

white one in Van der Dussen's drawing, which, of course, fits well in into the further known Churland flag of red and white stripes, which, however, misses in this flagbook.

Conclusions

1. The Flagbook of Paulus van der Dussen has been worked out in the first two months of the year 1700, after sketches collected since December 1688.
2. The Flagbook is important in as far as it documents 15 new flags (26% of the total number).
3. These "new" flags offer material for further study to find out the real meaning of the differences with other flag documentation. This, however, can lead to the conclusion that this Dutch rear-admiral was rather inaccurate in his flag documentation.
4. We thank Mr. Timothy Wilson, research-assistant of the National Maritime Museum, who gave us the hints to this manuscript, not guessing its real value for the vexillological research in Europe and especially in The Netherlands.

The Japanese Flag, "Hinomaru" and its Origin

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As a national flag is the symbol of a state, it is an internationally-accepted idea that the people should acknowledge the dignity of not only their own national flag but also the flags of other countries and treat them respectfully.

There is probably no country on earth without any national flag. Needless to say, every national flag symbolize a state's national history and ideas. The world's national flags can be categorized by design as follows: (1) the sun, (2) stars, (3) a crescent and stars, (4) a cross, (5) a tricolor pattern (some vertical, some horizontal and others carrying symbolic pictures), (6) predominantly red color, (7) anomal designs (eagle, lion and others) and (8) others.

A variety of colors is used in national flags. A color does not necessarily represent the same meaning in different flags. However, white is generally said to mean justice, sacredness, purity and integrity; red, sincerity and the blood of victims in the national construction; blue, freedom, love and eternity; green, hope and life; yellow, mother earth and gold; and black, seriousness, sturdiness and simplicity.

I would like to try to express to you the significance of the Japanese Flag, the "Hinomaru". The national flag of Japan, the "Hinomaru" (Disc of the sun), as the name implies, embodies "Hi", the sun. The origin of this choice is in the Japanes worship of Amaterasu Omikami

(Sun Goddess), the most venerated goddess in Japan's unique religion of Shinto (Way of the gods).

Located in the temperate zone between the latitudes 30 and 45 degrees north, Japan is in an ideal area for enjoying all the blessings of the sun. Thanks to a gentler warmth than is offered by the scorching sun of the tropics, the climate is mild through its four-season cycle. In such a country, there is every reason why the sun, with all the wonders it performs, should be the highest of the gods.

In Japanese, as I said earlier, "hi" means the sun. At the same time, the word means "soul". The significance of this is that mankind and all other living things have been created by the sun and have received their lives and souls from it. Accordingly, with hands folded respectfully, Japanese people pray to the rising sun for their hopes and aspirations for the day. It is in such a religious idea that the "Hinomaru" has originated.

The Argentinian, Uruguayan and Philippine national flags and some others embody the image of the sun. However, the Japanese flag is the only one which represents it simply and distinctly. It would not be going too far to say that the Hinomaru is a representative sun flag. Its simple design may be said to reflect the Japanese sense of plainness and simplicity also observed in Shinto shrine buildings, the "No" (lyric drama), the "Cha-no-yu" (Tea ceremony) and other traditional arts.

The white ground of the Japanese flag stands for purity and integrity, the red circle at its center representing sincerity as well as brightness and warmth. The ideal ethical spirit

in Japan traditionally been "akaki kiyoki tadashiki naoki makoto no kokoro," which means the bright, pure, just and gentle heart. This is the basis of Shinto ethics, and the Hinomaru is the symbol of this unique spirit.

There are two verses written by the Emperor Meiji which I would like to introduce. The first is called "Hata" (Flag):

Kumorinaki asahi no hata ni amaterasu
kami no mitsu wo aoge kunitami

On seeing the flag of the pure
morning sun, let the people give
worshipful thanks to
Amaterasu Omikami.

The second is "Hi" (The sun):

Sashinoboru asahi no gotoku sawayakani
motamahoshiki wa kokoro nari keru

Let your heart be as pure and
refreshing as the rising mor-
ning sun.

Between the Hinomaru flag and the word Nihon (or Nippon), the Japanese name for Japan, there is a close relationship. Because of its eastern location, Japan has traditionally been known on the Korean peninsula and the Chinese continent to the West as "Hi-no-moto" (The source of the sun), or "Hi-izuru-kuni" (The country where the sun rises), for obvious geographical reasons. In fact, "Nihon" and "Hi-no-moto" are simply different pronunciations of the same written Chinese characters.

In the year 607 when Japan was under the reign of the Emperor

Suiko, Prince Shotoku sent to Sui (China) Onono Imoko bearing a state letter. It is widely known that the letter began: "The Emperor in the country where the sun rises sends word to the Emperor of the nation where the sun sets ..."

Thus, both the state name and the flag of Japan have originated from the sun, unlike those of any other country in the world. Even at present in Japan, the Imperial Palace and the Ice shrine are dedicated to Amaterasu Omikami and the Emperor himself performs Shinto services.

Let me now give a short account of the history of the Hinomaru to the 19th century. In the first year of Taiho, or 701 A.D., when Japan was under the reign of the Emperor Mommu, appears the first picture of the Hinomaru in a still-existent text. The document is the record of an imperial ceremony held on the morning of the first day of that year. It shows two flags, one embodying the sun in a gold color, and the other representing the moon in a silver color, which were displayed at the time. However, other old documents indicate that the first flag closely resembling the present Hinomaru was the one given to imperial soldiers by the Emperor Godaigo in the early 14th century. This flag was a white cloth with a vermilion sun at its center.

When Hideyoshi Toyotomi, then the ruler of Japan, sent troops to Korea in the late 16th century, the flagship of his fleet was named the Nippon-maru (Ship of the sun) and a Hinomaru flag was displayed on its mast. A votive picture, presented by Nagamasa Yamada to the Sengen shrine in his hometown in the early 17th century, portrayed Yamada on an elephant and his soldiers displaying a Hinomaru after arriving in Siam (Thailand). After that, Hinomaru flags were flown by the Goshuin ships, which were

authorized by the government to engage in trade with foreign nations. In the 12th year of Kan-ei, or 1635, a Hinomaru was hoisted on the stern of a ship called the Atakamaru built by the Tokugawa Shogunate. From these instances it can be seen that the Hinomaru was widely known as the flag representing Japan in Southeast Asia at those times. If this situation had continued, there would probably have shortly been a turning point in Japan's history towards the adoption of a national flag. In fact, however, the Tokugawa Shogunate decided on a policy of national isolation, banning both navigation abroad and the building of large ships. This delayed moves toward Japan's selection of a national flag, which had been about to come to fruition at that time, until the final days of the Tokugawa period about 200 years later. The need for a national flag came to be recognized again when foreign ships began appearing in waters near Japan from the middle of the 19th century. A book was shortly published indicating how to identify the nationality of these vessels, called "Bankoku Kisho Zufu" (Pictures of the World's National Flags), and written by Kinkoku Suzuki of Mito in the fourth year of Kaei or 1851—two years before Commodore Matthew Perry of the United States came to Japan. The preface of the book read: "As no man must ever abandon his own name, so must a nation not even for a single day abandon the national flag ..."

Since the birth of modern geography, a great succession of volumes on that subject have come into publication with the purpose of enabling persons to understand the detailed circumstances and the natural features of distant countries. However, it is a most deplorable condition that no complete compilation of representations of the flags that serve to proclaim those foreign lands has yet existed. It is to the goal of spanning this hiatus that the present tome is directed.

The publication acted as a great stimulus at the time to those who knew only the insignias of the Tokugawa Shogunate and the feudal clans. It led people to acknowledge Japan as a nation and introduced an important means of identifying foreign nations specifically by symbolic representations other than writing. In 1853, when diplomatic relations had become more complex, Nariakira Shimazu, the lord of the Satsuma clan, asked the Shogunate to authorize his clan to build 11 large ships. The central government was also requested to allow the large ships to have white sails imprinted with the vermilion Hinomaru symbol, and small Hinomaru flags, to distinguish these ships from foreign vessels. The time had at last come when a flag to represent Japan, apart from the insignias of the imperial family and the Shogunate, had become a necessity.

In response to this request, the Shogunate prudently proceeded with discussions concerning a national flag for Japan. After various twists and turns, the Shogunate eventually acceded to the request of Shimazu, deciding to adopt the Hinomaru as the Japanese national marine flag.

The following is the decree issued on the adoption of the Hinomaru as the Japanese national marine flag by the Tokugawa Shogunate on July 9, 1854:

"For all large ships constructed, a flag representing the sun on a white ground shall be used as the national marine flag of Japan lest such vessels be mistaken for ships of any foreign nation."

Foreign nations then came to acknowledge the Hinomaru insignia as the flag representing Japanese nationality. In 1860 (the second year of Man-en), the Kanrin-maru, flying the Hinomaru,

sailed across the Pacific Ocean, carrying a Shogunate mission to conclude a treaty of friendship and commerce with the United States. When the Mission visited New York, the Hinomaru and the "Stars and Stripes" were hoisted at every house in Broadway. Three years later, the Hinomaru was flown in the Ogasawara Islands as a symbol of Japan's territorial rights there. The foundation had thus been laid for the use of the Hinomaru as the flag representing Japan both at sea and on land. Then, in 1867, the inauguration of the Meiji period took place with the Emperor Meiji being sworn in. On January 27, 1870, the new Meiji Government issued the following proclamation for the official adoption of the Hinomaru as Japan's national flag.

The Prime Minister's Proclamation No. 57
issued on January 27, in the 3rd year of Meiji

Regulations for Merchant Shipping (Abridged)

1. The national flag:
This shall not be removed; it is to be kept hoisted during the prescribed hours, even by a ferry boat.
It is to be hoisted at 8 a.m. every morning and lowered at sunset every evening.
In any case where the national flag be not flown, it is customary under international law to consider no plea-justified if the vessel be treated as a pirate vessel.
2. Dimensions of the national flag:
Ratio between hoist and fly: 7:10
Diameter of the disc: Three-fifths of the hoist length of the flag. The disc shall be located in the center of

the flag.

Strict observance of the above regulations must be made.

Ministry of Home Affairs

Ministry of Foreign Affairs

This proclamation referred expressly only to the national flag for shipping, as did the Shogunate decree of 1854.

However, this should be understood as being sufficient to proclaim the Hinomaru generally as the national flag, because, at that time, it was necessary only for large ships to display their nationality. The proclamation provided that if a ship sailed abroad without its national flag flying, there would be no help for it under international law if it were treated as a pirate vessel. This is a very interesting point and demonstrates the significance of the national flag.

I have outlined the history and manner of the birth of the Japanese national flag, Hinomaru, which after being flown on ocean-going ships and at overseas trade ports, is now displayed on every national holiday in Japan. The Hinomaru has thus assumed the status of Japan's national emblem both at home and abroad.

Salvaging silk flags

Dr.G.B.Rubin de Cervin

This story goes back to the days when World War I was coming to an end in the upper Adriatic Sea and the proud and yet undoubted Imperial and Royal Navy of the Austrian-Hungarian Monarchy, under the strain of centrifugal forces, the same as the rest of the Empire, was in a state of hopeless near-disintegration. The political events which were to follow are beyond the scope of this paper and therefore we shall only focus our attention on the fate of some of the historical records which had been left by the Austrian authorities when the naval installations of Pola fell to the Italians on 3 November 1918.

News of what went on in the former A.H. naval base during those convulsive first days are still confusing and at times conflicting, but it is known that a number of significant military insignia were rescued and brought to Venice to be stored away in her ancient Arsenal and later transferred to the Museo Storico Navale which, incidentally was to gain official status in 1919.

Years went by, when in 1964 all the collections were moved into a nearby building which the Most Serene Republic had set up in the 16th Century to be a granary storehouse for her Arsenale and in which it became then possible to place on view most of the Museum's artifacts which up to now for want of space, had forcibly been kept in storage. Amongst these a number of colours, formally originating from the stocks in Pola which were evaluated as having historical significance, were chosen to go on display, but alas when some of them were taken out of their wrappings, we were faced by an alarming sight for it was soon discovered that time had left its marks upon them. In some the fabrics appeared to