

National Diet Library Newsletter

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Selections from NDL collections

***Edo jiman meisan zue*—Battle of Edo specialty product all-stars**

SUZUKI Kanata, Administrative Division, Administrative Department

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

Image 1: *Edo jiman meisan zue*, Vol. 3. By SANTO Kyoden. Illustrations by UTAGAWA Toyokuni I. (1805). 1 vol., 19 cm. <https://dl.ndl.go.jp/info:ndljp/pid/10301010>

Back of page 1 and front of page 2. Edo River Carp, chief of the Edo specialties, sits (top left) with his retainers around. Edo River Carp's head is topped with a carp, a specialty of the Edo River. Likewise, Edo River Carp's wife, Shirauo Gozen (Lady Ice Fish) has ice fish, a specialty of Tsukuda, on her head; the loyal brother retainers, Yojinosuke Fusanaga and Kuro Hoshinori, have yoji (toothpicks) and hoshinori (dried seaweed), specialties of Asakusa; Kitsune Hyoe Bakeyasu, who later becomes an enemy, has a kitsune (fox) doll, a specialty of Oji; and chief retainer, Awa Mochiemon, has awamochi (rice cake made from millet), a specialty of Meguro. In this way, the specialties of Edo are personified. It is interesting to see Edo River Carp sitting majestically on a washbasin and a chopping board, which are used for making sashimi.

In today's Japan, it is not unusual to see a variety of local mascots, characters, and heroes bustling about in the promotion of a local community or business. Some of these characters are little more than a local product personified by attaching hands and feet, while others wear costumes designed to reflect local history. Yet it is precisely because these ordinary-looking characters are so mundane that some magical attraction makes us feel

at home even with something unfamiliar.

Edo jiman meisan zue is an illustrated book of short stories in three volumes and totaling 30 pages, which was published some 200 years ago in Edo, today's Tokyo. In this book, mascots personifying some of Edo's best loved products take part in an adventure.

Summary of the book

The story is set in a world where the specialties of Edo live as humans. Edo River Carp, chief of Edo specialties, had a daughter, Mochibana-hime (mochibana, a rice cake flower, a specialty of Meguro Fudosen). Mochibana-hime and Narihira Shijiminosuke (narihira shijimi, a specialty of Kameido) were in love with each other secretly (A). However, their relationship was discovered, and the couple was to be punished. They managed to run away, but Kitsune Hyoe Bakeyasu, who was jealous, sent pursuers one after the other to capture Mochibana-hime. In the meantime, Bakeyasu approached Hatsugatsuo (first bonito of the season) (B), who was aiming to take the position of chief of Edo specialties. Bakeyasu formed a conspiracy to take over the house of Edo River Carp by using Hatsugatsuo.

Mochibana-hime and Shijiminosuke were cornered many times, but they managed to escape with help from reliable supporters (C), loyal retainers of Edo River Carp, and their family members (D). Hatsugatsuo's ambition gradually became known to people, and Edo Murasaki (goods dyed in purple made in Edo) investigated the conspiracy

When an all-out war between Edo River Carp and Hatsugatsuo was about to break out, Fukusuke Ningyo, who was new among the Edo specialties, insisted that no judgement should be made among the specialties of the glorious town of Edo, and settled the dispute peacefully. Edo River Carp and Hatsugatsuo were reconciled, and at the same time the conspiracy of Bakeyasu was forgiven. The story happily ends as Mochibana-hime and Shijiminosuke were allowed to get married.

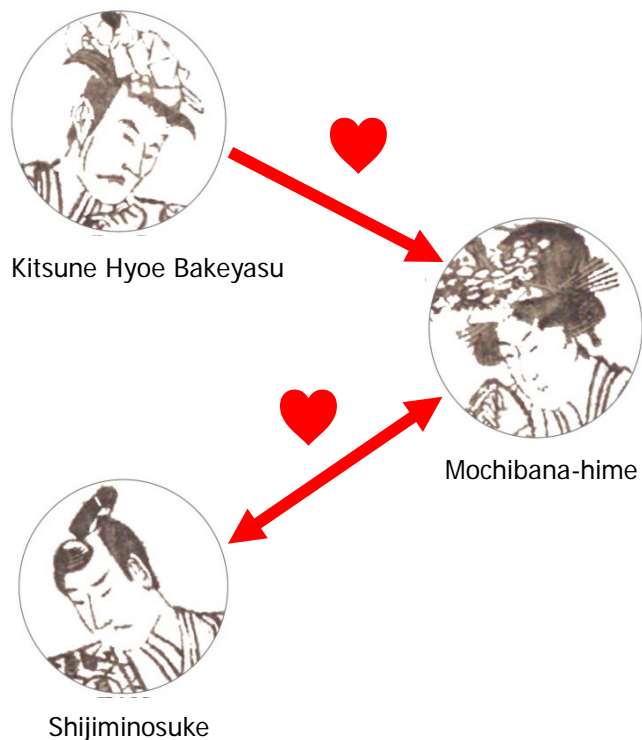


Image 2: Back of page 2. Secret meeting of Mochibana-hime and Shijiminosuke spied on by Kitsune Hyoe Bakeyasu. Shijiminosuke (the man on the right) was drawn in imitation of SAWAMURA Gennosuke (SAWAMURA Sojuro IV), a kabuki actor who was well known as a handsome man.



Image 3: SEGAWA Michisaburo and Sawamura Gennosuke. By Toyokuni. <https://dl.ndl.go.jp/info:ndljp/pid/1312682>

In this book, about 50 kinds of specialties of Edo appear. Some of them have lasted until today, such as hatsugatsuo, Edomae (Tokyo style) eel kabayaki, miyakodori (oyster catcher), and Nerima daikon. The others no longer exist, such as Asakusa yoji (toothpick), Isaragobu (wheat gluten cake sold at Isaragocho), and the Yoshiwara confections monaka no tsuki and katamaki senbei.

It is interesting enough just looking at characters with specialties on their heads, but each scene in the story also contains the essence of Edo culture. For example, you can look at the characters' unique looks which took real Kabuki actors for models (look at Image 2 and Image 3). You can also see parodies of famous scenes from popular Kabuki plays in the story (look at Image 7). This all shows the vigorous spirit of the city of Edo where the best popular culture had melted into the daily lives of people. Furthermore, word games based on the name of Edo specialties and comedic elements which appear even in the serious scenes represent the nature of Edokko (Edo residents) who were open-hearted, high-spirited, and humorous.

Books like this one, illustrated short fiction based on eccentric ideas and a light sense of humor, are called "kibyoshi" (yellow cover). Kibyoshi is a genre of Edo literature and became explosively popular. This book's author, SANTO Kyoden (1761-1816), was a best-selling writer of kibyoshi and other genres, who was excellent at word games, with a flexible mindset and sharp observation skills.



Image 4: Front of page 6. Hatsugatsuo (left back) and his retainers. The retainers' names are: Karashi Misohachi (mustard soybean paste) (right back); Daikon Oroshiro (grated radish) (right center); and Wasabi Oroshi (grated horseradish) (right front). Considering these names, we can see that people of those days ate bonito with mustard soybean paste, grated radish and grated horseradish. Hatsugatsuo, full of ambition, declared, "I will make bonito flower (hanagatsuo, i.e., dried bonito shavings) bloom."



Image 5: Back of page 4 and front of page 5. The scene of Edomae Okabayaki defeating Kitsune Hyoe Bakeyasu's followers. Many kinds of eel-related methods of attack were described with lots of interesting word games.



Image 6: Front of page 11. Kankobai (winter plum tree with reddish blossoms) and Fukujuso (Ice Adonis), family members

of Carp's senior retainers, who were searching for Mochibana-hime, tried to gather information at a gardener's place by disguising themselves as dancers. The audience consisted of watermelons and wax gourds, which were specialties of Sunamura (now a part of Koto ward, Tokyo).



Edo River Carp

VS



Hatsugatsuo



Image 7: Front of page 13. Parody of the “Muken no kane” scene in the Joruri and Kabuki play *Hirakana Seisui*. In the story of *Hirakana Seisui*, Umegae, the heroine, made 300 ryo (unit of currency in the Edo period) fall from the heavens for the sake of her lover in need of money. In this book, Edo Murasaki’s lover, Nishikie (multicolor ukiyoe, specialty of Edo), imitated Umegae and muttered, “I want money (kane).” Then her brother, Kawaguchiya no Amenai (servant of Carp’s senior retainer. Kawaguchiya’s candies (ame) were a specialty of Meguro) heard Umegae’s words. He mistook kane (money) for ame (candies) and rained down the candies he was so proud of.

The mainstream of Edo literature, however, changed from kibyoshi to serious long novels as the Shogunate became so concerned about the corruption of public morals that they put strict controls over publications through the Kansei Reforms (1787-93). In fact, the year 1805 in which this book was published was the time when kibyoshi was about to die out after existing for around 30 years.

At the end of the story, Edo River Carp granted the position of the chief of Edo specialty products to the ambitious Hatsugatsuo and the young Edo Murasaki, and retired. This change of generations may be a reflection of the feelings of Kyoden, who must have been watching the coming end of kibyoshi in which he had played a vital role.

You can see the stamp, “Santo-an,” (top left) on the copy of *Edo jiman meisan zue* held by the National Diet Library.

Thus it could be possible that this copy may be one that Kyoden owned for himself. While turning over the pages of this book, you can feel the presence of Kyoden, who tried to put as much of the fading spirit of Edo, its sense of humor and stylishness, as possible into the story.

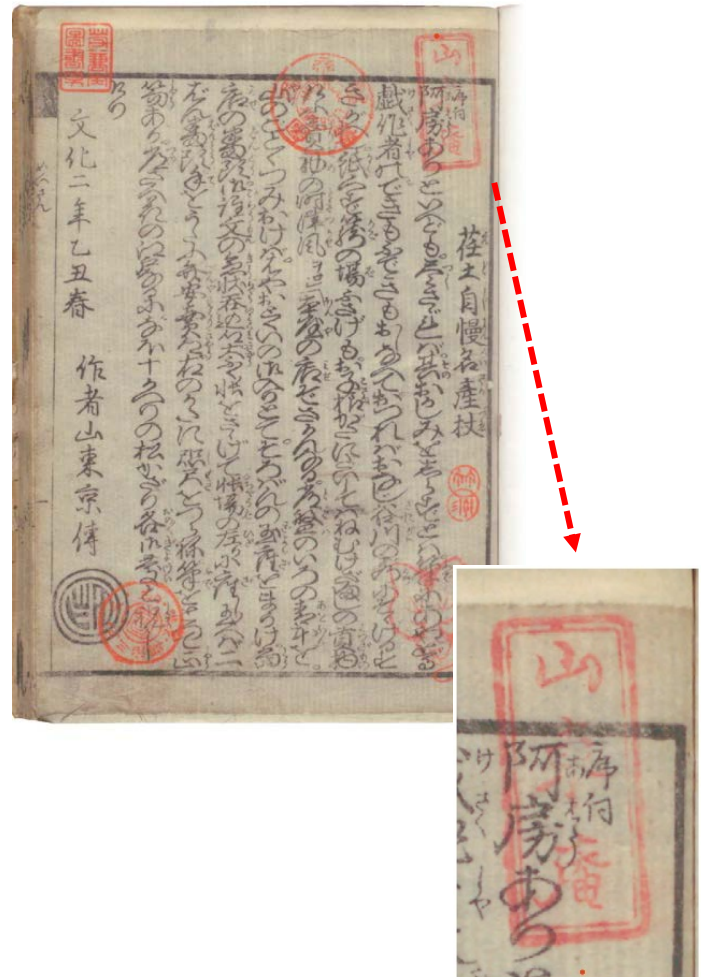


Image 8: Front of page 1. You can see the ownership stamp, “Santo-an,” which was used by Kyoden and Kyoden’s younger brother.

(Translated by OSHIMA Kaoru)

Reference (in Japanese):

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Selections from NDL collections

The Pipe Organ of Tokugawa Yorisada—The Great Organ at the Nanki Concert Hall

KUDO Tetsuro, Public Services 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. 718 \(February 2021\)](#).



The design for the Nanki Concert Hall was made by Alfred Brumwell Thomas and then modified by William Merrell Vories. It is said that the front façade was modeled after the Bayreuth Festival Theatre. The four pillars and steps to the entrance were made from granite quarried in Mito in present-day Ibaraki Prefecture. The name Nanki (南葵) was derived from Nanki (南紀), the former territory of the Kishu Tokugawa family, and the kanji for hollyhock, the plant used as the Kishu Tokugawa family crest (葵). From *Nanki bunko fuzoku gotairei hoshuku kinenkan daifukin* (The great pipe organ at the Nanki Concert Hall). [Nanki Bunko 1920.] 17 × 24cm. NDL Call No. YK41-34. *[Available at NDL Digital Collections](#)

Once upon a time, there existed in Tokyo's Azabu neighborhood a palatial auditorium, built by TOKUGAWA Yorisada (1892–1954) using his personal fortune and called Nanki Gakudo—the Nanki Concert Hall.

Yorisada was born into the Kishu Tokugawa family, one of the three branches of the Tokugawa. With his family's enormous wealth and influenced by his father Yorimichi, who had been educated in the United Kingdom, Yorisada became familiar with Western music at an early age by listening to recordings made on a wax-cylinder phonograph, a great novelty at that time, and by playing

musical instruments. He eventually went to Cambridge University at age 21 to study music, and it was during this time that he conceived of a dream.



Tokugawa Yorisada around the time the Nanki Concert Hall was being constructed.
From *Nikoniko* Vol. 78. Nikoniko Kurabu, 1917. NDL Call No. YA5-1027.

In those days, his father Yorimichi had established a private library called Nanki Bunko at his residence in Azabu. Yorisada's dream was to add a concert hall to the library in order to popularize Western music. And he considered a pipe organ to be so indispensable to this project that building a concert hall without one would be meaningless.

At the time, few churches in Japan had pipe organs, and the ones that did were all small, which limited the number of people who could listen at any given time. It is no wonder that Yorisada himself had had no opportunity to actually hear a pipe organ before going to study abroad even though he had received lessons on the reed organ in his childhood and mentioned "organ¹" in his paper

Gakki kenkyuron (On Musical Instruments) which he wrote when he was a student at Gakushuin Senior High School. The pipe organ that Yorisada purchased for the Nanki Concert Hall was the first concert organ built in Japan and at the time was celebrated as "the largest pipe organ in Asia."

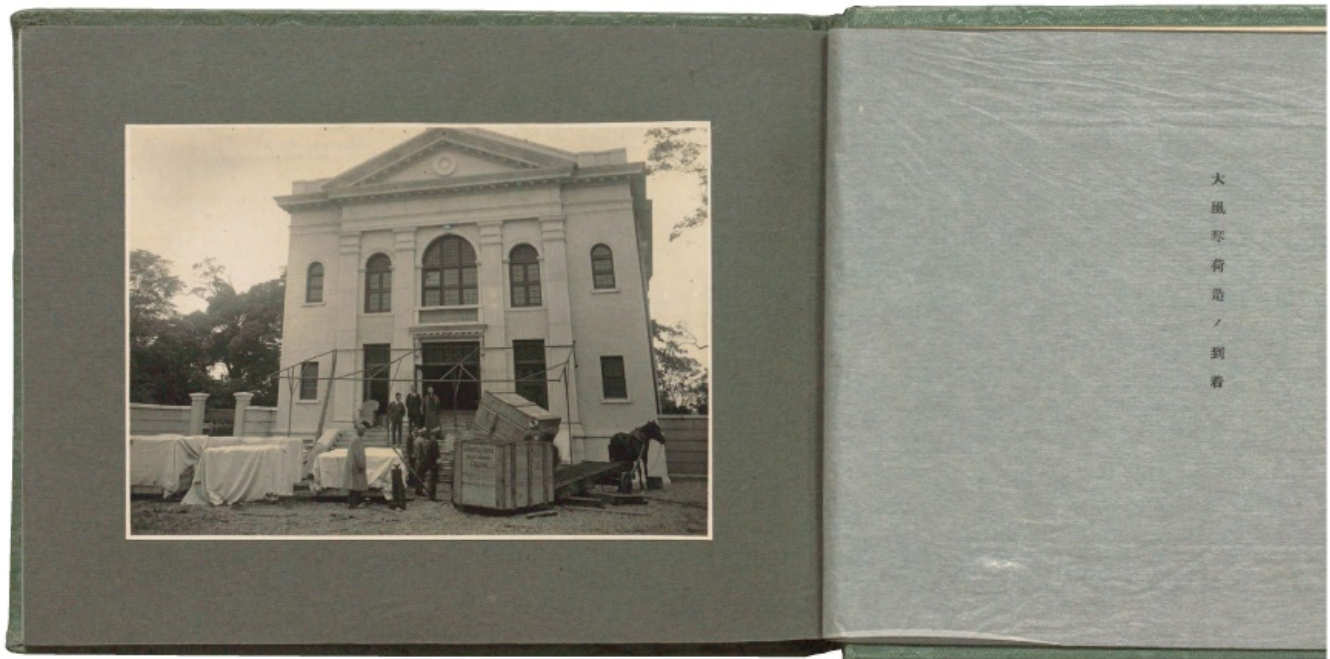
While studying in Great Britain, Yorisada wrote to his father and explained his dream. Immediately after receiving a letter from his father expressing agreement with his plans, Yorisada contacted an architect to design the hall and ordered a pipe organ from Abbott & Smith of Leeds. The pipe organ was expected to be delivered in six months, but the outbreak of WWI meant that craftspeople were conscripted and the use of metal, necessary for the pipes, was controlled.

Yorisada returned to Japan in December 1915, and the opening ceremony for the Nanki Concert Hall was held in 1918, but it was not until the spring of 1920 that parts for the pipe organ arrived at the Port of Yokohama, some five years after the order was placed.



The front cover of *Nanki bunko fuzoku gotairei hoshuku kinenkan daifukin*. (Unless otherwise noted, the images that follow are taken from this album.)

¹ References in Yorisada's paper to an organ meant a reed organ. (Tokugawa, Yorisada. *Gakki kenkyuron*. 1910. Owned by Nanki Music Library.)



Parts for the pipe organ were delivered to the Nanki Concert Hall from the Port of Yokohama in 60 wooden boxes. The box in the image identifies the builder as ABBOTT & SMITH / ORGAN BUILDERS / LEEDS. Yorisada, on the right in a kimono, watches over the delivery with two other men.

Yet delivery in Japan was not without its problems. Few Japanese had ever seen or even heard of a pipe organ before, and in an incident that shows just how unfamiliar this instrument was, customs officials were going to impose a heavy import duty on the parts after mistakenly classifying them as construction materials. Yorisada negotiated successfully with customs officials to allow parts for the pipe organ into the country duty free as educational goods.

After considerable difficulty, work on the pipe organ began at last in July 1920 and was completed by the beginning of November. The photo album *Nanki bunko fuzoku gotairei hoshuku kinenkan daifukin* includes 25 photos of the pipe organ as it was being built and is also

a valuable record of the introduction of this instrument to Japan.

The how and why of the creation and historical trail of the provenance of this photo album remain veiled in mystery². Possibly a small number were published privately by Yorisada to commemorate the completion of the pipe organ. This is presumed to be the case due to the fact that photo captions were printed separately on Japanese paper inserted in the album as well as the fact that the NDL is, as far as we can ascertain, the only institution to hold a copy of this material.

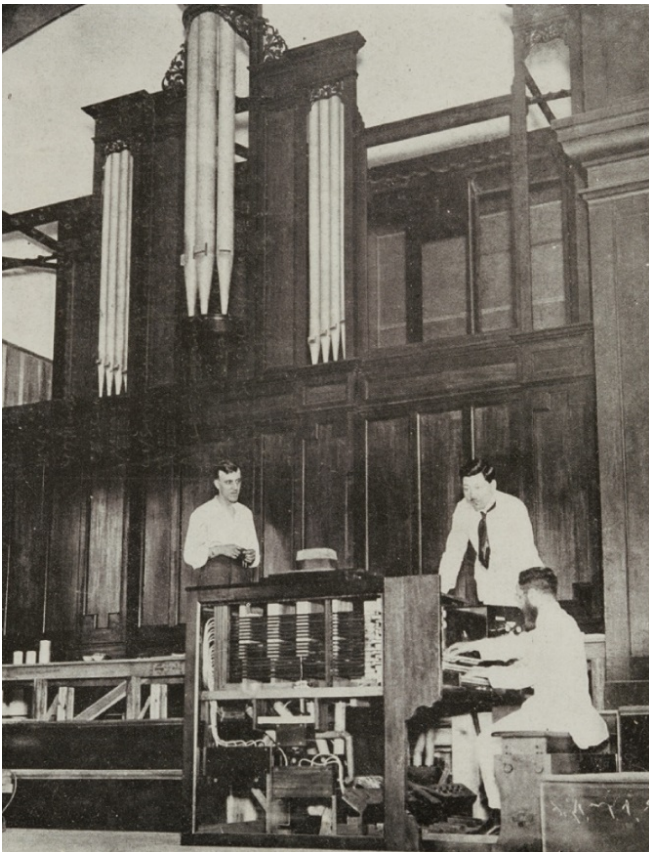
² According to acquisition records, the NDL purchased this photo album from an antiquarian bookseller together with other materials, some of which concerned the Asakanomiya family (imperial family), but the relationship between that family and this photo album is unknown. It is known, however, that five members of the Asakanomiya family attended the premier performance.



Parts of the pipe organ laid out on the floor. Shown in the background of the image are metal pipes and wound lead conductors. In the left foreground are windchests and on the right are wooden pipes. Approximately 1,400 pipes were used for the pipe organ built in the Nanki Concert Hall.



The partially assembled console. An organist can select a variety of timbres by pulling out the stops on either side of the keyboards. In addition to conventional timbres like clarinet or trombone, there is also a stop called "shakuhachi." This pipe organ had a pneumatic action apparatus, which transmits the action of keys with compressed air in lead conductors, something that is rarely seen today.



Building the pipe organ. Second from the right is Yorisada. The man at the console, on the right, is assumed to be George Edward Luckman Gauntlett, brother-in-law of the famous Japanese composer and conductor YAMADA Kōsçak. Gauntlett, who came to Japan as a Christian missionary, was also an organist and helped build the pipe organ at Nanki Concert Hall. *Rekishi shashin 1920 October*, *Rekishi shashinkai*, 1920. NDL Call No. 408-99. *[Available at NDL Digital Collections](#) (Limited access on the premises at the NDL)

The completion of Yorisada's pipe organ was greeted with enthusiasm, and two days of premier performances were planned for that very same month. The first day was to be limited to the imperial family and other invited guests, while the second day would be attended by 300 members of the general public to whom advance tickets were to be distributed free of charge. On the day the tickets were to be distributed, however, a crowd rushed to the concert hall, and the police had to be called. In the confusion, as many as 600 tickets were distributed. As a result, an additional performance was held on a third day. Yorisada later described his feelings this way.

"So it was that my long-awaited pipe organ filled the hall with its beautiful sound. ... I give thanks to the Lord that something I first dreamed of as a student in London had come down from the world of fantasy to become a reality."³

³ Tokugawa, Yorisada. *Waitei gakuwa*. Shun'yodo Shoten, 1943. NDL Call No. 760.4-To426w



The pipe organ at the Nanki Concert Hall. The hall was large enough to accommodate 300 people. The pipe organ is said to have been 7.3 meters high, 5.4 meters wide, and 3.6 meters deep.

Yorisada's dream had finally come true, but it did not last very long. Less than three years after the pipe organ was completed, the Nanki Concert Hall was damaged and forced to close by the Great Kanto Earthquake, which struck in September 1923. Yorisada at first hoped to repair and reopen the hall, but it turned out that the repairs would cost as much as building a new hall, and he was forced to give it up. The career of Yorisada's pipe organ at the Nanki Concert Hall ended after just a few performances.

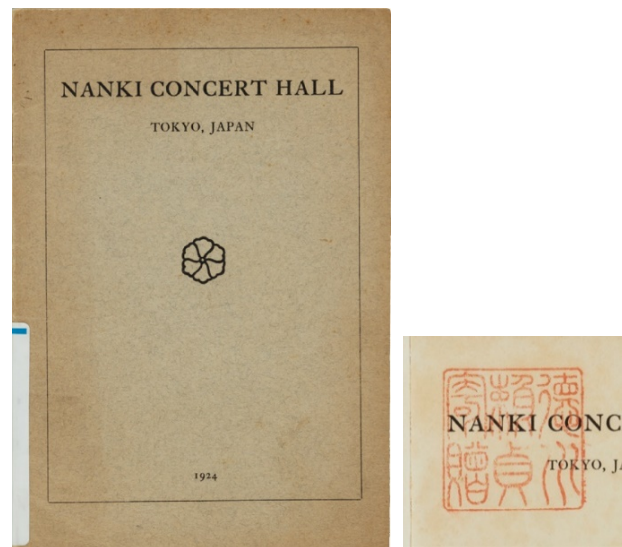
There was, however, a silver lining. The pipe organ itself had escaped fatal damage and was donated and moved to the Sogakudo Concert Hall at the Tokyo Music School in Ueno, Tokyo, where it was used to train future generations of Japanese organists at what is now known as the Tokyo University of the Arts.

Yorisada's pipe organ seemed to have gained a safe haven, but in the 1980s, the Sogakudo Concert Hall was to be dismantled and reconstructed in Ueno Park and a new crisis came again. The organ, however, had already become too old to use, and so plans were made for only

the front façade to be moved. It seemed that Yorisada's pipe organ had finally completed its career.

It was then that a grassroots movement of musicians, architects, and people in the local community rose up and called for the pipe organ to be relocated and restored. Thanks to the efforts of many people, the local government was eventually convinced to move and completely repair Yorisada's pipe organ.

In the one hundred years since its initial installation, Yorisada's pipe organ has continued to bring the joy of music to many people. In that time, concert halls with pipe organs have spread throughout Japan, and the number of pipe organs installed in Japan has reached about 1,000. Yorisada's dream has truly reached fruition.



Nanki Concert Hall, Tokyo, Japan, The Japan Advertiser Press, 1924. NDL Call No. Y995-B3650

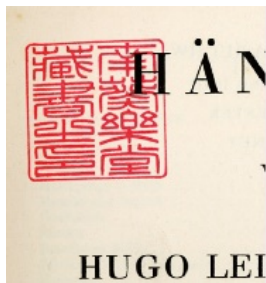
This English-language booklet contains a summary of performances held at the Nanki Concert Hall. It is one of several books at the NDL bearing the stamp "Donated by Tokugawa Yorisada."

Tokugawa Yorisada and libraries

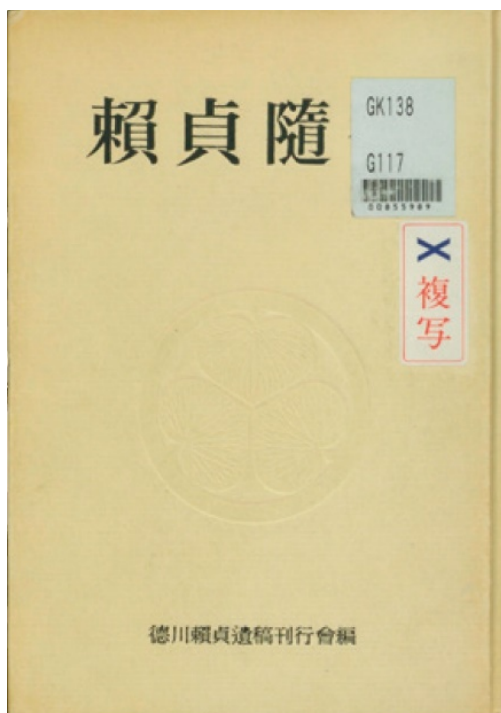
Yorisada's interest in music extended also to endowing libraries.

Yorisada collected scores, books on music, and the autographs of major composers, which he made available to the general public from a music library in the semi-basement floor of the Nanki Concert Hall. He also provided support for research and publication activities using these materials, which is said to have led to the establishment of the Musicological Society of Japan after WWII. This library service continued even after the Nanki Concert Hall was closed, but ended in 1932 due to the worsening financial situation of the Tokugawa family. After some twists and turns, Yorisada's collection is now once again available as the Nanki Music Library collection at the Wakayama Prefectural Library, where research and promotion activities are currently underway.

Yorisada was also involved in the management of the National Diet Library in its early days. After WWII, Yorisada was elected to the House of Councillors. As a member of the Standing Committee for Library Management, he questioned KANAMORI Tokujiro, director general of the NDL at that time, about music materials at the Diet and supported OKUBO Toshiaki's submission of a petition to establish an institute for the compilation of the history of the National Diet, which later led to the creation of the Modern Japanese Political History Materials Room at the NDL. Perhaps because of this connection with the NDL, when Yorisada's posthumous collection of writings *Raitei (Yorisada) Zuiso* was published, NDL employee Sakai Yasushi, who later became deputy director general, played a central role in its organization. Director General Kanamori was also involved in initiating the publication.



Book with ex-libris stamps from the Nanki Concert Hall (owned by author)



Raitei (Yorisada) Zuiso, edited by Tokugawa Yorisada Iko
Kanko Kai, Kawade Shobo, 1956. NDL Call No. GK138-G117.

(Translated by YABE Moyu)

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- AKAI Rei, *Organ no bunkashi*, Seikyusha, 1995. NDL Call No. KD261-E7.
- Nihon ongaku gakkai 30 nenshi, *Journal of the Musicological Society of Japan vol.33 (special issue)*, 1987. NDL Call No. Z11-215.
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- TSUJI Shoichi, Nanki ongaku toshokan to watashi, *Ongaku jiten geppo vol.2*, 1955. NDL Call No. Y91-E960.
- TOKUGAWA Yorisada, *Waitei gakuwa*, annotated by MIYAMA Yoshio, supervised by Wakayama Prefectural Board of Education, published by Chuo Koron Shinsha, 2021. NDL Call No. KD19-M38.
- Nanki bunko hokoku vol.13*, 1921. NDL Call No. 016.2-N48 ウ.

Events

The 11th Mutual Visit Program between the National Diet Library, the National Assembly Library of Korea and the National Assembly Research Service

Research and Legislative Reference Bureau

The eleventh visit program with [the National Assembly Library](#) (NAL) and [the National Assembly Research Service](#) (NARS) of Korea was held online in light of preventing the spread of COVID-19, on Dec. 20, 2021.

Session 1:

Providing overseas legislative information focusing on COVID-19

- NDL presentation by HAMANO Megumi (Researcher, Overseas Legislative Information Division, Research and Legislative Reference Bureau)
- NAL presentation by Kyeong-Hee Cho (Legal Information Researcher, Foreign Law Information Division, Law Library); Dongkwan Jo (Legal Information Researcher, Legal Translation Management Division, Law Library)

Both libraries reported on the outline of their operations for researching and providing information on overseas legislation, including legislation related to COVID-19. The NAL also introduced an automatic translation system specialized for Japanese law. After the presentations, a Q&A session was held on the details of the operational system and procedures of both libraries.



Session 2:

Digital government

- NDL presentation by HARADA Mitsutaka (Researcher, Public Administration and Judicial Affairs Division)
- NARS presentation by Choi Jeong Min (legislative research officer of Public Administration and Safety Team)

Both libraries reported on the relevant laws, measures and future issues related to digital government in their own countries. This was followed by a Q&A session on the interpretation of the relevant laws, details of the measures, and background of the issues. The participants also exchanged opinions on advanced examples of digital government from an international perspective.



Reference:

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

Related articles from the NDL Newsletter:

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

News from NDL

The National Diet Library in Figures

From the Annual Report of the National Diet Library FY 2020

Here are key statistics related to the business, services and organization of the National Diet Library based on the Annual Report of the National Diet Library FY 2020. The annual report of the National Diet Library is available at the NDL official website. <https://www.ndl.go.jp/jp/publication/annual/index.html>

* Figures are as of March 31, 2021 (results for FY 2020).

Services for the Diet

Research on request

35,259 cases

The NDL offers research on national policy issues and domestic and international circumstances as well as analysis and evaluation of bills at the request of Diet Members.

Research on national policy issues

329 cases



Services for the executive and judicial branches of the government

Loan services

4,355 items

Because of our Branch Libraries System, there are branch libraries of the NDL in government ministries and agencies and the Supreme Court, forming a library network through which we provide library services and exchange materials.

Budget and accounts of all facilities

Current expenditure budget:

Approx. 27,833 million yen

Settlement amount:

Approx. 19,751 million yen

Amount brought forward from the preceding FY: Approx. 1,303 million yen

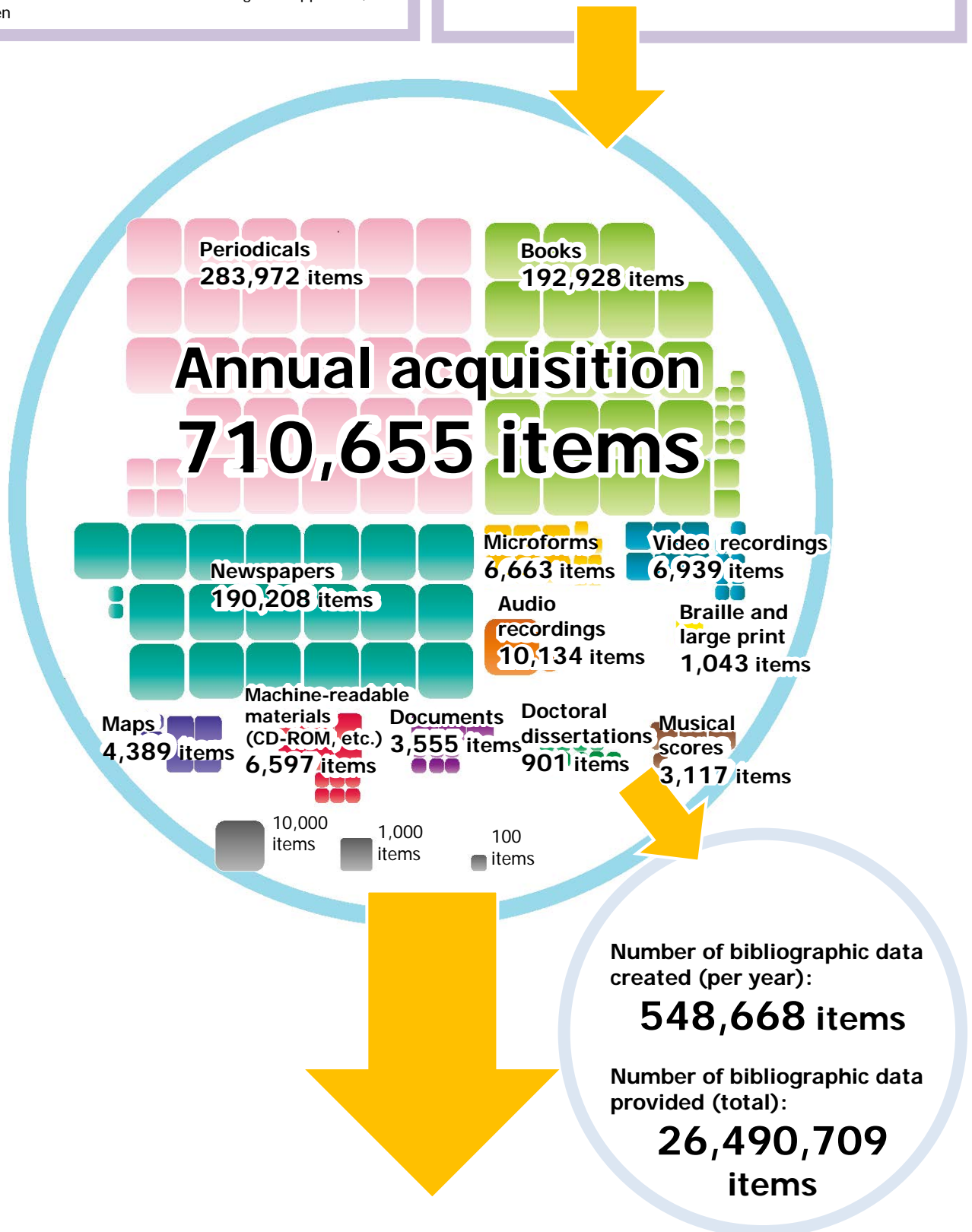
Amount carried forward to the succeeding FY: Approx. 7,360 million yen

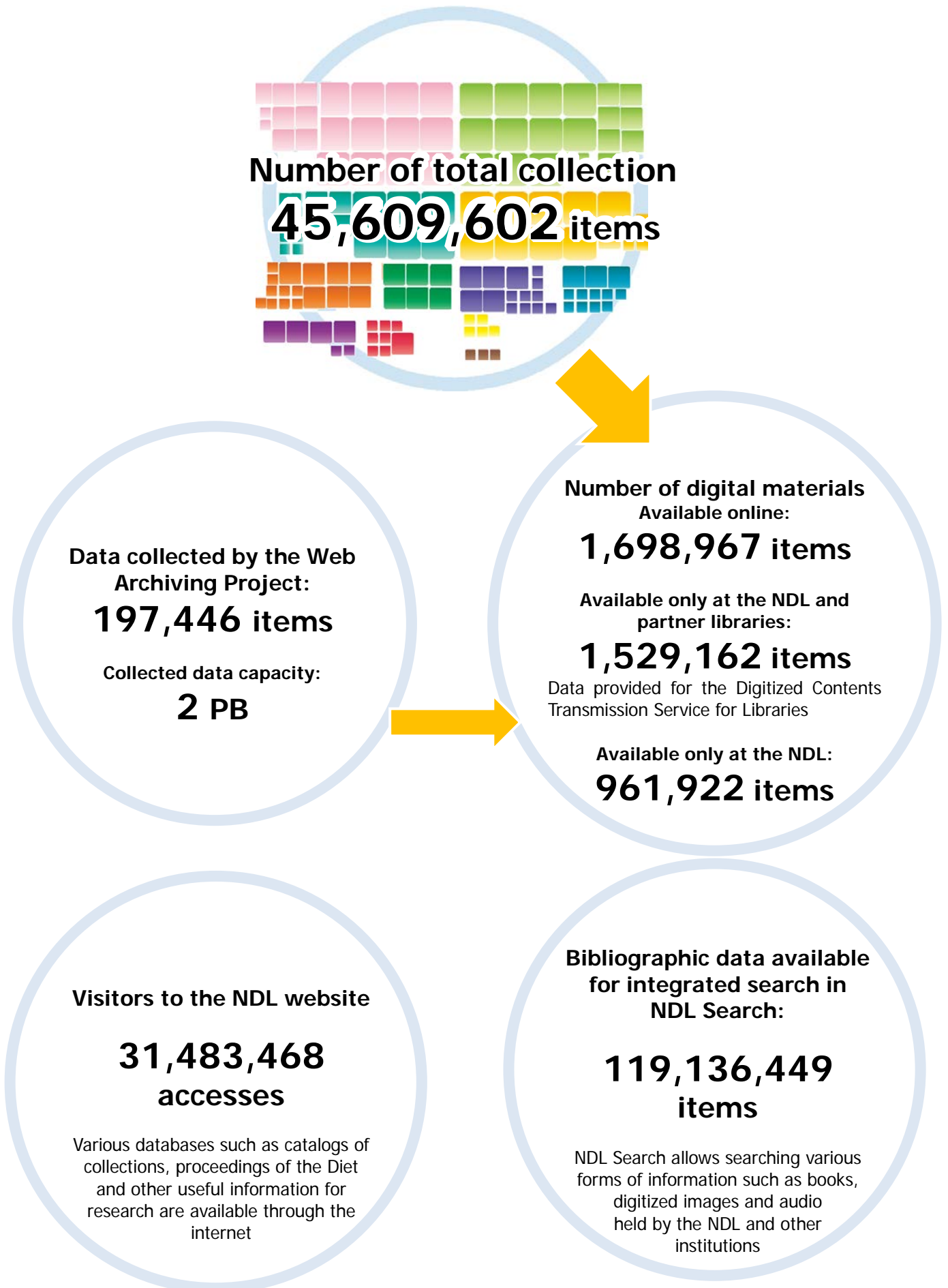
Expenses for collecting materials

Approx. 2,382 million yen

Of which, compensation for deposited publications:

Approx. 397 million yen





On-site users

263,234 people

Tokyo 155,629 people
Kansai 59,444 people
ILCL 48,161 people

Tokyo

Tokyo Main Library

Kansai

Kansai-kan

ILCLInternational Library
of Children's Literature

Reading services

985,939 items

Tokyo 872,940 items
Kansai 97,798 items
ILCL 15,201 items

Reading services requested
by on-site usersOn-site photoduplication
services**681,363 cases**Of which, printout services
for digital materials**331,114 cases**Photoduplication services requested
by on-site users

Loan services to libraries

13,979 itemsThis service includes interlibrary loans
to other libraries, the Book Sets
Lending Service to School Libraries
and loan services for exhibitionsRemote photoduplication
services**311,539 cases**Photoduplication services requested
without visitingNumber of staff
members**892 members**

Male: 49.3%

Female: 50.7%

Proportion of women in
Senior Specialist and
managerial posts
Approx. 33.7%

Total floor space

246,284 m²**Tokyo**147,853 m²

Detached Library in the Diet

1,331 m²**Kansai**84,339 m²**ILCL**12,761 m²

Total storage space

120,578 m²77,829 m²609 m²39,026 m²3,114 m²Total area of
reading rooms**25,864 m²**18,983 m²562 m²4,265 m²2,054 m²

Selected list of articles from NDL periodicals

The NDL Monthly Bulletin No. 730, February 2022/ No.731, March 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. 730, February 2022 (PDF: 6.89 MB)

- <Book of the month — from NDL collections>
INAKA—Hiking with foreign residents of Kobe
- Strolling in the forest of books (27)
Horticultural magazines during the Meiji and Taisho eras and pioneers of modern horticulture
- The ABCs of long-term preservation of electronic materials
—Are those disks still readable?
- Working at the NDL, Season 2 Episode 5
- Kaleidoscope of books (30)
Catching, selling, and eating fish in the Edo era
- <Tidbits of information on NDL>
Work behind the scenes, sometimes even at night
- <Books not commercially available>
➤ *Zenkoku shuppan kyokai 70nenshi*
- <NDL Topics>

No. 731, March 2022 (PDF: 5.62 MB)

- <Book of the month — from NDL collections>
Shokoshi—A deep love for and indebtedness to children
- Travel writing on Japanese libraries
Tokyo Metropolitan Central Library
- Strolling in the forest of books (28)
Two Englishmen fascinated by Japanese art
- Working at the NDL, Season 2 Episode 6
- World Library and Information Congress 2021: IFLA General Conference
- <Books not commercially available>
➤ *Shiranai chikyu ga koko ni aru*
- <Tidbits of information on NDL>
Linking content and people
- <NDL Topics>