

National Diet Library Newsletter

No. 228, February 2020



Contents

Selections from NDL collections

- From the series *Toto Meisho* (Famous Places of the Eastern Capital) "*Gotenyama Hanami Shinagawazenzu*"—Cherry Blossom Viewing at Gotenyama in Shinagawa
- Commerce Must Never Rely on the Powers of Government
- Manly Men in the Literature and Performing Arts of Yesteryear—Images of Masculinity From the 16th to the 19th Centuries

Events

- The 22nd Mutual Visit Program between the National Diet Library and the National Library of Korea
- The 38th Mutual Visit Program between the National Diet Library and the National Library of China

Selected list of articles from NDL periodicals

- The NDL Monthly Bulletin No. 705, January 2020 / No. 706, February 2020



Selections from NDL collections

From the series *Toto Meisho* (Famous Places of the Eastern Capital) “*Gotenyama Hanami Shinagawazenzu*” Cherry Blossom Viewing at Gotenyama in Shinagawa



Artist: Utagawa Hiroshige I
 Publisher: Tsutaya Kichizo
 Published in 19th century
 42.4 × 30.0 cm, three sheets
 Owned by the National Diet Library, Japan
 *Available in the [National Diet Library Digital Collections](#).

Gotenyama in what is now Tokyo's Kita Shinagawa area was a scenic area that commanded a fine view of the Tokyo Bay. The picture overlooks the Shinagawa-shuku area, which was a station on the Tokaido. Looking further east from this spot than shown in this picture, visitors could see the mountains on the Boso Peninsula far across Shinagawa Bay. As the title suggests, Gotenyama was also a popular place to view the cherry blossoms in spring and was poetically described as giving the illusion of clouds or snow when the trees were in full bloom. This scene depicts people enjoying the cherry blossoms while sitting on a picnic blanket as they eat and drink or dance between the trees.

Gotenyama was named after the Shinagawa Goten Palace which was built on this site in the early Edo period by the Tokugawa Shoguns. The cherry trees are said to have been transplanted from Mt. Yoshino in Nara during the Kanbun period from 1661 to 1673. Although the palace was not rebuilt after it was destroyed by fire in 1702, the area became famous for its beautiful cherry blossoms thanks to the policies of the 8th Shogun, Tokugawa

Yoshimune (1684–1751), who promoted the development of park land. Near the end of the Edo period, however, a part of the hill was cut away to build the Shinagawa Daiba (Shinagawa Battery), and railway construction at the beginning of the Meiji period obscured much of the landscape shown in this picture.

Utagawa Hiroshige I (1797–1858) was an *ukiyo-e* artist of the late Edo period. He became a pupil of Utagawa Toyohiro in 1811 and the following year received the given name Hiroshige as well as was allowed to use the family name Utagawa. His other appellations include Ichiryusai and Ichiyusai. He is especially well known for exquisite depictions of flowers, birds, and famous places, many of which were created during the final two and a half decades of his life, including his *Fifty-Three Stations of the Tokaido*, *Eight Views of Omi*, and *One Hundred Famous Views of Edo*.

Selections from NDL collections

Commerce Must Never Rely on the Powers of Government

OMORI Kengo, Financial Affairs Division, Research and Legislative Reference Bureau

This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 703 \(November 2019\)](#).

Excitement over the announcement of *Reiwa* as Japan's new regnal name had not yet died down when on April 9, 2019, the Ministry of Finance unveiled its new designs for banknotes in Japanese yen. Scheduled to be issued in 2024 are a new 1,000-yen note featuring KITAZATO Shibasaburo, a new 5,000-yen note featuring TSUDA Umeko, and a new 10,000-yen note featuring SHIBUSAWA Eiichi.¹



Portrait of Shibusawa Eiichi.

This portrait is similar in composition to the image to be used on the new 10,000-yen note. The images used on yen notes are composites, which are made by capturing the person's expression stereoscopically from multiple photographs.

From *Seien sensei 60 nenshi: Ichimei kinsei jitsugyo hattatsushi*, Vol. 1. Published by Ryumonsha in 1900.

NDL Call No. 86-117. Available in the [NDL Digital Collections](#).

One of the biggest reasons that banknotes are designed with portraits of famous people is to help prevent counterfeiting by taking advantage of our ability to

recognize human faces. Thus, there are three factors that are taken into consideration when selecting portraits for bank notes. The first is that a clear and detailed portrait of the candidate is available. Next, the portrait should convey a dignity suitable for a banknote. Finally, the individual should be well known nationwide.² For example, Shibusawa Eiichi was also a finalist for the portrait on the 1,000-yen banknotes issued in 1963, but ultimately ITO Hirobumi was chosen, because his ample beard and mustache could be rendered in meticulous linework, which made counterfeiting very difficult with the technology at that time.³

People whose portraits are selected to appear on banknotes often receive renewed recognition for their achievements. Thus, banknotes around the world most often feature the faces of monarchs and statesmen, but often revolutionaries as well as artists, educators, and other intellectuals are selected, too. This is true in Japan, and starting with the Series D⁴ banknotes issued in 1984, many of the faces on Japanese banknotes are of intellectuals. With this in mind, one might even say that the selection of Shibusawa, who was a business magnate, is something of an exception to the trend. According to *Finance*, a public relations magazine issued by the Ministry of Finance, the reason Shibusawa was chosen was his contribution to Japan's industrialization, which included the establishment of more than 500 companies--the Tokyo Stock Exchange among them--as well as the Tokyo Chamber of Commerce and Industry. Additionally, his penchant for creating new businesses is in line with the present Government's growth strategy of generating new businesses.⁵

Japanese banknotes are issued by the Bank of Japan,⁶ and not surprisingly Shibusawa was a stockholder in and was otherwise deeply connected with the establishment of the Bank of Japan.⁷ What is more, he was a major

¹ Issuance of a New Series of Bank of Japan Notes and a New 500 Yen Coin on April 9 2019. Ministry of Finance. <https://www.mof.go.jp/english/currency/banknotes/20190409.html> (Last accessed 19 December 2019)

² "Atarashii shihei, koka hakko no igi to saishin gijutsu--2004 nen irai yaku 20 nen buri no sasshin he." *Finance*. Vol. 55. No. 3. June 2019: pp.2--13. NDL Call No. Z3-7

https://www.mof.go.jp/public_relations/finance/201906/201906c.pdf (Japanese)

³ UEMURA, Takashi. *Shihei shozo no kingendaishi: Modern and current history of Japanese currency portraits*. Tokyo: Yoshikawakobunkan, 2015: pp.224--228. NDL Call No. DF6-L19

⁴ In the postwar period, Japanese banknote series are identified by a letter from the Latin alphabet.

⁵ Previous note 2.

⁶ Japanese banknotes are printed at the National Printing Bureau, after which they are delivered to the Bank of Japan. When a financial agency makes a withdrawal from its account at the Bank of Japan, the new banknotes are issued to the receiving agency.

⁷ *Nippon ginko hyakunenshi*. vol. 1. Tokyo: Bank of Japan, 1982: pp.217--235. NDL Call No. DF238-11

player in the planning of the Japanese banking system, including the establishment of the central banking system.⁸ That said, when TAKAHASHI Korekiyo, the Minister of Finance, asked him to accept the presidency of the Bank of Japan on February 24, 1913, Shibusawa firmly declined the offer.⁹ At that time, the Japanese economy was suffering from an outflow of gold due to excessive import of foreign goods. Faced with the need to resolve this difficult issue as soon as possible, the YAMAMOTO Gomba Cabinet, which had just been formed a few days before, on February 20, turned to Shibusawa. What could have made him decline this offer to stand at the head of the Bank of Japan?



Ryukai ryakusoku. Written by Shibusawa Eiichi, published by the Ministry of Finance in 1871. 34 sheets, 23 cm. NDJ Call No. W373-65. Available in the [NDL Digital Collections](#) (monochrome image).

A key to understanding why Shibusawa declined this opportunity can be found in a booklet entitled *Ryukai ryakusoku* which is said to have been written by Shibusawa in 1871 while he was serving in the Ministry of Finance. *Ryukai ryakusoku* literally means "simplified incorporation procedures" and refers to the practice of allowing entrepreneurs to establish privately owned companies without interference from the government,

which was something that Shibusawa had observed firsthand during his tenure as part of a shogunal delegation that visited France and elsewhere in Europe during 1867 and 1868.

Ryukai ryakusoku was released in September 1871 as part of a Ministry of Finance publication that also included *Kaishaben*, an anthology of articles by Western economists as translated by FUKUCHI Gen'ichiro.



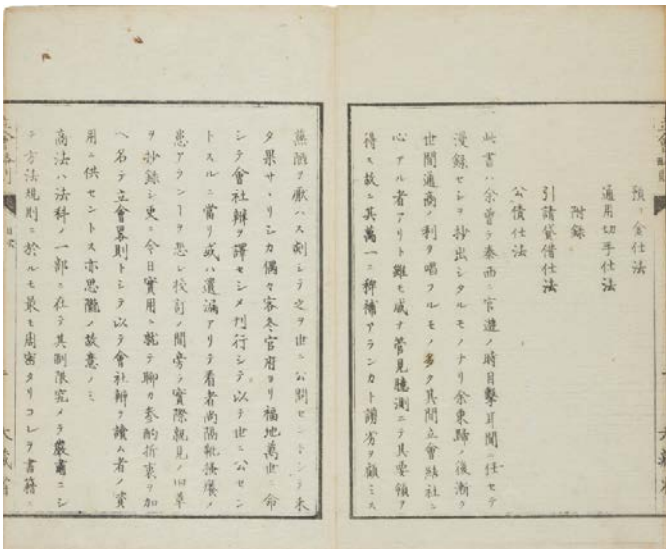
Kaishaben. Written by Fukuchi Ochi (Gen'ichiro), published by the Ministry of Finance in 1871. NDJ Call No. 106-283. Available in the [NDL Digital Collections](#) (monochrome image). It was published and distributed with *Ryukai ryakusoku* and Shibusawa wrote the preface.

Given the low social standing accorded commerce and industry as well as a political system that placed government officials at the top of the social order, it should come as no surprise that Japanese entrepreneurs of the time were often frustrated in their initiatives. The newly formed Meiji government started quasi-governmental trading companies and financial institutions as well as tried to promote industry nationwide but was not particularly successful. The publication of both *Ryukai Ryakusoku* and *Kaishaben* is thought to have been a privately led attempt to encourage policies promoting modern capitalism¹⁰.

⁸ After suffering financial difficulties at the time of the Meiji Restoration, the new Government issued non-convertible paper money, which immediately lost value due to a lack of credibility in the new Government. At the beginning of the Meiji period, as the Ministry of Finance struggled with the issue of non-convertible paper money, a controversy broke out between Ito Hirobumi, who advocated free banking as practiced in America, and YOSHIDA Kiyonari, who advocated a central banking system as practiced in England. Shibusawa worked together with Senior Assistant Minister of Finance INOUE Kaoru to adopt the American system in establishing the national bank system. And later a central banking system was introduced as the Bank of Japan. (From Ryumonsha, ed. *Shibusawa eiichi denki shiryō*, vol. 5, Shibusawa Eiichi Denki Shiryō Kankokai, 1955: pp.192--221. NDJ Call No. 289.1-Si267Rs-s)

⁹ Ryumonsha, eds. *Shibusawa eiichi denki shiryō*, vol.50, Shibusawa Eiichi Denki Shiryō Kankokai, 1963: pp.289--291. NDJ Call No. 289.1-Si267Rs-s

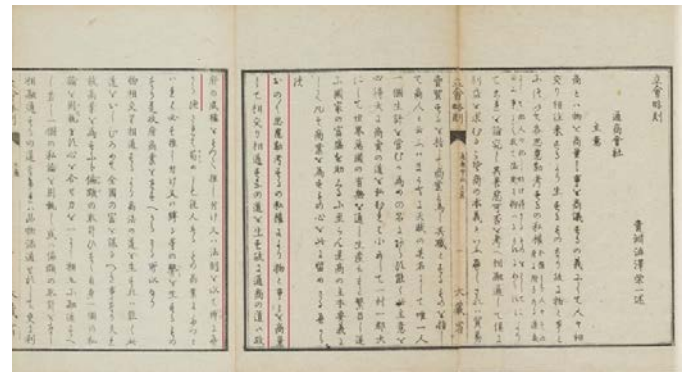
¹⁰ CHO Yukio, "Nihon kigyo rinen no genten: Ryukai ryakusoku wo megutte." *Hogaku semina zokan sogo tokushu shirizu*, vol. 14, Nihon Hyoronsha, 1980: pp.40--48. NDJ Call No. Z2-741



The preface to *Ryukai ryakusoku* contains an explanation of why it was published together with *Kaishaben*.

Ryukai ryakusoku consists of two chapters: one on commercial companies and the other on financial institutions. It contains explanations of how to establish and manage a stock company as well as how to perform banking transactions such as settlements, loans, and deposits. Although Shibusawa later disparaged the content of this book, it became a valuable reference to modern Western business at a time when no other suitable information was available.¹¹

As noted above, Shibusawa traveled to France at the end of Edo period and he is assumed to have learned about the principles of capitalism as well as the practical operation of banks and private companies from Paul Fleury-Hérard, a banker who served as his guide. Shibusawa was especially impressed by the fact that a private citizen like Fleury-Hérard could interact as a peer with government bureaucrats or military officers. In later years, he revealed that the real reason he left his position in the Government and became an entrepreneur was partially to protest the Japanese custom of placing the Government above the people.¹²



Description of the beginning of *Ryukai ryakusoku* written in the next section (red side line)

In the preface to *Ryukai ryakusoku*, Shibusawa explains clearly his belief that government should not interfere in private enterprise either through regulation or legislature. Shibusawa is called the father of capitalism in Japan and advocated a union of moral and economic principles in the business world. He was also dedicated to advancing social causes such as the establishment of the Tokyo City Sanatorium and the promotion of international goodwill with no regard for personal profit. But after leaving the Ministry of Finance, he never again accepted any position in the Government, because of a strong belief that he could better contribute to the development of industry as a private citizen with financial expertise.



Portrait of Shibusawa Eiichi in his later years from *Kinsei meishi shashin* No. 2. *Kinsei Meishi Shashin Hanpukai*, 1935. NDL Call No. 427-53. Available in the [NDL Digital Collections](#).

¹¹ OKADA Sumio, ed. *Shibusawa o wa kataru: Sono oitachi*. 1932: pp.305--322. NDL Call No. 610-136

¹² SHIRAIISHI Kitaro, ed. *Shibusawa eiichi o*. Toko Shoin, 1933: pp.74--79. NDL Call No. 289.1-Si267S2s



Shibusawa Eiichi and Sugiura Aito. *Kosai nikki*, No. 1. Taikandosha, 1871. NDL Call No. 特 31-677. Available in the [NDL Digital Collections](#).

Shibusawa's diaries from his time in Europe as a member of the TOKUGAWA Akitake mission are well known. His *kosai nikki* was compiled from his personal diaries and memos made by SUGIURA Yuzuru (Aito) and was published after their return to Japan. For example, the diary entry for March 7, 1867, on which he arrived in Paris, describes Paul Fleury-Hérard escorting them to the Grand Hotel on the Boulevard des Capucines in the center of Paris. After realizing how expensive it would be to stay in a hotel, Shibusawa soon arranged to rent a house as part of his duties as delegation accountant.

Shibusawa Eiichi (1840–1931)

Shibusawa was a leader of the business community during the Meiji and Taisho eras. He was born the son of a wealthy farmer in Fukaya, Saitama, and was an early supporter of the restoration of imperial rule but later served the Tokugawa Shogunate as a retainer of the Hitotsubashi family. In 1867, he attended the Paris International Exposition as a member of a shogunal delegation and for two years gained firsthand knowledge of the latest European technology and governmental systems. He joined the Finance Ministry and was involved in the establishment of taxation, monetary, and public finance systems. After resigning from the Finance Ministry in 1873, he helped establish and served as the president of the First National Bank as well as any number of other major companies in Japan. He was also involved in many social and public works projects, founding a hospital that was the predecessor of the Tokyo Metropolitan Geriatric Hospital and serving as its president for half a century. Later, he attempted to improve relations between the United States and Japan by softening anti-Japanese sentiment in that country.

(Translated by HYUGA Tomoaki and WATANABE Rie)

Selections from NDL collections

Manly Men in the Literature and Performing Arts of Yesteryear Images of Masculinity From the 16th to the 19th Centuries

Service Planning Division, Reader Services and Collections Department

This article is a part of translation of the article in Japanese in Small Digital Exhibitions "[Kaleidoscope of Books](#)".

Who do you think of when you hear the phrase "a manly man?" Some people might think immediately of their favorite actor. For others, their decisive but kind-hearted boss might come to mind. But everyone has their own concept of what makes a man manly, and by and large, these concepts are highly subjective. Often, we can get a better idea of the values that people held at some period in the past by looking at what they considered to be "manly" at that time.

This article takes a look at how library materials at the NDL depict the changing ideals that have been associated with the concept of masculinity over the past two hundred years.

First, let us look at how the values held by *samurai* and *chounin* had on contemporary ideals of manly men during the Sengoku and Edo periods. At that time, the samurai ethics of dynamism and bravery colored the aesthetics of masculinity. Many samurai grew beards in order to cultivate a dignified appearance and wore beautiful and unique armor not just for protection but also to promote their presence on the battlefield. As the foundation of the Tokugawa Shogunate solidified, the lives of ordinary people—the *chounin*, who lived and worked in cities, as well as the *noumin*, who worked in agriculture—gradually became more stable. In fact, as chounin gradually acquired economic power rivaling that of the upper classes, their values began to influence social mores. Thus, the culture of chounin began to affect the aesthetics of masculinity.

1. Samurai Aesthetics—A Proud Appearance even in Moments of Desperation

Samurai worked hard to train both their bodies and their minds in hopes of distinguishing themselves as they risked their lives in battle. In doing so, they formed a unique aesthetic, in which they felt themselves to be constantly walking shoulder to shoulder with death. This spirit was handed down to successive generations and was accepted by the samurai of the Edo period, even though Japanese society had largely stabilized by that time. But to many, a manly man was one who was not only accomplished in the martial arts but was strong in spirit as well.

1.1 *Hagakure* (In the Shade of the Leaves). Dictated by YAMAMOTO Tsunetomo, revised by WATSUJI Tetsuro and FURUKAWA Tetsushi, published by Iwanami Shoten, Tokyo, 1965. NDL Call No. 156.4-Y367h-W

Hagakure was written during the mid-Edo period and provides a detailed description of the samurai spirit. The famous line "The way of the warrior is found in death" is from this book. One interesting habit that samurai practiced was to scent their hair with incense. And while at first glance this might seem like an act of vanity, those that practiced it considered it the sign of a desperate determination to always be prepared for death.

1.2 *Bugu kinmo zui* (Illustrated Encyclopedia of Arms and Armor), Vols. 1–4. From *Kinmo zui shusei*, vol.8, edited by YUASA Tokushi, published by Ozorasha, June 1998. NDL Call No. UR1-G54



Helmets with unique designs

This book was written in 1684 by YUASA Tokushi, a Japanese mathematician who lived in Kyoto. The samurai's armor served not just as protection on the battlefield but also as a means of identifying one's self to friend and foe alike. The book includes more than 110 different variations of uniquely designed helmets that were worn in battle by well-known samurai, including KATO Kiyomasa's famous *naga-eboshi* helmet and KURODA Nagamasa's *ichinotani*.

The helmet shown on the left in the image above looks like a rabbit, and was apparently quite popular in its time. Although modern readers might find it humorously incongruous for a fierce warrior to wear a helmet like this one, the design was intended to reflect the desire to move

rapidly and nimbly on the battlefield.

1.3 *Keichou kenbunshuu* (All About the Keichou Period). Written by MIURA Joshin, revised by HAGA Yaichi, published by Toyamabo, Tokyo, June 1906. NDL Call No. 94-112 *Available in the [NDL Digital Collections](#).

This book is a reproduction of an essay written by MIURA Joshin, who was a retainer of *sengoku daimyo* HOJO Ujimasa during the Keichou period at the start of the 17th century. During this time, beards were considered a symbol of a heroic man, and men who could not grow beards were often marginalize in Japanese society. One famous incident that took place during the Tensho period in the late 1500s involved KATAI Rokurobei and IWASAKI Juzaemon killing each other in a sword duel. Iwasaki had insulted Katai by calling him "beardless" during an argument, which was equivalent to saying that he had a yellow streak down his back a mile wide. Although men of all social classes wore beards during the early Edo period, TOKUGAWA Ietsuna issued the *Prohibition of Big Beards* in 1670 as part of an effort to move Japanese society away from the mores of the Sengoku period and toward a more civilized demeanor. Thereafter, the habit of wearing beards gradually disappeared from Japanese society.

1.4 *KIMURA Shigenari: Ichimei—Osaka rakujoshi* (Kimura Shigenari and the Fall of Osaka Castle). Written by HAGA Hachiya, published by Minyusha, Tokyo, July 1898. NDL Call No. 80-87 *Available in the [NDL Digital Collections](#).

This book contains anecdotes about KIMURA Shigenari, who served the Toyotomi clan, many of which were taken from other books, such as *Keigenki—Osaka Natsu Fuyu Ryojin Shimatsu* (A History of the Keigen Period), NDL Call No. 38-163 *Available in the [NDL Digital Collections](#) and *Jozan Kitan* (Stories Told by Jozan), NDL Call No. a154-58 *Available in the [NDL Digital Collections](#). It also includes stories about the Summer Campaign during the Siege of Osaka. Shigenari's personality and appearance were described thusly: "He is like the cherry blossoms of Osaka Castle—graceful and elegant, affable and loved by all. But like the cherry blossoms, he was all too soon scattered before the wind."

Although Kimura Shigenari was said to have been a handsome man, he is remembered at least as much for his character and behavior. A famous anecdote relates how TOKUGAWA Ieyasu was inspecting the heads of enemy samurai who had died in the Summer Campaign during the Siege of Osaka when he came upon Shigenari's head and realized that he had prepared for death by burning sandalwood incense to scent his helmet. Ieyasu admired Shigenari for this and instructed his own samurai to follow suit.



Portrait of KIMURA Shigenari (*Shozoshu*, vol. 3)
*Available in the [NDL Digital Collections](#).

Kabukimono: idiosyncratic men **NAGOYA Sansaburo**



A scene from the play *Ukiyozuka hiyoku no inazuma*, in which the protagonist is modeled after Nagoya Sansaburo. Image from *Ogura Nazorae Hyakunin Isshu*, NDL Call No. 寄別 2-3-2-1. *Available in the [NDL Digital Collections](#).

From the Sengoku period to the beginning of the Edo period, the word *kabukimono* was a popular term to describe an individualistic or idiosyncratic men. Their appearance was ostentatious, as they wore unusual hairstyles, large beards, and flashy clothing as well as extraordinarily large swords and spears. A great many samurai were considered *kabukimono*. One of the best known was NAGOYA Sansaburo, who is described in the book *Ragetsuan Kokusho Mansho* (Excepted from *Nihon zuihitsu taisei*, edited by Nihon Zuihitsu Taisei Henshubu, vol.4. NDL Call No. KG294-J28) as having been romantically involved with Izumo no Okuni¹, a dancer who contributed to the development of modern day kabuki theater.

2. The townspeople's aesthetics "Iki" in the east and "Sui" in the west

The fashionable townspeople of Edo

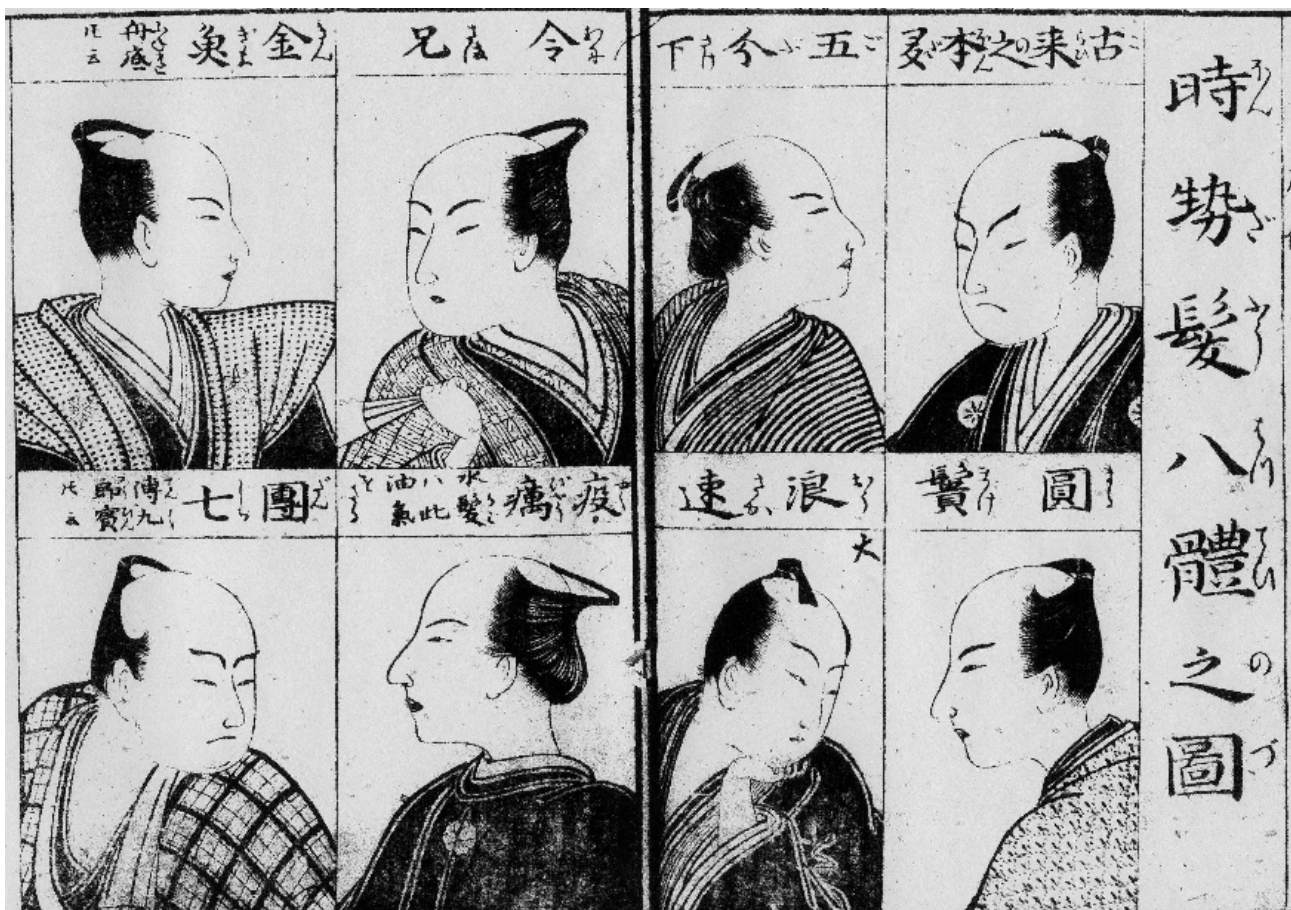
In the early days of the Edo period, while the daimyo and other samurai still retained their political influence, the life

of ordinary people stabilized significantly. As chounin became increasingly affluent, their values became influential and were reflected in the aesthetics of masculinity. The fashions and customs of the time were described both in light fiction (*sharebon*) and illustrated storybooks (*kibyoshi*), and thus are known to us today. And it seems that, just like today, there were some people who had strong opinions about what was fashionable in terms of hairstyles, clothes, footwear, and accessories.

2.1 *Tosei Fuzokutsu* (Current Styles of the Day). Written by KINKIN Saeru, illustrated by KOIKAWA Harumachi, 1773. NDL Call No. 京乙-193.

*Available in the [NDL Digital Collections](#).

Tosei Fuzokutsu is a *sharebon* published in 1773 and describes the latest fashion and trends of the time, including detailed illustrations of popular clothing and hairstyles. It includes eight different Honda hair styles that were popular at the time and are described as being "only for the most elegant men."



Eight types of Honda-style hairdressing

¹ Izumo no Okuni, also called Okuni, flourished around the beginning of the 17th century, is said to be a Japanese dancer who is credited as being the founder of the kabuki art form.

Differing ideas of manliness as seen in kabuki from both Edo and the Kyoto-Osaka area

Modern kabuki theater evolved from a number of different early forms. One of the earliest of these was a kabuki dance, that was performed by an all-female troupes at outdoor venues and is said to have been originated by the dancer Izumo no Okuni. As competing troupes formed, female performers were eventually banned out of fear of public licentiousness, and kabuki came to be performed by all-male troupes. Sometime around the final decade of the 17th century, as Japanese society began to stabilize and flourish, kabuki became popular enough for theaters to be built and the form of kabuki plays became formalized.

Not surprisingly, kabuki in the Edo area came to reflect a different aesthetic to that of the Kyoto-Osaka area. In Edo, the first ICHIKAWA Danjuro developed the *aragoto* or dynamic style of kabuki theater, while in Kyoto-Osaka, first SAKATA Tojuro gained popularity with his *wagoto* or understated style.

Morisada mankou, which is an encyclopedia of the customs of the late Edo period, states that kabuki in the Kyoto-Osaka area is "dedicated to grace and elegance for both men and women." Kabuki in Edo, on the other hand, is dedicated to "spirit and beauty." It seems that although these differences in taste existed from the beginning of the Edo period, these two expressions refer to what is essentially the same aesthetic. But if we look closely at the kabuki actors who were popular in these areas, we might be able to discern some differences.

ICHIKAWA Danjuro



Sukeroku performed by ICHIKAWA Danjuro (top)
Kabuki Juhachiban, NDL Call No. 寄別 2-7-2-1

*Available in the [NDL Digital Collections](#).

Sukeroku is an excitingly dramatic story in the *aragoto* tradition of the first ICHIKAWA Danjuro. The dynamic and exaggerated manner in which it is performed matches the spirit of the burgeoning city of Edo and helped raise the popularity of Edo kabuki to new heights. Successive generations of actors named ICHIKAWA Danjuro specialized in and handed down the *aragoto* tradition as their legacy. The character Sukeroku was created by ICHIKAWA Danjuro II and can be considered a quintessential example of masculinity in Edo kabuki.

SAKATA Tojuro



Drawing of SAKATA Tojuro in *Yakusha Hyobanki "Yaro Sekizumou"* from *Shinpen Kisho Fukusesikai Sousho*, vol.23. Published by Rinsen Shoten. NDL Call No. KH5-E2

The first SAKATA Tojuro was a famous leading man during the Genroku period (1688 to 1704), who was particularly well known for his ability to play romantic scenes and thereby contributed to the perfection of the *wagoto* tradition in the Kyoto-Osaka area. Tojuro played the leading role in any number of plays written by CHIKAMATSU Monzaemon and his performances were highly regarded by his contemporaries. It was said that no one was better than he in realistically portraying romantic scenes. Once, when he had been cast to play a philanderer, he attempted to seduce a woman who ran a tea shop in order to learn the role through experience. KIKUCHI Kan later wrote a play called *Tojuro no Koi*²

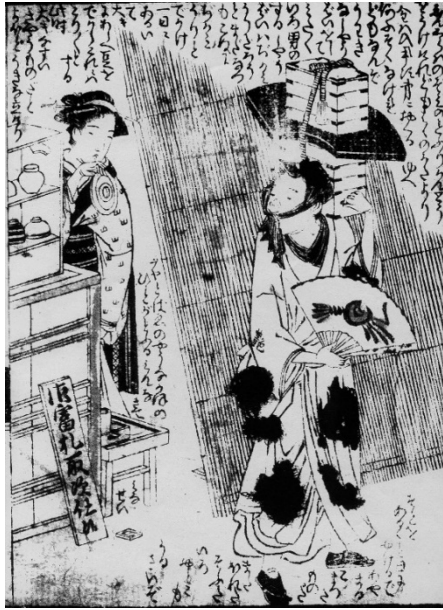
² This play is included in *KIKUCHI Kan Tanpen to Gikyoku*, published in March 1988. NDL Call No. KH261-E1

based on this anecdote.

Enjiro: A Slapstick Comedy about a Man who Wanted to be Popular with Women

2.2 *Edo Umare Uwaki no Kabayaki*, vol.3. Written by Kyoden, illustrated by KITAO Masanobu, published by TSUTAYA Juzaburo in 1785. NDL Call No. 207-169

*Available in the [NDL Digital Collections](#).



Enjiro becomes a stationer and flirts with the women who come to his shop.

This story first appeared in 1785 as an illustrated storybook written by SANTO Kyoden. The protagonist, Enjiro, is the heir-apparent to a large mercantile business who is also a homely, pug-nosed rascal. He dresses in the latest fashions and uses money to ingratiate himself with others, but ultimately fails to impress any of the women he favors. The story is humorous and became such a hit that the expression "Kyoden nose" became synonymous with pug nose and conceited men were called Enjiro. The picture above shows Enjiro working in his stationary shop, where he makes paper fans and sells other paper products that are popular with women in his futile attempts to start a romantic relationship. He hires stylish young men to work as sales clerks in the hopes of attracting female customers, but always manages to turn himself into a laughing stock.

(Translated by OSHIMA Mika)

Events

The 22nd Mutual Visit Program between the National Diet Library and the National Library of Korea



NLK colleagues and NDL delegation



The 22nd mutual visit program of the National Diet Library (NDL) and the [National Library of Korea \(NLK\)](#) was held in Seoul from October 28 to November 2, 2019. Headed by Mr. TAKEUCHI Hideki, Director of the Facilities Management Division, Administrative Department, the delegation also consisted of the following members: Mr. MATSUMOTO Tamotsu, Senior Librarian/Director of the Research and Development for Next-Generation Systems

Office, Digital Information Planning Division, Digital Information Department; and Ms. KANAI Yuki, Assistant Director of the Audio-Visual Materials Division, Reader Services and Collections Department.

The highlight activities of the program are shown in the table below. Detailed presentations were made in each session, followed by active exchange during the Q&As.

Table: Main program schedule

Opening Session (Keynote speech)	<ul style="list-style-type: none"> Current and future challenges at the NDL Mr. TAKEUCHI Hideki Current and future challenges at the NLK Mr. AHN Hyun Tae (Director, Planning and Coordination Division, NLK)
Session 1	<p><u>Theme: New efforts in digital information</u></p> <ul style="list-style-type: none"> The NDL's new efforts in digital information Mr. MATSUMOTO Tamotsu Current situation of library Big Data analysis and utilization system in Korea Ms. CHO Sulhee (Digital Library Planning Division, NLK)
Session 2	<p><u>Theme: Reconstitution of library spaces and improvement of on-site library services</u></p> <ul style="list-style-type: none"> Reconstitution of library spaces and improvement of user services Ms. KANAI Yuki Reconstitution of library spaces and improvement of on-site library services at the NLK Mr. KIM Kyung Cheol (Collection Management and Service Division, NLK)

In the Opening Session, keynote speeches were given by representatives of both libraries. Mr. Takeuchi introduced the outline, current status and challenges of each activity set to be focused on according to the National Diet Library Midterm Vision: Universal Access 2020 and the National Diet Library Milestone Goals 2017–2020, and also reported events and projects to commemorate the 70-

year anniversary of the NDL last year. Mr. Ahn introduced major activities in 2019 to enhance the functions and roles of the NLK and the current work being prioritized. In Sessions 1 and 2, experts from both libraries reported on their recent activities and progress regarding each theme. Meaningful discussions were held on issues of common interest to both sides.



Session

After these sessions, the delegation visited the National Digital Library of Korea, National Library for Children and Young Adults of the NLK, Mapo Central Library, and other related institutions.

Links:

- [Reports of past programs in the NDL Newsletter](#)
- [Chronology of Mutual Visit Programs between the National Diet Library \(NDL\) and the National Library of Korea \(NLK\)](#)

Events

The 38th Mutual Visit Program between the National Diet Library and the National Library of China



NLC delegation and senior officials of the NDL

The 38th mutual visit program between the National Diet Library (NDL) and the [National Library of China \(NLC\)](#) was held in Tokyo from November 5 to 12, 2019, to discuss the subject of professional skills for library employees and human resource development. The NLC delegation was led by Mr. WEI Dawei, who is secretary of the Communist Party of China NLC Committee as well as deputy director of the NLC, and included four other members: Ms. AN Jie, director of the Audit Division; Mr. TIAN Helong, deputy director of the Department for Legislative Reference

Services; Ms. HUANG Liang, deputy director of the Social Education Department; and Ms. CHEN Yu from the Chinese Acquisitions and Cataloguing Department who also served as interpreter.

The highlights of the program are shown in the table below. Each session began with an in-depth presentation of the subject matter, followed by active exchanges of questions and answers.

Table: Main program schedule

Opening Session (Keynote speech) November 6, 2019	<ul style="list-style-type: none"> • Professional competency and development of human resources Mr. WEI Dawei, secretary of Communist Party of China NLC Committee and deputy director of the NLC • Professional skills of library employees and development of human resources Ms. SAKATA Kazuko, deputy director of the NDL
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<p>Session 1 November 6, 2019</p>	<p><u>Theme: Cultivating skills for employees engaged in providing research services for lawmakers as well as for employees at public libraries</u></p> <ul style="list-style-type: none"> • Cultivating research skills at the Research and Legislative Reference Bureau Mr. KATO Hiroshi, senior specialist in the NDL Financial Affairs Research Service • Cultivating skills for employees engaged in providing library services for the public training programs at the Reader Services and Collections Department Mr. YUSA Hiroyuki, deputy director of the NDL Reader Services and Collections Department • Human resource development at the Department for Legislative Reference Services and employee training programs at the NLC Mr. TIAN Helong, deputy director of the NLC Department for Legislative Reference Services
<p>Session 2 November 7, 2019</p>	<p><u>Theme: Training programs for librarians</u></p> <ul style="list-style-type: none"> • NDL training programs for librarians in Japan Mr. NAKAWATARI Akihiro, deputy director of the NDL Kansai-kan • Programs at the NLC Training Center Ms. HUANG Liang, deputy director of the NLC Social Education Department)

Links:

- [Reports of past programs in the NDL Newsletter](#)
- [Chronology of Mutual Visit Programs between the National Diet Library \(NDL\) and the National Library of China \(NLC\)](#)

Selected list of articles from NDL periodicals

The NDL Monthly Bulletin No. 705, January 2020/No. 706, February 2020

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* (in Japanese).

*To see the full-text (PDF), you will need Adobe Acrobat Reader (free download). Click [here](#) to download. ([Adobe Website](#))

No. 705, January 2020 (PDF: 8.12 MB)

- New Year Greetings for 2020
- <Book of the month - from NDL collections>
Heika shinasadame--grading records for Akita apples
- From NDL collections
Books on the *Man'yoshu*
- Working at the NDL, Episode 1
- Children's Day for Visiting Kasumigaseki
- The NDL in figures: from the Annual Report of the NDL FY2018
- <Books not commercially available>
Jomo karuta no sekai
- <Tidbits of information on NDL>
The NDL collects everything published in Japan, doesn't it?
- <NDL Topics>

No. 706, February 2020 (PDF: 5.39 MB)

- <Book of the month - from NDL collections>
The American diary of a Japanese girl: A story from across the sea
- World Library and Information Congress: 85th IFLA General Conference and Assembly
- The Personal Libraries of Well-Known People (2)
Segoe igo bunko
- Working at the NDL, Episode 2
- Copy services at national libraries in Europe
- <Tidbits of information on NDL>
Will You Still Read Me in a Hundred Years?
- <Books not commercially available>
Kimi wa kappa o mita ka!
- <NDL Topics>