





and Japanese Sword Fittings in the Collection of the Cooper-Hewitt Museum

Tsuba

NK 5784

HM.

The Smithsonian Institution's National Museum of Design

# Chronology

Jomon	3000-200 B.C. (approx.)
Yayoi	200 B.C300 A.D. (approx.)
Tumulus (Dolmen)	300-645
Asuka	552-710
Nara	710-794
Heian	794-1185
Kamakura	1185-1333
Muromachi Nambokucho Mid-Late Muromachi	1334-1573 1334-1392 1392-1573
Momoyama	1573-1615
Edo	1616-1867
Meiji	1868-1912

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# Tsuba

Cooper-Hewitt Museum " of Decorative Arts and Design/



and Japanese Sword Fittings / in the Collection of the Cooper-Hewitt Museum

The Smithsonian Institution's National Museum of Design



The collection of Japanese tsuba and sword fittings at the Cooper-Hewitt Museum was bequeathed by George Cameron Stone in 1936. A collector of Oriental arms and armor, Mr. Stone specialized, particularly in his later years, in the study of Japanese weaponry. His monumental *Glossary of the Construction, Decoration, and Use* of Arms and Armor in All Countries and All Times (1934) is still considered a major reference work decades after its initial publication.

There are over twelve hundred items in the Cooper-Hewitt Collection, spanning the twelfth to the nineteenth centuries. Many of the major tsuba schools are represented; however, the emphasis is clearly placed on those of the last two hundred years. The collection, like most Western accumulations, touches the iron fitting makers of the seventeenth century and nicely represents the tastes, interests, and state of Western knowledge in the early twentieth century. A number of unusual, even unique, metalworking techniques brought to heights of perfection by the Japanese are well documented in the Stone collection. The availability of this material for students and art lovers provides a glimpse of a fascinating sculptural style.

This catalogue, made possible through the generosity of the Charles E. Merrill Trust, briefly describes the work of many major schools of tsuba artists. While space limitations prevent full discussion and prohibit mention of every school and artist of merit, it is hoped that the descriptions will stimulate interest in this remarkable and little-known art form.

Lisa Taylor Director Cooper-Hewitt Museum



Interest in the Japanese sword has occupied students and collectors of sculptural art and metallurgy for hundreds of years. The earliest Japanese chronicles, which purport to describe the beginnings of Japanese civilization, tell of a magical sword which was plucked from the tail of a dragon by the god Susano-O. The sword, with the jewel and the mirror, is still considered one of the three sacred items of the Imperial regalia. From this legendary beginning, the history of the sword and its decoration has been elucidated with increasing clarity by succeeding generations of students.

Through the long and convoluted history of Japan, the military sword has persisted as a major symbol of power, wealth, and beauty. No nation on earth has expended such energy on the production of swords as has Japan, and none has ever approached the remarkable results of that effort. For more than a thousand years individual sword-makers presented Japanese warriors with entirely hand-crafted, highly polished blades, the characteristics of which changed through the years to accommodate the changing styles of warfare.

The bearers of these weapons were the samurai (one who serves), the hereditary warrior caste which evolved during the tenth and eleventh centuries: the samural maintained their considerable influence until the middle of the nineteenth century. The samurai's military virtues-loyalty, bravery, endurance, obedience and stoicismwere codified into a stern ethic that became known as the "way of the warrior" (bushido). This code stressed contempt for any pursuit but that of developing excellence in warfare, particularly in the use of the sword. Samurai devoted their lives to serving their lords, and perfected their swordsmanship to that end. Individual heroism and feats of bravery were celebrated, and the concept of death before dishonor was instilled in the warrior psyche. The sword of the samurai was an object of veneration, since it represented his honor as a soldier. Its fittings, particularly the tsuba (sword guard), also achieved symbolic prominence.

In early periods of Japanese swordsmithing, the greatest emphasis was put on simplicity and practical effectiveness, and the sword and its fittings were modified to conform to current methods of warfare. The battles of the Heian period, fought with long curved spears and flights of arrows, were decided in combat with long single-edge swords (*tachi*) carried in a scabbard slung by cords from the warrior's belt. By the tenth century, the sword blade, originally straight, had largely been replaced by curved blades of magnificent steel. Tsuba of iron or unrefined copper bore simple, but often elegant, decoration. Samurai of the period wore loosely hanging suits of armor, constructed of strips of iron and leather held together by thongs of leather or brightly colored strips of silk. Armor, helmets and horses' trappings were often ornately decorated with precious metals and lacquer.

In the late thirteenth and fourteenth centuries, fighting techniques changed after two invasions of Japan had been launched from the Asian mainland. The massed infantry of Kublai Khan's Mongol invaders showed the inadequacy of single challenge combat. Both in 1274 and 1281 the tide of battle was turned against the Mongols by violent, providential storms rather than by the defender's superior armies.

Gradually the sword changed again in style from the *tachi* to the *katana*, which was carried in a scabbard thrust through the sash rather than hung from the belt. Though some were very long, *katana*, like *tachi*, were generally about two and a haif feet in length. Easier to draw than the *tachi*, they were just as deadly, capable of cutting completely through enemy armor. The tsuba, particularly those made for this sword, were sometimes made lighter by perforations that evolved into decorative elements, and the use of copper alloys provided an expanded palette of colors.

By the time fears of another Mongol invasion had subsided the central government was bankrupt, and the nation was gradually engulfed by a series of civil wars from the early fourteenth century until final unification in 1615. Tsuba produced during this period of heavy military activity were made of either iron or soft metals; their strong decorative elements suited the needs of the restrained but powerful samurai for whom they were made.

When peace came, however, tsuba making was carried out by rapidly proliferating schools of technically expert artisans whose production was seldom intended for use in warfare. The decorative styles of eighteenth-century tsuba matched their peaceful use; ornamentation of the tsuba became an end in itself and the art deteriorated. Although a few individuals and schools maintained the high standards of previous eras and produced magnificent works even in the twentieth century, a general conversion of art to artisanship continued until the wearing of swords was banned by Imperial decree in 1871, and the blades and fittings largely passed into the province of the scholar and collector.

# Japanese Swords and their Fittings



It was the samurai's exclusive privilege to carry paired large and small (daisho) swords. Each of the two major types of long sword has a particular short sword which usually accompanied it. The tachi was worn with the dirk-like tanto, and the katana with the wakizashi, its shorter version. Fittings for the paired swords matched each other.

The sword blade was kept in a plain or decorated scabbard. The unpolished blunt tang (*nakago*) of the blade is inserted into a hollow wood hilt and fixed there with a peg (*mekugi*) that is slipped through matching holes in both. The blade is also fitted with a tsuba and sheathed in a scabbard (*saya*). The hilt and the scabbard are

further decorated with small metal objects. Tsuba, hilt, scabbard and the small metal decorations constitute the *koshirae*, the complete mountings of a sword.

Katana fittings differ from those of the tachi sword, since the former was worn thrust through the samural's sash, while the latter hung on cords for which additional attachments were required. In some cases, a different terminology is used for similar fittings. Katana fittings are as follows:

### Hilt (tsuka) and Related Fittings

Among the earliest fittings to appear were the menuki. These are two in number and are fastened at either side of the hilt. Originally these fittings decorated the retaining pin which held the blade in place in the hilt. In addition to their decorative function, they also helped, by their slight projection above the rest of the hilt, to give the warrior a firmer grip.

The ends of the hilt are capped by two metal ornaments of different shape, but whose surface workings are always matched. At one end of the hilt is a hollow pommel, the *kashira*, and at the end next to the tsuba is the band-like *fuchi*. Thus the *fuchi* and the *kashira* surround the two ends of the hilt and stabilize it.

The hilt is constructed as follows: a cylindrical piece of wood is cut in half, the interior hollowed to fit the tang of a particular blade, and a hole for the peg drilled to match that in the tang. The halves are then glued together and wrapped in same, the skin of a ray fish. The fuchi is fitted onto the open end which will receive the blade tang. The tang passes through a triangular hole in the fuchi, as it enters the hilt. The kashira is fitted around the closed end. The hilt and covering are then frequently wrapped in silk braid. The center of the braid length is held next to the fuchi, and its two ends are wound crisscross around the hilt; after passing through the kashira the braid is tied off. Menuki are placed on top of the same, and under the silk braid when the hilt is wrapped, or they are sometimes pinned or glued in place

# The scabbard is also made of two halves of a piece of wood, hollowed in this case to fit the blade. When the sword was not in use, the blade was housed in a simple wooden scabbard made specifically for it, and placed on a sword rack. When the sword was worn, its scabbard was most often of lacquer. A retaining band sometimes surrounds the scabbard's mouth (koiguchi) and an end cao (koijir) decorates its ip.

Scabbard (Sava)

and Related Fittings

Two small implements were often inserted in slots in the scabbard after passing through matching slots in the tsuba. One is a small knife (kozuka), the handle of which is decorated. The term kozuka can refer either to the complete knife or to the hilt alone. The other implement, the skewer-like kogai, was probably used as a device to pin up the hair.

The smaller fittings, also well-represented in the Cooper-Hewitt Collection, are all worthy of study. Each is a jewel-like sculpture worked with great skill. Although these fittings are all small in scale, the artistry lavished on these tiny surfaces surpasses that reserved for the finest jewelry in other cultures.

# **Tachi Fittings**

Several fittings for tachi swords are similar to those for the katana. On the scabbard are located fittings (ashi) which are used to hang the scabbard from the waist. A strap or chain is passed through two fittings that encircle the scabbard. and is attached to the waist cord. These devices are often decorated in the same style as the other metal decorations of the scabbard. The tip end of the scabbard is enclosed by a metal cap or by the ishizuki, which is of variable length and sometimes has projecting arms extending along the scabbard for six to eight inches. The hilt is tipped by a metal cap (kabuto-gane) that encloses the end of the hilt and is pierced to reveal the hilt's surface. A small hole in the metal cap is for a decorative sword-knot. Both types of swords have similar fittings on the hilt but neither the kozuka nor the kogai is carried in the tachi sword scabbard.

### **Tsuba (Sword Guard)**

### Tsuba-gata (Shapes)



The largest fitting, used with both types of sword, is the tsuba. This is a plate, usually about 1/16 to 1/4 inch thick and 2½ to 5 inches wide. The general construction of the tsuba, with the exception of the earliest styles, remained unchanged for a thousand years. Although its shape may be round, oval, square, many-sided or irregular, and its surface solid or plerced in positive or negative silhouette openwork, the basic form remained constant.

The tsuba served as the most important functional fitting and, due to its size and location, also had the greatest symbolic importance. It protected the hand, helped to balance the sword, and was the most visible decorative object when the sword was worn. Inasmuch as the samurai usually wore two swords at all times, and would not be seen without them, the kinds of tsuba worn often depended upon the day's activity. One might, for example, prefer an iron guard for battle and a highly decorated soft metal guard for court use, although these distinctions were not invariable. The samurai usually owned several tsuba and matching fittings for each blade, and changed them to suit mood or occasion. The front side of the tsuba (omote) faces the hilt and is generally more elaborately decorated than the reverse (ura). A central triangular opening (nakago-ana) through which the sword tang passes is surrounded by an oval elevation with a flat surface (seppa dai). It is here that the signature of the maker appears, on the front side. A pair of separate oval washers (seppa) encircle the tang on either side of the tsuba, covering the seppa dai.

The ends of the central opening of the tsuba may be filled with copper plugs (*sekigane*) and the edges of the opening hammered to produce a perfect fit for the blade, leaving deep marks.

Oval or shaped openings may exist on either side of the *seppa dai*; the left one is for the passage of the *kozuka* on its way into the pocket in the scabbard and the other is for the *kogai*. Either or both may be absent. Two small holes (*udenuki-ana*) for the passage of tying cords may exist in the lower part of the tsuba. The rim (*mimi*) of the tsuba was made last, and its characteristics are helpful in classifying individual guards.

Since tsuba have been in use for fourteen centuries, and were created by the most skilled metalworkers, there exists today a rich heritage of these miniature sculptures. They embody a multitude of techniques and materials, including some alloys unknown to the rest of the world, many of which are to be found in the Museum collection. Variations in the other fittings have not been nearly as dramatic, so the study of tsuba provides particular insight into the artistic history of the sword fittings of Japan.

The history of tsuba begins with *Hoju*, the oval copper-gilt sword guards, sometimes with trapezoidal, cut-out decoration, found in the burial mounds of the ancient Dolmen era (mid-4th to mid-7th century A.D.) These were later replaced by the *shitogi* type, named after the shape a rice cake would assume if squeezed in the hand. This style, first used in the Nara period (710-794) persisted for several hundred years, particularly for ceremonial purposes.

Other tsuba styles evolved during the Heian period (794-1185). An unsuccessful attempt to improve the *shitogi* by adding siderings (No. 1) was followed by a return to the flat disk. The most common early flat shapes were the four-petalled *aoi*, as well as simple circles and ovals. Hardened leather tsuba (nerikawa) were also used for a time.

During the Kamakura era (1185-1333), some refinements in these simple flat tsuba were made, and decorations consisting largely of increasingly complex piercings, hammerings, and castings of unrefined copper appeared.

By the beginning of the Muromachi period (1334-1573) decorated iron and soft metal (kinko) tsuba were being made. Copper, bronze and various alloys were being utilized extensively. Two major styles of iron tsuba were being fashioned: katchushi, thought to have been made by armorers; and tosho, believed to have been the product of swordsmiths. Both are usually round, 3½ to 5 inches in diameter, and decorated with simple, openwork, negative silhouette designs of flowers, insects, and everyday objects. Armorer's tsuba usually have thin centers and raised rims, while the swordsmith's guards have thicker centers tapering to thin rims.

The art of soft metal tsuba was greatly fostered by the development of two alloys: *shakudo*, composed primarily of copper and gold that produced, when suitably pickled, a deep, blue-black color; and *shibuichi*, primarily copper and silver, which yields a spectrum of hues from silver-grey to grey-brown. Early soft metal tsuba were primarily of *shakud*o, or of unrefined copper (yamagane). Their surfaces were sometimes left smoth but might be roughened or hammered; often small punched knobs added a texture that evolved into wide expanses of tiny elevated dots resembling fish roe (*nanako*).

Throughout the Muromachi period armorers and swordsmiths continued to produce characteristic tsuba (Nos. 2, 3), but as early as 1400 artists in the cities of Kamakura and Kyoto, and in Owari and other provinces, had also



Many artists had been at work with soft metals during Muromachi, particularly using the shakudo allov and unrefined copper. As soft metal techniques advanced, these surfaces were inlaid with exquisite sculptures of men, gods, animals, and objects. Chasing, engraving and simple piercing added to the decorative ensemble. Marvelous soft metal fittings appeared, especially in Kyoto and Mino province. At the end of the Muromachi period practically every method of working metal had been mastered; these techniques were refined during the succeeding Momoyama (1573-1615) and Edo (1616-1867) periods. It was during the Edo period that tsuba entered an exclusively decorative phase and a vast outpouring of sword fittings began to flood the country.

With the end of the Edo era, the Emperor Meiji undertook a vast program of modernization and banned the wearing of the sword. While a few great tsuba ar tists in private life or in court service continued to carry on their craft, Japan was hurrying into the twentieth century. Kimono were replaced by Western clothes, and outside forces began to work their changes on the hither to homogeneous nation. The energy of the people turned to mass production and the expansion of territory and markets; less emphasis was placed on individual expression in daily life and the warlike arts. Although vestiges of craftsmanship





remain, and a degree of rebirth of this and other ancient art forms appears to be at hand, the continuous evolution of the art of small metal sculpture represented by sword fittings came to an end.



Makers of Sword Furnishings: Major Schools and Artists

**Iron Tsuba** 

### Kyo-sukashi

In Kyoto, beginning around 1400, these elegant, thin, black tsuba were made in a variety of designs, some combining positive and negative silhouettes. The earliest are sometimes called *Heianjo-sukashi*, after the original name of Kyoto—*Heian Kyo*—"Capital of Peace and Tranquility." Tsuba of this type were produced into modern times. Represented in the Cooper-Hewitt collection are classic designs of cranes, Buddhist prayer wheels, water under a bridge, plum blossoms, and gourds, carved in positive silhouette openwork. (Nos. 4,5). The relatively long and narrow oval *seppa dai* surrounding the central opening adds to their graceful appearance.



# Shoami

During Muromachi and Momoyama, this school produced openwork tsuba whose symmetry and sense of movement were greatly appreciated. The school attracted a vast army of students who spread throughout Japan, producing tsuba in a wide variety of styles. It has been said that perhaps ten percent of all tsuba were made by the Shoami.

# Umetada

Initially somewhat smaller in size than previously mentioned types, these strongly defined openwork tsuba were made of excellent iron. The greatest artist of this school, Myoju, worked during the Momoyama period, producing exquisite inlays of soft metals into copper or nut-brown brass.



# Owari

Tsuba were produced in Owari province from the Muromachi period into the late seventeenth and early eighteenth centuries (No. 6). As was almost always true, the earlier creations are the purest and best examples of the school. Owari tsuba are generally extremely powerful in design and execution, often symmetrical both top to bottom and side to side, have squared rims thicker than the body, and a deep black patina. A mixture of different kinds of iron produced heavy, irregular bumps (tekkotsu) on the rim's edge. Tsuba of other schools may also have tekkotsu of varying character, a feature which may be helpful in identifying and classifying them. Owari tsuba are much prized today, their quiet strength seeming to embody the spirit of the samurai warrior.

# Kamakura

Rather large tsuba (often 3½ inches in diameter) with naturalistic and geometric designs in very low relief, chased and engraved, were made in the town of Kamakura during the Muromachi and Momoyama periods. The surfaces of these thin tsuba were usually solid (No. 7), but later, motifs in negative silhouette were added. Their patina is more brown than that of the Kyoto and Owari province tsuba.

# Kanayama

This school, working in Owari province, produced similar, though less massive tsuba. The "purple iron of Kanayama" is justly famous.



**Inlaid Iron Tsuba** 

Onin

# Heianjo

The so-called Onin style developed during and after the end of the Onin era (1467-1468), so the style name does not entirely relate to the era. The iron used was of good quality and the brass inlay, due to its composition, has a characteristic deep yellow-brown color. Onin designs are easily recognized: initially, brass nails were hammered into holes in the iron to form nail-head designs; later, brass wire was inlaid into precut channels to create complex naturalistic designs. A fine example of this technique (No. 8) is found in the Cooper-Hewitt collection.

Perhaps a generation passed between the creation of the first Onin styles and the appearance in the Kyoto region of the more elaborate, brass-inlaid guards known as Heianjo tsuba (Nos. 9, 10). These were made throughout most of the sixteenth and into the seventeenth century. In contrast to the Onin technique of inlay, in which engraving in the brass preceded the inlaying, Heianjo engraving was generally done after the inlay was set in place. These technical differences and the more generous use of brass in the latter designs help to distinguish between the two.





# Yoshiro

In the mid-sixteenth century, the art of brass inlay into iron reached its zenith in the work of Koike Yoshiro Naomasa. He was among the first of the tsuba makers to sign his productions, and with good reason; his workmanship and artistry in this technique have never been surpassed. His tsuba are relatively large, with designs of vines, flowers and family crests. Unlike Onin and Heianjo style tsuba, Yoshiro inlay does not stand above the surface of the iron but is flat; the intricacy of inlay and smooth surface resemble painting more than inlay. Large schools of excellent artists worked in the Yoshiro style in the Momoyama and Edo eras (No. 11).

# Primarily Iron Tsuba of Late Momoyama and Edo

# Kaneiye

As the Muromachi period drew to a close, the artistic pendulum began to swing toward a less severe expression of beauty. The stern, simple designs of the men of Owari, and of the swordsmiths and armorers, were gradually superseded by designs whose specific purpose was to touch the eye as much as the heart. True artists appeared, one of whom—Koike Yoshiro Naomasa —has been mentioned. Kaneive, one of the most famous tsuba artists of the Momovama era, made the first signed, pictorial, iron tsuba. These are superb, red-brown, solid iron quards, whose pastoral scenes are chased in low to medium relief and sparsely inlaid with gold and silver. Oddly enough, though tsuba of the early years of this school are considered the epitome of the art today, and were much in vogue when first made, they were out of favor within a short time of their production. The desire for soft metal tsuba in the early seventeenth century eclipsed the work of Kaneiye, and it was not until almost 1800 that these tsuba were fully appreciated again. At that time there was such a resurgence of desire for the older, simpler ways among the warriors that had there been ten thousand of these tsuba in existence there would scarcely have been enough to fill the demand. Of course, by then there were only a few available, so the artisans of the day came to the rescue and turned out "Kaneiye" tsuba as fast as they could sian them.

### Nobuiye

There appear to have been two major generations of Nobujye artists, several contemporaneous provincial schools, and many nineteenth- century copyists. Tsuba of the two major Nobujye masters were thick, with delicate *tekkotsu* in the rims; their grey-black to brown-black iron exhibited a luminous surface. The artists produced characteristically deep engravings of flowers and vines, tortoise-shell patterns and other naturalistic designs.

A few other major artists, including Yamakichi and Hoan also signed tsuba during this period. Signed Iron Tsuba of Muromachi and Momoyama



The excellent metalworking techniques achieved by the end of Muromachi were further refined with the passage of time. The schools of Kaneiye and Nobuiye were hard at work. The Shoami artists were spreading throughout the country, eventually producing tsuba of every imaginable variety in over eighteen provinces, and great schools of armorers, particularly the Myochin and Saotome (No. 12), were in full production. It was not long before other large schools of tsuba makers developed.





From the end of Momoyama into early Edo, the feudal lord of Higo province patronized some of the greatest of all tsuba artists. Hirata Hikozo of Higo is known for guards of deep red-brown copper, engraved with designs of wave ripples, broad open *hitsu-ana*, and a variety of incised and inlaid styles. His "trademark" is a special added rim (*Odowara tukurin*) with its own simple decoration of dots and lines.

The Nishigaki school was founded by Hikozo's student Kanshiro, who produced primarily lustrous openwork iron tsuba, often of paulonia designs (No. 13). Sparse line engraving (kebori) is also found, as are rare examples in brass (No. 14).

Shimizu Jingo and his school produced thick, strong, black iron tsuba inlaid with large patterns in brass. He is most famous for his fierce eagles.

Hayashi Matashichi and his school produced both openwork and inlaid tsuba, often using a marvelous double-wire scrolling technique. His work in this medium is approached only by Kamiyoshi Rakuju, who produced similar masterpieces in Higo at a later date.

# The Akasaka school

# Hikonebori

Although no physical connection exists between the Akasaka masters of Edo city and the Higo masters in Kyushu, some Akasaka work is similar to that of Higo province.

A Kyoto dealer and tsuba maker, Hikobei, moved to Edo with his best students in the midseventeenth century, and founded the Akasaka school in the district of that name. The work of the first four Akasaka masters is strong, the earliest using their own designs. The addition of Higo designs to the original Akasaka styles created a varied style most appreciated in the mid-Edo era. There were eight generations of masters in this school.

By the end of the eighteenth century the characteristic Akasaka style had disappeared, and the work of later Akasaka artists can scarcely be differentiated from other contemporary schools (No. 15).

The founder of the school, Kitagawa Soten, was a resident of the town of Hikone in Omi province in the late seventeenth century. Soten adapted the style of carving iron figures in the round (*marubori*), producing highly pictorial tsuba decorated with excellent inlay. His subjects were taken from old paintings, frequently of battles, and are treated with great attention to detail. His work was so well received that large numbers of copies were made in the nineteenth century, all signed with his name (No. 16).



18

# Jakushi

Jakushi (died 1707) was a painter turned tsuba maker, and a resident of Nagasaki. His classic works are Chinese landscapes with mountain villages and seashores, carved of fine iron in very low relief with gold cresting the hills and highlighting other areas. The inlay was applied using a characteristic *nunome zogan* ("cloth inlay") technique (No. 17). His school continued into the nineteenth century.

# Kinai

At the end of Momoyama, the Kinai and other schools were active in Echizen province. Founded by Takahashi Kinai, this school produced jetblack, glowing iron tsuba carved in relief and positive silhouette openwork. Common designs include dragons, hollyhocks, and other flowers and grass, typified by a fine example in the Museum's collection (No. 18).

# Choshu

At least eight families were at work from the seventeenth century onward in Choshu province (now Nagato prefecture), of which the Nakai was the first. Choshu designs were worked in three styles: openwork carving in the round; low relief with chasing and flat inlay; and high and low relief without inlay, including elaborate designs that cover the entire surface of the tsuba (Nos. 19, 20a, b) using motifs of animals, birds, dragons, and Chinese landscapes, among others. High relief inlay was used in later years.

20a

The Ito school originated with Ito Masatsugu around 1600 in the town of Odowara. A descendant, Masatsune, moved to Edo city (later Tokyo) where ten generations of Ito masters subsequently worked. The "thread piercing" decorative technique (Ito-sukashi) commonly associated with this school is a method of piercing the tsuba with incredibly fine saw cuts to form pictorial designs (No. 21). Other styles include low relief landscape carving, and carving in the round. Several schools, including the Ito, also produced soft metal fittings, using the mokume (wood grain) technique (No. 22) and guribori, a metallic imitation of carved layered lacquer (No. 23). The Ito in Edo were among a number of schools producing similar work; collectively, these schools are referred to as the Bushu schools.



23 3633333353



22

21



# Namban

The arrival of westerners in Japan during the seventeenth century, and the subsequent conversion of a number of samurai to Christianity, gave rise to a type of iron tsuba called *Namban* (southern barbarian), a term that refers to people and things of foreign origin. Although the style originated in the seventeenth century, most examples are from the nineteenth. They were probably first made around the port city of Nagasaki where most of the European traders were sequestered; in later years the style was produced in many areas. There are three common types: those with a cross prominently displayed; those with carvings of foreigners or foreign motifs; and those having a woven texture or design of overlapping and

intertwined iron cords (No. 24), somewhat resembling European sword guards. Early Namban tsuba are rare, since many were destroyed during two centuries of repression of Christianity.





# **Other Edo Period Ironworkers**

Many other primarily ironwork schools were active during the Edo period. For the most part they produced interesting and varied designs, usually in openwork, with sparse inlay. Among those found in the Cooper-Hewitt Collection are those of the Sunagawa (No. 25) and others produced by artists of Hizen and Mito provinces (Nos. 26, 27).

Mention might be made of Edo period brass-decorated tsuba made for export, or for some wearers of swords whose aesthetic standards had declined. Bits of brass wire were inlaid into early or late iron guards in patterns that mimicked pine needles in water (gomoku zogan). Brass wire was wound around the cores of other iron tsuba (shingen) to create intricate woven patterns (No. 28), or sometimes curved brass wires were hammered into the guards in centipede-like designs (mukade).









# Irogane ko tsuba

While the iron tsuba of the Heian, Kamakura and Muromachi periods were being produced, artists were also creating soft metal tsuba. By the end of Muromachi, strikingly colored and inlaid soft metal fittings had appeared, particularly in Kyoto and in Mino province. The classification of these artists is still in a state of flux. The earliest soft metal tsuba, including those fashioned from the ancient periods, are included in this group. Artists who produced soft metal fittings, mainly of *yamagane* to be used with the *tachi* type of sword, are called *tachi kanagushi* (tachi fitting maker). Muromachi soft metal workers who used primarily the "luxury" alloys made with precious metals, such as *shakud*o, are called *ko-kinko*. All the succeeding schools of soft metal workers evolved from these unknown craftsmen.

### Kagamishi

Small bronze mirrors, probably first of Chinese and Korean, and later, Japanese origin have been found in burial mounds. From the Heian period beautifully decorated mirrors inspired by T'ang dynasty (618-907 A.D.) imports had been produced by *kagamishi* (mirror makers). It was probably inevitable that the shape of these flat, decorative, bronze discs should be associated with the similar size and shape of the tsuba. In the Muromachi period tsuba were made (probably in the mirror maker's foundries) in precisely the style of the old mirrors (No. 29). These were usually of cast bronze and *yamagane*. Unlike the old mirrors, one side of which was smoothly polished, *kagamishi* isuba were decorated on both sides.

# **Kinko Tsuba Schools**

The application of the ancient soft metal techniques was advanced by improvements in tools and the use of varied alloys and metals. To the blue-black of *shakudo* and the silver greys and browns of *shibuichi* were added the colors of gold, silver, copper, lead and bronze, giving the Japanese metalworker an unsurpassed range of hues and tints to be used in decorating the tsuba.

The surface into which the artist inlaid colored pictures could be smooth or textured. Several techniques of texturing the surface were in use; hammering and gouging (tsushime); roughening (ishime); and punching regular elevated dots over the surface (nanako). Inlay techniques included nunome zogan, called "cloth iplay" due to the fact that a thin sheet of inlay was hammered into a cross-hatched surface resembling fabric, and hon zogan, a true inlay technique in which the inlaid material was inserted into precut channels, the edges of which were then hammered back over the inlay. True inlays could be flat, or might project above the surface of the tsuba. Chiselling and chasing techniques include both sunken and raised relief. Chisel cuts with one vertical and one sloped edge (katakiri) were made to resemble calligraphic brush strokes, while simpler engraving was used as well. Several techniques of surface piercing were used; negative silhouette openwork could be limited to a small area: or the entire tsuba could be pierced to create both negative and positive silhouette patterns.



# Goto

The importance of the Goto family in the development of the soft metal arts from the end of Muromachi up to the twentieth century cannot be overestimated. There were sixteen masters in the main line of the family, and almost three hundred others in the eight branches (Nos. 30, 31, 32, 33, 34). The main line of masters worked for the court and, with few exceptions, made only soft metal fittings. Every *kinko* school after Muromachi was influenced by the Goto to some extent and large numbers of copies exist. Most of the copies are inferior to the jewel-like work of the Goto masters.

The main line, called *Goto Shirobei*, was founded by Masaoku (1439-1512), later known as Yujo. He fashioned beautiful small fittings of shakudo and gold. Perfectly sculpted decorations, including lions and heraldic symbols were placed on the deep, black surfaces of the fittings which were given added texture with minute raised dots (*nanako*). The *nanako* technique, used in less refined form from the earliest eras, was brought to its peak of excellence by the Goto. No tsuba are known to have been made by the first four Goto, but subsequent generations made both small fittings and sword guards. Goto work for the court was called "family carving" (*iye bori*), as opposed to "town carving" (*machi bori*) produced by other local artists.

Although the fame of the Goto Shirobei rested on the original formula of *shakud*o background, textured with *nanako* on which was applied gilt and inlaid decoration, one of the greatest Goto, named Ichijo (1791-1876), produced a great variety of fittings, including some iron tsuba; these were signed with various pseudonyms because of the Goto proscription against iron. However, Ichijo's most beautiful work was in soft metal, with naturalistic scenes rendered in exquisite detail. Ichijo also produced many excellent and well-trained students whose work is of great interest (No. 35).



# Hirata

# Yokoya

Examples of cloisonné enamel had been imported from China by the seventeenth century; this technique was used as a decorative element on sword fittings shortly thereafter. The Hirata school, founded by Dojin (also called Donin, died 1646), produced the finest works of this type until the late nineteenth century. Copper alloys, iron and other metals were used as the base, and cloisons, usually of gold, were affixed to small areas of the surface and filled with enamel. Designs included Buddhist symbols, birds and figures. Early enamel was largely opaque, but Donin developed a striking translucent enamel which, by the eighteenth century, became characteristic of the school (No. 36).

Among the many students of the Goto, none are more important than the Yokova. There is some question about the actual identity of the first master of the school, but it is believed to have been Sovo, a Goto pupil in the mid-seventeenth century. Both he and his famous adopted son Somin worked in the classic Goto style, with high relief inlays on a shakudo nanako surface. The Yokoya school is best known, however, for pictorial engravings which imitated the brush strokes of contemporary painters. Somin popularized his technique after leaving the Shogun's court and breaking away from the Goto stringencies. He was the classic example of the "town carving" tradition, and his work reduced the dominance of the work done at court. Somin made small fittings and some tsuba, frequently decorated with lions, Chinese figures and gods.

### Yanagawa

Yanagawa Naomasa (1691-1757) of Edo was the founder of the Yanagawa school, which was active through the nineteenth century. Fittings with extensive inlaid decoration in high relief were typical of the school. Also noteworthy was their pictorial soft metal work, of which a typical example is found in the Cooper-Hewitt Collection (No. 37). Early Yanagawa fittings are similar to those of the Goto school since the artists were strongly influenced by the Yokova, students of the Goto. As was the case with most tsuba schools, nineteenth century production was dominated by craftsmanship rather than art, and exeedingly gaudy fittings were the result. Two other schools, the Haruaki and the Tanaka, followed the Yanagawa, producing their own varieties of pictorial soft metal fittings, some of their early work of the highest quality.



### Omori

# Nara

Another of the schools influenced by the Yokoya, the Omori is among the few in which later masters far outshone the founder. The fifth Omori master, Teruhide (1729-1798) originated the technique of undercut waves which flowed across the surface of the fittings (No. 38). He also perfected the art of inlaying tiny gold dots (*haze*) into the surface to resemble the spattered-gold decoration seen on lacquer.



Together with the Goto and the Yokova, the Nara school set the standards of Edo period sword fittings. Although early Nara work may have been done in Kyoto in the sixteenth century, the mainline school originated in the seventeenth century with Toshiteru, who made iron tsuba at the Shogun's court. Toshiteru, and eight subsequent masters and many students, produced creditable work. The main line, however, was eclipsed by three of the greatest artists in the history of sword fittings: Toshinaga, Joi, and Yasuchika; these three masters are called the Nara sansaku. Toshinaga (1667-1737) produced bold, high relief, solid and fully-carved tsuba with elaborate attention to detail. He used iron at first, but later added soft metal to his armamentarium. While Toshinaga was producing his masterpieces, a young man some thirty-three years his junior arrived in Edo and studied under the master. This was Sugiura Joi, who soon began to develop his own personal technique of low relief carving on slightly concave tsuba while he was still under the tutelage of the master whose style was so different from his own.

The name of the last of the three Nara artists. Yasuchika, probably heads the list of the greatest artists of sword fittings. When Yasuchika, born in Shonai in 1670, arrived in Edo. the leading artists were the Goto at court and Somin in the town, Both looked upon iron as vulgar. It was Yasuchika, perhaps more than any other artist, who broke the established rules by producing major, pictorial, inlaid brass and iron tsuba. He combined the soft metal work of the Goto and Yokova with a wide variety of subjects in many techniques, and was as comfortable working in iron as in soft metal. Classic Yasuchika subjects include birds in the rain, representations of Kano style paintings, animals, and people. The master died in 1744.

### Hamano

The Hamano of Edo, the most prominent of the schools influenced by the three Nara masters, originated with Masayuki (1695-1769), later called Shozui. A pupil of Toshinaga, he worked in iron and soft metal, depicting a variety of subjects and especially mythological and battle scenes. The large Hamano family worked into the nineteenth century, and produced many excellent pictorial works in both high and low relief (Nos. 39, 40). The lwama and Hata families followed the Hamano style of high relief work.



# The Inlay Schools—Kaga and Awa

Although inlay work was produced by every soft metal school, the artists of Kaga province in Honshu and Awa province in Shikoku are tamous for their extensive use of this decorative technique. Awa artists produced two styles of tsuba. In the first, openwork designs taken from nature were highlighted with extensive flat inlay of gold wire and leaf. The other style (found in much Shoami work) made generous use of gold or copper nunome zogan (No. 41) on iron or brass. A large area of a tsuba, for example, might be covered by a single inlaid dragon design. The artists of Awa also produced tsuba called kenio that were frequently used as gifts among officials. This style, originating with the artist Jiuchiya in Kyoto, was also followed in Kaga. The surfaces of these tsuba were practically covered in flat gold "cloth inlay" in floral patterns or other designs (No. 42).

Several schools worked in Kaga, Some tsuba were made here by Goto artists commissioned by the Daimyo of Kaga, and are typical Goto high relief inlay on textured shakudo. Most Kaga fittings, however, are of the true inlay (hon zogan) variety, which was first used in Kaga for decorating armor and iron stirrups. Kaga work often used designs of insects and flowers inlaid with metals of different colors. Their technique results in a somewhat sharper inlay than that of Awa (No. 43).







# 43

# Ichinomiya

The founder of this school was Nagatsune (1722-1786), an artist who rivalled Somin and the Nara masters as the greatest "town carver" of the eighteenth century. His most notable tsuba, made in his early days, were large sentoku (brass alloy) guards with carved and inlaid pictures, often of hunting scenes. These were often in high relief, and were signed with the name "Setsuzan." Later in his career he produced smaller inlaid and engraved soft metal tsuba.

# Iwamoto

Konkwan (1743-1801) was the finest of the Iwamoto artists who produced excellent soft metal work in Edo during the eighteenth century. He is well known for his designs of marine life and figures, of which the Museum collection has fine examples (Nos. 44a, b).

# Ishiguro

The founder of this famous offshoot of the Yanagawa school was Ishiguro Masatsune (1760-1823). He developed a crisp relief inlay of multicolored metals on various grounds (No. 45). Typical Ishiguro subjects are game birds and flowers. The Ishiguro style attracted many students and a large school was active until Meiji times.

# Mito

During the Momoyama period, the Daimyo of Mito in the Hitachi province imported a number of artists from Kyoto. These artists were joined by others from Edo and elsewhere during the eighteenth and nineteenth centuries. A number of schools developed in Mito, but while some creative and admirable soft metal work was produced there (Nos. 46, 47), many of the workers were simply copyists responsible for the clever forgeries of the works of well-known artists. Indeed, by the nineteenth century, this vocation had become common in many areas. The foremost artist of the Mito, Unno Shomin, left early in his career to work for the Meiji court into the early twentieth century.

# Natsuo

Kano Natsuo, probably the most distinguished of the late nineteenth century masters, lived from 1828-1898. Born in Kyoto, he derived many designs from the Maruvama school of painting. For eight years he was designer of the new Meiji coins for the Osaka mint. Later he became professor of metalwork at the Tokyo school of art. His work was quite varied, but is characterized by a three dimensional effect produced by engraving. surface carving, and high relief inlay. Many of his designs have the "stop motion" effect of having been captured by a camera; flowers blowing in the wind, fish leaping from water, and many other such subjects added to his fame. Certainly it is fitting that this brief discussion of tsuba and their makers should end with Natsuo, one of the greatest masters of the art.

Dr. Henry Rosin

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# Glossary

### Aoi

Tsuba style; shaped like four heart-shaped leaves.

### Ashi

Fittings encircling tachi scabbard for attaching hanging cords.

# Bushido

Literally, "way of the warrior"; the ethical code of the samurai.

# Daisho

Literally, "large-small"; the two paired swords of the samurai, or paired fittings for the swords.

### Fuchi

Flat metal band which encircles the sword hilt at the tsuba end.

### Fukurin

Separate rim around the tsuba edge.

### Gomoku zogan

Literally, "dirt inlay"; brass wire mimicking floating pine needles.

# Guri bori

Metalworking technique, imitating Guri lacquer; thin sheets of fused metals of different color are cut in V-shaped grooves, exposing colored layers.

# Haze

Inlaying of tiny gold dots.

### Hitsu-ana

Openings in a tsuba for passage of kozuka and kogai.

### Hoju

Ancient, oval, copper-gilt tsuba style.

### Hon zogan

"True inlay" technique; one metal is hammered into channels in another.

### Ishime

Metalworking technique which produces rough, stonelike surface.

### Ishizuki

Metal end cap enclosing the tip of a tachi scabbard.

# Ito-sukashi

"Thread piercing"; metal openwork technique employing fine saw cuts.

### lye bori

"Family carving"; refers to the Goto who worked for the Court.

### Ji-ita

The decorated strip of the kozuka or kogai, often made separately.

### Kabuto-gane

Metal pommel of a tachi sword hilt.

# Kagamishi tsuba

Mirror-maker's tsuba.

### Kamakuri bori

Low relief carving style used in and around Kamakura city.

### Kashira

Metal pommel of a katana sword.

### Katana

Curved, single-edged sword worn edge up in a scabbard thrust through the sash. Usually paired with wakizashi.

### Katchushi Iron tsuba with thin centers and raised rims, probably the products of armorers.

# Kebori

Engraving.

### Kenjo tsuba

Usually unsigned, extensively decorated inlaid tsuba, made mainly in the Kyoto, Awa and Kaga provinces, and primarily for presentation to officials.

# Kinko

Work in soft metals-copper, brass, bronze and alloys.

# Kogai

Skewer-like fitting worn in a housing within the katana scabbard.

Koiguchi Metal ring at scabbard entrance

Kojiri Ornamented cap around the end of the scabbard

Ko-kinko Early soft-metal work.

Koshirae Complete mountings of a sword.

Kozuka Small knife worn in a housing with the katana scabbard. Also used to refer to the kozuka hilt alone.

### Machi bori

"Town carving"; sword fittings made by artists not at Court.

Maru bori Carving of figures in the round

### Mekugi

A pin, usually of bamboo, which passes through openings in the sword hilt and blade tang, holding the tang firmly within the hilt.

### Menuki

Small decorative ornaments attached to either side of the sword hilt.

### Mimi

Rim of the tsuba.

### Mitokoromono

A matched set of kozuka, kogai and menuki.

# Mokume

Metalworking technique that imitates wood grain.

# Mon

Family crest.

# Mukade

Metalworking design resembling the shape of centipedes.

### Nakago

The tang of a sword blade; the segment of the blade within the hilt.

# Namban

Literally, "southern barbarians"; term designating things of foreign origin.

### Nanako

Literally, "fish roe"; surface texture technique consisting of producing regularly spaced tiny elevated knobs.

### Nerikawa

Tsuba style; tsuba made of hardened leather.

### Niku bori

Relief carving

### Nunome zogan

Literally, "cloth inlay"; gold leaf is hammered into crosshatches on the surface of the fitting.

### Omote

Front side of the tsuba; the side which faces the hilt of the sword.

### Same

Ray skin, used to cover sword hilt.

# Saya

Scabbard.

### Sekigane

A piece of metal, usually copper, fitted within the blade opening of tsuba to tighten the fit of the blade.

### Sentoku

Alloy of brass, tin and lead.

# Seppa

Oval metal washers encircling the tang of the blade on either side of the tsuba.

### Seppadai

Flat, oval elevation surrounding the central opening on a tsuba.

### Shakudo

Alloy of copper and gold; when treated, the alloy is blueblack in color.

# Shibuichi

Alloy of copper and silver; when treated, the alloy is grey to brown in color.

# Shingen

Tsuba style; brass wire is wound around an iron tsuba core.

### Shishiai bori

Sunken relief carving.

### Shitogi

Tsuba style; made in the shape a rice-cake would assume if squeezed in the hand, i.e. long, thin center and flared wider ends.

### Sukashi

Openwork carving.

### Tachi

Curved single-edged sword worn edge down in a scabbard hung from cords.

### Tachi kanagushi

Tachi fitting maker.

# Taka zogan

Relief inlay.

### Tanto

Dirk-like sword one foot or less in length.

### Tekkotsu

Literally, "iron bones"; the mixture of different qualities of iron produced small hard elevations, most easily discerned on tsuba rims; generally indicates hand forged, usually early ironwork.

### Tosho

Iron tsuba with thick centers and thin rims, probably the product of swordsmiths.

### Tsuka

Hilt of the sword

### Tsushime

Hammering and gouging to produce surface texture on tsuba.

# Udenuki-ana

Two small openings in some tsuba for the passage of a cord which was then tied to the wrist.

# Ura

Reverse side of the tsuba; the side which faces the blade.

### Wakizashi

Short sword one to two feet in length; usually paired with the katana.

# Yamagane

Unrefined copper.

### Zogan

Inlay.

# Captions

# 1a,b

Shitogi type Tsuba: Floral design Probably 12th century; *yamagane*, gold inlay 7.5 X 5.9 cm. (1936-4-381)

# 2

Katchushi type Tsuba: Comet and cherry blossoms 16th century; iron *sukashi* 8.9 X 8.8 cm. (1936-4-18)

## 3

Tosho type Tsuba: Gourds 16th century; iron *sukashi* 8.5 X 8.3 cm. (1936-4-384)

### 4

Kyo-sukashi style Tsuba: Chrysanthemum crane 17th century; iron *sukashi* 8.5 X 8.3 cm. (1936-4-314)

### 5

Kyo-sukashi style Tsuba: Iris and plum blossom 17th century; iron *sukashi* 8.0 X 7.9 cm. (1936-4-157)

# 6

Owari school Tsuba: Paulonia leaf and tamily crest 17th century; iron *sukashi* 7.5 X 7.4 cm. (1936-4-1002)

# 7

Kamakura school Tsuba: Pagoda, bridge, and mountains 17th century; iron *usu nikubori* (low relief carving) 9.4 X 9.4 cm. (1936-4-53)

# 8

Onin school Tsuba: Chrysanthemums and a wheel 17th century; iron, brass inlay (*hon zogan*) 7.5 X 6.9 cm. (1936-4-62)

# 5696

### 9

Heianjo style Tsuba: Paulonia branch Late 16th century; iron, brass inlay *(hon zogan)* 8.7 X 8.7 cm. (1936-4-30)

# 10

Heianjo style Tsuba: Morning glory vine 17th century; iron, brass ınlay *(hon zogan)* 8.5 X 8.2 cm. (1936-4-33)

# 11

Bizen Yoshiro style, early Edo Tsuba: Family crests Late 16th century; iron, brass inlay *(hon zogan)* 7.2 X 7.2 cm. (1936-4-35)

### 12

Saotome school Tsuba: Chrysanthemum 17th century; iron *sukashi* 10.2 X 10.2 cm. (1936-4-293)

### 13

School of Nishigaki Kanshiro (probably 2nd master) Tsuba: Paulonia branch 17th century; iron *sukashi* 8.3 X 8.0 cm. (1936-4-307)

# 14

Kanshiro school, Higo province Tsuba: Grass growing over relics left on a battlefield 17th century; *sentoku*, with inlay, *shakudo fukurin* 8.3 X 7.6 cm. (1936-4-145)

## 15

Probably Akasaka school of Edo Tsuba: Moon, cricket, and torii (shrine gate) 19th century; iron sukashi 7.4 X 7.2 cm. (1936-4-330)

# 16

Signed "Soheishi Nyudo Soten," in the style of Hikone province, school of Soten Tsuba: Samurai on the march 19th century; iron *marubori*, gilding 8.4 X 8.1 cm. (1936-4-186)

# 17

Jakushi school of Nagasaki Tsuba: Amaterasu, the sun goddess 18th century, iron, gold, *shakudo* inlay (*nunome zogan*) 8.5 X 7.9 cm. (1936-4-377)

### 18

Kinai school Tsuba: Dragon and jewel Early 18th century; iron *marubori* 7.7 X 7.5 cm. (1936-4-233)

# 19

Kawaji Tomotomi (died 1754); 5th Kawaji master of Choshu Tsuba: A sahai, or military baton Early 18th century; iron marubori; gold zogan 7.9 X 7.6 cm. (1936-4-351)

# 20a,b

Okamoto Toyonobu; 7th master of Okamoto school of Choshu Tsuba daisho: Peony and phoenix Mid-19th century; iron marubori 7.6 X 7.3 cm.; 7.3 X 7.0 cm. (1936-4-355,356)

# 21

Nobuyuki, Ito school of Bushu Tsuba: Peony leaf and butterfly 19th century; *shakudo* 6.9 X 6.5 cm. (1936-4-253)

# 22

Ito school Fuchi-kashira 19th century: *shakudo* and copper *mokume* 3.8 X 2.3 cm.; 3.4 X 2 cm. (1936-4-1036)

# 23

Ito school Soroimono (tsuba, kozuka and fuchi-kashira) 19th century, shibuichi and copper a; 7.8 X 7.2 cm.; b; 11.4 X 1.9 cm.; c; 3.0 X 2.1 cm.; d; 3.6 X 1.8 cm. (1936-4-1001abcd)

# 24

Namban style Tsuba: A collection of precious things 19th century; iron *nunome zogan* 7.5 X 7.4 cm. (1936-4-258)

### 25

Sunagawa Masayoshi Tsuba: Dragon, clouds, and waves Early 19th century; iron *shishiaibori* 7.6 X 7.2 cm. (1936-4-168)

# 26

School of Mitsushiro in Yagame (Hizen province) Tsuba: "Thousand monkeys" Early 19th century; iron *nikubori* 7.2 X 6.7 cm. (1936-4-247)

# 27

Tenkodo Hidekuni (1825-1891), worked in Kyoto Tsuba: Drying fish nets in the evening Mid-19th century; iron, gold, and silver inlay 2.0 X 7.8 cm. (1936-4-847)

# 28

"Shingen" type Tsuba: A basket 18th century; iron, brass winding 11.3 X 11.2 cm. (1936-4-360)

# 29

Kagamishi style Tsuba: An imaginary river animal; on the reverse, a fisherman in a small boat 15th century; *yamagane* 8.0 X 8.0 cm. (1936-4-130)

# 30

Goto school Mitokoromono (kogai, kozuka, and menuki): *Mizuhiki* (cords used for tying up gifts) 19th century; gold, *shibuichi, shakudo, nanako* surlace a: 21.1 X.1.2 cm.; b: 9.5 X.1.4 cm.; c: 3.5 X 1.4 cm.; d: 3.5 X 1.4 cm. (1936-4-910abcd)

# 31

Goto school Kozuka: Warriors in battle under the eye of their commander 19th century; gold frame around shakudo insert (ji-ita) 9.7 X 1.5 cm. (1936-4-469)

# 32

Mitsumasa, Goto school Menuki: Leopard and tiger 19th century; gold a: 3.6 X 1.6 cm.; b: 3.6 X 1.4 cm. (1936-4-421ab)

# 33

Morimura Atsutaka Kozuka: The goddess Kwannon mounted on a dragon About 1850; copper and shakudo, gilding; reverse of shibuichi and gold zogan 9.7 X 1.5 cm. (1936-4-390)

# 34

Yeiju Hamidashi Tsuba: Dragon 19th century; iron, gold *fukurin* 5.4 X 3.7 cm. (1936-4-454)

# 35

Isobe Isshu (Ichijo school) Tsuba: Golden snow; on reverse, moon and flowers Late 19th century; shakudo, gold zogan 7.0 X 6.5 cm. (1936-4-413)

# 36

Hirata school Kozuka: Children's toys 19th century; copper, *shakudo zogan*, gold wire, cloisonné enamel 9.8 X 1.6 cm. (1936-4-1124)

# 37

Yanagawa school Menuki: Two samurai warriors on horseback 18th century; s*hakudo*, gilding a: 3.2 X 2.0 cm.; b: 3.2 X 2.0 cm. (1936-4-426ab)

# 38

Signed "Omori Teruhide" (1730-1798) Fuchi-kashira: "Omori wave" Late 18th century; *shibuichi* a: 3.8 X 2.3 cm.; b: 3.5 X 2.1 cm. (1936-4-627ab)

# 39

Signed "Hamano Noriyuki" (died 1787) Menuki: Kwan-Yu and Chohi 18th century; shakudo, gilding a: 3.4 X 2.5 cm.; b: 3.3 X 2.7 cm. (1936-4-560ab)

# 40

Koryuken Masanaga Kozuka: The Chinese Kwan-Yu and attendant About 1800; *shakudo*, gold, silver, and copper *zogan* 9.7 X 1.5 cm. (1936-4-709)

# 41

Awa province

Kozuka: Plum and vine pattern 19th century; iron, gold *nunome zogan* 9.8 X 1.5 cm. (1936-4-1137)

# 42

Bairiuken Kiyonaga, worked in Kyoto Tsuba: Pair of folding screens (Kenjo style) 19th century; iron, gold *nunome zogan* 7.7 X 7.1 cm. (1936-4-1142)

# 43

Kaga province Kozuka: Weeping willow 19th century; *shakudo*, gold, and silver *zogan* 9.6 X 1.5 cm. (1936-4-974)

# 44a,b

Signed "Iwamoto Konkwan" (1755-1801) Tsuba daisho: Daikoku and a rat, and the god Ebisu and a sea bream 18th century; shakudo, nanako surface, takazogan a: 7.7 X 7.2 cm.; b: 7.0 X 6.5 cm. (1936-4-642,643)

# 45

Ishiguro school Kozuka: Scarecrow dolls Late 18th century: shakudo, gold zogan, nanako surface 9.8 X 1.5 cm. (1936-4-671)

# 46

Signed "Katsukuni" Fuchi-kashira: The gods Benten (fuchi) and Bishamon (kashira) Late 18th century: *shakud*o, *takazogan*, gold a: 3.9 X 2.4 cm.; b: 3.4 X 1.7 cm. (1936-4-962ab)

# 47

Mito school Tsuba: Shoki, the demon-queller, and the demon Oni 19th century; iron *nanak*o surface 6.9 X 6.5 cm. (1936-4-774)





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