

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 legitimization, 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:

<http://www.columbia.edu/~dbl11/Lurie-Myths-2011.pdf>

<http://www.columbia.edu/~dbl11/Lurie-Myths-2012-syll.pdf>

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.

- 1) Robert Borgen and Marian Ury, "Readable Japanese Mythology: Selections from *Nihon shoki* and *Kojiki*" (*Journal of the Association of Teachers of Japanese* 21/1 [1990]:61-97)
- 2) Conrad Schirokauer et al., *A Brief History of Japanese Civilization* (Thomson Wadsworth, 2006), Part I, 1-46
- 3) Edwin Cranston, "Asuka and Nara Culture: Literacy, Literature, and Music" (*Cambridge History of Japan* vol. 1 [1993]), 453-503
- 4) Kōnoshi Takamitsu, "Constructing Imperial Mythology: *Kojiki* and *Nihon shoki*," trans. Iori Jōkō, in Shirane and Suzuki, *Inventing the Classics: Modernity, National Identity, and Japanese Literature* (Stanford University Press, 2000), 51-67

**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.<sup>1</sup>

*Kojiki*: *Shinchō Nihon koten shūsei* (SNKS) and *Nihon shisō taikai* (NST)

*Nihon shoki*: *Nihon koten bungaku taikai* (NKBT)

*Man'yōshū*: *Shin Nihon koten bungaku taikai* (SNKBT), *Shinchō Nihon koten shūsei* (SNKS), *Waka bungaku taikai* (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)
- 3) Tsuchihashi Yutaka, *Kodai kayō zenchūshaku* (*Kojiki-hen* and *Nihon shoki-hen*; Kadokawa shoten, 1972 and 1976)
- 4) Ōkuma Kiichirō and Ikoma Nagayuki, *Nihon shoki <uta> zenchūshaku* (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.)

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<sup>1</sup> 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://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 be 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 *Kaifūsō* (751): NKBT (vol. 69, 1964; ed. Kojima Noriyuki), 58-62 (and for consultation, the Kōdansha gakujutsu bunko edition [2000], ed. Eguchi Takao, 25-36)

\* Joan Piggott, *The Emergence of Japanese Kingship* (Stanford, 1997): chaps. 4 (“Tenji: Fortress 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 *Chōkū/Orikuchi Shinobu jiten* (ed. Ariyama Daigo and Ishiuchi Tōru; Bensei shuppan, 2000), 120-121
- 2) “Kokubungaku” from *Chōkū/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]
- Takehaniyasubiko’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)

\* Gary Ebersole, *Ritual Poetry and the Politics of Death in Early Japan* (Princeton, 1989): chap. 2 (“The Mythology of Death and the *Ninamesai*”), 79-122

© Taniguchi Masahiro, “Muhon o shiraseru uta,” in *Kojiki no hyōgen to bunmyaku* (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)

\* Akima Toshio, “The Myth of the Goddess of the Undersea World and the Tale of Empress Jingū’s Subjugation of Silla,” *Japanese Journal of Religious Studies* 20:2-3 (1993), 95-185

© 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)

305(lines 5-16) [*Nihon shoki* #41 and *Kojiki* #74]

- \* Konishi Jin'ichi, *A History of Japanese Literature* vol. 1 (trans. Aileen Gatten and Nicholas Teele, Princeton [1984]), chap. 1 (“Primeval Chaos”) and chap. 2 part 1 (“The Course of Lyric Poetry”), 81-156
- © 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

- \* Michael Como, *Weaving and Binding* (Hawai'i, 2009): chap. 1 (“Immigrant Gods on the Road to Jindō”), 1-24.
- \* Ross Bender, *The Political Meaning of the Hachiman Cult in Ancient and Early Medieval Japan* (Columbia PhD. diss., 1980)
- \* Yeon Minsoo, “The Memory of the Empress Jingū Legend and Modern Japan's Colonial Rule Of Korea” *Journal of Northeast Asian History* 8:2 (2011), 107-135

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]

- \* Mark Morris, *Japanese Folksong and Song in Early Japan: An Introduction* (Harvard PhD. diss., 1976), part 3 (“Folksong Studies in Early Japanese Literature”), 218-322
- © 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]

- \* David Bialock, *Eccentric Spaces, Hidden Histories* (Stanford, 2007): chap 4 (“Royalizing the Realm and the Ritualization of Violence”), 111-142
- © Shinada Yoshikazu, “Kayō monogatari: hyōgen no hōhō to suijun,” *Kokubungaku* (Gakutōsha) July 1991, 98-105

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)
- A significant intertext: *Jikkishō* (1252): SNKBZ (vol. 51, ed. Asami Kazuhiko, 1997) 23-28

\*Joshua Mostow, *Pictures of the Heart* (Hawai'i, 1996): chap. 2 (“Historical Context”), 23-57, and discussions of poems 1 and 2, 141-148

© 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**