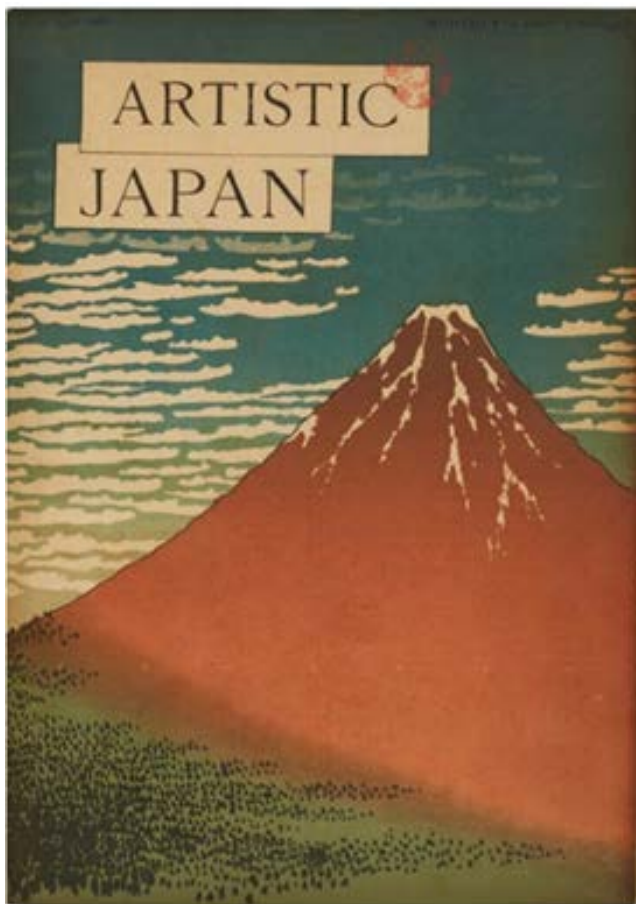


# National Diet Library Newsletter

No. 243, February 2022



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Selections from NDL collections

## "Seiobo" painted by KANO Shunsho I From *Nogaku Zukan*



Manuscript dating from the Genroku period (1688–1704),  
2 scrolls, approx. 29 cm in height  
Owned by the National Diet Library, Japan  
\*Available in the [NDL Digital Collections](#).

*Nogaku Zukan* is the collective name of two picture scrolls created by KANO Shunsho I, an official painter for the Edo Shogunate. These two scrolls contain five scenes each from Noh plays set against various backdrops of either shoreline or mountain scenery. They are painted in vibrant colors on paper that has been decorated lavishly with gold powder. Although the Edo period was a time when numerous paintings of Noh performances were created, very few include outdoor scenery in their backdrops, so this work is quite unusual. It is also valuable in that it is one of only a few Noh paintings to include signatures and seals.

*Seiobo* is a Noh play based on ancient Chinese mythology. In the latter half of the play, a goddess named Seiobo descends from heaven to celebrate the reign of the emperor. Accompanying her is an attendant carrying peaches that ripen only once every three thousand years. Seiobo presents the emperor with the magical peaches,

which convey perpetual youth and longevity, and then performs a magnificent dance. Having done this, she returns to heaven, her robe fluttering in the spring breeze. This painting depicts Seiobo as she first appears in front of the emperor upon descending from heaven. Shown on the far left wearing a crown is the figure of Seiobo. Leaning slightly forward with her robe fluttering in the wind, she conveys dynamic movement. The emperor is in the center of the picture, where both he and his vassals exhibit expressions of joy and surprise as they accept the peaches offered by Seiobo's attendant. According to the script, Seiobo's descent from heaven is also accompanied by peacocks, phoenixes, and other auspicious birds flying in the sky above and calling out to each. In this way, the painting is meant to celebrate a world of peace and tranquility.

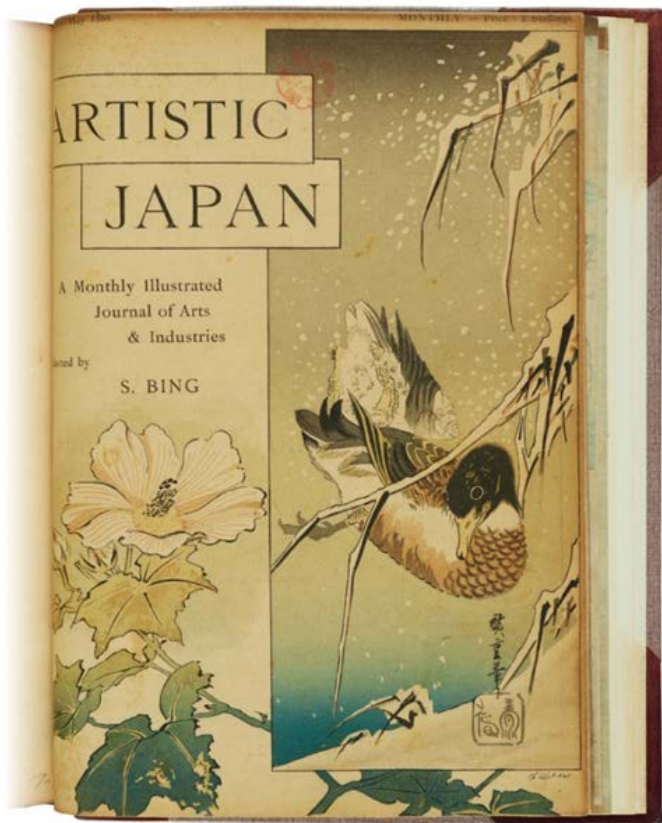
(Translated by NOZAWA Asuka)

Selections from NDL collections

## ARTISTIC JAPAN—A magazine from western Europe on Japanese art

TOGANO Yoko, Library Support Division, Kansai-kan of the National Diet Library

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



*Artistic Japan: Illustrations and Essays*

Collected by S. Bing, London: Sampson Low, Marston, Searle, & Rivington, 1888–1891, 5 volumes. Paged continuously, illustrated with some color, 34 cm. NDL Call No. A-92  
Image 1: The front cover of the first issue, published in May 1888, featured *Mallard ducks and snow-covered reeds* by UTAGAWA Hiroshige. The price of the English version was 2 shillings per issue.

After the opening of Japan, Japanese art began to flow freely into Europe during the late 19th century, and *Japonisme* was born as a cultural phenomenon that reflected the popularity and influence of the Japanese aesthetic on Western artists. It was also during this brilliant era in western art history that the man who coined the expression *art nouveau*, art dealer Samuel Bing (1838–1905), contributed greatly to connecting Japanese and western arts.

Born in Germany to a family of tradesmen, Bing later moved to France, where he started a business as a dealer of Japanese art. Bing's shop was adorned with numerous works of Japanese art that he himself had collected in Japan and exported to France with the aid of his brother-in-law, who was German consul in Yokohama. Many Japanese art enthusiasts frequented his shop, and it is even said that Vincent Van Gogh purchased ukiyo-e at Bing's shop while he was in Paris.

The Expositions Universelles of 1867 and 1878 were particularly influential in promoting interest in Japanese culture. Thereafter, from the 1880s on, there are numerous examples of the systematic introduction of Japanese art to European audiences. It was during this time that Bing, who counted many first-rate enthusiasts of Japanese art among his acquaintances, published the glamorous magazine *Artistic Japan* (*Le Japon Artistique*). Featuring articles contributed by his friends, *Artistic Japan* was published in French, English, and German editions from May 1888 to April 1891.



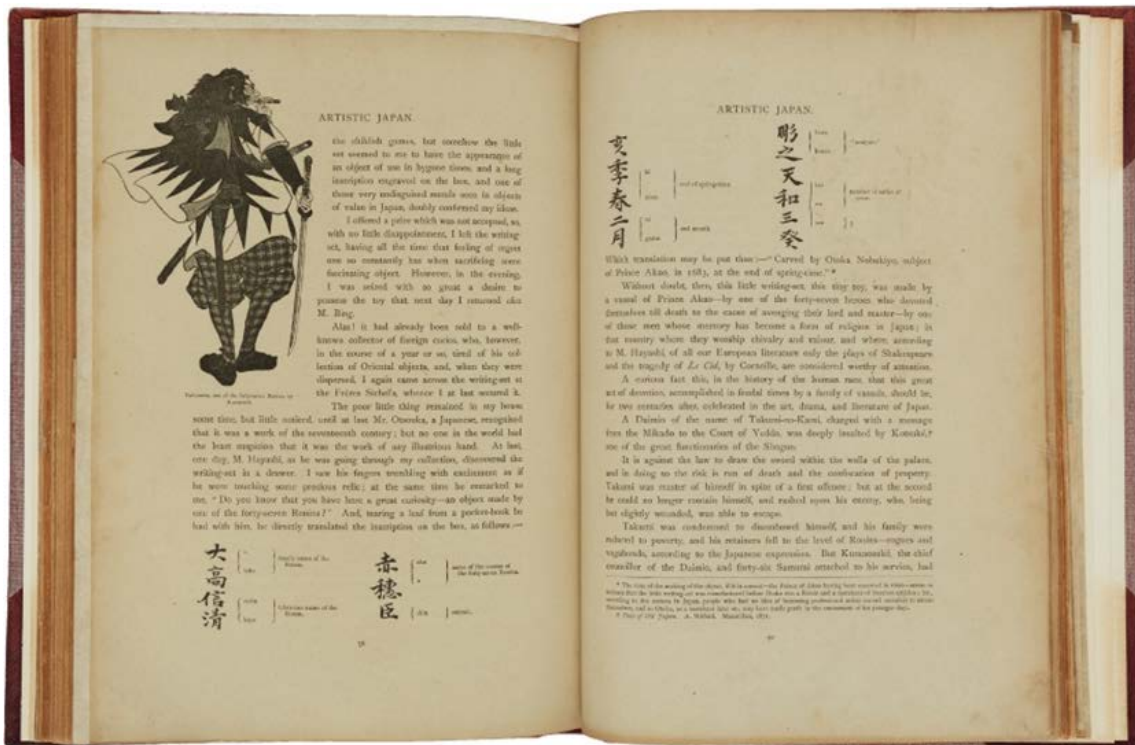


Image 2: Edmond de Goncourt contributed an article to *Artistic Japan* No. 6 of October 1888 in which he wrote about *yatate*, a portable writing instrument that he believed to have been fabricated by a samurai from the Aki domain. Goncourt also wrote about the forty-seven *rōnin* of Aki—a story that he learned from the Japanese art dealer HAYASHI Tadamasu. On the left-hand page is an illustration of an Aki *rōnin* based on UTAGAWA Kuniyoshi's *Seichu Gishiden*. Also shown is an explanation of the inscriptions found on the *yatate*. In the text, the name “OTAKA Nobukiyo” is given as one of the forty-seven *rōnin*, but this might be an erroneous conflation of two names: OTAKA Gengo and OISHI Nobukiyo.

The English version of the magazine was published concurrently with the French and German versions thanks to the efforts of Marcus B Huish (1845–1921), who oversaw the translation. Although there are no accurate circulation numbers known, *Artistic Japan* was distributed in France, the U. K., Germany, and the U. S., thus becoming an incomparable international magazine of Japanese art.

The front cover frequently featured vivid reproductions of ukiyo-e or other works of Japanese art, and every issue introduced a wide variety of information on Japan thanks to one article on Japanese art and history by a well-known writer. These writers included Louis Gonse (1846–1921), author of *L'Art Japonais*, one of the first comprehensive

studies of Japanese art in French, and Edmond de Goncourt (1822–1896), whose literary works written with his brother are very well known, among others. Furthermore, each issue featured around 10 elaborate multicolor reproductions of Japanese art. Also each article contained sketches reproduced from *edehon*—books of sketches by well-known artists—that could be used by students to learn to sketch. Examples include *Hokusai manga* and *Ippitsu gafu* by KATSUSHIKA Hokusai. Altogether, these reproductions made for a visually appealing magazine. The National Diet Library holds all 36 issues, bound in 6 volumes. Each issue is large in size, roughly 33 by 25 cm and, being printed on sturdy paper, about 1 cm thick.

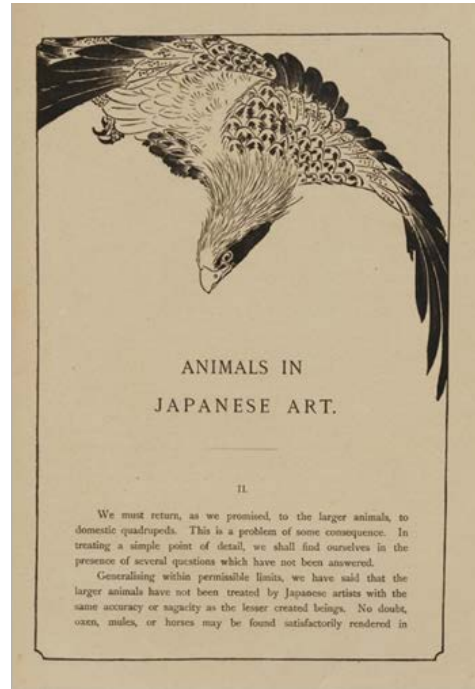
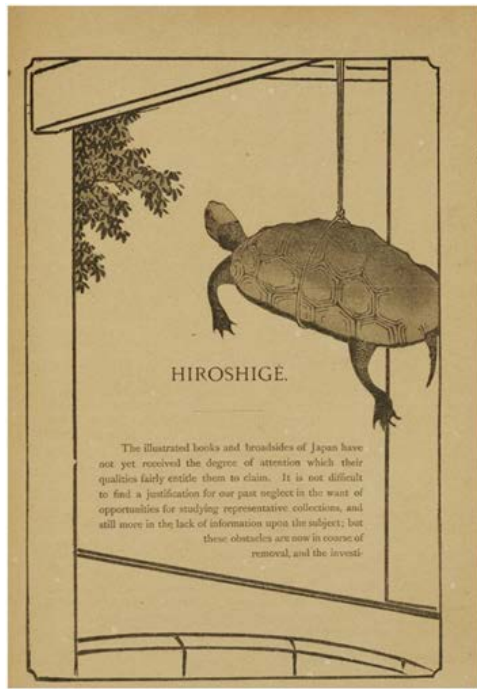


Image 3: The first page of each article featured motifs taken from ukiyo-e. For example, No. 15 (July 1889) includes an article on Utagawa Hiroshige and No. 22 (Feb. 1890) an article on animals in Japanese art. Both use motifs from *Meisho Edo hyakkei* (1857, One hundred famous views of Edo) by Utagawa Hiroshige.

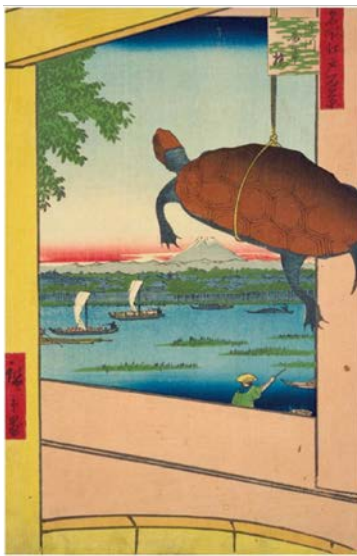


Image 4 (left): "*Fukagawa man'nenbashi* (Mannen Bridge Fukagawa)" from *Meisho Edo hyakkei*. 1857.

[\\*Available at NDL Digital Collections](#)

Image 5 (right): "*Fukagawa susaki jumantsubo* (Jumantsubo plain at Fukagawa Susaki)" from *Meisho Edo hyakkei*. 1857. [\\*Available at NDL Digital Collections](#)

Bing wrote about his motivation for publishing the magazine in an article he wrote for the first issue, entitled "PROGRAMME." He bemoaned the poor understanding that Europeans had in those days of Japanese art, which he claimed was so superficial that they could not distinguish authentic Japanese art works from low-quality, made-for-export trinkets. This magazine, he said, was

intended to help people develop eagle eye for Japanese art, by introducing faithful reproductions of authentic Japanese masterworks that illustrated the true essence of Japanese art.

Additionally, Bing also declared that the magazine should be of interest to those who were involved in the design of

handicraft goods, because it would contain numerous illustrations of decorative designs. So, instead of simply copying motifs from his magazine, he expected artists and designers to deduce universal principles from Japanese motifs and apply them to their own work. For a long time in Europe, the skills of the artisans who produced handicraft goods were considered inferior to those of the artists who produced painting and sculpture. In contrast to this, Japanese handicraft goods were accepted for their innovative design. The title *Artistic Japan* was chosen over *Japanese Art* in order to reflect Bing's and his colleagues' understanding that Japanese people regarded life itself as art.

Bing purposefully stopped publication of *Artistic Japan* after just three years, partly due to his concern that readers would become bored with the magazine if it

continued for too long. Nevertheless, it is said that Vincent Van Gogh as well as the school of artists called *Les Nabis*, among others, read this magazine. *Artistic Japan* is said to have contributed to the increased publication in Europe of illustrated books on Japanese art as well as to greater recognition of the artisanship of those producing handicraft goods. All these facts prove that this magazine was widely read and influenced a people in a diverse range of fields.

Those who read *Artistic Japan* today might find themselves surprised at the breadth and depth of 19th-century Europe's appreciation of Japanese art. For Japanese people, the juxtaposition of Western text with illustrations of Japanese art can be quite fascinating. Without a doubt, *Artistic Japan* will continue to attract people across time and space for generations to come.



Image 6: Reproductions of Japanese art found in the end pages of the very first issue (May 1888) include "*Enkozu*" by MORI Sosen (right) and a decorative illustration of twisted leaves (left). At the edge of the reproduction can be found the attribution "Grav. impr. par GILLOT," which means that these illustrations were engraved by Charles Gillot (1853–1903) using a technique of multicolor copper engraving called "Gillotage." This technique was also used to produce a special issue of the magazine *Paris Illustré* on Japan as well as *Poèmes de la Libellule*,\* an anthology of Japanese poetry in translation with illustrations by YAMAMOTO Hosui. \*See the article, "[Poèmes de la Libellule—Seireishū Dragonflies flown to Paris](#)," in issue No. 232 (Oct. 2020) of the *NDL Newsletter*.





Image 7: This article features sketches from the first issue (May 1888) of *Artistic Japan*, that are based on works by Katsushika Hokusai. For example, the above sketch “woman playing Shamisen” is based on *edehon* included in Hokusai manga. \*Available at [NDL Digital Collections](#)

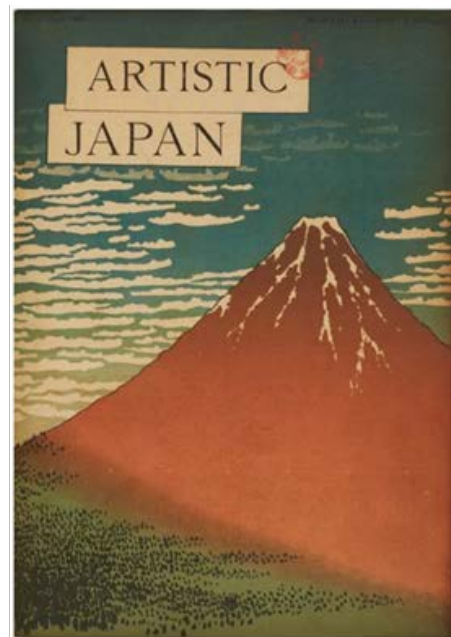
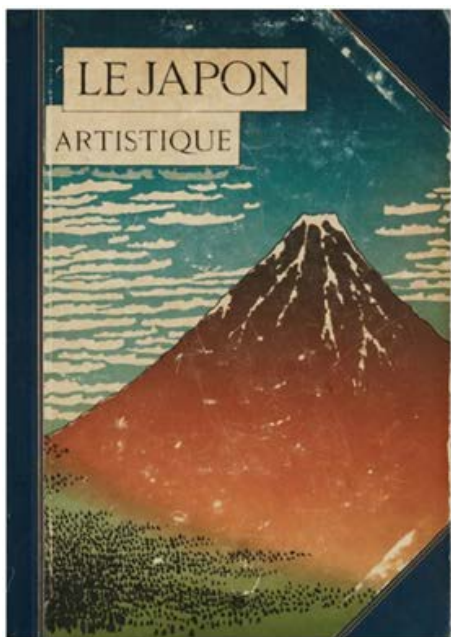


Image 8: The National Diet Library holds bound issues of *Artistic Japan* (English version) and *Le Japon Artistique* (French version). Here is the front cover to No. 12 (April 1889) of *Artistic Japan* (right) and *Le Japon Artistique* (left). The illustration of the cover is “*Gaifu kaisei* (Fine wind, clear morning)” from *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji) by Katsushika Hokusai. Later issues included two other illustrations from *Fugaku sanjurokkei*: “*Bishu Fujimigabara* (Fuji view field in Owari Province)” appeared in No. 17 (Sep. 1889) and “*Koshu Inumetoge* (Inume Pass, Koshu)” appeared in No. 26 (June 1890).

(Translated by OSHIMA Kaoru)

#### Reference (in Japanese):

Bing, Samuel., editor. *Geijutsu no Nihon 1888–1891*. Translated by OSHIMA Seiji, et al. Bijutsu Koronsha, 1981. NDL Call No. K81-72  
 MABUCHI, Akiko (series editor). *Le Japon artistique-Artistic Japan-Japanischer Formenschatz, 1888-1891*. Volume 1 (Western sources of Japanese art and Japonisme series; 8), Edition Synapse, 2013. NDL Call No. K81-B75  
 OSHIMA, Seiji. *Japonisumu: Inshoha to Ukiyo-e no Shuhen*. Bijutsu Koronsha, 1980. NDL Call No. KC57-5  
 Japonisumu Gakkai (Society for the Study of Japonisme), editor. *Japonisumu Nyumon*. Shibunkaku

Shuppan, 2000. NDL Call No. K71-G21  
 YAMAUCHI, Hisashi. “*Le Japon artistique* ni okeru image japonaise.” *Konan Daigaku Kiyo: Bungakuhon*, 66, 1987. NDL Call No. Z12-1  
 Weinsberg, Gabriel P. “On Understanding Artistic Japan.” *The Journal of Decorative and Propaganda Arts*, Vol.1, Spring 1986, pp. 6-19. Florida International University Board of Trustees on behalf of the Wolfsonian-FIU.

Selections from NDL collections

## Edo period cookbooks—Food that is fun to read about and good to eat (Part Two)

ITO Risa, Domestic Materials Division, Acquisitions and Bibliography Department

This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 719 \(February, 2021\)](#).

### Making practical use of cookbooks, Part 1: Staple foods

As mentioned in part one ([Edo period cookbooks—Food that is fun to read about and good to eat \(Part One\)](#)) of this article, many of the cookbooks from the Edo period were intended only to be read, not to be used in actually preparing meals. That doesn't mean, however, that more practical cookbooks were nonexistent. Among the more practical cookbooks were those that described how to make the most of staple foods. There were many famines during the Edo period, and numerous cookbooks on staple foods were published during that time.



The book *Tohi an'itsuden*<sup>1</sup> (urban and rural pleasures) published in 1833 specifically recommended reducing rice consumption as much as possible. "Doing so will naturally lower the price, so it is well worth the effort to prepare plain food and wait for the price of rice to drop" is the story that was told. And one way to do this was by preparing what was called *katemeshi*. Recipes for *katemeshi* in this book called for mixing rice with barley, millet, daikon, potato, seaweed, or other staple foods. There were also recipes for dumplings using flour or buckwheat to eat instead of rice as well as advice on how to keep cooked rice from spoiling in the summer.



From *Kamado no nigiwai*. Illustration to the left shows a child complaining that he can see more sweet potatoes than rice.

*Tohi an'itsuden* seems to have been very popular, because its content was edited and reprinted several times<sup>2</sup>. It appeared under the title *Kamado no nigiwai*<sup>3</sup> (a lively hearth) and later as *Meshi hyakuchin* (one hundred meals). A title like "one hundred meals" would seem imply that famine was no longer an immediate concern, but regardless of the intent of the title, the book was quite widely read.

<sup>1</sup> Published in 1833. NDL Call No. W373-N7.

<sup>2</sup> Reference from: HARADA, Nobuo. *Edo no shokuseikatsu*. Iwanami Shoten, 2009. NDL Call No. GD51-J41.

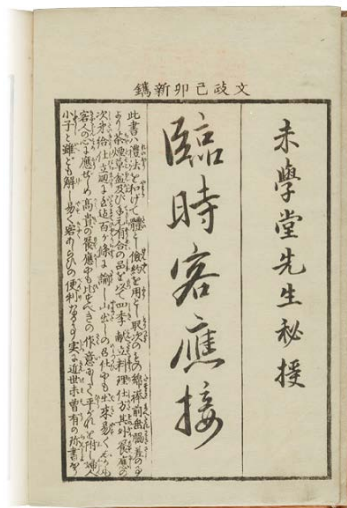
<sup>3</sup> [Available in the NDL Digital Collections](#).



And although these recipes were originally intended merely as a way to stretch limited resources when food was scarce, many of them seem to be healthy and delicious to us today. Perhaps one reason it was reprinted so often and so widely read during the Edo period was because it offered practical advice on how to prepare appealing meals from staple foods.

## Making practical use of cookbooks, Part 2: Entertaining guests

While not strictly a cookbook, many pages of *Rinji kyaku aishirai*<sup>4</sup> (entertaining guests) are devoted to what kinds of cuisine are suitable for entertaining guests. It includes descriptions of precautions to be taken by domestic servants as well as detailed explanations on how to welcome guests or see them off, all of which seems that it could be useful even nowadays. Some of the more interesting content of the book is described below.



*Rinji kyaku aishirai*

-It is not necessary to serve sweets to adult guests, but if possible, guests that are accompanied by children should be served sweets.

-If you order soba noodles from a restaurant, be sure to transfer the meal to your own tableware before offering it to guests. In general, it is impolite to offer food on restaurant crockery without knowing who has used it. This all depends, however, on the type of crockery and who the guests are, so be flexible.

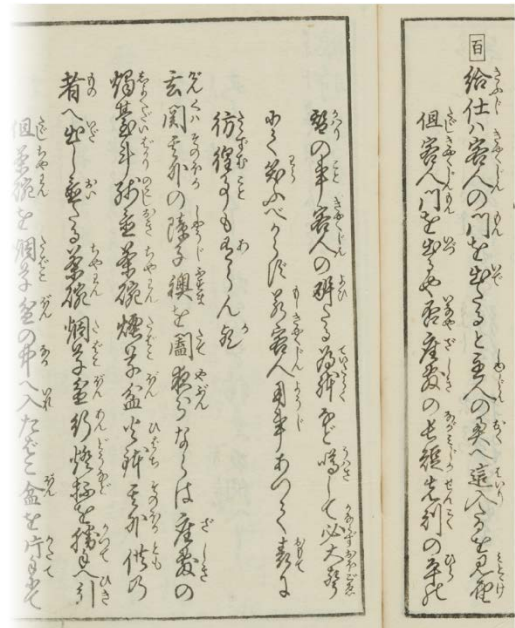
-When serving a meal to guests, check with the host\* to see if the guest's attendants may be served *chazuke* (green tea poured over cooked rice, often served as a light snack). Avoid serving alcohol, which might cause problems later. \*The wording in this description implies that it is addressing domestic servants.

-Remove the used tableware as you serve other dishes.

-If a guest has drunk too much and is about to vomit, rub his back gently to calm him. Then suggest that he gargle

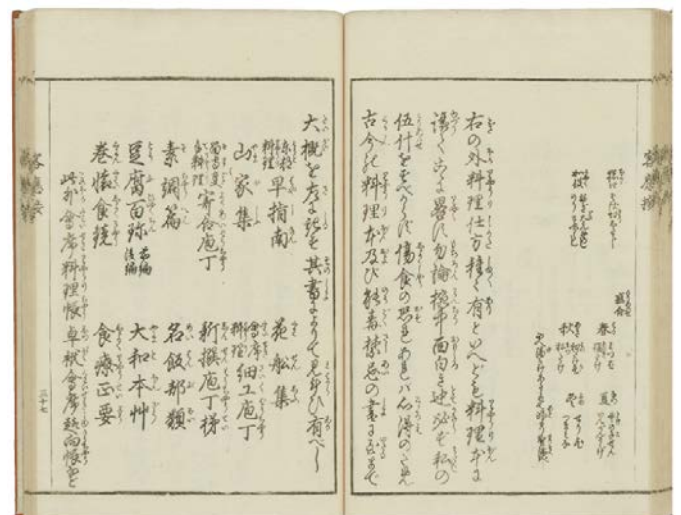
with water from a hand-held washbasin.

-Avoid gossiping loudly immediately after a guest leaves. They might suddenly return for something.



From *Rinji kyaku aishirai*. "Avoid gossiping loudly immediately after a guest leaves."

In addition to these, there are a hundred other descriptions of how to cut fruit, what to do when your foot falls asleep, or how to stop the hiccups. There is also a section on what kind of food to serve, which references a dozen different cookbooks in a well-organized manner and warns against mixing and matching food ingredients on your own, which might cause food poisoning.



Also from *Rinji kyaku aishirai*. This image shows recommended cookbooks.

<sup>4</sup> Written by WADA, Nobusada and others, published in 1830. NDL Call No. 111-227.

Kyokutei Bakin's *Kiryō Manroku*<sup>5</sup> (a traveler's diary), in which he describes the events of a trip to the Osaka–Kyoto area in 1802, has some interesting observations about hospitality there. For example, it says that people in Kyoto will take their guests to a famous restaurant with a set budget for each person rather than invite them to their homes. The excuse they will give is that their houses are too small for entertaining, but this does not come from a spirit of hospitality. Bakin says “They simply want to avoid cost and inconvenience of cooking themselves at home, not to mention concern that a guest might break their tableware. People in Kyoto are a cunning lot.” The comment is very perceptive, although TSUTSUI Hirochi, an expert on the Japanese tea ceremony, says that the people of Kyoto are not as stingy as Bakin would have us believe, though that would help explain why there are so many restaurants and caterers in Kyoto.<sup>6</sup>

### In conclusion

How did you enjoy our tour of Edo period cookbooks? I'm sure you can see how the people of Edo enjoyed cookbooks with both practical recipes and stories for reading.

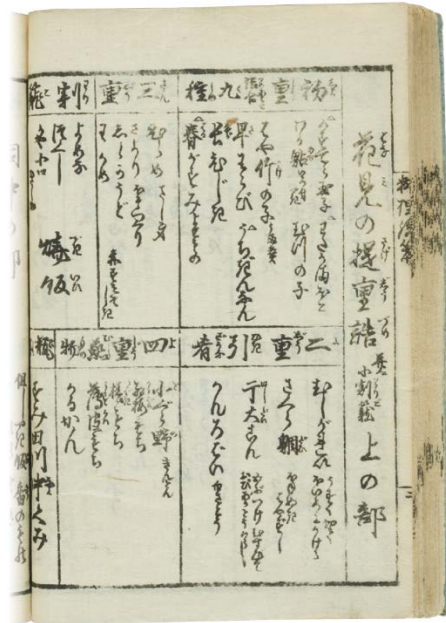
In 2013, “Washoku, traditional dietary cultures of the Japanese, notably for the celebration of New Year” was added to the UNESCO List of Intangible Cultural Heritage, and since that time interest in cuisine of the Edo period has only grown. Most cookbooks published during the Edo period have been translated into modern Japanese, so even those who cannot read cursive Japanese characters can enjoy these books.<sup>7</sup> Reading recipes, however, and actually cooking them are two different things. Cooking these recipes requires knowledge of the language, methods, and foodstuffs of the Edo period, which might make it just a little difficult for amateur chefs.<sup>8</sup>

Although actually making some of these recipes by yourself would be difficult, it is fun to read these cookbooks and to think about Edo period cuisine and dietary habits. Many cookbooks are available in the NDL Digital Collection. And even if you can't read Japanese, just looking at the illustrations and their physical appearance of the books themselves can be fascinating.

### Obento in the Edo period

*Obento*—single-portion, home-made or store-bought meals, usually eaten for lunch—are very popular in Japan, and there are many cookbooks available these days with colorful recipes for delicious-looking *obento*. Not many Edo period cookbooks, however, have much to say about

*obento*. As a practical matter, it is probably fair to say that there are two kinds of *obento*: normal, everyday *obento* that are eaten for lunch and special *obento* that are eaten while traveling for pleasure. *Obento* during the Edo period usually contained very simple things like rice balls with miso and umeboshi or other kind of Japanese pickles.<sup>9</sup> In other words, Edo period *obento* were really too simple to be included in cookbooks.



*Ryori hayashinan*. Written by Daigosanjin. NDL Call No. 182-25

For this reason, it is quite remarkable that *Ryori hayashinan* (quick guide to meals), vol. 2, does include a section on *obento*, which it calls *juzume ryori*, meaning food in tiered boxes. There are suggestions for seasonal events, such as flower viewing or boating, and the book gives recommendations for what to pack in each of four tiered boxes. What's more, there are three different versions of each recommendation—budget, standard, and luxury—as well as suggestions on alternative foods according to what is in season. It is a very practical book and also recommends using disposable containers instead of *juzume* when preparing meals for a large number of people at a memorial service or similar event.

<sup>5</sup> Available in the [NDL Digital Collection](#). The author, Kyokutei Bakin was a Japan's first professional writer.

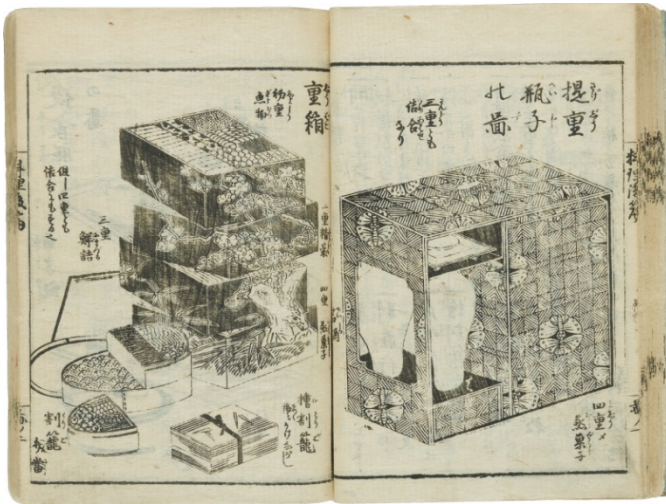
<sup>6</sup> Reference from: TSUTSUI, Hirochi “Kamigata syokubunka no iso.” *Kokubungaku kaiyaku to kyozaï no kenkyu*, vol. 29 (3), 1984.3. NDL Call No. Z13-334.

<sup>7</sup> Reference from: “Ryorisho kenkyu no ima genzai: Bunken risuto (cookbooks research of now and then: document list).” *Vesta*, vol. 87, 2012. NDL Call No. Z6-3918.

<sup>8</sup> Reference from: Open dataset introduced on National Institute of Japanese Literature website

([https://www.nijl.ac.jp/pages/cijproject/en/data\\_set\\_list.html](https://www.nijl.ac.jp/pages/cijproject/en/data_set_list.html))

<sup>9</sup> Reference from: HARADA, Nobuo. *Edo no ryori to shokuseikatsu: Nihon bijuaru seikatsushi*. Shogakukan, 2004. NDL Call No. GD51-H55.



From *Ryori hayashinan*. It shows *juzume ryori* (food in tiered boxes).

Another book related to obento, *Kaiseki ryori saiku bocho* (The caterer's kitchen)<sup>10</sup> has an interesting advertisement for a book called *Yoriai bocho* (Catering meetings). Unfortunately, there are no known copies of *Yoriai bocho* that are extant, but based on this advertisement, we can surmise that this book gave advice on how to make sure that any surplus food left over from making obento did not go to waste by serving it at home in snacks.

### A book ahead of its time—time saving techniques

Nowadays, it is quite common to use prepared or instant food due to budgetary or time constraints. And while people of the Edo period might not have felt quite as pressed for time as we do today, still there are some recipes and ideas from the Edo period that might seem innovative and useful even today.

Some of these ideas might not seem like they save much time to us, but during the Edo periods, these ideas were considered to be “cutting corners,” so it seems that preparing food back then took a lot more time and effort than it does today.

Here are some examples that you are welcome to try.

-*Hayamochi*: Mash cold rice, add an equal amount of *kuzu*, mix well and boil.<sup>11</sup>

-*Imononjin*: Grate raw sweet potatoes and soak them in water, change the water four or five times. Dry the starch in the bottom of the bowl and use it as a substitute for arrowroot powder.<sup>12</sup>

-To cut a boiled egg neatly, put vinegar in the water before boiling. Spreading vinegar on the knife when cutting is also effective.<sup>13</sup>

(Translated by NOZAWA Asuka)

### Reference (in Japanese, except for those mentioned in the footnotes):

- KAWAKAMI, Kozo, ed. *Ryori bunken kaidai*. Shibata Shoten, 1978. NDL Call No. E1-49.
- *Edo jidai ryoribon syusei*. Rinsen Shoten, 1978 to 1981.
- OOKUBO, Hiroko. *Edo no shokukukan*. Kodansha Gakujutsu Bunko, 2012. NDL Call No. GD51-J162.
- Nerima Kuritsu Shakujii Koen Furusato Bunkakan, ed. *Edo no shokubunka: Tokubetsuten*. Nerima Kuritsu Shakujii Koen Furusato Bunkakan, 2014. NDL Call No. GD51-L43.
- HARADA, Nobuo, ed. *Edo no shokubunka*. Shogakukan, 2014. NDL Call No. GD51-L50.
- *Edo no oishisa meshiagare*. Nishioishi Iwase Bunko, 2015. NDL Call No. Y121-L7315.
- “Washoku: nihonjin no dentotekina shokubunka ni kansuru tenseki ichiran.” National Institute of Japanese Literature. Only in Japanese. September 10, 2021 <<https://www.nijl.ac.jp/pages/images/washoku.pdf>>
- Hakuboshi. *Ryori sankaikyo: Edo jidai no chinmi kako wo shiru* (Kyoikusha shinsho genpon gendaiyaku no.134). Translated into modern Japanese by HARADA, Nobuo. Kyoikusha, 1988. NDL Call No. EF27-E399.

### Related articles from the NDL Newsletter:

- [Edo period cookbooks—Food that is fun to read about and good to eat \(Part One\)](#) (No. 241, October 2021)

<sup>10</sup> Written by ASANO, Kozo, drawing by OKADA, Gyokuzan, published in 1806. NDL Call No. W435-N15.

<sup>11</sup> Description from *Ryori sankaikyo*. Written by Hakuboshi, published in 1749. NDL Call No. 183-143.

<sup>12</sup> Description from *Imo hyakuchin*. Edited by Chinkoro, Shujin. Hiranoya, Hanemon and 3 others, 1789. [Available in the NDL Digital Collections](#).

<sup>13</sup> Description from *Ryori hayashinan*.



## Events

## CJK IFLA/PAC Centre meeting was held online

Yoshikazu Nagai, Director, IFLA/PAC Regional Centre for Asia National Diet Library



On November 11, 2021, a CJK IFLA/PAC Centre meeting was held with the directors of three regional centres—IFLA-PAC China Center, IFLA PAC Korea Center, and IFLA/PAC Regional Centre for Asia—in attendance.

The meeting was convened by the IFLA/PAC Regional Centre for Asia in order to give the directors of the regional centers an opportunity hold an online conference. The spread of COVID-19 has made it difficult to interact directly with overseas parties, but these three centers, which enjoy close relationships and only small differences in time zones, were able to exchange information and strengthen their cooperative relationships through this online meeting.

During the meeting, each center reported on its recent activities.

The IFLA-PAC China Center reported on the restoration of ancient books, construction of a database of Chinese ancient books, and development of human resources for restoration. The IFLA PAC Korea Center reported on its digitization and conservation for LP record albums and other analog media as well as floppy disks and other digital media. The IFLA/PAC Regional Centre for Asia reported on its facilities and equipment for disaster prevention, disaster prevention measures for the materials, and recent cooperation activities related to the preservation of materials.

Opinions were exchanged on deacidification of acid paper, cooperative activities related to the preservation of ancient books, and training in the preservation of materials.

### Related Links

- The IFLA-PAC China Center at the National Library of China  
<http://www.nlc.cn/newen/fl/iflanlc/tipcc/>
- The IFLA PAC Korea Center at the National Library of Korea  
<https://www.nl.go.kr/EN/contents/EN41001010100.do>
- The IFLA/PAC Regional Centre for Asia at the National Diet Library  
<https://www.ndl.go.jp/en/preservation/iflapac/index.html>

(Translated by HIROSE junya)

## Events

## 2021 Online Exchange Program between the National Diet Library and the National Library of Korea

The 2021 Online Exchange Program between the National Diet Library (NDL) and the [National Library of Korea \(NLK\)](#) was held on October 28, 2021.

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

Opening Remarks	Mr. YOSHINAGA Motonobu, director general, NDL Dr. Suh Hye Ran, chief executive, NLK
Keynote Speeches	<ul style="list-style-type: none"> <li>National Diet Library, Vision 2021–2025: The Digital Shift at the National Diet Library Ms. UWABO Yoshie, director of the Planning Division, NDL</li> <li>Management strategies of the National Library of Korea in the post-COVID-19 situation Mr. Choi Won sug, director of Planning &amp; Coordination, NLK</li> </ul>
Theme Session	<p><u>Theme: Recent Developments on Digital Shift</u></p> <ul style="list-style-type: none"> <li>Preparation for digital transformation: Strategies and implementation plan Ms. Kwon Jung Im, deputy director of the Digital Initiatives Division, NLK</li> <li>Recent developments on digital shift at the National Diet Library Mr. FUJIMOTO Kazuhiko, deputy director general of the Digital Information Department</li> </ul>
Closing Remarks	Mr. Kim il Hwan, director general of the Planning & Training Department, NLK Mr. TANAKA Hisanori, deputy director general, NDL

### Main program schedule

In the keynote speech session, Ms. Uwabo introduced the background and overview of the NDL vision which was published in April 2021, and gave an outline of its seven initiatives for connecting information resources and intellectual activities. Mr. Choi reported on the NLK's user services in the COVID-19 pandemic, and then explained the strategies for the post-COVID-19 situation.

In the theme session, experts from both libraries reported on their recent activities and progress on digital shift. Ms. Kwon introduced NLK initiatives in the digital services plan for 2021-2023, including the expansion of Ontact services and the development of data curation services. Mr. Fujimoto reported on NDL efforts in accelerating digitization of materials, collecting and preserving digital materials over the long term, and Japan Search.

The participants engaged in a lively exchange of opinions on future challenges and prospects.



Participants

### Reference:

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

### Related articles from the NDL Newsletter:

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

## Events

## 2021 Online Exchange Program between the National Diet Library and the National Library of China

The 2021 Online Exchange Program between the National Diet Library (NDL) and [the National Library of China \(NLC\)](#) was held online on November 30, 2021.

The program is shown in the table below. Detailed presentations were made in each session, followed by active exchange during the Q&A session.

Directors' meeting	Mr. YOSHINAGA Motonobu, director general of the NDL Mr. XIONG Yuanming, director of the NLC
Session	<p><u>Theme: Development and construction of smart libraries</u></p> <ul style="list-style-type: none"> <li>Development of new library services using AI (machine learning)—Introduction of the Next-Generation Systems Office Ms. TOKUHARA Naoko, director of the Research and Development for Next-Generation Systems Office, Digital Information Department, NDL</li> <li>Current status of the “National Smart Library System” Project Ms. SHEN Xiao Juan, director of the Research Institute, NLC</li> </ul>

### Program

Ms. Tokuhara reported on the research activities and results of the Next-Generation Systems Office, focusing on the experimental library service, Next Digital Library, developed using AI technology. Ms. Shen reported on the basic concept of the National Smart Library System Project and current key initiatives including construction of infrastructure and integration and management of knowledge content. Meaningful discussions were held on issues of common interest to both sides.



NLC (upper-left) and NDL participants

### Reference:

- [Chronology of Mutual Visit Programs between the National Diet Library and the National Library of China](#)

### Related articles from the NDL Newsletter:

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



Selected list of articles from NDL periodicals

## The NDL Monthly Bulletin No. 728, December 2021/ No.729, January 2022

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. 728, December 2021 (PDF: 5.29 MB)

- <Book of the month — from NDL collections>  
Message for wartime Japanese: Allied psychological warfare against Japan
- Materials newly available in the Modern Japanese Political History Materials Room
- Travel writing on Japanese libraries  
Osaka Prefectural Central Library
- Working at the NDL, Season 2 Episode 3
- <Tidbits of information on NDL>  
Seeing NDL activities from up close and far away
- <Books not commercially available>  
➤ *LOVE and ...*
- <NDL Topics>
- Annual index to the National Diet Library Monthly Bulletin, Nos. 717–728

### No. 729, January 2022 (PDF: 7.37 MB)

- New Year Greetings for 2022
- <Book of the month — from NDL collections>  
*The Compleat Bookman Dard Hunter's Old Papermaking in China and Japan*
- Strolling in the forest of books (26)  
Browsing Joruri books with YOSHINAGA Motonobu, NDL Director General
- Protecting our books—Tools for preservation and restoration  
(3) Pressing
- Working at the NDL, Season 2 Episode 4
- The NDL in figures: from the Annual Report of the NDL, FY2020
- <NDL Topics>