



CHENG YU TUNG EAST ASIAN LIBRARY

EAL Newsletter

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An Exhibition Celebrating a Millennium of the Tale of Genji



In March 2008 the East Asian Library mounted an exhibition entitled 源氏物語千年紀 (**Genji Monogatari Sennenki**): **Celebrating a Millennium of the Tale of Genji**. The *Genji Monogatari* was written in the early 11th century by Murasaki Shikibu (image on the left), a court lady born into the Fujiwara family. This novel gives a vivid description of courtly life in medieval Japan. Widely celebrated as the world's first novel, it is a remarkable epic that tells the story of Hikaru Genji (the Shining Prince). Born as the son of the emperor but given commoner status, Genji is a beautiful, charming and passionate man who engages in numerous love affairs and whose life is constantly shaken by shifting political interests. The University of Toronto Libraries has an extensive collection (over 600 titles) of resources that includes modern translations of the classic, English translations, and works of history and criticism. The goal of this exhibit is to provide the viewers with a brief introduction to this Japanese masterpiece and to showcase the resources that we have available in English (held in the Robarts Library stacks) and in Japanese (held in the East Asian Library stacks). We would like to thank the Far Eastern Library at the Royal Ontario Museum for its generosity and cooperation. Thanks to its courtesy, we were able to borrow and put on display some beautiful items such as a few volumes of *Nise Murasaki Inaka Genji* (修紫田舎源氏), a light fiction adaptation of the original classic written in 1829 by Ryutei Tanehiko and illustrated by Utagawa Kunisada. The exhibition was also accepted by the Consulate of Japan as an official celebratory event of the 80th Anniversary of Japan-Canada Diplomatic Relations.

The exhibit has been curated by Fabiano Takashi Rocha, Japan Studies Librarian and Kayo Sakemi, Visiting Librarian, Keio University Libraries.

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Chinese Visual Materials in EAL Collection

East Asian studies resources in formats other than printed materials have been added to our collections at a fast pace in recent years. Among them, Chinese visual material is a section that has been gradually built up and enhanced. The library has ordered influential documentaries, feature films and other educational visual materials in VHS tapes, VCDs and DVDs formats. We have also received various visual materials from our exchange partners and private donors. These materials have been used as part of the curriculum in East Asian studies related courses as well as for research. To highlight these materials and promote the resources for broader usage, the library plans to install a comprehensive exhibition this Fall to showcase these visual collections in both Chinese and Korean studies.

The following is a brief introduction to the Chinese content of the exhibition. The focus will be on individual Chinese films viewed within specific social-economic contexts.

The first film was introduced into China in the late 19th Century. The pioneering French film company Lumiere showed the film to Chinese audiences in Shanghai on August 1896. In 1905, a photographer named Ren Qingtai produced the first Chinese film *Ding jun shan* (定軍山). This short film features Tan Xinpei, then the king of Peking Opera. After that, many short films were produced. In the 1920's, as the popularity of movies increased, so did the demand for full-length feature films. Shanghai became the centre for the development of the film industry in China from the early 1920's to late 1940's. The first golden period of Chinese cinema was the 1930's, when film companies produced socially idealistic, politically engaged films in Shanghai and other places to reflect the social-political realities of Chinese society at that time. Great directors like Shen Xiling, Yuan Muzhi, actors and actress like Zhao Dan, Tao Jin, Zhou Xuan, and Bai Yang contributed masterpieces such as *Shi zi jie tou* (十字街頭) and *Ma lu tian shi* (馬路天使). After the Sino-Japanese War, Shanghai filmmaking made a comeback during the final, chaotic years of the nationalist government. *Yi jiang chun shui xiang dong liu* (一江春水向東流), and *Wu ya yu ma que* (烏鴉與麻雀) are the important works of that period. In those two decades, the so called "left-wing" cinema movement played a significant role in Shanghai and elsewhere and this is shown by sympathy for the working class under the influence of communist ideas.



Immediately after the communists assumed power in 1949, the Chinese movie industry underwent fundamental changes. Now the goal of film making was to serve the ordinary people. Directors and movie stars who survived the Republican period tried to adjust to fit into the new political atmosphere. Again, actors like Zhao Dan and Bai Yang tried to perform different roles to portrait revolutionary heroes. *Zhu fu* (祝福), and *Zao chun er yue* (早春二月) are the masterpieces made between 1950 and 1965. *Zhu fu* was adapted from Lu Xun's famous short story which illustrates a widow's tragic story (played by Bai Yang) in which she was constrained by both the strict confines of society and victimized by her cruel neighbours after she had married twice and both husbands had passed away.

As Mao unleashed his power to launch the Cultural Revolution in 1966, all films produced since 1949 were to be reviewed and the majority of them was banned from screening. Mao's wife, Jiang Qing, proclaimed that these films were supporting traditional Chinese values and capitalist ideas. She selected some twenty titles as negative examples to substantiate her argument. Film production was now placed in the hands of a small party faction to promote ultra-leftist communist ideology. As for new productions, the eight revolutionary model plays (八个样板戏), sponsored by Jiang Qing were adapted for the screen in 1968. These films were made for political reasons and followed Jiang's "principles of three prominences". Meanwhile, feature film production was suspended for several years. Until mid-1970s, only a few feature films covering this art form were produced in order to serve the "revolutionary needs". Among them, *Yan yang tian* (艳阳天) is a film adapted from a novel depicting "class struggle" in the countryside in which landlords were described as enemies dreaming to take back control of their properties from the hands of poor farmers. *Chun miao* (春苗) tells the story of a young woman who becomes a so-called "bare-foot doctor" offering affordable medical care to local farmers. *Jue lie* (决裂) is a movie that was not given the opportunity to be officially released before the "Gang of Four" lost their power. The theme of the film was to promote the idea that political reliability was far more important than academic achievement in terms of standards for college admission.

Another wave of films, originally produced between 1949 and 1966, was released after the Cultural Revolution. These have served well to heal the sufferings of ten years of chaos. In the mid-1980s, when economic reform brought visible changes to people's lives, the intellectuals as well as filmmakers directed their attention to search for the reasons causing the breakdown of Chinese



society and also to examine the cause of the Cultural Revolution. The Fourth Generation of directors actively participated in this critical re-examination of modern history and traditional culture. Xie Jin is one of their examples. In his *Fu rong zhen* (芙蓉鎮), Xie depicted the miserable life of the ordinary people who suffered during the Cultural Revolution. The main actor and actress, Jiang Wen and Liu Xiaoqin have since become the movie's superstars. The younger generation of directors, the Fifth Generation, has taken centre stage since the mid 1980's. Chen Kaige's *Huang tu di* (黃土地) compels the audience to think of the customs that have burdened the peasants' lives for thousands of years in the barren landscape of Northwest China. *Da hong deng long gao gao gua* (大紅燈籠高高挂), directed by Zhang Yimou, depicts a concubine's life within a closed, dictatorial household. Much of the film deals with the ever-shifting balance of power between the various concubines. In this film, Zhang demonstrated his talent in his skilful manipulation of the complex aspects of traditional Chinese life.



Chinese independent filmmaking started from the 1990's as the Sixth Generation of directors emerged while the state studios could no longer afford experimental films in the mist of economic reform. Many of them, like Jia Kezhang, focus their films on intimate accounts of daily life of ordinary Chinese people. *Sanxia hao ren* (三峽好人) takes the construction of the Three-Gorges Dam as the background to illustrate the impact of this project on the local residents. The new models of financing, casting and marketing films integrate Chinese filmmaking into the global film market. Joint commercial projects, which involved movie stars, producers from Taiwan, Hong Kong, other East Asian countries and Hollywood, have become the current trend. More Chinese films are winning international awards in different film festivals. A special category of contemporary Chinese film is the independent documentary. Some of them have failed to pass government censorship due to the sensitivity of their contents. *Hao si bu ru lai huo zhe* (好死不如赖活着) for example, documents the life of villagers in Northern China under the influence of HIV-AIDS. Many people sell their blood for cash to make a living, and unfortunately they become infected by the AIDS virus through the use of dirty needles. The disease is passed on to their children.

Many of the films mentioned above are in the collections of the East Asian Library or the Media Commons in the Robarts Library. Users can view them in the library and faculty can reserve them for their courses. For a complete list of the library's visual material collection, please visit our web site at www.library.utoronto.ca/east or contact our staff at the library. Research for the exhibition has been a part of the East Asian library's FIS practicum student project.

*** Notable Acquisitions ***

New Electronic Resources:

Kyōngsōng Ilbo



The complete electronic version

of Kyōngsōng Ilbo (Keijo Nippo) is now available online in PDF format including issues from 1907 through 1945. You can access this database from any networked computer on campus or from home.

Kyōngsōng Ilbo is a Japanese-language newspaper published in Korea during the Occupation Period (the official Japanese administration newspaper). It is a crucial primary source for Korean and Japanese Studies scholars. This purchase includes online access to the set, back-up copies on CD-ROMs, and a print version of the set (191 volumes in total). The print version will be available in August.

You can connect to this database under the Korea Studies Resources and Japan Studies Resources headings from the EAL homepage.

This purchase was made possible by the collaboration of Hana Kim, Korea Studies Librarian and Fabiano Rocha, Japan Studies Librarian.

Chinese e-books

The East Asian Library has purchased it's first e-books.

After numerous intense test trials and extended negotiations with the Superstar Company in Beijing, an agreement was signed in March, 2008 for the purchase of 1,460 Chinese e-titles. The vendor has provided a temporary access interface linked to the EAL Home page so that users can have immediate access. The next step will be to mount this database online and to provide bibliographic and metadata information to support and facilitate searching for the titles from the UTL catalogue. You can access these titles now at <http://simplelink.library.utoronto.ca/url.cfm/49756>



Kang Ri zhan zheng qi kan hui bian

抗日战争期刊汇编



In 1937, the Chinese Nationalist Party and the Chinese Communist Party formed a united patriot alliance to defend against Japan's invasion. During this period, many publishers produced all kinds of magazines to energize the Chinese spirit against the Japan invasion. Even though these periodicals have become very rare and are very difficult to find, the publisher of this title managed to gather whatever he could find and published 44 volumes in one title. To provide a balanced view point, the publisher has included both the Nationalist and the Communist publications. The East Asian Library has

created an index to the 44 volumes in order to facilitate easy access to them. This index will be kept at the circulation desk. It will also be mounted on the EAL web-site to help the faculty and students to identify more easily the volume they need.

Zhongguo zhu ming cang shu jia shu mu hui kan

中國著名藏書家書目匯刊

This title, in 70 volumes, was published by the Shang Wu Yin Shu Guan in Beijing beginning in 2005. It contains two parts: the Ming and Qing Dynasties, and the modern era. It is the most comprehensive collection of Chinese rare book catalogs so far and it includes 148 catalogs. These volumes provide a wealth of information on Chinese rare books from Song to Qing. Though some of the collections no longer exist or have been split into parts, we can still use the catalogs to trace the changes of various Chinese rare book collections. Among the catalogs in the set, more than 80 include rare editions and manuscripts. The editor Lin Xi (Yang Renkai) did very thorough research to identify the different editions of the catalogs and picked up the best ones for inclusion in this set.

It is worthy to note that the catalog of the Mu Collection in the East Asian Library is one of the titles in this set (*Penglai Mu shi cang shu mu* 《蓬萊慕氏藏書目》). It appeared in the modern era section, vol. 31).



*** Gifts & Donations ***

Chinese Materials

“Window To China 中國之窗”



These and many other research titles are now on the shelves of the Cheng Yu Tung East Asian Library. These valuable publications have been made available to the faculty and students of the University of Toronto through the “Window To China 中國之窗” program.

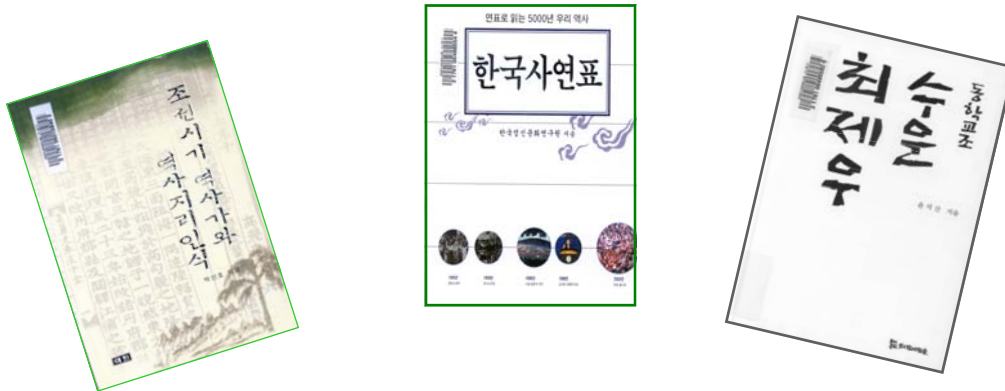
This very special material donation program was initiated, executed and made possible by the China State Council Information Office and the National Library of China. The purpose is to help libraries and organizations outside of China to strengthen and enrich their Chinese collections. The East Asian Library is very grateful for their support. Our library users will benefit greatly from this generous donation. The first phase of the program in North America runs from 2006 to 2010. One hundred libraries and organizations in 65 countries have been selected to participate in this material donation program. The East Asian Library has very fortunately been selected to be a participant, and is the only one in Canada. In May, 2008, the library signed a Memorandum of Agreement with the National Library of China. With this agreement, the East Asian Library will receive 200 volumes of books selected by the Library annually for 5 years.

In 2008, the National Library of China will donate an additional collection worth CND\$5,850 approximately to the East Asian Library.

Up to June, 2008, we have received a total of 510 volumes. The “Window to China” labels have been pasted into all these gift donations. The Library is planning to display special titles in a small exhibition. In the meantime, books received have been catalogued and are now available on the shelves. So come in and check out these titles.

Korean Materials:

Professor Fujiya Kawashima Collection



At the end of last year, the Cheng Yu Tung East Asian Library received an extremely valuable donation from Mrs. Joung-Ja Kawashima, whose husband taught in the History Department at Bowling Green State University for 35 years, and who died of acute leukemia in 2006. Their son, Dr. Ken Kawashima, teaches in the Department of East Asian Studies at the University of Toronto. Our Korea Studies Librarian, Hana Kim, has learned that the Archives at Bowling Green State University was looking for an institution which could house the collection properly and support a Korean Studies curriculum. Since the death of Professor Fujiya Kawashima, Bowling Green State University no longer offers courses in Korean language, history and culture. Hana contacted Mrs. Kawashima, Dr. Ken Kawashima and the Bowling Green State University's Archivist in order for them to consider sending the collection to the East Asian Library.

The donation is an outstanding collection of materials Professor Kawashima had amassed over a lifetime. Among the received 533 titles and 648 volumes, there are notable examples such as multi-volume sets of *Munhwa Yu ssi pogam*, *Han'gukhak yŏn'gu inmyŏng nok*, and *Andong chiyŏk hyŏnp'an t'akponjŏn*.

Professor Kawashima is an internationally recognized scholar on *yangban* descent groups in Confucian Korea. He has held visiting professorships at Koryo and Yonsei universities in Korea, at International Christian University and Hiroshima Jogakuin University in Japan, and at the University of Tübingen in Germany. For his many articles and book chapters on Korea, he has been recognized as a Fulbright Senior Scholar and as a Korea Foundation Research Scholar.

We would like to take this opportunity to express our most sincere gratitude to Mrs. Kawashima and her son, Dr. Ken Kawashima and acknowledge the fact that researchers at the University of Toronto as well as in the global academic community will benefit immensely from this contribution.

Staff Activities



1. The East Asian Library's China Specialist, Dr. George Zhao, presented his research paper entitled "What was Khubilai Khan's Zhongguo? A survey on the term of Zhongguo (Middle Kingdom?) in the Mongol Yuan Dynasty (1279-1368) and a discussion on the Sinicization of the Mongols" at the CENTRAL AND INNER ASIA SEMINAR (CIAS) May 16-17, 2008. His paper discusses the evolution of the term "*Zhongguo*中國" over time in Chinese history from geographical, ethnical, and cultural perspectives, with focus on the meanings and definitions of this controversial term in the Yuan dynasty, a unique period in Chinese history when China was reunified after more than a century of division, and for the first time, the whole territory of China fell under the rule of the Mongols.

For over three thousand years, the Chinese have been using the term Zhongguo to name their homeland, the central location or central plain (Zhongyuan) of China proper which was regarded as the terrestrial focus of 'all under heaven' (tianxia). George argues that the term Zhongguo did not originally mean "Middle Kingdom" and that it had little to do with so-called Sino-centralism. There indeed existed a Sino-centralism characterized by distinguishing "Nei (inside)" and "Wai (outside)" which had been an important tradition in preserving Chinese civilization. This tradition was so strong that even foreign conquerors were forced to act within the Chinese framework and to speak in the Chinese discourse. George further discusses the Central Plain as the most important strategic location and a symbol of legitimacy for a regime to govern China, and suggests that, in a certain sense, Chinese centralism has been a deeply rooted social psychology that has helped to preserve traditional Chinese culture and maintain the continuity of Chinese civilization. This tradition was so strong that even the foreign rulers who conquered the whole territory of China were forced to compromise and adopt Chinese culture and customs. Chinese intellectuals under foreign rule believed that they should eventually be able to convert the ruling "barbarians" to Chinese. Because the differentiation between Chinese and "barbarians" was never based on blood and race, but on culture, those who followed Chinese customs and culture would be treated as Chinese. This conceptualization was later used by alien rulers such as Khubilai as the theoretical basis to claim their legitimacy to rule China. Khubilai wished to be accepted as a legitimate Chinese Son of Heaven in order to rule China, thus he had to identify himself with China. Yet Khubilai still sought recognition as a legitimate Great Khan of all the Mongol domains. Thus he could not confine himself to the Chinese culture. In fact, he made serious efforts to maintain his nomadic cultural identity, but one hundred years of exposure to Chinese culture eventually altered the Mongols.

2. Congratulations to George.

His paper entitled "Kongyŏ: Korean Tribute Women and Mongol-Koryŏ Relations during the 13th and 14th Centuries" has been published in *Toronto Studies in Central and Inner Asia* No.8, Asian Institute, University of Toronto, 2008. This paper discusses the century-long woman exchange between the Mongol Yuan court and the Koryŏ (Korean) court. The Koryŏ court was forced to submit to Mongol rule after more than three decades of devastating war. As a vassal state, Koryŏ was required to supply young females as kongnyŏ (literally, "tribute women") to the Mongol court. As a result, a large number of Korean women were brought to northern China and Mongolia. Many of them entered the Yuan imperial palace chambers and a few of them were eventually promoted to the position of imperial consorts.

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