Course Overview:
This course focuses on the *kusazōshi*, a variety of comic book popular in 18th and 19th century Japan.

We will proceed chronologically, beginning by discussing the child-oriented *akahon* (redbook), and ending by examining the *gōkan* (bound volume), the serialized adventure comics that dominated Japanese comics in the 19th century. The bulk of our time will be spent on the *kibyōshi*: a sophisticated, often risqué, form that catered to adults, particularly the tastemakers of popular culture in the city of Edo, in the late 18th century.

We will read a wide variety of *kibyōshi* in English translation, most of what little scholarship has been devoted to the form in the West, and a careful selection of articles that contextualize the *kibyōshi* both historically and aesthetically. A background in Japanese and/or comics studies would be helpful, but is not required.

Students in this course will be asked to confront a number of themes, including: the relationship between text and image in comics; the relationship of comics to the visual, literary, and theatrical arts; the production, circulation, and function of images in popular culture; the tension between urban cultural production and provincial consumption; the effects of censorship on cultural production; the emergence of conventions of authorship in the context of commercial publishing; the historical precedents for modern manga; and the nature of mass/popular culture in early modern Japan.

Expected learning outcomes
i. Students will learn about early modern Japanese comics in their cultural and historical context.
ii. Students will analyze comics for their visual and verbal qualities.
iii. Students will present their analyses in carefully-argued, clearly-written essays.

Graduate students enrolled in the 510 version of this course may expect extra weekly meetings with the instructor, devoted to discussing extra readings.

Grading:
Participation: 35%
Analysis 1: 15%
Analysis 2: 15%
Final paper: 35%
Participation: Come to class having read the material. Participate actively in class discussions.

Analyses: You will write two short papers during the term. Each of these papers will focus on one aspect of a comic that we have read as a class. You may discuss visual and/or verbal qualities, addressing questions of narrative, characterization, style, etc. Each paper should be 4-5 pages long. Good papers will have clear thesis statements and argue persuasively in support of them. Good papers will be carefully edited. Papers will be marked down a third of a letter grade for each day they are late, beginning at one minute past the time they are due. The first paper is due at 5 pm on Friday, October 24 (Week 4). The second paper is due at 5 pm on Friday, November 21 (Week 8). Papers may be submitted by email attachment, as pdfs, Google docs (inquire for instructor's Google address), or Word docs (confirm with instructor before submitting in any other format).

Final paper: You will write a substantial research paper (10-15 pages) about one or more early modern Japanese comics (i.e., kibyōshi, akahon, kurohon, or gōkan). This may be one we have read as a class, or one that we have not read. You may choose to compare several in terms of one theme, motif, technique, etc., or you may choose to give a comprehensive analysis of just one work, or one aspect of a single work. You are encouraged to build on your analysis papers in your final paper. You must also do research - you must use a minimum of three specialist sources (i.e., not Wikipedia or similar sources) that we have not read as a class (of course, you are also encouraged to refer to assigned readings). Good papers will have clear thesis statements and argue persuasively in support of them. Good papers will be carefully edited. Papers will be marked down a third of a letter grade for each day they are late, beginning at one minute past the time they are due. The final paper is due at 12:30 pm on Tuesday, December 9 (when our final exam would take place if we were having a final exam).

Graduate students: The above requirements apply to students enrolled in the 400-level version of this course. Requirements for graduate students will be adjusted in consultation with the instructor.

Academic misconduct: Students are expected to know and comply with the standards for academic honesty as set forth in the University Student Conduct Code. In particular, the following issues are relevant to this class:

Papers must be your own work. If you are found to have plagiarized you may be given an F for the assignment, and the incident may be referred to the Office of Student Conduct and Community Standards. The University Code of Student Conduct defines plagiarism as: "using the ideas or writings of another as one's own. It includes, but is not limited to: (a) The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; and (b) The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials."

If you are found to have violated these rules you may be given an F for the assignment, and the incident may be referred to the Office of Student Conduct and Community Standards.

Students with accessibility needs: The university community is committed to making classes accessible to students. Any student who presents the instructor with a letter from the Accessible Education Center documenting a need and the accommodations appropriate for it can expect those accommodations to be made. The letter must be presented in a timely fashion. The Accessible Education Center is located in 164 Oregon Hall and may be contacted at 346-1155 or <uaaec@uoregon.edu>.
Reading schedule:
All assigned readings are available on Blackboard.

WEEK 1:

September 30 (T): Intro
No reading

October 2 (Th): Edo period background
Read: Adam Kern, "The Floating World in An'ei-Tenmei Edo," Chapter 1 of Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan (Harvard University Asia Center, 2006)

Week 1 further reading:
Conrad Totman, Early Modern Japan (a general history of the Edo Period)
Donald Keene, World Within Walls: Japanese Literature of the Premodern Era, 1600-1867 (a history of Edo Period literature)
Haruo Shirane, ed., Early Modern Japanese Literature: An Anthology, 1600-1900 (exhaustive anthology of Edo Period literature in translation)
Adam Kern, Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan (monograph on kibyōshi)
Scott McCloud, Understanding Comics (defining comics as an art form)

WEEK 2: AKAHON and KUROHON

October 7 (T): The Rat Wedding
Read: Kristin Williams, "Seeing the Future: From Maiden to Mother" (including annotated translation of Nezumi no yomeiri), Chapter 4 of "Visualizing the Child: Japanese Children's Literature in the Age of Woodblock Print, 1678-1888" (Ph. D. dissertation, Harvard University, 2012)

October 9 (Th): Lazy Tarō, Newly Published

Week 2 further reading:
Kristin Williams, "Visualizing the Child: Japanese Children’s Literature in the Age of Woodblock Print, 1678-1888" (dissertation about akahon: limited availability; ask instructor)
Peter Kornicki, "Unsuitable Books for Women? Genji monogatari and Ise monogatari in Late Seventeenth-Century Japan,” Monumenta Nipponica 60.2 (debate about morality of Genji as reading material for women)

WEEK 3: KIBYOSHI

October 14 (T): Peach Boy

October 16 (Th): *Playboy, Roasted à la Edo*
Read: *Playboy, Roasted à la Edo* (intro, translation, and annotations), Adam Kern, *Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan*

Week 3 further reading:
- Cecilia Segawa Seigle, *Yoshiwara: The Glittering World of the Japanese Courtesan* (history of pleasure quarters from early Edo to 20th century)
- James T. Araki, "The Dream Pillow in Edo Fiction, 1772-81," *Monumenta Nipponia* 25.1-2 (more background on Kinkin-sensei and other works that utilize the Kantan motif)
- *Sharebon* in Shirane anthology, discussion in Keene

WEEK 4:
October 21 (T): *Those Familiar Bestsellers*
Read: *Those Familiar Bestsellers* (intro, translation, and annotations), Adam Kern, *Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan*

October 23 (Th): VISIT KNIGHT LIBRARY RARE BOOKS COLLECTION (tentative)

October 24 (F): First paper due, 5 pm

Week 4 further reading:
- Peter Kornicki, *The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century* (definitive history of books and publishing in premodern Japan)
- Mary Elizabeth Berry, *Japan in Print: Information and Nation in the Early Modern Period*

WEEK 5:
October 28 (T): VISIT JORDAN SCHNITZER MUSEUM OF ART (tentative)

October 30 (Th): *The Comicbook Chronicle*

Week 5 further reading:
WEEK 6:
November 4 (T):  Parroting the Precepts
Read: Jeremy Giddings, trans., Parroting the Precepts of the Twofold Path of Learning and the Martial Arts, in An Episodic Festschrift for Howard Hibbett, Vol. 20 (Highmoonoon, 2009)
Read: Adam Kern, “The Rise and Pratfall of the Kibyōshi,” Chapter 4 of Manga from the Floating World, pp. 182-224 (1-44 of pdf)

November 6 (Th):  Fast-Dyeing Mind Study
Read: Adam Kern, “The Rise and Pratfall of the Kibyōshi,” Chapter 4 of Manga from the Floating World, pp. 224-250 (44-70 of pdf)

Week 6 further reading:
Kristin H. Williams, “Crisscrossed Confucianism: Images of Edo as a Virtuous Dystopia” in International Journal of Comic Art 9.1 (another satirical kibyōshi)
William Burton, “Fantastical Travel as Utopia or Dystopia in Edo-Period Illustrated Fiction” in International Journal of Comic Art 9.1 (another satirical kibyōshi)
censorship article from Hotei Encyclopedia
Isao Soranaka, “The Kansei Reforms – Success or Failure?” in Monumenta Nipponica 33.2
Haruko Iwasaki, “Portrait of a Daimyō – Comical Fiction by Matsudaira Sadanobu” and “Daimyō Katagi” in Monumenta Nipponica 38.1
Glynne Walley, “Buy My Candy and I’ll Give You a Kite Story” in International Journal of Comic Art 9.1 (another post-Kansei kibyōshi riffing on shingaku)

WEEK 7:
November 11 (T):  Bride of the Monster!

November 13 (Th):  In the Soup, Hand-Made

Week 7 further reading:
Michael Dylan Foster, Pandemonium and Parade (premodern Japanese monster culture analyzed)
Adam Kern, “The Funeral Director’s Blowout-Sale Circular,” in Hibbett festschrift
WEEK 8:
November 18 (T): *It's a Hit!*
Read: Lawrence Marceau, "Behind the Scenes: Narrative and Self-Referentiality in Edo Illustrated Popular Fiction" (includes translation of *It's a Hit! The Local-Books Wholesaler*), in *Japan Forum* 21.3 (2009)

November 20 (Th): *The Fleacatcher's Gaze*
Read: Glynne Walley, "So this guy from Edo walks into a teahouse in Kyoto...", or, Kibyōshi as Autobiography: Bakin's 1802 Journey to the Capital and *A Rib-Tickling Journey to the West* (unpublished ms., 2007)

November 21 (F): Second paper due, 5 pm

Week 8 further reading:
Haruko Iwasaki, "The Literature of Wit and Humor in Late-Eighteenth-Century Edo," in Donald Jenkins, ed., *The Floating World Revisited* (about Ōta Nanpo and kyōka circles)
Eiko Ikegami, *Bonds of Civility: Aesthetic Networks and the Political Origins of Japanese Culture* (about cultural circles in Edo)

WEEK 9: GŌKAN
November 25 (T): *The Beginnings of the Redbook*

November 27 (Th): Thanksgiving holiday (no class)

Week 9 further reading:
Chris Drake, trans., *A Country Genji by a Commoner Murasaki* (excerpts), in Shirane anthology
Andrew Markus, *The Willow in Autumn: Ryūtei Tanehiko, 1783-1842* (bio of Tanehiko, much detail on gōkan)

WEEK 10: GŌKAN and OTHER VISUAL-VERBAL PRINTED MATTER
December 2 (T): *The Beginnings of the Redbook*

December 4 (Th): *Playful prints*
Week 10 further reading:


December 9 (T): Final paper due, 12:30 pm