I. Housing.

1) Imperial Palace.

In older times, there were different buildings in the Imperial Palace; and yet, its roof has been one since H. J. M. the Emperor Kajun.

2) Samurai's Residence.

According to "Kaiju-shoran" (book), a Samurai's residence in ancient times is as follows:

- gate
- guard gate
- middle gate
- gate
- building
- stable
- carriage
- garden

[Hand-drawn diagram of a building layout]
I.

Proposed gallery of the new University, London, some different proposals: consider.

Professor College, some day it will be true. There are some

If J. W. to the Professor, then we can consider some proposals. (foot)

a) some assistance and

b) improvements in the scheme.

(foot) assistant. Is added:

Emma
(3) Kurumayose.
A genkan (parlor) of the Imperial palace is called "Kurumayose" (car-pulling). According to a certain book, the Atago-temple, Yamato-oji at Kyoto, has a history of five hundred years, and there is a Kurumayose in the temple.

(4) Roof.
There were five different kinds of roofs in the land:

(1) Hinoki-kawa-buki.
Skins of Chamaecyparis obtusa.
(2) Kaki-b.
persimmon. Yakushi temples.

(3) Toshi-b.
wood and grass. samurai.

(4) Tori-b.
shingles. Commoners' houses.

(5) Ji-b.
layers of shingles.

(6) Commoners' Home.

Before the era of keicho, the roofs were all grass; but in the 6th year of the era, a conflagration took place at San-yuga-cho and the whole city of Tokyo was burnt down.

By order of the Authorities, houses were w"i/th wooden.
(25)

[Handwritten text not legible]
In the 8th year, the roof houses were roofed with tiles into earth. 3rd. year of the Meireki Era, a great fire broke out, and then tiles were forbidden by the government. In the 2nd year of Koho, a tile was made at Tokyo for the first time. A history of the tiled roof is about one hundred and thirty years old.
II. Human Affairs.

1) Commoners & Swords.

After the disturbance (civil war) of the Ojin era, the commoners began to arm themselves with sword, bow, and arrow just like a warrior. But, in the 3rd. year of the Genwa Era, the government prohibited them to wear a short and long swords. In accordance with the regulations of Taiho, the warriors were forbidden to wear the long and
short swords without the authorities' order. This is an origin for Samu-
raïs two swords. (toy & short)

III Industry.

1) Commerce.

2) Kyoto.

The capital (Kyoto) is sided by mountains, that is to say, distant from the sea-shore. As it is, the city Osaka is superior to Kyoto from the commercial viewpoint, and yet, Nishijin industry
(19)
is most prosperous there

(2) Osaka.

Osaka is in fact the
commercial center of
Nippon. All mercantiles
must be brought there
once at least.

(1) Twenty four guilds.

There are twenty four guilds
at Osaka.

(3) Tokyo.

Whole sale
Wine merchants are found
here.
IV. Production.

(1) Flowers.
Those who buy sell flowers are men or old women in Osaka and Yezo. The believers of the Shintō sect pay comparatively a high price for the flowers which are offered to Buddha.

(2) Red Frogs.
   a) Yezo.
   Live frogs were sold.
   b) Osaka at Kyoto.
   Dead (dried) ones were sold.
(3) Candles.
The candles left after using were bought by a special man.

(4) Shampoos.
   a) Yezo.
      A plate was not used but shortened "Anma" (shampoo).
   b) Osaka + K.
      A plate was used.

(5) Mats. (Zeni-goza)
Zeni-goza's are made by straw and paper. The servants of Samurai's and Daimyos monopolize.
I Miscellaneous Business.

1. Wai-wai-Tennis.

A man, with a mask of Ama-takiko, dressed in haori & hakama, went round to get money. This was only found in Yezo.

2. Komosso.

The founder of a Komosso was Bishop Fuka (Zen preacher) and so Komosso was called Fuka preacher. The preach used
to bring a flute with them.

(3) Sanjin-Bozdu.
San = petition.
jin = person.
bodzu = preach.

Certain preants went down to yigo with a view to petitioning to the shogunate government. But they could not support themselves until granted at last, and so they became to go about in the cities in order to
(24) get money. This is an origin.

(4) Sumiyoshi-odori.
Odori = dance.

The difference bet. Yezos. + Kyoto + Osaka.

(P. 195)

(5) Saruwaka.

something like actors. With masks.

(6) Shi-shi-mai.

Shishi = lion.
mai = dance.

The province of Echigo is an origin of the dance.
(R)

(+) (++)

Tissue = case

A difference here. Why do + inject + damage +

(600)

(?)

Preparation.

The case with the section

Material.

(?)-ink-mer.

Real = !

Some = some

A quick brown fox jumps over the fence.
Tokyo (25)
at Kyoto the dance is called Kikubai com. Most

dancers are about ten years old.

(1) Hitori-sumo.

Hitori = one
Sumo = wrestler or wrestling.
A wrestler acts as if he were wrestling.

II Coins.

(1) Exchange.

There were about two hundred
Exchanges in Osaka.
Among them, ten stores were
called ten Exchanges.
The noted Exchangers were Mito, Saitos, Nakai, and Takehara.

VII. Man's Habit.

1. Hair.

According to "Miyu-shoran," the hairs of both men and women were hung in the ancient times.

or just like the boys standing before the Shoto-ku-taishi at the Horyu-ji, Koryama.
(4)

more

interest, attention, and care.

study

to

"sight" it. I procured a

new sense of sight to

perceive things

in an ideal -

imaginative.
(27)

By the Imperial Rescript of the 11th year of Tembu, men and women, no matter what their rank may be, began to tie the hair.

(2) *Sakayaki* (Shaven part).

According to "Sejidan", *sakayaki* began at the time of Hojo Shikken of the Kamakura Shogunate government.

(3) Different Ways of Tying the Hair.

(1) Ancient. (Page 248)

(2) Olden (Common) (P. 249) a.

(3) Olden (Leader) (" ) b.
(28)

(4) Kangri + seiko. (p. 247)
(5) Manji. (p. 248 a)
(6) a) Senroku. (" b)
     b) Boys. (" c)

(7) Ōsama.
     a) Handsome
        Boys of Samurai. (p. 249 a).
     b) of Citizens (" b).
     c) Apprentice. (" c).

(8) Hōrei.
     a) Samurai (p. 250 a)
     b) Commoners. (b)
     c) Boys of Samurai (c)
     d) " " Commoners (d)
(9) Témmei y Kausei (p. 257)
(10) Kyowa (p. 2518)
(11) Modern.
   (a) Samurai (p. 25-2a)
   (b) Merchant (p. 18b)
   (c) Servant
        Labourer
4) Horinono (Tat-tossing).

In January of the 22nd year of Keiko, Sukune Takemondachi reported to the Emperor to the effect that the people (natives) of the province of Taka Hitakami were
tattooed etc.

A certain scholar is assured the Hitakami province is nothing but the Hitachi province. In the case of Jembu Fens, Fensho and Burotaku, there were a party of men who gambling leaders at Tokyo, but of the tattooing it was scarcely heard.

In modern times, the almost all of fire-men tattooed, though the order
To.

Concerning the secret instruction to one of our employees about the

importance of the position. This is important for the future.

Part of the consideration is:

- The case of Professor Brown,
- The work of the Union,
- The progress of the project,
- The need for a report of the work of the Union.

Concerning the letter to the President, please note:

- It is important to work with the Union,
- The current situation,
- The need to write the letter

Letter sent.
of prohibition was often

times used by the Tokugawa Shogunate government.

Shogun Iyinai one day

drew the tattooed bodies

of his fire-men.

The design for tattooing

is as follows:

1. Head of Woman (mounted with a letter)
2. Matoi (Standard of fire division)
3. Samurai
4. Warrior
(3) Heroes.
(6) Killing a dragon.
(7) Oniwaka mura (Heroic boy)
(8) Hunting a Big Carp in a pond.
Prepared

Elimination of prejudice

Problems of sex (implied)

Preface of lip could
VIII. Woman's Habit.

The Yezo women long to be charming and beautiful while those of Kyoto and Osaka to be enchanting but graceful.

The former is a peony and plum flower and the latter a peony and cherry one.

1) Hair.

According to "Kuzushobun", in the 7th year of Inkyo, Her Imperial Majesty the Empress felt something pains-taking to
Marianne's protest

She didn't mean what she said.

She didn't mean what she said.

The meaning was more of a conditioned reflex...

On hearing the news, the young woman burst into tears. She couldn't believe it. Her beloved brother was...
tie the hair etc.

In accordance with a statement

of the Huzo-hiko by Haru-

(Habit & Custom)

(aksi), the present-day condi-
tion of the women's hair

(tying the hair at the top of the)

perhaps originated in

the modern times; in

the time of Shogun

Ashikaga, all people,

noble or vulgar, made

the hair down, as the

seventy-one labourer Uta-
(35)

aware shows.

(2) Dyeing the teeth.

According to "Ryocho-Keijo Rokke", and "Japan Hudo-kii", and "Kaijin-shokai", the men belonging to the official families used to dye the teeth so as to distinguish themselves from the lower families (citizens); and the women did when married; and the habit of the men
was not found before the era of H. I. M. the Emperor Toba, and it is absolutely the manner of Yarit. Madam Shikibu Murasaki wrote of the habit of men in her work. In the modern times, it is a principle to dye the teeth when married; and yet, there are many unmarried women, Yezo and Kyò.
dye the teeth before their twenties at Yazo, those who have dyed the teeth tie the hair "marumage" and shave the eyebrows. The women belonging to the samurai family do not shave the eyebrows before their twenty-third.

At Kyoto and Osaka, the married women dye the teeth and shave the eyebrows, though they
just copied that at my request, it is not at all exact, and is crossed out. The word 'permotion' is added at the end. The paragraph runs as follows:

I have since been informed that the proposition at issue was not originated at Washington, but at some other place. With the information in hand, I am disposed to think that the proposition is not of the nature of a permanent one and will not be carried into effect.
have not yet concerned.

And the servant—maids of
Samurai dye the teeth
and shave the eyebrows
at their sixteenth or seventeenth
no matter what they
are married or not.

Geisha of Kyoto & Osaka
dye the teeth, while those
of Yedo do not except
to licensed girls of Yoshiwara
who are independent.

(3) Having the eyebrows.
According to "Akikutani", in the 8th year of the era of Chuai, Korea was praised like an oj the painted eyebrows of a beautiful maiden. The habit of painting (artificial) eyebrows already originated in these times. In accordance with Shin-seo-ji-kyo, the women extracted the eyebrows before, but now they shave them. This
(40) Afterwards

is a habit for black.

(4) Ashirai. (white lead cosmetic)

According to a certain book,
one Seibe Tonishi of
Sakai (near Osaka) made

Ashirai in the era of

Keicho.

(5) Beni (Rouge).

According to "Genji-Mono-
gataki" (Omikimi in The
Summer Vol.), Beni was

used to paint the face.
"Onsai-guribiwa" says Beni
mingled with oshirai was
painted the face until
the Kyōhō Era. At yeds,
the women dyed the lips with
beni like a beetle until
and year of the era of
the Banka.

(b) Makeup & Ornaments of Women.

(omitted)
(14)

Oscar - Ferreira

Dear Mr. Cooper,

With reference to your letter of February 2nd, I am writing to inform you that the decision to proceed with the construction of the new factory is not yet final. I understand that this is a sensitive issue and I am working on it with the utmost care.

I am pleased to inform you that the project is on schedule and will be completed by November. I assure you that your company will have full access to the facilities once they are operational.

Yours sincerely,

[Signature]

[Note: The handwritten text is difficult to read and some parts are crossed out, making it hard to extract clear information.]
IX Men's Clothing.

According to the Imperial Rescript of the 1st year of Shōko, men should put on a waist-cloth and women let their hair down the back.

According to the Imperial Rescript of the 7th year of H. I. M. the late Emperor Gijo, the upper people should wear a yellow dress and the lower a black one.

According to the Ordinance of the 3rd year of Keciin, the people...
should put on a white hakama (men's skirt) instead of a waist-cloth.

On the 3rd year of Yoro, the clothing of the women was
frocked.

According to the Imperial Rescript of the 9th year of Daido, the clothing of the people should be made after

To (old China).

The above Rescripts are really ancient. In the older
times, the men wore hitatare x ancient cloth.
and put on eboshi (hat).

The hitatane & eboshi were a full dress of the men of no rank in the middle times. This dress was called suyo after the era of Ashikaga. The kind of Eboshi of its older times is as follows:

(1) paper.
(2) silk.
(3) silk stuffs with raised designs, stripes, & designs.
(4) lacquered.
(5) Varnished with astrigency.

Picture

(1) Hitatane. (P. 386)
(2) Hakama (P. 387b)
(3) kuro (P. 389)
(4) Hakama (p. 390)

(5) Theatrical Ludo (p. 391)

Kataginu (Coat without sleeves). In the olden times, the lower people wore Kataginu, but in the modern times, even the noble wore it except a ceremonial case. All samurais as well as samurai dressing in it attended the Shogunate Government except the ceremonial occasions. The believers of Shinar (Shintos) used to wear kataginu before Bunkandou (family temple).
and now also (Mr. Rodds opinion) (P. 403)

2) Iga hakama (men's skirt)

In the 17th year of Kaei, the four American warships paid their visit to the port of Urage. This news terrified all Japan, and so all Daimyos had no time to be prepared to fight—especially young.

For this purpose, a new hakama was found—this is nothing but Iga hakama P. 406.
One more after-Sfiyah (Shemariah)

The first three lines of Keret

The first three lines of Keret

The first three lines of Keret

The first three lines of Keret

The first three lines of Keret
3) Ancient kimono (P. 407).
4) Modern (P. 408).
5) Noshiine, (dress) (P. 471).

Down for From the Ashikaga Shogunate era, down to the Tokugawa, noshiine was a full dress (ceremonial dress) for the three hundred years. In the modern time, a Samurai could wear it when given by nobles. According to "seiji-dan", there were no fixed clothes for four seasons in the older.
times; and so, Akawae (spring, Kimono, early summer, Autumn) was made by taking out the cotton of the cloth, etc. According to "San-dai-Dokugo," in the era of Kwanei, a leather hakama was considered to be the most beautiful dress by the men. Shiromuku (white cloth).

Even in the modern times, white clothes were prohibited among both samurai and commoners. At Osaka, the people were accustomed to
wear Shiomukata in case they took the part of their relations' funeral service. The priests and women, noble or poor, could wear Shiomukata. One Takemura Yodaya, one of the richest merchants at Osaka, was exiled from the city for his wearing Shiomukata.

4) Pape Cloth.

According to Seiji-dan, pape clothes were in fact worn by priests, because they can be done without women's labour. This is an origin of the
We have to answer the question of what is the best practice for our new program. We cannot simply copy the successful programs of other companies. Our situation is quite different from theirs. We have to develop a new program that is specifically tailored to our needs.

The key to success is to identify the core of the problem and then develop a solution that addresses the root cause. We cannot just implement a few superficial changes without addressing the underlying issues.

In the face of constant change, we must be adaptable and willing to evolve. This means being open to new ideas and approaches, as well as being willing to make mistakes in the process of learning and growing.

To succeed, we must also be willing to take risks. This may mean investing in new technologies or implementing bold new strategies. But it is only through taking risks that we can truly innovate and differentiate ourselves from our competitors.

In conclusion, we need to approach this project in a thoughtful and strategic manner. We must develop a comprehensive plan that takes into account all the factors that will impact our success. With a clear understanding of the goals and objectives, we can create a program that will not only meet our needs, but also position us for long-term success.
paper cloth. Now there are different kinds of the paper cloth either at Yedo or at Osaka.

5) Haori.
The origin of haori is not very well known. The different opinions concerning it are as follows:

1) Kwanfaku Hideyoshi, the founder of Osaka Castle, made especially for cha-no-yu (tea-ceremony) purpose.

(2) Those who served in
Cha-no-yu wore it for the purpose of getting out of dust to keep in dusts from the sleeves of kimono.

(3) According to Chirizukaidan, in the 2nd or 3rd year of Meiji, one Yoshida, a puppet shower, wore along haori; and in the 7th or 8th year of Bunka, that haori became short.

(P.427) (P.428 a+b)

But haori.

Pictures.

(1) Before the era of Bunsei.
   Page 431.

(2) Modern Yedo haori.
   Page 432.
(a) Haori & Women.

Before the era of Tempe, the Kyoto and Osaka women largely wore haori, but large families did not use it. The Authorities issued an order of prohibition in the same era —

"men shall not use kigasa (umbrella) and women haori."

Since that time, the women of Yedo have been accustomed to wear it, but the upper families...
did not do so.

(b) Samurai's Haori.

This is called "Busukaki-haori." Picture P. 487. Largely used by Samurai for going to fields and at home. Light blue colour. Cotton. No crest except poor families who could not secure a new cloth. The Commoners scarcely wore it except namushi (head man of a village or a ward).

(c) Kawa-baori (leather haori). "Shundai-dokugs" says the men of fashion considered.
Kawa-baori, the most beautiful cloth in the era of Kanei. Samurai scarcely wore it. Fire-men largely wore it. (P. 438)

6) Fire-Clothes.

According to "Ochiba-shin", before the conflagration of Tori-no-toshi, no fire-cloth was found; Samurai's fire-cloth was made of woolen. P. 440 + P. 441, P. 442 + P. 443 + 443 + 444. Samurai's servants' fire-cloth P. 445.
7) Hantin.
Hantin are used by the poor and lowest families.
P. 449.

8) Hifun. (P. 452)
Its origin is unknown.
(1) Women.
(2) Gentlemen at large.
(3) Poets and some of letters.

9) Yūkata. (P. 454)
As a principle, Yūkata is a work; but it is largely worn at home or in summer time.

9) Sotera. (P. 456)
At Kyoto and Osaka, it is
subject for me now with.

and French law.

(2.2)

with respect to

444

(at. (6.42)

more or less complete

(16)

(0)

(9)

(0)

(0)

(321)

with the possible

(321)
called Tanzen. Wore at home.

10) Kappa (p. 457).
   It is an over coat.

11) Han-Kappa (p. 460)

12) Jiban (under cloth)


(2) Jiban Yedo.
   p. 466 + 467.

73) Obi (belt).

Here men's obi. In the older times, no difference whatever for men or women.

(a) Mutsukobi (tieing)

(1) Kawa-kuchi (mouth of shell)
   (p. 473)

(2) Kanda-mutsukobi (tieing of Kanda)
(3) 房間-むすび.  
(大阪米市場)  
(P. 474 a)

(4) 武士-むすび.  
(P. 474 c)

(5) 胸-むすび.  
(P. 474 d)

14) 狹ぎ.  
It is Kore under kikan.  
(P. 475)

15) 腰巻 (waist-cloth).

(1) 薄地 f.  
(P. 479)

(2) 薄地.  
(P. 479 b)

16) 篱原 (hat)

(1) 薄地 f. (Hiei + Seioku Era)  
(k) 藤原  
Kobunaga Oda friend.
(3) Kimama Z.

(4) Hōkamuri.
This is not Gukin, but to cover the face with Temgui (towel).

(5) Daimyo Z.
one Tomizuru Takamura, Osaka actor, found.

(6) Masa-z.
One Masakune Hosokawa found in itera of Ashikaga.

(9) Seide Z.
Women's Gukin.

(8) Yosaku Z.

(9) Take-da Z.
(0)

(1) Performance

(2) Performance

(3) Performance

(4) Performance

(5) Performance

(6) Performance

(7) Performance

(8) Performance

(9) Performance

(10) Performance

(11) Performance

(12) Performance

(13) Performance

(14) Performance

(15) Performance

(16) Performance

(17) Performance

(18) Performance

(19) Performance

(20) Performance

(21) Performance

(22) Performance

(23) Performance

(24) Performance

(25) Performance

(26) Performance

(27) Performance

(28) Performance

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(36) Performance

(37) Performance

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(42) Performance

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(85) Performance

(86) Performance

(87) Performance

(88) Performance

(89) Performance

(90) Performance

(91) Performance

(92) Performance

(93) Performance

(94) Performance

(95) Performance

(96) Performance

(97) Performance

(98) Performance

(99) Performance

(100) Performance
(97)

(16) Yamashita Z. (p. 486)

The vessels of Shogun Tokugawa put on it. The Samurai and citizens of Kyoto and Osaka did so also very often.

17) Maedare. (apron)

p. 495 + 496 + 499.

18) Tabi (stockings).

Before and after the era of Ojin, leather tabi was put on by men and women.

In the era of Heian, leather tabi was used by brilliant noble women.

(a) Kind of tabi.
19) Momohiki or Pattachi.
   P. s06 + s07 + s08 + s09.

20) Kyahar (gaiter)
   P. s10.

2a) Kinds.
   (1) Kyahar (P. s10)
   (2) Kokake (P. s11)

21) Haraate.
    Worn over the chest and abdomen. (P. s12 + s13 + s14)
Women's clothing.

In ancient times, women very often put on men's clothes, vice versa. What Shikibu Tazumi says in her famous poem "Ao kari shiyori omoisome te ki" means "Since borrowing his cloth --- he has never been absent in my heart."

(c) Junihitoe (twelve clothes)

The Empress' cloth. P. 578.

P. 579.

(c) Kosode.

Kimono.
[Handwritten text not legible]
(3) Katahira.

Made of hemp.

(4) Kuhahe-Kosode.

(Embroidered)

This is woman's full dress.

P. 526. The girls of the Commoners were accustomed to wear the kosode given by Daimyo or Samurai when she served. The licensed girls were forbidden to wear it. The kosode with gold-stripped threads of the era of Eiho and Tenwa p. 527.
51 Court Ladies' Dress.

In the era of Iyeyasu Tokugawa, the ladies attending the Shogun wore cotton clothes. But afterwards, they began to wear silk clothes with the designs mentioned on pages 528-529. Speaking nothing of the young ladies, the old-aged ladies wore beautiful clothes with enchanting designs. In short, age is not a question whatever for them.
(6) Sage Obi.
  P. 533.

(7) Modern Full Dress.

(8) Maiden's full dress.
  P. 538. Design unmarked.

(9) Kyoto: Osaka.

Largely black. Fine crests.

Chirimae (crape).

(10) Naga Jiha. (long Jiha.)
  P. 555.

Maiden's naga-jiha is generally made of crape.
IX Miscellaneous Matters.

1) Crest.

In the era of Tempo, the actors of Kyoto and Osaka began to make the crest larger—from 1 inch and half to 2 inches; and among the citizens from 1.3—5. Five crests generally. Five, three, one for haori. But five for black haori.

In the eras of Bunsei and Tempo, mimon (embroidered crest) was largely made.
IX

(\text{Pd})

\text{Chemistry}

\text{Al. Phys.}

\text{Note}

\text{Cheat}

\text{if it is a or b? I doubt it.}

\text{else be true.}

\text{If I do it and make a fool of it.}

\text{Every time I think I do this.}

\text{These are the final results.}

\text{Need more for sure.}
At Kyoto and Osaka, the men’s crests are their family’s but women’s what they like. At Yedo, this custom was not found. When married, women chose their husband's crest. In this case, Yedo is right.

2) Yogi or Futon (Bed).

Yogi is used in the eastern provinces of Japan (east from the province of Tōtoni) while futon at Kyoto and Osaka. Yogi has...
likes kimono — that is to say, has sleeves. Some scholar says futon is a bed but rather gabton (cushion).

3) Gabton.

Gabton is a bed of noble men. This is an origin.

4) Kaya (mosquito-net).

p. 575, 576, 579.

(a) Horogaya p. 578.
The Boys' Festival

You remember there are five great festivals a year in Japan. They come on the first day of the first month, the third of the third month, the fifth of the fifth month, the seventh of the seventh month, and the ninth of the ninth month. New Year's Day has gone; the girls' festival on March 3 is past; we are now ready for the boys' festival on the fifth day of the fifth month.

Just as the doll's festival for the girls is not just play, so the boys' festival is not only a day of sport and amusement. It too has its toys and its dolls, but the doll and the toys are not really meant to be played with. They are to be looked at and thought about. They are intended to remind the boys of great deeds of the past and to inspire him to great deeds in the future. The boys' festival is intended to make a boy true and honest. The boy's father and mother expect him to grow up to be a loyal Japanese, with high ideals and noble desires. So they take much trouble to have the fifth day of the fifth month every year so happy that he will wait anxiously for it to come and will remember it with joy.

What a curious sight you would see on the morning of that day in Japan. At almost every house there is a long pole, something like a fish pole. Indeed we will have to call it a fish pole, for some every pole there are fish hanging. They are pieces of all sizes and colors. Some of them are made of paper, some of cloth. There are little fish, only a foot or so long and there are big ones, measuring six or eight feet. When all are hollowed out and when the wind blows into them they swell up and float in the air and look as if they were alive and swimming. While these queer fish are of different sizes and colors, they are all of one kind. They are all carp. Some of the poles have only one fish; some have two or three; a few have as many as five or six. When there are several fish on one pole, they are usually of different sizes—little fish, middle-sized fish, big fish. What does it all mean?

At all the houses where there are these poles with floating fish, there are boys in the family. Where there is only one boy, there is one fish in the pole. If there are five or six girls dangling from the pole, there are five or six boys in the family. One fish for every boy. Why do they have these fish outside the house? They want the boys to be brave and strong and to do their best in the world. That is why the fish are carp. The Japanese say the carp swims up stream; he loves the struggle against the current. So they want the boys to struggle bravely against difficulties. Like the carp, they must
ome obstacles and make their way against opposition.

In most Japanese towns there are public bath-houses. On the day of the boy’s festival, the boys go to take an early bath. On other days there are no iris leaves in the water. On this day there are. You know the iris leaf. It is flat and long and narrow, with a point at the end and smooth sides. It is really very like a sword. The next time you see one, you will notice this. Children might even play with iris leaves were swords, but I fear they would not last long in a battle. The Japanese say that the iris means victory, or success. I suppose this is because the leaf looks like a sword. Anyway, the iris leaves floating in the hot water of his bath, are intended to make the boy strong, to give him success in battle or in life.

When he gets up in the morning, even before he goes out to his bath, the boy hurries to see the strange and pretty and precious things his mother has laid out in honor of his festival. In the back room of the house there is a tokonoma. This is an alcove or recess in one side of the room. It takes up one half the side of the room and its floor is several inches higher than the floor of the room. At the back of the tokonoma there usually hangs a picture. In front of this there is a little stand upon which a vase of flowers or some beautiful or curious thing is placed. The tokonoma is the place of honor in the room. It is intended for the display of choice things for the admiring visitors. When the boy’s festival comes, the mother takes out whatever may be in the tokonoma and fills it with things for his pleasure. The picture at the back may show Yoshitsune and his faithful Benkei, or the unfortunate Okunomura and Kumasagi. In front of this is the stand. There may be a doll representing Kubunoka Masastige or Hidetsugu. At the sides, filling up the tokonoma, there may be other dolls, representing actual heroes, or the make-believe people of the story books like Momoza and Kintaro. If Momoza is there, he will have with him his dog and monkey and pleasant, who went with him to seek his fortune and help him to fight the demons. There are toys too — dolls with pictures of sailing generals painted on them, and by swords and spears, and strange toys with he does not understand well and which he never sees at other times.

If the boy is of good family and had samurai (or knight) ancestors, things are laid out for him to look at with till the story of their bravery and famous deeds. Perhaps there is a suit of armor that belonged to his great-grandfather, or fine old swords that have been in battle, or long bows with strange arrows, or quaint old fashioned sword and shields. These are family treasures. There are things in the tokonoma which the boy may handle and play with — the vases, the wooden swords and bows —
but these heirlooms are too precious to be touched. They call up, however, the things which he has heard, father and mother, grandfather and grandmother, tell a hundred times.

Everything in the display calls up memories. The toy shows the story of every doll in the tobonama, whether it represents a real person or only a story boy. The picture of Ateumori and Kumagai tells a sad story of long ago. For many years there had been war between the two great families of Taira and Minamoto. Many had been the battles and sometimes victory was with one, sometimes with the other, family. Kumagai was a Minamoto, a man in middle age, a famous warrior, faithful to his family and its cause. He had a son, Kojio, a boy of sixteen years, whom he greatly loved. Ateumori was a Taira. Though only a boy, he was in the forces. There had been a dreadful battle and the Taira were beaten. They were in flight and the Minamoto were pursuing them. Kumagai saw one of them trying to escape; he was on horseback and had driven out into water. Kumagai pursued him. He was about to strike, when the fugitive turned and he saw that it was Ateumori, just the age of his own son. Filled with pity, he would have spared the boy, but another Minamoto warrior seeing his hesitation, taunted him with being a weak coward. Kumagai slew the Taira boy, but filled with sorrow and remorse he gave up warfare and mourned his act of cruelty the rest of his life.

The great hero of the Japanese boy is Yoshitane. This doll is almost certain to be in the tobonama. Benkei was to be with him. Yoshitane was also a Minamoto. He was a brave knight and greatly aided his older brother Yoshitane. Yoshitane became jealous of him and the young hero had to finally flee for his life; Benkei was a wild and lawless boy. He was eight feet in height and as strong as a hundred common men. He was a good deal of a bully and was fond of challenging others to combat. He used to take his stand at Gage Bridge in Kyoto and fight with all who came, proudly taking their swords away from them as trophies. In this way he had taken 999 swords. He hadREAD of Yoshitane and wanted to meet him, believing he would have an easy victory. At last they met upon the bridge. Yoshitane was young and small and elegant, but had been well trained. They had a fierce battle, but Yoshitane disarmed his big enemy. Benkei was filled with admiration and became his faithful follower and friend. He stood by Yoshitane in all the misfortunes with afterwards visited him.

If the boy belongs to a poor family, Pekingese will quite much like among his dolls. He was the pet of poor boys. He was ugly to and was often called "monkey face." But by his energy and force of character he became the natural ruler of Japan. The development of Japan into a united nation was largely due to him.
There was much in the life of Hideyoshi that was cruel, and right not to be copied, not to every poor boy in Japan, he is an example of what can be accomplished against great difficulties.

The most unfortunate Emporer of Japan was Go-dai, who lived six hundred years ago. Misfortune followed him. His most faithful general was Kusunoki Masashige. When everything went against Go-dai, Masashige refused to abandon him. Finally, he had led his loyal army to a battle in which he knew he must defeat the day before the battle began, he told his eleven-year-old son goodbye. He told him it was a final farewell and he gave him a sword. The next day he led his little army of 700 men against a much greater force. The second day he had but 100 soldiers left; on the third day there were no 78 remaining. He ordered them to their brave and faithful service; and then he and they all killed themselves rather than fall into the hands of the enemy.

Kumagai and Yoshitsune, Hideyoshi and Masashige were all real men, who lived and died. But among the boys' dolls in these Okonomi are some that are made of clay. Mouse-eared is there, of course; we already know about him. Kintaro is there, also. He is a big, fat, red-jacketed boy. He is a great favorite. He was found, a little baby, out in the forest, by an old lady named Yama Uke. She took him home with her. He grew rapidly until he was strong and big. He loved to wrestle with goblins and with animals — monkey, dog and bear. He carried a big axe as weapons. His dolls represent him wrestling with a bear, or with a great carp. He was so strong that one time he plucked up a great tree by the roots and used it for a bridge over a swollen stream.

Such are the dolls and things that are laid out for the boy to see on the first of May.

The whole day is a festival. At dinner time there is maki, which is a special to the day. He has mochi, which is wrapped in vine leaves (or rice served and in oak-leaves [what he may be strange] he has wild chestnuts, because the same word Kachi means chestnut and victory. And, because it is his holiday, they let him drink a little sake, but it is not common sake. It has clove in it.

When the day ends, he and the neighborhood boys have a procession with paper lanterns and torches and much noise and fun. Fireworks are set off in their honor and every house in which boys live is brightly lighted. It is the boys' festival and every boy must be content and happy. The floating carp, the morning path, the display in the okonomi...
لا يمكنني قراءة النص العربي المكتوب على الصفحة.
The little heart, the toys and play, the signs of joy at night, are all meant to remind him that he is a boy and that he must resolve to be a real boy—to succeed, to overcome difficulties, to be true and brave, to be ready to fight for every good cause, to sacrifice himself when duty calls.

Frederick Starr