# TABLE OF CONTENTS

Number 143                                      October 2007

From the President                              i

## Articles

- **Louis Chor**
  Online Vertical Layout: Chinese Characters, Images and the Web            1

- **Elizabeth Oyler**
  Japanese Cultural Treasures at the Library of Congress: Digitization of the Rare Books Collection  11

- **Fan Ka Wai**
  Documentary Records of the Prevention of Schistosomiasis in China        23

- **Man Tang**
  The Status of Legal Protection of Databases in China                     27

- **Jaeyong Chang**
  The Past, Present, and Future of the Korean Collection of the C. V. Starr East Asian Library, University of California, Berkeley  35

## Reports

- Report on the First Kyujanggak Korean Studies Summer Workshop  40

## Committee Activities

  49

## New Appointments

  52

## In Memoriam

  53

## Book Reviews

  54


  Mei-Yun Annie Lin

## Indexes

  56
FROM THE PRESIDENT

Planning and preparations have begun for the CEAL Annual Conference, which will be held in Atlanta, Georgia on Wednesday, April 2 and Thursday, April 3, 2008. Each year, staff of the Association for Asian Studies go to great lengths to secure rooms and equipment for CEAL’s annual conference and related meetings in the hotel that hosts the AAS conference. CEAL is grateful to the Association for performing this service.

The CEAL Executive Board will decide on the order in which meetings will be held. The chairpersons of standing committees will soon begin working with committee members to arrange programs that will report professionally relevant news and important accomplishments in their areas of responsibility. I will prepare the agenda for the Plenary Session that opens the conference.

Again this year, the Membership Committee will host a mentoring session, providing an opportunity for new CEAL members to meet and talk with experienced librarians about a wide range of topics of professional interest. The Public Services Committee will hold a round table discussion for librarians who work with small collections. That committee will also help arrange meeting space for the Committee on Asian Diaspora and Genealogy.

This year, in addition to the conference itself, CEAL members have the luxury of being able to attend one of three preconference sessions, to be held at Emory University on Monday, March 31 and Tuesday, April 1:

The Committee on Korean Materials will hold a “2008 Workshop on Korean Studies Librarianship.” The workshop is intended for junior Korean librarians as well as East Asian librarians who are in charge of Korean collections in addition to their primary responsibilities for other language collections. Those interested in attending the workshop should contact Mikyung Kang, Chair, Committee on Korean Materials, at mlkang@fas.harvard.edu.

The Committee on Technical Processing is hosting the Library of Congress’ Catalogers Learning Workshop, “Metadata Standards & Applications.” The instructors will be Allene Hayes, Digital Projects Coordinator, and Rebecca Guenther, Senior Networking and Standards Specialist, both at the Library of Congress. As described by the organizers, “The course presents 21st century bibliographic control concepts, including metadata standards and applications. The goal of the course is to relate what attendees already know about library catalog metadata to digital library metadata, thereby preparing them to apply their current knowledge to new areas.” For information on how to register, contact Ms. Setsuko Noguchi at enoguchi@uiuc.edu.

The Program for Cooperative Cataloging (PCC) will present an Advanced Corporate Names Authority Workshop for members of the CJK NACO Project, and those who plan to join the Project. The workshop is built on the Corporate Names module of the five-day NACO training package, and will thoroughly cover the rules for establishing corporate names in the context of CJK cataloging. Details on registration for the workshop will be forthcoming from Jiping Wu, Cooperative Cataloging Program Specialist, Library of Congress (jiwu@loc.gov).

Several other meetings relevant to East Asian librarians will be held in conjunction with the CEAL conference: the Open Meeting of the National Coordinating Committee on Japanese Materials, the Japanese Company Histories Interest Group, and the OCLC CJK Users Group. There will be more news about these, and possibly other meetings of interest to CEAL members, as we draw nearer to the conference.

Many thanks to our colleagues who are contributing significantly to the profession by taking the time to arrange and present these professionally relevant meetings.
Philip Melzer, President
Council on East Asian Libraries
ONLINE VERTICAL LAYOUT:
CHINESE CHARACTERS, IMAGES AND THE WEB

Louis Chor
University of Alberta, Canada

Relevance to Librarianship

Nowadays the share of the World Wide Web in storing, organizing and disseminating information has expanded to such a degree that conventional librarianship seems to have less and less to offer. The foundation of traditional library services—cataloguing and classification—is called into question. The Web itself is also evolving, as there is growing interest in its being a two-way interactive front between content providers and users. Amidst these soul searching and questioning processes in our library field, it seems justifiable that we may also explore more on the potential of the Web in accommodating international contents at the cultural level. An instance of Web empowerment in this direction is its support of vertical layout. Digital preservation of traditional texts may be an area in which vertical layout would be adoptable. Naturally, once technical possibilities materialize, their practical applications are open to our creativity.

This essay will begin with a discussion of the attempts to explain the origin of the vertical writing order of Chinese characters. An approach to preparing simple HTML documents for vertical layout will then follow. We shall also briefly review some proposed Cascading Style Sheets properties which, if widely supported by various Web browsers, would help produce Web text display that is compatible with East Asian typography.

Why Vertical and from Right to Left?

Traditionally Chinese characters are semantically arranged from top to bottom in a column, with columns so formed progressing from right to left on the writing surface. This script order—or text direction in word processing terminology—has been the norm in Chinese culture since before the option of horizontal text direction became entrenched. Oracle bones, bronze artifacts, bamboo and wood tablets, silk and paper scrolls, woodblock printing, movable typesetting and handwriting all exhibit this script order with little exception. What is the origin of this order? “This question has never been explained in literature or history.”

In answer to this question, Tsuen-hsuan Tsien explains that possibly the soft brush as the writing instrument and bamboo or wood tablets as the writing surface together laid the foundation of vertical script order. With minor modifications, this view of bamboo-and-brush is shared by other people trying to solve the puzzle of Chinese characters. By substituting narrow cardboard strips for bamboo tablets, we can readily demonstrate the convenience of arranging the strips one after the other laterally from right to left, if we hold each strip in our left hand. This might probably be how the ancient Chinese placed the bamboo tablets after writing on them in ink with the right hand.

Tsien also hints at some psychological factors, but does not elaborate further. He adds, however, that “the ancient Chinese ideographs, such as those for human body, animals, and artificial objects—are mostly upright and facing the left.” This is most intriguing. Figure 1 shows some pictogram inscriptions found on oracle bones. The river, fish, silkworm, human eye and arrow all orient upwards, while in reality we would expect them to be in their natural, horizontal position. The two longest rivers in China flow eastwards, equivalent to a horizontal orientation when represented on a map. Our eyes have evolved to lie horizontally on our face, never vertically. But why are rivers and human eyes written in the “wrong” order as characters? These pictograms appear on tortoise shells and animal bones which should have provided ample space for writing or engraving characters in whatever positions. But the choice position is vertical and towards the left.
Besides being a practical result of the use of particular instruments and media of writing, could the Chinese script order represent at a deeper or more foundational level something more culturally significant? In his inspiring article on the nature of Chinese characters, the philosopher Li Zehou says that the characters were created as representations of events rather than sounds. He suggests that Chinese characters are cultural icons, not phonetic symbols. The tens of thousands of Chinese characters, many of which have identical pronunciation, testify to the fact that they are more than merely the written forms of the spoken language. Li maintains that Chinese characters serve as tools of governance, integrating Chinese culture and enabling its continuity. If in themselves the characters are a cultural institution of such importance, then arranging them in a script order might have involved more than practical considerations or sheer convenience. Is uprightness not a virtue, and the right side more important? Chinese architectural layout favors a north-south axis which corresponds to a vertical orientation. When I think of living humans, righteousness, the rising moon and the morning sun in the east, I cannot help but doubt that the bamboo-and-brush idea is a sufficient explanation of the origin of Chinese text direction.

Whatever its foundation was in the distant past, the vertical script order is today still supported by the omnipotent Web, thanks to the internationalization efforts of the World Wide Web Consortium (W3C) and the Internet Explorer browser. The next section will demonstrate some experimental uses of vertical layout on the Web.

Flexible Layouts on the Web

There is more than one way to prepare HTML documents for vertical layout. The method introduced here follows the instructions in an article by Mark Grinols. A basic knowledge of HTML and the proposed writing-mode property (also called attribute) of Cascading Style Sheets level 3 (CSS3), together with the Internet Explorer browser with East Asian fonts installed, are all we need to go ahead.

It should be emphasized that vertical layout is still at the initial formative stage without a definitive set of coding guidelines, and that the examples shown here are exploratory. Future developments in vertical text markup on the Web might render the present discussion obsolete. Nevertheless, the tools we have now, primitive as they are, still enable us to produce prototype vertical Web layouts.

We have examples for text, for images, and for a combination of horizontal and vertical layouts on the same Web page.
(a) Basic HTML for vertical script order

Similar to the usual HTML file, our document begins and ends with the html, head and body tags. A meta tag specifying Unicode (UTF-8) as the character set is recommended to ensure proper display of East Asian text. In the style tag, we specify four properties for the text block identified by “div”:

```
div {direction:ltr; writing-mode:tb-rl; font-size:16pt; height:100%}

direction: left-to-right (ltr)
writing-mode: top-to-bottom and right-to-left (tb-rl)
font-size: 16 points (choice of the Web author)
height of text block: 100% (character columns fill up, but not extend beyond, screen height)
```

In the body tag, we need to specify the direction property as right-to-left (rtl) in order to cause the browser to load the page from the right side of the screen where our text begins:

```
<body style="direction:rtl" bgcolor=#ffffff text=#000000>
(background color is white and text is black)
```

It is also advisable to save the HTML document with encoding in UTF-8. The following is the full document, with the resulting Web page on the IE browser shown in figure 2.

```
<html>
<head><title>Vertical Text</title>
<meta http-equiv="content-type" content="text/html;charset=utf-8">
</head>
<style>
<!--
div {direction:ltr; writing-mode:tb-rl; font-size:16pt; height:100%}
p {text-indent:2em}
-->
</style>
<body style="direction:rtl" bgcolor=#ffffff text=#000000>
<!--

<p>辵退深惟曰：『夫詩書隱約者，欲遂其志之思也。昔西伯拘羑里，演周易；孔子厄陳蔡，作春秋；
屈原放逐，著離騷；左丘明，厥有國語；孫子臏腳，而論兵法；不華遼蜀，世傳呂覽；韓非因秦，說難、孤憤；
詩三百篇，大抵賢聖發憤之所為作也。此人皆意有所郁結，不得通其道也，故述往事，思來者。』
（史記 &middot; 太史公自序）
<p>子貢問曰：『有一言而可以終身行之者乎？』子曰：『其恕乎！己所不欲，勿施於人。』（論語 &middot; 衛靈公篇）
<p>法隆寺が、日本ではじめて世界文化遺産に登録されたのは、「世界最古の木造の建物」が現存しているという理由による。
その法隆寺は推古五年（六〇七）に聖徳太子によって建立されたと伝えている。
（高田良信 &nbsp;&nbsp;&nbsp;&nbsp;&nbsp;世界文化遺産法隆寺）
<p>欧米で Bibliothek, Library という場合、「図書館」の意味と「本のコレクション＝叢書」の意味の二つがある。
（藤野幸雄ほか &nbsp;&nbsp;&nbsp;&nbsp;&nbsp;図書館学入門）
</p>
</body>
</html>
```
Fig. 2. Vertical text on the Web

Figure 2 displays a basic vertical text page. Navigation buttons are needed to link it to the other pages of a Website. A page extending beyond the width of the screen may need a navigation button for conveniently returning the screen view to the page “top” on the right. Lengthy text may require more pages interconnected with one another.

Reading vertical text on screen will not be an enjoyable experience if the reader has to scroll the page up and down to begin and finish reading each column of characters. It is therefore important to have the height of the text block - all the columns - contained within the height of the screen. This may be achieved by specifying the height as 100% for the “div” text block. The text can continue beyond the width of the screen, in which case a horizontal scroll bar will appear on the lower right allowing the reader to move the text towards the left.

(b) Horizontal and vertical layouts together

With the help of table tags, vertical text can appear on a regular Web page, while horizontal text can also be part of a vertical layout. This example, as illustrated in figure 3, is a regular page of horizontal layout. Below the horizontal English text, the vertical text, specified by the div tags in the HTML document, is confined within a borderless table with color background. Inside the table, the horizontal rule <hr> becomes a vertical bar separating the Japanese and the Chinese texts.

My experimentation showed that, in a table, the height of the vertical text block may need to be specified in terms of centimeters. A height of 8 cm. was used in this example:

```
div {writing-mode:tb-rl; font-size:16pt; height:8cm}
```
But now as the twelfth dawn after this shone clear<br>the gods who live forever marched home to Olympus,<br>all in a long cortege, and Zeus led them on.<br>And Thetis did not forget her son's appeals.<br>She broke from a cresting wave at first light<br>and soaring up to the broad sky and Mount Olympus,<br>found the son of Cronus gazing down on the world,<br>peaks apart from the other gods and seated high<br>on the topmost crown of rugged ridged Olympus.<br>&#151; <i>The Iliad</i> / translated by Robert Fagles

| そして太陽が輝く日が十二日目を迎えた時、| 余り欲得君わしの妹、魚塚の| 高行健（翻訳：飯塚容治） |
| それからの神々はオリュボスに| 兄妹・魚塚の| |
| 大行列で帰ることを決め、ブレーキを踏む。| 向かう| |
| ザースが先頭を率いる。| 朝は静かに、魚塚を訪ねる| |
| そして妹と| 魚塚を訪れる| |
| （蔵原穂） 断鵠零雁記 |
Paradoxically, vertical layout can showcase panoramas most effectively, be they sections of a picture scroll, or a sequence of related images. In vertical layout, the height of the page is fixed, but its width is variable. The page flows freely towards the left across the screen in the same manner as we open and view a picture or hand scroll. I used this technique to present some pages from the painting manual Shi zhu zhai shu hua pu (Calligraphy and painting album of the Ten Bamboos Studio) of the Ming dynasty. It is viewable at the following URL, with the first screen shown in figure 4:

Fig. 4. Horizontally unfolding image display using vertical layout

The essential elements of the source file of this Web display are still the following two, with the ten images contained within the div tags:

```html
    div {direction: ltr; writing-mode: tb-rl}
    <body style="direction: rtl">
```

(d) Summary remarks

Preparing vertical layout on the Web does not require expert knowledge of advanced computer techniques. As these three examples show, the vertical script order and panoramas of images can readily be accomplished by simply adding two or three style properties to the text blocks in a basic HTML document. This presently non-standard format is supported by Internet Explorer which has concretely contributed to the advancement of the World Wide Web. In the next section we shall describe some of the efforts of the World Wide Web Consortium in enabling us to preserve cultural heritages through making the Web truly friendly to East Asian scripts.

Digital Realization of the East Asian Script Order

The discrete and flexible Chinese characters allow them to be arranged either vertically or horizontally while maintaining their semantic contents intact. This versatility explains the ease with which the horizontal text direction has won out since the last century. Fortunately the World Wide Web Consortium, with its mandate to develop “interoperable technologies (specifications, guidelines, software, and tools) to
lead the Web to its full potential,” has not left the East Asian scripts unattended. Beginning around early 1999, many versions of working drafts and candidate recommendations relating to the presentation of East Asian scripts on the Web have been put forward as part of the W3C style activity and internationalization activity. The goal is to enable the Web to display what is found in conventional East Asian typography in print.

The text module, text layout module and the ruby module of Cascading Style Sheets level 3 (CSS3) probably contain most of the style properties for East Asian layout, although none of these modules has been finalized by W3C or is fully supported by Web browsers. Table 1 shows four features of East Asian typography which CSS3 supports. The ruby module, text-emphasis and text-combine properties will work in both vertical and horizontal text directions.

Table 1. Proposed CSS3 properties for online East Asian text layout

<table>
<thead>
<tr>
<th>Typographic example</th>
<th>CSS3 property / module</th>
<th>Status to date in CSS3</th>
<th>Current browser support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing-mode (vertical text) / text module</td>
<td>Candidate recommendation May 2003</td>
<td>Internet Explorer only</td>
<td></td>
</tr>
<tr>
<td>Ruby module (phonetic guide)</td>
<td>Candidate recommendation May 2003</td>
<td>Internet Explorer only</td>
<td></td>
</tr>
<tr>
<td>Text-emphasis / text module</td>
<td>Working draft March 2007</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Text-combine / text module</td>
<td>Candidate recommendation May 2003</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

These typographic features for East Asian scripts are now standard components of word processing applications such as Microsoft Word. The Web, being a non-proprietary space theoretically open to everyone, has lagged behind but is working hard in the right direction. A new text module of CSS3 now in development may actually transcend the boundaries of language scripts of the world, as it aspires to be a “system [that] can scale to gracefully handle any combination of scripts, can correctly lay out text with any combination of styling properties, and can integrate well with the layered Unicode + Markup + Styling design of semantically-tagged documents on the Web.” Web designers, software developers, Internet service providers and end-users all have roles to play in fulfilling the global mission of the Web. The bottom line is the preservation and continuity of cultural heritages we value.
Horizontal or Vertical: the Past at Present and in Future

In the print world, vertical script order still sells. In China, where horizontal order is now the norm, occasionally there are major publications employing traditional text layout. The monumental series Zhonghua zai zao shan ben cong shu (Re-making of the rare books of China series) is one example. In Japan, school textbooks of the national language (kokugo) still employ vertical text from primary level one through senior high levels.8 The message is clear: lest we forget our origins and let’s keep tradition alive. Library workers, as facilitators of information transmission and knowledge preservation regardless of the medium, may also contribute. The World Wide Web is open to all languages in whatever manifestations.

By way of concluding, we may pose the oft-asked question: Which has more advantages, horizontal text direction or vertical? After reviewing some studies and experiments on reading English and Japanese, Yasuko Obana sums up the findings: “Suffice it to say that eye-movement methodology has shown that the Japanese language can be read equally efficiently in both horizontal and vertical directions.”9 It is probable that the same holds true for the Chinese language. A study performed in Taiwan in the 1960s shows that, in the speed of writing, there is no significant difference between writing Chinese vertically and writing horizontally from left to right.10

There is an anecdote about the Horyuji Buddhist monastery near Nara, Japan, in the early Meiji period. Now a UNESCO world heritage site and national treasure of Japan, the five-storey pagoda of Horyuji was then sold for fifty yen to a public bath owner in Osaka who intended to turn it into firewood for the bath. Fortunately for Japan and the world—Horyuji being the oldest wood architectural complex in existence today—the deal was cancelled because the merchant found out that shipping the Horyuji firewood from Nara to Osaka would cost more than the fifty-yen pagoda.11

Notes


2. To retrieve Web pages that discuss text directions of the Chinese script and the origin of vertical text, Chinese search terms such as “Zhong wen zhi xing,” “Zhong wen zhi shu” or “Zhong wen zhi pai” (中文直行, 中文直書, 中文直排) are recommended.

3. Tsien, Written on Bamboo and Silk, 204.


8. As samples, the University of Alberta Libraries is trying to collect some school textbooks for language learning used in the East Asia area.


Image Credits

JAPANESE CULTURAL TREASURES AT THE LIBRARY OF CONGRESS:
DIGITIZATION OF THE RARE BOOKS COLLECTION

Elizabeth Oyler University of Illinois, Urbana-Champaign

The Library of Congress holds one of the most comprehensive collections of Japanese written materials outside Japan, including a number of unusual or unique rare books. As part of a larger endeavor undertaken by the Library to make its holdings available online, the Asian Division began digitizing its Japanese rare books collection in 2004; this work is one of several collaborative projects the Library is undertaking with Japanese institutions to digitize and promote the Japanese collections. On March 27, 2007, the Asian Division held a symposium entitled “Japanese Cultural Treasures at the Library of Congress” as one of the inaugural events of that venture. The goals of the symposium were to highlight recent various digitization efforts of the Japanese holdings and discuss the consequences of the project within academic contexts. My role was to address the issue of digitization from the perspective of scholars with interests in pre-modern topics working primarily from institutions distant from the Library. What does digitization of rare materials mean for the scholarly community, and what role do digital images play in the larger scheme of research projects in our field?

Like many scholars of Japanese literature and culture who reside outside Japan, I spend the majority of my professional time at my home institution, relying heavily for my research on our library’s holdings and materials I can obtain through interlibrary loan. Our university library’s collection includes the most prominent annotated print editions of canonical primary texts, as well as a large collection of critical works and journals; many other similar sources are available through interlibrary loan. These works are crucial research tools, but like most university collections, ours cannot easily provide direct access to the original texts, or even reproductions, of the works my colleagues and I study. We often rely heavily on modern print versions, and can examine originals only on research trips to archives. Many of these collections are in Japan, but a number are abroad, and that held by the Library of Congress is among the most significant. Unfortunately, the Library of Congress’ collection is generally underutilized by scholars of Japanese subjects—my own introduction to the Library of Congress collection came only while I was working in residence at the Library’s John W. Kluge Center during 2002-2003. Access to the rare books in the Japanese collection helped shape the project I was working on at that time, and it also has helped fuel a second project. One aim of digitization efforts is to increase awareness and usage of rare books by academic professionals.

1 The author acknowledges with gratitude the help and support of the Japanese Team of the Asian Division at the Library of Congress, particularly Mr. Ito and Mr. Ohta.

2 Collaborations highlighted at the symposium include a joint digitization effort between the Library and the International Research Center for Japanese Studies (Nichibunken) and the Japanese Geographical Survey Institute. The rare books that have been digitized to date (Summer, 2007) as part of the collaboration between the Library and Nichibunken include four Nara-ehon 奈良絵本: 香Shizuka. 2 v. : col. ill. ; 34 cm. (Japanese Rare Book Collection, Sakanishi Collection; PL 790.S54 1500 Japan Cage); しくれShigure. [16-?] 3 v. : col. ill. ; 24 cm. (Japanese Rare Book Collection, Sakanishi Collection; PL790 .S45 1600 Japan Cage); ほうみやき童子Homyo Doji. [17-?] 3 v. : col. ill. ; 30 cm. (Japanese Rare Book Collection, Asakawa Collection; PL793 .H58 1700 Japan Cage); 借我物語Soga monogatari. [16-?] 25 v. : col. ill. ; 16 x 24 cm. (Japanese Rare Book Collection; PL790.S63 S64 1600 Japan Cage); and Genji monogatari (1654). A catalog of the Japanese rare books, entitled 東京国書館日本古典籍目録 (Beikoku Gikai Toshukan zō Nihon kotenseki mokuroku) Catalog of Japanese Rare Books in the Library of Congress was published in February 2003. A full discussion of the Asian Division’s Chinese and Japanese digitization projects can be found in Mi Chu Wiens, “World Digital Library and E-resources in the Asian Division, Library of Congress,” Journal of East Asian Libraries No. 138 (February, 2006): 1-4.
The Japanese rare books collection got its start with a generous donation in 1905 by Crosby Stuart Noyes, editor and publisher of the *Washington Evening Star*. Given his professional interests, it is perhaps not surprising that many works he donated were prints and drawings, but they also included a number of illustrated books from the Edo period (1603-1868) that remain in the Noyes collection in the Asian Division.

The collection made another impressive step forward when the renowned historian Asakawa Kan’ichi of Yale University was commissioned by the Library and Yale to buy books during a stay in Japan in 1906-07. Professor Asakawa added over 9000 volumes to the Library’s holdings; his choices reflected his deep knowledge of the tradition and his engagement with a variety of fields, including history, religion, geography, music, and art. Many of the works of literature he collected are unique: no other known editions exist, even in Japan. And many are of extraordinarily high quality.

The next period of great activity for the rare books collection came under the leadership of Dr. Sakanishi Shiho, the first area specialist on Japan hired by the Library, who served here from 1930 to 1941. Under her direction, the overall collection tripled in size, including a significant augmentation of the rare books holdings. The Library has continued to build on this solid foundation, and now represents one of the most important collections of Japanese books outside of Japan.3

Among the works unique to the collection, perhaps the most important is a remarkably well-preserved woodblock print edition of *Genji monogatari* (源氏物語 The Tale of Genji) from 1654, a fifty-eight chapter work with separate chapters for commentary, a genealogy, a list of poems quoted in the text, and an un-illustrated sequel entitled *Yamaji no tsuyu* (山路の露 Dew on the Mountain Path). The significance of this text recommended it as an early candidate for digitization, which was completed in March, 2007. Although the fifty-four canonical chapters of the text are for the most part identical to other printed editions from the period, the particular configuration of the text plus addenda represented by the Library’s copy is the only one of its kind in any public collection anywhere. The significance of the Library’s *Genji* stems from its uniqueness: it is a complete, coherent, and datable text that can be compared with other variants. And because this work is illustrated, we also can use it to consider issues of illustration and figurative representation.

Illustrations from the Library’s *Genji* demonstrate the dynamic relationships shared among Edo works and also between them and the tradition inherited from earlier periods. Decisions about which scenes merited illustration, and the degree to which such images adhere to the iconographic vocabulary already well developed for *Genji* representation, are vital issues for describing literature, art, and print culture of the Edo period. A comparison of images from the Library’s *Genji* with other canonical versions of the same scenes suggests ways the text can contribute to conceptualizing *Genji* reception during Japan’s early modern age.

Figure One shows an oft-illustrated scene from the “Wakamurasaki” (若紫 Young Murasaki) chapter of the Library’s *Genji*. It is remarkably similar in composition the same scene from the Burke albums, a Tosa school *shikishi* 色紙 attributed to Tosa Mitsuoki.4 The *shikishi* represents one of the most iconic forms of *Genji* illustration, and we can see its influence on the print version. In both, Genji faces away from the reader, peering through a brushwood fence at the back of Murasaki, who looks wistfully after her escaped sparrow. Genji is at the bottom of the image and Murasaki at the top. The Library’s version has Genji in the bottom right corner gazing to the top left, while the *shikishi* places him in the bottom left looking up and to the right. Genji is accompanied by one retainer in both illustrations; Murasaki stands in front of three rather than two other girls or ladies in the Library’s print edition, but that is the only major difference. Figure Two compares the same scene with a contemporary woodblock illustration, to which it is virtually identical, hinting at both the canonization of image patterns and the vitality of what was indeed a thriving print industry.5


Figure Three is the illustration from the Library’s *Genji* of the carriage fight scene from the “Aoi” (葵 Heartvine) chapter. As with Figure One, it is identical to other, contemporary woodblock print versions, but the crowded jostling among the outriders we see here is somewhat more claustrophobic than, for example, what we find in an eighteenth-century *ehon* (絵本 illustrated text) version held by Dartmouth’s Hood Museum. Yet when we compare the same two texts’ illustrations of Genji cutting Murasaki’s hair later in the same chapter (Figure Four), we again find striking similarities: the central figures from the Library’s *Genji* are a near-mirror image of those in the Dartmouth *ehon*, but whereas Genji looms over Murasaki in the *ehon*, in the Library’s *Genji*, the go board Murasaki stands on gives her added stature in the print, and she rather appears to tower above her patron. These differences, sometimes immediately evident and sometimes subtle, describe the parameters of imagistic allusion and provide rich material for the study of art history and image/text relationships so vital a part of early modern literature.

The rare books collection contains many other valuable works as well. Most of the literary pieces are wood-block print editions, but there are also manuscripts and *Nara-ehon* (奈良絵本 illustrated works of the “Nara” style). The majority was produced during the more than two and a half centuries of the Edo period, and they represent the major genres of Japanese writing: poetry, tales, histories, commentaries, dictionaries and short fiction. Many are illustrated, some lavishly, and most are in extremely good condition for works of their vintage. Meticulously catalogued by Shōjō Honda and annotated by Jin’ichi Konishi, the *Pre-Meiji Works in the Library of Congress: Japanese Literature Performing Arts, and Reference Books* (1996) provides a comprehensive overview of the collection. The opportunity to actually work with some of these texts was one of the most exciting aspects of my sojourn at the library. My area of specialization is representations of the Genpei War period (late twelfth and early thirteenth centuries) in literature and the performing arts, and the Library has a remarkable collection of relevant works. Central to my study was the *Heike monogatari* (平家物語 Tales of the Heike), of which the Library holds two printed editions. The first, a text interspersed with *sashie* (挿絵) illustrations, dates from 1677, and the second was printed in 1682. Both are twelve-chapter versions derived from the *kataribonkei* (語本系 recited-text line), the more popular stream of *Heike* variants. The collection also contains a well-preserved illustrated print version of the long variant text of the *Heike* entitled *Genpei jōsuiki* (源平盛衰記 Record of the Rise and Fall of the Genji and Heike Clans) dating from 1655. The illustrations of this work were the most complete set of images from a *Heike monogatari* variant accessible to me, and some proved extremely useful in articulating my thesis, which concerned the importance of the interaction between written and oral modes of interpretation as a theme in *Heike*.

*Heike monogatari* is Japan’s most important war tale, and from very early on it existed in forms intended for reading as well as those intended for reciting. We are most familiar today with the performed variants of the *kataribonkei*, as they were carried throughout the country by the *biwa hōshi* (琵琶法師 blind male chanter of the tale who accompanied themselves on the *biwa* lute and performed before all sectors of the population. The art of *Heike* recitation, or *heikyoku* 平曲, was popular throughout the late medieval age and well into the Edo period, when sighted amateurs—mostly members of the samurai class—began to study it. In order to teach sighted amateurs how to perform, a notation system not unlike that for *nō* drama or other sung narrative forms developed, and this was famously codified in the *Heike mabushi* 平家正節. Organized as an educational tool, the *Heike mabushi*’s first chapter contains the *ku* (句, or episodes, that students learn first, and the final book includes the “secret pieces” that are only taught once the rest of the repertoire is mastered. This results in the famous opening chapter of the *Heike monogatari*, “Gion shoja （祇園精舎” appearing at the end of the *Heike mabushi*. I draw attention to this work because the version circulating in Japan is based on a text dated to 1776 held by the Kyoto University Library. The annotations in the Kyoto University edition are relatively sparse, and are only comprehensible to someone already initiated into the art.

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6 Images and commentary can be found at the Hood Museum’s website: [http://www.dartmouth.edu/~arth17/Genji_index.html](http://www.dartmouth.edu/~arth17/Genji_index.html) (accessed June 16, 2007).

7 See Elizabeth Oyler, *Swords, Oaths, and Prophetic Visions: Authoring Warrior Rule in Medieval Japan* (Honolulu: University of Hawai’i Press, 2006). The cover image is taken from the LOC’s *Genpei jōsuiki*. 

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The Library of Congress holds another copy of the *Heike mabushi* that includes far more detailed notations than those in the Kyoto University text. The precise date of the text is unknown, but it certainly is from the early nineteenth century, only slightly later than the Kyoto University version. The Library’s text is not widely known in Japan, but it most certainly should be, for a number of reasons. First, it is a vital artifact from the time when *heikyoku* was an important social phenomenon, both as a performing art and a hobby for wealthy members of society. Second, its fuller annotations represent unique historical documentation for an art that boasts only a handful of masters (and therefore teachers) today. Sustained study of the Library’s *Heike mabushi* in the future will better situate it within the textual lineages of *fuhon* 諸本, or annotated texts for *Heike* recitation, and bring it to the attention of scholars and performers for whom it represents an extremely important historical, musical, and literary source.

Like my fellow scholars of pre-modern literature, I see the process of archival research as among the most exciting parts of my job. The weight of a several hundred year old volume, the smell of old paper and ink, the sound of paper as pages are turned, the knowledge that one is looking at a text read by the audience one is trying to understand, the possibility of discovering something new or surprising: these are among the great rewards of our profession, and only primary texts afford them. Original texts include contemporaneous transcriptions, illustrations, and paratextual material; these are often unrepresented, differently represented, and sometimes misrepresented in modern print editions. We go to the archives to get one step closer to the original, to avoid the levels of mediation inherent in using modern print texts.

This yearning for the elusive original often results in ambivalent feelings about digitization among people in fields like mine. We share a basic suspicion of such technologies stemming from our concern that today’s society sees digitized images as a replacement for, rather than an enhancement of, current preservation efforts. A recent article about digitization projects in the *New York Times* did little to assuage these fears; general public opinion seems to hold that in the “digital age,” all other formats need to or will be replaced; and that digitization is the only or best way to preserve materials. There also seems to be a presumption that we can somehow save everything if enough energy and money is spent on digitization. And because this “best solution” is costly, the involvement of large corporations in the process often comes to be accepted as a natural and unproblematic step.

I think the current state of affairs merits critical attention. If original texts become completely inaccessible or only accessible at great cost, it will be a great loss to those who work with them and those who benefit from that work. If digitization is seen as the answer to preservation, we will lose vital connections to original forms. If we think we can or should somehow produce a record of everything that can be recorded, we are foolish. And yet, clearly, the digitization of images, and particularly fragile and unique ones, is an enormously democratizing and enabling research and teaching tool. To be sure, it adds a layer of mediation that must be treated as such. But layers of mediation are inherent in our interpretive processes, and it is our work to recognize what we can and cannot learn from our sources as we sift through them.

With these caveats in mind, I would like to turn to two works that the Library has already digitized and which are contributing to my current research. The first is a seventeenth-century text of the *Soga monogatari* illustrated with *saishoku sashie* (彩色插絵 colored illustrations). The second is an early seventeenth-century illustrated *yomihon* 読本 text version of *Shizuka*, a narrative which first appeared as a performance libretto from the *kōwakamai* (幸若舞 ballad-drama) repertoire.

Both *Soga monogatari* and *Shizuka* embody important characteristics of medieval Japanese literature and drama at a time epitomized by profound changes in the very nature of “literature.” That general rubric

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9 The translation “ballad-drama” was coined by James T. Araki in *The Ballad-drama of Medieval Japan* (Berkeley and Los Angeles: University of California Press, 1964). It remains to date the only monograph-length study of kōwakamai in English.
had been restricted to works generated by and for the elite ruling class up through the Heian period (795-1185); works of literature included waka and poetry, histories, monogatari (物語 tale literature), nikki (日記 memoirs), and zuihitsu (随筆 essays), but there was no medium to transmit these works much beyond the social borders that stretched downward only as far as the zuryō (受領 provincial functionary) class. From sometime in the late Kamakura period (1185-1333) onward, however, social barriers weakened as provincial areas with those that had long held important places at the center—the famous nō actor and playwright Zeami (1363-1443) is but the most salient example. The rise of the warrior class following the establishment of the Kamakura warrior government at the end of the twelfth century was a primary reason for this shift: provincial men rose to power, bringing with them their own interests and concerns that they sought to articulate in ways that acknowledged both the uniqueness of their new-found position and the grandeur of the traditional mantle they inherited.

A more widely shared culture, expressed in forms that we moderns tend to categorize as literature, emerged within this context. And, as numerous scholars both in Japan and abroad have noted, an important part of this literature was what we might very broadly categorize as historical narrative and drama, and specifically, narrative and drama that commemorated the rise of the warriors during and after the Genpei War. Historical narrative by and about the warrior class became a central and productive genre.

The Library's Soga monogatari and Shizuka are part of this tradition. The narrative of the Soga monogatari—the elaborate revenge story of Soga Jūrō and Gorō against their father's killer, a kinsman named Sukechika—celebrates warrior values and the warrior world created with the establishment of the first shōgunal office by Minamoto Yoritomo in 1192. Like much good literature, it concomitantly calls the authority of the new government into question: the brothers' revenge is part of a larger cycle that starts with and draws attention to Yoritomo's grudge against the boys' grandfather, Sukechika, who had ordered the drowning of Yoritomo's infant son, who would have been Sukechika's grandson. The work Shizuka recounts the famous shirabyōshi 白拍子 performer's similar loss of a newborn at the hands of Yoritomo, who would have been the boy's uncle; the webs of intrigue involving Yoritomo and his anxieties about lineage and control loom large in both these works and narrative about this period more generally. Like Heike monogatari, both Soga monogatari and Shizuka embellish a historical story, and also like the Heike, they have strong ties to recitational traditions: all three works, or at least parts of them, were carried around the country and chanted before audiences, doing for the Genpei War something similar to what Ken Burns' television documentary films have done for the Civil War and other culturally foundational moments in the history of the United States. The analogy can perhaps be pushed further as well: in both cases, storytellers take on the enormous project of turning complex events into comprehensible narrative, which they accomplish through thematization of what audiences see as their fundamental cultural values, and they do so by illustrating, either verbally or pictorially or both, these values in context.

Soga monogatari and Shizuka are particularly useful in demonstrating the process of the concretization of cultural values. The protagonists of both works appear in numerous texts and performing arts during the Edo period, including short fiction, Kabuki, and the Bunkaku puppet theater—visual and aural as well as written arts. They remain beloved cultural heroes even today. Their popularity stems in part from their iconic status: the brothers are exemplary samurai men, and Shizuka, the beautiful and defiant lover of doomed hero Minamoto Yoshitsune, is a corresponding model of femininity. As such, they illustrate ways ideas about the masculine and feminine are made normative in works that depict the foundational moment of warrior rule.

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10 These were lower-ranking aristocrats whose status did not allow them to secure permanent positions in the central government. Many of the finest writers of the time, most notably Murasaki Shikibu and Sei Shonagon, were daughters of provincial functionaries.

The Library’s *Soga monogatari* and *Shizuka* represent snapshots of how the tales were told at a specific moment within their longer legendary histories. Both texts date from the seventeenth century. The storylines of each were solidified during the Muromachi period, and they recount events describing the establishment of the Kamakura warrior government at the end of the twelfth century. Each work involves layers of narrative and history, the excavation of which provides a unique opportunity and set of challenges for scholars of literature, culture, and history.

Illustrated works inherently further invite inquiry into the cooperative telling of a story by text and image. We generally expect that illustrations appear at the dramatic highpoints in narratives to show the heroes at their most heroic, and the Library’s *Soga monogatari* meets expectations: images encapsulate the most emotionally-charged and spectacular moments in the brothers’ lives. Illustrations of painful leave-takings (Figure Five), the enactment of their vendetta (Figure Six), their engagement of the enemy (Figure Seven) and their tragic ends (Figure Eight) guide the reader visually through their story, highlighting what is most important about the brothers: their unity, their patience, their devotion, their nobility, and their tragedy. The story of heroic men depicted in both narrative and illustrations is the story of their vitality, their honor, their strength, and their loyalty to each other: they are impoverished yet noble, doomed yet stoic and brave.

With this in mind, when we look to *Shizuka*, we expect that the most dramatic moment in her story—her defiant dance before Yoritomo as he tries to force her to reveal the whereabouts of his younger brother and rival, Yoshitsune—will be illustrated; the love between Yoshitsune and Shizuka is after all the source of her stature as a tragic heroic beauty. Although the narrative itself devotes significant attention to this event, the text contains no illustrations of it. The story told through images rather emphasizes the most pathetic aspect of Shizuka’s character, which is indeed also the point of this story: her taking of provisional vows (Figure Nine), her betrayal by her maid (Figure Ten), and the murder of her infant son (Figure Eleven), a tragedy which leads Shizuka to take religious orders and pray for the repose of Yoshitsune’s soul after he has been tracked down by Yoritomo. Although the *kōwakamaikō* libretto emphasizes her heroic defiance (dance is an important element of this celebratory performing art), the Edo period illustrations of the narrative stress instead what was increasingly becoming the story of women associated with famous warriors: Shizuka is fated to take the tonsure and pray for her male dead, thereby remembering the past as embodied by a military man.

Interestingly, Shizuka appears throughout the piece as a well-dressed woman of some means: her clothing, apartments, and the people around her all suggest the kind of sheltered existence we might expect of a Heian lady or her cultural descendents, wives and daughters of high-placed warrior households (Figure Twelve). The text identifies her as a *shirabyōshi*, a potentially transgressive category of female who enjoys mobility and other freedoms wives and mothers generally did not. In other words, her emblematic defiance and freedom are essentially overwritten by illustrations that depict her rather as a well-placed mother in anguish over the murder of her child.

Throughout the medieval and early modern period, stories of great popularity like Shizuka’s underwent changes that tended to simplify individual characters, themes, and plots. As a derivative of the *kōwakamaikō* repertoire, this work emerged in a milieu of strong upper-class warrior patronage. What might that tell us about why and how this quintessential, highly romanticized and eroticized female is articulated by performers and audiences in this context of power and privilege? My working theory is that females, and particularly ones whose mobility, attractiveness, or other powers marked them as potentially threatening to the social order, tended to be portrayed more strongly in their non-threatening roles as mother and, later, as nuns. One question that therefore remains for me with this text is: why is Shizuka’s final tonsure also not the subject of illustration?

None of these are questions I could ask by simply looking at modern, printed editions of the text. The availability of works like *Shizuka* through the Library’s digitization project gives me and other scholars the data to ask more and better questions early in our research, which in turn allows us to be directed by materials as we work with interpretive methodologies to address them more fully. The digitized image is
not a replacement for the actual work—among other things, the Library’s images include reproductions of each page within the book, not its packaging, which is an important indication of its meaning as material culture—but images do allow scholars to accomplish vital first steps that enable better work when we subsequently visit an archive.

The on-line availability of the Library of Congress’s collection is an important step toward integrating a large and rich body of works into the public corpus of research materials for scholars around the world. The quality of the materials available in Library’s collection will provide the basis for better-grounded research projects in the field; the thoughtful use of their digitized collection will ensure the early and easy awareness of and accessibility to these works for a broader and more diverse group of researchers. But it is ultimately the Library itself—the public institution staffed by dedicated professionals eager to see the collections used—that makes digitization meaningful. Digitization moves the Library’s doors from Independence Avenue onto the web, where they can be opened by interested researchers from any location worldwide. Once those doors have been opened, however, it is the physical materials and their stewards that make good research possible; digitized images help raise questions, but it is only conversations with the materials and with the people who know them best that can begin to provide answers.

Figure One: from “Wakamurasaki” (Book 5)
Left: LOC Genji monogatari, Book 5
Right: Burke Albums, “Wakamurasaki”
Figure Two: from “Wakamurasaki,” *Eiri Genji monogatari* (1650)
Kadokawa bunko *Zenyaku Genji monogatari*

Figure Three: from “Aoi” (Book 9)
Left: LOC *Genji monogatari*, Book 9
Right: Dartmouth *Genji monogatari*, Book 9
Figure Four: from “Aoi” (Book 9)
Left: LOC Genji monogatari, Book 9
Right: Dartmouth Genji monogatari, Book 9

Figure Five: Soga Brothers Part from the Hakone Shrine Intendant
LOC Soga monogatari, Book 19
Figure Six: Soga Brothers Enact Their Vendetta
LOC *Soga monogatari*, Book 21

Figure Seven: Soga Brothers Engage the Enemy
LOC *Soga monogatari*, Book 22

Figure Eight: Gorō is Executed
LOC *Soga monogatari*, Book 23
Figure Nine: Shizuka Takes Preliminary Vows
LOC *Shizuka*, Book 1

Figure Ten: Maid Betrays Shizuka
LOC *Shizuka*, Book 1
Figure Eleven: Shizuka’s Son Taken From Her LOC Shizuka, Book 2

Figure Twelve: Shizuka LOC Shizuka, Book 1
DOCUMENTARY RECORDS OF THE PREVENTION OF SCHISTOSOMIASIS IN CHINA

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Schistosomiasis japonica, a water-borne and snail-transmitted parasitic disease, has a long history in China. According to archaeological studies, the disease can be traced back to 2000 years ago. Schistosomiasis japonica eggs were found in a female corpse excavated in the Mawangdui tomb in Hunan province in 1973. In recent years, due to the Three Gorges Dam construction on the Yangtze River, schistosomiasis spread widely again. The disease has become a hot issue in China. It is estimated that over eight hundred thousand people were infected with schistosomiasis and 6.5 million people were at risk in 2005. More importantly, the number of people being infected by the parasite is increasing every year.

Schistosomiasis japonica is a disease of tropical and subtropical areas where water snails, an intermediate host, live. After the founding of the People’s Republic of China (PRC), southern provinces such as Anhui, Fujian, Jiangsu, Jiangxi, and Zhejiang, regions where the disease prevails, began a campaign against it. In 1956, Mao Zedong started a mass campaign to fight schistosomiasis, adopting the slogan “Schistosomiasis has to be eliminated.” On 30 June 1958, Chairman Mao read in the People’s Daily news from Yujiang county (in Jiangxi Province) about the elimination of schistosomiasis. Mao was so happy he could not sleep, and then wrote a poem, entitled “Farewell to the Plague Spirit,” to commemorate the campaign in Yujiang county. During the period from the 1950s to the 1970s, no one would believe that the PRC could eliminate the disease in all provinces. However, by the 1970s, the disease had been brought under control in some counties and provinces, due to Mao’s political will. The achievement made by the PRC in controlling Schistosomiasis startled the world.

How was the PRC able to control schistosomiasis? How did provincial governments and local communes become involved in the campaign against the disease? How did the PRC central and provincial governments mobilize the masses and educate people? How was control achieved, especially in light of the fact that today schistosomiasis is common again in China? When researching and trying to answer these questions about schistosomiasis in China, scholars seldom resort to two kinds of records. One of them is usually called “xue fang zhi”, a simplified name which means “record of the prevention of schistosomiasis” or “record of anti-schistosomiasis”, and the other, “xue xi chong bing liu xing qing kuang he fang zhi gong zuo zi liao hui bian”, which means “collected data on the prevalence and prevention of schistosomiasis.”

Chinese historians have a long tradition of writing local history, which is usually called “di fang zhi” or “local gazetteer,” a type of writing that records the history, people, geography, and customs of a province, a county or a city. The “record of the prevention of schistosomiasis” is unique in the way it focuses on a single disease. China does not have records of the prevention of smallpox, cholera, and leprosy.

In my research, I found 31 records of the prevention of schistosomiasis, which can be categorized into three levels.

Provincial level:
1.) Editorial team (ed), 1990. Anhui xue xi chong bing fang zhi zhi (Record of the prevention and history of schistosomiasis in Anhui province), Hefei: Huang Shan shu she.


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1 Schistosomiasis in China project, UC Berkeley. Visit URL: http://ehs.sph.berkeley.edu/china/.
province), Shanghai: Shanghai ke xue ji shu wen xian chu ban she.

County Level:
4.) Li Yezhi (ed), 1980. Nan xian xue fang zhi (Record of the Prevention of Schistosomiasis in Nan County [Hunan province]), no place of publication or publisher.
5.) The Leading Group Office for Schistosomiasis Control Appointed by the Communist Party of Yuanjiang County (ed), 1981. Yuanjiang xian xue fang zhi (Record of the prevention of schistosomiasis in Yuanjiang County [of Hunan province]), no place of publication or publisher.
6.) The Leading Group Office for Schistosomiasis Control Appointed by the Communist Party of Yueyang County (ed), 1983. Yueyang xian xue fang zhi (Record of the Prevention of Schistosomiasis in Yueyang County [Hunan province]), no place of publication or publisher. (Part of Dongting Lake, prevalent region of schistosomiasis, is located at Yueyang county.)
9.) The Leading Group Office for Schistosomiasis Control Appointed by the Communist Party of Rudong County and the Station for Public Health and Hygiene of Rudong County, Jiangsu province (eds), 1987. Rudong xian xue fang shi 1957-1986 (History of the prevention of schistosomiasis in Rudong county [Jiangsu province]), no place of publication or publisher.
10.) The Leading Group Office for Schistosomiasis Control Appointed by the Communist Party of Ningguo County and the Station for the Prevention of Schistosomiasis in Ningguo County (eds), 1988. Ningguo xian xue fang zhi (Record of the Prevention of Schistosomiasis in Ningguo County [Anhui province]), no place of publication or publisher.
11.) Zhou Yongzeng (ed), 1989. Wuxi xian xue fang zhi (Record of the prevention of schistosomiasis in Wuxi County [Jiangsu province]), no place of publication or publisher.
12.) Editorial team for Record of the Prevention of Schistosomiasis in Huarong County (ed), 1990. Huarong xian xue fang zhi (Record of the Prevention of Schistosomiasis in Huarong county [Hunan province]), Shanghai: East Normal University Press.
14.) The Leading Group Office for Schistosomiasis Control Appointed by the Communist Party of Jiandu County (ed), 1982. Jiangdu xian xue fang zhi (Record of the Prevention of Schistosomiasis in Jiangdu county [Jiangsu province]), no place of publication or publisher.

City Level:
17.) Lin Guinan (ed), 1984. Anqing shi xue fang zhi (Record of the prevention of schistosomiasis in Anqing city [Anhui]), no place of publication or publisher.
18.) Qiu Yici, 1997. Qu zhou xue fang zhi (Record of the prevention of schistosomiasis in Quzhou city [Anhui province]), no place of publication or publisher.
19.) The Leading Group Office for Schistosomiasis Control and Endemic Diseases Appointed by the Communist Party of Yancheng city (eds), 1986. Yancheng shi xue fang zhi 1954-1986 (Record of the prevention of schistosomiasis in Yancheng city [Jiangsu province]), no place of publication or publisher.
Most of these materials are for “internal use only.” They were not formally published, and most were marked “internal publication”\(^4\) (or even “confidential”) and have no publication data. They were

\(^4\) If a book is marked “internal publication”, it means that its contents may be related to a sensitive political issue which can not be disclosed and the book can not be sold to ordinary people.
usually published by the local Department of Health or The Leading Group Office for Schistosomiasis Control; they were not formally circulated and were only served as reference for local departments, due to the fact that the PRC regarded the epidemic of schistosomiasis as top secret.\footnote{For example, American \textit{Schistosomiasis} delegation went to China for investigation on the epidemic of schistosomiasis in 1975. PRC set many obstacles so that the delegation could not investigation deeply. George Bush, \textit{Looking Forward}, New York: Doubleday, 1987, p.136-137.} It is not easy to obtain these materials because of their limited circulation and the limited number of copies, but it is not impossible to obtain them when Internet rose as an important commercial tool. According to the author’s investigation, these materials have been ignored in the past. Actually, these materials are very important for medical researchers and epidemiologists attempting to trace the history of campaigns aiming to eliminate or reduce the prevalence of \textit{schistosomiasis} in provinces in the past 50 years.

Any document that constitutes a “record of the prevention of \textit{schistosomiasis}” usually has its own written pattern which includes the following chapters: geography, climate, map and environment of the place; organization of campaign for the prevention of \textit{schistosomiasis}; history of prevalence of \textit{schistosomiasis}; investigation of patients of \textit{schistosomiasis}; investigation of the distribution of fresh water snails and work done to eliminate the snails; methods taken to protect humans and animals; health education about \textit{schistosomiasis}; research into treating the disease and elimination of the snails; and experience and contribution of those fighting \textit{schistosomiasis}. These materials are useful for anyone who wants to understand how provinces, counties and cities in China went about preventing and treating the disease and educating people.

Having seen these records, I suggest that the following kinds of important data can be obtained:

First, for medical researchers and epidemiologists the interest lies in the access these records provide to many surveys and statistical analyses carried out by local experts, based on local achievements. These allow many questions to be asked, such as: How many people need to be mobilized to fight the fresh water snails in a province, county or city? Over how wide an area are snails to be eliminated? How many people (rates of male and female) are infected and needed treatments? How much is the approximate cost for the prevention of the disease?

Second, these books usually have documents attached to them about anti-schistosomiasis measures delivered by the Central Government or by local government in of the PRC.

Third, these books usually have illustrations attached through which we can easily understand what methods were used to eliminate snails.

For health science researchers the interest in these records lies in their ability to answer questions such as how did the PRC and local government went about educating farmers and the illiterate common people to help prevent \textit{schistosomiasis} through movies, education seminars, slide shows, illustrated booklets and primers? How did they mobilize bare-foot doctors to treat the disease? Taking Anhui as an example, in order to communicate word about the menace of \textit{schistosomiasis}, Anhui province played anti-schistosomiasis movies over 5400 times all over the province during 1964-1985. Among the movies, “Ku mu feng chun” (getting a new lease of life) was a famous one, which told the story of two lovers, who became infected with \textit{schistosomiasis} and found themselves in a difficult situation. Due to Mao’s campaign against \textit{schistosomiasis}, people were treated with the aid of the Communist Party and the Central Government. Needless to say, one of the purposes of the movie was to praise the Communist Party and the PRC; however, it cannot be denied that the movie also communicated the news of the menace of \textit{schistosomiasis}.

For historians, the history of diseases in the People’s Republic of China is still virgin soil. The historical records of \textit{schistosomiasis} should help construct the historical picture related to how the PRC government, central and local, dealt with such a fatal disease.

Some scholars may be of the view that any data disclosed by official institutes in China should not be totally trusted. I agree that these data should be considered with caution, but I also believe that no researcher can afford to ignore these materials if he or she wants to study efforts at controlling \textit{schistosomiasis} in China in the past 50 years.
THE STATUS OF LEGAL PROTECTION OF DATABASES IN CHINA

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ABSTRACT: In the networking age, research into database copyright protection has increased in significance for the information industry. There is no doubt that a database original in content or arrangement is copyright protected, but application of traditional copyright law to databases not original in content or arrangement has been difficult. Because of this, the anti-unfair competition act becomes an important supplement to database copyright protection. However, there is a gap between the existing legal frame and the rapid development of the database industry. In order to protect the rights of database makers more fully, the European Union established the database special protection system. For the healthy development of the Chinese information industry, existing related legislation should be applied. In the near future when conditions are ripe, special laws related to database protection should be considered in China.

Databases, more precisely, should be called collections of information. As defined by the European Parliament and the European Council Directive on the Legal Protection of Databases (hereinafter referred to as “EU Database Directive”), a database is “a collection of independent works, data or other materials arranged in a systematic or methodical way and individually accessible by electronic or other means.” This definition is probably derived from the 1960s, when a database mainly referred to the hierarchical or network data model current at that time. Since the 1990s, it has been closely linked to the information superhighway. In the Internet era, the database has become an important component of the information industry.

There is a prosperous market for databases because of the advantages of a database, such as the capacity to store large amounts of information, convenience in searching, etc. In addition to this, a database can be easily mass-produced at low cost because of its electronic form. Still, because the producer must invest a lot of manpower, material resources and capital, the market risk is obvious. A report from the World Intellectual Property Organization (WIPO) indicates that at present, there are over 130 countries and regions that protect databases through copyright law, contract law, and anti-unfair competition acts. Laws regulating technological secrets and commercial secrets are also protecting databases. In addition, the EU seeks a higher level protection of database through exclusive rights, because of the special characteristics of databases.

Copyright law and anti-unfair competition law are the most important laws in China for protecting the intellectual property of databases. Looking at our current legal system, there is, so far, no special law for protecting databases, and the concept of a database is not clearly defined in legal nomenclature. Analyzing the advantages and disadvantages of the existing legal protection of databases and learning the legislative experience of the West will be significant to the development of the database industry.

Since the 1990s, legal protection of databases has become a hot topic in the information industry. For example, an article by Michael Seadle looks at how U.S. copyright law deals with facts and what can

reasonably be considered as a fact of database protection. Lawrence Guthrie\(^2\) reported on legal protection for databases prepared by the U.S. copyright office, concluding that the database industry relies on incorporating greater creativity into databases, having contracts or licenses, and limiting access via technology to protect its compilations. Yuying Gu\(^3\) conducted a comparative study of the status of legal protection for database protection in the U.S. and China.

Why is legal protection for databases needed? Tim Studt\(^4\) pointed out that without copyright protection, unscrupulous users could copy and widely distribute database information without compensating or crediting the data providers. It is in the best interests of both commercial and academic database users to have database protection to preserve and encourage the continued creation of databases.

1. Copyright protection of databases

Currently, the legal protection of database in China is mainly regulated by copyright law. Databases can be classified into three types: 1) The database consists of the original works, such as Tsinghua Tongfang “China Academic Journal” database and “Superstar Digital Library” full-text database; 2) It consists of factual materials that are not protected by copyright law but that have been originally selected and arranged, such as China’s patent database; 3) It consists of factual materials that are not protected by copyright law and unoriginally selected and arranged, such as a database of entire telephone numbers, train schedules database, etc.

Traditional Copyright Law relates to the protection of works. The doctrine of “originality” is important to copyright law. For a database belonging to the first category enumerated above, there is no doubt that it should be protected by copyright law because of the originality of the work. The provisions of Article 2, paragraph 5 of “Berne Convention” are applicable: offer protection to a compilation of literary or artistic works. Existing copyright law in China also protects such compiled works. A database of the second category, the content of which content is factual materials in public domain, is protected as a work of compilation by many countries and regions because of its originality of selection and arrangement. Examples are the copyright law of America and Germany, the Intellectual Property Agreement (TRIPS) and other international treaties. Still, it is unclear whether China’s copyright law enacted in 1990 applies to compilation. However, the emendatory Copyright Law in 2001 clearly stipulates in Article 11 “A work which brings together works or fragments of them and data not incorporated into other materials, reflecting its originality by its selection and arrangement of the contents, is a compilation. Its copyright is held by the person who compiled it. However, implementation of the copyright must not infringe on the copyright of the original works.” Thus, a clear legal basis can be found for copyright protection of the second type of database.

The problem is that databases of the third category—unoriginal databases—cannot be protected by the copyright law system because the selection and arrangement of their contents is unoriginal. But in


the Internet era, unoriginal databases that consist of purely factual information, data, etc. play an increasingly important role. And human society is increasingly dependent on such information, such as financial information, real estate information and travel information. These databases have made it very efficient and low-cost to find and use such information. In the era of information explosion, locating and presenting such information as a database is expensive, but under traditional copyright law, such a database cannot be protected. A huge investment with no prospect of return inevitably frustrates investment enthusiasm. While society gains much from these sorts of databases, without the investment necessary to compile them, network resources will inevitably be exhausted.

The “originality” principle of traditional copyright law is clearly inadequate to protect databases. Hence countries around the world have begun to look for a new model to apply to the copyright protection of databases. For example, in the United States Copyright Law, copyright protection of databases takes investors’ interests as the starting point. And under certain conditions, employers or investors can be regarded as the author. Adoption of the “Intellectual Collection” doctrine (also known as the “sweat of the brow” doctrine) nearly abandons the originality requirement for a database. That is to say, confirming the copyright of the database depends on the maker’s effort and investment. But in the case of Feist Publication Co. v. Rural Telephone Service, the judge found that white pages telephone directories, which contain names and addresses arranged in alphabetical order, did not have a copyright. The judgment of this case ruled against “Intellectual Collection” doctrine; the ruling pointed out that the works should be creative at least, and returned to the “originality” principle of databases.

Copyright law protects the “creative expression” of the works, but not the content of them. The value of a database is complete information, convenience, and fast retrieval method. The requirement of complete information restricts compilers and makes it difficult to express their individuality; convenience and speedy retrieval means that classification, arrangement and design must meet commonly-accepted models established by usage. This can be observed in the arrangement of telephone directory databases in Chinese, which can be sorted by surnames, strokes, alphabetical order, and so on. Anyone who tries to use the “original” principle to try to choose a new search method for users will run into trouble.

In the process of producing a database, with the emergence and development of automatic indexing, automatic categorizing, and automatic scheduling technology, fewer and fewer traditional works will be original. As for collection of data, material and financial risk will become increasingly serious. Many databases cannot be characterized as original, but they do possess substantial commercial and market value. The value of a database does not lie primarily in its originality. Blind pursuit of originality would reduce the value of databases, and restrict the development of databases. Content innovation or format innovation—what is protected by traditional copyright law, with its originality principle—is not important or critical to databases; the information that most clearly reflects the commercial value of database (complete contents, convenience and fast retrieval) has been ignored. In database protection, the “originality” principle of traditional copyright law encountered a challenge.

2. The protection of anti-unfair competition act against database

Databases that are “original” can without question be called a “work;” and on this basis databases are
protected by copyright law in more than 130 countries and areas of the world. According to the copyright law of China, because database is not one of the works listed as protected in the copyright law, in judicial practice it is still considered to be an “assembly work,” or a work in which the content is “selected and arranged originally.” Hence it is not protected by copyright law. In other words, copyright protection of databases is only a thin protection. To provide additional protection within the existing legal framework, anti-unfair competition acts have been enacted.

During year 1995-1996, Beijing Sunlight Data Co. signed contracts for information collection related to business transactions and negotiable securities transaction quotations with more than ten domestic commodities and stock exchanges. The Sunlight Co. collected this data and compiled it in its own data analysis format into a comprehensive quotation information flow and then transmitted it through a satellite broadcast system called “the SIC real-time finance system.” In November, 1995, the Sunlight Co. noticed that the Shanghai Bacai Data Information Co. was using and retransmitting the Sunlight Co.’s “SIC real-time finance system” without having purchased the right to use the system. This case was taken to Court. The Court’s judgment was that “SIC real-time finance system” was not a type of work in the copyright law sense, so it did not have copyright protection. In the appeals process, the first trial at the Beijing First Intermediate People's Court held that, because information resources have become important to modern society, and the producers must invest massive manpower, financial resource and intelligence to develop information products and provide information services; therefore product quality and advance information service would be improved if information resources received reserve legal protection. In the Court’s judgment, it was proper for The Sunlight Co. to reap financial rewards for the “SIC real-time finance system”, for the data analysis format of it was not known to the public. Furthermore, the system was both practical and private and therefore should be protected by anti-unfair competition legislation. The second trial court decision pointed out explicitly that the “SIC real-time finance information” system, as a kind of new electronic information product, should be considered an electronic database. It was paid to collect and arrange information from stock exchanges, so it had the right to receive legal protection. The Bacai Co.’s behavior was dishonest and immoral and interfered with the business interests of Sunlight Co. This constituted unfair competition.

This was the first example of the protection of an electronic database by anti-unfair competition law in China. Although we don’t use case law, the influence of this decision is still profound, and it is continuously analyzed and discussed in theoretical circles. The anti-unfair competition law can be a supplement to protect a database producer’s rights when copyright law cannot provide adequate copyright protection in China.

Anti-unfair competition law refers to the sum of laws that curtail unfair competition. Together with anti-monopoly law, they compose “competition law,” which is considered part of the “economic constitution.” It is also regarded as a vital part of the intellectual property law system by some scholars. Anti-unfair competition legislation may solve problems in the intellectual property rights category that are not legal matters for copyright law, exclusive law, or trademark law. It balances the interests of competitor, public and consumer.

Commercial operation requires fair, reasonable, and orderly competition. It is necessary not only for a market economy, but also for legal justice. Anti-unfair competition law is intended to protect and
promote fair competition and to stop actions tending toward unfair competition. It stipulates that “the operator in the market transaction must follow the principles of freedom from constraint, equality, fairness, and honesty, as well as commercial ethics.” As was mentioned above, many databases without “originality” in their content and arrangement are not in the same category as the “work” itself. Rather, their core value lies in their commercial use. Database copyright protection should protect the producers’ investment in collecting, reorganizing, processing and disseminating, and stop other people from carrying on unfair competition by copying data.

Seen from the perspective of anti-unfair competition law, a database, no matter what type it is and though neither the content nor compiling method has originality, as long as it does not interfere with the copyright that belongs to the original material, because of the effort of the producer to compile the database, falls under the protection of the anti-unfair competition law. If anyone in any way uses the database without payment and permission, or takes the data to produce a similar or identical database, the resulting unfair competition is punishable by law. Therefore we can say that anti-unfair competition law is an addition to the scanty protection by copyright law for the contents of a database.

However, the protection of a database producer’s right by anti-unfair competition law is also deficient in certain respects. The law can only restrict specific operators in competitive relationships, and the one restricted can only be a competitor who competes by inappropriate means, such as copying all or some portion of the data from the database. The possessor of the database producer’s rights can be the operators who run a business. But many of the database producers are in libraries, or information organizations that are not in business, so they cannot reserve rights by this law. Moreover, in anti-unfair competition law, there are regulations for protecting commercial secrets, but no regulations for protecting electronic databases, many of which are not in the contents of commercial secrets. It is for the judge to determine if the case was decided based on credit and honesty, which are the fundamentals of anti-unfair competition law. So anti-unfair competition law is uncertain in range and definition, and is limited to administrative departments and the judiciary for its implementation. Moreover, abuse of anti-unfair competition law to protect electronic databases would interfere with the copyright law system. Therefore, the European Union has established, besides existing law, the database special right protection system.

3. Exclusive right protection of the database

“Originality” is the basic principle of the copyright law, but the “non-original databases” are excluded from its protection. Protection of databases using anti-unfair competition law by the principle of “honesty” is limited. “The bottle is too old to contain new wine”—the distance between the extant legal framework and the rapid development of the database industry is more and more obvious. Must we either (1) abandon the originality principle of copyright law and destroy the present legal framework in order to allow for the development of database industry by enlarging the scope of legal protection or (2) establish a special right-protection system aiming to encompass the characteristics of databases by legal innovations? In the legal and industrial area, controversy over the two approaches has never ceased.

of Databases established a protection system for databases independent of the copyright system and opened a new way to protect databases. In the WZPO conference in December 1996, a draft intellectual property law related to databases failed to pass because of major differences among members of the European Union. Only a few months earlier, in May 1996, H. R. 3531, the Database Investment and Intellectual Property Antipiracy Act of 1996, had been accepted by the U.S. House of Representatives. The Bill advocated building an exclusive right protection system for databases similar to the EU Database Directives, but with broader scope, a longer period and more protection measures. Because of opposition, the bill did not make it through the legislative process.

There is an essential distinction between the EU Database Directives and traditional copyright protection. The EU directives abandoned the “originality” principle of traditional copyright law, and made “substantial investment” in the database the criteria for protection of the database producer’s rights. Article 7, paragraph 1, states that “there has been qualitatively and/or quantitatively a substantial investment in either the obtaining, verification or presentation,” the database maker will be given special rights and gain special protection. Proprietary protection is available to any database producer, so long as he or she could show that “there has been qualitatively and/or quantitatively a substantial investment in either the obtaining, verification or presentation of the contents.” These investments include time, money, intelligence, resources and so on. Neither originality of the database nor originality of database selection and formatting is required to qualify for protection, simply bringing a large number of non-original databases together is enough. Such exclusive right protection is similar to the “Catalogue Regulation” in northern Europe, in which, as long as it is proved that there is substantial investment in a database, the database producer has the right to control the use of the database.

The “EU Database Directives” break through the limitations of traditional copyright law in protecting the content of works. Chapter 3, Article 7, Paragraph 1, states that “the object of exclusive protection is not the database, but the content of the database.” It points out, “although there is not yet a coherent anti-unfair competition law legislation or case law system, other measures should be taken to prevent extraction and/or re-utilization of the contents of that database.” Protection by the “EU Database Directives” of the database extends from the formatting to the content of the database.

The exclusive right of the producer of a database refers to the right of extraction and re-utilization of the whole or of a substantial part of the contents of that database, no matter whether the database has copyright or not. Once qualified, database producers will have a right “to prevent extraction and/or re-utilization of the whole or of a substantial part, evaluated qualitatively and/or quantitatively, of the contents of that database.” The Directive defines “extraction” as “the permanent or temporary transfer of all or a substantial part of the contents of a database to another medium by any means or in any form;” and “reutilization” as “any form of making available to the public all or a substantial part of the contents of a database by the distribution of copies, by renting, by online or other forms of transmission.”

The emergence of the “EU Database Directive” is of great significance. It offers more protection for the workforce and investment in databases, reduces investment risks to the database industry, and attracts more funds for investment to the EU, particularly investments in the information industry, and enhanced its competitiveness in the international market. It points out clearly that a database is a key tool to the
development of the information market in the EU, and that the rapid increase of information requires members to invest in advanced information management systems.

Exclusive right protection is a good solution to many practical problems in the protection of databases. However, excessive protection of rights would destroy the balance between individual and the public interest and runs against the purpose of modern intellectual property law. So, in 1998 the Directive was modified to provide that the European Commission should submit a report about the implementation of the Directive to the European Parliament, Council of Europe and European Economic and Social Committee every three years, reviewing exclusive right protection of databases in order to determine whether such protection caused a monopoly or interference to free competition, and discuss whether it is necessary to take other remedial measures including the mandatory license of database use.

4. Suggestions to China’s interrelated legislation

China should note the establishment of exclusive right protection of database by some developed countries, especially those whose information industry is flourishing. Although such legislation in the United States failed to pass, efforts along these lines continue. China is a developing country, but also a country producing and consuming many information resources. Compared with the developed West, information technology in China is still relatively backward, and the information industry is developing. Conditions are not ripe for setting up an exclusive right protection system for databases because doing so will lead to the monopolization of large numbers of information resources by a few developed countries or foreign companies, and hence restrict the development of China’s information industry. Still, the international situation demonstrates that database investors will be afforded more protection of rights. For example, the EU Database Directive protects only databases whose producers are residents of the EU or those produced by companies and firms that have a business presence in the EU. The Directive also extends protection to databases of non-member states, but only if such non-member states offer exclusive protection to database produced by EU member states.

In the 1980s, considering the gap of modern science and technology between China and developed countries, a heated debate rose about whether we should enact patent law. In the decades since then, China’s science and technology have progressed rapidly and even in some areas exceed the developed countries, since the implementation of China’s patent law in 1985. In legal protection of databases, the current legal system in China is flawed, particularly related to copyright law. The following issues must be addressed: characterizing the information industry and improving relevant legislation; following closely legislation and trends in other countries, especially Western countries; protecting the rights of database producers so as to balance individual interests and public interests; and accelerating the development of the information industry in China.
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THE PAST, PRESENT, AND FUTURE OF THE KOREAN COLLECTION OF THE
C. V. STARR EAST ASIAN LIBRARY,
UNIVERSITY OF CALIFORNIA, BERKELEY

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Introduction

Sixty years has passed since the East Asian Library was first established at the University of California, Berkeley, in 1947. Unlike the Chinese and Japanese collections, which were already sizable at the time of the library’s establishment, the Korean collection had a “zero basis” in 1947. It has since been brought up to almost 80,000 volumes with an emphasis on Korean humanities and social sciences.

The year 2007 marks more than an anniversary; this fall, the library will move into new quarters—the first building ever constructed on an American university campus to house an East Asian collection—and it will acquire a new name, the C. V. Starr East Asian Library. It is an opportune time, as the library enters a new phase in its history, to examine the past, review the present, and consider the future of the Korean collection at Berkeley.

The Past
1940s-50s

The cornerstone of Berkeley’s Korean collection is the Asami library, which came to Berkeley in 1950 as part of the Mitsui acquisition. Berkeley began negotiating with members of the Mitsui clan, founders of one of Japan’s most powerful commercial and industrial groups, to purchase a portion of the clan library in 1948. The materials finally arrived in Berkeley in 1950.

Containing over 4,000 volumes of classical Korean imprints and manuscripts, and over 100 rubbings, the Asami library is now regarded as one of the major collections within the Mitsui acquisition, yet when Berkeley was negotiating the purchase, the Asami collection was almost passed over. George M. McCune, then a professor of history at Berkeley with a particular interest in the Korean peninsula, had repeatedly requested that the library purchase materials in the field of Korean studies, especially the annals of the Chosön dynasty, Chosŏn wangjo sillok 조선왕조실록. The annals had been reproduced in reduced facsimile by Kyŏngsŏng Imperial University, Kyŏngsŏng Chegu Taehak 경성제국대학, in the early 1930s, and Dr. Elizabeth Huff, founding head of the East Asiatic Library, had been seeking to purchase a set of the annals from Seoul National University. Once Dr. Huff discovered that the annals could be bundled into the Mitsui acquisition via the Asami library, however, she discontinued talks with Seoul National University.

Another source of Korean acquisitions in the wake of World War II was the Headquarters of the United States Army Military Government in Seoul. One letter in library files signed by the Headquarters’ adjutant general and dated November 24, 1947, for instance, documents the gift of a total of 16 titles in 51 volumes. Many more would follow.

Annual reports prepared by the library during these years indicate that it also acquired Korean publications through exchange programs with governmental organizations. These include the National Central Library, Kungnip Chungang Tosŏgwon 국립중앙도서관; the Tŏksu Museum, now known as the National Museum of Korea, Tŏksu Misulgwan 덕수미술관; and what is now known as the National Institute of Korean History, Kuksagwan 국가관.

Among those who set up and maintained these exchange programs were Chŏng-sik Sŏl 설정식 and Chae-uk
Yi 이재육. Sŏl worked for Seoul Newspaper 서울신문 immediately after the war, and later for the Bureau of Public Information at U.S. Army Headquarters; he was captured by North Korean forces during the Korean War. Yi served as the first director of the National Central Library, and as president of the Korean Library Association, Hanguk Tosŏgwon Hyŏphoe 한국도서관협회; he too was captured and removed to North Korea.

Sŏl seems to have corresponded directly with Professor McCune. In one letter in the library’s files, McCune noted that Sŏl had sent 233 books to Berkeley and asked for “heavy binding paper” in return. Another document in the files indicates that Yi asked for 60,000 blank catalog cards in exchange for the 78 books he had sent to the East Asian Library. Berkeley’s exchange program with the Kuksagwan followed a similar pattern: the Korean organization received office supplies—mainly pencils, paper, and card stock—in exchange for books and other publications.

Annual reports also suggest that many scholars in Korea sent materials to the East Asian Library specifically because of their friendship with George McCune. (The word “donation” appears in English-language correspondence, but book prices appear as well.) The well-respected names of Pow-key Sohn 손보기 and Sang-baek Yi 이상백, both retired from Seoul National University, appear frequently on correspondence in library files.

1960s-70s

The most significant development in the Korean collection during the 1960s was the hiring of a full-time librarian to manage the collection. Yong-kyo Choo was originally hired as a Korean and Japanese cataloger; in 1968, his position was recast as librarian for the Korean collection.

Holder of a master’s degree in law from Korea University, Choo had been a teacher at Chemulpo High School in Inch’on before coming to the United States. Berkeley was his first position on completing a master’s in library science at the University of Michigan in the mid-1960s. He retired from the East Asian Library in 2000, after thirty-six years of service. The current healthy state of the Korean collection is in large part due to his long effort and devotion.

After taking charge of the Korean collection, Choo set up working relationships with a number of Korean vendors, including Tongnam Tŏsŏ 동남도서, Seo-mun Korean Book Service, Kyobo Book Store 교보문고, and Pŏmunsa 불문사 (Panmun Academic Services). The latter remains one of the library’s vendors to this day.

The library obtained its first North Korean publications at this time through Chiao Liu Publication Trading Co. 交流出版公司 in Hong Kong and Koryo Trading Co. 고려종합무역사 in Los Angeles. It later acquired North Korean periodicals, newspapers, and miscellaneous university publications through exchange programs with institutions such as Kim Il-song University 김일성종합대학 and Kim Ch’aek Technology University 김책공업종합대학. As of June 2007, the library held approximately 3,000 volumes with North Korean imprints.

In 1969 the University of California Press published The Asami Library: A Descriptive Catalogue, by Chaoying Fang. Fang had completed the bulk of the work during the previous decade, traveling to Korea in 1960 to consult with scholars and bibliophiles. While there Fang met Kyŏm-no Yi 이계로, founder of T’ongmun’gwan 통문관, one of Korea’s best and oldest rare book stores, and from him learned of the easy availability of rare books at that time. Fang initially purchased through an agent who was acquaintance of Yi’s and subsequently through the agency of other rare book stores such as Hagye Sŏrim 학예서림, Kyerim Sŏrim 계림서림, Pomundang 보문당, and Yŏngch’ang Sŏjŏm 영장서점, all located near T’ongmun’gwan in

1 George McCune to Elizabeth Huff, Berkeley, May 18, 1948.
2 Receipt from Yi, Seoul, July 14, 1948.
the Insa-dong district of Seoul, home to almost half of Korea’s antique dealers. Choo carried on the connections Fang established with these Insa-dong bookstores. According to his annual reports, between October 1967 and January 1968 Choo purchased 2,300 rare and antiquarian books for the library, paying an average of $5.65 each. Choo contemplated publishing a catalog of the books purchased at that time but had to abandon the idea for lack of funding.

No clear record of what titles or how many volumes the library purchased from the Insa-dong dealers has survived, but the library has recently undertaken a project to reconstruct a rough record. Over the past four years the Korean division, in collaboration with the Academy of Korean Studies, has compiled a list of Korean holdings predating 1910 and rare or unique materials in traditional side-sewn binding dating to the Japanese colonial period (1910-45). The final count includes approximately 1,400 titles in 4,500 volumes, many of them purchased with funds from the library’s Carpenter endowment, an important resource for East Asian acquisitions since 1919. The Korean division hopes to publish a short list and possibly a critical catalog of these titles sometime next year.

Another important acquisition of this period is a complete set of the Korean Tripitaka, Palman Taejanggyöng 담란대장경, printed in the 1960s from the original woodblocks carved between 1237 and 1248. A memo written by Dr. Huff to University Librarian Donald Conley in 1963 provides details of the purchase:

The price will be around seven thousand dollars. . . . In 1957 the Buddhist University in Seoul began to issue a reduced facsimile edition of the ancient Tripitaka. . . . The new printing will be on the best, traditional Korean paper, the 1200 or more volumes bound in the old Chinese style . . . but the price mentioned above about US $6.00 per volume will be charged. . . . Thus about $1500 a year would have to be reserved, more than can easily be afforded out of the E.A.L. and Carpenter funds. 3

According to the official website of Haeinsa,4 the Buddhist temple where the 80,000 printing blocks of the Korean Tripitaka are stored, the temple has printed a total of twelve sets of the canon in recent times and distributed them internationally: four sets remain in Korea; four have gone to Japan; and single sets have gone to Taiwan, the United Kingdom, Australia, and the United States.

Berkeley received its copy, in over 1400 volumes, in 1966.5 Scholars and graduate students, headed by Professor Lewis Lancaster, were soon recruited to prepare a finding aid, which was ultimately published by the University of California Press as The Korean Buddhist Canon: A Descriptive Catalogue, in 1979. The canon is now kept at the Northern Regional Library Facility, a cooperative library storage facility seven miles north of Berkeley.

The Present
1980s-2007

In the course of regular acquisitions trips to South Korea, Yong-kyo Choo established exchange programs with a number of institutions and universities. At one time, Berkeley was engaged in over thirty such programs. This number decreased dramatically after the Korean economic crisis of the mid-1990s.

The 1980s and 1990s also saw an increase in rare book prices and the enactment of Korean cultural properties laws, making the purchase of rare materials from South Korea unfeasible. The library therefore began to acquire microfilms of rare holdings in libraries such as the National Library of Korea, Seoul National University, and Korea University. These were obtained through purchase or through exchange of

3 Elizabeth Huff to Donald Conley, [Berkeley], January 24, 1963.
4 http://www.haeinsa.or.kr/tripitaka/tripitaka_4.html
5 Correspondence with Prof. Lancaster on April 19, 2006.
microfilm of items in the Asami collection. The East Asian Library now holds over 400 reels of Korean rare books on film, including some Asami titles.

The Korean government began providing support for acquisitions in the 1990s. Support in the past had been sporadic and occasionally in-kind. In 1994 the Korean Collection Consortium of North America was established to develop a comprehensive Korean collection that could be shared by North American scholars and institutions.¹ The Korea Foundation supported member institutions of the Consortium with grants of $20,000 per year for its first ten years; it has promised annual grants of $30,000 per member per year for the next five years. This support has served as a catalyst to North American collections, Berkeley among them. After ten years of Korean Foundation support, Berkeley's Korean collection has grown from 3,014 volumes in 1966, to 37,411 in 1986, 44,999 in 1996, and nearly 80,000 in 2007.

Since 2003, the Korean division has launched two major projects that are currently ongoing: development of a Korean diaspora collection and electronic acquisitions.

About six million Koreans, close to approximately ten percent of the current population of the Korean peninsula, are now settled beyond the traditional borders of Korea: over two million currently reside in China, and one million in the former Soviet Union.⁷ Korean minorities in China in particular have maintained a strong sense of cultural and ethnic identity and, to the extent possible, geographical autonomy.⁸

The aim of the Korean diaspora project is to collect monographs and periodicals published in Korean by Korean émigrés living in China and the former Soviet Union, regions long considered “off limits to and to be forgotten by” Koreans in Korea. Exploratory acquisitions trips have unfortunately demonstrated that many publications have already been discontinued or are now virtually impossible to obtain due to low print numbers and limited distribution networks. An almost complete lack of trade bibliography, moreover, makes any reliable identification of these publications all but impossible. By the same token, the exploratory trips did allow the Korean division to establish connections with scholars and professionals in the publishing world that will prove invaluable to both the current project and future acquisitions programs.

At present, the East Asian Library owns over 500 titles issued by Chosǒnjok, ethnic Koreans in China, and 60 titles issued by the Koryǒin, ethnic Koreans living in the republics of the former USSR. Eventually the collection will extend to other regions of the diaspora, including Japan. Once more fully developed, the collection will prove an invaluable resource for research in the social sciences.

Electronic resources are another new area of collecting. Over the past three years, Korean studies librarians in North America have cooperatively purchased e-resources originating in North and South. A complete list of the East Asian Library’s Korean e-resources can be found on its website.⁹ Some of the more useful include:

- Online services
  - Chosun Ilbo Archive (newspapers)
  - EncyKorea (e-reference works)
  - DBpia (e-journals)
  - Kdatabase (e-journals)
  - KISS (e-journals)
  - Kyongsong Ilbo (newspapers)
  - KoreaAZZ (e-reference works)

¹ [http://www.lib.berkeley.edu/KConsort/index.html](http://www.lib.berkeley.edu/KConsort/index.html)
⁴ [http://www.lib.berkeley.edu/EAL/resources/korean.html](http://www.lib.berkeley.edu/EAL/resources/korean.html)
The Future

Berkeley’s Korean collection has grown at an exponential rate since 1947, and while the future may see an increase in appreciation and use of the collection, it may also see a slowdown in growth.

A good portion of the 4,500 volumes acquired from Insa-dong book dealers in the 1960s and 1970s has unfortunately sat in storage unpaged and unused because of inadequate cataloging—a problem that would never have arisen had there been authoritative and commonly adopted guidelines for the cataloging of Korean rare materials. ¹⁰ The rare materials cataloging project currently underway will address this problem and should result in greater awareness of the collection in the Korean studies community and correspondingly higher use.

A greater challenge facing the Korean collection today, as it has been for most of the last sixty years, is budgetary. The remarkable development the collection experienced during the 1960s and 1970s would never have been possible without the funding that was then available. But state funding in a boom-or-bust economy is necessarily variable, and one-time funding from any sort of organization cannot be depended on from year to year. A privately endowed acquisitions fund would ensure a consistent funding source that would carry acquisitions programs through hard times and make special purchases possible in good times. The Korean collection lacks such a source, although it has benefited enormously from the support of the Korea Foundation. It has also benefited from the foresight and efforts of past librarians and library directors who spent their funds so wisely.

REPORT ON THE FIRST KYUJANGGAK KOREAN STUDIES SUMMER WORKSHOP

June 25 - July 8, 2007
Seoul, South Korea

Hana Kim
University of Toronto

Introduction

The first annual Kyujanggak Korean Studies Summer Workshop was held from June 25 through July 8 at Seoul National University, Seoul, South Korea. Twenty-two graduate students and junior scholars in Korean Studies from the United States, Canada, Ethiopia, Vietnam and Bulgaria had an opportunity to learn about current research in the field, and about a variety of primary sources related to Korean Studies that are available at Seoul National University and throughout Korea (See Appendix 1 for list of participants).

These 22 attendees were selected by the Kyujanggak Institute for Korean Studies after reviewing their applications. I was fortunate enough to receive a scholarship for the registration fees from the Institute.

The workshop program was designed for these purposes:

a) To allow participants to gain a broad overview regarding various aspects of Korean Studies;

b) To increase the usage and value of resources, manuscripts and artifacts related to Korean Studies in Korea;

c) To learn of and share the latest research in Korean Studies, both in Korea and abroad;

d) To serve as a place for intellectual and interpersonal networking and exchange.¹

It included lectures, seminars, hands-on research workshops, cultural performances, field trips and exploration of resource archives and cultural relics. (See Appendix 2 for the detailed schedule).

This report summarizes the first Kyujanggak Korean Studies Summer Workshop under the following two categories of activities:

Part I. Lectures, seminars, hands-on research workshops
Part II. Cultural performances and field trips

Part I. Lectures, Seminars, Hands-on Research Workshops

Morning Lectures: “Methodologies of Korean Studies”
Morning lectures focused on Korean resources and documents and their method of use. Professors addressed the types and the efficient use of texts, manuscripts, and information resources that form the basis of Korean Studies research.

Afternoon Seminars: “Current Issues in Korean Studies”
During the afternoon seminars, professors and workshop participants had intense discussions on the progress of the latest research and issues in each field of Korean Studies.

June 25
History of the Chosŏn Dynasty
Prof. In-Geol Kim (Dept. of Korean History)

June 26
Pre-modern Korean Literature
Prof. Byung-Sul Jung (Dept. of Korean Language and Literature)

June 28
Intellectual History of Korea
Prof. Young Min Kim (Dept. of Political Science)

June 29
Current Research Trends and Newly Declassified Resources in Modern Korean History: Focusing on the Rhee and Park Eras
Prof. Tae-Gyun Park (Graduate School of International Studies)

July 2
Colonial Korea
Prof. Keunsik Jung (Dept. of Sociology)

July 3
Current Issues and Research Trends in Modern and Contemporary Korean Art
Prof. Hyung-Min Chung (Dept. of Oriental Painting)

July 4
Korean Intellectual History: Focusing on Buddhist Thought and History
Prof. Eun-su Cho (Dept. of Philosophy)

July 5
History of Science and Technology in Korea
Prof. Jong-tae Lim (School of Chemistry; Interdisciplinary Program in History and Philosophy of Science)

Part II. Cultural Performances and Field Trips

Cultural Performances

June 28
This workshop presented a special and delightful opportunity for the appreciation of Korean dance. Prof. Young-hae Han, a sociologist teaching at the Graduate School of International Studies, Seoul National University, performed in front of the participants and then taught us basic dance moves through instruction in its key terminologies, allowing participants a richer enjoyment of Korean dance. Hyo-jin Kang, a Korean fiddle player, appeared as a guest musician.

Field Trips

The field trips and exploration of resource archives and cultural relics allowed us to master the use of the resource archives and cultural artifacts through the prepared course pack. Participants were then privileged to visit a number of those sites.

June 25
Kyujanggak, Seoul National University (http://kyujanggak.snu.ac.kr/index.jsp)

The history of the Kyujanggak Royal Library begins with its establishment in 1776 by King Chŏngjo, the twenty-second king of the Chosŏn dynasty, in the rear garden of Ch'angdŏk Palace. Being founded at the height of Chosŏn culture, it enjoyed enormous privileges bestowed by the founding King, but its role experienced ups and downs in the Chosŏn government until the end of the dynasty. From the colonial period to the Korean War, the Kyujanggak shared with the Korean people both the glories and trials of Korean history. Throughout this entire period, however, the Kyujanggak’s collections have continued to expand and now include books, documents, maps, and printing blocks numbering over 260,000 items,
including National Treasures (6 titles consisting of 7,076 volumes) and Treasures (8 titles consisting of 28 volumes).²

June 26


It originally opened alongside the university in 1946 under the name “The Seoul National University Museum Annex.” The original 2-story Tongsung-dong building, which was erected in 1941, had served as the Kyŏngsŏng Imperial University Museum until it was transferred intact to Seoul National University. When the museum was moved to the sixth floor of the Central Library, in 1975, it was renamed the Seoul National University Museum. In 1993, the museum was then moved to newly constructed facilities next to the Tongwŏn Building, which it has occupied to this day.³

June 27


Currently, KOFA is a sub-organization of the Ministry of Culture and Tourism. The non-profit KOFA was originally established on January 18, 1974 for the purpose of collecting and preserving Korean film, but was reorganized on June 10, 2002 as a government-affiliated public foundation.

It is the sole national-level organization that collects and preserves moving image materials as part of the Korean cultural heritage, as a mirror of the historical and cultural values of the time.

In addition, the Archive runs a specialized film library equipped with various film-related materials serving as the center of Korea’s film culture, and is in the process of creating user-friendly infrastructure to provide easier digital access to film-related information.⁴


The Academy was founded by the Korean Government in 1978 with the purpose of establishing in-depth research on the essence of Korean culture. To achieve this aim, it has devoted itself to identifying and interpreting traditional Korean culture, defining the academic identity of Korean Studies, and cultivating able scholars with global perspectives and values.⁵

National Institute of Korean History (NIKH) ([http://kuksa.nhcc.go.kr/front/index.jsp](http://kuksa.nhcc.go.kr/front/index.jsp))

It is a governmental organization responsible for investigating, collecting, and compiling historical materials. Since its foundation in March 1946, the NIKH has published over one thousand volumes of historical materials including the Veritable Records of the Chosŏn dynasty and the Diaries of the Royal Secretariat [of the Chosŏn dynasty]. It also collects various materials such as old books, documents and materials discovered overseas to assist scholars and students in their research and studies.

June 28

Commemorative Tablet and Institutions, Seoul National University

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June 30
Ch’angdŏk Palace (http://www.cdg.go.kr/)

In the early 15th century, King T’aejong ordered the construction of a new palace at an auspicious site. A Bureau of Palace Construction was set up to create this complex, consisting of a number of official and residential buildings set in a garden that was cleverly adapted to the uneven topography of the 58-hectare site. The result is an exceptional example of East Asian palace architecture and design, blending harmoniously with the surrounding landscape. The palace was added to UNESCO’s World Heritage list in 1997.

July 2
Central Library, Seoul National University (http://library.snu.ac.kr/index.jsp)

The library was first opened in 1946 as the Seoul National University Central Library, inheriting its facilities and books from Kyŏngsŏng University. In 1949, the name of the library was changed to the Seoul National University Library Annex. When the main branch of the library was relocated to the Kwanak Campus in January of 1975, it was renamed the Seoul National University Library, and then renamed again in 1992 the Seoul National University Central Library. The total collection of the library is currently over 2.6 million volumes.

July 3
Horim Museum (http://www.horimmuseum.org/)

It was founded by chairman Chang-sŏp Yun, in 1982, who contributed a large collection of antiquities and a significant amount of its basic funding. The museum has four exhibition galleries, one special exhibition gallery, three storage areas, one library, a coffee lounge, and a souvenir shop. It contains more than 10,000 pieces of Korean art including more than 3,000 earthenwares, 1,100 celadons, 2,100 porcelains, 500 punchongs, 2,000 paintings and books, 400 works of metal art and 700 other items. Among these, 44 items are designated as National Cultural Properties (8 National Treasures and 36 Treasures) as of January 2000. The Horim Museum is recognized as one of the top three major private museums in Korea in terms of the quality and variety of its rare cultural assets.

July 4
Museum of Art (MoA), Seoul National University (http://snumoa.org/)

The MoA is the first university art museum in Korea dedicated exclusively to modern and contemporary art. Designed by world-reknowned architect Rem Koolhaas, the museum was constructed and donated by the Samsung Cultural Foundation. The MoA was completed in October 2005, and having already attained the status of majestic campus landmark, is now open to the public. The Museum holds collections spanning 50 years in the evolution of Korean modern art.

July 5
Institute for Unification Studies, Seoul National University (http://tongil.snu.ac.kr/)

The Institute was established to cultivate the intellectual ability geared towards the unification of the two Koreas, recognizing reunification as one of the most important issues for South Korea, and to conduct integrative and multidisciplinary research on various issues involved in the process of unification. It aims

to contribute to laying foundations for unification studies by supervising and coordinating all research projects regarding Korean unification at Seoul National University, and by building a network for unification with other organizations in South Korea and abroad.\(^\text{10}\)

July 6

**The Independence Hall of Korea** ([http://www.independence.or.kr/](http://www.independence.or.kr/))

The Independence Hall of Korea is a place dedicated to the display of Korean history from past to present, focusing on the independence movements of the Japanese colonial period.

To offer a better understanding of Korea’s cultural heritage and to enrich the knowledge and patriotism of the Korean people, this Independence Hall encompasses the full range of Korean history. It is devoted to collecting, preserving, exhibiting, studying and researching materials and resources on Korean history, and visitors may learn the wisdom of Korea’s ancestors in overcoming a national crisis.\(^\text{11}\)

**National Archives and Records Service** ([http://www.archives.go.kr/](http://www.archives.go.kr/))

The National Archive is an agency of the South Korean government in charge of preserving government-produced articles and records. It is headquartered in Taejŏn’s Government Complex and also has offices in Seoul and Pusan.\(^\text{12}\)

**Haein-sa** ([http://www.haeinsa.or.kr/home.html](http://www.haeinsa.or.kr/home.html))

Haein-sa is a thousand year-old monastery which is located in the Kaya Mountains, Hapch’ŏn-gun, Kyŏngsang-namdo. It is one of the ten Avatamsaka School temples of Korea, and was built during the Shilla Dynasty with the intention of enhancing and expanding the Avatamsaka School of Buddhism.

Haein-sa is the temple in which the Tripitaka Koreana is enshrined. The Tripitaka Koreana is the integration of the Korean people’s Buddhist faith.\(^\text{13}\)

July 7

**Center for the Advancement of Korean Studies** ([http://www.koreastudy.or.kr/index.jsp](http://www.koreastudy.or.kr/index.jsp))

The Center was established in 1995 as a non-profit foundation of the Ministry of Culture and Tourism, aiming at the promotion of Korean culture through the general and systematic research of the country’s endangered traditional culture. It is located in Andong, which has been an international center of Confucian culture since the Chosŏn dynasty.\(^\text{14}\)

July 8

**Tosan Sŏwŏn**

Tosan Sŏwŏn is the largest and most famous of all Confucian academies in South Korea. The first buildings on the site were established in 1561 by Yi Hwang, one of the great Korean Neo-Confucian scholars. The academy served two functions: as a memorial shrine to Yi Hwang, and a place where his disciples could

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perform important ceremonies in his honor, and it also served as a place where the teachings of Yi Hwang were passed along to succeeding generations of disciples.\textsuperscript{15}

Andong Hahoe Village (http://www.hahoe.or.kr/)

Hahoe Village is located on a beautiful riverside in the Municipality of Andong in northern part of North Kyŏngsang Province. In Korean, this village is called Hahoe Maŭl or Muldori-dong (meaning “river circle village”), because it is nestled along a bend of Naktong River, which flows around the village in an “S” shape. Its physical location alongside the river is reflective of the philosophy of yin and yang. Many believe the village speaks to the heart of this thought; the river bends dynamically like a yin and yang circle with the five elements of eastern philosophy tree, fire, earth, air and water in harmony.

Hahoe village and cultural properties in the village are given due care under the Law for the Protection of Cultural Property in Korea. This includes conservation and maintenance in ‘original form.’\textsuperscript{16}

Concluding Remarks

The Kyujanggak Korean Studies Summer Workshop program provided me with an enormous amount of information. Indeed, it was an invaluable program that has enriched the participants’ knowledge of and experience in Korean studies, incorporating current research in the field, numerous primary sources, and direct contact with Korean culture.

Although this workshop was designed for graduate students and junior scholars, it was certainly useful to a librarian like me because it covered a variety of different subjects in Korean Studies. I made the suggestion to the organizers of the Workshop (See Appendix 3 for list of faculty and staff members) and to Chang-mu Yi, President of Seoul National University, that the Kyujanggak Institute should encourage professionals such as librarians, archivists or curators to participate in the workshop, or should create a similar program especially for those professionals.

Participants benefited from the experience of learning and exchanging information, forming new relationships, and renewing or changing their perspectives.

I would like to express my deepest gratitude to the Kyujanggak Institute for Korean Studies for organizing such a wonderful workshop program.

As one of participants, I sincerely hope that this type of program will continue in the future.


Participants and several staff from the Kyujanggak and the National Institute of Korean History on June 27, 2007

Appendix 1: List of Workshop Participants

<table>
<thead>
<tr>
<th>Country</th>
<th>Name</th>
<th>Title</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bulgaria</td>
<td>Aleksandra Avramova</td>
<td>M.A. Student</td>
<td>Hongik University</td>
</tr>
<tr>
<td>Canada</td>
<td>Hana Kim</td>
<td>Korean Studies Librarian</td>
<td>University of Toronto</td>
</tr>
<tr>
<td>Canada</td>
<td>Regina Lee</td>
<td>M.A. Student</td>
<td>University of Montreal</td>
</tr>
<tr>
<td>Canada</td>
<td>Si Nae Park</td>
<td>Ph.D. Student</td>
<td>University of British Columbia</td>
</tr>
<tr>
<td>China</td>
<td>Yuding Wang</td>
<td>M.A. Student</td>
<td>Seoul National University</td>
</tr>
<tr>
<td>Ethiopia</td>
<td>Bethel Ghebru</td>
<td>M.A. Student</td>
<td>KyungHee University</td>
</tr>
<tr>
<td>Japan</td>
<td>Inje O</td>
<td>M.A. Student</td>
<td>Ritsumeikan University</td>
</tr>
<tr>
<td>Japan</td>
<td>Kumiko Mineo</td>
<td>M.A. Student</td>
<td>Hitotsubashi University</td>
</tr>
<tr>
<td>Japan</td>
<td>Mayuko Mori</td>
<td>M.A. Student</td>
<td>The University of Tokyo</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Alice Soojin Kim</td>
<td>Ph.D. Student</td>
<td>University of California, Berkeley</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Aniko Varga</td>
<td>Ph.D. Student</td>
<td>University of Chicago</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Bonnie Tilland</td>
<td>Ph.D. Student</td>
<td>University of Washington</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>Emily Anderson</td>
<td>M.A. Student</td>
<td>University of Texas at Austin</td>
</tr>
</tbody>
</table>
Appendix 2: Detailed Schedule

### First Week

<table>
<thead>
<tr>
<th>June 25</th>
<th>June 26</th>
<th>June 27</th>
<th>June 28</th>
<th>June 29</th>
<th>June 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-10:50</td>
<td>Methodology 1</td>
<td>Methodology 2</td>
<td>Visit to: Korea Film Archive</td>
<td>Methodology 3</td>
<td>Methodology 4</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td></td>
<td></td>
<td><strong>National Institute of Korean History</strong></td>
<td></td>
<td>Field trip on your choice:</td>
</tr>
<tr>
<td>12:00-2:00</td>
<td>Lunch</td>
<td>Lunch</td>
<td>- Academy of Korean Studies</td>
<td>Lunch</td>
<td>Lunch</td>
</tr>
<tr>
<td>2:00-3:30</td>
<td>Seminar 1</td>
<td>Seminar 2</td>
<td>Visit to: Commemorative Tablet &amp; Institutions of SNU</td>
<td>Seminar 3</td>
<td>Seminar 4</td>
</tr>
<tr>
<td>4:00-5:30</td>
<td>Visit to: Kyujanggak</td>
<td>Visit to: SNU Museum</td>
<td></td>
<td>Free Time</td>
<td></td>
</tr>
<tr>
<td>6:00-7:00</td>
<td>Welcome Reception</td>
<td></td>
<td></td>
<td></td>
<td>7:00-8:00</td>
</tr>
</tbody>
</table>

**7:00-8:00**

Korean Dance Performance by Prof. Y.H. Han

### Second Week

<table>
<thead>
<tr>
<th>July 2</th>
<th>July 3</th>
<th>July 4</th>
<th>July 5</th>
<th>July 6, 7, 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-10:50</td>
<td>Methodology 5</td>
<td>Methodology 6</td>
<td>Methodology 7</td>
<td>Methodology 8</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td></td>
<td></td>
<td></td>
<td>Field trips to:</td>
</tr>
<tr>
<td>12:00-2:00</td>
<td>Lunch</td>
<td>Lunch</td>
<td>Lunch</td>
<td>- The Independence Hall of Korea (Ch’ŏn’an)</td>
</tr>
<tr>
<td>2:00-3:30</td>
<td>Seminar 5</td>
<td>Seminar 7</td>
<td>Seminar 6</td>
<td>- National Archives and Records Service (Taejŏn)</td>
</tr>
<tr>
<td>4:00-5:30</td>
<td>Visit to: SNU Central Library</td>
<td>Visit to: Horim Museum</td>
<td>Visit to: SNU Museum of Art</td>
<td>Visit to: SNU Institute for Unification Studies</td>
</tr>
</tbody>
</table>

**Appendix 2: Detailed Schedule**
Appendix 3: Faculty and Staff Members

Program Director:
Yung Sik Kim, Director of the Kyujanggak Institute for Korean Studies (Professor of History of Science)

Program Executive Co-Directors:
Eun-su Cho, Head of the Division of Education and Exchange (Professor of Buddhist Philosophy)
Keunsik Jung, Head of the Division of Research and Planning (Professor of Sociology)

Faculty (in alphabetical order)
Prof. Eun-su Cho (Dept. of Philosophy): Korean Buddhist Thought and History
Prof. Hyung-Min Chung (Dept. of Oriental Paintings): Korean Art History
Prof. Byung-Sul Jung (Dept. of Korean Language and Literature): Pre-modern Korean Literature
Prof. Keunsik Jung (Dept. of Sociology): Colonial Korea
Prof. In-Geol Kim (Dept. of Korean History): History of the Chosŏn Dynasty
Prof. Young Min Kim (Dept. of Political Science): Intellectual History of Korea
Prof. Jong Tae Lim (Dept. of Chemistry): History of Science and Technology in Korea
Prof. Tae-Gyun Park (Graduate School of International Studies; Korean Studies): Korean Modern History

Administrative Staff
Ms. Okhyun Kim
Mr. Won-seok Lee
Mr. Ki-seok Kwon
CEAL COMMITTEE ACTIVITIES
Committee on Chinese Materials
Annual Meeting 2007

Time: 10:40 - 12:30, Thursday, March 22, 2007
Place: Salon A-C, Boston Marriott Copley Place, Boston

I. Chair’s Opening Remarks and Introduction of Members

II. Roundtable: Toward Digital and More Diverse Collections and services - Approaches from Chinese Libraries Outside North America

(Please see CCM Website for copies of the presentations
http://www.library.ucla.edu/libraries/eastasian/ccmweb/Program2007.htm)

Facilitator: Zhijia Shen

YAN Xiangdong. National Library of China (NLC)

Matthias Kaun. Staatsbibliothek zu Berlin (SZB)

Angela Ko & Mei Li. University of Hong Kong (UHK) and Hong Kong Polytechnic University (HKPU)

CHEN Hsueh-hua. National Taiwan University (NTU)

ZHANG Qi. Shanghai Library (SL)

CHEN Ling. CALIS

III. Reports:

The Chair then announced the 3 reports to follow the Round Table.

1. Project of digitizing Chinese rare books among the Harvard-Yenching Library, Princeton, the Library of Congress and the Fu Ssu-nien Library of the Institute of History and Philology of the Academia Sinica in Taiwan. Reported by Tai-Loi Ma (Princeton University)

Dr. Ma announced that the Harvard-Yenching Library, the Library of Congress, the Fu Ssu-nien Library and Princeton’s Gest Library have just received a grant of $580,000 from the Chiang Ching-Kuo Foundation for a joint Chinese rare book digitization project among the 4 libraries. The final agreement for this three-year project was signed in February of 2007. In July 2007, the three American libraries will each send two staff members to the Fu Ssu-nien Library to learn about this project on-site. The three American libraries were chosen because they have the largest and the finest rare book collections in the country. Each library will select and submit 130-150 titles each for the project. The Fu Ssu-nien Library will offer rare Ming collected works and classics, LC will provide Qing collected works and local histories, Princeton will put in Ming and Qing collected works as well as medical works, while Harvard proposes to digitize their unique editions. In general, duplication of titles already in large reprint series will be avoided. The participating libraries will use metadata format set up by the Fu Ssu-nien Library. To contain the cost, the libraries will create a high quality image database without a corresponding full-text database. The details in the
metadata will provide additional access points besides traditional searches by title, author, publisher and collector. The main database will reside at the Fu Ssu-nien Library. Both Princeton and Harvard plan to make their products available to the public as soon as possible. But the Fu Ssu-nien Library and the Library of Congress plan to publish their portions in print first before they release them to the public, which may be two or three years later. After this initial project is completed, other libraries in China and North America may be invited to participate in the project at a later date.

A question regarding public accessibility to the database was raised. Dr. Ma responded that the whole database will be accessible to all eventually, as that is one of the conditions of the grant.

2. Cultural Revolution database online: an update
Reported by Yongyi Song (CSULA).

Mr. Song introduced the Cultural Revolution database as the East Asian librarians database as four East Asian librarians, and three teaching faculty were involved in its making. In 2002, the first Cultural Revolution database was published, but it is now out of date. In 2006, they published an update to the CD, but that was not enough. Currently 3000 documents already take up 40% of the database. Updates to an online version are easy to do, while CDs are too expensive to update. In the coming years, no more CDs will be published. Mr. Song suggested that libraries subscribe to the online version.

They have also received a grant and have signed a ten-year contract with the Chinese University of Hong Kong, the China Studies Center and the Chinese University Press to publish a political campaign historical database of contemporary China, covering all the political campaigns from the beginning to the People's Republic of China through the Cultural Revolution, 1949-1976, including the socialist educational movement. They will publish periodically by campaign. This database will be finished in 10-15 years and will be all online. The online subscription is $1,050 for three years, which includes new and future updates in the three years.

Another project has to do with Red Guard publications. This came from a donation of source materials by Japan scholars. The project will include 2,700 titles, 200 titles more than the holdings in the National Library of China. The set is primarily made up of sources from the provinces. Mr. Song invited everyone to pick up brochures for these publication projects before leaving.

Reported by Marcia Ristaino (Library of Congress).

Marcia Ristaino retired from LC a year ago, and she is now representing the US-China Policy Foundation which has recently joined with the National Library of China to set up a new library center in Beijing. This is the Chinese Materials Services Center established in September 2006 by Wang Chi of the Foundation, (formerly head of the Chinese Section of the Library of Congress.) This new facility is located in offices of the National Library of China. The Center can provide the following services to libraries in America and worldwide:

- Every ten days, the Center website will mount lists of 150 titles published in China that can be viewed and ordered online. These will include books, newspapers, journals, microfilms, CDs, and other electronic materials.
- Online cataloguing of titles is available for smaller libraries that may not have full staff to catalogue CJK materials.
- The Center can provide tailored lists of current titles of selective topics of interest.
- Supply photocopies of missing serial issues and volumes from the holdings of the National Library of China.
- Search the antiquarian market for out of print titles or issues.
- The pricing of books will be the list price of the book as it appears.
- The Center will also assist scholars and librarians on acquisition trips to Beijing, by providing them with information on collection resources and locations.
Marcia then announced that the booth for the Chinese Materials Center in the Exhibit Hall is number 103. She also invited participants to the Center’s reception Friday evening at 9:00.

At the conclusion of the reports, the Chair reminded everyone that the Committee for Chinese Materials will hold its second year e-Content Forum Friday evening. She also expressed her appreciation to Wanfang Data for sponsoring this year’s refreshment for the Forum meeting.

IV. Questions & Answers

Q: To UHK, on e-books acquisition vendors, models, payment and services.  
A: The vendors of e-books with UHK are Apabi and Superstar; one-time purchase model is applied; the server and maintenance of Apabi products are located in Beijing; the server and maintenance of Superstar products are located locally in UHK.

Q: From Chair to all presenters, on institutional budgetary increase and adjustment to address pricing difference between print and digital materials and overall price growth of materials. 
A: NLC: Strategies include reducing secondary materials; emphasizing collection development of Chinese language materials by using the mandatory submission of sample books by publishers, and for non-Chinese language materials, reducing science materials and increasing materials of humanities and social sciences; and securing funds totaling 110 million yuan on increased, specialized programs. 
SL: Using mandatory submission of sample books by publishers to help collection development; emphasizing exchange programs through “Shanghai Window”; increasing budget for collections of serials (about 10,000 in Chinese and 5,000 in foreign languages) and books (about 80,000-90,000 volumes); emphasizing e-acquisitions by increasing e-books and reducing books in paper format.
NTU: Funding mainly comes from the Ministry of Education budgets and alumni support. One method for alumni support is to subscribe to serials for the library. The National Digitization Program that NTU participated in can be used for NTU’s own digitization projects, and copies for the National Digitization Program can be retained at NTU to expand library collections.
CALIS: The Ministry of Education inspires and leads resource creation and subsidizes acquisitions such as JSTOR for institutions, which share the costs.
SZB: Collection development and budgets are complicated in Europe as a whole, but SZB has a regular budget for collection development. Fund raising with public and private sources is also important. Take Ji be gu ji ku, while its acquisition was complicated and difficult, it has been turned into a part of a national project. IT infrastructure, user services, and technological solutions have been jointly addressed.

Prepared and submitted by Chengzhi Wang and Anna U.
NEW APPOINTMENTS

University of Hawaii Asia Library
Daniel Kane, a recent library school graduate and PhD student specializing in pre-modern Korean history, is the new Korea Librarian specialist at the University of Hawaii. Daniel's email address is dkane@hawaii.edu and his office telephone number is (808) 956-2319.

(From an Eastlib posting by Allen Riedy, University of Hawaii)

University of California, Berkeley East Asian Library
Kai Yu has been appointed Chinese Materials Cataloger at the East Asian Library of University of California, Berkeley. Ms. Yu came to Berkeley from Texas A&M University, where she worked as an original cataloger and assistant professor. She holds an M.L.S. from Syracuse University and a B.S. from China University of Geosciences. She can be reached by phone at (510) 642-9220, and her email address is kyu@library.berkeley.edu.

(From a Eastlib posting by Peter Zhou, University of California, Berkeley)

Duke University
Luo Zhou is the new Librarian for Chinese Studies at the Duke University Library. She is responsible for building the collections on China (including Hong Kong, Taiwan and overseas Chinese) and for providing specialized reference assistance and instruction.

Ms. Zhou is a native of Henan, China; she received a BA from Henan University in Kaifeng, an MA. in Comparative Literature from J’nan University in Guangzhou, and an MLIS from the University of Pittsburgh. She also took classes in East Asian Studies from the University of Pittsburgh. She has worked as an intern in general reference and the East Asian Library at Pitt and as a reference librarian at Chatham College; in addition she taught Chinese at both Pitt and Carnegie Mellon. She is presently working on a project entitled, “Translation Works and Indexes of Chinese Poems in Western Languages: from Ancient to Contemporary.” She may be reached by telephone at 919 660-5803 and by email at luo.zhou@duke.edu.

(From an Eastlib posting by Kristina K. Troost, Duke University)

University of Pittsburgh East Asia Library
Ms. Sachie Kobayashi joined the East Asia Library of University of Pittsburgh as the Japanese Cataloger June 15, 2007. Ms. Kobayashi received both her bachelor's degree in Fine Arts and her MLS from the University of Maryland. She worked as a contract cataloger at the National Library of Medicine for three years for the Japanese History of Medicine project and created bibliographic and authority records of the Library's Japanese rare medical books published between the 15th and 19th century. From 2005 to May 2007, as a contract cataloger for Kinokuniya, she cataloged records for the Library of Congress and university libraries in the U.S.

Ms. Kobayashi can be reached at the East Asia Library by phone (412-648-8842) or email (pikos3@pitt.edu).

(From an Eastlib posting by Hong Xu, University of Pittsburgh)

University of British Columbia, Asian Library
Shirin Eshghi joined the staff of the Asian Library, University of British Columbia, as Japanese Language Librarian on August 27, 2007. Shirin holds a Bachelor of Arts with a double major in French and Japanese and an MLIS from UBC. Her first librarian position was with the Vancouver Public Library. Prior to this, she worked as Coordinator for International Relations with the Okayama, Japan, City Hall, and as Program Assistant for Japanese Culture and Communication at Simon Fraser University.

Shirin can be reached by email at shirin.eshghi@ubc.ca and by telephone at (604) 822-0960.

(From an Eastlib posting by Eleanor Yuen, University of British Columbia)
IN MEMORIAM

Naomi Fukuda

Naomi Fukuda ended a long and fruitful life at the age of 99 on August 12 in Honolulu, Hawaii. Ms. Fukuda was one of the great pioneers and mentors in the field of Japanese studies. She graduated from Tokyo Women’s Christian University (Tokyo Joshi Daigaku) in 1929 and from the University of Michigan in 1939. She worked at the Library of Congress 1939-1940 and the University of Tokyo Library 1940-1942, and during World War II at the Ministry of Foreign Affairs. She contributed to the establishment of the National Diet Library in 1948 while working for the Occupation Forces. In 1959, during her tenure as Head Librarian at the International House of Japan, Ms. Fukuda led a field trip to the U.S. This experience prompted her to introduce the then unfamiliar concept of “reference services” to libraries in Japan.

After she left I-House in 1970, Ms. Fukuda returned to the United States, where she brought her dedication and leadership to the Japanese studies field abroad. In the US she worked at the libraries of the University of Maryland (1968-69) and the University of Michigan, from which she retired in 1978. At Michigan she also held the position of Lecturer in Far Eastern Languages and Literatures for the College of Literature, Science, and the Arts. During her long career she laid the groundwork for the development of many Japanese collections and taught many researchers and librarians from countries throughout the world.

Naomi Fukuda’s numerous publications include the first guide to Japanese reference books, published in 1962 by the International House of Japan, the English version of which was published in 1966 by the ALA as Guide to Japanese Reference Books. In recognition of her many contributions she was decorated by the Japanese government in 1984.

(From an Eastlib posting by Tokiko Bazzell)

Editor’s Note:

The June, 2008 issue of the Journal of East Asian Libraries will be dedicated to articles recording and commemorating Naomi Fukuda’s life and her contributions to libraries and Japanese studies.
I admire the courage and determination of the team of editors who wrote this helpful textbook for library staff in Chinese regions. To write a conversational textbook from Chinese to English is certainly a great challenge. Sometimes, there is no word in English to express the right meaning because of different verbal expressions from different cultural backgrounds. Nevertheless, the editors have written simple and correct sentences for library staff readers. In addition, with both chief editors’ long and rich library experience, they have done an excellent job of organizing the content by library function. As a result, library staff can easily find the precise English sentence they need. In the field of writing English textbooks from Chinese, this book stands out as a practical English conversational handbook for library staff in Chinese regions.

The book also provides many details of library functions in a coherent conversational style, instead of a long text style. For example, the conversation in “Circulation and Reading Services” in part 3, covers from entering the library, rules and regulations of a library, using library materials and facilities, checking-out items, and more. Sometimes the same contents are repeated in another part of book where it is appropriate.

In addition, the book also introduces the Western library system to library staff in Chinese regions. For example, “Classification and Cataloging” and “Library Catalogue” in parts 5 and 6 are well presented. Although including the library card catalog may seem out of date, it is still a foundation of Western library cataloging. In addition, most Western libraries use the Library of Congress Classification or Dewey Decimal Classification and Library of Congress Subject Headings that most library staff in Chinese regions are not familiar with. Understanding how the card catalogue is filed and other sorts of classification helps library staff have a concept of Western library organization. Also, the pictures of U.S. libraries give library staff readers a visual idea of U.S. libraries. As a result, the library staff in Chinese regions will be able to better understand the English speakers’ library backgrounds and their questions.

Furthermore, the editors empathize with the intimidating situation, for a non-English speaker, of speaking English on the phone. In part 11, “English on the phone,” the editors have written many good examples for the reader to follow. In addition, part 16, “Self Evaluation,” is very helpful to the readers who want to re-examine how well they have learned.

Despite its strengths, there are some minor flaws of this book. For one, some sentences need to be in a more relaxed and flowing style. For example, most English speakers would say “What are the library hours?” instead of “Do you know the library hours?”; “Where is the copier?” instead of “Which way is the photocopy room?”; “Do you have any English newspapers and magazines?” instead of “Are there many English newspapers and magazines in your library?”; “Excuse me. How do you get to the library?” instead of “Excuse me. I wonder if you can tell me how to get to the library?”; “Can I use the materials in the reading room?” instead of “May I come in and use the materials in the reading room?” I feel that most native Chinese get caught in the game of Chinese politeness in speaking English. We tend to use too many polite words in a sentence; as a result, the sentence becomes too wordy and it defeats the purpose of clarity in conversation.

In the same vein, the included CD is helpful to readers for pronouncing English, but the voice of the speaker is uninteresting. Again, a relaxed and natural flowing tone would be more effective.

Finally, we all know that a conversational textbook grows quickly out of date because of the changes in daily life. For example, people say “please email me.” “Email” is not only a noun, but it also has become a verb. The conversational words and phrases that library users speak will reflect changes to language in...
general. Thus, a newer and revised version of this textbook will be necessary if the editors want to continue using it for library staff.

Overall, this easy to read textbook or handbook is useful and convenient to have, especially for library staff in Chinese regions who are learning English and need to serve English speakers for their daily jobs.

Mei-Yun (Annie) Lin  
University of California—Davis
INDEXES

AUTHOR/TITLE INDEX

Chang, Jaeyong
“The Past, Present, and Future of the Korean Collection of the C. V. Starr East Asian Library, University of California, Berkeley,” 35-39

Chor, Louis
“Online Vertical Layout: Chinese Characters, Images and the Web,” 1-10

“Documentary Records of the Prevention of Schistosomiasis in China”
Fan Ka Wai, 23-26

Fan Ka Wai
“Documentary Records of the Prevention of Schistosomiasis in China,” 23-26

“Japanese Cultural Treasures at the Library of Congress: Digitization of the Rare Books Collection”
Elizabeth Oyler, 11-22

“Online Vertical Layout: Chinese Characters, Images and the Web”
Chor, Louis, 1-10

Oyler, Elizabeth
“Japanese Cultural Treasures at the Library of Congress: Digitization of the Rare Books Collection,” 11-22

“The Past, Present, and Future of the Korean Collection of the C. V. Starr East Asian Library, University of California, Berkeley”
Chang, Jaeyong, 35-39

“The Status of Legal Protection of Databases in China”
Tang, Man, 27-34

Tang, Man
“The Status of Legal Protection of Databases in China,” 27-34

SUBJECT INDEX

Anti-unfair competition laws used to protect databases in China, 29-31

Book reviews, 54-55

Budgetary issues in Chinese collections, 51

CEAL Committee Activities
Committee on Chinese Materials Annual Meeting 2007 report, 49-51

CEAL Committee on Chinese Materials Annual Meeting 2007 report, 49-51

Chinese characters
cultural significance, 2
writing order, 1-2

Chinese Committee 2007 annual meeting report, 49-51

Chinese Materials Center in Beijing, 50-51

Chinese rare book digitization project, 49-50

Copyright law in China, 28-29
Cultural Revolution Database online, 50

C. V. Starr East Asian Library, University of California, Berkeley
  Electronic resources, 38-39
  history of, 35-37
  rare Korean titles at, 35-36
  present acquisition plan, 37-39

Databases, protection of intellectual property of in China, 27-34

Digitization of Japanese rare books at the Library of Congress, 11, n. 2 p. 11

Duke University, new Librarian for Chinese Studies, 52

Eshghi, Shirin, new Japanese Language Librarian at University of British Columbia Asian Library, 52

Exclusive right of a producer used to protect databases, 31-33

Fukuda, Naomi, obituary of, 53

Japanese rare books collection at the Library of Congress, history of, 12

Kane, Daniel, new Korea Librarian specialist at University of Hawaii Asia Library, 52

Kobayashi, Sachie, new Japanese Cataloger at University of Pittsburgh East Asia Library, 52

Kyujanggak Korean Studies Summer Workshop, report, 40-48
  cultural performances and field trips, 41-45
  faculty and staff, 48
  participants, 46-47
  research workshops, 40-41
  schedule, 47-48

Kyujanggak Royal Library, 41

Lin, Mei-Yun Annie, book review of *Tu shu guan ying yu: Tu shu guan ri chang yong yu* [Library English : Commonly Used Expressions in the Library], 54-55

Schistosomiasis, types of Chinese records pertaining to control of, 23-25

Style properties for East Asian text layout, 8

*Tu shu guan ying yu: Tu shu guan ri chang yong yu* [Library English : Commonly Used Expressions in the Library], review of, 54-55

University of British Columbia, new Japanese Language Librarian, 52

University of California, Berkeley, new Chinese Materials Cataloger, 52

University of Hawaii Asia Library, new Korea Librarian specialist, 52

University of Pittsburgh, new Japanese Cataloger, 52

Vertical script order in HTML documents, 2-4

World Wide Web and culture, 1

Yu, Kai, new Chinese Materials Cataloger at East Asian Library of University of California, Berkeley, 52

Zhou, Luo, new Librarian for Chinese Studies at Duke University Library, 52