

# National Diet Library Newsletter

No. 232, October 2020



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Selections from NDL collections

## Infectious diseases in books (2)

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".*

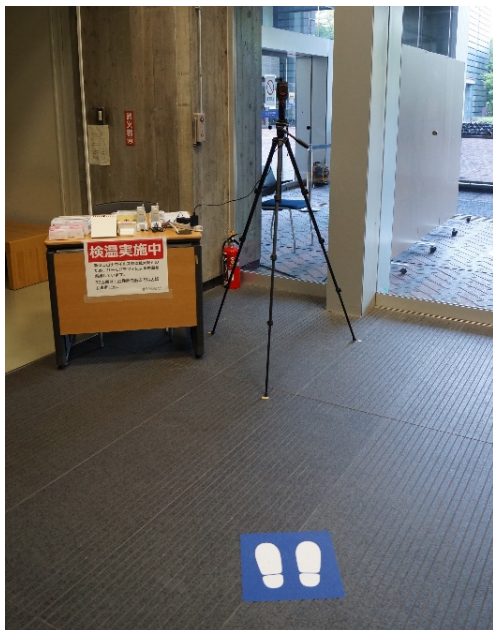
### Introduction

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.

The National Diet Library (NDL) suspended many services to the general public due to the COVID-19 pandemic, but reopened in June 2020 while implementing various measures to prevent the spread of COVID-19. The following are some of the measures being implemented at the Tokyo Main Library (as of October 1).

- Visitors to the Tokyo Main Library are required to make an admission reservation through a request form, and the number of visitors per day is limited.
- When visitors enter the library, their body temperature is checked with a thermographic sensor (shown in a photograph below). Visitors with a fever are not allowed to enter.



- The number of reading seats and user terminal seats has been reduced in order to maintain physical distance (shown in a photograph below).



- Anti-infection protective film is installed at each counter (shown in a photograph below).



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. Smallpox

People were scared of smallpox for a long time because it had high infectivity and even if patients could escape death, it left pockmarks behind. In 1796, Edward Jenner, an English doctor, invented a cowpox vaccine and in 1980 the World Health Organization (WHO) finally declared the global eradication of smallpox. Since then, no one has been infected. Smallpox is the only infectious disease which humans have eradicated.

### Medical science in the Edo period

It is said that smallpox was brought to Japan in the 6th century. There were many outbreaks in the Edo period and even some Tokugawa Shoguns contracted smallpox. The NDL has various materials which describe specific symptoms of smallpox or smallpox vaccines.

#### *Tosomenjozu (Record of pockmarked faces)*<sup>1</sup>



Smallpox causes a high fever followed by a rash mainly on the face and limbs. This rash turns into pustules and falls off as scabs, resulting in pockmarks. So at one time smallpox was said to be the disease which would determine one's appearance and people prayed for mild

symptoms. This book depicts a number of faces of infected persons and conveys how smallpox left pits in various ways.

#### *Gyuto shoko (Report on cowpox) by NARABAYASHI Soken in 1849*<sup>2</sup>



In 1849, Otto Gottlieb Mohnike, a German doctor who served as a Dutch factory doctor in Deshima, Nagasaki, brought smallpox vaccination to Japan. This successful experience led to cowpox vaccination spreading around Japan. Narabayashi Soken, the author of this book, also contributed to promoting this vaccination. This book recorded stories of successful vaccinations and information on the method of vaccination.

<sup>1</sup> Copied. NDL Call No. 849-60. \*[Available at NDL Digital Collections](#)

<sup>2</sup> NDL Call No. 847-184. \*[Available at NDL Digital Collections](#)

### Smallpox and customs

In Japan, people personified smallpox and called them *hososhin* (smallpox demon), currying favor with them for mild symptoms and immediate recovery, and using things they disliked to ward them off.

#### A smallpox demon enshrined from *Hoso kokoroegusa*<sup>3</sup>



From olden times, the color red was believed to have magical power and protect one from evil. There was a tradition that *hososhin* also dislike red<sup>4</sup>, so people put red clothes on children and used red for common objects.

#### *Tametomo no bui mogasakishin wo sirizoku no zu* (Tametomo defeating smallpox demon with his martial might)<sup>5</sup>



MINAMOTO no Tametomo, a samurai in the end of the Heian period, was known for his bravery. He joined the ex-emperor on the Sutoku side and faced defeat in the Hogen rebellion. Banished to Izu Oshima Island, he controlled the Izu islands, so was hunted down and ultimately killed himself. This illustration depicts him chasing away *hososhin* according to a legend that it is because Tametomo kept *hososhin* away that smallpox did not spread in Hachijojima Island. This picture is interpreted in various ways. For example, some people say that the white paper at the lower left is a deed of apology from the *hososhin* and some say the three figures at the upper left are all *hososhin* while others say the figure opening his arms is *hososhin* and the two behind him are human.

Despite the fact that once smallpox did spread in Hachijojima Island, people's faith in him remained intact.

<sup>3</sup> Stated by SHISUIKEN Shuran, published by Medokiya Zensuke in 1798. NDL Call No. 852-26. \*[Available at NDL Digital Collections](#)

<sup>4</sup> It was also said that because *hososhin* likes the color red, one's symptom would get milder. Some also said that *hososhin* was considered to be a kind of guardian deity.

<sup>5</sup> From *Shinkei sanjurokkaisen* illustrated by TSUKIOKA Yoshitoshi, published by MATSUKI Heikichi in 1902. NDL Call No. 寄別 2-2-2-5. \*[Available at NDL Digital Collections](#)

## 2. Tuberculosis

Tuberculosis was raging in modern Japan. Although Robert Koch discovered the bacteria causing tuberculosis in 1882, there was no successful treatment for tuberculosis until streptomycin was announced to be isolated in 1944.

### Tuberculosis affecting the entire nation

Tuberculosis had been present in Japan since long ago. *Genji monogatari* (*The Tale of Genji*) and *Makura no Soshi* have descriptions of symptoms inferred to be tuberculosis. However, it was not until in the Meiji period that tuberculosis affected the entire nation and became a serious problem in Japan.

With the development of the spinning industry, many female workers were gathered from rural areas. They were forced to work hard under unsanitary conditions and often got tuberculosis. Factory girls who had to quit their job went back to their home and infected others, which contributed to the spread of tuberculosis to some degree.

*Eiseigakujo yori mitaru joko no genkyo* (*Current hygiene conditions of factory girls*) by ISHIHARA Osamu<sup>6</sup>

Comparison chart:  
The causes of death of sick  
factory girls wishing to returning  
home

The author of this book, Ishihara Osamu, researched the sanitary conditions in the mining and manufacturing industry in Japan as a temporary employee of the Ministry of Agriculture and Commerce. He reported the health problems of factory girls by inspecting them with his own eyes, although business owners were usually left to carry

out their own inspections. The book contains a record of the lecture *Factory girls and tuberculosis* held near the end of 1913. Multiple girls used the same bedclothes in turns and slept in cramped conditions. It explained that not only harsh work but also insufficient rest caused the spread of *tuberculosis* and that about 70 % of the causes of death of factory girls who died after returning home were due to tuberculosis or suspected disease.

*Zettaiteki kekkaku yoboho* (*Absolute preventative measures against tuberculosis*) by ARIMA Yoriyoshi<sup>7</sup>

Arima insisted that protective isolation, which was the mainstream treatment, would never eradicate tuberculosis. He described that people infected with tuberculosis were divided into three types: acute tuberculosis patients, chronic tuberculosis patients, and those with tuberculosis immunity. And he recommended a vaccination saying that "Once one gets tuberculosis immunity, no matter how virulent it is, they rarely become infected with it or develop it."

### Tuberculosis and literature

Well-known figures also got infected with tuberculosis. Since tuberculosis progresses relatively slowly, many records of it and literary works on it were made.

*Hototogisu* (*The cuckoo*) by TOKUTOMI Roka<sup>8</sup>

*Hototogisu* was serialized in *Kokumin shinbun* newspaper in 1898 and later published as a book. Having heard about OYAMA Nobuko from her acquaintance, Roka wrote a novel, setting her as the model of the main character of the story, Namiko. Namiko, who grew up without her stepmother's love, achieves happiness by getting married. However, shortly thereafter, she develops tuberculosis, is divorced and eventually dies. This story became so popular that it went through 100 editions in 1909. Combined with its tragic love story, *Hototogisu* gave tuberculosis a romantic image. Although the bacteria had already been identified when this novel was published, tuberculosis is described as both an infectious disease and a hereditary disease in *Hototogisu*, which shows people's knowledge of tuberculosis at that time.

<sup>6</sup> Published by Kokka Igakkai in 1913. NDL Call No. EL187-G165. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL and its partner libraries).

<sup>7</sup> From *Shakai kyoiku panfuretto*, the 239 collection in 1936. NDL Call No. 275.6-29. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL and its partner libraries).

<sup>8</sup> Published by Min'yusha in 1903. NDL Call No. 96-86. \*[Available at the NDL Digital Collections](#)



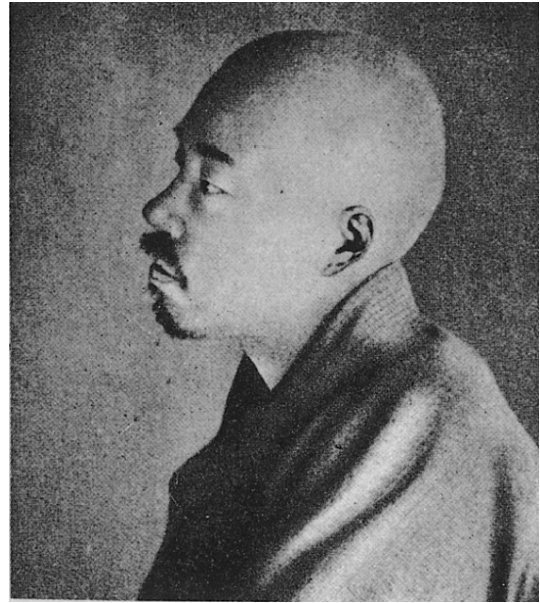
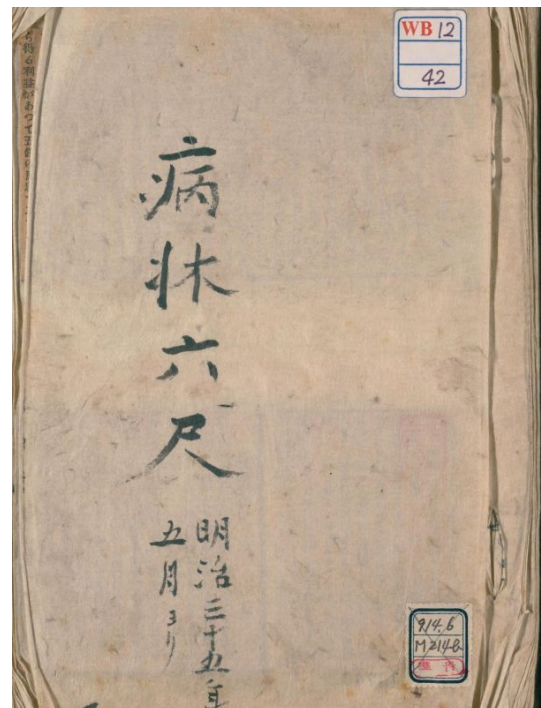
Illustration by KURODA Seiki

### *Kaze tachinu (The Wind Has Risen)* by HORI Tatsuo<sup>9</sup>

The main character accompanies his lover, who has a serious case of tuberculosis, to a sanatorium on a plateau. While fearing the shadow of death, they treasured every day, sharing the time left for them. The author Hori Tatsuo was himself affected by tuberculosis. This story is based on his experience of staying in a sanatorium in Shinshu (Nagano Prefecture) with his fiancée who had more severe symptoms. The main treatment in those days were aerotherapy, resting and trophotherapy.

These popular works of literature might provide a romanticized portrait of tuberculosis for people. But in reality, it forced patients into a hard struggle.

### *Byosho rokushaku (A Six-foot Sickbed)* by MASAOKA Shiki<sup>10</sup>

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

*Byosho rokushaku* is an essay by Masaoka Shiki, serialized in Nippon newspaper from May 5 to September 17, 1902, two days before he died. This material was made by himself collecting scraps of his articles from the newspaper, and includes his handwritings. He had been

<sup>9</sup> From *Hori tatsuo sakuhinshu No. 3 (The collected works of Hori Tatsuo)* published by Kadokawa Shoten from 1946 to 1948. NDL Call No. F13-H87-2 ウ. \*[Available at the NDL Digital Collections](#)

<sup>10</sup> NDL Call No. WB12-42. \*[Available at the NDL Digital Collections](#)

suffering from tuberculosis for many years, and used the pen name Shiki, a lesser cuckoo in Japan which is said to croak until vomiting blood. In his later years, the tubercle bacilli caused spinal caries and his back and buttock got large holes where pus oozed out. In his bedridden state, Shiki continued to compose haiku and tanka poems and write essays. *Byosho rokushaku* comprises many topics, such as comments on literature and criticism of painting, which seems to be unrelated to his state of disease, but also includes sentences showing his severe pain and sickness.

### 3. Malaria

Malaria is caused by several species of Plasmodium, transmitted by mosquitoes and passed from one person to another. One of the distinctive symptoms is periodic fevers.

#### Malaria in Japanese classics

A disease called *okori*, which is considered to be malaria, often appears in Japanese classical literatures.

#### *Hikaru Genji visiting a saint in Kitayama*<sup>11</sup>

Hikaru Genji visits a saint in Kitayama to pray for his recovery from *okori* at the beginning of *Genji monogatari* chapter 5, *Wakamurasaki*.



#### *TAIRA no kiyomori hi no yamai no zu (Taira no Kiyomori suffering a high fever)*<sup>12</sup>



Taira no Kiyomori suffered from a high fever in his end. *Heike monogatari* (*The Tale of the Heike*) describes that his body became extremely hot, as if building a fire.

Although the name of the disease is not stated, Kiyomori must have been infected with *okori*.

<sup>11</sup> From *Genji monogatari* 3, by Murasaki Shikibu, published around Kanbun era (1661-81). NDL Call No. 856-9. \*[Available at the NDL Digital Collections](#)

<sup>12</sup> Illustrated by Tsukioka Yoshitoshi, published by AKIYAMA Buemon in 1883. NDL Call No. 本別 15-22. \*[Available at the NDL Digital Collections](#)

### World War II and malaria

In Japan, malaria epidemics sometimes occurred from the Meiji period to the early Showa period but by 1935, it settled down except in some areas. However, soldiers demobilized from Southeast Asia after World War II again brought the threat of malaria.

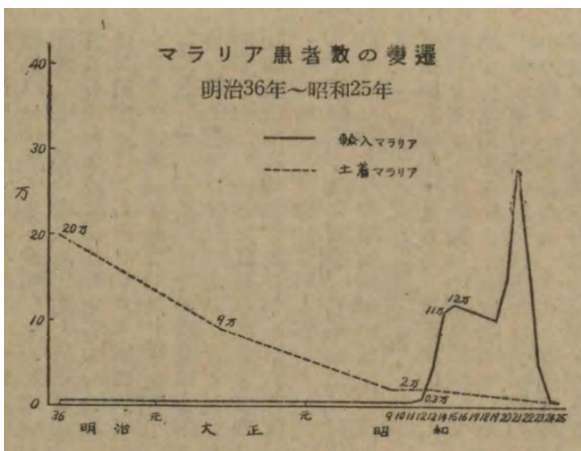
#### *Furyoki (Taken Captive: A Japanese POW's Story)* by OOOKA Shohei<sup>13</sup>

Main character of this novel is a soldier who served in World War II, based on the author's own experience. Malaria strikes a unit which has moved to Mindoro Island in the Philippines. The protagonist also gets infected with malaria, leaves their corps and encounters a U.S. soldier over the grass.

#### *Saihatsu marariya no yogo oyobi chiryo (Convalescence and treatment of recurrent malaria)* by ODA Toshio<sup>14</sup>

After World War II, many repatriated citizens infected with malaria came back to Japan. This material shows how to deal with the malaria they suffered from. Such a book might have been in great demand when published in 1947.

#### *Sengo mararia no ryukogakuteki kenkyu (Epidemiologic research of malaria after World War II)* by OOTSURU Masamitsu<sup>15</sup>



This is a review of the epidemic situation of malaria due to repatriates by 1952. As a result, it describes "Imported malaria by enormous returnees was so concerned during the war, but it has been disappeared within five years since the end of the war." malaria brought by repatriates seems to have come to an end at an early stage.

(Translated by YABE Moyu)

### Reference (in Japanese):

- *Isetsu no nakano Hachijojima (Hachijojima appearing in medical theories)* by KOZAI Toyoko, from *Shiso* (1025) September 2009, pp.46-71. NDL Call No. Z23-90.
- *Hosogami (A smallpox demon)* by Hartmut O Rotermund, published by Iwanamishoten in March 1995. NDL Call No. GD38-E91.
- *Yamai no kokufuku (Overcoming the disease)* by KAWAMURA Jun'ichi, published by Shibunkaku shuppan in May 1999. NDL Call No. EG244-G119.
- *Wagakuni hajimete no gyuto shuto narabayashi soken (The first cowpox vaccination in Japan: Narabayashi Soken)* by FUKASE Yasuaki, published by Shutsumondo in May 2006. NDL Call No. SC151-H178.
- *Kekkaku to yu bunka (The culture of tuberculosis)* by FUKUDA Mahito, published by Chuokoronshinsha in November 2001. NDL Call No. SC441-G27.
- *Kekkaku to tatakata hitobito (People who fought against tuberculosis)* by OKANISHI Junjiro, edited by Kekkaku Yobokai in October 1979. NDL Call No. EG247-22.
- *Kekkaku to nihonjin (Japanese people and tuberculosis)* by TSUNEISHI Keiichi, published by Iwanamishoten in November 2011, NDL Call No. EG247-J14.
- *Kekkaku no shakaishi (The social history of tuberculosis)* by AOKI Jun'ichi, published by Ochanomizu Shobo in March 2004. NDL Call No. EG247-H14.
- *Kekkaku no rekishi (The history of tuberculosis)* by AOKI Masakazu, published by Kodansha in February 2003. NDL Call No. EG247-H2.
- *Ryokosha no tameno mararia handobukku (original title: Malaria: a layman's guide)* by Martine Maurel, translated by MATSUNAGA Hidenori, supervised by OOTOMO Hiroshi, published by Gaifusha in July 1998. NDL Call No. SC141-G91.
- *Mararia to teikoku (Malaria and empire)* by IJIMA Wataru, published by Tokyo Daigaku Shuppankai in June 2005. NDL Call No. EG244-H107.
- *Yaeyama o yomu (Read about Yaeyama Islands)* by MIKI Takeshi, published by Nanzansha in October 2000. NDL Call No. GB2-G195.
- Ishigaki shishi. Shiriyo (kindai) (3) (The history of Ishigaki city: material (modern times) 3) edited by Ishigakishi somubu shishi henshu shitsu in March 1989. NDL Call No. GC311-449. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL and its partner libraries).

<sup>13</sup> Published by Sogensha in 1949. NDL Call No. a913-1237. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL).

<sup>14</sup> Published by Nihon Isho Shuppan in 1947. NDL Call No. 493.88-0219s. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL and its partner libraries).

<sup>15</sup> From *Nihon jiji shimpo* No. 1470 in June 1952, pp. 2109-2113. NDL Call No. Z19-212. \*[Available at the NDL Digital Collections](#) (Access is limited to computer terminals on the premises of the NDL).



Selections from NDL collections

## *Man'yōshū*—from the holdings of the National Diet Library (2)

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

### 1. *Man'yōshū* introduced overseas

When German physician Philipp Franz von Siebold (1796–1866) was expelled from Japan in late 1829, he took with him an enormous collection of books, including the *Man'yōshū*. In fact, portions of the *Man'yōshū* had been translated into French, German, and English by the start of the Meiji era, and Orientalists in Europe recognized the *Man'yōshū* as an important anthology of classical Japanese poetry from early on. In this chapter, we will look at some of the earliest foreign works that make reference to the *Man'yōshū*.

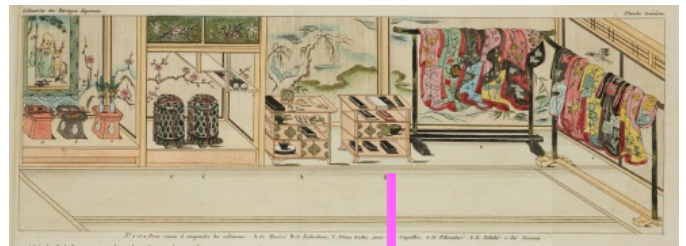
**(1) *Cérémonies usitées au Japon, pour les mariages, les funérailles, et les principales fêtes de l'année: suivies d'anecdotes sur la dynastie régnante des souverains de cet empire (Ceremonies in Japan for Weddings, Funerals, and the Major Holidays of the Year; including Anecdotes on the Reigning Dynasty and of Rulers of This Empire).***

Translated from Japanese by M. feu Titsingh. Paris: Nepveu, 1822. NDL Call No. GB341-A3.

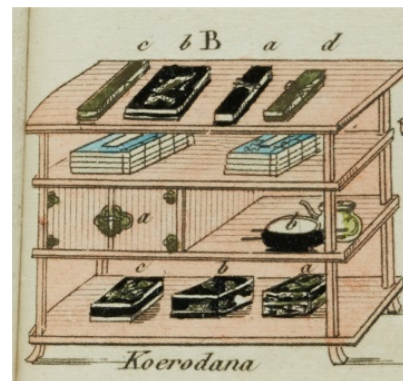
Isaac Titsingh (1744–1812) came to Japan more 40 years earlier than Siebold and served as chief factor of the Dutch East India Company facility in Deshima for a total of three years and eight months. This book is a combination of two earlier ones—*Cérémonies usitées au Japon, pour les mariages et les funérailles* (1819) and *Mémoires et anecdotes sur la dynastie régnante des Djogouns, Souverains du Japon* (1820)—and was published in 1822.

The articles and illustrations on weddings that Titsingh used for this book were adapted from a book called *Konrei*

*shiyo keshibukuro* (literally, Poppy Bags for Weddings) published in the mid-Edo era, which explains that both the *Kokin Wakashū*<sup>1</sup> and the *Man'yōshū* should be included on the second shelf of something called a *kurodana* in a bride's trousseau.



Volume 1, illustration 3  
*kurodana*, right hand side at the center



Volume 1, illustration 9: *kurodana*

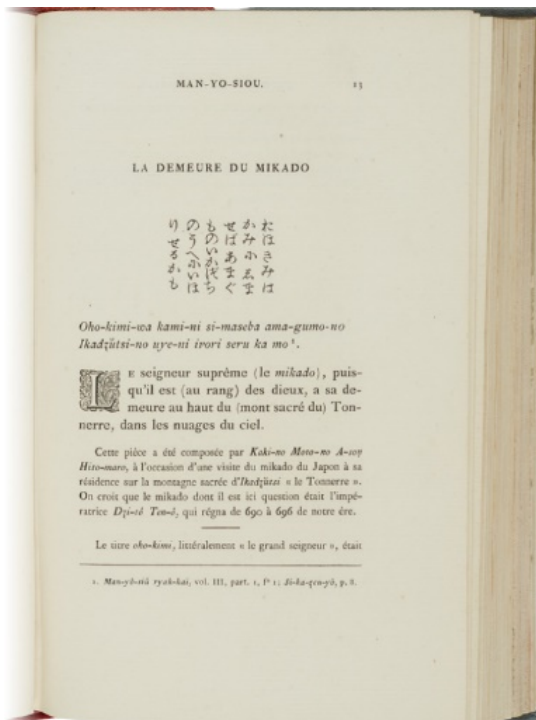
Sur le *nino-tana*, ou la seconde planche,  
a. L'ouvrage *kokin-ziou*.  
b. L'ouvrage *manjo-ziou*,  
Contenant tous deux une collection d'anciens poèmes.

Volume 1, p.106: explanation of the illustration 9

<sup>1</sup> An anthology of Japanese poetry from the Heian era. The title literally means "Anthology from Ancient and Modern Times."

**(2) Anthologie japonaise poésies anciennes et modernes des insulaires du Nippon (Anthology of Ancient and Modern Japanese Poetry from the Islanders of Nippon)**

Translated by Léon de Rosny. Preface by Ed. Laboulaye. Paris: Maisonneuve et Cie, 1871. NDL Call No. VF5-Y2845. Léon Lucien de Rosny (1837–1914) was a French scholar of Japanese studies. He studied Japanese on his own and served as an interpreter for the Bunkyo Embassy to Europe, which took place in 1862. This book is a collection of Japanese poetry from the *Man'yōshū*, the *Hyakunin Isshu*<sup>2</sup>, and other works. Rosny used Tachibana Chikage's *Man'yōshū Ryakuge* as the source of the nine poems from *Man'yōshū* that are included in this book. The text of each poem is given in hiragana and romanized transliteration followed by a French translation. At the end of the book, the original texts in kanji are presented with beautifully colored illustrations.



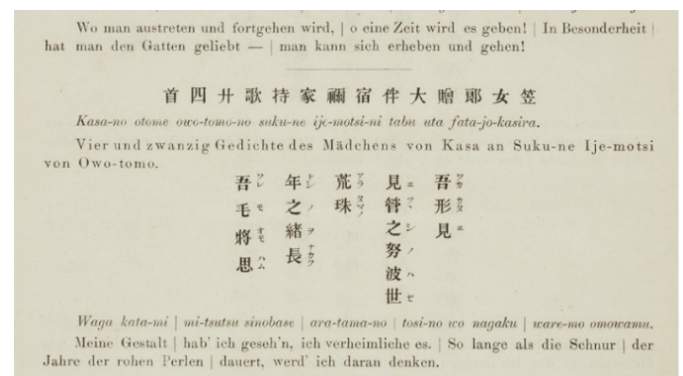
Volume 3, poem no. 235



Poem no. 235 is on the right,  
poem no. 238 is on the left. The  
illustration appears to depict  
thunder, a theme of poem no.  
235.

**(3) Gedichte aus der Sammlung der zehntausend Blätter (The Poetry of the 10,000 Leaves)**

von A. Pfizmaier. In Commission bei K. Gerold's Sohn, 1872. NDL Call No. 63-92.



Volume 4, poem no. 587

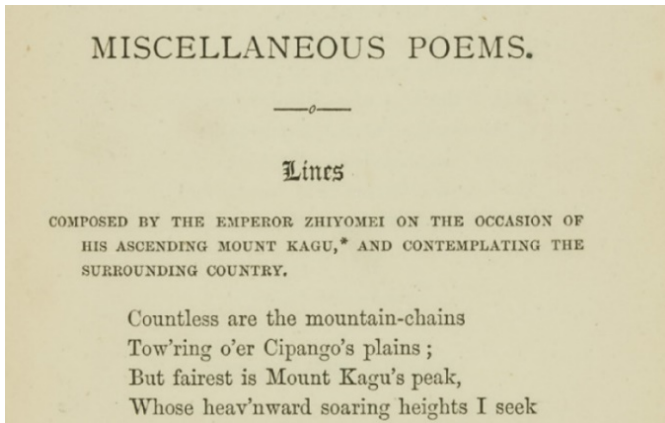
August Pfizmaier, an Austrian Orientalist (1808–1887), published this work in the bulletin of the Vienna Academy. He translated about 200 poems from Volumes 3 and 4 of *Man'yōshū* into German. In the preface he wrote that he did not understand half of what is written in Volumes 1 to 3 of *Man'yōshū*, from which we can imagine the hardships

<sup>2</sup> An anthology of one hundred poems in classical Japanese. The title literally means “one poem each from one hundred poets.”

he went through as a pioneer. The book includes the text in kanji as well as katakana and romanized transliterations.

#### (4) *The Classical Poetry of the Japanese*

Translated by Basil Hall Chamberlain. London: Trübner, 1880. NDL Call No. A-11.



Volume 1, poem no. 2

Basil Hall Chamberlain (1850–1935) was a British scholar of Japanese studies who lived in Japan from 1873 to 1911 while teaching at Tokyo Imperial University and elsewhere. In his introduction, Chamberlain states that the “impression that the Japanese are a nation of imitators is in the main correct,” but that the “one original product of the Japanese mind is the native poetry.”<sup>3</sup> These English translations include 70 poems from the *Man'yōshū* as well as poems from *the Kokin Wakashū* and *yokoyoku* (Noh songs.)

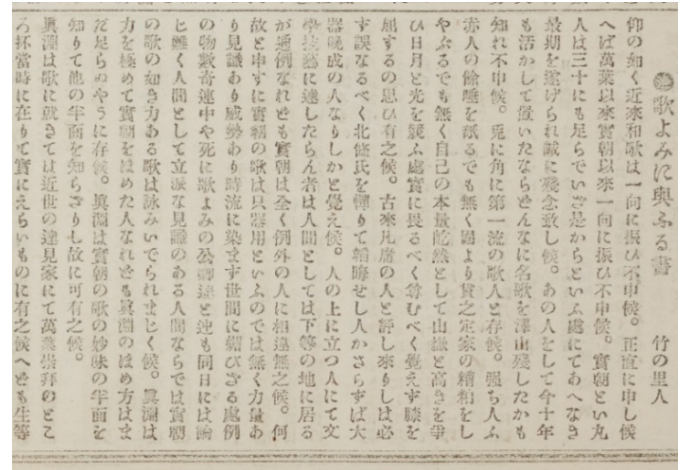
## 2. *Man'yōshū* since the Meiji era

Since the Meiji era, the *Man'yōshū* has become ever more popular with ordinary Japanese people. In this chapter, we will look at some of the most popular materials on *Man'yōshū* from the NDL holdings.

### (1) MASAOKA Shiki. *Utayomi ni Ataurowo sho.*

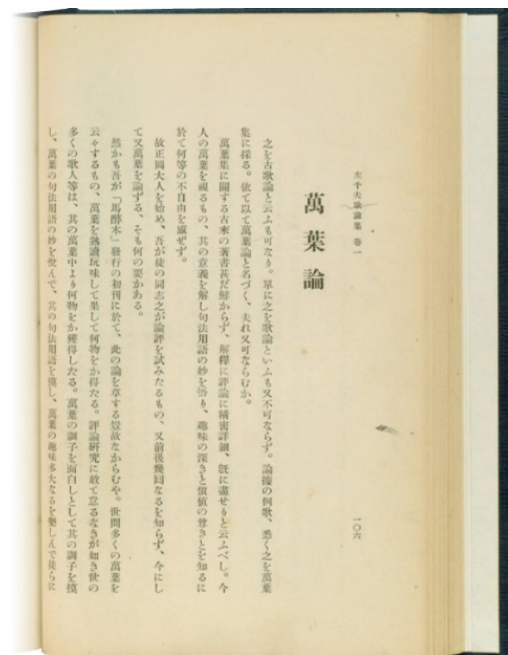
Masaoka Shiki was an advocate for reforming haiku by introducing the idea of realistic observation of nature. He further asserted that reform was also necessary for tanka.<sup>4</sup> This article was the first of ten published in the newspaper *Nihon* during February and March of 1898, in which Masaoka laments the decline of tanka and claims that tanka created since the *Kokin Wakashū* have lost touch with reality because poets put too much emphasis on technique. On the other hand, Shiki praises the *Man'yōshū* and the *Kinkai Wakashū* by Minamoto no Sanetomo, who was a poet as well as the 3rd Shogun of the Kamakura bakufu. Shiki wrote in *Man'yōshū Volume*

16 (*Nihon*, February to March 1899) that *Man'yōshū* is the king of Japanese poetry anthologies and beyond comparison to *Kokin Wakashū* in terms of sincerity and nobility. He also proclaimed that tanka poets should never neglect to study the *Man'yōshū*.



*Utayomi ni atauru sho.* By Masaoka Shiki. Article published in *Nippon* newspaper, Feb. 12, 1898. NDL Call No. 新-9

## (2) Study of *Man'yōshū* by the Araragi School<sup>5</sup>



Ito Sachio. *Man'yōron* from *Sachio karonshū*, Volume 1. Iwanami Shoten, 1929–1931. NDL Call No. 585-98

<sup>3</sup> *The Classical Poetry of the Japanese*, translated by Basil Hall Chamberlain. London: Trübner, 1880. NDL Call No. A-11 pp.1-2.

<sup>4</sup> A genre of Japanese poetry having 31 syllables. It literally means “short poem.”

<sup>5</sup> A group of poets who contributed to the literary magazine *Araragi* (1908–1997).

Shiki's followers continued to study the *Man'yoshu* after Shiki's death and created tanka based on a realistic observation of nature and what they called "Man'yoism." ITO Sachio published his "*Man'yoron* (In Praise of Man'yoism)" in the first two issues of *Ashibi*, a tanka magazine originally published in June to July 1903. He held the realism of Yamanoue no Okura and Yamabe no Akahito in high regard and claimed to have inherited their spirit. SHIMAKI Akahiko also wrote in an article entitled "*Kado shoken*" from Volume 16 of *Araragi Soshu* (Iwanami Shoten, 1924) that *Man'yoshu* inherited the spirit of poetry from the ancient Japanese in the most honest way and that the poems of the *Man'yoshu* are lively and simple from beginning to end, have a primitive strength and substance, and are pure and free like children.

**(3) *Man'yo Hyakkasen* (Best 100 *Man'yoshu* poem, special prize competition by *Shufu no Tomo*).**



"Vote for the Best 100 poems from the *Man'yoshu*." *Shufu no Tomo*, 11(1), Jan. 1927. NDJ Call No. Z6-29.

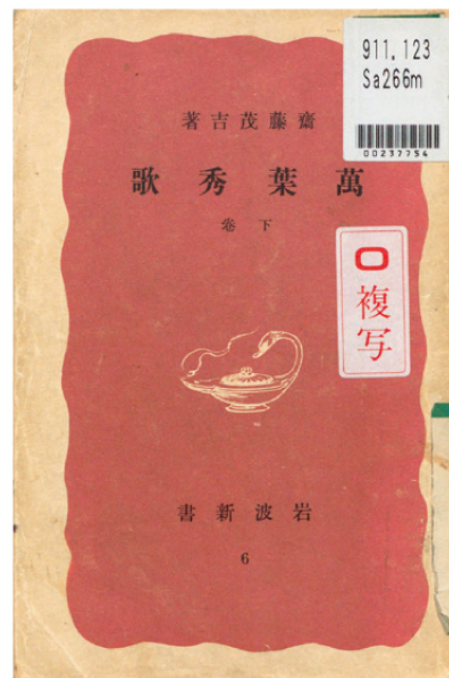
In 1927, *Shufu no Tomo*, a monthly magazine for housewife, announced a contest to select the 100 most popular poems from the *Man'yoshu*. ISHIKAWA Takeyoshi, president of Shufu no Tomo Company, wrote in the January 1927 issue of the magazine that the goal of this program was to select poems for a collection that would be more elegant and educational than those included in the *Ogura Hyakunin Isshu*<sup>6</sup> (*Shufu no Tomo*, 11(1), January 1927). The results of the voting were published in the January 1928 issue, and 500 of the voters were chosen by lottery to receive a special set of "*Man'yo ekaruta*"—a deck of cards, in which each card illustrates a different poem. The effort put into producing this contest can be seen in the fact that these illustrations

were commissioned from five of the best-known artists of the day, including YASUDA Yukihiro. TOKUTOMI Soho<sup>7</sup> praised this program as a good means of popularizing the *Man'yoshu* with Japanese families (*Shufu no Tomo*, 12(3), March 1928).



*Man'yo ekaruta* card. Illustrated by HIRAFUKU Hyakusui. Calligraphy by ONOE Saishu. *Shufu no Tomo*, 12(3), March 1928.

**(4) *Man'yoshuka*. By SAITO Mokichi.**



*Man'yoshuka*. Volume 2. 4th printing. Iwanami Shoten, 1940. NDJ Call No. 911.123-Sa266m.

<sup>6</sup> *Hyakunin Isshu* compiled by Fujiwara no Teika, a poet of the early Kamakura period (1185–1333).

<sup>7</sup> A journalist who lived from 1863 to 1957 and was very influential prior World War II.

Many commentaries on the *Man'yōshū* have been published during or after the Meiji era, including *Man'yōshūsen* (Selections from the *Man'yōshū*) by KUBOTA Utsubo (1915) and *Man'yōshū no kanshō oyobi sono hiho* (Appreciation and Criticism of the *Man'yōshū*) by Shimaki Akahiko (1925). But of all such books, the one that has continued to sell the longest is *Man'yōshūka* (The Best Poems from the *Man'yōshū*) by Saito Mokichi (Iwanami Shoten, 1938. 2 volumes). It was one of the first 20 books issued in paperback by Iwanami Shoten in November 1938, and it continues to sell well even today. In the introduction, Mokichi asserts that the *Man'yōshū* is one of the most treasured artifacts of Japanese culture. And he makes his point by providing a selection of 365 poems from the *Man'yōshū* that he believes all Japanese should know.

### (5) *Shin Man'yōshū*.



Advertisement for the *Shin Man'yōshū*. *Yomiuri Newspaper*, Dec. 19, 1937. NDL Call No. Z81-16.

In 1937 YAMAMOTO Sanehiko, president of the Kaizosha publishing company, announced the publication of an anthology of Japanese poetry from the Meiji, Taisho, and Showa eras under the title *Shin Man'yōshū* (New *Man'yōshū*). This collection included not just works by well-known poets but also poetry written by amateurs that appeared in a special competition advertised in newspapers and magazines. In total, there were nearly 400,000 poems submitted to the competition, which meant that the judges had to read the entries at the mind-numbing pace of several thousand a day. Additionally, poetry from members of the Imperial Household were compiled in an appendix, making the *Shin Man'yōshū* an anthology that included the works of poets from every strata of Japanese society. (Volumes 1–9, Appendix 1, Supplement 1. Kaizosha, 1937–1939).

### (6) *Man'yōshū after the World War II*

During the publishing boom that occurred in Japan during the 1950s and 60s, many publishers offered sets of complete works and lecture series. Almost every publisher competed in publishing anthologies of literature, including the *Man'yōshū*. These included *Man'yōshū Koza* (*Man'yōshū Lecture Series*, Sogensha, 1952), *Man'yōshū Taisei* (The Complete *Man'yōshū*, Heibonsha, 1953), and *Nihon Kokumin Bungaku Zenshu* (An Anthology of Japanese Literature, Kawade Shobo, 1956). In 1957 Iwanami Shoten published *Nihon Koten Bungaku Taikei* (A Compendium of Classical Japanese Literature) in 66 volumes plus Appendices. The *Man'yōshū* was one of the first volumes to be distributed, and the introduction declared the *Man'yōshū* to be a part of Japan's cultural heritage that anyone can enjoy unconditionally.



*Man'yōshū Taisei*<sup>8</sup>  
Volume 1 (Soki-hen). Heibonsha.  
1953. NDL Call No. 911.12-H418m.

The *Man'yōshū* has long been a source of inspiration for derivative works as well. The *Showa Man'yōshū* is an anthology of poetry written during the first 50 years of the Showa era—from 1925 to 1975 (Kodansha, 1979–1981); and the NHK TV mini-series *Himekuri Man'yōshū*, in which daily, five-minute-long episodes presented one poem from the *Man'yōshū*.

Less than a century after it was first compiled, the original *Man'yōshū* written only in kanji had already become difficult to read for many. Thus, Emperor Murakami (926–967) ordered Minamoto Shitago to transliterate *Man'yōshū* into kana. During the Kamakura period, the

<sup>8</sup> 22 volumes. 1953-1956. Book design by ONCHI Koshiro.

Buddhist priest Sengaku transliterated the complete *Man'yōshū*, but the work of correcting transliterations has continued. Even now, there are some poems for which established transliterations do not exist.

Our modern understanding of the *Man'yōshū* is based on more than 1,000 years of scholarship. Still, there are many things about these poems that have yet to be revealed in terms of transliteration, interpretation, and background knowledge. As with the poems by Nukata no Okimi and Oama no Miko, our understanding of some of these poems has changed significantly over time, which leaves open the possibility that other conventional interpretations might be revised in the future. The fact that we do not yet know everything there is to know about the *Man'yōshū* that makes reading it even more fascinating.

(Translated by OSHIMA Kaoru)

Selections from NDL collections

**Poèmes de la Libellule—Seireishū dragonflies flown to Paris**

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. 673 \(May 2017\)](#).*

Pour cueillir la branche  
 Dont l'eau berce la couleur  
 Sur l'eau je me penche : Hélas! j'ai trempé ma manche  
 Et je n'ai pas pris de fleur! (LA PRINCESSE ISSE)  
 The original Japanese poem is from *Kokinshū*, vol.1, *Shunkajyo*, 43

In the book *Saionji kinmochi*<sup>1</sup> written by KIMURA Ki<sup>2</sup>, the life of SAIONJI Kinmochi<sup>3</sup> is looked back on in a dramatic style. When this book was published, Saionji was eighty-three years old. In a situation when the deprivation of liberty was proceeding, Saionji took on the role of recommending prime ministers to the Emperor as the last *genro*. Furthermore, the first half of his life had already been like a legend. In his teen years, he received an offer

to go to France for study after taking part in the Boshin War. His stay in Europe during his youth reached about ten years. During his stay, he experienced the Paris Commune, studied law at Sorbonne and associated with noted people of the age such as Georges Clemenceau<sup>4</sup> and Edmond de Goncourt<sup>5</sup>. After he came back to Japan, he published *Toyo jiyu shinbun* in response to the democratic movement with NAKAE Chomin<sup>6</sup> and

<sup>1</sup> Published by Shomotsu Tenbosha in 1933. NDL Call No. 643-5. \*Available in the [NDL Digital Collections](#) (Limited access on the premises at the NDL and partner libraries.)

<sup>2</sup> KIMURA Ki (1894-1979). A literary critic and a writer. As a member of the *Meiji Bunka Kenkyukai* (society for history research), he worked hard to publish *Meiji bunka zenshu*. He is also known for his research on popular literature. In the introduction of *Saionji kinmochi*, he mentioned biographies and essays of Saionji written by KOIZUMI Sakutarō and SHIROYANAGI Shuko in which the tendency of rediscovering Saionji as a liberalist were shown. This book includes cleverly these biographies as well as episodes of *Toan zuihitsu* written by Saionji himself.

<sup>3</sup> Noble, statesman, and later *genro* (elder statesman). His portrait is available in the [Portraits of Modern Japanese Historical Figures](#).

<sup>4</sup> Georges Clemenceau (1841-1929). A politician. Disciple of radical republican Émile Acolas and a fellow pupil with Saionji. He gained power with his eloquence at the Parliament under the Third Republic and commanded during World War I as Prime

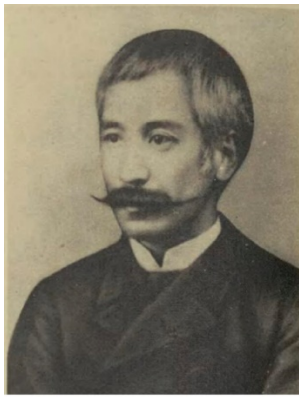
<sup>5</sup> Edmond de Goncourt (1822-96) is a writer who collaborated with his brother Jules (1830-70), and was also known as a Japanese arts collector. His diary is treated as a reference material which has an overview of French literary circles and society in the second half of the nineteenth century. In the diary, the name of Saionji written as "*le petit prince Sayaouns!*" appears on October 16, 1875, etc.

<sup>6</sup> A statesman and a thinker. His portrait is available in the [Portraits of Modern Japanese Historical Figures](#).

KOMYOJI Saburo<sup>7</sup> who also studied abroad with Saionji. In Act 3 "*Seikiro*" of Kimura's book *Saionji kinmochi*, Saionji, Chomin, Komyoji as well as female writer Judith Gautier (1845-1917), meet at Café American in Paris.



Portrait of Saionji when studying abroad.  
Portrait from *Toan ko eifu*, edited by ANDO Tokuki, published by Shinbi Shoin in 1937. NDL Call No. 303-6. \*Available in the [NDL Digital Collections](#).



Portrait of KOMYOJI Saburo. Portrait is from *Toan ko eifu*.



Portrait of Judith Gautier. Picture kept at the New York Public Library.

Judith is the daughter of a petits romantiques poet, Théophile Gautier, and she was known as an advocate of Orientalism. Within the drama of Kimura, the play *La marchande de sourires* (a woman who sells smiles, which means *geisha* in Japanese), written by Judith with Saionji's cooperation, comes up in conversation. An especially famous collaborative work by them is the *Poèmes de la Libellule* (*Seireishū*) introduced in this article.

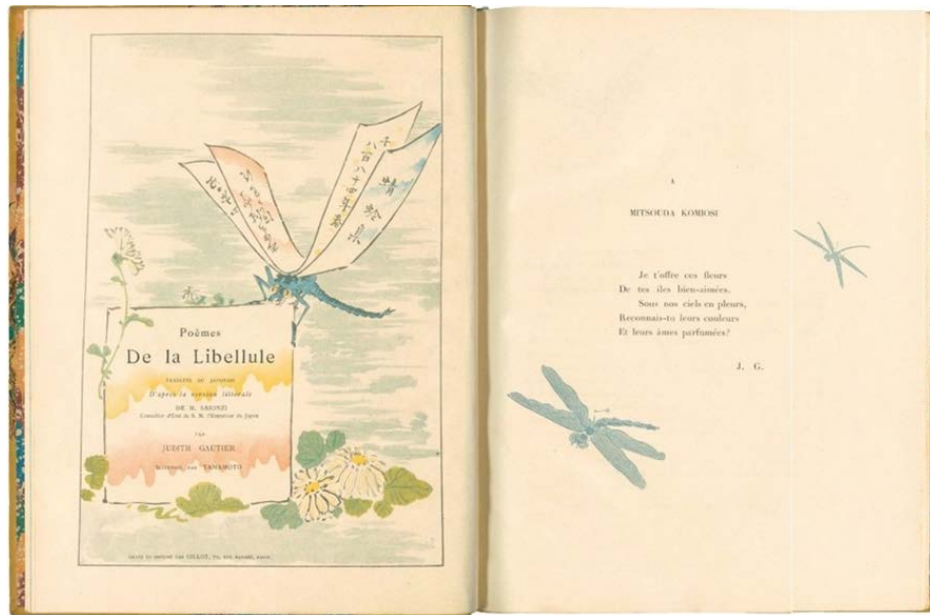


*Poèmes de la libellule*. Written by Judith Gautier (traduits du Japonais d'après la version littérale de M. Saionzi; illustrés par Yamamoto), published by Gillot in 1885. NDL Call No. KH9-B13. \*Available in the [NDL Digital Collections](#).

*Poèmes de la Libellule* is an anthology of beautiful poems with eighty-eight *waka* (Japanese poetry), published from Gillot. On the title page, it is written that the book is retranslated based on the verbatim translation from Japanese to French by Saionji who was the counsellor of Emperor of the Empire of Japan, and the verbatim translations of his are mentioned at the end of the book. At the beginning, a translation of *Kokin Wakashu Kanajo* (the introduction of a Heian period collection of poetry written in Japanese syllabary symbols) appears and each page has one retranslated *waka* which rhymes in French. The original Japanese poems of these retranslated poems are clarified by their successive translators. However, as both the verbatim and rhyme translation poems have high creatively text, some of their original poems remain unknown. Saionji came back to Japan in October 1880, which means that the verbatim translation should have been done earlier than that year. It is also estimated that the improvement work of the book by Judith was conducted with the cooperation of Komyoji, who came to France again in 1883 as a secretary of the Japanese Legation in France.

<sup>7</sup> A bureaucrat and a politician. Related article from the NDL Newsletter:  
[A Duel is a Flower of Civilization—Ketto Joki, Rules for Dueling](#) (No. 231, August 2020)





Title page and dedication.

On the title page, the name Yamamoto is written as an illustrator. This person is YAMAMOTO Hosui<sup>8</sup>, a Western-style painter who was studying at Paris. The dragonfly illustrated on the same page has papers for its four wings and on each of the wing, the title "*Seireishū*," the publication date "Spring, 1884," the writer "志由知津堂阿良者須 (in Chinese character which means "written by Judith")," and "Illustrated by Yamamoto" are written. Dragonflies are an insect called *akizu* in Japanese, which symbolize good harvests and also remind people of *Akitsu-shima*, which is an old name of Japan. Therefore, they are used preferably as a motif to symbolize Japan. For each page with a poem, there are eight different pictures changing colors, as well as seven multi-colored pictures.

*Ut picture poesis*-poem is like a picture. This book is said to be a great work showing Japanese beauty with pictures and text together. As Judith's salon was a leading salon in the literary world, this book was known as a representative publication of Japonism. Although Hosui studied Western art, Italian poet Gabriele D'Annunzio<sup>9</sup>, who obtained this book just after its publication, commented that he felt the same sense of translation as poetry from the illustrations of Hosui.

Incidentally, its dedication was for Komyoji and it says "Je t'offre ces fleurs. De tes îles bien-aimées. Sous nos ciels en pleurs. Reconnais-tu leurs couleurs. Et leurs âmes parfumées? (I will give you these flowers which belong to your beloved island. Under our weeping skies. Do you recognize their colors and their scented souls? by J.G.)." This is quite a meaningful dedication. Komyoji was

commanded to return to Japan and left France in September 1884, a year before the publication of the book, because of a disagreement with the minister. Is the date "Spring, 1884" on the title page really just the date of the drawing? Is it too much to think that it is a memorial date for the time Komyoji and Judith spent in Paris?

The drama of Kimura shows their close relation. This book remains as a recollection of youth in Paris in the first years of the Meiji era.



*Saionji kinmochi*. Written by KIMURA Ki, published by Shomotsu Tenboshsha in 1933. NDL Call No. 643-5. \*Available in the [NDL Digital Collections](#) (Limited access on the premises at the NDL and partner libraries.)

Shomotsu Tenboshsha established by SAITO Shozo<sup>10</sup> is known as a publisher of gorgeous books. This book is bounded by bamboo, which is rare.

(Translated by NOZAWA Asuka)

<sup>8</sup> YAMAMOTO Hosui (1850-1906). A Western-style painter. At detached room of Judith's villa at Bretagne called "Bird's Meadow," Yamamoto's decoration wall paintings remains.

<sup>9</sup> Gabriele D'Annunzio (1863-1938). Poet and politician. *Seireishū* held by the Central Library of Waseda University has his autograph writing, which is said to be kept by D'Annunzio at first.

<sup>10</sup> SAITO Shozo (1887-1961). Publisher and writer. He is known as a researcher of banned books.

## Reference (in Japanese):

- *Saionji, Kinmochi: Saigo no Genro*. Written by IWAI Tadakuma, published by Iwanami shinsho in 2003. NDL Call No. GK123-H4.
- TAKAHASHI Kunitaro. "Seireishūko." *Kyoritsu joshi daigaku kiyo*, vol. 12, published in November 1966, pp.71-198. NDL Call No. Z22-185.
- *Ikai no umi: Hosui kiyoteru tenshin ni okeru seiyo*. Written by TAKASHINA Erika, revised ver., published by Miyoshi Kikaku in 2006. NDL Call No. KC229-H156.
- *Shi no japonisumu: Juditto gochie no shizen to ningen*. Written by YOSHIKAWA Junko, published by Kyotodaigakugakujutsushuppankai in 2012. NDL Call No. KR117-J6.
- OZAKI Yukiko. "Seireishū to dannuntuio 'Seiyo no uta Outa occidentale' Shinshiryō wo megutte." *Hikaku bungaku nenshi*, vol. 46, published in 2010, pp.89-109. NDL Call No. Z12-77.

Articles by NDL staff

## Evidence of censorship during the prewar period discovered in the U.S.—Naimusho Keihokyoku Censorship Collection held by the LC

TAKAYAMA Yoshihiro, Public Administration and Judicial Affairs Division, Research and Legislative Reference Bureau

*This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 680 \(December 2017\)](#).*

In March 2017, 1,327 items of the Naimusho Keihokyoku Censorship Collection (books banned by the Home Ministry which were held by the Library of Congress (LC)) became available on the National Diet Library Digital Collections. The 301 materials for which the expiration of the copyright protection period has been confirmed as of the end of September 2020 are open to the public on the internet, and others are open to the public by onsite access only.

Acquisition and disclosure of this collection was a joint project with the LC.

From the Meiji era to 1945, two copies of Japanese publications were deposited to the Home Ministry and examined for censorship. Items which were banned from

sale were kept at the Home Ministry<sup>1</sup>. One copy (original) was used when censoring, leaving traces such as censors writing. (Most second copies were transferred to the Imperial Library.)

After World War II, the US military seized publications from Japanese government agencies and educational institutions and transported them to the United States, after which most were transferred to the LC. This includes banned books stored by the Home Ministry<sup>2</sup>.

Among the books that had been banned, 1,062 books not owned by the National Diet Library (NDL) were returned to the NDL from 1976 to 1978<sup>3</sup>.

After that, materials for which the LC had prepared

<sup>1</sup> *Ukeirego ni hakkin to nari etsuran seigen saretu tosho ni kansuru chosa—senzen no shuppan houseika no kyuteikoku toshokan ni okeru rei—* (Research of books and materials banned or restricted after acceptance: examples from the Imperial Library under the publication statutes in the pre-war period). *Sanko shoshi kenkyu*, vol.73, p.27-53. Written by OTSUKA Nanae, November 2010.

*Kokuritsu kokkai toshokan shozo hakkintosho kango mokuroku* (List of banned books in the collection of the National Diet Library) *Annei no bu, Fuzoku no bu*. *Sanko shoshi kenkyu*, vol.77, p.108-269. Written by OTSUKA Nanae, March 2016.

*Kokuritsu kokkai toshokan ninai hon: Naimusho nouhon zasshi tonu deai* (Books not found in the NDL : Periodicals deposited with the Home Ministry). *Kokuritsu kokkai toshokan geppo*, vol.673, p.7-11. Written by KOBAYASHI Masaki, May 2017.

*America ni okeru nihon senryo kankei siryo shushu no genzai—2010-2015—* (Overview of the current situation of the National Diet Library's project from 2010 to 2015 in the United States for digitizing materials on the Allied Occupation of Japan). *Sanko shoshi kenkyu*, vol.77, p.11-21. Written by FUJIMOTO Mamoru, March 2016.

<sup>2</sup> *Beikoku gikai toshokan nihonka no WDC korekushon* (The WDC collection in the Japanese section (Asian division) of the Library of Congress). *Intelligence*, vol.10, p.12-19. Written by YOSHIMURA Yoshiko, August 2008.

*Ryutsu shozo joho wo toraeru bungaku kenkyu he — Bei gikai toshokan shozo no senryoki hisesshu bunken ni tsuite* (Confiscated Japanese books in the US Library of Congress: a literary study of library circulation and possession). *Nihon bungaku*, vol.57 no.1, p.56-67. Written by WADA Atsuhiko, January 2008.

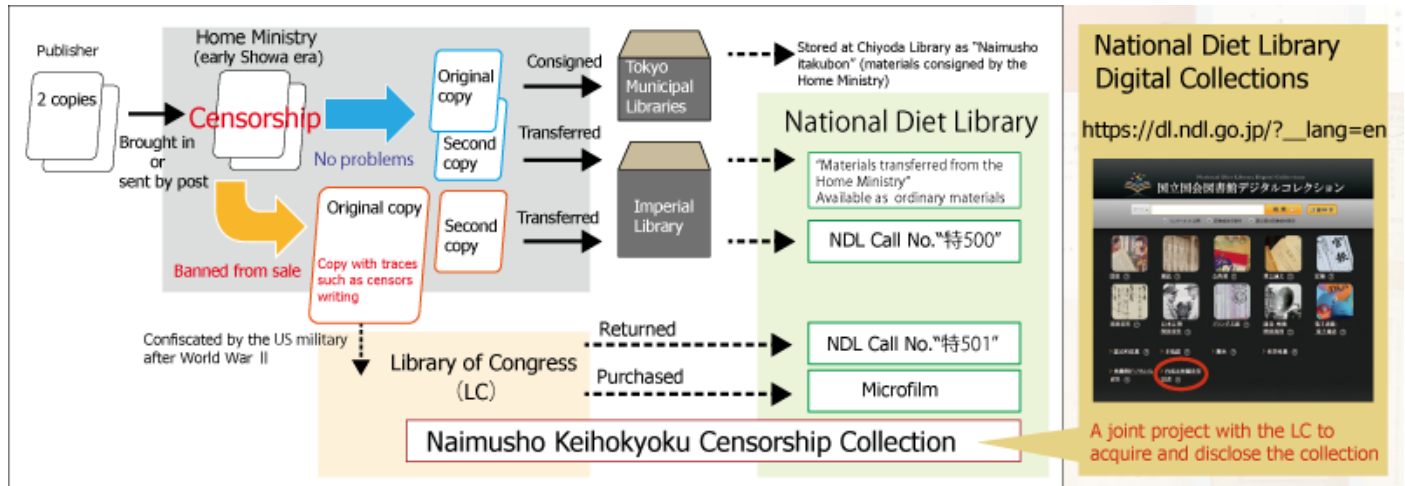
<sup>3</sup> All the banned materials returned to the NDL were classified with the NDL Call No. "特 501," which is open to the public (also accessible via the National Diet Library Digital Collections).

microfilm were collected by purchasing microfilm<sup>4</sup>, but other materials could not be collected. These materials are the Naimusho Keihokyoku Censorship Collection released this time.

These materials were digitized over a period of three years from FY2012, after the LC staff checked for deterioration and damage to the materials, created metadata, performed repairs and created storage

containers<sup>5</sup>. These materials were released on the NDL Digital Collections in March 2017, as mentioned at the beginning.

Traces such as censors' writings can be a valuable resource to clarify decisions leading to bans and other actions. We will introduce a few examples in the next article.



Flowchart of censored materials (books)

(Translated by OSHIMA Mika)

<sup>4</sup> Materials which the LC prepared microfilm for and collected by purchasing are available at the Modern Japanese Political History Materials Room, Tokyo Main Library of the NDL.

<sup>5</sup> *Beikoku gikai toshokan tonno dejitaruka kyodo jigyo kyotei* (Cooperative agreement for digitization between the National Diet Library and the Library of Congress). *Kokuritu kokkai toshokan geppo*, vol.593, p.30. August 2010.

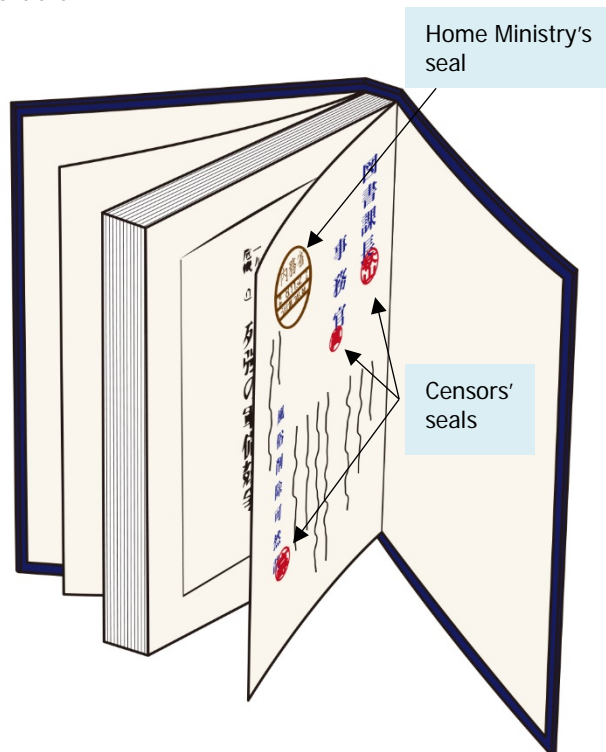
Articles by NDL staff

## Comments from censors found in books—a tenant with a lot of orders—

MANAGO Yukari, Parliamentary Documents and Official Publications Division, Research and Legislative Reference Bureau

This article is a translation of the article in Japanese in *NDL Monthly Bulletin No. 680 (December 2017)*.

Books in the Naimusho Keihokyoku (Home Ministry) Censorship Collection of the LC reveal traces of the censorship process. Censors' handwritten notes can be seen on many of the inside covers and sometimes even on front covers. Censors summarize the contents of a book, describe what is in question, and ask for final decisions leading to bans and other actions. The censor's seal can be seen at the end of some notes. The top right of the cover often has rubber stamps, and their positions reflect the rank of censors, such as "Book Division Director" or "Clerk," followed by their seal or signature. Many of the covers have a larger rubber stamp that indicates what decision was made. In short, these notes and stamps on the cover served as official documents in the censorship process. Censors were like tenants with a lot of orders.



A review of these official documents, together with testimony from people involved in the process, give us an idea of how censorship was conducted at that time. First, a censor would examine the book, underline problematic parts in red, note those page numbers with comments on the inside cover, and write a proposal for censorship. Next, a supervisor—usually the division director but

occasionally the head of Home Ministry—would review the proposal and make a final decision. There were no copying machines at that time, so using a copy of the book itself as an official document was a convenient means of not only of ensuring that everyone involved was aware of the issues but of keeping all necessary information in one place. While it was a logical approach to managing official documents in the censorship process, it is obvious that there was no consideration given to disclosure of information.

However, these notes and stamps were digitized together with the books, and with the expiration of copyright protection, some are now available to the public via the Internet. Although they are only a small part of the censorship conducted by the Home Ministry, a few examples below give us a glimpse into the practice of censorship.

### Protecting the nation state from disruption of law and order

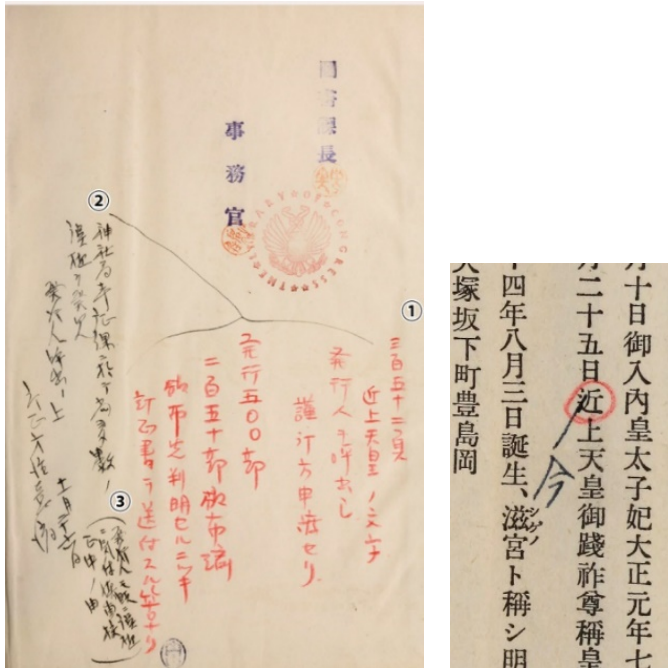
#### Not even one wrong kanji was overlooked

Censorship of books had its legal basis in the Press Law of 1893 and was performed in accordance with the criteria for censorship of publications causing disruption of law and order. The very first criteria involved preserving the dignity of the Imperial Family. However, as the following examples show, many publications were censored due to careless mistakes rather than intentional acts.

Vol. 4 of *Joshi shushinkun* (Moral Lessons for Women), contained the misprint 大正天皇, which should have been 大正天皇 (Emperor Taisho). And *Shushinka Juken Toanshiki Yoran : fu chokugo narabini shakugi*, a reprint of the Imperial Rescript on Education, contained the word 皇祖皇国, which is a misprint for 皇祖皇宗国, meaning a country governed by successive emperors since its establishment. The publishers were ordered to correct these mistakes before these books could be put on sale.

Vol. 1 of *Unjo gokeifu koto hen* (Material 1) contained the misprint 近上天皇, which should have been 今上天皇, referring to the incumbent emperor. A censor's note in red on the inside cover (Material 1 (left) ①) says that they summoned the publisher to correct the misprint. It seems

that more mistakes were also found later, as another censor added a note next to the first one. (Material 1 (left) ②)



## Material 1

*Unjo gokeifu koto hen vol.2 1932*

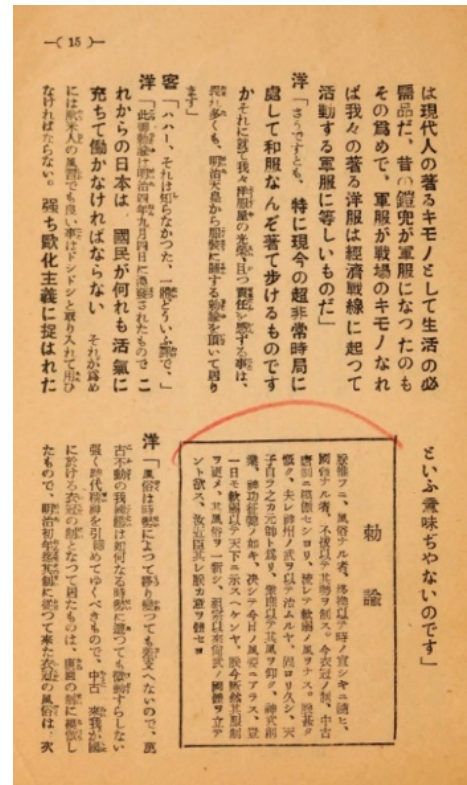
digitized material available only at the NDL and partner libraries <https://dl.ndl.go.jp/info:ndljp/pid/10297859>

The images show the trace of censorship procedure (left) in the inside cover and proofreading on p.352 (right).

When it came to typographical misprints in descriptions related to the Imperial Family, there seemed to be a common understanding between the censors and the censored that it was no acceptable to correct misprints in a subsequent edition. The large stamp between those of the Book Division Director and the Clerk is from the Library of Congress (left).

- ① We summoned the publisher and instructed him to correct the misprint 近上天皇 on p. 352 to 今上天皇.
- ② Many other misprints were found by the Historical Research Division of the Bureau of Shinto Shrines of the Home Ministry. We summoned the publisher to correct them on November 26.
- ③ The publisher said that they had also noticed the misprints and corrected them carefully.

Composition and design were also subject to censorship. *Ayamareru shincho yofuku gohatto kiji no bakugeki : Honnen koso yofuku o susumeru zekko kikai* (Material 2) was censored because it cited a part of *Fukusei wo aratamuru no chokugo* (The Revised Imperial Rescript on Clothing, 1871) to advertise western clothing. The part in question had to be deleted.



## Material 2

*Ayamareru shincho yofuku gohatto kiji no bakugeki : Honnen koso yofuku o susumeru zekko kikai 1937*  
digitized material available only at the NDL and partner libraries <https://dl.ndl.go.jp/info:ndljp/pid/10298392>

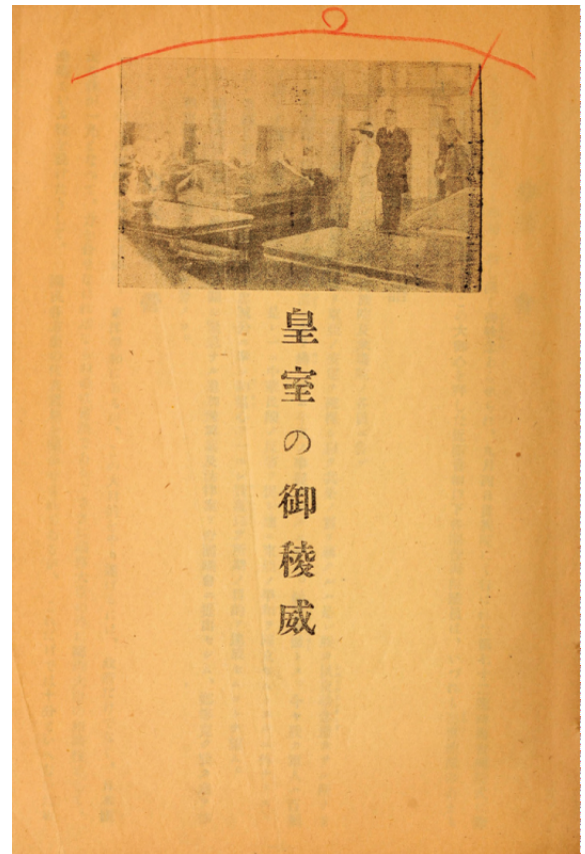
A citation from the Imperial Rescript on Clothing in a black border on p. 15 (upper) and a note on the cover in a white border (lower) stating that "A Rescript is cited on p. 15 and used as an advertisement."

Material 3 was criticized for having pictures of stylized flowers on its front cover which looked like the imperial chrysanthemum emblem. *Jihen dokuhon* (Material 4), published by an elementary school in Nara prefecture, was cited for using poor quality photographs of the emperor and empress. These examples illustrate that in those days books related to the Imperial Family were censored with utmost caution.



Material 3

*Hyogoken chikusan kumiai rengokai nijunenshi* vol.1 1940  
digitized material available only at the NDL and partner  
libraries <https://dl.ndl.go.jp/info:ndljp/pid/10297969>



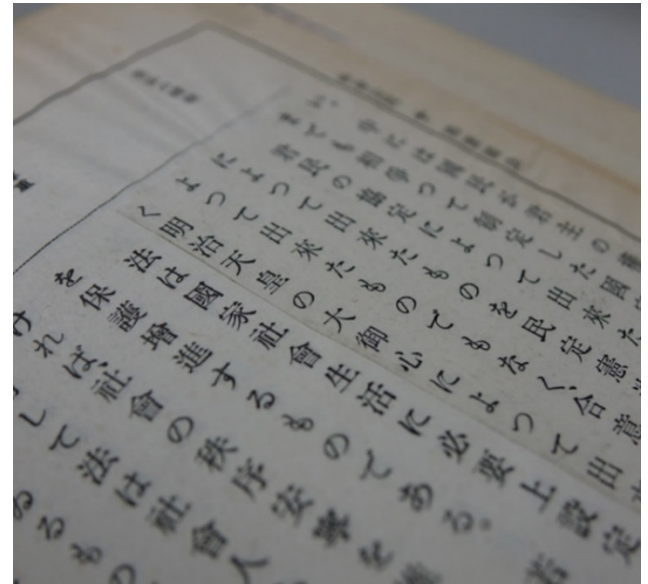
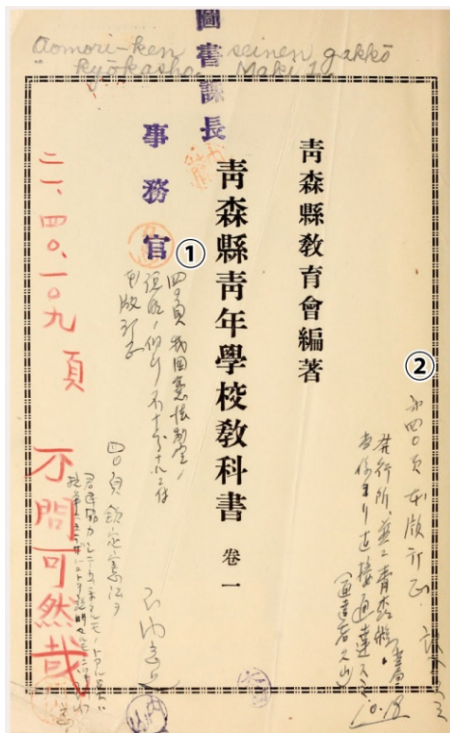
Material 4

*Jihen dokuhon* 1938

digitized material available only at the NDL and partner  
libraries <https://dl.ndl.go.jp/info:ndljp/pid/10297982>

The note on the right says, "The quality of photographs of the emperor and empress are extremely poor."

## Constitutional Problems: Evidence of corrections made after censorship

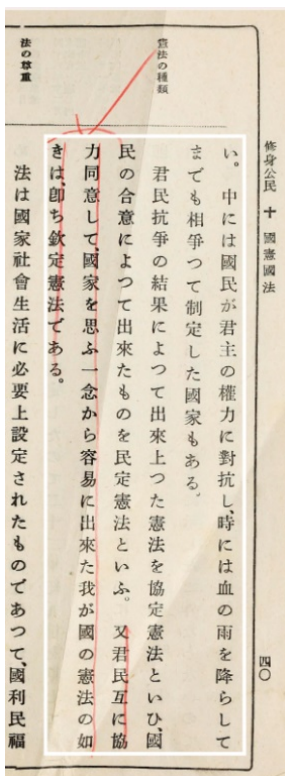


Material 5a

*Aomoriken seinen gakko kyokasho vol.1*  
digitized material available only at the NDL and partner  
libraries

NDL Call no. 特 500-450

There are some wrinkles that were made in the paper more than 80 years ago.



Material 5

*Aomoriken seinen gakko kyokasho vol.1 1935*  
digitized material available only at the NDL and partner  
libraries <https://dl.ndl.go.jp/info:ndljp/pid/10298390>

Here is another example of censorship of depictions of the imperial system. An explanation of the Meiji Constitution in Material 5 was questioned, because it says that a constitution like Japan's, which was established by the will of the emperor and national consensus, is called an imperial constitution. Two censors indicate that there were no problems found, but the Clerk, their supervisor, added the comment: "Since the explanation regarding the establishment of the Constitution on p. 40 is inadequate, this edition needs to be revised." (Material 5 ①). In the end, another note (Material 5 ②) says, "We have notified the publisher and Aomori Prefecture about the revisions to p. 40."

The NDL also owns a copy of this book in a collection inherited from the Imperial Library (Material 5a), and digitized images from microform are available. I checked the original item and found that a piece of printed memo was attached, as shown in the white border of Material 5 (lower). It says,

(The first two lines omitted)

A constitution formed through agreement between a monarch and the citizens is called an agreed constitution. A constitution based on a national consensus is called a democratic constitution. A constitution like Japan's, which was established neither by agreement nor national consensus but by the will of the emperor, is called an imperial constitution.



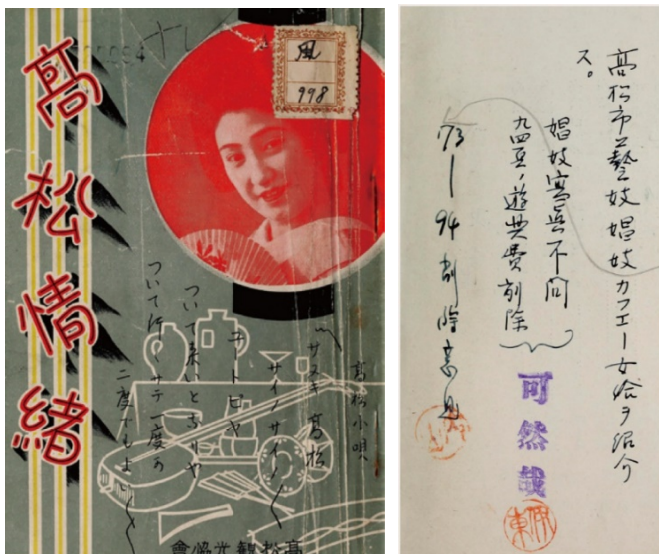
There are some wrinkles that were made in the paper more than 80 years ago. Following the instructions of the censors, the publisher probably made modified sentences that fit to the part to be modified in size and pasted them in each copy to be sold.

## Materials that were considered "corruptive of public morals"

### Guidebooks for licensed and disreputable quarters

After censorship, some parts of two guidebooks, *Takamatsu jocho* (Material 6) and *Ise Kuwana: Meisho to chomei shoko annai*, were deleted because their content conflicted with the provision, "introduction of licensed and disreputable quarters in a manner that is sensational and provoking curiosity," in the criteria for censorship of publications corrupting manners and morals.

As for *Ise Kuwana: Meisho to chomei shoko annai*, a censor proposed: "It is a guide book of Ise Kuwana, and pp. 24 and 25 contain introductions of houses of prostitution, as well as fees paid for the services of a prostitute and a photograph of Nagashima licensed quarter. These pages should be deleted, because they would arouse readers' curiosity." Another censor indicated his consent: "In principle, reference to the fees paid for the services of a prostitute has been unacceptable for a long time."



94

花代金表																							
<p>一、時 一花 外ハ晝夜共一時間宛増トス 紋日ハ左之通リトス (紋日五割増) 新舊一月一日ヨリ三日迄トス 二階降リノ場合ハ茶代トシテ金參拾錢申受候 以上花代ノ外何等請求不仕候 昭和十年十一月</p>	<p>一、一夜間留代 日没ヨリ 午前零時ヨリ 午前二時三十分ヨリ 一晝間留代 但シ前夜ヨリ引續キ正午迄 正午ヨリ夕鈴迄 其他ハ 正午ヨリ夕鈴迄 正午ヨリ夕鈴迄</p>																						
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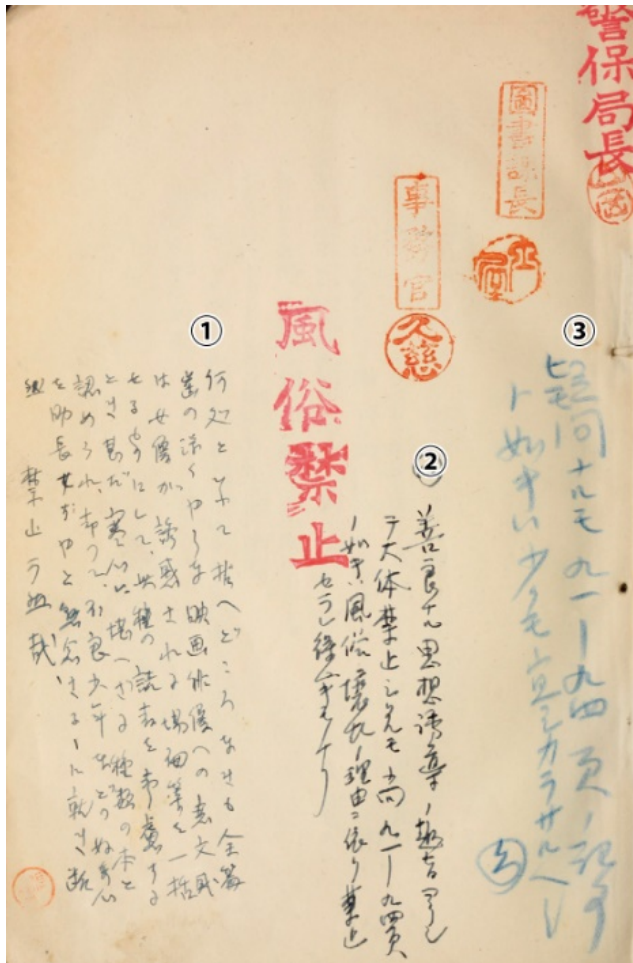
北新地貸座敷業組合

Material 6  
*Takamatsu jocho* 1937  
available for viewing at NDL Digital Collections  
<https://dl.ndl.go.jp/info:ndljp/pid/10298341>

The censor in charge proposed: There was no problem with photographs, but a list of charges for the services of prostitutes should be deleted. A higher-ranked censor commented: pp. 73 to 94 to be deleted. Eventually, both the photographs and the list were deleted.

### Struggling censorship authorities

However, manners and customs and popular culture change with the times. There are cases where comments by censors reveal a glimpse of their difficulties with censoring a new type of books. *Suta hiwa koi no fumigara* (Material 7) is a book about show business. Censors in charge wrote down quite a long reason for its disposition. Each comment implies that while they have strong concerns about the possibility of having a negative influence on society, they are frustrated with not being able to express them clearly: "Although it is hard to specify," "totally deplorable," "In light of the purpose to lead to good thoughts," "It is still doubtful, though." After struggling to give a reason somehow, the censors finally wrote, "pp. 91 to 94" are regarded as "corruption of public morals" and "not proper at all" in any case!



## Material 7

*Suta hiwa koi no fumigara* 1927

digitized material available only at the NDL and partner libraries <https://dl.ndl.go.jp/info:ndljp/pid/10297837>

- ① Although it is hard to specify, from cover to cover it puts together insufferable love letters to movie actors and scenes where actresses are tempted, etc. It is regarded to be a sort of totally deplorable book when considering readers of its kind. It ought to be prohibited as there is a concern it will rather stimulate juvenile delinquents' curiosity.
- ② Most of the content should be banned in light of the purpose to lead to good thoughts, and pp. 91 to 94 especially need to be deleted due to a concern of corruption of public morals.
- ③ It is still doubtful, though the descriptions in pp. 91 to 94 are not proper at all.

Contrary to the despotic impression of censorship authorities which people tend to have, censorship was nothing but an administrative proceeding based on laws. Censors seemed to be struggling to specifically judge which parts contravened the rules.

In the following example, such censorship authorities ashamedly disclosed their feelings when they had no choice but to ban a publication from sale.

## Due to excellent translation

"*Ryosai shii* (聊齋誌異; Strange Stories from a Chinese Studio) is a truly mysterious and beautiful flower which bloomed in Chinese classical literature." This admiration is not in literary criticism but in an article from *Shuppan keisatsuho* (vol. 63, Dec. 1933, published by the Home Ministry), a monthly bulletin to disseminate an outline of the business of the previous month to all parties concerned. There is a secret seal impression on the front cover of the issue. The censorship authorities gave laudatory remarks on the translation of *Ryosai shii* vol. 1 (Material 8), as well as a detailed description of their difficult situation where they had no choice but to ban it from sale, even though the artistry of the translation was highly esteemed. (See below.)

This translation of *Ryosai shii* is so excellent as to overwhelm the existing and insignificant ones. It could be clearly perceived that the translator made strenuous efforts to faithfully convey the beauty of the original work. Therefore, unrefined scenes in terms of public morals, which would be ambiguously translated in the past, were plainly and minutely translated. I feel regret as a censor reviewer that consequently there is no choice but to ban it from sale. We encounter such major difficulties anytime when censoring so-called outstanding and greatest works of literature and art. This has been recurring again and again for a long time. (Partially omitted.)

Censorship is, needless to say, police supervision, and should be determined by objective observation of how publications affect readers at all times. Thus the decisive factor is accurate recognition of readers' knowledge level, refinement, aesthetic sensibility, interests, (partially omitted) and so on. In regard to value judgement in art, it is unforgivable to cross out the demands from the above-mentioned police standpoint.

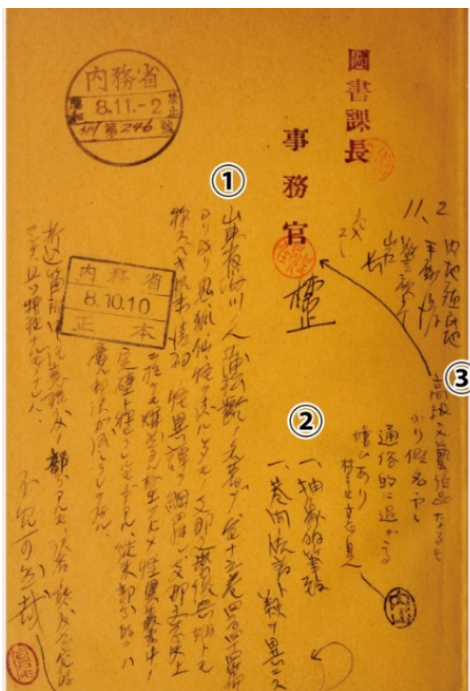
*Shuppan keisatsuho* (vol. 63, Dec. 1933, published by the Home Ministry)

Let's see how it is written in the inside cover of *Ryosai shii*. Following an explanatory note of the work, the first censor proposed (Material 8 ①): "There are some points to give notice for in a way. However, would it be no issue, because the translator writes in a scholarly manner and this is in a special category?" The second censor agreed (Material 8 ②).

On the other hand, the third censor expressed an objection: "It is definitely a high-level literary work, but the addition of *furigana* (Japanese syllabaries attached to Chinese characters) and other points make it too worldly. My opinion is to ban it from sale" (Material 8 ③). The censor judged *furigana* to be worldliness, which the translator used for keeping the atmosphere and flavor of the original work.

The Clerk ultimately concluded it appropriate to ban from sale and his supervisor approved it. A round stamp denotes that this book was judged to be banned on November 2.

As you can see, all the comments are concise and curt. However, after reading the article of *Shuppan keisatsuho* above, you might feel like you could hear the voices of the censors from between the lines, and vividly picture their discussions.



Material 8  
*Ryosai shii* 1933

available for viewing at NDL Digital Collections  
<https://dl.ndl.go.jp/info:ndljp/pid/10297765>

- ① This is a masterpiece written by Pu Songling from Zichuan District, Shandong Province, China, which consists of 16 volumes and 444 parts, featuring demons, foxes, immortals and ghosts. It comprehensively collected mysterious stories between the late Ming dynasty and the early Qing dynasty, which is worthy of being called a renaissance in Chinese literature. It has a brilliant presence in the history of Chinese literature, and has gained renown as the perfect series of

mysterious stories. So far partially translated into Japanese several times.

In an inserted part, there are some points to give notice for in a way.

However, would it be no issue because the translator writes in a scholarly manner and this is in a special category?

- ② 1. Abstract literary style  
1. A different kind of book from the vulgar books among the public
- ③ It is definitely a high-level literary work, but the addition of *furigana* and other points make it too worldly. So my opinion is to ban it from sale.

### What happened afterward

Shibata Tenma, the translator of *Ryosai shii*, wrote down the following episode.

In 1933 Daiichi Shobo published vol. 1 of *Ryosai shii*. The book is bound in navy cloth with a double-squared brown title label attached on the front cover, and uses specially made paper of a light brownish color. The main text is surrounded by a frame along with annotations on the upper part of each page. Its binding is in a discreet but likeable Chinese style.

While I thought I could send a complete translation of *Ryosai shii* to Japan, I received a telegram from Mr. HASEGAWA saying that it had been banned from sale. It is said that *Ryosai shii* is regarded as an obscene book. (Partially omitted.)

When I went to Tokyo after that, Mr. INO Gentaro, a nephew of Dr. SHIOYA introduced me to Mr. SHIBATA Kosaburo, who was in charge of the censor review. I asked for his opinion on the prohibition of sale of *Ryosai shii*. He made a prompt reply that it was absolutely not an obscene book. As a graduate of the department of Chinese literature at the University of Tokyo, he clearly recognized the literary value of *Ryosai shii* and knew whether it belonged to grace or raunchiness. On the other hand, for those who protect manners and morals, it is their business to cover nude sculptures with a cloth. Therefore I gave up, as there was no helping the ban of the book. I easily backed down, asking him to talk to the office when he had a chance. After talking with Mr. Hasegawa, I decided to watch for an opportunity for a while.

*Ryosai shii kenkyu*. Written by Shibata Tenma, published by Sogensha. 1953.

The practice of censorship by the Home Ministry, which was despised as their "business," was abolished after World War II. It was in 1951 when the first volume of *Ryosai shii* (10 vols.) translated by Shibata Tenma were published.

(Translated by NAKAZAWA Aya and OGAWA Kanako)

Articles by NDL staff

## Browsing library materials—deciphering photographs (3) Reporters and Photographers at the National Diet of Japan —Reporting and recording what happens at the Diet

ASHINA Fumi, Modern Japanese Political Documents Division, Reader Services and Collections Department

*This article is based on an article in Japanese in [NDL Monthly Bulletin No. 709 \(May 2020\)](#).*

### Photography at the National Diet of Japan

Right across the street from the National Diet Library's Tokyo Main Library is the National Diet Building, where both houses of the National Diet of Japan meet. Hardly a day goes by without pictures of Diet proceedings and other happenings in Nagatacho appearing on television and in the news media.

Informing the public of what is happening in their national legislature starts with allowing the public to attend Diet sessions and publishing the minutes of Diet proceedings. Additionally, photographic and video images of Diet proceedings published by the news media have a major impact on how people view the National Diet.

So it is only natural that we sometimes wonder how the images of Diet sessions that appear on TV and in newspapers are broadcast to the public. Where are the cameras in the Diet Chambers when plenary sessions are held, and where do the reporters that cover the proceedings sit while doing their job?

Although there are some notable exceptions, it was during the late Taisho and early Showa eras that photography first came into its own in news coverage of meetings of the then Imperial Diet. While the cameras and the people who operate them are supposed to remain behind the scenes when the Diet is in session, in this article we are going to focus directly on the history of photography at the National Diet and what the people who cover it have to say about their own assignments.



The 69th Imperial Diet on May 6th, 1936  
Prime Minister HIROTA Kouki pours water into a glass during a policy speech. Seated above the Prime Minister is Speaker of the House TOMITA Kojiro.  
From *Karigijido kinen shashin* (Commemorative photographs of the provisional Diet Buildings), published by the House of Representatives. NDL Call No. YKA11-19.



"Yesterday's Plenary session of the House of Representatives," from the May 7th, 1936, issue of *the Tokyo Asahi Shimbun*. NDL Call No. Z81-1.

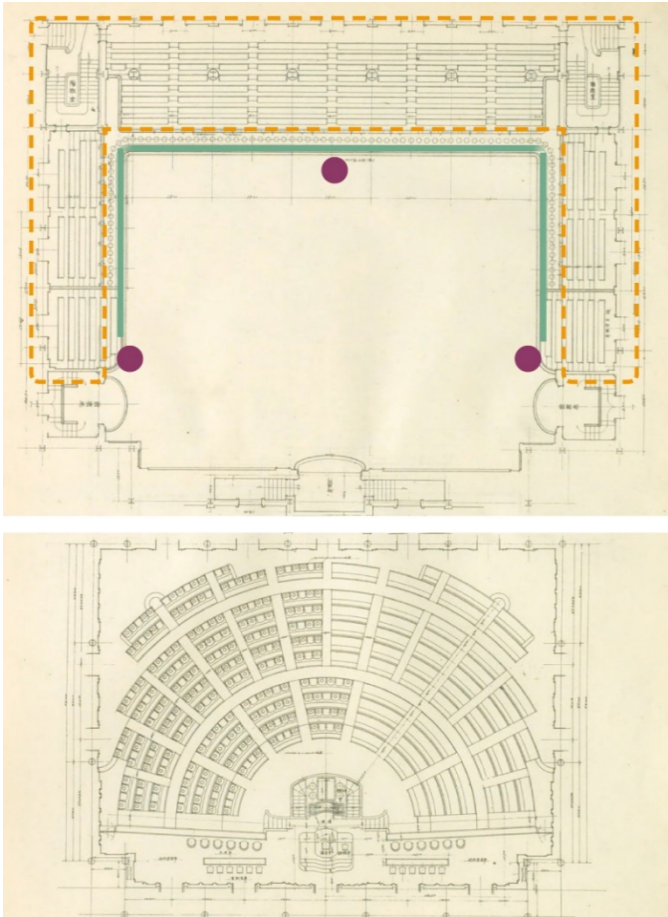
### Where are the cameras used to photograph the Diet Chambers?

Coverage of what happens in the Chambers of the House of Representatives and the House of Councillors as well as in committee rooms involves two sets of cameras. The first set is operated by the Diet itself, which takes video of the plenary sessions in each House for publication on the Diet's own website. Videos of meetings are generally made by switching between several different cameras installed in the Chambers. (fig.1)

The second set is operated by the news media to record the sights and sounds of the Diet for use in news broadcasts on TV and radio as well as in reportage from newspapers and news agencies. These cameras must be operated from a position in an area reserved specifically for news reporters in both Chambers and all committee rooms.

Although these two sets of cameras are trained on the same event, their focus is slightly different. The cameras operated by the Diet itself are supposed to record exactly what Diet members and other participants in the meeting are discussing, and thus focus on who is speaking. On the

other hand, the cameras operated by the news media are able to pay attention not just to the speakers but also to the reactions of others to what is being said, sometimes taking close-ups of Diet members as they listen to the proceedings.



(fig.1) Floor plan of the present Chamber of the House of Representatives as shown in a drawing made after the completion of the building.

From *Teikoku gikai gijido kenchiku hokokusho* (Report on the construction of the Imperial Diet Building), edited and published by the Government Buildings Department of the Ministry of Finance, 1938. NDL Call No. 758-145. \*[Available in the NDL Digital Collections.](#)

Seating for the general public is indicated by the dotted orange line. The area reserved for journalists is indicated by the green line. The cameras used to provide a live stream of the proceedings on the Diet website are indicated by the three purple circles.

### Competing for space

According to one reporter who covers the Diet for a major news agency, there is little movement during plenary sessions and committee meetings, so many of the photos and videos taken at the Diet are very similar regardless of who takes them. Yet each company is vying with its competitors to differentiate itself from the others, and among the most crucial factors in doing so are the selection of an object to photograph as well as the

position inside the area reserved for the press from which the photograph is taken.

In general, the layout of each Chamber is divided into three areas, the first of which is seating for Diet members. The second area is allocated to journalists. The third area includes seating for the general public as well as for visiting diplomats, government officials, distinguished guests, and Diet members from the other House.

The area allocated for the news media can easily become crowded, especially during sessions that are expected to attract a lot of public interest. In general, photographers and videographers are allowed to occupy the front of the area, while reporters and other journalists are relegated to the rear. What's more, the men and women who cover the Diet and the Prime Minister are expected to dress relatively formally, even when lugging a lot of heavy equipment around.

### Photojournalists in 1948

In 1948, a rather unusual event was held for photojournalists employed by news agencies to discuss photography at the Diet. The following quote about competing for a good position seems relevant even today.

From OGAWA Saburo of the Asahi Shimbun Company: "Photographers have to compete to get a place up front. And if they fail, then they have to stand right behind the news reporters."

In terms of safety and security, photographers are required to receive permission from the Speaker of the House of Representatives, the President of the House of Councillors, or the chair of the committee they are covering when taking pictures at the Diet. These rules must be followed not just in the Diet Chambers and committee rooms but in any part of the Diet facilities, which has sometimes been frustrating for the photographers.

From ANPO Kunitake of the Mainichi Shimbun Company: "This happened back when the new Constitution was about to be enacted by the Diet. I was in a poor position for taking photos, so I went downstairs to try to find a better angle from which to shoot. As it happened, I found myself right behind where the Speaker's chair is. I opened the door halfway to try to get a shot, but there was some Diet official right in the way of my shot and if he ever saw me, I probably would have gotten an earful. So I opened the door just enough to get my camera into position, but it was impossible to focus the shot, because another guard was in the way. In any case, they are very fussy about how photographers behave."

"I finally did get some decent shots, but there are people who have this idea that it is rude to take photos from anyplace other than the officially designated area. It seems like nothing will ever change this mindset, but unless we find a way to convince them otherwise, we'll never be able to offer our readers anything other than the

same old photos."

From MIYAZAKI Yasumasa of the Yomiuri Shimbun: "A photojournalist really needs to use a tripod to get a good shot. But in spite of this, the Diet still has a rule which prohibits the use of tripods in the news reporters' area for reasons of security. We didn't even know about this rule until one of the guards bluntly told us we couldn't have them. We got into quite an argument with the guards over it, too."

(To be continued to next NDL Newsletter...)

(Translated by HYUGA Tomoaki)

### Reference (in Japanese):

- "Kokkai eihou kurabu kara (From photo and broadcasting club in the Diet)," written by SHIRAKAMI Keiji, *Eiga terebi gijutsu*, page 9, 598(9), 2002.6. NDL Call No. Z11-1.

In addition, as an article about experience stories of photographers in charge of the Diet, refer to; "Seiji eizou shuzaino genzai (Current situation of the political reports via photos and videos)," written by NOMURA Jun, *Eiga terebi gijutsu*, page 18-19, 535, 1997.3.

'Kokkai eihou kurabu yori (From photo and broadcasting club in the Diet)," written by NISHINA Yasushi, *Eiga terebi gijutsu*, page 11, 442, 1989.6.

- "Nyu-su kameraman yomoyama zadankai (News reporters and photographers' discussion meeting on various topics. The participants are employed by newspaper companies such as the Asahi Shimbun, Yomiuri Shimbun, and Mainichi Shimbun as well as by the Kyodo News Agency and The Sun Pictorial Daily)," *Shashin tembo*, 3, 1948.7, Edited by YAMAMOTO Taketoshi as well as ISHII Hitoshi, TANIGAWA Kenji and HARADA Ken'ichi. *Senryoki zasshi shiryō taikai: Taishū bunkahen*, Vol. 3. Iwanamishoten, page 127-136, 2009. NDL Call No. UM84-J23.



The House of Peers of the 69th Imperial Diet in May, 1936, at the third provisional Diet Building. News reporters holding cameras can be seen on the second floor.

*Kizokuin kenkyukai shashinshū: Shoyu kurabu shozo* (House of Peers study group photoalbum owned by the Shoyu-kurabu), compiled by CHIBA Isao, edited by Shoyu-kurabu and HASEGAWA Rei. 2013. NDL Call No. AZ-244-L5.

Articles by NDL staff

## Will You Still Read Me in a Hundred Years?

KUBOTA Sakura, Periodicals Preservation Section, Book and Serials Division, Reader Services and Collections Department

*This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 706 \(February 2020\)](#).*

What do you imagine when you hear the word, 'magazine'? You may think of a comic magazine or a fashion magazine. But the magazines possessed by the National Diet Library have plenty of variety in respect to content as well as form. For example, focusing on the form, some are bound with solid covers like a yearbook and others are stapled on their spine like a weekly. We can also see simply made ones folded in half without binding. It is a characteristic of magazines in general that many of them do not assume long-term preservation, so the paper used for magazines is of poor quality compared to that used for books.

For this reason, depending on the magazine, there is a risk that it will become deteriorated or a part of it will become separated. Therefore, we bind them, putting multiple issues together to make a certain thickness and binding them with a solid exterior cover, so that the materials can be preserved and be used for a long time. Also, if needed, we rebind old materials which have been bound before and mend tears in the paper.

The actual operation of binding is entrusted to a private company, but one of the roles of the National Diet Library staff is to check the condition of the items and to decide how to bind them. In practice, we are often faced with difficult issues.

For example, there are some magazines with supplements in a smaller book form. In this case, if we bind the supplement and the magazine together, the pages of the magazine will be bent or torn, so we sometimes bind the supplements separately from the magazine deliberately.

For materials published during and just after World War II, we can see many items that have deteriorated and discolored and that may be torn just by touching them. In such cases, we don't rebind them with new holes, but instead put them into a dedicated box called a 'phased preservation container'. We can prevent the loss of pages and protect the materials from light and grime by putting them in these boxes.

'Now and in 100 years'. This is the slogan of the National Diet Library's legal deposit system. Today, our staff engage sincerely in bookbinding in order to pass on each magazine for posterity, as the slogan says. Doing so, we feel we can hear the voices of the magazines, saying, "Will you still read me in a hundred years?"

(Translated by HATTORI Mao)



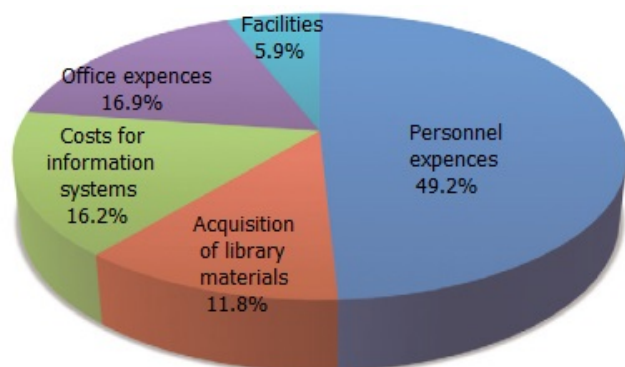
Items with broken binding thread or badly damaged covers that are to be rebound

## Budget

**NDL Budget for Fiscal Year 2020**

*This article is a translation of the article in Japanese of the same title in NDL Monthly Bulletin No. 710 (June 2020).*

The budget for FY2020 (April 2020–March 2021) was approved by the National Diet on March 27, 2020, with 20,216,345,000 yen appropriated for the National Diet Library during FY2020.



The overall composition of the expenditure budget includes:

- Personnel expenses: 49.2%
- Acquisition of library materials: 11.8%
- Costs for information systems: 16.2%
- Office expenses: 16.9%
- Facilities: 5.9%

Outline of the expenditure budget for FY2020 is as follows:

**National Diet Library FY2020 Budgets (1,000 yen)**

<b>(Item) National Diet Library</b>	<b>19,014,252</b>
Personnel expenses	9,947,341
Regular office expenses	179,209
Legislative research	253,724
Acquisition of materials	2,382,485
of which was compensation for deposit of publications	397,476
Costs for information systems	3,268,384
Tokyo Main Library operation	1,761,386
International Library of Children's Literature operation	263,943
Kansai-kan operation	957,780
<b>(Item) Expenses for facilities</b>	<b>1,202,093</b>
Maintenance of the Tokyo Main Library	1,079,436
Maintenance of the Kansai-kan	99,363
Maintenance of the International Library of Children's Literature	23,294
<b>Total</b>	<b>20,216,345</b>

(Translated by YABE Moyu)



Selected list of articles from NDL periodicals

## The NDL Monthly Bulletin No. 713/714, September/October 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. 713/714, September/October 2020 (PDF: 7.46 MB)

- <Book of the month - from NDL collections>  
Smiling people — Nikoniko *shashincho*
  - Exploring the new Kansai-kan Storage Annex
  - 55th Committee on Designation of Rare Books  
Materials recently designated as rare books
- Working at the NDL, Episode 8
  - <Tidbits of information on NDL>  
A gift of teamwork—the New Kansai-kan Storage Annex!
  - <Books not commercially available>
    - *Kariya ekisai to keiseki hokoshi*
  - <NDL Topics>