

National Diet Library Newsletter

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Selections from NDL collections

Infectious diseases in books (1)

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".

Introduction

Infectious disease is a general term for sicknesses caused by pathogens invading and multiplying in one's body. Pathogens—bacteria, viruses, protozoans—have existed on this planet since long before the birth of human beings. So, we have been troubled by them since the dawn of history.

Advances in transportation have turned mere local outbreaks of disease into pandemics which threaten human civilization, from the smallpox which weakened the Roman Empire to COVID-19, which is now inflicting enormous damage throughout the world. Infectious diseases endanger our lives and force changes in our way of life.

We at the National Diet Library (NDL) had to suspend many services to the general public to prevent the spread of COVID-19. The course of events was as follows:



The Book Counter at the Tokyo Main Library during closure.

- As of the end of February, the NDL canceled events.
 - March 5, the Tokyo Main Library and the International Library of Children's Literature closed to the general public.
 - April 11, the Kansai-kan closed to the general public.
 - April 15, the NDL suspended remote photoduplication services due to a lack of available employees.
 - May 20, the NDL resumed offering remote photoduplication services.
 - June 4, the Kansai-kan reopened to the public.
 - June 11, the Tokyo Main Library and the International Library of Children's Literature (Researchers' Reading Room only) reopened to the general public.
- *Reservations to visit the Tokyo Main Library are being allocated by lottery (as of July 30, 2020).



The user terminals at the Tokyo Main Library during closure. Silence settled upon the hall which is usually alive with users.

Infectious diseases have made a great impact on us from the ancient times, but we have eradicated them or reduced their mortality rate each time through medical advances and the development of public health. This article will show how Japan dealt with several past pandemics of diseases through materials held by the NDL.

1. Plague/Black Death

Plague, which is originally an infectious disease of rats, can also infect humans. There were many pandemic outbreaks of plague in Europe in the past. During the 14th century, in particular, it raged throughout Europe, killing between a third or two thirds of the population. Plague is not as terrifying as it used to be because early treatment with antibiotics can save patients. However, it is still a life-threatening disease in some regions of the world.

Japanese people and plague

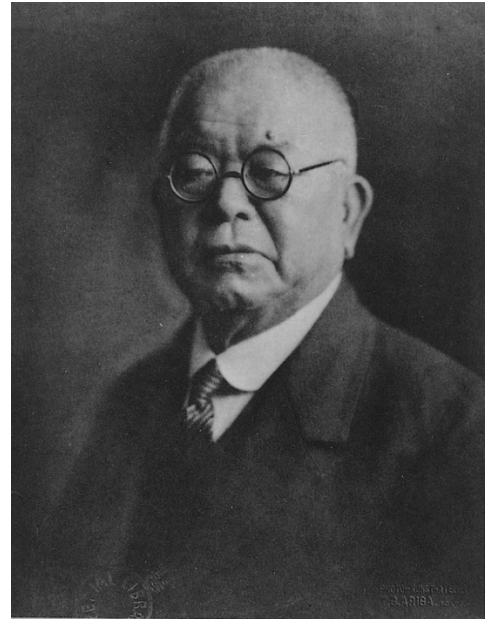
In Japan, the first plague outbreak occurred in 1899, which was brought from across the sea. Although several epidemics repeated after that, there has been no case of infection discovered in Japan for 80 years owing to a quarantine and exterminating rats.

*Neko hone otte hito ni toraruru (Cats have rats taken away by humans)*¹



In January 1900, the Tokyo municipal government started to buy rats for five *sen*² each for exterminating them, since they transmitted plague. The above image depicts a man who robbed a cat of a rat to get money and then eating *oden* in a food stall.

KITASATO Shibasaburo from the NDL online gallery [Portraits of Modern Japanese Historical Figures](#)



Kitasato Shibasaburo (1853-1931) was a Japanese bacteriologist who made great progress in the field of plague research. He went to Germany to study bacteriology under Robert Koch. After becoming famous with his research on tetanus and diphtheria, he performed a great service to medical science and public hygiene in modern Japan with his study of the plague, cholera, rabies and dysentery.

Kokusibyō tyōsa no hakenin (Kitasato, Aoyama) (Sending researchers to investigate the black death: Mr. Kitasato and Mr. Aoyama)³

Kitasato and AOYAMA Tanemichi, a professor at the Imperial University medical college, were sent to plague-infested Hong Kong in 1894. Kitasato used his energy to discover a plague pathogen and Aoyama analyzed infection routes and conditions of patients despite contracting plague himself.

This newspaper article announces that one assistant engineer of the Sanitary Affairs Bureau of Home Ministry and MIYAMOTO Shuku, an assistant in the attached hospital of the Tokyo Imperial University medical college, would be sent with them.

The NDL Digital Collections provides the official trip records by Kitasato and Aoyama. Part of them are as follows:

¹ From *Asahi Shimbun* newspaper, p.5, morning edition of January 22, 1900 (NDL Call No. YB-2. Only available in microform.)

² In 1897, a bowl of *soba* (buckwheat noodles) would cost one or two *sen* and *tendon* (a bowl of rice topped with *tempura*) would cost five *sen*.

³ From *Asahi Shimbun* newspaper, p.1, morning edition of May 31, 1894 (NDL Call No. YB-2. Only available in microform.)

- *Pesutobyō no gen'in chōsa daiichi hokoku (The first report on the investigation of the cause of plague)* by Kitazato Shibasaburo published by Meiji Koikai in 1894. NDL Call No. 62-61. *[Available at NDL Digital Collections](#)
- *1894 nen honkon ni ryukoseru pesuto ni tsuite (About the situation of plague-infested Hong Kong in 1894)* by Aoyama Tanemichi and Miyamoto Shuku, *Chugai iji shinpo* vol. 375 (1895), pp. 1281-1288. NDL Call No. Z19-494. *[Available at NDL Digital Collections](#)
- *1894 nen honkon ni ryukoseru pesuto ni tsuite (About the situation of plague-infested Hong Kong in 1894)* by Aoyama Tanemichi and Miyamoto Shuku, *Chugai iji shinpo* vol. 377 (1895), pp. 1428-1433. NDL Call No. Z19-494. *[Available at NDL Digital Collections](#)

2. Cholera

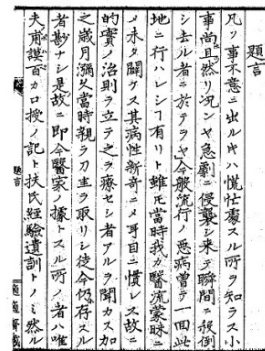
Several large outbreaks of cholera have occurred throughout history around the world, and in Japan as well, epidemics took place repeatedly since the Edo period. Japanese people used to use the kanji characters 鉄砲 or 見急 because of its symptoms of diarrhea and vomiting, 虎狼痢 for its suddenness of death and 虎列刺 to write "cholera" phonetically.

Treatment of Cholera in Japan

In 1858, Japan had its second cholera outbreak brought from overseas. Breaking out in an American ship in May, it gradually spread in Nagasaki, Hiroshima and Osaka, and broke into the city of Edo in July. In a mass of confusion, OGATA Koan, a doctor, made efforts to translate foreign books regarding cholera and finally compiled them into a volume.

Korori chijun (Guide to the treatment of cholera) translated by Ogata Koan⁴

Koan made this report by writing down what J. L. C. Pompe van Meerdervoort, a Dutch naval doctor, taught him about cholera, as well as by translating books by the doctors Georg Friedrich Most, Karl Friedrich Canstatt and Johann Wilhelm Heinrich Conradi. It precisely explains symptoms and methods of treatment along with his own experiences. It took him only 4 or 5 days to edit it, as his goal was to distribute it to Japanese doctors as soon as possible to help treat cholera.



*Korera yobo satoshi (Admonition for cholera prevention)*⁵

Cholera had spread in 1879, with approximately 160,000 people infected and a toll of 100,000 lives. The Home Ministry produced this booklet to prevent the epidemic from spreading further. It mentions four causes of infection: air, water, food and drink, and contact with others. It also enumerates cautionary points for everyday life: Don't dig a well near a toilet, don't drink muddy water, don't eat rotten food, avoid raw food in hot weather, and don't eat even fresh food too much.

Cholera and food

Robert Koch, a German microbiologist, identified cholera bacteria in 1884. Even before this discovery however, people knew from experience that raw food and water caused infection. Cholera is particularly related to eating and drinking.

Aomono sakana gunzei okassen no zu (Battle between green vegetables and fish) illustrated by UTAGAWA Hirokage in October, 1859.⁶

Illustrations which depict battles between personified nonhuman beings had appeared as a popular genre of *nishiki-e* (color woodblock prints) in the Muromachi period. This picture was influenced by a cholera outbreak in the 1850s, illustrating a battle between green vegetables and fish. Vegetables win a victory because of their lower affinity for cholera. In the year before this picture was drawn, fish did not sell at all while vegetable prices rose remarkably in the city of Edo.

⁴ From *Byogaku tsuron* vol.3 reproduced in 19--. NDL Call No. W415-34. *[Available at NDL Digital Collections](#)

⁵ Edited by the Bureau of Temples and Shrines and the Sanitary Affairs Bureau, the Home Ministry in 1880. NDL Call No. Y994-J12188.

⁶ NDL Call No. 寄別 2-5-1-1. *[Available at NDL Digital Collections](#).



Various folk remedies and faith cures were tried before the method of treatment was established. For example, at the end of the Edo period, a newspaper introduced a remedy for cholera which said to “burn a cork to ashes and drink it.” People believed that cholera was provoked by a miasma or beat a drum and a bell and made a smoke signal to pray to confuse cholera.

In the Meiji period, a rumor spread that *ramune* soda would prevent cholera and alleviate the symptoms. *Ramune* soda gained in popularity because of the belief that carbonated drinks were safer than water.

*Gyokai kaikoshi (Review of Japanese soft drink industry)*⁷

This material describes a history of the Japanese soft drink industry. A *ramune* soda maker looked back at 1886 as a most unforgettable year. *Ramune* soda sold well due to a heat wave in that year. Once a cholera epidemic occurred in Tokyo and the *Tokyo yokohama mainichi shinbun* newspaper said, “Drinking carbonated beverages will save you from getting cholera,” *ramune* soda inventory ran short.

3. Influenza

1918 flu pandemic—Spanish flu

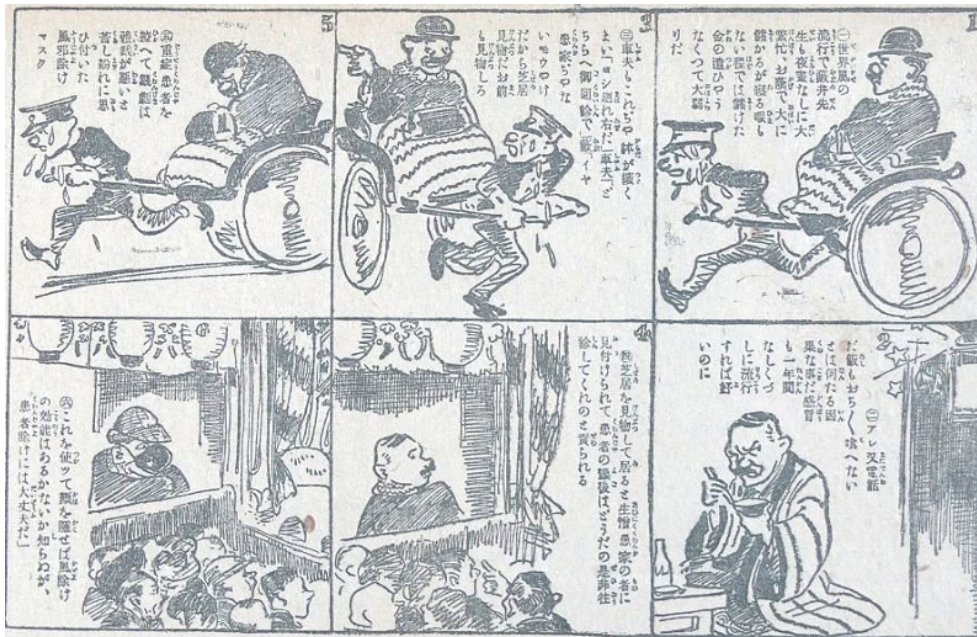
In Japan, the first large influenza epidemic broke out in 1890, followed by the Spanish flu pandemic of 1918, the Asian flu pandemic of 1957 and the Hong Kong flu pandemic of 1969. The 1890 epidemic killed well-known figures such as MOTODA Nagazane (Emperor Meiji’s close aide) and SANJO Sanetomi (Grand Minister of State). However, the Spanish flu pandemic of 1918 caused the most serious damage.

*Nihon o osotta supain infuruenza (The Spanish influenza which struck Japan) by HAYAMI Akira*⁸

Hayami Akira (1929-2019), a historical demographer, collected actual epidemic conditions based on local newspapers and statistical data from the time of the epidemics. The content includes the occurrence of this influenza in foreign countries, as well as the first wave (from autumn in 1918 to spring in 1919) and second wave (from autumn in 1919 to spring in 1920) in Japan, which are sorted by region in this book. It also introduces several incidents like the spread in the Japanese protected cruiser *Yahagi* and the impact on the *sumo* wrestling community and other businesses, providing a glimpse of the true state of the Spanish influenza.

⁷ Edited by Tokyo Seiryō Inryōsui Dogyō Kumiai in 1935. NDL Call No. 特 220-525. *[Available at NDL Digital Collections \(Limited access on the premises at the NDL and partner libraries.\)](#)

⁸ Published by Fujiwara Shoten in 2006. NDL Call No. GB481-H23.

Jiji Manga (Editorial cartoon) illustrated by KITAZAWA rakuten⁹

This caricature depicts a doctor in the midst of an epidemic. A doctor who is very busy with taking care of patients goes to the theater, hiding his face with a mask. In the last frame, he mutters to himself, "I wonder whether a mask is effective or not, but it is very useful to conceal myself from patients." Masks were widely known for infection prevention, although their effectiveness was considered uncertain at that time.

Influenza prevention measures

A lot of advertisements emerged pitching effects for preventative care. The following are examples of some newspaper advertisements.

Advertisement of the medicine warehouse Manjudo¹⁰

ポンスを以て
インフルエンザを救
共同廣告

○流行感冒インフルエンザ傳染の預防或の病後の養生に「**橙菓汁**」を以て第一の妙藥とす。君早速一箱購ふて御ためしなさい。但し此ポンスあるもの、府下有名の藥店並に賣藥店に有之に付標紙及瓶蓋の商標のもの、口の商標のもの、上御求めさい製造所、東京國米澤町二丁目一番地萬珠堂藥舖で印刷に

封印に

The *Tokyo mohan shokohinroku*¹¹ says that YOSHIDA Yasugoro, an owner of Manjudo, developed *Ponsu*, which has a characteristic fragrance and fine taste. It also mentions that *Ponsu* is very effective for all febrile symptoms from typhus, influenza and measles. How well did it work actually?

Advertisement for masks¹²

流行感冒豫防用
マスク(呼吸器) 特價提供

即時多數の御注文に應ず
罎子製一打金糸圓七拾錢・金巾製一打金糸圓貳拾錢(送料共)

東京市本郷區眞砂町三十二 製造元 旭商會 電話小石川
一丸九五番 振替東京四九七三〇番
昨紙掲載振替番號四九七番とあるは四九七三〇番の誤りに付訂正

Masks went on sale for influenza prevention. This advertisement shows the rising demand of masks at that time.

⁹ From Jiji shinpo newspaper, February 23, 1919. NDL Call No. YB-65. Only available in microform.

¹⁰ From *Yomiuri shinbun* newspaper, p.4, morning edition of January 27, 1891 (NDL Call No. YB-41. Available in microform.)

¹¹ Edited by NAKAYAMA Yasuta in 1907. NDL Call No. 34-296. *[Available at NDL Digital Collections](#)

¹² From *Yomiuri shinbun* newspaper, p.1, morning edition of January 21, 1920 (NDL Call No. YB-41. Available in microform.)

Advertisement for Rhumex¹³

This advertisement says, "a few drops of Rhumex on your pillow helps you have a good sleep and prevents you from catching influenza."

Another advertisement¹⁴ mentions Rhumex as a pleasant modern inhalant. An explanatory label describes "This is a mascot for the modern person whose fragrance removes fatigue, refreshes one's spirit and clears one's head." The main use of Rhumex might have been invigorating by smelling rather than preventing infection.



In addition to the above, the government widely promoted preventative measures. Ways of dealing with disease like masks, gargling and vaccinations, have not changed since these days when people of that time did not know what caused influenza.

This book was compiled based on the experiences of the Spanish influenza, including the statistical data of patients, pandemic situations in each country, research in symptoms and remedies.

(Translated by YABE Moyu)



From *Ryukosei kanbo (Influenza)* edited by Naimusho Eiseikyoku (the Sanitary Affairs Bureau of Home Ministry) in 1922. NDL Call No. 14.6 へ-150. *Available at [NDL Digital Collections](#)

¹³ From *Yomiuri shinbun* newspaper, p.3, evening edition of December 19, 1931 (NDL Call No. YB-41. Available in microform.)

¹⁴ Inserted in *Yomiuri shinbun* newspaper of October 5, 1931

Reference (in Japanese):

- *Kitasato shibasaburo to ogata masanori* by NOMURA Shigeru, published by Kumamoto nichinichi shinbunsha in March 2003. NDL Call No. GK74-H18.
- *Pesuto no bunkashi (Descriptions of Plague)* by KURAMOCHI Fumiya, published by Asahishinbunsha in August 1995. NDL Call No. EG244-E242.
- *Nezumi no chie (intelligence of rats)* by OKADA Yo, published by Hakuhinsha in November 1995. NDL Call No. RA571-G12.
- *Nedanshi nenpyo (Chronology of prices history)* edited by Shukan Asahi Henshubu published by Asahishinbunsha in June 1988. NDL Call No. DF58-E5.
- *Omowazu hito ni iitakunaru densenbyo no hanashi (Tidbits of infectious diseases)* by WATANABE Ryota, published by Nagasakishuppan in July 2009. NDL Call No. SC141-J100.
- *Kansensho (Infectious diseases)* by INOUE Sakae, published by Chuo Koron Shinsha in December 2006. NDL Call No. SC141-H183.
- *Showashi zenkiroku (Entire record of the Showa period history)* published by Mainichi Shinbunsha in March 1989. NDL Call No. GB511-E39.
- *Zusetsu yamai no bunkashi (Diagram: Cultural history of diseases)* by KUBOI Norio, published by Tsuge Shobo Shinsha in December 2006. NDL Call No. SC141-H191.
- *Yamai ga kataru nihonshi (Japanese history spoken by diseases)* by SAKAI Shizu published by Kodansha in May 2002. NDL Call No. SC28-G61
- *Shijo saiaku no infuruenza (original title: America's forgotten pandemic)* by Alfred W. Crosby, translated by NISHIMURA Hidekazu, published by Misuzu Shobo in January 2004. NDL Call No. EG244-H37.
- *Jinrui tai infuruenza (original title: Flu)* by Tom Quinn, translated by YAMADA Yoshiaki and ARAKAWA Kuniko, published by Asahishinbunshuppan in January 2010. NDL Call No. SC141-J98.
- *Saikyo uirusu (Most powerful virus)* published by Nihon Hoso Shuppan Kyokai in May 2008. NDL Call No. EG244-J17.
- Tokushu shingata infuruenza A H1N1 2009nen pandemikku kara nani o manabu ka (The 2009 H1N1 influenza pandemic: the lessons learned) by KUDO Shoji and others, The Journal of the Japan Medical Association, vol. 139 (7), 2010.10, pp.1441-1510. NDL Call No. Z19-211.

Selections from NDL collections

Man'yōshū—from the holdings of the National Diet Library (1)

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

This article is a part of translation of the article in Japanese in *NDL Monthly Bulletin No. 705 (January 2020)*.

Reiwa is the name of Japan's current regnal era, which began on May 1, 2019. The name *Reiwa* was derived from a phrase found in the *Man'yōshū*, an 8th century anthology of Japanese poetry. This was immediately newsworthy in Japan, because it was the first time that the name of a new regnal era was derived from a Japanese source rather than from classical Chinese literature. The National Diet Library (NDL) holds several different versions of the *Man'yōshū* as well as a variety of materials related to it, some of which date back to the Edo period. In this article, we take a closer look at some of these historical materials.

The name *Reiwa* was derived from a phrase in the headnote to a group of 32 poems on plum blossoms in Volume 5 of the *Man'yōshū*. The phrase roughly means "At the beginning of spring, in a fair (*rei*) month, the air was clear and the wind gentle (*wa*)."¹ The Ministry of Foreign Affairs published an interpretation of *Reiwa* as "beautiful harmony." The phrase from which *Reiwa* was derived is enclosed in the red border in the photographs.

1. Printed editions of *Man'yōshū* from the Edo period

Man'yōshū literally means a "Collection of Ten Thousand Leaves" and was completed during the Nara period (710–794), which makes it the oldest extant anthology of Japanese poetry, comprising more than 4,500 poems in 20 volumes. It appears that the first half of Volume 1 was compiled at the end of the 7th century, followed by the rest of Volume 1 and Volume 2 early in the 8th century. Additional volumes were compiled until OTOMO Yakamochi¹ completed the 20th and final volume at the end of the 8th century.

Today, of course, printed versions of the *Man'yōshū* are available to anyone, but for nearly a millennium, it was available to only a limited few, as it could only be copied by hand until the end of the 16th century. Thereafter, the *Man'yōshū* finally became more widely available with the advent of the publishing industry during the Edo period (1603–1868). At the beginning of the Edo period, a form of movable type called *kokatsuji-ban* was the most common form of typography. Around the mid-17th century, however, *seihan* (woodblock printing) became more prevalent, since it allowed for easier production of reprints. Throughout the Edo era, seven different editions of *Man'yōshū* were printed, as described below.

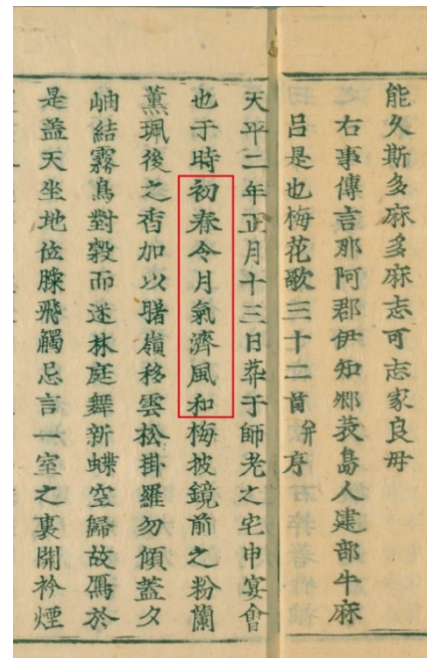
¹ A poet and official of the imperial court during the Nara period, c. 718–785.

Why was *Man'yōshū* written using only kanji?

Modern Japanese is written with a combination of *kanji* (Chinese characters) and *kana* (phonetic Japanese syllabary). The poems collected in the *Man'yōshū*, however, were written prior to the invention of the *hiragana* and *katakana* syllabaries. In other words, the poems and commentaries contained in the *Man'yōshū* are written using only kanji. One interesting characteristic of the poems in the *Man'yōshū* is that in some cases the Chinese characters were used only for their sounds to represent Japanese words phonetically. When used this way, they are called *man'yōgana*. And in other cases, they were used for their meaning. Given this situation, it is not surprising that some of the poems in the *Man'yōshū* use kanji for riddles and wordplay.

1. *Man'yōshū* (20 volumes, but 1 and 2 are missing)

Published during the Keicho era (1596–1615). 9 books. *Kokatsuji-ban* of *kanji* without *kana* readings. NDL Call No. WA7-47. *[Available at NDL Digital collections](#)

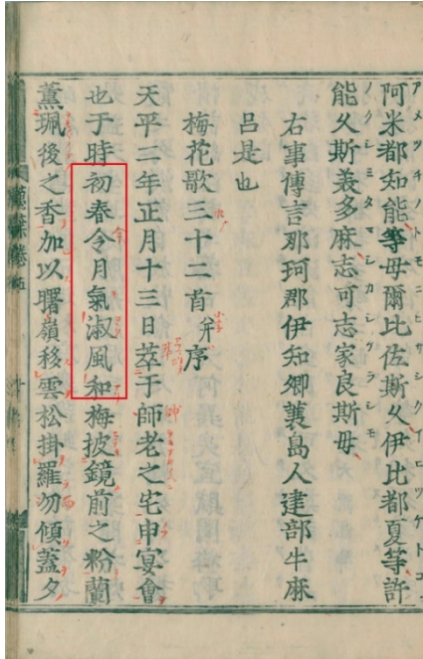


This is the first version of the *Man'yōshū* to be published using *kokatsuji-ban*. It is based on a copy made by the Japanese Confucian scholar HAYASHI Razan and printed in *fushimi-ban*, a movable type developed at the order of

the first Tokugawa Shogun, TOKUGAWA Ieyasu.

2. *Man'yōshū* (20 Volumes)

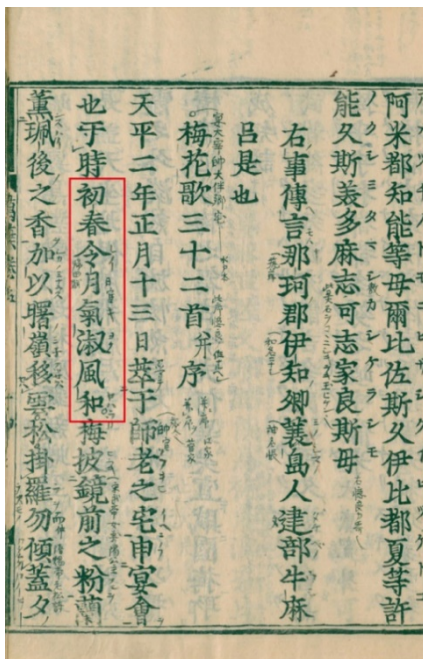
Published during the Keicho and Genna eras (1596–1624) in 20 books. *Kokatsuji-ban* of *kanji* with *kana* readings. NDL Call No. WA7-109. *[Available at NDL Digital collections](#)



As Edition 1 had no *kana* reading, this Edition 2 was published with *katakana* readings alongside the *kanji*.

3. *Man'yōshū* (20 Volumes)

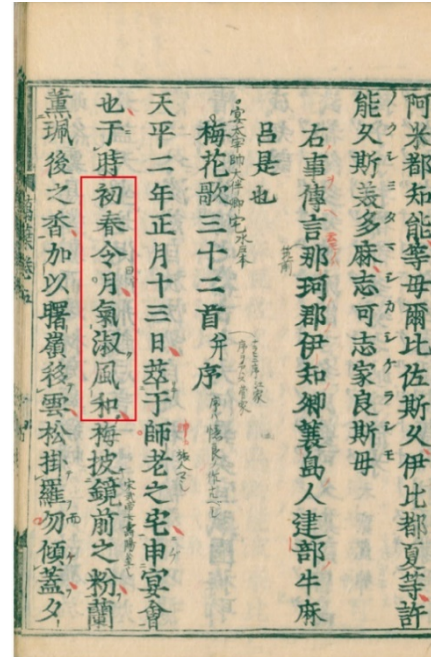
Published by YASUDA Jubee in 1643 in 20 books. *Seihan* of *kanji* with *kana* readings. NDL Call No. 857-47. *[Available at NDL Digital collections](#)



This edition is a woodblock version of Edition 2. As Edo-period Japan enjoyed economic prosperity and greater literacy, growth in demand for printed books led publishers to produce woodblock versions, which allowed for easier production of reprints than *kokatsuji-ban*.

4. *Man'yōshū* (20 Volumes)

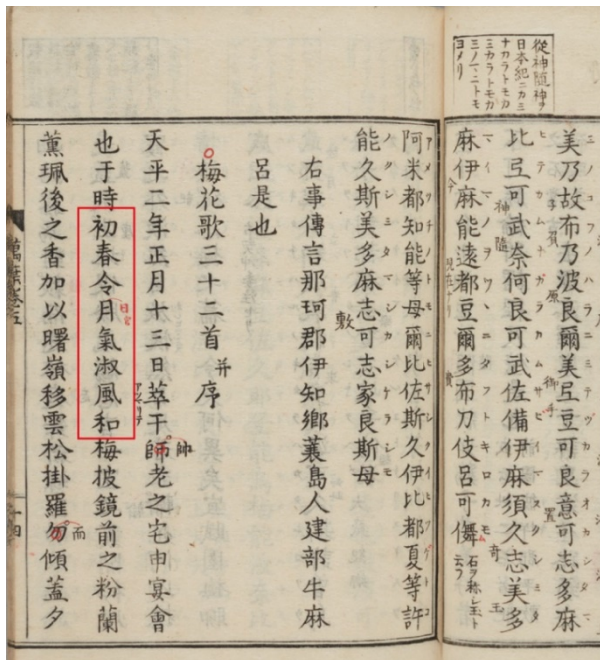
Published by Izumoji Izuminojo in 1709 in 20 books. *Seihan* of *kanji* with *kana* readings. NDL Call No. せ-113. *[Available at NDL Digital collections](#)



This edition was printed using the same woodblocks as Edition 3, but by a different publisher. Izumoji was one of the most prominent publishing houses of the Edo period and was also involved in the production of Editions 5, 6, and 7.

5. *Man'yōshū* *Bochu* (20 Volumes)

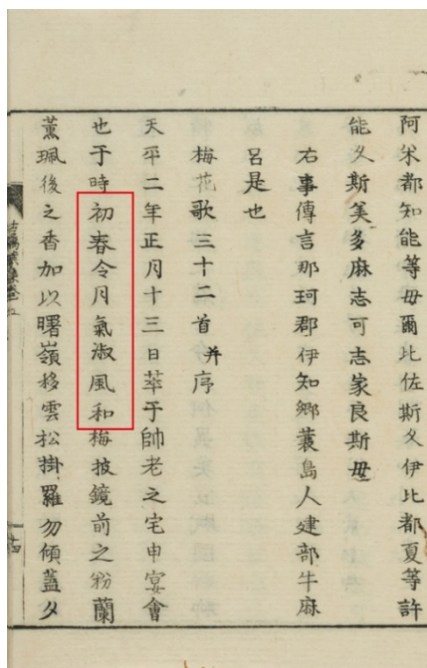
Commentary by Egaku. Published by Izumoji Izuminojo & Izumoji Bunjiro in 1789 in 20 books. *Seihan* of *kanji* with *kana* readings. NDL Call No. 141-34



After the woodblocks used for Editions 3 and 4 were destroyed in the Great Kyoto Fire of 1788, new woodblocks were produced based on Edition 4 and given additional commentary by the Shingon priest Egaku (1719–1789), placed beside or above the text.

6. *Koman'yōshū* (20 Volumes)

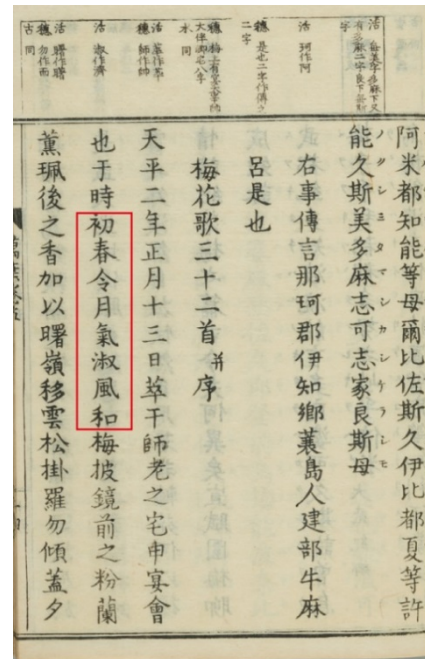
Edited by IMAMURA Tanoshi and YOKOTA Bisui in 1803 in 20 books. *Mokkatsuji-ban* (wooden type) of *kanji* without *kana* readings. NDL Call No. W63-N18



Imamura Tanoshi (1765–1810) was a retainer of the Tosa Domain and a scholar of *kokugaku* (the study of classical Japanese), who produced this edition together with Yokota Bisui, apparently because they disagreed with the commentary by Egaku in Edition 5, which was critical of KAMO Mabuchi.

7. *Man'yōshū* (20 Volumes)

Edited by HASHIMOTO Tsuneakira and YAMADA Ibun. Published by Izumoji Bunjiro in 1805 in 20 books. *Seihan* of *kanji* with *kana* readings. NDL Call No. W63-N6



This edition was published using the same woodblocks as Edition 5, but with Egaku's commentary deleted due to significant criticism. Commentary by Hashimoto Tsuneakira (1755–1805), a Shinto priest in Kyoto and a *kokugaku* scholar was added above the text.

2. Commentary on *Man'yōshū* in the Edo period

As described above, printed editions of the *Man'yōshū* first appeared during the Edo period. For most readers, however, it was quite difficult to understand the language of the *Man'yōshū* without referring to critical notes or commentary. Thus, many such commentaries were produced during the Edo period as *kokugaku* advanced. Here is a summary of some of these Edo-period commentaries from the NDL's holdings.

There are two poems, one by Nukata no Okimi and the other by Oama no Miko, that are now quite famous but were not always so well appreciated. A look at Edo-period commentary on these two poems provides a glimpse into the many different interpretations (enclosed in a red border) of these poems that were circulated prior to today's conventional notion of their meaning becoming

prevalent.

Going over the fields of murasaki grass that shimmer crimson, going over the fields marked as imperial domain, will the guardian of the fields not see you as you wave your sleeves at me?

(*Man'yōshū*, Volume 1, Poem No. 20, by Nukata no Okimi, English translation by Ian Hideo Levy.)²

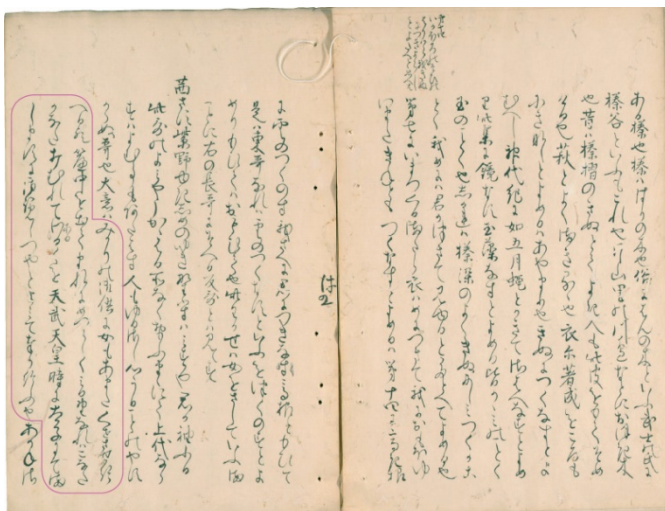
If I despised you, who are as beautiful as the murasaki grass, would I be longing for you like this, though you are another man's wife?

(*Man'yōshū*, Volume 1, Poem No. 21, by Oama no Miko, English translation by Ian Hideo Levy.)²

In May 668, Emperor Tenji hosted a *kusurigari* (seasonal event for collecting medicinal herbs and deer antlers), during which Nukata no Okimi and Oama no Miko presented these two poems.

It is generally assumed nowadays that these poems were presented during a banquet held after the *kusurigari* event. Nukata no Okimi was not only a wife of Emperor Tenji, she had previously been a wife of Oama no Miko, who himself was the Emperor's younger brother. This complex relationship has been the inspiration for a number of literary works, including INOUE Yasushi's novel *Nukata no Okimi* and SATONAKA Machiko's manga *Tenjo no niji*.

1. *Man'yo Daishoki*. By Keichu. Copied by KATO Enao. 21 books. NDL Call No. ㇶ-10. *[Available at NDL Digital collections](#)



Man'yo Daishoki was written by Keichu at the request of TOKUGAWA Mitsukuni. Keichu wrote commentary on each poem in the *Man'yōshū*. A first edition and a revised edition were prepared, the manuscripts of which are both

extant, but neither was published. Only the first edition was circulated in manuscript form. The NDL holds a copy of the manuscript to the first edition, as prepared by Kato Enao (1692–1785), a *kokugaku* scholar and poet who lived during the mid-Edo period.

Insofar as the Japanese word *okimi* means king rather than queen, Keichu assumed that Nukata no Okimi was male and these two poems were not between a male and a female but between the two males. Thus Keichu interpreted Nukata no Okimi's poem as a question to Oama no Miko, asking if he was interested in any of the women who were attending the event, to which Oama no Miko replied that he never disliked beautiful women and was enchanted by them.

Keichu (1640–1701)

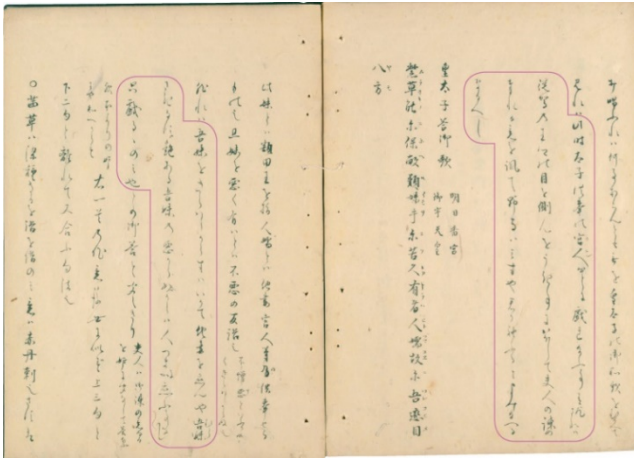


Keichu was a Buddhist priest and scholar of *kokugaku* who was born in Amagasaki, Settsu. He studied classical literature, the *Man'yōshū* and its use of *kana* in particular, and is regarded as an early pioneer of *kokugaku*.

² *Man'yo Koiuta; Love songs from the Man'yōshū*. Commentary by OOKA Makoto. Translated by Ian Hideo Levy. Kodansha International, 2000. <NDL Call No. KG39-G2> p. 29.

2. *Man'yokai*. By Kamo Mabuchi. Autograph manuscript. 1 book. NDL Call No. 寄別 13-33.

*Available at NDL Digital collections



Man'yokai was written by Kamo Mabuchi in 1749 at the request of Kan'ei-ji Myohoin no Miya. It comprises commentary on the first half of Volume 1 of the *Man'yoshu*. This work is considered a forerunner of *Man'yoko*, a work of Mabuchi's later years, which contains his unique interpretations of *Man'yoshu*. The copy of this work in the NDL's holdings is said to be Mabuchi's own autograph manuscript.

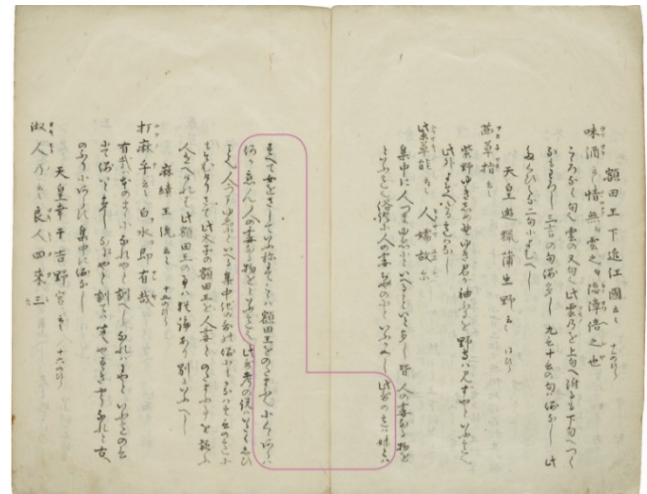
Mabuchi interpreted these two poems to be an exchange between husband and wife, in which Nukata no Okimi is admonishing her husband, Oama no Miko, of paying too much attention to some female companions in front of others. Oama no Miko then gives the excuse that he was only flirting and says that he is quite happy with his own wife and has no intention of becoming involved with anyone else's.

Kamo Mabuchi (1697–1769)



Mabuchi was a poet and *kokugaku* scholar who was born in Totoumi no kuni. He considered the *Man'yoshu* to be a preeminent work of classical Japanese literature and advocated the revival of *kodo*, which comprised ancient Japanese cultural practices.

3. *Man'yoshu Tamanoogoto*. By MOTOORI Norinaga. Manuscript. 1 book. NDL Call No. 141-31



This is a commentary to Volumes 1 to 4 of the *Man'yoshu* and was intended to provide corrections to commentary by Mabuchi, who was a mentor of Norinaga. Although not published until 1838, after Norinaga's death, the work had been circulated in manuscript form much earlier. The NDL holds one of these manuscripts.

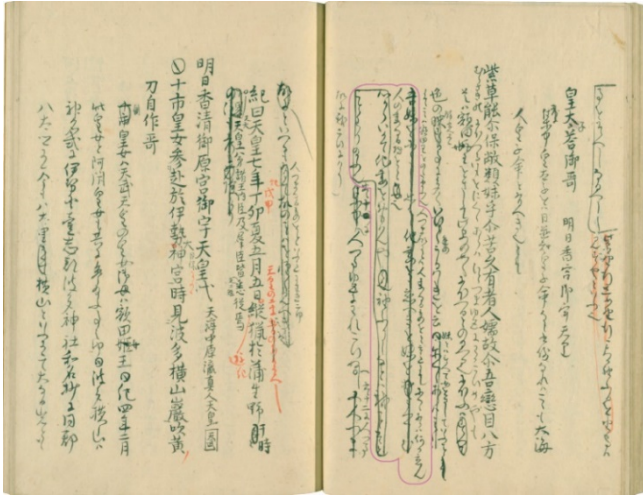
Irrespective of Mabuchi's interpretation, Norinaga regards Nukata no Okimi to be a wife of Emperor Tenji. Unlike modern scholars, Norinaga thought that Nukata no Okimi did not become a wife of Oama no Miko until after the death of Emperor Tenji. According to this interpretation, Oama no Miko is unable to stop himself from expressing his love for Nukata no Okimi, despite the fact that she is his older brother's wife.

Motoori Norinaga (1730–1801)



Norinaga was a physician and *kokugaku* scholar who was born in Matsusaka, Ise. After studying *kodo* under Kamo Mabuchi, he focused on his own empirical research and became a preeminent *kokugaku* scholar.

4. *Man'yoshu Ryakuge*. Volumes 1, 3, 4, 5, the first half of 11, 13, and 17–20. By TACHIBANA Chikage. Autograph manuscript. 11 books. NDL Call No. WA18-6. *[Available at NDL Digital collections](#)



Man'yoshu Ryakuge has long been considered a simple and easy-to-understand commentary on the *Man'yoshu* that has contributed greatly to the popularization of the *Man'yoshu*. Chikage retired from his position as a police sergeant at the Edo-machi Magistrate's Office in 1788 at the age of 54, but in 1790 he was placed under house arrest for 100 days due to the Kansei Reforms. It was during this time that he found the inspiration for writing *Man'yoshu Ryakuge*. He began writing in 1791 and completed the work in 1800. All 20 volumes were published in 1812 after his death. The NDL holds an autograph manuscript.

In his work, Chikage refers not only to Kamo Mabuchi, his mentor, but also Keichu, Motoori Norinaga, Murata Harumi, and other scholars, and he sought advice from Norinaga, in particular, as he wrote. Chikage at first interpreted these two poems along the same lines as Mabuchi but later changes his mind and follows Norinaga's interpretation.

Tachibana Chikage (aka Kato Chikage, 1735–1808)

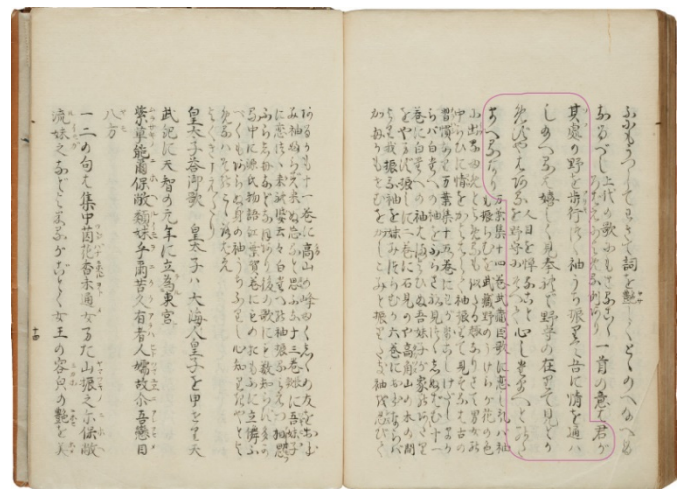


Chikage was a poet and *kokugaku* scholar during the mid-Edo period, who studied under Kamo Mabuchi. After retiring from the Edo-machi Magistrate's Office, he immersed himself in the study of poetry and *kokugaku*. He was the son of Kato Enao.

Norinaga and Chikage

Though Norinaga and Chikage were both studied under Mabuchi, they never met in person. Chikage wrote to Norinaga after reading Norinaga's *Man'yoshu Tamanoogoto* and asked permission to reference Norinaga's interpretations in his own commentary. Norinaga willingly accepted Chikage's proposal and sent his opinions about each draft of Chikage's commentary. In 1804, at the age of 70 and three years after Norinaga's death, Chikage was bestowed with the honor of presenting his work, *Man'yohsu Ryakuge*, to the Tokugawa Shogunate. Chikage expressed his gratitude to Norinaga by sharing a part of his prize money with Norinaga's family

5. *Nagara no Yamakaze*. Volumes 1 & 2, with four appendices. By BAN Nobutomo. Manuscript. 6 books bound in 2 volumes. NDL Call No. 128-186



Nagara no Yamakaze is not a commentary to *Man'yoshu* per se but rather a historical study of Otomo no Miko and his descendants. It includes an interpretation of poems by Nukata no Okimi. This work was completed between 1814 and 1819, and although it was never published, it was circulated in manuscript.

Nobutomo reasoned that Nukata no Okimi was first married to Oama no Miko and then later became a wife of Emperor Tenji. He reached this conclusion based on the age of Kadono O, a grandson of Oama no Miko and Nukata no Okimi, and this is the basis for the contemporary interpretation of the relationship of these three people. Nobutomo also speculated that a conflict between the two brothers over Nukata no Okimi was a factor in triggering the Jinshin War.

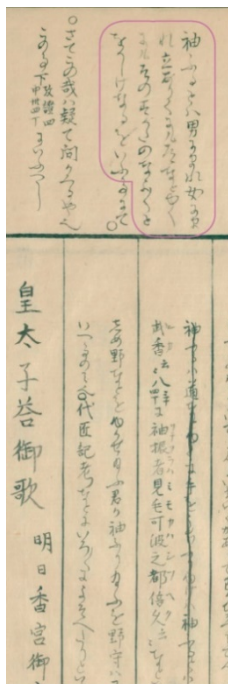
Nobutomo interpreted Nukata no Okimi's poem to be an expression of happiness in seeing Oama no Miko waving his sleeves to convey his love to her. This interpretation led to the image of "forbidden love" between Nukata no Okimi and Oama no Miko.

Ban Nobutomo (1773-1846)



Nobutomo was a retainer of the Wakasa Obama Domain and a *kokugaku* scholar during the latter Edo period. He studied Motoori Norinaga's writings after Norinaga's death and is said to have been among the most skilled of Norinaga's followers at historical examination.

6. *Man'yoshu Koshō*. By KISHIMOTO Yuzuru. Manuscript. 14 books bound in 5 volumes. NDL Call No. WA18-22. *[Available at NDL Digital collections](#)



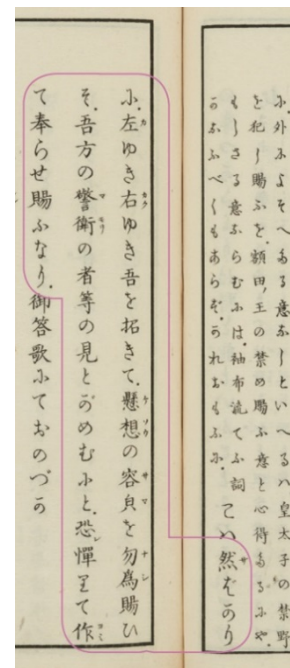
Man'yoshu Koshō comprises six volumes of commentary on the *Man'yoshu*. Yuzuru started writing in 1823 at the age of 36 and despite having his work interrupted by two fires, completed the book by 1828. The content comprises one-by-one comparisons of commentaries by earlier authors. It contains more citations from Chinese books than any other volume of commentaries on the *Man'yoshu*. The NDL holds a draft copy that was inherited by the author's family.

Yuzuru juxtaposed Mabuchi's interpretations with Norinaga's but left it to his readers to decide for themselves. He did not interpret the waving sleeves as an expression of love but rather as merely an elegant gesture, which differs from Mabuchi and Norinaga. Neither did he specify to whom the phrase "another man's wife" in Oama no Miko's poem referred nor interpret the poem itself as a love poem.

Kishimoto Yuzuru (1788–1846)

Yuzuru was a *kokugaku* scholar during the latter Edo period. He was born in Asada-mura, Ise no kuni, and adopted into the Kishimoto family, who served as *Yumizurushi*³ for the Edo Shogunate. He owned roughly 30,000 books, which were used for philological studies.

7. *Man'yoshu Kōgi*. Volume 1. Jochi (part 2) By KAMOCHI Masazumi. Published by the Imperial Household Agency in 1886. 1 book. NDL Call No. 16-96. *[Available at NDL Digital collections](#)



Man'yoshu Kōgi is a highly regarded anthology of *Man'yoshu* studies during the Edo period. It comprises 20 volumes of commentary published in 95 books together

³ Master craftsmen of bowstrings

with another 46 books of historical background and biography. Masazumi spent his whole life on this work, but none of the 141 books were published in his lifetime. After the Meiji Restoration, however, this work came to the attention of Emperor Meiji and was published by the Imperial Household Agency as a woodblock print. Masazumi's interpretation of the relationship between Emperor Tenji, Oama no Miko, and Nukata no Okimi followed that of Nobutomo. He is different, however, from Nobutomo in that he thought that Nukata no Okimi was embarrassed by the longing expression of Oama no Miko.

Kamochi Masazumi (1791–1858)

Masazumi was a poet and a *kokugaku* scholar during the late Edo period. As a retainer of the Tosa Domain, he spent almost his entire life in Tosa and studied the *Man'yōshū* almost entirely on his own.

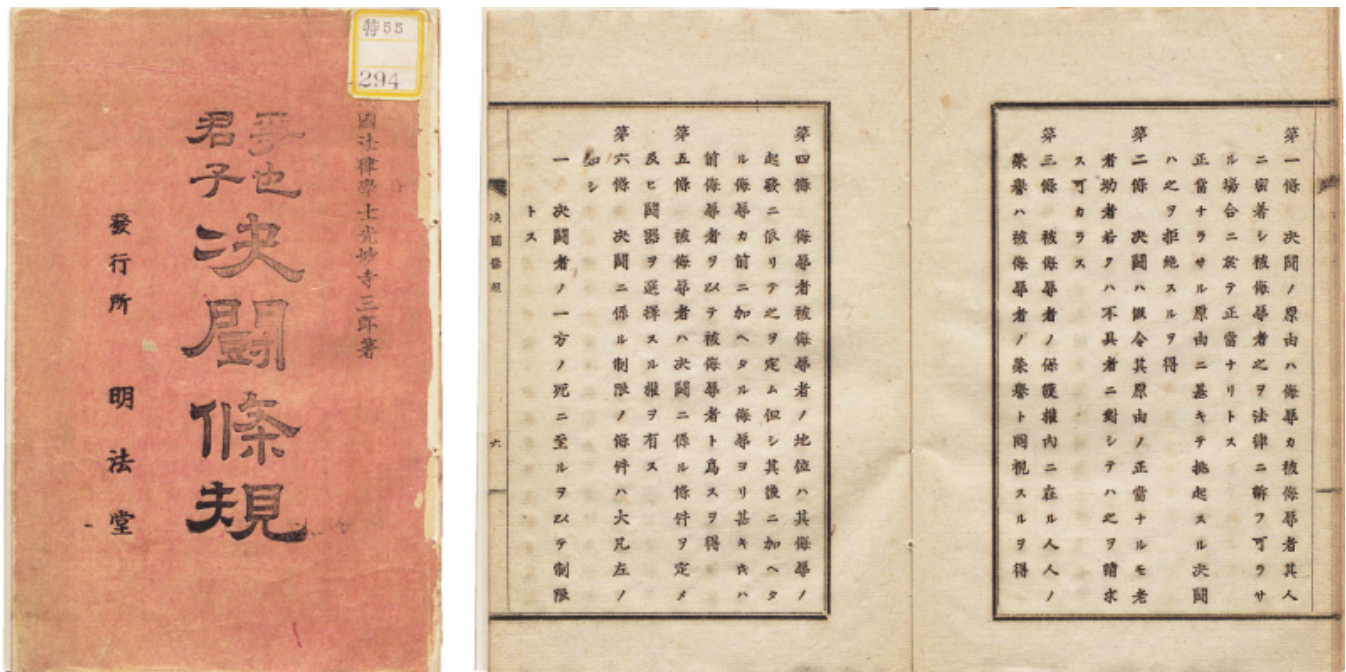
(Translated by OSHIMA Kaoru)

Selections from NDL collections

A Duel is a Flower of Civilization—*Ketto Joki*, Rules for Dueling

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. 670 (February 2017)*.

KOMYOJI Saburo, *Soya Kunshi Ketto Joki*, Meihodo, 1889. NDL Call No. 特 55-294

[Available in the NDL Digital Collection](#)

“Tanaka challenges Suzuki to a duel, and Suzuki accepts. On the day of the duel, Tanaka brings Sato as a second, and Suzuki brings Takahashi. In the course of the duel, Tanaka is killed immediately, and Suzuki is injured. Discuss what liability, if any, that Suzuki, Sato, and Takahashi each should face for their parts in this crime.”

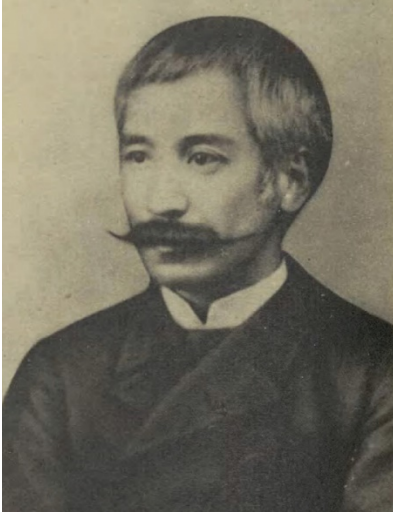
This was the subject of a debate held on September 30, 1888, between the faculty and students of five well-known law schools in Tokyo.

The Criminal Code of 1882 contained no clear stipulations regarding duels, and at the time of the debate, there were no clear answers as to whether or not persons participating in a duel could be held liable for either murder or personal injury. Neither could a defendant claim innocence based on the fact that the victim had agreed to participate in an activity that might result in death. Later in, December 1891, the *Kettouzai ni kansuru ken* (Act Relating to Duels, Act No. 34 of 1891)¹ stipulated punishment for participating in duels in accordance with criminal law.

Although the majority of participants on that day argued that the duelists were guilty, KOMYOJI Saburo (1849–1893), a lecturer at Meiji Law School, attracted significant attention by making an impassioned argument for a not-guilty judgement. Komyoji was born in a temple in Mitajiri, Hofu, Yamaguchi, and participated in the Boshin War as a member of the Choshu forces fighting against the Shogunate. Later in 1870, he received a scholarship from his local government to study in France, and in February, 1878, became the first Japanese to receive a Bachelor of Law from the Université de Paris.

Returning to Japan, he was employed first at the Legislation Bureau and later the Ministry of Foreign Affairs. In March 1881, when SAIONJI Kinmochi and NAKAE Chomin—both of whom had also studied in France—started issuing the *Toyo Jiyu Shinbun* (Oriental Freedom Newspaper) as part of the Freedom and People's Rights Movement, Komyoji soon began helping with the publication, irrespective of his position as a government employee. He eventually resigned that position and joined the faculty at Meiji Law School. He later served as a member of the House of Representatives but lived out the end of his life in poverty.

¹ This is one of the oldest laws that remain in force today in Japan.



KOMYOJI Saburo (top) and AZUMAYA Saburo (bottom)
Komyoji died at the very young age of 43. His son, Sanzaburo, was raised by Saionji. After graduating from Keio university, he became an actor, Azumaya Saburo.

During the first session of the Imperial Diet, he gave an impassioned speech about legislative immunity and the right of a member of parliament to be immune from arrest. Thereafter, he was also known as the "Clemenceau of the East."

He was thoroughly Parisian in every aspect of his life. While living in a shabby residence in Negishi, Tokyo, that cost a mere 1.5 yen a month, he insisted on wearing imported socks that cost a whopping 7.5 yen a pair. And reportedly, he wore enough cologne that the fragrance was apparent from a block away. Anecdotes like these come from contemporary newspaper articles and are likely to be exaggerated. But his eccentric personality did attract a lot of attention during his lifetime.

The argument Komyoji presented at the debate began with some examples of legislation in European countries² related to punishments for dueling. He insisted that duels fought over an individual's honor and under the rules of fair play ought to be considered a "flower of civilization." The audience applauded enthusiastically at the end of his presentation. The response was so sensational that at the start of the following year, in January 1889, his argument was published under the title *Soya Kunshi Ketto Joki* (Gentlemen's Argument: Rules for Dueling). The foreword plainly states that dueling should be limited to situations where one's honor has been severely impinged and that unregulated dueling must be avoided.

Although Komyoji made reference to things like "genuine courage unique to Japan," his logic for allowing dueling to take place was more than just rabble-rousing. Judging from his arguments against government interference, it can be inferred that he never intended his rules to become law but rather was suggesting that duels performed in accordance with these rules should not be considered illegal.



Toyo Jiyu Shinbun Toyo Jiyu Shinbunsha, 1881
Available in the NDL Digital Collection:
<https://dl.ndl.go.jp/info:ndljp/pid/8664049/1>

(Translated by HYUGA Tomoaki)

² At the time, the legal consequences of injuries caused by participating in a duel were in some cases, relatively light, as can be seen in German criminal law.

Reference (in Japanese):

- SATO Choichi. *Godai houritsu gakkou rengou touron hikki*, Hakubunsha, 1888, NDL Call No. 23-190
- FUKUI Junko. *Komyoji saburo sono hito to sokuseki, Ritumeikan gengo bunka kenkyuu, Ritumeikan studies in language and culture*, Vol.4, No.4, 1993, NDL Call No. Z12-830
- TEZUKA Yutaka. *Komyoji saburo no kettou zenin'ron oyobi ketto joki, Hogaku kenkyuu*, Vol.43, No.8, 1970, NDL Call No. Z2-12
- IWAI Mina. *Kettozai no hanashi, Rippou to chousa*, No.262, 2006, NDL Call No. BZ-8-G25

Selections from NDL collections

Strolling in the forest of books (22)

A legendary storyteller: Baba Bunko and his writings (2)

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

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

Following on [an article in the previous issue](#), this article also features the legendary storyteller BABA Bunko and his writings.

1. *Sarayashiki bengiroku*

Of the *kaidan* (ghost story) called *sarayashiki mono*, in which a female ghost named Kiku counts the number of plates every night, the most well-known are *Banshu Sarayashiki* set in Himeji, *Banshu* and *Bancho Sarayashiki* set in Bancho, Edo.

There are many similar stories in *ukiyo-zoshi* (books of the floating world) at the beginning of the 18th century and programs of *kabuki* and *yoruri* based on *Banshu Sarayashiki* were performed as well. Baba Bunko rewrote the stage of the story from Himeji, *Banshu* to *Bancho*, Edo in 1758 and arranged *Bancho Sarayashiki* as a *kodan* first. It shows influences from a series of *kaidan mono* (ghost story) named *Hyakumonogatari* and from novels written in a non-fiction style.

Bunko wrote in the preface that he often heard the story of *Bancho Sarayashiki* from his late father when he was six or seven years old. The story is as follows. AOYAMA Shuzen, a *hatamoto* (direct retainer of the shogun), was granted the former residence of Tenjuin (Senhime, sister of the 3rd shogun Iemitsu) in Ushigomegomonnai gobancho and obtained the role of *tozokuaratame* (robbery investigator). Cruel Shuzen captured and executed KOSAKI Jin'nai, a robber skilled in martial arts. Then he bound into servitude an orphan daughter of Jin'nai, named Kiku, and bullied her with his wife. When Kiku broke one of a set of 10 dishes which Shuzen was proud of, he repeatedly tortured her such as chopping off her middle finger. Finally, Kiku threw herself into a well. Since she haunted the Aoyama family every night after she died (Image 2), the Aoyama family was eventually ruined as their retainers became frightened and made their escapes. Afterward, Ryouyo Shonin of Dentsu-in Temple appeased Kiku's spirit on the order of the bakufu.

Though an arson and robbery investigator named Aoyama Shuzen never actually existed and there are some differences from history, this became a well-known ghost story which was popular in novels (*gokan*¹), dramas and *rakugo*.

Bunko also wrote another *kaidan mono*, *Yamatokaidan keijituzensho*, which compiled supernatural stories which mainly occurred between shogunate retainers, such as a story of success after a propitious sign, stories of exterminating monsters like *onigo* and *nekomata*, and a story about being bewitched by a fox.

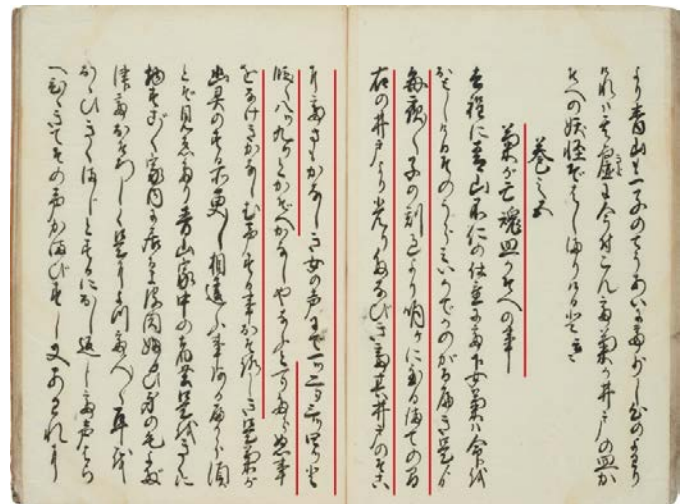


Image 1
Sarayashiki bengiroku. 5 vols. Written by Baba Bunko in 1846.
Handwritten manuscript. NDL Call No. 116-53.

From folio 30 verso to folio 31 recto of vol. 5, it is written: "The specter of Kiku counted dishes from midnight until dawn every night. A trail of light comes from the right well and there is a woman's voice counting dishes—one, two, three, four..., eight, nine—and she weeps over the fact that there is one dish missing. How terrifying!"

¹ *Gokan* is a type of picture book popular in the late Edo period.



Image 2

Sarayashiki okiku no rei in *Shingata sanjurokkai sen*.

Illustrated by TAISO Yoshitoshi in 1902.

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

2. *Todai edo hyaku bakemono*

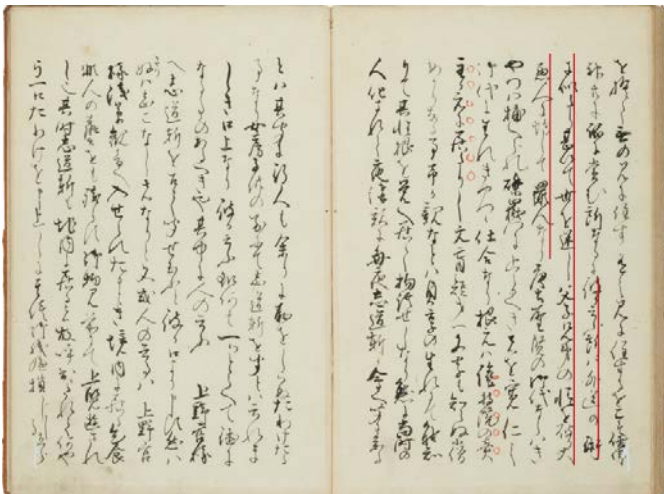


Image 3

Todai edo hyaku bakemono. Written by Baba Bunko.

Handwritten manuscript. NDL Call No. 229-176.

From folio 27 verso to folio 28 recto, it is written that Bunko severely criticized FUKAI Shidoken, another storyteller, as being like a criminal for being faithless to his father, son and brothers and misleading the public.

In this book from around 1758, Bunko revealed the underlying demeanor of famous people in the city of Edo and affectionately criticized them as monsters that bewitched the public. In the preface, he wrote that he would state less than 100 monsters in human faces. He wrote digs at 26 monsters in human faces as follows.

Lord of Shibata Domain, MIZOGUCHI Naoatsu

Bunko criticized Mizoguchi Naoatsu for loving the *Kabuki* actor SEGAWA Kikunojo and giving him money.

Minamimachi bugyo (magistrate) TSUCHIYA Echizen no kami Masakata

Bunko criticized Tsuchiya Masakata for tricking the city of Edo because, while he looks like an excellent *bugyo* named Ooka Echizen no kami who was known for his gentle attitude and compassionate investigations, Tsuchiya Masakata has an irresponsible attitude and limited ability, paying little attention to petitions as he pulls out his mustache.

Ship owner, KAZUSAYA San'emon

Bunko criticized a ship owner, Kazusaya San'emon, for tricking all renters of ships in the city of Edo to make a profit by spreading a false rumor that the lord of Sendai Domain would hold his usual fireworks display along the riverside of Ryogoku.

Beautiful young swordsman, SHIMIZU Sojiro

The rumor that a beautiful young swordsman, Shimizu Sojiro, would take revenge at Takadanobaba on SHINODA Gun'emon, who killed Shimizu's father in a deceptive attack and many spectators rushed to watch. However, this was actually a false rumor by pickpockets. Bunko criticized that this rumor is not a laughing matter since many spectators had their wallets, *inro* (small decorative boxes), and swords stolen.

Expert of drawing, Ippo

Bunko criticized a pupil of HANABUSA Iccho, Ippo, who was an expert of drawing, as a gluttonous monster for eating 81 sweet buns when drawing a requested picture in Shin Yoshiwara and for making a fuss by choking on *soba* (buckwheat noodles) which the chief priest of Nishi Honganji Temple offered in return for his picture.

Popular storyteller, Shidoken

A storyteller, Shidoken (Image 4), whose popularity was equal to the popular *kabuki* actor, ICHIKAWA Ebizo. Bunko criticized Shidoken as a false monk and insolent maverick whose words are full of evil thoughts.



Image 4

Portrait of Fukai Shidoken from *Kijin hyakunin issyu*.
Written by RYOKUTEI Senryu et al. in 1852.
* Available in the [NDL Digital Collections](#).

This book states that Fukai Shidoken is a famous storyteller similar to a lecturer of practical ethics. Shidoken is an ex-monk storyteller and he attracted audiences with his great stock of knowledge for humorous and satirical *kodan* storytelling.

In this way, this book is interesting in how it shows the background of circumstances in the city of Edo at that time like what kind of rumors spread and what was popular, similar to gossip articles of a weekly magazine in present day. These vulgar topics which attracted the public became subjects of Bunko's *koshaku* and supported its popularity.

3. *Guchi shui monogatari*

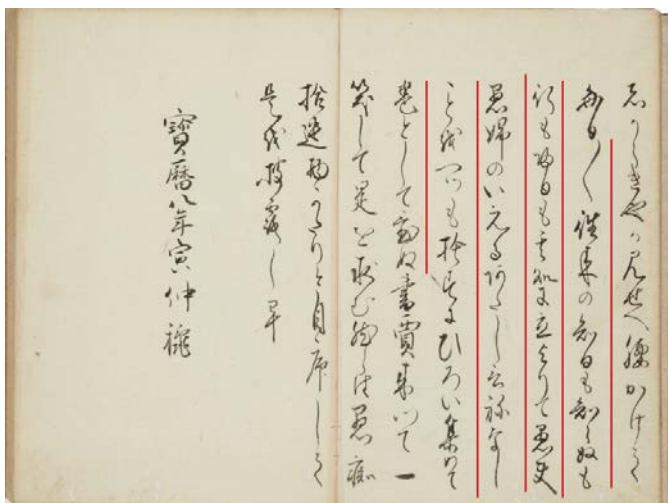


Image 5

Guchi shui monogatari. Written by Baba Bunko in 1765.
Handwritten manuscript. Formerly owned by SHIKITEI Sanba.
NDL Call No. 229-298.

From folio 1 verso to folio 2 recto in the preface, Bunko wrote a process of writing that he compiled topics which he heard daily chatters of the populace on the street.

In the preface, Bunko wrote that this book is titled after a collection of stories in medieval Japan, *Uji shui monogatari*, and compiled each topic which he heard chatters of the populace on the street such as groundless fabrications and trivial things while sitting in his favorite shop in Shinbashi, Edo every day. This book is Bunko bemoaning the folly of the public by picking up and verifying the customs and buzzwords around the Horeki era (1751-1764).

While there are several handwritten manuscripts, the words and phrases used are often extremely different. This is because Bunko often made handwritten manuscripts with different sentences and spread them to book lenders. Several complaints by Bunko are as follows.

First, the customs.

(1) People nowadays deform and change family crests freely if they find them ungainly. For example, a wife sewed a family crest of a spinning wheel (Image 6), that was not a family crest of her parents or husband, on her short-sleeved *kimono* for its beauty. When she learned that this was a family crest of the prohibited Christian faith, she was surprised and trembled with fear, burning her short-sleeved *kimono*. Bunko complained about her ignorance and folly.



Image 6

A family crest of a spinning wheel (*Nakamusubi Gionmamori*)

Nihon monshogaku. Written by NUMATA Raisuke in 1926.
* Available in the [NDL Digital Collections](#).

KONISHI Yukinaga, a Christian *daimyo* (feudal lord) is said to have used this family crest.

(2) Bunko complained that many women in his day were too loose with *nukieri* (pulling back the collar) and exposing their skin proudly when walking, while women in the past were charming and elegant for being unwilling to expose their faces.

(3) In recent years, *fukumen zukin* (covered hoods) (Image 7), which cover the face except for the eyes and even family cannot distinguish who the wearer is, became popular. This *zukin* is used for hiding the wearer's face when going to a red-light district in secret. Bunko complained that samurai class also wear this *zukin* when going to the Sakuradamon Gate of the Edo Castle as well as the Oomon Gate of Shin Yoshiwara.



Image 7

Fukumen zukin (covered hoods) that were popular in those days. From left to right, *Mebakari zukin*, *Takeda zukin* and *Kimama zukin*.

Mebakari zukin. *Kougaizeisetsu* vol.1. (*Kinsei fuzoku kenbunshu* vol.4, published by Kokusho Kankokai from 1912 to 1913. *Available in the [NDL Digital Collections](#)).

Takeda zukin, *Kimama zukin*. *Morisada manko* vol.15, edited by KITAGAWA Kiso.

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

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

In addition, Bunko complained of people not knowing the original meaning of buzzwords. Though *okusurikaketa* (throwing medicine) meant making people angry or joyful, it is an ominous word, the origin of which is poisoning an intractable criminal in a prison. *Yakimochi* means

woman's jealousy and the origin of this word is grilling *mochi* (rice cake) which gives people heartburn with its heat when eating.

Bunko wrote down valuable records that remain to this day regarding the customs and words from the viewpoints of the public by observing people constantly. His keen power of observation and broad knowledge made his *koshaku* persuasive and it is why many people supported him.

In Bunko's writing and *koshaku* are reflected strongly the inside details of the shogunate government and daimyo families, as well as the lifestyle of shogunate retainers and the common people around the Horeki era (1751-1764). They had an effect on modern scoops and human interest stories that appear in newspapers and magazines today, and were popular for being told with his sharp tongue in *koshaku*. Since book lenders were deeply involved in Bunko's information gathering and writing, they were condemned to a punishment consisting of banishing the offender from their residences when Bunko was executed. Book lenders made an effort to gather information for Bunko like journalists today and that gathered information supported Bunko's *koshaku* and writings.

Bunko's writings were written from the truths behind the cabinet officials of the shogunate to blue jokes of the common people, with his cold and bitter eyes finding topics for *koshaku* that made us enjoy catching a glimpse of the lives of people at that time. In addition, it is interesting that he was quite conscious of Shidoken, another storyteller who attracted many people with his obscene lectures and had many enthusiastic fans. Bunko's writings are important in terms of indicating somewhat the relationship between Shidoken and Baba Bunko, who made a mark in the history of *kodan*.

(Translated by WATANABE Rie)

Reference (in Japanese):

- *Sarayashiki bengiroku* in *Kinsei jitsuroku zensho* vol.1. Written by Baba Bunko. Published by Waseda Daigaku Shuppanbu in 1929. NDL Call No. 913.56-Ki249-w.
- *Todai edo hyaku bakemono* in *Shin nihon koten bungaku taikei* vol.97. Edited by SATAKE Akihiro. Published by Iwanami shoten in 2000. NDL Call No. KH2-E3.
- *Guchi shui monogatari* in *Mikan zuihitsu hyakushu* vol.9. Edited by MITAMURA Engyo. Published by Chuo Koronsha in 1977. NDL Call No. KG294-14.

Related articles on the National Diet Library Newsletter:

- [Strolling in the forest of books \(22\)](#)
- [A legendary storyteller: Baba Bunko and his writings \(1\)](#)

Selections from NDL collections

Yamaji no shizuku : studies of early arms and armour in the Owari domain

ONUMA Yoshiki, 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. 610 (January 2012)

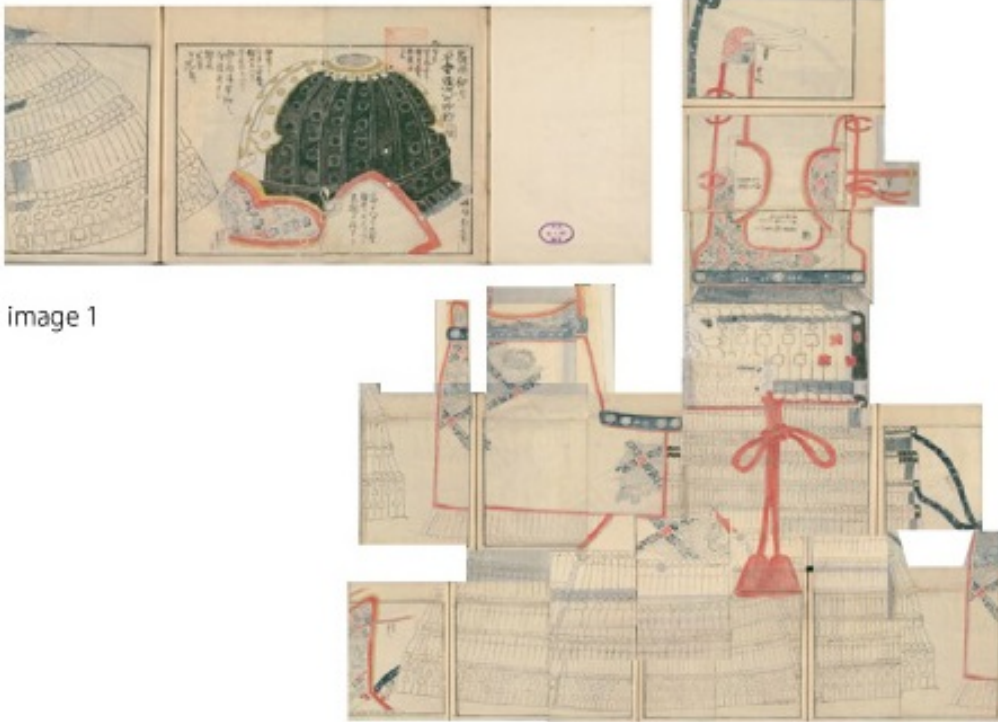


image 1

image 2

Yamaji no shizuku, 24vols. NDL Call No. 831-10

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

Image 1: Upper part of a helmet in vol. 10 of *Itsukushima Shinpo Taira no Shigemori ko on-yoroizu*

Image 2: Front of body armor in vol. 10 of *Itsukushima Shinpo Taira no Shigemori ko on-yoroizu*

Parts of the armor image on each page are put together here.

The study of ancient weaponry and armor progressed greatly in many parts of Japan during the mid- to late-Edo period. Scholars in the Owari Domain were also very active.

INABA Michikuni (1744–1801), the author of *Yamaji no shizuku* was a scholar of classical Japanese literature as well as a retainer of the Owari domain, who was well versed in the use and production of traditional arms and armor. *Yamaji no Shizuku* is a 24-volume series of research documents either passed down to or copied directly by Michikuni himself or his son Michihisa.

The documents include a wide range of descriptions, illustrations, and explanations. But what makes it special are its multipage illustrations, some of which are in almost

full-scale size of armor and swords from the Heian and Kamakura periods.

Images 1 and 2 show part of the *Itsukushima Shinpo Taira no Shigemori ko on-yoroizu* (Illustrations of the Armor of Taira no Shigemori, treasures of Itsukushima shrine in Hiroshima, which was faithfully worshiped by the Taira clan), which is included in vol.10 of *Yamaji no shizuku*. Michikuni probably copied these from original materials sent to him by ASANO Shigeakira, the feudal lord of Geishu (Hiroshima).

Michikuni apparently travelled far and wide, studying cultural artifacts found at shrines and temples, during audits of local villages, and even things for offered for sale by their owners. He also copied many of the valuable illustrations owned by such as “Sotaikun” and YAMATAKA

Nobuyori (1736–1813), one of his colleagues.

Sotai-kun is most likely used here to refer to MATSUDAIRA Katsumasa (1737–1801), head of the Takasu Matsudaira family who was the fifth son of Tokugawa Munekatsu, eighth lord of the Owari Domain.

Katsumasa was regarded an expert in ancient Japanese arms and armor, having written a book on armor entitled *Heikaikoshō*. It appears likely that Nobuyori obtained the illustrations of image 1 and 2 via Katsumasa.

Incidentally, the Hosa Library holds a number of illustrations of arms and armor that were copied or collected by order of Munechika, a brother of Katsumasa. The Dody armor from Taira no Shigemori ko on-yoroi in image 3 and the image 2 have a lot in common though we also see some differences such as image 2 is partially painted.



Image 3: Dody armor from Taira no Shigemori ko on-yoroi, owned by the Hosa Library
Any reproduction, modification, or secondary use of this image is strictly prohibited. (Copyright@ Hosa Library, City of Nagoya.)

Research like this was highly useful in the fabrication of arms and armor.

Michikuni was involved in the restoration of O-yoroi, early armor worn by samurai. Some armor that was produced based on study conducted by researchers in Owari domain including Michikuni remain today.

Yamaji-no-Shizuku is part of the research conducted by the Owari Domain where such study had spread and developed.

The Toyo Bunko owns a book entitled *Inaba Michikuni kohon*, which has illustrations similar to Yamaji no Shizuku.

The National Diet Library also owns a series of illustrations of harnesses that were drawn by Michikuni and Michihisa, entitled *Kuraki Abumi Ruiju*.

(Translated by Nakazawa Aya)

Articles by NDL staff

A painter of fog—London, a city Makino Yoshio loved

ENDO Akiko, Legislative Reference and Information Resources Division, Research and Legislative Reference Bureau

This article is a translation of the article in Japanese in NDL Monthly Bulletin No. 674 (June 2017).



THE EVENING EXODUS—WEST END. ENTERING VICTORIA RAILWAY STATION

The colour of London: historic, personal, & local, by W. J. Loftie, F. S. A. Illustrated by Yoshio Markino, with an introduction by M. H. Spielmann, F. S. A. and an essay by the artist. Published in London by Chatto & Windus in 1907. NDL Call No. 177-101.

The colour of London was published in 1907 and introduced the history, culture, architecture and lifestyle of London. The book was written by historian W. J. Loftie with an introduction by art critic M.H. Spielmann. MAKINO Yoshio, a Japanese artist and writer, drew the illustrations for this book as well as writing an essay glorifying London with a unique point of view. Visual scenes of London illustrated by Makino have a gentle shine as if covered with a veil made of very thin silk and they have something of the style of Japanese paintings in their composition and color.

Makino was born to a samurai family in 1869 at Koromomura (now Toyoda City, Aichi Prefecture). In 1893, when he was twenty-three, he left for America to study English literature. However, as people he knew suggested he specialize in art, he attended art school while working. In those days in America, the anti-immigrant movement had been escalating in the West Coast and Makino himself suffered from unreasonable discrimination. But as he had a naturally innocent personality and had been blessed with friends, he concentrated on creating paintings.



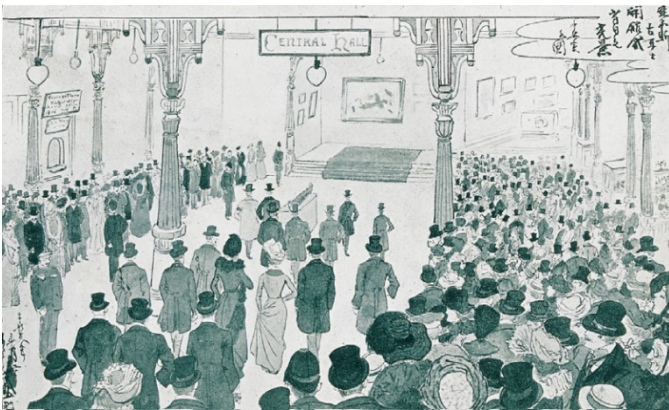
A JUNE SUNDAY: CHURCH PARADE IN HYDE PARK

Among the illustrations of *The colour of London*, this was one of the early ones. It shows people in their Sunday best walking in line after church.



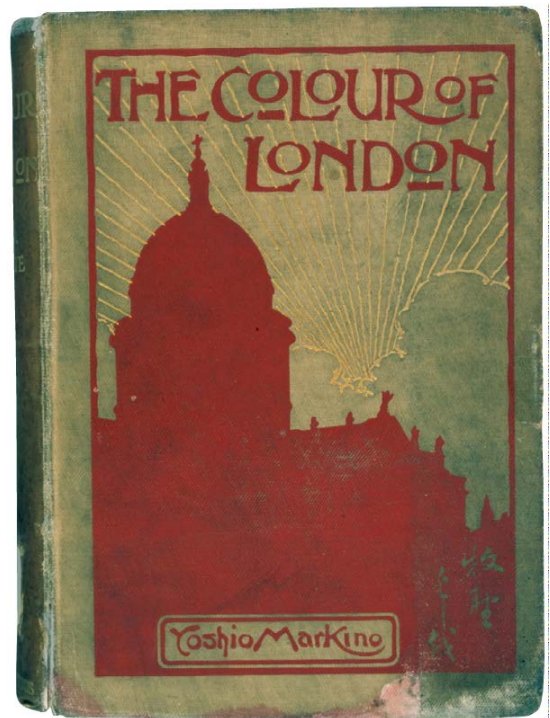
Makino's portrait from *When I was a Child*. Published by Constable in 1913. NDL Call No. 199-103.

Later, he moved to England via Paris in 1897. He only had 40 francs, a Bible, a philosophy book on Buddhism and a few clothes with him when he arrived. He did not even have paints with him. Although financial trouble continued after he arrived in England, he tried to earn his living by painting and kept working actively, including bringing his own paintings to publishers. Therefore, the publication plan for *The colour of London* from major publisher Chatto & Windus was a big chance for Makino.



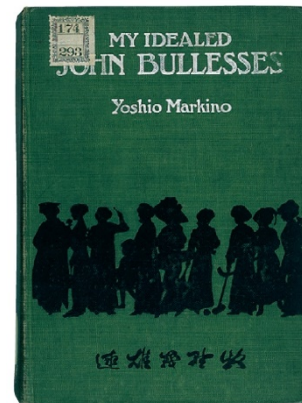
OPENING DAY AT EARL'S COURT from *A Japanese artist in London*. Published by Chatto & Windus in 1910. NDL Call No. 161-273 (洋).

This is one of the rough drawings from when Makino was bringing his paintings to publishers. Brushwork is like ink painting. At the upper right, something like *suyarigasumi* (haze or clouds drawn horizontally, a typical technique of Japanese painting) can be seen.



Binding was also done by Makino. His name is spelled Markino so as to not to be mispronounced as "Meikino."

This book is a cloth-bound, gorgeous book with 48 colored and 12 sepia toned illustrations. Makino's delicate touch of water paintings are replicated by offset printing technology. His lyrical and beautiful illustrations of the town enveloped in annoying fog or smog were accepted with newfound appreciation by the people of London. After the publication of the book, many celebrities visited the exhibition of the original paintings and the book got a favorable reception. The special version of this book was offered to the King of the United Kingdom, Edward VII, and stored at the library of Buckingham Palace. The spread of Japonism and the conclusion of the Anglo-Japanese Alliance in 1902 led to growing interest in the emerging country of Japan, which served as a boost for Makino to enter the limelight. His paintings, as well as his witty text despite using a simple Japanese-English, attracted people's hearts. After this book, he published many books including one of his most well-known books, the travel diary *A Japanese artist in London*, which produced a sensation in England and also in America. Achieving success, Makino started to go out into the society. Although England was a typical class society, Makino was accepted by many people, probably due very much to his personality.



Left: IN LONDON FOG, Upper right: Votes for women

From *My idealed John Bulleses*. Written by MAKINO Yoshio, published by Constable in 1912. NDL Call No. 174-293 (洋) .

As Makino professes that he is an admirer of British women in the essay of *The colour of London*, he painted many women figures which were his source of inspiration. *My idealed John Bulleses* is a writing about loving British women. He had interactions with suffragettes such as Christabel Pankhurst, and he criticizes with humor the predominance of men over women in England in this book.

In the latter half of his life, he concentrated in comparative studies on Eastern and Western ideas which made the public forgot him little by little. After the World War II broke out, Makino lived at the Japan Embassy in England by the grace of SHIGEMITSU Mamoru¹. He came back to Japan in 1942, and passed away in 1956 at a hospital in Kamakura. In the same year, memoirs of his life in America, *Asakiyumemishi*,² from publisher Kurashi No Techosha, was published. However, the whole picture of his art and writing activities is mostly not clear as we only have a few materials related to Makino aside from this *Asakiyumemishi*. Makino eagerly desired to go back to London, but his wish did not come true. However, London, a city of fog, which Makino loved all his life, still

continues to be a conspicuous presence with a gentle light in his paintings.

(Translated by NOZAWA Asuka)

Reference (in Japanese):

- *Nihonjin gako makino Yoshio=Yoshio Makino: Heiji rondon nikki*, (Japanese painter Makino Yoshio: diary in London). Written by MASUKO Hiroshige, published by Toshindo in 2013. NDL Call No. KC229-L13.
- *Makino Yoshio*. Illustrated by MAKINO Yoshio, edited by Toyotashi Bijutsukan, published by Tosyotashi Bijutsukan in 2008. NDL Call No. KC16-J399.
- *Kiri no rondon: Nihonjin gaka taieiki* (original title: A Japanese artist in London). Written by MAKINO Yoshio,

¹ Japanese diplomat and politician during the World War II.

² NDL Call No. 295.309-M163a. *Available in the [NDL Digital Collections](#) (Limited access on the premises at the NDL and partner libraries.)

translated by TSUNEMATSU Ikuo, published by Yuzankaku in 2007. NDL Call No. KC229-H218.

- *Eikoku to nihon: Nichiei koryu jinbutsu retsuden* (original title: Britain and Japan). Edited by Ian, Nish, translated by Nichiei Bunka Koryu Kenkyukai, published by Hakubunkanshinsha in 2002. NDL Call no. A99-GZ-G3.
- *Watakushi no rondon pari roma inshoki* (Report on my impressions of London, Paris and Rome). Written by MAKINO Yoshio, translated by TSUNEMATSU Ikuo, published by Rondon soseki kinenkan in 1990. NDL Call No. GG176-E58.
- *Waga riso no eikoku joseitachi* (original title: My idealized John Bull). Written by MAKINO Yoshio, translated by TSUNEMATSU Ikuo, published by Toyotashi kyoiku iinkai in 1990. NDL Call No. EF73-E70.

News from NDL

Dreamy library—A virtual tour of the International Library of Children's Literature in Ueno, Tokyo (3D & Virtual Reality Tour)



Enjoy a virtual tour of the International Library of Children's Literature, created by the ILCL in cooperation with [the Virtual Reality Innovation Organization](#).

These 5G-compatible, high-resolution 3D and VR images allow viewers to explore the interior of some fascinating buildings, including the century-old, Renaissance-Revival-style Brick Building and the elegantly contoured Arch Building.

You can start the virtual tour by clicking [here](#).

- Please refer also to [About the Facilities](#).
- Photography was performed while the library was temporarily closed.
- Although a Virtual Reality headset is needed to enjoy the video, the 3D images can be viewed on a PC or smartphone.
- This content was produced in cooperation with the Virtual Reality Innovation Organization, which provides support on a volunteer basis for facilities that are temporarily closed to the public due to COVID-19.
- This content will remain available through December 2020.

Selected list of articles from NDL periodicals

Selected Articles from the Research and Legislative Reference Bureau, 2020

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.

- TOYODA Toru, "[Challenges in and Outlooks on School Work-Style Reform \(PDF: 435KB\)](#)."
- MIWA Kazuhiro and HAYASHI Kaori, "[The Current Status of Regulation Regarding Artificial Reproductive Technology in Japan and the Trends in Legal Development \(PDF: 493KB\)](#)."
- TANAKA Ayako, "[Issues Related to End-of-Life Solar Power Generation Equipment \(PDF: 498KB\)](#)."



Selected list of articles from NDL periodicals

The NDL Monthly Bulletin No. 711/712, July/August 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. 711/712, July/August 2020 (PDF: 9.70 MB)

- <Book of the month - from NDL collections>
Azuma warawa—Court ladies in men's attire illustrated in pictorial materials
 - Official version of Japan Search to finally be released!
 - Discussion: Future of Japan Search
- The things you can find on Japan Search
 - Strolling in the forest of books (23)
Forms of description
 - Working at the NDL, Episode 7
 - <Books not commercially available>
 - *Shin edo tokyo tatemonoen monogatari*
 - <NDL Topics>