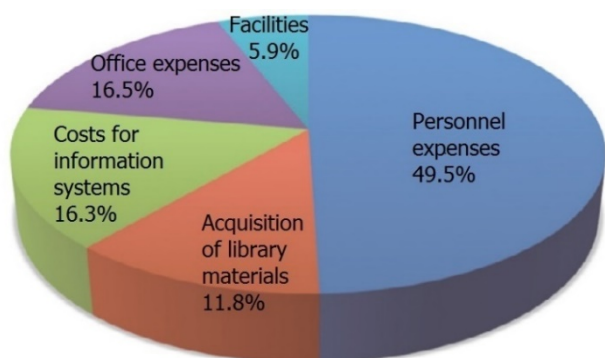
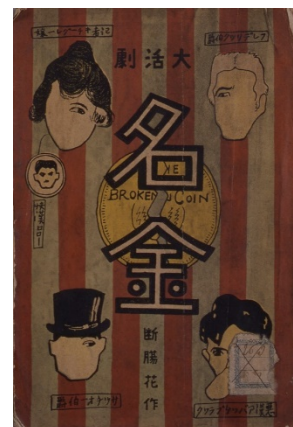
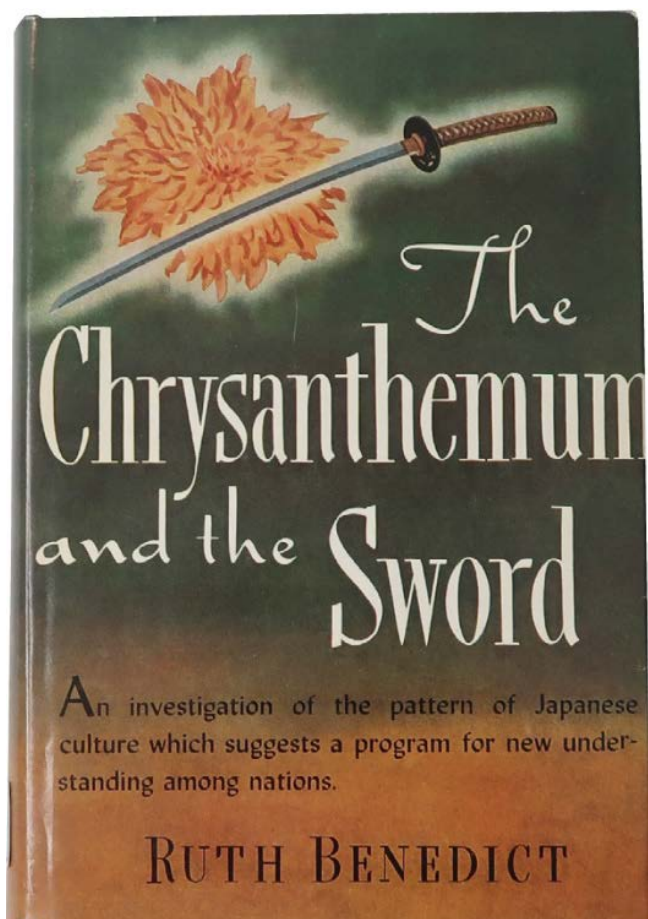


# National Diet Library Newsletter

No. 240, August 2021



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Selections from NDL collections

## Movies left on paper: Novelization of serial action films during the Taisho era

FUJIMOTO Naoki, Systems Infrastructure Division, Digital Information Department

This article is a part of translation of the article in Japanese in [NDL Monthly Bulletin No. 620 \(November 2012\)](#).



Figure 1:  
From the film novelizations published by Shunkodoshoten. It is not indicated on the actual book but the advertisement at the end of the book shows that it was part of the series titled "Daikatsugeki bunko."

The days when the collaboration between movies and books was widely publicized with the slogan, "Read then watch, or watch then read,"<sup>1</sup> may already belong to the nostalgic past.

However, even today, books on which films are based and novelizations of films are lined up in bookstores. After the age of Lumière/Méliès who emphasized the documentary and spectatorial nature of films, films gradually obtained storylines and this new epoch began with the French film *Zigomar* (1911). More about the enthusiasm surrounding this film is described in *Kaito Jigoma to katsudo shashin no jidai*, written by NAGAMINE Shigetoshi (2006). It is said that over twenty related books and books piggybacking on *Zigomar's* success were published in this boom.

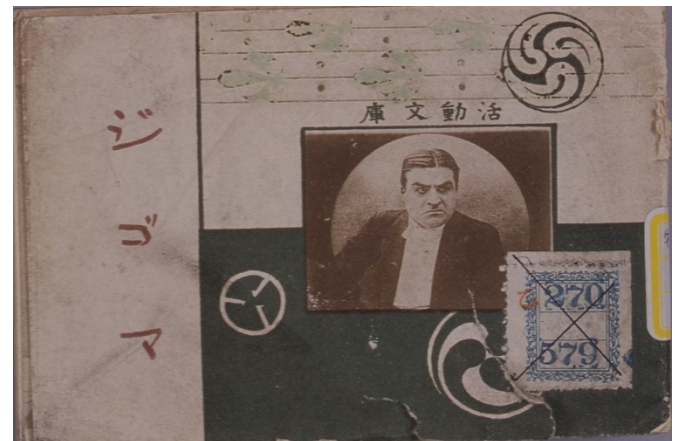


Figure 2:  
*Zigomar*, adapted by SUZUKI Motoyoshi, Tomoeya shoten and Ryokodo shoten, 1912, 9×13cm.  
*Zigomar* (released in Japan in 1911): A detective movie that caused a huge boom to the extent it became a social issue. This led to the full-scale institutionalization of film control in Japan.

<sup>1</sup> A slogan used by Kadokawa Pictures in the 1970s.

It was not until some time after the *Zigomar* boom that serial action films, which were shown sequentially, became popular, particularly those about detectives. The first blockbuster of these films was the American movie *The Broken Coin* (in Japanese: *Meikin*) (1915). There are thirteen related books which include "Meikin" in the title even only in the collection of the National Diet Library.

Films were objects of consumption for a long time and therefore no attention was paid for preservation, and many past films no longer remain partly because the nitrate-based film used for movies at that time was flammable. The film books described in this article are valuable resources that convey information about lost films to the present day.

However, there are only a limited number of books that can be confirmed to have survived, and there is no comprehensive record, so when examining the popularity of this trend there is no choice but to rely heavily on supposition based on actual books. In the case of the *Zigomar* boom, various publishers undertook novelizations of films, but after 1918, with the exception of Katsudokurabusha, Shunkodoshoten seems to have been the sole publisher in that field. It might be because some rules were established with film distributors.

Thereafter, since 1921, Enomotoshoten in Osaka published novelizations of films as Kinema-bunko, but those books are not owned by the National Diet Library. In general, like picture books and practical books these film books were regarded as books to consume, and they became scattered without being a part of the collection of libraries. In later years, by the time they became targets for collection as sources of film research or as rare items, it was already difficult to find them. Among them, one that was known only by its title, and was sought after for a long time, was the novelization of *The Broken Coin* written by ARAHATA Kanson, social activist, politician and author, under the name of TAKEUCHI Danchoka.



Figure 3:  
*Meikin*, written by TAKEUCHI Danchoka,  
Katsudobungeisha, 1916, 19cm.

*The Broken Coin* (released in Japan in 1915): It is said that ARAHATA Kanson was requested to write this as a novel targeting short-lived interest which would be published under a different publisher name by NAKANE Komajuro, said to be the key figure behind Shinchosha's predecessor Shinseisha. It is also said that Arahata was buttered up with the comment, "This is not just an *akahon* (shoddy book), but a wonderful piece of art," however, the book was lost among the great number of similar books published and his expectation of making a fortune failed miserably.

"Recently, my friends are planning to publish a collection of my writings, which I wish they would not do, and they are looking for this *Meikin* to add to it, but fortunately for me, they have not found it yet." ("Kanson sawa: mihakken no shosetsu *Meikin*," *Asahi janaru*, 1976.3.19.)

A group of materials that includes this work by Arahata was in a collection that the Imperial library left to future generations without making available to the public for reading. It was not until the end of the 20th century that they were reorganized and released into the world, and it can be seen as a time capsule of a lost age. In 2012, one hundred years after the Taisho period, the news of the discontinuation of the production of film for movies were finally reported. What should we do to pass "things" on for posterity? I would like to reflect on the past for a while based on the "objects" which have been left for us.



Figure 4:  
*Aian kuro*, translated by SAKURAGI Roko, Shunkodo shoten, 1917, 15cm.  
*The Iron Claw* (released in Japan in 1917): The identity of the translator of this book was unknown for a long time, but from the sentence that "When I had been at Tokyo, I used the name SAKURAGI Roko because I lived at Uenosakuragi-cho." (*Tantei shumi*, November 1925), it turned out that SAKURAGI Roko was KASUGANO Midori (real name: HOSHINO Tatsui, 1892-1972). Since the name of the translator was changed from SAKURAGI Korui to SAKURAGI Roko when *Senkotei no himitsu* was retitled and republished as *Kaitei no himitsu*, it should be assumed that Korui was also the pen name of Hoshino.

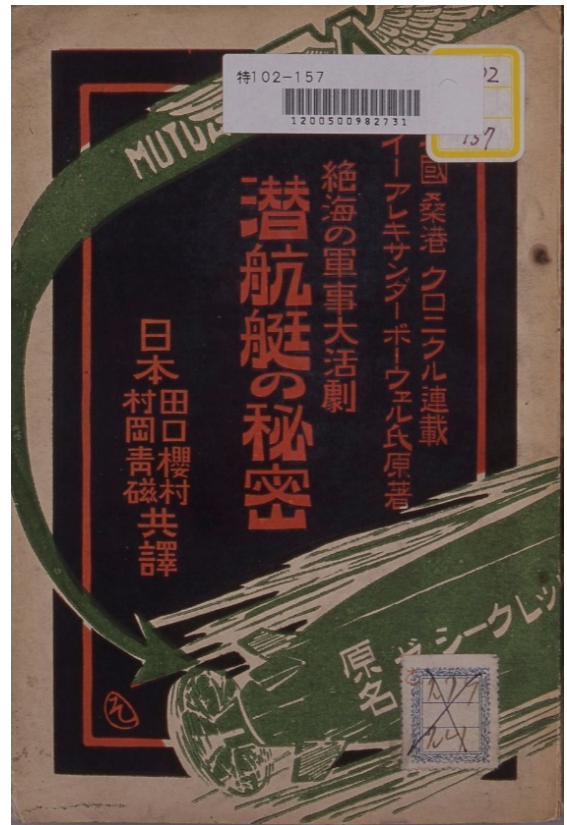


Figure 5: *Senkotei no himitsu: Jekkai no gunji daikatsugeki*, written by Edward Alexander Powell, translated by TAGUCHI Oson and MURAOKA Seiji, Miyoshiya, 1917, 19cm.  
*The Secret of the Submarine* (released in Japan in 1917): Even author names such as 阿野二夢 (*Anonimu*=anonym) were used, and the background of most of the authors who wrote movie novelizations is unknown. Among them, TAGUCHI Oson (real name: Kenzo, 1889-1965) was a unique case as he had a job title as director of the Shochiku Cinema studio. His brothers were TAGUCHI Shuji, famous in the field of documentary film, and violinist KUROYANAGI Moritsuna, father of KUROYANAGI Tetsuko, a famous TV presenter and actress. The identity of the joint translator is unknown, but when this novel appeared serially in *Tokyo mainichi shinbun* before it was published as a book, the name Ofusanjin was used.

(Translated by HATTORI Mao and YABE Moyu)

Selections from NDL collections

## The priceless legacy of an Asian American—Collections of Yoshio Kishi

MATSUDA Eri, Domestic Materials Division, Acquisitions and Bibliography Department

*This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 723/724 \(July/August 2021\)](#).*

### Introduction

I am Eri Matsuda, from the National Diet Library (NDL). I was in charge of cataloging archival materials related to Japanese immigrants in the Modern Japanese Political History Materials Room in the NDL for one year and three months from 2017. I also studied at the M.A. Program in Archives and Public History of New York University (NYU) as a dispatched researcher from the NDL from 2018 to 2020. I happened to find out that there was a small overlap of the materials in the NDL and those in the NYU. One of the NDL's collections related to Japanese immigrants, called the Yoshio Kishi Collection, is also archived in the NYU Library. The original owner of the Yoshio Kishi Collection was Yoshio Kishi (1932-2012), a second-generation Japanese American born in New York.



I interviewed historian Dylan Yeats to hear about his memories with Kishi as he enjoyed a close relationship with him. I first met Mr. Yeats while volunteering for the Asian/Pacific/American Institute (A/P/A), one of the institutions of the NYU. The A/P/A Institute collects

materials on Americans of Asian-Pacific Island heritage and stores them in the NYU Archival collections. While I was studying at the NYU, I joined a project to catalogue the materials of Ming Fay, a sculptor who was Shanghai-born, Hong Kong-raised and New York-based, and send them to the NYU Library's archives. Mr. Yeats and I worked on this project as a consultant and an assistant, respectively, at Mr. Fay's studio.



Picture with Dylan Yeats (left), Parker Fay (middle: son of Ming Fay, who we catalogued the materials together with), and me at Ming Fay's studio

The interview with Mr. Yeats provides good insight into Kishi's character, the reason why he decided to collect Asian American materials, and the materials he collected. To get a concrete idea of the materials collected by Kishi, let's see some of the best materials from the Yoshio Kishi Collection of the NDL, and from the Yoshio Kishi and Irene Yah-Ling Sun Collection of the NYU.

### Yoshio Kishi Collection of the NDL

The Yoshio Kishi Collection consists of about 1,700 foreign books on Asian Americans. It is one of the largest collections about Japanese emigration in the Modern Japanese Political History Materials Room<sup>1</sup> and a valuable

<sup>1</sup> The Modern Japanese Political History Materials Room of the NDL collects and holds materials related to Japanese emigration published in South America, North America, Hawaii, etc. The collection collected by individuals, consists of personal documents such as diaries, letters, memos, and photographs, documents of organizations such as cooperatives, official documents, and

resource that conveys the history of Asian Americans. The NDL purchased the Yoshio Kishi Collection, which was also called the Asian American Collection at that time, from Kishi himself in 1981.

Kishi was involved in film and television editing work as well as collecting and sometimes selling materials on Asian Americans. The Yoshio Kishi Collection includes academic research books on Asian Americans of Japanese, Chinese, Filipino and other descents as well as literary works and children's books written by Asian immigrants.

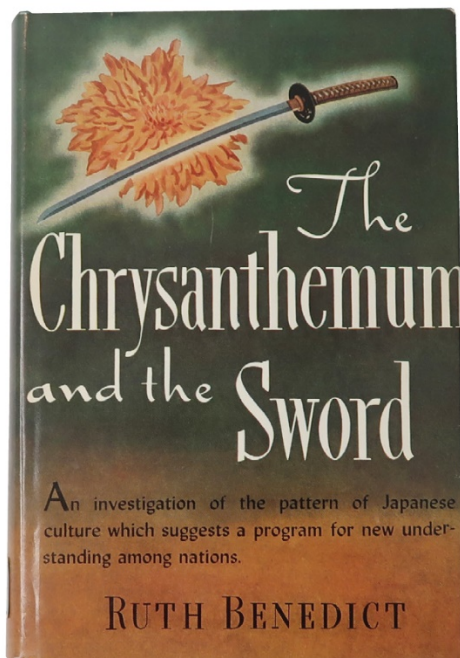


Part of the Yoshio Kishi Collection of the NDL. Some materials are written in Japanese.

How to use the Yoshio Kishi Collection?

The Yoshio Kishi Collection of the NDL is located in the Modern Japanese Political History Materials Room at the Tokyo Main Library, and its call numbers start with "VE1." Users can refer to the book catalogue on the NDL website (in Japanese).

<https://rnavi.ndl.go.jp/kensei/entry/ve1.php>



The first edition of *The chrysanthemum and the sword*, which

develops a typical example of *nihonjinron* ("theories about Japanese people").

<sup>2</sup> The Yellow Peril is a racist color-metaphor that represents the rise of the peoples of East Asia as posing a threat to Western culture or society.

develops a typical example of *nihonjinron* ("theories about Japanese people").

*The chrysanthemum and the sword: patterns of Japanese culture*. Written by Ruth Benedict, published by World Publishing in 1967. NDL Call No. VE1-1541.



The collection includes books written by Japanese authors as well as books introducing Japanese culture, treating Japan as a threat, or looking at discrimination against Japanese Americans.



Works of NOGUCHI Yonejiro, who traveled to the United States in 1893.

*The American diary of a Japanese girl* in the middle is introduced in the [NDL Newsletter No. 229, April 2020](#).

### Yellow Pearl

This material is held by both the NDL and the NYU (NDL Call No. VE1-1027).

Influenced by the civil-rights movement of African Americans between the 1950s and 1960s, the movement to improve their social standing of Asian Americans gained momentum. The Basement Workshop, which produced *Yellow Pearl*, was an all-embracing organization established in 1973 to support art and political activities by young Asian Americans. This publication is a boxset of art, music and poetry by more than 30 artists. The title is a play on "Yellow Peril<sup>2</sup>," expressing the value of both Asia itself and of Asian-American culture.



*Yellow Pearl*, Basement Workshop, 1972.

**Yoshio Kishi & Irene Yah-Ling Sun Collection of Asian Americana made possible in large part in memory of Dr. Wei Yu Chen; Fales Library and Special Collections, New York University Libraries.**

Kishi also sold his materials on Asians and Asian Americans to the Fales Library at the NYU, where they have been housed under the name of the Yoshio Kishi and Irene Yah-Ling Sun Collection. While the NDL's collection mainly contains books, the NYU Library's collection consists of a wide variety of materials such as posters, films, and postcards, in addition to books and magazines.

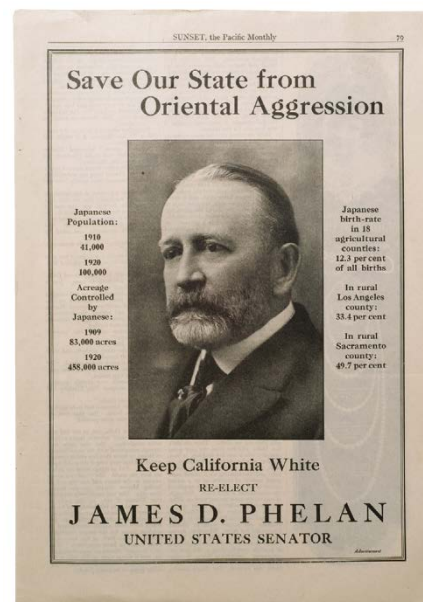
**Doerner & Gunther (lithographers), "No More Washee, Washee, Melican Man Wear Celluloid Collar & Cuff," trade card, c.1880s.**



This card, which was made by a celluloid manufacturer shows the American trend toward the exclusion of

Chinese people. In the 1820s, removable shirt collars and cuffs were invented, but they were made of linen or cotton. After the invention of celluloid as the world's first plastic in the 1870s, celluloid collars and cuffs came into use since they were removable and easy to wash<sup>3</sup>. As a result, it was no longer necessary to take shirts to the laundry as often. At that time, many Chinese worked as laundrymen<sup>4</sup>. On the card, middle-class white men are dipping into the sea to wash their shirts, while the Chinese are going out to the sea in disused laundry tubs with "Off for China" written on their sails. On the shore, a Chinese laundry man mutters in Pidgin English, "No more washee washee, Melican man wear celluloid collar & cuff." Since the passage of the Chinese Exclusion Act in 1882, union leaders had often tried to keep Chinese and Chinese Americans out of work.

**"Save Our State from Oriental Aggression," political advertisement, 1918.**



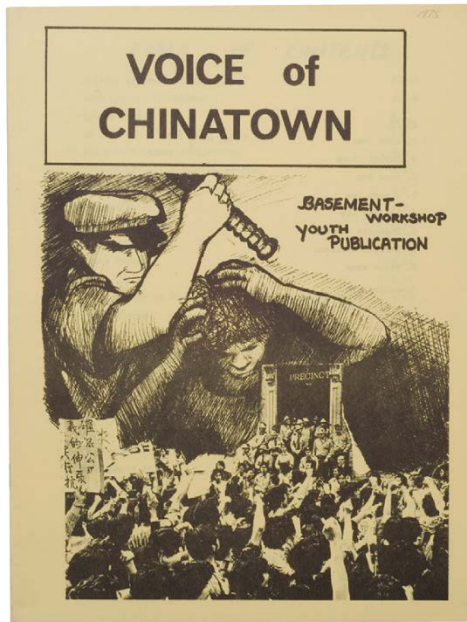
This election advertisement shows that the Japanese who settled on the West Coast encountered the same social and legal barriers as the Chinese. James D. Phelan (1861–1930), a former Mayor of San Francisco and U.S. senator, described Japanese immigration as "oriental aggression" and used the slogan "Keep California White" in a political appeal based on white nationalism in this campaign ad for re-election to the Senate. His work to exclude Japanese immigrants influenced the passage of the 1924 Immigration Act, which included a ban on Japanese immigration to the United States<sup>5</sup>.

<sup>3</sup> Barbara Schock, "Celluloid Collars," Carl Sandburg Historic Site Association, [https://www.sandburg.org/SandburgsHometown/SandburgsHometown\\_CelluloidCollars.html#:~:text=The%20detachable%20shirt%20collar%20was,rest%20of%20the%20nineteenth%20century.&text=Linen%20and%20cotton%20collars%20were%20heavily%20starched%20to%20make%20them%20stiff.](https://www.sandburg.org/SandburgsHometown/SandburgsHometown_CelluloidCollars.html#:~:text=The%20detachable%20shirt%20collar%20was,rest%20of%20the%20nineteenth%20century.&text=Linen%20and%20cotton%20collars%20were%20heavily%20starched%20to%20make%20them%20stiff.)

<sup>4</sup> "NO MORE WASHEE WASHEE," *SELLING CUFFS AND COLLARS IN 19TH CENTURY AMERICA*, AHLSTROM APPRAISALS VALUATION SERVICES, <https://ahlstromappraisals.com/art-history-blog//no-more-washee-washee>

<sup>5</sup> Brian Niiya, "James D. Phelan," *Densho Encyclopedia*, [https://encyclopedia.densho.org/James\\_D.\\_Phelan/](https://encyclopedia.densho.org/James_D._Phelan/)

**Voice of Chinatown—Youth Publication,  
Basement Workshop, c.1975.**



*Voice of Chinatown*, a program by Basement Workshop (see page 5), provided an opportunity for young people to learn how to express themselves politically or artistically. This brochure, created by the youth who participated in the program, describes the reality of police violence, the stereotypes of Asian-Americans, and life in Chinatown. Kishi must have attached much importance to this brochure, which showed that young Asian Americans in the 1970s were trying to find the meaning of life as Asians in the U.S. and tell their own stories.

**Reference:**

The *Yellow Pearl* on page 5 and the explanations of each document on pages 6 and 7 are based on the following.

*"Yellow Peril" Collecting Xenophobia A Visual Essay from the Yoshio Kishi Irene Yah-Ling Sun Collection*, Fales Library & Special Collections, New York University , Asian/Pacific/American Institute, New York, 2007.

*"Yellow Peril" Collecting Xenophobia A Visual Essay from the Yoshio Kishi / Irene Yah-Ling Sun Collection*, Fales Library & Special Collections, New York University , Asian/Pacific/American Institute, New York, 2007.

(Last access: August 11, 2021)

(Translated by NOZAWA Asuka and SHIMADA Hiromi)



Articles by NDL staff

## An interview with Dylan Yeats

This article is a translation of the article in Japanese in *NDL Monthly Bulletin No. 723/724 (July/August 2021)*.



Dylan Yeats

Obtained a PhD in U.S. History at New York University in 2017. Historian. His research focuses on how "cultural controversies" have shaped American understandings of religion, race, class, gender, and sexuality. He is the co-author of *Yellow Peril: An Archive of Anti-Asian Fear* (Verso, 2014, EC136-B172). He has worked as a curator and consultant for exhibitions and community memory projects in New York City. He has also worked as a walking tour guide and archivist on New York City history.

\*This interview was conducted on February 28, 2020.

Eri Matsuda (E): First of all, can you tell us how Mr. Kishi and you got to know each other?

Dr. Dylan Yeats (D): I started working as Yoshi's<sup>1</sup> assistant in 2005, when the A/P/A was organizing an exhibition called *Yellow Peril*, focusing on Yoshi's materials, and I was assigned to help him choose which materials to display. So, even after the exhibition work was done, I started working on preparing his collection for sale to the NYU. This job took a long time because the collection was very important to Yoshi. I went to see him every week, and it took a couple of years. Aside from organizing the materials, I also went shopping and cleaned the house for him.

Yoshi was a difficult person, but I think I had a good relationship with him. He was more interested in books than people, but he gradually became like a grandfather to me. So I suggested, "Even if we finish organizing the materials you plan to sell to NYU, we can continue organizing the other materials left in your home together."

E: You knew Kishi for a very long time. Can you tell us what kind of person Kishi was from your point of view?

D: Yoshi's life was so interesting that I would like to write a book about him. I think he didn't trust people, but he was really charming, funny, fun, and smart. He was cynical and had a critical sense of humor. I talked to him a lot, and we had a lot of fun together.

Actually, Yoshi didn't trust me at the beginning. It wasn't until he found out that my grandparents were from near Hell's Kitchen, the part of Manhattan where Yoshi grew up, that he started to trust me. Yoshi reminded me of my grandparents. He had the exact same accent as my grandparents, and liked the same kind of food and drinks: smoked shellfish in a can, crackers, pastrami, cheesecake and coffee. Anyway, Yoshi had the same vibe as my grandparents. No wonder, they grew up in the same place at almost the same time. And eventually, he came to trust me, including as a professional.



Yeats and Kishi at work.

<sup>1</sup> Dr. Yeats called Yoshio Kishi "Yoshi" in a friendly manner.

E: He seemed like an interesting person. I wish I could have met him. Could you also tell me about Kishi's family?

D: His father, Eikichi, was born in Tochigi prefecture in 1881, and his mother, Haru, was born in Tokyo in 1903. Eikichi went to the U.S. on his own to work, but in 1921, when he returned to Japan, he and Haru had an arranged marriage. Haru was 18 years old and Eikichi was 40. The following year, Haru and Eikichi moved to New York. Eikichi seemed to jump from job to job, including running a poker bar and working as a clerk at an electronics store. They had five children, and Yoshi was the fourth. Haru's family was relatively wealthy, but life in New York was not easy, partly because Eikichi's job was not going well. Moreover, Haru had no one to rely on except her husband, Eikichi, at first. Haru worked outside the home and did domestic jobs to support the family.

Haru wrote a memoir in Japanese, which is in the collection of the NYU Library, and it is sad. Not only did she have a hard time adjusting to life in New York, but she was not treated well by Eikichi, and she wrote about her dissatisfaction with him in her journal. On the bright side, she also wrote a thank you note to Yoshi. In the last years of her life, Haru lived with Yoshi and was provided with an environment where she could paint as much as she wanted.



Hell's Kitchen in 1934 (about the time Kishi was born).  
10th Avenue and 38th Street, Eastern View. Box 12:  
Folder 2A. Seymour B. Durst Old York Library collection of  
photographs and lithographs. Avery Drawings & Archives,  
Avery Architectural and Fine Arts Library, Columbia  
University

E: Perhaps it was not easy to live as a Japanese in New York at that time. Now, Kishi's career started with film editing. Why did he decide to work in the film industry?

D: I think the relationship between Yoshi and his father, Eikichi, had an impact on him. Eikichi was a first-generation Japanese immigrant and could not speak English very well. So, Yoshi, who could not speak

Japanese, and Eikichi, who could not speak English, could not communicate well. But Eikichi often took Yoshi to the movie theater. Movies were one of the few ways that two people who could not speak to each other could spend time together. Because of that memory, Yoshi was drawn to the movies.

Another thing that drove Yoshi to pursue film was a misunderstanding. When he was about 8 years old, he tripped over some trash while playing and fell, injuring his left eye, which led him to be almost blind in the left eye. In addition, one day he was forced to play American football in a school class, and the ball hit his right eye as well, causing him to be blind in that eye as well. He had several eye surgeries throughout his life and was very sensitive about his eyes. He always kept his room dark. When he was in college, he found a book with a picture of a film director named Eduard Tisse wearing an eye patch, and Yoshi thought that since Tisse had made a film with one eye, he could do it too. But years later, Yoshi realized that what he thought was an eye patch was actually just a small scrap of paper attached to the book. It's a bit ironic, but I think we can say that one of the reasons why he got into the film business was because of a misunderstanding.

E: Various experiences led Kishi to pursue a career in film editing. Collecting Asian-American materials became Kishi's lifework, just like film editing, but what made him decide to collect Asian-American materials?

D: There are several reasons for this. I think the main reason is his passion throughout his life to try to know his father. He wanted to find out more about his father, whom he couldn't speak to. He might have looked for the answer in those materials.

In addition, Yoshi's zeal for the Asian-American movement also had an impact on himself. In fact, it seems that racism against Asians was one of the major reasons why Yoshi left the film world. His friend, Chinese-American actress Irene Yah-Ling Sun, and his mother also worked hard on the movement and encouraged Yoshi to be engaged in it.

In the 1960's, after Yoshi's father died, he went to the New York Public Library to do some research but couldn't because "Japanese American" was not a subject in the card catalog. After that, Yoshi became skeptical of libraries, and couldn't believe in the work of libraries. I think this experience was also a major factor in Yoshi starting to collect materials by himself.

In the late 1980's, Yoshi quit his film job, focused on caring for his mother and started to work as a book dealer to collect books in various fields. He gathered various materials regarding Asian Americans as well as materials about opera; early American literature, movies and photography; prostitutes; and mysteries.



Kishi in his room. More than 3,000 books were in there.

E: His relationship with his father, his thoughts on the Asian-American movement, and his awareness of problems in handling information, led Kishi to collect materials. Because I am a librarian, Kishi's skeptical attitude towards the library makes me think a lot.

D: In fact, there is an episode that clearly shows Yoshi's cautious attitude toward the library. He did not send materials to the NYU until he made his own classification of over 100 categories and a solid list. Yoshi wanted to make it easier for others to find Asian-American material by purchasing and categorizing the books by himself. Back in the day, there was a discriminatory term against Asian Americans, "inscrutable Oriental," so Kishi called his collection a "scrutable image collection." He wanted to create a collection that made it easy to see all the materials using large book shelves.

E: How do you feel about Kishi's life?

D: Yoshi's life may seem lonely, but I think he loved his own life. There were always a lot of books, newspapers and magazines on the dining table in his room, which changed every week. He must have read numerous books. In the end, he lived an ideal life for him, reading books and watching movies, although it may not be what ordinary people desire. He grew up in a poor family, discriminated against and rejected by many people, which is probably why he preferred movies and books. And he did make his dreams come true: His close friend Irene succeeded as an actress. Many people are able to read his collection. And at last, he was able to make his mother happy.



Special Collections Reading Room at Elmer Holmes Bobst Library in the NYU. Users can browse materials of other libraries in the NYU as well as materials of Fales Library. CannonDesign (architecture), Scott Frances (photography)

E: How did Kishi influence you?

D: I was majoring in history at that time, but I had not realized how important Asian-American history was until I got involved in the *Yellow Peril* exhibition. I saw a lot of materials about discrimination against Asian Americans in one place, which had a great impact on my later career as a historian. A closer look at what happened in the past in this country gave me a really deep interest in history.

Yoshi's collection is one of the best archives at the NYU: newspapers published by nikkei and Japanese immigrants in internment camps during World War II, Chinese-American diaries from San Francisco during World War II, materials showing stereotypes of Asian Americans, and rare and valuable materials on the Asian-American movement in the 1970s. I feel disappointed that these important materials are not used very much.

Images and stories provided by books, magazines and other media can limit our view and knowledge to within a certain category. So we have to take a critical look at the images and stories provided to us, and the speculations based on them. We can learn from Kishi's collections: how the content that was popular at the time strengthened our view of Asian Americans as we "know" them.

E: We can learn more about history because we have materials. Through this interview, I was able to understand the importance of looking at materials critically and Kishi's passion for collecting materials. Thank you, Dylan! Good luck with your research.

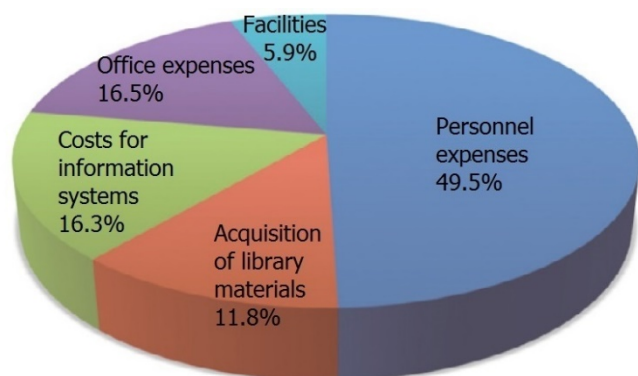
(Translated by HIROSE Junya and YABE Moyu)

## Budget

**NDL Budget for Fiscal Year 2021**

*This article is a translation of the article in Japanese of the same title in NDL Monthly Bulletin No. 723 / 724 (July / August 2021).*

The budget for FY2021 (April 2021–March 2022) was approved by the National Diet on March 26, 2021, with 20,236,238,000 yen appropriated for the National Diet Library during FY2021.



The overall composition of the expenditure budget includes:

- Personnel expenses: 49.5%
- Acquisition of library materials: 11.8%
- Costs for information systems: 16.3%
- Office expenses: 16.5%
- Facilities: 5.9%

Outline of the expenditure budget for FY2021 is as follows:

**National Diet Library FY2021 Budgets (1,000 yen)**

<b>(Item) National Diet Library</b>	<b>19,036,415</b>
Personnel expenses	10,005,076
Regular office expenses	179,842
Legislative research	253,677
Acquisition of materials	2,382,491
of which was compensation for deposit of publications	397,476
Costs for information systems	3,300,417
Tokyo Main Library operation	1,684,098
International Library of Children's Literature operation	262,374
Kansai-kan operation	968,440
<b>(Item) Expenses for facilities</b>	<b>1,199,823</b>
Maintenance of the Tokyo Main Library	746,803
Maintenance of the Kansai-kan	434,928
Maintenance of the International Library of Children's Literature	18,092
<b>Total</b>	<b>20,236,238</b>

(Translated by OGAWA Kanako)

Selected list of articles from NDL periodicals

## Selected Articles from the Research and Legislative Reference Bureau, 2021

Research Planning Division, Research and Legislative Reference Bureau

The Research and Legislative Reference Bureau (RLRB) of the National Diet Library publishes research papers on national policy issues in Japan.

We are pleased to announce that selected articles from the RLRB's publications are now available in English at [Publications in English](#).

The RLRB prepares research papers on national policy issues for the use of Diet members and the Japanese public. Also, for the benefit of research analysts in parliamentary libraries around the world, the RLRB provides English translations of selected articles from the RLRB's publications, which include information about social, political, and economic issues in Japan.

All translations are available online. We hope you find our work inspiring and useful.

- FUKASAWA Eiji, "[The Essence of Various Phenomena in the Hometown Tax Donation System \(PDF: 1.12MB\).](#)"
- ENDO Masahiro, "[Situation of World Natural Heritage in Japan \(PDF: 895KB\).](#)"
- OZAWA Haruki, "[Points of Contention Surrounding the Death Penalty \(PDF: 569KB\).](#)"



Selected list of articles from NDL periodicals

## The NDL Monthly Bulletin No. 723/724, July/August 2021

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. 723/724, July/August 2021 \(PDF: 6.61 MB\)](#)

- <Book of the month - from NDL collections>  
*ARTISTIC JAPAN*—A magazine from western Europe on Japanese art
  - The priceless legacy of an Asian American  
—Collections of Yoshio Kishi
  - The Personal Libraries of Well-Known People (5)  
Yoshio Kishi Collection, Yoshio Kishi & Irene Yah-Ling Sun Collection
  - An interview with Dylan Yeats
- Protecting our books—Tools for preservation and restoration  
(1) Cutting and folding
  - Artists whose works have graced the cover of the NDL Monthly Bulletin (Part Three)
  - Kaleidoscope of books (29)  
Past and present of cosmetics: Makeup from the Edo period to the Showa era
  - <Tidbits of information on NDL>  
Will electronic media become even more outdated than paper?
  - <Books not commercially available>  
➤ *Dazai Osamu Mitaka to tomoni*
  - <NDL Topics>