

National Diet Library Newsletter

No. 182, April 2012

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Takeaki Enomoto and photographs: excellent observation skills

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*This article is a translation of the article in Japanese of the same title
in NDL Monthly Bulletin No. 609 (December 2012).*



Photo 1: Takeaki Enomoto in St. Petersburg
(NDL call no.: ENOMOTO Takeaki Papers, 17-5)

You may have heard before the name of the person in Photo 1 as the commander of the Tokugawa Shogunate's last remnants who surrendered at the Fort Goryokaku, or a high official in the subsequent Meiji regime. It might be difficult to guess from the Russian hat and full-length fur coat, but he is Takeaki Enomoto (1836-1908) with impressive big eyes. Notes on the reverse of the photo say that it was taken in St. Petersburg, which probably means it was taken when he was the Envoy Extraordinary and Minister Plenipotentiary of the legation in Russia (1874-1878).

Along with this photo, ENOMOTO Takeaki Papers (held by the Modern Japanese Political History Materials Room, Tokyo Main Library) include interesting photos. The Papers contain

a photo of Iesato Tokugawa (1863–1940) (photo 2), the 16th head of the Tokugawa clan and the successor of the last Shogun, and Kaishu Katsu (1823–1899) (photo 3), both of which were taken at the Uchida Shashinkan, a leading photo studio of the time. As Enomoto was a former vassal of the Shogun, we can only guess what his feelings were on seeing the photo of Iesato, the Tokugawa family's head, still young. Keisuke Otori (1833–1911), Taro Ando (1846–1924) and Taichi Tanabe (1831–1915) struck fancy poses compared with photos taken in Japanese photo studios of the time (photo 4). This is no wonder: Elliot & Fry, where the pictures were taken, was a famous photo studio on Baker Street in London.



Photo 2: Iesato Tokugawa at 15 years old (right: reverse of the photo)
(NDL call no.: ENOMOTO Takeaki Papers, 17–28)

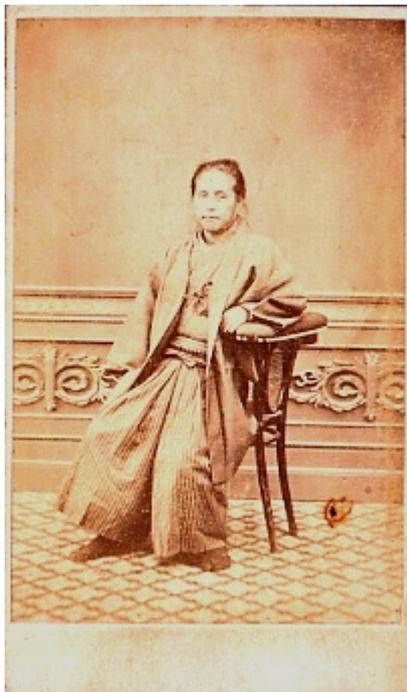


Photo 3: Kaishu Katsu
(NDL call no.: ENOMOTO Takeaki Papers, 17–12)

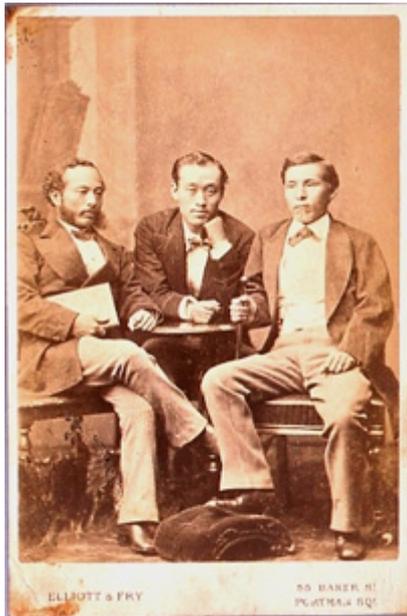


Photo 4: Keisuke Otori, Taro Ando and Taichi Tanabe in 1872
(NDL call no.: ENOMOTO Takeaki Papers, 18-38)
Tanabe and Ando (both from the Ministry of Foreign Affairs) were on a diplomatic journey in the Iwakura Mission. Otori was studying industry in the U.K.

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Enomoto was an expert on photography and headed the Nihon Shashinkai (lit. Japan Photographic Society) founded in 1889. What did he want from photographs, the leading-edge media of the time? At least, it was certainly more than just a hobby.

The photo collection of the Ogasawara Islands taken in 1875 is an example. At that time, the Japanese government embarked on investigation of the Islands intending to confirm their attribution to Japan, and brought Shinji Matsuzaki, a photographer, to photograph them. Getting the photos, Enomoto wrote to his sister that he had created an elaborate plated (Galfan) photo album and enjoyed viewing them thinking about expanding Japanese sovereignty over the south of the Ogasawara Islands (photo 5). This was the viewpoint of Enomoto, knowledgeable about the front-line diplomatic negotiations.

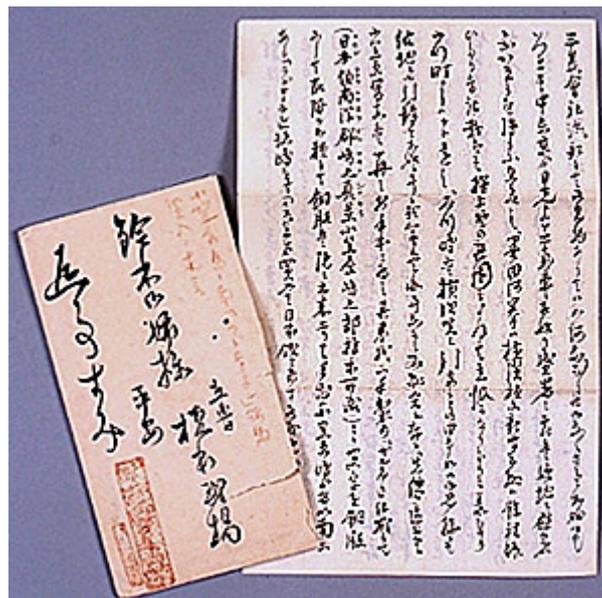


Photo 5: Letter of Takeaki Enomoto addressed to Kangetsuin Suzuki, September 12, 1876
(NDL call no.: ENOMOTO Takeaki Papers, 5-4-1)

Note: In this letter, Enomoto wrote that he “made a folded book and attached a handmade

Galfan copper plate with writing ‘Actual scenery of the South Sea Islands, Japanese territory: Ogasawara Islands, photos owned by Enomoto’ on the front cover” and “very much enjoy viewing, as I proposed to purchase the Mariana Islands located south of the Ogasawara Islands from Spain.” Enomoto also wrote of his idea to purchase the former residence of Kuichi Uchida (who took photos 2 and 3) if the price was affordable, which is interesting from the viewpoint of the history of photography.

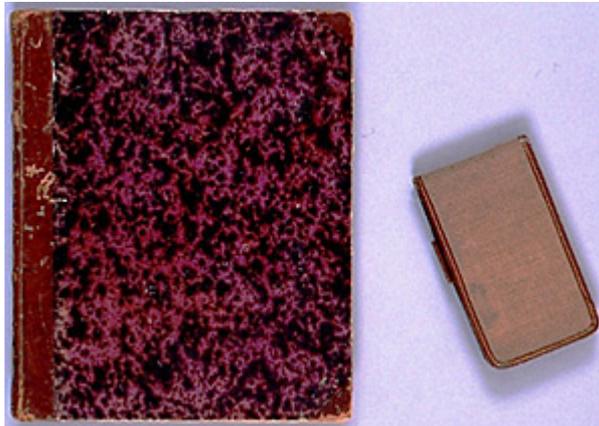


Photo 6: *Shiberia Nikki*

Left: 甲 (NDL call no.: ENOMOTO Takeaki Papers,8)

Right: 乙 (NDL call no.: ENOMOTO Takeaki Papers,9)

Reading *Shiberia Nikki* (lit. Diary in Siberia) (photo 6), a remarkable travel story by Enomoto depicting his homeward trip of 13,000 kilometers mainly by horse and buggy and ship after he finished his duty as the Envoy Extraordinary and Minister Plenipotentiary in Russia in 1878, we notice that he collected photos of local people, ports and landscape during his journey. Accounts in *Shiberia Nikki* are backed by Enomoto’s obsessive scrutiny and descriptive skills. He discussed the type of sturgeon served for lunch and “gazed at the shape, counted scales in three lines on its back and found out that there are 35 scales in each line” (September 20, 1878). As seen in such meticulous attention, we cannot help but be amazed that he continued precise observation and recording of products, geography, transportation, weather, race, etc. for two months. It is no wonder that such a keen observer showed interest in photography.

Fifty-six photos in the ENOMOTO Takeaki Papers seem to be only a part of the photos owned by Enomoto. Letters addressed to him reveal that photos of various kinds from political to family were sent to him. Although we have to accept that it is the nature of such documents to be scattered and lost, the photos in the National Diet Library’s custody make us long to see Enomoto’s entire photo collection.

Reference (in Japanese):

- “Naimusho yori Ogasawara-to shasin jotei” *Kobunroku*, 1876, vol. 263, December 1875 – December 1876, Ogasawara-to shobun ikken, National Archives of Japan call no.: 本館-2A-010-00・公01997100
- Takamitsu Enomoto, Toru Takanarita, ed., *Kindai nihon no bannojin Enomoto Takeaki 1836-1908*, Fujiwara Shoten, 2008, NDL Call no.: GK44-J4
- *Enomoto Takeaki Shiberia nikki*, Kodansha, 2008, NDL Call no.: GE485-J5



International Policy Seminar “Global Economy and Growth Strategy of Japan: Policy Implications after the Earthquake”

The Research and Legislative Reference Bureau of the National Diet Library (NDL) has been staging International Policy Seminars to provide an opportunity to exchange opinions and discuss issues with foreign experts. The seminars are organized in the framework of interdisciplinary research, which is conducted by a project team consisting of staff members across the research divisions under a specific theme for one year or two. The interdisciplinary research project for FY2011 is “Regeneration of Japan through Technology and Culture.”

On January 26 and 27, 2012, the International Policy Seminar “Global economy and growth strategy of Japan: Policy implications after the earthquake” took place in the Tokyo Main Library. Dr. Richard E. Baldwin, professor of the Graduate Institute in Geneva, was invited as the keynote speaker. His area of expertise includes international trade, globalization, regionalism and European integration. He delivered speeches for the Diet (Japanese parliament) members and their secretaries on the first day and for a general audience on the second day under the same title “Making 21st century regionalism work for Japan.” This article outlines his keynote speech and the panel discussion held on the second day.

Dr. Baldwin started his talk by introducing two phases of economic globalization: the first unbundling (1850–1890) brought by steam revolution and the second unbundling (1985–now) by information and communication technology (ICT) revolution. The second unbundling transformed international commerce and industrialization, and gave rise to 21st century trade based on a “trade–investment–service nexus.” He then emphasized that the simple, traditional WTO trade rules are no longer enough for this extremely complex 21st century trade and it needs more complex disciplines underpinning the trade–investment–service nexus. In the final part of the speech, the current global economic situation was mentioned – including the US movement into the game with the Trans–Pacific Partnership (TPP) and China’s embarkation on its own network of FTAs – and some ideas were presented on how Japan might adapt its regionalism strategies to the changed realities.



Keynote speech by Dr. Baldwin on January 27, 2012 at the Tokyo Main Library

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A panel discussion among Dr. Baldwin and three Japanese experts followed the keynote speech, in which Dr. Yasuyuki Todo ⁱ, NDL's visiting researcher for this interdisciplinary research project, served as the moderator.

Each Japanese panelist first made a short presentation offering a future prospect for Japan from their viewpoint: Prof. Yorizumi Watanabe ⁱⁱ talked about several free trade and economic partnership agreements in the Asia-Pacific region and concluded with what the TPP means to Japan; Mr. Toshiyuki Hattori ⁱⁱⁱ remarked on Japan's challenges and opportunities in the global water business and stressed the importance of domestic Public Private Partnership to make companies globally competitive; Mr. Hirofumi Yamaguchi ^{iv} focused on national land strategies after the Great East Japan Earthquake and suggested some growth strategies embracing disaster recovery and protection measures for the future.

Subsequent to those presentations, the panel dealt with some issues covering questions from the floor, which zeroed in on Japan's participation in TPP talks. The topics included inclusiveness of TPP rules; Japanese negotiation power; TPP in agriculture, infrastructure export and construction business.



Panel discussion

(from left: Dr. Todo, Dr. Baldwin, Prof. Watanabe, Mr. Hattori, Mr. Yamaguchi)

The event attracted about 200 people and ended on a high note.

- i. Dr. Yasuyuki Todo: Professor, Department of International Studies, Graduate School of Frontier Science, University of Tokyo
- ii. Prof. Yorizumi Watanabe: Professor, Faculty of Policy Management, Keio University
- iii. Mr. Toshiyuki Hattori: President, Env Biz Tech Inc.
- iv. Mr. Hirofumi Yamaguchi: Senior Specialist, Interdisciplinary Research Service, National Diet Library

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Japan Specialist Workshop: Access to the culture and the society of contemporary Japan 2012

The National Diet Library (NDL) jointly hosted the *Japan Specialist Workshop: Access to the culture and the society of contemporary Japan 2012* with the International House of Japan (IHJ) in Tokyo February 14–22. The program was made possible by the support of the Japan Foundation. Ten trainees joined from nine countries: Australia, Finland, France, Germany, the Republic of Korea, Latvia, Poland, Russia and the United States. The program was intended for researchers of Japanese studies as well as librarians in the field of humanities, and consisted of classroom lectures (Feb. 14–17), research visits to libraries, archives, and other academic institutions (Feb. 20–21), and a debriefing session on the research visits (Feb. 22).



Trainees gather around classical materials taken from the stacks of the NDL.

This workshop was intended as a part of 3-year span project: there was a similar workshop for specialists in the field of social science in FY2010, and there is to be a symposium to report on the post-training activities of the participants in FY2012.

The contents of the program were as follows:

Date	Subject
February 14	Orientation I Japanese films: genealogy and future perspective

	On Journal of Japanese Studies
February 15	Orientation II Introductory guide to research: primary tools and practice Methodology and research tools of Japanese historiography Reception
February 16	Introduction to modern Japanese political documents and old Japanese books in the NDL's collection Methodology and research tools of Japanese literature <Optional> Guide to using the NDL
February 17	Methodology and research tools of Japanese art Guide to humanities research: primary tools and practice
February 18–19	Days off
February 20–21	Research visits to libraries, archives, and other academic institutions
February 22	Debriefing session on the research visits (open to public): presentation by each participant and Q&A Opinion exchange Get-together

Overall reception of the workshop was favorable; trainees were almost unanimous in that the workshop did greatly help them improve information gathering capacity in the field of humanities, liked participatory style of class (fewer lectures, more practice, presentation and discussion compared to the last year) and pointed out that the workshop was a good opportunity to forge human networks and that by studying side by side, both researchers and librarians gained insights into different ends of handling information.

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Digitizing 78-rpm records: for use and preservation

Soh Fujimoto

Chairperson of Japan Traditional Cultures Foundation

*This article is a translation of the article in Japanese of the same title
in NDL Monthly Bulletin No. 606 (September 2011).*

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1 HiRAC: Historical Records Archive Promotion Conference

The Historical Records Archive Promotion Conference (HiRAC) was established as a private organization on April 27, 2007, consisting of six organizations: the Japan Broadcasting Corporation (Nippon Hoso Kyokai: NHK); Japanese Society for Rights of Authors, Composers and Publishers (JASRAC); Japan Council of Performers' Organizations; Visual Industry Promotion Organization (VIPO); Recording Industry Association of Japan (RIAJ); and Japan Traditional Cultures Foundation.

The purpose of the HiRAC is to digitally preserve sound sources in the masters in order to prevent those on early 78-rpm records and the masters, which are historic and cultural properties, from deteriorating or being scattered and lost.

The first recording in Japan is said to be the 273 disks of 78-rpm records produced by Frederic William Gaisberg (1873–1951), an engineer of the Gramophone Company (present Electric and Musical Industries (EMI)) in the U.K., who visited Japan in 1903. These records contain various sound sources such as hit songs and vocal sounds reflecting the society of the time in addition to *gagaku* (ancient court music), *noh* and *kyogen* plays, *gidayu* (a form of ballad drama), *nagauta*, *tokiwazu*, *kiyomoto* and *kouta* (singing accompanied by *shamisen* music), and *rakugo* (comic storytelling). The oldest recording by Japanese artists is considered to be one featuring *nagauta*, *shigin* (chanting of classical poems), the hit song “Oppekepe,” etc. recorded at the Gramophone Company in 1900 by the Otojiro Kawakami theater company which traveled to Europe. The masters of these sound sources are carefully preserved up to the present day in the EMI archive department in London.

The record business in Japan started in 1910 when Nippon Columbia was founded. Since then, 78-rpm records were the mainstream of musical disks until the spread of LP and EP records around 1960. The masters of record companies from before the War, such as the Victor Company of Japan, Teichiku Entertainment and King Records, suffered serious damage and loss in the War; many of some 50 companies which were established since the Meiji era disappeared and their histories are no longer known; and thus almost all of the masters were lost. It is considered that about a half of the estimated 100,000 sound sources are stored in record companies, a part of the other half are held by broadcasting companies, individual enthusiasts and museums around the nation in 78-rpm records, and the rest have been scattered or lost. 78-rpm records made with natural resin secreted by scale insects are hard and fragile. Records of which the sound sources cannot be played will increase due to deterioration with age and cracks for more than half a century.

Although it is only 100 years since recording and playing became possible, but the HiRAC has been established as an organization to promote a digital archive which can again make the precious sound of the early era available to the public.

2 Significance of the project for preserving sound sources

Over half a century after the end of the Meiji era, sound sources of various genres such as music, entertainment, speeches and on-the-spot broadcasting recorded on 78-rpm records once played an important role as recording media which mirrored the society. These 78-rpm records are nothing less than intangible cultural heritage you can recognize only through the sound.

Sounds cannot be revived though written records; for example "*Ryōjin hisho*" (collection of songs woven in the late Heian period) which were sung in the middle ages in Japan, and "*Dunhuang pipapu*" (lit. music score of *pipa*, a Chinese musical instrument, discovered in Dun Huang) in China. Usually the proverb goes "Seeing is believing," but as the actual sound cannot be conveyed no matter how much we explain it in words, it should go as "Listening is believing."

Computers and networks progress day by day, far beyond our imagination, and before long, the time will come when every piece of ubiquitous information around the world can be obtained in a moment through myriad networked computers. In parallel with the progress of the information revolution which human beings had never before experienced, digitization of cultural heritage built in every field including books, literatures, paintings, photographs and film images has been rapidly progressing across the globe. In this new era, people can share their wisdom and knowledge through the digital information revolution and enjoy information and entertainment from anywhere at any time. In other words, information which is not digitized is, in effect, lost. "Sounds" embodied in the 78-rpm records are a vivid recollection of Japanese sounds a century to a half-century ago. We believe that the meaning of this project lies in making all of them into materials of Japanese sound culture for the future.

3 Background of the supply for the NDL

Although the HiRAC was established with this background, digital archiving of sound sources of 78-rpm records was unknown terrain for the six constituent organizations. So, to start with, two working groups were established inside the HiRAC: the technological study working group which reviews record technology and audio format related to archiving, and the operational study working group which considers the formulation of operational rules for the utilization of archives. The operational study working group asked sound source owners to assign a management code to every sound source, to submit the list of sound sources, to research on the copyright information and to place an order for archiving. The working group also conducted a survey on the copyright information in JASRAC, built the necessary elements of metadata and created the database based on the metadata sequentially. For its part, the technological study working group developed a play method for master records, which have the opposite groove pattern and rotating direction from the 78-rpm records: phonograph needle which can read the peaks between the grooves, tested players which read the groove using laser, determined digital format and conducted a survey on rotation number which was unstable in the initial stage.

In the first fiscal year, the HiRAC started a preliminary survey and consideration on the methods to record sound sources and a study of technology-related fields, and consolidating metadata and archiving sound sources were begun in the next fiscal year, 2008. In FY2010, we started to prepare and consider the release and use of the archive and planned to start offering the archive in FY2011. But we did not actually have a fixed plan for its release.

In 2008, the second year of the HiRAC, the good news was brought that the NDL would tackle the future release of the historical recordings in parallel with the digital archiving of books and periodicals. We think this succeeded because the NDL responded to the determination of RIAJ, which played a pivotal role in moving forward the release project.

At present, there are some major museums preserving 78-rpm records and opening them to the public: the Niikappu Record Museum in Niikappu town, Hokkaido, the Kanazawa Phonograph Museum in Kanazawa City, and the National Showa Memorial Museum in Chiyoda Ward in Tokyo. But the masters owned by these museums have been donated by individuals or organizations and you cannot clarify the whole picture of the sound sources left in 78-rpm records. Moreover, only visitors can listen to the sound sources so it is difficult to say that they are released universally. To meet the HiRAC's aspiration to release the digital archives of the 78-rpm records, offering them in the NDL was certainly the best choice.

Supplying the sound sources to the NDL began in FY2009 and they were released at the end of May 2011. Reproduced sounds of these 78-rpm records are valuable

materials which can be witnesses of ages, depicting colorful sound culture as it was and delivering it to us in this age.

The HiRAC believes that the completion of this archive unveiling the whole history of recordings in Japan will be valuable infrastructure of Japanese audio materials and sound information through reproducing 78-rpm records which testify to Japanese sound culture.

Digitized sound sources of HiRAC are available in the Historical Recordings Collection of the NDL

In order to provide the digital archive of sound sources in 78-rpm records and masters, the NDL deliberated on the conditions of use and a contract with the HiRAC. As a result, to broadly release them to the public, the NDL secured a budget in the costs for acquisition of library materials, and sound sources digitized by the HiRAC have been delivered as a four-year plan from FY2009. Approximately 50,000 items will be delivered by the end of FY2012.

On May 31, 2011, about 2500 items ready for use were released in the Historical Recordings Collection of the NDL (<http://dl.ndl.go.jp/#music>). As of January 2012, more than 25,000 items are available only inside the library, and about 600 copyright-expired items are available on the Internet.

On January 4, 2012, the NDL started a trial service to deliver sound sources contained in the Historical Recordings Collection to public libraries. This service makes all the contents of the Collection available on the premises of the participating public libraries. The list of participating libraries is available on our website (<http://dl.ndl.go.jp/ja/rekion/librarylist.html>) (in Japanese).

For details of the Historical Recordings Collection, please also refer to the following article:

“Audio Materials Collection and the Historical Recordings Collection in the NDL”
CDNLAO Newsletter, No. 73, March 2012.

<http://www.ndl.go.jp/en/cdnlao/newsletter/073/731.html>

(Digital Library Division, Kansai-kan of the NDL)

About the author



Mr. Soh Fujimoto was born in Tokyo in 1950. He entered the Victor Company of Japan,

Ltd. in April 1976, and created over 1,000 titles of works as an audio and visual producer specializing in Japanese classical music and folk performing arts, ethnic music around the world and western classics in Victor Entertainment, Inc., the music creative department of this company. He is an executive board member of the Regional Culture Award Tax Accountant's Fund and the Association for Promoting Choral Music, an advisor of the Enlivenment of Japanese Traditional Cultures Foundation, an executive board member of Nihon Shakuhachi Kyokai (lit. Japanese bamboo flute association), and a commissioner of Tokyo Culture Creation Project and vice chairman of the HiRAC at present. He also served as the chairperson of the awards committee of the Tokyo Japanese Music Competition and a judge of the awards committee of the Kenjun Memorial National Koto Music Competition held by Kurume City, Fukuoka Prefecture.

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Exhibition "Graphic Magazines in Meiji, Taisho and Showa Eras"

This article is based on the article in Japanese in NDL Monthly Bulletin No. 610 (January 2012) and the booklet of the exhibition.

From Feb. 1 to Mar. 2, 2012, an exhibition which displays about 190 magazines from our collections featuring visual representation was held by the National Diet Library (NDL) at the Tokyo Main Library (the same exhibition was held at the Kansai-kan of the NDL from Mar. 9 to 28). This article introduces some items shown in the exhibition.



Fujin gurafu, vol.3, no.5
Kokusaijohosha, 1926.5
Illustrated by Yumeji Takehisa
NDL call no.: 雑51-38
<wood engraving>



Manshu Shanhai
dajihen gaho, vol.3
Kokusai johosha,
1932.3.1
NDL call no.: YA-1272
<four-color half tone>

Introduction

In an age without television or the Internet, magazines were one of the most popular visual media which provided much information faster than books and more comprehensively than newspapers. Magazines were burdened with people's "we want to see" expectations especially on the visual side such as pictures and photographs: important events of the country such as disasters and wars, faces of royalty and famous actors, fashion, fairy tales and pictures for children, art, photographs, etc. In magazines of the Meiji, Taisho and Showa eras, visual expressions which attracted people's interests and concern are displayed as well as mass culture.

In step with people's requests "we want to see things with more reality," printing technology also developed: from pictures to photographs, black and white to colored, with more copies and faster. Some of the technology has already disappeared, while some were momentous invention which led to modern technology. Printing technology took a process of trial and error to achieve visual expressions for magazines.

Expansion of visual magazines

1. Disaster

Magazines showed disasters in living color such as the Ansei Edo earthquake (1855), the Meiji-Sanriku Earthquake (1896), the Great Kanto Earthquake (1923), the Isewan Typhoon (1959), the Great Hanshin Earthquake (1995) and the Great East Japan Earthquake which occurred in March 2011. In the epoch when photography was not in practical use, wood engravings and lithographs were used to show the scene of disaster. After photography came into practical use, black and white photographs were taken at the beginning, which developed to color photographs. Photographing from a helicopter has also begun.



Kanto Daishinsai gaho,
Shashin jiho, Shashinjihosha,
1923.10.1

NDL call no. 415-30

<photogravure>

*The image is provided on
the [Digital Library from the Meiji Era](#) (Japanese only)

Otsunami higairoku vol.1, *Fuzoku Gaho*, no. 118,
extra edition, Toyodo, 1896.7.10

Illustrated by Eisen Tomioka

NDL call no. Z11-604 (replicated version)

<lithographs>

2. War

As printing technologies developed in modern times, war coverage became more visual. In the time of the Sino-Japanese war (1894-1895), photographs were first used in magazines. During the Russo-Japanese war (1904-1905), use of photographs increased and many related magazines were published. However, war scenes were still depicted in

illustration. Vivid photographs of the battlefield were made available during the Second Sino-Japanese war (1937-1945) and World War II, when cameras became more downsized. Image cropping technology improvement at this time also helped produce well-designed beautiful magazines.



Nichiro Senso jijū gaho, vol.1,
 Jiji gahosha, 1904.3.13
 Illustrated by Kensei Matsumoto
 NDL call no.: 雑53-7 <lithographs>



Nichiro Senso jikki, first part (7th ver.),
 Hakubunkan, 1904.2.20
 NDL call no.: 雑53-8
 <relief halftones>



Shashin shuho, vol. 200,
 Naikaku johokyoku, 1941.12.24
 NDL call no.: Z23-634 (replicated version)
 <photogravure>

3. Graphic magazine

Graphic magazines are general magazines published mainly for reportage and also for entertainment with many photographs and pictures. There were various types of graphic magazines from Meiji to the Showa era: starting with “Fuzoku gaho,” the first graphic magazine, and “Kinji Gaho” by Kunikida Doppo, these types of magazines were a reflection of a wide range of areas from family life to international affairs.



Fuzoku gaho, vol.2, Toyodo, 1889.3
 NDL call no.: VG1-32
 <lithograph>



Nichiyō gahō, vol.1, no.8,
 Hakubunkan, 1911.2.19
 NDL call no.: 雑54-62
 <lithographs>



Kokusai shashin shimbun, vol.1,
 Shimbun sogosha, 1933.2.22
 NDL call no.: 雑53-53
 <photogravure>

4. Fashion

Fashion magazines did not exist in the Meiji and Taisho eras. In the early Showa era, garment professional magazines were first published and after the war, dressmaking schools published professional magazines of dressmaking which led the general public to follow the latest fashion. Also, magazines targeting mid-age groups of readers, between girls' and women's, were published and these became the future of fashion magazines.



Ru sharuman, vol.1, no.1, Kobunsha, 1935.9

NDL call no.: VG1-400 <probably offset>

5. People

Curiosity and big-names are universal and immutable. In the third decade of the Meiji era (end of the 19th century), as it became possible to print photographs on paper by relief halftones and collotypes, many persons appeared in newspapers and magazines. "Nisshin Senso jikki" was the first magazine with people's photographs. With relief halftones, photographs of military personnel, celebrities and war dead as well as the situation of the battlefield were carried, and achieved popularity.

In the graphic magazines which developed afterward, many articles depicting persons' activities were provided. There were also graphic magazines featuring the enthronement ceremony of the Emperor, and geisha magazines. And with the development of the cinema, movie stars came into the world and many movie star magazines were published.



Nissin Senso jikki, part 45,

Hakubunkan, 1895.11.17

NDL call no.: VG1-63

<relief halftones>



Bikan gaho, no.6, Kinji gahosha,

1906.6

NDL call no.: VG1-124

6. Children

Magazines for children appeared in the third decade of the Meiji era. At first, they mostly consisted of instructive texts, but illustrations and photographs gradually increased and at last, picture magazines using color plates became popular. Magazines for children with various plates and supplements, such as pictorial postcards and sugoroku (a Japanese board game) were a place for children to relax at that time.



Kodomono kuni, vol.9, no.5, Tokyosha, 1930.5

Front cover illustrated by Shotaro Honda

NDL call no.: Z32-B158 <offset>

7. Art and photograph

Advanced printing technology has been used in art magazines from early on to reproduce works.

For photographs, the history of photographs and magazines cannot be treated separately as evidenced by magazines for amateurs first published in the Taisho era, the emerging photograph movement in the early Showa era and the boom of photograph magazines in the postwar period.



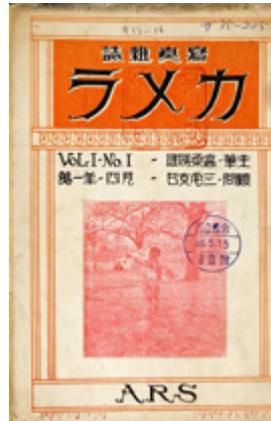
Myojo, vol.1, no.11,

Tokyo shinshisha, 1891.2

Illustrated by Takeji Fujishima

NDL call no.: 雑8-28

<relief halftones>



Kamera, vol.1, no.1, Arusu, 1921.4

NDL call no.: 雑35-205

note: NDL call numbers starting with “VG” are all in the Nunokawa Collection held in the Humanities Room of the Tokyo Main Library.

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Redesigned NDL website now released



New NDL website top page (<http://www.ndl.go.jp/en/index.html>)

The new NDL website was launched on February 23, 2012, about five years after the last renewal. The NDL has been actively working on digitizing its library materials since then and started various kinds of new services including the [NDL Search](#)ⁱ. The website was redesigned to meet these changes and became more user-friendly.

- i. Integrated search service for a variety of formats of information owned by the NDL and other institutions, including printed materials, digitized images and sounds. The NDL Newsletter No.181 carries a [related article](#) giving the details of this service.

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Selected list of articles from NDL periodicals (Text in Japanese)

National Diet Library Monthly Bulletin (Kokuritsu Kokkai Toshokan Geppo)

If you click the volume number of each issue, you can read the full-text of NDL Monthly Bulletin. The text is provided in PDF format* (Japanese only).

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No. 612, March 2012 [[PDF Format, 3.75MB](#)]

- Book of the month — from NDL collections
Chunori sugoroku. flying kabuki actors
- French fables meet ukiyo-e: illustrated books published by Pierre Barboutau / Aki Takayama
- Strolling in the forest of books (8) Books born out of the Great East Japan Earthquake
- Finding aids: how to use the NDL Search and the NDL-OPAC
- NDL website now renewed
- Books not found in the NDL: publications from pre-war to the occupation period
- <Announcements>
 - Kaleidoscope of Books (9) “Parties under the Cherry Blossoms in Edo”

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No. 611, February 2012 [[PDF Format, 2.95MB](#)]

- Book of the month — from NDL collections
Hinaasobi: little book of the Edo Period
- French Gazette after the Revolution: focusing on the First Republic (1792–1804)
- Magazines illustrating the First Sino-Japanese War: visual expression in *Nisshin Senso jikki* and *Nisshin Senso zue*
- Remote copying service, now and in future
- <Announcements>
 - [Trial distribution of the Historical Recordings Collection to public libraries started](#)
 - Symposium “Acquiring and Preserving Memories of 3.11: Establishing a Great East Japan Earthquake Archive”

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