

MYTH OF CONCEALMENT OF AMATERASUÔMIKAMI

〔天石屋戸神話〕

Archetypes of Imperial Festivals ~

A Study in Philosophy and Symbology of the Kojiki's myths

〔皇室祭祀の原型～古事記神話の象徴哲学的考察〕

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日本語要約

「天石屋戸」神話は古事記と日本書記の中に中心的な位置をおさめているだけに、多様で混交する意味を含んでいる物語である。そして、天照大神の本性と神徳〔特に宇宙の主権者としての役割〕を主題とするこの神話を象徴学および宗教哲学の見地から考察すると、下記のような概念と重大な祭祀の原型〔archetypes〕を見出す事が出来る。

I. 根本的な概念

- ① 『天津罪』の概念。須佐之男命の高天原での行動は、植物の発生と成長を中断し、天照大神の所有権と統治権を侵害し、高天原で挙行されるはずの祭祀の準備を妨害する行為であった。古神道では、そられの行為を「天津罪」と称し、生命の秩序と宇宙の皇である天照大神を冒瀆する罪として、倫理上でも、罪悪の極まりと見なされている。
- ② 『天石屋』とは何を意味するか。先ず、大和王家の古墳、又は、王が死後で住んでいる常世の国の神殿を指示する概念であると云う見解がある。次に、古代のある部族や貴族の大禊祓祭・新嘗祭と大嘗祭の挙行の場所を意味する表現として見做す事ができる〔宮崎県高千穂町の天岩戸神社〕。そして、宇宙万有の生成化育発展を司る皇産霊の心、又は、その永遠の聖座を象徴する表現として理解する事も出来る。
- ③ 『八咫鏡』は何を表しているか。この鏡は、太陽神たる天照大神の形象であり、その神性を具現する唯一無二の品である。次に、天照大神の神体、御霊やどり、又は、聖座を意味する。そして、宇宙万物を遍徹する皇産霊の御霊代として看す事も出来る。
- ④ 『天宇受売命の作俳優』と云う踊りは何を意味するか。先ず、「天宇受売命」は宇宙万物の代表であり、万物と宇宙皇の間に立つ媒介者である。そして、天宇受売命の踊りは、罪悪の勢力を除け、慈善力の働きを活発化し、宇宙皇である天照大神を宥め贖し、世界秩序を強化する行為を意味するものである。

II. 天石屋戸神話の総括的意味

- ① 社会的な面においては、その神話を日本国家の創立に携わっていた古代の政治的および宗教的な勢力の対立と奮闘の歴史を反映する物語として見做す事が出来る。
- ② 宗教哲学と象徴学の面から見れば、その神話は、宇宙万有の生成化育発展をせしめる遍在力の対立的な勢力〔光神と闇神、秩序と混乱、善と悪等〕の葛藤と覇闘を描いた物語である。
- ③ 祭祀〔神祭〕の面から観たこの神話は、皇室の「鎮魂祭」・「新嘗祭」及び「踐祚大嘗祭」を混

交した祭祀の原型を描いた物語である。

Prologue

The story of Amaterasu's concealment is one of the central and most exciting mythical episodes of Kojiki and Nihonshoki, abounding in religious symbolism and philosophical significance.

The religious symbolism is focused on the worship of Amaterasu goddess and celebration of such important festivals like "Chinkon" [鎮魂祭—'Reanimation Festival', 'Revitalization Festival'], "Niiname" [新嘗祭—'Great Festival of the New Food'] and "Sensodaijō" [踐祚大嘗祭—'Grand Festival of Enthronement', 'Coronation Festival'].

The philosophical bearing and value of the myth is bound to understanding of the nature of Amaterasu as the beneficent cosmic Luminosity; to the concept of Heavens [高天原—'Takamano-hara'] and its Palace [天石屋—'Amenoiwaya']; to the idea of universal struggle between antagonistic powers of cosmicization [天照大神対須佐能男尊—'Amaterasu vs. Susano'o']; and to the notion of Amaterasu's sovereignty [宇宙の皇命—'Uchū no Sumeramikoto']. The afore-mentioned religious symbolism and philosophical bearing are essentially related to the correspondent symbolism and significance of the myths depicting emergence of the "Sacred luminous Trinity" [三貴子の出現—'Mihashira no uzumiko no shutsugen shinwa']; the division of the Cosmic kingdom by Izanaginokami [三貴子分治—'Mihashira no uzumiko no bunji shinwa']; and the "Theomachy" [宇気比—'Ukei shinwa']*.

Public ignorance about the Great Festival of the New Food and the Imperial Coronation Festival; intentional or unintentional refraining from disclosing the entire truth about the festivals or wrapping them in mist by concerned officialdom; and, finally, biased or superficial information furnished about their religious and philosophical value by mass-media, have prompted many outstanding scholars to unveiling the objective truth about these festivals.

This treatise too, is an attempt at objective research into the origins, religious and philosophical significance of the Niiname and Daijō festivals — whose archetypes are found in the Kojiki's myth of Amaterasu's concealment. Nobody can penetrate the objective truth of those festivals without grasping the polyvalent meaning of the afore-mentioned myths; though the theoretical comprehension of the myths' significance may not be enough to embrace entirely

* For the details of religious and philosophical meaning of the myths confer my treatises published under name of Stanislaw Sierotowicz (帰化による新氏名—霧島怜) in 'Bulletin of Kagoshima Women's Junior College' (1989 & 1990) and the doctoral excerpta publication of Pontifical Gregorian University (Rome 1983).

the objective and subjective truth of the festivals.

In view of that objective I have utilized the methodical inquiries, reflection and profound insight of scholars versed in the Japanese and general mythology, e.g.: W. G. Aston, Mircea Eliade, J. W. T. Mason, Takeshi Matsumae, Shōei Mishina, Taryō Ōbayashi, D. L. Philippi, R. A. B. Ponsonby-Fane, Nobutsuna Saigō, Jigohei Tanaka, Masaki Ueda, Kyūsaku Yanai ... and many others, listed in the references, to whom I remain greatly indebted.

This treatise constitutes the third chapter of my, unpublished, doctoral dissertation presented at the Pontifical Gregorian University [PUG] in Rome, in 1983. The text has been substantially improved, partially modified and updated.

1. *STURCTURE AND MYTHICAL LEITMOTIFS DEPICTING CONCEALMENT OF AMETERASUŌMIKAMI*

After the theogenetic contest [二神の誓約による神生み], held within the holy precincts of Takamanohara, between Amaterasu and Susanoo, the behaviour and deeds of the latter became exceedingly rude and even ferocious. Susanoonamikoto, entranced and flushed with pride over the theogenetic victory, began to rage and demolish the ridges and irrigation sluices of

Chart A: The "Celestial transgressions" committed by SUSANOONOMIKOTO, and other "Terrestrial transgressions" recorded in the "Ritual of the Annual Great Purifications" [Ōharai Norito]

Kagoshūi and Ōharai Norito		KOJIKI	Nihonshoki	
			fun	3
1	Ahanachi : breaking down the ridges	1	2	3
2	Mizoume : covering up the ditches	2		2
3	Hihanachi : releasing the irrigation sluices			1
4	Shikimaki : double sowing on the other's field		1	4
5	Kushisashi : moving the landmarks and pasturing on the other's fields			5
6	Ikehagi : skinning an alive animal [and dropping it into the holy hall]	4		6+
7	Sakahagi : skinning an alive animal with a backwards skinning	5	4	7+
8	Kusoe : defecation in a sacred hall	3	3	
The "Terrestrial transgressions" recorded in the Ōharai Norito		albinism, ulceration, natural calamities, wounds inflicted by animals, plagues, contact with corpses, contact with wounded, menstruation, wounding, killing, incest, pederasty, bestiality, black magic resulting in the death of a person or animal		

Markings: + indicates a motif "only" suggested in the whole context of the narrative.

Chart B: The mythological setting of AMATERASUÔMIKAMI's self-concealment behind the gates of the celestial Palace of eternity [Amenoiwaya-komori].

Mythical scenario and the tasks of various deities	KOJIKI	Nihonshoki	
		fun	3
AMATERASU entered the Celestial palace of eternity. The whole World was plunged in darkness and all sorts of calamities arose.	1	1	1
MYRIADS OF MALEVOLENT DEITIES caused the universal disorder	2	2	
MYRIADS OF CELESTIAL DEITIES assembled in the holy precincts of Takamanohara and, presided by OMOIKANE, made a decision to lure AMATERASU out. Various tasks were assigned to each one of them.	3	3	2
The crowing cocks were gathered from the "Eternal lands".	4	4	
ISHIKORIDOME was ordered to make the "Eight span mirror" [Yata-kagami].	5		6
TAMANOYA was commissioned to make the long bracelets with the comma-shaped jewels [Yasaka no magatama].	6		7
AMENOKOYANE and FUTOTAMA conducted a divination rite with the backbone of a male deer which had been hunted in the woods of the heavenly Kagu mountain.	7		
Then they uprooted a Sakaki tree which had grown on the holy peak of the Kagu mountain and adorned it with:	8	6	4
— the comma-shaped pearls;	9	7	5
— the mirror made by ISHIKORIDOME;			
— the sashes made of mulberry-filaments [Shiranigite] and of hemp-filaments [aonigite]			
FUTOTAMA placed this particular "Cosmic Tree" which was, at the same time, the throne of the Solar Deity, in front of the gate leading to 'Amenoiwaya'.	10	8	8
AMENOKOYANE recited the holy psalms called "Norito".	11		3
AMENOTACHIKARAO waited on the lurk.	12	5	
AMENOZUME embellished with the crown made of the maranta flowers [masaki], with the fern-leaves [hikage] attached to her hand-wrists and carrying the bundles of evergreen leaves of the heavenly bamboo, she stood ready for the rite.	13		
Then she overturned a bucket [uke] and danced to the rhythm of the sacred music, called "kagura", exposing gradually all the intimate parts of her feminine body.	14		
	15	10	
HEAVENLY DIVINE BEINGS burst with enormous resounding laughter	16		

continued from the previous page :

Mythical scenario and the tasks of various deities	KOJIKI	Nihonshoki	
		fun	3
AMENOKOYANE and FUTOTAMA brought the mysterious mirror to the gate of the Celestial palace of eternity.	17		
AMATERASU first peeped out of the curiosity, and then stepped out of the gate.	18	11	9
AMENOTACHIKARAO gently pulled AMATERASUÔMIKAMI out of the gate leading to the Heavenly rocky abode.	19	12	10
FUTOTAMA extended through the entrance to Amenoiwaya a sacred rope called "shirikumenawa".	20		
The entire immense Universe was filled with light.	21		11

sacred riceplots selected by Amaterasuômikami for the Great Festival of the New Food ['Nii-*namesai*', 新嘗祭] to be held in the holy precincts of the august heavenly kingdom. Then, removing the landmarks, Susanoo sowed the plots anew, and let loose the celestial piebalt colts to pasture in the midst of the Solar Deity's meadows. Finally, when Susanoonamikoto saw that Amaterasu's Court was about to celebrate the Great Festival of the New Food, or the Grand Festival of Enthronement ['Sensodaijôsai,' 踐祚大嘗祭], he secretly voided excrements into the sacred hall, and through the roof of the weaving room dropped down a dappled pony which he had skinned alive with the backwards skinning¹.

This derogatory, arrogant and profane behaviour of Susanoo caused, according to Kojiki, the death of Amaterasu's celestial priestess, who in some of Nihonshoki's accounts is named Wakahirumenomikoto ('Young radiating princess'). Some other narratives of Nihonshoki note that Amaterasuômikami, startled and alarmed by Susanoo's evil actions, pricked herself with a shuttle and fell ill. Then, enraged, indignant and frightened, she entered the heavenly rocky abode ['Amenoiwaya,' 天石屋] and fastened its gates securely².

As a result of the Solar Deity's self-concealment, the whole Universe was plunged into continual darkness which abolished the difference between day and night. Thereupon, myriads of the celestial divinities met beside the river flowing through the sacred grove of Takamanohara, and under the leadership of Omoikanenokami ('Supreme divine sage') held the heavenly council. Kojiki recounts the council's decision and portrays in detail the mythical actions performed by a number of deities to each of whom various tasks were entrusted.

The entire mythical scenery of the rite, performed in front of the gate leading to the celestial rocky abode, may be recapitulated into the two phases³. The first one comprises all preparations for the holy festival. The second phase includes the ritual performances aimed at luring Amaterasu out of her abode. The decisive role of this highly exotic rite was played

by a celestial consecrated priestess named Uzumenomikoto [天宇受売命]. Her rhythmic and ecstatic dance brought a thunderlike laugh from all the celestial deities assembled in front of the gate leading to Amaterasuōmikami's holy abode. Hearing the joyous laugh of the celestial divinities, Amaterasu stepped through the gate of her concealment's abode, and at this very moment the whole World was filled with light.

Sorting out the whole range of emphatic actions forming the dramatic setting of the Amenoiwaya-komori event, one may distinguish there two fundamental stages composed of the following leitmotifs.

The first stage encompasses the outrageous deeds committed by Susanoonomikoto in the holy precincts of the Solar Deity's celestial realm.

The second stage brings into relief the self-concealment of Amaterasuōmikami, the exotic rite performed by the priestess Uzume and the multiple preparations for allurement of the Solar Deity. Against the mythical background of these events we may single out a few subsequent motifs:

- (a) The reality of the mysterious celestial abode.
- (b) The preparations accomplished by some representatives of the myriads of celestial divinities in order to lure the Solar Deity out of the celestial rocky abode.
- (c) The dance performed by Amenouzume, the consecrated priestess of Amaterasuōmikami, in front of the gate leading to the mysterious celestial abode and in the presence of all the heavenly divinities.
- (d) The re-appearance of Amaterasu.
- (e) The definite defeat and exile of Susanoonomikoto from the august celestial highlands.

2. *SYMBOLISM OF SACRILEGIOUS TRANSGRESSIONS COMMITTED BY SUSANOONOMIKOTO IN THE HEAVENLY PARADISE*

The Kojiki does not mention in detail the quality or quantity of Takamanohara's rice fields; instead, it portrays at length numerous trespasses perpetrated there by Susanoonomikoto.

The Nihonshoki, in contrast, give a relatively accurate specification regarding the celestial rice fields along with other preparations for the Great Festival of the New Food. Various accounts of Nihonshoki locate these 'narrow' and 'long' rice fields within the sacred grove of the august celestial highlands, and observe that the property of Amaterasuōmikami was fertile, flourishing and kept in good order, while that of Susanoonomikoto was barren and uncultivated'. Therefore, according to the Kojiki, the Divine lord of impetuous light (Susanoonomikoto) filled with pride after his theogenetic victory ['Ukei,' 宇氣比] and, according to the

Nihonshoki, overwhelmed by envy, set out to destroy the prosperous rice fields and crops of the Solar Deity, and desecrate the weaving hall of the palace in which the Great Festival of the First Fruits (Niinamesai), called also the Harvest Festival, was to be held.

The ravages committed by Susanoo in the sacred grove of Amaterasu's celestial kingdom may be grouped into two categories of trespasses, which in the "Ritual of the great purifications" ('Ôharai Norito'), written in the Nara period, are classified together as the "amatsumi" [天津罪, 'heavenly sins', 'celestial transgressions']⁵.

The first group embraces the forced appropriation of estate ('shikimaki' and 'kushisashi') and the mischievous interference with the cosmic laws of the germination and maturation of crops ('ahanachi' and 'mizuume')⁶.

The other group of barbarous acts committed by Susanoo is aimed at obstruction and prevention of the First Fruits Festival (or Enthronement Festival) to be enacted by the representatives of all celestial divinities ['Yaoyorozunokami' 八百万神] with Amaterasuōmikami as the central figure of all celebrations. Particularly, the two anti-ritualistic acts designated as the 'ikehagi' and 'sakahagi' violate the holy laws of life and were considered a very grave offense against the innermost activity of the all-generating trimorphic Musubinokami (i. e. the 'primordial Triad' of Amenominakanushinokami, Takamimusubinokami and Kamimusubinokami). The infringement of the fecundity laws, kindling from the numinous spring of the august celestial highlands, resulted in further derangement of harmonious cosmic biogony, what in consequence found its expression in the death of Wakahirumenomikoto and according to some of the Nihonshoki's accounts, even in the illness of the Solar Deity. Therefore, all evil acts committed by Susanoo; such as the illegal encroachment upon proprietorship, infraction of the biogonic laws, explicit profanation of the most sacred precincts of the Takamanohara realm and, finally, the preclusive hampering of preparations for the celestial festivals, constitute very grave sacrilegious transgressions which, in this case, led to disruption and suspension of the harmonious functioning of cosmic nature. This critical time finds its emphatic manifestation through temporal disappearance of light and reign of darkness over the whole World⁸.

A specific rite performed by the representatives of myriads of heavenly divinities and presided over by the celestial highest priestess Uzume, resulted in restoration of universal order and re-appearance of the Solar Deity which illuminates the immense celestial space and is indispensable to normal functioning of the cosmic laws.

After the successful allurement of Amaterasuōmikami out of her concealment, all the myriads of celestial divinities made a communitarian deliberation and decided to impose upon Susanoo a fine of one thousand of the new agricultural products, the shaving of his beard, the cutting of all his nails. After that they had him purified and expelled from the communi-

ty of the celestial divinities⁹.

The outrageous behavior and sacrilegious transgressions of Susanoo were not only an assault against Amaterasuōmikami, who is the apogean theophany of Marokaretarumono [the pre-emanative 'Numinous Oneness', 太一混元] and its all-generating Musubi-power, but also a challenge to all innumerable cosmic beings which are the manifestations and materialization of one and the same pre-cosmogenetic Numinosum ['Kono Marokaretarumono sude ni korite. Yorozu shirushi imada arawarezu. Na mo naku, waza mo nashi. Dare ka sono katachi o shiramu', 夫混元既疑、氣象未効。無名無為。誰知其形。]¹⁰. It is not unusual, therefore, that all the celestial divinities were assembled in the holy grove of Takamanohara to deliberate the measures to be taken against the transgressor. The decision of the divine council and resolutions passed there correspond to the character and gravity of violations perpetrated by Susanoonomikoto. The new crops which he was ordered to provide before celebration of the celestial Niinamesai or Daijōsai, symbolize his submission to the cosmic laws of biogenesis, to jurisdiction of the community, and total obeisance to the Solar Deity's supreme authority. By the shaving of his beard and cutting of his nails, Susanoo was deprived of all his destructive energies and abilities to cause any harm in the future. Finally, after administering a rite of purification to Susanoo, the celestial divinities upbraided him and expelled him from the community of the august heavenly highlands. By removing the principal cause of disharmony, Yaoyorozunokami restored the cosmic order and assured the normal and spontaneous functioning of all universal powers. This somewhat merciless treatment of Susanoonomikoto by the celestial divinities changed his originally violent and destructive character to such an extent that after his descent to Izumo land, he became not only the godhead of some of the terrestrial rulers, but also the champion and ardent protagonist of the human culture, progress, religious and political organizations¹¹.

The "Ritual of the Great Purifications" ('Ōharai Norito')¹², apart from the celestial transgressions, enlists also the "terrestrial sins" ['kunitsutsumi', 国津罪] as the target of the great purification rites which in former times had been performed within the precincts of the Imperial grounds twice a year; before the summer and winter solstices. The exorcistical prayer of these very important rites is addressed to all myriads of the celestial divinities; it makes reference to the purification enacted by the Sky-god Izanagi; it recounts the celestial transgressions committed by Susanoo; and, finally, enumerates the trespasses, offences and aberrations perpetrated by the human beings as well as some evils inflicted by animals or caused by the caprice of Nature. Among these terrestrial sins we may single out six categories of anomalies related to:

- (a) the value of universal life and health,
- (b) a very high esteem for the sacred bonds of consanguinity, affinity and sexual rela-

tionship,

- (c) a profound respect for the natural order, human dignity and a regard for animals,
- (d) the dependence of humanity on the divine world and mysterious cosmic powers,
- (e) the anti-magical attitude of human heart along with its actions towards other living being,
- (f) deep respect and awe for the dead and corpses.

The main purpose of these two great national purifications was to re-establish the primordial sacred purity and harmony of all cosmic spheres by eradication of a putrified sinful atmosphere. These rites had long been performed in the Imperial palaces under the leadership of reigning emperors — the unique mediators between the divine world and humanity. The results of these purifications were sensed at the psycho-physical level of the human being by renewing his holiness, vitality and preparing him for active participation in the mythical liturgy.

3. *SYMBOLISM OF THE MYTHICAL MOTIFS AND IMAGES DEPICTING CONCEALMENT OF AMATERASUÔMIKAMI*

3.1. *Celestial palace of eternity.*

Kojiki and Nihonshoki situate the decisive reaction of Amaterasuômikami to Susanoo's sacrilegious transgressions within the detached precincts of Takamanohara. It is the same sacred grove where the theogenetic test of sincerity was executed, and which may be regarded as the 'holy of holies' of the Universe, the most sublime concretization of the celestial bliss, and the centre of all heavenly activities. There is, however, a meaningful transfer of the mythical action within the boundries of the holy grove, from a site of the celestial well of life, located near one of the tranquil celestial river's banks, to an extensive glen, situated in front of the gates leading to the mysterious 'Amenoiwaya', the celestial palace of eternity, which is located near the head of the same river, in the vicinity of the two sacred mountains, named Kagu and Kana.

Kojiki observes that Amaterasuômikami, offended by the brutal and sacrilegious acts of Susanoomikoto, "amenoiwayato o hirakite, sashikomorimashiki nari" [開天石屋戸而刺許母理坐也].

Nihonshoki the same mythical action of Amaterasuômikami depict as follows:

"Amanoiwaya ni irimashite, iwato o sashite komorimashinu" [天石窟に入りまして磐戸を閉じて幽り居しぬ].

Scholars agree that these mythical passages, taken in the context of sacrilegious transgressions committed by Susanoo in the sacred precincts of Takamanohara, furnish a key to unfold-

ing of the polyvalent symbolism of Amaterasu's self-concealment [‘komorimashiki nari’—許母理坐也, ‘komorimashinu’—幽り居しぬ] and a comprehension of the character of mysterious palace named “ameno iwaya” [天石屋, 天石窟]. At the same time, according to various premises or aprioristic assumptions, opinions of many scholars show some significant divergences. Therefore, with regard to the mythical significance of the ameno iwaya, three following interpretations may be distinguished.

The ‘ameno iwaya’ may be considered as a mythical reflexion of the terrestrial mounds in which were buried the highest rulers of Yamato's solar dynasty. Those who favour this opinion, point out the presence of the ‘iwa’ [石, 窟] ideogram in the ideographic compound of the afore mentioned notion, and call our attention to the “tama-yobi” (‘calling back the soul of the dead’) rite, known all over the ancient Japan¹⁶.

Other scholars regard the ameno iwaya as a sacred palace, where the annual rites of the Great Purifications, or the Great Festival of the First Crops, even the Grand Festival of Enthronement were held. As a proof sustaining this hypothesis they mention the Ameno iwaya shrine, in the town of Takachiho in Miyazaki prefecture, with its Holy Cave (Iwaya) by which the ordinary people are allowed to pass only on the day of its principal festivals¹⁷.

The third theory views the ameno iwaya as the celestial archetype, the most sublime materialization and unique visualization of the eternal, imperceptible and all-holy numinous springs (‘the Womb of the World’?) of the perceivable and imperceivable cosmicization. It may be said, therefore, that the ‘Heavenly rocky abode’ manifests the sacrosanct ‘Roots’ or ‘Womb’ of the pre-cosmogentic Marokaretarumono; out of which emerged the trimorphic Musubinokami (‘Pangenetic Luminous Sacrosanctum’) and which was the home of Amaterasuōmikami. Some advocates of this theory consider the ameno iwaya as the holy palace where the celestial Niiname and Daijō festivals were held; the others regard it as the heavenly ‘Palace of eternity’ where all divinities can take a temporary retreat, refresh their vital energies and communicate with the sacrosanct and fascinating *Source* (‘Mimusubinokami’) of the immense Universe¹⁸.

A very precious contribution shall be attributed to Mircea Eliade, the greatest authority on philosophy and symbology of myth, and to Kyusaku Yanai, whose studies, at least partially, help to explain the mythical, religious and philosophical significance of the ameno iwaya, and which uphold the relevance of the third theory advanced above.

Mircea Eliade includes s. c. “holy stones” among the motifs and elements constituting almost every archetypal model of the Cosmos. Delineating the hierophanic character of the stones and their various types, he points towards the most important aspects of their universal symbolism. All of the sacred stones or rocks, in general, visualize permanence, durability, longevity, substantiality, reliability and eternity. The megalith, for instance, has been regarded as a seat of powerful ancestral spirits. The cromlechs represented the female fertility and

symbolized the Great Earth-goddess. The menhirs were considered as embodiments of the male fecundity and represented the all-creating Father-god. The meteorites were deemed to be 'celestial rocks' falling from the heavenly 'womb' and incorporating the pangenetic light which was transformed into the burning and falling mass¹⁹.

Kyūsaku Yanai, on the other hand, has made a study of the mythical significance of the ancient Japanese adamantine pillows ('ishimakura')²⁰. He observes that these pillows were put under the heads of dead persons who were buried in stone-coffins or entombed in rocks, because the primeval societies attributed the rejuvenating powers to some species of stones. All these ancient and spontaneous convictions, according to K. Yanai, find their multiple expressions in the "makura-katoba", i. e. the special songs recited during funerals or illness, during the "Chinkon" ('Soul-revitalizing') rites, or in the form of epithets engraved on pillars of tombs. That is why the notion of 'pillow' has been associated with anything whatever gives life, and came to be regarded as mysterious item which nurtures and strengthens the human vital energies. The earth, in a particular way, has been viewed as an eternal pillow containing in her depth the innumerable germs of life. This Mother-earth, as the universal lap-pillow, carries all her living children; as an arm-pillow, embraces all breathing being; and as a bed-pillow or tomb-pillow, welcomes all beings into the bottomless and eternal palace of new life and existence²¹.

Synthesizing the results of the symbolical analyses of the amenoiwaya we may draw a cautious but the sound conclusive theory. According to this theory, the 'Heavenly rocky abode' may be regarded as the archetypal concretization and the celestial representation of the nameless, timeless and all-generating Womb; that is to say, the eternal and most holy *palace* and original *home* of all beings, but first of all, the home of Amaterasuōmikami, the apogean deity of the universal cosmicization. In that context, the concealment of Amaterasu may be considered as a visit paid to the numinous Roots and the very foundations of the Universe.²²

3. 2. *Symbolism of Mirror in Japanese mythical tradition.*

The oldest exemplars of ancient mirrors discovered on the Japanese Archipelago were obtained from the Jōmon (from c. 1000 to 200 B. C.) and Yayoi (200 B. C. to 250 A. D.) burial sites scattered mostly throughout the northern and central parts of Kyūshū²³. The patterns engraved on the spherical belts of the image and reverse sides of these mirrors very strongly suggest their Chinese or Korean origin and influence.

Among the oldest mirrors manufactured in China from 770 B. C. to 221 B. C. and their replicas found in the earliest Japanese cemeteries we may distinguish three types: the "Thunder-pattern" mirrors ('Raimonkyō'); the "Three-spherical-pattern" mirrors ('Sankenmonkyō'); and the "Multi-knobbed-pattern" mirrors ('Tachūsaimonkyō'). The types which date back to

the Han period (206 B. C.—250 A. D.) and their replicas are more diversified, and their artistic patterns are more developed. To those most famous for their artistic merit and most rich in their symbolism belong the following types of mirrors: Mirror of the “Deities of the cardinal directions” (‘Hōkakukikushinjinkyō’); “Mirror of Dragon” (‘Banryūkyō’); “Mirror of Phoenix” (‘Kihokyō’); and Mirror of the “Divine monster” (‘Shinjūkyō’)²⁴.

The chronicles of the Chinese Wei kingdom mention the Imperial delegation sent to Japan in 239 A. D., and which, among their most precious gifts, brought and presented one hundred special mirrors to Himiko, the queen of Yamatai kingdom²⁵.

The archeological excavations of the Yayoi and Kofun burial sites and tumuli scattered throughout the northern Kyūshū has brought to light the oldest samples of imitations of the Chinese mirrors, manufactured in Japan from the white copper (‘Hakudōkyō’)²⁶. Most of the mirrors deposited in the Jōmon and Yayoi mounds belong to category of the concave mirrors and their number in a single grave varied between thirty to hundred specimens; while in the Kofun (250—552 A. D.) mounds they numbered up to ten thousand.

After this initial summary of the most relevant archeological discoveries, I intend to analyse some significant episodes and images recorded in various Imperial chronicles, and which trace the use of the mirror and two other holy regalia during the long course of Japanese history, up to the beginnings of the fourteenth century.

The excerpts from the chronicles of the emperor Jimmu (660—585 B. C.), recorded in the “Gleanings from ancient stories” (‘Kogoshūi’, written in 809 A. D.), mention a certain Ametominomikoto who, assisted by other high-ranking members of the influential Imbe family, lifting up on the separate and ornate pillars the sacred Mirror and Sabre, and hanging the comma-shaped Jewels on the Sakaki tree, had them placed in the Inner Sanctuary of the Imperial palace. Then, after making the offerings, he presided over the Ôtonohogai rite, during which were recited prayers for the divine blessing, health and glorious reign of the Emperor as well as for the welfare of his Empire²⁸.

The emperor Sujin (97—30 B. C.) transferred the “Eight span large mirror” [‘yatanokagami’, 八咫鏡] and the sacred Sabre [‘kusanaginotsurugi’, 草薙劍] to the Kasanui village shrine in Yamato province, but left in his palace only their replicas and the original strings of the comma-shaped Pearls [‘yasakamagatama’, 八尺勾珠]. His successor, the emperor Suinin (29 B. C.—70 A. D.), built a special shrine for these sacred regalia on a bank of the river Isuzu in Ise province²⁹.

Nihonshoki record the arrival of emperor Keikō (71—130 A. D.) with his army at Saba, and describe welcome by the Suwa kingdom’s Princess-Regnant, in the following verses.

“When Kamunashihime heard that the Emperor’s messengers had arrived, she broke off branches of the hard wood of Mount Shitsu. On the upper branch she hung an

eight-span sword, on the middle branch she hung an eight-hand mirror and on the lower branch a Yasaka jewel”³⁰.

All these symbolic items she placed along with a white flog on the bow of her ship and came up to meet the Emperor.

Kojiki, describing the reign of emperor Keikō, portrays an episode of Yamatotakeru who, on his way eastward to subdue twelve regions populated by independent Ainu tribes, stopped to worship Amaterasuōmikami at the shrine of Ise. There, from the hands of the highest priestess Yamatohime, he received the sacred Sabre to secure the success of his military expedition³¹.

The chronicles of the emperor Chūai (192—200 A. D.) picture his arrival with the army to pacify the rebellious rulers of Kumaso tribes. When the Imperial fleet reached the eastern Kyūshū,

“Kumawani chieftain pulled up beforehand a 500-branched Sakaki tree, which he set up on the bows of a nine-fathom ship. On the upper branches he hung a white-copper mirror, on the middle branches he hung a ten-span sword, and on the lower branches he hung Yasaka jewels. With these he went out to meet the emperor at the bay of Saha in Suwo”³².

The identical welcome to the same emperor was held a few days later by Itote, the chieftain of a clan of the Ata tribe.

Chronicles of the emperor Yūryaku (456—479 A. D.), registered in Nihonshoki, narrate the story of miraculous recovery of the sacred Mirror hidden by Takuhatahime in the following verses.

“Kunimi, Abe no Omi, uttered a slander respecting the Imperial Princess Takuhata and Takehiko, Ihoki Be no Muraji, the bath-official, saying: —‘Takehiko has had illicit intercourse with the Imperial Princess and has made her pregnant’. Takehiko’s father, Kikoyu, hearing this rumour, was afraid lest calamity might overtake himself, and persuaded Takehiko to come with him to the River Ihoki. There, pretending to make cormorants dive into the water to catch fish, he took him unawares and slew him. When the Emperor heard this, he sent messengers to question the Imperial Princess. The Imperial Princess answered and said: —‘Thy handmaiden knows nothing’. Suddenly the Imperial Princess took a divine mirror and went to Isuzu no Kahakami, and watching for a time when no one was passing, buried the mirror, and hanged herself. The Emperor became suspicious on account of the Imperial Princess’s absence, and constantly sent persons in the dead of night to search in all directions. When they came to Kahakami, a rainbow appeared, like unto a serpent, four or five rods in length. When they dug the place from which the rainbow sprang

they found the divine mirror, and no great distance off, they discovered the Imperial Princess's body".³³

The historical accounts of Nihonshoki, covering the period of 370 years, from the reign of emperor Keitai (507 A. D.) to Yōzei (877 A. D.), record that two or three sacred regalia were presented to all emperors upon their ascending to the throne.³⁴ The same accounts register some very significant episodes related to these divine items.

The emperor Temmu (673—686 A. D.), for instance, had moved the sacred Sabre from the Atsuta shrine and brought it to his own palace. This gesture, aimed at strengthening his personal authority, caused the Emperor to become sick. So he was advised by his counselors to return the sacred Sabre to its previous place.

Another time, the emperor Yōzei (877—884 A. D.) overcome by curiosity, opened a sealed box in which the sacred Jewels, given to Amaterasuōmikami by Izanaginomikoto, had been kept. When the box was opened the Emperor could see nothing but small fragments of clouds rising up to the heavens.

Still another fact is registered in the "Azumakagami Chronicles" reporting the famous battle of Dannoura in 1333 between the Genji and Heike armies. During this sea-battle the sacred Sabre was lost in the sea, and when some Genji soldiers fought their way aboard the flagship of the Heike they struck and opened the sacred tabernacle containing the holy mirror [八咫鏡] of Amaterasuōmikami. At this very instant all of them went blind and insane³⁵.

The social meaning and function of the mirrors, jewels and sabres excavated from the tombs and mounds, but first of all that of the 'Eight span large mirror', the 'Comma-shaped pearls', and the 'Grass-mower sabre' utilized by the Yamato Imperial Family as the holy regalia incorporating a special divine authority, cannot be properly grasped if viewed outside the symbolism of their historical and mythical tradition. Tracing, therefore, the development of mythical action of the polymorphic theogenesis, geogenesis and biogenesis, as well as the harmonious organization of our celestial and terrestrial environment, we detect there the original roots of the exceptional political and religious symbolism of the afore-mentioned regalia. The sequence and symbolic roles attributed to these holy items at the moment of their appearance during the universal cosmicization, portrayed by Kojiki, suggest a mitologically determined significance, which may be delineated through the following images.

The first mythical scenario presents Izanaginokami who, in his quality of the unique Sky-father, removes from his celestial chest the strings of the comma-shaped pearls and gives them to Amaterasu. This gesture is associated with the transfer of all his biogonic, creative and transformative powers and his absolute authority over the august heavenly highlands to the Solar Goddess. In practice, it meant the transfer of unrestricted authority over the entire Universe. The bracelets of the comma-shaped pearls manifest all cosmic light and belts of stars

forming the Milky Way. They symbolize the mystery of all life, fertility and hint at the numinous Soul of universal biogony.

The second mythical picture represents the theogenetic test of sincerity between Amaterasu and Susanoo. The sacred comma-formed pearls utilized by Susanoonamikoto during that cosmic theomachy bring into relief their creative and transformative qualities. The 'Ten span long sabre' which was transformed into five gods by Amaterasu represents the numinous, theogenetic, cosmogenetic and luminous slash; it symbolizes the creative energy of the sword-like spear ['Amenonuboko', 天沼矛] given to Izanagi and his spouse Izanami by myriads of the celestial divinities with the order to continue cosmicization in the form of nezogony ['Kuniumi', 国生み] and polymorphic biogony ['Jingiumi', 神祇生み]. The sabre embodies also the negative and destructive dimensions of the cosmogenetic luminosity, for instance, that in the form of powerful lightnings.

Next, we have a panorama of the sacred mirror and the comma-shaped jewels hung on the branches of the evergreen Sakaki tree, and placed on the detached ground in front of the gates leading to the celestial palace of eternity.

Still another mythical setting, presented by the Kojiki, pictures Susanoonamikoto offering the sacred 'Grass-mower sabre' to Amaterasuōmikami. This sabre was found by Susanoo in the tail of a monstrous dragon which devoured daughters of a terrestrial god of the high mountains ('Ōyamatsuminokami')³⁶.

The Kojiki's narrative, depicting the descent of Niniginomikoto from the Takamanohara to Ashibaranakatsunokuni ('Central country of the plentiful reed plains'), pictures Amaterasuōmikami imparting to the divine Grandson the strings of the comma-shaped Pearls, the eight span large Mirror and the Grass-mower sabre. Handing down the sacred Yatanokagami to the celestial Ninigi, Amaterasuōmikami said:

"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"³⁷.

This command of the Solar Goddess leaves no doubt about the symbolism and religious significance of the 'Eight span large mirror'.

Sorting out the afore-mentioned data with relation to the role of various types of mirrors, especially the 'Eight span large mirror', and taking into account the studies of many specialists, we are able to trace out the following symbolism of this sacred regalia³⁸.

The first aspect of the polyvalent symbolism and mythical significance of mirrors is linked to some of their properties analogous to the sun: their circularity, the brilliance of their image side, their mobility and an inner power of reflexion. The sun makes visible whatever exists and the whole world is illuminated by its light. Mirrors also enable us to see some objects which normally cannot be seen. With this miraculous power of mirror is associated an

old and wide-spread conviction among some primeval tribes, that looking into a mirror one sees his or her own soul. In some mirrors, people say, even the most secret intentions of the human heart are reflected. Here is the reason, they say, why the evil forces or their incorporations never look into a mirror, and avoid every water-pool illuminated by the sun or the moonlight. The circularity, concavity or convexity of various mirrors represent the fascinating mystery of the contractive powers of microcosmos and the expansive powers of macrocosmos. The mobility and radiance symbolize the dynamic character of the universal cosmicization³⁹.

The second aspect of the symbolism of mirrors derives from their enantiomorphic character which finds multiple verifications at innumerable levels and in all dimensions of the Universe. The enantiomorphism of the cosmic numinous mirror is present in the reflexion of a star in the water-pool; it runs through invisible space, dividing or uniting the positive and negative charges of magnetism, electricity, gravitation and the nuclei of all atomic particles - even unknown today. The evasive and indistinguishable yet real omnipresence of this cosmic mirror reaches into the abysmal boundary between the Yang and Yin; it passes through the centrifugal and centripetal vortical knots of the metahermaphroditic Musubinokami; and finally, it is present in the all-generating heart of the 'Numinous-fathomless-Chaos' [無名無為の混元, 陰陽未分, 混沌, 混れ成る天地].

Almost all Japanese scholars of Comparative Religion and Mythology, reflecting upon the divine message which Amaterasuōmikami directed to Niniginomikoto; the roles of the three sacred regalia in the course of the mythical actions depicted by Kojiki and Nihonshoki; and the venerable historical tradition of the princely, royal and Imperial families, distinguish and emphasize a new dimension of the symbolic significance of mirror called "Yatanokagami" (i. e. 'Eight span large mirror', 'Octogonal mirror', 'Eight directions mirror'). This mirror may be viewed as:

- (a) the hylomorphic heliotheophny⁴⁰, i. e. the unique material manifestation and representation of the Solar Goddess ['Hinokatayorishiro', 日像代].
- (b) the sacred throne or some kind of micro-shrine of Amaterasuōmikami as the unique *Soul* of the Universe ['Mitamayadori', 御霊やどり].
- (c) the most simple yet universal and enigmatic material theophany of the pangenetic Musubi-Spirit ['Mitamashiro', 御霊代].
- (d) the unique incorporation of Amaterasuōmikami ['Goshintai', 御神体]⁴¹.

3. 3. *Divine thrones.*

Japanese people have cherished from time immemorial, and preserved up today, the conviction that some high or snow-covered mountain-peaks, beautifully shaped hill-tops, active volcanoes, rivers, springs, evergreen woods, fog-filled remote passes or solitariness emerging rock-is-

lands are seats of a special divine presence. All these sites were called "divine thrones" ['shinza' or 'kamikura', 神座]. Among the best known kamikura are counted: the peak of Miwa, Mount Fuji, the Kagu and Kana mountains, the Munakata's Ô island, the Sakaki tree, the Pine tree, and the mysterious column 'Shinnomibashira' [心之御柱] in the Grand Shrine of Ise⁴². This tradition finds its archetypes in the Kojiki, Nihonshoki, Engishiki and Manyôshû, which mention the following divine thrones.

- (A) "Amenoiwakura" [天之石位—the 'celestial seat of eternity'] placed in the sacred precincts of Takamanohara or even inside the mysterious Amenoiwaya, and reserved for Amaterasu (and her Grandson?)⁴³.
- (B) "Amenomihashira" [天之御柱—the 'heavenly pillar'] situated in the octogonal Sanctuary erected by Izanagi and Izanami on the Onogoro island. This celestial pillar is considered as the prototype of the sacred Pillar of the Ise's Grand Shrine. The Ise's Pillar is regarded as the terrestrial representation and concretization of the Amenoiwakura.
- (C) The springs of the river flowing through the holy grove of Himuka where the Sky-father Izanaginokami performed a purification during which several deities came into existence, among them the sacred luminous Trinity. Later, Niniginomikoto will descend from the Heavens on the Kushifuru peak of the Takachiho mountain-range in the same grove of Himuka (Hyûga)⁴⁴.
- (D) The sacred Sakaki tree decorated with a sacred mirror, the comma-shaped pearls, the sashes made of mulberry-threads ('shiranigite') and of hempfiber ('aonigite'). This divine tree or some other similar sacred items are designated as "himorogi" [神籬] which, in fact, play the role of special terrestrial thrones prepared for a welcomed deity. The ornate throne prepared for Amaterasuômikami's reappearance may be regarded as the archetypal throne representing all forms of cosmic existences through the accumulation of the most symbolic mythical articles. The evergreen tree represents the 'Cosmic Tree of Life'. The octogonal mirror at the top of the tree, manifests the presence of all-generating Luminosity in every corner of the World. The comma-shaped jewels symbolize the universal and polyvortical cosmicization or biogony. The mulberry and hemp ribbons hint at the active and harmonious participation of human production in the process of universal organization of the Cosmos⁴⁵.

3. 4. *Ecstatic dance of Amenouzumenomikoto.*

The appearance of "Amenouzumenomikoto" [天宇受売命—'Heavenly Sibyl-vestal, or, 'Celestial Sibyl of Cosmic Deity']⁴⁶ as well as the entire scenario of the gorgeous ecstatic dance per-

formed by her in front of the celestial gate leading to the numinous Palace of eternity are depicted in the Kojiki as follow.

“Amenouzumenomikoto, amenokaguyama no amenohikage o tasuki ni kakete, amenomasaki o kazura to shite, amenokaguyama no sasaba o tagusa ni yuite. Amenoawayato ni uke o fusete, fumitorokoshi. Kamugakari shite, munachi o kakiide, moi-mo o hoto ni oshitareki nari. Koko ni, Takamanohara toyomite, Yaoyorozunokami tomo ni waraiki. Koko ni, Amaterasuōmikami ayashi to omoo shite, amenoawayato o hosome ni hirakite. … Idemaseru toki ni, Takamanohara mo, Ashibaranakatsukuni mo, onozukara teriakariki”.

[天字受賣命，手次繫天香山之日影而，為縵天之眞拆而，手草結天香山之小竹葉而，於天之石屋戸伏汗氣踏登杼呂許志，為神懸而，掛出胸乳，裳緒忍垂於番登也。爾高天原動而，八百萬神共咲。於是天照大御神，以為怪，細開天石屋戸而…出坐之時，高天原及葦原中國，自得照明。]⁴⁷。

The mythical setting, outlined above, depicts Amenouzumenomikoto as the highest celestial sibyl-vestal who, while performing a sacred dance in front of the gate leading to the mysterious Palace of eternity, evoked the joyous laughter of all heavenly divinities participating in the rite. This enraptured hilarity shook the entire kingdom of Takamanohara and resulted in the reappearance of the Solar Goddess, bringing back life-giving light, joy and happiness throughout the whole Universe.

The fern leaves collected from the marshy and dingy woods growing on the celestial Kagu mountain, embody the primordial forms of all life. These wild ferns symbolize enormous amounts of vital energy which gushes forth from the numinous celestial springs into all parts of the Universe. Attached to the body of a woman-priestess, they emphasize the unity and mutual interdependence of all forms of cosmic life⁴⁸.

The hand-garland, worn by Amenouzume, and made of the sacred flowers of the celestial evergreen vine, represent not only the polyvortical process of universal cosmicization but accentuates the intricate beauty and unique existential position of Uzume's priesthood.

The “Anthology of Myriad Poems” (‘Manyōshū’ wrirren between 645—729 A. D.) notes that the Japanese shintoistic priestesses have used for the plaiting of festoons, not only the flowers, leaves and branches of various vines or Sakura, but also those of plum, pear, wisteria and orange. There are discernable some nuances in the symbolism and mythical functions of the respective flowers, but all of them emphasize a close link between the human and vegetative forms of cosmic life, revealing thus the common source of all beings⁴⁹.

The bundles of young bamboo-leaves in the hands of dancing Uzume vestal, besides symbolizing the velocity and harmony of poly-dimensional cosmobiogony, signify a conspicuous relationship between the theanthropomorphic and botanomorphous aspects of the World.

The special type of the bucket [‘uke’—汗氣], overturned and placed as the dance-platform in front of the Amenoiwaya’s gate, is also very significant. The etymological analysis of ideograms, forming the ‘uke’ compound, indicates a relatively large single-bottomed and drum-like platform which was utilized during various religious rites. The hermeneutical analysis of the afore-mentioned compound brings into strong relief the emptiness, immenseness and perfection of the celestial vault as well as the contamination, limitation and destructibility of the terrestrial surface. Furthermore, taking into consideration the overall setting of the mythical action performed in front of the gate leading to the celestial Palace of eternity, this uke visualizes not only the vagina of the Earth-mother, but all other multiple “wombs” scattered throughout the innumerable spheres of the Universe⁶⁰.

Amenouzumenomikoto, standing dressed upon a special bucket-platform, unveils the manifold symbolism and mythical significance of the rite executed in front of Amenoiwaya. The heavenly Uzume represents here the prominent theanthropoidal figure biding and uniting all forms of celestial and terrestrial existences. She appears as the universal and holy representative of the divine society, who brought all the celestial divinities before the sacred abode and the Roots of their existence. She is, in fact, the sole sibyl-vestal who is competent and capable of communicating with Amaterasuōmikami, the unique apogean theophany of the pangenic Musubi-Power⁶¹.

The gorgeous rite presided over and executed by the celestial Sibyl-vestal, in front of the gate leading to the numinous Palace, may be denominated as the prototypal ‘ecstatic allure-ment dance’⁶². The mythical scenario of that splendid performance included the following elements :

- (a) highly emphatic, delicate, gracious and harmonious movements of all parts of dancer’s body, especially of the hands ;
- (b) energetic and resounding stamping, harmonized with the rhythmic sounds of drums ;
- (c) an ecstasy characterized by psycho-physical seizure and joyous rapture resulting in transformation of self-consciousness and total possession of the dancer (and participants) by the divine Spirit ;
- (d) oracles expressed usually in the form of poem-songs ;
- (e) exposure of the breasts and pubes during the ecstatic dance of Amenouzumenomikoto adorned with the symbolic finery of sibyl and vestal ;
- (f) the dance was performed in behalf of all cosmic beings before the Holy of Holies (Amenoiwayato), in the presence of Amaterasu’s sacred regalia, and in the assistance of six deities appointed by the Holy Synod of all celestial divinities ;
- (g) active participation of all heavenly divinities assembled in front of the Celestial rocky abode, behind which Amaterasu remained in concealment.

Now, in order to grasp properly the symbolism of the ecstatic dance executed by Amenou-zume, it seems enriching to view it against the background of the mythical significance of the dances performed in primeval communities and constituting the essential part of all their important festivals.

The mythological approach to any dance performed by primeval societies enables us to distinguish these two symbolic levels⁵³.

One level reveals the cosmogonic dimension of the dance⁵⁴. Any dance of primeval humanity is the continuation of the cosmic way, i. e. the spontaneous, uninterrupted, rhythmic, orderly, harmonious and poly-spheric process of the imperceptible Numinosum's emanative polyphany directed by its innermost and all-holy Power which sometimes is called the "Law of the Universe". It may be said, therefore, that the centrifugal expansion and centripetal contraction of the entire Universe; the births and deaths of galaxies, stars, planets, people, animals and plants; the atmospheric phenomena of seasons; the changes and other polymorphic transmutations which take place in the unimaginable macrocosmic space and in microcosmic particles; all of them are the spherical dances forming the one cosmic dance which is continually performed by the nameless Numinosum.

The other symbolic stratum of the ancient dances is bound to the human level of social and individual life, where it marks the momentous events of the community and plays a prominent role as the medium which harmonizes the sphere of human existence with the rest of the Cosmos. Dance, for the primeval humanity, was a visualization, continuous re-actualization and conscious incorporative participation in the universal process of harmonious cosmicization. The ancient dance was almost always the integral and climactic motif of any rite, and led to ecstatic rapture resulting in a psychic fusion with the numinous Springs of the human being. These two functions made the dance an instrument of existential contact between temporal humanity and eternal divinity. The primeval dance was a medium channelling the cosmic and at the same time divine vitality into the human world. The dance, finally, was an agent which re-introduced or strengthened cosmic harmony broken, deranged or impaired by human behaviour. Therefore, it may well be said that all seasonal, extraordinary and significant cosmic, social and individual events were celebrated by primeval humanity with the proper myth-rite, including a dance. Each occurrence had its own particular worship-festival grounded in a mythical tradition with a distinct rite and specific dance⁵⁵. All of these danced rites were never aimed at the audience as a work of art, nor ever performed for social or individual amusement; but were declarations of the unconditional surrender of the primeval society to the universal Law and expressions of conscious participation in the rhythm of the great "cosmic dance". The objective cosmic harmony and subjective attitude of mind enabled primeval humanity to reach the all-holy Fountain-head of universal biogony, what in consequence guar-

anted the efficacy of those dances.

Neither Kojiki nor Nihonshoki's accounts of the Amenoiwaya myth mention about any divine oracle. The other historical chronicles, however, register some divine message destined for various emperors and announced to them in the form of song-poems spelled out by sibyls during their divine inspiration. An unknown sibyl, for instance, warns the emperor Sujin of treachery. During a divination rite performed in the presence of emperor Chūai, the empress Okinagatarashihime became divinely possessed and spoke to her husband, conveying a command to cross over with the Imperial army to Korea. The disbelief and rejection of the oracle by the Emperor are given as the cause of his sudden death during the same rite. An old Imperial sibyl Takeshiuchinosukune foretells, in the form of a song-poem, a long and prosperous reign for the emperor Nintoku⁶⁶.

Many mythical traditions of the world record the baring of breasts and pubes by various vestals, sibyls or shamanesses in the course of their ecstatic dances. The same narratives view these divestings as effective symbolic actions capable of restoring cosmic harmony and strengthening the universal vitality through the appeasement, propitiation, invitation or allure-ment of a powerful divinity. N. Matsumoto notes a famous Ainu myth which narrates that a certain vestal Rokur, the daughter of the chieftain Okikurumi, by dancing with bared breasts and exposed public parts during a long winter night, caused the appearance of a great light in the east and deep darkness in the west. The same action of Rokur lured into her hut the deity of famine, where it was made drunk and killed. The same author mentions another myth about Ainu tribes who were brought to the brink of death by a long period of famine. Many rites were celebrated to propitiate the heavenly and earthly deities. The celestial deities were benevolent and offered some food for the hungry tribes, but the terrestrial divinities of the mountains, forests and oceans had refused. In that situation a certain vestal decided to arrange the last festival for the starving villagers. She adorned an image of the Goddess of Happiness, and with the whole assembled community ate, drank, danced and laughed ! The amused Goddess of Happiness dancing with them bared her pubes evoking the joy and hilarity. Little by little, even deities of the mountains, woods and oceans brightened their minds and began to provide a lot of food for people. Still another mythical story of an Ainu tribe portrays a vestal who, dancing naked during a long winter night, went on begging the Solar deity to return, to re-appear strengthened, and to bestow upon the human race its vital powers⁶⁷.

Two versions of a famous Greek myth are known describing the adventures of Demeter, the Great Earth-goddess who, withdrawing from the divine Olympus, suspended all cosmic processes of vegetation, generation and procreation. The Eleusian account tells about a divestment dance performed by the terrestrial vestal Baubō in front of the Goddess who, amused and propitiated, revoked her previous decision and restored fertility and fecundity to all beings.

Another story speaks about the muses who, through rythmical music and joyous songs, pacified the anger of Demeter⁵⁸.

When we analyse the mythic significance of the dances performed by primeval humanity in different cultural circles, and put some order into the hypotheses of various scholars, we shall be able to sketch out the most suggestive symbolical dimensions of the dance executed by the celestial sibyl-vestal Uzume⁵⁹.

The impressive and jubilant dance of Amenouzume may be considered as a symbolic enactment of recurring human activities aimed at the repulsion, deterrence or prevention of the intrusive invasion or prevalence of pernicious cosmic energies, spirits or evil on one hand; and strengthening of influence of the beneficent powers by conscious, communitarian and orderly participation in the harmonious dance of all heavenly beings, on the other. Special attention is paid to the harmful and terrifying aspect of cosmic darkness, winter and infertility of the earth on one side; and, the beneficent, fruitful procreative, all-sustaining and regenerating character of light, on the other.

A dance such as that of the celestial Uzume may be also regarded as the most effective means and the unique way of establishing the direct contact between the highest celestial Sibyl-vestal, the representative and mediatrix of all cosmic beings, and their luminous Soul and the supreme Sovereign concealed in the unapproachable Amenoiwaya.

Some authorities in Japanese mythology view the ecstatic allurements dance executed by Amenouzume as the celestial prototype of all terrestrial dances performed by sibyls and shamans during all momentous rites celebrated by human society.

Finally, let me add that the afore-described, gorgeous and estatic danse may be regarded as an expression of the communitarian responsibility of all celestial divinities for the harmonious co-existence, development and evolution of the immense and poly-dimensional Universe.

(The 4 paragraph of this treatise will be published in the next volume of 鹿児島女子短期大学『紀要』).

References

1. The detailed enumeration of Susanoonamikoto's atrocities committed in the holy shrine of Takamanohara and some other transgressions, which were the object of two annual Great Purification Rites [Ôharai—大祓], are listed in Chart A, based upon the graphic data of the following scholars: T. Ôbayashi / ed /, *Takamanohara shinwa*, T. 1973, p. 97; S. Itô and T. Ôbayashi / ed /, *Nihon shinwa kenkyû*, vol. 2, T. 1977, p. 174; M. Inoue, *Nihon kodai kokka no kenkyû*, T. 1966, pp. 259-262; *Le Civiltà dell' Oriente*, vol. 3, pp. 1121-1128; *Kojiki*, transl. and ed.

- Donald L. Philippi, T. 1977, pp. 403-404.
2. Cfr. *Kojiki* (Kokushi taikai), pp. 19-22; *Kojiki* (Nihon koten bungagaku zenshū), pp. 80-83; *Nihonshoki* (Nihon koten bungagaku taikai), pp. 112-120; *Nihongi*, transl. and ed. W. G. Aston, vol. 1, Rutland-Vermont-Tokyo 1972, pp. 40-50.
 3. The details of mythical actions, which took place in front of the Amenoiwaya, and the tasks of individual deities, are outlined in Chart B, constructed on the basis of data registered or schematized by the following authors: H. Inoue, *Shinwa kara rekishi e*, T.¹⁴1974, p. 56; S. Mishina, *Nihon shinwaron*, T.²1974, p. 141; S. Mishina, *Kenkoku shinwa no shomondai*, vol. 2, T.²1977, pp. 189-191; T. Ōbayashi / ed /, *Takamano-hara shinwa*, T. 1973, p. 102; *Kojiki* (Kokushi taikai), pp. 12-22; *Kojiki* (D. L. Philippi), pp. 81-86; *Nihongi* (W. G. Aston), Vol. 1, pp. 40-50.
 4. Cfr. *Nihonshoki* (Nihon koten bungaku taikai), pp. 111-118; *Nihongi* (W. G. Aston), vol. 1, pp. 40, 47, 48. In some of *Nihonshoki*'s narratives, the fields destroyed by Susanoo are specified as the "sadanagata" and "yasudahirada". These two designations, according to T. Matsumae (*Daijōsai to ki-ki shimwa*, in: S. Mishina / ed /, *Nihonshoki kenkyū*, vol. 4, T.²1975, pp. 90-91) may indicate two ancient names of the Ise or its neighborhood, where was cultivated rice for the annual Niinamesai.
 5. Cfr. M. Yamazaki / ed /, *Takamano-hara shiwa*, T. 1976, pp. 83-85; K. Higo, *Shinwa jidai*, T. 1964, pp. 129-133; T. Kaneko, *Kojiki shinwa no kōsei*, T.⁵1976, pp. 70-74; T. Ōbayashi / ed /, *Takamano-hara shinwa*, T. 1973, pp. 96-100, 142-145.
 6. Cfr. Chart A.
 7. It is impossible to determine with precision the true character of Wakahirumeno-mikoto ["Young Radiating Princess"]. Some narratives of *Nihonshoki* seem to present her as the highest priestess worshipping Amaterasuōmikami, while in the other accounts she appears as the "young" solar deity or even Amaterasu in the splendor of midday. Cfr. *Nihonshoki* (Nihon koten bungaku taikai), pp. 112-120; *Nihongi* (W. G. Aston), pp. 40-50; *Kojiki* (D. L. Philippi), p. 80.
 8. Cfr. M. Inoue, op. cit., pp. 260-262; M. Yamazaki / ed /, *Takamano-hara shinwa*, T. 1976, pp. 59-68.
 9. Cfr. *Kojiki* (Kokushi taikai), pp. 21-22; *Kojiki* (D. L. Philippi), pp. 85-86.
 10. Cfr. K. Torigoe, *Kojiki wa gisho ka*, T.⁵1974, pp. 111-114. For more detailed explanation confer the Chapter 1 ('Autoemanation of imperceptible and homogeneous Numinosum') of my treatise published in 鹿児島女子短期大学「紀要」第24号, and Chapter 3 ('Emergence of the sacred luminous Trinity'), published in 鹿児島女子短期大学「紀要」第25号 [Bulletin of Kagoshima Women's Junior College, 1989 and 1990].
 11. Cfr. *Kojiki* (Kokushi taikai), pp. 22-27; *Kojiki* (D. L. Philippi), pp. 88-92.
 12. Cfr. T. Kaneko, op. cit., pp. 49-52; H. Inoue, op. cit., pp. 51-54; M. Inoue, op. cit., pp. 259-262; N. Saigō, *Kojiki no sekai*, T.⁹1974, pp. 66-68; T. Matsumae, *Nihon no kamigami*, T.²1976, pp. 107-130; T. Ōbayashi / ed /, *Takamano-hara shinwa*, T. 1973, pp. 146-149; M. Anesaki, *History of Japanese Religion*, Rutland-Vermont-

- Tokyo 1963, pp. 44-45; G. B. Sansom, *History of Japan*, vol. 1, T. 1974, pp. 27-31, 79; Chart A.
13. Cfr. M. Inoue, op. cit., pp. 263-272; J. Herbert, *Shinto: At the Fountain-head of Japan*, London 1967, pp. 79-89.
 14. *Kojiki* (Kokushi taikai), p. 20. This phrase may be interpreted as follows: "Amaterasuōmikami /.../ opened the gate of the Celestial rocky abode, went in and remained inside". D. L. Philippi in his translation of *Kojiki*, the same passage puts as follows: "Amaterasuōmikami, /.../ opened the heavenly rock-cave door, went in and shut herself inside" (*Kojiki*. p. 81).
 15. *Nihonshoki* (Nihon koten bungaku taikai), p. 112. W. G. Aston, the afore-quoted phrase, interprets as follows: "She straightway entered the Rock-cave of Heaven, and having fastened the Rock-door, dwelt there in seclusion" (*Nihongi*, vol. 1, p. 41).
 16. Cfr. T. Matsumae, *Chinkonsai no genzō to keisei*, in: K. Yokota / ed /, *Nihonshoki kenkyū*, vol. 7, T. 1973, pp. 187-189; K. Yanai, *Amenoiwato shinwa no kenkyū*, T. 1977, pp. 61-71.
 17. Cfr. S. Mishina, *Nihon no rekishi: Shinwa no sekai*, T. 1974, pp. 155-156; A. Ogihara, *Kojiki e no tabi*, T. 1979, pp. 94-98; K. Yanai, op. cit., pp. 70-77.
 18. Cfr. N. Saigō, *Kojiki no sekai*, T. 1974, p. 79; K. Yanai, op. cit., pp. 80-136; M. Bussagli / ed /, *I miti dell' Oriente*, Milano 1976, p. 187.
 19. Cfr. M. Eliade, *Patterns in Comparative Religion*, Cleveland 1963, pp. 216-235, 367-385.
 20. The "adamantine pillow" means here any extremely hard pillow, or any cushion, made of solid, stone-like material, and used mostly to support the head during sleep.
 21. Cfr. K. Yanai, op. cit., pp. 80-136.
 22. Though the single ideograms of the 'komorishiki' compound are the s. c. "ateji" (the characters, which phonetically and ideogramologically are applied to the hermeneutical meaning of a notion), they were not chosen at random. I consider them, therefore, as the intentional signs indicating the afore-depicted mythical meaning. For the symbolism of the single ideograms refer to A. N. Nelson, *Japanese-English Character Dictionary*, Rutland-Vermont-Tokyo 1966, pp. 365, 525, 610, 825.
 T. Ōbayashi (*Niiname ni shutsugen suru ōja*, in: *Bungaku*, vol. 48, No. 5 / 1980 /, pp. 160-161) basing himself upon various accounts of *Nihonshoki*, which state that Amaterasuōmikami was wounded to death, advances a hypothesis of the prototypal regicide committed by Susanoomikoto in order to assume authority over Takamanohara.
 23. Cfr. Y. Kobayashi, *Sōshoku kofun*, T. 1964, pp. 15-25, 125-128.
 24. Cfr. S. Umehara, *Ancient mirrors and their relationship to Early Japanese Culture*, in: *Acta Asiatica*, No. 4 / 1963 /, pp. 71-75; S. Mishina, *Nihon no rekishi*:

- Shinwa no sekai, T. 1974, pp. 172, 199-200.
25. Cfr. K. Yanai, op. cit., pp. 166-167; S. Mishina, *Kenkoku shiwa no shomondai*, vol. 2, T.²1977, pp. 196-203.
26. Cfr. S. Umehara, art. cit., pp. 75-79; D. C. Holtom, *The Japanese Enthronement Ceremonies: An Account of the Imperial Regalia*, T.²1972, pp. 6-7.
27. Cfr. T. Ôbayashi / ed /, *Takamanohara shinwa*, T. 1973, pp. 80-85.
28. Cfr. R. A. B. Ponsonby-Fane, *The Imperial House of Japan*, Kyoto 1959, p. 159.
29. Cfr. D. C. Holtom, *The Japanese Enthronement Ceremonies: An Account of the Imperial Regalia*, T.²1972, pp. 15-16.
30. *Nihongi* (W. G. Aston), vol. 1, p. 193. Cfr. M. Yamada, *Rekishin no nazo*, T. 1977, p. 169.
31. Cfr. *Kojiki* (D. L. Philippi), pp. 238-239.
32. *Nihongi* (W. G. Aston), vol. 1, pp. 219-221. The various accounts of Nihonshohi present to us three types of the sacred sword: the 'Eight span long sword' [yatsukanotsurugi], the 'Nine span long sword' [kokonotsukanotsurugi], and the 'Ten span long sword' [totsukanotsurugi]. Cfr. *Nihonshoki* (Nihon koten bungaku taikei), pp. 104-110. Comp. *Nihongi* (W. G. Aston), vol. 1, pp. 35-40, 193, 220-221.
33. *Nihongi* (W. G. Aston), vol. 1, p. 341.
34. Cfr. *Nihongi* (W. G. Aston), vol. 2, pp. 1-423; *Kojiki* (D. L. Philippi), pp. 384-394; R. A. B. Ponsonby-Fane, op. cit., pp. 19-22; D. C. Holtom, *The Japanese Enthronement Ceremonies: An Account of the Imperial Regalia*, T.²1972, p. 16; T. Ôbayashi / ed /, *Takamanohara shinwa*, T. 1973, pp. 76-85; K. Yanai, op. cit., pp. 174-187; S. Itô and T. Ôbayashi / ed /, *Nihon shinwa kenkyû*, vol. 2, T. 1977, pp. 186-189.
35. Cfr. G. Katô, *A study of Shintô*, London-Dublin²1971, pp. 21-31.
36. Cfr. *Kojiki* (Kokushi taikei), pp. 22-24; *Kojiki* (D. L. Philippi), pp. 88-90.
37. *Kojiki* (Kokushi taikei), p. 43. Comp. *Kojiki* (D. L. Philippi), pp. 139-140.
38. Cfr. K. Yanai, op. cit., pp. 166-168; J. Tanaka, *Amaterasuômikami no kenkyû*, T. 1973, 122-124; D. C. Holtom, *The Japanese Enthronement Ceremonies: An Account of the Imperial Regalia*, T.²1972, pp. 7-17; S. Mishina, *Kenkoku shinwa no shomondai*, vol. 2, T.²1977, pp. 267-270; N. Stiskin, *Looking-glass God*, T.²1972, pp. 100-121; K. Higo, *Shinwa jidai*, T. 1964, pp. 145-148; N. Tsukushi, *Amaterasu no tanjô*, T.³1973, pp. 102-108; S. Itô and T. Ôbayashi / ed /, *Nihon shinwa kenkyû*, vol. 2, T. 1977, pp. 190-197. The analogous opinions are also held by such scholars like: T. Kaneko, T. Matsumae, N. Saigô and M. Ueda.
39. The *Kojiki* and *Nihonshoki*, speaking of Amaterasu's sacred mirror, specify it as the "Yatanokagami". The ideogramological analysis of the yatanokagami's compound may be interpreted as: Eight span large mirror, Octagonal mirror, Eight directions mirror, and Eight layers mirror. As a matter of fact, the version of the 'eight span' mirror indicates the size of this item, which is equal to 242.4cm. The problem remains as to whether these 242.4cm. indicate the diameter or circum-

ference of the sacred item. The other interpretations emphasize more the cosmic symbolism of this mirror. (Cfr. D. C. Holtom, *The Japanese Enthronement Ceremonies: An Account of the Imperial Regalia*, T. 1972, pp. 7-9).

40. The "heliotheophany" is a neologism, which indicates a manifestation of the solar deity, a deity shining as brightly as the sun.
41. One of Nihonshoki's narratives calls the Yatanokagami, made by Ishikoridome, the "Hinokumanokami" [日前神]. This compound indicates the enantiomorph or hermaphrodite of the Solar Deity, which was worshipped in Kii province. Cfr. *Nihonshoki* (Nihon koten bungaku taikei), p. 114.
42. Cfr. M. Ueda, *Nihon shinwa*, T. 1977, pp. 40-43.
43. Cfr. N. Saigō, *Kojiki no sekai*, T. 1974, pp. 137-139.
44. Cfr. *Kojiki* (Kokushi taikei), p. 44; *Kojiki* (D. L. Philippi), pp. 139-141.
45. Cfr. N. Stiskin, op. cit., pp. 135-137.
46. The title "sibyl" indicates here a priestess who during performing the rites of worship was possessed by a divine spirit and uttered oracles. The epithet "vestal" signifies here a priestess who presided over the cult of any 'Luminous deity'.

The priestesses of Shintoism, who usually performed the functions of sibyls and vestals, were called "miko". Their main functions were: waiting for a divinity descending from the Heavens, welcoming this deity as his "One night spouse", dancing during the rites, communicating to congregation the will of deity, the parturition of the "divine child". There were also other miko, who wandering through towns and villages, prayed for health or good harvest, exorcized the evil spirits, prophesied and made contacts with ancestral spirits.

Amenouzumenomikoto is the celestial archetype of all terrestrial miko and the heavenly progenitress of all shintoistic sibyls and vestals. Her name written: 天宇受賣命, may be interpreted as "Heavenly sibyl-vestal", "Celestial sibyl of cosmic deity", or "Sibyl-vestal of the Solar Deity", because her mythical actions are always bound to Amaterasuōmikami and Niniginomikoto. Cfr. I. Yamakami, *Miko no rekishi: Nihon shūkyō no botai*, T. 1980, pp. 18-30; N. Tsukushi, *Amaterasu no tanjō*, T. 1973, pp. 110-125, 142-145; M. Oka / ed /, *Kōshitsu no shinwa*, T. 1949, pp. 62-64; I. Hori, *Nihon no shamanizmu*, T. 1971, pp. 20-22, 118-125, 171-173; M. Yamazaki / ed /, *Nihon shinwa to saishi*, T. 1977, pp. 18-31; T. Ōbayashi / ed /, *Himuka shinwa*, T. 1974, pp. 330-340.

47. *Kojiki* (Kokushi taikei), pp. 21-22. Comp. *Kojiki* (D. L. Philippi), pp. 84-85. The translation of the text quoted above is based upon indications of K. Yanai (op. cit., pp. 208-224), the commentaries of A. Ogihara and H. Kōnosu (cfr. their edition of *Kojiki*, pp. 82-83), and runs as follows:

"Amenouzumenomikoto, bound up her sleeves with the cords of the heavenly fern-leaves picked up from the celestial Mount Kagu. Next, she put on her head a wreath made of the heavenly flowers of the true vine and took in her hands the bundles of young bamboo which grew up on the same mountain.

Then, she overturned a special bucket, placed it in front of the gate of the Celestial palace of eternity, and while dancing resoundingly and rhythmically upon it, she became divinely possessed, expoused her breaths and pushed her skirt-band down to the pubic parts. The august celestial highlands (Takamanohara) shook and all the myriads of the heavenly divinities burst with a laughter together. Then, Amaterasu /.../ opened a crack of the gate leading to the Celestial palace of eternity /.../ and came forth slowly. When the Goddess appeared, the realm of Takamanohara and Ashihara were filled with brilliant light".

48. E. Neumann, in his monumental work (*The Great Mother*, Princeton Univ. Press 1974, pp. 29-63, 120-172, 240-266) brings into relief and makes a symbological analysis of the mythical character, functions and significance of the feminine. He distinguishes there two fundamental dimensions of womanhood. The elementary dimension, bound to maternity and the transfigurative dimension, linked with the mysteries of life, sexuality and other changes which take place during the life of woman. The positive feature of the elementary dimension of feminine finds its representation in such theophanies like "Great Goddess", "Mother Goddess", "Goddess of Crops", while the negative feature is expressed in the form of various "terrible mothers and goddesses".
49. The Sakura flowers, for instance, symbolize the ephemeral but intense beauty of Nature. The Orange flowers represent the gentle love and are regarded, in some cultures, as embodiment of erotic energies of all beings.
50. Cfr. A. N. Nelson, op. cit., pp. 503, 510, 536, 812; A. Ogihara, op. cit., p. 98; K. Yanai, op. cit., pp. 285-287; N. Matsumoto, *Nihon shinwa no kenkyū*, T. 1976, pp. 97-98, 250-252.
51. For details confer the Chapter 1 of my treatise published in the 'Bulletin of Kagoshima Women's Junior College' (1989).
52. Japanese scholars following the Nihonshoki's description of this dance, call it "wazaoki" [作俳優]. It may be interpreted as the 'mimic dance', 'mimic rite-dance' or 'ecstatic dance'. Cfr. *Nihongi* (W. G. Aston), pp. 40-50; K. Yanai, op. cit., pp. 246, 282.
53. It shall be noted here that primeval societies did not know dances for pleasure or amusement. All dances were the sacred rites connected with the significant mythical events of community or individual. Cfr. M. G. Wosien, *Sacred Dance: Encounter with Gods*. N. Y. 1974, pp. 7-24, and plates No. 1, 15, 16, 51-53.
54. The "cosmogonic dimension" includes here all categories of so called cosmogenesis, theogenesis and nezogenesis, considered as the polymorphic specifications, materializations and individualized transformations of the numinous Being. This explanation follows the Shintoistic anthropology, cosmology and theology, which find their analogates in the respective outlooks of ancient Africa, America, China, India and Egypt. This approach is basically alien to the Aristotelic, Judaic

- and Christian views. S. Cfr. T. Matsumae, *Chinkonsai no genzō to keisei*, in: K. Yokota / ed /, *Nihonshoki kenkyū*, vol. , T. 973, pp. 188-189.
55. A classical example of such dance is the "Solar dance" performed by the Navajo Indians during the winter solstice. The whole rite was preceded by the construction of altar and adorning it with the tribal emblems, and erection of holy pillar with the sun-symbol at its top, and placing this solar image in the center of the detached sacred area. At midnight, a group of men, painted with white colours, entered the holy precincts from the East and dancing in the direction of Sun's movement around a bonfire, hoisted the solar image. Then followed a fertility rite including the ritual sowing of a seed, its growing, maturation and harvesting. At down, the dance in wild, energetic, quick and whirling movements came to an end. The sacred precincts were opened into all the cardinal directions. Cfr. M. G. Wosien, op. cit., pp. 20-21; *Le Grandi Religioni*, vol. 6, pp. 467-470.
56. Cfr. *Kojiki* (Kokushi taikei), pp. 73-74,96; *Kojiki* (D. L. Philippi), pp. 206, 257-258, 320-321; K. Yanai, op. cit., pp. 225-231.
57. A very strict sexual morality of the Ainu tribes forbids women the exposure not only of the pubes but also the bosom. This may be done only by a sibyl or vestal during the holy rites, or within the bond of matrimony. Cfr. N. Matsumoto, *Nihon shinwa no kenkyū*, T. 1976, pp. 100-114; K. Yanai, op. cit., pp. 282-285.
58. Cfr. *New Larousse Encyclopedia of Mythology*, pp. 150-151; *Le Grandi Religioni*, vol. 1, pp. 173-174, 535-537; K. Yanai, op. cit., pp. 284-285.
59. Cfr. J. Tanaka, op. cit., pp. 127-135; M. Yamazaki / ed /, *Nihon shinwa to saishi*, T. 1977, pp. 40-47; T. Kaneko, op. cit., pp. 79-83; N. Saigō, *Kojiki no sekai*, T. 1974, pp. 84-85; K. Yanai, op. cit., pp. 282-291; N. Matsumoto, *Nihon shinwa no kenkyū*, T. 1976, pp. 98-115.