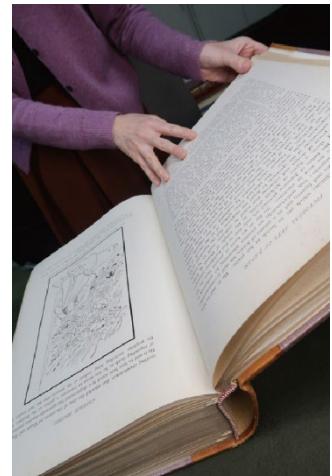
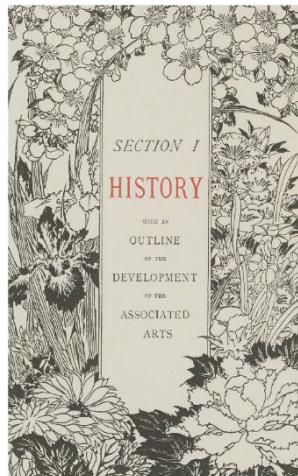


# National Diet Library Newsletter

No. 247, October 2022



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国立国会図書館  
National Diet Library, Japan

Selections from NDL collections

## **Onimomotaro—Children’s literature by OZAKI Koyo in his younger days**

KAMESAWA Akihiko

*This article is a translation of an article in Japanese from [NDL Monthly Bulletin No. 726 \(October 2021\)](#).*

The cover and frontispiece of *Onimomotaro*.

*Onimomotaro* (Yonen Bungaku series, Vol. 1)

Ozaki Koyo, Ohashi Shintaro, ed., Hakubunkan, 1891, 15 sheet of paper, 23 cm

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

*Onimomotaro* is a story by OZAKI Koyo, a well-known author who lived during the Meiji era. Despite the ominous cover art by illustrator TOMIOKA Eisen, this book was published in 1891 as the first volume in a series with the innocent sounding title *Yonen Bungaku* (children’s literature). Published by Hakubunkan, this book might aptly be described as a classic example of works for children that appeared during the middle of the Meiji era were it not for the sinister ambiance of its cover illustration, which appears to admit little frivolity.

Looking closely at the imposing cover, the crimson-colored title holds another surprise: *Oni Momotaro*. “Momotaro,<sup>1</sup> the Ogre”? Wait a minute! Didn’t Momotaro go to fight ogres?

Turning the page, we see another illustration by Eisen as the frontispiece. And once again, a sinister-looking ogre

confronts us. It is only after reaching the first page that we come across a familiar-sounding opening scene, depicted in *kusazoshi* style of picture book.

*“Once upon time, an old man went into the forest to gather firewood...”*

With this opening, the reader is drawn into the traditional Japanese folk tale Momotaro. As the story progresses, however, the reader is suddenly lost in a labyrinth of a narration that confounds all expectation.

*“Momotaro, with a dog, a monkey, and a pheasant as his only companions, invades Onigashima, the island of ogres, where he steals ancestral treasures, only to return them triumphantly, to the lasting shame of the island.”*

Thus begins this retelling of the Momotaro legend, in

<sup>1</sup> Momotaro is a Japanese folktale, in which a boy born from a peach defeats ogres. For more information on the story, refer to the following.

[by] Iwaya, Sazanami. *Iwaya Sazanami's Japanese Fairy Tales. MOMOTARO The Story of Peach-Boy.* The Hokuseido Press, 1885. \*Available in the [NDL Digital Collections](#).

which the protagonist is an ogre.

To modern readers, this approach might immediately be construed to be a parody of the original *Momotaro*. But for the 24-year-old Koyo who wrote it, it was probably something closer to an adaptation in the style of *gesaku*, the popular literature of the Edo period. His mischievous narration turns the premise of the story on its head and depicts Momotaro himself as an ogre, which might leave some readers with the unsettling impression that the author is making fun of them.



OZAKI Koyo (1863–1903)

Ozaki was a Meiji-era writer. In 1885, while still a student at a preparatory school, he established Ken'yusha (Friend of the ink stone) company together with YAMADA Bimyo and other friends, and published the magazine *Garakuta bunko* (Library of Odds and Ends). In 1889, *Ninin bikuni iro zange* (Love Confessions of Two Nuns) became his first successful work, and he joined the *Yomiuri Shimbun* newspaper company that same year. Thereafter, he published *Kyara Makura* (Aloeswood Pillow) in 1890, *Tajo Takon* (Passions and Regrets) in 1896, and other works in the *Yomiuri Shimbun*. *Konjiki Yasha* (The Golden Demon) began serialization in 1897, but was left unfinished by Ozaki's death from illness. He was also dedicated to educating younger writers, including IZUMI Kyoka.

\*Portrait is available in the [Online Gallery "Portraits of Modern Japanese Historical Figures"](#).

The plot of *Onimomotaro* follows that of the original *Momotaro* but in a distorted manner. The ogre who was once the gatekeeper to Onigashima suffers from an incurable disease after Momotaro broke his right horn and now lives with his wife in seclusion, out of touch with society. One day, the king of the ogres proclaims that anyone who returns with Momotaro's head and the stolen treasure will be made the new King of Onigashima. Hearing this, the ogre couple are convinced that it is now time for them to regain their honor. Having no children, the ogre's wife decides to pray to Yasha-gami for "a child who is twice as courageous as Momotaro."

After praying for 37 days at a shrine, one night the ogre's wife finds a giant *nigamomo* (bitter peach) floating near a riverbank. When she brings it home and cuts it in half,

a blue ogre, nearly five meters tall and breathing fire from his blood-red mouth jumps out. The ogre and his wife call the blue ogre Nigamomotaro and beg him to defeat Momotaro. "That will be no problem," says Nigamomotaro. And, instead of making millet dumplings, he cooks human skulls in soy sauce to take along as provisions and sets off on his quest to defeat Momotaro.



Nigamomotaro was born from a *nigamomo* (bitter peach) and was nearly 5 meters tall.

On his way, he meets a golden, poisonous dragon, whose snake cousins have been harmed by the family of the pheasant who is Momotaro's vassal. Wishing to accompany Nigamomotaro and vent his resentment to the pheasant, the dragon agrees to become Nigamomotaro's indentured servant and share his provisions of human skull cooked in soy sauce.



Whereas Momotaro befriended a talking dog, monkey, and pheasant, who then agreed to help him during his quest in exchange for millet dumplings, Nigamomotaro makes

indentured servants of a poisonous dragon, baboon, and wolf, by promising them human skulls cooked in soy sauce.

Moreover, to counter the monkey and dog who are also Momotaro's attendants, the dragon calls on "a big baboon with white fur and a red face" as well as "a wolf as big as a cow" to join the quest. Nigamomotaro also makes these two his indentured servants by sharing his provisions, and the four of them ride on a yellow cloud that was conjured by the poisonous dragon and fly off to find Momotaro, just like in *Saiyuki* (Journey to the West).



Nigamomotaro and his party intend to take revenge on Momotaro and set out to find him, riding on a yellow cloud that was conjured by the poisonous dragon. Unfortunately, however, they never reach their destination.

No matter how much, however, they fly back and forth over huge distances, they never seem to find Momotaro. Losing their bearings as they fly across a vast ocean, the poisonous dragon's magic gradually weakens. The cloud comes apart like old cotton, and the baboon and the wolf fall through a hole in the cloud, down into the sea, where they are eaten by a crocodile. Nigamomotaro is so angry that he attacks the poisonous dragon, and as they fight atop the cloud, the dragon is torn to bits, which immediately exhausts his magical powers. As the cloud dissolves, Nigamomotaro loses his footing and falls headlong into the ocean with a huge splash!



Ultimately, Nigamomotaro and the poisonous dragon start to fight. When the dragon's magical powers are exhausted, the cloud dissolves and Nigamomotaro falls headlong into the ocean.

The story of Momotaro was given a special place in the movement toward modern children's literature in Japan, which began to gain momentum in the 1880s. In 1894, three years after the publication of *Onimomotaro*, a standard version of *Momotaro* appeared in the premiere volume of *Nihon mukashi banashi* (Japanese folk tales) published by IWAYA Sazanami, who together with Koyo was part of the Ken'yusha coterie and a pioneer of children's literature. Published by Hakubunkan, this book featured illustrations by the same artist who illustrated *Onimomotaro*, TOMIOKA Eisen. The introduction states that the book features "something that has long been commonplace" but is now "newly retold." And there are some contemporary influences in the telling of the story that are clearly apparent to modern readers. For example, there is a scene in which Pheasant yells toward Onigashima, the island where the ogres live, "General Momotaro of the Empire of Japan and envoy of the God of Heaven has come to conquer this land!" Nationalistic sentiments like this as well as Momotaro's overtly militant character might seem to modern readers to be out of place in a children's story but actually are typical of works written during the Meiji era (1868–1912), a time when a sense of national unity was being consciously promoted in Japanese society.



(Picture above) IWAYA Sazanami (1870-1933)

Iwaya Sazanami was a novelist and author of children's stories during the Meiji and Taisho eras. He was also the publisher of magazines such as *Shonen Sekai* (The world of children), *Nihon Mukashi Banashi* (Japanese Old Folk Tales), and *Sekai Mukashi Banashi* (World folk stories), through which he made

great efforts in storytelling for children.

\*Portrait is available in the [Online Gallery "Portraits of Modern Japanese Historical Figures"](#).

(Picture below) Cover of *Nihon mukashi banashi*, vol. 1, featuring the story of Momotaro, IWAYA Sazanami, AZUMAYA Nishimaru, Hakubunkan, 1894, NDL Call No. 特 47-673.

Even though *Onimomotaro* is written in a style of literary Japanese that is unfamiliar to many modern readers, this is no impediment to enjoying the story. Clearly, it has the power to seduce readers with whimsical expressions and draw them in with thrilling storytelling. The story is more than just a quirky retelling. Rather, this is a youthful Koyo, warmly but mischievously entertaining children with nonsense words and making fun of the moralistic teachings of rewarding good and punishing evil, which were so integral to the story of Momotaro during this era.

Sadly, the *Yonen Bungaku* series itself lasted only two volumes and ceased publication after the next issue, which featured the story *Sarukani Gojitsu Monogatari* (A sequel to the monkey and the crab). It apparently was not popular with children and did not sell well.

(Translated by MACHIDA Sumika and NOZAWA Asuka)

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Selections from NDL collections

## Two British men fascinated by Japanese art (part 1)

TAKIZAWA Kazuko, Legislative Reference and Information Resources Division, Research and Legislative Reference Bureau

*This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 731 \(March, 2022\)](#).*



The exhibition of Japanese products collected by Sir Rutherford Alcock at the Second London Exposition.  
*The Illustrated London News Reprint Ed.*, Sept. 20, 1862, Originally published by William Little in London,  
 Kashiwa Shobo Publishing Co., 1997, NDL Call No. Z99-973.

At a time during the 19th century when Japonisme had become hugely popular in Britain, two British men—William Anderson and Arthur Morrison, published books on Japanese art. Both men made major contributions both to their professional vocations as well as to their avocation of Japanese art.

### Introduction

Throughout most of the 17th and 18th centuries, Japan's isolationist policies meant that its culture remained unknown to the rest of the world. But in 1862, as the last days of the Tokugawa Shogunate were unfolding in Japan, the people of London became enthralled by exhibitions of Japanese art at the Second London Exposition.

Of particular note were some 600 objects—everything from lacquerware, ceramics, and swords to everyday items—that had been enthusiastically collected throughout Japan by the Sir Rutherford Alcock, the first

British minister to Japan, who was responsible for negotiating with the Tokugawa Shogunate on behalf of the British Government.

As the interest of the British public in netsuke<sup>1</sup>, ceramics, and other Japanese crafts grew, British artists began to introduce Japanese elements into furniture design, and antique shops that imported and sold Japanese crafts appeared in London. Portraiture of the day depicted British women in front of folding screens and holding hand fans from Japan. Although this interest in Japan, known as Japonisme, peaked by the end of the 1880s, the buying of Japanese crafts for interior decoration at department stores had become a trend among the middle class and, at the same time, for collectors like Anderson and Morrison, academic interest in the study of Japanese art had also been well established.

<sup>1</sup> Netsuke are miniature sculptures which were popular in the Edo period. They were attached to the end of the cord of inro (small container), kinchaku (drawstring bag), or cigarette cases, etc., so they could be hung from the obi (belt worn with kimono).

## William Anderson

William Anderson was a surgical resident and assistant in anatomy laboratory classes at St Thomas' Hospital in London.

Starting in 1873, at the order of the Meiji government, he was hired to serve in the new Japanese naval cadet school as a professor in medicine to instruct young naval surgeons and students. The Meiji Government hired Europeans and Americans for their specialized knowledge to assist in the modernization of Japan. Thus, he lived in Japan for about six years.

Throughout his youth, he had wavered between his interest in medicine and in art, and had even attended an art school. He was a skilled sketch artist and his anatomical illustrations were well regarded by both his students and his colleagues. Although he eventually settled on a medical career, during his time in Japan he was inexorably drawn to Japanese art. He had brought with him to Japan a collection of Western prints and etchings, but after these were lost in a fire, he became devoted to collecting Japanese art to recover the loss.

Even while energetically pursuing his medical career as a young doctor in his 30s, he managed to collect some 3,000 Japanese paintings during his stay by networking with other Westerners who were knowledgeable about Japan. One such acquaintance was Sir Ernest Satow, a young diplomat who lived in Japan at the same time. About two-thirds of the objects were unmounted wall hangings known as *makuri*, which he apparently acquired quite inexpensively at antique shops.

After returning to Britain in 1881, he sold most of these works to the British Museum for 3,000 pounds, where they became the foundation of the Museum's collection of Japanese art.

Later, in 1886, Anderson published *The Pictorial Arts of Japan*, a 40-cm tall book of about 300 pages luxuriously bound in leather that explained Japanese art history, technique, and features from prehistory to the Edo era and included 80 illustrations.

Apparently one of the requirements for selling his art collection to the British Museum was to create a catalog with commentary explaining the various schools and history of Japanese art. As this commentary became voluminous, it was detached from the catalog and published individually as a research book. This book also includes the collections of a doctor who came to Japan during the same period and a famous French collector of Japanese art.

While Anderson's collection characteristically included all fields of painting, he did acquire more paintings from the

Kano school than any other, and in addition to ink paintings from the Muromachi period, and he collected a diverse range of paintings from the Edo period ranging from literati paintings to those of the Maruyama-Shijo school of Kyoto.

Since the concept of "Japanese art" had not yet been established in Japan at this time, there was no comprehensive documentation of Japanese art history even though there were books about painting theory and individual painters. And despite the value of this book and catalog, they were forgotten in Japan, largely because they were published only after Anderson had returned to Britain. A translation of the book was published in 1896,<sup>2</sup> while at the same time, a book entitled *Kohon Nihon teikoku bijutsu ryakushi* was edited by the Japanese government for the Paris Exposition and published as the official history of Japanese art.

More recently, Princess Akiko of Mikasa studied the Anderson Collection while a student at Oxford University and has expressed the opinion that the collected pieces were, for Anderson, specimens for use in developing a systematic understanding of Japanese art. Thus, Anderson's goal was to collect works that could be taken back to Britain where they could be studied as representative of Japanese art. Rather than collect works to his own taste, he kept an academic view to creating a microcosm of a period.

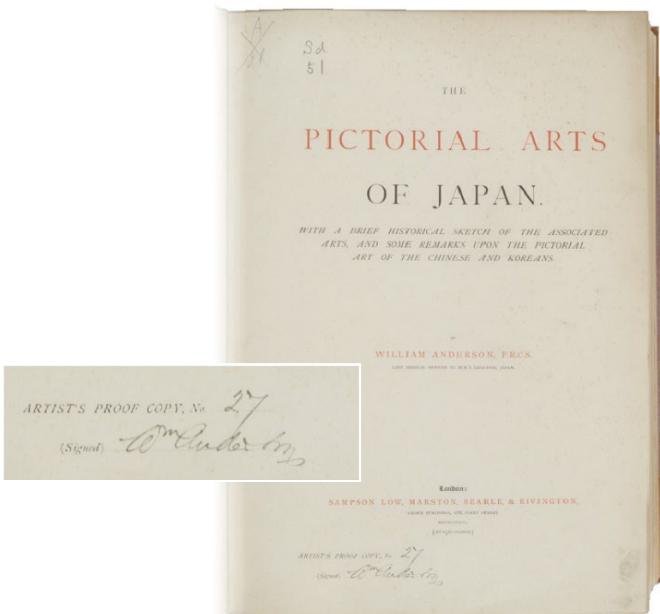


Ernest Mason Satow, 1843-1929

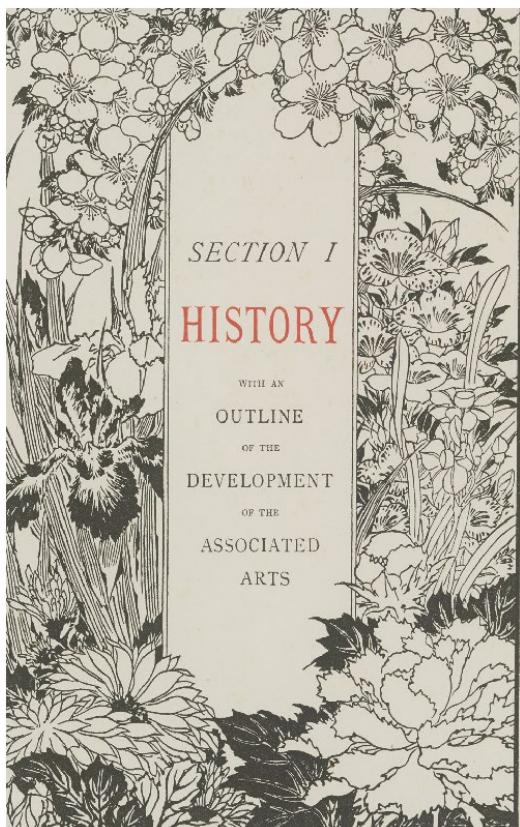
Satow came to Japan from Britain as an official interpreter at the youthful age of 19 and contributed to the establishment of diplomatic relationships between Britain and Japan. He wrote numerous books on Japanese studies. As an avid collector of Japanese and Chinese books, he also helped Anderson get and understand documents. There was even a plan to publish *The Pictorial Arts of Japan* under the co-authorship of Satow and Anderson.

<sup>2</sup> A book review in the *Yomiuri Shimbun* severely criticized inaccuracies found in the chapter dealing with ancient times but praised the chapters on the middle ages and thereafter as well as the fact that a non-Japanese was the first to develop a critical view of Japanese art history. *Yomiurishinbun*. 1896.8.10.17, supplement p. 1.

**Anderson, William.** *The pictorial arts of Japan. With a brief historical sketch of the associated arts, and some remarks upon the pictorial art of the Chinese and Koreans.* L. Lowe, Marston, Searle, and Rivington, 1886. NDL Call No. Sd-51.



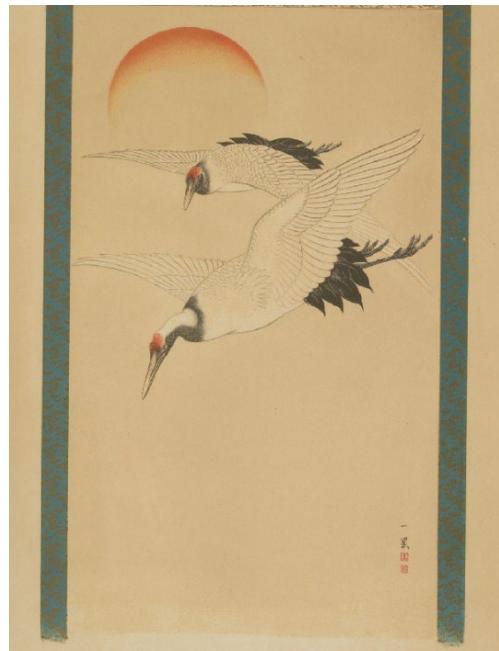
The NDL holds a dedicated copy of the book with Anderson's signature and a serial number.



The cover of the first part features an illustration identical with that of Bing's *Le Japon artistique*.



The pages are thick and the book is of a considerable weight.



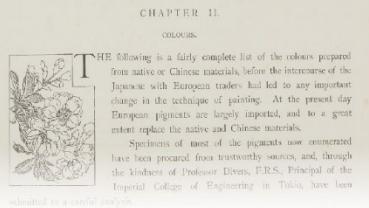
2275. Kakemono, on silk, painted in colours. Size, 56 $\frac{1}{2}$  x 33 $\frac{1}{2}$ . Flying cranes.

The two birds, swooping gracefully through the air, are skilfully foreshortened, and drawn with a delicacy and decision of touch characteristic of the works of the artist. The lower half of the picture is left blank to convey an idea of the height at which the storks are poised. The conventional red sun is introduced partly in conformity with a time-honored association of ideas, and partly for purposes of decorative effect.

The effect of the feathery surface is obtained by a thin "glazing" of white.

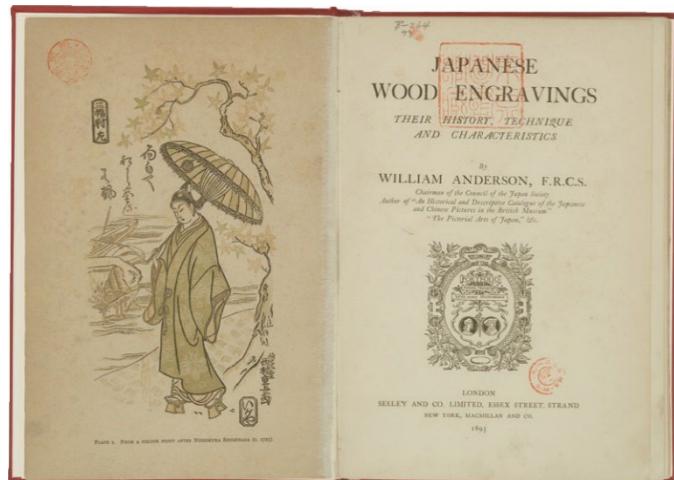
Painted by Mori Ippo. Signed Ippo. Seal. Nineteenth century.

This painting of cranes is Plate 62 of the many images included in *The Pictorial Arts of Japan* and is the work of MORI Ippo, a member of the Shijo school. In the catalog, this work is numbered as 2275 (upper image). According to Anderson's explanation, the lower half of this work had been left blank to show that the birds fly at high altitudes, far higher than any building.

Fig. 78. *Rogi shōgi*, from an engraving after Nishikawa Sukenobu in the *Ehon Yamakazura* (1716).

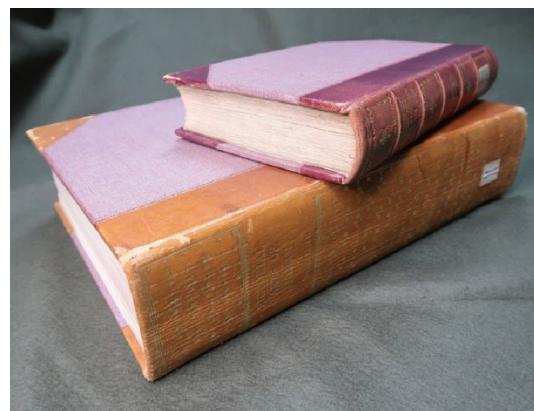
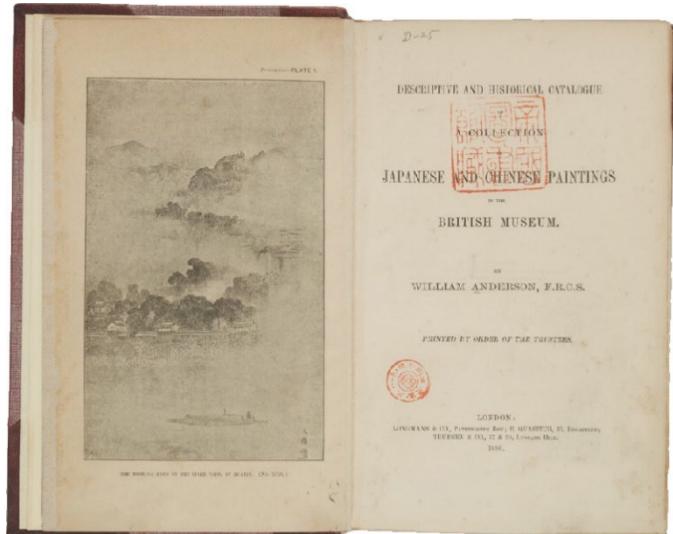
Since Anderson collected a huge number of Japanese and Chinese books, many of the illustrations in *The Pictorial Arts of Japan* were taken from books about paintings, painting history books, and picture books of the Edo period. For example, at the beginning of the second chapter, there is a painting that depicts women drawing doodles indoors from *Ehon Tamakazura* by NISHIKAWA Sukenobu. The catalog contains about 70 Japanese references including many well-known Japanese and Chinese books. Nearly 1,900 volumes of his collection were sold to the British Museum, but in 1973 the book division was separated from the British Museum and became the British Library. As a result, his collection is held by the two facilities separately.

**ANDERSON, William. *Japanese wood engravings: their history, technique and characteristics*. Seeley, Macmillan, 1895. NDL Call No. B-264.**



This book explains in detail the history of Japanese wood-block printing, and divides the history into six periods, listing representative painters and their technique for each period. The left page is from the color print of ukiyo-e painter NISHIMURA Shigenaga.

**Anderson, William. *Descriptive and historical catalogue of a collection of Japanese and Chinese paintings in the British Museum*. Longmans & Co. [etc.], 1886. NDL Call No.D-25.**



A catalog published in tandem with *The Pictorial Arts of Japan*, which includes basic information (title, name of artist, school, date of production) for about 3,500 works with detailed explanations of selected works. The lower image shows these two books stacked on top of each other.

## Writing as a doctor

**ANDERSON, William, translated by TOYOZUMI, Hidekata. *Kakkebyou setsu. Yamanaka Ichibee, 1879.***

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



Anderson examined more than 1,000 beriberi (*Kakke*) patients during four years in Japan and in 1878 compiled his lectures to army surgeons into a paper. Although the disease was prevalent throughout Japan and in many Southeast Asian countries, it was unknown in Europe so he had never seen it before. This book is a Japanese translation of that paper, published in the same year. He recommended young naval surgeon TAKAKI Kanehiro to take post doctoral training at St Thomas' Hospital, and the epidemiologic approach Takaki learned there enabled him to eradicate beriberi in the Japanese Navy.<sup>3</sup>

(Translated by HATTORI Mao)

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<sup>3</sup> TAKAKI Kanehiro (1849–1920) was one of the first Japanese to earn a degree as a medical doctor and served in the Navy as a surgeon. He also founded Seiikai koshujo (Seiikai School), predecessor of the Jikei University School of Medicine. Although it is widely known today that beriberi is caused by a deficiency of vitamin B1, Takaki is known in Japan as the "father of vitamins," because his work demonstrated the existence of vitamins at a point in time when the concept of vitamins was not yet known.

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**Sources of portraits**

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## Events

## 2022 Online Exchange Program between the National Diet Library and the National Library of Korea

The 2022 Online Exchange Program between the National Diet Library (NDL) and the [National Library of Korea \(NLK\)](#) was held on September 21, 2022.

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

Opening Remarks	Mr. YOSHINAGA Motonobu, director general of the NDL Mr. Kim Ilwan, acting chief executive of the NLK
Keynote Speeches	<ul style="list-style-type: none"> <li>Current and future challenges at the NDL 2021–2022 Ms. UWABO Yoshie, director of the Planning Division and deputy director general of the Administrative Department at the NDL</li> <li>Current and future challenges at the NLK Mr. Kim Gyeongnam, director of the Planning &amp; Coordination Division in the Planning &amp; Training Department at the NLK</li> </ul>
Session	<p><u>Theme: Curation and information dissemination by national libraries</u></p> <ul style="list-style-type: none"> <li>Efforts by the NLK for activation of remote services with online materials: Focusing on copyright research and the discovery of orphan works Ms. Kwon Jungim, Digital Initiatives Division, Digital Library Department, NLK</li> <li>Digital shift in exhibiting materials: Curation by librarians Mr. OGAWA Naru, Service Planning Division of the Reader Services and Collections Department at the NDL</li> </ul>
Closing Remarks	Mr. Cho Youngjoo, director general of the Library Services Department at the NLK Ms. KATAYAMA Nobuko, deputy director general of the NDL

## Description of program

During her keynote speech, Ms. Uwabo reported on progress made and challenges still faced by major initiatives over the past year promoted under *National Diet Library Vision 2021–2025: The Digital Shift at the National Diet Library*. Mr. Kim introduced the challenges to be faced in achieving the 2022 policy goals based on the NLK's vision, *National Representative Library Leading the Digital Era*.

In the report session, experts from both libraries reported on their recent activities in curation and dissemination of information. Ms. Kwon reported on the status of the NLK's acquisitions and services available via online resources as well as its promotion of the discovery of orphan works. Mr. Ogawa gave a presentation on the NDL's efforts to promote the digital shift via digital exhibitions, and introduced a new digital exhibition called [NDL Image Bank](#).

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

**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](#)

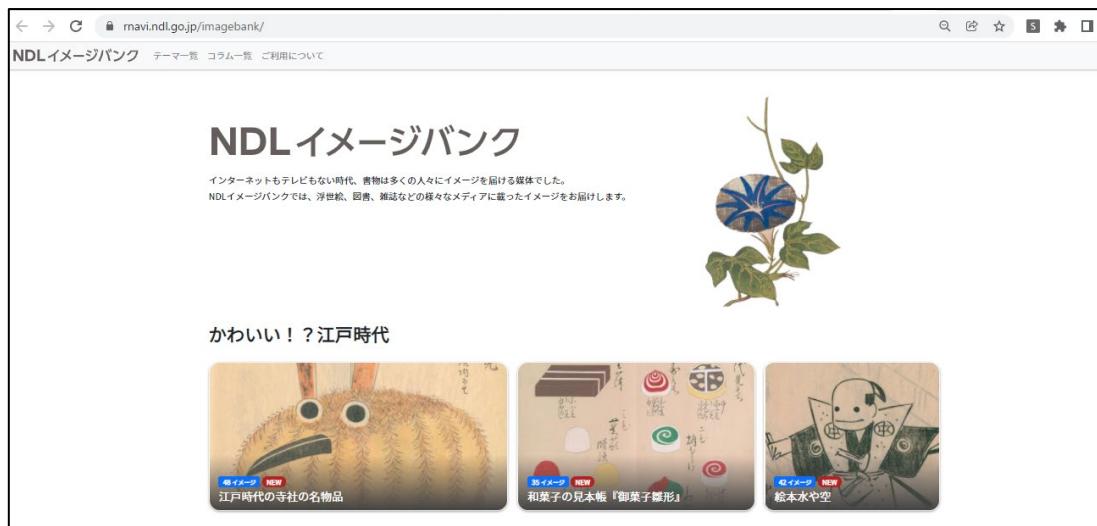


(upper) Participants during the keynote speeches  
(lower) Participants during the session

News from NDL

## The NDL Image Bank

Service Planning Division, Reader Services and Collections Department



The NDL Image Bank  
Over 2000 public-domain images  
<https://rnavi.ndl.go.jp/imagebank/>

### A new digital exhibition that is both educational and useful!

The NDL Image Bank is an online exhibition featuring selected visual elements of ukiyo-e prints, journals, and books from the National Diet Library's collection.

In addition to breath-taking landscapes painted by UTAGAWA Hiroshige and KAWASE Hasui, you will also find popular works of beautiful women by TAKEHISA Yumeji, an iconic painter of the Taisho Romantic era, as well as many other images from Edo-period ukiyo-e depicting seasonal activities such as the Doll Festival, cherry blossom viewing, and fireworks. Enjoy this rich and fascinating array of images! (Japanese only)



All images in the NDL Image Bank are in the public domain and can be used as you please for a wide range of purposes, such as making New Year's cards or decorating original merchandises.



The images can be used to adorn tumblers, book covers, postcards, and many other products.

Selected list of articles from NDL periodicals

## The NDL Monthly Bulletin

### No.737/738, September/October 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).

#### [No.737/738, September/October 2022 \(PDF: 5.99 MB\)](#)

- <Book of the month — from NDL collections>  
*Nihon konchu daizukan: A search for insects*
- A memory of Keihanna Science City by MORIMI Tomihiko
- 20th anniversary of the Kansai-kan
- Reviewing the changes of the Kansai-kan in the last 20 years
- Discussion: Tidbits about the Kansai-kan
- Kansai-kan in maps: Past and present of Keihanna Science City
- Working at the NDL, Season 2 Episode 10 (final installment)
- Exhibition in the Kansai-kan (30) commemorating the 20th anniversary of the Kansai-kan  
What is in the giant stacks?: Review of the exhibitions in the Kansai-kan
- <Tidbits of information on NDL>  
The cover is the face of the magazine
- <Books not commercially available>  
*Muography: 21seiki no toshi zuho*
- <NDL Topics>