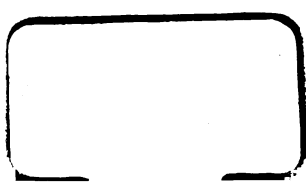
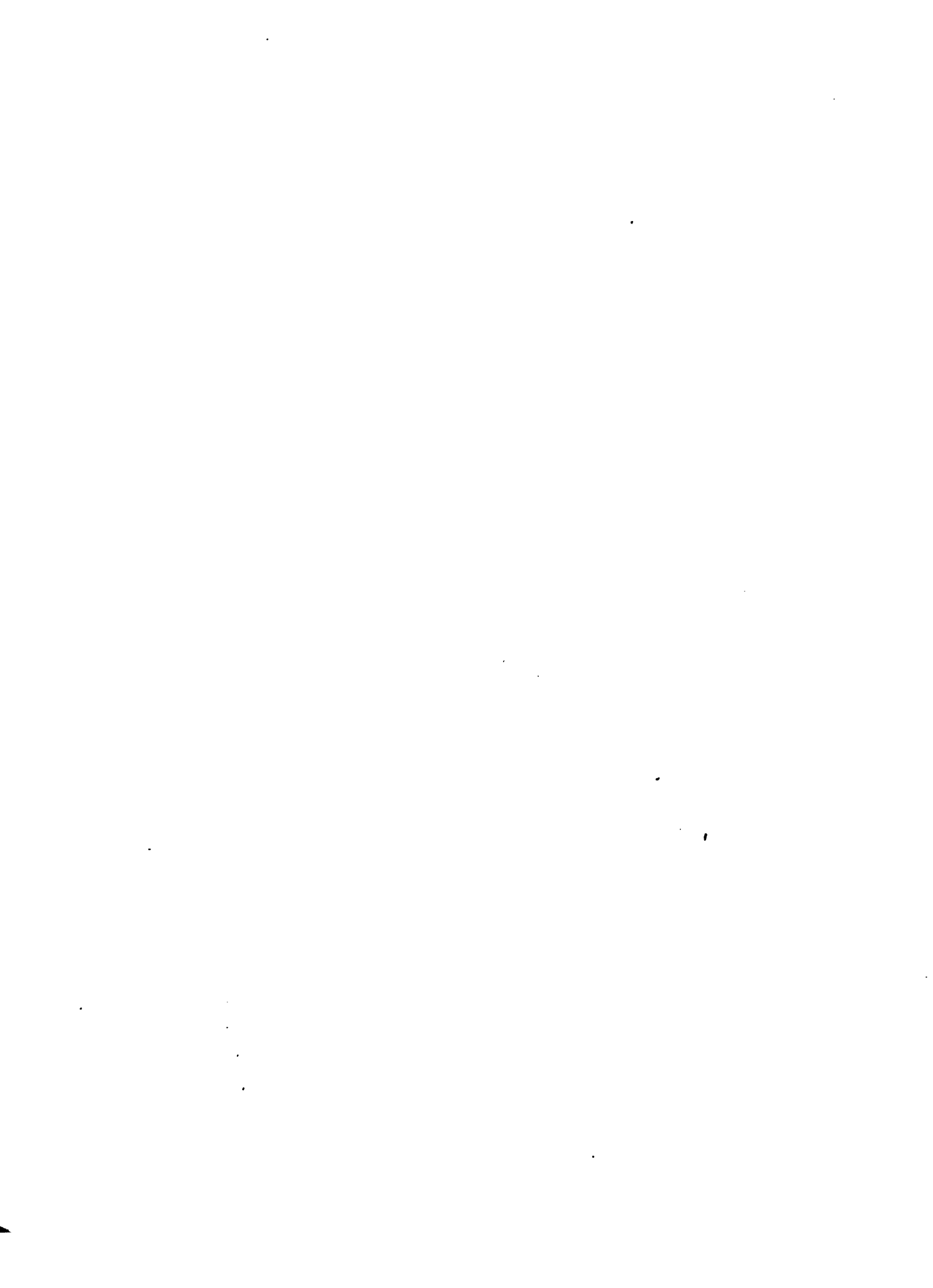
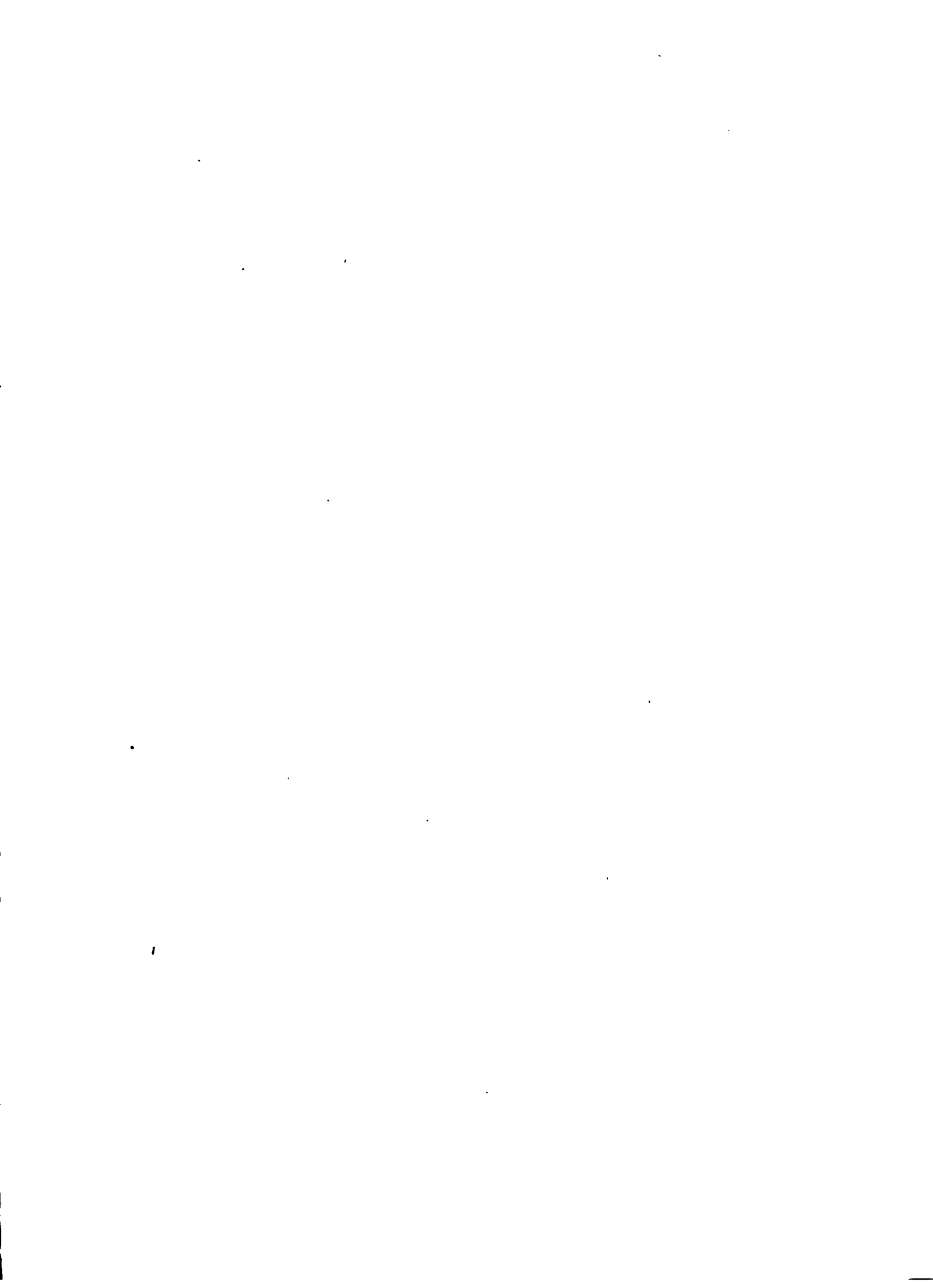


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J. S. Wilman







TWELVE

BRONZE

FALCONS

EXHIBITED AT THE

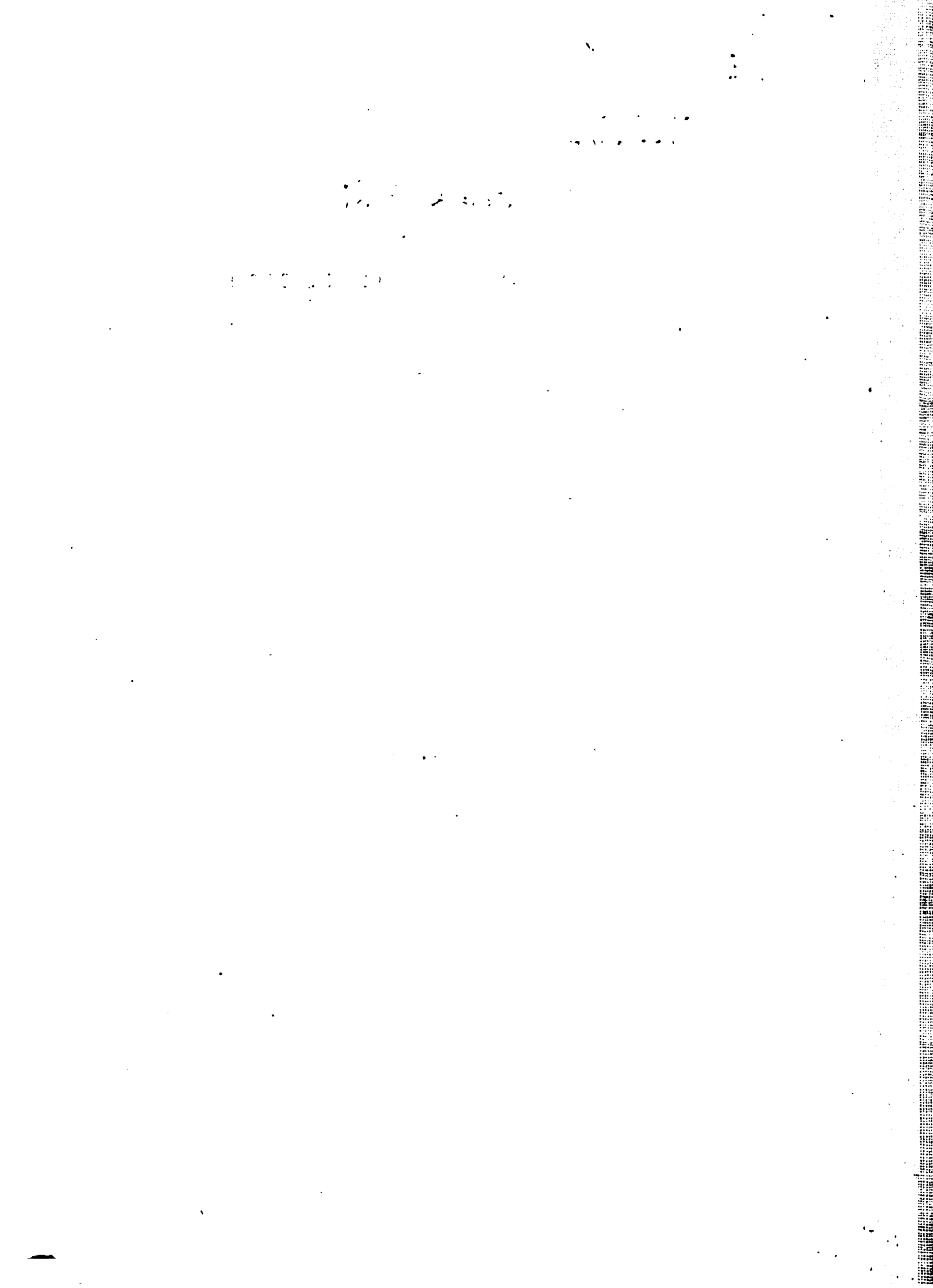
WORLD'S COLUMBIAN EXPOSITION

By Tadamasa Hayashi,

Tokyo, Japan.

CHICAGO, 1893





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TWELVE

BRONZE FALCONS

EXHIBITED AT

THE WORLD'S COLUMBIAN EXPOSITION

CHICAGO 1893.

Artist: CHOKICHI SUZUKI

**Exhibitor
and Designer: TADAMASA HAYASHI**

TOKYO, JAPAN.

1893.

FA 4725.19
✓

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1940

Remarks.

It has been my object to avail myself of the rare opportunity afforded by the World's Columbian Exposition to manifest to the world at large, the capabilities of the arts of Japan to the fullest extent. With that purpose in view, I have exhibited there Twelve Falcons cast in bronze. Of the multifarious arts peculiar to Japan, the works in metals have already commanded a universal admiration, and as there are adepts still existing in that department of fine arts, I have decided to exhibit the twelve birds above referred to. It is now admitted everywhere that Japan has a characteristic excellence in every department of æsthetics, in representing her favorite, the bird; and of birds I have selected the noblest of the feathered family, the Falcons: the keen eyes, powerful claws, agility, nobleness, and vigor are all embodied in falcons; and all these qualities combined with their capability of receiving trainings, recommended themselves to kings and princes of old, who took delights in falconry.

There are in Japan forty-eight places where falcons are found native, hence the prevalent expression "Forty-eight falcons." In time of Tokugawa Shōgunate young ones were caught at these places and trained by falconers. Out of these so trained, the best twelve were selected for the use of the Shōgun in hawking. On the occasion of presenting the twelve for his inspection, there used to be certain rules to be followed in their decorations, which have been conformed to in preparing the twelve bronze falcons for the Columbian Exposition.

I have been specially careful in selection of the artist. Mr. Chōkichi Suzuki had made a Peacock cast in bronze, and exhibited the bird at the Paris Exposition of 1878, for which he received a Gold medal. The work is now in South Kensington Museum, London,

and is highly admired there.

The twelve falcons now exhibited were first moulded in wax, then cast in bronze, incrustated, chased, and coloured by a process unique in Japan.

In producing these twelve, Mr. Suzuki kept live falcons beside him, in order to observe and examine their habits, as well as the structure and form of their bodies. He also consulted old mss. as well as pictures by eminent artists of yore. It was after a careful observation and repeated trials that he at last succeeded in making the twelve.

In each department of the arts required for making the twelve, only the best hands have been selected, and twenty-four of such have been employed.

In decoration and equipment, specialists in falconry have been consulted as well as old records, but necessary modifications have been introduced in order to conform to æsthetical requirements.

Four years were required in making the twelve. They were finished in March this year, and for three days from 10th. of that month, they were exhibited on trial at the Imperial Hotel, Tokyo, for criticism by professional men: an account of which will be seen in the accompanying translations of daily papers of this City.

Tadamasa Hayashi.

Tokyo, March 1893.



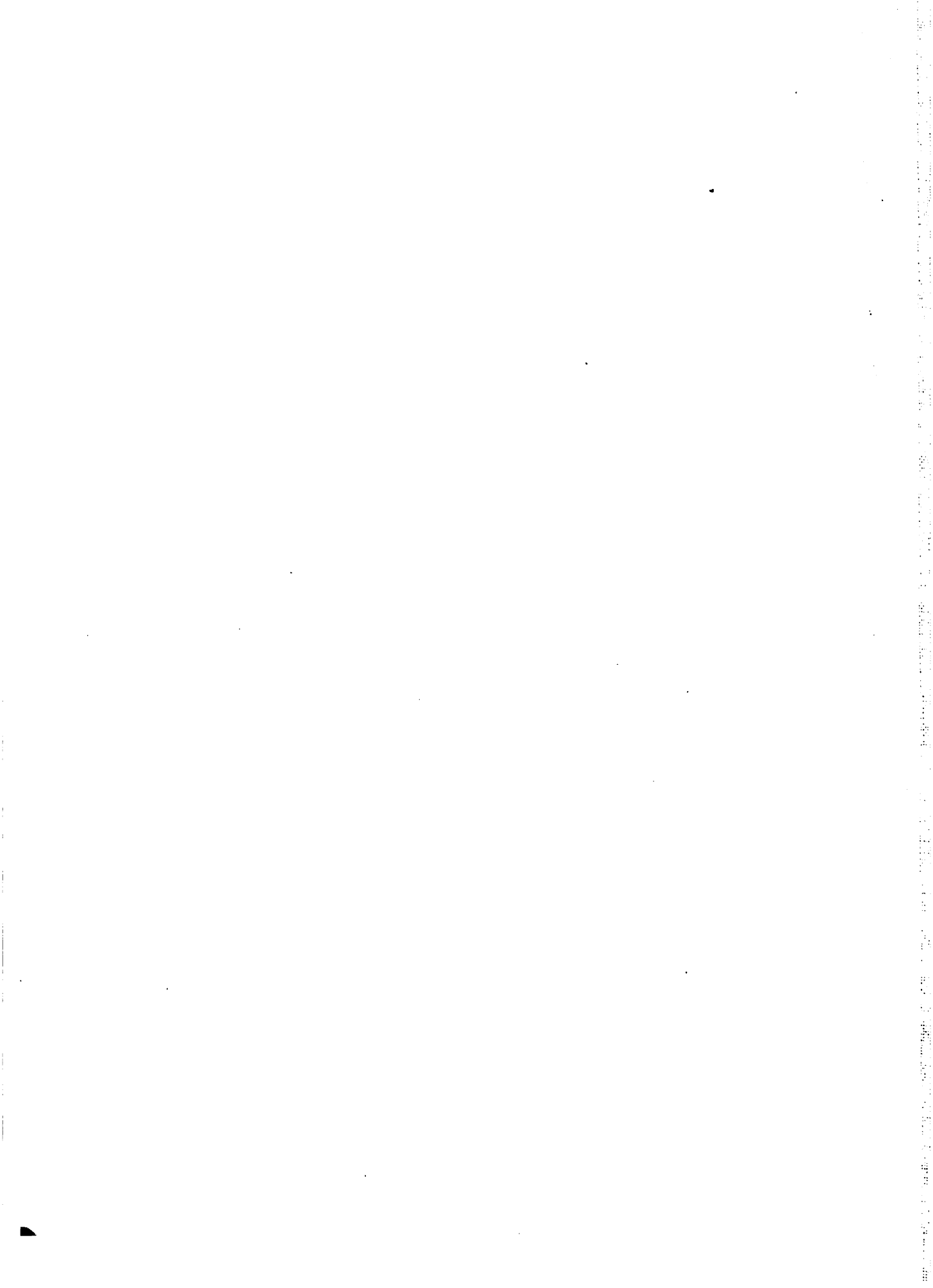
ARTO-TYPE

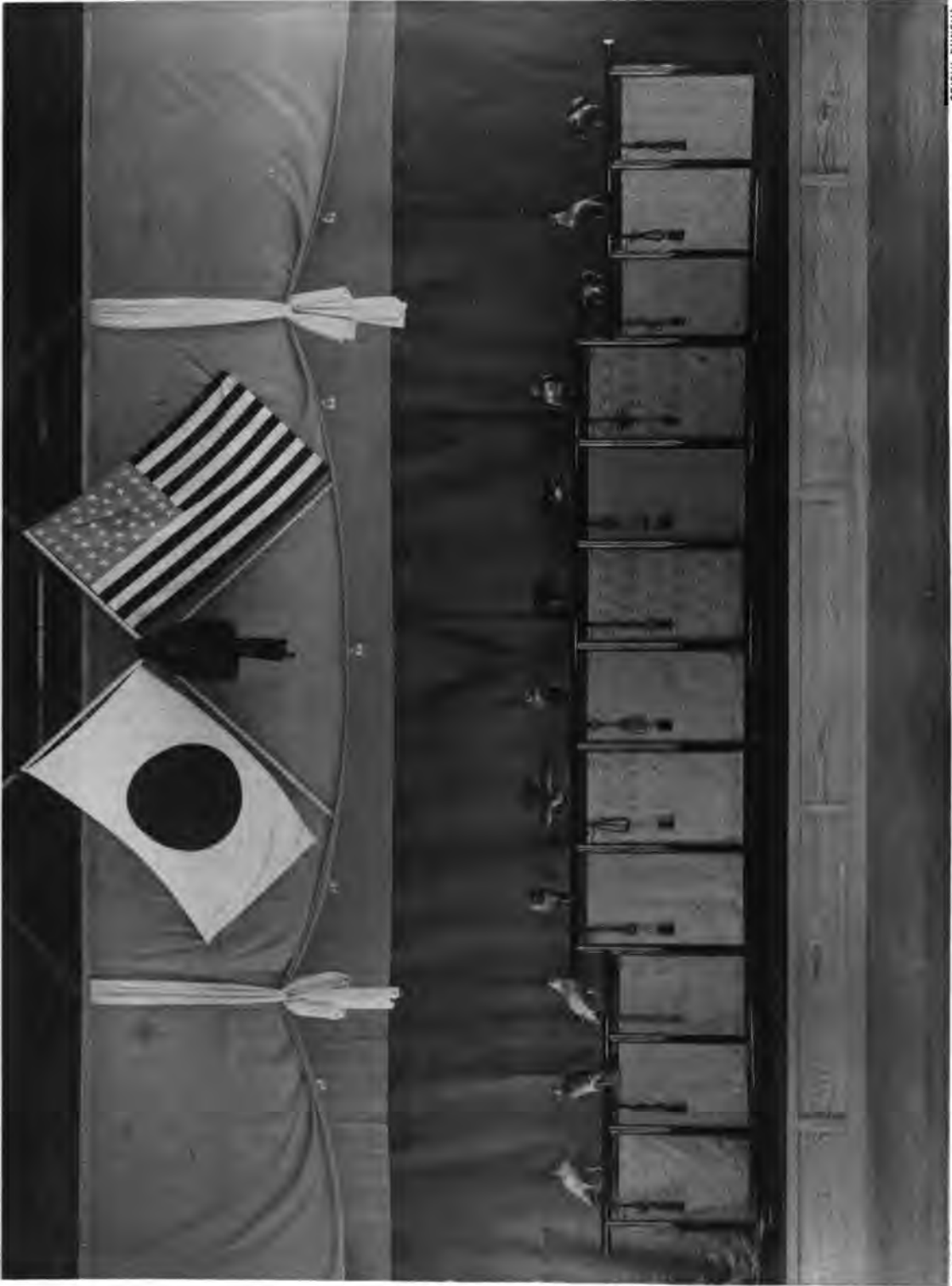
BEISHI-BUNSHA,
TOKYO, JAPAN.

A FALCONER.

ARTIST
CHŌKICHI SUZUKI.

DESIGNER
TADAMASA HAYASHI.

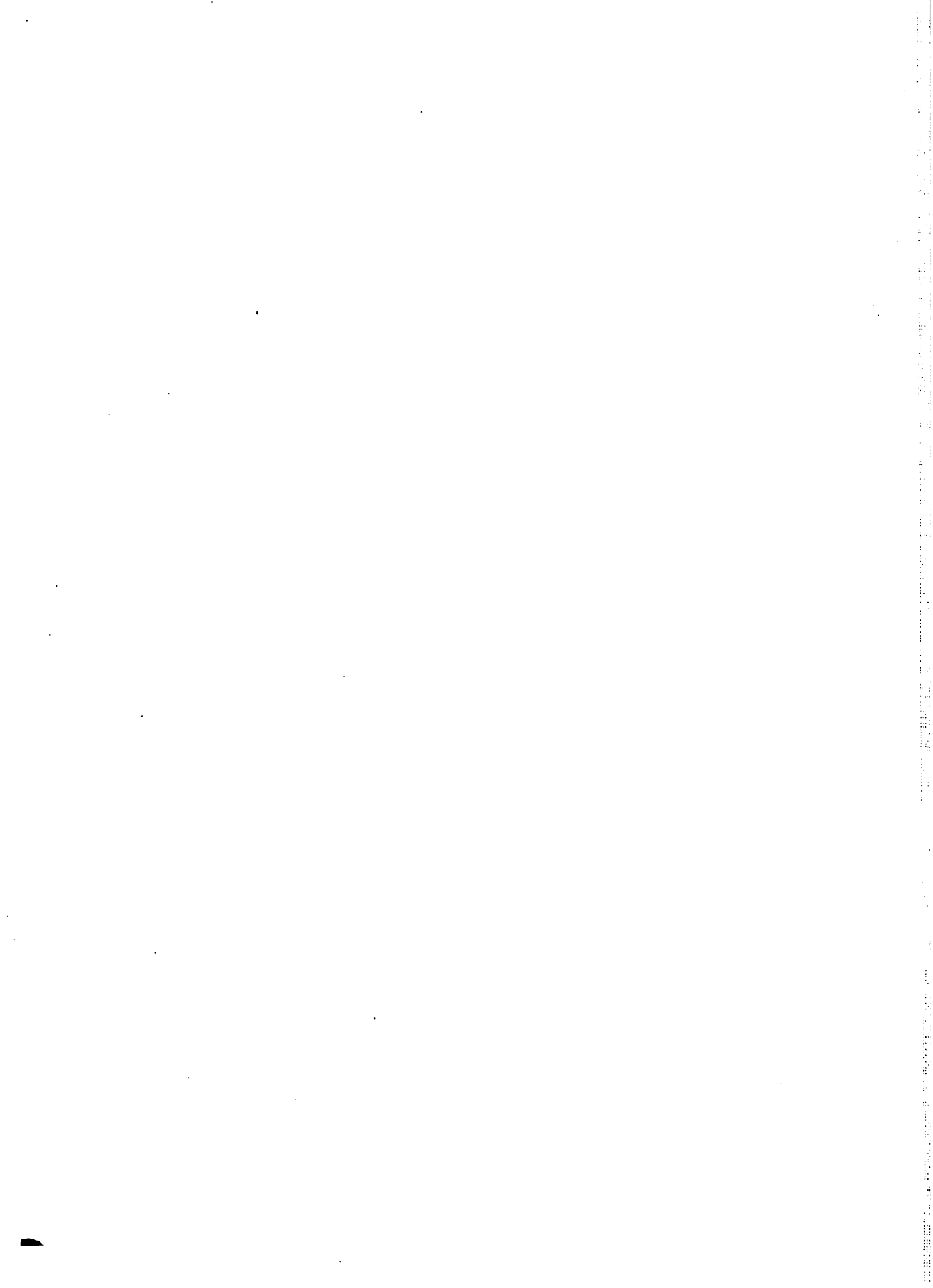




BEISHI-BUNSHA,
TOKYO, JAPAN.

**TWELVE BRONZE FALCONS,
FOR THE WORLD'S COLUMBIAN EXPOSITION**
(EXHIBITED AT THE IMPERIAL HOTEL, TOKYO).
Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI.

ARTO-TYPE.





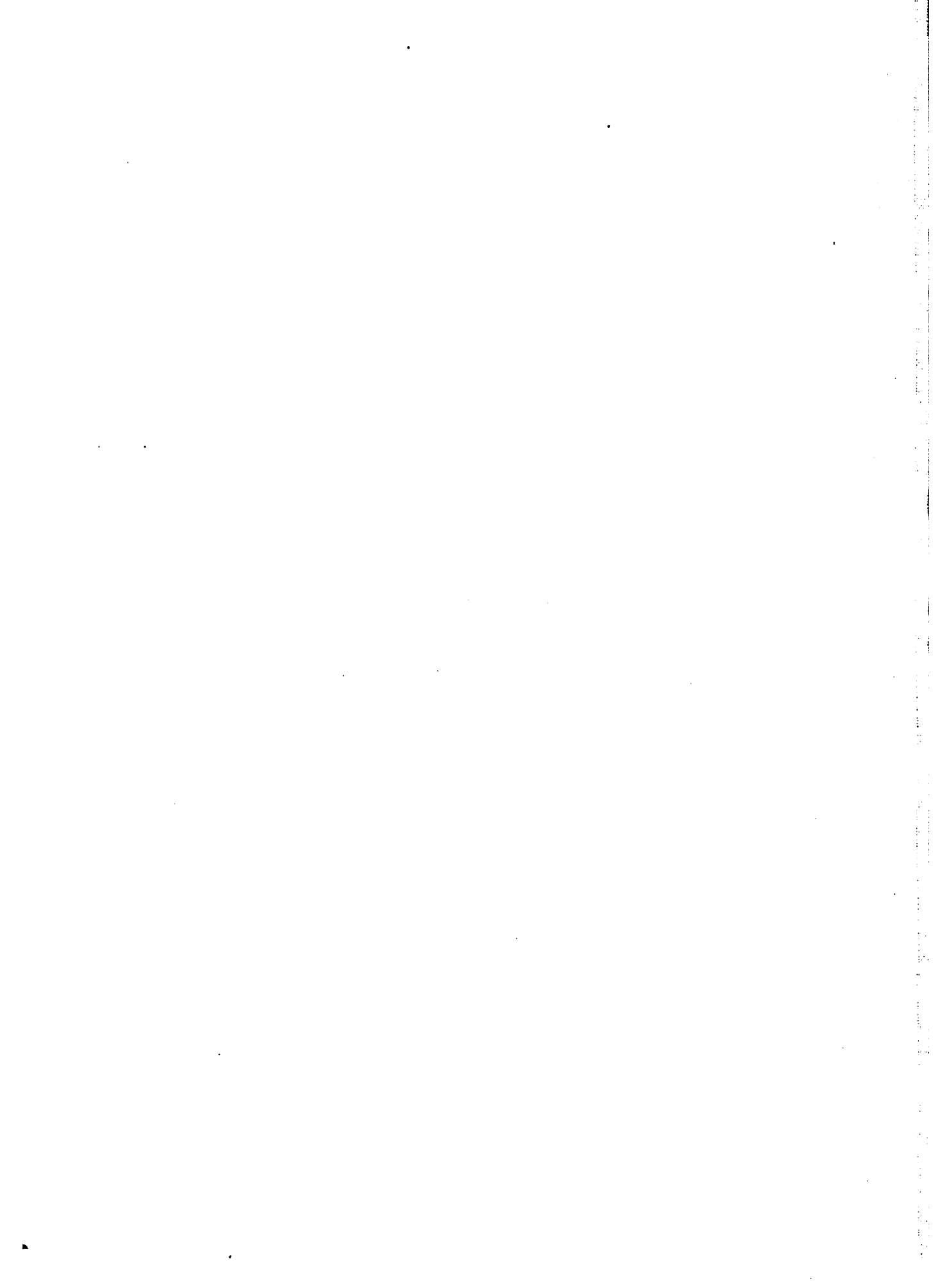
ARTO-TYPE.

BEISHI-BUNSHA,
TOKYO, JAPAN.

№ 2. OLD CHESTNUT BRONZE

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**





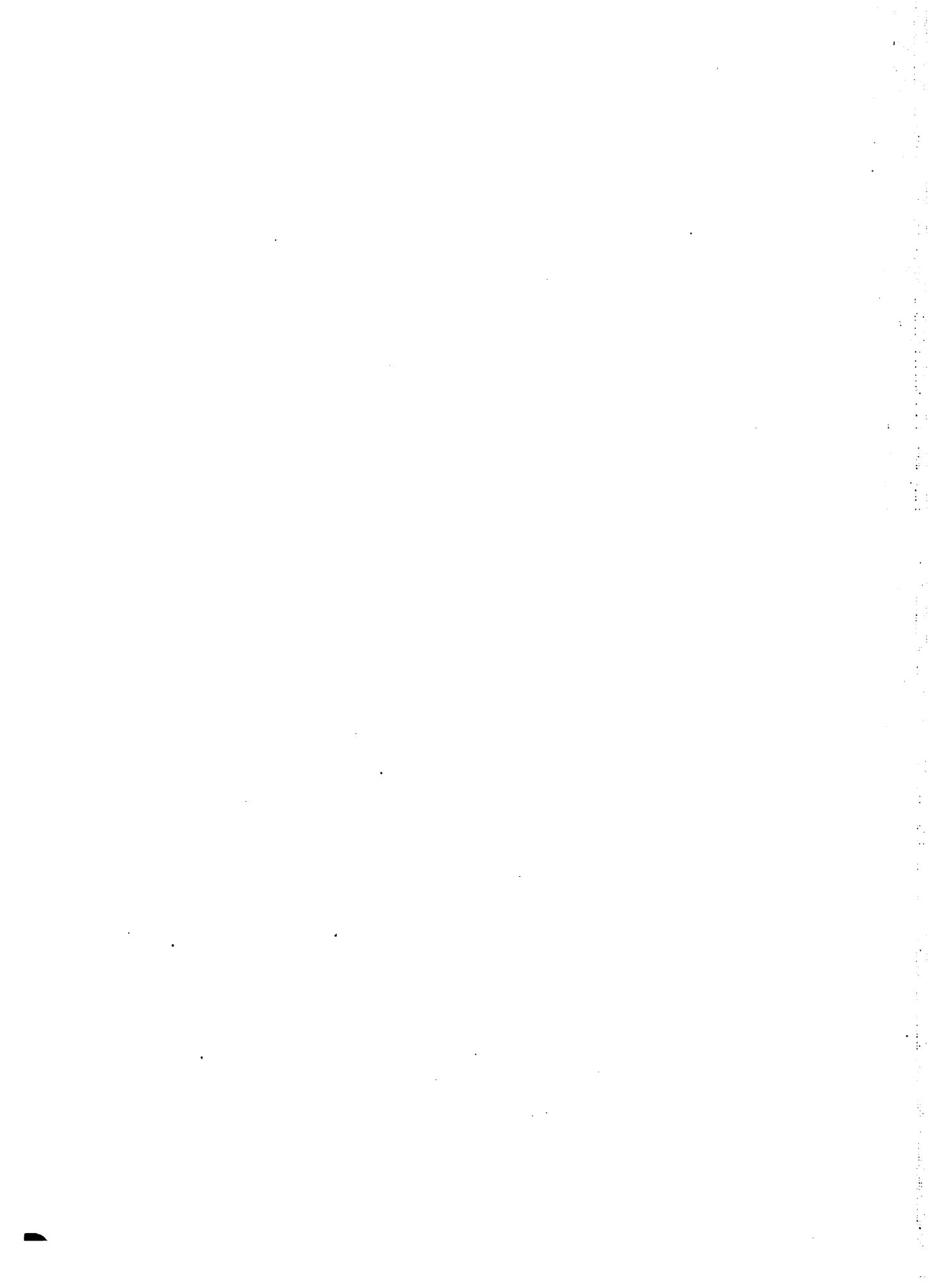
ARTO-TYPE.

BEISHI-SUNSHA,
TOKYO, JAPAN.

№ 3. POLISHED SILVER

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**





ARTO-TYPE.

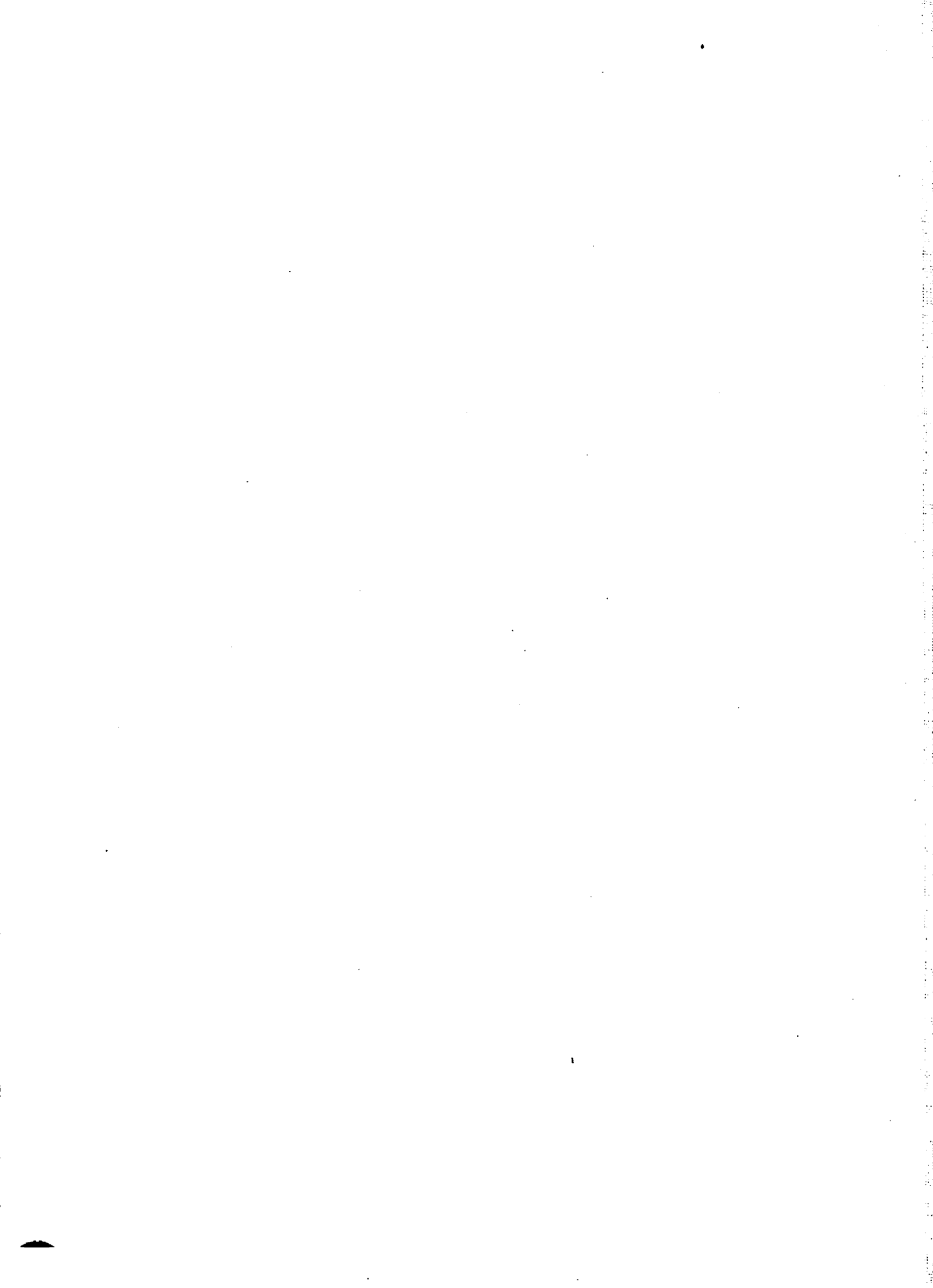
BEISHI-BUNSHA,
TOKYO, JAPAN.

NO. 4. PLATINOUS SHIBUICHI*

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**

***(An alloy of Silver and Copper).**





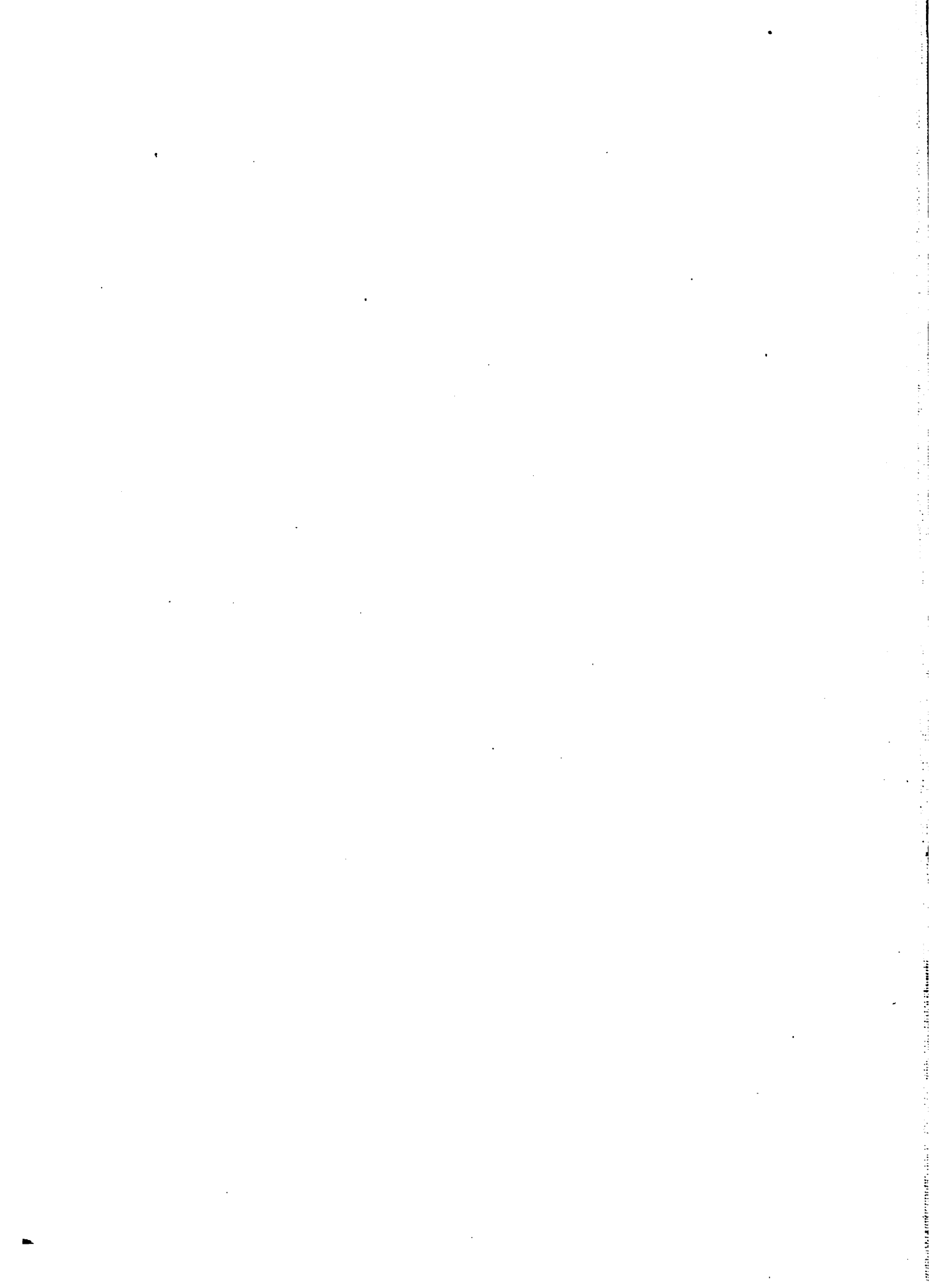
ARTO-TYPE.

BEISHI-BUNSHA,
TOKYO, JAPAN.

NO 5. SMOKED SILVER

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

Artist: CHŪKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.





ARTO-TYPE.

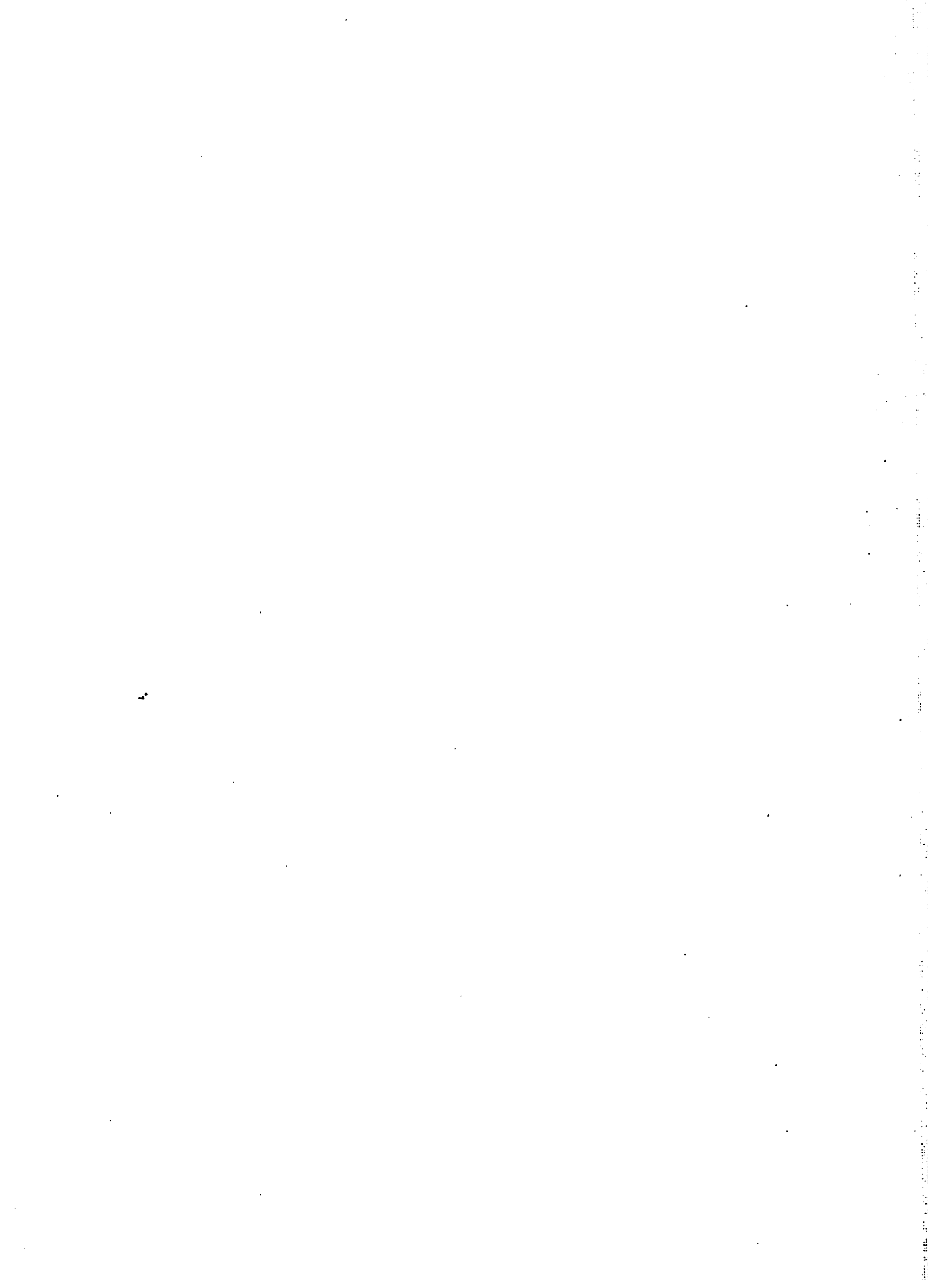
SEISHI-BUNSHA,
TOKYO, JAPAN.

№ 6. KEICHŌ* COIN GOLD

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**

*** (Keichō is the name of a Japanese era A. D. 1596-1614).**





ARTO-TYPE.

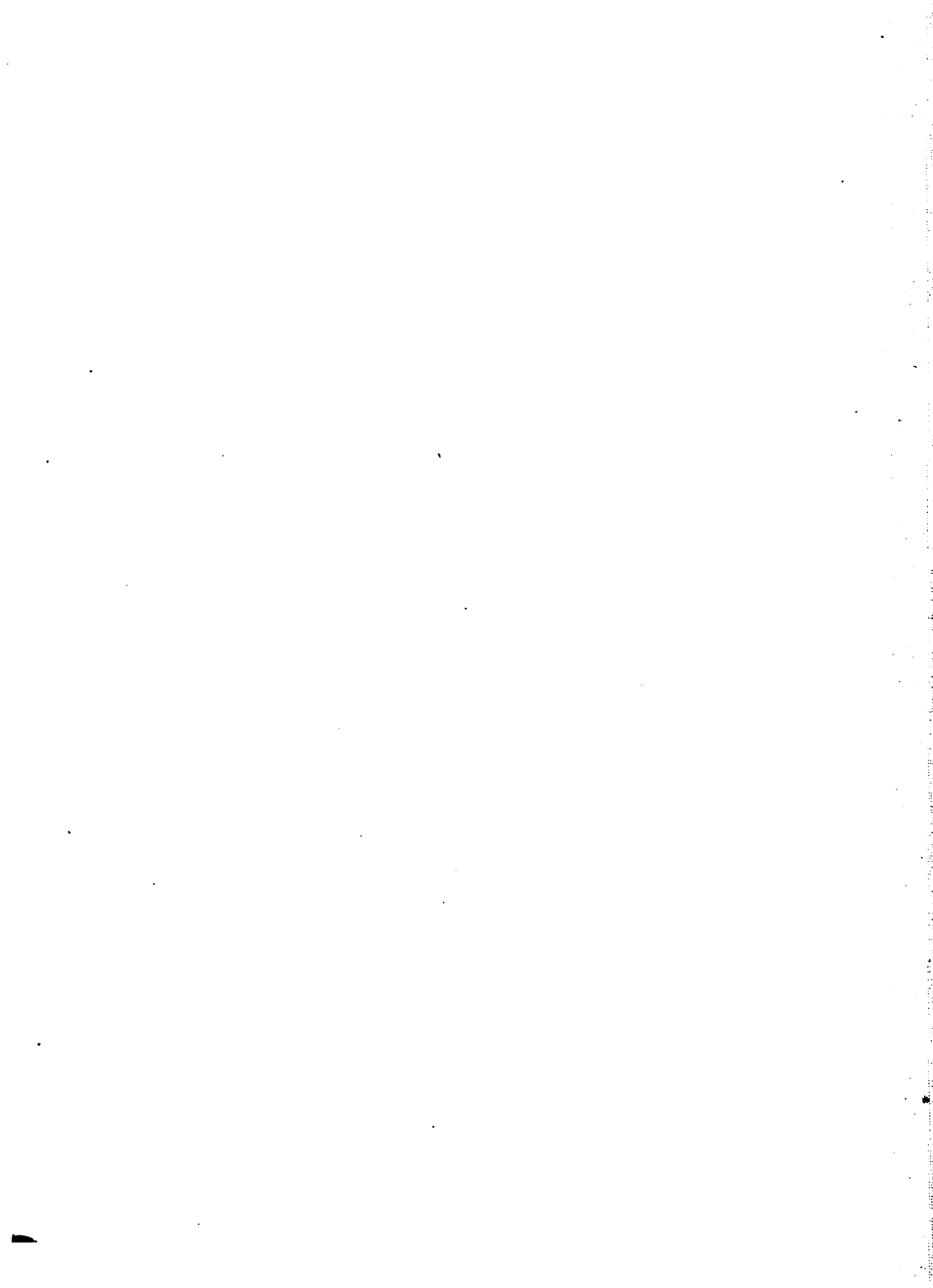
SEISHI-BUNSHA,
TOKYO, JAPAN.

NO. 7. DARK SHIBUICHI*

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**

**(An alloy of Silver and Copper).*





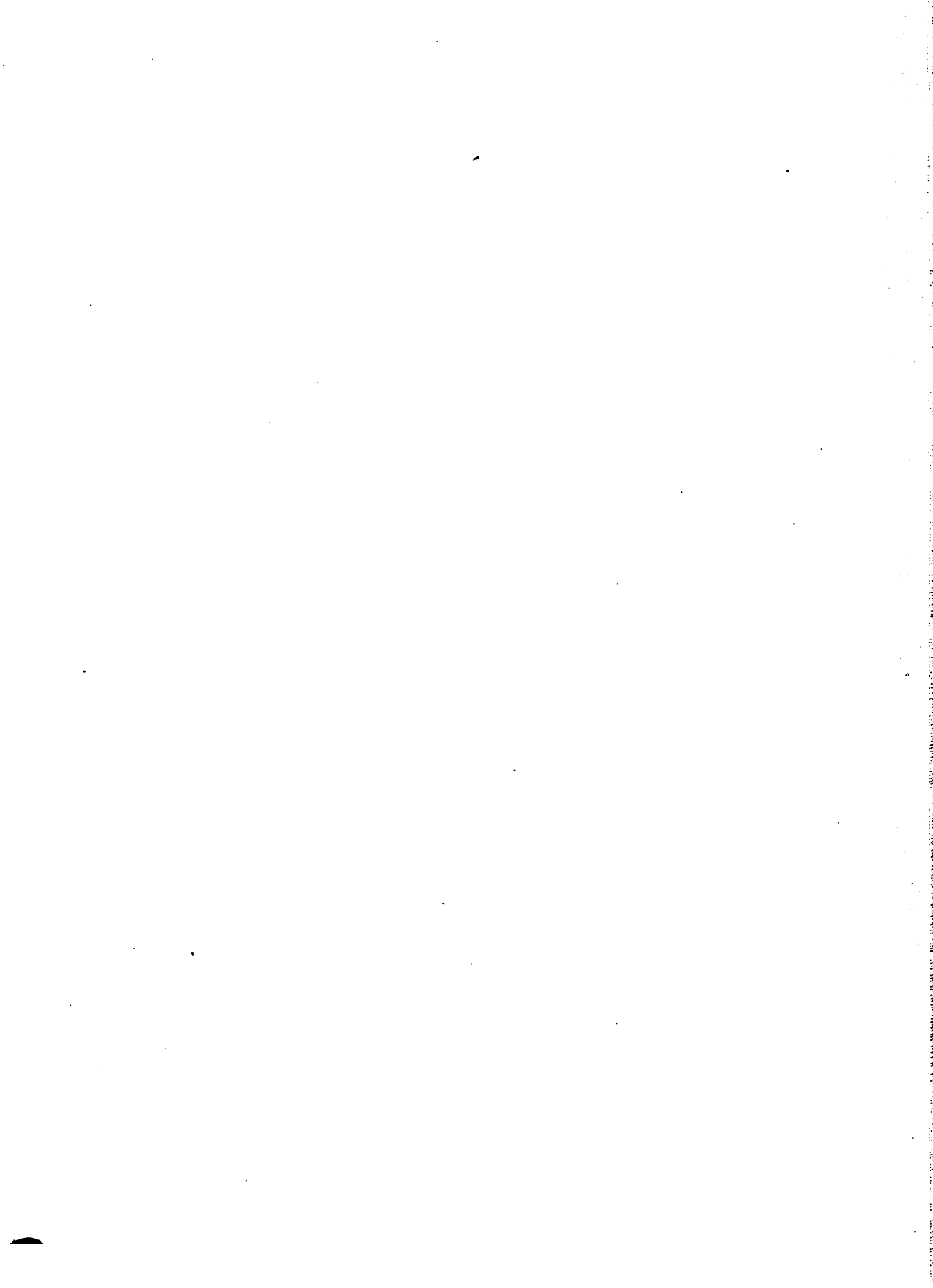
ARTO-TYPE.

SEISHI-DUNSHA,
TOKYO, JAPAN.

№ 8. SEUEN-TIH* RED PATINA
ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.

Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.

*(Seuen-tih is the name of a Chinese era A.D. 1426-1435).





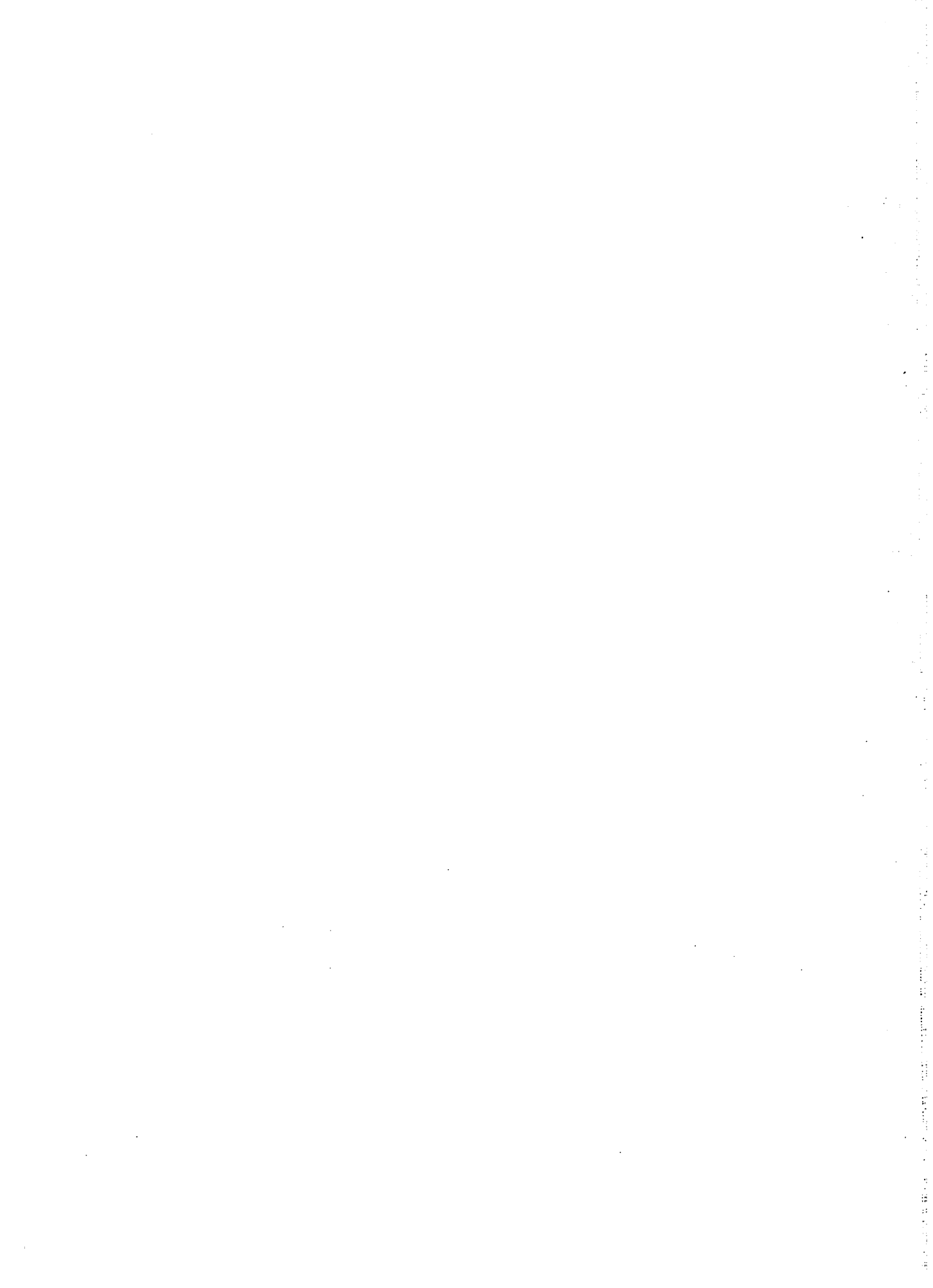
ARTO-TYPE.

BEISHI-BUNSHA,
TOKYO, JAPAN.

№ 9. UNPOLISHED SILVER

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

**Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.**





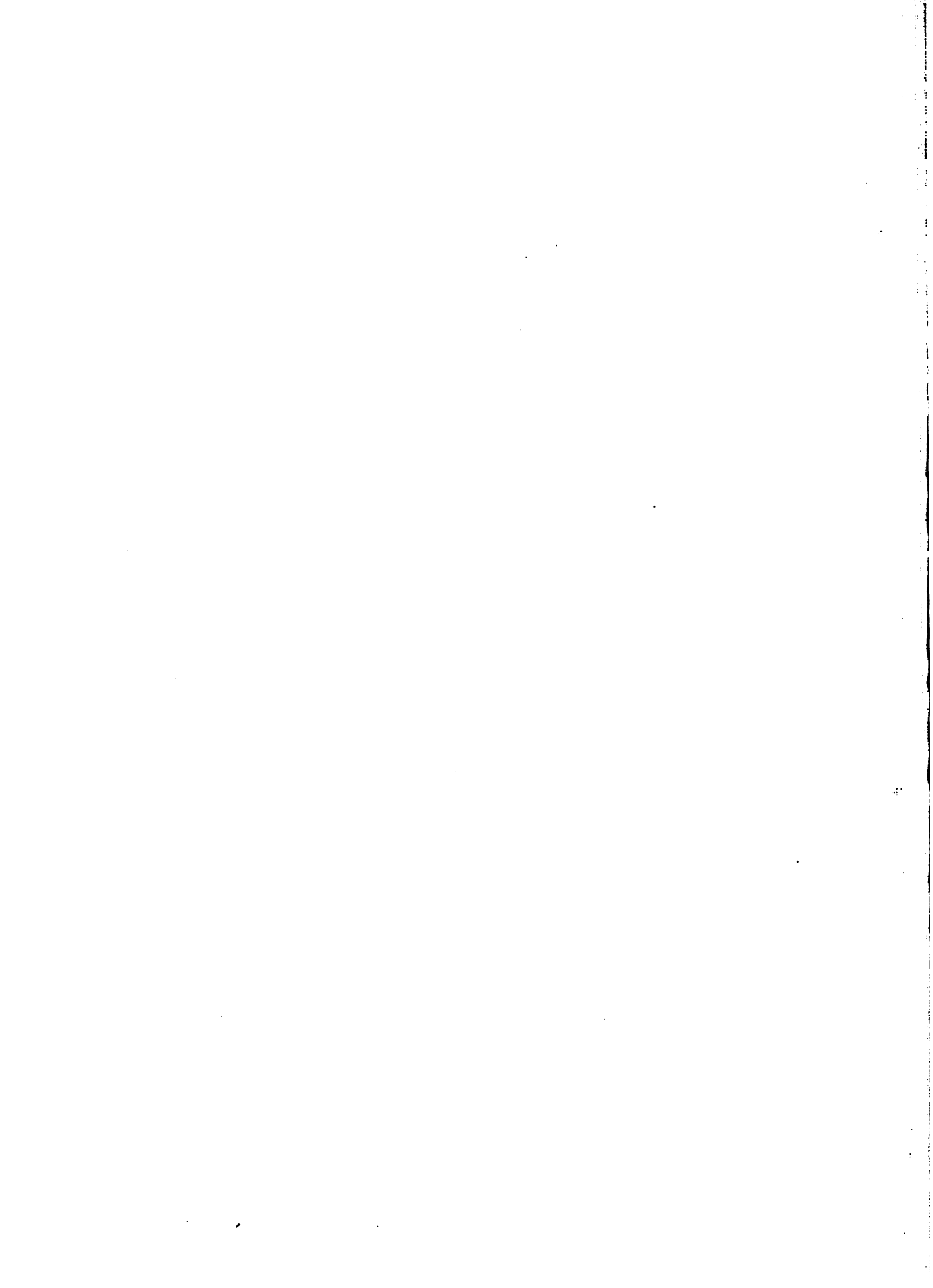
ARTO-TYPE.

SEISHI-BUNSHA,
TOKYO, JAPAN.

№ 10. WET CROW BLACK SHAKUDŌ*
ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.

Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.

***(An alloy of Gold and Silver).**





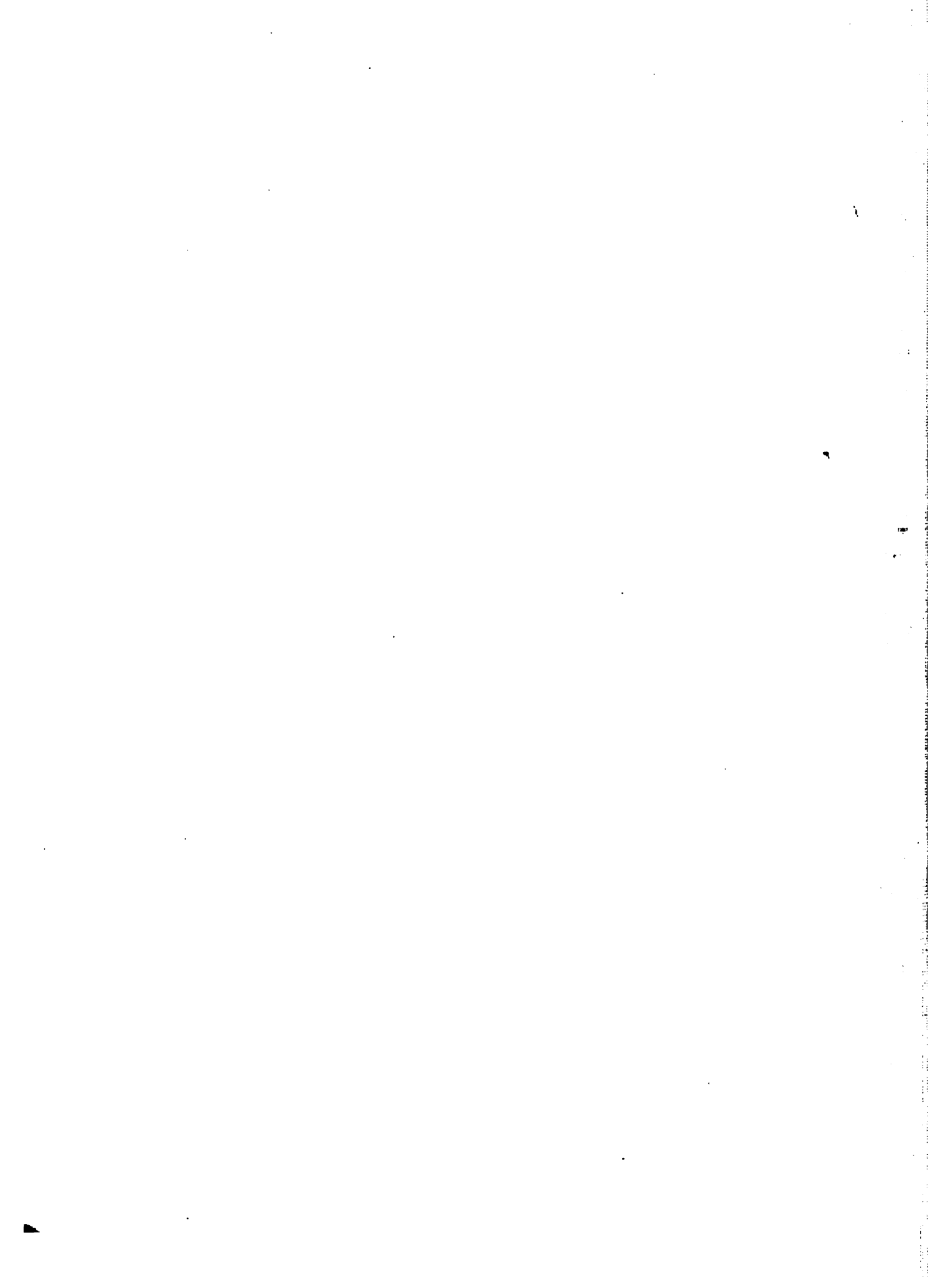
ARTO-TYPE.

SEISHI-BUNSHA,
TOKYO, JAPAN.

№ 11. YELLOW GOLD

**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

Artist: CHŪKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.





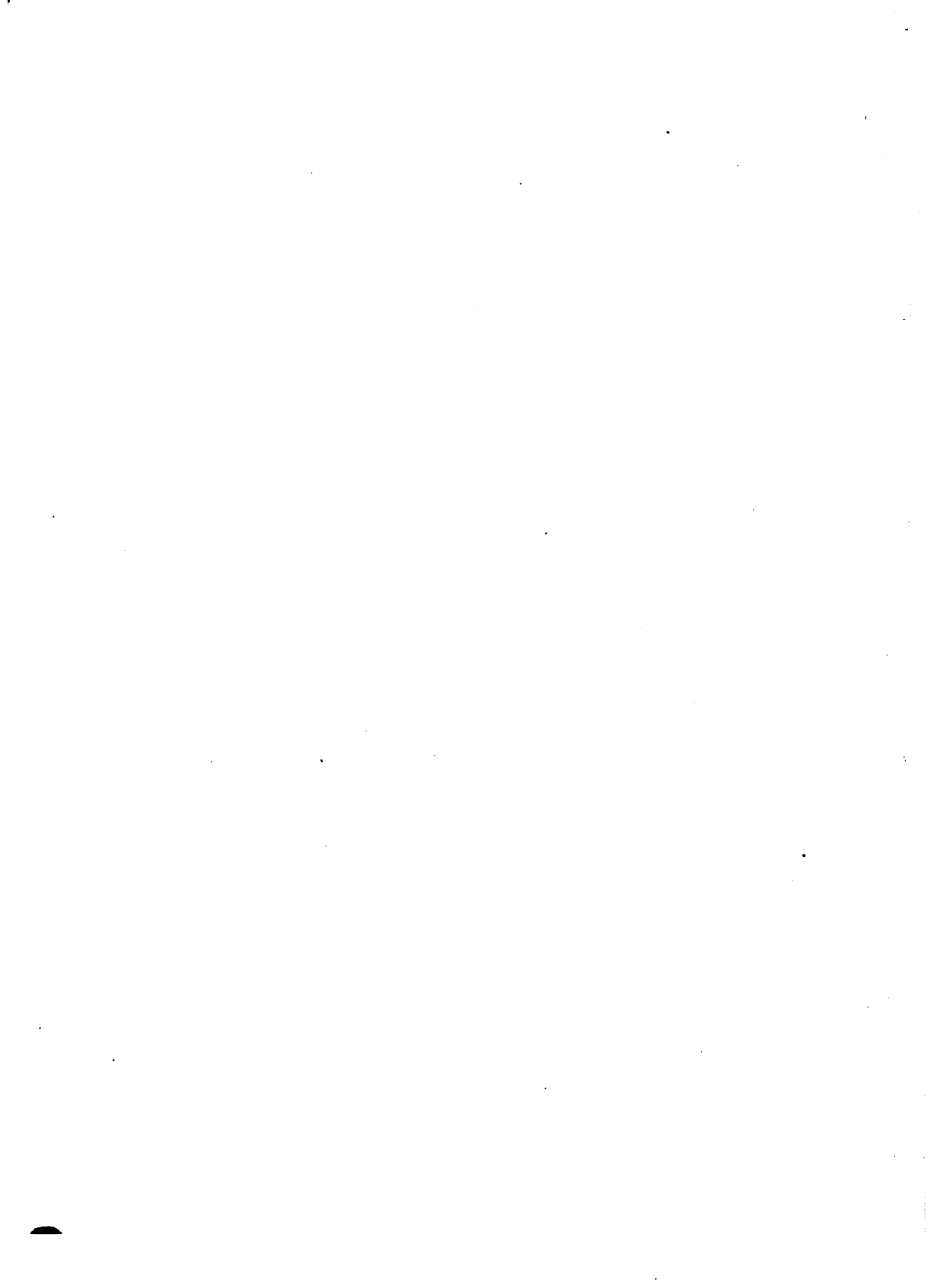
ARTO-TYPE.

SEISHI-BUNSHA,
TOKYO, JAPAN.

№ 12. BROWN ALLOY

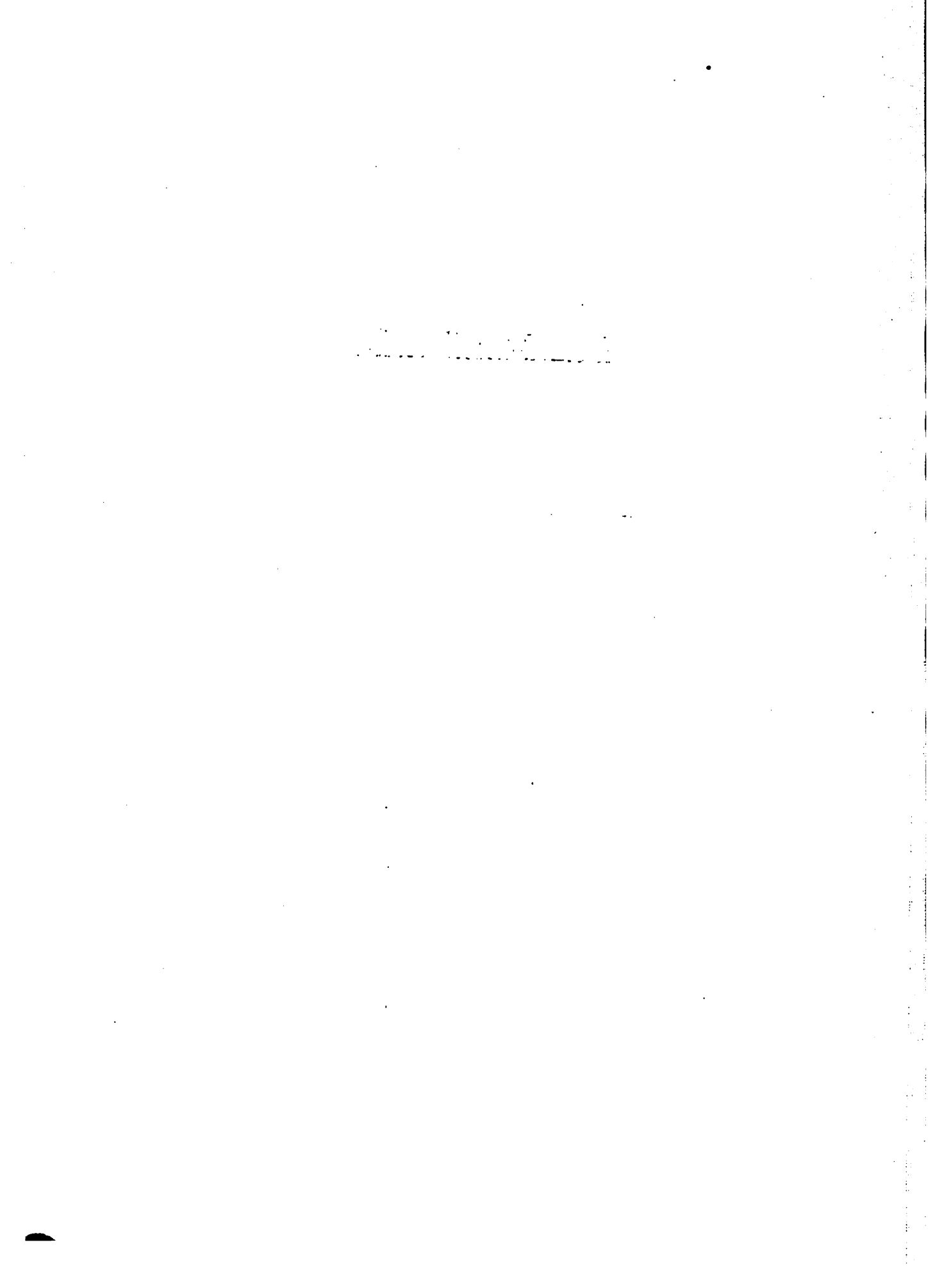
**ONE OF THE TWELVE JAPANESE FALCONS CAST IN BRONZE
EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION
CHICAGO, 1893.**

Artist: CHŌKICHI SUZUKI. Exhibitor: TADAMASA HAYASHI
TOKYO, JAPAN.



REMARKS
OF
DAILY PAPERS
OF
JAPAN
IN REFERENCE TO
THE TWELVE BRONZE FALCONS.

(TRANSLATIONS)



CAPT. BRINKLEY'S LETTER.

TOKYO, APRIL 5th. 1893.

DEAR MR. HAYASHI,

I venture to enclose some comments made by me in the "Japan Daily Mail" on the Twelve Hawks, those admirable examples of Japanese glyptic art which I recently had the privilege of seeing under your auspices at the Imperial Hotel in Tokyo. Allow me to congratulate you most heartily on having been the means of obtaining for the World's Fair such a splendid example of Japanese glyptic art.

Yours very truly,
(signed) F. Brinkley.

TADAMASA HAYASHI Esq.

THE JAPAN MAIL. APRIL 4th. 1893.

The group of twelve hawks, modelled and chiselled by Suzuki Chōkichi, are exhibited by the well-known bric-a-brac dealer, Mr. Hayashi Tadamasā. Forty-eight districts in Japan used to be famous hawk-breeding places. From these it was customary, in feudal times, to procure sixty falcons annually, which were handed over to the officers of the Tokugawa Princes' Falconry. The number was ultimately weeded down to twelve, the strongest and swiftest, which became the hunting birds of the Edo (Yedo) autocrats. Suzuki has taken the Jūni-no-taka (12 hawks) for his model. He spent four years over the work, keeping live falcons constantly beside him and watching all their movements. It is impossible to speak too highly of the result. Each bird is in a different position and every position is faithful to the life. The disconted falcon, the drowsy falcon, the angry falcon, the eager falcon, the uneasy falcon, the slumbering falcon—every one is here; the poses perfect, the breath in their throats, the fire in their eyes, the force in their talons and the glow on their feathers. Various metals are employed—gold, silver, *Shakudō*, *Shibuichi*, and copper—and the patinas are so managed as to imitate, in many cases, the colours of the plumage. Suzuki's name will be spoken of in the West when these falcons have been set up in Chicago.

ten

THE TOKYO NICHU-NICHU SHIMBUN. MARCH 11th. 1893.

MR. HAYASHI'S TWELVE FALCONS.

They are now finished and offered for inspection of friends and news editors at the Dancing Room of the Imperial Hotel. Of the æsthetical exhibits of this country at the World's Fair of Chicago, they are reputed to be among the few of the most successful. His object in producing them is said to be two fold :

First to provide a model for the æsthetical productions of this country ; and secondly to indicate the capabilities of metallic sculpture of Japan. The workmanship of the Falcons fully justifies his hope. Highest degree of skill is manifested in the different kinds of alloys of gold, silver and copper, and also in the different attitudes which the birds are assuming on their respective perches. The keen eyes, wings, beaks, claws and tail of each of the twelve are perfect in beauty, and wonderfully exquisite in workmanship. Especially noteworthy are the one puffed out and preening its feathers, and another about to fly up at its prey. The execution of so life-like a representation and the skillful use of the chisel, can hardly be expected of the old style of carving on metallic surfaces which are too hard to admit of such a degree of exquisitely fine workmanship. It is said that for these productions Mr. Hayashi spent four years of ceaseless toil in conjunction with the maker of these birds, Mr. Suzuki Chōkiichi, during which time the latter has been keeping live falcons for the purpose of observing their habits and peculiarities. As to the regular style and kind of perches, their necessary decorations, and the knotting of the string, Mr. Hayashi has consulted the specialists in hawking so as to conform to the rules for the same. He has left no stone unturned in order to make them as perfect as art can make. They will be on exhibition at the Hotel till to-morrow, 12th. Those desiring to see them can apply for tickets at his residence in Minaminabechō. Further particulars are in advertisement columns.

THE JIJI SHIMPŌ. MARCH 11th. 1893.

THE TWELVE FALCONS FOR THE EXHIBITION.

They are now offered for inspection in the Dancing Room of the Imperial Hotel for three days from yesterday. They have been cast by Mr. Suzuki Chōkiichi, and are to be exhibited (at the World's Fair) by Mr. Hayashi. The material used is bronze, with gold, silver, and alloys of copper with other metals incrusting the body to represent feathers, bills, and claws. Of the twelve every one has its own peculiarities. The keen eyes, sharp bills, powerful claws, exquisite feathers, and their respective attitudes are marvelously life-like. There are forty-eight places in this country where falcons are found native. In the

time of Tokugawa Shōgunate young falcons were caught at these places, a little over sixty at a time, and they were equally divided into two, and sent to hawkers to train them for hawking. Out of these, twelve were selected for the use of Shōgun. Among the twelve, that which can be serviceable in hawking stalks was looked upon as the best, and his was the honour who had successfully trained the bird for that use. The twelve falcons now exhibited are intended to represent the birds as selected out of over sixty of the kind, and placed on their respective perches. In making the twelve, live falcons have been kept for the purpose, besides consulting pictures by eminent artists of old. Their bodies have also been anatomically examined. About four years are said to have been spent in making them. The perches are lacquered with polished black and are about four feet high. This deviation from the regulation height of six feet must be the result of proportion required by the nature of place allotted for these exhibits. The decorative hangings are also made proportionately smaller than the size required by the rules. They are of artistic piece of damask of light colour from the looms of Nishijin. The birds are beautiful, graceful, and at the same time, indicative of a fierce nature.

THE KOKKAI. MARCH 11th. 1893.

THE FALCONS FOR THE COLUMBIAN EXPOSITION.

The twelve metallic falcons to be exhibited at the above Exposition by Mr. Hayashi are the fruits of Mr. Suzuki's constant labour of four years. They are mounted on perches decorated with art fabrics and are now placed on exhibition in the Imperial Hotel. Nobles and gentlemen, in and out of official circle were invited to see them. Being productions of careful attention and great labour of an eminent artist, they are really grand objects. The materials are of gold, silver, and alloys of copper with other metals; and of the twelve their different attitudes, such as expressive of anger and preparing to stand up, staring at a distant object, looking down with claws extended, puffing out and scratching an itchy place, preparing to fly up, getting ready to run, glancing at random, gazing up towards the heavens, directing the eye on a thing below, looking backward, quietly sitting on the perch, are fully indicative of the artist's ability. Were the perches made a little larger, and admitted of more space between the birds it might add a considerable degree of grandeur to the whole set. There is no doubt that among the metallic works exhibited from this country these falcons will be numbered among the highest of the kind.

THE YÜBIN HÖCHI SHIMBUN. MARCH 11th. 1893.

THE TWELVE FALCONS IN THE IMPERIAL HOTEL.

The twelve falcons designed by Mr. Hayashi and chiselled by Mr. Suzuki have now been finished. They are on exhibition in the Dancing Room of the Imperial Hotel from yesterday till 12th. Tickets have been issued for public inspection. He also invited eminent persons and news editors to criticize them. It was all admiration on the part of those who saw them, for the work was very exquisitely executed.

The twelve falcons are to be exhibited at the World's Fair, Chicago. It was four years ago that Mr. Suzuki commenced to make them in accordance with Mr. Hayashi's design. He kept several live falcons as models, and carefully watched their habits and movements. Twenty men were constantly at work under his supervision, and while he was making moulds, falcons died and had to be replaced from time to time. It might be said, therefore, that in producing these metallic representations, two or three generations of falcons passed away. The productions clearly tell the amount of attention and painstaking on the part of the maker, for they appear to be actually possessed of animation.

These twelve were arranged on a raised platform prepared for the purpose on the western side of the Dancing Room of the Hotel. The place was decorated with crimson tapestries and with flags of Japan and the United States crossed with each other. The platform was covered with a green carpet, on which the birds were arranged.

The perches placed in a zigzag row were not unlike a screen. They are lacquered and decorated with beautiful fabrics resembling brocade and damask in texture. Of the twelve there are no two alike in attitudes. They are respectively represented as being on the point of flying up with extended wings, of taking rest with wings contracted, or as dressing ruffled feathers with its beak, lifting one of its claws with its head bent down, taking fright and about to fly away, feeding itself with its head lowered, &c. Fine workmanship is seen in the execution of feathers, legs, and claws. Even those parts that are not exposed are executed with minutest care. They are so life-like that by approaching them we might frighten them away. Feathers again are so natural that they appear as if they might yield to our breath and quiver like actual ones.

The present postures of the birds are said to have been determined after repeated trials, and consequently they are unblamable from whichever side they might be looked at. The decorative strings attached to the perches are said to have been selected after consulting professional hawkers formerly employed by the old Tokugawa Shōgunate, and those now in service of the Imperial Household. The materials used in making the beautiful twelve are gold, silver, and alloys of copper and other metals.

THE YOMIURI SHIMBUN. MARCH 11th. 1893.

THE TWELVE FALCONS.

The well-known exporter of objects of Fine Art, Mr. Hayashi, has had them made by Mr. Suzuki Chōkichi for the purpose of exhibiting them at the World's Fair of Chicago. They are now offered for public inspection at the Imperial Hotel for three days from yesterday. Mr. Suzuki together with more than twenty artists under him has been engaged in making the twelve for a period of four years since 1890. The materials used are gold, silver, and alloys of copper and other metals. No two of the twelve are alike in colours and attitudes. They are respectively represented as proudly sitting, preparing to fly up, in the act of flying, gazing at a distant object &c. Every one of them indicates highest degree of skill and taste. They are above criticisms of those outside of the profession. Exhibited at the World's Fair, they will be a considerable addition to the already high reputation in which the productions of the fine arts of Japan are held abroad. On the evening of the 9th inst., Mr. Hayashi invited to the Imperial Hotel, many persons of prominent social standing, both in and out of official circle, and after dinner entertained them by showing the beautiful twelve in a room set apart for that purpose, to their great admiration of the elegant workmanship and beautiful design.

THE YAMATO SHIMBUN. MARCH 12th. 1893.

THE TWELVE FALCONS.

Mr. Hayashi had the twelve falcons made by Mr. Suzuki with the purpose of exhibiting them at the Columbian Exposition. The latter is a well-known artist in casting of metallic wares, and he made them after the design of Mr. Hayashi. They are now finished and exhibited on trial at the Imperial Hotel from the day before yesterday till to-day for inspection of eminent persons. They are made of gold, silver, and alloys of copper and other metals, and no two of them are alike in their appearances and postures. They are so life-like that every one who sees them can not help but wonder at the skillful workmanship. The perches on which they are mounted are lacquered black, and tastefully decorated with damask of a light colour. Four years of great painstaking on the part of the maker and of the designer, are said to have been spent in producing them just as they are.

THE CHŌYA SHIMBUN. MARCH 11th. 1893.

THE CARVED TWELVE FALCONS.

The twelve falcons to be exhibited by Mr. Hayashi of Owarichio, at the World's Fair of Chicago, have been carved by Mr. Suzuki Chōkichi of Irifune-

chō. They are of pure silver, and alloys of copper and silver, and are overlaid in parts with gold. The twelve are all different in postures and appearances. They are so life-like that they appear as if they might fly away. Each weighs about 16 pounds. The exquisite workmanship representing even the finest parts of their feathers will doubtlessly rivet the eyes of foreign people on their delicate execution. First of all, Mr. Suzuki collected pictures of falcons and by consulting them, he designed and made the mould for the twelve, out of which he made them as they are. His productions are fully indicative of his great painstaking in designing them. He is already known as an excellent hand in carving falcons, and a few years ago, he was honoured with an order to carve falcons for His Majesty's Household Department.

THE MAINICHI SHIMBUN. MARCH 11th. 1893.

THE TWELVE FALCONS.

They have been designed by Mr. Hayashi and chiselled by an expert of the art, Mr. Suzuki Chōkichi. They are now on exhibition in the Dancing Room of the Imperial Hotel for three days from yesterday. Eminent persons, in and out of official circle, were invited to see them. The space allotted for the twelve birds is about 6 × 40 ft., and is decorated with a purple curtain above, and damask tapestry of dark red at the back. The place is also provided with electric lights. The falcons are mounted on perches of black colour, four or five feet high. They are arranged in a row of about thirty-six feet in a zigzag style, and look not unlike screens. The lower part of the place is covered with green and greyish damask. The twelve are all of different postures. When looked at from a distance they are perfectly life-like in their respective attitudes of preparing to fly up, coming down to perch, &c. When closely examined, the fine representation of feathers and exquisite formation of the eyes are perfect pieces of workmanship. When looked at sidewise, those of different attitudes such as one to fly up, and another with contracted wings and picking with its beak, are tastefully and gracefully arranged one after another. The requirements of regulations relating to the Decoration of Hawks of the old Tokugawa time, are said to have been fully complied with. The materials are gold, silver, alloys of copper and other metals, and the colour of each of the twelve is all of different shades. The work was commenced in 1890, and an incessant labour of four years has been spent in making them. It was the evening of yesterday that they were first shown to prominent persons of the City, and Members of both Houses. Since then, constant request has been made by those who wanted to see them, and yesterday the room was actually crowded with admiring visitors. The twelve surely rank among the few of the highest productions of the æsthetical arts of modern Japan.

THE KOKUMIN SHIMBN. MARCH 19th. 1893.

THE TWELVE FALCONS.

The pointed beak, keen eyes, powerful wings, sharp claws, the terror of all birds, are represented on the twelve falcons designed by Mr. Hayashi and chiselled by Mr. Suzuki. The work, it is said, was commenced by the latter, four years ago, during which time he kept several live falcons in order to watch their habits and actions. They are deservedly natural and life-like that feathers appear as if they might quiver with the motion of the air. They will presently indicate the capabilities of the glyptic art of this country at the Chicago Exhibition. (Illustrations accompanied the above remarks.)

THE JIYŪ SHIMBUN. MARCH 11th. 1893.

THE TWELVE FALCONS.

These twelve are on exhibition for three days from yesterday, the 10th, in the Dancing Room of the Imperial Hotel. They are arranged, facing against the garden. All of the twelve are different in postures, such as sitting with contracted wings, picking with its beak, preparing to fly up &c., &c. The materials are of gold, silver, and alloys of copper and other metals. Colours are also different in each. In their attitudes, all the twelve are not far from life, while the exquisite and skillful workmanship of their feathers fully deserve of great admiration.

THE KEISEI. MARCH 11th. 1893.

THE TWELVE FALCONS.

Mr. Hayashi had these twelve birds made by Mr. Suzuki, who is widely known as an expert in carving birds and animals. They are for the World's Fair of Chicago. Four years of hard labour are said to have been spent in making them. They are mounted on perches arranged in a zigzag row of about 40 feet. The perches are lacquered black and are four or five feet high. They look not unlike dress-stands, and the lower part of each of them is decorated with damask of greenish colour. All the twelve are different in their colours and attitudes. The materials used are gold, silver, and alloys of copper and other metals.

The exquisitely fine workmanship of their feathers is really marvellous.

THE CHŪGAI SHŌGYŌ SHIMPŌ. MARCH 14th. 1893.

THE TWELVE FALCONS.

The twelve falcons of wide reputation, chiselled by Mr. Suzuki after Mr. Hayashi's design, with the purpose of exhibiting them at the American Exhibition are now in the Imperial Hotel for inspection of those desiring to see them, before they shall be sent out. They have been cast in bronze from wax moulds. On feathers and wings, an exquisite workmanship is executed on gold and silver which cover those parts. All the twelve are different in attitudes, and appear as if they are actually possessed of life. The twelve birds being the fruits of artful design by a professional man like Mr. Hayashi, and of Mr. Suzuki's exquisite skill, their elegance and beauty are beyond description.

They will no doubt rank highest among the æsthetical exhibits of this country. Mr. Suzuki belongs to a family of specialists in casting of artistic metallic wares. He exhibited at the Philadelphia Exhibition an Incense Burner in the shape of a cat, and at Paris Exposition of 1878 a Peacock, both of which commanded great admiration. They are said to be in South Kensington Museum at present. The falcons now before us were commenced in 1890, and by dint of untiring energy and constant diligence, they have been successfully finished, and will no doubt add considerably to his already wide reputation. His skill seems to be in advance of that of Seimin, Tōun, and Sōmin.

THE NIPPON. MARCH 11th. 1893.

THE TWELVE FALCONS.

These birds designed by Mr. Suzuki having been now finished, will be exhibited on trial at the Imperial Hotel for three days from to-day the 10th inst.

THE NIPPON. MARCH 14th. 1893.

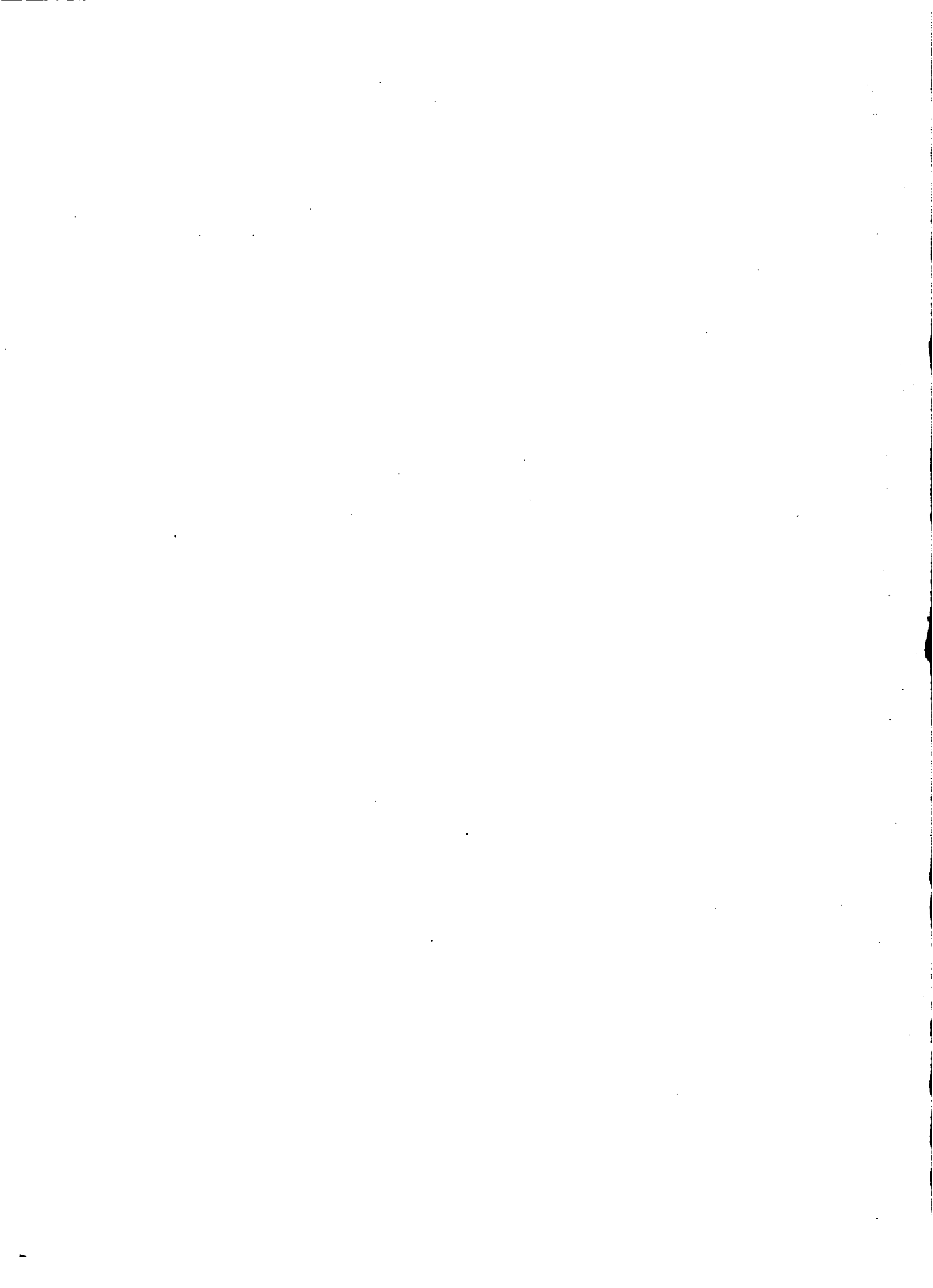
THE VISITORS TO THE TWELVE FALCONS.

The twelve falcons exhibited at the Imperial Hotel have been highly admired. On 10th. and 11th. the number of visitors was about 3,000. The day before yesterday, the yard of the Hotel was decorated with lanterns, and City Band added gaiety with their music, while a number of firemen was stationed at the entrance of the yard to prevent disorder and confusion. The day having been a Sunday, the place was so crowded that the front gate had to be closed at about 4 p.m., and at five His Imperial Highness Prince Arisugawa honoured the place with a visit, when Mr. Hayashi made necessary explanations, and was honoured with words of praise from His Highness.

THE TOKYO ASAHI SHIMBUN. MARCH 14th. 1893.

VISITORS TO THE TWELVE FALCONS.

Mr. Hayashi's twelve falcons exhibited at the Imperial Hotel have drawn crowds of admiring visitors. On the 10th. and 11th. the number of visitors was from two to three thousand, in each of the two days. On the 12th, his friends sent City Band to the place, besides decorating the yard of the Hotel with thousands of lanterns. The Band played in the centre of the yard, while a body of firemen was stationed at the entrance. Pumps and ladders were arranged ready for use in case of accident. Visitors so crowded at the gate that it had to be closed for a time. This took place at about four o'clock. The number of visitors provided with tickets was 15,000, and among those who were admitted without tickets, a body of students from the school of Fine art, numbering to about one hundred, was seen among the crowd. It became necessary, however, to refuse admittance of those not provided with tickets; and a notice having been received from H. E. Viscount Sano, Privy Councillor, announcing the visit of H. I. H. Prince Arisugawa at 5 p.m., the place had to be closed to ordinary visitors.



MR. HAYASHI'S

ART GALLERY

65 Rue de la Victoire, PARIS

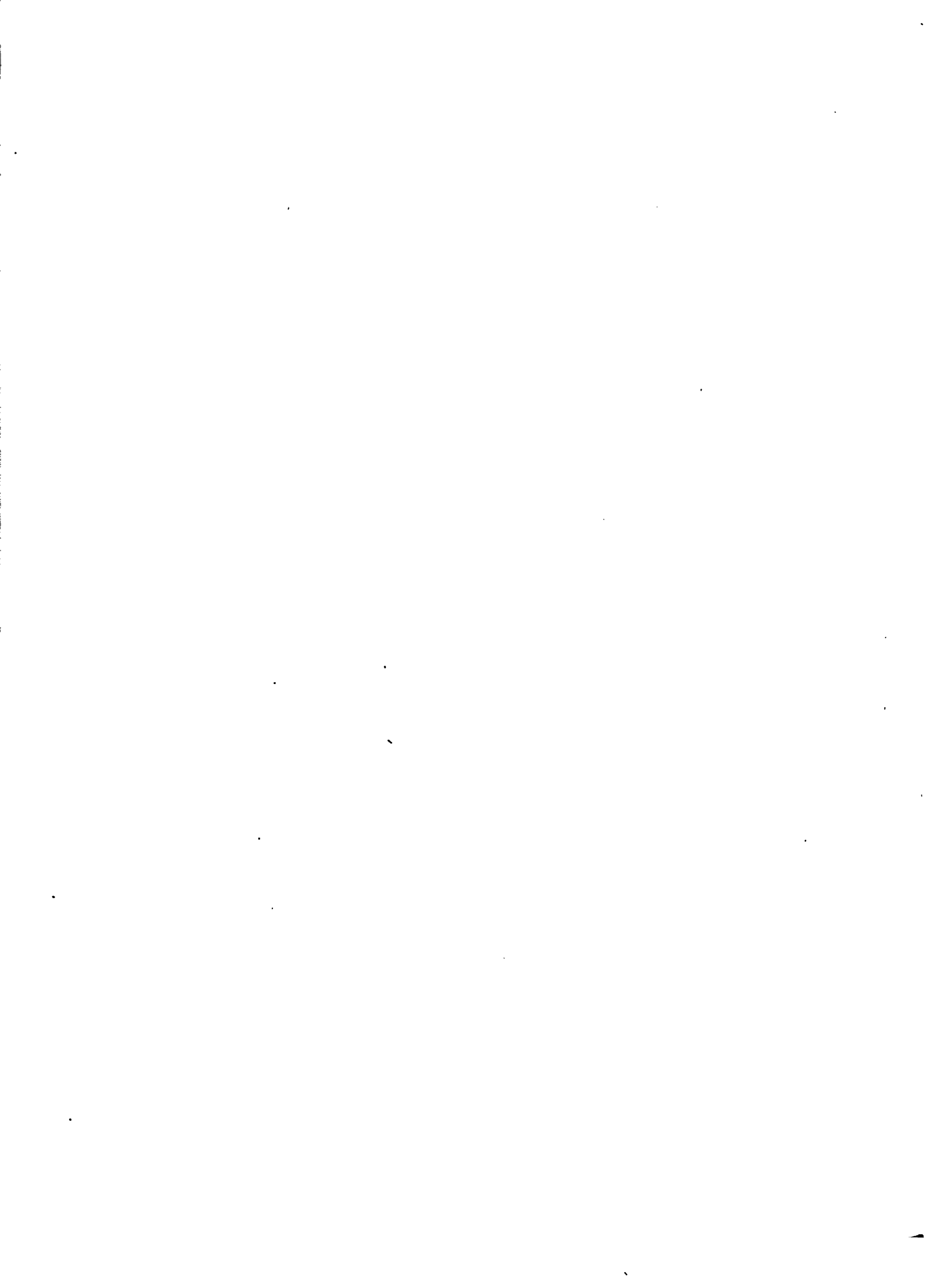
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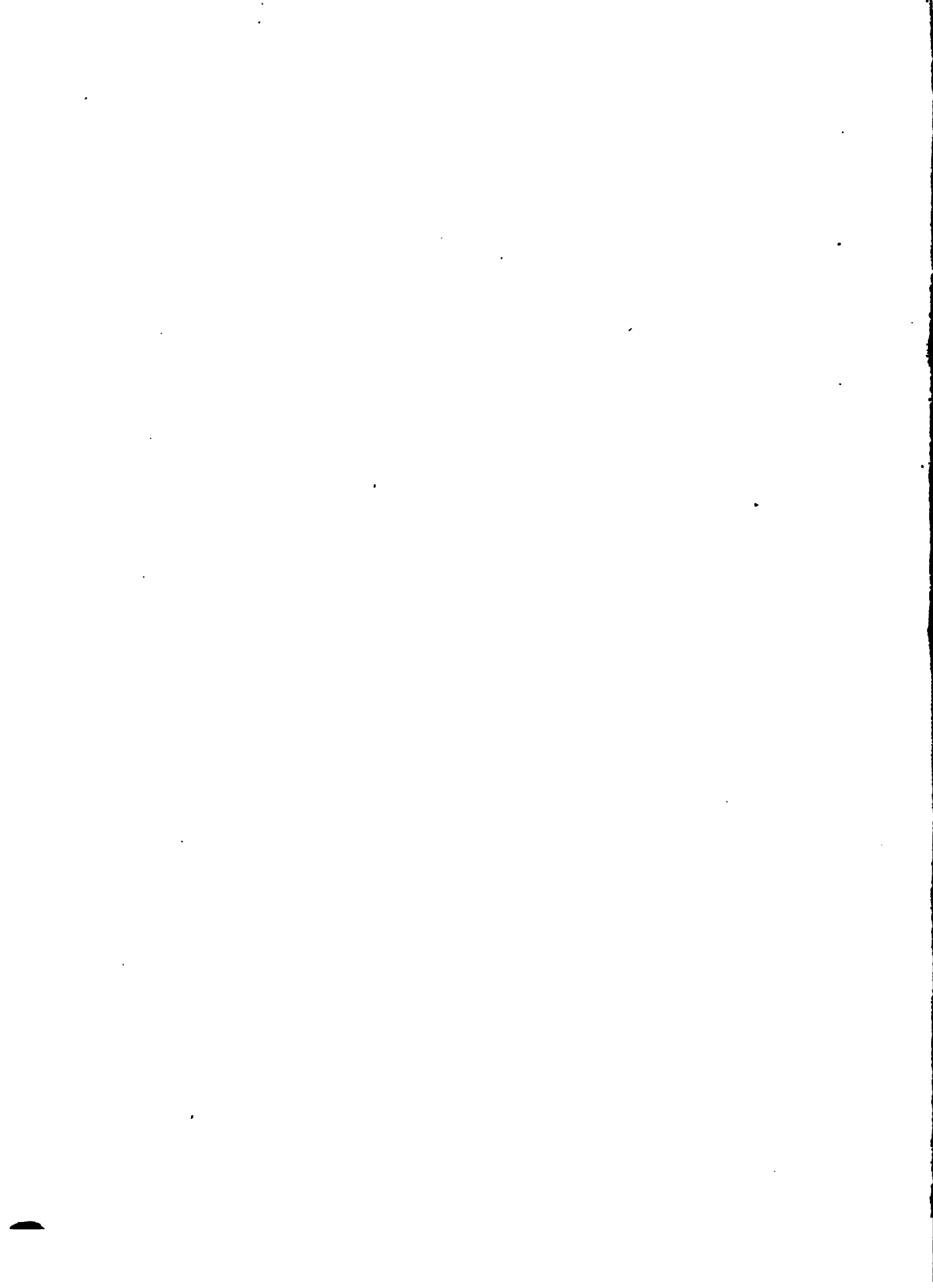
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