



# C. V. STARR EAST ASIAN LIBRARY

UNIVERSITY OF CALIFORNIA, BERKELEY

Number 6 • Spring 2011

## DOUBLE SIXES



*Double Sixes: Japan's Domestic Products* • In some forms of *e-sugoroku*, players follow one path from beginning to end; in others, a divided path. In some, the path spirals around the board; in others, the route is less regular. This board uses a pattern of concentric circles, with the finishing point in the center.

When Berkeley purchased 100,000 items from the private library of the Mitsui clan in the late 1940s, it actually acquired a number of discrete collections within the clan library. Several of these, such as the Imazeki Tenpō collection of classical and vernacular Chinese literature or the Asami collection of classical Korean imprints and manuscripts, were cataloged as soon as they could be, and made available to faculty and students.

*continued on page 6*

NEWSLETTER of the

C. V. STARR EAST ASIAN LIBRARY

and

CHANG-LINTIEN CENTER FOR  
EAST ASIAN STUDIES

University of California, Berkeley

### IN THIS ISSUE

DOUBLE SIXES

LETTER FROM THE DIRECTOR

FROM THE BOOK FOREST TO IOWA

RARE OPPORTUNITY

FRIENDS IN FAR PLACES

COLLECTING ASIA

# Letter from the Director



## A WORLD CONNECTED BY BOOKS

Books—as physical objects, not simply as content—can mediate our sometimes fractured past and bring it into the present. The private library of Liu Chenggan, Jiaye tang, is a case in point.

With over 600,000 volumes, Jiaye tang held one of the richest private collections in early Republican China. When the Sino-Japanese War broke out, in the late 1930s, Liu decided to move his most treasured holdings from Huzhou, in Zhejiang Province, to Shanghai, which was under Japanese occupation at the time but largely spared from the ravages of war. Once in Shanghai, Liu's collection attracted the attention of Japanese book collectors, as well as China's National Central Library, which dedicated staff to acquire materials from Liu and other private collectors, hoping thus to prevent the removal of cultural property and the loss of cultural heritage.

This marked the start of the undeclared war, between institutional and private, Chinese and Japanese collectors, to purchase whatever rare volumes came onto the open market. Between 1940 and 1941, the National Central Library obtained approximately 1,200 titles among those that Liu had brought to Shanghai. An unspecified number of Jiaye tang volumes went to Japanese collectors.

The war pushed the National Central Library from Nanjing to Changsha, and then to Chongqing and Beijing, before it moved again, in 1949, to Taiwan, taking with it the Jiaye tang volumes acquired in Shanghai. At about the same time, Berkeley's East Asiatic Library purchased a portion of the private library of the Mitsui clan in Japan. That acquisition brought to Berkeley 891 volumes once belonging to Jiaye tang, volumes that had also been acquired in Shanghai during the war years, by Japanese collectors acting on behalf of the Mitsui.

Currently, the Starr Library is entering into an agreement with the National Central Library to digitize its Jiaye tang volumes. Eventually both libraries' Jiaye tang imprints and manuscripts will be reunited online, affording the public a glimpse of the richness of Liu's collection before it was torn apart by war. The project will not only virtually reconstruct the scattered collection; it will do much to mitigate a contentious past.

The past is the focus of *Collecting Asia: East Asian Libraries in North America, 1868–2008*, whose recent publication has been regarded as significant. The effort originated in Berkeley, in 2007, when the East Asian Library hosted a symposium on the history of East Asian collections in North America. Speakers included the directors of the twenty-five largest such collections; their objective was to trace the development of their institutions through the past century and a half. *Collecting Asia* presents the results of that symposium. Readers will be surprised to see just how connected these disparate collections are, and how close the relationship between global politics, book collecting, and the development of East Asian studies in North America is.

This relationship is nowhere more in evidence than in the East Asian Library, which has benefited enormously over the years from the research interests, field work, and generosity of the Berkeley faculty. The books, prints, and rubbings they have given the Library over the years form a tangible bridge between California and Asia, as well as Berkeley's past and present.

A handwritten signature in black ink that reads "Peter Zhou". The signature is written in a cursive, flowing style.

Peter X. Zhou  
Director, C. V. Starr East Asian Library

# FROM THE BOOK FOREST TO IOWA

This fall the East Asian Library will mount an exhibit in Grinnell College's Falconer Gallery. Focusing on commercial printing of the Ming dynasty, *From the Book Forest* will include examples of both the types of works Ming publishers found profitable and the measures they took to ensure profitability. The exhibit is scheduled to coincide with a demonstration of engraving, printing, and binding by staff of the China Block Printing Museum, Yangzhou, and will complement Grinnell course offerings. Grinnell has maintained a serious interest in China since 1916, when it instituted its Grinnell in China program.



## RARE OPPORTUNITY

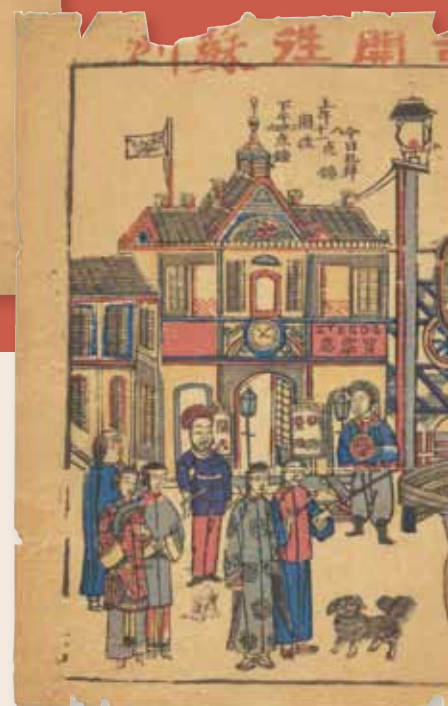
The Starr Library is entering into a partnership with National Central Library, Taiwan, to digitize portions of Berkeley's Chinese rare book collection. NCL is naturally interested in materials that do not duplicate its own holdings. This includes manuscripts, early imprints—the Starr holds the largest number of Song and Yuan editions in North America—and any volumes bearing the ex libris seal of Liu Chenggan (at left), whose Jiaye tang was one of the richest private collections of early Republican China. The project is slated to start late 2011.

# Friends in Far Pl



## *The Mistaken Assassination of Li Gang*

A popular entertainment, opera consequently became popular subject matter for *nianhua*. In *Lianhua hu*, or *Lotus Lake*, a young man flees a contingent of guards after a failed act of vengeance—a plotline that lends itself to feats of acrobatics onstage and in print.



It will surprise no one to hear that Berkeley's East Asian studies faculty have made significant gifts to the Library's general and rare collections over the decades.

The East Asian collection started with John Fryer's loan, and eventual bequest, of 2,000 volumes in 1896. This was followed by Kiang Kang-hu's gift of 13,600 volumes; E. T. Williams' gift of his personal library; Ferdinand Lessing's gift of a rare woodblock leaf dating from the Northern Song; Woodbridge Bingham's gift of close to a hundred Chinese rubbings; Beth Berry and the late Donald Shively's gift of hundreds of volumes; and continuous shipments of books, journals, scrolls—even the occasional missionary appeal—from James Cahill.

It may surprise some to hear, however, that faculty from farther corners of the campus have contributed to the East Asian Library's rare holdings.

Charles Kofoid (1865–1947), chair of the Department of Zoology and assistant director of what would become Scripps Institution of Oceanography, traveled widely for his research, visiting booksellers wherever he went and frequently continuing the connection through the mail after returning to

Berkeley. At his death, Kofoid left the University 40,000 volumes from his library. The newly established East Asian Library received a small but choice number of these—all richly illustrated—which Kofoid had acquired during a visiting professorship at Tōhoku Imperial University, in Sendai.

More recently, the East Asian Library received a small but choice number of items from the George Davis Louderback Papers kept at the Bancroft Library: twenty-three Chinese new year's prints dating from the early Republican period.

George Louderback (1874–1957) joined the Berkeley faculty six years after completing his doctorate here, ultimately serving as dean of Letters and Science. His research focused on the geology of the West, especially California, but his expertise sent him to China in 1914. Louderback worked first under the auspices of Standard Oil, and then the Chinese government, investigating the possibility of

*The Shanghai-Suzhou Line*

New year's prints of the late Qing and early Republican eras drew subject matter from timely events as well as the traditional repertoire and could adopt a commercial tone. This print published by the Shanghai Railway Company provides departure times and destinations as well as an image of the comfort and ease of travel by rail.



oil occurrence in southern Shaanxi and the Sichuan basin. He spent time in Shanghai between January and February of 1916, waiting for passage out of the country; it was probably at this time that he acquired the prints (one bears a date equivalent to 1916).

One of the ironies of print culture is that the most popular materials are often the least likely to survive. This is especially true of materials that were never intended to survive, such as new year's prints, or *nianhua*. Traditionally, *nianhua* were purchased in anticipation of the new year, pasted on the front door or gate to a residence, then left exposed to the elements until the following year, when remnants of the old print were scraped away and a new *nianhua* pasted over the spot.



*Zhong Kui, the Demon Queller*

The trigrams and exhortatory phrases serve to avert calamity. The subdued fox fairy attests to the Demon Queller's powers. During the Qianlong reign (1736–95), it became popular to display Zhong Kui's image not only at the new year, but also on the Dragon Boat Festival, when pests and pestilence assert themselves.

In origin, the prints served to guard the occupants of the home by welcoming auspicious influences and repelling the inauspicious. Over the centuries, however, as certain regional workshops developed distinctive and uniquely pleasing styles, the prints came to be valued for their aesthetic appeal. Prints from the workshops of Taohuawu Street, in Suzhou, for instance, are said to have found a welcoming market among overseas Chinese in Nagasaki and other sites in Japan during the late Ming and early Qing dynasties.

Most of the prints Louderback acquired on his trip to China are clearly identifiable as having been produced in Shanghai, whose own tradition of new year's prints began in the studio of a transplanted Taohuawu master in the first half of the nineteenth century. They share many of the features of Taohuawu prints. Like *nianhua* produced anywhere, they were printed on paper not meant to last. Doe-Moffitt's Conservation Lab is currently treating the prints to ensure that they will. 利



*Double Sixes: The Telephone in the Changing World*  
This wrapper touts artwork by Kōchōrō (Kunisada III); the game board it protected, however, names no artist. Publishers were known on occasion to commission a different, more celebrated artist to design the outer wrapper in order to spur sales.

possibly paired with instructions printed on the board itself.

Most scholars agree that the earliest version of *e-sugoroku* played in Japan was *Jōdo sugoroku*, “Pure Land *sugoroku*.” The end point was the realm of the Buddha, and the journey that led to it instructed players in virtues, morality, or the stages of spiritual development. Later, secularized versions of the game illustrated the stages of the Tōkaidō, the famous sights of Edo (Tokyo), or celebrated actors of the Kabuki stage.

In the Meiji era, *sugoroku* continued to entertain and to offer instruction—in geography, regional industries, historical events, modern communications and travel—in response, scholars assert, to the government policy known as *bunmei kaika*, “civilization and enlightenment.” Some of EAL’s game boards feature children’s pastimes, student life, seasonal pursuits, the traditional milestones of a woman’s life. The tone may be serious or facetious.

The Meiji game boards also advertised—the famous restaurants of Tokyo, for example, the merchants of Asakusa, the finest teas, even cosmetics. Many of the names on these *sugoroku* are familiar to us today: Daimaru, Matsuzaka-ya, Shiseido.

Most of the Library’s game boards are block-printed, and most include basic publication information. Artists’ names are noted, frequently

*Double Sixes, continued from page 1*

Also included in the purchase were a number of smaller collections of graphics and ephemera that, half a century ago, were considered curiosities more than primary sources for the serious-minded scholar. They were gently ignored until the 1980s and 90s, when then-director Donald Shively obtained funding to have the Sōshin collection of historical Japanese maps cataloged. Other collections have since been cataloged: the Chinese rubbings collection, the “tinies” collection of volumes small enough to carry in the sleeve of a kimono, and, most recently, the *sugoroku* (“double sixes”) collection.

*E-sugoroku*, or “pictorial *sugoroku*,” is a board game in which players start at a common point and compete to reach a common finish, something like chutes and ladders. How far a player advances is determined by a roll of a die, dice, or divining blocks,



The newsletter of the C. V. Starr East Asian Library and Chang-Lin Tien Center for East Asian Studies is published regularly by the Library, University of California, Berkeley, CA 94709-6000, and is mailed with its compliments to supporters of the Library. For more information on becoming a supporter of the East Asian Library, call Peter Zhou, director of the Library, at 510-643-6579, or visit Starr’s website, at [www.lib.berkeley.edu/EAL/about/support.html](http://www.lib.berkeley.edu/EAL/about/support.html).

© 2009 The Regents of the University of California

Director of the Library: Peter Zhou

Interim Librarian for the Japanese Collection:  
Hisayuki Ishimatsu

Librarian for the Korean Collection: Jaeyong Chang

Librarian for the Chinese Collections: Jianye He

Electronic Resources Librarian and Head, Information  
and Public Services: Susan Xue

Head, Technical Services: Evelyn Kuo

Administrative and Editorial Services: Deborah Rudolph

Design: Mary Scott

\*This is one of the earliest seals carved for the East Asian Library, and the same seal that appears throughout the Library in signage. It reads “University of California, East Asian Library.”

prominently, both on the board and on the wrapper in which it was marketed, when it has survived. Artists represented in the Library's collection include Kuniyoshi, Sadahide, Hiroshige, and Eisen.



As a genre, *sugoroku* are scarce today, having been printed on paper (not board) folded multiple times for sale and storage. Berkeley's collection of approximately 150 game boards and a handful of wrappers is considered one of the largest outside of Japan. It is for this reason that the Art Research Center of Ritsumeikan University, Kyoto, was interested in digitizing the collection.

One mission of the Center is to preserve cultural heritage. According to EAL's retired Librarian for the Japanese Collection Yuki Ishimatsu, the Center is especially interested in less mainstream and more ephemeral materials. Working under Prof. Akama Ryō, Ritsumeikan graduate students created high-resolution images of each game board and wrapper and physical descriptions of each. The cataloging was adapted for Oski, Berkeley's online catalog, by Tomoko Haneda, of EAL's Technical Services unit. Eventually the images and descriptions will be mounted on the web courtesy of David Rumsey and Cartographic Associates, who have provided EAL with its highly successful Japanese Historical Maps website.



*Double Sixes: Celebrated Sites and Celebrated Products*

This game board introduces the natural and manmade products of traditional Japan, starting with the whales of Kumano and finishing with the clams of Sumiyoshi. On the way, the player learns of the tea of Uji, the lacquer ware of Nikko, and the bamboo basketry of Arima (detail).

Individually and collectively, the game boards hold a wealth of information for the social or economic historian, the folklorist, the art historian. But non-specialists, even those with no Japanese language ability, will find the boards immensely appealing, for their color and line, the frequent wit they display, and their creators' delight in the world they drew. 利

UNIVERSITY OF CALIFORNIA LIBRARY  
ROOM 131 DOE LIBRARY  
BERKELEY, CALIFORNIA 94720-6000

NONPROFIT ORGANIZATION  
U.S. POSTAGE  
**PAID**  
BERKELEY, CALIFORNIA  
PERMIT NO. 45

# COLLECTING ASIA



TO CELEBRATE the dedication of the Starr Library four years ago, librarians from the largest East Asian collections in North America met in Berkeley and exchanged papers on their respective collections' histories. Thanks to the generosity and cooperation of the Luce Foundation and the Association for Asian Studies, those papers have now been published under the title *Collecting Asia: East Asian Libraries in North America, 1868–2008*. The volume was edited by Peter Zhou and designed by Diana Chen ('87), SF Digital Studio, Inc.