The Great Song Transition

I. Course description

The transformation of Chinese civilization during the "Song renaissance" (960-1279) is our major concern for the spring semester. China mentally realigned itself, first because it had to acknowledge other players in the world such as the powerful nomad states along its own northern borders and second because those nomads would occupy the northern half of China during what is called the "Southern Song" (1127-1279). Buddhism, a foreign religion though it had been introduced to China many centuries before the Song period, flourished alongside the indigenous popular pantheon. Furthermore, China underwent internal changes such as the emergence of a vibrant urban culture. Self-representation changed in tandem with the rise of a new social stratum, the shidafu, and the literati culture it produced. The change rippled into the fine arts as well.

We will study the new contexts of Chinese civilization through travel essays, cartography, and reports and journals of diplomatic envoys. Tiantai Buddhism, Chan Buddhism and indigenous popular religion will be examined through their primary texts. We will hear about the changes in culture via storytelling and dramatic texts, and via Song cityscape paintings. Our study of new incarnations of Confucian teachings, xinglixue, or the "Learning of the nature and principle," and daoxue, or the "Learning of the Way," examines sophistication of philosophical discourse and China’s second-most famous scholar, Zhu Xi, and his creation of a new Confucian canon. In literature, we will study Song shi- and ci-poetry. Shi-poetry showed expanded topics and the mindset of the new literati class. Ci-poetry transformed the very notion of poetics. In art, we will analyze monumental landscape painting, printed illustrations, and Song aesthetic theory. The Qin/Han unification may have laid the basic foundation of China, but many have argued that the Song gave modern China its distinctive cultural heritage.

II. Course requirements

1. Reading and pondering all assigned readings before conferences. This will include regularly writing reading responses, discussion questions, poetic analyses, visual exploratories, and the like.

2. Attending all conferences, including regular, active and substantive conference participation.

3. Attending all lectures (which also means keeping 11:00-11:50 a.m. open on Wednesdays and Fridays for additional lectures or activities). All lectures meet in the Performing Arts Building, Rm 320, 11:00-11:50.

4. Three short (5-7 pages) analytical papers; deadlines & format will be set by conference leaders.

5. One group project (to be designed by individual conference leaders).
III. Faculty

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<tr>
<th>Name</th>
<th>Title</th>
<th>Office</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Ken Brashier</td>
<td>Lecturer</td>
<td>ETC 203</td>
<td>x 7377</td>
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<tr>
<td>Alexei Ditter</td>
<td>Conference leader</td>
<td>E 423</td>
<td>x 7348</td>
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<td>Douglas Fix</td>
<td>Conference leader</td>
<td>E 423</td>
<td>x 7422</td>
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<td>Jing Jiang</td>
<td>Chair &amp; Lecturer</td>
<td>E 119</td>
<td>x 7376</td>
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<td>Hyong Rhew</td>
<td>Lecturer</td>
<td>E 122</td>
<td>x 7392</td>
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<td>Michelle Wang</td>
<td>Lecturer</td>
<td>Lib 323</td>
<td>x 7730</td>
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IV. Texts available for purchase in the book store


*The Platform Sutra of the Sixth Patriarch.* Translated from the Chinese of Tsung-pao. John R. McRae, trans. Berkeley: Numata Center for Buddhist Translation and Research, 2000. Note: This is also available online from Bukkyo Dendo Kyokai (http://www.bdkamerica.org)


V. Introduction to the *Qingming shanghe tu* handscroll

During the first two weeks of the semester, we will introduce a famous panoramic depiction of the Northern Song capital, Bianjing (present-day Kaifeng), the *Qingming shanghe tu.* This handscroll is one of several artistic monuments to be viewed and analyzed during the semester. Early introduction of this particular work of art will enable the kind of interdisciplinary study that Chinese humanities promotes. Thus, we have scheduled the following two introduction sessions during this first week of classes:

- Wednesday, 25 January, 11:00-11:50, ETC 211
- Wednesday, 1 February, 11:00-11:50, ETC 211
VI. Weekly course schedule:

*Week One: Song dynasty shi-poetry*

Lecture: Monday, 23 January, 11:00-11:50 am: Hyong Rhew


Selections from Song poets: Mei Yaochen (梅堯臣, 1002-1060), Ouyang Xiu (歐陽修, 1007-1072), Wang Anshi (王安石, 1021-1086), Su Shi (蘇軾, 1037-1011), Huang Tingjian (黃庭堅, 1045-1105), Yang Wanli (楊萬里, 1127-1206), Lu You (陸游, 1125-1209).

Hyong Rhew, et al., trans. **Course moodle**


***Second Lecture: Friday, 27 January, 11:00-11:50 am: Ken Brashier***

*Week Two: Tiantai Buddhism*

Lecture: Monday, 30 January, 11:00-11:50 am: Ken Brashier


* Lotus Sutra frontpieces: http://rdc.reed.edu/workspace/5992/lightbox

*Week Three: Chan Buddhism*

Lecture: Monday, 6 February, 11:00-11:50 am: Ken Brashier


Week Four: Monumental landscapes

Lecture: Monday, 13 February, 11:00-11:50 am, Michelle Wang

Image gallery: http://rdc.reed.edu/workspace/9995/lightbox


**Week Five: Song-Liao relations**

**Lecture:** Monday, 20 February, 11:00-11:50 am: Douglas Fix

Image gallery: Maps useful for understanding Song-Liao, Song-Jin relations. **Course moodle**


**Week Six: “Day Trip” Essays and Travel Diaries**

**Lecture:** Monday, 27 February, 11:00-11:50 am: Douglas Fix


*Week Seven: Song cities, cityscapes, and capital journals.*

**Lecture:** Monday, 6 March, 11:00-11:50 am: Michelle Wang

Image archive: The *Qingming shanghe tu* handscroll: [http://academic.reed.edu/chinese/qingming/scroll/](http://academic.reed.edu/chinese/qingming/scroll/). Note: Login and password will be provided by your conference leader.


*Preface* to "The attractions of the capital." Moule, A.C. "'The wonders of the capital' roughly translated." *New China Review* 3, i (1921): 12-17. **Course moodle**


Spring break: March 11-19

Week Eight: Song ci-poetry

Lecture: 20 March, 11:00-11:50 am: Hyong Rhew

"Song ci-poetry selections." Hyong Rhew, trans. Course moodle


Week Nine: Literati aesthetics

Lecture: Monday, 27 March, 11:00-11:50 am: Michelle Wang

Image gallery: http://rdc.reed.edu/workspace/9996/lightbox

Mi, Fu (1052-1107). Sailing on the Wu River. ca. 1095-1100. Handscroll. Ink on paper. 31.3 x 559.8 cm. The Metropolitan Museum of Art, New York City.

Wang, Shen. Misty river, layered peaks. Handscroll. Ink and color on silk. ca. 1100 45.2 x 166 cm. Shanghai Museum.


**Week Ten: Book and print culture**

**Lecture:** Monday, 3 April, 11:00-11:50 am: Alexei Ditter

Image gallery #1: http://rdc.reed.edu/workspace/6003/lightbox


Image gallery #2, Lotus Sutra frontpieces: http://rdc.reed.edu/workspace/5992/lightbox


**Week Eleven: Reading and Sageliness**

**Lecture:** Monday, 10 April, 11:00-11:50 am: Alexei Ditter


Week Twelve: Stories and performance literature

Lecture: Monday, 17 April, 11:00-11:50 am: Jing Jiang


https://www.youtube.com/watch?v=V31qJ3W0QOs


Week Thirteen: Song popular religion

Lecture: Monday 24 April, 11:00-11:50 am: Jing Jiang