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ORNAMENTED TOMB ÔTSUKA
AT JUMYO IN THE PROVINCE
OF CHIKUZEN

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PREFACE

Here we issue Volume XV of our *Reports upon Archaeological Research in the Department of Literature, Kyoto Imperial University*, which contains the study of the ornamented tomb "Ôtsuka", located at the Kaho district in the Province of Chikuzen. This study is the result of our investigations which were made by members of our Archaeological Institute three times, since the tomb was discovered in September 1935. This report continues both of the preceding works which were devoted to the study of the ornamented tombs in north Kyushu and thus we hope to give a clear glance of the distinct nature of the similar ruins which were newly excavated. The survey was originally planned by the late prof. Dr. Kosaku Hamada and started under his personal guidance, and the practical work was continued by the authors. The study was collectively arranged from various results which were composed of nearly a week's fundamental investigation in the latter part of December 1936, and of the re-examination practically made in the winter of 1938. With the exception of chapter V regarding the wall-paintings of the stone chambers, the manuscript was for the greater part written by me. Referring to the tomb there is a book, "*The Ôtsuka tomb in Chikuzen*" by Mr. I. Kawakami which was published by the Fukuoka Prefecture. Through our extensive survey and reproductions of wall-paintings, it is firmly believed that it contributes to the clearness of the real state and furthermore to the comprehensiveness of its nature.

Our sincere acknowledgements are due to the authorities of the Fukuoka Prefecture who offered us various facilities during the explorations of the site, and also to the collaboration of these interested who lived in the Katsuragawa village. Nor must we forget to acknowledge our thanks to Mr. I. Kawakami of the Prefecture, Mr. T. Kagamiyama, lecturer of the Kyushu Imperial University, Mr. D. Kabashima, Mr. F. Nishimura, and Mr. R. Nakajima, the landowner. The survey on the outside of the tomb was partly assisted by several members of the Department Literature of the Kyushu Imperial University. Photographs of the chambers were taken through the courtesy of Mr. K. Matsubara and Mr. T. Fukuhara of the Kuwana-Bunseido bookstore. Furthermore I express my heartfelt

thank to Mr. Y. Kobayashi, collaborator of this work who overtook the laborious task of completing the copies of the wall paintings which form an important part of our report, and also to Mr. E. Sato who was in charge of the English summarization.

Before the preparations for publication were completed we deeply regret that we could not have the final reading of Dr. Hamada, who assumed his post as president and passed away only a year after taking his heavy responsibilities. Needless to say, the publication of the reports is due to one of valuable unforgettable services of the late Dr. Hamada who established the Archeological Institute in the Department of Literature of our University and endeavoured himself to make public our reports as an organ, in addition he personally conducted the administration of our Archeological Museum. At the time of the inauguration, looking back upon the bygone days, he expressed his deep emotions in the preceding report. He earnestly hoped that we continue our reports with enthusiasm and publish new works according to the tradition of our Archeological Institute. Upon completing this report, a thousand emotions overcrowd our minds when we recall the past and the late Professor is no more.

When we glance into the future we become fully aware of the heavy responsibilities which rest on us. Dedicating this book to his memory, we expect to continue our reports, following conscientiously the precept of our honoured teacher.

Sueji Umehara

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I. INTRODUCTION

The upper streams of the river Onga which runs through the noted mining region (Chikuho coal fields) in north Kyushu of Japan, consist of two rivers, the Honami and the Kama. The development of the districts along the rivers began early in the aneolithic age. We confirm this fact from the *Yayoi* type of pottery and the stone implements excavated. Moreover, a great number of tumuli constructed in the following protohistoric age remain at various places, among which is the ancient tomb called "Otsuka". It is ornamented with beautiful wall paintings in the interior of the stone chamber. It was found in 1934 in the midst of the transporting of sand and soil from the mound needed for a nearby civil engineering project. We made three investigations of this old mound in the years 1934, 1935 and 1938 respectively.

II. LOCATION OF THE TOMB

In the Island of Kyushu on the Chikuho Line which branches off from the Moji-Kagoshima railway trunk line at Orio, running through the mining regions and meeting the Kagoshima Main Line at Haruta, there is a small station called Nagao. And at a place about 400 meters north-east of Nagao is this ancient tomb "Otsuka". This district is known as Katsuragawa-mura Jumyo. Situated on the projected point of a hill by the river Honami, the tomb is surrounded by country houses, but it is noticeable from the distance as the top of the mound is densely covered with trees. Its neighbouring place belongs to one of the old sites of the aneolithic age and the tumulus is constructed on a compound layer.

III. PRESENT STATE OF THE TOMB AND ITS ORIGINAL FORM

The tomb was nearly half dug away during the transporting of the mound mentioned before, while the soil was being carried away, so the tomb now has lost its original form. Judging from the present condition and an old plan of the former times, this is a tumulus called "*Zenpô-kôen*" fore-square rear-circular tomb which is peculiar to this country and is built on a horizontal plane. It is estimated to be nearly 80 meters in length and the basic diameter of the circular rear part is approximately 50 meters long. Taking whatever advantages afforded by the inclining slope of an alluvial formation, the greater part of the tomb was constructed by piling on the earth horizontally. Two lower steps and a third slightly higher one are laid, forming a stair-like ascent, and a section of the surface is girded like a belt with a streak of river-bed gravel. These features are characteristic of the ancient mounds of Japan, moreover the fragments scattered over the mound were gathered to offer evidences that there were cylindrical unglazed clay specimens "*haniwa*" encircling the uppermost, the middle and the lowest positions of the tomb. And still further, according to the evidences to be had from the neighbouring ancient tomb Tenjin-yama and Iwato-yama in Chikugo, it can be firmly stated that the piece of ground surrounding the burial mound, which at the present has become a level field stretching from 10 to 15 meters in width, is the remains of what was once the dry moat dug around the mound and its surrounding embankment. It is necessary to bear in mind that there are various details which help to prove that this ancient tomb bears a close resemblance with that of Iwato-yama.

IV. THE STRUCTURE OF THE STONE CHAMBER

In this compound mound with the peculiar forward and rear parts, as described in the preceding chapter, the chambers of the tomb were found in almost the exact center of the rear circular mound. The entrance faced the west side, opening slopewise, and the floor of the chambers of the same height on a level plane of the ground as the mound. This structure consists the main body of the ancient tomb.

Now, built in within this stone tomb, there is, in front of the spacious main

chamber (3 m. in width by 4.3 m. in length), a small chamber (2.8 m. by 2 m.); and broken stones enclose about the place where a grave passage continues on from it and thus, together with the setting of a stone "bed" in the main chamber to lay at rest the distinguished dead, disclose the fact that this is singularly different from those corridor chambers commonly found in Japan.

The left, right and rear walls are each arranged with single huge stones. The front wall is set up with two of the similar stones, between which is a passage leading to the front chamber. The upper extension of the walls, shaped like a "dome", reaching to a height of 3.8 meters, is built by piling up broken stones on top of which is laid across an enormous stone for the ceiling. The elaborate work to fill up the gaps between the broken stones with clay and pebbles, and the skill that was aimed to strengthen the construction by inserting a very large stone jutting out like a shelf from the upper part of the rear wall and the placing of another large stone above the passage show that the builder was proficient in his technique. The bed which is set down right in front of the rear wall and the grouping of stones around the bed is done in a complicated manner. The bed has two engraved depressions on the surface of a large flat stone for the dead bodies. Standing upright at the head and the foot of the bed are two large stone pillars which support a flat stone hanging over the bed, and along the side of it and slightly lower, facing the entrance, is laid a stone slab, and at the farther ends of this are two square stone blocks with depressions allowed for the offering of light, and other miscellaneous stones. Among these are two pillow stones not included in the group about the bed.

Then in the short passage connecting the two chambers are placed threshold stones below, and high above on the wall is a special small window. At the time of its discovery, the passage was said to have been blockaded with a flat stone from the front chamber.

The ceiling of the front chamber begins to rise gradually higher from the height of the passage, however, the highest point does not measure over two meters. The back wall was not built in at the time of its construction because the stones filling the chamber were piled up with the object of closing the entrance to the main bed chamber from the outside after the burial rites. This observation comes to light from various sources. In both of the chambers the ground is covered

with clay and the entire surface is strewn with gravel. The level of the surface tends to ascend more towards the back wall of the front chamber and it seems to extend farther out connecting with a grave path.

V. WALL PAINTING IN THE INTERIOR OF THE STONE CHAMBERS

One of the other main features of the stone chambers is the splendour of its ornamental figures and designs painted on each wall. The pigments used for the wall paintings, consist of four colours : namely, red, blue, black and yellow. The subjects of the paintings include various sorts such as harnessed horses, drawings designed from weapons like bows, quivers, shields and swords ; magical illustrations based upon circles and tassels and geometric designs of triangle-combinations. In comparison with other ornamented tombs of the same type explored formerly in the Kyushu districts, it is uncommon in these two respects : one is that the surface of every wall has many colours and the other, that the subjects of painting are profuse.

Entering from the front chamber, on the surface of the stonewalls on either side of the passage which leads to the main chamber, there are two or three black horses red painted one above the other, all facing towards the entrance. The rest of the spaces is filled with magical designs and triangles. The horses are in full attire and objects resembling human figures are seen in the saddle.

On the opposite sides of the same walls, which happen to be the front walls of the main chamber, are quivers painted in two rows in juxtapositions. Swords are stuck in between the quivers. These are painted also in two rows on the surface of the enormous stone of the right wall and on the left wall are two rows of shields, all in the main chamber. The shapes of these quivers and shields indicate the similarity they have with those of the stone engravings found on the mound of the Iwato-yama tomb. These findings contribute to the obtaining of the knowledge of their appearance and usage of such weapons.

Bows on the right wall are finely drawn, showing through the small upper openings of the quivers. Like the walls of the front chamber, multicoloured triangles and such designs fill the remaining spaces of the walls. These same triangular figures cover almost the entire surface of the rear wall exposed just

behind the cist-like construction, the only other drawings being a few quiver designs in the central lower part. The triangles spread over the supporting stones and the cover of the cist-like construction. The same motif is carried out in varied combinations in the decoration of the bed and other accessory stone pieces. The particulars are to be seen in Plate 18. The colours on the surface of the stone bed, however, is now nearly extinguished and difficult to be recognized.

The upper part of the surrounding walls composed of broken stones, and ceiling stone are painted in red over the entire surface with round yellow dots scattered at random. This may be a simple but effective method of the painter to bring out the colours of the lower part of the walls on one hand, and on the other, to give a mystic impression, as though the stars were shining in the sky. There are no paintings on the back wall of the front chamber, since, as mentioned before, it was not built purposely as a wall.

VI. THE RELICS

The relics which were found in this stone chamber are preserved by the present landowner. The various specimens are given in the following list :

1. Pots. Among the different pots collected, there are the unglazed red ones named "*Hajiki*" and a slightly hard gray variety known as "*Iwaike*". Each is shaped like a vessel and measures about 15 cm. in diam, (plate 26, top), with the exception of the red unglazed crucible (plate 26, lower right). The lids of these pots must have been formed alike. Large leaves of the broadleaf tree are found adhering to the bottom interior of the pots and on the reverse side of the lid covers (plate 26, lower left). This leads us to surmise that there was a custom of lining the pots with leaves before they were used in serving. Besides these pots there are some "*Iwaike*" pots excavated from the square fore part of the mound (plate 27). There are other instances when pots are found in burial mounds as in the case of the ancient tomb of Iwato-yama and it frequently occurs that the pottery style of these mounds bears a good likeness with one another.
2. Beads. There are five kinds of different shaped beads, but the aggregate sum of each is not large (plate 28). The "*Maga-tama*", the most peculiar of beads found in the excavations of old mounds in Japan are conspicuously missing.

There seems to have been numerous beads in this tomb at the beginning and were probably lost. As for the materials, fossil-wood was used for the "*kiri-dama*" beads. It might be rather interesting to observe here what the finding of fossil-wood may have in relation with the coal fields. The "*kuda-dama*" is made of jasper and glass. The "*natsume-dama*" is of amber and the "*ko-dama*" is of glass. The "*maru-dama*" is a bead of clay decorated like a glass inlaid bead.

3. Rings and a Small Bell. In the collection there are two rings and both have a diameter of about 2 cm. The substance of one is of solid gold while the other is of bronze overlaid with gold. The small bell is made of silver and has a diameter of about 3 cm. It is shaped round like a ball with a narrow slit across the bottom and hardly differs from those small bells commonly seen in Japan to-day. It is considered that the rings were used as ear ornaments and the bell as another sort of personal adornment.

4. Mirror. The mirror is a circular-shape made of bronze and measuring about 21.2 cm. in diameter. The surface is warped convexly about 3 mm. in degrees. The back of the mirror is embossed with strange designs which cannot be readily deciphered. Compared with the designs of deities and sacred animals on the mirrors of the Wei and Tsin dynasties of China, this appears to be a somewhat simplified pattern. This obviously is a Japanese mirror modelled after the Chinese. The entire surface is coated with a greenish-white substance produced by corrosion. On the smooth front side are two broken fragments of arrow shafts, and on the back are remnants of hemp-cloth stuck fast to the mirror with rust.

5. Weapons and Armours. Among the weapons there are three long straight swords (plate 30) which are made of iron, each with a length of about one meter. It is surmised that there were originally wooden sheaths which have since completely lost their identity by decomposition, leaving no traces. On the hilt of one of the swords is an engraving of a curious combination of straight and curved lines, and attached below it is a carved piece of antler which may have been fixed to the mouth of a sheath.

6. Knives. These are of iron and made in different sizes. One knife is 27

cm. long and is fixed with an antler handle. Its sheath is made of wood covered with fur-skin. Identical types of knives were found in an ancient tomb at Midzuo in the province of Ômi. The two other knives are smaller than the one mentioned above, and not so well preserved, although it is evident that all were fashioned alike.

7. Spear head. Only the iron spear-head and the spear-end remain, the wooden shafts missing (plate 30, 1). The spear-head measures 34 cm. in length, their cross section is shaped like a diamond while the socket is octagonal in shape. The spear ends is 13 cm. long, simple in design, and comes to a point.

8. Arrow-heads. The arrow-heads are made of iron, and there are a hundred odd pieces collected, the greater majority of which are broken (See plate 45, 1). The arrow-head has a long neck and the blade is flattened. There are three kinds of spear-heads and their length is about 15 cm. It could be supposed that the heads were fastened on to bamboo shafts, and the arrows were tied up in bundles with the barks of cherry tree and buried alongside the other offerings. There is one other iron article, the use of which cannot be determined. It has no blade but can be conceived to have been a sharp weapon.

9. Armours. Among the armours there is one called "*Keiko*". There are fragments of iron pieces which are strung together. These are divided into six groups, imposed of large and small sizes, more or less uniform. The number collected is nearly 1,300 and all are loosely scattered. These thin iron scales of the armours are rectangular and rounded at the top, some are straight and others are bent, and every one of them has from nine to twelve tiny perforations.

10. Horse Saddle. The saddle is made of wood. There were metal pieces which decorated certain parts of the saddle. Only these metal things on the pommel and cantle are left as evidences. As shown in plate 34, they are of thin iron overlaid with gold and borders are taken with the same materials. These were probably nailed on to a wooden saddle pad, the ones bearing large buckles being attached to the cantle.

11. Stirrups. There are three pairs and two kinds. Among them are two identical pairs of iron foot-rest known as "*Waabumi*". The iron loop is comparatively broad and the flattened base is thicker and split lengthwise through

the middle underneath. Fragments are preserved of the iron stirrup (plate 36) its strapchain and the bar decorated with border design. The form which has been restored by the author furnishes a fresh material which is rarely found in the ancient tombs of Japan.

12. Bridle-bits. There are three pairs. The original form coincides with the general findings in the ancient tomb, but the decorated iron plates are all different in shape. They are clouted and covered over with thin gold plating. One is an ellipse and with a cross in the centre (plate 37). The other is a circular type and designed in whirls (plate 38). The last one has a peculiar shape as shown in plate 39, having eight pentagonal points around it. This is a great enlargement of the S-syllabary ornament of the scythian style. It has some resemblance with the decorations of the "*Gyôyo*" or harness pendants described below.

13. "*Gyôyo*" ornaments. Its work is similar with the bridle-bits and there are two kinds of shape. One is a sharp diamond and decorated with eight pentagonal points around it (Plates 40 & 41). The appearance looks like an altered type of the "string-bound" which is to be often found in the proto-historic tombs of South Korea. The other is of the same type and size like the elliptical bridle-bits and its surface bears a simple decoration of "*Nintomoyô*." (honey-suckle design) (plates 40 & 42). There are other remains which are obviously identical with the "*Udzu*" ornaments.

14. "*Udzu*" ornaments. There are three kinds of small Udzu ornamented crosses which have protrusions in all directions and two larger kinds which have six extensions. They are all made of iron and covered with gold plate (plate 42 & figure 25). Beside these there are some iron articles shaped like locks (plate 44, right). and something like sword-ornaments which are of iron, being covered with silver plate, are all found in this certain spot (figure 26).

The positions in which the relics were placed in the stone chamber, are not clear. Judging from the statements of the labourers who were engaged in the digging, the pots were placed side by side in the front chamber. The beads and the gold ear rings were found in the depression of the bed nearer to the back wall of the main chamber. The swords were placed in the other depres-

sion. The harnesses, mirror and arrow-heads were laid on the floor in front of the light-offering stone-blocks. The armours were in the west corner and the spear-heads were placed on the cover stone of the cist-like construction. By the fact that the trinkets were found in the further depression of the bed, it is surmised that one of the dead buried here was female and the other was male. It cannot be calculated accurately how many persons were buried, because there were no human bones not only on the bed, nor near the positions where two stone pillows were found.

VII. CONCLUSION

The determining of the dates of the Japanese ancient tombs is often based upon the datum of the Chinese mirrors buried among the other offerings. However, it is not suitable to rely on this argument, because the mirror found in the "Otsuka" tomb is a Japanese mirror modelled after the Chinese. In looking over the burial systems which are discussed up to this day in Japan, this has features of the old tombs in such respects that its shape is fore-square rear circular, that there is a mirror and swords ornamented with anther pieces among the offerings. In addition it also has new features in the following respects: first is that the stone chamber is a corridor chamber and next, that pots and horse-harnesses were exhumed. As a fore-square rear circular tomb it is built like a tomb of the latter half of this period; so it leads us to surmise that it comes close to the middle period among the Japanese tombs. However, chronologically it coincides with the ancient tombs in the Kinki-district which was the centre of Japanese culture at that time, but since the "Otsuka" tomb is in Kyushu, and far from the former district, we must take other circumstances into consideration.

The fact that there are wall-paintings and the cist-like construction, is a main local colour feature. The ancient tombs which have similar appearances and identical stone chambers with this tomb, are not rare in north Kyushu. Therefore it is necessary to investigate to which group the "Otsuka" tomb belongs. Almost all the stone chambers of the ornamented tombs in north Kyushu are corridor-chambers like the "Otsuka." There are three kinds: the first which has double chambers, the second which has a short grave path and the ceiling which

is shaped like a dome, (e. i. the "Hinooka" tomb in the Chikugo Province), and the last in which a stone chamber is built of piling stones around the coffin of the corridor-chamber style and the entrance opens on the front side of it (e. i. the "Ishigami-yama" tomb in the Chukugo Province). They are all different from those of the Kinki-district. In regard to the construction of the chambers there are a coffin of corridor chamber style, a cist-like construction and sometimes stone screens standing close to the walls (e. i. the "Nichirinji" tomb in the Chikugo Province etc.). As to the methods of decoration there are the following kinds: carving of lines, relief, colour painting etc. These tombs have differences in historical data or locality among them. The "Otsuka" tomb belongs to a small group of those tombs. However, it cannot be sufficiently compared with other ornamented tombs in which clearly identified offerings are very rare. Nevertheless both of the "Ishigami-yama" tomb in which stone horses harnessed just like the similar relics of the "Otsuka" tomb were found, and the "Iwato-yama" tomb in which identical stone articles fashioned alike with quivers and shields which were designed on the wall-paintings of the "Otsuka" tomb, have much in common with the "Otsuka" tomb in the following respects: the location of the mounds, appearance and such. There is an article in a history of natural features (*fûdoki*) called "*Chikugo-Fudoki*" written in the earlier period of the eighth century that the "Ishigami-yama" or the "Iwata-yama" was in the beginning of the sixth century the grave of the "Iwai" clan head (Kuni-no-miyatsuko) of the Tsukushi Province. Thus it may be determined that the period of the "Otsuka" tomb does not differ much from that of the above tombs. This conclusion is not contradictory to any extent with the chronicles of the burial system in the Kinki-district. Then it may be interesting to investigate how a tomb fashioned like the "Otsuka" was built at that period in north Kyushu. It is obviously modelled after the burial system of the Kinki-district in the respect that the mound is fore-square rear-circular. The stone chambers of the same tombs in the district are not corridor-chambers, but commonly pit-type chambers. The style of the stone-chamber and the wall-painting might be a reflection of the custom in Korea or China. In Manchaokuo or Korea the corridor-chamber has not developed directly from dolmen, but transformed itself from those chambers of the Three Dynasties of ancient Korea which came

down from the brisk-chambered tombs of Han Dynasty in China. The building of the cist-like construction and the grandeur of the stone chamber are rather unique in Japan. Compared with the wall-paintings of the Korean Peninsula which are mostly genre-paintings or figures of the four sacred animals of cardinal points, the subjects of the wall-paintings in the "Otsuka" tomb are simple, but have entirely characteristic features. The designs such as combinations of circles and whirls are considered to be not merely decoration, but magical signs which have mystic powers. The drawing of horse-back riding is likely a sort of a genre-painting, but the designs of shields and quivers have obviously some other meaning which distinguishes itself from the designs of horse-saddles on the wall-paintings in the Kokuryo tombs. The drawing of such shields, quivers or horses on the walls of the stone chamber can be supposed to have a similar meaning with the placing of uniform stone figures in juxtapositions on the mound. (the "Ishigami-yama," the "Iwata-yama" tombs and others). It means a shelter for the everlasting protection of the deads.
