

Chapter 12

Ablutions (1)

Thereupon, Izanaki no ōkami 伊耶那伎大神 (1) proclaimed, “What a hateful, hateful, filthy land (2) I have been to! Let me perform ablutions [to remove the pollution] (3) from my person.”

Arriving at Awakihara 阿波岐原 plain by the Tachibana 橘 river-mouth in Himuka in Tsukushi (4), he performed ablutions and [rites of] dispelling (3’).

From the staff he cast aside, a deity named Tsukitatsu funato no kami 衝立船戸神 (5) came into existence. Next, from the sash he cast aside, a deity named Michi no nagachiha no kami 道之長乳齒神 (6) came into existence. Next, from the sack (7) he cast aside, a deity named Tokihakashi no kami 時量師神 (8) came into existence. Next, from the robe he cast aside, a deity named Wazurai no ushi no kami 和豆良比能宇斯能神 (9) came into existence. Next, from the trousers he cast aside, a deity named Chimata no kami 道俣神 (10) came into existence. Next, from the cap he cast aside, a deity named Akigui no ushi no kami 飽咋之宇斯能神 (11) came into existence. Next, from the bracelet he wore on his left arm and cast aside (12), a deity named Okizakaru no kami 奥疎神 came into existence; next, Okitsunagisabiko no kami 奥津那芸佐毗古神; next, Okitsukaibera no kami 奥津甲斐弁羅神 (13). Next, from the bracelet he wore on his right arm and cast aside, a deity named Hezakaruru no kami 辺疎神 came into existence; next, Hetsunagisabiko no kami 辺津那芸佐毗古神; next, Hetsukaibera no kami 辺津甲斐弁羅神 (14).

The twelve deities named above, from Funato no kami to Hetsukaibera no kami, were all born (15) when [Izanaki no ōkami] took off things he had worn on his person.

Text Notes

1. Izanaki no ōkami 伊耶那伎大神

The title attached to Izanaki’s name is not uniform in the ablutions episode (chapters 12 and 13) and the following episode of the division of realms among the three noble children (chapter 14). It shifts from “ōkami” 大神 to “mikoto” 命 to “ōmikami” 大御神 and then again to “ōkami.” This variation perhaps reflects the following considerations: In the immediately preceding passage, the title “ōkami” is ascribed not only to Izanami (identified additionally as Yomi no ōkami and Chishiki no ōkami), but also to the boulder that blocked the Yomi border and that is named as Chigaeshi no ōkami and Sayarimasu yomotsuto no ōkami. Referring to Izanaki here also as “ōkami” may be intended to align with that usage.

At the beginning of the episode of the division of realms among the three noble children, Izanaki is first referred to once again as “mikoto.” Then, after he has allocated the realms, he is named as “ōmikami.” Presumably this is to align his title with that of Amaterasu, who was born from him and who is identified as such. This episode concludes with the statement that Izanaki “dwells” (*imasu* 坐, i.e., is revered as immanent) in Taga 多賀 in Ōmi 淡海. The statement speaks of him as “ōkami.”¹ The shift to this title likely reflects the *Kojiki*’s practice of using it for deities identified as immanent in a particular locale. In the second book it generally refers to immanent and named deities as “ōkami.”

2. “A hateful, hateful, filthy land” (*ina shikome shikomeki kitanaki kuni* 伊那志許米志許米岐穢国)

This phrase begins with the exclamation *ina*, an expression of negative emotion, followed by two adjectival forms of the stem word *shiko* (“hateful”/“wretched”/“stalwart”): *shikome* and *shikomeki*. All instances of the word *shiko* in the *Kojiki* are transcribed phonetically, with each syllable represented by a single graph, as in the terms *yomotsushikome* 予母都志許壳 (“hags of Yomi”) and Ashihara no shikoo 葦原色許男 (“the wretched/stalwart man of Ashihara”), the name Susanoo assigns Ōnamuji.² The *Kojiki* also contains instances of the graph 醜 (“ugly”). The account of the sisters Konohana no sakuyabime and Iwanagahime in the Ninigi episode relates that “[Ninigi], horror-stricken by the elder sister’s extreme ugliness (*ito minikuki* 甚凶醜), sent her back.”³ The graph likewise appears twice in the chronicle of Emperor Suinin, in the episode of the four daughters of the prince of Taniha 丹波: “As [the two younger sisters] were extremely ugly (*ito minikuki* 甚凶醜), [the emperor] sent them back to their father”; “[I will be put to shame if those nearby learn] that I have been rejected and sent back because of my ugly appearance (*katachi minikuki* 姿醜).”⁴ In these instances, the graph 醜 is read *minikushi*, not *shiko*.

The *Nihon shoki* uses the graph 醜 to transcribe the epithet Ashihara no shikoo 葦原醜男, which might be taken to suggest an association between the word *shiko* and the graph 醜. In other instances, however, the *Nihon shoki*, too, appears to avoid use of the graph 醜 to transcribe the term *shiko*. In the sixth variant of the fifth section of the Age of Deities chapter, it renders the expression “most hateful, filthy” as *ina shikomeki kitanaki* 不須也凶目汚穢. A gloss in the seventh variant confirms the phonetic reading.⁵ An almost identical expression appears in the first variant of the ninth

¹ See chapter 14.

² On the ambiguity in the meaning of *shiko* and these two examples, see chapter 10, text note 3, and chapter 24, text notes 17 and 19.

³ Yamaguchi and Kōnoshi, *Kojiki*, pp. 120–21.

⁴ Yamaguchi and Kōnoshi, *Kojiki*, pp. 210–11.

⁵ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 44–45, 52–53.

section, in which the deity Ame no oshihomimi no mikoto 天忍穗耳尊, standing on the heavenly floating bridge, observes the land below and declares, “This land has not yet been pacified. It is a most unpleasant, wretched land (*ina kabushi shikomeki no kuni* 不須也頗傾凶目杵之国).”⁶ The text’s use of phonetic transcriptions in the last two examples instead of the graph 醜 suggests a need for caution in equating the word *shiko* with this graph.

As noted in chapter 10, text note 3, the word *shiko* occurs in numerous *Man’yōshū* poems as well: *shiko masurao* 鬼之益卜雄 (“this stalwart man”) in poem 117; *shiko no shiko gusa* 鬼乃志許草 / 鬼之志許草 (“these wretched weeds”) in poems 727 and 3062; *shiko hototogisu* 志許霍公鳥 / 四去霍公鳥 (“this wretched cuckoo”) in poems 1507 and 1951; *oya no shiko ya ni* 小屋之四忌屋尔 (“this wretched hut”) and *shiko no shiko te o* 鬼之四忌手乎 (“these wretched, wretched hands”) in poem 3270; *shikotsuokina no* 之許都於吉奈乃 (“that wretched old man”) in poem 4011; *shiko no mitate* 之許乃美多旦 (“your stalwart guardian”) in poem 4373.⁷ None of these poems use the graph 醜 to render *shiko*, although it is possible to see the graph 鬼 (*ki*, “demon”) found in several as a simplified form of 醜.

3. “Perform ablutions [to remove pollution]” (*misogi* 禊) / “performed ablutions and [rites of] dispelling” (*misogi harae* 禊祓)

The term *misogi* has been interpreted as “dousing (*sosogu* 滌) the body” or “dousing with water,” with the phoneme *mi* equated respectively with “body” (身) and “water” (水). In both instances *misogi* has been held to mean purification by washing pollutions from the body with water. Other theories have also been advanced, such as that the term derives from *misoki* 身削き (“scraping the body”) or *misosoki* 水注き (“pouring water”), but the grounds for these are not well established. Yoshii Iwao holds that the act of *misogi* served not only to remove pollutions, but also to infuse a new vitality through water’s spiritual power.⁸ *Harae* 祓, by contrast, originally referred to the dispelling of wrongdoings through the presentation of expiatory items. In principle the two terms *misogi* and *harae* thus referred to different acts. In practice, however, the distinction between the two was often ignored.

Does the *Kojiki*’s use of both the graph 禊 and the digraph 禊祓 in this passage reflect a conflation of *misogi* 禊 and *harae* 祓, or does it carry some other significance? The other instances where these graphs figure in the *Kojiki* are as follows:

⁶ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 126–28. The SNKBZ edition reads the theonym as Ama no oshihomimi no mikoto.

⁷ Kojima et al., *Man’yōshū*, SNKBZ 6, p. 94; SNKBZ 6, p. 357; SNKBZ 8, p. 343; SNKBZ 7, p. 324; SNKBZ 8, p. 63; SNKBZ 8, p. 412; SNKBZ 9, p. 214; SNKBZ 9, p. 403.

⁸ Yoshii, *Tennō no keifu to shinwa*, vol. 3, pp. 216–17.

1. [The myriad deities] cut [Susanoo's] beard, fingernails, and toenails; had [his wrongdoings] dispelled (*haraeshimete* 令祓而); and expelled him [from Takamanohara] with a divine expulsion.⁹
2. [Having realized that Emperor Chūai was dead, people were] startled and frightened. They had [the emperor's corpse] placed in a mortuary hall. Great offerings (*ōnusa* 大奴佐) were collected throughout the land. A search was conducted for all kinds of wrongdoings (*tsumi* 罪), such as flaying [animals] alive or backwards, destroying the ridges between paddy fields and filling in the ditches, defecating [in sacred places], incest, and bestiality with horses, cows, chickens, or dogs. And a great dispelling of the wrongs of the land was held (*kuni no ōharae o shite* 為国之大祓而).¹⁰
3. Takeuchi no sukune no mikoto 建内宿禰命, leading the prince [the future Emperor Ōjin], sought to perform ablutions (*misogi semu to shite* 為将禊而).¹¹
4. [After having killed Sobakari 曾婆訶理, Mizuhawake no mikoto 水齒別命] said, "Today we will make a stop here to dispel [wrongdoings] and perform ablutions (*harae misogi o shite* 為祓禊而). Tomorrow we will go worship at the shrine."¹²

Examples 1 and 2 use the single graph 祓, while example 3 uses 禊. Example 4, from the chronicle of Emperor Richū has the digraph 祓禊. In example 1, which describes the expulsion of Susanoo from Takamanohara, 祓 is a means for expiating his wrongdoings. Example 2 likewise conjoins 祓 with the dispelling of wrongdoings. In example 3, the Empress Jingū had sought to protect her son by having it put about that he was dead and transporting him on a funerary ship. The act of 禊 here presumably was intended to cleanse the prince of the pollution resulting from the association with death.

Commentators have dealt diversely with the digraph 祓禊 in example 4. Some read the digraph simply as *misogi*. They see Mizuhawake no mikoto (the brother of Emperor Richū, and himself the future Emperor Hanzei 反正) as performing ablutions to remove the pollution arising from his slaying of a Hayato 隼人 guard named Sobakari. But, Sobakari had previously served Richū's rival, another brother, Suminoe no nakatsumiko 墨江之中王, and he had murdered his master at Mizuhawake's behest. Focusing on this point, Nishimiya Kazutami argues that the *Kojiki* uses the two graphs 祓 and 禊 here to indicate that Mizuhawake no mikoto's ablutions were intended not only to remove the pollution that had accrued to him, but also to dispel the wrongdoing committed by the slain Sobakari, who had assassinated his own master.

⁹ Chapter 20.

¹⁰ Yamaguchi and Kōnoshi, *Kojiki*, pp. 244–45.

¹¹ Yamaguchi and Kōnoshi, *Kojiki*, pp. 252–53.

¹² Yamaguchi and Kōnoshi, *Kojiki*, p. 314. This edition glosses the digraph 祓禊 as *misogi*. (TN)

Nishimiya thus reads the digraph in example 4 as *harae misoki shite* (“dispel [wrongdoings] and perform ablutions”).¹³ In short, some see the actions represented by the graphs 禊 and 祓 as being conflated with each other and adopt the overall reading *misogi* or *harae* even when the two graphs appear in combination; others assume that each graph bears a distinctive meaning and seek to disambiguate them by assigning each a specific reading.

In the present account of Izanaki’s actions after his escape from Yomi, the *Kojiki* initially uses the graph 禊 by itself and describes Izanaki as seeking to remove the pollution of the “hateful” and “filthy” Land of Yomi. Its subsequent use of both graphs in combination is perhaps related to the two different actions that follow. Izanaki first “casts aside” (*nageutsu* 投棄) things that he wore or carried; then (in the following chapter), he washes away the pollution.

The *Kojiki*, we might also note, tends to use the terms *harae* and *misogi* in situations involving the advent of a new representative of the imperial line. This is true not only of this passage, which describes the birth of the three noble children, but also of the four examples cited above: Amaterasu’s emergence from the Rock Cave (example 1), Ōjin’s birth (example 2), Ōjin’s advent as the incipient emperor (example 3), and Hanzei’s emergence as the future emperor (example 4).

The *Nihon shoki* includes two versions of Izanaki’s purification of himself. The sixth variant of the fifth section of the Age of Deities chapter states:

[Izanaki said,] “I have been to a most hateful and filthy land! Let me wash the pollution from my person (*mi no kegare o susugi saramu* 当滌去吾身之濁穢).” Thereupon, he set out, and when he reached [the plain] of Awakihara by the Tachibana river-mouth in Himuka in Tsukushi, he performed ablutions and dispelled [the pollution] (*misogi harae tamau* 祓除焉).¹⁴

The tenth variant states:

[Izanaki], seeking to wash away and dispel those pollutions (*susugi harawamu to omoishi* 欲濯除), went and looked at the straits of Awanoto 粟門 and Hayasuinato 速吸名門. However, the sea currents of these two straits were extremely rapid. He thus returned to the Tachibana river-mouth and dispelled and washed away [the pollutions] (*harai susugi tamau* 払濯也).¹⁵

Neither variant uses the graph 禊. On the other hand, the gloss marks of early manuscript copies of the *Nihon shoki*, including that made by Yoshida (Urabe)

¹³ Nishimiya, *Kojiki shūteiban*, p. 181n6.

¹⁴ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 48–49. This edition reads 祓 unvoiced as *misoki*. (TN)

¹⁵ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 56–57.

Kanekata 吉田(卜部)兼方 in 1286, indicate that the graphs 祓除 of the sixth variant are to be read as *misogi harae*. If accepted as valid, this gloss, which assigns the reading *misogi* to the graph 祓, offers evidence of a conflation of the terms *misogi* and *harae*.

The *Nihon shoki* contains two examples of the graph 禊. The first occurs in the chronicle of Emperor Richū, where the emperor levies “the expiation of evil, the expiation of good” (*ashiharae yoshiharae* 悪解除善解除) on a wrongdoer and sends him “to the cape of Nagasu 長渚 to perform dispelling [rites] and ablutions (*harae misokashime tamau* 令祓禊).”¹⁶ The second occurs in the chronicle of Emperor Tenmu 天武, in the statement that in the spring of the seventh year of his reign, “in preparation for worshiping the celestial and terrestrial deities, great rites of dispelling and ablutions were conducted throughout the entire realm (*tenka kotogotoku ni ōharae su* 天下悉祓禊之).”¹⁷ In most instances the *Nihon shoki* uses the graphs 解除 (“remove and dispel”) to render the term *harae*.

For reference, *Man'yōshū* poems that incorporate the graphs 祓 or 禊 include the following:

1. If only I could have journeyed to the distant heavenly river plain and performed ablutions (*misogite mashi o* 禊身而麻之乎)! (Poem 420: an elegy on the death of Prince Iwata 石田 by Prince Niu 丹生)¹⁸
2. Trailed by rumors of my relationship with you, I will go to my native place to perform ablutions (*misogi shi ni iku* 禊身為尔去) in the river Asuka 明日香! (Poem 626)¹⁹
3. I will go to the Mitsu 三津 shore, beyond Tatsuta 龍田, to perform ablutions (*misogi shi ni iku* 禊身四二由久). (Poem 626, variant)²⁰
4. [If I had known beforehand] I would have gone to that Sahogawa 佐保川 river where plovers cry, taken the roots of the sedge that grows on the rocks, and used it as the fern for dispelling (*haraete mashi o* 解除而益乎). I would have performed ablutions (*misogite mashi o* 禊而益乎) with the rushing water . . . (Poem 948)²¹
5. The ablutions (*misogi shite* 身祓為) I performed by the beautiful clear river to pray for long life are all for you, my love. (Poem 2403)²²

¹⁶ Kojima et al., *Nihon shoki*, SNKBZ 3, pp. 92–93.

¹⁷ Kojima et al., *Nihon shoki*, SNKBZ 4, pp. 380–81.

¹⁸ Kojima et al., *Man'yōshū*, SNKBZ 6, p. 236.

¹⁹ Kojima et al., *Man'yōshū*, SNKBZ 6, p. 326.

²⁰ Kojima et al., *Man'yōshū*, SNKBZ 6, p. 326.

²¹ Kojima et al., *Man'yōshū*, SNKBZ 7, p. 124.

²² Kojima et al., *Man'yōshū*, SNKBZ 8, p. 179.

Further comment (1): Readings and interpretations of the graphs 禊 and 禊祓. Kamo no Mabuchi argued that the *Kojiki* clearly distinguished between the acts of 禊 and 禊祓 that figure in this passage. In his *Kojiki tōsho* 古事記頭書 he added the following headnote to the initial phrase 御身之禊 (read in the present version as *mimi no misogi*, “ablutions [to remove the pollution] from my person”): “*Misogi* means to purify by washing away with water; *harae* means to purify by dispelling. The two are similar but separate. Here the action is ‘dispelling’; *misogi* comes next.”²³ Regarding the subsequent term 禊祓 (read in the present version as *misogi harae*, “carried out ablutions and [rites of] dispelling”), he added the following headnote to his annotation of the 1644 printed edition of the *Kojiki*: “The text here has 禊祓 because it first speaks of both actions; next it speaks of *harae* and then of *misogi*. Those who do not understand that the text first sets out these two graphs as two [different actions] and read them simply as *harae* are mistaken.”²⁴ Mabuchi does not add a reading to the digraph 禊祓 in his annotation of the 1644 printed edition, but in his *Kanagaki Kojiki* 仮名書古事記, he gives the reading *harai misogi*.²⁵ The 1644 printed edition itself gives the digraph two different readings: *harai tamau* to the right side of the graphs and *harai misogi tamau* to the left.²⁶

In his commentary in *Norito kō* 祝詞考 on the Ōharae liturgy, Mabuchi remarks as follows:

In the *Kojiki*, *harae* 祓 refers to Izanaki’s action at the Tachibana river-mouth in the land of Tsukushi, where he purified himself of the pollution adhering to him from his visit to Yomi by removing and casting aside the things he wore on his person. It means to dispel and drive away pollution. Next he submerged himself in the ocean current and rinsed (*sosogi tamau* 滌給心) his person. This is called *misogi* 身滌 and means to wash and rinse away the pollution that has accrued to one’s person. These two actions are the origin of [the practice of] *harae misogi*.²⁷

Mabuchi’s argument requires some reading between the lines, but he seems to have understood the initial description of Izanaki’s intent to 御身之禊 as referring to an act of *harai* and the subsequent description of his action of 禊祓 at the Tachibana river-mouth as referring to an act of *misogi*. It is thus somewhat strange that he assigns the reading *misogi* to 御身之禊 rather than *harai*. (By contrast, the 1644 printed edition assigns the

²³ Kamo no Mabuchi, *Kojiki tōsho*, p. 12.

²⁴ Kamo no Mabuchi, *Kojiki (kakiire)*, p. 26.

²⁵ Kamo no Mabuchi, *Kanagaki Kojiki*, p. 79. Today the term rendered here as “dispelling” is commonly read *harae*. Mabuchi, however, distinguished between the readings *harai* and *harae* depending on the context. Some others did likewise. The inconsistency in romanization here reflects the usage of the text cited. (TN)

²⁶ *Kojiki* (Kan’ei hanpon), vol. 1, fol. 14a.

²⁷ Kamo no Mabuchi, *Norito kō*, p. 257.

first instance the reading *harai sen to* [“intend to engage in *harai*”], and Watarai Nobuyoshi reads it as *harae* in his *Gōtō Kojiki*.²⁸ Judging, however, from Mabuchi’s reading of 禊祓 as *harai misogi*, he took Izanaki to have first engaged in *harae* by removing his clothes and casting them aside and to have then performed *misogi* by rinsing his body with water. He thus followed this sequence in adopting the reading *harai misogi* for 禊祓. For reference, Nobuyoshi read the same digraph as *misogi*.

Norinaga reads the 禊 of 御身之禊 as *harai*. As the reason for this, he comments:

Since the preceding graphs 御身之 [are read *ōmima no*], the reading *misogi* would duplicate the same sound. Although there would be no problem with this, as can be seen from examples such as *mite no tamaki* 御手之手纏 (“the bracelet on his arm”), here the reading is probably *harai*. As this *harai* subsequently becomes *misogi*, the terms refer to the same thing.²⁹

This reading of *harai* follows the practice common from the time of the 1644 printed edition of *Kojiki*, but it seems likely that Norinaga is also following Mabuchi’s interpretation that Izanaki first engaged in *harai* and then performed *misogi*.

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Further comment (2): 禊 and 祓. The *Kojiki* depicts Izanaki’s performance of *misogi* and *harae* after his visit to Yomi as resulting in the birth of deities, including Yaso magatsuhi no kami 八十禍津日神, Ōmagatsuhi no kami 大禍津日神, Kamu naobi no kami 神直毗神, Ōnaobi no kami 大直毗神, the threefold Watatsumi sea deity, and the threefold Suminoe deity. The culmination is the birth of the three noble children (Amaterasu, Tsukuyomi, and Susanoo). The *misogi* and *harae* following Izanaki’s return from Yomi (in other words, contact with the dead), thus occupies an extremely important place within the overall development of the *Kojiki* narrative.

The corpses of the dead putrefy. As Pascal Boyer has pointed out, this phenomenon evokes in humans a natural fear of contamination and a sense of revulsion, and religious practices to avoid the “pollution” of death are found widely throughout the world.³⁰ In the case of the Japanese archipelago, the section on the people of Wa in the *History of Wei* (*Wei zhi* 魏志, third century CE) notes, “After the burial, all the household members go into the water and wash and pour water over themselves in a manner similar to the [Chinese funerary practice] of wearing white mourning garments and bathing (*lianmu* 練沐).”³¹ This account can be interpreted as evidence that the Wa people saw contact with

²⁸ *Kojiki* (Kan’ei hanpon), vol. 1, fol. 14a; Watarai Nobuyoshi, *Gōtō Kojiki*, p. 27.

²⁹ Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 261, 263.

³⁰ See Boyer, *Religion Explained*, pp. 243–46.

³¹ Ishihara, *Gishi wajinden*, pp. 46, 109–10.

the dead as “polluting” and followed a custom of washing that pollution away with water. The *Kojiki*’s description of Izanaki’s declaring “Let me perform ablutions [to remove the pollution] from my person” and engaging in *misogi* at Awakihara may be said to be of a piece with the *History of Wei* account. A custom that had existed since at least the third century of performing ablutions to remove pollution arising from contact with the dead has been woven into a crucial point in the *Kojiki* narrative.

By contrast, *harae* in the *Kojiki* and *Nihon shoki* consistently refers to the offering of objects in compensation for wrongdoing (*tsumi* 罪). In the *Kojiki* version of the Heavenly Rock Cave episode, “one thousand expiatory items” (*chikura no okito*) are levied on Susanoo for having committed wrongdoings such as having “destroyed the ridges between the paddy fields and filled in the ditches.”³² In the corresponding passage in the third variant of the seventh section of the *Nihon shoki* Age of Deities chapter, this is described as “levied [on Susanoo] one thousand expiatory items to dispel (*harae* 解除) [his wrongdoing].” The text further suggests a connection with the Ōharae 大祓 rite, stating that “[the deities] had Ame no koya 天児屋 preside over and recite the solemn liturgy of dispelling (*harae no futonorito* 解除之太諄辞).”³³ The *Kojiki* passage on the death of Emperor Chūai similarly lists a series of wrongdoings that are largely the same as the “wrongdoings of the land” (*kunitsutsumi* 国津罪) found in the Ōharae liturgy recorded in the *Engi shiki* (tenth century).³⁴ Referring to the expiatory items collected as “the great offerings of the land,” the *Kojiki* passage concerning Chūai’s death states that “a great dispelling of the wrongs of the land” (*kuni no ōharae* 国之大祓) was conducted.³⁵

The earliest reference to an Ōharae rite as such appears in the *Nihon shoki* chronicle of Emperor Tenmu. The item for the fifth year of his reign (676), eighth month, sixteenth day, states:

The emperor proclaimed: “A great rite of dispelling wrongs (*ōharae* 大解除) is to be held in all corners of the land. The governors (*kuni no miyatsuko*) of each province should ready the items to be used. The expiatory items are to be one horse and one length of hempen cloth. In addition, each district official should supply one long sword, one deerskin, one large hoe, one short sword, one sickle, one set of arrows, and one sheaf of rice. Each household should supply one bunch of hemp.”³⁶

³² See chapters 17 and 20.

³³ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 84–85. The translation follows the reading of the theonym 天児屋 adopted in *Studies on the Kojiki*; see chapter 18, text note 7. The SNKBZ edition of *Nihon shoki* reads it as Ama no koyane. (TN)

³⁴ Kurano and Takeda, *Kojiki, Norito*, pp. 424–25.

³⁵ Yamaguchi and Kōnoshi, *Kojiki*, pp. 244–45.

³⁶ Kojima et al., *Nihon shoki*, SNKBZ 4, pp. 370–72.

The items named coincide with those stipulated in the *Jingi ryō* 神祇令 section of the Yōrō 養老 code (718) as the offerings to be made for the Ōharae rite, and the proclamation of 676 can be seen as an important step in the formulation of the *ritsuryō*-period version of those rites. Some hold that the core of the content of the later Ōharae liturgy may also have taken shape in this same period.³⁷

As with *misogi*, *harae* was also deeply related to water. *Kōtai jingū gishiki chō* (804) states that at the Ise Shrines the Ōharae conducted prior to the twice-yearly Tsukunami 月次 rites was performed at the Watarai-gawa 度会河 river.³⁸ The Ōharae liturgy notes at the end that the diviners of the four provinces were ordered to take the hemp wands used in the purification “to the great rivers and dispel” the wrongdoings.³⁹ Herein presumably lies the reason why *misogi* and *harae* came to be seen as conjoined.

Tenmu’s reign at the end of the seventh century saw moves toward the compilation of the *Kojiki* and *Nihon shoki*. It witnessed as well efforts to systematize on the state level rites for the dispelling of wrongdoings, a development that ultimately culminated in the Ōharae rite. Is it not likely that efforts to systematize the rite and situate it within the framework of state ceremonial were also accompanied by attempts to coordinate it and the myths recorded in the *Kojiki* and *Nihon shoki*?

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Further comment (3): The historical development of *harae*. In addition to the passages cited in the preceding text note and further comments, the *Nihon shoki* includes several other instances where the term *harae* (解, 祓除, 解除) is used in the sense of items offered in expiation for wrongdoing.⁴⁰ It is only in later sources, however, that we can see clear indications of the evolution of the “great rite of dispelling wrongs” (*ōharae*) first proclaimed under Tenmu into the Ōharae rite performed at the court regularly twice a year on the last day of the sixth and twelfth months.

In his analysis of the historical evolution of *harae*, Aoki Kigen 青木紀元 has hypothesized as follows about its relationship to *misogi*:⁴¹ Originally *misogi* and *harae* were of a fundamentally different character, with *misogi* referring to a process of purification by washing pollution away by water and *harae* to the levying of expiatory items on a wrongdoer. At the time of Tenmu, the “great rite of dispelling wrongs” was created as a means of reestablishing social order and bringing about the renewal of the state through a grand sweeping away of all the wrongs committed throughout the land.

³⁷ Aoki Kigen, *Norito kodenshō no kenkyū*, pp. 20–23.

³⁸ Gomazuru and Nishijima, *Kōtai jingū gishiki chō*, p. 166.

³⁹ Kurano and Takeda, *Kojiki, Norito*, pp. 426–27.

⁴⁰ This translation is an abridgment of the original comment. For the full comment, see the online Kojiki Viewer Japanese version of this chapter or *Kojiki gaku* 2 (2016), pp. 70–72.

⁴¹ See Aoki Kigen, *Nihon shinwa no kisoteki kenkyū*, pp. 269–90.

Subsequently this rite took shape as the Ōharae performed annually on the last day of the sixth and twelfth months. In this process, *harae* increasingly acquired a moral and religious character as a rite to remove spiritual impurities and physical misfortunes. It thus came to be seen as something similar to *misogi*, and eventually the two became fused. In addition, the promulgation of the penal codes meant that the rectification of wrongdoings fell under the purview of their provisions, and the earlier function of *harae* in this context lost its significance except in matters concerning the deities.

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4. “Awakihara plain by the Tachibana river-mouth in Himuka in Tsukushi”

(Tsukushi no Himuka no Tachibana no odo no Awakihara 竺紫日向之橘小門之阿波岐原)

The corresponding passage in the sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter places the element “river-mouth” before the name Tachibana: Tsukushi no Himuka no odo no Tachibana no Awakihara 筑紫日向小戸橘之憶原.⁴² The tenth variant gives the sequence simply as Tachibana no odo 橘之小戸 without any indication of the larger geographic locale.⁴³ The giving birth to the land episode in the *Kojiki* presents the island of Tsukushi (Tsukushi no shima 筑紫嶋) as the fourth offspring produced by Izanaki and Izanami, and one of the “lands” it comprises is the land of Tsukushi (Tsukushi no kuni 筑紫国).⁴⁴ In the present episode the name Tsukushi appears without any descriptive complement such as “island” or “land.” The same is true of Himuka. Might this be so as not to specify the locale? When the Heavenly Grandson Ninigi descends from Takamanohara, it is to a place described as “Kujifurutake peak at Takachiho in Himuka in Tsukushi” (Tsukushi no Himuka no Takachiho no Kujifurutake 竺紫日向高千穂之久士布流多氣). In this instance, too, neither “island” nor “land” is attached to the name Tsukushi.⁴⁵

Had the compilers wished to avoid specifying a locale, however, they could have omitted “Tsukushi” and simply referred to Himuka. Presumably their intent was rather to use Tsukushi in the general sense of Kyushu and thereby to connect the ablutions episode to that region in the same way as the narrative connects the myth of the Land of Yomi to the land of Izumo. In identifying the Yomi border slope—the site where Izanaki emerges from the Land of Yomi—with the land of Izumo, the *Kojiki* narrative situates Izumo as a realm of pollution. The compilers likely chose “Himuka in Tsukushi” as a contrasting site, appropriate for Izanaki to perform ablutions after removing himself from Izumo. The same narrative pattern of “from Izumo to Himuka” can be seen subsequently in the

⁴² Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 48–49.

⁴³ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 56–57.

⁴⁴ See chapter 5.

⁴⁵ Yamaguchi and Kōnoshi, *Kojiki*, pp. 116–17.

transition from the account of the pacification of Ashihara no nakatsukuni (which takes place in Izumo) to that of the descent of the Heavenly Grandson. Himuka assumes significance from its assigned role as the stage for the birth of Amaterasu and the descent of her progeny.

The name Tachibana 橘 (also the name of a kind of orange, *Citrus tachibana*) is presumably linked to the “ever-shining” fruit that the emissary Tajimamori 多遲摩毛理 brings back from the “eternal realm” (*tokoyo*) in the chronicle of Emperor Suinin.⁴⁶ *Odo* 小門—literally “small gate”—probably indicates the mouth where a river meets the sea. In the fourth variant of the tenth section of the *Nihon shoki* Age of Deities chapter, an old man named Shiotsutsu no oji 塩筒老翁 leads Ninigi’s son Honoori no mikoto 火折尊 to a place described as “the Tachibana river-mouth” (Tachibana no odo 橘之小戸). From there Honoori sets off for the palace of the sea deity.⁴⁷

In short, “the Tachibana river-mouth” was apparently understood as a threshold to the otherworld, and it is presumably for this reason that it was also seen as a place appropriate for removing pollutions. The implications of the name Awakihara are unclear.

Further comment: Odo no Awagihara. Kada no Azumamaro held that the site of this episode was Chikuzen Province (modern-day Fukuoka Prefecture) and that there was a Tachibanayama 橘山 mountain in that province: “These places called Odo and Tachibanayama in Tsukushi still exist in the province of Chikuzen. There is also still a place called Awagi in Shima district.”⁴⁸ It may be pertinent that one of his disciples, Aoyama Toshifumi 青山敏文, was the priest of Taga 多賀 Shrine in Naokata 直方 in Chikuzen. Kaibara Ekiken 貝原益軒 (1630–1714) had already made the same point in his gazetteer of Chikuzen, *Chikuzen no kuni zoku fudoki* 筑前国続風土記, and had hypothesized that Odo was situated in Kasuya 糟屋 district.⁴⁹ It is not clear, however, whether Azumamaro had seen this work.

In *Kojiki den* Motoori Norinaga posited that the graphs 日向 could be read as either *himuka* or *himukai*. The first would refer to the province name Himuka (Hyūga) whereas the second would mean a place facing the sun. He adopts provisionally the former reading, but notes that there is no place called Tachibana no odo in Himuka Province. He also introduces Ekiken’s hypothesis in passing.⁵⁰

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⁴⁶ Yamaguchi and Kōnoshi, *Kojiki*, pp. 210–12.

⁴⁷ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 180–81.

⁴⁸ Kada no Azumamaro, *Nihon shoki jindaikan sakkī* (Azumamaro Jinja zō, Kada no Nobuna *hitsu*).

⁴⁹ Kaibara Ekiken, *Chikuzen no kuni zoku fudoki*, p. 459.

⁵⁰ Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 262–63.

5. Tsukitatsu funato no kami 衝立船戸神

The graphs 衝立 (“to strike and erect”) may be linked to the staff that Izanaki casts aside. If that is so, *tsukitatsu* may mean to stand a staff in the ground. One thesis is that *funato* means the same as *kunato* and refers to a bend in the road. Some hold that this deity and the following six are road deities, while others see them as connected to Izanaki’s escape from the Land of Yomi. Some commentators, Norinaga among them, interpret *kunato* to mean “do not pass here” (来勿処).⁵¹ The sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter refers to a deity named Funato no kami 岐神 (the graphs mean “crossroads deity”; the seventh variant gives the gloss *funato*). The ninth variant notes, “This deity is called Funato no kami 岐神. Its original name is Kunato no sae no kami 来名戸之祖神.”⁵²

6. Michi no nagachiha no kami 道之長乳齒神

Michi no nagachi means “long road.” The name assimilates a road extending into the distance with a sash and may also incorporate an allusion to the length of the road that Izanaki took to escape from the Land of Yomi. The meaning of *ha* 齒 is unclear. Saigō Nobutsuna and Nishimiya Kazutami hypothesize that the name may be a shortened form of *nagachiiha* with *iha* (*iwa*) meaning “rock-strewn” or “rock standing on the road” (磐).⁵³ The compilers of the *Nihon shisō taikēi* edition and Nakamura Hirotohi interpret *ha* as “end” or “edge” (端).⁵⁴ In the sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter, this deity appears under the name Nagachiha no kami, transliterated as 長道磐神.⁵⁵

7. “Sack” (*mifukuro* 御囊)

The Urabe Kanenaga-bon manuscript (1522), Watarai Nobuyoshi’s *Gōtō Kojiki*, and Motoori Norinaga’s *Kojiki den* adopt the graph *mo* 裳 (“skirt”) instead of *fukuro* 囊 (“sack”).⁵⁶ Some commentators follow them, but others object that *mo* would not be appropriate as Izanaki’s attire as it is a garment generally worn by women. Here we preserve the graph 囊 (“sack”) used in the Shinpukuji-bon manuscript. Presumably this was an item that people would have carried when they traveled.

⁵¹ Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 264–65.

⁵² Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 46–47, 52–53, 54–55. The editors note that *sae no kami* were supposed to guard the road and block (*sae* 塞) the intrusion of evil deities, p. 55n13. (TN)

⁵³ Saigō, *Kojiki chūshaku*, vol. 1, p. 205; Nishimiya, *Kojiki*, p. 351.

⁵⁴ Aoki Kazuo et al., *Kojiki*, pp. 37–38; Nakamura, *Shinpan Kojiki*, p. 35n4.

⁵⁵ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 46–47.

⁵⁶ Watarai Nobuyoshi, *Gōtō Kojiki*, p. 27; Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 264–65.

8. Tokihakashi no kami 時量師神

The graphs here are those given in the Shinpukuji-bon manuscript. The Ise-bon lineage Dōka-bon (1381), Dōshō-bon (1424), and Shun'yu-bon (1426) manuscripts add next to this deity name the annotation “the [*Sendai*] *kuji hongi* [gives this name as] 時置師.” The Dōka-bon even uses the latter graphs in the text proper. Like the Shinpukuji-bon manuscript, the Urabe-lineage manuscripts from the Kanenaga-bon on use the graphs 時量師神. The 1644 printed edition, Watarai Nobuyoshi's *Gōtō Kojiki*, and Motoori Norinaga's *Teisei kokun Kojiki*, by contrast, change them to 時置師神. Norinaga reads the graphs as Tokiokashi no kami.⁵⁷ In line with adopting the graph for skirt instead of sack, as explained in the preceding text note, he interprets *tokiokashi* as derived from *tokioku* 解置 (“to undo and spread out”), with *toki* 時 (“time”) being a phonetic equivalent for *toki* 解 (“to undo”).⁵⁸ Many subsequent commentators have likewise rendered this name as 時置師神.

Indeed it is difficult to construe the meaning of the graph 時 in this context. Although we have retained here the graph *hakaru* 量 (“weigh,” “calculate”) used by both the Shinpukuji-bon and the Kanenaga-bon, the issue remains of how to interpret it. One possibility is to see it as a homophone for *hakashi* 放 (“to release”), with the combination *tokihakashi* meaning “undo.” An obstacle to this approach, however, is the lack of attested examples of *hakashi* meaning “to release.” Some suggest that *hakasu* may correspond to the causative form of the verb *haku* 佩 (“to wear,” “to put on”), but that, too, does not match the context.

9. Wazurai no ushi no kami 和豆良比能宇斯能神

The name identifies this deity as the master (*ushi*) of calamities, hardships, and disarray. Presumably Izanaki dispelled these things together with removing his robe and casting it aside. In the sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter, this deity appears under the name Wazurai no kami, transliterated as 煩神.⁵⁹

10. Chimata no kami 道俣神

A deity worshiped at bifurcations, where a road splits in two. The name presumably comes from an association with the divided shape of the trousers (*hakama* 禪) that Izanaki cast aside and from which this deity came into existence.

⁵⁷ *Kojiki* (Kan'ei hanpon), vol. 1, fol. 14a ; Watarai Nobuyoshi, *Gōtō Kojiki*, p. 27; Motoori Norinaga, *Teisei kokun Kojiki*, p. 542.

⁵⁸ Motoori Norinaga, *Kojiki den*, MNZ 9, pp. 266–67.

⁵⁹ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 46–48.

11. Akigui no ushi no kami 飽咋之宇斯能神

The name identifies this deity as the master (*ushi*) of eating to the point of satiation (*kuiakiru* 食い飽きる). The name may derive from the resemblance of a cap (the item of clothing from which this deity came into existence) to a wide-open mouth. Saigō Nobutsuna holds that the name may express the idea of a deity who gulps down wrongdoings and pollutions. Nishimiya Kazutami links it to the hags of Yomi having eaten so many bamboo shoots and wild grapes that they were satiated.⁶⁰ In the sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter, this deity appears under the name Akigui no kami, transliterated as 開嚙神.⁶¹

12. “[Izanaki no ōkami] cast aside” (*nageutsuru* 投棄流)

The ablutions passage repeatedly describes Izanaki as casting aside an object. In all instances except where he casts aside the bracelet he wore on his left arm, the text uses the digraph 投棄 (“throw away,” “cast aside”). This instance alone includes the additional graph 流 (投棄流). If the latter formulation appeared at the beginning of the series, one might argue that 流 was added as a phonetic marker for the conjugation ending *-ru* of the verb *nageutsuru*. Since this single instance occurs halfway through the series, however, questions remain.

To be sure, inconsistencies in the transliteration of verb endings are seen elsewhere in the *Kojiki*. The syntagm *araburu kami* (“unruly deities”), for instance, is sometimes rendered as 荒神, other times as 荒夫琉神, and the trigraph 投棄流 might be viewed as a comparable example of inconsistency in transliteration. On the other hand, the inconsistency may not have existed from the time of compilation. A reading gloss added at some stage of repeated transcription may rather have been erroneously incorporated into the text. It might thus have been appropriate to delete 流 in preparing this edition, but as all the extant major manuscripts incorporate it, we have retained it as well.

13. Okizakaru no kami 奥疎神 / Okitsunagisabiko no kami 奥津那芸佐毗古神 / Okitsukaibera no kami 奥津甲斐弁羅神

The graph 奥 *oku* (“back,” “interior”) here represents the term *oki* 沖 (“offing.”) The deity name Okizakaru no kami 奥疎神 thus means “to move away from the coast.” *Nagisa* 那芸佐, in the second deity name, means “as far as waves reach,” in other words, the boundary between land and sea. The element *kai* 甲斐 in the third theonym has been variously interpreted as equivalent to *kai* 峽 (“gorge,” “ravine”), [*kai*] 間 (“distance,” “interval”), or *kai* 貝 (“shellfish”). The phoneme *i* in these latter terms,

⁶⁰ Saigō, *Kojiki chūshaku*, vol. 1, pp. 206–207; Nishimiya, *Kojiki*, p. 352.

⁶¹ Kojima et al., *Nihon shoki*, SNKBZ 2, p. 48. This variant does not mention a cap and connects Akigui no kami to Izanaki’s trousers. (TN)

however, is a *kō*-type vowel sound, whereas *i* [*hi*] rendered as 斐 is an *otsu*-type vowel sound. These putative equations are thus not compatible with the conventions of ancient phonetic transcription. Nishimiya Kazutami holds that *kai* here may be the nominalized form of the putative upper bigrade (*kami nidan* 上二段) verb *kau* 交ふ (“to mingle,” “to intersect”) and may refer to the intersection of two entities.⁶² If so, the same graphs 甲斐 in the toponym “land of Kai” (Kai no kuni 甲斐国) would presumably have the same meaning. If we adopt the thesis of Ide Itaru 井手至 that *bera* 弁羅 derives from *heri* 縁 (“edge”), Kaibera no kami would refer to a deity of the borders.⁶³

14. Hezakarū no kami 辺疎神 / Hetsunagisabiko no kami 辺津那芸佐毗古神 / Hetsukaibera no kami 辺津甲斐弁羅神

He 辺 means “coastline,” which basically subsumes *nagisa* and *kaibera* as well. Hezakarū no kami means a deity who moves far away from the boundary between land and sea.

15. “Deities . . . all were born” (*umeru kami* 所生神)

The deities who appear as the result of Izanaki’s ablutions originate either from the objects he wore or from his washing of his body. In relating their appearance, the text describes each as having “come into existence” (*naru* 成). The relationship between a deity who causes the emergence of another deity and the deity that emerges is not that of parent and child. Yet in summing up the sequence of deities that emerge from Izanaki’s ablutions, both the first and the second halves of the ablutions passage refer to the deities in question as all having been “born” (*umeru* 生).⁶⁴ The same mode of description recurs in the later contest of oaths (*ukei*) between Amaterasu and Susanoo.⁶⁵

By categorizing as “parent-child” a relationship that was not originally such, this narrative mode underwrites the existence of a blood lineage. This is of particular moment in establishing “the three noble children” as Izanaki’s offspring.⁶⁶ The *ukei* episode similarly makes explicit that the deity Ame no oshihomimi no mikoto (the father of Ninigi no mikoto) and the other four male children produced through the contest are Amaterasu’s progeny.

⁶² Nishimiya, *Kojiki*, p. 352. The two entities in this case would be the land and the sea. (TN)

⁶³ Ide, *Yūbunroku*, p. 273.

⁶⁴ For the second instance, see the opening sentence of chapter 14.

⁶⁵ See chapter 16. In that passage, too, the deities that come into being from objects belonging to Amaterasu and Susanoo are initially described as “having come into existence” (*nareru*) and subsequently referred to as “having been born” (*umareshi*). (TN)

⁶⁶ See chapter 14. The text first describes Amaterasu, Tsukuyomi, and Susanoo as having come into existence when Izanaki washed his eyes and nose, but Izanaki then proclaims that he “has borne” them. (TN)

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