Takahashi Fujio cont.

Taishō 15.6.15 at the age of 65. He is buried at a temple Saitaiji at Shobukuro in the suburbs.

His Buddhist name is Honkakuin Yogyo Nitō Shinshi.

So far as I remember, his instructions to me were to copy and diligently practice every character written by my predecessors until my death and never for a moment to forget it. Never consider your own writing good, for if you do there will be no room for improvement. I succeeded my father at the age of 19. I studied his style of writing and received instruction in calligraphy from Inaba Senshi. My student name is Senshi. As for painting I received instruction from Kyōga I and later Hiroshige III and when the latter died was guided by Ayaoka. As for the writing of characters for curtains, noses of all kinds, fences, and particularly firemen's equipment, I have been continuing my study no less than that of my father.
Testing: 1st. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th. 18th. 19th. 20th. 21st. 22nd. 23rd. 24th. 25th. 26th. 27th. 28th. 29th. 30th. 31st.

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The historically important nosetsee men of two generations are surely Takahashi Fuji's father and son. The father Tōnosuke lodged at the house of a paper lantern maker, who was famous as a nosetsee man. Thus he came into contact with Takida and Tachō and became enthusiastic over nosetee. About that time he organized the Washigai-ten and established friendship with the late Kashiwajin, Hakechō, Hatake, Yoshikane, and other veteran devotees and even up to old age he was considered one of those experts, who could be counted upon and fingers. In his old age he made the present Takahashi Fujite, Chinosuke (36), his successor as a nosetsee man by natural influence. The present Takahashi Fujite, although retiring, is called nosetsee mad, and is by no means less enthusiastic than his father. All his books and rare collections relate to nosetsee. He also followed his father in the matter of training. He studied calligraphy under Inaba Genchi and painting under HirochigeMitch, becoming an expert. He dyed himself Chōshū and was king of his group. The other day he went to worship Hyaku-Kawazoeon of Marudo Chichibu
The Executive Director of the Shetland Chamber of Commerce is a man of long experience in public service, having served as a member of the local council. His involvement in community affairs is extensive and varied, including roles in education, health, and economic development. The Shetland Chamber of Commerce has been a driving force in promoting the interests of local businesses and advocating for more effective government policies. Through his leadership, the chamber has achieved significant successes in improving the business climate and enhancing the quality of life in the region.
Takahashi Fuji: cont.

in western Japan and said he received great inspiration from nosaku-shuni. Another of his interests is haikai and his haikai name is Kōchōan. He is a member of Geninren of Ryōgoku and maintains his friendship with haikai poets. He lives at 12 Mura-natakecho, Ryōgoku, and his horse is famous as being one of the ten best lantern makers in the capital. He is indeed famous as a second generation master.

Harukaze ni sodonokarete
fude no sakū.
The point of my brush...
enticed by the spring zephyr.
Dear Mr. President,

I am writing to request your consideration of a matter of great urgency. In recent months, I have become increasingly aware of the pressing need to address the growing crisis in the region. The current situation is grave, and I believe it is essential to act quickly.

I have attached a report detailing the specifics of the situation. It highlights the immediate need for assistance and suggests several potential solutions. I urge you to review this document promptly and to consider taking decisive action.

Thank you for your attention to this important matter. I look forward to your prompt response.

Yours sincerely,

[Signature]

[Attachment: Report on Crisis in Region]
Uegeho Flowers.

At the seventh hour of the evening of the last day of each month, the dragonflies change their places for a stay of one month. Those who attend this place-changing ceremony are especially favored by the deities. People of all classes gather at the Two Cryptomeries teahouse. While they wait for the ceremony they become acquainted, exchange nonsense, etc. The scene of this gathering is depicted in comic manner by Katei Inoue in the following:

Genkaichi. "Hey! Togen. I understand that you called on me a few days ago. I am sorry that I was not there."

Togen. "I was passing, and just dropped in, you know. I hope you are all well."

Genkaichi. "Thank you everybody is well."

Togen. "Where were you then?"

Genkaichi. "I attended the opening ceremony of Ushinogosho, met Enko, and rambled around with him."

Togen. "That was fine."

Akasaka. "Good morning Genka and Togen."

Genkaichi. "You were there the other day, weren't you?"

Akasaka. "It was the fourth hour when I went home that day."

Genkaichi. "That was early. I went home at the fifth hour."

Togen. "I did not intend to take such a long walk, but the ceremony was dry and as I found a good companion in you I took that ramble."

Genkaichi. "For a long walk one needs a companion."

Akasaka. "One gets frightfully tired without a companion."

Nankichi Tojipra. "I don't see you at my house anymore."

Togen. "I have been terribly busy. Now I have some leisure."
Tomihachi: "It's a good time to go somewhere with us. How about the Togakushi ceremony? Will a crowd turn out?"
Osh: "A crowd! I should say so. But if you go early."
T: "I went the first day. Nobody had posted anything then."
Osh: "But it's a regular sacred place and everybody will come out.
Tomihachi: "Won't you go to Taiseen and Fuji this year?"
Osh: "I wish I could but I have just accepted a job."
Osh: "There is plenty of time."
T: "Oh, no! I have just begun building. I have still two more to build."
Osh: "That is a job, I should say. But why don't you ask somebody to take your place?"
Osh: "That is true enough, but you see the contract is on a mansion."
Takayasu: "If you go to Fuji, I'd like to go with you."
T: "Yes, we will be glad to take you."
Takayasu: "But putting joking aside —"
Osh: "No joke about it."
T: "If you really mean it, there are a lot more who wish to go."
Osh: "Who?"
T: "Shogyo and Nakamura."
Osh: "Good."
T: "I am afraid of guards if so many go."
Osh: "Takayasu leads the group, every-
Eugene Flowers: cont.

Fang will go all night.

Osh. "The best thing is to walk and walk, not expecting any entertainment from others."

Kibitake. "That's right. If we go straight there and back home, there will be nothing the matter."

Osh. "Yes, that's right."

K. "Won't you go to Enoshima?"

T. "I think we may wander ten or twenty chô from the main course, if necessary."

Osh. "It's five years since I was there. Probably my jūdo is gone."

K. "You will find it if you look for it with care. And Töke's jūdo was the most showy."

Osh. "It was so!"

T. "I wish we had passed the big jūdan printed on stone blocks."

Osh. "That jūdan was too small. It may not show now."

A. "Will mine be there yet?"

K. "Yes, yours was exceptional, so you will recognize."

Takatsuki. "So the lantern I ordered the other day finished yet?"

A. "No, not yet."

T. "Please insert Tanakamase in the list."

A. "Yes. I have his jūdan."

Harakoto. "Is my name in the list?"

A. "Yes, I believe so."

K. "If not, please remember me."

Tosan. "Sennin you have not been in the west provinces lately."
"I think I'm going to be late tonight.

I'll be home soon.

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Uyeno Flowers: cont.

Gikan: "She has no pep to go around lately."

K. "If you walk long and far you will find good old fuda." Token-sei: "Such old fuda as namori-fuda, haraiyokoki, san and Senko-fuda are com foun d."

Gotose: "I am planning the yamato pilgrimage."
Osh: "I have just promised to go to Taisei and Fuji with some other fellows."

K. "That's too bad. Tomihachi, don't you want to make the yamato pilgrimage?"

Tom: "Good idea. I agree."

O. "If Nangokettoi goes, I will go too."

K. "Shall we let Nadeuschi into the group?"

O. "That's all right."

K. "Ah! That samisen will deter us on the trip."

O. "Companions are a necessity on a journey. A journey is a delight if one has close friends as companions."

Katagen: "You used to go to Denji, Tomihachi."

Tomihachi: "Are there any now?"

K. "Ah, plenty of horizontal fuda."

Tom: "Where have you been today?"

K. "To Chashi."

Osh: "Alone?"

K. "No, with Gezaon."

Tom: "Just two?"

K. "Yes."

Ge: "We don't see Katagen pasting fuda lately."

Sanoyo: "I don't see much of Katagen either."

K. "That's not my fault. I went to your house only a few days ago and your wife told me that you'd become next day, because she must go to her temple."
Uyeno Flowers: call.
S. - "Oh, I remember it."
Dinners. "Will you people go to Ishikawara?"
Nakakafuji. "When?"
Sa. "Any fine day?"
Na. "I'll tell Mairi of the plan."
Okakine. "I haven't seen you for some time, Denjo."
Denjo. "I'm sorry, I've been terribly busy."
Yoshinobu. "Would you give me a stack of papers, etc.?"
Okakine. "Have you got one already?"
G. "I had one, but someone has carried it away. Give me one of Yarii also.
Mairagato. "You walk, don't you?"
G. "The juda I spoke of have not come yet."
Mo. "Oh, yes. I have them here with me. Here.
Fukugawa Karyo. "Please receive this money."
Kisukin. "Is the money to go to you Genkaiichi or to NakaKafuji?"
G. "To Kafuji."
Mekuchan. "Thank you for those judas. Here is the money."
Na. "(Receiving the money without looking at it) Oh! any time will do."
Shamitei Surai. "Fukagawa, your ceremony is prospering."
Wakage. "A crowd turns out every time."
Surai. "It's a good reason."
W. "Please come often."
Wokan. "Wakage, you have been a great traveller. The last time I was in Fuchu I saw your judas everywhere."
W. "Last autumn, I gadded about. Whenever I could. This year, I have never been far away."

Notar: — I suppose there is no place around here that has not been honored with your juda?

W. — "Not quite so."

Im. — "If you go to Fuji this year don't forget Osugi for me."

W. — "Surely I will not. Why do you no go yourself, though?"

Im. — "Hard to say, my body has already been sold."

Matsubiko — "Can't you spare me one of your juda?"

Im. — "Haven't I given you one?"

M. — "No. Not yet."

Kasugado — "Give me one too."

Im. — "The printing has not quite been finished."

Ka. — "If you have one now, won't you give it to me?"

Yamanaga — "I have not got one today."

Ka. — "You are lying."

Ya. — "Not at all." (showing his pocket).

Ka. — "Why don't you have some with you?"

Ya. — "Too much trouble."

Yaka. — "How are you Yamanaga?"

Ya. — "You never miss the meetings, Yaka!"

I. — "Almost every month." (I attend.)

Osh. — "Have you your juda of Fuji design?"

I. — (Looks into his pocket) "I am sorry, not today."

Osh. — "Please bring it the next time."

I. — "I have been trying to get your juda for a long time, in vain."

Osh. — "I have the block in Zenika. I will print some and give them to you."

Saidake. — "Will you give me some of yours, Yaka?"
Uyeno Flowers: cont.

Hyoga: "Certainly."

H: "What have you done with Sugikata?"

D: "He has ceased to order."

H: "Where is the block?"

D: "I still have it. I will give it to yore."

Sake: "Give me one fuda."

H: "Sugikata's fuda?"

D: "Yes, the printing"

H: "give me your lantern fuda."

D: "I haven't had one for a long time. I will give you one at the regular meeting.

Chika: "Hyoga, that yours, but my friend really robbed me of it.

H: "I will give you another."

Miyose: "Dosanjin, you went to Taishikawara the other day."

Dosanjin: "Yes, I was there only a few days ago to paste one."

Mi: "So there plenty?"

D: "Too late winter to paste well."

Mi: "You will have to spend the whole day and night there to paste one small fuda, I suppose?"

Masatei: "I have only been in our neighborhood, I have little time."

Sukunabek: "Enko, you are a traveler!"

Ok: "At this time of year, I am not of work."

Fuk: "I caught sight of you at Shibuya the other day. But I had a crowd on my hands and did not accept you."

Ok: "That rainy day?"

Fuk: "yes, that day."
Uyens: Flowers: cont.

Ak.: "I went to Okagami and tried to get to Shinagawa.
At one I rain began to fall and I was drenched to the skin.
I borrowed an umbrella at Tomishachi's.”

Tito: "Enko, who has, Nuriyama's and Utamaro's fuda?"

Ak.: "Who?"

Mam.: "Children, I think.
A.: "Monji, Monji; all Anaguraya of Heiganjima was,
burned?"

Mam.: "No, my house was not burned.
A.: "We don't see Morinaga and Kanji anymore.
Mam.: "They are loafers.

Kum.: "You're early today, Gezan.
Ge.: "Glad to see you, Kum.

Kum.: "Genkaichi, be good to me and give me a fuda of
Kanichi Osawada or Juten Kyakuroku.

T.: "None left. Everybody asks for them, you know.

Kum.: "Don't say so, be good. If not there, give me Togi,
Nambaku's fuda or Bumon Kajitai's.

Sato: "How about Tenko?"

Kum.: "There's his fuda.

Tom.: "I sympathizing with Genka.

Sanno: "Inshi, why didn't you come on the 10th?"

Sato: "Business interfered with pleasure.

Hanadaishun: "Will there be a crowd for the Uski-no-gojin

Han.: 'I should say no; let's go at once. The boat is ready.

Han.: 'I can't go today. I'm sorry to say. Some other time, perhaps?"

Sato: 'You can go to the ceremony in Fukuwara.

Han.: 'I have been there and am now on my way home.
give my regards to Enke.

Q. "Certainly, good bye.

Nanakume — "Genda, you are on your dignity today."

Q. "I am.

Shaggy — The old man, Wang-pu-sa goes around a lot."

Q. "He goes on for a pilgrimage.

Tom — "Kyakumin Dohku, did you enjoy our last carouse."

Nga — "I was quite drunk.

Tom — "You left a towel, didn't you?"

Nga — "It wasn't mine."

Tom — "You be careful! You pasted your puda on mine, without permission.

Nga — "Where was it?"

Selangethefei — "At Usabunju."

Nga — "That was impolite; I beg your pardon."

H. — "Yamagyo, who used to live in Agabu pasted his on theu."

Sh. — "He made to do that.

H. — "I know a worse case than that. Somebody tried to paste upon the tablet we presented to Yakushi of Kayaba-cho."

Q. "It is a bad habit to paste on a letter or qohei."

Sh. — "Those who do such a trick must be almost blind."

A. — "I sometimes became blind when there is no room left for pasting.

Yasaka — "When did you make your Heda, Togen?"

A. — "Year before last.

H. — "I don't see it often."

A. — "Because it's not very good."

Samehama — Your lithograph was made lately."

A. — "It's pretty good."

S.n. "It looks well, when it's pasted."

A. — "Samehama hasn't been here at all."

S.n. "He does not come."
Uyeno-Flowers: cant

a. "Look interest?"

Tomoein — "his juda is small, but showy!"

Nakamura — "Hakkanfuji, I want to present you one of my general judas."

Na. — "What an honor."

Na. — "Not mine; some one else's."

Na. — "You paste the Bodhi-juda of Kotora."

Tom. — "I was well acquainted with him in life and I paste his juda to remind me of him."

Na. — "Give me some. I will paste them also."

Tom. — "Not takes no time or trouble to paste them."

Obishe — "Give me some too."

Tom. — "Taisho, you paste Nagato's juda quite often."

Taisho — "It's nothing."

Go. — "I do not see you very active nowadays, Nakamura."

Na. — "Busy, too busy."

Fukugawa — "By the way what has became of Tatoke?"

Na. — "Since he returned from Yezo he does not paste anymore."

Go. — "Give him my best regards. Toribachi can prepare me some of your juda?"

Toribachi — "Certainly."

S hubokai — "How about Yamada's juda?"

Yamada — "Yes, I have it."

Maribokai — "Your juda can be seen everywhere."

Kakushian — "I haven't seen you for a long time, Ranka-san."

S hubokai — "I should say so. A long time."

Kakushian — "Don't you paste anymore?"

S hubo. — "With my advancing age, I can't do as I used to do."

Go. — "Kakushian, I don't see you often. I was worrying about you."

...
Kas.: "My only opportunities are at Spring and Autumn high.
G.: "Oh, you can trace yourself up.
Okuma: "Kashiku's juda are old and rare.
G.: "You used to be quite fierce in your fondness for the trip.
Kas.: "That was when Taka-kyofu and Tanakamaesu and that lot used to go with me. It is six years ago.
G.: "In those days we did not mind the hardship. We walked long distances, didn't we? Quite different from the short trips of today.
Kas.: "I have known Narakame a long time.
Tai.: "I've seen that big juda of his quite often.
Tom.: "Sawo pastes a good deal. I don't see him lately.
G.: "Not only Saigo, but Saibo of Mita and Kame of Kanzashi.
Bashi and Yoshikane of Agaba do not come.
Ok.: "Sawo pastes a good deal.
Mitubashi: "When do you paste?
G.: "Every month. Togen comes often, but you do not.
K.: "Give me that Yoshikane's juda that you paste, Mitubashi.
Mit.: "It's no good.
K.: "Give me one, all the same.
Mit.: "I'll bring it the next time.
K.: "When's the next time?
Mit.: "Surely I'll come again.
Miyase: Mitubashi is a novel figure nowadays. You don't come often.
Mit.: "I have too much to do and can't spare time for this.
Ok.: "Mitubashi's wooden juda was common until five years ago. We do not see it any longer.
K.: "He is too taken with his wife. That's the trouble.
Ok.: "That makes me jealous.
Mit.: "He's joking.
Mitsumi: "Do you want to get an extendible rod?"
uroyo Flowers: can't.

ok. "How long is it?"

uo. "Two kei."

ok. "I have one of that length."

uo. "Would you try one, eta?"

ok. "Make me one of three ken, sometime."

uo. "Surely, but not very soon."

tom. "The point of my rod is broken. Can you fix it?"

uo. "Send it to me."

tom. "I will let Yofin bring it to you. Getastone!"

go. "What's the matter? Any good proposition?"

tom. "Darned good proposition! You remember the brush you made

for me?"

go. "What about it?"

tom. "I dropped it at Kubensube."

go. "Where did you drop it?"

tom. "Somewhere near the star well."

go. "If you knew where you dropped it, why didn't you pick

it up?"

tom. "I didn't know then."

go. "Then it's no use."

tom. "So please make me a new brush."

go. "A little bigger this time? It is convenient when you

paste big fuda."

tom. "Make it as you think best."

matsuhiko: "Give me Tontayame's fuda which you pasted."

tom. "How is this one?"

m. "Give me that. No, I am asking for Torii's fuda."

tom. "This is exactly it."

m. "I beg pardon. I saw your picture below, so I mistook."

Moridas: "Most people know only the upper part."

tom. "No one would recognize it as mine if I were not
down below."

Do. - "You said you picked it up. You certainly know where my pipe is."

Ak. - "I have played with you enough. Sadaiko is hiding your pipe.

E. - This is a good lesson for you. (Returning the pipe) now it is in your hands."

Do. - "Thank heaven! My dear old silver pipe is back in my hands now. Enko played me a mean trick."

Ak. - "Just for fun.

Ha. - "It's well to have excitement while you're young."

Ak. - "You speak as if you weren't young."

H. - "Kakkanfuji, you don't realize how young you are yourself."

Osh. - "As proof of it, he has no teeth yet."

H. - "And has plenty of affairs."

G. - "That's why he frequents Atago."

(As the crowd breathes. The exchange of juda begins.)

An old woman. - "If juda are so efficacious, give me one."

Another. - "Please give me one too."

Tom. - "Kakkanfuji, here is someone asking for a juda."

Ha. - "Who?"

Tom. - "This grand dame."

Ha. - "I don't care to give one to an old woman like that."

Osh. - "I'll give her one. This juda will cure smallpox."

The Old Woman. - "Give me one please. I want one for my grandchild."

Osh. - "Grandma, go to that man. He has many more juda that will make you clever."

H. - "No. Don't listen to him. He is lying. He has no juda. Get juda, old woman! If you get mine juda, your mouth will become clever."


ak. — "Tobacco, grab that away from Dozanjin."
so. — "It's already in my possession."
ak. — "I insist that you shall not have it."
so. — "Then take it if you can."
ak. — "Hold those jutka for a minute, Kibetseta!" (he takes a package of jutka out of his pocket and hands it to Kibetseta).
so. — "Thanks. But... I refuse."

(Dozanjin runs away with Kokei's jutka, something drops from his pocket.)
ak. — (pursuing him) "Something dropped from your pocket."
so. — (running) "I don't care."
ak. — "I will get it, if you don't pick it up."
so. — "I will give it to you, whatever it is, in exchange for Kokei's jutka."
ak. — "Good!"
so. — "I mean I will exchange my jutka for this one!" (searches his pocket for his silver smoking pipe.) "What? My silver pipe is gone! What a price to pay for one jutka of Tengu Kokei."
ak. — "But you said you'd give me the pipe in exchange for the jutka."
so. — "Give me back my pipe, for Heaven's sake!"
ak. — "Give me back that jutka, pipi."
so. — "Did you really pick up my pipe?"
ak. — "Of course."
so. — "Wore the day! I will return the jutka."
ak. — "all night!(taking the jutka) That's all I want."
so. — "Now give me back my pipe."
ak. — "I haven't got your pipe. Search me, if you like. I have one jutka."
so. — "Don't argue at this time."
ak. — "But here's no pipe."
All laugh. The procession of daishi approaches, silence reigns. Everyone takes posture of reverence toward the deity as it passes.
C'est le temps de l'expression de la liberté de expression. La liberté de penser, de parler et de pratiquer la liberté est un droit fondamental. Le respect des droits de l'homme est essentiel pour un Etat démocratique.
Pilgrimage. A pilgrimage is a religious journey, worshiping deities, praying for the salvation of one's own family, and commemorating the death of one's ancestors. Later, the pilgrimage came to be associated only with Buddhist temples. Yorimasa and other men of prominence in ancient times are known from old records to have made pilgrimages. *Jinrei* (pilgrimage) means "worship by turn". In Shikoku and Dango, *jinrei* is called *henro* (= wayfarer).

In pilgrimages, there are 33, 38, 24, 66 places, 7 big temples, 6 Amidas, etc. The original pilgrimage of 33 sacred places was in Shikoku and was later imitated in Randai (= east) Chichibu, etc. In Tokyo, the pilgrimage means that of Kwannon places. "Eight places pilgrimage" is abbreviation of 88 places pilgrimage, which started in Shikoku. "Twenty-four places pilgrimage" is the pilgrimage of the twenty-four places connected with Shinran Shonin's life. "Sixty-six places pilgrimage" was originally over the sixty-six places where the 66 volumes of the Hekigyo were present, but was later extended to all Lokubunji and Sekkonomiya. Today any pilgrimage may be a sixty-six place one. The seven great temples pilgrimage was: Todaiji, Horyuji, Getsuji, Daitanji, Yakushi, Daitoji, Honji. The 6 Amidas are: Saijijii of Toyohama, Keimeiji of Numada, Murayoshi, Daiouji, Toshida, Kameido — Tokyo.

Origin of the 6 Amida pilgrimage. In the early part of the Kamakura Shogunate, a man named Toyoharima, Kiyomizu, lived in Musashi. He had fourteen and...
daughter. The girl was married to a rich man of the community, Adachi Shogu. The marriage was forced upon her against her wishes. The unhappy marital relations that ensued drove the girl to throw herself into the Arakawa.

To avert her tragic end, the father built the six-temple which are today known as the six Amidos. There are other pilgrimages like the “gorg 48 pilgrimage,” “The 12 Yakucho,” “Benzaiten,” “Mani,” “21 sand places,” “Hachiman,” “Emma,” “Ryokusho (= 100 shrines),” “1000 shrines,” etc.

Anyone may make pilgrimage from those in the higher walks of life to the most lowly. Persons of faith may make pilgrimage. Most pilgrims are Buddhists. Sometimes, men who wish to live incognito, or spies reconnoitring the condition of other countries may assume the appearance of pilgrims. Men of high rank in the period of wars were rarely seen as pilgrims. Men who are seeking the whereabouts of parents, those who have lost their beloved companions, those who have failed financially may go on pilgrimage. In Western Japan, people of means make pilgrimage for trials. There are many instances in history, priests who appeared as pilgrims in order to deceive the enemy.

笑道 of Pilgrims. Pilgrim juda may be made of wood, copper, or paper. The juda must be as ancient as the pilgrimage itself, though its regular use began in 1812.

In Shishigama Temple there is a wooden pilgrim juda of Eishō 3.8; also of Miroku 2, and Tenmon 15. Wood and copper juda were originally common, but were later replaced by paper.
Shortcut pilgrimage. As many pilgrimages cover a wide area, shortened routes were arranged. The eight temples pilgrimage at Toyo is such an one. The temples are not taken in order as in other pilgrimages. Pilgrims line up another in the number of rounds.

Pilgrim Hymns. No one knows who was the originator of the hymns. There sung today are not, however, those of Kazan Hoō. Western country pilgrimage. Tokando showing case-deck of Yamato, during the reign of Mommu Tenno was a devout young priest, in Keirin 3, he went to the Ise shrine and received an oracle from Kwanmon and began to propagate the belief in pilgrimage. He told people that he died suddenly in 8002, went to hell, met Emma Taiso who assured him that anyone who completes the pilgrimage of the thirty-three places of Kwanmon is admitted to Paradise, even though he has committed the worst of crimes during his life; so the pilgrimage spread. Uda Tenno became a priest and claimed to be a reincarnation of Kwanmon, he worshipped the Nakayamadera of Belfan, but did not really make the pilgrimage. Kazan Hoō, however, actually initiated the Kwanmon pilgrimage. Yoshinakawa Tenno, receiving an oracle from Kumanos Gogen, also devotes his life to pilgrimage.

Eighty-eight Sacred Places of Shikoku. Kukai went to China, Euryake 23. He met the great priest of Deruyuji, who, on his way home, met Hanya Danzo, who taught him the benefit of...
"pilgrimage to eight pagodas," Kukai received the soil from Sampo, returned to Japan, and initiated this pilgrimage, imitating that of China. Kukai told the people that in China nature is genial and people can enter into faith only by going to eight pagodas. In Japan it is better to make the pilgrimage ten times longer. So he multiplied eight pagodas by ten and added the eight original ones, producing eighty-eight. He laid out these eighty-eight temples in eight mountain-tops of Shikoku and encouraged visitors to purge their sins by making the pilgrimage. The eighty-eight sins will be left one at each temple, so that after the pilgrimage none will remain. Many thousands, out of respect for the high character of the priest, went to Shikoku to purify their sins.

Juda for the Shikoku pilgrimage should be written as follows: Offering to Shikoku eighty-eight sacred places. Company (number). The Juda should be six cm in length and two cm in width; on the front of it should be written: Pilgrimage of Shikoku Sacred Places. Company (number). On the back should be written: Name (country, province, village). When one makes the pilgrimage properly, the holder should be 20 cm hung with the characters, and it will be read from left to right. When the pilgrimage is made in reverse order, the holder should be hung in the opposite way.

Regulations of the pilgrimage:
1. Observe the saying—"Travel needs companionship; the world goes around with charity."
2. Do not neglect to worship, every morning and evening.
3. Refrain from all noisy conduct.
4. Do not attempt pernicious activities.
5. Do not impose faith upon others.
6. Receive the offerings given.
7. Do not overlook famous places and beautiful points.
8. Do not spend money carelessly.
9. Do not go too fast or too slow.

Regulations regarding Denja-mode pula.
1. Do not paste puda for fame only.
2. Offer daimi puda with sincerity.
3. Do not paste puda in tablets with names of deities, masters, tablets.
4. Do not leave nozatsu where its use is forbidden.
5. Write no nonsense on sacred buildings.
6. Do not quarrel or argue.

If all pilgrims observe these rules, they will be rid of various diseases, and will acquire fortune.

Daimi nozatsu. Much like scribbling, but not exactly. At Shinko-shima shrine we find many written daimi. Daimi nozatsu is the writing of one's name on buildings—Shinto or Buddhist. At the entrance of a cave in Musashi there is a rock daimi by Tengu Kotoh. His name also appears on a rock at the summit of Mount Fuji, at the Omiya Trail.

Tablet nozatsu. A tablet, consisting of a frame and many small wooden nozatsu. The teacher scribing in the olden times used to offer a tablet to the shrine, bearing the names of his pupils. Tablets nozatsu were
most prevalent during the Edo period. There is still a petty
noseatu. Temp uomo at Kawasaki Daiséi. In the beginning
the tablet noseatu was a picture and a name on a piece of
kiri; later other materials were adopted and names were carved
in various religious ko, groups of prostheses, commercial
societies, made use of tablet noseatu. This kind of noseatu
marks the beauty and purity of the building and is made for
fame and social advantage. At Mt. Fuji, Oyama, Naita,
the ko presents the ko name to shrines and rest places. This
has extended to other temples and shrines. It appears in
the form of banners, curtains, etc. But all are merely
for “spreading the name.”

The rod of senju-fuda. The extensible rod for pasting fuda
was probably introduced in Bunkeka. Before that, handpast-
ing and throw-pasting were known. Today there is a rod
three or more long, but the ordinary are from 1.5 to 2 ken by.

Size of noseatu. Nakajima ren of Tempo (Tsunei, Takashi,
Kito) decided that the size of the ren-fuda should be "ichō-fuda". In Kato and Aoki,
Fuda as large as 8 or 16 kake were made. One fourth of
the regular size was also favored. In Meiji 14, Takahashi
Fujii first and then Ejin, Arakawa, Detcho, Oga, Shōin,
standardized the size of "ichō-kake". It is 4.8 cm long,
by 1.6 cm wide. In noseatu of more than 1 kake noth-
es should be made to indicate the size in standard
units.

Noseatu Artists: (designs, pictures): Toyokuni, Hokusai,
Eisen, Kuniyoshi, Satomitsu, Kunisada, Gyokuei, many

Artists who devoted themselves to daimei.

Furutake, Tamasa, Tacho, Kori, Nishikane, Ichihata, Toyodome, Katanaga, Katagen, Takahashi (print), Monden, Igumi, Toda, Daiho, Daisuke, Masumana, Sawada, Shina :

mai, Makuma, Ryumi, Menore, Royu, Tetsuo, Takahashi (second), Tomoya, Kakumaru.

Engravers:


Printers:

Egin, Kinokosai, Furakusai, Etetsu, Egin (second), Koyashi, Kankame, Senta, Maegawa, Kichi, Toku, ga, Hanakane, Surishiko, Furuchashi.
Nosatsu-ji
Several nosatsu monuments have been erected:

1) Mikojima, Chomei-ji, Meiji 30.6.
   Representatives: Ishin, Koyoshi, Kanakuki, Sato, Sato, Suzuki

2) Tabata, Yoraku-ji, Meiji 32.9
   Representatives: Nishiuchi, Marukan, Ishin, Chikamatsu

3) Chichibu, Sasado Chosenin, Meiji 42.12.

4) Kamakura, Kasedera, Meiji 44.11.
   Representatives: Sato, Futami, Chikamatsu, Ishii, Takahashi, Morikei, Ishiie, Matsuoka, Takahashi.

5) Nakanawa, Dettai, Taisho 2.5.
   Representatives: Same

6) Takaosawa, Nihonmatsu, Taisho 4.6.
   Representatives: Same

7) Asakusa, Eikyu-cho, Sutani, Taisho 4.2.
   Representatives: Same.
   This monument was injured by earthquake.

8) Asahi, Makoji, Taisho 4.10
   Representatives: Same
9) Otaka, Gokoku-ji. Taisho 7.10
    Representatives: Same
10) Somei, Taishoji. Taisho 10.4
    Representatives: Same
11) Nishi-arai, Soji-ji. Taisho 11.11
    Representatives: Futami, Ichirokoji, Ujiie, Matsukane, Shiuuma, Kideriyase, Hongen, Ishiie, Yagamagra, etc.
The earthquake of last September, injured or completely destroyed the following places or daimeis:
    Asakusa: Daikanben
    Komagataido
    Sumamachi: Senki-Inari
    Sagami: Ryobentake
    Asakusa: Kumagacido
    Kyobashi: Fuji-Asama Shime.

Slab Monument: This is merely a stone obaba. Sometimes the shape is that of a sword; sometimes roof-shaped. The quality of the stone is usually uniform. In Osaka the top is triangular. Below are carved a date, name and offering (masses for the dead). Decorations may be carvings of -as, Buddhist figures, ceremonial objects, etc., etc.
There are gyo-kusari and dorisha kuyo (mass). Besides these, there are koshin (monkey) kuyo, nembutsu (prayer) kuyo, hyaku-katsu (=108) kuyo, komuso, kelsu, kuyo.
(for those who died in battle). The slab-monument is usually created by those Buddhists who believe in salvation through
another, hence they are not created by Zen. There are many
Mida, Shaka, Rinichi, Sanyo, Jizo, Konugo, Shigen, Sai-
ji, Myogo, Shichiji, Raimoku, Mida-Gago, Mido-San
Gago, Jiruichim, Kanyen. The oldest slab-monument
known is the one erected Teien (Gakorikawa Teine)
and the newest is that of Tenko. Interesting slab-monu-
ments are:

1) Tokuyoji, Nozuchi, Higashi-muraya, Mura, Musashi
   erected for the two warriors who died for Nitta Yoshisada.
   The date is Genko 3. 5. 15. National Treasure.

2) Saitama-ken, Chichibu, Kiguchi-mura. Largest. Made
   of chichibu stone; Shin Tower. 15 shaku high. Date is
   Keian 2. 10.

3) There are many slab-monuments in Higashi-mura,
   Kita Ipshina-ku. Roughly more than a hundred in
   Mt. Kameko's bamboo grove. Some are incomplete, but
   some Sanskrit characters and dates are still legible.

4) Peculiar slab near Yakumo shrine of Tokugawa. Date
   Genko. The explanatory statement beside it claims that
   it is about 600 years old.

Kanyen that are not included in Pilgrimages:
The One Hundred Sacred Places of Karyanyen include:

a) Sanyoku (west 32).
b) Rando (= East 33)
c) Chichibu (Seto-ku) 34 sacred places.
Sakoku places were established in Yoro 2, Bando in
Eikan 2, Chichibu in Bunryaku 1. There are also
kangens which are not in either of these three cir-
cuits. They are:

Agaya
Nakada-ji, Totomi
Ginmomotegi, Owari
Gigenji, Aizu
Nogaki, Kawauchi
Mayama, Denshu
Maya, Settsu
Kasadera, Owari
Akiba, dera, Totomi
Toukiwa, Atago
Shiroyoyama, Etchū
Swamuroyama, Saitama
Daihigan, Yamazaki
Ryugenji, Owari
Shumi, Ibaraki
Qyoran, Tokyo
Tachiki, Shiga
Shittaya, Tosa
Kojimadori, Tosa
Hokkeji, Nambu
Ensuji, Banshu
Kogenji, Kontagome
Chimanji, Duriga
Kitahirasaka, Dewa
33-gen building, Kyo
Kasahinji, Cuba
Ono, Bungo
So ban shin. These are protecting gods of Helkkyu and protect us. Jikae Daishi initiated the worship of these gods before he went to China. They are:

Ise MYOJIN
Hachiman daibutsu MYOJIN
Kamo MYOJIN
Matsuo MYOJIN
Otera MYOJIN
Kasuga MYOJIN
Samurai MYOJIN
Orihame MYOJIN
Seishin MYOJIN
Kakuzin MYOJIN
Hachigoku MYOJIN
Inari MYOJIN
Sumiyoshi MYOJIN
Gion MYOJIN
Ojima MYOJIN
Tatebe MYOJIN
Mikami MYOJIN
The Five-colored Fudo in Tokyo:

1. **Meiko Fudo** (blue-eyed): Nyogakemin, Chikuenzen, Setagayamamura, Ebara-gun
2. **Meika Fudo** (red-eyed): Daibezan, Naokouji, Konagome, Mago
3. **Meiki Fudo** (yellow-eyed): Gyokuzan, Daishoji, Komaichiro, matsugawacho, Minami-Katsushikagun
4. **Mejima Fudo** (white-eyed): Teshozan, Shinbashidera, Komaichiro, Kishikawara
5. **Mejima Fudo** (black-eyed): Taiieigan, Nyusenji, Ebarrgun, Mejimamura

Seven Gods of Good Luck:

- Ebisu signifies honesty
- Daikoku signifies wealth
- Bishamara signifies dignity
- Benzaiten signifies grace
- Hotei signifies broadmindedness
- Fukurokuju signifies reputation
- Jurojin signifies longevity
These are distributed over the three great cities, Tokyo, Osaka, Kyoto.

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<td>Kyoji</td>
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<td>Jirojin</td>
<td>Chosanjö</td>
<td>Sandayama</td>
</tr>
</tbody>
</table>

**Seven Gods of Luck in Tokyo**

| Ebisu   | Miwajinsa | Katorinjina | Gekurajo-ji |
| Daitoku | Miwajinsa | Katorinjina | Chosenji    |
| Bishamon| Tamonji  | Fanomun   | Katakiji    |
| Benzaiten| Chomeiji | Tokakuji  | Baisei     |
| Hotei  | Kofukajo | Nagodera  | Senji      |
| Fukuroku| Hiyokuken | Nagodera  | Habedera   |
| Jirojin| Shirakuyejinsa | Gokajö | Zenkøjö    |

Uyeno Flowers (Separately pagd).

Prohibition of pasting senja-fuda on shrines and temples. (Copied from the original issued by the Tokugawa govt.)

Recently there have been people going around pasting senja-fuda on shrines and temple buildings. They also gather in tachawas and exchange senja-fuda and collect large sums of money etc. This is a pernicious practice and should be ended by the town authority as speedily as possible.
Hereafter, gathering for the above-mentioned purpose should be reported to the officials.

Kwasei 11.7.

The Tokyo Disaster.

11:58 a.m. of Sept. 1. Taisho 12, put an end to happy, prosperous Tokyo. In the next moment the capital of Japan was destroyed. Fire raged throughout the city. Tragedies were everywhere enacted. Husbands were separated from wives, parents from children. Among those who were victims of this great catastrophe were various members of Tokyo household - such as Norigen, Ichiro Kaji, Ryoji, Katori, Ehuki, and their families to the number of about fifty. It has been just a year since this terrible disaster occurred. The memory of these compatriots in need of interest is still fresh. At this juncture, we erect a memorial monument at Koyasan, in which place most of the dead had deep faith. This is for the consolation of the souls of the dead and to keep the claims of these members for future generations.

Taisho 13. 9. 1. Representative: Kanakawa Kiyagi.

Rem. There have been many renames in recent years. Going back to the first period we find sakura (= cherry), giboje (= ), kimo (= ring), (= octagon) and tomoje (= yin-yang). One, Shinmei, a member of the revolt during Bunsai, introduced the tomyogen
GENERAL CONSIDERATIONS

Brussels. Terre. No, we not want with others.

It is impossible to give a full account of the condition of
the food and water. We have experienced considerable
losses. However, we have managed to conserve the
important supplies. Among other things, we have
managed to conserve the

Continued on next page.

To verso 12 p.
which has continued more than 100 years. During Tempo and Ansei this ren became more firmly established. During Meiji, Mr. Seii-dohin of Matsukenasacho, Hikouchikichii, was prominent in the support of this ren. Since his death, the surviving members are doing their best to carry on the work of this worthy predecessor.

Futami Sōmi
Kanda.

Interest in nosatsu existed in the Yedo period; with the vicissitudes of time, it has sometimes ceased to exist. With the great earthquake of Ansei it declined, but interest survived many hindrances. The great earthquake fire of last year destroyed valuable collections of old nosatsu, except those saved by Kanakawa Kozan. These he wished to print for preservation; the book also contains the names of the representative nosatsu men of today. The book should be owned by every one who pretends to be interested in nosatsu.

Oiwake, Hongo, Yedo.

Concerning the publication of this book, I came from Osaka to Tokyo during early Taisho and saw many puda pasted on shrine and temple buildings. I was finally seized by the fever, so to speak, of forcing. At the beginning I pasted solely for self-advertisement; gradually, I became imbued with real appreciation.
of the art of nosatsu. So I began collecting old writings and pictures connected with nosatsu and made various pilgrimages, leaving my mother at shrines and temples. Suddenly there came the terrible disaster of September last and the nosatsu collection of an fellow-member were mostly burned. It was a great loss to the nosatsu world. Miraculously my collection went through the disaster without injury. So in order to fill the gap, I have arranged my collection of nosatsu in this book as best I could. Kanakawa Kozan — Shimma.

Kyokoku — Tonge Kokei. — The ancestor of Kokei is Taiza no Shigemori. The family was at first named Sugihara, but later Nagino. Tonge Kokei was born in Kojimachi, Yedo, Nove 4. 5. 29. His child-name was Isaburo, and later Kini. His other names were Nobutoshi, Kuchi, Kyokoku. Rejecting the profession of his father, medicine, Isaburo devoted himself to the study of the Confucian classics, calling himself the Son of Confucius. In those days, if a young man did not follow his father's profession, he lost the enjoyment of an allowance. Though Kokei did not lose the allowance, he never became a great Confucian scholar, as all possible positions were filled. So he determined to become great through doing strange things. His interest in nosatsu began Kokei, 6.1.
when he was sent to see shrines, to Taga shrine of Omi, and to the small-fox shrine of Musashi, with small-fox jade for the two princes whom he served. From that time he called himself Tengu Kohei and left his claim as attemples and shrines. This was the restoration of rosatsu in.

West. Kohei wore a tattered raincoat and sandals on five days and went to temples and shrines. He studied the classics with a scholar of his district, Usami Keisuke. He loved calligraphy and the composition of epitaphs. Books with Kohei's preface sold well. Kohei's

annuity was 120 koku. He died in Akasaka, Edo, Bun- kwa 14, 4.1 and was buried at Tennoji, Shitaya. The temple was removed to Dugamo, Meiji 49, and his grave also. The tombstone says he was 101 years old when he died, but one of his seals says 105 and one of his letterheads says 106. There is a document containing Kohei's own statement that he lived to 111. The fact is that his birth was not registered until ten years later. So in reality he lived 111 years — Kyoto 2 to Bun'kwa 14.

Kohei's epitaphs are on:

- Tennoji monument—Tennoji, Nishinokubo, Shita.
- Stone figure of Shakagadake—behind Fukagawa Hachimana.
- The great earthquake destroyed the building but not the figure.
- Jogenzo's 70th anniversary congratulation. Jogenzo, a
  scholar, subject of Suzuki-kan and Kohei were good
  friends. Kohei wrote a famous congratulation to him.
Oguzenka, Harajuku, Tokyo. This monument was destroyed by the recent earthquake.

The waterfall monument of Tamagawa. This place later became the mansion of Kanee-no-miya.

Kokei's criticism. There was once a custom of giving gifts to the "sacred temple." Somehow Kokei's colleagues neglected their duty and the time for proper offering had passed. The temple then refused to accept them. Kokei took up the matter and went alone with the gift to the temple. The temple refused the gift. Kokei told them that on his way he had been taken with a sudden belly-ache and was therefore delayed in his mission. The "sacred temple" persisted in its refusal. Kokei now said, if this sickness prevented the gift from being received, he was responsible. He took off his garments and acted as if about to commit hara-kiri, which would prevent the blame from falling on the head of his lord. The people of the sacred temple were taken aback and accepted. Kokei was known all over Osaka for his singularity and eccentricities.

Drunkennes. Kokei was for a time a drunkard. Once he wandered into the mansion of Kishitsu, one of the three great daimyos, when in a state of intoxication. They put him in the bull-shed, and he was known as the drunkard Tengu. Afterwards the lord of Kishitsu asked Tengu's lord about his drunkard. Tengu's master parried the question, but later berated Tengu severely. Thereafter Tengu was abated.

The Yoshimasa. Hankeiko, Tengu's master, was a voluptuary and indulged in sensual pleasures, frequenting the
yoshiwara. Kohei accompanied him on these occasions. Nankaiko was so bold as to defy the famous restriction placed by Shirakawa. Rakuos and went to the yoshiwara in defiance of the law. Kohei, however, was never contami-
nated with the filth of the famous quarter.

Kohei's maxim was: "If you want to live long, do not use warm water; do not eat warm food, cut your nails only on the 6th and 9th days of the month (finger-nails on 6th; toes on 9th), and restrain absolutely from sexual pleasure. We may remember that, in spite of his abstinence, he had nine children."
Senja-fuda and Ukioye

There are two kinds of Senja-fuda:

1) Dojofuda; simple, for pasting at temple or shrine.
2) Kozanfuda; for exchange; elaborate designs and patterns; printed from 6 to 7 blocks—even up to 20. To this type only has Ukioye art been applied. The first exchange meeting was at Kansei 11.4.5 at the House of Nagashima (Ginichi) in Kysobashi, Yedo. The meeting was known as “Yedo ju-ojoriai” (great gathering over Yedo). Some have claimed this meeting as of Bunseki 11.4.5 but decisive evidence is given by a copy of the bulletin issued on the occasion which Mr. Yamamaka has in the Yorai-fuda hani komicho (album of collected pub).

From that time Ukioye art played a more notable part in mozaiki until minute and delicate pictures were used on them. As far as I know the earliest Ukioye mosaic artist was Akitatsuki Torin. In Bunseki and Bunsei an artist Yosukei drew a series of the 53 stations of the Tokaido in 7-unit mosaic. This series is now in Takahashi Chosuke's possession. The life of this man is obscure, but I boldly guess that he was a pupil of Gyokkei. In Tempo Kosei Eisen and Hokusei, pupil of Hokusei, began work in this line. Hokusei had as other names Gakei Rōjin and Manjiï. His product somewhat resembles that of his master Hokusei. In Tempo and Kaichi the number of colors used was small, 2-6 blocks being necessary. After the great earthquake of Ansei, the sudden abundant circulation of money among the lower people, such as laborers, stimulated a development.
of this taste. Meetings increased in kind and number, until there were five or six in a month. Color became lavishly used, even up to 20 blocks—which was not an uncommon thing. This led to a transformation in the style of nobatsu into true nishikiye. The Utagawa school was prevalent at the time, though the great master Toyoharu never appeared in this line. But the second, Kuniyoshi, Daichiro, drew portrait designs by request of Umezono Maru of the Kugawara. Kunikage, Kuniemon and Kuniunno did a feeling after the death of the founder. Almost nothing in this line was done by the mass of his disciples. On the contrary, Kuniyoshi with a legion of his followers produced any quantity of pictures such as the following:

1. Dōshō Dōrikoden  
2. Amakusa Jugyūshi (ten intrepid youth of Amakusa)  
3. Hakkakushi (Eight dog-knights)  
4. Shiiskichishishi (forty-seven ronin)

Herein the difference in character between Kuniyoshi and Toyokuni is clearly revealed. The following is a list of the artists from Bunraku to Keiō:

Torin, Gyokusui, Hokusan, Eisen, Hiroshige, Hiroshige II, Hiroshige III, Gengyo, Fukushin, Kuniyoshi, Yoshitaniyo, Yoshitsuna, Yoshikuni, Yoshikane, Yoshifuji, Yoshimaro, Yoshitoshi, Yoshikage, Yoshimune, Yoshikage, Yoshitoku, Yoshitetsu, Yoshitoki, Yoshikage, Yoshimaro, Yoshikage, Yoshito
Senja-fuda and Wako-

Tate, Yoshitomi, Tuyato, Suganaga, Tsuyumasa, Kumisada, Kumesine, Watsuna, Zoshin, Kyosai, Ayasaka, Koga.

Among these, those marked with * did lettering also. Gensyo was the greatest favorite and most famous writer. Fukushim was a fan seller in Ayagase, but the name Kyo Kosugi-sai. Yoshikane was Takeouchi Taisetsu, or Manjissai Tacho, father of Mr. Takeouchi Kyuichi, a present-day sculptor. Tuyato was originally a grocer, his nickname Ichibato. The strong letter (chikara moji) was done by Tacho and Gensyo (earlier Takasa).

Carvers were:

Kontake (of Yokogawa), Korimasa (Matake, chō), Horiyasu (of Asakusa, specialty lettering), Hori, Enomoto, Horiyama, Horitoki, Hori-to, Shiichi, Kanai, Kimichi, Kowa (Katada).

Korimasa and Horiyasu were promising hand but idlers.

Printers were:

Egin of Katabara, Kinkosai of Komagata, Komada, Furakusai of Nakabashi, (Ezakaya Ginsai).

This time I will comment on senja-fuda as applied to mishikiyo, picture-books, book-covers, paper-bags, etc.

A. As to picture-books:

1. Schor ( = picture-books)
Senor: Uma coalizion.

[Text continues in handwriting, likely referring to political matters or a formal communication.]

[Signature or emblem: A.D. de Fontaine (Inscriptions)]
Ehon azuma no hana (Picture book Flower of the East)
Kitaö Shigemasa. Meiwa 5.

II. Kibyoshi (= yellow-covered books)
a) Riki-kakukoten-kansetsu by Kiyoji. Anei 8
b) Ryojushitsu zenoku nikki (Two heads, good and bad diary) compiled by Kyoden. Pictures by Shigemasa. Kwansei 11.

In these books the placards appear placed low showing that no pasting rods were then used.

c) Shōwa midze no tsuki (Comic story: water moon). Bunkwa 5
Here rods are pasted on walls and keroses. The use of the connecting rod and the starting rod began at about the end of Kyowa or the beginning of Bunkwa. In a MS copy named Hana no kura: Misoka no yosugusa (Vengeflowers: Twilight of New Year eve) by Kakusai Gasui, Bunkwa 8, the following conversation occurs:

F. Don't you want a starting rod?
E. How long is it?
F. Two ken
E. I have that one: haven't you one that shorter? Need to three ken?

Which shows the common usage of the rod. This is a professional fish rod seller and even now the vendor of fishing rods sells jida rods. Tosaku near Koitokeiji is the best maker of the rod. This high pasting is shown in mitsukiya.

Mitsukiya. In the picture of Daizaburo (acted by Enoe Matsusuke) by the first Toyakumi...
Yuda pasted high are seen in the background.
The idea was so general, that we find it even in
sugoroku and fans. Through the period from Bunke-
to Tempo.

- A shrewd businessman, Sakamoto Senjūko
  in Kyobashi, Tempo 1, when Pasekukan was
  at its height of success, utilized the opportunity
to his business advantage. He had gold-hai
  kuni-
  kada draw nishiki-e called Senjū-mairi. The
  printer was Takanieke, Hoeido in Reiganjima,
  famous for his production of Kiyoshige's comitted
  series of the Tokaido. These pictures were given
  only to customers and were not for sale. Per-
  haps for this reason I have seen but three
  numbers:
  1) Sawamura Totsukos Oji shari
  2) Uemones Ushino gezan
  3) T. Denjūro

There are probably seven or eight of these. Senjū-
ko, perhaps imitating Ganga Chōshiki, issued
a both-sided printed portfolio named Shinbun
Risugan ichiran, with two by Kanagawa Ben-
kyo and Tori Denjin.

- Manen 1. Fujikai issued Karigane gomin to-
  ko (five men of Karigane), portfolio drawn by
  Kameido Toyokuni. The flower ten runs along
  the top, through five pieces; Gengyo's brush
  appears as writing the names. The five are:
  Gōnjiro, Shikan, Kakezque, Ichikō, Tanosake.
Senja yuda and Ukiyoe: cont.

- Bunkeye 3. Mitate: Seifuku-jiin by Ichiyosai Yoshi-nya. Seven actors: Shikan, Tanosuke, Ichizo, Kakitsu, Gionero, Yosuke, Koshanji — each bearing coccords. Subject: sanju are hirugi beside this by Fusushima of Ryogaku.

- Sugoroku:
  - Iroha tabae shimbutsu maiko sugoroku
    (Sugoroku of famous places of temples and shrines interwoven with theirro). Hiroshige. Printer — Isokana, Akasaka.
  - Sakumense Inarizaka sugoroku (Inari sugoroku)

- Toyokuni made use of Senja yuda for cover pictures of a set of books, in Bunkeye.

- From about Ansei to Bunkeye, the second period of nosatou prosperity they were applied to paper bags of these. These are plenty and more than plenty. Such as: fidai kagami
  - Yamato labukos
  - Izu no sochi
  - Shizan
  - Koketsu Fujimōda (Climic ascent of Fuji).

- This development due to
  - Artist: Yoshitora, Yoshiiku
  - Designers: Robun, Tanuke, Oga
  - Manuel. Others cooperated.
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Yoshiyuki:

Vol. vi. 12.1 (series) 53.1 (series)

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Sorin: copies
Niroyihe:

Vol. II: 3.1 3.2 3.3 3.4
IV. 16.1
Lect. XX. 1, 2, 3, 4
XXVIII. 1/2. mfg.

Mashige: Vol. IV. 7.5

Vol. IV: 13.4, 13.9, 13.11 15.2 15.4 15.5 15.7 48.1 48.2 48.3 48.4 49.5
51.1 58.2

Lect. XXIX
Kunisada:

Vol. IV  15.1  17.4  17.5
V.   55.1  58.1  63.2
VI   83.1
NoriKoma:

Vol. V. 90.1