Forging Literary Memory in Taiwan: The Commemoration of Writers in Museum Space
「展示作家:博物館空間形塑的台灣文學記憶」學術研討會
A workshop to be held at the Heidelberg Centre for Asian and Transcultural Studies
University of Heidelberg
11.-12.12.2015

While the author has famously been declared dead in the academic field of literary studies (Barthes 1977 [1967]), social practice outside of the world of academia tells another story. In Taiwan alone there are numerous museums dedicated to writers, ranging from authors with close ties to the mainland such as Lin Yutang, Bo Yang, Hu Shi and Zhong Lihe to authors associated with local Taiwan literature such as Lai He, Yang Kui, Ye Shitao and Wu Zhuoliu. However, the honor to have a museum dedicated to one’s life and work cannot be bestowed on every, or any, writer. Upon which authors then is this honor bestowed - and why? By taking a closer look at who was involved in the establishment and realization of such museums, we will learn more about how the collective memory of Taiwan Literature is forged.

This workshop will allow us to catch a glance behind the scenes of the memorial museum dedicated to Lai He, the “Father of Taiwan Literature”. We will hear the voices and perspectives of the different players involved in the process of his institutionalization, including the scholarly, curatorial and personal perspective, represented by the Lai He scholar Chen Wan-Yi, the curator and museum guide of the Lai He Museum Zhang Cai-Fang, the executive director of the Lai He Cultural Foundation Zhou Fu-Yi, as well as Lai He’s grandson Lai Shuo-Yan. All speakers are key figures in the realization of the Lai He Museum. Finally, Chee Chiun Sam, researcher at the National Museum of Taiwan Literature (NMTL), will show how Lai He, and more specifically Lai He’s writer’s studio, was integrated into the narrative of the NMTL when it was included in the permanent exhibition on the Development of Taiwan Literature (April 2000 - August 2011). The example of the Lai He Museum in the small town of Zhanghua will show how an author is commemorated in museums space in Taiwan. The individuals behind the institution will illustrate which factors can play into the structural realities behind the questions of who is remembered and who is forgotten in the process of forging a collective memory of Taiwan Literature.

The Workshop will be flanked by two keynote speeches by Prof. Dr. Matten (Erlangen-Nürnberg) and JProf. Dr. Zhiyi Yang (Frankfurt) and performances of Taiwanese literary works by actor Katharina Schütz and musician Wu Yi-Jui (winner of the Lai He Music Award in 2014).

With the kind support of the Ministry of Education, ROC (Taiwan)
The questions this workshop hopes to address include (but are not restricted to):

- Why and how are particular writers remembered? Under which circumstances are they rediscovered if once forgotten? – rediscovered by whom and during what kind of a political, cultural or world-historical background? Which forces come into play in their institutionalization in form of a memorial museum? How do scholars, the writer’s relatives and friends, representatives from the literary field and museum field, political figures and other individuals interact in this process?

- How is the transformation of a private person into a public icon experienced by the family? How is it perceived, promoted or possibly discouraged in private circles, the university or the museum field? How are boundaries of the public and private rethought and renegotiated in this transformation?

- What institutional history of museums and cultural foundations set the stage for the establishment of author museums in Taiwan? In what way are literary museums across Taiwan (and the world) connected with each other - practically, ideologically and aesthetically? Can a national literature museum, such as the NMTL, serve as a link between these museums and which challenges does it face hereby? Which other organizations (national or international, NGOs or GOs) become important for author museums in Taiwan?

- How does the transformation of a writer into a cultural icon bear on the writers’ personal estate? When do the writer’s manuscripts or the writer’s pen change from everyday objects into material literary heritage? Which new interpretations and readings of these objects can this change entail? How is this material literary heritage (ranging from Lai He’s suit to his seals) experienced by visitors? And which new connotations do these objects acquire when they move across time and space?
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Please note: Keynote speeches will be in English. The workshop on Saturday will be held in large parts in Chinese, the readings of Taiwan Literature (evening event) will be in English and German, accompanied by the musical performance in Chinese and Taiwanese Hokkien.

You are kindly invited to this workshop! To register for the workshop, please contact Emily Graf by Dec 7th (emily-mae.graf@asia-europe.uni-heidelberg.de).

Friday, 11th
KEYNOTES
Venue: Cluster “Asia and Europe in a Global Context”, Karl-Jaspers-Center, Voßstr.2, Building 4400, Room 212

17.00 Welcome, Opening Remarks Barbara Mittler & Emily Graf

17.15 Marc André Matten
“Places of the Past and for the Past — Crafting Authentic Memories in the Postmodern Era”

18.15 Zhiyi Yang
“Poetry as Memory Text: Seven Uses of Memory in the Poems of Wang Zhaoming”

Discussant: Günter Leypoldt (Heidelberg)

20:00 Workshop Dinner (Rossi)

Saturday, 12th
WORKSHOP
Venue: Institute of Chinese Studies, Akademiestr. 4-8, 69117 Heidelberg, Room 201

PANEL 1: Functions of Literature: Memory and Identity
(Chair: Yang Zhiyi)
Discussants: Participants of Taiwan Seminar

9.00-10.15 Lai Shou-Yen

賴和遺稿的保存與出版
(The Preservation and Publication of Lai Ho’s Unpublished Manuscripts)
Discussant: Zhi Geng

10.15-11.30 Chen Wan-hi

文學記憶與戰後台灣人的認同——賴和紀念館和基金會的經驗
(Literary Memory and Post-War Taiwanese Identity: The Experience of the Lai Ho Museum and Lai Ho Foundation)
Discussant: Cheng Wenyu
11.30-11.45 BREAK

11.45-13.00 Chou Fu-Yi
閱讀賴和青年行動——賴和精神深化青年公共意識的當代實踐
(Reading Lai He to Promote the Youth Movement: The Contemporary Embodiment of Lai Ho’s Spirit in Deepening the Youth’s Concern for the Civil Society and the Growth in Public Consciousness)
Discussant: Liu Yanyan

13.00-14.00 LUNCH BUFFET (Walter’s: Soup, Antipasti, Dessert)

**PANEL 2: The Author in the Museum: From Teacher to Warrior**
(Chair: Marc André Matten)
Discussants: Participants of Taiwan Seminar

14.00-15.15 Chang Tsai-Fang
當作家紀念館成為文學教室——賴和紀念館推動文學教育經驗
(When a Writer Memorial Museum becomes a Literature Classroom: How the Lai Ho Memorial Museum Promotes Literary Education)
Discussant: Zhang Yiqi

15.15-16.30 Chee Chiun Sam
深耕文學的內在，搭建友善的館際平台——以國立臺灣文學館為例
(Plowing Through the Interior of Literature, Building a Platform between Museums: The Case of the National Museum of Taiwan Literature)
Discussant: Odila Schröder

16.30-16.45 BREAK

16.45-18.00 Emily Graf
Making Room for Literary Memory in Taiwan: The Commemoration of Lai He in Museum Space – A Thought Piece
(為台灣的文學記憶創造空間——在紀念館中追憶賴和)
Discussant: Jakob Erlei

18.00-18.30 Concluding Discussion (Chair: Barbara Mittler)
with Chen Guangchen, students of Taiwan Seminar, André Matten and Yang Zhiyi

18.30-19.30 Workshop Reception (African Cuisine)

**CONCERT & RECITATION (Konzert & Lesung)**

*Venue*: Völkerkundemuseum, Hauptstraße 235, 69117 Heidelberg

19.30 Entry
19.40-20.00 Concert/Reading of works by Taiwan Authors (Katharina Schütz, Wu Yi-Jui)

with the kind support of the Ministry of Education, ROC (Taiwan)
Participants at the Workshop (in order of presentation):

- **Prof. Dr. Marc André Matten**  
  Professor for Contemporary Chinese History, Lehrstuhl Sinologie FAU Erlangen-Nürnberg, editor of *Places of Memory in Modern China: History, Politics and Identity* (Leiden: Brill, 2012), including his contribution on “The Chiang Kai-shek Memorial Hall in Taipei: A Contested Place of Memory”. Research areas include cultural memory and collective identity discourse in modern China, history of science and technology in contemporary China, and history of political thought in 20th century East-Asia. Contact: marc.matten@fau.de

- **Jun. Prof. Dr. Zhiyi Yang**  
  Assistant Professor at the Department of Sinology, Goethe-Universität Frankfurt am Main, with a current project on “The Poetics of Memory: Wang Jingwei and China’s WWII Collaboration”. Yang received her PhD from Princeton in 2012 and published her first monograph on *Dialectics of Spontaneity: The Aesthetics and Ethics of Su Shi in Poetry*. Contact: z.yang@em.uni-frankfurt.de

- **Dr. Lai Shou-Yen 賴碩彥醫師**  
  Grandson of Lai Ho, representative of the Lai family 賴和家屬代表  
  1950 年出生於台灣彰化，賴和長子賴燊的第五個孩子，畢業於中山國小、彰化中學(初中、高中)、中山醫學院牙科。1974~1976 年服役，1979 年開設私人牙科診所至今。  
  Contact: ct23282@ms75.hinet.net

- **Prof. Chen Wan-hi 陳萬益教授**  
  Professor of Taiwan Literature at National Tsing Hua University 國立清華大學台灣文學所榮譽退休教授, chairman of the board of the Lai Ho Culture and Education Foundation 賴和文教基金會董事長  
  台灣大學中文博士，曾任清華大學台灣文學所教授兼任所長、九五高中課綱國文科召集人，專長為台灣小說、台灣散文、現當代文學。著有《於無聲處聽驚雷——台灣文學論集》，編有《張文環全集》等。  
  Contact: wychen@mx.nthu.edu.tw

- **Chou Fu-Yi 周馥儀**  
  Executive Director of the Lai Ho Foundation 賴和文教基金會執行長  
  現就讀台灣大學歷史系博士班, 參與太陽花運動、台灣農村陣線成員。受勞動階層的父母親影響，關心台灣歷史文化深耕、社會民主深化，曾任職鍾理和紀念館、網路公司、南方電子報報導、社區大學講師。2007 年獲 K 氏台灣青年人文獎、彭明敏文教基金會台灣研究學位論文獎。合著《焦土之春》、《買來的政權：台灣選舉文化觀》。  
  Contact: chiuhogi@gmail.com

- **Chang Tsai-Fang 張綵芳**  
  Lai Ho Museum staff, curator/tour guide in the Lai Ho museum and managing secretary of the Lai Ho Foundation 賴和文教基金會秘書執行「2007 地方文化館計畫」賴和紀念館展示改造  
  Contact: lai0ho@ms12.hinet.net

- **Chee Chiun Sam 蕭子君 / Lin Pei-Jung 林佩蓉**
National Museum of Taiwan Literature (NMTL) 國立台灣文學館

覃子君: 現任國立台灣文學館公共服務組研究助理、《台灣文學館通訊》執行主編。專案工作涉及「全國文學館際交流與合作計畫案」總執行、「府城文學踏查」活動規劃、出版品編印等博物館公共服務事項。Research Assistant at the Public Service Division at NMTL. She is the executive editor of the quarterly journal Newsletter of the National Museum of Taiwan Literature, and is responsible for planning and executing “The NMTL Project of the Exchange and Collaboration between the Literary Museums in Taiwan”(2014~), “The Spot Investigation of Tainan’s Literary Map Project”(2012~), various educational activities, and publishing projects. Contact: ccs@nmtl.gov.tw

林佩蓉: 現任國立台灣文學館研究典藏組助理研究員，《台灣文學年鑑》、《台灣文學研究學報》執行編輯，專案工作涉及學術策展、文物徵集、作家作品研究計畫等博物館研究典藏事項。Assistant research fellow at the Research and Collection Division at NMTL. She is the executive editor of the Almanac of Taiwan Literature, Journal of Taiwan Literary Studies, and is responsible for various curating, research and collecting-related projects, including the curating of the NMTL permanent exhibition “The Inner World of Taiwan Literature,” the international exhibition “Yokoso Special Literary Exhibition in Japan,” etc. Contact: poeiong@nmtl.gov.tw

Emily Mae Graf 艾美麗
Magister degree from Heidelberg University in the subjects of Modern Sinology, English Literature and East Asian Art History; currently PhD Candidate at Heidelberg’s Cluster of Excellence “Asia and Europe in a Global Context” with a research focus on author museums in Europe and China. She conducted one year of field work from November 2013-2014, visiting various author museums across China and Taiwan, interviewing museum directors, staff and visitors, and is currently writing her thesis in Heidelberg while working as assistant professor (M.A.) at the Institute of Chinese Studies. Contact: emily-mae.graf@asia-europe.uni-heidelberg.de

Wu Yi-Jui 吳易叡
Harry Yi-Jui Wu is Assistant Professor at Medical Ethics and Humanities Unit, Li Ka Shing Faculty of Medicine, The University of Hong Kong. He received his medical degree in Taiwan in 2004. Before pursuing his career in humanities, he briefly worked at Mackay Memorial Hospital in Taipei as a resident doctor in psychiatry. He obtained his DPhil in history of medicine at the University of Oxford in 2012. Before joining HKU, he worked at Nanyang Technological University in Singapore for two years. Harry's research deals with the humanitarian intervention of psychiatric sciences regarding the aftermaths of the Second World War and the anxiety surrounding the indeterminable time of postwar worldwide rehabilitation. Apart from preparing his first monograph on the social history of international classification of psychiatric diagnoses, he is now conducting several projects on mental health, death and dying and other medically related agenda in Chinese speaking worlds. As an amateur writer, Harry also publishes his literary works including poetry, essays and ballads. Performance includes: 月光, 浪漫外記, 相思, 相思歌, 禁中日記 Contact: oddist78@gmail.com

Katharina Schütz
Theatre and television actress, as well as renowned professional reader, who has performed recitations from the works of writers of various genres from around the world ranging from Tolstoy to Loriot and including among others the Chinese writers from Mo Yan and Yu Hua, to Liao Yiwu. Contact for recitations: Lesungen@katharinaschuetz.de

- **Chen Guangchen 陳廣琛**
  PhD Candidate in Comparative Literature and Frederick Sheldon Fellow at Harvard University, as well as currently a Junior Fellow at the network “Principle of Cultural Dynamics” at Freie Universität Berlin. His thesis is tentatively entitled “The Writer as Collector: Cosmopolitan and Materialistic Responses to Modernity in China and Europe,” with comparative studies of Chinese writers Wang Guowei, Lu Xun, Shen Congwen, Fu Lei, German writers Walter Benjamin, Eduard Fuchs, and Czech writer Jaroslav Průšek. Among his publications is a chapter on Fu Lei for *Harvard New Literary History of Modern China*. Contact: gchen01@fas.harvard.edu

- **Günter Leypoldt**
  Professor at the English Department and the Heidelberg Center of American Studies at Heidelberg University. His present research interests include transatlantic romanticism and modernism, American pragmatism, transculturality/ transnationalism, the borders between aesthetic and religious experience, and the sociology of knowledge formation. Contact: leypoldt@as.uni-heidelberg.de

**Paper Abstracts:**

**Marc André Matten**

“Places of the Past and for the Past — Crafting Authentic Memories in the Postmodern Era”

This keynote lecture addresses the problem of crafting memories of the past in a time when both author and historian have since long been declared dead. The issue at stake is how to create and disseminate a memory that can not only declare to the valid and legitimate, but also reassure its authenticity. Focusing on the growing emergence of museum spaces in the recent decades the lecture looks at the various social, political and economic actors engaged in creating adequate places in Taiwan for remembering the past.

**Zhiyi Yang**

“Poetry as Memory Text: Seven Uses of Memory in the Poems of Wang Zhaoming”

**Abstract**

June 1939, on his trip back from Japan and heading toward Tianjin to eventually establish a collaborationist regime in occupied China, Wang Jingwei 汪精衛 (1883-1994) wrote “Night Onboard” (Zhouye 舟夜), a poem of deep patriotic pathos. Sympathetic historians thus consider this poem to have encoded Wang’s authentic motivation of collaboration, namely, he was driven by a “martyrdom complex” to seek another chance of sacrificing his life and even reputation for the preservation of the nation. Such an interpretation contradicts the institutionalized memory of Wang’s collaboration as driven by self-interest and the mainstream reading of Wang’s late poetry as cynical, aiming to manipulate the historical memory about him. Both kinds of reading, however, are decided by the readers’ assumption of the author’s “true” state of mind, and their irreconcilable conflict suggests that new paradigms are necessary.

In this talk, I propose to abandon such classical criteria of criticism like “authenticity” or “poetry expresses the [author’s] mind,” and instead read Wang’s poetry as a special kind of memory text with historiographical functions. It is a composite memory text that contains seven kinds of memories: historical memory, counter
memory, traumatic memory, episodic memory, memento mori, witness memory, and cultural memory. Yet it does not just record but also constructs memory. It on one hand helps Wang to impose a narrative order upon his memory and, on the other, shapes the historical memory about him. The consistency of Wang’s self-image in his early and later poetry may be a result of self-persuasion to establish a coherent exegesis of his own life. Written in the classical style, his poetry is engaged with a dialogue with the past, therefore contextualizing his present action in China’s long history. The war loses its immediacy or uniqueness, preemptively consigned to a page in history ultimately to be flipped over. The continuous relevance of Wang’s poetry in the debate over the nature of his collaboration proves that its dialogue with the future is not yet over.

**Lai Shou-Yen 賴碩彥**

賴和遺稿的保存與出版
一、 我所認識的賴和
二、 遺稿的保存
a.懶雲遺稿的抄錄與照相、時代背景
二度進出忠烈祠
時間
b.出版：
時代背景：
  70年代，大學雜誌、政治改革
  體制內改革
  體制外：黨外人士
  李南衡先生出版全集
三、 基金會成立
林瑞明先生重編

**Chen Wan-hi 陳萬益**（賴和基金會董事長、清華大學台灣文學所榮譽退休教授）

文學記憶與戰後台灣人的認同——賴和紀念館和基金會的經驗
賴和（1894-1943）作為「台灣新文學之父」，乃以其創作表現日本殖民統治時期台灣人被壓迫的悲哀，而弱小民族的自覺和抗議的精神，則是其人其文不朽的典範意義。
戰後台灣國民黨政府在中國化政策下，長期戒嚴，禁斷台灣歷史文化的傳承，賴和在1970年代中期後又逐漸被認知閱讀、出版研究。
賴和紀念館於1990年代設立，透過基金會的運作，包括賴和獎、賴和營等活動，重新喚醒民眾，尤其是年輕人，對台灣歷史文化的認識，社區的改造，社會現實處境與未來選擇，有更加清晰的主體性思維和批判，深刻影響了各地方蓬勃發展的作家紀念館的設置，以及文學文化活動。
建議閱讀篇目：
1、〈阿四〉
2、〈惹事〉(有英文譯本)
閱讀賴和 青年行動：賴和精神深化青年公共意識的當代實踐

賴和身為日治時代台灣作家、醫師，經歷不平等的日本殖民體制，以半自傳小說〈阿四〉、〈歸家〉、〈惹事〉，呈現殖民地台灣青年的迷惘與覺悟，接受日本帶來的新式教育、在其中意識到殖民體制帶來的壓迫、投入社會運動反抗殖民者。培養青年的公共意識與台灣認同，是賴和基金會的重要課題，賴和基金會與紀念館成立以來，秉持賴和精神，以青年為對象推廣台灣文學教育，從早期的賴和文學營、全國高中台灣人文獎，彌補戰後台灣教育缺乏的認識台灣及社會關懷；到近年賴和基金會參與反國光石化、高中課綱違調等社會運動，深耕彰化培力青年志工推動賴和文學旅行、賴和音樂節、彰化文化資產保存，賴和紀念館成為彰化青年之家。本文將探討賴和基金會與紀念館，從閱讀賴和文學出發，結合臺灣文學教育、社會運動、深耕彰化，深化青年公共意識，帶動青年參與公共議題、改變惡質政治；以賴和精神為核心，培養當代台灣青年以行動營造文化台灣。

關鍵字：賴和精神、台灣青年、公共意識

當作家紀念館成為文學教室：賴和紀念館推動文學教育經驗

1974 年，梁景峰教授在《夏潮》發表〈賴和是誰？〉：「賴和是誰？他活在什麼時代？他做了些什麼？」，台灣文學此時與我們是隔絕的。1995 年，在賴和醫館原址成立了「賴和紀念館」，補上了台灣文學斷裂的缺口，於是可以跨越時空與賴和相遇。2000 年之後，因著賴和的作品〈一桿稱仔〉開始被收錄中學國文課本裡，吸引更多學生、老師前來參訪。經過 20 年，紀念館已不僅是展示空間，它是賴和筆下的文學、歷史現場，是學生閱讀賴和作品的國文教室，也是複製賴和精神的活動場域。我們將進一步分享，如何以賴和文學為基礎，透過「賴和與彰化」、「賴和醫生」、「賴和與文化、社會運動」、「賴和文學旅行」等面向，讓賴和走出日治時期與我們對話，幫助我們重構斷層的歷史與文化記憶；他對這塊島嶼的深愛與執著，如何溫暖又堅毅。

深耕文學的內在，搭建友善的館際平台——以國立臺灣文學館為例

○台灣，四周環海的島嶼，在歷史演進下，不同時期有原住民、荷蘭人、西班牙人、漢人、日本人等族群來台，帶進不同文化、語言，型塑出多元族群的歷史和原漢、閩客關係。戰後雖因威權統治造成族群隔閡與認同問題，而全球化下移工、外配來台也滋生新移民的社會、文化問題，台灣則一如海納百川，成為多族群生息的國度，也累積出複雜、多樣的人文風景。
自古以來，台灣就不是單一族群、文化的天地，台灣土地的心跳是來自於其生養的各族群的悲、喜、愛、欲所觸動。來自不同族群的作家以文學聆聽土地的心跳，在各個歷史階段，不同族群間的互動、文化間的碰撞，是文學作家所呈現、紀錄的重要課題之一，並由此涵養出豐富的台灣文學內在。

今日台灣社會，面對不同歷史階段的族群摩擦與衝突，已經較能以理解與包容心態相對；我們的作家凝視、記錄和詮釋歷史的心聲，也都肯定多元族群文化是值得珍惜的資產。在台灣文學館中，一直以「多族共榮」來說明台灣文學文化的發展歷史、現實和願景，這同時也是臺文館常設展中的核心理念，例如我們在以「山海的召喚」、「族群的對話」、「文學的榮景」為展區名
Emily Graf

“Making Room for Literary Memory in Taiwan: The Commemoration of Lai He in Museum Space”

When Lai He, today known as the “Father of New Taiwan Literature”, lay on his death bed in 1943, a friend visited him and would later remember his visit in his memoirs: “Lai He suddenly raised his voice saying, ‘The efforts we have put into the new literature are all in vain!’ [...] I rushed to comfort him: ‘They are not. Thirty or fifty years from now, we will be remembered by future generations.’” (Lin Ruiming 2004:197)

Indeed, today Lai He is not only read, but “commemorated” in Taiwan, with a museum in his name belonging to one of the first author museums which were established in Taiwan to commemorate a Taiwanese writer. This paper draws on Aleida Assmann’s concept of Erinnerungsräume (Spaces of Remembrance), where she argues that lived memory of contemporaries must be translated into a cultural memory if it is not to be lost for future generations. The lived memory (eg. of Lai He’s contemporaries) gives way to a memory pillowed by material carriers, such as monuments, memorials, museums and archives. By taking a closer look at this process of translating memory into spaces and material literary heritage, I inquire into the (official) politics of forgetting and remembering Lai He in Taiwan. These spaces and objects of literary heritage range from Lai He’s suit on display in the museum in his hometown Zhanghua to a massive bronze monument of his literary work “Progress” erected on a mountain nearby and function as carriers to commemorate Lai He today. Who was involved in this process of translation and what transformations did Lai He undergo in order to be remembered as the “Father of New Taiwan Literature”? For unlike individual memories, these memories on the institutional and collective level are not spontaneous, but are steered by politics of remembering and forgetting, are shaped by numerous local and global actors engaged in forging a literary memory in Taiwan.
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Please do let me know if you have any questions. I look forward to hearing from you.

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