

Popular Daidōden:
one of 108 heroes

Tattoo

Rossharan Bokukō. This person was the son of Yoshinobue Taikō. By a certain circumstance he came to mix with heroic-minded persons. Later he fought with Roshunji at the foot of Ryōzan-haku.

Bakutenō Rio. Also known as Retaikwanjin. He was the head of his estate and was skilful in the use of spears. He concealed a flying sword at his back and was able to strike at his opponents from a distance of one hundred paces.

Kunigyoshi

Yama-yoshi

Suiko. den 108 heroes. No. 8.

Tattoo.

Jisatsusei (Earth-death star: 72 members).

Jifukusei
Officer of infantry
King of Myosion.

Jisatsusei
Capt. and head of Scout
Chun Dangan Kōchin.

Chibasei
Kōgun dōtō
Dōmeigun Kōkyōku

Jisenisei
Infantry officer
Shūshūmōryū Dōin

Jokūseisei
Officer of infantry
Dokūmōryū Dōin

Chiyusei
Infantry officer
Myōshōchū Dōin

Chikensei
Myōshōchū
Kendōchū Dōin

Kunigoshi

Jekuseisei
Infantry officer
Dokūmōryū Dōin

Jekuseisei
Infantry officer
Shōshōchū Dōin

Totals

Booke - 108 leaves - No. 8.

Geometrical (Cont. of the last, 17th century).

Geometrical
of the 17th century
and 18th century

Geometrical
of the 17th century
and 18th century

Geometrical
of the 17th century
and 18th century

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of the 17th century
and 18th century

Geometrical
of the 17th century
and 18th century



Quiko-den 108 Heroes: No. 4.

Tattoo

Tenkasei: 36 members.

Tenansai
Infantry chief of
Ryozanbaku
Seemonji Yoshi

Tentaisei
one of eight cavalry vanguard
Dochi Kordō

Kumiyoshi
Sq 12
shots

Tensokusei
chief of vocal command
Shengyō Taiko Taishō

Tenkosei
chief of Ryozanbaku
infantry
Kuwasho Rockeshin

Tenkisei
Head of Quartermasters
Shosenpū Daishin

Tenbisei
one of eight cavalry
and vanguard.
Kumobuzi Shishin

Tenborei
Head of Infantry
Ryōtō Sakaidzin

Tenmansei
One of eight cavalry
vanguard
Bisenkō Shudō

Tenokusei
chief of post soldiering
Sobikatsu Gōcho

Tallso: 35 members.

Kungsholm
Sids
White

Tallso
over 1000 members
Drott Kasse

Tallso
chief of
the
Tallso

Tallso
chief of
Tallso

Tallso
chief of
Tallso

Tallso
over 1000 members
Tallso

Tallso
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Tallso
chief of
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Tallso
over 1000 members
Tallso

Tallso
chief of
Tallso

Inue Shinbyoe Masashi:

Tattoo

The first number of The Hakkenchi of the venerable Kyokutei. Inue Shinbyoe Masashi was a son of Yamabayashi Fusahachi, a ship-captain of Ichikawa, Shimosa. Child-name Daihachi. Mother's name Nui. She was daughter of Bungobei and younger sister of Inuta. Fusahachi knew the might of his son, and that he was chivalrous and well able to hold his own. Once Inuzuka fearing that the life of a precoc he short desired to share his servants with others but dared not speak of it. He therefore made it appear as if he were opposed to Inuta and in reality tried to take the place of another, thus performing a virtuous act and sacrificing himself. His wife was dead. He decided to take his son to his father's village. This was because of Fusahachi's power. Shinbyoe at this time was

He was brought up by his grandmother. Through these years his life was uneventful. Terubunji visited him and they went together to Awa Prov. On the way they met Kajikuro, who sought his life but they were protected by the deity Fusebune. Unless one studies the author's intention it will hardly be understood. The painter's motive - father and son together - will be understood as reasonable if this can be found. Kingyodai.

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

— Iwanoya no Kaimaro, the Chivalrous.

Kuniyoshi.

Nishimura-ya.

Suiryo-den 108 Heroes: No.

Tattoo

Jisatsusei: 72 members.

Jiketsusei
Chief of Shōrō and scouts
Shōgun Basensan

The Center Foot-soldiers Chief
Dokukawasei Kōyō

Jikyōsei
geshinsei
Chief of navy and the four ports
Shintanōkō Dōi

Jiyōsei
Chief of Shōrō and scouts
Seibaku Kankakushibun

Jizokusei
Infantry Communications Chief
Kōjō Sōjisen

Chijikusei
Special make of cannon
large and small
Hotenrai Shunshin

Jiyusei
Chief of Shōrō and Scouts
Byōr Chosonryū

Jichōsei
Chief of Center Footmen
Motosei Kōmei

Jitaisei
Chief of navy & four ports
Honkoshin Dōmō.

Totals

Books - den 108 Names: no.

fisherianae: 72 numbers.

The Center Book - fisherianae
fisherianae type
fisherianae

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fisherianae
fisherianae and
fisherianae

fisherianae
fisherianae
fisherianae

Suiko. den 108 Heroes:

Fennosei. 36

Chief of post-sending
Shōji Kōsai
Kiao-di Kuang Kwajung

Chief of many 4 stalk
Shenka Gichō

Chief of 4 stalk & many
Rugishi Tōsei
Genohōji

Chief of the 4 stalk & many
Bunnei. Jiro Ganshō

Tengaisei

Chief of 4 stalk and many
Rōshi Kōshō Chōjun

of the 12
6 ?

Chief of
in 5 stalk gwei
Chin Tsang Shen Kōi Ning

Kinpusai
Chief of stalk
? Tendrus Robō

?

Chief of many and
four stalk.
?

Ichiyusai Kunyoshi.

Donnerstag. 24
 1808. den 108. Novem.

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1808

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Keriki Tomigoro, by Nakamura Shikan.
Born at Higata Mangaimura, on the Tone River, in
Shimōsa. From childhood known for his strength.
He went to Kamakura and became a wrestler,
advancing to second rank and known as Keriki.
Later he joined a band of knights (gallants), Kyōkaku.
He became a follower of Inase Higezō of Kasa-
gawa and refused to take unclean money. He over-
came the strong and aided the weak. Since he
had no family, he needed little, so when he had money
he gave it all to the poor. For this he was respected
by the people and called a true Kyōkaku, a
manly man, and his fame spread through the province.
When however his chief met an unexpected death, he
regretted it bitterly and swore that he would not live
under the same heaven with Dategoro and in defiance
of the law he sought his life. On account of the strong
defence Doka's group he was unable to get near his
enemy. Meantime Doka's large gang planned an attack
on Tomigoro and his group, but his spies warned him
betimes and the story goes that he selected his trusty
followers and led them; waylaid Doka's gang and
gave them a sound thrashing.

— Brief Biographies: Kanagata Akkun.

Toyoukuni.

Kaneyoshi

Natsume Kozō Shinsuke
by Iwai Kikusaburō.

Shinsuke was born in Katsushika-gun, Musashi. His features were so beautiful as to make one wish he had been a girl. He lost his mother when he was yet young. He therefore went to Nago in Awa, in search of some acquaintance (to aid him). He spent three years there as a page in the temple, Nagodera. He was violent and courageous and having joined a gang numbering some scores, he ventured the risks of violence, instead of taking up the life of the shaved head and black robe which he disliked, and was thrown out of the temple. As he now had no means of livelihood he went to Ioka, Shimosa, and became a member of Dategoro's notorious gang. He engaged himself in fishing, while cultivating a chivalrous spirit. At the time of the fight between Ioka's gang and that of Keiriki, Shinsuke though but sixteen years old ran ahead of his gang and charged upon the enemy. Regarding his own life as lighter than dust, and loyalty (righteousness) as heavier than Taisan, he fought alongside of ^{Miyakichi} ~~Shinozaki-no-Kingo~~ and ^{Atsuo} ~~Oyama~~. ~~no Otagoro, two of Keiriki's ruffians~~ and showed great merit, killing ~~Itoke-no-Kingo~~ and ~~Oyama no Otagoro~~, two of Keiriki's ruffians, receiving deep wounds himself. Thus he died in the heat of a gang fight. Oh what a regretful loss was this youth! → Kanagaki Robun.

Toyotomi. Kan-yoshi.

Narita.no-Shinzō, by Kawanazaki Gonjurō.
was born at Narita, Shimōsa. was dauntless and
delighted in daring deeds. He became a protégé of
Sutegorō of Ioka and mingled with the Kyōkaku.
However Sutegorō and Kasagawa.no-Higezo
were not on friendly terms and any little thing
might lead to a fight between them. One day, when
he heard from Yarikichigai.no-Ichiyo that Higezo
had come alone to Ioka to have it out with Sutegorō
but finding him absent he left uttering abuse —
Shinzō was enraged and led Jibiki.no-Toramateke
Shiba.yama.no-Torake and others in pursuit to
kill Higezo. Higezo considered them presumptuous
and beat three of them up and left. Sutegorō on
hearing this was angered and was about to dis-
-own the three saying: "If you wish to see me again
bring me Higezo's head as a gift. Then I will re-
-install you." Therefore Shinzō and the other
two went to Kasagawa and keeping under
cover watched Higezo's movements and one
day waylaid him in the bamboo grove near
Kasagawa and killed him, who was a match
for a demon, with bamboo spears and missiles,
and cutting off his head, returned to Ioka.
Thereafter his prestige spread.

— after Kanagaki Robun
Toyokuni. Kane-yoshi

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

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

Tayakuni:

Kane-yoshi

Kinetic sculpture is a form of art that uses movement to create a sense of motion. It is a type of sculpture that is designed to move, either by itself or by the viewer's interaction. Kinetic sculpture can be made from a variety of materials, including metal, wood, plastic, and glass. It can be as simple as a mobile or as complex as a large-scale installation. Kinetic sculpture is often used to explore themes of time, space, and movement. It can also be used to create a sense of play and fun. Kinetic sculpture is a unique and exciting form of art that is sure to captivate the viewer's imagination.

Tanaka's magazine: 203.
 many

\$ 20. \$5. Tanaka's magazine: not gift

Sugawara: no. 3.

parts of earthquake

top — ox: Kallom

Sug. Tokaido: block old.

various fuda

Poem-papers.

auto: for Arisaka (4)

Yedo Murasaki

practical house-site.

picture of Fuji by Count Lubinski

{ Envelope } Mr. Fuji
 { birch
 & 2

neck-doll poem

Kawasaki (Fushimi:
 distribution)

100 emu with toy pictures

Thanks

no. 100 —

Sumidan.

Anniversary.

100

Japanese work layout:

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

Articles: match papers, Tattooing, Tacho, Toys, Tea Masters,
Tsushima, Incepart, Suzan Colony, Jimmu Tenno (see Papinote),
Honecure, 18th diagram

Tattooing: (See outline).

Contact: (See outline)

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

Mandara.

Juda.

Catalogue library: Japan, China, Korea.

Theatre: read a. b.; actors marks; face action; buildings;
appurtenances; announcements; Noh; Bungaro;
Seishi Kayakawa; Mme. Miura; magazine matf.

Phallia (see outline).

Commemorative postmarks.

Mt. Fuji (see outline).

Aoyama's book.

Toys: (see outline).

Tendokyo.

Omotokyo (see outline).

Kojiki - Nihongi: work through

Head. Brinkley a. b. c.; Matsumura.

Japanese Word Glossary

Books: On the Old Japanese

On the Old Japanese

On the Old Japanese

On the Old Japanese

On the Old Japanese

On the Old Japanese

Articles: Notes on Japanese, Tattooing, Trade, Toys, Tobacco, etc.

Tobacco, Trade, Toys, Tobacco, etc.

Tobacco, Trade, Toys, Tobacco, etc.

Tattooing: (see outline).

Carvings: (see outline).

Outline: Government, Literature, Japan and the World, etc.

Outline: Government, Literature, Japan and the World, etc.

Outline: Government, Literature, Japan and the World, etc.

Memoranda.

Index.

Colophon: Japan, China, Korea.

Index: See also: Action, etc.; etc.; etc.

Index: See also: Action, etc.; etc.; etc.

Index: See also: Action, etc.; etc.; etc.

Index: (see outline).

Governmental Institutions.

Index: (see outline).

Index: (see outline).

Index: (see outline).

Index: (see outline).

Index: (see outline).

Index: (see outline).

Index: (see outline).

Omoto.ryo.

Carefully sort over printed matter

complete list of literature

read and digest foreign writing.

Careful study of diagram of shrines: cf. Kojiki

translation of necessary

legal case in full: penalty, etc.

present condition.

Chas. V. 1890

carefully not over printed matter
complete list of literature
read and digest foreign writing
careful study of program of business of 1890
translation of necessary
legal cases in English, etc.
present condition

Plalliciam literature: uned.

Enoshima Nikki. Genakata. du

Inagyo Shimaki dze. Pictures of godstunes—male & female

Miyaoi badao. Matsugawa mura. Tempo. 3.

Inshin Jak. Kyo to Meishun. Yokoyama Ryūsei. Taishō 9.

Inaki to Jasshin. Wada Tetsujō. Taishō 7.

Iseimibutae Kayo Kani Kage. Shikitei: Samma.

Artist: Utagawa Kunisao. Bunko 15.

Matsumoto Hase no Daikokuten-ko-wo-nangue. Ueda

Kyōka. Taishō 4

Nihon ni okeru Seishokki Duhai. Deguchi Yonekichi.

Nihon okeru Keishokki Duhai. Buckley-Deguchi T. 9.

Seishokuki Duhai-kyo no Hanashi. Ueda Kyosuke

Seitekishin no Danzaemon. Daito Masazō

Shukyo to Seiyoku. Nishimura Shichibei.

Plattinikum litteratur: russ.

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

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Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Erzählung russ. fabelhafte

Work at Contact

Prints of foreigners: "as we looked to them".
titles; subjects; artists; information.
clean; mount; label.

Shiba Kokan: data, portrait.
copper-plate prints
other examples of western influence.

Christianity: photo and text from Tokushima
announcement board,
book with seals
directions - orders to officials

Okashi photographs: mount, label

Post-card (dogabe) display.

Nosatsu-kai: Yokohama - commemoration

Makemono: translate.

Book of flags

Hiko: original and translation

Booklet dictionary.

Yokohama ms.

Paper-monies

Early mission presses

Watanabe material

Isatoru's paper

exhibition.

- Index of Contents
Index of Contents: as we looked to them
Index of Contents: subjects; artists; information
Index of Contents: class; names; labels
Index of Contents: date; portrait
Index of Contents: copper-plate prints
Index of Contents: other examples of western influence
Index of Contents: Christianity: photo and text from the same
Index of Contents: ornamented book
Index of Contents: book with seals
Index of Contents: Chinese - notes to officials
Index of Contents: Chinese photographs: recent, old
Index of Contents: Book-ends (pages) display
Index of Contents: Index of Contents: Chinese - communication
Index of Contents: Index of Contents: translation
Index of Contents: Book of pages
Index of Contents: Index of Contents: original and translation
Index of Contents: Book of contents
Index of Contents: Index of Contents: for materials
Index of Contents: Index of Contents: paper-waves
Index of Contents: Early mission presses
Index of Contents: Index of Contents: material
Index of Contents: Index of Contents: paper
Index of Contents: Index of Contents: exhibition

Shugendo:

Translate book.

Transfer notes, etc.

go through costume

8 pages:

Transfer notes, etc.
of the cost of
transfer notes.

Mount Fuji work.

Transfer all Ikeda's translations

Magazine: translate

Fusokyo - complete investigation

Translate Sogabe's book-list.

memo of tablets

Konigetse: old diagrams

Kirase's 100 views: Fujieda. Copy some.

Lavas: a) hand specimens

b) thin sections

c) bombs

Omachi } portraits
Kojima }

utai relative to Mountain

Shuto Ekishi

Mount St. Helens

Transfer all these to the

original: translate

translation - complete investigation

translate: original book

name of book

translation: old version

translation: old version

translation: old version

translation: old version

translation: old version

translation: old version

translation: old version

translation: old version

translation: old version

Seaweed shop.

Fatos.

Study and notes.

Stone; Japan. Oct. 1925. pp. 33-45

Yoshiooka; April 1910 Japan Magazine

Japan Soc. Bulletin.

Note above three articles.

Journal

Vol. 1

Start and date

Start: Japan Oct. 1925. 11. 23 - 42

End: Japan April 1910 Japan Magazine

Japan Inc. Bulletin

Note above these entries

Joy literature owned:

Ningyo-no-ie. Tanaka Ryokko. Kyoto

Ningyo-fude. Kawasaki Kosen. Nos. 1, 2.

Ningyo (mermaid). " 1-7

Nippon Dozoku-Kangyaku. Bokukai. Kobe. Taisho 13. Nos. 1-5

Unai-no-tomo. Shimizu Seifu. Nos. 1-7.

Nihon Gangue-shu. (Kai Setzueki) Mitsuhashi.

Ningyo zaeshi. Osaka. Meiji 44. Miyatake Gaikotaru. Vol. 1.

Ningyo Kangyaku (Ningyo). Katsushika
ed. Series II. Nos. 1, 2, 3, 4.

Nani-bunko Dainikai, etc. Meiji 42. catalogue

Kyosen Omocha Gashu. Yamazaki Kyosen. Osaka. Taisho 7.

Kyosai Donga. Doll pictures by Kyosai. Kawanabe Tokue
Meiji 14.

Kodai Hina to Ningyo. Tabata Shosaburo. Kyoto. Taisho 7.

Juniishi gacho: ima-no-maki. Awashima. Taisho 10

Kangyaku-no-Kanashi. ~~Amami~~ Amanuma Kosen. Kyoto. T3

Joijou i. ii. Yamauchi Gohachi. Kyoto. Taisho 7.

Juniishi gacho: ima-no-maki. Iwaya. Tokyo. T. 7

Hina Hyaku-shu. Nishigawa Tekifu. Kyoto. 3 vol.

Kangyaku-no-shirube. Tokyo Municipal Office.

Katei to shumei (Katei to Kangyaku). 6 vols.

Omocha-juniishi. Kawasaki Kyosen

Nippon Dozoku Shashin-shu. Bokukai. Nos. 1, 2.

Katobue. Tanaka. 6 numbers.

Wine-Hyke-shu. *Ardisia* Toffe. Warts 300.

Kangra - ex - civitate . Town Municipal Office .

Upper Devonian section in the Grotto, No. 15.

Toy literature owned: cont.

Unai-no-tomo. Nishigawa. vols. VII-X.

ningyo Reisan.

Tsuchi-no-suzi. Special try numbers. Motoyama

Impeku Kange. Ito Masayoshi.

Kodomo no Omocha. Toy education of children. Hattori Hokumpei

Dozoke Kange Daibangoku. Futsui Kideo

Omocha chon. Arisaka Yotaro. 4.5.6.

Tango Kangushu. Nishigawa Teiko. 2 vols.

Oshaberi. Arisaka Yotaro. 2 series

Gara-gara. "

Gangusku. Hashimoto Hidejiro. Taisho 3.

Tsuchi-no-iro. Hamamatsu. vol. iii. No. 4

Omocha (Facetia) Yoshimoto Kurataro. No. 1.

Tohoku Dozoke Danga Annai

Tabi no Denasetau. Specials. 1930. 1929.

Phallic:

A. Literature: organize and group all.

Translate Dequchi: a. b.

{ Ueda
Kubo a. b. c.
Daito
magazine

Secure Hirata sheet
other sheets

B. Organize personal notes.

C. Photographs: mount in album

D. Prints: Hirata and others (3 at least)

nosatsu { a.
b.
c.

fuda: photo print
monkey-female
tree and phallus
procession

E. Ena: Mizushi-jinsha - phallus
Kawasaki - mushroom
(Shinshu - female organ)

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

G. Other objects: dogs coupling
hair-pin.
menko pieces

A. Literature: organic and inorganic

Translucent: organic
 {
 U.S. & C.
 U.S. & C.
 U.S. & C.
 U.S. & C.
 U.S. & C.

Translucent: organic
 other sheets

B. Organic personal notes

C. Photographs: mounted in album

D. Prints: Kistler and others (not back)

resolutes {
 a.
 b.
 c.

fold: photo print
 water-female
 tree and photo
 process

E. Engraving: Kistler, G. Kistler
 Kistler - G. Kistler
 (Kistler - G. Kistler)

F. Kistler: Kistler
 Kistler
 Kistler
 Kistler

G. Other objects: not working
 Kistler
 Kistler
 Kistler

Tattooing:

overhaul negatives : prints

enlargement

transparencie

} colored

prints: clean, mount, organize

outfit:

criminology: translate

archaeology: careful drawings

specimens of skin

actor's dress

compare Polynesian: real {Problems} copy
 {best}

{best

actors face painting: cf. moko

Choyukai

quintessence

quintessence: quintessence

quintessence { quintessence
quintessence

quintessence: quintessence

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quintessence: quintessence

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quintessence

Schedule: Sankoku

Current Events.

Comments.

Selections

Study leaflet

Book Reviews

Original articles.

October 1: 1914

Current events.

Current.

Selected

Chiefly useful

For review

Original articles.

Memo: Sankoku.

Possible field: Japan Society - New York

Boston

Consulates: New York

San Francisco

Chicago

Seattle

Los Angeles

Portland

Portland

Vancouver B.C.

Seattle

Chicago -

New Orleans

San Francisco

Frank V. Lamb

Frank A. Hill

C. Schraubstaetter

Senel

Mrs. Daisy Barker.

Public Libraries: Seattle

Surge - S.F.

Red College

Warner Museum

Boston

Harvard

Jakes library,

Symon col. Northridge

New York Public

Free: Exchanges - not more than 20.

Los Angeles

1899

Goodbye Y. Love

1. *Chrysomelidae*

C. Schindler

Jan 23

Privy Council:

Japan

Colegrove, Kenneth. The Japanese Privy Council. Am. Pol. Sci. Rev. 25, Aug. 1931. pp. 589-614. Nov. 881-905

The Council, created in 1888, was intended to be above political parties and ~~political~~ ^{party} disputes, a strictly advisory branch of government. It is responsible to the emperor. Other than concerning itself with the succession to the throne and regencies, the council also has a jurisdiction in the ordinary affairs of the state which are defined in the Daimishin Kansei. Its 25 members are appointed by the emperor. The relation between council and cabinet is rather mysterious, but it is said that more than half of the cabinet's business is accomplished with the consent and approval of the council. The overthrow of the Wakatsuki cabinet showed the position of the council as an obstacle to parliamentary government. The Tanaka ministry in dealing with the Kellogg Peace Pact was opposed by the action of the Privy Council. Its personnel is largely reactionary, the outstanding statesmen being found in the ministry and the lower house. The tendency of parliamentary progress will mean that the council as an institution must adapt itself to the new conditions.

Am. Pol. Sci. Rev. Nov. 1932. #18895

Ninamie Rikimaru.

Tattoos

by Nakamura Shikan.

Notices:

black satin

dark blue goods

brown damask silk

black satin

dark blue

mountain orionono

black wool

satin

Foyokuni

marujin

Tatto

Primaries Primaries

of Primaries Primaries

Primaries

black satin

black satin

black satin

black satin

black satin

black satin

black satin

black satin

Primaries

Primaries

Tsuzoku Suikoden:

Tattoo

Popular Suikoden. Kumonryū Shishin.

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

(Ichijusai) Kuniyoshi

Yama-yoshi

Kaga-ya, Ryōgōku.

Kumonrye Shishin:

Tattoo

Popular Suiko-den: one of 108 Heroes.

= Chiu Wendung Shih Chin

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

Chokan Kochin Futsu (= Tia Chen Hae Ching ta) was a man of Hanyōjō, second chief of Shikura-zan. He wielded a spear with a white spotted blade.

Kuneyoshi

Language Chickasaw

Tattoo

Popular Bird-song; one of 108 Horses.

= this meaning at Chick

A man of the village (a nine days

tattoo of his body, he delighted to visit a chief.

Chickasaw (Chickasaw) = The Great Chief

was a man of the village, used chief of the

gan. He visited a man with a white shirt

black.

Chickasaw

Noma Seiji:

Pres. Dai Nippon Gubenkai Kodansha.

Hochi Shimbun

"Magazine King of Japan."

King

Kodan Club

Fuji

Gendai

Guben

Fujin Club

Shonen Club

Shojo Club

Yonen Club

circulation is 80%
of total magazines.

Sales department of Kodansha: "John Wanamaker"

"Patriotism through Literature"

{ "Durikono" - a drink.
"Palmele" - an eye. lotion }

"Henry Ford"

Moralize Matches.

Hochi Shimbun - patron of match papers Exhibition of 1930.

Mass Production - Rationalization

Notes

Pro. for Japan Japan Japan Japan

Notes Japan

"Magazine King of Japan"

Notes Japan - Notes Japan

Circulation is 80% of total magazines

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"Notes Japan"

"Notes Japan"

"Notes Japan"

"Notes Japan"

"Notes Japan"

"Notes Japan"

Chang-tao-lin:

After Russo-Japanese war, Ching appointed ~~him~~ ^{as} viceroy over the Three Eastern Provinces - superintending both military and civil administration.

1. The first was Hsu Shih-chang (later President) was aided by Tang Shao-i. When Yuan Shih-kai fell from power, they went out.

2. Hsi Liang.

— Chao Erh-shun was viceroy when Revolution of 1911. He ordered Chang-tao-lin - Commander of Frontier forces at Taonan - to suppress the revolutionary army in Manchuria. Succeeded and became known.

— With success of Revolution, Chang was persuaded by Yuan Shih-kai to recognize conditions and was appointed commander of the 27th Divⁿ. in, with headquarters at Mukden.

1916. With Yuan's debacle, appointed Military Governor of Fengtien and civil Governor.

1918. Inspector General Three Eastern Provinces.

1921 - assisting Chili faction - appointed High Comm. for Mongolia. Chahar and Jehol fell into his hands.

1922. - fighting Chili faction - proclaimed autonomy.

1924. victorious, entered Peking

1925. in crisis

1927. Again in Peking. "Grand Marshal."

1928 driven out - met death.

1. The first was Hsu Shih-chang (later Hsu-chang)
 was asked by Tang Shao-i. When Hsu-chang
 fell from power, they went out.

2. Hsu-chang
 - Chao Shih-chang was very often ruler of
 11. The ruler of Chang-tai-shi - Commander of
 in force of troops - to suppress the rebellion
 and army in Hsueh-shan. Hsueh-shan and
 became known.

with success ruler of Chang-tai-shi
 to suppress the rebellion and
 was appointed commander of the 27th
 division, with headquarters at Hsueh-shan.
 11. The first was Hsu Shih-chang, appointed military governor
 of Chang-tai-shi and Hsueh-shan.

11. The first was Hsu Shih-chang, appointed military governor
 of Chang-tai-shi and Hsueh-shan.
 11. The first was Hsu Shih-chang, appointed military governor
 of Chang-tai-shi and Hsueh-shan.
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 of Chang-tai-shi and Hsueh-shan.
 11. The first was Hsu Shih-chang, appointed military governor
 of Chang-tai-shi and Hsueh-shan.

Asahi Shinbun:

- The Osaka Asahi daily
Tokyo Asahi " " " "
* The Asahi Weekly
The Asahigraph, Weekly
* Asahi Sports, bimonthly
* Screen and Stage, monthly
The Kodomo Asahi, monthly
* The Asahi Camera, monthly
The Fujin, monthly
Library Osaka Asahi, monthly: printed half size, book.
" Tokyo " "
The Asahi Year-Book
The Fine Arts Annual of Japan
* The Camera Annual of Japan
* The Film Annual of Japan
The Sports Year-Book
The Asahi Financial Annual
Handbook on the League of Nations, yearly
Present Day Japan. (English) yearly. " "
* English explanations inserted.

Osaka Prefecture:

1. Osaka Prefecture, Japan

2. Osaka Prefecture, Japan

3. Osaka Prefecture, Japan

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Osaka Prefecture, Japan

Osaka Prefecture, Japan

Sumo: Banzyaku.

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

Dumo: modern tendency.

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

Japanese Literature in English: cont.

56. Amerika no Taikai. Kido Okamoto
The American Envoy. Masanoo Inouye
57. Kaizan Wakayato: Dai Bosatsu Toge
first part. C.S. Davies
58. Representative Tales of Japan. 24 winters: short stories
Asataro Miyamoto
59. Paulownia. (7 stories). O. Mori, K. Nagai, Tzongshingye
Torao Taketomo.
60. Tokyo People. (Short stories). M. Nagata, O. Mori, H. Masamune
Gregg M. Sinclair and Kazo Saita
61. New Plays from Japan. T. Arashima, S. Mushakōji,
S. Suzuki. Y. T. Iwasaki & Glenn Hughes.
also
62. Three Women Poets of Modern Japan.
Fifteen Poets of Modern Japan
Y. T. Iwasaki and Glenn Hughes.
63. Modern Japanese One-Act Plays. M. Kume, K. Kikuchi,
S. Mushakōji. Yoshisaburo Okakura
64. Eminent Authors of Contemporary Japan: One-Act
Plays and Short Stories. J. Tanigaki, Y. Yamamoto,
R. Akutagawa, N. Shiga. Eric S. Bell and Eiji
Iwaki.

Japanese Literature in English: cont.

43. Kusamakura. Sōseki Natsume
Beneath the Stars, Umeyi Basaki
Unkuman Tour. Kazutomo Takahashi
44. Botchan. Sōseki Natsume. B. Master Darling, Y. Morie
45. Doppo-kū and Dialogues. Doppo Kunikida,
Arthur Lloyd.
Selected Stories of Doppo K. Miss Mitobe
46. Neibon. F. Shimizu. Mediocrity. Glenn Shaw
47. Shūgenji Monogatari. K. Okamoto
The Mask Maker. Torao Hanso and Joe Vincent
48. Ōtanya Koroshi. Junichiro Tanizaki
a Springtime Case. Zenchi Iwado
49. Garasundo no Nara. Sōseki Natsume
Within my Glass Doors. Iwao Matsukawa & Dylbert
50. Shukke to Domo Deshi. Hyakuzō Kurata
The Priest and his Disciples. Glenn Shaw
51. Onshū no Kanata ni. Kan Kikuchi
Berene Realm beyond Passion. Kanichi Andō
52. Tojiro no Koi. (5 plays) Kan Kikuchi,
Tojiro's Love (24) Glenn Shaw
53. Di Tairo no Shi. Kichizō Nakamura
Death of Di Tairo. Mook Jōya
54. Shisen wo Koete. Toyohiko Kagawa
Over the Death Line. T. Satchel
55. Tales Grotesque and Curious. Ryūnosuke Akutagawa
(11 short stories). Glenn Shaw

Japanische Literatur in Briefen: 1. Teil.

23. Japanische Literatur, 2. Teil: 1. Teil.

Japanische Literatur, 2. Teil: 2. Teil.

Japanische Literatur, 2. Teil: 3. Teil.

24. Japanische Literatur, 2. Teil: 4. Teil.

25. Japanische Literatur, 2. Teil: 5. Teil.

Japanische Literatur, 2. Teil: 6. Teil.

26. Japanische Literatur, 2. Teil: 7. Teil.

27. Japanische Literatur, 2. Teil: 8. Teil.

28. Japanische Literatur, 2. Teil: 9. Teil.

29. Japanische Literatur, 2. Teil: 10. Teil.

30. Japanische Literatur, 2. Teil: 11. Teil.

31. Japanische Literatur, 2. Teil: 12. Teil.

32. Japanische Literatur, 2. Teil: 13. Teil.

33. Japanische Literatur, 2. Teil: 14. Teil.

34. Japanische Literatur, 2. Teil: 15. Teil.

35. Japanische Literatur, 2. Teil: 16. Teil.

36. Japanische Literatur, 2. Teil: 17. Teil.

37. Japanische Literatur, 2. Teil: 18. Teil.

38. Japanische Literatur, 2. Teil: 19. Teil.

39. Japanische Literatur, 2. Teil: 20. Teil.

40. Japanische Literatur, 2. Teil: 21. Teil.

41. Japanische Literatur, 2. Teil: 22. Teil.

42. Japanische Literatur, 2. Teil: 23. Teil.

43. Japanische Literatur, 2. Teil: 24. Teil.

44. Japanische Literatur, 2. Teil: 25. Teil.

45. Japanische Literatur, 2. Teil: 26. Teil.

46. Japanische Literatur, 2. Teil: 27. Teil.

47. Japanische Literatur, 2. Teil: 28. Teil.

48. Japanische Literatur, 2. Teil: 29. Teil.

49. Japanische Literatur, 2. Teil: 30. Teil.

Japanese Literature in English Dress: cont.

25. Chūsingura. Takeda Gumo, Jukichi Inoue, also F.V. Dickins.
26. Hida no Takumi Monogatari. Rokujunyon Jimori Senryū Hida Craftman. F.V. Dickins.
27. Kyūso Dōwa: three Shingaku sermons. Expurgated trans. in Milford's Tales of Old Japan.
28. A Captive of Love. Bakin. Edward Greely.
29. Musō ^{byō} ~~gata~~ Kocho Monogatari. Bakin. L. Mordwin
- 29a. Two Wives exchange spirits. Bakin.
30. The Loyel Ronins. Tamenaga Shunsui. Shinchiro Satō and Edward Greely.
31. Minnyō. Folk Songs of Japan. Iwano Matsuhara also scattered in Lafcadio Hearn.
32. The Pagoda (Goju-no-To). Rohan Koda. Robun Wadagaki
33. Hizakurige. Jippensha Ikku. T. Satchel
34. Konjikiyashi. Kyo Ozaki. The Gold Demon. A. & N. Lloyd.
35. Kototogisue. Roka Tokutomi. Naniko. Shigeru Edgett
36. Shizen to Jinsai " Nature and Man. A. Lloyd & others.
37. Hana, Daughter of Japan. Gensai Murai. Uchiki Kawai.
38. Kibun Daigin, Shark Bay etc. " Masao Yoshida
39. Shubutsuro. Rohan Koda. Leaving Hermitage. Jiro Nagara
40. Wagakui wa Neko. Dōseki Natsume. I am a Cat. K. Andō
41. Nikudan. T. Sakurai. Human Bullets. Honda & Bacon
42. Dono Omokage. F. Shimei. An Adopted Husband. Mitani

Japanese literature in English translation

25. Chikuzen. Translated by Frederick Buehler.
26. Chikuzen. Translated by Frederick Buehler.
27. Chikuzen. Translated by Frederick Buehler.
28. Chikuzen. Translated by Frederick Buehler.
29. Chikuzen. Translated by Frederick Buehler.
30. Chikuzen. Translated by Frederick Buehler.
31. Chikuzen. Translated by Frederick Buehler.
32. Chikuzen. Translated by Frederick Buehler.
33. Chikuzen. Translated by Frederick Buehler.
34. Chikuzen. Translated by Frederick Buehler.
35. Chikuzen. Translated by Frederick Buehler.
36. Chikuzen. Translated by Frederick Buehler.
37. Chikuzen. Translated by Frederick Buehler.
38. Chikuzen. Translated by Frederick Buehler.
39. Chikuzen. Translated by Frederick Buehler.
40. Chikuzen. Translated by Frederick Buehler.
41. Chikuzen. Translated by Frederick Buehler.
42. Chikuzen. Translated by Frederick Buehler.

Japanese Literature in English Dress:

15. Hyakunin Isshū. Hundred Verses from O. J. W. N. Porter
Single Songs of 100 Poets. Clay MacCauley.
also F. T. Dickinson - some.
16. Tsurezure Gusa. Yoshida no Kaneyoshi. J. B. Sansom.
also The Idle Thoughts of a Recluse. T. Wakamada.
also G. S. Eby. "in an old magazine"
also see Gowen - 4. of W. Chapbook
17. The Noh Plays of Japan Arthur Waley
Noh, or Accomplishment. E. Fenellosa & E. Pound.
Nōgaku, Japanese Noh plays. Beatrice Lane Suzuki
18. Taiko Kō. New life of Toyotomi Hideyoshi. Walter Dening.
19. Children's Tales. Japanese Fairy Tales. B. H. C. & others
see also Tales of Old Japan
20. Masterpieces of Chikamasa. Asataro Miyamoto
21. Haiku. a Year of Japanese Epigrams. W. N. Porter
One Thousand Haiku. Asataro Miyamoto
Basho: Japanese Poetical Epigrams. B. H. C.
also Page, Hearn, Noguchi, Nitobe, Saitō
22. Ooka Daidan. The Case of Ten. Ichi-Bo, a Deciding Ooka.
W. J. D. Shand.
23. Wasaburo. The Japanese Gulliver. B. H. Chamberlain
24. Mattei Terakoya. The Pine Tree. M. C. Marcus,

Japanese Literature in English Dress.

1. Norito. By Ernest Daito: and Karl Florenz. T.A.S.T.
2. Kajiki. B.H. Chamberlain. T.A.S.T. and revised ed.
3. Nihongi. W.G. Aston. J.S.
4. Manyoshū. J.V. Dickins. Prim. and Med. Jap. Texts
B.H. Chamberlain. Japanese Poetry
J.L. Pierson Jr. Manyoshū, trans. and annot.
5. Kokinshū. Wakamada: London, 1922. complete.
Arthur Waley. Japanese Poetry - various eds.
6. Tosa Nikki. William N. Porter.
Charitanga L. & S.C.
7. Taketori Monogatari. J.V. Dickins
8. Sumiyoshi Monogatari. H. Parlett. T.A.S.T.
9. Genji Monogatari. Tale of Genji
The Secret Tree
A Wrath of Cloud
Blue Trousers. } Arthur Waley
first 40 books.
K. Duematsue: first 17 books.
Parting. Oswald White. T.A.S.T.?
10. Makura no Sōshi. Pillow Book of Sei Shōnagon. A. Waley.
11. Diaries of Court Ladies. Annie S. Emerson and Kōchi Doi.
12. Heiki Monogatari. A.L. Sadlers.
13. Hogen Monogatari. Story of Hogen. Edward R. Kellogg.
14. Hojoki. A description of my life. Kamo no Chōmei.
J. M. Dixon. also
J.V. Dickins
A.L. Sadlers
Sōseki Natsume
- 14a. Mumyōshō. Karel Jan Hara. (fragments)

Japanese Literature in English

1. Genji. By Lady Murasaki. Translated by E. V. Rieu. T.A.S.T.
2. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.A.S.T.
3. Shūi. The Imperial Anthology. Translated by W. J. De Visser. T.S.
4. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
5. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
6. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
7. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
8. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
9. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
10. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
11. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
12. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
13. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
14. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
15. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
16. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
17. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
18. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
19. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.
20. Manyōshū. The First Imperial Anthology. Translated by W. J. De Visser. T.S.

Cinema:

Japan.

Of the pictures shown in Japan, those imported from foreign countries now have far less influence than those made at home. The total length of film censored in 1931 was

17,820,914 metres (made up of 20,078 pictures in 7825 reels), of which native pictures accounted for 75 per cent and foreign for 25 per cent; this ratio shows the relative importance of native and foreign pictures.

The reasons for this are as follows:

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

What is then the main current in present-day Japanese films? First, historical pictures have been outstripped in popularity by pictures of modern life; second, war-films, devoted to Sino-Japanese affairs are gaining fanatical applause; and, third, films of the modernized type repicturing popular old domestic tragedies have aroused a reminiscent appreciation. Representative warfilms are "The Three Human Bullets", "Major Kuga" and "The Manchurian March". Some modernized domestic tragedies are "The Gold Demon", "A Mother and Her Foster Son", "Foster Sisters" and "The Cuckoo", the sad story of Haruko.

The Japanese have begun to make talkies too. The seven-reel film "Madam and Wife" made by the Shochiku-Kyu Kinema in July 1931, with the Touchikashi phone

Cinema: cont.

was an epoch-making picture which announces the beginning of talkie age in Japan. -- in January 1932, -- The Excitements of Youth -- was a great applause. And now all of the motion picture producers in Japan have begun serious planning and systematizing for the making of talkies.

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

- 1) Super-imposed print. -- Japanese translations at edge
- 2) Cut-in title print. -- Translations cut in as titles between pictures.
- 3) Side-title: on small screen at side
- 4) Japanese-print -- translated talkie -- too expensive
- 5) (12) screening 3 directly on edge of print
6. Interpreters. -- confusion and mixture.

Pres. Day Japan: No. 8. 1932. p. 29--

Theatre:

Japan

a "present day theatre," which is of the greatest consequence in other countries of the world, became the concern of this nation as late as 1910, in which year Sandanji Ichikawa and the late Prof. Osanai commenced a movement for it by organizing the Liberal Theatre. But the movement has not even yet received the support of the general pub. - i.e., its development being hampered by the influence of the Kabuki, with its beautiful stage effects and fantastic performances.

The late Prof. Osanai, helped by Mr. Hoshi Hijikata, again organized the Fushiki Little Theatre and was engaged in the development of new stage representation and the development of new actors. This new enterprise was later suspended on account of his death, but it brought about the present situation, when there are more than five important theatres in this country, professing an up-to-date drama. For example, there are the Left Wing Theatre and the New Fushiki Theatre, both under communistic influence, and the Fushiki-je and the Tokyo Dramatic Group, both raising the slogan of art for art's sake. It cannot be easily said whether the proletarian theatre of the former two or the pure art theatre of the latter truly deserves the name of present-day theatre. People will select one of these two groups, according as it has actors of advanced performance and makes good dramas for itself. The situation now is that neither of them has attracted any great following, and neither is influential enough to encroach upon the commercial theatres.

Theatre: Shimpa.

In the Sino-Japanese War years the ^{Japan} Shimpa, or new theatre, appeared and claimed to represent the manners and customs of the new generation. But it later proved to be simply a variety of "Kabuki" in a new and up-to-date costume, as it copied Kabuki in the details of stage representation and even in the use of female impersonators. However, it has since improved in the performance of its actors during half a century; and now there are such talented Shimpa actors as Mase Inouye and Rokuro Kitamura. Scarcely it has commonly employed actresses, of whom Miss Yuyeko Mizutani is one of the best, and it seems to be approaching the goal originally in mind.

These two Kabuki and Shimpa, which are also commercially important and are produced solely by the Shochikoku Co., make up the present theatre of Japan for the greater part. In Tokyo the Kabuki-za, Toyogekijo, Meiji-za, Shimbashi-embryo, and Shinkabuki-za accommodate between one thousand and two thousand spectators each, and in them Kabuki and Shimpa plays are staged every month in the year.

Pres Day Japan: No. 9. 1932. p. 28

Antes Intoxicantes: cont.

carácter, el establecer leyes para no cumplirlas, pues la anterior prohibición no regía en las fiestas, que eran tantas, para los mayores de 30 años, y no sé como y quiénes determinaban la edad de los bebedores. Entiendo que las prohibiciones, las amenazas y los castigos tenían antes el resultado que hoy; pero lo interesante es la prueba que se desprende de todo ello, de la extensión y perjuicios sociales que producía el alcohol en los pueblos primitivos, probados, por otra parte, en la desgraciada descendencia.

Galindo: La Patria enferma. p. 41
Bol. Soc. Mex. geog. y Estad. Tomo 42

Office of the Secretary

convinced, de este modo, que para no confundir
la autenticidad de los documentos, que en
estas, para los fines de la ley, se han de
considerar como tales, es necesario que
los procedimientos, los documentos y los
testamentos que se han de considerar como
tales, sean de la misma naturaleza y
que se refieran al mismo objeto, de la
manera que se indica en el artículo
primero, y, por consiguiente, en el
segundo.

En consecuencia, se ha acordado que
los documentos que se han de considerar
como tales, sean de la misma naturaleza
y que se refieran al mismo objeto, de la
manera que se indica en el artículo
primero, y, por consiguiente, en el
segundo.

Aztec Intoxicants: cont.

a los dioses para purgar su culpa, y por último, la versión que mayor popularidad ha tenido, la de *Xtli Xochitl*, que señala el año de 1042 como fecha en que lo descubrió Papatzin, mandándolo ofrecer al monarca Tecpanecatlán en las vacilantes manos de su hermosa hija Xóchitl, aceptando aquel el ocoitl y el amor. La leyenda hace, y es una preciosa enseñanza, depender de este fatal descubrimiento la corrupción de las costumbres, y de ella el aniquilamiento del imperio y la ruina de su civilización.

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

Asítec Intoxicantes:

Era grande el número de bebidas alcohólicas que se habían inventado. El pulque, octli, ha quedado con el lustre del abolengo nacional, como símbolo de la embriaguez genuina y atávica; pero había otras muchas bebidas, más nocivas para el cerebro que la mencionada, y desde luego, la peor de todas, la que los hacía ver visiones terribles, la que llenaba la mente de alucinaciones, ora la que preparaba con el "peyote" tan usada de nahuas y tarahumaras. Se preparaban licores con el mesquite, con el maíz fermentado, con el pinólotl; el nochoctli, con la tuna; la tuba o vino de la palma extraído por los mayas; un vino muy fuerte preparado con el sauco; el nuycal preparado del pulque, y otros derivados del maquey, como el tepenzcali, tlacámétl y xolómétl. La embriaguez había tomado su lugar en las costumbres y estaba tan extendida que, como en Grecia, tuvo su mito, tuvo su dios. Tezcatlóncatl, y su sacerdote, Ometochtli, encargado de su culto. Para su invención, como todos los descubrimientos primitivos, tenían su leyenda. Lo inventaron los gigantes o quinamintin en las riberas del Atoyac; a los otomíes se los descubrió una rata o tuzar que instintivamente raspaba el tronco de un maquey; para otros, fueron los ulmeas los inventores, y no falta la invención divina, ya fué Quetzalcóatl, ya el dios Itz'quitéatl quien descubrió el agua-miel y su efecto embriagante, siendo un monarca acolhua el que primero se embriagó en público, instituyendo fiestas

The oddest and scarcest animals, in particular,
were brought up in the remotest kingdoms of Europe,
Persia, and the Indies, to have wherewithal to satisfy
their demands, ridiculous and fanciful as they general-
ly were, and of animals so strange in their nature,
colours, and shapes, as perhaps never existed in
nature, though they pretended to give us the draw-
ings of them in order to enable us to find them out.

Kaempfer.

Bath at Simoda: cont.

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

Johnston: China and Japan. p. 140

Bath at Simoda:

In the course of one of our afternoon walks through the streets of Simoda during this visit, my attention was directed by a companion to one of the public bath-houses peculiar to the country; and, stopping to look in for a few moments at one of the windows, my nerves were terribly shocked to see the perfect unconceal with which men, women, and children of all ages, were mingled together in the Adam and Eve style - minus the fig-leaves - and splashing away in the warm water poured over their heads from small pails in each others hands, with an energy and a disregard of the lookers-on which could not have been surpassed, in nonchalance, by our first parents, before they became aware of the propriety of donning their original slender apparel. There were about a dozen persons in the room, most of whom were females - some standing and others sitting on the bare stone floor, which descended from all sides toward the centre where there was a small gutter to lead off the waste water. The room was not more than fifteen feet square, and there were large wooden troughs on two sides, containing the warm water supplied by a large boiler in the rear of the building. Among the bathers were discerned, by the keen eye for the beauties of nature which usually belongs to nautical men, several finely formed and really handsome young women, from whom some show of feminine modesty might reasonably have been expected but they appeared to be as utterly unconscious of any thought of impropriety in this indecent exposure of

Yokohama: fire.

During our absence at Hong Kong, a large portion of the town of Yokohama had been destroyed by fire, including the extensive Tea-house described in a foregoing chapter, and several of the foreign merchants had suffered considerable losses by the conflagration of their warehouses. Laborers were busily employed removing the rubbish from the scene of the late disaster, and mechanics in constructing new buildings of a more imposing and commodious character - the competition among the foreign merchants in seeking the most eligible locations for their residences, having reached a pitch of excitement scarcely equalled among the business men on Broadway. A new Tea-house had already been erected in the centre of the marsh back of the town, far surpassing in size and style that which had been destroyed, a long causeway leading through the marsh towards this national palace of licentiousness. Johnston: China and Japan. p. 40

Yokohama: Kanagawa.

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

Johnston: China and Japan. p. 301

Residence of Minister Harris:

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

Johnston: China and Japan, p. 293.

Yokohama: Teahouse!

Remaining on shore after dark, I had an opportunity of seeing the nightly display of feminine charmers occupying a large Teahouse, which was situated on the main street of the town, quite near to the quarters assigned to Lieutenant Brooke, and the crew of the Fenimore Cooper. The building extended quite two hundred feet along the street, having a wide gallery in front, lighted by huge tallow candles placed in gigantic wooden candle-sticks, and the floor covered with soft, clean matting. Immediately in the rear of the lights were seated in rows about a hundred young girls, ranging in age from 12 to 20 years, with their hair picked up in measure folds by an array of ornamented pins, large enough for boarding pikes, and their faces and necks powdered most profusely; their dress consisting of silk gowns, in which the most gaudy and brilliant colors predominated. In front of them were placed larger boxes containing tobacco and pipes, with which they regaled themselves occasionally.

Johnston: China and Japan. p. 286

The first part of the paper is devoted to a general discussion of the problem. It is shown that the problem is of great importance in the theory of the subject. The second part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The third part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The fourth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The fifth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The sixth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The seventh part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The eighth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The ninth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject. The tenth part of the paper is devoted to a detailed study of the problem. It is shown that the problem is of great importance in the theory of the subject.

Section 2: The problem of the subject

Yokohama:

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

Johnston: China and Japan. p. 284

Kiyotaki no Dashiichi

Tattoo!

by Ichimura Kazaemon.

Son of a peasant of Kazusa Province. He disliked the work on the farm from an early age. He took to things that demanded hand strength and studied fencing and jūjitsu from the ronin Kurokawa Raikoku, who was then devoting himself to the study of military arts. When Dashiichi was 18 years of age, he was chagrined by an insult shown him by Onakai Sanji, a rogue of Yamura, Kōshū and he killed him with a sword stroke at the port city, Chōshi, and fled to Shimotsuke in the present prefecture of Tachiigi and hid there. Three years later he returned to Shinōsa and became a follower of Inase Higezō. His fame spread far and wide. Not only was he daring, but in sagacity he surpassed scores of his group. For this reason, when his master Higezō was fighting with Sutegoro, they molested the enemy with strange strategy many times. After the death of Higezō he was on bad terms with his rival, Keiriki Sanizoro. They kept the neighborhood in terror. It is said that before Keiriki could hide himself he was arrested and died in prison.

Kimsei (modern) Suikoden.

Toyokuni,

Biography by Kanagaki Robun.

Kaneyoshi

Foreword to the Japanese Edition.

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

This pleasure is due to several ^{causes} ~~sources~~:

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

Dr. Grosse has long been a student of Japanese Art. One of his early courses of lectures, given before he wrote this work, was upon The Pictorial Arts of Japan.

Since the Beginnings of Art was published he has spent much time in this country to acquaint himself ^{at first hand} with the environment and among the people with your arts - not only the pictorial

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Nature as applied in

月 日

but ~~the~~ ceramic and other fields of industrial art. It is due to so careful and thorough a student of Japanese art that Japanese students should first study and know his general and comprehensive fundamental work.

Among a people where art is so permeating and all-affecting as the Japanese there should be an exceptional opportunity to test D. Grosse's arguments and theories. He himself makes no pretense to finality. On the contrary he is ready to be corrected and has no hostility toward those unable to share his views. He is a pioneer worker and ~~also~~ ^{raises} more questions than he answers. In any chapter of his book there is enough of suggestion to occupy a diligent student here a long time - in gathering the pertinent material, in viewing it in the light of his arguments, and in testing his theory by the Japanese facts. For instance, where better than

and compare because fundamental work.
I shall give thirty and know his general
outlook of Japanese ^{from} and that Japanese studies
with it. It is due to careful and thorough
but the Germans and other fields of industrial

Finally, in the controversy as to what the correct
and best is, the language of the language is
captured. It is not to be taken as a reference
to the fact that there are no other words in ex-
actly a single other and is so presenting and

and has no history, even though unable to trace his
ancestry. He is a Frenchman and ~~the~~ ^{was} a member
of the ~~club~~ ^{club}. In our chapter of his book

in Japan, where decorative art has such complete
and wonderful way, can his ideas ^{or ornamentation} better be
tested? Or take the dance - in my own opinion
are of the finest discussions in the book, where
better than here, where there are dances, ^{from} traditional
dances from the oldest times and of the simplest nature
up to the most complex ^{elaborate} and artificial - pure
art - is there better material for a complete study of
its evolution? I hope that Japanese students will
deal with the book thoroughly; that they will master
the author's views completely - and then seek to apply
them.

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

in Japan, where beautiful art has been cultivated
 and wonderful work, can be seen in the
 best of the finest specimens in the world, where
 better than here, where there are better, but
 from the old times and of the simplest nature
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