Alison A. Raab. Manga in Academic Library Collections: Definitions, Strategies, and Bibliography for Collecting Japanese Comics. A Master's Paper for the M.S. in L.S. degree. November 2005. 60 pages. Advisor: David W. Carr.

My research argues that manga, or Japanese comics, is a primary cultural artifact of modern Japan, and as such, must be a part of academic-library collections serving researchers of modern Japan. The primary goal of this research is to create a collection development resource for librarians by: introducing the format and history of manga, focusing on the diversification of manga that occurred in postwar (post World-War-II) Japan; articulating manga collection development strategies of active Japanese studies bibliographers in the United States; and providing a bibliography of secondary materials useful for academic librarians. I identify two important and complementary collection development strategies—a comprehensive approach aimed at creating a repository for current and future research needs, and a focused approach concerned with the needs of the library's immediate research community. Both are committed to creating research-oriented collections, and provide models for other academic librarians collecting manga.

Headings:

 Comic books, strips, etc. -- Japan

 Comic books, strips, etc. -- Japan -- Collection development

 Comic books, strips, etc. -- Japan -- Bibliography

 College and university libraries/Special collections -- Collection development

**MANGA IN ACADEMIC LIBRARY COLLECTIONS:
DEFINITIONS, STRATEGIES, AND BIBLIOGRAPHY FOR
COLLECTING JAPANESE COMICS**

by
Alison A. Raab

A Master's paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

Chapel Hill, North Carolina

November 2005

Approved by

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David W. Carr

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Note on Japanese usage in this paper:

I will not italicize manga in this paper as it, like other cultural products of Japan such as anime (Japanese animation) and ikebana (flower arranging), has come into general usage in English and appear in contemporary English dictionaries such as the *Oxford English Dictionary* and *Grolier's Multimedia Encyclopedia*. For reference, I have compiled a glossary of a few oft-used words relating to manga in Appendix A.

Japanese names are traditionally arranged with family name first, followed by personal name. For example, the man that many consider the "father of manga" or the "god of manga" is called Tezuka Osamu (手塚治虫) in Japanese, with Tezuka being his family name. As scholarly articles on Japan written in English tend to retain the Japanese naming conventions, I will do so throughout this paper.

I. Introduction: Reflecting the Times & Articulating Dreams Through Manga

Manga reflects the times. (Nagai, 1995)

[M]anga have a dreamlike quality. They speak to people's hopes, and fears. They are where stressed-out modern urbanites daily work out their neuroses and their frustrations. Viewed in their totality, the phenomenal number of stories produced is like the constant chatter of the collective unconscious—an articulation of the dream world. Reading manga is like peering into the unvarnished, unretouched reality of the Japanese mind. (Schodt, 1996: 31)

Manga, or Japanese comics, is like any other cultural product. Like television and film, novels and supermarket tabloids, art and graffiti, manga does not exist in a vacuum. Rather, it is suffused with the diverse cultural mores and entrenched in a particular social environment in which it's created. Manga tells us of history, culture, politics, economy, family, religion, sex and gender, ethnic relations, education, deviance and crime. Moreover, manga reflects the myths, beliefs, rituals, traditions, and fantasies of Japan.

In one way, however, manga is like no other cultural product in contemporary Japan—its domination of the consumer market in postwar Japan, through sales and influence on other media. Despite the recent lagging publishing market in Japan, manga still holds a big piece of the market (see Appendix B). Manga consumption is not precisely represented by mere sales figures. It has been estimated that actual readership is approximately three times higher than sales statistics indicate, thanks to the regular practices of *mawashiyomi* (回し読み; "multiple reading," referring to the sharing of copies) and *tachiyomi* (立ち読み; "stand and read," referring to readers who stand and read a manga at shops, without purchasing). Also, manga is what Schodt calls a "meta media," the engine of a lucrative business in manga-inspired music, character-licensed

toys, stationery, toys, television dramas, live-action movies and anime (animated films), and novels (Gravett, 2004: 13; Schodt, 1996: 20, 21; Kinsella, 2000: 43).

My research argues that manga is a primary cultural artifact and transmitter of popular culture in modern Japan (1868 to the present), and as such, must be a part of academic-library collections serving researchers of modern Japan. My primary goal is to create a collection development resource for librarians by: introducing the format and history of manga, focusing on the diversification of manga that occurred in postwar (post World-War-II) Japan; articulating manga collection development strategies of active Japanese studies bibliographers in the United States; and providing a bibliography of secondary materials useful for academic librarians. I identify two important and complementary collection development strategies—a comprehensive approach aimed at creating a repository for current and future research needs, and a focused approach concerned with the needs of the library's immediate research community. Both are committed to creating research-oriented collections, and provide resources and models for other academic librarians collecting manga.

II. Format and Characteristics of Manga

The format of manga is related to the format known in English as "comics." Comics is alternately known as—although not necessarily interchangeable with—"comic books," "comic art," "funnies," "cartoons," "comix," and "graphic novels,"[1] and is a term ridden with problems and stereotypes, often conjuring up images of juvenile reading material such as Marvel Comics superheroes and the satire of MAD Magazine. In its simplest definition, comics is a format or medium, not a genre,[2] in which text and images are used in tandem to convey a wide variety of storylines; it is generally marked by the use of multiple panels to show story development. It originated in the political and satirical single-panel cartoons of eighteenth-century magazines and newspapers in Europe and then the United States. These grew into multi-panel cartoons, and in the 1920s and 1930s into longer, sometimes serialized stories. While many of the twentieth-century comics depicted humorous, "gag" stories about daily life, some artists explored themes of horror, crime, narcotics, or violence, sometimes tinged with sexual innuendo. In 1954, the Comics Code Authority (CCA) was founded in the US to counter the gore, violence, and sex appearing in comic books, and, while it never had any legal authority over publishers, magazine distributors often refused to carry comics without the CCA's seal of approval, thus encouraging publishers to put out only sanitized comics. Many

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[1] Regarding these alternate terms for "comics," underground comic book artists of the 1960s coined the term "comix," a phrase that refers, in part, to the "co-mix, or blend, or images and words," and generally is used for comics with subversive content; it includes artists such as R. Crumb and Art Spiegelman. The term "graphic novel" became current in the 1980s and emphasizes the narratival aspect of the medium, with a beginning, a middle, and an end, and includes works by Craig Thompson, Will Eisner, Marjane Satrapi, and, again, Art Spiegelman.

[2] The term "genre" implies a unifying topic such as romance, science fiction, or western. "Format" or "medium" refers to the form in which the content is delivered. The romance genre could be conveyed in a fiction, comic book, or pictorial format, to give some examples.

comics historians believe that the CCA's efforts drove away much of the adult readership and stigmatized comics as fit only for children, a stigma that continues to this day and influences how some in North America view manga (Nyberg, 1998; Sabin, 1996; Inge, 1990).

"Manga" is the general Japanese word for comics. There are other Japanese words for manga and, just as "graphic novel" is used mean something different than "comics," these words can express different conceptions of the format within Japan. For example, *komikkusu* or *komikku* (コミックス；コミック) is the Japanized version of the word "comics" and often refers to foreign comics or is used when trying to downplay the humorous connotation of the word "manga," or, as Schodt puts it, "by industry and media people trying to sound sophisticated" (Schodt, 1996: 33; Kinsella, 1999). The word *gekiga* (劇画; literally, "dramatic pictures") was coined by Tatsumi Yoshihiro (辰巳義弘) in 1957 and adopted by other artists to differentiate their work as serious adult manga dramas (Kinsella, 2000: 25), in the same way that graphic novels and comix connote something different from "comics." In addition to alternate words for manga, the flexibility of the Japanese writing system, with its four sets of characters/syllabaries—*kanji, hiragana, katakana*, and the Roman alphabet[3]—allows for different representations of the sound "manga," with subtle changes in meaning implied

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[3] These four sets of writing are used in tandem with each other in everyday Japanese writing. *Kanji* are Chinese characters, and are used for proper names, nouns, and verb roots. *Hiragana* is a cursive syllabary that was based on *kanji* and sometimes is described as "feminine" looking; it is used for verbal endings, as particles, and for indicating readings of *kanji*. The *katakana* syllabary corresponds with *hiragana*, but is more angular; it is generally used in modern Japanese for foreign names, loan words, and as emphasis, in the same way that italics are used in English. The Roman alphabet is used on occasion in Japanese for emphasis or to lend the text an unusual cast. Words that typically appear in *kanji* can be written in any of the other three sets of writing, giving the word a softer (when *hiragana* is used) or more exotic or surprising nuance (when *katakana* or roman letters are used).

depending on the representation. The word and sound "manga" in each of these sets of writing would be:

kanji: 漫画 (literally, "whimsical pictures," the first character also has

the nuance of "morally corrupt"); very rarely written as 萬画

hiragana: まんが

katakana: マンガ

Roman: MANGA (or "manga")

Manga encompasses a wide variety of topics, from satire and slapstick to police thrillers and tales of violence and sex. Some foreign observers, such as the Oxford English Dictionary, the *New York Times,* and the *Wall Street Journal*, have focused on the sex- and violence-filled examples of manga, or have decried it as childish. I hold in this paper that this myopic view of manga obscures its true variety. "Manga has humor, satire, exaggeration, and wit," writes Kinko Ito. "The comic art includes caricature, cartoon, editorial cartoon, syndicated panel, daily humor strip, story-manga, and animation" (Ito, K., 2005).

It is a fool's errand to state any definitive differences between Japanese and any other comics. In recent years, global movements of popular culture and increasing interaction and exchange have further blurred boundaries between comic art from different countries and cultures, with articles being written on the dramatic influences of Japanese manga on US comic art and even on US film making (Horn, 1996). I would like to suggest three, very general characteristics that can help us differentiate modern manga—that is, manga produced in postwar (post World War II) Japan, especially since the 1960s—from most European and US comics.1.) length, in terms of number of pages; 2.) monochromatic images; and 3.) subtle differences in story-telling styles, character development, and portrayal of emotions.

Figure 1

Most visitors to Japan comment on the sheer heft of manga. In fact, it seems that English-language introductions to manga are required to include a photograph of a Japanese sumo wrestler or "salaryman" (businessman) engrossed in a phonebook-sized manga (see Figure 1) (Schodt, 1986: 18). Manga can span hundreds of pages and, when stories are compiled into books, they can cover scores of volumes.

The lengthiness of manga is seen in the two major ways that manga are produced for consumption in Japan. Most manga first appear in manga magazines (*manga zasshi* or *mangashi*; 漫画雑誌、漫画誌), which are thick magazines made up of about 400 pages each and contain about 20 different serialized and concluding stories. *Mangashi* are published regularly, on weekly, monthly, or quarterly schedules. In 1983, Frederik L. Schodt calculated the rate at which manga is consumed, reporting that a 320-page *mangashi* is typically read in twenty minutes, at a speed of 3.75 seconds a page (Schodt, 1996: 26).

The other major way manga appear in Japan is in the form of compilations (*tankōbon*; 単行本) of stories, which usually were first serialized in manga magazines. *Tankōbon* are generally compilations of stories that were extremely popular in their original run in *mangashi,* or have been deemed to be particularly artistic, resonant, or otherwise distinctive, are picked up by publishers and printed in paperback or deluxe hardcover editions. For example, Tezuka Osamu, a driving force in the development of

postwar manga and called both the "father of manga" and the "god of manga," serialized

The Phoenix (Hi no tori, 火の鳥) from 1956 through his death in 1989, when he left if

unfinished. Considered by many to be his "life work," Tezuka's story of the search for immortality appeared in *mangashi*, first in *COM* and then in *Manga Shōnen*; eventually it was compiled into a 12-volume *tankōbon*

in Japanese (see example of *tankōbon* in Figure 2).

Figure 2

A second general characteristic of manga is its reliance on monochromatic

images. Save for the covers and first few pages of *mangashi* and *tankōbon,* manga is

usually produced in black and white, while US comics are generally in color. Schodt

attributes manga's monochromatic pages to Japan's "long love affair with art (especially

monochrome line drawings)" (Schodt, 1986: 21) but it can also be attributed to the need

to produce a great volume as cheaply as possible. Sharon Kinsella and Schodt both

provide detailed discussions about the production process for manga, from the *mangaka*

（漫画家; manga artist) or artists and artist assistants and editorial board, to the printing,

binding, distribution, and marketing (Schodt, 1986, 1996; Kinsella, 2000). Prices are

extraordinarily low—in 1986, Schodt reports the price as $3-$4 for a 400-page manga,

and even in 2005, they are still inexpensive at about $5 each. The quality of some manga

drawings has been critiqued as sub-par, but Schodt has argued that the "individual

illustrations don't have to be particularly well-executed as long as they fulfill their basic

role of conveying enough information to maintain the flow of the story" (Schodt, 1996:

26)

Schodt's comment on "story" brings me to the last characteristic of manga that I

want to discuss—story-telling style and conventions. Manga are often referred to as

"story-manga" (*sutōrī manga*, or *monogatari manga*; ストーリー漫画、物語漫画) in

Japanese, a helpful moniker for understanding the nature of most modern manga. This

aspect is probably the most compelling and the most difficult to explain. Scott McCloud,

a comics critic, argues that

> [i]f there is one single idea that underlies the theories behind manga technique,
> it's the idea of placing the reader inside the story, of giving them a role to play—
> the idea that the story surrounds them (Horn, 1996: 56).

One of manga's story-telling techniques for "placing the reader inside the story" is the

unique iconographic and "cinematic" style that many attribute to manga. Schodt argues

that manga's cinematic style makes it "far more iconographic than comics in America

and Europe." He and others have traced the cinematic impulse and iconographic power

in manga to Tezuka Osamu (手塚治虫), who in the wake of World War II, developed a

style of manga that resembles stills from a film, as seen in figure 3[4] (Schodt, 1996: 24-

25), a style heavily influenced by US movies, especially the animation of Walt Disney.
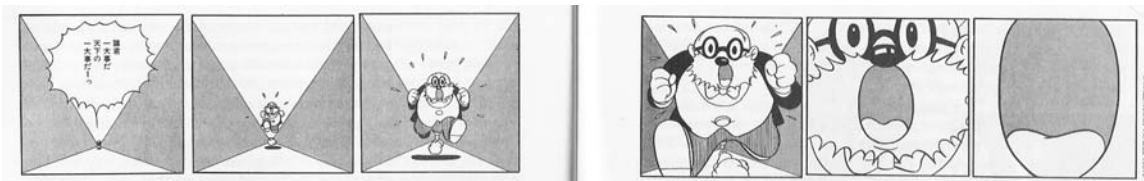

Figure 3

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[4] View the image from left to right; in the original text, it was right to left, as manga is typically composed,
but Schodt rearranged the images to match the ways English speakers read.

As these comments on story-telling style in manga suggest, learning how to read manga is more than learning the Japanese language. Roger Sabin has suggested that comics in general, no matter their national or linguistic origin, are a language. "They combine to constitute a weave of writing and art which has its own syntax, grammar and conventions, and which can communicate ideas in a totally unique fashion" (Sabin, 1996: 8). For English speakers, the mechanics of reading manga in Japanese are different—you must open the book with the binding on the right, and the eye must flow from right to left, with the action, sound effects, and word balloon order on a page starting in the upper right corner (Inoue, 1995). But beyond the mechanics of manga, readers must learn the "grammar" of manga. Scott McCloud and others argue that learning to read comics from any culture is akin to learning a language. As McCloud writes and draws in his comic book *Reinventing Comics*,
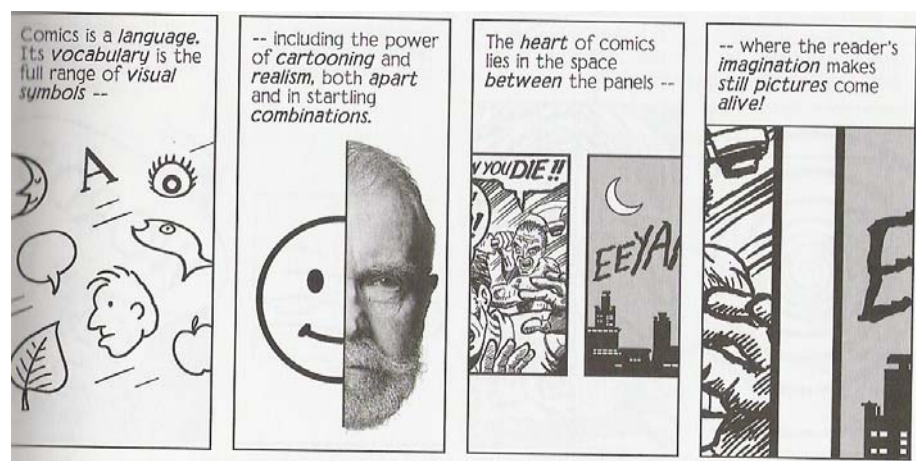
Figure 4[5]

Japanese comics similarly intermingle realistic and fantastic elements to help the reader along through the grammar of manga. And while the limits of the English

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[5] "Comics is a *language*. Its *vocabulary* is the full range of visual symbols—including the power of *cartooning* and *realism*, both *apart* and in startling *combinations*. The *heart* of comics lies in the space *between* the panels – where the reader's *imagination* makes *still pictures* come *alive!*" (See example # 2, McCloud, 2000: 1)

language forces McCloud to rely on italics to express emphasis, a convention that gets boring quickly, a skilled *mangaka* can use the flexibility of the Japanese language, with its writing system based on ideographs and its rich onomatopoeic vocabulary, to convey emotions, conflicts, drama, movement and repose. Kinko Ito suggests that the communication style found in Japan is a critical aspect of manga's power to draw readers in; in Japan,

> communication depends more on visual and auditory cues. The Japanese language offers ample opportunities for word play, such as puns, and double entendres, thanks to the abundance of homonyms and onomatopoeia (Ito, K., 2005).

Thus, icons connoting emotions, such as scattering flowers to indicate impermanence, and Japanese onomatopoeic words, such as the sound "zaaaaa" to indicate hard rain, are integrated into many manga works. Figure 5, from a short story in the collection *Adamu no okurege* (Adam's Stray Locks), by Morimura Shin, illustrates the way onomatopoeia can be used, with the "zaaaaa" written in a soft, cursive script behind the characters; Noriko, the woman in the image, is hugging her cat and saying "Gee, I hope it rains like this tomorrow" (Schodt, 1996: 24, 1986: 24).

Figure 5

Icons and onomatopoeia in story manga build atmosphere and dynamics, as well as psychological and emotional dimensions, into manga, much in the same way that scenery and sound in film tell viewers what is going on (Pollman, 2001).

I will close this section with a note on the word "manga" and a prelude to the next section on the history of manga. Just like the English word "comics," "manga" can be vague signifier, a stumbling block for foreigners and Japanese. The word has an uncertain origin. Most manga critics and historians say that Katsushika Hokusai (葛飾北斎), an

ukiyo-e artist noted for creating woodblock prints with comic themes and caricatures such as *Hokusai Manga* and *Hyakumensō*, coined the term in the early nineteenth century, although noted manga historian Shimizu Isao argues that the word first appeared in the late eighteenth century. In general, the term was used only in a narrow sense to describe wood block prints with comic themes and usually only by specialists in the early nineteenth century, and did not come into wide use until the early Shōwa period (1926-1989, the reign of Emperor Hirohito) with the growing popularity of newspaper cartoons, as well as manga magazines aimed at children (Schodt, 1986, 1996; Kinsella, 2000: 20; Shimizu, 1991: 18-20; Nagatani, 2000: 18). Thus, again like the word "comics," in Japanese society the word "manga" is saddled with significant baggage implying that its content is humorous or somehow unimportant.

III. History and Genres of Manga

In tracing the history of manga, many scholars connect modern manga with Japan's long-established and varied tradition of illustration, from seventh-century parodies and medieval scrolls of Buddhist images of heaven and hell to Edo-era (1600-1868) art such as ink drawings by Zen Buddhist monk Hakuin Ekaku (白隠慧鶴; see example in Figure 6)

(Yajima, 2000: 81) and Hokusai's *ukiyo-e* wood-block prints of the "floating world," a term that refers to the burgeoning urban cultures in Edo-era Japan.

Figure 6

The most widely-cited example of premodern Japanese manga is the work of twelfth-century Buddhist bishop Toba (鳥羽), especially *Chōjūgiga* (鳥獣戯画; referred to in English as the "Animal Scrolls") which combined animals with words in a comical style that came to be known as *toba-e* (鳥羽絵; literally, "Toba pictures"), as seen in Figure 7 (Schodt, 1986: 29, 1996; Lent, 1989; Shimizu, 1991: i). The impact of Toba has been so strong that we see it in choice of name for a cartoon journal, *Tobae*, established in the late nineteenth century in Japan by a Frenchman, and in the adaption Nagatani Kunio created in his introduction to manga in Japan, *Manga no kōzōgaku!* (A study of the structure of manga"), as seen in Figure 8 (Nagatani, 2000: 12-13).

Figure 7: Toba's Animal Scroll.

Figure 8: Nagatani's parody of Toba.

Emphasis on this long lineage of manga, however, can be misleading. Some manga scholars have even charged that focusing on early, premodern examples of manga is in fact ideologically charged. Sharon Kinsella argues that "manga was a child of the sixties. Like rock and roll, it records the imagination... of radical drop-out life" (Kinsella, 1999). Efforts to cast manga as just another step in the long line of Japan's history of illustration is a symptom, according to Kinsella and others, of a conservative cultural movement in Japan that emerged in the late 1980s to deal with the problem of "harmful manga," that is, manga with violent or sexual content deemed inappropriate (Gendai Fūzoku Kenkyūkai, 1993; Arai, 1992; Allison, 1996; Matsuzawa, 1979; Nishizawa, 1994; Sekikawa, 1991; Kinsella, 2000; Yoshino, 1992). This was connected with a movement in the 1980s to seize control of the meaning and cultural power of manga, to

tame it to be a reputable tradition. In the words of Kure Tomofusa, these efforts to

harness manga with "cultural citizenship" potentially threaten to whitewash the socially

transgressive origins of manga (Kure, 1990; Kinsella, 1999, 2000, 1996; Nagatani, 2000).

Kinsella in particular argues that the lineage of manga back to Toba is tenuous at best. In

a sense, she argues that linking modern manga to Toba is akin to connecting the paintings

of Gauguin to the prehistoric cave drawings of Lascaux—both are "French" in terms of

modern geographic conventions, and both are examples of pictographic art, but the

connection is otherwise uninformative.

To understand the origins and development of modern manga (manga in the

postwar era), many scholars point to the Meiji era (1868-1912), with the influx of western

traditions and thought, changes in Japanese society and culture, and especially with the

emergence of mass newspapers and magazines and the technology that made mass

communication possible (Shimizu, 1991: ii). In the words of manga scholar Shimizu

Isao, "The history of modern manga is deeply steeped in the history of newspapers and

magazines. The major difference between modern manga and Edo-era manga is the

emergence of current events as a theme" (Shimizu, 1986).

This emergence of current events and socio-political critique as major themes in

manga is traced by many to the introduction in the Meiji era of European and US comic

strips and political cartoons. The Englishman Charles Wirgman established *The Japan

Punch*, a British-style humor magazine that Schodt argues was a point of departure for

most Japanese. Soon Japanese publishers translated *The Japan Punch* and for a long time

the term "*ponchie*" (ポンチ絵; literally, "Punch-style pictures") was used to refer to

cartoons (Schodt, 1986: 40; Lent, 1989: 225). The Frenchman George Bigot founded a

magazine called *Tobae*, after the twelfth-century Buddhist bishop; it included cartoons

satirizing both Japanese society and government. Due to the severe restrictions on

criticising the Japanese government, Bigot was often in trouble with the law, an example

that many later manga artists, known in Japanese as *mangaka*, used as a model of striking

back at the government. The multi-frame cartoons, complete with word bubbles for

dialogue, of Joseph Pulitzer's *New York World* was an example of what Schodt calls a

"lively, less subtle type of political cartoon" (Schodt, 1986: 42).

Figure 9

These foreign examples inspired Japanese publishers and artists to create their own political humor magazines, such as *Marumaru Chinbun*[6] (see example at right) and
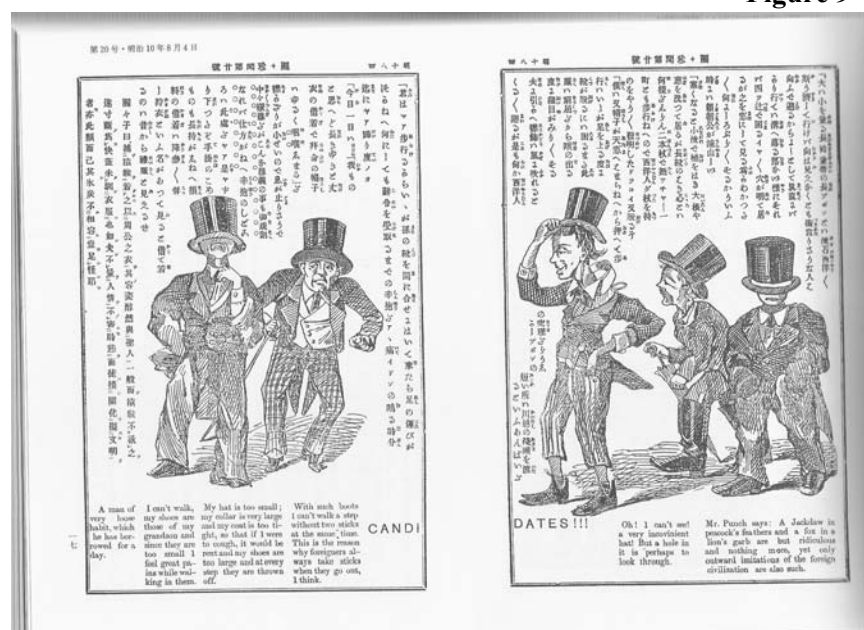
Tokyo Puck (東京パック). Started in 1877 by former samurai Nomura Fumio,

Marumaru Chinbun was a weekly satire magazine covering current events. It didn't shy

away from sacrosanct topics such as the government and the royal family, and, as manga

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[6] The word "chinbun" rhymes with "shinbun," Japanese for newspaper, and means "novel gossip" or "novel story." Original title in Japanese was 團團珍聞, which in the simplified Japanese of the postwar period is 団団珍聞. As "maru" is an unusual reading for 団 (usually read as "dan"), *Marumaru Chinbun* is often cataloged as *Dandan Chinbun.*

scholar Kinko Ito notes, was more accessible to the general public due to its lower price compared to Bigot's *Tobae* (Ito, K., 2005). Figure 9, on the previous page, from *Marumaru Chinbun* was drawn in 1877 by Honda Kinkichirō (本多錦吉郎) a prominent artist working for the magazine. It depicts efforts by Japanese men to dress in western clothes, and parodies the "difficulties of assimilating western enlightenment" (Shimizu, 1986: 17).

Tokyo Puck was founded by Kitazawa Rakuten (北沢楽天; 1876-1955), carried captions in English, Japanese, and Chinese, in addition to Japanese, and focused on international events and political and social trends in Japan (Schodt, 1986: 49). Another influential artist working on political and social cartoons was Okamoto Ippei (岡本一平; 1886-1948), at the *Asahi* newspaper (Okamoto, 1930).

Not all cartoons in late nineteenth- and early twentieth-century Japan were political, however. There also developed daily life cartoons, such as Aso Yutaka's *Nonki no Tosan* (Easy-going daddy). In the early 1920s, newspapers began to carry children's comics by Kabashima Katsuichi and Miyao Shigeo, followed by serial comics for children (produced a full decade before they began to appear in the US). A popular character was Tagawa Suihō's *Norakuro* (野良黒; literally "black stray"), stories about a stray black dog who joins the Imperial Army and rises through the ranks to captain. As Schodt summarizes, *Norakuro* "featured a series of battles with other 'animal' armies and seemed ot support the military, but the Japanese Imperial Army eventually frowned upon it as bad fro their image" (Schodt, 1986: 52). *Norakuro* was serialized in the manga

magazine *Shōnen Club* from 1931-41, and was compiled into 10 hardcover *tankōbon* of about 150 color pages each. Due to the popularity of the children's books, lending libraries called *kashibon'ya* (貸し本屋) emerged, charging minimal fees for distributing manga. Lasting until the 1960s, the lending libraries saw the beginnings of many careers of manga artists, especially those drawing in the *gekiga* genre.

Though rooted in the Meiji era, manga did not truly proliferate into the multitude of styles and storylines and into the "story manga" trend marked by cinematic perspective until after World War II. The growing militarism of the 1930s and the development of full-scale war in Asia and the Pacific restricted—among many things—manga production (Ito, K., 2005; Lent, 1989: 7).

The experience of war and the total defeat in 1945 left Japan economically and morally devastated, a situation that manga scholars argue fostered two, seemingly opposed, trends in manga. First, there was a renewed interest in manga—it was cheap and easy to produce, thus attractive to the poor eager for some light entertainment. And second, it was a fertile place for exploring moral questions left unanswered by the war experience and for exploring contemporary, postwar frustrations with the government, the seven years of US occupation, and geopolitical realities.

"In the immediate post-war years," Kinsella writes, "a destitute new audience for cheap instant entertainment crawled out of the ruins," leading to the reemergence of cultural production such as manga (Kinsella, 2000: 24; Tsurumi, 1967, 1987). As discussed in the previous section, Tezuka Osamu was a major part of this reemergence. . Upon his death in 1989, the Japanese newspaper *Asahi* wrote that

one explanation for the popularity of comics in Japan is that Japan had Osamu Tezuka, whereas other nations did not. Without Dr. Tezuka, the post-war explosion in comics in Japan would have been inconceivable (Gravett, 2004: 24).

A rush of new manga magazines emerged, including *Manga Kurabu* (Manga Club), the *Kodomo Manga Shinbun* (the Children's Manga Newspaper), *Kumanbachi* (The Hornet), and *Manga Shōnen.* As most people were poor, manga was an inexpensive treat, and as Ito notes, "the newly emerging civil society after the unconditional surrender and the seven-year US occupation provided an abundance of topics for satire" (Ito, K., 2005).

Manga in postwar Japan continued to reflect Japanese politics and society, culture, economics, and racial/ethnic and gender relations, but it also radically diversified into different genres. Japanese scholars have enumerated a variety of categories within manga, and as we shall see in the next section, Ohio State University has used these categories to create genre terms for classification in catalogs. In the chart in Figure 10, Shimizu Isao provides a geneaological tree of the genres that emerged in the Shōwa era.[7] The tree has two sets of roots—one from Edo-era illustrations on the left, and the other from western art illustrations on the right—feeding into a trunk that consists of Meiji and Taishō era comic art. From that trunk, Shimizu shows four main trends of comic art branching off. First, on the left, are short story manga, which include four-panel newspaper and gag (slapstick) comics, as well as "manga for the masses" (大衆漫画); an example given for the latter is *Ijiwaru bāsan* ("Wicked grandma"; いじわるばあさん) by Hasegawa Machiko (長谷川町子). Second are single-page pictures, with an emphasis on

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[7] Shimizu Isao, "Shōwa manga keitōki," in *"Shōwa no manga ten" zuroku*. Asahi Shinbunsha, 1989: 42; cited in Donovan, 2004: 159.

political topics and current events, with Okamoto Ippei given as an example. The sturdy

fourth branch from the left represents narrative manga (long story manga); the narrative

manga branch features many offshoots, such as sports manga, girls' and ladies' manga,

boys' and gag manga, science fiction, general comics including Tezuka, and adult

comics. The last branch is *gekiga* (劇画; literally "dramatic pictures"), with Shirato

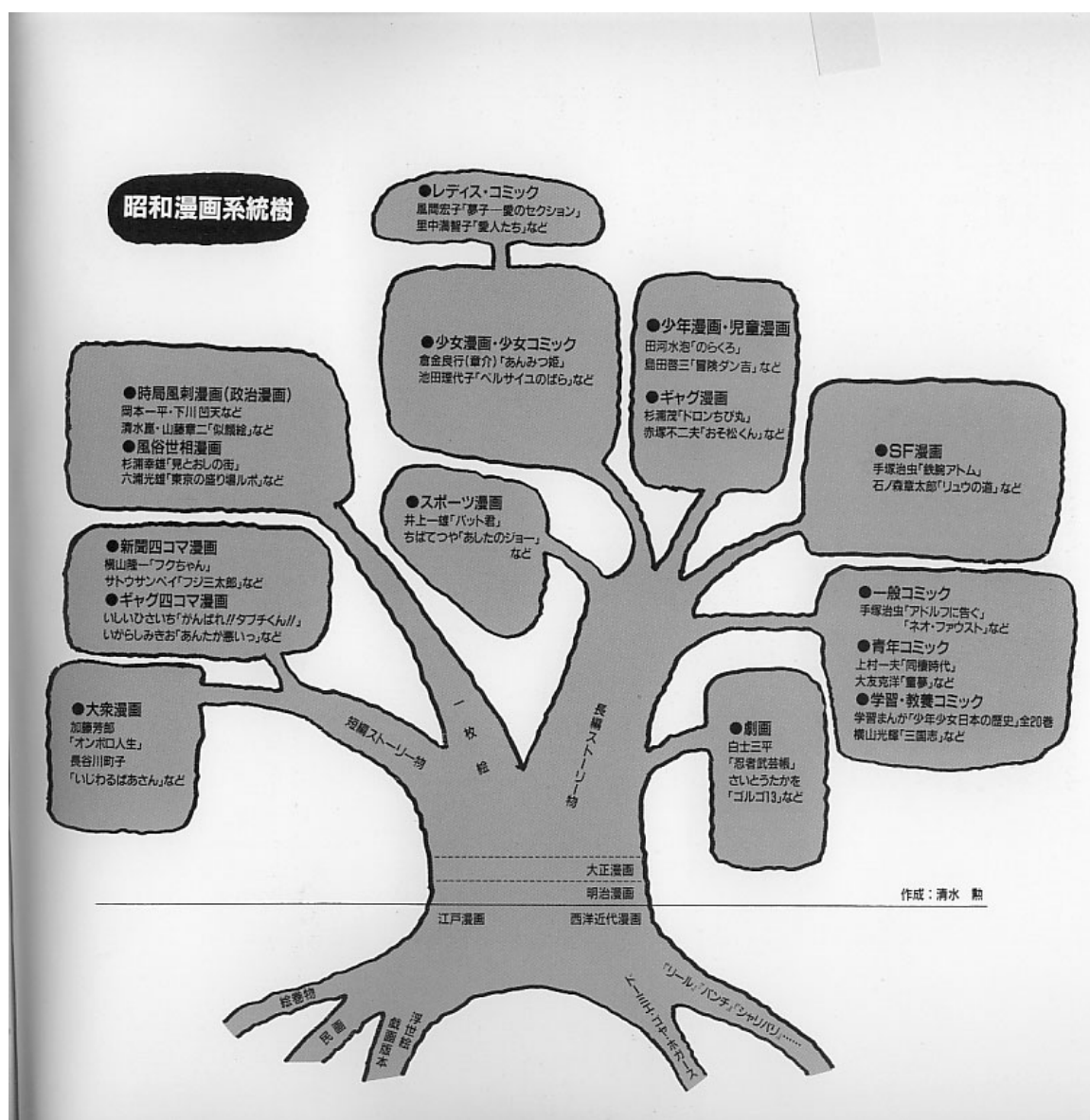Sanpei (白土三平) and Saitō Takao (さいとうたかを) given as exemplars.

昭和漫画系統樹

●レディス・コミック
風間宏子「夢子―愛のセクション」
里中満智子「愛人たち」など

●少女漫画・少女コミック
倉金良行(章介)「あんみつ姫」
池田理代子「ベルサイユのばら」など

●少年漫画・児童漫画
田河水泡「のらくろ」
島田啓三「冒険ダン吉」など

●ギャグ漫画
杉浦茂「ドロンちび丸」
赤塚不二夫「おそ松くん」など

●時局風刺漫画(政治漫画)
岡本一平・下川凹天など
清水崑・山藤章二「似顔絵」など

●風俗世相漫画
杉浦幸雄「見とおしの街」
六浦光雄「東京の盛り場ルポ」など

●スポーツ漫画
井上一雄「バット君」
ちばてつや「あしたのジョー」
など

●SF漫画
手塚治虫「鉄腕アトム」
石ノ森章太郎「リュウの道」など

●新聞四コマ漫画
横山隆一「フクちゃん」
サトウサンペイ「フジ三太郎」など

●ギャグ四コマ漫画
いしいひさいち「がんばれ!!タブチくん!!」
いがらしみきお「あんたが悪いっ」など

●一般コミック
手塚治虫「アドルフに告ぐ」
「ネオ・ファウスト」など

●青年コミック
上村一夫「同棲時代」
大友克洋「童夢」など

●学習・教養コミック
学習まんが「少年少女日本の歴史」全20巻
横山光輝「三国志」など

●大衆漫画
加藤芳郎
「オンボロ人生」
長谷川町子
「いじわるばあさん」など

●劇画
白土三平
「忍者武芸帳」
さいとうたかを
「ゴルゴ13」など

短編ストーリー物
一枚絵
長編ストーリー物

大正漫画
明治漫画
江戸漫画　西洋近代漫画

作成：清水 勲

絵巻物
民画
本絵画戯浮世絵
「リール」「パンチ」「シャリバリ」……
メートサウスのヒポーズ

Figure 10

   Gekiga, *shōnen* manga, *shōjo* manga, and *redīsu komikkusu* are important genres

of the period from the late 1950s onward. In contrast to the cute graphic style of Tezuka,

gekiga, was coined in 1957 by Tatsumi Yoshihiro to differentiate serious adult manga

from children's manga. Distributed through rental book shops, *gekiga* reflected what

Kinsella has called "a new degree of graphic realisim and themes related to society and

politics" (Kinsella, 2000: 25; Ishiko, 1994). The manga magazine, *Garo* (ガロ),

established in 1964 by Nagai Katsuichi, is associated with the *gekiga* genre and carried

many *gekiga* by Shirato Sanpei. Figure 13 is the cover of the first issue of *Garo*, drawn

by Shirato; the issue included an episode of Shirato's story *Kamuiden* (カムイ伝), a story

of peasant uprisings that Gravett calls a "radical dismemberment-and-class consciousness

ninja epic" and Kinsella remarks echoed scenes of students demonstrating in Tokyo in

the 1960s (Gravett, 2004: 43; Kinsella, 2000: 26).

Figure 11
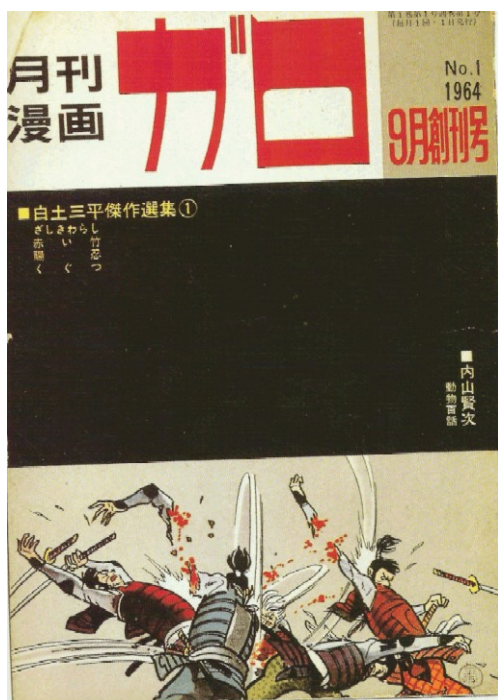
Manga aimed at specific audiences—such as boys, girls, men, and women—emerged in the late 1950s, reflecting the growing publishing industry and foreshadowing the spread of television in Japan by several years. It coincided with an acceleration of publishing production and consumption, moving from monthly to weekly issues for many *mangashi* (Kinsella, 2000: 30). The topics covered are vast, and critics note that categories are not always hard and fast. In boys' manga you'll find subjects near and dear to most boys' hearts, such as

sports, robots, school life, adventure, spies, girls, and of course flatulation. Girls' manga

covers many of the same topics, as well as stories of ballerinas, love, *shōnen ai*

("beautiful boy" stories of love between boys), and other things. At first girls' comics

were drawn by men, reflecting ideas about what men thought would interest girls, and

were carried in prominent girls' manga magazines such as *Nakayoshi, Ribon,* and

Halloween, but eventually female *mangaka* such as Satonaka Machiko, Ikeda Ryoko, and Takahashi Rumiko emerged, writing both girls' and women's manga. Men's manga ranges from the expected "adult" material of porn to politics, sports, and adventure. Likewise, "ladies'" manga involves some porn, pushing the boundaries explored in girls' love stories and *shōnen ai*, to stories set in offices or the home or reflecting dating and everyday life.

Two works in English provide useful histories, complete with illustrations, that help us limn the developments and understand the genres of postwar manga. First, Paul Gravett's *Manga: Sixty Years of Japanese Comics*, breaks down the styles into chapters covering topics from Tezuka Osamu's to the development of *gekiga*, or "dramatic manga," *shōnen* manga, or "boys' manga," *shōjo* manga (girls' manga) and *redisu komikkusu* (ladies' manga), and fanzines and art comics subcultures (Gravett, 2004). A disappointing aspect of Gravett's work is that he combines the girls' and women's comics into one chapter, while giving boys' and men's comics their own chapters; as seen by the work of Kinko Ito, Anne Allison, Yonezawa Yoshihiro, and others, as well as in the anthology *Shōjo manga daizenshū* and in many recent Ph.D. dissertations in the US, both ladies' and girls' manga are vast topics deserving of proper coverage (Allison, 1996; Ito, K., 2002, 2003, 2004; Thorn, 2005; Yonezawa, 1980, 1988; Erino, 1993; Fujiwara, 1993; Spies, 2003; Ogi, 2001; Ogi, 2003, 2001). And second, Masanao Amano's *Manga Design* provides a wonderfully illustrated encyclopedic perspective on individual comic artists; *Manga Design* is quadrilingual in English, French, German, and Japanese, although the illustrations are in the original Japanese only. It is accompnied by a DVD that features interviews, a tour of manga shops in Tokyo, and 900 manga covers

(Amano, 2004). The table of contents is arranged by manga artist, with names written

not in Japanese but in romanized letters; take note, however, that it is ordered not

alphabetically as English speakers would expect but according to the order of Japanese

hiragana and *katakana*. Also note that Amano's book has only a brief introduction, no

conclusion, and some glaring absences, most notably the lack of entries on some *gekiga*

artists such as Tatsumi Yoshihiro and Shirato Sanpei, especially those associated with the

magazine *Garo,* discussed in the next paragraph. And although the illustrations are

excellent, the editors failed to clearly acknowledge copyright on them, making citation

difficult.

IV. Manga and Popular Culture in Library Literature

In the face of such diversity of genres, where do manga fit in collection development literature on academic research libraries, many of which aim to meet the research needs of some scholars and students of modern Japan? The library literature, in English, unfortunately has little descriptive or methodological scholarship about manga, as a specific format, in academic libraries. Most articles that refer to manga do so in the context of public and school libraries and focus on issues such as the problems of including materials with graphic violence or sex, or on the question of whether comic art helps or heeds reading habits of youths. In this section I will turn first to the literature on popular culture and comics in academic research collections to limn the problems of such materials, which are similar to manga. We will see that scholars emphasize the research needs of those studying contemporary history, and that they emphasize the need to tackle collections' problems of popular materials, such as selection and acquisition, classification, and access. In terms of comics collections, two important collection trends emerge—the comprehensive collector, with an eye for "archiving for the future" (Browne, 1980: 8) in creating a research collection for future generations, and the focused collector, attuned to the present research needs of her user population.

Patricia Brevik and E. Gordon Gee define collection development for academic libraries as "the planned purchase of materials in all formats to match the instructional and research needs of the campus within the current fiscal restraints and resource sharing opportunities" (Brevik, 1989: 109). Their key concepts are echoed in the wording of

many collection development departments,[8] and, as they provide very practical and practicable guideposts, will continue to aid collection developers into the future.

Barbara B. Moran, in her essay "Going Against the Grain: A Rationale for the Collection of Popular Materials in Academic Libraries," argues however that many collection development strategies have led academic librarians to "typically define[] best in terms of elite cultures," thus narrowing the "scope of library collections to professionally accepted literature" and confining collections to "a traditionally defined, microscopic view of culture." This has led to "informal censorship," according to Rebecca Sturm Kelm, of popular materials in academic collections, a censorship that inhibits the study of modern, contemporary culture and society in particular (Kelm, 1992: 116).[9] By calling on librarians to "go[] against the grain" of traditional collection development and actively collect popular materials such as romance novels, comics, and tabloid newspapers, Moran argues that librarians will thus be able to provide researchers with "a means of better understanding contemporary society" (Moran, 1992: 4, 6-8).

Popular culture materials pose a number of practical problems for academic libraries. First are the problems of collection and acquisition problems—how do you make decisions about what to collect; how do you acquire the materials? Second are handling and storage problems—many of the materials are "atypical, ephemeral, oversized..., undersized, technologically oriented"(Moran, 1992: 9, quoting B. Lee Cooper); how do you deal with this? Another practical problem Moran highlights is

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[8]. See AcqWeb, an online resource for acquisitions and collection development librarians, for a directory of online collection development policies; http://acqweb.library.vanderbilt.edu/cd_policy.html

[9] Kelm writes of the place of tabloids in permanent library collections, arguing that they offer a primary source for American studies. Upon contrasting the marginalized position of tabloids in libraries compared with the relative strength in numbers of comics, she provocatively suggests this may be because of "the predominantly male tendency to read comics while females were the suspected supermarket tabloid readership."

access —how do you catalog the materials to make them visible and accessible to users? (Moran, 1992: 8-10)

Turning to the work of active comics librarians working in academic libraries, we find two important collection strategies are prominent. Uniting these strategies are the ideas that comics are a vital resource for studying contemporary society, and consideration for dealing with the problems comics pose for collections, collector, and users. In the work of Randall Scott, we see the drive to build a comprehensive collection, a drive I might call "preemptive collecting." And secondly is the idea of a "focused collection," described by Doug Highsmith as a method of building up a collection that meets particular needs and is somewhat more constrained by budgetary concerns. These two streams of collection development, I will show later, are reflected in the actual practices of Japanese studies librarians building manga collections.

As the Comic Art Bibliographer and Original Catalog Librarian at Michigan State University, which features the Comic Art Collection,[10] Randall Scott has been central in determining standards for cataloging comics and for storage and access, as well as arguing for the relevance of comics to cultural studies. Below, in his take on the role of the collection development librarian, Scott reads between the lines of Brevik and Gee's definition and elucidates an active, preemptive collection development strategy:

> Our research collections are normally thought of as existing to support the work of academic institutions. This might seem to imply a passive relationship with intellectual history for those of us in collection building, but of course what the university really means by library support is something else. They require that we should identify what they will need before they need it, and have it cataloged by the time they realize its importance (Scott, 1993: 81).

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[10] MSU's Comic Art Collection holds over 200,000 items, most of which are US comic books; MSU's Comic Art Collection, http://www.lib.msu.edu/comics/index.htm; Randall Scott's webpage, http://www.lib.msu.edu/scottr/.

Scott is particularly astute in recognizing the particular problems catalogers face in classifying comics and giving them a more prominent place in the catalog. Comics are typically described in catalog records as "chiefly ill.," that is, "chiefly illustrated," a descriptor Scott argues is based on the concept that illustration is merely the adornment of text. "[P]ictures are not incidental to comics," he writes, and through his work has developed ways to improve catalog records to better present access to and representation of comics (Scott, 1993: 83). Scott concludes that "collecting and cataloging are the cutting edge of comics librarianship. Collections must exist, and they must be mapped to an extent that makes serious consideration possible," a conclusion that he extends to all popular culture collections.

> The library profession is in a unique position to contribute to the future of scholarship by preserving 20th century popular communication artifacts, and making roadmaps through them. Almost every area of mass culture is too big for an individual to collect and study in this way, but as institutions we have already begun to meet this challenge (Scott, 1993: 84).

Scott's call to arms for comics and popular-culture librarians reflects the goals of building a comprehensive research collection aimed at future scholars as well as current scholars. Doug Highsmith offers a systematic model for building a "focused" comic book collection, one that "complements, enhances or supports existing collection strengths or research interests" (Highsmith, 1992: 59). In a sense, Highsmith's method reflects more conventional ideas of collection development—especially the idea of collecting materials that serve current research interests. His model is a necessary one that at once promotes positive action and leadership in the cutting-edge field for of comics librarianship, and recognizes the practical constraints that most libraries face in terms of buying power and in creating access to the materials.

A particular strength of Highsmith's model is his point to collect with an eye to complementing existing collection strengths or research interests. His gives the example, "such as acquiring western comic books for a library with significant holdings in that genre of literature," showing an acute awareness of the interdisciplinarity of contemporary scholarship in which a scholar might draw on comics, novels, and film. He tackles the problem of how to make comics "holdings" into a true "collection"—that is, how to provide structure to collection decisions, so that items in a collection will reflect some sort of unifying idea or ideas. To this end, Highsmith enumerates various general criteria as guides for developing a focused collection: 1.) collecting a "representative" set of comics covering a variety of eras – the "sampler approach;" 2.) concentrating on a particular time period or genre; 3.) acquiring books that contain work of particular artists or writers; and 4.) acquiring comic books that reflect particular themes, trends or developments (e.g., changes in treatment and depiction of African Americans; advertising content; how death has been treated in comics) (Highsmith, 1992: 62-63).

V. Manga in the Field: Strategies for Collecting Manga in Academic Libraries

Despite the near absence of concerted methodological or descriptive articles on manga collections in academic libraries in the United States, there is a great deal of activity in the field, both in the "comprehensive" manner described by Scott, and in the "focused" manner described by Highsmith. Manga collections can be found from coast to coast, with Maureen Donovan noting the particularly strong collections at Cornell University, Duke University, Harvard University, Ohio State University (OSU), University of Pennsylvania, University of California at Berkeley, University of California at San Diego, University of Kansas (KU), University of Texas at Austin, and Yale University (Donovan, 2004: 158). Many reasons can be ascribed to this development, with technological advances allowing East Asia librarians to enhance resource sharing and virtual collaboration (Troost, 2000; Liliefeldt, 1998) and overseas purchasing, to Patricia G. Steinhoff's idea of the "loss of irrelevance" that Japan and Japanese studies have witnessed since the late 1980s (Steinhoff, 1993, 1998).[11]

With growing relevance has come growing interest. Izumi Koide, among others, has pointed to growing interest in the US and elsewhere in Japanese cultural and/or consumer products, such as manga and anime (Japanese animation) and Japanese society (Koide, 1997). In fact, a 2003 Japan Foundation (JF) survey of Japanese-language students in the US found that a record three million people were studying the language, compared with 127,000 in 1997, a jump attributed by a JF spokesperson to the spread of Japan's pop culture (Faiola, 2003).

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[11] Steinhoff's concept of Japan's "loss of irrelevance" focuses primarily on the impetus of Japan's growing economic power and role in global politics.

In this last section, I will discuss the collecting efforts of two librarians in particular—Maureen Donovan, the Japanese Studies Librarian and an Associate Professor at OSU, and Michiko Ito, the Japanese Studies Librarian of the East Asia Library of KU. Their efforts illustrate two, complementary collection strategies, with Donovan's comprehensive strategies echoing the Scott's "preemptive" collecting policies and Ito's strategies echoing Highsmith's "focused" collection methodology. In their efforts, we can see a concerted focus to create research-caliber collections that expand manga resources available in the US to include materials well known in Japan but not necessarily in the US. The information in this section was drawn largely through email interviews conducted with Donovan and Ito,[12] but I will begin by introducing a Japanese article written by Donovan on topics and trends in manga collections in university libraries (Donovan, 2004). The goal of this last section is give a better understanding of manga collecting issues at present and guidance for others working with manga in their collections.

In a 2004 article that appeared in the Japanese-language journal *Manga Kenkyū* (Manga Research), Donovan presents important topics and issues facing manga collections in US university libraries (Donovan, 2004). She describes the challenges of collecting manga, especially compared to works of literature, noting the tendency of manga to go out of print quickly. While online used book shops have proliferated and alleviated some problems, it is sometimes difficult to order from overseas. As she noted over email, acquisition "is a very labor-intensive process!!" (Donovan, 2005). Donovan

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[12] The methodology for the interviews included in this section is solely qualitative. I surveyed manga collections by conducting searches on RLG and WorldCat to identify important manga collections, then talked with the bibliographers involved, and asked Donovan and Ito to participate. The interviews were conducted via email. Interviewees answered questions as time permitted and at their own discretion.

characterizes manga as a highly disposable medium, causing problems for collectors

trying to get out-of-print items. Also, manga often come in different versions or editions,

a challenge for academic librarians who want to have as thorough collection as possible

to aid manga researchers. One bright point she notes, and which can work as a

counterweight to the highly disposable nature of most manga, is what she describes as the

"affinity" many Japanese have readily developed for collecting manga and other

published materials. By following established collection methods, Donovan concludes in

her section on challenges and characteristics of manga, a librarian can gradually build a

manga collection with works by famous *mangaka*, reputable works, representative

examples of various genres, and so on (Donovan, 2004: 156-158).

Through an interview conducted over email, Donovan discussed the particular

situation of OSU's manga collection and elucidated what she calls her "broadly

comprehensive" collection policy. OSU's manga collection is part of the Cartoon

Research Library (abbreviated as CGA in OSU's catalog; http://cartoons.osu.edu/).[13] The

manga collection holds 9,688 volumes and 2,283 titles of Japanese manga, as of October

4, 2005.[14]

The manga in the collection have been obtained through purchases and gifts.

Donovan began collecting manga for the CGA as "samples" of Japanese cartoon art in

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[13] The Cartoon Research Library focuses on print cartoons, especially political cartoons, newspaper cartoons, satire, graphic novels, and so on. It holds some US comic books, but the foremost collection of comic books is at Michigan State University. Among the CGA's collections are materials acquired in 1998 from the San Francisco Academy of Comic Art, directed by Bill Blackbeard; the SFACA materials gives the library the largest collection of newspaper comic strip tear sheets and clipping files in the world. Nicholson Baker's *Double Fold*, an impassioned tale of what he calls the "assault on paper" in America's libraries, describes the CRL's curator, Lucy Caswell, as a savior of print cartoons in an age where libraries and librarians were tossing out newspapers in favor of shoddily made microforms. Caswell "is almost single-handedly attempting to rebuild a bound-volume collection of national scope—buying back for scholarly use material offered by dealers and collectors" (Baker, 2001: 17, 53).

[14] For more information, see Donovan, 2002, 2005. See also OSU's Manga Collection Blog, maintained by Donovan: http://library.osu.edu/blogs/manga/.

the 1980s and early 1990s. After year sabbatical in Tokyo in 1995-96, Donovan

approached Lucy Caswell, CGA's Curator, about taking a "more serious approach" to the

collection of manga. The Japan Foundation endorsed this initiative through a 1998

Library Support Program grant for acquisitions, enabling Donovan to purchase some

important basic works. Donovan notes that both the CGA and the Japan Collection at

OSU's Libraries put up funds from their "regular budgets to allow a dedicated collection

effort (that was also endorsed with some additional central library funding). Annual funds

for manga from these three sources are $12,000. In addition, I sometimes find other

sources of funding or use some regular Japanese studies funds" (Donovan, 2005).

     Donovan's methodology for collecting manga is based primarily on personal

research, aided by input from graduate students and researchers, as well as by periodic

visits to Japan. "I am constantly doing research," she writes,

> I read articles and books about manga and try to acquire recommended or cited
> manga, thinking that someone else might read that article/book and try to follow
> up by looking for a cited work. I use books of recommended manga—and guides
> to books about manga. I've found bibliographies at the back of manga guides
> particularly useful in collecting books about manga that the compilers found
> especially useful.

In line with her comprehensive approach, Donovan works to include at least some works

by major *mangaka* from each period or school. "I tend to be more interested in manga or

mangaka that would be of interest to people in Japanese studies—those with historical or

cultural importance in Japan or with themes that fit in with Japanese studies." In addition

to works of manga, she has also identified memoirs by *mangaka*, how-to-draw manga

books, directories of cartoonists, guides of the "best" cartoons, and amateur works

(dōjinshi; 同人誌) as items being collected (Donovan, 2005).

In contrast to the comprehensive approach to manga collection development at OSU, Michiko Ito, the Japanese Studies Librarian at KU's East Asian Library (EAL), maintains a collection that focuses on the research interests of her immediate user population and the specific collections of KU's library at large. As of October 4, 2005, KU's manga collection totaled 363 titles, although there are a few as yet not cataloged. Ito has developed a fine-tuned collection policy, one that echoes what Highsmith called a "focused" policy. This approach reflects the realities of most university libraries, which cannot devote the resources that OSU can to a manga collection. She has identified five major categories for collection, although she comments that the categories are still "very broad, so I usually prefer comics which fall under more than two categories." The categories Ito has developed are:

1. Comics created by famous authors (popular writers and/or award winners; authors who are "unforgettably unique in terms of style, plot, etc.");
2. Comics reflecting Japanese society at the time they were written and which are now regarded as "classics" and/or "master-pieces;" includes comics whose characters have become Japanese pop-culture icons;
3. Comics known by everyone [that is, by most Japanese];
4. Comics by female authors or for female readers (because the EAL collects materials on women's studies)
5. Sci-fi or sci-fi-esque comics (because KU has the Center for the Study of Science Fiction, and KU Spencer Library Archives collects sci-fi materials)

Item 3, Ito notes, is to some extent redundant to item 2, although I think her inclusion of item 3 is to account for comics that Japanese people know, but haven't become known in the US (Ito, M., 2005).

Ito's collection policy also touches on the problems of potentially offensive content, in particular manga with erotic or violent themes, and the problems of sheer volume of manga produced in Japan. Regarding the first point, offensive content in manga, Ito writes that she tends not to buy them if

> I hesitate to keep in a public place. There are many erotic descriptions in popular comics read by teenagers, and it is hard to draw a line between what is acceptable and what is not.... Of course, I would consider buying if the title is requested by researchers or if the title has a good story.

The publishing output of manga in Japan also poses a problem for Ito. She writes that she is more restrictive when it comes to current comics, that is, comics in current publication (Ito, M., 2005).

As a native-born Japanese person, Ito comments that when she first started building the collection, "I did not have to search. I knew what I was looking for." Now that she has built up a basic collection, she keeps a desiderata list and works from suggestions made by researchers.

There are two important concerns that both Donovan and Ito convey, and which should concern any university librarian collecting manga: the need for collection breadth in terms of genre, time span, and diversity of materials; and the pressing need to provide access to the collections, at least via the catalog. Regarding collection breadth, Donovan remarks that she would rather collect materials by artists of importance to scholars of Japanese studies, "rather than titles or cartoonists... known through anime on TV" in the US (Donovan, 2005).[15] Ito concurs, noting that she endeavors to collect manga "that everyone knows"—that is, manga that everyone knows in Japan, not only manga popular in the US.

A striking aspect of both of these manga collections is the attention to what Ito calls "classic manga," that is, manga created before the 1960s and likely to be unknown to most people in the US, and inaccessible to Japanese studies scholars. Some collections

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[15] Anime, dubbed into English, on TV has become one of the main paths that Japanese comic art has traveled into the US.

have acquired reprints of some classic manga magazines such as *Tokyo Puck* and

Marumaru Chinbun, which I discussed previously, and the social satire comic *Kibi*

Dango (驥尾團子) from 1878-1883, and *Jiji Manga* (時事漫画), a comic from the 1920s

and 1930s drawn by Kitazawa Rakuten. The World War II-era propaganda magazine

Manga is housed at various academic libraries in the US, and was used as the basis of

important scholarly work by John Dower, Rei Okamoto, and others. A recent acquisition

Donovan noted at OSU is *Tōkaido 53-tsugi manga emaki* from 1921, two scrolls of

cartoons regarding travel.

Another collection building endeavor is the acquisition of manga magazines. As

noted earlier, most manga first appeared in serialized form in manga magazines, then

were compiled into *tankōbon*. Nevertheless, the sprawling pages of a *mangashi* are the

primary means by which many Japanese have consumed and continue to consume manga.

The colorful cover and the advertisements,[16] in addition to the content, can act as a

primary source for many researchers interested not necessarily in what has had staying

power, but in the mundane, extravagant, violent, silly, or other concerns of regular

Japanese people. OSU holds nearly-complete subscriptions to *Biggu Komikku* and *BK*

Originaru from the mid-1980s, as well as fairly thorough collection of *Garo*. In addition,

Donovan has been collecting the *shōjo* magazine *Pafu*, and has a full-run of the *shōjo*

magazine *Halloween.* There are fewer actual *mangashi* at KU, but the collection is

reinforced with *tankōbon* of stories drawn from manga magazines such as *Nakayoshi*, a

girls' manga, and *Yangu Janpu*, a boys' manga.

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[16] Note that, compared to US comics and magazines, Japanese manga magazines carry far fewer ads.

Access is a critical aspect of manga collection endeavors in the US, in particular the ability to search for manga in online library catalogs. PN6790 Library of Congress call number range for manga—PN6790.J3 is secondary sources, PN6790.J32 for collections of comics by different authors, and PN6790.J33 for works by individual authors (Ito, M., 2005). As Scott has emphasized, collection and classification are at the forefront of concerns for comics librarians. "Acts of cataloging have implications," Scott writes, underscoring the visibility that proper cataloging lends materials, especially those traditionally marginalized in libraries, such as popular materials (Scott, 1998). Without collection, of course, there would be nothing to find, but without classification the materials would be invisible.

In her 2004 article, Donovan writes that "to support the use of manga, it's not enough just to collect, but you must also promote access" (Donovan, 2004). To that end, OSU developed special genre terms to apply to catalog records in the genre field (655).[17] Some examples of genres created by OSU are:

- target audience: adult, boys', girls', etc.;
- setting: family, war, school, etc.;
- characters: animal, ghost, samurai and ninja, etc.;
- topic: biographical, cooking, erotic, financial/economic, social issues, sports, etc.
- form: 1-panel cartoons, 4-panel strips

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[17] Field 655 of the Library of Congress subject headings for MARC 21 is an index term that allows library records to indicate "the genre, form, and/or physical characteristics of the materials being described. A genre term designates the style or technique of the intellectual content of textual materials or, for graphic materials, aspects such as vantage point, intended purpose, or method of representation. A form term designates historically and functionally specific kinds of materials distinguished by their physical character, the subject of their intellectual content, or the order of information within them. Physical characteristic terms designate historically and functionally specific kinds of materials as distinguished by an examination of their physical character, subject of their intellectual content, or the order of information with them" http://www.loc.gov/marc/bibliographic/ecbdsubj.html.

OSU has also worked to provide access via the name of the *mangaka* (Donovan, 2004: 163), and contributes brief summaries as part of the cataloging process to enhance access and build up useful description. The cataloging guidelines for manga at OSU can be viewed at http://library.osu.edu/sites/scc/locs/mangaprj.htm. OSU appears to be the only library catalog that uses the genre in indexing manga, making its online library catalog, (http://library.osu.edu/index.php) and records in OCLC WorldCat a vital resource for researchers and librarians in finding out about manga titles. See an example of an OSU catalog record, with genre indicated, on the next page.

Author	Shirato, Sanpei, 1932- 白土三平, 1932-
Title	Kamui gaiden カムイ外伝
Publish info	Tokyo : Shogakkan, 1994-1995 東京 : 小学館, 1994-1995
Local note	Forms part of the Manga Collection
Edition	Shohan 初版
Description	12 v. : ill. ; 20 cm
Series	Shōgakkan sōsho 小学館叢書
Summary	Kamui, a former ninja who tries to be free from the feudalistic ruling system of the Tokugawa Dynasty, is chased by pursuers and has to battle with them to survive
Genre	**Adult manga Shōwa 1945-1989 local** **Samurai and ninja manga Shōwa 1945-1989 local** **Social-issue manga Shōwa 1945-1989 local**
Other titles	Kamuigaiden
Other titles	Manga Collection
OCLC #	40780318
ISBN	4091973310 (vol.1)

Catalog access implies the next step in usage and what Scott calls the "post-cataloging potential" of comics collections (Scott, 1990)—the potential for collections to provide a framework of the breadth of a subject and/or format, for users to explore the collections, and for researchers to make use of them. While the manga collection at OSU's Cartoon Research Library, is non-circulating, its range and the unusual degree to which its catalog is indexed allow everyone from students to librarians to use it at a selection tool. The collection at KU, while it is more focused on the community's immediate user audience, is available for use through inter-library loan.

Donovan and Ito's approaches provide useful, complementary strategies for academic librarians in the United States who are developing manga collections. Donovan's comprehensive collection strategies and OSU's Cataloging Project for indexing manga genres combine to create a vital meta-resource for learning about genres and gauging breadth and depth of manga, an important cultural product of modern Japan. Ito's strategies provide a vital model for focusing a collection to meet specific needs and make it the most useful addition to the collection at large. At KU, Ito highlights her library's wider collection of women's and science fiction material and has geared her collecting to fit those needs, building those focused, subject-specific collections upon a framework of "classic" manga.

VI. Conclusion: Future Directions and "The Global Dream" of Manga

Librarians are fishermen, to borrow a wonderful metaphor provided by Yuki Ishimatsu, the Japanese Collection Librarian at the University of California at Berkeley. Just as fishermen cast their nets widely to bring in a good catch for sushi chefs to choose from, librarians collect an array of materials for scholars to sift through and discover gems (Ishimatsu, 2005). Though I risk ruining the simple elegance of his metaphor, I would add that another duty of librarians is to build collections that generate ideas and stimulate the imaginations of scholars, to create resources before the research need is even registered among the scholars. In this research, I have worked from the premise that manga is a primary cultural artifact of modern Japan, that it both reflects reality and articulates dreams and argued that manga must be a component of academic-library collections serving researchers of modern Japan. I have sought to create a resource of comprehensive and focused strategies and bibliographic materials for collecting manga in academic libraries, a resource that will both act as a net for bringing in a solid catch and as a tool for creating a collection capable of generating research into modern Japan.

This research is only a starting point for identifying and analyzing trends in building manga collections in academic libraries. Quantitative research is necessary to discern patterns of genres collected at various universities in North America, with an ideal starting point being the important collections Maureen Donovan identified at Cornell University, Duke University, Harvard University, Ohio State University, University of Pennsylvania, University of California at Berkeley, University of California at San Diego, University of Kansas, University of Texas at Austin, and Yale University.

For example, it would be useful for working librarians to know which collections focus on *yakuza* (Japanese mafia) manga and which have turned their attentions to *shōnen ai* manga in order to be able to turn researchers in the most fruitful directions. The quantitative must be balanced by the qualitative, however, as Yasuko Makino argued in her study of East Asian art collections research, pointing to the thorny problem of how librarians should evaluate the quality of their collections (Makino, 1988).

Finally, I would like to suggest one of the issues that manga may pose in the future for academic librarians, and not just for those working with Japanese collections. Manga has grown into an international phenomenon, and in many ways its popularization is rendering meaningless, or at the very least challenging, conventional descriptions of the format as "Japanese." Manga will always be a research tool for those studying what we now call "modern Japan," that is, Japan from 1868 to the present, but as a globalized commodity how might how might libraries have to shift to accommodate its changing meanings? In a discussion of popular culture and cultural studies, historian Ryūichi Narita has suggested retiring the troublesome term "popular culture" altogether, because "popular culture is globalised. I call it a global dream" (Narita, 1998: 81). He focuses on the reinterpretations of popular cultural items and icons, from manga to McDonald's, as they are "consumed... digested... [and] indigenized" by different cultures. Artists from the US, China, France, and other places have been creating comics they call "manga," suggesting that in the not too distant future there will be studies into the "global dream" of manga.

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Appendix A:
Glossary of Manga-related Terms

Anime: アニメ Japanese animated cartoons, most of which stem from characters and stories that first appeared in manga. An example is Yoshida Tatsuo's *Mach Go Go Go* (マッハ GoGoGo)—known to US audiences as Speed Racer—which appeared in manga form in the early 1960s and became an anime series in 1967.

Gekiga: 劇画 Literally, "dramatic pictures," this term was coined by Tatsumi Yoshihiro (辰巳義弘) in 1957 and adopted by other artists to differentiate their work as serious adult manga dramas.

Manga: 漫画 Japanese comic art/cartoons/comics/comic books.

Mangaka: 漫画家 Manga artist.

Mangashi or Manga zasshi: 漫画誌; 漫画雑誌   Manga magazines. Representative titles include: *Biggu Komikku* (Shōnen); *BK Orijinaru* (Shōnen); *Halloween* (Shōjo); *Pafu* (Shōjo); *Garo* (alternative, artistic); *Tokyo Pakku* (early 20th century); *Marumaru Chinbun* (Meiji-era); *Jiji Manga* (1920s-30s); *Manga* (World War II era propaganda magazine).

Redīsu komikku: レディースコミック Manga for women.

Seinen manga: 青年漫画 Adult manga, aimed at men, not necessarily of erotic nature.

Shōjo manga: 少女漫画 Girls' manga.

Shōnen manga: 少年漫画 Boys' manga.

Shōnen ai: 少年愛   Genre of girls' manga focusing on love relationships between beautiful boys or young men. An example is Ragawa's *N.Y.N.Y.*

Tankōbon: 単行本 Compilations of manga stories by single authors into deluxe soft-cover or hard-cover books.

Appendix B:
Manga in the Japanese Publishing Market, 2002 & 1996
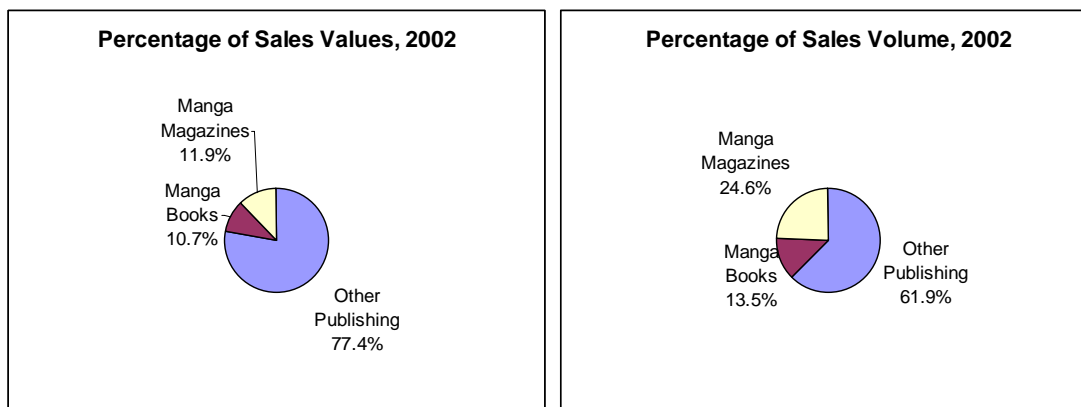
*Manga as a Percentage of Overall Publishing Market, 2002. From Gravett, 2004: 13, citing Research Institute for Publications, *Shuppan Geppō*.
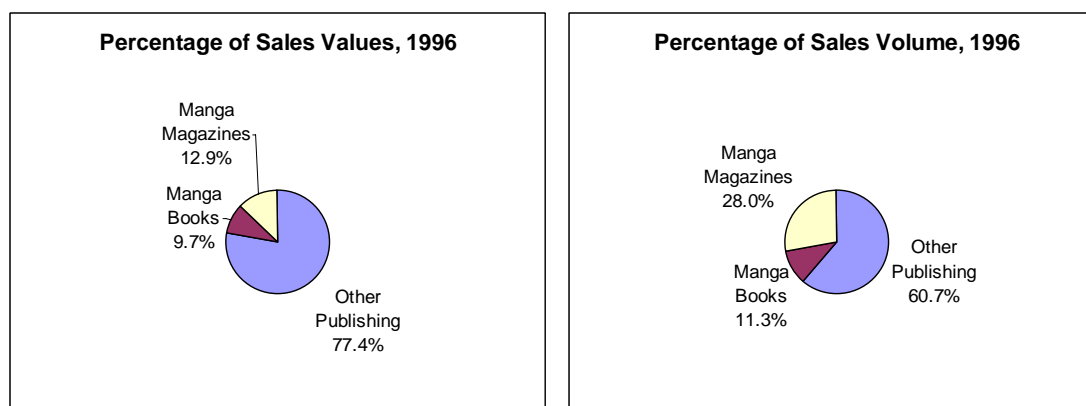
*Manga as a Percentage of Overall Publishing Market, 1996. Schodt, 1996: 20; citing Research Institute for Publications, *Shuppan Geppō*..

Appendix C:
Selective Bibliography for Manga Collection Development

This bibliography is a starting place and reference for librarians involved in collecting

manga to meet criteria they deem proper for their institutions. It is divided into the

following categories:

1. Guides to Manga-related Secondary Materials
2. Secondary Materials
3. Dictionaries/Encyclopedias
4. Guides to Primary Materials
5. Electronic Resources (Blogs, citation guide for comics, cataloging guide, etc.)

Save for the first entry on Hosogaya's *A guide to books on Japanese manga* and some

of the electronic resources entries, this bibliography is not annotated. Please note that

many of the Japanese language items in section 2 on secondary materials are well-

annotated in *A guide to books on Japanese manga*.

Two things are noticeably absent from this bibliography—a section for primary

materials, and publishers' information. To compile lists of primary materials, I

recommend reading secondary materials and guides to primary materials, blogs and

websites written, publishers' lists, and browsing library catalogs. Publishers' information,

including websites, can be found in Gravett's and Hosogaya's works.

1. Guides to Manga-related Secondary Materials
Hosogaya, Atsushi and Berndt, Jaqueline. (2002). *Nihon manga o shiru tame no bukku*

   gaido (A guide to books on Japanese manga). Musashino-shi: Ajia MANGA

   Samitto Jikko Iinkai.

- To buy, go to http://www.kyoto-seika.ac.jp/hyogen/gaikoku/book_guide.htm.
- This bilingual (Japanese/English) guide is an immensely useful starting place for
  secondary sources in Japanese on manga. It was compiled by participants in the

Asian Manga Summit, held in Yokohama, Japan, in October 2002. The aim was to create a resource for librarians and scholars interested in manga. The editors remark that, even in Japan, there is a palpable lack of common knowledge amongst researchers about the big names in manga studies. They planned this guide to "overcome these problems.... Books on manga that deserve the attention of up-and-coming young researchers have been selected, and their positions within the field of manga studies explained" (p. 3).

2. Secondary Materials

Allison, Anne. (1996). *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan.* Denver, CO: Westview Press.

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Tokyo: Shinpyōsha.

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Tokyo: Maruzen.

3. Dictionaries/Encyclopedias
Mangaka, anime sakka jinmei jiten (Dictionary of manga and anime artists). (2003).

Nichigai Asoshiētsu.

Mangaka jinmei jiten (Dictionary of manga artists. (2003). Mangaseek, Nichigai

Asoshiētsu.

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4. Guides to Primary Materials
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http://www.nclive.org.libproxy.lib.unc.edu/cgi-bin/nclsm?rsrc=69. Created by the

Ohio State University (OSU) Libraries.

Mangasick Blog. http://mangasick.cocolog-nifty.com/alta/. Created and maintained by a

Japanese fan of manga; updated daily.

Nihon Manga Gakkai. (Japanese Manga Studies Society). http://www.kyoto-

seika.ac.jp/hyogen/manga-gakkai.html.

- Nihon Manga Gakkai publishes the Japanese-language journal *Manga Kenkyū*,
  an important source of current research into manga.
- Website includes searchable database (Japanese only) of manga and manga
  magazine contents.
- The book *A guide to books on Japanese manga* mentioned earlier in this
  bibliography can be purchased from the Society at the following link:
  http://www.kyoto-seika.ac.jp/hyogen/gaikoku/book_guide.htm.

OSU's Manga Collection Blog. http://library.osu.edu/blogs/manga/. Created and

maintained by Maureen Donovan, Japanese Studies Librarian of the Ohio State

University (OSU) Libraries.

- Useful information on how to search for manga in OSU's catalog, Japanese-
  language blogs on manga, manga resources, etc.

Takekuma Memo. http://takekuma.cocolog-nifty.com/blog/. Created and maintained by

Takekuma Kentarō, a *mangaka* and manga critic; updated regularly.

Tezuka Productions. Tezuka Osamu @ World. http://en.tezuka.co.jp/home.html.

- Official website of Tezuka Productions.

Thorn, Matthew. (2005). Shōjo Manga and More! http://matt-thorn.com/

Ubiquitous Gaze—Japanese Resource Blog. http://akira.arts.kuleuven.ac.be/hc/manga.

Managed by Hans Coppens of Leuven University in Belgium.

- Collaborative blog for Japanese studies scholars

Appendix D:
Image Copyright Acknowledgments

Figure	Page	Image Title and Source
1	8	Sumo wrestler reading a manga. Schodt, Frederik L. (1986). *Manga! Manga! The World of Japanese Comics*. Tokyo: Kodansha International. Page 18.(McCloud, 2000: 1)
2	9	Compilation of Tezuka's *Hi no Tori*. Tezuka Productions. Tezuka Osamu @ World. Retrieved 30 October, 2005, from http://en.tezuka.co.jp/home.html
3	10	Example of Tezuka's cinematic style. Schodt, Frederik L. (1996). *Dreamland Japan: Writings on Modern Manga*. Berkeley, CA: Stone Bridge Press. Pages 24-5.
4	11	McCloud on the comics format. McCloud, Scott. (2000). *Reinventing Comics*. New York: Harper Collins. Page 1.
5	12	Panel from Morimura Shin's *Adamu no okurege* (Adam's Stray Locks), illustrating use of onomatopoeia. Schodt, Frederik L. (1986). *Manga! Manga! The World of Japanese Comics*. Tokyo: Kodansha International. Page 24.
6	14	"Monkey," by Hakuin. *Zenga: The Return from America; Zenga from the Gitter-Yelen Collection*. (2000).). Tokyo: Asano Laboratories. Page 81.
7	15	Toba's Animal Scrolls, section, 12th century. Schodt, Frederik L. (1986). *Manga! Manga! The World of Japanese Comics*. Tokyo: Kodansha International. Page 29.
8	15	Nagatani Kunio's parody of Toba's Animal scrolls, 1974. Nagatani, Kunio. (2000). *Manga no kōzōgaku: manga, manga, manga, gekiga, manga, komikku, ponchie bunseki nōto*. Tokyo-to, Hino-shi: Indekkusu Shuppan. Pages 12-3.
9	17	Two-panel cartoon by Honda Kinkichirō, for *Marumaru Chinbun*. Shimizu, Isao (Ed.). (1986). *Manga zasshi hakubutsukan: Dandan chinbun* (Vol. 1). Tokyo: Kokusho Kankōkai. Page 17.
10	21	Genealogical Tree of Shōwa-era Manga. Shimizu Isao, "Shōwa manga keitōki," in *"Shōwa no manga ten" zuroku*. Asahi Shinbunsha, 1989: 42. Cited in Donovan, (2004): 159/
11	22	Cover of first issue of *Garo*, a manga magazine, 1964; illustration by Shirato Sanpei. Gravett, Paul. (2004). *Manga: Sixty Years of Japanese Comics*. London: Lawrence King. Page 43.