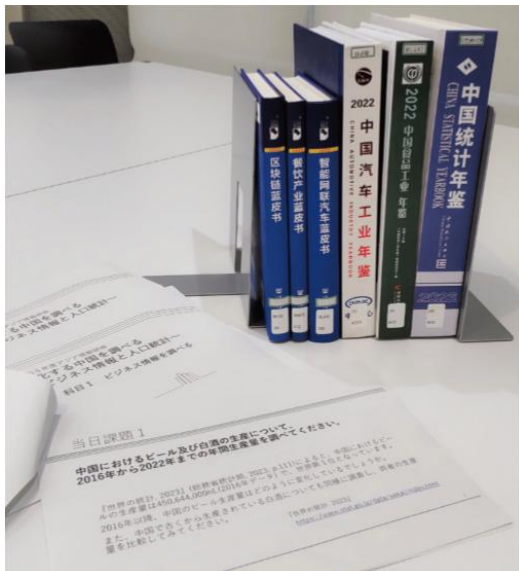
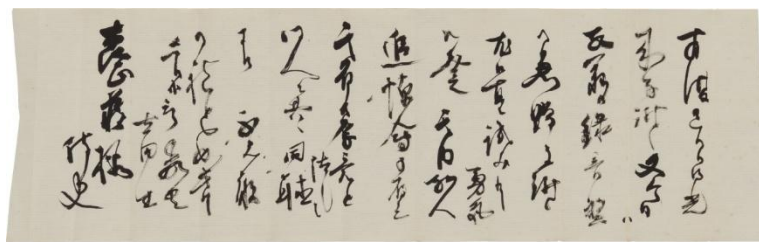
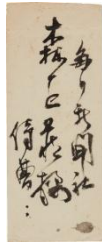
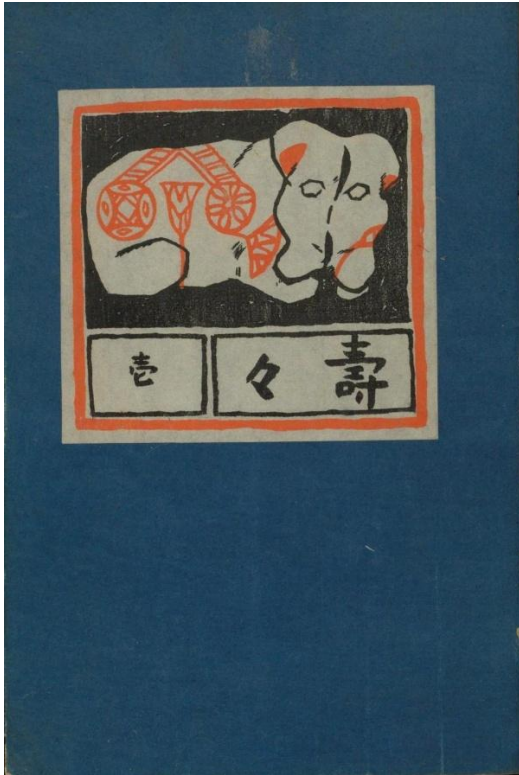


National Diet Library Newsletter

No. 265, October 2025



Contents

Selections from NDL collections

- Materials in the Modern Japanese Political History Materials Room: The MORI Shozo Papers
- *Juju*: A collection in print of foreign toys

Articles by NDL Staff

- Inside Story of Training Programs on Asian Resources

News from NDL

- The 25th Mutual Visit Program between the National Diet Library and the National Library of Korea

Selected list of articles from NDL periodicals

- The NDL Monthly Bulletin
No. 773/774, September/October 2025

Selections from NDL collections

Materials in the Modern Japanese Political History Materials Room: The MORI Shozo 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. 751 \(November 2023\)](#).

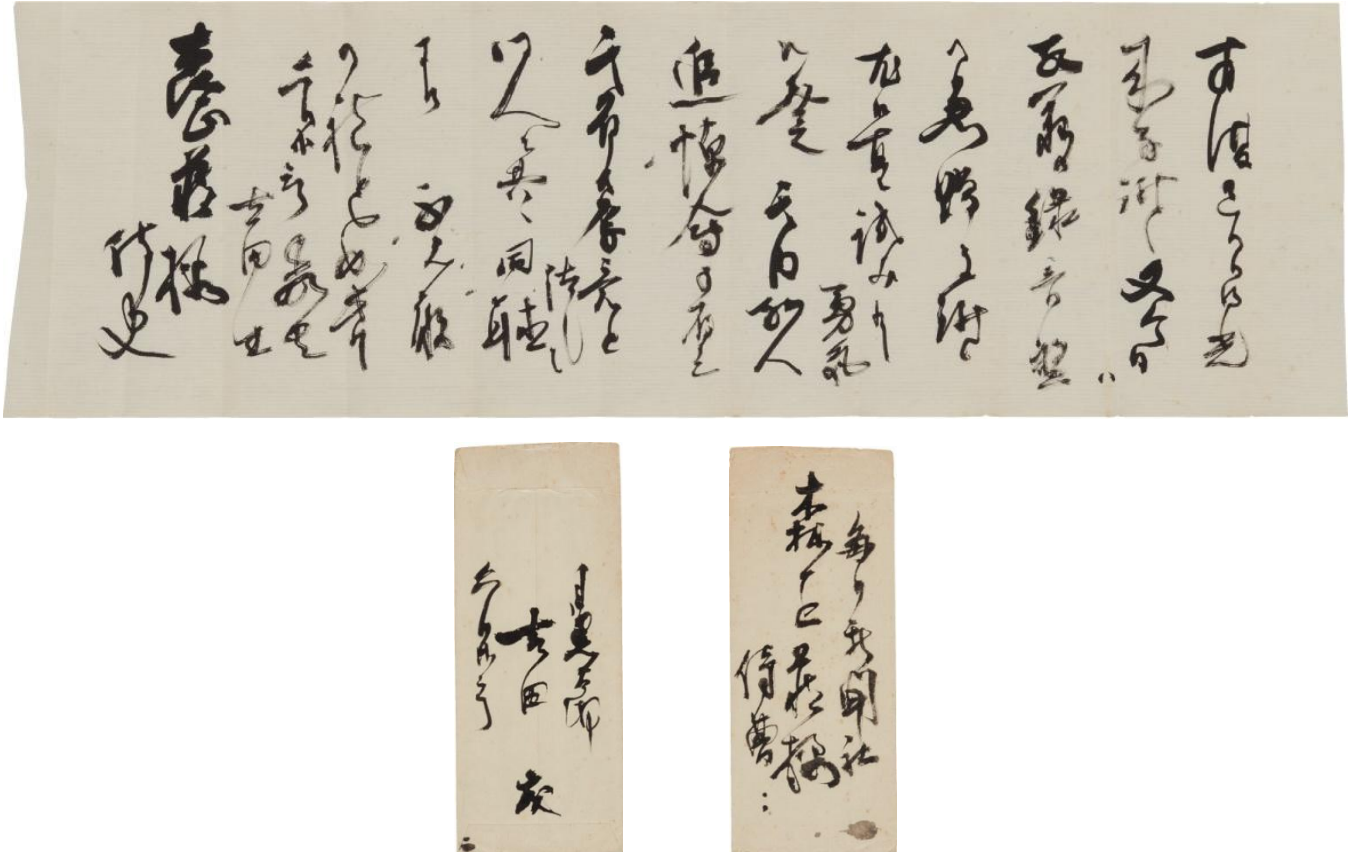


Image 1: A letter from YOSHIDA Shigeru to MORI Shozo, dated June 23, [1952].

NDL Call No. MORI Shozo Papers 53.

Introduction

The National Diet Library holds approximately 430,000 documents on modern Japanese political history, including the personal papers of politicians, high-ranking officials, and military officers. 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 MORI Shozo Papers

(75 items, available since October 2022)

Image 1 is a thank-you letter sent by YOSHIDA Shigeru (Image 3) to MORI Shozo. The letter contains the phrases "your visit the other day" and "the deceased's phonograph records," but these alone are not enough to discern the intent of the letter. There is no stamp or postmark on the front of the envelope, and it is difficult to estimate a date, as it was likely hand delivered by someone from the Prime Minister's Meguro Office, where YOSHIDA resided at the time.

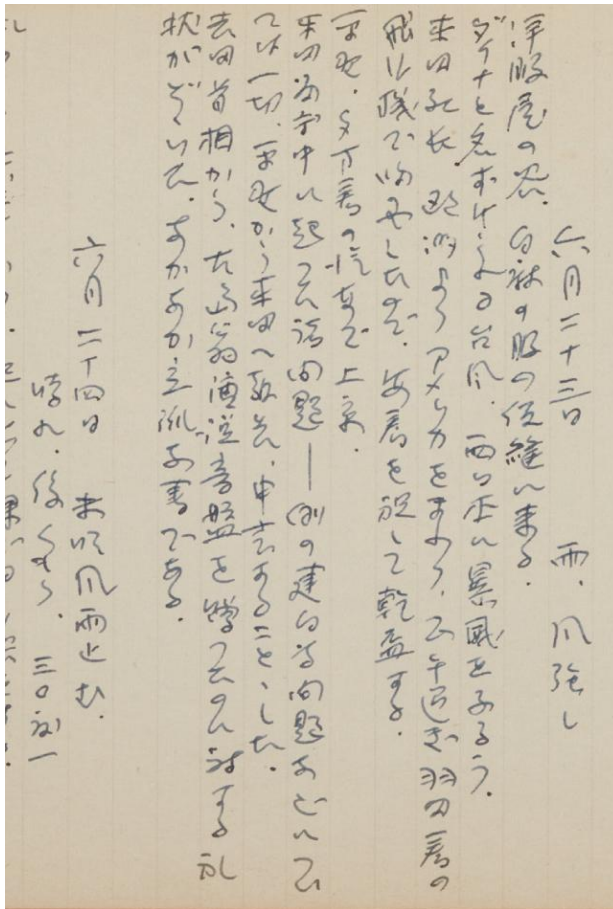


Image 2: MORI's diary entry for June 23, 1952.
NDL Call No. MORI Shozo Papers 42.



Image 3: YOSHIDA Shigeru (1878–1967)
Diplomat and politician.
The portrait is from [Portraits of Modern Japanese Historical Figures](#).



Image 4: KOJIMA Kazuo (1865–1952)
Journalist and politician.
The portrait is from [Portraits of Modern Japanese Historical Figures](#).

Fortunately, the MORI Shozo Papers include not just this letter but also MORI's diaries. Reading through the entries from around the dates when YOSHIDA resided at the Meguro office, we found an entry dated June 23, 1952, which reads "I received a letter of thanks from Prime Minister YOSHIDA for the gift of the phonograph records of Mr. KOJIMA's speech. It is quite a splendid letter." (Image 2) The entry in the diary for June 21 contains a description of the gift: "Prime Minister YOSHIDA and Mr. OGATA Taketora are each to be sent a set of phonograph records of Mr. KOJIMA's [speeches]." Also, the diary entry for June 18 refers to a group of people, including MORI, who were invited to visit YOSHIDA, so it seems that this is the date referred to by "your visit the other day." MORI described the gathering that day as "a round-table discussion in remembrance of KOJIMA Kazuo" (Image 4), who died

on May 26 of that year and was known to have been a mentor to YOSHIDA.

This is an excellent example of how the proper archival of letters, diaries, and other personal papers enable a deeper understanding of the events described therein.



Image 5: MORI Shozo

MORI Shozo (1900-1953)

Born in Shiga in 1900. After graduating from the Tokyo Gaikokugo Gakko (Tokyo School of Foreign Languages) Department of Russian Studies, he joined the Osaka Mainichi Shimbun (Osaka Mainichi Newspapers Co.) and in 1935 became its Moscow correspondent. After returning to Japan, he served as chief of the Russian section of the Foreign Correspondence Department as well as gave lectures and wrote articles as an expert on the Soviet Union. He later served as an editorial columnist, the manager of the Social Affairs Department, and head of the Publishing Department. After the war, he wrote *Senpu 20nen: Kaikin Showa Rimenshi* (*Twenty Whirlwind Years: The Hidden History of the Showa Era*)¹ (Masu Shobo, 1945-1946), which became a bestseller. He died in 1953.

The portrait is from Mori's diary. NDL Call No. MORI Shozo Papers 42.

(Translated by KUBO Satoshi)

Related articles from the NDL Newsletter:

- [Selections from NDL collections](#) : Introduction to materials available at the Modern Japanese Political History Materials Room in the Tokyo Main Library.

Related content from the National Diet Library Website

- [Research Navi](#) : Summary of Modern Japanese political history materials (in Japanese)

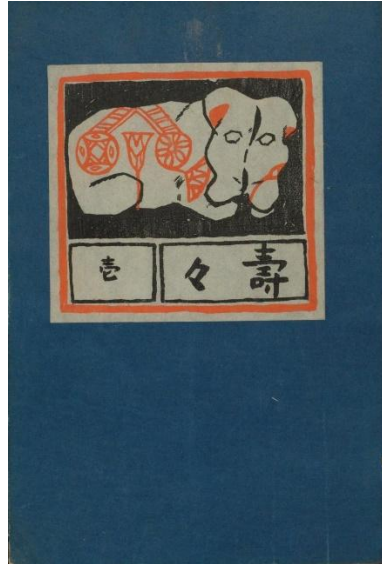
¹ Available via [the NDL Digital Collections](#).

Selections from NDL collections

Juju: A collection in print of foreign toys

FUJITA Chihiro, Domestic Materials Division, Acquisitions and Bibliography Department

*This article is a translation of the article in Japanese in *NDL Monthly Bulletin* No. 758 (June 2024).*



(Left) Front cover of Vol. 1. The design is taken from the catalog of the Cairo Museum, and Yamanouchi stated that he was not sure that it was originally a toy but thought that it probably was.

(Right) Title page of Vol. 2. SATOMI Ton (1888–1983), who had been a close friend of Yamanouchi when he ran Gohachi in Osaka, based his design on a wooden carving of the Buddha from Burma (Myanmar).

YAMANOUCHI, Shinpu. *Juju* [1], Vols. 1 & 2. Yamanouchi Shinpu, 1914–1915.

<https://dl.ndl.go.jp/en/pid/1183439>

<https://dl.ndl.go.jp/en/pid/1183442>

Juju, Volumes 1 & 2, are a collection of paintings by artist YAMANOUEHI Kinzaburo (1886–1966), commonly known as YAMANOUEHI Shinpu, of toys from around the world. The somewhat eccentric title comes from the French word *joujou*, which means toy. The book was produced in limited edition for subscribers only. The images of the toys were created by carving a woodblock, printing the woodblock image in black ink on two folded sheets of *Mino washi*, and then hand-coloring the images. The images were then distributed once a month in a temporary five-page folded format. The price per volume was 50 sen, and every six months a new cover was added, so that subscribers could complete the binding according to their own taste. With the exception of kites, the illustrations were drawn close to the original size of the toy.

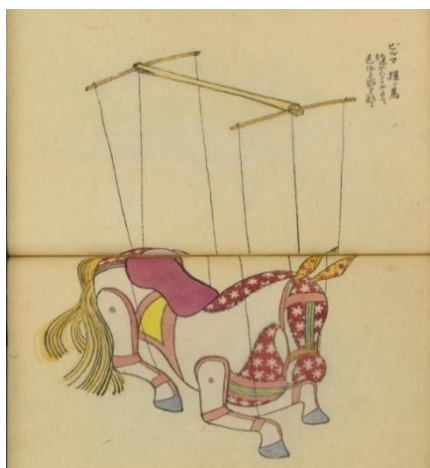
Following the rapid influx of Western culture that occurred during the modernization of Japan, there were some men of culture and intellectuals who developed a love for simple, provincial toys out of affection for traditional Japanese culture. During the Meiji era (1868–1912), members of the Chikuba-kai—a group of writers

and artists, such as KANAGAKI Robun, UCHIDA Roan, AWASHIMA Kangetsu, and TSUBOI Shogoro—acquired a number of provincial toys, which led to the creation by SHIMIZU Seifu of the book *Unai no tomo* (NDL Call No. [W162-45](#)), a pioneering compilation of paintings of provincial toys. First published in 1891, additional compilations followed, and following Shimizu's death, work was continued by NISHIZAWA Tekiho, ultimately producing 10 compilations in all. Love for and interest in provincial toys grew during the Meiji and Taisho (1912–1926) eras, as evidenced by the formation of groups of toy lovers, such as the Odomo-kai.

Juju follows this trend but is somewhat unique in that it covers a wide range of toys from around the world, not just Japan. This is no doubt because of Yamanouchi's wider circle of friends and interest in foreign toys.

After graduating from the Tokyo Fine Arts School, Yamanouchi returned to his hometown of Osaka in 1911 to run an art store called Gohachi. Yamanouchi was widely acquainted with other graduates of the Tokyo Fine Arts School, artists living in the Kansai region, and others who shared his interests as well as literary

figures and newspaper reporters who visited his store. In 1913, KUNORI Shiro, a Western-style painter who had returned to Japan after studying in France, brought Yamanouchi some foreign toys as souvenirs. Yamanouchi found the toys interesting and started sketching them, which prompted him to also start sketching toys owned by friends and acquaintances. From this came the idea of publishing *Juju*. Listed in the afterword are acknowledgments that include the names of many artists and cultural figures.



A Burmese (Myanmar) horse puppet owned by Western-style painter Kunori Shiro (1886–1953)

<https://dl.ndl.go.jp/en/pid/1183442/1/6>



A Belgian ceramic horse from the collection of HAYASHI Wakaki (1875–1938). Hayashi was the founder of Shuko-kai, a community of like-minded individuals who appreciated and collected antiques as well as participated in other cultural activities. Toys were often featured at Shuko-kai meetings. Shimizu Seifu was a member, as was the novelist and haiku poet Awashima Kangetsu (1859–1926), who contributed the preface to Vol. 2 of *Juju*. Yamanouchi joined in 1923.

<https://dl.ndl.go.jp/en/pid/1183439/1/34>



A paper fish from Beijing, China, from the collection of KOYAMA Genji, a Shuko-kai member who lived in Kyoto.

<https://dl.ndl.go.jp/en/pid/1183439/1/15>



(Top) A wooden buffalo from Varanasi, India, from the collection of Japanese-style painter KUBOI Suito (1876–?)

<https://dl.ndl.go.jp/en/pid/1183439/1/17>

(Bottom) Clay parrots from Ceylon, also owned by Kuboi, who had traveled throughout India and southern China, studying oriental antiquities, during 1912 and 1913.

<https://dl.ndl.go.jp/en/pid/1183439/1/8>

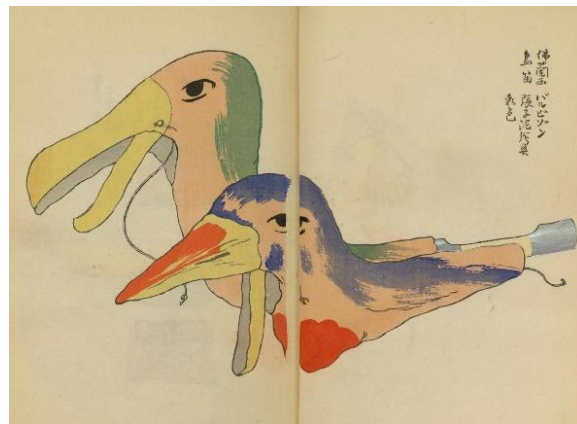
At the time *Juju* was published, Yamanouchi remarked that the popularity of provincial toys indicated that "Children's toys had become a source of amusement for adults." He also noted that interest in Japanese toys was now on the wane and wrote, "Having exhausted their interest in Japanese toys, toy enthusiasts have begun to gravitate toward foreign toys. But no matter how much these collectors might yearn for them, foreign toys remain an out-of-reach extravagance." It would seem that one motivation for his publishing this work was to introduce readers to interesting but hard-to-obtain foreign toys. He also intended to include not only foreign toys but toys not included in *Unai no tomo*.

Yamanouchi's hand-colored limited edition of *Juju* went out of print after 200 copies of Vol. 1 and 100 copies of Vol. 2. In 1918, a color-printed version was published in a limited edition of 200 copies by Unsodo. Among those known to have owned a copy of this book was the painter/illustrator SUGIURA Hisui.

Picture books titled *Juju* and featuring toys continued to be published until the mid-1930s, and although the

format and publisher changed over time, these books were valued by toy enthusiasts both as an early reference work for foreign toys and as an attractive art book. ITA Masayoshi, also known as ITA Yusei, a printmaker and collector of provincial toys, once gifted a copy of his own book to Yamanouchi and unexpectedly received in return several volumes of *Juju*. He described his excitement by saying "since receiving *Juju*, I have been looking at it constantly. It has enchanted me. It has earned my respect. It has made me fall in love with it. I read it constantly, while lying down, while seated on the tatami, or while seated at my desk."¹

The finely shaped yet generously drawn lines and the meticulous coloring of the paintings in this book show Yamanouchi's admiration and love for the simple shapes and colors of each toy. This spirit was no doubt shared by the owners of these toys as well as by like-minded readers. This is one of those books that truly conveys the ambience of an era when toys like these were appreciated.



The bird-shaped flute in this picture belonged to haiku poet MIZUOCHI Roseki (1872–1919). It had belonged to Western-style painter ASAI Chu (1856–1907), who brought it to Japan on his return from studying in France. The following note written by Asai came with the toy.

December 22, 1901. Heavy snow. I took a carriage to Barbizon to visit this historic place, where both Millet and Rousseau once dwelt. While there, I found a childlike and adorable toy sold in the village store. I bought one and kept it as a souvenir.

At Grez-sur-Loing. Asai

*The picture is from the Unsodo edition (<https://dl.ndl.go.jp/en/pid/1183446>) because the image in the limited edition is obscured by the book binding.

<https://dl.ndl.go.jp/en/pid/1183446/1/8>

¹ ITA, Masayoshi. *Meibutsu to omochiya: Fujinoyazoshi*, vol. 2. Fujinoya Masayoshi, 1925.
<https://dl.ndl.go.jp/en/pid/918303/1/19>



(Left) A carnival mask, sent by printmaker and Western-style painter YAMAMOTO Kanae (1882–1946) while studying in Paris
<https://dl.ndl.go.jp/en/pid/1183439/1/26>

(Right) Same as above, *Gomon ningyo* (Literally, “five-cent dolls.” Presumably meaning small, inexpensive dolls.)
<https://dl.ndl.go.jp/en/pid/1183439/1/30>

Yamamoto's letter quoted in this book vividly conveys his life in Paris.

The carnival, Mi-Carême, is tomorrow, and les Grands Boulevards will be covered in a foot of confetti! The powder will fly up into the sky and swirl into a dully-colored cloud. It sticks to my eyes, eyebrows, ears, nose, and lips.

When I go home and take off my clothes, I find five-colored confetti scattered all over the place.

I'll send you the box of cheap carnival masks I promised. The ones sold in the shops where the artisans live are always more *artistique* than those sold around les Grands Boulevards.

I bought these around Rue de la Gaîté, which is just like Hatchobori in my neighborhood. The five-cent dolls here are just like miniature dolls from home. Aren't they cute?

I will send it by ship. If the papier-mache masks melt and crumble in the tropics, they will become even more cubism and fun.



Some of the Russian, Swiss, and British toys that Yamanouchi sketched at the 6th Children's Exposition held at the Osaka Mitsukoshi Gofukuten in April 1914.

<https://dl.ndl.go.jp/en/pid/1183439/1/29>

<https://dl.ndl.go.jp/en/pid/1183439/1/33>

<https://dl.ndl.go.jp/en/pid/1183439/1/34>



A scene from the 6th Children's Exposition.

(Left) The entrance to this huge venue included a gate modeled after the Karamon gate at Fushimi Castle.

(Right) The clothing section and toy section.

Pictures are from *Mitsukoshi*, vol. 4, no. 5. May 1914.

The Mitsukoshi Children's Expositions were first held in 1909. The first through the fifth expositions were held in Tokyo. The sixth was held for the first time in Osaka, because the dates coincided with construction at the store in Tokyo and also because the Children's Expositions were intended to be for all Japan, not just for one region. The event was a great success, attracting around 10,000 visitors on Saturdays and Sundays. A World Toy Room was set up in the exhibition hall to display representative toys from various countries.

About Yamanouchi Shinpu

Yamanouchi Shinpu was born in Osaka and moved to Tokyo to study painting. He studied with the Japanese-style painter KAJITA Hanko and in 1910 graduated with honors from the Japanese-style painting department of the Tokyo Fine Arts School. He then returned to Osaka and in 1911 opened the art store Gohachi, which followed the example set by TAKAMURA Kotaro's Rokando—Japan's first modern art gallery. Takamura had opened Rokando in Kanda, Tokyo, just one year previously, after returning from his studies in Europe. According to a newspaper of the time, Gohachi was decorated in a new and stylish manner, displaying Rokando-style items, and holding exhibitions of young artists such as TSUDA Seifu and TOMIMOTO Kenkichi. The store was unique in Osaka—the works of young artists were cluttering up the shelves and filling the desks in a chaotic manner.²

Young artists hung out at the store, and literary figures such as TANIZAKI Junichiro and YOSHII Isamu also visited. Businessman KOBAYASHI Ichizo often visited the store when it was first opened and even asked Yamanouchi to create posters for performances of the Takarazuka Revue. Yamanouchi's wide-ranging friendships also led to the publication of *Juju*.

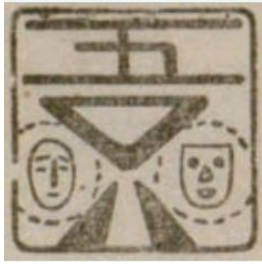
After the publication of the first phase of *Juju*, Yamanouchi moved to Tokyo to pursue his painting career again. While working on illustrations and picture pieces for the magazine *Shufu no tomo*, he joined the

company Shufu no tomosha at the request of its president, ISHIKAWA Takeyoshi, and worked not only on illustrations but also editing and planning, eventually becoming a director of the company.

He also had a close relationship with many writers. He was credited with having played a role in reconciling SATOMI Ton and SHIGA Naoya after a significant disagreement. After leaving Shufu no tomosha in 1936, he opened a second Gohachi in Ginza, Tokyo, and was also involved in the publication of the store's journal *Korekushon*. At the invitation of Kobayashi Ichizo, he joined the Hankyu Art Department, where he edited *Hankyu bijutsu* and other magazines as well as managed the Umeda Shobo bookstore in the Hankyu Department Store.

After Yamanouchi's death, a commemorative issue of *Korekushon*, no. 31 (94th issue) contained farewells from people who had known Yamanouchi as well as comments touching on his amicable personality, his pursuit of a variety of interests, and his energy. Yamanouchi's career, in which he was involved with many people and worked energetically, is of endless interest.

² "Atarashii bijutsu shumi." *Osaka shinpo*. Oct. 5, 1912. NDL Call No. [YB-622](#)



Logo mark for the art store Gohachi



This photo was taken at the Home Handicrafts Exhibition organized by Shufu no tomosha on the day the entries were judged. From left to right are painters WADA Sanzo, Yamamoto Kanae, and FUJII Tatsukichi, who served as judges. On the far right is Yamanouchi.

The picture is from *Shufu no tomo*, vol. 10, no. 5. Shufu no tomosha, May 1926. NDL Call No. [Z6-29](#)

(Translated by OGAWA Kanako)

Reference (in Japanese):

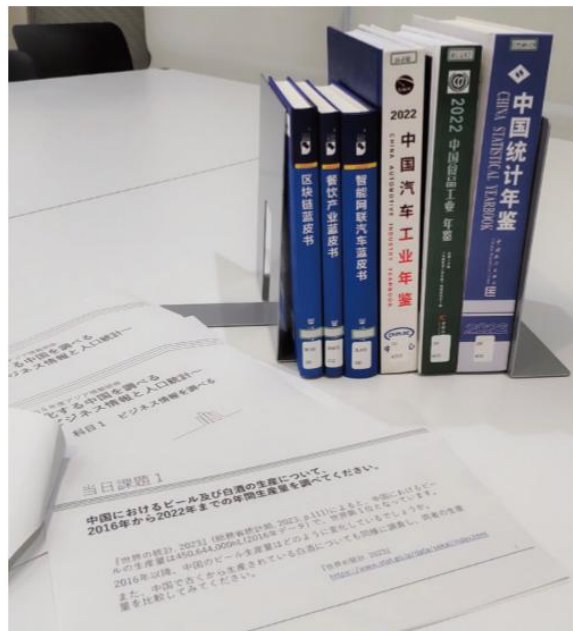
- "Osaka Mitsukoshi dayori." *Mitsukoshi*, vol. 4, no. 4. Apr. 1914.
- "Osaka Mitsukoshi dayori." *Mitsukoshi*, vol. 4, no. 5. May 1914.
- YAMANOUCHI, Gohachi. *Juju* [1], vol. 1. Unsodo, 1918.
- YAMANOUCHI, Gohachi. *Juju* [1], vol. 2. Unsodo, 1918. <https://dl.ndl.go.jp/en/pid/1183446>
- YAMANOUCHI, Shinpu. *Juju* [3], vol. 1. Yamanouchi Shinpu, 1925.
- SAITO, Ryosuke. *Omocha to gangu*. Miraisha, 1965.
- *Korekushon*, no. 31 (94th issue). Gallery Gohachi, Feb. 1967. NDL Call No. [Z11-172](#)
- IMAMURA, Hidetaro. "Genteibon to tomoni gojunen (1) Gohachi no ayumi." *Nihon kosho tsushin*, vol. 51, no. 1 (678th issue). Nihon Kosho Tsushinsha, Jan. 1986. NDL Call No. [Z21-160](#)
- YAMANOUCHI, Shinpu. *Juju*: 2. Unsodo, 1994. NDL Call No. [W162-60](#)
- HORI, Yoshio, ed. *Yamanouchi shinpu to gohachi no jidai : Kirokushu : "mo hitotsu no edo kaiga otsue" kanren tenji*. Fukushima Kenritsu Bijutsukan, 2021. NDL Call No. [Y121-M7712](#)

Articles by NDL staff

Inside Story of Training Programs on Asian Resources

Asian Resources Division, Kansai-kan of the National Diet Library

This article is a translation of the article in Japanese in [NDL Monthly Bulletin No. 761/762 \(September/October, 2024\)](#).



Handouts and statistics used for practical training.

Handouts are provided via the [Training Programs on Asian Resources](#) page at Research Navi (in Japanese).

The Asian Resources Division at the Kansai-kan of the National Diet Library, of which I belong to, collects and provides materials and information to users on a wide range of regions, from East Asia, excluding Japan, to the Middle East and North Africa.

One of the major events for our division is Training Programs on Asian Resources, usually held around December each year. The training aims to improve the skills of staff from libraries, research institutes, central government ministries/agencies, local governments and others in collecting and providing Asia-related information resources. One of the past topics was "Exploring Changing China," for which I was one of the lecturers. In recent years, the training has been co-sponsored by the Institute of Developing Economies (IDE) of the Japan External Trade Organization (JETRO).

Preparation for the training program starts at the beginning of the fiscal year, April. The first things to consider are the dates, the countries/regions and themes to be covered, the number of participants, the subject structure, whether there is time for practical training using library materials and websites, and the division of roles between the NDL and the IDE. It is always a headache to decide whether or not to use materials and information sources written in the local language. If we only use materials written in Japanese or English, it may

be easier to participate in this program, but the information sources we can introduce will be fewer.

Next, the staff members acting as lecturers prepare materials for the lecture subjects that they will be taking on. This is fine if the subject is familiar to them, but if not, it can be a challenge. They read and compare materials from the library's collection and browse websites of governments and research institutions to find reliable and fresh sources of information. It is also more difficult than you might think to prepare suitable questions for practical training. They will repeatedly create questions and try to solve them themselves, using past cases as a reference.

About a month before the training, a rehearsal is held within our division and with the IDE. Various comments are given. During the rehearsal, it can happen that they realize that the website to be introduced in the lecture is no longer available for viewing.

Finally, the preparations are completed when the materials are revised based on the feedback from the rehearsal. All that remains is to hope that the lecture goes well on the day and that the group discussions and presentations during the practical training hours are lively.

(Translated by NOZAWA Asuka)

Events

The 25th Mutual Visit Program between the National Diet Library and the National Library of Korea

The 25th mutual visit program of the National Diet Library (NDL) and the National Library of Korea (NLK) was held in Japan from July 7 to 12, 2025. Headed by Ms. KIM Haeryoun, Director of the Online Resources Division, this year's delegation from the NLK consisted of the following two members as well: Ms. LEE Okju, Deputy Director of

the Knowledge and Information Services Division, and Ms. LEE Sookyoung, Librarian of the Digital Initiatives Division.

Highlights from the program are shown in the table below. Each session featured detailed presentations followed by lively discussions during Q&A.

Opening Session (Keynote Speeches)	<ul style="list-style-type: none"> Current status and challenges of the NLK Ms. KIM Haeryoun, (Director, Online Resources Division, NLK) Current status and challenges of the NDL, 2024-2025 Mr. KAWANISHI Akihiro (Deputy Director, Administrative Department, NDL)
Session 1	<p>Theme: Application of Advanced Technologies to Library Operations and Services</p> <ul style="list-style-type: none"> Development of a Dataset of National Literature Using AI-Powered Optical Character Recognition (AI-OCR) Ms. LEE Sookyoung (Librarian, Digital Initiatives Division, NLK) From Digital Images to Text: The National Diet Library's Digital Conversion Initiative Mr. KANEMATSU Yoshiyuki (Deputy Director, Digital Information Department, NDL)
Session 2	<p>Theme: Supporting User Information Retrieval in the Age of Digital Transformation</p> <ul style="list-style-type: none"> Collaborative Digital Reference Services: Current Practices and Future Development - 'Ask a Librarian' Ms. LEE Okju (Deputy Director, Knowledge and Information Services Division, NLK) Enhancing User Information Retrieval in the DX Era: The Case of 'Research Navi' Ms. ITO Atsuko (Deputy Director, Reader Services and Collections Department, NDL)

Program



NLK delegation and senior officials of the NDL



Session at the Tokyo Main Library of the NDL

Reference:

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

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. 773/774, September/October 2025

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. 773/774, September/October 2025 \(PDF: 5.83 MB\)](#)

- <Book of the month - from NDL collections>
How they stay healthy: *Gendai meishi no yojoburi* (Healthcare tips from celebrities)
- The past and the future of the NDL's magazine on laws and regulations overseas: *Foreign Legislation*
- Glimpses into the activities of MATSUDAIRA Sadanobu as seen in scraps of *Shuko jisshu* (Assembled antiquities in ten categories) found inside damaged book covers
- A selection from the seals and stamps of authors and publishers
Part 2: Seals and stamps in the authors' own words
- <Tidbits of information on NDL>
One legal difficulty after the other
- <Books not commercially available>
Bashamichi: 150shunen kinenshi
- <NDL Topics>