

Chapter 13 Ablutions (2)

[Izanaki no mikoto] thereupon proclaimed, “The upper current is strong. The lower current is weak.”

He [thus] first immersed and rinsed himself in the middle current, whereupon a deity named Yasomagatsuhi no kami 八十禍津日神 came into existence. Next, Ōmagatsuhi no kami 大禍津日神 (1). These two deities came into existence from the pollution that [adhered to Izanaki] when he visited that most polluted land. Next, to rectify the calamities [they brought], a deity named Kamunaobi no kami 神直毗神 came into existence. Next, Ōnaobi no kami 大直毗神 (2). Next, Izunome 伊豆能売 (3).

[Gloss:] *Three deities altogether.*

[Izanaki] next rinsed himself in the depths, whereupon a deity named Sokotsuwatsumi no kami 底津綿津見神 came into existence (4). Next, Sokotsutsunoo no mikoto 底筒之男命 (5). Next, he rinsed himself in the middle water, whereupon a deity named Nakatsuwatsumi no kami 中津綿津見神 came into existence. Next, Nakatsutsunoo no mikoto 中筒之男命. Next, he rinsed himself in the surface water, whereupon a deity named Uetsuwatsumi no kami 上津綿津見神 came into existence. Next, Uwatsutsunoo no mikoto 上筒之男命. The threefold Watatsumi sea deity is revered by the Azumi no muraji 阿曇連 lineage (6) as their ancestral deity, for they are the descendants of the child of this Watatsumi deity, Utsushihikanasaku no mikoto 宇都志日金析命 (7). The three deities Sokotsutsunoo no mikoto, Nakatsutsunoo no mikoto, and Uwatsutsunoo no mikoto are the great threefold Suminoe 墨江 deity.

[Izanaki] then washed his left eye, whereupon a deity named Amaterasu ōmikami 天照大御神 came into existence. He next washed his right eye, whereupon a deity named Tsukuyomi no mikoto 月読命 came into existence. He next washed his nose, whereupon a deity named Takehaya susanoo no mikoto 建速須佐之男命 (8) came into existence.

[Gloss:] *The ten deities (9) from Yasomagatsuhi no kami to Haya susanoo no mikoto were all born when [Izanaki] rinsed himself.*

Text Notes

1. **Yasomagatsuhi no kami** 八十禍津日神 / **Ōmagatsuhi no kami** 大禍津日神
Maga means “bent,” as in the compound *magatama* 勾玉 (“curved jewel”); it is the counterpart to the term *nao* 直 (“straight”). Here, *maga* carries the sense of “calamity.” In the later account of the pacification of the land, Takagi no kami declares “*Magare* 摩賀礼!” (“[May this arrow] bring [him] calamity!”) as he hurls back from heaven an arrow

misused by Amewakahiko. The arrow hits and kills Amewakahiko.¹ The stem *maga* in that instance corresponds to the sense of *maga* in the two theonyms in this passage. The sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter transliterates Yasomagatsuhi no kami as 八十枉津日神.²

The *Kojiki* chronicle of Emperor Ingyō 允恭 states:

[The emperor] had an ordeal cauldron placed on the Kotoyasomagatsuhi spur of Amakashi hill (Amakashi no kotoyasomagatsuhi no saki 味白禰之言八十禍津日前) [and conducted an ordeal by boiling water (*kugatachi*)] to determine the [correct] names and titles of the heads of the myriad lineages throughout the realm in service to the court.³

Amakashi no kotoyasomagatsuhi no saki is presented here as a geographical location, but the name presumably derives from its role as the site where a *kugatachi*-type ritual was performed to correct the “myriad falsities” (*kotoyasomaga*) in the names and hereditary titles claimed by the lineages attached to the court. *Hi* here appears to express a spiritual impetus, as with *hi* in *musuhi*.⁴

The statement that Yasomagatsuhi and Ōmagatsuhi “came into existence from the pollution that [adhered to Izanaki] when [he] visited that most polluted land” may perhaps be understood to mean that these deities had already formed in Izanaki’s body during his visit to the Land of Yomi and were released into the outside world when he doused himself with water at the Tachibana river-mouth.

2. Kamunaobi no kami 神直毗神 / Ōnaobi no kami 大直毗神

These *nao* (“straight,” “rectifying”) deities are the counterpart to the *maga* deities described in the previous text note. They also appear in liturgies such as the Ōtonohokai *norito* for praying for the safety of the palace: “May any oversight in [these] words of celebration and pacification be heard and rectified (*kikinaoshi* 聞直志), seen and rectified (*minaoshite* 見直志) by Kamunaobi no mikoto and Ōnaobi no mikoto.”⁵ A similar phrasing occurs in the Mikadohokai 御門祭 *norito* for exorcising the four gates of the palace: “May any fault or error in [my] words be seen and rectified, heard and rectified by Kamunaobi and Ōnaobi.”⁶ Such usages suggest that these deities were believed to rectify something imperfect or erroneous and restore it to its proper state. In the

¹ See chapter 38. Takagi no kami is an alternative name of Takamimusuhi no kami. (TN)

² Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 48–49. The graph 枉 carries connotations of “twisted,” “wrongdoing,” “encounter calamity.” (TN)

³ Yamaguchi and Kōnoshi, *Kojiki*, pp. 318–19. *Kugatachi* entailed plunging one’s hand into a cauldron of boiling water to test the truth of a claim. (TN)

⁴ On the meaning of *musuhi*, see chapter 1, text note 5.

⁵ Kurano and Takeda, *Kojiki, Norito*, pp. 418–19.

⁶ Kurano and Takeda, *Kojiki, Norito*, pp. 420–21.

Heavenly Rock Cave episode Amaterasu is described as not blaming her brother Susanoo for his disruptive behavior that impeded the performance of solemn rituals. Instead she makes “a proclamation to rectify” (*mikotonori naoshi* 詔直) the situation.⁷ This rectification, intended to make it possible to proceed with the rituals being conducted, would seem to be of the same nature as those figuring in the liturgies. The *naobi* deities were evidently seen as having the power to restore things to their proper state when something anomalous occurred during a ritual and thereby enable its successful conclusion.

The sixth variant of the fifth section of the *Nihon shoki* Age of Deities chapter transliterates Kamunaobi no kami as 神直日神 and Ōnaobi no kami as 大直日神.⁸

3. Izunome 伊豆能売

The entity of this name (which suggests a female figure) is listed along with Kamunaobi no mikoto and Ōnaobi no mikoto as responsible for rectifying *maga* calamities but is not assigned a title such as *kami* or *mikoto*. Some hypothesize that Izunome is not a deity but someone who performs rites of worship to a deity. Those taking this position suggest that Izunome can be equated with the title Itsuhime 巖媛 (literally “reverence[-offering] maiden”) that appears in a passage from the *Nihon shoki* chronicle of Emperor Jinmu. In that passage the future Emperor Jinmu, having successfully pacified Yamato, proclaims to his loyal associate Michi no omi: “I myself shall call forth Takamimusuhi no mikoto to be worshiped in visible form. I appoint you the celebrant of this ritual and give you the title Itsuhime.”⁹

An alternative hypothesis is that Izunome may be linked to Ōmiyanome no mikoto 大宮売命, a deity whom the Ōtonohokai liturgy describes as acting together with Kamunaobi no mikoto and Ōnaobi no mikoto, “using words to rectify and calm” (*kotonaoshi yawashi* 言直志和志).¹⁰ A deity named Ōmiyanome no kami 大宮売神 also appears in the *Kogo shūi*, which describes her as serving Amaterasu and as worshiped at the court as a deity who uses words to rectify and soften relations between the emperor and his ministers.¹¹ Kurano Kenji equates the Ōtonohokai liturgy’s Ōmiyanome no mikoto with *Kojiki*’s Izunome.¹² The grounds for this equation are not definitive, but the fact that a female deity figures together with Kamunaobi and Ōnaobi in the Ōtonohokai liturgy can perhaps be linked to the similar presence of Izunome in the *Kojiki*.

⁷ See chapter 17.

⁸ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 48–49. For further discussion of these deities, see Taniguchi Masahiro, *Kojiki no hyōgen to bunmyaku*, pp. 132–35.

⁹ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 214–15.

¹⁰ Kurano and Takeda, *Kojiki, Norito*, pp. 418–21.

¹¹ Nishimiya, *Kogo shūi*, pp. 22, 124.

¹² Kurano, *Kojiki zenchūshaku*, vol. 2, pp. 304–305.

4. Sokotsuwatatsumi no kami 底津綿津見神 / Nakatsuwatatsumi no kami 中津綿津見神 / Uetsuwatatsumi no kami 上津綿津見神

These three sea (*watatsumi*) deities form when Izanaki rinses himself in the depths, the middle water, and the surface water respectively. The term *watatsumi* appears earlier within the theonym Ōwatatsumi no kami 大綿津見神 (“great sea deity”), one of the deities produced by Izanaki and Izanami.¹³ The threefold Watatsumi deity mentioned here is identified as the ancestral deity of the Azumi no muraji lineage. The demarcation of this deity into a triad associated with the depths, middle water, and surface water parallels the preceding reference to three currents (upper, middle, and lower) and the following account of the production of the three noble children: Amaterasu, Tsukuyomi, and Susanoo. It may indicate a deliberate intent to arrange the elements appearing in the second half of the ablutions episode in groups of three. If so, the addition of Izunome to the two Naobi deities may have been intended, as Saigō Nobutsuna proposes, to align them with this triadic pattern.¹⁴ That only the two Maga deities do not fit this pattern is perhaps because of their generation from the pollution of the Land of Yomi.

5. Sokotsutsunoo no mikoto 底筒之男命 / Nakatsutsunoo no mikoto 中筒之男命 / Uwatsutsunoo no mikoto 上筒之男命

In the same manner as the preceding threefold Watatsumi deity, three Tsutsunoo deities are also formed when Izanaki rinses himself in the depths, the middle water, and the surface water, each appearing after its Watatsumi counterpart. The narrative goes on to identify the Tsutsunoo deities as the great threefold Suminoe 墨江 deity.¹⁵

The meaning of *tsutsu* here remains uncertain (the graph 筒 itself usually carries the meaning of “tube” or “pipe”). Some take it as equivalent to “soil” (*tsuchi* 土), others equate it with the element *tsutsu* in the term for the evening star (*yūtsuzu/yūzutsu* 夕星, namely, Venus) and see it as alluding to the star relied on in navigation. Others equate it with the possessive particle *tsu* づ plus *tsu* 津 meaning port and take it as a reference to the deity of the harbor where ships dock. Others interpret it as the possessive particle *tsu* plus *chi* 靈, meaning “the spirit of . . .” Nishimiya Kazutami argues that it refers to the guardian deity of a ship. He bases this theory on the fact that *tsutsu* 筒 is also the term for a wooden block that supports the main mast in traditional Japanese ships; objects embodying the deity (*funadama* 船玉) are placed in holes at the bottom of the block.¹⁶ Although Nishimiya finds this to be the most plausible interpretation, it seems best to leave the matter open.

¹³ See chapter 6.

¹⁴ Saigō, *Kojiki chūshaku*, vol. 1, p. 214.

¹⁵ As discussed in the further comment appended to this text note, this deity is worshiped at Sumiyoshi 住吉 shrines, including those at Naniwa 難波 (Osaka), Hakata 博多 (Fukuoka), and Anato 穴門 (Shimonoseki). (TN)

¹⁶ Nishimiya, *Kojiki*, p. 354.

Further comment: The great threefold Suminoe deity. Among the deities mentioned in the ablutions passage, from Tsukitatsu funato no kami (the first deity produced after Inazaki's escape from Yomi) to the three noble children, the three Tsutsunoo deities are the only ones apart from the three noble children to play an active part in the subsequent narrative. As the great threefold Suminoe deity (Suminoe no mimae no ōkami 墨江之三前大神), they figure in Empress Jingū's expedition to Silla. But although the *Kojiki* describes the Suminoe deity's role in the expedition in some detail, it unusually does not touch at all upon the priestly lineage associated with it.

The great Suminoe deity was enshrined at the Sumiyoshi Taisha 住吉大社 at Naniwa, where the Tsumori 津守 priestly lineage was long responsible for its rites. The *Sumiyoshi taisha jindaiki* 住吉大社神代記 describes the shrine's origins and the Tsumori lineage's relation to it as follows:

The three martial deities Uwatsutsuo 表筒男, Nakatsutsuo 中筒男, and Sokotsutsuo 底筒男 issued instructions, saying, "Our calm spirit (*nigimitama* 和魂) should be settled in the land of Nagaokao 長岡峽, where the flourishing great port of Nunakura 淳中倉 lies, to protect the boats that go to and fro." Tamomi no sukune 手搓見足尼 [the ancestor of the Tsumori no muraji 津守連 lineage] was thus entrusted with its worship.¹⁷

Prior to this account's composition, the *Nihon shoki* chronicle of Jingū's regency had already recounted that Homutachi 踐立, the ancestor of the Anato no atai 穴門直 lineage, and Tamomi no sukune 田裳見宿禰, the ancestor of the Tsumori no muraji lineage, had called on Jingū to "determine the lands where the [Suminoe] deity wishes to dwell." As a result Homutachi was entrusted with conducting rites to the deity's impetuous spirit (*aramitama* 荒魂), and a shrine was erected at the village of Yamada 山田 in Anato.¹⁸ The same *Nihon shoki* passage implicitly establishes a link between the Tsumori lineage and the great Suminoe deity. However, like the *Kojiki*, the *Nihon shoki* does not directly elaborate on the link between the Tsumori and the deity. Its only allusion to the connection is the passage in the sixth variant of the fifth section of the Age of Deities chapter—the sole reference in the *Nihon shoki* to the birth of the Suminoe deity—that states "This Sokotsutsuo no mikoto, Nakatsutsuo no mikoto, and Uwatsutsuo no mikoto are the great [threefold] Suminoe 住吉 deity."¹⁹

¹⁷ Tanaka Takashi, *Sumiyoshi taisha jindaiki no kenkyū*, p. 344. The port of Nunakura is generally held to be the Sumiyoshi district of modern Osaka. Opinions vary as to the date of composition of *Sumiyoshi taisha jindaiki*, with some dating it to the eighth century and others to sometime after the late ninth century. (TN)

¹⁸ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 436–37.

¹⁹ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 48–49.

The *Nihon shoki* account of Empress Jingū's expedition to Silla identifies four deities involved with it—the impetuous spirit of Amaterasu, Wakahirume 稚日女, Kotoshironushi, and the calm spirit of the three Tsutsuo deities—and records that they dwell respectively in the lands of Hirota 広田, Ikuta no nagao 活田長峽, Nagata 長田, and the great port of Nunakura in the land of Nagao 長峽. It also identifies those who were entrusted with conducting rites to the first three of these deities. In contrast to the parallel passage in *Sumiyoshi taisha jindaiki*, however, it does not mention who should conduct the rites to the calm spirit of the Tsutsuo deities.²⁰

In this way the *Kojiki* and *Nihon shoki* both avoid spelling out the relationship between the great threefold Suminoe deity (the three Tsutsuo deities) and the Tsumori lineage. Nevertheless, the Tsumori were unquestionably a notable lineage that is mentioned repeatedly in the *Nihon shoki*, *Shoku Nihongi* 続日本紀, and *Man'yōshū*. For instance, Tsumori no muraji Komanako 己麻奴古跪 figures in reports of diplomatic relations in the fifth year of the reign of Emperor Kinmei 欽明 (544); Tsumori no muraji Ōama 大海 figures in such reports in the first year of the reign of Empress Kōgyoku 皇極 (642); Tsumori no muraji Kisa 吉祥 figures in such reports in the fifth year of the reign of Empress Saimei (659). A passage from the thirteenth year of Tenmu's reign (684) notes that in the wake of the reshaping of the system of *kabane* 姓 titles, the Tsumori no muraji was one of the lineages along with the Azumi no muraji to be granted the new *kabane* title of *sukune* 宿禰.²¹ The *Kojiki*, however, which includes numerous passages concerning ancient lineages, makes no mention of the Tsumori.

Various reasons might be adduced to explain this situation. One is that the *Kojiki* does not refer to Honoakari no mikoto 火明命, whom the *Shinsen shōjiroku* 新撰姓氏錄 (815) gives as the ancestor of the Tsumori lineage in its list of the “deity lineages” of Settsu 摂津 Province. (The *Engi shiki* list of deities and shrines [927] records the deities of the two Ōama 大海 shrines in Sumiyoshi district, Settsu Province, as the lineage deity of the Tsumori.) That alone, however, would not seem to be the entire reason.

Saigō Nobutsuna suggests that “likely only the name ‘great threefold Suminoe deity’ is mentioned and not who is charged with its worship because people already clearly knew who (i.e., the Tsumori) was responsible.”²² Nishimiya Kazutami holds that it was because the court appointed the shrine priest.²³ Ochiai Hidekuni 落合偉洲, on the other hand, argues that probably it was because the connection between the Tsumori lineage and the Suminoe deity was not so close as that between the Azumi no muraji lineage and the threefold Watatsumi deity and also because the Tsumori were not the only lineage serving as priests at Sumiyoshi Taisha.²⁴

²⁰ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 418–19, 438–39.

²¹ Kojima et al., *Nihon shoki*, SNKBZ 3, pp. 379, 382–83; SNKBZ 4, pp. 58–59, 222–23, 440–43.

²² Saigō, *Kojiki chūshaku*, vol. 1, p. 221.

²³ Nishimiya, *Kojiki*, p. 355.

²⁴ Ochiai, “Sumiyoshi taisha to Tsumori-shi.”

All these hypotheses have points to recommend them, but other factors might also help explain why the *Kojiki* does not refer to the relationship between the Tsumori and the Suminoe deity, even though, as Saigō observes, the Tsumori were well known at the time of the *Kojiki*'s compilation as a lineage responsible for the deity's worship. One clue might be found in the account of Oto tachibanahime 弟橘比売, Yamatotakeru's consort, who casts herself into the sea to calm the waves and enable him to carry out his mission of pacifying the east.²⁵ The *Kojiki*'s many passages concerning ancient lineages by and large describe events involving the lineage's founder or the origins of an imperial consort. Typically they record genealogies and marriage relations. Virtually all passages about imperial consorts relate their parentage. That about Oto tachibanahime is an exception. The *Nihon shoki* identifies her as coming from the Hozumi 穂積 lineage,²⁶ but the *Kojiki* does not refer to her origins. Tanaka Motoki 田中智樹 has argued that this is because the *Kojiki* sought to avoid presenting her self-immolation as the merit of a particular lineage.²⁷ Might not similar considerations be at work in the treatment of the Suminoe deity?

The great threefold Suminoe deity is born, along with the threefold Watatsumi deity, immediately before the three noble children. The *Kojiki* chronicle of Emperor Chūai describes the Suminoe deity as carrying out "the will (*mikokoro* 御心) of Amaterasu." It goes on to relate the part played by the deity during Empress Jingū's expedition to Silla. When the king of Silla submitted to Jingū's forces, she "posted her staff at the gate of the ruler of Silla, made the impetuous spirit of the great Suminoe deity the tutelary deity of the land, worshiped and enshrined it, and returned back across the sea."²⁸ Quite plausibly the *Kojiki* did not record a connection between the Suminoe deity and an individual lineage because of the extraordinary powers that the deity displayed to ensure the expedition's success.

In the *Kojiki*, the Suminoe deity is "born" through Izanaki's rinsing himself. After the birth of the three noble children, Izanaki proclaims, "I have borne child after child, and at the end of giving birth, I have obtained three noble children."²⁹ Seen from this perspective, the Suminoe deity is a child of Izanaki in the same way as the three noble children. The text further emphasizes this deity's connection with Amaterasu in the chronicle of Emperor Chūai. One might surmise that the compilers chose not to say anything about the lineage responsible for the Suminoe deity's worship so as to focus attention on the part played in the Silla expedition by this deity as a child of Izanaki and sibling of the three noble children. At the time of the *Kojiki*'s compilation, the role of the Tsumori lineage as performers of rites to the Suminoe deity was known just as was that

²⁵ See Yamaguchi and Kōnoshi, *Kojiki*, pp. 226–27.

²⁶ Kojima et al., *Nihon shoki*, SNKBZ 2, p. 376.

²⁷ Tanaka Motoki, "Yamatotakeru no mikoto keifu kō."

²⁸ Yamaguchi and Kōnoshi, *Kojiki*, pp. 244–48.

²⁹ See chapter 14.

of the Azumi no muraji lineage as performers of rites to the threefold Watatsumi deity and the Munakata 胸形 lineage as performers of rites to the threefold Munakata deity.³⁰ For the compilers, however, enhancing the import of the events surrounding the Silla expedition was more crucial than recording the existence of the Tsumori.

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6. Azumi no muraji 阿曇連

Azumi is a lineage name and *muraji* a hereditary title (*kabane*) associated with service to the court. An item in the *Nihon shoki* from the tenth month, thirteenth year, of the chronicle of Emperor Tenmu (684) describes the consolidation and reorganization of the earlier multitude of *kabane* into a new hierarchy of eight titles as follows:

The *kabane* titles of the various lineages have been rearranged. Eight [new] types of *kabane* have been created, and the myriad *kabane* [that existed previously] in the realm have been adjusted. The first rank is *mahito* 真人. The second is *asomi* 朝臣. The third is *sukune* 宿禰. The fourth is *imiki* 忌寸. The fifth is *michinoshi* 道師. The sixth is *omi* 臣. The seventh is *muraji* 連. The eighth is *inaki* 稻置.³¹

Another item from the twelfth month of the same year states that fifty lineages had been granted the new title of *sukune*, including the Azumi.³² The present *Kojiki* passage's description of the Azumi as holding the title of *muraji* rather than *sukune* indicates that it follows the *kabane* titles used prior to the adoption of the new system in 684.

7. Utsushihikanasaku no mikoto 宇都志日金析命

The *Kojiki* identifies this deity as both the child of the threefold Watatsumi sea deity and the ancestral deity of the Azumi no muraji lineage. Having noted that “the threefold Watatsumi deity is revered by the Azumi no muraji lineage as their ancestral deity (*oyagami* 祖神),” the text adds that the Azumi no muraji are “the descendants” (*sue* 子孫) of Utsushihikanasaku no mikoto. Among the *Kojiki*'s distinctive features is that it puts greater emphasis than does the *Nihon shoki* on identifying the deities that figure in it as the ancestor of one lineage or another. This is the first of these “ancestral identifications.” The graph 祖 (“ancestor”) occurs widely within the *Kojiki*. This, however, is the only instance of the specific term *oyagami* and of the further description

³⁰ The Munakata deities were enshrined near Fukuoka and on the Oki islands lying offshore. See chapter 16.

³¹ Kojima et al., *Nihon shoki*, SNKBZ 4, pp. 436–39. Kojima et al. note that in actuality only the top four titles of the new system of *kabane* were awarded. (TN)

³² Kojima et al., *Nihon shoki*, SNKBZ 3, pp. 440–42.

of the lineage in question as the deity's "descendants." This circumstance may be related to this passage's being the first of the *Kojiki*'s "ancestral origin" accounts.

The meaning of *kanasaku* 金析 is not clear. *Utsushi* 宇都志, as noted previously, indicates something that exists between the realm of deities and the human realm, or between the visible and invisible realms.³³ That may be the reason for its inclusion in this theonym.

8. Amaterasu ōmikami 天照大御神 / Tsukuyomi no mikoto 月読命 / Takehaya susanoo no mikoto 建速須佐之男命

The main text of the fifth section of the *Nihon shoki* Age of Deities chapter does not include any account of Izanami in the Land of Yomi or Izanaki's visit there. Instead, the birth of deities episode culminates in Izanaki and Izanami's jointly giving birth to the sun deity, the moon deity, the leech child (*hiruko* 蛭児), and Susanoo no mikoto 素戔鳴尊.³⁴ The first and second variants likewise do not mention the Land of Yomi. The first variant states that the deity Ōhirume no mikoto 大日靈尊 (an alternative name for Amaterasu) appeared when Izanaki held a bronze mirror in his left hand, Tsukuyumi no mikoto 月弓尊 appeared when he held a bronze mirror in his right hand, and Susanoo no mikoto appeared when he turned his head to look behind him.³⁵

The *Kojiki* depicts a sequence in which first the deities of calamities (Yasomagatsuhi no kami and Ōmagatsuhi no kami) appear, followed by the appearance of the Naobi deities to rectify those calamities (see text notes 1 and 2). The birth of Amaterasu follows thereafter. The same pattern can be seen in the account of the birth of Emperor Ōjin as described in the chronicle of Emperor Chūai.³⁶ Many commentators point to a parallel between the *Kojiki* account of the birth of the three noble children and the Chinese myth of Pangu, in which the sun appears from the deity's left eye and the moon from his right eye.

In the *Nihon shoki*, the names of the three noble children vary. The main text identifies the sun deity as Ōhirume no muchi 大日靈貴 and notes that there are also the variant names Amaterasu ōmikami 天照大神 and Amaterasu ōhirume no mikoto 天照大日靈尊. It identifies the moon deity as having the names Tsukuyumi no mikoto 月弓尊 and Tsukuyomi no mikoto 月夜見尊 / 月読尊, and Susanoo no mikoto 素戔鳴尊 as having the alternate names Kamu susanoo no mikoto 神素戔鳴尊 and Haya susanoo

³³ See chapter 7, text note 7.

³⁴ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 34–37.

³⁵ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 36–39.

³⁶ Yamaguchi and Kōnoshi, *Kojiki*, pp. 244–49. In the Chūai chronicle, Chūai dies in an untimely fashion after failing to heed an oracle directing him to pacify the land across the sea to the west. A great dispelling of wrongs is conducted to rectify these inauspicious circumstances, after which Chūai's consort Jingū successfully carries out the overseas expedition to the Korean peninsula. She bears Ōjin upon her return. (TN)

no mikoto 速素戔鳴尊. The first variant gives the names as Ōhirume no mikoto 大日靈尊, Tsukuyumi no mikoto, and Susanoo no mikoto. The second variant refers simply to “the sun and the moon” (*hitsuki* 日月) and Susanoo no mikoto.³⁷ We will take up the three noble children in chapter 14.

9. “Ten deities” (*to hashira* 十柱)

The second part of the ablutions episode describes fourteen deities as coming into existence. Some commentators, such as Watarai Nobuyoshi, have thus considered “ten deities” (*to hashira* 十柱) to be an error and have emended it to “fourteen deities” (*tō amari yotsu hashira* 十四柱)³⁸ In his miscellany *Tamakatsuma* 玉勝間, however, Motoori Norinaga argues that the threefold Watatsumi and Tsutsunoo deities should be counted as one deity each, making a total of ten deities.³⁹ Subsequent commentaries have tended to adopt this argument and retain the original digraph 十柱 found in the oldest manuscripts. This commentary does the same.

Bibliographic Data

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³⁷ Kojima et al., *Nihon shoki*, SNKBZ 2, pp. 35–39.

³⁸ Watarai Nobuyoshi, *Gōtō Kojiki*, p. 28. See chapter 7, further comment to text note 9.

³⁹ Motoori Norinaga, *Tamakatsuma*, in MNZ 1, p. 345. Norinaga states here that this is a correction to *Kojiki den*, where he follows Nobuyoshi’s emendation of “fourteen”; see Motoori Norinaga, *Kojiki den*, MNZ 9, p. 282. (TN)