In a recent magazine article, a famous cutter, he was an acquaintance of that famous
worthy who made three printers journeys to Miyajima in
hope of pasting his noreté; the journey in three days involves
three, trouble, and money. While he was absent on his third
trip, the cutter chanced to have the rare privilege of being alone
inside the Chiba mausoleum and the sudden impulse seized
him to taste there; he threw his cloth and noreté and
made a success, unnoticed and undetected. The traveller
retrieved, crushed and irritated. The other declared him:
"What a fool to go to so much trouble and labor and all in
rain; while you have been on your fool errands, I have
stayed quietly at home, without trouble and expense and
have pasted a noreté where you can never go." His remedy
inflamed the traveller, who, finding what had really hap-
pened, denounced his tormentor to the authorities. They
investigated, found the placard, and severely punished the
man.

At Karumonji, Kyushu: blue = 5 十千, gilt = 30 十千.
# 4, p. 27

5-piece mishima by Yuzen Yozan of men on randai,
wearing noreté garments.

Nara: Mita dealer - old metal noreté; thicker and heavier
than anticipated; blue gilt, ¥150.

Dishida gave me two wooden fuda of old date from
museum where many priest scolded. Also two boards
for carrying noreté on Amari 4,

Local noreté are almost lacking in Kyushu.
Chomeiji. (Moments to animals and things.)
Flakado monuments. Also a stone to a remarkable rat-catching dog; one to brushes worn out by the father of its creator; one to a great drunkard, with a sake-bowl case filledly shown; a longevity well, the water of which gives long life and which is well placarded.

Dog of Mangelis at Tokushima, Shikoku.

Letters of Matsuura Takeshiro's.
copper: 230 yrobo, koji, Ibarski. Lubing from Ayana Dari (Osaka)
In my opinion, George (Gerry) and his father have an interesting story to tell.
Asked to let me photograph. He bought them. He left
the odd Herrishige behind but bought the SI. We
laughed and argued until made negatives. We talked a
lot. Finally bought for $34 for the SI, the odd, and
a negative of the odd Herrishige. Also promised
him a print of each.

p. 52.

 Unfortunately never have the meeting
of last May. They number 21 and most of them refer
to the Kyoto festivals.

p. 51

Ota called to see us about her letter company; the thing is
going to grow from the simple cottage to there a farm pond to
a serious extra meeting. Sixteen came: the old quad.
Sugiyama in his dress of Splendor; Baido and son; Hongo with
our Takanouchi memorial; several bought novelties earlier
date; young Sugiyama bought a shell ornament; the old
man Daruma and a bottle. One bought old wooden roses up to
200 yrs. I selected are about 100 yrs. Old bought one
of the Gobe series; Many flashlighted not Baido died us;
dancing by two bird performers, two musiquists, a woman
supper. Kakemono presented; painted by Baido, aged 150
years ago at Asakusa gate. November, 1943.

p. 36

Nov. 21. Kobutsu Kai meeting, Ota, Baido, Miwa, Takano,
Sugiyama, the young Sugiyama. Baido a and woodcuts
Sugiyama, last number of magazine. Ejina, dealer q-
kat. Subject "100 Ebise." A figure of the god fishung
set up near the exhibits which included several Kakemono
of Ebise. About 80 present and good meeting. One's
the only 2-unit that really referred to Ebise. Modern
single units — many interesting. One 4-units of the Ebise
Ko: also are 8-units. One 2-unit thanks for clarens,
pasty. Baido artist of the entire series. 

p. 34
Konaheki. Back from the shrine and to the right of the spectator was a little shelter thinly covered with clay. These were hand-written and were "100 shrines, partly shut", they are the simple and original noreka idea of purity we rarely find; so we photographed. 17*, p. 38.

Hobbi-ji. On buildings, pilgrims and kobo, plaster thick. Prints on walls: the prints are often bear kobo sealed, or the cursed gojo, or the swastika; not one marked as for the whole circuit; usually say two persons but bear the name only of one - the other being kobo daishi. A man may say first persons and paste two juda side by side. Red juda indicate at least 10 pilgrimages; silver and gold 50 x 100.

Takamatsu. Kunakawa's complimentary - blue sky with stars = America. Star: a tomba (his specially) with temple, yashima and its water-scene and the prison and castle of Takamatsu; a mirror (another specially his) and Kumpa's men; several effects red, white, blue.

Igami says they are doing very well at present, but find all that comes in noreka: he was at seven meetings in one month (?) p. 55.

Ishi shih's collection. Many books. In early Meiji a great series of plays, background, commemoration of the new code; Kanda Daishi of same period; are ten to twelve years later, nine 88 sacred places. Many fine Tachi; a few of second Hiroshige; are only Hiroshige papers; the best in birei, volume of old pasting noreka is fine because of its pasted notes: information, biography, etc. p. 56

Narrow photo, portrait noreka: 100 piets. p. 61.
Kyoto. Tanaka says there was a first meeting of theirs in May. About a score were present. He was at our Sakai meeting; spoke as if he were alone here but I suspect there were others not of his ilk, who probably were the ones whom Katsumi reported to Kanojo as discommended because of neglect or cool treatment. I presume he too was discommended. A meeting is to be held on Nov. 15, of which he refused to tell as it is a disagreeable subject. The trade was present at his meeting but he turned off carrying many with him; they depend on Tokyo and follow the Tokyo pattern, while he thinks that Kyoto should be independent in method and ideas. *10. p. 49.

is an artist who has studied in Tokyo; is interested in modern and bought two old books full—on pictorial, the ethics of poets. The latter was dated, Tempo 10, a lovely collection. All of that early time. It included a number of well-known names, including me. The pictorial, a date from the same time, but on the whole was commonplace. There was just one with Tanaka's name; not one of Hiroshige or Utamaro—or anything else startling. Here were 2-unit gaps, where pieces had been removed but might suggestive of that. Said he did not wish to sell.

Stopped at Nakane's. He had his design ready for us. I believe the only one he had made. The original color drawing. After presenting it to me, he produced 32 2-unit masters by Eisen, Hiroshige, Utamaro, and Kitao. They were the gaps—our famous. The twelve calligraphic animals in engravings, by Utamaro, and Kitao; the jewel bird, ten pieces by Kitao with the date Tem po. 10. The seven gods of luck by Eisen; two by Hiroshige and one by Hiroshige. "Would not sell for millions." P. 58.
Nov. 8.

Ema meeting masku all gone by Aug. 19. will be re-printed in a book. Invitations for next week Aug. 23. It will be a gidayu or Ijouji meeting with portraits of living actors.

There will be fifteen 4-unit designs each carrying eight names. The last meeting was acting and a good series but taken directly from an odd series of prints. (Katori)

1917. #8. p. 22.

Nishikawa says there are many old wooden nosatsu at Chusonji, near Sendai.

Konomine: birth temple. A number of great names of wooden nosatsu. Four or five of these were of one great Tokyo society; one, perhaps larger, was of nosatsu people and the names were mostly familiar to Bungo.

Kyozenji: study temple. By the little study building is a well over which is a metal canopy, a great blossom leaf, turned over, and in its lower lip, nine surface metal nosatsu of all our friends. A nice idea.

I sugi so by Jengo. (see Nishikawa).

Fan prints by Washi.

Meeting Osaka, Oct. 5. subject ema. 56 designs all different from Tokyo. Prints all made here and fully equal to Tokyo.

Nosatsu collection at Kyo Library. Nine volumes are recent. Only one old. From Meiji 24 or many times to Ishii. Ishii's importance — his apogee. Full set of the "code" series. In old volume many by Jikushin: one name piece of Ocho.
[Handwritten text not legible]
monument: Gate Kwanmon, Tokyo. In cleaning for erecting the monument, a piece of European-style helmet on the next lot, it was taken to pieces; a splinter was shown with near two characters remaining.

Meeting. Our decorations were in the tokonomu and consisted only of two restings from Jentei's inscription and a card mount of our photograph of Nozakai and the find, a postcard relief of the crater edge, a map marking the site of the monument and two flags of Jentei, probably reproductions, though we saw an original at Shunkai yesterday. My two flags complete the tokonomu contents. Later a great tokonomu was hung with a nozakai contents.

19. 3. p. 5

Later a great tokonomu was hung with a nozakai contents.

19. 3. p. 14

Meeting. Japanese group. At Takasago Club. Kangō somewhat jealous of them - "more civilized"; intention along quite modern lines and with some literary pretension. Our 2 unit motion of the regular series:
subject kymoto (a kind of song). Perhaps 35 present, a pair
shrimp of ren-aware. Three singers with two female-
musicians gave kymoto. Iseman, his son, the old
lobster man Sawamura (father of an actor), Miita, Yo-
shida, were there and greeted us. 19.3. p. 18.

Monument: Nakayamadera. On main platform court,
neat its forward edge; with inscription and names.
(cane photographed). p. 39.
Among them was one truly old real must-sea, which he assured me was over one hundred years old. It is black, for pasting. It reads: Yedo x x x Sakana Tami. It was the jinda of her great-grandfather, who it seems was a man in various lines of business including owning ships, a brothel, and who was interested in various curious matters. I believe a copy went to each, indicating that there was a reserve stock left at the old man's death.

'19. 2. p. 26.'
(In translation): "There is no new way to handle..."

"The method of addressing the issues and clear communication..."

"If done properly, it can serve the purpose of the document."

"A new format may be introduced in order to create a..."

"This will not only increase the communication..."

"This is where we see the need for..."

(Signed) 5/19.
Noseatsu Biographies -List:

Sasaki Kinjiro
Shima Yone (Shimada Yonetaro)
Nipponvichi (Yazaka) Izumi Oikichi
Chikamatsu (Yanaka Matsujiro)
Yoshida Yasu (Yoshida Yasujiro)
Saikyoinosuke (Sakyo Minosuke)
Choyasuke (Umezawa Eikichi)
Umezaki Dato (Yasunosuke)
Sakii Shin (Sakii Shinbei)
Sceyasuke (Yoshiiwara Sceyase)
Koingyo Yasuji
Motome (Nakashima Toumekichi)
Ogin (Kanda Keiran) Nagasawa Genjiro
Matsuki (Oebisu Kenkichi)
Seman (Onishi Asajiro)
Takahashi Fuji (Takahashi Fujinosuke)
Tateiwa (Yoshida Denbei)
Setcho (Pai Kichi)
Chogen (Koike Genjiro)
Hosai (Takeuchi Atsune) Baido
Sutami (Sutami Wakoji)
Morikai (Mori Keijiro)
Kiyudo (Kawamura Hambei)
Masunoya (Hasegawa Yonejiro)
Shibushi (Shibushiki Ushtarou)
Hiratsuka (Hiratsuka Tukutarou)

Ota:
Nagata Biographies: List. cont.
Miyaken (Kanezumiya Kintarō)
Mabyn (Ura Chūtarō)
Yoshigeki (Yoshigeki Kinjirō)
Aminoshi (Mitakoniya Daiziro)
Kakumaru (Takashima Nadene)
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Ota nosatsu portraits in Hayashi memorial.

Ota Daisuke
Miyano Ritizō
Sawada Takeyasu
Yanaka Motonori (Chikamatsu)
Miyano Tojiro
Sakō Tsurumosuke
Watanabe Chōroku
Amamori Ginchichi
Ishii Shinbei (Ishii Shin)
Takahama Denbei
Onishi Asajirō (Oseman)
Masukawa Shichirōbei
Nakamura Yasutarō
Tanakajima Kōiki
Sakata Suma Eijirō
Oemaru (Uesato) Kyūchiku = Hayashi
The underlining text is not legible. The handwriting appears to be in German, but the specific content is not clear due to the handwriting style.
Kwagan, the 574 Emperor, ruled but two years, becoming then aBurge and assuming the title of priestly emperor. He was much influenced by his high priest Butaigan, who made a pilgrimage to the Thirty-Three places of Kwannon ending at Mino, and then going home. One night Kumanos Jogen appeared to the emperor in a dream and said: "Because you are such a devotee of Buddha, I have been permitted to come down for a time in the person of Butaigan to lead you. The method of salvation is this: you need not come thirty-three times to my temple; better go the rounds of the thirty-three and on your return go down three steps and bow." With these words Kumanos Jogen disappeared.

The inscription dedicated to Kumanos Jogen at Narada Mountain, Chichibu (No. 29) measures 7 cm 7 bu x 2 cm 7 bu. A rubbing is presented.

The pilgrimage of the 33 places was initiated, with these pilgrimages grew up the practice of leaving one's name

Kwagan.

Short poem by Kazan-m. before the Kannon (Kokawa).
Kishu: in Shinshuiwakashu
new additional poetry.

Mukashi yori kazeni shira
renu tomashi bino hikari
go harui mochi no
yonoyami.

The sacred lights (lamps)
which had never been shown
by the wind has grown
brighter in this dark age of evil.
Pilgrimage.

Rakugake is older than Matsue. The 66 place pilgrimage is old—it is a combination of the w. 33 and the c. 33. In Tanka manzō (Sketch of horse-back wanderer) an older book dealing with the origin of the 66 places is quoted as stating the benefits of making pilgrimage and states that various warriors became transformed through it into great heroes.

Inscriptions may as first have been in stone. They were then written or cut in wood and pasted up; later some were made in brass or copper.

Several old ones are pictured in the book; others are described:

(1546) Brass: "Onjū province: Seki-ji; Joe Chōshin. W. Japan 33 place pilgrimage made, September 15th, 1546 a.D. Dhyāya 1,000 volumes."


(1656) Stone: "Maireke i. W. Awa province: Nishiki; Gun, Amagasaki. Look upon all the people with pity, bring unfathomable happiness to the people. It all together come over to the Buddhist doctrine. Seki-ke. W. Japan 33 place pilgrimage for the sake of happiness for two generations. Fifth month, fifth day. Travel Choja, humbly states:"

Wood: "The world in peace; sun and moon, clear; dedicated to Sarujo Mimon sixty-six volumes, going around Nippon. Oshie, Yonegawa, Oshie, Yonegawa, Yonegawa."
Pilgrimages; cont.

"Okitama gun, Shino-no-Eiga. Pilgrim Chukei."

It is said that at the time the book was written examples still existed of temples, written by famous warriors of the Sengoku period (1500-1600). In addition to these poems the author had seen specimens of wood and copper dated Oye 19, Bungmei 3 and Bungmei 11, and Ebisō 7.

About the Kwansei era claimag retainers wandered far and wide on horse or foot to shrines and temples practicing riding and leaving their names.

Joseph Regen.
Ishiyama.

- Wooden: 33 places jinrei: 3 persons. n.d.
1506. " its lacquer. n. Eisho 3.4.20.
1511.
1546. Copper: 20. 33 places jinrei: Tsuchin. 15.
- " " large: Sanshuinches. n.d.
? large wood with niche. Miroku 2.
Daimi has great virtue. If we paste up our fuda at temples and shrines it is as if we ourselves went there and stayed for days and nights. We should do it without bad thought; should go to remote places, as many as possible, where prohibitions exist. Intelligence in daimi gives luck, fortune, prosperity in love, freedom from disease, offspring, great happiness for three generations, protection against fire and flood. The result is entirely proportional to the piety. If one has no leisure to go, benefit is gained by repeating "daimi, daimi, daimi." If we once make the round, repetition in later years recalls the earlier journey with advantage and benefit. The practice is very ancient in China and in this country is an introduction from there. It has become prevalent and is an ordeals praiseworthy.

The placard may vary according to taste, but usually bears name, address, and some virtuities etc. Personal wishes are to be understood by the daily, directly from one's own heart, and need no expression. The number of the wish should be marked - first, second, third, etc. best are black prints, plain and easily seen and permanent, but this is as one's taste.

"Setyu:" Taishogun daimi.
Keikokei Tengu Kohei - Sensei (d. 1817)

A retainer of Matsuokai Dewa (r.o.) of Akasaka.

Commended as Tengu Kohei
his real name was Kobayashi.
pen name was Kokuza or
Tengu.
also known as Hana no Himi.

Ohiba Koken in Shinsaiki Shiki says:

wears ruffled garments and a sort of zuig (two or
three at once). His sword hangs carelessly down
at his side; save for his sword he has the ap-
pearance of a beggar; he was, however, well-to-do;
he knew Chinese characters well; visited inter-
esting people - Kaidai, waka, etc. He wished
his name to be well known and left it at tem-
ple and shrines; he died Bunkwa 14, it at
the age of 101 years. His grave is at Taisho-ji,
Shitaya.

His senju-fuda is now very rare at shrines;
but there is one at the gate of the main temple
of Kwannon, Senjou, Kamakura.

Hayashi: Dojo-Kai.
Meiji 35. 3. 25.

Yamanaka says these copies of his nonsense
exist.

Kokogaku Zasshi: iv. 1 (1914).

Matsusue says: Prof. Kinoshita Tengu Kohei
decided to restore the old custom. He was a man
with many qualities and a philosophical spirit;
his THIRD son (whom there is a portrait) carried
the plan through and laid the foundation of this great
(2.05)

2. 6. 22

(2.05)
happier. Many both in city and country followed him and the thing had great vogue.

At the Hotaka of Tokyo, (50 or 60 miles in direct line) in Nippara.
In 1905, 9.5. a party from the Nanto-Kai went there; Kohei went there and his name, cut by himself, still remains. He lost his life there(?). Our society naturally attributes great significance to this.

Ota: Todoroki Taiken.

Tenmei era: printed by Ota in Meiji 41.

Commemorative plaque, etc? by Ota?

Kyoekoku Tengu Kohei Nobutaoki Kenmatsuri
(Place: term: name: name: name:)

Dan Kitosuke Shinryu: Toro shinpo, Sanpojiyo.

Poems: a) Passing around to view scenery and places, he comes on many old temples; arrives, he summons page and presents his card; in leaving he pays it up.

Inscription on another Shikagatake.

Had income of 300 bays of rice; well versed in medicine: knew everything.
Orike Kinori, Ansei 8, contains the following poem:

Chiyashiro fuda kaku, sotade yuru edomasago funisoku-bana no mori e ingo no sara

Beside a person who was writing the chiyashiro fuda, I tried to write the names of the late emperors in the sandpost in which a flower was arranged.
Course of development:

Tenpo Kokei usually accredited powder: but probably there were predecessors. Thus in the picture called "Edo Ayamato kana" by Kitao Shigemasa, representing Asakusa Kannon and made Menima 5. There is representation of powder. Also in a picture of Ansei 1 (called Topiyosaka).

Oriko Kinori, Ansei 8 contains a poem (Kyoza)

Horeki Gen'ei shiki, by Yamada Kenjo says:
Tenko of 12-chome Kojimachi past puda. Later Kojoki no he as he wrote his name on paper. His name is well known to the curious; he perhaps preceded Kokei. Just what his name was may be debated: he past 63 and 88 circuits.

Ko = Kojimachi  Ko = Kojimachi
Go = Gochome or Gokichi
Kiichi

Yamanaka

Kwansai to Bunka era. Gintametone was famous; he had a great collection and amongst Kogokichi.

In early Bunka era, Osenke was famous, as also Kongo-kei. They seem to be followers of Kogokichi.

In Ansei the most famous man was a master mason, Omatke.
Omori: lived at Yosokaba: not name Yoshimura
King, mason: he abandoned his business
to his partner and apprentices and devoted himself
to monastics.

Tacho: Takenouchi = manyj sai. In the picture of the child's exchange, the boy to the right
and below is his son, "Kochin" - now Prof. of U. C. L. Art School - Takenouchi Hisashi.

Takenouchi.

Kokuyu Ikizo-in. Son of Tsuru Kochi.

Kamakura = Nakusho

Fukushin.
most authors state that the first great meeting was in Bunka 11.4.5. This is an error. Asj
Yamanaka has a collection made by Gintōma
(=Gintanōme) in which the date is clearly
stated as Kwansei 11.4.5. Held by Nagashima,
as Sankō, Sannōkembō, Kyōbashi. Later meet-
ings were held at Suribachi-yama (shingen). Innum-
erable latin places. In time the original purpose
was quite lost and the whole thing was only pleasur-
able and for exchange; meetings were held even as
heretics of ill name and on pleasure-boats. In
Bunka-ke when this was quite in vogue, many
printed cards with the names of others. At the be-
ginning of Meiji, the true system of the olden time
was to be seen only in a few shrines here and there,
in ruins and neglected places. During the flour-
ishing period as many as 400 meetings a
month; much money spent. Tables of claims were
made after the style of bungaku, as announce-
ments. Notices of large size and much expense
were made. But after all this, the whole prac-
tice almost died.

The revival was due
to a few faithful devotees. Okinouchi, Wi-
chiwachi, Tairyō, Kashiwajin, Takahashi Fujii,
Kazari Bun, Tamago Kuma, Wakako, Nishiguchi,
Hiraken, Tatame, Hotaki, Hako, Hakojim, Maog,
Sakata, Chikanin-sama, Toyama, Yoneuchi. Ka
now the monthly meetings had ceased they
keeps up their devotion. Perhaps on assembly
as the tea-house Yaegashima, Shin-yokoh,
Yedo-machi, Nichome, 17 on the 11 mo. 17 day.
From Tempo to Ansei there was peace and the society flourished: its developed knowledge of history and geography of the city, shame, etc. The meetings were often various discourses and taught art much knowledge. The attendance was varied - actors, singers, hummers, carpenters, plasterers, etc.

Just before Meiji it languished, nearly stopping. Meiji 6 Tacho and periods spent a gave to Ando Kuranon.

Prohibited in early Meiji.

Takemouchi.

Nishiki Benke (d. since Meiji 35) when young was a member. Expense of a meeting 203.4, then a considerable seem, sometimes 500 yen a month.

Yamanaka.
Course of development.

Of Meiji 13—the old home of Dyegawa—was the beginning. After shrinkage, a meeting was held under Ota Seicho, as the honzoku, Shunma Kazumatsu, Meiji 23. 11. 23. Thereafter often during two years an effort was made. In Meiji 26. 8. in Fukuokawa, tea horse Kurumaya, Ryogoku, since then a continued existence. For a time two societies, meeting once a month. In Meiji 33. 6. a new organization—Haripuda closely. The three visb for a time—but all finally united into one.

Ota

Taisho 2. 10. 18. at Take-sagi Club, Asakusa. Meeting opened by 12 year old boy Ismar, named Tokutaro. The subject was toys and 310 persons were present.

Yamanaka

Ota Seicho.
Ichii Ichibei Ichii Ichin.
Onishi Asa Jo—tsuen.
Satoyasuiro Dyegawa.

Yamanaka Yeme
Meetings.

Invitations were printed in the nature of exchange notes. Meetings have been held in memory of Tengu Kobéi. Exchange meetings may be held in combination with cherry parties or boating trips. On special occasions appropriate designs, bowers, baskets, daimei, jinshiki, fans, or kanzas may be given. Singing girls and music at times. At commemorative meetings scenes may be held.

Exchanges appear to have begun on the road; later as meetings. To keep out uninterested on tea-place arrangements: when paid, the guest received his wooden table; according to the number of these tables are the number of roses distributed. Admission price as 16 copper, has run to 15 yen (30 sen). No definite rules about refreshments: sometimes, sake and noodles, sometimes, meeting are as private as horses. Formally the packets of roses were laid down and each man helped himself. Abuse now guarded against.

Oto.

Names of meeting: Commemorative, charity, cool-refreshment, shell-gathering, cherry-throwing, periods of time, comic, farewell, congratulation, festival, children's. The first and last of the year are grand meetings. Other meetings are not counted as regular meetings. So date 1000 meetings. Exhibition meetings.

Oto.
...
began from early Tempo: the marks of the most famous are given in Nōtsu Kigen.
Praiseworthy results

Chinese-Japanese war contributions. Russo-Japanese "consolation sack" of 3,000 roubles for wounded
in contribution to an Asylum; Meiji 39 to famine
sufferers, though Muyako-Shiben; Meiji 37
to bureau of soldiers relief.
As the close of Kōtoku-mikazuki are the following four regulations:

1. You shall not partake jūn for notoriety.
2. Go to your place to neglect affairs.
4. Make offerings when fasting.
5. Be punctual at meetings.

If you make pilgrimage with piety, obeying these regulations, you will receive the clear blessings of gods and Buddha and will avoid illness and danger and will gain happiness and the fulfillment of your desires for three generations. Humbly written.
Kinds of Nōzashi.

Daime no nōzashi: to write one's name for pasting.

Chōkoku-henro-nōzashi: 88 sacred places of Chōkoku; no border; on it written the number; according to the number of rounds made the color is white, silver, gold.

Tonori-nōzashi: military and chivalrous practice; rectangular, with blanks for inscribing times of departure and arrival; nowadays bicycle names.

Gakumen-nōzashi: frame of wooden nōzashi; teachers of military exercise and their pupils used to dedicate such for success. Fournished about Tempo II: on fir wood with names in raised lacquer. Later other woods with carved names.

Any basis of union or common interest may lead to these; they may even become mere advertisements for men of trade; need have no virtue at all even blasphemy.

Kawanagare-nōzashi (Kawasegaki-nōzashi): sending off nōzashi, many of them, midstream.

Tibun-nōzashi: monuments. Meiji 30.6 several built a nōzashibune at Chomeiji, Nakažima, Seniwa, Chimbun gama publicity and interest was aroused; monument erected. Contrast this with gakumen-nōzashi, which is useless and pretentious, mere advertising.

Dōsho-nōzashi. Originally prints, it became a social exchange; it caused by, and was legitimized, a social exchange. A social exchange at the end going around. Here the two ideas happily and meld combined. Meiji 37.3.21, Oji Izumi.
Kinds of nosaebi: cont.

This was done various times after, but noses somewhat decayed.

Kakeban nosaebi: with roque, exchange of noses on at the street took place. From this came regular meetings. Two kinds of nosaebi henceforth — for pasting, for exchange: new designs for each meeting considerable expense.

Sengai maire nosaebi. 1000 shrines: from Tenmei period on: at one time temples and shrines around Yedo were filled with nosaebi. Pastors went to the smallest shrines in the remotest corners. Such specialties as Tenjin-maire, Suntun-maire, etc., technique developed. Methods of high pasting were devised: full outfit devised.

Renosaba: groups formed with distinctive marks: in Tenmei sakura, futatsu, oyebashi, renpe (= tomato), mushkuri were prominent, especially developed in Tenpo; notable was the hakatake-ren. To some degree still exists. The less permanent organizations — thus

Sunai kusyou nosaebi: to go around inside the city. Kobodaishi founded the 88 sacred places of Shikoku; soil transferred from these to Yedo, where also are 88 temples in Kyowa period, a priest, shota, aged 34 years, retired from his abbey and made a pilgrimage to Shikoku, from whence he brought the soil; he died at 71 years, in Amei 30. 6. 12. On the round, his grave is visited, as
Fujiko nosatsu: begun by some ascetics; now under supervision of Fudokyo-kwai. Thousands of members make the pilgrimage; a nosatsu about 8×10 inches, with sign of Fuji is left by them at teahouses and hotels. Similar groups for other sacred mountains.

Gemii nosatsu: acrobats, actors, and others who gain living by special art; a despised class. Use nosatsu chiefly for advertisement and pleasure, no doubt supernaturally.

Yoko nosatsu: abolition.
Kinds of Motae: size and style.

At first written by hand in black ink.
Then printed
In Bunkeva color was first used
Tempo color printing
Amsi much attention to design, color, etc.

The general style of today is much like Bunkeva.
At the end of Bunkeva much use was made of the red seal. Then Juda began. Then developed in Tempo. Hanakagawa was at its glory Tempo to Amsi.
Tempo and Amsi—flowers, treasure symbols, sun gods, etc. Tempo to Amsi—Takatayama, bunida, genji, gojuschiho, junikagaten, jumishi, etc. in Muji and Taisho—ads, obonos, Tokaido stations, action portraits, etc.

Sizes:
with Tempo definition: in Amsi fully set.
16 to 1 sheet. There are 1. 2. 3. 4. 8. 16 unit sizes.
In Amsi the largest known as Michinouchi.
Kangashi juda, kainpin juda. 3bu x 1sun, given to geisha to thrust hairpins through.

Bodaiinoki: memorial of dead, given to friends to paste up in temples: obsolete.

Ojufuda: "thanks".
butterfly = cho
pie = matan
turtle = kame
bamboo = take
hammer = tsuchi
mountain = yama

yama-cho.

yama-cho.
Commemorative.

Ogura Yoshibrio: In commemoration of the virtue of Sowada Narihito on this seventh anniversary. The disappear chrysanthemum leaves its fragance behind upon the supports. Miiji 24. 11. 13.

Buddhist staff: announcement of seventh anniver.
- sary. like the winter cherry tree, our meeting.
In Bunsei's, Jin Tanitome, a ruler of Chickama, who had this in his collection; it is therefore older than that date.

In Bunkeuse were some with Roman characters; three bear these names:

Skebun
Jositaka
Toshibumi

These are Bunkeuse-English and were exhibited at the Japanese Exhibition in Meiji 43 by the Educational Department.

Takahashi, who has this in his collection, comes from a person named Jenkaikaiji - Kawanishi, Bunkeuse. Probably useless work. "success" in Dutch charnelins.

Yamanaka Y. in Hayashi's nagoya and in Aohin's.
Kosatsee of Foreigners

Starr: Frederick
Kennedy

Konomi Ren in Taisho 3 and 4.
Evolution

Wood
  copper and brass.

  with brush.
  by trimming (a) round cloth.
  (b) towel.

Collecting.
Exchange: factual.
  special.
Special non القرآن

miyotobake: brush-doule

tōtabukuro: box for brush, paste, paper, ink, wooden brush, hammer.

mogurē: men who did not attend meetings, but entered or pasted independently; regular devotions to be cut off or covered up their noses.

harikake: pasting over mogurē placards.

kaiju: for exchanges.

kairiyo-hake: (new innovation brush)

nori-hake: paste brush.

nori-tōbu: paste pot

obi-sashi: nosatsu pouch?

nagihari: throw-pasting.
Fueho: or slang. Definite terms:

Withombashi = extensible pole
Ryoguske = long pole
Makabashi = to paste by hand
Koko-Sama = rakugake (scribble
Kakori mukuma (motors, virgin) = unpaste temple
Sanzen = best place for pasting
Boye = a head priest here
Kakiri-mono (concubine kept apart) = somewhat difficult
Yasee Shokko (concubine kept closely) = guard

Shisaka = though you paste, do not leave it
Shindo (moster-in-law) = prohibited, nothing doing
Tambo (bachelor) = perhaps virgin?
Kowa Iro (affected voice) = to make apology to priest
Tsurete NGero (to fly away together) = swearing only.
Ota.

Arose in Bunsen. Negishi Oono has a paper by Tsuchio, with the terms and symbols. This has been widely copied - as above.

Yamanaka.
No warrantee 11.7. Prohibition of the chiyashiro mairi
(one thousand shrines worship)

Many have recently organized an organization called
"chiyashiro mairi" for worshipping at various tem-
ples and shrines, and they assemble at teahouses
and call themselves the membership. They appoint
secretaries, collect monies, and consider it an
honor to present őfuda to many shrines. We
hereby announce that people should not form
such organization. Preserve this official announce-
ment and see to it that the people observe its
regulation.

11.20. This announcement was proclaimed
at the house of Naraya Ichimono (city com-
mittee) and let him transmit it to the street
committees.
The text on this page is not legible due to the handwriting style and quality.
Tempo: one named Gen who pasted juta at Shiba shrine; he was arrested and transported to a punishment. Nakaman of Ryogoku tried many times to paste as Miyajima without success. In Meiji 13, on eight attempts, he succeeded.

Iseman.
Artists:
Bunkwa and Bunsei. Akizuki Torin.
Gyokuteke (53 Places of Tokaido).

Tempo
Kasai Esen.
Hokusei = Gakurojin = Manyrai
Student of Hokusei, much like.

Tempo - Koria: Style simple, impressions few.

Designs complex, impressions many.
Most of the woodcut artists were
of the Katsura School.
The "daigyokuhatsu", Toyokuni III would
have nothing to do with it.
Bairen Kunisada, his student, alone,
after the death of the master, made some.

Meio and early Meiji:
Kuniyoshi, Kunisada, Kunitora, Kunimine.
Kuniyoshi: Made many: horimono,
47 Ronin, Suikoden, Hakkenbu, etc.

Saito: Senso, Hiromaro.
Artists:

Bunraku (Boro y Keis).
Nen
Etsu
Hinshige

H. II
H. III

Genga = Takisa.

Takashim = Hosueki, Hitotada
Kuniyoshi
Yoshitaro
Yoshitaka

Yoshikane = Tanimochi, Bungichi = Tacho = Manjiro = Tacho.

Saito. "Sennu Hizome".
Takahashi Fuji:

My father was born in Kaie 1. 3 (1848) as the third son of Kiyakushuya Kingo, whose family name was Takahashi, a lantern-maker at Kigashi Daiiku-machi, Inzagawa. The eldest son Kentaro succeeded his father, while the third son was apprenticed to Yamaguchiya Zenshichi of Tachibana-cho of Ryogoku, who was engaged in the samishu trade and assiduously devoted himself to its mastery. At that time natsusu was in great vogue and many exchange meetings were held. Sometimes there were three or four, or even five or six, at different places. Ryogoku had many retired nosatsu enthusiasts, and my father's master was one of them, going by the name of Ryogoku Yamapsi. Naturally then my father was affected by nosatsu shuichi and came into contact with Tacho, Keigen, Fengyu and others, and made a study of the characters suitable for nosatsu—i.e., the characters like side whirlers, commonly called leagoji (basket characters). He adopted the excellent points of Tacho and those of Keigen and after much hard work at last developed his individual style. In his vigorous years his nosatsu came to be much in demand at all times; there were as many as 150 or 160 nosatsu of his productions.
And further more press in Christ 3 (18:10) on the things
of the Kingdom of God, and the grace of our Lord Jesus
Christ to all who love His Name.

Therefore I do not think that I have brought any reproach
on myself; for I am not speaking with vanity, but I do it
with all my earnestness.

If I think that I have reason to boast, I am the least of all
Christ's servants, of whom Christ said, Men whom I love.

There is need of patience, my brethren, toward all men,
and toward God, in order that the order of things may
be established.

The Holy Spirit says, Prophets are men whom I love.

And this is my prayer to God for all men, that we may
be saved from this present evil age, and that we may
be forever with the Lord, the God of the universe.
Takahashi Fuji: cont.

on one temple or shrine. As for nosatsu for exchange, he was engaged in them from early Meiji into late Taishō. From the time when he was thirteen years old (when his master Yamagohri died), in spite of his tender age, he supported his master's house well. Later, becoming more enthusiastic over nosatsu, with fellow-enthusiasts he organized a society called washe gai-ren and made it prosper. With persons like Kashinojirō, Nakaichi, Hiradô, Yoshikane, he continued to study nosatsu designs and made a name for himself. After the death of Keigen, the work of curtain painting, banners, theatre and wrestling flags, and designs for dying for the Yoshiwara (which had been done exclusively by Keigen) came to me father as Keigen had no successor. We continued to make improvement in his technique and finally worked exclusively for a certain maker known as, Ozakaya Tasuke (O-Ta), mostly making study of large characters. He studied all styles of large characters, associated with literary men, and was in intimate relations with Taikô, Betsumune, Sokun, Isumichi, Shôhige, Ayako, Dôgaku, Robun, Baidô, etc. In his later years he retired leaving every thing to the second generation and died. As