

Echoes of Edo in the University of Oregon's Japanese Votive Slips Collection



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Defining & Describing *Nōsatsu* (納札) – Also Called *Senjafuda* or *Senshafuda* (千社札)

"Nosatsu definitely attracted my attention the first time that I visited Asakusa; everywhere we saw slips of paper bearing printed characters pasted up at gateways, shrines, and temples; they were stuck up on Niō, pasted in inaccessible corners, plastered in quantities upon miserable little shrines. They were clearly significant - such careful and beautiful lettering as they showed was not to be seen on every bit of printed paper."

Starr, Frederick. *The Nosatsu Kai*. [Asiatic Society of Japan], 1917.

"The phenomena of *senjafuda* dates back to the 18th century. They were originally made by pilgrims to paste on the walls of shrines and temples as a sort of devotional graffiti. Later they became collector's items, and by the middle of the 19th century they had become miniature masterpieces of woodblock printed art. *Senjafuda* depict a dizzying variety of themes with meticulous craftsmanship and vivid, stylish graphic design.

Walley, Glynne. *Yōkai Senjafuda*. Online exhibition. 2020

The Difference between *Harifuda* and *Kōkanfuda*

- *Harifuda* pasted on shrine and temple walls
- Usually monochrome
- Includes *daimei*
- *Kōkanfuda* exchanged at regular meetings
- Polychrome and thematic





Nōsatsu Chronology

- Edo period (1800 – 1868:) Popularity of travel drives a "Boom" in communal pasting and those groups form *nōsatsu* exchange groups
- 1868 to ca. 1890: *Nōsatsu* practices fade out
- 1890 to 1933: *Nōsatsu* Revival and Frederick Starr arrival in Japan
- 1920s–1980s: Shobundo active in Yokohama *nōsatsu-kai*
- 1939: Gertrude Bass Warner purchases Starr's *nōsatsu* collection
- 2015: Digitization of GBW Collection of Votive Slips starts
- 2017: UO receives Shobundo *Nōsatsu* Collection donation
- 2020: UO acquires Schenk Materials (4 albums and manuscripts)

The Boom in *Nōsatsu* Pasting and Exchanging in the late Edo Period (c. 1820-1868)

- In the 19th century pasting daimei *nōsatsu/senjafuda* (題名納札・千社札) on shrine and temple buildings flourished among the commoner class in Edo
- Later, a number of *nōsatsu* exchange groups formed (納札会). Individuals in the groups commissioned artists, carvers and printers to produce ornate, thematic slips to exchange at regular meetings.



天保三年
四月十日
札會

日本
お札

らく書
一切
お札

秋
重
魚



Move Towards Modernization & Westernization and Rejection of Edo Period Cultural Traditions after 1868 Meiji Restoration



Revival of Interest in Edo Culture in Late Meiji & Taishō Japan

- Resistance to official Meiji modernization narrative
- Development of cultural networks, including antique and folk toy collectors and connoisseurs, "tattoo appreciation clubs" and the resurgence in *nōsatsu* pasting and exchanging activities
- Commercial and cultural popularity of "Edo *shumi*" including the 1889 Tokyo Tricentennial Celebration and the Genroku fashion fad as well as numerous publications on Edo culture and history



Utagawa Kunisada, The Three Hundred Year Festival of Tokyo Kaifu, 1889.
Source: Japanese Open Art Database

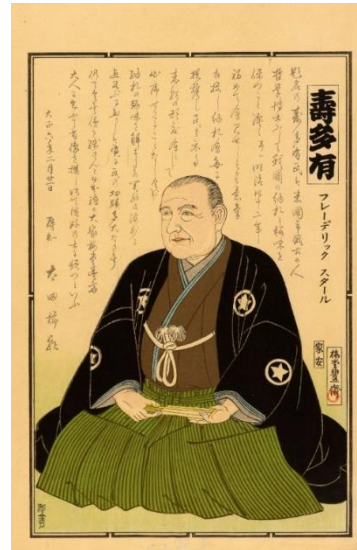
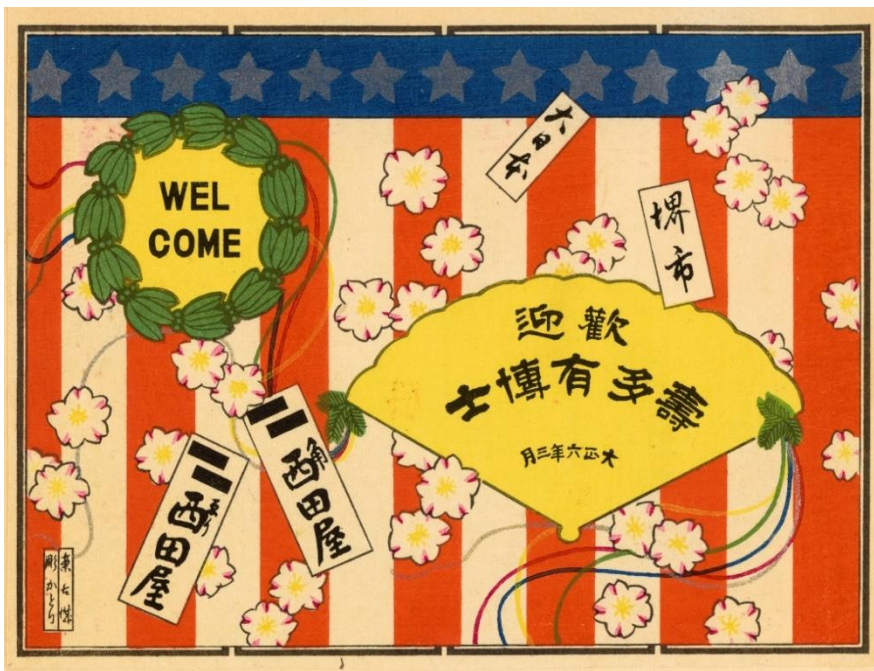


"Enkōkai Genroku Odori" Source: *Fuzoku Gaho*, no. 275 (Oct. 30, 1905)



Enter Frederick Starr and the Golden Age of Meiji/Taishō Nōsatsu Culture

- Nostalgia for “things” Edo
- Networks of nosatsu practitioners and collectors included artisans skilled in traditional production methods and who were well-versed in Edo period culture
- Frederick Starr’s role in the network as a Western scholar/outsider in cultural networks – antiques, folk toys and matchbox label collectors, Mt. Fuji and Shikoku pilgrimages and tattoo enthusiasts.





was going to remove the *Nosatsu* pictures, but as *Gertrude* miniature copies of Hiroshige's work I or at least might be interested, so left them in. An interest and a Collectors' Club, I know, few Americanists who would know of them so I shall send you what interesting - my brother's little account of them, enjoyment of them. Am also sending his account of crude, often home made affairs, and most pictures "pretty" or "beautiful Art" but the ones my brother chosen for variety and interest - The tatooing has a way - but are of course to be considered as rat prints my brother used there for lectures were or two in the films - I do not know what became

August 28th, 1939

Sold to the Murray Warner Collection of the Museum of Art at the University of Oregon

These collections were gathered and annotated by the late Dr. Frederick L. Starr

Collection one: Pudas for Pilgrims	Price	\$ 50.00
Collection two: Pudas or Nosatsu for societies.	Price	200.00
	Total	\$250.00

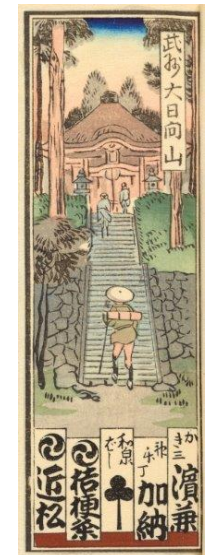
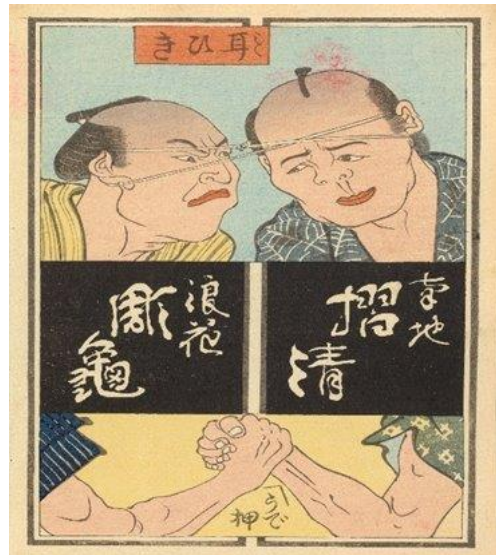
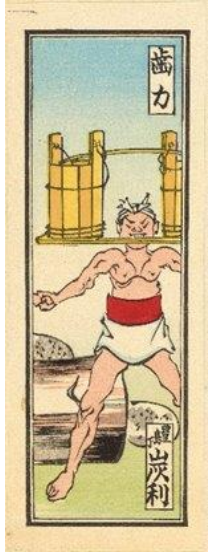
Received payment
Miss Lucy Hills Starr.
Miss Lucy Hills Starr

15-35

Gertrude Bass Warner & the University of Oregon's *Nōsatsu* Collection

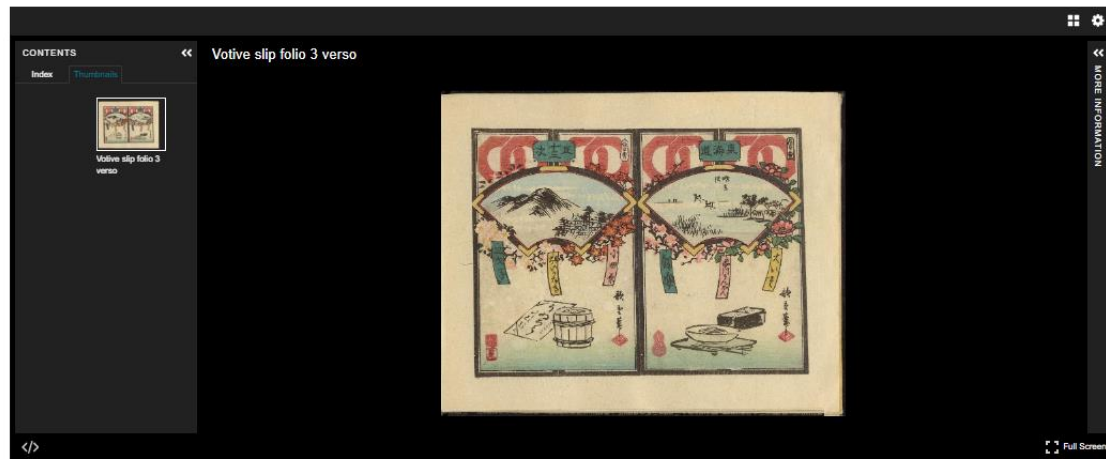
- Warner purchases Frederick Starr's collection of 59 albums and numerous loose slips in 1939 from Lucy Starr
- Collection is separated into albums and loose slips with albums housed in the University of Oregon's Special Collections and University Archives and loose slips house in the Jordan Schnitzer Museum of Art





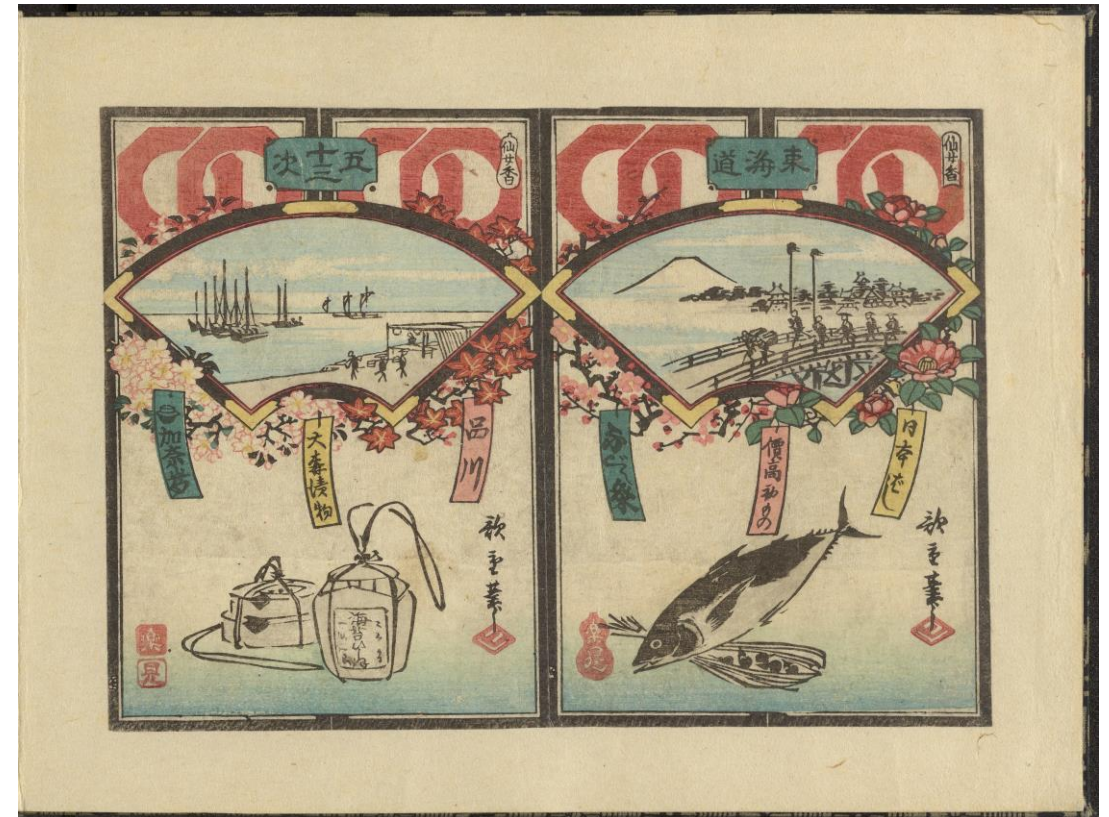
Nōsatsu Digitization Project

- 2015-2018: 40 albums digitized, cataloged and uploaded to Oregon Digital Archive
- 2024: UO receives PRRLA Karl Lo Award, 7 more albums scanned
Enhanced metadata cataloging project starts



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DETAILS	HOW TO CITE	DATA SOURCES	CONTACT US
Creator Display	Utashige (creator)	Creator	Utashige ¹
Date	1841~	Description	1 volume : (unpaged double leaves) of color illustrations Title from colophon. Leaves folded in accordion fashion.
Subject	Tōkaidō (Japan) ² Pictorial works ³ Tōkaidō (Japan)--In art ⁴	Work Type	albums (books) ⁵
Cultural Context	Japanese (culture or style) ⁶	Measurements	19x24 cm
Rights	No Copyright - United States ⁷	Rights Holder	unknown
Identifier	759_9521_U737_J	Item Locator	759.9521.U737.J
Repository	University of Oregon. Libraries. Special Collections and University Archives ⁸	Local Collection Name	Gertrude Bass Warner Memorial Library. Japanese Art ⁹



LC Linked Data Subject Heading: Great Kantō Earthquake

Oregon Digital
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The Gertrude Bass Warner Collection of Japanese Votive Slips (nōsatsu), 1850s to 1930s

9836 Items | View all

The University of Oregon Libraries holds the largest collection of Japanese shrine and temple votive slips (nōsatsu) in North America.

Read More

Additional Collection Information

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The Gertrude Bass Warner Collection of Japanese Votive Slips (nōsatsu), 1850s to 1930s 9836 items | View all

Votive slip folio 22 recto 1

Copyright Undetermined



Share this: <https://oregondigital.org/content/images/07>

DETAILS	HOW TO CITE	DATA SOURCES	CONTACT US
<p>Creator Display unknown (creator)</p> <p>Description Two-unit votive slip with double black border. Lilac background. Groups of white slips with black text and red marks along upper edge. Scene below with people assessing architectural damage.</p>	<p>Creator unknown¹</p> <p>Subject Kanto Earthquake, Japan, 1923² Human beings³ Japanese language--Writing⁴ Votive offerings⁵ Color prints, Japanese⁶ Natural disasters⁷</p>	<p>Work Type prints (visual works)⁸</p> <p>Material ink on paper</p> <p>Measurements 15.5x8 cm</p>	<p>Cultural Context Japanese (culture or style)⁹</p> <p>Identifiers NE1184_35_n67_v37_046a</p> <p>Repository University of Oregon, Libraries, Special Collections and University Archives¹⁰</p> <p>Institution University of Oregon¹²</p> <p>Modified 10/10/2023</p>
<p>Local Collection Name Gertrude Bass Warner Memorial Library, Japanese Art¹¹</p> <p>Submission Date 06/11/2018</p> <p>Collections The Gertrude Bass Warner Collection of Japanese Votive Slips (Nōsatsu), 1850s to 1930s (open)</p>			

People's Korea

Date: 2002

Votive slip folio 23 recto 3

Description: of people took refuge after the earthquake. A massive fire swept through the area, killing over 30,000.

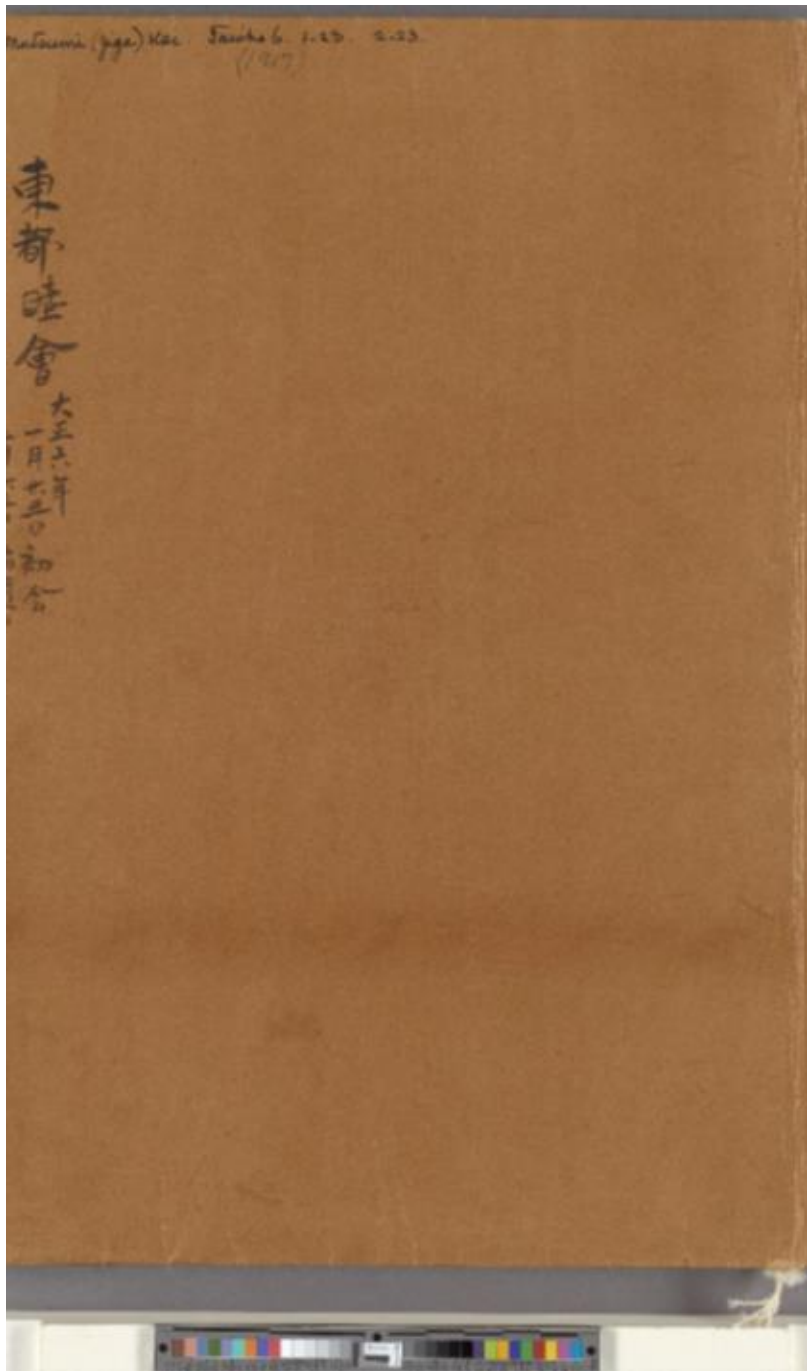
Is Part of:
Collection of the Japanese colorprinted placards and greeting cards, called Nisatsu or Senjafuda, volume 37

Votive slip folio 23 verso 4

Is Part of:
Collection of the Japanese colorprinted placards and greeting cards, called Nisatsu or Senjafuda, volume 37

Votive slip folio 23 verso 1

Is Part of:
Collection of the Japanese colorprinted placards and greeting cards, called Nisatsu or Senjafuda, volume 37





Shōbundo Collection Donation

- 2017 Donation from Sato Shiro, son of Sato Masao
- Sato Masao, printmaker and *nōsatsu* practitioner, active Showa period, ca. 1925-1985
- Shobundo Senjafuda Collection, ca. 1925-1985
- Over 50 albums, also includes photographs, pasting tools and woodblocks

THE NOSATSU KAI.

INTRODUCTION. What emotion is it that seems to s
to write its name at those places which it has
it simply a silly impulse of the moment? Or is
manifestation of the emotion which builds Pyrami
s; or that desires children so that ones name m
own thru generations; or that impels Mankind to
ality itself?

W. Egbert Schenk *Nōsatsu* Materials

- 4 *nōsatsu* albums purchased by the University of Oregon in 2020
- Collected by W. Egbert Schenk, an American acquaintance of Frederick Starr, in 1923



Challenges

Accessing images in Oregon Digital



Staffing



Funding





Opportunities: *Nōsatsu* Network Oral History Project

Thank You!



References

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