

JPN 410/510
Early Modern Comics
Fall 2014
T/Th 4:00-5:20 pm
Pacific 111

Glynne Walley
office: 423 Friendly
email: glynne@uoregon.edu
office hours: Fridays, 2-5 pm

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 <uoac@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*

Read: R. Keller Kimbrough, "Illustrating the Classics: The Otogizōshi Lazy Tarō in Edo Pictorial Fiction," *Japanese Language and Literature* 42.1 (April 2008).

Read: Virginia Skord, trans., "Lazy Tarō (Monogusa Tarō), in *Tales of Tears and Laughter: Short Fiction of Medieval Japan* (U. Hawaii Press, 1991).

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)

R. Keller Kimbrough, "Murasaki Shikibu for Children: The Illustrated 'Shinpan Murasaki Shikibu' of ca. 1747," *Japanese Language and Literature* 40.1 (April 2006) (another kurohon in translation)

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*

Read: Cecilia Segawa Seigle, "Age of the Dandy: The Flowering of Yoshiwara Arts," Chapter 5 of *Yoshiwara: The Glittering World of the Japanese Courtesan* (U Hawaii Press, 1993)

Read: *Peach Boy: What Happened Next*. Trans. Akiko Walley & Glynne Walley. Unpublished manuscript, 2010.

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)

Mr. Glitter'n'Gold's Dream of Splendor. Trans. James T. Araki, rev. Haruo Shirane (?), in Haruo Shirane, ed., *Early Modern Japanese Literature: An Anthology, 1600-1900* (Columbia University Press, 2002)

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)

Read: P.F. Kornicki, "The Publishing Trade," in Amy Reigle Newland, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Hotei, 2005)

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)

Ekkehard May, "Books and Book Illustrations in Early Modern Japan" in Formanek and Linhart, eds., *Written Texts - Visual Texts: Woodblock-Printed Media in Early Modern Japan* (short history of illustrated fiction in Edo Period)

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)

Read: Christine Guth, "Edo Artists," Chapter 3 of *Art of Edo Japan: The Artist and the City, 1615-1868* (Abrams, 1996)

October 30 (Th): *The Comicbook Chronicle*

Read: Akiko Walley, "Through the Looking-Glass: Reflections on Kibyōshi Illustrations in Kishida Tohō's *Comicbook Chronicle*" in *International Journal of Comic Art* 9.1 (Spring 2007)

Week 5 further reading:

Amy Reigle Newland, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (authoritative sourcebook for ukiyoe history)

WEEK 6:

November 4 (T): *Parrotting the Precepts*

Read: Jeremy Giddings, trans., *Parrotting 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: Chris Drake, trans., *Fast-Dyeing Mind Study*, in Haruo Shirane, ed., *Early Modern Japanese Literature: An Anthology, 1600-1900*

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)

editorial article from Hotei Encyclopedia

Isao Soranaka, "The Kansei Reforms - Success or Failure?" in *Monumenta Nipponica* 33.2

Haruko Iwasaki, "Portrait of a Daimyo - 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!*

Read: Michael Dylan Foster, "Natural History of the Weird: Encyclopedias, Spooky Stories, and the Bestiaries of Toriyama Sekien," Chapter 2 of *Pandemonium and Parade: Japanese Monsters and the Culture of Yōkai* (UC Berkeley Press, 2009)

Read: Glynne Walley, trans. and intro, "Bride of the Monster!" (unpublished ms., 2010)

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

Read: Joel Cohn, trans., *the Soup, Hand-Made: The Thousand Sliced Arms of the Bodhisattva of Mercy*, in *An Episodic Festschrift for Howard Hibbett*, Vol. 14 (Highmoonoon, 2003).

Read: David Pollack, "Marketing Desire: Advertising and Sexuality in Edo Literature, Drama and Art" in Sumie Jones, ed., *Imaging Reading Eros: Proceedings for the Conference, Sexuality and Edo Culture, 1750-1850* (Indiana University, 1996)

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: Julie Nelson Davis, "Tsutaya Jūzaburō: Master Publisher" in Julia Meech and Jane Oliver, eds., *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860* (Asia Society, New York, and U Washington Press, 2008)

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)

Read: Glynne Walley, trans., *The Fleacatcher's Gaze: A Vendetta* (unpublished ms. 2012)

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*

Read: Glynne Walley, trans., *The Beginnings of the Redbook: A Children's Story*, sections 1-9 (through p. 41 of pdf), unpublished manuscript, 2014.

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*)

Michael Emmerich, "The Splendor of Hybridity: Image and Text in Ryūtei Tanehiko's *Inaka Genji*," in Haruo Shirane, ed., *Envisioning the Tale of Genji: Media, Gender, and Cultural Production*

WEEK 10: GŌKAN and OTHER VISUAL-VERBAL PRINTED MATTER

December 2 (T): *The Beginnings of the Redbook*

Read: Glynne Walley, trans., *The Beginnings of the Redbook: A Children's Story*, sections 10 to end (pp. 42-116 of pdf), unpublished manuscript, 2014.

December 4 (Th): *Playful prints*

Read: Rebecca Salter, "Leisure, Pleasure, Play" in *Japanese Popular Prints: From Votive Slips to Playing Cards* (U Hawaii Press, 2006)

Read: Glynne Walley, "Lector Leaps In: How Printed Gameboards Bring Fans into the World of the Theater," unpublished manuscript, 2014.

Week 10 further reading:

Rebecca Salter, *Japanese Popular Prints: From Votive Slips to Playing Cards* (detailed survey of non-book, non-ukiyo-e woodblock-print materials)

Adam Kern, "Kabuki Plays on Page - and Comicbook Pictures on Stage - in Edo-Period Japan," in Keller Kimbrough and Satoko Shimazaki, eds., *Publishing the Stage: Print and Performance in Early Modern Japan* (on relationship between kabuki and kusazōshi)

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