How to use the *Kodansha Encyclopedia of Japan* through *JapanKnowledge*
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1. Go to Yale East Asia Library Japanese Database list from [http://www.library.yale.edu/eastasian/](http://www.library.yale.edu/eastasian/) (If you are off campus, using VPN connection.) Click the link for Japan Knowledge database. Then, click the login button on the top left of the main page.

2. At the top of the column to the right labeled OneLook, click the button to the right to clear all checked databases.

3. You can limit your search to include only the *Kodansha Encyclopedia of Japan*. However, the databases listed under 英語 includes many useful Japanese-English, English-Japanese and English-English dictionaries (such as the Random House English-Japanese dictionaries), and it may be useful to select other databases.
4. Enter a search term in the box at the top of the page. You can search terms in Japanese, transliterated Japanese or English. (e.g. 短歌, tanka, poem)

5. View individual search results by clicking links.
Below is an example of searched entry. The words in the blue are links to other headings in the encyclopedia.

The earliest extant collection of Japanese poetry. Divided into 20 books, it contains 4,516 numbered waka poems, the last and most recent of which is dated New Year’s Day of the Japanese year corresponding to AD 759. The earliest accepted date is a set of four to Empress我能王, who lived in the early 5th century—though all attributions earlier than the early 7th century are best regarded with skepticism. There are also extended endnotes, footnotes, prose settings, letters, and other compositions—all in Chinese—of a few Chinese poems, to which no numbers have been assigned. Of the three Japanese poetic forms represented in the anthology, there are approximately 4,200 tanka (short poems), 265 choka (long poems), and 60 kodoke (Rinno-regulated poetry). The figure for tanka includes the Man’yōshū or sonnets that occur at the end of many choka. The Man’yōshū contains the overwhelming majority of poems preserved from before the end of the 5th century, which is to say almost all of what the Japanese of those days regarded as literature in their own language, and it stands alone as the monument of Japan’s first literary flourishing, whose span can be defined as more or less the century preceding this anthology’s terminus of 759.

During this century Japan was in a ferment of growth and change, inspiring Chinese culture and institutions in a deliberate attempt to catch up with the most advanced country in the world. Although 8th-century Japan was rapidly acquiring a sophistication of which the Man’yōshū was one product, it was still close to its paternal conservative roots. Partially because the poetry that interested the compilers was set as totally aristocratic in outlook as tended to be true of the later commissioned imperial anthologies, and because the poetic voice of the aristocrats was not uniformly imbued with