



**Communion with the Goddess  
Idols, Images and Symbols of the  
Goddesses: China and Japan**  
**By: Lawrence Durdin-Robertson**

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COMMUNION WITH THE GODDESS

THE MANUAL OF THE FELLOWSHIP OF ISIS

IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES:  
CHINA AND JAPAN

by

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Priest of Isis

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## SECTION I - CHINA

THE APSARASES. (Watson) in "The Genius of China: An Exhibition of archaeological finds of the People's Republic of China, London, 1974" : "243. Stele of white marble representing the Buddha Sakya-muni seated under sala tree...excavated 1959 at Lin-chang, Hopei... Heavenly goddesses, apsarases, hold a garland of flowers over the Blessed One..." Eight apsarases are shown, each in the form of a flying nymph with a pair of wings and her wing-like legs bent behind her. Each is naked except for a dhoti and holds with both hands a length of the garland which stretches like an arch over Buddha Sakyamuni's head.

AUNT PIETY. (Gdss. Ind.) "The form of Aunt Piety is said to be normally that of a vixen... She is often described as appearing in a human body."

Among the manifestations of Aunt Piety in her transcendental human form are the following: (Birch) The wife of the prefect Yang describes an apparition: "I was in the garden looking at the pomegranate flowers, when I saw a beautiful coloured cloud coming up from the south-east. And there right in the middle of the cloud, was a Bodhisattva all gorgeous in ornaments of gold and pearl, and with a beautiful serene face, and sitting on a white elephant. I knew it was a Bodhisattva coming to me in a vision...when I lifted my head to look again it had gone." (id.) Aunt Piety's daughter Eterna visits her mother: "Eterna climbed to the rim of the well and jumped. She...floated gently down...waiting maidens guided her to a palace of such magnificence as has never been seen on earth; and here, in a lofty hall, Aunt Piety, robed in splendour awaited the return of her long-lost daughter."

CHIH NEU, The Heavenly Weaver Girl. (Allen) on the star Vega in Lyra: "The Chinese included it with epsilon and zeta in their Chih Neu, the Spinning Damsel, or the Weaving Sister, at one end of the Magpies' Bridge over the Milky Way, - Aquila, their Cow Herdsman, being at the other... This story appears in various forms; stars in the Swan sometimes being substituted for those in the Eagle, Lyra becoming the Weaving Sisters." See also under Orihime (Japan).

According to Eberhard the Weaver Girl was originally one of a group of "Seven heavenly fairies" who had come temporarily to earth.

CHIU T'IEN HSUAN-NU, The Dark Maiden from the Ninth Heaven. (Folk-tale, edited by Eberhard from Lin Lan) "There was once a very poor man living all alone in a deserted kiln... On New Year's Eve (he) took 200 coppers out of what he had saved and went to the market. He looked about but could not find anything that pleased him. Finally he saw a picture of a beautiful girl hanging on the wall; this so entranced him that he could not take his eyes off it...the price was 600 coppers. The poor man did not hesitate, but rushed home and took all his savings... He bought the picture.

"Next morning...a beautiful picture was hanging up in the old kiln with a large plate of cabbage in front of it. The poor man humbly knelt down and bowed to the lovely woman.

“From that day, before every meal, and whenever he went out or came in, he used to bow to the picture. Nothing unusual happened for about six months. The picture made him feel very content and soothed him whenever he felt tired.

“One day he arrived home exhausted and very hungry, to be greeted, as he opened the door, by the delicious odour of food. He made his bow and went to open the pot, which he found full of steaming rice...

“The next morning he pretended to go out but hid instead behind the kiln and watched to see if anyone went in. He waited for a while, but no one entered. Then suddenly he heard someone moving about inside. Creeping to the door, he peeped into the room. There he saw a beautiful girl standing by the stove making a fire. On the wall there was nothing but a piece of smooth white paper. He was trembling with excitement and did not know what to do. Finally he stepped back, coughed and then walked noisily up to the door. When he entered the room, the picture of the beautiful girl was once more hanging on the wall, and the pot was full of half-cooked food with a fire still burning underneath.

“That afternoon he went out again and waited until he heard light footsteps moving across the room, following by a soft rattling of the cover of the pot, the noise of water being poured into a basin, the chink of flint and fire tongs and the wheezing of the bellows. With bated breath he crept up to the door and burst in and, quickly rolling up the picture, he hid it out of sight. When he looked around he saw a beautiful girl standing by the fire. Immediately he went and flung himself down at her feet. He remained kneeling until she raised him up and said ‘Since this has occurred, we might as well live together, and then you won’t need to be alone so much’.

“The girl looked after the house so well that their money increased almost as if it grew on trees. After six months they had so much gold and silver that they decided to build a house with halls, pavilions, and terraces, and to fill it with many beautiful clothes and treasures...

“The husband kept asking his wife who she was, but she only laughed and gave him no explanation. Once, when he bothered her too much she said, half joking, half serious, ‘I am the dark maiden from the ninth heaven...’

“Three years passed, and a daughter was born... One day, however, the wife became very troubled... ‘Did you keep the roll of white paper? I should like to look at it again.’ The husband... fetched the roll. No sooner had he unrolled it than his wife disappeared and the beautiful girl returned to the paper...

“He hung the picture on the wall and worshipped it as before.”

Commentary by Eberhard: “this folktale...occurs many times in short stories from the Tang period (618 - 906) on. The heroine, Chiu-t’ien hsuan-nu, is a popular deity who appears in a number of theatre ploys before 1600...

“The idea of a portrait of a beautiful woman coming to life seems to be Oriental, but is closely related to a motif popular in European tradition...in which the lover searches until he finds his beloved whose portrait he possesses.”

Another instance of a picture acting as an embodiment of a woman appears in a folk tradition from Shao-hsing, recorded by Eberhard. “the wife said, ‘I will paint a picture of myself for you always to carry with you, and you can always look at me, just as if you were really seeing me.’ From that time, when the husband went out he always took his wife’s portrait with him.”

THE EARTH COW. (Aston). “A Chinese Book...says that in a certain village there is a pond. At this pond there is a stone cow. In time of drought certain ceremonies are performed and prayers are addressed to her.”

(Enc. Brit. 1810) “There are several public festivals annually celebrated in China. One is that already mentioned, in which the Emperor tills the ground with his own hands. This is also celebrated on the same day throughout the empire. In the morning the governor of every city comes forth from his palace crowned with flowers, and enters his chair amidst the noise of different instruments; a great number of people attending, as is usual on all such occasions. The chair is surrounded by litters covered with silk carpets, on which are represented either some illustrious persons who have supported and encouraged agriculture, or some historical paintings on the same subject. The streets are hung with carpets, triumphal arches are erected at certain distances, lanterns everywhere displayed, and all the houses illuminated. During the ceremony a figure resembling a cow, made of baked earth, with gilt horns, is carried in procession, and of such enormous magnitude that 40 men are scarce sufficient to support it... Labourers, with their implements of husbandry, march behind and the procession is closed by a number of comedians and people in masks. The governor advances toward the Eastern gate, and returns in the same manner. The cow is then stripped of its ornaments, a prodigious number of earthen calves taken from its belly and distributed among the people; after which the large figure is broken in pieces and distributed in the same manner. The ceremony is ended by an oration in praise of agriculture, in which the governor endeavours to excite his hearers to the practice of that useful art”.

(Simon and Yu) in a description of the Summer Palace. The authors refer to the “Bronze Cow” near the Main Gate.

THE EARTH-GODDESS of China. (Gdss. Ind.) “In modern literature references are made to the practice among farmers of making figures of the Earth Goddess. These images are usually made of earth or clay, dressed in paper clothes and set up either on the farm or in wayside shrines. Sometimes an earth god accompanies the earth goddess.”

THE EARTH-GODDESS of Tartary and Cathay. (Gdss. Ind. from Marco Polo) “The earth god Natigai and his family are mentioned several times in the Travels of Marco Polo. According to one of the accounts, ‘these two gods, Natigai and his wife, are the gods of earth and watch over their flocks and crops and all their earthly goods...’

“Images of this god with those of his wife and family are made of felt and cloth, and are kept in each house. The image of the goddess is placed on the left hand of the god, and the children are in front. ‘And they treat them with great reverence. When they are about to have a meal, they take a lump of fat’; with this they smear the mouths of each member of this family of idols. ‘Then they take some broth and pour it outside the door of the house as an offering to the other spirits. When they have done this, they say that their god and his household have had their share. After this they eat and drink.’

“The veneration of these deities, originating among the Tartars, spread into Cathay or North China. In this connexion Marco Polo writes: ‘As I have already said, the people of Cathay are idolaters. Every man has down below on the ground another image representing Natigai... They make him with a wife and children.’”

THE FAIRIES. (Li Ho, cited by Andrews):

“A Ballad of Heaven...

Fairy maidens gather their fragrance,

For their girdle-sachets.”

(Christie) in a description of a picture: “A fairy walking on the waves. Under the influence of Indian Buddhism much emphasis was placed on fairies, who inhabited mountains and water. They were often linked with the immortals and imagined on every peak, but especially the Khun-lun. Painting after Chhien Hsuan of the Yuan Dynasty (thirteenth century). British Museum.” The fairy is shown as a young woman with black hair tied by a narrow fillet. She is wearing a voluminous dress which is being blown by the wind.” (id.) in a description of a figurine: “Fairy with a basket...ivory. National Gallery, Prague.” This fairy is shown as a young woman, elaborately dressed, with a basket slung behind her back. See also Ma-Ku.

THE FEMALE IDOLS of Xanadu. (Marco Polo) on the great palace of Kubilai Khan at Xanadu: “Here is a further fact about these Bakhshi. When the feast-days of their idols come round, they go to the Great Khan and say: ‘Sire, the feast of such-and-such of our idols is approaching...’” They then ask for the necessary provisions; “so that the Bakhshi have everything they ask for in order to celebrate the feast of their idol...

“Their idols are all female, that is to say that they all bear the names of women.”

FENG-P’O-P’O. (Lovelock) “Feng-p’o-p’o...is an old woman in charge of the wind...who is seen as moving the clouds, riding on a tiger.”

In “Monkey” there is a reference to an Old Woman of the Wind, whose attribute is a wind-bog. “the old woman of the wind appeared, hugging her bag, while Sun Erh-lang held tight the rope at the mouth of the bog... ‘We’re standing by, ready with our wind-bag’, said the Old Woman of the Wind.

“The Old Woman of the Wind at once brought out her bag, Erh-Lang loosed the rope at its mouth and with a great roar the wind rushed out. All through the city, tiles were lifted through the air, bricks hurtled, sand and stones flew...”

HENG-O, CHANG-NGO, The Moon-Goddess. (Gdss. Ind.) on Chang-ngo: “In one of her forms this goddess is the Celestial Toad. According to Massey: ‘The Chinese have a three-legged frog in the moon’; she is one of the forms of the beautiful Chang-ngo. Of the symbology of this frog the some author writes, ‘The three legs are a figure of the moon in its three phases of ten days each, like the three legs of the frog in the Chinese myth...’ She is also represented as a graceful woman holding a symbol of the Moon, sometimes in the form of a mirror.” (Lovelock) “A formal compliment is to say of a woman, ‘She is as beautiful as if Ch-ang-o had come down from the moon.’”

(Saymie, “Larousse”) in a description of an illustration: “Heng-o on the moon. She is standing to the right of the Cassia tree... Below the hare is the toad which Heng-o will become... Belief in the existence of both the hare and the toad on the moon were current from early in the Han Dynasty. This bronze mirror of the T’ang Dynasty (618 - 909) illustrates a variant to the usual story of Heng-o. His pictorial style also marks an artistic transition, foreshadowing the growth in importance of painting in the Sung Dynasty. Victoria and Albert Museum.” To the right of the tree Heng-o is shown as woman with her robes flowing out behind her. Her hands are held upwards in front of her, a four petalled flower being held in her right hand. Beneath the hare on the other side Heng-o is seen in her toad form with her limbs outstretched. (Christie) in a description of an illustration: “Heng-o, goddess of the moon... Modern terracotta statuette, Musee Guimet.” The goddess is shown as a beautiful woman holding a mirror symbolizing the moon.

(Gdss. Ind.) “In China...the moon is a favourite subject of poetry. Mme. Han Suyin... quotes a poet who speaks of ‘the hollow-cheeked young moon of spring...the plumed clouds canopied about her.’” (Mme. Han Suyin) in description of the Autumn Moon Festival at Hong Kong: “It was nearly ten o’clock, the most propitious hour at which the moon could be seen... And suddenly we all shouted, oh joy, for the moon, the moon was up and out of the cloud, and oh her proud vacant face... Solitary she stood, feline and glaring, the liquid light pouring from her, so beautiful, the autumn moon, and we for ever caught her beauty. The fishermen cheered, the women laughed, the children clapped their hands... We now called for another cattie of hot yellow wine to toast the moon”.

(Christie) “Heng-o represented the cold, female principle of yin.”

HO HSIEN-KU. (Gdss. Ind.) “The maiden Ho is described as a Taoist divinity, being one of the ‘Eight Immortals’... This goddess is represented, according to Lovelock, as a girl wearing a lotus flower on her shoulder; she is also shown with a Chinese lute (p’ing pa).”

THE HOUSEHOLD GODDESSES and FEMALE ANCESTRAL SPIRITS. (Gdss. Ind.) “In China an important place is allotted to the household deities and the ancestral spirits; these include the former members of the household and previous inhabitants of the house. They are often

considered as holding a semi-divine and sometimes a divine rank. The attitude to these domestic deities is something more than veneration; they are seen as actually participating, in their own mysterious way, in the life of the family and of the clan. Their presence is therefore both recognized and encouraged.

“In an official description of the current social practices in China are mentioned many observances connected with the veneration of these household and ancestral deities.

“One of the chief places in which these ceremonies are observed, is the Clan Hall. This is described as a large apartment, at the doors of which stand statues of gods and goddesses. These protect both the building and its contents. Lining the walls within are portrayals of the clan deities. Also, in each home, statues of gods and goddesses have their place in various rooms, including the kitchen.

“Among the festivals held in honour of these domestic deities is one, considered to be of great importance, performed on New Year’s Day. In this ceremony the eldest son of the house makes an act of homage before the statue of a certain household goddess.”

(Christie) in a description of a picture: “An ancestress, depicted, according to custom, in her marriage robes... The portraits were carefully preserved... Taoist scroll painting.” The ancestress is shown as a dignified lady sitting formally. Her hands, covered by her wide sleeves, are held together in front of her.

These ancestral portraits are brought out on the first six days of the New Year.

HOW KUNG. (Allen) on the stars of the constellation Ursa Minor: “b, a 5th-magnitude, has been mentioned as How Kung, the Empress.”

HIS-HO, Mother of the Suns. (Saymie, “Larousse”) in a description of a stone-rubbing: “One of the ten chariots of the sun. The ten suns crossed the sky one after the other, each one drawn in a chariot by six dragon-horses driven by their mother“. In the chariot are shown two figures, one in front of the other.

HSI-WANG-MU, Royal Mother of the Western Paradise. (Saymie, “Larousse“) “the most famous character connected with Kun-lun, Hsi Wang Mu or Royal Mother of the Western Paradise...had her abode in the depths of a rocky cove, where she sat on a stool with her hair flowing round her (this is the attribute of witches) and a cheng ornament on her head (these two details of hair and headdress indicated the female sex). She had a human face with a leopard’s tail and tiger’s teeth. In front of her were three green birds that went to find her food... Now this dread appearance and...character of Hsi Wang Mu do not comply with later descriptions, in which she was always a goddess (a tendency in Taoism and popular religion) or a sovereign (a tendency in historical novels) of great beauty, a delicate hostess, queen of a paradise-like Kun-lun, the counterpart in the Far West of the floating isles in the Far East; she was, in addition, the possessor and dispenser of the herb of immortality.” (Lovelock) from a description of Hsi-wang-mu: “Her appearance is that of a human being. She has a panther’s tail



and dog's teeth and can howl loudly." (Gdss. Ind.) Hsi Wang Mu is represented in her later form as a graceful lady, sometimes winged, usually accompanied by attendants from her court and often appearing among the guests at her festival."

(Saymie, "Larousse") in a description of an illustration: "Bronze mirror of the second or third century (of this era) showing Hsi Wang Mu and her consort Tung Wang Kung. They are accompanied by spirit figures riding winged horses and deer. This is a representation of the Queen of the West in her early form, when she inhabited a Jade Mountain beyond Kun-lun and was the fearsome tiger-toothed mistress... Victoria and Albert Museum." (Christie) in a description of another mirror: "The sorceress Hsi Wang Mu shown on this Han or Six Dynasties bronze mirror with her consort Tung Wang Kung in her early form... Seattle Art Museum."

(Saymie, "Larousse") in a description of a picture: "Hsi Wang Mu, Queen of the West, in her softened form attributed to her in later times, when she was supposed to be sovereign of a delightful kingdom situated on Kun-lun itself. Her unkempt hair shows that she is a sorceress and she has beside her a phoenix symbol of the immortality which in this role she sometimes conferred. Painting by Wu Wei (1458 - 1508). British Museum." The goddess is shown as a beautiful woman clad in long robes which trail behind her. Her hands, covered by her long sleeves, are held together beneath her breast.

(Christie) from a description of a relief showing Nu-kua (q.v.): "Below is Hsi Wang Mu with two servants pounding the herb of immortality. All are winged as an indication of immortality." Hsi Wang Mu is depicted as a winged woman sitting full face, apparently with her legs crossed, on a tall pedestal. On either side of her, kneeling on slightly lower pedestals, are two smaller figures. They are shown in profile facing each other and each holds in one hand a pestle or rod. (id.) in a description of an illustration: "The three gods of happiness crossing the seas to their Palace of Immortality in the Happy Isles. Hsi Wang Mu and an attendant follow them. Porcelain dish. Reign of Yung Cheng (1723 - 35). Victoria and Albert Museum."

There is a close association between Hsi Wang Mu and the Peach Tree of the Western Paradise. (Christie) on the Peach Festival of Hsi Wang Mu: "the culmination of the repast is the service of the peaches from the magic tree...all the Immortals attend her birthday feast to eat the fruit..." (id.) the author sees this goddess as identified with the yin principle.

THE KITCHEN GODDESS. (Christie) in a description of an illustration: "The Kitchen-god and his consort... Paper image designed to be fixed over the kitchen stove. Horniman Museum." The two deities are shown in full face, apparently presiding at a table. The goddess is sitting at the right side of the god, and like him has a large round halo. She is wearing a brocaded robe with a high neck. Other smaller figures are on each side of the table; and on the tiled floor are domestic animals.

K'UN, The Mother. (The I Ching, as summarized in Gdss. Ind.):

"In a summary of her attributes both Wilhelm and Metzner write: "The trigram K'un, earth, the Receptive is...the yin principle which is embodied in the energies of the earth'..."

“In the Inner-World Arrangement K’un has her position at the bottom, in the quarter of the North. She is there described by Metzner as ‘K’un, Mother, Earth’. She is in the place of Winter.

“In the Inner-World Arrangement K’un is between Summer and Autumn in the South-West, and the time is given as 3 p.m. Wilhelm writes of the period between Summer and Autumn: ‘Thereupon follows the ripening of the fruits of the field, which K’un, the Receptive, bestows. It is a season of harvesting, of joint labour’..

“On the K’un hexagram Wilhelm writes: ‘in the hexagram of earth the doubling connotes the solidarity and extension in space by virtue of which the earth is able to carry and preserve all things that live and move upon it... The symbol...of earth is the square... Yellow is the colour of the earth and of the middle; it is the symbol of that which is reliable and genuine’.

“In a diagram Jung has ‘The dark (feminine spirit) = yin’; he also speaks of ‘the feminine, the earth-bound principle (yin) with its emotionality and instinctiveness that reach far back into the depth of time...’ This principle is represented by a divided horizontal bar. Yin is often associated with even numbers... Douglas refers to ‘the forces of Yin, which begin their reign just before the autumn Equinox in September’; they dominate the second half of the Chinese year, the beginning of the year being in February.

“In the Commentaries is the passage: ‘The Judgment: The Receptive brings about sublime success, furthering through the perseverance of a mare... A mare belongs to...the earth; she roams the earth without bound... The dark force possesses beauty but veils it... This is the way of the earth, the way of the wife’.

“in Wilhelm’s commentary...‘it (i.e. K’un) embraces all things as in a vast womb...’

“According to later commentaries as quoted by Wilhelm, ‘...the earth, the mother. It is cloth, a kettle, frugality, it is level, it is a cow with a calf, a large waggon, form, the multitude, a shaft. Among the various kinds of soil, it is the black’.

“The first of these symbols are intelligible at a glance. Cloth is something spread out, the earth is covered with life as with a garment. In the kettle, things are cooked until they are done; similarly the earth is the great melting pot of life... A cow with a calf is a symbol of fertility. The large waggon symbolizes the fact that the earth carries all living things... The shaft is the body of the tree, from which the branches spring, as all life sprouts forth from the earth. Black is intensified darkness. (Footnote). in the text of the I Ching, the colour of the Receptive is yellow, and its animal is the mare’.

“Among the parts of the body, K’un is associated, according to Wilhelm, with the belly.”

“Further characteristics of K’un are described by Wilhelm as follows: ‘K’un...represents the nature of the earth; the number two symbolizes the earth’. K’un ‘takes care that all

creatures are nourished'. He speaks of K'un as 'representing shelter in the womb into which everything returns after completing the cycle of life'.

KWAN-YIN, KUAN-YIN. (Evans-Wentz) "the Great Goddess of Mercy Kwanyin (is) represented by a female figure bearing a child in her arms." (Gdss. Ind.) "In her representations Kwan-yin is shown as a lady often with very elaborate insignia. The lotus is one of her attributes, being the flower in which she is said to have been carried to the Chusan Islands; sometimes she is shown enthroned on one of these flowers. She is also at times represented holding a child in her arms. In other portrayals she has eleven faces and a thousand hands...in another form of representation, according to Lovelock, Kuan yin is seated on a throne; one leg is up, the other down. She is quite commonly bare-footed. She is also frequently depicted with an incense burner or a pot in her right hand; and with her left hand she holds up her flowing robe. She usually wears the court dress of the period."

There are many descriptions of Theophanies and other manifestations of Kwan-yin. (Eberhard, from Lin Lan, Sha-lung) on the bridge of Ch'uan-chou: "Although Ts'ai Hsiang expended his whole personal fortune as well as the donations of the charitable, he found that funds were still not sufficient for the completion of the bridge. Then the goddess Kuan yin turned herself into a beautiful woman, got into a boat, and sailed up the Loyang river, where she allowed men to throw pieces of money at her...but not one single piece hit her...suddenly the ship and the woman vanished." (Wu Ch'eng-en) In "Monkey" it is recounted how Kuan-yin, disguised as a priest, is summoned before the Emperor and asked to expound the Great Vehicle scriptures: "But instead of doing so Kuan-yin floated up into the sky and revealed herself in all the glory of her true form, holding the willow spray and the holy vase..."

"The Emperor hastened to prostrate himself, and all his ministers knelt down and burned incense, while the audience, priests, nuns, officers, craftsmen and merchants, bowed down, crying, 'The Bodhisattva, the Bodhisattva'.

"His majesty decided to have a picture of the Bodhisattva painted by a skilful artist, in full colours. His choice fell upon Wu Tao-tzu, that genius of the brush, that prodigy of portraiture..."

(Wu Ch'eng-en) Tripitaka meets Kuan-yin in the form of an old woman: "Suddenly the old woman changed into a shaft of golden light which disappeared towards the east. Tripitaka at once guessed that she was the Bodhisattva Kuan-yin in disguise. He bowed and burned incense towards the east..."

(id.) Monkey, with an urgent message, calls on Kuan-yin: "going back to the divinities he said, 'I got a glimpse of the Bodhisattva. I don't know what she's at today. Instead of sitting on her lotus terrace, she is poked away all by herself in the bamboo grove, paring bamboo strips...'

"There was nothing for it but to wait again. After awhile the Bodhisattva came out of the grove carrying a bamboo basket; 'Come along', she said, 'We'll go and rescue Tripitaka'.

'I shouldn't like to hurry you,' said Monkey, kneeling, 'Wouldn't you like to finish dressing first?'

'I can't be bothered', she said, 'I'm going just as I am'. She sailed away on her cloud roll, followed by Monkey.

'That's quick work', said Pigsty, when they appeared above the river bank. 'It takes a lot of hustling to make a Bodhsattva come straight along, without even doing her hair or putting on her jewels''.

Having accomplished her object, Kuan-yin received the following request from Monkey: "Wait a minute, and I'll call all the faithful of the village to come and gaze upon your golden visage. They will be glad to show their gratitude'...

"Very well then', said the Bodhisattva. 'Go and fetch them quickly'.

"Pigsty and Sandy ran back to the farm and shouted, 'All of you come to see the living Bodhisattva'.

"Men and women, young and old, all trooped to the river bank and regardless of puddles and mud flung themselves to their knees. Among them there happened to be a skilful painter, who made a portrait of the Bodhisattva; and this was the beginning of the form of Kuan-yin known as 'Kuan-yin with the Fish-basket'. Soon she withdrew to the Southern Ocean".

(Gdss. Ind.) "It is said that there is an incarnation of Kwan-yin living at present in Mongolia."

Temple idols and other representations of Kuan yin include the following. (Mme. Han Suyin) on the Temple of Hengshan: "We turned to the dark, gaping doors of the Temple. We walked through the many halls, shadowy and mysterious with dusk, past the menacing gods of the gate, enormous armed giants riding upon elephants and tigers and brandishing weapons, past the sprawling obese figure of the laughing Buddha, past Kuanyin of the hundred hands, Kuanyin the All-Merciful."

(Munro and Rudorff) in a description of a carving: "Kuan yin Bodhisattva, wood with gold leaf. Yuan dynasty, 12th - 13th centuries." Commentary: "Kuan yin, the goddess of mercy and compassion...was either represented standing, or, more often, seated on a rocky island in the Indian Ocean, dressed in splendid garments and jewellery. In this magnificent work we see her carved in wood covered with paint and gold leaf, with her hands and feet gracefully poised like those of a court dancer." The goddess is shown wearing long tight robes, with either a small head-dress or hair arranged and decorated in that form. Her left leg is down and her right bent up and placed outwards at an angle to the left. The palm of her left hand is laid flat on the surface of the rock while her right forearm rests on her right knee. She is wearing many ornaments including bracelets. (Christie) from descriptions of illustrations: "Kuan Yin, goddess of mercy...was particularly important in northern China. Red amber statuette. Wellcome

Medical Museum.” The goddess, shown standing with her hands clasped in front of her, is wearing a long robe. Her hair is tied in a roll on top of her head. (id.) “The goddess Kuan Yin, enthroned on a lotus rising from the waters...by the Thong dynasty had become a goddess of mercy and bringer of children .. Eighteenth-century scroll painting. Wellcome Medical Museum”. The goddess is shown sitting crossed-legged, and is wearing a long robe open so as partially to reveal her breasts. Each hand is arranged in a mudra. The middle and fourth fingers of her left are bent inwards towards the palm; and the same fingers of the right are extended while the others are bent inwards. Her hair is tied in a knot at the top of her head, round which is a large circular halo. Three smaller female figures with similar haloes are in attendance. (id.) “Kuan Yin seated on Pu-to Shan, the famous sanctuary in the Chusan islands to which the goddess was borne on a water lily. Despite her expression of abstraction, Kuan Yin was known and loved beyond the other deities...c. eighteenth - nineteenth centuries... Buddhist scroll painting.” The goddess is shown seated with her right leg stretched out in front of her and her left folded up with the foot placed in her lap. Her right hand is held beneath her neck with the palm outwards in a gesture of giving, while her left rests on her left knee. Her hair is in a knot on top of her head; and her voluminous decorated robe is edged with either black or some other dark colour. She is in an idyllic setting in which appear a willow, a white bird, and a jar at her left side.

(Nicola Gordon) from a description of a figure of Kwan-yin in a private collection: “Form based on gnarled branch, polished and well seasoned - age unknown, from which long thin gaunt goddess arises, a dragon-like monster at her feet, beneath the lotus. Her eyes made from ivory. Small body (not original head) held aloft beside her presumably for her to rescue. Whole thing very menacing”.

(Watson) from the Chinese Exhibition Catalogue. London, 1974: “362. Porcelain image of Kuan-yin...covered with light blue glaze. Ch’ing-pai ware, excavated in 1955 at the western end of the Ting-fu thoroughfare in the western sector of Peking. Height 67cm. Yuan dynasty... 1271 - 1368.

“Ceramic images of Buddhist deities are scarcely known before the Yuan period, when a series of fine works were produced in ch’ing porcelain, distinguished by the delicacy of expression and the rich and exact ornament. The beaded lines of the latter are characteristic. In size and finish this figure surpasses any of the kind previously known.” The goddess, wearing very full decorated robes, is seated. Her left leg is down and her right folded up and placed at an angle to her left side. Both her bare feet are showing. Her right forearm rests on her right knee, while her left arm hangs down. Her ornaments include bangles round her neck, bracelets on her wrist and a low ornate tiara.

(Frank Davis, “Country Life”, Oct. 26, 1978) the article refers to “two figures of the goddess Kuanyin seated on a lotus throne each with a small child on her lap - turquoise, yellow and green.”

(Herbert, “Larousse”) “The goddess Kuan-Yin (Kwannon)...carries a child in her arms and oddly resembles the Virgin Mary.” Note: (Hislop) “Sir J. F. Davis shows that the Chinese of

Canton find such an analogy between their own Pagan goddess Kuanyin and the (Roman Catholic) Madonna, that, in conversing with Europeans, they frequently call either of them indifferently by the same title. The first Jesuit missionaries to China also wrote home to Europe, that they found in China sacred books - books unequivocally Pagan - of a mother and child, very similar to their own Madonna and child at home. (See Lafitan)."

(Christie) on the Deities of China: "Household and Personal Gods:... For the other gods there were figurines, though in orthodox Confucian families they were frowned upon, a fact which does not seem to have prevented women in such households from having an image of the Buddhist and therefore heterodox, goddess Kuan Yin. In strict Buddhist or Taoist households on the other hand...figurines and statues were acceptable."

(Mme. Blavatsky) "In their longing for the expression of some mysteries never to be wholly comprehended by the profane, the Ancients, knowing that nothing could be preserved in human memory without some outward symbol, have chosen the...images of the Kwan-Yins to remind man of his origin..."

The body of Kuan-yin is eucharistically present in the grains of rice. (Eberhard) on a tradition concerning the primeval times: "The rice plant was there, but at this time the ears were empty... Kuan Yin saw how difficult men's lives were and how they were always hungry. Her compassionate heart was touched, and she decided to help them. One evening she secretly slipped down to the fields and pressed her breast with one hand until her milk flowed into the ears of rice. She squeezed until there was no more milk left, but all the ears were not yet filled; so she pressed with all her might, and a mixture of blood and milk came out. Now her task was finished, and she returned home content.

"From that time the ears were filled, and man had rice to eat. The white grains are those that were made from her milk, and the ruddy red ones are those that were formed out of the mixture of her milk and blood."

Among the attributes of Kuan-yin is the willow-spray. (Wu Ch'eng-en) "The Bodhisattva then went to the dragon... Then she took the willow-spray and sprinkled him all over with dew, and blowing on him with her magic breath, cried 'Change'. She then called to Monkey, 'And by the way, come here, I am going to endow you with one more power'. She took the willow leaves from her willow spray, and dropping them down Monkey's back cried 'Change'."

This goddess is also connected with sound. (Mme. Blavatsky) "Kwan-Yin is the 'melodious Voice'."

Kwan-Yin is sometimes seen as being etymologically connected with the Female principle, Yin. (Hargrave Jennings, from "China Revealed") a reference is made to "the Khw-an or Yin, the (membrum) muliebri, or Yam." (Koot Hoomi) "it is Kwan-yin that is the Female principle."

Li, The Second Daughter (The I Ching as summarized in Gdss. Ind.): “Li appears in the I Ching. Of her Wilhelm writes: ‘The trigram Li means “to cling to something, to be conditioned, to depend or rest on something”, and also “brightness”... The trigram represents the middle daughter... As an image it is fire. Fire has no definite form but clings to the burning object and thus is bright...fire flames up from the earth... Li stands for nature in its radiance... The Clinging is the brightness in which all creatures perceive one another. It is the trigram of the south’. Metzner writes: ‘The trigram Li, the sun, fire, the lucid, the Clinging...dwells in the eyes, forms the protecting circle, and brings about rebirth’. She is associated with Summer.

“In the Primal Arrangement diagram by Metzner, Li has her position in the East and is described as ‘Fire, II Daughter, Li’.

“In the Inner-World arrangement Li is the place of Summer in the South; the time given as noon. Wilhelm writes of the Midsummer: ‘Then comes the high point of the year, midsummer, or, in terms of the day, noontide. Here is the place of the trigram Li, the Clinging, light’.

“The Image is given thus in the I Ching: ‘That which is bright rises twice: The image of Fire’. Douglas sees her associated with the yellow colour of sunlight.

“In the Commentaries are the following extracts: ‘Li, the Clinging, Fire...

“The Sequence: In a pit there is certain to be something clinging within. Hence there follows the hexagram of the Clinging.

“The Judgment: The Clinging; Perseverance furthers. It brings success: Care of the cow brings good fortune. The Image: That which is bright rises twice: The image of fire...”

“Wilhelm quotes a later commentary as follows: ‘The Clinging is fire, the sun, lightning, the middle daughter. It means coats of mail and helmets; it means lances and weapons... It is the sign of dryness. It means the tortoise, the crab, the snail, the mussel, the hawkbill tortoise. Among trees it means those which dry out in the upper part of the trunk’.

“On another aspect of Li Jung writes: ‘the Clinging (Li) is frequently compared to a bride’... In a list of alchemical practices, quoted by Wu Ch’eng-en in ‘Monkey’, is ‘...Drinking Bride’s Milk’. Among the parts of the body, Li is connected, according to Wilhelm, with the eyes.”

THE MAIDEN OF WITCH MOUNTAIN (Li Po, translated by Frodsham):

“The witch pours out a libation of wine...  
She plays a love-wood flute adorned With golden, dancing simurghs.  
Knitting her brows, she plucks a note, For each word uttered.  
She calls down stars and summons demons To savour meat and drink...  
The Maiden of Witch Mountains now departs Behind a screen of clouds...  
Alone beneath her emerald canopy she returns Through fragrant paths...  
Who will float on a fallen orchid to come to see her?”

MA-KU. (Christie) in a description of a picture: 'The fairy Ma-ku, who lived in the second century (of this Era). She was a beneficent sorceress who reclaimed from the sea a large area of the coast of Kiangsu and converted it into a mulberry orchard... Painting by Hsiong Kun. British Museum.' Ma-ku is shown as a graceful young woman standing on a gnarled branch which is floating on the sea. She is holding a long pole which she is dipping at an angle into the water. She wears a long trailing grey robe edged with blue and yellow and decorated with lengths of red cord tied here and there in bows. Round its hem are depicted large red flowers. Her hair is gathered into a roll on top of her head, and by her right ear is another large red flower. Beside her is a large jar.

THE MOTHER OF TEN THOUSAND THINGS (Gdss. Ind.) "This name appears in the Taoist texts. According to Lovelock, 'Beginning with the Tao-te-King, this title is given to the void...' The some author states that the Void-Mother and Taoist Way are one".

(Tao-te-King, cited by Lovelock):

"Silent and void It stands alone and does not change.  
Goes round and does not weary.  
It is capable of being the mother of the world.  
I do not know its name So I style it 'the Way',  
I give it the makeshift name of 'The Great'."

Commentary by Lovelock: "By living in harmony with the flux of the universe and holding fast to the eternal principles behind it, one is holding fast to the mother', following the way, not attempting to interfere with processes beyond one's control."

THE MOTHER GODDESS. (Li Po, translated by Frodsham):

"...Limpid as a river, pure as the sea, The Mother Goddess's face,  
Painted with red and brushed with green The Sunset Pool;  
Clothed in clouds, adorned with jade,  
She descended K'un-lun mountains  
Fluttering pennons like pine-trees, Carriage-awnings like wheels.  
The metal wind of autumn brought up the rear,  
The clear bright breeze of spring was in the van.  
Eight horse-bells, ten carriages Tall as gathering clouds.  
Jade cups and jewelled mats Degged with sweet dew...  
'I want to give Dyed Willow, Perfumed Plum,  
And lead-flower water To wash your very bones,  
Here shall sit with you While you grow immortal'..."

THE MYSTERIOUS FEMALE (The Tao-te-King):

"The spirit of the valley never dies. This is called the mysterious female. It is called the root of heaven and Earth. Dimly visible, it seems as if it were there, Yet use will never drain it".



NIU SHE. (Allen) on the pair of stars psi I and psi 2 in Draco: "In china it was Niu She, the Palace Governess or Literary Woman."

NU-CHAIU. In a Chinese tradition Nu-chaio is described as taking both the form of a woman and of a boulder.

(Birch) on the first meeting of Yu and Nu-chaio: "Yu...found a maiden, gentle and fair and with wisdom in her eyes." (Gdss. Ind.) "According to tradition, Nu-chaio took the form of a boulder before giving birth to her son. The name given to him Chhi, or Split, is a reference to the splitting of the boulder at the time of his birth." (Bodde) "the stone split open on its north side and a son, Ch'i, came forth. It should be added that the name of this son (who succeeded Yu as second ruler of the Hsia dynasty) means 'to Open'."

(Bodde) "Already in III (before this Era) according to the Han shu (History of the Han Dynasty), Emperor Wu of that dynasty issued an edict in which he said: "We have seen the mother-stone of the Hsia Sovereign Ch'i'."

NU-KUA. (Soymie, "Larousse") "Nu-kua...was a female deity, but in statues and portraits she is usually shown with a serpent's or dragon's tail, like that of a siren. This manner of portrayal was not known until the later Han Dynasty, but there is irrefutable evidence of it in both painting and sculpture. With very rare exceptions texts make no mention of this tail. Some scholars have therefore concluded that belief in Nu-Kua's semi-human form was a comparatively recent development, and that she was formerly depicted as an ordinary woman. This is contrary to all that we know of the evolution of Chinese mythology, which in course of time kept on humanising its characters..."

(Bodde) "On the stone reliefs of the Wu Liang offering shrines (ca. 150 of this Era), Fu-hsi and Nu-kua appear together; their upper bodies are human, but merge below into serpent tails that are intertwined with one another. Fu-hsi holds a carpenter's square in his hand and Nu-kua a compass, apparently as symbols of their constructive activities."

(Soymie, "Larousse") in a description of an illustration: Rubbings from stone engravings in the tombs of the U family in the province of Shantung, second century (of this Era; Han period)... In the third (register)... To the right is Fu-hsi, with his set-square ; to the left is Nu-kua, with her compasses." The two deities, with human heads and intertwined serpent tails, are shown in profile looking away from each other. Each of them wears a head-dress, that of Nu-kua resembling a crown. (id.) "Fu-hsi (right) holding a set-square, and his consort Nu-kua (left) holding compasses. Both have dragon tails. Below them is Hsi Wang Mu, Queen of the West... Right-hand pillar of a tomb at Pei Chai Ts'un, Britain - China Friendship Association." The two deities are shown with human bodies from above the waist and with tails of snakes. They are facing each other, with the right hand of Nu-kua held out and nearly touching the left hand of Fu-hsi. Their tails are bent outwards away from each other. Nu-kua is wearing a head-dress resembling a crown, to the right of which she holds a pair of compasses.

(Christie) “Fu-hsi carries a set-square, Nu-kua, compasses: the latter are round, sky, while the former is square, earth... Together compasses kuei and set-square chu symbolise Kuei-chu: order, proper conduct.”

Other attributes of Nu-kua are indicated in the account of her work as Creatress. (The Huai-nan-tzu, Bodde) In this Han Taoist text of the second century before this era her cosmic activities are described: “In very ancient times... Nu-kua fused together stones of five colours with which she patched together azure Heaven.” Also used by her for the establishment of Heaven and Earth were a turtle, the Black Dragon and the ashes of reeds. (The Feng-su t’ung-yi, The Comprehensive Meaning of Customs, Bodde). Here Nu-kua is shown as creatress of mankind: “Nu-kua created men by patting yellow earth together“. Subsequently another method is described: “She then dragged a string through mud, thus heaping it up so as to make it into men.” Note: The yellow earth may, as in the case of the primeval Japanese goddess Izanami (q.v.), refer to her faeces. In the same way the string may have reference to the umbilical cord, this symbolism also being suggested by the name, “Nu-kua’s intestines”, applied to ten spirits of the north-west (The Shan-hai ching).

NU WO. (Gdss. Ind. from Lovelock) “Nu Wo is represented as having a human head on a serpent’s body.” Both in her form and in her activities she has a similarity to Nu-Kua (q.v.)

THE PRINCESS OF CH’IN. (Li Po, translated by Frodsham) “The Princess of Ch’in rolls up her blinds, Down at the northern casement... With ribbons of powdery down-cloud pink, Skirt of lotus-root silk. She walks on Green Island, gathering Orchids in spring.”

THE SEVEN SISTERS OF INDUSTRY, The pleiades. (Allen) on the Pleiades: “In China they were worshipped by girls and young women as the Seven Sisters of Industry, while as the first sieu (i.e. Lunar mansion ) they were Mao, Mau, or Maou, anciently Mol, Alcyone being the determinant.”

SHENG MU, PI-HSIA-YUAN-CHUN. (Gdss. Ind. from Lovelock) on Sheng mu or Pi-hsia-yuan-chun, The Princess of Streaked Clouds: “She is greatly venerated throughout China... Sheng-mu is usually represented sitting; she has a head-dress of three birds with outstretched wings. Sheng-mu appears to correspond, in the Taoist tradition, to Kuan-yin.”

SHE SANG NEU, VIRGO. (Allen) on Virgo: “The Turcomans knew the constellation as Dufhiza Pakhiza, the Pure Virgin; and the Chinese, as She Sang Neu, the (Pure) Maiden; but before their Jesuit days it was Shun Wei, which Miss Clerke translates the Serpent...”

SHING MOO. (Hislop) “in Thibet, in China, and Japan, the Jesuit missionaries were astonished to find the counterpart of the Madonna and her child as devoutly worshipped as in Papal Rome itself; Shing Moo, the Holy Mother in China, being represented with a child in her arms, and a glory around her, exactly as if a Roman Catholic artist had been employed to set her up. (Crabb’s ‘Mythology’, page 150).” (Dr. Esther Harding) “Sir John Barrow, in his ‘Travels in China’, says that the ‘most common of female deities (in China) is Shing-Moo, or Holy Mother of Perfect Intelligence. (‘Travels in China’, 1806 page 473). He speaks of the amazement of the

early Jesuits at discovering in her the most striking resemblance to the Virgin Mary. They found her usually shut up in a recess behind the altar, the position of the Christian Lady Chapel; she was veiled and carried a child, sometimes in her hands, sometimes on her knees and had a glory around her head. Her story as well as her appearance was like Mary's for she conceived and bore her son while yet a virgin." Note: (Fergusson) "The only Buddhist temple in China...which I have myself had an opportunity of inspecting, is that of Ho-nan, opposite Canton... Behind (the altar), in the next compartment, is a dagaba, and in its rear another apartment devoted to the goddess Kuan-yin, principally worshipped by women - in fact, the Lady Chapel of the church."

SUN. The First Daughter. (I Ching, as summarized in Gdss. Ind.):

"Sun appears in the I Ching. Of her Wilhelm writes: 'The trigram Sun, wind, wood, the gentle, characterizes the streaming of the reality-energies into the form of the idea. Just as wind pervades all places so the principle of which Sun stands is all-penetrating and creates "realization"'. Wilhelm also gives one of her attributes as 'Gentle', another as 'Penetrating'.

"In the Primal Arrangement Sun is between Summer and Autumn in the South-West; by Metzner she is described as Wind-Wood, I Daughter, Sun'. In the Inner-World Arrangement Sun is between Spring and Summer, in the South-East; the time is given as 9 a.m. Wilhelm writes of this period between Spring and Summer: 'Then gentle winds blow...the wind dissolves the rigidity of the winter ice'.

"In the Commentaries are the following extracts: 'The Sequence: The wanderer has nothing that might receive him, hence there follows the hexagram of the Gentle, The Penetrating. The Gentle means going into. This means that the wanderer in his forlornness has no place to stay in, and that hence there follows Sun, the hexagram of homecoming. The Gentle means crouching... The Judgment: The Gentle; Success though what is small. It furthers one to have somewhere to go... The Image: Winds following one upon the other; The image of the Gently Penetrating'.

"Wilhelm quotes a later commentary as follows: 'The Gentle is wood, wind, the eldest daughter, the guideline, work: it is the white, the long, the high, it is advance and retreat, the undecided, odour'.

'The guideline belongs to this trigram in that it refers to a windlike dissemination of commands. White is the colour of the yin principle. (See below). Here yin is the lowest place at the beginning. Wood grows long; the wind grows up to great heights. Advance and retreat refer to the changeableness of the wind; indecision and the odour wafted by the wind belong in the same context.' In connexion with the colour of the yin principle Wilhelm refers to 'yin, the dark'; this appears to be the usual shade associated with this principle.

Among the parts of the body, Sun is connected, according to Wilhelm, with the thighs. The associated animal is the cock."

SUNG-TZU NIANG-NIANG. (Gdss. Ind. From Lovelock) "In her aspect of Lady Bringer-of Sung-tzu niang-niang is depicted as draped in a large white veil, seated on a lotus and holding a child in her arms."

THE THIRD PRINCESS. (Eberhard from Sun Chia-hsun) The young man called Baldhead, having benefited the Dragon King of the Ocean Depths, is given the following advice by a friend: "On your departure the dragon king will offer you gold and silver. Don't accept it; demand instead the third flower vase on the table." The young man, refusing another reward, eventually got the vase.

"At home Baldhead placed the vase on the dinner table, and then went out to mow grass. Just before sunset he returned home to cook his evening meal. When he lifted the cover from the dishes, one was already filled with pork and the other with rice." The next day the same thing happened, and on the third day Baldhead hid in the room and watched. "In a short time the flower vase turned into a beautiful maiden, who began to tidy up the house with a smile on her face, and then began to prepare the food. Baldhead waited for his chance and then sprang out... 'Who are you?', he asked, 'and why do you cook my food every day?' Blushing as red as a peony, the young lady replied, 'I am the third princess of the dragon king. I had turned into a vase and was carried off by you...' Then the princess drew a line across the field with her silver hairpin, and immediately a hall and a bedroom arose, more beautiful than you can imagine, in which they lived happily together."

Note: (Briffault cited by Neumann) "The pot's identity with the Great Mother is deeply rooted in ancient belief through the greater part of the world." (Neumann) "Briffault has also demonstrated the presence of the Mother Goddess as a pot in southern India, where, for example, a group of seven goddesses is worshipped in the shape of seven pots, and in North Borneo and the Philippines as well."

T' IEN-HOU, Empress of Heaven. T'ien-hou, in her earthly incarnation, appeared as a girl of seven years old manifesting certain divine powers. (Eberhard from Lin Lan) The goddess intervenes in a shipwreck: "She arrived in an instant at the sea... The three castaways saw only a little girl appear through the winds and the waves to save them."

Commentary by Eberhard: "The T'ien-hou (empress of heaven) is one of the most famous deities along the Fukien coast of China...cults devoted to her worship were in existence as early as the twelfth century." (Lovelock) on T'ien-hou: "Her continuing power was attested by her aiding sailors in peril... She is usually depicted as seated either on a lotus or a throne, wearing an imperial head-dress and holding either a sceptre or a tablet."

(Gdss. Ind.) "Rearden mentions a large statue of the Sea-goddess recently erected in Hong Kong and unveiled in an official ceremony. This figure, placed near the beach in the Chinese style garden, is described as representing a Bodhisattva type of lady. She is especially connected with the fishermen and those who man the lifeboats."

TUI, The Third Daughter. (The I Ching summarized in Gdss. Ind.): “Tui appears in the I Ching. Of her Wilhelm writes: “The trigram Tui denotes the youngest daughter; it is symbolized by the smiling lake and its attribute is joyousness... The Joyous is the lake, the youngest daughter; it is a sorceress; it is mouth and tongue. It means smashing and breaking apart; it means dropping off and bursting open. Among the kinds of soil it is the hard and salty. It is the concubine. It is the sheep.

“The sorceress is a woman who speaks. The trigram is open above, hence it denotes mouth and tongue. It stands in the west and is therefore connected with the idea of autumn... hence the smashing and breaking apart, the dropping off and bursting open of ripe fruits... The concubine derives from the idea of the youngest daughter...’ Metzner writes: ‘The trigram Tui, lake, mist, the Joyous, is a final condition on the yin side, and therefore belongs to autumn’.

“In the Primal Arrangement diagram (see under K’un) by Metzner, Tui has her position in the South-East, and is described as ‘Lake, III Daughter Tui’.

“In the inner-World Arrangement Tui is in the place of Autumn and in the West; the time is given as 6 p.m. In this connexion Wilhelm writes: ‘Next, as the evening follows day, mid autumn follows under the trigram of the Joyous, Tui, which, as autumn, leads the year towards its fruition and joy... The Joyous means pleasure’. In one passage the some author writes ‘...Finally we enter into Tui, which reflects pure joy, like a mountain lake in Autumn’.

“Tui is referred to as follows in the I Ching: ‘The Image: Lakes resting one on the other. The image of the Joyous...’

“On this image Wilhelm writes: ‘The lake is a symbol of unchecked gaiety...’

“In the Commentaries are the following extracts: ‘Miscellaneous notes: The Joyous is manifest. Tui is the lake, which rejoices and refreshes all living things. Furthermore, Tui is the mouth... Tui is linked with the west and with autumn... its “stage of change” is metal. The cutting and destroying quality is the other side of its meaning. The Judgment: The Joyous, Success, Perseverance is favourable’.

“Commentary on the Decision: ‘The Joyous means pleasure... To be joyous - and with this to have perseverance - furthers... The Image: Lakes resting one on the other. The image of the Joyous. Tui means lake, mouth...”

“Among the parts of the body, Tui is connected by Wilhelm with the mouth.

“The associated animal of Tui, according to Wilhelm, is the sheep. He writes ‘The Joyful is linked with the sheep, which is regarded as the animal belonging to the west; the two parts of the divided lines at the top are the horns of the sheep’.”

WANG MU NIANG-NIANG (Lovelock) “Queen-mother Wang...is usually represented as a beautiful young woman in ceremonial dress, often attended by peacocks and ladies-in-waiting.”

WEN CH'EN, THE WHITE DOLMA or TARA. (Allsop) in a description of a block-print of the White Tara or Wen ch-en: "'White Tara', who sits in the lotus position on a lotus throne. This form is also called the seven eyed Tara (she has three eyes in her head, and eyes in her hands and feet) ... She is shown with one full-blown lotus, held in the left hand". The full-blown white lotus is the symbol of this goddess. He quotes Miss Sylvia White as his source of information. (Lovelock) "White Tara is depicted with eyes in hands, feet and forehead to denote her all-seeing compassion to help all suffering".

The Chinese princess Kanja, who married the Tibetan king Sran btsang-gam-po (629 - 650) is regarded as an incarnation of the White Dolma.

WHITE WAVE. (Birch, from a Chinese tradition) A magistrate's clerk named Hsieh Tuan, returning home late one evening, finds an enormous snail by the side of the path. "It was a sign of great good luck to find such a rarity. Delighted, Tuan raised the snail gently in his hands, and hurried on home. On the way he picked some succulent leaves for it to eat, and these he put together with the snail in a large earthenware storage-jar which stood just inside his door...

"In the morning... Tuan went off to the court as usual and came back home in the afternoon...when he entered his little house he found the table set with bowl and chopsticks. Steam rose temptingly from a dish of cooked rice and vegetables, and on the newly swept floor was a large washing-bowl, filled with hot water...

"Every day for over a week the same thing went on happening... At last Tuan...hid outside the fence to watch what might happen in the house.

"For a while all was still. Then, suddenly, there was a movement: through the doorway he saw a hand appear out of the huge earthenware jar. After that another hand; and a lovely young girl, beautifully dressed in a silk robe, climbed out of the jar and crossed the room to the stove in the corner.

"Quickly Tuan left his hiding place and entered the house. His first concern was to look inside the storage-jar - no snail was there, but only an empty shell. In the corner by the stove the girl pressed herself against the wall... Finally she spoke. Her voice was clear and sweet like the tinkling of jades. 'I am a fairy,' she said, 'and my name is White Wave... I was to stay with you for ten years... But now you have spied on me in secret, and you have seen my true form... I must leave you at once... But you may keep the shell which I left in the jar. Use it for storing rice, and empty it only when hunger threatens. You will find that it will at once fill up again.'

"...The sky darkened and a storm blew up, the wind howled and lashed the roof. White Wave ran lightly across the room and out of the door, spread her arms wide and soared away, borne by the raging wind...

"Hsieh Tuan built a little shrine to the fairy White Wave... From that time onwards he was never short of food...he married a wife at last who made him very happy all his life...and ended up by becoming a district magistrate himself."

THE WOMEN OF THE FOUR DIRECTIONS. (Christie) from a description of four illustrations: "Pottery tomb decorations of the Six Dynasties period (221 - 581) showing female figures riding on symbolic animals of the four cardinal directions... Nelson Gallery, Kansas City." Each woman is shown riding astride an animal, holding it with one of her hands around its neck. Each wears a long dress held by two shoulder straps. Three of them have their hair tied in a roll above the head; and the fourth has hers tied in two rolls, one on each side, resembling horns.

WOO NEU. (Allen) on the stars mu and nu of Aquarius: "The corresponding sieu (i.e. lunar mansion), Mo, Mu, Niu, Nu or Woo Neu, a Woman, anciently written Nok, was composed of these stars with the addition of another, unidentified, epsilon being the determinant."

YANG-CHEN, The Chinese SARASVATI. (Gdss. Ind.) "The Tibetan Lady Yeshey Tshogyal is described as an Incarnation of Sarasvati (Yang-chen) Goddess of Learning."

YANG KUEI-FEI. (Gdss. Ind.) "Yang Kuei-fei, the favourite of the Emperor Ming Huang, is the heroine of a well-known Chinese poem." (Giles) from an analysis of this poem: "This...story has been exquisitely told in verse by one of China's foremost poets, who was born only a few years later. He divides his poem into eight parts, dealing with the ennui of the monarch until he discovers beauty, the revelry of the pair together, followed by the horrors of flight, to end in the misery of exile without her, the return... home where everything reminds him of her and finally Spirit-land... He pictures the disconsolate emperor sending a magician to discover Yang Kei-fei's whereabouts in the next world, and to bear her a message of uninterrupted love. The magician after a long search, finds her in one of the Isles of the Blest, and fulfils his commission accordingly.

"Her features are fixed and calm, though myriad of tears fall, Wetting a spray of pear-bloom, as if it were the raindrops of spring... And now she turns and gazes towards the abode of mortals... Then she takes the old keepsakes, tokens of undying love, a gold hairpin, an enamel brooch, and bids the magician carry these back. One half of the hairpin she keeps, and one half of the enamel brooch, Breaking with her hands the yellow gold, and dividing the enamel in two. 'Tell him', she said, 'to be firm of heart, as this gold and enamel, And then in heaven or on earth below we two may meet once more'."

YIN, Female Principle. (Evans-Wentz) "the Yin, or Yum (is) the female principle of nature."

Diagrammatical representations of Yin include the following: (Douglas) "The broken line — — is called Earth, or Yin, signifying the...feminine." (id.) "(figure of two broken lines above each other) Greater Yin; (figure of a broken line beneath an unbroken line) Lesser Yin." (id.) the Old Yin symbol is shown as a broken line with an X in the gap. The Young Yin is the same as that of Yin, i.e. a broken line. (id.) on the T'ai Chi symbol: "The dark area (Yin) contains a white dot and the light area (Yang) contains a black dot." Note: the T'ai Chi symbol consists of two interlocking comma shaped figures whose convex sides together form a circle. (Christie) the author describes this symbol as "the egg of Chaos." (id.) in one illustration the two components are coloured black and red.

Among the other attributes of Yin are the following: (Douglas) "Each of the four types of line is given a traditional 'Ritual Number': Old Yin line, Ritual Number 6 (moving)... Young Yin (or Yin) line, Ritual Number 8 (none-moving). (id.) on the Seasons: "the forces of Yin...begin their reign just before the autumn Equinox... The high-point of the Yin period is reached before the winter Solstice." (Wu Ch'eng-en) among the exercises enumerated is "Collecting Yin."

See also under K'un, Li, Sun and Tui.

YU-NEU. (Allen) on the stars of the constellation Leo: "pi, a 5th-magnitude red star, was the Chinese Yu Neu, the Honourable Lady."

Unmaned. (Christie) in a description of a white stone figure: "Goddess holding in her hand the Ju-i, the Precious Stone of the Pearly Emperor, Yu-Huang. The crayfish on which she stands is, like all fish, an emblem of wealth, regeneration, harmony and connubial bliss. British Museum." The goddess, dressed in a long loose robe tied beneath her breasts, is standing with her bare left foot on the crayfish. She is shown bare-headed.

## **Section II - Japan and Korea**

AKARU-HIME. (The Kojiki, translated by Philippi). A tradition records how a woman, probably Japanese but living in Korea, "gave birth to a jewel."

"Then the lowly man who had been watching her asked for and received the jewel, which he wrapped up and wore constantly about his waist."

A Korean prince, however, arrested the lowly man on the false charge of having stolen a cow; but he accepted the jewel as the price of the latter's release.

"Then he released the lowly man, took the jewel away, and placed it by his bed.

"Immediately it was transformed into a beautiful maiden. He married her and made her his chief wife.

"This maiden always prepared various kinds of delicious foods and presented them to her husband."

The prince, however, became arrogant and the woman left him and returned to Japan, arriving at Nanipa.

"This is the deity called Akaru-pime, enshrined at the shrine of Pime-goso at Nanipa."

Note: (Philippi) "Akaru-pime, Phon., 'Bright Princess'."

(The Nihongi, translated by Aston) A parallel tradition states that the prince Tsunoga Arashito, of the Land of Great Kara, in Korea, had lost an ox. On making enquiries he was told by an old man that it had been sequestered, but that some indemnity would be given.

"If thou art asked what thing thou desirest as the price of the ox, do not ask for treasures, but say that thou wishest to have the Deity worshipped by the village. Tell them so'. Presently the village chiefs came and said: 'What dost thou desire as the price of thy ox?' And he replied as the old man had instructed him. Now the Deity whom they worshipped was a white stone. So they gave the white stone to the owner of the ox, and he accordingly brought it away with him and placed it in his bed-chamber. This divine stone became changed into a



beautiful maiden, upon which Arashito was greatly rejoiced, and wished to be united with her. But while he was away in another place, the maiden suddenly disappeared. Arashito was greatly alarmed, and inquired of his wife saying 'Whither has the maiden gone?' She replied and said: 'She has gone towards the East'. So he went in search of her, and at length, drifting far over the sea, arrived in our country. The maiden whom he sought came to Naniha, where she became the Deity of the Himegoso shrine. Then proceeding to the district of Kusaki, in the Land of Toyo, she afterwards became the Deity of the Himegoso shrine. She is worshipped in both these places".

AMA-TERASU-O-MI-KAMI, TENSOKODAIJIN, THE SUN-GODDESS. Ama-terasu is seen to manifest both as the Sun and as the Goddess personifying the Sun.

(The Nihongi) "the Sun Goddess...was called Oho-hiru-me no muchi (Great-noon-female-of-possessor)... In one writing she is called Ama-terasu-oho-hiru-me-no Mikoto (Heaven-illumine-great-noon-female-of-augustness). The resplendent lustre of this child shone throughout all the six quarters (North, South, East, West, Above, Below). Therefore the two Deities (i.e. Izanagi and Izanami) rejoiced saying: 'We have had many children, but none of them have been equal to this wondrous infant...we ought of our own accord to send her at once to Heaven.'"

(Philippi) "The concealment of Ama-terasu-oho-mi-kami has been explained as representing an eclipse... When she conceals herself, constant darkness and night reign everywhere... The ensuing rites are regarded as magico-religious rites to bring the sun back... Matsumura states that the myth had its origin in a magico-religious rite performed every winter." (Borlose) "In Japan, on the occasion of an eclipse of the sun, people assemble and clash together sounding metal, to make her look out of the cave in which she is concealed."

(The Nihongi) on the Emperor Jimmu: "The Emperor...revolved in his inmost heart a divine plan saying: 'I am the descendant of the Sun-Goddess and bringing on our backs the might of the Sun-Goddess, let us follow her rays...'"

(id.) From a song sung to propose the health of the Empress Suiko:  
"When I look on the august sky, Whence there stands forth,  
From its manifold fence (of clouds) Which conceal her,  
The Great Sovereign Who rules us tranquilly,  
For myriad of ages (say we) May it ever be thus:...  
With deep reverence We would serve her;  
With profound obedience We would serve her;  
And so ends my song."

A description of the Sun-Goddess in her human manifestation is given as follows: (The Kojiki) Ama-terasu prepares to confront her brother Susa-no-wo:

"Then, undoing her hair, she wrapped it in hair-bunches on the left and right (sides of her head), on the vine securing her hair, as well as on her left and right arms, she wrapped long strings of myriad maga-tama beads.

"On her back she bore a thousand-arrow quiver; on the side of her chest she attached a five-hundred-arrow quiver.

"Also she put on an awesome high arm-guard; and, shaking the upper tip of the bow, stamping her legs up to her very thighs into the hard earth, and kicking (the earth) as if it were light snow, she shouted with awesome fury, she shouted, stamping her feet".

Commentary by Philippi: "Tomo ("arm-guards") were small lump shaped leather arm-guards strapped onto the left arm when shooting a bow and arrow. They protected the arm when the bowstring snapped back, and were much prized for their resounding snap." (id.) on the position adopted by Ama-terasu: "(Some) scholars see in her action a reflection of the shamanistic performance of a priestess of the Sun." (The Nihongi) on the same episode: "So she bound up her hair into knots and tied up her skirts into trowsers. Then she took an august string of five hundred Yasaka jewels, which she entwined around her hair and wrists. Moreover, on her back she slung a thousand-arrow quiver. On her lower arm she drew a dread loud-sounding elbow-pad. Brandishing her bow end upwards (note: 'In the position for shooting'), she firmly grasped her sword-hilt, and stamping on the hard earth of the courtyard, sank her thighs into it as if it had been foam-snow (note: 'snow of as little consistency as foam'), and kicked it in all directions." Commentary by Aston: "tomo...Its shape (like a comma) is familiar to us from the well-known, Tomnoye, the symbol so constantly met with in Japanese art, in which two or three tomo are joined together. There it represents the in and yo, or the in, yo and taiki."

(The Kojiki) In a later passage reference is made to "the long string of myriad Maga-tama beads wrapped on the left hair-bunch of Ama-terasu-opo mi-kami...the beads wrapped on her right hair-bunch...the beads wrapped on the vine securing her hair...the beads wrapped on her left arm...the beads wrapped on her right arm."

(The Nihongi) "In one writing it is said: The Sun-Goddess...made virile warlike preparation, girding upon her a ten-span sword, a nine-span sword, and an eight-span sword. Moreover, on her back she slung a quiver, and on her fore-arm drew a dread loud-sounding elbow-pad. In her hand she took a bow and arrow, and going forth to meet him in person, stood on her defence."

Ama-terasu, like many Shinto deities, is represented in the form of symbols. (Herbert) "The sacred object in which the mitama of the Kami dwells and is worshipped is called mitama-shiro... The high-priest of the Atsuta-jingu, where the Kami is actually a sacred sword now assimilated to Amaterasu-o-mi-kami, even went so far as to specify: 'The sword is the mitama-shiro, the go-shintai of the Kami'. As a matter of fact he added that Amaterasu-o-mi-kami has three mitama-shiro and that her action and power are not the same in all three."

(Gdss. Ind.) "One of the forms of representation of Ama-terasu and other deities is the ofuda." (Saunders and Frank, "Larousse") "An ofuda, a sheet of paper folded into a lozenge shape supported in the middle by a thin stick of wood. The ofuda represents the deity whose name is written on it. This ofuda (i.e. the one illustrated) comes from the temple of the sun-goddess Amaterasu-Kodaijingu at the imperial shrine at Ise, (near present-day Nagoya), chief cult centre of Amaterasu since the first century (of this Era)."

The Sun-Goddess is the giver of the imperial regalia and has always remained closely associated with them. (the Kojiki) Amaterasu-o-mi-kami invests Ninigi: "Herupon, she imparted (unto him) the myriad Maga-tama beads and the mirror which had been used to lure as well as the sword Kusa-nagi...and said 'This mirror — have (it with you) as my Spirit (i.e. mi-tama), and worship it just as you would worship in my very presence'." Commentary by Philippi: "(on the mirror:) To lure Ama-terasu-opo-mi-kami out of the rock-cave. The passage seems to include the beads as well. The beads, the mirror, and the sword are the famous 'Three Sacred Articles' regarded as the Japanese regalia. They were symbols of divinely-given authority or magic fetishes. (On the mi-tama:) Motoori comments that the sun-goddess attached her very spirit to the mirror, which was thus endowed with all of her spiritual attributes; at the same time, her material body which remained in Takamo-no-para (i.e. 'an upper world, home of the heavenly deities') was not in the least deprived of its spiritual force." (id.) the author states that the mirror is "a symbol of the sun-deity." This may be because of its resemblance to the solar disc, just as the mirror held by the Chinese Moon-Goddess Heng-o is a symbol of the Moon. Note: (Chamberlain) "Japanese mirrors are circular, and are made of metal."

(The Nihongi) on the investiture of Ninigi: "Therefore Ama-terasu no Oho-kami gave to Ama-tsu-hiko-hiko-ho no Ninigi no Mikoto the three treasures, viz. the curved jewel of Yasaka gem, the eight-hand mirror, and the sword Kusanogi. At this time Ama-terasu no Oho-kami took in her hand the precious mirror...saying: 'My child, when thou lookest upon this mirror, let it be as if thou wert looking on me. Let it be with thee on thy couch and in thy hall, and let it be to thee a holy mirror'."

In another tradition ten regalia are listed. (the Kujiki, cited by Philippi) "The Ancestress of the Heavenly Deities (thus) commanded, bestowing Ten precious Treasures as the Heavenly Regalia. These were the Mirror of the Deep, the Mirror of the Shore, the Sword Eight Hands Long, the Jewel of Life, the Jewel of Resuscitation, the Jewel of Plenty, the Jewel of Turning Back on the Road, the Snake (-repelling) Scarf, the Bee (-repelling) Scarf, and the Scarf (to ward off) various things.

"The Ancestress of the Heavenly Deities commanded, saying: 'If there should be any pain anywhere, take these ten treasures and while saying: "One, two, three, four, five, six, seven, eight, nine, ten", wave them, wave them in a leisurely manner. If this is done, the dead will return to life'. This is the origin of the word puru, to wave."

Note by Philippi: "Scarves (piri), presumably worn around the shoulders or throat, chiefly by women, are mentioned as magic implements (i.e. in the Kojiki). Probably these scarves were fetishes used by shamans. See Matsumoto." (id.) "Evidently fetishes were waved

or agitated to stir up their latent magic power, which was thus imparted to the person for whom the ceremony was performed."

(id.) on the sword Kusanagi, "grass-mower": "At another point Kusanagi is given by Yamato-pime-no-mikoto, the high priestess of Ise, to her nephew Yamato-takeru-no-mikoto, who leaves it with Miyazu-pime, the ancestress of the governors of the Land of Wopari."

(Gdss. Ind) "An instance of this ceremony being performed is recorded in the Nihongi. In the first year of the reign of Temmu is the entry: '11th month, 4th day... On this day the ceremony of "calling on the spirit" was performed for the Emperor's sake'. Commenting on this passage, Aston writes: 'The Interlinear kana calls this ceremony mitama-furishiki (shaking the august jewels). The Chinese characters mean "invitation of the spirit". It was performed with the object of renewing the Emperor's vigour and prolonging his life'."

(Chamberlain) on the Imperial Princess, the Chief Priestess of the Sun-Goddess: "(She) always dwelt at the ancient shrine of Ise, keeping watch over the mirror, the sword, and the jewel, which he (i.e. the Mikado) had inherited from his ancestress Ama-terasu, Goddess of the Sun."

Other attributes of the Sun-Goddess include the following: (Herbert) on the allurements of the Sun-Goddess from the cave: "In memory of that intervention, cocks and hens are generally kept in temples consecrated to Amaterasu-o-mi-kami, and they are often represented in paintings connected with her." (Chamberlain) "Charms and Sacred Pictures... At Ise... sacred medals are for sale, but we suspect that these owe their origin to European influence. Another Ise charm, which is genuinely native, consists of fragments of the temples themselves... The food offered to the gods is also sold to pilgrims as a charm, both at Ise and elsewhere." (William and Kate Pavitt) "One of the most ancient temples is at Ise, where a shrine has been in existence many hundreds of years (before this Era)... thousands of pilgrims assemble to secure fragments of its precious wood." (Chamberlain) "Fans:... of the less common varieties of fan, perhaps the strangest are the giant kinds carried at the festival of the Sun-Goddess in Ise." (Note: The fan is in shape akin to the inverted triangle which in some traditions is a symbol of women, from its resemblance in shape to the mons veneris. The fan has, in consequence, magical powers; and these are recognised in Japan. (Chamberlain) "The Japanese pride themselves on being the inventors of the folding fan... A noble lady, widow of the youthful hero Atsumori, is credited with the idea. At the temple of Mieido, whither she had retired... she cured the abbot of a fever by fanning him with a folded fan made of paper, over which she muttered incantations."

Ama-terasu is associated with the vital element, air or breath: (Philippi from the Kojiki) Ama-terasu magically generated the three Munakata goddesses (q.v.) by blowing from her mouth "a misty spray". (The Nihongi) in the parallel passage: "from the true-mist of her breath Deities were born... three daughters in all."

(Herbert) on Japanese Festivals: "July 17th from 9 a.m. to 4 p.m., the first procession takes place; this is the Yama-hoko-junko, which consists of the following twenty floats:... (19)

The Iwato-yama, representing the three Kami Izanagi, (Ame-no-) Tajikara-wo-no-mikoto and Ama-terasu-o-mi-kami."

(id.) "It is interesting to note that some sections of Haydn's 'Creation' have been adapted to choral songs which describe Arnaterasu-o-mi-kami's coming out of the Rock-dwelling of Heaven. (Anesaki)."

AME-NO-UZUME. (The Kojiki) on the dance of Ame-no-uzume before the door of the rock cave in which the Sun-Goddess has concealed herself: "Ame-no-Uzume-no-mikoto bound up her sleeves with a cord of heavenly pi-kage vine, tied around her head a head-band of the heavenly ma-saki vine, bound together bundles of sasa leaves to hold in her hands, and overturning a bucket before the heavenly rock-cave door, stamped resoundingly upon it. Then she... exposed her breasts, and pushed her skirt band down to her genitals. Then Takama-no-para shook as the eight hundred myriad deities laughed at once."

Commentary by Philippi: "Some scholars have held that all the rites in this chapter (i.e. on the re-emergence of the Sun-Goddess) were the same as those of the chinkon-sai ceremony, in which indeed the women of the Sarume clan played an important role. The chinkon (or tama-furi) rite was a ceremony... to prevent the spirit from leaving the body, or to summon it back... or, according to one interpretation, to attach additional spiritual forms to a person's soul, and thus to increase his vitality and longevity... Exposure of the genitals is believed among many peoples to have magic power to drive away evil spirits.

"Matsumura gives a number of accounts from various peoples which reveal that this type of exhibitionism was used in religious rites, not only to drive away undesirable influences, but also to amuse, entertain and impart vitality to the deities. He likens Ame-no-uzume's dance to the one performed by lambe before Demeter in the Homeric hymns and to that performed by Baubo before Demeter in the Protrepticus of Clement of Alexandria."

(Gdss. Ind.) "The lesbian interpretation of Ame-no-uzume's ritual dance, suggested by these comparisons, is also supported in other ways..."

(Philippi:) "Matsumura says that ritual laughter was used magically to propitiate the anger of the gods or to increase their vitality."

There is also a variant account of Uzume's dance: (The Nihongi) "Moreover Ama no Uzume no Mikoto, ancestress of the Sarume (Aston: 'Monkey female') no Kimi, took in her hand a spear wreathed with Eulalia grass, and standing before the door of the Rock-cave of Heaven, skilfully performed a mimic dance. She took, moreover, the true Sakaki tree of the Heavenly Mount Kaga, and made of it a head-dress, she took club-moss and made of it braces, she kindled fires, she placed a tub bottom upwards, and gave forth a divinely-inspired utterance.

"Now Ama-terasu no Oho-kami heard this, and said: 'Since I have shut myself in the Rock-cave... How then can Ama no Uzume no Mikoto be so jolly?' So with her august hand, she opened for a narrow space the Rock-door and peeped out..."

Commentary by Aston: "(on the dance:) This is said to be the origin of the Kagura or pantomimic dance now performed at Shinto festivals... The braces or shoulder-straps were to support a tray for carrying things and so assist the arms... (On the fires:) A prototype of the nihabi (courtyard fires) of later Shinto worship."

(Herbert) on the dance of Uzume before the door of the rock-cave: "According to Gengenshu, it was on this occasion that Ame-no-uzume invented two of the most popular musical instruments now in use in temples and elsewhere. She took bamboos from the Heavenly Mount Kagu, made holes between the joints and blew in them - and that was the flute. She arrayed side by side bows, also made from materials originating from the Heavenly Mount Kagu - and that was the origin of the koto.

"The 'divinely inspired utterance' given by Ame-no-uzume while she danced is traditionally believed to be the sacred formula taken to mean '1, 2, 3, 4, 5, 6, 7, 8, 9, 10', which is used in the chin-kon...' The classical series of ten is supposed to be related to the Ten sacred Treasures. Other esoteric interpretations have been given by various scholars, theologians and mystics. We shall only mention that offered by Sir Ernest Satow: 'Look at the lid (i.e. the door of the cavern), Majesty, appear; hurrah! Our hearts are quite satisfied. Behold my bosom and thighs.'

"...It has been seriously suggested, for instance, that the tub turned upside down was symbolic of the female organ."

(Chamberlain) "The original of the Kagura is said to have been the dance by means of which, soon after the beginning of the world, the Sun-Goddess was lured from a cavern into which she had retired, thus plunging all creation into darkness. The sacred dances at Nara and Ise belong to this category."

(Herbert) "In Shinto tempies particularly, classical and ceremonial music and dancing are designated collectively by the name Kagura. Their origin is attributed to the performance of Ame-no-uzume... Their present purpose is to 'pacify, console and give pleasure' to a kami. ('Basic terms of Shinto, the Kokugakuin University', etc)."

(id.) "It is a striking fact that in the Shinto temples, which are certainly the most dignified in the world, Ame-no-uzume's dance should be considered as the prototype of all sacred dances which are offered to a Kami."

(id.) "The 'Great Purification' ceremony called Chinkon-sai or (Mi) tama-shizume-no-matsuri, to which considerable importance is attached, is held on the eve of the Daijo-sai and as a preparation for it. The purpose is to 'pacify the soul' of the sovereign, and to ensure his longevity and his bodily health. The Emperor seats himself in the Shin-den in front of the altars dedicated to the Musubi-Kami... The chief priest then knots ten times a sacred thread. Meanwhile virgin-priestesses, standing outside on an overturned tub, repeat the dance which Ame-no-uzume performed to entice Amaterasu-o-mi-kami out of the rock-cave of Heaven, at the same time chanting the sacred list of numerals which are in relation with the ten sacred

treasures... As explained by a modern Shinto writer, 'this religious act purports to stir up the spirit of the Emperor which was restored to the centre of his body by the previous rites.'

(Harrison) on the early history of the No plays: "A young woman named Okuni attached to a temple as a dancer (Miko)... undertook a tour of the empire... At Kyoto she performed a sort of mythological play symbolizing the dance of the gods before the cave in which the Sun Goddess had hidden herself..."

Another ritual theophany of Uzume is recorded. (The Nihongi) Uzume confronts the giant Saruta-hiko: "So Ame no Uzume forthwith bared her breasts and pushing down the band of her garment below her navel, confronted him with a mocking laugh." Commentary by Aston: "The Sarume were primarily women who performed comic dances (Sarumahi or monkey-dances)... These dances were the origin of the Kagura and No performances." (Philippi) "Ame-no-uzume-no-mikoto was a priestly figure (a female shaman) who performed a counter-rite, a spell against his (i.e. Saruta-hiko's) evil influence."

A picture entitled "Saruta-hiko and Uzume" is shown in Aston's translation of the Nihongi. The goddess is depicted as a woman with long black hair. She is wearing a voluminous robe tied by a band or sash with the knot in front, and has opened the robe in front to expose herself as described in the text. She has as ornaments a necklace, and a beaded fillet round her hair.

(Herbert) "Both in the minds of the people and in actual worship Saruta-hiko and Ame-no-uzume are very often associated. Paintings are found where they are represented together, and they are sometimes considered as husband and wife." (id.) "Apart from the solemn worship offered to Saruta-hiko and Ame-no-uzume in temples, both Kami have become highly popular figures, and small representations of them are to be found by the dozens in the smallest shops for toys or for souvenirs. Ame-no-uzume is incarnated in the white and brilliant okame or otafuku-masks, which 'have full round cheeks that make the face wider at the bottom than at the top, and a small flat nose, the tip of which is less prominent than the cheeks and forehead. So the face is concave. The eyes are narrow and curved, and the mouth small. The whole effect...has something charming and delightful, full of joy and good nature.' (Mock Joya). Saruta-hiko is more generally represented with a vermilion face... Both of them are believed to bring good luck." See also under Otafuku.

BENTEN, BENZAITEN. (Sanuders and Frank, "Larousse") "Benten or... Benzai-ten, Benzai-tennyo...originally personified the waters of an Indian river, the Sarasvati." (id.) "Benzai-ten is depicted as a very beautiful woman, with a very white complexion and ornate garments. She is usually shown with two arms holding either a lute or those two symbols of wisdom and the realization of vows namely, the sword and the jewel. In another type of portrait, which is also fairly widely known, she has eight arms, and in her hands she holds various objects. She generally has a tiny torii on her forehead." (Herbert) on the Deities of Luck: "Benten-san...was probably originally identical with the Indian Sarasvati; she is the great Patron of music, and makes it clear by holding a biwa in her hand. Around her statue are often seen coils of snakes." (id.) "The seven kami of good-fortune, whose pictures can be seen everywhere in Japan, are

'both Buddhist and Shinto'." (Lovelock) "Benzaiten is a love goddess of Hindu origins who rides on a dragon and plays a biwa (a kind of guitar). Her messenger is a snake."

(Saunders and Frank, "Larousse") in a description of an illustration: "Eight-armed image of the goddess Benzai-ten. Wooden statuette of the thirteenth century with sixteenth-century additions. Crown and jewels in metal. In her hands she holds attributes...including the sword (whose hilt can be seen in the foremost right hand). The foremost left hand holds the 'Jewel that grants desires...' Treasure of the Shinto temple of Enoshima, Kanagawa prefecture. Yasuda Saburo." The goddess, shown sitting in the lotus position with the left leg folded over the right, is wearing an elaborate robe. Her long black hair is arranged in the Japanese style and is surmounted by a head-dress consisting of many articles piled up into a general conical form. Her eight hands all face outwards.

(William and Kate Pavitt) on Japanese talismans: "Benton, who gives fruitfulness to women...are all Talismans for the virtues which they express." (Gdss. Ind.) "Tiny images of the Luck Deities are carved out of rice grains. Harrison mentions the custom, among Japanese women, of carrying charms in the form of Benten to help display beauty, accomplishments and attractiveness."

(Chamberlain) "Connected with the Gods of Luck is the Takara-bune or 'Treasure Ship' which is supposed to sail into port on New Year's Eve, with the Gods of Luck as passengers and, as cargo, the takara-mono, or 'treasures' of popular lore... Pictures of this 'Treasure Ship' are hawked about the streets at New Year time, and every person who puts one into the little drawer of his wooden pillow on the night of the 2nd January, is supposed to ensure a lucky dream."

EGUCHI. (Gdss. Ind.) "Eguchi appears in the No play of this name... She is sometimes represented sitting on a white elephant."

THE FEMALE DAIBOTH. (Brewer) "Daiboth. A Japanese idol of colossal size. Each of her hands is full of hands. (Japanese mythology)." Note: (Hepburn) "Dobutsu...a clay idol."

FUNA-DAMA. (Herbert) on Deities connected with the sea: "One other Kami is Funa-dama, a spirit worshipped by fishermen and seafarers as the Deity protecting ships. A hole is made in the mast of the ship and women's hai dolls, two dice, twelve pieces of money and five grains are put in and regarded as the symbol of the spirit. Funa-dama is widely believed to be a Goddess."

THE GODDESS OF POETRY and AGRICULTURE. (Chamberlain) on the influence of European art in Japan: "Since 1892...the friezes of public buildings now begin to be adorned with Cupids of a Japanese cast of countenance, Goddess of Poetry and Agriculture, etc., etc."

HIME-MIKO-NO-KAMI. (Herbert) on the Aso-jinju: "Every year a statue is carved representing the Goddess Hime-miko-no-Kami who is the wife (gozen) of the third Kami, Kuni (land) - tatsu (dragon establishment) - no kami. On the sixth day of the big matsuri a priest,



blindfolded, chooses a tree from which the image s then carved. For six successive days, the statue stays in the honden, but for the night it is taken (with great precautions so as not to awaken jealousy in the husband) to the house of one of the hereditary priests, where worship is offered to it. After which it is left in the temple, but as these statues rapidly accumulate the old ones are taken to a sacred place where they are committed to the flames."

HINOMAHE NO KAMI. (The Nihongi) The Deities consult as to how the Sun-Goddess can be persuaded to leave the rock-cave: "Omohi-kane-no-Mikoto...had a talent for devising plans. He accordingly considered the matter, and spoke, saying, 'Let there be made an image of this Goddess, and let prayer be addressed to it.' They therefore proceeded to appoint Ishi-kari-dome as artisan, who, taking copper of the Mount Kagu of Heaven, made therefrom a Sun-spear. Moreover, he...made Heavenly bellows. The Goddess (image) which he fashioned by this means is the Goddess Hi no mahe no Kami, who dwells in the province of Kii." Note: in the parallel passage in the Kojiki Ishi-kari-dome no mikoto is a goddess commissioned to make a mirror.

IKUGUI-NO-KAMI, EKU GAI NO KAMI. (Mme. Blavatsky) The author, writing on the primeval deities of Japan, speaks of "Eku gai no Kami, the female, fair and...more delicate Being."

IN, Female Principle. (Hepburn) "In. The female principle of Chinese philosophy." (S.D. Glossary) "In. Japanese, female principle of matter or the Universe."

(The Nihongi) on the In during the primeval period: "The heavier and grosser element settled down and became Earth." (Pfoundes cited Mme. Blavatsky) "The Shinto idea of creation is as follows: the Earth (In) was the sediment precipitated." (Mme. Blavatsky) "In the cosmogony of Japan...the female grosser or material principle (in) is precipitated into the universe of substance." (The Nihongi) The primeval goddess Izanami is here described as the "Female (In) deity."

(Harrison) "The point which marks the division between December and January is regarded as the end of a calendar year, and therefore the zenith of the In (shade)."

(William and Kate Pavitt) "The female element...occupies a very high rank in the Shinto system."

INADA-HIME. (Herbert) on Japanese Festivals: "July 17th to 24th: the Gion-matsuri of the Kyoto Yasaka-jinja, perhaps the most famous and impressive in all Japan. It dates from 869 (of this Era)... The most sacred part of the procession, however, is the three mikoshi in which have been enshrined the Kami of the Yasaka-jinja: Susano-wo-no-mikoto, Yasaka-no-sume-no-Kami (popularly called Gion-San), and Inada hime-na-mikoto."

IZANAMI-NO-MIKOTO. (Sounders and Frank, "Larousse") in a description of an illustration: "Izanagi and his sister Izanami, the eighth of the early Shinto couples... Full colour silk scroll. Late nineteenth century, Museum of Fine Arts, Boston." The two deities are shown

standing above the primeval Ocean of Chaos. Izanami, at the right hand side of Izanagi, has long black hair and wears a voluminous robe reaching down to her feet, which are hidden in mist. Her hands, covered by sleeves, are folded in front of her."

(Aston) on a description of an illustration: "Izanagi and Izanami on the Floating Bridge of Heaven." Izanami is shown standing on the bridge, with Izanagi at her right side. She is wearing a long loose robe with broad sleeves, and tied at the waist with a sash. Her long black hair falls over her shoulders. (id.) on another illustration: "Izanami. Izanagi." The two deities are standing facing each other from a distance, Izanami being on the left of the picture. Both are dressed in very elaborate regal robes with trains. Izanami, as in the other representation described, has long black hair falling over her shoulders. Between the two deities are two wagtails on the ground. Note: (Gdss. Ind.) "The Nihongi records that after their wedding rite Izanagi and Izanami were shown a symbolic representation of conjugal intercourse. 'There was present at that time a wagtail which flew towards them and shook its head and its tail. When the two deities saw this, they imitated it...'"

Izanami is closely associated with the female principle (In) and the vulva. (The Nihongi) Izanami is here called "the Female (In) Deity". (id.) "Then he (i.e. Izanagi) inquired of the female deity, saying: 'In thy body is there aught formed?' She answered, and said, 'In my body there is the source of femininity'."

Izanami is also associated with some of the creative biological elements of Women, namely, fire, water and earth. (Philippi) on a passage in the Kojiki: "Hirato Atsutane...connects fire (hi) with blood (chi), both are of the same colour... He says that Izanami's giving birth to fire (the fire-deity) reflected either the afterbirth or the menstrual blood. In his time the menstrual period was referred to a 'fire'." (The Nihongi) on the birth of Izanami's children: "Next her urine became changed into a Goddess, who was called Midzu-ha-no-me (Philippi: 'Water-greens Woman Deity?'). Next her excrement was changed into a Goddess who was called Hani-yama-hime (Philippi: (on the Kojiki version) 'Hani-yasu-biko-no-kami...with his female counterpart Hani-yasu-bime-no-Kami... Yasu, 'ease', 'comfort', but sometimes interputed as neyasu, 'to make sticky', 'to knead', etc.')." See also under Nu-kua (China). Note: For the element, air, corresponding to either the breath, or in some traditions, to the milk, see under Ama-terasu and Kwan-yin (China). The fifth element, known variously as Akasha, Ether, Quintessence, the Astral Light and the Great Magical Agent, corresponds to the aura clitoridis. For the eucharistic aspect of these elements see under Ogetsu-hime, the Food-Goddess.

Statues and symbols of Izanami include the following: (Herbert) "To mention only those temples in which the presence of a wooden statue serving as go-shintai was confirmed to me personally by the high-priest, they are...probably also the Taga-taisha for Izanagi and Izanami." (id.) on the otsukai or messengers of these deities: "The wolf plays the same part...in the Mitzumine-jinja, but this time for Izanagi-no-kami and Izanami-no-kami...the same two Kami, in the Taga-taisha, have a crow for their otsukai..."

(id.) on Japanese festivals: "January 7th... On the same day in the same temple (i.e. Iku-kuni-tama-jinja) is also held the unique Uzue-matsuri. Each participant, priest, miko or layman,

offers a branch of plum-tree (formerly peach-tree) on which he (or she) has tagged a slip of paper with his name and age (or date of birth). After the ceremony, every person takes his own offering back as 'a souvenir from Izanagi and Izanami,' for protection throughout the year."

JINGU-KOGO, JINGO, OKINAGA-TARASHI-HIME, Empress. (The Nihongi) "Okinaga-tarashi-hime....was made Empress... Whilst still young she was intelligent and shrewd, and her countenance was of such blooming beauty that the Prince (i.e. Okinaga no Sukune)...wondered at it."

(Herbert) on Japanese festivals: "May 20th... On the same day in Sakata, the Hie-jinja, during the Sanno-matsuri, also parades huge dolls, by which they represent Jimmu-tenno and Jingu-Kogo." (id.) "July 17th. from 9 a.m. to 4 p.m. the first procession takes place; this is the Yama-hoko-junko, which consists of the following twenty floats: ...(14) The Urade-yama represents Jingu Kogo carrying out divination (urahe) by fishing for trout in order to find out whether her expedition to Korea would be successful ...(20) The Funa-hoko, in the shape of a ship (funo) which carried Jingu-Kogo in her expedition to Korea. The Empress stands on it clad in red armour."

(Id.) on Jingu-Kogo's pearl: "that gem is now one of the treasures kept in the Hirata-jinja...in Nishinomiya, with a large painting which represents Jingu-Kogo holding the pearl (shen) and another object (ken) which looks like a sword."

KAGUYA- HIME (The Taketori Mono-gatari, The Bamboo-cutter's Romance, summarized by Helen and William McAlpine) The bamboo-cutter discovers the Moon-Princess Kaguya. "The bamboo he was cutting was young and slender and deep green... He brought the axe down, but no sooner had it cut through than the trunk burst into a shower of light from an inner radiance, which lit up the whole grove around him... As the bamboo toppled over, he became aware of the sound of singing... There, inside, rested a tiny figure. As he looked closer he saw that it was a maiden with the sweetest face he had ever seen and dressed in the rich robes of a princess. She it was who was singing so enchantingly; but when she saw the old man, she stopped, and held out her little hands to him with a warm smile... Her face was white and fair as the surf of the sea; her hair, long and black, hung over her shoulders; and the eyes with which she regarded the old man shone like stars. From her body came the soft perfume of a myriad flowers, and the sound of her voice was like a waterfall."

When full-grown the Princess is visited by the Emperor: "A dazzling blaze of light had irradiated the room, in the centre of which shone the exquisite form and fair face of Princess Kaguya. She sat quietly on her cushion with her small hands folded tranquilly on her lap and her head inclined slightly forward. Two long folds of hair hung over her shoulders and her silk garment, now radiant in the glowing light, spread fanwise over the floor".

The time comes for the Princess Kaguya to return to the Moon on the palanquin: "She stood silent and composed... A look of majesty fell upon her. Joy and divine happiness flowed into her cheeks and an ethereal air surrounded her whole being... Princess Kaguya floated joyously upward to her home surrounded by the shining host."

The Emperor, having received Princess Kaguya's parting gift of a poem and a potion, climbs Mount Fuji. "With his noble retainers ranged about him, the Emperor committed Princess Kaguya's poem and the pitcher to the red glowing crater. As they burned the smoke rose thick and black. Gradually it cleared and left a fine wavering thread of smoke which spiralled up and up towards the heavens.

"It is reaching for the country of Princess Kaguya,' murmured the Emperor...

"With these words, he...began the long journey home. But many times he looked back and always there was the thin thread of smoke ascending into the still air. And so there is to this day."

(Chamberlain) the author states that the mythologists "have brought down a maiden from the moon...amid various picturesque scenes."

KAMA-YAMA-TORI-HIME. (Herbert) "In the Hie-taisha, the honden of the jinja to Kama-yama-tori-hime contains a sacred well, a fact which is explained by the relation acknowledged between woman and water."

KAMO-TAMA-YORI-HIME. (Herbert) on the festival, held on April 12th to 14th, of Oyama-kui-no-kami and his wife Kamo-tama-yori-hime: "Each of them has two shrines, one for his (or her) entirety, and one for his (or her) ara-mitama, which amounts to four shrines in all.

"On the first day of the matsuri, the two ara-mitama, whose shrines are side by side, on the mountain, are brought down in two mikoshi, and left in the honden of the main shrine consecrated to the nigi-mitama of the God. There, at 9 p.m., they are 'married', i.e. the two mikoshi are joined, back to back, and they are left there all night. The next morning the two nigi-mitama are taken from the honden of the two main shrines...and installed in two other mikoshi. The four mikoshi are then brought into the haiden of another shrine, the Ubuya-jinja, and they are placed in separate compartments on a platform about thirty inches above ground. They are decorated with flowers, fruit, mirrors, paint-brushes, and 'anything that may amuse a child.' Children come to offer them artificial flowers. And at 4 p.m. they are served tea, 'because tea used to be considered a powerful tonic'. At 9 p.m. about a hundred men come to shake the four mikoshi violently for one and a half hours (that is the duration of the preliminaries of child-birth), while a shishi-mai is performed for their benefit. Then they are thrown from the platform (that is the actual child-birth) and each mikoshi is taken back to its own shrine. The child-kami that was born... (is) Kama-waka-ikazuchi-no-kami."

KONOHANA-SAKUYA-BIME, KAMU-ATSU-HIME-SENGEN, ASAMA. (Chamberlain) "Fuji is inhabited by a lovely goddess named Ko-no-hana-saku-yo-hime, which, being interpreted means 'the Princess who, Makes the Blossoms of the Trees to Flower'. She is also called Sengen or Asama, and numerous shrines are dedicated to her in many provinces." (Herbert) on Mount Fuji: "Fuji-san...is not an actual Kami, but rather the seat of a Goddess, Kono-hana-sakuya-hime...wife of Prince Ninigi... 'in ancient books it is recorded that mortal eyes have beheld her hovering, like a luminous cloud, above the verge of the crater (Lafcadio Hearn)'."

(Herbert) on the go-shintai: "In the Asamine-jinja, where the Kami is Prince Ninigi's wife, it is a huge crevice in the rock, in the shape of the female (sexual organ)."

KARITEIMO, KISHIMOJIN. (Saunders and Frank, "Larousse") "Karitei-mo (Mother Hariti), better known as Kishimo-jin...was depicted in art as a madonna pressing a baby to her breast with one hand, and with the other holding a pomegranate, a fruit that is regarded as the symbol of maternal fecundity." (Lovelock) "Kariteimo (is represented) standing with a baby at her breast and holding a flower of happiness, cf. Kuan Yin, or seated in the Western fashion and surrounded by children."

(Saunders and Frank "Larousse") in a description of an illustration: "Kishimo-jin, the Japanese goddess-mother of demons. Panel painting from the shrine of Kishijoten, National Institute of Art Research, Tokyo." The goddess is shown sitting, with her right leg down and her left folded up with the foot in front of her groin. Of the five infants who surround her, one is suckling her left breast; another is sitting on her right thigh, and a third on her left knee. The other two are standing on the ground holding her dress at her right side. She is wearing a rich multi-coloured robe tied with a belt, a large necklace; and another ornament resembling a tiara is in front of her hair which is piled up in rolls on top of her head. In her right hand is a fruit, perhaps a pomegranate.

KWANNON, KANNON. Note: The name Kwannon or Kannon in Japan denotes not only the Chinese goddess Kwan-yin but also a Buddhist male bodhisattva corresponding to Avalokiteshvara.

(Chamberlain) An incarnation of Kwannon is described as follows: "The greatest early Japanese artist in embroidery of whom memory has been preserved was Chujo Hime...who, according to legend was an incarnation of Kwannon, the Goddess of Mercy... She retired to the Temple of Taemo-dera in Yamato, where her grand embroidered picture, or mandara as it is called, of the Buddhist heaven with its many mansions, is still shown".

(Herbert) "Buddhist priests in many cases still take an active part in the services of Shinto temples, and vice-versa. During the procession of the Buddhist goddess Kannon, the same guji, in his robes of office, and a halberd in hand, stands guard to the statue of the Goddess and remains beside it in the temporary shrine."

MARISHI-TEN. (Saunders and Frank, "Larousse") "Marishi-ten is in Indian legend an embodiment of the ray of light that appears in the sky before the sun. Buddhist texts of Tantric inspiration on this subject explain that this light precedes the star of day in its journey across the sky and never loses sight of it although it remains invisible itself. Men are not able either to see it, gain possession of it or harm it. But, on the other hand, anyone who knows its name can acquire all its marvellous powers...

"Marishi-ten was brought into Japan by the esoteric movement, and was highly revered in feudal times by the warrior class. It was a custom with many of them to place her image on their helmets, as a protective charm against the enemy's blows. Perhaps for this very reason,

the Zen and Nichiren sects, who had numerous worshippers in military circles, also adopted her as part of their cult...

"Marishi-ten is depicted either sitting or standing on a galloping boar or on a pack of seven boars. She herself has two, six or eight arms, holding different attributes, including a bow, sword and other weapons. Her more complicated portraits usually have three heads."

THE MIRROR MAIDEN. (Chamberlain) "Japan's most famous sculptor was Hidari Jingoro, born in 1594... On one occasion, the artist, having seen a frail beauty in the street, became so enamoured that on getting home he set about carving her statue; and between the folds of the statue's robes he placed a mirror, which the girl had let drop and which he had picked up. Thereupon, the statue, Galatea-like, came to life, and the two lovers were made supremely happy..."

MIYAZU-HIME. (The Kojiki) Yamato-dake returns to Miyazu-hime:

"Thereupon, when presenting his food, Miyazu-hime brought the great wine-cup and presented it to him.

"...Miyazu-hime had menstrual blood adhering to the hem of her cloak.

"Noticing the menstrual blood, he sang this song:

"Your arms slender and delicate,

Like the bird's neck...

On the hem

Of the cloak you are wearing

The moon has risen."

In this passage the menses of Miyazu-hime may be seen symbolized both eucharistically in the wine and celestially in the Moon.

MIZUNOE. (Saunders and Frank, "Larousse") in a description of an illustration: "The story of Urashima as depicted on the lid of a gola lacquer box. Urashima is sitting empty-handed and disconsolate on an island, while the Princess Mizunoe, disguised as a tortoise, approaches him from behind. On her back she bears the fabulous jewel-strewn island... Late Heian or early Kamakura period. Seattle Art Museum." On the island carried on the back of the immense tortoise are depicted flowering trees and a palace.

This princess is also sometimes called Oto, and is represented in the text as a woman.

Note: (William and Kate Pavitt) "The Tortoise is regarded as a symbol of the Universe in China, Japan, and India... It represents the feminine principle in Nature."

The Japanese MOON TREE. (Gdss. Ind.) "In the Moon, according to both the Chinese and Japanese traditions, there is a cassia or cinnamon tree." (No play, cited by Chamberlain):

"Chorus: Where'er we gaze, the circling mists are twining,  
Perchance e'en now the moon her tendrils fair Celestial blossoms bear,  
Those flow'rets tell us that the spring is shining, -  
Those fresh-blown flow'rets in the maiden's hair".

Note: The maiden here referred to is a fairy.

(Commentary by Chamberlain) "a Japanese poetess...gracefully suggests that the particular hue of the autumn moon may come from the changing autumn tints of this tree".

THE MOUNTAIN MOTHER. (Scot-Cooper) from the artist's description of a pen and ink drawing: "The Mountain Mother (after Kitagawa Utamara)." The picture shows a woman of heavy build and with large breasts in a kneeling position. Her loose brown garment lined with orange-yellow is pulled down to below her navel. She is leaning forward and combing with both hands her long black hair.

THE MOUNTAIN-MULBERRY MAIDEN. (Lovelock) "A man called Umashine built a fish-weir on the River Yoshino. Catching a flowering spray from the mountain-mulberry tree, he took it home; here it turned into a beautiful girl, whom he married."

THE MUNAKATA-NO-KAMI. The Three Goddesses of Munakata, born from the breath of the Sun-Goddess, are variously designated. (The Kojiki) These goddesses are named Takiri-bime-no-mikoto, also named Okitsu shima-no-mikoto; Ichiki-shima-hime-no-mikoto, also named Sayori-bime-no-mikoto; and Takitsu-hime-no-rnikoto. They are described by Susa-no-wo as "graceful maidens."

(The Nihongi) An apparition of three deities, probably the Munakata Goddesses, is recorded as follows: "5th year (of Richiu), Spring, 3rd month, 1st day. The three deities (note by Aston: 'Probably the three children of the Sun-Goddess'.) who dwell in Tsukushi appeared within the palace..."

(Herbert) on the Munakata Goddesses: "each one of the three goddesses has two go-shintai, one for her ara-mitama and one for her nigimitama. (They are statues, the expressions of which 'slightly differ' according to the mitama enshrined)."

(id.) on a festival believed to commemorate the birth of the Munakata Goddesses: "March 3rd: most Shinto temples participate actively in the Hina-matsuri, or Momo-no-sekku, or Jomi-no-sekku, the famous 'doll-festival'... There are mainly three kinds of dolls, the hina, or tachi-bina, in paper, probably the oldest, and also wooden dolls, clay-dolls and dressed dolls. The regular set (Dairi-bina) consists of fifteen dolls: the lord and lady (Dairi-sama), three ladies-in-waiting (Kanjo), five musicians, two retainers and three guards; but many modern hina have now appeared representing actors, actresses, base-ball players, etc. Placed beneath the main dolls are various tiny household utensils and furniture, including trays with food bowls, mirrors, musical instruments, boxes, smoking units and many other things... The dolls are offered mochi

(rice cakes) dyed in three colours, red, green and white, as well as shirazake, a sweet mild rice wine. Many hina dolls are family treasures handed down from mothers to daughters for generations... New furnitures are often added every year. There is a tradition that this festival commemorates the birth of the three Muna Kata-no-Kami. It is a favourite day for marriages."

OGETSU-HIME-NO-KAMI, UKE-MOCHI NO KAMI. The Food-Goddess. There are several Japanese food-goddesses, the one described in most detail being Ogetsu-hime-no-kami (Philippi: "Great-Food-Princess-Deity"), also named Uke-mochi no Kami (Lovelock: "Food-possessing goddess"). Like the Graeco-Roman Demeter and Ceres she is eucharistically present in food, which originates as an actual part or product of her body.

(The Kojiki) "Again, Susa-no-wo-no-mikoto asked food of Ope-ge-tu-pime-no-kami.

"Then Ope-ge-tu-pime took viands out of her nose, her mouth, and her rectum, prepared they in various ways, and presented them to him..."

(The Nihongi) on the parallel passage the visiting god is the lunar deity Tsuki-yomi who is acting on the command of the Sun Goddess: "Tsuki-yomi, on receiving this command, descended and went to the place where Uke-mochi no Kami was. Thereupon Uke-mochi no Kami turned her back to the land and forthwith from her mouth came boiled rice; she faced the sea, and again there came from her mouth things broad of fin and narrow of fin. She faced the mountains and again from her mouth things rough of hair and things soft of hair. These things were all prepared and set out on one hundred tables for his entertainment." (The Nihon shoki, Asahi edition): "When Tuku-yomi-no-mikoto arrived there, Uke-moti-no-Kami took rice, fish and meat from her mouth, and, placing them on tables, offered them to him."

Ukemochi is also the producer of a number of other provisions (Saunders) on another passage in the Kojiki concerning the Food-Goddess: "The parts of the body and the articles produced form kinds of word plays, but in Korean, and point doubtless to a Korean origin... For the word plays see Anesaki: head - silkworms; eyes - rice seeds; ears - millet; nose - small beans; rectum - large beans; genitals - barley." (The Kojiki, Philippi) This list is given as: head - silkworms; eyes - rice seeds; ears - millet; nose - red beans; genitals - wheat; rectum - soy beans. (Note: the association between barley and wheat and the genitals would suggest a recognition of their symbolic relationship, the grains of both these cereals having longitudinal division resembling the vulva. The same association is apparent in the Eleusinian Mysteries of Demeter and Persephone in which one of the central acts is the display to the initiates of "an ear of corn in silence reaped.")

(The Nihongi) In the parallel passage the list is: head - ox and horse; forehead - millet; eyebrows - silkworm; eyes - panic grass; belly - rice; genitals - wheat, large beans (*soja hispida*) and small beans (*phoselus rodriatus*). "Ame-kuma-bito carried all these things and delivered them to Ama-terasu no Oho-kami, who was rejoiced and said: 'These are the things which the race of visible men will eat and live'.. Moreover she took the silkworms in her mouth, and succeeded in reeling thread from them.'" (The Nihon shoki, Asahi ed.) The list is given as: head - cattle and horses; forehead - millet; eyebrows - silkworms; eyes - deccan, also panic grass; belly



- rice; genitals - wheat, soy beans, and red beans. Note: the red bean is suggestive of the clitoris.

This close association of food with the Goddess is indicated in a passage concerning later Japanese history. (The Nihongi) on the reign of the Emperor Jimmu: "At this time he (i.e. the Emperor) commanded....saying 'We are now in person about to celebrate a public festival...the water shall be called Idzu no Midzu-ha no me or holy-water-female, the food shall be called Idzu-uka no me or holy-food-female... The Emperor tasted the food of the idzube." (Aston) on the title of the officiant at this festival: "Idzu-hime means dread or sacred princess. The 'Tsucho' commentator says that the persons entrusted with this function were usually women, as may be seen in the case of the priestesses of Ise, Komo, and Kasuga."

ORIHIME, SHOKUJO, TANABATA-HIME, The Heavenly Weaver-Girl. (Allen) on the traditions concerning the Heavenly Weaver-Girl: "Another version is given by the Reverend Doctor William Elliot Griffis in his 'Japanese Fairy World', where the Spinning Damsel is the industrious princess Shokujo, separated by the Heavenly River from her herd-boy lover, Kinjin...here the narrator makes Capricorn and the star Vega represent the lovers." (The Korean version turns the Cowherd into a Prince, and the Spinster into his Bride...meeting if they can cross the River. This they accomplish through the friendly aid of the good-natured magpies, who congregate from all parts of the kingdom during the 7th moon, and on its 7th night form the fluttering bridge across which the couple meet." (Hepburn) "Shokujo. The Weaver or the star Vega, near the Milky-Way. Same as tanabata-hime. Syn. Orihime."

(The Kojiki) from the song of the princess Tako-hime (also named Shita-teru-hime):

"Ah, the large jewel  
Strung on the cord of beads  
Worn around the neck  
Of the heavenly  
Young weaving maiden:  
Like this is he  
Who crosses  
Two valleys at once..."

Note by Philippi: "(jewel:) Literally, ona-dama, i.e., 'hole jewel'; probably a precious stone in which a hole had been pierced." (id.) "the Chih Nu, the Chinese 'weaving damsel', representing the star Vega (is) popular in the poetry of the 'Manyoshi'."

(The Nihongi) from the parallel passage:

"Like the string of jewels Worn on the neck  
Of the Weaving-maiden That dwells in Heaven -  
Oh! the lustre of the jewels Flung across two valleys..."

Note by Aston: "The Weaving-Maiden of Heaven is a Chinese personification of the Star alpha Lyrae. (i.e. Vega)."

(Chamberlain) on the Tanabata Festival, held in honour of the Herdsman and the Weaver: "They dwell on opposite sides of the 'Celestial River', or Milky Way and...meet on the 7th night of the 7th moon, a night held sacred to them, strips of paper with poetic effusions in their honour being stuck on stems of bamboo grass and set up in various places."

See also under Chih Neu (China).

OTA-FU-KU. (William and Kate Pavitt) "A Talisman for luck and good fortune is a representation of Ota-fu-ku, the joyful goddess, who is depicted with a chubby laughing face which is painted on purses and little gifts exchanged between friends, and it is thought that to look upon her face will bring prosperity, joy, and good fortune." See also under Ame-no-uzume.

SOTOHORI IRATSUME, KARU-NO-O-IRATSUME. (The Kojiki) "Karu-no-opo-Irati, also named So-toposi-no-miko because the radiance of her body shone through her garments". (The Nihongi) "Otohime's countenance was of surpassing and peerless beauty. Her brilliant colour shone out through her raiment, so that the men of that time gave her the designation of Sotohori Iratsume."

(Philippi) "So-toposi-no-iratume... Ideograph: 'clothing penetration-through lady', because her body's radiance came through her garments."

Note: (Aston) "Sotohori hime was in after times looked on as the 'Muse of poetry'."

THE SUN-GODDESS, Ainu. (Philippi) The author refers to the Sun-Goddess of the Ainu. Like her Japanese counterpart she manifests as the Sun and causes darkness when she is concealed.

THE SUN-GODDESS, Japanese. See Ama-terasu.

SUSERI-BIME. (The Kojiki) from the Chapter, "Suseri-bime replies in song and dissuades Opo-kuni-nusi from leaving":

"Then his queen (Suseri-bime) brought the deity's great wine-cup and, approaching, offered it to him, singing:

"My breast, alive with youth,  
Soft as the light snow,  
You will embrace  
With your arms  
We will embrace and entwine our bodies;  
Your jewel-like hand  
Will entwine with mine..."

"Thus singing, they pledged each other with their wine-cups and embracing each other around the neck, remain enshrined to this present day."

Commentary by Philippi: "They are still enshrined as man-and-wife deities in certain areas. Tachibana Moribe (1781 - 1849) explains this passage in an interesting manner:

"Judging from this there must have been in antiquity an image of the two deities embracing, which was commonly known and seen...and evidently in commemoration of this divine blessing (i.e. due to their marriage) the image of these two deities was worshipped in all localities. These two songs are based on the divine images thus worshipped...in their embrace is intended an admonition towards harmonious marital relations; with such intent were the songs composed for court dancing. Today such divine images are found in great numbers in the west of Yamada country in the land of Kozuke (Gumma prefecture) - I know not about other regions... They are in sizes and shapes too numerous to enumerate. Many of them are shown holding wine-cups; clearly this is derived from tradition.' 'Shu-no-hotuwaki' (Fuzambo, 1941) p. 41."

"The editors have included a quaint illustration of one of these images, two figures crouching with their arms around each other's shoulders."

SUZUKA, (Herbert) on Japanese festivals: "July 24th. (See under Kwannon)...the Yamajunko, consists of the nine following floats:...(5) The Suzuka-yama, dedicated to the Goddess Suzuka, the heroine of an old Japanese legend."

TATSUTA-HIME. (Lovelock) "Tatsuta-hime (is) a...wind-goddess in partnership with Tatsuta-hiko... They are prayed to for good harvests. Fishermen and sailors are their fervent devotees and wear their amulets for protection against storms."

TENAZUCHI-NO-KAMI. (Herbert) on the different types of temple gates: "... Zuijin-mon, the gate which either enshrines the guardians of the gate (Zui-jin, 'satellite kami'), or is flanked by their statues on its right and left. The said guardian deities... after the Meiji reform (i.e. circa 1868) were in most cases replaced either by Te-nazu-chi-no-mikoto and Ashi-nazu-chi-no-mikoto... if the statues are actually 'animated' (i.e. if they are mitama-shiro), the niches in which they are placed are real temples, onzaki-gu or mon-jin-sha (the name used in Izumo). The Kami normally face the in-coming visitor, but in some rare cases they face each other." Note: Tenazuchi, "Hand (or Foot) Stroking Elder", wife of Ashinazuchi, is the mother of Kushinadahime, wife of Susa-no-wo.

THE TENNIN. (Hepburn) "Tennin...beings represented by the Buddhists as beautiful females, enjoying perpetual youth, clothed in feather robes, with wings, skilled in music and singing, and dwelling in heaven". (Chamberlain) "The Tennin or Buddhist angels...are females, apparently of a certain age, who float in mid-air, robed in long, gay-coloured garments resembling swaddling-clothes, and who often play on flutes and lutes and other musical instruments."

TOYOTAMA-HIME. (Aston) on a description of a drawing of the Sea-King and the Princess Toyatama: "In the accompanying illustration from a Japanese book, printed in 1746, (they) are represented as combining the Dragon with the human form." The princess is shown as a robed woman, sitting on the floor. Some of her limbs appear to be those of snakes or dragons. Her long black hair falls down her back. (id.) "Satow and Anderson have noted that the wani (i.e. Sea-monster) is usually represented in art as a dragon, and Toyo-tama-hime, who in one version of the legend changes into a wani, as her true form, at the moment of child-birth, according to another changes into a dragon." (Philippi) on the metamorphosis of Tama-yori-hime: 'Matsumura...suggests that totemistic ritual - in which the woman adorns herself in imitation of a totem animal before delivery of her child - may be the key to its interpretation."

TOYO-UKE-BIME. (Herbert) in a description of an illustration: "Toyo-uke-bime represented as Inari." The goddess is shown as a woman dressed in a voluminous robe with long sleeves. In each of her hands, which are crossed, she holds a spray of some sort of vegetation. She has very long hair which falls down her back and reaches nearly to the back of her knees.

Note: (Philippi) "Toyo-uke-bime-no-kami. A food-goddess... 'Abundant Food-princess Deity'. Probably identical with Toyo-uke-no-kami, the food-goddess worshipped at the Outer Shrine of Ise."

UKEMOCHI NO KAMI. See Ogetsu-hime.

UMASHI-OYA-HIME. (Herbert) "One very curious practice is that in some temples services and offerings to the Kami continue during his absence. One particular instance is that of Umashi-oya-hime-no-mikoto, wife of the main Kami of the Iyahiko-jinja; she has a go-shintai in a temple (sessha) of her own, the Sumato-jinja, which is outside the precincts of the main temple; nevertheless she is 'always present' in her husband's honden where she has no go-shintai."

Unnamed. (Saunders and Frank, "Larousse") in a description of an illustration: "Shinto goddess from the Matsunoo shrine at Kyoto. This statue probably dates from the end of the ninth century, a time when Buddhism and Shintoism were becoming mingled and when the old deities were being portrayed in the art forms of the new culture." The illustration shows the head of the wooden statue. The face of the goddess, of Japanese appearance, is framed by a veil.

(Herbert) on the No masks: "Some spectacles to the Kami include not only sacred choreography but also No dramas (shinji-no)... A few words can be said...about masks, which are worn only in certain types of shows." The female masks among those listed are:

"The honnya, a female demon, with horns...  
The mogojiro, a young woman...  
The rojo, a smiling old woman...  
The uba, an old woman;

The yama-uba, an old woman from the mountains, with a large wig;  
The yasha, a ferocious woman;  
The zo, a young woman."

(Johnes) in a description of an illustration: "Masks for the No plays: (a) Old Woman (16th - 17th century). Unsigned. Wood. (b) Young woman (18th century). Signed - Hojo Taisho Kenjo. British Museum." Both masks are painted.

### **GLOSSARY of some Japanese and other terms used in text.**

Guji. A senior priest or priestess.

Haiden. (Hepburn) "Haiden. A hall for worship in front of a miya."

Honden. (Herbert) "Honden: sanctuary."

In. See under this entry.

Jinja (Hepburn) "Jinja. A miya or Shinto temple."

Kami. (Hepburn) "Kami. The deities of the Shinto religion, of whom there are said to be eight million."

Matsuri. (Herbert) "matsuri, religious festival."

Miko. (Herbert) "miko: temple girl-attendant."

Mikoshi. (Hepburn) "Mi-koshi. The sacred car in which the mirror, the paper, or the idol, which represents the Kami, is taken out in processions and festivals." (Herbert) "mikoshi, portable shrine."

Mitama. (Hepburn) "Mitama... The soul, spirit." (Herbert) "the mitama can be considered under four different aspects, shikon, which in some circumstances can be separated and even - after death - be located in different places. They are the ara-mitama, the nigi-mitama, the saki-mitama and the kishi-mitama... ara (to appear in the outside world), nigi the function of nigiru (consolidate the inner world), saki the function of saku (to split, to analyse - to differentiate) and kushi the function of kushi (to pierce, to penetrate, to centralize)."

Mitama-shiro. (Herbert) "mitama-shiro: an object in which the Kami is worshipped..."

Miya. (Hepburn) "Miya. A Shinto temple where the Kami is worshipped..."

Sessha. (Herbert) "Sessha, a type of subsidiary shrine."

Shintai. (Herbert) "Shinaai, an object in which a Kami usually resides, = go-shintai."

Shinto. (Hepburn) "Shinto. The religion or the worship of the Kami, 'Shintoism' - the most ancient religion of the Japanese."

Shishi-mai. (Hepburn) "Shishimai. The dance performed by the daikagura from house to house."

Torii. (Fergusson) "The entrance grounds of a Shinto temple are usually preceded by one or more tori-i, a structure which consists of two circular posts carrying an upper and lower cross beam..."

Yama. (Herbert) "yama: mountain," and "yama: a type of float."

Yin. (Chinese). See under this entry.

#### **LIST OF ABBREVIATIONS**

Enc. Brit. "The Encyclopaedia Britannica", fourth Edition.

Gdss. Ind. "The Goddesses of India, Tibet, China and Japan," by the author.

#### **ACKNOWLEDGMENTS**

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