

The Japanese Numerals

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I Composition of the Numerals

When the Japanese numerals modify nouns, one, two, and three are respectively *pito*, *puta*, and *mi*, as shown in the case of *pito-tabī* for one time, *puta-tabī* for two times and *mi-tabī* for three times, while when they are separated from the nouns and stand by themselves, one, two, and three take the following forms: *pitotu*, *putatu*, and *mitu* respectively. Thus the former might be called adjectives and the latter nouns. The two forms of numerals from one up to ten may be given in Roman spelling as follows. (The system of spelling given here is that representing the ancient pronunciation. This accounts for the spelling being somewhat different from the ordinary modern system.)

	1	2	3	4	5	6	7	8	9	10
Adjectives	<i>pito</i>	<i>puta</i>	<i>mi</i>	<i>yo</i>	<i>iu</i>	<i>mu</i>	<i>nana</i>	<i>ya</i>	<i>kokono</i>	<i>towo</i>
Nouns	<i>pitotu</i>	<i>putatu</i>	<i>mitu</i>	<i>yotu</i>	<i>itutu</i>	<i>mutu</i>	<i>nanatu</i>	<i>yatu</i>	<i>kokonotu</i>	<i>towo(tu)</i>

As a glance at the table will show, the numerals in the adjective form indicate the word-stems, while the numerals in the noun form are nothing but these stems followed by a word-ending. Among the word-stems, *pito* (one) and *puta* (two), *mi* (three) and *mu* (six), and *yo* (four) and *ya* (eight) and all pairs of words respectively

varied through changing the vowel in the original word. As it is not very difficult to detect this, linguists both Japanese and foreign who have studied the Japanese numerals have noticed it. However, since the numerals *itu* (five) and *towo* (ten) markedly differ in pronunciation, and since it seem as if the stem of *itu* (five) were *i* from the fact that in the Japanese classics 五十 (fifty) is pronounced *iso* and 五百 (five hundred) *ipo*, such a conspicuous resemblance as seen between *mi* (three) and *mu* (six) or *yo* (four) and *ya* (eight) could not be detected between *itu* (five) and *towo* (ten). Should *i* in *itu* (five) be interpreted as a prefix and *tu* the stem, and *wo* in *towo* (ten) a suffix and *to* the stem, the resemblance between *tu* the stem for five and *to* the stem for ten might compare with that seen between *mi* and *mu* or *yo* and *ya*.

If among the Japanese numerals from one up to ten, the four two, six eight, and ten were formed through changing the respective vowels in the numerals for one, three, four, and five, it may be inferred that the method of calculation adopted was the so-called reduplication system. When our ancient forefathers adopted this method in calculating things, what tools did they use and how did they handle these tools? It is most imperative to answer these questions in considering the composition and significance of the Japanese numerals. It is quite well-known that the savage peoples at present living in different parts of the world use the fingers of their hands and the toes of their feet in calculating objects. Even among civilized people, fingers are used in counting objects in every-day life, and this harks back to an ancient custom. The fact that the numeral for five in the Malay language means a hand, and the Eskimo word *tadlimat* for the same number likewise a hand, definitely shows that the fingers were and have been the sole tools of calculation. Ignore the fingers and toes, and it will be impossible to solve the fundamental meaning of the numerals in any language. A study of the Japanese numerals must be approached and pursued with a similar mental attitude. When we Japanese count objects with the fingers now, we first open a hand and bend the fingers in, one after another, beginning with the thumb

and ending with the little finger until five is counted as the hand is closed; and for the numbers over six, the fingers are unbent one after another, beginning with the little finger and ending with the thumb until ten is counted as the hand is open again. In this method, counting may be done with only one hand. It is impossible to determine by referring to ancient literature, when this method was first employed in our country, but no doubt our ancient forefathers, in counting numbers, used their fingers in a way entirely different from ourselves. It would be extremely important to investigate their method here in interpreting the significance of the Japanese numerals.

Using a single hand in counting numbers from one up to ten is practised not only among the Japanese, but also the Westerners. It is true that not only the Japanese but also the Westerners use a single hand in counting numbers from one up to ten; but in so doing the Japanese bend the fingers of an open hand beginning with the thumb, while the Westerners unbend the fingers of a closed hand beginning with the little finger. Now, in the case of the ancient Japanese who adopted the reduplication system in counting objects with a single hand, did they begin with an open hand or a closed hand? And did they begin counting with the thumb or the little finger? These questions must be answered first. Should it be supposed that the ancient Japanese, like ourselves, bent the fingers of an open hand, beginning with the thumb, the thumb for one and the forefinger for two would be folded on each other and would not take opposing positions. Should it be supposed that they unbent the fingers beginning with the little finger, the little finger and the ring finger would take parallel positions, but would conflict with interpretation that both *pito*, the Japanese number for one, and *puta* for two meant *puto* 太 (stout). As we consider this aspect, it would seem that our forefathers began counting objects with a closed hand, with all the fingers bent; they first unbent the thumb, calling it *pito* (one) and then the forefinger calling it *puta* (two); thus the thumb and the forefinger, confronting each other, though standing apart, formed opposing positions. Their opposing relation indicated the equal

qualification of the thumb and the forefinger. However, if two were twice one in point of quantity, it was necessary to distinguish the two. Therefore, by changing the vowel in *pito* (one), they called two *puta*. They unbent the middle finger, after the forefinger, calling it *mi*, then the ringfinger calling it *yo*, and then the little finger calling it *itu*. No opposing relation as seen between the first two numerals appearing among these three numerals, three different names were given to them.

On unbending all the fingers, they now had to count six. But the question is: How did they arrange their fingers? Should it be supposed that they used only one hand, they now had to bend either the little finger or the thumb of the hand whose fingers had all been unbent. In either case, no opposing or mating form would have been realized. However, should it be supposed that they used both hands instead of only one hand, and unbent three fingers of either hand, there would appear two rows of three fingers. Thus, over against this one row of three fingers which they called *mi*, and they had the sum of the fingers in two rows which they called *mu*. As eight and ten could be counted in a similar way, over against *yo* (four), they called eight double the number, *ya*; and over against *itu* (five), they called ten, double the number, *towo*.

As we investigate the Japanese numbers, among the numerals from one up to ten there are two which can be neither an element nor a result of reduplication. They are, of course, seven and nine, which cannot be counted by the reduplication system. So they chose special numerals for the two, calling seven *nana* and nine *kokono*. Now, in the *Mannyōshū* 萬葉集, the characters 數而 (in counting) are read *nabete*; and even to-day *nabete* is sometimes used for counting. There is evidence that in ancient times, *kagamete* besides *nabete*, was probably used for counting. There is a passage in the *Kojiki* 古事記 which, in quoting the poem by Yamatotake-no-mikoto 倭武命 composed at the palace of Sakawori 酒折, says 'How many nights have I slept since passing Nipibari and Tukuba?' sang he. The old man, who was the lighter of the fire, completed the song, and sang, saying 'Oh! having put the days in a row, there are of nights nine nights, and of days ten

days⁽¹⁾! *Kaganabete* 加賀那倍弓 the phrase here used is one indicating the method of counting numbers in ancient times. Thus a definite explanation of its significance is urgent if we would solve the problem in question. MOTOORI Norinaga 本居宣長 interprets this phrase *kaganabete* to be *kaganabete* 日々並テ (counting days one after another), while KEICHŪ Ajari 契沖阿闍梨 rejects this view, saying that since it was necessary, in counting objects, to arrange them and bend the fingers as they are counted, this 加賀 is an abbreviation of *kagame* (bend). I should think that KEICHŪ is in the right in his interpretation. Should we take *kaga* to be *kaga* 日々 (days one after another) as MOTOORI suggests, this would conflict with the meaning of the poem by the old man, which says “*Yoniwa kokonoyo, hiniwa tôkavo*” (of nights nine nights, and of days ten days) differentiating days and nights. This *kaga* as KEICHŪ interprets is probably a word meaning *kaga* 屈 (bend) which came from the custom of bending the fingers in counting objects. In Japanese, 屈 is pronounced *kaga-mu*, while 踟 is pronounced *kaga-mu* or *kogo-mu*. Thus *kaganabete* in the old man’s poem probably means 屈並 (bend-arrange)—a word perhaps formed because of the ancient custom of bending and unbending the fingers in counting objects. The present-day expression, *Nabete ikura?* 並テ幾何 (How many are counted?) is an ancient phrase handed down to the present.

Kaga-mu and *kogo-mu* for 屈 and 踟 do not differ in meaning, but only in spelling, or in the use of vowels. Shifting vowels in Japanese words occurs quite frequently. 父 (father) is pronounced *toto*, *tata*, *tete*, *titi*, or *tutu*. This is one of the most striking instances in which vowels are shifted. So it would be no surprise³ if *kaga* should be changed to *kogo*. *Mu* in *kagamu* and *kogomu* is a word ending, *kaga* and *kogo* being the stems of the words. Now, 並 (arrange) is also pronounced *nabu* or *namu*. *Bu* and *mu* the last syllables in *nabu* and *namu* being the endings, the stem is *na*. The mythology in the *Kojiki* has a name Iyo-no-putanasima 伊豫二名島 (the two-name-island of Iyo). This *putana* (two names), as MOTOORI interprets

(1) 通比婆理都久波震須疑弓, 伊久用加泥都流爾, 其御火燒之老人, 續御歌曰, 加賀那倍弓, 用通波許能, 比通波登袁加袁。

it, means two arrangements or pairs—a name formed because the two pairs of provinces lying together make up Shikoku 四國 (four provinces). Unless we interpret *kaganabete* 加賀那倍旦 in the *Kojiki* in the same way, we can never understand the meaning of the two numerals, *na* (seven) and *kokono* (nine). These two numbers cannot be obtained, like the four numbers two, six, eight, and ten, by the method of bending the fingers for counting. Thus the former *na* in *nana* (seven) probably means *na* 並 (arrange), while the latter *na* 無 (not), meaning a number which cannot be indicated by arranging fingers in a row, an odd fractional number not obtained by counting. Likewise, *ko*ko the first part of the numeral for *kokono* (nine) probably means *ko*ko 屈 (bend); and is a corruption of *kogo*, and *no* the latter part is a corruption of *na* 無 (not),—namely, a number which cannot be indicated by bending fingers or one that cannot be counted. Both *no* the last part of *kokono* (nine) and *na* the latter part of *nana* (seven) mean *na* 無 (not). Here *na* was changed to *no* exactly in the same manner that *kaga* was changed to *kogo*. The proper pronunciation of 無 is *na*. In the case of *kokono* (nine), however, the initial part being *koko*, *kokona* was changed to *kokono* for euphony. This change is analogous to that seen in a phrase *yomoyama* 四方八方 (four directions, eight directions), which is pronounced *yomo yama*. As the original pronunciation of 方 is *mo*, 四方 is pronounced *yomo* as it should be; but in the case of *yama* 八方, *mo* for 方 is changed to *ma* for the sake of euphony because it is preceded by *ya*.

In our country, numbers over ten are counted according to the decimal system, calling eleven ten-one, twelve ten-two, etc., up to twenty when it is called *patati*. Because of the fact that *putatu* (two), as already discussed, a variation of *pitotu* (one), some people may likewise suppose *patati* (twenty) to be a corruption of *putatu* (two). However, twenty being a number large enough for two to go in ten times, there could not be a relation analogous to that between *pitotu* (one) and *putatu* (two). If so, how should we explain *patati* (twenty)? I am of the opinion that *pa* the initial syllable of *patati*, is a corruption of *pu* the initial syllable of *putatu* (two) and means two; *ta* the middle syllable a corruption of *to*, the initial syllable of *towo* (ten) and means

ten; and *ti*, the last syllable, is a corruption of *tu*, the last syllable of *pitotu*, *putatu* etc., and a kind of word-ending. Thus *patati* (twenty) should more properly be *putotu* (two-tens). *Patati* (twenty) is a noun form, and *pata*, as in the case of *patuka* 二十日 (twenty days), is in its adjective form. Thus when *putotu* (twenty) becomes an adjective, *pu* (two) is changed to *pa*, and *to* (ten) is changed to *tu*; when it becomes a noun, *pu* (two) is changed to *pa*, *to* (ten) to *ta* and *tu* in the numbers of two figures, to *ti*, according to a peculiar rule of the Japanese language, in which a derivative is distinguished from its original word by changing the vowel. Moreover, in Japanese, thirty is *misodi*, forty *yoisodi*, fifty *isodi*, sixty *musodi*, seventy *nanasodi*, eighty *yasodi*, and ninety *kokonosodi*. It is evident that the initial parts, *mi*, *yo*, etc., represent the numerals between three and nine; *so* in *sodi* which follow them a corruption of *to* (ten); and *di* the last parts a softened sound of *ti* in *patati* (twenty). In ancient times, *t* sounds were often interchangeable with *s* sounds. For instance, the mythology in the *Nihon-shoki* 日本書紀 gives Amenotokotati-no-mikoto 天常立尊 and Amenosokotati-no-mikoto 天底立尊 interchangeably, which is an instance where *toko* 常 was also pronounced *soko* 底. Again, *ametusi* 阿米都之 (heaven and earth) in the song of Sakimori 防人 in the *Mannyōshū* 萬葉集 is an ancient transcription of *ametuti* where *tuti* 地 (earth) is read *tusi*. From these instances, it may be seen that *t* sounds were interchangeable with *s* sounds. In the dialect of Miyakojima island 宮古島 situated in the south of the Loochoo Islands, *misoka* 三十日 (the thirtieth day) is pronounced *mitoka*, which shows that *so* in *miso* is more properly *to*. Moreover, in Japanese, a hundred 百 is called *po* or *momo*, a thousand 千 *ti*, and ten thousand 萬 *yorodu*. These are all the numerals that were used in the days of the *Kojiki* and the *Nihon-shoki*. The Japanese language has had no numerals over ten thousand since those days even to the present.

In a primitive age when savage men count objects referring each time to their fingers, they use the five fingers, bending or unbending all the fingers of one hand. The general rule is that as the five fingers have each a proper name, so a special name is chosen for each of the five numbers represented by the fingers. When the five

numbers are taken as a unit, and the numbers over five are reduplicated, it is called the quinary system. At present this method is practised in Melanesia among the tribes called Tana, Api, Pama, Sesake, Fate, and Ekomanga. European languages and others like Hebrew have special numerals for the numbers from one up to ten and the numbers are taken to make a unit in counting larger numbers. This is called the decimal system. Some peoples, though adopting the decimal system, have special numerals only for the numbers from one up to seven and for ten, with a phrase meaning two minus ten for eight and another meaning one minus ten for nine. The numerals of the Ural-Altai tribes are typical of this class.

The Japanese custom of counting objects by referring to the fingers of one hand does not differ from the manner of counting among the peoples who adopt the quinary system or the decimal system. However, as the Japanese counted up to two from one, the thumb and the forefinger referred to formed an opposing and parallel position. So our forefathers observing this position of the two fingers, formed the numerals for one and two. Now, should we suppose these two numerals to be human beings or *pito* 人, one represented by the thumb was man, while two represented by the forefinger was woman and wife. Thus, in contrast with one (*pito*) or the husband, two or the wife was called *puta*. In view of the fact that since man and woman, or husband and wife are equally human beings, and so both one and two equally form the origin of numbers, these two numbers are coupled and unified in the series of *p* sounds, such as *pito* and *puta*, or *pi* and *pu*. The principle of coining numerals which consisted in mating two numbers and reduplicating them is evident at the very origin of numbers, even in the case of the two numerals for one and two. Herein consists the characteristic of the Japanese numerals. Three, four, and five, the numbers after two, could not be coupled on the five fingers, so they were given special numerals—*mi*, *yo*, and *itu*. If one and two were husband and wife, the rest were children born of them, as it were. As a family is composed of man and wife and children, so are the basic numerals in Japanese composed of the following four key-words—the *p*∞ (the original word of

pito and *puta*, *mi*, *yo*, and *itu*.

As we thus investigate the Japanese numerals, it seems that a landmark has been reached at the numeral five. But numbers know no limit. When an ancient Japanese counted up from five to six, how did he operate his fingers? This is a question worth consideration. The people of Melanesia who employ the quinary system, when they count up to five by referring to the fingers of one hand, hold up the other hand and repeat the same processes of counting; so the five numbers from six to ten are again one, two, three, four, and five. But as an ancient Japanese counted up numbers according to the reduplication system, he did so arranging his fingers to indicate the corresponding numbers. Since a single hand has only five fingers, in order to count six and indicate it by fingers, he had to use one of the fingers on the other hand. Supposing he used both his hands, it is very hard to tell which hand he used first. The ancient custom being to prefer left to right, it is most probable that, in counting numbers, the left hand was used first and then the right. Calling one, he most probably unbent the thumb of his left hand, and calling two, he unbent the forefinger after the thumb. Thus the two fingers would form an opposing and parallel position; and on account of the custom to call one *pito*, the pair was called *puta*. Three, four, and five could not be duplicated with the five fingers of the left hand, as has been already discussed, in counting six, three fingers on the left hand and three fingers on the right were unbent to make a couple; and on account of the custom to call the three fingers on the left hand *mi*, a pair of three fingers on both hands was called *mu*. A similar process being applied to the two numbers eight and ten, on account of the custom to call the four fingers on the left hand *yo*, a pair of four fingers on both hands was called *ya*; and on account of the custom to call the five fingers of the left hand *itu*, a pair of five fingers on both hands was called *towo*. But seven and nine—the two numbers to which this same method could not be applied—were given the numerals with their respective meanings—seven as a number unarrangeable and nine as a number unbendable. Therefore, the basic numerals in Japanese were only four,—the *p* or

the *p* series found in *pito* and *puta*, the *m* ∞ or the *m* series found in *mi* and *mu*, the *y* ∞ or the *y* series found in *yo* and *ya*, and the *t* ∞ or the *t* series found in *itu* and *towo*. Neither *nana* (seven) nor *kokono* (nine) can be a numeral in the truest sense of the term.

This theory of mine, I am convinced, may be proved by further investigation of the numerals greater than a hundred. The numbers from eleven to ninety-nine, in the most advanced numerals of the world, are formed by combining the numerals between one and ten; and it is customary to choose for convenience sake a special numeral for one hundred or a number ten times ten. For instance, this number is in Chinese *pai* 百, *on* 醜 in Korean, and *hundred* in English. The Japanese for hundred is called either *po* or *momo*, which may be taken only as a derivative of the *p* ∞ or the *m* ∞ of the basic numerals. As already discussed, *pito* for one and *puta* for two may be considered word-stems if compared with *pitotu* and *putatu*. If *pa* the initial syllable of *patati* (twenty) means two, *pi* and *pu*, the initial syllables of *pito* and *puta* must be the stems, and the last syllables *to* and *ta* the endings. Now, this *p* ∞ or the stem of the *p* series is declined *pi* for one, *pu* for two, and *pa* for twenty, a new vowel was purposely adopted for the numeral for one hundred in order to distinguish it from the rest, and thus *po* came to stand for one hundred. The Japanese for three is *mi*, and that for six *mu*; so a new vowel was purposely adopted for the numeral for one hundred in order to distinguish it from the rest. Thus *mo* came to stand for one hundred and the syllable came to be repeated to make *momo*. The numeral for one thousand in the most advanced numerals is specially coined as *ch'ien* 千 in Chinese, *mingan* in Mongolian, and *thousand* in English. However, *ti* the Japanese for one thousand must be considered a varied form of the *t* ∞ as the stem of the *t* series of the basic numerals. It is also customary to coin a new numeral for ten thousand in other languages, as *wan* 萬 in Chinese and *tiimen* in Mongolian. However, *yorodu* the Japanese for ten thousand, must be taken only as a varied form of the *y* ∞ as the stem of the *y* series of the basic numerals. In Japanese, *yo* was already adopted for four, in order to distinguish it from the rest, a word-ending *rodu* was

attached to the stem *yo* and *yorodu* came to represent ten thousand. The last syllable, *du*, is a softened form of *tu*, the ending, as in the case of *mitu* (three) and *yotu* (four). If thus the numerals for one hundred, one thousand, and ten thousand were formed by adding a vowel to the consonants *p*, *m*, *t*, and *y*, it may be properly asserted that the Japanese numerals are based on the four original sounds, the *p* ∞, the *m* ∞, the *y* ∞, and the *t* ∞. On the other hand, the absence of the numerals originating from *nana* or *kokono* among the numerals representing the larger numbers than one hundred may serve to endorse my theory on these two numerals.

II Significance of the Basic Numerals

The significance of the Japanese numerals from one up to ten, except seven and nine, which I have already dealt with rather elaborately, will be discussed here. In the 42nd year of *Meiji* (1909), the present writer published in the *Shigaku-zasshi* 史學雜誌 a paper entitled “Concerning the Numerals in Japanese, Korean, and Ainu,” in which an interpretation of the Japanese numerals was given. According to my view then published, the numeral *pito* leads the numerical series and represents its source; therefore, the proper way to solve the significance of the word must lie along that line. Since the end of an object in Japanese is called *paxi*, and a beginning *patu* or *pana*, *pito* (one) may have some relation with these words. And *buta* for two which markedly resemble *pito* in pronunciation may be considered of one common origin. However, in view of the fact that the elapse of time or distance in space in Japanese is called *pe* and the increase or multiplication of things *buyu*, the meaning of *puta* (two) must be studied in the light of such words. This was my view at that time. Now, it cannot be an adequate interpretation to-day. In Japanese, one is called *pito*, and man is also called *pito*. A question may be raised as to whether one and man have anything in common. Mr. CHAMBERLAIN, if I correctly remember, once commented that *pito* (man) in Japanese had the meaning of *pito* (one), though he refrained from giving his reasons. As I am told that the north-eastern Japanese say *puto* for *pito*, I venture to wonder if *pito* (man) is not a

corruption of *pito* 太 (great). It may be that man boasting to be lord of creation called himself *pito* 人 (man), namely, *pito* (great). The *Sshuo-wên* 說文, the ancient Chinese dictionary explains the character 大 (great): “天 (Heaven) is 大 (great); 地 (earth) 大 (great); and 人 (man) also 大 (great). So they were all in the shape of 人 (man).”⁽¹⁾ Should this interpretation be acceptable, 大 the Chinese character for great was formed in the shape of 人 (man). Man's stature being between five and six feet, he cannot boast of his great size among the animals on earth. In the sphere of mentality, however, man is certainly more subtle than anything else; because of this meaning, the Chinese formed the character 大 (great) in the shape of 人 (man). The Japanese *pito* for man comprises the meaning of *pito* 太 (large), though it does not mean that the Chinese character 人 (man) has the meaning of 大, 太 (great, large). It is quite remarkable that the Chinese in creating the character 大 (great) considered man lord of creation.

Since man is lord of creation, it is quite natural that man in Japanese should have been called *pito*, namely *pito* 太 (large) and the Chinese should have formed the character 大 (great) in the shape of 人 (man). But it does not follow that on the strength of the fact that both man and one are pronounced *pito* alike, man means one. Is it not more probable that the numeral for one was called *pito*, not immediately relative to man, but relative to the finger operated in counting the number? As already discussed, it would seem that the ancient Japanese operated the fingers in counting numbers, and the thumb was the finger to be unbent. Because of the fact that the thumb is the greatest of all the five fingers on one hand, it may be that the number represented by the thumb was called *pito*, namely *pito*. The reason why the present Japanese call the thumb *oyayubi* (parent finger) or *ôyubi* (big finger) is that it is the largest. Therefore, as the thumb the largest of the five fingers is called *pito*, so is man lord of creation called *pito*. Of the Altaic languages, the Türk for thumb is *êrgäk*, the Mongolian *eregei*, and the Burjat

(1) 天大,地大,人亦大焉,象人形(說文)

erke. The reason why a man is *ere* in Türk and Mongolian is probably because the word is etymologically related to the above words meaning the thumb. In Karagas, a dialect of Türk, a man and the thumb are both *örgäk* alike. Probably because of the fact that a man is the bravest and strongest of all human beings and the thumb is the largest and strongest of all the fingers, they are both *örgäk*. The Japanese numeral for one was called *pito*, because the finger used for the number was the largest, or the thumb. And man was also called *pito* because he is, of all creatures, the one with the highest mentality. Therefore, for the same reason, both man and one are called *pito* in Japanese and both man and the thumb are called *örgäk* in Karagas, one of the dialects of Türk.

Though it is presumed that the numeral *pito* in Japanese was also due to the largeness of the thumb used in indicating the number, the numeral *puta* for two cannot have been borrowed from the name of the forefinger. On account of the parallel position of the thumb and the forefinger, if one was *pito*, the other was also *pito*, the numeral *puta* for two was adopted to represent the combined number of two *pito*. That is, *pito* is singular, while *puta* is plural. Despite the remarkable resemblance in their pronunciation, I formerly supposed *pito* and *puta* to differ essentially in the point of stems. Now I have found out that the two differ in number. Further, *opo* in Japanese stands for both "great" and "many". *Pito* (one) is a numeral given on account of the large size, while *puta* (two) is a numeral given on account of the large number. The stem of *opo* 多, 大 (many, large) being *po*, *pi* the stem of *pito* (one) and *pu* the stem of *puta* (two) may be considered mere variations of the same stem. So *pito* (one) and *puta* (two) have developed from a common source. To repeat an action twice in Japanese is *pata*: *pa* is the stem, *ta* being the ending. To overflow is *apuru*; *a* being a prefix, *ru* a suffix, *pu* is the stem. To increase is *pyu*; *yu* being the ending, *pu* is the stem. Again, *panapada* (considerably) is a corruption of *pata-pata* . . . a repetition of *pata*. The stem of these words came from a common source with *pi* and *pu*, the stem of the numerals for one and two; and may be considered variations of the original meaning *opo* 多, 大 (many, large).

The Japanese children of to-day learn to count up to ten before going to school, but it took our ancestors inconceivably long periods to form these numerals. Even to-day there exist some savages, ranked low in civilization who do not possess the numerals up to five. According to OLDFIELD, the inhabitants of New Holland are reported to know no numerals over two. In the Botocudo language, one is *mokenam*, two *urubū*, which means many; and it is said that the language has no numeral for more than two. In the Puri language, one is *omi*, two *curiri*, and three *prica* which means many. And in Tasmania, one is *parmery*, two *calabawa*, and any number over two *cardia*.⁽¹⁾ Thus some savage tribes have only numerals for one and two, but none for three, substituting for three and more the word many. There are such Chinese phrases as *san bsing* 三省 (three self-examinations) and *san ku* 三顧 (three turns), which does not literally mean examining oneself or looking back three times, but many times—a relic of the custom of the days when three was considered the greatest number. And some languages in the world have three numbers for nouns and verbs—the singular, the dual, and the plural. This also may be regarded a relic of the age when three was the greatest.

Should it be accepted that the meaning of the numeral *puta* (two) was many as I interpret it, when our remote ancestors commenced to form numerals, any number more than one was surely called *puta*. As their mentality advanced and *puta* was applied to two definitely, a numeral for more than two became necessary and a new word *mi* was chosen. In view of the fact that the numeral for three among some savages, as already mentioned, often means many, and civilized tribes have customs proving that three was formerly the largest number, and the numeral for two in Japanese formerly had the meaning of many, it may be supposed that this numeral *mi* also had the same meaning. Perfection and repetition in Japanese is *mata*; *ta* being an ending, *ma* is the stem. To increase is *masu*; *su* being an ending, *ma* is the stem; and more and more is *masu-masu*. Many is *amata*; *a* being a prefix, *ta* a

(1) TYLOR, Primitive Culture, Vol. I, pp. 242—243.

suffix, the stem is *ma*. To exceed is *amaru*; *a* being a prefix, and *ru* a suffix, the stem is *ma*. And all is *mina*; *na* being an ending, the stem is *mi*. Again, group is *mure* or *mura*; *re* and *ra* being endings, the stem is *mu*. Every is *moro*; *ro* being an ending, the stem is *mo*; and still more is *motto*; *to* being an ending, *mo* is the stem. This word when followed by a particle *mo* is most (*mottomo*). *Ma*, *mi*, *mu*, and *mo*, the stems of the above-mentioned words, together with *mi* (three) and *mu* (six), may be considered to have been derived from the original $m \infty$ meaning multitude. The Japanese for heaven is *ama*; *a* being a prefix, the stem is *ma*. Sea is *umi*; *u* being a prefix, *mi* is the stem. *Ma* and *mi* of these words are identical with the words above-mentioned: only in the former the meaning of many is apparent, while in the latter the meaning of great is apparent. Here is seen the same phenomenon that is observed in the case of the word *opo* which contains two meanings, great and many.

It is impossible to tell now how many years the ancient people used *mi* for all the numbers more than two. The time came at length when *mi* was limited to the meaning of three and another word for more than three became necessary. Thus the word *yo* was chosen.

To grow gregarious in Japanese is *yayopi* 彌生; abundant is *ya-tomi*; more and more is *iyō-iyō*; to prosper more and more is *iya-saka*; and the very last is *iya-pate*. I am sure that these words are etymologically related to *yo* (four) and *ya* (eight) and originally meant multitude. I take *ya* and *yo* to be the stems; when given a prefix *i* and read *iyō* and *iya*, they mean the greatest and the most.

As the word *yo* grew to be a definite numeral for four, it was now necessary to select a numeral for more than that. Thus the word *itu* was chosen. The ancient Japanese unbent the middle finger on counting three, the ring finger on counting four, and the small finger on counting five. A hand has five fingers; so the numeral for five should be one indicating the ultimate end of the numbers. Extremely in Japanese is *ito*; to reach the goal is *itaru*; exceedingly is *itatte*. These words must be synonymous with *itu* (five). Again, abundance in Japanese is *toyo*; *yo* being

an ending, the stem is *to*. To grow rich is *tomu*; *mu* being an ending, the stem is *to*. To suffice is *taru*; to add is *tasu*; *ru* and *su* being endings, the stem is *ta*. I should surmise that the stems, *to*, *ta*, and *tu* mean abundance; when prefixed by *i* and read *itu*, it meant the ultimate end and became the numeral for five; and when suffixed by *wo* and read *towo*, it meant far and became the numeral for ten. In investigating the meanings of the numerals from one up to ten, we have seen that the numerals from two up to five all mean many. As for one, *pito* for one means great; but seeing that many and great are one in Japanese, *pito* (one) and *puta* (two) are both nothing but derivatives of one common stem. In an advanced language the first five numbers are represented each by a special word; but seeing that *pito* (one) and *puta* (two) in Japanese are derivatives from one common stem, despite the fact that there are five numerals, there are only four stems. Herein lies the characteristic of the Japanese numerals. The numerals for six up to ten are formed by reduplicating the above-mentioned basic numerals. In view of the fact that the two numerals *nana* (seven) and *kokono* (nine) are not formed in the same manner, they cannot be included in the basic numerals. This theory of mine will be confirmed by a consideration of the significance of the numerals for a hundred, a thousand, and ten thousand. A hundred in Japanese is, as already mentioned, *po* or *momo*. Of the two, *po* is a derivative of the *p* ∞, the basic numeral of the *p* series found in *pito* (one) and *puta* (two); and *momo* is a derivative of the *m* ∞, the basic numeral of the *m* series found in *mi* (three) and *mu* (six). You would entertain doubts to hear that such a large number as one hundred should be synonymous with such a small numeral as one, two, or three. It should be remembered, however, that the numerals from one up to one hundred were formed not at one time, but slowly and gradually in many thousand years. In the primitive age when there was no numeral for more than two, this number two was the uttermost, the greatest number to the people then; and in the ancient times when there was no numeral for more than three, this number three was no doubt the uttermost, the greatest number to the people of those days. When the human intelligence advanced, so much so that a

hundred could be counted, but there was no numeral for more than a hundred, this number one hundred seemed no doubt the uttermost, the greatest number to the people of those days. If thus *pu* (two) or *mi* (three) respectively was the numeral indicative of the greatest number conceivable by the people of these ages, it is no wonder but only natural that, when a hundred was considered the maximum number, the numeral for it should have been named *po* on account of *pu* (two), or *mo* (*momo*) on account of *mi* (three).

Thus the ancient Japanese had four words many and great,—namely, the *p* ∞, the *m* ∞, the *y* ∞, and the *t* ∞, the stems of the basic numerals. As they formed a numeral for such a large number as one hundred, they tried to work on the *p* ∞; as they had already set down for one *pi* and for two *pu*, *pa*, they called a hundred *po* in order to distinguish it from the rest; and as they tried to work on the *m* ∞ at the same time, they had already called three *mi* and six *mu*, they perhaps called a hundred *mo* or *momo* in order to distinguish it from the rest. This being the case, they called a hundred either *po* or *mo* (*momo*) for the purpose of avoiding confusion; it seems that they came definitely to differentiate the uses of the two numerals as follows: *momo* only when put at the initial part of a word, such as *momo-tukue* 百机 (one hundred desks) and *momo-tapi* 百度 (one hundred times) and *po* only when preceded by another number as *ipo-piki-iwa* 五百引岩 (five hundred-pull stone, or a stone to be pulled by five hundred men) *tiipo-aki* 千五百秋 (thousand-five-hundred autumns, or 1,500 autumns) and *yapoyorodu* 八百萬 (eight-hundred-ten-thousand or 8,000,000). And then later the knowledge of calculation advanced enough to demand the name for a thousand. This being such a large number, it was likewise necessary to select from the stems of the basic numerals. Of the four words the *p* ∞, the *m* ∞, the *y* ∞, and the *t* ∞, however, the two the *p* ∞ and the *m* ∞, had been employed for the numerals for one hundred; therefore, the numerals for a thousand had to be selected from the remaining two,—namely, the *y* ∞ and the *t* ∞. First, the stem *y* ∞ was adopted, however, as *yo* had been used for *yo* (four), and it was necessary to distinguish it from them, *yoro* was formed as

the new numeral for a thousand, after adding an ending *ro* to it. At the same time the stem *t* ∞ was adopted; however, as five was already *itu* and ten *to* and *ta*, and it was necessary to distinguish it from them, *ti* was formed for the purpose. This being the case, *yoro* and *ti* were both used for a thousand for some time; however, as the time came for selecting a new numeral for ten thousand, *ti*, one of the two numerals for a thousand, was now decided upon as the sole numeral for a thousand and *yoro* as the sole numeral for ten thousand. *Du* the final syllable of the word *yorodu* (ten thousand) indicates a softened pronunciation of *tu*, the final syllable of a common noun-form numeral. The fact that, despite the application of the four numerical stems to the numerals for a hundred, a thousand, and ten thousand, the stem for *nana* (seven) or *kokono* (nine) was not made use of, would suggest that these two numerals were too special and unique to be included in the series of the basic numerals.

III Numerals Found in Japanese Mythology

In view of the fact that the numbers from one up to ten are all important in calculation and should have no discrimination in value, the existence of a custom among most peoples to favour some numbers and to despise others would seem a very curious phenomenon. According to the investigations of Westerners, the Aryan peoples generally favour three and nine, while the Semitic people commonly prefer seven. Among the peoples of these two races, there is an apparent tendency to favour odd numbers and taboo even numbers. So many investigations have been published on this subject that reference to them would seem unnecessary. The customs among the peoples of Eastern Asia, however, are not yet so well-known in the world. For this reason, I am going to make a general survey of the more prominent, and then enter into a detailed discussion of the numerical ideas of the ancient Japanese.

The Chinese favour odd numbers as *yang* 陽 numbers, while they despise even numbers as *yin* 陰 numbers. The *Chou-i* 周易 especially prefers nine and seven

among all the *yang* numbers, calling the former *lao-yang* 老陽 and the latter *shao-yang* 少陽. Since it was in the Chan-kuo 戰國 period that the *Yin-yang* 陰陽 theory arose in China, this custom of dividing numbers into two classes—the *yin* and the *yang*—and preferring some numbers and rejecting others, dates from this period. However, seeing that the countries in Western Asia and Europe had discriminated numbers since the most ancient times, it would seem that the Chinese had also inherited the same custom since the most ancient times. It is not since the appearance of the *Yin-yang* theory in China that discrimination of numbers arose. The *Yin-yang* theorist only applied his principle to the practice which had existed since the most ancient times.

As to the superstition concerning numbers among the savages on the northern frontiers, there is no obtaining information, owing to the lack of literature. However, a document reveals the numerical ideas of the To-po-wei 拓跋魏, a Mongolian tribe who in the Northern and Southern Dynasties arose in the neighbourhood of the Great Wall and encroached upon the basin of the Yellow river. *Wei-lu-chuan* 魏虜傳 in the *Nan-ch'i-shu* 南齊書 (Chap. 57) has the following passage. "In the 10th year (of *Ta'i-bo* 太和 486 A.D.), the Emperor of the Nan-c'hi despatched two men Hsiao Ch'ên 蕭琛 and Fan Yün 范雲 to the Northern Court (Wei). There Hung 宏 (the Emperor Hsiao-wên-ti 孝文帝) went to the western suburb previously chosen as the site for the T'ien-t'an 天壇 (the Temple of Heaven). Hung and his would-be courtiers were accompanied by more than twenty horsemen. Being clad in armour, he made one circuit of the temple and his courtiers seven circuits. This was called the ceremony of T'a-t'an 蹋壇 (Treading the Temple). The following day they were again clad in armour, and ascending the altar prayed to Heaven. Hung made three circuits and the courtiers seven circuits. This was called the ceremony of *Jao-t'ien* 繞天 (Circling Heaven). Ropes were knit and tied to branches and sticks over which blue silk-cloths were hung in a semi-circular flat-roof shape. This held a hundred seats, and was called *san-i* 繖一; and sometimes

a hundred-seat tent."⁽¹⁾

The numbers mentioned in connection with religious services are as a rule auspicious numbers. The fact that Hung 宏 the Emperor of the Wei 魏 made one circuit first, and then three circuits; and the courtiers made seven circuits on both occasions would suggest that the To-po 拓跋 people preferred odd numbers. The number of the horsemen who accompanied Hung for the service of praying to Heaven is not mentioned definitely, but roughly as more than twenty; however, seeing that an auspicious number was always chosen on such occasions, the number of horses employed then may be imagined to have been, more accurately speaking, twenty-one (seven times three), though given roughly in the quotation. Moreover, the size of the tent erected near the Temple of Heaven is said to have been large enough to hold a hundred seats. Ten times ten, an even number, would not have been an auspicious one, so it was probably called one hundred and treated as an odd number. If this *San-i* 繖 — referring to the tent should be a Chinese word like the numbers mentioned in connection with the ceremonies of *T'a-t'an* 闕壇 and *Jao-t'ien* 繞天, it would mean nothing since *i* — is a numeral and *san* 繖 a covering, a sort of hat, according to the dictionaries. This must be a transliteration of a To-po 拓跋 word and the alternate *Pai-tzū-chang* 百子帳 a free translation of it. A hundred in Mongolian is *ᠵᠠᠵᠠᠮ*, but this *ᠵ* has so weak a sound that the word really sounds *ᠵᠠᠮᠠ*. The Burjat for one hundred is pronounced *ᠵᠠᠮ* or *ᠵᠠᠮᠠ*, evidently a corruption of this *ᠵᠠᠵᠠᠮ*. Then *San* 繖 in *San-i* 繖 — must be a transliteration of *ᠵᠠᠮᠠ* which means one hundred. Again, a tent in Mongolian is *ger* or *gir*. I should think — in 繖 — its transliteration. *Kuan-shih-chih* 官氏志 in the *Wei-shu* 魏書 says "I-tou-chüan 壹斗眷 was later given a family name of Ming 明."⁽²⁾ It is evident that I-tou-chüan 壹斗眷 was a To-po 拓跋 word and 明氏 a Chinese translation. In the Manchurian language, clear, or plain is *getuken*, and in the Daxur language the

(1) (太和)十年,上遣司徒參軍蕭琛范雲北使,宏(孝文帝)西郊,即前相天壇處也,宏與僞公卿從二十餘騎,戎服繞壇一匝,公卿七匝,謂之闕壇,明日復戎服,登壇祀天,宏又繞三匝,公卿七匝,謂繞天,以繩相交絡紐木枝根,覆以青綸,形制平圓,下容百人坐,謂之爲繖一,一云百子帳也。

(2) 壹斗眷後改爲明氏(魏書,官氏志);

same word is *getuken*. The T'ang pronunciation for 壹 was *yit*; but as it was pronounced *get* or *git* during the Wei period, probably *ge*, the first syllable of *getuken*, was translated by 壹 and *tuken* the latter part by 斗 眷. According to dictionaries, as one of the pronunciations for 壹 is given: "The combination of the initial sound of *gen* 弦 and the final sound of *kei* 鷄; the pronunciation is *gei* 兮."⁽¹⁾ So it is evident that the character 壹 was pronounced *gei* as well as *get*. If we further investigate the pronunciation of 壹; namely —, it may prove to be the transliteration of *ger* or *gei*, meaning a tent in Mongolian. Should such a view be accepted, the two characters 織 — were during the Wei period pronounced *san git* or *san get*, the transliteration of *ʒuan ger* or *ʒaun gir* meaning a hundred-seat tent. Thus the — in the phrase 織 — is decided upon as a non-numerical word. However, this does not affect the fact that the people of To-po-wei 拓跋魏 favoured the odd numbers— one, three, and seven. In *Wei-lu-chuan* 魏虜傳, there is another passage which tends to confirm the above-mentioned supposition. In connection with the description of the Tz'ü-t'ien-t'an 祠天壇 (the altar for praying to Heaven), it says: "To the south-west of the castle and seven *li* from Pai-têng-shan 白登山, an ancestral shrine was erected at the foot of a mountain. To the west of the castle there was an altar for praying to Heaven, on the top of which were erected forty nine wooden men, about ten feet high, in white caps, clad in refined silk skirts trailing long trains."⁽²⁾ Forty-nine being seven times seven, the fact that the forty-nine wooden men were erected on the altar was probably because the people valued seven as a sacred number. The courtiers' seven circuits of the altar on the occasion of the T'a-t'ien 闕天和 Jao-t'ien 繞天 ceremonies prove that the people of To-po-wei 拓跋魏, of all the odd numbers, valued seven the most.

The numeral conception of the Türk 突厥 people, who built up a powerful state in Mongolia towards the end of the Northern and Southern Dynasty period,

(1) 弦鷄切昔兮.

(2) 城西南去白登山七里,於山邊,別立父祖廟,城西有祠天壇,立四十九木人,長丈許,白纈練裙長尾被立壇上.

may be judged from the monument inscription of K'ül Tegin 闕特勤, which reads "My father, the prince 可汗 set off with twenty seven men. As the rumour of the advance of the prince 可汗 spread, those in the town went up into the mountains, and those in the mountains came down, to make up a company of seventy men. With the assistance of Heaven, my father's men were like wolves and the enemy like sheep, he moved his army back and forth. As he collected and encouraged the people, the total number of his force now became seven hundred." Here are mentioned twenty-seven, seventy, and seven hundred,—all of which contain the number seven. Therefore, THOMSEN, the great scholar of the Türks took seven to be the sacred number of the Türk people and asserted that these three were all false numbers, not real ones. (*Inscriptions de l'Orkhon*, p. 101. Note 19.) Moreover, a passage under T'u-ch'üeh 突厥 in *I-yü-chuan* 異域傳, the *Chou-shu* 周書 (Book 50) reads: "When a person dies, the body is kept in the tent. His children and grand-children and other relatives of both sexes slaughter sheep and horses, which they exhibit and hold up in front of the tent. They ride their horses round the tent, making seven circuits. They worship once in front of the tent. They strike their faces with a knife and weep loudly. Blood and tears drip together. This act is not complete until repeated seven times."⁽¹⁾ This shows that the Türks revered seven as the sacred number. That the Türks also revered nine besides seven is proved by another passage of the same book which reads: "When a new ruler ascends the throne, his courtiers and high officials raise him on a rug; turn round nine times in the course of the sun. At each turn all the subjects make obeisance to him. After doing obeisance completely, they help the ruler upon a horse, throttle his neck with a cloth so tightly that he almost expires, and then untying the cloth, they quickly ask how many years he shall reign as a prince 可汗: The ruler's mind is now so confused that he is unable to give an exact number. From

(1) 死者停屍於帳,子孫及諸親屬男女皆殺羊馬,陳於帳前舉之,繞帳走馬七匝,一詣帳前,以刀斫面且哭,血淚俱流,如此者七度乃止。

what he utters, however, his subjects judge the length of his reign."⁽¹⁾ The great value the Türks put on the number nine may be proved by an instance from another source when IBN FADHLĀN concerning the Khazars, a Türk tribe, says that the prince has nine judges. KUNGÉZA, the Hungarian scholar of the Türks, commenting upon the passage asserts that among the Türk people the odd numbers three, five, seven, and nine are the auspicious numbers.⁽²⁾ Should this view be accepted, the Khazars also revered odd numbers, and the number nine more than any other.

The Kitans 契丹人 who were the descendants of the Tung-hu 東胡, the hybrid tribe between the Mongols and the Tungus and who, arising in the basin of the Siramüren 西刺木倫 river in Eastern Mongolia, occupied part of Northern China, likewise revered seven as a sacred number. Evidence in favour of this may be found in the following passages in *Li-chih* 禮志 in *Liao-shih* 遼史 (Book 53). "Miscellaneous Ceremonies in Different Seasons. In the month of January, it is a national custom to pound a mixture of cooked glutinous rice and the marrow of white sheep into fist-like rice-balls. Forty-nine balls are bestowed upon each tent. On the night of *mon* 戊, each one throws out the balls from the inside of the inner windows. The number here observed in repeating the actions is odd. They play music, drink, and eat. The number of times observed in repeating the actions is odd. They make twelve shamans ring bells, hold arrows, and run round the tent shouting, they explode salt in the fire, burn the ground and beat rats. This is called a ceremony of *Ching-kuei* 驚鬼 (frightening the devils). They come outside after staying seven days inside. This is a national custom named *Na-nieb-i-êrh* 廼捏啞呢. 廼 is the first, and 捏啞呢 morning."⁽³⁾

"May 5th. At noon some sage-brush leaves are picked, with which some floss

(1) 其主初立,近侍重臣等輿之以氈,隨日轉九回,每一回臣下皆拜,拜訖,乃扶令乘馬,以帛絞其頸,使纒不至絕,然後釋,而急問之曰,爾能作幾年可汗;其主既神情奮亂,不能詳定多少,臣下等隨其所言,以驗修短之數。

(2) *A Magyar Honfoglalás Külföldi*, p. 215, Note. 2.

(3) 歲時雜儀,正月國俗以糯飯和白羊髓,爲餅,丸之若拳,每帳賜四十九枚,戊夜各於內窓內,擲丸於外,數偶,動樂飲宴,數奇,令巫十有二人鳴鈴執箭,繞帳歌呼,帳內燥鹽壚中,燒地拍鼠,謂之驚鬼,居七日乃出,國俗謂之廼捏啞呢,廼正也,捏啞呢且也。

silk is mixed. This is wrapped in seven garments and presented to the Emperor. The subjects of the northern quarters and also of the southern are each granted three of the garments. But Emperor and subjects feast and make merry. The chief cook of P'o-hai 渤海 presents him with sage-brush cakes. They bind their arms with cords made of five-colour thread. This is called *Ho-kuan-chieh* 合歡結 (the knot of coupling joyous hearts)."⁽¹⁾

"August 8th. It is a national custom to slaughter a white dog in front of the Emperor's bed, to bury the corpse seven steps away from it, leaving its muzzle exposed above ground. Seven days later, namely, on the mid-autumn day, they move the bed upon it. This custom is called *Nieb-chieh-nai* 捏褐耐. 捏褐 is dog and 耐 head."⁽²⁾

"The Ceremony of Regeneration. The Emperor enters the room and takes off his clothes. Bare-footed, he goes followed by his pages, and passes under a many-branched tree. Each time he passes it, a midwife cleanses and wipes the Emperor's person. The pages pass the many-branched tree seven times."⁽³⁾

The following passage is found, under Silver tablets 銀牌 in *I-wei-chieh* 儀衛志 (*Ibid.*, Book 58) where the rate of the post-horse is regulated. "The distance to be covered in the day is seven hundred *li* 里 for a first-class horse and five hundred *li* 里 for a second-class horse." (法畫馳七百里次五百里.) Another passage may be quoted from the *Liao-shih-shih-i* 遼史拾遺 (Book 24): "The *Yen-pei-lu* 燕北錄 says that whenever the savage ruler and people of Kitan 契丹 hear a peal of thunder, they all click with their tongues as an incantation, and that whenever the savage ruler and people of Kitan see a tornado rising, they shut their eyes, take hold of their whips, and whack them in the air forty-seven times, shouting as an incantation 'K'un-pu-ke'o 坤不克' seven times, which means in Chinese *Hun-*

(1) 五月重五日,午時採葵葉,和綿,著衣七事,以奉天子,北南臣僚各賜三事,君臣宴樂,渤海膳夫進菱餅,以五綵絲爲索,纏臂,謂之合歡結。

(2) 八月八日,國俗屠白犬寢帳前,七步瘞之,露其喙,後七日,中秋移寢帳於其上,國俗謂之捏褐耐,捏褐犬也,耐首也。

(3) 再生儀,皇帝入室釋服,跣以童子從,三過岐木之下,每過,產醫媪,拂拭帝躬,童子過岐木七。

fêng 魂風 (the wind of the soul)."⁽¹⁾ In view of these quotations, we may say that the people of Kitan 契丹 valued odd numbers such as seven, five, or three, but valued seven more than any other.

The Mongolians of the Sung and Yüan periods valued the number nine. An instance is found in the *Ch'eng-chi-ssü-han-shih-lu* 成吉思汗實錄 (Book 12), where Ghinggis Khan conquered Hsi-hsia 西夏 and inspected the tributes Burkhan 不兒罕, the ruler of the country, offered him, he records "There I received Pu-êrh-han in audience as he came with gold Buddhas, gold and silver vessels and plates numbered nine-nine, boys and girls nine-nine, stallions and camels nine-nine, as he thus proceeded indicating nine-nine of these various tributes, I received him in audience with the gate darkened." Commenting on this passage, Dr. NAKA says "Nine-nine does not mean eighty-one, but nine each. That the Mongols valued the number nine is not only found in the book of ABULGHAZI; but also the *Yüan-shih* 元史 records that when Tiao-li-shih 姚里氏, the widow of Ya-lü Liu-ko 耶律留哥, Prince of Liao 遼, was presented to T'ai-tsu 太祖, she was granted men, horses, gold vessels, nine each; and also the account of Chin Chiu-li 金就礪 in the *Kao-li-shih* 高麗史 mentions the gift of nine maids and nine steeds each to Chao Ch'ung 趙冲 and Chin Chiu-li 金就礪, the two generals of Kao-li 高麗 from Ha-chên 哈真, the Mongolian marshall." From these instances, it is evident that the Mongols of Chinggis Khan's time valued the number nine and observed that number, for instance, in making a gift of objects. According to Marco Polo, the Mongols are observed to make a gift of nine times nine, —namely, eighty-one objects, but the above quotations from the *Ch'eng-chi-ssü-han-shih-lu* 成吉思汗實錄 does not seem to support it. Moreover, nine was not the sole number valued. A passage dated the year of the enthronement of Chung-hsüan-wang 忠宣王 (1308 A.D.) in the *Kao-li-shih* 高麗史 (Book 33) reads: "On the day *jen-ch'ên* 壬辰, the King offered eighty-one white horses to the Emperor as a

(1) 燕北錄云, 戎主及契丹臣庶每聞霹靂聲, 各相喫雀聲, 以爲禳厭戎主及契丹臣庶等如見旋風時, 使合限用鞭子, 空中打四十七下, 口道坤不克七聲 漢語魂風也, 以禳厭。

betrothal present and finally married the daughter of Kān-ma-la 甘麻剌, the Prince of Chin 晉. On the day *kuai-ssü* 癸巳, he again offered eighty-one white horses to the Empress Dowager, who entertained the King with seven hundred sheep and five hundred jars of wine. The Emperor with the Empress Dowager appeared on the balcony. All the kings, princes, princesses, officials attended the feast. On the day *chia-wu* 甲午, he offered eighty-one white horses to the King of Chin."⁽¹⁾ Therefore, the Mongols did have a custom, as Marco Polo remarks, to make a gift of nine times nine or eighty-one objects. It is seen in the above quotations that in Mongolia, seven and five as well as nine were deemed auspicious numbers. We cannot definitely say now what numerals were used in ancient times by the Tungus people in Manchuria to the east of Mongolia and the Koreans on the Korean peninsula. No sooner had they established states than, under the influence of Chinese culture, they found themselves adopting the Chinese arts and customs, and their numerical ideas turned quite Chinese, valuing the *yang* 陽 (odd) numbers and despising the *yin* 陰 (even) numbers. However, in view of the fact that the numerals in modern Manchurian and Korean exceedingly resemble the Ural-Altaic languages both in composition and vocabulary, it may be asserted that their numerical view was not unlike any other Ural-Altaic people.

The above is an outline of the numerical conception of the various nations or tribes in Europe and Asia, which may be summarized as follows: the odd numbers were valued and the even numbers despised, and among the odd numbers seven and nine were valued as sacred numbers above any other. In the face of this fact, it is interesting to note that, as fully discussed previously, in Japanese, seven (called *nana* or a number unmatchable) and nine (called *kokono* or a number unbendable) were considered as the fragmentary numbers that could not be counted. When Japan opened communication with China, the numerical conception of the

(1) 壬辰,王以白馬八十一匹,獻于帝納幣,遂尙管王甘麻剌之女,癸巳,又以白馬八十一匹獻太后;太后以羊七百頭酒五百甕宴王,帝與太后臨軒,諸王公主百官侍宴,甲午,以白馬八十一匹獻晉王。

Japanese had so advanced that they could count up to a thousand or ten thousand, and their preference and rejection, their appreciation and depreciation, as to the numerals, had also developed. Once in contact with the Chinese, their wonder at the excellence of the Chinese customs and institutions and their admiration for them led to a thorough-going imitation of everything Chinese. This tendency even affected the Japanese numerical conception until the odd numbers came to be valued and the even numbers to be slighted. It is hard to tell exactly from what period this Chinization dates, but the most distinct trace remarkable in Japanese history is that of the numbers mentioned in the tomb regulations enacted in the 2nd year of *Taika* 大化 (646 A.D.) under the reign of the Emperor Kôtoku 孝德. The passage in question is here quoted from the *Nihon-shoki* 日本書紀. "The inner dimensions of tombs of persons of the rank of Princes and upwards shall be nine feet in length by five in width. At the time of interment white cloth shall be used for the hangings (of the bier), etc. A hearse may be used. The inner dimensions of tombs of Superior Ministers shall be similar in length, breadth and height to the above. Their outer limits shall be seven fathoms square, and they shall be three fathoms in height. The work shall be completed by 500 labourers in five days. At the time of interment white cloth shall be used for the hangings of the bier, which shall be borne on men's shoulders. The inner dimensions of a tomb of a Minister of a lower class shall be in every respect similar in length, breadth, and height to the above. Their outer limits shall be five fathoms square, and they shall be two and a half fathoms in height. The work shall be completed by 250 labourers in three days. At the time of interment white cloth shall be used for hangings. In other matters the same rule as before is to be followed. The inner dimensions of the tombs of persons of the rank of *Dainin* 大仁 and *Shōnin* 小仁 shall be nine feet in length and four feet in height and breadth. The ground shall be made level and no mound raised. The work shall be completed by 100 labourers in one

day."⁽¹⁾ According to the tomb regulations, in the case of *Dainin* 大仁 and *Sbōnin* 小仁 only, the height and the width of the tombs are definitely given with an even number—four feet, but in the case of all other tombs, the dimensions, the labourers employed, and the days spent are all limited to odd numbers. All this tends to show the spirit in which odd numbers were revered and even numbers were despised. Since the court itself of its own accord set an example, the custom must have spread even among the lower classes of people until such odd numbers as seven and nine came to be applied to the religious rites which had till then preserved genuine primitive usages. The modern custom of regarding seven, five, and three as auspicious numbers, that of having bride and bridegroom drink from the same cup three times three or nine times at a wedding ceremony, and that of calling the gods of good fortune Seven Lucky Gods 七福神 by increasing the number to seven as to reach the auspicious number, are all based on the Chinese view of numbers. In order to enquire into the manners and customs of ancient Japan, the *Kojiki* 古事記 and the *Nihon-shoki* 日本書紀 are the only works that throw light upon the subject. Seeing that the date of the compilation of the *Kojiki* is the 4th year of *Wadō* 和銅 (711 A. D.) under the reign of the Emperor Gemmyō 元明 and that of the completion of the compilation of the *Nihon-shoki* the 4th year of *Yōrō* 養老 (720 A. D.) under the reign of the Empress Genshō 元正, this marks an age enthusiastically bent upon introducing Chinese culture into Japan. Consequently, these works, in discussing the affairs of the most ancient times, not infrequently introduce Chinese manners and customs for the sake of colouring the writings. In studying the Japanese numerals in the light of these books, therefore, we should consider this aspect and take the utmost precaution.

The *Kojiki* and the *Nihon-shoki* both contain a special section in the opening pages, entitled *Jindaiishi* 神代史 (the history of the age of deities) marking a striking

(1) 夫王以上墓者，其內長九尺，濶五尺...其葬時帷帳等用白布，有輜車，上臣之墓，其內長濶及高皆准於上，其外域方七尋，高三尋，役五百人，五日使訖，其葬時帷帳等用白布，擔而行之，下臣之墓，其內長濶及高皆准於上，其外域方五尋，高二尋半，役二百五十人，三日使訖，其葬時帷帳等用白布，亦准於上，大仁小仁之墓者，其外域長九尺，高濶共四尺，不封，使平，役一百人一日訖。

difference from the history of the age of human beings. This section gives no mean assistance to an inquirer into the numerical conception of the ancient Japanese. The affairs of the age of human beings, because caused by the free will of individuals, are naturally objective and individualistic in nature. So the numerals contained in that section signify no definite demarcation between the auspicious and the inauspicious, or the respected and the despised. The stories in these mythologies manifest the common beliefs of the ancient people and consequently contain no inauspicious numbers, or when such numbers appear, full explanations are given. This being the case, the ancient view as to the auspicious and the inauspicious numbers or the respected and the despised numbers may be determined by referring to the mythologies. Moreover, the ancient Japanese were polytheists who, attributing souls to all creation from heaven and earth, sun and moon, mountains, rivers, seas, down to all birds, beasts, plants, and insects, worshipped every one of them. They were legion, therefore, but for convenience sake they were called *Yapoyorodu-no-kami* 八百萬神 (eight million deities). According to the *Kojiki*, Amenominakanusi-no-kami 天之御中主神, the supreme creating god, the other creating deities down to the two deities Izanagi-no-kami 伊邪那岐神 and Izanami-no-kami 伊邪那美神, and the deities who were their offsprings, amount to a vast number—one hundred and ninety-one deities, all told. Those who were active and whose deeds are recorded in the mythologies number less than ten, all the other deities simply have their names mentioned. These deities, though representing as many generations in their hereditary relations as parent and offspring, are related as brother and sister contemporaneously, but are divided into several groups according to their various occupations. The number of their generations and the number of the deities constituting the groups must embody felicity and fortune, because they pertain to deities, not human beings. For this reason, the mythologies furnish excellent materials for studying the numerical conception of the ancient Japanese.

As we peruse the *Kojiki*, we find that in the very beginning Amenominakanusi-

no-kami 天之御中主神 is mentioned as head of the creating deities. In view of the fact this god was a single god, not matched with a goddess, it is evident that the number one was by no means tabooed by the ancient Japanese. Then comes a list of the sixteen creating deities; each two deities being taken to make a couple; for instance, Takamimusubi-no-kami 高御產巢日神 paired with Kamimusubi-no-kami 神產巢日神, and Izanagi-no-kami 伊邪那岐神 paired with Izanami-no-kami 伊邪那美神. Then Minato-no-kami 水戶神 begot two male and female deities Payaakitupiko-no-kami 速秋津日子神 and Payaakitupime-no-kami 速秋津比賣神, who in turn begot eight deities, each two of whom also make a pair, for instance, Awanagi-no-kami 沫那藝神 paired with Awanami-no-kami 沫那美神, Turanagi-no-kami 頰那藝神 with Turanami-no-kami 頰那美神, Amenomikumari-no-kami 天之水分神 with Kuninomikumari-no-kami 國之水分神, and Amenokupizamoti-no-kami 天之久比奢母智神 with Kuninokupizamoti-no-kami 國之久比奢母智神. Such instances occur only too frequently to need citation here. Of them all, however, the instance where Amaterasuopomikami 天照大御神 and Takepayasusanowo-no-mikoto 建速須佐之男命 through exchanging her gems with his sword, begot eight deity-children, and another where Opoanamuti-no-kami 大穴牟遲神 and Sukunapikona-no-kami 少彥名神 through their mutual co-operation conducted state affairs, serve to endorse the presence of this conception in more serious affairs. The current practice of clapping our hands two times in worshipping at a Shinto shrine also evinces the fusion of this conception with even a trifling ceremony. In short, a dualistic interpretation of the origin of things was the ideal of the ancient Japanese. It goes without saying, therefore, that the number two was an auspicious one.

In China two is despised because it is an even number, and three respected because it is an odd number. Since two was respected in Japan, one might expect the odd number three to have been despised. On the contrary, however, three was preferred in Japan as a number, just as auspicious as two. An evidence is that when Izanagi-no-kami, after having many children, begot Amaterasuopomikami

天照大御神, Tukiyomi-no-mikoto 月讀命 and Takepayasusanowo-no-mikoto 建速須佐之男命 overjoyed declared that he had been given three invaluable children. Again, when Amaterasuopomikami, on a vow with Susanowo-no-mikoto 須佐之男命 tried to beget children, Amaterasuopomikami gave birth to the three goddesses whom the chiefs of Munagata 甍形 came to worship. Moreover, the mythologies divide the universe into three worlds—Takamagapara 高天原, Yominokuni 夜見國, and Utusikuni 顯國, to which were ascribed the gem, the sword, and the mirror as the Three Sacred Treasures symbolic of the Japanese Throne. All these instances show that the number three was an auspicious number to the ancient Japanese. It is obvious that four was also an auspicious number because it is two times two. The *Kojiki* in describing the origin of Ôpoyasima 大八洲 says: "Next they gave birth to the Island of Puta-na in Iyo. This island has one body and four faces, and each face has a name"⁽¹⁾ and, as the souls of these provinces, are mentioned two gods and two goddesses. Then it says "Next they gave birth to the island of Tukusi. This island likewise has one body and four faces, and each face has a name"⁽²⁾ for which are mentioned four gods as the souls of these provinces. At the very end of the section of the same book, as the four children of Amatupidaka-piko-nagisatake-ugayapukiapezu-no-mikoto 天津日高日子波限建鵜葺草葺不合命 are mentioned Ituse-no-mikoto 五瀬命, Inapi-no-mikoto 稻氷命, Mikenu-no-mikoto 御毛沼命 and Wakamikenu-no-mikoto 若御毛沼命. All these instances evince the auspicious significance of the number four. The reason why the odd numbers one and three, and the even numbers two and four are regarded as auspicious numbers is probably that these are all among the basic numbers. Five, being also a basic number, is not rejected, either, in Japanese custom. There are groups of deities of this number such as Itutomo-no-kami 五部神, Isotake-no-kami 五十猛神, Ipotumisumaru 五百箇御統 and Tiipotuaki 千五百秋. Izanagi-no-kami and Izanami-no-kami, who after begetting Ôpoyasima 大八洲,

(1) 生伊豫二名島,此嶋者身一而有面四.

(2) 次生筑紫島,此嶋亦身一而有面四.

begot the five souls,—namely those of the sea, river, mountain, tree, and grass ; when Izanagi-no-kami cut the body of Kagututi 軻遇突智, the fire-god, into five horizontal sections, there arose five mountain-gods , also when Susanowo-no-mikoto gnashed Amaterasuopomikami's gem to pieces and exhaled a haze, five deities were born. All these prove the number five to have been an auspicious one.

Six, being twice three, must be an auspicious number, yet this number is not frequently employed in the mythologies. According to the *Nibon-shoki*, the ox and the horse were produced on the crown of the head of Ukemoti-no-kami 保食神, millet on the top of her forehead, the silk-worm over her eye-brows, panic within her eyes, rice in her belly ; wheat, large beans and small beans in her genitals ; which is an instance of six being considered a sacred number. Another instance where this number was not rejected may be found in the fact that Opokuninusi-no-kami 大國主神 was a sixth generation descendant of Susanowo-no-kami 須佐之男神 ; moreover, his name was styled in six different ways. Seven does not appear in the main texts of the mythologies. Only the *Kojiki* after enumerating gods, says "The above including Kuninotokotati-no-kami 國常立神 down to Izanami-no-kami 伊邪那美神 are called the seven generations of deities."⁽¹⁾ This is the only instance in the mythologies where the number seven is found. But it is only the compiler's personal opinion to limit the age of gods to seven generations, and the statement does not convey the true tradition of the ancient times. A full discussion of this matter is deferred till later. Neither seven nor nine appears in the original texts of the mythologies, but eight (や 八) is found quite frequently. For instances, Opoyasima-kuni 大八洲國, yapiro-no-tono 八尋之殿, sikome yatari 醜女 八人, yatuka-no-pige 八握鬚鬣, yakusa-no-ikaduti 八色雷公, yasakani 八坂瓊, yata-no-kagami 八咫鏡, yamata-no-oroti 八岐大蛇, yasipoori-no-sake 八醞酒, yama 八間, yawo 八丘, yatani 八谷, yapara 八甕, yôka 八日, yayo 八夜, yatose 八年, yatimata

(1) 上件自國之常立神以下,伊邪那美神以前,並稱神世七代。

八達之衢, *yatume-no-kabura* 八目鳴鏑, *yape-no-kūma* 八重之隈, *yasō-tamagusi* 八十玉籤, *yasō-no-kapara* 八十河原, *yasomagatupi-no-kami* 八十枉津神日, *yasō-yorodunokami* 八十萬神, *yasokotane* 八十木種, *yasomorokami* 八十諸神, *yasō-kumade* 八十隈, *yasotuduki* 八十連屬, *yapope* 八百重, and others are found. As to the frequent occurrence of eight in the mythologies, a question was raised by the Japanese scholars of the Tokugawa period. *MOROORI Norinaga* 本居宣長, in answering this question, says that this number eight simply means many, and should not necessarily be taken as the numeral eight. If he means that the original meaning of *ya* (eight) is many, I have no objection at all. If then, two, three, four, or five each means many, why should he confine it to eight alone? If it means many quantitatively, nine or ten being more than eight should be used more often. I am of the opinion that eight was the number our ancestors valued and that it corresponded to the occidental holy numbers seven and nine. Eight being such an auspicious number among the gods mentioned in the mythologies, there are many groups made up of eight deities. The first group to be cited is that of the gods of *Yasima* 八洲 (eight islands) from *Awadi-no-po-no-sawake* 淡道之穗之狹別 (Awaji Island) down to *Amatu-misora-toyoakitu-ne-wake* 天御虛空豐秋津根別 (*Opoyamato-toyoakitusima* 大倭豐秋津島). The second is of the eight deities born between *Payaakitupiko-no-kami* 速秋津日子神 and *Payaakitupime-no-kami* 速秋津比賣神 from *Awanagi-no-kami* 沫那藝神 down to *Kuninokupizamoti-no-kami* 國之久比奢母智神. The next is of the eight born between *Opoyamatumi-no-kami* 大山津見神 and *Kayanupime-no-kami* 鹿屋野比賣神, from *Amenosatuti-no-kami* 天之狹土神 down to *Opotomadopime-no-kami* 大戶惑女神. Then the eight brought forth when *Kagututi-no-kami* 迦具土神 (fire-god) was killed, from *Masakayamatumi-no-kami* 正鹿山津見神 down to *Toyamatumi-no-kami* 戶山津見神; the eight born of the sword *Izanagi-no-kami* 伊邪那岐神 used in slaying *Kagututi-no-kami* 迦具土神, from *Iwasaku-no-kami* 石析神 down to *Kuramitupano-kami* 闇御津羽神; the eight arising from the dead body of *Izanami-no-kami* 伊邪那美神, from *Opoikatuti* 大雷 down to *Pusiikatuti* 伏雷; then the eight

children of Payamado-no-kami 羽山戸神 from Wakayamakupi-no-kami 若山阡神 down to Kukukiwakamurotunane-no-kami 久々紀室葛根神. The presence of this large number of groups each comprising eight deities proves the high position of a sacred number bestowed upon the number eight by the ancient Japanese. The only instance where the number ten is used occurs in the phrase Totuka-no-turugi 十握劍 (ten hand-grasp sword). It is recorded that a group of ten deities were born when Izanagi-no-kami held a Shinto purification ceremony at Awagipara 阿波岐原 in Tukusi 筑紫; which is misnumbered eleven in the *Kojiki*. Consequently, the number ten must be reckoned among the auspicious.

The above is the explanation of the numerals found in the mythology of the *Kojiki* which is believed to be the most accurate record of ancient traditions. Now it is worthy of note that all the numerals from one up to ten, except the two numbers seven and nine, are employed in connection with various objects, or groups of more than two deities; and that neither seven nor nine is found at all. Some people may overlook this aspect as mere coincidence, but that this mythology where the affairs of over two hundred deities are recorded should not once contain seven or nine, must surely mean something. I am of the opinion that these two numbers, being tabooed, were avoided in connection with deities. It is asserted that in spite of the fact that in both continents of Asia and Europe the odd numbers were valued and the even numbers rejected, and that, of all the odd numbers, seven and nine were most highly valued as divine numbers, the Japanese never chose between the odd and the even, and, with the exception of seven and nine, valued all the basic numerals as auspicious, and, above all, the number eight the most auspicious, and tabooed the two numbers seven and nine as being inauspicious numbers. This assertion confirms my own conclusion, drawn in the preceding section, on the composition and significance of the numerals.

It is true that the mythology in the *Nihon-shoki* contains seven and nine here and there, which the *Kojiki* never does. My opponents would certainly seize this point and attempt a rebuttal of my assertion. For this reason, I shall strictly ex-

amine the accounts in question and give expression to my conviction as to the adequacy of my view. The first account in the mythology of the *Nihon-shoki* to be presented is probably the following, in which is described the Shinto purification ceremony which Izanagi-no-mikoto 伊弉諾尊 held at Apakigapara 檣原 of Odo-no-Tatibana 小戸橋, in the province of Fyûga 日向, Tukusi 筑紫. "When he was about to wash away his impurities of his body, he lifted up his voice and said, 'The upper stream is too rapid and the lower stream is too sluggish, I will wash in the middle stream.' The God which was thereby produced was called Yasomagatupi-no-kami 八十枉津日神, and then to remedy these evils there were produced Deities named Kannapobi-no-kami 神直日神, and after him Oponapobi-no-kami 大直日神. Moreover, the Deities which were produced by his plunging down and washing in the bottom of the sea were called Sokotuwatami-no-mikoto 底津少童命 and Sokotutuwo-no-mikoto 底筒男命. Moreover, when he plunged and washed in the mid-tide, there were Gods produced who were called Nakatuwatami-no-mikoto 中津少童命, and next Nakatutuwo-no-mikoto 中筒男命. Moreover, when he washed floating on the surface of the water, Gods were produced, who were called Upatuwatami-no-mikoto 表津少童命 and next Upatutuwo-no-mikoto 表筒男命. There were in all nine Gods."⁽¹⁾

It is true, nine deities composed a group according to this book. The passage on this incident in the *Kojiki* reads: "Thereupon saying; 'The water in the upper reach is too rapid; the water in the lower reach is too sluggish,' he went down and plunged in the middle reach; and, as he washed, there was first born Yasomagatubi-no-kami 八十禍津日神 and Opomagatubi-no-kami 大禍津日神. The two deities are the Deities that were born from the filth as he contracted when he went to that polluted, hideous land. The names of the Deities that were next born to rectify those evils were Kannapobi-no-kami 神直毘神 and Oponapobi-no-kami 大直毘神 and

(1) 遂將盪滌身之所汚,乃興言曰,上瀨是太疾,下瀨是太弱,便濯之中瀨也,因以生神號曰八十枉津日神,次將矯其枉,而生神號曰神直日神,次大直日神,又沈濯於海底,因以生神號曰底津少童命,次底筒男命,又潛濯於潮中,因以生神號曰中津少童命,次中筒男命,又浮濯於潮上,因以生神號曰表津少童命,次表筒男命,凡有九神矣。

Idunome-no-kami 伊豆能賣神. The names of the deities that were next born, as he bathed at the bottom, were Sokotuwatami-no-kami 底津綿津見神, and next Sokotutunowo-no-mikoto 底筒之男命. The names of the Deities that were born as he bathed in the middle of the water were Nakatuwatami-no-kami 中津綿津見神, and next Nakatutunowo-no-mikoto 中筒之男命. The names of the Deities that were born as he bathed at the top of the water were Upatuwatami-no-kami 上津綿津見神, and Upatutunowo-no-mikoto 上筒之男命.”⁽¹⁾ The number concerned is eleven. In order to indicate more plainly the agreement and disagreement of the two books on this matter, the following list of comparisons may be made:

The <i>Kojiki</i>	The <i>Nihon-shoki</i>
1. Yasomagatubi-no-kami 八十禍津日神	1. Yasomagatubi-no-kami 八十枉津日神
2. Opomagatubi-no-kami 大禍津日神	
3. Kannapobi-no-kami 神直毘神	2. Kannapobi-no-kami 神直日神
4. Oponapobi-no-kami 大直毘神	3. Oponapobi-no-kami 大直日神
5. Idunome-no-kami 伊豆能賣神	
6. Sokotuwatami-no-kami 底津綿津見神	4. Sokotuwatami-no-mikoto 底津少童命
7. Sokotutunowo-no-mikoto 底筒之男命	5. Sokotutuwo-no-mikoto 底筒男命
8. Nakatuwatami-no-kami 中津綿津見神	6. Nakatuwatami-no-mikoto 中津少童命
9. Nakatutunowo-no-mikoto 中筒之男命	7. Nakatutuwo-no-mikoto 中筒男命

(1) 於是詔之上瀬者瀬速, 下瀬者瀬弱而, 初於中瀬墮迦豆伎而滌時, 所成坐神名, 八十禍津日神, 次大禍津日神, 此二神者所到其穢繁國之時因污垢而所成之神者也, 次爲直其禍而所成神, 名神直毘神, 次大直毘神, 次伊豆能賣神, 次於水底滌時所成神, 名底津綿津見神, 次底筒之男命, 於中滌時所成神, 名中津綿津見神, 次中筒之男命, 於水上滌時所成神, 名上津綿津見神, 次上筒之男命。

- | | |
|------------------------------------|-----------------------------------|
| 10. Upatuwatami-no-kami
上津綿津見神 | 8. Upatuwatami-no-mikoto
表津少童命 |
| 11. Upatutunowo-no-mikoto
上筒之男命 | 9. Upatutuwo-no-mikoto
表筒男命 |

As the above parallel shows, Opomagatubi-no-kami 犬禍津日神 and Idunome-no-kami 伊豆能賣神 in the *Kojiki* are missing in the *Nihon-shoki*; thus the deities mentioned in the former are eleven, while those in the latter are nine. Yaso 八十 in Yasomagatubi-no-kami 八十禍日神 of the *Kojiki* means many, and matches with *opo* 大 (great) in the next deity Opomagatubi-no-kami 犬禍津日神; therefore, it is evident that these two deities form a pair. Nevertheless, the *Nihon-shoki* includes only Yasomagatubi-no-kami and excludes Opomagatubi-no-kami his partner, which must be a careless omission on the part of the compilers. Again, Kannapobi-no-kami 神直毘神 and Oponapobi-no-kami 大直毘神 in the *Kojiki* are the names adopted for the same reason that Takamimusubi-no-kami 高御產巢日神 and Kamimusubi-no-kami 神產巢日神 were adopted, for the sake of dividing Musubi-no-kami 產巢日神 into two, adding as a prefix *taka* 高 to one and *kami* 神 to the other; for the sake of dividing Napobi-no-kami 直毘神 into two, *kami* 神 was added as a prefix to one, and *opo* 大 to the other. So it follows that Kannapobi-no-kami 神直毘神 and Oponapobi-no-kami 大直毘神 are deities that should make a pair even in the light of the significance of their names. Moreover, that these two deities did make a pair may be seen from a passage in the *Mikadomaturi-no-norito* 御門祭祝詞, which reads “*Togaayamati aruwoba kannapobi oponapobi ni minaposimasite*” 咎過在乎波, 神直備大直備爾見坐氏 (Those who have erred and transgressed should be remedied both *kan-napobi ni*—God-righteous-miraculously—and *opo-napobi ni*—Great-righteous-miraculously); and also another passage in the *Tatarikamino-utusi-yarasu-no-norito* 遷却崇神祝詞 reads “*Kannapobi, oponapobi ni naposi tamapite*” 神直日大直日爾直志給比氏 (Remedying them both *kan-napobi ni*—God-righteous-miraculously—and *opo-napobi ni*—Great-righteous-miraculously.) Since *kannapobi* and *oponapobi* always make an antithesis in phraseology, it may be supposed that the two

deities together made a pair. Therefore, it was not necessary to add another deity Idunome-no-kami 伊豆能賣神 besides the two. The name of this deity is not clear, but MOROORI Norinaga 本居宣長 interprets *idu* 伊豆 as *itu* 嚴 (solemn) and suggests *iwapikiyomeru* 齊清淨 or purification.⁽¹⁾ I am of the opinion that his is a correct interpretation. In the *Idumonokuni-no-miyatuko-kamubogai no Kotaba* 出雲國造神賀詞, such phrases as Idunomitekura 伊都幣, Idunomaya 伊豆能眞屋 and Idunomusiro 伊豆能席 occur, the name Idunome-no-kami 伊豆能賣神 in the *Kojiki* should be studied in the light of these phrases. It is perhaps Itu-no-me 嚴女 (maid of purification); nevertheless, as the phrase sounds rather too vague, there may be some omission in it. Seeing that in the Annals of the Emperor Jimmu 神武 in the *Nihon-shoki*, a passage reads "The name of water was called Itumidupame 嚴岡象女 and that of food Idunoukanome 嚴稻魂女,"⁽²⁾ it may be inferred that Idunome-no-kami 伊豆能賣神 here mentioned, is an abbreviation of Itumidupame 嚴岡象女 the name of goddess of water; and because of her association with water, it was probably not in the original list, but was inserted there by later generations. Should this criticism be accepted, the Idunome-no-kami in the *Kojiki* is an addition to be omitted from the list; and Opomagatubi-no-kami 大禍津日神 should be inserted to supplement the list of the *Nihon-shoki*. Then the deities born at the time of the Shinto purification ceremony numbered neither nine as recorded in the *Nihon-shoki* nor eleven as recorded in the *Kojiki*, but ten in all.

A similar error is committed in the *Nihon-shoki* in giving the number of the deities born when Izanagi-no-mikoto 伊弉諾尊 slew Kagututi-no-kami 軻遇突智神. The passage reads as follows: "At length he drew the ten-span sword with which he was girt, and cut Kagututi 軻遇突智 into three pieces, each of which became changed into a God. Moreover, the blood which dripped from the edge of the sword became the multitudinous rocks which are in the bed of the Easy-River of Heaven. This God was the fore father of Futunusi-no-kami 經津主神. More-

(1) The *Kojiki-den* 古事記傳, Chap. 6, P. 346.

(2) 水名爲嚴岡象女, 粮名爲嚴稻魂女.

over, the blood which dripped from the hilt-ring of the sword spurted out and became deities, whose names were Mikapayabi-no-kami 甕速日神 and next Pipayabi-no-kami 燐速日神. The former was the forefather of Takemikatuti-no-kami 武甕槌神. Another version is: Mikapayabi-no-mikoto 甕速日命, next Pipayabi-no-mikoto 燐速日命, and next Takemikatuti-no-kami 武甕槌神. Moreover, the blood which dripped from the point of the sword spurted out and became deities, who were called Iwasaku-no-kami 磐裂神, after him Nesaku-no-kami 根裂神, and next Ipatutuwo-no-mikoto 磐筒男命. One account says:—‘Ipatutuwo-no-mikoto 磐筒男命 and Ipatutume-no-mikoto 磐筒女命.’ Moreover, the blood which dripped from the head of the sword spurted out and became deities, who were called Kuraokami 闇竊, next Kurayamatumi 闇山祇, and next Kuramitupa 闇岡象.”⁽¹⁾ According to the main text, the number of the deities born of the sword which slew Kagututi-no-kami was ten. Of these ten, should Putunusi-no-kami 經津主神 and Takemikatuti-no-kami 武甕槌神 prove two terms for the one and the same deity, as MOROORI Norinaga argues, the number would be not ten, but nine. Referring to the *Kojiki*, you will find the following passage: “Then Izanagi-no-mikoto, drawing the ten-grasp sabre that was girded on him, cut off the head of his child Kagututi-no-kami. Hereupon the names of the Deities that were born from the blood that stuck to the point of the sword and bespattered the multitudinous rock-masses were: Iwasaku-no-kami 石柁神, next Nesaku-no-kami 根柁神, next Iwatutunowo-no-kami 石筒之男神. The names of the Deities that were next born from the blood that stuck to the upper part of the sword and again bespattered the multitudinous rock-masses were: Mikapayabi-no-kami 甕速日神, next Pipayabi-no-kami 燐速日神, next Takemikatutinowo-no-kami 建御雷之男神, another name for whom is Takeputu-no-kami 建布都神, and another name is Toyoputu-no-kami 豐布都神. The names

(1) 遂拔所帶十握劍，斬軻遇突智爲三段，此各化成神矣，復劍刃垂血，是爲天安河邊所在五百箇磐石也，卽此經津主神之祖矣，復劍鐔垂血激越爲神，號曰甕速日神，次燐速日神，其甕速日神是武甕槌之祖也，亦曰甕速日命，次燐速日命，次武甕槌神，復劍鋒垂血激越爲神，號曰磐裂神，次根裂神，次磐筒男命，一云磐筒男命及磐筒女命，復劍頭垂血激越爲神，號曰闇竊，次闇山祇，次闇岡象。

of the Deities that were next born from the blood that collected on the hilt of the sword and leaked out between his fingers were: Kuraokami-no-kami 閻淤加美神 and next Kuramitupa-no-kami 閻御津羽神.”⁽¹⁾

This quotation ascribes eight as the number of the deities born of the three parts of the sword used in slaying Kagututi-no-kami 迦具土神. A parallel may be drawn in order to indicate more clearly the agreement and disagreement of the two.

The *Nihon-shoki*The *Kojiki*

Putsunusi-no-kami 經津主神

1. Mikapayabi-no-kami 甕速日神
2. Pipayabi-no-kami 槌速日神
3. Takemikaduti-no-kami 武甕槌神

1. Mikapayapi-no-kami 甕速日神
2. Pipayabi-no-kami 槌速日神
3. Takemikadutinowo-no-kami

建御雷之男神

4. Ipasaku-no-kami 磐裂神
5. Nesaku-no-kami 根裂神
6. Ipatutuwo-no-kami 磐筒男神
7. Kuraokami 閻霧
8. Kurayamadumi 閻山祇
9. Kuramidupa 閻岡象

4. Ipasaku-no-kami 石拆神
5. Nesaku-no-kami 根拆神
6. Ipatutunowo-no-kami 石筒之男神
7. Kuraokami-no-kami 閻淤加美神
8. Kuramidupa-no-kami 閻御津羽神

As this list shows, the reason why the *Nihon-shoki* has nine deities, while the *Kojiki* has eight is that Kurayamadumi 閻山祇 is omitted in the latter. Counting three deities as one group occurs elsewhere in the *Kojiki*; and here again the six deities from Mikapayabi-no-kami 甕速日神 down to Ipatutunowo-no-kami 石筒之男神 are regarded as making two trios. In view of this method, the *Nihon-shoki* seems to be in better form, when it gives three deities beginning with the seventh

(1): 於是伊邪那岐命, 拔御佩之十拳劍, 斬其子迦具土神之頸, 爾著御刀前之血, 走就湯津石村所成神名, 石拆神, 次根拆神, 次石筒之男神, 次著御刀本血, 亦走就湯津石村所成神, 名甕速日神, 次槌速日神, 次建御雷之男神, 亦名建布都神, 亦名豐布都神, 次集御刀之手上血, 自手俣漏出所成神名, 閻淤加美神, 次閻御津羽神

and the two others; and the *Kojiki* seems to be omitting one, when it gives only two deities. However, there is found no instance in the mythologies of nine deities being treated as a group. Moreover, seeing that nine in Japan is a tabooed number, while eight is a most auspicious number, it is evident that the *Nihon-shoki* is erroneous in giving nine deities, and that the *Kojiki* is truer to ancient traditions in giving their number as eight.

In the mythology of the *Nihon-shoki*, besides the nine deities mentioned above, there occurs the name Kokonotuka-no-turugi 九握劍 (nine hand-grasp sword). This phrase is found in the book where it describes how Amaterasu-opomikami 天照大御神, after exchanging the gem and the sword, tried to give birth to children. "Thereupon the Sun-Goddess standing opposite to Susanowo-no-mikoto 素戔鳴尊 swore an oath, saying: 'If thy heart is pure, and thou hast no purpose of relentless robbery, the children born to thee will surely be males.' When she had finished speaking, she ate first the ten-span sword which she had girded on, and produced a child which was called Okitusimapime 瀛津島姬. Moreover, she ate the nine-span sword and produced a child which was called Takitupime 湍津姬. Moreover, she ate the eight-span sword, and produced a child which was called Tagoripime 田心姬—in all, three female Deities."⁽¹⁾ The corresponding description in the *Kojiki* reads: "So the names of Deities that were born from the mist of Amaterasu-opomikami's breath when, having first begged Susanowo-no-mikoto to hand her the ten-grasp sabre which was girded on him and broke it into three fragments and with the jewels making a jingling sound having brandished and washed in the Amenomanai 天之眞名井, and having crunchingly crunched them, she blew them away, were Takiripime-no-mikoto 多紀理毘賣命, another august name for whom Okitusimapime-no-mikoto 奧津嶋比賣命; next Itikisimapime-no-mikoto 市寸嶋比賣命, another name for whom Sayoripime-no-mikoto 狹依毘賣命; next

(1) 於是日神共素戔鳴尊相對而立,誓曰,若汝心明淨,不有陵奪之意者,汝所生兒必當男矣,言訖,先食所帶十握劍生兒,號瀛津嶋姬;又食九握劍生兒,號湍津姬,又食八握劍生兒,號田心姬,凡三女神矣。

Tagitupime-no-mikoto 多岐都比賣命:⁽¹⁾ and does not agree with what the *Nihon-shoki* says. According to the *Kojiki*, the three goddesses were born of Totuka-no-turugi 十拳劍 (ten hand-grasp sword); but according to the *Nihon-shoki*, they are reported to have been born respectively of Totuka-no-turugi 十握劍 (ten hand-grasp sword), Kokonotuka-no-turugi 九握劍 (nine hand-grasp sword) and Yatuka-no-turugi 八握劍 (eight hand-grasp sword). In the ancient times, *totuka* (ten hand-grasp) was a name widely known for a sword; eight being an auspicious number, the name *Yatuka-no-turugi* 八握劍 (eight hand-grasp sword) also appears in the mythology of the *Kojiki*. It is no wonder that, eight and ten being auspicious numbers in ancient Japan, there should be objects modified by these numerical adjectives in the mythology. But how is it possible that in those days such a thing existed as a *kokonotuka-no-turugi* 九握劍 (nine hand-grasp sword)—a thing modified by nine? In view of the fact nine and seven, as previously referred to, were auspicious numbers in China, it is quite probable that this was introduced into these writings as Chinese culture became tremendously influential in Japan. Such instances frequently occur. For instance, the mythology of the *Nihon-shoki* says in a passage where Sitaterupime 下照姬, wife of Amewakapiko 天稚彥, mourns over her husband's death, "For eight days and eight nights, she wept and sang dirges" (八日八夜啼哭悲歌), which was in accordance with Japanese traditions, eight being an auspicious number in Japan. The same book, in the Annals of the Emperor Chûai 仲哀, says that the Empress Jingô 神功, putting herself in a frenzied state, prayed for seven days and seven nights for divine revelation; which was in accordance with the Chinese tradition, seven being an auspicious number in China. Again, the same book, in the Annals of the Emperor Suinin 垂仁, in giving the number of the gifts which Amanopipoko 天日槍, the prince of Silla 新羅, brought to the Japanese court, says, in its main text, that the objects numbered seven, but

(1) 天照大御神先乞度建速須佐之男命所佩十拳劍, 打折三段而, 奴那登母々由良爾, 振滌天之眞名井而, 佐賀美爾迦美而, 於吹葉氣吹之狹霧所成神御名, 多紀理毘賣命, 亦御名謂與津島比賣命, 次市寸鳥比賣命, 亦御名謂狹依毘賣命, 次多岐都比賣命。

in one of the notes on the text, it mentions eight objects. And in the mythology of the *Kojiki*, the name *yaotome* 八稚子 (eight girls) appears, while in the section on Kasipara-no-miya 白禰原宮 (the Kasipara palace), the name *nahaotome* 七媛 (seven maids) is given. In the Annals of the Emperor Keikō 景行, the *Nihon-shoki* says that Yamatotake-no-mikoto 日本武尊 obtained a cook named Nanatukapagi 七搦脛 (seven hand-grasp leg), while the *Etigo-fudoki* 越後風土記 mentions a man named Yatukapagi 八搦脛 (eight hand-grasp leg) who lived in the reign of the Emperor Mimaki 美麻紀. This way of numbering the one and the same thing with seven or eight is evidently due to the fact that the auspicious numbers of Japan and China were alternately used. Eight being an auspicious number of Japan, this number cannot be used in determining the data of such an affair, but seven being an auspicious number of China, an affair modified by this number may be determined as a work of the period when Chinese culture had become influential. Because nine, like seven, was an auspicious number in China, Kokonotuka-no-turugi 九握劍 (nine hand-grasp sword) mentioned in the *Nihon-shoki* should be studied as in the case of the number seven in the foregoing.

The mythology of the *Nihon-shoki* as already referred to contains nouns modified by the numeral nine, such as nine deities and the nine hand-grasp sword, and also such phrases as *nanata* 七咫 (seven *ata* 咫) and *nanapiro* 七尺 (seven feet). The phrases occur under the Advent of the Grandson of the Sun-Goddess. "When he was about to descend, one who had been sent in advance to clear the way, returned and said: 'There is one God who dwells at the eight-cross-roads of Heaven, the length of whose nose is seven hands, the length of whose back is more than seven fathoms. Moreover, a light shines from his mouth and from his posteriors. His eyeballs are like an eight-hand mirror.'⁽¹⁾ It is quite natural that phrases like *yatimata* 八達 and *yata* 八咫 (eight *ata* 咫) should be used in connection with deities, eight being a number much valued in Japan. However, it would be impossible to

(1) 已而且降之間，先驅者還白，有一神，居天八達之衢，其鼻長七咫，背長七尺餘，且口尻明曜，眼如八咫鏡。

reconcile this with the use of such phrases as *nanata* 七咫 (seven *ata* 咫) and *nana-piro* 七尺 (seven *piro*), seeing that seven was evidently tabooed in Japanese custom. Turning to the *Kojiki*, we find the same incident described as “So when Pikopononinigi-no-mikoto 日子番能邇々藝命 was about to descend from Heaven, there was at the eight-forking road of Heaven a Deity whose refulgence reached upwards to the Plain of High Heaven and down to the Central Land of Reed-Plains.”⁽¹⁾ Neither the length of the nose nor the stature of Sarutapiko 猿田彦 is given here. It follows, therefore, that the phrases *nanata* 七咫 and *nanapiro* 七尺 are an addition rendered for the sake of colouring by a later compiler who, under the influence of Chinese culture, deemed seven an auspicious number. As the Annals of the Emperor Keikō 景行, in describing Kamikasipime 神夏磯媛, giving the sacred tree as a present to the messengers of the Emperor say “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 an eight-shaku jewel,”⁽²⁾ it was customary to choose the number eight as the auspicious one. The *Nihon-shoki* says concerning Sarutapiko-no-kami 猿田彦神, at the beginning, *yatimata* 八衢 and, at the end, *yata-no-kagami* 八咫鏡 (the mirror of eight *ata* 咫); therefore, should it state the length of his nose and his stature, it would have said *yata* 八咫 and *yapiro* 八尺. That they are *nanata* 七咫 and *nanapiro* 七尺 betrays the fact that they are a later addition.

The completion of the compilation of the *Nihon-shoki* as mentioned previously dates from the 4th year of *Yōrō* (720 A. D.) under the reign of the Empress Genshō the earlier part of the Nara period. Chinese culture was then saturating the upper classes, especially those who were engaged in writing; and as to the use of numbers, the *yang* 陽 numbers were selected according to Chinese custom. Under such circumstances, the presence of seven and nine in the Japanese mythology was never questioned. As the compilation of the *Kojiki* dates from the 5th year of *Wadō*

(1) 爾日子番能邇々藝命將天降之時，居天之八衢而，上光高天原，下光葦原中國之神於是。

(2) 上枝挂八握劍，中枝挂八咫鏡，下枝挂八尺瓊。

(712 A. D.) under the reign of the Emperor Gemmyô only nine years prior to the completion of the *Nihon-shoki*; and moreover, ÔNO Yasumaro 太安麿, the compiler was also one of the men in charge of the compilation of the *Nihon-shoki*, the two books may be considered as contemporary works. ÔNO Yasumaro's attempt in compiling the *Kojiki* to preserve the genuine traditions and customs of the ancient times may be seen in the language he adopted—a mixture of Japanese and Chinese, while the *Nihon-shoki* is written in pure Chinese. Thus, the numerals employed in the mythology in the *Kojiki* are mostly those valued as auspicious numbers in Japan. However, the presence of the three numbers—three, five, and seven—in succession, though in one passage, but in the very important opening passage, has much bearing upon my numerical theory. Therefore, I shall quote the whole passage and comment upon it. “The names of the Deities that were born in the Plain of High Heaven when the Heaven and Earth began were Amenominakanusi-no-kami 天之御中主神, next Takamimusubi-no-kami 高御産巢日神, next Kamimusubi-no-kami 神産巢日神. These three Deities were all Deities born alone, and hid their persons. The names of the Deities that were born next from a thing that sprouted up like unto a reed-shot when the earth, young and like unto floating oil, drifted about medusa-like, were Umasiasikabipikodi-no-kami 宇麻志阿斯訶備比古遲神, next Amenotokotati-no-kami 天之常立神. These two Deities were likewise born alone, and hid their persons. The five Deities in the above list are separate Heavenly Deities. The names of the Deities that were born next were Kuninotokotati-no-kami 國之常立神, next Toyokumonu-no-kami 豐雲野神. These two Deities were likewise born alone, and hid their persons. The names of the Deities that were born next were Upidini-no-kami 宇比地邇神, next his wife Supidini-no-kami 須比智邇神; next Tunugupi-no-kami 角杵神, next his wife Ikugupi-no-kami 活杵神; next Optonodi-no-kami 意富斗能地神, next his wife Optonobe-no-kami 大斗乃辨神; next Omodaru-no-kami 淤母陀琉神, next his wife Ayakasikone-no-kami 阿夜訶志古泥神; next Izanagi-no-kami 伊邪那岐神, next his wife Izanami-no-kami 伊邪那美神. From Kuninotokotati-no-kami

down to Izanami-no-kami in the previous list are what are termed the Seven Divine Generations. The two solitary Deities above-mentioned are each called one generation. Of the ten succeeding Deities each pair of deities is called a generation."⁽¹⁾

In studying this passage, the point that strikes us more than anything else is that the seventeen deities, from Amenominakanusi-no-kami 天之御中主神 down to Izanami-no-kami 伊邪那美神, are arranged in three successive groups of three, five, and seven; which are all *yang* 陽 numbers, and auspicious numbers in China. In Japan, three and five are auspicious numbers, but in my view seven being an inauspicious number, should not be used in writing about the creating deities. Of the seventeen deities enumerated here, Amenominakanusi-no-kami 天之御中主神, existing in the centre of heaven, as his name suggests, and being a fundamental, absolute god, should most reasonably be placed above all the rest. The other deities, however, as their names suggest, are all in pairs; and there should be no discrimination made among them all. For instance, take Takamimusubi-no-kami 高御產巢日神 and Kamimusubi-no-kami 神產巢日神. Seeing that *musubi* 產巢日 is common to both, they must be of the one and the same rank and position, only differentiated by the euphemistic prefixes *taka* 高 and *kami* 神. This is exactly the case as between Izanagi 伊邪那岐 and Izanami 伊邪那美; *Izana* 伊邪那 being common to both, they are differentiated by adding suffixes *gi* 岐 and *mi* 美 indicative of masculine and feminine genders respectively. If the *Kojiki* regards Izanagi and Izanami as deities making a couple and treat them as one generation, Takamimusubi 高御產巢日 and Kamimusubi 神產巢日 must be two deities also making a couple and treated as one generation. Nevertheless, the two deities are recorded as single deities and each a generation; these two, and Amenominakanusi-no-kami

(1) 天地初發之時，於高天原成神，名天之御中主神，次高御產巢日神，次神產巢日神，此三柱神者，並獨神成坐而隱身也，次國稚如淨脂而，久羅下那洲多陀用幣疏之時，如葦芽牙因萌騰之物而成神，名字麻志阿斯訶備比古邇神，次天之常立神，此二柱神亦獨神成坐而隱身也，上件五柱神者，別天神，次成神，名國常立神，次豐雲野神，此二柱都亦獨神成坐而隱身也，次成神，名字比地邇神次妹須比智邇神，次角杵神，次妹活杵神，次意富斗能地神，次妹大斗乃辨神，次滋母陀琉神，次妹阿夜訶志古泥神，次伊邪那岐神次妹伊邪那美神，上件自國之常立神以下伊邪那美神以前，并稱神世七代(上二柱獨神各云一代，次雙干神各二神云一代也)

together are called the three deities. One fails to understand how this is possible. Now Umasisikabipikodi-no-kami 宇麻志阿斯訶備比古遲神 and Amenotokotati-no-kami 天之常立神 are mentioned as single deities, and these two and the three foregoing deities together are called the five deities of the special order. Then come Kuninotokotati-no-kami 國之常立神 and Toyokumonu-no-kami 豐雲野神 again regarded as single deities. Then follow ten deities in five pairs, each two making a couple. These five pairs are treated as five generations; these five and the preceding two deities which are taken as two generations are styled the seven generations of the age of deities. But it is seriously to be doubted whether such arrangement and classification convey the genuine context of the original.

Detailed discussion will be taken up later on, but the first thing that strikes us as strange is as to the classification of Amenotokotati-no-kami 天之常立神 and Kuninotokotati-no-kami 國之常立神. According to the *Kojiki*, Amenotokotati-no-kami belong to the special order of deities, and Kuninotokotati-no-kami constitutes one of the seven generations of the age of deities; so the two are distinctly separated. However, the name *tokotati* 常立 being common to both, it is evident from their names that they make a pair. Only because the constituents are two, one is given prefix *ame* 天 and the other the prefix *kuni* 國 for the sake of distinguishing them. It is by no means unusual for the mythology of the *Kojiki* to have the two prefixes *ame* 天 and *kuni* 國 for a pair of deities. For instance, Amenomikumari-no-kami 天之水分神 and Kuninomikuramari-no-kami 國之水分神; Amenokupizamoti-no-kami 天之久比奢母智神 and Kuninokupizamoti-no-kami 國之久比奢母智神; Amenosatuti-no-kami 天之狹土神 and Kuninosatuti-no-kami 國之狹土神; Amenosagiri-no-kami 天之狹霧神 and Kuninosagiri-no-kami 國之狹霧神; and Amenokuradō-no-kami 天之闇戶神 and Kuninokurado-no-kami 國之闇戶神. From these instances, it is evident that Amenotokotati-no-kami and Kuninotokotati-no-kami form a pair, and the relation between them is exactly similar to that between Takamimusubi-no-kami 高御產巢日神 and Kamimimusubi-no-kami 神產巢日神 or that between Izanagi 伊邪那岐 and Izanami 伊邪那美. Should

Amenotokotati-no-kami and Kuninotokotati-no-kami make a pair, Umasiasikabipikodi-no-kami and Toyokumonu-no-kami also must make one. If this interpretation is accepted, the unreasonable and unnatural classification in the *Kojiki* of the seventeen deities into three successive groups of three, five, and seven, would be removed and instead, the sixteen deities, apart from Amenominakanusi-no-kami the single god, would be restored to the original arrangement—eight groups of two. It goes without saying that two and eight are the most auspicious numbers in Japanese thought. The proper order of these deities must be determined only by the interpretation of the significance of their names.

Everywhere in the world, every nation which has developed to form a state, has a mythology of its own. A mythology generally offers a god or gods who created the universe, and the number is strictly one or two. But our mythology gives as many as seventeen creators. This kind of story is nowhere else given in the mythologies of the world. Moreover, the actual creators of the land, the rivers, and seas, trees and grasses, and other deities, are only the two Izanagi 伊邪那岐 and Izanami 伊邪那美 ranked at the very end of the list, and the other fifteen deities are only mentioned as names with no deed recorded. The only way to study the nature of the deities must be by means of their names. Therefore, I shall try to interpret the names in the order in which they appear in the *Kojiki*.

The primary position the *Kojiki* ascribes to Amenominakanusi-no-kami 天之御中主神 is quite adequate, and is most probably in accordance with the original tradition. The meaning of the name is, as the characters suggest, the god presiding at the centre of the heavens, so self-evident that people may suppose that this needs no explanation. The heavens, however, constantly revolve, changing their positions, and make it very difficult to decide their centre. But careful observation will show that there is a position constant and unchanging, which is the Pole-star—the seat of the *Pei-ch'ên* 北辰 as the Chinese call it. This star, though to the north from the earth, makes a centre for the heavens, around which other stars revolve. Amenominakanusi-no-kami surely took his name from this star. So this god is the

one that corresponds to *T'ai-chi* 太極 of the *Chou-i* 周易 and *T'ai-i* 太一, *Yüan-shih-t'ien-tsun* 元始天尊 of Taoism. The compiler of the *Kojiki* is quite right in placing Takamimusubi-no-kami 高御產巢日神 and Kamimimusubi-no-kami 神產巢日神 after Amenominakanusi-no-kami. Now *musubi* 產巢日 is the stem of these names, and I believe two different interpretations are possible. One view is to take it as a name compounded of two words—a verb *musu* 生產 (produce) and a noun *pi* (*bi*) (supernatural working); it is in accordance with this view that the *Nihon-shoki* translates the name into 靈 (supernatural) 產 (produce); and this is a view generally accepted. The other view is the one I am now proposing. In our classical works, 魂 (spirit) is read *tama* or *musubi*. A casual glance at the two words may suggest little resemblance between them. But seeing that *tama* is sometimes interchangeable with *tamasipi* (*tamasifi*), one may detect a slight resemblance between this *tamasipi* and *musupi* (*musubi*). Now the initial sound *ta* in *tama* being a prefix, the stem must be *ma*. To give a proper analogy, 實 (fruit) or 核仁 (the stone of a fruit) in Japanese is *tane* or *sane* of which the stem is *ne* 根 (root), *ta* and *sa* being only prefixes. *Ta* in *tama* is precisely a prefix corresponding to *ta* in *tane* and *sa* in *sane*; and *ma* is the stem corresponding to *ne* in *tane* and *sane*. Now eliminate the prefix *ta* in *tamasipi*, and obtain a briefer form *masipi*, and one will observe its extreme resemblance with *musupi* (*musubi*) the other word for 魂 (spirit). In brief, *ma* in *tama* is a stem. Though the leaves and branches, even trunks and roots of plants die, the plants may be regenerated if there is any *mi* 實 (fruit) left, because the fruit contains life. And *ma* the stem of *tama* and *mu* the initial sound of *musubi* are synonymous with *mi* meaning 實 (fruit), the only difference being in vowel-shifting. As plants have *mi*, so have human beings, which are called *tama* or *tamasipi*; so have lands, mountains, and rivers, which are also called *tama* or *musupi* (*musubi*). In a prefix *u* is added to *mu*, a varied sound of *mi* or *ma*, a verb *umu* 產 (give birth to) is obtained, and if the suffix *su* is added to it, a verb *musu* 產 (produce) is obtained. In this way, should *mu* in *musubi* be a noun meaning 魂 (spirit), it follows that the rest forms another word. Supernatural working in Japanese being called *pi*, *bi* (*pi*) in *subi* must

be a word meaning supernatural production. Now *su* in *subi* may be a prefix corresponding to *su* in *sudama* (spirit). Should this interpretation be accepted, because *musubi* is a combination of *mu* and *subi*, a translation of it more proper than 産靈 in the *Nihon-shoki* would be 魂靈. Whether this view should be accepted or not, is up to the reader. At any rate, it is obvious that *Musubi-no-kami* 産巢日神 is a deification of the supernatural spirit. According to the cosmological view of the ancient Japanese, in the beginning of the universe, there was no demarcation of heaven and earth except the omnipresence of the chaotic supernatural spirit, which they named *Musubi-no-kami* 産巢日神. Because a single deity is incapable of generation, they divided the spirit into two—one of which was called *Takamimusubi-no-kami* 高御産巢日神 and the other *Kamimimusubi-no-kami* 神産巢日神.

The compiler of the *Kojiki* places, after the two deities of the spirit (*musubi*), *Umasiasikabipikodi-no-kami* 宇麻志阿斯訶備比古遲神, *Amenotokotati-no-kami* 天之常立神, *Kuninotokotati-no-kami* 國之常立神, and *Toyokumonu-no-kami* 豐雲野神 all as single deities; but he is in error because, as discussed in the foregoing, *Amenotokotati-no-kami* and *Kuninotokotati-no-kami* make a pair, and *Umasiasikabipikodi-no-kami* and *Toyokumonu-no-kami* make another pair. The order of arranging them may not be determined until their names are investigated. The word *tokotati* 常立 (permanent opposing) of *ame* 天 (heaven) and *kumi* 國 (earth) must be a name obtained from the permanent opposing of heaven and earth. *MOTOORI* Norinaga's view, to take this *tati* 立 as a borrowed character for *tuti* 槌 (hammer) found in such a phrase as *Takemikatuti* 武甕槌, cannot be supported. As for the name *Umasiasikabipikodi-no-kami* 宇麻志阿斯訶備比古遲神, *umasi* 宇麻志 is *umasi* 甘 (sweet) a term for adoration; *asikabi* 阿斯訶備 is reed-shooting; *pikodi* 比古遲 is 彦父 or 彦舅 a euphemistic term for a man; therefore, this name was no doubt obtained from the manner of the shooting of a young reed. And *Toyokumonu-no-kami* 豐雲野神 must be a name taken after the manner of the thriving of young sprouts, because *kumo* in *toyokumonu* 豐雲野 is a variation of *gumu* found in a phrase such as *megumu* (shooting of young

sprouts), as MOTOORI Norinaga already expounds. Such a study of the significance of the four deities will show that, the natural order being that after heaven and earth are separated, everything grows between them, the deities that follow the two deities of the spirit (*musubi*) must be the pair formed by Amenotokotati-no-kami and Kuninotokotati-no-kami. According to the order recorded in the *Kojiki*, this pair is followed by Umasiasikabipikodi-no-kami and Toyokumonu-no-kami, but before determining their position the significance of the two following deities Upidini-no-kami 宇比地邇神 and Supidini-no-kami 須比地邇神 must be studied at the same time. According to KAMO Mabuchi 賀茂真淵, *upidini* 宇比地邇 is an abbreviation for *ukipidi* (floating mud); and *supidini* 須比地邇 an abbreviation for *sutupidi* (sinking mud). These two names were selected from the manner in which the lighter part of the omnipresent spirit rose to form the sun, moon, and stars, while the heavier sank into the earth. Before plants sprout and thrive, sand and earth must exist to cultivate them. Therefore, the deities that should rank after Amenotokotati-no-kami are Upidini-no-kami and Supidini-no-kami; and Umasiasikabipikodi-no-kami and Toyokumonu-no-kami should come after them.

A natural order of arrangement is to place Tunugupi-no-kami 角杵神 and Iku-gupi-no-kami 活杵神 after Umasiasikabipikodi-no-kami 宇麻志阿斯訶備比古邇神 and Toyokumonu-no-kami 豐雲野神 who were the deified spirits of the thriving of plants. This character 杵 is written 櫛 in the *Nihon-shoki* which explains it as synonymous with 櫛. This is not a borrowed character, but a wooden stake, as the character signifies. As in the phrases like Tunoda, 角田, Tunopazu 角筥, and Tunosika 角鹿, Tunogupi 角杵 is a name meaning a stake (*kepi*) sticking out like a horn (*tuno*). As in the phrases like Ikusima 活島, Ikuta 活田, Ikuyumi 活弓, and Ikuya 活矢, Ikugupi 活杵 is a name meaning a sacred living (*iku*) stake (*kepi*). A question may be raised as to the reason why such a thing as a wooden stake was adopted as the name of a creating god. The ancient Japanese like other people of the world worshipped trees as gods who generate climate. According to the mythology in the *Nihon-shoki*, Takamimusubi-no-kami 高御產巢日神 is recorded

to have bestowed *sigi pimurogi* 磯城神籬 upon the grandson of Amaterasu-opomikami 天照大御神 on his advent upon the earth. Now *pimurogi* 神籬 means trees planted on a mound girdled with stones, which the ancient people worshipped as the embodiment of a god. Again, since Takamimusubi-no-kami 高御產巢日神 is also called Takagi-no-kami 高木神 (tall-tree god), it may be inferred that trees were objects of worship as the god of reproduction. First, standing trees, living trees were worshipped as they were, but later pillars came to be substituted for them. This custom is preserved even to-day in various places. Of them all, the pillars of the Kami-yasiro shrine at Suwa 諏訪 are the best known. There is no shrine; only gigantic pillars, fifty-five feet high, are planted at the four corners. Though they are understood to mark the premises of the sacred site, I am of the opinion that the pillars themselves were worshipped as images. Moreover, the fact that the numbers of the deities in the mythologies are given as so many *pasira* 柱 (pillars) of deities harks back to the custom of worshipping pillars as the embodiments of gods.

That Opotonodi-no-kami 意富斗能地神 and Opotonobe-no-kami 大斗能辨神 are ranked after Tunugupi-no-kami 角杵神 and Ikugupi-no-kami 活杵神 is quite reasonable, judging from their names. Both *opotono* 意富斗能 and *opotono* 大斗能 mean large shrine, and *di* 地 in *opotonodi* 意富斗能地, like *di* 遲 in *pikodi* 比古遲 is an honorific for a male deity and *be* 辨 in *opotonobe* 大斗能辨, like *me* 賣 in *pime* 比賣 is an honorific for a female deity. If so, these names may be understood to mean Opotono-ogami 大殿男神 (large-shrine-male-deity) and Opotono-megami 大殿女神 (large-shrine-female-deity). One may feel strange that so high a deity as a creating god should be called by a term meaning a shrine. However, the situation under which the sacred trees which were the objects of worship came to be called *pimurogi* 神籬 is somewhat similar to this. *Pi* the initial sound of *pimurogi* is, like *pi* in *piko* 彦 (man) or *pime* 姬 (woman), a prefix of an honorific; *murogi* or *morogi* meaning 室木 (house-tree), this name may be taken to signify the trees for the god's house. *Kamirogi* and *kamiromi*, the titles, used in our mythologies for highest deities seem somewhat similar to *pimurogi*. The titles transliterated 神留伎 and

神留彌, 神漏伎 and 神漏美, 賀味魯岐 and 賀味魯彌 are applied to the highest deities from Takamimusubi-no-kami, Kamimimusubi-no-kami, down to Izanagi-no-kami, Izananami-no-kami, Amaterasu-opomikami, and others, but their meanings have not yet been definitely explained. The *Daigenkai* 大言海 by Dr. OTSUKI 大槻博士⁽¹⁾, in explaining *kamirogi*, says “*Ro* is an abbreviation of *iro* as in *iropa* 母 (mother) and *iroe* 兄 (elder brother); a word used for endearment; *gi* is a title for a god; *mi* in *kamiromi* is probably a title for a goddess. For instance, Izanagi-no-mikoto (god), Izanami-no-mikoto (goddess).” His interpretation of *gi* and *mi* is correct, but his explanation of *kamiro* cannot be supported. Seeing that *kamirogi* is sometimes written *kamurogi* or *kaburogi*, it is probable that it was originally *kamu-murogi*; because of the repetition of *mu*, one *mu* came to be eliminated and now stands as *kamurogi*. And *muro* in *kamu-murogi* is similar to *moro* in *pi-moro-gi* which means 神籬; and means *muro* 室 (house); and *kamu* is perhaps a title corresponding to *pi* in *pi-moro-gi*. Should the two titles *kamurogi* and *kamuromi* be thus interpreted, they may be observed to resemble strikingly in their meaning the names of the two creating deities Opotonodi-no-kami 意富斗能地神 and Opotonobe-no-kami 大斗能辨神. I may add that abbreviating *kamu-muro-gi* to *kamurogi* or *kamirogi* is done under the same rule as Kamimimusubi-no-kami 神皇產靈神 in the *Nihon-shoki* is abbreviated to Kami-musubi-no-kami 神產巢日神 in the *Kojiki*.

The *Kojiki* is quite reasonable in placing, after Opotonodi-no-kami and Opotonobe-no-kami, Omodaru-no-kami 淤母陀琉神 and Ayakasikone-no-kami 阿夜訶志古泥神. Now *omo* 淤母 in *omodaru* 淤母陀琉 is a transliteration of *omo* 面 (face) and *daru* 陀琉 that of *taru* 足 (contented), the name indicates the fully contented countenance of this deity. *Ayakasiko* 阿夜訶志古 means extremely solemn, and *ne* 泥 is a euphemistic term; these names indicate the solemn and graceful appearance of these deities. One may imagine that these deities had already assumed a somewhat human appearance. It is only natural that, after these two deities,

(1) The *Daigenkai*, I, p. 700.

Izanagi-no-kami 伊邪那岐神 and Izanami-no-kami 伊邪那美神 should have appeared and achieved a great success in founding the country. The names of the two deities are given as 伊弉諾 and 伊弉冉 in Chinese characters in the *Nihon-shoki* and were formerly read Izanaki and Izanami, and their interpretation was sought. The *Kojiki-den* 古事記傳 (Chap. 32) remarks "The oral interpretation of the *Nihon-shoki* explains *iza* 伊弉 for *izana-kotoba* 誘語 (invitation-word) and our teacher also said that the two names mean Izanapi-kimi 伊邪那比君 (inviting-man) and Izanapi-mekimi 伊邪那比女君 (inviting-woman); indeed, these two deities invited each other for copulation to produce the land. . . . It is very reasonable. . . . It is also presumed that when they wished to copulate, they invited each other saying to each other 'izana' 伊邪汝 (Come now!) this interjection finally came to be applied to them as their names. *Na* is probably *na* 汝 (you)." According to this source, it is the oral interpretation that explains *iza* 伊邪 in Izanagi-no-kami 伊邪那岐神 as a verb *izanafu* 誘フ (invite), and it is MORŌRI Norinaga that explains *na* 那 as *na* 汝 (you). Now the *Shoki-tōshaku* 書紀通釋 (Book 2), though following the explanation of the oral interpretation as to the meaning of *iza* 伊邪, seems unsatisfied with the explanation of *na* 那 as *na* 汝 (you); and taking *na* as a particle revises Izanagi 伊邪那岐 to Izanagi 伊邪之岐 and Izanami 伊邪那美 to Izanami 伊邪之美 and cites the following phrases in which *meno* 目ノ子 (ball of eye) is changed to *manako*, *tenosue* 手ノ末 (end of hand) to *tanosue*, and *anosue* 足ノ末 (end of foot) to *anasue*. This is certainly an advanced interpretation. However, whether 伊邪 in 伊邪那岐 in the *Kojiki* was pronounced *iza* is an open question. Seeing that the *Nihon-shoki* writes it 伊弉 and the *Norito* 祝詞 (Shinto Prayer-Book) and the *Jimmyōchō* 神名帳 have it 伊射 and 伊佐, Dr. TSUDA, in his study of Japanese mythology, contends that the words must be read *isa*. His is surely an opinion worth consideration. I say this because an adequate interpretation of this word is possible only when it is so read. Copulation of the two deities was no doubt a cause of generating the various deities of the land, but it is hardly right to say that they were named on account of this action. Their names must be those chosen because of their

merit in assiduously working and generating the various deities of the land. The *Nibon-shoki* justly adores the merit of the two deities, and says "After this, the divine task of Izanagi-no-mikoto was fulfilled, and his spirit was now ready to ascend to heaven. Thereupon, a shrine was erected in Awaji island where he rests in peace forever. Another version is: Izanagi-no-mikoto now fulfilled his divine work. His force was felt far and near. Thereupon, he went up to heaven to report. But he stayed up, residing in the palace of Pi-no-wakamiya."⁽¹⁾

The *Nibon-shoki* reads 神功 *kamugoto* (godly work) and 德 *ikioi* (force), but is this the right way of pronouncing these words? Leaving 德 alone, 功, in my humble opinion, should be read *isa-wo*. This is not the only place in the mythologies where the character 功 should be read *isa-wo*. For instance, according to the *Nibon-shoki*, Isotake-no-mikoto 五十猛命 was so named because he had proved a god of *isa-wo* 有功 (merit) in bringing back young plants from Korea and transplanting them widely throughout Ōyasima 大八洲. No scholar would object to the character 功 being pronounced *isa-wo*. *Wo* in *isa-wo* being an ending, *isa* is the stem. 勇猛 (bravery) is *isa-mu*; *mu* being an ending, the stem is *isa*, the same word as *isa* in *isawo*. Moreover, the Japanese for diligence is *iso-si*; *si* being an ending, the stem is *iso*, which is only a variation of *isa* in *isa-wo*. Thus *isa* 伊邪 in Isanagi 伊邪那岐 and Isanami 伊邪那美 must mean merit, diligence. And this *na* 那 is, as the author of the *Shokei-taishaku* already interpreted, a variation of the particle *no*; *gi* 岐 and *mi* 美 being euphemistic titles for man and woman; so it follows that 伊邪那岐 must be a corruption of *isa-no-gi* and 伊邪那美 a corruption of *isa-no-mi*,—namely, the god and the goddess of merit. As may be seen from the foregoing lengthy discussion, the seventeen creating deities from Amenominakanusi-no-kami 天之御中主神 down through the other sixteen deities, when the meanings of their names have been interpreted and their order has been thereby determined, may be considered to represent, successively or temporally speaking, various stages of de-

(1) 是後伊邪諾尊神功即畢，靈運當遷，是以構幽宮於淡路之洲，寂然長隱矣，亦曰，伊邪諾尊功既至矣，德亦大矣，於是登天報命，仍留宅於日之少宮。

velopment in which the vague chaotic spirit became more and more manifest, so to form heaven and earth, sand and soil, plants, and finally eight pairs of deities in the shape of human beings. Nevertheless, these being creating deities, simultaneously or spatially speaking, may be interpreted as being a pair of deities with the attributes and abilities above-mentioned. They may be, as it were, a pair of deities with eight manifestations. In order to simplify and clarify my statement, I am going to give the diagram of the deities, which the compiler the *Kojiki-den* constructed on the basis of the *Kojiki* and the genealogy which I have designed.

1 The Diagram of the *Kojiki-den*

- | | | | |
|---|---|--|-------------|
| ○ | { | Amenominakanusi-no-kami | 天之御中主神 |
| ○ | | Takamimusubi-no-kami | 高御產巢日神 |
| | | (Another name Takagi-no-kami 高木神) | |
| ○ | { | Kamimusubi-no-kami | 神產巢日神 |
| | | These three were single deities and as such disappeared. | |
| ○ | | Umasiasikabipikodi-no-kami | 宇麻志阿斯訶備比古遲神 |
| ○ | | Amenotokotati-no-kami | 天之常立神 |

These two were also single deities and as such disappeared.

The above five compose the heaven deities of the special order.

- | | | | |
|---|---|------------------------|---|
| ○ | { | Kuninotokotati-no-kami | 國之常立神 |
| ○ | | Toyokumonu-no-kami | 豐雲野神 |
| | | | These two were also single deities and as such disappeared. |
| | { | Upidini-no-kami | 宇比地邇神 |
| | | Supidini-no-kami | 須比智邇神 |
| | | Tunugupi-no-kami | 角杵神 |
| | | Ikugupi-no-kami | 活杵神 |
| | | Optonodi-no-kami | 意富斗能地神 |
| | | Optonobe-no-kami | 大斗能辨神 |

Omodaru-no-kami	淤母陀琉神
Ayakasikone-no-kami	阿夜訶志古泥神
Izanagi-no-kami	伊邪那岐神
Izanami-no-kami	伊邪那美神

The above from Kunitokotati-no-kami down to Izanami-no-kami are also called the seven generations of deities.

II The Revised Genealogy

I Amenominakanusi-no-kami 天之御中主神

II Male Deities

III Female Deities

- | | |
|--|--|
| <p>1. Takamimusubi-no-kami 高御巢產日神</p> <p>2. Amenotokotati-no-kami 天之常立神</p> <p>3. Uhidini-no-kami 宇比地邇神</p> <p>4. Umasiasikabipikodi-no-kami 宇麻志阿斯訶備比古遲神</p> <p>5. Tunugupi-no-kami 角杵神</p> <p>6. Opotonodi-no-kami 意富斗能地神</p> <p>7. Omodaru-no-kami 淤母陀琉神</p> <p>8. Izanagi-no-kami 伊邪那岐神</p> | <p>1. Kamimusubi-no-kami 神產巢日神</p> <p>2. Kuninotokotati-no-kami 國之常立神</p> <p>3. Supidini-no-kami 須比智邇神</p> <p>4. Toyokumonu-no-kami 豐雲野神</p> <p>5. Ikugupi-no-kami 活杵神</p> <p>6. Opotonobe-no-kami 大斗能辨神</p> <p>7. Ayakasikone-no-kami 阿夜訶志古泥神</p> <p>8. Izanami-no-kami 伊邪那美神</p> |
|--|--|

The above are one deity in essence.

The above are one deity in essence.

The *Kojiki*, because compiled by Ôno Yasumaro 太ノ安麿 alone and also because of his effort to preserve the ancient traditions and the ancient language, assumes, on the whole, an appearance of ancient traditions, though not without the above-mentioned fault in classifying and arranging the creating deities. On the

other hand, the *Nihon-shoki*, because compiled by several men and lacking the spirit of unity, is rather careless in adopting and arranging the creating deities, despite the abundance of materials. According to this book, the first deity to appear at the beginning of the world is Kuninotokotati-no-mikoto 國常立命, the second Kuninosatuti-no-mikoto 國狹槌尊, and the third Toyokumonu-no-mikoto 豐斟淳尊; the three were all genuine male deities. The deities who appeared in succession after them were Upidini-no-mikoto 滬土煮尊 and Supidini-no-mikoto 沙土煮尊, Optonodi-no-mikoto 大戸之道尊 and Opotomabe-no-mikoto 大苔邊尊, Omotaru-no-mikoto 面足尊 and Kasikone-no-mikoto 惶根尊, and Izanagi-no-mikoto 伊弉諾尊 and Izanami-no-mikoto 伊弉冉尊. These eight deities make four couples of gods and goddesses; each couple is considered a generation, constituting four generations in all, these and the three earlier single gods are called the seven generations of the age of deities. The *Nihon-shoki* gives, by the side of the main text, quotations from nine different sources, of which the *Kojiki* is one. Now Amenominakanusi-no-kami, Amenotokotati-no-kami, Takamimusubi-no-kami, Kamimusubi-no-kami, Umasiasikabipikodi-no-kami, Tunugupi-no-kami, and Ikugupi-no-kami, whom the *Kojiki* includes among the creating deities are omitted in the *Nihon-shoki*; instead, Kuninosatuti-no-mikoto 國狹槌尊, a deity who is not mentioned in the mythology of the *Kojiki*, is included. The *Kojiki* mentions seventeen creating deities, while the *Nihon-shoki* mentions only eleven; of the eleven, ten are among those mentioned in the *Kojiki*, and one is Kuninosatuti-no-mikoto a deity not mentioned in it. But this deity must be Kuninosatuti-no-kami 國之狹土神, son of Opoyama-tumi-no-kami 大山津見神 in the mythology of the *Kojiki*. As *kumi* 國 (earth) stands against *ame* 天 (heaven), over against Kuninosatuti-no-kami 國之狹土神, there is Amenosatuti-no-kami 天之狹土神 in the *Kojiki*, but the *Nihon-shoki* contains only Kuninosatuti-no-mikoto, and not Amenosatuti-no-mikoto. And another unintelligible point is that the first deity to appear in the chaotic beginning with no demarcation of heaven and earth is Kuninotokotati-no-mikoto. The name Kuninotokotati 國常立, as previously discussed, matches with Amenotokotati 天常立; so

there must be Amenotokotati-no-mikoto 天常立尊 before Kuninotokotati-no-mikoto 國常立尊. However, the *Nihon-shoki* mentions Kuninotokotati-no-mikoto alone, and not Amenotokotati-no-mikoto. Both Kuninosatuti-no-mikoto and Kuninotokotati-no-mikoto are deities who require mates, as the study of their names shows, and who are feminine deities, as their gender shows. How is it that they are put down as genuine male deities in the *Nihon-shoki*? As Kuninotokotati-no-mikoto presupposes Amenotokotati-no-mikoto, and Kuninosatuti-no-mikoto presupposes Amenosatuti-no-mikoto, so does Toyokumonu-no-mikoto 豐斟淳尊 from the reason given above presuppose Umasiasikabipikodi-no-kami.

Now how is it that the *Nihon-shoki* excludes this one from the creating deities? How besides, when these three deities must be mating deities as their names indicate, is it that the *Nihon-shoki* asserts them to be single deities? In assuming this definite attitude in choosing the deities at the expense of these contradictions, the compilers of the book no doubt had a consistent principle to go by. Our impressions, on careful reading of the mythology in the *Nihon-shoki*, is that it purposely excludes from the creating deities those relative to heaven and those based on ideals. Is it not because Amenominakanusi-no-kami and Amenotokotati-no-kami are heavenly deities that they are excluded from the list? Is it not because, while Kuninosatuti-no-mikoto is adopted, Amenosatuti-no-mikoto is rejected that the latter is a heavenly deity? Is it not because Takamimusubi-no-kami and Kamimusubi-no-kami were considered to be too lofty and ideal names to be related with the actual earth, that they are both omitted? It is probable that Umasiasikabipikodi-no-kami, Tunugupi-no-kami and Ikugupi-no-kami, despite their more earthly names, were omitted, simply because of an inconvenience felt in arranging and combining deities on account of too much emphasis laid on the numbers three and seven.

A careful study of the text of the mythologies in the opening sections of the *Kojiki* and the *Nihon-shoki* will show that the arrangement of the deities, their names, and the explanatory phrases often refer to Chinese sources. For instance, it cannot be denied that Amenominakanusi-no-kami 天之御中主神, because of his name and

also, because of the fact that he is the original deity in the beginning, is a deity similar to *T'ai-chi* 太極 in the *Chou-i* 周易 and *T'ai-i* 太一 in Taoism. And should the eight pairs of gods and goddesses be nothing but the names of the two deities, male and female, manifested in eight directions, the two deities may be compared with the *yin* 陰 and *yang* 陽 of the *I* 易 or the *Fub-hsi* 伏羲 and *Nü-kuo* 女媧 in Taoism. Seeing that some scholars of the Tokugawa period explained this mythology with the Chinese *yin-yang* theory, future scholars may be led to regard this section of the mythology an adaptation of the Chinese traditions. However, this is only a superficial view influenced by sheer externals—one blind to Japanese thought which underlies it all. To give a rather vulgar example, it might be compared to a Japanese in Chinese clothes. In spite of the Chinese clothes he wears, he is essentially Japanese. In Taoism, the god in the beginning of the universe is called *T'ai-i* 太一, the great god of the heavenly world *T'ien-i* 天一, and the great god of the earthly world *Ti-i* 地一. Thus the number one is valued; hence the larger odd numbers nine and seven are considered sacred numerals. On the other hand, the Japanese mythology in which the deities of both sexes usually make couples proves that the number two was valued. Consequently, the larger even number eight, dividable by two, became an auspicious number. One is absolute; therefore, its nature is arbitrariness. Two is relative; therefore, its nature is co-operation and friendliness. The reign of *Amaterasu-opomikami* 天照大御神 over *Takamagapara* 高天原, through the co-operation of *Takamimusubi-no-kami* 高皇產靈神, and the reign of *Opokuninusi-no-kami* 大國主神 over *Asiparanonakatukuni* 葦原中國, through the co-operation of *Sukunapikona-no-kami* 少名彥神, are the most conspicuous in the mythology. In view of this, co-operation and friendliness between two parties may be said to be the fundamental principle of Japanese mythology.

As already discussed in full, *pito* (one) in Japanese is a corruption of *puto* 太 (great), a number valued as a great number. Therefore, the number one must be etymologically an auspicious number. But two in Japanese is *puta*, a synonym of *pito*, a number, etymologically, of a co-ordinate class and rank. The people gradual-

ly developed a fondness for two, a mating number, so much so that they came to feel a lonesomeness with one, and finally to have a tendency to hate it. Instances may be cited from mythology. The *Kojiki*, in describing the visit Izanagi-no-mikoto paid his wife Izanami-no-mikoto in Yominokuni 夜見國 says "So having taken and broken off one of the end-teeth of the multitudinous and close-toothed comb stuck in the left bunch of his hair, he lit one light and went in and looked."⁽¹⁾ The *Nihon-shoki* gives the same incident as follows: "He secretly took his many-toothed comb and, breaking off its end-tooth, made of it a torch, and looked at her. Putrefying matter had gushed, and muggots swarmed. This is why people at the present day avoid using a single light at night, and also avoid throwing away a comb."⁽²⁾ The *Kojiki-den* (Book 3) explains this *pitotupi* 一ツ火 (a single light) as follows: "When it might have been simply light, the reason why it is written *pitotupi* (a single light) is probably because it was customary, in ancient times, to light two, three, or more lights, it was necessary to give special emphasis to the singleness of the light by this phrase. The passage in the *Nihon-shoki* 'This is why people at the present day avoid using a single light at night, and also avoid throwing away a comb' seems an addition by a later hand, but I am of the opinion that this custom existed even in ancient times. Even to-day, in the province of Iwami 石見, it is tabooed to light only one light as an offering at a shrine, and it is customary to light two lights; and it is also tabooed to throw a comb. This is what a man from that province has told me." The custom in the province of Iwami to taboo a single light and the throwing of a comb may be one that arose on account of the text of the *Nihon-shoki*, but this reference to this custom in the *Nihon-shoki* may suggest its existence in ancient times.

More instances in mythology of tabooing the number one may be cited. In order to conquer the rebellious deities in Nakatukuni 中國, Amaterasu-opomikami

(1) 故刺左之御美豆良湯津々間櫛之男柱一箇取闕而燭一火入見之時。

(2) 陰取湯津爪櫛，牽折其雄柱，以爲秉炬，而見之者，膿沸虫流，今世人忌一片之火，又忌擲櫛，此緣也。

sent Ameno-wakapiko 天若日子; but hearing nothing from him for eight years, she sent a pheasant named Nanasikiji 無名雉, (nameless pheasant), which was killed by Wakapiko. This incident is recorded in the *Kojiki* as follows: "So this is the origin of the modern proverb which speaks of 'the pheasant as sole messenger'"⁽¹⁾ The same affair is given in the *Nihon-shoki*. "This pheasant came down flying; but seeing millet-fields and bean-fields, it stayed and never came back. This is the origin of the modern proverb which speaks of 'the pheasant as sole messenger.'"⁽²⁾ The *Kojiki-den* (Book 13) says "That *pitatukapi* 頓使 (express messenger) is explained in the *Nihon-shoki* by the note: 頓丘此云毘陀烏 (頓丘: this is read *pitawo* 毘陀烏). This is the right usage. In the Annals of the Emperor Suinin 垂仁, there is a passage reading 不期死生, 頓得爭力 (O that I could, above everything, have a trial of strength, regardless of life or death!); and another in the Annals of the Emperor Richû 履仲 reading 自是後, 頓絕以不懸飼部 (After this, the sole purpose was to refrain from hanging horse-drivers.) Now this word *pita* 比多 is found combined into such modern words as *pitapura* or *pitamono*, and meaning inclined in exclusively one direction, not influenced by anything else. So it must have been a word derived from *pito* (one). When the *Mannyôsyû* 萬葉集 says *pitatuti* 直土 or *pitawo* 直佐麻, genuine *tuti* (soil) or genuine hemp with no mixture whatever is meant. Therefore, *pitatukapi* 頓使 must be a single messenger not accompanied by *sopitukapi* 副使 (assistant messenger) or an attendant." MOTOORI Norinaga 本居宣長 was quite right in interpreting *pita* in *pitatukapi* 頓使 as a variation of *pito* (one). This serves to prove that the number one was tabooed in ancient times. There is still another evidence that this number was probably rejected in mythology. The *Kojiki* concerning the marriage of Ninigi-no-mikoto 邇邇藝能命, the grandson of Amaterasu-opomikami, with Konopana-no-sakuyapime 木花之佐久夜毘賣, the daughter of Opoyamatumi-no-kami 大山津見神 and her conception in one night, says "Then he said: 'Princess Sakuyapime! What! pregnant after one night! It

(1) 今諺曰, 雉之頓使本是也。

(2) 此雉降來, 因見粟田豆田, 則留而不返, 此世所謂雉頓使之緣也。

cannot be my child, must be the child of an earthly deity.’”⁽¹⁾ This is given in the *Nihon-shoki* as follows: “But the Grandson was slow to believe this, and said: ‘Heavenly Deity though I am, how could I cause any one to become pregnant in the space of one night?’”⁽²⁾ Again, in the Annals of the Emperor Yūryaku 雄略, a passage reads “Woguna Kimi 童女君 was originally an Uneme 采女. The Emperor gave one night to her and she became pregnant. Ultimately she gave birth to a girl. The Emperor had suspicions and would not bring her up.”⁽³⁾ All these instances prove that the number one is often rejected.

The foregoing is the result of my enquiry into the numerals found in the *Kojiki* and the *Nihon-shoki*. According to this study, the writings which I take to be the originals of the mythologies, contained neither the number seven nor nine, nor a group of deities of either number. The mythologies being precious works describing religious affairs, it may be said that the number which do not appear in them must be a tabooed number and those which appear auspicious numbers. The numbers seven and nine found in the *Nihon-shoki* are coloured introductions by later generations under the influence of Chinese culture. The main body of the mythology in the *Kojiki* as a rule does not contain these numbers. In arranging the creating deities, however, under the unconscious influence of Chinese ideas, the number seven which should not have been introduced into the mythology has been used. And it is observed in this book that there is a group of seventeen deities—the seventeen deities as the children of Opotosi-no-kami 大年神. Among these deities, deities called Korean deities 韓神 and Chinese deities 聖神, are included. These are no doubt deities who were never included in the originals of the mythology. As we study the subject in this light, it may be asserted that the numbers included in the originals of the mythology were one, two, three, four, five, six, eight, and ten, and the numbers seven and nine were not used. As already indicated in the various continental

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- (1) 爾詔，佐久夜毘賣一宿哉，娠，是非我子，必國神之子。
 (2) 皇孫末之信曰，雖復天神，何能一夜之間，令人有娠乎。
 (3) 童女君者本是采女，天皇與一夜而娠，遂生女子，天皇疑而不養。

countries of Asia and Europe, as a rule, odd numbers were valued, while even numbers were despised. On the other hand, in our country, all the even numbers were valued; and of the odd numbers, one, three, and five were adopted among the auspicious numbers. Only the number one, because of the solitary feeling it gives, was in some cases rejected, as has been explained. In the continental countries of Asia and Europe, among the odd numbers, seven and nine were valued as the most sacred numbers, while in Japan these two numbers were rejected as inauspicious numbers and, instead, the odd number eight was respected as the most auspicious number. Therefore, this conclusion arrived at through the study of the *Kojiki* and *Nibon-shoki* now serves incidentally to afford a new and strong support to my theory of the Japanese numerals. As these books form the oldest literature in Japan, no document prior to them is available. But *Tung-i-chuan* 東夷傳 in the *Wei-chih* 魏志 includes a chapter entitled *Wo-jên* 倭人 which gives the number of the envoys and the quantities of the gifts that the Queen of *Wo-kuo* 倭國 sent to the Wei 魏 court. For the reason that these numbers, instead of mere subjective conception concerning numbers conjectured from the ancient documents, give the actual objective numbers recorded in the history of international diplomacy, it may not be quite just to determine thereby the numerical conception of the Japanese of those days. However, as they serve in a way to support my numerical theory, I shall reproduce them here.

According to *Wo-jên-chuan* 倭人傳 in the *Wei-chih* 魏志, the number of the envoys whom the Queen called Pi-me-ko 卑彌呼 then ruling over the northern half of Kyûshû sent to the Wei court in the 2nd year of *Cbing-chu* 景初 (238 A.D.) was two—a chief envoy and an assistant; and the inventory of the gifts she sent contained four male prisoners, six female prisoners, two *p'i* 匹 and two *chang* 丈 of figured cloth. The number of the envoys the Queen again sent in the 4th year of *Chêng-shih* 正始 was eight, but the quantities of the various gifts sent then are not designated. In the 8th year of the same era (247 A.D.), the Queen To-yo 壹與 (correctly 臺與) who succeeded Pi-me-ko 卑彌呼 sent twenty envoys, thirty male and female prisoners, five thousand white beads, two large blue comma-shaped

gems, and twenty *p'i* of new-figured fancy-brocade. Under Wo-kuo 倭國 in *Tung-i-chuan* 東夷傳 in the *Hou-han-shu* 後漢書, it is recorded that in the 1st year of *Yung-ch'u* 永初 (107 A.D.) under the reign of the Emperor An-ti 安帝, the King of Hui-t'u 面土 (correctly 回土) of Wo 倭 sent some envoys to the Han court; though the number of the envoys is not given, the number of the prisoners presented was one hundred and sixty,—namely, twice eighty. Communication between Wo-kuo 倭國 and the two dynasties Han 漢 and Wei 魏 aimed in practice at making profits through trade between them, but in appearance it was only a formal act of tribute-paying. When one nation communicates with another, and the rulers exchange envoys and gifts, the number of the envoys and the total units of articles given are generally those considered the most auspicious in the country which sends them. As is seen in the above references, Wo-kuo sent envoys to the Wei court three times, two envoys the first time and twenty the third time, and among the gifts the first time two *p'i* 匹 and two *chang* 丈 of figured cloth, and among the gifts the third time there were two comma-shaped gems and twenty (two-ten) *p'i* of new-figured fancy-brocade. This frequency of the number two is too conspicuous to be considered accidental. It is, therefore, more reasonable to take it as an expression of the national custom of Wo-kuo 倭國 in international diplomacy. The numbers besides two mentioned are the even numbers four, six, and eight, and the odd numbers three and five, which are all considered auspicious numbers in Japanese thought. Moreover, it is not accidental that neither seven nor nine is found; it is probably because they were rejected as inauspicious numbers.

IV Words of the Same Origins as the Numerals

(a) Words pertaining to Kinship

The Japanese, in ancient times, as already referred to, had four word-stems meaning many and large, which appear in the numerals: namely, the *p*∞ or the *p* series found in *pito* (one) and *puta* (two); the *m*∞ or the *m* series found in *mi* (three)

and *mu* (six); the *y* or the *y* series found in *yo* (four) and *ya* (eight); and the *t* or the *t* series found in *itu* (five) and *towo* (ten). And we may say that these four stems also form some words meaning kinship. The present Japanese for the child of a child, or a grandchild is *magō*, but the *Wamyōshō* 和名抄 gives 無萬古 and 比古 for it; 無萬古 is a transliteration of *mumako*, and 比古 a transliteration of *piko*. Seeing that the *Wakun-no-shiori* 和訓栞 give *umako* for *magō* (grandchild), *mumako* is probably a corruption of *umako*. In Japanese an *u* forming an initial syllable is, for euphony, often changed to *mu*; for instance, *ube* (no wonder, reasonable) is sometimes pronounced *mube*. And this *umako* is again a corruption of *mako*. The Japanese finding it difficult to pronounce an *m* sound forming an initial syllable of a word sometimes add the vowel *u* before it. For instance though the correct pronunciation of 馬 (horse) is *ma*, they call it *uma*; and though the correct pronunciation of 梅 (plum) is *me*, they call it *ume*. If such a euphonical change took place on *umako* (grandchild), it would not be wrong to suppose that the more proper form was *mako*. If so, the correct Japanese for grandchild must have been *mako*. How is it then that grandchild in Japanese was *mako*? A dictionary like the *Daigenkai* 大言海 explains the word as originating from *umafariko* 蕃息子 (increasing sons); but this sounds too far-fetched to be supported. In my opinion, *mako* (grandchild) is *ko* (child) of *ko* (child),—in the sense that it is *mata* (again) *ko*; and *mata-ko* was contracted to *ma-ko*; and *ma* in *mata* 又 (again), like *ma* in *masu* 益 (increase) or *mo* in *motto* 尙 (more), originated from the same stem *mi* (three) and *mu* (six).

In Japanese, grandchild is *mako*; it was also called *piko*. *Piko* is usually interpreted as a combination of *pi* (distant) *ko* (child), and I formerly followed this interpretation for some time, but now I realize that this was a misunderstanding. This *piko*, like *mako*, is *ko* (child) of *ko* (child), in the sense that it is *pata* (again) *ko* (child) or *puta-tabi* 再度 (two times) *ko* (child); and *patako* or *puta-ko* was contracted to *piko*. *Pa* in *pata*, and *pu* in *puta* originated from the same stem as *pi* in *pito* (one) and *pu* in *puto*. As there are in Japanese two words for hundred *po* and *mo*, so there are *mako* and *piko* for grandchild. *Ma* and *pi*, *mo* and *po* are plural terms which

arose from the meaning many. Moreover, great-grandchild in Japanese is *pipiko* 曾孫,—namely, a form prefixed by *pi* a word meaning multiplication, because this is a child born again of a grandchild. This is exactly like calling hundred *momo* tautologically. In ancient times, therefore, a grandchild was called either *piko* or *mako* and a great-grandchild *pipiko*; then for the sake of avoiding confusion, it became a custom to call a grandchild *mako*, or *mago*, and a great grandchild *piko*.

In Japanese a great-great-grandchild is called *yasipako*. The *Wamyōshō* 和名抄 transliterates it 夜之波古, but it is corrupted to *yashago*. The *Daigenkai* 大言海 interprets it as *yasibako* 彌數子 (ever increasing child), but this cannot be supported. In my opinion, *ya* the initial syllable of *yasipako* is synonymous with *yo* (four) and *ya* (eight), and a word meaning more and more; *yasi* should be regarded a noun form of the verb *yasu* 彌ス corresponding to *masi* the noun form of the verb *masu* 益ス (increase), and *pako* must be a corruption of *piko*. Then *yasipako* being a corruption of *yasipiko* must mean more and more children in addition to *piko*. The adequacy of this interpretation may be proved by the fact that *tutuko* is another word for it. The *Jikyō* 字鏡 transcribes it 豆々子, while the *Daigenkai* interprets it as *tutuko* 續子 (continuing child). As *ya* in *yasipako* (great-great-grandchild) is, as already explained, a word synonymous with *yō* (four) and *ya* (eight), so is *tu* in *tutuko* a word synonymous with *tu* in *itu* (five); the repetition of *tu* to form *tutu* corresponds to the repetition of the initial syllable in *momo* (hundred) and *pipiko* (great-great-grandchild). The co-existence of *yasipako* and *tutuko* for great-great-grandchild is similar to that of *po* and *momo* for hundred, and that of *piko* and *mako* for grandchild, which is because both words *ya* and *tu* contain the meaning of more and more. A general survey of the names of lineal relation beginning with grandchild down to great-great-grandchild shows that *piko* (grandchild) is a basis on which *pipiko* (great-grandchild) and *yasipako* or *yasipiko* (great-great-grandchild) are formed, and that grandchild is also called *mako*, and great-great-grandchild is called *tutuko* also; thus in the names of kinship for three generations, all the four basic words in the numerals—the *p*∞, the *m*∞, the *y*∞, and the *t*∞—are employed. This aspect should be

