Kojiki

CHAPTER 1

The Five Separate Heavenly Deities come into existence.

1 At the time of the beginning of heaven and earth,[1] there came ing into existence in TAKAMA-NÖ-PARA a deity named AMË-NÖ-MI-NAKA-NUSI-NÖ-KAMÏ; next, TAKA-MI-MUSUBI-NÖ-KAMÏ; next, KAMÏ-MUSUBI-NÖ-KAMÏ. These three deities all came into existence as single deities,[2] and their forms were not visible.[3]

2 Next, when the land was young, resembling floating oil and drift-like a jellyfish, there sprouted forth something like reed-shoots.[4] From[5] these came into existence the deity UMASI-ASI-KABÏ-PIKO-DI-NÖ-KAMÏ; next, AMË-NÖ-TÖKÖ-TATI-NÖ-KAMÏ.[6] These two deities also came into existence as single deities,[6] and their forms were not visible.[3]

3 The five deities in the above section are the Separate Heavenly Deities.[7]

[1] See ADDITIONAL NOTE 1 for a discussion of the cosmogony of this chapter. For discussions of proper names see GLOSSARY.

[2] *Pitöri-gamï;* unlike the pairs of male and female deities who came into existence later, these deities came into being one by one and had no counterparts. However, it later becomes apparent that both Kamï-musubi-no-kamï and Taka-mi-musubi-nö-kamï had children (cf. 30:4; 38:5).

[3] Or 'they hid their bodies.'

[4] *Asi-kabï;* the word forms part of the name of the next deity.

[5] Or 'by, by means of.'

[6] The first two sentences of this verse are written phonetically, for the most part, and must have originated in oral tradition. Kanda Hideo surmises that the section from 1:2 through 2:2 was originally a poem depicting the birth of all things from reed-shoots springing up in the muddy water of some primeval period. *Kojiki no kōzō* (Meiji Shoin, 1959), pp. 246–47.

[7] *Kötö-ama-tu-kamï.* For some reason which is unclear to us today, these five deities were distinguished from the other heavenly deities and were set apart in a special category.

CHAPTER 2

The Seven Generations of the Age of the Gods come into existence.

1 Next there came into existence the deity Kuni-nö-tökö-tati-nö-kamï; next, Töyö-kumo-no-nö-kamï. These two deities also came into existence as single deities,[1] and their forms were not visible.[2]

2 Next there came into existence the deity named U-pidi-ni-nö-kamï; next, his spouse[3] Su-pidi-ni-nö-kamï. Next, Tuno-gupi-nö-kamï; next, his spouse Iku-gupi-nö-kamï. Next, Opo-to-nö-di-nö-kamï; next, his spouse Opo-to-nö-be-nö-kamï. Next, Omö-daru-nö-kamï; next, his spouse Aya-kasiko-ne-nö-kamï. Next, Izanagi-nö-kamï; next, his spouse Izanami-nö-kamï.

3 The deities in the above section, from Kuni-nö-tökö-tati-nö-kamï through Izanami-nö-kamï, are called collectively the Seven Generations of the Age of the Gods.[4]

4 The first two single deities[1] are each called one generation.[5] The next pairs of ten deities are arranged in couples, each couple being called one generation.[5]

[1] *Pitöri-gamï.*

[2] Or 'they hid their bodies.'

[3] *Imo.* Literally, 'younger sister.'

[4] *Kamï-yö nana-yö.*

[5] *Yö.* The two single deities in verse 1 are each counted as one *yö;* the ten deities which follow are in couples, each couple being reckened as one *yö.* Thus there are altogether seven *yö.* Verse 4 is a redactoral gloss, written in small characters in the original, no doubt by Yasumarö. For the cosmogony of this chapter, see Additional Note 2.

CHAPTER 3

Izanagi and Izanami are commanded to solidify the land. They create Önögörö island.

1 At this time the heavenly deities,[1] all with one command,[2] said to the two deities Izanagi-nö-mikötö and Izanami-nö-mikötö:

"Complete and solidify this drifting land!"[3]

2 Giving them the Heavenly Jeweled Spear,[4] they entrusted the mission to them.

3 Thereupon, the two deities stood on the Heavenly Floating Bridge[5] and, lowering the jeweled spear, stirred with it. They stirred the brine with a churning-churning sound;[6] and when they lifted up [the spear] again, the brine dripping down from the tip of the spear piled up and became an island. This was the island Önögörö.[7]

[1] Evidently the Separate Heavenly Deities of Chapter 1.

[2] Some manuscripts have 'giving a command.' A heavenly mandate is not an essential element in the story of Izanagi and Izanami (its omission in most of the versions in the *Nihon shoki* reveals that it was something of an afterthought). Matsumura Takeo contends that it was included in the *Kojiki* version to conform with a traditional idea that any deities descending from the heavens to perform any activities should be acting under a mandate from the heavenly deities. *Nihon shinwa no kenkyū,* II, 71–83.

[3] The land mentioned above (1:2) as 'drifting like a jellyfish.' A similar command is given later to Opo-kuni-nusi (cf. 30:5).

[4] *Amë nö nu-bokö.* The words *amë nö* ('heavenly') are a stylized epithet praising an object by connecting it with the heavenly abode of the gods. *Nu* is an element which seems to mean 'jewel'; thus, *nu-bokö* would mean a spear made of, or decorated with, precious stones.

[5] *Amë nö uki-pasi;* cf. 32:3; 39:13. A bridge over which divine beings traveled between heaven and earth. Commentators have interpreted it as a boat or raft, a high ladder, a bridge of rainbows, or the Milky Way.

[6] *Köworö köworö ni.* This onomatopoeia, which appears again in the song in 133:57–58, has also the sense of 'curdling' or 'congealing.' This section of the narrative is perhaps reminiscent of the ancient Inland Sea custom of manufacturing salt by boiling down sea water.

[7] Önögörö island, which may literally mean 'self-curdling' island (see Glossary),

CHAPTER 4

IZANAGI AND IZANAMI MARRY AND BEAR THEIR FIRST OFFSPRING.

1 Descending from the heavens to this island, they erected a heavenly pillar[1] and a spacious palace.[2]

2 At this time [Izanagi-nö-mikötö] asked his spouse IZANAMI-NÖ-MIKÖTÖ, saying:

"How is your body formed?"

3 She replied, saying:

"My body, formed though it be formed, has one place which is formed insufficiently."

4 Then IZANAGI-NÖ-MIKÖTÖ said:

"My body, formed though it be formed, has one place which is formed to excess. Therefore, I would like to take that place in my body which is formed to excess and insert it into that place in your body which is formed insufficiently, and [thus] give birth to the land. How would this be?"

5 IZANAMI-NÖ-MIKÖTÖ replied, saying:

"That will be good."

6 Then IZANAGI-NÖ-MIKÖTÖ said:

"Then let us, you and me, walk in a circle around this heavenly pillar and meet and have conjugal intercourse."

7 After thus agreeing, [Izanagi-nö-mikötö] then said:

was evidently thought to be near what is now Ösaka Bay (see 111:22). The dripping brine congealed or crystallized to form this island, which became the base of operations of Izanagi and Izanami when they descended from the heavens to begin their procreative work.

[1] For a discussion of the significance of this pillar (*amë nö mi-pasira*), see ADDITIONAL NOTE 3.

[2] *Ya-pirö-dönö*. The wedding palace of Izanagi and Izanami. According to Kurano, *pirö* is a unit of length equivalent to the distance from fingertip to fingertip when a person has both arms extended.

"You walk around from the right, and I will walk around from the left and meet you."

8 After having agreed to this, they circled around; then IZANAMI-NÖ-MIKÖTÖ said first:

"*Ana-ni-yasi*,[3] how good a lad!"

9 Afterwards, IZANAGI-NÖ-MIKÖTÖ said:

"*Ana-ni-yasi*, how good a maiden!"

10 After each had finished speaking, [Izanagi-nö-mikötö] said to his spouse:

"It is not proper[4] that the woman speak first."

11 Nevertheless, they commenced procreation and gave birth to a leech-child.[5] They placed this child into a boat made of reeds and floated it away.

12 Next, they gave birth to the island of APA. This also is not reckoned as one of their children.

[3] An exclamation of wonder and delight.

[4] Or 'it bodes no good.'

[5] *Piru-go;* for a discussion of the leech-child, see ADDITIONAL NOTE 4. The leech-child and the island of Apa were considered failures and were not counted among Izanami and Izanagi's rightful progeny (cf. 7:25).

CHAPTER 5

IZANAGI AND IZANAMI, LEARNING THE REASON FOR THEIR FAILURE, REPEAT THE MARRIAGE RITUAL.

1 Then the two deities consulted together and said:
"The child which we have just borne is not good. It is best to report [this matter] before the heavenly deities."

2 Then they ascended together and sought the will of the heavenly deities. The heavenly deities thereupon performed a grand divination[1] and said:

3 "Because the woman spoke first, [the child] was not good.[2] Descend once more and say it again."

4 Then they descended again and walked once more in a circle around the heavenly pillar as [they had done] before.

5 Then IZANAGI-NÖ-MIKÖTÖ said first:
"*Ana-ni-yasi,* how good a maiden!"

6 Afterwards, his spouse IZANAMI-NÖ-MIKÖTÖ said:
"*Ana-ni-yasi,* how good a lad!"

[1] *Puto-mani;* mentioned also in 73:10. According to the description in 17:10, *puto-mani* was an ancient method of divination, in which the shoulder blade of a deer was heated (using bark from the *papaka* tree) and the cracks observed. This system was evidently practiced in Japan from antiquity and was later replaced by the tortoise-shell system of divination imported from China. Archeological evidence reveals that scapulamancy was performed at least as early as the Yayoi period: remains of such bones have been discovered in late Yayoi period strata in Miura, Kanagawa-ken, as well as in the Yayoi-period Chigusa remains on Sado island, Niigata-ken. The *History of the Kingdom of Wei* (*Wei Chih*), written about 297 A.D., attests to the prevalence of scapular divination among the early Japanese (Tsunoda Ryusaku et al., comp. *Sources of Japanese Tradition* [New York: Columbia University Press, 1958], p. 7). For information about the archeological finds see Saitō Tadashi, *Nihon zenshi* I: *Genshi* (Tokyo Daigaku Shuppankai, 1958), pp. 241–43.

[2] This statement was anticipated by Izanagi in 4:10. The condemnation of the woman for speaking before the man was probably influenced by Chinese ideas; it is doubtful that the ancient Japanese had any such clear-cut ideas of male supremacy. Tsuda, *Nihon koten no kenkyū,* I, 353.

CHAPTER 6

IZANAGI AND IZANAMI GIVE BIRTH TO NUMEROUS ISLANDS.

1 After they had finished saying this, they were united and bore as a child [the island] APADI-NÖ-PO-NÖ-SA-WAKË-NÖ-SIMA.[1]

2 Next they bore the double island[2] of IYÖ. This island has one body and four countenances, each with a separate name:

3 Thus, the land of IYÖ is named EPIME; the land of SANUKI is named IPI-YÖRI-PIKO; the land of APA is named OPO-GË-TU-PIME; and the land of TOSA is named TAKE-YÖRI-WAKË.

4 Next they bore the triple island of OKI, also named AMË-NÖ-OSI-KÖRÖ-WAKË.

5 Next they bore the island of TUKUSI. This island also has one body and four countenances, each with a separate name:

6 Thus, the land of TUKUSI is named SIRA-PI-WAKË; [the land of] TÖYÖ-KUNI is named TÖYÖ-PI-WAKË; [the land of] PĪ is named

[1] All of the islands which Izanagi and Izanami bore have alternative personal names, and some of them clearly have gender. The island of Apadi plays a central rôle in all of the *Kojiki* and *Nihon shoki* accounts of island-bearing; in one version in the *Nihon shoki,* Izanagi is said to dwell enshrined upon this island (see note on 13:9).

As Tsuda says, the accounts of island-bearing are not a cosmogony, but are merely accounts of the origin of Japan in a political sense. It is strange that there is no account of the creation of man or animals in these origin myths. To Tsuda, Izanagi and Izanami are national deities in a narrow sense, who give birth first to the islands of Japan, then to the deities who dwell in them, and finally to Ama-terasu-opo-mi-kamī, the emperor-symbol; at no time do they leave Japan. *Nihon koten no kenkyū,* I, 343, 350, 358.

Kanda (pp. 251–54) argues that the Izanagi-Izanami myth was originally a myth-complex from the Inland Sea area and could be dated from the end of the Jōmon Period, or approximately the third century B.C.

At any rate, it is clear that the *Kojiki* account reflects the geographical knowledge of a fairly late period, when sea communications along the Inland Sea to Kyūshū were well developed and when the nation was unified under the Yamatō court.

[2] Literally, 'double-named island.' Both Iyō (Shikoku) and Tukusi (Kyūshū) have four divisions.

TAKE-PI-MUKAPI-TÖYÖ-KUZI-PI-NE-WAKË;[3] [4]and the land of KUMA-SÖ is named TAKE-PI-WAKË.[5]

7 Next they bore the island of IKI, also named AMË-PITÖTU-BASIRA.

8 Next they bore [the island of] TU-SIMA, also named AMË-NÖ-SADE-YÖRI-PIME.

9 Next they bore [6]the island of SADO.

10 Next they bore[7] [the island] OPO-YAMATÖ-TÖYÖ-AKI-TU-SIMA, also named AMA-TU-MI-SORA-TÖYÖ-AKI-TU-NE-WAKË.

11 Thus, because the eight islands[8] were born first, they are called OPO-YASIMA-GUNI.[9]

12 After this, when they returned,[10] they bore [the island] KIBÏ-NÖ-KOZIMA, also named TAKE-PI-KATA-WAKË.

13 Next they bore [the island of] ADUKÏ-SIMA, also named OPO-NO-DE-PIME.

14 Next they bore [the island of] OPO-SIMA, also named OPO-TAMARU-WAKË.

15 Next they bore [the island of] PIME-ZIMA,[11] also named AMË-PITÖTU-NE.

16 Next they bore [the island of] TIKA-NÖ-SIMA, also named AMË-NÖ-OSI-WO.

17 Next they bore [the island of] PUTA-GO-NÖ-SIMA, also named AMË-PUTA-YA.

18 From KIBÏ-NÖ-KOZIMA through AMË-PUTA-YA are altogether six islands.

[3] There are textual difficulties in regard to this name; see GLOSSARY.

[4-5] Tanaka proposes to emend the text to read: "Next they bore the island of Sado, also named Take-pi-wakë." *Kojiki taisei*, VII, 15, head-note 14.

[6-7] Tanaka suppresses the words: ". . . the island of Sado. Next they bore . . ." *Ibid.*, VII, 16, head-note 2.

[8] *Ya-sima.* 'Eight,' *ya,* was a sacred number to the Japanese, and may often be translated as 'myriad.'

[9] 'Great Eight-Island Land; Great Land of Yasima.' A poetical name for Japan.

[10] Evidently to Onögörö.

[11] Cf. 116:1.

CHAPTER 7

IZANAGI AND IZANAMI GIVE BIRTH TO NUMEROUS DEITIES. IZANAMI DIES AFTER BEARING THE FIRE-DEITY.

1 After they had finished bearing the land, they went on to bear deities.[1]

2 The name of the deity they bore was OPO-KÖTÖ-OSI-WO-NÖ-KAMÏ; next they bore IPA-TUTI-BIKO-NÖ-KAMÏ;[2] next they bore IPA-SU-PIME-NÖ-KAMÏ; next they bore OPO-TO-PI-WAKË-NÖ-KAMÏ; next they bore AMË-NÖ-PUKI-WO-NÖ-KAMÏ; next they bore OPO-YA-BIKO-NÖ-KAMÏ; next they bore KAZA-MÖTU-WAKË-NÖ-OSI-WO-NÖ-KAMÏ; next they bore the sea-deity, whose name is OPO-WATA-TU-MI-NÖ-KAMÏ;[3] next they bore the deity of the sea-straits,[4] whose name is PAYA-AKI-TU-PIKO-NÖ-KAMÏ; next, his spouse PAYA-AKI-TU-PIME-NÖ-KAMÏ.

3 From OPO-KÖTÖ-OSI-WO-NÖ-KAMÏ through PAYA-AKI-TU-PIME-NÖ-KAMÏ are altogether ten deities.

4 These two deities PAYA-AKI-TU-PIKO and PAYA-AKI-TU-PIME rule, respectively, the rivers and the seas.

5 They[5] bore the deity AWA-NAGI-NÖ-KAMÏ; next, AWA-NAMI-

[1] At this point Izanami gives birth to the deities who are to inhabit the islands. The deities represent various natural phenomena and physical features of the land.

Tsuda, reasoning from the fact that many of the deities in this section do not seem to have any gender and that their functions and rôles are not mentioned, concludes that they were gods having names but no distinctive characteristics; even their names were given to them in the absence of any real basis in folk belief. *Nihon koten no kenkyū*, I, 365.

Matsumura (II, 345–50) draws attention to the similarities between the deities mentioned here and those which are listed in Chapter 2. Both accounts supply lists of names of deities without giving any information about their characters or functions.

[2] Tsugita (pp. 41–42) suggests that the six deities from Ipa-tuti-biko-nö-kamï through Kaza-mötu-wakë-nö-osi-wo-nö-kamï were deities of buildings.

[3] Other sea deities, whose names contain the element *wata-tu-mi* ('sea spirit'), are born of Izanagi's purification (cf. Chapter 11).

[4] *Minato;* also 'river-mouth,' [later] 'harbor.' Cf. 37:6.

[5] I.e., Paya-aki-tu-piko and Paya-aki-tu-pime.

NÖ-KAMÏ; next, TURA-NAGI-NÖ-KAMÏ; next, TURA-NAMI-NÖ-KAMÏ; next, AMË-NÖ-MI-KUMARI-NÖ-KAMÏ; next, KUNI-NÖ-MI-KUMARI-NÖ-KAMÏ; next, AMË-NÖ-KUPIZA-MÖTI-NÖ-KAMÏ; next, KUNI-NÖ-KUPIZA-MÖTI-NÖ-KAMÏ.

6 From AWA-NAGI-NÖ-KAMÏ through KUNI-NÖ-KUPIZA-MÖTI-NÖ-KAMÏ are altogether eight deities.

7 Next they[6] bore the wind-deity, whose name is SINA-TU-PIKO-NÖ-KAMÏ.

8 Next they bore the tree-deity, whose name is KUKU-NÖ-TI-NÖ-KAMÏ.

9 Next they bore the mountain-deity, whose name is OPO-YAMA-TU-MI-NÖ-KAMÏ.

10 Next they bore the deity of the plains, whose name is KAYA-NO-PIME-NÖ-KAMÏ, also named NO-DUTI-NÖ-KAMÏ.

11 From SINA-TU-PIKO-NÖ-KAMÏ through NO-DUTI-NÖ-KAMÏ are altogether four deities.

12 These two deities OPO-YAMA-TU-MI-NÖ-KAMÏ and NO-DUTI-NÖ-KAMÏ rule, respectively, the mountains and plains.

13 They[7] bore the deity AMË-NÖ-SA-DUTI-NÖ-KAMÏ; next, KUNI-NÖ-SA-DUTI-NÖ-KAMÏ; next, AMË-NÖ-SA-GÏRI-NÖ-KAMÏ; next, KUNI-NÖ-SA-GÏRI-NÖ-KAMÏ; next, AMË-NÖ-KURA-DO-NÖ-KAMÏ; [8]next, KUNI-NÖ-KURA-DO-NÖ-KAMÏ;[9] next, OPO-TO-MATO-PIKO-NÖ-KAMÏ; next, OPO-TO-MATO-PIME-NÖ-KAMÏ.

14 From AMË-NÖ-SA-DUTI-NÖ-KAMÏ through OPO-TO-MATO-PIME-NÖ-KAMÏ are altogether eight deities.

15 Next they[10] bore the deity TÖRI-NÖ-IPA-KUSU-PUNE-NÖ-KAMÏ, also named AMË-NÖ-TÖRI-PUNE-NÖ-KAMÏ.[11]

16 Next they bore OPO-GË-TU-PIME-NÖ-KAMÏ.

17 Next they bore PÏ-NÖ-YAGI-PAYA-WO-NÖ-KAMÏ, also named PÏ-NÖ-KAGA-BIKO-NÖ-KAMÏ, and also named PÏ-NÖ-KAGU-TUTI-NÖ-KAMÏ.

[6] I.e., Izanagi and Izanami. The deities born in verses 7–10 are the children of Izanagi and Izanami.

[7] I.e., Opo-yama-tu-mi-nö-kamï and Kaya-no-pime-nö-kamï.

[8-9] Lacking in the Shimpuku-ji manuscript.

[10] I.e., Izanagi and Izanami.

[11] The element *-nö-kami*, missing in the text, has been supplied here on the authority of 35:7, 11.

18 Because [Izanami-nö-mikötö] bore this child, her genitals were burned, and she lay down sick.[12]

19 In her vomit there came into existence[13] the deity KANA-YAMA-BIKO-NÖ-KAMÏ; next, KANA-YAMA-BIME-NÖ-KAMÏ.

20 Next, in her faeces there came into existence the deity PANI-YASU-BIKO-NÖ-KAMÏ; next, PANI-YASU-BIME-NÖ-KAMÏ.[14]

21 Next, in her urine there came into existence the deity MITU-PA-NÖ-ME-NÖ-KAMÏ; next, WAKU-MUSUBI-NÖ-KAMÏ. The child of this deity is TÖYÖ-UKË-BIME-NÖ-KAMÏ.

22 Thus at last, IZANAMI-NÖ-KAMÏ, because she had borne the fire-deity, divinely passed away.[15]

23 From AMË-NÖ-TÖRI-PUNE through TÖYÖ-UKË-BIME-NÖ-KAMÏ are altogether eight deities.

24 All of the islands borne by the two deities IZANAGI and IZANAMI were fourteen; the deities [borne by them were] thirty-five.

25 These were born before IZANAMI-NÖ-KAMÏ divinely passed away. However, the island ONÖGÖRÖ was not born.[16] Also the leech-child and the island of APA are not reckoned as their children.[17]

[12] See ADDITIONAL NOTE 5.

[13] Most manuscripts have 'were born'; the verse has been emended to agree with verses 20ff.

[14] The deities who came into existence in Izanami's faeces were deities of clay or earth, and Mitu-pa-nö-me-nö-kamï, who came into existence in her urine, was a deity connected with water or water-greens. Matsumura (II, 370–72) says that he knows of no other people who have deities born from excreta, and alludes to their importance as fertilizer in Yayoi period agriculture.

[15] From Izanami's death, Motoori concludes that even the gods are subject to death and must then descend to the detestable land of Yömï. In his *Tama-kushige,* he goes on to write:

"Everything is an exotic, alien falsehood and deception which esteems the ideas of not rejoicing at what should rejoice us, not sorrowing at what should sorrow us, not being surprised at what should surprise us, and in general not feeling emotion when we should. This is against human nature and a most bothersome matter. Death, in particular, is one thing about which we cannot help but feel sorrow. Even the great god Izanagi, who formed the land and all things in it and who initiated the Way of this world—did he not, at the death of the goddess, weep and sorrow with all his heart like a little child, and out of his yearning follow after her to the land of Yömï? This is the true, the real human nature, and the people of the world must of necessity be this way." *Motoori Norinaga zenshü* [Yoshikawa Kōbunkan, 1926–28], VI, 11.

[16] Cf. 3:3.

[17] Cf. 4:11.

26 At this time IZANAGI-NÖ-MIKÖTÖ said:

"Alas, I have given my beloved spouse in exchange for a mere child!"

27 Then he crawled around her head and around her feet, weeping.

28 At this time in his tears there came into existence the deity who dwells at the foot of the trees in the foothills of Mount KAGU, named NAKI-SAPA-ME-NÖ-KAMÏ.[18]

29 Then he buried the departed IZANAMI-NÖ-KAMÏ on Mount PIBA, the border between the land of IDUMO and the land of PAPAKI.[19]

[18] 'Weeping-Marsh-Woman Deity' (see GLOSSARY). This account undoubtedly reflects the practice of using female lamenters or professional mourners (*naki-me*, 'weeping woman,' cf. 33:7, 34:3) at funerals.

[19] One important variant in the *Nihon shoki* relates that Izanami was buried in the village of Arima in Kumano in the land of Kï (Minami-muro-gun, Wakayama-ken). "The local people pay worship to the spirit of this deity with flowers during flower-time and also with singing and dancing, using drums, flutes, and banners." [*Kötei*] *Nihon shoki*, ed. Takeda Yükichi (Asahi Shimbunsha, 1953–57), hereafter cited Asahi ed., I, 72. Both are probably late glosses and do not form an essential part of the original Izanagi-Izanami myth.

CHAPTER 8

IZANAGI KILLS THE FIRE-DEITY. VARIOUS DEITIES COME INTO EXISTENCE.

1 Then IZANAGI-NÖ-MIKÖTÖ unsheathed the sword ten hands long which he was wearing at his side and cut off the head of his child KAGU-TUTI-NÖ-KAMÏ.[1]

2 Hereupon the blood adhering to the tip of the sword gushed forth onto the massed rocks; the deity who came into existence therefrom was IPA-SAKU-NÖ-KAMÏ; next, NE-SAKU-NÖ-KAMÏ; next, IPA-TUTU-NÖ-WO-NÖ-KAMÏ. (Three deities)

3 Next, the blood adhering to the sword-guard of the sword also gushed forth onto the massed rocks; the deity who came into existence therefrom was MIKA-PAYA-PI-NÖ-KAMÏ; next, PÏ-PAYA-PI-NÖ-KAMÏ; next, TAKE-MIKA-DUTI-NÖ-WO-NÖ-KAMÏ, also named TAKE-PUTU-NÖ-KAMÏ, and also named TÖYÖ-PUTU-NÖ-KAMÏ. (Three deities)

4 Next, the blood collected at the hilt of the sword dripped through his fingers; the deity who came into existence therefrom was KURA-OKAMI-NÖ-KAMÏ; next, KURA-MITU-PA-NÖ-KAMÏ.

5 The deities in the above section, altogether eight in number from IPA-SAKU-NÖ-KAMÏ through KURA-MITU-PA-NÖ-KAMÏ, are deities born by the sword.[2]

[1] The god whose birth, in 7:17, was the cause of Izanami's sickness and death.

[2] Or 'from, by means of' the sword. Tsugita (p. 54) regards this section as a reference to the tempering of a sword.

"The three gods Ipa-saku, Ne-saku, and Ipa-tutu-nö-wo represent rock; the two gods Mika-paya-pi and Pï-paya-pi represent fire; and the two gods Kura-okami and Kura-mitu-pa represent water. Thus, the necessary steps in making a sword—firing it, shaping it on a rock, and soaking it in water—are the meaning behind this myth. The blood flowing over the surrounding rocks is reminiscent of the sparks which fly out when a sword is being tempered. Also, at the appearance of the dragon-god [Kura-okami-nö-kamï] one imagines the smith seeking out sacred waters in the mountain valleys and soaking the blade in them."

Nakajima Etsuji says with regard to this section:

6 The deity who came into existence in the head of the slain KAGU-TUTI-NÖ-KAMÏ was named MA-SAKA-YAMA-TU-MI-NÖ-KAMÏ.[3]

7 Next, the deity who came into existence in his chest was named ODÖ-YAMA-TU-MI-NÖ-KAMÏ.

8 Next, the deity who came into existence in his belly was named OKU-YAMA-TU-MI-NÖ-KAMÏ.

9 Next, the deity who came into existence in his genitals was named KURA-YAMA-TU-MI-NÖ-KAMÏ.

10 Next, the deity who came into existence in his left hand was named SIGI-YAMA-TU-MI-NÖ-KAMÏ.

11 Next, the deity who came into existence in his right hand was named PA-YAMA-TU-MI-NÖ-KAMÏ.

12 Next, the deity who came into existence in his left foot was named PARA-YAMA-TU-MI-NÖ-KAMÏ.

13 Next, the deity who came into existence in his right foot was named TO-YAMA-TU-MI-NÖ-KAMÏ.

14 From MA-SAKA-YAMA-TU-MI-NÖ-KAMÏ through TO-YAMA-TU-MI-NÖ-KAMÏ are altogether eight deities.

15 The name of the sword with which [Izanagi-nö-mikötö] killed [the fire-deity] was AMË-NÖ-WO-PA-BARI;[4] another name is ITU-NÖ-WO-PA-BARI.

"When the heavenly god Izanagi kills with a sword the fire-god (probably a volcanic fire-god), gods connected with rocks, gods connected with fire, thunder-gods, and water-gods are born from his blood. Is this not because volcanic explosions were regarded as the fearsome manifestation of a god tempering a sword?" *Kojiki hyōshaku* (Sankaidō, 1930), p. 55.

Matsumura (II, 380–81) writes that the violent explosion of Izanagi's emotions, accompanied by sword flashes, blood spurting forth, and the slashing into pieces of the body of the fire-god, points to volcanic eruption, which includes not only the destruction of the mountain and the bursting forth of molten rocks but also, frequently, thunder and lightning, rainstorms, and floods.

[3] The type of metamorphosis seen in verses 6–13 has already been seen in the account of the dying Izanami (7:19–21) and appears again in 9:7–14 and in 18:4.

[4] Cf. 35:3f.

CHAPTER 9

IZANAGI VISITS IZANAMI IN THE LAND OF YÖMÏ. BREAKING THE TABOO, HE LOOKS UPON HER CORPSE.

1 At this time, [Izanagi-nö-mikötö], wishing to meet again his spouse IZANAMI-NÖ-MIKÖTÖ, went after her to the land of YÖMÏ.[1]

2 When she came forth out of the door[2] of the hall to greet him, IZANAGI-NÖ-MIKÖTÖ said:

"O, my beloved spouse, the lands which you and I were making have not yet been completed; you must come back!"[3]

3 Then IZANAMI-NÖ-MIKÖTÖ replied, saying:

"How I regret that you did not come sooner. I have eaten at the hearth of YÖMÏ.[4] But, O my beloved husband, how awesome

[1] See ADDITIONAL NOTE 6 for a discussion of the evidence in this chapter regarding the ancient Japanese ideas of death and the afterlife.

It has frequently been suggested that the accounts of the visit to Yömï were influenced by the ancient practice of burial in subterranean stone chambers with stone passageways. (For a description of these tombs, similar to the tumuli of ancient Europe, see Kidder's *Japan before Buddhism*, pp. 145–92.) That some such recollection was at work can be argued from the fact that Izanami's corpse was found in an inner chamber (a 'hall,' cf. 9:4–5), and that the entrance to Yömï was a 'pass' closed by a large boulder (10:11). The archeologist Gotō Shuichi argues that the *Kojiki* account of the visit to Yömï clearly reflected the burial customs of the late Tomb Period—i.e., the sixth, seven, and first half of the eighth centuries. *Nihon kodaishi no kōkogakuteki kentō* (Yamaoka Shoten, 1947), pp. 11–21. (See also Tsugita, pp. 57, 65–66, for an eloquent statement of the tumulus theory; and Matsumura, II, 393–407, for a dispassionate evaluation of this theory.)

Matsumura (*Ibid.*) concludes that it is patent that a separate land of the dead was intended here; arguing that the ancient Japanese fundamentally regarded the abode of the dead as being not a subterranean land but a place deep inside caves or far in the mountains, he believes that the suggestions derived from tomb construction were merely secondary elaborations.

[2] One ideograph (騰) in this passage is corrupt and cannot be given a suitable translation.

[3] It is interesting that the appeal to return rests on the necessity of resuming the work of land-creating.

[4] See ADDITIONAL NOTE 7 for a discussion of this passage.

it is that you have entered here! Therefore I will go and discuss for a while with the gods of Yömï[5] my desire to return. Pray do not look upon me!"[6]

4 Thus saying, she went back into the hall, but her absence was so long that [Izanagi-nö-mikötö] could no longer wait.

5 Thereupon he broke off one of the large end-teeth of the comb he was wearing in his left hair-bunch,[7] lit [it as] one fire,[8] and entered in to see.

6 At this time, maggots were squirming and roaring[9] [in the corpse of Izanami-nö-mikötö].

[5] The *Kojiki* is apparently inconsistent about the nature of the rulers of Yömï. Here it seems to say that there are some unnamed 'gods [or god] of Yömï'—the word may be singular or plural—to whom Izanami is subordinate, while in 10:16 Izanami herself is called the 'great deity of Yömï' (Yömö-tu-opo-kamï). Tsuda writes that this reflects a state of mental confusion about the nature of Yömï on the part of the ancient Japanese. *Nihon koten no kenkyū*, I, 400–403.

In the *Nihon shoki* and *norito*, Izanami is depicted as the ruler of the underworld while Izanagi figures as the ruler of the world of men; this idea is also present in the *Kojiki* in 10:13–14.

[6] A similar taboo is found in 45:6. Some scholars have regarded both of these myths as variants of a single 'forbidden chamber' story, and some have connected the taboo related here with taboos against witnessing parturition (Izanami's downfall being connected with her giving birth to the fire-god—see also the variant mythological narrative in the *norito* for the fire-pacifying festival). Some scholars have thought this a reflection of an actual taboo against looking at a corpse. Matsumura (II, 439–48), on the other hand, supposes that there may have been a practice of going at stated intervals to look at a corpse in order to see whether it had come back to life, and that this myth is a reflection of such a custom.

[7] *Mi-midura*. The *midura* [from *mimi-dura*, 'ear bunch'?] was a man's hair style: the hair was parted in the middle, then tied in bunches on both sides of the head; combs were inserted at the top of each bunch, and the bunches were secured with strings called *kadura*, often made of vines. The word *midura* was later corrupted to *bizura* or *binzura*, which was in later periods a boy's hair style.

[8] Motoori says that, because the ancient custom must have been to kindle two or more fires, here special attention is drawn to the fact that only one fire is kindled. *Kojiki-den*, in *Motoori Norinaga zenshū*, Vols. I–IV, hereafter cited as *Kojiki-den*, I, 282.

The *Nihon shoki* has the following interesting gloss on this passage: "This is the origin of the taboo among the people of the present day against [lighting] a single light at night and against casting down a comb at night." (Asahi ed., 1:74; Aston, I, 24)

Motoori (*loc. cit.*) mentions a taboo, in the region of Iwami (modern Shimane-ken), against presenting only one light to a god and against throwing down a comb. According to B. H. Chamberlain, the superstition still existed in Tokyo (*Kojiki*, Supp. to TASJ, X [1882], [rep. ed.; Tokyo, 1906], 42).

[9] Some manuscripts have 'oozing.'

7 In her head was Great-Thunder;[10]
8 In her breast was Fire-Thunder;[11]
9 In her belly was Black-Thunder;[12]
10 In her genitals was Crack-Thunder;[13]
11 In her left hand was Young-Thunder;[14]
12 In her right hand was Earth-Thunder;[15]
13 In her left foot was Sounding-Thunder;[16]
14 In her right foot was Reclining-Thunder.[17]
15 Altogether there were eight thunder-deities.[18]

[10] Opo-ikaduti.
[11] Po-nö-ikaduti.
[12] Kuro-ikaduti.
[13] Saku-ikaduti [*saku* meaning 'to be cracked,' 'to have a crevice'].
[14] Waka-ikaduti.
[15] Tuti-ikaduti.
[16] Nari-ikaduti.
[17] Pusi-ikaduti.
[18] *Ikaduti-gamï*; cf. 10:6. *Ikaduti* is written with the ideograph meaning 'thunder' and is so translated. Some scholars, however, have questioned whether *ikaduti* originally meant 'thunder.' In folk belief thunder is and was closely connected with snakes, which dwell in damp, dark places like those used for burying the dead. Tsuda argues, for instance, that snakes were regarded as the spirits of the dead or as evil spirits residing inside corpses, and interprets *ikaduti* as 'fearsome spirit' (*ika-tu-ti*) and as having been originally applied to snakes. *Nihon koten no kenkyū*, I, 247, 397. For a criticism of this view, see Matsumura, II, 411–14.

According to Shiratori Kurakichi, the maggots, which the ancient Japanese equated with the spirits of the dead, were here transformed into snakes. *Jindaishi no shinkenkyū* (Iwanami Shoten, 1955), pp. 210, 218–20.

CHAPTER 10

IZANAGI FLEES AND ELUDES HIS PURSUERS. IZANAGI AND IZANAMI BREAK THEIR TROTH.

1 Hereupon, IZANAGI-NÖ-MIKÖTÖ, seeing this, was afraid, and he turned and fled.[1]

2 At this time his spouse IZANAMI-NÖ-MIKÖTÖ said:
"He has shamed me!"

3 Thereupon she dispatched the hags of YÖMÏ[2] to pursue him.

4 Then IZANAGI-NÖ-MIKÖTÖ undid the black vine securing his hair[3] and flung it down; immediately it bore grapes. While [the hags] were picking and eating [the grapes], he fled.[4]

5 When again they pursued him, he next pulled out the comb he was wearing in his right hair-bunch and flung it down; immediately bamboo shoots sprouted forth. While [the hags] were pulling up and eating [the bamboo shoots], he fled.

6 Later, [Izanami-nö-mikötö dispatched] the eight thunder-deities[5] and a horde of warriors of YÖMÏ[6] to pursue him.

7 Then [Izanagi-nö-mikötö] unsheathed the sword ten hands long

[1] Cf. 45:7.

[2] *Yömö-tu-sikö-me*. The word is written phonetically. *Sikö-me* is literally 'ugly woman' or 'ugly women.' The word *sikö* appears again as an adjective *sikömëki* (translated as 'unpleasant, horrible') in 11:1, and also as an element in the name Asi-para-sikö-wo-nö-kamï (Ugly-Male-of-the-Reed-Plains Deity), another name for Opo-kuni-nusi-nö-kamï (20:19, 23:5, etc.).

[3] *Kadura;* cf. 9:5 and footnote. Much later the word came to mean 'head-band' and 'wig' (Modern Japanese *katsura*).

[4] Similar stories, involving throwing at one's pursuers various objects which change into other things and stop their pursuit, are found in folk tales throughout the world and in later Japanese folk tales. Such tales are called 'magic flight' or 'transformation flight' tales. Matsumura, II, 450.

Matsumura (II, 452–58) connects this myth with folk practices designed to prevent the spirits of the dead from coming back to disturb the living.

[5] The *ikaduti-gamï* mentioned in 9:15.

[6] Literally, 'the thousand five-hundred Yömï army.'

which he was wearing at his side and fled while waving it behind him.

8 The pursuit continued, and when [Izanagi-nö-mikötö] had arrived at the foot of [the pass] YÖMÖ-TU-PIRA-SAKA,[7] he took three peaches[8] which were there and, waiting for [his pursuers], attacked [them with the peaches]. They all turned and fled.

9 Then IZANAGI-NÖ-MIKÖTÖ said to the peaches:
"Just as you[9] have saved me, when, in the Central Land of the Reed Plains,[10] any of the race of mortal men[11] fall into painful straits and suffer in anguish, then do you save them also."

10 He bestowed [upon the peaches] the name OPO-KAMU-DU-MI-NÖ-MIKÖTÖ.

11 Finally, his spouse IZANAMI-NÖ-MIKÖTÖ herself came in pursuit of him. Then he pulled a tremendous bouldër[12] and closed [the pass] YÖMÖ-TU-PIRA-SAKA with it.

12 They stood facing each other, one on each side of the boulder, and broke their troth.[13]

[7] Cf. verse 18 below; also 24:12.

[8] Using peaches to dispel demons or evil spirits was a common practice in China from antiquity; this myth is regarded by commentators as the product of an age when Chinese influence was strong.

[9] A singular pronoun is used.

[10] *Asi-para-nö-naka-tu-kuni;* a mythical expression referring to the islands of Japan. 'Central' may be used to locate the land between the heavenly land of Takama-nö-para and the subterranean land of Yömï.

[11] *Utusiki awo-pitö-gusa;* literally, 'mortal-green-human grass' (cf. 107:16). The human race, thriving in profusion like the countless blades of grass.

[12] *Ti-biki nö ipa;* literally, 'thousand-pulling boulder' (i.e., one requiring a thousand persons to pull it); cf. 24:8, 36:3. One interpretation is that this boulder is the rock used to seal the entrance to an underground burial mound. Matsumura (II, 466–73) doubts whether the long flight described in the chapter could have been thought to have taken place in the relatively short entrance corridor of a tomb.

Some scholars, including Matsumura, see in this boulder a type of the *Sai-no-kami*, a rock-deity worshipped at the outskirts of a village in order to keep evil spirits away. It seems more probable that the rock was used to block *physically* the passage of Izanami, rather than magically, as the *Sai-no-kami* is used; the latter is a small road-side idol and does not coincide with the description here.

[13] The Japanese words present some difficulties: they are read either (a) *kötö-do* [*wo*] *watasu*, or (b) *kötö-do wataru*. Their literal translations would be (a) 'to hand over a thing-door,' or (b) 'to cross a thing-door.' Both of these are, of course, quite meaningless, and some other interpretation independent of the literal meanings of the ideographs must be attempted.

13 At this time IZANAMI-NÖ-MIKÖTÖ said:

"O my beloved husband, if you do thus, I will each day strangle to death one thousand of the populace[14] of your country."

14 To this IZANAGI-NÖ-MIKÖTÖ said:

"O my beloved spouse, if you do thus, I will each day build one thousand five hundred parturition huts."[15]

15 This is the reason why one thousand people inevitably die and one thousand five hundred people are inevitably born every day.[16]

16 IZANAMI-NÖ-KAMÏ[17] is also called YÖMÖ-TU-OPO-KAMÏ.[18] Also, because she joined in the pursuit,[19] she is called TI-SIKI-NÖ-QPO-KAMÏ.

The *Nihon shoki* has for this passage ideographs meaning 'made an oath of divorce.' The pronunciation *kötö-do* is indicated in a gloss.

The word *kötö* may be a word meaning 'separate' or 'different.' It may also mean 'thing,' 'word,' or the musical instrument *kötö*.

The word *do*, written with the ideograph for 'door,' is unclear, but may mean 'place'; more probably it is a term for any sort of solemn rite or magic ceremony. In this case it is the same as the *to* in the word *norito*. See Kaneko Takeo, *Engi-shiki norito kō* (Musashino Shoin, 1951), pp. 439–45.

Although *kötö-do* may have come to mean 'an oath of divorce,' it may earlier have meant some sort of magico-religious ceremony of rejection. Cf. Kaneko, *ibid.*; Matsumura, II, 473–81.

[14] Literally, 'human grass.'

[15] *Ubu-ya* (childbearing-houses). A parturition hut is mentioned also in 45:3 and referred to in 41:16. In ancient Japan childbirth, as well as menstruation, was regarded as pollution, and the pregnant or menstruant woman was required to live in a building apart from the main dwelling and to eat food prepared separately. In many localities, until the Meiji period, pregnant and menstruant women were segregated in separate buildings as a matter of course, and some of these houses may still be seen today. For photographs see Minzokugaku Kenkyūjo, comp., *Nihon minzoku zuroku* (Asahi Shimbunsha, 1955), pp. 32, 114–15.

[16] The account in verses 13–15 is a mythical explanation for the statistical fact of population increase. Watanabe Yoshimichi sees in this passage the writer's awareness of the rapid population increase accompanying the development of agricultural production after the third and fourth centuries. *Kojiki kōwa* (Hakuyōsha, 1936), p. 52.

Matsumura (II, 485–90) says that this account reflects also the ancient custom of deciding disputes by verbal battles. However, in such cases the engagements usually took place by means of songs or long harangues, not by brief statements as here.

[17] Most manuscripts have Izanami-nö-kamï-nö-mikötö.

[18] 'Great Deity of Yömï.' The metamorphosis of the goddess Izanami from a land-creating goddess to a goddess of death and the underworld is paralleled in other mythologies, where the Earth-mother (Freya, Persephone, Nerthus, Frigg) becomes a goddess presiding over the abode of the dead. See also Matsumura, II, 161–66, 388–93.

[19] *Opi-sikisi*.

17 The boulder which closed [the pass] YÖMÖ-TU-PIRA-SAKA is called TI-GAPESI-NÖ-ÓPO-KAMÏ; it is also called SAYARI-MASU-YÖMÏ-DO-NÖ-OPO-KAMÏ.

18 The so-called YÖMÖ-TU-PIRA-SAKA is now called the pass[20] IPUYA-ZAKA in the land of IDUMO.[21]

[20] Or 'is now said to be the pass.'

[21] Why is the entrance to the land of Yömï located in the land of Idumo? Tsugita (p. 66) writes that Ipuya-zaka was the main route between Idumo and Yamatö, and the mythical account of its being closed was a reflection of a historical rupture between the two regions.

This viewpoint is unconvincing, and it is now obvious that the passage was a late gloss which did not exist in the original version of the myth.

CHAPTER 11

IZANAGI PURIFIES HIMSELF, GIVING BIRTH TO MANY DEITIES INCLUDING AMA-TERASU-OPO-MI-KAMI AND SUSA-NÖ-WO.

1 Hereupon, IZANAGI-NÖ-OPO-KAMÏ said:

"I have been to a most unpleasant land, a horrible, unclean land. Therefore I shall purify myself."[1]

2 Arriving at [the plain] APAKI-PARA by the river-mouth of TATI-BANA in PIMUKA in TUKUSI, he purified and exorcised himself.[2]

3 When he flung down his stick, there came into existence a deity named TUKI-TATU-PUNA-TO-NÖ-KAMÏ.

4 Next, when he flung down his sash, there came into existence a deity named MITI-NÖ-NAGA-TI-PA-NÖ-KAMÏ.

5 Next, when he flung down his bag,[3] there came into existence a deity named TÖKI-PAKASI-NÖ-KAMÏ.

[1] Literally, 'therefore I shall work my body's purification.' The word used implies purification by ablution. Motoori, rejecting a spiritualizing interpretation, insists that pollution of the body, not of the soul, was meant:

"Exorcism and purification are for the purpose of cleansing the pollutions of the body. To say that they are for exorcising and cleansing the spirit is a concept completely alien to Japanese antiquity." *Kojiki-den*, I, 317.

It is questionable whether the ancient Japanese distinguished between physical and mental pollution. Matsumura, II, 504–506.

[2] The practice of purification by ablution had a very early origin in Japan. The account of Japan in the *History of the Kingdom of Wei* (*Wei Chih*) says this of Japanese funeral customs:

"When there is a death, they mourn for ten days, during which period they do not eat meat. The chief mourners wail and weep, and the others sing, dance, and drink liquor. After the burial, the whole family goes into the water to bathe, like the Chinese sackcloth-ablutions." Wada Sei and Ishihara Michihiro, eds., *Gishi wajinden* (Iwanami Shoten, 1951), p. 45; see also Tsunoda et al., *Sources of Japanese Tradition*, pp. 6–7.

Even today, purification by washing is a common element in Japanese folk religion. The propensity for bathing of the ancient Japanese probably reflected, not an inordinate wish for bodily cleanliness, but a desire to rid themselves by magical practices of evils and ritual impurity originating in contact with death.

[3] Some manuscripts have 'skirt.'

6 Next, when he flung down his cloak, there came into existence a deity named WADURAPI-NÖ-USI-NÖ-KAMÏ.

7 Next, when he flung down his trousers, there came into existence a deity named TI-MATA-NÖ-KAMÏ.

8 Next, when he flung down his headgear, there came into existence a deity named AKI-GUPI-NÖ-USI-NÖ-KAMÏ.

9 Next, when he flung down the arm-bands of his left arm, there came into existence a deity named OKI-ZAKARU-NÖ-KAMÏ; next, OKI-TU-NAGISA-BIKO-NÖ-KAMÏ; next, OKI-TU-KAPÏ-BERA-NÖ-KAMÏ.

10 Next, when he flung down the arm-bands of his right arm, there came into existence a deity named PE-ZAKARU-NÖ-KAMÏ; next, PE-TU-NAGISA-BIKO-NÖ-KAMÏ; next, PE-TU-KAPÏ-BERA-NÖ-KAMÏ.

11 The twelve deities in the above section, from PUNA-DO-NÖ-KAMÏ through PE-TU-KAPÏ-BERA-NÖ-KAMÏ, all were born from his taking off the articles worn on his body.

12 Then he said:

"The current of the upper stream is [4]a current[5] too swift; the current of the lower stream is [4]a current[5] too weak."

13 Then, when he went down and dived into the middle stream and bathed, there came into existence a deity named YASO-MAGA-TU-PI-NÖ-KAMÏ; next, OPO-MAGA-TU-PI-NÖ-KAMÏ.

14 These two deities came into existence from the pollution which he took on when he went to that unclean land.

15 Next, in order to rectify[6] these evils,[7] there came into existence the deity KAMU-NAPOBI-NÖ-KAMÏ; next, OPO-NAPOBI-NÖ-KAMÏ; next, IDU-NÖ-ME-NÖ-KAMÏ. (Altogether three deities)

16 Next, when he bathed at the bottom[8] of the water, there came into existence the deity named SÖKÖ-TU-WATA-TU-MI-NÖ-KAMÏ; next, SÖKÖ-DUTU-NÖ-WO-NÖ-MIKÖTÖ.

17 When he bathed in the middle[9] [of the water], there came into

[4-5] Omitted in certain manuscripts.
[6] *Naposu.*
[7] *Maga.*
[8] *Sökö.*
[9] *Naka.*

existence the deity named NAKA-TU-WATA-TU-MI-NÖ-KAMÏ; next, NAKA-DUTU-NÖ-WO-NÖ-MIKÖTÖ.

18 When he bathed on the surface[10] of the water, there came into existence the deity named UPA-TU-WATA-TU-MI-NÖ-MIKÖTÖ; next, UPA-DUTU-NÖ-WO-NÖ-MIKÖTÖ.[11]

19 These three WATA-TU-MI deities are the deities worshipped by
20 the MURAZI of the ADUMI as their ancestral deities.[12] The MURAZI of the ADUMI are the descendants of UTUSI-PI-GANA-SAKU-NÖ-MIKÖTÖ, the child of these WATA-TU-MI deities.

21 The three deities SÖKÖ-DUTU-NÖ-WO-NÖ-MIKÖTÖ, NAKA-DUTU-NÖ-WO-NÖ-MIKÖTÖ, and UPA-DUTU-NÖ-WO-NÖ-MIKÖTÖ are the three great deities of SUMI-NÖ-YE.

22 Then when he washed his left eye, there came into existence a deity named AMA-TERASU-OPO-MI-KAMÏ.

23 Next, when he washed his right eye, there came into existence a deity named TUKU-YÖMI-NÖ-MIKÖTÖ.[13]

24 Next, when he washed his nose, there came into existence a deity named TAKE-PAYA-SUSA-NÖ-WO-NÖ-MIKÖTÖ.[14]

25 The fourteen[15] deities in the above section, from YA-SO-MAGA-TU-PI-NÖ-KAMÏ through PAYA-SUSA-NÖ-WO-NÖ-MIKÖTÖ, are deities born[16] from bathing his body.

[10] *Upë.*

[11] Compare the account in verses 16–18 with the performance of Saruta-biko-nö-kamï in 40:4. Matsumura (II, 511–12) is of the opinion that both these accounts reflect an ancient practice of the Ama people involving ablution in three steps.

[12] *Oya-gamï.* This verse is the first of the *Kojiki*'s many ancestral glosses, in which the ancestors claimed by various powerful families are fitted into the official national mythology. The formulation of a "correct" genealogy relating all the aristocratic families to the Yamatö ruling family was one of the primary objects of ancient Japanese historical compilation.

[13] Tsuda connects these accounts with the Chinese legend of P'an Ku, who in dying gave birth to the universe, and with another legend linking the sun with the left eye and the moon with the right eye. *Nihon koten no kenkyū*, I, 380–81.

[14] See ADDITIONAL NOTE 8 for a discussion of the nature and manner of birth of Susa-nö-wo.

[15] All manuscripts read 'ten'; emended.

[16] One manuscript has 'who came into existence.'

CHAPTER 12

IZANAGI ENTRUSTS THEIR MISSIONS TO THE THREE NOBLE CHILDREN.

1 At this time IZANAGI-NÖ-MIKÖTÖ, rejoicing greatly, said:

"I have borne child after child, and finally in the last bearing I have obtained three noble children."

2 Then he removed his necklace, shaking the beads on the string so that they jingled,[1] and, giving it to AMA-TERASU-OPO-MI-KAMÏ, he entrusted her with her mission, saying:

"You shall rule[2] TAKAMA-NÖ-PARA."

3 The name of this necklace is MI-KURA-TANA-NÖ-KAMÏ.

4 Next he said to TUKU-YÖMI-NÖ-MIKÖTÖ, entrusting him with his mission:

"You shall rule the realms of the night."

5 Next he said to TAKE-PAYA-SUSA-NÖ-WO-NÖ-MIKÖTÖ, entrusting him with his mission:

"You shall rule the ocean."[3]

[1] Cf. 15:3, 5. Hirata says that Izanagi ceded all of his spiritual power to Ama-terasu-opo-mi-kamï, and as a symbol of this, and in order to pray for her longevity, gave her the necklace. He connects the shaking of the beads with the ancient ceremonies of *chinkon*, or spirit-pacification, which included waving or agitating fetishes. It must be remembered that the word for 'bead,' 'jewel' and the word for 'soul,' 'spirit' were both pronounced *tama*. *Hirata Atsutane zenshū* (Itchidō Shoten, 1911), I, 365.

At any rate, the necklace was, like the Three Divine Treasures of 39:2, a symbol of delegated power.

[2] In ancient Japanese, the word for 'to rule' was *siru, sirasu* [later *sirosimesu*], meaning 'to know.' The ideograph here is the one meaning 'to know.'

[3] Perhaps because Susa-nö-wo, as a windstorm-deity, was connected mentally with the ocean. In some of the *Nihon shoki* versions, his assignment is to rule Ne-nö-kuni, the underworld realm to which he is later banished in the *Kojiki*.