A Brief Biography of the Founder of Photography in Japan

Shimooka Renjō (Artist of Kano School)

The true family name of Shimooka Renjō is Sakurada; he was known as Kyūnoseke and was born at Shimoda, Suruga province, Bunsei 6.2.12 (1823). His father was called Yosouemon and... Since Renjō was the third son he established the house of Shimooka. He was fond of painting from an early age. Desiring to become an artist, for the age of 13, he left his home secretly and went to Yedo. Things did not turn out as he had hoped, and he had to apprentice himself to a tate-belle. One day it happened that he had to take the measurement of the foot of an unknown patron. He thought to himself: "I will not worship men's feet all my life even though I might amass a fortune thereby." This gives one aspect of Renjō's nature.

Before long he entered the school of the Yedo painter, Kano Toshi Hōgen, and studied diligently. Hōgen, noticing the talent of Renjō, gave him the privilege of using the character to and called him Tōkō. Later Renjō changed it to Tōkō and also called himself Zenrakudo or Denshinzo.

Renjō made progress in his art and became skilful. At this time foreign ships came to our shores and the nation was in a turmoil. One day Renjō saw a
photograph taken upon a silver plate at a certain hatamoto's house. It was necessary not to breathe upon the surface of the plate or the picture would fade. Ruiji was quite surprised at this strange art and said to himself: Would this art come to Japan? What will be the fate of brush-painting? From that time he desired to study photography. This was about seventy years ago.

On Kotaka, 5.5.27 two American ships came to Uraga and asked for fuel and water. On 6.6. since Ruiji was good at drawing he boarded the ships with the brush and ink and made a picture of the ships. From that day to the arrival of Perry in Kaei 6 (1853) he watched sharply on the shores of Uraga and four times came into contact with foreign ships but had no opportunity to achieve his desire. Perry revisited Japan and a Russian warship under Capt. Buchachenko allowed him an interview; later he became acquainted with the American envoy Harris, and for negotiating the opening of Yokohama port; but from all nothing came of his desire to learn photography except that he went with him out to the mountains where he taught him the theory of photography. He was not able however to learn the names of the necessary chemicals. Once the port of Yokohama was opened, there came an American photographer named Unshin. He did not care to impart any information, but when he returned to his own country...
A Brief Biography: cam

he exchanged his camera for some of Reijo's paintings.
The difficulty experienced by Reijo in understanding the use
of the instrument and finding chemicals was indescribable.
It was at the moment when anti-foreign talk was everywhere
and anyone who was engaged in anything tinged with
foreignism was in real danger of harm. Reijo, in fear of
the blade of some wandering samurai and of public
censure, secretly used his toilet as a dark room.
As the word gradually became enlightened and mod-
ernization became the cry of the day, Reijo opened a
studio in Yokohama, but no Japanese customers
came. Many a time he paid to make the
picture of some young girl. When some of these
girls became ill they said the photograph was
shortening their lives. Many foreigners came there
to have their pictures taken. Since they liked to attire
themselves in Japanese dress, in armor and hel-
mets, and to stand near screens and stone lanterns,
these pictures were bizarre. This has been responsible
for many misunderstandings of manners and
customs abroad. Thus, Reijo triumphed after
many hardships. After Kei was old, he trained many
pupils and most of the early Japanese photographers
— like Yokoyama Matsuyosi, Suzuki Shinnichi,
Etsako Reihi, etc. — were his students. The
photograph of a wooden temple nuns, still
kept at the Museum, is one of Reijo's earliest
In Taisho 18, Tokyo prefecture presented Renjo with a wooden sake-bowl in recognition of his services to photography. Thus, Renjo succeeded in his work, working diligently in the last days of the Bakufu; he was a faithful loyalist. One day, thinking of early times, he remembered that Harris, after he had completed negotiations for the opening of the port of Yokohama, gave a banquet at which he said Japan being small and weak could not war with any outside power for fifty years. Renjo then painted a picture of the Commodore's expedition, which was the first war after the Restoration and made the Emperor's power felt. He also painted a large canvas of the Yabasedate incident to show that the great influence of the Emperor was felt both at home and abroad. This was shown to the public in Meiji 9, and was the first panoramic painting in Japan. Morita Hatan later presented this picture to the Yoshiekan at Keidan. Another thing for which Renjo was responsible are lithography, milling corns and establishing commerce between Tokyo and Yokohama. Renjo was also one of the first to become Christian — the seventh or eighth convert. In Meiji 15 Renjo moved to Asakusa, where he lived an upright and moral Christian life in the midst of Heathen vice. He
A brief biography: —

may judge for yourself of his nature. Some one said
the character for lotus (lotus) in Renjō represented the purity
of the lotus in the slime—a fitting remark. In his old
age, Renjō liked to devote his time to painting, holding
fast to the Kamo school. His single-stroke paintings
and his more elaborate drawings showed such force
in the stroke that one could hardly believe them
the work of a man ninety-one years. He was in-
deed a marvel of energy. He died Taishō 3, 3, 3
in his ninety-second year.

Mizuguchi Sofū, a friend of Renjō.
My Recollections of Renjo:

My memory is vague. It must have been thirty or more years ago that I called on Renjo with my deceased friend Awashima Kangetsu. I did not pay much attention to the incident nor did I take any notes, so it is like trying to recall an old dream of which one really has only bits of imagery. We were walking around Asakusa Park and it was a cold day. We then had photography as our hobby and it must have been this interest that led us to Renjo's house. Awashima Kangetsu said he was acquainted with the old man who was the pioneer in Japan in photography and that we were near his house. It was not far from the Kaminarimon and was a commonplace affair. When we saw him Renjo was already advanced in years and a personage quite fit to be the prologue to a history of photography in Japan. He was a fair size with a rather large head and face. There was no marked peculiarity about him. Perhaps because of his carelessness, due to age, my impression of him was rather that of dullness. He was slow of action, his words and voice suggested confusion. He showed marked signs of senility. However, when we got to talking about the beginnings of photography in Japan he tells us many stories in a relating fashion, but tells us nothing we did not already know. Yet we could not help but smile with him.
many times. He showed me his old camera, a grotesque, unignorable and cumbersome object. The old gentleman perceived my reaction—since I was yet young and unable to conceal my feeling—and seemed displeased, saying something to the effect that old times were old times and that it was really a difficult task for him. I agreed with him and my sympathy aroused paid my respect to the ancient machine. Our conversation continued as I wished to make some inquiry about Yamagigawa Shunin (whom I thought should be mentioned in the first chapter of a history of Japanese photography) and Ninagawa Shiiia, who also made contributions to practical photography. However, I did not do so although the question was on my lip. Kangetan paints and he here asked about Asakusa-e, in which the old gentleman was interested. His pictures were not quite to my taste. He has had various hobbies, has been interested in many things. However, he was already advanced in years when I first met him. I saw him twice afterwards at Kangetan's, but did not trouble him. I remember him carrying a long stick of bamboo root.

Kōda Rohan.
The American envoy Harris lands at Shimoda and occupies the yosebisengi. Shimosaka Renjo becomes his office boy. Renjo has the name Shimosaka from living on the border line of Shimoda and Okada. Renjo liked queer dress: he carried a mulberry staff about 5 ft 3 inches long and sometimes wore a red creel-band.

Nineteen characters were carved on his staff: made at request of the painter Tessen by Takubunsai in Nyogetsu, the year of the ox, Kaitei 6. About the middle of the staff is the poem:

With this staff,
like a lotus root,
whose flower is pure
in fragrance and hue,
would Shichokkei, a man of 76,

fain plod the trail over hill and dale.

Shichokkei is the grandfather of Narishima Ryūkosai. I got this poem from his priest at Shimoda.

Shimosaka Renjo came to be quite intimate with Hesseken. One day they ascended Beuzan, and when quite out of sight of everyone, Renjo learned about photography. They went to the mountain because they feared the officers of the Bakufu, of course they had winter clothes for chemicals.
At one time Renjō shut himself up in his home, bored a hole in a box and with the aid of a bamboo tube is said to have learned the action of light-rays. Meanwhile Harris interviewed the Shogun and had secured agreement to the opening of the port of Yokohama. Returning to Shimoda, he arranged to return to Yokohama. Thereafter, by his own request, Renjō became an off-guard for the High commissioner. He chose this position because it gave opportunity for inspecting the foreign ships that came to the port of Yokohama. One can see how anxious Renjō was to be in touch with the process of civilization. Later he studied Western art at the suggestion of an American. He spent an entire year painting a panoramic view on 86 sheets of paper, 10 x 12 feet. (This fact should not be overlooked by the historian of foreign painting in our country). When an American photographer came to Japan Renjō sought to study photography from him but the photographer replied to give him any information. However, when the photographer was about to return to his country he wished to possess himself of some of Renjō's paintings of manners etc. said Renjō succeeded
in securing a camera and some chemical fluids by
exchanging with him. Presently his fluids were exhaust-
ed and he did not know how to prepare a new supply. His
debts increased, day by day, and his wife and children
faced starvation. Renjo's flesh shrank and his bones ap-
peared; he looked like an emaciated demon, which
resembles to my mind the picture of Pallissy, the in-
ventor of pottery. Fortunately Niimi, lord of Iga,
and Muragakke, lord of Awa, who had been to America
as envoys, understood what photography was. So
when they heard that Tosen (Renjo), disciple of Kano
Tosen had learned the art of photography and was
living in Yokohama, they invited guests and had
a photograph taken. Togawa, lord of Shari and
others also had photographs made when they
heard of it. At that time there was no imported
disposable paper for printing the photographs so they subdi-
ituted foreign paper glazed with salt. On his way
home to Yokohama, Renjo desired to photograph
views of Yedo. Fearing that some wandering
samurai might do him harm, he ordered his
palanquin carriers to halt at a suitable place,
and he, pretending to take a rest, set his camera
up inside the palanquin and with the lens pro-
of the body's own defenses against disease, and these defenses are not always effective. When the body is weakened by illness or injury, it may be unable to fight off infections. This can happen if the immune system is compromised, as in the case of certain diseases or conditions, or if the body is exposed to unusually strong or persistent stimuli, such as excessive stress or environmental toxins. Understanding the mechanisms by which the immune system functions is crucial for developing effective treatments and preventive strategies.
Better Experiences:

- Finding sun between the openings of the screen, photo-
  graphed the Castle of Yedo, the third, etc.

The belief that life is "shrunk" by being photographed rapidly disappeared and when the Namamugi incident took place Renjo lived in Bentendo, Yokohama and carried on his trade quite unconcernedly, while others packed up their belongings and were seeking refuge (fearing foreign retaliation). The samurai of different provinces, who were ready to risk their lives for the cause of their nation vied with each other to have their photographs taken in order that they might commemorate the event. On the other hand, many foreigners came to have their picture taken so, in a few years, he amassed tens of thousands of "gold". His attention turned to lithography. When he had completed his study he made a portrait of Tokugawa Ieyasu. It is said this is now valued at £3,000. A famous student of Renjo, Yokoyama, opened a school in Oksa for teaching lithography. It was the first to print Japanese paper currency. He must have acquired 10,000 Fances remaining now in the Printing Bureau.

Ref: Morions Yakkyoku. Monken Saburo.
The period of the 16th century saw a profound transformation in the arts and sciences. The Renaissance marked a significant shift, with a renewed interest in classical studies and a revival of learning. This period was characterized by a blossoming of mathematical and scientific knowledge, leading to advancements in various fields.

The development of different branches of knowledge also saw a growth in the field of mathematics. The work of figures such as Fibonacci introduced the Hindu-Arabic numeral system to Europe, influencing the way numbers were represented and calculations were performed.

The advent of new stars and the worshiping of the same God, a new attitude towards science and mathematics, led to a change in the way these subjects were perceived and taught. The establishment of institutions dedicated to the study of mathematics and sciences further propelled these developments.

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Shimooka Renjō lives in the minds of his successors.

It is a great joy and satisfaction to me as one engaged in photography to see the unveiling of a monument to Shimooka Renjō at his native place of Shimoda, on 5.6 by the Tōyō Shimokō and Kurante Photographic Federation.

I do not care to dwell at length on the works of Renjō, as the various photographic magazines have already published detailed articles concerning him. I desire however to avoid myself of the opportunity given me by this magazine to say a few words, however poorly, as a junior photographer, in memory of the pioneer. It was not merely that he was pioneer that impels me to write, but his personality. It is his personality that lives within us; that he was pioneer was a mere matter of chance. Insight and insight into the conditions of his time and other conditions combined to give him motive power. And this led to his chance. The fact that he decided to go to Yedo was not the precocious act of a genius and it was no uncommon thing in those days. But notice that whenever he
Программа Рентно Порома в Катаре

Есть ли данные о продажах на рынке?

Дополнительные данные о рынке.

Важность применения Американского правила.

Конкретные примеры использования.

Распространение и применение примеров.

На каком рынке возможно использование.

Распространение примеров на других рынках.

Сравнение с другими методами.

Критика и альтернативные подходы.
went his seniors took an interest in him. This was true when he apprenticed himself to a Tabi-seller and when he studied painting and when he walked in the Shimoda guardhouse. I do not question his sanity, but he was ever faithful to his work. He was warm-hearted toward his superiors as shown by the joy with which his teacher received him when the High Commissioner summoned him and after questioning gave him for leaving Shimoda without permission; when the Commissioner was transferred to Yedo; by his going to Yedo to bring his former teacher and his family to a place of refuge at the time when Yedo was in fear of foreign attack. Also that he was taken into confidence concerning the private affairs of the American envoy, Harris and Kruecken. Above all I am impressed by the origin of his name Renjo. He symbolized his teacher by a staff that resembled the root of a lotus and made it his staff of life in coping with the world. Thus he remembered his teacher's benefits throughout his life. Hence they nicknamed him Renjo (Lotus-staff). This idea of living in his master's benefits is what most impresses me. I can imagine him saying, "I have finished my work" as this fact is being chiseled in the sand.
Shimoska Benjo lived: end

This noble sentiment showed itself when he took the measure of the feet of a certain customer, when he was apprenticed at the firm of a Tabi Seller, at the age of fourteen. From the second year of Kaka (1845) he burned with the desire to study photography, until the fourth year, Amsie (1857), in which he sold his first photographic apparatus. He battled with life's difficulties and had many bitter experiences. To mention a few of them: he experienced the great Earthquake of Amsie, although he had many occasions to come into contact with foreigners and rarely saw a photograph. In contrast to Nenfo Kikoma of Yaga sake, it seemed as if he had been given a barren field for labor; as if the fertile Nile fields vs. the Sahara — he was not seeking popularity. This was shown beyond question when he was plunged from the height of success to the bottom of fortune's wheel. People of his native place calls photo-

ography the life-sapping art and disappear. He barely learned the theory in secret and after the tragic death of his teacher had no books of instruction. All that he could do was to recall the movements of his teacher's hands. In this way he spent four years. He printed with his spirit and developed with his blood and tears. Yet they said: 'Photography sap the life blood and weakens people.' Is this not-
Dr. Miller's Report (1872):

The Welfare Department finds itself in a peculiar position. The carrying out of its duties has required the establishment of a number of different departments within its organization, each with its own specific function.

For instance, the education department (1872) has been responsible for the spread of educational practices. This department liaised with the training center to ensure the continuous improvement of educational methods and practices.

The welfare department has also been engaged in public health initiatives. It has collaborated with the city council to implement health programs aimed at improving the living conditions of the population.

In conclusion, the welfare department, through its various departments, has contributed significantly to the development of the community. Its efforts have been instrumental in improving the quality of life for its constituents.
Shimooka Renjō lived: first gesture of Renjō's condition, poor and run down, when he opened his studio. It was in Keiō 3 (1867) that he saw a glimmer of hope and opened his studio in Yokohama. It was 23 long years since he had determined to study photography. His perseverance, perseverance and willpower deserve our admiration and we should emulate his enduring spirit. The wealth which he acquired as the fruit of his toil he dissipated in hundreds of new enterprises and he spent his old age again in straitened circumstances. One might say that his ability and intelligence overreached themselves or again that the result was due to his indifference to fame and material gain. — The posthumous fame of which he perhaps dreamed has come quickly. But thirty years have passed and to this monument. It comes 70 years sooner than he might have expected. It extends his life for thirty years. — This monument symbolizes his lofty character and the shadow of cast upon the ground will extend itself relating Renjō's merits, coeval with the monument itself. —

Fukuoka Nobutaka
Primera Prueba. Señor:

[Handwritten text that is not clearly legible due to the quality of the image.]

[Signatures and notes at the bottom of the page.]
My recollections of Shimozuma Pomp

Shimozuma was...
My recollections of Shimouska Renjo: cast.

came the unexpected news of Taro's illness and death. Renjo's sorrow at the time was beyond comprehension. A year after the next year he removed to the winter ward in Asakusa. From then on he spent much time in painting, for which he had a fondness. Thus he spent his last days in comparative quiet.

Nakashima Tomin.
By the Old Man, Shinseki.

A priest in a temple once said: When the time is ripe, just the lifting of a finger, or the rustling of a bamboo will bring enlightenment. In the case of Wall or Newton, I am sure they had often heard the vibration of the kettle lid as seen when people fell. However, until the ripeness of time arrived, they paid no attention. The same is true of Abbe'. Unless the idea photograph had been planted in his mental field, he would not have taken up photographic study merely at the sight of a silver-plate photograph.

It was Master Yanagisawa, the prodigy of the Kano family who was lecturing on art at the Kano School in Kamachō. With quick tongue and much freedom Master Yanagisawa was lecturing along interestingly and amusingly until he came to the story of Shōken (Chinese: Chao-chien). We began by reading the following Chinese passage:

Since the days of Emperor Yuan the court ladies seldom had the opportunity of seeing the Emperor. So the ladies had Maogjen show paint their pictures so as to win the Emperor's favor. In writing him some paid...
By the Old Man Shemou, each

him 100,000 pieces of gold, others 50,000. A
country lady named Chao Chiin (frag. Sibonen),
did not pay him a tribute so he represented her
as unattractive. When the northern barbari-
ans came to attack the King, the Emperor
sought to appease them by a present of a court
lady, choosing the ugly Chao Chiin. When
she came into the imperial presence to take
her leave, the Ministers of the Right and Left
and the Emperor were all struck by her beaut-

ly. As the Emperor had given his word he
dared not retract and Chao Chiin was sent
to the barbarians. The Emperor's repent was so
seen that when he learned of the deception
of Mao Yen-Show he had him beheaded and
confiscated his fortunes.

After Master Yongekiita had told this story
elegantly, he remarked: "Recently a com-

ond apparatus was made in Holland. They
call it chashin kagami (sha = reproduce;
chashin = true; kagami = mirror). This apparatus
can take your face, beard and all 15ibile
hair your eyebrows and your mouth on the side
of a picture. If it had existed in the time
of the Yuan Emperor, lady Chao would not
By the old man, Shinsui, ensh.

have been misrepresented and would not have had to weep in the land of Kii (Hyuga and Kii).

The interest of a youth had been kindled while listen-
ing to the criticism of his jocular master. The time
was ripe for this youth and upon seeing a silver-

date photograph, he suddenly threw away his
brush and for the sake of learning the art of pho-
tography he eked out a miserable living. It
need not be stated that this youth was Reijo.

1. There was a Zen master who always met any
questions by raising his finger. An acolyte ob-
erved that whenever a traveling priest put ques-
tions to the abbot that he asked him always
without reply by just raising his finger to every
question that was put to him. Thinking this a
simple matter he afterwards detained the study-
ents priests at the door till they should have
no need of them seeing the abbot, as he could
answer all questions— which he did by rais-
ing his finger. When the head priest discovered
this, he was filled with the desire that the aco-
lyte should himself be enlightened with the spi-
rit of truth. So he called the acolyte to his
room and put a question to him. The acolyte
lifted his finger. The head priest taking out a
knife which he had provided for the occasion,
at once cut off the acolyte's finger. The
acolyte was running around in the room, screaming with pain. The headpriest put another question to him, whereupon he lifted up his hand, but missing his finger was immediately enlightened. Later he became a great master.

As a certain man student under a great Zen master did not present himself, even acolyte the master. Knowing the earnestness and diligence with which this man studied from day to day he called him to his room and questioned him about the "way". He was unable to give any answer with conviction. He remained in meditation for a long time but with no result. Finally, he decided that he was truly stupid and that it was of no use for him to remain in meditation at the temple, so he left determined to lead a worldly life. However, he was unable to forget this problem of life and it constantly haunted him like a ghost. One day he swept his yard and gathered the sweepings and cast them away in the bamboo grove as was his habit. A little pebble striking a bamboo made a sound. This sound reached the walls that for many years had sheltered his spiritual vision. The spirit of martial "that nothing but something" had come to him in an
By the old man himself: and

He was no longer the troubled and diffident person he had been. He made his simple preparations to return to the temple. With joy and full confidence he strode along, feeling as if he were walking over the clouds. Arriving at the temple he was admitted and faced his former master. He received the assurance that he was truly enlightened. Later when this master was about to enter nirvana, the disciples were discussing as to who would be his successor. There were many intelligent disciples but one or two were considered likely to be the master's choice. When they discovered that the master had chosen the considered stupid and illiterate one, all were astonished. However, upon the master's assurance of his greater spiritual enlightenment was given, all marvelled and with good grace submitted to him. This disciple later became the master Benzai, founder of the strongest Zen sect of Kamakura Buddhism.

3. At present photograph is called shashin without

The Kagami
I don't think that's the answer. The main concern is the volume and availability of drinking water.

In fact, it appears that the water supply is currently insufficient, indicating that the amount of water available is less than needed.

The problem seems to be more complex than initially thought. It involves not only the East, but also other areas such as the West...

I think we should take a more comprehensive approach to solving this problem.

We need a plan that addresses the root causes of the water shortage, including conservation efforts...

A comprehensive solution would require a coordinated effort among various stakeholders, including the government, local communities, and businesses...

I believe that by working together, we can find a way to ensure a sustainable water supply for all.
I am the son of an Edo fisherman. I was fond of painting from childhood. When I was sixteen years old and then was a great pilgrimage to Nikko, I wore the two swords for the first time, becoming a foot-retainer of the High Commissioner of Shimoda, Lord of Kaga. In those days there were two schools of gunnery—Tatekawa and the Ogino. I studied under Nakashima Shigezōri of the Ogino. I also learned how to build beach-fires and learned to fire cannon with such men as Shigezōri (or Nakashima). I had a natural love for painting, so after the Nikko pilgrimage I again became a civilian and went to Yedo for the first time. There through the kindness of a member of the Household I became a disciple of Kims Tosen (Tosen, younger brother of Seisen). While I was thus studying it happened to see a photograph taken upon a silver plate. Thereafter I desired to go either to a foreign country or to Nagasaki. At that time there was a rumor that foreigners were coming, so my determination was strengthened. I went to Urage and a second time became a foot-soldier. There used to be inspection of the method of shooting the 3.5 munna (= .4675 ounces) gun; I was called Kyūnosuke and received 4 taka of rice (two men's allowance). The High Commissioner of Urage at the time was Doki, Lord of Tōtōba. Everyday we went up to the Hiraneyama fort and peered through the tele-
Shinooka’s recollections: 1854

The 1st thing that we reported was a warship 10mi away. Foreign boats had come to our shores before this but they were only fishing boats. The High Commissioner, who was now Ohtsubo, Lord of Inaba and Hoittsuyanagi Shiki-taro and they guarded the coast.

Then came Perry, followed by the Consul Harris who was stationed at Gysukushiren with his interpreter,牵手, by the High Commissioner of Shimoda, Moriya, Lord of Shinans. The Japanese interpreters were Hoii Palainocaka and Moriyama Tachichiro. After much negotiation, Yokohama was opened to trade. Our urgent desire to get into touch with the foreigners, I finally became their errand boy -- and since they were seeking for 16 or 17 footmen, I applied and was employed and made to do important work -- also receiving 4 koku (women's portion) and was stationed at the reception station. There all that we had to do was to look after the food and to supply the foreigners with tea and tobacco. I was ordered to make a drawing of our ships, so (as they seemed afraid of those wearing armour, I wore a speckled pattern of white trousers and leggings and two swords (daito) and went to the ships asking to be permitted to come on
Dear Sir,

I am writing to you in response to your letter of October 10th. I am currently residing in the United Kingdom and have been thinking about the possibility of coming to your country for further studies.

I understand that the University of Oxford is highly regarded for its programs in the field of economics. I am particularly interested in pursuing a degree in econometrics, as it is a rapidly evolving field with significant implications for policy-making.

I have enclosed a copy of my academic transcripts and a brief statement of my research interests. I hope that these materials will give you a better understanding of my background and qualifications.

I would be grateful for any information you can provide about the application process and the timeline for the upcoming academic year. Also, if there are any specific requirements or deadlines that I should be aware of, I would appreciate your assistance.

Thank you for considering my application. I look forward to hearing from you soon.

Sincerely,

[Your Name]
Shimosaka's recollections: first board ship was refused. As I could only communi-
cate with him by gesture, I drew my sword and
bent it to show them that I was not able to
hurt anybody with a sword for which I paid
only 3 men: I then showed them my rule and
writing outfit, whereupon they lowered the lad-
der and let me come into the ship.
I met Mr. Captain but he was reading a book while
having his hair cut. He made a gesture, as if say-
ing "let me see your ship", I took off hand and gi-
ed it to him. He studied it carefully and then put
it back on my foot. I also took off his shoe and studied it, putting it back on. Then by
gesture, I made the Captain understand that
I wanted to make a drawing of the ship. Nen-
dered one of the Officers and a Chinaman to
accompany me through the ship. I got out my
rule and showed them the ½o of a shekel, the
½o of shekel was 10 (10 shekels) and by signs showed
them what I wanted to do. I traveled back
and forth to the ship for three days in order to
complete my drawing. By that time I was ac-
quainted with the people on the road and they
invited me to eat with them. Their wine tastes
too much like blood for me. The drawing was
 copied by Kanazawa Kajiro, a member of
our group. In order with the story of the
interviewed might not leak out. The account was taken down by the man named Seiji, an underofficer of Nakashima, a policeman in the service of the hereditary lord of Uraga.

Not knowing when the foreign ships might take a note to fire their cannon, we had an expert swimmer named Ōkubo in our group, who went to the ship with us and who, on the slightest suspicion, was to jump aboard and swim to the shore, that we might be able to make preparation. The condition at Uraga in those days was something like the account of Taiko’s Korean expedition. The fort at Hiraizugayama was a small affair and we had nothing that could be called a war vessel. Our boats were all scull vessels. These boats, holding only 700–800 koku of rice, were hired by the government, and there were only 5 or 6 of them afloat at Uraga. They spread canvas around these boats and raised the banners, but their fighting value was very limited. The best policy was to send the foreign ships back home in peace. I made a skit of the life of that time and plan shortly to show it to my friends. I am twenty-seven years old this year (Meiji 12) but I have not done anything after the Uraga affair. The famous Perry came
April 8

To Mr. Johnson:

I hope this finds you well. I wanted to send you a brief update on the progress of the project. As of today, we have completed 80% of the work. I believe we will be able to finish by the end of the month.

Sincerely,
[Signature]
Shimosole's recollections: cash

At that time I was at a place called Takuwa and I intended to see my master since no war broke out. The negotiations between humble Lord of Shinano, and Harris were held in secret. I would like to tell the story of the time of the retainers of Tokugawa. I notice that young students nowadays tend to criticize the Tokugawa treaty, but they surely had to go through many trials to achieve it and it should not be lightly criticized by modern young people. Twenty years ago, when I drew the panoramas of Hakodate and Taiwan (they still exist as Kushirokan) (Tokyo?) and put out a sign painted in oil, people said: They could not make out what they were or when I painted Gogen they called it Tokugawa Doreyame and spat on it. This is an old story but the man named Harris was an invincible old man and in the midst of negotiations he would say he will throw up everything and go back to his native country and start a war. Today we can tell of the victory of the Sino-Japanese war but in the old days we had only sculled boats in Japan and however much victory you can attribute to
Shimozaka's recollections & cpt.

Japan the Yomato doshi, we had no cannon and could not meet a foreign country in war. Therefore when Harris made known his wishes the commissioners would treat him like a wayward child and spent much time in negotiation.

In order to fill what was lacking in the ships we opened up a bazaar and since no one liked to receive the foreign round silver, many changes met the situation, by opening up their branch office there. One foreign silver coin was changed for three one-bu silver. However there was nothing of great price and no article was sold for more than 50 yen. As to the manner of negotiation the foreigners sat in chairs and our people sat on mats piled up on one another to the height of the chair. There were high commissioners and various inspectors, but only the high commissioners took part in the negotiations. Some officers scolded Harris when he lost himself in a rage; others showed themselves standing. When our officers said that they will give three 1-bu pieces in exchange...
Before my frame entered me, the long canvas hung over the desk, the large frame. It was quite a remarkable canvas, but it was just a frame. It was... I can't quite recall the exact words now, but it was something about communication, perhaps the idea of giving form to an idea...

There were certain people present who were interested in the subject...and others who were not. One person stood out...Mr. Johnson, a man with a great deal of experience in the field of communication. He spoke about the importance of...
Shimooka's recollections: cont.

for one foreign silver coin and make all other exchanges according to the weight of the metal, Harris became so angry that he seized the boy and threw it against the sliding door raising a cloud of ashes all over the room. He was also furious about the delay in answering as he had to wait for decision from Yedo, and said that if he had to wait for answers from America the negotiations could not be finished in a hundred years. He demanded that we appoint someone who had authority to give instant answers. Enraged, the Lord of Shima no had to cover his mouth against the cloud of ashes and to soothe the anger of the other officers begging them not to draw their swords, even holding their hands. Harris, saying that was alone could settle the matter, returned to Gyokusenji and would not consent to come out to meet anyone. The interpreters Moriyama and Harris were up against it. Some made the suggestion of pacifying him by even entertaining him, and the question of Uflying women was brought up. Both...
Shimoda's recollections: cont.

Hensken and Harris desired concubines. Shimoda was such a country town that we were unable to find suitable women. The wage was to be 60 foreign silvers per year but the geisha of this locality would not consider it. At last we got the two girls, Omatsu and Okuyo, of the house of a man to consent. We told the girls that though they are foreigners, they are neither birds nor beasts and we brought them to my room. In time Harris' feelings were mollified and the negotiations regarding Yokohama were also settled and Harris made his appearance at the census bureau for foreign documents.

... I also came (with him) ... Yokohama also was opened.

From the magazine Kyubakufu (Old Baku) It is the report of a lecture given by Shimoda Renjō in Meiji 32, 8, 2. at Toshōgū, Ueno, Tokyo, at a meeting of the Kyubakufu Shidan-kai.
Making the round of places related to Renjo

Usui Takamori

When Mr. More and the Kurokawas came to me and asked me to write something for his proposed Renjo monument, I said: I can make a fool of myself (Renjo no sake), but I cannot write with a brush (guide de sake). He replied: Well, you handle a camera and one of the promoters of the Renjo monument plan, so you had better try to write something even if you think you are making a joke of yourself. So here I have written down the high-sounding title: Making the round of places related to Renjo, but as my focusing was bad I fear the picture will be unintelligible to you. I may have to use velox to get contrast and clarity. The shutter has been screeched but the results are doubtful. I am not sure of the exposure, which requires a greater effort on my part. Then even Renjo had to use. Both the MS and the hypo have to be dissolved. Well, shall we proceed to the development?

With Mr. M. I started off with somntous syle on my shoulder and walked leisurely on. We were asked to make a photograph for a fronte
Making the Round: cash of the Renjo number. "Mr. M, is this the house?"
"Well, I suppose this is the place" was his unsatisfactory
answer. Not knowing what to do we went to ask off
Lady Mada at Hanako, whom in Renjo's niece, the
only surviving blood relative. She told us that Renjo's
house is the stone building in front of Mr. Suguki
Kichibei's (well known for his collection of Bud-
dhist figures). This house however has been built
since and the tenant too has changed. We found
the house to be quite new, but we glimpsed an old straw-thatched house. Suspecting that this
might be the house and that it had been moved
to this position we went into the alley and in-
quired, but they also directed us to the same
house (on the front street). When we rapped at the
door a young wife appeared but we got nowhere
with our questions. She said she would ask her
grandmother and called her. As time has changed
things and people have changed, all that we
could find out was that this was formerly the
place of the Sakurada family and that the
present Sakurada lives in Kawanishidori of
this same neighborhood, also that we would
get no help from him as he is a newcomer
and not a blood relative of Renjo. It was too
"sotofuso" a focus to give us a picture of the early life of Reińjo. Mr. M. left the house saying: "This will be no good for a frontispiece; let us go to his adoptive family's house." "All right," I answered and we both started for the former Hagata-mura, now Tomakōji of the town of Shimoda. The adoptive family of Reińjo has died out and a family named Shimura now dwells at that place. This house still stands just as Reińjo built and left it. Mr. M. said Konnichiwā, as we entered the house and found Shimura's aged mother. "What have you two come for?" "Oh, we've come to see this house where he lived, if you please." "Well, they tell me they are going to erect a monument to Reińjo. That's just splendid." "Mrs. Shimura, do you know anything about the time when Reińjo lived here?" "If my mother, who died the other day, were living she would have been able to give you all the information you desire, but as for me I know hardly anything about him. But let me see — there is a photograph that was taken by Reińjo in the catch of the sliding door. It was a picture of a scenery printed on albumenized paper. I do not know
when they began to use albumenized paper but at any rate this did not seem to have been made in Renjō's early days of photography. "They tell me there was a dark room where Renjō developed his plates: do you know anything about it?"

"Well! I wonder where it could have been." Things looked rather vague. She went to the house in the rear to ask the old woman there. In each case the old one is in favor. "It was just here, where the stove was, that he used to have his dark room," she said. So we took two pictures, one of the old house, the other of the site of the dark room and the frontispiece was done. From there we went to Gokusejō about 20 shosōng. This was where the first American consulate was and it was here that Renjō hired himself to Harris as a servant and learned the art of photography from Harris and Kneeken. We asked the head priest to show us the da-querreotype taken by Harris of the head-priest of that time. "Mr. M. I suppose we may call this the first photograph taken in Japan. Don't you think so?" "Certainly there is none so old
Making the Round: cash

in all Japan. Saying this he was lost in the
imagination of those old days. We took the liberty
of inspecting the things left by Harris and Yoshida
Shōin. "I wonder what mountain Hokusen
taught Recijo the art of photography?" "Frederick
has it that it was in Dzigan but I cannot be-
lieve that they went as far as 2 or 3 days just to
be out of sight. I believe rather it was in the
mountain behind Gyokusenji." "But the
foot of Dzigan is not so very far, so perhaps they
went there." "At any rate it was in a
broad mountainsplace, so let it go at that.
"Well, your finder is rather unreliable, is it not?
I will ask some old man and verify the point.

"My! it is already getting dark. Shall we
take our way home?" "I'm getting hungry,
let us take a taxi for home.

Well, here is my article. It has no point and
I have said nothing. If the image is not clear
just focus your brain and snap the shutter.
As for this, I shall paste it on a card and say:
I am sorry I have kept you waiting.
However there is no charge.
We are told that Shimooza, ban entered the school of the artist Komai Toshin. One day, seeing a silver print photograph, filled with surprise and admiration he straightway knew aside his brush and told his master that he had decided to study photography. He then went to Uraga and became a foot soldier (Samurai of Ashigara rank) of the Fort at Hiranoiyama. His perceptions, determination and the fact that he stopped to become a foot soldier are all remarkable. We may liken him to a spider that has spun her web and then waits for the prey. The unexpected day came in Kaei 6 (1853), when Perry and his fleet arrived. How anxious must Boriizō have been to visit the ship and learn his long-sought art. All things well-learned become useful. His skill in drawing had gained attention and he was now ordered by government to make a drawing of a warship. He started on his mission with joy, but he fell into a state of moody pensive ones when his desire was not realized. When Boriizō first met the Captain of the warship, he wore straw sandals. The officers pointed to the strawgai, as if to say: "give it to me." So he took it off and handed it to the Captain, who seemed to make a bow to it and bringing it nearer to his eyes, studied it carefully. In turn Boriizō pointed to the Captain's shoes, whereupon he took off one of his shoes and handed it over. Boriizō lifted it to his forehead, made a bow to it, and felt...
Anekdotes: end.

With so far he had got safely by. The captain then ordered one of his mess boys to bring some nails and hammer them on the deck. He then indicated to Renjō that it meant to walk over the nails with straw sandals but not with shoes. This he did with an air of triumph. Renjō's face did not redden but he was perspiring with shame. Next a red-colored drink was brought to him. Thinking it was truly some kind of poison he hesitated a moment. He thought it would disgrace his country if he did not drink it, but that he would die if he did. "I have a wife and child, but... in the name of the loyal Kurosuno-Kimushige! If I die it will be for my native land." Saying this to himself he drank it. This story, later in life, Renjō used to tell over his wine cups. What think you of his spirit? Is it enough merely to call him Japan's pioneer in the field of photography? No, indeed; he was truly a samurai, loyal to his country. Had we been in his place at that time, what would have been our reaction, how would we have managed the situation? We perspire with shame fearing that we would not have been equal to the occasion. We feel rather ticklish as to what we would have done in his case.

When in Ansei 3.7 (1856) the American envoy Harris, came to Shimoda and desired to open the port of Yokohama,...
No text content available.
and headquartered at Gyoukuseniji at Hakozaki. Renjo had the opportunity of acting as a member of the reception committee. The time to hope: I must not miss this opportunity," he said to himself. He did not wait long about asking the secretary, Heusken, about the art of photography. Heusken invited him to go to a mountain with him. There he bough branches from a tree and made a tripod; then he constructed a camera out of paper and by gestures explained to him the principles of photography. They had no chemicals and it was but a bare outline of principles that was received. We can imagine how bitterly disappointed he was. Later he went to Yokohama and apprenticed himself to an American photographer. He was unable to get his secrets but did everything in his power to acquire knowledge. Meanwhile, his funds were going and debts piled up day by day. He even had to use the closet as a dark room. At all costs he persisted in his study. When his chemical solutions were reduced to the last bottle, for the first time his photograph came out clear. In those days photography was considered an art of magic and was thought to shorten the life of the person who exposed himself to a camera. Unfortunately a maid revealed when he photographed died shortly after. This superstition being widespread, Renjo had to be care-
Anecdotes: cont.

...pub where and when he made exposures for fear that someone might chop off his head at a stroke. So he eventually decided to hire a palanquin and have it placed in some convenient place in making photographs of occasions. These stories were told me by the photographer Sugita Chûshi, uncle of my former wife.

Kiyota Kenjiro.
As regards Renjo's work in lithography, I have already written somewhat in No. 7, vol. 4 of this magazine. Since then I have acquired some new knowledge on the subject. Therefore I trust you will tolerate the slightly extended form of that article.

There are two stories as to the motives back of his interest. According to one, after he opened a studio in Yokohama, all his trade came from foreigners. Japanese believed if they had their photograph taken, it would absorb their vitality and shorten their life. Therefore few went to him to be photographed. Consequently he did not find the business so profitable as he had anticipated. Just about then, he saw some imported lithographs. He thought it was just the thing to undertake, as everyone says he was always ready to try new things, he turned to lithography. His Japanese customers were few but his foreign patrons were numerous. Many came to have portraits made of curios—such as armor,
End of page of text
Reniō and Lithography: cat.

helmets, etc. — scenes of Fuji, and other things which they wished to take home with them. Being clever, Reniō in addition to his made oil paintings of such things as the Darkei, famous places of Yedo, Asakusa, etc., and sold them to foreigners so that he made a great deal of money. It is said that he made 7000 or 8000 renō.

He made oil paintings on cloth 10 x 12 shaku; he made 85 such. It is said that some person exhibited these in London. Having learned how novelty takes the public, upon seeing an imported lithograph he was surprised at its excellence and decided to reproduce Japanese paintings and make a fortune at it. Thus, he turned his interest to lithography.

At any rate Reniō was a man who really took to a novelty, and when he saw the excellence of lithography and its relation to photography, he was more surprised and determined to acquire the art. So, through a friend he secured a lithographic outfit from America and received instruction.
Renjō and lithography: cast.

in the art from a man named Renjō. This man's occupation was architectural drawing and he lived in Yokohama. Lithography seems to have been a rather simple art for Renjō, who was at once a photographer and a painter. In a short time he was teaching the business to an apprentice, Yokoyama Matusaburō, the first pupil. Later, as Yokoyama opened his shop in Tokyo and had many pupils, within a short time lithography became very popular. Later, some of Yokoyama's pupils came to hold important positions in government printing offices. One of them became the well-known owner of the publishing house Kangando. By the way, it is said that Yokoyama printed our first paper currency. The first lithograph printed by Renjō was the portrait of Tokugawa Yei-gosan, hereafter reproduced. Most of the lithographs by Renjō were rectangular but this one is an oval. It is a rare specimen in the history of printing in Japan and, as a rarity, is worth more than ¥3,000. Mr. Mayeda Kakusai
Engraving and Lithography: cont.

of Haranachie, Shimoda, possesses a copyright.
Arat+n B+ Poetry:
by Makoto Fukutaro.

Shirakawa n+ okuru +Tanuki+. no +omocha+saka+ wot+ yôzake+ shichi+ju+ shichi+

O box of toys! vainly have I spent my days.
At last I am starting on my seventy-seventh year.
Thus Renjô wrote on the bottom of the little box in
which he kept a clay mask of himself, baked at
Ogata Kurozane's place.

When I think of Renjô, who was always original in
all that he did, and furthermore excelled in them,
having written such a poem, it causes me to
lose myself in reverie. Although Renjô had
spent his life in useless labor, he regarded his
days as vanity, and there is a note of regret in
his joy in saying at last I am seventy-seven
years of age. His face was that of a smiling white
beard. He was an out-and-out optimist. On the
cotton cloth in which the small box was wrapped
the following verse is written:

Tôkonsô to waran, fuku+s+ Kana-
meaningly that smiles, happy(ly), and it

= that, a relative pronoun. box is an adjective particle.
Kana, rhetorical interjection particle = tantum.
Fuku+s+ is a double entendre = a small cloth.
Renaissance and Poetry: 13th Cent.

1. Wrapping: 2. a happy (appearance).

3. mikanoko to waran futesa kana

Isn't it a happy beaming smile?

Eleven years later at the age of 88 (x + 8)

Arigata ya

How thankful (!)

Tenchi no shita no

4. The shining sun under

Kome kuita;

(1) rice (2) eating

Kome uru no toshi mo de

The rice. (3) in (4) sense (2) to

O ni kere kita

(1) have I aged!

Now thankful: (5 am) to think that I have to the
age of rice eating rice under the shining sun.

(4) The character for rice = 88. は + 8 = 8 + 8

This he wrote on a day he baked at Kagami's.

In January of his eightieth-ninth year he made
a picture of a young gentleman and a young
woman in a boat being sculled by a boatman
and above it he wrote:
Renjō and Poetry: cont.

Chōkibune ni

Kurosuki Koko no mo

That resides (mind) also

sumida gawa

Pivoted on sumidagawa

= wishes to dwell

kyō yori hanu no

Today from spring of

Kage wa fuku to ku

Mind blows

good fortune

How I wish to live on the little rowboat on the

sumida River. From today the spring breeze brings

good fortune.

(1) a well-dressed man

At all events, it is rather interesting for a man

of eighty-nine to place a young gentleman and

a woman in the same boat! It vividly illustrates

his youthful attitude and love of naturalness.

People generally know that Renjō gave up painting;

that he studied photography and spread his know-

ledge of it; that he introduced lithography; that

he started the dairi business here, and did
other novel things. It is interesting to know that he also wrote poems.

"I was born too soon. If I had been born twenty years later it would have been better, because no one seems to believe in what I do" was Renjo's frequent complaint. He was indeed a pioneer. When I think of him today, fifteen years after his death, admired by the whole world, it makes me wonder if he looked ahead twenty years ahead.

The traditional painters and poets choose to confine themselves to a narrow world in peace and assume an air of greatness by expressing their feelings in painting and writing. It requires much effort to cultivate a new field. From this point of view Renjo must be considered a great man.

The science that has flourished from the middle of the nineteenth century has brought much comfort to mankind. Things like photography have developed and it has come to be recognized as true art. There is however a gap between art and science. Such things as lines of transportation, dynamics, and
Rennie: Can I do

"In a world where..."

"Where there is..."

"Where there is..."

"Where there is..."

"Where there is..."
even the electric light—though unquestionably of
great benefit to mankind—have not become art.
There is no such a thing as an electric song or elec-
tric painting, but I believe they may eventually
develop. I am constantly on the lookout for such,
but Renjō was truly a pioneer in such direction.

By cultivating the truth within himself, with this
mind he painted pictures and wrote poems.
Renjō was not self-seeking and that is the reas-
on of his many achievements. He did not pur-
-sue wealth or fame and this is why the people
of later days love him. He was large-hearted
and that is why he could paint that picture
and write that poem.

Since the birth of Renjō at Shimoda 106
years have passed. There are almost no
descendants. There are few of his relatives
left in his native place. Only one niece, the
mother of my parents by adoption, when I
listen to her speaking of the old days I
am charmed with his life.
A Bunch of Renjo Stems

Mari Iwasaki

 Omnibus. It is said that (this) man with the advice of
 a retainer of the lord of Kishu and driver for the Emperor
 was the founder of bus service in Japan. The first bus
 service was between Tokyo and Yokohama. The bus station
 was first built near Yoshida-bashi and the fare from
 Tokyo to Yokohama was 45. (Some say it was 97 or
 97.50). The grooms wore checked uniform. Part of
 a popular song of the time runs:

 The two grooms wear checked uniform

 yura. The Emperor's driver retired from the imperial
 service and started a bus line between Shimosa-
 bashi Station and Asakusa.

 Cow's milk. It is said that he imported the original
 stock of cows from America and milked them in Yo-
 kohama. At first he purchased five cows and
 each cow is said to have given about 1 1/2 gals
 of milk.

 Hogs. He also imported hogs. It is said he paid
 430. each for them. His purpose seems to have
 been other than using the flesh for food; rather he
 had them, like caged birds, for pets.

 Art. I shall say little of Renjo's photography and
 lithography as they have been dealt with in the


...
A Bunch re.: cont.

preceding articles. I am told that Renjo, in addition to painting after the manner of the Kano school, also did a good deal of oil painting in oils. He did that great piece of the Battle of Ueno for the request of Mr. Kishida Shō-ko, the man who first sold Koban eye-wash and the discoverer of Kishida Seikesuji (probably a sort of immigra-
tor). It is interesting to know that such men as Kishida Ginkō and Morita, founder of the Koban industry were Renjo's friends.

One fact that is not so well known in regard to his photography is that he built a studio, with space for parking automobiles in the rear of Mr. Stakes' house in Shimoda. We are told that, in learning that foreigners lived women he sold pornographic works here to persons who came to have their pictures taken. Carte-de-visite cost one-

shilling as I am told. I have no way of knowing whether

that is dear or cheap.

Apprentices. His well-known apprentices in pho-

tography were, in order of seniority:

Yokoyama Matsuosaburo

Shimoda

Kuri Hidekosaburo

Sugiki Shinnichib

Sakurada Yasutaro

The Spring Fields. At the age of 85, Renjo visited.
[Handwritten text not legible]
At the time of his stroke, and at that time told Usui that he would like to do nothing but paint horses after the Kano school. There is a scroll at Mr. Usui's house on which Renjō painted a horse at the age of 88 years and called it The Spring Horse. This was considered a success even in the eyes of Renjō and Usui. In fact, the horse he painted.

Ashigaru (Foot-Soldier). At one time Renjō was a foot-soldier in Shimoda. He was then known as Sakurada Kyosuke. We are told that he then lived near a street in the Tonoziji district. It may have been that he was temporarily employed by Harris when the latter went to Tokyo.

Renjō's Child. Renjō had a boy named Taro. He was in America much of the time. We understand that he was married to an American woman, but was unable to bear the financial strain and finally they were divorced. He was popular in America where he was known as Hippo Taro. We do not know what became of him. Some say that his murdered body was found in a pond.
Ronjo and gamnokode (bean curd seasoned).

Yokose

The present writer made a call on the old mother of the
Awa-nyukan to get an old story about Shimoda-Ronjo. On
passing I may say that the father of Mr. Funada Matao,
owner of Awa-nyukan, was a devoted apprentice of Shim-
doka Ronjo, studying photography since Meiji-born.7

"Well! I believe it was about Meiji? That he opened a
photo studio. He always stopped with us when he came
Shimoda, of which place he was a native, because Funada
Matao senior had been his apprentice. Ronjo was always
fond of gamnokode and always wanted it served at
his meals." 'Wasn't that a strange taste!' said I. Just
then Mr. Funada, present owner of the inn, fortunately
came in. He said: "Mother! Tell him about Ronjo's
scar on his forehead." "That's such an old story,
I hardly remember it." "Anything will do.
"Well! The story is well known isn't it? How did
it come to be?" The old woman replied: "Well,
only heard it from others at the time and cannot
vouch for its truth. At any rate, one night a relative
of Ronjo's, who was also his apprentice, whose name
was Seisan of Koideya, who used to stay
at his house, came home late and found the door
fast. I suppose he was intoxicated. He went to
the door open, and in his anger struck a stone hammer
and struck Ronjo on the forehead." "Well, that's
Renjō and Gannokade: cont.

"a new one to me" I said as I wrote it down.

Renjō's humor. This too is a story of the old lady at Aka-
ryōkan. Renjō must have been very much wrapped up in
his painting. Whenever he wrote to my husband, Tuna-
dō (boat-watcher), he did not write the name, but drew
a picture of a boat and of a paddy-field adding Mr. which
I knew to show his sense of humor." I replied: "I see, but
I felt much taken with Renjō's childlike fancy.

Renjō and basha. This story too came from the old lady.
"When the basha fired between Tokyo and Yokohama,
don't be surprised, the fare was five yen. The roads
were narrow in those days and the basha often
ran into the door-flooring and was made to pay
the damage, and in the end the venture failed.
It may have been due to poor drivers or to the nar-
rowness of the roads, but at all events it proved a
laugh.

There are two Renjō relics at
Tanada Matao's. One is a comic photograph for
the studio (Shirahama beach, painted by Renjō).
The other is a porcelain Bodhidharma on a
cover-back. The painting has no special signifi-
cance but the Bodhidharma is certainly a
rare relic among his works.

Renjō and scales. This old woman also said that
the dial-scale for weighing was made by Renjō. I
will not voice for her story.
The pride of his native city.

Upon the unveiling of the monument to the great
Shinoda Reiyo—native of your province—thru
the joint efforts of the public-spirited inhabitants of
Shimoda, the City of Shimoda, and the Pan-Kanto
Photographers Federation of the Tokyo Asahi, I
am asked to write a page for the special num-
er to be issued by Keirobunsha in his honor;
I feel that I am unworthy and without capacity.
Furthermore, I knew the late Reiyo only by name
and never met him personally. I feel that I ought
indeed to refuse the task, but for the sake of
his native place, I shall venture to scribble
into my worn-out brush and indulge in a
little equivocation. There are many things
that can be told connected with Reiyo's life;
I can count on my fingers that he was the
founder of photography in the Kanto; that
he shifted from water color painting to oil
and then to lithography; that he tried his hand
at all sorts of things: haishi service, diary,
etc. He took the lead in all these things
and was not satisfied until he has assume
The task of the business

...
The Pride of his native city: eust.

...and them. I shall leave the discussion of all these matters to others, who are better informed. I shall merely discharge my duty by repeating what I wrote under title: The Pride of our native City for the twenty-first number of the magazine Shimoda to town, which was written just after the erection of the monument had been decided upon. I have noticed that the phrase The Pride of our native City is getting to be quite popular in newspapers and magazines. Most of these articles refer to some local tradition or make pro-paganda of some old custom. I do not say this is not praiseworthy; I am of opinion that they are usually more or less curious, what I consider "the pride of our native place" is some live man or some live deeds. Fortunately our town has had several such causes for pride. The natural beauty of our district, our emotional attitude, the fact that it is the entry point of our civilization, the place where the Shimoda Treaty was signed, the deeds of Prince Imanaga, the site of Yoshida Sho-in's landing, etc., etc. are all causes of...
The procedure for water testing today:

1. Collect water samples from the source.
2. Test the water for contaminants.
3. Compare results to established standards.
4. If contaminants are found, determine source and implement corrective measures.

The importance of water quality:

- Clean water is essential for human health.
-Pollution can lead to severe health issues.
- Ensuring water safety is crucial for public health.

We must work together to protect our water resources.

"Let's protect our environment, not our enemies."
of pride to us. But the two that can best be
called so are Shimosa-ke Reijō and Okichi
Tojin--two truly great citizens. There is a
western proverb which runs:
"Great men and old paintings should be viewed
from a distance."

It is true indeed.

Fortunately there are many who have looked at
Reijō from a distance. As for Okichi Tojin,
the saying, "Over the greatest beauty, thus hang
the greatest woe. No one has viewed her from
afar: she has been neglected by her neighbors,
and the knowledge of her deeds has almost
been lost; fortunately it has been again revealed
to the world by Shimosei-o (old man).

Atami, the great in the literary field, Tojō
got a monument (golden dragon) by so slight
a matter as the influence of a novel, Kon-
jirok Yosh (the golden demon).

Shimosei has its monument of Jōtchō. It is
well to remember him along with Dazô
Chôbei and Kunitado no Chiiji as men
among men. I believe I am not over-
stating things when I say that Reijō and Okichō
The Pride of this native City: can be great, because they saved their country and its people. Therefore to enlarge their deeds, and to transmit their memory to our posterity is not useless. May we be ashamed for neglecting them until just now.

Fellow Townsmen, do all that you possibly can at this time to help remember their deeds to the end of time. I trust that you will all join in heart, soul and strength to complete this task. To my fellow citizens, I venture to entreat.

Keeumadani Shrumen, Mayor
Are there any comments or notes on this page?
Erection of a Monument to Shimotaka Penjo

Asanuma Osamu.

I believe that it illuminates human existence to honor those who have performed meritorious deeds and to remind posterity of their great work. Photographic activity in our country may be said to have existed for sixty years; when we think how from such small beginnings it has become important in war, education, recreation, and in human records, the fact that we are about to honor Shimotaka Penjo, the pioneer in this field, becomes unusually significant. I wish to thank those who have taken direction of this enterprise. The story of the hardships and persistent efforts of Shimotaka San in that early day was told me by my father Tokichi, but this great ceremony recalls it vividly to me, who have received such great benefits from him. It serves as an incentive to me to serve in this field with increased energy.
extension of the Previous Administration's
Domestic Program

In September

On the other hand, the President's
Committee on Economic Development and
the President's Council of Economic Advisers
have both emphasized the importance of
economic growth in the years ahead. They
have been especially critical of the current
trend of government spending and the need for
cutting back on defense and non-defense
spending. The President has also been
expressing concern over the nation's debt
and the need for a balanced budget.

The Administration has been working
hard to develop a new economic program
that will promote growth while reducing
the budget deficit. This includes measures
to reduce government spending, increase
tax revenues, and stimulate private
investment. The Administration has also
been working to improve the nation's
economic prospects by working with other
countries to promote free trade and
investment.

The President has also been focusing
on the need to improve the nation's
infrastructure, including roads, bridges,
and public transportation systems. This
includes investing in new technologies
and improving existing systems. The
Administration has been working to
secure funding for these initiatives from
both domestic and international sources.

Overall, the Administration is committed
to promoting economic growth and
prosperity, while also working to reduce
the budget deficit and improve the nation's
economic prospects. The President has
been working closely with Congress and
other stakeholders to develop a comprehensive
plan that will address these challenges
and ensure a strong and sustainable
economic future for the nation.
Program of the Plan of erecting a Monument to Shimoda Reijō

Sugiki Toramisuke, Mayor Shimoda

I believe it was in the summer of Taisho 14 that a townsman, Kiyoda Kenjirō, came to me asking support, saying: "We wish to commemorate the work of Shimoda Reijō, the founder of photography in Japan, by erecting a monument to him, which will serve as an inspiration to our successors and to keep alive the pride of Shimoda." I did not know much about the matter at the time but it seemed a great thing for a man to have been the pioneer in the importation of foreign civilization and as the sacrifice of personal comfort, to have continued his study of the art of photography in the tumultuous days of Isakum (Restoration), establishing himself as the founder of the art in Japan. It gladdened my heart that this man was a native of Shimoda and I felt that the erection of such a monument was a fine thing. Therefore I consented to be among the promoters of the plan with other of our townsman.

However, I was much occupied with my public duties and my mind was diverted from the plan. It was on a hot summer day in Taisho 15 that Dr. Shimomura of the
Program: cont.

Tokyo Asahi Shimbun and his party made the circuit of the Izu peninsula and arrived in Shimoda from the west. He gave a lecture at Masaki Kan. We welcomed Dr. Shimeura and had occasion to meet him. It was on this occasion that I remember clearly, that Dr. Shimeura said to M. Usui Takeo of our town: "I heard that Shimoseki Renjō, founder of photography in Kamakura, was a Shimoda man. Knowing that you are a photographer, I ask your opinion as to a suitable place for the erection of a monument to his memory. If you will consider the matter, the Tokyo Asahi will not shrink from doing its share. As Renjō at one time was intimately connected with the American Consulate, which was located at Anezaki—gokurasenji, it seems that that would be a suitable place. At all events I shall count upon your efforts." Upon this, M. Usui went to consult with Mr. Kagawa, one of the promoters. "That's just fine," he said, but he did not wish to erect the monument.
Toward greater family and personal welfare. The goal is the achievement of human freedom and unity in the service of peace. The means are the elimination of discrimination. A. B. P. Jerome. "Moral and cultural means must be employed to meet the needs of our time. Secularism is no longer adequate."

International, cultural, and economic achievement of our time. Secularism, the means of our time, is no longer adequate. We must therefore seek the unification of our time with a new international consciousness. The achievement of our time. Secularism. The moral and cultural means must be employed to meet the needs of our time.
Program: cont.

on the grounds of Gyokusenji, but decided
not to find a suitable spot in Shimoda itself. So he
asked Uriei San to write to Dr. Shimomura to
ask his approval. The present writer felt that it
was not necessary to insist upon having the
monument in Shimoda, as Reiji was not only
a local, but a national, character. However he
thought there was no harm in looking into the matter
over, and left Uriei San to consult with Dr. Shi-
momura. Days passed without result. In
August of Showa 2, a floating university
lecture course was given under the auspici-
es of the Tokyo Asahi Shimbun, and the
ship came to Shimoda. We welcomed Dr.
Shimomura and again met him. He asked Mr.
Uriei as to progress in the matter of the mon-
ument. Mr. Uriei told him it was impossible
for a few private citizens to put the plan
through and suggested that he should put it up
to the mayor and have him carry it out as
a public town enterprise. Dr. Shimomura
A new dimension of philosophical thought in premodern India, the concept of non-dualism, has been a subject of intense debate and exploration. This philosophical framework, known as Advaita Vedanta, emphasizes the unity of all phenomena, asserting that the ultimate reality is a single, indivisible, and infinite consciousness. The works of composers such as Shankara and Ramanuja have been instrumental in advancing this perspective, challenging the prevailing dualistic views of the era.

The development of this thought was not just confined to philosophical discussions but also found expression in various art forms and religious practices. The interplay between the mundane and the spiritual, the individual and the universal, was a central theme in these expressions. The notion of non-dualism sought to reconcile the apparent contradictions and paradoxes of existence, guiding devotees towards a path of self-realization and spiritual liberation.

However, the acceptance and dissemination of these ideas were not without challenges. The traditional institutions and ruling classes often viewed these innovations with suspicion, perceiving them as a threat to the established order. Nevertheless, the resilience and ingenuity of the intellectuals and practitioners ensured that this body of thought flourished and evolved, contributing significantly to the cultural and intellectual heritage of India.

In conclusion, the exploration of non-dualism in premodern India not only expanded the horizons of philosophical thought but also had profound implications for the development of spiritual practices and the shaping of cultural identity. The dialogue between the finite and the infinite, the particulars and the universal, continues to inspire and challenge thinkers and practitioners across generations.
Program: cash

agreed to the suggestion and requested me to take it up. I consented and asked him to support the pro-
gram. After a number of conferences with Mr. Ki-
yoda and others the matter came to a head.
and by getting consent from the following persons
we published our prospectus February 2, 192
(54 persons)
The first promoters meeting was held in the
Town hall 10/14. The Mayor made a report on
the source and course of the undertaking and
proposed the procedure. The Town should take
after discussion. The following resolutions were
drawn:
1. Resolved that the monument shall be
erected in the grounds of Shimoneda Park.

Although we recognize the propriety of the
idea of the Asahi Shimbun to have the monu-
mens at Amezaki Gokuseonji, there is al-
ready a monument to Johnson Harris
there and no suitable place remains on the
Temple ground, nor is there a proper spot near
I. Procedure: What are the necessary steps?

2. Procedure: What are the factors that will influence the procedure?

3. Procedure: What is the expected outcome of the procedure?

4. Procedure: What are the precautions to be taken during the procedure?

5. Procedure: What is the post-procedure care that needs to be provided?
Program: cont.

by; therefore after consultation with the Tokyo Asahi Shim bun, we wish to erect the monument in Shimoda Park.

2. Resolved that the fund necessary for the erection of the monument be collected in Shimoda as far as possible, but collection in the Tokyo district will be left to the Tokyo Asahi Shim bun.

3. The construction work and the unveiling ceremony shall be carried out by the Tokyo Asahi, but whatever things can be more conveniently done here, shall be.

4. Resolved that the size of the monument, the selection of material, and the inscription shall be left to the hands of the Mayor, in consultation with the Tokyo Asahi Shim bun.

5. Resolved that the Mayor and Mr. Uomi go to Tokyo to consult with M. Narisawa, the Department Head of the Tokyo Asahi Shim bun.

In accordance with the above resolutions the Mayor and Mr. Uomi went to Tokyo on the 13th of the 10th month of the same year and called upon M. Narisawa, Mr. Uomi and consulted on the following points. They also met Dr. Shimomura and told him the understanding to which the citizens of Shimoda had come, and the
Program: as
reason for which they had come to Tokyo, asking his moral
support.

1. The site of the monument to be in Shimoda Park,
as requested by the citizens. (It: Shimosha to be
properly approached and asked to change his plan).
2. We wish to erect the monument in the name of
Shinodz and He Pan Kwanto. Federation of Photo-
graphers of the Tokyo Asahi Shimbun, having the
announcement made that it was at the sug-
gestion of the latter. (One party is not incom-
tent to carry out this promeion, but with two the
raising of funds will be easier).
3. The stone for the monument shall be Sendai
product. The major and minor inscriptions con-
cerning Ranzo shall be left in the hands of the
Asahi-Sha. (Viscount Shibusawa shall be
asked to write the characters)
4. As the place of erection is to be Shimoda, the
detailed plan will be brought to Asahi-Sha as
soon as the Committee has drawn it up.

After agreement upon these points, the Committee re-
turned to Shimoda and convoked the second promeion
meeting and reported the result of the conference with
Asahi-Sha. The following resolutions were then drawn:

1. Resolved: That the town of Shimoda and the
Tokyo Asahi Shimbun shall be the pro-
moters as requested by the former.

A special meeting was held on Showa 2.11.1
and the following resolution was drawn:

Resolved: That a monument to the late Shinmokeu Renjō, the father of photography of our country, to commemorate his great work through all time, be erected under the joint auspices of the Tokyo Asahi Shimbunsha and Shimoda.

Reason: Shinmokeu Renjō was born in Shimoda. He started the art of photography in our country and pledged his life for its development, trusting about its present development. The citizens of Shimoda therefore desire to commemorate his great work of a great man and by so doing hope that it may serve as a mirror (example, stimulus) in the way of enlightenment and to make a noted site in Shimoda.

Proposed: Signed 2.11.1

Adopted: 2.11.1

SUZUKI TAROYUKI, Mayor of Shimoda

On 11.11 the Mayor called nineteen persons to the Town Hall and held a meeting reporting the progress of the plan, and stating the method of financing it. He asked the support of these persons in every way possible, as they were one party to the enterprise.

On 11.29 the Mayor went to Tokyo to give the result of the conference, expressing the desires of the Towns
Program card:

people and talking over various details.

On January 3, 1930 a general meeting of the promoters was
held in the Town Hall. The following matters were decided
upon:

1. As the Tokyo Asahi Shimbun-sha proposed to have
a committee of twelve to settle all matters concern-
ing the plan, the Town of Shimoda selected the fol-
lowing five persons to represent the Town:

Sugiki Tadamichi, representing Town Council
Kajimoto Goichi
Utsui Takeji
Watanabe Otaro, headman of District
Sugiki Tomosuke, Mayor.

2. The Town of Shimoda shall raise $1,000.

3. The site shall be Shimoda Park.

4. Other matters shall be left to the Committee.

These matters having been settled, the membership of the
Committee went to Tokyo on 2.9 and on 2.10
decided on the following, in the conference hall of
The Asahi Shimbun-sha:

Members present:

Federation: Narusawa Kinbei, Koshimoto
Taro, Sugiura Chinosuke, Konishi
Tameoda, and others

Shimoda: Sugiki Tadakichi, Utsui Takeji
Watanabe Otaro, Sugiki Tomotaro

Matters settled:
1. Monument: 19 shakes above ground; base 5 shakes; Main base 14 shakes; length 15 shakes; width 5 shakes; thickness 1 shake. Base stone: made of Shimoda product length 10 shakes; height 5 shakes; width 4 shakes.

The front of the stone shall have a tablet of Shimomatsu above and the inscription Monument to Shimomatsu Reijō (Shimomatsu Reijō no hi) in large characters.

On the back shall be his biography.

2. Rough Estimate of Expense:
   Fund raised: estimate 45,000.
   Appointments:
   Shimoda 1000.
   Photo: Assoc. Photos 1500.
   Photo: supply Co., Ltd. 1500.
   Federation Pan-Kwansei 500.
   Tokyo Citizens interested 500.

Expenditure: estimate 5000.
   Main stone, transport 1000-1500.
   Portrait price, chiselling 1000.
   Miscellaneous 500.
   Unveiling ceremony 1000.
   Reserve 500-1000.

Unveiling date: Shawa 3.5.6.
1. **النظام الخاصيّة**: 12 أصفار على وضع المحاولات.

2. **الساحة الممثلة**: تقديرات الأفراد في بعض الأحيان.

3. **الملاحظات**: مراعاة الأفكار المحتملة في بعض الأحيان.

4. **الرسائل**: الملاحظات على الأفكار المحتملة في بعض الأحيان.

5. **النظام الخاصيّة**: 12 أصفار على وضع المحاولات.

6. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

7. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

8. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

9. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

10. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

11. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.

12. **التقييم**: نسبت الرسومات لأفراد، هـ 1200.
The results thus reached were announced by the Tokyo Asahi Shim bun on Showa 6. 2. 11. On 3. 1 both morning and afternoon a meeting of the heads of the different businesses in Shimoda were called as an executive committee: Suzuku Tadakichi, Ishikawa Asajiro, Noda Titaro, Hagiwara Kishirō, Saboro, Migita Yoshimatsuo, Watanabe Otaro, Kaji Motomichi, Kiyota Kaizō, Kari Takeshi, Naka Taka, Tukitani. The business of erection was entrusted to these. During the third month, the Mayor as assigned the amounts to be collected from the different businesses and studied the method of raising the funds. Calling a meeting of the headsmen he asked them to have the collection completed by 4. 10 at the latest.

1. The citizens of Shimoda were asked to contribute 50 yen or more per each household. Thus the matter is progressing and the entire amount will soon be raised.

The site comprises 153 bou of land on a hill 300 feet high to be reached from Benten Iniguchi and Tashiro Tōchō, near Shimoda Park. The land was purchased for 30 yen. The contractor carrying on the work is Asano Zen'ichirō. The engineer who laid out the site is Mr. Tōga of the Rendaiji mines. He goes occasionally to supervise the work. Mr. Yamashita Yosukichi is superintendent of construction.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
who should be counted along with Shimoda Penjo as a pride of Shimoda. Shimoda Penjo was the uncle of the mother of Shimoda Ichitaro, who was a nephew of Madam Shinoda Unko, of Hirosaka, Shimoda. Therefore the Shimodos and Shimodas are related families. The lady was born at Yaji-gawa, Shimoda. The Shimodas were physicians and through generations, her father being one. As a child she was reputed a prodigy of learning. She wrote at the age of three years, read the classics at seven. When nine years old, she accompanied Asakawa Zenan, the Confucian scholar of Lord Matsudaira, and a foreigner to Rendai-ji. She seems to have made a marked impression upon the foreigners, who wrote a horizontal writing upon a banana leaf (perhaps his name) and gave it to her. Unfortunately the leaf has disappeared and there is no way of telling who the foreigner was, or proving the truth of the story. A little later she left Shimoda and went to Edo. She studied the Chinese Classics under Asakawa Zenan, her father's intimate friend and learned Calligraphy under Nakai Kunsai. She
Madam Shinoda Unhō: untitled

excelled both in poetry and calligraphy. Such persons as Ono Kazan and Onuma Chizan were her friends in the field of poetry. At the age of twelve she was invited, along with Kayami Te-
tenjirō, by Tōdo Tadamoto, to serve him as teacher of Chinese Classics to his daughter continuing afterwards in that capacity to his family. She was therefore intimately connected with the House of Tōdo. At the time of her birth and at the year’s end in each year she was presented with two bars of gold, silk, winecups, swords and chests for kimishima. Only one winecup remains in the family today. Later she was invited by the Governor of Tōkyō prefecture to teach in a girls’ school at Ōedo but she did not accept the position. After the Restoration she was appointed professor in the Colonial Girls School (Women’s University) and educated many notable women. Below is copied the application for a change of name, written by her while in service at this institution: Kaitakushi jōgakko.
[Handwritten text not legible]
Madam Shimoda Unhō: I can't.

By this note I humbly make petition.

The first Major word, the twelfth Minor word, Kanda, Tamamatsu-cho, S-banchi,
To Merchant Hayami Tetsugoro
The niece of the above person, Shimoda Fuchi.

At 11 months — 67 years, 3 mos.

I have been studying Chinese Classics for some time and in Meiji 15.7 was appointed to serve at Kaitakushi Jogakko. I have been receiving my monthly salary. On Meiji 6.8.2 my salary was raised and was given to me under the name of Shimoda Unhō. This name has been used by me in poetry and other writings and translations have appeared under this name. My family record gives the name Fuchi. I feel that the use of two names for a single person causes confusion. For some time I was at a loss how to meet the difficulty. I now desire to have my former name changed to Unhō hereafter. I pray grant permission to make this alteration. I am

Shimoda Fuchi
Kin representative
Hayami Tetsugoro

Meiji 7. 11.
Madam Shimoda Unhō: cash

I hereunto set my seal upon your application
Headman: Sugaki Shōhin

Mr. Okubo Ichirō, Governor of Tokyo Pref.,
Your Resort: in service Kaitakushigakai
Shimoda Unhō

Whereas my salary was twenty yen, it
has been increased to twenty-five yen.
Meiji 6.8.1.
Colonization Department

Later she was ill and left her position. Renting
a tenement at No. 3 Ward 1 Atago-chō, Shibut,
she started a private school. The person who
started a private school at the front gate of the
tenement was, Fukuzawa Yukichi, who origin-
ated the present Keio University, and the one who
started a private school at the rear of the build-
ing was Shimoda Unhō. It is interesting to
think that many noted men came from the end
of this tenement and many noted women from
the other. The wives of Otōri Kazuuke, Katsu
Kaishū, Takahashi Korekiyo, Prince Tōdō,
Prince Nishishima, Amagi, Prince Hachūgo,
Chōsokobe, etc. were all trained by Madam
Madam Shinoda Unhō: cash

Unhō. She was taken into private consultation by the Empress a number of times and there is a picture of an interview at the Museum of Kokka University. She was liberal with her money and was visited many times by burglars. She never lost her presence of mind but always gave them some money and sent them away. Once even a woman came in disguise and masked, demanding money and though she knew who it was she willingly gave him some money and sent him away. Madam's house was at the present location of the garden of Uragezaki Inn (in front of Toriyoshi). The festival flag of Shichiken-cho was written by her when she was nine years of age. She died Meiji 16.5. 20 at the age of 74 years and her grave is at Ōnenji, the branch temple of Chikushi. I am told that the grave will be transferred soon to Chōra-kūkeji at Shimoda.

Mori Fusui
March 14

Dear Sir,

I hope this letter finds you well. I am writing to express my concern regarding the recent developments in the field of economics. It seems that the current economic policies are not aligned with the needs of the modern economy.

I believe that a comprehensive reform is necessary to address these issues. It is important that we act promptly to ensure the stability and growth of the economy.

Yours sincerely,

[Signature]
My recollection of Shimotsuka Renjō.

We (Kajiwara, Hangó and I) hurried across and took Kuruma train to Asakusa and looked up Renjō Shimotsuka, the first man in Japan to make photographs. He is a nice old man, who readily acceded to our request that he let us photograph him and who insisted on placing an inscribed hanging board at his side which bore an inscription: "My home is in Japan, in Asia, in the world." Before we left he produced a large roll of papers and picked out a bunch of views for me. They were his old-age drawings—landscapes and birds particularly—and each bore his age when he drew it—84, 87, etc.

N.B. 1911, no. 5, p. 3.