

THE EARLY MODERN VERNACULAR NOVEL IN CHINA AND JAPAN
NEH SUMMER SEMINAR
UNIVERSITY OF OREGON
July 25- August 19

Suggested Background readings (chosen for their accessibility as well as quality)

Historical Context

Timothy Brook, *The Confusions of Pleasure: Commerce and Culture in Ming China* (Berkeley CA: University of California Press, 1998), especially “Summer: The Last Century (1550-1644),” 153-237; and “Fall: The Lord of Silver (1642-1644), pp. 238-62.

Conrad Totman, *Early Modern Japan* (University of California Press, 1995).

Literary Context

Robert E. Hegel, *The Novel in Seventeenth-century China* (New York: Columbia University Press, 1981), especially Chapter 1 “The World Behind the Novel,” and Chapter 2, “The Novelist’s World: Tradition and Innovation.”

Donald Keene, *World Within Walls: Japanese Literature of the Pre-Modern Era, 1600-1867* (Columbia UP, 1978).

Daily Schedule

10:00-12:00 McKenzie 157

Lecture and discussion focused on historical context and larger intellectual / aesthetic issues.

12:00-1:00 free time for lunch break

1:00-2:00 McKenzie 157

Close readings of targeted passages in primary texts.

2:00-3:00 McKenzie 157

Optional session for those who want more basic introduction to some of the content (anything from introduction to the pinyin romanization system used for Chinese, Japanese writing systems, as well as more in-depth reviews of foundational cultural concepts such as Confucianism, samurai culture, filial piety, etc).

Please email Glynne glynne@uoregon.edu or Maram maram@uoregon.edu if you have specific topics you would like us to cover in a formal lecture.

N.B. suggested secondary readings are exactly that. They are recommendations for where to go for more information dependent on each person’s prior training, interests, and energy level on any

given day. We will cover the basic concepts from these secondary readings in class; as well as providing mini-background lectures on the kinds of topics we will all need to cover when teaching these texts to undergraduates. Those for whom the mini lectures are too basic, let's focus on pedagogical issues and preparing a library of PPT slides we can all share.

Part One: 16th Century China and the World of *Plum in the Golden Vase*

Sunday, July 24 **Arrival**
6:00 pm **Reception**

Monday July 25 **Introductions to the course and each other**
Defining the Vernacular in 16th Century China I:

Lecture: Classical vs. vernacular language and hermeneutic assumptions; textual authority; narrative aesthetics and characterization; Neo-Confucianism and narrative form and meaning.

Optional section: An introduction to Chinese romanization systems.

Readings:

1. Model classical text: "The Death of Duke Jing of Jin," 1. From the *Zuo Commentary* (*Zuozhuan* 左傳 3rd Century BCE). Translation from Burton Watson, *The Tso chuan: Selections from China's Oldest Narrative History* (New York: Columbia University Press, 1989), pp. 120-21.

2. Model vernacular text: FENG Menglong, "Shen Xiu Causes Seven Deaths with One Bird" (1620). In Shuhui and Yunqin Yang trans., *Stories Old and New* #26 (Seattle WA: University of Washington Press, 2000), pp. 461-474.

Monday afternoon: Tour of campus and library resources.

Monday Night **Welcome dinner for all participants**

Tuesday July 26 **Defining the Vernacular in 16th Century China II:**

Lecture: From oral to print culture; the emergence of commercial popular fiction; text and paratext; stylistic registers.

Readings:

1. Excerpts from Sidney Shapiro translator, *Outlaws of the Marsh, Shuihu zhuan* 水滸傳 (1598). Chapter 1, pp. 1-14, Chapters 23-26, pp. 348- 427, and Chapters 30-31, pp. 461-489.

Suggested Secondary Readings:

1. Shang Wei, "Jin Ping Mei and Late Ming Print Culture." In Judith Zeitlin, Lydia Liu, and Ellen Widmer eds. *Writing and Materiality in China: Essays in Honor of Patrick Hanan* (Cambridge, Mass.; London: Harvard University Asia Center, 2003), pp. 187-238.

2. A more technical read for those who want more information on commercial publishing during the late Ming:
Yuming He, *Home and the World: Editing the "Glorious Ming" in Woodblock-Printed Books of the Sixteenth and Seventeenth Centuries* (Cambridge MA: Harvard University Asia Center, 2013), "Introduction," 1-16; "The *Boxiao zhuji* and the World of Late Ming Popular Texts," pp. 17-66.

Wednesday July 27 Defining the Vernacular in 16th Century China III:

Lecture: The ideology of urban vernacular culture vs. the timeless values of orthodoxy; commentaries to vernacular fiction and textual authority.
. Introductions to Confucianism, Daoism, and Buddhism.

Readings:

1. The vernacular text:

David Tod Roy trans., *The Plum in the Golden Vase* (Princeton University Press, 1993), chapters 1-5, pp. 12-110.

2. The classical paratext (to be skimmed for class discussion):

a. Prefaces to *The Plum in the Golden Vase*, pp. 4-11.

b. Zhang Zhupo commentary to *Jin Ping Mei*. "Chang Chu-p'o on How to Read the *Chin P'ing Mei*," pp. 196-243, in David Rolston ed., *How To Read the Chinese Novel* (Princeton: Princeton University Press, 1990).

Thursday July 28 Aesthetics and Ideology I

Lecture: Early modernism in Chinese diction and the question of realism.
Just how realistic is *Plum*?
. Gender roles and family structure.

Readings:

1. *Plum*, chapters 6-10, pp. 111-204.

2. The argument for why *Plum* should be read as a novel of manners:
David Tod Roy, "Translator's Introduction," pp. xvii-xlvi, *The Plum in the Golden Vase*.

3. An argument against *Plum* as mimetic:

Maram Epstein, "*Plum* and Filial Piety." In Andrew Schonebaum ed., *Approaches to Teaching Plum in the Golden Vase (The Golden Lotus)*. (New York: Modern Language Association of America, forthcoming).

Friday July 29

Aesthetics and Ideology II

Lecture: Defining early modernity--private lives and the sexual

Readings:

1. *Plum*, chapters 11-15, pp. 205-315.

Suggested Readings:

1. On attitudes toward desire in 16th century China:
Martin Huang, *Desire and Fictional Narrative in Late Imperial China*.
Chapter 1, "Desire, Anxiety and Ambivalence During the late Ming," pp.
5-22.
2. Suggested for a larger debate on the representation of sex and the
modern:
Lynn Hunt ed., *The Invention of Pornography: Obscenity and the Origins
of Modernity, 1500-1800* (New York: Zone Books, 1993), pp. 9-45.
3. As reference, a model close reading of Chapter 15
Victoria Cass, "Revels of a Gaudy Night," *CLEAR Chinese Literature:
Essays, Articles, Reviews* 4, no. 2 (July 1982): 213-231.

Weekend:

**Informal outings to local wineries, the Oregon coast, or mountains, or
World Track and Field championships, as determined by
participants' interests.**

Monday August 1

Aesthetics and Ideology III

Lectures: Interiority, the emotions, and the problematic concept of the
universal individual in relation to Buddhist aesthetics.

. Footbinding

Readings:

1. *Plum*, Vol. II, chapters 22-28, pp. 30-165.

Suggested Readings:

1. Maram Epstein, "Buddhist-Inflected Patterns of Characterization in
Plum." For Andrew Schonebaum ed., *Approaches to Teaching Plum in
the Golden Vase (The Golden Lotus)*. New York: Modern Language
Association of America, forthcoming.
2. Dorothy Ko. *Cinderella's Sisters: A Revisionist History of Footbinding*

(Berkeley, CA.: University of California Press, 2005), “Introduction,” pp.

Tuesday August 2 Aesthetics and Ideology IV

Lecture: Ximen Qing’s Fate: *Plum* as a Neo-Confucian allegory

Readings:

1. *Plum*, Chapter 49, vol 3 pp. 171-202; chapters 59-60 vol 3 pp. 453-95; chapter 79, vol 4 pp. 627-67 (available as PDFs).

Suggested reading for the intrepid:

1. Andrew H. Plaks, *The Four Masterworks of the Ming Novel* (Princeton, NJ: Princeton University Press, 1987). 57-180.

Wednesday August 3 World Literature and The Age of Silver I

Lecture: *Plum* and the Material Culture of the Ming

Readings:

1. The narrative arc of karma: Pan Jinlian’s fate. *Plum*, chapters 86-87, pp. 91-130 (available as PDFs). Compare to Chapter 26 of *Outlaws of the Marsh*.

Suggested Reading:

1. Craig Clunas, *Superfluous Things: Material Culture and Social Status in Early Modern China*, chapter 4 “Things of the Past: Uses of the Antique in Ming Material Culture,” chapter 5, “Things in Motion: Ming Luxury Objects as Commodities,” and chapter 6 “Anxieties about Things: Consumption and Class in Ming China,” pp. 91-165.

Afternoon field trip to the Jordan Schnitzer Museum of Art China collection

Thursday August 4 The Age of Silver II

Discussion: Fitting *Plum* into the global literature curriculum: Pedagogical conversation and group presentations of teaching modules

Readings:

1. Ning Ma, *The Age of Silver: The Rise of the Novel East and West* (New York: Oxford University Press, 2017), “Introduction,” and Chapter 1, “Global Silver, Local Novels,” pp. 2-50; or Chapters 2 “Along the Grand Canal,” on silver in *Plum* and 4 “Out of Nagasaki,” on silver in Saikaku’s

1682 *Life of an Amorous Man*.

Friday August 5 Gardens and the Chinese and Japanese Aesthetic Traditions

Field trip to Portland to have curated tours of the Lan Su Chinese Garden and the Portland Japanese Garden.

Weekend Free for participants to explore Portland or other Oregon sites

Part Two: 18th-19th Century Japan and the World of *Eight Dogs*

Monday August 8 Defining the Vernacular in Early Modern Japan I

Lecture/discussion topics: The rise of vernacular culture in early modern Japan. What kind of society was Bakin writing in, for, and about?

Readings:

1. General historical/cultural background: Harold Bolitho, “The Edo Period, 1603-1868,” in Amy Reigle Newland, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei, 2005), pp. 16-35.

2. Situating Bakin and *Eight Dogs*: “Translator’s Introduction,” in *Eight Dogs, or “Hakkenden”*: Part One – *An Ill-Considered Jest* (Cornell University Press, 2021), pp. xi-xlv.

3. *Eight Dogs, Part One*, Front Matter and Chapter I, pp. 1-41.

Suggested additional reading:

4. Theorizing early modern Japanese vernacular culture: Katsuya Hirano, “One: Strategies of Containment and Their Aporia,” in *The Politics of Dialogic Imagination: Power and Popular Culture in Early Modern Japan* (Chicago: University of Chicago Press, 2014), pp. 29-68.

5. Further situating Bakin and *Eight Dogs*: Glynne Walley, “Chapter Two: Horse Play – Popular Fiction and the Early Modern Novel,” in *Good Dogs: Edification, Entertainment & Kyokutei Bakin’s Nansō Satomi hakkenden* (Cornell East Asia Series, 2017), pp. 47-95.

Tuesday August 9 Defining the Vernacular in Early Modern Japan II

Lecture/discussion topics: Classical vs vernacular language(s) and questions of aesthetics and textual authority. What would “vernacular fiction” mean in a Japanese context and how does that differ from “Chinese vernacular fiction”? How does *Eight Dogs* fit into the history of Japanese fiction? What kind of language is it written in?

Readings:

1. Model classical texts (adapted from Chinese sources, written in classical Japanese language): “How Chinese Meng Tsung’s Filial Piety Got His Old Mother Bamboo Shoots in the Winter” and “How Chinese Han Po-yü When Beaten by His Mother Wept for Grief” from S.W. Jones, trans., *Ages Ago: Thirty-Seven Tales from the Konjaku Monogatari Collection* (Harvard UP, 1959), pp. 42-44; “The Spotted Dog, Snowy, Plighted to Two Women,” from Ward Geddes, trans., *Kara Monogatari: Tales of China* (1984; rpt. Kurodahan, 2005), pp. 84-85.

2. Model early modern texts (parodying Chinese sources, written in modified classical Japanese language): Ihara Saikaku, “Prologue,” “Rain from Pawned Sleeves at Year’s End,” “I Am a Priest at the End of My Road,” and “The Dual Wheels of Good and Evil,” from *Twenty Local Paragons of Filial Impiety*, translated by Glynne Walley in Sumie Jones and Adam L. Kern with Kenji Watanabe, eds., *A Kamigata Anthology: Literature from Japan’s Metropolitan Centers, 1600-1750* (University of Hawaii Press, 2020), pp. 102-109, 112-115.

3. The place of Chinese in Japanese: Saitō Mareshi, “1. What Is the Literary Sinitic Context?: Two Poles of Style and Thought,” in Saitō, trans. Sean Bussell, et al., ed. Ross King, Christina Laffin, *Kanbunmyaku: The Literary Sinitic Context and the Birth of Modern Japanese Language and Literature* (2007; Brill, 2021), pp. 5-30.

Wed. August 10

Aesthetics and Ideology I

Lecture/discussion topics: Didacticism and the Confucian social order in and around *Eight Dogs*.

Readings:

1. *Eight Dogs, Part One*, Chapters II-VII, pp. 42-149.

2. Eight Dogs and authority: Fuminobu Murakami, “5: Sacrifice and revenge, love and war, and a world without violence in *The Eight Dog Chronicles*,” in *The Strong and the Weak in Japanese Literature: Discrimination, Egalitarianism, Nationalism* (Routledge, 2010), pp. 92-118.

Suggested additional reading:

3. Didacticism and good and evil: Glynne Walley, “Chapter Four: Monsters of Virtue – Didacticism and Criticism,” in *Good Dogs*, pp. 155- 198.

Thurs. August 11

Fiction and Material Culture II

Jordan Schnitzer Museum of Art visit. Lecture/discussion topics: Text and image – illustrations in popular fiction and the world of *ukiyo-e*. More highlights from *Eight Dogs*. Guest lecture by Shan Ren (UO Ph.D. candidate).

Readings:

1. Glynne Walley, “Translator’s Introduction” to *Eight Dogs, Part Two* (pp. i-xxx; particularly “Part 3: About the illustrations,” pp. ix-xxx)
2. *Outlaws of the Marsh*, Chapters 30-31, pp. 461-489,
3. *Eight Dogs*, Chapters LIV-LVII (Keno’s revenge – compare with Wu Song’s story in *Outlaws*), pp. 1157-1233 (ms.).

Friday August 12 Fiction and Material Culture I

Knight Library Special Collections session. Lecture/discussion topics: Woodblock printed books. Early modern Japanese books as material objects and commercial products. More highlights from *Eight Dogs*.

Readings:

1. The publishing industry: P.F. Kornicki, “The Publishing Trade,” in *The Hotei Encyclopedia of Japanese Woodblock Prints*, pp. 304-315
2. *Eight Dogs*, “Foreword to the Middle Installment of Book IX of Eight Dogs,” pp. 2325-2339 (ms.); “A General Authorial Self-Annotation Appended as a Foreword to Book XXXIII in Volume IX of *The Lives of the Eight Dogs of the Satomi of Southern Fusa*” and “Self-Annotation – Addenda,” pp. 3633-3653 and 3659-3661 (ms.); and “Supernumerary Bonus Piece,” pp. 4570-4616 (ms.).

Suggested additional reading:

3. Early modern book culture: Mary Elizabeth Berry, “The Library of Public Information,” in *Japan in Print: Information and Nation in the Early Modern Period* (Berkeley: University of California Press, 2006), pp. 13-53.
4. Early modern reading practices: Maeda Ai, “From Communal Performance to Solitary Reading: The Rise of the Modern Japanese Reader,” trans. James Fujii, in Maeda, *Text and the City: Essays on Japanese Modernity* (Durham: Duke UP, 2004); pp. 223-54.

Weekend Informal outings to local wineries or breweries, the Oregon coast, or hiking, as determined by participants’ interests.

Monday August 15 Aesthetics and Ideology II

Lecture/discussion topics: Love, sex, romance in and around *Eight Dogs*.

Readings:

1. Ninjō (emotion) as a destabilizing factor: Daniel Poch, “Chapter Two: Questioning the Idealist Novel: Virtue and Desire in *Nansō Satomi hakkenden*,” in *Licentious Fictions: Ninjō and the Nineteenth-Century*

Japanese Novel (Columbia UP 2020), pp. 59-86.

2. *Eight Dogs, Part Two: His Master's Blade*, Chapters XXIV-XXIX (the Shino-Hamaji "love story"), pp. 197-333 (ms).

Tuesday August 16 Defining the Vernacular in Early Modern Japan III

Lecture/discussion topics: The place of China in early modern Japanese thought. How was Chinese literature received? How did the introduction of vernacular Chinese influence Japanese intellectual history?

Readings:

1. Vernacular language and culture: Emanuel Pastreich, "Introduction" and "Chapter 4: The Confirmation of the Everyday in the School of Itō Jinsai," in *The Observable Mundane: Vernacular Chinese and the Emergence of a Literary Discourse on Popular Narrative in Edo Japan* (Seoul: National University Press, 2011), pp. 13-39 and 161-185.

2. *Eight Dogs, Part One*, Chapters VIII-X, pp. 150-204.

Suggested additional reading:

3. Theoretical implications of vernacular Chinese: Naoki Sakai, "The Problem of Translation," in Sakai, *Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse* (Ithaca: Cornell University Press, 1991), pp. 211-239.

Wed. August 17 Defining the Vernacular in Modern Japan I

Lecture/discussion topics: *Eight Dogs* and the modernization of Japanese literature. What role did *Eight Dogs* play in debates over the role of literature in a modern state? What role did the vernacular language play in the modernization process?

Readings:

1. Rejecting Bakin: Tsubouchi Shōyō, "Chapter Three – The Aims of the Novel" and "Chapter Five – The Benefits of the Novel," in *The Essence of the Novel*, trans. Nanette Twine (online as html; appr. 13 pp when converted to pdf). <https://archive.nyu.edu/html/2451/14945/shoyo.htm>

2. Rejecting Bakin in context: Atsuko Ueda, "The Main Constituents of the *Shōsetsu: Shōsetsu shinzui's* Criticism of Bakin and 'Depoliticization'," in *Concealment of Politics, Politics of Concealment: The Production of "Literature" in Meiji Japan* (Stanford: Stanford UP, 2007), pp. 58-89.

3. *Eight Dogs, Part One*, Chapters XI-XII, pp. 205-52.

Suggested additional reading:

4. Vernacularization (*genbun itchi*) in general: Nanette Twine, "The Genbunitchi Movement: Its Origin, Development, and Conclusion,"

Monumenta Nipponica 33.3 (Autumn 1978), pp. 333- 356.

5. Vernacularization (*genbun itchi*) and literature: Indra Levy, “Chapter 1: Translation as Origin and the Originality of Translation,” in *Sirens of the Western Shore: The Westernesque Femme Fatale, Translation, and Vernacular Style in Modern Japanese Literature* (Columbia UP, 2006), pp. 27-48.

6. Vernacularization (*genbun itchi*) and literature, more theoretically: Karatani Kōjin, trans. Brett de Bary, “2. The Discovery of Interiority,” in Karatani, trans. ed. de Bary, *Origins of Modern Japanese Literature* (1980; Duke University Press, 1993), pp. 45-75.

Thursday August 18 Defining the Vernacular in Modern Japan II

Guest lecture by Will Hedberg. Topic: Chinese vernacular fiction and the modernization of Japanese literature. Also: Bakin in the making of Japanese literary history.

Readings:

1. William Hedberg, “Chapter 3: Justifying the Margins – Nation, Canon, and Chinese Fiction in Meiji and Taishō Chinese-Literature Historiography (*Shina bungakushi*),” in *The Japanese Discovery of Chinese Fiction: The Water Margin and the Making of a National Canon* (Columbia UP, 2019), pp. 95-144.

2. Canonization: Brian Dowdle, “Why Saikaku Was Memorable but Bakin Was Unforgettable,” in *Journal of Japanese Studies* 42.1 (Winter 2016), pp. 91-121.

3. *Eight Dogs, Part One*, Chapters XIII-XIV, pp. 252-92.

Friday August 19 Pedagogy

Workshop and brainstorming on how to incorporate these new materials into your own teaching.

6:00 Farewell Reception

Saturday August 20 Home Sweet Home