

SIMILARITY BETWEEN ANDES OR INCAN CIVILIZATION AND JAPANESE

Hiroya Siroki

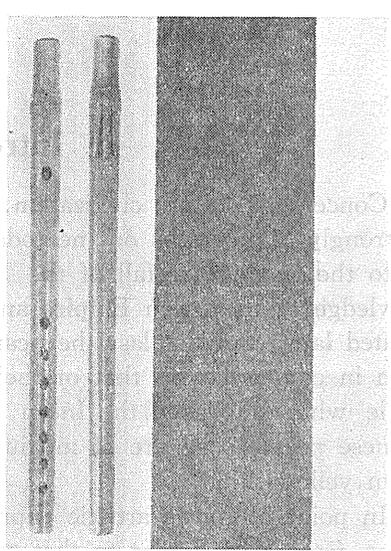
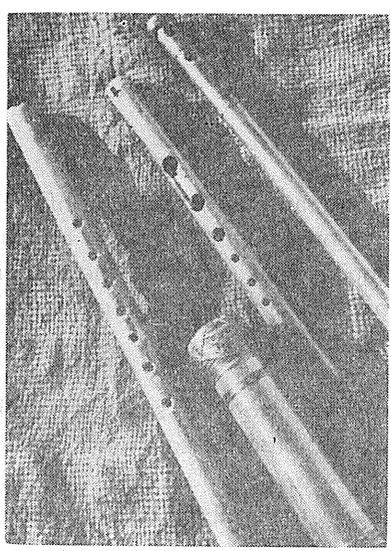
Introduction

Concerning Incan civilization, its charm captivated my youthful life as strongly as it works on me today, the reason of which may be attributed to the tragic downfall of the Incan Empire. Meanwhile the general knowledge of the Incan Empire among Japanese people has been gradually elevated later, until at last they came to recognize that Inca's culture had much in common with that of their own country. Originally speaking, the people who established the Incan Empire belongs to the same race with Japanese people who are of medium height with tough hair and hairless brown yellow-skin.

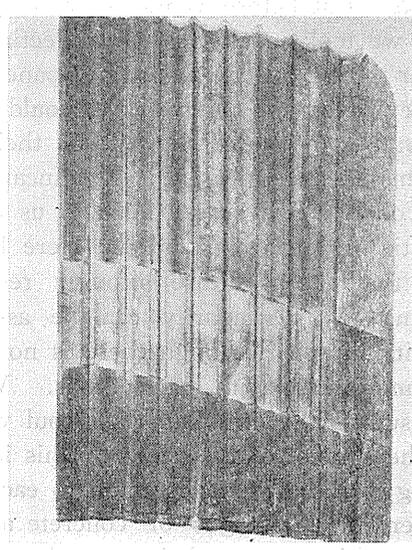
In point of Inca's artistic expression, we can certainly affirm that its salient feature is similar to that of Japan in being strong, simple and spiritual. But before World War II, materials for Incan arts were so scarce that we took much pains in collecting them enough to satisfy our purposes. After the war's end, however, Japanese scholars making an over-all scientific survey over the Andes, we could make ourselves intimate with a full portrait of the Incan fine arts by their exploratory reports concerned. Furthermore, in spring, 1958 the Incan Empire's cultural exhibition was held in Tokyo which spread open to us the great wonder and mystery characteristic of Incan civilization. Here I was firmly convinced by close observation that Incan culture strongly resembled in many respects to that of Japan. This similarity can be assured to have come from their racial affinity in spirit, though there is no definite sign of their having directly communicated with each other. We know that the Incan people regard the sun as the origin of their soul while the Japanese also adopt the sun as the symbol of their flag. This is a positive proof of the two people being spiritually in common to each other but here, I would show you rather tangible signs or concrete articles which demonstrate the similarity between Japanese and Incan culture, the very step of which would be rightly consistent with the spirit of archaeology, characteristic of a positive philosophy.

DIFFERENCES BETWEEN JAPANESE AND WESTERN
CITRIZATIONS AND JAPANESE

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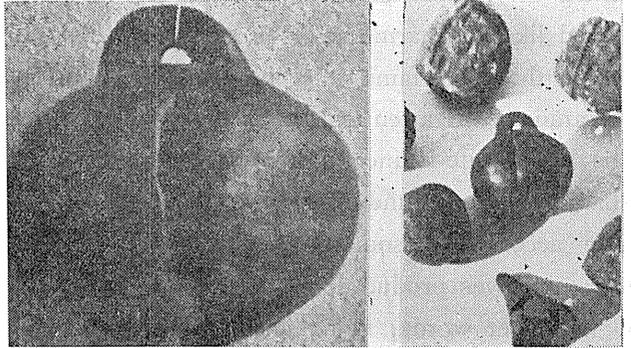
THE MUSICAL INSTRUMENT

Both the pictures in No. 1 and No. 2 frames are the musical instruments made of the bamboo or of its kind. The left flute in No. 1 frame is an Incan bamboo-made flute found in Chancay. The right one is a Japanese flute which is kept in the Shosoin manufactured in the 7th century. Originally speaking, the bamboo is a unique product in the Orient, nowhere else is it thought to grow despite its being large in numbers but in Incan civilization, we can find that the flute made of the same materials as that of our countries also made in the same way as it is in ours. They have both the seven holes in numbers but their fingering does not always coincide with each other because it is not yet known whether horizontally or vertically the Incan flute was blown, while the Japanese flute has been blown horizontally. Nextly, in the second frame, we see the Incan reed flute lying side by side with the Sho, Japanese reed pipe of 7th century in the Shosoin. They are played like the harmonica. Both principally and formally they are classified into the same family, besides surprisingly being in common in shape and appearance, but attention must be paid to the one difference that the pipe of the Incan flute is unequally constructed in length, so that each gives out a sharp different sound, while the Japanese flute is equally constructed, its tune accordingly sounding out gradual and mild. Originally speaking, this reed pipe was produced in the Chinese Continent and transferred to Japan. In other words, some Mongolians have been settled in Japan through China and others in Andes across the Aleutian Island from the North America, and these Mongolians respectively cherished in their places the memory of their own homes by playing their flutes in common. Thus, it is all too natural that when we compare the Incan flute with that of Japan, we are struck with something in common between these two different culture. It is a certain fact that each countrys' civilization is inseparably connected by the blood in common.

PLANTING AND CULTIVATING

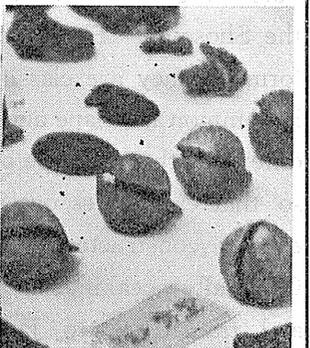
...the first thing to do is to get the soil right. It should be rich and deep, and well-drained. If you have a sandy soil, you will need to add some peat or compost to make it more fertile. If you have a heavy soil, you will need to add some sand to make it more porous.

When you are planting, make sure you have enough space between the plants. This will allow them to grow properly and will help to prevent diseases. It is also important to water the plants regularly, especially in the first few weeks. You should also be careful not to over-water them, as this can lead to root rot. Finally, you should be careful not to fertilize the plants too early, as this can burn their roots.



The next step is to choose a good variety of plants. There are many different varieties available, and you should choose one that is well-suited to your climate and soil. You should also choose a variety that is easy to grow and maintain. Once you have chosen your variety, you should be ready to start planting.

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THE BELL

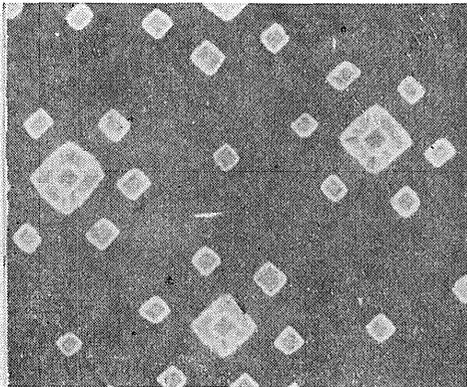
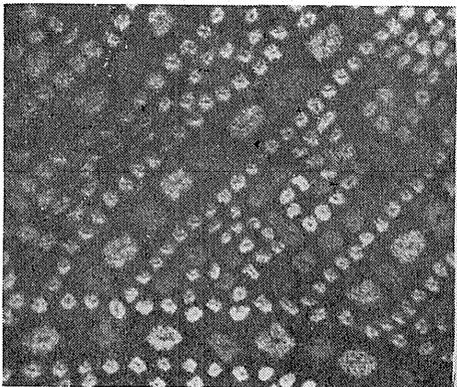
The left bell was discovered in Pachacamac, the middle was produced in Timu and the right is a Japanese bell, which was found between 100 A.D. and 300 A.D., all of them are made of Copper. Their inside structure and outside appearance are surprisingly in common. The reason why we can find such similar formative arts in such different culture is that these two nations were racially tied up and nothing else. Concurrent with this formal resemblance, their tone colors can also be explained by our own experiment, which, I am assured, are not very different from one another. Concerning the taste for tone colors, Japanese people shows little interest in sharp sounds but rather listens with joy to the graceful sounds.

That is the reason why they have come to produce such a bell as shown in the above picture that gives out a quiet sound. The people who created Incan civilization being the very makers of the Pachacamac bell, we can naturally gather that they have also been interested, like the Japanese, in the insects' chirps or the tender tones produced by the flute, instead of the radical sound and harmony. In Japan, the bells of these kinds are used for ornaments or sometimes for musical instruments but how about in Inca, in this respect? Generally speaking, formative arts being founded on the national sentiments or ideas, Japanese and Incan bells, both of which afford graceful sight, naturally represent their nationality like to each other. Though it is not always impossible for us to see such arts of bells in other civilization, I am not assured that even its tone color equally coincides with those of the Japanese and the Incan bells.

THE BIRD

The bird is a very common one in the mountains of the West. It is found in the mountains of the West, and is a very common one in the mountains of the West.

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DYEING

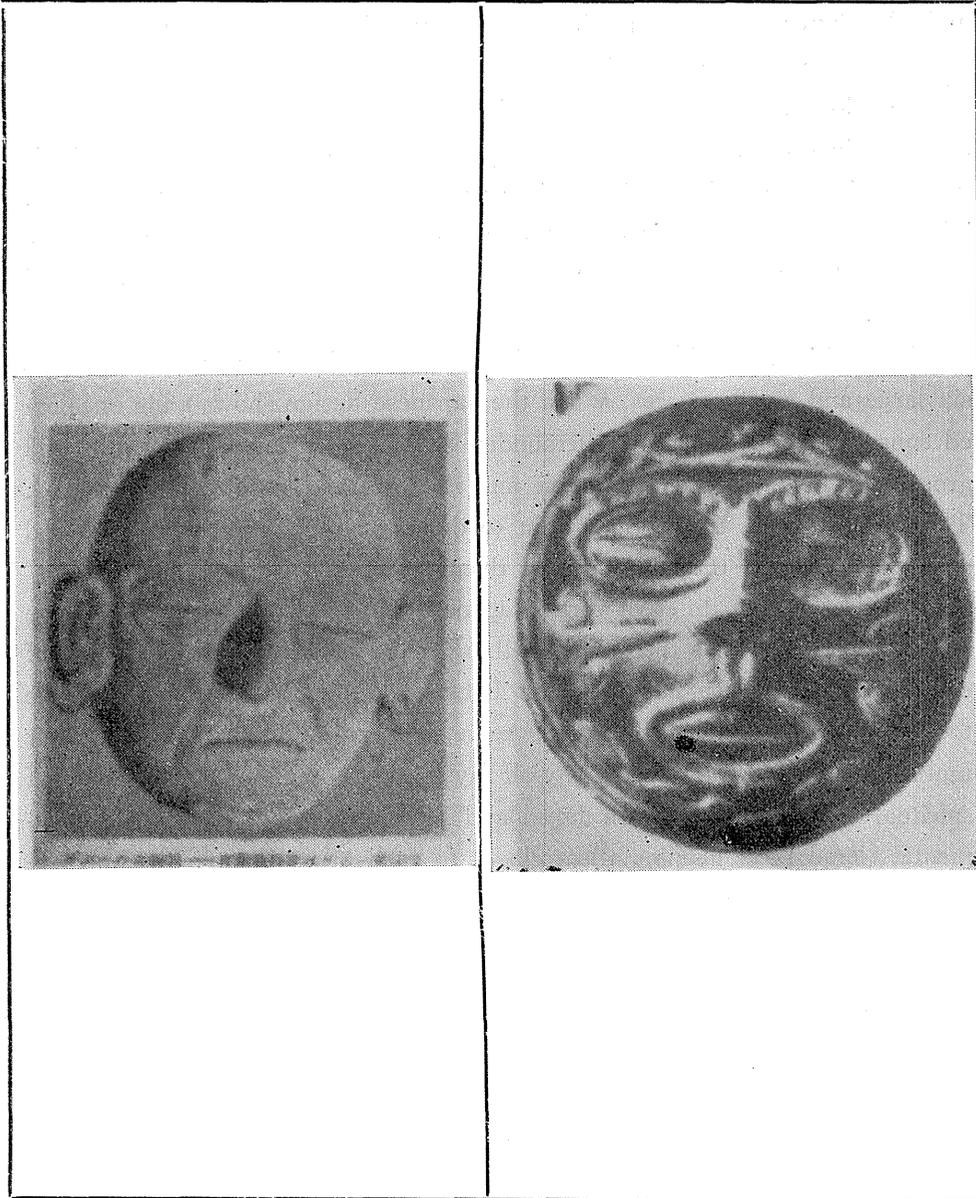
The pictures shown here are the cut-pieces of both Incan and Japanese clothing dyed with uncolored spots. The former was discovered in Chancay and the latter is a relic in the 7th century which is kept in the treasury of the Shosoin. The technique of dyeing clothes, while leaving certain spots uncolored, is accomplished by binding some parts of the material with a thread in order to protect these places from the dyeing process. This was originally developed in India as a technique unique to the Orient. That we can find out this pattern of dyeing in Incan culture is a positive proof to the weaving in Inca being closely connected with the Oriental fine arts.

In addition, the dyeing design in Incan materials is composed of the six large and small squares, while the Japanese design shows a big uncolored square lined up which is surrounded by small six squares on the red ground. The Incan design, simple and strong, leaves nothing to be desired. The way of Inca's dyeing is at first to design the materials with lines and successively fill up the space by the dyeing process.

Despite such a different form, Japanese and Incan civilization resemble so much in spirit that there is something in common in the inner heart of each people. It often happens even between different countries that the tools, if common to each other, serve as a main source to tie up their mutual connectionship. But I myself lay emphasis on the importance of spiritual resemblance between Japan and Inca which constitutes more fundamental elements in keeping them closer to each other through on the design, tools and dyeing so forth.

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Two views of a face, one normal and one distorted.

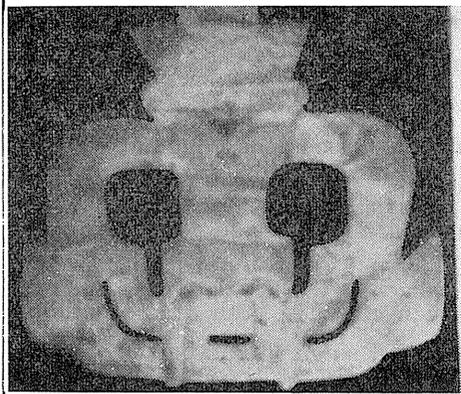


THE EXPRESSION OF A HUMAN FACE

The left picture is a bronze face in Chimu and the right picture is a Japanese earthen face, a product in the Jomon period between B.C. 2000 and B.C. 1000. When we compare these two faces there is a wide gap in the age of their production, besides, we can notice in the Japanese face its awkwardness exposed even in the formative manner. Regarding the purposes of these works the Incan face was used as a mask, while the Japanese face was religiously valued as a talisman alone. Moreover, even in quality, the Incan work was a bronze-made face, attaining the highest level that was known in these days, while the Japanese face was nothing but a unglazed clay piece of pottery. Despite that, there is so wonderful a resemblance seen as to be quite inexpressible between the two.

For example, both of their eyes shaped like coffee beans can be recognized as a symbol of a dead man's image. Where else can we discover such two symbols as being rarely in common like them? In particular, I want to emphasize here the importance of mental features being in common rather than the feature of formal resemblance. Besides the common feature mentioned above, we see the similar nuance in their nose and mouth, namely, while the Incan mouth is directed downward on both sides, the Japanese mouth is directed upward on both sides reminding us of its being closely related to the archaic smile. Apart from such contrast, both of the nations have brought the outline of their faces under a single round beauty, which can be said a powerful sign showing the racial affinity in their bodily construction.

Meanwhile, as ornaments for talisman, we can see the moustache, whiskers and beards on the Japanese face, while in Inca's works of art, we see their use being realistic and practical, not only in the case of the mask but in all other articles of art. In addition, the Japanese works are more symbolic than those of Inca. This means that the difference of each climate and custom caused their own characteristics to be so salient, cultural resemblance also standing cut conspicuous. This is nothing but a proof that both nations are essentially in common.



THE ANIMAL'S FACE

The left picture is a gold-made animal's face, a product in the Chavin period in Inca and the right picture is a reproduction of the animal's face woven into the silk fabric named "Nishiki" which was produced in the 7th century in our country. The original work is preserved in the Shosoin. The former face appears to be a god's figure whose motif is a human face with a fang. This sort of work is large in number as a representative of Incan civilization. The latter face seems to have been certainly introduced from the Chinese continent which was designed with a lion's face seen from right in front. Here we can find an interesting similarity between these two works, both of them attaching importance to the effect produced by the observation made from the front. This attitude of touching things intuitively and directly can be said unique to the oriental culture. By nature fine art being meant nothing but a self-expression through a medium or an object, it is all too natural that accomplished works have something in common irrespective of the difference of their subjects, for instance, whether they are a human face or a lion's, they are actually nothing influenced.

Such being the case, it may be safely said the Incan and Japanese works are a product of the same nation, by the resemblance of subjective sense seen among their objects, noses, eyes and mouth.

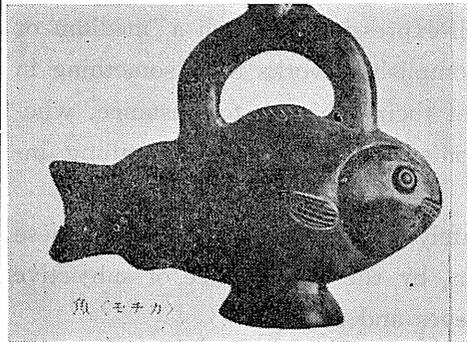
In particular we are struck by these nations' artistic skill and sensibility who have chosen as a design half open mouth of man and lion and their dignified expressions. Besides, the fact that, in Japanese works, the lion's design is woven sideways as a successive pattern, often reminds us of the mode of the designs adopted among the Incan fabrics.

魚 (モナカ)

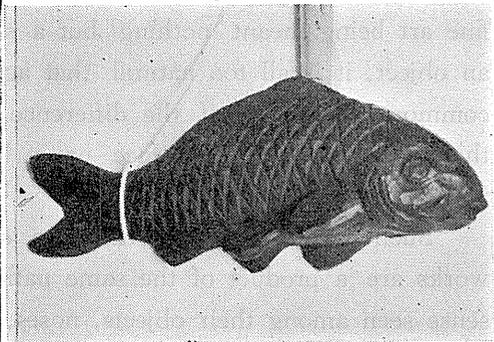
魚 (モナカ) は、古くから日本に伝来した魚料理の一つである。その歴史は、室町時代から始まり、江戸時代を通じて盛んになった。モナカは、魚の骨を削ぎ取った後、魚の身を細かく刻み、醤油と酒を加えて煮込む。その独特の味と食感から、多くの人々に愛されている。

魚 (モナカ) の調理法は、魚の骨を削ぎ取った後、魚の身を細かく刻み、醤油と酒を加えて煮込む。その独特の味と食感から、多くの人々に愛されている。また、魚の骨は、煮汁の旨味を抽出するために重要な役割を果たしている。モナカは、魚の骨を削ぎ取った後、魚の身を細かく刻み、醤油と酒を加えて煮込む。その独特の味と食感から、多くの人々に愛されている。

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魚 (モナカ)



THE EXPRESSION OF FISH

Both in Japanese and Incan culture, we find many works of art which deal with animals. The people in Inca and Japan show an unusual affectionate attitude to these dumb creatures, not looking down upon them but tenderly protecting their kingdom. The left fish is an earthen pot in Chimu and the right one is a wooden fish in Japan where it is used in the temple as a signal-bell, hung from the ceiling, tied with a thread so that it may echo out when knocked by a wooden hammer. Thus, the instrument being different in use in each country, its form indicates so much resemblance.

In addition, their productive motive was stimulated by the same desire and that, both of these fish are so realistically made that they appear as if starting to swim out, besides each formative art being remarkably strong in expression. If realistic portraits or formative power are to be fully expressed in their works, artists must have unusual knowledge and recognition of their subject matter here fish. That these different countries' artists pictured to themselves such a similar fish, is an evident sign that both Japan and Inca are equally favoured with fishing industry surrounded by the long coastal line. But it must have taken a long period for both of the countries to have created such a wonderful formative art.

In Inca's fine art, we see various kinds of fishes, and birds, just as in the Japanese formative art various birds, fishes or insects are adopted as subjects. Nowhere in the world we can find such fine arts in which so many animals or fish appear as a model.

This is a positive proof that both Japan and Inca are a country where they respect nature and love animals.

THE ENTERTAINMENT

But the first thing I saw when I stepped out of the car was a large, white, fluffy dog, sitting on the ground, looking up at me with its mouth open, as if it were smiling.



THE FACE OF THE LION

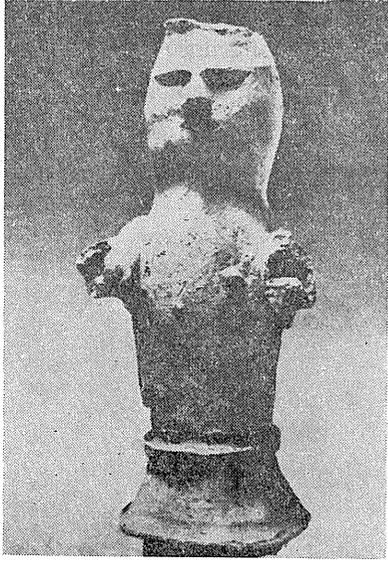
This work of the Incan pot in Chavin gives us a wild impression as if representing the situation of this old age. The beast's face on the pot which belongs to a cat family assuredly convinces that it is an expression of its watching over this pot. At the same time, both of hands firmly grasping the end of the pot strikes us that their formative art is as wonderful as that of the face. Another mask on the right side is a No-play mask, which was made in the 7th century, and now is preserved in the Shosoin.

This is the oldest mask even seen in our country. It was made of the paulownia curved and used for dancing as a cover on the face. Its mouth is contrived so that it may open up and down, drawing out its tongue alone with its occasional movement. And its teeth covered with iron plates are so made that they may give a clicking sound each time the mouth starts a up and down movement.

This animal's statue representing a lion's image, bears a more stern aspect than the cat family's beast in the Incan pot. Thus, the two countries' arts of work are far too different in their use but they appear to be so much in common that we take their makers for the same person. In particular, if we concentrate our focus-point upon their eyes, half open mouth or slanting nose or the way of their putting out tongues, etc., there is no room for suspicion as to the equality between Japanese and Incan works of art, though we see in the eyes and ears of the cat and the lion their respective humorous and terrible sights between the Incan and Japanese pieces of work.

STATUES BY THE WAY

The first of the statues is a seated figure of a man with a beard and a tall, flat-topped hat. The second is a standing figure of a man with a beard and a tall, pointed hat, holding a small object in his hands. The third is a standing figure of a man with a beard and a tall, pointed hat, holding a small object in his hands.

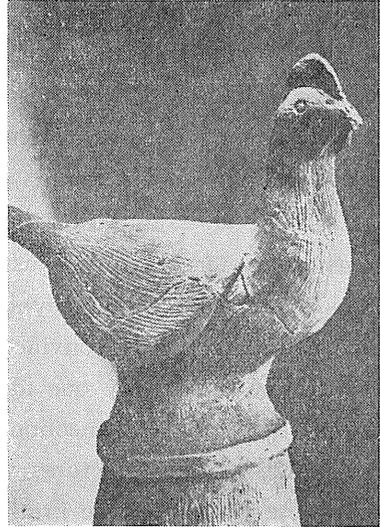
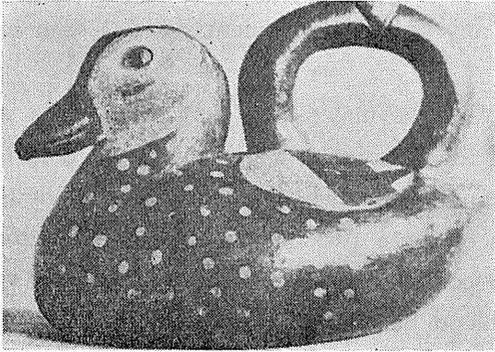


A FIGURE EARTHENWARE

The left picture shows a pot of Mochica which was shaped into a sitting figure. The right picture above is a piece of earthenware entitled a smiling figure and another right one below is a woman's figure which is also a piece of earthenware, both of these figures were used as a substitute for sacrifices called *Haniwa* (a clay image) which was manufactured between A.D. 200 and A.D. 500. According to another theory, however, these figures were used for funeral purposes. When we compare those Japanese with Incan works of art we cannot recognize any resemblance either formally or technically. Besides, due to the wide distance of age, and environment, the difference of quality stands conspicuous out between their works. Notwithstanding that, we could never deny the strong resemblance being noticeable in the formative idea. Either of the nations ever aimed to express the dynamic motion, but only to keep up a constant tranquility. In their works of art, is not included any sign of movement such as seen in the case of *Skitai* civilization.

Drawing an example of their smile, we may safely say that it is a serious and eternal smile, just as their affliction may equally be named serious and eternal. This phenomenon apparently comes from their religious faith, which eloquently convinces us of these two people's human nature being closely tied up by one idea in common. Indeed, there must be certainly an inseparable connection in blood between these two nations.

Though by these pictures we cannot see the back aspect of the statues, it will show the date more firmly assuring us of the truth of my above explanations if we closely observe the back side of these statues. If we are to express "motion" we have only to draw a moving posture but in order to express "stillness" we must give expression to a spiritual movement. Spiritual expression however can be made by only technical training. Though we cannot perceive in either of these statues any wonderful technique in fingers we can be assured that their spiritual technique, to say, a kind of instinct, makes up the defect of their manual technique. We can notice the cultural resemblance in Inca and Japan in this spiritual technique.

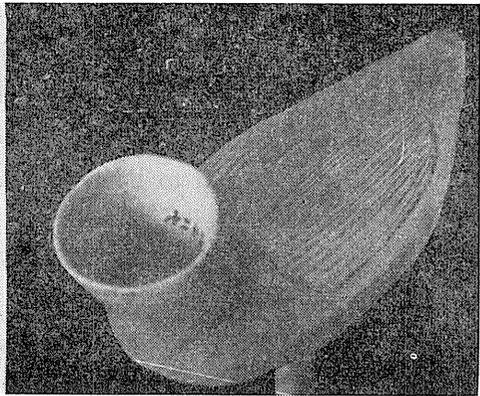
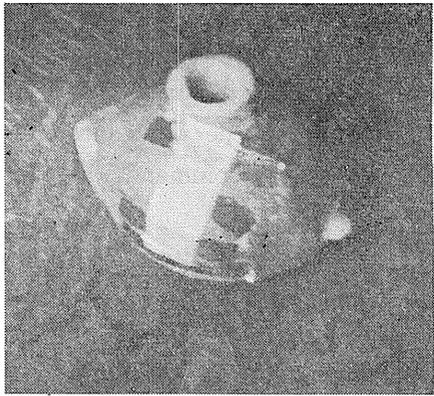


ANIMAL EXPRESSION

The left picture shows an earthen vessel shaped into a water-bird of Trujillo in the pre-Incan period. The right one is a clay image of a fowl produced in Jomon period between 200 B.C. and 1000 B.C. The former article is a water-pot and the latter is a utensil used for funeral purposes. Though these two pieces of earthenware are used in a very different way, the attitude of production strikes us as being much in common. We see in the ancient Orient, India, and China an immense number of earthen and bronze vessels which were shaped into animals but it apparently strikes us that all these manufactures have either held in contempt animals as an ugly creature or at best they have regarded them as a mere human accessory.

Meanwhile how about in Inca and Japan? The water-birds there are given their own kingdom, exercising their sovereign power, keeping aloof from human beings, as is apparently illustrated in the picture shown above. So is the fowl in the Japanese picture. He seems as if declaring his own right, walking stately with his breast fully open. Both the water-bird and the fowl, indeed, seem to have a ruling power at their command, in the Incan and Japanese cultural fields.

To turn over our eyes to the bronze deer in Skitai culture, we are aware of the animal always being scared by human beings, just as the copper-made tiger in China appears to be blustering for hiding its own timidity. But the Incan water-bird and the Japanese fowl equally seem to be heartily enjoying their own life, completely satisfied with their circumstances, sparkling their round and cheerful eyes. So far as I know, it is nearly impossible to find out such a bright eye and an open breast in any other formative art of this world. How could this fact be disposed of as a mere co-incidence? It must be attributed to the blood relationship between Japanese and Incan people inseparably connected with each other. No one has ever offered any evidence against this very theory that approves the ties of blood between these two nations.



EARTHENWARE

The earthenware being a formative art which was born concurrently with its nation's life, it represents the national character most eloquently. The art of moulding the soil is inseparably connected with the human instinct. In particular, we can point out that the closer relationship was developed between Japanese and Incan people in proportion to the increase in the variety of their earthenware. The left picture shown above is a Chimu's earthenware, which was probably shaped after the lying pumpkin. In the middle of the pumpkin, we can see an oval mouth rising upward, representing the whole appearance of powerful workmanship.

The right picture is a Japanese piece of earthenware which was produced about the first century apparently shaped into a bird-like form provided with its perfect feet and feathers. The neck is jutting forth onward serving as an outlet of the vessel but it is much bigger in shape than that of the Incan pot. This is probably because the kind of liquor to put in was different from each other and also because the original form of difference in the bird and the pumpkin evidently caused the difference in their sizes, too.

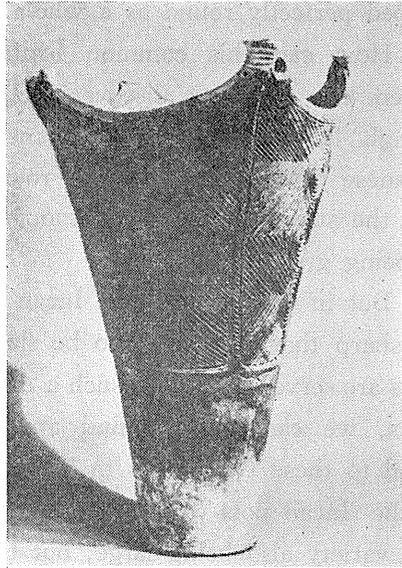
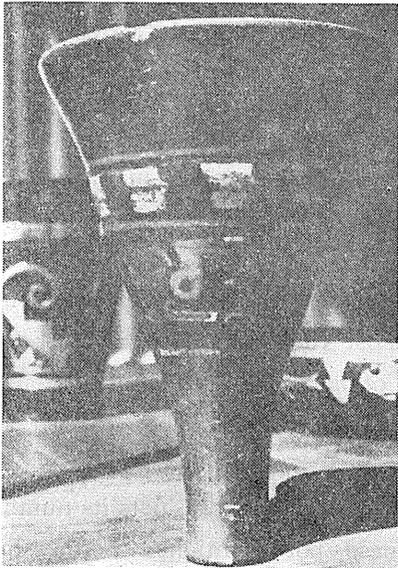
When we compare these two pieces of earthenware, however, we find nothing different between them in their conception or in their formative arts, the whole outline and the shape of the mouths being as like as two peas. But what strikes me most of all is that both of the nations are possessed of the wonderful life attitude which can adopt the natural creature, the bird and the plant into their own formative art as well as their possession of such delicate nerves as can barely keep the balance of their earthen pots looking so unstable by way of their exquisite way of arrangement. This spiritual delicacy is second to none in the world.

THE EARTHENWARE LIQUID CONTAINER

The first upper vessel on the left side is an earthenware produced in the Chavin period: B.C. 850-B.C. 500, and the second one below is a Chimu's product. Both of these manufactures are formed in the manner characterized by the Incan style itself. The upper round handle of the above picture gives a nice and rhythmical impression together with an athetical feature to this stable and static vessel, though it was originally made for portable use. The end of the mouth upward directed looks so largely open that it may fully inhale and emit its whole contents. The right side Japanese pot which was made between A.D. 100 and A.D. 500 is constructed much in the same way with that of Inca, except that it is shaped perfectly round as a whole.

How can this common feature be explained to our heart's content? Where else could we discover such a similar form in other cultural field though it is used in the different way from each other? Meanwhile the Japanese pot being made fully round, it lacks the strength in expression and the stability in balance, though it has an advantage over the Incan pot in being graceful.

But in other sense, the Incan pot being made with its mouth jetting so sharp that it requires to be slanted almost vertically each time its contents are served. Despite such a difference of national sentiment in detailed parts, we can scarcely find any works of art in other cultures that are equal to these two pieces in being so similar to one another. This type of the Incan pots can be said a representative of the Incan pots its number and variety also being large, but the Japanese pot mentioned before had gone out of existence for years until it appeared in the Edo period as a kettle for boiling water. Such being the case the love of a similar form of this pot has never ceased to lie among the Japanese people's heart.

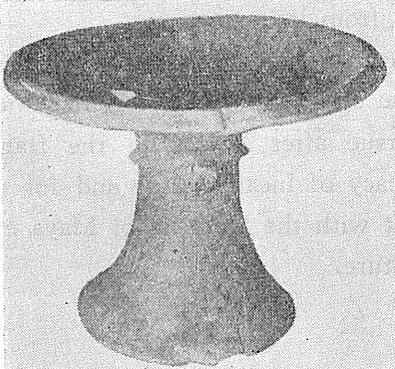
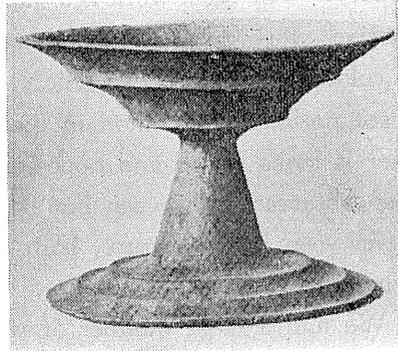
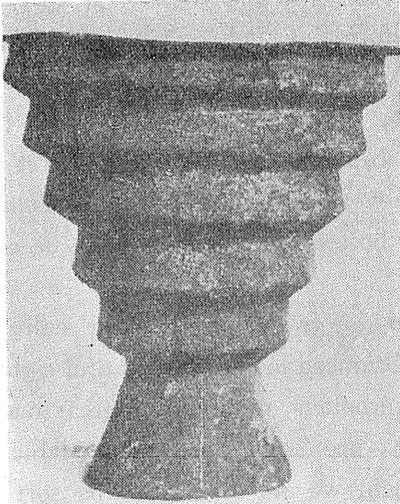


THE SHAPE OF THE POT

As I have pointed out much resemblance in earthen pots between Incan and Japanese civilization, the following similarity also forms an important element in telling this subject. Of the two pictures shown here, the left one is an earthen pot in Tihuanaco, which, as colored work, gives us much intimacy. The right work is a Japanese piece of unglazed pottery, a representative work in the Jyomon period before the birth of Christ which is not colored but figured in relief. When we glance at these earthen pots, we see nothing is common in the Japanese design with that of Inca, but rather it looks rough and opposite to the beautiful work of Inca. Yet on closer observation, we can but be struck by resemblance in their formative arts, as seen in the picture, both of their bottom parts being made narrow downward, losing their stability.

We find a large number of water cups or grain pots in other culture, too, yet, almost all their bottoms are well-balanced losing no beautiful sights. Meanwhile among the Incan and Japanese products are found a great many water cups and grain pots whose bottoms are lacking in their stability, particularly in the Jyomon period in Japan, we are aware of this sort of vessels being remarkably numerous in number. In Japan they dug the earth and put the pot into it so as to maintain its stability. While in Inca I wonder how they could keep their pots from losing brances.

All I can say is that both Japanese and Incan people had so delicate nerves that they were willing to much use even unstable pottery in anxiety for beautiful sights just as we try to pursue after beauty in the fragile glasses. This fact accounts for the delicacy of Incan culture and for the gracefulness of Japanese culture in contrast with the boldness of Maya culture and with the strength of Chinese culture.



メソポタミアの陶文が模範のある高脚碗の上型 — 第 5 巻

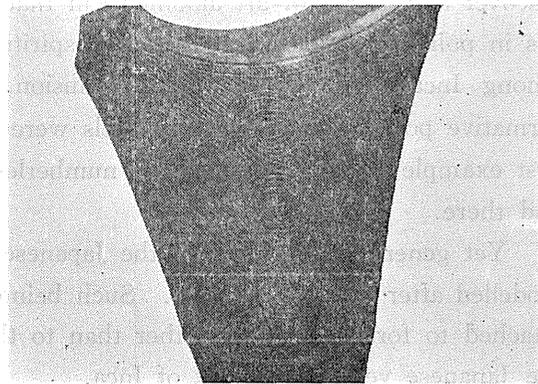
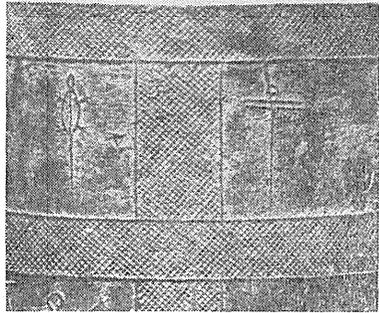
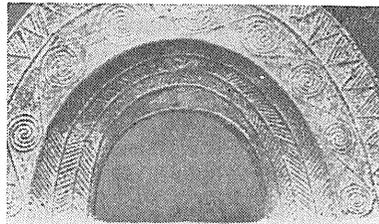
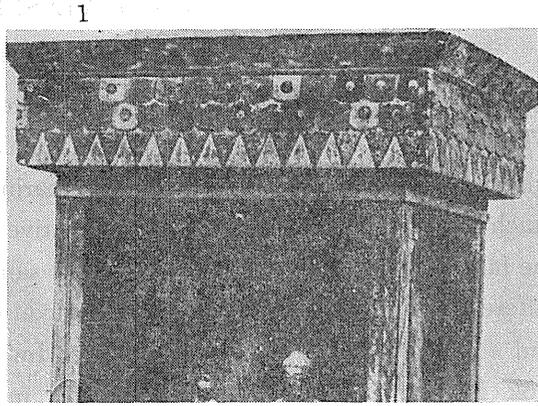
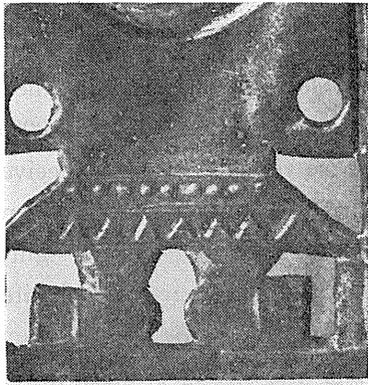


HIGH VESSELS

The left upper picture is an Incan made vessel which was discovered by a German, while the right upper picture is a Japanese high vessel called "Takatuki", a manufacture unique to the Yayoi period (B.C. 800-A.D. 200) which was used for carrying diets. Comparing these vessels, we can perceive much resemblance everywhere in formative spirit, apparently coming from the fact that they are the nations of the same blood, though, at first sight, differences are seen in shape and form caused by the difference of their life and environment. Looking at the upper Incan vessel from the flank, they look like an inverted step-ladder solidly made of the strong straight-lines, forming a sharp contrast with a Japanese work in the upper right picture which is so cautiously made as to be well-balanced as a whole.

Nevertheless, fundamentally, we can discover nothing different between these two, in point of their ideas, and intentions. Next, when we notice the high tray for vessels, we find Incan and Japanese articles being equally shaped like conic, but here again we note the Japanese work is so cautiously made that its bottom looks to be overturned in order to get itself stabilized. The lower picture on the left side shows an Incan high vessel that was discovered by the Andes Survey Mission of Tokyo University at Garbanzal, south to the city of Tumbles, while the right lower picture is a Japanese vessel produced in the Yayoi period. Taking a good look at these two specimens, we notice that nothing is different between them except that the Japanese work is made with its lower part larger than its upper part for effecting its stability. Sometimes, however, we come across such a style of Japanese vessels even in the Orient district but it is far from possible, to discover any works of art among them that are so similar to Japanese pieces in point of simple expression and spiritual technique as can be seen among Incan high vessel. In conclusion, it must be added that in the formative point, Japanese high vessels were not confined to the style of the first example in the Yayoi period, numberless of others being noticed here and there.

Yet generally speaking, all the Japanese high vessels in those days were modelled after this first example. Such being the case, importance must be attached to formative spirit rather than to the style itself when we compare the Japanese vessel with that of Inca.



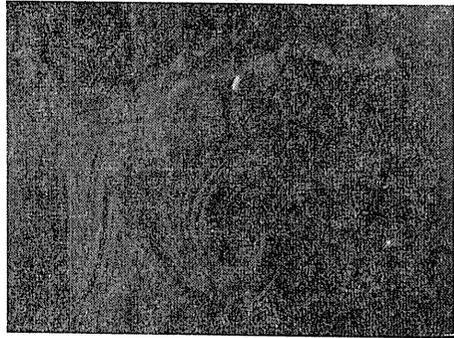
DESIGN

Here I show you the similarity of design which is noticeable between Incan and Japanese culture. Although I have given here only four examples thereof, I know, I must add a great deal to them. No. 1 picture on the left side is a copper plate in the Pre-Incan period while No. 1 picture on the right is a part of the cabinet for keeping the statue of Buddha which was in fashion at the Nara period (A. D. 700-A. D. 800). each of them being characterized by the design of a hand-saw. Of course, we can see such a design even in other cultural fields, but the common size of their angles forms a valuable commonness to each other.

The second Incan earthen pot on the left (A.D. 1400-A.D. 1500) is covered with the design  which we notice, also in many other Incan works but we must note that this design can be seen in large numbers in the copper weight which was used as a festival tool in the Kinseki period in Japan (B. C. 100-0) that was shown in No. 2 picture on the right side. The importance is that this design is never to be seen except in Japan and Inca the fact of which firmly assures us of the very cultural similarity between the two countries. No. 3 right picture is a wooden cup of Pachacamac which is designed in the stripe-form  and No. 4 left picture shows a design of the rising vortex  which was figured in the relief of Chan-Chan.

All these designs, we may safely say have been in fashion even in the primitive age of our country (No. 3 right picture). For example, concerning the vortex and stripe designs, illustrated above, we can see four similar designs at a time in the works of these two different countries. Such a case is never to be seen anywhere in the world, though sometimes the vortex design is noticeable in the Andean district. Such a similarity in manual techniques evidently shows the resemblance in blood and spirit between Inca and Japan. Goethe says "The mind follows the hands." Then we can say manual techniques so common as this, even assure us that both Inca and Japan are universally in common in spirit.

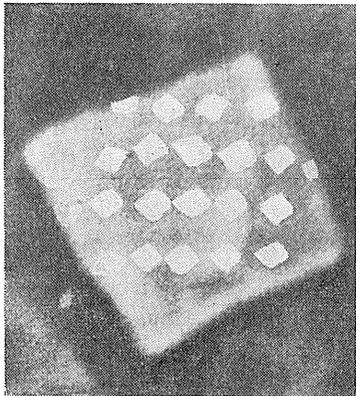
Design is the foundation of details of national culture. By details being meant the cultural basement, I believe that it is all too natural that both Incan and Japanese culture speaks with each other in its common silent languages, that we are closely tied by common works of art.



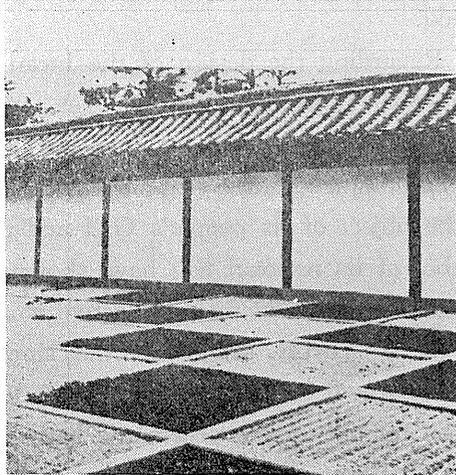
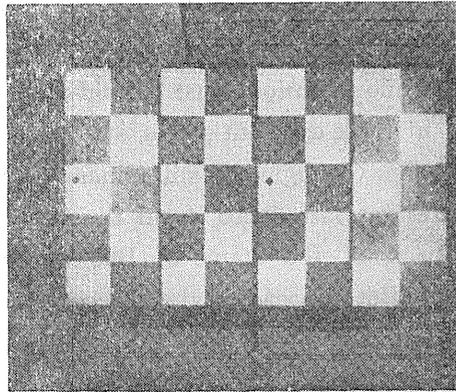
EARTHENWARE DESIGN

The left picture is an earthenware in the pre-Incan period, a product of Trujillo in Peru. This was used as a water-pot then, and now is preserved in Tokyo National Museum. The right side picture is a work which was produced in the Jomon period in Japan before the birth of Christ, which is considered to be an upper part of the earthen pot for grain or liquor. So far as the time is concerned, the Japanese work is far older and more infantile as formative art, with the technique also being imperfect. But it is far from behind the Inca's work in being lively and spirited. Meanwhile attention must be paid to the wave-like design which is noticeable both in these different pieces of earthenware. But in what this wave-splashing design  originated still remains a question to me. Later when Buddhism culture was introduced from the Chinese Continent into Japan, we see on the back of the statue of Buddha that design which symbolizes the fire-flame. But concerning the waved design on the above earthen pot, there is nothing to decide it to be a fire-flame, though it was very frequently used as a representative design for formative works of art, in the Edo period.

Regarding the design of the Incan work, it is also hard to guess what symbol is represented thereby. Yet, we cannot help being struck by the similar design standing out conspicuous in each work of art. Here it is all too natural in another sense that one country where the sun is worshipped as the object of its people's God and another with the sun adopted as the symbol of its national flag have shown the common tendency to choose the fire as the designs of their respective works of art. The fact that the Incan design is sharply drawn in the single line while the Japanese design is weakly drawn in plural lines is nothing but a proof of the difference caused by the relative extent of climate between the tropical and temperate countries. It never means to be an essential difference.



(This picture was modified)



PATTERN

When we examine the patterns portrayed or curved into Incan earthenware, we can notice on them in countless numbers which are very similar to those of Japanese earthenware. But in Japan Incan earthenware will amount to only little even with perfect and broken pieces all put together.

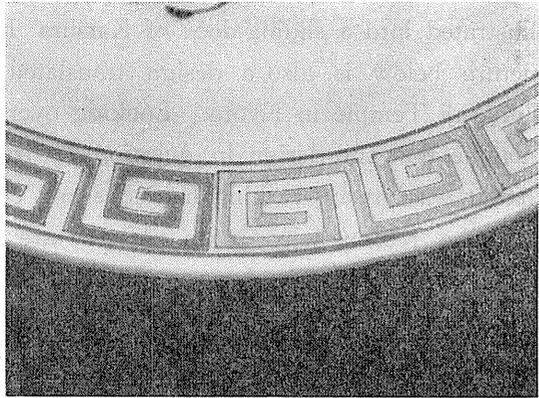
The left picture is a broken piece of earthenware discovered among the relics in Patan-Coto discovered by the Tokyo University Andes Survey Mission. This is a design with a diamond lined up sideways which is, also, a representative of the Japanese time-honoured family crests.

The two pictures shown on the right side are two examples of the Japanese designs, but they are so popular that we can find them in any field of our works of arts, such as architecture, fine arts, or fabrics, so forth. The upper picture indicates a pattern in the Edo period which was illustrated into a sliding-door of Katsura Detached Palace in Kyoto. The picture below is also a design translated from the picturesque scene of Tofukuji Temple in Kyoto. Looking over these two pictures, we can easily imagine that the design in question so irresistibly impressed us Japanese that it was always lurking in nooks and corners of our heart.

The reason why Incan patterns are of diamond form while Japanese patterns are of square form is that the Incans have no taste for the cross of perpendicular lines. Meanwhile that the Japanese are willing to sketch a linear design occasionally is that the design has exercised a powerful influence upon them together with their natural features and climate, forming into their national character.



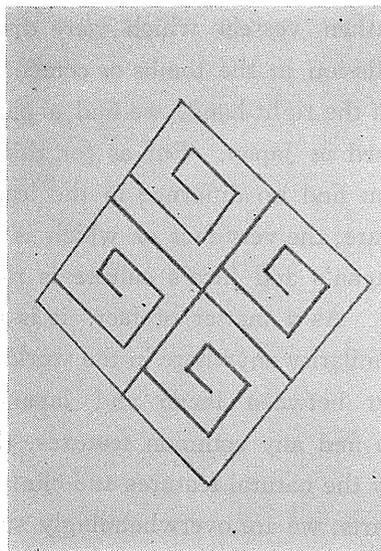
(This picture was modified)



PATTERN

Frequent explanation has been given so far about the resemblance of artistic pattern between Japanese and Incan culture. But another mention must be made of the pattern called "Raimon". Pattern Raimon has its origin in Mesopotamia and Greece, while in Japan we can find this form of pattern in various works of art ranging from high-class industrial arts to general clothes and plates. Thus, there are no Japanese people who are ignorant of this pattern Raimon, some thinking it to be their own country's product. Yet, none of the Japanese would dream of the pattern being found in the Incan cultural fields. It is a noteworthy fact that pattern Raimon apparently portrayed with a brush could be faintly perceived in the broken pieces of earthen vessels which were discovered by Tokyo University Andes Survey Mission in the tombs or cementerio of Cucharetta near Rio Zarumilla. While on the right hand, we find a picture of ceramic pot which is now generally used in Japan. But as for this pattern Raimon illustrated on the pot, we can find no difference in the least from that indicated in the Incan earthenware, the very fact of which is nothing but a sign to prove us how closely Japan's and Inca's culture is racially tied with each other.

As a matter of fact, it is absolutely impossible to find such cultural similarity anywhere in the world. When we compare two works of formative art between Incan and Japanese culture, it seems, difficult at first sight, to find any common features, their own characteristics standing out caused by the natural features and climate, but on close observation of their detailed parts, we are overwhelmingly surprised at the essential resemblance between them. Man's culture is said to be a product of his own environment then, the mutual resemblance in detail of formative art between two nations can be said a sign that they have culture essentially in common to each other, for formative art is a product of instinct, a more profound foundation of life than environment.



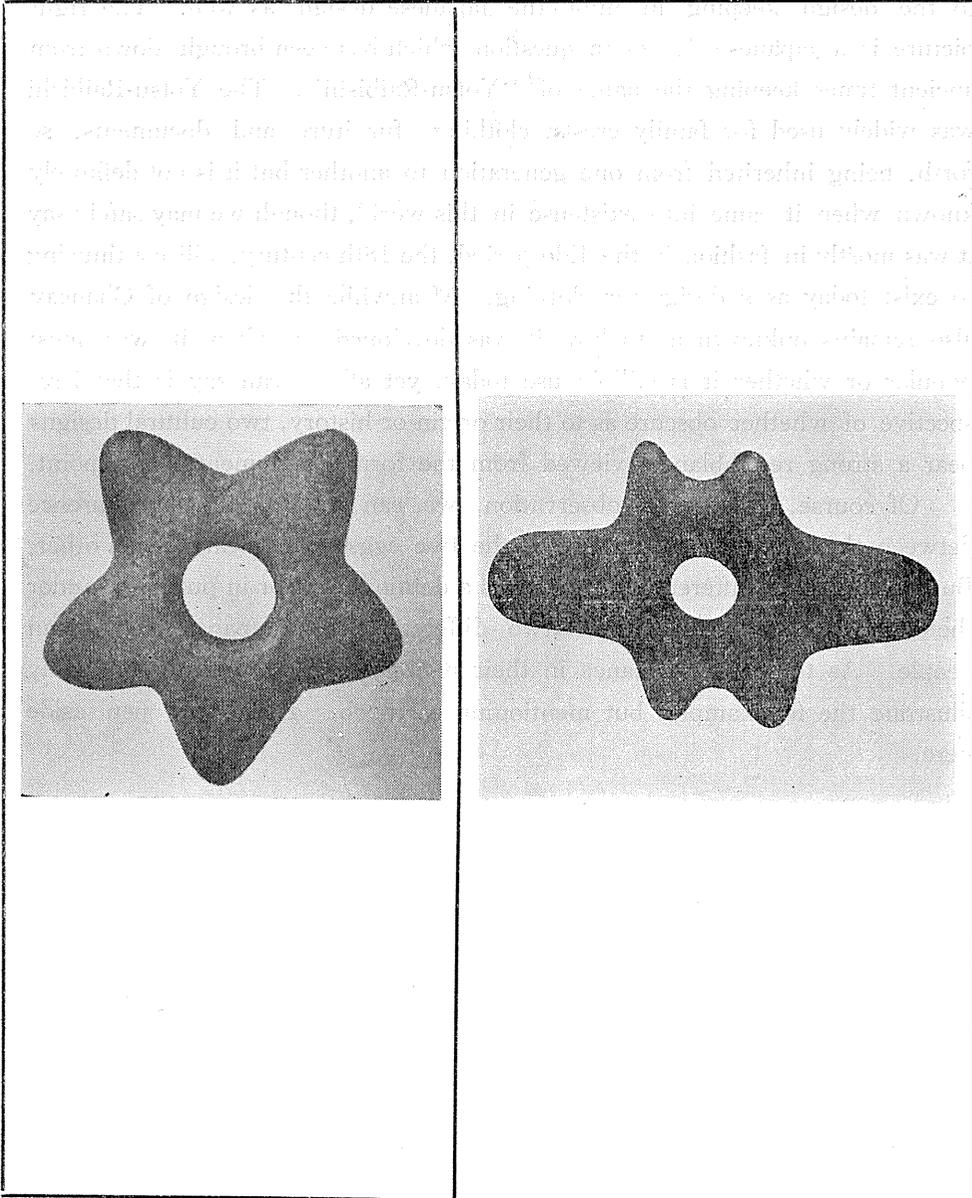
PATTERN

The left picture is a bag for funeral use which is probably made of cotton or woven from animal hairs. But particular attention must be paid to the design keeping in mind the Japanese design, as well. The right picture is a Japanese design in question which has been brought down from ancient times keeping the name of "Yotsu-Raibishi". The Yotsu-Raibishi was widely used for family crests, clothing, furniture and documents, so forth, being inherited from one generation to another but it is not definitely known when it came into existence in this world, though we may safely say it was mostly in fashion in the Edo period, the 18th century, still continuing to exist today as a design for clothing. Meanwhile the design of Chancay also remains unknown as to how it was developed or when it was most popular or whether it is still in use today, yet all we can say is that irrespective of whether obscure as to their origin or history, two cultural designs bear a strong resemblance, viewed from the formal and mental standpoint.

Of course, by accurate observation, we can find a bit of difference between them, just as in the case of the two eggs placed near to each other. But such a trifle difference never forms a dominant factor in putting asunder the same spirit between these two different races, Japanese and Incan people. As to the resemblance in their national designs, I can innumably illustrate the fit examples but mentioning as much. I put my pen aside here.

PLATE 2

Fig. 1. A specimen of the genus *Stylocystis* showing the characteristic four-lobed shape and the central opening.

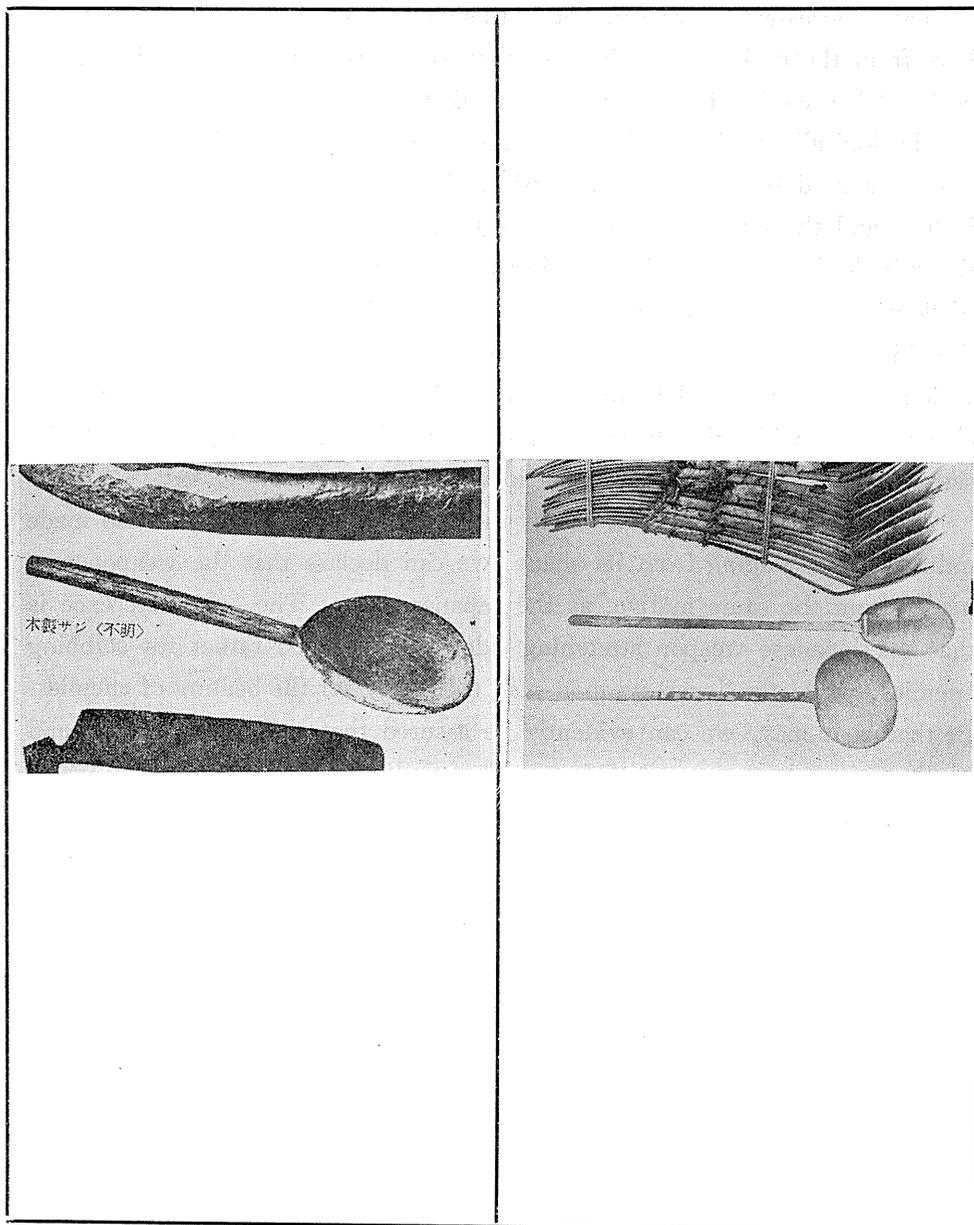


STONE WEAPON

As mentioned before, we can recognize the resemblance of culture between Japan and Inca in its almost boundless fields. Taking the case of daily necessities, we can notice them being surprisingly large in numbers from the design of clothing to that of foot-wears, but putting aside accidental accords, I only confine to that example of resemblance which can be logically testified. Here let me introduce the resemblance in stone weapons used by both these countries. The right picture shows one made in Inca and the left does one made in Japan. Both of them have holes in the middle for a pole to be put therethrough being used for the purpose of flourishing over enemies. Of course, their size and shape depended on the kind of enemies or on men or on animals. The Japanese weapon which is now preserved in the National Museum is as large as grownups' clenched fist while the Incan weapon cannot be definitely given as to its size, which I had no chance to be in touch with.

Accordingly, under what enemy this weapon was contrived is also made unknown but, judging from its shape, we can declare that the weapon was made from the same motive, as the Japanese one. The only difference is that the Japanese weapon stretching sideways was used rather for stabbing enemies, while the Incan weapon was used only for the beating of enemies. Be that as it may, we can evidently be assured that both the Japanese and Incan nations have created their weapons under the same images and ideas.

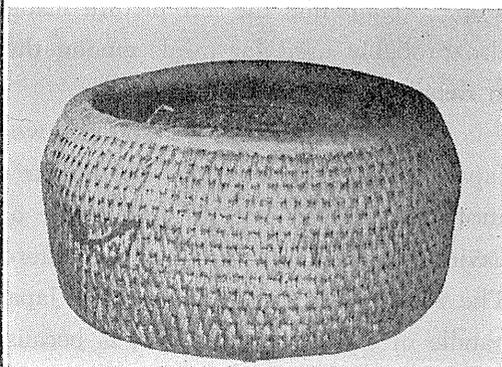
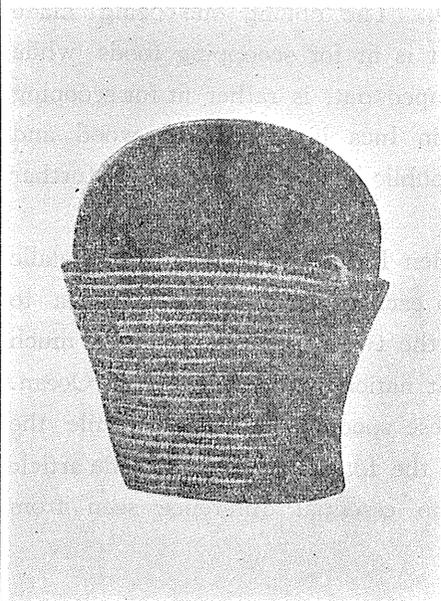
Meanwhile we always receive powerful and clear impression from Incan weapons while Japanese weapons are found weak and soft. Such a difference, however, is nothing but a minor one which is wiped out by the strong resemblance in shape as a whole.



SPOON

I have pointed out so far the resemblance between Inca and Japan not only in pieces of fine arts but in all sorts of formative works. This time I want to further mention about our daily necessities in which field we can also discover lots of articles in common. For example, let us compare the two pictures of spoons mentioned above. The right picture shows the Japanese spoons used in the 7th century which are now preserved in the Shosoin. One is round and the other oblong, both of which are pieces of compound metal made of tin, copper or lead, which were used for a dinner party as articles of practical use, therefore at each meal they must have created a comfortable atmosphere. The oblong one being made shallow, with no hollow at the bottom, it is fit for scooping foods while the round one, having been curvedly scraped out, is rather fit for scooping soup. Meanwhile the left picture made in Inca is a piece of wood and also probably used for meals among the public but nothing is known further in detail thereof.

Be that as it may, we find the wooden Incan spoon and the metallic Japanese round spoon precisely similar to each other just like one pea to another. Nobody will be ever aware of the two works resembling so much having been manufactured in the different nations over the Pacific Ocean. The reason that the handle of the Japanese spoon looks curved while the handle of the Incan does not, is because the former is an iron-made article and the latter is a piece of wood with no essential difference seen from one another.

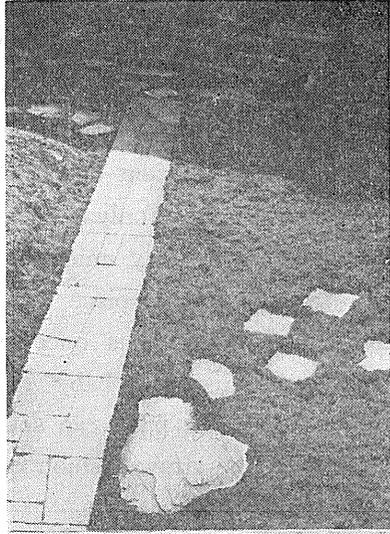
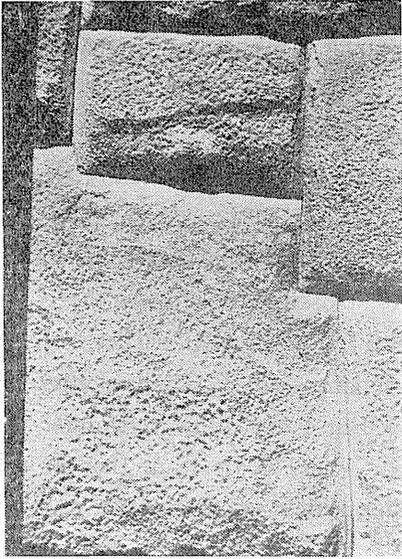


BASKET

Concerning Incan culture, articles of daily use being not introduced into Japan, we do not know much about their kinds, but even with our fragmentary knowledge, we can fully recognize that they are closely connected with the Japanese culture. For example, the left picture of an Incan basket woven from vegetable fibres would be undoubtedly mistaken by the Japanese for their own country's product if shown without any previous account. Well it may be, because such a type of the basket has been found from ancient days and utilized in various ways as a product of their country. The only difference is that the Japanese-made basket has been woven in the way unique to itself. Except that, the original idea can be said entirely in piece to each other. Now concerning the Japanese basket in question, it has once been widespread throughout the country and in some district a baby was seen in the inside and nursed therein. This is because the baby can spend at ease inside the basket keeping himself warm in the straw-cushion or he can be protected from hurt by tottering or crawling out.

Meanwhile in other district, the basket of this kind was used for preserving the warm temperature by hours, closed with a cover hereon for the warm inside diet to be kept from cold. If the Incan basket were used for the similar purpose to that of the Japanese basket what interesting raw materials we might catch thereon. But I am quite a stranger as to how an Incan basket was practically used. Yet, apart from that in other nations' culture, it is hard to find a similar article of such daily use being used in common.

Regarding other daily necessities in Inca, we can notice straw sandals, china ear-rings or something like combs being very similar to those of our country. but I cannot fully explain about them due to the lack of the Incan data thereof, at present.



STONEMWORK

The left picture shows a stonework at Cuzco of the Incan Empire, while the right pictures are the historic pavement and stone wall made in Japan, the former of which is a property of Katsura Detached Palace in Kyoto, a product in the Edo period, and the latter is also a specimen of stone walls which was built in the Edo period. (A.D. 1600-A.D. 1800) Apart from the technical inferiority, stone walls being used in Japan for the same purpose as they were in Inca, we can notice the idea of stone works being nothing different between the pavement of Katsura Detached Palace and the stone wall of the Incan Empire despite their being different in kind.

Now taking up the case of the foreign countries' stone works, each piece has been piled up with sizes in harmony and figures in equal ranging from the ancient Egyptian age to that of Medieval Europe. But concerning Incan and Japanese stone-works, big and small stones have been arranged separately from each other so that they may assume an aspect as much akin to nature as possible. Such being the case, accomplished walls or pavements were a mixture of large and small or medium sized stones, instead of those piled up even totally disregarding the splendour of natural beauty. Indeed, we cannot appreciate too highly the aspect of these Incan and Japanese stones irregularly piled in thousands and millions. Of course, even in Japan and Inca we come across the stones piled up in uniform. But, in any other cultural region we could rarely find such a stone work successfully achieved with stones of various sizes, as indicated in the above picture.

In particular, we are struck by the delicate way of arrangement of different stones that was exhibited in Inca, and also adopted in Katsura Detached Palace. How could we bury this fact as a matter of coincidence. The exquisite way of constructing stones shown by these two nations forms a positive proof that they are inseparably connected with each other in their spirit, namely, love of and respect for natural beauty.

Conclusion

Many years I have cherished in mind the desire to announce before public the trait in common between Japanese and Incan civilization, while a group of scholars with Mr. Heine Geldern as head, recently made public that culture of Andes and China in the Cho-period had resembled to each other, just as in the bronze age, Donson in Annum and South America had respectively presented a cultural resemblance with India and Maya. In addition, these scholars pointed out that the communication between the New Continent and Asia had still continued even after the formation of the Behring Sea. Putting aside the communication issue, I believe, that they are quite right, of these facts, at least so far as cultural problem is concerned.

To use Mr. Geldern's phrase more broadly, I think, we can say, formative and spiritual ties of Incan and Japanese culture evidently are a sign of the future possibility for Asia and the New Continent to develop their cultural connection with each other, while to use his phrase more strictly it may be said the two nations' cultural relationship also shows a sign of the possibility for Japan and Inca to establish their cultural connection. When we compare the Incan culture with that of Maya, the former is less decorative but plain, simple, strong and beautiful to look at. This is also true when we compare Japanese culture with that of the China. Indeed, Japanese and Incan culture looks like a twin as if it were born of the same mother, each adopting much nature into its own form. Thus, I came to a conclusion that we should be able to gain the noble truth common to these two nations, if we searched after their origin far deep into the root, and finally catch a key common to Asian and Incan civilization.