

East Asian Library Newsletter

News from the Cheng Yu Tung East Asian Library

<https://east.library.utoronto.ca/eal-newsletter>



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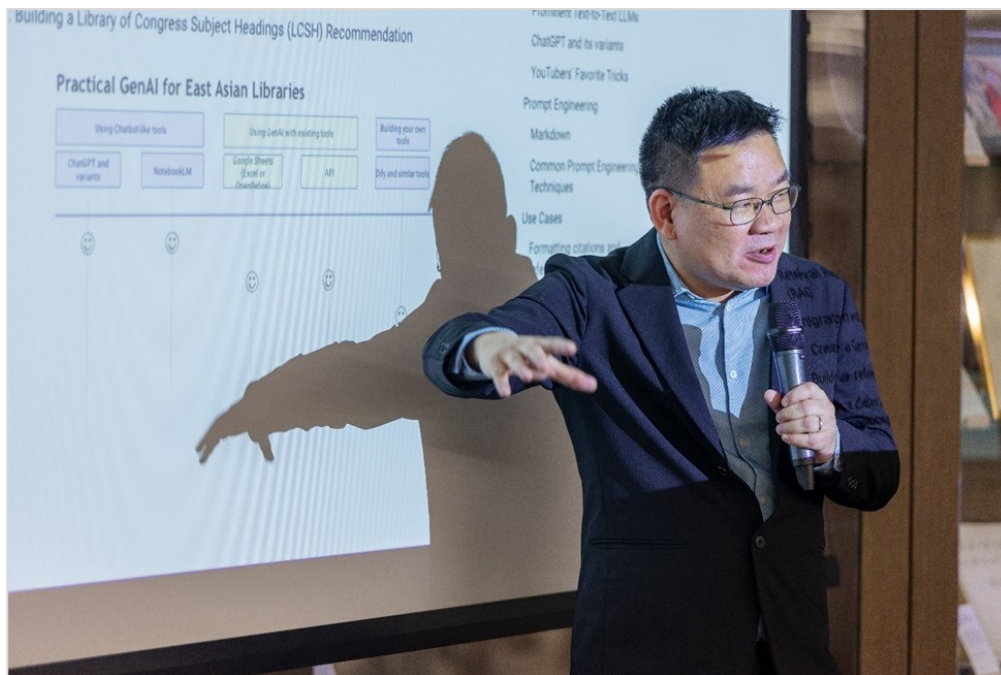
EMPOWERING EXPLORATION AND COMMUNITY: WINTER/SPRING HIGHLIGHTS FROM THE CHENG YU TUNG EAST ASIAN LIBRARY

By Hana Kim, Director, Cheng Yu Tung East Asian Library

The first half of 2025 has been an inspiring time at the Cheng Yu Tung East Asian Library. We embraced digital exploration through AI workshops that supported staff, scholars, and students in developing the skills needed to navigate today's evolving research landscape. Our vibrant Lunar New Year celebration brought together U of T families in a joyful embrace of cultural diversity and community. We also honoured the remarkable legacy of James G. Endicott through a compelling exhibition, and marked a decade of impactful collaboration with the Taiwan Resource Centre for Chinese Studies (TRCCS). The season culminated in a well-attended Asian Heritage Month Literary Celebration, showcasing the vital voices of Asian Canadian writers. These events reflect our commitment to fostering innovation, cultural exchange, and academic excellence, core values that guide the Library's mission to inspire and connect our community.

Advancing AI Integration: AI Workshops for Library Staff, Scholars, and Students

As part of the ongoing AI Innovation Series, the East Asian Library continued its commitment to advancing artificial intelligence literacy and practical skills through two successful workshops held in January 2025. Building on the momentum of the series launch in November 2024, these sessions aimed to empower library staff and members of the academic community, including scholars and graduate students at the University of Toronto, with tools to navigate and apply AI in their research and professional practice.



Above: Dr. Kwok-leong Tang, Managing Director of the Digital China Initiative at Harvard University, leading the workshop

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)

Day One: Empowering Library Staff with Practical GenAI Skills

On January 16, library staff from across the University of Toronto Libraries (UTL) gathered for *Practical GenAI for East Asian Libraries*. This full-day, hands-on workshop provided training in using generative AI to streamline workflows and enhance service delivery. Participants learned how to craft effective prompts, automate administrative tasks, clean and organize data, and generate metadata and subject headings using AI tools such as ChatGPT, Claude, and Google NotebookLM.

Led by Dr. Kwok-leong Tang, Managing Director of the Digital China Initiative at Harvard University, the session was specially designed for staff working in area studies libraries, equipping them with practical skills to navigate the evolving information landscape.

Day Two: Supporting Scholars in Building Structured Data

On January 17, the second workshop, *From Unstructured to Structured: Building Data Collections for East Asian Studies with AI*, welcomed graduate students and faculty from East Asian Studies, History, Religious Studies, and related disciplines. Participants explored how to leverage AI tools to clean, extract, and analyze unstructured text sources, transforming messy data into meaningful, structured datasets to support scholarly research. With a strong focus on both qualitative and quantitative methods, the workshop provided researchers with practical tools and strategies to enhance their digital research skills using accessible platforms such as Google Sheets and generative AI chatbots.

A Step Toward an Innovative Library Future

The AI Innovation Series reflects EAL's role as a forward-looking hub for both cultural and academic exchange. By supporting internal capacity building among staff and offering cutting-edge learning opportunities for students and faculty, the East Asian Library is helping shape how libraries engage with technology in meaningful, ethical, and transformative ways.

The workshops were well received by attendees, and EAL plans to continue developing programming that connects emerging technologies with the needs of the East Asian Studies and broader academic communities.



Above: Workshop One for library staff



Above: Workshop Two for faculty and students

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)

U of T Families Gather to Celebrate Lunar New Year 2025



**Above: Participants engage in crafting their own Korean lucky pouches after listening to step-by-step instructions
(Image credit: The Cheng Yu Tung East Asian Library)**

On February 3, 2025, the East Asian Library and the Family Care Office hosted a vibrant and heartwarming Lunar New Year celebration, bringing together nearly one hundred U of T students, faculty, staff, postdoctoral fellows, and their families.

The event offered an afternoon of cultural sharing, hands-on crafting, and festive activities for families of all backgrounds. A highlight was the Korean lucky pouch workshop, where children and parents crafted colourful pouches symbolizing good fortune. The workshop was led by the Korea Traditional Gyubang Culture of Canada, providing step-by-step instructions and rich cultural context.

Guests also enjoyed a delicious spread of Asian cuisine alongside interactive educational activities such as colouring, calligraphy, and more. U of T faculty, students, and student associations presented engaging talks on Lunar New Year customs from Chinese, Korean, Taiwanese, Tibetan, and Vietnamese traditions.

The event concluded with a cheerful parade featuring attendees proudly showcasing their personally crafted Korean lucky pouches. Lunar New Year souvenirs were also distributed to all guests to commemorate the occasion.

At its heart, the celebration was designed to promote inclusivity and cultural appreciation. By highlighting the rich and diverse traditions of the Lunar New Year, the event helped foster a sense of belonging and community among members of the University of Toronto and their families.

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Attendees learn to craft Korean lucky pouches with guidance from the instructor



Above: Presentation by the U of T Vietnamese Students' Association



Above: A young child tries his hand at calligraphy



Above: Children try on traditional Korean *hanbok* costumes



Above: A young attendee proudly parades with her crafted Korean lucky pouch



Above: A display of Korean lucky pouches crafted by the Korea Traditional Gyubang Culture of Canada

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)

Exhibition Spotlight: Education for Troubled Times: The Life and Legacy of James G. Endicott (1898-1993)



Above: Marion Endicott, granddaughter of James G. Endicott, holding the 1925 Graduating Class photo in Theology from Victoria University in the University of Toronto

(Image credit: The Cheng Yu Tung East Asian Library)

From February 7 to May 30, the East Asian Library presented the exhibition, *Education for Troubled Times: The Life and Legacy of James G. Endicott (1898-1993)*. This thoughtful exhibition illuminated the remarkable life and work of James G. Endicott, a Canadian missionary, educator, and peace activist whose legacy continues to resonate in the history of China-Canada relations.

Through a rich display of personal artifacts, photographs, documents, and recorded reflections, visitors were guided through Endicott's journey: from his missionary work in West China during war and revolution, to his later prominence as an outspoken advocate for peace during the Cold War. The exhibition bridged continents, conflicts, and communities, offering a unique lens into 20th-century global history.

The exhibition was curated by Mark Lush and Kara Kaifang Ma, two outstanding PhD candidates in the Department of East Asian Studies at the University of Toronto. Their intellectual rigor, creativity, and commitment shaped a compelling narrative of Endicott's life and times. The project was generously supported by the Department of East Asian Studies.

An opening ceremony and reception were held on February 7, 2025, featuring a keynote lecture by Professor Joan Judge (York University) titled *Missionary Beginnings: Sinology and Politics in the Lives of James Mellon Menzies and James G. Endicott*. Her insightful talk traced the complex intersections of missionary work, academic inquiry, and political activism that defined Endicott's legacy.

WINTER / SPRING HIGHLIGHTS (CONT.)

The East Asian Library extends deep gratitude to the Endicott family for their invaluable support, including providing exhibition materials and generously sharing stories and insights that enriched the entire experience. We are also grateful to the E.J. Pratt Library at Victoria University, which lent the 1921 and 1923 editions of *Torontonensis*, the university yearbook, offering a fascinating glimpse into student life during Endicott's time.

Originally scheduled to close in April, the exhibition was extended through May due to enthusiastic community interest. In April 2025, the exhibition received a distinguished visit from the Consul General of the Chinese Consulate-General in Toronto, accompanied by consuls and vice-consuls. Selected materials from the exhibition will be featured at the Consulate's July 2025 Open House, further amplifying Mr. Endicott's legacy.

Although the physical exhibition has concluded, we invite you to visit the [virtual exhibit](#), now permanently accessible online. The digital format continues to make this important story available to a wider audience.

This exhibition attracted a diverse group of students, faculty, researchers, and community members, sparking conversations and deepening public understanding of James G. Endicott's enduring influence in both Canadian and Chinese historical contexts.



**Above: Larry Alford, Chief Librarian,
delivers opening remarks**



**Above: Hana Kim, EAL Director,
shares welcoming remarks**



**Above: Mark Lush, Co-Curator,
speaks about the exhibition's development**



**Above: Marion Endicott,
representing the Endicott family, offers reflections**

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Kara Kaifang Ma, Co-Curator, presents insights on the curatorial process



Above: Professor Yiching Wu, Department of East Asian Studies, delivers congratulatory remarks



Above: Professor Joan Judge (York University), delivers the keynote presentation



Above: Attendees view items on display in the exhibition



Above: A guest closely examines exhibition materials



Above: An audience member asks a question



Above: On April 25, group photo at the Endicott exhibition with the Consul General of the Chinese Consulate-General in Toronto, consular staff, Marion Endicott, co-curator Mark Lush, Hana Kim (EAL Director), and Lucy Gan (EAL Information Services Librarian)

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)

Celebrating a Decade of Collaboration: 10th Anniversary of the Taiwan Resource Centre for Chinese Studies (TRCCS) at U of T



**Above: Commemorative cookies marking the 10th anniversary of the TRCCS
(Image credit: The Cheng Yu Tung East Asian Library)**

On May 12, the East Asian Library celebrated the 10th anniversary of the Taiwan Resource Centre for Chinese Studies (TRCCS) at the University of Toronto Libraries. The event marked a decade of meaningful collaboration in academic engagement and resource sharing between Taiwan and the U of T scholarly community.

Established in 2015 at the University of Toronto as the first TRCCS site in Canada, the Centre is part of a global initiative by Taiwan's National Central Library (NCL) to advance international scholarship in Chinese and Taiwan Studies. Hosted at major universities and research institutions worldwide, TRCCS locations serve as vital hubs for sinological research and cross-cultural exchange.

For decades, the U of T Libraries has been fortunate to receive exchange materials and scholarly publications from Taiwan. In 2014, we partnered with the NCL to digitize 227 titles (2,097 volumes) from our Chinese rare book collection, dating back to the Ming and Qing dynasties. These valuable resources are now freely accessible online. Thanks to the TRCCS program, we continue to receive a rich array of publications and

WINTER / SPRING HIGHLIGHTS (CONT.)

resources related to Taiwan and Chinese Studies, greatly benefiting our faculty, students, and the wider community.

This anniversary event was made possible through the generous support of the National Central Library of Taiwan and the Taipei Economic and Cultural Office (TECO) in Toronto.

A highlight of the celebration was a keynote lecture titled *Bridging Indigenous Knowledge and Modern Science, Unsettling the Settler-Colonial Land Regime: Experiences from Taiwan*, delivered by Professor Daya (Da-Wei) Kuan, Chair of the Department of Ethnology at National Chengchi University and Executive Director of the Taiwan-Philippines Science and Technology Innovation Center for Indigenous Knowledge, Local Knowledge, and Sustainability Studies (CTPILS).

Drawing on his research and community-based work, Professor Kuan explored how Taiwan's Indigenous peoples are addressing colonial legacies, pursuing land justice, and fostering ecological sustainability. Through case studies on land use and resource management, he illustrated how Indigenous knowledge systems are being integrated with modern science to guide sustainable development.

Moderated by Dr. Victor Falkenheim, Professor Emeritus in the Department of East Asian Studies and Director of the Global Taiwan Studies Initiative, the lecture sparked a thoughtful dialogue on Taiwan's historical, political, and cultural landscape, and its growing importance in global Indigenous and Environmental Studies.

A member of Taiwan's Tayal Indigenous group, Professor Kuan shared powerful insights on Indigenous-led mapping, land-use planning, and community-based development. His reflections emphasized not only the challenges, but also the transformative possibilities of reshaping Taiwan's identity through Indigenous voices and lived experience.

The East Asian Library is deeply grateful to the NCL, TECO, our speakers, and audience members for their contributions to the success of this milestone event. We look forward to continuing our partnerships and expanding access to Taiwan and Chinese Studies resources for years to come.



Above: Larry Alford, Chief Librarian, delivers remarks



Above: Hana Kim, EAL Director, delivers remarks

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Han-Ching Wang, NCL Director General, pre-recorded remarks



Above: Dr. Victor Falkenheim, Director of the U of T Global Taiwan Studies Initiative, delivers remarks



Above: Prof. Daya Kuan, keynote presentation



Above: Prof. Daya Kuan answers questions, moderated by Dr. Falkenheim



Above: An audience member asks a question



Above: An audience member asks a question

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Yi-peng Liang, TECO Director-General, delivers closing remarks



Above: In-house display of selected books received through the TRCCS program



**Above: Group photo holding commemorative cookies at the event closing:
Victor Falkenheim, Yi-peng Liang, Hana Kim, Daya Kuan, and Larry Alford (left to right)**

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)

Asian Heritage Month Literary Celebration Draws a Full House at the East Asian Library



Above: Group photo of speakers, organizers, and sponsors holding commemorative cookies at the Asian Heritage Month Literary Celebration (Image credit: The Cheng Yu Tung East Asian Library)

On May 29, 2025, the Cheng Yu Tung East Asian Library hosted the Asian Heritage Month Literary Celebration, a widely attended event that brought together writers, readers, and community members to honour Asian Canadian voices. The celebration featured two thoughtfully curated segments: **LiterASIAN Toronto 2025** and the **Book Launch Celebration of *Infusion: A Ricepaper Anthology***. The event was generously sponsored by the Asian Canadian Writers' Workshop (ACWW), Canada Council for the Arts, the Canadian Authors Association Toronto, and Dark Helix Press.

The afternoon began with LiterASIAN Toronto 2025, presented in collaboration with the Asian Canadian Writers' Workshop (ACWW). This year's theme, "Origins," reflected on heritage, resilience, and two important milestones: the 30th anniversary of ACWW and the recent commemoration of the Chinese Exclusion Act centennial. Through shared stories and creative dialogue, the festival offered space for reflection and celebration of identity, belonging, and cultural memory within the Asian Canadian literary community.

The panel was moderated by Dr. Carrienne Leung, acclaimed fiction writer and assistant professor at the University of Guelph, and featured three distinguished authors:

- Wayne Ng, author of *Johnny Delivers*
- Mai Nguyen, author of *Sunshine Nails*
- Leanne Toshiko Simpson, author of *Never Been Better*

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Hana Kim, EAL Director, presents opening remarks



Above: Allan Cho, ACWW Executive Director, remarks



Above: Carrienne Leung, opens the panel



Above: Wayne Ng, responds to moderator



Above: Mai Nguyen, responds to moderator



Above: Leanne Toshiko Simpson, responds to moderator

(Image credit: The Cheng Yu Tung East Asian Library)

Together, they explored complex themes of migration, mental health, intergenerational storytelling, and the importance of centering joy, humour, and resilience in Asian Canadian narratives.

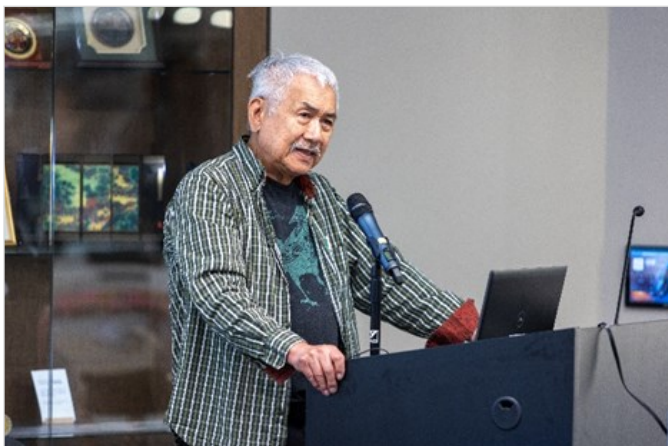
The second half of the program celebrated the launch of *Infusion: A Ricepaper Anthology*, a powerful new collection of works by Asian Canadian authors and diaspora writers. Contributing writers Mihan Han, Garry Engkent, Hana Kim, Victoria Sa, Ling Ge, Justin Timbol, and Amardeep Kaur offered engaging readings that reflected a range of experiences, from the deeply personal to the broadly political. A special reading of “My Aunt” by the late Jim Wong-Chu, published posthumously in the anthology, provided a moving tribute to one of the foundational voices of Asian Canadian literature. The poem was read by Jessica Chan, former Editor of *Ricepaper Magazine*.

The event celebrated storytelling as a powerful cultural force and highlighted the ongoing contributions of Asian Canadian writers to Canada’s literary landscape.

Books featured in the anthology and works by participating authors were available for purchase onsite, courtesy of the University of Toronto Bookstore and the Asian Canadian Writers’ Workshop.

The Asian Heritage Month Literary Celebration was a resounding success, bringing together community members to honour Asian Canadian heritage, creativity, and voices. We thank everyone who attended, the authors who shared their stories, and our partners who made this event possible.

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Garry Engkent reads from *Infusion*



Above: Ling Ge reads from *Infusion*



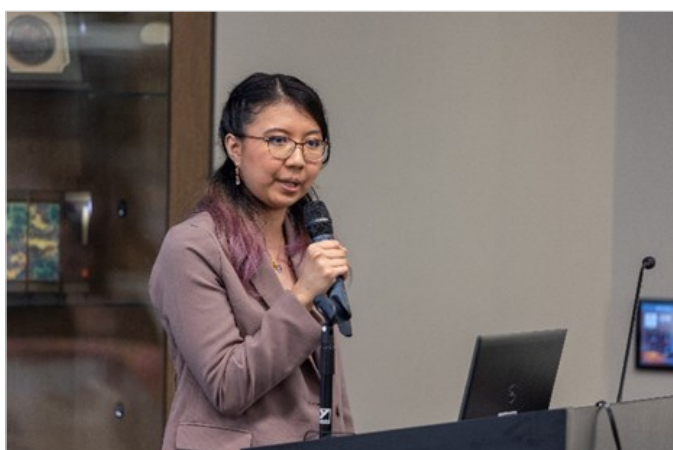
Above: Mihan Han reads from *Infusion*



Above: Amardeep Kaur reads from *Infusion*



Above: Hana Kim reads from *Infusion*



Above: Victoria Sa reads from *Infusion*

(Image credit: The Cheng Yu Tung East Asian Library)

WINTER / SPRING HIGHLIGHTS (CONT.)



Above: Justin Timbol reads from *Infusion*



Above: Jessica Chan reads “My Aunt” by the late Jim Wong-Chu from *Infusion*



Above: Wrapping up the *Infusion* launch -- JF Garrard and Allan Cho share closing thoughts



Above: An audience member asks a question



Above: An audience member reads from *Infusion*



Above: Onsite book sales by participating authors

(Image credit: The Cheng Yu Tung East Asian Library)

RECENT GIFT OF A TIBETAN THANGKA TO THE CHENG YU TUNG EAST ASIAN LIBRARY

By Kristina Dy-Liacco, Tibetan Studies Librarian, Cheng Yu Tung East Asian Library



**Above: Lobsang P. Lhalungpa's meditation thangka, "Instructions for Calm Abiding"
Mineral pigment on cotton, Tibet, 20th century (Image credit: The Cheng Yu Tung East Asian Library)**

Walking into the East Asian Library, visitors will notice a new addition to the space: a Tibetan thangka, or hanging scroll painting. The painting is mounted on a silk brocade, with a decorative silk cover that is gathered at the top. The mounting is complete with a wooden dowel with decorative silver metal finials at the bottom.

The thangka is a donation from the family of Lobsang P. Lhalungpa (1926-2008), a renowned Tibetan Buddhist scholar and translator who played an influential role in promoting Tibetan Buddhism to the West in the 20th century. Lhalungpa was born in Tibet, and spent much of his early career in Lhasa as an official for the Tibetan government, while at the same time studying with accomplished Buddhist teachers. In 1947, he was sent to India as the Cultural and Educational Representative of the government in India. While in India, he also served as a teacher, a broadcaster (All India Radio), and a translator and researcher, often working with foreign scholars who spent time in Darjeeling and Kalimpong. In 1970, Mr. Lhalungpa was invited to teach Buddhist philosophy at the University of British Columbia. He resided in Canada for several years

before moving to the United States and settling in Santa Fe, New Mexico, where he became the beloved teacher of a thriving local dharma community, and was active in serving the community, bringing teachings to prisons, and working with AIDS and hospice patients. His works of translation, most notably *The Life of Milarepa*, served as gateway points in the field for many Tibetan Studies scholars of recent generations.

The theme of the painting serves as a guide for meditation, with a visual representation of *zhiné* གཞིས་གནས་ (Sanskrit: *śamatha*), or “calm abiding,” the practice of taming the mind through focused meditation in nine stages. The elephant represents the mind, while the monkey represents distraction or scattered thought. Starting at the bottom and moving in stages upward on either side, the gradual process of focusing the mind is illustrated by the diminishing of the darkness in the figures as the meditator overcomes distraction and their concentration becomes complete. The flames accompanying each stage represent effort. The Eight Dissolutions, represented in the centre of the *thangka*, is another visual tool for meditation as part of tantric practice, including for meditating on the stages of death.¹



Left: Detail showing Milarepa (top) and meditation stages
(Image credit: Kristina Dy-Liacco)

At the top of the painting is an image of the 11th century poet-yogi Milarepa, whose songs and teachings, including on calm-abiding, are revered and practiced to this day. Mr. Lhalungpa had a personal connection to Milarepa: his translation of the yogi’s biography *The Life of Milarepa*, published in 1977, was one of his most well-known literary achievements.

The painting is known to have been the personal meditation *thangka* of Mr. Lhalungpa. Its rare composition indicates that it was likely commissioned by Lhalungpa for his own practice or as a teaching tool.

The donation of this painting is part of a larger gift of Mr. Lhalungpa’s personal library by his sons Samphe and Tenzin to the East Asian Library last year. Comprising around 1,000 individual texts meticulously collected and curated throughout his lifetime, the collection is a unique example of a Tibetan scholar’s reference library, reflecting his own approach to the organization of knowledge according to his research and practice. Many of the texts are enriched with copious annotations and addendum by Lhalungpa, offering a wealth of knowledge and research potential for scholars and practitioners.

¹ I would like to thank Dr. Elena Pakhoutova for her help in identifying this centre imagery. It should be noted that in this particular depiction of the Eight Dissolutions – where one visualizes the body’s elements of earth, water, fire, and wind dissolving into the other in stages – the elements of water and fire appear to be switched in order.

NOTABLE ACQUISITIONS

JAPANESE RESOURCES:

Kyōsai Hyakki Gadan (曉齋百鬼画談, *Kyōsai's Pictures of One Hundred Demons*)



Above: Cover, *Kyōsai Hyakki Gadan*

The Cheng Yu Tung East Asian Library has in its holdings a copy of the second edition of Kawanabe Kyōsai's 河鍋曉齋 (1831-1889) *Hyakki Gadan* 百鬼画談 published in 1895. The first edition was posthumously published in 1890.

Kawanabe Kyōsai was a ukiyoe master and painter born to a samurai family in Koga, Shimōsa Province (present day Ibaraki Prefecture). His art education started as early as at the age of seven under ukiyoe master Utagawa Kuniyoshi 歌川国芳. He also attended the Kanō School of Artists 狩野派 from the age of eleven studying under Maemura Tōwa 前村洞和, who gave him the nickname “The Painting Demon.”

Kyōsai became a well-known caricaturist and was arrested a few times before and after the Meiji Restoration for his unflattering depiction of the authorities. He had a strong commitment to freedom of expression, manifested through his stories that were told from the perspective of the ordinary person. In a collaborative effort with Kanagaki Robun 仮名垣魯文, he created in 1874 the *Eshinbun Nipponchi*

絵新聞日本地, or *Illustrated Japan News*, which is considered to be the

first published manga magazine. With news publishing becoming legal after a long period of strict censorship during the Tokugawa regime, we witness the development of *koshinbun* — or small newspapers for the middle and lower classes written in simpler and more colloquial language, and the *ōshinbun* — or large newspapers that were more difficult to read and focused on political and economic views. *Eshinbun Nipponchi* was aligned with the characteristics of the *koshinbun* that appealed to the less powerful members of Meiji society.

Kyōsai Hyakki Gadan 曉齋百鬼画談

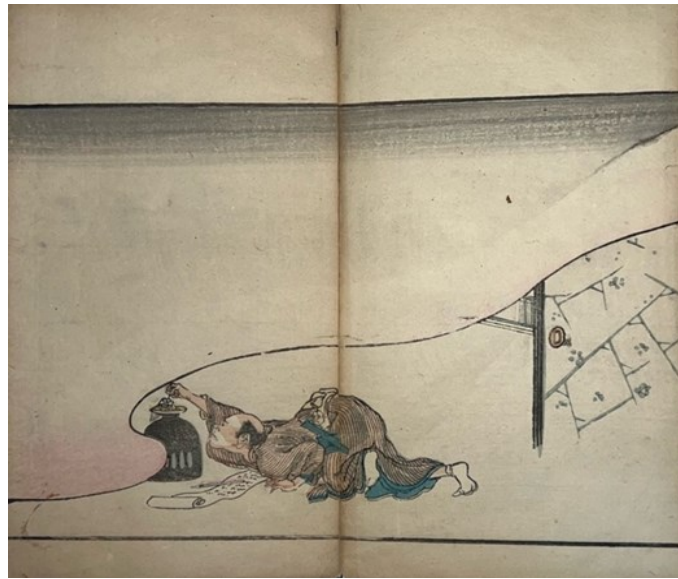
Hyakki Gadan is a masterpiece of Kawanabe Kyōsai, and it can be roughly translated as *Kyōsai's Pictures of One Hundred Demons*. The accordion style book (*orihon*) contains 25 colour illustrations (woodcuts), spread across 60 folded pages, of ghosts, spirits and demons (*yōkai* 妖怪) from Japanese folklore.

In Japanese society, the tradition of telling scary stories (*kaidan* 怪談) in the summer originated in the Edo period with the popular kabuki summertime performances. Prof. Yoshiyuki Ikura, Kokugakuin University, explains that “...people tell chilling stories during summer because they want to cool off with spine-tingling tales.” Summertime is also when Japanese observe *obon* お盆, the season in which the souls of the dead are

NOTABLE ACQUISITIONS (CONT.)



Above: “Adults and children huddle around a brazier, or coal fire, to hear ghost stories.”
— The Public Domain Review



Above: “A man, perhaps the artist himself, has set down his calligraphy brush and reaches to extinguish a lamp. Once darkness falls, the demons will appear.”
— The Public Domain Review

believed to return to this world, and prayers are offered to deceased persons without relatives (*muenbotoke* 無縁仏) and to vengeful ghosts (*onryo* 怨霊).

In *Kyōsai Hyakki Gadan*, the tradition of telling ghost stories is captured in an illustration of a man wearing black telling a scary story to a group of adults and children gathered around a coal fire (see the image above on the left).

In the second illustration (above on the right), a man who is believed to be Kyōsai himself is putting out the flame of a lamp. The extinguishing of the lamp or a candle is a reference to *Hyakumonogatari kaidankai* 百物語怪



Above: “Musical instruments, a lute (biwa) and zither (koto), appear as monsters.”
— The Public Domain Review

談会, a game in which participants sat in a room where one hundred lamps or candles were lit. As ghost stories were told, candles or lamps were extinguished one at a time at the end of each story, making the room increasingly darker as the night progressed, and opening a channel used by ghosts to travel into the world of the living.

The subsequent illustrations are a feast for the eyes, featuring supernatural creatures of all shapes and sizes. In the image on the left, you can see examples of musical instruments appearing as *yōkai*, such as the lute (*Biwa Bokuboku* 琵琶牧々) and the zither (*Koto*

NOTABLE ACQUISITIONS (CONT.)

Furunushi 琴古主). They both belong to a special group of *yōkai* called the *Tsukumogami* 付喪神, which can be literally translated as “artifact gods.”

The last illustration, the one on the right, signals the end of the parade of demons when the *yōkai* disappear as the red sun rises.

Kyōsai Hyakki Gadan is one of the most important works of Kawanabe Kyōsai. It is representative of his humour, unique artistic style and superb creativity. It beautifully illustrates the tradition of Japanese storytelling and the Japanese’s engagement with the spiritual word. This book is currently housed in the Cheng Yu Tung East Asian Library’s “RAREBOOKS” location.

(F. Rocha)



Above: “Under dawn’s red sun, the parade of demons ends. From left: the one-eyed Aobōzu, who kidnaps children, a water dwelling creature (kappa), and Nuribotoko, a Buddha-like demon with dangling eyeballs.”

— The Public Domain Review

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NOTABLE ACQUISITIONS (CONT.)

KOREAN RESOURCES:

Rare Back Issues of *Hyöndae Munhak* (現代文學)

Call number: PL950.2 .H94

The East Asian Library is pleased to announce the recent acquisition of rare retrospective issues of *Hyöndae Munhak* (現代文學), a cornerstone literary magazine in the field of Korean literature. We now hold volumes 25 (January 1957) through 60 (December 1959), totaling 33 issues, filling a gap in the print run of the ongoing subscription we currently hold. These issues are invaluable resources for researchers and scholars in Korean Studies.

Founded in 1955 by Hyöndae Munhaksa (현대 문학사), *Hyöndae Munhak* is Korea's longest-running literary magazine, featuring poetry, fiction, drama, essays, and criticism. In 1955, the magazine established the prestigious *Hyöndae Munhak Award* (현대문학상), which continues to recognize outstanding writers in poetry, fiction, drama, and criticism. Remarkably, the magazine has been published continuously for over six decades, persevering through the many challenges faced by post-war Korea. Its inaugural editorial famously declared that "the fate of humanity depends on the power of culture," highlighting its mission to foster the creation of modern Korean literature.

Hyöndae Munhak offers rich primary materials for exploring Korean literary history and culture. We invite the community to explore this important resource at the East Asian Library. (H. Kim)



Above: Cover of *Hyöndae Munhak*, August 1957 issue

Söul ribyu obŭ puksŭ (서울 리뷰 오브 북스)

Call number: Z1003.5 .K6 S68

We are pleased to announce that the library has recently subscribed to *Söul ribyu obŭ puksŭ* (서울 리뷰 오브 북스) [*Seoul Review of Books*], a leading Korean-language journal dedicated to literary criticism and intellectual discourse.

Since its launch in 2020, *Söul ribyu obŭ puksŭ* has become a dynamic platform offering in-depth, long-form reviews, essays, and commentaries across literature, philosophy, history, social sciences, gender studies, science, and the arts. In an era when cultural criticism is often brief and fragmented, this journal restores space for thoughtful, rigorous engagement with books and ideas.

Modeled after *The New York Review of Books* and *The London Review of Books*, *Söul ribyu obŭ puksŭ* features contributions from scholars, novelists, translators, scientists, and public intellectuals to foster rich, multidisciplinary conversations that deepen our understanding of contemporary Korean culture and society. Beyond literary criticism, the journal engages with pressing contemporary issues such as technology, climate change, political theory, and social justice, using books as a springboard for broader cultural reflection. All retrospective issues have also been acquired and are now available to library users. (H. Kim)



Above: Cover of *Söul ribyu obŭ puksŭ*, Volume 14

NOTABLE ACQUISITIONS (CONT.)

TIBETAN RESOURCES:

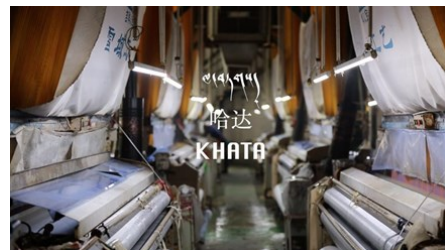
Tibet on Film

In the field of Tibetan Studies, as more and more students and scholars turn to film media as both primary and secondary source material for projects and research, and educators seek to diversify course syllabi, at the East Asian Library, we have been taking a closer look at our library holdings of Tibetan films to fill in gaps and enhance our collection to better serve the U of T community.

Starting from the latter part of the 20th century, Tibet has been the subject of numerous documentaries and a handful of standout feature films, such as *Seven Years in Tibet* and *Kundun*. The majority of the resources we find in library collections tend to be those produced in North America or Europe, predominantly by non-Tibetan filmmakers. Only in recent decades have we begun to see more films by Tibetan directors, with earlier pioneers in the diaspora community such as Tenzing Sonam and Ritu Sarin, Khyentse Norbu, and Ngawang Choepel, and beginning in the early 2000s, filmmakers from Tibet, including Pema Tseden and Sonthar Gyal. While earlier films tended to focus on aspects of Tibetan Buddhism and history, over the years, the range of subjects represented in both documentaries and feature films has greatly expanded to include such diverse topics such as the environment, identity, nomadic life, family planning policy, social inequality, and contemporary art.

Acquiring Tibetan films can be challenging. Most Tibetan filmmakers, even those who may have shown their films at international film festivals, still lack formal distribution channels within their own countries, let alone international representation. Networking directly with filmmakers is one strategy to acquire films that may otherwise fall through the cracks. Some notable new films acquired this past year:

- *Khata* / ཁ་ཐ་ (2024). This short but vital film examines the tradition of the Tibetan khata, a white scarf offered in greeting or to express sincerity and best wishes. The sheer profusion of khata, which are made from spun polyester, however, is causing an environmental dilemma across the Tibetan plateau. The film was written and directed by anthropologist Dr. Huatse Gyal (Duke University). Available for [streaming](#).



- *One and Four* / གཅིག་དང་བཞི་ (2023). Representing a new wave of Tibetan cinema, this first-ever thriller in Tibetan language is set in a remote mountainous area in eastern Tibet. A ranger must uncover who among the visitors to his cabin is a poacher. This debut feature film by young filmmaker Jigme Trinley was produced by Pema Tseden and premiered at international venues including the Tokyo Film Festival and the New York Asian Film Festival. Available on DVD.



- *Tukdam: Between Worlds* (2023). Directed by Donagh Coleman, this feature-length documentary follows the first-ever scientific research probe into what Tibetan Buddhists call *tukdam*, a postmortem meditation state achieved by some highly accomplished meditators. Available for [streaming](#).
- *Above and Below: the Art of Tsherin Sherpa* (2022). A documentary on one of the

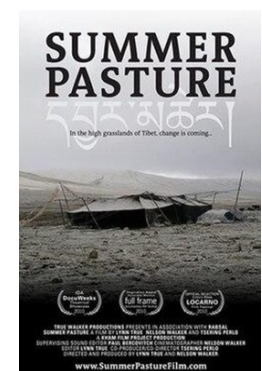
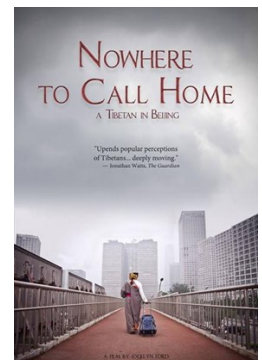
NOTABLE ACQUISITIONS (CONT.)

most famous living Tibetan artists, Tsherin Sherpa, whose works have been exhibited around the world in both solo and group shows, including the Venice Biennale, the Kathmandu Triennale, and the Rubin Museum of Art (NYC). Directed by Sheri Brenner, the film explores the artist's life journey, from his roots in Kathmandu as a traditional Tibetan Buddhist thangka painter, to his rise to stardom in the contemporary art world. Available for [streaming](#).

- ***Becoming Who I Was (2017)*** - this tender film directed by Moon Chang-Yong and Jeon Jin follows a young boy in Ladakh who has been recognized as the reincarnation of a high-ranking Buddhist monk of a monastery in Tibet. He and his elderly godfather embark on a journey across India so that the boy can fulfill his life's role. Available for [streaming](#) and on [DVD](#).

Recent acquisitions also include older, but significant works, filling in gaps to ensure a comprehensive collection. Some notable titles we have acquired in the past year:

- ***The Search / འཇམ་ལྷན་པུ་ (2013)***. This new classic by Pema Tseden is part road trip movie, part romance, set in eastern Tibet. A film crew and their producer drive from town to town, seeking actors for a production of a traditional Tibetan opera, and find an actress who involves them in her own love story drama. The film was screened at numerous film festivals, including the 2009 Toronto Film Festival, and received critical acclaim. Available on [DVD](#). Also coming soon to the library are Pema Tseden's last two films, *Balloon* (2019), and *Snow Leopard* (2024).
- ***Nowhere to Call Home (2014)***. This documentary by journalist and filmmaker Jocelyn Ford is a frank look into the struggles of Zanta, a young Tibetan woman from a farming community in Ngaba, Sichuan Province, who, after becoming a widow at the age of 28, and facing family strife and abuse at home, travels to Beijing to become a street vendor. While facing a new set of challenges including racial and social discrimination, she befriends an American resident. A popular feature of syllabi for courses on modern Tibet, the film has also been screened in many venues in China. Available on [DVD](#).
- ***Valley of the Heroes / འཇམ་ལྷན་པུ་ (2013)***. This documentary film by Khashem Gyal on language and cultural loss is a rare and sensitive portrait of Tibetan Muslims in the Hualong area of eastern Tibet/Qinghai Province, and the challenges of identity and language preservation in the face of rapid societal shifts. Available on [DVD](#).
- ***Summer Pasture (2010)***. This award-winning documentary by Lynn True, Nelson Walker is an intimate portrait of a family of Tibetan nomads living in Dzachukha, the highest, coldest, poorest, largest, and most remote county in China's Sichuan Province, in the face of life-altering policy changes and other challenges to their traditional way of life. The film has been screened at over 200 venues worldwide, and is the winner of an Independent Spirit Award and a Peabody Award. Available on [DVD](#).



Films on DVD are part of the EAL Audio Visual Collection and may be requested through the Library Search catalogue. Streaming films can be viewed by the U of T community through the item's record on LibrarySearch. (K. Dy-Liacco)

The East Asian Library Newsletter is published twice a year. Please send comments and questions to:

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The image of the front cover page: a photo of the Cheng Yu Tung East Asian Library, taken in June 2025



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