

THE FLAG HERITAGE FOUNDATION MONOGRAPH AND TRANSLATION SERIES
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JAPANESE HERALDRY AND HERALDIC FLAGS

David F. Phillips
Editor



INCLUDING:

Understanding Japanese Heraldry
by David F. Phillips

Japanese Heraldry, Battle Flags and Standards
in the Age of the Samurai
by Emmanuel Valerio

Heraldic Devices on Modern Japanese Flags
by Nozomi Kariyasu

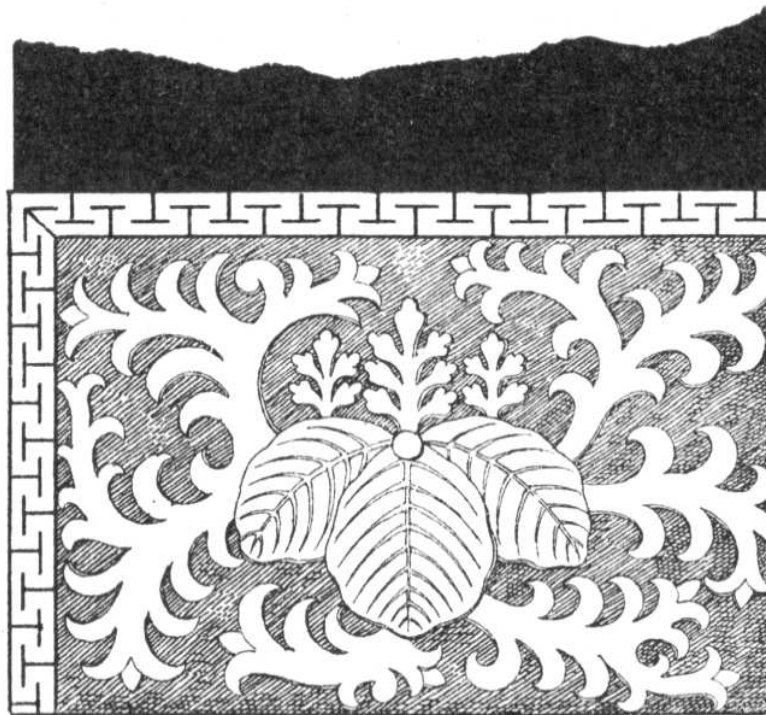


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JAPANESE HERALDIC DEVICES AND THEIR USE ON FLAGS

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IMPERIAL PAULOWNIA: EMBROIDERED CUFF DESIGN, FROM A JAPANESE SKETCH

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UNDERSTANDING JAPANESE HERALDRY: RECOGNIZING AND DESCRIBING JAPANESE HERALDIC DEVICES

by David F. Phillips

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I: INTRODUCTION

A. ABOUT JAPANESE HERALDRY

Like European heraldry, Japanese heraldry has a *grammar* and a *vocabulary*. They are unfamiliar to most Western observers, but as in European heraldry both must be understood, at least in broad terms, before the system can make sense visually.

The principal figures of Japanese *mon* (as the compositions are called) sort very much as do the figures of European heraldry – plants, animals, artifacts, natural features, geometric charges, figures of notation. But they may not be clearly recognizable because the individual subjects and graphic conventions are so different from those used in the West. Many of the flowers and plants that are the most important class of Japanese heraldic charges look very similar to Western eyes – a five-petalled flower that would just be a generic cinquefoil in Europe could be any of more than a dozen distinct charges, and the artifacts (forming the next most important class of charges) are mostly as unfamiliar as a European heraldic maunch or a caltrap, a clarion or a portcullis, would be in Japan (or in modern-day Europe).

Also the European system of heraldic differencing and ramification involves changes in the color and position of elements, and the introduction of *ordinaries* (structural geometric charges like stripes and crosses), figured lines of partition, and common charges, and *marshalling* additional separate designs into the composition. But the Japanese system does not use color, or marshalling, or structural charges, and relies on distortion (often extreme distortion) of the charges, and their multiplication or segmentation within a single device, and the addition of sometimes only fractional elements of other charges, and slight modifications that would not make a difference in the West. A European-trained observer might therefore not be able to recognize even familiar charges as they appear in the *mon*.¹

As a result of these conditions, Japanese *mon* present to Western eyes an unnervingly protean quality, and a forbidding complexity whose organizing principles are not intuitively evident. It does not help that many resource materials on Japanese heraldry arrange these compositions according to their names in Japanese, an order not useful to outsiders learning the system.² Even where they are arranged topically by principal charge, they can be difficult to use – the vocabulary is hard to recognize without knowing the grammar, but the grammar is hard to learn without recognizing the vocabulary. A foreigner approaching this system does not know where to begin. It is like trying to use a dictionary without knowing the alphabet.

I will try to guide the reader to enough understanding of Japanese heraldry to grasp what she is looking at in a *mon*, and decode it enough to recognize, at least in a general way, what its elements are and how they relate to each other. Some will remain hard to decipher, but the observer will at least have a method of approach.

¹ By *European-trained* I mean *trained in the European system*, which includes Americans like myself.

² In the section on Literature, beginning at page 145, I mention several Western-produced reference books on Japanese heraldry and identify their means of organization.



FIGURE 26: CHARGES FORMING A CIRCLE. (A) SAIL; (B) RICE; (C) CRANE; (D) HAWK'S FEATHER; (E) WAVE.¹⁸

Another way Japanese heraldry imposes a difference on a charge is to change the observer's view. For example, blossoms usually seen in TOP VIEW (*muko*) can also be seen in SIDE VIEW (*yokumi*), or TILTED, or even REAR VIEW (*ura*).

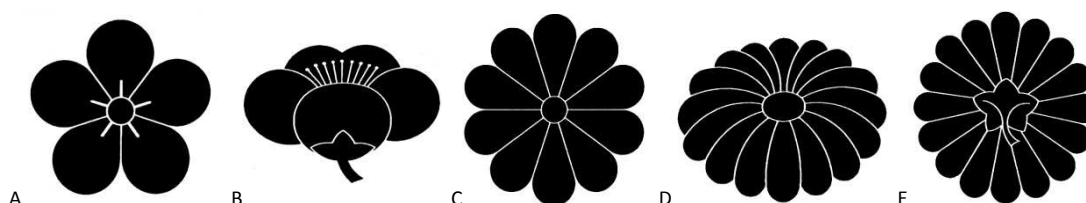


FIGURE 27: VARIATIONS IN OBSERVER'S VIEW. (A, B) PLUM BLOSSOM IN TOP VIEW AND SIDE VIEW; (C, D, E) CHRYSANTHEMUM IN TOP VIEW, TILTED, AND REAR VIEW.

PEEPING (*nozoki*) is another favored distortion. This view places the charge below the horizon of vision; only a portion is visible, usually issuing from the bottom of a frame. Squeezing the motif into a lozenge (*hishi*), a very widely used technique, is a special case – see discussion at page 49.

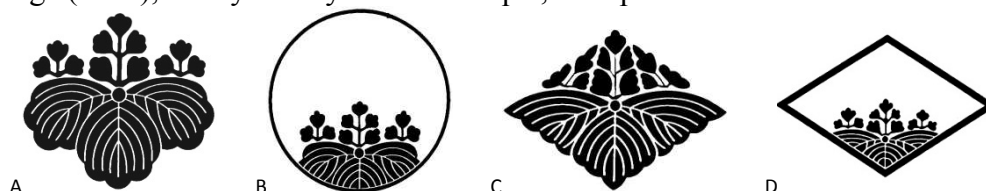


FIGURE 28: PEEPING. (A) PAULOWNIA; (B) PEEPING PAULOWNIA ON A DISK; (C) PAULOWNIA IN A LOZENGE; (D) PEEPING PAULOWNIA IN A LOZENGE.

Uniquely in the Japanese heraldic system, a charge can be made of another substance. This produces startling effects.

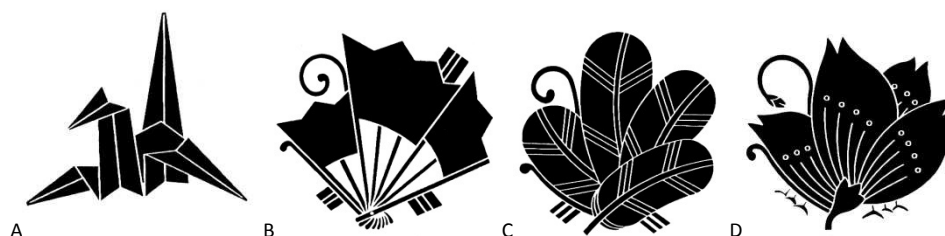


FIGURE 29: CHARGES MADE OF CONTRASTING SUBSTANCES. (A) CRANE MADE OF FOLDED PAPER (*ORIGAMI*); (B, C, D) BUTTERFLIES MADE OF FOLDING FANS, HAWK'S FEATHERS, AND A CHERRY BLOSSOM.

¹⁸ Compare Figure 26E with the woodcut by Mori Yuzan, on page 5.

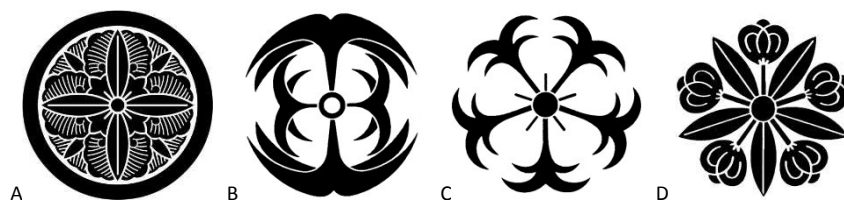


FIGURE 55: CHARGES SHOWING RADIAL SYMMETRY IN FOUR OR MORE SECTORS II.

(A) FOUR RADIAL SPATTERDOCK LEAVES IN A RING, DOUBLED AND ENTIRE;²³
 (B, C) FOUR AND FIVE RADIAL ANCHORS; (D) FIVE RADIAL TEA-PLANTS.

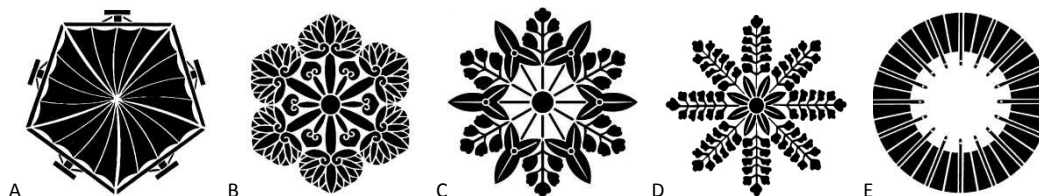


FIGURE 56: CHARGES SHOWING RADIAL SYMMETRY IN FOUR OR MORE SECTORS III.

(A) FIVE RADIAL SAILS; (B) SIX RADIAL HOLLYHOCKS; (C) SIX RADIAL WATER PLANTAINS;
 (D) EIGHTFOLD RADIAL WISTERIA; (E) SIXTEEN CLOSED FANS, ARRANGED RADIALY.

Mon may display rotational symmetry in similarly multiple sectors. Note that the four sickles in the first example below form a swastika.

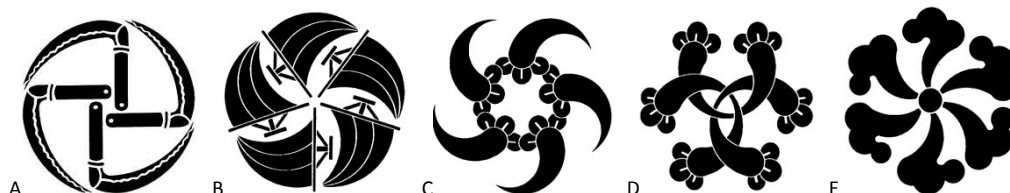


FIGURE 57: MULTIPLE CHASING CHARGES. (A) FOUR LEFT-CHASING SICKLES; (B) FIVE CHASING SAILS;
 (C) FIVE CHASING CLOVES; (D) SIX INTERSECTING CLOVES; (E) SIX CHASING PASSION FLOWERS.

A special case of radial symmetry is the WHEEL (*guruma*), in which charges – typically six or eight, but sometimes as few as three or as many as 16 – are arranged RADIALY. We have seen some of these already (for instance in Figure 57E above), but have not named them so. The symmetry of a *guruma* can be radial or rotational. It matters whether a *guruma* has a central hub – if not, its component figures are said to have TAILS UNITED (*shiri-awase*). Figures in a wheel ordinarily face out or in a direction to suggest LEFTWARD (that is, counter-clockwise) rotation.

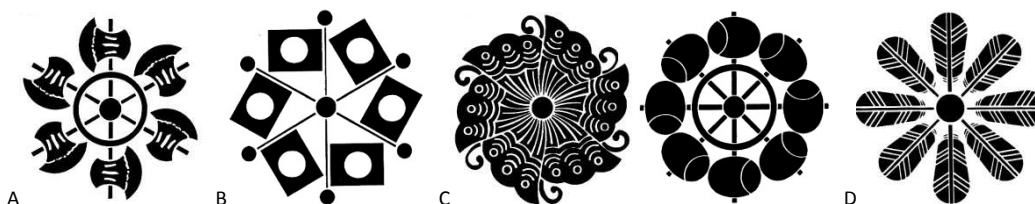


FIGURE 58: WHEELS I. (A) SIX AXES; (B) SIX FLAGS; (C) SIX BUTTERFLIES; (D) EIGHT MALLETS; (E) EIGHT HAWK'S FEATHERS.

²³ Spatterdock leaves look much like hollyhock leaves except they have a stronger central rib. Compare Nos. 152 and 153 on page 72.

III. GLOSSARY OF ENGLISH BLAZON FOR JAPANESE HERALDRY

Japanese equivalents are limited to those in the heraldic literature.

Japanese heraldry is to be blazoned in English *as simple and direct as possible*.

IN GENERAL	
MON	A Japanese heraldic device.
CHARGE, COMMON CHARGE	An element in a mon. A <i>common charge</i> is one that is not structural, whether it appears frequently or rarely.
DIFFERENCE	An alteration in a mon that changes it enough to make a distinct new mon. The amount of change needed to accomplish this is much smaller for a Japanese mon than for a European coat of arms.
FRAME	A formal border extending to the edge of a mon and fully enclosing it.
FRAMING ELEMENT	An enclosure surrounding a charge, but not extending to the edge of the mon.
MOTIF	A Japanese heraldic charge, considered as a type rather than in a specific mon.

TERMS DEFINING THE POSITION OF A CHARGE			
English	Japanese	Definition	Example
ANGLED	<i>Sumidate</i>	Inclined 90 degrees, so in the case of a square it would be standing on a corner.	Fig. 14D
ASCENDING	<i>Nobori</i>	Said of wisteria when the racemes rise toward the top of the emblem.	Page 75, No. 172A
DESCENDING	<i>Sagari</i>	Said of wisteria when the racemes fall toward the bottom of the emblem.	Page 74, No. 172
DIAGONAL		Presented at an angle. Heraldic: <i>bendwise, in bend</i> . Similar to ANGLED.	Fig. 37F
HORIZONTAL		Perpendicular to the vertical axis of the device. Heraldic: <i>fesswise, in fess</i> .	Fig. 30C
REVERSED		Inverted; upside-down as compared to the usual representation of the charge. This is very unusual in Japanese heraldry, except in pairs – see ONE REVERSED.	Fig. 87D

TERMS DEFINING THE CONSTRUCTION OF A CHARGE			
English	Japanese	Definition	Example
BENT	<i>Ori</i>	Folded in the middle.	Fig. 20A
COUPED		A European heraldic term meaning that a member or geometric charge is truncated and does not reach the limits of its field.	Fig. 75D
DOUBLED (1)	<i>Komoti</i>	Said of a charge, especially a lozenge, that appears inside another similar one. Similar to NESTED.	Fig. 32B
DOUBLED (2)	<i>Yae</i>	Said of a blossom with a second set of petals appearing behind the first.	Fig. 20D
FORMING A CIRCLE	<i>No maru</i>	Said of a charge distorted so it forms a circle.	Fig. 26

IV: VOCABULARY OF JAPANESE HERALDRY

A. PLANTS

1. FLOWERS
 - a. Three-petalled blossoms
 - b. Five-petalled blossoms
 - c. Six-petalled blossoms
 - d. Round blossoms
 - e. Irregular blossoms
2. LEAVES
 - a. Single leaves
 - b. Complex leaf forms
 - c. Leaves with blossoms or berries
 - d. Stylized lobe forms
3. FRUITS AND VEGETABLES
4. STALKS AND SHOOTS
5. TREES

B. ANIMALS

1. QUADRUPEDS
2. BIRDS
3. SHELLFISH
4. INSECTS
5. ANIMAL PARTS

C. INANIMATE NATURAL WORLD

D. OBJECTS

1. ROUND OBJECTS
2. RECTANGULAR OBJECTS
3. IRREGULARLY SHAPED OBJECTS
4. PARTICULAR CATEGORIES
 - a. Structures
 - b. Hand tools
 - c. Parts of an arrow
 - d. Fittings of a ship
 - e. Fans
 - f. Hats






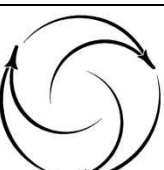



E. GEOMETRIC FIGURES

F. FIGURES OF NOTATION

Having explored the grammar of Japanese heraldry with a few sample motifs, we are now ready to look at the larger population of charges. Of course not every charge used in Japanese heraldry is covered here, or needs to be. Many are seldom used, or appear only very late in the process after the strictly heraldic function of mon had been eclipsed. Many of these latecomers appear, when they do, in fairly straightforward rather than highly stylized form, and so even if they had heraldic significance they would be easily comprehensible without explanation.

But that still leaves a great many charges. Below I have arranged the classic charges (and some later ones) by shape and category, with their most characteristic forms, so as to provide a sort of recognition guide like those used by bird-watchers and rock fanciers. This guide, and a basic understanding of the grammar of Japanese heraldry gathered from the previous chapters, should be enough for any careful observer to recognize what a given mon is about.

I have to sound a note of caution about the scientific names for plant charges. I have done the best I could to identify the species a Japanese heraldic charge is intended to approximate, but like much else about this subject, it is not always possible to be exact or precise. For example, is the *matsu* of Japanese heraldry the red pine, *Pinus densiflora*, or the black pine, *Pinus thunbergii*? Is the bamboo (*take*) *Phyllostachys edulis* or is it *Phyllostachys bambusoides*? Is the fern called *shida* really *Dryopteris sacrosancta*? There are many other kinds of ferns in Japan and China.

156		Palm (<i>shuro</i>). <i>Trachycarpus fortunei</i> . The hemp palm, or Chinese windmill palm. It is of course a tree, but only a single leaf is shown. Compare the almost indistinguishable palm fan (No. 409).
157		Mulberry (<i>kaji</i>). <i>Broussonetia papyrifera</i> . The paper mulberry tree. Sometimes seen flattened at the top, like a thistle. See also page 122, Figure A.
158		The version of mulberry used in multiplied form is considerable narrower than that seen alone. In this form the leaf is almost indistinguishable from the chrysanthemum leaf (No. 144). Shown: three mulberry leaves CHASING LEFT.
A.2.b Complex Leaf Forms		
159		Arrowroot (<i>kuzu</i>). <i>Pueraria lobata</i> . Called kudzu in America. For the blossom pattern, see No. 130.
160		Bamboo (<i>take</i>). <i>Phyllostachys edulis</i> or <i>bambusoides</i> . A very popular charge, seen in many forms, including leaves, leaves and stalk (No. 183), and sections of mature stalk (No. 213). See also No. 215 (bamboo shoots), and many additional examples on page 12.
161		Pine (<i>matsu</i>). <i>Pinus thunbergii</i> . A very versatile charge, found here as three pine needles CHASING, but also as a leafy bough (No. 162), a pine cone (No. 207), a complete tree (No. 226), and even as stylized geometric form (No. 227).
162		Two pine boughs, CHASING. Or they could be seen as CONFRONTED, ONE REVERSED.
163		Oak (<i>kashiwa</i>). <i>Quercus dentata</i> . A popular charge. Sometimes shown with vines or acorns, Compare No. 142 (single leaf).
164		Ginger (<i>myoga</i>). <i>Zinziber mioga</i> . The design is thought to have been derived from the horse-tassel (<i>gyoyo</i>), not a plant but military equipment – see discussion at No. 351. <i>Myoga</i> usually has veined leaves, while <i>gyoyo</i> has a kind of radial ornament at the broadest point of the largest lobe. The two motifs can be very difficult to distinguish. Unusually, the basic form of both motifs have two CONFRONTED elements.

PAINTINGS BY EMMANUEL VALERIO, TO ACCOMPANY HIS ESSAY
 “JAPANESE HERALDRY, BATTLE FLAGS AND STANDARDS IN THE AGE OF THE SAMURAI”

PLATE 4

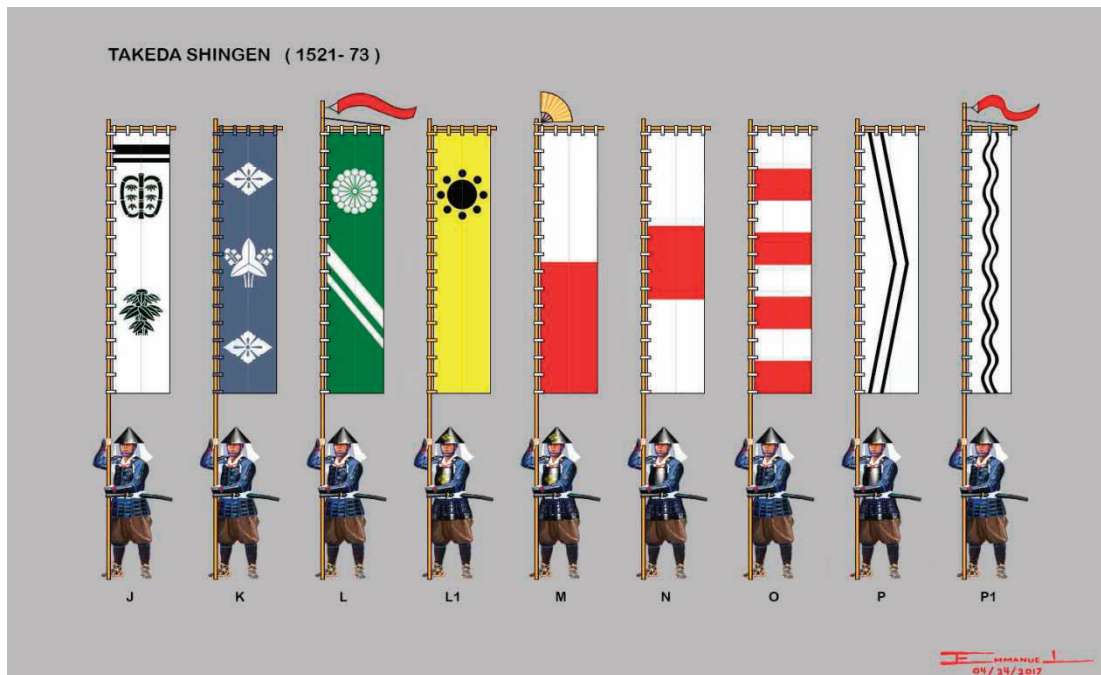


PLATE 4A. TAKEDA SHINGEN 2 (page 119)



PLATE 4B. DAIMYO COLORS (page 120)

PAINTINGS BY EMMANUEL VALERIO, TO ACCOMPANY HIS ESSAY
 “JAPANESE HERALDRY, BATTLE FLAGS AND STANDARDS IN THE AGE OF THE SAMURAI”

PLATE 7



PLATE 7A. THE SASHIMONO (page 125)

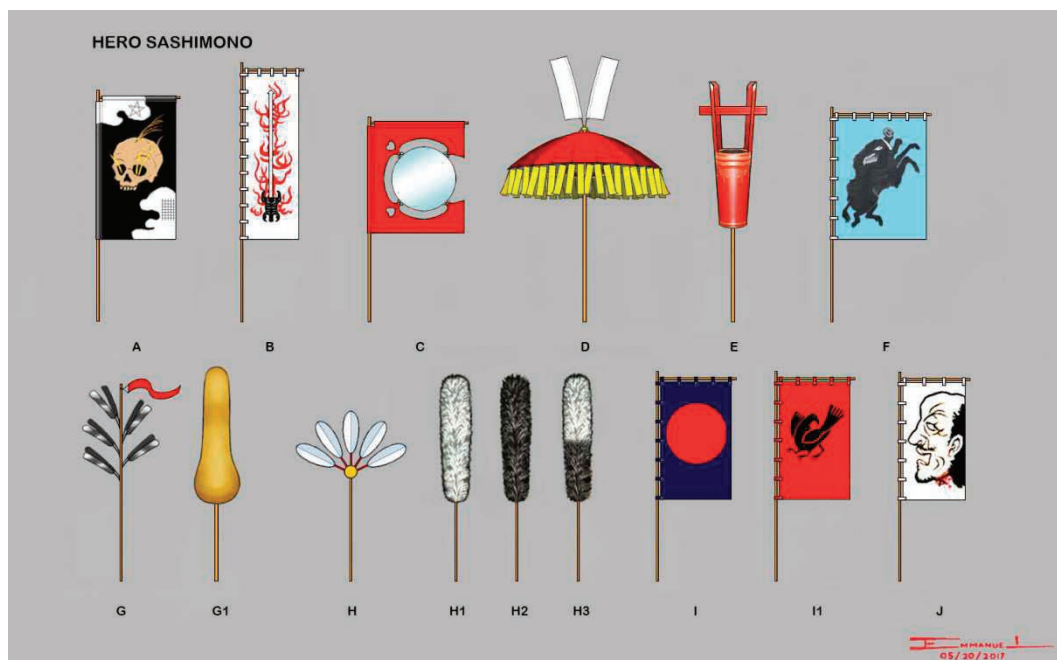


PLATE 7B. HERO SASHIMONO (page 127)

PLATE 13



ICHIKAWA DANJURO IN THE KABUKI PLAY *SHIBARAKU* (1812)
By Utagawa Toyokuni I (1769-1825), now in the Los Angeles County Museum of Art.
The mon is three nested measures.

HERALDIC DEVICES ON MODERN JAPANESE FLAGS

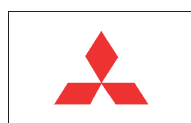
by Nozomi Kariyasu

Keyed to his article beginning on page 137.

The dates are for the adoption of the emblems, not the flags.



① IMPERIAL
STANDARD 1869



② MITSUBISHI
Co. 1875



③ MITSUI Co.
1876



④ KUROISHI CITY
1889



⑤ KANAZAWA
CITY 1891



⑥ TOCHIKI KISEN
Co. 1901



⑦ NAGOYA CITY
1907



⑧ TOYOHASHI
CITY 1909



⑨ MAEBASHI
CITY 1909



⑩ YOKOSUKA
CITY 1912



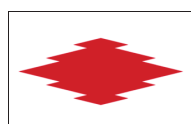
⑪ KITAGATA
TOWN 1916



⑫ SENDAI CITY
1933



⑬ MANCHUKUO
IMPERIAL FLAG
1934



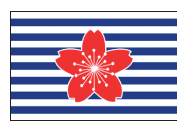
⑭ SHIBATA CITY
1934



⑮ KANIE TOWN
1934



⑯ NIPPON KISEN
Co. 1950



⑰ FORMER
COASTAL SAFETY
FORCE 1952



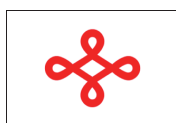
⑱ INUYAMA CITY
1954



⑲ GAMAGORI
CITY 1955



⑳ HASHIMA CITY
1964



㉑ NISHIO CITY
1965



㉒ KAGOSHIMA
CITY 1967



㉓ SHIMAMOTO
TOWN 1968



㉔ CHIEF OF STAFF,
GROUND SELF-
DEFENSE FORCE 1972



㉕ YAMATO-
KORIYAMA CITY
1974



㉖ OZU CITY
2005



㉗ FIRE AND DISASTER
MANAGEMENT
AGENCY 2005



㉘ OTA CITY
2005



㉙ TOYAMA CITY
2006



㉚ HIROSAKI CITY
2006



HONJO CITY



MISATO TOWN



KOBAYASHI CITY

JAPANESE HERALDRY, BATTLE FLAGS AND STANDARDS IN THE AGE OF THE SAMURAI

by Emmanuel Valerio

NOTE: Each section in the following article is illustrated by an original painting by the author. These paintings will be found on Plates 1-10 in the color section in the center of this book. The twenty paintings appear two on a page, identified for example as Plate 1A and Plate 1B. Individual illustrations within the paintings are identified by letter in this format: Plate 1A - C. The plate number is given along with the heading of each section, and is repeated with the first citation to a specific illustration within that section. After that further letter identifications within the same section are given alone, without repeating the plate number.

Japanese personal names in this article give the surname first. Footnotes signed EV are by the author.

THE GEMPEI WAR¹ [Plate 1A]

The earliest display of heraldry on the Japanese battlefield was the *hata jirushi* (symbol flag, marker banner) in the *nagarebata* (floating banner) form, a streamer hung from a horizontal crossbar tied near the top of a tall pole. Some streamers were slit on the lower half to lessen wind resistance so the mon (the family emblem, sometimes translated as *crest*) could be seen even in strong winds. The first banners probably did not have mon or any device identifying one side or the other.

Early samurai armies consisted of mounted men appearing on the battlefield with their personal retainers of foot soldiers. The banners they carried could have had slogans that were personal to their mounted commanders. Sasaki Takatsuna (1160-1214) used a banner with a prayer to the war god Hachiman worshipped by the Minamoto, who were also called Genji (Plate 1A - A, A1). Prayers to Hachiman appear on banners on the battlefield throughout the history of samurai warfare.



¹ The Gempei War (1180-85) was a conflict between the Miramoto and Taira clans. The victory of the Miramoto marked the end of the Heian Period and the start of the Kamakura Shogunate, where the recently emerged samurai warrior class would supplant the former imperial court nobility. The image, by James Seguin, is from his *Saito Musashi-bo Benkei: Tales of the Wars of the Gempei* (Yokohama, 1910). *Ed.*

SAMURAI VIGNETTES FROM STRÖHL'S JAPANISCHES WAPPENBUCH



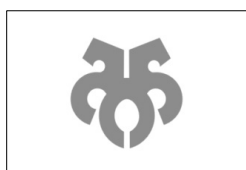
DAIMYO SASAKI TAKATSUNA (1160-1214) WEARING A JINBAORI WITH HIS MON OF FOUR EYES.



⑨ Maebashi City's emblem was adopted in 1909. It is a ring adapted from the vexilloid used during war by the former Matsudaira lords.³ Although there is no flag law, the city uses the ring in white on a dull purple field.



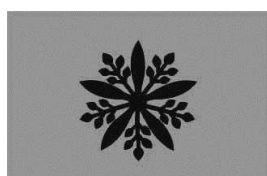
⑩ Yokosuka City's emblem was adopted by City Notice No. 17 on March 16, 1912. The emblem combines the stylized katakana *yoko* ヨコ and former Lord Miura's kamon of three wide bars in a ring, all within a compass that represents a port city. Although there is no flag law, the city uses the emblem in red on a white field.



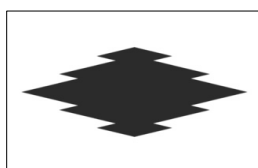
⑪ The Kitagata Town emblem was adopted in 1916. The town emblem combined a stylized kanji *kita* 北 (north) of Kitagata with a similarly stylized version of the ivy leaf, the Edo Period kamon of the former Lord Toda. The white flag has a green town emblem in the center.



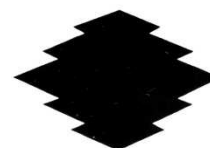
⑫ The Sendai City emblem was adopted on September 5, 1933, by City Notice No. 109. It is a stylized kanji *sen* 仙, meaning *wide river* in the Ainu language of Hokkaido. It was inspired by the former local daimyo Date's kamon of three vertical stripes in a ring. The city flag, adopted without a flag law, puts the emblem in white on a dark purplish-blue field.



⑬ The State of Manchuria, known in English by its Chinese name Manchukuo, was established as a Japanese satellite state in 1932. The former Chinese emperor Pu-yi was chief executive, and became emperor in 1934. Manchukuo adopted state symbols in the Japanese style, one of which was a floral mon, in Pu-yi's case a eupatorium flower. Following the Japanese example, his mon was used (in gold on yellow) on his imperial standard. The eupatorium was reportedly the emperor's favorite flower. It was adopted as the imperial emblem on April 25, 1934 by Manchu Imperial Family Instruction No. 11. It is sometimes identified as the Chinese spring orchid, but unlike the eupatorium that flower does not grow in Manchuria. The Manchu State was reincorporated into China after the war.



⑭ The emblem of Shibata City was adopted on July 9, 1934 by City Notice No. 17. It is the kamon of the Mizoguchi, the former Shibata daimyos: five heaped lozenges with merged outlines. The flag, adopted without a flag law, shows the emblem in vermilion on a white field.



³ These vexilloids, three-dimensional objects used in the same way as flags, were called *uma jirushi* and are discussed in Emmanuel Valerio's article, beginning at page 109. *Ed.*

INTRODUCTION TO THE LITERATURE ON JAPANESE HERALDRY

by David F. Phillips

The following works (in English with a few exceptions) are useful for understanding Japanese heraldry. Almost all of them are easily available, either new or used, from www.bookfinder.com.

John Dower, *Elements of Japanese Design* (New York, 1971). This is the best work available in English on the history and meaning of Japanese mon, and is indispensable to a study of the subject from English sources. However, it does not attempt a structural or heraldic analysis. The pictorial section includes 2715 mon, arranged thematically but with a good index. They were taken from an archive of original drawings by Kiyoshi Kawamoto.

Stone Bridge Press, *Family Crests of Japan* (Berkeley CA, revised edition 2007). This book, issued in paperback with no author credited, was when published the best modern guide in English to the structure and vocabulary of Japanese mon. It is simply presented and well-designed, with more than 800 mon and a helpful index organized by charge.

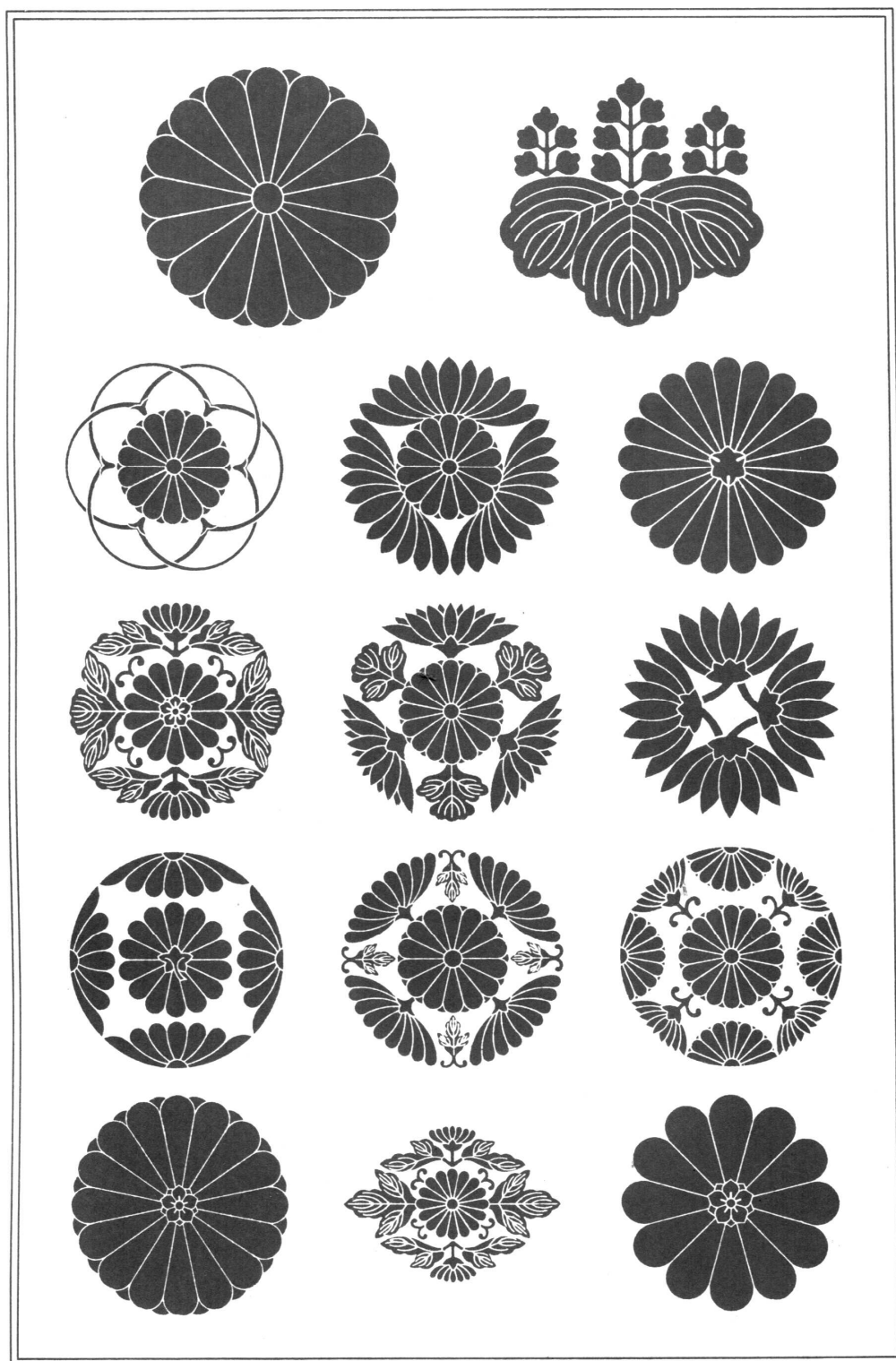
Yuzuru Okada, *Japanese Family Crests* (Tokyo, 1941). A small pamphlet, until recently it was the best English-language introduction to the subject. It was published by the Board of Tourist Industry of the Japanese Government Railways, as No. 37 in its "Tourist Library," a series on Japanese cultural subjects. Perhaps 1941 was not the best year for marketing Japanese tourism. Nevertheless this excellent work is still useful and easily obtainable in the second-hand market.

Graphic-sha/Japan Publications, *An Illustrated Encyclopedia of Japanese Family Crests* (Tokyo, 2001). No author is credited. This book collects 4080 mon and presents them in black on white and white on black on facing pages. Because of the exceptional quality of the images, all copyright-free, I have taken most of the text illustrations of mon from this source. There is, however, no index and only a suboptimal list of contents, which reduces the value of this resource for people not already familiar with the Japanese heraldic vocabulary. A sample appears on page 12.

Fumie Adachi, ed., *Japanese Design Motifs* (New York, 1972). A Dover book, it reprints the 4260 designs in the mon catalogue of the Matsuya Piece-Goods Store, published around 1913. It is arranged by the order of charges in the Japanese syllabary, arrayed right to left and numbered Japanese. An index identifying the charges by the pages on which they first appear helps somewhat, but readers unfamiliar with the visual vocabulary may have to go through the book and note on the margins of individual pages what they contain. A sample appears on page 144.

- The two volumes just mentioned, while not designed as teaching materials, are quite helpful once a reader has gained some familiarity with the basics of Japanese heraldic grammar and vocabulary. Then the grouping of mon by principal charge helps complete an understanding of how the grammar and vocabulary work in practice to create the rich variety of Japanese heraldic design. Every serious student of the form should become familiar with one or the other of these two books, and of the two Adachi's is less expensive and more easily available new and used.

Albert J. Koop, "The Construction and Blazonry of Mon," in *Transactions and Proceedings of the Japan Society* (London, 1911), 9:279-312. A lecture by a distinguished expert in Asian art, with illustrative drawings. Somewhat limited and dated, but a useful introduction and the



Crests of the Imperial Family and Its Branches

FRONTISPIECE TO JOHN DOWER, *ELEMENTS OF JAPANESE DESIGN* (1971).
BY KIYOSHI KAWAMOTO.

SIX PLATES OF MID-19TH CENTURY DAIMYO FLAGS

Adapted from The *Kaei Bukan* (1858), they were published by
Hugo Gerard Ströhl in his *Japanisches Wappenbuch: Nihon Moncho* (Vienna, 1906).

A KEY TO THE PLATES BEGINS ON PAGE 159.



PLATE II

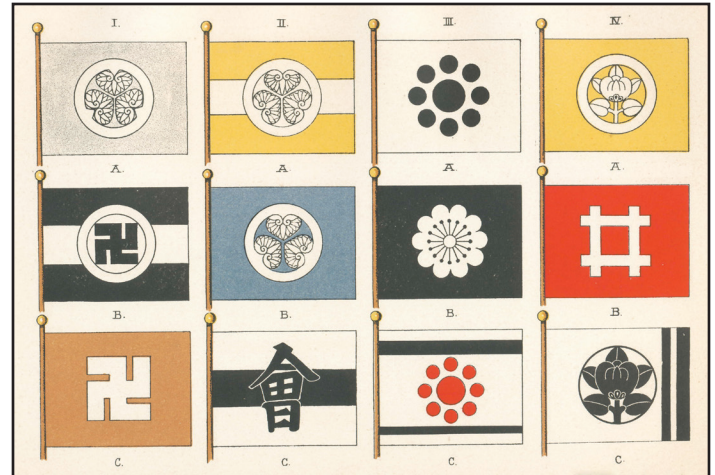


PLATE III

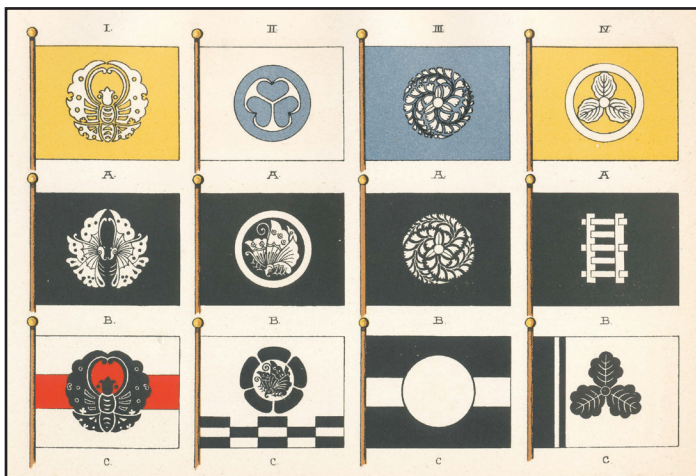


PLATE IV

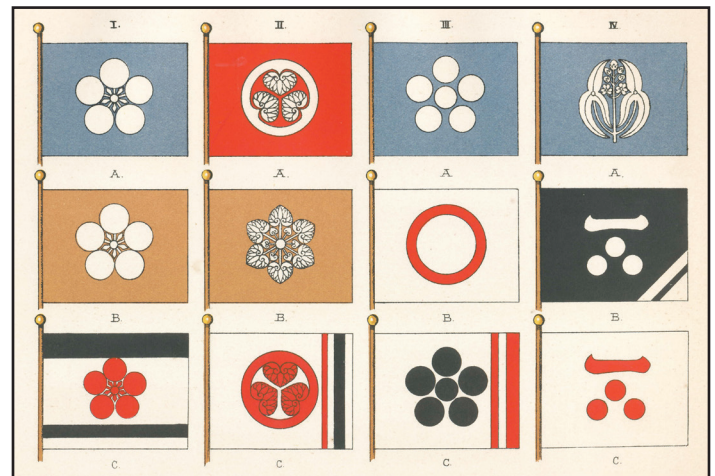


PLATE V



PLATE VI

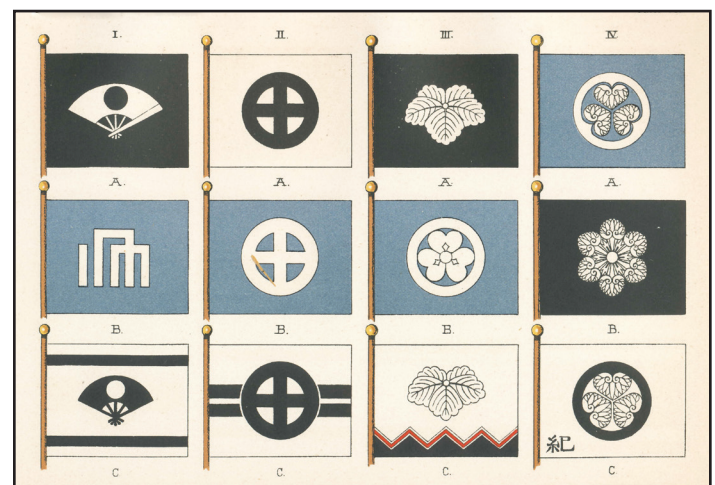


PLATE VII

KEY TO THE FLAG PLATES ON THE INSIDE BACK COVER

These plates were published by the Austrian heraldist Hugo Gerard Ströhl in his monumental *Japanisches Wappenbuch: Nihon Moncho* (Vienna, 1906). There were eight flag plates in the book, of which Nos. II-VII are presented here. All may be seen on the *Heraldry of the World* website, archived at perma.cc/5k5t-aLaw. Each column of each plate shows the flags of a clan of daimyo; for each Ströhl gives a blazon. They are translated here from German by David F. Phillips, using the English blazon for Japanese heraldry outlined in his article beginning on page 13. Ströhl, at page vi, identifies his source as the *Kaei Bukan* [嘉永武鑑], a contemporaneous record of the mon and flags of the samurai of the Kaei period (1848-54) during the reign of Emperor Komei. The word *daimyo* is translated here as *Lord*.

Plate II

I: FLAGS OF THE ARIMA, LORDS OF KURUME IN CHIKUGO PROVINCE.

A: On blue, a white five-fold gentian-wheel. B: A red triple-swirl on white. C: On black with a white horizontal stripe, an angled white nail-puller. [In keeping with the simplicity of Japanese blazon, I avoid the technical European heraldic term *fess*.]

II: FLAGS OF THE ASANO, LORDS OF HIROSHIMA IN AKI PROVINCE.

A: In white on yellow, two crossed hawk's-feathers in a ring, right-leading [*hidari-chigai*] overlying. [The feathers are unusually patterned. Ströhl's blazon fails to mention that the right-leading feather is on top, but this is necessary.] B: On blue with a white horizontal stripe, an Asano-fan over a water-plantain leaf, both in white. [An *Asano-fan* is a dancing fan, or *mai-ogi*, with a serrated top edge, but with only two panes between three ribs.] C: On white, between two narrow red horizontal bars, two black crossed hawk's feathers, right-leading overlying. [These feathers are of the same unusual pattern as in A above – we could call them Asano-feathers. I use the European heraldic term *bar* because stripes would be thought to extend to the edge of the field.]

III: FLAGS OF THE DATE, LORDS OF UWAJIMA IN IYO PROVINCE.

A: On black, a white nine-star constellation [*kuyo*]. B: On brown, three white vertical stripes in a ring. C: On white, a black nine-star constellation.

IV: FLAGS OF THE DATE, LORDS OF SENDAI IN MUTSU PROVINCE.

A: On red, "the white mon called Sendai-Bamboo" [two sparrows within a garland formed of two curved bamboo canes decked with bamboo leaves.] B: On black, a white peony with leaves. [This peony is in a form Ströhl elsewhere (p. 114, fig. 162) calls a "variant."] C: In black on white, three vertical stripes in a ring.

Plate III

I: FLAGS OF THE HACHISUKA, LORDS OF TOKUSHIMA IN AWA PROVINCE.

A: In white on gray, three hollyhock leaves in a ring, facing in. B: On black with a white horizontal stripe, a black swastika in a white ring. C: A white swastika on brown.

II: FLAGS OF THE HOSHINA MATSUDAIRA, LORDS OF AIZU IN MUTSU PROVINCE.

A: On gold with a white horizontal stripe, three white spatterdock leaves in a ring, facing in. B: In white on blue, three spatterdock leaves in a ring, facing in. C: A black horizontal stripe on white; overall in black the character 會. [The first character of the former Aizu Domain [會津藩], this character is now written in simplified form as 会].

III: FLAGS OF THE HOSOKAWA, LORDS OF KUMAMOTO IN HIGO PROVINCE.

A: A black nine-star constellation on white. [Ströhl blazons this as a *Hosokawa-kuyo*.] B: A white cherry blossom on black. C: On white, a red nine-star constellation between two black bars, the upper one thicker than the lower.

IV: FLAGS OF THE II, LORDS OF HIKONE IN OMI PROVINCE.

A: In white on yellow, a mandarin-orange plant in a ring. B: A white well-crib on red. C: On white, a black mandarin-orange plant on a white disk, bounded in black; two black vertical stripes in the fly, the broader one at the edge.

Plate IV

I: FLAGS OF THE IKEDA, LORDS OF OKAYAMA IN BIZEN PROVINCE.

A: On yellow, a white butterfly forming a circle. B: On black, two white confronted butterflies. C: On white with a red horizontal stripe, a black butterfly forming a circle, the space between its upraised wings in red.

II: FLAGS OF THE IKEDA, LORDS OF TOTTORI IN INABA PROVINCE.

A: In blue on white, three hollyhock leaves, without veining, facing in, within a ring. B: On black, a white butterfly in a ring. C: In black on white, a butterfly enclosed by a five-lobed melon [*mokko*]; at the bottom of the flag a broad stripe divided into three tiers of five rectangles, alternating black and white.

III: FLAGS OF THE KURODA, LORDS OF KUKUOKA IN CHIKUZEN PROVINCE.

A: On blue, a white three-swirl *tomoe* formed of wisteria. B: On black, a white three-swirl *tomoe* formed of wisteria. C: A white horizontal stripe on black, over all a large white disk bounded in black.