

REPORT UPON ARCHAEOLOGICAL RESEARCH,  
IN THE DEPARTMENT OF LITERATURE. VOL. VIII.

ANCIENT SEPULCHRE  
AT MIDZUO, TAKASHIMA-GUN,  
IN THE  
PROVINCE OF OMI

By

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APPENDIX

Corpus of the Gold Ear-pendants,  
Ring-shaped Pommels and Deer's Antler Work Ornaments  
of the Swords and Knives, found in Japan.

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THE  
KYOTO IMPERIAL UNIVERSITY

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## PREFACE

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It is well known that the ancient sepulchre at Midzuo, Takashima-gun in the province of Omi had yielded rich relics, excavated in 1902, and a portion of them has been allotted to the collection of the Tōkyō Imperial Museum. But when Mr S. Umehara, a member of our Archaeological Institute visited the Midzuo site two years ago, he found that the objects left in the sarcophagus were very numerous and in some respects are more important than those already taken out. So we have thought it necessary to make a renewed research into the tomb, with a synthetic view of all the relics now in the Imperial Museum and those still remaining in the coffin. Fortunately our idea was approved by the authorities of the prefectural government and by the heads of the village where the burial-mound is, and a thorough investigation was carried out by the members of our Institute in April of 1923. This is the report of the results of our labour in and about such an important tomb, and we are fervently hoping that what we have done and discovered may contribute at least a quantum of new information to the stock of our archaeological knowledge.

We here render heartiest thanks to Messrs K. Takahashi and M. Gotō for the kindness offered for the free studies of the objects kept in the Tōkyō Imperial Museum, and to the prefectural government of Shiga for their sympathetic and practical help, especially shown by Messrs M. Murota and S. Kojima and to the gentlemen of the village, such as Messrs S. Takahashi, T. Yurugi, Y. Kaneda, T. Nakashima, &c. Sincere acknowledgements are also due to Mr Y. Seki of the Kyōto Imperial Museum, Dr R. Torii of the Tōkyō Imperial University, Professors T. Ogawa & K. Kiyono, Mr N. Nakamura, of our University and Messrs S. Shimada and M. Suzuki, who helped us in various ways.

The corpus of gold ear-pendants, ring-shaped pommels and deer's antler ornaments of swords is added as before, at the end of the volume, and was compiled chiefly by Mr S. Umehara; it composes one of the projected works of our Institute.

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*August, 1923.*

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# ANCIENT SEPULCHRE AT MIDZUO, TAKASHIMA-GUN, IN THE PROVINCE OF OMI.

(Résumé of the Japanese Text)

## PART I. DESCRIPTION.

### Chapter I. The Burial-mound and its Excavation.

#### 1. The Burial-mound.

(Plates I, II. & Map)

On the western coast of lake Biwa, some fifteen miles north of Ôtsu, lies a small town, Ômizo, and the village Midzuo where stands our tumulus,<sup>1</sup> is reached in half an hour on foot, further north of Ômizo. (Fig. 1). Here on the alluvial plain, just at the foot of the high bank of the stream, Kamo, and near an old Shinto shrine, Shiroshi-jinsha,<sup>2</sup> one sees a low unpretending mound, a few feet high, without any big tree on it. Who would imagine that such a small mound had kept a splendid sarcophagus and the very rich relics with which we are concerned in this article?

But, in fact, it was a large double mound formerly, as we shall describe later, which has been diminished in size by the constant ploughing of ignorant peasants. It is said that the earth of the mound differs from that of the surrounding field and was transported on horseback from Taisanji-no, about three miles to the north-west. There prevails still to this day a lovely nursery song in the vicinity running thus:

|                              |                                        |
|------------------------------|----------------------------------------|
| " <i>Uma, uma, ko-uma,</i>   | (" Pony, pony, little pony,            |
| <i>Tanaka-no-yase-uma,</i>   | Starveling of Tanaka,                  |
| <i>Tsuchi-ôte kokeruna."</i> | Trip not 'neath your loads of earth.") |

(1) The mound is called by the villagers "Inari-yama."

(2) This is one of the old shrines listed in the *Engi-shiki* compiled in 927. Two old statues, one of a Shinto god and the other of a Buddhistic deity, of the Heian period, are contained in the shrine.

We think, however, the difference in the earth is the result of floods caused by the stream, which covered the whole field with sandy deposits except the high standing barrow, and not because of the transportation of earth from elsewhere as the lullaby tells us.

The village Midzuo was called by the ancients Mio, mentioned often in old historical annals and poems. We know especially, in the *Nihon-shoki*, the Villa of Mio, where the forefathers of the Emperor Keitai (? 507-530) once lived.

## 2. The first Excavation.

Though sometime ago the top of the barrow slithered down and a big stone appeared, no actual excavation was undertaken, since some old superstition or tradition blocked the way, until at last in 1902, when the mound was attacked by workmen who needed earth for the construction of a new road which runs just to the east of the tomb. On the 9th of August was discovered unexpectedly the large sarcophagus containing rich relics *in situ*. Two long swords on each side, a pair of gilt bronze shoes at one end, broken pieces of a diadem at the other. Another long sword was visible laid crosswise near the centre as worn by the deceased in his lifetime. Furnished with these and other articles, the person buried in the sarcophagus lay with his head to the south, his feet stretching to the north, as sketched by Mr S. Tomoōka, one of the eye-witnesses of the excavation. (Fig. 2)

But the sarcophagus was once again closed, some remarkable objects only being taken out, a part of which came some years later into the possession of the Tōkyō Imperial Museum. The authorities of the Imperial Household examined the sepulchre, and came to the conclusion that there was nothing to show that the barrow held the remains and relics of a member of the Imperial family.

## 3. Later Researches.

Since then the tumulus was abandoned, no special measures being taken for its protection, until finally Mr S. Umehara happened to visit the tomb in 1922. He re-opened the coffin and found that the remaining objects were numerous and in some respects much more important than those already taken

out. So our thorough examination of the tomb and coffin was carried out, by the help of the villagers as well as of the prefectural authorities, in April, 1923. The stone chamber was cleared in which some more remains of horse trappings and pottery were found. Inside the sarcophagus small knives and other objects were newly brought to light. The articles in the coffin shew in some points the same arrangement as the sketch of twenty years ago, while there were no metal parts of costume there in the central section of the sarcophagus. The condition of preservation was naturally worse, some things having disappeared or being broken into pieces, compared to that of even the previous year as seen by Mr. Umehara. The entire contents were taken out and a thorough study of the tomb was made by us.<sup>1</sup>

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(1) The tomb and its finds were reported by Mr S. Nakagawa (The *Kokogaku-Zasshi* or the *Journal of Archaeology*, Vol. VI, No. 9) and by Mr M. Gotô (*ibid.* Vol. X., No. 3).

## **Chapter II. The Constructive Parts of the Tomb.**

### **1. The Stone Chamber.**

(Plates I & II)

The principal construction in the barrow is the stone chamber in which the sarcophagus is placed. It is rectangular in form, roughly constructed with blocks of the local granite, with some chips of tuff, the same material as the coffin made of. Though the length of the chamber is now much shortened, destroyed since the first excavation, it must have originally been about 30 feet long and 6 feet wide and high. (Fig. 3) The ceiling stones are now missing and some of them scattered near the tomb. The floor of the chamber was covered with sand and this had cemented with the clay. It is about 2 feet higher than the level of the surrounding field. The sarcophagus is placed near the rear wall and the entrance opens to the south-east. As a whole, the chamber seems to have been made merely to protect the coffin and not like those corridor-chambers which have more important signification in the tombs.

### **2. The Stone Sarcophagus.**

(Plates I-VI.)

This is one of the most splendid and well preserved examples of the kind. It consists of the cover and body cut out of volcanic tuff which is not produced in this locality. Judging from the chips used in the chamber walls, huge blocks were first brought to this place, and there shaped to their appointed purpose. The cover is in the form of a hip-roof, having a couple of big knobs on each long side and a flat projection on each short side, which undoubtedly served as a sort of cleat for fastening the rope whereby it might be lifted. The body is rectangular, a little narrower at one end, a recess for the corpse being hollowed out. The remarkable thing is that the edges of the cover and body are made very exact in the form of a rebated joint. Inside the body, as well as a part of the inner surface of the cover, is painted in red cinnabar. The total height of the sarcophagus measures about 4 feet and a half, and 7 feet 7 inches long, and 3 feet 9 inches wide.

## Chapter III. The Objects found in the Tomb.

### 1. Inventory of the Objects.

Objects discovered in the tomb at the first excavation as well as the later researches are very numerous and rich in nature, consisting of various kinds of personal ornaments, weapons, horse furniture, pottery, &c., as given in the following list :

|                        |                                                       |        |
|------------------------|-------------------------------------------------------|--------|
| I. Ornamental objects  | ( 1 ) Gold ear pendants*                              | 1 pair |
|                        | ( 2 ) Gilt bronze diadem (broken)                     | 1      |
|                        | ( 3 ) Gilt bronze shoes (broken)*                     | 1 pair |
|                        | ( 4 ) Gilt bronze ornaments of fish shape             | 1 set  |
|                        | ( 5 ) Gilt bronze ornaments of <i>miwadama</i> shape* | 6      |
|                        | ( 6 ) Gilt bronze ornaments of hemi-spherical form    | 6      |
|                        | ( 7 ) Gilt bronze ornaments of semi-cylindrical shape | 2      |
|                        | ( 8 ) Rock-crystal <i>kiriko</i> beads*               | 28     |
|                        | ( 9 ) Chalcedony <i>kiriko</i> beads*                 | 14     |
|                        | (10) Amber <i>natsume</i> beads*                      | 12     |
|                        | (11) Silver ring-shaped ornament (broken)             | 1      |
|                        | (12) Bronze mirror (broken)                           | 1      |
| II. Weapons & utensils | (13) Long iron swords with antler ornaments           | 2      |
|                        | (14) Long iron sword with ring-shaped pommel*         | 1      |
|                        | (15) Short iron sword (broken)                        | 1      |
|                        | (16) Short iron sword with antler hilt                | 1      |
|                        | (17) Small knives with antler handles                 | 8      |
|                        | (18) Iron adzes                                       | 2      |
|                        | (19) Iron butt-ends                                   | 2      |
| III. Horse furniture   | (20) Gilt bronze parts of saddle                      | 1 set  |
|                        | (21) Iron ring-shaped stirrup                         | 1      |
|                        | (22) Iron bit with gilt bronze ornaments              | 1 set  |
|                        | (23) Gilt bronze plated iron <i>gyôyô</i> ornaments   | 7      |
|                        | (24) Gilt bronze plated iron <i>udzu</i> ornaments    | 6      |
|                        | (25) Bronze bells*                                    | 3      |

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The \* denotes those now in the possession of the Tôkyô Imperial Museum, partly or wholly.

|                  |                                               |       |
|------------------|-----------------------------------------------|-------|
|                  | (26) Iron ring and buckles                    | 4     |
| IV. Earthen ware | (27) Hard grey pottery stands (1 broken)      | 2     |
|                  | (28) Hard grey pottery jars                   | 2     |
|                  | (29) Hard grey pottery jar with low stand     | 1     |
|                  | (30) Hard grey pottery bowl with stand        | 1     |
|                  | (31) Hard grey pottery bottle for drinking    | 1     |
|                  | (32) Fragments of the <i>haniwa</i> cylinders | a few |

Among these objects the pottery and the horse trappings were found in the stone chamber, while the personal ornaments and weapons were in the sarcophagus. This shows how the ancients thought certain objects were intimate or precious to the person and others secondary, in this as well as in the future world. The pottery had of course a very close relation to the daily life, but it would seem that they were too large or of too little value to place in the coffin. It is also noticeable that notwithstanding the varieties of articles in this tomb, certain things are lacking, such as armour, arrow-heads, stone substitute models and some beads, like *magatama* and *kudatama*, which are rather common in the tombs of the period.

## 2. The Earthen Ware.

(Plates VIII--X, XXIV)

(a) **Iwaibe pottery.** There were discovered seven hard grey pottery, so-called *sue* or *iwaibe*, vessels in a more or less fragmentary state, except two complete. One big stand with rectangular and triangular holes in its trumpet-like foot is remarkable. (Pl. VIII, 1) This type of pottery has often been found in tombs in Japan as well as in Korea. It seems that such a stand was very useful in that age when many unstable pots existed. We see similar stands in ancient Etruscan or other nations' antiquities. In our find there must have been another specimen of the stand, if we may judge from remaining fragments. Two big jars were probably placed on each of these stands. (Pl. IX, 3, 4) A jar with a low stand and lid (Pl. IX, 5), a small tazza with a stand called *takatsuki* (Pl. VIII, 2), a drinking or libation vase *hasô* with a hole for the insertion of a spout of bamboo (Pl. IX, 6) belong rather to common types.

(b) **Haniwa cylinders.** A few fragments of brown *haniwa* cylinders were

also in the chamber or in the tumulus. (Pl. XXV, 10) So it is evident that the barrow was decorated with them in some way, though not surrounded like the most elaborating tumuli.

### 3. The Ornamental Objects.

(Plates XI—XVI)

Among the ornamental objects, all of which came out from the sarcophagus, we have many remarkable items which rarely or never occur in other tombs, such as gold ear-pendants, gilt bronze diadem, shoes and fish-shaped ornaments, &c.

(a) **Gold ear-pendants.** (Pl. XI, 1) Made of gold, consisting of two parts, rings and pendants. The latter are formed of heart-shaped leaves and four-sided fruit-like objects, hanging down from a part which consists of flower-shaped ornament and two glass beads. Though the work is not fine, it is undoubtedly an imitation of filigree work, like the ear-pendants found sometimes in tombs in this country and in Korea.

(b) **Beads.** (Pl. XII) Very numerous, there being more than fifty, but the types are very limited. The *kiriko-dama*, or beads in the shape of truncated pyramids with a common base are made of rock-crystal and calcedony. Most of them are octagonal, with three hexagonal, and one heptagonal. There are two varieties of these beads, one slender and the other short. Some of them retain the natural surface of rock-crystal in the middle parts. The variant form is biconical, of which there are ten. The *natsume-dama* are beads in the shape of the jujube fruit, and made of beautiful red amber. The *kiriko* beads are bored from one end, and the brittle mouth of the other end is worked out, while the *natsume* is bored from both ends, perhaps the brittleness of the substance prevented a through perforation from one end. (Fig. 4)

(c) **Gilt bronze diadem.** (Pl. XIII) Restored from broken pieces, this consists of a broad band and three lily-formed uprights. All the surfaces, the bands as well as uprights, are decorated with a fine punched border design, and small fish-shaped and round pieces and also tiny silk tassels are attached. The inner surface of the band was lined with silk and hemp cloth. This is rather a new kind of diadem to be discovered in Japan and in Korea. Total length of the band is about 1 foot and 9 inches. (Fig. 5)

(d) **Miwadama-shaped gilt bronze ornaments and hemi-spherical bosses.** Pl. XVI, 1, 3) The former has a very peculiar form, one side crooked and the bottom flattened. This sometimes occurs made of rock-crystal. From their position in the coffin, it seems that they were perhaps used as costume ornaments with the bosses. (Fig. 6)

(e) **Fish-shaped gilt bronze ornaments.** (Pl. XIV) A pair of fishes are suspended each from a hinge on a semicircular plate. The scales and other details of the fishes are punched out. Judging from the rags of some damask, this pair was attached to another object beyond the semicircular plates. We have never seen such an ornament restorable in shape from our tombs, though similar fish-shaped waist pendants have been uncovered in Korea. Total length about 8 inches. (Fig. 7)

(f) **Semi-cylindrical gilt bronze ornaments.** (Pl. XV, 2) A pair, each about 8 inches long, decorated with silk tassels, fish-shaped and round pieces like the diadem. At both ends and the centre some fittings are attached. We do not yet know the use of these ornaments.

(g) **A silver ring.** (Pl. XVI, 2) The core is made of wood and covered with a silver skin in a design of twisted string. It looks like a sort of armlet, but we know such a ring was attached as a decoration on a diadem found in Korea.

(h) **Gilt bronze shoes.** (Pl. XV, 1) The better preserved one of the pair was sent to the Imperial Museum, but unfortunately was broken into pieces. We can, however, restore its shape from another one left in the coffin. It is of very large size, made of the side plates and sole, all other surfaces decorated even the sole, with the fish-shaped and round ornaments as well as with tassels, as we saw on the diadem. The toe end is raised and pointed. The length 1 foot 2 inches. (Fig. 8)

(i) **Bronze mirror.** (Pl. XI, 2) Broken in pieces, the boss and other central parts missing. The design belongs to the type called *naiko-kwamon* mirror, that is to say, the chief patterns consists of eight inwardly running arcs, as shown in Fig. 9. The workmanship is coarse and the design not accurate compared to the Chinese original. So this might be a piece of Japanese imitation work.<sup>1</sup> The diameter is 6 inches.

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(1) Compare with a similar mirror found in the Shinyama tomb, Yamato. (Fig. 10)

#### 4. The Weapons and Utensils.

(Plates XVII—XX & Frontispiece)

All these were discovered in the sarcophagus and are among the most interesting articles in this tomb, together with those metal ornaments already described.

(a) **An iron sword with ring-pommel.** (Pl. XVII, 2) The gilt bronze pommel contains two heads of dragons inside and its outer surface has a decoration of the bodies of dragons in low relief. The hilt is bound with thin gold plaits and both ends are covered with gilt bands on which a design of intertwined dragons is worked in repoussé. On one of the two fittings on the scabbard is seen rosetta ornaments, also in repoussé work. The end fitting is of silver. The total length is about 3 feet.

(b) **Two long swords with antler ornaments.** (Pl. XVIII) The longer one, placed at the left side in the coffin, measures 3 feet 10 inches in total length. Both ends of the hilt as well as the mouth of the sheath consist of ornamental fittings made of deer's antlers. The middle part of the hilt is bound with string. On the surfaces of these antler fittings we observe a kind of peculiar design, consisting of straight lines and arcs combined, derived perhaps from the plaiting. These antler ornaments of swords have been found in the tombs in this country and even in Korea, but rarely in their original position like this example. The scabbard is made of wood covered manifoldly with fine silk cloth, but without any metal fittings. The shorter weapon found at the right side, measures 3 feet 4 inches and has very similar, but simpler ornaments. We see also antler work ornaments at the mouth of the sheath as well as at the ends of the hilt, with the same characteristic decorations as in the previous example.

(c) **A shorts words with antler hilt.** (Pl. XVII, 1) The hilt is made of a deer's antler with incised design of arcs and straight lines. On the wooden scabbard we notice the remains of deer's fur, which formed a sort of sheath for it. Total length 10 inches. (Fig. 12)

(d) **A broken iron sword.** (Pl. XXIV, 8) Nothing peculiar to be mentioned regarding this fragment.

(e) **Eight small knives with antler hilts.** (Frontispiece & Plates XIX—XX) These are miniature examples of the short sword above mentioned. The hilt is

made of deer's antler with a peculiar engraved design of arcs and lines coloured red. We can classify two varieties of the design. The scabbard is covered with a casing made of deer's fur sewed at one edge. We have never seen such interesting remains of casing and hilt so wonderfully well preserved. Total length about 5 inches each. (Fig. 11)

(f) **Two iron adzes and butt-ends.** (Pl. XXV, 5, 6, 7) The adzes have sockets at one end and there remain traces of wooden handles. The butt-ends are very short and with a hollowed top. From the fact that the remains of wood inside show their lengthwise grains, we have come to the conclusion that the handle of each adze was affixed at the end at right-angle to the butt. This is very unusual. (Fig. 13)

(g) **A fragment of lacquered wood.** (Fig. 14) We do not know what was the use and how was its original shape, though there are left the arcs and lines patterns on its three sides. We mention this here only in the relation of the pattern which is similar with that on the weapons.

## 5. Horse Furniture.

(Plates XXII—XXIV)

The horse harness was found outside the coffin, and consists of the gilt bronze parts of a saddle, iron bit, stirrup and other ornaments for leather straps, which can be said to be one of the best preserved examples in our ancient tomb.

(a) **Saddle ornaments.** (Pl. XXII) The frame of the saddle must have been of wood, of which there is left no trace, except its ornaments of gilt bronze. The edges of both saddle-bows were covered with metal borders while the hind-bow has special fittings of so-called *shiode* with buckles. Most of our ancient saddles found in the tombs have such fittings on both saddle-bows. We see, however, such a saddle which has no *shiode* on the pommel among the finds in southern Korea, as well as in the Shôsôin, the Imperial repository in Nara.

(b) **An iron stirrup.** (Pl. XXV, 1) Is in the shape of a ring, such as we come across mostly in this period, but now only remains its top. One of the pair is entirely lost.

(c) **A bit.** (Pl. XXIV, 1) consists of two iron pieces of a snaffle-bit and two oval plates each attached to each bar. The plate is decorated with a cross-

like ornament, and made of gilt bronze on iron ground. The rivets are silver-gilt.

(d) **Six gyôyo ornaments.** (Pl. XXIII) These are ornaments hanging on straps, made of the same material as the plates of the bit, but decorated with trefoil patterns. Some of them still have left the metal fittings of the straps from which they were suspended. (Fig. 15)

(e) **Six udzu ornaments.** (Pl. XXIV, 2-7) Of the same material as the *gyôyô*, these were also strap decorations. One, the largest (Fig. 15), was probably used as a croup ornament. We can realise how these trappings were arranged on a horse from fresco-painting in Korea (Fig. 16), clay *haniwa* figures and stone images of horse made in this period, compared with the clay mortuary statuettes of the Tang dynasty in China. (Fig. 17)

(f) **Three bronze bells.** (Pl. XVI, 4) These small bells might have been used as part of the horse harness, though exactly where they were found is uncertain.

## PART II. STUDIES.

### Chapter IV. The Burial-mound, Stone Chamber and Sarcophagus.

#### 1. Restoration of the Original Form of the Barrow.

Though the barrow at present is round in shape, and low and small, this is the result of continuous disfiguration wrought by the course of time. The inevitable "oldest residents" as well as the sketch map made at the first excavation, tell us that it was much larger, extending to the north-east, covering almost double the area of the ground. (Fig. 3) But is this then the original mound? The feature of the surrounding land, especially the southern part of it being a somewhat raised dry field, not a paddy like the rest of the neighbourhood, suggests that the mound formerly extended to this direction. After examining a cadastral map in the village office, this supposition is quite justified. That the tumulus originally extended to the south, showing a form called *Zempô-kôen*, or square at the front and round at the rear, a peculiar compound form of the sepulchral mound of the period. (Fig. 8) We can then restore the barrow to its original dimension, and a more exact shape, comparing it with the tumulus at Yeta in Higo, which yielded very similar objects, a gilt bronze diadem, shoes and gold ear-pendants, &c., and belonged to an epoch almost synchronous with that of our tomb. Thus we may affirm that the original length of the mound was about 150 feet, and its diameter at the rear, as well as the front breadth, about 60 feet. The height is estimated at about 15 feet, that is 10 feet for the second terrace where the chamber is contained, and 5 for the first terrace which is now buried about 2 feet by the alluvial sands. The mound was probably surrounded by a moat.

#### 2. The Stone Chamber and Sarcophagus.

The stone chamber is, as we have seen, small and rough in construction. Though it has an entrance at one end like the later fully developed corridor-chamber, it shows still some features of the older protecting walls of a coffin

without entrance. In reality it seems to belong to a transitional type between the two. The older mound contained only one individual's sarcophagus as a rule, while a corridor-chamber of the later tomb, came not uncommonly to serve as a family tomb. Our Midzuo tomb was an individual sepulchre in its nature like the older examples. The chamber should have been constructed after the sarcophagus was placed *in situ*. The entrance of the chamber looks to the south-east, not parallel or perpendicular to the axis of the mound. This was rather common in many tumuli of the period, and we do not yet know why such an arbitrary direction was chosen.<sup>1</sup>

The sarcophagus was made at the spot from blocks of tuff, as evidenced by the splinters of material mixed in the chamber walls constructed of granite. The nearest district where the tuff is produced seems to be the province of Echizen, north of Omi. If this is true, such heavy blocks, at least four tons each, had first to be transported a very great distance over the land and mountains to the northern coast of lake Biwa, thenceforth perhaps by a boat along the coast to the vicinity of Midzuo, where the tomb stands. But how can we imagine that such hard work was accomplished within a short time<sup>2</sup> before the funeral when one died more or less unexpectedly? Moreover in Japan it was not usual that a temporary burial should take place before a second and final interment was carried out. So we believe that an influential person like the occupant of our tomb, should have prepared his coffin, or even the mound, in his life-time, thus displaying his power to the people.

Before the corpse was carried to the mound, in a magnificent procession, it was necessary to raise up the cover of the coffin, and not slide it, for our sarcophagus has a very fine tenon which engages in a mortise in the cover. Ropes were placed under the knobs<sup>3</sup> of the cover and the cover pulled upward

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(1) Our theory is that the oblique direction of the chamber, the entrance mostly approaching to the front axis, was to chose the nearest possible direction parallel to the axis, of a *zenfô-koen* mound.

(2) In the *Wei-chi* 魏志 it is related that the Japanese carry out the funeral ceremony ten days after the death.

(3) We find such knobs on a coffin of other nations, for example, a stone sarcophagus at Byblos in Syria (*Syria*, III, 1922) and a clay coffin in Rome (Monterius). (Fig. 20 & 21)

by the help of a sort of scaffolding and perhaps also of pulleys. Then the mortal remains were placed in the coffin with personal ornaments and weapons as companions of the long journey through the under-world. I cannot help imagining the impressive scene before my mind's eye! At the top of the mound, the closing of the barrow by the masons in the presence of the mourning family and lamenting friends. After the cover was shut, the ceiling stones were fitted and the people departed from the mound reluctantly, having dedicated the food and other things to the manes of the dear departed. The mourners would all bathe in the lake to cleanse themselves of ceremonial impurity before coming home,<sup>1</sup> and the lonely soul was left in his solitary grave to take his long, long rest until the spade of excavation disturbed it.

### 3. Arrangement of the Funeral Objects in the Tomb.

The arrangement of the funeral objects in the sarcophagus can be learned from the actual state of things which we saw during our excavations, with the help of the sketch made by Mr. Tomoōka at the time of the first discovery. (Fig. 2) But there are some points of discrepancy between the two observations, which we must settle by the study of the objects themselves and comparison with other tombs.

Quite doubtless is it that the gilt bronze diadem was placed at the head and the shoes at the feet, as well as the beads at the breast or neck, two long swords at each side of the body, on which points both observations are entirely at accord. Of the ring-pommeled sword, already taken out at the first excavation, we must believe what Mr. Tomoōka stated, that it was laid crosswise at the central part of the coffin. Of the small knives we know only from our observation, that they were placed near the long swords, mostly by the one on the left side. (Pl. VII)

The main disagreement is about the metal objects for the costume, for these objects the former sketch tells us were found mostly near the central part of the coffin. The lot mentioned as being at the leftside of the diadem must

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(1) This was the custom of those days as mentioned in our history and literature, see also the *Wei-chi*, op. cit.

be the group of *miwadama*-shaped ornaments, and this we saw *in situ*. But those noticed during the first search at the centre were not recognized at all, because the space was quite empty. We think therefore that, when the ring-pommeled sword was taken out, they must have been removed to the neighbourhood of the diadem. They should have been the fish-shaped and semi-cylindrical ornaments, which we came across near the diadem. Moreover the fish-shaped objects must be sort of waist pendants, if we may judge from the examples found in Korean tombs. So these must have been more naturally placed at the centre, instead of by the side of the diadem.

The short sword with antler hilt was found by us near the top of the left long sword. But the former discription ascribes it to the neighbourhood of the right long sword, near the central part of the coffin. We think also this short sword was removed to the new spot, when the clearance of the central part of the sarcophagus took place.

The gold ear-pendants are not mentioned by Mr. Tomoōka, but they naturally must have been placed near the diadem. The mirror has also been dislodged, but perhaps was placed at the centre as analogy would suggest. We can restore the position of the adzes near the small knives or the short sword, from the remaining piece of deer's fur attached to one of them, and the bells anywhere in the coffin, from the red colour traced on them.

No wooden fragments nor nails were brought to light in the sarcophagus to suggest the existence of an inner wooden coffin. The deceased must have been deposited directly in the stone sarcophagus. We found small pieces of human upper jaw bone with a few teeth, and fragments of a femur in the débris of the diadem. It was only known from the teeth that the deceased was a person who arrived at maturity; sex nor other facts could be determined.<sup>1</sup>

The finds in the chamber, the pottery and horse-furniture are undoubtedly in their proper place, *i. e.* the former at the west and the latter at the east of the coffin; our later discovery of the same articles at the spots indicated bearing witness to the accuracy of the earlier description.

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(1) This was kindly examined by Professor Dr. K. Kiyono of our University.

## Chapter V. Principal Objects found.

### 1. Gold Ear-pendants.

Among the ornamental objects found in the sarcophagus a pair of gold ear-pendants is one of the most remarkable, from its material and its technic. About ten examples of this sort of objects have been brought to light in Japan, however, and some of finer work in southern Korea. We can classify them in four categories, from the chief features of the pendants:

- a) Those with pendants in the shape of bottle or acorn.
- b) Those with pendants of heart-shaped thin leaves.
- c) Those with pendants in the shape of the fruit of the cape jesmine (*kuchinashi*)
- d) Those with pendants of crosswise intersecting heart-shaped leaves.

Our example belongs to the (d) class of the above-mentioned, though the workmanship is rather coarse. It is, however, an imitation of filigree art, fine specimens of which have come out from Korean tombs.<sup>1</sup>

The filigree work of jewelry existed already in ancient Egypt, and we see abundant examples of finest work in Greece and Etruria. Greek works discovered in southern Russia from the tombs of the Scythian rulers, shows the wonderful art of the 4th century B. C., and the Etruscan examples the arts of the 5th century down to the 3rd. The technic had been once forgotten in Europe until in the middle of the last century Castellani, a Roman jeweller, recovered it from what lingered in a village in the Apennines.

But who did know whether filigree work existed or is still existing among the nations of the Far East? In India, Central Asia, China, as well as in Korea and Japan we have many examples of the work, ancient and modern. The most wonderful specimen ever discovered in a Chinese tomb of northern Korea, is the ornamental buckle of a girdle. (Fig. 23) This exhibits the zenith of the filigree work in China in the later Han or early Six Dynasties. The art of filigree jewelry is no doubt an art spread by the Greeks into the East after the campaign of Alexander the Great. The ancient Koreans borrowed it from China, and our ancestors from Korea. But I believe that ear-pendants were

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(1) See the Appendix Plate, I.

imported from Korea and not manufactured in this country, because the specimens found here are not very many and the finer works are confined to Korea where at that time the arts and culture were more advanced.<sup>1</sup>

As to the custom of wearing ear ornaments, we know it is an universal usage in the world, ancient and modern. Neolithic people as well as our ancestors of the dolmen period had the custom as is evidenced by actual relics, and representations on clay figures, &c. But the Chinese seem not to have had sumptuous metal ornaments on their ear in the Han and succeeding periods. They thought the usage was a barbarous custom introduced into China. So we are inclined to the supposition that such gold ear-pendants of sumptuous filigree work rather predominant custom in Korea, and our ancestors borrowed it from the Koreans.

## 2. Gilt Bronze Ornaments.

The abundance of gilt bronze ornaments is one of the characteristic features of our tomb. Some examples of crowns, however, have been found in our ancient tombs, and they have more or less similar ornamental motives. There are two types, one in which the crown has a complete circlet, while the other consists of a band. Our diadem belongs to the latter type.<sup>2</sup> In Korea more elegant crowns have been brought to light, sometime in gold as in the case of a royal tomb at Keishu. We do not know when this kind of crown first appeared in China, though it is evident in the Six Dynasties it was used, as Buddhistic images show, and more developed ones from the Tang Dynasty, from which we adopted those in use in our court. However that may be, its decorative motives have close affinity with Persian and other Western crowns, and seem much influenced by Western art.

A few examples of gilt bronze shoes turned up in other tombs and the shapes are similar to each other. The curious thing is that in our shoes fish-shaped and other ornaments are hanged even under their soles. How can one walk with such shoes? They must have been mere funeral objects or ceremonial furniture.

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(1) See an article on the filigree work by K. Hamada (*The Shirin*, vol. VII, No. 4).

(2) Compare with those found at Yeta tomb in Higo (Fig. 27) and at Mendori in Iyo. (Fig. 25)

The same curious applications of ornaments, however, is seen also in the examples found in Korea. We believe at present such a vulgar and pompous taste was in vogue in Korea, instead of China, and persons of influence in Japan adopted it. Judging from the same decorative motives of the diadem and the shoes, as well as the fish-shaped ornaments and semi-cylindrical articles, we cannot help assuming that all these were made in the same factory in Korea, or at least by Koreans in Japan.

The fish-shaped ornaments are the first record we have in this country, except an example where a fish ornament stuck on a mirror was found in some tomb in Omi. (Fig. 22) But in Korea more ample examples have come to light, as a sort of waist pendants, attached with other objects in the form of a chatelaine. (Fig. 24) In the costume of the Tang Dynasty, also in ours of ancient times adopted from it, the fish-ornaments or bags were suspended from the girdles. We know still earlier specimens of fish-pendants, of the Chou and Han, made of bone<sup>2</sup> or bronze. So this must have been an amulet of the Chinese people from very ancient times, and the Koreans perhaps borrowed it. Fish had been thought by many nations, especially in the East, as having prophylactic power and used as an amulet. The specimens made in gold discovered in southern Russia at Vettersfelde and by the Oxus river are very remarkable.<sup>3</sup>

The *mirvadama*-shaped object is one of the most puzzling in our archaeology. Gowland thought it part of a horse trapping, and Munro a button. But we are rather inclined to reckon these as the ornaments attached to a sort of breast plate in a parabolic line, because of their occurrence in the coffin near the head. The origin of the shape might be a bead flattened and crooked for convenience of attachment to a surface in a paraboliform.

### 3. The Ring-pommeled Sword.

As the ring-pommeled sword is called *Komatsurugi*, or Korean sword, and

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(1) See an article by K. Hamada, in the *Kokka*, Vol XXXI, No. 6.

(2) Furtwängler, *Der Goldfund von Vettersfelde*. (Berlin, 1983); Dalton, *The Treasures of the Oxus*. (London, 1905) and Minns, *Scythians and Greeks*. (Cambridge, 1913)

(3) Gowland, *The Dolmens and Burial-mounds in Japan*. (*Archaeologia*, 1897); Gordon Munro, *Prehistoric Japan*. (Yokohama, 1908)

as its ornamental characters show, its Korean origin is undoubted. But the Koreans themselves borrowed it from China. We know from Chinese history as well as from the figures on the stone engravings of the Han Dynasties, that there existed ring-pommeled swords from ancient times. The knife-money of the Chou period, in fact, is nothing but the survival of such swords or knives. The ring-pommel with dragon or bird design, however, is mentioned in the history of the Six Dynasties and onwards. Perhaps such animal head design was introduced into China through the Western or Scythian world where we often meet daggers with pommels of animal heads. (Fig. 29)

There are many varieties of the ring design: (a) a full-faced animal head holding the ring in mouth, (b) dragon or phoenix head, (c) two confronted dragon heads with a ball, (d) a trefoil, (e) a triangle of three circles, and others. Our examples belongs to the (c) category.<sup>1</sup>

In ancient tombs of Japan occur all the different kinds of pommels, but more frequently the three former varieties, while in Korea the trefoil design is commonest. Generally speaking, the (a) and (b) classes exhibit a finer technic, while the (c), to which our specimen belongs, show often a degenerating process developing into mere schematic patterns. So we may say though we do not yet know which was the pioneer, this dragon-head design has lingered for a very long time. The rosetta ornaments on our specimen recalls the Assyrian or Persian pattern which was derived from the lotus.

#### 4. The Swords and Knives with Deer's Antler Work Ornaments.

While the gilt bronze costume ornaments and ring-pommeled sword reflect the strong influence of Chino-Korean art, these swords and knives show entirely traditional native art.

It is quite natural that bone or horn should be applied to the handle of a cutting implement, when people lived by hunting and metal was scanty. More-

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(1) See the Appendix Platea, II & III.

(2) This is the same design as the animal-head ring on the bronze or pottery vase, prevailed in the Han Dynasties.

(3) One example of the dragon-head design occurs in Korea.

over, its suitability for this purpose gave a happy chance in ancient times to this material to become *the* thing for handles of such implements. We have knives with antler handles found in the aeneolithic or proto-historic age in Japan as well as in Korea.<sup>1</sup> The knives from our barrow belong to the developed specimens of such primitive knives, but the handles were shortened after the proportion of longer swords, instead of the long handles capable of being grasped by a hand, as we see in the older examples. The most interesting item in our specimens is the deer's fur cover of the sheaths, showing a very primitive tradition of the sort. And why were they so many as eight knives buried in this single coffin? Is it not to be considered as the offering from the family or from the children of the buried person?

When antler work was used on the handles of long swords, first, it was applied for practical purpose on the handles themselves, as in the case of our short sword; afterward for mere ornament on the pommels, guards, &c. Our two long swords are in the latter class, since we know their fittings are too delicate. These extraordinary long-swords, must have been mere ceremonial swords.

As for the ornamental patterns of this work, the author offered some years ago a hypothesis,<sup>2</sup> that the patterns, the so-called arcs and straight lines combination design, were derived from plaited objects, a sort of skeuomorphic ornaments. These patterns are found on various objects in the tombs of the period, and are to be regarded as one of the most characteristic designs of our Japanese ancestors. We see its pure and relief-like device on the sword ornaments. But in our specimens the design, as compared with other examples, seems to have become degenerated and superficial, and its original meaning lost. The patterns on the small knives are also quite simplified as well as linealised, for the convenience of applying on such small objects.<sup>3</sup>

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(1) K. Hamada and S. Umehara, *Report upon the Excavation of a Shell-mound at Kinkai in Korea*. (Seoul, 1922)

(2) *Report upon Archaeological Research*. Vol. I & III. (Kyoto, 1916 & 1918)

(3) See Appendix Plates, IV & V.

## Chapter VI. Conclusion.

### 1. The Date of the Construction of the Tomb.

We have hitherto described the sepulchre at Midzuo and its contents, and also enunciated our studies on some principal objects found in it. Now we come to the problems, When was it constructed? and Who was the interred there?

It is very difficult yet to establish the absolute chronology of an ancient tomb in Japan, and we are able only to make hypotheses from data rather weak, mostly consisting of comparisons with Korean and Chinese archaeology.<sup>1</sup>

First, we must examine what evidence the burial-mound itself can afford. It is generally believed that the double-mounds with the square front and round back prevailed in the 3rd century down to the 6th century A. D. But a mound like our example, the front being not very wide compared with the round back, belongs rather to a later date. The scarcity of the *haniwa* tubes, and also the roof-shaped sarcophagus accord with this later date. But the stone chamber seems, as we have said, to exhibit its earlier characteristics, showing a state not fully developed, such as a corridor-chamber, which dates back from the 6th century or so.

Secondly, the contents of the tomb provide us evidences of their belonging anywhere from the 5th to the 6th century, that is to say, the middle part of the Six Dynasties in China, and this we get from comparisons with Chinese mirror, &c. The pottery and horse trappings buried in the chamber scarcely occur in the earlier tombs of the period. But, on the other hand, the ring-pommeled sword belongs to an earlier type. The mirror, being the Japanese imitation of an earlier Chinese original, does not contribute much to our chronological consideration, but we must notice that similar mirrors were found in one tomb supposed to be of the 5th century. The gilt bronze objects, diadem, shoes and gold ear-pendants, &c., have been come upon in various tombs ac-

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(1) See the diagram given at the end of the Japanese text. In the diagram, 1. Burial-mound, 2. Stone chamber, 3. Stone sarcophagus, 4. Pottery as the buried object in the chamber, 5. Ring-pommeled sword, 6. Gold ear-pendants, 7. Gilt bronze diadem, shoes and fish-pendants, 8. Mirror, 9. Horse, trappings as the buried object in the chamber, 10. Sword with antler ornaments.

accompanied by Chinese mirrors of the 5th to the 6th centuries, and the tombs themselves have also many characteristics similar to those of our tumulus.

From the foregoing evidence we can establish the date of Midzuo tomb as belonging roughly anywhere from the 5th to the 6th centuries A. D., corresponding to the middle period of the Six Dynasties in China. But probably our barrow is of a little later date than the Imperial tombs of Ōjin and Nintoku, the two largest and most complete examples of double-mounds, which dates back to the earlier part of the 5th century. So it is reasonable to consider our tomb to be rather nearer to the 6th century, just like Yeta tomb, &c., that is to say, about the time of the Emperor Keitai or the earlier part of the 6th century A. D.

## 2. The Person Buried in the Tomb and the Art and Civilization shown by the Tomb Contents.

The question who was the buried person is the one most people would like to know, but it is the hardest question to answer, except in the extremely rare case when a tomb yields an inscription, or is supplied with ample evidence in historical literature. Some local savants, like Mr. Bisen Baba, think this tomb probably to be that of Prince Hikonushi, father of the Emperor Keitai, who lived in the Villa at Mio, to which locality our sepulchre belongs. Though our chronological view of the tomb unexpectedly agrees with the approximate date of the Emperor, it is only a subsidiary evidence to verify that supposition.<sup>1</sup>

But a more important question is, what art and civilization are shown by the tomb contents. The individual buried was a person who had reached maturity, as the remaining teeth tell us, and a male person naturally as the weapons and other objects manifest. He was an influential person of high rank, with strong inclination toward Chino-Korean art and civilization. While the shape of the burial-mound, stone sarcophagus, beads and swords with antler ornaments exhibit indigenous art, his costume, the diadem, shoes, waist pendants and ring-

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(1) Another attribution to the tomb of Prince Iwatsuki, son of the Emperor Suinin, who is ascribed as the ancestor of the Mio clan in Omi seems more improbable, being about a century earlier than our established date.

pommeled swords were quite Korean in nature. Then why had he such special taste or feeling for the foreign art? We cannot give a precise answer to this question, though we know the province of Ômi is close to Echizen which played an important roll in the intercourse with Korea in that period and Mio was on the very road to the capital in Yamato.

As a whole, our sepulchre is one of the remarkable examples which show a strong Korean influence on the art and civilization of that period, when, however, it was already widely distributed in the western part of Japan, and occasionally in the north-eastern part, as shown by the distribution of the tombs with similar contents. But at the same time it is very interesting to notice that such a person who was influenced by the foreign art still clung in some way to the traditional native art, as the ring-pommeled sword was found side by side with swords having antler ornaments. This is the phenomenon we see everywhere in the history of the civilization of the world.

K. HAMADA.