**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).

● 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*

## Translated by Quirós Ignacio, in cooperation with Kate Wildman Nakai

### Chapter 7: Izanami's Departure from this World

Because she bore this deity, Izanami no mikoto's genitals (1) were burned, and she lay down ill. From her vomit (2) a deity named Kanayamabiko no kami 金山毗古神 was born. Next appeared Kanayamabime no kami 金山毗売神 (3). Then, from her feces a deity named Haniyasubiko no kami 波迩夜須毗古神 came into existence. Next appeared Haniyasubime no kami 波迩夜須毗売神 (4). Then, from Izanami's urine a deity named Mitsuhanome no kami 弥都波能売神 (5) came into existence. Next appeared Wakumusuhi no kami 和久産巣日神 (6). The child of this deity is called Toyoukebime no kami 豊宇気毗売神 (7). In the end, because she had borne the fire deity, Izanami departed [from this world] (8).

*Note: From Tori no iwakusufune to Toyoukebime no kami, there are eight deities altogether.*

Izanaki and Izanami bore together a total of fourteen islands. The number of deities was thirty-five (9).

*Note: These deities were all born before Izanami no kami departed [from this world]* (10). *Izanaki and Izanami did not bear the island of Onogoro. In addition, neither the island of Awashima, nor the leech-child Hiruko are considered their progeny.*

Thereupon, Izanaki no mikoto said: "Ah (11),[(1)] Izanami, my beloved (12) sister-spouse (13)! Did you think you could be exchanged for a mere offshoot (14)!" Weeping, he crawled around her head, crawled around her feet (15). From his tears came into existence the deity who lives under the trees on the ridge of Mt. Kagu 香

山 (16) and whose name is Nakisawame no kami 泣沢女神 (17). Having departed [this world], Izanami no kami was buried on Mt. Hiba 比婆之山, on the border between the land of Izumo 出雲 and the land of Hōki 伯伎 (18).

## Text Notes

### 1.　"Genitals" (*mihoto* 美蕃登)

*Mi* means "august" (御), and *hoto* the female genitalia. Saigō Nobutsuna 西郷信綱 postulates a phonetic association between *ho* 蕃 and the word *hi* 火 ("fire").[2] The term *hoto* appears in other *Kojiki* passages in various graphic forms: In the Land of Yomi myth it is transcribed as 陰 ("hidden"). In the myth of the Celestial Rock Cave it appears similarly as 陰上, with a gloss indicating that the two graphs are to be read as *hoto* (transcribed phonetically as 富登). The expression *otome no hoto* 美人之富登 ("the maiden's genitals") occurs in the chronicle of Emperor Jinmu 神武, as does the female name Hototatara isusuki hime 富登多多良伊須須岐比売.[3] These examples all refer to female genitalia. Debate surrounds the reading for the male counterpart organ. Since the graph 陰 is used in the next episode in reference to the male fire-deity Kagutsuchi, we will take up this issue there.

### 2.　"From [her] vomit . . . was born" (*taguri ni umeru* 多具理迩生)

*Taguri* means "vomited matter." There is an ongoing debate concerning the graph 生 ("born," "bear") in this sentence. From the time of *Kōtei Kojiki* 校訂古事記 (1887), the commentary edited by Tanaka Yoritsune 田中頼庸 (1836–1897), many editions have substituted the graph 成 ("come into existence," "appear") for it on the ground that the deities coming from the vomit were not produced through intercourse. Further, the deities named subsequently in this passage are all described as having "come into existence." The authoritative early *Kojiki* manuscripts all have

the graph 生, but it is not clear why in this passage only the two deities produced from Izanami's vomit are described as having been "born" rather than "come into existence." This is related to the question of "thirty-five deities" taken up below.

### 3.　Kanayamabiko no kami 金山毗古神 and Kanayamabime no kami 金山毗売神

These are deities of mining. The names perhaps derive from a resemblance between vomit and molten ore. If the graph 成 ("to come into existence") is adopted in place of 生 ("to bear," "to be born"; see text note 2), the sentence referring to these deities will mean "the deities coming into existence **from** the vomit," with the particle *ni* ("from") in the phrase *taguri ni* pointing to the substance **from** which they materialized. If the graph 生 is retained and interpreted literally, two possibilities arise. In one case the particle *ni* could be taken as a spatial marker indicating that the deities were delivered **into** vomit. In the second it could be taken as a time marker, indicating "the deities born **when** [Izanami] vomited."[4]

### 4.　Haniyasubiko no kami 波迩夜須毗古神 and Haniyasubime no kami 波迩夜須毗売神

All commentators agree that *hani* means "earth," but *yasu* has proven somewhat problematic. Motoori Norinaga noted that the medieval dictionary *Jikyōshū* 字鏡集 (1245) gave the reading *neyasu* for the graph 挻 ("to knead and extend") and concluded that *neyasu* had the same meaning as the word *neeshimuru* 令粘 ("to cause to stick together").[5] Many subsequent commentators have followed this interpretation. Among them, Yamada Yoshio 山田孝雄 delimits the meaning even more specifically, stating, "as [this name] means 'to knead clay together' (*hani o neyasu* 埴をネヤス), it does not designate a simple deity of the earth. *Neyasu* means making pottery."[6] Defining *haniyasu* as "clay for making ritual pottery," Ogihara Asao 荻原浅男 goes so far as to interpret it as clay used for a specific purpose.[7] Matsuoka

Shizuo 松岡静雄 has criticized this approach, however, asserting that "even if we grant that the word *neyasu* existed in ancient Japanese, it must necessarily derive from *neru* 捏 (to knead), which means that the presence of the stem *ne-* is essential to its meaning."[8] As this suggests, it remains open to question whether the word *yasu* can be equated with *neyasu*.

Some researchers, emphasizing the morphology of the word *yasu*, have interpreted it in the light of the following passage from the chronicle of Emperor Jinmu in the *Nihon shoki*: "The Emperor, in Autumn, the 9th month of the previous year, secretly took clay [*hanitsuchi* 埴土] of the Heavenly Mount Kagu, with which he made eighty platters, and thereafter performing abstinence in person, sacrificed to all the Gods. He was thereby at length enabled to establish the world in peace. Therefore he called the place where the clay was taken Haniyasu [埴安, 'clay of pacification']."[9] Among those who emphasize this reference, Sugano Masao 菅野雅雄 argues that "*haniyasu* means to stabilize the soil."[10] Accepting Sugano's hypothesis, Aoki Shūhei 青木周平 holds that the deity names Haniyasubiko and Haniyasubime express "the deification of a group of ritual implements made of earth from Mt. Kagu."[11]

### 5.   Mitsuhanome no kami 弥都波能売神

Norinaga cites a passage from the second variant of the fifth section of the Age of Deities chapter of *Nihon shoki* that indicates that the name of the water deity (水神) is to be read as *mitsuha* 美都波. Based on this he concludes, "As to the meaning of this name, *mi* 弥 surely stands for *mi* 水 (water), but I have not yet been able to decipher *tsuha*."[12] However, he also notes that this deity together with the two preceding Haniyasu deities is related to agriculture in that "earth and water are the elements necessary for grains to come into existence."[13] Many commentators have subsequently followed his interpretation. However, in line with his interpretation of the meaning of *haniyasu*, Aoki Shūhei argues that the posited link between these

deities and agriculture needs to be reexamined.[14] Questions thus remain.

## 6.  Wakumusuhi no kami 和久産巣日神

Concerning the element *musuhi*, see text note 5 on the deities Takamimusuhi no kami and Kamumusuhi no kami in chapter 1 ("Heaven and Earth First Become Active") of *Studies on the Kojiki*.[15] *Waku* is a form taken by the word *waka* 若・稚 (young; child) when used in a compound; *waki* or *wake* are alternative forms. This deity also appears in the second variant of the fifth section of the Age of the Deities chapter of the *Nihon shoki*, where the name is transcribed as 稚産霊. The text there relates that silkworms and mulberries emerged from the deity's head, and the five grains from its navel.[16] Commentators from Norinaga on have consequently understood this deity as linked to the origin of farming.[17] Although the *Kojiki* does not ascribe such explicit attributes to Wakamusuhi, it does present Toyoukebime no kami 豊宇気毗売神, a tutelary deity of food (discussed in the next entry), as an offspring of Wakamusuhi no kami. One might thus hold that the *Kojiki* indirectly depicts the origin of farming through this genealogical sequence. The second variant of the fifth section of the Age of Deities Chapter of the *Nihon shoki* appears to draw a connection between the generation of specific natural products such as silkworms, mulberries, and cereals and the genesis of natural objects such as the moon and the sun, mentioned at the beginning of the same passage.[18] Yamada Yoshio stresses that in the *Kojiki* only two deities apart from Wakamusuhi include the element *musuhi* in their names, Takamimusuhi and Kamumusuhi. He thus concludes that all the deities mentioned from Ōkoto oshio no kami 大事忍男神 on are deifications of the stages in the process culminating in the appearance of Wakamusuhi no kami.[19]

## 7.  Toyoukebime no kami 豊宇気毗売神

The Heian dictionary *Wamyō ruiju shō* 和名類聚抄 (938) cites the *Nihon shoki*

*shiki* 日本書紀私記 (a collection of records of lectures on the *Nihon shoki* held at the Heian court) as stating: "The graphs of the deity name 保食神 are read Ukemochi no kami. According to the explanation of an [earlier] master, the graph 保 means to maintain, and the [word] *uke* means food. Hence, they say, this is a deity who maintains food." Norinaga also refers to this passage, and commentators have subsequently taken Toyoukebime no kami to be a tutelary deity of food.[20] This deity also appears in the Ōtonohogai 大殿祭 *norito* liturgy for praying for the safety of the palace under the name of Yafune toyoukebime no mikoto 屋船豊宇気姫命. A gloss identifies the deity in question as follows: "This is the spirit of the rice plants, commonly called Uka no mitama."[21] (*Uka* is said to be the ancient form of the word *uke*.) As Nishimiya Kazutami 西宮一民 argues in his "exegesis of theonyms," it is open to question whether we should follow the Ōtonohogai liturgy in limiting "food" solely to rice, but without doubt this deity is related to food.[22] As Motoori Norinaga also points out, however, "[The food deity] Ōgetsuhime no kami 大冝都比売神 has already appeared above. It is thus strange to find a second such deity here."[23] The problem remains as to why two deities of the same character should appear in the *Kojiki*. The entry on Uka no mitama in the dictionary *Jidaibetsu kokugo daijiten: Jōdaihen* 時代別国語大辞典: 上代編 suggests that the term "may derive originally from the idea that the grain received its vital spirit from the deities."[24] Such an interpretation would accord with the identification of Toyoukebime no kami as the offspring of Wakumusuhi no kami (see the previous note). In any event, the nature of this deity deserves further exploration based on consideration of the differences between it and Ōgetsuhime no kami.

## 8.　"Departed [from this world]" (*kamusarimasu* 神避坐)

Although there has been little change since Norinaga in the reading of the graphs 神避坐 as *kamusarimasu*, the interpretation of the term's meaning has proved

problematic. It is, in fact, not entirely clear how Norinaga himself understood it. In his commentary on this passage he asserts that "it would be an error to consider this term as referring to the soul (*mitama* 御魂) leaving the body," but he does not explain what concretely the verb *kamusaru* may mean.[25] In his commentary on the later passage concerning the death of the elder brother of Emperor Jinmu, he glosses the graph 崩 (death of a ruler) used there as *kamuagarimashinu* and states: "When people die, they all, noble and common alike, go to the netherworld (*sokotsu iwane no kuni* 底津石根国), that is, the Land of Yomi."[26] Norinaga speaks in this case, however, of *kamuagaru*, not *kamusaru*. Later commentators such as Nakajima Etsuji 中島悦次 and Tsugita Uruu 次田潤 have defined *kamusaru* as meaning "to die."[27] However, Yamada Yoshio states that "it is not that the deity died, but that she departed from that place."[28] See also note 10 below.

### 9. "Izanaki and Izanami bore together a total of fourteen islands. The number of deities was thirty-five" (*tomo ni umeru shima wa tō amari yotsu mata shimagami wa miso amari itsu hashira no kami* 共所生嶋壹拾肆又嶋神参拾伍神)

If we count the offspring borne by Izanaki and Izanami, they come to forty. As this figure does not match the one given in this passage, many explanations have been advanced to resolve the discrepancy.

**Further comment:** Broadly speaking, two main approaches have been adopted to explain the discrepancy in the number of offspring said to have been borne by Izanaki and Izanami. The first seeks to make the numbers match by excluding from the total number of deities those who might be considered grandchildren of Izanaki and Izanami rather than children as well as those born after the delivery of the fire deity. This approach further counts the fourteen islands as deities. The second approach rejects the understanding of some deities as "grandchildren" and considers the deities whose names indicate them to be pairs as constituting a single

deity (*hitohashira* 一柱).

The first approach was already advocated by Watarai Nobuyoshi 度会延佳 (1615–1691) in his *Gōtō Kojiki* 鼇頭古事記 (1687):

> The expression "thirty-five deities" encompasses the [initial group of] eight islands (eight deities), [the second group] of six islands (six deities), the ten deities from Ōkoto oshio to [Haya] akitsuhime, the four deities from Shinatsuhiko to Notsuchi, and the seven deities from Tori no iwakusufune to Wakumusuhi, for a total of thirty-five deities.[29]

The second approach was adopted by Norinaga, who asserted that "if we count Iwatsuchibiko and Iwasuhime as one deity, Haya akitsuhiko and Haya akitsuhime as one deity, Ōtomatoiko and Ōtomatoime as one deity, Kanayamabiko and Kanayamabime as one deity, and Haniyasubiko and Haniyasubime as one deity, the total comes to thirty-five deities."[30] Yet the rationale that underpins his theory is not clear, since he provides no explanation as to which paired deities are to be counted as a single deity. Why, for instance, does he not count the pairs "Ame no $\alpha$" and "Kuni no $\alpha$" as single deities?[31] What is more, no examples of such a counting system can be found within the Kojiki itself.

Nishimiya Kazutami has further developed Norinaga's approach. Taking all the deities listed in the "Giving Birth to Deities" section as the immediate offspring of Izanaki and Izanami, he notes that the total indeed comes to forty deities. However, he continues, if the male-female pairs are counted as one deity and the last deity in this section, Toyoukebime no kami, is excluded as not being a direct offspring of Izanaki and Izanami, the total will be thirty-five deities (nine deities from Ōkoto oshio to Haya akitsuhime, eight deities from Awanagi to Kuni no kuhizamochi, four deities from Shinatsuhiko to Notsuchi, seven deities from Ame no sazuchi to Ōtomatoime, and seven deities from Tori no iwakusufune to Wakumusuhi).[32]

On the other hand, Mōri Masamori 毛利正守 points out that two issues

should be taken into account to fit the description "Izanaki and Izanami bore together" (*tomo ni umeru* 共所生). One, those deities that came into existence from material substances should be excluded. Second, in the "Giving Birth to Deities" section, there is a clear difference in the phrasing of the passages that begin "divided between themselves charge . . . [and] bore" (*mochiwakite umeru* 持別而生) and those that explicitly describe Izanaki and Izanami as giving birth.[33] It thus is clear that Izanaki and Izanami are not the subject in the former instance. Mōri concludes that the number thirty-five comprises eighteen islands represented as deifications and seventeen deities produced jointly by Izanaki and Izanami.[34] Indeed, it seems difficult to take Izanaki-Izanami as the progenitors of the deities named in the passages beginning "divided between themselves charge . . . [and] bore." Likewise the final group of deities in this section, beginning with those that came into existence from Izanagi's vomit, should not be included among the progeny that "Izanaki-Izanami bore together." We have thus adopted a similar interpretation here.

　　The Shinpukuji-bon 真福寺本 manuscript transcribes this phrase as 共所生嶋壹拾肆**又嶋神**参拾伍神.[35] Reflecting the controversies over what deities the numbers refer to, some commentators have reversed the characters 又 and 嶋, clearly demarcating "fourteen islands" and "thirty-five deities": 共所生嶋壹拾肆嶋**又神**参拾伍神. However, in that the total of thirty-five deities may include the alternative names of the islands borne by Izanaki and Izanami, which represent those islands as deities, we have preserved the Shinpukuji-bon's original graph order in the transcription of the *kanbun* and *kundoku* versions of the text.

<div style="text-align: right">Taniguchi Masahiro</div>

## 10. "Before Izanami departed [from this world]" (*Izanami no kami imada kamusaranu saki ni* 伊耶那美神未神避以前)

The word "departed [from this world]" (literally, "divinely departed," *kamusaru* 神避) cannot be simply replaced by the word "death" or "to die" (*shi* 死). Inasmuch as it is a special compound used only of the deity Izanami, it should not be interpreted as carrying a general, conventional meaning. Likewise it should not be understood to mean that Izanami departed for a specific place such as the Land of Yomi (*Yomotsukuni* 黄泉国). According to Mōri Masamori, the word rendered by the graph 避 means "to separate oneself from" or "to turn away from."　In the section where Ōanamuji no kami 大穴牟遅神 becomes Ōkuninushi no kami 大国主神, Ōanamuchi's brothers say they will "depart from the land, leaving it to Ōkuninushi" (*kuni wa Ōkuninushi no kami ni sarimatsuriki* 国者避於大国主神). When Ōkuninushi subsequently "chased away and expelled" (*oisarikuru* 追避) the brothers, the text states that "he chased and subjugated them on every hill ridge, chased and expelled them at every river shoal" (*saka no mio goto ni oifuse, kawa no se goto ni oiharaite* 毎坂御尾追伏、毎河瀬追撥而).[37] These examples suggest that the character 避 may have been used to convey movement from the center of the land to the periphery situated on its outer boundaries. This point bears on the statement at the end of this chapter that Izanami was buried on Mt. Hiba 比婆山, on the border between the land of Izumo and the land of Hōki.

## 11. "Beloved" (*utsukushiki* 愛)

The character 愛 appears twenty-three times in the *Kojiki*. It does not occur as a phonetic notation in the *Kojiki* songs (*kayō* 歌謡), but is used as such in two passages prior to this one. The first is in the episode of "The Marriage of the Two Deities," where it represents the sound *e* ("handsome," "beautiful") in the exclamations by Izanaki and Izanami: "Oh, what a handsome man!" (*ananiyashi e otoko o* 阿那迩夜

志　愛袁登古袁) and "Oh, what a beautiful woman!" (*ananiyashi e otome o* 阿那迩夜志　愛袁登賣袁).[38] The second is in the "Giving Birth to the Land" episode, where it appears in the name Ehime 愛比売, the alternate name of the land of Iyo 伊予.[39] The instance here is the first logographic usage of the character, but all subsequent occurrences are logographic. These can be categorized as follows: ① Five related to Izanagi-Izanami; ② one in a phrase by Susanoo directed at Ashihara no shikoo 葦原色許男 (Ōkuninushi); ③ one used by Ajishiki takahikone 阿遅志貴高日子根 of Amewakahiko 天若日子; ④ seven in the account of Sahobiko's 沙本毘古 rebellion, included in the chronicle of Emperor Suinin 垂仁; ⑤ three in the account of Emperor Ōjin's 応神 allocation of responsibilities to the three princes, included in the chronicle of this emperor; ⑥ one in the story of Emperor Yūryaku's 雄略 relationship with a woman called Akaiko 赤猪子, included in the chronicle of that emperor.[40] The graph thus typically appears in episodes revolving around emotional relationships between husband and wife or between siblings. For further details, see the list of synonyms provided in the *Nihon shisō taikei* edition of the *Kojiki*.[41]

## 12. "My . . . sister-spouse" (*a ga nanimo no mikoto* 我那迩妹命)

In the *Kojiki* this term of address is used exclusively by the deity Izanaki. In the Land of Yomi episode, his partner, Izanami, addresses him as "my brother-spouse" (*a ga na se no mikoto* 我那勢命). As Nakajima Etsuji points out, *nase* 那勢 and *nanimo* 那迩妹 are parallel modes of address.[42] The *Man'yōshū* does not contain any examples of the word *nanimo* (although the term *wagimo* does appear in it). *Nanimo* written with the graphs 汝妹 occurs, however, in the *Nihon shoki* in the fifth year of the chronicle of Emperor Richū 履中. A gloss indicates that the digraph should be read *nanimo*. Izanaki also figures in this passage, where he expresses disapproval of the emperor's hunting on the island of Awaji 淡路.[43] The term of address *nanimo*

can be found as well in the *Harima no kuni fudoki* 播磨国風土記, in the section on the district of Sayo 讃容, where it is used by a pair of male and female deities who compete for control of the land (*kunishime* 国占め).[44] In spite of the ambiguity introduced by the *Nihon shoki* passage on Emperor Richū, this word can probably be seen as a special term of address used between two spouse-deities.

### 13. "Ah!" (*Ya* 乎)

This is the first occurrence of this particular graph in the *Kojiki*. According to Onoda Mitsuo 小野田光雄, the *Kojiki* contains thirty examples of its use within conversation but just one narrative instance.[45] This suggests that the interjectional use of this particle is a distinctive feature of the text's conversational passages.

### 14. "Did you think you could be exchanged for a mere offshoot!" (*ko no hitotsuki ni kaemu to omoiki ya* 謂易子之一木乎)

The various commentaries agree that *hitotsuki* 一木 ("offshoot," lit. "single tree") means "a person" ("a deity"). However, of the 113 instances of the character 木 in the *Kojiki*, this is the only example of it being used as a numerical counter. The character appears 43 times in the first volume, 56 times in the second, and 14 times in the third. In half of these instances it is used for phonetic equivalence (*kungana* 訓仮名) in a deity or personal name. A list of numerical counters in ancient Japanese in the dictionary *Jidaibetsu kokugo daijiten: Jōdai-hen* cites the *Man'yōshū* poem 3906 as an example of "tree" used as a counter: "[the flowers] of the hundred plum trees in the garden..." (*misonou no momoki no ume no* 御園生の百木の梅の).[46] In the *Kojiki*, however, the standard counter for deities is *hashira* 柱 (pillar). The interpretation of 木 as a counter here thus remains open to question.

### 15. "He crawled around her head, crawled around her feet" (*mimakura e ni harabai miato e ni harabaite* 匍匐御枕方匍匐御足方)

For the readings of the graphs 枕方 and 足方, Norinaga cites a gloss in the parallel passage from the seventh variant of the fifth section of the Age of the Gods chapter of the *Nihon shoki* that gives the readings *makurabe* and *atobe* for the alternative characters 頭邊 ("head") and 脚邊 ("feet"). He also refers to a similar description found in *Man'yōshū* poem 892: "The parents [of the deceased] gathered at his head, his spouse and children at his feet, wailing, distraught with grief" (*chichihaha wa / makura no kata ni / mekodomo wa / ato no kata ni / kakumiite / ureesamayoi* 父母は　枕の方に　妻子どもは　足の方に　囲み居て　憂へさまよひ).[48] Commentators such as Ogihara Asao and Saigō Nobutsuna hold that this expression is related to funerary rituals.[49] Ogihara in particular notes the likely influence of the Chinese classic *The Book of Rites* (*Li ji* 礼記), which in the section on funerary matters (問喪) states as to why three days should be observed before dressing a corpse: "When his parent is dead, the filial son is sad and sorrowful, and his mind is full of trouble. He crawls about (匍匐) and bewails his loss..."[50] The word "crawl" (*hau*) written with the same graphs 匍匐 also appears in the episode of the birth of Jinmu's father, Ugayafukiaezu 鵜葺草葺不合: "[Hoori 火遠理] saw that Toyotamabime 豊玉毗売 had transformed into a huge sea monster that crawled around (*hai* 匍匐) and writhed."[51] It also appears in the chronicle of Emperor Nintoku 仁徳: "The emissary advanced crawling (*hai* 匍匐) and kneeled in the garden..."[52]

### 16. "Under the trees on the ridge of Mt. Kagu" (*Kaguyama no uneo no ko no moto* 香山之畝尾木本)

Aoki Shūhei argues that Mt. Kagu figures here as part of a sequence of events and places that will conclude with Izanami's burial in the remote land of Izumo.

The central location of Mt. Kagu serves by contrast as the site for the lamentation prior to the burial.[53] He holds that the description of Izanaki "crawling" (匍匐) and "wailing" (哭泣) depicts such a ritual lamentation, which expresses the mourner's wish for the deceased to come back to life. Another point deserving consideration is that Mt. Kagu is depicted in the myth of the Celestial Rock Cave (*ame no iwaya* 天石屋) as part of the world of Takamanohara 高天原. We might thus infer that it is presented both as a place in contraposition to Izumo and the Land of Yomi and as a place that connects heaven and earth. Mt. Kagu is also mentioned in a poem in the account of Yamatotakeru's 倭建 expedition to subdue the eastern lands: "the distant Celestial Mt. Kagu" (*hisakata no ame no Kaguyama* ひさかたの天の香具山).[54] This suggests that the nature of Mt. Kagu should also be considered within the context of the Yamatotakeru narrative.

Aside from the place names mentioned in the episode of the birth of the land, this is the first occurrence in the *Kojiki* of an actual geographical location. The intent behind such references to specific toponyms, including subsequent ones to the lands of Izumo and Hōki and to Mt. Hiba, and the textual context in which they occur are other issues calling for attention.

## 17. Nakisawame no kami 泣沢女神

The word *nakisawa* (lit. "slough of weeping") occurs in *Man'yōshū* poem 202, an envoy (*hanka* 反歌) to an elegy to the deceased Prince Takechi 高市皇子: "Although sacred wine and prayers were offered in the holy precincts of Nakisawa, the great prince now rules the high heavens" (*Nakisawa no mori ni miwa sue inoredomo waga ōkimi wa takahi shirashinu* 泣沢の神社に神酒据ゑ祈れども我が大君は高日知らしぬ).[55] This poem can be interpreted as a prayer for the restoration of the prince to life. The appearance of the deity Nakisawame no kami in this passage of the *Kojiki* has also been seen as signifying a prayer for Izanami's return to life.

## 18.　"Mt. Hiba, on the border between the land of Izumo and the land of Hōki" (*Izumo no kuni to Hōki no kuni to no sakai no Hibanoyama* 出雲国与伯伎国堺比婆之山)

No definitive answer has been offered as to why Izanami was buried in this particular place. The relationship between Mt. Hiba and the Land of Yomi also remains unexplained. Some see the reference to Mt. Hiba here as intended to anticipate the outcome of the Land of Yomi episode, but there is no firm evidence for such a hypothesis. The mythical "Yomotsu slope" (*Yomotsu hirasaka* 黄泉比良坂) that is mentioned in that episode is identified there as the slope of Ifuya 伊賦夜 in the land of Izumo. Considering this, it seems clear that the narrative intends to link the Land of Yomi to Izumo. Assuming that *yomi* and *yomo* both derive from the root *yama* ("mountain"), there may also be a strong connection between the Land of Yomi and Mt. Hiba. These premises suggest that the narrative may indeed point to the geographical border between the actual provinces of Izumo and Hōki as the entrance to the world of Izumo/Yomi. It seems possible that at work here also was the perception of directions as seen from the imperial court at the time of *Kojiki*'s compilation or the period shortly before then.

Many theories exist as to the location of Mt. Hiba. At present the candidate considered most plausible is a mountain of the same name situated within the present town of Hakuta 伯太, in the city of Yasugi 安来, in Shimane Prefecture (the Hibayama Kume 比婆山久米 Shrine stands at the summit). The site lies near the border between Shimane and Tottori Prefectures. Within a relatively short distance is also located the Akaiiwa 赤猪岩 Shrine, whose name ("red boar rock") has traditionally been said to be linked to the myth of the deity Ōanamuji no kami being burned to death as a result of his elder brothers tricking him into holding a burning rock shaped like a boar.

## **Endnotes**

（1） The sequence of the text notes in this sentence has been reordered for the translated version because of the syntactical divergences between English and Japanese.

（2） Saigō, *Kojiki chūshaku*, vol. 1, p. 151.

（3） Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 156–57.

（4） The general policy of this edition of the *Kojiki* is to adhere to the transcriptions found in the established manuscript versions. It thus retains the graph 生 found in those transcriptions. The meaning here, however, seems close to "came into existence," and the translation adopts the rendering "from her vomit . . . was born."(TN)

（5） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 219.

（6） Yamada, *Kojiki jōkan kōgi*, p. 322.

（7） Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 60n26.

（8） Matsuoka, *Kiki ronkyū*, vol. 1, p. 228.

（9） Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 228–29. English translation from W. G. Aston, *Nihongi*, p. 130.

（10） Sugano, *Kojiki seiritsu no kenkyū*, p. 15.

（11） Aoki, *Kojiki kenkyū*, p. 121.

（12） Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 220–21. See Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 40–41.

（13） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 221.

（14） Aoki, *Kojiki kenkyū*, pp. 101–25.

（15） *Kojiki gaku* 1 (2015), pp. 12–13 (Japanese original); *Kojiki gaku* 3 (2017), pp. 294–95 (English translation).

（16） Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 40–41.

（17） See Motoori Norinaga, *Kojiki den*, MNZ 9, p. 221.

（18） Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 39–40.

（19） Yamada, *Kojiki jōkan kōgi*, p. 329. Ōkoto oshio no kami is the first deity to appear in the preceding section on Izanaki and Izanami's bearing of deities. See *Kojiki gaku* 1 (2015), p. 50 (Japanese original); *Kojiki gaku* 6 (2020), p. 270 (English translation).

（20） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 221. See also Mabuchi, *Koshahon Wamyō ruiju shō shūsei*, vol. 3, p. 45; Kojima et al., *Nihon shoki*, SNKBZ 2, p. 58n11. The "master" (*shi* 師) mentioned may be the teacher of a scholar who took part in the lecture.

（21） Kurano and Takeda, *Kojiki, Norito*, NKBT 1, pp. 418–19.

（22） Nishimiya, *Kojiki*, p. 343.

（23） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 222. For Ōgetsuhime, see *Kojiki gaku* 4 (2018), pp.

30–31 (Japanese original).

(24) *Jidaibetsu kokugo daijiten: Jōdai hen*, pp. 109–10.

(25) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 222.

(26) Motoori Norinaga, *Kojiki den*, MNZ 10, p. 345. See also Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 144–45.

(27) Nakajima, *Kojiki hyōshaku*, p. 51; Tsugita, *Kojiki shinkō*, pp. 48–49.

(28) Yamada, *Kojiki jōkan kōgi*, pp. 298–99.

(29) Watarai Nobuyoshi, *Gōtō Kojiki*, p. 25.

(30) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 222.

(31) For instance, Ame no mikumari and Kuni no mikumari. *Kojiki gaku* 1 (2015), pp. 46–48 (Japanese original); *Kojiki gaku* 6 (2020), pp. 268–70 (English translation).

(32) Nishimiya, *Kojiki*, pp. 34–35.

(33) See text note 10 in chapter 6.

(34) Mōri, "'Kojiki' jōkan sanjūgohashira ni tsuite"; Mōri, "'Kojiki' jōkan, shima kamiumi dan no misoamariitsu hashira no kami ni tsuite."

(35) The Shinpukuji-bon is the earliest extant *Kojiki* manuscript (1392) (TN).

(36) Mōri, "'Kojiki' ni okeru yōjihō o megutte."

(37) See *Kojiki gaku* 5 (2019), pp. 20–22; *Kojiki gaku* 6 (2020), pp. 16–17 (both Japanese originals).

(38) See *Kojiki gaku* 1 (2015), pp. 26–28 (Japanese original); *Kojiki gaku* 6 (2020), p. 306 (English translation).

(39) *Kojiki gaku* 1 (2015), pp. 38–39, 42 (Japanese original); *Kojiki gaku* 6 (2020), p. 284 (English translation).

(40) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 32, 34, 35, 42, 44, 48, 82, 104, 198, 200, 258, 342.

(41) Aoki et al., *Kojiki*, NST 1, pp. 537–38.

(42) Nakajima, *Kojiki hyōshaku*, p. 42.

(43) More precisely, Izanaki, speaking through a priest (*hafuri* 祝), declares that he cannot stand the smell of blood. (TN). See Kojima et al., *Nihon shoki*, SNKBZ 3, pp. 90–91.

(44) Uegaki, *Fudoki*, SNKBZ 5, pp. 74–75.

(45) Onoda, "Kojiki no bunshō," p. 87. The single occurrence of nonconversational use of *ya* cited by Onoda appears in the chronicle of Emperor Ōjin: "Ah, the fisherman, who weeps because of his wares!" (*Ama nare ya / ono ga mono ni yorite naku* 海人乎、因己物而泣也). Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 272–73.

(46) *Jidaibetsu kokugo daijiten: Jōdai hen*, p. 844; Kojima et al., *Man'yōshū*, SNKBZ 9, p. 153.

(47) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 224. Norinaga phonetically renders these two words as *-be*, but they might alternatively be read as *makurae* and *atoe*, as does Kojima Noriyuki in

his edition of the *Nihon shoki*. Kojima et al., *Nihon shoki*, SNKBZ 2, p. 51.

(48) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 224; Kojima et al., *Man'yōshū*, SNKBZ 7, p. 71.

(49) Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 61n3; Saigō, *Kojiki chūshaku*, vol. 1, p. 158.

(50) Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 61n3. English translation of the passage from Legge, *Li Ki: Book of Rites*, vol. 2, p. 377.

(51) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 134–35.

(52) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 296.

(53) Aoki, *Kojiki kenkyū*, pp. 117–18.

(54) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 229.

(55) Kojima et al., *Man'yōshū*, SNKBZ 6, p. 136.

## Chapter 8: The Slaying of the Fire Deity

Thereupon, Izanaki no mikoto drew the ten-hands-long (1) sword he bore (2) and cut off the head of that child, Kagutsuchi no kami (3). The blood that adhered to the point of his sword (4) gushed onto a hallowed rock outcropping (5). The deity that thereupon came into existence was named Iwasaku no kami 石析神 (6). Next appeared Nesaku no kami 根析神. Next appeared Iwatsutsunoo no kami 石箇之男神.

*Note: three deities.*

Then, the blood that adhered to the handguard of his sword also gushed onto the hallowed rock outcropping. The deity that thereupon came into existence was named Mikahayahi no kami 甕速日神. Next appeared Hihayahi no kami 樋速日神. Next Takemikazuchi no o no kami 建御雷之男神. This deity's other name is Takefutsu no kami 建布都神. Another name is Toyofutsu no kami 豊布都神 (7).

*Note: three deities.*

Then, the blood that accumulated on the hilt of Izanaki's sword oozed from between his fingers. The deity that thereupon came into existence was named Kuraokami no kami 闇淤加美神. Next appeared Kuramitsuha no kami 闇御津羽神 (8).

*Note: the deities from Iwasaku no kami to Kuramitsuha no kami, eight deities*

*altogether, were all born from the sword.*

The deity that came into existence from the head of the slain Kagutsuchi no kami was named Masaka yamatsumi no kami 正鹿山津見神. The deity that next came into existence from his breast was named Odo yamatsumi no kami 淤縢山津見神. The deity that next came into existence from his belly was named Oku yamatsumi no kami 奥山津見神. The deity that next came into existence from his genitals was named Kura yamatsumi no kami 闇山津見神. The deity that next came into existence from his left hand was named Shigi yamatsumi no kami 志藝山津見神. The deity that next came into existence from his right hand was named Ha yamatsumi no kami 羽山津見神. The deity that next came into existence from his left foot was named Hara yamatsumi no kami 原山津見神. The deity that next came into existence from his right foot was named To yamatsumi no kami 戸山津見神 (9).

*Note: from Masaka yamatsumi no kami to To yamatsumi no kami, there are eight deities altogether.*

Now, the sword with which [Kagutsuchi] was slain is called Ame no ohahari 天之尾羽張. It is also called Itsu no ohahari 伊都之尾羽張 (10).

**Text Notes**

**1. "Ten-hands-long sword" (*totsuka no tsurugi* 十拳釼)**[1]

This description of the sword that Izanaki wore at his waist is also used often to designate swords worn by other deities. The term is also written with the graphs 十掬剣. From Motoori Norinaga on, *tsuka* 拳 (literally "fist," translated here as "hand") has been considered a measure of length equivalent to the span of four fingers.[2] The graph appears nine times in the *Kojiki* as a quantifier. In five instances it is in the same term as here, *totsuka tsurugi* 十拳釼. In two other cases it is used

in reference to an "eight-*tsuka*-long beard" (*yatsuka hige* 八拳須), once in regard to Susanoo in the passage where Izanaki designates realms for each of his three offspring (Amaterasu, Tsukuyomi, and Susanoo),[3] and once in the chronicle of Emperor Suinin (in the description of his son Homuchiwake 本牟智和気).[4] In the section on Ōkuninushi's cession of the land, the term appears to describe the force of a fire that will create "eight-*tsuka*-long strands of soot."[5] The remaining instance occurs in the chronicle of Emperor Keikō 景行 as part of the name of a cook, Nanatsukahagi 七拳脛 ("seven-*tsuka*-long shanks") who served Yamatotakeru no mikoto.[6] Probably this last instance should be distinguished from the others. In any case, it can be said that the graph 拳 seems to be used as a quantifier primarily in mythical contexts. The majority of occurrences are in the "Age of the Deities" section of the *Kojiki*; of the two later instances, Homuchiwake may be deemed a character similar to Susanoo, while Nanatsukahagi served Yamatotakeru, who subdued the wild deities.

**Further comment: Images and genealogies of sacred swords.** Sacred swords play a major role in many episodes of the *Kojiki*. Its compilers presumably had a concrete image of such swords, but what might that have been? The iron swords preserved in the Isonokami Shrine 石上神宮 (situated in Tenri 天理 City in Nara Prefecture) offer a clue.

Part 2 of the *Kojiki* notes that the sword Sajifutsu no kami 佐士布都神 (also called Mikafutsu no kami 甕布都神 and Futsu no mitama 布都御魂) that assisted Emperor Jinmu in conquering the land of Yamato 大和 is enshrined in the Isonokami Shrine.[7] The *Kogo shūi* 古語拾遺 states explicitly that the sword Ame no totsuka tsurugi 天十握剣 (also called Ame no hagiri 天羽切) with which Susanoo slayed the eight-headed dragon Yamata no orochi 八岐大蛇 is also enshrined in the Isonokami Shrine.[8] This suggests that people of the eighth and ninth centuries regarded Isonokami Shrine as a site where sacred swords were preserved and revered.

In 1874, a sword from ancient times was unearthed in the most sacred area of Isonokami Shrine, an area that people were ordinarily forbidden to enter. Although the sword itself cannot be viewed, in a survey of the shrine's treasures published by the shrine in 1930, the archaeologist Ōba Iwao 大場磐雄 (1899–1975) utilized the available information about its features and the circumstances of its discovery to document its characteristics. This information includes drawings of the sword attached to the report of the discovery submitted in the early Meiji period to the Ministry of Doctrine (Kyōbushō 教部省) and another attached to a compilation titled *Koki isan* 古器彙纂 (Compendium of Ancient Objects). Wooden and metallic replicas of it exist as well. Despite slight differences in length and other aspects, these drawings and replicas indicate that the original sword is around two *shaku* 尺 and nine *sun* 寸 (about eighty-seven centimeters) long. The single-edged blade is flat and curves inward. The ring pommel forms a continuous piece with the core (the part that fits into the hilt).[9] Archaeologists regard swords of this sort, known as "inward-curved, ring-pommeled long swords" (*sokantō uchizori tachi* 素環頭内反り大刀), as typical of the ancient period, in contrast to the double-edged swords common later. These characteristics and the fact that it was unearthed in a tabooed area suggest that it was enshrined and transmitted as a sacred sword at the Isonokami Shrine since ancient times.

Iron swords similar to the *sokantō uchizori tachi* from the Isonokami Shrine have also been excavated at the Number 1 tomb site of the Hirabaru 平原 historical park in the village of Itoshima 糸島 (Fukuoka Prefecture), and also at the Tōdaijiyama 東大寺山 tumulus in Tenri City (Nara Prefecture), among others. The Hirabaru tumulus can be dated to the end of the Yayoi period (latter half of the second century), and Todaijiyama's to the first half of the Kofun period (fourth century). The inward-curved long sword unearthed in Tōdaijiyama includes an inlaid inscription with the graphs 中平, an era name (184–189 CE) of the Chinese Latter

Han dynasty (25–220 CE). Such evidence suggests that the history of *sokantō uchizori tachi* may be traced back to the end of the Yayoi period and that these swords likely are of continental origin.[10] The sacred swords enshrined and preserved at the Isonokami Shrine include a number of sharp-edged iron swords made with advanced continental technology and brought to the archipelago between the late Yayoi and the early Kofun periods. Presumably such sharp swords of superior quality informed the image that people of the time had of sacred swords.

What kind of fittings did these swords have? Fragments of more than ten wooden hilts matching the shape of the ring-pommels of long swords have been excavated from tumuli of the fourth century. Similar vestiges have been identified for swords from the Tōdaijiyama tumulus, which are of the same type as the Isonokami Shrine sword. These hilts were made so that the core of a ring-pommeled blade would slip into an inner groove. This is a characteristic of the fittings particular to native Yamato-style swords of the time. A feature of these hilts is that they allow for the end part of the pommel to extend beyond the hilt. As scholars such as Fukaya Atsushi 深谷淳 have pointed out, this feature can be linked to the "twisted-ring pommel" (*nejiri kantō* 捩り環頭) Yamato-style swords of the late fifth and sixth centuries and to ceremonial swords of the same period whose hilts and scabbards are decorated with metal or leather bands (*magarikane* 勾金, *magarikawa* 勾革) and *miwadama* 三輪玉 beads.[11]

Twisted-ring-pommeled swords have been found as burial items in major tumuli throughout the archipelago. Clay *haniwa* representations of them, which were once arrayed around those tumuli, also exist. A large sword with an iron core and a twisted ring pommel covered with silver leaf and decorated with crystal *miwadama* beads has also been found as an offering at the Number 7 excavation site (latter half of the sixth century) on Munakata Okinoshima 宗像沖ノ島. A typical example of swords of the latter half of the sixth century is the large sword with gilt-bronze

fittings found in a stone coffin in the Fujinoki 藤ノ木 tumulus in Ikaruga 斑鳩 (Nara Prefecture). The gold-plated twisted pommel of its iron core extends from the hilt, the sides of which are adorned with metal and leather bands decorated with gilt-bronze *miwadama* beads and twin-fish-shaped plate ornaments, also in gilt-bronze. As Shiraishi Taichirō 白石太一郎 has pointed out, these gilt-bronze-ornamented swords can be linked to the Tamamaki no tachi 玉纒太刀 (Gem-covered Sword) and such listed as shrine sacred treasures in the ninth-century *Kōtai jingū gishikichō* 皇太神宮儀式帳 (Register of Ceremonies at the Ise Shrines).[12]

The image of sacred swords held by the *Kojiki* compilers was rooted in the high-quality iron blades brought from the continent to the Japanese islands by the early Kofun period. Combined with the Yamato-style sword fittings that took shape in the fourth century, this sort of sword was likely passed down until the eighth century, when the *Kojiki* and *Nihon shoki* were compiled. In other words, the image of sacred swords was a composite, combining swords originating in China of the Latter Han Dynasty with a style of accouterment that took shape in the archipelago by the fourth century. Is it not likely that the sword enshrined at the Isonokami Shrine was also adorned as a Yamato-style sword in the same manner as the swords kept as shrine treasures at the Ise Shrines?

<div align="right">Sasō Mamoru 笹生衛 (Archaeology / Ancient Japanese History)</div>

## 2.　"He bore" (*mihakashi seru* 所御佩)

What Japanese reading to ascribe to these graphs has proved to be a problematic issue. This example has often been adduced in discussions whether the prefix *mi* 御, which expresses respect, can be attached to a verb or not. In the present commentary, we take the position that *mi* cannot be attached to a verb, and we read the graphs as the nominal verb *mihakashi seru* (literally, "to do [the act of] bearing").

**Further comment: On the reading of 所御佩.** A review of the early extant texts

of the *Kojiki* shows that all from the Urabe Kanenaga-bon 卜部兼永本 manuscript (1522) on, including the first woodblock-printed version of 1644, read this combination of graphs as *mihakaseru*, with the honorific particle *mi* 御 as a prefix to the verb *haku*. Norinaga, too, takes the same position, stating that "examples of attaching [the honorific] *mi* to this kind of verbal form can be widely found in antiquity, as in the word *minemasu* 御寝坐 (sleep) in the *Kojiki* and *mitatasu* 御立す (stand) in the *Man'yōshū*."[13] Contesting this long-standing view, in 1925 Mitsuya Shigematsu 三矢重松 posed the sharp question: "Where are there examples of the particle *mi* attached as the prefix to a verb?" Rather, he argued, the graph 御 should be understood to represent the auxiliary honorific verb *su*, resulting here in the reading *hakaseru*.[14] The stances adopted by commentators after Mitsuya fall into five categories:

1) Those who continue to adhere to Norinaga's reading of *mihakaseru* (Tsugita Uruu, Kurano Kenji 倉野憲司 in *Kojiki zenchūshaku*, Onoda Mitsuo, Nakamura Hirotoshi 中村啓信, Nishimiya Kazutami).[15]

2) Those who consider the graph 御 to represent the honorific verb suffix *masu* and read the graphs as *hakimaseru* (Nakajima Etsuji).[16]

3) Those who agree with Mitsuya's thesis and incorporate the graph 御 through the reading *hakaseru* (Kurano Kenji in *Kojiki taisei*, Kurano Kenji and Takeda Yūkichi 武田祐吉 in NKBT, Kanda Hideo 神田秀夫 and Ōta Yoshimaro 太田善麿, Ogihara Asao, Saigō Nobutsuna).[17] Aoki Kazuo 青木和夫 and the other editors of the NST edition also fall in this category but interpret 御 as a silent honorific marker that is not reflected in any particular reading.[18]

4) Those who hold that the honorific 御 cannot be attached to a verb and thus read the combination of graphs as a noun, *mihakashi* (Ozaki Nobuo 尾崎暢殃, Ozaki Satoakira 尾崎知光).[19]

5) Those who argue that what follows the honorific 御 is a phrase equivalent

to a substantive (*taigen sōtō ku* 体言相当句) and read the combination of graphs as *mihakashi seru* (Kōnoshi Takamitsu 神野志隆光 and Yamaguchi Yoshinori 山口佳紀).[20]

These five stances illustrate the substantial influence Mitsuya's theory has had on subsequent interpretations. The differences among them arise from the question of how to interpret a transcription where 御 appears to be followed by a verbal phrase. Examples of similar graph combinations can be found here and there in other early texts apart from the *Kojiki*. Mōri Masamori has identified thirty-three occurrences, twenty of which are in the *Kojiki*.[21] The issue of whether or not the honorific 御 can function as a prefix for a verb is thus fundamental to determining readings in the *Kojiki*. Based on an examination of early reading glosses for the *Nihon shoki*, Mōri argues that the honorific 御 can precede a verb.

However, as regards modes of reading of early texts, perhaps the most relevant example from Mōri's list is *Man'yōshū* poem 869, which reads: *Tarashi hime / kami no mikoto no / na tsurasu to / mitatashi serishi / ishi o tare miki* 足日女　神の尊の　魚釣らすと　美多々志世利斯　石を誰見き ("Empress Jingū sought to catch a fish; who could have seen the stone on which she stood?").[22] The morphology of the phonetically written phrase *mitatashi serishi* 美多々志世利斯 can be deconstructed as the honorific *mi* 御 ＋ a phrase equivalent to a substantive consisting of *tata* 立 (the imperfective form [*mizenkei* 未然形] of the verb "to stand") ＋ *shi* (the continuative form [*ren'yōkei* 連用形] of the auxiliary honorific verb *su*).[23] This is followed by a verbal form consisting of *se* (the imperfective form of a *sa*-row irregular verb) and finally the particles *ri* and *shi*. The phonetic transcription here that documents an instance of the honorific *mi* followed by a phrase equivalent to a substantive is a useful point of reference for deciding how to read a logographic combination of graphs where 御 precedes a verbal graph.

Yamaguchi Yoshinori adduces an example of similar word morphology

appearing in the early text on poetics *Kakyō hyōshiki* 歌経標式 (772): *Mimashi suru / oka ni kage nashi / kono nashi o / uete ōshite / kage ni yokemumo* 美麻旨須留　岡に陰なし　この梨を　植ゑて生して　陰に好けむも ("There is no shade on the hill viewed [by one of high rank]; let us plant and raise this pear so as to take pleasure in its shade").[24]

Yamaguchi also points to examples from *norito* 祝詞 liturgies and *senmyō* 宣命 (imperial edicts) of the pattern "*mi* + verb in continuative form (= phrase equivalent to a substantive) + *masu*."[25] In taking this position, Yamaguchi counters the argument of Kadosaki Shin'ichi 門前真一, who in a number of articles had asserted that the particle *mi* cannot be attached to a verb and who, on that ground, had also denied the existence of the pattern "*mi* + verb in continuative form + *masu*.[26]

To sum up, insofar as one follows the lead of clear-cut examples such as those cited above, it seems appropriate to adopt Yamaguchi's position that the "*mi* 御 + verbal graph" cases in the *Kojiki* should be interpreted as examples of the patterns "*mi* + verb in continuative form + *su*" or "*mi* + verb in imperfective form + auxiliary honorific verb *su* in continuative form + *su*." In other words, the particle *mi* is followed by a phrase equivalent to a substantive. The particle *mi* should not be interpreted as preceding a verb.

<div align="right">Inoue Hayato 井上隼人 (Ancient Japanese Literature)</div>

## 3.　Kagutsuchi no kami 迦具土神

Kagutsuchi is a fire deity. Izanami no mikoto's genitals were burned as a result of her giving birth to this deity, and she fell ill and finally departed from this world (see above, chapters six and seven).

**Further comment: Myths on the origin of fire.** Fire is an element ubiquitous in every human civilization. Many scholars hypothesize that fire began to be used for cooking as early as 1,500,000 years ago, about the same time as humans acquired

the command of language. The benefits obtained from the mastery of fire are innumerable. It allowed humans to broaden greatly their diet, since cooking made edible meat and fish proteins as well as grains such as rice. This development is held to have stimulated in turn an enlargement in the size of the human brain compared to other animals, which presumably was also related to the acquisition of language. The change in diet likely led to a rise in life expectancy as well. Aside from cooking, fire brought about other major developments in human life. For instance, by enabling people to keep warm and work in the dark, it made it possible to use caves as places to live. In the beginning fire was not a resource that could be manipulated at will. Before humans learned how to kindle fire, they must have had to obtain it through natural occurrences, such as forest fires or volcanic eruptions. They must have given thought as to how to maintain the precious fire, something which also required combustible material to feed it.

In that fire was such a precious asset, it is not surprising that myths describing its origin are found in numerous areas throughout the world. The *Kojiki* tells us that fire was born as an offspring of Izanaki and Izanami, produced by the female deity Izanami from within her body. As a result she was severely burned and died. The narrative portrays fire as something obtained in exchange for the life of the great female deity who had given birth to the land. This is the *Kojiki*'s first depiction of the phenomenon of death. Izanaki subsequently goes to the Land of Yomi in search of Izanami, but fails to bring her back with him. This leads to the separation of the Land of Yomi from the world of the living. The scene that depicts the divorce of the two deities further proclaims the inevitability of human death. The story of the birth of fire thus plays a pivotal role in the myth's progression.

Among myths describing the origin of fire, "the theft of fire" is a well-known type. The most famous case is probably the Greek myth of Prometheus. In his poetic text "Works and Days," the ancient Greek poet Hesiod (circa 700 BCE) relates that

the god Zeus decided to hide fire from mortals, but Prometheus stole it, concealing it in the hollow of a large stalk of fennel, and gave it out to humanity. Enraged by this, Zeus decided to inflict a calamity upon humans as a punishment. He mixed earth and water, molded it to resemble a female god, and gave it a human voice, thus creating the first woman. This woman was endowed with weaving skills by the goddess Athena, powers of seduction and the torments of love by Aphrodite, and a deceitful mind by Hermes. In addition, she was beautifully dressed by the other gods. Having received presents from every god of Olympus, she was given the name "Pandora" ("all-gifted"), but Zeus also gave her a box containing all the human diseases, hardships, and pains. She then was presented to Epimetheus, Prometheus' brother, and in his presence she opened the box. All the evils contained in it were let loose, bringing human beings countless sufferings. It is said, though, that one element—hope—remained within the box and did not escape. The myth can be said to relate that the mastery of fire brought many advantages to humans, but at the same time many unnecessary calamities and misfortunes.

Similar "theft of fire" myths are found throughout the world. For instance, in the mythology of the Guarani of South America, fire was a possession unique to vultures. In order to steal the fire, Nhanderú, child of the gods, pretended to be dead and let his body rot. The smell of rotten flesh attracted a vulture, which roasted the god's flesh using fire. However, when the bird was about to eat the flesh, Nhanderú suddenly revived and started to struggle wildly. Startled, the vulture hastily escaped, leaving the fire burning. Nhanderú then hid the fire inside a tree so that anyone could take it and use it.

In the Andaman Islands, the owner of fire was the creator god Pūluga. One day, a kingfisher came near the fire and stole it by seizing an ignited sprig with its beak. This infuriated Pūluga, who threw a burning tree at the bird and inflicted severe injuries on it. In spite of its wounds, the bird managed to safely bring the

fire to humans.

In the mythology of the Buryat people of Siberia, a swallow stole the fire to give it to humans. In a manner similar to the preceding Andaman legend, the god shot an arrow at the swallow, which split its tail. As swallows bestowed such a blessing on humans, even nowadays people take great care of the nest if a swallow builds one at someone's house.

In this way, the theft-of-fire-type myth can be found widely rather than being something distinctive to a particular region. This circumstance perhaps reflects a universal image of fire as an asset difficult for humans to obtain under ordinary conditions, or a recollection of a mythical age when a hero triumphed over dangers to obtain fire.

There also are a number of mythologies that describe fire as coming from a deity's body, as with the Izanami myth. The mythology of the Trobriand Islanders of Melanesia, in the South Pacific Ocean, relates that at the beginning of time, two sisters lived eating wild yams (*dioscorea villosa*). Whereas the elder sister always cooked the yams before eating them, and was thus in good health, the younger ate them raw, which made her ill. One day, the younger pretended to go out, but instead spied on her elder sister and saw that she cooked the yams having drawn fire from between her legs. Knowing she had been observed, the elder sister tried to keep the secret to the two sisters alone, but the younger insisted on sharing it with other people, and so set fire to many trees.

According to Papua New Guinea mythology, people used to eat wild yams and taro (*colocasia esculenta*) after having dried them in the sun. In one place where an old crone and ten youngsters lived on such diet, whenever the youngsters went out, the crone took fire from her body and cooked just her own portion of the yams and taro. However, one day some of the cooked food got mixed into the youngsters' meal. Wondering about the taste, which was different from anything they had eaten

up to then, they decided to search out the secret. Having feigned going out as usual, they hid and saw the old woman draw fire from between her legs to cook the plants. The youngsters decided to take the fire for themselves, and so the next day when she drew the fire from her body, they crept up behind her, snatched it, and fled.

Aside from Papua New Guinea and Melanesia, tales where fire is produced from a woman's body can be found as well in New Guinea, Polynesia, and South America. In other words, such myths are concentrated in the Pacific Rim region. In contrast to the more widespread theft-of-fire type, they might thus be better understood as something particular to this cultural region rather than as reflecting a universal human perception of fire. Considered in this light, the myth of Izanami giving birth to fire deserves attention for the questions it poses about the origins of Japanese culture.

<div align="center">Hirafuji Kikuko 平藤喜久子 (Comparative Mythology)</div>

## 4.　"His sword" (*mihakashi* 御刀)

Norinaga notes that a reading gloss in the *Nihon shoki*, in the chronicle of Emperor Keikō (thirteenth year, fifth month), states that the graphs 御刀 ("august sword") are to be read *mihakashi*. "Thus," he holds, "here it should be read the same."[27] From then on, the graphs have generally been read according to Norinaga's indication. Kanda Hideo and Ōta Yoshimaro read them as *mitachi*, but they do not explain the reasons for such a choice.[28] Perhaps they hesitated to use *mihakashi* because the *Nihon shoki* gloss is given to specify the reading of the name of a woman called Mihakashihime 御刀媛 from the vanquished land of the Kumaso. The Heian-period dictionary *Wamyō ruijushō* appears to indicate that the graph 刀 designates a single-edged sword.[29] Kurano Kenji provides some examples of other utensils to which the honorific prefix is also attached, such as bows or mirrors.[30]

### 5.   "Hallowed rock outcropping" (*yutsu iwamura* 湯津石村)

The expression *iotsu iwamura* 五百箇磐石 (numerous [lit. "five hundred"] rocks) appears in the sixth and seventh variants of the fifth section of the Age of Deities chapter of the *Nihon shoki*.[31] Citing it, Norinaga states, "The master [Kamo no Mabuchi 賀茂真淵] holds that [*Kojiki's yu*] is a contraction of [*Nihon shoki's*] *io* 五百."[32] In line with this assertion, the phrase *yutsu iwamura* 湯津石村 has been interpreted as meaning "many rocks." The contraction hypothesis is open to question, however, and scholars such as Matsuoka Shizuo 松岡静雄 as well as Kanda Hideo and Ōta Yoshimaro have postulated an alternative hypothesis that *yu* here means "sacred" or "pure" (斎).[33] Subsequently it became widely accepted that *Kojiki's yu* and *Nihon shoki's io* are two different words. To be sure, some scholars such as Kurano Kenji continued to hold to the hypothesis that *yu* is a contraction meaning "many" or "manifold." He points to the correspondence between the phrase *yutsu ma tsubaki* ("the *yutsu* camellia") in *Kojiki* poem 57, in the chronicle of Emperor Nintoku, and the phrase "manifold-leaf tree" (*momotarazu yasoba no ki* 百足らず 八十葉の木) in poem 53 of the *Nihon shoki* version of the chronicle of the same emperor. The *Nihon shoki*, Kurano further points out, also refers to a laurel tree as *yutsu katsura* 湯津杜樹 and then explains that this is "a tree whose branches grow thickly in all directions."[34] Probably, however, it is safest to consider *yu* and *io* as two different words.

That being said, in the Kagutsuchi passages, it is difficult to identify a clear difference between the implications of *yu* and *io*. Both the *Kojiki's yutsu iwamura* and the *Nihon shoki's* seventh variant's *iotsu iwamura* convey the sense of a medium through which the blood that dripped from Izanaki's sword is transformed into deities. (In the sixth variant, the blood is transformed into rocks rather than deities, but these rocks are subsequently described as the ancestor of the deity Futsunushi no kami 経津主神.)[35] Other instances in the *Kojiki* of the word *yu* as a descriptive

prefix are *yutsu tsuma kushi* 湯津津間櫛 ("a hallowed long comb") and *yutsu katsura* 湯津楓 ("a hallowed *katsura* tree").

### 6.　Iwasaku no kami 石析神, Nesaku no kami 根析神, Iwatsutsunoo no kami 石筒之男神

Norinaga treats Iwasaku no kami and Nesaku no kami separately from Iwatsutsunoo no kami. Drawing from interpretations of *iwanesaku* 石根拆 as meaning traversing an uneven rocky surface, he proposes that as the names Iwasaku no kami and Nesaku no kami "have been given the two deities by dividing in two the word *iwanesaku*, the element *ne* 根 carries the meaning *iwane* 石根," in other words, the base of a rock or a large boulder rooted in the ground.[36] In the wake of this interpretation these two deity names have become broadly understood as having to do with "rocks." However, even among those who adhere to this thesis, opinions differ as to what the two epitomize as deifications. Some commentators posit them to be deifications of swords, others as deifications of thunder. Some commentators diverge from the premise that the name Nesaku no kami has to do with rocks and hold that it must refer to the root (*ne*) of a tree. The debates point to the difficulties arising from the necessity to depend on interpretations of these names to posit the nature of the deity.

Norinaga's hypothesis that *ne* is equivalent to *iwane* depends on instances of the term *iwane* in the *Toshigoi no matsuri* 祈年祭 *norito* and *Man'yōshū* poems 210, 213, and 4465.[37] No example can be found of the suffix *ne* conveying the meaning of "rock" by itself. Further, both the Shinpukuji-bon (1371–1372) and the Kanenaga-bon (1522) manuscripts of the *Kojiki* include an annotation specifying that the deities named are "a triad of deities" (*sanjin* 三神). It thus seems questionable to group Iwasaku no kami and Nesaku no kami alone as a distinct unit. Nevertheless, comparison with the corresponding passages of the *Nihon shoki* suggests that there

may be some basis for treating Iwasaku and Nesaku separately from Iwatsutsunoo. As the following passages show, in them the status of Iwatsutsunoo appears to be somewhat unstable compared to the pair Iwasaku and Nesaku.

(1)　Then, the blood that dripped from the point of his sword spouted forth and formed a deity. This deity was given the name Iwasaku no kami 磐裂神. Next appeared Nesaku no kami 根裂神. Next appeared Iwatsutsunoo no kami 磐箇男神. According to one account, it was Iwatsutsunoo no mikoto and Iwatsutsunome no mikoto 磐箇女命 (sixth variant of the fifth section of the Age of Deities chapter of *Nihon shoki*).[38]

(2)　Another version states: When [Izanaki no mikoto] slayed Kagutsuchi, blood spouted forth and stained an outcropping of numerous rocks in the Amenoyaso 天八十 river bed. From that a deity took shape. It was given the name Iwasaku no kami. Next [appeared] Nesaku no kami and this deity's child Iwatsutsunoo no kami. Next [appeared] Iwatsutsunome no mikoto and this deity's child Futsunushi no kami 経津主神 (seventh variant of the same section).[39]

Passage 1, although similar to the *Kojiki* account, also includes a subvariant where the deity Iwatsutsunoo no kami is paired with a second deity, Iwatsutsunome no mikoto. In passage 2, Iwatsutsunoo no mikoto is described as the child of Nesaku no kami, which does not support the notion that these deities form a triad, as appears to be the case in the *Kojiki*.

Although in the *Nihon shoki*, the position of Iwatsutsunoo no kami can thus be described as unstable in comparison to the paired Iwasaku no kami and Nesaku no kami, it is possible to perceive a certain purpose behind the *Kojiki*'s assertion

that Iwatsutsunoo forms a triad with Iwasaku and Nesaku. Of the eight deities born from the slaying of Kagutsuchi, the next three mentioned are also described as forming a triad, but this formulation is not applied to the final two deities of the eight, Kuraokami no kami 闇淤加美神 and Kuramitsuha no kami 闇御津羽神. Presumably this is because they are not produced through the medium of the "hallowed rock outcroppings."

### 7.　Mikahayahi no kami 甕速日神, Hihayahi no kami 樋速日神, Takemikazuchi no o no kami 建御雷之男神

The name Mikahayahi no kami 甕速日神 can be thought to be a composite of *mi* (august), *ika* (mighty), *haya* (impetuous), and *hi* (spirit). The name Hihayahi no kami 樋速日神 consists of similar elements. According to Norinaga, *hi* 樋 stands phonetically for 乾, also pronounced *hi* and meaning "dry."[40] The name Takemikazuchi no o no kami 建御雷之男神 is a composite of *take* (brave), *mi* (august), *ika* (mighty), *zu* (a connective particle), and *chi* (spirit). This deity is presumably a thunder deity.

The corresponding passage in the sixth variant of the fifth section of the Age of Deities chapter of *Nihon shoki* presents some points to consider regarding these deities:

> Then, the blood that dripped from the handguard of his sword spouted forth and formed a deity. The deity was given the name Mikahayahi no kami 甕速日神. Next appeared Hinohayahi no kami 熯速日神. This Mikahayahi no kami was the progenitor of Takemikazuchi no kami 武甕槌神. According to another version, [the first deity was] Mikahayahi no mikoto 甕速日命; next was Hinohayahi no mikoto 熯速日命; next was Takemikazuchi no mikoto 武甕槌命.[41]

Thus, in some *Nihon shoki* variants, not all the deities that the *Kojiki* introduces as forming a set ("three deities") are treated as being produced directly by Izanaki. Given this ontological variability, the *Kojiki*'s indication in this passage that six of the deities resulting from the slaying of Kagutsuchi formed two groups of "three deities" may be seen as an attempt to specify the relationships among them. What connection this may have with the issue of the "hallowed rock outcroppings" discussed above remains a matter for further consideration.

### 8.　Kuraokami no kami 闇淤加美神 and Kuramitsuha no kami 闇御津羽神

The morpheme *kura* means a valley or a ravine; *okami* is a deity who governs the waters. The corresponding passage in the sixth variant of the fifth section of the *Nihon shoki* states: "This deity was given the name Kuraokami 闇龗龍. Next appeared Kura yamatsumi 闇山祇. Next appeared Kuramitsuha 闇罔象."[(42)]

### 9.　Masaka yamatsumi no kami 正鹿山津見神, Odo yamatsumi no kami 淤縢山津見神, Oku yamatsumi no kami 奥山津見神, Kura yamatsumi no kami 闇山津見神, Shigi yamatsumi no kami 志藝山津見神, Ha yamatsumi no kami 羽山津見神, Hara yamatsumi no kami 原山津見神, and To yamatsumi no kami 戸山津見神

These deities, all of whose names contain the element "mountain" (*yama* 山), were produced as transformations of the parts of the body of the slain Kagutsuchi no kami. The generation of mountain deities from a fire deity may be related to volcanoes. The specific meaning of these deity names is not always clear, but each appears to be connected to the body part of Kagutsuchi from which the deity was generated. The mountain deity with the prefix *masaka* appears from the head, *odoya* from the breast, *oku* from the belly, *kura* from the genitals, *shigi* from the left hand, *ha* from the right hand, *hara* from the left foot, and *to* from the right foot.

Nakanishi Susumu 中西進 holds that these deities epitomize a mountain

whose shape resembles a reclining giant. The breast, belly, and genitals represent the mountain's utmost peaks, the two arms and legs, its skirts. For instance, *shigi*, which is also the name of a bird with a long beak (鴫 snipe), may symbolize the skirts of the mountain, *ha* may symbolize its edge (端), and *to* (戸 door) the entrance to it.[43]

The description of the body as constituted of eight parts is seen elsewhere in the *Kojiki* where transformations of corpses are involved, such as in the following account of Izanami in the Land of Yomi (see chapter 9),[44] or in the account of Susanoo's slaying of the deity Ōgetsuhime (see chapter 20).[45] On the other hand, the corresponding account in the eighth variant of the fifth section of the Age of the Deities chapter of the *Nihon shoki* describes the emergence of five rather than eight deities from the body of the slain Kagutsuchi: "The first, the head (*kashira* 首), transformed into the deity Ō yamatsumi 大山祇. The second, the trunk (*mukuro* 身中), transformed into the deity Naka yamatsumi 中山祇. The third, the hands (*te* 手), transformed into the deity Ha yamatsumi 麓山祇. The fourth, the hips (*koshi* 腰), transformed into the deity Masaka yamatsumi 正勝山祇. The fifth, the feet (*ashi* 足), transformed into the deity Shigi yamatsumi 離山祇."[46]

This myth of corpse transformation resembles in part the Chinese myth of Pangu 盤古 as recounted in the compilation *Shuyiji* 述異記, which states: "[Pangu's] head became the eastern mountain, his belly became the middle mountain, his left buttock became the southern mountain, his right buttock became the northern mountain, his legs became the western mountain, and so forth."[47] Opinions are divided regarding the possible influence of this Chinese myth on the Kagutsuchi transformation story. Some researchers posit a direct influence; others hold that resemblances between the two myths stem from similar ways of thinking and that it is not necessary to postulate a direct influence. Comparing the various versions, the *Nihon shoki* version would appear to be close to the Pangu narrative. However, it is necessary to consider the overall story when comparing myths, and it may

not be that productive to focus on questions of whether or not particular parts resemble each other. To verify from a textual standpoint if one myth cites the other, it is essential to examine rigorously both syntax and terminology. It thus remains difficult to determine whether or not the different versions of the Kagutsuchi myth show a direct influence from *Shuyiji*.

### 10.　Ame no ohahari 天之尾羽張, also called Itsu no ohahari 伊都之尾羽張

This is the name of the sword Izanaki used to slaughter Kagutsuchi. Earlier it was described as a "ten-hands-long sword" (*totsuka no tsurugi*). The giving of a specific name for it here is further evidence that *totsuka no tsurugi* is not a proper name but a common noun conveying the meaning of "a long sword." In the *Kojiki, ame no* 天之 (celestial) usually indicates an entity associated with Takamanohara. In this case, too, the deity of this name is subsequently identified as being in Takamanohara.[48] The alternative prefix *itsu no* 伊都之 conveys might and forcefulness. The *Nihon shoki* uses the graphs 稜威 (which carry the same meaning) to transcribe this word,[49] but the *Kojiki* consistently writes it phonetically, with one graph for each syllable, as in the phrases *itsu no o to takebu* 伊都之男建 ("mightily as a valiant man, [Amaterasu] confronted [Susanoo]"),[50] or *itsu no chiwaki chiwakite* 伊都能知和岐知和岐弖 ("mightily and decisively, [Ninigi descended to earth]").[51] Another distinctive point is that in each instance the *Kojiki* specifies the pronunciation by a reading gloss.

As mentioned above, the deity Ame no ohahari no kami reappears in a later episode, "The Pacification of the Land." There this deity is presented as the parent of Takemikazuchi no kami, one of the deities generated from the blood that adhered to the handguard of Izanaki's sword. The text's intent in doing so is presumably to confirm Takemikazuchi's status as a deity "born from the sword," but it is unquestionably an unusual parent-child relationship.

## Endnotes

（1） The sequence of the first three notes of the Japanese original has been reordered to fit the syntax of the English translation.

（2） Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 227–28.

（3） *Kojiki gaku* 3 (2017), pp. 8–9 (Japanese original)

（4） Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 204–205.

（5） Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 112–13.

（6） Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 236–37.

（7） Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 146–47.

（8） Okimori et al., *Kogoshūi*.

（9） *Isonokami Jingū hōmotsu shi*, pp. 113–24.

（10） Ege, "Yayoi jidai no tekken, tettō ni tsuite," p. 28.

（11） Fukaya, "Kinginsō wakei tachi no hensen," pp. 86–87.

（12） Shiraishi, "Tamamaki no tachi kō."

（13） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 227.

（14） Mitsuya, *Kojiki ni okeru tokushu naru kunpō no kenkyū*, p. 21.

（15） Tsugita, *Kojiki shinkō*, pp. 51–52; Kurano, *Kojiki zenchūshaku*, vol. 2, p. 216; Onoda, Kojiki, p. 77; Nishimiya, *Kojiki*, p. 35; Nishimiya, *Kojiki shūteiban*, p. 33; Nakamura, *Shinpan Kojiki*, p. 31.

（16） Nakajima, *Kojiki hyōshaku*, p. 52.

（17） Kurano and Takeda, *Kojiki*, *Norito*, NKBT 1, p. 61n24; Kanda and Ōta, *Kojiki*, vol. 1, p. 188; Ogihara, *Kojiki, Jōdai kayō*, NKBZ 1, p. 61; Saigō, *Kojiki chūshaku*, vol. 1, pp. 162.

（18） Aoki et al., NST 1, pp. 30–31, 495–96.

（19） Ozaki Nobuo, *Kojiki zenkō*, p. 58; Ozaki Satoakira, *Zenchū Kojiki*.

（20） Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 155; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 43. In Japanese grammar *taigen* (substantive) indicates an "indeclinable part of speech." (TN)

（21） Mōri, "Dōshi ni tsuku 'mi' ni tsuite."

（22） Kojima et al., *Man'yōshū*, SNKBZ 7, p. 60. (TN)

（23） The continuative indicates that the sentence is not finished and that yet more needs to be said. Such forms often act as substantives.

（24） Yamaguchi, *Kojiki no hyōki to kundoku*, p. 436; Okimori et al., *Kakyō hyōshiki*.

（25） Yamaguchi, *Kojiki no hyōki to kundoku*, pp. 434–35. *Senmyō* are a set of sixty-two imperial edicts included within the national history *Shoku Nihongi* 続日本紀 (797; TN).

（26） Kadosaki, "Jōdai ni okeru mi no ichi yōhō."

（27） Motoori Norinaga, *Kojiki den*, MNZ 9, p. 228. See Kojima et al., *Nihon shoki*, SNKBZ 2, pp.

356–57.

(28) Kanda and Ōta, *Kojiki*, vol. 1, p. 188.

(29) Mabuchi, *Koshahon Wamyō ruijushō shūsei*, vol. 2, p. 126.

(30) Kurano, *Kojiki zenchūshaku*, vol. 2, p. 218.

(31) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 42–43, 52.

(32) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 228.

(33) Kanda and Ōta, *Kojiki, Nihon koten zensho*, vol. 1, p. 188.

(34) Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 220–21. For the poems, see Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 293; Kojima et al., *Nihon shoki*, SNKBZ 3, p. 47. For the *yutsu katsura* passage, see Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 113n12, 156–57. Whereas Kurano interprets *yutsu* in these instances to mean "leafy," Yamaguchi and Kōnoshi, as well as Kojima, take it to mean "hallowed."

(35) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 42–43.

(36) Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 228–29.

(37) See Kurano and Takeda, *Kojiki, Norito*, NKBT 1, pp. 388–89; Kojima et al., *Man'yōshū*, SNKBZ 6, pp. 142, 144; SNKBZ 9, p. 439.

(38) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 44–45.

(39) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 50–52.

(40) Motoori Norinaga, *Kojiki den*, MNZ 9, p. 229.

(41) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 42–44.

(42) Kojima et al., *Nihon shoki*, SNKBZ 2, p. 45.

(43) Nakanishi, *Kojiki o yomu*, vol. 1.

(44) See *Kojiki gaku* 2 (2016), pp. 9–11.

(45) See *Kojiki gaku* 4 (2018), pp. 30–34.

(46) Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 52–53.

(47) *Shuyiji*, p. 150. *Shuyiji* is a collection of stories from the fifth–sixth century.

(48) See Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 106–107.

(49) See, for instance, Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 62–63.

(50) See *Kojiki gaku* 3 (2017), pp. 19–20.

(51) Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 116–17.

**Chapter 9: The Land of Yomi**

Thereupon, [Izanaki no mikoto], longing to see his sister-spouse, followed her to the Land of Yomi (1). When [he arrived], Izanami no mikoto emerged from the closed door of the hall (2) to greet [him]. Izanaki said to her: "Oh, my beloved sister-spouse (3)! The land you and I were making is not yet finished (4). You must come back!" "What a pity you did not come earlier!" Izanami no mikoto responded. "I have already eaten [food cooked] in the hearths of the Land of Yomi (5). But I am honored by your coming here, my beloved brother-spouse, and I would like to go back. I will go and discuss [this] with the deity of the Land of Yomi (6). You must not look at me while [I am inside the hall] (7)." Having said this, she went back into the hall. [Izanaki no mikoto] waited for an extremely long time, and then, unable to wait any longer, he broke off one of the large end teeth of the hallowed long comb (8) he wore in the bun of hair by his left ear, lit it to make a light, entered the hall, and looked around. Maggots swarmed all over [Izanami no mikoto], tumbling about (9). On her head was Big-thunder. On her breast was Fire-thunder. On her belly was Black-thunder. On her genitals was Split-thunder. On her left hand was Young-thunder. On her right hand was Earth-thunder. On her left foot was Crying-thunder. On her right foot was Reclining-thunder. In total, eight thunder deities (10) had come into existence (11) [from the body of Izanami no mikoto].

**Text Notes**

1. **The Land of Yomi (*Yomotsukuni* 黄泉国)**

This is the first "otherworld" encountered in the *Kojiki* myths. Two readings have been proposed, *yomi no kuni* and *yomotsu kuni*, and there is no definitive evidence in favor of either. Examples of the phonetic transcription *yomotsu* can

be found in the *Kojiki*, as with *yomotsu shikome* 予母都志許売 (*yomotsu* hags),[1] but there are no comparable explicit examples of the reading *yomi*. One hypothesis might be that the word takes the form *yomi* when it stands alone and that the pronunciation changes to *yomo* when the term is combined with certain following elements. However, considering the absence of examples in the *Kojiki* of the word *yomi* standing alone and the existence of the phonetic transcription *yomotsu*, it seems more appropriate to adopt the reading *yomotsu kuni* here.[2] Various theories have been advanced regarding the etymology of the word *yomo* / *yomi*, such as *yomi* 夜見 ("seen at night," as in the term for "moon," *tsukuyomi* 月夜見), *yami* 闇 ("darkness"), *yomi* 数み ("to mark [the phases of the moon]"), *yomo* 四方 ("all directions"), *yomi* 世霊 ("the world of spirits"), and *yama* ヤマ ("mountain"), but none can be held to be definitive. Among them, *yomi* 夜見 and *yami* 闇 have been rejected as incompatible with representations of pronunciation specific to the ancient period. Motoori Norinaga and his disciple Hattori Nakatsune 服部中庸 viewed the Land of Yomi and the realm of the deity Tsukuyomi as one and the same. There are thus places where they interpret *yomi* as 夜見, but such an interpretation cannot be deemed plausible.[3] The most widely accepted thesis is that the word derives from *yama*, which would connect with a view of the other world as located in the mountains. However, the question remains as to why a phonetic variant meaning mountain in the sense of the other world should have split off from the standard word *yama*, which has continued down to the present to mean mountain in the general sense.

The use of the graphs 黄泉 ("yellow springs") to transcribe the word *yomi* further complicates investigation of the word's etymology. We cannot ignore the fact that in its original Chinese context this digraph referred to an underground land of the dead. The *Kojiki*'s compilers' adoption of these graphs might suggest that they intended to present *yomi* as an underground realm. On the other hand, if the word

*yomi / yomo* is held to derive from *yama*, it might also be argued that the compilers adopted the graphs 黄泉 because in the original Chinese context they carry as well the implication of a place where one can meet with the dead, an implication that fit the connotations of the native *yama* (*yomo*). That Izanami is described as having been buried in Mt. Hiba also might point to a connection between the term 黄泉 and mountains. Yet it is also possible to see Mt. Hiba's stated location on the border between the lands of Izumo and Hōki as supporting the interpretation of *yomi* as *yomo* 四方, that is, an outlying and remote land. Just as with Tokoyo ("eternal realm") in the tale of Urashima-ko 浦島子 from the *Tango no kuni fudoki* 丹後国風土記, the Land of Yomi may be a composite notion combining various elements of the idea of an otherworld.

Various other considerations bear on the location and semantics of the Land of Yomi as well, such as to which realm does "the Yomotsu slope" (*yomotsu hirasaka*) mentioned subsequently belong, or how to interpret what is referred to as "the foot of the Yomotsu slope" (*yomotsu hirasaka no sakamoto*),  or which among the various graphs found in different manuscripts and editions of the *Kojiki* to describe Izanaki's interaction with the thunder deities should be adopted as the most appropriate.[4]

**Further comment: The Land of Yomi and tumuli with side-entrance stone chambers (*yokoanashiki sekishitsu* 横穴式石室).** Many archaeological studies have drawn connections between the *Kojiki* myth of the Land of Yomi and the tumuli incorporating stone chambers with a passage leading from a side entrance found widely from the late Kofun era. For instance, Kobayashi Yukio 小林行雄 sees a relationship between the pottery unearthed from such stone chambers and the phrase "eat from the hearths of the Land of Yomi" (*yomotsu hegui* 黄泉竈喰) that appears subsequently in this passage.[5] Shiraishi Taichirō likens the passage in the *Kojiki* where Izanaki and Izanami declare their eternal separation (*kotodo watashi* 事戸わたし) to a ritual of sealing the entrance to the stone chamber.[6] Habuta

Yoshiyuki 土生田純之 postulates a connection between the use of this type of stone chamber for burials and the development of the idea of the Land of Yomi.[7] Hirose Kazuo 広瀬和雄 and Wada Seigo 和田晴吾 link the adoption of such chambers to the introduction of new ideas about the souls of the dead brought in from the continent.[8]

Quite a number of people thus continue even today to presume a link between the myth of the Land of Yomi and tumuli stone chambers. However, the evidence of the handling of the bodily remains found in tumuli and consideration of the nature of the rituals involved in the burial process suggest a need for caution in assuming such a link. Below let us take a closer look at some of the issues involved.

In elite burials throughout the entire Kofun period it was customary to seal the corpse in a wooden or stone coffin or a stone chamber and to make food offerings. The introduction from the second half of the fifth into the sixth century of stone chambers with side entrance passages brought no fundamental change in these practices. The anthropologist Pascal Boyer holds that the feeling of danger and repulsion aroused in humans by dead bodies is an instinctive reaction triggered by awareness of the fact that corpses left as is will rot.[9] This mental mechanism underlies the practice of covering or enclosing corpses. In Japan, in the third century it became customary to enclose the remains of people of special status in long wooden coffins and bury these in tumuli together with grave goods such as mirrors, weapons, and various types of jewels in a stone chamber that was closed from the top (*tateanashiki sekishitsu* 竪穴式石室). In this way the remains were separated and shut off from the outside world. But evidence of offering food and drink to the dead and at graves can be traced back earlier to the late Yayoi period, and there is continuity between this custom and those of the Kofun period. The mortuary rituals typical of the Kofun period took shape together with the adoption of keyhole-shape large tumuli in the third century through the combination of the two elements of

enclosing coffins in stone chambers and making food offerings at those sites. This style of mortuary ritual continued until the sixth century, despite some changes in burial items between the second half of the fourth century and the fifth and the introduction of *haniwa* figurines and stone chambers with a passage leading to a side entrance.

The major changes in the handling of the remains within the tumuli occurred in fact in the seventh century rather than with the adoption of stone chambers with a side entrance in the fifth century. From the middle of the seventh century, narrow stone enclosures with a side opening (*yokoguchishiki sekkaku* 横口式石槨), which had space for only the coffin, became prevalent. As a result, the custom of placing burial goods and food offerings within the tumuli became obsolete, and the mortuary rituals associated with large tumuli soon died out.[10]

We should keep in mind that the *Kojiki* was compiled after these changes in the style of tumuli burials had occurred. In other words, the period when stone chambers with side entrances were common did not coincide with that of the compilation of the *Kojiki*. By that time such chambers were already a thing of the past. Further, the remains of the dead enclosed in those chambers were the object of a tradition of mortuary rituals that had become established from the third century. By contrast, the *Kojiki* depicts the Land of Yomi as an extremely polluted place and the dead Izanami as a putrefying, polluted, and horrendous entity. One cannot detect in that depiction any sense of the Land of Yomi as a setting for mortuary rituals or of Izanami as the object of such ceremonies.

The narrative significance of the *Kojiki*'s emphasis on the Land of Yomi as a place of pollution and Izanami as a putrefying, horrendous entity is also pertinent. These characterizations serve as pivotal links to the subsequent episode of the "three noble offspring" wherein Amaterasu, Tsukuyomi, and Susanoo are produced through Izanaki's removing the pollution of Yomi by ritually cleansing his body in a river.[11]

The *Kojiki* myth of the Land of Yomi thus takes on meaning not as an isolated episode but through its links to the preceding and subsequent episodes.

A similar situation obtains in regard to the *Kojiki*'s identification of the Yomotsu slope, the site where Izanaki and Izanami declare their eternal separation, as the "slope of Ifuya in Izumo." This description picks up on the previous statement that Izanami is buried in Mt. Hiba, situated on the border between the lands of Izumo and Hōki and may be seen as intended to recall the geographical connection between the Yomotsu slope, Izumo, and Mt. Hiba. It is thus questionable to assimilate the Yomotsu slope to the passage leading from a tumulus side entrance to its stone chamber, or to correlate the formula of separation uttered by Izanaki and Izanami to mortuary rituals for sealing off the passage.

Given that the *Kojiki* took shape through a compilation process that endowed it with a distinctive narrative form, it is not appropriate to extract the meaning of one section of it in isolation from the surrounding context. This applies of course to the episode of the Land of Yomi, which also should be considered in relation to what precedes and follows. Caution is thus needed in drawing out-of-context connections to the phenomenon of tumuli with side entrances leading to a stone chamber.

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## 2.　"From the closed door of the hall" (*tono no sashito yori* 自殿縢戸)

The various manuscripts associated with the Urabe 卜部 house, beginning with the Kanenaga-bon of 1522, substitute the graph 騰 ("to raise," "to go up") for 縢 ("to close," "to bind"). Regarding the reading for these graphs, among commentators who accept the substitution, Motoori Norinaga reserves judgment and reads the phrase simply as *tonodo yori* ("from the door to the hall"). Tsugita Uruu and Nakajima Etsuji, basing their views on the meaning of the graph 騰, read the phrase as *tono no agedo yori* ("from the hatch door to the hall").[12] Ozaki Satoakira reads it as *tono*

*yori to o agete* ("raised the door from within the hall").[13]

Those who adopt the graph 縢 have proposed a variety of readings generally linked to the verbs *sasu* and *tozasu* (both meaning "to close"). Kurano Kenji, Ozaki Nobuo, and Ogihara Asao read the phrase as *tono no tozashido yori* ("from the closed door of the hall").[14] Others adopt the reading *shiritsuto* ("the back door");[15] *tono no sashido yori,*[16] *tono no sashito yori,*[17] or *tono no tojito yori* (all meaning "from the closed door of the hall"),[18] or *tono yori to o tojite* ("[came out] from the hall and closed the door [behind her]").[19] Kurano Kenji and Kojima Noriyuki found evidence for interpreting 縢 as "to close" in an entry in the Chinese dictionary *Yupian* 玉篇 (543 CE) that states that 縢 means 緘 ("to close" or "to bind").[20] Subsequent commentators have thus largely taken the digraph 縢戸 to mean "the closed door" or "to close the door." By contrast, the editors of the *Nihon shisō taikei* edition of *Kojiki* hypothesize that the graph 縢 may be a mistranscription of 榺 (*chikiri*), and they read the digraph as *chikirito*. (*Chikiri* is a tubular rod used in a loom for winding the warp threads. The editors suggest that here it might refer to a clamp used to fasten together the two leaves of a door.)[21] However, if the graph 縢 can be interpreted as meaning "to close," there is no need to resort to the hypothesis of a mistranscription.

Some commentators focus on the door's shape, linking it to the question of how to conceive of the Land of Yomi. Tsugita Uruu, who opts for the graphs 騰戸, holds that it refers to the hatch door that can be raised or lowered at the entrance to the stone enclosure within a tomb. Others visualize the door (regardless of whether they opt for 縢戸 or 騰戸) as the slab closing the entrance to the passage leading to the stone chamber in tumuli from the fifth century, or as the entrance to a mourning hut (*mogari* 殯) erected for conducting funerary rites for high-born people prior to interment. Although it is important to consider the contextual background out of which the myth of the Land of Yomi took shape, overly literal attempts to link

it to actual historical phenomena entail the risk of impeding understanding of its character as a mythical narrative.

### 3.　"My beloved sister-spouse ／ my beloved brother-spouse" (*nanimo* 那迩妹 ／ *nase* 那勢)

On these terms, see text note 12 to chapter 7. The word *nanimo* (also written with the graphs 汝妹) is an affectionate form of address from a man to a woman. The word *nase* (also written with the graphs 汝夫) is the corresponding affectionate form of address from a woman. Some consider the morpheme *na* 汝 to be the remnant of an ancient first-person pronoun. That hypothesis raises the problem, however, of a possible overlapping with the first-person pronoun *waga* 我 in expressions such as *waga nase no mikoto*.

### 4.　"The land you and I were making is not yet finished" (*a to na to tsukureru kuni, imada tsukurioezu* 吾与汝所作之国未作竟)

Up to this point the narrative has described Izanaki and Izanami as "giving birth" (*umu* 生) to different lands and deities. Some authors, such as Kurano Kenji, consequently hold that the use here of the verb "to make" (*tsukureru* 作) is contradictory.[22] However, Izanaki and Izanami have been carrying out the command of the Celestial Deities to "consolidate, solidify, and complete (*tsukuroi katame nase* 修理固成) this drifting land" (see chapter 3). The act of giving birth can be considered a means to fulfill that command. Does not Izanaki speak here of the land he and Izanami were "making" because the intent in giving birth was in fact "to make" the land? At times the two verbs can convey the same meaning, as in the expression "to make [progenerate] a child (*kodomo o tsukuru* 子どもを作る), and in the case of the *Kojiki*, the notion of "to make" (*tsukuru*) would seem to encompass the act of giving birth.

Some hold that Izanaki's statement that the land he and Izanami were making "is not yet finished" means that they did not completely fulfill the Celestial Deities' command to "consolidate, solidify, and complete this drifting land," and that therefore this unfinished task would be taken up and carried through by the deity Ōkuninushi, who subsequently is also described as undertaking to "make the land."[23] By that rationale, though, the final consolidation and formation of the land would fall outside the scope of the Celestial Deities' original command. Even if Izanaki and Izanami did not complete the task of making the land and it was eventually carried through by Ōkuninushi, the Celestial Deities' command cannot be considered to have encompassed this turn of events. In that the command was addressed to Izanaki and Izanami, its implications should be understood within the context of the section of the myths devoted to their activities. And if we see "giving birth" as the means to carry out the command, should we not consider it to have been fulfilled in the section following the Land of Yomi episode? There, having produced multiple deities through the process of purifying himself, Izanaki declares, "I bore child after child, and as the culmination of giving birth" (*ko o umite umi no hate ni* 生々子而於生終) obtained the three noble offspring.[24]

## 5.   "Eaten [food cooked] in the hearths of the land of Yomi" (*yomotsu hegui* 黄泉戸喫)

The word *yomotsu* means "of (or from) the Land of Yomi," and *he* 戸 means "hearth" (*hettsui* 竈 in modern Japanese). The phrase *yomotsu hegui* 黄泉戸喫 has thus been interpreted as "eat [food cooked] in the hearths of the Land of Yomi." Some hold that the idea is rooted in a "cannibalistic" belief that one who eats something from a particular realm thereafter belongs to that realm. However, the crucial point here is probably not the act of eating as such but rather that what was eaten had been cooked using the "fire" of that realm. It might be argued that the

consequences of having eaten food cooked "in the hearths of the Land of Yomi" were not absolute, as Izanami says that nevertheless she will discuss with the deities of that land whether she could leave and go back with Izanaki. Even so, it is because she ate food cooked in its hearths that Izanami takes on the subsequently described features of a creature from the Land of Yomi.

As for the use of the graph 戸 (which commonly carries the meaning "door" or "dwelling") to transcribe "hearth" (*he*), the genealogy of the deity Ōtoshi no kami 大年神 lists among this deity's descendants Ōhehime no kami 大戸日売神, who is described as "the deity of hearths revered by the multitude."[25] The sixth variant of the fifth section of the Age of Deities chapter of the *Nihon shoki* transcribes "hearth" as 竈 (湌泉之竈); the seventh variant glosses the four graphs 湌泉之竈 as to be read *yomotsu hegui* 誉母都俳遇比.[26]

## 6.　The deity of Yomi (*Yomotsu kami* 黄泉神)

This phrase appears to refer to a main deity of the Land of Yomi. Subsequently, however, Izanami herself is identified as "the great Yomi deity" (*yomotsu ōkami* 黄泉津大神).[27] It thus is generally held that the reference here to the "deity of Yomi" is simply a narrative device and does not carry substantive implications. It is not impossible, however, that the deity in question is the eight thunder deities (*yakusa no ikazuchi kami* 八雷神) who figure in the last part of this passage.

## 7.　"You must not look at me" (*a o na mitamai so* 莫視我)

This is an example of the so-called "looking taboo," a motif found widely in myths, legends, and folk tales. In this instance, Izanaki breaks the prohibition and sees Izanami's true form as a creature of the otherworld, which leads to the couple's permanent separation. The inevitability of an ultimate separation is a common theme in "looking taboo" myths. The Land of Yomi may not have been Izanami's

"native abode," but presumably her innate nature had changed because she had become a creature of the Land of Yomi after having eaten food cooked in its hearths. The consequent definitive realization of the disparity between the realms to which each deity belongs leads in turn to their eternal separation (or parting by death).

## 8.　"The hallowed long comb" (*yutsu tsumakushi* 湯津々間櫛)

The adjective yutsu means "hallowed" or "sacred," and *tsumakushi* is a "fine-toothed comb" or a "fingernail-shaped comb" (in other words, one with an elongated shape). It is a comb with two large teeth at each end. The editors of the *Nihon shisō taikei* edition hold that since combs from the Kofun era had an elongated shape (*tatekushi* 堅櫛) and were made of bamboo, their end teeth (*obashira* 男柱) were also long.[28] In the sixth variant of the fifth section of the Age of Deities chapter of the *Nihon shoki*, the comb is described as *yutsu tsumakushi* 湯津爪櫛, or "hallowed long comb."[29]

## 9.　"Swarmed maggots, rolling about" (*uji takare kororokite* 宇士多加礼許呂々岐弖)

The phrase describes a large swarm of maggots making a strange sound. Many commentators note that the continuative form *takare* 多加礼 indicates that *takaru* ("to swarm"), which today has a quadigrade (*yodan* 四段) conjugation, may originally have had a lower bigrade (*shimo nidan* 下二段) one. In his printed edition of 1687 Watarai Nobuyoshi amends the phonetic transcription *kororokite* 許呂々岐弖 to *totorokite* 斗斗呂岐弖,[30] and Motoori Norinaga adopts the transcription *tororokite* 斗呂呂岐弖.[31] However, as the Heian-period dictionary *Wamyō ruijushō* ascribes the phonetic reading *kororoku* 古路々久 to the entry 嘶咽 ("growl"), *kororokite*, the continuative form of the verb *kororoku*, has become the standard reading today.[32] The graph 嘶 conveys a rasping or neighing sound and 咽 a choking sound. On this

basis Kurano Kenji argues that this expression should be interpreted as "maggots swarmed over [the body of the female deity], and her voice was hoarse and thick."[33] However, the subject of the verb *kororoku* seems more plausibly to be the maggots. Saigō Nobutsuna sees the phrase as describing the maggots as making a wailing noise.[34] Yamaguchi Yoshinori and Kōnoshi Takamitsu hold that *kororoku* does not mean a crying sound but rather that the maggots were squirming and tumbling about.[35]

Although some hold that this phrase describes the putrefying state of Izanami's corpse, in fact it is intended to convey Izanami's true character in the Land of Yomi. To interpret it as referring literally to Izanami's corpse misses this point. Seen in light of "the looking taboo" myth typos, it would be possible to interpret this episode as depicting the separation that was the inevitable consequence of Izanaki's observing Izanami's true nature in the Land of Yomi.

## 10. "The eight thunder deities" (*yakusa no ikazuchi kami* 八雷神)

The original meaning of the word *ikazuchi* is generally understood as "awesome spirit" (*ika tsu chi* 厳ツ霊). In this instance, however, it is difficult to reach a definitive interpretation. Should *ikazuchi* be taken as indicating a terrifying and powerful spiritual entity, or as a demon-like creature? Or should these deities be understood as related to thunder, in line with the meaning of the character 雷 ("thunder") used to transcribe their names? Fukushima Akiho 福島秋穂 notes that the Chinese gazetteer *Huayang guo zhi* 華陽国志 (355 CE) states, "Thunder emerges from the earth in the second month . . . it enters the earth in the eighth month." From this she concludes that thunder was perceived as something related to what lies underground.[36] Nakamura Hirotoshi holds that in Japanese mythology the eight types of thunder are depicted as having been generated in the Land of Yomi,[37] but this interpretation raises the question of how to understand the relationship

between these deities and Takemikazuchi no kami 建御雷神, one of the deities produced when Izanaki slayed the fire deity Kagutsuchi and who is also associated with thunder (see chapter 8). Given the use in these names of the graph for thunder, it also seems difficult to interpret these eight *ikazuchi* as demon-like creatures. There also is the question whether they should be considered deities since the suffix "deity" (*kami* 神) is not attached to any of their names individually, but appears only in the encompassing descriptive term "eight thunder deities" (*yakusa no ikazuchi kami* 八雷神). In the ninth variant of the fifth section of the Age of Deities chapter of the *Nihon shoki*, they are described as "the eight thunder lords" (*yakusa no ikazuchi* 八色雷公) and also simply as the "eight thunders" (read likewise as *yakusa no ikazuchi* 八雷).[38]

## 11. "Had come into existence" (*narioriki* 成居)

The description of the thunder seen on each part of Izanami's body states simply that each "was" (*oru* 居) there. The summation that there were eight thunders in total, however, uses the term "had come into existence" (*narioriki* 成居). If the description had been left simply as "was," the relationship between the thunders and Izanami would be indeterminate, but the extension of the more active "come into existence" to the group of eight indicates that the eight types of thunder must have originated from Izanami's body. Although it is difficult to say with certainty, it appears that such summations are intended to guide understanding of the preceding passage. It thus seems justified to conclude that these entities "came into existence" from the body of Izanami. This reading strategy bears on the text of the *Kojiki* as a whole, where one frequently encounters summations, comments, or glosses regarding a preceding phrase. The corresponding passage in the ninth variant of the fifth section of the Age of Deities chapter of the *Nihon shoki* has simply the graph 在 (*aru*, "to be").[39]

## Endnotes

（ 1 ）　See *Kojiki gaku* 2 (2016), pp. 17–19 (Japanese original).

（ 2 ）　To avoid confusion among readers familiar with existing practice in English, the translation keeps to the convention of reading this word as *yomi*. (TN)

（ 3 ）　Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 238–39.

（ 4 ）　These issues all arise in the following chapter 10.

（ 5 ）　Kobayashi, "Yomotsu hegui."

（ 6 ）　Shiraishi, "Kotodo watashi kō." See *Kojiki gaku* 2 (2016), pp. 23–25 (Japanese original).

（ 7 ）　Habuta, *Yomi no kuni no seiritsu*.

（ 8 ）　Hirose, "Sōshoku kofun no hensen to igi"; Wada, *Kofun jidai no sōsei to takaikan*.

（ 9 ）　Boyer, *Religion Explained*.

（10）　Sasō, "Kofun no girei to shisha, shigo kan."

（11）　*Kojiki gaku* 3 (2017), pp. 7–17 (Japanese original).

（12）　Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 239–40; Tsugita, *Kojiki shinkō*, p. 56; Nakajima, *Kojiki hyōshaku*, p. 57.

（13）　Ozaki Satoakira, *Zenchū Kojiki*.

（14）　Kurano, *Kojiki taisei*, vol. 6, p. 68; Kurano and Takeda, *Kojiki, Norito*, NKBT 1, p. 63; Ozaki Nobuo, *Kojiki zenkō*, p. 62; Ogihara Asao, *Kojiki, Jōdai kayō*, NKBZ 1, p. 64.

（15）　Kanda and Ōta, *Kojiki*, vol. 1, p. 190; Kanda, *Shinchū Kojiki*, p. 19.

（16）　Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 237, 240.

（17）　Nishimiya, *Kojiki*, p. 37; Onoda, *Kojiki*, p. 87; Nishimiya, *Kojiki shūteiban*, p. 34.

（18）　Nakamura, *Shinpan Kojiki*, p. 32.

（19）　Kōnoshi and Yamaguchi, *Kojiki chūkai*, vol. 2, p. 175; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 45.

（20）　Kojima, *Kojiki: Kokuhō Shinpukuji-bon*.

（21）　Aoki et al., *Kojiki*, NST 1, pp. 32–33, 496.

（22）　Kurano, *Kojiki zenchūshaku*, vol. 2, p. 243.

（23）　See Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 94–95.

（24）　Taniguchi, *Kojiki no hyōgen to bunmyaku*. See also *Kojiki gaku* 3 (2017), pp. 7–8 (Japanese original).

（25）　Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 96–97. See also text note 25 to chapter 6, *Kojiki gaku* 6 (2020), p. 257 (English translation).

（26）　Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 44–45, 52–53.

（27）　*Kojiki gaku* 2 (2016), p. 24 (Japanese original).

（28）　Aoki et al., *Kojiki*, NST 1, pp. 34–35, 340.

（29）Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 44–45.

（30）Watarai Nobuyoshi, *Gōtō Kojiki*, vol. 1, fol. 9a.

（31）Motoori Norinaga, *Kojiki den*, MNZ 9, p. 245.

（32）Mabuchi, *Koshahon Wamyō ruijushō shūsei*, vol. 2, p. 46.

（33）Kurano, *Kojiki zenchūshaku*, vol. 2, p. 250.

（34）Saigō, *Kojiki chūshaku*, vol. 1, pp. 179–80.

（35）Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, p. 45n11.

（36）Fukushima, *Kiki shinwa densetsu no kenkyū*, pp. 108–23. *Huayang guo zhi* is the oldest extant gazetteer of a region of China. (TN)

（37）Nakamura, *Shinpan Kojiki*, p. 33n7.

（38）Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 54–55.

（39）Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 54–55.

**Frequently Used Bibliographic Abbreviations**

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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