

The Newly Found Olive Jars in Japan and Their Historical Significance

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The newly found olive jars in Japan were most likely manufactured in Spain or Portugal from the late 16th century to the 17th century, based on the earlier studies. According to the documents and “Nanban screen” depicting the arrival of nanban-jin (Portuguese and Spanish) in Japan, it is said that they were brought to Japan by “Black Ship” and used among Christians and so on. They were archaeologically proven to be traded between the East and the West, and more such olive jars are sure to be found. Furthermore, Nanban screens might have the possibility of use as historical sources; empirical study of painted items is expected in the future.

Key words: Olive jar, Olive oil, Wine, Nanban screen, Black Ship, Christianity

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1. Introduction

In 2005, a strange shaped jar was excavated at the ruins of Nagasaki, located in the west of Kyushu Island. It has a round body and yellow glaze. At that time I was one of the investigators, but no one could identify the jar. Therefore it was reported as “unknown pottery” [Nagasaki Pref. 2004, 2005]. In 2007, when I came upon the catalog of the “San Diego shipwreck”¹⁾, which was a Spanish Galleon ship sunk off Manila in 1600, I found several jars closely resembling the jar found in Nagasaki. They were reported as “Spanish olive jars” [Dupoizat 1996: 250]. I asked one of my colleagues who had studied the actual objects in Manila,²⁾ and she agreed with my idea, so I re-introduced the Nagasaki jar as a “Spanish olive jar” instead of “unknown pottery” in my book [Kawaguchi 2007: 47–48].

In 2009, I learned of another sample, excavated in Osaka, by chance. After I had presented an olive jar found in Nagasaki at an academic meeting, one of the participants³⁾ gave me news of a similar piece excavated in the ruins of Osaka. Later, I examined this sample and identified it as another “Spanish olive jar”.

These two specimens raised some questions; who brought these jars into Japan, when, and for what purpose? What did they contain?

I will examine these historical significances as follows.

2. Studies of the olive jars

The olive jar is a type of pottery vessel which was frequently found in North America. There is no precise equivalent for the term “olive jar” in any documents

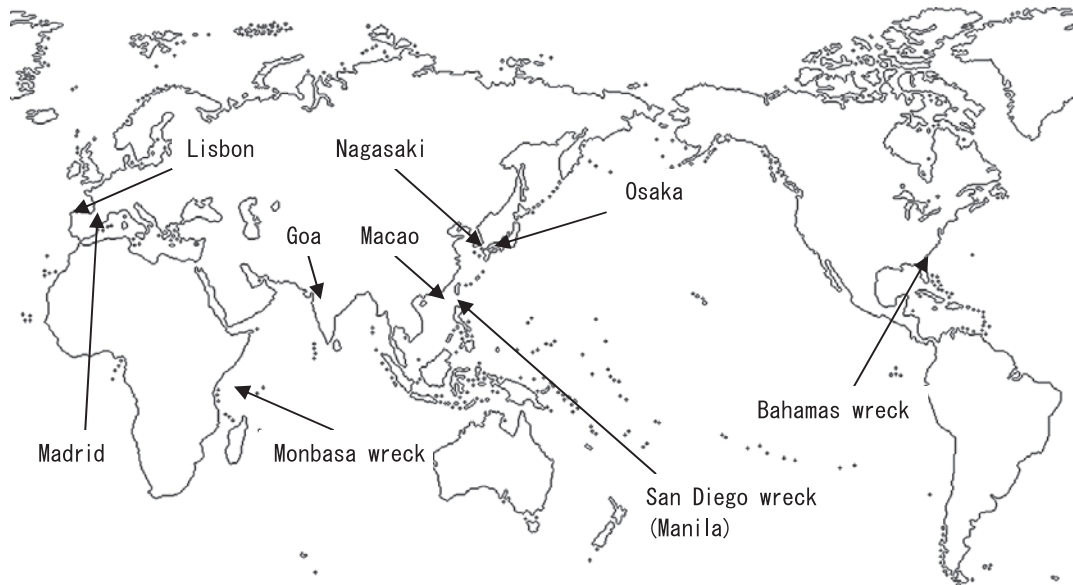


Fig. 1 Positions of relative sites

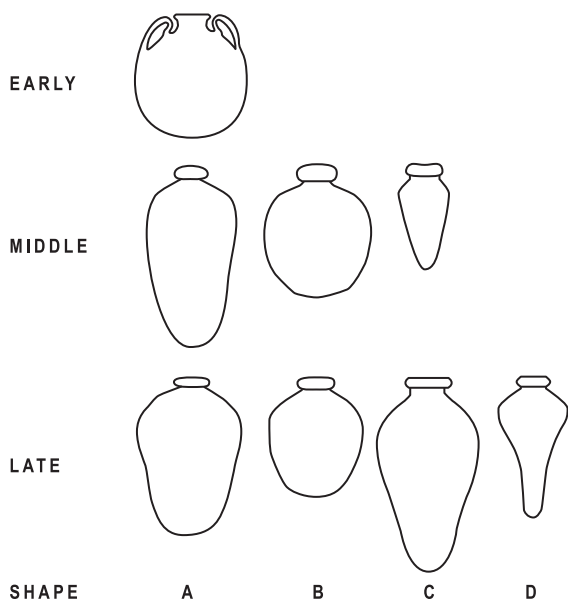


Fig. 2 Jar Shapes Classified by Goggin. (after Goggin 1960)

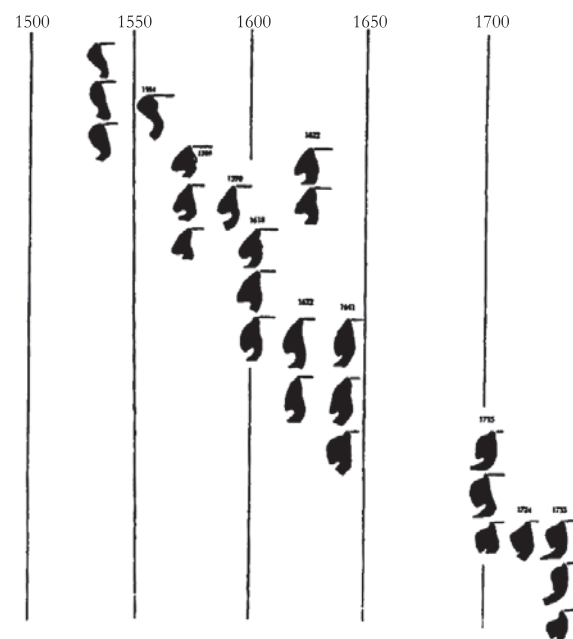


Fig. 3 Chronological Chart of Middle Style Olive Jar Rim Profiles from Shipwrecks. (after Avery 1997)

[Goggin 1960: 4]; however, it is widely used in archeological study at the present. The shape of these vessels is also known as “amphora” which was a common container in Greco-Roman times. Both are traditionally similar to the pottery making.

The earliest study of mid 16th century to mid 19th

century olive jars was done by Goggin [1960]. He classified them into four types and established three chronological stages according to the jars’ shapes, and his classification has been widely adopted. He established his three chronological stages as follows [ibid: 23]:

Early style 1500–1580

Middle style 1580–1800

Late style post 1800

Later, James classified the olive jars recovered from the shipwreck sunken in 1724 into four styles, based on Goggin's study [James, S 1988]. Deagan also dated Goggin's Middle style olive jars found at the site to around the 1570's [Deagan 1987]. Marken examined the olive jars based on record of shipwrecks [Marken 1994]. He further classified the jars into "Types" in Goggin's "Style" and suggested chronological changes based on the details of the jars' shapes, rims, material, and so on. Avery especially noticed the shape of the rims and also suggested a chronological framework of the rim form based on a discovered shipwreck [Avery 1997]. It may be said that the archaeological study of olive jars was started by Goggin in the 1960s and developed in the 1990s from the records of shipwrecks.

3. The olive jars found in Nagasaki and Osaka

Two fragments of olive jars were found at the Tateyama site in Nagasaki.⁴⁾ One is a mouth with neck, which is yellow glazed on the inside. It is made of brick red-colored material. The diameter of the mouth is 6.0 cm, 8.2 cm on the outside of the rim, and 1.9 cm in height. Its cross-section is triangular in shape. It is contemporary with the date of around 1600 on Avery's chronological chart [Avery 1997]. It was unearthed in an unknown deposit hole which was buried before the early 17th century. The date corresponds to Avery's study. The other has a rounded body and is glazed yellow inside and out. It was made of a thick reddish-brown material with coarse sand, but its bottom is missing and there is nothing above the neck. The maximum diameter is 23.8 cm for the body, and height is about 24 cm, and the body is 1.2 cm thick. It is similar to Shape B of Goggin's classification. Shape B is similar to the Middle (1580–1800) and Late (post 1800) Style, however, there is a slight difference in the body. Therefore, the period cannot be fixed by body alone. It was found in a ditch located about one hundred meters to the east of the former site. Many of the 17th century artifacts were found in this ditch. There was a document describing the

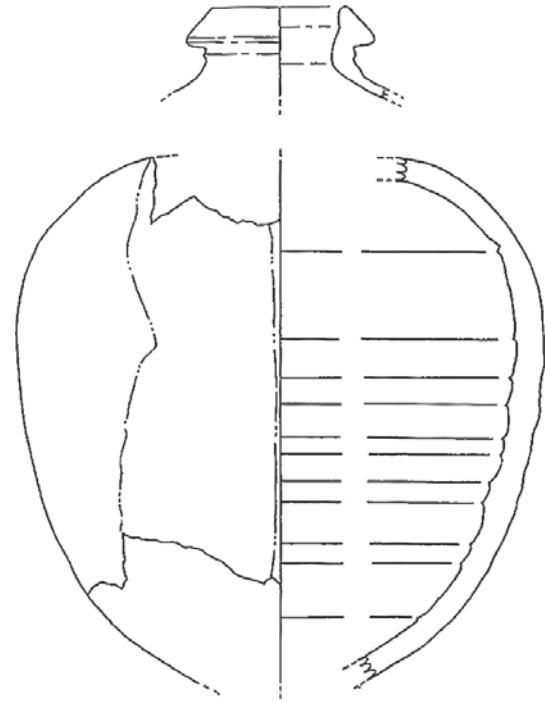


Fig. 4 Olive Jars found in Nagasaki. (Scale=2/15)

large-scale development there in the 1710's. It may be implied that the shard was taken there in the 17th century and was thrown into the ditch before the 1710's. The two pieces' material closely resemble one another and might have been made in one vessel. However, I am not strongly convinced because of the fact that they were found apart from each other and in different periods. Many pieces of archaeological materials from late in the 16th century to early in the 17th century were found in this site [Nagasaki Pref. 2004, 2005]. Christian artifacts, such as roof tiles decorated with flower crosses, were included in these findings [ibid: 138]. This corresponds to documents showing that a church had built around there [Niwa, Morinaga 1973: 175].

In Osaka, an oval jar was found under the fired layer of 1614, at the OJ02-3 point of Osaka-joka-machi-ato ruins [Osaka city 2003]. The jar is widest at the shoulder, narrow in the middle, and has a rounded bottom. Everything above the neck was missing. The maximum diameter is about 35 cm, and the jar's remaining height is about 47 cm.⁵⁾ It is made of a thick material with coarse sand. The outside and inside is pinkish-tan color, and it is unglazed. Although the

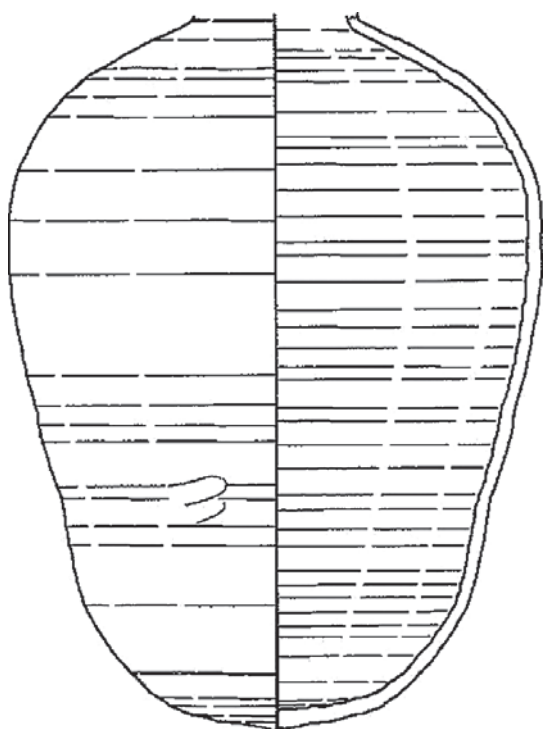


Fig. 5 Olive Jar found in Osaka (Scale=1/8).

shape of the body closely resembles Goggin's Late Style of Shape A, which was found in the layer of the early 17th century, it does not correspond to Goggin's post-1800 style. These shapes belong to Marken's "16th Century Type" exemplified by jars recovered from the Bahama shipwreck [Marken 1994: 52–62] and of the San Diego shipwreck sunk in 1600. In addition to that, some pieces of Chinese and Southeast Asian pottery were found under the fired layer of 1614 at the OJ02-3 point. It may be inferred from these imported items that a trader lived around the site [Miyamoto 2009: 63–64].

4. Discussion

The olive jars newly found in Japan raise several questions. I would like to examine them as follows;

4.1 Content

Firstly, what were their contents? Goggin described the primary uses of olive jars as follows: "some scholars to speculate that the glazed types were used for liquids such as wine, while heavy liquids such as oil could be shipped in the unglazed forms without

danger of seeping through the porous vessel wall" [Goggin 1960: 6]. Following this idea, the olive jars found in Nagasaki were used for wine and the olive jars found in Osaka were used for oil; however, it is difficult to prove these hypotheses without any vestige of the jars' contents to analyze.

4.2 Delivery Route

Secondly, who brought these olive jars to Japan, and by what route? I have paid attention to the differences in attributes between olive jars found in Nagasaki and Osaka. The olive jars found in Nagasaki are brick-colored and yellow glazed. On the other hand, the sample found in Osaka is pinkish-tan colored and unglazed. The former attributes are typical of "Portuguese olive jars" [Marken 1994: 92]. Marken had observed the olive jars recovered from a Portuguese wreck which sunk at Mombasa in 1697. These olive jars are similar to Goggin's Middle Style B; however, their sizes are smaller on average and have the characteristic brick-red paste and yellow glaze. He guessed that these descriptions differ from those of Andalusian origin, and were probably manufactured in Portugal.

The olive jars found in Nagasaki have similar characteristics,⁶⁾ and Nagasaki was a port where Portuguese ships had come from Macao between 1571 and 1639. Therefore, it is possible that they were transported to Nagasaki by Portuguese ships via Macao.

There are three possibilities for the delivery route; the first is a direct route by Spanish ships. The olive jar found in Osaka close resembles the olive jars of the San Diego shipwreck sunk off Manila, as mentioned above. It was probably brought to Japan from Manila, founded by the Spanish in 1571. Spanish ships visited or were washed up on the coast of Japan, as recorded between 1584 and 1624.

The second is a route to Nagasaki via Macao by Portuguese ships. Mihoko Oka translated the manuscript copy of the Spanish document "The Memorandum of Commodity Exchange by Portuguese Ship" into Japanese and analyzed it [Oka 2010: 93–125]. In this document, wine and olive oil are seen in the descriptions of cargos transported from Goa to

China as follows:

Wine - 150–200 barrels

Bottles of olive oil - 6 barrels

Based on this record, we can understand that wine and olive oil were probably brought to China from Macao by Portuguese ships. In addition to that, there was a new shipping route between Manila and Macao after 1582. Thus, it is said that olive jars were transported to Nagasaki via Macao by Portuguese ship.

The third possibility is that they were imported by Japanese people themselves. Japanese ships had visited Manila for trade between 1585 and 1635. Antonio Morga, who was the Executive Official of the Philippines from 1595 to 1603, wrote “These ships (from Japan) go back to Japan in June or July when the season of southwester. They bought Chinese raw silk, gold, deerskin, dye, honey, wax, coco liquor, Spanish wine, musk, jar for tea, vidrio, textiles”. A Japanese document, “The Trading Items of Ships for Foreign Countries,” which may have been written by Japanese traders before the 1630’s, recorded the imported commodities from Manila as follows [Iwao 1985: 288]: raw silk, cloth roll, textiles, deep red colored textiles, thin textiles, wine, coral beads, deerskin, dye, sugar, water buffalo horns, gold. Based on these documents, wine was brought to Japan by Japanese ships.

4.3 Demand

The third problem is the demand for olive jars, or more correctly, for wine and olive oil, in Japan. The olive jars excavated in Nagasaki and Osaka (cf. p. 132) show the character of the church and traders’ residences. I noticed some records of the wine and olive oil related to Christianity in the following documents. “Livros das Monções” were the official documented correspondence between the King of Portugal and the Viceroy of India in Goa. Koichiro Takase translated a part of them into Japanese and examined them [Takase 2008]. The translations confirm that the Bishop of Japan requested wine or olive oil for mass from the King of Portugal three times. Firstly, the Portuguese King wrote to Viceroy of India “Bishop of Japan, Don Luis Cerqueira request me...wine of Portuguese Kingdom for mass” on January 17, 1607 [ibid: 134]. Secondly, Portuguese King wrote to the Viceroy of India “Bishop

of Japan requested me ...two barrels of wine for mass” on March 10, 1614 [ibid: 292]. Thirdly, “Bishop of Japan requested me ... wine and olive oil” on March 10, 1614 [ibid: 436]. These records correspond to archaeological findings in Nagasaki. Before the first half of the 17th century, when the Edo-Bakuhu government prohibited Christianity, there was probably a regular demand for wine and olive oil among Japanese Christians.

Furthermore, it is understood that wine was a gift item in those days based on the following documents: Johan Elseracq, who was a captain of the Dutch Trading Post in Nagasaki from 1641 to 1644, recorded the list of gift items to Saburozaemon Baba, the Magistrate of Nagasaki, on December 16, 1643 [Murakami 1956: 294]. “Red wine” is seen in the list. The same record was found on September 16, 1644, when Elseracq gifted “Tinta-shu”, which means red wine, to the Magistrate once again [ibid: 348].

Documentation of olive oil is limited at present. Kiyosuke Ooka, the Magistrate of Nagasaki from 1711 to 1717, made notes of record during his term [Nakata, Nakamura 1974]. There is a chapter about products of foreign countries, which is probably a list of the items imported. There is a remarkable item in the list of Dutch items. “Asetounano-abura”, although it was written in Japanese characters [ibid: 177], means olive oil in Spanish. Olive oil was not actually produced by the Dutch, meaning it was probably indirectly imported by the Dutch.

From these records and archaeological findings, it can be said that the olive jar was used in Japan from late in the 16th century to the 18th century for various purposes.

4.4 Comparison with picture

There is an interesting artwork connected with the above problems. Fig. 8 (cf. p. 132) is a picture called “Nanban Screen” attributed to the Kano group in the early 17th century. Kano painted a scene depicting a “Black Ship” that had just arrived at a port in Japan and was unloading. “Black Ship” was a term that used to refer to Portuguese or Spanish ships in Japan. It is remarkable that an object similar to an olive jar was painted in the lower right of the screen. An occidental

holds a rod with both hands and hangs two jars from each end of the rod. The brownish colored jar on the right side closely resembles Goggin's Shape A or C. The shape of the mouth and rounded bottom is especially similar to the actual olive jar. Moreover, a woven bamboo basket is used to carry it. Marken referred to woven covers of olive jar for carrying, stocking and storing referred to in documents, however, there is no archaeological evidence for such covers [Marken 1994: 118]. It is said that the screen provides evidence with its visual information. There is a view that the port painted on the screen is Nagasaki [Kuroda 2010: 149]; thus, this screen may represent the scene of a "Black Ship" arriving in Nagasaki and unloading olive jars.

5. Conclusion

The newly found olive jars in Japan turn out to have been manufactured in Spain or Portugal from the late 16th century to the 17th century, based on preceding studies of the materials of shipwrecks all over the world and sites in North America. Their possible delivery routes were via Manila or Macao, based on comparisons with documented records. Although it is not clear whether the olive jars were shipped by the Spanish, Portuguese, or Japanese, the "Nanban Screen" attributed to the Kano group depicts the olive jars being unloaded from a "Black Ship". Thus, it may be possible that they were bought to Japan by Spanish or Portuguese ships. In addition, based the Portuguese records, they were used by Japanese Christians before the first half of the 17th century.

This study has interdisciplinary significance for historical study from the 16th century to the 17th century as follows. Firstly, this is only the beginning of study of olive jars in Japan; more olive jars are sure to be found at archaeological sites, which will clarify and add detail to our picture of distribution routes. Secondly, items supposed to have been traded between the East and the West based on historical documents were proven concretely by archaeological materials. Thirdly, the Nanban screen might have possibility of being utilized as a historical source. Empirical study about the painted items on the Nanban screen is expected.

Notes

- 1) This catalog was published for the exhibition "The Treasures of the San Diego" [ELF, AFAA, National Museum of the Philippine 2006].
- 2) Asako Morimoto had visited Manila and observed olive jar in 2000.
- 3) Mr. Nobuhiro Matsuo, Director of the Osaka Castle Museum.
- 4) Tateyama site is located in the north of the sites of Nagasaki. The Magistrate Office was situated there from late in the 16th century to mid 19th century [Nagasaki Pref. 2004, 2005].
- 5) The measurement and drawing was done by Koji Miyamoto [2009: 61].
- 6) While the paste and glaze resemble each other, the diameter of 23.8 cm is a bit larger than the Mombasa wreck olive jars' diameters of 19 cm to 20.3 cm [Marken 1994: 92].

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日本出土のオリーブ壺と歴史的意義

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近年、長崎と大阪においてスペイン産とされる「オリーブ壺」の出土を日本で初めて確認した。この壺は、北米の遺跡や世界各地の沈没船で存在が確認されているが、考古資料として本格的な研究が始まったのは1960年のアメリカのゴギン氏以降のことである。「オリーブ壺」という呼称であるが、文献からは内容物を完全には特定できず、オリーブ油とワインを中心に様々な容器として用いられたと考えられている。しかし、現在では球形で小さな口のつく容器の型式名として広く定着している。ゴギン氏は、基本的な型式分類を行ったが、その後、沈没資料を中心に研究が進み、口縁部の形態変化などの細かい研究がなされている。

長崎では二つの破片が出土した。内外面に黄色の釉がかかり赤褐色の胎土からなる球形の体部、および断面三角形を呈する口縁部である。この形はゴギン氏のB類に相当するが、胎土と釉は、他地域で出土しているものとは異なっており、マーケン氏の指摘するモンバサ沖で沈没したポルトガル船のものと似ていることから、ポルトガル産である可能性がある。出土状況から、それぞれ17世紀初期および17世紀代の年代が想定されるが、17世紀初頭には付近に教会があった記録があり、キリスト教との関連も指摘される。

大阪では、口縁部を欠く楕円形の体部が出土した。ゴギン氏の分類ではA類で19世紀以降とする後期の型式に近い。大阪の資料は1614年の大坂夏の陣に伴う火災層以前と思われ、年代的には一致せず、マーケン氏の指摘する「16世紀タイプ」（バハマ沖沈没船など）や1600年にマニラ沖で沈没したサン・ディエゴ号の資料に近い。また付近からは、東南アジアを含む輸入陶磁も出土しており、貿易に関わった商人との関連が指摘される。

これらの本来の中身については、前述のとおり厳密には特定できないが、オリーブ油やワインを運んだものとして搬入経路や運搬者について考えてみたい。搬入経路については、長崎出土のものは、ポルトガル産の可能性があることから、ポルトガル船が運んだと推測される。大阪のものは、マニラにおいて引き揚げ資料があることから、第一にマニラ経由でスペイン船が日本に運んだ可能性が考えられる。第二に、ポルトガル船が、マカオ経由で運んだ可能性がある。岡美穂子の研究によれば、ゴアから中国（マカオ）行きのポルトガル船の貿易品の中にスペイン産のワインとオリーブ油がみられることから、マカオにはこれらが存在したことがうかがわれる。第三に日本人が直接海外から持ち帰った可能性が考えられる。フィリピンに駐在したモルガの記録にもマニラに来航した日本人がワインを買って帰る記録がみられる。

では、日本においてワインやオリーブ油はどのような需要があったのであろうか。長崎

と大阪の出土状況は、キリスト教や貿易商との関わりを示唆しているが、ポルトガル国王とゴアのインド副王の往復書簡である「モンスーン文書」には、17世紀初めの段階で日本司教からミサ用のワインやオリーブ油の俸禄を請求している記述があり、この頃にはキリスト教で行われるミサなどに関連して一定の需要があったことがわかる。また、オランダ商館長の日記には、ワインを長崎奉行へ贈った記録がある。さらにオリーブ油については、18世紀初頭の長崎奉行の記録にオランダの産出品として「アセトウナノ油」（スペイン語でオリーブ油の意）と記され、オランダによって間接的に輸入されていた可能性がある。16世紀終わり頃から18世紀にかけての日本において、ワインやオリーブ油に関して様々な需要があったことが、今回の考古学的発見や文献史料から判明する。

さらに、これらに関連してオリーブ壺を実際に描いたと考えられる南蛮屏風を確認した（出光美術館蔵）。この屏風には、黒船から降り立った南蛮人が細長いに棒の両端に壺をつり下げて歩く様子が描かれているが、この壺のひとつが、ゴギン氏分類のA類あるいはC類に酷似している。さらに、竹を編んだと推測される籠によって運搬している様子が描かれている。一説には黒船来航の光景は、長崎を描いたとも言われ、オリーブ壺が南蛮船によって長崎へ運ばれた可能性を示唆している。

本研究は、16世紀から17世紀にかけての歴史研究に対して以下のような学際的な意義を持つ。第一に、我が国におけるオリーブ壺に関する研究の端緒であり、今後考古学の分野でオリーブ壺の出土が確認され、詳細な分布が明らかになることが期待される。第二に、文献史学から検討されていた東西の貿易品の流通が考古学から具体的に実証されたことがあげられる。第三に、今回の検討から南蛮屏風の歴史資料としての可能性が明らかになったことである。今後、そこに描かれた品々についての実証的な研究が期待される。

キーワード：オリーブ壺、オリーブ油、ワイン、南蛮屏風、黒船、キリスト教



Fig. 6 Olive Jars found in Nagasaki
(Nagasaki Prefectural Board of Education)



Fig. 7 Olive Jar found in Osaka
(Osaka City Cultural Properties Association)

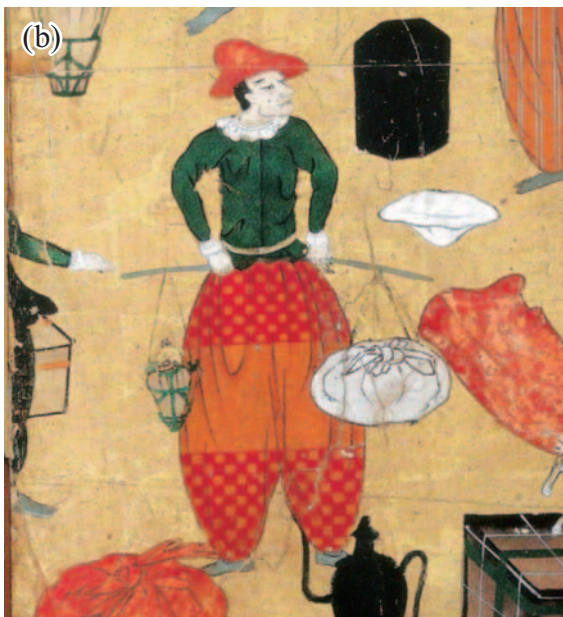


Fig. 8 (a) “Nanban Screen” attributed Kano Groupe
(Idemitsu Museum of Arts) [overall]
(b) and (c) “Nanban Screen” attributed Kano Groupe
(Idemitsu Museum of Arts) [enlargement]