

MYTH OF NINIGI'S DESCENT FROM THE HEAVEN TO THE EARTH

〔天孫降臨神話〕*

Hylomorphosis and anthropomorphosis of Amaterasu
and apotheosis of humanity～

A Study in Religious Symbology of the Kojiki's myths

〔天照大御神の形質的な顕現と人類の神聖化～古事記神話の象徴学的考察〕

(Part II)

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3. *SYMBOLISM OF AMATERASU'S DIVINE DECREES*

After triumphant coming out of the Amenoiwaya [Celestial palace of eternity] and successful completing of the grandiose Sensodaijôsai [Grand Festival of Coronation], Amaterasuômikami emerged as the undisputable and supreme Monarch of the Universe. Ascending the throne of cosmic sovereignty, the Solar Goddess turned her attention to Toyoashibaranokuni where Susanoonomikoto, expelled from divine community of the august celestial highlands, founded in Izumo his royal dynasty. Amaterasu intended not only to dethrone the descendants of Susano and wipe out their power, but first of all, desiring to consolidate and unify her universal sovereignty and re-organize the order on the Earth, she decided to establish the terrestrial bough of her Cosmic Solar dynasty.

The first decree of Amaterasuômikami, as the Supreme Cosmic Sovereign (Sumeramikoto), announcing the takeover of Toyoashibara's crown, was directed to her son Amenooshihomimikoto, and later re-issued and addressed to her grandson Niniginomikoto. According to Kojiki, the decree runs as follows :

"Kono Toyoashibaranomizuhonokuni wa imashi shirasamu kuni nari to kotoyosashi tamau. Yue, mikoto no manima ni amorimasu beshi"

[此の豊葦原水穂国は、汝知らさむ国と言依さし賜ふ。故、命の随に天降りますべし。]³⁹

The same decree in Nihonshoki is recorded as follows :

"Ashibaranochiihoakinomizuhonokuni wa kore, waga uminoko no kimi tarubeki kuni nari. Imashi sumemima idemashite shirase. Sakikumase! Amanohitsugi no sakaemasamu koto, masa ni ametsuchi to kiwamari nakemu" to no tamau.

[『葦原の千五百秋の瑞穂の國は、是、吾が子孫の王たるべき地なり。爾皇孫、就でまして治せ。行矣。寶祚の隆えまさむこと、當に天壤と窮り無けむ』とのたまふ。]⁴⁰

The second divine decree was addressed directly to Niniginomikoto, as the "de facto" founder of the terrestrial branch of the cosmic solar dynasty, and concerns the worship of Amaterasuômikami ('s eight span large mirror). A few moments before the descent of the Solar Heir Ninigi,

Amaterasu took the eight span large mirror [Yatanokagami] in her holy hands and handing it to the grandson said :

“Kono kagami wa moppara waga mitama to shite, waga mae o itsuku ga goto itsuki-matsure. Tsugi ni Omoikanenokami wa mae no koto o torimochite matsurigoto seyo!” to noritamaiki.

〔『此の鏡は専ら我が御魂と為て、吾が前を拝くが如いつき奉れ。次に、思金神は前の事を取り持ちて政為よ』とのりたまひき。〕⁴¹

According to Nihonshoki, just before the second though later suspended descent of Oshihomimi, Amaterasu directed to him the following behest :

“Wagako, kono takarakagami o mimasamu koto, masa ni waga o miru ga gotoku subeshi. Tomo ni yuka o onajiku shi ôtono o hitotsu ni shite, iwai no kagami to subeshi” to no tamau. Mata Amenokoyanenomikoto · Futotamanomikoto ni mikotonori suraku, “Kore imashi futahashira no kami, mata tomo ni ôtono no uchi ni saburaite, yoku hosokimamoru koto o nase!” to.

〔『吾が兒、此の寶鏡を視まさむ事、當に吾を視がごとくすべし。與に床を同じくし殿を共にして、齋鏡とすべし』とのたまふ。復天兒屋命・太玉命に勅すらく、『惟爾二の神、亦共に殿の内に侍ひて、善く防護を爲せ』とのたまふ。〕⁴²

The hermeneutical analysis of the afore-cited four tenors of the two decrees, proclaimed by Amaterasu herself, brings into relief the four mythical leitmotifs.

The first leitmotif is focused on the takeover of Toyoashibara's throne and concerns the legitimacy of the obliteration of Susanoo's descendents' royal authority over these lands, and its substitution by the terrestrial branch of Amaterasuômikami's cosmic solar dynasty. The legitimacy of this takeover springs from the impact of universal cosmicization, which is “de facto” continually activated and directed by the all-generating omnipresent luminous Power [Mimusebinokami] in its heliomorphic form, i.e. Amaterasuômikami. On the other hand, the legality of the Solar Goddess' moves is justified not so much by the maleficent rule of Susanoo's descendents as by the natural and innate necessity of the consolidation, unification and strengthening of her cosmic power and authority.

The second mythical leitmotif refers to the s.c. “direct consanguinity” [waga uminoko] of the solar succession. Myths of Kojiki keep silence about it but Nihonshoki emphasize this principle to the degree of conjoining and cementing this mode of succession with a solemn promise of the eternal and prosperous reign of the terrestrial bough of Amaterasu's solar dynasty⁴³. Some Japanese scholars advance the opinion that the principle of the Imperial direct succession had been maturing during the seventh century and that the decree, recorded in Nihonshoki, is the mythicization of the “Waga uminoko” edict, announced by the Empress-Regnant Jitô in 697 A.D., in which she promulgated the law of direct succession and appointed her son as the emperor Mommu⁴⁴.

The third mythical leitmotif, abounding in very polyvalent religious and political implications, is centered on Amaterasu's special behest to worship before the Yatanokagami, which she made the unique terrestrial manifestation and representation of her hylomorphic nature [Hino-katayorishiro—日像代, Mitamayadori—御霊やどり, Mitamashiro—御霊代, Goshintai—御神体]. Amaterasu, during the momentous heavenly farewell with her grandson Ninigi, handed to him not only the Mirror but the necklace of the comma-shaped pearls received from the Sky-father Izanagi, and the grass mower sabre which was offered to her by Susanoonamikoto, after the theogenetic contest. Nevertheless, only during presenting Ninigi with the Yatanokagami, Amaterasuōmikami pronounced these memorable and puzzling words :

“Accept this mirror and look upon it as the embodiment of my sacrosanct Spirit; worship before it as you would do in my very presence”⁴⁵

From mythological point of view there is no reason to deny transubstantializing or consubstantializing power to Amaterasuōmikami (she is “de facto” the Supreme Cosmic Sovereign), nor to negate the efficacy of her divine words ! It is known that she emerged in the course of universal cosmicization as its apogee and was not only enthroned by the Sky-father Izanaginokami as the supreme monarch of the Cosmos but, during the theogenetic contest with Susanoonamikoto, she proved to be the sole, legitimate and incontestable ruler of the polymorphic Universe. Amaterasu, the Absolute Goddess of the Macrocosm and Microcosm, who, as a matter of fact, is the most illustrious theophany of the Numinous Fathomless Chaos' Pangenetic Luminous Sacrosanctum [Marokaretarumono no Mimushi], handing down the terrestrial power to her heir Ninigi, wished to remain with him, his successors, and in the midst of the human race, in a visible, touchable and material way⁴⁶. Now, the question arise : Why had Amaterasu chosen a mirror, and in particular, the Yatanokagami and made it the exceptional abode and unique manifestation of her numinous, celestial and luminous Spirit?

The answer or, at least, some proper fitting hints are furnished by detailed inquiry into the cosmic symbolism of mirrors and the mythical significance of the Yatanokagami [Eight span large mirror] in the course of Kojiki's narratives, and the religious as well as political functions of mirrors in ancient Japanese history⁴⁷.

The visual aspect of ancient mirrors' cosmic symbolism is associated with their circularity, concavity or convexity, brilliance, reflexiveness and movableness. The fundamental dimension of the mirrors' universal symbolism springs from the analogy between their reflexive character and the intrinsically enantiomorphic, hermaphroditic and dichotomic structure of the Universe. Specialists of the micro-cosmological and macro-cosmological sciences bring into light the following samples of this innermost universal composition of the world. They speak of the positive and negative charges of atomic nuclei, the positive and negative charges of magnetism and electricity, the hermaphroditism of plants, the sexuality of animals and human beings, the centripetality and

centrifugality of various forces, the dichotomic potential of galaxies and their groups⁴⁸. All this is what the ancient Far Eastern philosophy calls the “Yang-Yin” structure. The mythical approach of the primeval Japanese to this organic cosmic structure is present in the Kojiki and Nihonshoki’s cosmogenetic, theogenetic and nezogenetic views, where it finds its expression through the subsequent binomial nomenclature.

Takamimusubinokami	—Kamimusubinokami
Amenotokotachinokami	—Kuninotokotachinokami
Izanaginomikoto	—Izanaminomiko
Amenokumarinokami	—Kuninokumarinokami
Ôtomahikonokami	—Ôtomahimenokami
Yasomagatsuhinokami	—Ômagatsuhinokami
Sokotsuwatatsuminokami	—Sokotsutsunoonokami etc ⁴⁹ .

The mythical history of the Eight span large mirror begins during Amaterasu’s concealment behind the gate leading to the Celestial palace of eternity. This somewhat enigmatic mirror was used there, for the first time, to lure the cosmic space illuminating Solar Goddess out of that mysterious abode (of Amenoiwaya). Kojiki records the astonishment, certain confusion, flurry and puzzlement of Amaterasu who, coming out of the Amenoiwaya, “either she saw her reflection in the (yata) mirror and thought that the reflected image was another deity ; or seeing the mirror, she thought that there was another sun-deity besides herself”⁵⁰. Whatever was running through Amaterasu’s mind, she quickly found out that this enigmatic and brilliant item possessed some unusual qualities such as :

- An immense ability to embrace and record the “face”, silhouette and their whole background, including the cosmic space with its numberless shining bodies⁵¹.
- The power to register and exhibit simultaneously all movements of the reflected objects and their background.
- A capability to transfer some qualities and quantities of the reflected articles, without causing any changes in their nature nor undergoing mutation itself⁵².
- A potency to unveil the invisible part of the enantiomorphic reality.

The mythical significance of the Yatanokagami, the mirror of Amaterasu, is further enhanced by symbolism of the “yata” [八咫] characters⁵³. Mythologists and archeologists, basing themselves upon the studies of ancient Chinese and Japanese mirrors, advance the following views with regard to the symbolism of these ideograms. According to one opinion, the yata indicates the measurements of the mirror ; i.e. the “eight span” equal to 2.424m. of circumference or of diameter. Other scholars translate the yata as the “octagonal pattern” or the “eight-circular design” engraved on the backside of the mirror. Some others point towards the polyvalent symbolism of the number “eight” which indicates the infinity of cosmic space, the new order and harmony of the Universe,

and unimaginable spheres or dimensions of the Macrocosm and Microcosm⁵⁴.

In that context, Amaterasuōmikami's behest concerning the worship of her divine Spirit, contains not only a simple acknowledgement of the Yatanokagami's cosmic and solar symbolism but is the solemn religious declaration of the "consubstantiation" of the mirror's natural properties and its powers with her own pangenetic, omnipresent and luminous Spirit (Nature). Consequently, the Eight span large mirror was for Ninigi and remains for all his successors, and for all humanity :

- The elaborate and enigmatic representation of Amaterasu, the Supreme Cosmic Solar Sovereign.
- The most sacred terrestrial seat and sanctuary of Amaterasu's pangenetic and beneficent Spirit (Nature).
- The terrestrial and hylomorphic incorporation (symbol-manifestation) of Amaterasu-ōmikami's illustrious Spirit⁵⁵.

The fourth mythical leitmotif is related to the keeping of the Yatanokagami in the Imperial palace on the throne of the Solar Heir and to the sharing of the responsibility for the religious affairs of the Imperial government⁵⁶. According to Kojiki, this privilege and duty were entrusted to Omoikane (and his successors), while according to one of Nihonshoki's version, they were entrusted to Amenokoyanemikoto and Futotamanomikoto (and their successors). The presence of these deities at such an important moment, the command to dwell with the divine Solar Heir under the same roof, and entrusting to them the affairs of Amaterasuōmikami (Supreme Cosmic Solar Sovereign)'s terrestrial cult, bring into prominence their dignity, their religious importance and emphasize their close relationship with the universal Solar dynasty. All of them, as a matter of fact, are regarded as the ancestral deities of Nakatomi and Imbe, the royal families of ancient Yamato, who not only were for centuries occupying the highest religious posts in the Imperial court, but played very significant role in the process of unification of the Japanese Archipelago under the auspices of Yamato's Solar dynasty.

4. *SYMBOLISM OF NINIGI'S DESCENT FROM THE HEAVEN TO THE EARTH*

The descent of the Solar heir Niniginomikoto, who "de facto" was the most prominent theanthropomorphic epiphany of Amaterasu, began when he left the heavenly eternal throne [Amenoiwakura] of Takamanohara and started out for the journey which led through the celestial trailing clouds [Amanoyaetanakumo], the heavenly floating bridge [Amanoukibashi], and the sacred grove of the atmospheric floating island [Ukijima] to Kujifuru peak of Takachiho mountains of Hyūga province in Kyūshū. The descent place "is opposite to the land of Kara and is located on the way to the Cape of Kasasa. It is the territory where the morning sun shines directly and the rays of the setting sun are brilliant"⁵⁷. The celestial Solar Heir built there his first palace and settled down.

Some time later, at the beach of Kasasa cape, he met an extremely beautiful princess Kamuatatsuhime, who became his wife and thus the first terrestrial empress.

The Amenoiwakura [天石位], in Japanese mythical tradition, is regarded as the most sacred celestial and Cosmic throne, which is fixed in the very centre of the incomprehensible Amenoiwaya [Celestial palace of eternity]. Consequently, this heavenly eternal throne not only symbolizes the basis of the supreme universal sovereignty, the axis of the Heavens and the whole immense Universe, but it represents the sacred fulcrum of the polymorphic cosmicization. The Amenoiwaya, the enigmatic center of the august celestial highlands, has been for ages stimulating human imagination, which created various mythical pictures of its eternal scenery. The Japanese mind also constructed its own terrestrial reflection and realizations in the forms of the octagonal proto-shrine, called Yahirodono, and the semi-detached sacred cottages, named Yuki-den and Suki-den, which contain the throne of Amaterasuōmikami, the holy seat of the Solar Heir, and the couch-throne of the reigning emperor⁵⁸.

The mythical imagination of the primeval Japanese visualized the descent of the Supreme Cosmic Solar Sovereign's celestial Heir as the gradual coming down through the heavenly space. Ninigi, after passing through the celestial trailing clouds, reached the heavenly floating bridge. The Amenoyaetanakumo [天の八重たな雲], symbolize the myriads of atmospheric, interplanetary or interstellar spheres, the innumerable strata of the luminous misty clouds, or the space between the Heavens and the Earth.

Kojiki's emphasis on the passing of Ninigi through the heavenly floating bridge implies a very important mythical meaning. It points towards the analogy between the descent and tasks of the theanthropic pair of Izanagi-Izanami and those of Ninigi⁵⁹. Izanagi, the Sky-god of the pristine holy love and Izanami, the Earth-goddess of the pristine beautiful love, are the theanthropoidal manifestations of the omnipresent, blissful, pangenetic and metahermaphroditic Power [Mimushibinokami]. The Sky-god and the Earth-goddess, standing on the heavenly floating bridge, created the first scrap of the solid land and of the Japanese Archipelago. Niniginomikoto, the first theanthropomorphic manifestation of Amaterasuōmikami, passes through the same bridge to initiate on the Earth a new religious and political order, which is to be ruled eternally by the terrestrial branch of the Cosmic Solar dynasty.

Finally, before the celestial Solar heir Ninigi sets foot on the Earth, he pays a short visit to the celestial floating island [Ukijima]⁶⁰. This puzzling land symbolizes the most distant territorial isle of Takamanohara and, bordering with Ashibaranokuni, it was regarded as the a sacred gate leading to the heavens. From this isle Ninigi descends on Kushifuru peak of Takachiho in Hyūga.

Three of the six pivotal events of the Japanese mythical tradition are located in "Hyūga" [日向]⁶¹:

—The theogenetic purification of the Sky-father Izanagi which was culminated by the enigmat-

ic appearance of the Noble Luminous Trinity [Amaterasuōmikami, Tsukiyominomikoto, Susanoonomikoto].

—The descent of Niniginomikoto.

—The marriage of Ninigi to Konohananosakuyahime.

We can distinguish the two fundamental hypotheses which try to unravel the symbolism and mythical significance of the “Hyūga”. The partisans of the geographic theory, which attaches great importance to the ancient topographical ideographs, identify the Kushifuru peak and the Takachiho mountain-range with one of the several massifs of Kyūshū⁶². Thus, the place of Ninigi’s descent is identified with the double-peaked Kujū volcano in the province of Oita, the Aso volcano in Kumamoto province, or Sefuri peak in the northern part of Fukuoka province. From this peak are visible numerous islands scattered between Japan and Korea, including the triple Ōshima—regarded as divine islands and the terrestrial paradise by maritime tribes of Munakata⁶³. Some other scholars identify the mythical Kushifuru peak with the South Korean “Kujimuru”, the highest mount of Kara province of the ancient Mimana (Shiragi) kingdom. Finally, the majority of Japanese scholars associate the place of Ninigi’s descent with the volcanic massif of Kirishima mountains, situated on the border between Miyazaki and Kagoshima prefectures⁶⁴. This mountain-range is composed of several peaks raised above 1300 m. with the Kirishima as the highest mount (1699 m.) and the Kara mountain-crest running from the North to South and linking this massif with the other, called Takachiho descending to the cape of Kasasa. On a clear sunny day, the South Korean mount of Kujimuru can be seen from the peak of Kirishima.

The other theory, which sheds light on the enigma of the Hyūga site, is based upon a very rich symbolism of all ideograms depicting the landscape of the Solar Heir’s descent. The etymological and hermeneutical analyses of “Kushifurutake” compound point towards a holy mount, where the Heavens meet the Earth ; a mysterious canal through which the celestial bio-energies are channelled into the terrestrial sphere of the Universe ; and a site where the numinous trees grow⁶⁵. Thus, the Kushifuru peak symbolizes the “axis mundi”, the holy Cosmic mountain, the sacred grove, and the terrestrial pedestal of the celestial Solar dynasty. The ideograms of “Takachiho” compound indicate a very fertile region. Therefore, some scholars, such as A. Ogihara and N. Saigō advance the opinion that the “Takachiho” may be the ancient and local designation of the “yuki” and “suki”, the sacred rice-fields or the buildings for storing a large amount of crops⁶⁶. Finally, the “Hyūga” symbolizes any site, locality or region which throughout the whole day is well illuminated by the sun, and, particularly, as Kojiki puts it, where “the morning sun shines directly and the rays of the setting sun are brilliant”⁶⁷. Therefore, the term “Hyūga” may be applied to any landscape and especially to the southward descending hilly or mountainous regions. There, every spring, the primeval planters and cultivators of rice used to wait for the descent of heavenly deity and celebrated the fertility rites. The official Japanese mythical tradition has thus for some reasons, difficult to define,

placed the descent of Amaterasu's heir Ninigi, the founder of the terrestrial branch of the Cosmic Solar dynasty, in the region which is particularly exposed to the biogenetic warmth of the sun.

5. *SYMBOLISM OF NINIGI'S MARRIAGE TO THE TERRESTRIAL PRINCESS KONOHANASAKUYA*

After the descent from Takamanohara and erection of the royal palace, Niniginomikoto made a very significant decision to marry a daughter of the terrestrial divine monarch. This chance occurred when at the shore of Kasasa he met a strikingly beautiful princess Konohanasakuya, the younger daughter of Ôyamatsuminokami, the powerful ruler of the hilly Ata kingdom⁸⁸. When Ôyamatsumi, the divine ruler of the high mountains, was asked for the hand of his daughter, he not only consented to this betrothal but also offered to the Solar Heir his elder daughter Iwanagahime [Princess of blessed longevity]. Then Ôyamatsumi, sending both of his daughters to the castle of the Solar Heir, swore a sacred blessing, that if Ninigi should admit under his roof also the elder daughter, all the Solar descendants would live eternally, would endure the vicissitudes of life as the rocks, would prosper in the glory of the terrestrial regality for ever, and would flourish just as the most beautiful flowers do! Ninigi however, chose Konohanasakuya and married her. Iwanagahime was sent back. This step, however, very deeply affected all generations of the terrestrial branch of the Solar progeny. But this was not all!

From the mythical narrative it is evident that Princess Konohanasakuya became pregnant after only one night of conjugal intimacy [ichiya-harami, hitoyo ni ya harameru]. This impregnation aroused in the mind of the celestial Heir suspicions about the paternal legitimacy of the child. In turn, this dishonorable distrust drove the Princess to the fire-ordeal, which she herself undertook in order to prove her conjugal fidelity and, consequently, the solar legitimacy of the conceived child. Thus, in the parturition house, in the midst of all-consuming fire, Kamuatatsuhime, to the silent surprise of Ninigi, gave birth to the three illustrious sons: Hoderinomikoto [Divine prince of glowing light], Hosuserinomikoto [Divine prince of raging fire], and Hoorinomikoto [Divine prince of fading light], whose another name was Amatsuhikohikohodeminomikoto [Divine prince endowed with the celestial luminosity and fecundity]. He was the grandfather of the first historical emperor of Japan (Jimmu tennô)⁸⁹.

At the roots and in the background of this mythical scenario, which so vividly pictures the significant moments of this unusual connubial liaison, are detected five important symbolic images reflecting some primitive festivals [matsurigoto, jinji]⁹⁰.

The sight of Ninigi leaving his magnificent castle at the footsteps of Takachiho, traveling with his suite through the hills of Satsuma and reaching the shores of Kasasa cape, brings to the mind an ancient rite called the "Viewing of the kingdom" [Kunimi]. This rite had been performed

annually from time immemorial, in the very early spring, by independent chieftains or kings. A tribal king-priest, with the selected royal retinue, entered the sacred precincts of the highest hill-grove, where prayers and exorcisms were intoned. These invoked a numinous, sometimes personified biogenetic deity to come down from the heavens and fertilize or revive the vital energies inherent in the earth, in its flora, fauna, and in human beings. At times, the kunimi rite assumed more a political than a religious character. Sometimes it was a sort of "reconnaissance visit" paid by a sovereign to the most important power centers of his kingdom. At other times, it was the military demonstration of force in the rebellious lands and, at still other times, it was the "triumphal entry" of a victorious ruler to the capital of a defeated enemy in order to receive there the homage of allegiance⁷¹.

The scene, during which the terrestrial king Ôyamatsumi, whole-heartedly and with a sworn blessing, offers to the celestial Ninigi, not only his daughters but also hundreds of tables laden with many gifts, may be regarded as the mythical reflection of the ancient Festival of Allegiance [Kunioshisai] or the Festival of Acquisition of the throne [Wasukunisai]⁷². Consequently, the mythical scenario which portrays the momentous gestures of Ôyamatsumi, the king of the tiny and maritime kingdom of Ata, may be considered the terrestrial prototype of the afore-mentioned festivals. Both of them are considered to represent the most archetypal forms of the Great Festival of the First Fruits [Niinamesai] and the Coronation Festival [Sensodaijôsai]. The Festival of Allegiance as well as the Festival of Acquisition of the throne, in their pristine forms, embrace the following four leitmotifs :

- The offering of the first fruits, the new food and products of human craft to the sovereign.
- The obligation of each provincial vassal and the symbol of his total obeisance was to send the most beautiful daughter to the court of his supreme lord.
- The preparation of the "Sacred food" [Komouke, shinsen] composed of the new rice mixed with crude soil of the lands under jurisdiction of the sovereign. Making of the new sake.
- The "Partaking of the Sacred Food" [Shinsen shinkyô] which included the following ritual acts :
 - the offering of the sacred food to the divine progenitor or ruler.
 - the consuming a small portion of the food offered.
 - a night of intimate union [hitoyo minemashiki] of the sovereign with one of the girls, who were sent by vassals to the court for preparation of the festival⁷³.

The panoramic scenery of Princess Konohanasakuya strolling along the sea-shore of Kasasa cape, the sudden meeting with Ninigi, the impregnation after only one night of connubial intimacy, the construction of the parturition hut in a form of the doorless octagonal palace [yahiro-dono], and the puzzling mode of the birth of the Solar Heir's divine sons, all bring into prominence the mythical constituents of the most pristine human innate longing, which is related to various

hierophanies, theophanies or epiphanies of the pangenetic and numinous Sacrosanctum. This natural and innermost imperative of the existential faith and often unspecified transcendental hopes, in the religious tradition of the Japanese primevals, manifested and expressed themselves in the form of various mythical narratives or festivals, called “Miare” [御蔭]⁷⁴.

The “miare”, as a mythical event, is a special manifestation of the cosmobiogenetic divinity. The most frequently used ideogramic compounds of the miare indicate the following symbolic meanings :

- The “Miaresai” [御蔭祭] designates the festival focused on the welcome and adoration of the primary, sacrosanct, invisible and biogenetic divinity.
- The “Miarejinji” [御阿礼神事] emphasizes the public worship of the powerful divinity, which reveals itself on a sacred hill-altar.
- The “Miare” [御生] indicates a distinct manifestation of the Great Fecundity or epiphany of the eternal Life.
- The “Miare” [御顯] points to the hierophany of the pangenetic homogeneous Spirit or the autorevelation of the invisible Power which unites and harmonizes all cosmic forces.
- The “Kamiamemashi” [神出現] indicates the anthropomorphic theophany of a Cosmic Deity.

The current studies in polyphanies of the Cosmic Divinity enable us to reconstruct with satisfactory fidelity their patterns, sequences, primary motifs, secondary images, symbolic functions, and mythical significance. All special manifestations of the invisible cosmobiogenetic Divinity are associated with one of the three following modes of its descent from the Heavens⁷⁵:

- The *orotropic* descent.
- The *hydrotropic* descent.
- The *ditropic* descent.

Thus, one day in the early spring, the cosmobiogenetic Divinity, using a celestial boat, passes through the immense cosmic space and descends on the highest peak of local highlands. Thereafter, proceeding down the mountain side, the divinity arrives at a sacred grove. Here it takes an abode in the Sakaki tree prepared beforehand by worshippers⁷⁶. Next, amidst the songs of joy and dances of the entire community, which came to welcome the descending deity, the sacred (Sakaki etc) tree is carried and led processionally to a rivier bank or a sea-shore. There it is lowered into the water where the deity leaves the tree and, plunging into the currents, takes the shape of a snake or a dragon⁷⁸. The tribal highest sybil-vestal [miko], usually, during one of the following nights, diving into the waters, rescues the deity, which once again changes its form and turns into a handsome young prince⁷⁹. She greets him and leads him into a special hut, which had been earlier constructed for the purpose of this exceptional meeting. There, the young sibyl-vestal entertains the incarnated deity and becomes for him the “one night spouse” (called also the “divine spouse” — kamizuma)⁸⁰. A child, conceived during that night, is always considered as a “divine child” [kaminoko] who,

according to various mythical traditions, ascends to the Heavens and becomes a king-ancestor or the wife of a great ruler.

The most significant moments of the *miare's* mythical scenario are focused on the descent of the pangenetic Divinity from the Heavens and its gradual incorporation into all categories of cosmic beings : matter, flora, fauna and humanity. All these categorial incorporations and manifestations bring into prominence the omnipotence and unique omnipresence of this numinous Divinity. Through all these streams of the cosmic hierophanies and epiphanies flows their main and perhaps most significant current of the anthropomorphic theophanies⁸¹. In Shintoism, where the whole immense and poly-dimensional Universe is regarded as a hierophany of Numinous Fathomless Chaos [Marokaretarumono] and its Numinous Pangenetic Luminosity [Mimusubinokami], the polymorphic incorporations of the celestial divinities into the terrestrial ones do not encounter any ontological obstacles. On the contrary, all these polymorphic hierophanies, epiphanies and theophanies, which are considered the most perfect and intimate forms of maintaining and strengthening of the cosmic unity, constitute the natural way of Marokaretarumono's cosmicization⁸². Therefore, all special manifestations of the cosmobiogenetic and numinous Divinity are viewed as normal yet very momentous events which not only fortify the universal harmony of the polymorphic Cosmos, but also apotheosize humanity, enhance its vital energies, and reorganize its private, social, political and religious life.

This is the reason why the particular mythical significance is attached to the ancestral heliotheophanies which contain the following leitmotifs⁸³:

- The photomorphic or anthropomorphic descent of the all-generating Solar deity or its son from the Heavens.
- The gradual polymorphic incorporations and sudden transfigurations of the descended deity.
- The beautiful terrestrial princess-vestal who presides over the cult of the celestial Solar deity, and therefore becomes chosen by the descended deity as its spouse [kamizuma].
- The recondite one night of conjugal intimacy [hitoyo minemashiki] and impregnation [ichiyaharami] of the princess-vestal by the Solar deity who, from that moment, is regarded as the founder of new royal dynasty and its proximate ancestral deity⁸⁴.
- The birth of terrestrial progeny of the celestial Solar dynasty.

The extraordinary form of marriage between the celestial Ninigi and the terrestrial Konohanasakuya, according to some Japanese scholars, resembles in many aspects the creative liaison of Izanaginomikoto and Izanaminomikoto⁸⁵. Both these conjugal partnerships symbolize the eternal, mysterious and creative union between the heavenly and earthly powers. The connubial relationships of these two pairs as well as the modes of their procreative actions are linked to sacred places and veiled in mystery. The children of both pairs are the manifestations and incorporations of the metahermaphroditic and all-generating Numinous Luminosity [Mimusubi Power] and Divine

Cosmic Pleroma [Marokare, Konton, Kongen]. All moments of their polymorphic activity mark the crucial steps in the history of the celestial and terrestrial cosmicization of Marokaretarumono. Through the creative actions of the Sky-father Izanagi and the Earth-mother Izanami emerge the solid lands, rivers, flora, fauna, numerous divinities and Amaterasu, as the most prominent Cosmic Sovereign. The descent of Ninigi and his marriage to Kamuatatsuhime not only consolidates and strengthens the supreme universal regality of Amaterasu but brings the Earth closer to the Heavens and initiates in the Central country of the plentiful reed plains and fertile lands, the terrestrial branch of the Cosmic Solar dynasty.

The two “sacred oaths” [ukei], made by Ôyamatsumi and Kamuatatsuhime, echo the “theogenetic sincerity test” which was sworn solemnly by Susanoo in front of Amaterasu, in the holy precincts of the august celestial highlands. The first oath, sworn by Ôyamatsumi, concerns the prosperous longevity or brevity of the Solar progeny’s terrestrial reigns and is tied to Ninigi’s acceptance of Iwanaga and Konohanasakuya princesses as his consorts. The choice of the love-match had far-reaching consequences. The lives and reigns of Amaterasu’s terrestrial descendents shall be glorious and prosperous but they shall be short-termed, like the blossoming of the trees. According to some mythologists, this story was handed down as a popular tale before becoming a part of the court mythology. It contains the two leading motifs, each of independent provenance : the marriage between Ninigi and Kamuatatsuhime, probably a princess-priestess of Ata in southern Kyûshû ; and a myth explaining the brevity of human life, an old narrative, originally not connected with the descent of the Solar Heir from the Heavens⁸⁶. The second oath, made by Kamuatatsu queen, regards the Solar legitimacy of her child conceived during the first conjugal intimacy with Niniginomikoto. The mythical scenario of this “generative test of matrimonial fidelity” includes two images : the construction of doorless octogonal edifice [tonaki yahirodono], and the parturition of divine triplets in the midst of the fire. The doorless octogonal edifice echoes the sacred octogonal proto-shrine erected by Izanagi and Izanami on the proto-island Onogoro, before they launched on an enormous action of the polymorphic cosmo-creation. In this case, however, it seems to be a special parturition cottage [ubuya] into which Kamuatatsuhime entered for the period of child-delivery. The births of the first terrestrial descendents of the Cosmic Solar Supreme Sovereign are accompanied by the fire-ordeal which proves their Solar legitimacy and the connubial fidelity of their human mother. Also, the “one night impregnation”, which causes suspicion of Niniginomikoto and prompts the queen Konohanasakuya to throw all into the hands of heavenly providence, brings into prominence the divine character of that “blessed night” and marks the commencement of new era on the Earth : the terrestrial bough of the Cosmic Solar dynasty becomes the “fait accompli”⁸⁷.

6. *SYMBOLIC POLYVALENCE OF THE 'TENSION-KÔRIN' MYTH*

The symbological analyses of all the essential images and motifs of Niniginomikoto's descent from Takamanohara, the august celestial highlands, to Toyoashibara, the lands of plentiful reed plains, presented in my two studies published in nr. 29/1994 and the present nr. of the annual research bulletin of Kagoshima Women's Junior College, manifest very clearly the multi-dimensional character of the myth. Scholars of the ancient Japanese mythico-religious, political and social traditions, not only make a point of the Tensonkôrin's complex structure, its polygenetic roots and polyvalent significance, but they also emphasize its symbological integrity and natural ligaments with the myths of 'Amenoiwaya-komori' [The concealment of Amaterasuômikami], 'Ukei' [The theogenetic contest] and 'Uzunoko no shutsugen' [The emergence of the Illustrious Trinity]. The mythical episodes of these four epic narratives are presented in Kojiki as the principal and leading currents of the universal cosmicization, threading its way out of the eternal, imperceptible and homogeneous Chaos-pleroma [Marokaretarumono], which escapes the limits of human history. The myth of Tension-kôrin, therefore, can be viewed as the climatic and decisive event which changes the face of human history through the direct intervention of Amaterasu, the Supreme Cosmic Sovereign, incorporated in the person of Niniginomikoto and his terrestrial progeny. So, all the paramount moments and events which transform the course of terrestrial history, and are pictured in the form of the epic, dramatic and romantic mythical scenario of the Solar Heir's descent, are regarded as a natural imprint, a symbolic reflexion or spontaneous though logical mythicization of the polysecular Japanese pristine culture and its deepest existential hopes. On the other hand, the descent of Amaterasuômikami's Heir is marked as the greatest and most significant terrestrial event, which impresses an indelible mark upon the human beings; first of all, upon their religious, political and social life. This unique happening, in fact, has solarized the world and, above all, the humanity. It altered the sense of existence, accelerated cultural development, drew the heaven and the earth closer, strengthened the brotherhood of all forms of beings, and ensured the harmony of the continuous process of polymorphic cosmicization.

6. 1. *Tension-kôrin as the mythical reflexion of Yamato's politico-religious victory*

Scholars, who emphasize the decisive role of the political factor within the framework of human cultural activities, advance a theory which regards the entire story of Tension-kôrin, first of all, as the mythical reflexion and epic imprint of the pre-historic and historic battles and strifes aimed at the political unification of all tribal mini-states of the Japanese Archipelago under the auspices of one royal dynasty, with remarkable help of the religious agent⁸⁸. History of about twelve hundred years of more or less intensive struggles among various royal dynasties of Japanese tribal states for the Imperial hegemony, is stamped with seven events which are very impor-

tant politically and religiously, and which find their echoes in the national legends and in numerous mythical accounts. The final victory of the Yamato Imperial dynasty and her accession to the united Japanese throne, at the beginning of the eight century A.D., was linked to the following (7) historical facts.

The military expedition launched by emperor Jimmu, who in 650 B.C. left his castle in Taka-chiho of Hyûga and making his way eastward arrived finally to the Yamato basin. The semi-historical account of Kojiki describes an Imperial banquet during which the masked soldiers of the emperor Jimmu, acting on his personal orders, smote to death eighty chieftains of Ôsaka region. Then, during the final battle against two resisting chieftains of Nara district, Nigihayahinomikoto came to the Emperor and pledged his allegiance saying: "Having heard that the child of the heavenly deities had descended from the heavens, I too descended after him"⁸⁹. Thereafter, the emperor Jimmu established his seat in the valley of Kashi, located at the footsteps of Unebi mountain, and married the local Princess Isukekori who bore him three sons.

The frequent military expeditions of Sujin, Suinin and Keikô emperors (97 B.C.-130 A.D.) against the powerful resistance and political competition of Izumo kings in the region of Chûgoku as well as bloody wars with Ainu tribes in Chûbu. The emperors of Yamato, on their way eastward, have met a very weak resistance of the small but highly organized kingdom of Ise, ruled by the royal dynasty of Watarai, where from time immemorial Amaterunokami [God of the celestial glowing light] was worshipped. Finally, with the lapse of time, the royal and priestly dynasty of Ise was affiliated through affinity relationships to the Imperial House and began to exercise a remarkable religious and political influence at the Yamato Court⁹⁰.

The emperor Sujin, whose heart and mind was constantly focused on perfecting the Imperial dynasty's terrestrial administration, in order to follow in the footsteps of his ancestors, decided to reorganize the religious and political structure of the government. The pestilence which occurred in the fifth year of his reign (93 B.C.) prompted this wise sovereign to take the decisive steps. In the following year he entrusted the Yatanokagami [Eight span large mirror] to his daughter Toyosukiirihime and the Kusanaginotsurugi [Grass mower sabre] to Nunakiirihime. He transferred also these two sacred regalia from his Imperial palace of Mizukaki in the district of Shiki to the village Kusanahi. From this time on, all reigning emperors were to appoint an Imperial princess-vestal, called Itsukinomiya, whose primary duty was to worship Amaterasuômikami in front of her sacred mirror on behalf of the emperor and the whole Japanese nation⁹¹.

The triumphal return of Empress Jingû from the successful expedition against the Korean kingdom of Silla and her disembarkment in the northern Kyûshû, in Hakata. There she gave birth to Prince Homudawake who, after the victory over his elder stepbrother, ascended the throne of Yamato as the emperor Ôjin in 270 A.D.⁹².

The first historical massive immigration from the Asian continent. The chronicles of Ôjin

speak of immigrants who poured into Japan from the Chinese kingdom of Wu and from the Korean kingdoms of Silla, Shiragi and Mimana. The same sources mention that in those times were brought to Japan the Confucian Analects and other Chinese holy scriptures⁹³.

Several anti-Imperial revolts and insurrections in Kyûshû during the reigns of Richû (400–405 A.D.), Seinei (480–484), Temmu (the revolt Jinshin in 672), Empress-Regnant Jitô (690–697), Mommu (697–707), and the Empress-Regnant Gemmei (711 A.D.).

The establishment of “Kôtaijingû” [皇大神宮] with the whole shrine complex in the district of Uji in Ise. The Grand Shrine of Ise was officially recognized as the national sanctuary which, from that time on, is dedicated exclusively to the worship of the cosmic space illuminating Solar Goddess. Amaterasuômikami is there revered not only as the pangenetic and absolute Sovereign of the immense Universe but, first of all, she is worshipped there as the ultimate heavenly Progenitress of the Japanese Imperial dynasty⁹⁵.

Scholars who advance the theory of mythicization of the momentous events of ancient Japanese history, do not negate some religious values of the Tenson-kôrin but regard them as the factors of the secondary importance. Instead, they emphasize the political significance of the myth. Accordingly, the author of Kojiki collected some ancient records, dicta, allegories, legends and myths, and after purposeful “a priori” selection, employed them to confirm the political legitimacy of the Imperial dynasty. The Yamato House prevailed because Amaterasuômikami is not only the Source of polymorphic biogenesis, the Base of universal harmony and, consequently, the Guarantee of the social order on the Earth, but, above all, because she is the ultimate heavenly Progenitress of the Imperial family and the original Foundress of the terrestrial branch of the Cosmic Solar dynasty⁹⁶.

6. 2. *Tenson-kôrin as the mythical prototype of terrestrial enthronement festivals*

Any scholar of mythology or comparative religion, who tries to analyze the complex scenarion of Niniginomikoto's descent from Takamanohara to Toyoashibara, stands in amazement at the symbolism and polyvalent mythical significance of this event. All experts of the primitive Japanese myths, though are divided with regard to the pristine pattern and contents of the Solar Heir's descent, all of them agree however that within its present form, as depicted in Kojiki, are found the fulcral motifs and images of all paramount festivals, which have been solemnly celebrated by the primeval tribes and clans of the Japanese Archipelago. An attentive look at the symbolic coincidences and analogies between the scenario of Amatsuhikohononinigi's descent and the primitive festivals, especially those associated with the ancient kingship, leads to the following observations⁹⁷:

- The scenario of Kojiki's Tenson-kôrin can be regarded as the mythical amalgam or prototype of the pristine “Wasukunisai” [Festival of Acquisition of the throne], “Kunimisai” [Festival of viewing of the kingdom], “Kunioshisai” [Festival of Allegiance and Homage], “Niinamesai” [Great Festival of the New Food], and various types of “Miaresai” [Rite of

Welcome of the appearing deity].

- The entire scenario of Amaterasuōmikami's grandson's descent and, in particular, his marriage with beautiful Kamuatatsuhime, not only represents the perfect model of any terrestrial coronation, but visualizes an enormous mythical significance of this happening for the future of humanity and its harmonious development.
- Niniginomikoto appears in the myth as the Great Emperor of the whole World who descends from the Heavens and embodies all the celestial and terrestrial powers. He is truly the unique Mediator between the Supreme Cosmic Solar Goddess and all human beings.

6. 3. *Tenson-kōrin as the most superb materialization of humanity's theophanic hopes*

When we survey the striking structural correspondence and incontestable symbolic analogies between various 'Miare' and the 'Tenson-kōrin', against all myths related to Amaterasuōmikami and recorded in Kojiki, we sense, in the latter, the presence of something more than the mythical imprints of Yamato's politico-religious victory, more than an amalgamation of the most significant ancient festivals; or even the sacred prototype of all enthronement ceremonies. In fact, we come here into a touch with *the Japanese pristine expression of the existential and universal religious imperative innate in all human beings of all times*. This innermost human drive is focused upon hunting, very often gropingly, for the sense of the abysmal mystery of the life in all its diversity. Therefore, it may be stated that, in the deep background of the myth of Ninigi's descent from the Heavens and other numerous polymorphic theophanies of the biogenetic Mimusubi Power, there are visible unquestionable traits of the Japanese primevals' existential search for the roots, branches and blossoms of their cosmic as well as politico-religious identity.

The impressive sequential coincidences and textual similarities between the polytypic 'Miare' and the 'Tenson-kōrin' as well as the unquestionable structural superiority and the internal symbolic coherence of Ninigi's terrestrial epiphany not only point towards their common mythical premises but *present as well the descent of the Solar Heir as the most superb, most sublime materialization of the existential human hopes concerning the "anthropomorphosis of divinity" and the "apotheosis of humanity"*. These hopes have been cherished, not only by the primeval Japanese, throughout millenia and expressed in the form of afore-mentioned polymorphic theophanies⁹⁸.

In the mythical background of all special manifestations and polymorphic incorporations of the biogenetic and numinous Divinity, including the polyphaseal orotropic descent of Amaterasu's Solar Heir, are discernable the *following theological, cosmological and anthropological premises*:

- The conviction in unlimited polytheophany or polyhierophany of the biogenetic Deity and its special presence in the awe-inspiring and fascinating cosmic beings.
- The intuition of universal harmony with a particular emphasis on the cosmic interdependence between all polymorphic hierophanies or theophanies.

- The immemorial human existential experience of organic bonds and dependence of humanity from the most significant theophanies or mighty hierophanies of the Numinous Sacrosanctum.

The mythical contents and symbolic significance, which are contained in these premises, may be summed up as an ingenuous conviction in the apprehensible polyphanies of the pre-pangenetic and numinous Pleroma [Marokaretarumono] and its pangenetic luminous Power [Mimusubino-kami]. The existential hopes and primitive faith, which were for the centuries looming up from the Japanese primitive man's innermost intuitive perception of the awe-inspiring Cosmos and canny but fascinating experiences of eventful life, found their spontaneous reflexion and symbolic actualization in various 'miare'.

In the course of symbological inquiry into the polymorphic hierophanies [Miare] we can distinguish two fundamental attitudes of primitive man towards the social function of the deity which appears and is welcomed by the community. The mental posture, which is common to all myths and rites of divine manifestations, focuses upon the worship of the biogenetic Numinosum as the 'clan deity' [ujigami] and, very often also, as the 'ancestral divinity' [oyagami] descending from the Heavens⁹⁹. The clan deity, called also the 'tribal divinity', was worshipped by the whole community as its heavenly Protector and Supreme Lord. Upon his divine will and benignity, as well as upon the ritual engagement of worshippers, depended the good weather, successful hunting, abundant harvest, bountiful fishing, natural cataclysms and social calamities. The same tribal divinity, which had been worshipped by the local society, was usually regarded as the direct, though distant, divine progenitor of the local rulers [oyagami]. The religious attitude of the ruling family towards its oyagami was regulated on the basis of familiar respect with a very strong emphasis on the direct and uninterrupted descendance from the oyagami. Therefore, if we examine and contemplate the myth of Ninigi's descent against the common symbolism of all miare, we discover that it is not only a masterpiece of ancient mythico-religious literature, *but it was intended primarily as the supreme expression of the most sublime and glorious realization of all theophanic hopes, which for centuries were cherished by the Japanese forefathers.*

The unparalleled superiority and transcendence of the Tenson-kôrin with regard to all the other Miare, are due to the pre-eminent symbolism of the following mythical facts :

- The decree of Amaterasu which establishes the terrestrial bough of her Cosmic Solar dynasty.
- The descent of Ninigi, who is nothing less than the theanthropomorphic epiphany of Amaterasu, the cosmic space illuminating Solar Goddess ; and, consequently, a manifestation of Mimusubi Power.
- The enigmatic transubstantiation of the sacred Yatanokagami into the unique hylomorphic theophany of Amaterasuômikami. Thus, the Supreme Cosmic Solar Sovereign remains

- forever present in the visible mirror for its direct descendents and among the people chosen in the person of the terrestrial Princess-vestal Konohanasakuya.
- The marriage of Niniginomikoto to Kamuatatsuhime. The particular emphasis was put on the first night of the connubial intimacy and the impregnation of the first terrestrial Empress during that exceptional night. As a matter of fact, this matrimony marks the moment of special apotheosis (apoheliotheosis) of humanity and anthropomorphosis of Amaterasu-ōmikami—the celestial space illuminating Solar Goddess.
 - The uncommon mode of birth of Ninigi's three sons: Hoderinomikoto, Hosuserinomikoto and Hikohohodeminomikoto. These three 'divine infants' are presented by the Japanese mythical tradition as the further anthropomorphosis of Amaterasu—the Supreme Cosmic Solar Sovereign¹⁰⁰.

Epilogue ~

ANTHROPOMORPHOSIS OF AMATERASU AND APOHELIOTHEOSIS OF HUMANITY

A synthetico-inductive inquiry into symbolism of Tenson-kōrin's myth brings into strong relief the polyphanic character of Amaterasu-ōmikami. Here, in the myth of the Solar Heir's descent, Amaterasu reaches the zenith of her divine omnipresence and universal sovereignty. The particular emphasis is placed on the theanthropic, hylomorphic and anthropomorphic manifestations of Amaterasu—the Supreme Cosmic Solar Sovereign-goddess. Through the descent of Ninigi from the Heavens and his marriage to the terrestrial Kamuatatsuhime, not only the Japanese were chosen from the midst of all nations, but the entire human race was apotheosized and solarized forever¹⁰¹. With the birth of Ninigi's three sons, the terrestrial bough of Amaterasu's cosmic Solar dynasty had been firmly established. Finally, thanks to the unique transsubstantiation of the Yatanokagami into the 'sacrosanct Spirit' of Amaterasu-ōmikami, the supreme Solar Goddess has remained with her descendents and among the chosen people in a very significant way. Thus, we can affirm that, through the mysterious penetration of the material and human worlds, Amaterasu-ōmikami completed the centralization of her cosmic sovereign power and at the same time materialized the existential theophanic hopes of all humanity, as perceived by the ancient Japanese intellectuals.

*Postscriptum ~***PERSONAL REFLECTION ON MYTHOGENESIS,
MYTHOGRAPHY AND SHINTÔ OF THE 'KOJIKI'***Mythogenesis.*

What penetrates the Cosmos and shapes its innumerable existences is a mysterious Power which we sense but can not precisely define, nor do we ever really comprehend it adequately. Our human perception is not an adequate tool for embracing the enigma of all cosmic beings, since it grasps only tiny segments and limited aspects of their reality. The comprehension of that abstruse *Enigma* is being perfected throughout long millenia of the human existential experience, the conscious reflection, the inborn spontaneous intuition and the religious enlightenment. The accumulation of the unconscious, subconscious and conscious vital experiences—which have been acquired through the polysecular effort, drive and sweat of millions of human generations; beginning from the Australopithecines and ending with the present-day humanity—constitute the genuine conquest, the precious heritage and the holy patrimony of mankind in its entirety. All those achievements of the human psyche have been for thousands of years and are still being expressed in various cultural forms adopted to the characteristics and phases of the human development.

In order to grasp at least some of the subconscious essential elements, conscious pivotal constituents, fulcral psychic motives and other determinative factors, which for long ages have been shaping and modelling the mythogenesis; the minds and eyes of human insight have to cross the confines of all dogmatic theocratism, surrealist anthropocentrism or spiritism, various forms of the s.c. scientific atheism, practically barren existential materialism, and move into the regions and atmosphere of the primitive human mentality—radicated and operating within a vague 'homeo-genetic cosmotheanthropism' or 'panapotheistic hierocosmism'. After more than 25 years of readings in general mythology, philosophy of myth, philosophy of religion, the Japanese mythology and the Middle East mythology, I feel compelled by the impartial approach, striking revelations and weighty conclusions of many famous scholars, to ascertain that the pristine myths are the natural fruits of human spontaneous cognition. All these myths *pinpoint the Sacrosanct Cosmogonic Numinosum*, the most holy divine element of the Universe, which has been subconsciously sensed, intuitively felt and consciously experienced by honest people of all races, civilizations and times.

The primeval and ancient humanity, responding to the spontaneous cognitive drive, attempted through various myths, which are nothing less than the proto-philosophies, to grasp the fulcral role and the nature of that puzzling Numinosum; to understand the phenomenal world with its laws; and to find its proper place in it. The humankind, through various ways has not only tried to enter into intimate existential contact with the Cosmic Numinosum but, by joining consciously

the harmonious rhythm of manifold cosmicization enacted in the primordial mythic events, became an active participant of the process of universal cosmogenesis. Myths and rites represent the earliest forms of art, worship, proto-scientific thinking and socio-political behaviour. However, *in the first place*, they are the commemorative repetition of the Numinosum's cosmogonic, theogonic, anthropogonic or hylogonic activities. They bring in touch the historical situation of human society or concrete events of individual life with the proto-historical, timeless, primordial, archetypal and most holy reality.

Summing up all what has been said or indicated here about the genesis of myth and rites, we may state that all pristine mythic narratives are the verbal and poetical manifestations of the primordial event ; while the rites are the actualizations 'here and now' of the holy actions which took place in 'illo tempore'. So the mythic narratives and rites, taken together, may be regarded as the symbolic representations and materializations of the same ontically archetypal happening. Thus, we may say that the myths constitute the proto-scientific axioms of primeval humanity, while the rites are their perpetual verifications. Here should be added also, that the mythic narratives and rites are not only genuine and truthful public manifestations of the religiosity innate to human nature, but are the universal and supreme expressions of the earliest societies' true and existential religion.

Mythography.

In the earliest stages of human paleohistory, the 'myth' pointed directly towards the venerable verbal account and the active realization of a holy, paramount and primordial event enacted in 'illo tempore' by the numinous powers. It is however impossible to determine whether the very first myths had been perceived as the 'divine logos' revealing to humanity the truth of a sacred event or, whether they had been regarded as the 'human logos' portraying that event, but expressed by man under an impulse or an interior inspiration of the all-powerful numina. As a matter of fact, it is indispensable for the proper understanding of myth, to give special consideration to primitive cultures and archaic civilizations because the sophisticated forms of developed religions frequently conceal, cloud, or even change the original meaning and true functions of myth. It is known that the "Sophists disbelieved or misunderstood the stories about gods, gave later on a rather pejorative connotation to 'mythos'. Xenophanes made a radical criticism of the mythologies as related by Homer and Hesiod. Theagenes of Rhegion interpreted them allegorically, whereas Euhemerus invented a pseudo-historical explanation of myth, which to this day continues to be called after him — the euhemerism. Plato repeatedly equated myth with legend or fairy tale, although he himself used myths as appropriate means to convey a mystery. Aristotle regarded myth as a product of fancy and fabulation. All these authors, to be sure, knew myths mainly through the literary transformations of poets, where legendary and etiological elements are plentiful. Thus,

in Lucian, mythology means to lie and to tell tall stories. This Hellenistic conception is typical also for the Judeo-Christian tradition where myths were discredited fictional narratives and were rejected as absurdities and falsehoods, if not as abominations and diabolical inventions" (New Catholic Encyclopedia, New York—London—Sydney, 1966, vol. 10, p. 182). Under the dogmatic and overwhelming influence of Christian theology, myths were deprived of any religious value and placed in contraposition to the unique truth about God, humanity and the universe as revealed in the Old and New Testaments. The understanding and treatment of myths in other cultures too, did not much differ.

Renewed interest in myth began in the Renaissance, and reached its peak in the 20-th century in the works of scholars such as J. Baumann, J. Campbell, M. Eliade, A. E. Jensen, G. van der Leeuw, R. Pettazzoni. As far as the Japanese mythology is concerned, the writings of Takeshi Matsumae, Shōei Mishina, Taryō Ōbayashi, Jigohei Tanaka, Kensaburo Torigoe, Masaaki Ueda, Atsuhiko Yoshida and Masahiko Asoya, a historian of Shintō thought, are of great value to any student of the Japanese mythical tradition.

However, in the common acceptance of the word, myth still belongs, even within the intelligencia circles, more or less to the world of imagination, fabrication and legend. At the same time there is visible a growing awareness of the fact that myth is 'par excellence' the language of genuine religion and an essential element of human spiritual development. Archeology, ethnology, anthropology, history, phenomenology, cosmology and theologies of the great religions, completing the insights of sociology, psychology, philosophy and folklore, are the indispensable instruments in the modern and authentic revalorization of the mythical tradition of human race.

Interdisciplinary and multi-methodical investigations into the genesis, functions, symbolism and significance of myths, allow us to point out a few characteristic features which, taken together, not only discern the genuineness of myth, but represent the constituent aspects and strata of its innermost identity ('identikit'). Myth, therefore, by virtue of its nature, can be described as the genuine and spontaneous revelation, which has been expressed in the language of a concrete cultural environment and concerned with the primordial, timeless, absolutely and totally metempiric event. The 'hic et nunc' reenactment of the event, not only actualizes the holy and true happenings and thus convalidates the present cosmic 'status quo', but serves further as a paradigmatic model and universally normative law for human behaviour, and inducts all participants of the reenactment into a mysterious psychic union with the numinous powers. The verbal ['legomena'] and active ['dromena'] reactualizations of these metempiric events, had been for primeval man always and everywhere, the act of worship addressed exclusively to the numinous powers and, at the same time, it meant the authentic and visible realization of human redemption.

Among the essential factors which have contributed to the formation of pristine myths, we may reckon and emphasize the following :

- In the genuine ancient myths we can detect the traces of pre-reflective strata of the primitive human language and mentality. Therefore, behind the logical structures of mythical scenarios are found the motifs, unveiling the subconscious perception of cosmic reality and its initial intuitive understanding. These are manifest, among the others, through the presence of a so-called ‘coincidentia oppositorum’.
- Very strong subjective convictions of primeval man, attributing to myth the objective efficacy as well as a cosmic effectiveness. These beliefs find their expression in detailed preservation and transmission of all significant words and movements of mythic scenarios.
- The sound mythical traditions not only embrace all paramount cosmic phenomena and momentous events of human life, but try as well to give or, at least, to indicate the proper way of dealing with them.
- The pristine myths—as the primitive but true revelation of the transcendent-immanent Reality—are clearly distinguished from the ancient historical accounts, sagas, legends, fables, tall stories and fairy tales. Nevertheless, all categories of these narratives are very often intricately mingled into one unit, and none of them can be separated from their mythic roots.

The ‘Kojiki’ [古事記] : the Japanese cosmotheology and anthropology.

The dawn of Japanese mythical tradition reaches deeply into the Neolith ; while the daybreak and blazing sunrise of the tribal and national religion of Shintô [神道] can be traced back to the periods of Jômon [?...up to 200 B.C.] and Yayoi [200 B.C.—250 A.D.]. The poly-dimensional process of conscious conceptualization, intricate stages of formation and intermingled phases of the structural and symbolical transmutations of various pristine myths point directly towards the entirely imperceptible, sacrosanct, homogeneous and numinous Pleroma [Marokaretarumono, Kongen]. All mythical narratives of Kojiki [Record of primordial events] and Nihonshoki [Chronicles of Japan] eulogize the enormous, prominent and eternally universal cosmogonic activity of the innate and ‘per se’ numinous Impetus [Ametsuchi hajimete wakareta toki] which, undergoing numberless transformations, had been gradually assuming the forms of the Primordial Triad Musubi, the dichotomic Sky-god Izanagi and Earth-goddess Izanami, and finally it took the form of the cosmic space illuminating august Goddess Amaterasu.

The first part of the Kojiki pictures all primordial, archetypal and most significant mythic episodes ; beginning from the unimaginable pre-emanative state of the numinous Pleroma and ends with the first proto-historical emperor Jimmu [660—585 B.C.]. Here we find the very concise outline of the Ancient Shintô’s fundamental cosmotheology and anthropology. The second part of the Kojiki’s records is focused on presentation of the most significant events of the religious, social, economic and political life of the Yamato Imperial House and genealogy of its emperors from the

times of Jimmu to Ôjin [585 B.C. – 310 A.D.]. Here, we are furnished with information about the formation and consolidation of the Imperial reign and the Japanese statehood. The third part of the Kojiki depicts the central historical events from the time of Emperor Nintoku until the death of the Empress-Regnant Suiko [313–628 A.D.]. Here, the emphasis is laid on presentation of the Imperial family's life realities.

All the mythical narratives as well as proto-historical and historical accounts of Kojiki conduct us into the labyrinthine world of poly-millenary faith and primitive but innermost hopes cherished by generations of peoples who inhabited the Japanese Archipelago for thousands of years. The Kojiki, in its compact, sometimes very laconic literary form rich in symbolism, not only represents the pristine Japanese culture, but incorporates the official yet *genuine theology, cosmology and anthropology*, which deal with the existential and ever actual numinous enigma hunting the hearts and minds of all humanity. Especially the first part of this venerable and monumental book, following the continuous and linear flow of time, comprises the paramount and pristine myths, which portray the mysterious and multidimensional process of harmonious emanation, creation and development of the Universe. At the background of all their scenarios we detect a particular emphasis on the intuitive premiss or conviction embedded in the heart of primeval Japanese man, that the human history springs from the mythic one and that all our activities constitute the organic part of the universal cosmicization. Therefore, the core of Kojiki's symbolism can be summed up in the words of S. Mishina, who states that "the Japanese forefathers through the myth-ritual had been realising the history of their own existence here and now" (S. Mishina, *Nihon no rekishi : shinwa no sekai*, T. 1974, p. 66. He says:「祖先は神話することによって歴史する」).

Understanding of Shintoism : Panaponumenism, Catenotheism and Heliotheology.

The misconception of myth, inadequate understanding of the idea of 'kami' [神], aprioristic ideological premises and superficial inquiries into Japanese beliefs have very often led not only to misinterpretations but to illusory or even erroneous views of Shintoism [Shintô – 神道, Jingidô – 神祇道, Kodô – 古道, Teidô – 帝道]. Shintô, the Divine Way (of the immense Universe and our way of life), was and still not rarely is being presented as Hylotheism, Animatism, Animism, Spiritism, Fetishism, Totemism, Polytheism, Henotheism with some traces of very primitive Monotheism, or as a syncretistic amalgam of the afore-mentioned theories. Some scholars of mythology or comparative religion refer to cases of litholatriy, coriphelatriy, phenomenolatriy, dendolatriy, zoolatry, anthropolatriy and necrolatriy as the visible manifestations of the shintoistic faith and irrefutable proofs sustaining the objective validity of their hypotheses¹⁰². However, we have to say for the sake of truth, that resent, more advanced and objective studies, carried out by scholars like R. S. Ellwood, D. Harada, K. Higo, J.W.T. Mason, T. Matsumae, S. Mishina, T. Ôbayashi, S. Okada, N. Saigô, J. Tanaka, K. Torigoe, N. Tsukushi, M. Ueda, T. Wakamori, A. Yoshida and M. Asoya,

not only denounce the superficiality and incomplete character of those theories but point towards the new and more scientifically objective understanding of Shintoism. Their new methodological approach and systematic elucidation of Shintô, the sacred Way of not only gods but of the Universe, humanity and the Japanese Archipelago, unravel the poly-dimensional structure of the Japanese ancient beliefs, expound a very rich symbolism of their pristine festivals, and decipher the polyvalent mythical significance of this primitive yet genuine religion.

Shintoism, at first sight, displays some features which seem to point towards the pantheistic, polytheistic, henotheistic or even panentheistic character of its cosmology, theology and anthropology. Nevertheless, a deeper insight, rooted in the solid and impartial analysis of Shintô's genesis, development, the symbolism of its myths, the creed and worship *practiced by conscious believers*, results in a more thorough comprehension of this indigenous religion of Japan. J. Tanaka, N. Stiskin, J.W.T. Mason and some other mythologists, in the background of the shintoistic henotheism and panentheism, have not only confirmed the conception of 'hierocosmism' but ascertained the idea of an 'Panaponumenism' [Tôisshinkyô, Sôisshinkyô, Zenisshinkyô] focused on the recognition and worship of the polyphanic, luminous, sacrosanct and numinous Substance-Power¹⁰³. Therefore according to the shintoistic theology, cosmology and anthropology, which portray the different dimensions and phases of universal cosmicization, the 'Divine' penetrates the whole Cosmos and works as the Roots of all macrocosmic and microcosmic beings. In the myths of Kojiki it is named 'Marokaretarumono' [Sacrosanct homogeneous Pleroma]. The incomprehensible pre-polyphanic state of the Pleroma's quiescent immanence was terminated by the awakening of its innate pangenetic luminous Power, which assumed the form of the luminous triad of 'Mimsubinokami' [Amenominakanushi, Takamimusubi, Kamimusubi]. This omnipotent triad is the original Architect and absolute Ruler of the polymorphic, multi-dimensional and evolutionary cosmicization of the numinous Pleroma. If the appearance of the trimorphic Musubinokami can be regarded as the 'alpha' of Marokaretarumono's epiphanic emanation, so the enigmatic emergence of Amaterasu-ômikami may be considered as the zenith of Marokaretarumono's most sublime materialization and the apogee of the Mimsubi-Power's cosmic manifestation. The puzzling concealment of Amaterasu Goddess and her re-appearance are viewed as the celestial enthronement during which the Goddess became the unique and absolute Cosmic Sovereign [Cosmic Sumeramikoto]. Finally, the descent of Niniginomikoto from the august celestial highlands means not only the establishment of the terrestrial branch of Amaterasu's cosmic dynasty but, above all, points towards the historical heliotheophany of the Supreme Solar Monarch ; i.e. *the hylomorphic and anthropomorphic epiphany, and the glorious apotheosis of humanity*. The understanding outlined above points clearly towards the 'panaponumenism' (panapotheism) and 'catenotheism' of the official Shintô cosmogony.

The official shintoistic theology of catenotheism [Kôtai-issshinkyô] came to an end with the

emergence of heliotheology focused upon the cult of Amaterasuōmikami, who was regarded as the Supreme Cosmic Solar Sovereign [統一神, 総一神, 全一神]¹⁰⁴. Consequently, the Solar Goddess, as the most perfect epiphany of the imperceptible, sacrosanct and numinous Pleroma [Kongen] and its trimorphic Musubi-power, may be perceived as the timeless, immanent and at the same time transcendent Luminosity, which in a superb yet enigmatic way embodies the essence of the entire cosmic reality. The multi-dimensional character and polyvalent religious significance of Amaterasu find their symbolic reflexion in the following principal images, portrayed in the myths of Kojiki as the Solar Supreme Goddess, Warrior Goddess, Cosmic Vestal-goddess, Cosmic luminous Sovereign, Celestial Progenitress of the Imperial Family and the Universal Mother of all cosmic beings. Some emphatic and undeniable traces of Amaterasuōmikami's polyvalent character find the resounding echo and reflexion in the variety of her epithets. The following are considered to be the most important and suggestive ones¹⁰⁵:

Hinokami [日神]	=Solar Divinity, Solar Goddess.
Hinomenokami [日乃壳神]	=Young Solar Divinity, Young Solar Goddess.
Asahitoyoakaruhime [朝日豊明姫]	=Illustrious Princess of morning glow.
Ōhirumenomikoto [大日靈尊]	=Great Solar prolific Goddess.
Ōhirumemuchi [大日靈貴]	=Great Solar prolific Ancestress.
Ōhirumemuchi [於保比屢咩能武智]	=Wisely reigning omnipotent and biogenetic Being.
Amateru [天照]	=Supreme celestial Luminosity.
Amaterugami [天照神]	=Celestial space illuminating Divinity.
Amaterumioya [天照御祖]	=Celestial space illuminating august Progenitor.
Amaterasumitama [天照御魂]	=Celestial space illuminating august Spirit.
Amaterasumitamanomikoto [天照魂命]	=Celestial space illuminating pangenetic Spirit.
Amaterutamanomikoto [天照玉命]	=Celestial space illuminating most precious Sovereign.
Amaterasuhirumenomikoto [天照日女之命]	=Heavens illuminating supreme Solar Goddess.
Amaterasutakahirumenomikami [天照高日女神]	=Supreme Solar Goddess shining in the Heavens.
Amaterasuōhirumenomikoto [天照大日靈命]	=Celestial space illuminating Solar Supreme Sovereign.
Amaterasumikadonokami [天照御門神]	=Heavens illuminating Deity of the immense Universe (and its gates).
Amaterasutakamimusubinomikoto [天照高弥牟須比命]	=Supreme cosmogenetic Sovereign glowing in the Heavens.

Amanomitamanomikoto [天日神命] = Supreme Solar Deity of the Cosmos.

The catenate process of formation, development and gradual evolution of *the panaponumenistic heliotheology is the product of spontaneous and intellectual reflection of the ancient Japanese sages*, who, drawing inspiration from the venerable and polysecular mythic tradition of the primeval tribes, clans and ruling families, formulated a specific existential theology, cosmology and anthropology, which from the sixth century A.D. is known as the 'Divine Way' [Shintô]. The indelible imprints of genuineness, existential influence and mythical significance of the shintoistic helio-theology are manifest on various levels of the Japanese cultural life.

[完]

References

39. *Kojiki* (Nihon koten bungaku zenshû), p. 127. *Kojiki* (D. L. Philippi), pp. 137-137. The aforecited Japanese text of Amaterasuômikami's decree, in English, runs as follows :

"It has been decided that the luxuriant lands of the reed plains and abundant rice crops (Toyoashibara) will become your sovereign kingdom. Therefore, following this decree, you shall now descend from the Heavens (Takamanohara)".

40. *Nihonshoki* (Nihon koten bungaku taikei), p. 147. W. G. Aston (*Nihongi*, transl., vol.1, p. 77) the afore-quoted text translates as follows :

"This Reed-plain-1500-autumns-fair-rice-ear Land is the region which my descendants shall be lords of. Do thou, my August Grandchild, proceed thither and govern it. Go! and may prosperity attend thy dynasty, and may it, like Heaven and Earth, endure for ever".

41. The afore-quoted decree of Amaterasu may be translated as follows :

"Accept this mirror and look upon it as the embodiment of my sacrosanct Spirit: worship before it as you would do in my very presence. Now, let Omoikanenokami assume the responsibility for the religious affairs of thy government. Go and ascend the throne (of Ashibaranokuni)!".

This interpretation has been collated with the modern version of *Kojiki* (Nihon koten bungaku zenshû, p. 129) and adjoined there commentaries. D. L. Philippi this special behest translates (in *Kojiki*, p. 140) as follows :

"This mirror-have it with you as my spirit, and worship it just as you would worship in my very presence. Next, let Omopi-kane-no-kami take the responsibility for the affairs of the presence and carry on the government".

42. *Nihonshoki* (Nihon koten bungaku taikei), p. 152. This text may be translated as follows :

"My child, when you look upon this mirror, let it be as if you were looking on me. Let it be with you on your coach and in your palace, and let it be for you the

mirror of worship... Moreover, Amaterasu has commanded to Amenokoyanemikoto and Futotamanomikoto saying : 'Listen both of You! You shall dwell in the same palace, too. Stay in attendance and guard it'.

This translation has been collated with the translation and interpretation of W. G. Aston (*Nihongi*, transl., vol. 1, p. 83.).

43. Cfr. *Nihonshoki* (Nihon koten bungaku taikei), p. 147. *Nihongi* (W. G. Aston), vol. 1, p. 77.
44. Cfr. N. Tsukushi, *Amaterasu no tanjô*, T. ³1973, pp. 194-202. K. Torigoe, *Kamigami to tennô no aida*, T. ¹⁵1976, pp. 221-230.
45. *Kojiki* (Kokushi taikei), p. 43. Cfr. *Nihonshoki* (Nihon koten bungaku taikei), p. 152. Also footnotes no. 41 and 42 of this paper.
46. The "New Testament" gospels according to St. Matthew, St. Mark and St. Luke record Jesus Christ's words of transsubstantiation of bread and wine. The following is the text according to St. Matthew :

"Now as (Jesus and apostles) were eating, Jesus took some bread, and when he had said the blessing he broke it and gave it to the disciples. 'Take it and eat it'; he said 'this is my body'. Then he took a cup, and when he had returned thanks he gave it to them. 'Drink all of you from this', he said, 'for this is my blood, the blood of the covenant, which is to be poured out for many for the forgiveness of sins'. [chapter 26, verses 26-28].

Apostle Paul, converted from enemy of Christianity, in his 1-st letter to christians in Corinth [*1 Cor.* 11, 24-25], adds the following verse : 'Whenever you (eat the bread and drink the wine) do it in memory of me'. The scenario of Amaterasu's behest and that of Jesus' words are different ; however they share the same mythical (religious) symbolism. Yatanokagami as well as the bread and wine are the exceptional and unique incorporations of the two divinities. Declaration of Amaterasu, regarding Yatanokagami, and, declaration of Jesus, concerning the nature of the bread and wine, are nothing less than the "words of consubstantiation" (transsubstantiation).
47. The rich symbolism of mirrors in the mythico-religious and political tradition of Japan had been analysed in my treatise entitled "Myth of concealment of Amaterasu-ômikami", published in the research "Bulletin of Kagoshima Women's Junior College" [鹿児島女子短期大学紀要 第26号], 1991, nr. 26, pp. 22-32. In this paper I have synthetized only some aspects of the cosmic and mythical symbolism of the mirrors.
48. Cfr. My treatise entitled "Theophanic cosmogony of Classic Shintoism", published in 1990, nr. 25, pp. 18-31 of the same bulletin.
49. Cfr. as above : Chart B2 (The procreation of 84 deities), pp. 20-22.
50. *Kojiki* (D. L. Philippi), p. 85, especially the footnote no. 22.
51. In the language of primeval humanity the word "face" symbolized the human soul and always pointed towards its "true and honest character". The face was an image of the whole personality and all facial changes were interpreted as reflexions of mutations undergoing on the level of human character.

52. The concave mirror or the convex mirror.
53. According to Japanese scholars, the mythological use of number "eight" was accepted from China. At its roots we find the number "four" which symbolized the earth, the wholeness, the cardinal directions, and perfection. Then, the 'eight' was introduced and added as a supplement to the symbolism of the 'four' (Yompô ni hachihô : 四方に八方). In this sense the 'eight' pointed towards the duplication of the perfect 'four'; indicated the contraposition of a "new law and order" in relation to the old ones ; and supplied the cardinal directions with the four new. Cfr. S. Itô and T. Ôbayashi/ed/, *Nihon shinwa kenkyû*, vol. 2, T. 1977, pp. 48-51. K. Yanai, *Amenoiwato shinwa no kenkyû*, T. 1977, pp. 166-187. J. Tanaka, *Amaterasuômikami no kenkyû*, T. 1973, pp. 122-124.
54. Cfr. K. Yanai, ut supra. J. Tanaka, ut supra. D. C. Holtom, *The Japanese Enthronement Ceremonies : An Account of the Imperial Regalia*, T. ²1972, pp. 7-17. N. Stiskin, *Looking-glass God*, T. ²1972, pp. 100-121. K. Higo, *Shinwa jidai*, T. 1964, pp. 145-148.
55. K. Higo mentions and analyzes two theories concerning the mythical symbolism of the 'Yatanokagami'. One theory views the mirror as the symbolic embodiment of the beneficial energies and numinous nature of the cosmic Solar Goddess. According to the other hypothesis, the afore-mentioned behest of Amaterasu regards the worship of the eight span large mirror. This worship is presented as a form of iconolatriy. (Cfr. K. Higo, op. cit., pp. 210-212.).
All scholars of Japanese mythology emphasize unanimously the moral dimension of the three divine regalia of the Solar dynasty, and in particular way that of the Yatanokagami. Chikafusa Kitabatake (1293-1354) asserts that the mirror, reflecting objects as they are, symbolizes the virtues of universal truth and sincerity ; the jewels represent abundance, goodness, compassion and charity; the sabre visualizes wisdom, order and authority based upon justice and respect for human dignity. The same moral values were stressed by Ichiyô Kaneyoshi (1402-1481), Kanetomo Urabe (1435-1511), Norinaga Motoori (1730-1801) and other authorities on Shintoism. (Cfr. M. Anesaki, *History in Japanese Religion*, Rutland-Vermont-Tokyo 1963, pp. 237-309. J. W. T. Mason, *The Meaning of Shintô : The Primeval Foundation of Creative Spirit in Modern Japan*, Washington-New York 1967, pp. 119-120. R.A.B. Ponsonby-Fane, *The Imperial House of Japan*, Kyoto 1959, pp. 8-10.).
56. Until, the reign of the emperor Sujin (B. C. 71.) all three regalia were kept by the Imperial throne in the Imperial palace. The emperor Sujin moved the mirror and the sabre from the Imperial palace. Cfr. A. Ogihara, *Kojiki e no tabi*, T. ²1979, pp. 157-158. S. Mishina, *Nihon no rekishi : shinwa no sekai*, T. 1974, pp. 196-197.
57. *Kojiki* (Kokushi taikêi), p. 44. Cfr. *Kojiki* (D. L. Philippi), p. 141. *Nihonshoki* (Nihon koten bungaku taikêi), pp. 140, 148, 154. *Nihongi* (W. G. Aston), vol. 1, pp. 79, 84.
58. Cfr. T. Moriya, *Kiki shinwa ronkô*, T. 1973, pp. 158-283. H. Inoue, *Shinwa kara rekishi e*, T. ¹⁴1974, pp. 93-94. N. Saigô, *Kojiki no sekai*, T. ³1974, pp. 134-139. A.

- Ogihara, op. cit., pp. 158-162. D. C. Holtom, op. cit., p. 95. Consult also my treatise entitled "Theophanic cosmogony of Classic Shintoism", published in 1990, nr. 25, pp. 23-26 of the same bulletin. Also : "Myth of concealment of Amaterasuōmikami", published in 1992, nr. 27, pp. 9-20 of the same bulletin.
59. Cfr. Ōbayashi/ed/, *Hyūga shinwa*, T. 1974, pp. 85-86. My treatise entitled "Theophanic cosmogony of Classic Shintoism", ut supra.
 60. Comp. Stanislaw Sierotowicz, *Amaterasuōmikami*, Roma 1983, PUG Press, pp. 21-26.
 61. The following are reckoned among the six pivotal events of Japanese mythology :
 - The emergence of the trimorphic Musubi Power.
 - The birth of the theanthropic pair of Izanagi-Izanami.
 - The appearance of the Noble Luminous Trinity (Amaterasu, Tsukiyomi, Susanoo).
 - The concealment of Amaterasu behind the gate of the celestial palace of eternity.
 - The descent of Ninigi from the Heavens.
 - The marriage of Ninigi to the terrestrial Princess Konohananosakuya.
 62. Cfr. M. Yamada, *Rekishin no nazo*, T. 1977, pp. 307-310. S. Satō *Izumonokuni fūdoki no shinwa*, T. 1974, pp. 492-495. N. Saigō, op. cit., pp. 152-154. M. Ueda, *Nihon shinwa*, T. ¹⁰1977, pp. 193-196. M. Yamazaki/ed/, *Takamanohara shinwa*, T. 1976, pp. 103-105. I. Yoshi, *Hyūga shinwa*, in : Kokubungaku, nr. 11/1978, pp. 157-161. R. Harashima, *Nihon kodai ōken no seiritsu*, T. 1977, pp. 186-195.
 63. Cfr. S. Sierotowicz, op. cit., pp. 40-48.
 64. Cfr. M. Yamazaki, ut supra. A. Watanabe/ed/, *Nihon chimei jiten*, vol. 3, T. 1955, pp. 452-453. M. Yamada, ut supra. S. Mishina, *Nihon no rekishi : shinwa no sekai*, T. 1974, pp. 16-17, 149-154.
 65. *Kojiki* (Nihon koten bungaku zenshū), pp. 56, 130, commentaries. *Nihonshoki* (Nihon koten bungaku taikai), p. 141. N. Saigō, op. cit., pp. 139-141. T. Wakamori, *Kamigoto no naka no nihonjin*, T. ⁶1977, pp. 142-172. S. Satō, op. cit., pp. 492-506. A. N. Nelson, *Japanese-English Character Dictionary*, Rutland Vermont-Tokyo, ¹1966, pp. 80, 280, 357, 553, 402. K. Yamada, op. cit., pp. 110, 284.
 66. Cfr. A. Ogihara, op. cit., pp. 159-164. N. Saigō, op. cit., p. 152. *Kojiki* (Nihon koten bungaku zenshū), p. 130. A. N. Nelson, op. cit., pp. 81, 669, 976. K. Yamada, op. cit., p. 183.
 67. *Kojiki* (Kokushi taikai), p. 44. *Kojiki* (Nihon koten bungaku zenshū), p. 130. Cfr. *Kojiki* (D. L. Philippi), pp. 141, 413. T. Ōbayashi/ed/, *Takamanohara shinwa*, T. 1973, pp. 180-182. K. Higo, op. cit., pp. 217-218. A. Ogihara, op. cit., pp. 159-164.
 68. The following are the other epithets of Konohanasakuyahime : Kamuatatsuhime, Toyoatatsuhime, Kashitsuhime, Kamuatakaashitsuhime.
 69. Cfr. *Kojiki* (Kokushi taikai), pp. 45-47. *Kojiki* (D. L. Philippi), pp. 144-147. Comp. *Nihonshoki* (Nihon koten bungaku taikai), pp. 141-163. *Nihongi* (W. G. Aston), vol.

- 1, pp. 70-91.
70. The 'matsurigoto' [政] is an act, gesture or rite enacted by a supreme ruler in which the political aspect of the worship-festival is emphasized. As a rite, it is not only a repetition of a particular mythical event but its actualization "hic et nunc". The 'jinji' [神事], on the other hand, is a worship-festival enacted by the competent authority which brings into prominence the religious aspect of mythical episode.
71. Cfr. Y. Yuaki, *Kamigami no tanjô*, T. ³1978, pp. 88-96. Consult also my treatise entitled "Myth of concealment of Amaterasuômikami", published in 1991, nr. 26, pp. 26-32 of the same bulletin.
72. Cfr. My treatise entitled, ut. supra, published in 1992, nr. 27, pp. 15-20 of the same bulletin.
73. These girls were called "uneme". For the details confer my treatise entitled ut supra, published in 1992, nr. 27, pp. 11, 15-16.
74. T. Moriya, op. cit., pp. 295-300. T. Ôbayashi/ed/, *Hyûga shinwa*, T. 1974, pp. 17, 338-343. K. Higo, op. cit., pp. 203-206. N. Tsukushi, *Amaterasu no tanjô*, T. ³1973, pp. 24-45. T. Wakamori, op. cit., pp. 142-150, 170-172. M. Yamazaki/ed/, *Nihon shinwa to saishi*, T. 1977, pp. 18-110, 137-141. I. Hori, *Wagakuni minkan shinkôshi no kenkyû*, vol. 2, T. ⁵1966, pp. 709-730. S. Mishina, op. cit., pp. 163-164.
75. Cfr. A. N. Nelson, op. cit., pp. 388, 610, 616, 655, 658, 769, 787, 928, 932, 959. K. Yamada, op. cit., pp. 78, 152, 297, 298, 502. N. Tsukushi, op. cit., pp. 24-29. Y. Izumiya, *Kiki shinwa keisei no ichikôsetsu*, in : S. Mishina/ed/, *Nihonshoki kenkyû*, vol. 1, T. ³1966, pp. 39-40. S. Satô, op. cit., pp. 492-495.
76. To the category of "orotropic descent" belong the coriphotropic, lithotropic and dendrotropic descents. Cfr. S. Okada, *Tennôke shisô shinwa no kenkyû*, in : S. Mishina/ed/, *Nihonshoki kenkyû*, vol. 2, T. 1966, pp. 350-353. T. Kaneko, *Kojiki shinwa no kôsei*, T. ⁵1976, pp. 170-171. Within the "hydrotropic descent" are distinguished the following two : oceanotropic and potamotropic descents. Cfr. S. Mishina, *Nihon no rekishi : shinwa no sekai*, T. 1974, pp. 163-164. T. Wakamori, op. cit., pp. 140-142. T. Kaneko, ut supra. S. Okada, ut supra. The "ditropic descent" is the amalgam of the two afore mentioned descents. The nezotropic descent is its classic form. Cfr. K. Higo, op. cit., pp. 203-206. N. Tsukushi, op. cit., pp. 24-30. S. Sato, op. cit., pp. 492-501. S. Okada, ut supra.
77. The act of taking an abode in Sakaki tree by the invisible divine Spirit, which descended from the Heavens, is equal to the total possession and transmutation of the tree by the divine Spirit. In other words, it is an incorporation of the deity in to the tree, i. e. the botanomorphic or dendromorphic hierophany of the descending deity. The tree becomes sacred because it embodies the divine Spirit (divinity, deity).
78. The 'transition' of deity from tree to water and its transformation into a dragon or a snake is nothing else than the zoomorphic or theriomorphic theophany of the deity which descended from the Heavens. Cfr. T. Matsumae, *Nihon no kamigami*, T. ³1976, pp. 3-7. S. Itô and T. Ôbayashi/ed/, *Nihon shinwa kenkyû*, vol. 2, T. 1977, pp. 37-38.

79. This transformation of the deity is nothing else than the 'anthropomorphosis' of the descending deity.
80. Various mythical records and Imperial chronicles record the great number of mysterious visits paid by deities to the beautiful terrestrial princesses and priestesses. Here, let me mention only three, which are portrayed in *Kojiki* :
 - The visit of Ōmononushinokami to Princess Seyadatara and the birth of Princess Isukeyori, who became the wife of the emperor Jimmu.
 - The night visit of Ōmononushinokami to the beautiful Princess Ikutamayori.
 - The story of Amenohiboko.

Cfr. *Kojiki* (Kokushi taikē), pp. 61, 72-73, 106-107. *Kojiki* (D. L. Philippi), pp. 178, 203-204, 291-293, 415. M. Yamazaki/ed/, op. cit., pp. 90-125. T. Ōbayashi/ed/, *Hyūga shinwa*, T. 1974, pp. 334-336. S. Mishina, *Nihon no rekishi : shinwa no sekai*, T. 1974, pp. 221-223.
81. Roman Catholic Church, which represents the original and orthodox christian faith, considers Jesus Christ as the unique anthropomorphic revelation of the one Absolute God. Some schools of Buddhism regard the historical Gautama Shakamuni as the final anthropomorphosis [化身] of the All-encompassing Cosmic Buddha.
82. Cfr. My treatise entitled "Theophanic cosmogony of Classic Shintoism", published in 1989, nr. 24, pp. 19-33 of the same bulletin. Also, the continuation of the treatise in the same bulletin, 1990, nr. 25, pp. 18-36.
83. Records of *Kojiki* depict the following ancestral heliotheophanies :
 - The descent of Amenohohinomikoto, Amenowakahiko and Ninigi from the Heavens.
 - The story of the Korean Prince Amenohiboko and his Japanese wife Akaruhime.

Cfr. *Kojiki* (D. L. Philippi), pp. 121-128, 137-147, 291-293. S. Mishina (*Nihon no rekishi : shinwa no sekai*, T. 1974, pp. 149-154) mentions the subsequent myths of the ancestral heliotheophany :

 - The photomorphic descent (in the form of the Sun-beam) of the Celestial Solar Deity, its gradual transformation into a young shining Prince Purukan who, marrying the beautiful Korean princess-vestal, founded the Solar dynasty of Shiragi kingdom.
 - The photomorphic descent of the Cosmic Solar Deity which, after two transformative incorporations, appeared as the Solar Prince who, marrying the beautiful Taiwanese princess-vestal, became the founder of the Solar dynasty of Rabar tribe.

Confer also : T. Wakamori, op. cit., pp. 142-150.
84. There is a big difference between the "principal" ancestral deities (Takamimusubino-kami, Kamimusubinokami, Amaterasuōmikami) who never showed their real forms and the "proximate" ancestral deities, who are the theophanies of the principal progenitors. Descending to the Earth they had founded the terrestrial branches of the

- celestial dynasty (Susanoonomikoto, Niniginomikoto, Amenohohinomikoto... etc.).
85. Cfr. Y. Yuaki, op. cit., pp. 85-96. S. Mishina, *Kenkoku shinwa no shomondai*, vol. 2, T. ²1977, pp. 145-150. S. Mishina, *Nihon shinwaron*, T. ²1974, pp. 130-133. K. Torigoe, *Kojiki wa gisho ka*, T. ⁵1974, pp. 226-232. T. Obayashi ed, *Hyûga shinwa*, T. 1974, pp. 12-42. N. Saigô, op. cit., pp. 153-166. M. Ueda, op. cit., pp. 155-157, 203-206. H. Inoue, op. cit., pp. 98-100.
 86. Cfr. Y. Yuaki, S. Mishina and T. Ôbayashi ut supra. *Kojiki* (D. L. Philippi), p. 145.
 87. Cfr. *Nihonshoki* (Nihon koten bungaku taikai), pp. 142, 156, 158. *Nihongi* (W. G. Aston), vol. 1, pp. 72-73, 88-89. Y. Yuaki, op. cit., pp. 88-96. T. Kaneko, op. cit., pp. 190-193. N. Saigô, op. cit., pp. 155-156. Comp. *Kojiki* (D. L. Philippi), pp. 146-147.
 88. Cfr. T. Matsumae, *Daijôsai to kiki shinwa*, in : S. Mishina/ed/, *Nihonshoki kenkyû*, vol. 4, T. ²1975, pp. 96-100. S. Itô, *Nihon shinwa genkei*, T. 1974, pp. 53-56, 198-216, 230-234. S. Satô, *Izumonokuni fûdoki no shinwa*, T. 1974, pp. 295, 504-506. T. Ôbayashi/ed/, *Hyûga shinwa*, T. 1974, pp. 43-46. S. Okada, *Tennôke shisô shinwa no kenkyû*, in : S. Mishina/ed/, *Nihonshoki kenkyû*, vol. 2, T. 1966, pp. 339-342. N. Saigô, *Kojiki no sekai*, T. ⁴1974, pp. 136-158. H. Inoue, *Shinwa kara rekishi e*, T. ⁴1974, pp. 82-92. T. Moriya, *Kiki shinwa ronkô*, T. 1973, pp. 307-310. R. Harashima, *Nihon kodai ôken no seiritsu*, T. 1977, pp. 178-195, 200-229.
 89. *Kojiki* (D. L. Philippi), p. 177. Cfr. *Kojiki* (Kokushi taikai), pp. 59-64. *Kojiki* (Nihon koten bungaku zenshû), pp. 149, 160-164.
 90. Cfr. *Kojiki* (Kokushi taikai), pp. 71-93. *Kojiki* (Nihon koten bungaku zenshû), pp. 183-232. *Kojiki* (D. L. Philippi), pp. 199-254. N. Tsukushi, *Amaterasu no tanjô*, T. ¹1973, pp. 7, 14-21. S. Okada, *Kodai ôken no saishi to shinwa*, T. ⁵1979, pp. 325-330. K. Naoki, *Nihon kodai no shizoku to tennô*, T. ²1965, pp. 255-257.
 91. Cfr. *Nihonshoki* (Nihon koten bungaku taikai), pp. 236-238. *Nihongi* (W. G. Aston), vol. 1, pp. 150-151. After death of the emperor Sujin, the emperor Suinin appointed his daughter Yamatohime as the Imperial sibyl-vestal. She transferred the sacred regalia first to the Watarai shrine and later to Uji village in the province of Ise. (For the details confer *Nihongi*, transl. by W. G. Aston, vol. 1, pp. 176-177.).
 92. Cfr. *Kojiki* (D. L. Philippi), pp. 264-267, 272. *Nihongi* (W. G. Aston), vol. 1, pp. 232, 238-241, 154.
 93. Cfr. *Kojiki* (Kokushi taikai), pp. 99-110. *Kojiki* (D. L. Philippi), pp. 284-286, 291-293. *Nihongi* (W. G. Aston), vol. 1, p. 257.
 94. Cfr. T. Moriya (op. cit., pp. 309-310) enumerates all significant political revolts in Kyûshû from 400-711 A. D. Consult also *Nihongi* (W. G. Aston) under all the aforementioned posthumous names of the emperors.
 95. The Imperial chronicles note that the first shrine of Amaterasuômikami was built in Ise during the reign of the emperor Suinin. The construction of Great Imperial Ise Shrine began during the times of Temmu and Jitô and was completed during the reign of Mommu. Since then, Amaterasu has been recognized as the undisputed ultimate ancestral deity of the Yamato Imperial House. Cfr. *Nihongi* (W. G. Aston),

- vol. 1, pp. 176-177. N. Tsukushi, op. cit., pp. 13-19, 73-95. K. Naoki, op. cit., pp. 253-262, 283-309.
96. Cfr. T. Matsumae, ut supra. N. Matsumoto, *Nihon shinwa no kenkyû*, T. ⁷1976, pp. 223-238. I. Yoshi, *Hyûga shinwa*, in: Kokubungaku, no. 11/1978, pp. 158-161. S. Mishina, *Kenkoku shinwa no shomondai*, vol. 2, T. ²1977, pp. 166-169. S. Mishina, *Nihon shinwaron*, T. ²1974, pp. 122-133. K. Torigoe, *Kamigami to tennô no aida*, T. ¹⁵1976, pp. 240-241. S. Satô, op. cit., pp. 295, 497, 501-506. S. Okada, art. cit., ut supra. T. Kaneko, *Kojiki shinwa no kôsei*, T. ⁵1976, pp. 155-157. H. Inoue, ut supra. T. Ôbayashi/ed/, *Takamanohara shinwa*, T. 1973, pp. 188-191, 251-253. T. Moriya, op. cit., pp. 289-312. *Le Grandi Religioni*, vol. 6, ed. A. Selmi, Milano, pp. 257-261.
97. Cfr. T. Matsumae, N. Matsumoto and T. Ôbayashi/ed/, *Hyûga shinwa*, ut supra. M. Yamazaki/ed/, *Takamanohara shinwa*, T. 1976, pp. 106-111. S. Mishina, *Kenkoku shinwa no shomondai*, vol. 2, T. ²1977, pp. 152-169. M. Ueda, *Nihon shinwa*, T. ¹⁰1977, pp. 187-192. K. Torigoe, op. cit., pp. 190-200. S. Satô, op. cit., pp. 492-496. S. Okada, art. cit., pp. 335-338. T. Kaneko, op. cit., pp. 156-158, 180-183. T. Ôbayashi/ed/, *Takamanohara shinwa*, T. 1973, pp. 176-194, 203-255. T. Moriya, op. cit., pp. 285-312. R. S. Ellwood, *The Feast of Kingship: Accession Ceremonies in Ancient Japan*, T. 1973, pp. 41-49. J. W. T. Mason, *The Meaning of Shintô: The Primeval Foundation of Creative Spirit in Modern Japan*, Washington—New York 1967, pp. 66-75. Consult also my treatise entitled “Myth of concealment of Amaterasuômikami”, published in 1992, nr. 27 of the annual research bulletin of Kagoshima Women’s Junior College [鹿児島女子短期大学紀要 27号], pp. 4-20.
98. In Buddhism the final realization of human existential hopes takes place in the birth of Gautama Shakamuni, in coming of the Future Buddha (Miroku) and in attainment of buddhahood (jôbutsu). The realization of Jewish existential and messianic hopes was appearance of Messiah (called also the “Suffering Servant of God”). According to Christianity, the materialization of human existential hopes took place through the birth of Jesus Christ, his death on the cross and resurrection. The final fulfilment of these hopes will be materialized after the Last Judgement.
99. Cfr. S. Shimode, *Nihon kodai jingi to dôkyô*, T. ²1974, pp. 1-79. M. Yamazaki/ed/, *Nihon shinwa to saishi*, T. 1977, pp. 18-31. S. Satô, op. cit., pp. 492-493. M. Ueda, op. cit., pp. 187-192. T. Ôbayashi/ed/, *Takamanohara shinwa*, T. 1973, pp. 183-191. J. Tanaka, *Amaterasuômikami no kenkyô*, T. 1973, pp. 106-193.
100. Compare the heliotheophanic mythologies of Egypt, Greece, Babylonia, India, Indochina, Australia and American Indians. Cfr. M. Eliade, *Patterns in Comparative religion*, Cleveland 1963, pp. 134-146. J. Campbell, *Oriental Mythology*, New York ²1971, pp. 93-102. *Le Grandi Religioni*, vol. 1, pp. 33-56, 127. *New Larousse Encyclopedia of Mythology*, ed. F. Guirand, London—New York—Sydney—Toronto ²1968, pp. 16-48. G. A. Reichard, *Navaho Religion: A Study of Symbolism*, Princeton ²1974, pp. 26-28, 406-414, 429.
101. Cfr. T. Ôbayashi/ed/, *Takamanohara shinwa*, T. 1973, pp. 188-191.

102. Cfr. W. C. Bunce, *Religions in Japan*, Rutland-Vermont-Tokyo, ¹1960, pp. 98-102. B. H. Earhart, *Religion in the Japanese Experience*, California 1974, pp. 39-44. G. Katô, *A Study of Shintô*, London-Dublin, ²1971, pp. 7-68. S. Ono, *Shinto : The Kami Way*, T. ³1963, pp. 98-112. I. Hori, *Folk Religion in Japan : Continuity and Change*, Chicago, 1968, pp. 19-34. D. Richie and K. Itô, *The Erotic Gods : Phallicism in Japan*, T. 1967, pp. 13-17. W. Kotański, *Kulty i wierzenia pierwotne w Japonii*, in : *Euhemer*, no. 5/1961, the whole second part. G. Sansom, *History of Japan*, vol. 1, T. 1974, pp. 11-35. G. Katô, *A Historical Study of the Religious Development of Shintô*, T. 1973, pp. 11-35.
103. The 'Panaponumenism' or 'panapotheism' indicates a religious teaching that all things come from the numinous Divinity (or the Numinous Sacrosanct Power), which embodies, embraces and contains the essence, qualities and quantitative potentialities of all cosmic beings. Accordingly, all cosmic beings are emanations, realizations, concretizations, actualizations, materializations and epiphanies of the unique, pangenetic and thus sacrosanct Numinosum (Divinity). Cfr. J. Tanaka, *Amaterasuômikami no kenkyû*, T. 1973, pp. 2-8. J. W. T. Mason, *The Meaning of Shintô : The Primeval Foundation of Creative Spirit in Modern Japan*, Washington-New York, 1967, pp. 81-99, 177-220. N. Stiskin, *Looking-glass God*, T. ²1972, pp. 79-85, 121-138. J. Herbert, *Shinto : At the Fountain-head of Japan*, London, 1967, pp. 66-68. Consult also : G. Katô, *A Study of Shintô*, London-Dublin, ²1971, pp. 4-6. G. Katô, *A Historical Study of the Religious Development of Shintô*, T. 1973, pp. 11-43.
104. The 'catenotheism' is a theological theory which holds the view that the essence or substance of the unique Cosmic deity remains unchanged while it may manifest itself in the catenate way under different names, forms, quantities and functions. Here, for instance we are considering : Takamimusubi---Kamimusubi---Hinokami---Amaterugami---Amaterasutakahirumenokami---Amaterasuômikami. Cfr. J. Tanaka, op. cit., pp. 7-86, 97-105, 138-171, 194-238. N. Nishida and H. Takahashi, *Shintô no uchû*, T. 1980, pp. 16-18. N. Stiskin, op. cit., pp. 79-85, 121-138. J. W. T. Mason, op. cit., pp. 81-99, 177-220.
105. The Japanese scholars cite all these epithets from Nihonshoki, Shaku Nihongi, Manyôshû and other mythical records. Cfr. M. Yamada, *Rekishin no nazo*, T. 1977, pp. 125-147. T. Matsumae, *Owari uji no keifu to Amaterumitamanokami*, in : S. Mishina/ed/, *Nihonshoki kenkyû*, vol. 5, T. ²1976, pp. 76-109. N. Tsukushi, op. cit., pp. 49-66. D. Harada, *Raiun no shinwa*, T. 1978, pp. 290-292. J. Tanaka, op. cit., pp. 26-28.