

Appendix

The Seven Archangels Appeared in Ancient Japanese Literature

Tetsuhiko Nishizawa

Michael the Great in the Chronicles of Japan

After I concluded that all the ancient Japanese songs, ballads and poems were in fact written in Ancient Hebrew, I have occasionally attempted to translate them. Even to a novice Hebrew student like me, the translation is surprisingly easy, and the outcome of the translation is so consistent and cogent that I have been convinced that these writings were not made by ordinary men.

Through my decipherment, *in ancient Japanese literary works, the names of Jehovah and the Seven Archangels are found here and there, this fact of which suggests the presence of the higher dimensions of heaven in ancient Japan.* (To protect and guide the Hebrew tribes who came over to Japan by crossing the Continent and the sea in the ancient times, of course.)

I believe that as the number of translated materials increase, the fact that these works were actually written in the Hebrew language used by the ancient Jews and that the heavenly spirits are the same as the ones presently contacting us through Ms. Yuko Chino, and were present in ancient Japan will be proved to be true, to which purpose this study of mine shall serve as a help.

As I have already presented important pieces from the famous *Kojiki*³⁹ (the Records of Ancient Matters), in my previous writings, I am going to take up *Nihon-Shoki*⁴⁰ (the Chronicles of Japan), one of the most prominent writings of ancient times. It was completed in 720 A.D. about the same time as the Records of Ancient Matters.

Like almost all the ancient Japanese literary works recorded before the Japanese devised their own characters, the original texts which I am presenting and other materials have been transliterated into Chinese characters picked up as "phonetic equivalents," which are similar in sound but are not exact representation.

Scholars in charge of recording them used one Chinese character to represent several different Japanese sounds, so that, in order to read, or decipher the original texts of these works, we first must determine which sound among several possibilities the specific Chinese character presents. Then, we have to form these sounds into Japanese words and phrases, determining the breaks between words. This is a process complicated enough to cause mis-transmission after mis-translation.

A. An excerpt from the Chronicles of Japan (*Nihon-Shoki*)

[Original text]

鳥波利珥 多隄珥霧伽弊流 比苔菟麻菟

阿波例 比等菟麻菟

比苔珥阿利勢麼 岐農岐勢摩之塢

多知波開摩之塢

[Text translated into literary Japanese]

Oharini tadani-mukaeru hitotsumatsu

Ahare hitotsumatsu hitoni-ariseba kinu-kisemashio

Tachi-hakemashio

(The single pine tree standing in the direction of Owari

Alas, you single pine tree
 If you were a man, you could put on clothes,
 You could wear a sword)

[Translation via Hebrew]

- A. You will finally be notified of us and Michael.
Death as punishment,
Ultimate death as punishment.
The seven will be given the "El"
The savior, the modest one on the throne,
The savior, who has been determined to replace me.

(See Fig. A for Hebrew text and pronunciation.)

'ah·ronâ tîyād·ēnû	אַהֲרֹנָה תִּיְאָדְעֵנוּ
mîkāl·ēl	מִיכָאֵל
hattō·wet-māwetâ 'ah·rēy	הַטֹּוֹת-מִוְתָה אַהֲרֵי
hattō·wet-māwetâ	הַטֹּוֹת-מִוְתָה
yitt·nû hā·'ēl š·ba	יִתֵּנוּ הָאֵל שֶׁבַע
k·na'-kissē' mōšîa'	כָּנַע-כֶּסֶּא מֹשִׁיָּע
tahatî hōk mōšîa'	תַּחַתִּי חֹק מֹשִׁיָּע

Fig. A

Here is a song of the same meaning found in the Records of Ancient Matters (*Kojiki*):

An excerpt from Records of Ancient Matters (*Kojiki*)

[Original text]

袁波理邇 多陀邇牟迦幣流 袁都能佐岐邦流 比登都麻都

302 *The Messages from Heaven*

阿勢袁 比登都麻都 比登邇阿理勢婆 多知波氣麻斯袁
岐奴岐勢麻斯袁 比登都麻都 阿勢袁

[Translation via Hebrew]

You will finally be notified of us,

Us, the six [messengers] and Michael with us.

They will appear [to you].

Death as punishment,

They will drive [evil spirits] away, death as punishment.

The seven will be given the “El.”

The savior determined to replace me;

The savior, the modest one on the throne.

Death as punishment, they will drive [evil spirits] off.

Notes: The expression “driving [evil spirits] away” suggests the mass extinction of the evil spirits by heaven. “You” is supposed to mean the people on the earth.

These songs are undoubtedly prophesying how the last judgement will be held, which theme is found in quite a few number of ancient Japanese songs and ballads.

Next, I will take us several “*kagura*⁴¹” or Shinto hymns, which accompany traditional sacred dances performed in Shinto shrines⁴². “The Hymns of Imperial Court,” one of which is going to be presented next, contains proof of the justice of Shoho.

The Seven Archangels in Kagura Hymns

It seems that many *kagura* hymns could not be deciphered as Hebrew because of the omission, inversion and replacement of words in the process of transmission. Compared with other traditional songs, however, they have been handed down in good accuracy.

B and C. *Kagura Hymns "Soka"*

[Original text]

- B. 安加々利不牟奈 志利名留古
和礼毛女波安利 佐支奈留古
- C. 止祢利古曾字 志利古曾字
和礼毛古曾字 志利古曾字

[Text translated into literary Japanese]

- B. Akagari-fumuna shiri-naru-ko
Ware-mo-mecha-ari saki-naru-ko
(Do not stamp the chaps, you, child behind me
I have eyes, too, you, child ahead me)
- C. Toneri-koso-u shiri-koso-u
Waremo-koso-u shiri-koso-u
(It is the valet that is sad,
It is the one in the rear that is sad
It is me that is sad,
It is the one in the rear that is sad)

hōkī gō'el 'eh'weh mānā
sārāw' yin'hōl
kī h'ōm mikā'el
šišā yin'h'ā'ū kāwannū

תָּקִי גֵּאֵל אֶחָוָה כְּנָה
שָׁרִיר יִנְחָל
כִּי הֵלֶם בְּכֶאֱל
שִׁשָּׁה יִבְחָלִי כֹנֵנִי

Fig. B

tinnāh'ū kis'ō 'e'wē
sārāw' kis'ō 'e'wē
h'ōm kis'ō 'e'wē
sārāw' kis'ō 'e'wē

תִּנְחָלִי כְּסֹאוֹ אֶחָוָה
שָׁרִיר כְּסֹאוֹ אֶחָוָה
הֵלֶם כְּסֹאוֹ אֶחָוָה
שָׁרִיר כְּסֹאוֹ אֶחָוָה

Fig. C

When I first looked at the song (B), I thought “*mehaari*” would likely be the name of an angel, though I was not sure who it was. Then, discovering that the Chinese characters “佐支” which the translators read later as “*saki*,” is to be pronounced “*sashi*,” equivalent to the Hebrew word “six,” the name turned out to be “Michael.” If there is no other mis-transmission except word corruption, “女波安利” was pronounced as “*mekaari* (Michael)” by the original writers and recorders of this song. (The sound of “r” and “l” cannot be discriminated by speakers of the Japanese language.)

[Translation via Hebrew]

- B. *The ones to redeem people from sin have been decided;*
I tell you, they have been appointed to succeed to the throne.
Now, the six with Michael to succeed to power has been decided.
- C. *I wish for your succession to the throne,*
I long for his kingdom, him who is to rule us.
Now, I wish for his succession to the throne,
I long for his kingdom, he who is to rule us.

To our surprise, it was nearly 2,000 years ago that it was decided the
Seven Archangels should come to the earth on the three dimensional world
as the messiah at the time of the Last Judgement, and then Chief Archangel
Michael would succeed as the ruler of the heavenly kingdom, which decision
had been transmitted to the ancient Japanese people through mediums.

The Cheif Archangel, Michael, as we know, was entrusted with the
rule the heavenly kingdom by Jehovah (El Lantie) on July 1, 1978.

The song (C) was thus sung by the people in praise of their future Lord.

Ms. Yuko Chino wrote several years ago that heaven without Seven Archangels cannot be regarded as a genuine heaven by any celestial realm in the world, though the meaning was not very

clear to us then. But now we found out what it really meant—the appearance of the Seven Archangels as the successive ruler of the heavenly and three-dimensional world had been determined and announced to those in celestial realms all over the world long time ago.

Here is another song related to the Last Judgement.

D and E. *Kagura* Hymn “*Kehi no Kagura*”

[Original text]

- D. 見古止以部者 天々乃見古加者
 須良加見乎 之乃見也止部留
 支乃見古也 於介
- E. 見古止以部者
 須良加見乎
 之乃見古者 以呂乃
 以止乃見古也 於介

[Text translated into literary Japanese]

- D. Miko-to-iheba teteno-miko-kaha
 Sura-kamio shino-miya-to-heru
 Kino-miko-ya oke
 (If you talk about a prince, is that the prince of the father?
 ... God ... the shrine (or palace)
 [meaning unclear] ...
 ... the prince, o) (*Hon*—Main)
- E. Miko-to-iheba
 Sura-kamio
 Shino-mikoha irono
 Itono-miko-ya oke
 (If you talk about the prince
 ... God ... [meaning unclear]
 ... the prince ...

Our dear prince, o) (Mi—addition)

môkiah tihhāwê	בּוֹכִיָּה תִּחְוֶה
tahatî hāwē miqwê qāw·hû	תַּחְתִּי נֹאֲוָה בְּקֹוֶה קֹוֶהוּ
sārâw yāqûm w·yiššānê miyāh	שָׂרִיו יָקוּם וַיִּשָּׁנָה לַיָּהּ
tāw hā'el qāwahnû miqwê	תּוֹ הָאֵל קֹוֶהֲנוּ בְּקֹוֶה
hōk	חֹק

Fig. D

môkiah tihhāwê	בּוֹכִיָּה תִּחְוֶה
sārâw yaqûm	שָׂרִיו יָקוּם
w·yiššānê mīkā'ēlnû	וַיִּשָּׁנָה לַמִּכְאֵלֵנוּ
yittēnô mīkwe	יִתְּנוּ בְּקֹוֶה
hōk	חֹק

Fig. E

[Translation via Hebrew]

- D. You will be notified of the one who will judge you,
Who are the ones worthy to act for me.
They are the hosts long longed for.
Your ruler who will rise,
He will replace the one on the throne,
With El as his sign;
We long wished for the hosts;
They are the ones determined upon.

- E. You will be notified of the ones who will judge you:

Your ruler who will rise.
That is, our Michael!
He will replace the one on the throne.
He will be entrusted by the hosts,
The ones determined upon.

Text (D), (E), together with (B), are supposed to be the direct announcement through mediums from the former heavenly Ruler El Lantie (Jehovah).

These prophecies reveal that the Last Judgement had been planned in every detail since 2,000 years ago, and Michael, then ex-Chief Archangel and the present Great King of heaven, had been entrusted with the power to carry out the Last Judgement since then.

By the way, the Hebrew word “*nahal* (succeed)” also means “entrust.”

Notified that Michael would be the Lord to perform the Last Judgement, people are supposed to have sung about it in praise of heaven, as observed in the lyrics of a group of songs called “saibara⁴³.” “Saibara” had been regarded as genre songs, if my deciphering is correct, however, it means in Hebrew “the talks at the shrine.” These songs are most likely to be chanted by worship attendants in the shrine, judged from the deciphered contents of the songs.

F. Saibara “The Powerless Frog”

[Original text]

知可良奈支可戸留 知可良奈支可戸留

保祢名支美々須 保祢名支美々須

[Text translated into literary Japanese]

Chikara-naki kaeru, chikara-naki kaeru

Hone-naki mimizu, hone-naki mimizu

(The powerless frog, the powerless frog

The boneless earthworm, the boneless earthworm)

t̥yakeh leyan·kî mîka'ēl
 t̥yakeh leyan·kî mîka'ēl
 hannūnnū kēn mimšāl
 hannūnnū kēn mimšāl

תִּנְיָכָה לִינְקִיָּה מִיכָאֵל
 תִּנְיָכָה לִינְקִיָּה מִיכָאֵל
 חַנּוּנִנוּ כֵּן מִמְּשָׁל
 חַנּוּנִנוּ כֵּן מִמְּשָׁל

Fig. F

As the original meaning of the song was lost in the process of transmission, “mi” of “mikaeru (Michael)” was supposed to be omitted

[Translation via Hebrew]

F. You are Michael, the judge, who urges us to avoid being punished.

You are Michael, the judge, who urges us to avoid being punished.

Our compassionate and righteous ruler,

Our compassionate and righteous ruler.

We can tell that the people accepted Michael as their Lord with great rejoicing.

The next song is another *Kagura* Hymn. *Pay attention to the way the names of the Seven Archangels were transliterated.*

G. *Kagura* hymn “Bamboo Grass”

[Original text]

佐々和介波 曾天古曾也礼女
 止祢賀波乃 伊志波布無止毛
 伊佐加波良与里 伊佐加波良与里

[Text translated into literary Japanese]

Sasa-wakeba sode-koso-yareme

Tonegawano ishiha-fumu-tomo

Iza-kahara-yori iza-kahara-yori

(Advancing through the bamboo grasses

My sleeves are getting torn

When tread on stones near the Tone river

I will begin on ones at the river beach, on ones at the river beach)

šišâ yîyākēhû

sôd k[•]š[•]yih[•]yē lāhem

ôṭ-[•]ônê yig[•]hēnû

y[•]yaššē[•] hāhēm y[•]ṭumman

šegabrî[•]ēl

y[•]yaššē[•] gabrî[•]ēl

שֵׁשָׁה יָיָכְחֻ

סֹד כְּשִׁיחָהּ לָהֶם

אוֹת עֹנֵה יִגְהֶנּוּ

יִישַׁע הָהֶם יִטְמֵן

שֶׁגַבְרִיֵּאל

יִישַׁע גַּבְרִיֵּאל

Fig. G

In this song the character “波” is being pronounced as “ba,” suggesting the possibility of pronouncing “加波良 (kahara)” “Gabar(a).” Then, “加波良与里” is readable as “gaburieru (Gabriel).”

[Translation via Hebrew]

G. The righteousness of the six will be proved.

A discussion will be held when they are replaced.

The sign of those who will unravel our testimony.

He will save us, the hidden ones;

That is, Gabriel,

He, Gabriel, will save us.

The next *Kagura* hymn contains a more important message, but to make sure you understand how the Chinese characters were picked as a phonetic equivalent to the original pronunciation and how they can be deciphered, I waited until now to present it.

H. *Kagura* hymn “*Tokuseniko* (The Court Lady)”

[Original text]

得錢子加祢也名留也
志毛由不比波乎 太礼加波太乎利志
得錢子也 多々良古支比与也
太礼加波太乎利之 得錢子

[Text translated into literary Japanese]

Tokusenikoga-neya-naru ya
Shimo-yuhu-hibao tarekawa-taorishi
Tokuseniko-ya tatara-koki-hiyoya
Tarekawa-taorishi tokuseniko
(The court lady's bedroom, o,
Who picked the frosted white-cedar leaf
Deep . . . foot bellows . . . sunlight . . . [meaning unclear]
Who picked it, the court lady)

In this song, “Gabriel”, “加波良与里” as written in the previous *Kagura* hymn, is transliterated into “加波太乎利,” another phonetically equivalent Chinese character. “R” of “*gaburielu*” has corrupted to “*gabut(a)eru*,” which corruption often takes place in the Japanese language. Another possibility is that “r” might be changed to “t” at the time of translation into literary Japanese to make the phrase more meaningful in Japanese.

[Translation via Hebrew]

H. *I firmly confirm you to be the second successor:*

He will succeed to the throne of our land,
I will let you know the joy of Jehovah.
Gabriel, with El as the sign,
I long for you whom I will make the second successor.
You wish to wait for your turn.
And God who is waiting for you will tell you.
Gabriel, with the sign of El,
I firmly confirm you to be the next to succeed to the throne.

take šēnī yikōn	תִּכָּה שְׁנִי יִכּוֹן
gōynū yinēhōl	גְּוִינִי יִנְהַל
yēśēmā-yahweh 'ehwē	יֵשְׁמָה יְהוָה אֱהוֶה
wetāw hā'el gabrī'el	וְתוֹ הָאֵל גַּבְרִיאֵל
šetake šēnī 'ekkāwē	שֶׁתָּכָה שְׁנִי אֶקְוֶה
tiwē-tōr yēkawwehkā	תִּיְוֶה תֹר יִקְוֶה הַיְוֶה
hēwā-yāh tāw hā'el gabrī'el	הָוָה יָאֵה תָו הָאֵל גַּבְרִיאֵל
šetake šēnī yikōn	שֶׁתָּכָה שְׁנִי יִכּוֹן

Fig. H

We have been notified by heaven in its message that ex-Archangel Gabriel is the next successor as the Lord of the heavenly kingdom, which, we now know, had already been determined in such ancient times.

It was on Jan. 22, 1981, that Michael the Great announced his successor. The deciphering of this song together with the Hayauta (B), (C) and Kehi no kagura (D), was begun on Jan. 17, 1986, and finished the next day, and the completed decipherment is publicized for the first time by me in this writing. It was therefore impossible for Ms. Chino to have made up the heavenly message by Michael based on those ancient songs as the "proof" of the justice of the message.

The next song is another *Kagura* hymns.

I. "The Song Chanted at the Shrine of Goddess Amaterasu,"
or "the Song by the Princess Worshipping at the Grand Shrine
of Ise⁴⁴ on Sept. 17."

[Original text (in Japanese *Kana* letters)]

Nakatsukino shikurenoameni nuretekoso

Yamanokonohaha urakaerureme

[Text translated into literary Japanese]

Nagatsukino shigureno-ameni nurete-koso

Yamano-konohaha uragaerurame

(Moistened by the rain shower in September,

Tree leaves in the mountain will turn out.)

At the present time, even among the priests of the Shrine of Goddess Amaterasu, who acquired their positions from their ancestors, the original meaning of the song may have been forgotten, though the original purpose of it, the praise of God, has remained unchanged. We can tell this by the fact that the name of "*ragueru* (Raguel)", who is one of Archangels and the successor to the Lord, is found in it.

[Translation via Hebrew]

I. *You are the righteous and modest one.*

They will be raised [by him],

And he will let us bear fruit.

You who guide us, you are strict.

They will never attempt flattering you.

Now, the name of Raguel has been declared.

nākōh 'atâ kânû	נָכַח אֶתָּה כָּנוּעַ
yaśēkîlnû yē'āmenû	יִשְׁכִּילֵנוּ יְאֻמְנוּ
nōhēl tikēšē	נֹהֵל תִּקְשֶׁה
yemā'anû yekannehû	יִמְאָנוּ יִכְנְהוּ
'ahawwē ragu'el h'ōm	אֲחֻוֶּה רַגּוּ'ֵל ה'וֹם

Fig. I

The next poem, one of the *Bussokusekika*⁴⁵ poems engraved on stone monuments was thought to be related to the Buddhist activities, but has been found to be completely different in meaning and has turned out to be a Hebrew poem praising God.

J. *Bussokusekika* [Original text]

伊加豆知乃 比加利乃期止岐 己礼乃微波
志尔乃於保岐美 都祢尔多具霸利
於豆閑可良受夜

[Text translated into literary Japanese]

Ikazuchino hikarino-gotoki koreno-miha

Shinino-ohokimi tsuneni-taguheri

Ozubekarazu-ya

(This one, like the thunder light,

Is the king who is dead but is always with you

Do not be afraid)

This poem, though it must have been transmitted quite accurately in comparison to other materials, because of the Japanese' difficulty in pronouncing "r (l)" sound, "*ragueru*" in the poem was corrupted to "*taguheri*," just like many others.

[Translation via Hebrew]

- J. He is our [source of] knowledge to prove justice,
With whom we consult when they commit sin.
They will be redeemed from sin when he deals with it properly.
To the hated who are expected later to become wiser:
You ask for a proper opportunity for them.
He is the one to examine and restore, the Lord who will sift out.

yīyākēh da'atēnû	יִיכֶחַ דַּעֲתֵנוּ
hakkōwēlēnû kîhāṭe'û	הַכּוֹוֹלֵנוּ כִּי־חָטְאוּ
kî yekawwēl nāwē yimmāhhû	כִּי יִכּוֹל נָאוֹה יִמְחָהוּ
šōnē'ēnû yihkēmû	שֹׁנְאֵנוּ יִחְכְּמוּ
tē'ānê nāwē ragu'ēl	תִּעָנֶה נָאוֹה רַגֹּעַל
•ōzeb yik'ewel yezarrê yāh	עֹזֵב יִכּוֹל יִזְרֶה יְהוָה

Fig. J

As we know, ex-Archangel, Raguel, was in charge of the Law.
(See “The Door to Heaven” and “The Witness of the Kingdom of Heaven”!)

Kagura Hymns

All the researchers of the ancient Japanese literature agree that *Kagura* in ancient times was called “*Kamikura*” which is also readable as “*Kamigura*,” based on the old custom of Japanese language.

“*Kamigura*,” or “*kām gô'el*” (כַּמִּי גּוֹעַל) in Hebrew, means “the savior rises.”

That suggests that *Kagura* hymns were originally the prophecies about the coming of the savior.

Gabriel told in his message that heaven appearing to us through Ms. Chino is the “savior” and no other single messiah will not come. These Kagura hymns tell us exactly the same thing—the Seven Archangels and heaven led by them are the “savior.”

Both in the abundance of direct heavenly messages and the importance of their contents, even the Book of Enoch, the Old and New Testaments and the Apocrypha do not seem to be match to the ancient Japanese literatures such as Kagura hymns, Saibara songs, Bussokusekika and various topographies and “A Collection of Myriad Leaves.”

Michael the Great in “A Collection of Myriad Leaves”

The next poems are from “*The Topography of Ise*” and “*A Collection of Myriad Leaves*.”

K. “The Missing Piece of *The Topography of Ise*”

[Original text]

麻須良遠能 佐都夜多波佐美 牟加比多知
伊流夜麻度加多 波麻乃佐夜氣佐

[Text translated into literary Japanese]

Masuraono satsuya-tabasami mukahitachi

Iruya-matokata hamano-sayakesa

(A brave man holding arrows in his arm is standing straight
He will shoot his wand; how bright the seashore!)

L. *Manyoshu* Vol. 1, the 61st poem

[Original text]

大夫之 得物矢手挿 立向
射流圓方波 見爾清潔之

[Text translated into literary Japanese]

Masuraono satsuya-tabasami tachimukahi

Iru-matokatawa miru-ni-sayakeshi

(A brave man holding arrows in his arms is facing his wand)

Which is shining so brightly)

These two songs originally had the same contents though because of the inversion and omission of words seem to be two different songs.

The phrase “*mukahi-tachiiru*” in the *Topography of Ise* poem must have originally been “*tachi-mukahiiru*” and “*hama*” be “*hamaru*.” On the other hand, “*mato*” in *A Collection of Myriad Leaves* poem must have been “*yamato*.”

Put together, these songs give a complete meaning.

[Translation via Hebrew]

K. L. *Punishment for his evilness!*

*The hated is one who strays from the righteous path,
Whose name will be declared.*

The nation of God under the rule of Michael:

*He, with mercy on those who commit sin,
Will allow them endure a bitter trial.*

mûsar l'āwenô

sōtê yeta'ab yiššāmē

tahat mikā'el yāh-ūmmat

kîhāta' yihhāmēl

yan'sîh yeḳāššê

מוֹסַר לְאַנּוֹ

שֹׂטֵה יִתְעַב וְיִשְׁאָמֶה

תַּחַת מִיכָאֵל יְהוֹ-עֲבֹת

כִּיחָטָא וְיִחְמֹל

יִנְסִיחַ יִקְשֶׁה

Fig. K, L

“*Mukahiiru*” meant “Michael,” which dismantled into “*mukai* (to face)” and “*iru* (to shoot),” and then the word “*tachi* (to stand)” was moved between the two words, forming the word “*mukahitachiiru*.” A similar process has taken place in many cases.

“Yamato” is “yah-ummat,” or the “nation of God” in equivalent Hebrew.

The next song is an example in which parts of words were omitted due to careless transliteration. This is a Saibara song and is definitely interesting to us.

[Original text]

安之太尔止利 与宇佐利止利 止利之加波

In these three phrases, there are hidden the names of five or possibly six names of the Seven Archangels.

In the second phrase, “宇 (u)” is connected to “利 (ri)” in the middle of the phrase, “佐 (sa)” is connected to the same “利 (ri)” again, and both of them are connected to the “与 (yo or e)” in the head of the phrase and then to the “利 (ri or li)” in the end of the phrase, forming the words “urieru” and “sarieru,” equivalent to “Uriel” and “Sariel” in Japanese pronunciation.

In the third phrase, “加波 (*kaha* or *Gaba*)” is connected to the “利 (ri)” in the head of the phrase. The words representing the sound of “el” seems to have been omitted, and “之 (shi)” is likely to be a conjunction.

By placing “ri” on the top of the phrase, the ancient translator probably intended to let readers additionally find the sound “利波 (*rafa*).”

Now we return to the first phrase. Applying the same rule used in the second phrase, we can read this phrase as “panueru (*Panuel*)” and “ragueru (*Raguel*),” though “波 (*pa*)” and “具 (*gu*)” have been transferred to another phrase, and “ragueru” was as usual corrupted to “tagueru.”

The ending words of this song is “sakimudachiya,” which in equivalent Hebrew words mean “God’s measure, or the six shining lights,” while the title of this song “sashigushi⁴⁶” can be deciphered as “six thrones.”

The most likely way to decipher the above three phrases is thus the way I took: *These are the names of the six archangels, "Panuel, Raguel, Uriel, Sariel, Raphael and Gabriel."*

After discovering many heavenly messages so superb in contents in our own ancient literary pieces, I was filled with deep emotion similar to the one I experienced when I found the names of the Seven Archangels in the Book of Enoch. I, and Ms. Chino herself, first heard the names from the heavenly spirits who appeared to her, which, at that time, we had never heard of.

Now I believe that as my decipherment advances the true meaning for our calling ourselves the "nation of God" and Japan "the state of God" will be clarified.

(Jan. 24, 1986)

Tetsuhiko Nishigawa

Notes:

- (1) This is a provisional translation, as it is necessary to decipher the entire volume of the *Chronicle of Japan*, before I can interpret each words-phrase exactly. Some parts can be interpreted in several ways, though I believe there is no major mistake in the translation.
- (2) (A) was interpreted in relation with other parts of the chapter. The "death of punishment" is obviously supposed to mean the "second death (the extinction of a soul body)," which is mentioned and explained in the next poem from the *Records of Ancient Matters*.
- (3) "The Gathering" in D and E means "the seven ones."
- (4) In G, "we" is used by heaven, "those who testify" means people, "hidden ones" means "the six ones." While in H, "I" means Jehovah. So is "God."
- (5) In I and J, "they" means the people. "You" and "he" mean Raguel.
- (6) In K and L, "he" means people.