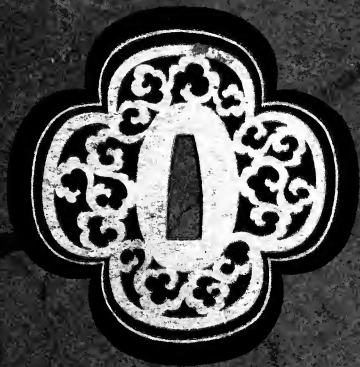


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JAPANESE SWORD GUARDS



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MUSEUM · OF
FINE · ARTS
BOSTON † †

JAPANESE SWORD GUARDS

BY OKABE-KAKUYA

IN CO-OPERATION WITH THE DEPARTMENT
OF CHINESE AND JAPANESE ART



NK 6787
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PREFATORY NOTE

THE following catalogue of a special exhibition (1907-1908) of Japanese sword guards, or tsuba, has been prepared by Mr. Okabe-Kakuya. To our knowledge it is the first attempt to treat the history of the tsuba and tsuba makers apart from the other branches of metal work which enter into the ornamentation of the Japanese sword.

Of the three sections into which the book is divided, the *first* gives a brief general history of the art, specifying the different periods in which the artists worked, the various circumstances and influences which from time to time caused new developments of form and material, and the results due to these changes. The illustrations in this section are reproductions of drawings by Mr. Okabe from woodcuts in the Japanese books at the Museum. The *second* section consists of an alphabetical list of the more important schools of tsuba makers. The list of names given is strictly confined to those of men who actually made tsuba, and does not include artists who worked only in other forms of metal work. The *third* section serves as a guide to the present exhibition. It is accompanied with half-tone plates giving typical illustrations of various schools and artists. In instances where the execution, design, or material is of particular interest, special notes have been added.

Mr. Okabe was assistant professor of metal work at the Imperial Art School of Tokyo under the late Kanō-Natsuo, one of the most noted metal artists of recent times, and is now a member of the Nippon-Bijitsuin. His work has been honored by medals at various expositions. During his six years' association

with Kanō-Natsuo he had exceptional advantages for study, and took many notes from talks and lectures by the Master. In 1899 Mr. Okabe wrote a series of articles on metal work, based on this material in the *Nippon-Bijitsu*. These articles gave a new presentation of the subject from the artist's point of view, and have been acknowledged as a valuable contribution to the history of art.

For the last three years Mr. Okabe has been in charge of the metal work at the Museum, studying the collection, cataloguing it, and putting the objects into good condition. The tsuba shown in this special exhibition have been selected by Mr. Okabe from the collections of Dr. Bigelow, Dr. Weld, and Dr. Ross, which together comprise more than one thousand two hundred tsuba. To these have been added many valuable specimens kindly loaned by Miss Louise M. Nathurst, of Boston; Mrs. Russell Robb, of Concord; Mr. Frank Jewett Mather, Jr., of New York; and Mr. J. H. Donahey, of Cleveland.

In the preparation of this work Mr. Okabe has found the following Japanese books very useful:

Ansaizuihitsu, by Ise-Teijō.

Dainihon-Bizutsuriakushi, Imperial Museum of Tokyō.

Sankōfuriaku (*Kinkōtsubayose*), by Kurihara-Nobumitsu.

Sōkenkishō, by Inaba-Tsūriō.

Kokon Kanteibenran, by Nishizawa.

Kokon Kajibikō, by Yamada-Yoshimutsu.

Manpōzensho, by Kikumoto-Kōhosai.

Bukisodekagami, by Kurihara-Nobumitsu.

Bukemeimokushō, by Arai-Kunbi.
Kōto-Kinkōmeifu, by Noda-Yoshiaki.
Kiyū Shōran, by Kitamura-Nobuyo.
Riuanzappitsu, by Kurihara-Nobumitsu.

Among European publications, *Die Meister der Japanischen Schwertzierathen*, by S. Hara, and *Japanische Schwertzierathen*, by Gustave Jacoby, contain admirable studies on the subject.

Mr. Okabe desires to acknowledge the shortcomings of his essay, particularly the incompleteness in names and dates, inasmuch as the library at his command in America has been necessarily a limited one.

To Miss Margarett W. Brooks is due the index and assistance in correcting the proof.

The spelling of Chinese and Japanese words follows accepted standards except in a few cases (for example, Chōshiu instead of Chōshū), where a change has seemed desirable.

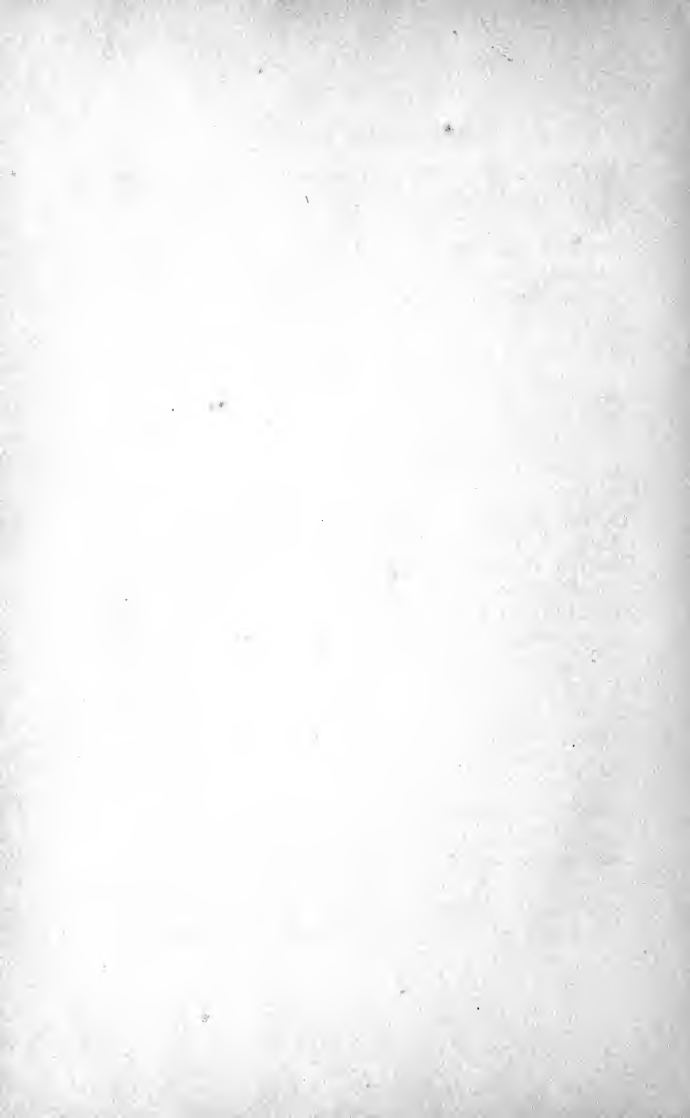
OKAKURA-KAKUZO.

FEBRUARY, 1908.

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SECTION I

A brief description of the tsuba of different periods, together with an account of the political and social changes which from time to time caused new developments in the art of tsuba making.



UNLIKE the early Chinese and European sword guards, which ordinarily are wrought into the blade, the Japanese tsuba is a distinctly separate piece of metal, and therefore, although closely connected in form and decoration with other adjuncts of the weapon, may be to a certain extent con-

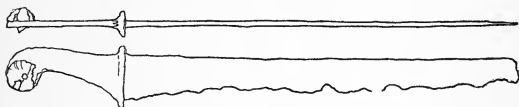


Fig 1 Early Chinese iron swords

sidered by itself. Primarily we have to consider the tsuba in its general relation to swordsmanship and warfare, remembering the restrictions placed upon it by the shape, length, and weight of the weapon to which it was a necessary adjunct. The tsuba had to be of suitable size and form to protect the hand, strong to withstand impact, and yet light enough not to interfere with the proper balance of the sword. In the peaceful days of the Tokugawa Shōgunate (1603-1868), however, when the sword became more an object of ornament than of use, many of these restrictions were no longer heeded and new factors entered into the determination of its shape, material, etc. For instance, the strict etiquette of that age imposed, according to social position, the exact manner in which the sword should be worn, which in turn necessitated certain modifications in the tsuba. At the same time the swords (and with them the tsuba) of the Mikado's

court at Kyōto differed from those of the Tokugawa aristocracy at Yedo, as well as from the shorter swords which commoners were privileged to wear on certain occasions. The use of gold in its decoration was at one time strictly forbidden to all below the rank of samurai. Local custom again often dictated the style of tsuba worn; thus it is not difficult for any one slightly acquainted with the subject to recognize the guards made in certain daimyates.

Everything which pertained to the sword was regarded with reverence by the samurai. The adoration of the blade, common to almost all ancient races, never perhaps attained so high a significance or found such artistic expression as among the Japanese. When the ruler of the sea, brother of the Sun Goddess, slew the great dragon whose devastations spread terror through the land, he took from its tail a wonderful sword which his sister bestowed, together with the mirror and the jewel, upon her grandson, founder of the Imperial line of Japan. Of these three divine gifts, which together constitute the regalia of the Island Empire, the dragon sword is preserved at the time-honored Shinto shrine of Atsuta. To this shrine, as to the shrine at Isonokami, where rests the sword of the Sea God, thousands of pilgrims come yearly to pay homage.

With the introduction of Zen modes of thought during the Kamakura (1190-1337) and Ashikaga (1337-1582) periods, the samurai embodied in the sword their supreme conception of honor and manhood. In the icy steel, born of fire, they saw revealed the mystery of Life, indivisible from that of Death.

Its serenity taught them the virtue of that self-control which calmly prepares for a mighty struggle. In the unclouded face of the crystalline blade they beheld mirrored the purity and chastity inseparable from true loyalty. The most precious dowry a bride could bring to a samurai was the honored sword of her ancestors, while many an old Japanese drama is based on the quest and recovery of some lost blade. His sword was a part of the samurai's own personality, and people were wont to judge his character from that of his weapon. It is related that once Taikō-Hideyoshi, the Japanese Napoleon, saw the swords of his generals lying on a rack in the antechamber of his palace, and so expressive was their individuality that he at once recognized to whom each belonged. Next in importance to the blade itself came the tsuba and the menuki, the central stud on the hilt. To illustrate the frame of mind in which the Kamakura knights approached the tsuba, we may cite their custom of having it consecrated by the holy fathers of the Buddhist Church.

The word tsuba is an abbreviation of the classic tsumiba, signifying an object which "clinches the blade," while its derivatives, tsubamono or tsuhamono (something possessing a tsuba), came to be used not only for the sword itself but for weapons in general, and still later for a man-at-arms.

As it emerges from the darkness of the unknown into the twilight of mythology, we find the Japanese race armed with a sword of which the tsuba forms an

important accessory. In the legendary creation of the world it is related that the Primeval Mother, after bearing the Sun Goddess, the Moon God, and other deities, expired in the act of giving birth to the Fire God. The Primeval Father, whose mighty sobs created the Goddess Echo, at last in a frenzy of grief drew his sword and killed the unhappy cause of his suffering. From the hewn body of the slain God rose the mountains; volcanoes sprang from his welling blood; of the gory drops which bespattered the Father's tsuba were born a race of war gods, through whose achievements came to the descendants of the Sun Goddess sway over the Island Empire.

Many examples of the early Japanese sword have been recovered from ancient tombs. The blade is straight (see Fig. 2), the hilt and scabbard being



Fig 2 Early Japanese sword

covered by a thin layer of gilt copper, decorated with dotted patterns. It has a large ball-shaped pommel, "hammer-headed" as described in early records. So far as we are aware, no swords of this description have been found in China or adjacent countries. It may perhaps furnish a helpful clue in tracing the origin of the Japanese race.

The tsuba which belongs to this sword is of unrefined copper, heavily gilt. It is ovate (see Fig. 3), to correspond with the form of the closed hand. It is

lightened and at the same time decorated by symmetrical perforations executed with the chisel. It shows even at this early period an almost perfect combination of the three essential qualities of the tsuba, strength, lightness, and appropriate form. It is interesting to notice in this connection the part which the blade plays in the shape of the tsuba. The central opening, through which the tang of the blade was inserted into the hilt, is wider in this case (Fig. 3) than in a tsuba of a slightly later period (Fig. 4), and its greatest width is in the middle. The shape of this opening

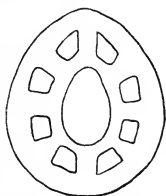


Fig 3 Early tsuba

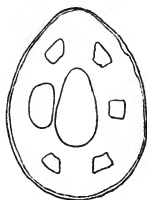


Fig 4 Early tsuba

indicates that the blade in the former was thicker and probably double-edged, while the latter was thinner and one-edged, since the lines of the tsuba were designed to conform to the blade itself.

Contact with the then superior civilization of China profoundly influenced the Japanese and led to the imitation of Celestial customs and art. The type of the sword from the sixth century on was quite Chinese in character, the tsuba becoming practically a mere ornamental adjunct of the hilt. The habaki, a metal collar

placed between the tang and blade in order to hold the tsuba more firmly in position, seems to have been of Chinese origin. To judge from the specimens in the Imperial Collection of Shōsōin at Nara, about the eighth century Japan developed new types of tsuba based on those of the Tang sword. Fig. 5 shows one of these swords, together with a front view of the tsuba. The hilt is made of a rare Indian wood, with gilt metal bands about the pommel. The scabbard is richly decorated with figures of animals and flowers of thin gold plate inlaid in lacquer, a process peculiar to this period. The tsuba is thickly coated with lacquer; in form it is a modified hexagon, comparatively small in relation to the length of the blade.



Fig 5
Japanese sword
showing Chinese
influence

Fig. 6 represents another sword from the same collection, the shark-skin hilt and lacquered scabbard both profusely decorated with perforated work in gilt bronze. Here the tsuba, also in gilt bronze with fine patterns chased over it, has greater thickness than width. Viewed from the side, it presents the same motif of the modified hexagon already seen in Fig. 5, though



in a more developed form. This type is known in Japan as the Shitogi tsuba from the resemblance it bears to the Shitogi cake, a confectionery used in Shintō ritual.

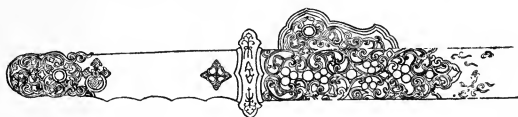


Fig 6 *Shitogi tsuba*



The insufficient protection which such a tsuba afforded to the hand must have been felt even by the aristocrats of the day, though they wore their swords chiefly as an ornamental accessory of the court costume. A century later we find the Shitogi tsuba increasing in size and embellished with a semi-circular metal ring which projected on both sides, as shown in Fig. 7. In this final shape the Shitogi tsuba

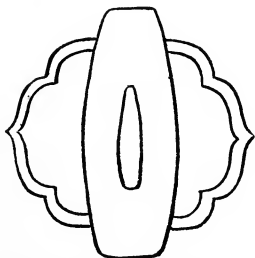


Fig 7 *Shitogi tsuba with projecting metal ring*

survived in the ceremonial sword of the Mikado's court at Kyōto until the Meiji Restoration (1868).

In the tenth century also appears the earliest form of the double-edged symbolical Buddhist sword, which formed a part of the esoteric ritual and was supposed to ward off evil spirits. Fig. 8 shows one supposed to have been the property of the Emperor Saga. Its hilt represents the three-forked vajra, while the tsuba is in

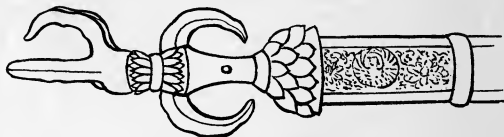


Fig 8 Buddhist sword with vajra hilt

the form of a lotus bud. In another type of Buddhist sword the upper part of the vajra itself forms the tsuba.

But the sword was not destined to play merely a peaceful rôle in courtly functions or religious rites. By the eleventh century a storm was gathering which was to awaken the "dragon spirit" of the sword from its long sleep. Feudalism was about to replace the Imperial bureaucracy, and the disturbances of the times, culminating in the deadly feuds of the two powerful families of Heike and Genji, demanded the perfection of arms. Swordsmiths vied with each other in forging adamantine blades for this Japanese War of the Roses. Straight swords were henceforth discarded in warfare, to be replaced by curved blades, which were considered more effective in dealing heavy blows. The curved

sword was also serviceable as a cavalry weapon now that battles were begun by a contest of archery, only to be finished by a cavalry charge. Thus the blades of the late Fujiwara and Kamakura periods, being intended to be held by one hand, are more curved and of lighter build than those of the Ashikaga period, when most of the fighting was done on foot.

The uselessness of the Shitogi tsuba in active warfare soon became apparent, and the smiths had to revert to the original idea of flat metallic discs exemplified in the

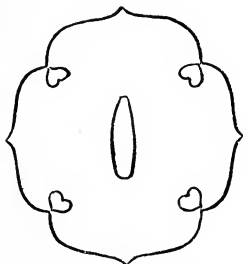


Fig 9 *Aoi tsuba*

early Japanese tsuba. The form much in vogue in the twelfth century is called the Aoi tsuba, from the heart-shaped leaf of that plant, known in botany as *Asarum*. It is a square, the sides of which are developed into heart-shaped forms (see Fig. 9). It is interesting to note that the Aoi tsuba retains the outlines of the ringed Shitogi tsuba (compare Fig. 7). About this time thin

pieces of metal known as seppa (written "setsuba") were added to the tsuba in order to hold it securely on to the blade and hilt. They were generally four in number, two large (*ō-seppa*) and two smaller (*ko-seppa*), one of each being placed on either side of the tsuba. *Sasara-seppa* and *kowari-seppa*, slightly smaller than the *ko-seppa*, were sometimes added next to the latter. The *ō-seppa* gave color and life to the otherwise plain appearance of the guard, while the *ko-seppa* performed somewhat the function of a washer. They were sometimes made of gold or silver, but more often of an exceedingly dark copper, white bronze, or *shakudō* (an alloy of gold and copper).

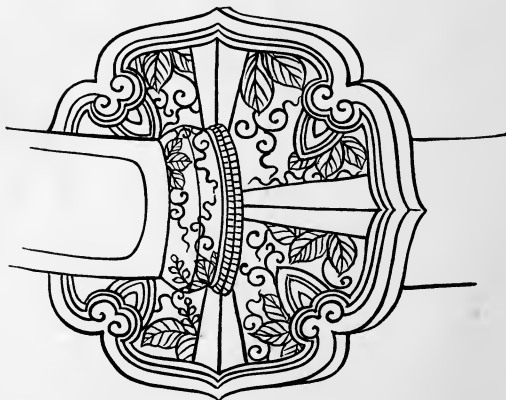


Fig 10 Aoi tsuba of Goshirakawa

The Aoi tsuba was generally made of copper and gilded, though sometimes of iron or leather. The surface was often decorated with flower motives in low

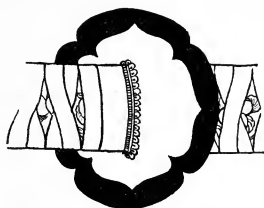


Fig 11 Aoi tsuba of leather

relief. Fig. 10 shows an Aoi tsuba on the sword of the Emperor Goshirakawa (middle twelfth century), on which the *ō-seppa* is highly decorated and covers

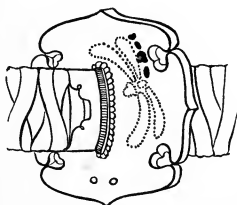


Fig 12 Aoi tsuba of iron

almost the whole tsuba. Fig. 11 shows an Aoi tsuba made of leather lacquered at the border. This type (*Neri-tsuba*) was made by glueing together four or five

pieces of untanned hide, and was much esteemed for its lightness. Fig. 12 represents an Aoi tsuba made of iron on which a dragon-fly is chiselled and perforated. The dragon-fly, as symbolic of courage, was much used as a decorative motif on arms.

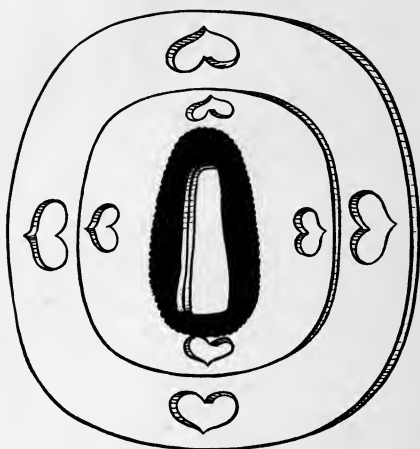
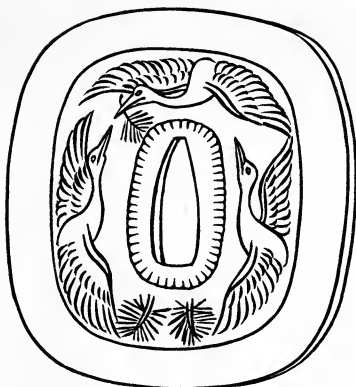
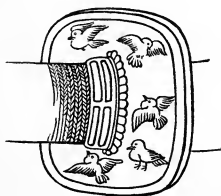


Fig 13 Tsuba with Aoi decoration

Tsuba of other forms beside the Aoi were also in use in the twelfth century. The tsuba shown in Fig. 13 approaches a square form with rounded corners and is perforated with Aoi decoration. Fig. 14 is a guard from the sword of Yoshitsune, a famous hero of the



*Fig 14 Tsuba belonging to
Yoshitsune*



*Fig 15 Tsuba with
pigeon design*

period, the chasing on which represents storks and young pines. Fig. 15 shows a tsuba chased with designs of flying pigeons, a bird sacred to the war god Hachiman. Another variation of the shape is shown in Fig. 16, a tsuba which possesses an elaborately carved *ō-seppa*. The thickened rim is also highly decorated.

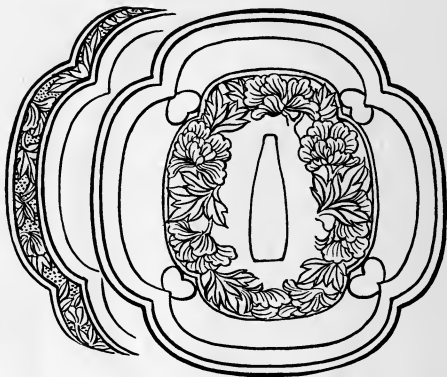


Fig 16 Tsuba with carved ō-seppa

The perfectly round tsuba seems to have come somewhat later. Fig. 17 shows one of the thirteenth century, in which it is interesting to note the survival of the Aoi motive on the *ō-seppa*.

The invasion of Japan by the Mongols in the latter half of the thirteenth century occasioned a general reform in military tactics. Infantry became a more

important factor than cavalry in the line of battle. As straighter swords of greater breadth and weight came into use, swords to be wielded on foot with both hands, there arose a new school of swordsmiths, of whom Masamune is *par excellence* the foremost representative. In the civil wars which

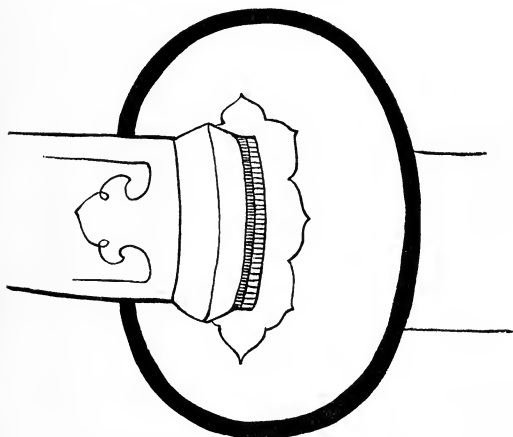


Fig 17 Round tsuba with Aoi *ō-seppa*

followed the dissolution of the Kamakura (1337) and the establishment of the Ashikaga Shōgunate (1337-1582), the new form of blade proved a deadly weapon, cleaving with unturned edge through iron helmets. The long sword (*ōdachi*), an invention of the period,

was four or five feet in length, and was often worn slung from the shoulder in addition to the sword and dagger in the belt. According to old records, the Chinese generals who opposed the Japanese during the Taikō's invasion of Corea in the sixteenth century attributed the successes of the latter to the use of this weapon. To fit this sword the size of the tsuba was proportionately increased. In order to withstand the powerful impact of such a formidable weapon the tsuba had to be made stronger than heretofore. From this time on



Fig 18 Early Ashikaga tsuba In Figs 18 and 19 the open work parts are represented in black

until the peaceful days of the Tokugawa the tsuba was made of the best wrought steel. The sword-smiths themselves, as well as the armorers, now often forged tsuba.



Fig 19 Tsuba of the middle Ashikaga period

The tsuba of the Ashikaga period (1337-1582) are large and massive. Fig. 18 represents an early square Ashikaga tsuba with perforation, representing the five stupa and an invocation to Amida-Buddha. Fig. 19 shows a tsuba of the middle Ashikaga period; it is

circular with perforations in the shape of a rudder, probably the heraldic device of the owner.

By the end of the fifteenth century Zen philosophy, which, since the Kamakura period, had been permeating Japanese life and thought, begins to impress its individualism even on the minor crafts, thus raising them toward the level of the higher arts. The makers of tsuba now tried to realize in metal the ideals which inspired Sesshiu and Sōami in painting. For the first time they affixed signatures to their work. Iron was treated with acids to secure a rich dark tone. The wonderful grain of the surface and the simple charm of the scenes in low relief found in the tsuba of Kaneiye I, one of the master craftsmen of the early sixteenth century, command our admiration no less than the more developed workmanship of the Tokugawa artists. In fact, it is owing to their initiative that the tsuba gained such artistic expression in the hand of their followers.

By the middle of the sixteenth century began the continuous struggle of feudal barons whose ambition was to obtain supremacy over each other, only to end with the consolidation of the empire under Taikō-Hideyoshi. This again led to a change in tactics and a further improvement in arms, which affected the tsuba along with other parts of the sword.

Questions about the relative merits of the square and round tsuba were discussed by the warriors of this period. The former gave more protection to the hand and was useful in scaling the walls of a fortress, but the difficulty in drawing the sword when grappling with the enemy was a serious drawback. Moreover, the corners were

likely to injure a man who was thrown from his horse. Each principality vied with its neighbors in producing a serviceable tsuba. It is said that in the principality of Nagoya, famed for the quality of its guards, the smiths pounded the newly made tsuba in a mortar with a heavy pestle and only put in use those that survived this severe test. In the principality of Kōshiu, which under the celebrated general Takeda-Shingen (died 1573) had the highest reputation for military science, preference was given to a perforated tsuba (Fig. 20).

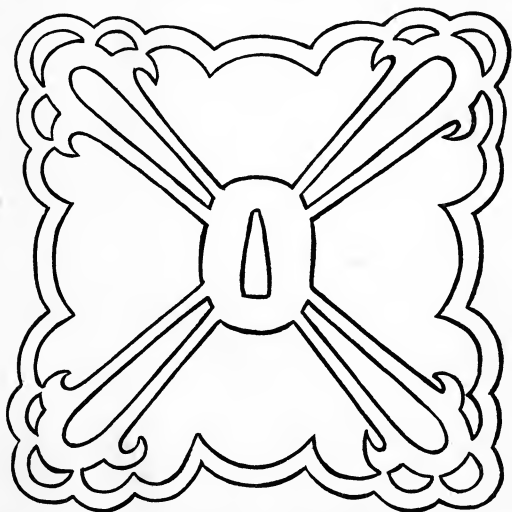


Fig 20 *Tsuba of Takeda-Shingen*

The reason given was the fact that a heavy tsuba concentrated the force of concussion on that one spot; in dealing hard blows the blade either snapped at the tsuba or else broke the mekugi, the pin which fastened the tang into the hilt just under the tsuba. The Tokugawa adopted the Kōshiu tactics and affected its fashion in weapons, thus causing the prevalence of perforated tsuba in the early Tokugawa period.

Albeit the tsuba makers of this period gave the first place to practical utility, it did not prevent them from producing works of extraordinary beauty. Foremost among them stands Nobuiye, who worked in Kōshiu. He was a worthy representative of the illustrious family of armorers, the Miōchin, and ranks side by side with Kaneiye as the master of tsuba. In Kishiu flourished the school of Hōan, in Nagoya the Yamakichi. The tsuba of Chōshiu are also interesting, though they did not rise to the level they attained in the later period. Simple inlaying in gold and brass as applied to tsuba first appears in the works of Hino-Yoji and Yoshirō, guard makers of this period. In the second section of this work may be found the schools of the tsuba makers alphabetically arranged.

The history of modern tsuba dates from the rule of Taikō-Hideyoshi (1586) and the establishment of the Tokugawa Shōgunate (1603) shortly after his death. It may be briefly divided into three periods. In the first period, late sixteenth to late seventeenth century, the warlike days were not yet forgotten, and still the sword was useful in settling nice points of honor. At this time the tsuba was always made in steel. However, the effect of prolonged peace soon appeared in the

shortening of swords, at first due to personal convenience, but later required by law. In the court of Yedo it was ordained that the daimyō in attendance on the Shōgun should wear only the small sword (*chiisakatana*) about eighteen inches in length. In 1670 the maximum length of the ordinary sword was restricted to two feet and eight and three-quarters inches (Japanese measure). Under these conditions the *tsuba* diminished in size.

The *tsuba* of this first period show a transition from the perforated *tsuba* of the Ashikaga to the pictorial ones of the later Tokugawa. Perforation is generally used, though the designs grow freer and more elaborate. The unperforated part of the *tsuba* is more fully treated in relief. *Tsuba* of the Higo school, founded by Fusayoshi, and those of the Akasaka school, founded by Tadamasu, show the highest development of this style. Side by side with these come the *tsuba* in which carving plays a prominent part. The movement is led by Umetada-Shigeyoshi, famed for his carving on sword blades, whose *tsuba* combines the styles of Kaneiye and Nobuiye. In the Kinai *tsuba* of Echizen we find carvings much akin in treatment to the sculpture of ramma (wooden friezes) in the Taikō's palaces or the Nikko temples, where the perforations serve to bring out the outline of the main design. In general we might describe the *tsuba* of this period as sculpturesque in contradistinction to the pictorial *tsuba*. Inlay work in metal also progresses in the hands of the Fushimi school, while *cloisonné* is used on *tsuba* for the first time by the Hirata school.

The second period commences about the time of

the Genroku era (1688) and lasts till near the close of the eighteenth century. During this period the tsuba, freed from the requirements of practical warfare, reaches its highest artistic development. The use of steel being now no longer necessary, softer varieties of iron take its place. Artists in other metals also now lend their secrets to the adornment of the tsuba. Color becomes an important factor in the workmanship, all possible alloys being utilized in order to produce the desired tone. The name *Efū* (picture-style) or *Iroe* (color-painting) given to the metal work of this period suggests the striving after pictorial effect. Indeed the impulses of contemporary painting can be felt most clearly in the great tsuba makers of the period. In *Toshinaga* and *Jōi* we find a reflection of the *Kano* style. *Yasuchika* is the counterpart of *Kōrin*. *Yokoya-Sōmin* imitated to perfection the brush-strokes of *Itchō* in his chasing on *shibuichi*. The Chinese style of painting of the late *Ming* and early *Ch'in* dynasties, the influence of which began to be felt at this time, finds expression in the works of *Jakushi* of *Nagasaki*. Of the numerous schools which arose in this period in *Yedo* the *Nara* school was the greatest; in *Kyōto* *Nagatsune* led the movement and founded the *Ichinomiya* school.

The schools of the preceding period also show great vitality under the new conditions. *Munesuke* and *Sōsatsu* give a new life to the *Miōchin* school, while the school of *Umetada* flourishes under the *Shōami* and the famous *Tomotsune* and *Tomokatsu* of *Chōshiu*. Inlay work makes further progress, precious stones, coral, etc., being used in addition to metal. Among the tsuba

makers of the period Toshinaga, Yasuchika and Jōi, all of the Nara school, are commonly and justly known as the three great masters. We would fain, however, add the names of Shōzui of that school and Nagatsune of Kyōto in the illustrious list.

The third period, late eighteenth century to the Restoration of 1868, is an age of decadence, only redeemed toward its close by a return to early ideals. In the preceding period, though the tsuba had become pictorial, the artists never forgot the limitations of work in metal. While they got their inspiration from the painters, they adapted the pictorial forms to the requirements of their own material. In this last period, however, they became servile imitators; their designs grew more elaborate and bizarre, not deep and full of force. Although technique had never reached so high a level, true artistic spirit was lost in the striving after effect. The craftsman was still present, but not the artist.

Notwithstanding the general decline in taste, we still have artists of great individuality and capability who will always hold their place in the history of the tsuba. The Nara school under Nariyuki gains in delicacy what it loses in strength. Variations of the Nara style are to be found in Konkwan, Nampo, Yeiju, and Hironaga, all artists of high order. The Yanagawa school, an offshoot of the Yokoya, the rival of the Nara school, is made famous by the names of Naoharu and Kōno-Haruaki. New schools of painting appearing at this time immediately show their effect upon contemporary tsuba. In Yedo the influence of the Ukiyoe painters, Shigemasa, Hokusai, and Keisai, is seen in the Ishiguro and Mito schools. Another painter, Kikuchi-Yōsai,

furnished designs to the celebrated Gotō-Ichijō. In Kyōto the naturalistic schools of painting under Ganku, Ōkyo and Goshiun gave rise to a new school of tsuba makers, the Ōtsuki. Mitsuoki was himself a pupil of Ganku. Kanō-Natsuo in his younger days owed his inspiration to Raishō, the disciple of Ōkyo.

Gotō-Ichijō, Kōno-Haruaki and Kanō-Natsuo are commonly known as the three great masters of metal work and tsuba making in modern times, though the lack of power in the work of the first scarcely entitles him to rank with the other two. It was Haruaki and Natsuo who in an age of general decadence realized the conditions into which the tsuba artists had gradually and unconsciously fallen, and attempted to improve them by a revival of past ideals. Haruaki reverted to the style of the early Gotō school, while Natsuo sought inspiration from the masters of the second period or even earlier. In his tsuba he tried to combine the qualities of Yasuchika, Nagatsune, and of the first Kaneiye. There is a simplicity and dignity in the work of Haruaki and Natsuo rarely found in that of their contemporaries. The hopes of this revival were never to be fulfilled, for after the Restoration of 1868 its influence was lost in the general craze for everything Occidental. Soon after came the edict from the new government prohibiting the wearing of swords. The tsuba became a thing of the past.

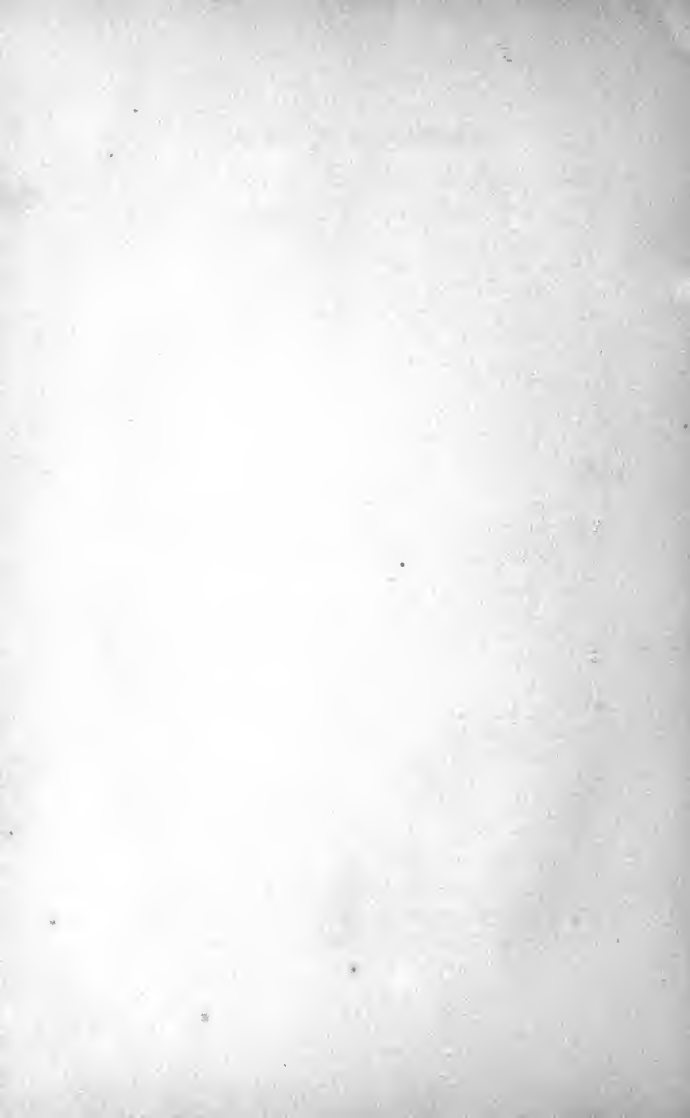




Map of Japan, showing the provinces in which tsuba artists worked. The work of artists in provinces east and north of OWARI, the central province, is described as Eastern Series, that of western artists as Western Series, the former being exhibited on the left of the Cabinet, the latter on the right.

SECTION II

An alphabetical list of schools with the names of the principal tsuba makers under each school.



AKASAKA SCHOOL

This school was founded by Tadamasu, a guard maker who lived at Kurokawadani in the district of Akasaka in Yedo, during the early part of the seventeenth century. As in this instance, many schools of metal workers bore the names of the places in which their members lived, rather than the names of the founders. The artists of this school were famed for originality of design and skill in tempering iron. On account of their preference for open or perforated work, they were largely restricted to the use of conventional designs, often looking for inspiration to the classic models of the Kamakura and Ashikaga periods.

Tadamasu, who died in 1657, is generally referred to by his family name of Shōyemon. Other artists of the Akasaka school were Tadamasu II (died 1677), Masatora (died 1707), and Tadatoki, or Hikojiuro (died 1746); the latter was especially noted for his skill in perforated work. His style influenced the subsequent members of the school up to the early part of the nineteenth century. Their work is particularly interesting on account of a curious grained effect, like that of wood, produced by a special method of hammering together pieces of iron of varying degrees of hardness, and then subjecting the whole to a corrosive bath. For two hundred and fifty years the artists of the Akasaka school worthily maintained the excellent standard set by the first Tadamasu.

NOTE.—Natsuo, the Japanese metal worker and authority, says that the Akasaka guards resemble very closely those of the Higo school, which started

somewhat later and flourished contemporaneously with them in western Japan. It is very difficult to distinguish the work of the two schools. The Akasaka workmen, however, paid more attention to temper and their designs are more refined in feeling, while those of Higo show greater strength and less dependence on detail than did the artists of the capital. The favorite subjects of the latter were plum blossoms, wild geese, Lake Biwa, Chikubushima Island, and decorative written characters, all executed with more freedom than those of the Higo school. The Akasaka guards may further be determined from the Higo by the fact that in them the seppadai (the oval undecorated space about the sword blade hole) was smaller in proportion to the size of the guard. The Higo tsuba were not generally held in such high esteem as the Akasaka.

AKAO SCHOOL

The first artist of the Akao family was Yoshitsugu (or Kichiji), born at Fukui toward the end of the seventeenth century, of samurai parentage. A second Kichiji (early in the eighteenth century), a resident of Yedo, produced many fine guards of shakudō and perforated iron.

Tahichi (about 1825), who also signed his name Kichiji, produced interesting color effects by combinations of various metals.

Tatsutoshi (early in the nineteenth century), a skillful workman, was famed for the fine temper of his iron and the excellence and originality of his designs.

Masatsugu and Tomotsugu (or Yoji) of the Takahashi family, pupils of the Akao school, became known for what is called the *guri* style of carving (an imitation of lacquer, usually a red spiral design on a black ground). They worked early in the nineteenth century.

AOKI SCHOOL

See under Gotō School (p. 35).

AWA SCHOOL

This was a branch of the Shōami school in the province of Awa, dating from the middle of the seventeenth century. It was founded by Tansai, who was followed by Ujinao, Ujiyasu, Yasufusa, and Masayasu, all of whom made a specialty of inlay on iron. Masachika, Nagafusa, Nagahide, and Masanobu were the best known workers in relief and inlay of this school during the eighteenth century; the last of these made use of inlay work mainly on perforated iron and brass. His sword guards are recognizable by the unusual size of the riobitsu (holes on each side of the triangular blade opening).

CHŌSHIU OR HAGI SCHOOL

Mitsutsune, an artist of the late fourteenth century, is said to be the originator of the Chōshiu school, but no examples of his work are known and even his identity is doubtful. The earliest existing guards of this school were made at Yamaguchi and Hagi, towns in Suwō and Nagato provinces, during the early part of the seventeenth century. Toward the latter part of

this century and during the eighteenth century a number of these artists separated from the main school and started independently with their followers in other places, but their works commonly bore the name of Chōshiu or Hagi tsuba. The main school is known as the Nakai, from a family of artists who first worked in Yamaguchi and removed to Chōshiu early in the seventeenth century. Its most celebrated offshoots were the families of Okamoto, Kaneko, Kawaji, Yamichi, Inouye, and Nakahara.

During the early part of the seventeenth century the great Umetada-Miōju of Kyōto settled at Yamaguchi for a time and exerted considerable influence on the Chōshiu school. His pupil Umetada-Masatomo became the founder of the Okada family. By the middle of the eighteenth century the Chōshiu school had a great following. Among its leaders were Tomomitsu, Tomotsune, Tomomichi, Tomoyuki, Tomonobu, Yukinori (or Kōtō), Tomokatsu, Tomohisa, Nobumasa, and Masatomo. Their tsuba differed from those of their contemporaries not only in being of a finer quality of iron, but also in possessing a beautiful surface of nearly black color produced by the action of acids. Their designs invariably follow the Kano and Sesshiu schools of painters, although the families varied from each other slightly in detail.

DAIGORŌ TSUBA

These tsuba were made by Gorobei at Kyōto about the middle of the eighteenth century. They come

under the general heading of *Kyō tsuba*, a generic name given to guards made for the market in *Kyōto* by obscure artists not belonging to any particular school or family. The perforated designs represent insects, birds, and crests.

FUSHIMI SCHOOL

The exact date of this family and school is unknown, but its manner of inlay became very popular during the late sixteenth and early seventeenth centuries, and many artists came to *Fushimi*, in the province of *Yamashiro*, to learn the method.

GOKINAI TSUBA

This name is given by some writers to the work of a class of *tsuba* makers who lived in the *Gokinai* (the five provinces in the vicinity of *Kyōto*). So many schools flourished in the *Gokinai* that the term is misleading. The artists are referred to here under their respective schools, for example, the *Heianjō* and *Fushimi* schools. The so-called *Gokinai tsuba* were produced in the seventeenth century. They resembled those of the *Higo* school, except that more attention was paid to inlay. The best work was done toward the latter part of the century.

GOTŌ SCHOOL

Even so limited a catalogue as this cannot pass over the *Gotō* family and their influence on the design

and workmanship of sword guards, though that is almost the only branch of decorative metal work which they did *not* ordinarily practise.

The first of this famous school and family, Gotō Yuijō, served under the Shōgun Ashikaga-Yoshimasa, and died in 1512. He established the rules and traditions of the family, which were religiously kept for eleven generations—more than two hundred years. The fifth of the name, Tokujō, was court metal worker to the great Hideyoshi, and, living in Kyōto, executed orders from the Imperial court and the Tokugawa Shōgunate.

Early in the eighteenth century, however, Tsūjō, the eleventh descendant of Gotō-Yuijō, was given an establishment at Yedo by the Shōgun and tempted from the family traditions. Once in the progressive atmosphere of the new city, Tsūjō found himself hard pressed to keep up his prestige among such artists as Sōmin, Toshinaga, Yasuchika, and others. This competition forced him to make concessions to the new taste, and to disregard some of the ancient rules of his family. Up to the middle of the nineteenth century no one of the race had made sword guards except as a personal favor, or on an order from his Daimyō, but at this time Gotō-Ichijō, a member of a collateral branch, finally broke the traditions of three hundred and fifty years. He became known as a maker of sword guards as well as of the ornamental furniture for scabbard and hilt, for which his family had been famous.

Of the six well-known pupils of Gotō-Ichijō, Funada-Ikkin was the most famous. He worked during the second half of the nineteenth century.

Of the collateral members of the Gotō school who studied the traditional style and then developed styles of their own, the following are most important:

Takeshima-Kadzutoshi, a pupil of Teijō (the ninth Gotō), who worked in the first quarter of the eighteenth century.

Tobari-Tomihisa, a pupil of Yenjō (the thirteenth Gotō), who worked during the last half of the eighteenth century.

Morimura-Atsutaka, a pupil of Shinjō (the fifteenth Gotō). He worked during the third quarter of the eighteenth century.

Aoki-Tsunekumo founded the Aoki school and family in the middle of the seventeenth century. Among his most famous followers were Tsuneyoshi, Tsunekiyo, and Tsuneari.

Masayoshi founded the Tanaka school in the early part of the eighteenth century. Of the later artists in the family Yoshiaki, who worked during the latter part of the century, is the most famous.

Masatoki, the founder of the Nomura family, worked in the middle of the seventeenth century. His pupil, Tsu-Zimpo, later became famous.

HEIANJŌ SCHOOL

Founded in the late sixteenth century, this school was named from the three characters, Hei-an-jō, generally written before the names of the artists of this school. Heianjō is a classic name for Kyōto, but the name signified the adjoining territory as well as the city itself. During the latter part of the

seventeenth and the early part of the eighteenth centuries, Kishi, Shigemitsu, and Seibei became famous for their iron, brass, and gold inlay, and skillful open work and chiselling. They invariably chose for their subjects animals and birds, often treating them grotesquely.

HIGO SCHOOL

This school started about the middle of the seventeenth century, under the patronage of Hosokawa, the Daimyō of Higo province. Its first artist, Fusayoshi (sometimes called Matahichi or Shigeharu), died at the age of eighty-four in 1691. Other prominent members of this school were Shigefusa (died 1730), Shigemitsu (died 1729), Shigetsugu (died 1784), Shigehisa, Katsumitsu, Yoritada, and Ikuhei. Their work is much sought after by collectors. It is characterized by well-tempered iron, perforated design, and a thick round edge.

Jingo, an independent worker in Higo about the middle of the seventeenth century, approached the manner of the Higo school. Generally making use of the plum and *kiri* flowers in his designs, he excelled in perforated work. His guards are of good color with smooth and well-finished surfaces, and their edges are often treated so as to represent grained wood.

Kanpei and Kanshiro (family name Nishigaki) were two famous guard makers, born in Tosa province, who later lived in Higo province. They worked from the latter half of the seventeenth to the beginning of the eighteenth century. Their style resembled that of

the Higo school, as well as that of the Miōchin. Examples of their work are very valuable.

HIRATA SCHOOL

Dōnin, the first artist of this school, worked during the first half of the seventeenth century. He was probably the first to use cloisonné in connection with sword guards, and is said to have learned the process of its application from a Korean master, by order of the Shōgun. Five and sometimes six colors were used in conjunction with gold wire on an iron background. He died in 1646.

The descendants of Dōnin in line were Narikadzu (died 1652), Narihisa (died 1671), Shigekata (died in the middle of the eighteenth century, or, according to one record, in 1714), Narikado (died in middle of the eighteenth century), Nariyuki (died 1770), and Nari-suke (died 1816).

Harunari, a somewhat more notable man than those mentioned above, a skillful carver and cloisonné worker, lived during the late eighteenth and early nineteenth centuries.

For two hundred and fifty years this school was under the patronage of the Tokugawa Shōguns.

HŌAN SCHOOL

Hōan, the first artist of this school, worked during the Tensho period (1573-91). His tsuba are generally circular and perforated.

Kanenobu, Kaneyasu, Haruyoshi, and both Sadanagas, well known for the excellence of their work, were artists of this school who lived at Hiroshima (in the province of Geishiu) and in the province of Kishiu, and produced tsuba during the late seventeenth and early eighteenth centuries.

HOSONO MASAMORI STYLE

The *katakiri* style of carving (incised work in imitation of brush strokes) was extensively practised by Hosono-Masamori in Kyōto. He used a great variety of metals for inlay, but oftenest gold, silver, and copper. His designs generally were small figures with landscapes, taken from drawings by early Ukiyoe masters of the Genroku era, those of Moronobu and Nishikawa-Sukenobu being his favorites. His work dates from about the middle of the eighteenth century.

ICHINOMIYA SCHOOL

Nagatsune, who at first signed himself Setsuzan, was descended from a samurai family of Kaga province, which afterward settled in Echizen province. As a youth he went to Kyōto where he became a pupil of Takanaga and also of Furukawa-Yoshinaga, a follower of the Gotō school. Not satisfied with their teachings, he devoted himself to a study of the old masters and founded a school of his own called the Ichinomiya. He was a great designer and maker of decorative metal work, as well as of tsuba. His skill in *katakiri* was considered equal to that of Yokoya-Sōmin. He was

honored with the title of "Echizen-no-Daijō" by the Emperor, and often signed himself so on his guards. He died 1786, aged sixty-seven. His pupils, Nagayoshi, Chōbi, and Tsunenao, worked during the latter part of the eighteenth and the early part of the nineteenth centuries.

INLAY WORK (ZŌGAN)

There were practically three methods of inlaying metals used by the tsuba artists. One was to cross-hatch the surface of the object, apply the metal to be inlaid, and hammer it into the surface. This work was called by the Japanese *nunome-zōgan* ("cloth-surface inlay"), as the surface resembled a piece of woven stuff, and was used for the harder metals. Another process was called *hira-zōgan* ("flat inlay"); in this case a groove was cut in the object and the softer metal hammered or pressed into it. As the groove was broader at the bottom than at the top, the inserted metal was held firmly in place. Soft metals which lend themselves readily to moulding were ordinarily used in this process. The third process, known as *taka-zōgan* ("high inlay"), was used when the inlaid parts needed to be in relief. The relief parts were finished separately, set into a groove, and then secured in place by hammering the edge of the groove. This last process was mainly used by the regular metal carvers, not by the inlay workers, who formed a class by themselves.

Hino-yoji, whose name is sometimes written Hino-chōji, was the first one known to have made much

use of silver inlay. He worked during the fifteenth century.

Yoshirō, the founder of a school of inlay workers, was a stirrup maker as well as a tsuba artist, who made a study of brass inlay work. He was best in the conventional treatment of the tendril design. He worked during the sixteenth century.

Murakami-Jochiku was a metal carver of Yedo, about the middle of the eighteenth century, who did inlay work on stirrups. He also made tsuba and sword ornaments. He inlaid all metals with equal skill and soon became famous, being the first to produce color effects in hira-zōgan by the use of different alloys. Rock crystal, jade, corals, and mother-of-pearl were also utilized in his inlay work. His daughter, Jotetsu, was also skillful in her father's art.

Kiyoyasu, a Yedo artist of the latter part of the eighteenth century, was an expert in the Jochiku style of inlay work.

Kiyo-Sada of Sendai (Ōshiu province) and Chikon of Okayama (Bizen province) were noted for their delicate hira-zōgan.

INSHIU SCHOOL

The earliest artist of this school to attain fame was Suruga, who lived during the early part of the eighteenth century. His work, as well as that of other members of the school, resembled in style that of the Chōshiu artists. Chōshiu is not far from Inshiu, and it seems probable that this similarity of treatment was due to the fact that the artists of the two schools

associated together and influenced each other's work. Takuji, Masamitsu, Masahide, Naomitsu, and the two Masayoshi, well-known followers of this school, worked from the beginning of the eighteenth to the middle of the nineteenth century. The later of these masters were influenced by the Itō school of Yedo.

ISHIGURO SCHOOL

The early work of this school, which flourished in Yedo, resembles that of the Yanagawa and Gotō schools, but its first artist, Masatsune I, a pupil of Naotsune, soon adopted an individual style which was received with great favor. His designs were generally studies of flowers, birds, and human figures, in beautiful inlay of various metals. He died in 1828, aged sixty-nine.

Masatsune II flourished during the early part of the nineteenth century. Koretsune continued the style of Masatsune, and, together with Koreyoshi, Masayoshi, Masauki, and Hideaki, won great renown in metal carving about the middle of the nineteenth century. Many artists followed this style until the Meiji period. It is one of the notable schools of modern times.

ITŌ SCHOOL

This school was a branch of the Umetada, and forms one of the largest groups of metal workers in Yedo. Its members worked principally on perforated iron guards, though some made sparing use of gold

inlay. The most famous of them was Itō-Masatsune, who died in 1724.

A second Itō-Masatsune (Jingorō), whose work and signature are very different from those of the first Masatsune, was by profession a musket maker, who also made sword guards. He worked during the early nineteenth century. Many famous pupils carried on the work after his death.

Artists of the Itō school often wrote Bushiujū before their names, to signify that they resided in Bushū province, of which Yedo was the chief city. This signature has led many critics to give the name Bushū tsuba to their works.

Hashimoto Seisai, a guard maker of Yedo, was noted for the fine temper of his iron. His guards have a finely finished surface and show skillful perforation. He flourished during the early part of the nineteenth century. His work resembled that of the Itō style.

IWAMOTO SCHOOL

A branch of the Yokoya school. Its earliest exponent was Chiubei, pupil of the first Yokoya-Sōyo, who worked in Yedo during the early part of the eighteenth century.

Iwamoto-Riōkwan II, a skillful metal carver, was the fourth of this line. His pupil, Konkwan, who, having broken away from his master's style, developed a method of his own, was much influenced by the Nara school. He was celebrated for his representations of fishes. He died in 1801, aged fifty-eight. His other signatures are Hakuhōtei and Shiunshō.

Kwanri, the adopted son of Konkwan, did exceedingly fine work during the early part of the nineteenth century.

JAKUSHI SCHOOL

The first artist was Jakushi, who lived at Nagasaki in Hizen province. He later became a monk and changed his name from Jakushi to Dōkō or Fūkōshi. He was a painter, but he worked in metal as well, and was famous for his representations of Chinese landscapes. He used nunome inlay, regulating the thickness of the inlaid surface so as to produce an effect like that produced by gradation of color in paintings. He worked during the late seventeenth and early eighteenth centuries. Inasmuch as Nagasaki was the only port open to foreign commerce, Chinese influences in art naturally were felt there sooner than in other parts of Japan. Jakushi was the first artist to introduce into metal work the pictorial style of the early Ch'in dynasty.

Jakushi II, who was also called Kizayemon, surpassed his father and master, Jakushi I, in skill and reputation. He was versatile in his designs and expert in execution, and worked about 1730.

Yeirakudō, a Nagasaki artist probably of the late eighteenth century, was noted for copying Jakushi tsuba.

KAGA SCHOOL

The artists of the Kaga school followed the designs of the Kano painters and the style of the Gotō school

of metal carvers. The earliest artists, Yoshishige, who was also a painter, and his brother Kuninaga, were connected with the house of the Daimyō of Kaga province about the middle of the seventeenth century.

Yoshinori, Yoshikuni, and Yoshitsugu were noted pupils of this school. Morisada, a distinguished inlay worker of Toyama, a town in the same daimyate, is also classed with them. Ujiiye, a pupil of Gotō-Kenjō of the Gotō school, came to Kaga from Fushimi about 1650 and joined the ranks of the Kaga artists. As a school they are famed for their great skill in inlay work (*hira-zōgan*).

KANAYAMA SCHOOL

Little is known as to the origin of this school, but probably the name is derived from a place name in the province of Yamashiro, where the early artists worked. Natsuo places the date of the earliest known example of their work in the late sixteenth century. Tsuba of this school are perforated so as to be very light, and are decorated with many variations of the gourd design, a favorite motif of the Taikō period. They have a very beautiful patina.

KANEIYE SCHOOL

In design, the first Kaneiye followed the style of Mokkei, a Chinese painter (Sung dynasty), and Sesshiu, a Japanese painter, who worked after the Chinese style during the fifteenth century. His guards are remarkable for the brown or reddish color of the iron and their wonderful finish, unsurpassed by that of any other

artist with the possible exception of Nobuiye. They are generally hammered very thin and have an appearance of softness and pliability. He was the earliest artist to execute landscape in relief on iron, and was fond of representing Chinese scenery, flowers, birds, and animals. His high relief was made by inlaying the raised portion of the design, which sometimes made it insecure. His best work was that done in low relief. He used gold inlay sparingly, but with much effect, sometimes merely to represent a dewdrop on the grass or the eye of a bird. His date is not certain. Some records place him in the second half of the fifteenth century, but probably he worked early in the sixteenth century. With Kaneiye the shape of the tsuba began to vary from the regular, symmetrical type. He first introduced the Kobushigata tsuba, an ovate shape with the contour of a closed fist.

Kaneiye II closely followed the first Kaneiye in the shape and design of his tsuba. His guards can, however, be readily told from those of Kaneiye I by their greater roundness, thickness, and the difference in the signature, that of Kaneiye II being cut much the sharper of the two. He worked during the latter part of the sixteenth and the early part of the seventeenth centuries. We gather from a legend on one of his tsuba that he was living at Nara in the year 1593.

Kanesada was a pupil of the second Kaneiye, who closely imitated his teacher's designs and methods, and worked during the early part of the seventeenth century.

Kōten worked during the seventeenth century after the style of the first Kaneiye. Examples of his work are very rare.

Tetsunin, a follower of Kaneiye, was not only a well-known guard maker, but also a master in the art of fencing, in which capacity he served as teacher in the house of the Daimyō of Higo province. It is said that he tempered the iron used by the second Kaneiye and was very skillful in this work. His tsuba show crudeness of design compared with those of the two Kaneiye, and his subjects in general were large in scale and lacked detail. He worked during the early part of the seventeenth century.

KASUTSURA STYLE

Uyesugi-Kasutsura began life as an apprentice in a sword shop in Kyōto kept by Sawaya-Zihei, a connoisseur in metal work. His fine relief work in metal is signed at first with the name Kazutsura in two characters, then later as Kasutsura in three characters. He lived in the latter part of the eighteenth century. His most famous pupil was Aritsune, the son of Sawaya-Zihei.

KIKUGAWA FAMILY

Hisahide, of the Kikugawa family, was a metal carver of Yedo. At first a pupil of Muneyoshi (nicknamed the Kikubori-Chōbei for his skill in representing chrysanthemums), he later studied the work of Chizuka-Hisanari, and became an exceedingly skillful tsuba maker. "Nampo" is a signature he sometimes used. He lived during the latter half of the eighteenth century. Many pupils came under his teaching, among them Terukiyo and Teruchika.

KIKUOKA FAMILY

The first of the name was Mitsuyuki, who was a maker of ornamental sword fittings as well as being a famous poet. Toward middle life he studied tsuba making under Yanagawa-Naomitsu of the Yanagawa school, but his work resembles more strongly that of the Yokoya school. He did good copying from Yokoya-Sōmin. He died in 1800, aged fifty-one. His brother, Mitsumasa, also a skillful metal carver, died in 1824. His was a very prominent family, and many students flocked to learn his methods.

KINAI SCHOOL

Kinai, the founder of the school, was a native of Echizen province. His family is known by the name Takahashi, although Sōkenkishō, the standard work on sword ornaments, calls it Ishikawa. About the early part of the seventeenth century the first Kinai is said to have been selected to carve the sword blades of namban steel, which Yasutsugu, a famous sword-smith, forged for the Shōgun. He was not only expert in the use of the chisel in embellishing sword blades, but also a tsuba maker. The iron of which his tsuba were made was of the finest quality, and its surface had a smooth polish. He took pride in simple vigorous effects, never using inlay, sometimes working with namban iron. He was best in perforated work, using as his favorite designs, dragons, storks, bamboo, shells, etc. With him are associated the names of Kogitsune, Tadasaku, and Yoshitsugu. Up to the nineteenth century

the members of this school, who invariably signed their work with the name Kinai, kept up the style and reputation of its founder. The best of their work was regularly presented to the Shōgun by the Daimyō of Echizen, hence it is known as Kenjō, or "presentation tsuba."

MIŌCHIN SCHOOL

The Miōchin was a renowned family of armor-smiths from the days of its founder Munesuke in the twelfth century. Little is known of their sword guards, though they must have engaged in this branch of the art. Yoshinaga, the fourteenth Miōchin, Yoshimichi, brother of the sixteenth Miōchin, and Nobuiye, the seventeenth Miōchin, are generally considered the three greatest masters of the school. Of these, Nobuiye is the only one known to have made sword guards. His early name was Yasuiye, but he is popularly known as Kōshiu-Miōchin, Kōshiu being the province in which he lived and worked. His guards were usually rather thick and heavy, with a wonderful patina. Nobuiye's guards, next to those of Kaneiye, were most sought after on account of their near approach to the ideal tsuba; consequently in both cases there are many skillful forgeries. Kaneiye excelled in design, Nobuiye in the high quality of tempered iron. Nobuiye flourished in the first half of the sixteenth century; the date of his death is sometimes given as 1564.

Ujiye, who worked in Kōshiu and later in Kōtsuke in the second half of the sixteenth century, signed his

later works with the name Nobuiye. He is often known as Nobuiye II.

Nobuaki was a pupil of Nobuiye, who worked in the late sixteenth century. He was noted for the beautiful texture and color of his iron, his perforated design, and the versatility of his work. He lived in Kuwana in the province of Ise.

Nobusada was a wonderful copyist of Nobuiye, whose work cannot be distinguished from that of the latter except when it is signed. He flourished about the beginning of the seventeenth century.

Three artists with the name Nobuiye, who worked in Kyōto, Kaga, and Geishiu (Aki province), are known respectively as Kyō-Nobuiye, Kaga-Nobuiye, and Geishiu-Nobuiye. Their dates are uncertain, though probably they worked in the second half of the seventeenth century and early in the eighteenth century.

Munenobu, the twentieth artist of the Miōchin school, who worked during the early part of the seventeenth century under the title of Ōsumi-no-Kami, was particularly noted for the high quality of his tempered iron.

Munesuke, a famous artist of the Miōchin school, flourished during the early part of the eighteenth century and was a critic of his family's works.

Sōsatsu (or Muneaki) was a well-known maker of skillful perforated work who flourished about 1730. He is noted for the fine temper and delicate color of his iron. He made a study of old armor, and is considered one of the great masters of the Miōchin school.

Nobumichi worked about the middle of the eighteenth century, after the style of the Miōchin school.

Munetoshi, a guard maker of Tosa province, of the Miōchin school, who worked during the eighteenth century, was noted for his skill in tempering iron.

Setsuju, a skilled late eighteenth century worker of the Miōchin school, lived at Mito and executed small perforated designs on highly tempered iron.

Ariaki, a guard maker of the early part of the nineteenth century, was especially noted for his representation of wood-grain on iron in Miōchin style. He lived in Shimotsuke province.

Munetane and Munetaka, two artists of the Miōchin school, flourished from 1800 to 1830.

Naokatsu lived in Kōtsuke province and was a sword-smith as well as a guard maker. As a sword-smith he knew well the value of highly tempered iron and accordingly used it for his tsuba. This, together with the excellent color of his guards, has made him famous. His style is similar to that of the artists of the Miōchin school. He died in 1857.

Muneharu, a native of Yedo and an artist of the Miōchin school, worked about the middle of the nineteenth century.

Yasuiye, a skillful tsuba artist of the Miōchin school, worked during the nineteenth century.

MITO SCHOOL

At Mito, Hitachi province, lived many artists who followed various styles. Their work, however, possessed a certain general similarity, such that they have become known as the "Mito School." Four main

divisions came under this heading : the Sekijōken, the Kōami, the Hitotsuyanagi or Ichiriu, and the Yegawa.

Mototaka, the founder of the Sekijōken line, was a son of Taizan-Motonori, a pupil of the Yokoya school, who signed his work Sekijōken-Taizan-Mototaka. He worked during the last part of the eighteenth century and lived to a great age. He was a skillful copyist of the style of the Nara artists, Jōi, Shōzui, Yasuchika, Toshinaga, etc., and a teacher of great ability, so that his studio was crowded with pupils, among the most expert of whom was Takase-Yeiju (or Hisanaga), who worked during the late eighteenth and early nineteenth centuries.

The artists of the Sekijōken school at first followed the style of Yokoya, but later they turned to the Nara school.

The Kōami family was founded by Kōami, a pupil of the Gotō.

His pupil, Tsujiu, followed the Gotō style; his name is derived from the names of two Gotō artists, Tsujō and Jiujo. Later he and his followers adopted the Nara style.

Other noted men of the school were Yoshinaga and Yoshihisa, who flourished during the latter half of the eighteenth century, and Hironaga, pupil of Yoshinaga, who did excellent work in relief during the late eighteenth and the early nineteenth centuries.

The Hitotsuyanagi or Ichiriu family was a branch of the Kōami family. The first four artists used the same signature, "Tomoyoshi." They are celebrated for their high relief and for their original designs depicting the dragon, the tiger, and the Hōwō bird.

They lived during the eighteenth and nineteenth centuries.

The Yegawa family was founded by Yegawa-Toshimasa, a pupil of Hitotsuyanagi-Tomoyoshi, who later changed from his master's style to that of the Yokoya artists. During the late eighteenth century he served in the household of the Daimyō of Kurume under the name of Sōrin, a name probably adopted because of the fame attained by Sōmin and Sōyo of the Yokoya school. His son, Toshimasa, also became a famous metal carver.

MUKADE TSUBA

The "*mukade*" design originated from a representation of a *mukade* or centipede, but soon became conventionalized out of all recognition. Sometimes the tsuba were twisted coils of metal bound together with wire, sometimes merely inlaid with different metals to give that appearance. Some writers give the date of its origin as the sixteenth century, but all we can be certain of is that it did not come into fashion until the early part of the eighteenth. The centipede is an insect sacred to Bishamon, the god of war.

NAMBAN, KANNAN (KAGONAMI), OR CANTON TSUBA.

These names were used to refer to any extraneous material or style which found its way by trade to Japan from China or by the East-Indian route, and became popular there. About the seventeenth century a craze

for foreign designs manifested itself among the artists who made decorative metal work, especially sword guards. The work is characterized in general by very small perforations, a curious undercutting with the chisel, and in most instances a slight use of gold nunome inlay. The introduction of the dragon and a conventional flower into the "tendril design" characterizes the popular canton work made at Nagasaki, Kyōto, and Yedo from the beginning of the eighteenth century.

Yamada-Ichirohei is one of the many guard makers of this style who lived in Nagasaki and worked during the second half of the eighteenth century.

Tanaka-Sōbei II, a guard maker of this style in Yedo, worked during the early nineteenth century.

Mitsuhiro I and Mitsuhiro II, two artists of Hizen province, became well known as clever workers in the "canton" style during the early nineteenth century. They are famous for the individuality of their methods. The so-called one thousand horse and monkey designs were their favorite subjects.

NARA SCHOOL

The artists of the Nara family, one of the most important schools in Yedo, made metal ornaments and sword guards, as did almost every school of metal workers. Toshiteru, Toshimune, Toshiharu, Toshinaga (or Riyei), Tatsumasa, and Juyei were famous metal carvers and tsuba artists of the early Nara school.

In the latter part of the seventeenth century the great Nara-Toshinaga came into prominence through his development of a much more refined and polished

style than that of the earlier Nara artists, and through his knowledge of human anatomy. For this reason the school, previous to his advent, is known as the Ko-Nara, or Old Nara, school, in distinction from the later Nara. He was noted for his skill in figure relief, and his designs were generally historical in character. His guards were generally thick and either square or of the irregularly rounded form then fashionable. He died in 1736, at the age of seventy. One tsuba by this master is particularly well known and interesting. It is called the Ōmori-Hikohichi tsuba, and tells the story of a female demon who in the form of a beautiful girl begged a certain Ōmori-Hikohichi to carry her across a river. Ōmori complied with her request, but when about half way across he felt his burden growing heavier and heavier, and at last looking up saw mounted upon his back a hideous female demon. This guard is probably known to every metal carver in Japan.

Toshinaga II was a metal worker and also a guard maker, who copied the style of the first Toshinaga and was well known as a clever worker. His chiselling has a rare power and finish, but he never equalled his master in strength of design or exactness of execution. He died in 1771.

Natsuo discovered differences in the signatures of the first and second Toshinaga. The placing of the name on the tsuba and the character of the chisel used, both serve to distinguish between their work.

Tsuchiya-Yasuchika, a very celebrated carver of the Nara school, was a pupil of Tatsumasa, the contemporary of Kōrin and Toshinaga, the former of whom

he resembles in originality of design and decorative adaptation. He sometimes used the name Tōwu. His guards are made of several materials: brass, brass with shibuichi inlay (or *vice versa*), brass with inlay of pewter, or in combination with shakudō. These are very different from those of contemporary artists, because, like Kōrin, his dominant idea was to produce a decorative effect, while his contemporaries were working out illustrations to stories. He paid much attention to the choice of materials, selecting them with a view to color harmony, a new idea in metal work. He died in 1744, at the age of seventy-five. The most famous tsuba by Yasuchika is an iron tsuba representing the worn wooden piers of a bridge with wild geese flying across. This is considered as rivalling in artistic excellence the Ōmori-Hikohichi of Toshinaga.

Yasunobu, a pupil of the first Yasuchika, later signed his work Yasuchika, and is known as Yasuchika II. His work in general resembled that of the first Yasuchika, but with much more attention paid to detail. In technical skill he excelled the first Yasuchika, whose chief interest lay in design and color effect. He died in 1747 at the age of fifty-three.

NOTE.—Natsuo has decided that the signatures of the first and second Yasuchika show individualities of writing and position that give enough evidence to attribute their work correctly.

Sugiura-Jōi, a pupil of Nara-Juyei, is associated with Toshinaga and Yasuchika as one of the three most famous artists of the Nara school. His manner, however, is easily distinguished from that of the others, for he worked low relief on iron, brass, and copper, taking

animals for the most part as subjects. He died in 1761, at the age of sixty-one. He uses the signatures Issandō and Nagahara, as well as Jōi; his signatures are remarkably clear-cut.

Hamano-Shōzui (1696-1769), a pupil of Toshinaga I, followed his master's style and execution. He is distinguished for his originality, for, instead of taking designs from the hackneyed pictures, as was the almost universal custom, he drew from nature and his own fancy. He also signed his work Itsuriuken, Miboku, and in his old age Kankei; his signatures are cut deeply and vigorously.

Kaneyuki (died 1776), Nobuyuki or Tomoyuki (died 1793), and Masanobu were three pupils of Shōzui, all of whom acquired great skill, and, like their teacher, signed their work "Itsuriuken Miboku." Akabumi, who worked in Ushiu province during the latter part of the eighteenth century, was also a pupil of Shōzui; he sometimes used the name Yūrakusai.

Kawamura-Tsuneshige, whose early name was Sekiguchi-Riōka, flourished about the middle of the eighteenth century. He is said to have worked with great rapidity. His tsuba, some square in shape and others slightly rounded, were generally of brass, decorated with figures, animals, and flowers.

Jōwa was a nephew of Jōi, whom he closely resembles in style. With him ends the Jōi style in the Nara school proper, although his style was perpetuated in other schools, for example, by Sekijōken-Mototaka of the Mito schools.

Yasuchika III and Yasuchika IV were notable rather for their name and training than for the

excellence of their work. The work of the third Yasuchika is distinguished by the fact that his signature is in a running hand. Yasuchika IV, called Shinsuke-Yasuchika, worked at Mito late in the eighteenth and early in the nineteenth century.

Noriyuki (or Kuzui), adopted son and pupil of Shōzui, was a very painstaking and skillful worker in relief of the Nara school (died 1787). Of his many pupils the most famous were:

Yeizui (or Nagayuki), who worked during the third quarter of the eighteenth century.

Noriyuki II, who studied under Noriyuki I and Yeizui, and flourished late in the eighteenth century. He signed his work Kuse or Norinobu, or later Noriyuki.

Chokuzui (or Naoyuki), who worked at the same time and followed closely the first Noriyuki.

Hiroyuki, who, although a pupil of the first Noriyuki, developed a style more nearly like that of Shōzui.

Iwama-Masayoshi won renown as a pupil of Yeizui and Chokuzui. He worked after the style of Shōzui, on which account he was often called Shōzuibo. He died 1837, at the age of seventy-four.

Nobuyoshi, a pupil of Nobuyuki and Masayoshi, flourished about the middle of the nineteenth century.

Tsuchiya-Kunichika, a pupil of the fourth Yasuchika, was a skilled carver of sword furniture and a tsuba maker. He is known as Yasuchika V. He lived in Yedo during the early part of the nineteenth century.

His sons, Masachika, Nagamasa, and Tsunechika, of whom Toshimasa was the most skillful, followed

the style of Yasuchika, working in the first half of the nineteenth century. The eldest assumed the name of Yasuchika VI, but this title was not recognized by his contemporaries.

Horiye-Okinari (or Kōsei), although a pupil of Shōzui, often followed the manner of the Ōmori school. In addition to his reputation as a tsuba maker, he is well known as a carver of decorative metal work. He worked in Yedo during the latter part of the eighteenth century.

Chizuka-Hisanori (second half of the eighteenth century), born of samurai family, served under the Daimyō of Mito. At first he made sword ornaments merely for pleasure, but later devoted himself wholly to sword guards. He was renowned for the beautiful finish of his surfaces; his style closely resembled that of the Nara school.

The Nara school continued through the Tokugawa period (about three hundred years), and was popular even though the Gotō monopolized the court favor. They chose more natural subjects than the Gotō. Its members had much influence on the work of other contemporary schools, and at Yedo received more orders than any others.

NOMURA FAMILY (see under Gotō school)

ODAWARA SCHOOL

The founder of this school was Masatsugu, who lived during the early part of the seventeenth century,

and worked at Odawara in Sōshiu province. He excelled in minute perforated work on iron and shakudō, without inlay. Masayoshi, Masakuni I, Masakuni II, and Masakatsu were other artists of the school who worked in Hizen, Shimōsa, and Sagami provinces in the second half of the seventeenth century.

ŌMORI SCHOOL

This school, originally a branch of the Nara (the earliest artist, Shigemitsu, was a pupil of Miidera-Ichirobei), later followed the style and method of the Yokaya. Teruhide (who died in 1798 at the age of sixty-nine), the fifth of the family, was the first artist of importance. He was skillful in reproducing waves, and invented a method of undercutting part of the design so that it stood out in relief. This became known as the Ōmori wave, and was much copied by later artists.

Hideuji, Terumitsu, Hidetomo, and Hideyoshi were notable artists of the Ōmori school who worked during the later eighteenth and early nineteenth century.

ŌTSUKI SCHOOL

It is not known who was the actual founder of this school, but Ōtsuki-Kōrin, in Owari province, has left his signature from the first quarter of the eighteenth century, and was probably one of the first to become famous. Later many artists of the school worked in Kyōto.

Yoshikuni, Mitsutsune, and Mitsuyoshi made tsuba as well as other metal ornaments. Toward the end of the century a versatile genius, Mitsuoki (son of Mitsuyoshi), came into prominence. He far surpassed his contemporaries in his command of design and color, and at first stood quite alone in his disregard of classic Kano school models, taking many of his designs from the painter Ganku, with whom he studied. He signed his work Tsuki-Mitsuoki, though he is also known as Shiwundō, Riukudō, Dairiusai, and Zekūniudō.

Mitsuhiro and Mitsunao, his sons, who got their inspiration from the same source, became famous, as did also his three pupils, Masaoki (famed for his birds), Motohiro, and Okitaka, about the middle of the nineteenth century.

Kawarabayashi-Hideoki, working during the first quarter of the century, closely resembled Mitsuoki, but never attained to his skill, though he taught his adopted son, Hidekuni (who worked in Kyōto and Ōsaka about the middle of the nineteenth century), to be a greater artist than himself. Gessan (or Gassan), a pupil working at the same time as Hidekuni, also acquired skill and fame. He excelled in depicting wolves.

Kanō-Natsuo was a pupil of Okitaka and his son Takanaga, of the Ōtsuki school. He also studied the work of Kaneiye and Nobuiye, Yasuchika, Nagatsune, and other old masters, and soon developed a style distinctly his own. He studied in the Maruyama school of painting under Nakashima-Raishō, and took many popular designs from paintings by Ōkio. Natsuo was one of the greatest metal artists of recent times, a most

careful worker, and a skillful colorist. During his later days he held the position of head artist at the Imperial Japanese mint and professor of metal work in the Tōkyo art school. He died 1898.

SADO SCHOOL

Sanzayemon, most famous artist of this school, worked during the middle of the seventeenth century at Sado province. His designs were severe and regular, and generally perforated.

The two Toshisada and Yoshihisa worked during the second half of the eighteenth century and were known for their well-tempered iron and strong perforated design.

SAOTOME SCHOOL

This school of armorers and tsuba makers was probably an off-shoot of the Miōchin school. Iyetsugu, one of the earliest artists of the school, worked during the early part of the sixteenth century. Iyenori, best known as an armorer, worked during the middle of the sixteenth century. Iyemichi and Iyemitsu were guard makers of the Saotome family in the early part of the seventeenth century. Iyesada was a sword-smith and maker of iron sword guards of exceedingly fine temper, often perforated, and inlaid with shakudō. He flourished during the middle of the seventeenth century. He was associated with the Saotome school.

SEIJŌ SCHOOL

This school was founded by Gotō-Seijō (or Mitsutoyo; died in 1734 at the age of seventy-two), a metal worker of the Gotō school who made but few tsuba. The second of the school, Seijō-Mitsuzane (died 1750 at the age of fifty-two), worked in relief, and also did inlay in the nunome style. He often used the water dragon on his guards and delighted in carving curious flowers. He always signed work in nunome gold inlay.

About this time there was a demand for foreign designs, and this school turned out many guards in what is known as the Canton style. The third, fourth, and fifth exponents of the school used the same signature, "Seijō." The sixth Seijō, sometimes known as Harumitsu, Sessai, or Shiunchin, was famed for his excellent composition and detail. Many of his pupils became famous.

SHŌAMI SCHOOL

Was founded at Nishijin, in Kyōto. The first carver was Masanori, in spite of the fact that some consider that Norisada was earlier. He was a pupil of the Umetada school during the first part of the seventeenth century, but soon adopted the style of the Gotō. Takatsune, his pupil, carried along his work. In the early part of the eighteenth century those who had studied with the Shōami masters at Kyōto founded branch schools in their native provinces all over Japan. By the beginning of the nineteenth century there were

branches in Aidzu and Morioka, Ōshiu province; Shōnai and Kameda, Ushiu province; Tsuyama, Sakushiu province; Matsuyama, Yoshiu province; and Kurume, Chikushiu province.

Among the best men of the time were Dennai, Morikuni, Moritomi, Shigesada, Shigetsune, Kanemori, Matahichi, and Tsunayoshi. The artists of Shōami worked all over Japan except in Yedo, where the other schools were more popular. Most of their work was done for the smaller towns.

SŌTEN SCHOOL (HIKONE TSUBA)

Kitagawa-Sōten (also called Sōheishi), who lived in Hikone in Gōshiu province, founded this school. He worked in high relief and perforation, generally choosing as his subjects Chinese figures in landscapes. His faces he made by inlaying copper or silver. The landscapes were composed of gold and silver inlay. He flourished late in the seventeenth and early in the eighteenth century. Ordinarily the place where he lived was prefixed to his signature, for example, Gōshiu-Hikone; hence the name Hikone tsuba, which is sometimes applied to his works. They are also known as Mogarashi-tsuba, from a popular reading of the Chinese character "Soheishi."

Shiuten is thought by some critics to be an early signature of Kitagawa-Sōten, by others to be the signature of his predecessor; more probably he was a distinct artist of this school.

Masashige, Kanetane, Yoshitake, and Kanenori were later artists of this same school.

Nomura-Kanenori was an expert metal worker whose design and treatment resembled those of Sōten. He lived at Hikone in the second quarter of the eighteenth century. His signature is often found, together with the characters Kanyeishi.

Noriyoshi, or Tokuriō, a native of Aidzu, imitated the work of the Hikone tsuba masters during the latter part of the eighteenth century.

Sōken (Yiumeishi), a pupil of Nomura-Kanenori, worked after the style of the Sōten school in the middle of the eighteenth century.

Hiragiya tsuba resemble in general design and execution those of the Sōten school, the differences being that the subjects chosen are Japanese instead of Chinese, and the technique is more full and rounded, and gives the effect of modelling. The best guards were made during the late eighteenth century. Their authorship is unknown, as none of them are signed. Hiragiya was probably the name of an Aidzu merchant who dealt in this kind of tsuba.

SUNAGAWA SCHOOL

This school was founded in Yedo at the beginning of the eighteenth century by Masatora, of the Akasaka school. Later members were Masachika, Masanori, and Masayoshi, who worked from the late eighteenth through the early nineteenth century. These later artists were somewhat influenced by the Itō school.

Ōtaka-Hironaga, a pupil of Masachika of the Sunagawa school in Yedo, was noted for his skill in open

work and the bright, highly finished surface of his guards. He worked during the nineteenth century.

TANAKA SCHOOL (see under Gotō school)

TEMPŌ TSUBA

These guards were first produced at Sanoda, in Yamashiro province. It is probable that the name Tempō perpetuates that of a seventeenth century artist, though it was not until the first part of the eighteenth century that they became well known. The peculiarity of this school is the signed character *tempō* (often the character *tem* only is stamped) which was put on the sword guards before the final heating of the steel.

Hirokuni, a guard maker of Sendai, in Ōshiu province, worked during the late eighteenth century. His tsuba are similar to those made in the Tempō style, being stamped with a die.

Mitsuhaya, a guard maker of Kyōto, worked in the Tempō manner during the early part of the nineteenth century.

The name Kiami is considered by some critics to be another name of the Hōan family. Kiami was a tsuba maker of Geishiu province, who made use of stamps or dies of flower subjects after the manner of the Tempō school. He worked about the middle of the eighteenth century.

TETSUGENDŌ SCHOOL

The first of the workers in this manner was Okamoto-Naoshige, a pupil of Kuniharu of Kyōto. His name is associated with those of the famous Nagatsune

and Kasutsura of Kyōto, but of the three he is considered the best iron worker. His early signature was "Toshiyuki," his latter one "Tetsugendō Seiraku," or Shōraku. The designs used by him are often taken from the drawings of Hanabusa-Itchō. After his death, in 1780, the following pupils carried on his work: Naofusa, Naokata, Naomichi, Naotomo, Shigemoto, and Takenori.

TOJIBATA TSUBA

Morishige and Kaneshige are the best known artists of this school, which flourished in the province of Sekishiu or Iwami late in the eighteenth century. The members of the Tojibata were skillful at open work and slight surface chiselling.

TŌRIUSAI SCHOOL

Tanaka-Tōriusai-Kiyotoshi, of Yedo, founded this school during the nineteenth century. He was self-taught, though influenced by the Ishiguro school. His special contribution to the art was an invention for making inlay by cutting successive Y-shaped grooves instead of using the regular cross-hatched grooves of nunome-zōgan. Hidenaga, Toshihide, and Toshikage were skillful pupils of Tōriusai, Toshikage being especially famed as a master artist in tsuba making and other metal work.

UMETADA SCHOOL

The members of the Umetada school, many branches of which were scattered throughout the

country, were both tsuba makers and swordsmiths. Shigeyoshi, a far-famed maker of sword ornaments, served under the patronage of the Shōgun Ashikaga Yoshimitsu during the late fourteenth century. Miōjiu, son of Shigetaka, was another swordsmith and guard maker of great ability, who served the last Ashikaga Shōgun and Taiko during the sixteenth century. He was one of the originators of the new style of sword which appeared about this time. His son, Shigeyoshi, famous for his carving on sword blades, also made tsuba; he served under the Tokugawa family about the middle of the seventeenth century. The Umetada ingeniously combined the styles of preceding schools. They worked on iron, were exceedingly good at inlay of shakudō, gold, and silver, and excelled in low relief and open or perforated work.

Shigenaga, son of Shigeyoshi, served the Tokugawa-Shōgun after the latter retired.

Shigenari, Hikobei, Muneshige, Narishige, Shigechika, and Yoshinaga, who followed this style, worked from the second half of the seventeenth to the eighteenth century.

Naritsugu (died 1752 or 1755) was the last important artist of the Umetada school. Unlike the other members of his family, who preferred to live in Kyōto, Naritsugu removed to Yedo. He gave up making swords to devote himself entirely to sword ornaments. The dragon known as the "Umetada dragon" was first designed by him. It can be recognized by its minute eyes and scales.

Ichiwo, a guard maker of the middle of the nineteenth century, whose well-tempered and skillfully

made sword guards were of a light brownish color, was perhaps the first to replace the character *ume* in the signature of the school, by a carving of the plum flower itself, *ume* being the Japanese for "plum."

The Umetada school has the names of many famous swordsmiths who made blades decorated in relief, as well as tsuba makers, enrolled on its lists. Pupils flocked to the standard of this school and made it one of the three most famous. In order of excellence would come, first, the Kaneiye school, next Nobuiye and his followers, and third the Umetada group.

YAMAKICHI STYLE

Yamakichi was a native of Owari province who during the middle of the sixteenth century made thin strong guards with small perforations. It is said that his guards could be hammered in a mortar without breaking. Yagiu, a celebrated fencer and teacher of the third Shōgun, was exceedingly fond of them and made them popular.

Yamakichibei was a pupil of the first Yamakichi whose skillfully tempered iron shows a curiously grained surface produced by a special method of filing sometimes in parallel and sometimes in radiating lines. The shape of his guards was quite varied. He worked during the late sixteenth and early seventeenth century.

YOKOYA SCHOOL

This school, founded in the middle of the seventeenth century, confined its attention for the most part

to ornamental sword fitting, the making of tsuba being a side issue. The name of the first artist was Sōyo (called "Grandfather Sōyo"), but the most famous of the school was Sōmin, an intimate of Hanabusa-Itchō, a versatile painter noted for his humorous pictures, many of which Sōmin used as designs for sword guards. He carried the katakiri-bori (imitation of brush stroke) to the highest point of perfection. In this work he often made use of shibuichi.

Sōyo II (died 1779), Sōmin II, Kirusai-Sōyo, and Kirusai-Sōmin (late eighteenth to early nineteenth century), all had pupils who carried out their style.

Terukiyo I and II, Katsura (Yeiju), Miyake-Terumitsu, and Furukawa-Genchin, were the most famous pupils who worked during the second half of the eighteenth century.

Kikuchi-Tsunekatsu, although a pupil of Inagawa-Naokatsu of the Yanagawa school, made use of a style which resembled that of Sōmin. He was a maker of many decorated objects other than tsuba, and was a master of the katakiri style of carving. His work dates from the middle of the eighteenth century.

Tsuneoki (son of Inagawa-Naokatsu, or, according to one account, Kikuchi-Tsunekatsu), Tsunemitsu, and Tsunefusa, were his best known pupils.

Tsunemasa, a worker of horse armor, also made guards. He was skilled in producing finely tempered iron and well finished perforated tsuba. Although originally of the Yokoya school, he later was influenced by the Itō style. He worked during the first half of the nineteenth century.

YANAGAWA FAMILY

This school, which started late in the seventeenth century, was an offshoot of the Yokoya school. Masatsugu and Naomasa were its leading exponents. Their style was similar to that of the main school and the subjects used by them were flowers and animals in relief.

Naohisa, Naomitsu, and Inagawa Naokatsu, pupils of Naomasa, were skillful artists. Naoharu, son of Naohisa, was a famous and popular metal-worker, and many students worked under him. He flourished during the later part of the eighteenth and early nineteenth century.

Haruaki, pupil of Naoharu, combined his own early style, acquired under Naoharu, with that of the Gotō school. He generally treated subjects taken from old philosophical writings or from popular stories. He received the title of "Hōgen" and is ranked as one of the three greatest artists of recent times. He died in 1859. His pupil also, Tanabe-Tomomasa, won renown for his tsuba.

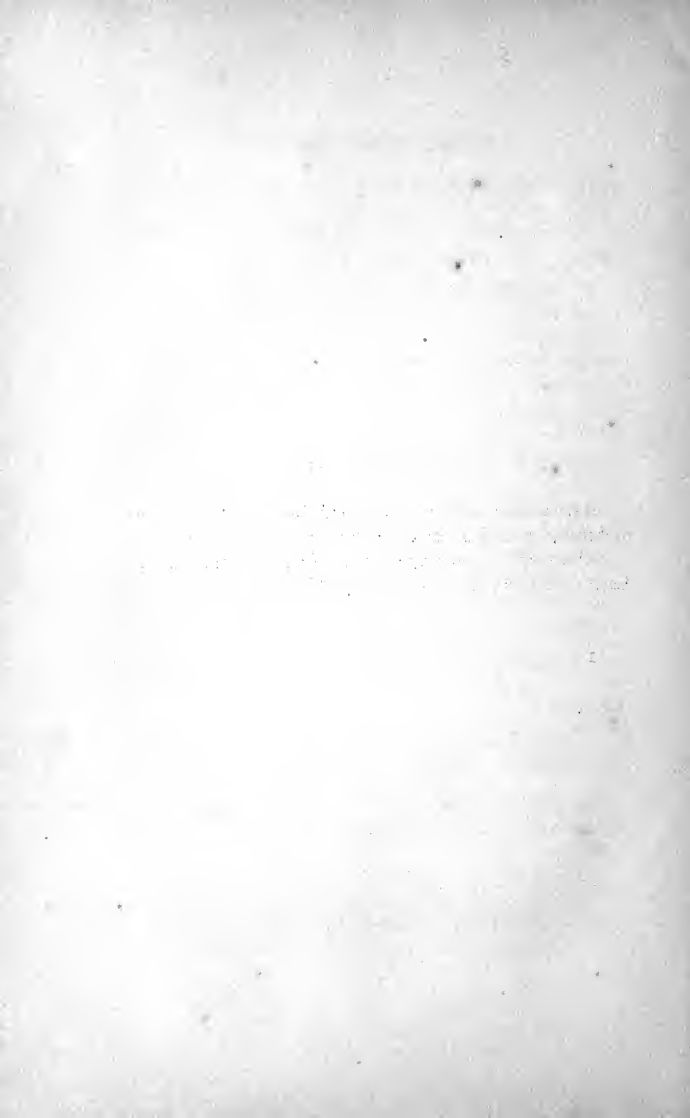
RINSENDŌ FAMILY

Tsuji-Mitsumasa, a follower of the Yokoya style in Gōshiu province, famous for his muskets as well as his tsuba, was the first of the family. In the latter part of his life he was influenced by the Nara school. He died in 1776. Tadasuke, also a musket maker, became well known as a worker in iron and inlay during the second half of the eighteenth century, at which time the other members of the family, Sukeshige and Tsunenari, were most famous.

SECTION III

A catalogue of the present exhibition (1907-1908), including notes on certain examples.

The tsuba are arranged in a Western Series and an Eastern Series (see map on page 28).



WESTERN SERIES

1. Conventional chrysanthemum: iron. Miōchin school. Sixteenth century. Ross Collection.

2. Kiri and gourd design: iron, perforated. Kana-yama style. Late sixteenth century. Ross Collection.

The kiri is a common plant in Japan, and combinations of its leaves and flowers are often used for family crests and decorative purposes. The Taikō-Hideyoshi, a famous general who held supreme power over Japan for many years, used the flower and leaves of the kiri for his crest. He also used the gourd design, and it is said that for every victory in battle he added a new golden gourd, until at last he bore the "banner of the thousand gourds."

3. Crab and bamboo design: iron, brass inlay. Miōchin school. Late sixteenth century. Weld Collection.

4. Maple and deer: iron, brass inlay. Yoshirō style. Late sixteenth century. Lent by Frank Jewett Mather, Jr.

5. Ivy leaves: iron, brass inlay. Yoshirō style. Late sixteenth century. Lent by Mrs. Russell Robb.

6. Bamboo and crabs: iron, silver and brass inlay. Fushimi style. Late seventeenth century. Weld Collection.

During the twelfth century, at the time of the wars for feudal supremacy between the Heike and Genji families, the Heike knights were defeated, and after their last stand, off Dannoura beach, leaped into the

sea in hundreds and were drowned. A species of crab found near Dannoura bears upon its back markings strangely like the features of a fierce warrior. It is therefore known as the "Heike crab," and each is popularly believed to contain within its shell the angry spirit of a drowned Heike knight. These crabs became favorite tsuba subjects, and later the common crab (as shown in this example) was also introduced.

7. Waves and running hare: iron, brass inlay. Yoshirō style. Middle of the seventeenth century. Ross Collection.

In China and Japan the moon is supposed to be inhabited by a hare. A hare running on the waves is a symbol of moonlight playing on the water.

8. Autumn flowers with mantis and dragon fly: iron, various metal inlays. Kaga style. Middle of the eighteenth century. Bigelow Collection.

9. Bag and staff design: iron, perforated, wood grain surface. Yamakichibei style. Late sixteenth century. Lent by Frank Jewett Mather, Jr.

10. Kiri design: iron, perforated. Jingo style, Higo province. Middle of the seventeenth century. Lent by Frank Jewett Mather, Jr.

11. Sword and biwa: iron, perforated. Higo school. Middle of the seventeenth century. Lent by Frank Jewett Mather, Jr.

12. Kiri design: iron, perforated. Higo school. Middle of the seventeenth century. Lent by Frank Jewett Mather, Jr.

13. Pine tree and sail boat: iron, perforated. Higo school. Early eighteenth century. Ross Collection.

14. Plum tree: iron, perforated. Fusayoshi style, Higo school. Early eighteenth century. Lent by Frank Jewett Mather, Jr.

15. Pine tree: iron, perforated. Higo style. Middle of the eighteenth century. Lent by Frank Jewett Mather, Jr.

16. Grass and new moon design: iron, perforated. Higo school. Middle of the eighteenth century. Lent by Frank Jewett Mather, Jr.

17. Snow-flakes: iron, perforated. Higo style. Early eighteenth century. Lent by Frank Jewett Mather, Jr.

18. Conventional design of crest: iron, perforated. Hōan style. Late eighteenth century. Lent by Frank Jewett Mather, Jr.

19. Thunder God: iron, perforated. Signed by Nagasone, swordsmith, and Mototoshi, tsuba artist. Middle of the seventeenth century. Bigelow Collection.

20. Dragon design: iron, perforated and set with crystal eye. Signed by Suzuki-Seibei. Heianjō school. Second quarter of the seventeenth century. Bigelow Collection.

21. Hōwō bird: iron, nunome gold inlay. Heianjō school. Late seventeenth century. Weld Collection.

22. Chrysanthemum on a trellis: iron, nunome gold inlay. Heianjō style. Late seventeenth century. Ross Collection.

23. Conventional design, dragon and cloud: iron. Heianjō style; Canton influence is also perceptible. Late seventeenth century. Ross Collection.

24. Seri, a Japanese vegetable: iron, nunome gold inlay. Heianjō style. Late seventeenth century. Bigelow Collection.

25. Butterflies: iron, perforated, nunome gold inlay. Heianjō style. Late seventeenth century. Bigelow Collection.

26. Turnips: iron, perforated. Heianjō style. Late seventeenth century. Ross Collection.

27. Monkeys on a pine tree: iron, perforated, copper inlay. Heianjō style. Late seventeenth century. Bigelow Collection.

28. Mouse running up a straw rope curtain: iron, perforated, nunome gold and silver inlay. Heianjō style. Late seventeenth century. Bigelow Collection.

29. Spinning reels: iron, nunome gold inlay. Heianjō style. Middle of the eighteenth century. Ross Collection.

30. Daruma on the sea: iron. Kaneiye I (?). Sixteenth century. (Compare No. 66 of Western Series.) Bigelow Collection.

31. Fisherman in the moonlight: iron, low relief. Signed by Kaneiye II. Early seventeenth century. Ross Collection.

32. Signs of the Zodiac: iron; gold, silver, and copper inlay. Signed by Kaneiye II. Early seventeenth century. Lent by Frank Jewett Mather, Jr.

The Japanese symbols of the months of the year and the days of the months are as follows: the rat, cow, tiger, rabbit, dragon, snake, horse, sheep, monkey, hen, dog, and wild hog.

33. Fisherman: iron. Signed by Kaneiye II. Early seventeenth century. Ross Collection.

34. Benkei at Gojō Bridge: iron, gold and silver inlay. Kaneiye II style. Late seventeenth century. Bigelow Collection.

Benkei, the slayer of nine hundred and ninety-nine knights on the bridge of Gojō, at last meets his match in youthful Yoshitsune and forever after becomes his devoted follower. Benkei was said to have had the strength of one hundred men, to have been eight feet in height, and to have carried many different weapons, each of which he wielded with consummate skill.

35. Wild geese flying over temple: iron, slight gold inlay. Signed by Kaneiye II. Early seventeenth century. Ross Collection.

36. Frog under a rush, watching dragon flies: iron, gold inlay. Kaneiye style. Late eighteenth century. Bigelow Collection.

37. Dragon design: iron, low relief, gold inlay. Tetsunin style. Middle of the seventeenth century. Weld Collection.

38. Daruma in meditation: iron, low relief, gold inlay. Tetsunin style. Late seventeenth century. Bigelow Collection.

Daruma, a patron saint of the Zen sect, is said to have sat so long in meditation that his legs shrivelled away. Probably no single subject in Japan is more commonly used by artists and decorators than "Daruma Sama" in meditation.

39. Summer house and flying geese in moonlight: iron. Kaneiye style. Late seventeenth century. Bigelow Collection.

40. Wild geese feeding: iron, gold and silver inlay. Kaneiye style. Late seventeenth century. Bigelow Collection.

41. Butterfly: iron, nunome gold inlay. Signed by Kaneiye II. Early seventeenth century. Bigelow Collection.

42. Wild geese in the rain flying over a bridge: iron. Signed by Yoshitane. Early nineteenth century. Bigelow Collection.

43. Landscape: iron, nunome gold inlay. Kaneiye style. Late eighteenth century. Bigelow Collection.

44. Map of Ancient Japan, province names in gold: nunome gold inlay. Signed by Shigeyoshi. Umetada school. Middle of the seventeenth century. Weld Collection.

45. Chrysanthemum and stream: iron, nunome gold inlay. Signed by Shigeyoshi. Umetada school. Ross Collection.

The chrysanthemum and stream formed the crest of the Kusunoki family, and as such were always favorite subjects with the samurai on account of the pre-eminent patriotism and devotion of Kusunoki Masashige to the unfortunate Emperor Go-Daigo in the fourteenth century.

46. Kimono-rack: iron, gold and silver inlay. Umetada school. Middle of the eighteenth century. Bigelow Collection.

47. Interlocking squares, with gold inlaid scroll design: iron. Umetada school. Middle of the eighteenth century. Bigelow Collection.

48. Conventional flower and wheel design: iron, perforated, gold inlay. Signed by Shigetsugu. Umetada style. Late seventeenth century. Bigelow Collection.

49. Wheel design: iron, silver inlay. Umetada school. Middle of the eighteenth century. Weld Collection.

50. Chrysanthemum and cherry blossom: iron. Tadatsugu style. Late seventeenth century. Ross Collection.

51. Namban style of design: iron, perforated, low relief. Umetada influence. Second half of the seventeenth century. Ross Collection.

52. Dragon and sword design: iron. Umetada style. Middle of the seventeenth century. Ross Collection.

53. Dragon and fan design: iron, perforated. Umetada influence. Late seventeenth century. Ross Collection.

54. Fallen leaves: iron, various metals inlaid. Umetada school. Middle of the eighteenth century. Weld Collection.

55. Heron on willow tree: iron, gold and silver inlay. Signed by Umetada Ichiwō. Middle of the nineteenth century. Bigelow Collection.

56. Torii (temple gate) and pigeon: iron. Umetada school. Middle of the nineteenth century. Bigelow Collection.

57. Dragon and tiger: iron, gold inlay. Signed by Umetada. Middle of the nineteenth century. Weld Collection.

This tsuba bears the later signature of the Umetada school, — a plum blossom, "Ume," followed by the character "tada."

58. Plum tree: low relief, gold inlay. Umetada school. Middle of the nineteenth century. Bigelow Collection.

59. Dance bells: iron, perforated. Umetada school. Middle of the nineteenth century. Bigelow Collection.

60. Chinese fan-baton of shakudō, and depressed shapes. Saotome school. Middle of the seventeenth century. Bigelow Collection.

61. Conventional cloud design: iron, perforated. Saotome school. Middle of the seventeenth century. Ross Collection.

62. Inlaid designs of shakudō. Saotome school. Middle of the seventeenth century. Bigelow Collection.

63. Dance bells: iron, perforated. Saotome style. Late seventeenth century. Ross Collection.

64. String of prayer beads: iron, perforated. Saotome style. Late seventeenth century. Bigelow Collection.

65. Irregular perforated design: iron. Saotome style. Late seventeenth century. Ross Collection.

66. Flowering vines and butterfly: iron, gold and silver inlay. Mixed school. Middle of the eighteenth century. Bigelow Collection.

67. Flower and poem design: iron, gilt copper inlay. Signed by Tadatsugu. Late seventeenth century. Bigelow Collection.

68. Cherry flower and ripple design: iron, perforated. Signed by Tadatsugu. Late seventeenth century. Ross Collection.

69. Yebisu and Daikoku, Gods of luck: lacquered copper. Signed by Iyetsugu of Yamato province. Second quarter of the eighteenth century. Ross Collection.

Two of the Shichi-Fukujiu, or seven Gods of Good Fortune. Daikoku, with the mallet and rice bales, grants worldly prosperity to farmers and others who do him honor. Yebisu, the fisherman, is the tutelary God of fishermen and sailors.

70. Tiger and bamboo: iron. Iyetsugu style, in Yamato province. Second quarter of the eighteenth century. Lent by Miss Louise M. Nathurst.

71. Landscape: iron, copper inlay. Shōami style. Very early eighteenth century. Ross Collection.

72. Thunder God and Wind God: iron, gold inlay. Signed by Sōten. Very early eighteenth century. Bigelow Collection.

The Wind God carries a huge bag from which he allows breezes or tempests to issue as he loosens the strings or throws wide the mouth.

73. Hotei, swastika, and treasure symbols: iron, various metals inlaid. Signed by Sōten. Very early eighteenth century.

Hotei is one of the seven Gods of Good Luck, originally a fat jolly Chinese priest, exceedingly fond of children. He is shown leaning on the bag of good things from which he is inseparable, and from which he gets his name, *hotei*, meaning cloth bag.

74. Chinese figures, and landscape. Signed by Sōten. Very early eighteenth century. Bigelow Collection.

75. The three amusements, viewing pictures, playing *go*, and music: iron. Sōten style. Very early eighteenth century. Bigelow Collection.

76. Historical scene of the Heike wars of the twelfth century: iron, gold inlay. Sōten style. Middle of the eighteenth century. Bigelow Collection.

Yoshitsune captured the fortress of Ichinotani by an

assault from the rear down what was considered an impassable cliff. He discovered the practicability of the passage by first sending over it two riderless horses, one white as representing his own colors, and the other red for those of the enemy. The red horse was dashed to pieces, but the white one successfully leapt upon the castle roof.

77. Chinese figures playing *go*: copper, perforated. Sōten style. Very early eighteenth century. Bigelow Collection.

78. Tawaratōda bringing a temple bell from Riugū to Miidera Church: iron, perforated, gold and silver inlay. Hiragiya style. Early half of the nineteenth century. Bigelow Collection.

79. Two hunters of Northern China: iron, perforated, gold inlay. Hiragiya style. Early nineteenth century. Bigelow Collection.

80. Plum tree and stork: iron, gold inlay. Sōten style. Early eighteenth century. Bigelow Collection.

81. The fox trapper: iron, perforated; gold, shakudō, and copper inlay. Hiragiya style. Very early nineteenth century. Bigelow Collection.

82. Idaten, a Heavenly guardian, pursuing a demon: iron, perforated, gold inlay. Sōten style. Middle of the nineteenth century. Bigelow Collection.

83. Dragon design: iron, perforated, gold inlay. Signed by Yoshikawa-Kanetane. Sōten school. Middle of the eighteenth century. Weld Collection.

84. The battle at Uji Bridge in the twelfth century: shakudō, various inlays. Signed by Kanenori, Sōten school. Second quarter of the eighteenth century. Bigelow Collection.

85. Benkei and Ushiwaka fighting on Gojō Bridge: iron, perforated, gold inlay. Hiragiya style. Early nineteenth century. Bigelow Collection.

86. Hakui and Shikusei, Chinese historical characters: iron, gold and brass inlay. Sōten school. Middle of the eighteenth century. Bigelow Collection.

87. Tsuzumi (drum used in Nō dance) and letter box design: iron, gold inlay. Hiragiya style. Very early nineteenth century. Bigelow Collection.

88. Inrō and tobacco pouch design: iron, perforated, nunome gold inlay. Kyō-tsuba. Late eighteenth century. Bigelow Collection.

89. Conventional rice-ear design: iron, perforated, gold inlay. Kyō-tsuba. Middle of the eighteenth century. Bigelow Collection.

90. Aoi leaf and conventional outline design of the same: iron, perforated. Kyō-tsuba. Third quarter of the eighteenth century. Weld Collection.

91. Chrysanthemum and lotus flower design: iron, stamp work. After Tempō style. Signed by Tansuishi. Middle of the nineteenth century. Bigelow Collection.

92. Tempō tsuba: iron, with outside edge of shakudō. Middle of the eighteenth century. The Tempō style of guard is very rare. Bigelow Collection.

93. Autumn flowers: iron, gold inlay. Signed by Kiami. Tempō style. Second half of the eighteenth century. Bigelow Collection.

94. Ideographs: iron, shakudō inlay. Tempō style. Second half of the eighteenth century. Bigelow Collection.

95. Driftwood design: iron, applied brass. After Tempō style. Early eighteenth century. Ross Collection.

96. Miyajima temple: iron, perforated, nunome gold inlay. Kyō-tsuba. Second half of the eighteenth century. Ross Collection.

97. Nanten, "Winter flower": iron, nunome gold inlay. Mixed style. Late eighteenth century. Weld Collection.

98. Hōwō bird and kiri flower design: iron, nunome gold inlay. Mixed style. Early nineteenth century. Weld Collection.

99. Flying dragon: iron, nunome gold inlay. Signed by Tadafusa of Kuwana in Ise province. Mixed style. Second quarter of the nineteenth century. Bigelow Collection.

100. Hōwō bird and kiri design: iron, nunome gold inlay. Signed by Bikio of Kyōto. Mixed style. Second quarter of the nineteenth century. Bigelow Collection.

101. Screen design: iron, nunome gold inlay. Mixed style. Early nineteenth century. Bigelow Collection.

102. Hotei and children at play: iron, nunome gold inlay. Mixed style. Early nineteenth century. Bigelow Collection.

103. Dragonfly: iron, nunome gold inlay on relief work. Jōyen style (made in Kyōto). Early nineteenth century. Weld Collection.

104. Landscape: iron, nunome gold inlay on relief work. Late Jiakushi style. Early nineteenth century. Ross Collection.

105. Wave and flower design: iron, perforated, nunome gold inlay. Awa school. Second quarter of the eighteenth century. Bigelow Collection.

106. Pine tree and bridge: iron, nunome gold inlay. Awa school. Second quarter of the eighteenth century. Ross Collection.

107. Temple scene: iron, nunome gold inlay. Awa school. Second quarter of the eighteenth century. Ross Collection.

108. Hōwō bird in circular and perforated design: iron, nunome gold inlay. Awa school. Second quarter of the eighteenth century. Ross Collection.

109. Flat boat and towers, shakudō: inlay of various metals and katakiri chisel work. Signed by Hosono-Masamori. Middle of the eighteenth century. Bigelow Collection.

110. The birth of the year: iron, gold inlay. Signed by Nagatsune. Second half of the eighteenth century. Bigelow Collection.

111. Shōki the Demon Queller: brass, katakiri chisel work. Style of Ichinomiya-Nagatsune. Second half of the eighteenth century. Weld Collection.

112. Shōki and demon depicted on a banner. Undoubtedly by Nagatsune. Second half of the eighteenth century. Bigelow Collection.

Shōki, the demon slayer, is a Chinese mythological character who chastises the spirits of evil. He is often represented on the banner which is displayed on the fronts of Japanese houses at the time of the Boy's Festival, May 5th.

113. Kanzan and Jittoku reading a scroll: iron, gold and silver inlay. Signed by Sadatsune, Ichinomiya school. Late eighteenth century. Bigelow Collection.

Kanzan and Jittoku are two young, eccentric followers of the Zen doctrine in the Tang dynasty. They were supposed to be manifestations of the Bodhisatvas Monju and Fugen.

114. Chinese boys enjoying a cock fight: iron, various inlaid metals. Ichinomiya school. Early eighteenth century. Bigelow Collection.

One of the Emperors of the Tang dynasty in China, being born in the Year of the Cock, adopted cock-fighting as the court amusement, and invited five hundred small boys to take part in the game.

115. Pilgrims outside a temple gate: iron; gold, silver, and copper inlay. Ichinomiya style. Signed by Tadayuki. Late eighteenth century. Bigelow Collection.

116. Pigeon and flowers: iron, gold and silver inlay. Signed by Aritsune, pupil of Kasutsura. Late eighteenth to early nineteenth century. Bigelow Collection.

117. Pine tree design: iron. Signed by Naoshige, Tetsugendō school. Third quarter of the eighteenth century. Bigelow Collection.

118. Dragons and treasure ball design: iron, perforated. Tetsugendō school. Third quarter of the eighteenth century. Weld Collection.

119. Flying cranes and waves: iron, slight gold inlay. Signed by Tetsugendō-Seiraku. Third quarter of the eighteenth century. Bigelow Collection.

120. Dragon design: iron. Tetsugendō style. Third quarter of the eighteenth century. Bigelow Collection.

121. A threatening thunder storm: iron, gold and copper inlay. Tetsugendō style. Third quarter of the eighteenth century. Bigelow Collection.

A popular design taken from a picture by Hanabusa-Itchō, representing all sorts of people seeking a shelter during a storm.

122. Sparrows and rice sheath: iron, perforated. Signed by Naofusa, a pupil of Naoshige; Tetsugendō school. Late eighteenth century. Bigelow Collection.

123. Shiu-kaidō, "Autumn flower": iron, perforated, nunome gold inlay. Signed by Naofusa, Tetsugendō school. Late eighteenth century. Bigelow Collection.

124. Ika (cuttlefish) design: iron, perforated. Tetsugendō style. Late eighteenth century. Bigelow Collection.

125. Hōwō birds: iron, perforated. Tetsugendō style. Early nineteenth century. Bigelow Collection.

126. Dragonflies: iron, perforated. Tetsugendō style. Early nineteenth century. Bigelow Collection.

127. Lions at play under waterfall: iron, perforated. Tetsugendō style. Early nineteenth century. Bigelow Collection.

128. Peony: iron. Signed by Yoshikatsu, a swordsmith; Tetsugendō style. Dated 1816. Bigelow Collection.

129. Unrolled makimono: iron, perforated. Signed by Morikuni, Shōami school. Middle of the eighteenth century. Lent by Miss Louise M. Nathurst.

130. Monkey in a peach tree: iron. Signed by Moritomi, Shōami school. Made in 1819. Bigelow Collection.

131. Cock and drum: iron, gold inlay. Shōami school. Middle of the eighteenth century. Bigelow Collection.

A certain virtuous emperor of China ordered a great drum to be placed outside the palace gate so that any one with a grievance might, by beating on it, summon him to give audience. The government, however, was so well conducted that the drum was never sounded, and at last, overgrown with weeds and spider webs, it became a roosting place for birds.

132. Eel and cuttlefish: iron, gold inlay. Shōami school. Middle of the eighteenth century. Weld Collection.

133. Wave and kiri crest design: iron, gold inlay. Awa style. Late eighteenth century. Bigelow Collection.

134. Lotus design: iron, silver inlay. Awa style. Late eighteenth century. Bigelow Collection.

135. Deer and autumn flowers: iron, gold inlay. Gotō style. Middle of the eighteenth century. Bigelow Collection.

136. Narcissus design: iron, gold inlay. Gotō style. Early nineteenth century. Weld Collection.

137. Autumn flowers: iron, gold and silver inlay. Gotō style. Early nineteenth century. Weld Collection.

138. Kiri crests: shakudō, gold inlay. Gotō school. Middle of the nineteenth century. Bigelow Collection.

The three and five flower kiri crest was permitted to others than those of the Imperial family. The five and seven flower kiri crest was always Imperial.

139. Narihira journeying to the East (designed from a picture by Hanabusa-Itchō): shakudō, gold and silver inlay. Signed by Gotō-Ichijō. Middle of the nineteenth century. Bigelow Collection.

An interesting comparison may be made between this representation by the artist Itchō and the accepted

traditional treatment of the same subject shown on No. 443 (Eastern series). Itchō with characteristic disregard of custom and propriety, has shown the famous man lolling in sleep upon a farm horse led by a country lad.

140. Wading heron and rush: iron, silver and gold inlay. Signed by Ichijō; dated 1850. Weld Collection.

141. Wild geese flying over a rice field: iron. Signed by Ichijō (see No. 139). Weld Collection.

The season for harvesting rice is the late autumn, and at this time the wild ducks are flying southward. Hence the rice fields and flying wild ducks are often represented together.

142. Hen and chickens: shibuichi, various metal inlays. Signed by Ikkin, pupil of Ichijō. Middle of the nineteenth century. Bigelow Collection.

143. Dragon design: iron, applied gold. Signed by Ikkin (see No. 142). Bigelow Collection.

144. Snow scene, bird alighting on a frozen well: shibuichi; silver, shakudō, and copper inlay. Signed by Nobukiyo; Gotō style. Dated 1855. Bigelow Collection.

145. Dragon design: silver, applied gold. Signed by Nobukiyo; Gotō style. Middle of the nineteenth century. Bigelow Collection.

146. Iris design: iron, perforated. Signed by Michitaka. Very early nineteenth century. Bigelow Collection.

147. Sailboats: iron. Chōshiu school. Third quarter of the eighteenth century. Weld Collection.

148. Design of bean pods: iron, perforated. Signed by Masakata, Chōshiu school. Second half of the seventeenth century. Lent by Miss Louise M. Nathurst.

149. Daimyō's castle and water-mill: iron, low relief work. Signed by Tomomitsu, Chōshiu school. Middle of the seventeenth century. Bigelow Collection.

The mill is a famous one on the Yodo river near Kyōto.

150. Tortoise and sea-weed design: iron, perforated. Signed by Masaaki. Middle of the nineteenth century. Bigelow Collection.

151. Kioyiu washing his ear at a waterfall: iron, perforated. By a Chōshiu artist who practised the Tetsugendō style. Second half of the eighteenth century. Bigelow Collection.

Kioyiu was a Taoist who considered his ears polluted because he was offered the throne of China.

152. Niō the two Guardian Kings of the Buddhist church: iron, perforated. Signed by Kiyoshige. Early eighteenth century. Weld Collection.

Large carved wooden figures of these deities are usually placed one on each side of the gateway to a temple.

153. Chinese landscape from a Sesshiu design: iron. Signed by Tomohisa, Chōshiu school. Middle of the eighteenth century. Bigelow Collection.

154. Grapes and squirrels: iron, perforated. Signed by Kawaji. Third quarter of the eighteenth century. Bigelow Collection.

155. Chrysanthemum design: iron, perforated, nunome gold inlay. Signed by Hisatsugu. Late eighteenth century. Bigelow Collection.

156. Spider and web design: iron. Signed by Tomokatsu, Chōshiu school. Third quarter of the eighteenth century. Bigelow Collection.

157. Evening flower and wheel design: iron, perforated. Signed by Hisatsugu, Chōshiu school. Late eighteenth century. Weld Collection.

158. A young monkey fleeing from an eagle: iron. Signed by Tomonobu, Chōshiu school. Middle of the eighteenth century. Bigelow Collection.

159. Cow design: iron, perforated. Chōshiu school. Middle of the eighteenth century. Bigelow Collection.

160. Horse design: iron, perforated. Chōshiu school. Second quarter of the eighteenth century. Weld Collection.

161. Shells: iron. Signed by Kawaji, Chōshiu school. Late eighteenth century. Bigelow Collection.

162. Various decorative designs: iron. Signed by Tomohisa, Chōshiu school. Third quarter of the eighteenth century. Bigelow Collection.

163. Pea-fowl and peony design: iron, low relief. Signed by Kōto, Chōshiu school. Late eighteenth century. Bigelow Collection.

164. Man resting on the back of a cow: shakudō. Signed by Kiyotaka, Chōshiu school. Late eighteenth century. Bigelow Collection.

165. Shikami design: iron, perforated. Signed by Tomonori, Chōshiu school. Late eighteenth century. Bigelow Collection.

The design of the "shikami" or "biting lion" is common on armor bosses and helmet fronts. It is supposed, like the Gorgon's head, to inspire terror in the enemy, and is thus peculiarly appropriate for a tsuba.

166. Wave design: iron, perforated. Signed by Mitsutaka, Chōshiu school. Early nineteenth century. Bigelow Collection.

167. Carp and sea-weed: iron. Signed by Yukitoshi, Chōshiu school. Late eighteenth century. Bigelow Collection.

168. Iris design: iron, perforated. Signed by Yukitoshi, Chōshiu school. Late eighteenth century. Bigelow Collection.

169. Orchid design: iron, perforated. Signed by Tomonobu, Chōshiu school. Third quarter of the eighteenth century. Lent by J. H. Donahy.

170. Biwa and bumble bee: iron, perforated. Signed by Tomotsune, Chōshiu school. Early nineteenth century. Bigelow Collection.

171. Lotus design: iron. Signed by Masayuki, Chōshiu school. First half of the nineteenth century. Bigelow Collection.

172. Flower arrangement: iron, perforated, gold and shakudō inlay. Signed by Tadayuki, Chōshiu style. Very early nineteenth century. Lent by Mrs. Russell Robb.

173. Dragon design: iron. Chōshiu school. Very early nineteenth century. Bigelow Collection.

174. Monkeys: iron, perforated. Signed by Toshitsugu, Chōshiu school. Early nineteenth century. Bigelow Collection.

175. Sword handles (nakago): iron, perforated. Chōshiu school. Late eighteenth century. Weld Collection.

176. Cormorants fishing: iron, perforated. Chōshiu school. Early nineteenth century. Bigelow Collection.

177. Dragon design: iron, perforated, nunome gold inlay. Canton style. Early eighteenth century. Bigelow Collection.

178. Plum flower design: iron, perforated, gold inlay. Canton style. Early eighteenth century. Ross Collection.

179. Dragons, treasure ball, and Chinese character in tendril design: iron, perforated. Canton style. Second quarter of the eighteenth century. Ross Collection.

180. Tendrils and mythological animals: iron perforated. Canton style. Third quarter of the eighteenth century. Ross Collection.

181. Lion and tendril design: iron, perforated, nunome gold inlay. Canton style. Third quarter of the eighteenth century. Ross Collection.

182. Landscape: iron, perforated, nunome gold inlay. Canton style. Third quarter of the eighteenth century. Ross Collection.

183. Conventional perforated design: iron, gold inlay. Namban style. Second quarter of the eighteenth century. Ross Collection.

184. Tendril design: iron, perforated. Namban style. Second quarter of the eighteenth century. Bigelow Collection.

185. Fish and fish-net design: iron, nunome gold inlay. Canton style. Late eighteenth century. Ross Collection.

186. The "Thousand Horse" design: iron, perforated. Signed by Mitsuhiro, of Hizen province. Early nineteenth century. Bigelow Collection.

187. Conventional flower design: iron, perforated. Signed by Mitsuhiro (see No. 186). Bigelow Collection.

188. Cherry blossom design: iron. Signed by Mitsuhiro (see No. 186). Bigelow Collection.

189. Rice bags: iron. Signed by Mitsunari. Middle of the nineteenth century. Weld Collection.

190. The "Hundred Monkey" design: iron, perforated. Signed by Mitsuhiro (see No. 186). Bigelow Collection.

191. Tendril design: iron, inserted disks of silver, gold and stone. Canton style. Late eighteenth century. Bigelow Collection.

192. Dragon design: iron, nunome gold inlay. Namban style. Early nineteenth century. Bigelow Collection.

193. Bamboo: shakudō and shibuichi inlay. Signed by Chikon. Second quarter of the nineteenth century. Bigelow Collection.

194. Crows and full moon: shibuichi, shakudō and silver inlay. Rinsendō-Mitsumasa style. First half of the nineteenth century. Bigelow Collection.

195. Flower and leaf design: copper, shakudō and silver inlay. Hirazōgan style. Third quarter of the eighteenth century. Bigelow Collection.

196. Wolf and rush: iron, shibuichi and gold inlay. Ōtsuki school. Third quarter of the eighteenth century. Bigelow Collection.

197. Hawk, pine tree and waterfall: brass. Signed by Mitsuoki, Ōtsuki school. Late eighteenth to early nineteenth century. Bigelow Collection.

198. Man with lantern: iron, gold inlay. Signed by Mitsuoki, Ōtsuki school (see No. 197). Bigelow Collection.

199. Dried fish: iron, silver inlay. Signed by Mitsuoki (see No. 197). Bigelow Collection.

This particular fish, which is called gomame, is dried and eaten with sauce on New Year's Day for good luck.

200. The "Hundred Horse" design: iron, various metal inlays. Signed by Mitsuoki (see No. 197). Bigelow Collection.

201. New moon and stream: shibuichi, nunome gold inlay. Signed by Mitsuoki (see No. 197). Bigelow Collection.

202. Demon beggar: shibuichi, gold and copper inlay. Signed by Mitsuoki (see No. 197). Bigelow Collection.

An Oni or devil became converted to Buddhism and is here represented as begging alms like a holy man. About his neck is a ceremonial bell, and in his right hand a mallet for sounding it. His left hand holds a scroll for inscribing the gifts to the church, and over his back hangs a paper umbrella.

203. Wolf beside a stream: shakudō, gold and silver inlay. Signed by Hideoki, Ōtsuki school. Early nineteenth century.

204. Storm dragon: iron, gold inlay. Signed by Hideoki (see No. 203). Bigelow Collection.

205. Fungus: copper. Signed by Hideoki (see No. 203). Bigelow Collection.

206. Rakan performing a miracle: iron; gold, shibuichi, and shakudō inlay. Signed by Hidekuni, adopted son of Hideoki; Ōtsuki school. Middle of the nineteenth century. Bigelow Collection.

207. Snow on the bamboo leaves: silver. Signed by Hidekuni (see No. 206). Bigelow Collection.

The snow-laden bamboo is a favorite device of Japanese artists for denoting the character which yields but never breaks.

208. Chōhi, the strong voiced general: iron, shibuichi and gold inlay. Signed by Hidekuni (see No. 206). Bigelow Collection.

Illustrating a Chinese tale of the general who by his terrible voice alone put an army to flight.

209. Sōshi, a famous Chinese philosopher, and butterflies: iron, gold and silver inlay. Signed by Hidekuni (see No. 206). Weld Collection.

210. Farmer resting at evening time: iron, copper and shakudō inlay. Signed by Hidekuni (see No. 206). Bigelow Collection.

211. Two cows under cherry tree: shibuichi. Gessan, Ōtsuki school. Middle of the nineteenth century. Bigelow Collection.

212. Stork and sunrise: iron, silver and gold inlay. Gessan (see No. 211). Weld Collection.

213. Dragon design: iron, applied gold leaf. Signed by Atsuoki, Ōtsuki school. Middle of the nineteenth century. Weld Collection.

214. Flying dragon design: iron, applied gold leaf. Signed by Atsuoki (see No. 213). Weld Collection.

215. Peony and butterfly: shibuichi; gold, silver, and copper inlay. Signed by Atsuoki (see No. 213). Bigelow Collection.

216. Chinese poet and waterfall: iron, gold inlay. Signed by Mitsuhiro, Ōtsuki school. Second quarter of the nineteenth century. Weld Collection.

217. Tortoise sunning on the beach: iron; gold, silver, and shakudō inlay. Signed by Atsuhiro, Ōtsuki school. Third quarter of the nineteenth century. Bigelow Collection.

218. Tiger and lightning: iron, gold and shibuichi inlay. Signed by Atsuoki, Ōtsuki school. Middle of the nineteenth century. Bigelow Collection.

219. Flying storks, pine tree, and sea beach: iron; gold, silver, and Shakudō inlay. Signed by Atsuhiro, Ōtsuki school. Third quarter of the nineteenth century. Bigelow Collection.

220. Kanzan and Jittoku: shibuichi, gold inlay. Signed by Okishige, Ōtsuki school. Third quarter of the nineteenth century. Bigelow Collection (see note on 113).

221. Wild geese feeding in the moonlight: iron, gold, and silver inlay. Signed by Natsuo, Ōtsuki school. Third quarter of the nineteenth century. Bigelow Collection.

222. Hawk and snow-covered pine tree: iron; gold, silver, and shibuichi inlay. Signed by Natsuo (see No. 221). Bigelow Collection.

223. Snowflakes: iron. Signed by Natsuo (see No. 221). Bigelow Collection.

224. Iris: weathered wood surface, iron, silver inlay. Signed by Natsuo (see No. 221). Bigelow Collection.

225. Various designs: iron, tempered by Miōchin Muneharu. Bigelow Collection.

These inlaid designs are by different metal artists, assembled and inlaid by Kanō-Natsuo. They are interesting as showing the work of Natsuo's contemporaries.

226. Fungus and orchid design: iron, gold inlay. Signed by Natsuo (see No. 221). Bigelow Collection.

227. Crayfish: iron, gold inlay. Signed by Natsuo (see No. 221). Bigelow Collection.

228. Dragon design: iron, shibuichi and gold inlay. Signed by Takechika, Ōtsuki style. Late quarter of the nineteenth century. Bigelow Collection.

229. Sparrows and headed wheat stalks: iron, copper and gold inlay. Signed by Masayoshi, Natsuo style. Third quarter of the nineteenth century. Bigelow Collection.

230. Heron and lotus design: brass; gold, silver, and shibuichi inlay. Signed by Mitsuhiro, Ōtsuki school. Second half of the nineteenth century.

231. Flower design: iron, gold and silver inlay. Signed by Teikan; Natsuo style. Third quarter of the nineteenth century. Bigelow Collection.

232. Chrysanthemums and butterflies: copper, shakudō and gold inlay. Signed by Teikan; Natsuo style. Third quarter of the nineteenth century. Weld Collection.

233. Seaweed: iron, nunome gold inlay. Signed by Masahide, Inshiu school. Late eighteenth century. Bigelow Collection.

234. Flying wild ducks and conventional stream design: iron, perforated. Signed by Suruga (II?), Inshiu school. Early nineteenth century. Weld Collection.

235. Horned pout: iron, gold inlay. Signed by Suruga (II?) (see No. 234). Bigelow Collection.

236. Dragon design: iron, perforated. Signed by Yeiju, an Ōsaka artist. Early nineteenth century. Bigelow Collection.

237. Dragon design: iron, low relief. Signed by Yeiju (see No. 236). Bigelow Collection.

238. Dragon and cloud: iron. Signed by Naotake, a Satsuma artist. Early nineteenth century. Bigelow Collection.

239. Hōwō bird and kirin: silver, perforated. Signed by Rinsendo. Third quarter of the nineteenth century. Bigelow Collection.

The kirin is a mythological animal which appears on earth only at the birth of a wise or great man. It is pictured with the head of a dragon, the body of a deer, and the tail of a lion, while from its shoulders spurt flames.

240. Fouled anchors and rope: shibuichi, applied gold leaf. Third quarter of the nineteenth century. Bigelow Collection.

241. Shōjō-Dōji, the boy saké drinker: brass, copper inlay and applied gold leaf. Modern. Bigelow Collection.

242. Clam and sparrow design (from Japanese story): iron, various metal inlays. Signed by Mitsutsugu. Third quarter of the nineteenth century. Bigelow Collection.

The sparrow is supposed to be transformed into a clam. This sword guard shows the sparrows before they have been entirely transformed.

243. Sennin riding on the back of a carp: brass, incised and low relief. Signed by Teikan. Third quarter of the nineteenth century. Weld Collection.

244. Spray of peach blossoms: shakudō, shibuichi, and silver inlay. Signed by Katsuhiko; Natsuo style. Third quarter of the nineteenth century. Bigelow Collection.

245. Regular design of mother-of-pearl inlaid in lacquer over iron. Modern. Bigelow Collection.

246. Conventional flower designs: shibuichi guard covered with lacquer, mother-of-pearl inlay. Modern. Bigelow Collection.

247. Kiri crest design: aoi-flower shape, lacquered copper, brass rim. Early nineteenth century imitation of old style. Bigelow Collection.

248. Lacquered leather over iron. Modern. Bigelow Collection.

EASTERN SERIES

249. Conventional tortoise shell: iron, incised work. Signed by Nobuiye. Sixteenth century. Ross Collection.

250. Cheek-guard of a horse's bit, kiri flower: iron, perforated. Miōchin school. Middle of the seventeenth century. Weld Collection.

251. Kiri and tortoise shell: iron. Miōchin-Nobuiye style. Middle of the eighteenth century. Bigelow Collection.

252. Conventional flower: iron, perforated. Akasaka school; Shōyemon style. Middle of the eighteenth century. Ross Collection.

253. Fagots: iron, perforated. Akasaka style. Second quarter of the eighteenth century. Bigelow Collection.

254. Conventional stream: iron. Akasaka school. Middle of the seventeenth century. Ross Collection.

255. Peach: iron, brass inlay. Signed by Nobuiye of Kyōto; Miōchin school. Second half of the seventeenth century. Bigelow Collection.

The work of Nobuiye of Kyōto resembles more closely that of the Eastern than the Western schools.

256. Rabbits: iron. Signed by Kuninaga, Miōchin school. Late eighteenth century. Bigelow Collection.

257. Frogs: iron, gold inlay. Style of Nobuiye of Kyōto. Second quarter of the eighteenth century. Bigelow Collection (see note to No. 255).

258. Wood-grain and axe: iron, shakudō inlay. Signed by Hiromitsu, Miōchin school. Second quarter of the nineteenth century. Bigelow Collection.

259. Wood-grain: iron. Miōchin school. Second quarter of the eighteenth century. Ross Collection.

260. Conventional flower-bud: iron, perforated. Akasaka school. Second half of the seventeenth century. Ross Collection.

261. Tea ceremony utensils: iron. Nobuiye style; Miōchin school. Late seventeenth century. Bigelow Collection.

262. Snake: iron perforated. Miōchin school. Late seventeenth century. Bigelow Collection.

263. Wheel: iron, perforated. Signed by Mune-taka. Late eighteenth century. Bigelow Collection.

264. Circular crests: iron, perforated. Odawara school. Second half of the seventeenth century. Lent by Frank Jewett Mather, Jr.

265. Chinese characters in relief: iron. Signed by Yasuiye, late Miōchin school. Dated 1866. Lent by Frank Jewett Mather, Jr.

266. Sanscrit characters: iron, perforated. Signed by Tadanori, Akasaka school. Early nineteenth century. Bigelow Collection.

These characters stand for three Buddhist divinities who represent power and vitality.

267. Buddhist gong: iron. Signed by Yasuiye. Middle of the nineteenth century. Bigelow Collection.

The wumpan is a small flat bronze bell which is used in the Buddhist church ritual.

268. Arrows: iron, perforated. Akasaka school. Early nineteenth century. Weld Collection.

269. Dragon: iron, perforated. Signed by Tadatoki, Akasaka school. Early nineteenth century. Bigelow Collection.

270. Circular crest: iron, perforated. Odawara style. Late eighteenth to early nineteenth century. Weld Collection.

271. Bows: iron, gold inlay. Miōchin style. Second quarter of the nineteenth century. Weld Collection.

272. Basket work: iron. Akasaka style. Late eighteenth century. Bigelow Collection.

273. Imitation of wood-grain: iron, shakudō rim. Miōchin school. Second quarter of the nineteenth century. Bigelow Collection.

274. Kiri crests: iron, gold and shakudō inlay. Designed by Mototoshi; tempered by Miōchin-Yasuchika. Second quarter of the nineteenth century. Weld Collection.

275. Tortoise-shell: iron, perforated. Signed by Setsuju; Miōchin style. Dated 1789. Bigelow Collection.

276. Wheel: iron, perforated. Miōchin style. Second half of the eighteenth century. Lent by Frank Jewett Mather, Jr.

277. Frog: iron. Signed by Sadakiyo. Miōchin style. Early nineteenth century. Bigelow Collection.

278. Grass-blades: iron, perforated. Akasaka style. Second quarter of the nineteenth century. Lent by Frank Jewett Mather, Jr.

279. Bound wire: iron, gold and copper wire. Mukade-tsuba. First half of the eighteenth century. Weld Collection.

“Mukade” (centipede) is the name applied to this type of design on account of its development from a representation of a centipede. No. 280 shows a transitional stage.

280. Bound wire: iron, copper wire. Mukade style. Late seventeenth century. Weld Collection (see note to No. 279).

281. Butterflies: iron, cloisonné inlay. Hirata school. Late seventeenth century. Bigelow Collection.

282. Tortoises and rocks: iron, perforated, cloisonné inlay. Hirata school. Middle of the eighteenth century. Bigelow Collection.

The tortoise is an emblem of longevity, being said to live ten thousand years. The Chinese sages told fortunes by the markings on its back, and the Japanese fortune teller of to-day copies them for his chart.

283. Conventional designs: iron, cloisonné inlay. Hirata school. Middle of the eighteenth century. Weld Collection.

284. Bound wire design: iron, brass and copper wire. Mukade style. Middle of the eighteenth century. Bigelow Collection (see note to No. 279).

285. Flowers: brass, cloisonné inlay. Hirata school. Late eighteenth century. Weld Collection.

286. Butterflies and beetles: shakudō, cloisonné inlay. Hirata school. Early nineteenth century. Bigelow Collection.

287. Cloisonné work: shakudō. Hirata school. Early nineteenth century. Bigelow Collection.

288. Jewel design: iron, cloisonné work. Hirata school. Early nineteenth century. Bigelow Collection.

289. Conventional storks: iron. Kinai school; Echizen province. Middle of the eighteenth century. Weld Collection.

290. Stork: iron. Kinai school. Middle of the eighteenth century. Bigelow Collection.

291. Acorns and autumn leaves: iron, perforated. Kinai school. Middle of the eighteenth century. Bigelow Collection.

292. Chrysanthemum: iron, perforated. Kinai school. Late eighteenth century. Bigelow Collection.

293. Dragon: iron, perforated. Kinai school. Early nineteenth century. Bigelow Collection.

294. The seven wise men of the bamboo grove : iron, perforated. Kinai school. Second quarter of the nineteenth century. Bigelow Collection.

Seven famous Chinese sages of the sixth dynasty retired to a bamboo grove to spend the remainder of their lives in communion with nature and in literary work.

295. Bamboo: iron, perforated. Kinai school. Early nineteenth century. Bigelow Collection.

296. Rice stalks: iron, perforated. Kinai school. Early nineteenth century. Weld Collection.

297. Dragon: iron, perforated. Signed by Koki-tsune; Kinai style. Early nineteenth century. Bigelow Collection.

298. Hōwō bird: iron, perforated. Signed by Yoji; Kinai style. Second quarter of the nineteenth century. Lent by Frank Jewett Mather, Jr.

The Hōwō bird is a mythological creature similar in many ways to the classical Phoenix. It is always represented as a species of peacock, with a fixed number of feathers in the tail and having eyes like an elephant's. It appears in the world only at long intervals, and is an omen of good fortune.

299. Cricket and autumn flowers: iron, perforated. Kinai school. Early nineteenth century. Bigelow Collection.

300. Chinese baton and gold cord : iron, perforated, gold inlay. Signed by Aijiu, Shōami school. Third quarter of the eighteenth century. Bigelow Collection.

301. A monkey grasping for the reflection of the moon on the waves: iron. Shōami style. Late seventeenth century. Lent by Frank Jewett Mather, Jr.

As a symbol of the vain strivings of mankind after what is but illusion, this scene points a favorite moral of the Zen sect of Buddhism.

302. Taikōbō, Chinese sage, fishing under a willow: iron, shakudō and copper inlay. Shōami school. Third quarter of the eighteenth century.

303. Fisherman's boat at its mooring: iron, gold inlay. Shōami school. Third quarter of the eighteenth century. Bigelow Collection.

304. Design of old Chinese coins of the Ming dynasty: iron, silver inlay. Shōami school. Third quarter of the eighteenth century. Bigelow Collection.

305. Old Chinese coins: iron, real coins inlaid. Shōami style. Middle of the eighteenth century. Weld Collection.

306. Chinese coins: iron; nunome gold, silver, and shakudō inlay. Early nineteenth century. Bigelow Collection.

307. Sanscrit characters: iron, silver inlay. Signed by Toda, sword smith and guard maker. Owari province. Early eighteenth century. Bigelow Collection.

A prayer of the Nichiren sect.

308. Chrysanthemums: iron, low relief. Signed by Iyesada, Saōtome school. Early eighteenth century. Bigelow Collection.

309. Shell: iron, perforated. Signed by Iyesada. Early eighteenth century. Bigelow Collection.

310. Kiri and butterfly: iron, perforated. Signed by Naokatsu, sword-smith and guard maker; Kōtsuke province. First half of the nineteenth century. Bigelow Collection.

311. Dog and bird: iron, brass inlay. Old Nara school. Second half of the seventeenth century. Ross Collection.

312. Wheel, flowers and mantis: iron, gold inlay. Toshinaga I, Nara school. Early eighteenth century. Bigelow Collection.

In the Fujiwari romance, "Genji Monogatari," Genji rides in an ox-cart to visit his love at dusk. The design of this sword guard shows the wheel of his cart, an evening flower, and a winged insect called the mantis.

313. Dragon and cloud: silver, gold inlay. Signed by Masanaga, Nara school. Second quarter of the eighteenth century. Weld Collection.

314. Daruma on the waves: iron, copper inlay. Nara school. Early eighteenth century. Bigelow Collection.

Daruma, in one of the Chinese stories, comes from India across the waters on a bundle of rushes.

315. Jar: iron, gold and silver inlay in relief. Yasuchika style, Nara school. First half of the eighteenth century. Bigelow Collection.

316. Imitation of leather: brass. Signed by Yasuchika (see No. 315). Weld Collection.

317. Illustration of a mythological tale: iron, gold and silver inlay. Nara school. Middle of the eighteenth century. Bigelow Collection.

The design represents Takenouchi-Sukune receiving a treasure ball from the sea-god.

318. The three vinegar tasters: copper; gold, silver, and shakudō inlay. Nara school. Middle of the eighteenth century. Bigelow Collection.

The three masters of philosophy, Buddha, Confucius and Laotse, once gathered about a pot of vinegar. Buddha, as he tasted, said, "It is bitter," Confucius, "It is sour," Laotse, "It is sweet," thus illustrating their respective views of existence.

319. Inhabitants of the Indies: iron, gold and silver inlay. Toshinaga style. Third quarter of the eighteenth century. Bigelow Collection.

These figures are taken from an illustration in a Japanese Encyclopedia published during the early part of the eighteenth century.

320. Dragon: shakudō; brass, pewter, and shibuichi inlay. Signed by Yasuchika (VI?). Middle of the nineteenth century. Bigelow Collection.

321. Chinese seal of the Han dynasty: copper. Signed by Yasuchika. First half of the eighteenth century. Bigelow Collection.

322. Cow feeding under a willow near a stream: iron, gold inlay. Nara school. First half of the eighteenth century. Ross Collection.

323. White elephant with treasure ball on its back: iron, gold and silver inlay. Signed by Yasuchika. First half of the eighteenth century. Bigelow Collection.

The elephant is not native to Japan, and early representations of it are far from accurate. About 1729 one was sent from Siam as a present to the Shōgun, and it seems likely that this animal furnished Yasuchika with a model for the present design.

324. Watōnai or Koxinga, a famous hero of great strength encountering a tiger: brass, gold and crystal inlay. Signed by Tsuneshige. Middle of the eighteenth century. Weld Collection.

325. Imitation of leather work and old coins: copper, shakudō and shibuichi inlay. Signed by Yasuchika. First half of the eighteenth century. Bigelow Collection.

This type of design is known as Namban style. The background is very cleverly made to imitate the texture of leather by dexterous use of the chisel.

326. Nō mask: iron, copper inlay. Nara style. Second half of the eighteenth century. Weld Collection.

327. Peony and butterflies: iron, gold and shakudō inlay. Nara school. Middle of the eighteenth century. Bigelow Collection.

328. Crayfish: iron, copper inlay in high relief. Nara school. Second half of the eighteenth century. Bigelow Collection.

329. Gourd vine: iron; gold, silver, and copper inlay. Old Nara style. Middle of the eighteenth century. Lent by Frank Jewett Mather, Jr.

330. One of the Niō or "Two Kings" who guard Buddhist temples, and flying pigeon: iron; gold, silver, and copper inlay. Nara school. Very early nineteenth century. Bigelow Collection.

331. Heron and water flower: iron, gold and silver inlay. Nara style. Early nineteenth century. Weld Collection.

332. Sennin and dragon: iron, perforated, gold and copper inlay. Nara school. Late eighteenth century. Bigelow Collection.

333. Wolf howling at the moon: iron, gold and silver inlay. Nara style. Middle of the eighteenth century. Bigelow Collection.

334. Dragon appearing before two Rakan: iron, gold and silver inlay. Nara school. Late eighteenth century. Bigelow Collection.

335. Gama-Sennin: iron, gold inlay. Jōwa, Nara school; iron tempered by Miōchin Nobunichi. Third quarter of the eighteenth century. Weld Collection.

Gama-Sennin is a mountain recluse always depicted in company with a three-legged frog.

336. Tengu of the forest: iron; silver, brass, and copper inlay. Signed by Shōzui (died 1769); Nara school. Weld Collection.

The mountain-demons are surprised from their retreats by a cloud of rare incense. This is probably a

sarcastic reference to professors of incense ceremony, who were very prevalent at the time.

337. A man riding on a catfish: iron; gold, silver, and shakudō inlay. Shōzui style. Third quarter of the eighteenth century. Bigelow Collection.

“Catching a catfish with a gourd” is a common Japanese expression for trying to reach the unattainable. The catfish is elusive and the gourd difficult to force under water. This theme is not an uncommon one in Japanese art.

338. Dragon: brass. Tsuneshige style. Middle of the eighteenth century. Bigelow Collection.

339. Heron on a notice board under a willow tree: iron, silver inlay. Shōzui style. Third quarter of the eighteenth century. Weld Collection.

340. Shōki (the Demon Queller) riding on a lion: iron, gold inlay. Signed by Jōi. Dated 1761.

341. Bamboo: brass. Jōi style. Third quarter of the eighteenth century. Weld Collection.

342. Old farmer snaring a fox: shakudō, gold and copper inlay. Shōzui style. Third quarter of the eighteenth century.

343. Three monkeys seated on a rock: iron, gold and copper inlay. Shōzui style. Third quarter of the eighteenth century. Weld Collection.

A popular reminder of the teaching, “Thou shalt neither hear, see, nor speak evil.”

344. Mask of Shōjō, a Nō character, and rush: iron, gold and copper inlay. Signed by Shōzui. Third quarter of the eighteenth century. Weld Collection.

345. Salt kilns by the seashore: brass, shibuichi inlay. Signed by Norinobu, Nara school. Very late eighteenth century. Weld Collection.

In earlier times salt was produced by evaporating sea water on the rocks or in vessels. The present design represents Shiogama, a place famous for its salt industry.

346. Genji general on horseback: iron, gold inlay. Signed by Shōzui. Third quarter of the eighteenth century. Bigelow Collection.

The combination of bas-relief with full relief is noteworthy (see No. 340).

347. Landscape with traveler approaching a summer house: iron, gold inlay. Nara style. Third quarter of the eighteenth century. Bigelow Collection.

348. Pine tree and cuckoo: brass, various metal inlays. Signed by Nagaharu (Jōi). Middle of the eighteenth century. Bigelow Collection.

349. Shinnō: iron, gold inlay. Signed by Jōi (see No. 348). Weld Collection.

Shinnō was a famous Chinese emperor, the first to gather herbs and leaves for use in medicine.

350. Rakan and a dragon: shibuichi, gold inlay. Jōi style (see No. 348). Weld Collection.

351. Chidori (plover) and old piling: iron, shibuichi inlay. Signed by Norinobu, Nara school. Late eighteenth century. Bigelow Collection.

352. Herons flying through the rain, rushes below: iron, gold and silver inlay. Signed by Kazuaki (dated 1865). Bigelow Collection.

353. Momotarō and his dog, illustration from boys' story: iron, gold and shibuichi inlay. Nara school. Third quarter of the eighteenth century. Bigelow Collection.

Momotarō is a favorite character in Japanese folklore.

354. Gourd vine growing through an old broken board: iron, gold and shibuichi inlay. Signed by Yasuchika III. Second half of the eighteenth century. Lent by Frank Jewett Mather, Jr.

355. Plum tree: iron. Signed by Kunitaka; designed by Yasuchika III. Early nineteenth century. Bigelow Collection.

356. Deer and flying bat, fungus on the reverse: iron, gold and copper inlay. Signed by Yūrakusai-Akabumi. Late eighteenth century. Bigelow Collection.

The names of the animals here shown, together with that of the fungus on the obverse of the guard, united give the name of one of the Gods of Good Luck, Fukurokuju, *Fuku* being the Chinese word for bat, *roku* the word for deer, and *ju* the word for immortality as symbolized by the fungus.

357. Lizard climbing over an old wall: iron. Nara school. Third quarter of the eighteenth century. Bigelow Collection.

358. Rinwasei, a Chinese sage, and his favorite stork: iron, gold inlay. Nara school. Late eighteenth century. Bigelow Collection.

359. Shōki chastising a demon: shibuichi, gold and copper inlay. Signed by Nara-Nobuchika. Middle of the nineteenth century. Bigelow Collection.

360. Ōmori helping a female demon over a river ford: shibuichi, gold and silver inlay. Signed by Noriyuki, Nara school. Late eighteenth century. Bigelow Collection.

361. A sparrow perched on a hoe handle: iron, gold and copper inlay. Nara style. Third quarter of the eighteenth century. Bigelow Collection.

362. Ritaihaku gazing upon a waterfall: shibuichi, gold and silver inlay. Signed by Kaneyuki (died 1776), Nara school. Bigelow Collection.

Ritaihaku was a famous Chinese poet of the Tang period, 600-900, the favorite theme of whose song was the cascade of the Lu mountains.

363. Stork and fleeing pigmies: shibuichi, various metal inlays. Signed by Nobuyoshi. First half of the nineteenth century. Bigelow Collection.

364. Toad: iron, gold inlay. Signed by Yasuyuki, Nara school. Very early nineteenth century. Weld Collection.

365. The Chinese Emperor Bunnō: shibuichi, various metal inlays. Signed by Naoyuki, Nara school. Late eighteenth century. Bigelow Collection.

Bunnō was an emperor of the Chow dynasty who believed that music was mightier than the sword, and subdued by its aid the nomad tribes.

366. Spider: iron, shibuichi inlay. Signed by Miboku, Nara school. Late eighteenth century. Lent by Frank Jewett Mather, Jr.

367. Monkeys playing under waterfall: iron, copper and nunome gold inlay. Nara style. Second quarter of the eighteenth century. Weld Collection.

368. Plum tree: iron, gold and silver inlay. Nara school. Early nineteenth century. Bigelow Collection.

369. The lion dance by children: shakudō, gold and copper inlay. Signed by Yoshitane, Nara school. Second quarter of the nineteenth century. Bigelow Collection.

370. Chidori (plover) and waves: copper, gold inlay. Signed by Nagamasa, Nara school. Second quarter of the nineteenth century. Bigelow Collection.

371. Chinese children at play: shibuichi; gold, silver, and shakudō inlay. Signed by Haruchika, Nara school. Early nineteenth century. Bigelow Collection.

372. Yoritomo hiding in a hollow tree: shibuichi; gold, silver, shakudō, and copper inlay. Signed by

Yoshinaga, Nara school. Early nineteenth century. Bigelow Collection.

After the defeat of Yorimoto by the Ōba family he was forced to hide in a hollow tree. His pursuers tracked him to the spot, but when a bird flew out at their approach they thought it useless to search there for him.

373. Bamboo design: copper, gold inlay. Signed by Nagamasa. Second quarter of the nineteenth century. Bigelow Collection.

374. Fudō and attendants: shibuichi, various metal inlays. Signed by Yasuchika IV, Nara school. Early nineteenth century. Bigelow Collection.

Fudō, the Immovable, rising out of the devouring fire, symbolizes the power of self-conquest. He is represented with a cord in his left hand, with which he binds desire, and a sword in his right, with which he cleaves sin. Kongō and Seitaka attend him.

375. Lotus design: iron; gold, silver, and copper inlay. Signed by Mitsunaka; Nara style. Very early nineteenth century. Bigelow Collection.

376. Octopus: copper, gold inlay. Nara style. Middle of the nineteenth century. Bigelow Collection.

377. Shōki in a rain storm, Oni, or demon, bringing him high clogs and an umbrella: shibuichi, gold inlay. Signed by Yoshitane, Nara school. Second half of the nineteenth century. Bigelow Collection.

378. Temple gate (torii) and cedar tree: iron, silver and copper inlay. Signed by Nampo, Kikugawa school. Dated 1792. Bigelow Collection.

379. Ōmi Hakkei (eight views of Lake Biwa): iron, gold and copper inlay. Nampo style. Late eighteenth century. Weld Collection.

380. Eagle and wave design: shibuichi, gold inlay. Nara-Toshinaga style. Early half of the nineteenth century. Bigelow Collection.

381. The evening flower, moth and cart wheel: shibuichi, several metal inlays. Signed by Nagayuki, Nara school. Late eighteenth century (see No. 321). Bigelow Collection.

382. Benten with sword and sacred gem: brass, gold inlay. Signed by Masachika, Nara school. Middle of the nineteenth century. Bigelow Collection.

383. Fish and bamboo design: shibuichi, gold inlay. Signed by Hironaga. Early nineteenth century. Bigelow Collection.

384. Old gardener teasing a snail with smoke from his pipe: shakudō, gold and copper inlay. Signed by Hironaga (see No. 383). Bigelow Collection.

385. Snake and graveyard palings: iron, copper relief. Signed by Hironaga; iron tempered by Sadanaga (see No. 383). Weld Collection.

386. The "One Hundred Sparrow" design: shibuichi, gold inlay. Signed by Hirochika. Early half of the nineteenth century. Bigelow Collection.

387. Landscape showing mountain temple: shibuichi; gold, silver, and shakudō inlay. Signed by Hironaga (see No. 383). Bigelow Collection.

388. Traveller on his way to a mountain retreat: iron, gold inlay. Hironaga style. Early nineteenth century. Weld Collection.

389. Princess praying to the stars, from a Chinese legend: shibuichi, gold inlay. Signed by Hisanaga or Yeiju. Late eighteenth to early nineteenth century. Bigelow Collection.

390. Chrysanthemum design: iron. Signed by Hisanaga (see No. 389). Weld Collection.

391. "The Spirit of the Pine," scene from a favorite Nō opera: iron, gold inlay. Signed by Nobuyoshi, Nara school. Second quarter of the nineteenth century. Bigelow Collection.

392. Eagle, sparrows and peony design: shibuichi and gold. Signed by Moritoshi; Nara style. Third quarter of the nineteenth century. Bigelow Collection.

393. Peony design: shakudō. Signed by Atsutaka; Nara style. Third quarter of the nineteenth century. Weld Collection.

394. A Japanese courtier (?) viewing the Yōrō waterfall: iron, various metal inlays. Iwamoto-Konkwan. Late eighteenth century. Bigelow Collection.

It is interesting to note the unusual treatment of the waterfall, by which the artist has attempted to produce an effect of motion.

395. See No. 319: shibuichi, gold and copper inlay. Signed by Konkwan (see No. 394). Bigelow Collection.

396. Eel and eel grass: iron, shibuichi and gold inlay. Signed by Ikkwan, Iwamoto school. First half of the nineteenth century. Lent by Frank Jewett Mather, Jr.

397. Oni and plum tree: iron, gold and silver inlay. Signed by Kwanri. Second half of the eighteenth century. Bigelow Collection.

398. Tendril, figure and butterfly design: iron, nunome gold inlay. Namban style. Early nineteenth century. Weld Collection.

399. Turtle design: iron. Signed by Gotō-Seijō. Middle of the eighteenth century. Bigelow Collection.

400. Shell: iron. Signed by Kiyohide. Second half of the nineteenth century. Bigelow Collection.

401. Dragon: iron. Seijō school. Early nineteenth century. Bigelow Collection.

402. Cloud and wave design: iron, gold inlay. Seijō school. Early nineteenth century. Bigelow Collection.

403. Peony design: iron, silver inlay. Signed by Mitsunaka; dated 1847. Bigelow Collection.

404. Peacock design: shakudō, gold inlay. Signed by Yoshioka-Inabanosuke. Second quarter of the nineteenth century. Bigelow Collection.

405. Kiri design and autumn flowers: shakudō, gold inlay. Gotō style. Middle of the nineteenth century. Weld Collection.

406. Chrysanthemum and dragon: shakudō, gold inlay. Gotō style. Middle of the nineteenth century. Bigelow Collection.

407. Heron and chestnut tree design: iron, perforated, gold and silver inlay. Signed by Fusuhisa; Gotō style. - Early nineteenth century. Bigelow Collection.

408. Melon vine and butterfly design: perforated iron, gold nunome inlay. Signed by Tsunemasa; Gotō style. Early nineteenth century. Bigelow Collection.

409. Hōwō and Kiri design: iron, shakudō and gold inlay. Signed by Masayuki; Gotō style. Late half of the eighteenth century. Lent by Frank Jewett Mather, Jr.

410. Conventional design: shibuichi. Signed by Mitsunaga; Gotō style. Second half of the nineteenth century. Weld Collection.

411. Old lion and cub: shibuichi, incised work. Signed by Sōyo II, Yokoya school (died in 1779). Bigelow Collection.

412. Fukujo and demon: shibuichi, gold inlay. Signed by Sōmin II, Yokoya school. Late eighteenth century. Bigelow Collection.

Fukujo, the goddess of good fortune, is here represented as throwing beans to drive off the *Oni*, or evil

spirits. It is the custom in Japanese houses annually to exorcise the *Oni* by throwing a handful of beans at each wall in turn, and repeating the charm, "*Fuku-wa-uchi, Oni-wa-soto*" (in with the good luck, out with the ill).

413. Shōki: shibuichi, gold inlay. Signed by Tsunekatsu; Yokoya style. Middle of the eighteenth century. Bigelow Collection.

414. Fish and seaweed: shakudō, gold and shibuichi inlay. Signed by Tsunekatsu (see No. 413). Weld Collection.

415. Eagle: shakudō, shibuichi and gold inlay. Signed by Tomokatsu; Yokoya style. Early half of the nineteenth century. Bigelow Collection.

416. Butterflies: shakudō, various metal inlays. Signed by Nobushige, Kikuoka school. Early nineteenth century. Bigelow Collection.

417. Persimmon: shakudō, applied gold leaf. Signed by Yoshinaga, Ōmori school. Early nineteenth century. Bigelow Collection.

418. Eagle and waterfall: shakudō, silver inlay, applied gold leaf. Signed by Jochiku. Second half of the eighteenth century. Bigelow Collection.

419. Flying wild geese at night: shibuichi, gold and silver inlay. Ōmori style. Middle of the nineteenth century. Bigelow Collection.

420. Lotus leaf and snail design: shibuichi. Signed by Tomohide. Dated 1810. Bigelow Collection.

421. Gourd vine and butterfly: shibuichi; gold, silver, copper, and shakudō inlay. Signed by Mitsutoki, Ōmori school. Second quarter of the nineteenth century. Bigelow Collection.

422. Chidori (plover) and wave design: iron, gold inlay. Signed by Terutomo, Ōmori school. Early nineteenth century. Bigelow Collection.

423. Sparrow on a hanging flower-shell: shakudō, various metal inlays. Signed by Teruaki, Ōmori school. Second quarter of the nineteenth century. Bigelow Collection.

424. Wave design: shibuichi, gold inlay. Signed by Teruhide, Ōmori school. Late eighteenth to early nineteenth century. Bigelow Collection.

This tsuba is a good example of skilled workmanship. The raised parts in many places are completely undercut by the chisel. Teruhide was the inventor of this style of undercutting.

425. Dragon design: iron, applied gold inlay. Signed by Terumitsu. Early nineteenth century. Weld Collection.

426. Pine tree and crescent moon: brass. Signed by Teruaki. Second quarter of the nineteenth century. Bigelow Collection.

427. Carp design: iron. Signed by Hidetomo. Early eighteenth century. Bigelow Collection.

428. Fungus design: copper and shakudō. Ōmori school. First half of the nineteenth century. Weld Collection.

429. Leaf design: shakudō, perforated, gold inlay. Ōmori style. First half of the nineteenth century. Bigelow Collection.

430. Dragon design: iron, perforated, gold inlay around edge. Ōmori style. Early nineteenth century. Bigelow Collection.

431. Plum blossoms: iron, various metal inlays. Ōmori style. Third quarter of the eighteenth century. Bigelow Collection.

432. Dragon design: iron. Ōmori style. Early nineteenth century. Bigelow Collection.

433. Rat: shibuichi. Ōmori style. Third quarter of the nineteenth century. Bigelow Collection.

434. Lion and peony design: iron; gold, silver, and shakudō inlay. Signed by Naomasa (died 1757), Yanagawa school. Weld Collection.

The Japanese lion is an imaginary beast, probably of Chinese or Korean origin, called Shishi, the king of animals. It is often associated with the peony, the queen of flowers.

435. Bishamon and mukade (centipede): iron, copper inlay. Signed by Naoharu, Yanagawa school. Late eighteenth century. Bigelow Collection.

436. Zen temple dinner gong: shibuichi, gold inlay. Signed by Haruaki (died 1859). Lent by Frank Jewett Mather, Jr.

A wooden gong in the form of a fish is struck with a mallet in Zen temples to call the student-monks to meals.

437. Cow-herd playing flute: iron; gold, silver, and shakudō inlay. Signed by Haruaki (see No. 436). Bigelow Collection.

438. Fruit of the biwa tree: iron, gold inlay. Signed by Akiyoshi, a pupil of Haruaki. Middle of the nineteenth century. Bigelow Collection.

439. Plum tree and flying bird: iron, gold and shibuichi inlay. Haruaki style. Middle of the nineteenth century. Bigelow Collection.

440. Old tree and spider's web: iron, gold inlay. Yanagawa style. Second half of the eighteenth century. Bigelow Collection.

441. Old tree swarming with ants: iron, gold and shakudō inlay. Signed by Hirotohi. Second half of the eighteenth century. Bigelow Collection.

442. Old piece of wood and gourd vine: iron, gold and shakudō inlay. Yanagawa style. Second half of the eighteenth century. Bigelow Collection.

443. Narihira traveling to the East: iron, various metal inlays. Signed by Masatsune, Ishiguro school. Late eighteenth to early nineteenth century. Bigelow Collection.

Narihira was a nobleman and poet of the ninth century. He is famous for having celebrated in rhyme his journey from Kyōto to Musashi province.

444. Sparrow and rice stalk: shakudō, copper inlay. Signed by Masayoshi, Ishiguro school. Second quarter of the nineteenth century. Bigelow Collection.

445. Cherry tree: shibuichi, gold inlay. Signed by Masayoshi (see No. 444). Bigelow Collection.

446. Pheasant and peony design: shakudō, gold and shakudō inlay. Signed by Koreyoshi. Third quarter of the nineteenth century. Bigelow Collection.

This is a very good example of *namako* or fish roe chisel work. Although no guide of any kind is used, the small indentations are executed with wonderful precision.

447. Kwannon riding on a dragon's head: iron, gold and silver inlay. Signed by Tōriusai-Kiyotoshi. First half of the nineteenth century. Bigelow Collection.

448. Plum and bamboo design: copper; gold, silver, and shakudō inlay. Tōriusai school (see No. 447). Bigelow Collection.

449. Pheasant in a cherry tree, his mate below: shakudō, gold, silver and copper inlay. Signed by Yoshinobu, Tōriusai school. Middle of the nineteenth century. Bigelow Collection.

450. Peony and plum flower design: shakudō and silver ground; gold, silver, and copper inlay. Signed by Harunaga, Tōriusai school. Middle of the nineteenth century. Bigelow Collection.

451. Moon rising out of the mist: iron, gold inlay. Signed by Toshiaki, Tōriusai school. Dated 1860. Bigelow Collection.

452. Maple leaves and cherry flower: iron, gold inlay. Signed by Hidenaga, Tōriusai school. Third quarter of the nineteenth century. Bigelow Collection.

470. Dragon emerging from the waves: iron, gold and shakudō inlay. Signed by Tsūju (died 1768), Mito school. Bigelow Collection.

471. Famous Chinese characters: shakudō, various metal inlays. Signed by Sekijōken-Mototaka, Mito school. Late eighteenth to early nineteenth centuries. Bigelow Collection.

The son of an emperor of the late Han dynasty and two famous generals, who, meeting in a peach orchard, pledged themselves to restore the Emperor's power.

472. Cow grazing under a pine tree: iron, perforated, gold inlay. Signed by Sekijōken-Mototaka, Mito school (see No. 471). Weld Collection.

473. Hōwō birds: iron, perforated. Signed by Tomoyoshi, Hitotsuyanagi family; Mito school. Middle of the eighteenth century. Bigelow Collection.

474. Carp ascending a waterfall: iron, gold inlay. Signed by Yoshihisa, Kōami family. Second quarter of the nineteenth century. Weld Collection.

The persistence of the carp, flinging himself again and again up the cataract till at last he succeeds, is a moral often pointed in Japanese art.

475. Shōki chastising an Oni, or demon: iron, perforated, gold inlay. Mito school. Late eighteenth century. Bigelow Collection.

476. Fish, stream, and waterflower design: iron, gold inlay. Signed by Tomoyoshi, Mito school.

Third quarter of the nineteenth century. Lent by Frank Jewett Mather, Jr.

477. Yorimitsu guided by a Mountain God: shakudō, various metal inlays. Signed by Yoshimori, Mito school. Middle of the nineteenth century. Bigelow Collection.

This guard with the one below make a pair. No. 477 was used on the *dai* or large sword, No. 478 on the *shō* or small sword. It was customary for a samurai to wear two swords, one large and one small.

478. Demon guardians at the giant's gate: shakudō, various metal inlays. Signed by Yoshimori (see No. 477). Bigelow Collection.

Ōyeyama (mountain) in Tamba province was the abode of an evil giant who frequently descended to Kyōto and bore away fair maidens and much treasure. Minamoto Yorimitsu was ordered by the emperor to put a stop to these outrages. With a few faithful followers, dressed as Yamabushi (pilgrim priests), he proceeded to the mountain, where, under the guidance of a mysterious being, he discovered and killed the giant in his stronghold.

479. Flying wild goose design: copper, shibuichi inlay. Signed by Katsuhira, Mito school. Second half of the nineteenth century. Weld Collection.

480. Tiger defying the elements: iron, gold inlay. Signed by Sōrin, Yegawa school. Late eighteenth to early nineteenth century. Bigelow Collection.

481. Chrysanthemum design: shakudō. Signed by Toshihide, Yegawa school. First half of the nineteenth century. Bigelow Collection.

482. Fudō (the Immovable): iron, gold inlay. Signed by Motomasa, Mito school. Second quarter of the nineteenth century. Lent by Frank Jewett Mather, Jr.

483. The moon and its reflection on the waves: iron, gold and silver inlay. Signed by Motosada. Middle of the nineteenth century. Bigelow Collection.

484. Lioness and cubs: shibuichi, gold and shakudō inlay. Signed by Yasuyo, Mito school; Nara style. First half of the nineteenth century. Weld Collection.

It is commonly told in Japan that the lioness takes her newly-born cubs to the top of a cliff and pushes them off. The weaklings are dashed to pieces, while the hardier climb up and join their parent.

485. Birds and plum tree: shakudō, gold and shibuichi inlay. Signed by Katsuhira, Mito school. Middle of the nineteenth century. Bigelow Collection.

486. The God of Thunder spreading devastation: copper, gold inlay. Signed by Hokusen, Mito school. Third quarter of the nineteenth century. Weld Collection.

487. Bamboo design: iron, perforated. Signed by Shōami-Denshichi. Middle of the nineteenth century. Bigelow Collection.

488. Lion and peony design: iron, perforated. Signed by Masatsune, Itō school. Dated 1833. Bigelow Collection.

489. Susuki rush and full moon: iron, perforated. Signed by Masakata, Itō school. Second quarter of the nineteenth century. Bigelow Collection.

490. Cottage gate and pine tree: iron, perforated. Signed by Masatoyo, Itō school. Early nineteenth century. Bigelow Collection.

491. Chrysanthemums in flower basket: iron, perforated. Signed by Hashimoto-Seisai; Itō style. First half of the nineteenth century. Bigelow Collection.

492. Hōwō and leaf: iron. Signed by Hashimoto-Seisai (see No. 491). Bigelow Collection.

493. Leaf design: iron, perforated, gold inlay. Signed by Masakata, Itō school. Second quarter of the nineteenth century. Lent by J. H. Donahey.

494. Ichō and maple leaf design: iron, gold inlay. Signed by Masachika, Itō school. Second quarter of the nineteenth century. Bigelow Collection.

495. Fish and bamboo design: iron, perforated. Signed by Hashimoto-Seisai (see No. 491). Weld Collection.

496. Cherry blossom and waves: iron, gold inlay. Signed by Masanaga. Itō school. Middle of the nineteenth century. Bigelow Collection.

497. Flying wild ducks and crescent moon: iron, perforated, silver inlay. Signed by Sunagawa-Masanori. Middle of the nineteenth century. Bigelow Collection.

498. Pine tree: iron, perforated, gold inlay. Signed by Masaharu, Itō school. Middle of the nineteenth century. Bigelow Collection.

499. Representation of stream and floating cherry flowers: shibuichi and shakudō. Signed by Yoji. Third quarter of the nineteenth century. Bigelow Collection.

500. Irregular design: shakudō and other metals. Yoji style. Third quarter of the nineteenth century. Weld Collection.

501. Imitation lacquer work: shakudō and copper. Third quarter of the nineteenth century. Weld Collection.

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*No 2 Kiri and gourd Kanayama style
Late sixteenth century*



*No 11
Sword and
biwa
Higo school
Middle of the
seventeenth
century*



*No 13
Pine tree
and
sailboat
Higo school
Early eighteenth
century*

*No 14
Plum tree
Fusayoshi style
in Higo
Early eighteenth
century*



*No 18
Crest
Hōan style
Late eighteenth
century*

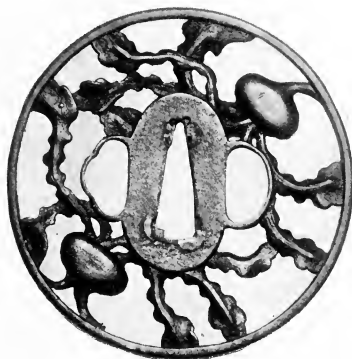
No 19
Thunder god
Nagasone and
Mototoshi
Middle of the
seventeenth
century



No 23
Canton
influence
Heianjō style
Late seventeenth
century

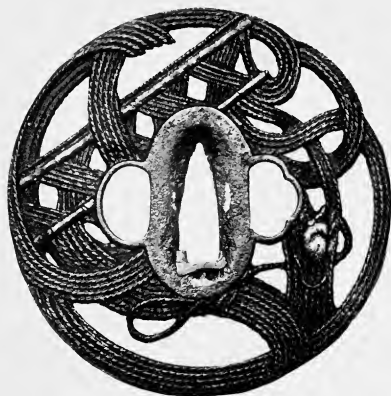


*No 25
Butterflies
Heianjō style
Late seventeenth
century*



*No 26
Turnips
Heianjō style
Late seventeenth
century*

No 27
Monkeys on a
pine tree
Heianjō style
Late
seventeenth
century



No 28
Mouse and
straw rope
curtain
Heianjō style
Late
seventeenth
century

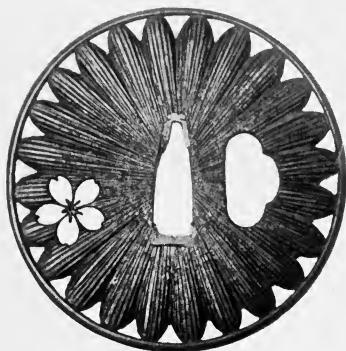


No 29
Spinning reels
Heianjō style
Middle of the
eighteenth century



No 32
Signs of the
Zodiac
Kaneiyō II
Early seventeenth
century

*No 40
Wild geese
Kaneiyé style
Late seventeenth
century*



*No 50
Chrysanthemum
and cherry
blossom
Tadatsugu style
Late seventeenth
century*



No 59
Dance bells
Umetada school
Late nineteenth
century



No 67
Flower and poem
design
Tadatsugu
Late seventeenth
century



*No 74
Chinese
figures and
landscape
Sōten
Early
eighteenth
century*



*No 80
Plum tree and
stork
Sōten style
Early eighteenth
century*

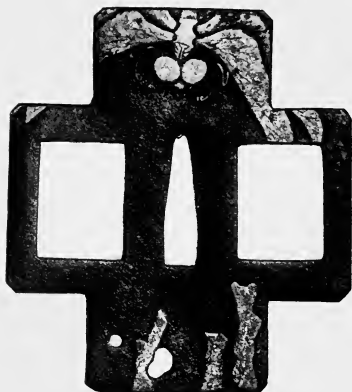


No 88
*Inrō and
tobacco pouch
Kyō-tsuba
Late eighteenth
century*



No 90
*Conventional
Aoi leaf
Kyō-tsuba
Third quarter
of the eighteenth
century*

No 101
Screen design
Nunome inlay by
Kiyotoki
Early nineteenth
century



No 103
Dragonfly
Nunome inlay
Jōyen style
Kyōto
Early nineteenth
century

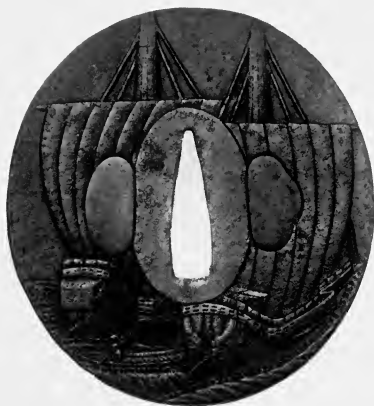


No 123
Shiu-kaidō flower
design
Naofusa
Late eighteenth
century



No 126
Dragonflies
Tetsugendō style
Early nineteenth
century

No 140
Heron and rush
Gotō-Ichijō
Dated 1850



No 147
Sailboats
Chōshū school
Middle of the
eighteenth
century

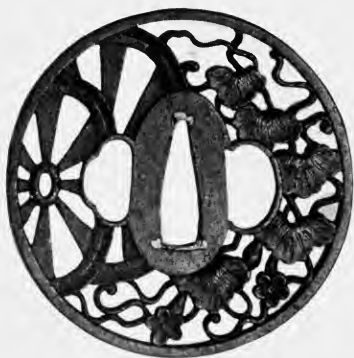


*No 148
Bean pods
Chōshiu school
Second half of the
seventeenth century*



*No 154
Grapes and
squirrels
Kawaji
Second half
of the
eighteenth
century.*

No 157
Evening flower
and wheel
Hisatsugu
Second half
of the eighteenth
century



No 172
Flower
arrangement
Tadayuki
Chōshū style
Early nineteenth
century

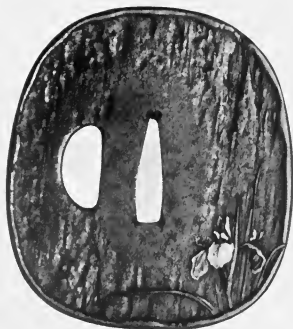


No 179
Tendril
design with
dragons etc.
Canton style
Second
quarter
of the
eighteenth
century



No 185
Fish and fish-net
design
Canton style
Late eighteenth
century

No 198
Man with
lantern
Mitsuoki
Ōtsuki school
Late eighteenth
to early
nineteenth
century



No 224
Iris flower
Kanō-Natsuo
Third quarter of the
nineteenth century

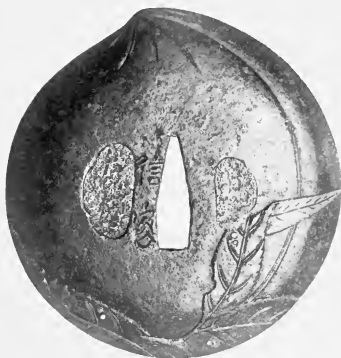


No 250
Horse's bit with
kiri flowers
Miōchin school
Middle of the
seventeenth
century



No 253
Fagots
Akasaka style
Second quarter
of the
eighteenth century

No 254
Conventional
stream
Akasaka school
Middle of the
seventeenth century



No 255
Peach
Nobuiye of Kyōto
Second half of the
seventeenth century

No 256
Rabbits
Kuninaga
Miōchin style
Late eighteenth
century



No 264
Crests
Odawara school
Second half of the
seventeenth century



No 266
Sanskrit
characters
Tadanori
Akasaka school
Early nineteenth
century



No 267
Buddhist gong
Yasuiye
Middle of the
nineteenth century

No 276
Wheel
Miōchin style
Second half of the
eighteenth century



No 280
Mukade tsuba
(centipede
design)
Late seventeenth
century



No 281
*Cloisonné inlay
on iron
Hirata school
Late seventeenth
century*



No 282
*Cloisonné inlay
on iron
Tortoises and rocks
Hirata school
Middle of the
eighteenth century*

No 289
Storks
Kinai school
Middle of the
eighteenth century



No 291
Acorn and
autumn leaves
Kinai
Middle of the
eighteenth century



No 292
Chrysanthemum
Kinai school
Late eighteenth
century



No 307
Sanskrit characters
Toda
Early eighteenth
century

No 310
Kiri and
butterfly
Naokatsu
First half
of the
nineteenth
century



No 316
Imitation of
leather
Yasuchika
Nara school
First half of the
eighteenth century



No 320
*Dragon and gold
characters
Yasuchika (VI?)
Middle of the
nineteenth century*



No 323
*Elephant with
treasure ball
Yasuchika
First half of the
eighteenth century*

No 336
Tengu of the forest
Shōzui
Nara school
Middle of the
eighteenth century



No 356
*Fukurokuju (deer
and bat)*
Yūrakusai
Nara school
Late eighteenth
century



No 357
Lizard climbing a wall
Nara school
Third quarter of the
eighteenth century



No 366
Spider
Miboku
Nara school
Late eighteenth
century

No 375
Lotus design
Mitsunaka
Nara style
Very early
nineteenth
century



No 384
Old gardener and snail
Hironaga
Early nineteenth
century



No 399
Turtle
Goto-Seijō
Middle of the
eighteenth century



No 422
Plover and waves
Terutomo
Ōmori school
Early nineteenth
century

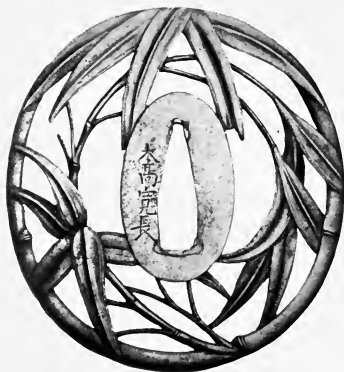
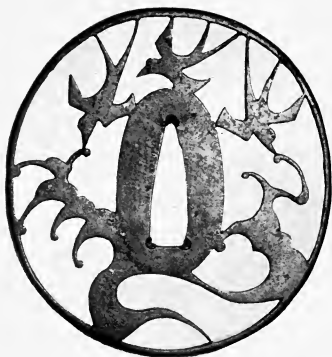


No 432
Dragon
Ōmori style
Early nineteenth century



No 436
Temple dinner gong
Haruaki
Yanagawa school
First half of the nineteenth century

No 457
Swallows and
waves
Akao school
Middle of the
nineteenth century



No 463
Bamboo
Hironaga
Sumagawa style
Second quarter
of the nineteenth
century



No 489
*Susuki rush and
full moon
Masakata
Itō school
Second quarter
of the nineteenth
century*



No 495
*Fishes and
bamboo
Hashimoto-Seisai
First half
of the nineteenth
century*



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