

Chapter 7 Izanami's Leaving This World

Bearing this deity scorched [Izanami's] genitals (1), and she lay down ill. From her vomit (2) was born a deity named Kanayamabiko no kami 金山毗古神. Next [appeared] Kanayamabime no kami 金山毗売神 (3). Then, from her excrement a deity named Haniyasubiko no kami 波迹夜湏毗古神 came into existence. Next [appeared] Haniyasubime no kami 波迹夜湏毗売神 (4). Then, from her urine a deity named Mitsuhanome no kami 弥都波能売神 (5) came into existence. Next [appeared] Wakumusuhi no kami 和久産巢日神 (6). The child of this deity is called Toyoukebime no kami 豊宇気毗売神 (7). Bearing the fire deity led in the end to Izanami no kami's leaving [this world] (8).

[Gloss:] *From Tori no iwakusufune to Toyoukebime no kami is eight deities altogether.*

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

[Gloss:] *These deities were all born before Izanami no kami's leaving [this world] (10). [Izanaki and Izanami] did not bear Onogoroshima island. In addition, neither Awashima island, nor the leech-child are considered their children.*

Izanaki no mikoto thereupon proclaimed, "Ah (11), [Izanami no] mikoto, my beloved (12) sister-spouse (13)! Did you think you could be exchanged for a mere child, an offshoot (14)!"

Wailing, he crawled around her head, crawled around her feet (15). From his tears the deity who lives under the trees on the ridge of Kaguyama 香山 mountain came into existence (16). Its name is Nakisawame no kami 泣沢女神 (17). Having left [this world], Izanami no kami was buried on Hibanoyama 比婆之山 mountain, on the border between the land of Izumo 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 postulates a phonetic association between the morpheme *ho* 蕃 and *ho* 火 ("fire").¹ Graphic transcriptions of *hoto* in the *Kojiki* include 陰 ("hidden") in the Land of Yomi episode and 陰上 in the Heavenly Rock Cave episode. In the latter instance the phonetic gloss 富登 specifies the reading *hoto*.² The chronicle of Emperor Jinmu adopts phonetic

¹ Saigō, *Kojiki chūshaku*, vol. 1, p. 151.

² See chapters 9 and 17 (text note 11).

transcriptions in referring to “the maiden’s genitals” (*otome no hoto* 美人之富登) in its account of the parentage of Jinmu’s spouse, who is identified as Hototatara isusukihime 富登多多良伊須須岐比売.³ All these examples concern female genitalia. The graph 陰 is also used for male genitalia (as with the description of the fire deity’s body parts in chapter 8), but opinions diverge regarding its reading.

2. “From [her] vomit . . . was born” (*taguri ni umeru* 多具理迹生)

Taguri means “vomited matter.” The graph 生 (“born,” “bear”) in this passage has been the object of ongoing debate. The deities figuring in this episode from this point on are not the products of sexual intercourse, and the graph 生 is used of only the two deities that emerge from Izanami’s vomit. The text describes all the others as “coming into existence” (*naru* 成). Tanaka Yoritsune thus substituted 成 for 生 here in his *Kōtei Kojiki* 校訂古事記 (1887), and many later commentators have followed suit.⁴ The early *Kojiki* manuscripts all have the graph 生, but no one has as yet come up with a convincing hypothesis as to why it is used for the first two deities alone. This issue is related to the question of “thirty-five deities” discussed below in text note 9.

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

These are mining deities. 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 description of these deities’ origin can be construed as “the deities coming into existence from the vomit,” with the particle *ni* (“from”) in the phrase *taguri ni* pointing to the substance out of which they materialized. If the graph 生 is retained, two other possibilities arise. The particle *ni* might be interpreted as a spatial marker indicating that the deities were delivered into vomit. Or it might be taken as a time marker, indicating “the deities born when [Izanami] vomited.”

4. Haniyasubiko no kami 波迹夜湏毗古神 / Haniyasubime no kami 波迹夜湏毗売神

Commentators agree that *hani* means “earth,” but opinion regarding *yasu* is less settled. Motoori Norinaga notes that the Heian graph dictionary *Shinsen jikyō* 新撰字鏡 (ca. 900) gives the reading *neyasu* 禰夜須 for the graph 埤 (“to knead”), and he concludes that these deities’ names mean “to knead clay together” (*hanineyasu* 埤黏).⁵ Many subsequent commentators have followed this interpretation. Yamada Yoshio expands upon it, emphasizing that the name’s significance lies in the act of kneading: “Because [these deities’ names] mean ‘to knead clay together’ they are more than just earth deities.

³ Yamaguchi and Kōnoshi, *Kojiki*, pp. 156–57.

⁴ Tanaka Yoritsune, *Kōtei Kojiki*, vol. 1, fol. 7a.

⁵ Motoori Norinaga, *Kojiki den*, MNZ 9, p. 219; *Shinsen jikyō*, vol. 5 (*kan* 10), fol. 14b; vol. 7, p. 130.

‘To knead’ means making pottery.”⁶ Ogiwara Asao goes yet further, specifying that the clay in question was “clay for making offertory items.”⁷ Matsuoka Shizuo 松岡静雄, on the other hand, argues that “even if we grant that the word *neyasu* existed in ancient Japanese, it must necessarily have derived from *neru* (‘to knead’),” and *yasu* alone without the stem *ne-* would not have sufficed to convey that meaning.⁸ Whether *yasu* in the name Haniyasu can be equated with *neyasu* thus remains debatable.

Approaches to the morphology of *yasu* have also drawn from the explanation of the meaning of *haniyasu* found in the chronicle of Emperor Jinmu in the *Nihon shoki*. Having described Jinmu's defeat of a series of rebellious forces and his entry into the Yamato region where he would establish his seat, the text goes on to say that in the ninth month of the previous year, he had secretly taken “clay (*hanitsuchi* 埴土) from Ama no kaguyama 天香具山 mountain and made eighty offertory plates (*hiraka* 平瓮). Having personally performed abstinence, he [used the plates to] offer sacrifices to the myriad deities and thereby was able at last to bring stability (*shizumuru* 安定) to the realm. The place from which he took the clay is therefore called Haniyasu 埴安 (‘clay of pacification,’ ‘clay of stabilization’).”⁹ Picking up on the notion of stabilization and the emergence of these two deities from Izanami's excrement, Sugano Masao suggests that “*haniyasu* means to stabilize the soil,” in other words, to enrich it for agricultural purposes.¹⁰ Demurring, Aoki Shūhei 青木周平 takes the deity names Haniyasubiko and Haniyasubime to represent “the deification of a set of offertory items made of earth from Kaguyama mountain.”¹¹

5. Mitsuhanome no kami 弥都波能壳神

Norinaga cites as evidence for the meaning of this name a passage from the second variant of the fifth section of the *Nihon shoki* Age of Deities chapter that indicates that the name of the water deity (水神) is to be read as *mitsuha* 美都波. He concludes that “*mi* 弥 likely represents *mi* 水 (water),” but that the meaning of *tsuha* remains uncertain. He also points out that this deity together with the two preceding Haniyasu deities are probably related to agriculture in that “earth and water are basic to the production of grains.”¹² Many later commentators have adopted a similar perspective. Aoki Shūhei, however, as mentioned in the preceding text note, queries the posited link between these deities and agriculture.¹³ Questions thus remain.

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

⁷ Ogiwara, *Kojiki, Jōdai kayō*, p. 60n26.

⁸ Matsuoka, *Kiki ronkyū*, vol. 1, pp. 227–28.

⁹ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 228–29.

¹⁰ Sugano, *Kojiki seiritsu no kenkyū*, p. 189.

¹¹ Aoki Shūhei, *Kojiki kenkyū*, pp. 105, 121.

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

¹³ Aoki, *Kojiki kenkyū*, pp. 101–25.

6. **Wakumusuhi no kami** 和久産巢日神

For *musuhi*, see text note 5 in chapter 1 on the deities Takamimusuhi no kami and Kamumusuhi no kami. *Waku* is a variant form of *waka* 若・稚 (“young,” “child”) that occurs when this element is conjoined with another in a compound; other alternative forms are *waki* and *wake*. The second variant of the fifth section of the *Nihon shoki* Age of Deities chapter also describes a Wakumusuhi, transcribing the name as 稚産靈 and relating that silkworms and mulberries emerged from this deity's head, and the five grains from its navel.¹⁴ Commentators from Norinaga on have consequently understood this deity as linked to the origin of agriculture.¹⁵ Although the *Kojiki* does not explicitly connect Wakumusuhi to comparable items, it describes this deity as the parent of Toyoukebime no kami 豊宇気毗壳神, a tutelary deity of food (see the following text note 7). Does not this genealogical sequence abstractly depict the origin of farming? In a similar fashion, the second variant of the fifth section of the *Nihon shoki* Age of Deities chapter begins by relating the birth of the large natural phenomena of the sun and the moon before going on to describe the generation of the specific natural phenomena of silkworms, mulberries, and cereals.¹⁶ Yamada Yoshio stresses that the *Kojiki* includes the element *musuhi* in the names of only two deities other than Wakumusuhi, Takamimusuhi and Kamumusuhi. He concludes that Wakumusuhi represents the culmination of Izanaki's and Izanami's joint production of deities and that all the deities from Ōkoto oshio no kami on are deifications of the stages in the process leading up to the appearance of Wakumusuhi no kami.¹⁷

7. **Toyoukebime no kami** 豊宇気毗壳神

The Heian dictionary *Wamyō ruiju shō* 和名類聚抄 cites *Nihon shoki shiki* (records of lectures on the *Nihon shoki* held at the Heian court) as stating that the graphs of “the deity name 保食神 are read Ukemochi no kami 宇介毛知乃加美. According to an [earlier] master's explanation, the graph 保 means ‘to maintain’ and the [word] *uke* means ‘food.’ This deity is said to maintain food.” Norinaga quotes this passage in his commentary on Toyoukebime no kami, and later commentators have consistently followed him in taking Toyoukebime to be a food deity.¹⁸

The Ōtonohokai liturgy for praying for the safety of the palace speaks of a deity named Yafune toyoukehime no mikoto 屋船豊宇気姫命, specifying in a gloss, “This is the spirit of rice, commonly called Uka no mitama 宇賀能美多麻.”¹⁹ (*Uka* is said to be

¹⁴ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 40–41.

¹⁵ See Motoori Norinaga, *Kojiki den*, MNZ 9, p. 221.

¹⁶ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 39–40.

¹⁷ Yamada, *Kojiki jōkan kōgi*, pp. 328–29. Ōkoto oshio no kami is the first deity to appear in the preceding passage on Izanaki and Izanami's bearing of deities. See chapter 6, text note 1.

¹⁸ Mabuchi, *Koshahon Wamyō ruiju shō shūsei*, vol. 3, p. 45; Motoori Norinaga, *Kojiki den*, MNZ 9, p. 221.

¹⁹ Kurano and Takeda, *Kojiki, Norito*, pp. 418–19.

the ancient form of *uke*.) As Nishimiya Kazutami points out, we probably should not follow the liturgy in linking this deity solely to rice, but without doubt it is related to food.²⁰ At the same time, as Motoori Norinaga notes, “[The food deity] Ōgetsuhime no kami has already appeared above. It is thus strange to find a second such deity here.”²¹ The problem remains why the *Kojiki* includes two deities of much the same character. The historical language dictionary *Jidaibetsu kokugo daijiten* 時代別国語大辞典 suggests that the term “rice spirit” (*uka no mitama* 稻魂) “may derive originally from the idea that grain received its vital spirit from the deities.”²² Such an interpretation would fit with the implications of presenting Toyoukebime no kami as the offspring of Wakumusuhi no kami (see the preceding text note 6). Such points deserve further consideration along with the relationship between this deity and Ōgetsuhime no kami.

8. “[Izanami’s] leaving [this world]” (*kamusarimasu* 神避坐)

From Norinaga on commentators have generally read the graphs 神避坐 as *kamusarimasu*, but interpretation of the term’s meaning has been subject to debate. It is not entirely clear how Norinaga himself understood it. He asserts in his commentary on this phrase that “it is wrong to consider this term as referring to the soul’s (*mitama* 御魂) leaving the body,” but he does not explain what concretely *kamusaru* may mean.²³ He glosses the graph 崩 (“death [of a ruler]”) in the later passage describing the death of Emperor Jinmu’s elder brother as *kamuagarimashinu* and states, “When people die, all, noble and common alike, go to the netherworld (*sokotsu iwane no kuni* 底津石根国), that is, the Land of Yomi.”²⁴ Norinaga speaks in this case, however, of *kamuagaru*, not *kamusaru*. Nakajima Etsuji and Tsugita Uruu take *kamusaru* as meaning “to die.”²⁵ Yamada Yoshio, however, holds that “it is not that the deity died, but that she departed from that place.”²⁶ See also text 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* 共所生嶋壺拾肆又嶋神参拾伍神)

The number of offspring borne by Izanaki and Izanami adds up to forty. Since this figure does not match that given in this passage, many explanations have been advanced to resolve the discrepancy.

²⁰ Nishimiya, *Kojiki*, pp. 343, 371.

²¹ Motoori Norinaga, *Kojiki den*, MNZ 9, p. 222. For Ōgetsuhime, see chapter 5, text note 7, and chapter 20.

²² *Jidaibetsu kokugo daijiten: Jōdai hen*, pp. 109–10.

²³ Motoori Norinaga, *Kojiki den*, MNZ 9, p. 222.

²⁴ Motoori Norinaga, *Kojiki den*, MNZ 10, pp. 344–45; Yamaguchi and Kōnoshi, *Kojiki*, SNKBZ 1, pp. 144–45.

²⁵ Nakajima, *Kojiki hyōshaku*, p. 51; Tsugita, *Kojiki shinkō*, pp. 48–49.

²⁶ Yamada, *Kojiki jōkan kōgi*, pp. 330–31.

Further comment: Ways of counting “The number of deities was thirty-five.”

Broadly speaking, two main approaches have been adopted to explain the discrepancy in the number of offspring Izanaki and Izanami are said to have borne. The first seeks to make the numbers match by excluding from the total those deities who might be considered Izanaki and Izanami's grandchildren rather than children and those born after 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 to be a single deity.

The first approach was already advocated by Watarai Nobuyoshi in his *Gōtō Kojiki* 鰐頭古事記 (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.²⁷

The second approach was adopted by Norinaga, who asserted that “if Iwatsuchibiko and Iwasuhime are counted 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.”²⁸ Yet the rationale for this approach is not clear, since Norinaga provides no explanation for counting some but not all paired deities as a single deity. Why, for instance, does he not count the pairs “Ame no α” and “Kuni no α” as single deities?²⁹ Further, the *Kojiki* itself does not provide any evidence of such a counting system.

Nishimiya Kazutami develops Norinaga's approach further. He acknowledges that counting all the deities listed in the giving birth to deities episode (chapter 6 and chapter 7 up to Izanami's “leaving”) as Izanaki and Izanami's immediate offspring makes a total of 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).³⁰

Mōri Masamori, on the other hand, sees the crucial criterion as conformity to the specification “Izanaki and Izanami bore together (*tomo ni umeru* 共所生).” To fit that

²⁷ Watarai Nobuyoshi, *Gōtō Kojiki*, pp. 24–25.

²⁸ Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 222–23.

²⁹ For instance, Ame no mikumari and Kuni no mikumari; see chapter 6.

³⁰ Nishimiya, *Kojiki*, pp. 34–35.

criterion, those deities that came into existence from material substances should be excluded. In addition, heed should be paid to the 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,³¹ as this difference makes clear that Izanaki and Izanami are not the subject of the former passages. Mōri thus concludes that the number thirty-five comprises eighteen islands represented as deifications and seventeen deities produced jointly by Izanaki and Izanami.³²

Indeed, Izanaki-Izanami cannot readily be seen as the progenitors of the deities named in the passages beginning “divided between themselves charge . . . [and] bore.” The final group of deities in this section, beginning with those that came into existence from Izanaki's vomit, likewise should not be included among the progeny that Izanaki-Izanami “bore together.” We have thus adopted a similar interpretation here.

The Shinpukuji-bon manuscript transcribes the phrase in question as 共所生嶋壹拾肆又嶋神参拾伍神. Reflecting the controversies over what deities the numbers refer to, some commentators have reversed the graphs 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. As Mōri notes, however, the total of thirty-five deities may include the alternative names that identify islands borne by Izanaki and Izanami as also deities. We have thus preserved the Shinpukuji-bon's original graph order in the transcription of the *kanbun* and *kundoku* versions of the text.

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10. “Before Izanami no kami's leaving [this world]” (Izanami no kami *imada kamusaranu saki ni* 伊耶那美神未神避以前)

The term “death” or “to die” (*shi* 死) cannot be used as a simple substitute for “leaving [this world]” (literally, “divinely leaving,” *kamusaru* 神避). *Kamusaru* is a distinctive term used only of the deity Izanami, and it does not fit readily within the framework of conventional usage. Notably, the text also does not indicate that Izanami “left” for a specific place, such as the Land of Yomi. Mōri Masamori holds that *saru* 避 means “to separate oneself from” or “to turn away from.”³³ At the beginning of the sequence of episodes in which Ōnamuji no kami becomes Ōkuninushi no kami, the text states that Ōnamuji's brothers eventually “departed, leaving the land to Ōkuninushi” (*kuni wa Ōkuninushi no kami ni sarimatsuriki* 国者避於大国主神). When, in a subsequent episode, Ōkuninushi ultimately “chased away and expelled” (*oisarikuru* 追避) the brothers, the text relates that “he chased and subjugated them on every hill ridge, chased

³¹ See text note 10 in chapter 6.

³² Mōri, “‘Kojiki’ jōkan sanjūgohashira ni tsuite”; Mōri, “‘Kojiki’ jōkan, shima-kamiumi dan no ‘miso amari itsu hashira no kami’ ni tsuite.”

³³ Mōri, “‘Kojiki’ ni okeru yōjihō o megutte.”

and expelled them at every river shoal” (*saka no mio goto ni oifuse, kawa no se goto ni oiharaite* 每坂御尾追伏、每河瀬追撥而).³⁴ These examples suggest that the graph 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 Hibanoyama mountain, on the border between the land of Izumo and the land of Hōki.

11. “Ah!” (*Ya* 乎)

This is the first occurrence of this graph in the *Kojiki*. Onoda Mitsuo notes that the *Kojiki* contains thirty examples of it in passages of dialogue such as this but just one in a narrative context.³⁵ Use of such interjections can be seen as a distinctive characteristic of the text's presentation of speech.

12. “Beloved” (*utsushiki* 愛)

The graph 愛 occurs twenty-three times in the *Kojiki*; all instances are within the narrative text, not the poems (*kayō* 歌謡). Prior to this point it is used as a phonetic transcription of the sound *e*. In the union of the two deities episode (chapter 4), it represents *e* meaning “handsome,” “beautiful” in Izanami's and Izanaki's exclamations: “Oh, what a handsome man!” (*ananiyashi e otoko o* 阿那迺夜志、愛袁登古袁) and “Oh, what a beautiful woman!” (*ananiyashi e otome o* 阿那迺夜志、愛袁登壳袁). It also is used phonetically in the giving birth to the land episode (chapter 5) in the name Ehime 愛比壳, the alternate name of the land of Iyo. Its occurrence here is the first logographic use of the graph, but all subsequent instances are logographic. These can be categorized as follows: (1) Five in exchanges between Izanaki and Izanami; (2) one describing Susanoo's feelings toward Ashihara no shikoo 葦原色許男 (Ōkuninushi); (3) one describing the friendship between Ajishiki takahikone 阿遲志貴高日子根 and Amewakahiko; (4) seven in the account of the love triangle underlying Sahobiko's 沙本毘古 rebellion, described in the chronicle of Emperor Suinin; (5) three in the account of Emperor Ōjin's 応神 relationship with his three sons, 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.³⁶ The graph thus typically appears in episodes revolving around emotional relationships between spouses or siblings.

³⁴ See chapters 25 and 28.

³⁵ Onoda, “*Kojiki no bunshō*,” p. 87. The narrative instance is 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*, pp. 272–73.

³⁶ See Yamaguchi and Kōnoshi, *Kojiki*, pp. 42, 44 (2), 48 (2), 82, 104, 198 (5), 200 (2), 258 (3), 342. See also the list of synonyms in Aoki Kazuo et al., *Kojiki*, pp. 537–38.

13. “My . . . sister-spouse” (*a ga nanimo no mikoto* 我那迺妹命)

Izanaki is the only figure to use this term of address in the *Kojiki*. His partner, Izanami, addresses him as “my brother-spouse” (*a ga nase no mikoto* 我那勢命) in the Land of Yomi episode. As Nakajima Etsuji points out, *nase* 那勢 and *nanimo* 那迺妹 are parallel modes of address.³⁷ There are no examples of the word *nanimo* in the *Man'yōshū* (although the term *wagimo* does occur). The chronicle of Emperor Richū 履中 in the *Nihon shoki* includes a passage where an oracular voice from the sky announcing the untoward death of one of the emperor's spouses refers to her as *nanimo* 汝妹. A gloss indicates that the digraph should be read *nanimo*. The passage recounts Richū's hunting expedition on Awajishima island, and in it, Izanaki, speaking through a priest, expresses disapproval of the emperor's expedition.³⁸ The term *nanimo* can be found as well in the *Harima no kuni fudoki*, in the section on the district of Sayo 讃容. There, the male deity of a pair of male and female deities who are competing for possession of the land (*kunishime* 占国) addresses the female as such.³⁹ The *Nihon shoki* passage on Emperor Richū presents problems of interpretation, but otherwise *nanimo* would appear to be a term of address used between spouse-deities.

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

Commentators agree that *hitotsuki* (“offshoot,” lit. “single tree”) means “a person” (“a deity”). However, this is the only instance out of 113 occurrences of the graph 木 in the *Kojiki* where it is used as a numerical counter. The graph appears 43 times in the first book, 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. The list of numerical counters in ancient Japanese in *Jidaibetsu kokugo daijiten* cites *Man'yōshū* poem 3906 as an example of “tree” used as a counter: “[the flowers] of the hundred plum trees in the garden . . .” (*misonō no momoki no ume no* 御苑布乃百木乃宇梅乃).⁴⁰ 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)

Norinaga reads the digraph 枕方 (lit. “pillow direction”) as *makurabe* and the digraph 足方 as *atobe*. He bases these readings on a series of phonetic glosses appended to the seventh variant of the fifth section of the *Nihon shoki* Age of Deities chapter that gives

³⁷ Nakajima, *Kojiki hyōshaku*, p. 53.

³⁸ Kojima et al., *Nihon shoki*, SNKBZ 3, pp. 90–91.

³⁹ Uegaki, *Fudoki*, pp. 74–75.

⁴⁰ *Jidaibetsu kokugo daijiten: Jōdai hen*, p. 844; Kojima et al., *Man'yōshū*, SNKBZ 9, p. 153.

these readings for the parallel digraphs 頭辺 (lit. “area around the head”) and 脚辺 (“feet”).⁴¹ Similar expressions occur, he points out, in *Man'yōshū* poem 892's description of the plight of an impoverished man's family in winter:

The parents huddle at his head, his spouse and children at his feet, moaning in despair.
chichi haha wa / makura no kata ni / me kodomo wa / ato no kata ni / kakumiite / ureesamayoi

父母波 枕乃可多尔 妻子等母波 足乃方尔 圉居而 憂吟⁴²

Ogiwara Asao and Saigō Nobutsuna see the *Kojiki*'s description as related to funerary rituals.⁴³ Ogiwara 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 . . .”⁴⁴ The word “crawl” (*hau*) written with the same graphs 匍匐 also appears in the episode describing the birth of Jinmu's father, Ukayafukiaezu 鵜葺草葺不合: “[Hoori 火遠理] saw that Toyotamabime 豊玉毗壳 had transformed into a sea creature and was crawling about (*hai* 匍匐) and writhing.”⁴⁵ It also appears in the chronicle of Emperor Nintoku: “The emissary advanced crawling (*hai* 匍匐) and kneeled in the garden . . .”⁴⁶

16. “Under the trees on the ridge of Kaguyama mountain” (*Kaguyama no uneo no ko no moto* 香山之畝尾木本)

Aoki Shūhei argues that the *Kojiki* introduces Kaguyama mountain here as part of a sequence of events and places that concludes with Izanami's burial in the distant land of Izumo. Presenting Kaguyama as the site for the lamentation prior to the burial serves to establish a central point of reference that will set off Izumo's remoteness.⁴⁷ Izanaki's “crawling” and “wailing” take place within a narrative that first describes the mourner's begging the deceased to come back to life and goes on to relate the burial. Another relevant point is that Kaguyama appears in the Heavenly Rock Cave episode as part of the world of Takamanohara.⁴⁸ It would seem to be situated as both a place counterposed

⁴¹ Motoori Norinaga, *Kojiki den*, MNZ 9, p. 224; Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 52–53. Norinaga uses the voiced reading *-be*, but Kojima et al. adopt the unvoiced reading *-he*. (TN)

⁴² Motoori Norinaga, *Kojiki den*, MNZ 9, p. 224; Kojima et al., *Man'yōshū*, SNKBZ 7, p. 71.

⁴³ Ogiwara, *Kojiki, Jōdai kayō*, p. 61n3; Saigō, *Kojiki chūshaku*, vol. 1, p. 158.

⁴⁴ Ogiwara, *Kojiki, Jōdai kayō*, p. 61n3. The English translation is taken from Legge, *Li Ki: Book of Rites*, vol. 2, p. 377.

⁴⁵ Yamaguchi and Kōnoshi, *Kojiki*, pp. 134–35.

⁴⁶ Yamaguchi and Kōnoshi, *Kojiki*, p. 296.

⁴⁷ Aoki Shūhei, *Kojiki kenkyū*, pp. 117–18.

⁴⁸ See chapter 18.

to Izumo and the Land of Yomi and a place that connects heaven and earth. Kaguyama figures also in a poem in the account of Yamatotakeru's expedition to subdue the eastern lands: "the distant heavenly Kaguyama" (*hisakata no ame no Kaguyama* 比佐迦多能阿米能迦具夜麻).⁴⁹ Its implications should thus also be considered within the context of the Yamatotakeru narrative.

Apart from the place names mentioned in the birth of the land episode, this is the first occurrence in the *Kojiki* of an actual geographical location. The narrative role of references to specific toponyms, including those to the lands of Izumo and Hōki and to Hibanoyama mountain, deserves further consideration.

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 wine was offered and prayers intoned in the sacred precincts of Nakisawa,
the great prince now rules the high heavens.

Nakisawa no / mori ni miwa sue / inoredomo / waga ōkimi wa / takahi shirashinu

哭沢之 神社尔三輪須惠 雖祈祷 我王者 高日所知奴⁵⁰

This poem is seen as expressing a prayer for the prince's restoration to life. Some see the deity *Nakisawame no kami*'s appearance in this passage as similarly signifying a prayer for Izanami's return to life.

18. "Hibanoyama mountain, 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 rationale has been offered as to why Hibanoyama is identified as the place of Izanami's burial. The relationship between Hibanoyama and the Land of Yomi also is unclear. Some see the reference to Hibanoyama here as a prelude to the outcome of the Land of Yomi episode. Although there is no firm evidence for such a hypothesis, the "Yomi border slope" (*Yomotsuhirasaka* 黄泉比良坂) that figures in that episode is described as the *Ifuya* 伊賦夜 border in the land of Izumo. If we consider these points in conjunction with each other, the narrative clearly seems to link the Land of Yomi to Izumo. On the presumption that *yomi* and *yomo* both derive from the root *yama* ("mountain"), the Land of Yomi may also have an underlying connection to

⁴⁹ Yamaguchi and Kōnoshi, *Kojiki*, pp. 228–29.

⁵⁰ Kojima et al., *Man'yōshū*, SNKBZ 6, p. 136.

Hibanoyama.⁵¹ This overlap between Izumo and the world of the Land of Yomi suggests that the narrative points to the geographical border between the actual provinces of Izumo and Hōki as the entrance to the world of Izumo/Yomi. The perception of directions as seen from the imperial court at the time of the *Kojiki*'s compilation or the period shortly before then is likely also at work here.

Many theories exist as to Hibanoyama's location. At present the general consensus is that it is a hill of the same name in 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 鳥取 Prefectures. It is relatively close to the Akaiwa 赤猪岩 Shrine, whose name ("red boar rock") has traditionally been linked to the myth that the deity Ōanamuji no kami was burned to death because his brothers tricked him into holding a burning rock shaped like a boar.⁵²

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⁵¹ On the etymology of *yomi/yomo* and other issues concerning the Land of Yomi and Yomotsuhirasaka, see the text notes in chapters 9, 10, and 11. As discussed in chapter 9, text note 1, compound terms incorporating these elements often take the form *yomotsu##*, but because of the wide currency of the term Yomi in English, the translation uses it to render both compound and singular usages.

⁵² See chapter 26.