

The Era of Movable Type and the Nejime Library in the Age of “Civilization and Enlightenment” (*Bunmei Kaika*): Concerning a World with Books

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In this article, I have first considered the historical and cultural relations between Japan and Korea and referred to important problems concerning movable type technology. Interestingly, this technology was introduced to Japan through two routes. In the late sixteenth century, at approximately the same time as the Tenshō embassy, which left Japan in 1582 and returned in 1590, brought movable type technology from the West, it was also introduced from the Korean peninsula through a tragic event. I have clarified what kinds of books and cultures were created by this new technology, which was introduced across the seas between East and West. I have then added a discussion of the world of Meiji, focusing on regional culture. At this time, Japan was promoting rapid modernization or Westernization. In Nejime, on the Ōsumi Peninsula at the southern tip of Kyūshū, there was a library established for the sake of improving the education of the local residents, so as not to fall behind the trends of the new era. Considering that, perhaps, there were similar examples in Korea that transcend national boundaries, I have looked back on such achievements of our forebears as they worked towards modernization.

1 Introduction: Movable Type

In my keynote speech today (February 22, 2015), I have given printing and libraries as two examples of topics in the early modern and modern periods. The following short essay is based on this talk.¹

I have also chosen these topics because of my own point of view as the Library Director at Gakushuin Women’s College. Before the productive workshop at Korea University,

¹ This article is broadly revised based on a keynote speech I gave at the Asiatic Research Institute, Korea University on February 22, 2015 for the East Asian Interuniversity Academic Exchange, Sixth International Workshop (theme: East Asian Regional Research and “Documents”: In Search of the Possibility of Shared Knowledge).

I visited libraries and received thorough tours of other schools within the same agreement: Sungshin University and Ewha Womans University. Also, I met and spoke with staff, including the Presidents of the schools, and was able to deepen the significance of the agreement. In this way, I recognized anew the significance and role of libraries in university education and scholarship; it was a meaningful study trip for me as well.

First, I would like to discuss one era from the long history of Japan and Korea, in which a special kind of printed material appeared. This is the era of “Christian printing” (*Kirishitan ban*) made with a printing press; this represents the first time Japan had genuine dealings with Europe and the era of a symbolic new product. In terms of its period, it has close connections to the Italian Renaissance, my research specialty, and printing press technology is commonly thought of as one of the three great inventions of the Renaissance. Incidentally, the other two great inventions are thought to be gunpowder and the compass. Closely considering these inventions, it is not necessarily the case that in this era, the West was their origin. We must ask: in this historically problematic era, what kind of significance did these inventions hold, and what kind of influence did they have?²

The Age of Exploration, which began with “geographical discoveries,” brought European civilization and Roman Catholicism to our country. The Reformation had already occurred, and the Western European world was not unanimously Catholic. In the summer of 1549, the Jesuit priest Francis Xavier (1506-1552), guided by the first Japanese Christian, Anjirō (Yajirō, identified by some scholars as Ikehata Yajirō Shigenao), landed in Kagoshima. European laypeople, the so-called *Nanbanjin* (Southern Barbarians), had come to Japan several years earlier for trade; the “Christian century,” the approximately one hundred years until the mid-sixteenth century, has recently been the subject of attention.³

During that time, from 1582 to 1590, aristocratic youths from Kyūshū visited Portugal, Spain, and Italy. They produced a sensation throughout Western Europe, and were shown through Europe’s many forms of printed material.⁴ The group was called the Tenshō embassy, and they aimed for Rome, where the Pope lived as the head of the Catholic world. At that time, Italy was not a single country as it is today, but the peninsula was made up of various states, including the Grand Duchy of Tuscany, the Papal States, and the Republic of Venice. Diligently, taking its time, the embassy thus visited not only the

2 Recently there have been translations into Japanese in this field, even concentrated on Italy alone. Alessandro Marzo Magno, *Sono toki, hon ga umareta* [*L'alba dei libri. Quando Venezia ha fatto leggere il mondo*], translated by Yukiko Shimizu (Tokyo: Kashiwa shobō, 2013). Laura Lepri, *Shomotsu no yume, insatsu no tabi: Runesansu ki shuppan bunka no tomi to kyoei* [*Del denaro o della gloria. Libri, editori e vanità nella Venezia del Cinquecento*], translated by Motohiko Hashiramoto (Tokyo: Seidosha, 2014).

3 Cfr. Ken'ichi Nejime, “Yōroppa shi kara mita kirishitan shi [Kirishitan History From the Point of View of European History],” in *Kinseika ron to Nihon: Higashi Ajia no toraekata wo megutte* [“Early Modernization” Theory and Japan: In Search of an Approach to East Asia], edited by Mitsuaki Shimizu (Tokyo: Bensei shuppan, 2015).

4 Boscaro, Adriana, *Sixteenth Century European Printed Works on the First Japanese Mission to Europe* (Leiden: E. J. Brill, 1973).

great states of the time such as Portugal and Spain, but also the many states and cities of the Italian peninsula.

It was the Jesuit missionary Alessandro Valignano (1539-1606), who occupied the high rank of visitor in the Asian (Indian) region, that proposed this plan of travel to Europe. He was an Italian from Abruzzi. It was not only the sons of aristocratic families who made the journey. A man named Constantino Dourado was added to the group in order to study various technologies, especially printing technology.⁵ His mother was Japanese, but his father was Portuguese. It had become an era in which children born of international marriages were not rare. It had already been forty years since the Portuguese first came to Japan. At the time when the embassy returned to Japan, a printing press would be brought from Europe.⁶ As a result, published books related to Christianity, etc., would become known as Christian printing (*Kirishitan ban*).

Incidentally, at the time of their journey and return to Japan, the ruler was Toyotomi Hideyoshi. By the time when the missionary Valignano met with Hideyoshi in person, bringing the grown-up youths with him, the Purge Directive Order to the Jesuits (*senkyōshi tsuihōrei*) had already been issued. For this reason, he attended as a layman. Hideyoshi had a grand dream of conquering the Ming, and towards its end, immediately afterwards, he sent troops to the Korean peninsula in 1592 and 1598. The war ended in Japan's defeat, but many prisoners of war were brought from the peninsula with advanced technology. Therefore, there were unbelievable developments in things such as ceramic technology, and this fact is commonly acknowledged in Japan even today, so much so that there are none who do not know these things as Japanese specialties.

On the other hand, metal movable type technology also came from the Korean peninsula during this same period. Unfortunately, this is not as widely known. And surely enough, there is a debate about this technology: what was the main cause behind the metal printed editions in Japan from this period onwards, their aforementioned importation from Europe, or their transportation after the war of aggression? The printing press brought from Europe was established in Kazusa (now Minamishimabara City in Nagasaki Prefecture) in the seventh month of 1590 (Tenshō 18), and we know that various works were rapidly submitted for printing: the kana (Japanese script) version of *Dochirina Kirishitan* (tenth month of 1591), the romaji version of *Dochirina Kirishitan* (1592, Tenshō 20), and the romaji version of *Santosu no gosagyō no uchi nukigaki* (1591).⁷

5 Atsuo Aoyama, *Kappan insatsu kikō [Journeys in Printing]* (Kagoshima: Insatsu gakkai shuppanbu, 1999). Atsuo Aoyama, *Kappan insatsujin Dorādo no shōgai [The Life of the Printer Dourado]* (Kagoshima: Insatsu gakkai shuppanbu, 2001). The latter has a strong narrative aspect.

6 It is well known that guns were transmitted in this era, but they were not directly brought from southern European countries such as Portugal.

7 Takurō Ōuchida, "'Kirishitan ban' ni 'kokatsuji ban' no rûru wo saguru [Searching for the Rules of 'Old Movable Type Printing' in 'Christian Printing']," in *Katsuji insatsu no bunkashi: Kirishitan ban, kokatsuji ban kara shin jōyō kanji hyō made [The Cultural History of Movable Type Printing: From Christian Printing and Old Movable Type Printing to the New Jōyō Kanji]* (Tokyo: Bensei shuppan, 2008), 30-31.

Until then, printing in Japan had been woodblock printing, mainly of kanbun (classical Chinese). The oldest known example of a printed book with writing consisting of kanji and kana mixed together, except for calendars, is the *Kurodani shōnin gotōroku* published in 1321 (Genkō 1).⁸ It may seem strange, but this is because we are all too accustomed to printing. We must not forget the tenacity of manuscript culture, but as we enter the twenty-first century, we are entering an era in which this becomes increasingly harder to understand. Now, anyone can print if he or she simply has a printer, and the need to rely on a professional worker has disappeared.

According to researchers, during the Bunroku era (1592-1596), this is because: “Even after publishing using wooden movable type became popular in Japan, at first it was mainly kanji texts, and printing which used movable type for mixed kanji-kana texts occurred a while later, around 1599 (Keichō 4).”⁹ The Bunroku era refers to the period between 1593 (1592 in the Julian calendar) and 1596; the emperor was Go-Yōzei. In the fifth year of Bunroku, the 27th day of the 10th month (according to the Gregorian calendar, December 16th of 1596), the era name was changed to Keichō. Hideyoshi’s Korean expedition was called “the Bunroku-Keichō campaign” (*Bunroku Keichō no eki*) after these era names.

Also, in addition to the *Kirishitan ban*, after Emperor Go-Yōzei published *Kobun kōkyō* in 1593 (Bunroku 2), printing and publishing using movable type began to occur. In this case, wooden movable type for kanji and kana were used, and the books published during the Kan’ei era (1624-1644) in particular were known as *kokatsuji ban*. Until then, Japanese printing had been done with woodblock (plates), therefore movable type printing drew attention. Clearly, this movable type printing must have come from the Korean peninsula. It is thought that the cause for this was the theft of technology and devices during the Bunroku campaign from Korea, where movable type using various materials such as copper, iron, wood, ceramics, etc., was in general use.¹⁰ In *Kangakubun*, published by Emperor Go-Yōzei’s imperial decree in 1597 (Keichō 2), it is noted in the publication information: “The workers were ordered to print this by carving a single character on a single block and arranging them to create a single plate. This method comes from Korea; it is extremely convenient. Here this book is reproduced. Keichō 2, last third of the eighth month.”¹¹

8 “Kisho to daigaku rekishi shiryō ten 1 [Rare Books and College Historical Materials Exhibition 1],” accessed December 8, 2015, <http://www.ryukoku.ac.jp/tenjishitsu/t2/20.html>.

9 Hiromitsu Suzuki, *Nihongo katsuji insatsu shi [The History of Japanese Movable Type Printing]* (Nagoya: The University of Nagoya Press, 2015).

10 Dan Koakimoto, “Kokatsuji ban no kigen to kirishitan ban [The Origins of Old Movable Type Printing and Christian Printing],” in *Kirishitan to shuppan [Kirishitans and Publishing]*, edited by Masayuki Toyoshima (Tokyo: Yagi shoten, 2013), 156.

11 Ibid., 160. “Kichōsho no etsuran hōhō [Methods of Browsing Rare Books],” accessed December 8, 2015, <http://www.toyo-bunko.or.jp/library3/kichousho.html>.

In Seoul's Gwanghwamun Plaza, there stands a bronze statue of the commander at the time of the Bunroku-Keichō campaign, Admiral Yi Sun-sin (1545-1598), as well as a bronze statue of the fourth king of the Joseon dynasty, Sejong the Great (1397-1450). Sejong the Great is known for creating the hangul writing system, and is also a prominent name in the field of printing. Standing in front of this monument, I felt some new emotion towards the history of Japanese and Korean politics and culture. Before departing for Seoul, I had looked over *Looking East: Rubens's Encounter with Asia*,¹² thinking that it might be useful for learning about the modern history of Korea. Through this study I learned a great deal about its intellectual life during what is called Japan's *sakoku* ("closed country") period. Later in the workshop, the words of Korean scholars made a great impression on me: "Compared to my country, Japan can hardly be called a closed country; here our only point of contact was Beijing." In the study of Japanese history as well, the concept of *sakoku* is entering a new stage; we can seek a broader investigation in the context of East Asia.

2 The Nejime Library and Regional Culture

What I want to discuss next is a more recent period in Japan: how did the periphery respond to the promotion of modernization after the Meiji Restoration? As I mentioned earlier, my specialty is intellectual history from Europe's early modern period.

However, I also have some interest in the period from the end of the Tokugawa shogunate to the Meiji era. This age can be considered to be a nearly modern age, and in the sense that we can clearly feel its connections to ourselves in the present, we can call it an intimate age; how could we remain indifferent to it?

Now, I have accepted my colleague Associate Professor Kyung-Soo Rha's proposal for East Asian Regional Research and "Documents": In Search of the Possibility of Shared Knowledge (East Asian Interuniversity Academic Exchange, Sixth International Workshop, February 22, 2015, 13:30-17:30, Korea University Asiatic Research Institute, third floor conference hall). My colleagues, Professor Reiji Iwabuchi and Associate Professor Naoe Kimura, have also participated. When I considered what I could talk about at such an occasion, I first realized that I could introduce some pioneers and how they considered the significance of libraries. As I explained at the beginning, I am currently the Library Director at Gakushuin Women's College, and administratively, I am addressed as Director Nejime. It is not so much that I am called as such, but rather that it constantly reminds me of the Nejime Library. And I immediately thought that to discuss this history might fulfill Associate Professor Rha's expectations.

12 Stephanie Schrader, ed., *Looking East: Rubens's Encounter with Asia* (Los Angeles: J. Paul Getty Museums, 2013).

The man who founded the Nejime Library was Isonaga Tokuzō (1849-1924). This was a private library with a modern significance: the fourth private library for the public in all of Japan, and the first library in western Japan. This was in 1883 (Meiji 16).¹³ Nejime is a region in present-day Kagoshima Prefecture, in the south of the Ōsumi peninsula, and the origin of my surname (*hongan*). At the time, in Isonaga's hometown, the only textbooks they had for learning to read and write were borrowed from senior students and teachers, or hand-copied from these books. This gives us a sense of the rare value of books and printed material at the time, which we can hardly imagine from our contemporary standpoint, overflowed with paper culture and copy culture. This was the time when it was difficult to obtain books for education, and in some households they could not be seen at all.

I will tell the story of the Nejime Library along with the region's history and consider Japan's modernization and the Meiji period. Isonaga went to Tokyo like many ambitious youths of this period; he studied civil engineering at the Kōgyokusha school and became qualified as a registered surveyor. He was employed by the Tokyo Prefectural Office, and at age thirty went off on his own to establish the Japan Surveying Company (Nihon

Figure 1 Nejime Shosekikan (The Nejime Library)



Source: <https://www.library.pref.kagoshima.jp/kentokyo/?p=8607>

13 The subsequent description owes a great deal to the following books. Hidetaka Tajima, "Nejime shosekikan ni tsuite [About the Nejime Library]," *Toshokangaku [Library Science]*, 22 (1973): 9-14. Nejime Kyōdo shi hensan i'inkai, ed., *Nejime kyōdo shi [Nejime Local Records]*, 2 vols. (Kagoshima: Nejime chō, 1974), vol. 2, "Chapter 10: Nejime shosekikan [Chapter 10: The Nejime Library]," 118-167. Also, the Kagoshima Prefecture Minami Ōsumi Town website: <http://www.minamiosumi.com/album/cat41/000256.html>.

sokuryōsha). He handled surveying for civil engineering and architectural construction. Not long after, in 1882 a thirty-three-year-old Isonaga returned to his hometown; at the request of local volunteers and prominent people from the three neighboring towns and villages, he called for the establishment of the Library. His aim in establishing a private library was, he proclaimed: "To begin with, since our country's Restoration, and since we began communication with the Western nations," means of transportation had been improved, but "our prefecture is located in the remote southwest, and especially at the southern tip, we are the remotest of the remote," and steep mountains and peaks remained an impediment; far from central civilization, unlike in other regions, "Western civilization has not been transmitted to our area."¹⁴ Because he had lived in Tokyo and absorbed the benefits of civilization, he was eager to bring enlightenment to Nejime at the southern tip of Kyūshū, and it was this eagerness that brought him to establish the library. It was, of course, also a house for learning.

Chōshū domain (present-day Yamaguchi Prefecture) and Satsuma domain were, generally, the driving forces of the Meiji Restoration. Satsuma domain roughly corresponds to today's Kagoshima, but that is just because the separate provinces of Satsuma and Ōsumi were unified in the early modern period. In short, from the time of Hideyoshi, the prominent clans of the province of Ōsumi surrendered to the Shimazu clan. The Nejime clan, whose family head was, in ancient times, an officer in the Dazaifu (the regional government of Kyūshū) as well as a county official, yielded to the generals of the Shimazu clan; they lost the territory that they had owned since they served as vassals since the Kamakura period, and their territory was switched from the Ōsumi peninsula to the Satsuma peninsula. Ikehata Yajirō Shigenao, mentioned earlier, was also a descendant of a branch of the Nejime clan. And as mentioned earlier, it is said that Yi Sun-sin died in battle against the navy led by Shimazu Yoshihiro. At that time, the head of the Nejime clan was Shigetora (Shichirō). At that time, unlike the later Battle of Sekigahara, he did not personally participate in the Korean expedition, but only sent a group of vassals.¹⁵ Perhaps only the Nejime clan navy took part.

The region suffered severe decline after the change of domain (*kunikae*), and even today, although it is some part of the same Kagoshima prefecture, railroads do not run through the Ōsumi peninsula.¹⁶ The age of railroads ended long ago and we have become an automobile society, but that has not undone the region's inferior position. But in spite of this, the area has a proud Nejime spirit; it has been long known in Kagoshima prefec-

14 Tajima, "Nejime shosekikan ni tsuite [About the Nejime Library]," 10.

15 Ken'ichi Nejime, *Tōzai Runesansu no kaikō: Nanban to Nejime shi no rekishiteki sekai wo motomete [Chance Meetings of East and West in the Renaissance: In Search of the Historical World of the Nanban and Nejime City]* (Tokyo: Tōshindō, 1998).

16 The Diet Member Nikaidō Susumu, an influential politician from this area, prepared a bill for railroad construction in 1955, but it was not approved.

ture for its passion for education,¹⁷ and at the time of modernization, it produced pioneers who created the aforementioned library.

3 Nakamura Hironari and Yashima Tarō

Finally, I would also like to touch on the diplomat Nakamura Hironari (1843-1902) and the artist Yashima Tarō (1908-1994) in relation to Isonaga Tokuzō. In 1871 (Meiji 4), the twenty-one-year-old Isonaga went to the capital with the assistance of Nakamura, who was active in the new government, coming also from Nejime. Tokuzō was Nakamura's uncle's grandson.

At that time, Nakamura was working for the Ministry of the Military. In 1865 (Keiō 1), Satsuma domain secretly sent students to study abroad in England, and Nakamura was among them, under the assumed name of Yoshino Seizaemon. He likely cut off his top-knot in the boat. After he arrived in England, he became close with the Frenchman Léon Louis Lucien Prunel de Rosny (1837-1914). Then he began communicating with Count Charles Ferdinand Camille Ghislain Descantons de Montblanc, Baron d'Ingelmunster (1833-1894), who was passionate about the contact with Satsuma domain, and moved to France. Nakamura, who was skilled at learning languages, came to understand English, French, and Dutch. He was particularly excellent at French, and in 1868 (Meiji 1), when he returned from France, he became a professor of French at the Satsuma Kaiseijo school of Western studies. In 1869 (Meiji 2), he traveled with Yamagata Aritomo and Saigō Tsugumichi as a French interpreter on their tour of Europe. As a diplomat he visited many countries in Europe (France, Russia, Italy, the Netherlands, Portugal, Denmark, etc.), was sent to Marseilles as a consul and Denmark as an envoy, and worked towards the friendship between Japan and many countries.

By the way, I have already mentioned how Isonaga Tokuzō returned to his hometown from Tokyo. His lifestyle in Tokyo may have caused him to hit upon the idea of modernizing his hometown. Towards that end, he likely felt that opportunities for self-study were necessary. As previously mentioned, in 1886 (Meiji 16), the Nejime Library was born, in a room in the newly-established Kamiyama Primary School. Later the Ministry of Education, Science, and Culture published a report entitled "Survey About Public and Private Libraries" ("Kōshiritsu toshokan ni kansuru chōsa"), and the establishment of the Nejime Library was reported as "fourth in the nation, first in Kyūshū"; it was truly ground-breaking, established twenty years earlier than the Kagoshima Prefectural Library. The collect-

17 As mentioned later, it is occasionally featured in books drawn by Yashima Tarō, a Nejime native. Shō Usami, *Sayonara Nihon: ehon sakka Yashima Tarō to Mitsuko no bōmei* [Goodbye Japan: The Exile of Picture Book Writers Yashima Tarō and Mitsuko] (Tokyo: Shōbunsha, 1981). Recently, Masakiyo Watanabe, *Hyōden Yashima Tarō: nakoyokka, hittobe* [A Critical Biography of Yashima Tarō: Nakoyokka, hittobe] (Kagoshima: Minami Nippon shinbunsha, 2009). There is also an expression about Nejime, "shosei daore" (student collapse). Watanabe, 18-21.

18 Nejime kyōdo shi hensan i'inkai, ed., 134-137.

ed books not only concerned business, such as agriculture, but there were also many history books and philosophical books, reflecting a traditional side and the tendencies of the new era.¹⁸

Because of the establishment of a library like this, although it was a needy region, it also had extremely flourishing education. Isonaga Tokuzō's nephew, Takeo (1901-1938) was famous for his 'life composition' (*seikatsu tsuzurikata*) educational method. He was passionate about writing children's stories, and also protected his uncle's work as a librarian at the Nejime Library. Takeo's first appointment was as a teacher at Kamiyama Primary School, and one of his students was Yashima Tarō.¹⁹ The 'Isobe sensei' who appears in Yashima's picture book is based on Isonaga Takeo, in addition to Ueda Miyoshi. Takeo died in battle during the Second Sino-Japanese War. It was he who made Kamiyama Primary School a site of the 'Southern Composition Movement' (*nanpō tsuzurikata undō*). He is also the subject of an anecdote; he gave rise to public dispute when he said in a Prefectural Board of Education meeting, "The *Kojiki* is not history." There were rumors that perhaps he was drafted into the army because he was a target of the Tokkō (Special Higher Police).²⁰

Before the Pacific War, Yashima Tarō abandoned his homeland, moved to America, and continued to speak out about the futility of the war. When he was in Japan, he was known for drawing the death mask of Kobayashi Takiji, who had been tortured to death. In America after the war, he earned worldwide fame by writing and drawing *Crow Boy* (*Karasu Tarō*), based on his memories of his childhood in his hometown Nejime. In his later years, on a radio show in 1974, Yashima Tarō spoke about Takeo: "The theme of *Crow Boy* is, 'We must not overlook that every person lives with dignity.' That is how my primary school teachers, Isonaga sensei and Ueda sensei, treated us pupils."

Perhaps this expression of modern vitality from the periphery might have occurred in your country's modernization as well. I am certain that knowing history not only of the center, but of the periphery as well, local history, is a good way to deepen mutual exchange between us.

4 Conclusion: Experiences and Observations from Sendai, Nakatsu, and Ōita

Thank you for providing me with the opportunity and the place to give this sort of

19 About Yashima Tarō, in addition to Usami and Watanabe from the previous note, there is also Hisako Takahashi, "'Crow Boy' to 'Karasu Tarō': Yashima Tarō no yure wo otte ['Crow Boy' and 'Karasu Tarō': Following the Unsettledness of Yashima Tarō]," *Nihon bungaku kenkyū* [Japanese Literature Research], 34 (1991): 185-196.

20 Masaaki Kume, Akitoshi Matsunaga, and Kanetaka Kawasaki, *Kagoshima shakai undō shi* [History of Kagoshima Social Movements] (Kagoshima: Nanpō shinsha, 2005), 206. In addition, Shinmyōzu Ken'ichi discusses Isonaga Takeo in a series of essays titled "Kagoshima ken kokugo kyōiku shi [The History of Japanese Language Education in Kagoshima Prefecture]." *Kagoshima daigaku kyōiku gakubu kenkyū kiyō: kyōiku kagaku hen* [Bulletin of the Faculty of Education, Kagoshima University: Studies in Education], 40 (1989): 411-431. In it, anecdotes like those in the body of this article do not appear.

presentation, about my own specialty and interests; as I now put an end to this humble presentation, I would like to discuss some of my experiences as a Library Director.

First, I attended the General Meeting, Library Directors' meeting, and research conference at the Eastern District Section Meeting held by the Private University Library Association (Shiritsu daigaku toshokan kyōkai) on June 13th last year; I listened to lectures and was able to personally obtain information about contemporary libraries. Precisely because this was the region where the Tōhoku Earthquake occurred, there was an extremely current discussion and vigorous question-and-answer session about how university libraries are dealing with natural disasters. It goes without saying that libraries hold valuable materials. Moreover, the conference made me think about the history of modern libraries themselves. Naturally, while remembering the Nejime Library, which I had been able to introduce in Korea, I thought about the history of modern libraries in Japan and the activities of Isonaga Tokuzō.

After that, around the end of the summer, I went on a business trip to Nakatsu and Ōita City in Ōita Prefecture, and I visited the Nakatsu Municipal Library and the Prefectural Library. Today, perhaps Nakatsu is no more than a regional city, but in the Edo period it was Nakatsu Domain, which was known for its flourishing scholarship. Perhaps you will understand if I tell you that it was the hometown of Fukuzawa Yukichi (1835-1901). I learned that this library also has a long history in the modern period. Many residents coming to browse made a great impression on me. Precisely as this is Fukuzawa's hometown, it was another opportunity to consider the meaning of "civilization and enlightenment" (*bunmei kaika*) in Meiji. The desire to found a library itself is, in a sense, a reflection of the Fukuzawa spirit.

The Prefectural Library in Ōita City established the Ancient Sages Historical Archives (Sentetsu shiryōkan), and when I visited it, it was putting on an exhibit called "The Youth of Shigemitsu Mamoru: The Footprints of a Boy who Wanted to Be a Diplomat." He, too, was from Kitsuki in Ōita; it was possible for a man from the periphery to play a part in history because of the tradition of passion for education in his family and region, and the newly-made schools and books.

In this period that I spoke of in Seoul and have written about in this short article, print media was vibrantly alive, and on the other hand, it was also an era of handwritten records that people diligently left behind.

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