

# SHINTO SYMBOLS

(Continued from Vol. VII, No. 1)

## VI. SACRED VESSELS AND EQUIPMENT

A great many articles are employed in conducting Shinto rituals and worship. These are called *seikibutsu* (sacred vessels) and are tokens of the kami, abodes of kami (*kami-no-yorishiro*), or decorations. They are almost all inseparable from Shinto. The articles employed in rituals are sanctified and treated as symbolic, or representative of Shinto.

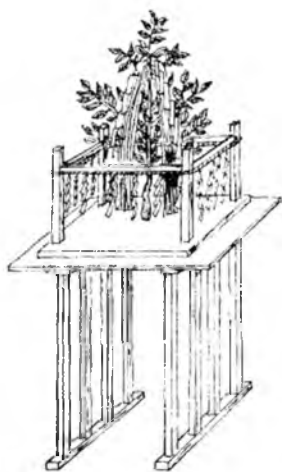
The term *seikibutsu* (sacred vessel) includes all the Shinto equipment and articles used in Shinto ceremonies. It is impossible in this brief study to do more than to touch a few of the most significant ones. The order in which they are discussed is as follows: *himorogi*, *tamagushi*, *gohei*, *ōnusa*, *shimenawa*, *goshiki-no-hata*, *shimpu*, the mirror, sword and jewels, *kamidana*, and *mikoshi*.

*Himorogi* (divine enclosure) generally consists of a *gohei* or a branch of the *sakaki* tree hung with strips of paper or hemp and set upon a table covered with a clean straw mat. Sometimes it is a fenced-in *sakaki* tree or some other specific kind of evergreen tree, hung with strips of paper, hemp, or possibly a mirror.



Original *Himorogi*

The origin of *himorogi* has been the subject of much controversy, but it is agreed that from earliest times it was a part of the ceremonial equipment. It is thought that *himorogi* may have originally signified: 1) a place<sup>1</sup> enclosed by evergreen trees for invoking the kami; 2) sacred trees in a grove in which kami dwelt, 3) trees which protected the kami; 4) a sacred fence made of cypress for use in rituals.<sup>2</sup>



*Himorogi*

However, the following is the most widely accepted theory. Primitive Japanese believed that kami descended to abide in trees and groves. In early Shinto, therefore, trees and groves served as sites for rituals. Later, the most sacred tree was especially selected as the object through which the kami could be invoked. It was decorated with strips of paper (*shide*) and perhaps a mirror, and was enclosed by evergreen trees.<sup>3</sup> The combination of the sacred tree and these devices was called *himorogi*.<sup>4</sup> *Himorogi* were the first shrines of Japan.<sup>5</sup>

The custom of using a modified *himorogi* as part of the paraphernalia of worship has been adapted to many phases of Shinto ceremonies.<sup>6</sup> *Sakaki* trees or branches serve today as the seat of the kami, as decoration at rituals, or they are sacred devices which serve as temporary sites for invoking kami at special ceremonies. *Himorogi* are always tokens of the kami's presence.

## Tamagushi

The *tamagushi* is a small branch of the *sakaki* tree hung with strips of white paper, or cloth of red and white. It is usually regarded as a symbolic offering.

The meaning of the word *tamagushi* is uncertain. A number of explanations have been advanced. These hinge on the meaning of the word *tama* which may be either jewel, offering, or spirit, or *tama* may be simply an honorific. The word is an ancient one antedating the Chinese ideographs with which it is written. *Gushi*



*Tamagushi*

(paper)

(red and white cloth)

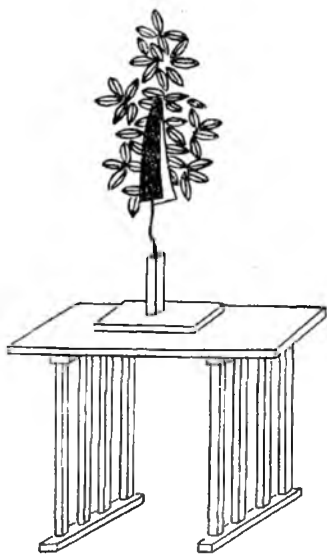
means wand. Some of the definitions of *tamagushi* are:<sup>7</sup> 1) a jewelled wand used as an offering, 2) an offering (*tamuke*) attached to a wand, 3) an august wand, or simply, an offering wand, 4) a wand in which the spirit of the kami resides, 5) a *sakaki*, or a small evergreen tree, set into the ground of the precincts to indicate the seat of the kami.<sup>8</sup>

The first three theories seem to indicate that *tamagushi* originated as some sort of offering to kami. The latter two theories interpret *tamagushi* as being the abode of kami.

*Tamagushi* existed in primitive Shinto. In a passage concerning *Ame-no-Iwato* in the *Nihongi*, there is a story in which a group of kami after a conference decided to send *Yamazuchi* (spirit of the mountain) for *Iotsu Masakaki no Yaso tamagushi*

and *Nozuchi* (spirit of the field) for *Iotsu Suzu no Yaso tamagushi*.<sup>9</sup> Scholars explain that the kami sent the spirits of mountain and field to gather many evergreen trees (*masakaki*) and pampas grass or bamboo (*suzu*) in order to use them as wands to hold offerings for Amaterasu Ōmikami.<sup>10</sup>

*Tamagushi* have been used at the Grand Shrine of Ise since the very earliest days. The *Engishiki* states that the Ise Shrine called twigs of the sacred evergreen tree with tufts of cloth, *futo tamagushi*. In this case *futo* and *tama* are both honorifics.<sup>11</sup>



*Tamagushi no Shinsen*

In the Heian period, according to the *Shoku Nihongi*, the *tamagushi* seems to have been regarded as the abode of the kami and occupied a significant place in Shinto rituals.<sup>12</sup>

Although *tamagushi* do not seem to have been used generally in shrines until the Meiji Restoration, when Shinto priests recited *Nakatomi-barai* (a prayer of purification) for noted worshippers of the Ashikaga shogunate, they used branches of *sakaki*, i. e., *tamagushi* to keep track of the number of times they recited the prayer. After these branches had been so used they were called *tamagushi ō-harai* and were considered as a sort of charm and were treated as symbols of the kami.<sup>13</sup> Other shrines gradually adopted this custom.<sup>14</sup> Today, most shrines give such

*tamagushi* to worshippers who take them home and set them up on the family altar. The *tamagushi o-harai* of the Grand Shrine of Ise are particularly prized.<sup>15</sup>

In shrines, *tamagushi* are token offerings, a simple form of *mitigura*. They are always used at formal ritual services and on other important occa-



Offering of *Tamagushi*

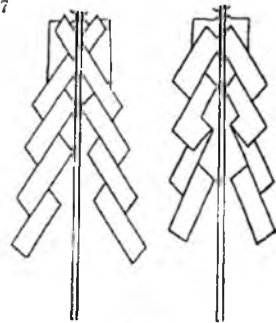
sions. *Tamagushi* are generally placed on the table before the altar but are sometimes set up in flower holders on a table.

*Tamagushi* at one time were four or five feet long,<sup>16</sup> but gradually became smaller until today they vary from ten to twenty inches in length.

## Gohei

The *gohei* is an offering wand with paper streamers attached. It is usually placed on the shrine altar<sup>17</sup> as a symbol of the kami but sometimes is merely decorative.

Regarding the origin of *gohei* scholars are divided. One theory is that *gohei* came from paper offerings to kami.<sup>18</sup> In old Shinto all offerings, exclusive of food were called *mitigura* (august-hand-offerings).<sup>19</sup> Cloth was the most common *mitigura*. In pre-



*Gohei*

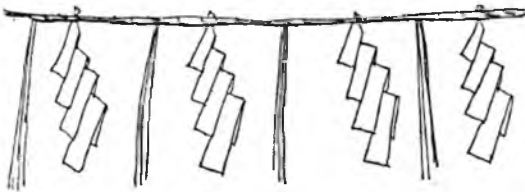
Yoshida

Shirakawa

senting it to the kami this was fitted into a split wand.<sup>20</sup> After the Heian period, paper, being an article of value, was offered to the kami and in time was substituted for cloth. Paper *mitegura* gradually took a special form and became token offerings.<sup>21</sup> The *gohei* of today is said to be a form of this token offering.



Purification *Gohei*  
(*Ônusa* or *Haraigusa*)



*Shide*

A second theory is that *gohei* developed from ritualistic devices for invoking the presence of the kami. In the mythological age, a sacred site surrounded by trees was set aside as a place to invoke the kami for worship. These sacred groves themselves were shrines.<sup>22</sup> The primitive Japanese believed that they could invoke kami within the trees, so they

fixed pieces of cloth and paper, called *shide*,<sup>23</sup> on the trees to guide the kami. Sometimes pieces of cloth and paper were

fixed to the trees as a token offering in order to request the kami's presence. These pieces of paper and cloth were called *nusa*. The *gohei* are thought by some scholars to be a development of these *shide* and *nusa*.<sup>24</sup>

Still a third theory is that *gohei* originated in the ancient banners which were set up at ritual sites.<sup>25</sup> The banners were sticks to which were attached a set of five coloured<sup>26</sup> (blue,

red, white, yellow and black) *nusa*. In the Heian period these banners were commonly used at Shinto rituals. They were either guides for the descending kami or marked the sacred ritual site. Advocates of this theory say the *gohei* is a simplified form of these banners.<sup>27</sup>

Whatever the real origin of *gohei* may be; it developed by indistinguishable steps until it became a symbol of the kami. To cite two instances out of many revealing mythological tales concerning *gohei*, according to tradition, a *gohei* was mysteriously dropped in 1559 to indicate the site for the present building of the Ina Shrine, Nagano prefecture. Another tradition relates that a white *gohei* floated over the ocean, came to rest in the cave behind the Shirahama Shrine, Shizuoka prefecture, and then after the annual festival day of the shrine returned to the ocean. This latter story was current in the Edo period.<sup>28</sup>

No indication is available as to how the *gohei* developed into its present form. A page of the *Nenchūgyōji-emaki* (Illustrated scroll of the chief annual events in the Heian period) gives a picture of the *gohei* which was used at festivals in Kyoto. This was a pole (*heigushi*) 12 feet high with long paper or cloth streamers.<sup>29</sup>

The *Ōeyama-emaki*, an early Muromachi illustrated scroll, depicts *gohei* which were much smaller and simpler. From the middle part of the Muromachi period (1338–1573) to the Edo period (1603–1868) Yoshida and Shirakawa Shinto developed standard *gohei* very much smaller.<sup>30</sup> Although there are no regulations concerning the size and shape of *gohei* today, they are practically of the same size and shape as those of the

Shirakawa and Yoshida Shinto.<sup>31</sup>

At the present time, a white paper *gohei* is most commonly used. It is placed on the altar often along with a mirror. During the ritual called *kami-oroshi* (bringing-down-kami) the *gohei* is the seat of the kami. When a *gohei* is attached to a *himorogi* it indicates the seat of the kami and is at the same time a token of the kami's presence,

A *gohei* is also often used in ceremonial purification.<sup>32</sup> It is rubbed against a worshipper to dispel evil influences. It is also placed in rice-fields or vegetable gardens to drive away evil spells.

Gold or silver *gohei* may sometimes be found on altars. These originated in the gold and silver *mitogura* of old Shinto.<sup>33</sup> Once in a while a five colored *gohei* is used.<sup>34</sup> The *gohei* is always a symbol of the kami's presence.

## Ōnusa

Ōnusa, or *haraigusa*<sup>35</sup> are used in purification ceremonies prior to rituals. There are two types: formal and informal.

The formal consists of a branch of *sakaki* hung with strips of paper or hemp, or both. The informal consists of a wand-like stick, two or three feet long, with narrow strips of paper attached at the top and hanging down over the stick.<sup>36</sup>

*Harai* (purification) played a significant part in primitive society. The ancient Japanese, whose sense of spiritual obligation was undeveloped, made little or no distinction between ceremonial or physical impurity (*kegare*) and sin (*tsumi*). Therefore, *harai* was considered to be effective in purging all evil, physical, ceremonial or ethical.<sup>37</sup> This idea of purification



prevails today.

At purification ceremonies, hemp cloth was presented. The following are thought to be reasons for this :

1) As *mitegura* were customarily offered with prayers for purification, linen, the most valuable *mitegura*, was adopted as an *oharai* offering. 2) In ancient society, cloth was offered in remuneration for damages, and hemp cloth, being the most commonly used, was presented to the kami either as *mitegura* in asking to be cleansed, or as remuneration. The gift then became the abode of the mysterious



*Haraigusa* (*sakaki*)

power of the kami or acquired the sacred power to purify.<sup>38</sup> An additional and perhaps more important reason was that *Onyōdō*, which greatly influenced Shinto as well as all Japanese culture, placed special emphasis on the magical power of hemp when used in purification ceremonies.<sup>39</sup> The *ōnusa* generally used by *Onyōdō* priests were strips of hemp affixed to a wand.<sup>40</sup> Therefore, hemp or hemp cloth was waved over or rubbed against a person to cleanse him of impurity or to dispel evil influences which might have become attached to his person.<sup>41</sup>

*Kirinusa*, i. e., narrow strips of paper, were used in the Great Purification (*oharai*) to purify persons of the 5th rank and higher, and *ōnusa* were employed for those of the 6th rank

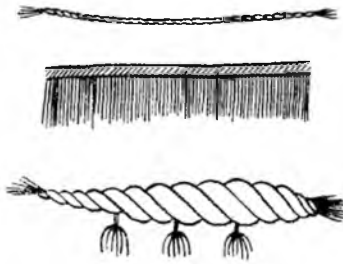
and lower.<sup>42</sup> The *ōnusa* in use today were developed from the two standard types established by the Shirakawa and Yoshida schools of Shinto in the 15th and 16th centuries.<sup>43</sup>

The extraordinary regard for physical and ceremonial purity which runs through the entire range of Shinto history remains in modern Shinto and purification ceremonies employing *ōnusa* are still conducted.

Ritual regulations require that *ōnusa* be thrown away. However, the informal type is usually placed regularly on the table before the altar<sup>44</sup> and either represents the seat of the kami of purification,<sup>45</sup> or is looked upon as a symbol of the kami and a sacred device for rituals. The most outstanding example of this is the *ōnusa* of Ise, a kind of charm made of the hemp of the *ōnusa* used at the purification ceremonies.<sup>46</sup> Each year in October it is given to the worshippers as a token of the kami to insure happiness and prosperity during the following year.

### Shimenawa

*Shimenawa* is a special type of twisted straw rope to which folded paper cuttings (*shide*) are usually attached. It is made of rice-straw plucked by the roots, and twisted to the left. As a rule the ends of the straw are allowed to dangle down at regular intervals.



*Shimenawa*

A rope of this kind appears first in the story of *Ame-no-Iwato*. In the *Kojiki* and *Nihongi*, *shime kuri-nawa* (literally, rope closed at the end) was used

to prevent the Sun Goddess from running into the rock-cave of heaven. The author of these stories commented on the rope especially, saying that "they were twisted to the left." It is called *hi-no-mitsuna* (sun-august-rope) in the *Kogo-shūi* which interprets the name to indicate that the rope is hung in the shape of the sun's rays. In the *Tosa Nikki* (a journal written by Ki no Tsurayuki in the beginning of the 13th century) it is called *shiri kue-nawa*, a corruption of *shiri-kume-nawa*.<sup>47</sup>

Etymologically, the name may be interpreted as follows: 1) *shiri*, being "end" and *kume*, "limits," *shiri-kume-nawa* signifies a rope for indicating "off limits" to the rock-cave of heaven; 2) the archaic Japanese word, *shiri-kume-nawa*, means a rice-straw rope the ends of which are allowed to dangle down; 3) it was called *hi-no-mitsuna*, because it was hung behind the Sun Goddess or it represented the shape of the sun's rays.<sup>48</sup>

In primitive society the rope was used to indicate barriers. In adapting it to religious practices it was differentiated from common rope by being twisted to the left. In this form it became a consecrated rope. *Shide*, the paper cuttings, were employed merely to make the rope more easily distinguishable.<sup>49</sup>

In the documents of later periods, such as the *Manyōshū*, *Tosa Nikki* or *Genji Monogatari* (Tales of Genji by Murasaki Shikibu, early 11th century), the rope is called either *shiri-kume-nawa*, *shiri kue-nawa* or *shimenawa* and is employed to mark a consecrated spot or to distinguish the sacred from the secular. In a collection of stories circulated in China and Japan called *Konjaku Monogatari*, supposedly written by Minamoto Takakuni<sup>50</sup> late in the 11th century, there is a story of an old

tree which brought evil spells upon people. Therefore, it was girt with a *shimenawa* and a purification ritual was conducted in which *Nakatomi-no-harai* were recited before they cut it down.<sup>51</sup>

The word *shime* means either possession or sign. Therefore, *shimenawa* may denote a rope used as a token of possession or as a sign of religious consecration. Generally, it is employed in the ritual practices of Shinto to mark a consecrated spot and thus prevent pollution.<sup>52</sup> It is employed in shrines regularly in front of the altar, main hall, worship hall, *torii* and other sacred structures or around sacred trees in the precincts.<sup>53</sup> It is always hung around sacred vessels and devices such as *himorogi*, *mikoshi*, temporary ritual sites, etc. It is also often used in secular life outside shrines. At New Year, it is hung before ordinary buildings, on farming tools, furniture, etc. The use of *shimenawa* at the New Year season originated in ritual practices for welcoming *Toshitoku-jin*. However, in the course of time, the significance of the use of the rope at New Years has been altered. It derived its origin from Shinto ritual practices, but today it is a kind of a secular cult for bringing blessings. Several kinds of *shimenawa* are employed today. Some of them are hung with *shide* and some without.

*Shimenawa*, then, is a Shinto device for marking off the sacred from the secular. It is not a symbol of the kami but of divine power. It becomes sacred because it is used to indicate a sacred or consecrated place.

### Five Colored Banners<sup>54</sup>

The Five Colored Banners (*goshiki-no-hata*) are not uncom-

mon in Shinto shrines and sanctuaries.<sup>55</sup> Reference has already been made to their use in invoking the kami.<sup>56</sup> By the time the *Engi-shiki* was compiled (905) they had become an elaborate form of offering. Today they appear very frequently in shrines, often close to the inner sanctuary, but they also are seen streaming from poles, or from the tops of *sakaki* or small evergreen trees in the precincts. They are ordinarily decoration and without primary symbolic meaning.

### Shimpu

*Shimpu* (sacred tablet) is a general term used "for all the religio-magic protective contrivances obtainable at the Shinto shrines".<sup>57</sup> They are sometimes called *o-fuda* (talismans). *Shimpu* are placed on god-shelves, fastened on door posts, attached to lintels or even outsheds, or they may be erected in fields as symbols of the kami or the power of the kami. In some cases they are objects of worship which protect from evil influences or bring good fortune. *O-mamori* (literally, protection) or *mamorifuda* (protective talismans) are charms, relatively small in size, which are worn on the person in close contact with the body. They are regarded as potent in bringing individuals under the care of the mysterious forces of the kami, symbolized by the *o-fuda*, or of the power of the *o-fuda* itself.



There are two theories regarding the origin of *O-mamori shimpu*. 1) Shinto is characterized by belief in the divided spirit of the kami (*bunrei*). A *shimpu* is a token of a divided

spirit, i. e., a portion of the spirit. Therefore, it is sacred and honored as a symbol of the kami and is an object of worship. 2) Under the influence of Taoism and Mikkyō, a form of esoteric Buddhism, Shinto in the Nara period became closely associated with magic and sorcery, and *shimpu* were adopted to give worshippers religio-magical protection against evil influences.<sup>58</sup>

Whatever the origin, *shimpu* today are evidence of belief in the divisibility of the kami.

In the later Nara period, *shimpu* appear to have been widely distributed and in great demand among the common people. A special ordinance was issued in 781 prohibiting superstitious belief in magical *fu ho*,<sup>59</sup> another name for *shimpu*. *O-mamori* were worn by individuals during the Heian period and since the early part of the Kamakura period have been common throughout the country.<sup>60</sup>

*Shimpu* vary greatly in form and nature according to shrines. They may be made of wood, paper, metal or other materials. A very common form is simply a small flat piece of folded paper, between two and one half or three inches long and about five-eighths of an inch wide.<sup>61</sup>

There is no real difference between *o-fuda* and *o-mamori*. Both consist of a white sheet of paper or a small piece of wood or metal. The name, or printed image of the kami, the name or the seal of a shrine, or a statement of the special function of the charm are either stamped or printed directly on the charm and generally on the paper covering as well. Some *o-fuda* are a little larger than *o-mamori*.<sup>62</sup>

The most popular *shimpu* was *Goō-hōin*<sup>63</sup> which afforded

protections against evil influences. It is generally thought to have come from *Goō-kaji*, a ritual of incantation conducted in Buddhist temples around the 12th century in order to receive divine favor in time of pestilence. At the close of the ceremony, worshippers were given tokens of protection against the pestilence. With the fusion of the Shinto and Buddhist doctrines, these tokens were adopted by shrines and called *shimpu*. The Kumano Shrine (Wakayama) under the influence of Buddhism has distributed *Goō-hōin* from a very early period. However, the oldest Kumano *Goō-hōin* extant is a twelfth century wooden tally.<sup>64</sup> The *Gempei Seisuiiki*, written at the close of the Kamakura period, states that people also employed the *Goō-hōin* distributed by shrines as written oaths.<sup>65</sup>

*Shimpu* have always been and still are popular. With the separation of Shinto from Buddhism they theoretically lost a great deal of their magic power and reverted to their original function as a representation of the Shinto idea of the divided spirit. However, people still believe in the magical virtues of the *shimpu* itself. One of the more important functions of shrines from the standpoint of popular belief, at least, is the sale and distribution of *shimpu*. As Holtom<sup>66</sup> points out, *shimpu* are a means of increasing shrine income and a device for binding the worshippers and shrines more intimately.

### Mirror, Sword and Jewels

It is not possible here to discuss the many different types of *shintai*, i. e., objects of worship in shrines. The mirror, sword, and jewels, however, have special significance as the Imperial regalia, and the mirror and sword, especially, are very common

objects of worship, so a few words about them are in order.

In common with much of the paraphernalia of Shinto worship the mirror, sword and jewels are regarded as kami, the abode of kami, offerings to the kami, or merely as decorations.

Mirror: The mirror was evidently a very early Chinese importation. In mythology it is a mysterious object. Monsters play with the reflected figures but are killed by looking at their own reflections. Devils are supposed to be afraid of mirrors.<sup>68</sup> The pictures and inscriptions on the back of ancient mirrors also indicate the mysterious character of the mirror.<sup>69</sup> In primitive society it was an object of ceremonial and religious significance rather than of daily use.<sup>70</sup> The mirror was shown to Amaterasu in the cave in order to catch her spirit.<sup>71</sup> It was believed that the mirror would catch the divine state of the goddess.<sup>72</sup> Ninigi-no-mikoto was told by Amaterasu "to honor and worship the mirror" as "her spirit."<sup>73</sup> A similar tradition regarding the nature of the mirror is in the Izumo cycle.<sup>74</sup>

Teachings about the significance of the mirror vary. The *Jinnō Shōtōki* (1339) by Chikafusa Kitabatake states that, "the mirror hides nothing. It shines without a selfish mind. Everything good and bad, right and wrong, is reflected without fail. The mirror is the source of honesty because it has the virtue of responding according to the shape of objects. It points out the fairness and impartiality of the divine will." Such was an early attempt to explain the meaning of the mirror.<sup>75</sup>

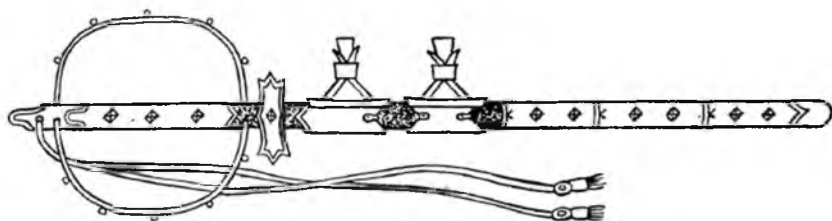
The mirror is the object of worship at the Grand Shrine of Ise and many other shrines, but when it is an object of worship it is never visible. Its most common use today is in shrines and temples where it often occupies a central position



so that its religious meaning can be easily felt. While it may be only an object of decoration, it is suitable for decoration only because of its religious significance. Thus, the mirror which stands before the inner sanctuary at Yasukuni is decoration, but were it not for its religious implications, it would not be so used. Besides the religious meaning, it is valued as a gift from Emperor Meiji.<sup>76</sup>

Sword: The sword, like the mirror, is of continental origin and from earliest times had a religious meaning. It possessed mystic power and was a protection from evil spirits.<sup>77</sup> This is evident in the accounts of Izanagi's famous sword and the sword of Yamato-takeru-no-mikoto which was regarded as both a guardian kami and a means of exorcising evil spirits.<sup>78</sup>

Religiously speaking, the sword is supposed to have "the



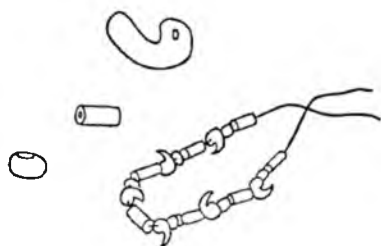
Sword

virtues of sharpness and determination. It is the source of wisdom. For fostering good character, displaying beautiful virtues and making people come into unity with the true virtue of the kami sharpness, determination and wisdom are indispensable."<sup>79</sup>

The Imperial regalia sword is enshrined at the Atsuta shrine. A sword is the object of worship at Isonokami Shrine (Nara

prefecture), Yasukuni Shrine (Tokyo), and at many smaller shrines throughout the country.

Jewels: Excavated tombs have revealed so many comma-shaped beads that it is concluded that they were offerings to the dead.<sup>80</sup> The beads given Amaterasu by Izanagi were called Mikura Tana-no-kami<sup>81</sup> and were worshipped.<sup>82</sup> Later Amaterasu crunched these beads and produced kami which is possibly indicative of the beads having a kind of mystic spiritual power.<sup>83</sup>



Comma-shaped Jewels

Jewels are enshrined at the Izushi Shrine (Hyōgo prefecture), and at the inner and middle sanctuaries of the Munakata Shrine (Fukuoka prefecture). The Ninomiya Shrine in Arai-machi, Hamana-gun, Shizuoka prefecture,

has as an object of worship 284 comma-shaped beads. These are brought out every twenty years and washed at the Arai beach.

The jewel is said to have the virtue of “gentleness and docility. It is the source of benevolence.” The author of the *Jinnō Shōtōki* exalts its religious significance.<sup>84</sup>

The mirror, sword, and jewels are objects of worship at many shrines throughout the country and in a Shinto environment are unquestionably religious symbols. But in pictures, museums, and in exhibits, or when displayed in homes apart from other Shinto symbols no such meaning is necessarily attached to them. Of the three, the mirror is the most symbolic,

but it must be in a certain type of setting to be suggestive of Shinto.

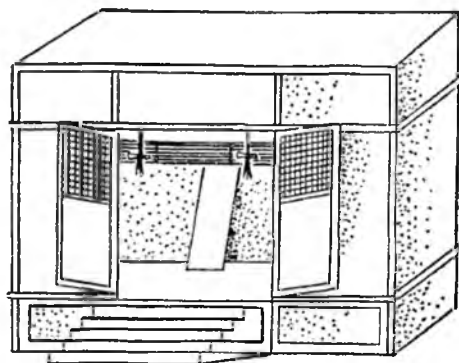
## Kamidana

The *kamidana*, literally sacred shelf, is a home shrine or altar for tablets, charms, etc., which may represent the tutelary kami, the spirits of ancestors, kami of various trades or professions, or any other deity that the family by inclination or custom may desire to worship.

*Kamidana* were probably first set up to keep *Jingū ōnusa*, charms of the Grand Shrine of Ise, when toward the end of the Muromachi period they began to be widely distributed among the people. The *Jingū ōnusa* symbolized Amaterasu Ōmikami and thus were considered objects of worship. Therefore, people had to install special shelves in their homes to preserve them with due respect. These shelves were called *Jingū no tana* (shelf of the Grand Shrine).<sup>85</sup>

According to contemporary documents, by the Edo period there were also *Ebisudana* set up for the domestic worship of

*Ebisu* and *Daikoku*, deities of wealth and good luck; *Kōjindana*, usually set up in the kitchen to worship *Kōjin*, god of domestic tranquility and good fortune; and *toshitokudana*, a temporary *kamidana* set up in almost all homes at the end of the year



*Hakomiya*

to welcome and worship the kami of the New Year.<sup>86</sup>

In *Minkan-keishin-ron* (*Commentary on Customs of Popular Worship*) published in 1840, the *kamidana* is described as follows:<sup>87</sup>

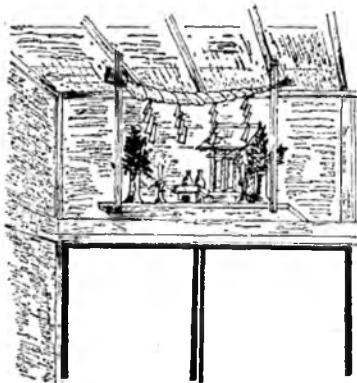
A special place for worshipping kami in individual homes is called *kamidana*. A clean spot, not on the second floor, yet where no one can walk over it, should be chosen as the place for it. The ritual of placing the objects of worship on the altar should be performed by priests. *Jingū ōnusa* distributed by *onyōdō*-priests of the Ise Shrine are at present considered as the god-body of the shrine. Generally, a mirror, sword, arrow, bow, *sakaki* or stone are considered *shintai*, but it is permitted to honor *ōharai* (*Jingū ōnusa*) as *shintai* under the circumstances.

The modern *kamidana* developed from those of the Edo period and differ in size, type and nature according to individual preference. Today the cleanest and most convenient spot for daily worship is chosen as the site for the *kamidana*. A simple *kamidana* consists of an open shelf hung from the ceiling. A more elaborate one may be a *hakomiya* (literally, box shrine) with steps and doors in the front as indicated above. The most elaborate *kamidana* is a small-size shrine.

Today, *Jingū ōnusa*, charms of tutelary kami, *shimpu* of specific shrines at which the individual worships and sometimes as many as twenty different *o-fuda* mingle on a single *kamidana*. *Kōjindana* and *Ebisudana* may also be found in some homes. However, they have lost their original popularity and their former significance. *Toshitokudana*, especially in the urban districts, are seldom set up to welcome the New Year's kami. Ordinary *kamidana* usually substitute for *toshitokudana*. In some homes, the special alcove (*tokonoma*) in the guest room is used for this purpose.<sup>88</sup>

*Shimenawa* are hung around *kamidana*. *Sakaki*, rice, salt, water, etc. are commonly presented as offerings. Special offerings are presented on the first and fifteenth of each month.

Until the termination of the war, *kamidana* were set up in government offices, public offices, schools, army and navy buildings, warships, etc. With the surrender and the separation of the state and religion *kamidana* were ordered removed from all public institutions and they survive now only in private homes.



*Kamidana* with equipment

Each morning the devout will perform their ablutions and then standing quietly beneath the *kamidana* will bow, clap twice, and bow again before eating breakfast or beginning the daily tasks. No words are said. The worshipper, however, may stand silently with bowed head while a prayer is offered.

The *kamidana* is as symbolic of Shinto as the shrine itself is. It is a family altar, a miniature Shinto shrine.

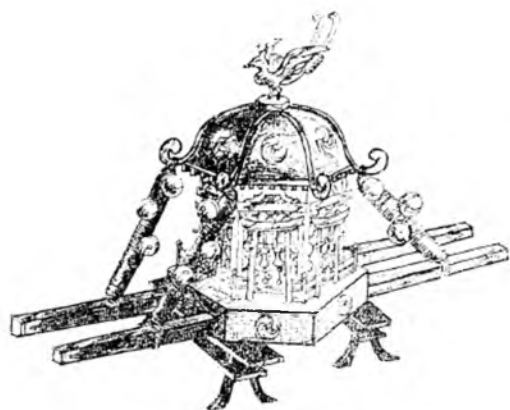
### Mikoshi

The *mikoshi*<sup>89</sup> is a sacred palanquin for the *kami* which is used whenever the *kami*, god-body, or a substitute for the god-body,<sup>90</sup> is moved outside the shrine precincts.<sup>91</sup>

The term *koshi*, meaning palanquin, first appears in literature in the *Kojiki* when a princess is said to have committed suicide by jumping from a palanquin on her wedding day.<sup>92</sup> When the term *mikoshi* was first used is not known. The earliest extant

record is in the *Honchō Seiki*,<sup>93</sup> which indicates that *mikoshi* were used in the tenth century. The oldest *mikoshi* in existence is believed to be that of the Tōdai-ji Hachiman-gū in Nara, but its date of construction is uncertain.<sup>94</sup>

The palanquin presumably was chosen as most suitable for the kami because it was the best conveyance known at the



*Mikoshi*

time.<sup>95</sup> It was the way in which the nobles and even members of the imperial family travelled. The honorific *mi* apparently was not used until it became the conveyance for kami.<sup>96</sup>

The shape of the *mikoshi* varies. Some are square; some hexagonal or even octagonal. The wood is usually lacquered black and is ornamented with gold or brass. A phoenix or “flaming jewel”<sup>97</sup> adorns the peak of the roof. Small mirrors and bells are often hung about the sides or from the eaves as decoration. The sound of tinkling bells adds to the pleasure of the jostling.<sup>98</sup>

There is, apparently, little of the mystic or even sacred about the *mikoshi* used in many festivals celebrated today, but when a formal festival is observed at a well-known shrine, the *mikoshi* becomes a miniature shrine, and, therefore, is the object of respect.<sup>99</sup>

In the early days it is probable that the sacred god-body

(*shintai*), itself, was placed in the *mikoshi*.<sup>100</sup> Later a mirror,<sup>101</sup> *gohei*,<sup>102</sup> or *mitegura*,<sup>103</sup> as a token of the divided spirit of the kami (*go-bunrei*), was substituted. In popular festivals<sup>104</sup> a mere tablet (*fuda*) is sometimes placed in the *mikoshi*.<sup>105</sup>

A solemn ritual is conducted when the god-body or its substitute is placed within, and, at the destination, offerings are presented and a *norito* is recited just as at a shrine. If priests do not accompany at all times, it may be assumed at the *mikoshi* is part of the neighborhood celebration and not of special religious significance.<sup>106</sup>

*Mikoshi* do not have the sanctity of the ancient ark of Israel. Even when the *shintai* is within the *mikoshi*, people can touch or handle it without fear of taboo. Nevertheless it is temporarily a sacred object and must be so regarded. In properly conducted festivals the young men are chosen carefully and a special honor is attached to the appointment. When the god-body or its substitute is removed the *mikoshi* ceases to be a shrine.<sup>107</sup>

The *sake-cask mikoshi*,<sup>108</sup> both miniature and full size, which are commonly seen in the processions of local shrines, have no other special significance except that *sake* is a common form of offering<sup>109</sup> to the kami. Primarily it furnishes a form of neighborhood amusement. The same is true of the miniature *mikoshi* which young children in gaudy dress and with painted faces carry down the street in imitation of their elders.

The procession of the *mikoshi* was ordinarily a solemn affair but this does not mean that it was quiet. The shaking and convolutions of the *mikoshi*, which resembled somewhat an ecstatic dervish in which the kami and not the participants were

supposed to direct the movements, were believed to be essential for the pleasure of the kami.<sup>110</sup> In the course of centuries this has degenerated into an occasion for much rowdyism and the crowds that line the streets are for the most part mere sight-seers.

Today, although there have been some attempts to restore the solemnity of the procession, the young men who carry the *mikoshi* object and decline to participate because it is too much like a funeral. They prefer to lift it high up on their shoulders and, as they shout "*wassho wassho*," proceed down the street in a sort of drunken stagger until they have to rest from sheer exhaustion.

The usual occasion for the appearance of the *mikoshi* is an annual festival when a journey is made by the kami from the shrine to a destination called the *o-tabisho*.<sup>112</sup> This destination may be the place where the kami first appeared, or a place where the kami is taken to be worshipped.<sup>113</sup>

The original appearance of the kami was usually, but not always, identified with some place such as a seashore, mountain, grove, or the site of a natural object. Long before there were shrines, a ceremony was held at such places where the kami were invoked, worshipped, and sent back. A *sakaki*, or some other evergreen tree, was used to identify the locale of the kami in more convenient or appropriate spots in which case, in order to symbolize the transfer, a *sakaki* branch was carried from the original invoking site to the new site which was usually a nearby village or town. It was usually here that the shrine was built. The annual procession from such a shrine is to the place where the kami first appeared.<sup>114</sup>



However, in cases where the kami was enshrined at some isolated spot, the annual procession was to some nearby village where the kami rested at a designated home, called *toya*. There the kami was invoked, worshipped, and sent back before returning to the shrine.<sup>115</sup> A different house was designated *toya* each year. When a home could not appropriately entertain the kami, a temporary shelter was set up where the *kami* could rest and a local resident was assigned to serve the kami. The place where the kami was worshipped was called *o-tabi-sho*.<sup>116</sup>

Today *mikoshi* generally do not stop at homes but at specially erected temporary structures at one or more appropriate spots which may be the original invoking site or perhaps an ancient *toya*.

The *mikoshi* itself is a mere conveyance but, because of its function in festivals, it is symbolic of Shinto.

## VII. OFFERINGS

Offerings are the “language by which the intentions of worshippers are manifested to the kami and to men.”<sup>1</sup> According to the *norito* of the *Engi-shiki*, offerings were tokens of respect<sup>2</sup> and therefore symbolical. In the same source there are also frequent references to offerings as fulfilling the praise of the kami.<sup>3</sup>

The general purpose in making offerings is: 1) to supplicate, 2) to reward the kami for services or to bargain for future blessings, 3) to remove a curse or evil spell, 4) to ex-

plate for wrong-doing, or become absolved from ritual impurity."<sup>4</sup> Offerings to kami may be broadly divided into two classes; *shinsen* and *heihaku*.<sup>5</sup>

### Shinsen

*Shinsen*, originally called *mike* (august food), is the name given to various kinds of food and drink presented to the kami. It includes rice on the plant and as grain, whole or husked, fruit, deer, pigs, hares, wild boars, various fowl, cakes, salt, fish, shell-fish, vegetables, *sake*, water, etc.<sup>6</sup>

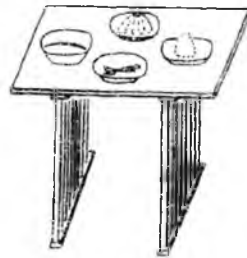
The offering may be either cooked food, fresh food, or both. At the present time cooked food is exceedingly rare except at specific festivals of the Kasuga,



*Shinsen*

Kamo and Iwashimizu Hachiman shrines to which Imperial messengers are sent. Fresh food is commonly offered.<sup>7</sup>

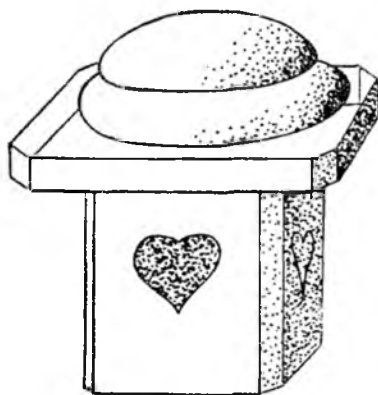
Each shrine has offerings of its own traditional choice. The *shinsen* of the Meiji Shrine includes articles of food especially loved by the Emperor Meiji during his lifetime. The *shinsen* of the Yasukuni Shrine consists of some fifty different items generally familiar to soldiers, such as hardtack, *sake*, cigarettes, sweets, whale-meat, *mochi* (rice cake). The annual offerings at the tomb of Emperor Jimmu are products of mountain, river and sea, including *tai* (sea bream), carp, edible sea-weeds, salt, water, *sake*, *mochi*, pheasant, and



*Shinsen*

wild duck. Daily offerings made at the Grand Shrine of Ise consist of as many as eighty different items in specified quantities such as four cups of *sake*, sixteen bowls of rice, and four of salt, besides fish, and other sea food, birds, fruit, and vegetables.<sup>8</sup>

An offering of rice-cakes along with *sake*, salt and water is the most common food offering. The cakes are made from a special kind of glutinous rice and are known as *kagami* (mirror-*mochi*) due to resemblance in shape to round mirrors. These are commonly placed before the kami in sets of two, possibly as a representation of the moon and the sun. Sometimes the smaller is red to represent the sun and the larger one on which it is set is white to represent the moon. After the ceremonies,



*Kagami-mochi*

the *mochi* is generally kept for a considerable time before the altar and then is divided into small pieces for the members of the shrine staff and worshippers<sup>9</sup> to eat as a kind of sacramental meal in the belief that it imparts mysterious vitality to the participants.<sup>10</sup>

## Heihaku

All offerings exclusive of food were originally called *mitogura* (august-hand-offerings). Because cloth was the most valuable object in primitive society, it became the chief offering,

and received in time the specialized name, *heihaku* (literally, offering-cloth). Since then cloth has always been the principle article of offering although in the course of centuries, at different times, various other articles also became important as offerings. According to the *Manyōshū*, *Engi-shiki*, *Kokin-wakashū*, *Tosa Nikki*<sup>11</sup> and other old records, *heihaku* in addition to cloth, included among other things, paper, money, jewels, weapons, farm implements, hides, animals, and even human beings. These were sometimes called *heimotsu* (offering things). Later, when the importance of cloth as offering was restored, *heihaku* and *heimotsu* were used interchangeably. *Heihaku*, however, is the more common term.<sup>12</sup>

A few words are necessary here to explain animal and human sacrifices, although they have never played as important a part in Shinto as in some other religions.<sup>13</sup>

Animal Sacrifices : In prehistoric times animal sacrifices were no doubt common. White being considered an auspicious color, such animals as white fowl, white horses and white boars were



Sacred Horse

frequently selected for sacrifice.<sup>14</sup> When the first historical records were made the custom had largely disappeared although there are many references to animal sacrifices in the form of *heimotsu*. Dr. N. Miyaji, former professor of the Tokyo Imperial University,

believes that by the time such offerings were called *heimotsu*, the animals were no longer killed.

The *Nihongi* records an incident in 642 A.D. when horses and

cattle were offered as *heimotsu* in order to bring rain. Among the oldest legends of the Nifukawakami Shrine is one concerning the customary offering of either a white or black horse to bring or stop rain, respectively. By the time of the *Engishiki*, undoubtedly due to Buddhist influence, animal sacrifices were condemned except in the case of horses which were left to live in the precincts. An offering of four-footed animals was authorized only to the kami of food, wind, road, and to drive away maleficent kami. The *Shoku Nihongi* states that in 791 A.D. people were forbidden to sacrifice oxen to Chinese kami.<sup>15</sup>

Human Sacrifices: There is evidence that the rites of primitive Shinto included human sacrifices. Moreover, certain deities of the sea and river, which were brought into the country as foreign beliefs, required human sacrifices.<sup>16</sup> For example, in legendary times, the monkey deity of Mimasaka Shrine in Okayama was annually appeased by the sacrifice of a virgin.<sup>17</sup> The *Kojiki* and *Nihongi* have accounts of Kushinada-hime who was sacrificed to *Yamata-no-orochi*, a monster serpent with eight heads, on the upper stream of the Hino River in Izumo province. Even today this incident is commemorated by a symbolic rite when a straw dummy is thrown into the same river.<sup>18</sup>

Animals and humans were at one time the most valuable *heimotsu*. When the most correct or most conventional offering was deemed the most effective, the terms *heimotsu* and *heihaku* became synonymous.<sup>19</sup>

*Heihaku*:<sup>20</sup> *Heihaku* in the earliest days were of hemp, silk and bark fiber, and the textiles woven from these, because the

chief clothing of ancient Japanese consisted of *asa* (hemp), *kōzo* (or *kōzu*, a fibre made of the inner bark of the paper mulberry) and silk. *Heihaku* were more convenient than perishable articles of food for sending to distant shrines, and as cloth was the currency of the day, it was a convenient substitute for articles of food. The *Engi-hiki* mentions the weights and lengths of cloth presented to the kami. In the Heian period a more "specialized and conventional form," of cloth offering, the *nusa*, came into use as a substitute for cloth and other articles. This *nusa* was simply a piece of paper offered on a tray.<sup>21</sup> It was in lieu of *heihaku*.

In recent centuries, *heihaku* returned to its original form and consisted of offerings of cloth of different kinds, such as silk, cotton, linen, etc. At major festivals of the former national and government shrines the cloth was made up into rolls of various sizes, depending on the grade of the shrine, and presented by special envoys of the Imperial Household Department. At grand festivals of local recognized shrines, *heihaku* were offered by the local government treasury according to the rank of the shrine. More recently cash offerings were substituted until cash donations have become more common than cloth offerings. This substitute offering is still referred to generally as *heihaku* or *heimotsu* although specifically it is called *heihaku-ryō* (cloth offering money).<sup>22</sup>

*Heihaku* offered by the state was an expression of the sponsorship of Shinto by the government, but apart from such a relationship, *heihaku* is simply a token of the worshipper's attitude toward the kami.

## SECONDARY SYMBOLS OF SHINTO

### VIII. CRESTS

The origin of crests as symbols of kami is not known. They are said to have been adopted generally by shrines around the middle of the 12th century when nobles and samurai began to use family crests.<sup>1</sup> However, crests appear to have been used by some of the nobility even earlier than the Heian period (794–1190), so it is possible that crests were also used by shrines.<sup>2</sup>

There are three types of Shinto crests: shrine crests, shrine crests used by worshippers, family crests depicting Shinto symbols.<sup>3</sup>

#### Shrine Crests<sup>4</sup>

Shrine crests are divided into two classes: those used by only one shrine or group of shrines and those used by shrines in general.

CRESTS OF INDIVIDUAL SHRINES OR GROUPS OF SHRINES: Some scholars believed that shrine crests originated in the use of their sacred trees by shrines to represent the shrine. Examples of crests which depict symbolic trees are the *Ippon-sugi* (Single Cedar) of Miwa Shrine, Nara and the *Sambon-sugi* (Triple Cedar) of Takebe Shrine, Shiga. But the origin of shrine crests is uncertain.



Miwa Shrine



Takebe Shrine

Crests of individual shrines<sup>5</sup> may be classified as follows :

- (1) Crests which indicate a function of a kami or shrine. For example, the Inari shrine uses a grain design, the enshrined *Uga-no-mitama-no-kami* being the kami of grain.



Inari Shrine

- (2) Crests symbolizing the name of a kami or shrine. The Kompira Shrine uses the first ideograph of "Kompira", a phonetic, which has no other significance.



Kompira Shrine

- (3) Crests associated with the origin of a kami or shrine. Examples of this are :

Michizane Sugawara, who is enshrined at Kitano Shrine, loved plum blossoms and is famous for his songs and poems on plum blossoms.



Kitano Shrine

From ancient times, the hollyhock was associated with the *Aoi-matsuri*, Kamo Shrine.



Kamo Shrine

- (4) Crests symbolizing characteristics of shrine compounds.

The Shiogama shrine compound is noted for its cherry-blossoms.



Shiogama Shrine



- (5) Crests which the enshrined kami used when alive.

Some members of the Fujiwara family once used a crest design of wisteria. Later it became the crest of the Fujiwara family. Finally the Kasuga shrine, which is dedicated to the ancestors of the Fujiwara, adopted it.



Kasuga Shrine

CRESTS USED BY SHRINES IN GENERAL : Some crests, such as the *tomoe* and chrysanthemum, are used by many shrines. Of these the *tomoe* (picture of *tomo*) is the most common. The *tomo* was a piece of armor which shielded the right elbow from arrows. The name *tomoe* is said to come from the resemblance between the *tomo* and the design of the crest. Because of its resemblance to swirling water, it was regarded as a protection from fire. This may explain its frequent appearance on the roof tiles of shrines,



temples and the homes of the upper classes.<sup>6</sup>

The crest first came into common use during the Fujiwara period (10th—11th cent.). With the ascendancy of the *samurai* class in the following three centuries, Hachiman shrines, which were especially favored by warriors, sprang up all over the country and, since the *tomoe* crest was especially liked by the *samurai*, probably because it depicted a piece of armor, it is not surprising that Hachiman shrines adopted it. A reference in the *Nihongi*<sup>7</sup> to a resemblance between the *tomoe* and the extuberant “war-god,” Emperor Ōjin, the kami of Hachiman shrines, is perhaps another reason for its being adopted by those shrines. During the Sengoku period in the middle of the fifteenth

century other shrines also adopted the crest. This step appears to have been taken in order to protect their property from armed bands, the idea being that *samurai* would respect property which was marked by their favorite crest. In time the crest was placed on shrine equipment as well as on the buildings until now it is as common in Shinto as the "swastika" is in Buddhism.<sup>8</sup>

There are many varieties of *tomoe* but the triple swirl *tomoe* is the most common and the one people generally have in mind when they speak of *tomoe*.

*Tomoe* may be divided into five groups.<sup>9</sup>

- (1) *Common tomoe*. These consist of crests with from one to nine swirls with the movement either to right or left, or both.



Single *tomoe*



Double *tomoe*



Quintuple *tomoe*

- (2) *Enclosed tomoe*. Designs vary. Two are illustrated here.



Sword *tomoe*



Horn *tomoe*

- (3) *Multiple tomoe*. These are crests consisting of a group of *tomoe*.



Triple-triple (*mitsu-mori*) *tomoe*



Plum blossoms *tomoe*

(4) *Conventionalized tomoe*



Diamond (*hishi*)  
*tomoe*



Twin (*tsui*)  
*tomoe*



Cucumber (*kyari*)  
*tomoe*

(5) *Long-tail tomoe*



(6) *Other tomoe*



Water *tomoe*  
Sumiyoshi Shrine,  
Yamaguchi-ken



Long tail *tomoe*  
Yuki Shrine,  
Mie-ken



Diamond-shaped flower double  
*tomoe* (*Futatsu-tome-ni-hanabishi*)  
Taikyū Shrine, Korea



Tortoise shell triple  
*tomoe* (*Mitsudomoe-ni-kikkō*)  
Nikkō Shrine, Shimane-ken



Flower tomoe  
(*Henkei nagare-tomoe*)  
Aekuni Shrine,  
Mie-ken

SHRINE CRESTS USED BY WORSHIPPERS: Perhaps the best known illustration of this type is the Tokugawa three-leaved hollyhock crest which was derived from the crest of the Kamo Shrine.<sup>10</sup>



### Family Crests with Shinto Symbols<sup>11</sup>

A different type of crest uses Shinto objects which identify the wearer as a follower of Shinto. Examples of this are as follows:



*Chigi Katsuogi*



*Chigi*



Torii and Bamboo



Torii



5 picket *mizugaki*

## Shinto Symbols

Family crests using such symbols as the above are symbolic of Shinto but have no other religious significance.

Crests have been called secondary symbols of Shinto because they have no religious significance in themselves but employ designs of things which are primary symbols.

**Note:** The above study of Shinto Symbols was prepared during the Occupation by the staff of the Religious Branch of Religious and Cultural Resources Division, CIE. The compiler was Mrs. Taka Yamada.

## FOOTNOTES

## Chapter VI

1. *Mimuro*, literally, site.
2. *Koji Ruien*, *op. cit.*, pp. 541-545.
3. Any available type of evergreen.
4. Miyaji, Naokazu, *op. cit.*, p. 51.
5. Katō, Genchi, *A Study of Shinto, the Religion of the Japanese Nation*, p. 108.
6. Izumoji, Tsūjirō, *Jingi to Saishi (Shrines and Rituals)*, p. 146.
7. *Shintō Dai Jiten*, vol. 2, p. 452.  
Izumoji, T., *op. cit.*, p. 224.
8. *Shinza*.
9. *Shinten: Nihongi*, (*Sacred Documents: Chronicles of Japan*), p. 203.
10. *Kokushi Dai Jiten*, (*The Great Encyclopedia of National History*), vol. 3, p. 1726.  
Kanemitsu, Kōji, *Saishiki Taisei (Collection of Ritual Practices)*, p. 242.
11. *Shinten: Engi-shiki*, p. 1118.
12. Izumoji, T. *op. cit.*, p. 224.
13. They were called *shimpu*.
14. *Koji Ruien*, *op. cit.*, pp. 941, 945.  
*Shintō Dai Jiten*, vol. 2, p. 452.
15. Sakamoto, (RR staff).
16. *Shintō Dai Jiten*, vol. 3, p. 234.
17. *Shinzen*: literally, before kami.
18. *Shintō Dai Jiten*, vol. 3, p. 192.
19. One form of device possessed by kami (*kami-no-yorishiro*).  
*Shinten: Kojiki*, p. 29.
20. In the detailed regulations concerning how to make *heigushi* in the *Engi-shiki*, it says that in order to present *mitegura* to kami they should be fitted into split wands. *Koji Ruien op. cit.*, p. 1094.
21. *Koji Ruien*, *op. cit.*, p. 1076.
22. *Himorogi*, see p. 45-47.
23. *Shide* is derived from the archaic word *shidareru* (to hang down).  
*Nusa* came from *negi-fusa* (literally, prayer tassels). *Shide* and *nusa* in time became confused and later both became readings of the same character.

24. Yanagita, K., *Nippon no Matsuri*, pp. 67-106.  
Orikuchi, S. *op. cit.*, pp. 259-289.
25. *Saijo*.
26. Representing the five elements of *Onyōdō*. See pp. 57, 62.
27. Yanagita, K., *Nippon no Matsuri*, pp. 67-106.  
Orikuchi, S., *op. cit.*, pp. 259-289.
28. Yanagita, K., *Nippon no Matsuri*, pp. 85-87.
29. *Koji Ruien*, *op. cit.*, part 39, p. 1100.  
Izumoji, T. *op. cit.*, p. 202.  
*Nihon-emaki-mono-shūsei* (*Supplementary Collection of Japanese Illustrative Scrolls*), vol. 4, pp. 36, 37.
30. *Ōyama-emaki-mono* (*Ōyama Illustrated Scrolls*), vol. 1, p. 8.  
*Zoku-Nihon-Emaki-mono-shūsei* (*Supplementary Collection of Illustrative Scrolls of Japanese Life*), vol. 1, pp. 32-35.
31. *Shinto Dai Jiten*, vol. 3, pp. 403-405.
32. *Harai*, see p. 56.
33. Old documents reveal that gold and silver *mitegura* were presented to kami of Kamo-Omoya Shrine in 1062 and in 1193.
38. Izumoji, T., *op. cit.*, pp. 147, 174, 176.  
*Koji Ruien*, *op. cit.*, p. 706.  
Kanemitsu, K., *op. cit.*, pp. 32, 706.
39. Izumoji, T., *op. cit.*, p. 175.  
Yasuda, Terutane, *Gyōji Hōten* (*Dictionary of Ritual Events*), p. 140.
40. *Koji Ruien*, *op. cit.*, p. 707.
41. See footnote 38.
42. *Koji Ruien*, *op. cit.*, p. 623.
43. Kanemitsu, K. *op. cit.*, p. 262.
44. *Ibid.*, p. 246.
45. *Shinza* of *Haraido no Kami*.
46. Called *Jinga ōnusa*.  
Ise *ōnusa* are called *taima* but this is different from the regular Ise *taima*.
34. The *Engi-shiki* records that *Goshiki-no-mitegura* were presented to Hirose and Tatsuta shrines.
35. Literally, purification wand.
36. Kanemitsu, K., *op. cit.*, p. 246.
37. Sakamoto (RR. staff).

Shinto Symbols

47. *Koji Ruien*, *op. cit.*, pp. 1206-1208.  
*Shinten : Kojiki*, p. 30.  
*Shinten : Nihongi*, p. 202.
48. Kanemitsu, K., *op. cit.*, p. 96.
49. Ōtsuki, Fumihiko, *Daigenkai (The Great Sea of Words)*, p. 743.
50. Dr. N. Miyaji states that this authorship has been mistakenly attributed to Takakuni Minamoto. The real author is unknown.
51. *Koji Ruien*, *op. cit.*, pp. 1207-1209.
52. Kanemitsu, K., *op. cit.*, p. 67.  
*Shintō Dai Jiten*, vol. 2., p. 110.
53. In such shrines as Kamo or Ise *shimenawa* are not hung in the main hall or worship hall because those places are considered too sacred for evil influences to enter.
54. *Shintō Dai Jiten*, vol. 2., p. 57.
55. See pp. 100-101.
56. See pp. 100-101.
57. Holtom, D. C., *op. cit.*, p. 165.
58. Kiyohara, S., *op. cit.*, p. 144.
59. Magical card or document.
60. Kiyohara, S., *op. cit.*, p. 144.  
*Koji Ruien*, *op. cit.*, pp. 912, 913.
61. Kiyohara, S., *op. cit.*, p. 145.
62. Yabe, Zenzō, *Shinsatsu-Kō (A Study of Sacred Talismans)*, p. 5.
63. Literally (seal of Goō) Goō is an abbreviation for *Gozutenno*, guardian god against pestilence.
64. *Hangi*.
65. *Kokushi Jiten*, vol. 4, p. 13.  
Kiyohara, S., *op. cit.*, pp. 147-150.  
*Shintō Dai Jiten*, vol. 2, pp. 18, 19.
66. Holtom, D. C., *op. cit.*, p. 164.
67. Umehara, Sueharu, *Jōdai Kofun no Kokyō ni tsuite (Old Mirrors in Ancient Tombs)*, pp. 5-13.
68. *Hyōchū Kofudoki (Local Ancient History with Commentary)*, "Hita-chi", p. 34. Ancient Document date unknown.
69. Tsuda, Noritake, *Shinto Kigen-ron (The Origin of Shinto)*, p. 123.
70. Torii, Ryūzō, *Jinrui-gaku-jō yori mitaru Waga Jōdai no Bunka (Our Ancient Culture from the Anthropological View Point)*, p. 162.



## Shinto Symbols

71. Saida, Moriuji, *Jinja no Shūkyō-sei (The Religious Character of Shrines)*, p. 32.
72. Torii, R., *op. cit.*, p. 174.
73. *Shinten : Kojiki*, p. 52.  
*Shinten : Nihon Shoki*, p. 229.
74. Torii, R., *op. cit.*, p. 213.
75. Kiyohara; S., *op. cit.*, p. 230.  
Saida, M., *Jinja no Shūkyō-sei*, p. 35.
76. The Emperor gave the shrine many gifts. This is the only one so honored.
77. Torii, R., p. 289.
78. *Shinten : Kojiki*, p. 99.  
*Shinten : Nihon Shoki*, p. 339.
79. Kiyohara, S., *op. cit.*, p. 230.  
Saida, M., *Jinja no Shūkyō-sei*, p. 35.
80. Gotō, Morikazu, *Kofun Fukusō no Tama no Yōto ni tuite (Concerning the Use of Beads as Auxiliary Articles in Old Times)*.
81. *Shinten : Kojiki*, p. 24.
82. Saida, M., *Jinja no Shūkyō-sei*, p. 31.
83. *Shinten : Kojiki*, p. 26.
84. Kiyohara, S., *op. cit.*, p. 230.
85. *Koji Ruien, op. cit.*, p. 927.  
*Shintō Dai Jiten*, vol. 2, p. 356.  
*Kokushi Dai Jiten*, vol. 2, p. 656.  
Kama, Momoki, *Shingi ni Kansuru Gohyaku-dai (500 Items Connected with Shrines)*, p. 292.
86. Ema, Tsutomu, *Nihon Fuzoku-shi (History of Japanese Custom)*, p. 185-187.
87. *Koji Ruien, op. cit.*, p. 928.
88. *Ibid.*, p. 934.
89. Literally, honorable palanquin.
90. *O-fuda*.
91. Religions Research staff.  
*Shintō Dai Jiten*, vol. 2, p. 945.
92. *Shinten : Nihon Shoki*, p. 311.
93. An historical record written by Michinori Fujiwara at the end of the Heian Period.

## Shinto Symbols

94. Conference : Dr. Miyaji, 24 October 1947.
95. A *goza-bune*, literally, reed-mat-boat, another aristocratic conveyance used when a trip by water was necessary.
96. Conference: Dr. Miyaji, *op. cit.*  
Hori, Ichirō, *Yakō Shisō (Ideas Concerning Sacred Trips)*, p.184.
97. *Hōju*.
98. Conference: Dr. Miyaji, *op. cit.*
99. RR staff.
100. Sakamoto, RR staff.  
Not all shrines have *mikoshi*. For example Yasukuni Shrine and Meiji Shrine do not. As a rule new shrines do not have them.
101. See pp. 103-104.
102. See pp. 93-95.
103. See pp. 92-94.
104. *Kami nigiwai*, a technical term to differentiate popular festivals from festivals of shrines. Chiba RR staff.
105. Yanagita, K., *Nippon no Matsuri*, p. 46.
106. Sakamoto, RR staff.
107. Sakamoto, RR staff.
108. This is known as *taru mikoshi*.
109. See "offerings", pp. 113-114.
110. Sakamoto, RR staff.
111. *Ibid.*
112. Literally, honorable-journey-place, called *miare-sho* in the case of Kamo Shrine from this shrine's *miare shinji* (sacred ritual for kami's trip).
113. *Shinto Dai Jiten*, vol. 3, p. 280.
114. RR staff.
115. In Shinto it apparently is not considered inconsistent to have the kami invoked again or the inconsistency does not matter.

## Chapter VII

1. Aston, W. G., *op. cit.*, p. 211.
2. *Iyajiro-no-mitegura*.
3. Chiba, RR staff.
4. *Aga-mono*, literally, ransom thing.

## Shinto Symbols

5. Azukizawa, Hideo, and Takano, Yoshitarō, *Shinshoku Binran (Manual for Priests)*, p. 13.
6. Terumoto, Atsushi, *Shinsen no Tsukuri-kata (How to Make Sacred Food)*, p. 4.
7. *Shintō Dai Jiten*, vol. 4, p. 274, and RR staff.
8. Ihara, Yoriaki, *Kōshitsu Jiten (Imperial Household Encyclopedia)* "Ise Jingū"  
Sakamoto, RR staff.
9. In homes the same custom is observed with *mochi* offered to family kami.
10. Yanagita, Kunio, *Shokumotsu to Shinzō (Food and Heart)*, p. 66.
11. Travel Journal written by Ki no Tsurayuki in 934.
12. *Koji Ruien*, *op. cit.*, pp. 1061-1085.
13. RR staff.
14. Holtom, D. C., *op. cit.*, p. 155.
15. Kato, G., *A Study of Shinto, the Religion of the Japanese Nation*, p. 103
16. *Ibid.*
17. Matsuoka, Shizuo, *Nihon Koyū Minzoku Shinkō (Native Popular Beliefs of Japan)*, p. 132.  
Conference: Dr. Miyaji.
18. *Shinten: Kojiki*, p. 30.  
*Shinten: Nihongi*, pp. 203, 210.
19. Conference: Dr. Miyaji.
20. *Koji Ruien*, *op. cit.*, pp. 1061-1085.  
Except where otherwise noted.
21. See *Gohei*, pp. 93-94.
22. Conference: Dr. Miyaji and RR staff.

## Chapter VIII

1. Numata, Yorisuke, *op. cit.*, p. 11.  
*Japanese Family Crests*, Board of Tourist Industry, Japanese Government Railways, p. 1.
2. Ihara, Y., *op. cit.*, vol. 2, p. 6.
3. Numata, Y., *op. cit.*, pp. 47, 48, 258, 259.
4. *Ibid.*
5. *Ibid.*, p. 110
6. Numata, Y., *op. cit.*, pp. 254-256.

## Shinto Symbols

7. *Ibid.*, p. 151.
8. *Ibid.*, pp. 99-101.
9. *Ibid.*, pp. 253-259.
10. *Ibid.*, pp. 110-111.
11. *Ibid.*, pp. 243-246.

BIBLIOGRAPHY

- Aston, W. H., *Shinto, the Way of the Gods*, Longmans, Green & Co., London, New York and Bombay, 1905, pp. 127, 141-2, 164-5, 211.
- AZUKIZAWA, Hideo, and TAKANO, Yoshitarō, *Shinshoku Binran* 神職便覧 (*Manual for Priests*), Kyōiku Kenkyūkai, Tokyo, February 1933, p. 3ff.
- Buchanan, D. G., *Inari, Its Origin, Development, and Nature*, Transactions of the Asiatic Society of Japan, Tokyo, 1935, 191 pp.
- Chamberlain, Basil Hall, *Things Japanese*, Japan Chronicle Press, Kobe, Revised 1905, Fifth Edition 1927, 591 pp.
- Dai Hyakka Jiten* 大百科事典 (*Great Encyclopedia*), Heibonsha, Tokyo, 1932-1933, vol. 10, p. 392.
- De Garis, Frederic, *We Japanese*, 2 vols., Yamagata Press, Yokohama, October 1934, Revised Edition, 1947, vol. 1, pp. 1-4.
- EMA, Tsutomu, *Nihon Fūzoku-shi* 日本風俗史 (*History of Japanese Customs*), Ikuei Shoin, Tokyo, April 1944, pp. 185-187, 928, 934.
- "Futami-ga-ura," YOSHIDA, Tōgo, *Dai Nippon Chimei Jisho* 大日本地名辞書 (*Geographical Dictionary of Japan*), Fuzambō, 1923.
- GOTŌ, Morikazu, *Kofun Fukusō no Tama no Yōto ni Tsuite* 古墳服装の玉の用途に就て (*Concerning the Use of Beads as Auxiliary Articles in Old Tombs*), Kōkōgaku Kensan, compiled by the institute of Archeology, Yoshikawa Kōbunkan, Tokyo, 1940, 409 pp.
- HANAWA, Hokiichi, *Gunsho Ruijū* 群書類聚 (*Collection of Various Books*), New Edition by Zoku Gunsho Ruijū Keihō-kai (Society for Publication of *Gunsho Ruijū*), Tokyo, April 1937, vol. 12, pp. 46-47.
- HIGO, Kazuo, *Nippon Shinwa* 日本神話 (*Japanese Myths*), Kōbundō Shobō, Tokyo, 1942, p. 90ff.
- "Hitotsumono," NAKAYAMA, Tarō, *Nippon Minzoku Jiten* 日本民族事典 (*Encyclopedia of the Japanese Race*), Shōwa Shobō, Tokyo, 1936.

Shinto Symbols

- Holtom, D. C., *The National Faith of Japan*, Kegan, Paul, Trench, Trubner & Co., Ltd., London, 1938, pp. 155, 164, 180-1.
- HORI, Ichirō, *Yūkō Shisō 遊幸思想 (Ideas Concerning Sacred Trips)*, Gotō Shoin, Tokyo, November 1933, p. 184 ff.
- Hyōchū Kofudoki 標註古風土記 (Commentary on Local Ancient History)*, Hitachi, exact date unknown, Dai Nippon Tesho Kabushiki Kaisha Edition, Tokyo, May 1900, p. 34.
- IHARA, Yoriaki, *Kōshitsu Jiten 皇室事典 (Imperial Household Encyclopedia)*, Fuzambō, Tokyo, April 1942, vol. 2, pp. 6, 60-62, 147.
- ITŌ, Chūta, *Hōryūji 法隆寺*, Sōgensha, Tokyo, 1941, 204 pp.
- IENAGA, Saburō, *Yamatō Ron 大和絵論 (Discussion of Yamato Pictures)*, Hōunsha, Tokyo, January 1947, pp. 46-47.
- IZUMOJI, Tsūjirō, *Jingi to Saishu 神祇と祭主 (Shrines and Ritualists)*, Okitsu Shoin, Kyoto, March 1942, pp. 146, 147, 174-6, 202, 224.
- Japanese Family, Great*, Board of Tourist Industry, Japanese Government Railways, Sōgensha, May 1941, 285 pp.
- “Jingi-bu” 神祇部 (Shrine Section), *Koji Ruien 古事類苑 (Encyclopedia of Ancient Affairs)*, Jingū Shichō (Ise Shrine Administrative Bureau), Tokyo, May 1928, pp. 194, 248, 250, 329, 541-545, 555, 623, 706, 707, 912, 913, 927, 941-2, 935, 1061-85, 1094, 1096, 1100, 1206-9, 1759, 1812-15, 1828.
- KAMO, Momoki, *Jingi ni Kansuru Gohyaku-dai 神祇に関する五百題 (Five Hundred Items Connected with Shinto)*, Jingi Kyōkai Hiroshima Shibu (Hiroshima Branch of Shinto Association), Hiroshima, 1921, p. 292ff.
- KANEMITSU, Kōji, *Saishiki Taishū 祭式大集 (Collection of Ritual Practices)*, Meibunsha, Tokyo, May 1942, pp. 32, 67, 96, 242, 246, 262, 706.
- KATŌ, Genchi, *A Study of Shinto, the Religion of the Japanese Nation*, Tokyo, 1926, pp. 108, 155, 183.
- KATŌ, Genchi, *Shinto no Shūkyō-gaku-teki Kenkyū 神道の宗教学的的研究 (A Theological Study of Shinto)*, Kyōbun Kan, Tokyo, 1926, 255 pp.
- KI no Turayuki, *Tosa Nikki 土佐日記 (Diary of Tosa)*, Travel Journal of 934 A. D.

Shinto Symbols

- KIYOHARA, Sadao, *Shintō-shi* 神道史 (*History of Shinto*), Kōseikaku, Tokyo, 1933, pp. 144, 145, 147-150, 230.
- Kokushi Dai Jiten* 国史大事典 (*The Great Encyclopedia of National History*), Yoshikawa Kōbunkan, Tokyo, October 1928, vol. 1, pp. 229-230, vol. 2, p. 656, vol. 3, p. 1746.
- Kōshitsu Jiten* (*Encyclopedia of Japanese History*), Fuzambō, Tokyo, 1940, vol. 2, pp. 36, 511, 512, 1085-86, vol. 3, pp. 36, 468-69, vol. 4, pp. 13, 136, 334.
- MATSUMOTO, Nobuhiro, *Nihon Shinwa no Shin-kenkyū* 日本神話の新研究 (*A New Study of Japanese Mythology*), Kamakura Shobō, Tokyo, 1942, p. 138, 139.
- MATSUOKA, Shizuo, *Nihon Koyū Minzoku Shinkō* 日本固有民俗信仰 (*Native Popular Beliefs of Japan*), Tōkyō Shoin, Tokyo, September 1940, p. 132 ff.
- MIYAJI, Naokazu, *Jinja Yōkō* 神社要綱 (*Important Elements of the Shrine*), Tokyo Tosho Kabushiki Gōshi Kaisha, Tokyo, June 1941, pp. 51, 59-60.
- MOZUME, Takami, *Kobunko* 古文庫 (*The Encyclopedia of Literature*), Kobunko Kankō Kai, Tokyo, December 1936, vol. 5, pp. 1052, 1059, 1069.
- NUMATA, Yorisuke, *Monshō no Kenkyū* 紋章の研究 (*A Study of Crests*), Sōgensha, Tokyo, 1941, 272 pp.
- ORIKUCHI, Shinobu, *Kodai Kenkyū: Minzoku-gaku-hen* 古代研究: 民族学篇 (*Study of Remote Ages: Folklore Section*), Okayama Shoten, April 1929, pp. 190ff, 259-289.
- ŌTSUKI, Fumihiko, *Dai Genkai* 大言海 (*The Great Sea of Words*), Fuzambō, Tokyo, August 1934, p. 1043 ff.
- SAIDA, Moriuji, *Hachiman-gū no Honshitsu* 八幡宮の本質 (*The Substance of Hachiman Shrines*), Religions Research Document No. 1226, manuscript, received 11 March 1947, 125 pp.
- SAIDA, Moriuji, *Hachiman Shinkō to Haio* 八幡信仰と鳩 (*Hachiman Belief and the Sacred Dove*), Religions Research Document No. 1280, Manuscript, received 13 September 1947, 25 pp.
- SAIDA, Moriuji, *Jinja no Shākyō-sei* 神社の宗教性 (*The Religious Character of Shrines*), Jinja Shinkōsha, Tokyo, July 1947, 56 pp.

## Shinto Symbols

- SATŌ, Suke, *Nihon Jinja Kenchiku-shi* 日本神社建築史 (*History of Japanese Shrine Architecture*), Bungandō Shōten, Ōsaka, 1930, pp. 13-41.
- Shinten*: *Engi-shiki* 神典: 延喜式 (*Sacred Documents: The Ceremonies of the Engi Era*), Ōkura Seishin Bunka Kenkyūjo, Shinten (The Ōkura Research Institute of Spiritual Culture, Sacred Documents Section), Yokohama, 1936, pp. 1118, 1288, 1294, 1354, 1418, 1919.
- Shinten*: *Kojiki* 神典: 古事記 (*Sacred Documents: Chronicles of Ancient Events*), Ōkura Seishin Bunka Kenkyūjo, Shinten, Yokohama, 1936, pp. 21, 23, 24, 26, 29-30, 45, 52, 99, 107, 146.
- Shinten*: *Nihongi* 神典: 日本紀 (or *Nihon Shoki* 日本書紀) (*Sacred Documents: Chronicles of Japan*), Ōkura Seishin Bunka Kenkyūjo, Shinten, Yokohama, 1936, pp. 182, 202, 203, 208-10, 229, 247, 258, 311, 339, 342.
- Shintō Dai Jiten* 神道大辞典 (*Great Shinto Encyclopedia*), Heibonsha, Tokyo, 1938-40, vol. 1, pp. 94, 140, 172, 329, 354, 477-479, vol. 2, pp. 18-19, 57, 72-75, 91, 250, 252, 298, 299, 321, 337, 356, 452, 468, 505, 945, 1010, vol. 3, pp. 192, 204, 234, 280, 304, 403-5, vol. 4, p. 274.
- "Symbols", *Webster's Collegiate Dictionary*, Fifth Edition, p. 1010.
- TERUMOTO, Atsushi, *Shinsen no Tsukuri-kata* 神饌の作り方 (*How to Prepare Sacred Food*), Usui Shoten, Tokyo, July 1937, 93 pp.
- TORII, Ryūzō, *Jinrui-gaku-jō yori mitaru Waga Jōdai no Bunka* 人類学上より見たる我が上代の文化 (*Our Ancient Culture from the Anthropological Viewpoint*), Sōbunkaku, Tokyo, October 1925, pp. 162-174, 213-289.
- TSUDA, Noritake, *Shintō Kigen-ron* 神道起原論 (*The Origin of Shinto*), Daitō Kaku, Tokyo, May 1920, 268 pp.
- UMEHARA, Sueharu, *Jōdai Kofun Shutsudo no Kokyō ni Tsuite* 上代古墳出土の古鏡に就て (*Old Mirrors in Ancient Tombs*), Kikukawa Kōbunkan, Tokyo, 1940, pp. 5-13.
- YABE, Zenzō, *Shinsatsu Kō* 神札考 (*A Study of Sacred Talismen*), Sōjin Sha, Tokyo, June 1935, 151 pp.
- YANAGITA, Kunio, *Nippon no Matsuri* 日本の祭 (*Festivals of Japan*), Kōbundō, Tokyo, November 1946, 280 pp.



Shinto Symbols

- YANAGITA, Kunio, *Sekishin Mondo* 石神問答 (*Dialogue on Stone Kami*)  
Sōgensha, Tokyo, 1941, 288 pp.
- YANAGITA, Kunio, *Shokumotsu to Shinzō* 食物と心蔵 (*Food and Heart*),  
Sōgensha, Tokyo, April 1940, p. 66ff.
- YASUDA, Terutane, *Gyōji Hōten* 行事法典 (*Dictionary of Ritual Events*),  
Keibundō, Tokyo, November 1925, p. 140.
- YATSUKA, Seikan, *Saijitsu Shukujitsu Kinwa* 祭日祝日謹話 (*Reverent  
Account of Gala and Festival Days*), Naigai Shoseki Company,  
Tokyo, April 1929, p. 259.
- Zoku Nihon-emaki-mono-shūsei* 続日本絵巻物集成 (*Supplementary Collection  
of Illustrative Scrolls of Japanese Life*), Yuzankaku, Tokyo, 1942,  
"Nenchū-gyōji-emaki", vol. 4, pp. 36-37. "Ōeyama-emaki", vol. 1,  
pp. 8, 32-35.

Kanji Glossary

A

Aekuni 敦国  
 aga-mono 贖物  
 agatanushi 県主  
 Ame-no-Iwato 天岩戸  
 Amaterasu Ōmikami 天照大御神  
 Ame no Kaguyama 天香具山  
 Aoi-matsuri 葵祭  
 ara 荒  
 asa 麻  
 Asama-no-kami 浅間神  
 Ashikaga 足利  
 Atsuta 熱田  
 Azumakagami 吾妻鏡

B

Bun'ei 文永  
 bunrei 分靈

C

chigi 千木  
 chigo 稚児

D

Daikoku 大黒  
 Dakiniten 荼利尼天  
 Dōso-shin 道祖神

E

ebisudana 夷子(恵比須)棚  
 Engi-shiki 延喜式

F

Fujiwara 藤原  
 fusho 符書  
 Futami-ga-ura 二見カ浦  
 Futara Jinja 二荒神社

futo tamagushi 太玉串

G

Gempei Seisuiiki 源平盛衰記  
 Genji Monogatari 源氏物語  
 gofu 護符  
 gohei 御幣  
 Gongen 権現  
 Goō-hōin 牛王宝印  
 Goō-kaji 牛王加持  
 goshiki-no-hata 五色の旗  
 gūji 宮司

H

Hachiman 八幡  
 Hachiman-gū 八幡宮  
 hafuri 祝  
 hakomiya 箱宮  
 haku 鰐  
 Hakushin-koō-bosatsu 白晨狐王菩薩  
 hanabishi 花菱  
 han-myōjin 半明神  
 Hato-mine 鳩峯  
 Heian 平安  
 heigushi 幣串  
 heihaku 幣帛  
 heihaku-ryō 幣帛料  
 Heike Monogatari 平家物語  
 heimotsu 幣物  
 henkei-nagare 変型流れ  
 Hikohohodemi-no-mikoto 彦火火出見尊  
 hime-gami 姫神  
 himorogi 神籬  
 Hinomoto-kyō 日之本教

hishi 菱  
 hitotsu-mono 一つ物  
 Hizen Fudoki 肥前風土記  
 Hodaka 穂高  
 hōju 宝珠  
 Honchō Seiki 本朝世紀  
**I**  
 imishiba 忌柴  
 Inari 稲荷  
 Ippon-sugi 一本杉  
 Iotsu Masakaki no Yaso tamagushi  
 五百箇真榊八十玉籤  
 Iotsu Suzu no Yaso tamagushi  
 五百箇蓼八十玉籤  
 ishigami 石神  
 Ishigami-no-yashiro 石神の社  
 Isonokami 石上  
 Itsukushima 厳島  
 Iwashimizu Hachiman 石清水八幡  
 Izanagi-no-mikoto 伊弉諾命  
 Izumo Fudoki 出雲風土記  
 Izushi 出石

**J**

Jimmu 神武  
 Jingi-kan 神祇官  
 Jingū-no-tana 神宮の棚  
 Jingū ōnusa 神宮大麻  
 Jinnō Shōtōki 神皇正統記  
 Jizō 地藏

**K**

kagami-mochi 鏡餅  
 Kambun 寛文  
 kami 神  
 kamidana 神棚

kamigaki 神垣  
 kami-matsuri 神祭  
 kami-nigiwai 神賑  
 kami-no-yorishiro 神の依代  
 kami-oroshi 神降  
 Kamo 賀茂  
 kampei taisha 官幣大社  
 kamu-no-ko 神の子  
 kamu-nushi 神主  
 kannushi 神主  
 Kashikodokoro 賢所  
 Kashima 鹿島  
 Kasuga 春日  
 Kasuga Maṇḍala 春日曼荼羅  
 Kasugano 春日野  
 kata-ishi 堅(像)石  
 Katori 香取  
 katsuogi 堅魚木  
 Kayano-hime 菅野姫  
 Kayano-hime-no-kami 菅野姫命  
 Keikō 景行  
 kikkō 亀甲  
 Kinomitama-no-matsuri 木御魂祭  
 Kiso Yoshinaka 木曾義仲  
 Kōfuku-ji 興福寺  
 Kitano 北野  
 koishi-gami 子石神  
 Kogoshūi 古語拾遺  
 Kojiki 古事記  
 Kōjindana 荒神棚  
 Kokinshū 古今集  
 Kokin-wakashū 古今和歌集  
 Kōkō 光孝  
 kokuhei taisha 国幣大社

kokuzō 園造  
 koma-inu 狛犬  
 Kompira 金毘羅  
 Konjaku Monogatari 今昔物語  
 Konohana-no-Sakuya-hime-no-mikoto  
 木花咲耶姬命  
 koshi 古史  
 Kotohiki Hachiman-gū 琴彈八幡宮  
 kōzo 楮  
 Kudara 百濟  
 Kujiki 旧事紀  
 Kumano 熊野  
 Kurikara-tōge 俱利伽羅峠  
 Kusa-no-kami 草神  
 Kusano-oya 草祖  
 Kushinada-hime 櫛名田比賣  
 kyūri 胡瓜

## M

mamorifuda 守札  
 Manyōshū 万葉集  
 masakaki 真櫛  
 matsuri 祭  
 Meiji 明治  
 meimotsu 冥物  
 Meiō 明応  
 Meoto-iwa 夫婦岩  
 Mibu 壬生  
 mike 御饗  
 Miketsu-kami 御饗津神  
 Mikkyō 密教  
 miko 巫  
 mikoshi 御輿  
 Mikura Tana-no-kami 御倉板拳之神  
 mimuro 御室

Mimasaka 美作  
 Minamoto Masanobu 源正信  
 Minamoto Sanetomo 源実朝  
 Minamoto Takakuni 源高国  
 Minkan-keishin-ron 民間敬神論  
 Mitake 御嶽  
 Mitake-kyō 御嶽教  
 mitegura 幣  
 mizugaki 瑞垣 (水垣)  
 mochi 餅  
 Munakata 宗像  
 Murasaki Shikibu 紫式部  
 Muromachi 室町  
 Myōjin-taisha 名神大社

## N

Naiji 内侍  
 Naishōten 内掌典  
 Nakatomi-barai 中臣袓  
 naga 長(中)  
 nakime 泣女  
 Nantai 男体  
 Natsutakatsuhi-no-kami 夏高津日之神  
 negi 禰宜  
 Nenchūgyōji-emaki 年中行事繪卷  
 Nifukawakami 丹生川上  
 Nihongi 日本紀  
 Nihon Ryō-iki 日本靈異記  
 Ninigi-no-mikoto 瓊瓊杵命  
 Ninomiya 二之宮  
 Nippon Ryō-iki see Nihon Ryō-iki  
 Niwa 爾波 (丹物)  
 Niwatakatsuhi-no-kami 庭高津日神  
 norito 祝詞  
 Nozuchi 野槿

nusa 幣

## O

o-fuda 御札

ōhafuri 大祝

ōharai 大祓

Ōjin 応神

okagami 御鏡

Ōkuninushi-no-mikoto 大国主命

omamori 御守り

Ōmiwa 大三輪(大神)

Omoikane-no-kami 思兼神

Ōnamuchi-no-kataishi-kami-no-yashiro

大己像石貴神社

Ontake 御嶽

ōnusa 大麻, 大幣

Onyōdō 陰陽道

otabisho 御旅所

Otentō-sama 御天道様

Ōyama-tsu-mi-no-kami 大山祇神

Ōeyama-emaki 大江山絵巻

## R

ryōbu 両部

## S

saiin 齋院

Sai-no-kami 塞の神

saishu 祭主

saishu-no-miya 祭主宮

sakaidate

sakaki 榊

sake 酒

Sambon-sugi 三本杉

samurai 侍

Sandai Jitsuroku 三代実録

Sayari-masu-yomido-no-Ōkami

塞坐黄泉戸大神

seikibutsu 聖器物

Seiwa 清和

Sengenjin 浅間神

Sengoku 戦国

shibasashi-no-shinji 柴差の神事

shida 羊歯

shide 垂

Shigoma

shimboku 神木

shimboku-dōza 神木動座

shimboku-juraku 神木入浴

shimenawa 注連繩

shimpu 神符

Shin-kokin-wakashū 新古今和歌集

shinrei 神霊

shinsen 神籤

shintai 神体

shinza 神座

Shirakawa Shintō 白河神道

shiri-kume-nawa 尻久米繩

Shitateru-hime-no-kami 下照姫神

Shoku Nihongi 続日本記

Sukuna-hikona-no-kami-no-kataishi-

kami-no-yashiro 少彦名神像石神社

suzu 簾(蔭)

Suzuki 薄

## T

tai 鯛

taima 大麻

Taikyū 大郎

Takachiho 高千穂

Takahi-no-Kami 高日神

Takama-ga-hara 高天原

Takebe 建部

tama 玉

tamagushi 玉串

tamuke 手向

Tendai 天台

Tōdai-ji 東大寺

tokonoma 戸の間

tomo 伴

tomoe 巴

torii 鳥居

Tosa Nikki 土佐日記

toshitokudana 歳徳棚

Toshitoku-jin 歳徳神

toya 鳥屋

tsui 対

tsukimachi 月待

Tsukiyomi-no-mikoto 月読命

Tsurugaoka Hachiman 鶴岡八幡

U

Uga-no-mitama-no-kami 宇迦御魂神

ujigami 氏神

ujiko 氏子

Urabe 卜部

W

Wakamiya 若宮

Y

Ya-hato 八幡

Yamata-no-orochi 八岐大蛇

Yamato 大和

Yamato-takeru-no-mikoto 日本武尊

Yasukuni 靖国

Yomi-no-kuni 黄泉の国

yorimashi 憑人

Yoshida Shinto 吉田神道

Yōzei 陽成

yūki 結城