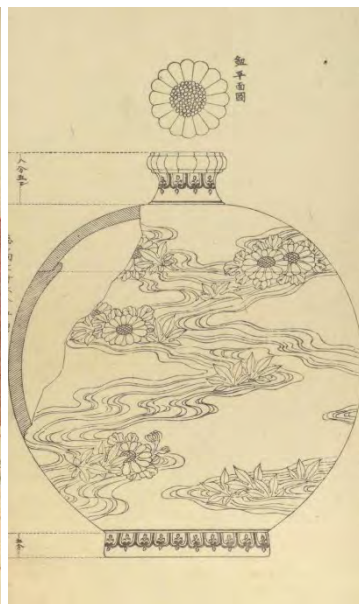
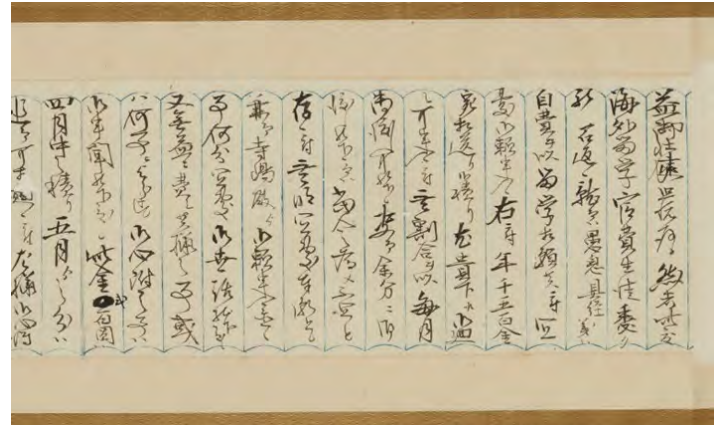


# National Diet Library Newsletter

No. 252, August 2023



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Selections from NDL collections

## Materials in the Modern Japanese Political History Materials Room: The MOTONO Ichiro and Seiichi Papers

Modern Japanese Political Documents Division, Reader Services and Collections Department

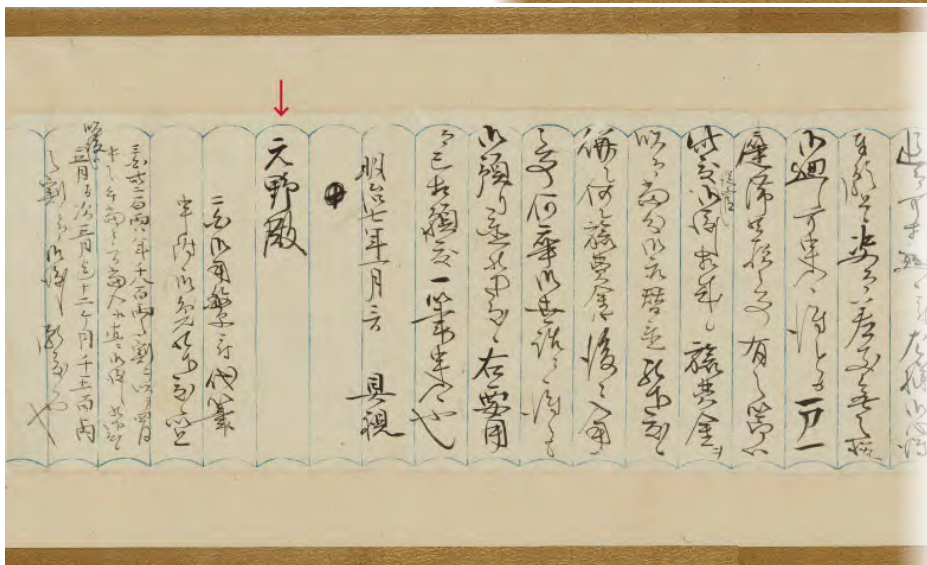
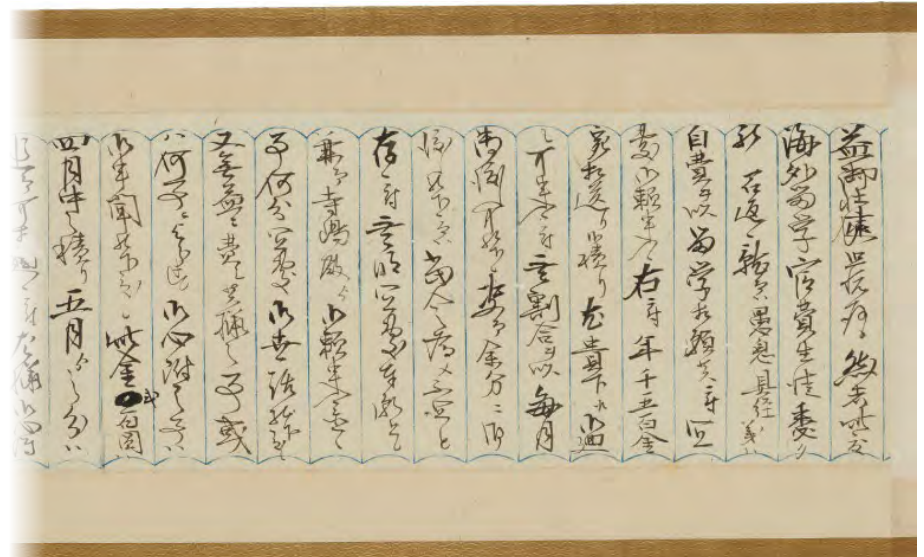
*This article is a partial translation of the article in Japanese in [NDL Monthly Bulletin No. 728 \(December 2021\)](#).*

Image 1: IWAKURA Tomomi letter to MOTONO Morimichi, dated January 3, 1874, NDL Call No. MOTONO Ichiro and Seiichi Papers 1-11.

### Introduction

The National Diet Library holds approximately 420,000 documents on modern Japanese political history, including the personal papers of politicians, high-ranking officials, and military officers, dating from the end of the Tokugawa Shogunate to the present day. This article is one of a series introducing materials available at [the Modern Japanese Political History Materials Room](#) in the Tokyo Main Library.

These materials on modern Japanese political history primarily comprise documents that were donated by the

families of prominent figures and are made available to the public after they have been organized and catalogued by the NDL. We hope that this article will provide readers with a glimpse into the appeal of this invaluable collection, which supports scholarly research in political history and related fields.

### The MOTONO Ichiro and Seiichi Papers

(350 items, available since December 2020)

MOTONO Ichiro served as Minister of Foreign Affairs in the TERAUCHI Masatake Cabinet during the Taisho Era.



His father MOTONO Morimich, son Seiichi, and grandson Moriyuki, were all diplomats. The MOTONO Ichiro and Seiichi Papers have been available to the public since December 2020 and comprise letters, documents, and scrapbooks related to four generations of the MOTONO family.

This scroll, in which letters to MOTONO Morimichi are mounted, includes one from IWAKURA Tomomi, dated January 3, 1874. At the time, Morimichi was chargé d'affaires ad interim and first secretary for foreign affairs in the Japanese legation to Britain, and Japanese students studying abroad at public expense were being recalled to Japan. In this letter, IWAKURA asks MOTONO to look after his son, Tomotsune, who was studying at Oxford but without receiving any financial assistance and hence was not subject to the recall. IWAKURA also requests that MOTONO keep an eye on Tomotsune's spending.

At the time this letter was written, many Japanese students had traveled to Western countries. In the USA alone, between 1868 and 1872 the number of Japanese students increased to five hundred. Wishing to rein in costs, the Ministry of Education decided in December 1873 to recall the students to Japan. IWAKURA Tomotsune went to the USA in 1870 and then to Oxford University in 1873.

At the end of the letter, the sender mentions that "this letter was written on behalf of IWAKURA, who is busy." Which might explain why MOTONO's name was mistakenly written 元野 rather than the correct form of 本野. Both 元野 and 本野 are pronounced *motono*.

### MOTONO Morimichi (1836–1909)

MOTONO Morimichi was born in Saga in 1836. He was a government official and entrepreneur who, after the Meiji Restoration, served in the Court of Kanagawa and founded the letterpress printing business Nisshusha with KOYASU Takashi and SHIBATA Masayoshi. In 1872, he went abroad as the first secretary of the legation to Britain. After returning to Japan, he served as chief of the Yokohama Customs Office and prosecutor of the Osaka Appellate Court. In 1874, once again teaming with KOYASU and SHIBATA, he started the Yomiuri Shimbun and later became its second president. He died in 1909.

The portrait is from *Portraits of Modern Japanese Historical Figures*.

(<https://www.ndl.go.jp/portrait/e/datas/203.html>)



Image 2: MOTONO Morimichi

### IWAKURA Tomomi (1825–1883)

IWAKURA Tomomi was born in 1825. He was a court noble who, at the end of the Tokugawa Shogunate, switched from supporting a reconciliation of the Imperial Court and the Shogunate to opposing the Shogunate government. He helped organize the coup d'etat that restored Imperial rule in December 1867. He served the Meiji Government as senior counselor, Minister of Protocol, Minister of State, and Minister of the Right. He established the policy to enact the Imperial Constitution and made every effort to protect the Imperial family and the nobility.

The portrait is from *Portraits of Modern Japanese Historical Figures*.

(<https://www.ndl.go.jp/portrait/e/datas/23.html>)



Image 3: IWAKURA Tomomi

(Translated by HATTORI Mao)

**Related articles from the NDL Newsletter:**

- [Materials available in the Modern Japanese Political History Materials Room \(1\)](#) (No. 200, June 2015)
- [Materials available in the Modern Japanese Political History Materials Room \(2\)](#) (No. 201, August 2015)
- [Materials available in the Modern Japanese Political History Materials Room \(3\)](#) (No. 202, October 2015)
- [Materials available in the Modern Japanese Political History Materials Room \(4\)](#) (No. 203, December 2015)
- [Materials available in the Modern Japanese Political History Materials Room \(5\)](#) (No. 220, October 2018)
- [Materials available in the Modern Japanese Political History Materials Room \(6\)](#) (No. 221, December 2018)
- [Materials newly available in the Modern Japanese Political History Materials Room \(7\)](#) (No. 225, August 2019)
- [Materials newly available in the Modern Japanese Political History Materials Room \(8\)](#) (No. 226, October 2019)
- [Materials newly available in the Modern Japanese Political History Materials Room \(9\)](#) (No. 233, November 2020)
- [Materials newly available in the Modern Japanese Political History Materials Room \(10\)](#) (No. 235, January 2021)
- [Materials newly available in the Modern Japanese Political History Materials Room \(11\)](#) (No. 241, October 2021)
- [Materials newly available in the Modern Japanese Political History Materials Room \(12\)](#) (No. 242, December 2021)
- [Materials in the Modern Japanese Political History Materials Room: The YAMAGATA Aritomo Papers](#) (No. 251, June 2023)

**Related content from the National Diet Library Website**

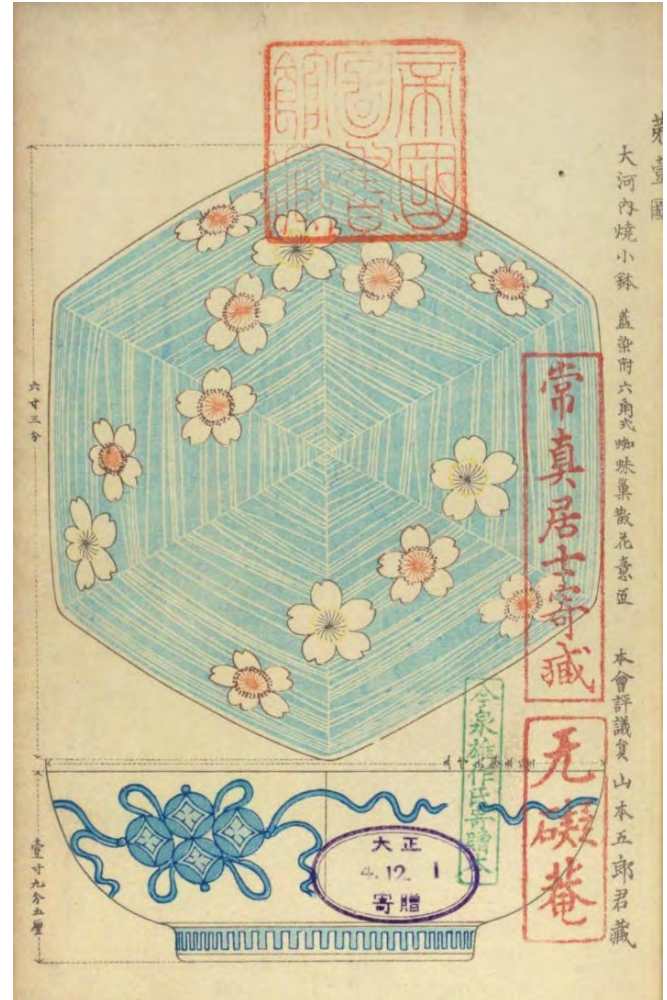
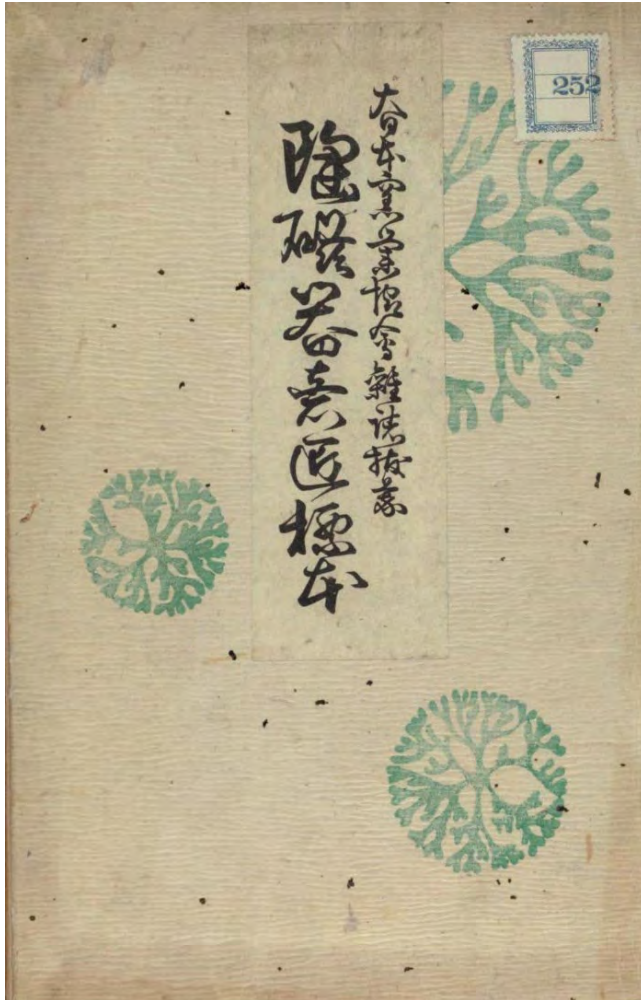
- [Research Navi](#) : Holdings of The Modern Japanese Political History Materials Room (Japanese)

Selections from NDL collections

## Pottery and Porcelain from the Meiji Era: *Tojiki isho hyohon*

IWASAKI Yoriko, Foreign Materials Division, Acquisitions and Bibliography Department

This article is a translation of the article in Japanese in *NDL Monthly Bulletin No. 742 (February 2023)*.



KURODA Seiken. *Tojiki isho hyohon*. Dainihon Yogyo Kyokai Jimusho, 1895, 25 cm. <https://dl.ndl.go.jp/pid/1183838>  
Front cover (left) and a small Okawachi ware bowl from the beginning of the book (right).

Okawachi ware, Ko-kutani ware, and Inbe ware—a lineup of beautiful designs and exquisite top and side views of small bowls, vases, and other porcelain ware. This book comprises a collection of pottery and porcelain designs that were excerpted from designs found in *Dainihon yogyo kyokai zasshi*, which is the journal of the Ceramic Society of Japan established in June 1892.

Ceramics became one of Japan's major export items during the late Edo period, as growing interest in Japanese art, often called *Japonisme*, was fueled by the exhibition of pottery and porcelain at world's fairs throughout Europe and the Americas. During the Meiji Era (1868–1912), the Japanese government actively encouraged participation in world's fairs while at the same time studying Western techniques and products as part

of its policies for promoting the development of industry. Within Japan itself, National Industrial Exhibitions were held, advisors from foreign governments were hired, and organizations for developing a ceramic industry were created. As a result, the total value of porcelain exports grew steadily until 1881.

During the late 1880s and early 1890s, however, exports of ceramics stagnated. The rapid growth of this sector led to increased export of inferior products, which damaged the reputation of Japanese goods. Also, demand in overseas markets shifted from decorative items—which up to that time had been the mainstay of such exports—to utilitarian products. In response to these circumstances, trade associations were established throughout Japan to promote improved technology and the streamlining of



production processes.

In October 1891, a group of students and graduates of the Tokyo Vocational School as well as the Ceramics Glass Department of the Tokyo Technical School (which was reorganized and expanded from the Tokyo Vocational School and has since become the Tokyo Institute of Technology) established the Yokokai (Kiln Manufacturers Association) in Tokyo as a means of helping organize the ceramics industry. They were taught by Gottfried Wagener (1831–1892), a German who played a leading role in the early Japanese ceramic industry. The Yokokai worked to provide information to people involved in the ceramic industry all across Japan by publishing a journal, called *Yokokaishi*, and sponsoring lectures. Later, the aforementioned Ceramic Society of Japan was also established to further enhance these activities.

The Ceramic Society of Japan was intended to promote cooperation between industry and academia cooperation, and in addition to people associated with the Tokyo Technical School, its members included scholars, businesspeople, and manufacturers. The journal *Dainihon yogyo kyokai zasshi* (Image 1) was first published in September 1892 and each month contained technical information, reports by researchers, and information on regional business conditions, with the aim of sharing knowledge and the experience of each member. Although not included in *Yokokaishi*, examples of porcelain design were carried in almost every issue until August 1920 in order to convey to manufacturers everywhere, including those who lived far away from Tokyo or had difficulty reading texts, specific goals for improving the ceramics industry through enhanced design.

The designs in *Tojiki isho hyohon* were compiled from about 20 items selected from the first issue of *Dainihon yogyo kyokai zasshi* to Vol. 3, No. 36 (August 1895). Taken from members' collections, they comprise reproductions of classic designs as well as newly invented ones, all of which retain traditional Japanese or Asian motifs. The book is designed to be as practical as possible and includes detailed measurements and other information that is useful for actual production.

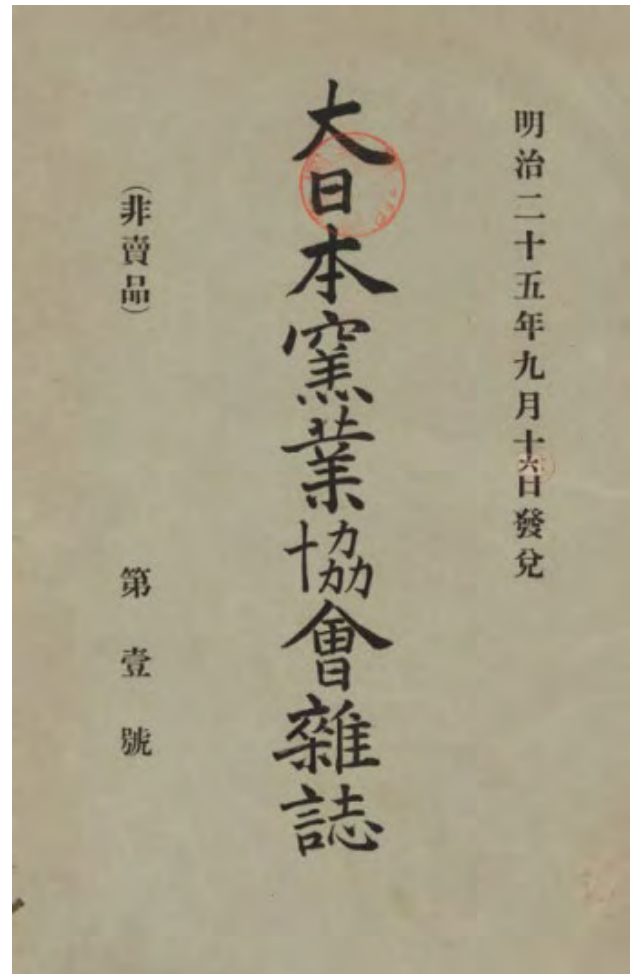


Image 1: The Ceramic Society of Japan, *Dainihon yogyo kyokai zasshi*, Vol. 1, No. 1, Sep. 1892. NDL Call No. Z17-249

Front cover of the first issue of *Dainihon yogyo kyokai zasshi*. It is still published as a monthly English journal of the Ceramic Society of Japan.



Image 2: A beautifully decorated Ko-kutani ware *mukozuke*—a small plate used for serving side dishes in traditional *kaiseki* meals.



Image 3: Korai plate (pottery made in the Korean Peninsula) depicted in the fold-out on two facing pages.

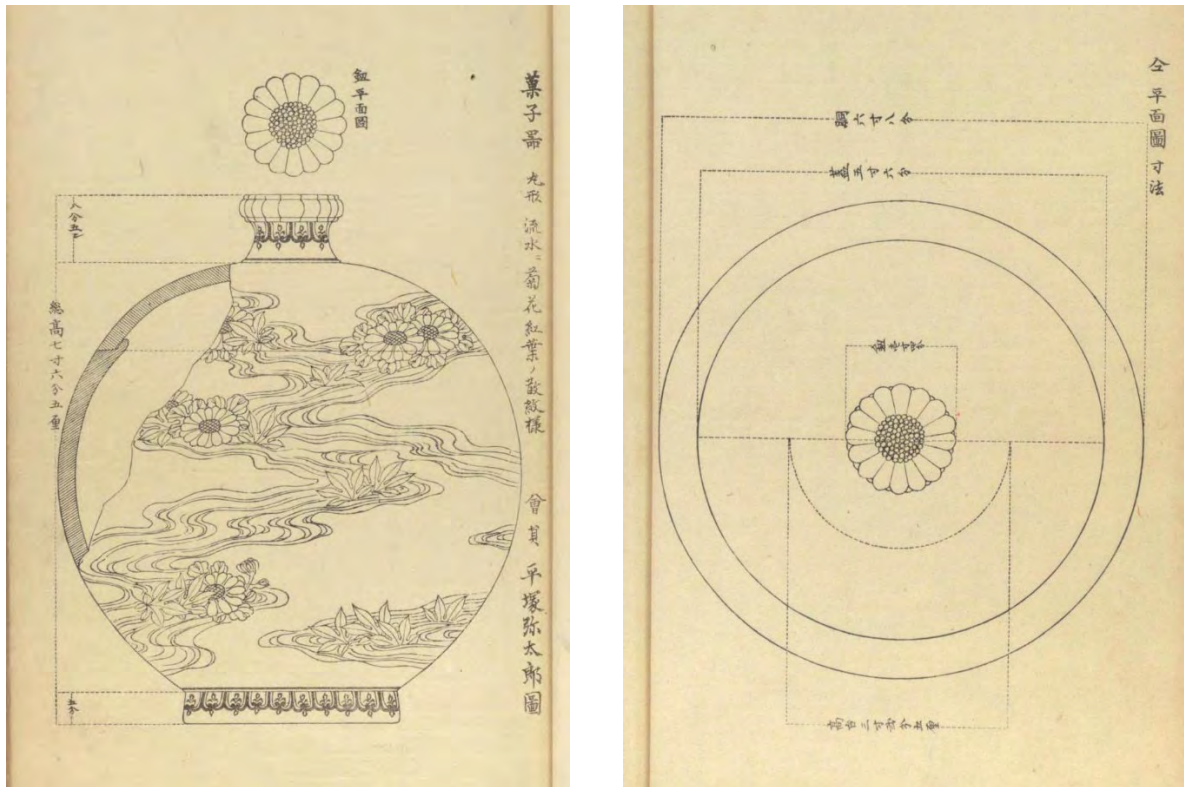


Image 4: A container for sweets with its top view, showing dimensions.





Image 5: Many teapots and cup handles are also depicted.



Image 6: Design from Imperial Visitation for the Ceremonial Horserace of 1024.



Image 7: A portrait of KURODA Seiken, editor of *Tojiki isho hyohon*. Besides serving as director of a pottery school and a technical school, he devoted himself to the development of the Japanese ceramic industry, and translated books such as Frank Clowes and Joseph Bernard Coleman's *Quantitative Analysis* and Karl Langenbeck's *The Chemistry of Pottery*, as well as published books such as *Jitsuyo seitogaku* (Practical ceramics) and *Seto no togyo* (Ceramic industry of Seto).

The Ceramic Society of Japan, *Dainihon yogyo kyokai zasshi*, Vol. 27, No. 4, Dec. 1918. NDJ Call No. Z17-249

An obituary memorializing Kuroda's life is included at the beginning of this book and describes his personality as "rigid and resolute on the outside, passionate on the inside." The book *Tojiki isho hyohon* is filled with the passion of Kuroda's youth.

KURODA Seiken (also read as KURODA Masanori, 1870–1918), the editor of *Tojiki isho hyohon*, was a graduate of the Ceramic Glass Department of Tokyo Technical School and a student of Wagener. He had been a member of Yokokai and was working for the Geological Survey of Japan in the Ministry of Agriculture and Commerce at the time of publication of this book. The purpose of publishing this book is not clear from the description in *Dainihon yogyo kyokai zasshi* which was published at the same time. Since the back of the book states that it is not for sale, the number of copies published may not have been very large, and it may have been intended for members and other interested parties.



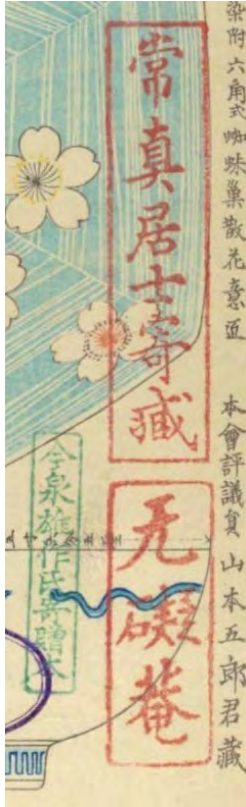


Image 8: Both 无礙菴 and 常真居士 are aliases of IMAIZUMI Yusaku, and the green markings read "Book donated by Mr. IMAIZUMI Yusaku."

The seal stamped on the first design of this book is believed to be that of IMAIZUMI Yusaku (1850–1931), an art historian and connoisseur of the Meiji and Taisho Eras (Image 8). He was appointed director of the Kyoto City Technical School of Art in 1894 and was invited to the third general meeting of the Ceramic Society of Japan in 1895 as an examiner for the 4th National Industrial Exhibition. It is possible that this book was distributed to those involved in such meetings, or that it was used to seek opinions from artists and others in order to improve designs.

As the years went by, designs incorporating reproductions and motifs of foreign products began to appear in *Dainihon yogyo kyokai zasshi*. Compared to these later designs, those in this book, published in 1895, seem to retain the style of classic decorative objects. They certainly convey the quiet enthusiasm of those involved in the effort to improve Japanese ceramics as well as the beauty of the ceramics produced from these designs.

(Translated by OGAWA Kanako)

#### Reference (in Japanese):

- TODATE Kazuko. *Nihon kingendai togeishi*. Abe Shuppan, 2016. NDL Call No. KB372-L76.
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- <http://s-innovation.org/doc/page2.cgi?id1=1412833194&id2=1412833385> (Last accessed on June 28, 2023.)
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- YAMADA Takehisa. "Meiji chuki ni okeru nihon tojikigyo no joho senryaku" *Keizaishi saiko Nihon keizaishi kenkyujo kaisho 70shunen kinen ronbunshu*. Edited by TOKUNAGA Mitsutoshi and HONDA Saburo. Osaka Keizai Daigaku Nihon Keizaishi Kenkyujo and Shibunkaku Shuppan, 2003. NDL Call No. DC1-H3
- YOSHIDA Chizuko. "Imaizumi Yusaku den." *The Izura bulletin: Ibaraki daigaku izura bijutsu bunka kenkyujo kyo*, no. 6, Ibaraki Daigaku Izura Bijutsu Bunka Kenkyujo, Sep. 1999. NDL Call No. Z11-2617.
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- Dainihon yogyo kyokai zasshi*. vol. 1, no. 1 - vol. 3, no. 36, vol. 27, no. 4, Dainihon Yogyo Kyokai, Sep. 1892 - Aug. 1895, Dec. 1918. NDL Call No. Z17-249.
- Yokokaishi*, no. 1 - no. 4, Yokokai, 1891 - 1892. NDL Call 雑 49-202.

Articles by NDL staff

## Protecting Our Books—Tools for preservation and restoration (2) Applying paste and sticking

Preservation Division, Acquisitions and Bibliography Department

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

Part one of this article is available at [Protecting Our Books—Tools for preservation and restoration \(1\) Cutting and folding \(No. 251, June 2023\)](#).

The National Diet Library undertakes a wide variety of preservation activities to ensure the permanent availability of the materials in our collections, including digitization or other media conversion, disaster preparedness, maintenance of storage environment, and restoration.

The Preservation Division of the Acquisitions and Bibliography Department plays a major role in these activities, and staff members who specialize in material conservation use their expert judgment to carry out repair and restorations as required according to the characteristics and condition of the materials. We also manage the environment of the stacks and implement countermeasures against insect and mold.

This is part two of a series that looks at the tools used for conservation and restoration in the Preservation Division. Although this is only a small part of what we do, we hope it will give you a glimpse into the activities we undertake to preserve cultural assets.

### ***Kobake*—Small *hake* brush**



Although it might look like a *fude* (drawing brush), this is a small, flat *hake*, which is a brush for applying starch paste. Made of horsehair, it was originally designed for repairing worm holes. Moderately resilient hair and a flat, thin handle make this brush easy to use not just for insect damage but for a variety of elaborate repairs. Regrettably, the artisan who made this brush has passed away, and new ones are no longer available, so we use the ones we have with great care.

### Other uses



Pasting a torn page.



Applying paste around worm holes.





There are also some materials for which we use adhesives other than starch paste. For those, we use commercially available paint brushes.

### Water brush pen



Although this pen was originally designed to hold water in the handle for painting with watercolors, we use it for applying water to *washi* when making a tear or smoothing wrinkles. The handle must not be gripped too tight, otherwise too much water will spurt out.

### Tearing *washi*

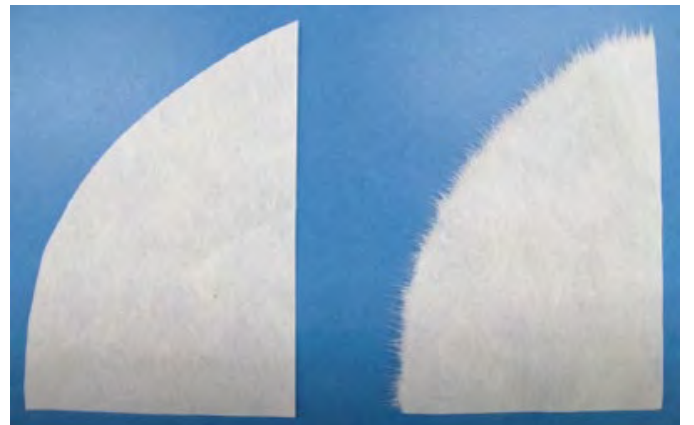
When repairing the missing parts of a page with *washi*, feathering the fibers along the edges of the *washi* will help achieve a secure bond to the page as well as minimize unevenness between the *washi* and the page.<sup>1</sup>



Overlay *washi* on the missing corner of a page and draw a waterline just outside the edges.



Tear off the *washi* by pulling it sideways before the waterline dries.



Compare the edge of *washi* cut with a cutter (left) with the edge of *washi* torn by hand after wetting with a water brush pen (right). Notice the feathered fibers along the torn edge.

<sup>1</sup> These photos are from the following movie on the NDL official YouTube channel.

*Conservation of Paper Materials: Minor Repair 5/6*

[https://www.youtube.com/watch?v=-t5xVx7CLgE&list=PLXvKjMC1JnVu50NOnLQh5\\_rBq-U5LpzFj&index=6](https://www.youtube.com/watch?v=-t5xVx7CLgE&list=PLXvKjMC1JnVu50NOnLQh5_rBq-U5LpzFj&index=6)

## Paste tray



This tray is used to dilute paste. Wooden trays are fitted with copper hoops the same way a wooden bucket is made.



For adhesives other than starch paste, we often use a stainless steel tray.

## About starch paste



Starch paste is made by mixing wheat starch and water, then heating the mixture in a pan. This traditional adhesive is free of antiseptics and other additives.



The wheat starch is mixed with water and heated on a cooking heater. By rapidly stirring the cloudy white liquid with a wooden stick, it thickens in just a few minutes. Further heating and stirring makes it translucent, glossy, and more adhesive.



The finished product is put in a plastic container like the one on the right. It is strained and smoothed before use.



The strained paste is diluted as necessary.



## Various brushes

### Noribake —Paste brushes



These are some of the many different brushes that can be used to apply a wide swath of paste.

The brush on the right is made with pig bristles and has a plastic handle. It is easy to clean and is often used to apply adhesives other than starch paste.

The middle brush is made with horse-tail hair. It is used to apply paste to *washi* linings.<sup>2</sup>

The brush on the left is called a *kiritsugi-bake*. It is also made with horse-tail hair, but they are shorter and in smaller quantities than the other brushes and are used to apply paste to small areas.



Applying paste on the bookbinding cloth with a brush.



Fixing the spine of a book by applying adhesive with a brush.



Using brushes to apply paste to the entire surface of *washi* linings.



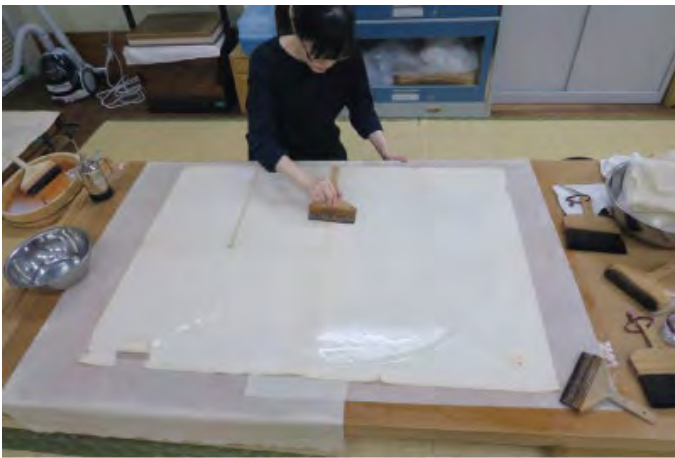
Applying paste to a narrow space with a *kiritsugi-bake*.

<sup>2</sup> For the details of linings, refer to [Attaching linings with brushes](#).

### Mizubake —Water brush



This brush is made with deer hair and is used to apply moisture to paper and other materials. Each hair is hollow and able to hold water like a straw. It is used primarily for smoothing wrinkles in the material when adding linings.



Moistening and smoothing wrinkles in a map with a water brush. Paper will easily stretch when moistened.

### Nazebake —Smoothing brushes



These brushes are used to apply linings. There are many different kind of brushes used for smoothing.

The brush on the right is made with white goat hair, which is very soft. It is used to smooth wrinkles in thin *washi* linings.

The black bristles of the brush on the left are made from the fibers of a plant called *tsugu*, which is similar to palm. The bristles are hard yet supple. After using the goat-hair brush, we use this brush to make sure that a lining is affixed securely to the material being repaired.



A goat-hair brush is used to smooth the lining on the material.

### Uchibake —Pounding brush



This is a pounding brush, which is used to pound linings firmly to the material being repaired using an up-and-down motion. The black hair is made from fibers of *tsugu* and *shuro* plants, both of which are similar to palm, but *shuro* is softer than *tsugu*. It is a very large brush, 23.5 cm high, 14.5 cm wide, and a maximum of 4 cm thick.

This brush is used to apply linings with *furunori* (aged paste). *Furunori* is made by storing wheat starch paste in a cold, dark place for about 10 years to weaken its adhesive strength. This weak adhesion results in a soft finish that is useful for repairing handscrolls and hanging scrolls.

After using *furunori* to affix a lining in the normal fashion, we pound the lining with this brush to ensure a strong bond.





A pounding brush is thicker than ordinary brushes and is held as shown.



The bottom of a pounding brush is flat. Pounding is performed by using the flat side of this brush, shifting the location little by little to pound the entire lining evenly.

### Attaching linings with brushes

Paper and cloth materials are lined with *washi* to provide added strength. Many of the brushes shown in this article are used in this process.

### Attaching a lining

1. Moisten the material to be repaired with a water brush.
- ↓
2. Apply diluted wheat starch paste to the back of the lining with a paste brush.
- ↓
3. Attach the lining to the material and remove wrinkles with a smoothing brush.
- ↓
4. Attach the lined material to a *karibari* board, as explained in the next section.



A smoothing brush is used to attach linings securely to the materials being repaired.

## Karibari board



A *karibari* board is used to hold the lined paper and cloth temporarily while drying.

The *karibari* board has a wooden frame, similar to a Japanese *shoji* door, to which layers of a sturdy material like Hosokawa paper or Sekishu paper are attached on either side. The exterior is coated with persimmon juice, which hardens and strengthens the layers, making them water repellent and allowing the attached materials to be easily removed.

Although it might not look it, *karibari* boards are lightweight and easily carried by one person.

### How to make a *karibari* board



Making a frame for a *karibari* board.



Attaching the first layer of paper to the frame. Several more layers will be added.



Coating the *karibari* board with persimmon juice is done outdoors.



### How to use a *karibari* board



A map to which a lining has been applied is remoistened with a spray after being dried once. The moisture allows the paper to stretch.



Paste is applied only to the margins of the lining.



The lined material is affixed to a *karibari* board. As it dries, the paper becomes taut and flat, as if it had been ironed. After drying, the material is peeled off and the margins are trimmed to finish!

This article presents just a few examples of these tools and their uses.

(Translated by MACHIDA Sumika)

#### Related articles from the NDL Newsletter:

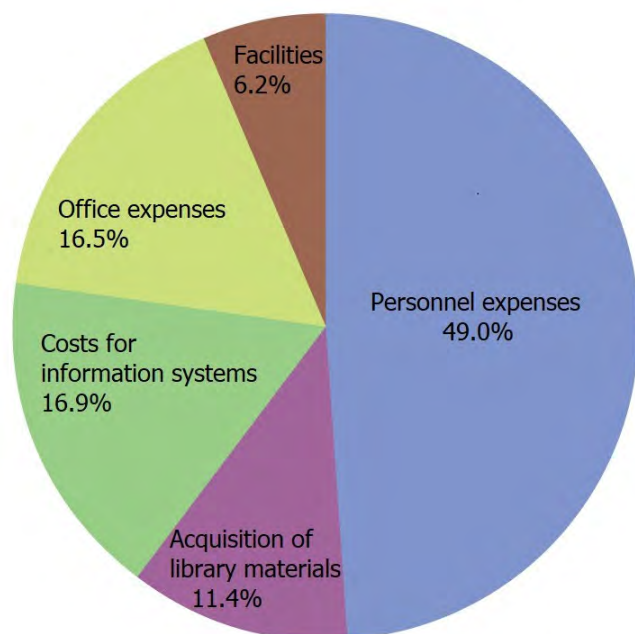
- [Protecting Our Books—Tools for preservation and restoration \(1\) Cutting and folding \(No. 251, June 2023\)](#)
- [Japanese paper in action!! : Conservation treatments using "Washi" \(1\) \(No. 203, December 2015\)](#)
- [Japanese paper in action!! : Conservation treatments using "Washi" \(2\) \(No. 204, February 2016\)](#)

## Budget

**NDL Budget for Fiscal Year 2023**

*This article is a translation of the article in Japanese of the same title in NDL Monthly Bulletin No. 746 (June 2023).*

The budget for FY2023 (April 2023–March 2024) was approved by the National Diet on March 28, 2023, with 19,874,232,000 yen appropriated for the National Diet Library during FY2023.



The overall composition of the expenditure budget includes:

- Personnel expenses: 49.0%
- Acquisition of library materials: 11.4%
- Costs for information systems: 16.9%
- Office expenses: 16.5%
- Facilities: 6.2%

The outline of the expenditure budget for FY2023 is as follows:

**National Diet Library FY2023 Budgets (1,000 yen)**

<b>(Item) National Diet Library</b>	<b>18,631,886</b>
Personnel expenses	9,735,089
Regular office expenses	177,478
Legislative research	338,896
Acquisition of library materials	2,272,339
of which was compensation for deposit of publications	397,476
Costs for information systems	3,349,564
Tokyo Main Library operation	1,572,048
International Library of Children's Literature operation	262,491
Kansai-kan operation	923,981
<b>(Item) Expenses for facilities</b>	<b>1,242,346</b>
Maintenance of the Tokyo Main Library	998,323
Maintenance of the Kansai-kan	244,023
<b>Total</b>	<b>19,874,232</b>

(Translated by NOZAWA Asuka)



News from NDL

## NDL User Satisfaction Survey of FY2023

Planning Division, Administrative Department



Since FY2003 the National Diet Library (NDL) has conducted annual user surveys in order to determine the trends of use, user satisfaction and user requests.

The NDL is now conducting a user satisfaction survey of FY2023. Your ideas and opinions are important to our library and will help us provide you with the best library services possible.

URL: <https://enquete.ndl.go.jp/922599/p/NL?lang=en>

Survey period: From May 8 to October 31, 2023

\*This is an anonymous survey. It will take about 10 minutes to complete.

\*Answers are processed statistically and individual answers are not linked to the respondent. Also, the data will not be used for any purpose other than this survey.

\*The results of this survey will be posted on the NDL website.

For further information about NDL user surveys, please visit [the NDL website](#).

Selected list of articles from NDL periodicals

## The NDL Monthly Bulletin No. 747/748, July/August 2023

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. 747/748, July/August 2023 \(PDF: 5.00MB\)](#)

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- <Book of the month — from NDL collections>  
*Nyobo sanjurokkasen*: A growing passion for education in the Edo period
- *Kokatsuji-ban* (old movable-type printed books)
- What are *Sagabori*? KOAKIMOTO Dan
- The Fushimi editions of *Rikuto*, *Sanryaku* and *Shichisho*
- 58th Committee on Designation of Rare Books  
Materials recently designated as rare books
- <Tidbits of information on NDL>  
This is the entrance for materials
- <Books not commercially available>  
*Okayama no yachotachi: Mukashi · ima · mirai*
- <NDL Topics>