

- 14 In the misty spray there came into existence a deity named **KUMANO-KUSUBI-NÖ-MIKÖTÖ**.
- 15 At this time AMA-TERASU-OPO-MI-KAMI said to PAYA-SUSA-NO-WO-NÖ-MIKÖTÖ:
- "The latter-born five male children came into existence from my possessions and are therefore naturally my children. The first-born three female children came into existence from your possessions, and are therefore your children."
- 16 Thus saying, she distinguished? [the offspring].
- 17 The first-born deity, **TAKIRI-BIME-NÖ-MIKÖTÖ**, is enshrined in the OKI-TU-MIYA of MUNAKATA.
- 18 Next, ITIKI-SIMA-PIME-NO-MIKOTO is enshrined in the NAKA-TU-MIYA of MUNAKATA.
- 19 Next, TAKITU-PIME-NO-MIKOTO is enshrined in the PE-TU-MIYA of MUNAKATA.
- 20 These three deities are the three great deities worshipped by the KIMI of MUNAKATA.
- 21 Among the latter-born five deities, the child of **AMĒ-NÖ-PO-PI-NÖ-MIKÖTÖ**, TAKE-PIRA-TORI-NO-MIKOTO is the ancestor of the KUNI-NO-MIYATUKO of IDuMo, of the KUNI-NO-MIYATUKO of MUZASI, of the KUNI-NO-MIYATUKO of KAMI-TU-UNAKAMI, of the KUNI-NO-MIYATUKO of SIMO-TU-UNAKAMI, of the KUNI-NO-MIYATUKO OHZIMU, of the AGATA-NO-ATAPE of TU-SIMA, and of the KUNI-NO-MIYATUKO of TOPO-Tu-ApuMI.
- 22 Next, AMA-TU-PIKONE-NO-MIKOTO is the ancestor of the **KUNI-NÖ-MIYATUKO** of OPUSI-KAPUTI, of the MURAZI of the **NUKATA-BE-NÖ-YUWB**, of the KUNI-NO-MIYATUKO of UBARAKI, of the **ATAPE** of TANAKA in YAMATO, of the **KUNI-NÖ-MIYATUKO** of YAMASMO, of the KUNI-NO-MIYATUKO of U MARUDA, of the **KUNI-NÖ-MIYATUKO** of **KIPE** in MITI-NO-smi, of the KUNI-NO-MIYATUKO of SUPAU, of the MIYATUKO of AMUTI in YAMATO, of the AGATA-NUSI of TAKEI, of the **NAKI** of KAMAPU, and of the MIYATUKO of the SAKIKUSA-BB.<sup>8</sup>

<sup>7</sup> Or 'divided.'

<sup>8</sup> Verses 21-22 include some of the many genealogical glosses which occur in the *Kojiki*. The intention is clear: by relating the ancestors of all of these powerful families directly to Ama-terasu-opo-mi-kami, the *Kojiki* hoped to secure their loyalty to the Yarnato ruling family, which claimed descent from the elder brother of Amē-nō-pi-no-mikoto and Ama-tu-pikone-no-mikoro.

CHAPTER 16 

## SUSA-NO-WO RAGES WITH VICTORY.

Then PAYA-SUSA-NO-WO-NO-MIKOTO said to AMA-TERASU-OPO-MI-KAMI:

"It was because my intentions were pure and bright that in the children I begot I obtained graceful maidens. By this it is obvious that I have won."<sup>(1)</sup>

2. Thus saying, he raged with victory,<sup>(2)</sup> breaking down the ridges between the rice paddies of AMA-TERASU-OPO-MI-KAM and covering up the ditches.

3 Also he defecated and strewed the faeces about in the hall where the first fruits were tasted.<sup>(3)</sup>

4 Even though he did this, AMA-TERASU-OPO-MI-KAMI did not reprove him, but said:

5 "That which appears to be faeces must be what my brother has vomited and strewn about while drunk. Also his breaking down the ridges of the paddies and covering up their ditches—my brother must have done this because he thought it was wasteful to use the land thus."

<sup>1</sup> In the *Kojiki* Susa-no-wo's victory is due to his production of female children, whereas in the *Nihon shoki* it is because his offspring are males.

Takeda suggests that this show of respect for women might indicate that the *Kojiki* was transmitted by women and may be adduced as an argument that Piyeda **nō** Are was a woman. *Kojiki* (Kadokawa Shoten, 1956), pp. 25-26.

Although it is not impossible to regard the *Kojiki* account as a reminiscence of an earlier matrilinear social system, it is generally agreed that, of the two, the *Nihon shoki* accounts are the older.

Tsuda argues persuasively that Susa-no-wo's children were originally male, and that the statement that female children were a proof of innocence of heart is a later alteration. *Nihon Isden no kenkyu*, I, 441-42. Cf. note on 15:6.

<sup>2</sup> For a discussion of Susa-no-wo's destructive behavior in this chapter, see ADDITIONAL NOTES 10.

<sup>3</sup> ( **1** 'where she tasted the first fruits.' The Hall of the First Fruits was the palace where the harvest festival was celebrated; cf. also 133:31.

- 6 Even though she thus spoke with good intention," his misdeeds did not cease, but became even more flagrant.
- 7 When AMA-TERASU-OPO-MI-KAMI was inside the sacred weaving halls seeing to the weaving of the divine garments,<sup>6</sup> he opened a hole in the roof of the sacred weaving hall and dropped down into it the heavenly dappled pony<sup>7</sup> which he had skinned with a backwards skinning."
- 8 The heavenly weaving maiden," seeing this, was alarmed and struck her genitals against the shuttle and died.

• *Nori-naposi*; to speak good words correctively in an optimistic attempt to improve the situation. Perhaps this is evidence of an ancient belief that one could turn evil into good by speaking well of it. Japanese scholars love to dwell on the *koto-dama*, or 'word-spirit,' the magic power dwelling in words or in certain verbal formulae, which were believed to have the power to bring about the announced results.

• *Imi-pata-ya*. Matsumura (II, 560-63) suggests that this section is reminiscent of the sun-priestesses whose duty it must have been to weave ceremonial garments to be used in the worship of the sun-deity. This sacred duty is projected into the mythical role of Ama-terasu-opo-mi-kami, who is confused with these priestesses in the *Kojiki*. The deity, in other words, has assumed the characteristics of the priestesses, and become a glorified sun priestess.

Tsuda, on the other hand, sees a political significance in Ama-terasu-opo-mi-kami's roles: the goddess is an emperor-symbol against whom Susa-no-wo rebels in a manner symbolizing the unsuccessful revolts of the enemies of the Yamato Court. *Nihon koten no kenkyu*, I, 432.

• *Kamu-mi-so*; garments to be presented to a deity, or 'sacred garments.'

<sup>7</sup> *Amē nō puti-koma*; or 'heavenly piebald colt.' Aston says: "Indian myth has a piebald or spotted deer or cow among celestial objects. The idea is probably suggested by the appearance of the stars." *Nihongi*, I, 40.

<sup>8</sup> *Saka-pagi*. "Backwards skinning," evidently flaying a live animal from the tail up, is mentioned together with "skinning alive" in the *norito* as one of the heavenly sins *iama-tu-tumiy*. Perhaps skinning a live animal was some sort of black magic practice.

◦ The heavenly weaving maiden is evidently a subordinate priestess belonging to the entourage of Ama-terasu-opo-mi-karru. The *Nihon shoki* has accounts in which it is Ama-terasu-opo-mi-kami herself who is alarmed and injured. Matsumura (III, 43-45) is of the opinion that the latter is the original version, and that the *Kojiki's* account is a later revision making a subordinate suffer the direct effects of the indignity.

## CHAPTER 17

AMA-TERASU-OPO-MI-KAMI CONCEALS HERSELF.

THE OTHER DEITIES LURE HER OUT.

SUSA-NO-WO IS EXPELLED.

- 1 At this time, AMA-TERASU-OPO-MI-KAMI, seeing this, was afraid, and opening the heavenly rock-cave door,' went in and shut herself inside.
- 2 Then TAKAMA-NO-PARA was completely dark, and the Central Land of the Reed Plains<sup>2</sup> was entirely dark.
- 3 Because of this, constant night reigned," and the cries of the myriad deities were everywhere abundant, like summer flies; and all manner of calamities arose!

<sup>1</sup> *Amē nō ipa-va-to*. Motoori says that *ipa-ya* (lit., 'rock-house') does not necessarily mean 'cave,' since *ipa* is often used attributively to impart the sense of 'firm,' 'solid' to the noun following; thus, the writer could be referring to an ordinary building. *Kojiki-den*, II, 407-408. There is also a theory that the concealment of the sun-goddess was a symbolic death; the *ipa-ya* is the stone tomb into which she enters, and the ensuing rites are performed to summon her back to life. In various poems in the *Mallyoshli* the words 'to shut oneself inside the rock-door' mean 'to die and be concealed within the rocky tomb.'

<sup>2</sup> *A si-para-no-naka-tu-kuni*; cf. note on 10:9.

<sup>3</sup> Ama-terasu-opo-mi-kami, who had figured largely as the ruler of Takama-no-para, now appears to assume more clearly the attributes of the sun-deity. When she conceals herself, constant darkness and night reign everywhere. A similar myth exists among the Ainu: the sun-goddess was taken captive, and all the deities and human beings died from excessive sleep. Kindaichi Kyosuke, *Ainu seiten* (Sekai Bunko Kankokai, 1923), p. 113.

The concealment of Ama-terasu-opo-mi-kami has been explained as representing an eclipse, the death of the sun-goddess, her anger, etc. The ensuing rites are regarded as magico-religious rites to bring the sun back to life, to bring it out of eclipse, or to propitiate the anger of the sun-goddess. Matsumura (III, 46ff.) states that the myth had its origin in a magico-religious rite performed every winter, when the sun's rays are weakest, in order to renew the sun's power; the rite had elements of *chinkon* (or *tama-furi* spirit pacification) and of ritual laughter.

Matsumura (III, 67) also insists, incidentally, that the rages of Susa-no-wo, the concealment of Ama-terasu-opo-mi-kami, and the expulsion of Susa-no-wo were originally independent myths, welded together later into a connected story.

<sup>4</sup> f. 13:4.

## Kojiki

Persephone, in the *Kalevala*, among the Maoris, in China, and in the Ryukyus; the idea that one may not return home if he has eaten the food of any other world or society—such as the world of the spirits, fairies, or gods—was also widespread. In primitive thought, eating or drinking together brings about a magical relationship, and Matsumura concludes that this myth merely reflects a belief in the magical cohesive force inherent in eating food in common. *Ibid.*, 427-39.

### Additional Note 8

Susa-no-wo is the prime figure of the ensuing chapters and possesses the most complex personality of any of the figures in the *Kojiki* mythology. He has been variously identified as storm-god, serpent, trickster, political resurgent, culture hero, and god of the underworld. No doubt this diversity stems from the multiplicity of sources of his life history. A number of accounts are assembled here and some attempt is made to unify them and smooth out their discrepancies; nevertheless, the person of Susa-no-wo as it appears in the *Kojiki* presents such a wealth of contradictory details that we must regard it as a composite.

Susa-no-wo is usually considered to be an Idumo deity, and his birth as an offspring of Izanagi is probably an account of later origin intended to place him within the official mythology.

Motoori argues that Susa-no-wo was an evil deity from birth, because the filthy smells of the land of Yomi still adhered to the nose from which he was born, whereas the impurities in the eyes had already been removed (*Kojiki-den*, I, 331-32). However, if Susa-no-wo is in some way a windstorm deity, then it is not unnatural for him to come into existence from the nose

### Additional Note 9

It is rather odd that Susa-no-wo, who originally had only one parent, his father Izanagi, suddenly says in Chapter 13 that he wishes to go to the land of his "mother." Clearly Izanami was still considered to be his mother; in some versions of the *Nihon shoki*, she actually does give birth to him.

Matsumura (IV, 361-96) suggests, rather disconcertingly, that Ne-no-katai su-kuni may not be the subterranean land of Yomi, but may be rather the motherland, the dimly remembered original homeland of the Japanese.

In any case, Susa-no-wo's announcement of his desire to visit the land of his "mother" provokes his father, Izanagi, to fierce rage; and it is this which

## Appendix A

arouses our curiosity. What is the real reason for Susa-no-wo's cosmic discontent, for his poor relations with his father, and his yearning for his "mother"? Is he an inherently evil deity, preferring the pollutions of Yomi to the ruling of his allotted ocean territory? Is he a mythical trickster, ever playing pranks and delighting in stirring up ill feelings and discord? Or is he a child deprived of motherly affection, venting his frustration upon his father with a reply which stirs up old rancor and causes the father to disown and cast out the son?

Whichever it is, Susa-no-wo from this point becomes an outcast, regarded with suspicion and mistrust by the heavenly deities. Interestingly, Susa-no-wo is capricious only in the presence of the Yamato-centered deities; in the Isumo narrative of Chapters 19 and 20 he appears in an entirely different role, as a national culture-hero.

### Additional Note 10

Why does Susa-no-wo, who has just proved his sincerity of heart in the *ukēpi* in Chapter 15, immediately proceed to ravage and rage in Chapter 16? Various explanations have been suggested for this aggressive behavior.

Edo period scholars believed that the order of the accounts had become confused. They advocated altering the chapters so that after his victory in the child-bearing scene Susa-no-wo would be pacified; his raging could only, they held, logically occur before, not after, his victory.

Motoori felt that Susa-no-wo's ravages, followed by Ama-terasu-*opo-mi-hime's* retirement into seclusion and Susa-no-wo's expulsion, should precede the *ukēpi*, in which Susa-no-wo proves, by the children he causes to come into being, that his intentions are irrefragable. *Kojiki-den*, II, 405.

Hirata transposes the events in Chapter 18 to a position between Chapters 17 and 16, stating that Susa-no-wo, unable to endure pollution of any kind, was enraged at *Opo-ge-tu-pime's* actions (18:2) and killed her instantly. While his fury was still at its height he returned to Heaven and committed the ravages described in Chapter 16. *Zenshū*, I, 449-50.

Both of these viewpoints are, however, untenable from a textual standpoint.

In the *norito* for the "Great Exorcism of the Last Day of the Sixth Month" there is a list of eight "heavenly sins" (*ama-tu-tumi*), which are:

1. breaking down the ridges
2. covering up the ditches
3. releasing the irrigation sluices

4. double planting
5. setting up stakes
6. skinning alive
7. skinning backward
8. defecation.

I, 2, 6, 7, and 8 are committed in the *Kojiki* by Susa-no-wo, and 3, 4, and 5 are attributed to him in the *Nihon shoki*. The connection between agricultural offenses and ritual offenses is remarkable; in ancient society offenses destructive of agriculture were as abhorrent as those causing ritual impurity.

In one theory, Susa-no-wo is regarded as a deity who destroys crops and must be propitiated. Matsumura, III, 37-40. But according to Matsumura, Susa-no-wo was not originally a crop-destroyer, but rather a benevolent patron of agriculture, whose rôle was later reversed. It is common, Matsumura says, for an alien god, when introduced into another mythological system, to be made to act in a manner exactly opposite to his former rôle. The better to belittle and discredit him and the people he represents. Thus Susa-no-wo, peaceful rice-planting god of Idumo, becomes Susa-no-wo, crop-destroyer, in Yamato mythology. *Ibid.*, 41ff.

#### Additional Note 11

Chapter 18, in which Susa-no-wo kills the food-goddess Opo-ge-tu-pimr and useful plants and animals appear in her corpse, is apparently a detached narrative having no organic connection with the preceding or following narratives. As noted below, other versions of the same story have persons other than Susa-no-wo as the slayer, and, as it is hard to identify the Susa-no-wo of this narrative with any of his usual roles, we may conclude that his appearance here is somewhat dubious. Probably it can be explained as stemming from the desire of the compiler of the *Kojiki* to emphasize the violent nature.

The version recorded in the *Nihon shoki* is sufficiently divergent to warrant being quoted here in outline:

Ama-terasu-opo-mi-kami, hearing that a deity called Uke-moti-no-kami [a food deity] dwelt in the Central Land of the Reed Plains, sent Toku-yomi-no-mikoto [the moon god] to inquire after her.

When Toku-yomi-no-mikoto arrived there, Uke-moti-no-kami took rice, fish, and meat from her mouth, and, placing them on tables, offered them to him. At this he became angry and killed her, then returned and reported this matter.

Then Ama-terasu-opo-mi-kami rebuked the moon deity and vowed never to set eyes on him again. For ever after she dwelt one day and one night apart from him. [A mythological explanation for the rotation of sun and moon.]

When Ama-terasu-opo-mi-kami sent a messenger to see, in the dead Uke-moti-no-kami's head there had come into being cattle and horses, on her forehead millet, on her eyebrows silk-worms, in her eyes Deccan grass [MJ *hie*; also panic grass], in her belly rice, and in her genitals wheat, soy beans, and red beans.

When these were taken and presented to Ama-terasu-opo-mi-kami, she rejoiced and caused these things to be used by mortal men for their livelihood. [Asahi ed., I, 86-87; Aston, I, 32-33.]

The similarities of this myth with the Chinese P'an-ku myth have often been pointed out, but there appear to be even more strikingly similar myths in Taiwan and the Philippines. Matsumura (III, 122-25), arguing from the rather large divergences in detail between the *Kojiki* and *Nihon shoki* versions, concludes that this myth was originally a native Japanese folk tale which was incorporated into the official mythology in various current versions.

Some of the explanations suggested for the slaying of the food-goddess are: the idea that all things of value in life originated in a criminal act; the practice of slaying a victim to ensure a good crop; the practice of performing rites to pacify the grain spirits slain when plants are cut down at harvest. *Ibid.*, 125-27.

Tsuda also suggests that the story of the slaying of Opo-ge-tu-pime originated in some yearly folk ceremonies in which a deity was destroyed or killed. *Nihon koten no kenkyū*, I, 420.

It is interesting, however, that the *Nihon shoh* contains a similar story in which there is no slaying:

Kagu-tuti [the fire god] took as wife Pani-yama-bime and gave birth to Waku-musubi [one of the *musubi* generation gods]. On the head of this deity there came into being the silkworm and the mulberry, and in his navel there came into being the five grains. [Asahi ed., I, 70; Aston, I, 21.]

The original version of these stories may be one in which Waku-musubi, the deity of generation, dies and various useful things come into being from his corpse. If the deity is a generation deity and not a food deity, there is