

## **Panel 2: The Tenacity of the Manuscript in the Age of Print**

### **Michael Friedrich (University of Hamburg), “What Can Manuscript Studies Contribute to the Study of East Asian Religions?”**

Manuscript Studies have emerged as a new field combining disciplines such as philology, art history, codicology, palaeography, material analysis and others. Manuscripts are usually studied primarily for their contents, that is, for the texts, images and notation they carry, but they are also unique artefacts, the study of which can reveal how they were produced and used. The social and cultural history of manuscripts allows for ‘grounding’ the history of human knowledge and knowledge practices in material evidence in ways largely unexplored by traditional scholarship. The talk will first introduce some general notions and then discuss case studies from (East) Asian religions.

### **Bruce Rusk (UBC), “Imagining a Manuscript in an Age of Print”**

This presentation will examine how a book was imagined into being as a manuscript in a world of printed books. The Register of Vessels of the Xuande Era [Xuand dingyi pu] purports to be a set of official documents from the early fifteenth century documenting the creation of a large set of copper- alloy incense burners at the court of the Xuande emperor (r. 1425-35). In fact it was created from whole cloth in the early eighteenth century and circulated only in manuscript form until the late nineteenth. The book was used by collectors and connoisseurs as a guide to the objects whose creation it purports to describe, a touchstone of authenticity in a domain known for the proliferation of fakes. Its authority derived not only from its content but also from striking narratives, contained in its paratexts, about how the known copies had survived and circulated. While false, these stories reveal how some consumers of books in the mid-Qing imagined a circuit through which a book could go from imperial archive to limited circulation among private owners. Although books of uncertain provenance were subject to intense philological scrutiny from mid-Qing scholars, the Register survived the usually-rigorous standards of the editors of the Qianlong imperial library, who included it in the Siku quanshu. Its success was in large part a result of its conformity to an imagined history of how texts were created and how the elite book circuit in China had evolved between the fifteenth century and the eighteenth.

### **Sinae Park (Harvard University), “Old Stories Read Anew: The Printing of Chosŏn Yadam Narratives in 1910s Story Collections”**

In Korea during the 1910s, stories originating from late Chosŏn (1392-1910) were given new textual bodies. During Chosŏn, these stories, grouped under the category of *yadam* (lit. “unofficial talk”; short narratives about persons and events) in modern scholarship, were housed in manuscript copies only, circulated predominantly in anonymity, and written in the medium of literary Chinese (*hanmun* or Literary Sinitic), with the exception of a small number of stories existing in parallel vernacular renditions. By contrast, in the 1910s they emerge as mass-produced prints aimed at a commercial readership and inscribed in diverse styles of mixed-script orthography (*kukhanmun honyong ch'e*). Moreover, the publishers deployed a host of paratextual strategies—e.g., the editor’s preface, forward, table of contents, colophon, etc.—to orient the reader and maximize the reach of the stories. What continuity and newness do we observe in the way Chosŏn stories were refurbished from manuscript to print in the 1910s? This paper seeks to

contribute to the understanding of the practice of reading in Korea in the 1910s using the site of an earlier period of modern publications of stories originating from late Chosŏn (generally called *kŭndae yadam*, or “modern *yadam*”).