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FROM THE PRESIDENT

More than half a century ago, the forerunner of the Council on East Asian Libraries (CEAL) was founded as the Committee on American Library Resources on the Far East. Since then, our organization has undergone many changes. However, no previous changes can match what we are facing today.

Today’s unprecedented changes are caused by a number of factors: first, the media through which research publications are made is fast changing from print to multiple formats, as exemplified by Sachie Kobayashi’s article on metadata issues in this issue of Journal of East Asian Libraries; second, our operational environment is changing due primarily to increasing financial constraints, in public and private universities alike, and to the ever-increasing pace of change in the volume and scope of the online information environment, a point made clear by Yoon Jee Cho and Hyokyoung Yi’s report on Chinese, Japanese and Korean e-books in this issue; thirdly, a generation shift has recently changed the face of our organization as many experienced professional librarians have retired and more young people are coming in. Fabiano Rocha’s report on the junior Japanese studies librarian training workshop highlights precisely this reality.

A larger question, however, is what CEAL as an organization should do in the midst of these changes, and how we can best manage the change through the development of new strategies and ideas.

This year, CEAL received a generous grant from The Henry Luce Foundation to engage its members in in-depth explorations of new strategies and directions. In this process we are focusing particularly on the following questions:

- How the increasingly fast-changing digital environment will change the ways and practices of East Asian librarianship in North America;
- Whether the next generation of East Asian libraries will retain the shape and form of traditional East Asian collections, or find themselves navigating a vast cyberspace of e-content in search of materials and collections relevant to East Asian studies;
- How East Asian library professionals and collections can best position themselves, vis-à-vis the information industry and the academy to which they belong, to serve the research and teaching agendas of their core constituency.
To effectively facilitate these discussions, in 2013 and 2014, for a consecutive two year period, CEAL will hold full-day plenary sessions during its annual meetings in San Diego and Philadelphia. In 2013, the meeting theme will be “Open Access and Discovery in the Academic Universe: Next Steps for East Asian Studies Research and Library Development.” In 2014, the theme will be “Global Networking, Trans-disciplinary and Inter-disciplinary Research in East Asian Studies and their Implications for East Asian Libraries.” CEAL will invite some leading thinkers and scholars to speak to its members and help them explore those issues.

Traditionally, CEAL annual meetings have been focused on committee work reports. In the next two years, we will shift to finding new ideas and strategies, and taking actions in order to move our libraries into the new operating environment. Such explorations of big ideas and themes are a significant change by itself. In order to involve more members, the CEAL Executive Board has also changed the annual meeting format. In the new format, there will be three plenary sessions on the first day of the annual meeting: the general plenary, a plenary on collections and a plenary on services. The second day of the annual meeting will consist of committee programs as in the past.

In addition to CEAL’s discussions in 2013 and 2014, Association for Asian Studies (AAS) will also organize roundtable sessions as part of its regular programs on the same topics during AAS annual conferences in the next two years.

As the President, I invite all of our members to consider emerging scholarly communication trends and library service models. We as a community must identify strategies and take decisive actions to build a better future for all of us and our clientele.

Peter X. Zhou
Description of East Asian Seal Impressions as Metadata

Sachie Kobayashi
University of Pittsburgh

1. Introduction

Seals are a tradition of ink application unique to East Asia. Many East Asian seal impressions on books, documents, paintings and calligraphies of both pre-modern and modern ages can be seen in libraries and museums. How are these seal impressions described in bibliographic or other metadata in the age of digitization when seal impressions are more visible than ever before?

I first started to think about this issue two years ago when I participated in a University of Pittsburg digital cataloging project aimed at creating a web catalog of the woodblock color prints created by Japanese artist Tsukioka Kōgyō (月岡耕漁 1869-1927). The web catalog enables users to search the digital images of his works by title, publisher, place and date of publication, subject of the pictures, seal, signature, and so on. My responsibility in the project has been to provide the descriptions of the seal impressions on his works, but I have struggled to figure out what information to include in the descriptions because all I knew how to do was to briefly describe seal impressions in bibliographic records.

Such brief descriptions of seal impressions have mostly been done as part of an effort to standardize East Asian rare book descriptions begun in 1998 at the Library of Congress. The descriptions generally contain the numbers, locations, transcriptions and readings of inscriptions of seal impressions, and names of seal owners. Although this amount of information has been considered sufficient to identify the provenance of rare books, it can hardly convey other aspects of seal impressions. Meanwhile the museum community has been creating more detailed seal descriptions when describing a seal itself rather than a seal as a mark on books or objects. However, the levels of fullness of their descriptions seem to vary with each institution that creates the descriptions. Their formats also vary; some are descriptive statements while others are collections of discrete data representing each aspect of a seal body and/or impression such as materials, techniques, date, inscriptions, dimensions, and subjects. This level of fullness would probably be necessary for seal descriptions to be considered as metadata.
In an attempt to consider using the descriptions of East Asian seal impressions as metadata in a digital environment, this paper will try to identify what types of information are necessary to comprehensively describe East Asian seal impressions. It will primarily focus on Chinese and Japanese seal impressions; other Asian countries’ seal impressions such as Korean, Thai and Vietnamese ones will be mentioned sparingly. It will also exclude modern day seal impressions of any countries. In order to learn what has already been done with regard to the description of general inscriptions/marks, it will first study the provisions prescribing categories for the description in metadata standards and guidelines developed by the cataloging or other metadata communities for the descriptions of books, artworks, and other cultural objects, and will compile the categories into one set as a basis for further discussions. Then it try to determine if the base category set can also be applied to the description of East Asian seal impressions, and will make modifications to it if necessary and explore additional categories necessary to be defined for the seal descriptions. Finally it will compile the modified and additional categories into a new category set for a comparison between the base category and the new category sets, and will conclude with a suggestion for a way to use the new category set in a digital environment.

2. Base categories

This section will try to determine a category set that can serve as a basis for discussing the description of East Asian seal impressions by looking into some standards and guidelines of the metadata communities. Two rare book cataloging guidelines in the East Asian library community, Descriptive Cataloging Guidelines for Pre-Meiji Japanese Books and Cataloging Guidelines for Creating Chinese Rare Book Records in Machine-Readable Form, instruct a cataloger to transcribe the impressions of seals if owners are identified, or to note the existence of seals if owner’s names cannot be identified, as follows:

LC set has “織田氏藏” “織田” and 2 other seals, not deciphered, stamped
“月看詩”, “唐風樓”, “羅振玉印” 等印記

In Western rare book cataloging standard, Descriptive Cataloging of Rare Materials (Books), the provenance section includes such descriptive elements as exact transcriptions of stamps, bookplates, etc., location of each in the item, approximate dates (when known), and references to published descriptions of the collections of former owners of the item. Below is an example:
Some standards in the museum community have more elaborate provisions. *Categories for the Description of Works of Art (CDWA)*, for example, defines ten subcategories in the category 8. Inscriptions/Marks: transcription or description, type, author, location, language, typeface/letterform, mark identification, date, remarks, and citations.8 *Cataloging Cultural Objects (CCO)*, which deals with a critical subset of CDWA, gives an example of East Asian seal description:

Inscriptions: right hand screen: ... round seals read Masatoki9

*The International Guidelines for Museum Object Information* includes seven categories under the category of description of Mark/inscription such as text, type, description, technique, position, language, and translation, and shows an example of each as follows:

Mark/inscription text: SI DEVS NOBISCVM QVIS CONTRA NOS10
- Mark/inscription type: inscription
- Mark/inscription technique: engraved
- Mark/inscription position: bowl, under rim
- Mark/inscription language: Latin
- Mark/inscription translation: If God be with us, who shall be against us

Another guideline in the community, *Introduction to Object ID*, discusses practical and detailed ways to describe art and antique objects incorporating views from a variety of sectors such as police and customs agencies, art traders, and the insurance industry.11 In addition to the above-mentioned categories, *Object ID* recommends including both appearance and interpretation of subject matter to describe a mark for a broader audience of people beyond specialists, as in the following example:

Four hallmarks: lion passant (sterling silver); rose (Sheffield, England)12

Here the lion passant mark is interpreted in parenthesis as sterling silver, and the Yorkshire rose mark as the Sheffield Assay Office in England.13

All of the categories mentioned in this section are summarized in Table 1 below, divided into main and subcategories and listed in order of what seems to be important to the description of seal impressions. In subsequent sections, these base categories will be examined one by one by looking into books, articles, exhibition catalogs, and
websites on East Asian seals to see if there is enough evidence to either confirm a category or to establish a new category.

<p>| Table 1. Categories for description of general marks/inscriptions |
|---------------------|---------------------|---------------------|</p>
<table>
<thead>
<tr>
<th>no.</th>
<th>Category</th>
<th>Subcategory</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Type</td>
<td></td>
<td>inscription, ink stamp, hallmarks</td>
</tr>
<tr>
<td>2</td>
<td>Mark Identification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Inscription (text)</td>
<td>Transcription</td>
<td>織田氏蔵, Museum Britannicum</td>
</tr>
<tr>
<td>4</td>
<td>Transliteration</td>
<td>Masatoki</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Translation</td>
<td>If God be with us, who shall be against us</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Language</td>
<td>Latin</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Author</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Date</td>
<td>ca. 1760</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Technique</td>
<td>engraved</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Description</td>
<td>Appearance</td>
<td>round seals, in blue</td>
</tr>
<tr>
<td>11</td>
<td>Subject matter</td>
<td>lion passant</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Interpretation</td>
<td>sterling silver</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Location (Position)</td>
<td>verso of t.p., right hand screen</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Typeface/Letterform</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>References/Citations</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Remarks</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. Examination of the base categories

3.1. Type

This section 3.1 will discuss what types and subtypes of East Asian seals are available to be considered as a descriptive category. ‘Mark Identification,’ defined in CDWA as “An identification of the mark type or name,”\(^{14}\) basically refers to the same thing as ‘Type.’

Traditionally there have been two main types of seals based on the owners: ‘Official seal’ (官印) and ‘Private seal’ (私印), which appear in most of the literature on East Asian seals. Under these two types, there have been numerous subtypes that vary widely depending on a historical era of a country, making the further categorization very complex. Scholars also have different views on the categorization and refer to the same category by different names. For the purposes of this study, it will be sufficient to mention a reasonable number of subtypes to see if a further category can be formed.
3.1.1. **Official seal**

From ancient times, East Asian seals have been used to indicate ownership, to authenticate documents, and to establish political or religious authority.\(^{15}\) Official seals have been used by ministers and bureaucrats as an emblem for authenticating documents.\(^{16}\) The most important type of official seal throughout Chinese history is ‘Emperors’ and Empresses’ seals’ (帝后印). Other official seals can be largely subdivided into two categories: ‘Government office name seals’ (官署玺) and ‘Government position name seals’ (官名玺). The former category in the Warring States period, for example, included seals of such government offices as ‘Local administrative offices’ (地方基层行政官署用玺), ‘Gate control offices’ (门关官署用玺), ‘Resource control offices’ (资材署用玺), ‘Material inspection offices’ (工官署用玺), and ‘Municipal offices’ (市官署用玺).\(^{17}\) The latter included ‘Higher officials’ seals’ (通官印), ‘Lower-level officials’ seals’ (半通印), ‘Local officials’ seals’ (乡官印), and ‘Minorities’ officials’ seals’ (少数民族官印).\(^{18}\) Other subtypes of official seals that appeared in the Yuan dynasty, such as ‘Military officials’ seals’ (军官印) and ‘Farmer-soldiers’ seals’ (屯田官印),\(^{19}\) may also be included in this category.

In addition to the above subtypes based on the content of seal inscriptions, there are other subtypes of official seals based on usage: ‘Burial seals’ (殉葬印), ‘Clay sealing seals’ (封泥), and ‘Taoist seals’ (方士印/道家印). Burial seals refer to those seals buried with the dead owners, especially dead officials, in their graves as part of a funeral custom that began in ancient times.\(^{20}\) Clay sealing seals were impressed on clay which sealed letter packages during the era when writing was done on wood or bamboo plates.\(^{21}\) Both of these customs were lost long ago but many of their seals and impressions still exist today. Taoist seals are said to have been used in ancient times based on a Taoist belief that clay impressions of the seals would prevent wild beasts’ attack when carried while walking in woods and mountains. However, the original impressions of Taoist seals have not survived, and thus the reproductions of their impressions seen today may not be authentic.\(^{22}\)

There have been several different views on the categorization of the above seals. Ye categorizes ‘Taoist seals’ as ‘Official seals,’\(^{23}\) while Liu Jiang categorizes them as ‘Private seals,’\(^{24}\) and Wang categorizes them as other seals (neither official nor private).\(^{25}\) Collon considers that they are loosely connected with both official and private seals.\(^{26}\) Probably these different views among scholars were caused by the vague nature of Taoist seals, or more specifically, Taoist owners who used them to ward off beasts. Fujita reported that both official and private seals used for clay sealing were
excavated in the northern Korean peninsula (the ancient Lelang Commandery) in the 1920s. He, however, believes that clay sealing seals using private seals were half-official in nature because of the fact that they were found together with official seals in the Lelang castle ruins. Liu Jiang does not attempt to categorize ‘Burial seals’ and ‘Clay sealing seals’ as either official or private seals, but rather treats them as different usages. This treatment appears reasonable because official and private seals were called by different names only when used for particular purposes. Given these various viewpoints, it may be possible to set up a third category to include those seals that cannot clearly be grouped under either official or private seals.

Japanese seals have also been largely categorized as ‘Official seals’ and ‘Private seals.’ Japanese official seals were first regulated by the provisions of Chapter 21 Kushikiryo (公式令) in Yoro Ritsuryo (養老律令), a legal code established in A.D. 701 that is said to have followed the Tang legal system. The following four types of seals stated in Kushikiryo, ‘Emperors’ seals’ (内印), ‘Central government seals’ (外印), ‘Department seals’ (諸司印), and ‘State seals’ (國印), have been generally considered among scholars to be official seals.

Scholars have not reached a consensus on the categorization of some Japanese official seals. Ono, for example, includes ‘County seals’ (郡印), ‘Village head seals’ (郷長印), ‘Kyoto government office seals’ (京職印), ‘Official priest seals’ (僧綱印), and ‘Major temple seals’ (寺社印/大寺印) in ‘Official seals’ because they were all used in national and public affairs. Ogino, however, considers county seals as a kind of ‘Semi-official seals’ because they were different from the shapes and sizes of the official seals defined in the code. Suzuki, on the other hand, considers that it would be unreasonable to think that county seals were not ‘Official seals’ (even if their appearances and specifications were largely different from state seals) because they were aligned with the same organizational system of state seals. As for major temple seals, which were cast and distributed by government officials in the Nara period (A.D. 710-794), Ogino considers them as ‘Semi-official’ or even ‘Private seals.’ This is because they were in round shapes in the period when official seals were all in square shapes, and their emergence matched the time when private seals first appeared in Japan. In Suzuki’s view, official priest seals and major temple seals were ‘Public seals’ but not ‘Official seals’ because, even though the official priests office and major temples were public institutions at the time, the central government did not hold jurisdiction over these institutions. As was true for Chinese official seals, an intermediate category such as ‘Semi-official seals’ or ‘Public seals’ that can include these types of seals seems necessary.
3.1.2. Private seals

The subdivision of ‘Private seals’ is less complex than that of ‘Official seals.’ With a few exceptions, the major subtypes of ‘Private seals’ are applicable throughout the history of private seals in both China and Japan. Most of the subtypes are associated with some kind of name and thus may be collectively termed ‘Name seals.’ Among them are ‘Personal name seals’ (姓名印), ‘Alias seals’ (表字印/表德印), ‘Pseudonym seals’ (号印), ‘Collectors’ seals’ (收藏鉴赏印/鑑藏印), and ‘Studio seals’ (斋堂馆阁印). Among the non-self-explanatory designations, a collectors’ seal bears a name of connoisseurs or famous collectors sometimes accompanied by an era-name or a word of possession to show ownership, appreciation, or authentication of books or artworks.35 A studio seal normally bears one of the four Chinese characters, 斋, 堂, 馆, or 阁, which represents one’s studio or study room, and is considered as a subtype of ‘Collectors’ seals.’36 ‘Ownership seals’ (蔵書印), another subtype of ‘Collectors’ seals,’ have been affixed to books to indicate possession. In other East Asian countries ownership seals have been used by upper classes and scholars, but in Japan they have been widely used by people at all levels.37 A Japanese seal type called ‘Family seals’ (家印), used in individual families for generations, may also be considered a type of ‘Name seals.’

Other seals that can also be included in ‘Name seals’ in a broad sense may be ‘Letter seals’ (书柬印/书简印) and ‘Monogram seals’ (押字印/花押印). A letter seal bears a personal name and complimentary close, as in 「刘昌言事」 (Stated by Liu Chang), and was used as a clay sealing seal in ancient times or was placed at the end of a letter as a concluding word after paper making was invented in the late Han period.38 Monogram seals appeared in the Song period and were frequently used in the Yuan period as a substitute for a flowerlike monogram signature written with a brush and ink. One theory suggests that monogram seals were used by people from central and western Asia unable to write their names with a brush and ink.39 In Japan, similar kind of seals were mainly used from the end of 13th to the 17th centuries as receipts, or as a substitute for signatures by the sick.40

The next larger subtype of ‘Private seals’ after ‘Name seals’ is ‘Phrase seals.’ Phrase seals are inscribed with various kind of phrases and have been differentiated according to the type of phrases, such as ‘Idiom seals’ (成語印), ‘Epigram seals’ (箴言印), and ‘Lucky saying seals’ (吉语印). In ancient times, most of them were used as a belt ornament and some were buried with the dead.41 After the Song period when the use of seals on artwork began, some were called ‘Colophon-head seals’ (引首印), ‘Balancing corner seals’ (押脚印), or ‘Leisure seals’ (閑印/遊印) when used as a compositional
device in artwork. For example, a colophon-head seal is placed after a colophon in a painting or piece of calligraphy. A colophon normally includes the title and name of an artist and a date and is written at the upper right or left corner of an artwork. A balancing corner seal is “often placed in the lower right or lower left corner to serve as a balance to the colophon ...”\(^4^2\). The location of a leisure seal is not restricted. The phrases of leisure seals “are either literary allusions or expressive of the artist’ or recipients’ aspirations or personalities,”\(^4^3\) arousing poetic sentiments in the viewer.

The last subtype of ‘Private seals’ is ‘Pictorial seals’(肖形印). Pictorial seals have iconic human beings, animals, plants, tools, or mythical beings engraved on or cast into the face of a seal. These will be discussed in greater detail in section 3.6 ‘Subject matter.’ No established theory exists on the purposes of pictorial seals; some suggestions are religious belief, charms, or ornamental purposes.\(^4^4\) Wang, writing about ‘Sichuan mark seals’ (巴蜀符号印), a kind of pictorial seals found in the graves of the Qin era in the Sichuan area, points out that only recently have they been distinguished from other pictorial seals. He endorses Liu Yuchuan’s view that the seals were used practical uses as logos, licenses, titles, or emblems.\(^4^5\)

In Japan, some of the seals of feudal lords in the Warring states period (15-17 centuries) include a picture of a savage animal such as a tiger, dragon, boar, or eagle. Ogino suggests that the origin of such pictures can be traced back to ancient Chinese pictorial seals and that feudal lords may have wanted to add the superhuman power of these animals to their authority.\(^4^6\) However, these seals have not been grouped under ‘Pictorial seals’ but have traditionally considered as one of the typical ‘Family seals’ because they were used in individual feudal families for generations.

In addition to the above subtypes of private seals, there is a group of seals that do not bear characters but are not considered as pictorial seals. Among them are ‘Handprint seals’ (手印), ‘Thumbprint seals’ (拇印), ‘Nail print seals’ (爪印), and ‘Brush end seals’ (筆印), all known to have been used both in China and Japan since ancient times. In Japan, they were mainly used by the sick, women, minors, and commoners in place of a signature. In particular, a brush end seal, which makes a small circle impression on documents by using the inked-up end of a bamboo brush, is known to have been used until modern times in Japan.\(^4^7\) These seals might be considered unusual in terms of their peculiar impressions, but the long history of their use cannot to be disregarded. The category is referred to in this paper as ‘Print seals’.
3.2. Inscription

3.2.1. Transcription

Section 3.2 will discuss the category ‘Inscription’ and the elements that constitute its subcategories. Transcription of the inscriptions is the essence of any seal descriptions because inscriptions show the most important information of seals such as the names and/or affiliations of artists, collectors, or former owners of artworks or books. How to read and transcribe the inscriptions is not always an easy task, as they are usually written in seal scripts, but it is beyond the scope of this paper to discuss the methods.

One thing to keep in mind when transcribing the inscriptions is the arrangement of characters in a seal impression. Seal inscriptions are usually read from top to bottom and right to left, or either one of the two, but there are also some other ways of reading as illustrated in Table 2 below. Liu explains that some of the nonstandard arrangements were determined by the content of a seal inscription, such as an official seal in which a geographic name comes first, position name the next, and lastly a word for seal, as in 「宜陽津印」, while others were left to the discretion of seal engravers; therefore, it is necessary to verify personal names, position names and place names.48 For example, in order to read the seal inscription 「宜陽津印」 correctly, it is necessary to know that 宜陽 was a place name (Yiyang county set in the Warring States period), 津 means ferry, and 印 means a seal. From such information, the seal has been identified as an official seal of ferry management officer of Yiyang County.49 Another nonstandard arrangement is seen in the private seals of the Han dynasty called ‘Rotating character seals’ or ‘Huiwen yin’ (迴文印), in which characters are read in an anticlockwise direction from the top right. It is said that the purpose of the anticlockwise arrangement was to separate a surname and forename in an inscription in order to avoid confusion,50 but the original purpose appears to have faded away in Japanese seals as seen in the example in the table. Additional nonstandard arrangements of characters are introduced in Liu’s books. In this respect, it would be worth considering ‘Arrangement of characters’ as a subcategory of ‘Inscription’ if research demands for it are anticipated. If the subcategory is set, how to name each arrangement should also be considered.
### 3.2.2. Transliteration, Language, Script type, and Translation

After transcribing seal inscriptions, transliterations and translating the inscriptions are the next steps, especially in the countries using Latin scripts. The North American library community has been using the ALA romanization tables for transliterations of seal inscriptions, while other countries using non-Latin scripts have been using their own alphabet systems. For example, the Kyushu University ownership seals database in Japan (九州大学蔵書印データベース) transliterates seal inscriptions using Japanese alphabet, or kana, as in 「碩水倉書 (セキスイゾウショ) [Sekisui collection]」. Either way, it may be preferable to provide transliterations because most Chinese characters have multiple readings, and readings are likely to differ according to the language of each East Asian country where Chinese characters were once used or are still being used. A lucky saying seal 「大吉祥」, for example, is read Da ji xiang in Chinese and Daikichijo in Japanese; both have the same in meaning “Great auspiciousness” as in no. 2 of Table 3 below. In such cases, it would be better to indicate the language of an inscription because one may not be able to see it by the transcription and transliteration.

Seals with non-Chinese characters may also require language indications, such as the ones using a script for Mongolian called ‘Phags-pa script seals’ (八思巴文印) that appeared in the Yuan dynasty, and Sanskrit seals in the Qing dynasty. In Japan,
Buddhist Sanskrit seals also appeared in ancient times and seals with Western language inscriptions such as Dutch, Italian, Portuguese, and Spanish were used from the 16th to 18th centuries mainly under the influence of Christianity introduced by missionaries.

Multiple scripts being used in a language, such as hancha and hangul scripts in Korean and kanji and kana scripts in Japanese, can also be considered as a category. As shown in no. 3 of Table 3, the oval seal uses only kana script for its inscription. Depending on research demands for retrieval, ‘Script type’ could be set as a subcategory under the ‘Language’ category.

<table>
<thead>
<tr>
<th>No</th>
<th>Seal</th>
<th>Transcription</th>
<th>Transliteration</th>
<th>Language</th>
<th>Script type</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>私季印田</td>
<td>李田私印63</td>
<td>Li Tian si yin</td>
<td>Chinese</td>
<td>Privl of late seal</td>
<td>Li Tian</td>
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<td>2</td>
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<td>大吉祥64</td>
<td>Da ji xiang</td>
<td>Chinese</td>
<td>Daikichijo</td>
<td>Great auspiciousness</td>
</tr>
<tr>
<td>3</td>
<td>かながきぶんこ</td>
<td>かながきぶんこ65</td>
<td>Kanagaki Bunko</td>
<td>Japanese</td>
<td>Kana</td>
<td>Kanagaki Library</td>
</tr>
</tbody>
</table>

Translations of seal inscriptions may help identify the types of seals and/or names of owners, collectors, or artists. The translations of the three examples above indicate that seal 1 is a private seal of Li, seal 2 is a lucky saying seal, and seal 3 is an ownership seal of Kanagaki. Providing this kind of detailed information on seal impressions may help not only people unfamiliar with East Asian languages but also the native speakers of the languages to increase understanding of seals.

3.3. Owner information and Date

The next base category, ‘Author,’ records the authors of marks/inscriptions. Because this term is not appropriate for the description of seal impressions, this section will instead use the term ‘Owner’ and discuss ‘Owner information’ derivable from examination of the transcriptions of seal inscriptions. The next base category, ‘Date,’ will be also included in this section because these two categories are closely related to
each other. Issues such as how to identify an owner’s name using name dictionaries or other methods are beyond the scope of this paper and will not be included.

In order to know what kind of owner information is available, it may be helpful to look into some seal databases. In a seal exhibition website called *Japanese Ex-libris Stamps* created by the National Diet Library of Japan, one of the webpages entitled “British linguist who collected valuable books” shows an image of the ownership seal impression of Frank Hawley, 「寶玲文庫」 (Hawley Library), along with the owner’s dates of birth and death and occupation, biographical sketch, a brief description of the library’s collection of his books, and other locations of his book collections. In other pages, owners’ real names, other names, and pseudonyms are also included. Another Japanese database, *Kyushu University ownership seal database*, includes also corporate owners’ seal impressions. One of them is 「岡山藩校」, the official school of the Okayama Clan founded in 1669. The database records the school’s life-span, founders, place and purpose of establishment and also includes family seals with their names, social classes such as court noble and warrior class, occupations, and the places and time ranges that the families existed. Social class is also included in the descriptions of personal owners’ seals in this database.

Regarding the 'Date' category, it is necessary to distinguish between the date of the impression of a seal and the date of the creation of a seal body, which is beyond the scope of this paper. An example shown in the introduction, ""Museum Britannicum" (ink stamp, in blue, ca. 1760, on t.p. verso)," indicates that the ink stamp was impressed on the museum copy of a book around 1760. When the date of impression has not been determined, the owner’s biographical data may sometimes help to infer it. Take the first seal example above. Hawley’s dates are 1906-1961. Since he came to Japan in 1931, all of his seals must have been impressed between 1931 and 1961. In the second example, the dates of the seal impressions of the school must fall in between 1669 and 1871, the years the school existed. However, there is always a possibility that multiple seals were used during the lifetime of a personal or corporate owner. The British Museum has used several stamps in different shapes and design during its life-span; the "Museum Britannicum" stamp was used from 1753 to around 1836, an oval one from 1837 to 1929 and a round one from 1929 to 1973. Considering the nature of the use of seals, it may be very difficult to identify such clear date ranges unless the dates are recorded.

Difficulties in identifying seal owners and dates are well known. Kuo introduces such issues as using forged seals, misidentifications of a collector's seal with an artist’s seal, genuine seals impressed on misattributed works of art, and two seals with
identical characters impressed on an artwork that actually belonged to two different persons. Ono mentions issues such as a personal seal used by a different person in a same family by succession, and conversely, a seal bearing a name of an earlier generation in a family that was actually created by a later family member in commemoration of their ancestor. These issues indicate that identifying owner information and date may sometimes require extensive research and/or expert knowledge and insight to solve.

3.4. Representation of characters

The next base category, ‘Technique,’ seems irrelevant to discuss here because, in the case of seals, it usually refers to casting and carving of seal bodies. These techniques are not often mentioned with the images of seal impressions in seal literature because in most cases, they are not clearly noticeable without seal bodies. On the other hand, the methods of representing characters on a seal face (raised and incised) are almost always mentioned and therefore deserve to be considered as a descriptive category in this section.

The two methods have traditionally been called ‘Red or Yang characters’ (朱文 or 阳文) and ‘White or Yin characters’ (白文 or 隱文), respectively. The former is made by impressing the inked-up raised part of a seal face on paper, leaving red-colored characters, while the latter by the incised part with no ink, leaving white characters. There is also a third representation called 朱白文 or 白朱文, which includes both red and white characters (and vice versa) in one seal face.

Regarding the usage of the terms Yang and Yin characters, Ono views this usage as being unorthodox because seals were originally impressed in clay in ancient times and consequently, the raised part of a seal face was depressed in clay and was called Yin characters, and the incised part was raised and called Yang characters, opposite to the modern usage. This issue is debatable, and this usage of the terms is less common in seal literature in both China and Japan. For the sake of convenience, this paper will continue to follow the modern usage.

Another issue concerning these terms is that a range in English expressions is used. For example, Red/Yang characters are also called as “relief legend,” “characters carved in relief,” or “red lettering,” White/Yin characters are “Intaglio legend,” “incised characters,” or “white lettering,” and Red and white characters are “half-relief and half-intaglio legend” and “one incised character, one character carved in relief.” However, how to express the category terms is another theme to be discussed separately.
3.5. Appearance

The next base category term 'Description' is used to describe the content of a mark according to CDWA,\textsuperscript{73} as well as an overall description of the mark. To avoid confusion, this paper will use the two subcategory terms of 'Description': 'Appearance' and 'Subject matter,' and will discuss them separately in section 3.5 and 3.6. Section 3.5 will discuss the four elements of the 'Appearance' of a seal impression: 'Shape,' 'Frame,' 'Size' and 'Color,' which have been identified by analyzing many images of various seal impressions in seal literature.

The vast majority of seal impressions regardless of the type have geometric shapes such as: quadrangular shapes (square, rectangular (portrait and landscape), and diamond shapes), polygonal shapes (pentagons, hexagons, and octagons), and round shapes (round, half-round, oval, and irregular round shapes). While official seal impressions have only either square or rectangular shapes, private seal impressions are also geometric and non-geometric in shape. Traditional Chinese non-geometric shapes include incense burner shapes (香炉形), tripod vessel shapes (鼎形), and tripod beaker shapes (爵形), all of which influenced Japanese private seals in the Kamakura-Muromachi periods (12-16 centuries) through seals used in Zen Buddhism.\textsuperscript{74} Other typical non-geometric shapes include coin, gourd, flower, fish and elephant shapes. As mentioned earlier in the ‘Private seal’ section, some Japanese feudal lords in the Warring states period had seals with a savage animal depicted across the upper border of a square or rectangular shape.\textsuperscript{75} Seal impressions of this kind are an example of a combined geometric and non-geometric design.

In addition to shapes, many seals have various kinds of frames around the characters. Ono’s classification of the frames summarizes well most of the types.\textsuperscript{76} Figure 1 below illustrates the classification. ‘Grid frame’ (格界), which looks like the character 田 used in the seals of the Han and the former dynasties, is not included.
Seal impressions vary in size from less than 1 cm across to over 10 cm, depending on the era to which a seal belongs. Official seals of the Han dynasty, for example, were mostly 2.3 cm squared, whereas those of the Sui and Tang dynasties grew to be larger than 5 cm squared. In Japan, Kushikiryo specified the size of imperial seals to be 8.8 cm, central government seals as 7.3 cm, state seals as 5.9 cm, and department seals as 6.6 or 5.9 cm. In the late sixteenth century, Japanese seals became stylized and
smaller (about 1 to 3.0 cm). Private seals vary greatly in size. Since the images of seal impressions in paper and online media are not always life-size, providing actual size information is important.

As for color, vermillion, which is made from cinnabar, has mostly been used as seal paste because it was regarded as a noble and lucky color in ancient China for its preciousness and resistance to fading. Ink black has also been used and considered to last even longer than vermillion. Traditionally vermillion (also called red) was used for auspicious occasions, public use, and artworks, and black for bad occasions and less formal/private use, but the distinction was not strict. From the late sixteenth to seventeenth centuries in Japan, other colors such as Montpellier green, red ocher, orange, and indigo blue were also seen occasionally.

3.6. Subject matter and Interpretation

This section will discuss the subjects depicted in pictorial seals and their interpretations. As mentioned in Section 3.1.2., 'Pictorial seals' are a subcategory of 'Private seals' and their subjects may include iconic human beings, animals, plants, tools, or mythical beings. Table 4 below summarizes the subjects of the Han dynasty pictorial seals discussed by Jian Liu.

<table>
<thead>
<tr>
<th>Table 4. Subjects of pictorial seals in the Han dynasty</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject matters</strong></td>
</tr>
<tr>
<td>Social life</td>
</tr>
<tr>
<td>plower with ox, cavalry, performer, entertainer,</td>
</tr>
<tr>
<td>horse rider, imperial life, hunting, breeder</td>
</tr>
<tr>
<td>Animal</td>
</tr>
<tr>
<td>Lucky animals</td>
</tr>
<tr>
<td>tiger, deer, horse, sheep, camel, rabbit, etc.</td>
</tr>
<tr>
<td>Legendary birds</td>
</tr>
<tr>
<td>phoenix, vermilion bird, crane, paired swallows,</td>
</tr>
<tr>
<td>Imperial Palace birds</td>
</tr>
<tr>
<td>Other birds</td>
</tr>
<tr>
<td>chicken, duck, goose, ostrich, parrot, etc.</td>
</tr>
<tr>
<td>Other animals, etc.</td>
</tr>
<tr>
<td>turtle, frog, insect, fish, etc.</td>
</tr>
<tr>
<td>Myth and legend</td>
</tr>
<tr>
<td>dragon rider, ogre extermination,</td>
</tr>
<tr>
<td>tiger-god driving away ogre, fisherman Zhang Hong (张宏),</td>
</tr>
<tr>
<td>god-man managing snake,</td>
</tr>
<tr>
<td>Bluebirds feeding the Queen Mother of the West (西王母),</td>
</tr>
<tr>
<td>Four benevolent animals, dragons</td>
</tr>
<tr>
<td>Geometric botanical design</td>
</tr>
<tr>
<td>persimmon fruits, cornels, star shapes, geometric design</td>
</tr>
<tr>
<td>Combination of characters and pictures</td>
</tr>
<tr>
<td>characters with: benevolent animals, animal pattern borders, Imperial Palace design, geometric patterns</td>
</tr>
</tbody>
</table>

80
There is debate over whether to interpret non-self-explanatory subject matters. How to interpret them may also be debatable. If a subject has a complex meaning based on the history and/or culture of the country where a seal was created, some may consider that it might be hard to grasp its subject without interpretation even if an image of the seal is provided. Others, however, may consider that it is appropriate to interpret basic cases only, such as turtles and cranes symbolizing longevity, in order to avoid subjectivity in interpretation. In either case, whether to use the ‘Interpretation’ category seems to largely depend on the needs of an institution that creates the metadata.

3.7. Location

This section will discuss the location of seal impressions on artworks, documents, and in books. The location is considered important because a seal impression could have a different meaning or role based on the location. As described in the ‘Private seal’ section, colophon-head seals, balancing corner seals, and leisure seals have a different function as a compositional device depending on the location on an artwork. Other art-related seals such as ‘Signature seals’ (落款印), ‘Authors’ seals’ (筆者印), and ‘Collectors’ seals’ appear to have had no fixed locations. A signature seal is usually placed under the name of the creator/artist of an artwork, but it could also be affixed on its own without the name. Therefore signature seals have sometimes been confused with collectors’ seals or authors’ seals, which belong to the authors who write poems and dedications on works of art.82

The location of seal impressions on public documents was regulated by the ancient legal code Kushikiryo in Japan, which prescribed that official seals were to be placed on key words in texts, such as events, numbers, dates, as well as on signatures and paper seams.83 Other than official regulations, there was also epistolary etiquette concerning seal locations. For example, in the 15 to 16th centuries, a seal impressed on the back of a document indicated a condescending manner of the sender, and a seal on the blank space in the right hand side of a document (袖) meant to have addressed to a person of a lower rank.84

While there seems to have been no particular rule for the location of ownership seals in a book, certain locations were traditionally preferred. The blank space below the caption title of an East Asian style binding book (巻頭) has been most preferred because, unlike covers, the caption title page would less likely to be taken off even if a book is revised. Also the page is elastic enough for a seal to be affixed vividly so the seal look most impressive for readers. Often the seals of earlier owners of a book were placed on the blank space below a caption title and the later owners’ seals on the upper
or side space of the title. This can be helpful in determining the provenance of a book besides figuring out from the birth and death dates of the former owners. Other preferred locations in a book have been the blank space in the end title page, covers, back of the front cover, title piece, and fly leaf. Title pages of Western-style books have also been used for books published in modern age.85

In terms of metadata creation, providing the entire image of a seal impression including its surrounding area along with the descriptions is ideal because this could increase the chance of identifying the type, purpose, and/or authenticity of a seal.

3.8. Letterform

Many types of letterforms have been invented throughout the long history of East Asian seals. The best-known letterforms used for seal inscriptions are probably ‘Ancient script’ (古文), ‘Large seal script’ (大篆), ‘Small seal script’ (小篆), ‘Clerical script’ (隷書), ‘Regular script’ (楷書), ‘Running script’ (行書), and ‘Cursive script’ (草書). In addition to these typical scripts, the unusual scripts listed in Figure 2 below have also been used and mentioned in seal descriptions. Among them, the most mentioned is ‘Nine-folds script’ (九疊書), which looks as if every stroke of a character is folded many times, usually nine to sixteen times, and has been mainly used for official seals.86 ‘Bird-and-Insect script’ (鳥蟲書), which is characterized by its decorative winding strokes with ends forming insect- or bird-looking shapes, is also often mentioned. ‘Winding round script’ (繆篆) has strokes closely winding. ‘Hanging needle script’ (懸針篆) consists of long and pointed strokes like needles.87 ‘Pattern script’ (摹印篆) has many variants according to age. Ye classifies them in six types: a) Sparse composition of prolonged characters with uniform strokes with square ends; b) Close composition of square characters with thick strokes with square ends; c) Slightly rounded square characters with round strokes with slightly pointed ends; d) Slightly rounded square characters with bold strokes with equally-cut ends; e) Slightly rounded prolonged characters with uniform strokes; f) Square characters with linear strokes with square ends.88 Since it is difficult to distinguish seal scripts with subtle variants and differences like pattern scripts, naming them in the descriptions of seals should be given careful consideration.
3.9. References/Citations

This section will first discuss ‘References’ and then ‘Citations.’ The Descriptive Cataloging of Rare Materials (Books) defines references as “references to published descriptions of the collections of former owners of the item” and gives one example as follows:

National Library of Scotland copy: "Ioh. Mauritius" (17th-century inscription on t.p.; see Birrell, T.A. Library of John Morris, no. 410)

It shows a reference to Library of John Morris, an early printed book catalog of the collection of the former owner John Morris. This idea of making a reference is used in the Japanese Ex-libris Stamps database. The database’s references also include the titles of seal owners’ biographies and/or complete works, providing comprehensive information on each owner for research.

The Kyushu University ownership seal database includes in each seal description the citations of the titles of books to which the same ownership seal is affixed. This enables researchers to retrieve all of the seal impressions affixed to a particular book by searching for the title. For example, searching for a title 應天暦 (Otenreki) retrieves the seal impressions of three physicians, 渋江抽斎, 森立之, and 小島宝素, who once owned the book. As indicated in the case of these two databases, adding reference/citation information to the descriptions of seal impressions helps in research more than having seal descriptions only.
3.10. Remarks

This section will attempt to identify some types of information that are likely to belong to the ‘Remarks’ category. ‘Remarks’ is defined in CDWA as “Additional notes or comments pertinent to information in this category.” An example of ‘Remarks’ that CDWA gives is:

“Title and dedication have been burnished clean from plate 1, with a new title engraved by a late 19\textsuperscript{th} century hand ...”

From this example we can conclude that what ‘Remarks’ refers to here is the sort of information that is not covered by other categories but needs to be recorded. By looking into the seal descriptions in the Kyushu University ownership seal database, the following types of information have been identified:

1) Related seals
   - Other seals that belonged to the same owner besides the seal in question
   - Different seals with identical inscriptions other than the seal in question
2) Multiple owners, such as father and son, of a same seal
3) Other libraries’ holding information of the same seal impression
4) Paired seals (連印)

Paired seals are the seals called Lian yin (Chinese) or Ren’in (Japanese) that are intended to be used in pairs. Many paired seals are characterized by sharing the same overall design, except the difference between red and white characters. Most of each pair is the same size, but not all. The number of characters in each seal of a pair is not always the same. Inscriptions of a paired seal are often phrases such as an idiom, epigram, and lucky saying, or some combination of a surname, forename, another forename, another name, and pseudonym of a person.

In addition to the types of information in the above list, information about using multiple seals together in one location may also be relevant to the ‘Remarks’ category. Ogino explains that such multiple seal usages, including paired seals, are for variety’s sake in order to complement the calligraphies to which those seals were affixed. He also describes some other examples of multiple seal usages: 1) Vertically-arranged three different shapes of seals; 2) Vertically-arranged two different sizes of seals in a same shape; 3) A combination of a seal with inscription and a pictorial seal.
Another candidate for the list may be detailed information on seal owners’ book collections as in the *Japanese Ex-libris Stamps* database. It describes the characteristics of owners’ collections such as the number of volumes, subject fields, and whereabouts after they were transferred. Preparing such detailed collection information may, however, require extensive research and time and therefore may not be suitable to every institution that creates metadata.

4. Other possible categories

To this point twelve major categories have been identified. Section 4 will explore any additional categories necessary to describe seal impressions.

4.1. Usages

A possible category ‘Usages’ was mentioned in the discussion of the types of seals in Section 3, which described some seals having two or more different names based on different usages. They include ‘Official position name seals’ used as ‘Burial seals,’ some official and private seals used as ‘Clay sealing seals’ or ‘Burial seals,’ and ‘Phrase seals’ used as ‘Colophon-head seals,’ ‘Balancing corner seals,’ or ‘Leisure seals’ that function as a compositional device for artwork. These examples may indicate the need to create a new category ‘Usage’ in order to fully describe these types of multifunctional seals.

4.2. Seal Materials

Materials of seal bodies have been often mentioned in seal literature. A wide variety of materials, such as stones (Jade, soapstone), metals (gold, silver, bronze, iron), minerals (agate, coal, lapis lazuli, crystal), plant-derived materials (wood, bamboo roots, amber), animal-derived materials (beeswax, horn, ivory), and artificial material (ceramic, plastic, rubber), have been used for seal making. The question is whether the materials of seal bodies can be perceived from seal impressions. Collon states that “From an examination of the impression it may be possible to deduce whether the seal was carved in jade, metal or wood, but doubts often remain.” Some descriptions of seal materials are accompanied by a question mark (?). Ono introduces some criteria for deducing seal materials by examining the appearances of seal impressions as follows:

a) The letterforms of wood seal impressions have more perfection in terms of the correctness, smoothness, delicateness, and balance of the contours of the letters. However as time goes by, the letterforms will become blurred because of the greater adhesion of seal paste to wood and easy abrasion of wood letter surface.
b) The letterforms of cast copper seal impressions have less perfection even if the molds are perfect because of the deviations resulting from heat.

c) The impressions of stone seals have grazing caused by the graining of stones, and the contours of the letters have nicks caused by carving.

d) It is reasonable to consider most seal impressions with regular script, cursive script, and any other dense and fine scripts as being made of wood or horn because it is hard to carve fine lines on stone or ceramic.

e) It is also reasonable to consider extremely large seal impressions as wood seals. No stone, horn, or ceramic seal is so large because of the limitation of these materials.

He concludes that deducing the materials inevitably includes sensory judgment. This may indicate that such deduction may be subjective depending on the person in charge. In metadata creation in library settings where only seal impressions are generally available, it is extremely difficult to judge the materials without seal bodies and the value of information deduced from sensory judgment may be even questioned. Given this, institutions which need the category 'Materials' may be limited to those that have experts capable of dealing with such work and also have strong demands from users.

4.3. Number of characters

In contrast to deducing the materials, counting the number of characters in a seal impression is relatively easy for any institution, as long as the characters are discretely arranged. The Kyushu University ownership seal database is an example of providing such information. While the importance of recording the numbers may not be so obvious, Ye provides some explanations as follows. The numbers of characters in some official seals have historical characteristics and/or the numbers may vary according to the ranks of government officials who owned the seals. For example, official seals of the Qin, Han, and the period of Northern and Southern Dynasties had four, five, or six characters, and especially four and five characters were widely used; five-character seals were used by higher officials and four-character seals by lower-level officials and local kings and nobilities. When Wáng Măng (王莽), the emperor of the Xin Dynasty (A.D. 9-23), stipulated that six or more characters were for use in seals, seals with six or more characters first appeared. After the Sui and Tang Dynasties, the numbers increased as official seals came to include many government office name seals, which tended to have longer names.

Another possible reason to record the numbers might be statistical purposes; some researchers may need to know the exact numbers to see if, for example, there are different characteristics between the types of seals. Because of the ease of counting and
objectivity of the data, ‘Number of characters’ may be another possible category for any institutions to use.

5. Conclusion

The purpose of this paper has been to identify any possible information categories for the description of East Asian seal impressions as metadata. First, a base category for the description of general mark/inscription was identified and the necessity of verifying its application to the description of East Asian seal impressions was recognized. Then the sixteen base categories were discussed and modified one by one, and three additional categories were identified for use in the description. The base category set and the newly defined category set are listed side-by-side in Table 5 below for easy comparison and contrast.

<p>| Table 5. Comparison between the base category set and the new category set |
|---|---|
| <strong>Base Category Set</strong> | <strong>New Category Set</strong> |
| 1 Type | 1 Type |
| 2 Mark Identification | Official seal (官印) |
| 3 Transcription | Intermediate seal |
| 4 Transliteration | Private seal (私印) |
| 5 Translation | |
| 6 Language | |
| 7 Author | 3 Owner information |
| 8 Date | 4 Date |
| 9 Technique | 5 Representation of characters |
| 10 Description | Red/Yang characters (朱文/陽文) |
| 11 Subject matter | White/Yin characters (白文/陰文) |
| | Red and white/White and red characters (朱白文/白朱文) |
| | Shape |
| | Frame |
| | Size |
| | Color |
| | Social life |
| | Animal |
| | Myth and legend |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th>Geometric botanical design Combination of characters and pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Interpretation</td>
<td>8</td>
<td>Interpretation</td>
</tr>
<tr>
<td>13</td>
<td>Location</td>
<td>9</td>
<td>Location</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Artwork Document Book</td>
</tr>
<tr>
<td>14</td>
<td>Typeface/Letterform</td>
<td>10</td>
<td>Letterform</td>
</tr>
<tr>
<td>15</td>
<td>References/Citations</td>
<td>11</td>
<td>References/Citations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Related seals Multiple owners of a same seal Other libraries’ holding information Paired seals (連印) Multiple seal usages Seal owners’ collection information</td>
</tr>
<tr>
<td>16</td>
<td>Remarks</td>
<td>12</td>
<td>Remarks</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Burial seal (殉葬印) Clay sealing seal (封泥) Colophon-head seal (引首印) Balancing corner seal (押脚印) Leisure seal (閑印/遊印)</td>
</tr>
<tr>
<td>13</td>
<td>Usage</td>
<td></td>
<td>Stone Metal Mineral Plant-derived material Animal-derived material Artificial material</td>
</tr>
<tr>
<td>15</td>
<td>Number of characters</td>
<td></td>
<td>24</td>
</tr>
</tbody>
</table>
As this table indicates, there are few significant differences between the main categories of the two sets, except for the three additional categories in the new set. This suggests that there are likely to be few problems in describing East Asian seal impressions by using existing categories in metadata standards if some modifications for seal descriptions can be made. It should be noted, however, that the new category set will be altered or gain additional categories if the scope of further research expands to: 1) Seal bodies; 2) Korean, Thai, and Vietnamese seal impressions; 3) Modern day seal impressions. In addition, the subcategories will also be altered if more examples are included in the discussion of each category. Further research including these elements could yield quite different categories such as ‘Seal artist/creator’ and ‘Types of string’ that used to be attached to seal knobs for easy carrying or hanging at one’s side. Also the terminology of the names of the categories may become a theme for further research because the terms used in this paper are neither authentic definitions/translations nor controlled terms.

Lastly, with the new descriptive category set for seal impressions, what specific work can be done in a digital environment? Some seal scholars have tried to develop a reference tool on seal impressions to help conduct specialized researches. For example, Kuo suggests obtaining a reference collection of reliable seal impressions. Ono emphasizes that it is necessary to compile a comprehensive, authentic seal impression album by seal collectors working together in the hope of contributing to analysis of old literature with seals affixed. Ogino also expresses the hope of building a dataset of detailed descriptions of a same type of seals that will enable researchers to see, for example, the differences between ‘Imperial seals’ in each different era. Suzuki states that it is necessary to gather accurate data of the names, numbers, locations and document names from every existing seal impression. If a database is built as they wish, with the images of authentic seal impressions and their detailed and reliable descriptions, many research needs concerning seals could be fulfilled more easily and satisfactorily. Furthermore, if a database is equipped with an image search function, which was unavailable in these scholars’ times, the time-consuming task of identifying seal owners could be done more efficiently, and new findings and research demands could be exploited. This study on the description of East Asian seal impressions as metadata hopes to be a part of this effort.
Notes

11 Robin Thornes with Peter Dorrell and Henry Lie, *Introduction to Object ID* ([Los Angeles]: Getty Information Institute, c1999), 18-19.
12 Ibid., 19.
16 Ibid., 28.
17 Qifeng Ye 叶其峰, *Gu xi yin tong lun* 古玺印通论 (Beijing: Zi jin cheng chu ban she 紫禁城出版社, 2003), 15-23.
18 Qifeng Ye, *Gu xi yin yu gu xi yin jian ding* 古玺印与古玺印鉴定 (Beijing: Wen wu chu ban she 文物出版社, 1997), 6-11.
19 Ye, *Gu xi yin tong lun*, 251-256.
20 Ibid., 100; Jiang Liu 刘江, *Zhongguo yin zhang yi shu shi* 中国印章艺术史, (Hangzhou Shi 杭州市: Xi ling yin she chu ban she 西泠印社出版社, 2005), 68, 77, 197.
21 Liu, Jiang, *Zhongguo yin zhang yi shu shi*, 75-76.
22 Collon, *7000 Years of Seals*, 214.
23 Ye, *Gu xi yin yu gu xi yin jian ding*, 10.
25 Tingqia Wang 王廷洽, *Zhongguo gu dai yin zhang shi* 中國古代印章史 (Shanghai: Shanghai ren min chu ban she 上海人民出版社, 2006), 158.
26 Collon, *7000 Years of Seals*, 214.
28 Liu, Jiang, *Zhongguo yin zhang yi shu shi*, 75-77.
32. Suzuki, "Nihon koin o meguru 2, 3 no mondai," 82.
33. Ogino, Inshō, 102-103.
34. Suzuki, "Nihon koin o meguru 2, 3 no mondai," 82-83.
35. Wang, Zhongguo gu dai yin zhang shi, 149.
37. Ono, Nihon no zōshoin, 4.
38. Wang, Zhongguo gu dai yin zhang shi, 150.
39. Yiwen Liu 刘一闻, Yin zhang 印章 (Shanghai: Shanghai gu ji chu ban she 上海古籍出版社, 1995), 82-83; Wang, Zhongguo gu dai yin zhang shi, 153; and Ye, Gu xi yin yu gu xi yin jian ding, 66.
41. Ye, Gu xi yin yu gu xi yin jian ding, 66.
42. Kuo, Word as Image, 59.
43. Ibid., 45.
44. Ye, Gu xi yin tong lun, 70-71; Wang, Zhongguo gu dai yin zhang shi, 156.
45. Wang, Zhongguo gu dai yin zhang shi, 155.
46. Ogino, Inshō, 377, 393-394.
47. Ibid., 346-355.
50. Liu, Zhongguo yin zhang yi shu shi, 174.
53. Liu, Zhongguo yin zhang yi shu shi, 110.
54. The radical and body of each character in the actual impression are in reverse order, indicating the nonstandard way of reading.
55. Zhang, eds., Yi geng shu xue she shu fa zhuang ke ji. 32.
56. Liu, Yin zhang, 11.
59. Ye, Gu xi yin yu gu xi yin jian ding, 76.
60. Liu, Zhongguo yin zhang yi shu shi, 357.
61. Ogino, Inshō, 302.
62. Ibid., 441-452.
63. Kuo, Word as Image, 77.
64. Ibid., 78.
66. Ibid., http://www.ndl.go.jp/zoshoin/e/e_23_furan.html
68 Bibliographic Standards Committee, “Descriptive cataloging of rare materials (books),” under “7B19.2 Provenance.”
70 Kuo, Word as Image, 59-60.
71 Ono, Nihon no zōshōin, 101-106.
72 Ibid., 69.
73 J. Paul Getty Trust, “Categories for the Description of Works of Art,” under “8.1. Inscription Transcription or Description”
74 Ogino, Inshō, 372.
75 Ibid., 390-417.
76 Ono, Nihon no zōshōin, 69.
77 Liu, Zhongguo yin zhang yi shu shi, 209, 213.
78 Suzuki, “Nihon koin o meguru 2,3 no mondai,” in Sho no Nihon shi, 9:84.
79 Ogino, Inshō, 430-432.
80 Ibid., 374, 446; Ono, Nihon no zōshōin, 76-82.
81 Liu, Zhongguo yin zhang yi shu shi, 128-137.
82 Ogino, Inshō, 355-359.
84 Ogino, Inshō, 363, 375.
85 Ono, Nihon no zōshōin, 91-100.
86 Liu, Zhongguo yin zhang yi shu shi, 260.
87 Ye, Gu xi yin yu gu xi yin jian ding, 64.
88 Ibid., 63-64.
89 Ibid., 148.
90 Ibid., 174.
91 Ibid., 174.
92 Ibid., 174.
93 Ibid., 83, 171, 173.
94 Bibliographic Standards Committee, “Descriptive cataloging of rare materials (books),” under “7B19.2 Provenance.”
96 Ibid., Examples.
97 Ogino, Nihon no zōshōin, 380-381.
98 Collon, 7000 Years of Seals, 211.
99 Ono, Nihon no zōshōin, 84-87.
100 Ye, Gu xi yin yu gu xi yin jian ding, 48-49.
101 Kuo, Word as Image, 60.
102 Ono, Nihon no zōshōin, 106.
103 Ogino, Nihon no zōshōin, 67.
Left-to-Right or Right-to-Left?
An Inquiry into the Text Direction of Chinese Characters

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Do Text Directions Matter to Libraries?

A while ago a scholarly book published by the East Asia Program of Cornell University in 2008 came to my desk for adding to the library collection. The book caught my attention because it is bound in the East Asian style with the spine on the right-hand side and opens from the left side. As usual with East Asian publications that open from the left, I affixed a note on the front cover of this American publication to alert staff so that the book would be processed properly and the library ownership plate would be pasted correctly. This book, *Teishinkōki: The Year 939 in the Journal of Regent Fujiwara no Tadahira*, includes a reproduction and transcription of the original text of *Teishinkōki* in classical Japanese (*kanbun*). Even though the book is an English publication, the book designer probably intended to preserve the heritage of traditional texts with their vertical columns progressing from right to left on the medium.

European and East Asian text directions follow opposite principles and heritages. Etymological studies of individual Chinese characters abound, but inquiries into why written or printed characters come together semantically in the top-to-bottom and right-to-left (tb-rl) manner appear to be few. The text direction of Chinese characters, a “marginal phenomenon” (*bian yuan xian xiang*)¹ as one scholar referred to it, is intellectually intriguing and worthy of more thought.

This essay mainly discusses the lateral leftward movement – from our perspective – of columns of characters. Why characters are written vertically will necessarily be part of the discussion. The use of bamboo strips as media for the Chinese script, commonly held as an explanation of the tb-rl phenomenon, may merely be a corollary of deep-seated psychological preferences hardwired in the mind of the past.
Our Right Side is the Left of the Entity Facing us: Architecture and Text

The right side is the side of our right hand, and the left side is that of our left hand. Let there be a person or something--any entity--facing us, then our right side is in fact that entity's left side.

When I visited the Forbidden City (Zi jin cheng) in Beijing two years ago, it was bewildering to see on the plan of the palace complex that the gate on the right side – from my perspective – of the Hall of Supreme Harmony (Tai he dian) is called Middle Left Gate (Zhong zuo men), and the gate on the left side – from my perspective – of the Hall is called Middle Right Gate (Zhong you men). In Kyoto, the imperial capital of Japan before the Meiji Restoration, there are the Left Capital Ward (Sakyō-ku) and the Right Capital Ward (Ukyō-ku). Seen on a map, however, Sakyō-ku is on our right side while Ukyō-ku is on our left. With some thought, it becomes clear that the designation of left and right in Zi jin cheng and in Kyoto is based on regarding the palace and the capital as entities of their own, independent of our perspective. The Middle Left Gate is really flanking the left of the Hall of Supreme Harmony, while the Right Capital Ward is truly the right of the imperial capital itself.

The interface between the reader and a piece of writing is not different from the interface between an individual and the front façade of the imperial palace in Beijing or the cityscape of the imperial capital of Kyoto. The written text, the palace and the city all have their own existence independent of the reader or visitor. Seen in this light, East Asian scripts written or printed vertically move actually from left to right in columns. To the reader, the text progresses from the right; for the text itself, it begins from its own left and moves rightwards.

If we acknowledge that a piece of vertical text, whatever medium it is on, has its own existence as an entity, we may then ask why the text begins from its left side, that is, our right side.

The Left/Right Side is the East, the Beginning

In early summer of 2011 while on a trip in Taipei I visited the National Revolutionary Martyrs’ Shrine (Guo min ge ming zhong lie ci) which enshrines the name tablets of people who gave their lives for the sake of the National Revolution in China. Surrounding the main shrine – its own left, rear and right sides – is a garden with a corridor. On the wall of the corridor is a chronological series of descriptive diagrams each of which displays a campaign or war in the National Revolution dated from around the 1900s to the 1950s. The series of diagrams begins from the left of the corridor,
continues across the rear, and ends on its right side. To the spectator viewing from the front of the main shrine, naturally the beginning of the sequence of diagrams is from the spectator’s right. Figure 1 illustrates this left-to-right chronological arrangement of historical events.

Fig. 1
Direction of the chronological flow of historical events as displayed in the Martyrs’ Shrine in Taipei, with the first two events as examples

This display of historical events in temporal terms from the left of the entity—the shrine, which faces south—towards its right signifies that the left is the beginning. In spatial or celestial terms, that side is also the east, where the sun and the moon rise.

Behind the throne in the main hall of the palaces of the Joseon dynasty in Seoul—for instance, Kyongbokkung and Changdokkung—there is a painting which invariably is the Sun, Moon, Five Mountains Painting (Irwŏl oakto). As figure 2 shows, on the painting’s own top left—that is, our right side—is the sun; on its top right—our left side—is the moon. The day begins in the east with the rising sun which brings life to many things. As was also true in the case of the chronology above, everything starts from the east, that is, the left of the entity. Incidentally, this generic painting, which I also saw painted on an exterior wall in the popular Insadong area in Seoul, always includes two waterfalls and several trees in addition to the five mountains. They may echo the theme
of deep-rooted trees and long-flowing rivers depicted in the beginning of the epic poem *Songs of the Dragons Flying to Heaven*, first printed in Hangeul characters in 1447.

![Fig. 2](image)
The main throne in Kyongbokkung (Gyeongbokgung Palace), Seoul, with the *Sun, Moon, Five Mountains Painting*

“On the left is the Green Dragon, on the right is the White Tiger,” is a common saying when referring to spatial or celestial orientations. The Green Dragon and the White Tiger are guardian deities of the east and the west respectively. The left in this context is an entity’s own left.

In the same vein therefore, we may visualize a piece of vertical text in which the character columns are progressing from their beginning in the east towards the west, completing the text from its left to its right. This is a natural movement identical to that of the sun and the moon. To put it simply, we may claim that vertical texts begin where nature begins.

**Attempting to Solve the Puzzle of Vertical Text: Materialistic or Psychological?**

Calligrapher Ishikawa Kyūyō explains “writing in right-to-left columns [from the writer’s and reader’s perspective]”: 
Another consideration that weighs in favor of right-to-left columns is that of forward-looking perspective. With left-to-right columns, a right-handed person can see what he or she has just written, but the writing hand obscures the space that lies ahead on the paper. The past is visible but the future is hidden. Conversely, right-to-left columns result in a right-handed person's hand obscuring the past, but the future unfolds, fully visible, to the left. The writer keeps an eye on what lies ahead while writing in the present, and his or her “stroke to the right, move to the left” progress invests the writing with a consistent, modulated energy.5

Furthermore, viewing the oracle bone inscriptions of Shang dynasty as the earliest form of written scripts in East Asia, Ishikawa explains the vertical progression of these Chinese characters as a form of communication between heaven and earth. Oracle bone characters, vertically inscribed, are “a script with religious nature, since the characters were born from the dialogue between the king and the heavenly deity through divination.”6

In contrast to this explanation of vertical text in psychological or spiritual terms, some authors postulate that the formation of vertical text is attributable to the use of bamboo strips as the medium for written characters.7 They maintain that the practice of writing on bamboo strips may have appeared even before the age of oracle bones, when bamboo trees grew in abundance in central China where Chinese civilization was developing. Holding a narrow strip of prepared bamboo with the left hand, the writer used brush and ink to write characters in a single column on the strip with the right hand. Each completed strip was then laid down on the left side—from the writer’s perspective—of the previous strip of characters. In this way, the text direction of tb-rl--top-to-bottom right-to-left--was born.

There is a fundamental flaw in this view that treats the bamboo strip—a human artifact—as a driving force constraining the written script in a certain direction of progression. Bamboo strips do not exist in nature, although bamboo trees do. To turn bamboo trees into narrow strips suitable for writing and preserving involved a laborious process, a purposeful process not unlike that of making shoes to fit our feet, or making chopsticks to suit our eating habits. Before they cut trees up to make writing materials, early people probably already had the urge to write in the way they liked. We may legitimately argue that cloth (not necessarily silk from silkworms) coexisted with, or even predated, any other kind of writing media, since cloth is what people use to cover up their bodies, a use which surely predated writing. But even on cloth, the width and length of which pose no constraints on writing directions, we find Chinese characters in their unique heaven-to-earth and east-to-west orientations. Seen in this
light, psychological explanations of the text direction of East Asian scripts appear to be more convincing than the materialistic approach exemplified by the bamboo strip theory. Bamboo may be a reinforcing factor, but not the cause of vertical text formation. We use bamboo probably because it fits our choice of style.

Chinese characters may have a dimension much deeper than being merely a written script. Aestheticist Li Zehou posits three sources of Chinese culture: the dragon, fish, and Chinese characters. Li says that Chinese characters constitute a standard system of symbols, signifying life, living, authority and social order. They are not phonetic representations of verbal utterance. With their predecessor in the form of string knots (jie sheng) of various shapes and sizes, Chinese characters in the early days developed as inscriptions on pottery, oracle bones, bronzes and stone, exhibiting a religious characteristic from the outset, and serving the ruling class as a tool of governance. As characters multiplied, grammar was formed and meanings increased. Later on, written characters began to align with spoken language, developing into classical Chinese (wen yan wen) as a result. Across the vast land mass of the country with its huge variety of dialects, classical Chinese, as the written language, has always been in the role of authority vis-à-vis the verbal language and dialects.

Li makes no mention of text direction in his essay. But if we agree that Chinese characters possess the transcendent status that he elucidates, we may venture to conclude that vertical text, as the systematic visual display of the written script, may be a purposeful choice of style that matches and gives form to this transcendence, independent of any medium of writing. The written or printed text, composed of multiple characters semantically integrated as a whole, is a presentation, an embodiment of the writer’s mind. It may not be overly extrapolating to claim that the vertical text stands for the writer who is thus face-to-face with the reader. Like the Forbidden City, the imperial capital of Kyoto, or the throne painting in Seoul, the vertical text’s own left side--our right--is the east, whence the sun and the moon rise.

The concept of vertical text as presentation may throw light on a related question about Chinese characters: in writing individual characters, why do we begin writing horizontal strokes from the west side? An explanation may be that in constructing individual characters, the convenience of moving the writing instrument--for example, a brush--in certain directions is the main consideration. For right-handed people, a west-to-east movement in this writing action should be convenient. However, the completed text with meaningfully grouped characters is an entity with its own existence, meant for presenting to the reader. The process of constructing characters and the resulting text are based on considerations on two different levels. When King Sejong and his erudite scholars invented the Proper Sounds for Instructing the People
(hunmin chŏngŭm or hunminjeongeum)\(^9\) in the fifteenth century, the symbol for the initial sound – the initial consonant – was also placed on the west side of the full character, if not at the top. Columns of completed characters, however, were to move from east to west.

**Sustaining Vertical Text in the World**

In print resources of today, vertical text still lives on, mainly in Taiwan, Hong Kong and especially in Japan, where newspapers and the majority of print books in the humanities use vertical text layout. In a promotional photograph advertising the latest electronic book reader in Japan, the Japanese text displayed on the screen is vertical.

The role of publishers is paramount in whether in the future we will be able to read books with vertical columns, or whether this heritage will become history. In order to know more about the sustainability of vertical text, I made a special trip to Taipei in May 2011 to interview two renowned literary publishers of long-established standing. Their publications are almost without exception printed as vertical text.

I was interested in the reasons for their policy of using vertical text. Specifically, my questions to them were: Why is vertical text used instead of horizontal text? Are there any government guidelines on text layout style in publications? How do readers think about reading vertical text?

Briefly, their replies were: As publishers they have been publishing in the vertical style from the beginning; that is the way their books are laid out. The government has made no attempt to provide guidelines for them on text layout. The books they publish in the vertical style are well-received by readers. One of the two publishers, nevertheless, told me over coffee that the trend of horizontal text direction is irresistible; nonetheless, he will insist on maintaining the vertical style in his publications.

**Concluding Thoughts**

This essay puts forth a non-materialistic explanation of the nature of vertical text. Individual Chinese characters are essentially symbols of ideas, not symbols for pronunciation. That Chinese characters can be understood across China and across East Asia testifies to this fact. A piece of text with characters arranged in a meaningful way in the top-bottom (heaven-earth) and east-west style conveys another layer of meaning: the writer is there communicating with the reader, face-to-face. This is my understanding of the nature of vertical text.
Are there any differences between horizontal text and vertical text in writing and reading East Asian scripts? Ishikawa Kyūyō's book on vertical text introduces some interesting survey results on this question.\(^{10}\) As I mentioned to the publisher in Taipei, when I read an East Asian book printed in the heritage way, I am usually led by the heaven-to-earth sentences to ponder deeper and think broader.

**Notes**


2. English names of architecture are from various sources; they are not definitive.

3. Photographs in this essay were taken by the author.


6. My translation of Ishikawa Kyūyō 石川九楊, *Tate ni kake!: yokogaki ga Nihonjin o kowashiteiru 縦に書け!: 橫書きが日本人を壊している* [Write vertically!: horizontal writing is ruining Japanese people] (Tōkyō: Shōdensha, 2005), 68.

7. Examples of this line of thinking are: Hou Kaijia侯开嘉, *Zhongguo shu fa shi xin lun* 中国书法史新论 [New discussions on the history of Chinese calligraphy], zeng ding ben (Shanghai: Shanghai gu ji chu ban she, 2009), 224-234; Li Bin李宾, “Gu Han zi xia xing, zuo xing hang kuan tan yuan” 古汉字下行, 左行行款探源 [An inquiry into the beginning of the downward and leftward text direction of ancient Chinese characters], *Heze xue yuan xue bao* 荷泽学院学报 29, no. 4 (August 2007): 102-105; Yang Qiusheng杨秋生, “Gu dai Han zi shu xie hang kuan kao bian” 古代汉字书写行款考辨 [Investigation into the writing direction of ancient Chinese characters], *Quanzhou shi fan xue yuan xue bao* 泉州师范学院学报 25, no. 1 (January 2007): 74-78.

8. Li Zehou 李澤厚, “Ji yong ji ti de Han zi: san lun Zhonghua wen hua de yuan tou fu hao” 即用即體的漢字: 三論中華文化的源頭符號 [Chinese characters as function and form: third discussion on the source codes of Chinese culture], *Ming bao yue kan* 明報月刊 40, no. 9 (September 2005): 78-81.

9. The original name *Hunmin chŏngŭm* (訓民正音) has been standardized as Han’gul or Hangeul (한글) by Chu Si-gyŏng (周時經).

E-book Collection Development in East Asian Libraries
Chinese, Japanese, and Korean (CJK) Cases

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Yoon Jee Cho completed fieldwork study under the guidance of Hyokyoung Yi during the last year of her MLIS program at the University of Wisconsin-Milwaukee. She received her MLIS degree in May 2012 and is currently working as an intern at the University of Washington East Asia Library.

Hyokyoung Yi is the Korean Studies Librarian at the University of Washington East Asia Library.

1. Introduction

Electronic books (e-books) have become an increasingly common way to read. E-books have become a vital part of our everyday lives and have changed the landscape of publishing markets, research, education, and other fields. E-books are also gradually influencing collection development in academic libraries. Several studies of various topics related e-books, such as collection development, user studies, marketing, and effect of e-books in academic libraries, have been carried out. Library Journal’s second annual e-book survey reported that 95 percent of academic libraries are currently offering e-books, and their e-book collections had increased by 93 percent. In addition, they expect to spend approximately 20 percent of their total budgets on e-books in five years (Miller, 2011). Moreover, Soules argued that demand for e-books and e-textbooks in academic institutions will increase along with the growth of distance learning. (Soules, 2009)

Although several studies have been carried out to investigate how academic libraries develop e-books collections and offer e-book services that are responsive to user needs, only a few studies on e-book collection development in East Asian Libraries have been conducted. Therefore, this study aims to investigate how East Asian Librarians have developed e-book collections and also aims to better understand their experiences as early adopters so as to provide other librarians current information to facilitate the use of e-books in the future.

2. Survey results

Seventy-two librarians in Chinese Studies, Japanese Studies, and Korean Studies were contacted via e-mail with an invitation to fill in the survey. Twenty responses were received giving us roughly a 28 per cent response rate. The survey was done between
February and March 2012, and the analysis of the results was carried out between March and April 2012.

Three respondents identified themselves as Chinese Studies Librarians, six respondents as Japanese Studies Librarians, eleven respondents as Korean Studies Librarians.

The schools contacted were selected based primarily on e-book holdings of East Asian materials of North American Institutions referring to the CEAL Statistics Database (Doll, Hsu, & Liu, 2012). The following schools participated in the survey: Monash University, Australia; University of Toronto, Canada; and in the United States, Columbia University, Cornell University, Duke University, Harvard University, Princeton University, Stanford University, University of Chicago, University of Hawaii, University of Michigan, University of Southern California, University of Washington.

For this study, the findings are divided into three cases: Chinese, Japanese, and Korean.

**Chinese case**

Three Chinese Studies Librarians from University of Michigan, University of Hawaii, and University of Washington participated in the survey. We found that these Chinese librarians were actively purchasing e-books and were also willing to purchase more e-books in the near future. Although the survey is limited to only a few cases, the key findings are as follows:


- Most Chinese e-books are purchased from Apabi and Superstar. Apabi offers more current titles than Superstar but Superstar is cheaper than Apabi.

- The purchasing of Chinese e-books is done in the same way as the purchase of books in print. They prefer individual titles to subscriptions but they sometimes purchase large sets with many individual titles because some Chinese vendors sell e-books by volume. One librarian described the pricing model for e-books on Superstar. He said that in addition to a one-time payment ($4 per volume), a vendor charges an annual maintenance fee, which ranges from $500 to $750 per year depending upon the total number of volumes. (i.e. $500/yr for 1-5000 volumes and $750/yr for 5001-10000 volumes)

- The main reasons to purchase e-books are ease of access, multiple accesses for high-use titles for some classes, full-text search capability, as replacements for out of print or fragile books and books that are too expensive, and/or per user request.
E-book Contents for Chinese Studies are more widely available in all subject areas including current and old titles.

Issues are mostly related to the poor quality of e-book services, including unstable URLs, bad service, lack of full-text searchable function, speed of downloading, etc.

Ways to catalog e-books: Vendors usually supply MARC record.

Japanese case

Six Japanese Studies Librarians from Princeton University, University of Hawaii, University of Southern California, Harvard University, University of Michigan, and University of Washington participated in the survey. Some key findings are as follows:

The survey found that five of six survey participants said they are not buying any e-books except ones included in the Japan Knowledge database. The libraries own only a few to several hundreds of titles. Japan is still developing in the field compared to the U.S., China and Korea. They commented that they would purchase e-books from NetLibrary by Kinokuniya via EBSCO if they purchase e-books at all.

They have no plan for future purchases and/or they see no immediate e-book increase in e-book budget for the future either.

The survey found that they are budget-conscious regarding e-book purchases.

As for the pricing model, NetLibrary charges "title by title." Japan Knowledge by NetAdvance charges by groups of content for annual subscription.

Classic texts and reference books are more available in e-books.

The main reasons to purchase e-books are price, user/curriculum need, filling the gap in print format, 24/7 access, and reliable accessibility.

Top challenges they are facing with e-books are price, budget, uneven pricing model or lack of business model, and content variety.

They hope to purchase more e-books in Social Sciences, pop culture, and primary sources.

Ways to catalog e-books: They catalog e-books as print books.
Korean case

Eleven Korean Studies Librarians from Stanford University, Harvard University, University of Chicago, Cornell University, University of Toronto, Princeton University, Duke University, University of Hawaii, University of Michigan, Monash University, and Columbia University participated in the survey. Key findings include:

- Korean Studies Librarians have purchased none to several hundreds of titles, and Stanford University has the largest volume of e-books, holding over 700 titles. (E-books from subscription-based aggregated databases such as KSI are excluded in this data.)
- There has been 0-3% increase conservatively in e-book purchasing.
- KSI, Nurimedia, Kyobo are the main vendors for Korean e-books. Among them, KSI is the most popular vendor for two reasons: One reason is that KSI offers free e-book copy upon the purchase of a print copy from their own publications. The other reason is that KSI e-books are sold together as a package with other Korean electronic database.
- Due to the lack of variety in academic contents in current e-books, librarians prefer selecting individual titles to purchase with one-time payment and perpetual access, and do not plan to subscribe to any e-book databases unless the titles are carefully selected for Korean studies.
- The main reasons to purchase e-books are easy and multiple access, increase in user demand, shelf spacing, and preservation issues.
- The top challenges they are facing with e-books are lack of appropriate titles, particularly academic/scholarly titles in all subject areas, contents, price, special viewer requirements, unavailability of MARC records from vendors, and technical issues of download/print/copy.
- Ways to catalog e-books: add links to print book catalogs or a separate catalog for e-books.

3. Discussion

Perceptions and attitudes of librarians toward e-book adoption vary greatly depending on the individual librarian and each library’s individual situation. Nevertheless, our findings show that some of the results overlap.
Selection

The survey clearly indicates that all CJK librarians prefer to select titles individually for e-books. Perhaps this is universal for all librarians across subjects and language backgrounds. Traditionally librarians have selected materials for their unique group of users and library environment. Users have relied heavily on librarians to choose which books are to be purchased for their library. That has been our time-honored role, although users’ recommendations are highly respected in the purchasing decision. It has been a backbone of librarianship and the heart of user services. Without the role of carefully building a collection, there seems to be no justification for a librarian to exist in some sense. Besides, CJK e-book contents have yet to be developed further for research and scholarly materials. Many CJK e-book providers offer books that are not normally considered for purchase at academic institutions. That is another reason for CJK librarians to favor hand-picking titles one by one.

Nonetheless, we would like to stress that we may need to reconsider this traditional value of the librarian as primary selector as we face the advent of critical changes in libraries as well as users information behaviors with e-books.

First, libraries especially in U.S. have experienced dramatic budget cuts in recent years. Academic libraries are no exception. Resources are dwindling every year and material budgets are tighter than ever. Because of this recent phenomenon, research libraries are trying to build consortia with peer institutions so as to build collections collaboratively. This has quickly become a trend at many university libraries. One of the easiest areas to collaborate is to build e-book collections together, simply due to conveniently shared online accessibility. With print collections, sharing resources mostly means interlibrary loan, not necessarily building collections together. True resource sharing now becomes possible with e-books from the beginning of resource acquisition because resources are free from physical locations. In this shared collection development model, selecting individual titles for a specific library simply won’t work for libraries in a consortium. Therefore, many libraries are trying out a demand-driven (or user-driven) acquisition program with e-books collections. This system is basically first letting users pick the books they want and then adding those titles permanently to a library collection.

Secondly, e-book usage data is easier to track, and the data can then be evaluated for collection development. Many e-book providers offer an option for demand-driven acquisition for consortia libraries making their selection to be based on usage statistics. For example, librarians can profile selection criteria only to purchase titles when they actually get used or clicked on online for a certain number of times. When resources are scarce, libraries rely more on usage data for final decision-making related to collection and acquisition. On the other hand, users have the advantage of being exposed to a broad variety of e-book titles at their fingertips. So their choices are wider than ever, although eventually selection will be done based on accumulated usage data by users.
Thirdly, information behavior is changing and our users are highly involved with social networking when they are looking for information. Users are no longer passive recipients of information. They not only actively seek information but also review information that they get. For example, users share their reviews on products and services. When that information is accumulated by massive numbers of users, it itself creates reliable information. With more users clicking on certain titles and selecting those highly used titles for libraries, our users are building their essential collection by their own input and needs. We understand that the librarian’s role is shrinking somehow in this picture, but we have to realize that we have already adopted this model with numerous electronic databases.

Lastly, we think librarians should not feel threatened about sharing the work of selection with users. Letting go of our core area of job responsibilities may not be easy at first, but this is a good opportunity to learn about our users need by tuning our ears to them more closely. We can consider this as a time to evaluate the selection gap between users and librarians. We are not arguing that we should do this for all areas of library materials. But due to the nature of e-book platforms and environment, e-book collections seem the most sensible area to work more closely with our users in partnership to build collections cooperatively. We also need to remind ourselves that our profession as librarians is much bigger than selecting resources. There are many other, newer areas such as instruction, reference services, social networking and outreach where librarians are much in demand in the 21st century. Our job is to continue to evolve our service areas to benefit our users in this changing information environment.

**E-book Policy**

E-book service is currently in the early development stages, and thus there is no existing e-book policy in all CJK Studies Libraries. Because of the particular characteristics of e-books, all libraries are encouraged to develop e-book policies that are different from a printed book policy regarding user security and privacy.

**Benefits**

All CJK librarians commented that they like e-books for ease of access by multiple users.

“I purchase e-books over printed books mainly because e-books provide multiple accesses for high-use titles.” (Chinese Studies Librarian)

“E-books Provide online access to critical and essential works of scholarship 24/7.” (Japanese Studies Librarian)

“E-book is easier to access and allows multiple users to access at the same time.” (Korean Studies Librarian)
Challenges

CJK librarians pointed out that poor quality of e-book service and limited variety of contents are major problems in servicing e-books to library users.

“I think the poor service quality of e-books, especially such as a lack of full-text searchable function, is one of the big challenges.” (Chinese Studies Librarian)

“One of the challenges for e-book services is the limited variety of contents.” (Japanese Studies Librarian)

In addition, the survey found that cataloging e-books is a big challenge for all CJK librarians. Ways to catalog vary depending on the vendors, and manpower is insufficient to catalog all e-books. Book vendors should consider providing MARC records for the Libraries.

“We don’t have enough time and staff to catalog e-books.” (Korean Studies Librarian)

4. Conclusion

Although e-books are in the early stages of development and CJK librarians are currently very cautious about e-book purchases, we found that they are all willing to increase their budget to buy more e-books in the future. E-books offer ease of accessibility by multiple users eliminating physical barriers. If e-book publishers and vendors offer more scholarly and current titles in e-books, enhanced technological services, and MARC records, the use of e-books will considerably increase in East Asian Libraries.

References


Appendix A

E-book Survey: CJK cases

Questionnaire

Q1. Name of your institution and your job title

Q2. How many e-book titles have you purchased so far?

Q3. What percent does e-book purchasing make up of total budgets? How much are you willing to increase e-book budget in the near future?

Q4. Please list some e-book content providers in your subject areas you know. Among them, what e-book content providers do you use and why?

Q5. What are the pricing models for e-book content providers? (Subscription, Selecting individual title, or Both?) Which pricing model do you prefer?

Q6. Does your library have an e-book policy? What are the main differences between e-book policy and printed book policy?

Q7. What are the main reasons for you to purchase e-books over printed books?

Q8. What subject areas/materials types are more available in e-books, and what subject areas/material types do you purchase?

Q9. What subject areas/material types do you hope to purchase more in the near future?

Q10. How do you catalog e-books in your library?

Q11. Please list top three challenges you are facing with e-books.

Q12. Any suggestions for future improvement or any other comments on this topic are appreciated.
Junior Japanese Studies Librarian Training Workshop
Report & Survey Results

Fabiano Takashi Rocha, Japan Studies Librarian, University of Toronto Libraries

The Junior Japanese Studies Librarian Training Workshop took place at the University of Toronto Libraries on March 12 and 13, 2012 as a pre-Council on East Asian Libraries / Association of Asian Studies annual meeting workshop. In this report, I would like to give some background information about the development and implementation of this project, followed by a discussion of the results of the survey that was conducted in the end of the second day.

Background
The Junior Japanese Studies Librarian Training was developed to address the increasing demand for training opportunities for librarians who joined the workforce in the recent years. Unlike the JF-NDL JSIST (Japan Foundation – National Diet Library Japan Studies Information Specialists Training) conducted in Japanese, the Junior Japanese Studies Librarian Training Workshop that took place in Toronto in March 2012 was conducted in English with the objective of including East Asian Studies Librarians who may not be fluent in Japanese, and yet are still responsible for building and maintaining Japanese collections. Many librarians belong to small institutions in rather isolated areas. The major goal of the project was to equip the junior librarians (North America and worldwide) with the essential skills required to better serve their faculty, graduate students, researchers, and community users at large. The Junior Japanese Studies Librarian Training Workshop aimed to provide training on essential areas of Japanese librarianship that included bibliographic (reference materials) training, collection development, cataloguing, information literacy, archival access and use, non-traditional library practices, North American Coordinating Council on Japanese Library Resources (NCC) initiatives, vendor presentations, and round table session to promote the interaction between experienced and junior librarians.

In order to organize the workshop, a taskforce composed of Japanese studies and East Asian studies librarians from universities across Canada was formed. The members of the taskforce (in alphabetical order) were Louis Chor (University of Alberta), Shirin Eshghi (University of British Columbia), Jack Howard (Royal Ontario Museum), Fabiano Rocha (chair, University of Toronto), Asako Yoshida (University of Manitoba), and Macy Zheng (McGill University). The composition of the taskforce was not only addressing the balance between Japan and East Asia area studies but also varying sizes of collections of Japanese materials. Vickey Bestor (NCC President), Keiko Yokota-Carter
(NCC Chair), Setsuko Noguchi and Keiko Suzuki (former NCC Librarian Professional Development Committee co-chairs) also worked closely with the members of the taskforce in developing the content and overall organization of the workshop.

In November 2010, an application by the Cheng Yu Tung East Asian Library (University of Toronto) was submitted to the Grant Program for Intellectual Exchange Conferences [for] Japanese Studies and Intellectual Exchange. The generous financial support of the Japan Foundation was used to provide accommodation for 23 participants and 14 out-of-town trainers. Ten selected participants were also awarded a travel allowance of up to C$500 to cover some of their higher travel costs and/or lack financial support from their home institutions. The participants came from libraries in the United States, Canada, United Kingdom, Switzerland and the Netherlands. The success of this two-day workshop was only possible with the enthusiasm and dedication of eighteen experienced Japanese studies librarians working in numerous institutions across Canada, the United States, and Japan who volunteered to share their expertise. For a complete list of participants, trainers and organizers, please see appendices A and B.

**Survey Results & Analysis**

Following the workshop, a link to the JJSLT Survey created with GoogleDocs was sent out to all participants:
https://docs.google.com/spreadsheet/viewform?formkey=dFVsRXNPtU1Q0pjLUtLMFJNT113OE6MQ#gid=0

The survey solicited the participants' feedback, so that the data could be used to assess the effectiveness of the workshop, as well as to ensure the improvement of future training initiatives. A combination of quantitative and qualitative questions made up the survey. The quantitative questions were mainly asking the participants to rate the individual sessions of the workshop using a scale of 1 to 5: 1=poor, 2=needs improvement, 3=good, 4=very good, and 5=excellent.

Participants were given three days to submit their responses. The total number of participants to attend the workshop was 23. The participation rate in the survey was 100%. All 23 participants, without exception, completed the survey. Overall, the workshop was extremely well perceived. 14 out of 23 (61%) indicated the overall quality of the workshop was excellent (5 on the scale). The remaining 9 participants (39%) indicated the workshop was very good (4 on the scale).

None of the 9 sessions were rated as “poor” (1 on the scale) by any of the participants as shown in the figure 1 on the left. Three sessions were given “needs
improvement” (2 on the scale) type of rating. The participants’ rationale for giving this rating was made clear through the written-out responses. Many participants stated the workshop was everything they hoped for – and for some, it surpassed their expectations. “As a junior librarian, one does not always have a chance to learn from these trainers. It was truly amazing to see these librarians share their knowledge so eagerly and readily, and I will treasure the workbook and use it as a reference tool for years to come.”

However, there were also many comments that suggest the need for improvement in certain areas. More sessions should have allowed for more active participation from the trainees, as well as hands-on training exercises to break the predominant top-down, teacher-student model of teaching and learning. For instance, highly-rated sessions such as the Bibliographic (Reference) Materials session received “needs improvement” (2 on the scale) by a couple of participants. They recognize the value of the information presented in the training materials and the efforts the trainer made to compile such valuable reference sources. However, the participants also wished that in addition to the presentation of the resources, they had more exposure to the physical items and had some instruction, or tips, on how to use some of the sources such as geographical names dictionaries or Japanese chronologies. The collection development session was also very highly rated. Nevertheless, a few participants expressed their wish to hear more about negotiation strategies, useful tips on working with vendors, and more discussion on non-traditional materials such as manga, genre fiction, and visual materials, among others.

The Most Useful Part Of The Workshop
Participants were asked to tell us what they found most useful about the workshop. People’s interests were varied, and I believe it has to do with the current positions they hold and the level of applicability to their jobs. Sessions such as bibliographic (reference) materials, collection development and archives allowed participants who are cataloguers to understand more about selection of resources and provision of services to the public. Similarly, those who have public service oriented positions were introduced to cataloguing tools, Romanization standard and future developments in technical services. Thus, the exposure to different aspects of librarianship was crucial in broadening their horizons and complementing the skills they already have. Participants were also pleased to learn from people’s experiences and network with junior and experienced librarians. Participant 19 mentioned that becoming aware of other the particular strengths of some librarians in the field would be extremely useful for the times that particular questions come up. Overall, the workshop was most useful in exposing the participants to new skill sets, creating or enhancing professional networks, and inspiring participants to take up on new professional challenges.
The Least Useful Part Of The Workshop

The selected participants of the JJSLT had a wide range of experiences and responsibilities in the positions they currently hold in their institutions. Keeping in mind that the program was designed for junior librarians, there were instances when some participants may have needed more advanced level of training for particular disciplines. The sessions that were listed as not useful in the workshop had to do with individual participant’s experience and need, or lack thereof, for a specific skill set. For instance, information literacy did not come as a top priority or interest to some librarians who do not, and do not intend to, consult with the public. Others felt that they benefited a lot from this session. Another example is how more experienced cataloguers benefited from the majority of the sessions, but the basic level of cataloguing training provided in the workshop proved to be not challenging enough for them.

The session that was relatively considered the least useful was the conducted by the vendors. Many participants were already familiar with the resources introduced. On top of that, the resources tend to be costly and not affordable to those librarians working in smaller institutions. Participants also felt that vendors can be contacted at any time outside of the workshop schedule, and for that matter, the time allocated for the vendors’ session could have been used for something else. Having said that, there were still many participants who saw some value in this session. Based on the examples above, it is impossible to generalize and name the least useful part of the workshop, as the interests of participants were varied and subject to their levels of experience and what they expected to learn from the Junior Japanese Studies Librarian Training Workshop.

Networking

Without any doubt, one the most important outcomes of this workshop was the establishment of professional networks among the participants and trainers. Some East Asian Studies librarians regarded the workshop “as excellent venue to make connection here. To pair up librarian with Japanese librarian with language expert [was] very thoughtful. I can’t imagine how I can ever find this kind of opportunity to be so close with my Japanese studies colleagues, especially when we all worked together for two days.” It was also refreshing for a few to be exposed to librarians outside of the United States. One participant states that she got most out of “networking with Canadian and European librarians; [it was] interesting to hear about the differences in approaches and local country-based practices.” The establishment of the networks with both experienced librarians and their peers will be instrumental for the junior librarians in finding answers to work-related questions, developing their careers and coordinating with others in collaborative projects they may engage in the future.
Participants were given the following choices to comment on the length of the workshop: 1) it should be more than 2 days, 2) it should be less than 2 days, and 3) 2 days were enough. 12 out of 23 (52%) felt that two days were enough; 10 (43%) felt it should be more than 2 days, and 1 felt it should be less than 2 days as shown in Figure 2. A participant noted, “[Two days were] perfect -- we stopped just as I was on the brink of information overload.” It seems that the 2-day workshop model is workable, but it would have been more effective to have fewer sessions and reallocate the time for longer sessions that included more group exercises and group discussions. Although more than half of the participants (52%) thought that two days were enough, almost half (43%) suggested it should have been longer. If we were to include, as some suggested, visits to other libraries with Japanese collections, have longer breaks to promote more networking, and have lengthier sessions to explore some of the topics in more depth, the ideal number of days for a workshop would be 2 and a half to 3 days. It is worth pointing out that two days was ideal amount of time in making the JJSLT a pre-Council on East Asian Libraries (CEAL) annual meeting workshop, as all the trainers and the majority of the participants were already planning to attend the annual event. Holding longer workshops on dates that do not coincide with the CEAL annual meeting may prove to be challenging in terms of availability of time for participants and trainers, as well as the accommodation, transportation, and other costs associated with events of longer duration.

Suggestions For Future Workshops
A participant expressed her interest in hearing from experienced librarians about their career paths, the challenges of building a Japanese collection, building trust with faculty members, and getting small tips and keys for survival. These were all topics that could have been brought up at the Voices of Experience session, but we recognize that many junior librarians did not feel comfortable asking some of these questions within a large group. We also recognize that the time for such fruitful discussions was scarce, and more time should have been allocated for the Voices of Experience session. Other suggested topics include grant writing, conducting original research, handling of antiquarian materials (kotenseki), negotiating with vendors, forming consortia, handling of donations, and fundraising and outreach. Some of above mentioned suggestions will be particularly helpful in determining how to reorganize or improve
some of the sessions at the junior level. Some other suggestions will be used in the development of training programs at a more advanced level.

**Conclusion**

As the data suggests, the level of satisfaction with the Junior Japanese Studies Librarian Training Workshop was extremely high. Every participant was able to get something new out of the workshop. From the organizer's point of view, I can think of a few things I would have done differently. I would have selected a smaller pool of participants with up to 16 people. That perhaps would have allowed for more active participation from the trainees, manageable size for trainers to include more group exercises and discussion, and longer sessions for disciplines that required more than the allocated time. I would have also increased the number of the days of the training to three days to accommodate activities such as visits to local libraries with Japanese collections.

The Junior Japanese Studies Librarian Training Workshop achieved its objective by providing trainees with essential skills in Japanese librarianship, exposing the participants to new skill sets, creating or enhancing professional networks, and inspiring participants to take on new professional challenges. The pool of participants was very diverse. It welcomed librarians and library staff from institutions of various sizes and with various responsibilities. The single non-librarian participant noted, “[the workshop] definitely helped [her] better understand what Japanese librarians do.” The inclusion of an Information Studies faculty member in the pool of participants was an attempt to bridge the gap between academics and library practitioners, as the academics are responsible for educating the next generation of librarians. The international participants from the Netherlands, United Kingdom and Switzerland recognized that the understanding of North American practices, such as cooperative cataloguing, will increasingly have an impact outside of North America, and it is to their advantage to be aware of and adaptable to global practices and trends. A few applications were not accepted at this time, as we were over capacity. Among the applicants, there were a number of Master of Information Studies students who will soon be graduating and entering the workforce. It is clear that training opportunities similar to the Junior Japanese Studies Librarian Training Workshop for the next generation of Japanese Studies librarians should be developed to address the ongoing demand for professional development and mentoring programs.

**APPENDICES**

Appendix A: JJSLT SelectedParticipants
Appendix B: JJSLT Trainers&Organizers
Junior Japanese Studies Librarian Training Workshop  
University of Toronto Libraries  
March 12 & 13, 2012

Day 1

- all sessions on Day 1 will take place in the computer lab at the iSchool  
- refreshments and lunch in the lounge outside of the lab

8:30 to 9:00 Registration  
Fabiano Rocha (University of Toronto)

9:00 to 9:10 Opening Remarks  
Fabiano Rocha (University of Toronto)

9:10 to 10:40 Session 1: Bibliographic Training  
Yasuko Makino (Princeton University)

10:40 to 11:00 BREAK

11 to 12:30 Session 2: Collection Development  
Sachie Noguchi (Columbia University)

12:30 to 13:30 LUNCH

13:30 to 15:00 Session 3: Cataloguing  
Keiko Suzuki (Yale University)

15:00 to 15:20 BREAK

15:20 to 16:50 Session 4: Information Literacy  
Sharon Domier (University of Massachusetts, Amherst) & Shirin Eshghi (University of British Columbia)

Day 2

- Sessions 5 to 8 will take place in the Map and Data Library Computer Lab  
- Joint Sessions 9A and 9B at the Media Commons Theatre  
- Morning refreshments and lunch at room 8051  
- Afternoon refreshments at Current Resources Centre (EAL)

8:30 to 10:00 Session 5: Thinking Outside of the Box  
Asako Yoshida (University of Manitoba) & Tokiko Bazzell (University of Hawaii at Manoa)

10:00 to 10:20 BREAK (Room 8051)
10:20 to 11:30  **Session 6: NCC Initiatives**
Keiko Yokota-Carter (NCC Chair); Fabiano Rocha & Jack Howard (IUP); Mari Nakahara (MVS); Michiko Ito (GIF-ILL); Chiaki Sakai (DRC)

11:30 to 12:30  **Session 7: Vendor Presentations**
Masashi Tanaka (NetAdvance); Mariko Horikawa (Yomiuri Shimbunsha); Kengo Sakamoto (Maruzen International)

12:30 to 13:30  **LUNCH (Room 8051)**

13:30 to 15:00  **Session 8: Archives Session**
Izumi Koide Yasue (Shibusawa Eichi Memorial Foundation), Kuniko Yamada-McVey (Harvard University) & Terumi Fukushi (NDL)

15:00 to 15:20  **BREAK (Current Resources Centre)**

15:20 to 16:20  **Sessions 9A & 9B: Voices of Experience**
Louis Chor (University of Alberta), Macy Zheng (McGill University), Keiko Yokota-Carter (Washington University)

16:20 to 16:35  **15-minute survey**

16:35 to 16:45  **Concluding Remarks**
Fabiano Rocha (University of Toronto)

**VENUE INFORMATION:**

**iSchool:** 140 St George Street  
**Robarts Library:** 130 St George Street

**Day 1 (March 12, 2012):**  
- iSchool (Faculty of Information)  
- iSchool, 1st floor  
- Karen Melville Classroom: Room 116  
  *Take the elevator or stairs to the 1st floor

**Day 2 (March 13, 2012):**  
- Sessions 5 ~ 8  
  - Map & Data Library Computer Lab  
  - Robarts Library, 5th floor  
  - Room 5-053  
  *Take the P5 Elevator from 1st or 2nd floor to the 5th floor

**Session 9A & 9B (joint session):**  
- Media Commons Theatre  
- Robarts Library, 3rd floor  
*Take the P5 elevator or escalators to the 3rd floor

**Morning Refreshments and Lunch:**  
- Robarts Library, 8th floor  
- Room 8051  
*Take the Elevator P2 from the 2nd floor to the 8th floor

**Afternoon Refreshment:**  
- East Asian Library (Robarts Library, 8th floor)  
- **Current Resources Centre**  
*Take the P2 Elevator from the 2nd floor to the 8th floor
**Junior Japanese Studies Librarian Training Workshop**

*Appendix A: Selected Participants*

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td>Noriko Asato</td>
<td>University of Hawaii</td>
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<tr>
<td>Yuh-Fen Benda</td>
<td>Vanderbilt University</td>
</tr>
<tr>
<td>Sayako Bissig</td>
<td>Ostasiatisches Seminar der Universität Zürich Japanische Bibliothek</td>
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<tr>
<td>Xi Chen</td>
<td>Oberlin College</td>
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<tr>
<td>Yu-hui Chen</td>
<td>Albany University</td>
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<tr>
<td>Yoriko Dixon</td>
<td>Duke University</td>
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<tr>
<td>Lawrence P. Hamblin</td>
<td>Emory University</td>
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<tr>
<td>Kazuko Hioki</td>
<td>University of Kentucky</td>
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<tr>
<td>Mariko Honshuku</td>
<td>Harvard University</td>
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<tr>
<td>Hye-jin Juhn</td>
<td>University of Notre Dame</td>
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<tr>
<td>Marta Kule</td>
<td>Japan Foundation, Toronto</td>
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<tr>
<td>Kris MacPherson</td>
<td>St. Olaf College</td>
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<tr>
<td>Mieko Mazza</td>
<td>Yale University</td>
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<tr>
<td>Kevin McDowell</td>
<td>University of Colorado</td>
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<tr>
<td>Daniel McKee</td>
<td>Cornell University</td>
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<tr>
<td>Setsuko Means</td>
<td>Library of Congress</td>
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<tr>
<td>Yasuyo Ohtsuka</td>
<td>British Library</td>
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<tr>
<td>Mari Suzuki</td>
<td>University of Michigan</td>
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<tr>
<td>Saeko Suzuki</td>
<td>University of Washington</td>
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<tr>
<td>Azusa Tanaka</td>
<td>Washington University in St. Louis</td>
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<tr>
<td>Julie Wang</td>
<td>Bingham University</td>
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<tr>
<td>Karin Wijsman</td>
<td>Leiden University</td>
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<td>Xian Wu</td>
<td>Michigan State University</td>
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<td>Kelly Yuzawa</td>
<td>Library of Congress</td>
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Junior Japanese Studies Librarian Training Workshop
Appendix B: Trainers & Organizers

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<th>Name</th>
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<tbody>
<tr>
<td>Tokiko Bazzell</td>
<td>University of Hawaii at Manoa</td>
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<tr>
<td>Vickey Bestor</td>
<td>North American Coordinating Council on Japanese Library Resources</td>
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<tr>
<td>Louis Chor</td>
<td>University of Alberta</td>
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<td>Sharon Domier</td>
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<td>Michiko Ito</td>
<td>University of Kansas</td>
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<tr>
<td>Jack Howard</td>
<td>Royal Ontario Museum</td>
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<tr>
<td>Adam Lisbon</td>
<td>North American Coordinating Council on Japanese Library Resources</td>
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<tr>
<td>Yasuko Makino</td>
<td>Princeton University</td>
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<tr>
<td>Hajime Naka</td>
<td>University of Toronto</td>
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<td>Mari Nakahara</td>
<td>Library of Congress</td>
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<td>Sachie Noguchi</td>
<td>Columbia University</td>
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<td>Fabiano Rocha</td>
<td>University of Toronto</td>
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<td>Chiaki Sakai</td>
<td>University of Iowa</td>
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<td>Keiko Suzuki</td>
<td>Yale University</td>
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<td>Kuniko Yamada-McVey</td>
<td>Harvard University</td>
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<tr>
<td>Izumi Koide Yasue</td>
<td>Shibusawa Eiichi Memorial Foundation</td>
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<tr>
<td>Keiko Yokota-Carter</td>
<td>University of Washington</td>
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<td>Asako Yoshida</td>
<td>University of Manitoba</td>
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<td>Macy Zheng</td>
<td>McGill University</td>
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Vendors

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<tr>
<td>Mariko Horikawa</td>
<td>The Yomiuri Shimbun</td>
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<tr>
<td>Kengo Sakamoto</td>
<td>Maruzen International</td>
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<tr>
<td>Masashi Tanaka</td>
<td>Net Advance</td>
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North American Coordinating Council On Japanese Library Resources
Meeting Summary: September 30 and October 1, 2011

Trinity University, San Antonio, Texas, (104 Storch Memorial Building)
In Conjunction with the Southwestern Conference of the AAS (SWCAS)

Present were Officers: NCC Chair Keiko Yokota-Carter, NCC Chair, Executive Director Victoria Bestor; Council Members Tomoko Bialock, Philip Brown, Eiichi Ito (LC), Ken Ito (NEAC), Michiko Ito, Setsuko Noguchi (CEAL), Fabiano Rocha, and Hamish Todd (EAJRS). Observers: Beatrice Caraway, Paige Cottingham-Streeter, Susanna Fessler, Kuniko Yamada McVey, Margaret Mihori, Chris Nolan, Lisa Wong, and Grace Yu, rapporteur.

Friday, September 30, 2011: Morning Session

On behalf of Trinity University Library, Chris Nolan, Associate University Librarian, welcomed the Group. Chair Keiko Yokota-Carter thanked Mr. Nolan for Trinity’s hospitality both for the Team-Building Workshop on September 29th and for hosting NCC’s Meeting in conjunction with SWCAS.

Keiko first reported on the recent NCC elections conducted electronically in accordance with NCC bylaws. Kuniko Yamada-McVey, Librarian of the Japanese Collections at the Harvard-Yenching Library, has been named NCC Chair-elect to serve a one year term during 2012 followed by three years as chair, 2013, 14, and 15. Four new Council Members were also elected to begin terms over the next year: they are Tomoko Bialock, Japanese Studies Librarian, University of Southern California; Philip Brown, Professor of History, Ohio State University; Susanna Fessler, Professor of East Asian Studies, University at Albany (SUNY); and Chiaki Sakai, Japanese Studies Librarian, University of Iowa, who succeeds Dawn Lawson as Digital Resources Chair. She also welcomed Hamish Todd, Lead Curator, Japanese & Korean, The British Library, NCC’s new liaison with the European Association of Japanese Resource Specialists (EAJRS).

I) Reports from Funding Agencies, Collaborators, NCC Committees, and Working Groups:

Paige Cottingham-Streeter, the new Executive Director of the Japan-United States Friendship Commission, made an oral report on JUSFC activities. The Commission had just held its annual grants meeting. She congratulated NCC on having been awarded a multi-year grant, the only multi-year grant given this round. All program requests were cut at least 5%. NCC was cut in its request for next year’s Summit expenses; she expressed the hope that NCC would still be able to undertake all its planned activities despite of JUSFC’s fixed income. She noted that it had been impossible for the Commission to continue all programs during this time, and that NCC was fortunate not to have been cut further. She said that the Commission is pleased to see the extent to which NCC continues to focus on programs and services for smaller institutions and Commissioners were enthusiastic about NCC’s Team-Building
Workshops. The Commission will be asking all long-term grantees to conduct periodic self-assessment and NCC should plan to do so before the end of the third year of the upcoming grant (by 2014-15).

She spoke about the role of CULCON and efforts to increase its visibility. CULCON’s 12 members meet concurrently with the Commission; the next bi-national session of CULCON will be in April 2012. CULCON interests focus on education, policy, and cultural issues. Recent concern has included strategies for supporting the next generation of Japan’s specialists, bringing more new people into the study of Japan, and developing mentoring strategies. The CULCON and Commission Websites will be expanded to include more information on the activities of JUSFC grantees.

The report for the Japan Foundation Center for Global Partnership, CGP was given by Lisa Wong of the CGP New York staff. She noted that new grant guidelines are available on the website for the coming fiscal year. A new focus is on funding brief trips to Japan for faculty and students in undergraduate courses on Japan; funds are available for travel and accommodation expenses. A professor should accompany students, and to qualify a course must have at least 1/3 of its content focused on Japan.

Ken Ito of the University of Hawaii reported on several documents from the Northeast Asia Council (NEAC) of the AAS distributed in advance. He noted that applications for Japanese study research remain strong with over eighty applications received. Incoming NEAC representative Patricia MacLachlan, who had taken part in the Team-Building Workshop, also spoke of that program’s relevance to NEAC.

A number of questions were raised by NCC Council Members: Of the projects NEAC has funded for instructional materials and independent research projects, how many have an online component to them so as to create more visibility? [Answer: As yet only a handful, but perhaps that should be more emphasized in the future.]

Are research applicants asked to include the facilities they will visit? [Answer: Yes, those names must be included.] Note: NCC’s Research Access Guides should cross-reference its list-building with NEAC Applications.

A question was raised about NEAC’s new Distinguished Speakers Bureau listing of those who can offer NEAC-supported lectures. The list given out only included last names, and often there may be more than one person in the field with a given last name. [Answer: Further detail is provided on the NEAC Website.]

It was agreed that NCC and NEAC must continue to work together in supporting institutions with smaller Japanese studies programs. Last year, NEAC supported NCC’s 3-D Conference planning the next decade. Data from NEAC grants should be made available to NCC to help build the Research Access Guides, and also NCC can make the Speakers Bureau list better known to institutions that take part in Team-Building Workshops.
Eiichi Ito, attending for Franklin Odo, Asian Division Chief, presented the Library of Congress report. Their budget for 2012 is in limbo through the continuing resolution process of Congress. He also noted that NCC-LC collaboration continues strong. His colleague Mari Nakahara currently serves as Co-Chair of NCC’s Multi-Volume Sets Grants Program. Mari has also been closely involved in LC efforts to assist following the Daishinsai, especially to help reclaim digital and paper data. In May Mari and NCC Executive Director Vickey Bestor met with Associate Librarian of Congress Deanna Marcum to encourage LC’s deeper support in post-shinsai efforts. Since that time Andrew Robb, LC Conservation Librarian, has visited Japan and worked with colleagues there. LC was also instrumental in working with National Diet Library and the saveMLAK group in working with libraries and collections at all levels.

Mr. Ito provided brief updates on other LC activities. The Twitter archive, donated to Library of Congress, is still wending its way through legal procedures to determine how that wealth of data may be used in the future. 2012 is the 100th anniversary of the planting of the cherry trees in Washington by the Japanese government. Events planned in conjunction include an exhibition co-curated by Mari Nakahara.

The Council on East Asian Libraries (CEAL)’s oral report was given by CJM Chair Setsuko Noguchi. She announced that members of CJM for her term are Tomoko Bialock, Eiichi Ito, Hamish Todd, Chiaki Sakai, Toshie Marra and Keiko Suzuki. Discussion focused on plans for the 2012 CEAL meetings, still being finalized, and on plans to change CEAL’s logo. There is also a committee to suggest changes to the CEAL Fellowship Dinner format. She announced that the CEAL Board has approved indexing of the contents of the Journal of East Asian Libraries on EBSCO. Incoming CEAL President Peter Zhou is working with AAS on a Luce Foundation grant for “The Future Direction of East Asian Studies and Libraries in 21st Century.”

Hamish Todd, the newly delegated representative to NCC from the European Association of Japanese Resource Specialists (EAJRS), gave his first report to NCC. EAJRS was established in 1989 as a forum for academics, librarians, and curators with Japanese interests from throughout Europe. EAJRS meets annually in September, each year in a different location. In 2012 they will meet in Berlin.

In the past, EAJRS and NCC worked in parallel across the Atlantic, with NCC programs and services usually being the subject of at least one presentation at EAJRS’s annual meeting and generally several EAJRS members attending NCC’s Open Meeting at AAS. A number of EAJRS board members took part in NCC’s 3-D Conference after which it was decided that NCC would ask EAJRS to designate an official liaison to the NCC with an eye to keeping both sides fully informed of each other’s activities and priorities and to developing deeper collaborations between EAJRS and NCC.

A great deal of EAJRS’s work has been centered around cataloging, which has yielded a union catalog of early Japanese books in Europe of 13,000-14,000 volumes and a union catalog of Japanese book and serials in major European collections. The total number of holdings in the European union catalog is over 400,000 records. There are a number of
shared concerns that EAJRS and NCC may work on together, such as changes in access to resources in Japan with the implementation of NII’s CiNii books, and furthering Japanese resource sharing strategies.

It is also hoped that EAJRS and NCC will work together on other programs such as the Tenri Workshops on Japanese Antiquarian Books, which took place between 2007 and 2009, with seven US and eleven European participants. We may also work together (or learn from one another) in developing consortia that support licensing strategies and work together to get discounts from Japanese publishers and more broadly involve smaller institutions in our regions. Future collaboration on conferences or training workshops would be other projects for future collaborations.

He closed by saying that EAJRS colleagues look forward to working with NCC on the planned Global Access to Japan Summit in 2012 and by inviting NCC members to attend EAJRS in Berlin, September 19-22, 2012.

The Japan Liaison’s Report was given by Yoshiro Kato of Keio University. He first discussed the JUSTICE project in Japan, which is a consortial effort of 448 institutions attempting to negotiate with vendors of Western language digital resources. NCC is interested in learning how JUSTICE might serve as a model for Japanese collections abroad.

Mr. Kato spoke again about his hope that NCC will advocate for wider exchange of librarians between institutions internationally. NCC already takes part when groups of librarians visit the region, as they will do in later 2011 with the exchange group from the Japanese Association of Private University Libraries (JASPUL). Since NCC is not a library or a collection of its own, what further role might NCC play in facilitating such exchanges? Other issues that complicate expanding exchanges of Japanese librarians include: some institutions are not willing to receive exchanges because of lack of space; there are few appropriate training programs; safety issues lead to concerns about liability in hosting librarians from abroad; and, many Japanese librarians do not speak enough English. CULCON has begun a curator’s exchange. Since librarians are also curators, is there possibly a way to include them in the CULCON exchange?

The Report on the Digital Resources Committee was given by new DRC Chair Chiaki Sakai. She spoke about identifying candidates to be on the DRC. She hopes to recruit more members working with small institutions. Chiaki also discussed having two liaisons, one from Japan and one from EAJRS. DRC is also working on updating its website contents, to get more information from vendors and more information on use for first-time subscribers. Her committee is also working with NCC staff in creating and redesigning NCC’s information literacy pages to integrate into NCC’s new LibGuides/CampusGuides (LG/CG) platform. She is also working with NCC part time staff member Adam Lisbon to help develop the subject guides portal and to make navigation more convenient for users.
The ILL/DD Committee Report was given by Michiko Ito, who reported on the redesign of the pages and reformatting into the LG/CG platform. The members of her committee have been reviewing those revisions and additional feedback is expected.

Echoing the concerns raised by Hamish Todd of EAJRS, Michiko expressed concerns about NII’s transition of ILL/DD communications to the CiNii Books platform. The new system will be released shortly but the exact date is not announced, nor is it clear when the new instructions for use will be released. The new system will be further complicated by separate searching for the journal database, with unknown content.

OCLC continues to say that they will replace the ISO Protocol on which the GIF project relies. The 245 institutional members have relied on WebCat and ISO for several years now and the changes will be difficult for many of them. A key component will be making sure that all institutional policy entries via OCLC are kept up to date. The ILL/DD Committee is also working with OCLC to encourage Japanese libraries to be more proactive in updating their directory entries.

The June 2011 issue of Research Library Issues # 275 is devoted to ILL issues. That issue, which is available in PDF from ARL at http://publications.arl.org/rli275/, reaffirms ARL and IFLA’s support of international ILL/DD in the face of copyright challenges. NCC and other institutions abroad continue to promote interlibrary loans globally. However, Japanese institutions have been slow to adopt such practices either locally or globally. The philosophy of open access is to share creativity, but that has been a difficult policy for Japanese institutions to embrace.

Michiko also reported on ILL/DD Co-Chair Lars Leon’s recent participation in an ALA session on interoperability. The fact that he was invited to lead discussion sessions helps to enhance NCC’s and the ILL/DD Committee’s visibility.

The question of ILL/DD Statistics was raised. According to the NII Website GIF had about 1,000 transactions. US libraries use ILL/DD extensively; University of Kansas, for instance, had ILL/DD traffic of about 35,000 items, which is only considered a moderate level of activity.

In general Japanese libraries lend much less than foreign institutions, only around 2,000 items per year. Japan is still struggling with copyright issues related to the means of communicating ILL transactions online. A final resolution of Japan’s policy on document delivery (using online means) has not been reached; however, if a hard line is maintained, the future of document delivery is questionable. Science materials are among those most requested by Japanese users from GIF, especially nursing and medical journals.

Fabiano Rocha reported that the Image Use Protocol Website regularly receives questions from scholars working on publishing a book. Generally NCC is easily able to answer the questions with reference to the Website, but sometimes members of the IUP Working Group must be consulted, especially the advisors in Japan, currently

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Professors Ryo Akama and Keiko Suzuki at Ritsumeikan University. With the recent transfer of the IUP pages to the LG/CG platform there is need to revise the IUP Workshop Templates to fit the new format. IUP also regularly receives suggestions about additional IUP pages.

Keiko Yokota-Carter reported that at the European Association of Japanese Studies meetings there was a great deal of interest in IUP and that she met Japanese scholars who want to publish with US publishers who need to use the IUP template. Clearly it benefits scholars much more broadly than just those in North America, the original audience for which it was intended.

The Librarian Professional Development Working Group (LPD) report was presented jointly by Fabiano Rocha and Setsuko Noguchi with its principal focus on the Junior Librarian’s Seminar taking place in Toronto prior to the AAS in 2012. Fabiano reported that the seminar received Japan Foundation funding and that participants may be able to receive three nights in the seminar hotel (double occupancy). The University of Toronto is also providing some co-funding and will host the seminar. Materials from the seminar will be published on the NCC Website, and NCC hopes to be able to videotape some of the sessions for editing and publishing as Webinars.

Fabiano noted the last Japanese studies librarian professional training seminar was offered by NCC in 2002, and the Toronto seminar will be the first in a decade. The seminar will cover such issues as collection development, information literacy, special exhibitions, NCC services, cataloging, and a roundtable with junior and senior librarians discussing new challenges. There will also be vendor sessions. Admission will be open globally and the seminar can accept up to 24 participants. Interest has been expressed from librarians in Latin America, Australia, and New Zealand with travel funding priority being given to those coming the greatest distance. While applications will be open to all, priority will be given to currently employed librarians.

Setsuko Noguchi also noted that CIC would be hosting a Webinar on Copyright Laws in Digital Media. NCC will publish the Webinar on its site for future access.

NCC’s Multi-Volume Sets (MVS) Committee’s report by Mari Nakahara and Michael Bourdaghs was presented by Vickey Bestor and incoming MVS co-chair Philip Brown. 2010-11 was the first year of the new two-tiered MVS grants system, and 10 MVS grants were given, 5 to large collections and 5 to small collections (those with annual Japanese materials budgets of under $10,000). Of the ten successful grantees, four institutions had never applied to MVS before. As noted in the JUSFC report, MVS has been funded for another 3 years through 2015. MVS’s online application and grants-management system, instituted last year, is working very well, saving paper, staff and committee time. One paper copy is made for archival purposes; otherwise, the entire process is paperless.

Written reports were submitted for the Japan Art Catalog Project Collections. Keiko
Yokota-Carter’s introduction and Chair’s report spoke of her visit to NACT and introduced their new staff.

**Friday, September 30, 2011: Afternoon Session (1:00 to 4:30)**

II) NCC Administrative Reports:

NCC Chair Keiko Yokota-Carter reported on attending the European Association of Japanese Studies (EAJS) held in August at Tallinn University in Estonia. The conference was an outstanding opportunity to meet scholars from Eastern and other parts of Europe and to discuss Japanese information resource needs, especially for digital databases.

Executive Director Victoria Bestor reported on her 5-week Japan trip in June and July 2011. During that time she had dozens of meetings with colleagues, made presentations on NCC services, and attended the Conference on Asian Studies in Japan (CASJ) at IUC. Major topics of discussion were digital resources access and pricing for smaller institutions, plans for the Global Access to Japan Summit, and the aftermath of Japan’s 2011 Disasters.

She also reported on Website Migration to the CampusGuides Platform, including providing a demonstration of the site’s navigation and introducing the beta version of the Research Access Guide and the Subject Guides Portal. Plans are for new units to be fully implemented and published online on March 11, 2012 in commemoration of the first anniversary of the Tohoku Daishinsai. Her report also included a summary of 2010-11 expenses and an update on 2011-12 year-to-date, including the hiring of part-time staff with the support of the CGP grant.

III) Discussion of New Initiatives Derived from the 3-D Conference Recommendations:

a) The Team-Building Workshop Pilot, which occurred the previous day, September 29, 2011, was extremely successful. Six teams took part and have each planned major new courses, programs and services. A detailed report can be found at http://guides.nccjapan.org/teamworkshop?hs=a. Principal funding for the Team-Building Workshops was provided by Japan Foundation Center for Global Partnership, with additional support from the Japan-US Friendship Commission and the Toshiba International Foundation.

b) The planned Global Access to Japan Summit in November 2012 was a major subject of discussion. Keiko Yokota-Carter reported that her meetings at EAJS had introduced her to several faculty who might serve as speakers at the Summit. Negotiations are ongoing with Culture Japan about their co-sponsorship.

c) Fabiano Rocha reported on his presentation at EAJRS on the Research Access Guides, which was very positively received. Fabiano and Hamish Todd, EAJRS representative, also reported on other discussions at EAJRS and suggestions were received about further ways that EAJRS and NCC can collaborate.
Friday Evening: Some members attended the reception for the opening of an exhibition on Asian Art at San Antonio Museum of Art. Reception held in conjunction with the Southwest Conference of the Association for Asian Studies.

Saturday, October 1, 2011: Morning Session (9:00 to 11:30)

IV) New Business, Council Recommendations, Plans for Future Meetings:

a) NCC-related activities in connection with the aftermath of the March 11, 2011 Daishinsai were discussed. Setsuko Noguchi reported on the formation of the Disaster Preparedness Working Group made up of US and Japanese librarians and conservation experts helping to devise best practices for creation of strategies for dealing with damage to materials from floods and tsunami. She will be organizing a session for the Committee on Japanese Materials Meeting with Working Group Members.

b) In addition, the Reischauer Institute of Japanese Studies will hold a roundtable on their Japan Digital Archive of Japan’s 2011 Disasters, for which NCC has provided logistical and networking assistance.

c) Tomoko Bialock raised the question of whether NCC might articulate best practices to help faculty identify the “easiest most cost efficient method” to put a journal online, perhaps through JSTOR or Project MUSE or a combination of both. Is this an area in which NCC might provide an important online service such as it has done with the IUP to help Japanese studies professors and editors of a print journal? What are the current “conventional wisdoms” on this subject, and would an NCC-created website be useful in articulating such best practices? It was agreed that this might be a valuable project for NCC to work on in the future and following discussion the idea was tabled for future consideration.

It was decided that the fall 2012 NCC Meeting would be held in Columbus, Ohio at the Ohio State University. If possible a meeting will also be scheduled at OCLC prior to the meeting and representatives of the National Institute for Informatics (NII) and JANUL will be invited to attend.

Following the conclusion of the NCC Meeting many members attended the SWCAS Luncheon and Keynote Speech in Coates Student Center, where discussions of future NCC projects continued.

Trinity University Library and the Southwestern Conference of the AAS (SWCAS) hosted these Meetings. Travel and accommodations for Council Members and for Team-Workshop Participants were supported by grants from Japan US Friendship Commission, Japan Foundation Center for Global Partnership, and Toshiba International Foundation.

Logistical and in-kind support was provided by EAST (East Asian Studies at Trinity).
NEW APPOINTMENTS

Dongfang Shao appointed Chief of the Asian Division of the Library of Congress

Dongfang Shao, director of the East Asia Library at Stanford University since 2003, has been appointed Chief of the Asian Division of the Library of Congress.

Born in China, Dongfang Shao received his Bachelor’s degree (1983) and Master’s degree (1986) in history from Beijing Normal University and his Ph.D. in history from the University of Hawai’i at Manoa in 1994. From 1994-1999 he was an Assistant Professor in the Department of Chinese Studies at the National University of Singapore. Dr. Shao was visiting assistant professor in the Stanford University Department of Asian Languages and a Research Fellow in the Asian Religions and Cultures Initiative at Stanford University from 2000-2002. He then spent a year as an Associate Professor in the Institute of History at Fo Guang University in Yilan, Taiwan, before being appointed head of Stanford’s East Asia Library in 2003.

During his tenure at Stanford, Dr. Shao increased the library’s international stature, reorganized and doubled its staff, and substantially increased its base budget. In 2007 he earned a master’s degree in library and information science from San Jose State University with a focus on electronic scholarly resources.

A well-known and highly respected scholar of Chinese history, literature and culture, Dr. Shao is a member of the editorial board of Documents, the journal of the National Library of China. He has published seven monographs, many articles in academic journals and books, and encyclopedia entries and book reviews, as well as edited eleven books. He is the co-author (with David Nivison, professor emeritus at Stanford University) of "A New Study and Translation of the Bamboo Annals" to be published by the University of Washington Press. He currently serves as executive director of the Society for Chinese Studies Librarians and is an academic consultant to universities in China.

Dr. Qi Qiu, Bibliographer for Chinese and East Asian Collections at the Stanford East Asia Library, has been appointed interim head of the Stanford East Asia Library.

(From News from the Library of Congress, March 12, 2012 and the Stanford University website)
Regan Murphy Kao appointed Japanese Studies Librarian at the Stanford East Asia Library

Regan Murphy Kao joined the Stanford East Asia Library on March 20, 2012, as the Japanese Studies Librarian. Ms. Kao received her B.A. in East Asian Studies from Columbia and her Ph.D. in Japanese Religious Studies from Harvard University. Prior to her appointment at Stanford, she was a post-doctoral fellow (2010-11) and a research fellow at the University of California Berkeley. Dr. Kao's scholarly specialty is early Japanese Buddhism, and her latest publication in this area is "Esoteric Buddhist Theories of Language in Early Kokugaku: the Soshaku of the Man'yō Daishoki," in Critical Readings in the Intellectual History of Early Modern Japan, W. J. Boot, ed., Brill, 2012: 521-543. She can be reached by email at reganmk@stanford.edu and by phone at (650) 725-3437.

(From an Eastlib posting by Dongfang Shao and the Stanford University website)

Keiko Yokota-Carter appointed Japanese Studies Librarian at the University of Michigan Asia Library

Keiko Yokota-Carter began work as the Japanese Studies Librarian for the University of Michigan Asia Library on August 1, 2012. Prior to her appointment at the University of Michigan East Asia Library, she served as the Japanese Studies Librarian and Coordinator for Information Literacy at the University of Washington in Seattle for more than a decade. Keiko has a Master of Arts degree from Stanford University and an MLIS from the University of Michigan. In her new position she is responsible for selecting resources and providing services related to Japanese Studies. Her office is located in Room 412, Hatcher Graduate Library North. She can be reached by phone at 734 764-7774 and by email at kyokotac@umich.edu.

(From an Eastlib posting by Jidong Yang, University of Michigan)

Toshie Marra appointed Librarian for the Japanese Collection, C. V. Starr East Asian Library, University of California, Berkeley

Toshie Marra began her employment as the Librarian for the Japanese Collection of the C. V. Starr East Asian Library, University of California, Berkeley on October 1, 2012, after working for twenty-two years at the UCLA Richard C. Rudolph East Asian Library, where since 2000 she was Japanese Studies Librarian. Ms. Marra served as Chair of the North American Coordinating Council on Japanese Library Resources from 2004 to 2006 and in that capacity worked with other Council members to coordinate national and international cooperative projects for Japanese collections, training of Japanese studies librarians, and the dissemination of electronic information and resources for Japanese studies. In addition, she organized workshops with collaborators in the U.S.
and Japan to enhance access to Japanese resources and services across North America. Ms. Marra can be reached by email at tmarra@library.berkeley.edu and by telephone at 510 643-0656.

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

Yao Chen appointed East Asian Studies Librarian at the University of Minnesota

Yao Chen began her duties as East Asian Librarian at the University of Minnesota in June, 2012. Ms. Chen received an M.A. in Linguistics and Applied Linguistics from Xi’an Jiaotong University in Xi’an, China in 2006 and an M. L. I. S. from the University of Oklahoma in 2011. Her duties at Minnesota include working with students and faculty members in the Department of Asian Languages and Literatures, providing research assistance, leading information literacy sessions, and purchasing materials in East Asian subject areas. Ms. Chen can be reached by email at chen3200@umn.edu or by phone at 612 624-5863.

(From an Eastlib posting by the University of Minnesota and the University of Minnesota Libraries website)

Setsuko Noguchi appointed Japanese Studies Librarian at Princeton University Library

Setsuko Noguchi has been appointed Japanese Studies Librarian at the Princeton University Library. Setsuko has more than twenty-five years of library-related working experience in Japan and the US. She was Japanese Studies Librarian and Assistant Professor of Library Administration at the University of Illinois at Urbana-Champaign from 2002-2010, and since 2012 has been Japanese Studies Librarian for the CIC (Committee on Institutional Cooperation), with responsibility for Japanese Studies collection development and user services for the libraries of the University of Illinois, the University of Minnesota, and the University of Wisconsin.

She is Chair of the CEAL (Council on East Asian Libraries) Committee on Japanese Materials, and the Co-Chair of the NCC (North American Coordinating Council on Japanese Library Resources) Librarian Professional Development Committee.

Setsuko will begin work at Princeton on November 19, 2012. Her office will be Room 315 East Asian Library, 33 Frist Campus Center, and her phone number will be 258-4573.

(From an Eastlib posting by Princeton University Library)
CEAL NEWS

Henry Luce Foundation Awards Grant to CEAL

The Council on East Asian Libraries (CEAL) of the Association for Asian Studies (AAS) has received a grant from the Henry Luce Foundation for the purpose of exploring future directions of East Asian libraries in North America in rapidly changing times. With this grant, CEAL will organize two international panels to be held at its annual meetings in 2013 and 2014 and will invite prominent scholars, librarians, and information specialists to participate.

The CEAL annual meeting in 2013 will be devoted to the theme “Open Access and Discovery in the Academic Universe: Next Steps for East Asian Studies Research and Library Development.”

The CEAL annual meeting in 2014 will focus on the theme “Global Networking, Trans-disciplinary and Inter-disciplinary Research in East Asian Studies and Their Implications for East Asian Libraries.”

In addition to these discussions at the CEAL 2013 and 2014 plenary sessions, AAS will organize roundtable sessions as part of its regular program on the same topic during AAS annual conferences in 2013 and 2014.

We hope such discussions will help CEAL libraries make the transition to the new landscape in digital publishing and information services and will encourage all CEAL members to consider future scholarly publishing trends and service models. In addition, we as a CEAL community will try to identify strategies for moving our services to a platform more compatible with an open-access and globally connected environment, initiate projects that will lead to shared digital content, and explore funding and co-investment opportunities for the implementation of these initiatives.

Peter Zhou, President, Council on East Asian Libraries

(From an Eastlib posting of the grant announcement by Peter Zhou)

New CEAL Logo

In August of 2011, the CEAL Executive Board established a committee to solicit different designs for a new CEAL logo. After several months of work to solicit and consider new designs, the committee presented the final choices to CEAL membership for the final vote for. The design below, submitted by Shirin Eshghi of the University of British
Columbia, was chosen by 73% of responding members. It is now the official logo for CEAL.

Members of the CEAL Logo Committee were:

- Rob Britt, Logo Committee Chair
  Library Technology Chair
  University of Washington, Law Library
- Susan Xue
  Chinese Materials Chair
  University of California at Berkeley
- Setsuko Noguchi
  Japanese Materials Chair
  University of Illinois
- Yunah Sung
  Korean Materials Chair
  University of Michigan
- Gail King
  Publications Chair
  Brigham Young University
- Joy Kim (ex-officio)
  Past President
  University of Southern California
- Ellen Hammond (ex-officio)
  Vice President / President Elect
  Yale University
INSTITUTIONAL NEWS

Columbia University's C. V. Starr East Asian Library Honors Donald Keene

NEW YORK, August 6, 2012 – Columbia University's C. V. Starr East Asian Library recently honored Professor Donald Keene with a plaque in its historic reading room in recognition of his ongoing support of the Japanese Studies Collection.

Professor Keene, who taught at Columbia for over fifty years, is one of the world's leading Japanese literature authorities and a pioneer in establishing the modern study of Japan. Due in large part to his generous support – Professor Keene has donated books, journals, as well as funds - the Japanese Studies Collection currently holds over 312,000 volumes of print materials, 34,000 microforms, many important electronic resources, as well as the Barbara Cartis Adachi Collection on Bunraku, 1962-2003.

Professor Keene donated two particularly special collections: the collection of Letters to Donald Keene from Japanese literary figures, 1952-2004 and Abe Kōbō Collection, 1933-2002. In 2006, he provided the initial $200,000 to enable the Starr Library to acquire one of the library’s most important collections: the Makino Mamoru Collection on the History of East Asian Film, a collection that focuses on print materials mostly related to Japanese film that were collected over the course of fifty years by former documentary filmmaker and film researcher, Makino Mamoru.

"Through the plaque, we express our deepest gratitude to Professor Donald Keene for his generous support of the Japanese Studies Collection. The plaque will become one of the most visible landmarks in our reading room, and I hope others will follow in Professor Keene's footsteps in supporting the library," Starr Library Director, Jim Cheng, said.

Professor Keene has published over fifty books in both English and Japanese and is the president of the Donald Keene Foundation for Japanese Culture.

The plaque was endowed with additional support from the Department of East Asian Language and Culture, the Donald Keene Center for Japanese Culture, as well as faculty and library staff members.

(From a press release by Columbia University Libraries/Information Services News)
Harimaze Byōbu Documents Returned to Yale

On Friday, Oct. 5, 2012 Yale University held a ceremony to commemorate the return of the Harimaze Byōbu documents, originally assembled at the Historiographical Institute of the University of Tokyo, to the Yale Beinecke Rare Book and Manuscript Library. The documents were part of a donation to Yale of over 300 cultural treasures selected to highlight the history and culture of East Asia that was organized by the Yale Association of Japan and sent to New Haven in 1934. The Harimaze Byōbu documents date from the early twelfth to the eighteenth centuries.

Researchers from the University of Tokyo Historiographical Institute attending the ceremony at Yale included Ebara Masaharu, director of the Institute, and Kondo Shigekazu, a professor at the Institute, who played a major role in identifying one of the screen documents as one signed by the famed 12th-century monk, Chogen. Ebara and Shigekazu, along with six other researchers from the Institute, spent the following week at Yale examining the Beinecke’s Japanese collections, as part of a five-year, grant-funded research project that has already brought them to the Beinecke several times.

“The Harimaze Byōbu documents are one of Yale’s unique treasures. . . .,” said Ellen Hammond, Curator of Yale’s East Asia Library. “We are very grateful that our colleagues at the Historiographical Institute were willing to lend us their expertise to ensure that this important part of our shared history is properly preserved and protected for the future.”

(From a press release by Yale News Releases)
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