

REPORT UPON ARCHAEOLOGICAL RESEARCH,
DEPARTMENT OF LITERATURE. VOLUME VII

CHRISTIAN RELICS FOUND AT MR. HIGASHI'S HOUSE,
NORTH OF TAKATSUKI, SETTSU

By

Professor Dr. Idzuru Shimmura,

TOMB-STONES OF CHRISTIANS OF THE KEICHÔ ERA
FOUND IN KYÔTO AND ITS NEIGHBOURHOOD

By

Professors Dr. Idzuru Shimmura & Dr. Kôsaku Hamada

And

TWO HORSE SADDLES,
ONE WITH A COAT OF ARMS CONSISTING OF THE MONOGRAM
OF A CHRISTIAN NAME AND THE OTHER WITH
PICTURES OF PORTUGUESE MERCHANTS

By

Professor Dr. Kôsaku Hamada & Suyeki Umehara

APPENDIX: CORPUS OF THE BRONZE SWORDS HALBERDS
AND ARROW-POINTS FOUND IN JAPAN.



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NOTE.—In the present edition, a change was made in the frontispiece and one more plate added as in the following:—

Frontispiece: Portrait Painting of St. Francis Xavier (Plate in Colour)

Plate: XXXIII *a* & *b*. Front and Back “Bridges” of the Saddle with the Pictures of Portuguese Merchants.

PREFACE

When Christianity was first introduced into this country in the middle of the Sixteenth century, it was rapidly propagated and converted an immense number of the people, so that this new religion soon became one of very important powers in our country, spiritually as well as socially, reflecting its influence in every direction of the national life. But after only half a century's flourishing, Christianity was almost wholly rooted out, in consequence of severe persecutions and the strict prohibition of the authorities, leaving scarcely any remarkable monuments and relics, those of the prosperous days of the past being securely hidden or destroyed.

Since some years ago, Professor Shimmura, of our University made eager research of the Christian relics of the period in the vicinity of Kyôto, and at last a number of tomb-stones were unexpectedly discovered in the city and its neighbourhood. There was also made a rich find of Christian relics near Takatsuki, an ancient centre of Christian propagation, in the province of Settsu, at Mr. Higashi's house, consisting of paintings, sculpture, medals and a hand-written book, &c., which may be ranked as one of the richest and most interesting discoveries ever made. Though the thorough studies of these newly discovered materials require much time, it was thought desirable to issue a statement of the preliminary results in the form of a report, which will give a stimulus to bring to light more hidden materials in some unexpected corners, as it was with these relics now under consideration. So we publish here the results of the researches of Professor Shimmura and ours into the above-mentioned relics and monuments, including two horse saddles which seem to have some relation to the Christian religion and to the foreign intercourse of the period.

Our hearty thanks are due to Professor Shimmura whose constant help in the researches, and contributions of papers have made us able to publish this volume of our report, entirely dedicated to the subject to be called "Christian Archaeology" in Japan. Our sincere acknowledgments also are due to Messrs W. Hayashi and Y. Seki, as well as to Messrs S. Hashikawa, G. Koyama, H. Iriye, S. Kuwana, and D. Fujinami, who have all shown their kindness and zeal in these studies. So to Sister B. Mimura, Brother K. Hino, Mr. H. Ogawa and the Higashi family are due our kind recognition for their donation of materials or free use of them. Nor must we omit mention of the great assistance afforded by Messrs S. Shimada, S. Umehara and M. Suzuki of our Institute, in collecting materials, making the drawings and photographic reproductions here shown.

A corpus of the bronze swords, halberds and arrow-points found in Japan is added as an appendix at the end of the volume, which has no relation at all with the Christian relics, but is one of the corpus series we are preparing, as was published the corpus of the "Yayosihiki" Pottery in a former volume. This was entirely collected by Mr. S. Umehara.

Professor Dr. KOSAKU HAMADA,

ARCHAEOLOGICAL INSTITUTE,
IMPERIAL UNIVERSITY OF KYOTO.

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CHRISTIAN RELICS FOUND AT MR HIGASHI'S HOUSE NEAR TAKATSUKI

(Résumé of the Japanese Text)

I. INTRODUCTION.

A rich find of Christian relics was made at the house of Mr Tōjiro Higashi in the village of Sendaiji, Mishima-gun, in the province of Settsu, not far from Takatsuki, once a prosperous centre of the Christian religion in Japan. It was in February, 1920, first a tombstone¹ was brought to light at Sendaiji by Messrs S. Hashikawa and D. Fujinami, which was followed by the find of other invaluable objects at the Higashi's in September of the same year. A preliminary report was published by Mr Hashikawa in the following January.² The Archaeological Institute of our University soon despatched Messrs Shimada, Umehara and Suzuki there to make researches and to take photographs. At last I had the opportunity to see these interesting objects at Mr Higashi's house with Professor Hamada, making a trip to Sendaiji in April, 1921.

The small village of Sendaiji is situated about six miles north of Takatsuki, a little way off the road to Kameoka, in a mountainous district. (Fig. 1.). It was formerly in the fief of the feudal lord of Takatsuki, where once Christianity flourished greatly under the brothers Miyoshi, then under Koremasa Wada, and finally under the famous Christian *Daimyō*, Takayama. Ukon Takayama 高山右近 erected a Christian church at Takatsuki and Father Cespedes lived there at the end of the Sixteenth century. We notice in an European source that the procession on Easter Day at Takatsuki was especially splendid.³ But after

1. This tomb stone is treated in the second article of this volume.

2. See Mr. Hashikawa's article in the *Shirin*. Vol. III. No. 1.

3. *Lettera Annale portata di novo dal Giappone da i Signori Ambasciatori delle così ini successe l'anno MDLXXXII. In Venetia, MDLXXXV.* (pp. 84-91)

Ukon's exile to Kaga by Hideyoshi, never came back again here the prosperous days of the religion as before, though the persecution ceased for a short time in the Keichô Era under Iyeyasu. However it be, the district surrounding Takatsuki was undoubtedly one of the most Christianized parts of the country near Kyôto and Osaka, and these rich relics belong to the Christians of the flourishing days or at least of the Keichô period, though unfortunately no history tells about the ancestors of Mr Higashi, and the relics handed down in his family.

The relics consist of such diverse items as two paintings, one with the portrait of St Francis Xavier, and the other with the Madonna and Her Fifteen Mysteries, two copper plate prints, a wooden image of the crucified Jesus, eight medals and other objects as well as a pocket-book containing a compendium of the Christian doctrine.

II. PAINTINGS AND PRINTS.

(1) Portrait Painting of St Francis Xavier. (Plates I, II & Frontispiece)

Founder of Christianity in Japan, St Francisco de Xavier (1506-1552) of the Society of Jesus, is here represented probably by a nameless Japanese painter with Japanese colours on native paper. He had perhaps an original painting by an European hand before him to copy from. It is very carefully executed, though somewhat dry, with more technical merit than the next example, the Madonna and Her Fifteen Mysteries. As a portrait of Xavier this has a considerable value because it must have been painted within a half century after his death, by one who might have seen him in the East.¹ The saint crosses his hands on the breast and a crucifix appears before him, which is surrounded by three cherubs in clouds. Near the foot of the cross we see the Jesuit monogram I.H.S and on its top a board with the characters I.N.R.I as usual. The words "SATIS EST DÑE SATIS EST" are seen as though coming from his lips.²

A separate paper is attached to the foot of the painting, on which we see an yellow line of inscriptions on a blue ground "S. P. FRANCISCVS

1. Compare this with the portrait of Xavier in his Life by Tursellinus. (Antwerp, 1596), &c.

2. "*Satis est Domine, Satis est*" ("It is enough, O Lord, it is enough!") are the words expressed by Xavier.

XAVERIVS SOCIETATIVS” and sixteen Chinese characters “ 瑤夫羅怒青周呼山別論麼, 瑤可羅綿都 ” on the yellow ground below it. These were happily deciphered by Mr W. Hayashi as the transcription of “ San Francisco Sacramento ”. Four more letters on the left side “ 漁夫環人 ” (Fisher Kwanjin) is the name of the writer of this eulogical calligraphy. The pot-shaped seal on the left contains two characters “ 耶省 ”, which means probably a Jesuit. The rectangular seal at the right-hand corner seems to have the Jesuit emblem I.H.S.

Though this piece cannot claim high rank among the paintings of the occidental style of the period, it is very interesting to see such a work produced by a Christian painter in Japan, who followed after the European art of the cinquecento, like the famous Emosaku Yamada in Kiushû, and supplied the need of the Christian devotees in this part of Japan.

(2) **Painting of the Madonna with the Infant Jesus and Her Fifteen Mysteries.** (Plates III-V)

This is a more awkward work of an European-styled painting by a Japanese artist. He used here also our native materials, the paper as well as the colours, but quite Christian subjects for a Jesuit follower. In the middle the Madonna stands with Holy Child under hanging curtains, the lower part of her body cut off by the portrait pictures of two Saints. Her face is unfortunately damaged. On the three sides of the painting, except the lower, the Fifteen Mysteries of the Virgin are depicted, the five of joy on the right, the five of lamentation on the top and the five of glory on the right side. The first series begins at the lowest with the Annunciation, the second at the left with the Gethsemane and the third ends at the bottom with the Coronation of the Virgin.¹ Though they are very naïve in technic, mingling certain elements of Japanese painting, the artistic sincerity reflected in the pictures attracts us very much. Compare this with another example of a similar subject extant among the Christians at Sotome² and with the readings of the Fifteen items of the Rosary handed down among the believers in Kiushû,

1. See the diagram of this painting given in the Japanese text, Fig. 3.

2. A reproduction is shown in the *Revival of the Catholic Church in Japan* by Mr W. Urakawa.

&c.¹ The portraits of the two saints of the Jesuits, Ignatius Loyola on the left and Francis Xavier on the right are represented below the Virgin. They are painted with much spirit and are not so dry as the former example. Certainly these have a certain value as the portraiture of the Saints. Between two figures stands a chalice on which is shown the monogram I.H.S and a cross.² A line over the portraits reads "LOVVADO SEIA SANCTISS(IM) O SACRAMENTO" and in two lines "S. P. IGNATIVS SOCIETATIVS IESUS" and "FRANCISCVS XAVERIVS" under each portrait respectively.

This painting is more interesting than the previous one from the artistic as well as historical points of view. The manifold character of the subjects, the Virgin with the Holy Child, Her Fifteen Mysteries with the portraits of the Saints, is notable. It would seem that the artist must have had two different originals, the Madonna and Her Fifteen Mysteries on the one hand and the portraits of the Saints on the other. He made a combination of the two, inserting the latter into the first, cutting off the lower half of the Madonna picture arbitrarily without making any suitable modification of it, for the convenience of a Jesuit worshipper. The hybrid character of the technique, the occidental style with that of the oriental, the naïveté of the execution are characteristics of this painting.

(3) **Copper plate print with the picture of an archangel in act of adoration.** (Plate VI)

An archangel stands in the middle stretching out his wings and clasping his hands. On the background, at the left-hand side we see Christ being baptised by Saint John in the River Jordan, and at the right a round building with many people under its roof. Among them we notice a young woman kneeling before Christ. So this seems the scene of Christ healing the daughter of woman of Canaan. (Math. XV, 21—). Below the angel a scene of baptism in a temple is depicted, and a cross on its left and a chalice on the right. We read the words "SANCTIFICETVR NOMEN. . . .", from the prayer paternoster over the angel, and "PRIMA PETITIO" at the bottom of the

1. See Pétitjean, "Seikyo-nikka" or *Daily Lessons of Christianity and The Revival of the Catholic Church*. *op. cit.*

2. Compare with the picture on a flag used by the Shimabara rebels. (Fig. 2)

picture. The stones on either side of the figure have many Latin inscriptions engraved. We cannot yet find the reference of those on the left; but the ones on the right are from the New Testament. (Mark XVI, 16; Matt. XXI,¹ unknown, Matt. XX, 25). This piece must be made in Europe, if we may judge from its excellent workmanship. Though the art of copper plate printing was introduced into Japan already at the end of the Sixteenth century, its achievement could not have arrived at such a high level as the present example.²

(4) **Fragment of a copper plate print with the picture of a miracle**
(Plate XV. 4)

This is now arbitrarily inserted in the pocket-book of the compendium, but has no connection with it. The picture is a miracle of Christ and apostles worshipping it. The work is less fine than the former.

III. SCULPTURE AND OTHER OBJECTS.

(1) **A small wooden image of the crucified Christ.** (Plates VII., VIII. 1)
The image, now loosed from the cross, is kept in a cylindrical bronze case with two big perforations. The case probably was one which was originally made for some other purpose, and utilized afterward to conceal the image. The statuette shows excellent treatment, with a fair mastering of anatomy. So we do not think this was made by the hand of a Japanese.

(2) **Ivory image of the Madonna.** (Plate VIII, 3)
The Madonna stands in an attitude of lamentation. A small hole on the flat rear surface suggests that this had been originally attached to some object as an ornament. The expression is successfully attained, but the whole proportion must be criticized. Perhaps the product of a Japanese artist.

(3) **Various other objects in bronze.** (Plate VIII)
(a) A lid-like object in bronze with *makiye* or raised lacquered decoration. On the obverse a water-side scene is represented. We see some plants and a

1. There is a mistake in the original engraving. The reference must be to Galat. III, 25, instead of Matt. III.
2. We have the oldest copper plate print engraved in Japan in the frontispiece of the *Sanctos no saguiō* or the *Acts of the Saints*, printed at Ariye in 1591. (Collection of the Bodleian Library, Oxford) cf. Satow, *The Jesuit Mission Press in Japan*. (1888). See also Fig. 3b.

number of circles with cross near the water. Similar circles occur also on the reverse. These circles probably are derived from the motives of *Jakago* or cylindrical bamboo baskets to hold stones used for river embankments. But the cross naturally has a connection with Christianity. It is supposed this may be a lid for the case of the hostia. (No. 2) (b) An *inro*-like receptacle in an oval shape with a flat body. A yellow string passes through its three ears. Five medals, it is said, were contained in this case when it was first discovered. (No. 4) (c) A bronze case with an open lid for keeping a medal. A medal (Pl. IX, 5) is still inside on a yellow velvet rest. (No. 5)

(4) **Bronze and brass medals.** (Plates IX & X)

There are eight medals in all. The largest is that of Pope Gregory XIV (1590-91). On the obverse the busts of Christ and of the Virgin confronted, with the inscriptions "IN . . . GRAM PHILIPPINARVM" and "ROMAE AN. 1591". On the reverse a profile bust of the Pope and the words "GREGORIVS XIII PONT. MAX.". We know there is at least another example of the same medal, handed down among the Christian remnants of the island Ikitsuki. (No. 1) Small oval medal in brass with the chalice and hostia on the obverse; the inscriptions "LOVVADO SEIA O SANCTISSIMO SACRAMENTO" on the reverse. Compare this representation with that on the flag used by the Shimabara rebels. (No. 2) Small oval medal with the Virgin of the Immaculate Conception on the obverse and the glorified Holy Child with the monogram I·H·S on the reverse. (No. 3) Small oval medal with the picture of a Saint (Loyola or Xavier?) worshipping the crucified image of Christ on the obverse as well as reverse. (No. 4) Oval medal with the portrait of St Francis Xavier and the letters "B. FRANC. XAVERIVS" on the obverse; two saints or fathers with the face of God on the reverse. (No. 5) Round medal with the Virgin and the Holy Child on the obverse; the crucified Christ on the reverse. (No. 6) Oval medal with the bust of the Madonna and the head of Christ on each surface. (No. 7) Oval medal with very coarse execution. Obverse, the Virgin with the Infant Jesus; reverse, something like an altar with two saints. (No. 8) all these medals, except the first two, are coarse cast work, not struck. Probably they were made in the East.

IV. POCKET-BOOK WITH COMPENDIUM OF THE CHRISTIAN DOCTRINE.

(Plates XI–XV)

This is a small pocket note-book (15.1 × 9. 0 × 3. 3cm.) with 138 hand-written, and some blank, leaves of thin Japanese paper. Its leather binding is quite in the European style of the time, though now much spoiled. The title of the complete volume is not given by the copyist, but it seems this is a sort of compendium of the Christian doctrine, if we may judge from the contents themselves. They consist of two main parts, one is concerned with the mass, a chapter on the litanies as appendix, and the other with meditations. So the heading of the first part, as we see in the following index, fits in some way the title of the entire compendium. But we may also divide the contents into four chapters, except the second, in small paragraphs as follows :

[Chapter I] How to celebrate the *on-missa* (missa)¹ and what is the *gwannen* (meditação)?

- | | |
|---|--|
| 1. The <i>konlisan</i> (confissao) | 2. The <i>introito</i> (introito) |
| 3. The <i>kirie-ereizon</i> (kyrie eleison) | |
| 4. The <i>Gurouriya-inekiserishisu</i> (Gloria in excelsis) | |
| 5. The first <i>douminus-boubiskum</i> (Dominus vobiscum) | |
| 6. The <i>orashiyo</i> (oratio) | 7. The <i>episutora</i> (epistola) |
| 8. The <i>areruuya</i> (alleluia) | 9. To replace the Bible from the right to the left |
| 10. The <i>ewanzeriyo</i> (evangelho) | 11. The <i>kredo</i> (credo) |
| 12. The second <i>douminus</i> | 13. To prepare water for the <i>karisu</i> (calis) |
| 14. The <i>ohetoriya</i> (offertoria) | 15. To wash the hands |
| 16. The <i>orate-furate</i> (orate frate) | 17. The <i>pereshashiyon</i> (prefacion) |
| — The <i>memento</i> (memento) | 18. To lay both hands on the <i>karisu</i> |
| 19. To take up the <i>ousutiya</i> (hostia) | 20. When to hold up the <i>karisu</i> |

1. The Japanese transcriptions of the foreign words are given in Roman letters and their equivalents in Latin or Spanish, &c. are in parentheses.

21. To hold up the *karisu* and *oustiya* one by one.
22. The *paatern-nousuteru* (pater noster)
23. The *paasen* (paxa, passion)
24. The *oustiya* (hostia)
25. *Aniusu-Dei* (Agnus Dei)
26. The *douminus*
27. The *komuniyo* (communio)
28. The *douminus-boubisukum*
29. The *orashiyo*
30. The later *douminus*
31. The *ite-misa-csu* (ite missa est)
32. The *bensan* (benção)
33. The last *ewanscriyo*

[Chapter II] The *ratainasu* (latainhas) of the *Sanchishimo-sakramento* (Santissimo Sacramento)

[Chapter III] Seven items of the first *Mejitasan* (meditação) divided into Week Days.

1. The *Secunda-heria* (Secunda feria)
2. The *ternshiya-heria* (tertia feria)
3. The *kuwaruta-heriya* (quarta feria)
4. The *kinta-heriya* (quinta feria)
5. The *sesuta-heriya* (sexat feria)
6. The *sabato* (sabbato)
7. The *domingo* (domingo)
8. The above-mentioned *meditasan* and their virtues (*tokugi*)

[Chapter IV]

1. The essentials (*moto*) of the *gwannen* (meditação)
2. Items of the *gwannen*
3. The *korokiyo* (colloquio)
4. The same for *Santa-Mariya* (Santa Maria)
5. The *gwannen* of the hour of *Abe-Mariya* (Ave Maria)
6. The *esame* (exame)
7. The *gwannen* of the "*on-tadasli*" (exame & juizo)

The first chapter on the mass has the same nature as such works as the "Mi-sa-chi-i" 彌撒祭儀 by Giulio Aleni (艾儒略), an Italian father who came to China at the end of the Ming dynasty and also is comparable with the "Seikyô-shogaku-yôri" 聖教初學要理 (Nagasaki, 1868) by Bernard Petitjean, which was compiled from the sources handed down orally, since three hundred years ago in the western part of Hizen and to be conferred with the "Confessionarium" and the "Dochirina Kirishitan" in the libraries in Rome, &c.¹ So this chapter can be called the "Ritus Celebrandi Missam." The whole chapter is reprinted in the Japanese section of this volume with its comparative glossary of European and Japanese words. Some part of the second and third chapters

1. Satow, *The Jesuit Mission Press in Japan*. (1888) Nos. 8, 9, & 11.

are also shown.

The fourth chapter on the meditation (*gwannen*) is to be compared with the prayers handed down among the sacred devotees in the Ikitsuki island near Hirado, given in the “Nihon-ni-okeru-Kôkyôkwai-no-fukkatsu” 日本に於ける公教會の復活 or the “Revival of the Catholic Church in Japan” by Mr W. Urakawa (Nagasaki, 1915). Some paragraphs in the chapter are reprinted in the volume.

The Japanese used in this extract is a popular literary style, similar to the other Christian literature of the period, at the end of the Ashikaga and in the beginning of the Tokugawa epochs. The traditional phrases employed in the *monogatari* and *sôshi* are freely used here, with Latin and Portuguese words as well as the Buddhistic terms adopted by the Christians. It attracts us very much with its special fragrance of the Christian literature of the time. The handwritings are also praiseworthy.

Though the printed books and manuscripts concerning the ancient Christians in Japan have been found in some quantity, the sort of compendium like the present example, is very scanty. There is a booklet called the “Yasokyô-shakyô” 耶蘇教寫經 in the Tøyô Imperial Museum, which is an extract of the Latin psalms transcribed into the *hirakana* syllabary. Besides that we have to mention such extracts as a Christian calendar obtained by Mr W. Hayashi in Echizen with the “Kontentsusu-Mundi” (Contemptus Mundi) and also those prayers collected in the Ikitsuki island and Sotomé as well as the “Seikyô-shogaku-yôri” and the “Seikyô-nikka” 聖教日課 published by Petitjean.

Among the compiled works on Christianity, from the extracts or the relics, at the end of the Tokugawa period, the following books are to be mentioned for the comparative studies of this compendium. The “Kirishito-ki” 契利斯督記 by Zensai Ôta 太田全齋, the “Kirishitan-hôki” 切支丹法器 by Suiken Tachihara 立原翠軒 and the “Kichô-Tsunenaga-dôgukô” 歸朝常長道具考 by Bansui Ôtsuki 大槻磐水 in his “Kinjô-hiun” 金城秘韞. The last mentioned work is a description of the relics¹ brought back by Tsunenaga Hasekura who was sent on a mission to Rome by the order of Masamune Date in 1614.

1. Nineteen books in the collection are now unfortunately lost. For the other objects see the *Dainihon-Shiryô* 大日本史料 or the *Japanese Historical Materials*, Vol. XII, No. 12.

And the "Kirishitan-hôki" gives us information of the objects confiscated from the devotees in the first half of the Seventeenth century. It is reported that recently a rich find was made at Marquis Tokugawa's of Mito, which seems most probably to be those, or among those objects mentioned in this "Kirishitan-hôki" and we are looking forward hopefully for further detailed information about them.

Dr. Idzuru Shimmura.

TOMB-STONES OF THE CHRISTIANS IN THE KEICHÔ ERA FOUND IN KYOTO AND ITS NEIGHBOURHOOD

(Résumé of the Japanese Text)

Since St Francis Xavier arrived at Kagoshima on the 15th August, 1549, six years after the first landing of the Portuguese on the island of Tanegashima, the Christian religion was propagated all over the country, especially in the western part of Japan, including Kyôto, Osaka and Kyûshû. Suffering severe persecutions and the shedding of martyrs' blood occurring not rarely, the total number of converts is said by some Christian writers to have reached almost a million at the zenith of prosperity, until it was almost entirely rooted out by the strict prohibition under the Tokugawa Shogunate in the first half of the Seventeenth century. Though this estimate of the number of Christian devotees may be much exaggerated, the rapid propagation of the new doctrine and its penetrating power into the then emancipated societies cannot be denied. So it has seemed to us rather curious that no Christian tomb-stone of these days could be discovered, relics of this immense number of converts, although since the cruelly severe interdicts of Tokugawa times, most of the monuments relating to this persecuted religion would have been wilfully destroyed or hidden, besides the natural disappearance due to the course of time.

At last an unexpected find was made first in 1917 in Kyoto, bringing to light three tomb-stones of the Keichô Era (1596-1614) in a nunnery, rapidly followed by several other discoveries in Kyôto and its vicinity. Most of them now are kept in the University Museum, presented or deposited by the owners. We shall describe first the monuments themselves, according to the dates of discovery, and then observe the styles of the stele and inscriptions and finally the probable sites of the Christian churches and cemeteries.

I. DESCRIPTIONS OF THE TOMB-STONES.

(A) Three tomb-stones found within the precincts of the

Nunnery Emmyô-ji. (Map, A)

(Plates XVI, XX & XXIV)

Discovered by Mr Hakô Iriyé, a painter and the spokesman of the supporters of the nunnery in August, 1917.¹ All three are made of black sandstone in a rectangular form with curved tops.

(1) The top of the stele is in the form of a round-arch and carefully executed. A Maltese-like cross near the top. Inscriptions in three columns:

[April, 1608 A. D.]

"The 10th of the 3rd Month of the 13th Year of Keichô (24th.)

"*Hiraga-Tarozaemon-mago-Inesu*, (Ignez, Granddaughter of Tarozaemon

"*San-Onoriyo-no-li.*" (Day of St. Honorius [Hiraga)

(2) Round-arched top, carefully made like the former example. A cross fleury and a three columned inscriptions:

[December, 1610 A. D.]

"The 7th of the 11th Month of the 15th Year of Keichô, (21st,

"*Ogawa-Ôgiya-Mishiya*, (Mexia of Ôgiya on the Ogawa street)

"*San-Tomei-Aposutoro-no-li.*" (Day of St Thomas the Apostle)

(3) Pointed-arched top with the inscription in three columns. A rude cross over them.

"The 7th (?) Year of Kei.hô, (1602 A. D.)

"*Ôgiya-no-Maruta*, (Martha of Ôgiya)

"?th of the 9th Month." (August September)

(B) A tomb-stone found in the precincts of the

Temple Jôgwan-ji. (Map, B)

(Plates XVII, XIX, XXI & XXV)

1. See Mr S. Shimada's article in the *Kôkogaku-Zasshi* or *Journal of Archaeology*. Vol, VIII, No. 3 and Shimmura's in the *Shirin* Vol., III, No. 1, &c.

(4) This was discovered by Messrs Hayashi and Koyama, guided by a writing "Wagakoromo" by Genki Ozaki, in front of a small chapel in the temple, in December, 1917.¹ The stone has been used for a wash-basin its bottom hollowed out as described by Genki. The material is granite and the shape is quite different from the above-mentioned examples, a vaulted-roofed like body resembling the cover of a sarcophagus. The following inscriptions are engraved on one end in three columns:

"The 14th Year of Keichō, (1609 A. D.)

"*Ishi, Rushiya*, (Lucy, Ishi)

"The 3rd of the 5th Month." (4th, June)

A Greek cross with the Jesuit emblem I-H-S over them.

(C) A tomb-stone found in the site of the Temple Jōkō-ji. (Map, C)

(Plates XVIII, XX & XXIV)

(5) Discovered by Mr Kawai in June, 1918. The form and material is similar to those found at the nunnery (Nos. 1 & 2), but a Jesuit emblem is over the inscription.

[August, 1603 A. D.]

"The 28th of the 6th Month of the 8th Year of Keichō, (5th,

"? ? *no-Pauro*, (Paul of ?)

"*Yuki-no-Santa-Mariya-no-shukujitsu*." (Celebrated Day of Sancta
Maria ad Nives)

Very curious it is that a later addition of the following inscription is to be read in a fourth column:

"This is to say mass (*tsuizen*) for the priest Jōkō, the founder
(of the temple)"

1. See the articles by Mr Shimada and by Shimamura, *op. cit.*

2. Reported first in the *Shirin*, Vol. III, No. 3.

3. The day dedicated to *Sancta Maria ad nives* is concerned with the miracle of snow which took place on the 5th of August, 322 A.D. in Rome, related to the foundation of the Basilica Santa Maria Maggiore. (De Blé-er, *Rome et ses Monuments*. Tom. II, p. 140; Baedeker, *Central Italy*, p. 206.) This story is also cited in the *Kirishito ki* mentioned on the page 9 in this volume.

We do not know what is the exact meaning of this sentence, but it seems that the founder of the Temple Jôkô-ji must have had some personal relations with this Christian Paul.

(D) A tomb-stone found near the site of the Temple Sai-ji. (Map, D)

(Plates XVIII & XXIV)

(6) This example is in a shape similar to No. 3, having a pointed-arched top and made of a somewhat yellowish sandstone. A Maltese-like cross near the top. Three-columned inscription thus :

“ The 14th Year of Keichô, (1609 A. D.)

“ *Teki-Juan*, (Joan Teki)

“ The 13th of the 8th Month. ” (11th, September)

This was first noticed by Mr Yamamoto in 1921 and given to the University by Mr Ogawa.

(E) A tomb-stone found at a bridge on the road to the

Temple Tôji-in. (Map, E)

(Plates XVII, XIX, XXI & XXV)

(7) This was discovered by Mr Kuwana in January, 1922 at the foundation of a small bridge. The size as well as its form is almost the same as the stone No. 4. The material is also of granite. The inscription in three columns occurs at one end, crowned with a cross in a circle. Moreover there are three ornamental incisions on the border, which seem to be a symbolic design of nails or an anchor.

[Birth, (18th, August, 1608 A. D.)

“ The 8th of the 7th Month *Boshin* of the 1608th Year from His

“ *Sanchiyo*, (Santio)

“ *Hahakabe-Ukon-no-shôgen*. ” (Ukon-no-shôgen Hahakabe)

It is noteworthy that this tomb-stone shows quite a Christian fashion in its dating, though it still adds the old-styled sexagenary cycle of the year *Boshin* side by side.

(F) A tomb-stone found within the precincts of the Temple

Tsubaki-dera. (Map, F)

(Plates XIX-XXI & XXV)

(8) This one is quite similar in its form, material as well as size to the previous example. Unfortunately the end was hollowed out, where the inscription was engraved, as for a wash-basin employed at the time of tea-ceremony. Discovered by Mr Koyama in April, 1922.

(G) A tomb-stone found in the village of Sendaiji,

morth of Takatsuki.

(Plates XVIII, XXIV)

(9) Only this example was found outside of Kyôto, about six miles north of Takatsuki, in a village called Sendaiji, Kiyotaki in the province of Settsu. A rich find of other Christian relics was also made in a house near the tomb.¹ The stone is of granite and the execution is very rough. This is the largest of all in this kind of stele. The top is pointed-arched and a sort of Latin cross is engraved over the usual three-columned inscription:

“The 8th Year of Keichô, (1603 A. D.)

“*Uyeno-Mariya*, (Maria of Uyeno family)

“The 10th of the 1st Month.” (21st, February)

The letters for the name Maria is in the *kata-kana* style, while all other tombs have the Christian name in *hira-kana*. This was found by Messrs Hashikawa and Fujinami in September, 1920.²

II. TYPES OF THE TOMB-STONES AND THEIR INSCRIPTIONS.

The ten examples of the Christian tomb-stones of the Seventeenth century, we have above described, and they are all what we know of these interesting relics at present in Kyôto and its vicinity. We may classify them into two main types, the one being in the shape of a rectangular slab, with round or

1. See the article in this volume by Dr I. Shimmura.

2. See the article by Mr Hashikawa in the *Shirin*, Vol. VI, No. 1.

pointed arched top, and the other in the form of the cover of a sarcophagus with a vaulted-roof-like body. The first is certainly the form already used by the Buddhists in Japan and adopted by the Christian converts without making much modification of this traditional, common type of stele.¹ Those with the pointed arched tops are considered quite Buddhistic in nature re-calling the form of the halo of a Buddhistic image. But the round topped type was rather foreign in those days and it might be influenced by the following type.

The latter is a new type of tomb-stone in Japan, introduced by the Christian missionaries. There is little doubt of its being derived from the cover of a stone sarcophagus in Europe, though it was much modified, shortened in length, serving as the mere monument of a grave, instead of a real cover of a coffin.² We see in Peking the tombs of the Christian fathers of the corresponding period in the shape of the true sarcophagus. (Figs. 5, 9, & 10)

The inscriptions on the tomb-stones are quite Christian in nature, indicating the Christian names, without, or besides, the common personal names, and Christian crosses or Jesuit emblems over them. The dates are also more or less Christianized, some using the days of Saints or religious festivals from the ecclesiastical calendar, and the other even the Christian year Anno Domini, in the place of our Era or the *nengô*. Very interesting is it to see that in these Christian grav-stones our native *kana* characters were freely used in the epitaphs. The *kana* had been considered hitherto as vulgar or vernacular, compared to the Chinese characters, and very seldom used for the monumental inscriptions and not to be seen except on some minor monuments, since the Kamakura down to the Ashikaga periods, employed occasionally by ignorant artisans, or country people, &c. But here for the first time the *kana*, even the *lira-kana* style of characters appeared as monumental inscriptions on the Christian grave-stones, mixed with Chinese letters, because the latter are

1. A number of tomb-stones were brought to light in 1922 at Kawara, Kikuchi-gun in Higo, which are all in the rectangular shape with pointed arched tops. No inscription occurs except a cross near the top. (Fig. 6)
2. There is one at Nagasaki in the shape of a sarcophagus. (Fig. 8) This was noticed by Shimura when he visited the place in 1917. We are also informed by Mr T. Nagayama that there were discovered a number of remains of tombs at Higashi-Ariye, Hizen. They are in the form of a cover of sarcophagus and some have crosses engraved on the surfaces. (Fig. 7)

inadequate to transcribe the Christian names of terms. Moreover, in consequence of this, the Chinese characters themselves were often inscribed in a cursive style to be more in keeping with the *kana* characters. This is an epoch-making phenomenon in the history of our epigraphy and it is very curious to notice that this introduction of our national *kana* characters, giving them an independent or prominent part, into the field of Japanese epigraphy, was the result of the propagation of Christianity, of a religion considered to be anti-national by the most of people.

III. CHRISTIAN CHURCHES AND CEMETERIES IN KYOTO.¹

It is remarkable that the Christian tomb-stones found in Kyôto, as we have described, are all dated from the period of the Keichô era, 1602 to 1610 and they came, except one, No. 6, from the north-western corner of the city. From these facts we come to the conclusion, first of all most of them belong to the period when Christianity became once more prosperous under Iyeyasu's (Ôgosho-sama) reign, after the unhappy days of Hideyoshi (Taikô-sama); and secondly, they must have come from the cemeteries attached to the Christian church or churches which existed in that part of Kyôto in the period. Iyeyasu gave permission to Father Roderiguez in 1604 to rebuild the Christian church or the "Namban-ji" (Temple of the Southern Barbarians). We know a church at Ichijô-Aburanokôji (Map, 1) from the "Kirishitan-monogatari" 切支丹物語 as well as from the "Yôshufu-shi" 雍州府志. The site is traceable in the old maps as it left the name of a street, "Daiusu-chô" or Street of Deus. But at the same time another church is mentioned at Kitano in the Jikei-ki" 時慶記 and at Nishinokyô (Map, 6) in the "Tôdai-ki" 當代記. Both places, however, are close that we are inclined to think that they probably indicate the one and the same building. And also this one seems to be the church removed from Ichijô-Aburanokôji to a more remote corner or to the suburbs of the city. Undoubtedly the tomb-stones from the north-western corner of the city belonged to the cemetery attached to this church. This was

1. See Shimmura, *History of the Namban-ji or the Christian Churches*. (The *Shirin*, Vol. III, No. 3) and Mr. Schurhammer, *Das Stadtbild Kyotos zur Zeit des heil. Franz Xaviers* (*Anthropos*, XVI-XVII, 1921-1922)

the time of the last flourishing of Chistianity before the final interdict of Iyeyasu, when churches re-erected and Spinora established an Academy in the city only ten years ago.

But the sites of other churches or chapels built in the southern part of the city are more difficult to determine. The "Tôdai-ki" mentions a church at Shijô which was also destroyed by the interdict of 1614 together with that of Nishinokpô, already mentioned. And the "Kitishitan-monogatari" tells us of a big church erected at Gojô-Horikawa in this period. Crasset mentions one house of the Jesuit fathers destroyed in 1614 and Pagés tells of two churches. From these and other sources we assume that there were probably two churches or chapels in the southern part of Kyôto at the time of Iyeyasu, one at Shijô-Horikawa (Map, 3) and the other at Gojô-Bômon (Map, 5). The tomb-stone which came from the site of the Sai-ji (No. 6) is nearer to these churches, but at the same time lay at a considerable distance from it. So we cannot yet know what is the history of this stele.

The Christian churches before Iyeyasu must be mentioned in a few words. It was in 1560 that the first church and chapel were built in Kyôto by Father Gaspar Vilela, nine years after St. Francis Xavier pressed his foot in this then devastated metropolis, and eight years after the first Christian church Daidô-ji was erected in Yamaguchi. Nobunaga especially patronized the Christian fathers and in Kyôto the famous church "Namban-ji" was established, making the most flourishing epoch of the religion in the city. We have no tomb-stone of the period yet, except a bronze bell with the date 1577, belonging perhaps to this church, now preserved in the Buddhist Temple Myôshin-ji where it echoes the sound of the prosperous days of the past.¹ When Hideyoshi, however, came to power the churches of Kyôto suffered severely. All Christian establishments there as well as in Osaka were destroyed by his order in 1588,

1. See Dr Dahlmann's article, *op. cit.* and Mr T. Nagayama, *An Album of Historical Materials connected with Foreign Intercourse*. (Nagasaki, 1918) Recently a document telling the history of the bell was found in the Temple Shunkô-in in the Myôshin-ji: according to it the bell is not from the Namban-ji in Kyôto, but from another source. We shall have another opportunity to discuss upon the question.

though some years after a new missionary of the Franciscan order came to Kyôto and erected privately the church, cloisters and college. They were also devastated by Hideyoshi in 1596 and the first martyrdom took place at Nagasaki in the following year. But the Jesuit followers, it seems, did not die out in Kyôto, because the tomb-stones dated 1602 and 1603 (Nos. 3 & 5) are in existence, though most of the grave monuments belonged to the last flourishing period under Iyeyasu in the first decade of the Seventeenth century (1604-1614).¹

Dr Idzuru Shimmura & Dr Kosaku Hamada

1. The tomb-stone found north of Takatsuki (No. 9) also belongs to this intermediate period.

TWO HORSE SADDLES, ONE WITH A COAT OF ARMS CONSISTING OF THE MONOGRAM OF A CHRISTIAN NAME AND THE OTHER WITH PICTURES OF PORTUGUESE.

(Résumé of the Japanese Text)

It is interesting to notice that communication with European countries and the introduction of Christianity at the end of the Ashikaga period, in the middle of the Sixteenth century, effected its influence in every direction of the social life of our nation, even in the domain of the art and crafts of the Christian devotees or of the fashionable people of those days. Among a number of examples now extant, such as folding screens, sword-guards and various objects of lacquer,¹ the two horse saddles here shown will be among the most characteristic products, one reflecting the taste of a Christian convert, and the other of the exotic subject of the painting in the time when intercourse was yet maintained with foreign countries.

I. Saddle with a Coat of Arms consisting of the Monogram of a Christian Name.

(Plates XXVI-XXIX & XXXI)

The entire surface is decorated with the intersecting circle patterns (*wachigai*) in gold on a black-lacquered ground and the coat of arms consisting of the

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1. See Dr Dahlmann, *Christianity in Japanese Art*. (*Art and Archaeology*. Vol. XIII, No. 4) and *Japans älteste Beziehung zum Westen, 1542-1614* (Ergänzungshefte zu den *Stimmen der Zeit*. 1923)
 2. Most of the folding screens are mentioned in the above-mentioned article. There are a saddle and two medicine bottles with the pictures of Europeans in the Tōkyō Imperial Museum (Figs. 12, 13) and a small lacquered case with the Jesuit monogram, perhaps used for containing the hostia, in the possession of Mr K. Horiye. (Fig. 15)

Roman characters F. R. C. O in a circle on each "bridge" (*maciva* and *shizunwa*).¹ Undoubtedly this is the monogram of the Christian name Francisco and the saddle belonged to a Christian knight or soldier of the time before the strict prohibition of the religion was declared at the beginning of the Seventeenth century. We know Sôrin Ôtomo 大友宗麟 (1553-1611) was a pious Christian *daimyô* of Bungo in Kyûshû with the Christian name Francisco, who sent the first envoy to Pope Gregory XIII., in 1582, and employed a seal with the same design as this coat of arms on the saddle. (Fig. 17). So the attribution of this saddle to Sôrin's possession will be very fascinating, though unfortunately there is no evidence to support this, except that the provenance of the saddle, by a dealer who brought it thence, to be Kyûshû where Sôrin lived. Moreover, the style of the saddle according to Mr Seki, an expert, belongs to an age later than the time of Sôrin, though naturally it must be before the final interdiction of Christianity in the first half of the Seventeenth century. On the under side of the "seat-board" (*igi*) the signature of the saddle-maker is written (Fig. 18) but we cannot discover to whom it belonged. The saddle is now in the collection of the Archaeological Museum of the Kôyô Imperial University.

II. Saddle with Pictures of Portuguese Merchants.

(Plates XXVIII-XXX, XXXII, XXXIII a & b.)

The saddle has the pictures of foreigners, perhaps of Portuguese merchants, on the outer surfaces of both "bridges," painted in black silhouette on a dark red lacquered ground, with the draperies, &c., outlined in gold. The principal figures are represented, clad in mantels with conical hats on their heads and attended by black slaves who hold up umbrellas behind them. The figures are very well arranged in composition, and applied cleverly on the spaces required. All foreigners are indicated, as is usually done, with extraordinarily high noses, even the negro slaves. We find these pictures have striking resemblances to those on the folding screens or *byôbu* in various collections,² which represent the religious and commercial scenes of Portuguese merchants in some Japanese

1. For the Japanese nomenclature of a horse saddle see Pl. XXXI.

2. See Dr Dahlmann's article, *op. cit.*

ports. (Fig. 14) On the under surfaces of two "seat-boards" are seen the saddle-maker's signature as well as an inscribed date, and the same signatures also on the side of each "bridge," all engraved. (Pl. XXX) The date reads, "Day of the 2nd Month of the 7th Year of the Temmon" 天文七年二月日 that is to say, March of 1538 A. D. The signature of the saddle-maker has fortunately been identified by the kindness of Mr Seki, as that of Takasuye Suruganokami Chiaki 千秋駿河守高末 shown in a genealogical book, who flourished in the time between the Eishō and Temmon Eras (1504-1554).¹ But this date is paradoxical if we adopt the established date of the first Portuguese arrival in Japan as in the 12th year of Temmon (1543 A. D.)² There are only two explanations which may solve this enigma. The first is to consider the pictures as having been re-painted, some half a century later than when the saddle was originally made, influenced by the exotic taste then prevailing, in the beginning of the Tokugawa period, when most of the folding screens were produced. The second interpretation is that the saddle might be a complete facsimile of the older one, even to date and signature—such an exact copy as is called a "ga-kura" 鵞鞍 was not rare in those days; so the saddle and the pictures are of the same date. We are, however, inclined to the former explanation at present. The saddle with such pictures of foreigners is not unique, as we are informed that there is one in the Tōkyō Imperial Museum (Fig. 11) and another of excellent execution, complete with the stirrups, formerly in the possession of Mr Tanaka. The other parts of our saddle are decorated with the scattered petals of cherry-blossoms in black and outlined in gold. According to Mr Seki the style of the saddle is much older than the former example and it is said traditionally that this saddle was made use of Nagaharu Bessho 別所長治 († 1583) who was the duke of the castle of Miki 三木, in the province of Harima. This is now in the possession of the Fukuzumi Elementary School to which Mr Hada, a descendant of Nagaharu presented it.

Dr Kōsaku Hamada & Suyeki Umehara.

1. Mr S. Fukuhara expressed quite another opinion, that this saddle was made by Motokiyo Shimanokami Araki 荒木志摩守元清 of the Otsubo school. But we know not how he came to this conclusion.

2. Though the Japanese sources tell us this date, it is uncertain whether it was in 1542 or 1543.