Poplar Duikoden: one of 108 heroes

Rokushian Boku Kō. This person was the son of Yoshinbokei Taikō. By a certain circumstance he came to mix with heroic-minded persons. Later he fought with Roshunji at the foot of Ryōzan-kannon.

Bakutenō Rō, also known as Retaikwanjin. He was the head of his estate and was skilful in the use of spears. He concealed a flying sword at his back and was able to strike at his opponent from a distance gone hundred paces.

Kuniyoshi

Yamashita
Dr. Ko. den 108 Heroes: No. 4.

Tenka-sei: 36 members.

Tenkai-sei
- one of eight cavalry vanguard
- 伊達 定基

Tensei
- chief of vocal command
- 雽々井 太刀齋

Tenkai-sei
- chief of infantry
- 佐野 誠平

Tenkai-sei
- head of quartermasters
- 金森 重文

Tenka-sei
- one of eight cavalry vanguard
- 高木 純之助

Tenkai-sei
- head of infantry
- 佐野 誠平

Tenkai-sei
- one of eight cavalry vanguard
- 畠山 天心

Tenkai-sei
- chief of quarters
- 佐野 誠平

Tenkai-sei
- chief of quarters
- 吉田 榮之

Tenkai-sei
- one of eight cavalry vanguard
- 毛利 恭之

Tenkai-sei
- chief of quarters
- 佐野 誠平

Tenkai-sei
- one of eight cavalry vanguard
- 高木 純之助

Tenkai-sei
- chief of quarters
- 佐野 誠平
The first number of the Yakkenkai of the venerable Kysukutei. Inue Shimbuyo Masashi was a son of Yoshinayashi Fusahachi, a ship captain of Sekikura, Ki-mesa. Child name Daihachi. Mother's name Nui. She was daughter of Onogoei and younger sister of Inuta. Fusahachi knew the might of his son, and was well able to hold his own. Once Inuta, fearing that his life as a precent be short desired to share his armament with others but dared not speak of it. He therefore made it appear as if he were opposed to Inuta, and in reality tried to take his place. He also performed a virtuous act and sacrificed himself. His wife was dead. He decided to take his son to his father's village. This was because of Fusahachi's power. Shimbuyo at this time was 20 years old. They went together to Kayura. On the way they met Kaikuro, who sought his life but they were protected by the deity Fusebune. Unless one studies the author's intention it will hardly be understood. The painter's motive—father and son together—will be understood as reasonable. This can be found. Kingyodai.

The dewdrop that fades in a moment rests in the hands of the gods and blows not on the inn.

—Devanoya no Kamemaro, The Chinbrods;

Kuniyoshi. Nishimura: 42.
Dinako-den 108 Heroes: No.

Jisatsu-sei: 72 members.

- Jiketsu-sei
  Chief of skôto and scouts
  Shôkun Basensan

- Gyô-sei
  Chief of shôko and scouts
  Seidaku Kounakushibun

- Gijû-sei
  Infantry Communications Chief
  Kôjô Tôjôsen

- Chijjû-sei
  Special maker of cannon
  Large and small
  Kotonza Denshin

- Jigokosei
  Chief of Central infantry
  Jitai-sei
  Motosei Komei
  Chief of cavalry
  Ho-ko-shiin Dônô
The General Electric Research

Supervision

Professor

Kite Design

Circuit

Simplification

Line and aerial

Rectification

Frequency

60 cycles 60 cycles

DC and AC

Electronic Control

Electrical Control

Thermal Control

Power Control

Control Engineering

Thermal Engineering
Chief of foot soldiers
Shōki Kōzai
Tsao-li Kuang Kuajang

Chief of navy's 4 forts
Danrei Giroganshō

Tenzai-sei

Chief of the 4 forts and navy
Robi Hakuchō Chōjun

Chief of 4 forts and navy
Ryūichi Taishai Genshōji

Chief of navy's 4 forts
Tsunayoshi

Chief of staff
Tsang Shin Hui Hing

Kinfusei

? Tenshun Rebō

Chief of navy and four forts

Chief of the 12
6?
Kuriki Tomigorō, by Nakamura Shikan.
Born at Higata Manjaimura, at the Tone River, in
Shimōsa. From childhood known for his strength.
He went to Kamakura and became a wrestler,
advancing to second rank and known as Kuriki.
Later he joined a band of Knights (jákketsu), Kyókake.
He became a follower of Senase Nigeo of Kasagawa and refused to take unclean money. He over-
dammed the strong and aided the weak. Since he
had no family, he needed little, so when he had money
he gave it all to the poor. For this he was respected
by the people and called a true Kyókake, a
manly man, and his name spread through the province.
When Kuriki's chief, mahan unexpected death, he
regretted it bitterly and vowed that he would not live
under the same heavens with Nigeo and in defiance
of the law he sought his life. On account of the strong
defence Ioka's group he was unable to get near his
enemy. Meanwhile Ioka's large gang planned an attack
on Kohigora and his group, but his spies warned him
betimes and the story goes that he selected his trusty
followers and led them, waylaid Ioka's gang and
 gave them a sound thrashing.

—Brief Biographies: Kanagaki Robin.

Toyokuni.
Kaneyoshi.
Kinsai Suikoden:

Natsume Kirō Shinseke
by Inui Kikusaburō.

Shinseke was born in Katsushika-gun, Musashi.
His features were so beautiful as to make one wish he
had been a girl. He lost his mother when he was yet
young. He therefore went to Nago in Awa, in search
of some acquaintance (to aid him). He spent three
years there as a page in the temple, Nagoda. He
was violent and courageous and having joined a
gang numbering some scores, he ventured the risks
of violence, instead of taking up the life of the shaved
head and black robe which he disliked, and was
thrown out of the temple. As he now had no means
of livelihood he went to Soka, Shimosa, and became
a member of Onodera's notorious gang. He engaged
himself in fishing, while cultivating a chivalrous
spirit. At this time the fight between Soka's gang
and that of Keiriki, Shinseke though but sixteen
years old ran ahead of his gang and charged upon the
enemy. Regarding his own life as lighter than dust,
and loyalty (righteousness) as heavier than Taizan, he
fought alongside of Shinogaki no Sōma and Ogawa
no Aragoro, two of Keiriki's ruffians, and shared great
merit; killing Itak no Kinya and Ogawa no Aragoro,
also two of Keiriki's ruffians, receiving deep marks himself.
Thus he died in the heat of a gang fight. Oh what a re-
profitless was this youth? — Kanagaki Robun.
Kinsei Suikoden:

Harita no Shingō, by Kawarazaki Gonjūrō. Was dauntless and delighted in daring deeds. He became a protege of Dutegorō of Ioka and mingled with the Kyōdachi. However, Dutegorō and Kasagawa no Nigézo were not on friendly terms and any little thing might lead to a fight between them. One day, when he heard from Yabuichigai no Shōjo that Nigézo had come alone to Ioka to have it out with Dutegorō but finding him absent he left uttering abuse — Shingō was enraged and led Gekiri no Toramaru, Shiba yama no Tazuke, and others in pursuit to kill Nigézo. Nigézo considered them presumptuous and beat three of them up and left. Dutegorō on hearing this was angered and was about to dismiss the three saying: "If you wish to see me again bring me Nigézo’s head as a gift. Then I will rectify you." Therefore Shingō and the others two went to Kasagawa and keeping undercover watched Nigézo’s movements. And one day waylaid him in the bamboo grove near Kasagawa and killed him, who was a match for a demon, with bamboo spears and missiles, and cutting off his head returned to Ioka. Thereafter his prestige spread.

— after Kanagaki Robun

Toyokuni. Kanezaki
Kasagawa no Nigegō by Nakamura Fukusuke. He was a man of chivalrous spirit who lived on the edge of the south side of the Tone River, which was called Kasagawa, in Shimosa. Originally he was a samurai, known as Inase. For a certain reason he became rōnin and lived away from cities and called himself Nigegō. From childhood he was known as intrepid and manly and possessed of superhuman strength. He became the adopted son of a Kyōtake of his village called Kisaburo. His influence was felt in the neighboring villages and several hundred men gave him allegiance. However, true to the saying that the dragon and the tiger will fight, enmity developed between him and Surugeno, each jealous of the other. Nigegō went first to Akita to have it out with Surugeno, but fortunately for him he was away from the scene. By the time his kōben (protege) Narita no Shingo, Surugeno attacked Nigegō, who, single-handed defended himself against great odds. But receiving a deep wound early in the strife, he was unable to do as he wished and lost his life. This was indeed a regretful end.

—Brief Biographies: Kanagawa Robun here as elsewhere. — from memory

Topkuni: Kane-yoshi
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Tanaka's magazine: No. 3.

$20. $5. Tanaka's magazine: no gift.

Sugakue: No. 3.

pictures of earthquake

 tox — oxi Nallion

Sug. Tokaido: black old.

various fuda

poem-paper

auto: for Arisaka (4)

Yos Murayama

poetical horse-sitter.

picture of Fuji by Count Lubkentsi

{Envelope} Mr. Fuji

Three doll poem

Kawasaki (Fushimi: distillation)

100 cards with 8 pictures.

Thanks

towel —

Sunidan Anniversary.
Japanese Work Layout:

Books: On the Old Highways
  In Buddhist Temples
  At Shinto Shrines
  Korean Ethnography
  Japanese Symbolism
  My Jado

Articles: Match-paper, Tattooing, Tacho, Toys, Tea Masters,
  Toshima, Lucyle, Fuzan Colony, Jimmu Tenno (see Papinck)
  Horse-cure, St. diagram

Tattooing (see outline).

Contact: (see outline)

Outlines: government, theatre, Japan and U.S., Korea,
  shosoin, floral art, writing, fine arts—a.b.c.
  industrial arts, economics, Empire.

Mandara.

Juda.

Catalogue library: Japan, Ainu, Korea.

Theatre: read a.b.; actors marks; face action; building,
  appartances; announcements; noh; danger;
  Seishi Kayakawa; Mme. Miura; magazine n.t.g.

Shollie (see outline).

Commemorative postmarks.

Mt. Fuji (see outline).

Aoyama's book.

Toys: (see outline).

Tendayto.

Omotekepe (see outline).

Kojiki—Nihongi: work through
Read: Brinkley a.b.c.; Matsuura.
Omoto-kyo

Carefully sort over printed matter complete list of literature
read and digest foreign writing

careful study of diagram of shrines of Kojiki

translation of necessary
legal case in full: penalty, etc.
present condition.
Phallusian literature:

Enoshima Ikki. Garakata. Aku
Inuyu Shimoseki dyre. Pictures of goddesses—male female
Miyasin sadao. Matsumura mura. Tempo. 3.
Takimuratae Kyo Kamikage. Shikitei samma.

Matsunobu Harase no Satokuten Kyo wo Nansyo. Ueda
Kyoko. Taisho 4

Nihon ni okeru Seishokki Shubai. Dequechi Yonemichi.
Seishokki Shubai no Kanashi. Ueda Kyosuke.
Seitokishin no Sanzaemon. Daito Masayoshi
Shukyo to Seiyoku. Nishimura Shichibei.
Work at Contact

"Prints of foreigners: as we looked to them"

titles; subjects; artists; information.
clean; mount; label.
Shiba Kazan: data; portrait.
copper-plate prints.
other examples of western influence.
Christianity: photo and text from Tokushima.
amouncement board.
book with seals.
directions—orders to officials.

Kochi photographs: mount, label.
Postcard (takage) display.

Nosatsu Kai: Yokohama—commemoration.
Makemono: translate.

Book of flags.

Nico: original and translation.

French dictionary.

Yokohama ms.

Paper movies.

Early mission presses.

Watanabe material.

Tatara's paper.

Exhibition.
Shugendo:

- Translate book.
- Transfer notes, etc.
- Go through costume.
Mount Fuji work.

Transfer all Ikeda's translations
Magazine: Translate

Jirokyo - complete investigation
Translate Sogabe's book list.

Memo of tablets
Norigetsu: old diagrams

Kiroka's 100 views: Fujieda. Copy some.

Lava:
1) hand specimens
2) thin sections
3) bombs

Omachi portraits
Kojima portraits

Utai relative to Mountain
Shuto Ekishi
Scallweed chop.

Jalas.

Study and note.


Yoshinoka: April 1910 Japan Magazine.


Note above three articles.
Toy Literature owned:

Ningyo-no-se. Tanaka Ryokko. Kyoto
Ningyo (mermaid) 1-7


Nihon Gangu-shu (Kai Setzuki) Mitaukoshi.


Ningyo Kangaippenshu. (Selection Ningyo). Katoza Keija
ed. Series II. Nos. 1, 2, 3, 4.

Nanaburnko Daikinkai, re. Meiji 42. catalogue.


Junishi gach horrible. mura-maki. Awashima. Taisho 10


Junishi gachu. uma-no-maki. Shinsa. Toko. 7


Kanga-no-shirabe. Tokyo Municipal Office.

Kalei to kummei (Kalei 15 Kanga). 6 vols.

Omosaki Junishi. Kawasaki Kyosen


Kataloge. Tanaka. 6 numbers.
Toy Literature owned: cont.

Unai no tomo. Nishigawa. Vols. VII-IX.

Mingyo Reisan.

Tenchii no sugi. Special toshokanke. Meijyana.

Humpku Kange. Ta Masayoshi.

Kodomo no Omoche. Toy. education & children. Tomo Nokoru

Ozoku Kanyu Oribangaku. Torentii Video

Omoche ehon. Arisaka Yotaro. 4.5.6.


Ashaberi. Arisaka Yotaro. 2 Series

Garakura.

Gangyoku Hashimoto Hidejirō. Taishō 3.

Tenchii no iro. Wamamatsu. vol. vii. No.4

Omocha (Facettia) Yoshimoto Kurata. No.1.

Tokoku Ozoku Danyu Annai

Tabi no Dematau. Specials. 1930-1929.
Top Secret

Recall 3014-132, 1954, VOL. XII-X

Security

Top Secret

Initial Reference

Department of Defense

Operation Lovebird

Oscar Red

OID

1. Review of

Operation Lovebird

February 1954

2. Review of

Operation Lovebird

February 1954

3. Review of

Operation Lovebird

February 1954

4. Review of

Operation Lovebird

February 1954

5. Review of

Operation Lovebird

February 1954

6. Review of

Operation Lovebird

February 1954

7. Review of

Operation Lovebird

February 1954

8. Review of

Operation Lovebird

February 1954

9. Review of

Operation Lovebird

February 1954

10. Review of

Operation Lovebird

February 1954

11. Review of

Operation Lovebird

February 1954
Phallus:

A. Literature: organize and group all.
   Translate Sekuchi: a, b.
   Ueda
   Kubo a, b, c.
   Saito
   Magazine

   Secure Kirata sheet
   other sheets

B. Organize personal notes.

C. Photographs: mount in album

D. Prints: Kirata and others (at least)
   nosatsu (a, b, c)
   fuka: photo print
   monkey: female
   tree and phallus
   procession

E. Ena: nishiki: jinska: phallus
   Kawasaki: mushroom
   (Shinske: female organ)

F. Phalli: mere votos
   garden ornament
   natural stones, a, b
   ceremonial dress figures

G. Other objects: dog coupling
   hairpin
   menko pieces
Tattooing:
overhaul negatives: prints
enlargement
transparencies \{colored

prints: clean, mount, organize

outfit:

criminology: translate

archaeology: careful drawings

specimens of skin

actor's dress

compare Polynesian: read Robley \{peculiar\} copy

actor's face painting: cf. moko

choryukai
Schedule: Dankman

Current Events

Comments

Selections

Study Leaflet

Book Reviews

Original articles
Memo: Bankok.

Possible field: Japan Society - New York

Consulates: New York
Chicago
Los Angeles
Portland
Seattle
New Orleans
San Francisco

Boston
San Francisco
Seattle
Portland
Vancouver

Frank H. Land
Frank A. Hill
C. Schrauberstetter
Penuel
Mrs. Daisy Parker

Public Libraries: Seattle

Swingle - S.F.
Reid College
Warren Museum
Boston
Harvard
Yale, Library
Symanoff, Nothaft
New York Public

Free: Exchanges - not more than 20.
Privy Council:  


The council, created in 1888, was intended to be above political parties and political disputes, a strictly advisory branch of government. It is responsible to the emperor, often more concerning itself with succession to the throne and regency, the council also has a jurisdiction in the ordinary affairs of the state which are defined in the Shintoist Kaishu. Its 25 members are appointed by the emperor. The relation between council and cabinet is rather mysterious, but it is said that more than half of the cabinet's business is accomplished with the consent and approval of the council. The overthrow of the Katsura cabinet showed the position of the council as an obstacle to parliamentary progress. The Tanaka ministry in dealing with the Kellogg Peace Pact was opposed by not acting the Privy Council. Its personnel is largely reactionary, the outstanding statesmen being found in the ministry and the lower house. The tendency of parliamentary progress will mean that the council as an institution must adapt itself to the new conditions.

Ninamie Bukimaru.

By Nakamura Shikan.

notices:

black satin
dark bluegoods
brown damask silk

black satin
dark blue
monten orimono
black wool
satin

Tottori

Toyokuni
Maruyama
Tsunoku Suikoden:

Popular Suikoden, Kumonryü Shishin.

Shitara, village of Shika was tattooed with nine dragons all over his body. He studied under Oshin and mastered all of the 18 military arts and had no equal. He was a hero, more courageous than a tiger. When he learned that the bandits of Shika mountain wanted provisions past their stronghold and plotted to loot the village he gathered the farmers and captured Jintatsu.

(Ochijusai) Kuniyoshi
Yama-yoshi
Kaga-yu, Ryogoku.
Kumonoyes Shishin:

Popular Shiko-den: one of 108 Heroes.

= Chue Wending Shish Chin

A man of the Shikavillage had nine dragons tattooed on his body. He delighted to wield a club.

Chokan Kochin Fuku (= Tia Chen Hoo Ching ta)

was a man of Hongyosho, second chief of Shikawa-gan. He wielded a spear with a white spotted blade.
Noma Seiichi
Pres. Dai Nippon Yubenkai Kodansha
Nochi Shim bun
"Magazine King of Japan."

Kodan Club
Fuji
Gendai
Yuben
Fujin Club
Shonen Club
Shojo Club
Shonen Club

Sales department of Kodansha: "John Wanamaker"
"Patriotism through literature"
{ "Darikoro" - a drink. }
{ "Palmelo" - an eye lotion }

"Henry Ford"

Moralize Matches.
Nochi Shim bun - patron of match papers Exhibiting 1930.
Chang Tso-Lin:

After Russo-Japanese war, Ching appointed him viceroy over the three eastern provinces, supervising both military and civil administration.

1. The first was Hsueh Shih-chang (later President) who was aided by Tang Shao-i. When Yuan Shih-k'ai fell from power, they went out.

2. K'ai Liang.

— Chao Esh-su was viceroy when Revolution of 1911. He ordered Chang Tso-Lin—Commander of Frontier forces at Tientsin—to suppress the revolutionary army in Manchuria. succeeded and became known.

— With success of Revolution, Chang was forced by Yuan Shih-K'ai to recognize condition and was appointed commander of the 27th Div. with headquarters at Mukden.

1916. With Yuan’s ascendancy, appointed Military Governor of Shantung and civil Governor.

1918, Inspector General Three Eastern Provinces.

1921—assisting Chih-fa-faction—appointed High Commissioner for Mongolia, Chahar and Jehol fell into his hands.

1922—fighting Chih-fa faction—proclaimed autonomy.

1924, victorious, entered Peking.

1925, in crisis.

1927, Again in Peking, grand marshal.

1928, driven out—met death.

Pres. Day Japan, Nov. 8, 1932, p. 96.
Asahi Shimbun:

* The Osaka Asahi daily
  Tokyo Asahi
* The Asahi Weekly
  The Asahiograph, Weekly
* Asahi Sports, bimonthly
  Screen and Stage, quarterly
  The Kodomo Asahi, monthly
* The Asahi Camera, monthly
  The Fujin, monthly
  Library Osaka Asahi monthly, printed in English, book.
  "Tokyo"
  The Asahi Year Book
  The Fine Arts Annual of Japan
* The Camera Annual of Japan
* The Film Annual of Japan
  The Sports Year Book
  The Asahi Financial Annual
  Handbook of the League of Nations, yearly
  Present Day Japan (English) yearly.

English explanations inserted.

Sumo: banzuke.

The banzuke, or list of wrestlers, is prepared semi-annually very secretly and with the utmost prudence on the day following the grand contest, and is kept in the safe of the society until published a few days before the commencement of the next grand contest. For several hundred years this secrecy has never been broken. The banzuke is made of a sheet of paper nine feet long and two feet wide. In the central column are stated the date of the next grand contest, and the names of umpires, directors and promoters. The right and left columns are each divided into five ranks. Each rank has its own title, thus the first rank is called Makunouchi, the second Makushita, the third Sandanme, the fourth Sonodaian, the fifth Yokozuna, which is the highest position to which a wrestler can attain. The second is called Ozeki. The third Dewiwa, the fourth Komusubi, and the rest Maegashira. The first fifteen wrestlers in the second rank are called Juryo, the names in each rank are written in smaller characters than those in the preceding rank. The wrestlers in the first rank are addressed as Tokiuri-shu, and those in other ranks as Sekitori. In former days the wrestlers belonging to the Maegashira were nine each in the left and right columns, but the number has now been increased to 21 or 22 each. There are altogether eight or nine hundred professional wrestlers, including the apprentices, whose names do not appear on the banzuke.

It was from this discontent that Musashiyama, the most popular wrestler in the society, some time ago announced his intention to leave sumo and take up boxing. This caused a great sensation in the sumo world as well as among the general public. Musashiyama was dissuaded, but before they had quite recovered from the shock, the officers of the sumo society were thrown into consternation by another and far more serious incident. About 50 wrestlers belonging to the higher ranks of sumo deserted the society. They formed two independent parties, one called the Kakushin-ryu dan and the other the Shinka-rikishi dan. All attempts at reconciliation between these deserters and the society failed, for the former were too strong in their resolution and would not consent to return to the society unless their claims were accepted in entirety. In order to confirm their resolution not to return to the society, over 100 wrestlers belonging to the Kakushin-rikishi dan cut the topknots from their head, thus giving up the special emblem of the wrestling class. By this wholesale desertion of all the principal wrestlers, the prestige of the society was irreparably impaired, and a shadow cast upon its future.

Japanese Literature in English: cont.

56. America no Takai: Kido Okamoto
The American Envoy. Masanao Inouye

57. Kaiyankkakeyato: Dai Bosatsu Toge
pintpart. C.S. Davies

58. Representative Tales of Japan. 24 writers; the Tales of Asataro Miyamoto

59. Paulownia (Tosai), O. Mori, K. Nagai, Tsunahikane,
Tono Tatsuro

60. Tokyo People. (Shakunetsu). M. Nagata, O. Mori, K. Namba
Gregg. M. Sinclair and Kao Suzuki

61. New Plays from Japan. T. Arashima, S. Mushakoji,
S. Suzuki. Y. T. Iwasaki and Glenn Hughes

Fifteen Poets of Modern Japan
Y. T. Iwasaki and Glenn Hughes.

63. Modern Japanese One-Act Plays. M. Kuma, K. Ikuchi,
S. Mushakoji. Yoshinobu Okakura

64. Eminent Authors of Contemporary Japan: One Act
Plays and Short Stories. S. Tanigaki, Y. Yamamoto,
R. Akutagawa, N. Shiga. Eric D. Bell and Eiji
Iwai.

Pres. Day Japan: No. 5, 1932. Pp. 31-33
Japanese literature in English: cont.

43. Kusamakura, Sōseki Natsume
   Beneath the Stars, Uméji Tasaki
   Unheimen Tour, Kazutomo Takahashi

44. Bonten, Sōseki Natsume, B. Mast. Darling, Y. Mom

45. Doppo's Life and Dialogue, Doppo Kunikida
   Arthur Lloyd
   Selected Stories of Doppo K., Miss Noda

46. Neibon, F. Shimeji, Mediocrity, Glenn Shaw

47. Shiugyūjī: Monogatari, K. Okamoto
   The Mask Maker, Taro Kanzo and Joe Vincent

48. Otano Koryūki: Junichiro Tanizaki
   a springtime Case, Zenchi Inado

49. Garasudo no Naka, Dōseki Natsume
   Within my glass Door, Shoro Matsumoto & Igkle

50. Dhouette to Denu Deshi, Kyakuzô Kurata
   The Priest and his Disciples, Glenn Shaw

51. Onshiki no Kanata ni, Kan Kikuchi
   serene Realm beyond Passion, Kanichi Ando

52. Tojirō no Ko (5 plays), Kan Kikuchi
   Tojirō's Love (34) Glenn Shaw

53. Sō Taira no Shi, Kichiyo Hakamurazaka
   Death of Sō Taira, mock Joyce

54. Shiden wo Koete, Toyohiko Kagawa
   Over the Death Line, T. Batchel

55. Tales Jostle and Curious, Ryūnosuke Anegawa
   (11 short stories), Glenn Shaw
Japanese Literature in English Dress: cant.

also F. V. Dickens.

26. Hida no Takumi Monogatari. Rokuyuji Tsurimori
Sen'yo. Hida Captain. F. V. Dickens.

27. Kyûdo Dôwa: Three Shingakkei poems. Expunged
from. in mifold's Talks to Japan.


31. The Angel Rovins. Amae na Shunsui. Shiunsho
Tôkei and Edward Green.

32. Min'yô. Folk Songs of Japan. Jusso Matsumura
also scattered in Lafcadio Hearn.

33. The Pagoda (Goju-no-TO). Rohan Koda. Robun Wadagak


Japanese Literature in English Dress:

   also F. D. Dickins, some.

   also: "The Idle Thoughts of an Idle Fellow." "The weekened."
   also G. S. Eby, "in an old magazine."
   also see Gowan—U. J. W. Chapbook.

   Nōh, or accomplishment. E. Fenollad & E. Pound.
   Nōgaku, Japanese Nō plays. Beatrice Lane Suguki.


   see also Tales of Old Japan.


   One Thousand Haiku. Asatara Miyamori.
   also Page, Hearn, Masey; Hitote, Saite.


Japanese Literature in English Dress

   Chautauqua L. & S. C.
7. Taketori Monogatari. T.V. Dickins
   The Sacred Tree.
   A Wreath of Cloud.
   Benترجم;
   K. Decematsue: first 40 books.
   Parting. Oswald White. T.A.S.T.?
10. Makura no Sōshi.
   F. W. Dixon. Also
   T.V. Dickins
   A.L. Sadler
   Sōseki Natsume
14a. Manyoshū. Karel Jan Hora. (fragments)
Of the pictures shown in Japan, those imported from foreign countries now have far less influence than those made at home. The total length of film censored in 1931 was 17,820,914 metres (made up of 20,078 pictures in 7825 reels), of which native pictures accounted for 75 per cent and foreign for 25 per cent; this ratio shows the relative importance of native and foreign pictures. The reasons for this are as follows:

1) The great progress made by native pictures.
2) The appreciation by fans of their own stars, directors and writers.
3) The conversion of foreign pictures into talkies and the Japanese general dislike for them.

What is then the main current in present-day Japanese films? First, historical pictures have been utterly outstripped in popularity by pictures of modern life; second, war films devoted to China, Japanese affairs are gaining fanatical applause; and third, films of the modernized type, repolitizing popular old domestic tragedies have aroused a reminiscence appreciation. Representative war films are "The Three Hundred Bullets", "Major King" and "The Manchurian March"; some modernized domestic tragedies are "The Gold Demon", "A Mother and Her Rascal Son", "Foster Sisters" and "The Cuckoo", the sad story of Naniko.

The Japanese have begun to make talkies too. The seven-reel film "Madam and Wife" made by the Koei Kinen in July 1931, with the Tanaka Kasaki phone.
The following is a handwritten note:

- The handwriting is cursive and difficult to read. There are several paragraphs, but the content is not clearly legible without a clearer image or transcription.
Cinema: cont.

was an epoch-making picture, which announced the beginning of a talkie age in Japan. In January 1932, The Education of Youth was a great success, and now all of the motion picture producers in Japan have begun serious planning and experimenting for the making of talkies.

Ninety-eight percent of the foreign pictures imported by movie companies are talkies, loudly emitting strange words. In this chattering lies the fatal defect of foreign pictures in Japan. And those interested in film have been racking their brains over the problem of how to make the foreign talkies comprehensible to the Japanese. The following six methods are used:

1) Super-imposed print. - Japanese translated at edge
2) Cut-in title print. - Translations cut in as titles before pictures.
3) Side-title: on an all-screen at side
4) Japanese print - translated talkie - too expensive
5) (1st) Screening 3 directly on edge of print
6) Interpreters. - confusion and mixture.

Theatre:

A "present-day theatre," which is of the greatest consequence in other countries of the world, became the concern of this nation as late as 1910, in which year Sandanji Ichikawa and the late Prof. Ozaki commenced a movement for it by organizing the Liberal Theatre. But the movement has not even yet received the support of the general public, its development being hampered by the influence of the Kabuki, with its beautiful stage effects and fantastic performances. The late Prof. Ozaki, helped by Mr. Koshi Ujikata, again organized the Teiki Theatre and was engaged in the development of new stage representation and the development of new actors. This venture was later suspended on account of the death of Mr. Ozaki, but it brought about the present situation, when there are now three important theatres in this country, professing an up-to-date drama. For example, there are the Left Wing Theatre and the New Teiki Theatre, both under communist's influence, and the Teiki-ya and the Tokyo Dramatic Group, both raising the slogan of art for art's sake. It cannot be easily said whether the proletarian theatre of the former two or the pure art theatre of the latter truly deserves the name of present-day theatre. People will select one of these two groups, according as it has acted with a better performance and makes good dramas for itself. The situation now is that neither of them has attracted any great following, and neither is influential enough to overshadow the commercial theatre.

P.S. Doy Japan: No 8, 1932, p. 29
Theatre: Shinpa.

In the Sino-Japanese War years the Shinpa, or new theatre, appeared and claimed to represent the manners and customs of the new generation. But it later proved to be simply a variety of Kabuki in a new and up-to-date costume, as it copied Kabuki in the details of stage representation and even in the use of female impersonators. However, it has since improved in the performance of its actors during half a century, and now there are such talent in Shinpa actors as Masajirō and Tokuro Kitamura. Today it has commonly employed actresses, of whom Miss Michiko Nishimura is one of the best, and it seems to be approaching the goal originally in mind.

These two Kabuki and Shinpa, which are also commercially important and are produced solely by the Shochikubai Co., make up the present Theatre of Japan for the greater part. In Tokyo the Kabuki-za, Tokyo-Geki-za, Meiji-za, Shinbashii-embii-za, and Shimbashi-ki-za accommodate between one thousand and two thousand spectators each, an in them Kabuki and Shinpa plays are staged every month in the year.

Pres Day Japan. No. 8, 1932. p. 28
carácter, el establecer leyes para no cumplirlas, pues la anterior prohibición no regía en las fiestas, que eran tantas, para los mayores de 30 años, y no se cono y quienes determinaban la edad de los bebedores. Entiendo que las prohibiciones, las amenazas y los castigos tenían antes el resultado que hoy; pero lo interesante es la prueba que se desprende de todo ello, de la extensión y perjuicios sociales que producía el alcohol en los pueblos primitivos, probados, por otra parte, en la desgracia descendencia.

Galindo: "La Patria enferma", p. 41

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a los dioses para purgar su culpa, y por último, la versión que mayor popularidad ha tenido, la de Fray Álvaro de Toledho, que señala el año de 1542 como fecha en que lo descubrió Papalotzin, mandándolo ofrecer al monarca Tecuáncoztzin en las vacilantes manos de su hermosa hija Xóchitl, aceptando aquel el occit y el amor. La leyenda hace y es una preciosa enseñanza, depende de esta fatal descubrimiento la corrupción de las costumbres, y de ella el aniquilamiento del imperio y la ruina de su civilización.

Todo esto es revelador del grande desarrollo que alcanzó la embriaguez entre nuestros pueblos primitivos, y curioso sería hacer el balance de la herencia que hemos recaído a través del intrincamiento de las generaciones, y determinar el saldo de influencias y de desgastes que corresponde a ciertos acontecimientos históricos. Lo cierto es que ya Netzahualcóyotl establecía castigos severos e infamantes a los nobles que se embriagaran, ahorravos y echas su cadáver a un río; a los plebeyos, prisión por la primera vez, y ahorcamiento en la reincidencia. No eran menos severos los mejicanos; los jóvenes eran morían a palos en la prisión; las jovencitas apedreadas; los nobles se degradaban y, a veces, también sufrían la pena de muerte; a los plebeyos se les cortaba el pelo como signo de infamia, y aun llegó a decretarse el estado seco, permitiéndose la bebida sólo a los ancianos y enfermos. Tentado me veo a considerar como un efecto de la alcoholización del
Aztec Intoxicantes:

Era grande el número de bebidas alcohólicas que se habían inventado. El pulque, cacti, ha quedado con el lucre del abuelo nacional, como símbolo de la embriaguez genuina y atávica; pero había otras muchas bebidas, más nocivas para el cerebro que la mencionada; y desde luego, la peor de todas, la que los hacía ver visiones terribles, la que llenaba la mente de alucinaciones, era la que preparaba con el peyote, tan usada de manos y tara humanas. Se preparaban líquidos con el mesquite, con el maíz fermentado, con el pitéitol; el noochitli, con la tuna; la tinta, o viní de la palma extraído por los mayas; un vino muy fuerte, preparado con el saus; el megal preparado del pulque, y otros derivados del maquey, como el tepemezcal, teacámih y molótecal.

La embriaguez había tomado en lugares en las costumbres y estaba tan extendida, que, como en Grecia, tuvo su mito, tuvo su dios. Tepazgoncatl, y su sacerdote, Omecihuatl, encargado de su culto. Pues su invención, como todos los descubrimientos primitivos, tenían su leyenda. Se inventaron los gigantes o quinamattin en las riberas del atoyac; a los otomies se los descubrió una ruta o traza que instintivamente mapeaba el tronco de un maquey; para otros, fueron los almacenes los inventores, y repleta la invenición divina, ya fue Huizgalécatl, ya el ados Zapotecatl, quien descubrió el agua-nivel y su efecto embriagante, siendo un monarca acostumbrado a que fuese mens de embriagó en público, instituyendo fiestas...
The oddest and scarcest animals, in particular, were brought up in the remotest kingdoms of Europe, Persia, and the Indies, to have whereunto to satisfy. Their demands, ridiculous and fanciful as they generally were, and of animals no strange in their nature, colours, and shapes, as perhaps never existed in nature, though they pretended to give us the drawings of them in order to enable us to find them out.

Kaemper.
The author's name and document title are not visible in the image. The handwriting appears to be in English.
Batt at Sinoda: cont.

Their persons, as the infants who were being washed beside them by their nurses and tender mothers. Strange people! thought I, and not so ugly either as some I have seen in my travels; but such a shock to all my preconceived ideas on the subject of female delicacy was not easily overcome; and I walked away from this extraordinary scene, a wiser, but a much disgusted man.

Born in: China and Japan, p. 140.
In the course of one of our afternoon walks through the streets of Simoda during this visit, my attention was directed by a companion to one of the public bath-houses peculiar to the country; and, stopping to look in for a few moments at one of the windows, my nerves were utterly shocked to see the perfect unconsciousness with which men, women, and children of all ages, were mingled together in the Adam and Eve style — without the fig-leaves — and splashing away in the warm water poured over their heads from small pails in each others hands, with an energy and a disregard of thelookers-on which could not have been surpassed, in nonchalance, by our first parents, before they became aware of the propriety of donning their original silken apparel. There were about a dozen persons in the room, most of whom were females — some standing and others sitting on the bare stone floor, which descended from all sides towards the center, where there was a small gutter to lead of the waste water. The room was not more than fifteen feet square, and there were large wooden troughs on two sides containing the warm water supplied by a large boiler in the rear of the building. Among the bathers were discerned, by the keen eye of the beauties of nature which usually belongs to nautical men, several finely-formed and really handsome young women, from whom some show of feminine modesty might reasonably have been expected, but they appeared to be so utterly unconscious of any thought of impropriety in this indecent exhibition of
Yokohama; fire.

During our absence at Hong Kong, a large portion of the town of Yokohama had been destroyed by fire, including the extensive Teahouse described in a foregoing chapter, and several of the foreign merchants had suffered considerable losses by the conflagration of their warehouses. Laborers were busily employed removing the rubbish from the scene of the late disaster, and meanwhile in constructing new buildings for more imposing and commodious establishments. The competition among the foreign merchants for selecting the most eligible locations for their residences, had approached a pitch of excitement scarcely equalled among the business men on Broadway. A new Teahouse had already been erected in the centre of the marsh back of the town, far surpassing in size and style that which had been destroyed, a long causeway leading through the marsh towards this national palace of luculentoness. 

Johnston: China and Japan, p. 490
Yokohama: Kanagawa.

The trade between Shanghai and Kanagawa has become so important and flourishing during the three months that the latter port had been opened to foreign commerce that merchants were hastening thither with the means of furnishing cargoes of the produce of the country, consisting of raw silk, rapeseed oil, pearl shells, sea weed, etc., and also to avoid the profits afforded by exchanging Mexican dollars for the gold currency of the country, amounting in the aggregate to about seventy per centum.

Johnston: China and Japan. p. 301
[Handwritten text in multiple lines, partially legible due to the handwriting style. The content appears to be a discussion or notes on a subject, possibly related to business or academic topics. The handwriting is dense and the text flows from top to bottom and left to right, covering the entire visible area of the page.]
Residence of Minister Harris:

The buildings are situated on a broad terrace near the summit of a hill rising some two hundred feet above the street and surrounded by fine old trees, which lend their cooling and romantic shade to the comfort and pristine appearance of the spot. The ascent from the street is easy and gradual, terminating in a short flight of stone steps, over which the entrance gateway is erected, holding huge and elaborately carved wooden doors. The minister's dwelling lies immediately on the right of the temple, and is a large one-storied building, covering a square of nearly a hundred feet square, the interior being divided into numerous convenient apartments by the usual sliding panels, or sashes, with paper as a substitute for glass.

Johnston: China and Japan. 1873.
Remaining on shore after dark, I had an opportunity of seeing
the nightly display of feminine charmsers occupying the large
Teahouse, which was situated on the main street of the town,
quite near to the quarters assigned to Lieutenant Doble,
and the crew of the Tenison Rogers. The building extended
guir two hundred feet along the street, having a fine gal-
ley in front, lighted by huge tallow candles placed in gigan-
tic wooden candlesticks, and the floor covered with soft,
clean matting. Immediately in the rear of the lights were
seated in doors about a hundred young girls ranging in
age from 12 to 20 years, with their hair picked up in middle
folks by an array of ornamented pins, large enough for
floating kings, and their faces and heads powdered most
propriely; their dresses consisting of silk gowns, in which the
most gaudy and brilliant color predominated. In front of
them were placed large boxes containing tobacco and pipes,
with which they regaled themselves occasionally.

Johnston: China and Japan, p. 286
Yokohama:

I took a short walk on shore in the afternoon, being eager to console myself for the disappointment experienced at being denied that pleasure during our former visit to this interesting and flourishing place. At that time, nothing could be seen in the way of a town, but a small cluster of fishermen's huts immediately on the beach; but as soon as the port was opened to foreign intercourse, it swarmed with busy mechanics and laborers, building houses, constructiing wharves and bridges, and making every preparation for the accommodation of the thriving commerce, which the sagacious officials foresaw would immediately spring up in the place.  

Johnston; China and Japan. p. 284.
Kiyotaki no Dashiichi

by Shimura Kagaemon.

don of a peasant of Kazusa Province. He disliked the work on the farm from an early age. He took to things that demanded hand strength and studied fencing and jujitsu from the ronin Kurakawa Raisuke. He was then devoting himself to the study of military arts. When Dashiichi was 18 years of age, he was chagrined by an insult shown him by Onakai Sanji, a rogue of Yamura, Koshii, and he killed him with a sword stroke at the port city, Choshii, and fled to Shimonoseki in the present prefecture of Tachigi and hid there. Three years later he returned to Shimosaka and became a follower of Inase Higeo. His fame spread far and wide. Not only was he daring, but in sagacity he surpassed scores of his group. In this realm, when his master Higeo was fighting with Dutegoro, they molested the enemy with strange strategy many times. After the death of Higeo he was on bad terms with his rival, Kairiki Dariyoro. They kept the neighborhood in terror. It is said that before Kairiki could hide himself he was arrested and died in prison.

Kinsai (modern) Seikaden. 

Biography by Kanagaki Robun. 

Toyokuni, Kaneyoshi.
Foreword to the Japanese Edition

It is with particular pleasure that I learn that a Japanese translation of The Beginnings of Art is soon to be published.

This pleasure is due to several reasons:

1) The book is one of the most practical and suggestive works in the ethnographic field and deserves to be known.

2) I am a great admirer of Japanese Art and one of his early copies of lectures given before he wrote this work was upon The Pictorial Arts of Japan.

Since the Beginnings of Art was published, he has spent much time in this country as a tourist and the environment and among the people with your art - not only the pictorial...
but the ceramic and other field of industial art. It is due to careful and thorough study of Japanese art that Japanese artists should give study and know his general and comprehensive fundamental work.

Among a people where art is so permeating and all-commanding, as the Japanese there should be an exceptional opportunity to test D. Groce's arguments and theories. He him self makes no pretense to finality, On the contrary he is made to be contested and has no hostility toward those unable to trace his views. He is a pioneer worker and the more people than to answer. In any chapter of his book there is enough of suggestion to receive a diligent student here a long time - in gathering the pertinent material, in viewing it in the light of his arguments, and in testing his theory by the Japanese facts. Furnished where better than
It was decided to have a little concert, and I closed the school on the 10th of May for a grand performance, to which I invited all the town. I gave the children an opportunity of showing off their talents and making a little money. I took the liberty of sending a small card to Mr. B., who is a most inquisitive person.

Whenever he received a letter, he was sure to ask me about the performers. It was a real treat to hear him express his admiration. He was quite taken with the school, and described it to the parents in such a way that they were all anxious to have their children educated there.

I had intended to have a grand concert, but the weather turned out to be so bad that we were forced to cancel it. However, I managed to arrange a smaller one for the following day. Mr. B. was there, and he praised the school again. He said that it was the best thing he had ever seen, and that he was sure to return in the future.

I am just looking forward to the next term, when I will have a larger school and be able to give them more opportunities for education. I am sure that Mr. B. will be there to see the progress we have made.
in Japan, where decorative art has such complete and wonderful sway, can his ideas better be understood in his chapter on ornamentation.

As to the dance, in my own opinion, one of the finest discourses in the book, there is better material here, where there are dances, traditional dances from the oldest time, and of the simplest nature, up to the most complex, and of the simplest nature, up to the most complex. And in the dance, and artificial, pure art. Is there better material for a complete study of its evolution? I hope that Japanese students will deal with the book thoroughly that they will master the authors view completely — and never seek to apply them.

My dear Sir: I understand that the two Prefaces already in the book are likely to be reproduced in full under their present headings. I have therefore written what I give here as a "foreword," if you prefer a different arrangement, this can follow immediately after my Preface joining a continuation of it without heading. In such case however, the first sentence of this foreword should be another.