History East Asia G9875 (Spring 2013)
Topics in the Cultural History of Premodern Japan

Legendary Emperors

511 Kent Hall, Wednesdays 4:10-6:00

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Course Rationale:
An introduction to early Japanese literary and historical writings, focused on the depiction of legendary rulers, primarily in the eighth century Kojiki, Nihon shoki, and Man’yōshū. In addition to examining narrative strategies of political legitimation, we will consider the prominent role played by songs/poems (uta) attributed to or associated with emperors in all of these texts (and some later works as well). The class is intended for PhD. and advanced M.A. students in Japanese literature, religion, history, and related fields. This is a stand-alone course that does not assume prior study of the source materials, but students should be aware that it is the third in a sequence of classes that started with a seminar on myths of the Izumo region and the Kusanagi sword in Spring 2011 and continued with a seminar on myth sequences centered on the so-called Emperor Jinmu in Spring 2012.

Prerequisites:
Grounding in kanbun and/or classical Chinese will be enormously helpful, but the only firm prerequisite is a solid command of classical Japanese. Note, though, that this is an advanced graduate seminar with extensive readings in premodern primary sources and also in modern Japanese scholarly works. Students with concerns about their ability to keep up should consult with the instructor before registering for the class. Although this is the final seminar in a trilogy, there is no expectation that students will have taken the previous classes, and they not assumed to have prior familiarity with early Japanese literature. However, those who did not take either of the previous seminars may want to glance over the syllabi to get a sense of what was covered:

Additionally, the following items will be valuable for anyone approaching the subject for the first time; it is highly recommended that such students read through as many of these as possible at the beginning of the semester.

3) Edwin Cranston, “Asuka and Nara Culture: Literacy, Literature, and Music” (Cambridge History of Japan vol. 1 [1993]), 453-503
Requirements:
1) Consistent attendance and participation, including in-class reading and translation of sources.
2) Occasional presentations on selected secondary sources.
3) Due Friday 17 May, a short final project (around 10 pages), topic subject to instructor’s approval: an interpretive essay concerning one or more of the primary sources considered this semester, or an annotated translation of a passage from one of them or from a reasonably closely connected work.

NOTE: Except in cases of medical or family emergency, no incompletes will be granted for this class.

Course Materials:
As our basic texts for the first half of the semester (and for reference thereafter), we will rely on the Shinpen Nihon koten bungaku zenshū (SNKBZ) editions of the Kojiki (KJK), Nihon shoki (NS), and Man’yōshū (MYS). For the purposes of this class we will work from the classical Japanese of the yomikudashi readings in the assigned editions, making reference to the original character texts only when doing so is particularly called for by interpretive or stylistic considerations. The assigned editions will be supplemented by other modern commentaries, including the following.¹

- **Kojiki**: Shinchō Nihon koten shūsei (SNKS) and Nihon shisō taikei (NST)
- **Nihon shoki**: Nihon koten bungaku taikei (NKB)
- **Man’yōshū**: Shin Nihon koten bungaku taikei (SNKBZ), Shinchō Nihon koten shūsei (SNKS), Waka bungaku taikei (WBT)

Representative commentaries on the ‘songs’ of the Kojiki and Nihon shoki (kiki kayō 記紀歌謡; traditional numbers for which appear in the assignments below):
1) Takeda Yukichi, *Kiki kayōshū zenkō* (Meiji shoin, 1956)
2) Yamaji Heishirō, *Kiki kayō hyōshaku* (Tōkyōdō shoten, 1972)
4) Ōkuma Kiichirō and Ikoma Nagayuki, *Nihon shoki <uta> zenchushaku* (Kasama shoin 2008)
5) Sasaki Takashi, *Kojiki kayō kanchū and Nihon shoki kayō kanchū* (Ōfū, 2010)

Students should make a point of frequently consulting the *Jidaibetsu Kokugo daijiten* Jōdaihen and *Jōdai bungaku kenkyū jiten*, the Nihon shinwa jiten, and especially the *Jōdai setsuwa jiten*. (For more on specialized references, see the introduction to the 2011 syllabus.)

¹ All of the eight century works we read this semester are available in English translations, although they vary in quality and suitability for this course. Students should be particularly aware of Donald Philippi’s *Kojiki* (1968), W.G. Aston’s *Nihongi* (originally 1896), and, for the five extant ‘old Fudoki’, Michiko Aoki’s *Records of Wind and Earth* (1997). Because Edwin Cranston’s *Waka Anthology Volume One: The Gem-Glistening Cup* (1993) contains translations of the “songs” (with their prose contexts) from the *Kojiki* and *Nihon shoki* (as well as those from the *Fudoki* and about a third of the poems of the *Man’yōshū*), it is of particular value for this class. Electronic texts (of varying provenance and quality) are available for most of our primary sources. See especially the following two bilingual Nihon shoki sites:
- [http://sunsite.berkeley.edu/JHTI/Nihon%20shoki.html](http://sunsite.berkeley.edu/JHTI/Nihon%20shoki.html)
- [http://nihonshoki.wikidot.com/](http://nihonshoki.wikidot.com/)
In the following schedule, primary sources appear in boxes: these will be read and translated in part or completely during class. ‘*’ designates other required readings; ‘ⓡ’ indicates assignments that will be introduced by designated presenters (and that are optional for the rest of the class). Common readings for the entire class will available on Courseworks; supplementary sources and items to be reported on by presenters will be there or on reserve in Starr Library. Presentations will be limited to ten minutes and will: 1) explain who the author of the reading is, 2) summarize its basic arguments, and 3) relate them to that week’s primary (and perhaps other secondary) readings. Handouts are not required but are recommended as a way of organizing the presentation and remaining within the time limit.

1) 23 Jan. Introduction

2) 30 Jan. The Jinshin War and the Origins of the Tennō

- Preface to the Kojiki (712): SNKBZ, 16-27
- Preface to the Kaifisō (751): NKBT (vol. 69, 1964; ed. Kojima Noriyuki), 58-62
  (and for consultation, the Kōdansha gakujutsu bunko edition [2000], ed.
  Eguchi Takao, 25-36)

  Monarch”) and 5 (“Temmu and Jitō, Stem Dynasts and Divine Kings”), 102-166
* Torquil Duthie, “The Jinshin Rebellion and the Narrative Politics of Imperial Historiography”
  (Journal of the American Oriental Society, forthcoming)

3) 6 Feb. Poetry and Imperial Ideology: The Case of Tenmu

- Post-Jinshin War poems: MYS XIX:4260-61
- Hitomaro’s elegy for Prince Kusakabe: MYS II:167-69
- Tenmu’s own poems: MYS I:20-21; I:25-27; II:103-104

* Herman Ooms, Imperial Politics and Symbolics in Ancient Japan (Hawai‘i, 2009): chaps. 1-3,
  1-85
◎ Kōnōshi Takamitsu, Kakinomoto no Hitomaro kenkyū (Hanawa shobō, 1992): chaps. 5-7,
  132-204

4) 13 Feb. God of Eight Thousand Spears: Promiscuity and Power

- The kamugatari of Yachihoko no kami (= Ōkuninushi): KJK 85-91 [Kojiki
  #2-5] (for reference: Sasaki Takashi, Kojiki kayō kanchū [Ōfū, 2010], 10-20)

* Robert Brower and Earl Miner, Japanese Court Poetry (Stanford, 1961): chap. 3 (“Primitive
  Song and Poetry”), 39-78
◎ Orikuchi Shinobu, “Irogonomi-ron,” from the Genji section of Kokubungaku (a textbook
  compiled in the late 40’s-early 50’s), in Orikuchi Shinobu zenshū 14 (Chūō kōron, 1955),
216-222; AND the following three commentaries:
1) “Irogonomi” from Chōkō/Orikuchi Shinobu jiten (ed. Ariyama Daigo and Ishiuchi Tōru; Bensei shuppan, 2000), 120-121
2) “Kokubungaku” from Chōkō/Orikuchi Shinobu jiten, 201-202
3) “Irogonomi” from Orikuchi Shinobu jiten (ed. Nishimura Tōru; Taishūkan, 1988), 259-268

5) 20 Feb. Early Episodes of Violence and Royal Succession

- Tagishimimi’s rebellion/Suizei’s succession: NS vol. 1, 242-245(line 3) and KJK 161(line 3)-164 [Kojiki #20-21]
- Takehanyasubiko’s rebellion: NS vol. 1, 279(line 2)-283(line 5) and KJK 189-192 [Nihon shoki #18 and Kojiki #22]
- Dream-divination of Sujin’s successor: NS vol. 1, 288(line 2)-289(line 13)

© Taniguchi Masahiro, “Muhon o shiraseru uta,” in Kojiki no hyōgen to bunnyaku (Ōfū, 2008), 287-301

6) 27 Feb. The Tale of Suinin’s Wife and the Narrative Style of the Kojiki

- Saobiko and Saobime: KJK 198-205 and NS vol. 1, 307(line 6)-313(line 6)

* David Lurie, Realms of Literacy (Harvard University Asia Center, 2011): chap. 5, 213-253
© Kōnoshi Takamitsu, Kanji tekisuto to shite no Kojiki (Tōkyō daigaku shuppankai, 2007): chaps. 4-6, 78-130

7) 6 March Motherhood and Conquest: Jingū’s “Invasion” of Korea

- The Kojiki account: KJK 243-249(line 12)
- Excerpts from the Nihon shoki account: NS vol. 1, 410-413, 417-419(line 16), 425(line 6)-433(line 1)

© Kuratsuka Akiko, “Taichū Tennō 胎中天皇 no shinwa,” Kodai no onna (Heibonsha, 1986), 78-147

8) 13 March Ragin’ Ōjin: The Emperor Who Knew How to Party

- Wine from Jingū: KJK 255 [Kojiki #39-40]
- Songs of the Kunisu: KJK 265(line 14)-267(line 5) and NS vol. 1, 485(line 13)-487(line 6) [Kojiki #47-48 and Nihon shoki #39]
- Korean technologies, including wine: KJK 265(line 14)-269(line 10) [Kojiki #49]
- The good ship Karano: NS vol. 1, 492-494(line 1) and KJK (Nintoku section)

© Uchida Masanori, *Man’yō no chi* (Hanawa shobō, 1992), 52-89 and 120-148

**NO CLASS 20 AND 27 MARCH**

[But note longer assignment for 3 April]

9) 3 April Ōjin’s Apotheosis as Hachiman

| **Hachiman gudōki** (ed. Goyō Michiyoshi [Nihon tosho kankōkai, 1997]), sections 1-30 (pp. 12-80); we will focus on sections 3-6, 12-18, 21, and 26 |


10) 10 April Nintoku, Paragon of Virtue and Hen-Pecked Player

| Sage Emperor: NS vol. 2, 31(line 15)-36 and KJK 287(line 7)-288 |
| Problems with Iwanohime: NS vol. 2, 43(line 12)-52 and KJK 289-299(line 2) [Nihon shoki #46-58 and Kojiki #52-63] |

© Masuda Katsumi, “Daiō denshō,” *Kiki kayō* (Chikuma shobō, 1972), 204-259

11) 17 April Yūryaku I: Brutality and Courtship

| Violence and cruelty: NS vol. 2, 141-147(line 13), 153(line 8)-157(line 5), 163-165(line 2) [Nihon shoki #74 & 76] |
| Romantic exploits: NS vol. 2, 149-152 and KJK 337-344 [Kojiki #90-94] |
| Song of the threatened uneme: KJK 350-353(line 10) [Kojiki #99-101] |

12) 24 April Yūryaku II: Epochal Ruler

- Kazuraki and Yoshino: NS vol. 2, 159(line 3)-162 [Nihon shoki #75]
- Land-viewing at Hatsuse: NS vol. 2, 167(lines 2-8) [Nihon shoki #77]
- First poem in the Man’yōshū (at beginning of book I, and also of book IX): MYS I:1 and IX:1664
- First story in the Nihon ryōiki: SNKBT (vol. 30, ed. Izumoji Osamu, 1996), 5-6; see also NS vol. 2, 167(line 9)-169(line 6)

* Torquil Duthie, *Poetry and Kingship in Ancient Japan* (Columbia PhD. diss., 2005), chaps. 3-5, 70-147
© Kishi Toshio, “Kakki to shite no Yūryakuchō,” *Nihon kodai bunbutsu no kenkyū* (Hanawa shobō, 1988), 69-97

13) 1 May The Imperial History of Poetry: Tenji and Jitō in the Hyakunin isshu

- *Hyakunin isshu* poems 1 and 2: Shimazu Tadao commentary (Kadokawa bunko, rev. ed., 1999), 14-17
- Ozaki Masayoshi (1755-1827), *Hyakunin isshu hitoyogatari* (1833), Yūhōdō bunko edition (1929), 15-43 (see also Iwanami bunko edition [1972], 29-55)

© Mezaki Tokue, *Hyakunin isshu no sakushatachi* (Kadokawa shoten, 1983): chap. 1, 30-47
AND Watanabe Yasuaki, “*Hyakunin isshu* no naka no tennō” *Tennō no rekishi 10: Tennō to geinō* (Kōdansha, 2011), 14-17

FINAL PAPER DUE FRIDAY 17 MAY BY 4PM