

## Translation of the tale of *Hikohohodemi no mikoto* from the *Sumiyoshi no honji*

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### Introduction

In this paper the transcription and translation of a portion of the *Sumiyoshi no honji* titled *nara-ehon* will be undertaken. This particular section contains the story of the god *Hikohohodemi no mikoto*, who is also known as *Yamasachihiko*<sup>1)</sup>. As textual basis scans of the manuscript stored in the *Bibliothèque Nationale de France* (BnF) were used<sup>2)</sup>. The *Sumiyoshi no honji* is most likely a copy of a non-preserved original manuscript from the Muromachi period (ca. 16th century), which marks the beginning of the popularity of the *nara-ehon*, and was produced at around the end of the 17th century<sup>3)</sup>.

The following three chapters will reproduce the text in four versions: the first chapter contains the transcription of the text in its immediate form. There, the manuscript that consists of pictures and handwritten text using so called *hentaigana*<sup>4)</sup> and *kuzushiji*, a common cursive writing style of the time, will be rendered on the one hand (on the right) in modern standard *hiragana* writing and *kanji* characters, i. e. „chinese“ characters, on the other hand (on the left) only in *kanji* characters, displaying the characters that serve as base for the *hentaigana*, insofar as each *hentaigana*, like all *kana* in general, can be traced back to a *kanji* character. This second rendition takes into account that the same syllable can be written by different *hentaigana* syllable characters. Both versions are shown in parallel and strictly comply to the lines of the original manuscript, but nothing will be added to these immediate transcriptions that could be of any help in reading and understanding the text. This is the task of the third transcription in chapter 2. The so called *shakubun* version is divided into paragraphs and is ordered by periods and commas. Furthermore additional *kanji* characters will be used wherever possible to make the text easier to read. Chapter 3 finally contains the translation of the passage. The pictures that disrupt the handwriting in the manuscript will be inserted into the text of the translation according to their places in the original document.

1) This is one of the many names under which he appears in the different versions of the story in the *Nihonshoki*.

2) Volume 1: <http://gallica.bnf.fr/ark:/12148/btv1b8304438w>;  
Volume 2: <http://gallica.bnf.fr/ark:/12148/btv1b83044399> (19. 1. 2015).

3) Pigeot/Kosugi 1993: p. 183.

4) Lit. „strange-body-letter“.

The class that led me to undertake the translation at hand, was an E-Learning class associated with the chair for the East-asian Art History at the Institute of Art History of the University of Zurich held by Prof. Dr. Hans Bjarne Thomsen during the summer semester of the year 2013. Helping the class with the task of translating and giving us lectures on the *Sumiyoshi no honji* and subjects surrounding the *nara-ehon*, Prof. Dr. Yamamoto Satomi from the Kyōritsu Women's University of Tokyo was accompanying the seminar. She was of great help in starting the project and it is thanks to her, that I was able to finish this translation overcoming difficult passages that seemed incomprehensible at first. As tutor of the class I got especially invested in managing to produce a modern english, respectively german translation of the text. This led me to write a thesis about the subject, of which the transcription and translation are reproduced here.

### 1. Transcription A (翻刻 *honkoku*)

The manuscript of the *Sumiyoshi no honji* consists of three volumes. The Legend of *Hikohohodemi no mikoto* encompasses the end of the first volume (*jō*, pp. 40 - 54) and the first part of the second (*chū*, pp. 1 - 22). The digital scans („BnF“) available online as well as the transcription of Pigeot and Kosugi <sup>5)</sup> („P/K“) count double pages and both use a distinct pagination. However, it made more sense to me to count single pages, not least because of the fact that the books start with a single page. That means that for each page three different numbers are given. The text contains some uncommon spellings which I discuss in footnotes.

#### Volume 1: pages 40/41 (BnF 22, P/K 20 o/u)

<p>可久天仁、幾乃美已止八飛宇可乃久丹 耳阿万久多良勢給比之可三也万乃 可三乃御武春免己乃者奈左久也此女止 御知機利遠己女左世給比川、御已多知 安末多宇美給不三十一末无左以遠 遍堂末比天乃知比己本、天三乃美已止 尔久尔遠由川良勢給比川、天无耳 安可良世給比介利比己本、天三乃美已止 乃三己乃可三本乃春曾里乃美已波御 於止、乃美已止尔久良為遠己衣良連 給不事遠也春可良須於本之女之 介礼者川祢八御中与加良寸以可丹 毛之天御於止、乃美已止遠宇之奈八无 止曾</p>	<p>かくてに、きのみことはひうかのくに にあまくたらせ給ひしかみやまの かみの御むすめこのはなさくやひめと 御ちきりをこめませ給ひつ、御こたち あまたうみ給ふ三十一まんざいを へたまひてのちひこほ、てみのみこと にくにをゆつらせ給ひつ、てんに あからせ給ひけりひこほ、てみのみこと のみこのかみほのすそりのみこは御 おと、のみことにくらゐをこえられ 給ふ事をやすからすおほしめし ければつねは御中よからすいかに もして御おと、のみことをうしなはん とそ</p>
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<p>於保之女之遺類御於止、乃美已止波御 阿尔乃美已止乃御心乃可久和多良勢給不 事八川由志呂之免左、利遣留尔也</p>	<p>おほしめしける御おと、のみことは御 あにのみことの御心のかくわたらせ給ふ 事はつゆしろしめさゞりけるにや</p>
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5) Pigeot/Kosugi 1995.

<p>安留止起安尔乃美已止乃比左宇之給不 已可年乃川利者里遠可良世多満比天安遠 宇美尔乃曾无天徒利遠多礼給不止己呂尔 以可、志給比多利遣宇遠尔川利者利遠 止良連堂末比遣利美已止大幾耳 奈計幾給比川、加奈多己那多遠 毛止免安利幾給部止毛宇遠乃止利天 可以天以耳以里之事奈礼八川為尔 由久恵八奈利遣利美已止世无可多 奈久天安丹乃美已止尔加久止乃給比</p>	<p>あるときあにのみことのひさうし給ふ こかねのつりはりをからせたまひてあを うみにのぞんてつりをたれ給ふところに いか、し給ひたりけんうをにつりばりを とられたまひけりみこと大きに なげき給ひつ、かなたこなたを もとめありき給へともうのをとりて かいていにいりし事なればつるに ゆくゑはなかりけりみことせんかた なくてあにのみことにかくとの給ひ</p>
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Volume 1: pages 42/43 (BnF 23, P/K 21 o/u)

<p>計連者本乃春楚里乃美已止奈乃免 奈良須御以可利阿利天曾乃川利者利 止申八武可之与利川多八利天女天 多起多可良奈利以曾幾多川年毛 止免天返之給不遍之止於保世 介礼者於止、乃美已止乃多満不也宇八 王礼八曾乃徒利者利遠左也宇耳比 左宇之給不止八思比毛与良須可利 曾免尔川利遠多礼天侍連八宇遠尔 止良礼天侍留那利志与世无以末八 堂川奴留止己呂奈之御可者利遠 多天末川留部之曾礼尔天御者良 以左勢多末部止乃多満比介礼者又</p>	<p>ければほのすそりのみことなめ ならず御いかりありてそのつりはり と申はむかしよりつたはりてめて たきたからなりいそきたつねも とめて返し給ふへしとおほせ ければおと、のみことのたまふやうは われはそのつりはりをさやうにひ さうし給ふとは思ひもよらすかり そめにつりをたれ侍れはうをに とられて侍るなりしよせんいまは たつねるところなし御かはりを たてまつるへしそれにて御はら いさせの給へとのたまひければ又</p>
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<p>安尔乃美已止乃多堂末不也宇多止比 百千末无乃可八利遠者末八留止毛 加乃川利者利尔久良部可多之和可身仁 可部天毛於之幾太可良奈礼者奈遠 左利尔者之於毛比給不奈宇遠可止 里天宇世之事奈良波天耳毛 安可類末之知丹毛以留末之王多 春美乃奈三乃曾己仁曾安留良无 奈无之宇美尔入天寸三也可耳 多川年天返之給部止与川利者里 遠御返之奈幾奈良波知、能美已止 乃由川良勢給不安之八良古久遠波 於左部天堂満八留部之止乃堂末比</p>	<p>あにのみことのたまふやうたとひ 百千まんのかはりをはたまはるとも かのつりはりにくらへかたしわか身に かへてもおしきたからなればなを さりにばしおもひ給ふなうをがと りてうせし事ならば天にも あかるましちにもいるましわだ ずみのなみのそこにそあるらん なんじうみに入てすみやかに たつねて返し給へとよつりはり を御返しなきならばち、のみこと のゆつらせ給ふあしはらこくおほ おさへてたまはるへしとのたまひ</p>
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Volume 1: pages 44/45 (BnF 24, P/K 22 o/u)

<p>遣留本止尔於止、乃美已止大幾尔御 奈計幾安利天気尔毛宇三遠者奈 礼天已止止己呂部八可久礼末之阿遠 宇奈八良遠安末年久佐可之毛止女无 尔八志可之止於本之女之御不年尔 免左礼川、宇美乃於毛天尔乃曾美 太末不止起尔宇三川良丹八可耳</p>	<p>けるほどにおと、のみこと大きに御 なげきありてけにもうみをはな れてことところへはかくれましあを うなはらをあまねくさかしもとめん にはしかじとおほしめし御ふねに めされつ、うみのおもてにのそみ たまふときにうみづらにはかに</p>
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計幾良字之由幾乃也末遠奈之 介礼者美已止安也之久於保之女須 止己呂尔於幾那一人安良八連帝 奈美乃宇部耳字可美以天多利曾乃 可多知丹无介无尔八与宇加八連利 以可奈留毛乃曾止止比給部者己礼盤	けきらうしゆきのやまをなし ければみか <sup>り</sup> とあやしくおほしめす ところにおきな一人あらはれて なみのうへにうかみいてたりその かたちになげんにはようかはれり いかなるものそととひ給へはこれは
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可以天以尔春美侍留之本川、遠乃可三尔天 侍留奈利左天美已止八以可奈留事仁可 一人己乃奈見乃宇部耳於者之 末須曾止止比堂天末川利計礼者 美已止己乃与之幾己之女之 王礼己乃可三乃美已止乃川利者利遠 可利天宇美尔乃曾无天徒利遠多礼 止己呂耳宇遠尔川利者利遠 止良礼堂利安丹乃美已止幾己之 女之世比尔毛止乃川利者利越 可部春部之止乃堂末不保止尔 世无可多奈左耳毛之徒利 者利遠者三之宇遠乃宇美耳	かいていにすみ侍るしほつ、をのかみにて 侍るなりさてみことはいかなる事にか 一人このなみのうへにおはし ますそととひたてまつりければ みことこのよしきこしめし われこのかみのみことのつりはりを かりてうみにのぞんでつりをたれ しところうをにつりはりを とられたりあにのみこときこし めしぜひにもとのつりはりを かへすべしとのたまふほとに せんかたなさにもしつり はりをはみしうをのうみに
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Volume 1: page 46 (BnF 25, P/K 23 o)

宇可美安可類己止毛也止 於毛比川、 以万己、耳 阿利帝 末川奈利 止楚 乃堂末比 気類	うかみあかることもやと おもひつ、 いまこ、に ありて まつなり とそ のたまひ ける
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Volume 1: pages 48/49 (BnF 26, P/K 24 o/u)

於幾那己乃与之字計堂満八利加之己 幾可美乃御己、呂丹毛於呂可奈類 事毛侍留可也己乃安遠宇奈八良止 申八末无 <sup>レ</sup> 止之天偏无左以毛奈之 美奈曾止盤古无里无左以尔於与比 川、八末无由志由无尔遠与部利左宇 可以遠春久礼者八可以尔以利八可以遠 春久礼者加宇寸以可以尔以留可本止尔 末无 <sup>レ</sup> 多留宇三乃宇知部止利天 可部利多留川利者里遠古、尔之天 多川年毛止女无止乃多末不八大曾良 乃月乃可川良遠末年久止也良无与利 毛者可奈起御己、呂奈留部之止申	おきなこのよしうけたまはりかしこ きかみの御こ、ろにもおろかなる 事も侍るかやこのあをうなはらと 申はまん <sup>レ</sup> としてへんさいもなし みなそこはこんりんさいにおよび つ、八まんゆじゆんにをよべりさう かいをすくれは八かいにいり八かいを すくれはかうすいかいにいるかほとに まん <sup>レ</sup> たるうみのうちへとりて かへりたるつりはりをこ、にして たつねもとめんとのたまふは大ぞら の月のかつらをまねく <sup>り</sup> とやらんより もはかなき御こ、ろなるへしと申
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6) Sic! One can assume, that みこと (*mikoto*) should have been written here. Cf. Pigeot/Kosugi 1995: p. 76.

7) This verb is used more commonly in the form まぬく (*manuku*).

<p>計連者美已止己乃与之幾己之免之 和連良毛左也宇尔於毛部止毛阿 末利世无可多那左尔波可利已止遠 女久良之字美乃皆己部毛以利奈无止 於毛不奈利止乃多満部者於幾奈此 与之字計堂満八利計尔 / 左 本止尔於保之女左波止己与乃久丹 部三由幾阿利天王多川三遠多乃三 多末部左安良波川利者利遠止里 可部之多満八无事八也春久候部之止 申計連者美已止宇礼之久於本之 女之加乃於幾奈と、毛耳止己与 乃久丹、三由幾之給不止己与乃久尔</p>	<p>ければみことこのよしきこしめし われらもさやうにおもへともあ まりせんかたなさにはかりことを めくらしうみのそこへもいりなんと おもふなりとのたまへはおきな此 よしうけたまはりけに / さ ほどにおほしめさはとこよのくに へみゆきありてわだづみをたのみ たまへさあらはつりはりをとり かへしたまはん事はやすく候へしと 申ければみことうれしくおほし めしかのおきなと、もにとこよ のくに、みゆきし給ふとこよのくに</p>
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Volume 1: pages 50/51 (BnF 27, P/K 25 o/u)

<p>止申八里宇久字之也宇乃事奈利 曾乃与曾本比丹无介无尔八与宇 加八利志也宇良久可之也宇乃可勢 不幾天者類三月乃己止久奈礼者 加无之与乃久留之美奈可利介利 不之也宇不女川乃左可比奈礼者 之也宇志也飛川女川乃久毛奈可利 介利不良宇不之乃奈良八之奈礼 者志久毛奈之比也宇久毛奈之 志川本宇八己、呂乃己止久王起美知 介礼者不久止久乃久毛奈之 王可多久比奈良奴毛乃毛奈計連 者於无曾宇恵久止以不事毛奈之</p>	<p>と申はりうぐうしやうの事なり そのよそほひにんげんにはよう かはりじやうらくがじやうのかせ ふきてはる三月のこくなれは かんしよのくるしみなかりけり ふしやうふめつのさかひなれは しやうじやひつめつのくもなかり けりふらうふしのならはしなれ ばしくもなしびやうくもなし しつほうはこ、ろのごとくわきみち ければふくとくのくもなし わがたぐひならぬものもなけれ ばおんぞうゑくといふ事もなし</p>
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<p>以留比以幾也宇尔可多知遠部无春留 事志由宇奈礼者五世以為无久毛 奈可利介利多、之天也之宇乃 五春以丹无介无乃八久里宇久字乃 三祢川止天登己与乃久丹耳毛 久留之三八安利止可也寸天尔里宇 久字之也宇尔徒幾給比川、大里乃 安利左満遠御良无寸留尔幾无幾无 遠毛川天太、美多留幾多者之 阿利多可左七十与知也宇尔遠与部利 曾乃上耳留利乃呂宇毛无安利 本宇良以幾宇止以不可久遠宇天里 曾乃中尔三十与知也宇乃多万乃</p>	<p>いるひいぎやうにかたちをへんずる 事じゆうなれは五せいみんくも なかりけりたゞし天しやうの 五すいにんげんの八くりうくうの 三ねつとてとこよのくににも くるしみはありとかやすてにりう ぐうじやうにつき給ひつ、大りの ありさまを御らんずるにきんぎん をもつてた、みたるきたはし ありたかさ七十よぢやうにをよべり その上になるりのろうもんあり ほうらいきうといふがくをうてり その中に三十よぢやうのたまの</p>
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Volume 1: pages 52/53 (BnF 28, P/K 26 o/u)

<p>久宇天无安利呂宇毛无与利久宇天无 末天七本宇乃呂宇可久阿利曾乃本止 十与里可志多尔志无之由乃以左己 遠末起介礼者己乃飛可利尔加、也幾 天宇者多満乃与類乃介之幾毛奈可</p>	<p>くうでんありろうもんよりくうでん まで七ほうのろうかくありそのほと 十よ里がしたにしんしゆのいさご をまきければこのひかりにか、やき てうばたまのよるのけしきもなか</p>
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Translation of the tale of *Hikohohodemi no mikoto* from the *Sumiyoshi no honji*

<p>里介利御天无乃中王宇丹波幾ゞ          太宇／＼多留大志无安利多満乃可不          里仁之幾乃之也宇曾久患耳八宇川          春止毛不天毛於与比可多幾本止          乃之也宇已无奈利己礼曾此止己呂          乃大王宇止三衣天宇川久之久与          曾遠比可左利之里宇仁与八良和多          知可己美可川可宇乃氣之幾尔見衣</p>	<p>りけり御てんの中わう<sup>8)</sup>にはぎゞ          だう／＼たる大しんありたまのかふ          りにしきのしやうそくゑにはうつ          すともふでもおよひかたきほど          のしやうごんなりこれそ此ところ          の大わうとみえてうつくしくよ          そをひ<sup>9)</sup>かさりしりうによはらわ<sup>10)</sup>た          ちかこみかつがうのけしきにみえ</p>
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<p>計連波美已止於幾那尔於本世計留八          安連尔見衣多留以久王无堂、之久          遠留人盤以可奈留人曾止止比多末部者          於幾奈己多部天申也宇安連己曾己乃          久尔乃大王宇和多川三止申人耳天          侍留奈利寸奈八知美已止己礼末天          三由幾奈利侍留与之遠川希多天          末川留部之止申天也可天宇知丹曾          以利尔介留志八良久安利天王多川三          王宇毛呂／＼乃百久王无止毛遠安比          久之幾无天以尔多知以天美已止遠          武可部多天多天末川利志、以天无耳          之也宇之入万以良勢介利太末乃</p>	<p>ければみことおきなにおほせけるは          あれにみえたるいくわんた、しく          をる人はいかなる人そとひとまへは          おきなこたへて申やうあれこそこの          くにの大わうわたつみと申人にて          侍るなりすなはちみことこれまで          みゆきなり侍るよしをつけたて          まつるへしと申てやかてうちにぞ          いらにけるしはらくありてわたつみ          わうもろ／＼の百くわんともをあひ          ぐしきんていにたちいでみことを          むかへたてたて<sup>11)</sup>まつりし、いでんに          しやうじ入まいらせけりたまの</p>
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Volume 1: page 54 (BnF 29, P/K 27 o)

<p>止己尔奈越之多天末川利天          乃知与宇可无比連以奈留里宇仁与          堂知遠之天世无徒久之比川久          之多留知无世无遠          美已止乃          御末部丹曾          楚奈部堂天          末川留          曾乃氣之幾中／＼          多止部无可多毛          奈可利遣利</p>	<p>とこになをし<sup>12)</sup>たてまつりて          のちようかんびれいなるりうによ          たちをしてせんつくしびつく          したるちんぜんを          みことの          御まへにそ          そなへたて          まつる          そのけしき中／＼          たとへんかたも          なかりけり</p>
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8) The common form of this word as it appears in *kogo* dictionaries is: ちゅうあう (*chuuau*, 中央). There are many examples of words in the manuscript that are written in an uncommon form (not listed as such in the *Kadokawa Kogo Daijiten*). It should be noted that there is no need to take this for a writing mistake. One can assume that it is a matter of alternative ways to write certain words, something a broader study of the texts of the time should be able to shed a light on. This question will, however, not be further pursued by this paper.

9) Common form: よそほひ (*yosohohi*, 装ひ). The commutation of ほ and を is an often seen phenomenon in the manuscript, a sign that speaks in favor of the thoughts stated at the end of footnote 8.

10) Common form: わらは (*waraha*, 童). Pigeot/Kosugi 1995 consider it a writing mistake (p. 81).

11) Sic! Two syllables were repeated by mistake. Cf. Pigeot/Kosugi 1995: p. 81.

12) Common form: なほす (*nahosu*, 直す).

Volume 2: page 1 (BnF 2, P/K 0)

<p>王多川三己、呂尔於保之免左礼          介留也宇八己乃末礼人止申八可多之          計奈久毛大志无久宇乃御志曾无          大日本无己久乃御安留之尔天屋无          己止那幾上良婦尔天於八之末須          以可毛之天志多之久奈利己乃          久丹、止、免末以良勢多久於毛比          介礼者堂以二乃武春女止与多満比女          止申八与宇加无不左宇乃飛女奈礼者          左以八比人丹天候比介留遠御三也          川可部乃多免尔止天美己止乃御末部尔          万以良勢介利三己止己乃飛免乃          宇留八之幾春可多尔女天多末比</p>	<p>わだづみこ、ろにおほしめされ          けるやうはこのまれ人と申はかたし          けなくも大しんぐうの御しそん          大日ほんこくの御あるしにてやん          ごとなき上らふにておはします          いかもしてしたしくなりこの          くに、と、めまいらせたくおもひ          ければだい二のむすめとよたまひめ          と申はようがんぶさうのひめなれは          さいはひ人にて候ひけるを御みや          つかへのためにとてみことの御まへに          まいらせけりみことこのひめの          うるはしきすかたにめてたまひ</p>
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Volume 2: pages 2/3 (BnF 3, P/K 1 o/u)

<p>比与久乃可多良比遠奈之給不本止尔          川利者里乃事八由女尔毛於保之          与良須御知幾利奈利安留止起王多          川三志保川、遠乃於幾那尔武可川天          乃多末不也宇日本无己久乃御安留之          者之免天己乃可以尔久多利給ふ事          奈越左利奈良奴左以者比奈利志可留仁          以可奈類事遠可於保之女之以天、          古連末天者留、御良以里无安利          計留曾止止比堂末部者於幾那申          左礼介留也宇八己乃美己止乃己乃可三能          美己止尔己可年乃川利者利遠加利給不          遠宇遠尔止良礼給比之可阿良計奈久</p>	<p>ひよくのかたらひをなし給ふほとに          つりはりの事はゆめにもおほし          よらす御ちきりなりあるときわだ          つみしほつ、をのおきなむかつて          のたまふやう日ほんこくの御あるし          はしめてこのかいくたり給ふ事          なをさりならぬさいはひなりしかるに          いかなる事をおほしめして、          これまてはる、御らりあり          けるそととひたまへはおきな申          されけるやうはこのみことのこのかみの          みことにこかねのつりはりをかり給ふ          をうをにとられ給ひしかあらけなく</p>
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<p>勢女己者礼給不尔与川天王多川三遠          御堂乃三阿利天古連部三由幾尔天          左不良婦曾也止具八之久加多利          申佐連介礼者王多川三於本幾          耳於止呂幾左也宇乃事遠          以末、天毛宇計堂満八利於与者          奴己曾不久奈礼左良波志己久          遠女久良左須可以中乃幾与留以          止毛越末年機与勢世无左久之天          川利者利遠毛止女天万以良勢无          止天可以中耳不連遠女久良之          介礼者知与尔於宇之天末以留          宇遠止毛八奈尔、曾末川奈美遠</p>	<p>せめこはれ給ふによつてわたつみを          御たのみありてこれへみゆきにて          さふらふそやとくはしくかたり          申されければわたつみおほき          におとろきさやうの事を          いま、てもうけたまはりおよば          ぬこそふくなれさらばじこく          をめくらさすかい中のぎよるい          ともをまねきよせせんさくして          つりはりをもとめてまいらせん          とてかい中にふれをめくらし          ければちよくにおうじてまいる          うをとものはなに、そまづなみを</p>
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Volume 2: pages 4/5 (BnF 4, P/K 2 o/u)

<p>止宇之天以可川知遠奈之安者遠          者起帝安免幾利遠奈春計以</p>	<p>とうしていかづちをなしあは<sup>13)</sup>を          はきてあめきりをなすけい</p>
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13) Common form: あわ(awa, 泡).

<p>計以止申大幾与曾乃多計春世无 里丹与己堂八利天万以介礼八 徒幾耳己字幾与多以幾与止 申八十二乃安之久留満乃己止久 於比多礼者曾乃可多知加尔、仁多利 者久天宇幾与止申八四川女六曾久 安類宇遠乃於乃以呂春己之安可 計礼者幾之乃可多知耳己止 奈良須計以世幾乃祢遠以多寸 比幾与八曾乃可多知不久天宇止利 耳丹多利遣利志也知本己止</p>	<p>げいと申大ぎよそのたけすせん 里によこたはりてまいりければ つぎにこうぎよたいぎよと 申は十二のあしくるまのこくとく おひたればそのかたちかに、にたり はくてうぎよと申は四つめ六そく あるうをのおのいろすこしあか ければきじのかたちにこと ならずけいせきのねをいだす ひぎよはそのかたちふくてうとり ににたりけりしやちほこと</p>
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<p>以不盤佐免乃者、奈利者類 耳毛奈礼者楚与／＼登 不久也乃止計幾已知乃宇遠 恵以遠春、武留左計乃宇遠乃 武可己止久耳者武安知八本宇 保耳左八良寸者之里天 者良可仁以留可己乃之呂乃 者未知遠左之天止比宇遠也 左女志多、見之多知宇遠尔 不可天於不多可王仁乃久知曾乃 保可奈与之春、幾末春 可川遠飛本久宇久比恵曾加奈可 之良登之遠川毛類可加以</p>	<p>いふはさめのは、なりはる にもなればそよ／＼と ふくやのどけきこちのうを ゑい<sup>14)</sup>をす、むるさけのうをの むがことくにはむあぢはほう ほにさはらすはしりて はらかにいるかこのしろの はまちをさしてとひうをや さめした、みしたちうをに ふかでおふたかわにのくちその ほかなよしす、きます かつをひほくうぐひゑそ<sup>15)</sup>かなが しらとしをつもるかかい</p>
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Volume 2: pages 6/7 (BnF 5, P/K 3 o/u)

<p>良宇也与呂川与遠不類 宇美可女也 可連以耳 曾奈不 多以乃宇遠 保良可以 阿可ゞ以 安八比丹之 左ゞ以 可幾者満久利 末天止部多 以多也可以 久知奈之止以部登</p>	<p>らうやよろつよをふる うみかめや かれいに そなふ たいのうを ほらがい あかゞい あはひにし さゞい かきはまぐり まとべた いたやかい くちなしといへど</p>
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<p>久良計太八良己奈満己乃 堂久比末天 一留以之奈／＼遠 王可知天 里宇久宇之也宇乃美幾八耳</p>	<p>くらげたはらごなまこの たぐひまで 一るいしな／＼を わかちて りうぐうじやうのみぎはに</p>
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14) Common form: えひ (*ehi*, 鰯).

15) Common form: えそ (*eso*, 狗母魚).



已楚利川良奈川多類 安利左満 奈丹、堂止部无 可多毛那之	こぞりつらなつたる ありさま なに、たとへん かたもなし
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Volume 2: pages 10/11 (BnF 7, P/K 5 o/u)

春、幾止申宇遠八字部末天毛志呂 之女之多留毛乃奈礼者寸奈八知御天无 丹万以利天毛呂／＼乃宇遠止毛已止／＼ 具末以利安川末利侍留与之遠曾宇 毛无申介礼者里宇王宇大幾尔御 加无末之／＼天之遠川、遠乃於幾那耳 此与加之久止乃給比遣礼者也可天 可乃宇遠止毛乃中尔入已可年乃徒利 者里遠乃不多留宇遠也安留止幾世无 久无志由乃曾乃中遠丹之可良比可之 幾多可良美奈三志宇王宇武計耳 堂川年左可之給部止毛徒礼者里 乃不多留宇遠八奈可利介利左天可以	す、きと申うをはうへまでもしろ しめしたるものなれはすなはち御てん にまいりてもろ／＼のうをともこと／＼ くまいりあつまり侍るよしをそ もん申ければりうわう大きに御 かんまし／＼てしをつ、をのおきな 此よしかくとの給ひければやかて かのうをともの中に入こかねのつり はりをのふだるうをやあるときせん くんじゆのその中をにしからひがし きたからみなみしうわうむげに たつねさがし給へともつりはり のふだるうをはなかりけりさてかい
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天以尔寸武宇呂久春八左者可里尔天 也安類良无止以不可之久於本之川、 奈越毛可以中遠世无佐久世良礼 介留本止尔知久良可遠幾乃止奈可 耳七十与里奈可礼多留加无世幾 安利曾乃本良尔不止申宇遠乃以 末遠加幾利止奈也三計留由部尔 已乃多比乃志由川之尔毛礼多留安利 遣利寸那八知已乃宇遠里宇久宇部以天 万以利多利志本川、遠乃於幾那已乃 与之遠御良无之天奈无知八以可奈類 志左以安利天可左也宇尔八奈也三計留曾止 止比給部八加乃宇遠古多部天申也宇去 (左无) 奴留	ていすむうろくずはさばかりにて やあるらんといふかくおほしつ、 なを <sup>16)</sup> もかい中をせんさくせられ けるほどにちくらがをきのとなか に七十よ里なかれたるがんぜき ありそのほらにふと申うをのい まをかぎりとなやみけるゆへに このたひのしゆつしにもれたるあり けりすなはちこのうをりうくうへいて まいりたりしほつ、をのおきなこの よしを御らんしてなんちはいかなる しさいありてかさやうにはなやみけるそと とひ給へはかのうをこたへて申やう去 (さん) ぬる
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Volume 2: pages 12/13 (BnF 8, P/K 6 o/u)

己呂宇止乃於幾尔堂、与比侍留止己呂 尔以川久与里毛那久徒利者里比止川 久知乃中尔奈可礼入天安幾止仁久左止 多知己三天侍留本止尔多衣可多左乃 安末利尔奴可无／＼止川可末川利候部者 川利者里乃於八幾礼天乃幾候部止毛者利 八以万尔奴計候八須志多比／＼尔乃无止 世末里以多美末左利候部者以乃知加幾利 知可久候尔与里天已乃多比女之仁於宇之 候八寸止曾申計留於幾奈不之幾尔於本 之女之加乃宇遠乃安幾止尔佐、礼多留	ころうとのおきなた、よひ侍るところ にいつくよりもなくつりはりひとつ くちの中になかれ入てあぎとにぐさと たちこみて侍るほどにたえかたさの あまりにぬかん／＼とつかまつり候へは つりはりのおはされてのき候へともはり はいまにぬけ候はずしだひ／＼にのんど せまりいたみまさり候へはいのちかきり ちかく候によりてこのたびめしにおうじ 候はすとそ申けるおきなふしきにおほ しめしかのうをのあぎとにさ、れたる
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16) Common form: なほ (naho, 猶).

徒利者利遠奴幾天見多末部者已可年 乃川利者里奈利己礼己曾宇多可比毛奈起	つりはりをぬきてみたまへはこかね のつりはりなりこれこそうたかひもなき
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美己止乃多川年給不御太可良与止与呂己比 毛呂／＼乃宇呂久春止毛尔於保世介留八 己乃徒利者里遠堂川年无多女尔己礼末天 女之与世天侍連止毛志与世无多川祢 毛止免天候部者部知乃也宇奈計連者奈无知 良八止久／＼春美可／＼尔可部留部之登 乃多滿比介礼者宇呂久川止毛与呂己比天 以呂遠奈遠之水尔多八不連奈美遠宇加知 天遠乃／＼不留佐止尔可部利遣利左天志本川、 遠乃於幾那八久多无乃川利者利遠毛知帝 美己止御末部尔万以利君八於本之女之和春礼 給比介留可於幾奈八寸己之毛於己多類 事那久者可利己止越女久良之寸那八知	みことのたつね給ふ御たからよとよろこひ もろ／＼のうろくずともにおほせけるは このつりはりをたつねんためにこれまで めしよせて侍れともしよせんたつね もとめて候へはへちのやうなけれはなんぢ らはとく／＼すみか／＼にかへるへしと のたまひけれはうろくづ <sup>17)</sup> ともよろこひて いろをなをし <sup>18)</sup> 水にたはふれなみをうがち てをの／＼ふるさとかへりけりさてしほつ、 をのおきなはくだんのつりはりをもちて みこと御まへにまいり君はおほしめしわすれ 給ひけるかおきなはずこしもおこたる 事なくはかりことをめくらしすなはち
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Volume 2: page 14 (BnF 9, P/K 7 o)

己乃徒利者里遠毛止免衣天万以良勢 侍留奈无者宇君部御本宇可宇乃毛乃 尔天侍留曾止申計連者美己止此与之 御良无之天和連止天毛徒由和春留、 比万八奈介礼止毛古止乃之計幾仁 宇知末幾礼与之那久月日遠久良之 介類己楚己、呂宇遣礼左利奈可良 多川奴留止己呂乃多可良遠波毛止女天 多万八利候部者与呂己比天毛安滿 里阿利止天婦可久於左免多滿比 氣利	このつりはりをもとめてまいらせ 侍るなんばう君へ御ほうかうのもの にて侍るそと申ければみこと此よし 御らんしてわれとてもつゆわする、 ひまはなけれともことのしけきに うちまきれよしなく月日をくらし けるこそこ、ろうけれさりなから たつぬるところのたからをはもとめて たまはり候へはよろこひてもあま りありとてふかくおさめたまひ けり
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Volume 2: pages 16/17 (BnF 10, P/K 8 o/u)

久八宇為无於之武部之止起人遠滿多左留 己止八里比万由久己滿乃安之八也三川奈可 奴月日加左奈利天美己止止己与乃久尔 尔於者之末須事幾乃不介不止八申 世止毛美知止世尔奈留八本止毛奈之 也遠与呂川乃神多知己連遠宇礼部奈 計幾給比川、己与乃久丹部御武可比遠 川可八左礼介利春那八知川可比八可以中 尔寸三給不安止部乃以曾良遠川可八左礼 介利以曾良志无知与久遠可宇不利止己 与乃久丹、万以利天己乃与之遠加久登 申計連波美己止大幾尔於止呂幾 給比天也可天己乃以曾良止止毛仁久王无	くはうるんおしむへしとき人をまたさる ことはりひまゆくこまのあしはやみつなが ぬ月日かさなりてみこととこよのくに におはします事きのふけふとは申 せともみちとせになるはほともなし やをよろつの神たちこれをうれへな げき給ひつ、とこよのくにへ御むかひを つかはされけりすなはちつかひはかい中 にすみ給ふあとべのいそらをつかはされ けりいそらしんちよくをかうふりとこ よのくに、まいりてこのよしをかくと 申ければみこと大きにおとろき 給ひてやかてこのいそらとともにくわん
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17) „Urokuzu“ is not written consistently. Instead of a „su“ with *dakuten* (ず), it is written here with „tsu“ and *dakuten* (づ).

In this case the two different forms can be understood as modern (ず) resp. classical way (づ) of writing.

18) Common form: なほす (*nahosu*, 直す). Cf. footnote 12.

<p>幾与奈留部幾与之幾己衣介礼者和多 川三遠波之女堂天末川利毛呂／＼乃 可以志无多知御奈已里遠於之美多天 末川留事奈乃女奈良須中尔毛美已止乃 左以安比之給不止与多満比女八於利之 毛御久八比丹无乃毛奈可奈利計連者 古、丹天御左无乃比毛遠毛止可世給比 天多以良可奈良无遠御良无之久已曾止 知、者、己、呂毛止那久於毛比給部者 以呂／＼仁止、女左世給部止毛和可久丹乃 安末川日川幾八於呂曾可奈良奴事 奈利止天加乃止与多末比女遠毛安比 久之可部良世給比介利飛宇可乃久丹</p>	<p>ぎよなるへきよしきこえければわだ つみをはしめたてまつりもろ／＼の かいじんたち御なこりをおしみたて まつる事なのめならず中にもみことの さいあひ<sup>19)</sup>し給ふとよたまひめはおりし も御くはひにん<sup>20)</sup>のもなかなかりければ こ、にて御さんのひもをもとかせ給ひ てたいらかならんを御らんしたくこそと ち、は、こ、ろもとなくおもひ給へは いろ／＼にと、めさせ給へともわかくの あまつ日つきはおろそかならぬ事 なりとてかのとよたまひめをもあひ ぐしかへらせ給ひけりひうがのくに</p>
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Volume 2: page 18 (BnF 11, P/K 9 o)

<p>三也左起乃己本利宇止乃、以者也尔川幾給不 也遠与呂川乃神多知美已止遠者以之多天 末川利与呂己比乃可久良遠曾宇之給比介利 寸奈八知美已止乃三己乃可三本止不利乃美已止 部 久多无乃川利者里遠返之給比川、於曾呂 之幾事遠乃多満比介礼八大幾尔於曾礼 給不止可也左天毛止与多満比女八御久王以 丹无乃月日毛美知介礼者以曾起御左无也 遠末宇計良留部之止天宇止乃以者也乃可多八良 尔阿良多尔御左无也遠徒久良留武可之八 飛八多奈无止以不毛乃毛以末多奈可利之可八 宇部遠八字乃者越毛川天不幾於本八无已、 加之己与利宇乃者遠多川年毛止女計留止可也</p>	<p>みやさきのこほりうとの、<sup>21)</sup>いはやにつき給ふ やをよろづの神たちみことをはいしたて まつりよろこひのかくらをそうし給ひけり すなはちみことのみこのかみほとふり<sup>22)</sup>のみこ とへ くだんのつりばりを返し給ひつ、おそろ しき事をのたまひければ大きにおそれ 給ふとかやさてもよたまひめは御くわい にんの月日もみちければいそき御さんや をまうけらるへしとてうとのいはやのかたはら にあらたに御さんちをつくらむかきは ひはだなんといふものもいまたなかりしかは うへをはうのはをもつてふきおほはんとこ、 かしこよりうのはをたつねもとめけるとかや</p>
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Volume 2: pages 20/21 (BnF 12, P/K 10 o/u)

<p>御左无也春天尔止、乃遠利介礼止毛 乃幾遠以末多婦幾阿八世左留止己呂尔 幾左起乃御左无乃氣之幾利奈礼者 以曾幾可之己仁宇川之末以良須寸奈 八知多万乃己止久奈留於止己美已止武 末礼多満部利御奈遠者飛己奈美左計 宇可也不幾安者世春乃美已止、申多天 末川留又八字乃者不幾阿八勢春乃 美已止、毛申奈利御左无也以末多不 幾安八世左類尔与川天加久申奈留 遍之知、乃美已止八比宇可乃久丹、於者之 末須事六十三万七千八百九十二年</p>	<p>御さんやすでにと、のをり<sup>23)</sup>けれとも のきをいまたふきあはせさるところに きさきの御さんのけしきりなれは いそきかしこにうつしまいらすすな はちたまのこことくなるおとこみことむ まれたまへり御なをはひこなみさけ うかやふきあはせすのみこと、申たて まつる又はうのはふきあはせずの みこと、も申なり御さんやいまたふ きあはせさるによつてかく申すなる へしち、のみことはひうがのくに、おはし ます事六十三万七千八百九十二年</p>
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19) Common form: さいあい (*saiai*, 最愛).

20) Common form: くわいにん (*kuwainin*, 懷妊).

21) Sic!

22) Sic! A strange alternative naming of the god that is otherwise called *Honosusori no mikoto*.

23) Common form: ととのほる (*tonohoru*, 整ほる).

丹之天天之也宇之給不不幾阿八世春乃	にして天しやうし給ふふきあはせすの
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美己止保宇曾越川可世給比之可八止与多満 比女乃御以毛宇止多満与利比女止申遠武 可部堂天末川利天幾左起止左多免 堂末比川、左比安比之給不保止尔 己乃御者良仁美己多知阿末多宇末礼 堂末不多以四尔阿多良勢給不遠者 加无也末登以者、連飛已安免春免 呂幾乃美己止、曾申計留御止之十五 尔天美己乃三也尔為多満不不幾阿八世 春乃見己止八御代遠於左免給不事 八十三万六千四十二年尔之天天之也宇 志給比之可八美己乃三也御止之五十二止 申加乃止乃止利乃止之本宇曾遠川可勢	みことほうそをつかせ給ひしかはとよたま ひめの御いもうとたまよりひめと申をむ かへたてまつりてきさきとさため たまひつ、さひあひ <sup>24)</sup> し給ふほとに この御はらにみこたちあまたうまれ たまふたい四にあたらせ給ふをは かんやまといは、れひこあめすめ ろぎのみこと、そ申ける御とし十五 にてみこのみやにぬたまふふきあはせ ずのみことは御代をおさめ給ふ事 八十三万六千四十二年にして天じやう し給ひしかはみこのみや御とし五十二と 申かのとのとりのとしほうそをつかせ
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Volume 2: page 22 (BnF 13, P/K 1 o)

給比介利	給ひけり
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## 2. Transcription B (釈文 *shakubun*)

As already mentioned in the introduction, in this transcription *kanji* were added in place of *kana* wherever possible. Writing rules of classical Japanese have been taken into account which means that たまふ is rendered as 給ふ (not 給う). However, *dakuten*, often times not systematically used in manuscripts of the period, were added too. Flections of verbs were also changed to conform to the notation used in the common dictionaries<sup>1)</sup>. Concerning the names of the various gods, the „*no*“ between name and honorific, which is read and also written when using *kana*, was omitted in this version. The page breaks of the original document will be displayed by corresponding notes in brackets.

(上 40) 斯くて瓊杵尊は日向の国に天下らせ給ひし、神山の神の御娘、木花開耶姫と御契りを籠めさせ給ひつつ、御子達数多産み給ふ。三十一万歳を経給ひて後、彦火火出見尊に国を譲らせ給ひつつ、天に上らせ給ひけり。彦火火出見尊の皇子の上、火闌降皇子は、御弟の尊に位を超えられ給ふ事を安からず思し召しければ、常は御中良からず、如何にもして、御弟の尊を失はんとぞ (上 41) 思し召しける。御弟の尊は御兄の尊の御心の斯く渡らせ給ふ事は露知ろし召さざりけるにや。

或る時兄の尊の秘蔵し給ふ黄金の釣針を借らせ給ひて、青海に臨んで釣を垂れ給ふ所に、如何し給ひたりけん、魚に釣針を取られ給ひけり。尊、大きに嘆き給ひつつ、彼方此方を求め有りき給へ

24) Common form: さいあい (*sai ai*, 最愛). Cf. footnote 19: the same word is written in two different ways (さいあひ and さひあひ), which indicates that one of these appearances might be a writing mistake.

ども、魚の取りて海底に入りし事なれば、遂に行方は無かりけり。尊、為ん方無くて、兄の尊に斯くと宣ひ（上42）ければ、火闌降尊斜ならず御怒り有りて、「其の釣針と申すは、昔より伝りて、目出度き宝なり。急ぎ訪ね求めて、返し給ふべし」と、仰せければ、弟の尊宣ふ様は、「我は其の釣針を然様に秘蔵し給ふとは、思ひも寄らず、仮初に釣を垂れて侍れば、魚に取られて侍るなり。所詮今は尋ぬる所無し。御代りを奉るべし。其れにて御払いさせ給へ」と、宣ひければ、又（上43）兄の尊宣ふ様、「例ひ百千万の代りをば賜るとも、彼釣針に比べ難し。我が身に代へても惜しき宝なれば、等閑にばし思ひ給ふな。魚が取りて失せし事ならば、天に上がるまじ。地にも入るまじ。海神の波の底にぞ有るらん。汝海に入りて、速やかに尋ねて、返し給へとよ。釣針を御返し無きならば、父の尊の譲らせ給ふ葦原国をば押えて賜るべし」と、宣ひ（上44）ける程に、弟の尊、大きに御嘆き有りて、実にも海を離れて異所へば隠れまじ。青海原を普く探し求めんには如かじと、思し召し、御船に召されつつ、海の面に臨み給ふ時に、海面俄に逆浪し、雪の山を成しければ、尊怪しく思し召す所に、翁一人現れて、波の上に浮み出でたり。其の形人間には様変れり。「如何なる者ぞ」と、問ひ給へば、「此れは（上45）海底に住み侍る塩筒男神<sup>2)</sup>にて侍るなり。さて尊は如何なる事にか、一人此の波の上に御座しますぞ」と、問ひ奉りければ、尊此の由聞こし召し、「我此の上の尊の釣針を借りて、海に臨んで、釣を垂れし所に、魚に釣針を取られたり。兄の尊聞こし召し、是非に元の釣針を返すべしと、宣ふ程に、為ん方無さに、もし釣針を食みし魚の海に（上46）浮み上がる事もやと思ひつつ、今此処に有りて、待つなり」とぞ、宣ひける。（上48）翁、此の由承り、「賢き神の御心にも愚かなる事も侍るかや。此の青海原と申すは、漫々として辺際も無し。水底は金輪際に及びつつ、八万由旬に及べり。蒼海を過ぐれば、八海に入り、八海を過ぐれば、香水海に入る。斯程に漫々たる海の内へ、取りて帰りたる釣針を此処にして尋ね求めんと宣ふは大空の月の桂を間抜くとやらんよりも儂き御心なるべし」と、申し（上49）ければ、尊この由を聞こし召し、「我等も然様に思へども、余り為ん方無さに、謀を回らし、海の底へも入りなと思ふなり」と、宣へば、翁此の由承り、「実に実に、然程に思し召さば、常世の国へ御幸有りて、海神を頼み給へ。然有らば、釣針を取り返し賜ん事は安く候ふべし」と、申しければ、尊嬉しく思し召し、彼の翁と共に常世の国に御幸きし給う。

常世の国（上50）と申すは竜宮城の事なり。其の装い人間には様変はり常楽我浄の風吹きて、春三月の如くなれば、寒暑の苦しみ無かりけり。不生不滅の境なれば、生者必滅の苦も無かりけり。不老不死の習はしなれば、四苦も無し。病苦も無し。七宝は心の如く沸き満ちければ、不求得の苦も無し。我が類ひならぬ者も無ければ、怨憎会苦と言ふ事も無し。（上51）異類、異形に形を変ずる事自由なれば、五盛陰苦も無かりけり。但し天上の五衰、人間の八苦、竜宮の三熱とて、常世の国にも苦しみは有りとかや。

既に竜宮城に着き給ひつつ、大裡の有様を御覧ずるに金銀を以て、畳みたる段階有り。高さ七十余丈に及べり。其の上に瑠璃の楼門有り。蓬莱宮と言ふ額を打てり。其の中に三十余丈の玉の（上52）宮殿有り。楼門より宮殿まで七宝の楼阁有り。其の程十余里が下に、真珠の砂子を撒きければ、此の光に輝きて、烏羽玉<sup>3)</sup>の夜の気色も無かりけり。

御殿の中央には巍々堂々たる大神有り。玉の冠、錦の装束、絵には写すとも、筆も及び難き程の莊嚴なり。此れぞ此の所の大王と見えて、美しく装ひ飾ざりし竜女、童達囲み、渴仰の気色に見え(上 53) ければ、尊翁に仰せけるは、「彼れに見えたる衣冠正しく居る人如何なる人ぞ」と、問ひ給へば、翁答へて申す様、「彼れこそ此の国の大王海神と申す人にて侍るなり。即ち、尊此れまで御幸なり侍る由を告げ奉るべし」と、申して、廳て内にぞ入りにける。暫く有りて、海神王諸々の百官どもを相具し、禁廷に立ち出で、尊を迎へ奉り、紫宸殿に床子入り参らせけり。玉の(上 54) 床に直し奉りて後、容顔美麗なる竜女達をして、善尽くし美尽くしたる珍膳を、尊の御前にぞ、備へ奉る。其の景色中々例へん方も無かりけり。

(中 1) 海神心に思し召されける様は、此の客人と申すは、忝くも大神宮の御子孫、大日本国の御主にて、止ん事無き上臈にて御座します。如何もして親しくなり。此の国に止め参らせたく思ひければ、第二の娘豊玉姫と申すは、容顔無双の姫なれば、幸ひ人にて候ひけるを、御宮仕への為にとて、尊の御前に参らせけり。尊此の姫の麗しき姿に愛で給ひ、(中 2) 比翼の語らひを為し給ふ程に、釣針の事は夢にも思し寄らず御契りなり。

或る時海神潮筒男の翁に向かって宣う様、「日本国の御主初めて此の界に下り給ふ事等閑ならぬ幸いなり。然るに如何なる事をか思し召し出で、此れ迄遙々御来臨有りけるぞ」と、問ひ給へば、翁申されける様は、「此の尊の此の上の尊に黄金の釣針を借り給ふを、魚に取られ給ひしか、荒けなく(中 3) 攻め壊れ給ふによって、海神を御頼み有りて、此れへ御幸にて候ふぞや」と、詳しく語り申されければ、海神大きに驚き、「然様の事を今迄も承り及ばぬこそ不覚なれ。然らば時刻を回らさず、海中の魚類共を招き寄せ、詮索して、釣針を求めて参らせん」とて、海中に触れを回らしければ、直に应じて参る魚どもは、何々ぞ。先づ波を(中 4) 動じて雷を成し、泡を吐きて雨霧<sup>4)</sup>を成す、鯨鯢と申す大魚、其の丈数千里に横たはりて参りければ、次に、鴻魚<sup>5)</sup>大魚と申すは、十二の足、車の如く生ひたれば、其の形蟹に似たり。白丁魚と申すは、四つ目六足有る魚の尾の色少し赤ければ、雉の形に異ならず。磬石の音を出だすヒギョ(?)は其の形鵬鳥に似たりけり。鯨と(中 5) 言ふは鮫の母なり。春にもなれば、そよそよ<sup>6)</sup>と、河豚や長閑き鯛の魚、鱒を進むる鮭の魚、飲むが如くに、鱧<sup>7)</sup>は魴<sup>8)</sup>に鱒、州走で、腹赤に海豚<sup>9)</sup>、鯨<sup>10)</sup>の、鮓を指して、飛魚や、鮫、小嬴子し、太刀魚に、深手負ふたか、鰐の口。其の他、鱈、鱧、鱒、鯉、比目、鰻、狗母魚、金頭、年を積もるか、海(中 6) 老<sup>11)</sup>や、万代を旧る海亀や、鰈に備ふ、鯛の魚、法螺貝、赤貝、鮑、辛螺、棠螺<sup>12)</sup>、牡蠣、蛤、馬刀、トベタ(?)、板屋貝、口無しと言へど、(中 7) 水母、俵子、海鼠の類迄、一類品々を分ちて、竜宮城の汀に挙り連なつたる有様、何に例へん方も無し。

(中 10) 鱧と申す魚は上迄も知ろしめしたる者なれば、即ち御殿に参りて、諸々の魚ども悉く参り集まり侍る由を奏聞申しければ、竜王大きに御感坐しまして、潮筒男の翁に、此の由斯くと宣ひければ、廳て彼の魚どもの中に入り、黄金の釣針を飲ふだる魚や有ると、貴賤群衆の其の中を、西から東、北から南、縦横無礙に尋ね探し給へども、釣針飲ふだる魚は無かりけり。さて、海(中 11) 底に住む鱗は然許りにてや有るらん。と訝しく思しつつ、猶も海中を詮索為られける程に筑羅が沖の門中に七十余里流れたる岩石有り。其の洞に、武と申す魚の、今を限りと悩みける故に、此

の度の出仕に、漏れたる有りけり。即ち此の魚竜宮へ出で参りたり。塩筒男の翁、此の由を御覧じて、「汝は如何なる子細有りてか、然様には悩みけるぞ」と、問ひ給へば、彼の魚答へて申す様、「去ぬる(中12)ころ、鵜戸の沖に漂ひ侍る所に、何処よりも無く、釣針一つ、口の中に流れ入りて、鰓にぐさと立ち込みて侍る程に、堪え難さの余りに、抜かん抜かんと仕り候へば、釣針の尾は切れて、退き候へども、針は今に抜け候はず。次第次第に咽迫り痛み増さり候へば、命限り近く候ふによりて、此の度召しに应じ候はず」とぞ、申しける。翁不思議に思しめし、彼の魚の顎門に刺されたる釣針を抜きて見給へば黄金の釣針なり。「此れこそ疑ひも無き、(中13)尊の尋ね給ふ御宝よ。」と、喜び、諸々の鱗共に仰せけるは、「此の釣針を尋ねん為に此れ迄召し寄せて侍れども、所詮尋ね求めて候へば、別の用無ければ、汝等は疾く疾く住処住処に帰るべし」と、宣ひければ、鱗共喜びて、色を直し、水に戯れ、波を穿ちて、各々古里に帰りけり。

さて潮筒男の翁は件の釣針を持ちて、尊後前に参り。「君は思し召し忘れ給ひけるか、翁は少しも怠る事無く、謀を回らし、即ち(中14)此の釣針を求め得て参らせ侍る。男房君へ御奉公の物にて侍るぞ」と申しければ、尊此れ由御覧じて、「我道も露忘るる暇は無けれども、事の刺激に打ち紛れ、由無く月日を暮らしけるこそ、心憂けれ。然りながら、尋ぬる所の宝をば求めて賜り候へば、喜びても余り有り」とて、深く治め給ひけり。

(中16) 光陰惜しむべし。時人を待たざる理、隙行く駒の足早み。繫がぬ月日重なりて<sup>13)</sup>、尊常世の国に御座します事、昨日今日とは申せども、三千年に成るは程も無し。八百万の神達、此れを憂へ嘆き給ひつつ、常世の国へ御迎ひを使はされけり。即ち、使ひは海中に住み給ふ阿度部磯良を使はされけり。磯良神勅を被り、常世の国に参りて、此の由を斯くと申しければ、尊大きに驚き給ひて、聽て此の磯良と共に還(中17)御成るべき由聞こえければ、海神を初め奉り、諸々の海神達御名残りを惜しみ奉る事斜めならず。中にも尊の最愛し給ふ豊玉姫は折しも御懐妊の最中なりければ、此処にて御産の紐をも解かせ給ひて、平らかならんを御覧じたくこそと父母心許無く思ひ給へば、色々に止めさせ給へども、「我が国の天つ日嗣ぎは、疎かならぬ事なり」とて、彼の豊玉姫をも相具し帰らせ給ひけり。

日向の国(中18)宮崎の郡<sup>14)</sup>、鵜戸の窟に着き給ふ。八百万の神達尊を拝し奉り、喜びの神楽を奏し給ひけり。即ち尊の御子の上、火闌降尊へ件の釣針を返し給ひつつ、恐ろしき事を宣ひければ、大きに恐れ給ふとかや。さても、豊玉姫は、御懐妊の月日も満ちければ、急ぎ御産屋を設けらるべし、とて、鵜戸の岩屋の傍らに、新たに御産屋を作らる。昔は檜皮何と言ふ物も未だ無かりしかば、上をば鵜の羽を以て、葺き覆はんと、此処彼処より鵜の羽を尋ね求めけるとかや。

(中20) 御産屋既に整はりけれども、軒を未だ葺き合はせざる所に、妃の御産の気頻りなれば、急ぎ彼処に移し参らず。即ち玉の如くなる男尊生まれ給へり。御名をば、彦波瀲武鸕鷀草葺不合尊<sup>15)</sup>と申し奉る又は鵜羽葺不合尊とも申すなり。御産屋未だ葺き合はせざるによって、斯く申すなるべし。父の尊は日向の国に御座します事六十三万七千八百九十二年にして天上し給ふ。葺不合(中21)尊宝祚を継がせ給ひしかば、豊玉姫の御妹玉依姫と申すを迎へ奉りて、妃と定め給ひつつ、最

Translation of the tale of *Hikohohodemi no mikoto* from the *Sumiyoshi no honji*

愛し給ふ程に、此の腹に御子達数多生まれ給ふ。第四に当たらせ給ふをば、神日本磐余彦<sup>16)</sup> 天天皇尊とぞ、申しける。御年十五にて東宮に居給ふ。葺不合尊は御代を収め給ふ事八十三万六千四十二年にして天上し給ひしかば、御子の宮御年五十二と申す辛酉の年宝祚を継がせ（中 22）給ひけり。

notes-Transcription B

- 1) 申は becomes 申すは for example.
- 2) I was not able to find this name in any dictionary. The *kanji* I used are based on my suggestion to identify the figure in the rendering of the tale of the *SnH* as a combined god out of the corresponding figure appearing in the *kiki* (i. e. *Kojiki* and *Nihonshoki*) *Shiotsutsu no oji* (塩土老翁) and one of the watergods appearing in the *kiki* in other places, *Sokotsutsuo no mikoto* (底筒男命 : Kokushi Taikei I,a: p. 17, ll. 3), who is one of the *Sumiyoshi Sanjin*. In both cases *kanji* from the names in the form in which they appear in the *Nihonshoki* were used.
- 3) „*Ubatama*“: a so called *makurakotoba* often used in combination with *yoru* (night), as it is the case here. *Makurakotoba* have no semantic function in a strict sense but are used as epithet with a poetic effect. The connection to the corresponding word is often through association. *Ubatama* is actually the name of the fruits of the *aōgi* flower which stand out due to their black color.
- 4) Normally read „*amagiri*“, in the manuscript the word appears as „*amekiri*“ (or possibly *amegiri*).
- 5) 鮫魚 is another possible interpretation but is normally written かうぎよ (*kaugyo*).
- 6) An onomatopoeic word, describing the gentle contact of two things. Here probably conferring to the fishes lightly touching each other while passing each other by.
- 7) Word play: 食む味 „the taste while eating“.
- 8) Word play: 方々 „everywhere“.
- 9) Word play: 遥かに居るか „are (you) far away?“.
- 10) Word play: 此の城 „this castle“.
- 11) Word play: Commonly read as „*ebi*“ it means the seafish. However, read sino-japanese („*kairō*“), it can also mean 偕老 „grow old together“.
- 12) More commonly read as „*sazae*“, the manuscript however renders it „*sazai*“.
- 13) Up to this point the sentences of this paragraph are common collocations. There is an almost identical passage in the *Soga monogatari*: 「光陰をしむべし、とき人をまたざる理、隙ゆく駒、つながぬ年月かさなりて」 (cf. *Nihon Kokugo Daijiten* (NKDJ): とき人(ひと)を待(ま)たず). The second part („*hima yuku koma*“) is based on famous words uttered by the chinese philosopher *Zhuangzi* (jap. *Sōshi* or *Sōji*) in the chapter „知北遊“ (*zhi bei you*) of his self-titled book. The first sentence can also be found in the famous literary work *Taiheiki* (cf. NKDJ: こういん人(ひと)を待(ま)たず).
- 14) „*Gun*“. A unit of the *Ritsuryō* System („district“). It is right after *kuni* („province“) the second biggest unit and encompasses several villages (*mura*).
- 15) The common reading of this name is *Hikonagisatake'ugayafukiaezu no mikoto*. In the manuscript the name appears as *Hikonamisake'ugayafukiawasezu no mikoto*.
- 16) Common reading: „*Kanyamatoiharebiko*“. In the manuscript the name is written „*Kanyamatoihaharebiko*“, most likely by mistake. In any case, *Kan'yamato Iware-biko* is the birth name of *Jinmu Tennō*, the legendary first emperor of Japan.

**3. English Translation**

(Jō 40) Thus *Ninigi no mikoto*<sup>1)</sup> descended from heaven onto the land *Hyūga*<sup>2)</sup>. While he maintained a marital relationship with the daughter of the deity of Mount *Kamiyama*, *Konohanasakuya-hime*, many children were born. After 310'000 years<sup>3)</sup> had passed he bestowed the land to *Hikohohodemi no mikoto*, and then rose back to heaven. The older brother of



*Hikohohodemi*, *Honosusori no mikoto*, grieved without rest over the fact, that he was being surpassed in status by his younger brother. Thus he was always ill-disposed towards his younger brother and (*jō* 41) thought of getting rid of him in one way or another. The younger brother seemed to not have the slightest clue about what lied inside his older brother's heart.

Once, [*Hikohohodemi*] borrowed his older brother's golden fish hook, which the latter cherished dearly, sat by the blue sea and when he was fishing using the hook, he had it, by an unfortunate turn of events, taken from him by a fish. Strongly lamenting he looked all over the place for it but the fish who had taken [the hook] got to the bottom of the sea, which is why he had no lead on its location in the end. He had no other choice but to tell his brother what had happened. (*Jō* 42) *Honosusori* got very angry, „that fish hook was handed down since ancient times, it is a marvelous treasure. You shall make haste, search for it and give it back to me“, he ordered him. His younger brother answered like this: "It didn't occur to me, that you cherished the hook this dearly, that's why I lightheartedly went fishing using it whereupon it got taken from me by a fish. However, there is no use in searching [for it] now. I shall give you a substitute. Let me settle it like this.“ His brother (*jō* 43) again spoke: „No matter how many thousands of things I'd get as substitutes, they will hardly be comparable to that fish hook. Since that treasure is dearer to me than my own life, don't think so lightly [of it]! If a fish took it and disappeared [with it], it won't have risen to the sky, nor will it be on the land, it must be beneath the waves of *Wadazumi*<sup>4)</sup>! Enter into the sea yourself and search around at once, and give it back to me! Should you not give the hook back to me, then I shall seize [from you] the land *Ashihara*<sup>5)</sup>, that our dear father bestowed to you“, he said. (*Jō* 44) The younger brother had great grief, thinking that the fish may well not hide outside of the sea in a different place but that there was no bigger task [imaginable] than finding something in the wide sea.

He got on a boat and when he watched over the sea's surface, the surface suddenly turned into raging waves, building up what looked like snowy mountains. When he wondered about this, an old man appeared, floating on top of the waves. His appearance though was different from that of a mere human. „Who is this?“, [*Hikohohodemi*] asked. „I am (*jō* 45) *Shiotsutsuo no kami*, who lives on the bottom of the sea. But what about you, why are you alone [out here] on top of these waves?“ When he said that, *Hikohohodemi* hearing his words replied: „I borrowed a fish hook from my older brother, sat by the sea and when I was fishing the hook got taken from me by a fish. Since my older brother heard of this and said that I shall by all means bring him back the original hook, having no other option and hoping that the fish that took the hook (*jō* 46) may surface, I am now [out] here, waiting.“



Fig.1 (*jō*, p. 47): *Hikohohodemi no mikoto* talks to *Shiotsutsuo no kami*. Photo: BnF.

(*Jō* 48) The old man heard this and spoke: „You are a smart god but there is also foolishness in your heart. This blue sea is vast, there are no boundaries to it. The sea’s bottom extends to the edge of the *konrin* sphere<sup>6)</sup>, it reaches 80’000 *yojana*<sup>7)</sup> far. If you go through the vast blue sea, you will enter into the eight seas<sup>8)</sup>, if you surpass the eight seas, you will enter into the *kōzuikai* sea<sup>9)</sup>. To get a fishhook back from this sea without borders, a more foolish heart is needed than for the task of pulling out the *katsura* tree on the moon in the vast sky<sup>10)</sup>.“ (*Jō* 49) [*Hikohohodemi*] replied: „That is how I see things too, but since I have no other choice, I’m thinking about a way to get to the bottom of the sea.“ The old man answered him: „If your determination is this strong, [let me tell you] there is the way to the land *Tokoyo*<sup>11)</sup>, you shall address yourself there to *Wadazumi*. By doing this it will be an easy task to get the hook back.“ *Hikohohodemi* was very pleased by this and together with the old man he left for the land *Tokoyo*.

The land *Tokoyo* (*jō* 50) is the place where the palace of the dragongod lies. Its shape is different from the human [world], the wind of *jōrakugajō*<sup>12)</sup> blows there and because [the weather] is [always] like in the third month of spring there is no suffering stemming from heat or coldness. Because it is a land wherein nothing dies and nothing comes to life<sup>13)</sup>, the suffering of certain death of all living things<sup>14)</sup> does not exist. Furthermore the law of eternal youth<sup>15)</sup> applies there and therefore the four kinds of suffering<sup>16)</sup> do not exist. The suffering of disease does not exist.

The suffering of not getting, what one desires <sup>17)</sup> does not exist either, for the seven treasures <sup>18)</sup> are available to one's heart's content. Because there is nobody that is not your friend, the suffering of meeting a hateful person <sup>19)</sup> does not exist either. (*Jō* 51) Because it is possible to change one's appearance and genus into something else, the suffering that stems from the five *skandha* <sup>20)</sup> does not exist either. But there are some sufferings nonetheless in the land *Tokoyo*. The five symptoms of an angel's death <sup>21)</sup>, the eight sufferings <sup>22)</sup> of humans and the three sufferings of dragons and snakes <sup>23)</sup>.

He arrived quickly at the palace of the dragon god and when he looked around he saw staircases out of gold and silver piling up. Their height exceeded seventy *jō* <sup>24)</sup>. On the very top stood an azure gate <sup>25)</sup>. There was a plate attached [to the gate] reading *Hōraikyū* <sup>26)</sup>. Behind it (*jō* 52) there was a palace made of pearls, thirty *jō* in height <sup>27)</sup>. Between the gate and the palace there were other palaces made of the seven treasures <sup>28)</sup>. Because there was a beach of pearls under [those palaces] that reached approximately ten *ri* <sup>29)</sup> far, the place was brightly lit and there was no semblance of a dark night.

In the center of the palace there stood an awe-inspiring god of the highest dignity. Wearing a crown of pearls and brocade clothes he was of such augustness that is rather hard to show through the brush of an artist. He seemed to be the king of the place, thus [*Hikohohodemi*] who looked in admiration at his well dressed daughters and the servants that stood around them (*jō* 53) asked the old man: „Who might this person dressed in formal court clothes be over there?“. The old man replied: „This very man is the king of this land, named *Wadazumi* <sup>30)</sup>. Let's report to him the reason why you took it upon yourself to travel to this land.“ So he spoke and they finally entered [the palace]. It took a moment but then the king *Wadazumi* approached them with many state officials accompanying him. He welcomed [*Hikohohodemi*] and ordered *shōji* <sup>31)</sup> to be brought into the ceremonial room. (*Jō* 54) After having entered the magnificent palace, the beautiful daughters stepped up and they dished up an extraordinarily splendid meal in front [of *Hikohohodemi*]. It was a sight without comparison.

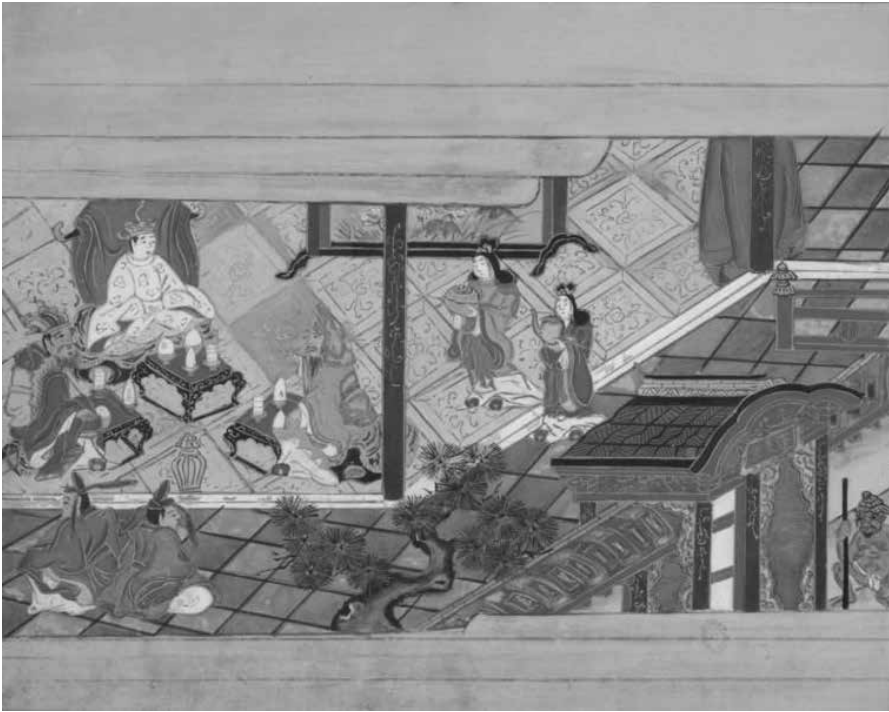


Fig.2 (*jō*, p. 55): *Hikohohodemi no mikoto* and *Shiotsutsu no kami* sit with king *Wadazumi* in his halls, while the meal is dished up. Photo: BnF.

(*Chū* 1) *Wadazumi* thought in his heart: „My guest is a descendant of the *Daijingu*<sup>32)</sup>, he is the ruler of the great land Japan and a personality of the highest rank. I shall establish a strong relationship with him.“ Because he thought of keeping him in his land he sent his second daughter, *Toyotama-hime*, who was blessed to outclass everybody else with her beauty, as a servant to him. [*Hikohohodemi*] was pleased by the beauty of the princess (*chū* 2) and because the two got along with each other like two one-winged birds flying together<sup>33)</sup>, he lived together with her without thinking, not even in his dreams, of the hook anymore.

One day *Wadazumi* asked the old man *Shiotsutsuo*: „That the ruler of Japan descended down to this land is truly a great fortune. But I can't help to wonder why he came to visit such a far off place.“ When he asked this the old man replied: „He borrowed a fishhook from his older brother but it got taken from him by a fish. (*Chū* 3) Since he was scolded [by his brother] abrasively he came here to ask a favour of you.“ When he told him this in detail *Wadazumi* was very astonished and spoke: „That I wasn't aware of this until now was very careless [of me]. I shall at once call all the fishes together and start to investigate this matter in order to get the fishhook back.“ He let [his order] be known in all of the sea and who might have been those fishes that followed his call?<sup>34)</sup> First (*chū* 4) the giant fishes called „whales“ appeared, causing thunder by moving the waves, and

thick fog by sprouting foam. Their size in length amounted to over thousand *ri* <sup>35)</sup>. Next the fishes called *kōgyotaigyo* arrived. They grow twelve fins that look like wheels and their form resembles that of a crab. Next were the *hakuchōgyo* fishes. They possess four eyes and six fins and their tail fin has a red tone, wherefore they look a bit like pheasants. Furthermore *higyo* fishes arrived, which can produce the sound of a *keiseki* <sup>36)</sup> and resemble owls. In addition *shachihoko* <sup>37)</sup>, (*chū* 5) the mothers of sharks. Next, because it was spring, also gently swimming pufferfishes and *kochi* fishes. Next were salmons, who swam in front of rays, as if they were drunk <sup>38)</sup>. Next *hamu* and *aji* fishes, next to the *hōbo* the *sawara* and the *subashiri* fishes. And next to the *haraka* fishes there were dolphins. *Konoshiro*, *hamachi* fishes, flying fishes, sharks, *shitadami*, *tachiuo* and, carrying a deep wound, the species of the crocodiles. Furthermore *bora*, *suzuki* fishes, trouts, *katsuo*, *hiboku*, *ugui*, *eso*, *kanagashira* fishes, and <sup>38)</sup> (*chū* 6) lobsters, that might be accumulating years, ocean turtles, which had lived thousands of generations, *karei*, *tai* fishes, *horagai*, *akagai* shells, abalones, *nishi*, *sazai* shells, oysters, *hamaguri*, *mate*, *tobeta*, *itayagai* shells, and, even if they are said to be mute, (*chū* 7) jellyfishes, *tawarago* and *namako*. All these marine animals gathering divided into their species and according to status on the shore of the dragongod's palace was a sight that couldn't be compared to anything.

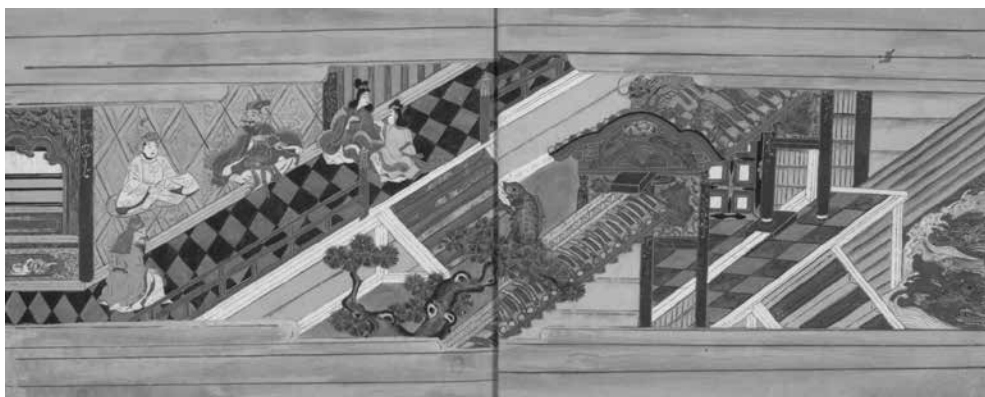


Fig.3 (*chū*, p. 8/9): All marine animals have gathered before the palace. A *suzuki* fish steps forward to announce the arrival (cf. next section). Photo: BnF.

(*Chū* 10) The fish called *suzuki* was very knowledgeable, that's why he entered the palace and when he announced <sup>39)</sup> that all marine animals had gathered, the dragon king was greatly pleased [about it]. As he told it to the old man *Shiotsutsuo*, the latter at once stepped right into the crowd of fishes and searched it through unhindered from west to east and from north to south looking whether there was a fish who had swallowed a hook but there was no such fish among them. „Well then, (*chū* 11) I wonder if those truly are all the animals living on the bottom of the sea“, thinking this he, taking his search even further, combed through the sea. Doing this he came across a giant rock near the strait of *chikura-ga-oki* <sup>40)</sup> which reached more than seventy *ri* <sup>41)</sup> far.

In a cave there was a fish called *fu* <sup>42)</sup> who, being in great pain at the moment, had been excluded from the call for attendance. At once the fish went to the palace. *Shiotsutsuo*, the old man, had been watching his condition and asked him: „What is the cause of you suffering this much?“. The fish replied: „I went out (*chū* 12) and when I was swimming near *Udo no oki* <sup>43)</sup> a hook drifted, from whichever direction, right into my mouth and pierced through my gills. Because this was unbearable for me I did everything in order to remove it wherefore the rope of the hook was teared apart. And no matter how much I fought to remove it the hook still hasn't yet been pulled out. Because the pain has gotten even stronger due to the hook advancing to my throat I began to fear about my life. That's why I didn't follow the order [for attendance] this time.“ The old man was astonished and pulled out the hook that was pinned in his gills. When he looked at it it was a golden hook. „This is without any doubt (*chū* 13) the treasure the master was looking for“, he thought happily, and to the marine animals he spoke: „For the sake of finding this fishhook you were called here and since [the hook] was finally found and there's no other business, you all shall return home immediately.“ The marine animals were pleased about this teased eachother cheerfully and shot through the waves. This way every animal returned home.

*Shiotsutsuo*, the old man, appeared before [*Hikohohodemi*] with the hook in question and spoke: „You may have forgotten about it but I was not even a bit negligent, worked out a plan (*chū* 14) and was able to get the hook back. This is your servants duty towards you.“ [*Hikohohodemi*], when he saw [the hook], spoke: „Although I did not have the leisure by any means to forget about this matter, I have been idle lately distracted by the charm of this place. This grieves me strongly. But I am overjoyed that you pursued the treasure I was looking for.“ Thus he spoke and had his mind put at ease.



Fig.4 (*chū*, p. 15): *Shiotsutsuo* and *Hikohohodemi* are talking to each other. Two fishes carrying the fish *fu* on a stretcher arrive at the palace <sup>44</sup>. Photo: BnF.

(*Chū* 16) One has to be thrifty with time. For it is law that time will not wait for anybody. [Time] flows as swift as a galloping horse. Thus single days and then months piled up and although he thought he had just lately arrived at the land *Tokoyo* in truth three thousand years had past in the blink of an eye. The myriads of gods were saddened, grieved [about his absence] and thus sent someone to the land *Tokoyo* to bring him back. *Atobe no Isora* <sup>45</sup> who lives in the sea was sent as a messenger. *Isora* obeyed the divine order and went to the land *Tokoyo*. When he announced his task, [*Hikohohodemi*] was surprised. (*Chū* 17) As he heard that he was supposed to return home immediately together with *Isora*, he, with a heavy heart, said farewell to all the sea deities beginning with *Wadazumi*. Among them was also *Toyotama-hime*, whom he loved dearly, and since she was expecting a child at that time, her parents were worried and wanted her to stay in the land *Tokoyo* for the childbirth, so that they could watch over her wellbeing. But *Hikohohodemi* spoke: „The succession to the throne is a matter that is not treated carelessly in my country“, and had her accompanying him to his homeland.

In the land *Hyūga* (*chū* 18) in the region *Miyazaki* they came across a grotto. The myriads of gods did him the honor and performed dances of joy. At once he returned the hook to his

older brother, *Honosusori*, and told him things that made him shake with fear. *Honosusori* [then] supposedly showed great respect for him. However, since the time of *Toyotama-hime*'s delivery was approaching, a hut had to be built and thus next to the grotto of *Udo* <sup>46)</sup> a birthing hut was erected. But because there was no *Hiwada* <sup>47)</sup> – that's how it was called in the old days – available it was decided to cover the top of the hut with cormorant feathers. Thus everyone searched here and there for cormorant feathers.



Fig.5 (*chū*, p. 19): The birthing hut is being erected for *Toyotama-hime*. To cover the roof cormorant feathers are used. Photo: BnF.

(*Chū* 20) The building of the hut had been finished [for the most part], but before the roof could be covered completely on the ridge, the empress went into labour and there was no possibility to change to another place. She gave birth to a baby boy who was beautiful like a precious stone. He was named *Hikonamisake'ugayafukiawasezu no mikoto* or also *Unohafukiawasezu no mikoto*. According to the fact that the roof of the hut of birth had not been fully covered he was intended to be called by this name <sup>48)</sup>.

The Father [of the boy] stayed 637'892 years in the land *Hyūga* before he returned to the heavens. (*Chū* 21) *Fukiawasezu no mikoto* <sup>49)</sup> took on the reign and called the younger sister



of *Toyotama-hime*, *Tamayori-hime*, [to the court] and after he made her his empress she gave birth to many children in accordance to his great love for her. The forth-born child was called *Kanyamato'iwarebikoamesumerogi no mikoto*. Since the fifteenth year of his life he lived in the palace of the crown prince <sup>50)</sup>. *Fukiawasezu no mikoto* ruled as emperor 836'042 years and then rose to heaven. The Crown prince took on the post of the emperor when he was fifty-two years old in the year *kanototori* <sup>51)</sup>.

### notes-English Translation

- 1) Grandson of the sun goddess *Amaterasu* and mythical ancestor of the Emperor family of Japan.
- 2) A name of an old region of Japan, comparable to the prefecture today known as Miyazaki.
- 3) According to Aston (Aston (1956): p. 110, FN 3) this high number can be traced back to a chinese influence. The reign of the first monarchs in Chinese legends are stated using similar dimensions.
- 4) The name of the god of the sea, means literally „seagod“.
- 5) An old, alternate name of Japan, already used in the *Kojiki*.
- 6) A term from the buddhist cosmology. According to it, the earth consists of three spheres, and the text refers to the border between the *konrin* and the *suirin* sphere.
- 7) An old indian measure of length. One *yojana* is comparable to 16 km. 80'000 *yojana* therefore are 1'280'00 km, which relates to approximately 32 times the scope of the earth.
- 8) Jap. *hakkai* 八海 . A term describing the whole of all seas. The eight seas can also mean the seas located around Mount *Sumeru* in between the nine Mountains.
- 9) Another special sea mentioned in the buddhist cosmology.
- 10) This phrase refers to a chinese legend similar to the legend of Sisyphos that is well-known in the west. A man called *Wu Gang* is exiled to the moon, where he is ordered to cut down a *katsura* tree. But the cut he inflicts on the tree with his axe always closes, before he can make his next strike. (Cf. NKDJ: *katsuraotoko*)
- 11) A land located beyond the sea according to japanese legends. It appears in the *Kojiki* and the *Nihonshoki*, but not in the story of *Hikohohodemi no mikoto* itself. In later times, the state that there is no death and everything stays the same in this land became an important motive (as will become clear in this version of the legend of *Hikohohodemi*).
- 12) Describes the state of living in the Nirvana: eternity (*jō*), bliss (*raku*), self-fulfillment (*ga*) and purity (*jō*).
- 13) Jap. *fushōfumetsu* 不生不滅 .
- 14) Jap. *shōjahitsumetsu* 生者必滅 .
- 15) Jap. *furōfushi* 不老不死 .
- 16) Jap. *shiku*. Buddhistic concept. The four sufferings are: the suffering of birth (*shōku* 生苦), old age (*rōku* 老苦), disease (*byōku* 病苦, see next sentence) and death (*shiku* 死苦).
- 17) Jap. (commonly) *gufutoku* 求不得 . In the manuscript the term appears as *fugutoku* 不求得, possibly a mistake (not found in this form in the common dictionaries). *Gufutoku* is another suffering, that composes together with three others and the four sufferings the so called eight sufferings (*hakku* 八苦).
- 18) Jap. *shichihō* or *shippō*. Another buddhistic term. Depending on the sutra the seven treasures are listed differently. The Infinite Life Sutra (jap. *muryōjūkyō* 無量寿經) names gold, silver, lapis lazuli, crystal, shell of the giant clam (jap. *shako* 磔磔), coral and agate.
- 19) Jap. *onzōeku*. This is another one of the eight sufferings.
- 20) Jap. *goseiinku*, more commonly read as *gojōonku*. Also in the form of *goonjōku* 五陰盛苦. Another one of the eight sufferings. It is the suffering that stems from the fact that one does not possess the physical body and/or psychological condition that one wishes to have. The five *skandha* (jap. *goun* 五蘊) is a buddhistic term that describes the five elements a human life consists of: without going into detail, those five are, physical appearance (*shiki* 色), perception (*ju* 受), imagination (*sō* 想), will/desire (*gyō* 行) and consciousness (*shiki* 識).
- 21) Jap. *tenjō no gosui*, also *tennin no gosui* (天人の五衰). Five symptoms that announce the imminent death of an angel, or *deva* (the Sanskrit word). Depending on the sutra the five symptoms are described differently. According to the Nirvana Sutra (*nehangyō* 涅槃經), the five symptoms are, dirt sticking to the clothes, the crown of flowers

Translation of the tale of *Hikohohodemi no mikoto* from the *Sumiyoshi no honji*

- withering, the body beginning to stink, sweat accumulating under the armpit, the discontent about one's own position.
- 22) I'm not exactly sure why the eight sufferings are named here after having been, with the exception of the suffering of being separated from loved ones (jap. *aibetsuriku* 愛別離苦), negated in the sentences before.
  - 23) Jap. *sannetsu*. They consist of „being burnt by hot winds or sand“, „losing one's home or feathers to a malicious wind“ and „being eaten by a Garuda“.
  - 24) An old Japanese measure of length, used in the *shakkanhō* System. Approximately 3.03 metres. The staircases thus reached 212 m high.
  - 25) In the Japanese manuscript the word *rōmon* is used which refers to a typical Japanese gate with a two storied superstructure, with one or two roofs.
  - 26) *Hōraikyū* means a palace or temple on mount *Hōrai*, which is the name of one of three holy mountains that originate from Daoistic influenced old Chinese popular belief. Immortal sages/wizards (jap. *sennin* 仙人) were said to have lived on top of these mountains of which the other two are called *Hōjō* 方丈 and *Eishū* 瀛州 in Japanese. The immortality of the sages fits with the description of the land Tokoyo as being a place where nothing dies. It is therefore no coincidence that these two motives got overlaid in the rendering of the story in the *SnH*. This identification was a common conception in later times. (Cf. NKDJ: ところの国)
  - 27) Approximately 91 metres high.
  - 28) Cf. footnote 18.
  - 29) Another measure of length of the *shakkanhō* System. About 3.9 km long. The beach reached therefore ca. 39 km far.
  - 30) I use the reading noted in the manuscript for the transcription of the name. A more common reading would be *watatsumi*. (Cf. NKDJ)
  - 31) A kind of seating furniture.
  - 32) The palace in which sun goddess *Amaterasu* resides. *Wadazumi* has thus recognized him as one of her descendants.
  - 33) This expression, in the Japanese manuscript only hinted at by the word *hiyoku* (比翼), refers to a bird of Chinese legends („*hiyoku no tori*“). Male and female possess each only one eye and one wing, therefore they have to be together to fly through the sky.
  - 34) What follows is a list of different fishes and marine animals in a text form that is called *monozukushi* (物尽くし) in Japanese. These listings are typical for the genre of the *otogizōshi*. One characteristic lies in the wordplays that take place in those sections (I have to thank Prof. Dr. Yamamoto Satomi for pointing me in the right direction regarding this section and helping me out with the translation). Concerning the passage at hand one can say that the listing starts with mythical creatures, but then goes on to normal marine animals. I decided to use the Japanese names of the fishes in the translation for all sea animals not known to the average reader. An index that tries to list the corresponding English names can be found in the Appendix section.
  - 35) Cf. footnote 29. Clearly the statement of their size here can only be understood as describing their size as enormous.
  - 36) Part of a musical instrument of ancient China (*kei*). A kind of sounding stone.
  - 37) A fishlike mythical creature with spikes covering its body. Often seen as roof ornaments on Japanese castles.
  - 38) This seems to make little sense at first, but analyzing the wordplays built into the text the passage becomes clearer: the word for salmon, *sake* 鮭, is pronounced the same way as the word for alcoholic beverage (酒). Furthermore „*ei o susumu*“ („to swim in front of rays“) sounds like „the drunkenness is advancing“ (酔ひ, modern *yoi*, class. Japanese *ei* resp. *wehi*). Further wordplays: cf. *shakubun* section (chapter 2).
  - 39) Jap. *sōmon* (*mōsu*) 奏聞, a word only used in the context of someone speaking/announcing something to the emperor.
  - 40) A name referring to the sea between Japan and Korea. Also used to refer to a mythical place.
  - 41) More than 275 km far.
  - 42) According to Pigeot/Kosugi (1993): p. 35, a kind of fish commonly known as *budai* 武鯛 (Japanese parrotfish).
  - 43) *Udo* refers to a place located in the Miyazaki district as indicated later in the text. Possibly near the city Nichinan of today in the prefecture Miyazaki where the Udo-Jingū shrine is located. *Oki* means „open sea“.
  - 44) The picture seems to portray the events in a certain anachronistic way or maybe it's necessary to understand the picture as encompassing multiple time levels in a way that time passes from right to left (in line with the Japanese reading order). The conversation between *Shiotsutsuo* and *Hikohohodemi* is certainly about him bringing the hook back to his master. This happens of course after the fish *fū* arrived at the palace. Another strange fact is that there

is no mention of the fish *fū* not being able to swim by his own to the palace in the story, but the picture shows two fishes carrying him on a stretcher.

- 45) A legendary sea god, appearing e. g. in the *Taiheiki*. There he assists *Jingū Kōgō* in her campaign against Korea by using two jewels borrowed from the dragon king to control ebb and flow (these jewels appear in the original versions of the tale of *Hikohohodemi* in the *Kojiki* and *Nihonshoki* but are not mentioned in the version of the *SnH* translated here). Covered in shells, algas and vermins he is said to be of a rather ugly appearance. Also known as *Azumi no Isora*. (Cf. NKDJ a. Nihon Jinmei Daijiten)
- 46) See footnote 43.
- 47) Bark of the *hinoki* tree. Used to cover the roof of houses.
- 48) The Explanation for his name given here is identical to the one given in the *Kojiki*. In the multiple versions of the *Nihonshoki* there are also other explanations given.
- 49) A third Variation of his name, seemingly used here as a kind of abbreviation.
- 50) The *Nihonshoki* gives the same number of years (cf. Aston (1956): p. 110).
- 51) Jap. *kanototori no toshi* 辛酉年 . The 52nd year of a sixty year cycle.

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## Appendix

Fishes appearing in the *monozukushi* section (*chū* 5 - *chū* 7) and their english correspondence:

Japanese	<i>Kanji</i>	English
<i>aji</i>	鰭	Horse mackerel
<i>akagai</i>	赤貝	Ark shell
<i>bora</i>	鯿	Striped mullet
<i>eso</i>	狗母魚	Lizardfish
<i>hamachi</i> (adult: <i>huri</i> )	鰺	Yellowtail [young fish]
<i>hamaguri</i>	蛤	Common orient clam
<i>hamu</i> (= <i>hamo</i> )	鱧	Conger pike
<i>haraka</i> (= <i>nibe</i> )	腹赤	Nibe croaker
<i>hiboku</i> (= <i>himoku</i> , <i>hirame</i> )	比目	Olive flounder
<i>hōbo</i> (= <i>hōbō</i> )	魴鯉	Spiny red gurnard
<i>horagai</i>	法螺貝	Conch shell

Translation of the tale of *Hikohohodemi no mikoto* from the *Sumiyoshi no honji*

<i>itayagai</i>	板屋貝	(Bay) scallop
<i>kanagashira</i>	金頭	„Gurnard“
<i>karei</i>	鰈	Righteye flounder
<i>katsuo</i>	鯉	Skipjack tuna
<i>kochi</i>	鯛	(Bartail) flathead
<i>konoshiro</i>	鯨	(Dotted) gizzard shad
<i>mate</i>	馬刀	Razor clam
<i>namako</i>	海鼠	Sea cucumber
<i>nishi (= akanishi)</i>	辛螺	Rapa whelk
<i>sawara</i>	鱈	Japanese Spanish mackerel
<i>sazai (= sazae)</i>	朶螺	Turban shell
<i>shitadami (= kisago)</i>	小嬴子	Button shell
<i>subashiri (adult: bora)</i>	州走	Striped mullet [young fish]
<i>suzuki</i>	鱸	Japanese seabass
<i>tachiuo</i>	太刀魚	Largehead hairtail
<i>tai</i>	鯛	Sea bream
<i>tawarago</i>	俵子	Sea cucumber
<i>tobeta</i>	??	[most likely another kind of shellfish]
<i>ugui</i>	鰻	Big-scaled redfin