Twelve Japanese Tsuba (Sword Mountings) dating from the Early Seventeenth to the Late Nineteenth Century
Iron and silver, partly gilded; varying shapes (gatas)

no. 29-2
**Mid-Nineteenth Century Tsuba in the Manner of Yasuchika**
“Cut like water”
Iron, Kemari-gata (ball shape) with two Udenuki-ana (holding holes), 87 x 78 x 5 mm
on verso, three engraved Japanese characters in sunk relief, "cut like water"; inscribed at left: “settsu”, “sai” or “kiru”; lower right: “Jo, nyo”, “shiku, gotoshi” or “gotoku”; lower left: “taku /sawa”

no. 30
**Amida-yasuri Tsuba**
**Edo Period, Late Eighteenth or Nineteenth Century**
Iron, Maru-gata (round shape), diameter: 73 mm
on obverse, in low relief, Amida-yasuri (the symbol of Buddha’s aura); two entwined fishes and leafed twig; the lower fish’s eye inlaid with silver (inlay missing on the upper fish); plant leaves gilded; silver fruits; various inlays in other metals
on verso, in low relief, Amida-yasuri; inlay in the shape of a leaf or blossom either missing or completely corroded; gilded plant

no. 31
**Daigoro or Kyo-Sukashi Tsuba (Kyoto work)**
**Fishnet**
Late Edo Period, Eighteenth or Nineteenth Century
Iron, Kaku-gata (rectangular shape), 69 x 63 x 6 mm
on obverse, in positive silhouette, Mitsu-ura (fishnet)

no. 32
**Tsuba from Owari Province (near Nagoya)**
**Memoyama or Early Edo Period, c. 1600–1700**
Iron, Maru-gata (round shape), diameter: 80 mm
on obverse, Owari-Tsuba, in positive silhouette, Juji ni wa (cross and concentric circles)
no. 33

Wan Tsuba

Nineteenth-Century Tsuba from Hizen (or Higo?) Province
Iron, Moko-gata (quatrefoil shape), 89.5 x 82 x 10 mm
on obverse, meander border in low relief; left and right, rain dragon; upper centre, burning gem (Wan = recess, concave)

no. 34

Kyo-Shoami Tsuba

Work of the Kyoto Shoami Group, about 1770
Iron, Maru-gata (round shape), diameter: 78 mm
on obverse, within the round, at top, Matsukawa-bishi (quatrefoil in pine-bark-shape), below, leaves, buds or blossom-shoots of the Kiri tree (Paulownia) in positive silhouette, partly low relief

no. 35

Nineteenth-Century Tsuba in the Manner of Tembo
Tembo was a blacksmith who lived in the late sixteenth or early seventh century
Iron, forged, Kawari-gata (irregular shape), diameter: 82 mm
on obverse, carved Kanji characters (heavily worn)
on reverse, on coarse plate, carved Kanji characters; two Udenuki-ana (holding holes); remnants of gilding (?)

no. 36

Akasaka Tsuba

Late Work of the Akasaka Workshop, Mid-Eighteenth or Nineteenth Century
The Akasaka Workshop was active from about 1620 to the mid-nineteenth century in the Akasaka quarter of Edo (now Tokyo Akasaka-Mitsuke)
Iron, Kiku-gata (chrysanthemum shape), diameter: 79 mm
on obverse, curled edge with 31 segments of a chrysanthemum blossom in positive and negative silhouette; lower left, chrysanthemum leaf; at right, leaf fragments

no. 37

Tosho-Tsuba

Late Work in the Tosho (Blacksmith) Style, dating from after 1600
Iron, Maru-gata (round shape), diameter: 77 mm
on obverse, in negative silhouette, two cherry blossoms and one plum blossom

no. 38

Akasaka Tsuba, Three Crickets

From the Akasaka Workshop (cf no. 36), dating from about 1700–1750
Iron, Maru-gata (round shape), diameter: approx. 80 mm
on obverse, positive silhouette of three Suzumushi (crickets)

no. 39

Musashino Tsuba, about 1770
The composition evokes the Musashi Plain (now West Tokyo), the frequent site of battles: “The Samurai died like dew disappears in the sun.”
Iron, forged, Maru-gata (round shape), diameter: 79 mm
on reverse, in round edging as positive silhouette, pampas gras and dew drops
no. 40
Daruma Tsuba

Late Edo Period, Nineteenth Century
Likeness of Bodhidarma, the Father of Zen Buddhism, in meditation
Iron, Maru-gata (round shape), diameter: 71 mm
on obverse, plane plate, slightly buckled; low relief with depiction of Daruma, his head gilded
on reverse, remnants of gilding

Provenance:

(…)
By latest 2012: Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

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Note:
A *Tsuba* is the guard at the end of the grip of a Japanese sword mounting. The centre hole is reserved for the blade whereas the smaller holes hold the *Kozuka*, a small utility knife, and the *Kogai*, a hair pin.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at www.taskforce-kunstfund.de as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 30 September 2017.

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