, but suddenly closes it before they have fairly ascertained its contents. By-and-by, if the children are good, he opens it. (Japanese Fairy World, p. 83.)

No. 21.
Daikoku.

Another of the seven patrons is a short, chubby fellow, with eyes half sunk into his fat face, but winking with fun. He has a cap set on his head, a long sack over his shoulders, his throne is two straw bags of rice, and his badge a small hammer or mallet, with which he makes people rich when he shakes it at them. He has long-lopped ears.

No. 22.
Raiko and the Dragon.

Raiko was famous for his prowess in arms, and deified because of him having killed the great ghoul with three eyes, and the Doji, or giant-boy demon who ate up young girls. (Japanese Fairy World, p. 191.)

No. 23.

This exquisitely wrought ivory figure represents a Japanese fisherman, returning from the scene of his daily labor, bearing his little child upon his shoulders holding a fish. It is a beautiful illustration of a Japanese' love for his children.
To fully appreciate the delicacy of the carving in this, as in all other pieces in this collection, it should be examined under a magnifying glass.

No. 24.

This group represents

Tokiwa.

Tokiwa was a young peasant girl of superior beauty, whom Yoshitomo made his concubine, and who bore him three children. She fled to escape the minions of Taire, after the death of her lord in 1159, who was assassinated in a bath by three hired assassins at Utsumi, in Owari. Tokiwa's flight was in winter, and snow lay upon the ground. She knew neither where to go nor how to subsist; but clasping her babe to her bosom, her two little sons on her right, one holding his mother's hand, the other carrying his father's sword, she trudged on, nearly frozen and half starved. She was met in her flight by a Taira soldier, who pitying her and her children, gave her shelter and protection, supplying her and her children from his own meagre rations. Her husband's great enemy, Kiyomori, was anxious to overtake her, and, believing that her filial affection for her mother would cause her to yield herself up, had seized upon her. Tokiwa heard of her mother's durance at Kioti. Then came the struggle between maternal and filial love. To enter Kioto she feared would be the death of her children, but for the salvation of her mother, a sentiment so strong with the Japanese, she was influenced to take her course into the city, and to trust to her beauty and accomplishments to melt the heart of Kiyomori. Thus she saved the lives of her mother and children. The babe at the breast was the future Yoshit-
sune, a name which, at this period, awakens in the breast of a Japanese youth emotions that kindle his enthusiasm to emulate a character that was the mirror of chivalry, valor, and knightly conduct. He was the Chevalier Bayard of Japan. The oldest son who is represented in the group carrying his father's sword, became a noted warrior. (The Mikado's Empire, p. 124.)

No. 25.
This figure—a companion to No. 23—is another specimen of skill of the highest order in this art of carving in ivory, and should be examined under a high magnifying power.

No. 26.
A mail-clad warrior of the 16th century.

No. 27.
A Japanese water-carrier.

No. 28.
A street juggler with his boy acrobat.

No. 29.
Peasant girl and child.

No. 30.
The children's friend and adviser.

No. 31.
An exquisite carving, representing three field mice.

No 32.
One of the gods possessing power to control wild beasts.

No. 33.
Fukuroku Jin, mounted on a horse. (See legend attached to No. 5.)
No. 34.

**BENTEN, QUEEN OF THE WORLD UNDER THE SEA.**

(Legend.)

In the 6th century, there lived upon the coast of Tango a poor fisherman and his wife. Their only means of subsistence was the fish caught from the sea by their only son, Taro by name. One day in autumn Taro was out as usual in his boat; the sea was rough, and the waves high. He uttered a prayer to the sea-god Kai Riu O. Suddenly there appeared on the crest of the waves, a divine being, robed in white, riding upon a large tortoise; approaching the wearied fisherman he greeted him kindly, and invited the poor fisherman to follow him and he would make him a happy man. Taro, mounting the tortoise, sped away with marvelous celerity. The wonderful sights he witnessed in the realms below the sea it would take pages to describe—splendid palaces, richly-dressed ladies with retinues of pages, waiting to welcome him; music, feasts, flowers, songs, and dances; rich jewels and precious gems, dazzling to behold. Amidst this splendor he spent most happily, (what he supposed to be,) seven days, when he betook himself of his parents, whom he felt it was wrong to leave so long without their usual supply of food. He determined to return to them. The Queen allowed his request; he was escorted to the white marble gate of the palace, and mounting the same tortoise, soon reached the spot which he had left in his boat. The mountains and rocks were familiar to him, but no trace of his parent's hut was to be seen. All was changed. He made inquiries of an old gray-headed fisherman, who informed him that centuries before the persons he described had lived there, and had been buried long years
ago, pointing out the place of their interment. He thought their names could be read upon some of the very old tombstones, if the moss and lichens, which completely hid them, could be removed. Thither Taro hied, and, after a long search, found the tomb of his parents. A cold shiver ran through him; his teeth, one by one, dropped from his mouth; his limbs stiffened, and his face wrinkled. The weight of four centuries was upon him—he died.

The fishermen in various parts of Japan worship the memory of this good boy, Taro, who, even in the palace of the sea gods, forgot not his old parents. (The Mikado's Empire, p. 498.)

In those days, the jelly fish—which is now a simple lump of jelly as white and as helpless as a pudding—was a lordly fellow, who waited upon the Queen of the World under the Sea, and right proud he was of his office. He would get his back up and keep it up high when he wished. He was on good terms with the king's dragon which often allowed him to play with his scaly tail, and never hurt him in the least. But, alas! by betraying the Queen's confidence on a certain occasion he was condemned to lose his shell, and was afterwards to float helplessly and ashamed. Their children also were ever to be soft and defenceless. Banished from the Queen's province, the jelly-fish blushed in confusion, and squeezing himself out of his shell, he swam out of sight. (Japanese Fairy World, p. 141.)

No. 35.
Carpenter with his adze.

No. 36.
Old man and boy sheltered from the storm by a palm.
No. 37.
Daikoku.

(A small ivory figure with a dragon on his back.)

A long while ago, when the Japanese first became Buddhists, they continued to burn incense to Daikoku, because he was the Patron of Wealth. The Buddhist idols took exception to this, and determined to get rid of him. They sent a dragon to destroy him, but Daikoku clung fast to his money-bags, and only laughed at the dragon and all efforts to destroy him. At last he shook him off and sent him away howling.

The Dragon.

Chief among the ideal creatures of Japan is the dragon. It is seen carved upon the tombs, on the temples, dwellings, and shops. It appears upon the government documents, on their paper-money, stamped upon their coins, carved in bronze, in wood, in ivory, and glares upon you from their pictures.

There are many kinds of dragons, such as the violet, the green, the red, the white, the black, and the flying dragon. Some are scaly, some horned, all hideous—the more so the better. When the white dragon breathes the breath of his lungs goes into the earth and turns to gold. When the violet dargon spits, his spittle becomes balls of pure crystal. One delights to kill human beings. One causes floods and storms. The fire dragon is only seven feet long, but its body is all flame. (The Mikado’s Empire, p. 478.)

No. 38.

Finely wrought group representing the goat-tamer with his little boy.
In Case No. 87 will also be found a choice collection of small but rare specimens of carving in bronze. They are all antiques. They are numbered from 39 to 67, inclusive.

These exquisite specimens of the carver's art are called Netsuke. They are all drilled with two holes in the back, through which silken cords (holding pipe, tobacco pouch, and the smoker's outfit) are run; and the ivory button thrust through the girdle holds the smoker's kit easily. In every sense, these ivory toggles are fine illustrations of Japanese decorative art.

No. 68.
A case containing a collection of Japanese coins. These were secured only after several years of persevering labor. No attempts at preserving the coins of the country had been made, and those were found here and there amongst the old curio hunters, assisted by the obliging managers of the Oriental Bank, and Mitsui, the great Japanese banker. Some date from the 16th century, others from the 14th, and exhibit the early attempts of the Japanese to convert their bullion into convenient forms for circulation, and show their gradual advancement to the beautiful milled coinage of the present day.

Nos. 72 and 73
Are two albums, bearing the Tycoon's crest. They were taken from his private collection. They were originally intended for the preservation of autograph verses of their most renowned poets, of which some twenty or more specimens are inserted in the Japanese Hiragana.

The reverse pages have been utilized by the collector for many excellent photographs made by Japanese during 1874, the photographic art then having been only a
few years known there. They embrace various scenes, such as the most famous shrines, temples, and parks.

Case 86.
In the western division of this case will be found a variety of specimens of Japanese work in bronze and in lacquer, all of which are the productions of the most renowned artists of Old Japan, such as Goro Saburo, of Kioto.

No. 76
Is a delicately executed carving in bronze, representing an eagle upon a rock, surprised by a serpent crawling from under his perch. Nothing can excel this specimen, either in the workmanship or the expression with which the artist has inspired his work.

No. 77.
A beautifully enamelled holder for a Japanese pencil, or brush-pen.

No. 78.
An oval vase, carved in a most elaborate manner to represent a religious procession winding around an eminence. Pilgrimages to famous sacred mountains are considered very meritorious acts among the Japanese.

No. 79.
This piece is wrought out of the root of a shrub, and represents birds, treed by dogs. This is an artistic delineation of a peculiar tendency of the Japanese to study nature in all its forms, and to work into a significant shape every old stump or root, which in their imagination, resembles a living form of man or beast.

No. 80.
One of the Seven Patrons of Husbandry, mounted upon
a mythical animal resembling a reindeer. It is in gold bronze, and is a most spirited piece. He is supposed to be on an errand of mercy.

No. 81.
Bamboo cigar-holder.

No. 82.
A beautiful chow-chow box.
A chow-chow box is a convenient arrangement for serving up for a guest a meal of several courses. It is generally made of wood or papier mache, finely laid on lacquer. It is divided into sections (in this case four) held in place by a conveniently arranged handle. This serves not only to keep the contents warm, but to keep them from slopping over. One of these is placed before each guest as they are seated upon the matted floor and pretty Japanese maiden is always in attendance kneeling, ready to replenish the food when required. One of these sections may contain fish, another rice, another soup from the seaweed, and a fourth the vegetable daikon, or colossal silver radish, which comprises the principal menu of the Japanese.

No. 83.
A large scarf-box of pure gold-lacquer, from the Tycoon's collection.

No. 84.
Gold-lacquered tray.

No. 85.
A Gold-Lacquered Hibachi.
(The Hibachi, or Fire-Brazier.)

"The hibachi, or fire-brazier," says Professor Griffis, "is to the Japanese household what the hearth or fire-
place is in an occidental home: around it friends meet; the family gathers; parents consult; children play; the cat purs; and the little folks listen to fairy legends of household lore from nurse to grandma."

The hibachi is always found in a Japanese house in some form; often in bronze carved into fantastic shapes. It is an indispensable requisite, and constant one to light the pipe; for the Japanese of both sexes and of all ages and conditions smoke. Time is allowed for every laborer in the progress of his daily employment to "take a smoke."

The Japanese pipe which accompanies the hibachi is made with a tiny bowl. After long mechanical practice the nimble fingers, with automatic precision, roll up the small pellet of the gossamer-cut tobacco in size just to fit the bowl of his pipe. This he touches to the glowing coal in the ubiquitous hibachi, and after one, or at most, two very deliberate puffs, the pipe is emptied, and a fresh pellet prepared. A native will sit by the hour, mechanically rolling up these tobacco pills, oblivious, apparently, to all surroundings, and the exactness with which he forms his pellets to fit his pipe is wonderful. A shrewd judge once discovered the thief who had stolen his gold-mounted pipe by noticing a suspected person engaged in preparing his pellets to fill his pipe. He saw him draw from its pouch his golden pipe, and commence abstractedly to roll up the globules of tobacco, when on turning to the brazier, the mouth of the bowl downward, out rolled the pellet. It was made too small for the bowl of the pipe. Here then, there was conclusive evidence that the pipe was not his own. (The Mikado's Empire, p. 501.)
No. 86.
Robe chest, formerly belonging to the Tycoon; it bears his crest of the three mallow leaves within a circle. This is one of the finest representative pieces of the work of old Japanese artists extant.

No. 87.
A cabinet, in old gold lacquer, from the Tycoon's private collection.

Nos. 88 and 89.
Two gold-lacquered dispatch boxes, also from the Tycoon's private stores.

No. 90.
A pearl-inlaid scarf box.

No. 91.
The old Tycoon's helmet case, on which is emblazoned his crest.

No. 92.
A chow-chow case of less pretensions.

On the eastern section of Case No. 86 will be seen the following rare pieces:

Nos. 93 and 94.
Two hanging tablets, originally intended for holding slips of poetry, but now, through the agency of Tiffany & Co., converted into beautiful holdings for a thermometer and a weather glass. They are very old and of pure gold lacquer.

Nos. 95 and 96
Are two specimens of rare carving in wood. They are the production of an unknown age, but believed to be of the fifteenth century. These pieces, when discovered, were laid away in a family tracing far back its descent.
They were looked upon as "heir looms," but want tempted the owners to part with them. The frames to these pieces were so old as to fall off in the handling, and were newly framed since they came into the possession of the present owner.

No. 97.
Cloisonne Vase.
Is a splendid specimen of cloisonne work. There are few superiors.

No. 98.
Another cabinet from the Tycoon's private stores. It is one of the finest specimens of old gold lacquer. It has on it the Tycoon's crest of three leaves within a circle, said to have been derived from a cake ornamented with three mallow leaves, offered in hospitality to the founder of the Tokugawa family, in the 14th century.

No. 99.
One of the imperial presents. It is several feet in height. The base, or pedestal, is of pure old gold lacquer; nothing ever made of this character of work surpasses it. On the pedestal rests a richly wrought silver vase, of basket form, from which springs two branches of the Japanese plum tree (mume), converging to form an arch; on these branches are perched two nightingales wrought in silver.

This combination of the nightingale with the plum tree is the poet's combination. It is symbolical of friendship and esteem.

No. 100.
Another imperial present, equally exquisite in design and execution. The base is of pure gold lacquer. On
this pedestal rests a representation of a rock carved in bronze around which are twining branches of "Paulownia Imperialis"—the Imperial tree of Japan. Upon the top of this rock are perched, in graceful attitude, two of the mythical "Ho-ho," or according to Griffis, Howo. Both of these mythical birds are wrought from pure silver, and are of the highest order of Japanese art. These two pieces—Nos. 99 and 100—were selected by members of the Royal household from a collection of rare productions in the possession of the ancient princes of the empire—said to be two hundred years old.

The Japanese Idea of the Mythical Ho-Ho.

(The Ho-wo, or phœnix, as seen in piece No. 100; sometimes written by the English Ho-ho.)

The Ho-ho, as seen on the smaller silver (Imperial presents) is a fabulous bird of Chinese mythology, whose visits upon the earth are as rare as those of the angles. It is seen sculptured upon the tombs of the Shoguns of Japan, stamped upon their paper currency, and pictured in every way. It seems to be a combination of the pheasant and peacock. According to Professor Griffis, it is described by the Chinese as follows:

"The phœnix (Ho-wo, in Japan) is the essence of water. It was born in the Vermilion Cave. It roosts not but upon the most beautiful trees; it eats not but of seeds of the bamboo; it drinks not but of the sweetest springs; its body is adorned with the five colors; its song contains the five notes. As it walks it looks around; as it flies, the host of other birds follow it; virtue, obedience, justice, fidelity, and benevolence are symbolized in the decoration of its head, wings, body and breast. Its appearance
is waited with great eagerness, as annunciation of some great event or the appearance of some great leader."

The Ho-wo and the Paulownia Imperialis tree are often blended as imperial emblems on the Mikado robes, curtains, etc. This tree is an emblem of rectitude. Its leaves form the imperial crest. (The Mikado's Empire, p. 481.)

No. 101.
The Tycoon's sword rack in gold lacquer.

No. 102.
The Sword of the Tycoon.

No. 103.
A specimen of Japanese carving in wood representing a fishing junk, with crew, dog and nets.

In the long case resting against the north wall are the following pieces:

Nos. 104 and 105
Are two Japanese screens, decorated with paintings on silk, representing street scenes in the city of Tokio in the times of Shogunate, and also, Japanese annual celebrations, as for instance the Feast of Flags, the annual display of the Nobori; this last is explained in the following sketch:

Nobori.
(The Paper Fish.)

The fifth day of the fifth month—5th of May is celebrated in Japan as the Feast of Flags, and is the day on which is displayed the Nobori or paper fish. It is suspended from a tall bamboo pole over every house wherein a male child has been born during the preceding year. This fish is generally of paper, but sometimes among the wealthy, is made of silk, and graduated into size to suit
the purse—in some instances thirty to forty feet in length, generally from six to ten. They are formed and painted to represent the carp, which fish is selected because of its ability to swim swiftly against a rapid current and leap over water falls, thus symbolizing great energy of character, the ability to surmount great difficulties and eventually to achieve success. (Japanese Fairy World, p. 227.)

This fish being hollow and suspended by the mouth, the wind expands the body and it floats in the air with all the grace of movement of a fish in his native element.

Screens, Nos. 106 and 107.

On these screens, the paintings are on silk. They represent the three ruling classes in the Japanese Empire under the dual form of government. The robes of state and the details of every article of dress in each of the three ranks, the Mikado, the Tycoon, and the Daimios, even in the color and quality of the material, as well as to form was regulated by edict; so also was the style of dressing the hair. All were different down to the common coolie.

The double eyebrow, as seen upon the forehead of the Mikado, his wife, as that also of the Tycoon’s consort indicate their direct descent from the royal family. The Tycoons themselves, were not of Royal descent, but as commanders-in-chief of the armies has usurped the whole power of the throne for several centuries.

Of the Bronzes in this case

No. 108.

Is an incense burner in octagon shape.

No. 108½.

Another small incense burner.

No. 109.

An elaborately carved falcon, perched upon the branch
of a tree, which may be used as a bouquet holder, although it was not originally intended for that. This beautiful specimen of Japanese carving in bronze will bear inspection, but to appreciate more clearly the wonderful productions during past ages of this isolated and half-civilized people, it should be born in mind that all this exquisite carving in bronze and in ivory are the results of patient hand labor, unaided by any mechanical appliances whatever. It is not infrequent that the decoration of one of these pieces has required the work of a skilled artisan for years.

No. 110

Is a Japanese god upon a fish, representing the first introduction of letters to Japan. (Corea, the Hermit Nation, p. 20 and 51.)

No. 111

Is a Japanese god upon a reindeer in repose.

Nos. 112 and 113.

A pair of richly carved vases, 36 inches in height. They are the work of centuries back.

Nos. 114 and 115.

A pair of bronze vases of the famous Zogan style of workmanship; inlaid with gold and silver; 26 inches in height.

No. 116.

JIARIYA (Young Thunder.)

A poor, but brave and ambitious boy, expert swordsman, and ambitious to restore the shattered fortunes of his family, became chief of a band of robbers, who plundered many wealthy merchants, and in a short time, in this way, had accumulated much wealth. Jiariyh hearing of an old
man that lived in a mountainous region, started out to rob him; overtaken in a heavy storm, he took refuge in an humble house. Entering he found a very beautiful woman, who treated him with kindness. At midnight, when all was still, he unsheathed his sword, and going noiselessly to her room, was about to strike off her head; when, in a flash, her body changed into a very old man, who seized the heavy steel blade and broke it in pieces as though it was a stick. Jiariya was amazed but not frightened.

"I am Senso Dojin!" exclaimed the old man, "and have lived in these mountains many hundred years; but my body is a frog. I can easily put you to death, but I have another purpose."

Jiariya was undaunted, and asked to be received as his pupil. The old man said to him, "henceforth cease from robbing the poor. Take from the wicked rich, and those who acquire money dishonestly, and help the suffering." Thus speaking, the old man turned into a huge frog, and hopped away. From that time forth the oppressed poor people rejoiced as the avaricious and extortionate money-lenders lost their treasures, whilst they were protected.

Jiariya married a beautiful woman, and after a very eventful life, and in one of his greatest battles, he was successful in killing the great dragon coil. During the time he remained with the old man of the mountains he had learned how to govern the frog, which at his bidding, assumed great size, so that on its back he could stand up and cross rivers. He also learned how to cause storms; control the mountain spirits; and direct the elements at will; and throughout the country was known as "Young Thunder." He was made a Daimio of Idzu, and lived
for many years in the bosom of his family, engaged in the reading of books; teaching his children; cultivating flowers; and beautifying his yashiki by the introduction of rare and beautiful plants. (Japanese Fairy World, p. 126.)

No. 117.
Senso Dojin.
(Legend.)

When Jiariya, or Young Thunder, in his youth became chief of a band of robbers, he started out on an expedition to rob an old man. This old man was Senso Dojin who had lived in the mountains many hundred years; his true body, however, was that of a frog, but retained the form of a very old man. He determined to instruct Jiariya in the way of the mountain spirits, how to cause a storm of wind or rain, to make a deluge, and control the elements; also how to govern frogs—and at his bidding to assume a great size.

Senso Dojin then bade Jiariya depart and henceforth cease from robbing the poor, but to take from the rich, the wicked and dishonest. Thus speaking, the old man turned into a frog and hopped away.

No. 118.
Lacquered pedestal.

No. 119.
Japanese god upon a horse.

No. 120.
Same as 119.

No. 121.
One of the Seven Patrons of Happiness, Toshitoku upon a reindeer in repose.

No. 122.
A finely wrought vase, 12 inches in height.
27.

No. 123.
Japanese bull—used as a beast of burden.

No. 124.
Bronze vase, square form, 12 inches in height.

Nos. 125 and 126.
Pair cloisonne vases, 25 inches in height.

No. 127.
A Satsuma vase 26 inches in height. One of the finest specimens of an old Satsuma vase, both as to form and decoration to be found.

Nos. 128 and 129.
A pair of Satsuma vases of the 16th century, very unique in form and finish; 24 inches in height.

Nos. 130 and 131.
A pair of Satsuma vases, 27 inches in height. The form and decoration of this pair of vases are of the highest order. In Audesley and Bowes’ work on Japanese Keramics, plate 16, part 2d, and plate 22, part 6, will be seen engravings of this character of vase.

Nos. 132 and 133.
A pair of old Satsuma vases, 25 inches in height, of the elephant trunk pattern. This particular form of decoration was only in vogue during the 17th century, which indicates strictly the period of their manufacture. For an illustration of a pair exactly similar to these see plate 25, part 2, Audesley and Bowes’ work on Japanese Keramics.

Nos. 134 and 135.
A pair of Hizen vases, 48 inches in height. Decoration blue and gold under a glaze. These vases are of a peculiar construction, in two perfect cylinders, one within the other. The outer cylinder is open work, a pattern rarely seen and greatly admired by connoisseurs in this art.
28.

No. 136.
Incense burner, in Satsuma faience. Very old and rare.

No. 137.
Japanese coat of mail of the 16th century.

Nos. 138 and 139.
Lacquered pedestals.

Nos. 140 and 141.
Lacquered pedestals.

No. 142.

The Sun Goddess.

Fine old Satsuma vase.

The decorations upon this vase represent a great religious festival occurring in Japan on the first day of May. This festival commemorates the creation of their first parents. It is the annual festival of the Sun Goddess.

According to Japanese mythology, the world first floated in the cosmic mass like the yolk of an egg, out of which sprouted two essences—one of which was the first manifestation of the male, and called Izanagi, and the other the female, called Izanami.

The first offspring of Izanami was a female, and was named Amaterasu, the Sun Goddess, or the heaven-illuminating goddess. She shone beautifully, and lighted up the heaven and the earth. Her father, therefore, translated her from the earth to the heaven, and gave her the ethereal realm to rule over. At this time the earth was close to the heaven, and the goddess easily mounted the pillar on which the heaven rested, to her kingdom, as you see her depicted upon the vase.

No. 143.

Fine old Satsuma vase.
Fine old Satsuma vase.

The pictorial decoration upon this vase is supposed to represent the second era in the great drama of the creation where the great Kami-toko-tachi-nomikato after having given the Sun Goddess to rule over the heaven, now proceeds to separate the primordial substances into their five elements, viz.: wood, fire, metal, earth and water, and appoint the gods to rule over them.

The center figure in the group represents the great Kami-toko-tachi-nomikato. He is surrounded by the Kami of wood, Kami of fire, Kami of metal, Kami of earth and Kami of water assembled to commemorate the second great event in the creation of the world.

These three pieces—Nos. 142, 143 and 144 are extra, and not in Smithsonian Institution.

**PORCELAIN.**

**Satsuma Faience.**

The manufacture of Satsuma faience was commenced in the 16th century.

"The earliest reliable specimens of Satsuma pottery are of very rude manufacture, being of a dark colored clay, rudely modeled and very different from those beautiful works of a soft-tinted faience of a later period, decorated with flowers, birds, and other objects, a style more delicate and artistic than can be found throughout the entire range of keramic art outside the islands of Japan."

About the year 1597, after the Japanese had invaded Corea, Shimadzu Yoshihisa, Prince of Satsuma who accompanied that expedition, brought with him on his return to Japan, a number of Corean potters, skilled in
the fabrication of porcelain, and settled them in the neighborhood of Kagoshima, in the province of Satsuma. Speedily setting to work, they experimented on the various materials obtainable in that neighborhood, and after repeated trials succeeded in producing a hard faience which is now known by the name of Satsuma ware.

The descendents of these Corean potters have ever since—up to the year 1871—been under the authority and patronage of the many generations of the Satsuma Princes, whose immense wealth and influence were directed to the perfection of this work.

Shimadzu Yoshihisa had taken care to secure the best and most experienced workmen, which policy has been continuously followed by all his successors up to the time of the abolishment of the feudal system in 1871.

Since that period, deprived of the protection and support of the reigning princes of Satsuma, this work has gradually fallen away, until at the present time there is none manufactured worthy the attention of the foreign collectors. See report to the Asiatic Society, after a most careful inspection into the condition of the works in Japanese keramics.

The production of a fine crackle observable in the pure Satsuma, is due to the unequal contraction which takes place between the body and the glaze, which results in the minute network of fine cracks. "It can be said that in the entire range of keramic art there has been no surface produced more refined or more perfectly adapted to receive the colored decoration so famous in the Satsuma faience."

The specimens of the Satsuma faience which are sometimes met with, heavily decorated with religious or heraldic
designs, most probably received their finish in the Kioto school. The pure Satsuma is, in most cases, finished in floral designs in combination with birds, with occasional medallions in geometrical figures, emblematical of some sentiment.

The imitation Satsuma, manufactured at Awata in Hizen, and decorated in Tokio, is easily detected, the pure Satsuma being somewhat roughly potted, and generally of a hard and rather grayish-white body, whilst the faience of the Awata ware is most carefully manipulated, and is of a fine soft texture, of a warm cream or a pale yellow tint, covered with a thinner and more minute crackle glaze than that applied to the pure Satsuma. It is also more profusely decorated and heavily ornamented with storks, tortoises, dragons, and birds of various kinds in heavy imitation of gold, and enameled in gaudy tints. Samples of this class of work are illustrated in plates 38, 39, 40 and 42, of Audesly and Bowes' Keramic Art of Japan and are very fine specimens although not Satsuma.

The pure Satsuma is of a very light tint, ranging between grayish-white and vellum, or light cream color; the imitations are mostly in a buff color or light yellow. At a very early period a black ground was resorted to but not long followed. A few specimens of this are now in existence.

Arita

The ware known as Arita, Imari, Nagasaki, etc.; are all manufactured in the province of Hizen, and mostly exported from Nagasaki—but little or none is manufactured in that town. The great Hizen vases, such as were exhibited at the exposition at Vienna and at Paris (specimens may be seen in the vestibule at the Corcoran Art Gallery)
are made at Arita in the province of Hizen, and are known as Hizen manufacture. Their great fault is too much crowding in the decoration and great want of taste. This style still clings to this class of keramic art.

Of the fine specimens of blue under a glaze, so much admired by connoisseurs in the pure Hizen manufacture, there are two vases in this collection—Nos. 130-131.

Symbolical Combination.

(See "The Mikado's Empire, p. 581.")

The combination of trees, flowers and birds on the Japanese porcelains, screens, etc., are symbolical of some sentiment, as for instance, the pine tree and the stork, emblems of longevity. They are seen embroidered on silk robes, and presented to newly born infants.

The willow and the swallow, the bamboo and the sparrow, are indications of gentleness and are often seen on screens and fans.

The young moon and the cuckoo, the bird as seen flying across the crescent, has a poetic reference to a renowned archer, who shot a hideous beast having the head of a monkey and the claws of a tiger.

The Phœnix bird (Ho-wo or Ho-ho) with the Paulownia Imperialis as seen embroidered on the Mikado's robes, rugs, curtains, gilded screens, etc., is an emblem of rectitude. The leaves of this tree form the imperial crest.

The red maple leaves and the stag are often painted upon their screens with great effect. It signifies change, as, for instance, in the fall of the year the leaf changes to a beautiful crimson—sometimes to a brilliant maroon—and, when used upon their screens, and presented to another party, may indicate a change of feeling or sentiment.
A lover to send his once-loved a sprig of this autumn maple is equivalent to giving her the mitten.

The cherry blossom and pheasant are often combined in poetry and art decorations. The beautiful feathered bird and bloom of the Sakura tree, which is cultivated solely for its blossoms, the national flower of that beautiful land. The flowers are often as large as a rose, and the falling bloom whitens the ground.

Flowers, etc., 2.

The plum (Mume) tree, joined with the nightingale, is the poet's combination. It is always admired. This beautiful flowering tree is not infrequently seen in full bloom and not a leaf visible. It bursts into clouds of fragrance and beauty in February; sometimes it may be seen in full bloom with the ground, in early morning, covered with snow.

The combination of bamboo and the sparrow, or the willow with the sparrow, are emblems of happiness.

The plum tree in Japan blooms in February; the cherry tree in April; the lotus in July; Chrysanthemums in August, and long into winter.

The Jishin Uwo, or Earthquake.

The great fish upon whose back is supposed to rest the main portion of the Japanese Empire, is the largest of all their mythical creation. The head of the fish, it is believed, is under the most northern portion of the main island, and its tail somewhat near Tokio and Kioto, the two parts where the greatest effects of the earthquake is felt. A gentle quaver of the earth is produced when he simply bristles his spine. A severe shock indicates that the brute is on a rampage, like a wounded whale. When
the great sea dragon thrashes the ocean bottom in his wrath, the ground trembles, and rocks and houses tumble, and destruction follows. When he arches his back in his wrath, the ocean rolls, and the awful tidal wave engulfs the land, and cities and towns are swept away in interminable ruin.

Japan feels the gentle quaver when he breathes, frequently, Mr Grifflis says, about twice a month on an average. I have felt them twice in a day, and one hundred have occurred in one moon. The last great upheaval occurred in 1856, when it is claimed 50,000 people perished in Tokio alone. Serious shocks, however, have occurred since and are frequent.