

National Diet Library Newsletter

No. 230, June 2020



Contents

Selections from NDL collections

- Manly Men in the Literature and Performing Arts of Yesteryear—Images of masculinity from the 8th to the 12th centuries
- Strolling in the forest of books (22): A legendary storyteller: Baba Bunko and his writings (1)

Events

- The 9th Mutual Visit Program between the National Diet Library, the National Assembly Library of Korea and the National Assembly Research Service

Articles by NDL staff

- Farewell, Old Fellow!—Georges Bigot and Charles Wirgman
- Report: The 30th NDL Forum on Preservation

Selected list of articles from NDL periodicals

- The NDL Monthly Bulletin No. 709, May 2020 / No. 710, June 2020

Selections from NDL collections

Manly Men in the Literature and Performing Arts of Yesteryear— Images of masculinity from the 8th to the 12th 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 during periods 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 1200 years.

In the aristocratic society of the pre-Kamakura period, the ideals of masculine and feminine beauty were actually quite similar. This can be seen quite readily in the story *Torikaebaya monogatari*, which tells of a brother and sister whose similar appearance allowed them to be raised with their genders switched, then to serve at the Court before switching back to their real genders without being noticed. Ultimately, the brother becomes a minister of state, and the sister becomes an Empress.

1. Main characters are beautiful in dynastic style literature

In the literature of this aristocratic culture, beauty was based not just on a pleasing appearance but also on inner character and talent. And the protagonists of stories written at in this age all reflect this ideal. There are many stories in which both men and women are admired for their beautiful appearance and exemplary character, including *Taketori monogatari*, *Ise monogatari*, and *Utsuho monogatari*. This trend reached its pinnacle, of course, in *Genji monogatari*.

ARIWARA no Narihira

Ariwara no Narihira was a son of Prince Abo and grandson of Emperor Heizei. He relinquished his royal status and was granted the surname Ariwara. The main character of *Ise Monogatari* is said to have been modeled after him, and he is considered one of the manliest men of his era. The Japanese word *Imanarihira* literally means "a modern Narihira," and *Narihirazukuri* means "in the mold of Narihira." During the militaristic Meiji period, he was described by Kurishima Sagoromo in the book *Shijin narihira* (Published in 1901. NDL Call No. 30-194. *Available in the [NDL Digital Collections \(relevant part\)](#).) as a loyal, courageous, and good-looking man as well as a talented poet.



Portrait of Ariwara no Narihira
(*36kasen*, no.1. NDL Call No. 418-53.
*Available in the [NDL Digital Collections](#).)

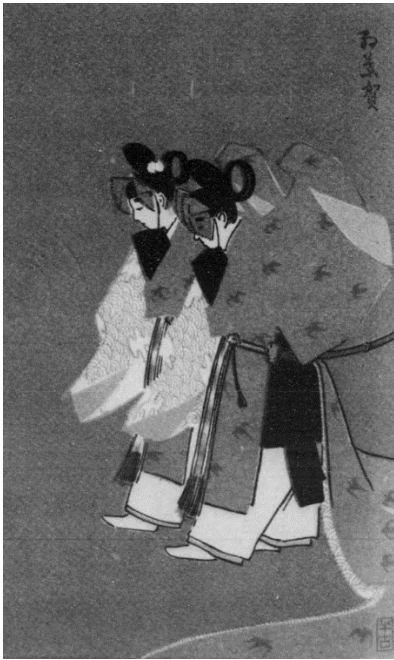
1-1. *Ise monogatari (Tales of Ise)*

Corrected, annotated, and translated by FUKUI Teisuke. *Shinpen nihon koten bungaku zenshu*, vol.12, published by Shogakukan in 1994. NDL Call No. KH2-E9

Tales of Ise is one of the earliest and most influential examples of *uta monogatari*, a literary subgenre in which a series of *waka* poetry is interspersed with prose narrative. It contains numerous poems that are attributed to Narihira, although most likely it was not put into its present form until after his death. And the nameless protagonist of the story has long been considered to be Ariwara no Narihira himself. Thus, there are many passages that are likely fictional but which in later years came to be confused with historical fact. These include *Nishinotai* and *Akutagawa*, which describe illicit love affairs with a lady of the imperial court and which likely contributed to Narihira's reputation as a lady killer.

Hikaru Genji

Hikaru Genji is the main character of *Genji monogatari*, a full-length novel written by MURASAKI Shikibu in the early 11th century during the Heian period. Even though he was second in line of ascension to Emperor Kiritsubo, he chose to become a commoner and was granted the surname Minamoto. He was a man of unrivaled physical beauty and for this reason was called Hikaru Kimi (Shining Prince) or Hikaru Genji (Shining Genji).



Hikaru Genji and To no Chujo from *Shin'yaku genji monogatari*. NDL Call No. 329-168 ハ.

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

Although Hikaru Genji is a fiction character, he was undoubtedly based on historical figures from earlier times rather than merely the product of Murasaki Shikibu's imagination. Potential models include Prince Otsu, a son of Emperor Tenmu; Minamoto no Toru, a son of Emperor Saga; Minamoto no Takaakira, a son of Emperor Daigo; Prince Atsuyasu, a son of Emperor Ichijo; Fujiwara no Korechika; the aforementioned Ariwara no Narihira; and others.

1-2. *Genji monogatari*.

Written by Murasaki Shikibu. Corrected and annotated by YANAI Shigeshi et al. *Shin nihon koten bungaku taikei* no.19. Edited by SATAKE Akihiro et al. Published by Iwanami shoten in 1993. NDL Call No. KH2-E3.

1-3. *Genji monogatari: zen'yaku, vol.1*.

Written by Murasaki Shikibu. Translated into modern Japanese by YOSANO Akiko. Published in Kadokawa shoten in 2008. NDL Call No. KG58-J11.

1-4. *Genji monogatari, vol.1*.

Written by Murasaki Shikibu. Translated into modern Japanese by ENCHI Fumiko. Published by Shinchosha in 2008. NDL Call No. KG58-J42.

Column: Which of these is the same person?

Hikime-kagibana is a term that refers to a technique used in traditional Japanese *yamato-e* painting for creating faces by drawing straight lines for eyes and a hook-shaped nose and is used to depict members of the aristocracy. Characters depicted in *yamato-e* all have similar faces that are intended to convey an idealized

beauty rather than giving each person a realistic appearance.

Even so, we can see changes over time. For example, although the depictions of the clothes of nobles remained relatively unchanged over time, *nishiki-e* of *Genji monogatari* drawn during the Edo period depict the characters with oval faces that are longer and thinner than those drawn during the Heian period.

Q: Which two of the following four pictures depict the same person?

1



2



3



4



A: No. 1 and No.4

- 1. ARIWARA no Narihira (*Shin'yaku eiri ise monogatari*. NDL Call No. KG52-E24.)
- 2. Hikaru Genji (*Genji e Utsusemi*. NDL Call No. 寄別 2-7-2-5. *Available in the [NDL Digital Collections](#).)
- 3. Taira no Shigehira (*Zenken kojitsu*. NDL Call No. 112-84. *Available in the [NDL Digital Collections](#).)
- 4. ARIWARA no Narihira (Keiogoro *Nishikiejo*. NDL Call No. 寄別 8-4-1-4. *Available in the [NDL Digital Collections](#).)

2. Is the loser more beautiful? Men in war chronicles

In the late Heian period, the regency government in which the nobles took control as the maternal relatives of the Emperor ended, and the form of government changed to the cloister government in which the abdicated Emperor, in other words, the retired Emperor or the cloistered Emperor, took control. As the samurai gained power through the cloister government and came to play a central role in the era, the nobility declined and the beauty of the nobles came to be depicted as belonging to the losers.

This article takes a look at the Taira clan which, among the losers depicted in war chronicles, is said to have had many beautiful people and MINAMOTO no Yoshitsune, whose image as a good-looking man was established in later years.

The Taira clan



Sanmi no chujo Shigehira, Senju no mae, Wakaba no Naishi, Komatsu no Sanmi no Koremori. *Keiogoro Nishikiejo*. NDL Call No. 寄別 8-4-1-4. *Available in the [NDL Digital Collections](#).

TAIRA no Koremori

He had a reputation as a good-looking man among the *Kindachi* (high-ranking nobles) of the Taira clan. He was praised for beauty like that of Hikaru Genji in the *Genji monogatari* when he danced *Seigaiha*, a piece of imperial court music (*gagaku*), at the banquet to celebrate the fiftieth birthday of the Cloistered Emperor Goshirakawa. However, he was badly defeated at the Battle of Kurikaratoge and committed suicide by drowning in the sea of Nachi, since he was not suited to be a samurai.

TAIRA no Shigehira

He was a great samurai as well as a *Kindachi* of refined tastes. When he was captured in the Battle of Ichinotani and sent to Kamakura where his enemy MIMAMOTO no Yoritomo was staying, Yoritomo and others were moved with his impressive and elegant behavior. Later he was sent back to Kyoto and beheaded. It is said that many of the women who had a relationship with him shaved their heads and entered the Buddhist priesthood after his death.

TAIRA no Atsumori

He is said to have been a beautiful young military commander in the anecdote of his death at the Battle of Ichinotani told in *Heike monogatari*.

TAIRA no Rokudai

He was a son of TAIRA no Koremori and survived the hunt for survivors right after the fall of the Taira clan through intercession by a priest named Mongaku. However, he was beheaded after the downfall of Mongaku.

The following sentences are the parts where their appearance was praised in the text of *Heike monogatari*.

TAIRA no Koremori

He has warm cheeks, dignified eyebrows and firm red lips like Hikaru Genji in the chapter *Momiji no Ga* of *Genji monogatari*.

TAIRA no Atsumori

He looks about the same age as my son Kojiro and his face is very beautiful.

2-1. *Heike monogatari*¹, vol.1,2.

Corrected and annotated by KAJIHARA Masaaki and YAMASHITA Hiroaki. *Shin nihon koten bungaku taikei* no.44,45. Edited by SATAKE Akihiro et al. Published by Iwanami shoten in 1991,1993. NDL Call No. KH2-E3.

2-2. *Miyaobon heike monogatari*², vol.2,4.

Written by MIYAO Tomiko. Published by Bungei Shunju in 2008. NDL Call No. KH366-J184, KH366-J205.

There are other works other than *Heike monogatari*, such as the following, in which the beauty and charm of the *Kindachi* of the Taira clan are praised.

2-3. *Heike Hanazoroe*.

Edited by YOKOYAMA Shigeru and MATSUMOTO Ryushin. Published by Kadokawa shoten in 1984. *Muromachi jidai monogatari taisei*, no.12. NDL Call No. KG172-7.

The main characters of *Heike monogatari* such as the Taira clan, nobles, and court ladies are compared to flowers and landscapes in this material.

TAIRA no Koremori is compared to cherry blossoms.³ He is far more precious and beautiful than cherry blossoms.

TAIRA no Shigehira is compared to a peony. Peonies are in full bloom with strong fragrance with the first song of a little cuckoo at daylight.

TAIRA no Atsumori is compared to plum blossoms. I think that I find a few young plum blossoms opening.

TAIRA no Rokudai is compared to cherry blossoms. It feels like breaking a branch of a cherry tree that contains dew and is really elegant, lovely and beautiful.

2-4. *Heike Kindachi Zoshi*.

Corrected and annotated by HISAMATSU Sen'ichi and KUBOTA Jun. *Kenreimon'in ukyo no daibushu*. Published by Iwanami shoten in 1978. NDL Call No. KG47-45.

There are several stories about the times when the Taira clan was at the height of their prosperity.

TAIRA no Koremori
Koremori *Ason*⁴ danced *Seiganha* most beautifully, stamping his feet and waving his sleeves. (*Seiganha*)

TAIRA no Shigehira
He is very elegant and beautiful. (Shigehira and his

lovers)

MINAMOTO no Yoshitsune

The portrait of MINAMOTO no Yoshitsune. *Gikeiki*, vol.2. NDL Call No. WB2-10. *Available in the [NDL Digital Collections](#).

When he was young, his father Yoshitomo was defeated and killed in the Heiji War, and Yoshitsune was confined in Kurama-dera Temple in Kyoto. In 1180, he rushed to his elder brother Yoritomo when he raised an army and played an active role in hunting down and killing the Taira clan, but later he was hunted down by Yoritomo. Though Yoshitsune was described as a fair-skinned small man with protruding teeth in *Heike monogatari*, he was depicted as a good-looking man in *Gikeiki*, which was created in the Muromachi period 200 years after his death. After that, the image of a good-looking and noble man became established as various works and legends about Yoshitsune were created and passed down.

2-5. *Gikeiki*.

Corrected and annotated by OKAMI Masao. *Nihon koten bungaku taikei*, no.37. Published by Iwanami shoten in 1959. NDL Call No. 918-N6852.

2-6. *Gikeiki: Gendaigo yaku*.

Translated into modern Japanese by TAKAGI Taku. Published by Kawade shobo shinsha in 2004. NDL Call No. KG174-H3.

¹ Republication.

² Modern translation.

³ In this chapter about Koremori, there is a description of cherry blossoms. Additionally, flowers often referred to cherry blossoms in the Heian period. Therefore, we regard flowers as cherry blossoms in this article though they are described as flowers in the original material.

⁴ *Ason* is the second highest of the eight hereditary titles in this period.

Gikeiki is a story which describes the life of MINAMOTO no Yoshitsune focusing on his unhappy childhood in Mt. Kurama and the latter half of his life when he was brought to ruin by conflict with his elder brother Yoritomo and hunted down.

The following sentence is a part where the appearance of MINAMOTO no Yoshitune was described in *Gikeiki*.

His fair complexion, black painted teeth (*ohaguro*), long eyebrows and the figure he made in his outfit remind one of the appearance of Princess Matsuura Sayo-hime waving a scarf after seeing her husband off. Especially his sensual appearance with disheveled hair is so fragile and graceful that even the wind of a Japanese nightingale is not desired. He looked as beautiful as Empress Yang Guifei in the reign of Emperor Xuan Zong of the Tang Dynasty and as beautiful as Lady Li in the reign of Emperor Wu of the Han Dynasty.

(Translated by WATANABE Rie)

Related articles on the National Diet Library Newsletter:

- [Manly Men in the Literature and Performing Arts of Yesteryear Images of Masculinity in the Modern Period \(No.229, April 2020\)](#)
- [Manly Men in the Literature and Performing Arts of Yesteryear—Images of Masculinity From the 16th to the 19th Centuries \(No. 228, February 2020\)](#)

Selections from NDL collections

Strolling in the forest of books (22)

A legendary storyteller: Baba Bunko and his writings (1)

KAWAMOTO Tsutomu, Humanities, Maps, Rare Books and Old Materials Division, Reader Services and Collections Department

This article is a translation of the article in Japanese in NDL Monthly Bulletin No. 707 (March 2020).

Kodan is one of Japan's oral traditions of storytelling. Unlike *rakugo*, however, which is comic storytelling, the subject matter of *kodan* includes dramatic readings of war chronicles such as *Taiheiki* (Chronicle of Great Peace). Although originally the purview of aristocrats, public performances of what was then called *koshaku* became popular during the early Edo era in the 16th century and reached a zenith during the Meiji era in the 19th century, which was when the name *kodan* became firmly established.

BABA Bunko (1718–1758) was an early progenitor of a genre of popular literature about commoners, thieves, gamblers, and sumo wrestlers known as *sewamono kodan*. Bunko was born in Iyo, or present-day Ehime, his original surname was Nakai, and he was variously known Samaji, Sajima, Bunsuke, or Bunemon. After briefly entering a monastery, he returned to the laity and probably earned a living in Edo as fortuneteller or giving lessons in horsemanship as a vassal of the Shogunate. He also learned seventeen-syllable *haikai* from NAKAGAWA Sozui while living in the Shiba Minami, Shinzaimokucho, and Matsushimacho areas of Edo. His pupils included MORIKAWA Bakoku, who contributed to the development of *kodan* production, and NAKAMURA Kiyosaburo, a kabuki actor. Becoming familiar with book lenders around 1754, he began to collect stories he heard from book lenders about prominent leaders of the Shogunate and, thus mixing fact with fiction, achieve some success as a writer of novels on topical subjects, which he performed as *koshaku*. In 1758, he performed a *koshaku* concerning a peasant uprising that occurred in the Gujo Domain of Mino province, in what is now Gifu Prefecture. The story was also covertly circulated as a *kakihon*¹ entitled *Hirakana mori no shizuku*.² Bunko was convicted of sedition for making this material public and sentenced to be paraded around Edo and then put to death at the Kozukahara execution grounds.³ He was buried at Ryogen temple in Asakusa. His life remains a mystery, because he is the only person ever sentenced to such an extreme punishment during the Edo period for the

content of a book, and little information about him remains except for the works he wrote and a few miscellaneous records.

In just over five years, Bunko had written more than a dozen books, none of which were considered suitable for publication and thus were circulated as *kakihon* by book lenders. The stories covered topics ranging from rumors about the Tokugawa Shogunate to documentary-style novels and ordinary street gossip. Some of the stories were included several different books. The National Diet Library holds a number of *kakihon* written by Baba Bunko, who became popular for his scathing criticism of anyone and everyone, regardless of rank or social status, social trends, and manners. But what do these works tell us of the man himself?



Image 1

FUKAI Shidoken (?–1765) was a contemporary of Bunko who is mentioned in HIRAGA Gennai's novel *Furyu shidoken den*. The above illustration shows Shidoken performing *koshaku*. Illustrated by ISHIKAWA Toyonobu. *Ukiyoe taika shusei* (vol. 4) published by Daihokaku Shobo. 1931–1934. NDL Call No. 721.8-Ta164u.

[*Available at NDL Digital Collections \(Limited access on the premises at the NDL and partner libraries.\)](#)

At that time, there were no theaters per se, and kodan was performed in a variety of places

¹ *Kakihon* were books that could not be published openly, because their content was considered immoral, but were covertly circulated by book lenders and enjoyed considerable popularity.

² *Mori no shizuku* is cited as a source material on the Gujo Domain peasant uprising in the December 25, 1758 issue of *Tokugawa jikki* (the official history of the Tokugawa Shogunate). The whereabouts of *Mori no shizuku* itself, however, remains unknown.

³ On December 25, 1758, under the direction of Senior Councilor MATSUDAIRA Takechika, Bunko was sentenced by Minami-machi Magistrate TSUCHIYA Masakata. p. 309, *Baba bunko shu* (published by Kokushokankokai in 1987. NDL Call No.KG212-E2).

1. Meikun kyohoroku



Image 2
Tokugawa Yoshimune from
Dainihon meika shozoshu published
by Keizai Zasshisha, 1907. NDL Call
No. 281.038-Ke116d. *Available at
[NDL Digital collections](#)

This is a collection of anecdotes written by Bunko about the 8th Tokugawa Shogun, Yoshimune. The preface reads in part “This volume is intended to record the virtuous words and deeds of Tokugawa Yoshimune, the eighth shogun in a line that began with *Tosho Daishinkun*, the preeminent TOKUGAWA Ieyasu.”

i. Yoshimune says, “A daimyo should never behave haughtily or block other traffic when passing through town with his attendants. Care should be taken to leave room on both sides of the road without interfering with others. A daimyo who lords it over his people and feels justified in killing commoners who impede his progress is an unprincipled scoundrel who knows not the way of Heaven.”

ii. NAKANOBO Nabegoro works at the west gate to Edo Castle and always takes good care of his weapons and protects the guns from rust. Hearing this, Yoshimune requested a gun from the west gate be brought for inspection. The gun performed very well and Yoshimune praised it highly. The officers at the other gates heard this and began to take better care of their weapons, so that they would not be embarrassed by a sudden inspection. This story is also cited in the *Tokugawa jikki*.⁴

iii. Hearing that some people were outraged that

shogunal vassals had pawned their spears, armor, and other heirlooms as well as that the pawnbrokers would air these things yearly and collect interest when the owners were paid their yearly stipend, Yoshimune said “It’s a blessing that samurai are now putting bows and their swords away and that they leave their weapons in a merchant’s warehouse, because of the long-lasting peace. It’s an even greater blessing that their weapons grow old in a pawnshop.” (shown in image 3)

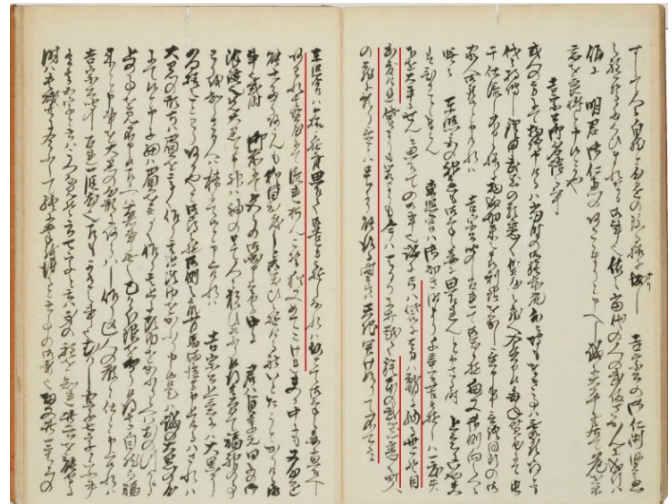


Image 3
Meikun kyohoroku by Baba Bunko
(copy) from *Chuko soshu beppon*
vol. 31. NDL Call No. ね081-8

iv. Yoshimune also advised that “A samurai should always be on the lookout for the following three things: a fight picked for no reason, natural disasters, fires. Each of these things can happen at any time, and a samurai should always be prepared for them.”

Yoshimune is depicted admiringly as a generous leader and incomparably virtuous statesman who understands decorum, respects the first Shogun Ieyasu, understands his vassals’ feelings, and appoints talented people such as MATSUDAIRA Norisato and OOKA Tadasuke. The influence of Bunko’s writing can be seen in influenced *Oooka seidan* (The Judgments of Ooka), which is another familiar *kodan* about the wisdom of Ooka.

This book was perhaps Bunko’s best-known work and was circulated widely through book lenders. There are more than 50 copies of the manuscript still in existence, which attests to its popularity. After Yoshimune’s abdication, Bunko continues to write about the workings of the Shogunate as well as gossip from the *Ooku* (the Great Interior), as the women’s quarters of Edo Castle were called, in *Hoheimitsugahitotsu*⁵ and *Keijitsu bunkoroku*.⁶ Although Bunko wrote favorably about people like YODA Masatsugu and Matsudaira Takechika, he was critical of

⁴ *Tokugawa jikki* series 9th, *Utokuindono gojitsuki* appendix vol. 4, *Shomon Bansho buki teire shoyu*

⁵ *Hoheimitsugahitotsu* 5th vol. Copied in 1843. NDL Call No. 214-120. Only available in microform.

⁶ Copied in 18--. NDL Call No. 210-354

OOKA Tadamitsu, who was a close aide to 9th Shogun TOKUGAWA Ieshige, and as a result fell under close surveillance by the magistrate of Edo.

2. Morioka mitsugi monogatari⁷

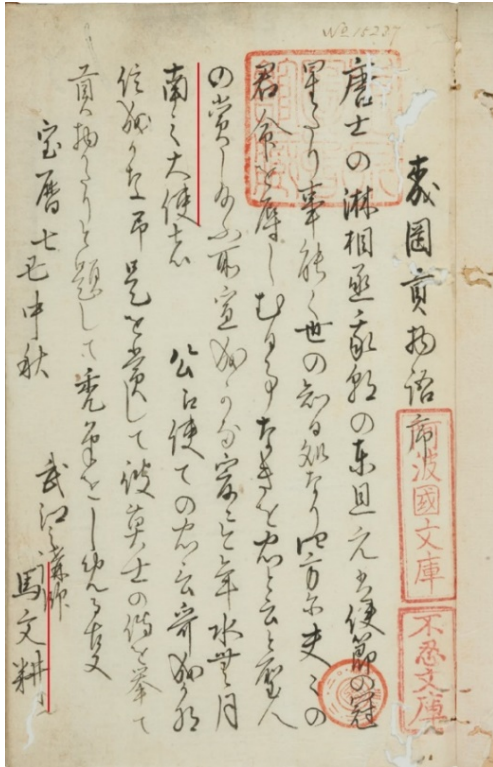


Image 4

In the preface, Baba Bunko writes in his own admittedly inept calligraphy about an emissary from the Nambu Domain who showed exceptional loyalty to his liege lord while delivering tribute.

Not wishing to anger the Tokugawa Shogunate, Bunko refers to the Nambu Domain with an alternate combination of kanji for the name Morioka, i.e., 森岡 instead of the original 盛岡. The story describes an incident which began when NAMBU Toshikatsu, the 9th lord of the Nambu Domain, delivered a number of gifts to and requested an audience with HOTTA Masasuke, a senior councilor of the Shogunate, in order to express appreciation for the restoration of the Rinnō-ji temple in Nikko. In addition to the usual local specialties from the area, such as dogtooth violets, Nambu included a sword by the famous swordsmith GOTO Yujo, which he explained had been a family heirloom. As it happened, however, this very sword had been in the possession of

the Shogun, who presented it one of his footmen, a man named TAKAI Hyobu and was later sold to a merchant in Edo, from whom Nambu had purchased it. Realized that he had been sold a bill of goods, Hotta became enraged and refused to meet Nambu, even though such meetings were a common courtesy when accepting gifts of this type.

Nambu had sent his retainer, a man named OZAKI Tomiemon to Edo Castle to present the gifts and receive a response to his request for an audience. The enraged Hotta refused to meet with Ozaki and sent a servant instead to make excuses. Ozaki, for his part, sat down in the middle of the doorway and shook the building as he spoke in a thunderous voice "I shall not move from this spot until the senior councilor comes down and acknowledges my presence!"⁸ There were many in the Shogunate who thought that Ozaki's audacious behavior should be punished. But there was one, NISHIO Tadanao, who praised Ozaki's courage in putting his own life on the line as he stood up for his liege lord.⁹ (shown in image 5). Ultimately, Ozaki's courage restored the dignity of the Nambu Domain and Hotta finally granted an audience.

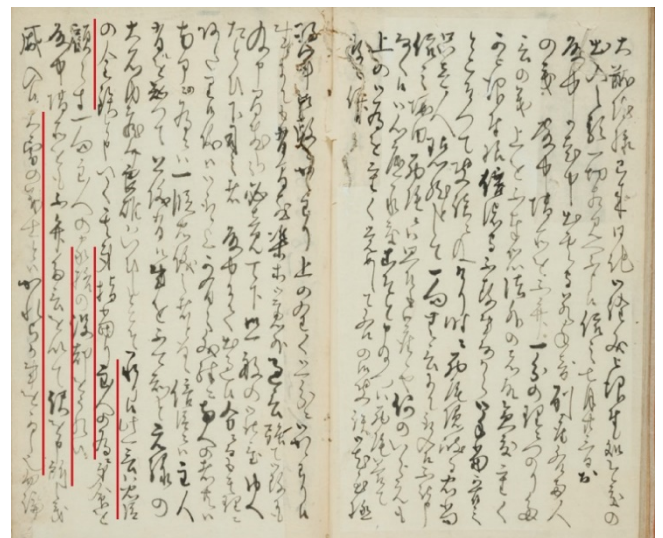


Image 5

For many Japanese, this tale of Ozaki's courage in putting his life on the line to protect the dignity of his liege lord has something common with the loyalty of the forty-seven *ronin* in the Ako incident, which was later fictionalized under the title *Chushingura* and remains to this day one of the most popular stories from the Edo era. This type of plot is common in *kodan* about historical incidents, which often feature rags-to-riches success stories, wise rulers, and the trial and tribulations well-known families. Similar

⁷ By Baba Bunko. Copied in 1771. NDJ Call No. 147-141.

⁸ The June 13, 1757, issue of *Tokugawa jikki* merely states that Ozaki held his ground out of concern that the incident would result in reduced status for the Nambu family.

⁹ The April 26, 1760, issue of *Tokugawa jikki* says Nishio Tadanao praised Ozaki's loyalty while placing him under house arrest. The *Morioka mitsugi monogatari*, as contained in *Shiseki shuran* and *Kokodo manpitsu*, states that Matsudaira Takechika praised Ozaki's loyalty.

works by Bunko include *Akita suginaoshi monogatari*,¹⁰ which describes the internal struggles of the Satake family in the Akita Domain. Another work, *Keijitsu bunkoroku*, tells the tale of SENGOKU Hachiemon from the Tosa Domain, who dealt brilliantly with similar troubles over a present of dried bonito. If nothing else, Bunko does a brilliant job of criticizing the idiosyncrasies of the Tokugawa Shogunate.

3. *Seken ohatamotokatagi*

This is an anthology based on true stories and is strongly influenced by *ukiyo zoshi*, a style of literature written by IHARA Saikaku and others during the early Edo period, vividly describing the lives of retainers and vassals of an increasingly corrupt Shogunate in the 1750s and '60s. Below are brief synopses of some of these works.



Image 6

A hill myna drawn by MORI Baien, a natural history illustration master. The description states that "it speaks better than parrot, is black, has two yellow eyebrows, (...) and comes from overseas."

Shinkitsuryo saruka kiugan from *Baien kinpu* (NDL Call No. 寄別 4-2-2-4. *[Available at NDL Digital Collections](#))

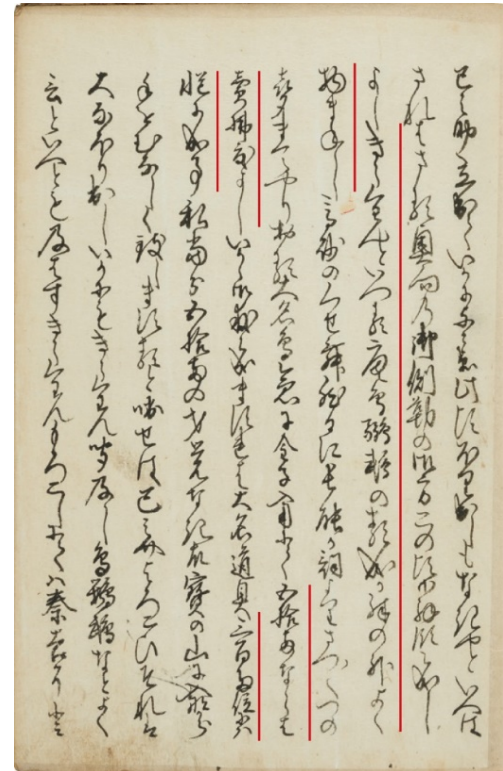


Image 7

Seken ohatamotokatagi Vol. 5
by Baba Bunko. Copied. NDL Call
No. 116-47

SASAI Minosuke and his younger brother, Unai, use their home as a bird house, where they raise mandarin ducks, pheasants, and other exotic birds as well as both wild and domestic ducks. It is time-consuming livelihood, but they make a comfortable living selling the birds they've raised and any surplus rice they have. One day, another bird seller tells them about a rare bird called a hill myna (shown in image 6), that is very good at imitating sounds and for which a daimyo would easily pay 300 *ryo*, so the two brothers go out and find one for just 50 *ryo* (shown in image 7). They then invite their friends over to show the bird off. They have themselves quite a party, drinking until late at night and listening to the bird imitate the voices of famous actors and the storyteller Shidoken beating time as he performs a *koshaku*. The bird is soon sold to a daimyo but just as quickly returned to the brothers with the complaint that it can only imitate common actors and is unable to learn the elegant Noh poetry preferred by noblemen. Stuck with their 50 *ryo* investment, they try to make their money back by opening an entertainment booth, but the bird is too skittish to perform before a crowd and dies after refusing to eat anymore. So ends yet another get-rich-quick scheme hatched by a vassal of the Shogun.

¹⁰ NDL Call No. 104-111.

SATO Jinrokuro is a *shingoban*¹¹ with the considerable annual salary of 400 *koku*¹². He is also a slovenly fellow, who is constantly ridiculed by his colleagues for being stupid. For three years, Jinrokuro has visited the *Oji Inari* shrine (Image 8) each month on the day of the horse to pray that he might be made a group leader and can get even with those who make fun of him. One day, while visiting the shrine, a woman he has never seen before begs him tearfully to help her husband. Soon after that, he comes across a group of villagers carrying a live fox wrapped in a bamboo mat. Remembering that foxes are guardians of the *Inari* deity, Jinrokuro convinces himself that the woman he just met was a fox and that the fox wrapped in the bamboo mat must be her husband. He gives a large sum of money to the village headman to buy the fox. Then he undoes the bamboo mat and sets the fox free, telling it to please go live together with his wife in domestic harmony, so that it can someday ascend to the status of an *Inari* guardian, and help Jinrokuro realize his ambitions. But at that very moment, a red dog jumps out of the mat, barks at Jinrokuro, and runs away as fast as he can. So ends yet another story of blind ambition clouding the judgment of a superstitious vassal of the Shogun.



Image 8
Oji Inari from *Toto sanjurokkei*
(Thirty-six Views of the Eastern Capital) illustrated by UTAGAWA Hiroshige *[Available at NDL Digital Collections](#)

Other stories in the book tell about a vassal who ruins himself by drinking and gambling, an illicit adoption, an adulterous wife, an elopement, and the son on a tea master who buys a fake tea bowl for a high price. These stories purport to reveal the “naked truth” about Shogunal vassals and suggest that human greed can be found during all historical periods. They also provide a glimpse of Edo society in the aftermath of Yoshimune’s death, when samurai pursued affluence while enduring hardships in a time of peace. Bunko created these stories based on rumors about outrageous or unfortunate vassals that he heard from book lenders, which he knew were sure to please his *koshaku* audiences.

(Translated by YABE Moyu)

Reference (in Japanese):

- *Meikun kyohorokul Seken ohatamotokatagi* by Baba bunko from *Baba Bunko shu* (published by Kokushokankokai in 1987. NDL Call No.KG212-E2).
- *Morioka mitsugi monogatari* by Baba Bunko from *Shiseki shuran* vol. 11 published by Rinsen shoten in 1967. NDL Call No. GB22-1. *[Available at NDL Digital Collections \(Limited access on the premises at the NDL and partner libraries.\)](#)
- *Tokugawa jikki* series 9th from *Kokushi taikei : Shintei zoho* vol. 46 published by Yoshikawakobunkan in 1999. NDL Call No. GB391-G41.
- *Seken ohatamotokatagi no haikai* by TAKAHASHI Keiichi from *Kokugokokubun* vol. 54 no. 9 pp.21-36 *[Available at NDL Digital Collections \(Limited access on the premises at the NDL and partner libraries.\)](#)

¹¹ *Shingoban* was the title given to vassals of the Shogun who stood guard at Edo castle and served as the heads of processions when the Shogun travelled.

¹² One *koku* was a sufficient quantity of rice to feed one person for one year.

Events

The 9th Mutual Visit Program between the National Diet Library, the National Assembly Library of Korea and the National Assembly Research Service

Research and Legislative Reference Bureau



The ninth visit program with the [National Assembly Library](#) (NAL) and the [National Assembly Research Service](#) (NARS) of Korea was held in Tokyo from February 26 to 27, 2020. Dr. Choi Jin-eung from the NARS visited the National Diet Library (NDL) for this year's program. Unfortunately, the delegation of the NAL was unable to come to Japan. Instead of visiting, we exchanged reports via the internet regarding this year's program with the NAL. We look forward to visiting Seoul for the next visit program and seeing everybody in the NAL and the NARS!

Seminar: Creating innovation

NDL presentation by Mr. KOTARI Yutaro, Researcher, Land Development and Communications Division, Research and Legislative Reference Bureau

NARS presentation by Dr. Choi Jin-eung, Legislative Researcher, Science, Media and Telecommunication Team

In the session with the NARS, Mr. Kotari reported on the current situation in Japan of fake news issues and countermeasures. Dr. Choi reported on the legislative discussion at the National Assembly in Korea and future challenges regarding the regulation of fake news on the internet.



Dr. Hanyu, Director General of the NDL at the time of photo and Dr. Choi Jin-eung, of the NARS

During the Q&A period, they discussed the distinctive features and differences of both countries in propositions by parliamentary members regarding legal controls for fake news. How such propositions and bills are handled in the inquiry commission system of the National Assembly in Korea was also briefly introduced. After the session, Dr. Choi had an opportunity to tour the Detached Library in the National Diet and the stacks of the NDL Tokyo Main Library.

Another session with the NAL was held on a paper basis with the same broad theme. The NDL reported on its efforts to accumulate collections of web-based content. The NAL's topic was artificial intelligence and big data.

Reference:

- [Chronology of Mutual Visit Programs between the National Diet Library, the National Assembly Library of Korea and the National Assembly Research Service](#)

Related articles from the NDL Newsletter:

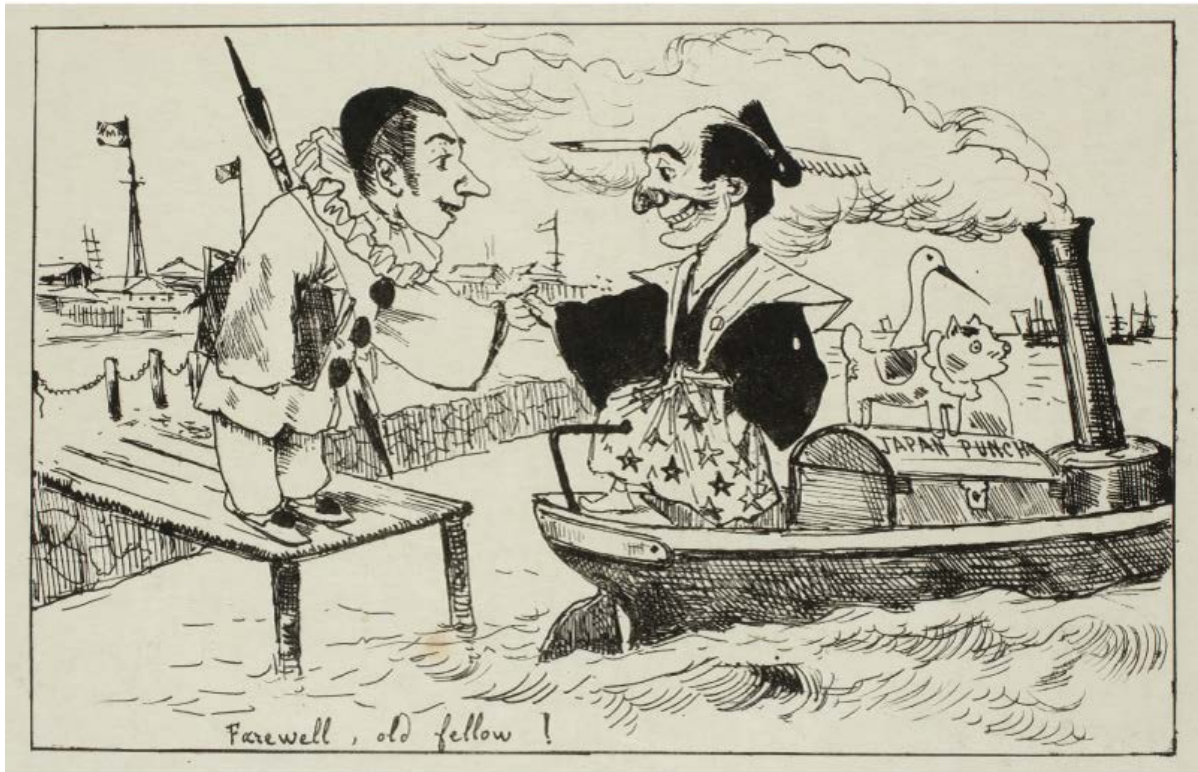
- [Reports of past programs in the NDL Newsletter](#)

Articles by NDL staff

Farewell, Old Fellow!—Georges Bigot and Charles Wirgman

MURAO Yuko, Humanities, Maps, Rare Books and Old Materials Division, Reader Services and Collections Department

This article is based on the article in Japanese in *NDL Monthly Bulletin No. 680 (December 2017)*.



This illustration from the 5th issue of *Tobaé¹: journal satirique* (Published April 15, 1887. NDL Call no. Z76-A797. The NDL Kansai-kan holds only a few issues of this magazine. All pictures in this magazine are included in *Bigo tobae zensobyoshu (L'intégralité des dessins de Bigot publiés dans Tobaé)* edited by SHIMIZU Isao, published by Iwanamishoten in 2017, NDL Call no. KC16-L2340.) shows Georges Bigot's Pierrot saying goodbye to Charles Wirgman's samurai. It might seem strange to some that the two are shaking hands, one with his right hand and the other with his left. But this could be related to the fact that Bigot was left-handed.

Georges Bigot (1860–1927) was a French painter who fell under the spell of Japonisme, made his way to Japan in 1882 at the age of 21, and later returned to France in 1899, just before the end of extraterritoriality in Japan.² He was the publisher of a number of art books and other works, including the magazine *Tobaé*, on which this article focuses, and was active as a correspondent-artist, whose many drawings vividly captured Japanese society of the day.

There are a number of political cartoons from *Tobaé* that are commonly used in Japanese history textbooks today. "*Une partie de pêche* (Fishing play)"³ likens the situation

on the Korean Peninsula in 1887 to two people fighting over a fish while a third watches. "*Monsieur et Madame vont dans le Monde* (A man and his wife out in the world)," also called "Indiscriminate imitation,"⁴ criticizes the extreme Europeanization of the Rokumeikan era by depicting a Japanese man and woman dressed in Western clothes and looking in a mirror which reflects back the image of two monkeys. And then, there is Bigot's cartoon "*Le Sauvetage du Menzaleh* (The Rescue of the Menzaleh),"⁵ that is said to satirize the Normanton Incident.

¹ It is available in the [digital archive of the Kawasaki City Museum](#).

² He likely returned to France over concerns that his activities would be constrained in Japan.

³ The cartoon, which shows two people—Japan and China—trying to catch a fish—Korea—while Russia watches pensively from a bridge, was included in the second inaugural issue of *Tobaé*, dated February 15, 1887. It is available in the [digital archive of the Kawasaki City Museum](#).

⁴ Included in the 6th issue published on May 1, 1887. It is available in the [digital archive of the Kawasaki City Museum](#).

⁵ Included in the 9th issue published on June 15, 1887. It is available in the [digital archive of the Kawasaki City Museum](#).



From an issue of *The Japan Punch* published in July 1882

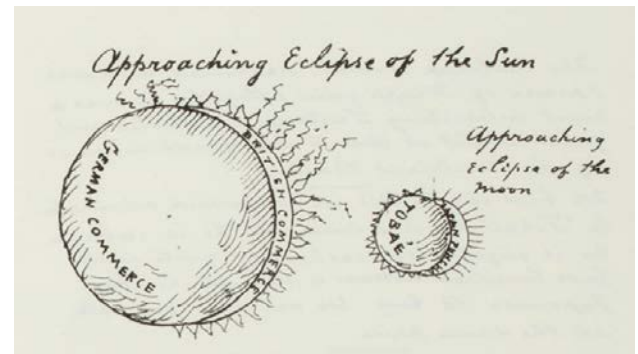
The caption at the top of the cartoon reads “*La fête du 14 Juillet. Vélasques Gigot, le célèbre peintre, peignant son fameux cochon pour les decorations. Voir le menu.* (Bastille day on the 14 July. The famous painter Velásques Gigot, drawing a delicious-looking pig as a decoration. See the menu.)” We can see that Bigot was left-handed from his figure with a pen on his left hand in the illustration.

Charles Wirgman (1832–1891) was a British illustrator and journalist who accompanied the first British diplomatic representative to Japan, John Rutherford Alcock, in 1861 and is well known for having taught oil painting to TAKAHASHI Yuici and GOSEDA Yoshimatsu. In 1862, Wirgman began publishing one of the first comic magazines ever published in Japan, *The Japan Punch*, which was modeled on the well-known British weekly magazine of humour and satire, *The Punch*.¹⁰

Bigot apparently based *Tôbaé* on *The Japan Punch*. And Wirgman's *A Sketch Book of Japan* also seems to have been inspired by Bigot's albums of block prints¹¹, several of which were printed with names like *Asa* (Morning),¹² *Ohayo* (Good Morning),¹³ and *Mata* (See You Later).¹⁴ The rivalry of these two men seems to have spurred both

on to their achievements in Japan.

Although publication of *The Japan Punch* was suspended at one point, Wirgman continued to produce the magazine for more than twenty years until the March 1887 issue. The following month, Wirgman himself left Japan on April 9.¹⁵ The March 1887 issue contained a cartoon entitled “Approaching Eclipse of the Sun,” which shows *The Japan Punch* about to be hidden in *Tôbaé*'s shadow. It was Wirgman's final tribute to Bigot's success.



“Approaching Eclipse of the Sun”

On the left, we see the German Empire about to eclipse the British Empire. And on the right, we see *Tôbaé* about to eclipse *The Japan Punch*.

The illustration at the head of this article is from an issue of *Tôbaé* that appeared soon after the final issue of *The Japan Punch*. The boat that is about to depart is clearly labeled JAPAN PUNCH, and Bigot's Pierrot is saying goodbye to Wirgman's samurai. The samurai wearing a divided skirt decorated with stars, the pen behind his ear, the dog, and the crane are all motifs that appeared on the cover illustration of *The Japan Punch*.

¹⁰ Some issues are available at <https://catalog.hathitrust.org/Record/009034210>.

¹¹ *Waguman sobyo korekushon* (Wirgman's Sketch Collection), 1st volume, edited by HAGA Toru and others, published by Iwanamishoten in 2002, NDL Call no. KC16-H19.

¹² Available in the [Gallica of the BnF](#).

¹³ Available in the [Gallica of the BnF](#).

¹⁴ Available in the [Gallica of the BnF](#).

¹⁵ *Waguman ga mita umi* (The ocean Wirgman saw), published by Kanagawa Kenritsu Rekishi Hakubutsukan (Kanagawa Prefectural Museum of Cultural History) in 2011, NDL Call no. KC16-J1947. This is a catalogue of the “150 Years Since Charles Wirgman's Arrival in Japan: A Commemorative Exhibition –Charles Wirgman and the artists who bound East and West” which was held at the Kanagawa Prefectural Museum of Cultural History in 2011.



The March 1887 issue of *The Japan Punch*
 In addition to the cartoon "Approaching Eclipse of the Sun," the final issue of *The Japan Punch* contained mention of Bigot and his works, *Tôbaé* and *Parodie des Tableaux Vivants*.

When Bigot was 27 years of age, Wirgman was already 54. Bigot has depicted himself as a vigorously ambitious Pierrot saying goodbye to Wirgman's tired and aging samurai. But perhaps this apparently callous discrepancy in appearance is merely due to youthful exuberance. The "Farewell, old fellow" caption at the bottom does seem to convey Bigot's affection for the man who was both a role model and a rival as the two worked publish satirical magazines in a place that was far, far from home for either. Although we don't know what Wirgman actually thought, I'd like to think that the expression shown in this illustration, which is much kinder looking than the expression on the cover of the last issue of *The Japan Punch*, is closer to the truth. This illustration certainly provides food for thought about what the relationship between these two remarkable men must have been.

(Translated by Steven Venti and KUMAKURA Yuko)

Reference (in Japanese):

- *Bigo tobae zensobyoshu (L'intégralité des dessins de Bigot publiés dans Tôbaé)* edited by SHIMIZU Isao, published by Iwanamishoten in 2017, NDL Call no. KC16-L2340.

Related articles from the NDL Newsletter:

- [International Symposium: Past and Present of Japanese-French Exchanges - from the Collection of National Diet Library and Bibliothèque nationale de France \(No. 199, April 2015\)](#)

Related contents on the Internet:

- [Digital exhibition of the National Diet Library "Modern Japan and France: adoration, encounter and interaction"](#)
- [Digital Exhibition of the National Library of France "France-Japan, une rencontre 1850-1914 "](#)

Articles by NDL staff

Report: The 30th NDL Forum on Preservation



On December 19, 2019, the National Diet Library (NDL) held its 30th Forum on Preservation—Disaster Preparedness for Archival Materials: daily preparedness, disaster response, and cooperation at the Tokyo Main Library, where librarians, conservators and other professionals discussed topics related to and exchanged ideas about the most effective ways of preserving library materials.

Library and archival materials all over Japan are regularly damaged by frequent natural disasters. During this forum, we heard reports about daily preparedness, initial responses after a disaster, and frameworks for both local and regional cooperation with other institutions. From these reports, we were able to raise awareness of the need for as well as deepen our understanding of how to implement disaster preparedness and damage control.

A summary of these reports follows.

Report 1: Disaster preparedness for historical materials: Initiatives in Saitama Prefecture

ARAI Hirobumi

Senior Manager of Curatorial Services at the [Saitama Prefectural Museum of History and Folklore](#)

Mr. Arai talked about initiatives for disaster preparedness by the network for the preservation of historical materials in Saitama Prefecture¹ and the results of a survey conducted in 2013. Past experience has shown the importance of keeping on hand preservation containers that are suitable for transporting archival materials during an emergency. The network has developed containers expressly for this purpose, which are kept on hand at four sites in Saitama Prefecture and are provided free of charge to other institutions nationwide. A survey conducted in 2013 of network members and the Japan Society of Archives Institutions members showed that not only are a large proportion of facilities located near rivers,

¹ Related page of the [network](#) (in Japanese)

but close to 90% of the institutions that responded have yet to create disaster preparedness manuals. Mr. Arai emphasized the need for area-specific manuals that include hazard maps to cope with these issues.

Report 2: Prefectural and municipal cooperation during disasters in Tottori Prefecture

AMIHAMA Seiko

Director General, [Tottori Prefectural Library](#)

Ms. Amihama explained the *Plan for Communication and Cooperation during Natural Disasters between Municipalities and Prefectural Archives, Libraries, Museums* that was implemented by Tottori Prefecture in 2017, which includes a detailed workflow for disaster actions as well as recommendations for activities to be carried out on a regular basis. During disasters, prefectural agencies will collect and share information with municipalities, regional historical societies, and individuals who own archival materials as well as undertake field surveys to confirm the immediate situation when requests for support are received. The prefecture also liaisons with relevant institutions on a regular basis as well as maintains a list of emergency shelters for archival materials and stores equipment necessary for disaster preparedness. Ms. Amihama also pointed out that participation in this kind of system is essential to raising risk awareness and promoting crisis management among library employees.

Report 3: Activities and regional cooperation of the Japan Historical Materials Network (in Japanese)

KATO Akie

Project Assistant Professor, Graduate School of Humanity, Kobe University

Secretariat of the Historical Materials Network

Based on her experience with the Historical Materials Network, Dr. Kato talked about the importance of maintaining communication with individuals while conducting preservation activities on a daily basis as well as the expansion of current activities. She also reported that constant contact with volunteers is essential in protecting materials from natural disasters and cited examples of how the HMN provides support in areas lacking a similar organization, such as Tochigi Prefecture, where typhoon No.19 hit in 2019. In contrast to this, when typhoon No.18 hit Japan in 2018, it was almost impossible to obtain information on the impact to historical materials in the Osaka area. Dr. Kato stressed that this experience showed the need to rethink the role of the network in the Kyoto–Osaka–Kobe area.

Report 4: Outline and future vision of the National Task Force for the Cultural Heritage Disaster Risk Mitigation Network

OKADA Ken

Head, Secretariat Office of the National Task Force for the Cultural Heritage Disaster Risk Mitigation Network ([CH-DRM Net](#))

Mr. Okada explained the framework for disaster preparedness of cultural assets from the viewpoint of CH-DRM Net, which is an independent administrative agency under the jurisdiction of the Agency for Cultural Affairs and tasked with promoting the building of national networks for protecting cultural assets from natural disasters. To achieve this goal, it is important to develop practicable policies based on the various kinds of natural disasters that could occur as well as to organize this data in a detailed yet informative manner. Mr. Okada also emphasized the importance of organizing realistic disaster preparedness policies to include even situations in which risk cannot be mitigated.

Report 5: Disaster preparedness at the International Federation of Library Associations and Institutions (IFLA) and case studies from outside Japan

SATO Yoriko

Library Counsellor, Acquisitions and Bibliography Department

Ms. Sato reported on case studies of disaster preparedness that were presented at the open session of the IFLA WLIC in 2019. The National Library of France has two major facilities located near the Seine, which entails formulation of a flood risk prevention plan, the building of a concrete bulkhead, and the stowing of materials in storage containers for immediate evacuation. At the General State Archives of Greece, budget reductions have reduced facility maintenance to the point that the deterioration of the buildings presents a very real risk of accidents. For this reason, they are conducting risk analysis and visualization of assessment results as well as labeling bookshelves so that anyone nearby can manage the situation should an accident occur.

(Translated by NOZAWA Asuka)

Related articles from the NDL Newsletter:

- [Disaster preparedness for library materials](#) (No.184, August 2012)

Selected list of articles from NDL periodicals

The NDL Monthly Bulletin No. 708, May 2020/No. 709, June 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. 709, May 2020 (PDF: 7.25 MB)

- <Book of the month - from NDL collections>
Shoni hitsuyo sodategusa—Parenting during the Edo Period
- Browsing library materials—deciphering photographs (3)
Photographers and Reporters at the National Diet
- 30 Years of Preserving Library Materials by the NDL Forum on Preservation
- Working at the NDL, Episode 5
- <Books not commercially available>
 - *The Century of Bicycle*
- <NDL Topics>

No. 710, June 2020 (PDF: 6.54 MB)

- Greeting from new NDL Director General YOSHINAGA Motonobu
- <Book of the month - from NDL collections>
Vaiorin dokushu jizai: Sokusei kan'i—If only I could play the violin, that fascinating Western instrument
- A library in Ueno—Referring to *Yumemiru teikoku toshokan*
 - The genealogy of the library in Ueno
 - The Imperial Library in photographs
 - Great writers at the Imperial Library and the books they read
 - Looking at the library in Ueno—Documents of the Imperial Library from the NDL Digital Collections
- The Personal Libraries of Well-Known People (3)
HOTTA Ryohei Collection
- Working at the NDL, Episode 6
- <Tidbits of information on NDL>
Problems with the facilities at the International Library of Children's Literature
- <Books not commercially available>
 - *Rikashitsu kara furusato no shizen o mitsumete*
- <NDL Topics>