

## Notes on Usage

### General Conventions

- The English translations included in *Kojiki gaku* generally follow the stylistic conventions and citation format detailed in the *Monumenta Nipponica* style sheet ([http://dept.sophia.ac.jp/monumenta/pdf/MN-Style-Sheet\\_201809.pdf](http://dept.sophia.ac.jp/monumenta/pdf/MN-Style-Sheet_201809.pdf)).
- In the interest of readability, phonetic transcriptions of names, terms, and phrases from the *Kojiki* and other Nara-period texts are rendered in a modified Hepburn system of romanization and according to the modern dictionary pronunciation. No attempt is made to indicate archaic Japanese phonetic distinctions such as the *kō* 甲/ *otsu* 乙 vowels. Likewise, archaic usages that later evolved into extended vowel sounds, such as in the honorific prefix “Oho,” are indicated by a macron, “*Ō*.”
- Phonetic transliterations from archaic texts follow the rendering given in the *yomikudashi* 読下し version of the edition cited. The translation generally omits the phonetic glosses given in the original text.
- The *pinyin* system is used to transliterate Chinese terms.
- In principle characters are given for Japanese and Chinese names and terms at the first instance where they occur in each issue of *Kojiki gaku*. They are only repeated in that issue when they are the subject of discussion or if necessary for clarity.
- Citations to the *Kojiki* and other archaic texts indicate the page numbers of both the original text (generally speaking, the *kanbun* 漢文 text) as reprinted in the modern edition cited and the *yomikudashi* version adopted by that edition.

- Cross-references to other passages in the *Kojiki* cite the *Kojiki gaku* version of the text when possible. In cases of passages from sections not yet covered by *Kojiki gaku*, citations are to the SNKBZ version edited by Yamaguchi Yoshinori and Kōnoshi Takamitsu.
- Information in the notes added by the translator is indicated by the acronym TN.
- Bibliographic details of the different commentaries and other works cited are given in the list of references included in each issue. Footnotes use a shortened citation format. Only the surname is used for citations to modern (Meiji and later) authors; citations to premodern works give the author's full name.

## Studies on the *Kojiki*

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### Chapter 4: The Marriage of the Two Deities

[The two deities Izanaki no mikoto 伊耶那岐命 and Izanami no mikoto 伊耶那美命] descended from the heavens (1) to that island, discerned (2) a celestial pillar (3), and [also] discerned a broad-spanned palace (4). Thereupon, [Izanaki] questioned his sister-spouse Izanami, saying: “How is your body (5) formed?”

Izanami replied: “My body is formed, indeed it is formed, yet there is one place that is not completely formed.”

Then Izanaki said: “My body is formed, indeed it is formed, yet there is one place that is formed in excess. Thus, I would like to insert the part of my body that is formed in excess into the part of your body that is not completely formed so as to fill it up and thereby give birth to the land (6). How would it be if we gave birth [to the land together]?”

Izanami answered: “That would be good.”

Then Izanaki said: “So let us, you and me, go around this celestial pillar, meet (7), and celebrate conjugal intercourse in a sacred place (8).”

They agreed, whereupon [Izanaki] said: “You go around from the right and meet me; I will go around from the left and meet you (9).”

Having made this promise, they went around [the pillar], and Izanami spoke first, saying: “Oh, what a handsome man!” After this, Izanaki said: “Oh, what a beautiful woman!”

After each had spoken, Izanaki said to his sister-spouse: “The woman spoke

first (10); this is not good (11).” Nevertheless, they went into a place to seclude themselves (12) and began (13) procreation. But the child that was born was a leech-child (14). They put this child on a reed boat (15) and let it float away. Next they gave birth to the island of Awa (16). This is not counted among their children either.

Thereupon Izanaki and Izanami took counsel together and said: “The children we have given birth to are not good. Let us go up and report this to the Celestial Deities.” They went up to attend on the Celestial Deities and seek their command (17). At the command of the Celestial Deities a *futomani* (18) divination was performed (19), and the Celestial Deities declared: “It was because the woman spoke first that the result was not good. Descend again and speak anew.” Izanaki and Izanami then (20) descended and once again went around the celestial pillar as before.

### Text Notes

#### 1. “Descend from the heavens” (*amorimashite* 天降坐而)

Other ancient texts suggest various possibilities for reading the two graphs 天降. The *Man'yōshū* includes the phrases *amorimashite* 安母理座而 (second book), *amorimashi* 安母理麻之 (third book), and *amakudari* 安麻久太利 (eighteenth book). Based on these examples, both the readings *amori* and *amakudari* would be possible in this instance. *Amori* is an abbreviation of *amaori*. From his examination of the examples in the *Man'yōshū*, Motozawa Masafumi 本澤雅史 concludes that it tends to use the verb *oru* when emphasizing the result of the act of descending and *kudaru* when emphasizing the process of that act. He thus argues that for the *Kojiki* it is best to read 天降 as *amakudaru* or *amakudasu*, both verbs conveying the process of descending.<sup>(1)</sup> Since this verb has both transitive and intransitive

forms, a transitive reading of the compound 天降 as *amakudasu* is theoretically possible. Given that the alternative choice of *amoru* exists only as an intransitive verb and there is no transitive form *amorosu*, the intransitive form *amakudaru* seems more appropriate. However, the Kanekata-bon 兼方本 manuscript of the *Nihon shoki* glosses these two graphs as *amakutashimatsuramu*. Mōri Masamori 毛利正守 points out that the usage of this verb varies depending on whether or not it refers to deities linked to the imperial lineage: it is written 天降 to describe the descent of imperial antecedent deities such as the Izanaki-Izanami pair, Oshihomimi, and Ninigi, but 自天降 in the case of other deities such as Susanoo and Amewakahiko.<sup>(2)</sup>

## 2. “Celestial pillar” (*ame no mihashira* 天之御柱)

Opinions are divided as to whether the celestial pillar is part of the broad-spanned palace mentioned subsequently or a separate entity. The first variant of the fourth episode of the *Nihon shoki* states that the two deities “built” (*kasaku* 化作) a broad-spanned palace and then “erected” (*kaken* 化堅) a celestial pillar.<sup>(3)</sup> In that instance the pillar is regarded as a separate element. Judging from the statement that the two deities go around the pillar, it would seem that in the *Kojiki*, too, the palace and the pillar are seen as two separate objects. There is also the issue of whether the broad-spanned palace should be identified as the *mito* 美斗 (“sacred place”) mentioned later in the phrase *mito no maguwai* 美斗能麻具波比, or as the “place to seclude themselves” (*kumido* 久美度) where they begin procreation.

**Further comment:** This pillar can be considered as the starting point for procreation of the land, but the text does not describe it precisely. Matsumae Takeshi 松前健 (1922–2002) understands it as a “cosmic center” that connects heaven and earth and explains that it symbolizes the “axis of the universe.”<sup>(4)</sup> This thesis clearly has been influenced by the concepts of “Cosmic Pillar” or “Universal

Pillar” (*axis mundi*) developed by Mircea Eliade in his book *The Sacred and the Profane*. Eliade notes that in many regions of the world people plant sacred stakes and worship them. He sees in all these pillars the symbolism of a “Central Point” that produces a habitable world around itself.<sup>(5)</sup> Eliade also argues that these sacred wooden pillars carry as well the meaning of an *axis mundi* supporting the world, as with the Yggdrasil tree in German mythology.<sup>(6)</sup>

In the case of the *Kojiki*, the procreation of the land and deities takes place in the vicinity of the celestial pillar. For that reason scholars such as Matsumae Takeshi have seen it as an example of Eliade’s symbolism of the *axis mundi*, the central site that gives birth to the world. The comparative standpoint of the history of religions not only makes it possible to clarify the symbolism of the pillar, but also calls attention to the need to explore the celestial pillar’s relationship to various aspects of Japanese folklore, such as tree worship, the ritual of the sacred pillar (*shin no mihashira* 心御柱) performed at some Shinto shrines, the “pillar-riding ritual” (*onbashira sai* 御柱祭) of the Suwa Shrine 諏訪神社, or the series of oral traditions known as “legends of planting a walking stick” (*tsuetate densetsu* 杖立て伝説).

Hirafuji Kikuko 平藤喜久子

### 3. “Discerned [a pillar]” (*mitatsu* 見立)

There are many theories about the meaning of this term, but none are recognized as fully established. Hirata Atsutane 平田篤胤 and Saigō Nobutsuna 西郷信綱 interpret it as erecting a pillar on the model of a celestial one.<sup>(7)</sup> Tsugita Uruu 次田潤, Nakajima Etsuji 中島悦次, and Shikida Toshiharu 敷田年治 take it to mean to erect the pillar after having surveyed the situation.<sup>(8)</sup> Kanda Hideo 神田秀夫 and Ōta Yoshimaro 太田善磨, as well as Kanda Hideo in his *Shinchū Kojiki* 新注古事記 commentary, hold that the character 見 is an abbreviation of 現

(“actual”) and that the term means to actually erect a pillar.<sup>(9)</sup> Maruyama Rinpei 丸山林平 interprets 見 as a phonetic substitution for the honorific 御.<sup>(10)</sup> Ozaki Satoakira 尾崎知光 and Kurano Kenji 倉野憲司 take it to mean erecting a pillar after carefully selecting the place.<sup>(11)</sup> Referring to the first variant of the fourth episode of the *Nihon shoki*, which uses the graphs 化作・化堅, Ogihara Asao 荻原浅男 interprets it as erecting a pillar where nothing previously existed.<sup>(12)</sup> Takeda Yūichi 武田祐吉 and Nakamura Hirotochi 中村啓信 interpret it as bringing a pillar suddenly into existence where there was nothing previously.<sup>(13)</sup> Nishimiya Kazutami 西宮一民 sees it as meaning to carefully select an appropriate tree and make it into a pillar.<sup>(14)</sup> Kōnoshi Takamitsu 神野志隆光 and Yamaguchi Yoshinori 山口佳紀 think of it as meaning to discover or find.<sup>(15)</sup>

Orikuchi Shinobu 折口信夫 examines and rejects various earlier hypotheses; he concludes that it is not that the two deities actually erected a pillar, but that they celebrated something by likening it to a pillar. According to him, in antiquity the Japanese viewed things associatively and made metaphoric use of objects. He sees this passage as exemplifying the ethnic perspective of metaphoric association (*mitate* 見立て).<sup>(16)</sup> Adopting Orikuchi’s hypothesis, Nishida Nagao 西田長男 draws further evidence from the graphs 化作 and 化堅 used in the first variant of the fourth episode of the *Nihon shoki*. He points out that the word transliterated as 化作 in Chinese translations of Buddhist texts originally carried the sense of thinking of a nonexistent object as if it really exists and, conversely, thinking of an existent object as if it did not exist.<sup>(17)</sup> Then, there is the approach of Mōri Masamori, who argues that the word “to see” or “to view” would not be attached to a word signifying the erection of a pillar and that thus the character 見 must be a substitution for the honorific 御.<sup>(18)</sup> Nakamura Hirotochi holds that since both the *Kojiki* and the *Nihon shoki* share a common content, they likely derive from a single source. He posits that this source probably used the Chinese words 化作

and 化堅 (which appear in the *Nihon shoki* variant mentioned above) and that the word *mitate* 見立 was used in the *Kojiki* as the Japanese equivalent. This he takes to mean to bring the pillar and palace suddenly into existence where there had been nothing.<sup>(19)</sup> Having reviewed these theories, Yajima Izumi 矢嶋泉 rejects the abovementioned point of view of Kōnoshi Takamitsu and Yamaguchi Yoshinori that 見立 means to discover or find. The act of looking, he asserts, carries a magic power to make things materialize, and this is the case here. Izanaki and Izanami produced the celestial pillar and the broad-spanned palace through the very act of looking.<sup>(20)</sup>

It appears that in the *Kojiki* the Chinese character 見 means “to see,” while 立 is used in reference to a person or object standing, or else to mean “to emerge” or “to make an appearance.” Thus two interpretations are plausible for the combination 見立. One, as posited by Kōnoshi and Yamaguchi, is “to discover” (in other words, “when they looked, [a pillar] was standing there”). The other interpretation is that proposed by Yajima Izumi, namely, “to bring something into being by the act of looking.”

#### 4. “Broad-spanned palace” (*yahirodono* 八尋殿)

This means a spacious, large palace (house). The word *ya* 八 (“eight”) here does not mean an actual number, but is a figurative expression intended to convey spaciousness and largeness. This is not to say that the number eight always has this meaning in the *Kojiki*. *Hiro* 尋 is said to mean the span between a person’s two outstretched arms.<sup>(21)</sup> As already stated in note 2 on the celestial pillar, it is possible to think of this palace as a *mito* or a *kumido*, that is to say, a sacred and hidden place to celebrate conjugal union.



### 5. “Your body” (*na ga mi* 汝身)

Various readings of the character 汝 are possible, such as *na*, *nare*, or *imashi*. According to Kobayashi Yoshinori 小林芳規, reading glosses from the early Heian period largely give *namuji* as the reading for this character; there are also examples of the readings *imashi* or *kimi*, but none for the readings *na* or *nare*.<sup>(22)</sup> Accepting Kobayashi’s point, Kōnoshi Takamitsu and Yamaguchi Yoshinori argue that *na* or *nare* likewise may not have been used as *kundoku* 訓読 readings (native Japanese words used to read Chinese graphs of equivalent meaning) in the preceding ancient period as well. They hold that it is thus better to read the character 汝 as *namuchi* in this context.<sup>(23)</sup> However, considering the parallel with the terms *a / are* and *wa / ware* (all meaning “I,” “my”), we have chosen here to read this character as *na* or *nare* (“you,” “your”).

### 6. “Thereby give birth to the land” (*kuni o uminasamu* 国土を生子成さむ)

In his *Kojiki den* 古事記伝, Motoori Norinaga 本居宣長 indicates that here the digraph 国土 should be read *kuni*.<sup>(24)</sup> The digraph occurs in three other places in the *Kojiki*: the first is in the preface, in the sentence “A council was held by the Yasu 安 River and the realm was pacified; debate occurred on the beach, and the land (国土) was purified.”<sup>(25)</sup> The second occurrence is in the first book, in the narration of the ascension of Susanoō to Takamanohara to meet his sister Amaterasu: “The mountains and rivers all moved, and the entire land (国土) shook.”<sup>(26)</sup> The third instance occurs in the second book in the declaration of Emperor Chūai 仲哀 that an oracle indicated that land lay to the west. However, Chūai continues, “I have climbed to this tall place, but when I looked to the west, I did not see any land (国土).”<sup>(27)</sup> Tsuda Sōkichi 津田左右吉 has pointed out that this “formation of the land” cannot be said to be a myth of the creation of the

world. The “land” here, he argues, means the territory within the boundaries of the emperor’s rule, a theory with which we concur.<sup>(28)</sup> As for the verb “give birth” (literally “give birth and form,” *uminasamu* 生み成さむ), Norinaga states that “this means simply to give birth.”<sup>(29)</sup> No significant disagreement with this interpretation is to be found in subsequent commentaries.

**7. “Go around this celestial pillar [and] meet” (*kono ame no mihashira o yukimeguriaite* 行廻逢是天之御柱而)**

Regarding the act of going around a pillar, Matsumoto Nobuhiro 松本信広 notes that the Chinese text *Guizhou tongshi* 貴州通史 (A Comprehensive History of Guizhou [1741]) describes a local custom in which a tree is erected in a field in spring, and men and women dance around it to choose a spouse. Matsumoto asserts that circling a towering object was an important marriage ritual.<sup>(30)</sup> Matsumura Takeo also points out that *Miao zu shi* 苗族史 (History of the Miao) contains the description of a custom similar to that found in *Guizhou tongshi*. He sees the celestial pillar as an object or a symbol through which the spirits (especially those of the ancestors) are summoned down to earth. The act of going around the pillar served to invite the spirits to descend (as well as to call upon their divine protection of the marriage). Matsumura sees the celestial pillar as possessing as well a sexual symbolism.<sup>(31)</sup> Tsuda Sōkichi compares the celestial pillar to the maypole found in European traditions. He states that such a pillar or tree symbolizes the vital and reproductive force found in all beings and that the act of going around it and calling out to each other serves as an occasion to encourage the union of the man and woman. Tsuda postulates that the *Kojiki* story likely reflected an actual custom of this sort.<sup>(32)</sup>

Apart from such interpretations, Yasuda Naomichi 安田尚道 suggests that Izanaki and Izanami’s circling the pillar was a rite of purification intended to

remove an incest taboo. He further holds that the New Year's ritual of a "naked rotation" (*hadaka mawari*) around the hearth is intended to reenact the primordial dance of Izanaki and Izanami, ancestors of humankind. This ritual, Yasuda argues, epitomizes the return to chaos. The fire in the hearth is linked to slash-and-burn agriculture, where fire is a crucial element, producing chaos by burning everything and thereby preparing the way for the birth of new life.<sup>(33)</sup> Maruyama Akinori 丸山顕徳 holds that this myth may fuse representations of two different rites: a magic ritual performed to remove the evil effects engendered by a sibling marriage and a religious ritual intended to regenerate life through the reversal of female and male roles.<sup>(34)</sup>

#### 8. "Celebrate conjugal intercourse" (*mito no maguwai* 美斗能麻具波比)

A gloss specifies that the seven graphs 美斗能麻具波比 are to be read phonetically as *mito no maguwai*. Motoori Norinaga interprets the term *mito* 美斗 as a palace,<sup>(35)</sup> whereas Shikida Toshiharu explains it as "the genitals."<sup>(36)</sup>

Commentators agree that *maguwai* 麻具波比 means sexual intercourse, but diverge regarding the term's morphology. Norinaga understands *ma* 麻 to be the same as *uma* 宇麻 (the stem-word for the adjective *umashi* 可美: "successful, nice"), and *guwai* 具波比 as an abbreviated form of *kuiai* 久比阿比, namely, "join together."<sup>(37)</sup> He points out as well, however, that the term 目合 ("eye meet") occurs elsewhere in the *Kojiki* and holds that it, too, should be read as *maguwai*. *Ma* 麻 might thus mean *me* 目 ("eye").<sup>(38)</sup> Nakajima Etsuji considers many possibilities, such as *ma* being a prefix and *kuwai* a conjugated word resulting from combination of the stem of the verb *kuu* 咋ふ (to eat) with the inflection *fu* ぶ, which carries the meaning of the term *au* 合ふ (to meet). He suggests that [as *kuu* is close to *kuwau* 咬はふ (to chew)], *kuwai* here can be considered equivalent to the nominal form of the verb *kuwau* 交はふ ("to conjoin" or "to lie with"),

which is related etymologically to *kuwau* 咬はふ. Alternatively, he notes, *maguwai* might derive from the term *mekubase* 目交せ (“meet the eyes of another”). It might even be the nominal form of one of the conjugations of the verb *maku* 枕 (“to sleep together”).<sup>(39)</sup> Mitani Eiichi 三谷栄一 interprets the act of *mito no maguwai* as the mythological representation of a ritual in which the reproductive powers of nature are stimulated by a man and a woman becoming spouses and sleeping together.<sup>(40)</sup>

**9. “You go around from the right and meet me; I will go around from the left and meet you” (*na wa migi yori meguriae / a wa hidari yori meguriawamu*  
汝者自右廻逢我者自左廻逢)**

Referring to the views of his master Kamo no Mabuchi 賀茂真淵 (1697–1769), Norinaga states that “in later ages [the character 右] was read *migi*, but here it should be read *migiri*. ... [The poetess] Ise 伊勢 (ca. 9th–10th century) writes in her *Teiji-in uta-awase nikki* 亭子院歌合日記 (Record of the Poetry Contest Held at the Residence of His Highness Teiji-in) that the nobles participating divided themselves into two groups and took positions on the *hidari* (“left”) and the *migiri* (“right”) sides of the stairs. [The character 右] thus should be read *migiri*.” Holding that the implications between choosing whether to circle from the right or left cannot be known, Norinaga criticizes previous interpretations for asserting reasons for the choice.<sup>(41)</sup> Subsequent interpretations have made points such as the following: Shikida Toshiharu notes that when one faces south, the east is at your left; this is why the east is said to be the foundation and the west secondary.<sup>(42)</sup> Nakajima Etsuji holds that this scene reflects an ancient marriage ritual wherein a man and woman fell into a state of religious trance and danced around a pillar erected to invite a deity to descend.<sup>(43)</sup> Ozaki Nobuo 尾崎暢殃 notes that the ancient divinatory text *Shinsen kisō ki* 新撰龜相記 (830) connects circling to the

left and right with dress customs: “This is why men fold their robes with the left [lapel overlapping the right] and women fold theirs with the right [overlapping the left].” Ozaki suggests that the authors of *Shinsen kisō ki* may also have in mind the *Kojiki*’s subsequent reference to a *futomani* divination and may be alluding to the practice of interpreting cracks in a tortoise plastron that run to the right as a good omen and those that run to the left as a bad omen.<sup>(44)</sup> Nishimiya Kazutami points out that the idea that a woman should turn to the right and a man turn to the left is found in Chinese thought, where it is expressed, for instance, in the statement in the *Chunqiuwei* 春秋緯 that heaven revolves to the left and earth revolves to the right. Similar statements are also found in the *Huainanzi* 淮南子.<sup>(45)</sup>

#### 10. “Spoke first” (*mazu ieru* 先言)

Referring to the phrase *koto sakidachishi* 言先立之 that appears in poem 1935 of the *Man’yōshū* (vol. 10), Norinaga proposes that the characters 先言 here should be read in the same way.<sup>(46)</sup> However, Kōnoshi Takamitsu and Yamaguchi Yoshinori point out that the character 先 is read differently depending on whether it indicates sequence or serves as a temporal marker pointing to the past. Referring to the chart of variant characters included in Aoki Kazuo’s edition of the *Kojiki*, Kōnoshi and Yamaguchi hold that here the reading *mazu* is appropriate because there is a paired sequence of “first” and “after.”<sup>(47)</sup>

#### 11. “This is not good” (*yoku arazu* 不良)

Motoori Norinaga provides three readings for this expression: *yokarazu*, *saganashi*, and *fusawazu*. He says that “after careful consideration of these three readings, *fusawazu* sounds to me as the most appropriate,” but he does not provide any clear evidence for his choice.<sup>(48)</sup> Kurano Kenji states that the reading *omina saki ni ieru wa yoku arazu* is a reasonable choice.<sup>(49)</sup> Many hypotheses have

been advanced as to why “it is not good [that the woman spoke first].” Referring to the abovementioned *Man’yōshū* 1935, Nishimiya Kazutami argues that the common custom was for the man to propose marriage.<sup>(50)</sup> Nakajima Etsuji says this phrase expresses a set of values in which a wife should defer to her husband. He notes as well that “we should not overlook the fact that the notion that men should take precedence over women (*danson jōhi* 男尊女卑) owes much to Chinese influence.”<sup>(51)</sup> (Aoki Kazuo also sees Confucian influence in the emphasis that the wife should follow the husband’s lead.<sup>(52)</sup>)

## 12. “A place to seclude themselves” (*kumido* 久美度)

Norinaga points out that “the word *kumido* indicates a place where husband and wife can seclude themselves and sleep together.”<sup>(53)</sup> Most of the theories that take the phonetic reading *kumido* 久美度 to mean “a place to hide” interpret it as a secluded sleeping place for husband and wife. Kurano Kenji in the *Kojiki zenchūshaku* edition and Nakamura Hirotochi hold that it means the place where the two deities are wed.<sup>(54)</sup> Referring to the counterpart expression *kumido* 奇御戸 in the *Nihon shoki*, Yamada Yoshio 山田孝雄 sees the term as meant to exalt the sleeping place.<sup>(55)</sup> Kurano Kenji in the NKBT edition of *Kojiki* takes it to mean a mystical spot.<sup>(56)</sup> Ogihara Asao and Saigō Nobutsuna presume that the *kumido* is in fact the broad-spanned palace (*yahirodono*; see note 4).<sup>(57)</sup> All commentators share the view that the *kumido* is the place where the conjugal union of the two deities takes place. Some hold that the lexeme *kumu* means to hide (隠む) or mingle (交む), but this is as yet unestablished.

## 13. “Began [procreation]” (*okoshite* 興而)

In the episode where Susanoo takes Kushinadahime 櫛名田比売 as a spouse, the text states “they began [procreation] in a secluded place, and there was born...”<sup>(58)</sup>

Norinaga notes: “The term 興而 should be read *okoshite*. The readings *tatete* or *tachite* both are mistaken. This word here carries a meaning similar to sexual intercourse between man and woman.” He also notes, however: “This word *okoshite* always connotes the start of [the process] of procreation of a child. There are no examples where it is used to mean just sexual intercourse.”<sup>(59)</sup> All commentators agree that *okoshite* means “to begin.”

#### 14. “Leech-child” (*hiruko* 水蛭子)

Norinaga holds that *hiruko* 水蛭子 is not the name of one of Izanaki and Izanami’s children, but serves to designate a child who looks like a leech. He notes that the term may be interpreted in two ways: one is that the child had no arms or legs and looked like a leech. The other, in line with the statement in the *Nihon shoki* that the child could not stand even at the age of three, is that its arms and legs had atrophied.<sup>(60)</sup> The *Kojiki* and the *Nihon shoki* differ markedly in their accounts of the order of birth of the *hiruko* and Izanaki and Izanami’s other children.<sup>(61)</sup> Matsumura Takeo argues that the characters *hiru* 水蛭 are used simply for their phonetic equivalence with what he thinks was the original word meaning “sun-child” (日子). In other words, in his view, the *hiruko* had the character of a solar deity.<sup>(62)</sup> Commentators such as Saigō Nobutsuna and Yamada Yoshio have criticized this hypothesis, however.<sup>(63)</sup> Aoki Kazuo notes that there are various examples in flood-type sibling marriage and first-founder myths where the first-born child is deformed.<sup>(64)</sup> There are various other hypotheses as well, such as that of Tsugita Uruu that the idea of a leech-child came from somewhere connected with a waterside.<sup>(65)</sup> Noting that the *hiruko* is born at the initial stage of the procreation of the land, consisting of a number of different islands, Yamakawa Shinsaku 山川振作 suggests that the leech-child is a metaphor for an island that failed to take proper shape.<sup>(66)</sup> Kōnoshi Takamitsu and Yamaguchi Yoshinori make

the plausible hypothesis that it is not an issue of actual resemblance; rather, the *hiruko* is a metaphor for a floppy entity that cannot function as an island.<sup>(67)</sup> Nakamura Hirotooshi sees the *hiruko* as a metaphor for something incomplete, a child not suitable to be part of the land.<sup>(68)</sup>

### 15. “Reed boat” (*ashifune* 葦船)

Norinaga provides two possible interpretations of the term “reed boat.” One is that found in Ichijō Kaneyoshi’s 一条兼良 (1402–1481) commentary *Nihon shoki sanso* 日本書紀纂疏, which states “they made a boat from a single reed leaf.” (Nakajima Etsuji postulates that Kaneyoshi derived this idea from the fact that a reed leaf has a boat-like shape.<sup>(69)</sup>) Norinaga’s second interpretation is that the boat was made by bundling reeds together.<sup>(70)</sup> As to why the boat is characterized as a “reed boat,” both Ozaki Nobuo and Nishimiya Kazutami suggest that reeds were believed to have the power to repel epidemics and disasters.<sup>(71)</sup> Saigō Nobutsuna proposes that it was because *ashi* meaning “reed” is a homonym for *ashi* 悪 meaning “bad.” Since the *hiruko* was a “bad child” (*ashiki ko* アシキ子), Izanaki and Izanami put it in an *ashifune* and floated it away.<sup>(72)</sup>

### 16. Awashima 淡嶋

Norinaga holds that the name reflects the fact that Izanaki and Izanami “disdained (*awame* 淡め) and despised” this child.<sup>(73)</sup> Nakajima Etsuji and Kurano Kenji note that 淡 (“thin”), traditionally transcribed *aha*, had the same pronunciation as *awa* (沫) meaning “bubbles” or “foam.” The name thus meant “an island of foam.”<sup>(74)</sup> Hirata Atsutane states: “Might not *awa* here mean something faint and without substance. This possibility should be considered along with the wilted state of the *hiruko*.”<sup>(75)</sup> Adopting this hypothesis, Yamada Yoshio says that *awa* must derive from the stem of the word *awashi* (“thin, faint”).<sup>(76)</sup>



Others identify Awashima with an actual place. The divinatory text *Shinsen kisō ki* states “At present, this island is located in the sea east of Awa 阿波 Province. Nobody lives there. It is not counted among the offspring [of Izanaki and Izanami].”<sup>(77)</sup> Kanda Hideo cites the hypothesis of Yamakawa Shinsaku that this island corresponds to a group of sunken rocks spread out like grains of millet (*awa* 粟) along the northern shore of Akashi Strait.<sup>(78)</sup> Takeda Yūkichi and Nakamura Hirotohi suggest that it refers to the Awa region (present-day Tokushima Prefecture) and reflects a negative view of that area.<sup>(79)</sup>

Many commentators, on the other hand, express doubts about the need to identify this island with an actual place. Kurano Kenji, for instance, states that “it is not clear what island is meant by this name; it may be an imaginary place whose name is intended to convey a certain idea.”<sup>(80)</sup> Indeed, it makes sense to assume that the name has a mythological character, drawing from the implications of *awa* as the stem of words meaning thin or insubstantial. Kōnoshi Takamitsu and Yamaguchi Yoshinori argue that “contrary to *hiruko*, this island somehow managed to take the shape of one, but it nonetheless could not be considered a proper island.”<sup>(81)</sup> Nakamura Hirotohi similarly states: “It was a child not worthy of being counted as a proper part of the land.”<sup>(82)</sup> This island is mentioned in the fifty-third song (*kayō* 歌謡) in the section on Emperor Nintoku 仁徳, along with Onogoro island 淤能碁呂島, Ajimasa island 檳榔の島, and Saketsu island 佐気都島, as islands that the emperor saw while rowing in into Naniwa Bay (see note 8 on Onogoro island in chapter 3 for a discussion of this issue.)

### 17. “Seek the command of the Celestial Deities” (*amatsukami no mikoto o kou* 請天神命)

According to Yamada Yoshio, this phrase fits with that from the preceding episode where Izanaki and Izanami are described as acting in accord with the

“command” of the Celestial Deities “to consolidate, solidify, and complete this drifting land.”<sup>(83)</sup> Ozaki Nobuo as well as Kōnoshi Takamitsu and Yamaguchi Yoshinori likewise hold that one can see here the *Kojiki*’s stance that things were carried out under the guidance of the Celestial Deities.<sup>(84)</sup> Theories vary as to which of the Celestial Deities are meant here. Tsugita Uruu holds that they are the Three Deities of Creation (*zōka sanshin* 造化三神), in other words, Amenominakanushi, Takamimusuhi, and Kamumusuhi.<sup>(85)</sup> Kurano Kenji posits that it is the five Special Celestial Deities (*koto amatsukami* 別天神).<sup>(86)</sup> Ozaki Nobuo argues that, among these Special Celestial Deities, the word *amatsukami* here specifically designates the two *musuhi* 産靈 deities.<sup>(87)</sup>

### 18. *Futomani ni* 布斗麻迺尔

According to Norinaga, *futo* 布斗 is a eulogistic particle and *futomani* 布斗麻迺 was a type of divination performed in antiquity. He states: “I have heard that among all types of divination, this was the main form and that great weight was placed on it.”<sup>(88)</sup> The Kokugaku scholar Ban Nobutomo 伴信友 (1773–1846) asserts in his *Seiboku kō* 正卜考 (Thesis on Divination, 1844): “*Mani* is an expression that usually means almost the same as *mama* (“just as it is”). Here it has the meaning of ‘to leave up to divine will, to follow the divine will.’”<sup>(89)</sup> Kurano Kenji and Takeda Yūkichi postulate that the divination (*uranai* 占合) described in the Celestial Rock Cave (*ame no iwaya to* 天石屋戸) episode probably exemplifies a *futomani* divination.<sup>(90)</sup> Ozaki Nobuo hypothesizes that the appearance of this *futomani* divination in the myth of the birth of the land probably reflects a mythologization of the divinations conducted as part of the spring Kinensai 祈年祭 rite to pray for a bountiful harvest.<sup>(91)</sup> Commentators are largely agreed that *futo* is an eulogistic particle and that *mani* means “to be obedient to” (or, by extension, “submission to the divine will”). Many also note that divination using deer

bones was performed in the Japanese islands prior to adoption of the practice of tortoise-shell divination (*kiboku* 龜卜). Saigō Nobutsuna postulates that *futomani* divination was the official form used at the court.<sup>(92)</sup> The above represents the range of interpretations found in current commentaries.

### 19. “A divination was performed” (*uranaite* 卜相而)

Regarding the reading of the graph 卜, the digraph 足卜 appears in poem 736 of the *Man'yōshū* (book 4), where it is read *ashiura*.<sup>(93)</sup> The Kanchiin-bon 觀智院本 manuscript of the late-Heian dictionary *Ruiju myōgishō* 類聚名義抄 gives the reading *uranau* for the graph 卜. Kōnoshi Takamitsu and Yamaguchi Yoshinori consider two readings that have been proposed for 卜相而: *uraete* (Norinaga's preferred reading) and *uranaite*. As for the former, they reject on the ground of phonetic evolution Norinaga's hypothesis that *uraete* could be a contraction of *uraae*, with the lexeme *ae* in turn a contraction of *awase* (“join,” “meet”).<sup>(94)</sup> Kōnoshi and Yamaguchi think that a reading of *uraete* would more likely result from a contraction of *ura* 卜 and the lower bigrade (*shimo nidan* 下二段) transitive verb *au* 合. As examples of such a reading, they cite the Ichō-bon 鴨脚本 (reading marks [kuntēn 訓点] dated 1236) and Kitano-bon 北野本 (ca. 1336–1392) manuscripts of the *Nihon shoki*. However, as it remains uncertain whether these readings can be traced to the ancient period, they conclude that “in terms of likelihood, *uranaite* is the preferable reading.”<sup>(95)</sup> Shikida Toshiharu, who follows the reading *uraete*, states that the element *ura* 卜 of the compound 卜相 has the same meaning as *ura* 心 (“heart, mind, intention”) and that *e* 相 is an abbreviation of *ae* 合 (“join,” “meet”). The compound 卜相 refers to the act of inquiring about the intentions of the deities.<sup>(96)</sup>

The text states that the divination took place at the command of the Celestial Deities. As to why deities should engage in divination, Watsuji Tetsurō 和辻哲郎

(1889–1960) observes, “There is no deity whatsoever beyond the Celestial Deities. If it is to be assumed that these Celestial Deities engage in divination, the necessary implication is that there is an entity above them. That entity would not be a deity but the epitome of indeterminacy.”<sup>(97)</sup>

## 20. “Then” (*kare shikashite* 故尔)

According to Onoda Mitsuo 小野田光雄, there are 254 occurrences of the character 尔 in the *Kojiki* (82 in the first book, 102 in the second, and 70 in the third). Typically it serves to set off a clause within a passage demarcated by the combination 於是 (“thereupon”).<sup>(98)</sup> It is said that use of the character 尔 for this purpose is not seen in Chinese texts and occurs in ancient Japanese texts only in the *Kojiki* and the *Harima no kuni fudoki* 播磨国風土記. According to Kojima Noriyuki 小島憲之, however, it may be an innovation resulting from familiarity with Chinese writing.<sup>(99)</sup> The combination 故尔 occurs 28 times in the *Kojiki*, but with an uneven distribution: 20 times in the first volume, 8 times in the second book (6 times in the chronicle of Emperor Jinmu 神武, 2 times in the chronicle of Emperor Keikō 景行), and not once in the third book. Ozaki Nobuo asserts that the combination 故尔 is a kind of introductory phrase that likely is a legacy of oral recitation. Consequently it does not have the same meaning as the ordinary *kanbun* expression *yue ni* 故に (“therefore”).<sup>(100)</sup> This point may be related to the term’s uneven distribution. Ido Kōhei 伊土耕平 notes that the particle 故 has an adverbial function of confirming and emphasizing the narrative content, whereas the morpheme 尔 serves simply to connect a sequence of clauses. Instances of the combination 故尔 are concentrated, he argues, “in episodes where the compilers have strong views.” It is thus possible that the 故 is a later emphatic addition to a phrase that originally had only the particle 尔.<sup>(101)</sup>

From the time of Norinaga, the character 尔 has been often read *koko ni*, but

such a reading raises the question of how the binomial 於是 should be read in the context of the *Kojiki*. Further, Onoda Mitsuo has pointed out that this character should be read with an initial S sound.<sup>(102)</sup> As a result, today it is standardly read *shikashite*. However, Kōnoshi Takamitsu and Yamaguchi Yoshinori, drawing from examples of Heian-period reading glosses, read it as *shikakushite*.<sup>(103)</sup>

## Endnotes

- (1) Motosawa, “Kojiki ni okeru ‘kō’ ‘kō’ no kundoku ni tsuite,” p. 124.
- (2) Mōri, “‘Kojiki’ no hyōki o megutte: ‘Jitenkō’ to ‘tenkō,’” pp. 95–109.
- (3) See, for instance, Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 28–29.
- (4) Matsumae, *Nazotoki Nihon shinwa*, pp. 54–55.
- (5) Eliade, *The Sacred and the Profane*, pp. 32–47.
- (6) Eliade, *Traité d’histoire des religions*, pp. 238–39.
- (7) Hirata Atsutane, *Koshiden*, SHAZ 1, p. 160; Saigō, *Kojiki chūshaku*, vol. 1, p. 108.
- (8) Tsugita, *Kojiki shinkō*, p. 30; Nakajima, *Kojiki hyōshaku*, p. 35; Shikida, *Kojiki hyōchū*, p. 309.
- (9) Kanda and Ōta, *Kojiki*, vol. 1, p. 177n10; Kanda, *Shinchū Kojiki*, p. 14n9.
- (10) Maruyama, *Kōchū Kojiki*, p. 6n5.
- (11) Ozaki, *Zenchū Kojiki*, p. 23n9; Kurano, *Kojiki zenchūshaku*, vol. 2, p. 93.
- (12) Ogihara, *Kojiki, Jōdai kayō*, p. 53n12.
- (13) Takeda and Nakamura, *Shintei Kojiki*, p. 22n6; Nakamura, *Shinpan Kojiki*, p. 24n6.
- (14) Nishimiya, *Kojiki*, p. 28n3.
- (15) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 98; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 32n22.
- (16) Orikuchi, “Shintō ni arawareta minzoku ronri,” pp. 32–33.
- (17) Nishida, “‘Mitate’ no minzoku ronri: Orikuchi Shinobu-hakase no idaisa,” p. 143.
- (18) Mōri, “Kojiki no ‘mitate’ ni tsuite,” p. 105.
- (19) Nakamura, “Mitate,” p. 126.
- (20) Yajima, “Kojiki ‘mitatsu’ shōkō,” p. 30.

- (21) Other examples of the word *hiro* can be found in the *Kojiki*, such as *chihiro nawa* 千尋繩 (“a thousand-*hiro*-long rope”), *hitohiro wani* 一尋和迹 (“a one-*hiro*-long [namely, small] crocodile”), *yahiro wani* 八尋和迹 (“a large crocodile”), *hiiragi no yahiro hoko* 比比羅木之八尋矛 (“a long spear made of holly [*Osmanthus heterophyllus*] wood”); *yahiro no shirochidori* 八尋白千鳥 (“a large plover [*charadriinae*]”); Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 112–13; 132–33; 134–35; 222–23; 234–35, respectively.
- (22) Kobayashi, “Kodai no bunpō II,” p. 163.
- (23) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 102. Although Kobayashi adopted the reading *namuji*, Kōnoshi and Yamaguchi presume that in the ancient period people used the unvoiced form *namuchi* (TN).
- (24) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 169.
- (25) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 16–17.
- (26) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 54–55.
- (27) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 242–43.
- (28) Tsuda, *Jindai no monogatari*, pp. 342–44.
- (29) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 170.
- (30) Matsumoto, *Nihon shinwa no kenkyū*, pp. 183–84.
- (31) Matsumura, *Nihon shinwa no kenkyū*, pp. 203–15.
- (32) Tsuda, *Jindai no monogatari*, pp. 352–54.
- (33) Yasuda Naomichi, “Izanaki-Izanami no shinwa to awa no nōkō girei,” pp. 87–88. The rite referenced by Yasuda is a ritual blessing of crops such as millet or barnyard millet in which a naked man and woman circle a hearth. In the 1970s, when Yasuda wrote this article, the custom was still found in some areas, such as the Agatsuma 吾妻 district in Gunma 群馬 Prefecture. Yasuda, pp. 73–74. (TN)
- (34) Maruyama, “‘Kiki’ Izanaki-kami, Izanami-kami no ame no mihashira meguri no imi,” p. 252.
- (35) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 172.
- (36) Shikida, *Kojiki hyōchū*, p. 310.
- (37) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 172.
- (38) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 173. Examples of “eye meet” occur, for instance, in the passage of the deity Ōnamuchi’s first encounter with Suseribime 須勢理毘売, or that of Hoori 火遠理命 and Toyotamahime 豊玉毘

- 売. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 80–81; 128–29. It should be noted, however, that in some instances, Yamaguchi and Kōnoshi do not follow Norinaga’s reading of 目合 as *maguwai*, on the ground that this reading should only be used to refer to conjugal intercourse. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 80n12 (TN).
- (39) Nakajima, *Kojiki hyōshaku*, p. 37.
- (40) Mitani, “Setsuwa bungaku no bōtō daiichiwa to nōkō girei.”
- (41) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 173. The poetry contest took place in 913; Teiji-in was the retirement name of Emperor Uda 宇多 (867–931). (TN)
- (42) Shikida, *Kojiki hyōchū*, p. 311.
- (43) Nakajima, *Kojiki hyōshaku*, p. 37.
- (44) Ozaki, *Kojiki zenkō*, p. 37.
- (45) Nishimiya, *Kojiki*, p. 29n10.
- (46) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 176.
- (47) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 107. See Aoki, *Kojiki*, NST 1, p. 565.
- (48) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 177.
- (49) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 106.
- (50) Nishimiya, *Kojiki*, p. 29n11.
- (51) Nakajima, *Kojiki hyōshaku*, p. 37.
- (52) Aoki, *Kojiki*, NST 1, p. 22.
- (53) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 177.
- (54) Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 106–107. Nakamura, *Shinpan Kojiki*, p. 26n5.
- (55) Yamada, *Kojiki jōkan kōgi*, pp. 178–79.
- (56) Kurano and Takeda, *Kojiki, Norito*, NKBT 1, p. 54n5.
- (57) Saigō, *Kojiki chūshaku*, p. 113; Ogihara, *Kojiki, Jōdai kayō*, NKKBZ 1, p. 53n19.
- (58) *Kumido ni okoshite umeru* 久美度迯起而所生. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 72–73.
- (59) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 178.
- (60) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 178.
- (61) The main text of the *Nihon shoki* has the *hiruko* born after Amaterasu (named there as Ōhirume no muchi) and the moon deity and before Susano, all of whom it has as being produced jointly by Izanaki and Izanami. See Kojima et al.,

- Nihon shoki*, SNKBZ 2, pp. 36–37.
- (62) According to Matsumura, Takizawa Bakin 滝沢馬琴 (1767–1848) already developed the hypothesis that *hiruko* meant “sun child” in his essay *Gendō hōgen* 玄同放言. Matsumura, *Nihon shinwa no kenkyū*, vol. 2, pp. 239–41.
- (63) Saigō, *Kojiki chūshaku*, vol. 1, p. 114; Yamada, *Kojiki jōkan kōgi*, p. 182.
- (64) Aoki, *Kojiki*, NST 1, pp. 320–21n14.
- (65) Tsugita, *Kojiki shinkō*, p. 31.
- (66) Yamakawa, “Kiki ‘kuniyumi’ shinwa no kōsatsu,” p. 7; “Kojiki ‘kuniyumi’ shinwa hokō,” p. 253.
- (67) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 107–10; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 33n1.
- (68) Nakamura, *Shinpan Kojiki*, p. 26n6.
- (69) Nakajima, *Kojiki hyōshaku*, p. 38.
- (70) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 178–79.
- (71) Ozaki, *Kojiki zenkō*, p. 39; Nishimiya, *Kojiki*, p. 29n12.
- (72) Saigō, *Kojiki chūshaku*, vol. 1, p. 114–15.
- (73) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 179.
- (74) Nakajima, *Kojiki hyōshaku*, p. 38; Kurano, *Kojiki taisei*, vol. 6, p. 53.
- (75) Hirata Atsutane, *Koshiden*, SHAZ 1, p. 184.
- (76) Yamada, *Kojiki jōkan kōgi*, p. 184.
- (77) See Okimori et al., *Kodai ujibumi shū*, p. 207.
- (78) Kanda, *Shinchū Kojiki*, p. 15n18.
- (79) Takeda and Nakamura, *Shintei Kojiki*, p. 23n13.
- (80) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 109.
- (81) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 112–13.
- (82) Nakamura, *Shinpan Kojiki*, p. 26n7.
- (83) Yamada, *Kojiki jōkan kōgi*, p. 191.
- (84) Ozaki, *Kojiki zenkō*, p. 42; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 33n5.
- (85) Tsugita, *Kojiki shinkō*, p. 33.
- (86) Kurano and Takeda, *Kojiki, Norito*, NKBT 1, p. 55n13.
- (87) Ozaki, *Kojiki zenkō*, p. 42.
- (88) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 180–81.
- (89) Ban Nobutomo, *Seiboku kō*, p. 467.
- (90) Kurano and Takeda, *Kojiki, Norito*, NKBT 1, p. 55n16.



- (91) Ozaki, *Kojiki zenkō*, p. 43.
- (92) Saigō, *Kojiki chūshaku*, vol. 1, pp. 117–18.
- (93) Kojima et al., *Man'yōshū*, SNKBZ 6, p. 359.
- (94) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 181–82.
- (95) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 120–22; Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 181–82.
- (96) Shikida, *Kojiki hyōchū*, p. 312.
- (97) Watsuji, *Sonnō shisō to sono dentō*, p. 173.
- (98) Onoda, “Kojiki no joshi ‘ni’ ni tsuite,” pp. 18–19.
- (99) Kojima, “Kojiki no bungakusei,” p. 251.
- (100) Ozaki, *Kojiki zenkō*, pp. 42–43.
- (101) Ido, “‘Kojiki’ no ‘koko ni’ ni tsuite,” pp. 42–43.
- (102) Onoda, “Kojiki no joshi ‘ni’ ni tsuite,” pp. 23–24.
- (103) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 102–103. For a further discussion of this issue, see Tsukishima, “Kojiki no kundoku,” pp. 207–14.

### Chapter 5: Giving Birth to the Land

This time, Izanaki no mikoto first said: “Oh, what a beautiful woman!” Then Izanami no mikoto said: “Oh, what a handsome man!” Having spoken thus, they entered into conjugal union (1), and the first offspring they bore was the island of Awaji no honosawake 淡道之穗狭別 (2). Next they gave birth to Iyo no futana 伊予之二名 island (3). This [latter] island has one body and four faces (4). Each face has its own name. The land of Iyo is thus called Ehime 愛比売 (5), the land of Sanuki 讃岐 is called Iiyorihiko 飯依比古 (6), the land of Awa 粟 is called Ōgetsuhime 大宜都比売 (7), and the land of Tosa 土佐 is called Takeyoriwake 建依別 (8).

Then Izanaki and Izanami bore the three child-islands of Oki (Oki no mitsugo no shima 隱伎之三子嶋; 9). These islands’ other name (10) is Ame no

oshikorowake 天之忍許呂別. Next they bore the island of Tsukushi 筑紫 (11). This island also has one body and four faces, with each face having its own name. The land of Tsukushi is thus called Shirahiwake 白日別 (12), the land of Toyo 豊 is called Toyohiwake 豊日別 (13), the land of Hi 肥 is called Takehimukahi toyokujihinewake 建日向日豊久士比泥別 (14), and the land of Kumaso 熊曾 is called Takehiwake 建日別 (15). Next they gave birth to the island of Iki 伊岐; its other name is Ame hitotsuhashira 天比登都柱 (16). Next they gave birth to the island of Tsushima 津嶋; its other name is Ame no sadeyorihime 天之狭手依比壳 (17). Next they gave birth to the island of Sado 佐渡 (18). Next they gave birth to the island of Ōyamato toyoakizushima 大倭豊秋津嶋 (19); its other name is Ame misora toyoakitsunewake 天御虚空豊秋津根別 (20). Since these eight islands were born first, this land [as a whole] is called “the Eight Great Islands” (Ōyashima 大八嶋; 21).

After this, Izanaki and Izanami returned [to Onogoro island], where (22) they bore the island of Kibi no kojima 吉備兒嶋. Its other name is Takehikatawake 建日方別 (23). Next they gave birth to the island of Azukishima 小豆嶋; its other name is Ōnodehime 大野手比壳 (24). Then they gave birth to the island of Ōshima 大嶋; its other name is Ōtamaruwake 大多麻流別 (25). Then they gave birth to the island of Himeshima 女嶋; its other name is Ame hitotsune 天一根 (26). Then they gave birth to the island of Chika 知訶; its other name is Ame no oshio 天之忍男 (27). Then they gave birth to the island of Futago 兩兒; its other name is Ame no futaya 天兩屋 (28).

*Note [included in the original text]: Kibi no kojima to Ame no futaya make up six islands altogether.*

## Text Notes

1. “Entered into conjugal union” (*miai shite* 御合)

This term means “to take as a spouse” or “have sexual intercourse.” Questions remain as to why this passage that describes success in bearing children uses the simple term *miai* 御合, whereas the passage describing the two deities’ initial union, which failed to produce proper children, uses more elaborate expressions such as *mito no maguwai* (“celebrate conjugal intercourse”) and *kumido ni okoshite* (“went into a place to seclude themselves and began procreation”; see notes 8, 12, and 13 to chapter 4). Elsewhere in the *Kojiki*, other terms apart from 合, such as the characters 婚, 嫁, 目合, and 娶, as well as the phonetic transcriptions *mito no maguwai* and *mito atawashitsu*, are used to mean “conjugal union” or “intercourse.” As the narrative progresses, in some passages “marriage” (婚) follows “meeting” or “union” (合), such as with the marriage of Ninigi.

Having examined use of the character 娶 (“to take a wife”) in the *Kojiki*, Yoshii Iwao 吉井巖 argues that the graphic variety described above must correspond to differences in usage in the sources upon which the *Kojiki* is supposed to be based, the *Teiki* 帝紀 (records of the emperors) and the *Kyūji* 旧辞 (old matters). Yoshii holds that passages chronicling the genealogy of the emperors (presumably derived from the *Teiki*), which were written at a relatively late date, adopt the graph 娶, whereas passages presumably derived from older legends included in the *Kyūji* that describe kinship relations among the deities (such as the “giving birth to the land” chapter) use other characters.<sup>(1)</sup> Further consideration is needed, however, whether the reason for this graphic variation can be reduced to a hypothetical difference in sources.

## 2. Awaji no honosawake no shima 淡道之穂狭別嶋

Commentators are united in affirming that this name refers to Awaji island. Motoori Norinaga postulates that “the name [Awaji, lit. ‘Awa route’] derives from the fact that it is an island located along the sea route to the province of Awa.”<sup>(2)</sup> Regarding the meaning of *honosawake*, he adds, “Given that this was the first island to be born, *honosa* may mean “early ear” (穂之早) as in the sense of the first rice ear to emerge and begin to ripen.”<sup>(3)</sup> Yamada Yoshio understands this word to mean “first separation” (*saisho no wake* 最初の別け), and introduces the possibility that it is not an alternative name for the island but an explanation of its nature.<sup>(4)</sup> Concerning the element *ho* 穂 of *honosawake* 穂之狭別, commentators such as Tsugita Uruu propose a connection to millet (*awa* 粟).<sup>(5)</sup> In the *Nihon shoki* there is in fact a passage where the deity Sukunahikona no mikoto 少彦名命 climbs a millet stalk in Awashima 淡島 and is sprung off from it into the Eternal Land (*tokoyo* 常世).<sup>(6)</sup> As to why this island is described as the first to be borne by Izanaki and Izanami, Aoki Kazuo hypothesizes that it was probably because the “giving birth to the land” myth was, in its original form, a local myth about the creation of the island transmitted in Awaji island.<sup>(7)</sup>

## 3. Iyo no futana no shima 伊予之二名嶋

The toponyms appearing in this sentence all concern the island of Shikoku. Motoori Norinaga holds that the element *futana* (“two names”) is an alternative transcription for *futanarabi* 二並 (“two rows”).<sup>(8)</sup> Tsugita Uruu adopts Norinaga’s view, stating that Shikoku will appear to be two islands standing side by side, regardless of the direction—south, north, east, or west—from which it is viewed.<sup>(9)</sup> On the other hand, Nishimiya Kazutami posits that *futana* (“two names”) was used because the island as a whole was also referred to as the land of Awa (阿波国).<sup>(10)</sup>

A problem with this thesis is that the *Kojiki* describes the land of Awa (粟国) as one of the four “faces” of Iyo no futana shima.

4. “This island has one body and four faces” (*kono shima wa mi hitotsu ni shite omo yotsu ari* 此嶋者身一而有面四)

The islands that Izanaki and Izanami bore by means of their bodies are also treated as “bodies.” This mode of expression is related to these two deities’ dialogue about their bodies.

5. Iyo no kuni 伊予国 / Ehime 愛比売

This name designates an area corresponding to present-day Ehime 愛媛 Prefecture. Motoori Norinaga argues that “perhaps this land was called ‘eldest daughter’ (*ehime* 兄比賣) because it was the first female child.... *E* 愛 might also mean ‘good.’” This, he points out, would be the same *e* 愛 meaning “good” seen in the exclamations uttered by Izanaki and Izanami when they met after circling the heavenly pillar: *e-otoko* 愛遠登古 (a handsome man) and *e-otome* 愛遠登賣 (a beautiful woman).<sup>(11)</sup>

6. Sanuki no kuni 讃岐国 / Iiyorihiko 飯依比古

This name designates an area corresponding to present-day Kagawa 香川 Prefecture. Motoori Norinaga states, “In the same way as the neighboring land of Awa is also called *Ōgetsuhime*, [suggesting a link with grain], *ii* 飯 (‘rice’) may have been chosen for similar reasons.”<sup>(12)</sup> The name Iiyorihiko carries the meaning of a male upon whom descends the spirit of rice.

7. Awa no kuni 粟国 / *Ōgetsuhime* 大宜都比売

This name designates an area corresponding to the present Tokushima 徳島

Prefecture. Commentators from Motoori Norinaga on have held that this toponym derives from the fact that this region produced a lot of millet (*awa* 粟), in the same way as the name of the land of Ki 紀伊国 (later read as *kii*) may come from “tree” (*ki* 木), and that of the land of Kibi 吉備国 from “common millet” (*kibi* 黍). The name Ōgetsuhime 大宜都比売 also reappears in the next chapter of the *Kojiki*, just before the birth of the fire deity (see the translation of chapter 6 below). Many commentators consider these to be two different deities, but the reason why the same theonym appears twice is unclear. The Ōgetsuhime who is subsequently killed by Susanoo is perhaps the second of these two deities (see chapter 20).<sup>(13)</sup>

#### 8. Tosa no kuni 土佐国 / Takeyoriwake 建依別

This name designates an area corresponding to present-day Kōchi 高知 Prefecture. Ozaki Nobuo holds that the name Takeyoriwake means a man possessed by a spirit full of vigor and virility.<sup>(14)</sup> Nishimiya Kazutami points out that the four “lands” of Shikoku are divided on the one hand into male and female names and on the other into names associated with grains and those that are not.<sup>(15)</sup> We will take up the implications of the element *take* 建 in more detail in chapter 11, in connection with analysis of the name Takehaya susanoo no mikoto 建速須佐之男命.

#### 9. Oki no mitsugo no shima 隱伎之三子嶋 / Ame no oshikorowake 天之忍許呂別

The Oki 隱岐 archipelago consists of four islands divided in two groupings: Dōzen 島前 (three small islands) and Dōgo 島後 (one larger island). This number does not fit the *Kojiki*'s description of the archipelago as consisting of “the three child-islands of Oki.” Norinaga holds that this name thus was meant to apply only to the Dōzen grouping.<sup>(16)</sup> Nishimiya Kazutami, however, believes that it reflects the way the archipelago is perceived when one travels to it from the cape of

Mihonoseki 美保関 in Shimane 島根 Prefecture.<sup>(17)</sup> As a further anomaly, Kurano Kenji considers the sequence of the birth of the land to be unnatural, with Shikoku being described as the first to be born, Oki as the second, and Kyushu as the third.<sup>(18)</sup>

As for the name Ame no oshikorowake 天之忍許呂別, two different interpretations exist regarding the morpheme *oshi* 忍. Motoori Norinaga interprets it as a contraction of *ōshi* 大 (big). As evidence he points out that the deity Kumano ōkuma no mikoto 熊野大隅命, who appears in one variant of the Age of the Gods volume of the *Nihon shoki*, is named in a second variant as Kumano oshikuma no mikoto 熊野忍隅命.<sup>(19)</sup> Shikida Toshiharu, on the other hand, takes *oshi* to mean the act of pressing something down with force.<sup>(20)</sup>

Regarding *koro* 許呂, Yamada Yoshio takes it to allude to the phenomenon of coagulation. He points out that here such coagulation may refer to the Oki archipelago being made up of a cluster of islands.<sup>(21)</sup> Nakajima Etsuji understands it as the word “child” (*ko* 子) plus the suffix *ro*.<sup>(22)</sup> Kurano Kenji argues that *oshikoro* should be interpreted as meaning “press and coagulate” (押し凝).<sup>(23)</sup>

## 10. “Other name” (*mata no na* 亦名)

Sugano Masao 菅野雅雄 has pointed out that the expression “other name” (*mata no na*) in the *Kojiki* does not mean simply an alternative name, but serves to conjoin two utterly different entities.<sup>(24)</sup>

## 11. Tsukushi no shima 筑紫嶋

This name serves to indicate the island of Kyushu as a whole. Ogihara Asao holds that as Tsukushi in a narrow sense (i.e., Fukuoka 福岡 Prefecture) was the political and transportation center of the entire island, “Tsukushi no shima” came to serve as a general name for the whole of Kyushu.<sup>(25)</sup>

## 12. Tsukushi no kuni 筑紫国 / Shirahiwake 白日別

This name designates an area comprising the two provinces of Chikuzen 筑前 and Chikugo 筑後 and equivalent to present-day Fukuoka Prefecture. The meaning of the alternative name of Shirahiwake 白日別 remains uncertain. Some connect it to the term *himuka* 日向 (“sun-facing”), others interpret it to mean “bright day,” and yet others link it to the word *shiranui* 白縫, a pillow-word (*makura kotoba* 枕詞) associated with the land of Tsukushi. The Chikushi 筑紫 Shrine in Haruda 原田 in the present city of Chikushino 筑紫野 enshrines the deity Shirahiwake.

## 13. Toyo no kuni 豊国 / Toyohiwake 豊日別

This name designates an area corresponding to the present-day Ōita 大分 Prefecture. The alternative name of Toyohi 豊日 subsequently occurs in the *Kojiki* in the proper name Tachibana no toyohi 橘豊日, the name of Emperor Yōmei 用明. In the *Nihon shoki*, this element appears in the name of Emperor Kōtoku 孝徳, Ameyorozu toyohi 天万豊日. Saigō Nobutsuna points out that the graph 日 (“sun”) is included in the names of all four lands of Tsukushi, and that this may derive from the epithet “sun-facing Tsukushi” 筑紫の日向の, found frequently in the myths.<sup>(26)</sup>

## 14. Hi no kuni 肥国 / Takehimukahi toyokujihinewake 建日向日豊久士比泥別

The land of Hi designates an area comprising Hizen 肥前 and Higo 肥後 Provinces, equivalent to the present-day prefectures of Nagasaki 長崎 and Kumamoto 熊本 respectively. Some argue that Hi also included the area of present-day Saga 佐賀 Prefecture, and others hold that it further embraced Miyazaki 宮崎 Prefecture as well. In regard to the alternative name, Nakajima Etsuji argues that



Takehimukahi 建日向日 and Toyokujihinewake 豊久士比泥別 were originally two separate names that became conjoined.<sup>(27)</sup> *Himuka* may be a place-name or a term meaning to face the sun. *Kujihi* 久士比 can be thought to be the same as *kushihi* 奇日 (mysterious spiritual power), while *hine* 泥 may be a suffix connoting familiarity. *Himuka* does not appear in the “birth of the land” myths as the name of a “land.” However, Saigō Nobutsuna postulates that this deity name is related to Himuka no takachiho no kujifurutake 日向之高千穗之久士布流多氣, the name of the peak to which Ninigi descends in the subsequent “descent of the heavenly grandson” (*tenson kōrin* 天孫降臨) chapter. Saigō asserts that the deity name Takehimukahi toyokujihinewake must surely be a variant of this toponym.<sup>(28)</sup>

### 15. Kumaso no kuni 熊曾国 / Takehiwake 建日別

This name designates an area extending from the southern part of present-day Kumamoto Prefecture to Kagoshima 鹿児島 Prefecture. In the *Gazetteer for Bungo Province* (*Bungo no kuni fudoki* 豊後国風土記), the name is written as Kumaso 球磨嚙啖. According to Kurano Kenji, the name must have been a combined appellation intended to encompass two areas, the land of *kuma* 熊の国 and the land of *so* 曾の国; it likely designated the southern half of Kyushu. Kurano presumes that there is no reference here to the land of Himuka [located in the eastern part of this region] because in contrast to the lands of the northern half of the island (the abovementioned Tsukushi, Toyo, and Hi) over which imperial authority extended, the southern lands were regarded as barbarous areas yet to be brought fully within the compass of imperial rule.<sup>(29)</sup>

### 16. Iki no shima 伊岐嶋 / Ame hitotsuhashira 天比登都柱

This name designates an area corresponding to the island of Iki 壱岐, incorporated today in Nagasaki Prefecture. Motoori Norinaga argues that the

alternative name Ame hitotsuhashira (“the single heavenly pillar”) “presumably derived from the fact that it is a solitary island situated in the middle of the sea.”<sup>(30)</sup>

### 17. Tsushima 津嶋 / Ame no sadeyori hime 天之狭手依比売

This name designates the island of Tsushima 対馬, incorporated today in Nagasaki Prefecture. Motoori Norinaga interprets the name as meaning a harbor (*tsu* 津) where ships traveling to the Korean peninsula could anchor.<sup>(31)</sup> The meaning of *sade* 狭手 is uncertain, but the term *sade* 小網 (probably meaning “a four-armed scoop net”) found in poem 38 of the *Man'yōshū*, and the term *sate* 佐堤・左手 (probably meaning “such a thing happened”) in poem 662 may be relevant.<sup>(32)</sup> The morpheme *ori* 依 carries the meaning *yoritsuku* 依りつく (“to come near; to attach to something”).

### 18. Sado no shima 佐度嶋

This name designates Sado 佐渡 island, presently incorporated administratively in Niigata 新潟 Prefecture as the city of Sado. Motoori Norinaga suggests that the name may have the same meaning as the graphs 狭門 (“narrow [port] entrance”), also read *sado*.<sup>(33)</sup> This island is the only entity mentioned in this passage for which no alternative name is given.

### 19. Ōyamato toyoakizushima 大倭豊秋津嶋

While some authors think this is a general name designating Honshu, the main island of Japan, others take it as a denomination for the Kinai 畿内 region centered on the Yamato area.<sup>(34)</sup> Some understand *akitsushima* 秋津島 to mean “manifest island” (現つ島), and others to mean “bright island” (明つ島). Saigō Nobutsuna holds that this name may come from a toponym in the vicinity of the city of Wakigami 掖上 (the site of the sanctuary of Emperor Kōan 孝安).<sup>(35)</sup> Although

various theories have been proposed, this name's meaning remains uncertain.

## 20. *Ame misora toyoakitsunewake* 天御虚空豊秋津根別

Kanda Hideo and Ōta Yoshimaro read the first part of the name as *amatsu misora* and hold that it is an expression of praise (*bishō* 美称) related to the epithets Amatsu hitaka 天津日高 (“one who dwells high in the heavens”) and Soratsu hitaka 虚空津日高 (“one who dwells high in the sky”). The former is used below to describe Amaterasu's grandson Ninigi and the latter Ninigi's son. Kanda and Ōta point out that the morpheme *ne* appears often in theonyms and anthroponyms and argue that it suggests a religious power.<sup>(36)</sup>

## 21. *Ōyashima no kuni* 大八嶋国

Aoki Kazuo holds that the prefix *ō* 大 (“great”) serves to convey the transformation of the character of the land of Yashima. He argues that the prefix *ō* is associated with sovereignty, as in the words *ōkisasi* 太后 (empress), *ōkashiwade* 大膳 (the office in charge of imperial banquets), *ōtoneri* 大舍人 (imperial attendant), or *ōuta* 大歌 (court song). Adding it to Yashima 八嶋 thus indicates that this was the region under the emperor's political authority.<sup>(37)</sup>

## 22. “Returned” (*kaerimasu toki* 還坐之時)

It is commonly accepted that the graph 還 *kaeru* (“go back”) conveys that Izanaki and Izanami returned to Onogoro island after going around giving birth to the eight islands one after another. However, Yamaguchi Yoshinori and Kōnoshi Takamitsu argue that this “going-around-giving-birth” theory is strained. For them, the meaning of the graph 還 remains uncertain.<sup>(38)</sup>

### 23. Kibi no kojima 吉備兎嶋 / Takehikatawake 建日方別

This name designates an area corresponding to what is today known as the Kojima 兎嶋 peninsula in Okayama 岡山 Prefecture. It is said that until the middle ages, this area was an island. The element *hikata* 日方 included in the alternative name Takehikatawake 建日方別 may mean “the direction of the sun.” This digraph occurs in the *Nihon shoki*, in the chronicle of Emperor Sujin 崇神 (seventh year, eighth month), in the name of a woman identified as Kushi hikata amatsu hikata takechinutsumi 奇日方天日方武茅淳祇.<sup>(39)</sup> It also occurs in poem 1231 of the *Man'yōshū*: *amagirai hikata fukurashi* 天霧らひ 日方吹くらし (Mist fills the heavens / a wind blows from the direction of the sun).

### 24. Azukishima 小豆嶋 / Ōnodehime 大野手比売

This name designated an area corresponding to Shōdoshima island 小豆嶋, located in present-day Kagawa Prefecture on the eastern shore of the Inland Sea. In the same way as the abovementioned names of Kibi, Ki, and Awa evidently derive from a product associated with the region, this name may indicate a place where *azuki* beans (*Vigna angularis*) were grown. The meaning of the name Ōnodehime 大野手比売 is not clear, but Kurano Kenji thinks that *node* 野手 may be a loan word for *naede* 苗手 (straw used for binding bunches of young rice plants together), in which case *nodehime* 野手比売 would mean a young woman who plants rice.<sup>(40)</sup>

### 25. Ōshima 大嶋 / Ōtamaruwake 大多麻流別

Ōshima has been identified variously as corresponding to Ōmishima 大三嶋 (in present-day Ehime Prefecture, city of Imabari 今治), or to Ōshima 大島 island (an alternative name for the island of Yashirojima 屋代嶋, situated in present-day Yamaguchi 山口 Prefecture, town of Suō-Ōshima 周防大島). However, the

identification remains uncertain. Yamaguchi and Kōnoshi interpret the alternative name Ōtamaruwake as deriving from the phenomenon of water accumulating (*tamaru* 溜まる).<sup>(41)</sup> Kurano Kenji takes it to mean a harbor (*funadamari* 船だまり).<sup>(42)</sup>

## 26. Himeshima 女嶋 / Ame hitotsune 天一根

This name is generally held to correspond to the island of Himeshima 姫島, located northeast of the Kunisaki 国東 peninsula, in the present-day Ōita Prefecture. Motoori Norinaga hypothesizes that the graph *hi* 日 has been dropped from what would usually be transcribed 日女嶋. He interprets the alternative name Ame hitotsune 天一根 to designate a solitary island lying in the middle of the sea.<sup>(43)</sup>

## 27. Chika no shima 知訶嶋 / Ame no oshio 天之忍男

This name designates the Gotō 五島 islands, presently part of Nagasaki Prefecture. From antiquity they have been known as a strategic base for both foreign trade and defense. Ame no oshio may perhaps indicate a male deity endowed with a heavenly mighty power.

## 28. Futago no shima 両児嶋 / Ame no futaya 天両屋

This name is considered to probably indicate the islands of Oshima 男島 and Meshima 女島, in the southern part of the Gotō islands. The name Ame no futaya may mean two roofs standing side by side in the heavens. Nishimiya Kazutami holds that the prefix *ame no* 天の was added because in the distance the sea looks like the sky.<sup>(44)</sup> Apart from Ame misora toyoakitsunewake, all the islands with the prefix *ame* 天 (“heaven”) are relatively small in size.

**Endnotes**

- ( 1 ) Yoshii, *Tennō no keifu to shinwa*, vol. 1, pp. 99–124.
- ( 2 ) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 186.
- ( 3 ) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 186.
- ( 4 ) Yamada, *Kojiki jōkan kōgi*, p. 210.
- ( 5 ) Tsugita, *Kojiki shinkō*, p. 35.
- ( 6 ) The commentators of the SNKBZ edition read the name Awashima as Awanoshima. Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 102–103.
- ( 7 ) Aoki, *Kojiki*, NST 1, p. 321n16.
- ( 8 ) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 186.
- ( 9 ) Tsugita, *Kojiki shinkō*, p. 35.
- (10) Nishimiya, *Kojiki*, p. 30n4.
- (11) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 187.
- (12) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 188.
- (13) See *Kojiki gaku* 4 (2018), pp. 30–34.
- (14) Ozaki, *Kojiki zenkō*, p. 44.
- (15) Nishimiya, *Kojiki*, p. 31n5.
- (16) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 189.
- (17) Nishimiya, *Kojiki*, p. 31n6.
- (18) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 129.
- (19) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 189; Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 88–89.
- (20) Shikida, *Kojiki hyōchū*, p. 314.
- (21) Yamada, *Kojiki jōkan kōgi*, p. 223.
- (22) Nakajima, *Kojiki hyōshaku*, p. 42.
- (23) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 133.
- (24) Sugano, *Kojiki keifu no kenkyū*, p. 268.
- (25) Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 55n12.
- (26) Saigō, *Kojiki chūshaku*, vol. 1, pp. 123–24.
- (27) Nakajima, *Kojiki hyōshaku*, pp. 42–43.
- (28) Saigō, *Kojiki chūshaku*, vol. 1, p. 124. For the descent of the heavenly grandson, see Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 113–19.
- (29) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 139. Himuka (Hyūga), on the other hand,

although located in the southern part of Kyushu, was generally associated with imperial authority (TN).

- (30) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 196.
- (31) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 196.
- (32) Kojima et al., *Man'yōshū*, SNKBZ 6, pp. 48, 337.
- (33) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 196.
- (34) The Kinai (or “home provinces”) were the five provinces centered on the imperial seat. (TN).
- (35) Saigō, *Kojiki chūshaku*, vol. 1, p. 127.
- (36) Kanda and Ōta, *Kojiki*, vol. 1, p. 182n31.
- (37) Aoki, *Kojiki*, NST 1, p. 322n18.
- (38) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 37n13.
- (39) Kojima et al., *Nihon shoki*, SNKBZ 2, p. 274.
- (40) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 153.
- (41) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 37n19.
- (42) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 153.
- (43) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 200.
- (44) Nishimiya, *Kojiki* (appendix), p. 332n37.

## Chapter 6: Giving Birth to Deities

Once they had finished giving birth to the land, Izanaki and Izanami began to give birth to deities. The name of the [first] deity they bore is Ōkoto oshio no kami 大事忍男神 (1).

Next they bore Iwatsuchibiko no kami 石土毗古神. Next they bore Iwasuhime no kami 石巢比売神 (2). Next they bore Ōtohiwake no kami 大戸日別神 (3). Next they bore Ame no fukio no kami 天之吹男神 (4). Next they bore Ōyabiko no kami 大屋毗古神 (5). Next they bore Kazamotsuwake no oshio no kami 風木津別之忍男神 (6). Then they gave birth to the sea deity, whose name is Ōwatatsumi no kami 大綿津見神 (7). Next they bore the deity of the inlets (8), whose name is

Haya akitsuhiko no kami 速秋津日子神, and his sister-spouse Haya akitsuhime no kami 速秋津比賣神 (9).

*Note: From Iwatsuchibiko no kami to [Haya] Akitsuhime no kami, there are ten deities altogether.*

These two deities, Haya akitsuhiko no kami and Haya akitsuhime no kami, divided between themselves charge of the rivers and the seas (10). The names of the deities [they] bore are Awanagi no kami 沫那芸神; next, Awanami no kami 沫那美神 (11); next, Tsuranagi no kami 類那芸神; next, Tsuranami no kami 類那美神 (12); next, Ame no mikumari no kami 天之水分神; next, Kuni no mikumari no kami 国之水分神 (13); next, Ame no kuhizamochi no kami 天之久比奢母智神; next, Kuni no kuhizamochi no kami 国之久比奢母智神 (14).

*Note: From Awanagi no kami to Kuni no kuhizamochi no kami, there are eight deities altogether (15).*

Next [Izanaki and Izanami] bore the deity of the wind, whose name is Shinatsuhiko no kami 志那都比古神 (16). Then they gave birth to the deity of the trees, whose name is Kukunochi no kami 久々野能智神 (17). Next they bore the deity of the mountains, whose name is Ōyamatsumi no kami 大山津見神 (18). Next they bore the deity of the plains, whose name is Kayanohime no kami 鹿屋野比売神 (19). This deity's other name is Notsuchi no kami 野椎神 (20).

*Note: From Shinatsuhiko no kami to Notsuchi [no kami], there are four deities altogether (21).*

These two deities, Ōyamatsumi no kami and Notsuchi no kami (22), divided between themselves charge of the mountains and the plains. The names of the deities [they] bore are Ame no sazuchi no kami 天之狭土神; next Kuni no sazuchi no kami 国之狭土神; next, Ame no sagiri no kami 天之狭霧神; next, Kuni no sagiri no kami 国之狭霧神 (23); next, Ame no kurato no kami 天之閨戸神; next, Kuni no kurato no kami 国之閨戸神 (24); next, Ōtomatoiko no kami 大戸或子神;



next, Ōtomatoime no kami 大戸或女神 (25).

*Note: From Ame no sazuchi no kami to Ōtomatoime no kami, there are eight deities altogether.*

Next [Izanaki and Izanami] gave birth to a deity whose name is Tori no iwakusufune no kami 鳥之石楠船神. This deity's other name is Ama no torifune 天鳥船 (26). Next they bore Ōgetsuhime no kami 大宜都比売神 (27). Next they bore Hi no yagihayao no kami 火之夜芸速男神 (28). This deity's other name is Hi no kakabiko no kami 火之炫毗古神 (29). Yet another name is Hi no kagutsuchi no kami 火之迦具土神 (30).

### Text Notes

#### 1. Ōkoto oshio no kami 大事忍男神

The name of this deity (“male deity of great accomplishment”) serves to signify the greatness of Izanaki and Izanami’s deed in giving birth to the deities listed subsequently. Motoori Norinaga holds that this deity corresponds to the deity Yomotsu kototoke no o 泉津事解之男, who appears in one of the *Nihon shoki* variants, and postulates that the name alludes to “the completion of a great deed.” Since Norinaga takes the morpheme *oshi* 忍 to be a eulogistic element equivalent to *ōshi* 大 (“great”), he sees this theonym as combining eulogizing terms.<sup>(1)</sup> Commentators differ on whether the “great deed” refers to the already complete “birth of the land” or the “birth of the deities” taken up in what follows. Nishimiya Kazutami argues that “one typical feature of the *Kojiki*’s mode of expression is to present the conclusion first,” and he consequently understands the “great deed” as the upcoming “birth of the deities.” He also postulates that the morpheme *oshi* 忍 means *osaetsukeru* 押さえつける (“to press down,” “to hold down”) and takes it to be an eulogistic element conveying a powerful nature.<sup>(2)</sup>

## 2. **Iwatsuchibiko no kami** 石土毗古神 **and Iwasuhime no kami** 石巢比壳神

The first name means “man of rocks and soil.” It represents a deification of the stones and soil that serve as the foundation for a house. Many authors consider the second name to be that of a female deity of sand and rocks, but Nishimiya Kazutami understands it as a deity of stone houses (or of houses strong as rocks). He infers this “dwelling” interpretation from the morpheme *su* 巢 (“nest”).<sup>(3)</sup> Many commentators consider the deities mentioned below to be divinities of house construction. Yamaguchi Yoshinori and Kōnoshi Takamitsu, however, argue that “in a context where deities representing natural phenomena are born subsequent to the ‘birth of the land’ in the form of islands, it is not appropriate to associate the deities that follow with houses or dwellings. It is more reasonable to consider them to be deities related to the natural environment.”<sup>(4)</sup> Yamaguchi and Kōnoshi thus take these two deities to signify the formation of the actual land of the islands whose birth was described in the previous chapter.

## 3. **Ōtohiwake no kami** 大戸日別神

Some commentators consider the element *to* 戸 to mean “place” and thus to indicate a dwelling. Others interpret it according to the meaning of the graph as “door” and take it to indicate “the gate to a house.” The character *hi* 日 is generally held to be equivalent to *hi* 靈 (“spirit”). Further research is needed, however, to clarify whether the usage here should be interpreted to be the same as in the names “so-and-so-hiwake” ○○日別 seen in the preceding chapter or as something different.

## 4. **Ame no fukio no kami** 天之吹男神

The graph 吹 (*fuku*) is generally seen as standing in for the verb *fuku* 葺く (“to

thatch”), which leads to the interpretation that the deity named here is associated with the thatching of roofs with *kaya* 茅 grass (*Imperata cylindrica*). Elsewhere in the *Kojiki*, however, the graph 吹 always conveys an association with “breath” or “wind,” and this is the only case in which it could be interpreted as a loan graph (*shakuji* 借字) with a different signification.

### 5. *Ōyabiko no kami* 大屋毘古神

The graph *ya* 屋 constitutes the core element of this name, but interpretation of the deity’s character varies depending on whether *ya* is taken to mean “roof” (*yane* 屋根) or “house” (*kaoku* 家屋). The deity Yafune no mikoto 屋船命 who appears in the *Ōtonohogai* 大殿祭 *norito* liturgy for praying for the safety of the palace is said to be a deification of the imperial palace, and *Ōyabiko no kami* may be of a similar nature. Opinions diverge as to whether this deity is the same as the one of the same name from the land of Ki 木国 who subsequently appears in the story of *Ōnamuchi*.<sup>(5)</sup> Taniguchi Masahiro 谷口雅博 holds that as house construction is an essential element of the story of *Ōnamuchi*, the two *Ōyabiko no kami* can be identified as the same.<sup>(6)</sup>

*Sendai kuji hongu* 先代旧事本紀 (ninth century) gives the name *Ōyabiko no kami* 大屋彦神 as an alternative name of the deity Isotakeru 五十猛, an offspring of Susano. Isotakeru was indeed enshrined in Ki 紀伊 Province, and a connection might be seen in that subsequently in the *Kojiki* an *Ōyabiko no kami* is described as associated with the land of Ki. However, Isotakeru does not appear in the *Kojiki*, and the *Ōyabiko no kami* who figures in the present passage is described as an offspring of Izanaki and Izanami, so one probably should not mix the two narratives and think of Isotakeru and *Ōyabiko no kami* as the same.

## 6. Kazamotsuwake no oshio no kami 風木津別之忍男神

Kurano Kenji proposes interpreting this name as referring to holding a roof firm in order to prevent it from being blown away by the wind—in other words, as the name of a deity who supports roof structures.<sup>(7)</sup> Saigō Nobutsuna states that he does not really understand the meaning of this name, but continues, “If I were to venture an opinion, the name may be linked to that of the deities of the wind (*kaze* 風) and trees (*ki* 木) that are mentioned below. Or it may simply be meant to introduce (or echo) the particle *tsu*, which will appear in the names of the next deities, Ōwatatsumi no kami and Haya akitsuhiko no kami.”<sup>(8)</sup> Nishimiya Kazutami takes it to indicate “a man so full of male vigor as to hold out against the wind.” He thus sees it as a deification of the power to withstand the wind that secures a house’s durability.<sup>(9)</sup>

All these commentators read this name as Kazamotsuwake no oshio no kami, but Kōnoshi Takamitsu and Yamaguchi Yoshinori hold that it should be read as Kazamokutsuwake. They state further that use of the graph 木 (with the *on* reading *moku*) may be intended to indicate that *moku* should be read as a single lexical unit that cannot be split into *mo* and *ku*. They provide a variety of evidence to show that this graph should be read as *moku*.<sup>(10)</sup> The problems surrounding this deity name arise from the reading gloss that accompanies it, namely “Read 風 as *kaza*; read 木 according to its *on* 音 [pronunciation]” (訓風云加耶訓木以音). This is the only instance in the *Kojiki* of a gloss directing that the graph *ki* (tree) be read according to its *on* (Chinese style) pronunciation (*moku*). The instruction suggests a need to reconsider the meaning of the term 訓 (“read as,” [usually interpreted to mean “read according to the Japanese pronunciation”]).<sup>(11)</sup> Saijō Tsutomu 西條勉 holds that this gloss may have been intended to indicate that the meaning “tree” of the graph 木 should be retained although the reading of it

here should be purely phonetic. That is, it indicates that the character should be simultaneously interpreted according to its phonetic value and its meaning.<sup>(12)</sup>

### 7. “The sea deity, whose name is *Ōwatatsumi no kami*” 海神名大綿津見神

The morpheme *wata* means “sea,” *tsu* is a possessive particle, *mi* conveys the meaning of “divine spirit.” This deity is a counterpart to the mountain deity Yamatsumi (see item 18).

### 8. “Deity of the inlets” (*minato no kami* 水戸神)

*Minato* conveys the sense of a portal where water flows in and out. The *Kojiki* transcribes *minato* in deity names as 水戸, but elsewhere, as in the toponym Onominato 男水門 in the land of Kii, it is rendered as 水門.<sup>(13)</sup> Judging from the transcription of the word *hayasui no to* 速吸門 (a strait with strong tidal currents), there seems to be a slight difference in nuance in use of the graphs 門 (port, gateway) and 戸 (door, shutter).<sup>(14)</sup> We will take up the implications of 戸 more fully below, in our analysis of the Yomi no kuni 黄泉国 episode.

### 9. Haya akitsuhiko no kami 速秋津日子神 and Haya akitsuhime no kami 速秋津比賣神

*Haya* is a eulogistic element that conveys swiftness. It can be found in the names of other deities such as Haya susanoo in the *Kojiki*, or Haya surahime in the Ōharai 大祓 great purification *norito*. Since Haya akitsuhiko and Haya akitsuhime are described as “deities of the inlets,” this eulogistic element is presumably intended to allude to the speed of the current. The morpheme *aki* 秋 may mean “bright” (*aki* 明き) or the act of opening (*aki* 開き), but this remains uncertain. Kanda Hideo and Ōta Yoshimaro see it as the release of flowing water,<sup>(15)</sup> whereas Nakajima Etsuji and others hold it to refer to the washing away of pollution.<sup>(16)</sup>

**10. “Divided between themselves charge ... [and] bore” (*mochiwakite umeru* 持別而生)**

This phrase means that the two deities divided responsibility between themselves, one as the deity of the rivers, and the other, as the deity of the sea. The Edo scholar Watarai Nobuyoshi 度会延佳 took the subject of the verb *umu* 生 (“give birth”) to be Haya akitsuhiko and Haya akitsuhime.<sup>(17)</sup> In contrast, Motoori Norinaga held that Izanaki and Izanami gave birth to all the deities mentioned in this passage.<sup>(18)</sup>

Even today, opinions differ, related to the issue of the later reference to Izanaki and Izanami having given birth to thirty-five deities (see below). Nishimiya Kazutami argues that Haya akitsuhiko and Haya akitsuhime are certainly a male and a female deity, but, as nowhere is it stated that they entered into conjugal union, they cannot be the subject of the verb *umitamaeru* (“give birth”). According to Nishimiya, by dividing between themselves the management of their respective realms, Haya akitsuhiko and Haya akitsuhime facilitated Izanaki and Izanami continuing to give birth to the deities. He thus postulates that all the deities born in the “Giving Birth to the Deities” episode were the offspring of Izanaki and Izanami.<sup>(19)</sup> In contrast, Kōnoshi Takamitsu first argues that 持別而 should be read *mochiwakete* rather than *mochiwakite*. On this basis he asserts that Izanaki and Izanami are not the subject of the full phrase 持別而生. Rather, having taken charge of their respective realms, Haya akitsuhiko and Haya akitsuhime jointly produced the following deities as their offshoots (*hasei shite itta* 派生していった).<sup>(20)</sup>

**11. Awanagi no kami 沫那芸神 and Awanami no kami 沫那美神**

These are a male and a female deity of the spume forming on the surface of water. Along with the two following deities (Tsuranagi no kami and Tsuranami no

kami), the names of these deities convey aspects of water. Two divergent theories exist about the morphology of these deity names. The first sees them as having a ternary structure consisting of the elements *awa* 泡 (“spume”) + the particle *na* + the gender suffixes *gi* (“man”) / *mi* (“woman”). The second postulates a binary structure of *awa* 泡 + *nagi* 凪 (“calm sea”) / *nami* 波 (“wave”).

## 12. Tsuranagi no kami 類那芸神 and Tsuranami no kami 類那美神

Almost all commentators consider the morpheme *tsura* (“face”) to allude to a water surface. As with the preceding Awanagi no kami and Awanami no kami, opinions diverge regarding *nagi* and *nami*. Some interpret these as gender marks and others as meaning “calm sea” (*nagi*) or “wave” (*nami*). Nishimiya Kazutami argues that “in the context of Izanaki and Izanami giving birth to the deities, Tsuranagi was born on the land side of a river mouth and Tsuranami on the water side.”<sup>(21)</sup> Such a conclusion cannot be derived from the deity names themselves, however.

## 13. Ame no mikumari no kami 天之水分神 and Kuni no mikumari no kami 国之水分神

From Motoori Norinaga on the element *kumari* has been interpreted as meaning “distribution” (*kubari*).<sup>(22)</sup> The *Engi shiki jinmyōchō* 延喜式神名帳 lists many examples of Mikumari shrines.<sup>(23)</sup> For Yamato Province, for instance it lists such shrines as located in Yoshino 吉野 in Yoshino district, Uda 宇太 in Uda 宇陀 district, Tsuge 都祁 in Yamanobe 山辺 district, and Katsuraki 葛木 in Katsurakinokami 葛上 district. They are located at important points for supplying water to the Nara basin, such as the sources of rivers in the surrounding mountains, and each enshrines the water deity Mikumari no kami.

**14. Ame no kuhizamochi no kami 天之久比奢母智神 and Kuni no kuhizamochi no kami 国之久比奢母智神**

Norinaga posits that *kuhizamochi* is a contraction of *kumi hisago mochi* 汲匏持 (“to draw [water],” “gourd,” and “to carry”).<sup>(24)</sup> Yamada Yoshio holds that the deity Mikumari no kami causes water to spring forth and that these deities draw it to suitable spots, making it reach everywhere.<sup>(25)</sup> Saigō Nobutsuna takes *mochi* to be an honorific title similar to *muchi* / *mochi* in the name of the deity Ōnamuchi / Ōnamochi.<sup>(26)</sup> Nishimiya Kazutami understands *hiza* not as a gourd (*hisago*) but a ladle (*hishaku* 柄杓).<sup>(27)</sup>

**15. “From Awanagi no kami to Kuni no kuhizamochi no kami, there are eight deities altogether” 自沫那芸神至国之久比奢母智神并八神**

The eight deities named in this passage are all related to water. The names of Mikumari no kami, Kuhizamochi no kami, and Haya akitsuhime no kami appear respectively in the *norito* for the rites to pray for a good crop (Kinensai) and protection from fire (Chinkasai 鎮火祭) and the *norito* for the great purification rites (Ōharai).

**16. “The wind deity, whose name is Shinatsuhiko no kami” 風神志那都比古神**

Norinaga suggests that the element *shina* may be equated with *okinaga* 息長 (“long breath”).<sup>(28)</sup> Kurano Kenji, on the other hand, argues that *oki* cannot become *shi*. Instead, taking as reference the *Nihon shoki* transcription of this name as 綴長津彦命, Kurano posits that *shina* combines the element *shi* meaning “wind” with *na* (*naga* 長) meaning “long.”<sup>(29)</sup> Nakamura Hirotoishi holds that the element *na* means “hole” (*ana* 穴).<sup>(30)</sup> The graph 風 (“wind”) occurs two times in the *Kojiki* preface, eight times in the first volume, and two times in the second.



Some of these examples associate the wind with sea travel.<sup>(31)</sup> Another instance indicates that the wind may have been believed to reach to the heavens.<sup>(32)</sup>

**17. “The deity of the trees, whose name is Kukunochi no kami” 木神久々能智神**

Norinaga holds that *kuku* has the same meaning as *kuki* 莖 (“stalk”).<sup>(33)</sup> Sakamoto Tarō 坂本太郎 and Ienaga Saburō 家永三郎, on the other hand, hypothesize that *kuku* is an ancient form of *kiki* 木木 (“trees”).<sup>(34)</sup> These two interpretations remain in competition with each other today. Saigō Nobutsuna, who adopts the “trees” theory, argues that “stalk” might be used in reference to grass and flowers, but that it cannot be applied to trees.<sup>(35)</sup> By contrast, Kurano Kenji seconds the “stalk” theory, noting that in poems 3406 and 3444 of the *Man'yōshū*, the graph 莖 (“stalk”) is phonetically transcribed as *kuku*. As he admits, however, a problem remains because these two poems belong to a particular type, the *azuma uta* 東歌, or “songs from the east.”<sup>(36)</sup> The *norito* for the Ōtonohogai rite to pray for the protection of the palace includes an explanatory note of the deity name Yafune kukunochi no mikoto 屋船久久遲命 that states “this [deity] is the spirit of the trees.” Judging from these points, the “trees” interpretation seems more plausible.

**18. “The deity of the mountains, whose name is Ōyamatsumi no kami”**

**山神名大山津見神**

This name is homologous to that of the deity of the sea, Ōwatatsumi no kami. For *watatsumi*, see item 7 above. A deity with the name Ōyamatsumi appears in two subsequent myths of the *Kojiki*. Some commentators such as Kurano Kenji hold that the deity described in this passage is different from both the Ōyamatsumi deity who appears in the legend of Susanoō slaying the eight-tailed dragon and the Ōyamatsumi deity who figures in the account of the descent of Ninigi.<sup>(37)</sup> However,

there is no clear evidence to support such a conclusion. Following Ninigi's descent to earth the power of the deities of the mountains and seas is incorporated into the lineage of the heavenly deities and linked to the emperors through the marriage of Ninigi and his descendants to the daughters of the mountain and sea deities. We thus should explore in that context the implications of the presentation here of the mountain and sea deities as the offspring of Izanaki and Izanami.

### 19. “The deity of the fields, Kayanohime no kami” 野神鹿屋野比売神

This deity is the deification of a plain where *kaya* (reeds used for thatching) grows.

### 20. Notsuchi no kami 野椎神

The name of this deity means the spirit of the fields. This deity has a strong relationship with both *kaya* (grasses) and the fields. In the *Nihon shoki* it is referred to as Kusanooya 草祖 (“the ancestor of the grass”).<sup>(38)</sup>

### 21. “From Shinatsuhiko no kami to Notsuchi [no kami], there are four deities altogether” 自志那都比古神至野椎并四神

The four deities mentioned above represent elements closely related to human life—wind, trees, mountains, and plains.

### 22. “These two deities, Ōyamatsumi no kami and Notsuchi no kami” 此大山津見神至野椎神二神

The second deity is identified here not by the main name given above, Kayanohime no kami, but the alternative name of Notsuchi no kami. Norinaga notes that use of the alternative name for subsequent references to a deity is a common feature of the *Kojiki*.<sup>(39)</sup>

### 23. Ame no sagiri no kami 天之狭霧神 and Kuni no sagiri no kami 国之狭霧神

Norinaga takes *sagiri* to mean “the end of a slope” (*saka no kagiri* 坂の限り), and he interprets these deities as border deities.<sup>(40)</sup> Kurano Kenji holds that *sa* 狭 is a prefix and that *kiri* 霧 should be understood according to the graph’s meaning of “fog,” “mist.”<sup>(41)</sup> If these deities are to be understood as having been produced through a division of charge over the fields and mountains, “fog” seems the most plausible interpretation. Yamada Yoshio points out that fog arises from both fields and mountains and extends from heaven to earth.<sup>(42)</sup> The character combination 狭霧 occurs a total of nine times in the *Kojiki*. Apart from here and in the deity name Ame no sagiri no kami 天狭霧神 (in the lineage descended from Ōkuninushi),<sup>(43)</sup> it figures as the “misty spray” produced in the contest of oaths (*ukei*) between Amaterasu and Susanoo.<sup>(44)</sup>

### 24. Ame no kurato no kami 天之闇戸神 and Kuni no kurato no kami 国之闇戸神

Norinaga takes the morpheme *to* 戸 as “place” (*tokoro* 処) and *kura* 闇 to mean “valley” (*tani* 谷).<sup>(45)</sup> Ogihara Asao holds *kura* to mean “dark” (*kurai* 闇い) and *to* 戸 to be “place”; he interprets the combination as “a dark place between the mountains,” namely a valley. He argues as well that the sequence “mountain→field→earth→fog→valley” represented by the deities in this passage reflects an outlook rooted in the everyday life of the people of antiquity.<sup>(46)</sup> Kurano Kenji argues that the character 闇 here expresses the graph’s innate meaning of “dark,” but at the same time conveys the meaning valley; it thus carries a double significance.<sup>(47)</sup>

The character 闇 occurs a total of ten times in the *Kojiki*. It appears in the deity names Kura okami no kami 闇淤加美神, Kura mitsuha no kami 闇御津羽神, and Kura yamatsumi no kami 闇山津見神, and in the human names Saho no

ōkuramitome 沙本之大闇見戸壳 (in the section on Emperor Kaika 開化). It also occurs in the section where Amaterasu conceals herself in a rock cave (*iwayato* 石屋戸), in the sentences “the whole of Takamanohara became dark, and the land of Ashihara was entirely dark” and “I thought that my concealing would as a matter of course bring darkness throughout the heavenly plain and that the land of Ashihara would be entirely dark as well.”<sup>(48)</sup>

## 25. Ōtomatoiko no kami 大戸或子神 and Ōtomatoime no kami 大戸或女神

The graph 或 (“a certain,” “or”) is a substitute for 惑 (“bewilder,” “go astray”). Norinaga argues that “fog arising from the earth makes things dark, and thus people lose their way.” The name thus expresses the act of losing one’s way because of a fog hanging over the fields.<sup>(49)</sup> Nakamura Hirotoishi suggests that the lineage of divinities born from the mountain and field deities may represent the turbulent air arising from a dark ravine cloaked in fog.<sup>(50)</sup> Two other deity names with the element 大戸 occur in the *Kojiki*: Ōtohiwake no kami 大戸日別神 (see item 3 above) and Ōhehime no kami 大戸比壳神, which appears later in the list of the descendants of Ōtoshi no kami 大年神. The text states of the latter that “this is the hearth (竈) deity worshiped by the multitudes.”<sup>(51)</sup> As one reading of the graph 竈 is *he*, the graph *to* 戸 can be read in this passage as *he* also.

The graph 或 occurs twelve times in the *Kojiki*. Apart from instances where it means “or, either,” in the section on Emperor Keikō it is used with the meaning “to daze,” “to confuse” in the phrase “Then, [the deity of Mount Ibuki] brought about a great ice storm that dazed Yamatotakeru.”<sup>(52)</sup> Referring to *Jiyun* 集韻 (a Chinese phonetic dictionary compiled in 1039), Onoda Mitsuo notes that the character 或 could be used as a substitute in pronunciation and meaning for 惑 (“to daze,” “to confuse”). According to him, the use of the character 或 with the sense “to daze” in the earliest extant manuscripts of *Kojiki* can be seen as preserving the text’s

original form.<sup>(53)</sup>

The text includes a gloss stating that “the character 或 should be read *matohi*” (訓或云麻刀比下效比). Yamaguchi Yoshinori makes the following observation about this gloss: “A considerable number of examples can be found in the *Man'yōshū* where the graph 惑 is used to transcribe the words *matou* or *matowasu*, suggesting that these were standard readings of this character [and that a gloss would not be required to indicate such a reading]. ... The most reasonable way to understand this gloss is to see it as intended to indicate that the graph should be read in the intransitive form *matoi* and not the transitive form *matowashi*. How we ultimately interpret the meaning of this theonym will vary depending on how we interpret the character 戸 that precedes 或, but overall it seems more plausible to think of this deity as an entity that causes humans to be confused rather than one that is itself confused. This circumstance means, however, that there was a substantial risk that people would adopt the transitive reading *matowashi*. Quite likely it was for this reason that the compilers included a gloss indicating that here 或 should be read as *matoi*.”<sup>(54)</sup>

## 26. **Tori no iwakusufune no kami** 鳥之石楠船神, **Ama no torifune** 天鳥船

These divinities represent a deification of ships. *Tori no iwakusufune* conveys the meaning of a ship (*fune*) that sails as fast as a bird (*tori*) and is made of camphor wood (*kusu*) that is as hard as a rock (*iwa*). As for the relationship between birds and ships, in antiquity, it is said, people thought of heaven and sea as a continuum and hence associated birds flying in the sky with ships sailing on the sea.

The passage on the official post station (*umaya* 駅家) at Akashi 明石 included in an extant section (*itsubun* 逸文) of a variant of *Harima fudoki* 播磨風土記 describes a ship made of a giant tree and named Hayatori 速鳥 (“fast bird”).<sup>(55)</sup> The *Man'yōshū* includes a poetic example of the superimposition of sky and sea in

poem 1068: “Waves of clouds rise in the sky sea, and the moon vessel appears to paddle into the forest of stars and disappear” (*ame no umi ni / kumo no namitachi / tsuki no fune / hoshi no hayashi ni kogikakuru miyu* 天の海に雲の波たち月の船星の林に漕ぎ隠る見ゆ). According to Matsumae Takeshi, just as people worldwide envisioned the sun as being transported by a ship, they conceived the moon also as moving in a vessel.<sup>(56)</sup>

The main text of the fifth section of *Nihon shoki*'s Age of the Gods volume states that when Izanaki and Izanami discarded Hiruko, the leech-child, they put him into a boat called Ama no iwakusufune 天磐櫂樟船. Further, the second variant of the same section states that immediately after having borne Hiruko and Susanoo no mikoto, Izanaki and Izanami bore Tori no iwakusufune 鳥磐櫂樟船, a boat in which they put Hiruko.<sup>(57)</sup> The theonym Ama no torifune 天鳥船 does not appear in the *Nihon shoki*. In the *Kojiki*, when Takemikazuchi no kami 建御雷神 is subsequently dispatched to the land of Ashihara no nakatsukuni 葦原中国, he descends together with Ama no torifune.<sup>(58)</sup>

## 27. Ōgetsuhime no kami 大宜都比売神

The name Ōgetsuhime appeared in the previous section narrating the birth of the land as an alternative name of the land of Awa. That Ōgetsuhime should be considered different from the one named here, but this one should perhaps be identified with another deity of the same name who subsequently appears as a female deity killed by Susanoo in the episode relating the origin of the five cereals (see section 20).

## 28. Hi no yagihayao no kami 火之夜芸速男神

*Yagi* 夜芸 perhaps can be understood as the same as *yaki* 焼き (“to burn”) and *haya* 速 (“swift”) as a fire’s quick blazing momentum. Some commentators such

as Nishimiya Kazutami thus take this divinity to be a male deity with a fire's quick blazing power.<sup>(59)</sup> Ogihara Asao proposes that the sequence “ship-food-fire” seen in this deity name and the previous two (Tori no iwakusufune and Ōgetsuhime) may reflect an association of ideas between foodstuffs (grains and drinking water) being transported in ships and then cooked on fire.<sup>(60)</sup>

### 29. Hi no kakabiko no kami 火之炫古神

This name means “fiery man who shines brightly.” *Kaka* 炫 conveys “shine brightly.” Today the verb meaning “to shine” is pronounced *kagayaku*, but until the Muromachi period the pronunciation was *kakayaku*. In its description of the village called Kaka 加賀 (Shimane 島根 district), the *Izumo no kuni fudoki* 出雲国風土記 states, “When [the maiden Kisakahime 支佐加比売] shot [an arrow] with a golden bow, a light shone brightly (*hikari kakayakinu* 光加加明也). Therefore, this is [called the village of] Kaka 加加).”<sup>(61)</sup> In Ancient Japanese, *kaka* was also pronounced *kaku*. This parallelism has led some commentators to argue that the *kaku ya* 加久矢 arrow that figures in the episode of “the treason of Ame no wakahiko 天の若日子” was a metallic arrow, or that the fruit of the perpetually blooming *kaku* 迦玖 tree that Emperor Suinin 垂仁 ordered Tajimamori 多遲摩毛理 to bring back from the eternal realm was the fruit of the Tachibana orange (*Citrus tachibana*), which shines like gold.<sup>(62)</sup> However, these inferences remain uncertain.

### 30. Hi no kagutsuchi no kami 火之迦具土神

Norinaga asserts that *kagu* 迦具 means *kagayaku* (“to shine”) and considers *kaga*, *kage*, and *kagu* all to be variants of the same word.<sup>(63)</sup> Kurano Kenji rejects Norinaga's view, noting that such an amalgamation would result in this deity name having the same meaning as the preceding Hi no kakabiko no kami, and that

ancient texts contain no examples of the word *kagu* being used with the meaning *kagayaku* (“to shine”). Addressing the implications of the element *kaguya* in the name Kaguyahime カグヤ姫 (the heroine of the early Heian-period *Taketori monogatari*), he suggests that *kagu* here does not mean *kagayaku* but *kanbashii* 芳しい (“sweet-smelling”). He postulates that the *kagu* of the name Kagutsuchi carries this same meaning.<sup>(64)</sup> Nishimiya Kazutami takes the words *kaga*, *kagi*, *kagu*, and *kage* as meaning “a light (fire) that flickers (burns) dimly.” Since in the name Hi no kagutsuchi the element *hi no* 火之 (“a fire’s”) precedes *kagu*, Nishimiya interprets it to mean “a fire that burns with a flickering light.” He holds that Hi no kakabiko can be distinguished from Hi no kagutsuchi in that the former conveys the spiritual power of illumination, whereas the latter conveys the power to burn.<sup>(65)</sup>

## Endnotes

- (1) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 204. For Koto takenoo, see Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 56–57n12. The editors read the name as Koto sakanoo.
- (2) Nishimiya, *Kojiki*, pp. 32n5, 332.
- (3) Nishimiya, *Kojiki*, p. 333.
- (4) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 38n13.
- (5) See Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 79–81.
- (6) Taniguchi, “Ki no kuni no Ōyabiko no kami,” pp. 53–58.
- (7) Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 171–72.
- (8) Saigō, *Kojiki chūshaku*, vol. 1, p. 135.
- (9) Nishimiya, *Kojiki*, pp. 32n5, 332.
- (10) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 143–45. They hold that *mo* here should be read as a *kō*-type syllable according to the ancient phonological distinctions, that is to say, as *mo*, not *mō*.
- (11) See Arashi, “Kun un’ ni tsuite no ikkōsatsu,” pp. 24–34.
- (12) Saijō, *Kojiki no mojihō*, pp. 22–26.



- (13) This occurs in the section on Emperor Jinmu; see Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 144–45.
- (14) According to Yamaguchi and Kōnoshi, the description *hayasui no to*, which occurs in the section on Emperor Jinmu, refers to the Akashi strait 明石海峡, between the islands of Honshu and Awaji. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 142n7.
- (15) Kanda and Ōta, *Kojiki*, vol. 1, p. 183n10.
- (16) Nakajima, *Kojiki hyōshaku*, p. 42.
- (17) Watarai Nobuyoshi, *Kojiki*, vol. 1, fol. 5b.
- (18) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 208.
- (19) Nishimiya, *Kojiki*, p. 33n11.
- (20) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, pp. 146–47.
- (21) Nishimiya, *Kojiki*, p. 335.
- (22) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 209–10.
- (23) Volumes 9 and 10 of the tenth-century *Engi shiki* (Procedures of the Engi Era) consist of a comprehensive list of shrines throughout the country (TN).
- (24) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 210.
- (25) Yamada, *Kojiki jōkan kōgi*, pp. 279–82.
- (26) Saigō, *Kojiki chūshaku*, vol. 1, p. 139.
- (27) Nishimiya, *Kojiki*, p. 336.
- (28) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 210–11.
- (29) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 178.
- (30) Nakamura, *Shinpan Kojiki*, p. 29n6.
- (31) As in the episode in which a favorable wind blows when Empress Jingū traverses the sea towards the country of Silla. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 246–47.
- (32) As in the episode where the wind carries the wails of Ame no wakahiko's widow to the heavens. Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 102–103.
- (33) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 211.
- (34) Sakamoto, Ienaga et al., *Nihon shoki*, NKBT 67, p. 86n2.
- (35) Saigō, *Kojiki chūshaku*, vol. 1, p. 140.
- (36) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 179. *Azuma uta* are held to reflect the popular language of the eastern regions and include many colloquial words that differ from the language associated with the Yamato region (TN).

- (37) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 180.
- (38) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 34–35.
- (39) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 213.
- (40) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 213–14.
- (41) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 182.
- (42) Yamada, *Kojiki jōkan kōgi*, pp. 298–99.
- (43) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 92–93.
- (44) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 58–59.
- (45) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 214.
- (46) Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 59n18.
- (47) Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 182–83.
- (48) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 62–63, 66–67.
- (49) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 214.
- (50) Nakamura, *Shinpan Kojiki*, p. 29n10.
- (51) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 96–97.
- (52) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 230–31.
- (53) Onoda, *Kojiki*, p. 70.
- (54) Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 148.
- (55) Uegaki, *Fudoki*, SNKBZ 5, p. 492.
- (56) Matsumae, *Nihon shinwa no shin kenkyū*, pp. 57–75.
- (57) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 36–37, 38–39.
- (58) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 106–107.
- (59) Nishimiya, *Kojiki*, p. 340.
- (60) Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 59n22.
- (61) Uegaki, *Fudoki*, SNKBZ 5, pp. 162–63.
- (62) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 102–103, 210–11.
- (63) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 217.
- (64) Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 185–88.
- (65) Nishimiya, *Kojiki*, p. 341.

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The following abbreviations are used for frequently cited compendia and sources

- MNZ *Motoori Norinaga zenshū* 本居宣長全集. Ed. Ōno Susumu 大野晋 and Ōkubo Tadashi 大久保正. 23 vols. Chikuma Shobō 筑摩書房, 1968–1993.
- NKBT *Nihon koten bungaku taikei* 日本古典文学大系. 102 vols. Iwanami Shoten 岩波書店, 1957–1967.
- NKBZ *Nihon koten bungaku zenshū* 日本古典文学全集. 51 vols. Shōgakukan 小学館, 1970–1976.
- NST *Nihon shisō taikei* 日本思想大系. 67 vols. Iwanami Shoten, 1970–1982.
- SHAZ *Shinshū Hirata Atsutane zenshū* 新修平田篤胤全集. 20 vols. Meicho Shuppan 名著出版, 1978.
- SNKBZ *Shinpen Nihon koten bungaku zenshū* 新編日本古典文学全集. 88 vols. Shōgakukan, 1994–2001.

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