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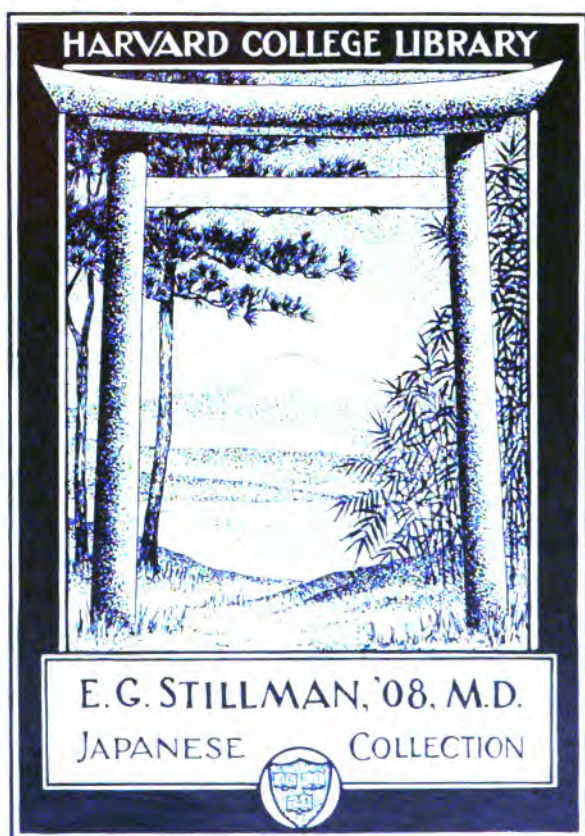
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LIVERPOOL ART CLUB,

Summer Exhibition, 1875.

— 494 —

DESCRIPTIVE CATALOGUE OF

ART WORKS IN

JAPANESE LACQUER

Forming the Third Division of the

Japanese Collection in the

possession of

JAMES L. BOWES, ESQ.

LIVERPOOL.

BY GEORGE ASHDOWN AUDSLEY,

ARCHITECT.



PRINTED FOR PRIVATE CIRCULATION

AT THE CHISWICK PRESS

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RUBEL
ASIATIC RESEARCH BUREAU
FOGG ART MUSEUM

Joshua Ballard Esq.,

with James L. Dawes' kind regards.
Bowie



LIVERPOOL ART CLUB,

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M DCCC LXXV.



THE ART OF JAPANESE LACQUER WORKING.



ALTHOUGH in the various ornamental arts, such as metal-working, ivory carving, pottery, and embroidery, some other Oriental nations approach within reasonable distance of the Japanese, so far as manipulative skill is concerned, none can be compared with them in Lacquer Working. The art is strictly a Japanese one, and is perfectly unique in its development at their hands.

When the art of Lacquering articles was first invented, or when the valuable properties of the natural juice, which forms the varnish, were first discovered,

it is impossible to say; no dates, so far as we are aware of, being given by the native chroniclers in connection with the subject.

The art is a very old one,—of that fact there can be no doubt. It is stated by the Japanese to have reached its highest development about three hundred years ago; although specimens of perfect Lacquer have been dated five or six centuries old, and highly prized on account of their great antiquity.

Amongst the Japanese, Lacquer has always been much esteemed; and articles covered or ornamented with it have been preferred to those of any other material, not excepting the precious metals. Fine and ancient pieces have been deemed worthy of being handed down from generation to generation as heir-looms, and have ranked, with precious sword-blades, as the most valued possessions of their owners.

In early times, when the first efforts of the Portuguese traders and missionaries linked Japan with Western Europe, the specimens of Lacquer work which reached home were selected to adorn royal Collections, and were esteemed as the choicest productions of the mysterious Eastern islanders. Many of these pieces are doubtless still in existence on the continent, but it is at this time quite impossible to identify them. I have had the opportunity of inspecting all the principal known Collections in Europe, and am familiar with their contents; but cannot say

that I ever observed sufficient distinction between the general style of one piece and another to guide me in fixing a very much earlier date for one or the other. Of course, I am confining my remarks to what is commonly known as "Old Lacquer," the late and modern works identify themselves.

The finest and highest finished Lacquer, I am strongly inclined to believe, was produced in Kioto about two hundred years ago, at the time when Japan was free from civil wars and other internal troubles, and when art, literature, and philosophy were fostered in the city of the Mikado. Natives to whom I have mentioned the subject have invariably agreed with me.

Comparatively little is known regarding the art of Lacquer Working in this country, and I feel but slight apology is due from me for availing myself of this very favourable opportunity, in prefacing a Catalogue of what is unquestionably the richest and most complete Collection of Japanese Lacquer in Europe, to briefly describe what I know of the subject, little and imperfect though my knowledge may be. Before proceeding, I feel that, in justice to myself and the owner of the present Collection, I should give some authority for the very bold statement I have just made, and I should have been very cautious before making it, had I not personally seen the chief Collections in Europe, and indeed catalogued their contents so far as articles of Lacquer are concerned.

The very finest Collection which ever was exhibited in the West was that at the Paris Exposition of 1867, but unfortunately it was speedily broken up and sold piece by piece to visitors from the four quarters of the globe. Many pieces, however, remained in Europe and have been re-collected at various times and in various places by our President, and now adorn his Collection. Of the well-known Collections in Holland it is quite unnecessary to speak further than to say that the most celebrated, the Japanese Museum at the Hague, only contains a few pieces, none of which are remarkable for size or execution. The Collection of Lacquer which belonged to Marie Antoinette, and now preserved in the Louvre, is of great interest, many of its specimens being of the oldest ware, but unfortunately not in very good preservation: it is, however, unimportant, numbering about eighty-eight pieces, all of which are small. Siebold's Collection of Japanese works of art and industry which was exhibited in Munich two years ago, comprised twenty-one objects of Lacquer work, some of which were both beautiful in quality and design, though small in size. The Japanese Court at the Vienna Exhibition certainly contained some truly superb pieces of the finest old work, amongst which were two cabinet-stands, one of which was valued by the Japanese at £938, and the other at £730. These and other fine specimens have been recalled to Japan

for the purpose of adorning a National Art Museum lately founded in the country. The finest Collection of Lacquer which has, up to the present time, been exhibited in England is that belonging to His Royal Highness the Duke of Edinburgh. It was obtained during his residence in Japan, and shown at South Kensington Museum on his return. It contains several fine and important pieces which are decorated with the crest of the Prince of Aki, and numerous lesser specimens of the greatest beauty and rarity. The two largest pieces are more important than the two Vienna Exhibition cabinet-stands I have above alluded to ; and resemble, in all main particulars, the cabinet-stand No. 1 in this Catalogue.

It is unnecessary to speak of the several smaller private Collections I know to exist ; enough has been said to satisfactorily prove that I was justified in stating that the present one is the richest and most complete in Europe. It is the richest both on account of the number and importance of its objects ; and the most complete on account of the great variety of the styles of treatment it illustrates. These facts will be obvious to all who will take sufficient interest in the art to go carefully through the Collection. The leading peculiarities of each object will be pointed out in the following catalogue.

I have now to say a few words on the materials used, and processes adopted in Lacquer Working.

The Lacquer or varnish in its natural state is the produce of the Urushi-no-ki or Varnish Tree of Japan¹ (*Rhus Vernix*).

The cultivation of this tree gives employment and support to numerous families throughout the country, its valuable product being in universal demand. The tree grows to the greatest perfection in strong dry soils, and reaches its maturity, or a state to yield its sap, in about six or seven years, at which time it has grown to the height of about twenty to twenty-five feet. The period of the year in which the trees are tapped is between June and September; the finest quality of sap being procured during June and July.

To tap the trees, semi-circular cuttings are made in the stem at different heights, generally about thirty inches apart. The incisions are about six inches long, and are fitted with covered gutters through which the varnish flows into the vessels placed for its reception. When the gathering is completed, about the beginning of September, the gutters are removed and the wounds in the trees exposed to the light

¹ "The Varnish Tree, is another of the noblest and most useful trees of this country. It affords a milky juice, which the Japanese make use of to varnish, and as we call it, to japan all their household-goods, dishes, and plates of wood, and this from the Emperor down to the peasant. For even at Court, and at the Imperial table, services of lacker'd ware are preferred to those of gold and silver."—KEMPFER.

and air, which speedily stop the flow of juice. By the end of October the wounds have completely healed.

When the sap first runs from the tree it is white in colour and about the consistency of cream, but turns a dark brown and indeed almost black on exposure to the light and air.

The varnish is poisonous, and the persons who collect it have to be very careful to prevent it coming in contact with the skin: before going to work, therefore, they smear their faces and hands with greasy matter to prevent the varnish poison penetrating.

At the Vienna Exhibition were shown samples of the several qualities of the varnish in its natural state, which, by the kind permission of the Commissioner of the Department, I had an opportunity of examining. I was desirous of securing samples for experiment and analysis, but, although promised them when the Exhibition closed, I unfortunately never received them. I am at present unable, therefore, to give more than very general particulars. The sap appeared, in all the natural specimens, in the form of a dark-coloured, viscid fluid, apparently having the combined properties of an oil and resinous gum. It appears to dry slowly but very thoroughly, and without the slightest tendency to stickiness or what, amongst varnish-makers, is known as "tack."

The natural varnish requires to be prepared with great care before it is fit for use; and the colouring materials have to be incorporated by a tedious process of grinding. The colours most commonly used are black, scarlet, dark-green, crimson-red, and brown. Black is more generally adopted for the groundwork of lacquered articles than any other colour; scarlet is used principally for the interior of boxes, and the grounds of trays and similar things.

Specimens of the prepared varnish, with the several colouring matters incorporated, were likewise exhibited at Vienna, but as they were preserved in sealed bottles, and as the pigments had in nearly all instances settled to the bottom, I could form no correct idea as regards the true consistency necessary for working.

The most beautiful of all the Lacquers used for grounds are those termed by us aventurine, from their likeness to Venetian aventurine glass: there are several kinds, some closely resembling the glass, and others of a more dispersed nature, with flakes more like coloured mother-of-pearl than metal.

In laying on the prepared varnish, five or six coats are applied, one after the other, each coat having been allowed to dry before the next is laid on. When a sufficient time has passed to secure the perfect drying of the whole, the surface is ground down and polished. The final coloured coatings are then laid

on and the surface highly finished ; the latter being a work requiring great patience and skill. In many instances, squares of gold and silver, pieces of pearl, ivory, coral, and such like are inlaid, as it were, into the Lacquer surface : this is done by fixing them with the first coat of lac, and then filling up to their thickness with many successive layers, and ultimately grinding the whole to an even surface.

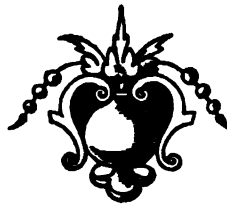
The process, so far described, is used in the preparation of smooth surfaces or grounds only : when the beautiful relief ornamentation is to be applied, a much more complicated and tedious manipulation has to be gone through.

All information I have been able to collect relative to the Art from natives and those who have visited Japan and had an opportunity of witnessing the process of manufacture, goes to prove that time can scarcely be calculated in the manipulation of the high-class ware. Many months and even years are required to produce a highly raised piece of Lacquer. Not only the immense time expended but also the great skill demanded in the manipulation of highly relieved lacquer have materially affected its value. Lacquer work is prized, in the first place, in proportion to its delicate and accurate finish, representing artistic and manipulative skill ; and in the second, in proportion to the degree of relief given to its ornamentation, representing time, care, and labour. Dr.

10 *Japanese Lacquer Working.*

J. Pompe van Meerdevoort, writing on the subject of Lacquer work, says:—"The art of making superb and extravagant ware has been nearly lost, as now no one will pay the price demanded for it. The fine old wares can only be got at the sales of family furniture, when Europeans purchase them at fabulous prices. I have seen hundreds of guilders paid for small articles of old Japan ware."¹

¹ Translated from "Five Years in Japan," 1857-1863, by J. L. C. Pompe van Meerdevoort, Doctor in the Netherlands Royal Navy, &c. &c.





DESCRIPTIVE CATALOGUE.





JAPANESE LACQUER WORK.

FIRST SECTION.

RAISED LACQUER.



IN this Section are included all works executed in relief Lacquer-work, pure and simple, applied to wood, ivory, shell, metal, or other grounds, lacquered or plain. Raised Lacquer has always been much prized by the Japanese, and prized in proportion to the degree of relief given to it. High relief, besides imparting greater beauty and effect to the work, is, in itself, indicative of great care and much labour. It is very rarely that high relief is found associated with inferior workman-

ship, although it is quite usual to find the very greatest care and skill displayed on works of comparatively low relief. All those who have visited Japan and had any opportunity of learning anything regarding the art of Lacquer working, agree that the processes employed in producing the fine raised ware are apparently simple in themselves but of the most tedious nature, and require the highest manual skill and accuracy of eye. All these facts, however, any one can gather from a personal study of an ordinary specimen: while a minute examination of the finest Lacquer work inclines one to question its having been produced by the human hand endowed with such powers as we are conversant with. But we have records and specimens of Western manual skill almost equivalent: I allude to the early Celtic illuminations, which are far beyond the powers of the present generation.

In the present Collection are specimens of every variety of Lacquer work known to exist, and in the section under immediate review, Raised Lacquer is exhaustively illustrated throughout its range, from the earliest known period of its manufacture up to the present day.



1.



CABINET-STAND, of the finest old black and gold lacquer. This truly superb specimen of the Japanese Lacquer-worker's art has evidently at one time adorned the residence of the Prince of Aki, being powdered over with his armorial bearings (two feathers crossed in a circle): and is one of three, similar in size and general treatment, which I know to exist in this country. The remaining two, also bearing the crest of the Prince of Aki, form the greatest ornaments of the Japanese Collection in the possession of His Royal Highness the Duke of Edinburgh. The piece under review is a remarkable illustration of the thoroughness of Japanese art-work, for it will be observed that all the exposed surfaces are equally richly decorated, and that all parts are fully mounted with metal. The general design is of the greatest simplicity, consisting of four horizontal shelves connected together by vertical partitions, forming two cabinets, and pierced end standards; the cabinets having backs and double doors in front. Shaped feet at the four corners, and a slight curve upwards imparted to the overhanging ends of the top shelf, complete this simply formed piece of furniture.

All elements of simplicity disappear, however, when one comes to examine its Lacquer decoration and

metal work; the eye is almost dazzled with the extreme richness of the gold ornamentation standing out in bold contrast with the polished black ground. The whole of the external surfaces are covered with a hexagonal line-work diaper in flat gold, upon which are represented *mume* trees in full blossom, growing upon mounds from which young fir trees, bamboos, and other plants are springing. All these, along with the crests of the Prince of Aki, are executed in raised gold of different tints, richly relieved by the imbedded squares of bright yellow metal (probably gold) which are almost universally used in fine raised Lacquer-work. The under sides of the shelves and insides of the cabinets are of clouded aventurine Lacquer. On the insides of the doors of the main cabinet are represented figures of the Japanese Gods *Yebis* and *Daikoku*; and on those of the lesser cabinet are depicted the chimerical *Kait-su* and *Shisbi*. The metal work throughout is of engraved bronze gilded and platinized, and most of the pieces bear the crest: it is executed in the most artistic and careful manner, fully sustaining the well-earned reputation of the Japanese metallurgists. The hinges and clasps of the doors are worthy of careful study, the latter being in the form of branches of *mume*, beautifully conceived and carried out. The edges of the feet and perforations in the end standards are also mounted with metal gilded. This is altogether a very splendid work

from every point of view. Length, 3 ft. 4 in. ; height, 2 ft. 7 in. ; width, 1 ft. 3½ in.

2.



DRUM BOX, of the finest old gold lacquer.

This is unquestionably the most perfect work of the kind I have ever met with, and it is difficult to imagine anything more refined in design or more accurate in execution. The box is an imitation of one of the flat drums used by the Japanese, which consists of a ring of wood, with parchment tightly stretched on both sides, and cemented and secured by metal nails to its rims. In this box the grain of the wood ring is beautifully shown, and the overlapping edges of the parchment skins and nails of silver are accurately represented. The upper surface or top of the lid is ornamented with two *ho-hos* in full flight and differently treated, and a centre medallion containing the three coiled forms (*mitsu-tomoi*) almost universally found on the drums of the Japanese. The rich gold surface of this lid is a proof of its high quality, and is so uniform and highly burnished as to resemble solid gold work. Round the centre medallion is a fringe of green and purple oxidized metal, and raised gold filagree. Inside the lid, a cock with hen and chickens


are beautifully depicted, in gold and silver lacquer, on an aventurine ground; this portion is quite as perfect as the exterior of the lid. The lower part of the box contains three small boxes, forming when together the mystical figure which occupies the central medallion on the outside of the lid. Nothing can surpass the perfection of the workmanship observable in the three boxes, for, although their form is most peculiar, any lid will fit any box with accuracy. The whole is made of wood, and is the production of manual skill. The interior boxes are of bright gold lacquer, ornamented with waves in delicate raised line work. This is a matchless specimen of the lacquer-worker's art. Diameter, $3\frac{1}{2}$ in.

3.




WRITING TABLE, of fine old aventurine lacquer, ornamented with a boldly drawn river scene, in highly raised work. The most noticeable feature in the design is a horse tied to a tree; this is really well represented, and its saddle is exquisitely ornamented with minute diapers, and a front of tortoiseshell bearing the *kiri* crest in gold. This is a very fine and interesting piece of the best period. Length, $23\frac{1}{2}$ in.; width, $13\frac{3}{4}$ in.

4.

EADING STAND, of rich aventurine lacquer, very beautifully decorated with detached masses of flowers and foliage. These masses are twenty-two in number, all different in design, and most beautifully executed. The whole is mounted with engraved silver. This interesting specimen is 25 in. high by 26½ in. long.

5.

WEETMEAT BOX, of fine old lacquer, in the form of a knotted scarf. This superb specimen is amongst the numbers of objects one has seen from Japan which cause one to pause, and marvel that they were produced by unaided manual skill. It is indeed impossible to imagine anything more difficult to produce by hand than the diapers which ornament the lid of this box, and one's wonder is much increased when the tools and materials used in lacquer working are inspected. The inside of the box contains a tray, decorated with a floral design. The exterior of the lower portion has a view extending all round it, comprising water, foliage,

rocks, and dwellings, all most beautifully wrought in raised gold and bronzed lacquer. In addition to the above, twelve circular medallions of *ho-hos* and chrysanthemum flowers are distributed over the lid and sides. Length, $8\frac{3}{4}$ in.

6.



NORIMON. This piece is a beautiful model of the Japanese conveyance, executed in fine aventurine lacquer, and engraved metal work. The groundwork is relieved with graceful scrollwork of gold in low relief, and the metal work is wrought with the greatest possible skill. It is difficult to discover a use for this beautiful article at all commensurate with its great beauty and laboured finish. If it is a toy, it must have been intended for a royal child. Length, 8 in.

7.



BOX, of fine old variegated lacquer. This is a highly interesting piece, on account of the peculiar treatment of the ground, which evidently imitates one of the favourite woods of Japan, but only so far as suited the artist's purpose in pro-

ducing an artistic ground-work for his more decided ornamentation. The latter consists of circular medallions, irregularly placed on top, sides, and ends of the box, formed of beautiful floral designs, in slightly raised gold, upon aventurine, bronzed, and powdered gold grounds. Mounted with silver. Length, $8\frac{1}{2}$ in.

8.



TRAY, of transparent lustrous crimson and brown lacquer, decorated with five oblong plaques of gold containing landscapes, birds, and foliage in low relief. The ground of this tray is very beautiful and uncommon. Length, 24 in.; width, 15 in.

9.



DESPATCH BOX, of fine old aventurine lacquer, beautifully ornamented with floral designs and heraldic devices. The lid is covered with a superb bouquet of flowers, rising from a basket, which is placed in a wheeled chariot. The sides of the lower portion have detached floral sprays. The interiors of both box and lid are studded with circular medallions and crests. Length, $16\frac{1}{2}$ in.

10.



HEXAGONAL JAR, of fine quality ; ornamented with flowing water, trees, flowers, insects, and birds. Height, 9 in.

11.



SWEETMEAT BOX, of fine old lacquer. This beautiful specimen is in the form of the outline of a Japanese boat, with sail set. The lid displays all the features and details of the craft, which appears heavily laden with treasure. Across the sail storks are flying, and tortoises are depicted rising from the waves to the vessel's side. In the peculiar language of the Japanese artist, all this is a prettily expressed wish of long life and worldly prosperity. This box has evidently been intended for a ceremonial present. Its execution is perfect. Length, 6½ in.

12.



BOX, of fine old aventurine lacquer, tastefully ornamented with floral designs, in slightly raised gold lacquer. This pretty specimen is from the Collection of the Paris Exposition of 1867. Length, 4½ in.

13.



EDICINE BOX, of old gold lacquer, of the most exquisite workmanship, ornamented with seven overlapping medallions, containing landscapes and delicate floral designs. From the Paris Exposition of 1867.

14.




FRUIT, in old lacquer, partly light crimson and partly powdered gold. Around it are several leaves executed in shaded gold.

15.




WRITING CASE, of fine old ware; with polished black ground, relieved with a fret diaper in dead black. On this ground are seven circular medallions, of flowers, foliage, birds, and tailed tortoises. The manner in which the circles are outlined and filled with the various devices is most ingenious, and merits careful study by the decorative artist. The interior of the case is ornamented with a flowing river, rocks, and flowers, exquisitely wrought in raised gold lacquer upon a rich aventurine ground. Length, $9\frac{1}{2}$ in.; width, $8\frac{1}{2}$ in.


16.

OX, of fine old ware, ornamented with a landscape and children playing. The inside contains a tray, enriched with a small river scene.


17.

TAND, in scarlet coral lacquer, beautifully wrought, and engraved in diapers and floral designs. Length, 17½ in. ; width, 11 in.


18.

OX, of old aventurine lacquer, decorated with fir and *mume* trees in raised gold lacquer, and with eight raised circular figures, most probably a crest of one of the Daimios of Japan. Length, 6½ in.


19.

MALL TRAY, of old ware; decorated in the inside with a landscape, in raised gold-work on a rich aventurine ground.


20.

 BOX, of black lacquer, panelled upon a ground of red canvas lac. The panels are covered with scroll-work, and the crest of the Prince of Satsuma, in slightly relieved gold lacquer. Length, $8\frac{1}{2}$ in.

21.

 EAF-SHAPED BOX of old ware, ornamented with large leaves and the figure of a monkey.

22.

 ARGE COVERED BASIN, of rich aventurine ground, bearing in the centre of the cover the *kiku*, or Imperial crest, boldly outlined with black on a disc of gold lacquer, six inches in diameter. The remaining surfaces of the cover and basin are decorated with chrysanthemum flowers and leaves in raised gold-work. Both sides of the chrysanthemum are shown, and it will be observed that the crest is derived from the underside of the flower. Imperial piece, of fine old ware. Diameter, 13 in.

23.



EDICINE BOX, of old lacquer, ornamented with bamboos and small firs in raised gold work. Length, $3\frac{1}{2}$ in.

24.



RAY, of old lacquer, richly ornamented, on an aventurine ground, with trees, rocks, waves, and the moon amidst clouds, in highly raised work. 13 in. square.

25.



ABINET, in scarlet coral lacquer, very richly and boldly wrought on all sides with birds and flowers. It contains six drawers, also faced with elaborate designs. This is a fine specimen of this school of lacquer working. Height, $18\frac{1}{2}$ in.; width, 15 in.


26.




ESPATCH BOX, of cylindrical shape, supported upon four legs, and furnished with silk ropes and tassels. This fine piece was originally exhibited in the Japanese Collection of

the Paris Exposition of 1867. It is of aventurine ground, decorated with sprigs of *mume*, forming a sort of diamond trellis. On the lid, and between the upper portions of the legs, there are crests of a Daimio, in raised gold lacquer. Height, 16 in. ; diameter, 15 in.

27.

UNCHEON BOX, of black lacquer, richly decorated with scrollwork foliage, executed in flat gold and aventurine lacs. The upper surface of the lid is shaped to represent folds of brocade, which are diapered in three designs. This piece bears the crests of a Daimio, and was exhibited at the Paris Exposition of 1867. Length, 10 $\frac{3}{4}$ in. ; height, 9 in. ; width, 8 $\frac{3}{4}$ in.

28.

EAPOT, of black lacquer, decorated with a bold hexagonal diaper, in two tints of gold lac. The crest of the Prince of Satake, which consists of an open fan containing an orb, is repeated seven times on this specimen. Height, 6 in.

29.



CIRCULAR MEDICINE BOX, of old lacquer, ornamented with animals and floral designs. The box contains a circular tray and seven small boxes for holding the medicines. Diameter, $4\frac{1}{2}$ in.


30.




LUNCHEON CASE, of the finest old aventurine and gold lacquer, consisting of nineteen distinct pieces, each of which is decorated in the most beautiful and artistic manner. The framework is ornamented on the top with a landscape and figure scene in raised gold and coloured lacquer, on an aventurine ground; and the ends are enriched with diaper work and powdered with the *Kiri* crest of the Emperor of Japan. The nest of boxes is decorated on the top with a *mume* tree, clouds, and moon, and on the sides with water upon which are floating *mume* and *kiku* flowers, and delicate diaper-work powdered with detached flowers and leaves. The sake bottle is tastefully decorated with the wisteria, and its saucer with detached diaper and flowers. The large tray has a composition of a fir tree and storks;

and the ten lesser trays are decorated with different floral devices. This beautiful piece has evidently been in the possession of Royalty, and probably is one of Osaka Palace pieces. Length, 11 in.; height, 10½ in.; width, 6 in.

31.

OOK TRAY, of aventurine lacquer, with framed ends and handle; decorated with fir tree, flowers, clouds, and storks in raised gold lacquer and applied leaf metal. The frame-work is relieved with light scroll-work and mounted with engraved silver. Length, 13½ in.; width, 9½ in.

32.

UNCHEON CASE, in the form of a Japanese pleasure-boat. The lower portion or boat proper is executed in black, aventurine, and scarlet lacquer decorated with waves, birds, and other ornaments in gold. In the body of the boat are four receptacles, three of which are covered by movable portions of the deck—over these are placed two nests of boxes in three divisions each, and covered with double lids, the upper ones being in the form of cabin roofs. The boxes are decorated on all

sides and top with fir trees and cranes in various positions, executed in raised gold on black ground. The beaded edges are of dark green lacquer and delicate gold scroll-work. The roofs are also of black lacquer, decorated by four boldly drawn representations of the mythical *hoho* executed in raised gold of different tints. The whole is in fine quality of old lacquer, and forms a highly interesting specimen of Japanese art. Length, 2 ft. 2 in.; height, 14 in.

33.



WRITING CASE, of crimson-stained wood, decorated externally with a branch of the *butan* in scarlet and gold lacquer. Internally, both lid and box are decorated in the most beautiful manner with raised gold lacquer upon an aventurine ground. The details are very delicate and refined. Old ware. $7\frac{1}{4}$ in. square.

34.



TABLE, of aventurine lacquer, ornamented with conventional flowers and scroll-work in raised gold. From the collection of the Paris Exposition of 1867. 13 in. square; 12 in. high.

35.



IPE STAND and Smoking Apparatus, of dark olive and gold lacquer, mounted with silver and bronze. The lacquer work is of the finest description. The two drawers are remarkable on account of their being decorated on all their sides; the only instances I remember having met with where decoration is extended entirely round the drawers. The general idea of this piece is that of a rustic enclosure containing two small thatched huts. Length, 10 in.; width, 7 in.; height, 11 in.

36.



TABLE, of polished wood, decorated with *mume* and fir-cones, in raised gold lacquer. Height, 13 in.; length, 13 in.; width, 12 in.

37.



KOTO, the most important musical instrument of the Japanese, decorated with floral and other devices, in raised gold lacquer. Length, 6 ft. 2 in.

38.



TOBACCO BOX, of ancient black lacquer, ornamented with rocks and animals, in richly raised gold work. Attached to the box is an elaborately carved bamboo pipe-case, containing a Japanese pipe.

39.



MEDICINE BOX, of ancient lacquer, decorated with a vase of flowers, standard, musical instrument, and inscriptions, in highly raised gold and silver lacquer. Length, 3 in.

40.



TRAY, lacquered with rich aventurine ground, powdered with the *kiri* crest repeated twelve times. This tray was evidently made for Imperial use. Length, $13\frac{1}{2}$ in.; breadth, $9\frac{1}{2}$ in.

41.



SMALL TABLE, such as refreshments are handed about upon. It is of black lacquer, and is decorated with a bouquet in gold, and with medallions containing tailed tortoisés. Length, $10\frac{3}{4}$ in. ; breadth, $9\frac{1}{2}$ in. ; height, $5\frac{1}{4}$ in.

42.



LUNCHEON CASE, of aventurine ground ; decorated with the crest of the late Shôgun, repeated forty-two times, and medallions containing the *kiku* crest of the Tenno. This fine old specimen appears, by its heraldic ornamentation, to have belonged to the Shôgun ; and probably formed one of the articles of the annual present made to him by the Tenno. Height, $14\frac{1}{2}$ in. ; width, 16 in. ; and depth, 10 in.

43.



SMALL TABLE, of rich aventurine lacquer ground, decorated with graceful floral sprays. Fine quality. Length, $14\frac{1}{2}$ in.

44.



WEETMEAT BOX, of old lacquer, entirely covered on the outside with a small hexagonal diaper, in four tints of lacquer, irregularly disposed. This is a work of great care and labour. In the centre of the lid is a large chrysanthemum flower, a modification of the Mikado's *kiku* crest. The two ring handles are in silver, their back plates being in the shape of rabbits. Length, 8 in.

45.




DOUBLE BOX, of old lacquer, and beautiful workmanship, elaborately ornamented with rocks, trees, and flowers, in raised gold-work. Length, 6 in.

46.




LUNCHEON CASE, of black lacquer, relieved with twenty-four heraldic devices, in three varieties, evidently those of some Daimio. Length, 7 in.


47.

 BOX, of black lacquer, decorated with a moonlight boating scene. Modern workmanship.


48.

 ARGE BOX, of black lacquered ground, decorated with *kiku* crests in gold and outline. The crest is repeated nineteen times. Length, 17 in.; width, 13½ in.

49.

 IRCULAR BOX, in red coral lac, ornamented with diapers and foliage, and inscribed with a character on the centre of the lid. Diameter, 6 in.

50.

 RITING CASE, ornamented both inside and outside with river scenes in richly raised work on aventurine grounds. The inlaid metal squares are largely used in this good old piece, and with very rich effect. 9½ by 8½ in.

51.



BOX, in red coral lac, decorated with a figure subject and foliage designs. Length, $10\frac{1}{2}$ in.; width, $6\frac{1}{2}$ in.

52. . . .



TRAY, of black lacquered ground, decorated with a stream, on the banks of which flowers are growing. Length, $12\frac{1}{2}$ in.; width, $8\frac{1}{2}$ in.

53.



CLONG BOX, decorated with a tea-gathering scene on the top, and a river scene round the sides. Old ware, of beautiful quality. Length, 4 in.

54.



STAND, of black and gold lacquer, decorated with detached masses of lozenge diaper, fretwork, and flying storks in various positions. Length, 17 in.; height, $9\frac{1}{2}$ in.

55.



RAY, of black lacquered ground, on which are accurate representations of five Japanese coins. Length, 13 in. ; breadth, 9 in.

56.



BOX of old aventurine lacquer, enriched with seventeen circular medallions, containing coats of arms and other devices in raised gold. Length, 3½ in.

57, 58, 59, AND 60.



ISHES, of circular form, with scalloped edges. These dishes are ornamented with pheasants, cocks and hens, and the beautiful ducks, water, rocks, bamboos, willows, and *mume* trees, in gold and coloured lacquer. Diameter, 12 in.

61.



RAY, of black ground, decorated with floral designs, and what appear to be crests of some Daimio. Length, 13 in. ; width, 9 in.

62.



REFOIL BOX, of very old lacquer, delicately and elaborately ornamented with floral designs.

63.



TABLE of fine old aventurine lacquer, of quaint form: decorated with birds and detached flowers in raised gold lacquer, and mounted with gilt metal throughout. The top is slightly raised from the rim, and covered with silk brocade of tasteful design and colouring. Length, 14½ in.; width, 13 in.; height, 11 in.

64.



BOX, of red coral lac, carved with flowers, foliage, and bird.

65.



BOX, of old aventurine lacquer, ornamented with detached portions of fret diaper, and three crests of the late Tycoon of Japan. Length, 2½ in.

66, 67, AND 68.



SAKE CUPS of lacquer of good quality, decorated with pheasants, flowers, fish, cocks, hens, waves, and waterfalls. These form a complete set of the celebrated ceremonial cups used at wedding feasts in Japan.

69.



DESPATCH BOX, of rich aventurine lacquer, decorated with a river scene, with fir-trees, bamboos, fruit-trees, storks, tailed tortoise, and circular medallions containing three water leaves. The latter are evidently crests, and appear to be a modification of the crest of the late Tycoon. Length, $9\frac{1}{2}$ in.

70.



TRAY, of black lacquer, decorated with accurate representations, in low relief, of the *oban*, *koban*, *ichibu*, and other Japanese coins of lesser values. Length, 30 in. ; width, 17 in.

71.



PERFUME BOX, decorated with small floral sprays.

72.




KETTLE, of black lacquer, decorated with an interrupted hexagonal diaper in two tints of gold, and the crest of the late Tycoon repeated four times. Finished inside with brown transparent clouded lacquer, speckled with gold flakes. Articles of a similar nature to the present one, not unfrequently met with in Japanese lacquer work, tend to prove the extreme durability of the material. It is understood that good lacquer will resist the effects of hot water, saké, and such like. A very large number of the domestic vessels in common use in the Japanese households are made of wood and other substances lacquered, and last for a long time without becoming much injured.

73.




WRITING CASE, of old lacquer decorated on the outside with a landscape and floral sprays in raised work on aventurine ground, and on the inside of the lid with a bird flying amidst clouds. Length, $8\frac{3}{4}$ in. ; width, $7\frac{3}{4}$ in.

74.

OX, in the form of the Japanese harp, or *koto*. The surface is worked to imitate the grain of the peculiar wood which is used in the construction of the instrument, and twisted wires are inlaid on the top to represent the filken strings. Finest old ware. Length, $8\frac{1}{2}$ in.

75.

OX OF RUSTIC WOODWORK, ornamented with a fish and a broken medallion, in richly raised lacquer. This is a unique and curious specimen of art, illustrating to a remarkable degree the love the Japanese have for quaint conceits. The wood is rusticated by being roughly carved, and the bent and old-looking nails are carefully inserted. It is industry misapplied—but after all it is only a fanciful whim of its artist and interesting on that account. Length, 16 in. ; width, $12\frac{1}{2}$ in.

76.



READING DESK, of black lacquer, very elaborately decorated with foliage, flowers, rockwork, waterfalls, storks, and tortoises. This is a good specimen of a comparatively recent manufacture; mounted with silver. Height, 24 in.; length, 18 $\frac{3}{4}$ in.

77.



BOX, of carved wood lacquered with black. The decoration consists of diapers and medallions of flowers and birds. Length, 9 $\frac{1}{2}$ in.

78.



BOX, of fine black and gold work, of double lozenge form; decorated on the outside of the lid with four crests of one of the Daimios of Japan, on a field of diaper, in raised gold. The inside of the lid has a design in which rocks, ferns, flowers, and hares are introduced. The body of the box is ornamented with detached floral sprays. Length, 8 in.

79.



SAKÉ CUP of scarlet lacquer, decorated on both sides with fir trees in raised gold work. This is a good old piece, doubtless one of a set of three cups used at some grand marriage ceremony in Japan. The fir trees are introduced as the emblems of long life. Diameter $5\frac{1}{2}$ in.

80.



BOX decorated on the lid with the figure of a poetess, in raised lacquer. The box is shaped on all sides to follow the outlines of the figure and its drapery. This piece is evidently of considerable age, and, from its subject, is most probably of Kioto manufacture. Length $5\frac{3}{4}$ in.

81.



BEST OF SWEETMEAT BOXES AND COVER of the highest quality of raised lacquer. The three boxes are covered with different diapers executed with faultless precision in two tints of gold and silver lacquer, and their lid, in

the form of a small tray, is decorated with a moonlight scene, the details of which are almost microscopic yet perfect in form and finish. The cover is however the most interesting portion, displaying to the greatest perfection the high artistic feeling and manipulative skill of the Japanese lacquer workers. The decoration is simply a vine spray disposed in a free and irregular manner on all the external faces of the cover, but highly remarkable on account of its graceful rendering and artistic colouring. Length $3\frac{1}{2}$ in.; height 3 in.

82.



SMALL CABINET of tortoise-shell decorated with delicate branches of *mume* and birds executed in slightly raised gold lacquer. The cabinet contains three drawers and is mounted with silver. Length $2\frac{5}{8}$ in.

83.



COMB of old gold lacquer ornamented with a bird and trap. Length 4 in.

84.



BLONG TRAY of fine black and gold lacquer. The rim is of rich speckled-work, and the interior portion is decorated with rocks, vegetation and water, upon which latter are depicted the beautiful drake and duck, the accepted emblems of conjugal affection. Length 7 in.

85.




TOILET BOXES in the form of a temple bell, in black and gold dusted and raised gold lacquer. Old ware. Height, 3 in.

86.




MIRROR CASE of aventurine lacquer decorated with fir and *mume* trees in raised gold and silver, and with the crest of the late Tycoon, repeated four times, in raised gold lacquer. From the Tycoon's palace at Osaka. Diameter, $5\frac{1}{4}$ in.


87.

WEETMEAT BOXES in the form of a fruit, executed in the finest quality of old gold lacquer. The fruit, resembling a pear in shape, is in pale tinted burnished gold, and has laid upon it three leaves, wrought in deep mat and burnished gold. The leaves are attached to the stalk by silver wires forming, along with the stalk, the handle of the upper portion or lid. Inside is a circular tray, supported on silver feet and decorated with an irregular powdering of *mume* flowers in burnished gold upon a mat ground. Height, $3\frac{1}{2}$ in.

88.

OX of old black and gold lacquer; decorated on the lid with a weeping willow and birds in raised work. Diameter, $2\frac{1}{4}$ in.

89.

OX formed from a natural egg, divided into halves, and connected together by an internal tray. The exterior of the box is decorated with rocks, waterfall, fir tree, and peacock and hen in

raised gold lacquer. The workmanship of this piece is neither very good nor indicative of age. Length, $3\frac{1}{2}$ in.

90.



MODEL OF A TORI or Japanese temple gate. This is an interesting specimen of native ingenuity, and a most beautiful piece of workmanship. The upper beam lifts off, disclosing a divided box, of which it forms the lid. It is difficult to imagine a use for such a peculiar and delicate article, but the probability is that it was used for holding small quantities of different perfumes or incense before a miniature or portable shrine. It is entirely of the finest quality of gold lacquer, with climbing sprays of the wisteria executed in raised work. From the palace of Osaka. Height, 5 in.; length, 6 in.


91.




SWEETMEAT BOX of modern gold and coloured lacquer of fine quality. The shape is peculiar, being an oval disturbed by three unequal indentations. The lid is decorated with water and what appear to be three jars covered with

cloths tied round their necks. The ornamentation of the cloth on the centre jar is very beautiful both in design and colouring. Inside the box is a tray of gold lacquer slightly relieved with foliage, &c., in raised work. From the London International Exhibition of 1874. Length, $5\frac{1}{2}$ in.


92.

EST OF TOILET BOXES of fine old lacquer, decorated with a ground of gold scrollwork, powdered with small medallions of various patterns, amongst which appears the Mikado's *kiku* crest. Height, $3\frac{1}{4}$ in.

93.

RAY of fine old aventurine lacquer, decorated with water plants executed in raised gold of different tints. Length, $7\frac{1}{4}$ in.

94.

OX of old black and gold speckled lacquer, decorated with moonlight scene and ferns. $2\frac{1}{2}$ in. square.

95.



SWEETMEAT BOX in the shape of a duck, executed in the highest quality of gold lacquer. The whole is beautifully modelled, and the feathers of the wings are carefully wrought in raised gold. This is a remarkable specimen of the finest period of the old ware. The interior is furnished with a tray, also of gold lacquer, decorated with the beautiful drake and duck. Length, $5\frac{1}{4}$ in.

96.



SAKÉ CUP of the finest vermilion lacquer elaborately decorated with mountain scenery in raised gold. This is a specimen of the finest cups used at the marriages in high life in Japan. Diameter, 5 in.

97.



NEST OF BOXES WITH COVER in black, gold, and variegated lacquer. The cover is of black, lined with gold to represent a cage. The interior consists of a nest of circular boxes, in the

upper one of which are placed three small fan-shaped boxes, decorated in the most delicate and tasteful manner in variously coloured lacquers. Old ware. Height, $3\frac{1}{4}$ in.

98.



CABINET BOOK CASE of fine black lacquer, decorated with sprays of *mume*, fir, and bamboo, emblematic of youth, happiness, and long life. Distributed at unequal intervals over the exterior are eight crests belonging to one of the Daimios of Japan. In the interior are two cases, for holding books, also very tastefully decorated. The metal work throughout is carefully engraved, and the lock plates have the Daimios' crest repeated three times. Length, 6 in. ; height, 6 in.


99.




READING STAND of rare old lacquer, elaborately and tastefully ornamented with raised gold work. This superb piece is a favourable specimen of the lavish expenditure of labour bestowed by the Japanese artists upon their choicest efforts. Of course such articles as the present could

only be made for princes, and even only in exceptional cases for them. There is not, throughout the entire stand, a surface left unenriched, the underfide of the fret-work desk being as elaborate as the front. The plainest portion is the upper surface of the base, although it is in itself very elaborately decorated with floral designs: but the great richness of the diaper ornamentation which covers the framework attracts the eye and renders any approach to a flat surface ineffective. Altogether, this is one of the choicest specimens in the Collection. Length, $26\frac{1}{2}$ in. ; height, $21\frac{1}{2}$ in.


100.

 BOX of the finest quality of black and gold lacquer, partly decorated with flat, and partly with raised work, in different tints of gold. The body of the box is ornamented with waves, boats, vegetation, distant mountains, and clouds, chiefly executed in flat painting of the greatest delicacy. The cover is decorated with a landscape round its edge, and a moonlight scene on the top, painted with the same delicacy as the box in flat work, with the sparing use of raised gold. $3\frac{3}{8}$ inches square.


101.

OX of the finest old aventurine lacquer, decorated with eleven chrysanthemum flowers in raised gold and bright metal. Along with this is shown the silk case in which it was preserved by its last possessor in Japan.

102.

COVERED JAR of black and gold speckled lacquer, decorated with detached flowers of various sizes in raised gold and leaf metal, and with fronds of fern most beautifully drawn in two tints of gold lacquer. The lid is ornamented with three butterflies, executed in leaf metal, raised gold lacquer, and emerald tinted pearl. This is a fine old piece, and originally formed part of a lady's toilet suite. Height, 3 inches.

103.

EST OF BOXES of black and gold speckled lacquer, decorated in the same manner as the above covered jar, and forming another portion of the toilet suite. Height, 3 inches.

104.



LRITING CASE covered on the exterior with yellow bark cleverly disposed so as to represent features of a landscape on the lid. In the foreground is a hill upon which are represented five deer and two large trees in raised lacquer. This case is a most interesting specimen of the taste shown by the Japanese artists for quaint conceits and rustic effects in conjunction with their most delicate manipulation. In the interior of the lid is a landscape in raised lacquer upon an aventurine ground. Length, 9 in. ; width, 8 in.

105.



LAIMIO'S SADDLE AND TRAPPINGS, of aventurine lacquer, decorated with cranes and hexagonal diaper-work in raised gold. A fac-simile of this saddle was presented by Her Majesty the Queen to the South Kensington Museum.

106 AND 107.



LAIMIO'S STIRRUPS, of aventurine lacquer, decorated with falcons and fir trees. These pieces are marked with the crest of the Prince of Kokura.

108.



ABINET of fine old black lacquer, decorated on all sides and top with shells and sea-weed, executed in richly raised gold work of different tints. The shells are carefully modelled in imitation of the natural objects. This is a good specimen of the genuine old lacquer work, and probably dates a century back. Length, 18 in.; height, 17½ in.; depth, 10 in.

109.



OZENGE-SHAPED TRAY of the finest black and gold lacquer. It contains, within a raised rim, a mountainous scene with waterfall and fir trees, executed in richly raised work.

Nothing can well exceed the perfection of works of this class; and the careful study of such a piece as the present conveys to the mind the impression that nothing save intense love and enjoyment in his work could induce the artist to develop its minutiae with such care and perfection.

A mark of the value set upon this truly beautiful piece, both by its maker and owner in Japan, is supplied by the case of silk and gold brocade, which is made to contain it. Length, 15½ in.

I I O.



ROBE STAND of aventurine lacquer, decorated with water plants. Height, 1 ft. 11 in.

I I I.



DESPATCH BOX of aventurine lacquer, decorated with detached masses of a bold diaper in two tints of gold and slightly raised. In the spaces between the masses of diaper are repetitions of a crest of the Prince of Kokura. The top of the lid is carved to represent the folds of a scarf. The silver bosses to which the silk cords are attached are also marked with the crest. Length, 7 in.; width, 6 in.

I I 2.



WORD STAND of the finest quality of black lacquer, beautifully decorated with a landscape with foliage and birds executed in the most delicate manner in raised and flat gold lacquer. Length 1 ft. 10½ in.

113.



WORD, superbly mounted with gilded bronze and sheathed with wood covered with aventurine and raised gold lacquer. The sheath and the metal mountings are embellished with the crest of one of the Daimios of Japan. Nothing can surpass the artistic treatment and disposition of the mountings of this remarkable piece, and the workmanship throughout is absolutely equal to the best displayed in modern gold jewellery. The handle is a fine specimen of the celebrated shark skin employed by the Japanese for the handles of their best weapons; and the cloth tags and loops are in colour and design perfectly harmonious with every other detail. This is the finest sword I have yet seen from Japan. Length, 2 ft. 11 in.


114.




WORD, beautifully mounted in platinized and gilded bronze, with sheath decorated with aventurine and raised gold lacquer. This fine weapon has evidently belonged to the same Daimio as the one previously described, being orna-

mented with the same crest on the sheath and all the mountings. All the colours introduced are very refined and harmonious, and the cloth loops are worthy of careful examination. In execution the metal work resembles the previous specimen. Length, 2 ft. 11 in.

115.

 DISH in the form of the Imperial *kiku* crest, constructed of nineteen fluted segments of ivory connected by raised ribs of gold lacquer and delicately ornamented with various diaper patterns in gold lines. The undersides of the segments are decorated with scroll-work in gold. The centre portion is filled with a storm subject, the waves, rocks, and the eagle buffeted by the wind, being executed in richly raised work. This is a fine specimen of old lacquered ivory. Diameter, 10 in.

116.

 TAND of aventurine lacquer for the above ivory dish, of comparatively modern manufacture.

117.



TRAY, of modern vermilion lacquer, decorated with sprays of wisteria and bird, in gold, green, and black lacquer. $6\frac{3}{4}$ in. square.

118.



LOWER VASE, formed from a portion of a hollow branch of a tree; slightly relieved with sprays and leaves, in gold and coloured raised lacquer. Height, $11\frac{1}{2}$ in.

119.



CABINET of ivory mounted with silver, and elaborately decorated with trees, birds, figures, and landscape in raised lacquer. The inside of the cabinet contains six drawers, each of which is cut out of a solid piece of ivory and tastefully ornamented with gold lacquer. The stand is of flat

aventurine and gold lac. This pretty piece was secured at Mr. Bohn's sale, and in the catalogue it is stated to have come "from the select collection of the unfortunate Mr. Richardson, who was murdered, September 14, 1862, in Japan by a Japanese noble and his suite." Height, $7\frac{3}{4}$ in.; width, $5\frac{1}{2}$ in.

I 20.



ABINET of rich aventurine lacquer, decorated with fruit trees in raised work. This pretty piece is very simple in form, consisting of a lower case containing three drawers, and an upper tray supported on pierced end framing. The decoration on front, ends, back, and upper surface of the tray is alike in style and equally rich in treatment. Height, 14 in.; length, 13 in.

. I 21.



BOX of black lacquer, ornamented with a *mume* tree, bird, and rock-work in raised lacquer. Length, 18 in.

122.



MIRROR CASE in black lacquer, decorated with fir trees and the crest of the Prince of Hicone in slightly raised gold lacquer. Diameter, $5\frac{1}{2}$ in.

123.



MIRROR CASE in black lacquer, decorated with conventional scroll-work in flat gold of two tints, and with the two crests of the Prince of Sendai in raised work. Diameter, $5\frac{1}{2}$ in.

124.



TEA JAR, of pewter, incrustated on the outside with a description of red coral lac. The name which came with this piece from Japan is *Zuikaki*.

125.



TABLE, of carved wood, lacquered with black. This is a superb specimen of this school of lac-working, and is decorated with great richness and beauty. Masses of diaper-work, bands and borders of foliage and *ho-hos*, and medallions containing various subjects, are the principal features of the ornamentation. Length, 44 in. ; width, 19 in. ; height, 11½ in.

126.



JAR, formed of portion of a large elephant's tusk, supported on a stand and furnished with quaint fret handles. This specimen is decorated with peacocks and other birds, rocks and foliage in highly raised lacquer. Height, 13 in. ; diameter of tusk, 5½ in.

127.



VAL TRAY, of fine tortoise-shell, decorated with bold diagonal bars of light and deep gold lacquer, and diaper work of gold lines. A peculiar treatment is observable in this specimen,

both the bars and diaper being unceremoniously broken to allow the clear markings of the shell to be seen. No one but a Japanese artist would have thought of doing this.

128.



CIRCULAR STANDS, of tortoise-shell, of fine quality, ornamented with sprays of flowers and foliage in raised gold lac. The stands are of black lacquer, relieved with gold line ornaments.

129.



TRAY, of tortoise-shell, ornamented with a falcon, perched on the branch of a fir-tree.

130.



SAKI CUP, of tortoise-shell, decorated with bamboos and birds, in gold lacquer.

131.



ISH, of porcelain, partly decorated with black lac panels, containing a fish and waterfall, landscapes, &c., in raised lacquer. Diameter,

16 in.





SECOND SECTION.

INLAID AND INCRUSTED LACQUER.



WORKS of Art in metal, ivory, wood, and lacquer are frequently decorated by the Japanese artists with coloured designs executed in the various richly tinted metals, coloured stones, tortoise-shell, mother-of-pearl, coral, and such like natural productions; and very beautiful effects are obtained by introducing the above materials either as flat inlays or incrustations in relief. The present collection contains numerous fine examples of all the known methods of inlaid and incrustated decoration as applied to Lacquer Work.

On old specimens of lacquer great taste and beautiful workmanship are found, in the arrangement of the coloured materials as well as in their delicate carving.

Specimens of old inlaid or incrusted lacquer, however, are much rarer than works of the raised or flat descriptions; and it appears that it was only in exceptional instances that the artists departed from what may be termed absolute lacquer, that is, lacquer in which nothing is employed save the prepared and coloured varnishes, with the usual imbedded cubes of yellow metal.

It is quite unnecessary to give here any descriptions of the various modes adopted in enriching lacquer work with applied ornamentation, as the peculiarities of each object in the catalogue of this section are pointed out as they present themselves. I may draw attention, however, to the specimens which best illustrate this branch of the Art:—The Cabinet, No. 132; Paper Box, No. 133; Writing Case, No. 134; Vase, No. 137; Box, No. 138; Writing Case, No. 140; Cabinet and Stand, No. 141; Flower Vases, Nos. 146 and 147; Fish, No. 148; Medicine Box, No. 149; and Box, No. 152.

132.



LARGE CABINET, of beautiful design and workmanship. It is ornamented on the ends and back with bands and outline scrollwork in gold upon a ground of dispersed aventurine.

Inlaid and Incrusted Lacquer. 67

The top is sunk in the form of a tray, and contains a spirited drawing of the *ho-ho* in delicate linework. The mass of elaborate work presented by the front almost defies description. It is divided into four leading compartments by a horizontal and two vertical divisions, framed into the body of the cabinet, each of the compartments being subdivided in a different manner, and filled with drawers. The upper left-hand compartment contains four large drawers, of brown, red, and gold dusted black lacquer, ornamented with birds, flowers, and a scene containing ships. The lower left compartment has three deep drawers of gold-dusted black and rich aventurine lac, with geometrical patterns of gold and purple pearl, a tent with trees in richly detailed gold work, and tailed tortoises in gold lac and applied metal. The upper right-hand compartment contains three deep drawers, the top one being decorated with storks in full flight amidst clouds, the middle one with irregularly shaped masses of ornament in different tinted metallic lacs, and the bottom drawer with a branch of the *mume*, in gold and silver on a crimson-red ground. The lower right compartment contains ten small drawers, three being closed in by a door of gold lac, ornamented with a cock and a hen on a drum. One drawer is fronted with an engraved plate of silver, crossed in the centre with a band of some black metal, and the remaining nine are ornamented in various ways on green, crimson-clouded,

gold-dusted, and drab oxidized lacquer grounds. The whole of the drawers, with the exception of the silver-plated one and the three behind the small door, are secured by pierced guards, which are fitted to the compartments and secured by locks. These, along with the rest of the cabinet, are mounted with silver. This unique specimen was sent by the Government of the late Tycoon to the Paris Exposition of 1867, and was one of the most interesting works shown in the Japanese Court. Height, 26 in. ; width, 25 in.

I 33.



DRAWER BOX, of black lacquer, decorated with raised flowers, trees, and birds, executed in various coloured materials. The stems are in some brown composition, the flowers are in mother-of-pearl and a red stone, the leaves are of green and light red stones and pearl, and the birds are modelled from all the above materials. The designs are boldly and effectively rendered. Length, 16 in. ; width, 11 $\frac{3}{4}$ in.

I 34.



WRITING CASE, of fine old lacquer, very highly ornamented, both outside and inside, with various scenes. On the exterior of the lid is a moonlight river scene, with elegant

Inlaid and Incrusted Lacquer. 69

masses of foliage growing on the banks. The moon is of inlaid silver, and is cleverly reproduced in its reflection in the water in powdered silver. The inside of the lid contains a most interesting composition, which shows the painstaking ingenuity of Japanese artists. It consists of distant mountains, trees, rocks, and waterfall. The latter is partly in lacquer and partly in crystal, behind which (on turning the lid once round) a fall of mercury trickles down, representing running water. Across the centre of the stream, at the bottom of the fall, is a water-wheel of ivory, behind a rock crystal disc; this wheel revolves as the stream of mercury dashes past. The box, and the trays it contains, are tastefully ornamented, the outside edges of the box presenting continuations of the river scene of the lid. Length, $9\frac{1}{4}$ in.; width, $8\frac{1}{4}$ in.

135.



BOX, of fine black lacquer, decorated externally with detached chrysanthemum flowers and the arms of the late Tycoon, executed in raised gold lac. The box is in two portions, and contains five small boxes of various shapes, and a block of wood. All these are of black lacquer, orna-

mented with small detached chrysanthemum flowers. One of the boxes has a lid recessed on its upper surface, and studded with ten circular pieces of mother-of-pearl, beautifully carved into star-flowers, each one being different in design. When removed, this lid has four feet, and forms a sort of table. The box itself contains ten square trays, filled with small oblong ivory tablets, which are inscribed with characters on one side, and ornamented with floral devices on the other. Each tray contains twelve of these ivory tablets. It is evident that the whole of the above are portions of a Japanese game ; but I am unable to trace its name, or the manner in which it is played. I have reason to believe that the present specimen of the lac-worker's skill came from the palace of the late Tycoon in Yedo, when the establishment was broken up. Length, $8\frac{1}{2}$ in. ; width, 7 in.

136.



WRITING CASE, of aventurine ground, beautifully decorated with highly raised ornamentation. The outside of the lid and sides of the case are covered with the representations of rocks, water, trees, berries, and clouds. The trees represented are the fir and *mume*, executed in gold

Inlaid and Incrusted Lacquer. 71

lac, richly inlaid with cubes of metal, and the berries are of red coral inlaid. The inside of the lid is also beautifully ornamented with chrysanthemums, bamboo fences, a flowing river, and a mass of clouds, from which a silver moon appears to be emerging. This fine specimen of old lacquer was one of the gems of the Japanese court in the Paris Exposition of 1867. 9½ in. by 9 in.

137.



ASE. This beautiful specimen is richly ornamented with birds, leaves, &c., in raised gold lac; and with the iris, chrysanthemum, and *mume* tree. The flowers are of purple and white mother-of-pearl, and the buds of red coral. Fine old ware. Height, 7 in.

138.



BOX, of incised laminated lacquer, of very fine quality. The centre of the lid, externally, is sunk as a panel, and ornamented with a tree, the stem of which is carved in wood and the leaves in a green stone. Above and behind the tree

is depicted a flying *ho-ho*, in raised gold and coloured lacquer. Underneath are placed clouds and small birds in bright gold lac. The incised and laminated lacquer is confined to the sides of the box and margin of the lid. The inside of the lid is ornamented with the gable of a house, in gold and coloured lacs, and a few distant touches, giving the idea of water, boats, and a sandy shore. This is an interesting specimen of an uncommon species of lacquer-working. Length, $8\frac{3}{4}$ in.

139.



MEDICINE BOX, of rustic wood, ornamented with raised gold and silver lacquer, and a panel of pearl containing an inscription. The button attached to the end of the cord is in itself another small medicine box, formed of engraved coral lac, very tastefully wrought. Between the two boxes is a rock crystal ball, drilled to receive the cords.

140.



WRITING CASE, of fine old black lacquer, beautifully decorated on the outside of the lid with single and double chrysanthemums and bamboo railings. The flowers are in high relief,

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and formed of engraved gold and silver, and the leaves are of raised gold lac. The bamboo railings are inlaid strips of green and purple pearl, lined and knotted with gold. On the leaves and other portions are numerous small studs of silver, representing dewdrops. On the inside of the lid are a few simple water-plants growing on the margin of a brook, and also an inscription, of six characters, in inlaid gold and silver. Length, $9\frac{1}{4}$ in.; width, $8\frac{1}{2}$ in.

141.



CABINET AND STAND, richly ornamented with inlaid plaques of painted porcelain. The top is decorated with a pheasant; and on the back is a representation of *Fuji-yama*, with water and ships. Of the ten drawers in front, seven are panelled with slabs of porcelain, painted with red (Hizen ware); two are ornamented with double plaques; and one is inlaid with nine small plaques irregularly disposed. The stand is likewise studded with porcelain medallions. Height, 46 in.; width, 27 in.

I 42.



INKSTAND, of lacquer work, in the form of a table-lake with fish. The lower portion is of black lacquer, ornamented with a bold fret diaper in white leaf metal, and studded with small flowers in gilt metal. Round the upper rim are rocks, carved in dark brown wood, and relieved by silver flowers growing upon them. These rocks enclose the lake, which is drawn with lines of silver and gold to represent water. In the centre of the lake is the ink-slab, covered with a fish, beautifully modelled and executed in black lacquer with bright gold scales. The water vessel, which invariably accompanies Japanese inkstands, is of silver, designed to represent sprays of water blown from the fish's mouth ; and in the midst of the spray is an oyster. This is an interesting piece of Japanese handicraft. Length, 14 in. ; width, 10½ in. ; height, 6 in.

143, 144.



PAIR OF TRAYS, with rich aventurine grounds ; ornamented with fish-scale diaper in flat gold. Each tray has three sunk medallions of tortoise-shell, containing birds and foliage

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in raised lacquer. The principal medallion of the smaller tray has a beautiful rendering of the *ho-ho*, flying above the *Paulownia imperialis*. These pieces were at the Paris Exposition.

145.



SMALL CABINET of ivory, tastefully decorated with landscapes in raised gold lacquer, and applied figures in gold or gilded bronze.

146, 147.



DAIR OF IVORY TUSK FLOWER VASES, beautifully decorated with *mume*, bamboo, flowers and birds, in the finest raised gold lacquer, and in pearl, coral, and tortoise-shell, carefully carved and incrusted. The bases are of the finest black and gold lacquer, decorated with flowers and insects. Height, 12 in.

148.



ISH, forming a button or holder for a Japanese smoking apparatus, executed in lacquer and other materials. This is one of the remarkable specimens of ingenuity for which the Japanese artists are so celebrated.

There is a peculiar custom followed at certain ceremonial banquets in Japan, namely, that of introducing live fish at the table, and cutting them up and eating them while in a quivering state. A description was given me by a Japanese gentleman of the custom, and it is briefly as follows :—There are certain fish caught in an inland lake, situated amongst the mountains, which are highly esteemed by the native epicures, and these fish are conveyed to the cities at great distances in vessels filled with water, so that they may appear at table alive. The fish are placed in porcelain or lacquer cisterns, and are in view of the guests during the banquet. When the time comes to eat the fish, one is removed from the cistern, and a piece of moist paper is laid over its eyes, on the application of which the fish lies perfectly still. A sharp knife is then taken, and with two cuts, about one half of one side of the fish is removed and immediately handed to the principal guest, who proceeds to eat the delicate

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morfel with certain fauces, while the paper is taken off, and the fish, still alive, is replaced in the water.

The model under review clearly is intended to represent the fish at this stage, for it is shown with portion of one side removed. Both in modelling and execution, this is altogether a very remarkable specimen of Japanese art. The skin is imitated by a minute mosaic work, apparently composed of some description of fish spines imbedded in lacquer; the teeth appear to be those of the natural fish; and the fins, tail, and such like, are in gold lacquer. The most ingenious application of a coloured material is that of mother-of-pearl, which is introduced with marvellous skill to represent the cut portion of the fish. The underfide of the button is in black and coral lacquer, and is mounted with silver and ivory where the cords pass through. Finest old ware. Length, $6\frac{1}{4}$ in.

149.



MEDICINE BOX of the finest old gold and raised lacquer, ornamented on both sides with figures, exquisitely wrought in differently tinted gold and coloured lacquers. The mask of one figure, and the exposed arm and faces of the other two, are carved in ivory in the most accurate

manner. The box opens up into five divisions, all of which are jointed with the greatest nicety. Length, $3\frac{3}{8}$ inches.

150.




SWEETMEAT BOXES AND COVER of fine old black and gold dusted lacquer, decorated with waves, executed in flat powdered gold of different tints, and with chrysanthemum flowers and leaves in raised gold lacquer. Over the whole of the decorated surfaces are raised studs of silver, intended to represent glistening drops of water. Length, $3\frac{1}{4}$ in.

151.




COVERED JAR in the shape of a Japanese drum. The body is covered with a species of graining, in three tints of metallic powdered lacquer, representing the natural wood used in the manufacture of drums. The upper and lower rims have bands of raised gold lacquer, studded with silver nails, representing the turned-over edges of the skins of vellum and the nails which secure them. The lid is of ivory, ornamented with a dragon in slightly raised gold lacquer. Diameter, 3 in.


152.

 BOX of fine old gold lacquer, constructed with drawer and trays. The lid is beautifully decorated with a moonlight landscape in raised and flat lacquer. In the centre of the composition are two figures in damascened bronze and gold, illustrating a favourite Japanese story. The moon is of polished silver, across which a grass-like plant is thrown, in the manner frequently adopted by the artists of Japan. The lower portion of the box is of mat gold lacquer, simply relieved by two fret bands in raised gold. Length, 9 in.; width, 7 in.


153.

 GOURD-SHAPED BOX, of diapered coral lacquer, decorated with branches of the gourd vine with their fruit, leaves, and tendrils in relief. The branches and leaves are carved in wood, and lacquered their natural colours, and the young gourds are executed in jade or some very hard stone of a similar nature. Length, 15 in.; width, 9½ in.


154.

AN STAND, of black speckled lacquer, ornamented with bamboo leaves in raised gold lac, and birds executed in tinted tortoise-shell, raised lacquer, and applied leaf metal. This stand is used for holding and displaying ceremonial fans. Length, 3 ft. 3 in.

155.

ABINET of ordinary black lacquer, inlaid with mother-of-pearl. Modern work, showing an indication of copyism from European designs.

156, 157.

AIR OF HIZEN PORCELAIN VASES, decorated with lacquer work in imitation of cloisonné enamel. The various coloured lacquers are separated by metallic ribbons, as in the real cloisonné. Height, 15 in.



THIRD SECTION.

FLAT LACQUER.



SPECIMENS of fine old flat lacquer are very seldom met with, although large quantities of modern ware are made both for native use and exportation. In the best periods of the Art, flat lacquer, except in some rare instances, was not held in high estimation; it was, in short, not the lacquer of the wealthy, and the skill of the artist could not readily be displayed on it. Fine and valuable pieces do exist, however, showing, even in the comparatively ineffective treatment of the material, most refined and skilful manipulation. One of these pieces is shown in the present collection, the Luncheon Case, No. 172. The Nest of Sweetmeat Boxes and Holder, No. 166; Cabinet Sword Stand, No. 158; Box, No. 173; and the Letter Box, No.

175, are all good specimens of the finest quality of flat lacquer. Several pieces of variegated flat lacquer are also included, the most interesting being the Writing-Case, No. 178, and the Box, No. 162.

Articles of Porcelain and Faïence are very commonly decorated with flat lacquer, good groups of which are here catalogued.

158.



CABINET SWORD STAND, in deep crimson clouded lacquer, decorated with elegant and refined devices, on the drawer fronts, in gold outline. On the top is a large *kiku* crest, and on one of the drawers the crest is repeated five times. The back, sides, and top are powdered with designs of hares and flowers. Crimson clouded lacquer is amongst the few varieties which are seldom met with ; it differs from the common red opaque lac, being much deeper and richer in tint, and of a transparent nature. Height, 20 in. ; breadth, 20 in.

159, 160.



TABLE AND WRITING CASE, of drab oxidized lacquer, decorated with branches of the *mume*, sketched in the most artistic manner in imitation of Indian ink drawing. This

peculiar lacquer is rarely met with. Length of table, 21½ in.; length of case, 8¼ in.

161.



DESPATCH BOX, of black lacquer, ornamented with six large crests of the late Tycoon, executed in flat gold. Length, 18½ in.

162.



CINQUEFOIL BOX, of variegated lacquer. The exterior is of black, speckled with gold flakes, and crossed in all directions with yellow streaks, with splashes of red at intervals. This is a very uncommon style of decoration, and is quaint but restless in effect. In the centre of the lid is a plaited ring, of crimson clouded lac, with an aventurine stud. The whole stands upon five straight legs. Diameter, 8 in.; height, 4½ in.

163, 164.



STANDS, with pierced movable tops. These curious pieces are lacquered in imitation of a dark green fossil marble. Their use is uncertain. Height, 6½ in.

165.



BOX, of black lacquer, ornamented with flowing scrollwork of flat gold, and with the *kiri* crest of the Mikado in the centre of the lid.

166.




NEST OF SWEETMEAT BOXES AND HOLDER. The boxes are of scarlet lacquer, ornamented with flowers and scrollwork in flat gold. This decoration closely resembles the celebrated *Ye-raku* porcelain, made in Kioto. On the lid is a panel of silver lacquer, with a gold inscription which states that it was made about fifty years ago; the holder is of plain gold lacquer. Height, $9\frac{3}{4}$ in. ; diameter, 6 in.

167.




BASIN AND COVER, of fine black and scarlet lacquer, decorated with the crest of the late Tycoon of Japan, executed in flat gold. Diameter, $4\frac{3}{4}$ in.


168, 169 AND 170.

ET OF THREE SAUCERS of fine black lacquer, decorated with crest of the late Tycoon, in mat gold. These formed part of the set to which the previously described covered basin belonged. From the Palace of Osaka. Diameter, 7 inches.

171.


VORY BOX, decorated with *fusi-yama*, figures, and fir trees upon the lid, and water with floating leaves round the sides. The details are executed in light ivory and flat gold lacquer upon a deep yellow stained ivory ground.

172.


UNCHEON CASE of the finest quality of flat, black, and gold lacquer. Nothing can surpass the delicacy of the drawing and shading of the floral and conventional ornamentation of this beautiful piece; and the various tints imparted

to the gold produce the richness of works in colour. The case consists of ten pieces—a framework decorated on top and edges; a saké vessel decorated on top and sides; a food case in four divisions, richly decorated to match the previous vessel, and seven trays each of which is ornamented with a different floral design. The shapes of all the articles are octagonal. Width, 12 in.; height, 10 in.

173, 174.

OX AND STAND of old flat black and gold lacquer. The lid and sides of the box are covered with landscapes, delicately drawn; and the stand is decorated with a floral device on its top, and conventional scrollwork round its edges.

175.

ETTER BOX of fine black lacquer quaintly decorated with detached masses of bold diaper work in rich quiet tints; and with fronds of fern beautifully executed in gold. This box is a good specimen of Japanese decorative art, showing the taste of the native artists for irregularity in disposition, and unsymmetrical division in ornamentation. Length, $9\frac{1}{2}$ in.

176.




INFANT'S BATH of old vermilion lacquer, decorated with incised and gilded line-work. This piece is interesting on account of its presenting a treatment very uncommon in Japanese lacquer-work. The upper portion or tray has a circular medallion, formed of a bird and flowers, on a square surrounded with a broad border of diaper work. At the bottom of the bath is depicted a *ho-ho* in flight with a branch of *kiri* in its beak. The lower portion of the piece consists of a wash-stand formed entirely in the same vermilion lacquer, and tastefully decorated with floral and conventional ornamentation. 14 in. square.

177.




SWEETMEAT BOX, of black and gold lacquer, decorated with crests of one of the Japanese Daimios, in gold and outline, upon a ground of black covered with a quaint zig-zag pattern in gold. The tray belonging to the box is decorated in a similar manner. Length, $7\frac{1}{4}$ in.


178.

RITING CASE of curiously variegated lacquer, in which scarlet, crimson, drab, yellow, and greens are mingled, as if to imitate some precious marble. Length, $9\frac{1}{2}$ in.; width, 7 inches.

179.

HELL DISH, of Kioto crackled ware, lacquered outside with black, and slightly ornamented round the edges with gold designs.

180.

IRCULAR BOX of modern black lacquer; decorated internally in the most artistic manner with bold floral sprays, executed in rich red, dusted with gold. An illustration of the skill with which the Japanese artists relieve by decoration articles of common use. Diameter, $10\frac{1}{2}$ in.

181.



VASE, of Kioto crackled ware, partly lacquered with black, and elaborately ornamented with line work and medallions, containing floral and other devices. Height, $11\frac{1}{2}$ in.

182.



NEST OF LUNCHEON BOXES, in vermillion and flat gold lacquer; ornamented with chrysanthemum flowers, executed in gold and aventurine lacquers. Height, 10 in.

183.



BOX, of paper and transparent brown lacquer. The decoration of this piece is very tasteful and harmonious in effect. Length, $7\frac{1}{2}$ in.

184.



SWORD in sheath of black lacquer, mounted with damascened silver. The guard is of ancient ironwork, incrustated with gold. Length, 3 ft. 6 in.

185.



CIRCULAR FAN of painted paper, mounted in handled case of black lacquer. Length, 14½ in.

186.



GLASS CASE of black lacquer, decorated with the crest of the late Tycoon, repeated as a powdering, and with fret borders on the framework. 1 ft. 10 in. high; 12 in. square.

187 AND 188.



PAIR OF OLD CARVED AND COLOURED TUSK VASES, mounted upon black lacquered stands, decorated with insects in flat gold. Height, 18 in.

189.



TRAY, of black lacquer, clouded with aventurine, and decorated with medallions, checkerwork, and fret borders in white leaf metal. Modern work. Length, 28 in. ; width, 16 in.

190.



BOX, of black ground, painted with dragon, and conventional scrollwork in flat gold. Diameter, $7\frac{3}{4}$ in.

191.



TRAY, of black and speckled lacquer, partly covered with a checkered pattern in white leaf metal, and partly with a tuft of grass and butterfly. Modern work.

192.



BIRD-SHAPED TRAY, of variously coloured lacquer.

193, 194.



CIRCULAR TRAYS, of paper, lacquered on raised ornamentation.

195.



UNCHEON CASE, of wood, covered with designs in painted paper, and lacquered with transparent varnish.

196.



JAPANESE TOP, of black and red lacquer.

197.



HORSEMAN'S CANE in black lacquer, relieved with bands of silk cord, lacquered with green, red, blue, yellow, and white.

This formed portion of the equipment of one of the life-size mounted warriors, sent by the Japanese Commission to the Paris Exposition of 1867. Length, 3 ft. 2 in.

198.



CHENG of Japanese manufacture, constructed of a black lacquered vessel, with silver-mounted mouthpiece, from which issue seventeen reed-pipes of bamboo mounted with silver. The

instrument is played by stopping and unstopping the small holes at the lower ends of the pipes, while wind is supplied by the mouth to the air-chamber or vessel. Length, $19\frac{1}{2}$ in.

199 TO 204.



GROUP OF JAPANESE SPEARS, decorated with lacquer work.

205.



CUP AND SAUCER, of fine porcelain, decorated with red, and lacquered with black, relieved with floral designs, executed in gold and coloured lacquer.

206.



CUP AND SAUCER, of Hizen porcelain, lacquered with black, and decorated with various devices in gold and colours.

207.



IBATCHI OF KIOTO WARE, decorated with black lacquer and medallions, and diaper work, in gold, silver, red, and green lacquer. Height, 11 $\frac{1}{2}$ inches.

208.



OX, of crackled Kioto porcelain, covered externally with black lacquer, decorated with various patterns in red, green, gold, and silver lines.

209.



ISH, of Kioto crackled ware, lacquered on the underfide with black, and decorated with diaper work, medallions, borders, &c., in red, green, gold, and silver lines. In the centre of the bottom is a three-clawed dragon, in red and gold. Diameter, 10 in.

210.



ISH, of crackled Kioto porcelain, partly covered with black lacquer, slightly relieved with an outline diaper in red and gold.

211, 212.



UGS, of porcelain, covered externally with black lacquer, enriched with birds and foliage in flat gold and tinted lacs.



OK

