

HIGO KINKÔ TAIKAN Index

STUDIES ON HIGO FITTINGS AND MOUNTINGS

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1. *jûyô-bunkazai, sakura-kuyô-mon sukashi zôgan tsuba* (桜・九曜紋透象嵌鐔) – *Sukashi* and *zôgan* designs of nine-luminaries-crests and cherry blossoms.

mumei: Matashichi (又七)

Owner: Matsui Haruyuki (松井明之) (descendant of the Matsui family of *karô* elders to the Hosokawa, was a baron, father-in-law of Hosokawa Morisada who was the son of Hosokawa Moritatsu, the first president of the NBTHK)

Note: This *tsuba* shows the Hosokawa family crests in *sukashi* and is regarded as the most excellent work in terms of the quality of its gold and silver *zôgan*.

2. *jûyô-bijutsuhin, sakura-kuyô-mon sukashi zôgan tsuba* (桜・九曜紋透象嵌鐔) – *Sukashi* and *zôgan* designs of nine-luminaries-crests and cherry blossoms.

mumei: Matashichi (又七)

Owner: Hosokawa family

3 + 4. *jûyô-bunkazai, sakura-hasen mon-zôgan tsuba* (桜・破扇文象嵌鐔) – *Zôgan* design of cherry blossoms and broken fans.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: This *tsuba* is brimful of the gorgeous atmosphere of Momoyama culture.

5. *kasumi-sakura sukashi-zôgan tsuba* (霞桜透象嵌鐔) – *Sukashi* and *zôgan* design of cherry blossoms in the mist.

kin-mei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: The forging structure is shown to the best effect. One of the very few signed *tsuba* of Matashichi.

6. *jûyô-bijutsuhin, kasumi-sakura sukashi-zôgan tsuba* (霞桜透象嵌鐔) – *Sukashi* and *zôgan* design of cherry blossoms in the mist.

kin-mei: Matashichi (又七)

Owner: Hosokawa family

Note: *Nawame-zôgan* is extremely rarely seen on signed Matashichi *tsuba*.

7. *kaku-kuyô sukashi-zôgan tsuba* (角九曜透象嵌鐔) – *Sukashi* and *zôgan* design of nine-luminaries crest and dead wood.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: This work is outstanding among *tsuba* of the same interpretation. It shows a magnificent *koboku-zôgan* and has ever since been handed down within the Hosokawa family.

8. *shihô-warabite sakura-mon sukashi-tsuba* (四方蕨手・桜文透鐔) – *Sukashi* design of bracken ears and cherry blossoms in four directions.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: A textbook example of one of Matashichi's new and original motifs.

9. *shihô-warabite sakura-mon sukashi-tsuba* (四方蕨手・桜文透鐔) – *Sukashi* design of bracken ears and cherry blossoms in four directions.

mei: Hayashi Matashichi (林又七)

Owner: Ide Norikazu (井手徳一) (collector of ceramics, sword fittings and swords, member of the Hizen Society, published an article on Hizen-tô in 1939, his view on collecting has been published in an article of the monthly journal of the Japan Ceramic Society in 1966)

Note: This *tsuba* is interpreted in *sukashibori* with *sukisagebori* and is extremely elaborately worked.

10. *sakura-masugata sukashi-tsuba* (桜・柵形透鐔) – *Sukashi* design of cherry blossoms and square.

mei: Hayashi Matashichi (林又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: Rare signed *tsuba* that belongs to the upper-tier of Matashichi's works.

11. *yatsu-warabite sukashi-tsuba* (八ツ蕨手透鐔) – *Sukashi* design of eight bracken ears.

kin-mei: Matashichi (又七)

Owner: Hosokawa family

12. *yatsu-warabite-sukashi koberi-zôgan-tsuba* (八ツ蕨手透・小縁象嵌鐔) – *Sukashi* design of eight bracken ears that is accentuated with *zôgan* along its edges.

mumei: Matashichi (又七)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

13. *matsu-sukashi nawame-zôgan tsuba* (松透縄目象嵌鐔) – *Sukashi* design of pines and *zôgan* inlay in the form of a rope.

kin-mei: Matashichi (又七)

Owner: Hosokawa family

Note: This *tsuba* is featured in the *Higo Kinkô Roku*.

14. *sayû-warabite-sakura sukashi-tsuba* (左右蕨手・桜透鐔) – *Sukashi* design of bracken ears to the left and right and cherry blossoms.

kin-mei: Matashichi (又七)

Owner: Ishii Katsuo (石井勝雄)

Note: Excellent *jigane* and very good *deki*.

15. *jûni-hyôtan sukashi-zôgan tsuba* (十二瓢箪透象嵌鐔) – *Sukashi* design of twelve gourds and dead tree *zôgan* ornamentation.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: Famous *tsuba* of Matashichi.

16. *hanagata-mon sukashi-zôgan tsuba* (花形文透象嵌鐔) – *Sukashi* design of a floral pattern and dead tree *zôgan* ornamentation.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: The exact motif of this *sukashibori* interpretation is unclear.

17. *kuyô-sakura-mon sukashi-tsuba* (九曜・桜紋透鐔) – *Sukashi* designs of nine-luminaries-crests and cherry blossoms.

mumei: Matashichi (又七)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: A large and magnificent piece. There is only very little *zôgan* so maybe this piece is unfinished.

18. *sakura-kuyô-mon sukashi-tsuba* (桜・九曜紋透鐔) – *Sukashi* designs of nine-luminaries-crests and cherry blossoms.

mumei: Matashichi (又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (author of the books *Tansei Kaneie* [鐔聖金家] and *Nara Sansaku* [奈良三作])

19. *sakura-mon karakusa-zôgan tsuba* (桜紋唐草象嵌鐔) – *Zôgan* design of cherry blossom crests and *karakusa*.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: This *tsuba* is featured in the *Higo Kinkô Roku*.

20. *yatsu-warabite sukashi-zôgan tsuba* (八ツ蕨手透象嵌鐔) – *Sukashi* design of eight bracken ears that is accentuated with *zôgan*.

mumei: Matashichi (又七)

Owner: Tôkyô National Museum

21. *kuyô-karakusa zôgan sayû-nami sukashi-tsuba* (九曜唐草象嵌左右波透鐔) – *Zôgan* design of nine-luminaries crest and *karakusa* and to the left and right *sukashi* of waves.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: As one would expect, this *tsuba* has intensity and is splendid.

22. *kuyô-mon karakusa-zôgan tsuba* (九曜紋唐草象嵌鐔) – *Zôgan* design of nine-luminaries crests and *karakusa*.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (was a prominent *tsuba* collector from Hokkaidô)

23. *mizutama-sukashi zôgan-tsuba* (水玉透象嵌鐔) – Water drop *sukashi* and *katsurabishi-zôgan*.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: The design is really large but fascinating. The *tsuba* is featured in the *Higo Kinkô Roku*.

24. *tachi-origami sukashibori-zôgan tsuba* (太刀・折紙透彫象嵌鐔) – *Sukashibori* design of *tachi* and *origami* appraisal and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: There is only a little *kinzôgan* but which nevertheless has a great ornamental effect. The *jigane* shows its forging structure and this *tsuba* too is featured in the *Higo Kinkô Roku*.

25. *tachi-origami sukashi-tsuba* (太刀・折紙透鐔) – *Sukashi* design of *tachi* and *origami* appraisal

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: This is an example of a *tachi-origami sukashi* motif applied to a *marugata*.

26. *shihô-inome sukashi-zôgan tsuba* (四方猪の目透象嵌鐔) – *Inome-sukashi* in four directions and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: Excellent *jigane* and very good *deki*.

27. *kaku-kuyô sukashi-tsuba* (角九曜透鐔) – *Sukashi* design of nine-luminaries crest.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: The shape of the two *hitsu-ana* is typical.

28. *kaku-kuyô sukashi-tsuba* (角九曜透鐔) – *Sukashi* design of nine-luminaries crest.

mumei: Den Matashichi (伝又七)

Owner: Taguchi Ginosuke (田口儀之助) (founder of Taguchi Ironworks, prominent collector who is said to have once owned the largest number of *kokuhô* swords)

29. *kaku-kuyô-sukashi kinzôgan-tsuba* (角九曜透・金象嵌鐔) – *Sukashi* design of nine-luminaries crest and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

30. *yuki-sakura sukashi-tsuba* (雪・桜透鐔) – *Sukashi* design of snow and cherry blossoms.

mumei: Matashichi (又七)

Owner: Yamanaka Junkichi (山中順吉)

31. *sayû-efugo sukashi-tsuba* (左右餌籠透鐔) – Bait basket for falconry as *sukashi* to the left and right.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: The shape of the *sukashi* is typical. Excellent *jigane*. “Magnanimous” piece.

32. *nami-tomoe sukashi-zôgan tsuba* (波巴透象嵌鐔) – *Sukashi* of wave-like *tomoe* crest and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Hosokawa family

33. *sayû-hisago sukashi-zôgan tsuba* (左右瓢透・象嵌鐔) – *Sukashi* of gourds to the left and right and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

34. *sayû-hisago sukashi-tsuba* (左右瓢透鐔) – *Sukashi* of gourds to the left and right.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

35. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: This work is outstanding among *tsuba* of the same interpretation. It is of an especially excellent *jigane*. The rim is a *maru-mimi* both which shows a little edge. Everything from the rim towards the inside is worked in bold *sukibori*, what makes this *tsuba* one of a kind.

36. *nagekiri-sukashi zôgan-tsuba* (投桐透象嵌鐔) – *Sukashi* design of fallen-off paulownia branch with leaves and *zôgan* ornamentation of dead wood.

mumei: Matashichi (又七)

Owner: Kishida Yûsaku (岸田勇作) (*Kendô-ka* and *tsuba* collector)

37. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Den Matashichi (伝又七)

Owner: Nagamatsu Yûkichi (永松勇吉)

38. *hitotsu-tomoe kiri-mon sukashi-tsuba* (一ツ巴・桐紋透鐔) – *Sukashi* design of a single *tomoe* element and a paulownia crest.

mumei: Den Matashichi (伝又七)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (collector and co-author of the book *Kanô Natsuo Meisaku Shû* [加納夏雄名品集])

39. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Matashichi (又七)

Owner: Hosokawa family

Note: The *jigane* is excellent, there is plenty of *niku*, and this is one of the best *tsuba* with that motif.

40. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Matashichi (又七)

Owner: Miyazaki Tomijirô (宮崎富次郎, 1912-?) (art collector and author of the 1964 published book *Yasuchika* [安親])

Note: Masterpiece among *tsuba* with that motif.

41. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Den Matashichi (伝又七)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

42. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

43. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Matashichi (又七)

Owner: Ôyabu Yoshitatsu (大藪良辰) (sword and *kodôgu* collector, he once owned the *meibutsu* and *jûyô-bijutsuhin tantô* Taga-Masamune [多賀正宗])

Note: There are only few pieces that actually show nares (nostrils)

44. *ageha-tsuru sukashi-tsuba* (揚羽鶴透鐔) – *Sukashi* design of crane with wings raised.

mumei: Den Matashichi (伝又七)

Owner: Hayashi Torao (林虎雄) (maybe the politician and member of parliament who lived from 1902 to 1987)

Note: Excellent *jigane*. Large and magnificent piece.

45. *sugomori-tsuru sukashi-tsuba* (巣籠鶴透鐔) – *Sukashi* design of crane in the nest.

mumei: Den Matashichi (伝又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

46. *kumode-yatsubashi sukashi-tsuba* (雲出八ツ橋透鐔) – *Sukashi* design of cloud elements and the eight-planked bridge from the *Ise Monogatari*.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

47. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mumei: Matashichi (又七)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: A textbook example of a Matashichi *sukashi-tsuba*

48. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mumei: Matashichi (又七)

Owner: Ôta Shigenobu (太田重延) (collector, contributed to exhibitions held by the Kurokawa Institute of Ancient Cultures, editor of one of their mid-1980s catalogs)

49. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Matashichi (又七)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: Excellent concise shape which makes good use of *niku*. Powerful and outstanding work among *tsuba* of that interpretation.

50. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Matashichi (又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Textbook example of a Matashichi *tsuba*. The excellence of the arrangement of the motif and the distribution of the *niku* is magnificent.

51. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Matashichi (又七)

Owner: Matsumoto Kintarô (松本近太郎)

Note: This is a rather thin interpretation among *tsuba* with that motif and it has a shapely and neat feel.

52. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

53. *sankai-matsu sukashi-tsuba* (三階松透鐔) – *Sukashi* design of “three-storied” pine.

mumei: Matashichi (又七)

Owner: Iwasaki Minori (岩崎農)

54. *sankai-matsu sukashi-tsuba* (三階松透鐔) – *Sukashi* design of “three-storied” pine.

mumei: Den Matashichi (伝又七)

Owner: Hatashima Sei (畑島正) (he was an *iaidô-ka* and collector, even owning a *kokuhô* sword)

55. *take-sukashi tsuba* (竹透鐔) – *Sukashi* design of bamboo.

mumei: Matashichi (又七)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

56. *take-sukashi tsuba* (竹透鐔) – *Sukashi* design of bamboo.

mumei: Matashichi (又七)

Owner: Ise Torahiko (伊勢寅彦) (famous collector and authority on Horikawa Kunihiro, author of the book *Horikawa Kunihiro to sono Deshi* [堀川国広とその弟子], he worked for the film department of the Japan Sumo Association)

57. *take-sukashi tsuba* (竹透鐔) – *Sukashi* design of bamboo.

mumei: Matashichi (又七)

Owner: Matsumoto Kintarô (松本近太郎)

58. *kawarigata-chikuwa sukashi tsuba* (変り形竹輪透鐔) – *Sukashi* design of asymmetrical bamboo bent to a loop.

mumei: Matashichi (又七)

Owner: Kobayashi Hideo (小林秀雄, 1902-1983) (Japanese author and literary critic who became an antique dealer later in life, amassing a considerable collection of Japanese art)

Note: Later, Kamiyoshi Rakuju made copies of or hommages to this *tsuba*.

59. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient cultures

Note: Strong and impressive work that is featured in the *Higo Kinkô Roku*.

60. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Matashichi (又七)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

61. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Den Matashichi (伝又七)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

62. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient cultures

Note: There are also *marugata* and shallow octagonal *tsuba* with the very same motif.

63. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mumei: Matashichi (又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

64. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mumei: Den Matashichi (伝又七)

Owner: Kurokawa Institute for Ancient Cultures

Note: The *tsuba* is impressive but the shape of the *hitsu-ana* is a little weak.

65. *getsubai-sukashi tsuba* (月梅透鐔) – *Sukashi* design of pine under the moon.

mumei: Matashichi (又七)

Owner: Kurokawa Institute for Ancient Cultures

Note: A masterwork of the 1st generation Matashichi. The shape is excellent and has a “tight” and “rounded-off” feel.

66. *Hachinoki sukashi-tsuba* (鉢の木透鐔) – *Sukashi* design alluding to the Noh play *Hachinoki* (*The Potted Trees*, in which Tsuneyo offers to cut his potted trees of plum, cherry, and pine to make a fire)

mumei: Den Matashichi (伝又七)

Owner: Kurokawa Institute for Ancient Cultures

Note: A grand design and excellently shaped *seppa-dai*. The way the material is removed from the rim towards the inside differs from Kanshirô’s approach.

67. *wada-sukashi tsuba* (和田透鐔) – *Wada-sukashi*.

mumei: Den Matashichi (伝又七)

Owner: Hosokawa family.

Note: It is unclear what *wada-sukashi* represent but the *Higo Kinkô Roku* features some similar works by Matashichi. This *tsuba* was handed down within the Hosokawa family as work of Kanshirô but just because the design was traditionally attributed to Nishigaki Kanshirô.

68. *wada-sukashi tsuba* (和田透鐔) – *Wada-sukashi*.

mumei: Den Matashichi (伝又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: This *sukashi-tsuba* too was handed down as work of Kanshirô because of its design but like the previous one, I rather attribute it to Hayashi Matashichi.

69. *unkei-sukashi tsuba* (雲形透鐔) – *Sukashi* design of cloud formations.

mumei: Matashichi (又七)

Owner: Nagasaki Itarô (長崎伊太郎) (sword and sword fittings collector city councillor of Kumamoto)

70. *tasuki-mon sukashi-tsuba* (たすき文透鐔) – *Sukashi* design of *tasuki* cords used to hold up the sleeves of a *kimono*.

mumei: Den Matashichi (伝又七)

Owner: Kurokawa Institute of Ancient Cultures

Note: A pretty unique *sukashi* design but its actual meaning is unclear. The title of *tasuki-mon* might thus not be accurate.

71. *Hitotsubiki-sukashi gin-koboku-zôgan tsuba* (一引透・銀枯木象嵌鐔) – *Sukashi* design of a single *hiki* beam and silver *zôgan* ornamentation of dead wood.

mumei: Den Matashichi (伝又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: A drawing of this *tsuba* is featured in the *Higo Kinkô Roku*.

72. *kagechô-sukashi tsuba* (影蝶透鐔) – Negative *sukashi* design of butterfly.

mumei: Den Matashichi (伝又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: There are not that many *tsuba* that shows this very *sukashi* design.

73. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Matashichi (又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

74. *kubi-tsunagi sukashi-tsuba* (首繫透鐔) – *Sukashi* design of heads on a string.

mumei: Matashichi (又七)

Owner: Matsumoto Kintarô (松本近太郎)

Note: It is unclear if the design really represents severed heads on a string but kind of similar designs are also found on *Yagyû-tsuba* for example. The *Kamiyoshi Tsuba Ehon* (神吉鐔絵本) quotes the motif as *kara-daiko* (唐太鼓, “Chinese drum”).

75. *okinawa-sukashi tsuba* (置繩透鐔) – *Sukashi* design of coiled rope.

mumei: Matashichi (又七)

Owner: Matsumoto Kintarô (松本近太郎)

Note: Excellent iron and magnificent design.

76. *okinawa-sukashi tsuba* (置繩透鐔) – *Sukashi* design of coiled rope.

mumei: Shigemitsu (重光)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: Presented here as a comparison to Matashichi's interpretation of that design/motif.

77. *bukan-sukashi zôgan-tsuba* (武鑑透象嵌鐔) – *Sukashi* and *zôgan* design of family crests.

mumei: Fujiwara Shigemitsu (藤原重光)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: Powerful *sukashibori* and a magnificent *zôgan* ornamentation.

78. *biwa-tachi sukashi-tsuba* (琵琶・太刀透鐔) – *Sukashi* design of *biwa* lute and *tachi*.

mumei: Shigemitsu (重光)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: This design may allude to Taira no Tsunemori's (平経盛, 1124-1185) lute song on visiting Chikubushima, i.e. the *Chikubushima Môte* (竹生島詣).

79 + 80. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mei: Hayashi Shigemitsu (林重光)

Owner: Matsumoto Kintarô (松本近太郎)

81 + 82. *kiri-warisakura sukashi-tsuba* (桐・割桜文透鐔) – *Sukashi* design of an arrangement of paulownia and cherry blossoms.

mei: Hayashi Shigemitsu (林重光)

Owner: Hosokawa family

83. *amime-sakuramon sukashi-tsuba* (網目・桜文透鐔) – *Sukashi* design of mesh and cherry blossoms.

mumei: Shigemitsu (重光)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (Sword and *tsuba* collector, mainly *sukashi-tsuba*. Published a book on *guntô* military swords in 1944)

Note: The mesh design might represent fishing nets put out to dry, with cherry blossoms falling on them. Maybe this is the idea behind this *sukashi* design.

84. *nanatsu-sakura sukashi-tsuba* (七ツ桜透鐔) – *Sukashi* design of seven cherry blossoms

mumei: Shigemitsu (重光)

Owner: Hosokawa family

85 + 86. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mei: Hayashi Shigemitsu (林重光)

Owner: Aonuma Mitsuo (青沼光夫) (collector and contributor to the 1967 published book *Tôsô Nyûmon: Koshirae to Kodôgu* by Shibata Mitsuo)

Note: Masterwork of the 2nd Hayashi generation and a precious reference for the quality ascertain of this artist.

87. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Shigemitsu (重光)

Owner: Kurokawa Institute of Ancient Cultures

88. *take-sukashi tsuba* (竹透鐔) – *Sukashi* design of bamboo.

mumei: Shigemitsu (重光)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: The shape of the bamboo shaking in the wind is not as powerful as at the 1st generation Matashichi and the *hitsu-ana* feel a hint “tighter.”

89. *baiju-sukashi zôgan-tsuba* (梅樹透象嵌鐔) – *Sukashi* design of plum tree and *zôgan* ornamentation of dead wood.

mumei: Shigemitsu (重光)

Owner: Hosokawa family

90. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mumei: Hayashi (林) (Shigemitsu, 重光)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The distribution of the *niku* along the rim and the *seppa-dai* differs from the 1st generation and must also be noted that the shape of the *htisu-ana* and other elements are different.

91. *getsubai-sukashi tsuba* (月梅透鐔) – *Sukashi* design of pine under the moon.

mumei: Shigemitsu (重光)

Owner: Kurokawa Institute of Ancient Cultures.

Note: No one is able to make full and “plump” interpretations of this pine under the moon subject like Shigemitsu does.

92. *getsubai-sukashi tsuba* (月梅透鐔) – *Sukashi* design of pine under the moon.

mumei: Shigemitsu (重光)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: The position of the moon and the way it is worked in *sukashi* differs from the approach of the 1st generation.

93. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mumei: Shigemitsu (重光)

Owner: Matsumoto Kintarô (松本近太郎)

Note: This interpretation is more delicate than others.

94. *yuki-sakura sukashi-tsuba* (雪・桜透鐔) – *Sukashi* design of snow and cherry blossoms.

mumei: Shigemitsu (重光)

Owner: Hosokawa family

95 + 96. *shihô-warabite sakura sukashi-zôgan daishô-tsuba* (四方蕨手・桜透象嵌大小鐔) – *Daishô-tsuba* with *sukashi* design of bracken ears and cherry blossoms in four directions and *katsuburabishi-zôgan* ornamentation.

mumei: Shigemitsu (重光)

Owner: Kuwahara Shigeki (桑原茂喜)

97. *Yoshinogawa sukashi-zôgan tsuba* (吉野川透象嵌鐔) – *Sukashi* design of the Yoshino River and *zôgan* ornamentation of *karakusa*.

mumei: Shigemitsu (重光)

Owner: Ogawa Rinsuke (小川倫右)

Note: Excellent *jigane* and very nice design but with a feel of slightly too largely opened *sukashi*.

98. *tsuru-hisago sukashi-zôgan tsuba* (蔓瓢透象嵌鐔) – *Sukashi* design of vine and gourds and *zôgan* accentuations.

mumei: Shigemitsu (重光)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: The design is very uncommon and hardly seen at any other *tsuba*.

99. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Shigemitsu (重光)

Owner: Fujii Manabu (藤井学) (see plate 22)

100. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Shigemitsu (重光)

Owner: Fujii Manabu (藤井学) (see plate 22)

101. *kiri-sakura-mon sukashi-tsuba* (桐・桜文透鐔) – *Sukashi* design of paulownia and cherry blossoms.

mumei: Shigemitsu (重光)

Owner: Agatsuma Kiyoshi (上妻清)

Note: Excellent interpretation of this design.

102. *wari-kuyô sakura-mon sukashi-tsuba* (割九曜・桜文透鐔) – *Sukashi* design of partial nine-luminaries and cherry blossom crests.

mumei: Shigemitsu (重光)

Owner: Hagihara Tomijirô (萩原富次郎)

103. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mumei: Shigemitsu (重光)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Please note that the *zôgan* ornamentation is more delicate at the 2nd generation Shigemitsu.

104. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mumei: Shigemitsu (重光)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: A valuable reference that allows us to compare this design as interpreted by the 1st generation Matashichi, the 2nd generation Shigemitsu, and the 3rd generation Tôhachi.

105. *tsurumaru-mon sukashi-tsuba* (鶴丸文透鐔) – *Sukashi* design of crane in a round.

mumei: Shigemitsu (重光)

Owner: Utsumi Tsutomu (内海務)

Note: The interpretation is more delicate as at Matashichi.

106. *sugomori-tsuru sukashi-tsuba* (巢籠鶴透鐔) – *Sukashi* design of crane in the nest.

mumei: Shigemitsu (重光)

Owner: Kurokawa Institute of Ancient Cultures

Note: The *tsuba* is overall rather full and “plup” and interpreted without “sharpness.”

107. *sugomori-tsuru sukashi-tsuba* (巢籠鶴透鐔) – *Sukashi* design of crane in the nest.

mumei: Shigemitsu (重光)

Owner: Ikeda Suematsu (池田末松, 1921-1998) (author of several relevant books on swords and swordfittings, e.g. the *Kanô Natsuo Meihin Shû* [加納夏雄名品集], the *Kajihei Oshigata* [鍛冶平押形], and *Ko Kôgai* [古筭])

Note: The shape of the *hitsu-ana* is noticeably different from works of the 1st generation Matashichi.

108. *sasa-sekka-mon sukashi-tsuba* (笹雪華文透鐔) – *Sukashi* design of small bamboo and snowflakes.

mumei: Den Shigemitsu (伝重光)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: The interpretation reminds of Nishigaki but it was handed down as work of Shigemitsu.

109. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mei: Hayashi (林) (Shigemitsu, 重光)

Owner: Hosokawa family

Note: The characters for *Shigemitsu* were hammered out of the *ura* side.

110. *edagiri-mon sukashi-tsuba* (枝桐文透鐔) – *Sukashi* design of paulownia on branch.

mumei: Shigemitsu (重光)

Owner: Makino Itsuji (牧野逸治)

Note: This motif was also applied by the Nishigaki School.

111 + 112. *yatsu-hanagata kari-tsunagi sukashi-tsuba* (八ツ花形雁繫透鐔) – *Sukashi* design of eight-petalled flower and connecting *karigane* elements.

mei: Hayashi Shigemitsu (林重光)

Owner: Tōkyō National Museum

Note: The character for *Hayashi* on the *omote* side lacks some legibility.

113 + 114. *wachigai-karigane sukashi-tsuba* (輪違かりがね透鐔) – *Sukashi* design of alternating ring elements and *karigane*.

mei: Hayashi Shigemitsu (林重光)

Owner: Ogawa Rinsuke (小川倫右)

115. *mutsu-warabite sukashi-tsuba* (六ツ蕨手透鐔) – *Sukashi* design of six bracken ears.

mei: Shigemitsu (重光)

Owner: Matsumoto Kintarō (松本近太郎)

Note: The delicate carvings are typical for Shigemitsu but the signature shows much wear on both sides.

116. *mukai-ume sukashi-tsuba* (向梅透鐔) – *Sukashi* design of plum blossom in plan view.

mumei: Shigemitsu (重光)

Owner: Hosokawa family.

Note: The signature parts *Hayashi* and *Shigemitsu* were removed on both sides.

117. *tachibana-unkei sukashi-zôgan tsuba* (橘・雲形透象嵌鐔) – *Sukashi* design of *tachibana* citrus fruit and cloud-shaped elements and *katsurabishi-zôgan* ornamentation.

mei: Higo-jû Hayashi Shigefusa (肥後住林重房)

Owner: Shibata Mitsuo (柴田光男)

Note: Shigefusa was one of the other names of the 3rd Hayashi generation Tôhachi. There exist some more *tsuba* signed that way and occasionally he also signed just with “Hayashi.”

118. *tachibana-unkei sukashi-tsuba* (橘・雲形透鐔) – *Sukashi* design of *tachibana* citrus fruits and cloud-shaped elements.

mumei: Tôhachi (藤八)

Owner: Hagihara Tomijirô (萩原富次郎)

Note: A textbook example of a Tôhachi work.

119 + 120. *shihô-warabite sakura-sukashi zôgan-daishô-tsuba* (四方蕨手・桜透象嵌大小鐔) – *Sukashi* design of bracken ears and cherry blossoms in four directions and *katsurabishi-zôgan* ornamentation.

dai, mumei: Tôhachi (藤八)

shô, kin-mei: Hayashi (林)

Owner: Kurokawa Institute of Ancient Cultures

Note: The design of this *daishô* pair aims at the 1st generation Matashichi.

121. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Tôhachi (藤八)

Owner: Hosokawa family

122. *sakura-mon sukashi-zôgan tsuba* (桜文透・象嵌鐔) – *Sukashi* of cherry blossoms and *katsurabishi-zôgan* ornamentation.

mumei: Tôhachi (藤八)

Owner: Fujii Manabu (藤井学) (see plate 22)

123. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Tôhachi (藤八)

Owner: Agatsuma Kiyoshi (上妻清)

124. *sasagani sukashi-tsuba* (笹蟹透鐔) – *Sukashi* design of crab and small bamboo.

mumei: Tôhachi (藤八)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

Note: This very design is also found at Matashichi and Kanshirô but at Tôhachi it is a little fuller, i.e. overall more “plump.”

125. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree

mumei: Tôhachi (藤八)

Owner: Kurokawa Institute of Ancient Cultures

Note: The plum tree is interpreted in a more abstract and smallish manner than at other *tsuba* with that motif.

126. *shidare-sakura sukashi-tsuba* (枝垂桜透鐔) – *Sukashi* design of weeping cherry.

mumei: Tôhachi (藤八)

Owner: Kurokawa Institute of Ancient Cultures

Note: A small but excellent *tsuba*.

127. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mumei: Tôhachi (藤八)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: The design is delicate and neat as it is typical for Tôhachi.

128. *edagiku-sukashi tsuba* (枝菊透鐔) – *Sukashi* design of chrysanthemum on branch.

mumei: Tôhachi (藤八)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: This very design is also seen at the Nishigaki School and other Hayashi artists but the shape of the *seppa-dai* is different at each of them.

129. *oimatsu-ushi sukashi-tsuba* (老松・牛透鐔) – *Sukashi* design of old pine and cattle.

mumei: Tôhachi (藤八)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

130. *oimatsu-ushi sukashi-tsuba* (老松・牛透鐔) – *Sukashi* design of old pine and cattle.

mumei: Tôhachi (藤八)

Owner: Abe Katsuji (阿部勝治) (chairman of the *Haiku Ichigu Zenshû* publication society)

Note: The iron and the shape of the *seppa-dai* identifies this *tsuba* as a work of Tôhachi.

131. *kuyô shippô-mon tsuba* (九曜七宝文鐔) – Cloisonné design of nine luminaries.

mumei: Hirata Hikozô (平田彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: It seems that this work proves that there was a connection between Hirata Hikozô and the Hirata School that had the same family and that focused on cloisonné ornamentation.

132. *okina-yasuri shippô-zôgan tsuba* (翁鑪七宝象嵌鐔) – Concentric file marks with cloisonné.

mumei: Hikozô (彦三)

Owner: Ôta Shigenobu (太田重延) (see plate 48)

Note: The *shippô* inlay is here very effectfully applied.

133. *jûyô-bijutsuhin, tessens-karakusa-mon tsuba* (鉄線唐草文鐔) – Clematis and *karakusa* design.

mumei: Hikozô (彦三)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: This is an iron *tsuba* by Hikozô which shows a beautiful *horikomi-zôgan* (i.e. fully “inlaid,” not superficial like *nunome-zôgan*) and his typical *fukirin*.

134. *wa-tsunagi zôgan-tsuba* (輪繫文象嵌鐔) – *Zôgan* design of linked rings

mumei: Hikozô (彦三)

Owner: Watanabe Kunitake (渡辺国武)

135. *sankô-sukashi tsuba* (三光透鐔) – *Sukashi* design of three luminaries.

mei: Higo Hikozô (ひこ彦三)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: This is the only signed *tsuba* known by Hikozô but its workmanship/design is not that great.

136. *yaguruma shippô-mon tsuba* (矢車七宝文鐔) – Cloisonné design of arrow wheel.

mumei: Hikoizô (彦三)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

Note: There are not that many Hikoizô works with a cloisonné ornamentation known and this *tsuba* has a very interesting design.

137. *jûni-sei sukashi-tsuba* (十二星透鐔) – *Sukashi* design of twelve stars.

mumei: Hikoizô (彦三)

Owner: Abe Kôjin (阿部行人)

Note: This *tsuba* is thin but features excellently forged ground plate and is of a bold design.

138. *kuyô-sukashi karakusa-mon tsuba* (九曜透・唐草文鐔) – *Sukashi* design of nine luminaries and *karakusa* ornamentation.

mumei: Hikoizô (彦三)

Owner: Hosokawa family

Note: This is one of the greatest masterworks of Hikoizô.

139. *kuyô-mokkô-sukashi tsuba* (九曜木瓜透鐔) – *Sukashi* design of nine luminaries in *mokkô* shape.

mumei: Hikoizô (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: An excellent textbook example of a Hikoizô *tsuba*.

140. *sugi-karakusa mizutama-sukashi tsuba* (杉唐草・水玉透鐔) – Cedar-shaped *karakusa* and *sukashi* of water drops.

mumei: Hikoizô (彦三)

Owner: Kurokawa Institute of Ancient Cultures

Note: The *udenuki-ana* are excellently worked but are detrimental to the overall design of the *tsuba*.

141. *sugi-karakusa-zôgan tsuba* (杉唐草象嵌鐔) – *Zôgan* design of cedar-shaped *karakusa*.

mumei: Hikoizô (彦三)

Owner: Utsumi Tsutomu (内海務)

Note: A very interesting design and the *tsuba* is excellently worked.

142. *fukiyose-zôgan sayû-tôjingasa sukashi-tsuba* (吹寄象嵌・左右唐人笠透鐔) – *Zôgan* decoration of blowing wind and to the left and right *sukashi* in the form of Chinese hats.

mumei: Hiko-zô (彦三)

Owner: Matsumoto Kintarô (松本近太郎)

143. *karakusa-mon takabori-tsuba* (唐草文高彫鐔) – *Karakusa* design in relief.

mumei: Hiko-zô (彦三)

Owner: Miyazaki Tomijirô (宮崎富次郎, 1912-?) (see plate 40)

144. *sayû-ôgigata-sukashi karakusa-zôgan tsuba* (左右扇型透・唐草象嵌鐔) – To the left and right fan-shaped *sukashi* and *zôgan* ornamentation of *karakusa*.

mumei: Hiko-zô (彦三)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

145. *chidori-jakako-mon tsuba* (千鳥蛇籠文鐔) – Design of plovers and baskets used for river bank enforcing.

mumei: Hiko-zô (彦三)

Owner: Yamanaka Junkichi (山中順吉)

Note: The *ura* side shows a *zôgan* ornamentation of pine needles. A great work that has the unique Hiko-zô taste.

146. *kikka-gata karakusa-mon tsuba* (菊花形・唐草文鐔) – *Karakusa* ornamentation in a *kikka-gata*.

mumei: Hiko-zô (彦三)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

147. *Genji-kô sukashi-tsuba* (源氏香透鐔) – *Sukashi* design of so-called Genji symbols for fragrances.

mumei: Hiko-zô (彦三)

Owner: Tanaka Hiroyuki (田中弘之)

Note: This *tsuba* has been damaged by fire but has not lost its beauty.

148. *sanpô-sukashi sugimori-zôgan tsuba* (三方透・杉森象嵌鐔) – *Sukashi* in three directions and *zôgan* ornamentation of a cedar forest.

mumei: Hikozaô (彦三)

Owner: Kurokawa Institute of Ancient Cultures

149. *shida-mon zôgan-tsuba* (羊齒文象嵌鐔) – *Zôgan* design of ferns.

mumei: Hikozaô (彦三)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

150. *shidare-sakura-mon zôgan-tsuba* (枝垂桜文象嵌鐔) – *Zôgan* design of weeping cherry.

mumei: Hikozaô (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

151. *shidare-sakura-mon zôgan-tsuba* (枝垂桜文象嵌鐔) – *Zôgan* design of weeping cherry.

mumei: Hirata (平田)

Owner: Yamada Fukunosuke (山田復之助, 1880-1964) (he was a mining scientist, entrepreneur, an chairman of the Shôwa Mining Industry)

152. *shidare-yanagi-mon tsuba* (枝垂柳文鐔) – Design of weeping willow.

mumei: Hikozaô (彦三)

Owner: Motai Yasuo (母袋康男)

153. *gin-karakusa zôgan-tsuba* (銀唐草象嵌鐔) – *Karakusa* ornamentation in silver.

mumei: Hikozaô (彦三)

Owner: Ishikawa Katsuo (石川勝雄)

154. *okina-yasuri nawame-zôgan tsuba* (翁鑿繩目象嵌鐔) – Concentric file marks and *zôgan* inlay in the form of a rope.

mumei: Hikozaô (彦三)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

155. *ko-sukashi nawame-fukurin tsuba* (小透・縄目覆輪鐔) – *Ko-sukashi* and *nawame-fukurin*.

mumei: Hiko-zô (彦三)

Owner: Kurokawa Institute of Ancient Cultures

Note: Maybe with the punches, the design actually represents that of the *sankô* (三光), the three luminaries.

156. *Amida-yasuri tsuba* (阿弥陀鑢鐔) – *Amida-yasuri*.

mumei: Hiko-zô (彦三)

Owner: Washimi Shigenobu (鷲見重信) (he published his studies on the *shinshintô* swordsmith Okachiyama Nagasada [御勝山永貞] in the 1963 published *Ise no Tôkô* [伊勢の刀工])

Note: The rim is excellently interpreted and maybe this design goes entirely back to Hiko-zô.

157. *sayû-warikiku sukashi-tsuba* (左右割菊透鐔) – *Sukashi* design of a divided chrysanthemum.

mumei: Hiko-zô (彦三)

Owner: Ihobe Gorô (五百部五郎)

158. *kani no zu tsuba* (蟹図鐔) – Crab.

mumei: Hiko-zô (彦三)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: The same motif is also seen at Jingo. These kind of crabs are native at the Ariake Sea (有明海), the largest bay in Kyûshû.

159. *sayû-kinoko-sukashi Odawara-fukurin tsuba* (左右茸透小田原覆輪鐔) – To the left *sukashi* of mushrooms and an *Odawara-fukurin*.

mumei: Hiko-zô (彦三)

Owner: Ôta Shigenobu (太田重延) (see plate 48)

Note: A simple but very interesting design.

160. *sayû-matsu sukashi-tsuba* (左右松透鐔) – To the left and right *sukashi* of pines.

mumei: Hiko-zô (彦三)

Owner: Iwasaki Minori (岩崎農)

161. *Amida-yasuri jôge-matsu sukashi-tsuba* (阿弥陀鑢・上下松透鑢) – *Amida-yasuri* and on top and bottom *sukashi* of pines.

mumei: Hiko-zô (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

162. *okina-yasuri Odawara-fukurin tsuba* (翁鑢・小田原覆輪鑢) – Concentric file marks and *Odawara-fukurin*.

mumei: Hiko-zô (彦三)

Owner: Kazuta Masaji (数田政治) (he was a sword collector and expert and co-author of the 1980 published *Sukehiro Taikan* [助広大鑑])

163. *kokkô-mon Odawara-fukurin tsuba* (亀甲文・小田原覆輪鑢) – *Kikkô* design and *Odawara-fukurin*.

mumei: Hiko-zô (彦三)

Owner: Kikkawa Hideyoshi (吉川秀吉)

Note: A *kikkô* design is rarely seen at Hiko-zô.

164. *okina-yasuri Odawara-fukurin* (翁鑢・小田原覆輪鑢) – Concentric file marks and *Odawara-fukurin*

mumei: Hiko-zô (彦三)

Owner: Kokubo Ken'ichi (小窪健一)

Note: The silver and *shakudô fukurin* is rare.

165. *ko-sukashi Odawara-fukurin tsuba* (小透・小田原覆輪鑢) – *Ko-sukashi* and *Odawara-fukurin*.

mumei: Hiko-zô (彦三)

Owner: Uragô Kikuo (浦郷喜久男, 1918-) (in 1964, he published an article on Hizen Tadayoshi and his successor Tadahiro in the *Shunka Tôen* [春霞刀苑] magazine)

166. *sayû-namako sukashi-tsuba* (左右海鼠透鑢) – *Sukashi* of sea cucumbers to the left and right.

mumei: Hiko-zô (彦三)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (co-author of the *Zabô Tansen* [坐忘鑢撰])

Note: The overall design comes close to interpretations of Kanshirô but the *Odawara-fukurin* is typical for Hiko-zô.

167. *sayû-warabite-sukashi Odawara-fukurin tsuba* (左右蕨手透・小田原覆輪鐔) – *Odawara-fukurin* and to the left and right *sukashi* of bracken ears.

mumei: Hikoizô (彦三)

Owner: Matsumoto Kintarô (松本近太郎)

Note: The overall interpretation is very typical for Hikoizô.

168. *sayû-unkei-sukashi Odawara-fukurin tsuba* (左右雲形透・小田原覆輪鐔) – *Odawara-fukurin* and to the left and right cloud-shaped *sukashi*.

mumei: Hikoizô (彦三)

Owner: Fujitani Yoshiyuki (藤谷良行)

169. *sayû-ô-sukashi uchikomi Odawara-fukurin tsuba* (左右大透・打込み小田原覆輪鐔) – To the left and right large *sukashi*, punches, and an *Odawara-fukurin*.

mumei: Hikoizô (彦三)

Owner: Kobayashi Hideo (小林秀雄, 1902-1983) (see plate 58)

Note: Here we have a typical interpretation of a brass *Odawara-fukurin*.

170. *amime-sukashi Odawara-fukurin tsuba* (網目透・小田原覆輪鐔) – *Odawara-fukurin* and *sukashi* design of meshes.

mumei: Hikoizô (彦三)

Owner: Washimi Shigenobu (鷺見重信) (see plate 156)

171. *sayû-warigiku sukashi Odawara-fukurin tsuba* (左右割菊透・小田原覆輪鐔) – *Odawara-fukurin* and *sukashi* design of chrysanthemum split up to the left and right side

mumei: Hikoizô (彦三)

Owner: Miyazaki Tomijirô (宮崎富次郎, 1912-?) (see plate 40)

172. *okina-yasuri Odawara-fukurin tsuba* (翁鑿・小田原覆輪鐔) – *Odawara-fukurin* and concentric file marks

mumei: Hikoizô (彦三)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

173. *ôka-gata sukashi-tsuba* (桜花形透鐔) – *Sukashi* design of cherry blossom.

mumei: Nishigaki Kanshirô (西垣勘四郎)

Owner: Kuroda Masashige (黒田政重)

Note: One of Kanshirô's masterpieces.

174. *karamatsu no zu zôgan-tsuba* (唐松図象嵌鐔) – *Zôgan* design of larch.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

175. *karamatsu no zu zôgan-tsuba* (唐松図象嵌鐔) – *Zôgan* design of larch.

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

Note: An outstanding masterwork among pieces with that very design.

176. *karamatsu no zu zôgan-tsuba* (唐松図象嵌鐔) – *Zôgan* design of larch.

mumei: Kanshirô (勘四郎)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

177. *oimatsu sukashi-tsuba* (老松透鐔) – *Sukashi* design of old pine.

mumei: Kanshirô (勘四郎)

Owner: Hosokawa family

178. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The elements of this *tsuba* are relatively slender what results in an elegant appearance.

179. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Kanshirô (勘四郎)

Owner: Ishikawa Seiroku (石川清六) (he was a sword and sword fittings collector from Aomori, mostly active in the 1950s and 1960s.)

180. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Kanshirô (勘四郎)

Owner: Abe Kôjin (阿部行人)

Note: Please note that it is not only the presence or absence of *kebori* accentuations that distinguishes such interpretations from that of the Hayashi School.

181. *oimatsu sukashi-tsuba* (老松透鐔) – *Sukashi* design of old pine.

mumei: Kanshirô (勘四郎)

Owner: Motai Yasuo (母袋康男)

182. *sankai-matsu sukashi-tsuba* (三階松透鐔) – *Sukashi* design of “three-storied” pine.

mumei: Kanshirô (勘四郎)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

183. *sankai-matsu sukashi-zôgan-tsuba* (三階松透象嵌鐔) – *Sukashi* and *zôgan* design of “three-storied” pine.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

184. *take ni kari sukashi-tsuba* (竹に雁透鐔) – *Sukashi* design of bamboo and wild goose.

mumei: Kanshirô (勘四郎)

Owner: Honma Junji

Note: This is probably one of Kanshirô’s greatest masterpieces.

185. *sasagani sukashi-tsuba* (笹蟹透鐔) – *Sukashi* design of crab and small bamboo.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken’ichi (米野健一, 1912-?) (see plate 18)

Note: The design is excellent as is the iron and the *deki*.

186. *Hachinoki sukashi-tsuba* (鉢の木透鐔) – *Sukashi* design alluding to the Noh play *Hachinoki* (*The Potted Trees*, in which Tsuneyo offers to cut his potted trees of plum, cherry, and pine to make a fire)

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

187. *shidare-sakura sukashi-tsuba* (枝垂桜透鐔) – *Sukashi* design of weeping cherry.

mumei: Kanshirô (勘四郎)

Owner: Yoshino Tatsuo (吉野辰雄) (he was a sword and sword fittings collector and renowned for his *oshigata* making skills)

188. *madogiri sukashi-tsuba* (窓桐透鐔) – *Sukashi* design of paulownia seen through window.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: This *tsuba* is of a powerful and strong interpretation.

189. *madogiri sukashi-tsuba* (窓桐透鐔) – *Sukashi* design of paulownia seen through window.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: This *tsuba* is of an excellent *deki* and a textbook example of a Kanshirô work.

190. *madogiri sukashi-zôgan-tsuba* (窓桐透象嵌鐔) – *Sukashi* and *zôgan* design of paulownia seen through window.

mumei: Kanshirô (勘四郎)

Owner: Kobayashi Hideo (小林秀雄, 1902-1983) (see plate 58)

Note: This *tsuba* too shows the typical workmanship of Kanshirô.

191. *nagekiri-sukashi zôgan-tsuba* (投桐透象嵌鐔) – *Sukashi* and *zôgan* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: Compared to Matashichi, the *hitsu-ana* here is not as compact as at the Hayashi master.

192. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Itô Fumio (伊藤文夫)

193. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

194. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Uragô Kikuo (浦郷喜久男, 1918-) (see plate 165)

195. *sanmai-giri sukashi-tsuba* (三枚桐透鐔) – *Sukashi* design of three paulownia branches with leaves.

mumei: Kanshirô (勘四郎)

Owner: Abe Kôjin (阿部行人)

196. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

197. *futatsu-hiki kirimon sukashi-tsuba* (二引桐紋透鐔) – *Sukashi* design of *hiki* bar and paulownia crest.

mumei: Kanshirô (勘四郎)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

198. *kiri-tomoe sukashi-tsuba* (桐巴透鐔) – *Sukashi* design of paulownia and *tomoe*.

mumei: Kanshirô (勘四郎)

Owner: Ise Torahiko (伊勢寅彦) (see plate 56)

Note: The iron is excellent and the shape in *marugata* is outstanding.

199. *kiri-tomoe sukashi-tsuba* (桐巴透鐔) – *Sukashi* design of paulownia and *tomoe*.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: This *marugata* is a little squarish.

200. *kiri-tomoe sukashi-tsuba* (桐巴透鐔) – *Sukashi* design of paulownia and *tomoe*.

mumei: Kanshirô (勘四郎)

Owner: Yoshida Tenshin (吉田天信)

201. *kikka-kikuyô sukashi-tsuba* (菊花・菊葉透鐔) – *Sukashi* design of chrysanthemum with leaves.

mumei: Kanshirô (勘四郎)

Owner: Ide Norikazu (井手徳一) (see plate 9)

Note: A powerful and very representative work of Kanshirô.

202. *edagiku-sukashi tsuba* (枝菊透鐔) – *Sukashi* design of chrysanthemum on branch.

mumei: Kanshirô (勘四郎)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

203. *sayû-senmen sukashi-zôgan tsuba* (左右扇面透・象嵌鐔) – *Sukashi* and *zôgan* design of fan papers to the left and right.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: One of the traditional interpretations unique to Kanshirô. The *deki* is excellent.

204. *sayû-senmen sukashi-tsuba* (左右扇面透鐔) – *Sukashi* design of fan papers to the left and right.

mumei: Kanshirô (勘四郎)

Owner: Hatashima Sei (畑島正) (see plate 54)

205. *efugo sukashi-zôgan tsuba* (餌籠透・象嵌鐔) – *Sukashi* and *zôgan* design of bait basket for falconry

mumei: Kanshirô (勘四郎)

Owner: Wakayama Hômatsumi

Note: One of the traditional interpretations unique to Kanshirô.

206. *efugo sukashi-tsuba* (餌籠透鐔) – *Sukashi* design of bait basket for falconry.

mumei: Kanshirô (勘四郎)

Owner: Hatashima Sei (畑島正) (see plate 54)

Note: This is a *wakizashi-tsuba* with an exceptionally outstanding iron.

207. *kage-chô sukashi-tsuba* (影蝶透鐔) – Negative *sukashi* design of butterfly.

mumei: Kanshirô (勘四郎)

Owner: Abe Kôjin (阿部行人)

208. *tomabune no zu tsuba* (苔舟図鐔) – *Tsuba* depicting reed-thatched boat.

mumei: Kanshirô (勘四郎)

Owner: Abe Kôjin (阿部行人)

Note: The Nishigaki School too applied brass *zôgan* but the shape of the *tsuba* and the iron differ from the Jingo interpretations.

209. *sugimori-hôen zôgan-tsuba* (杉森方円象嵌鐔) – *Zôgan* design of stylized cedar forest in a square.

mumei: Kanshirô (勘四郎)

Owner: Matsumoto Kintarô (松本近太郎)

Note: There are several stylized cedar forest designs but this interpretation is very interesting.

210. *sugimori-hôen zôgan-tsuba* (杉森方円象嵌鐔) – *Zôgan* design of stylized cedar forest in a square.

mumei: Kanshirô (勘四郎)

Owner: Agatsuma Kiyoshi (上妻清)

Note: Although this *tsuba* does not explicitly depict a cedar forest, its motif might nevertheless be classified as *sugimori-hôen*.

211. *tôjingasa sukashi-zôgan tsuba* (唐人笠透象嵌鐔) – *Sukashi* and *zôgan* design of Chinese hats.

mumei: Kanshirô (勘四郎)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

212. *mitsudomoe sukashi-zôgan tsuba* (三ツ巴透象嵌鐔) – *Sukashi* and *zôgan* design of triple *tomoe* crest.

mumei: Kanshirô (勘四郎)

Owner: Yamada Fukunosuke (山田復之助, 1880-1964) (see plate 151)

213. *mitsudomoe sukashi-zôgan tsuba* (三ツ巴透象嵌鐔) – *Sukashi* and *zôgan* design of triple *tomoe* crest.

mumei: Kanshirô (勘四郎)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: The shape, *zôgan*, and the *hitsu-ana* are typical for Kanshirô.

214. *mitsudomoe sukashi-zôgan tsuba* (三ツ巴透象嵌鐔) – *Sukashi* and *zôgan* design of triple *tomoe* crest.

mumei: Kanshirô (勘四郎)

Owner: Motai Yasuo (母袋康男)

Note: A twofold *nijû-karakusa zôgan* is rare for Kanshirô. The *Higo Kinkô Roku* attributes such an inlay to the second generation but this issue needs further study.

215. *tsurumaru-mon sukashi-tsuba* (鶴丸紋透鐔) – *Sukashi* design of crane in a round.

mumei: Kanshirô (勘四郎)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: The neck of the crane is somewhat prominent and the beak features nares (nostrils).

216. *ageha-tsuru tsuba* (揚羽鶴鐔) – Design of crane with wings raised.

mumei: Kanshirô (勘四郎)

Owner: Okamoto Takeo (岡本武夫) (he was an antiques and sword collector from the 1950s and 1960s and lived in Kanuma [鹿沼] in Tochigi Prefecture)

Note: This piece is hard to attribute.

217. *sugomori-tsuru sukashi-tsuba* (巢籠鶴透鐔) – *Sukashi* design of crane in the nest.

mumei: Kanshirô (勘四郎)

Owner: Ikeda Hiromu (池田弘)

Note: At the Hayashi School interpretations of this motif, the shape of the *tsuba* differs and the *kebori* of along the face of the bird are finer.

218. *maizuru-take sukashi-tsuba* (舞鶴竹透鐔) – *Sukashi* design of crane and bamboo.

mumei: Kanshirô (勘四郎)

Owner: Washimi Shigenobu (鷲見重信) (see plate 156)

219. *shigure-yasurime kasa sukashi-tsuba* (時雨鑪・傘透鐔) – Drizzle-like filemarks and *sukashi* of umbrella.

mumei: Nishigaki (西垣)

Owner: Saitô Nobumoto (齋藤宜甫)

220. *sayû-namako sukashi-zôgan tsuba* (左右海鼠透・象嵌鐔) – To the left and right *sukashi* in the form of sea cucumbers and in addition some *zôgan* ornamentations.

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

Note: The *zôgan* design is eccentric and novel.

221. *sayû-namako sukashi-tsuba* (左右海鼠透鐔) – To the left and right *sukashi* in the form of sea cucumbers.

mumei: Kanshirô (勘四郎)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: This motif was also applied by Miyamoto Musashi but his interpretation is different as the overall shape is more roundish.

222. *ko-sukashi uzumaki-zôgan tsuba* (小透渦卷象嵌鐔) – *Ko-sukashi* and whirlpool *zôgan*.

mumei: Kanshirô (勘四郎)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: The *hitsu-ana* are of an uncommon shape.

223. *sayû-efugo sukashi-zôgan tsuba* (左右餌籠透・象嵌鐔) – *Zôgan* ornamentation and bait basket for falconry as *sukashi* to the left and right.

mumei: Nishigai (西垣)

Owner: Nakamura Tatsuo (中村竜雄, 1928-) (he is an archaeologist, collector, and lecturer for the Tôkyô branch of the NBTHK and other sword clubs)

224. *nami-mon tsuba* (波文鐔) – Wave design.

mumei: Kanshirô (勘四郎)

Owner: Watanabe Kunitake (渡辺国武)

Note: This motif is also referred to as *doro-nami* (泥波・どろ波, lit. “mud waves”)

225 + 226. *jûyô-bijutsuhin, tagoto no tsuki mon-tsuba* (田毎月文鐔) – The reflection of the moon in every rice paddy.

mei: Nishigaki Nagahisa – Nanajûsai kore o saku (西垣永久・七十歳作之, “made at the age of 70”)

Owner: Hosokawa family

Note: This is the greatest soft metal masterwork of the second generation Kanshirô.

227. *warabi ni kinoko sukashi-tsuba* (蕨に茸透鐔) – *Sukashi* design of mushrooms and ornamentation in the form of bracken.

mumei: Kanshirô (勘四郎) (2nd generation)

Owner: Yamanaka Junkichi (山中順吉)

228. *futatsu-hiki, sakura, kuyô-mon tsuba* (二引・桜・九曜紋鐔) – *Futatsu-hiki*, cherry blossom, and nine luminaries crests.

mumei: 2nd generation Nagahisa (永久)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

229. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mei: Nishigaki Kanshirô Nagahisa (西垣勘四郎永久)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

230. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mumei: Kanshirô (勘四郎)

Owner: Matsumoto Kintarô (松本近太郎)

231. *futatsu-hiki hanagiri sukashi-tsuba* (二引・花桐透鐔) – *Sukashi* design of *futatsu-hiki* bar and paulownia blossoms.

mumei: Kanshirô (勘四郎)

Owner: Suzuki Kajô (鈴木嘉定, 1925-2004) (the former president of the NBTHK)

232. *futatsu-hiki hanagiri sukashi-tsuba* (二引・花桐透鐔) – *Sukashi* design of *futatsu-hiki* bar and paulownia blossoms.

mumei: Nishigaki Kanshirô (西垣勘四郎)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

Note: This shape is rare for Kanshirô but everything else along the workmanship shows his characteristic features.

233. *madogiri sukashi-tsuba* (窓桐透鐔) – *Sukashi* design of paulownia seen through window.

mumei: Kanshirô (勘四郎)

Owner: Kikkawa Hideyoshi (吉川秀吉)

Note: The inside of the rim is interpreted in the typical chrysanthemum manner.

234. *kari-tsunagi sukashi-tsuba* (雁繫透鐔) – *Sukashi* design of wild geese as connecting elements.

mumei: Kanshirô (勘四郎)

Owner: Uwamori Shôichi (上森章一) (he contributed to the 1958 published six volume series of magazines titled *Tagane o Tazunete* [鑿をたづねて])

235. *oimatsu ushi sukashi-zôgan tsuba* (老松・牛透・象嵌鐔) – *Sukashi* design of old pine and ox and *zôgan* ornamentation.

mumei: Nishigaki (西垣)

Owner: Ôtsuka Gen'ichi (大塚源市, ?-2010) (collector and from 1989 to 1991 vice chairman of the National Sword Dealers Association)

Note: This motif was locally very popular in Higo but its exact meaning is unclear.

236. *sakura kuyô-mon tsuba* (桜・九曜紋鐔) – Cherry blossom and nine luminaries crests.

mumei: Nishigaki (西垣)

Owner: Kurokawa Institute of Ancient Cultures

237. *futatsu-hiki zôgan-tsuba* (二引象嵌鐔) – *Futatsu-hiki* bar and *zôgan* ornamentation.

mumei: Kanshirô (勘四郎) (2nd generation)

Owner: Iwasaki Minori (岩崎農)

238. *sanbai-nasu no zu tsuba* (散梅・茄子図鐔) – Arrangement of plum blossoms and eggplants.

mumei: Nishigaki (西垣)

Owner: Washimi Shigenobu (鷲見重信) (see plate 156)

239. *nami-mon tsuba* (波文鐔) – Wave ornamentation

mumei: Kanshirô (勘四郎) (2nd generation)

Owner: Agatsuma Kiyoshi (上妻清)

240. *kuyô-mon sukashi-zôgan tsuba* (九曜紋透象嵌鐔) – *Sukashi* design of nine luminaries crest and *zôgan* ornamentation.

mumei: Nishigaki (西垣)

Owner: Matsumoto Kintarô (松本近太郎)

Note: The Nishigaki School made much use of *horikomi-zôgan*.

241. *Hachinoki sukashi-tsuba* (鉢の木透鐔) – *Sukashi* design alluding to the Noh play *Hachinoki* (*The Potted Trees*, in which Tsuneyo offers to cut his potted trees of plum, cherry, and pine to make a fire)

mumei: Kanpei (勘平)

Owner: Kurokawa Institute of Ancient Cultures

Note: This *tsuba* shows plenty of Kanpei's characteristic features. Apart from the Noh allusion, the motif might also hint at the *bunraku* and *kabuki* play *Sugawara Denju Tenarai Kagami* (菅原伝授手習鑑) which is based on the life of Heian period court noble and government official Sugawara no Michizane and which features Sugawara's triplets Umeômaru, Sakuramaru, and Matsuômaru, each wearing a symbol on their sleeve to identify them: *Ume*, *Sakura*, and *Matsu* are the Japanese words for plum blossom, cherry blossom, and pine respectively.

242. *hasen sukashi-zôgan tsuba* (破扇透象嵌鐔) – *Sukashi* and *zôgan* design of broken fans.

mei: Nishigaki Kanpei – Rokujûsan-sai kore o saku (西垣勘平・六十三歳是作, “made at the age of 63”)

Owner: Tôkyô National Museum

Note: This is a very typical work for Kanpei.

243. *kiri-sakura-mon sukashi-tsuba* (桐・桜文透鐔) – *Sukashi* design of paulownia and cherry blossoms.

mei: Nishigaki Kapei – Nanajû-sai (西垣勘平・七十歳, “age 70”)

Owner: Amano Yoshimi (天野美実) (collector who published, amongst others, in issues 140 and 145 of the *Tôken Bijutsu* article on Mihara swordsmiths)

244. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: Compared to Kanshirô, the *tsuba* is overall a hint smaller, what is a characteristic feature of Kanpei.

245. *sankai-matsu sukashi-tsuba* (三階松透鐔) – *Sukashi* design of “three-storied” pine.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Matsusaki Takashi (松崎巍) (in 1962, he published in the *Tôken Shiryô* [刀劍史料] magazine an article on Kaneie)

246. *shatô-matsu sukashi-tsuba* (社頭松透鐔) – *Sukashi* design of shrine front and pine.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Ishii Masakuni (石井昌国, 1916-1990) (author of several relevant sword books)

Note: Probably the front of the Itsukushima Shrine is shown here.

247. *sakura ni yukiwa sukashi-tsuba* (桜に雪輪透鐔) – *Sukashi* design of cherry blossoms and snow flakes.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Kurokawa Institute of Ancient Cultures

248. *Sakuragawa sukashi-zôgan tsuba* (桜川透象嵌鐔) – *Sukashi* and *zôgan* design of the Sakuragawa.

mei: Nishigaki Kanpei saku – Rokujûnana-sai (西垣勘平作・六十七歳, “age 67”)

Owner: Matsumoto Kintarô (松本近太郎)

Note: This *tsuba* is quite small but otherwise a textbook example of a Kanpei work.

249. *niwatori no zu tsuba* (鶏図鐔) – Cock.

mumei: Jingo (甚五)

Owner: Kurokawa Institute of Ancient Cultures

Note: A very representative works of the 1st generation Jingo.

250. *fukurô no zu tsuba* (梟図罽・ふくろう図罽) – Owl.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: A very representative works of the 1st generation Jingo.

251. *môkin no zu tsuba* (猛禽図罽) – Bird of prey.

mumei: Jingo (甚五)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: There are several other Jingo *tsuba* with this motif but this one is outstanding in terms of distribution of the *niku* and tension.

252. *hakujû-môkin no zu tsuba* (柏樹猛禽図罽) – Bird of prey on oak tree.

mumei: Jingo (甚五)

Owner: Matsumoto Kintarô (松本近太郎)

Note: A very powerful masterwork.

253. *shôjô-môkin no zu tsuba* (松上猛禽図罽) – Bird of prey on pine tree.

mumei: Jingo (甚五)

Owner: Fujii Manabu (藤井学) (see plate 22)

254. *shôjô-môkin no zu tsuba* (松上猛禽図罽) – Bird of prey on pine tree.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

255. *môkin-hoen no zu tsuba* (猛禽捕猿図罽) – Bird of prey catching monkey.

mumei: Jingo (甚五)

Owner: Tôkyô National Museum

Note: This *tsuba* is famous since olden times and does not date later than the second generation.

256. *fukurô no zu tsuba* (梟図罽・ふくろう図罽) – Owl.

mumei: Jingo (甚五)

Owner: Fujii Manabu (藤井学) (see plate 22)

257. *fukurô no zu tsuba* (梟図罽・ふくろう図罽) – Owl.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

258. *torii ni fukurô no zu tsuba* (鳥居にふくろう図罽) – Owl on shrine arch.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The conscious naivety of this work is stunning.

259. *shôjô ni fukurô no zu tsuba* (松上にふくろう図罽) – Owl on pine tree.

mumei: Jingo (甚五)

Owner: Hosokawa family

Note: The Hosokawa family sees this *tsuba* as a work by the 1st generation Jingo.

260. *niwatori no zu tsuba* (鶏図罽) – Cock.

mumei: Jingo (甚五)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

261. *amaryô-mon tsuba* (雨竜文罽) – Rain Dragon.

mumei: Jingo (甚五)

Owner: Ôta Kiichi (太田喜一)

262. *amaryô-mon tsuba* (雨竜文罽) – Rain Dragon.

mumei: Jingo (甚五)

Owner: Ikeda Suematsu (池田末松, 1921-1998) (see plate 107)

Note: The motif is the same as above but this *tsuba* is of a better *deki*.

263. *amaryô-mon zôgan-tsuba* (雨竜文象嵌罽) – Rain Dragon.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

264. *amaryô-mon zôgan-tsuba* (雨竜文象嵌罽) – Rain Dragon.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

265. *chasen no zu tsuba* (茶筥図鐔) – Tea whisk.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: This is a highly interesting motif.

266. *nômen no zu tsuba* (能面図鐔) – Noh mask.

mumei: Jingo (甚五)

Owner: Washimi Shigenobu (鷺見重信) (see plate 156)

Note: The motif is very rare and very interesting.

267. *shigure-gasa no zu tsuba* (時雨傘図鐔) – Umbrella.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The arrangement of the man with his umbrella is very impressive.

268. *kani no zu tsuba* (蟹図鐔) – Crab.

mumei: Jingo (甚五)

Owner: Tôkyô National Museum

269. *ushi no zu tsuba* (牛図鐔) – Cattle.

mumei: Jingo (甚五)

Owner: Kasahara Tokinosuke (笠原時之助) (collector who was once introduced in a 1973 article of the sword magazine *Shunka Tôen* [春霞刀苑])

270. *ushi no zu tsuba* (牛図鐔) – Cattle.

mumei: Jingo (甚五)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: This *tsuba* is featured in the *Higo Kinkô Roku*.

271. *rigyo no zu tsuba* (鯉魚図鐔) – Carp.

mumei: Jingo (甚五)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

272. *rigyo no zu tsuba* (鯉魚図罽) – Carp.

mumei: Jingo (甚五)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

273. *kani-tonbo no zu tsuba* (蟹・とんぼ図罽) – Crab and dragonfly.

mumei: Jingo (甚五)

Owner: Fujii Manabu (藤井学) (see plate 22)

274. *wada-sukashi zôgan-tsuba* (和田透・象嵌罽) – *Wada-sukashi* and *zôgan* ornamentation.

mumei: Jingo (甚五)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (see plate 166)

Note: It is very interesting that Jingo came up with that motif. This is probably a work of the Nidai.

275. *takebayashi-môko no zu tsuba* (竹林猛虎図罽) – Fierce tiger in bamboo thicket.

mumei: Jingo (甚五) (2nd generation)

Owner: Kurokawa Institute of Ancient Cultures

276. *kani no zu tsba* (蟹図罽) – Crab.

mumei: Jingo (甚五) (2nd generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

277. *Higo-giku-mon tsuba* (肥後菊文罽) – Design of so-called Higo chrysanthemum.

mumei: Jingo (甚五) (2nd generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

This kind of chrysanthemum is native to Higo and is also called *fukuro-giku* (袋菊).

278. *amime-mon zôgan-tsuba* (網目文象嵌罽) – *Zôgan* of a mesh.

mumei: Jingo (甚五) (2nd generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

279. *kikka-mon ko-sukashi tsuba* (菊花文小透鐔) – Chrysanthemum design with *ko-sukashi*.

mumei: Jingo (甚五) (2nd generation)

Owner: Tsuji Kyôjirô (辻京二郎) (he was a famous *tsukamaki-shi*)

Note: The Jingo School made many *tsuba* with chrysanthemum motif.

280. *tako no zu tsuba* (蛸魚図鐔) – Octopus.

mumei: Jingo (甚五) (2nd generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: This motif was later adopted by other Higo artists, for example by Chisokutei.

281. *kari-tsunagi sukashi-tsuba* (雁繫透鐔) – *Sukashi* design of wild geese as connecting elements.

mei: Yatsushiro Jingo saku (八代甚五作) (2nd generation)

Owner: Fujii Manabu (藤井学) (see plate 22)

282. *kagechô-sukashi tsuba* (影蝶透鐔) – Negative *sukashi* design of butterfly.

mumei: Jingo (甚五) (2nd generation)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: The *kagechô* motif was applied by many schools but it is particularly interesting that we also see it at the Jingo lineage.

283. *futatsu-hiki-mon zôgan-tsuba* (二引文・象嵌鐔) – *Futatsu-hiki* bar and *zôgan* ornamentation.

mei: Nagatsugu saku (永次作)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

Note: The name Nagatsugu was used by the second and the fourth generation Jingo. This is the *mei* of the second generation.

284. *ikari-mon tsuba* (錨文鐔) – Anchor.

mumei: Jingo (甚吾) (3rd generation)

Owner: Kurokawa Institute of Ancient Cultures

Note: A large and very interesting design.

285. *minogame no zu tsuba* (蓑龜図罎) – Old turtle with seaweed growing on back.

mumei: Jingo (甚吾) (3rd generation)

Owner: Motai Yasuo (母袋康男)

Note: A very rare design.

286. *ko-sukashi shinchû-zôgan tsuba* (小透・真鑰象嵌罎) – *Ko-sukashi* and brass *zôgan*.

mei: Sandai-me Jingo – Rokujûgo-sai (三代目甚吾・六十五歳, “3rd generation, age 65”)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (see plate 166)

287. *Higo-giku sukashi-zôgan tsuba* (肥後菊透・象嵌罎) – Design of so-called Higo chrysanthemum.

mei: Yatsushiro Jingo saku (八代甚吾作) (3rd generation)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: Excellent iron and excellent *deki*.

288. *kabu no zu tsuba* (蕪図罎) – Turnip.

mumei: Jingo (甚吾) (3rd generation)

Owner: Saitô Nobumoto (斎藤宜甫)

Note: Very interesting design.

289 + 290. *takara-zukushi no zu tsuba* (宝尽図罎) – Arrangement of valuables.

mei: Yatsushiro Jingo saku (八代甚吾作) (3rd generation)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: A very interesting design from a somewhat later Jingo artist.

291. *enkô-hogetsu no zu tsuba* (猿猴捕月図罎) – Monkey trying to catch the reflection of the moon.

mumei: Jingo (甚吾) (3rd generation)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: This motif had already been applied by Kaneie (金家) but it is only rarely seen on Jingo *tsuba*. This is probably a work of the third generation.

292. *tagoto no tsuki no zu tsuba* (田毎月図罽) – The reflection of the moon in every rice paddy.

mumei: Jingo (甚吾) (3rd generation)

Owner: Hagihara Tomijirô (萩原富次郎)

Note: This *tsuba* was handed down as showing an abstract interpretation of the *tagoto no tsuki* motif but this leaves some room for speculation. It is thin and is attributed to Jingo.

293 + 294. *tsurube-wa sukashi-zôgan tsuba* (つるべ輪透・象嵌罽) – Barrel hoops.

mei: Jingo saku – Kanpô san sangatsu hi (甚吾作・寛保三三月日, “a day in the third month of Kanpô three [1743]”)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: The date signature is very valuable. The 3rd generation was 52 years old when he made this *tsuba*.

295. *oimatsu sukashi-tsuba* (老松透罽) – *Sukashi* design of old pine.

mumei: Jingo (甚吾) (3rd generation)

Owner: Hosokawa family

296. *ashi ni tomabune no zu tsuba* (芦に苦舟図罽) – Reed thatched boat in reed.

mumei: Jingo (甚吾) (3rd generation)

Owner: Ise Torahiko (伊勢寅彦) (see plate 56)

Note: It is interesting to have such a picturesque motif on a Jingo *tsuba*, an approach, that is not seen before the time of the third generation.

297. *dakiai-giku zôgan-tsuba* (抱合い菊・象嵌罽) – Two chrysanthemums facing each other.

mei: Jingo – Nanajûni saku (甚吾・七十二作, “made at the age of 72”)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

298. *niwatori no zu tsuba* (鶏図罽) – Cock.

mei: Yatsushiro Jingo saku (八代甚吾作) (3rd generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The cock motif was also applied by the first generation but in a very different manner.

299. *takara-zukushi no zu tsuba* (宝尽図罽) – Arrangement of valuables.

mumei: Jingo (甚吾) (later generation)

Owner: Kurokawa Institute of Ancient Cultures

Note: An interesting motif by a later Jingo generation, maybe by the fourth master.

300. *ashi ni sagi no zu tsuba* (芦に鷺図罽) – Heron in reed.

mei: Yatsushiro Jingo saku (八代甚吾作) (5th generation)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

301 + 302. *sayû-sukashi uzumaki-zôgan tsuba* (左右透・渦卷象嵌罽) – *Sukashi* to the left and right and whirlpool *zôgan*.

mei: Yatsushiro Jingo saku – Shigenaga (八代甚吾作・茂永)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Shigenaga was the name of the fifth generation Jingo.

303 + 304. *Sonoharayama no zu tsuba* (菌原山図罽) – Autumn night at Sonoharayama.

mei: Gyônen rokujûgo-sai Shigenaga (行年六十五歳茂永, “age of 65”)

Yatsushiro Jingo saku(八代甚吾作)

Owner: Kurokawa Institute of Ancient Cultures

Note: Shigenaga was the name of the fifth generation Jingo.

305 + 306. *kagechô-sukashi tsuba* (影蝶透罽) – Negative *sukashi* design of butterfly.

mei: Shigenaga rokujûhassai (茂永六十八歳, “age of 68”)

Yatsushiro Jingo saku(八代甚吾作)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: For some reason, this *sukashi* motif must have been very popular.

307. *rokan no zu tsuba* (芦雁図罽) – Wild goose in reed.

mumei: Jingo (甚吾) (5th generation)

Owner: Shibata Mitsuo (柴田光男)

Note: One of the picturesque *tsuba* by the fifth generation Jingo.

308. *mado ni ume no zu tsuba* (窓に梅図罎) – Plum and window.

mumei: Jingo (甚吾) (later generation)

Owner: Ikeda Hiromu (池田弘)

309. *kagechô-sukashi tsuba* (影蝶透罎) – Negative *sukashi* design of butterfly.

mei: Kamiyoshi Fukanobu (神吉深信)

Kôka ninen kinoto-mi shigatsu (弘化二歳乙巳四月, “fourth month of Kôka two [1845], year of the snake”)

Owner: Kurokawa Institute of Ancient Cultures

Note: This motif must have been really in demand.

310. *shihô-warabite sakura-sukashi zôgan-tsuba* (四方蕨手・桜透・象嵌罎) – *Zôgan*-accentuated *sukashi* design of bracken ears and cherry blossoms in four directions.

kin-mei: Fukanobu – Rakuju (深信・楽寿)

Owner: Hosokawa family

Note: The actual work might have been done by Rakuju and this is the only known joint work of father and son Fukanobu and Rakuju.

311. *Musashino-sukashi tsuba* (武蔵野透罎) (part of a *daishô*) – The Musashi plain.

kin-mei: Rakuju (楽寿)

Owner: Hosokawa family

312. *amaryô-mon sukashi-zôgan tsuba* (part of a *daishô*) (雨龍文透・象嵌罎) – *Sukashi* design of rain dragon and *zôgan* ornamentation.

mumei: Rakuju (楽寿)

Owner: Hosokawa family

Note: This is one of Rakuju’s greatest masterpieces.

313. *shidare-sakura sukashi-zôgan tsuba* (枝垂桜透・象嵌罎) – *Sukashi* design of weeping cherry and *zôgan* ornamentation.

mumei: Kamiyoshi (神吉)

Owner: Taguchi Ginosuke (田口儀之助) (see plate 28)

314. *yatsu-warabite sukashi-zôgan tsuba* (八ツ蕨手透・象嵌鐔) – *Sukashi* design of eight bracken ears and *zôgan* ornamentation.

mumei: Kamiyoshi Fukanobu (神吉深信)

Owner: Ishikawa Seiroku (石川清六) (see plate 179)

Note: The workmanship suggests the hand of Rakuju. Such chisel punches around the *nakago-ana* are very often seen on Kamiyoshi works.

315. *kani-sukashi tsuba* (蟹透鐔) – *Sukashi* design of crab.

mumei: Fukanobu (深信)

Owner: Sugita Toshikazu (杉田利一)

Note: This very motif is also seen at *Owari-sukashi tsuba* so maybe Fukanobu aimed at such works. It is very interesting that a crab from the local Ariake Sea (有明海), the largest bay in Kyûshû, is depicted.

316. *sakura-mon sukashi-zôgan tsuba* (桜文透・象嵌鐔) – *Sukashi* design of cherry blossoms and *zôgan* ornamentation.

mumei: Kamiyoshi (神吉)

Owner: Yoshii Tetsuo (吉井哲夫)

317. *shihô-inome sukashi-zôgan tsuba* (四方猪の目透・象嵌鐔) – *Inome-sukashi* in four directions and *zôgan* ornamentation.

mei: Kamiyoshi Fukanobu (神吉深信)

Owner: Matsumoto Kintarô (松本近太郎)

Note: A work that displays the great skill of Fukanobu.

318. *take-sukashi tsuba* (竹透鐔) – Bamboo *sukashi*.

mei: Kamiyoshi Fukanobu (神吉深信)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

319. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Kamiyoshi Fukanobu (神吉深信)

Owner: Fujii Manabu (藤井学) (see plate 22)

320. *shiori-chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mumei: Fukanobu (深信)

Owner: Fujii Manabu (藤井学) (see plate 22)

321. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mumei: Fukanobu (深信)

Owner: Matsumoto Kintarô (松本近太郎)

Note: The *nakago-ana* features the typical chisel marks and the *deki* is excellent.

322. *kumode-yatsuhashi sukashi-zôgan tsuba* (雲出八ツ橋透・象嵌鐔) – *Sukashi* design of cloud elements and the eight-planked bridge from the *Ise Monogatari* and *zôgan* ornamentation.

mumei: Kamiyoshi (神吉)

Owner: Suzuki Kajô (鈴木嘉定, 1925-2004) (the former president of the NBTHK)

Note: The *sukashi* elements are all over relatively thin.

323. *kiri-mon sukashi-zôgan tsuba* (桐紋透・象嵌鐔) – *Sukashi* design of paulownia crests and *zôgan* ornamentation.

kin-mei: Rakuju (楽寿)

Owner: Hosokawa family

Note: A gorgeous piece and one of Rakuju's greatest masterworks.

324. *nagekiri-sukashi tsuba* (投桐透鐔) – *Sukashi* design of fallen-off paulownia branch with leaves.

mei: Rakuju (楽寿)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (see plate 166)

Note: This is a Matsuchi *utsushi* but the design is overall more “stiff.”

325. *shihô-warabite sukashi-zôgan tsuba* (四方蕨手透・象嵌鐔) – *Sukashi* design of bracken ears and *zôgan* ornamentation.

mei: Kamiyoshi (神吉)

Owner: Okamoto Takeo (岡本武夫) (see plate 216)

Note: Excellent iron and overall magnificent workmanship. A very representative for Rakuju.

326. *shihô-warabite sukashi-zôgan tsuba* (四方蕨手透・象嵌鐔) – *Sukashi* design of bracken ears and *zôgan* ornamentation.

mei: Kamiyoshi (神吉)

Owner: Takayashi Tsunehiro (高橋常弘)

327. *yatsu-hisago kiribana sukashi-tsuba* (八ツ瓢・桐花透鐔) – *Sukashi* design of eight gourds and paulownia flowers.

mei: Kamiyoshi Rakuju (神吉楽寿)

Owner: Hosokawa family

328. *warabite-wa sukashi-tsuba* (蕨手・輪透鐔) – *Sukashi* design of a ring of bracken ears.

mei: Kamiyoshi Rakuju (神吉楽寿)

Owner: Hosokawa family

329. *hoshi-namako sukashi-tsuba* (干海鼠透鐔) – *Sukashi* design of drying sea cucumbers.

mei: Rakuju (楽寿)

Owner: Miyazaki Tomijirô (宮崎富次郎, 1912-?) (see plate 40)

Note: This *sukashi* design is often also referred to as *itomaki-sukashi* (糸巻透), i.e. “spindle *sukashi*,” but it actually represents sea cucumbers put out for drying. It seems as if this design originates with *Owari-sukashi tsuba* but Rakuju focused on it.

330. *un'ryû-mon sukashi-zôgan tsuba* (雲龍文透・象嵌鐔) – *Sukashi* design of cloud dragon and *zôgan* ornamentation.

mei: Rakuju (楽寿)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

331 + 332. *kaku-kuyô sukashi-zôgan tsuba* (角九曜透象嵌鐔) – *Sukashi* design of nine-luminaries crest and *zôgan* ornamentation.

mei: Rakuju – Shu Ogi Masakuni (楽寿・主荻昌国)

Owner: Saitô Nobumoto (斎藤宜甫)

Note: Having the name of the client signed is extremely rare.

333 + 334. *shihô-warabite sakura-sukashi zôgan-tsuba* (四方蕨手・桜透・象嵌大小鐔) – *Sukashi* design of bracken ears and cherry blossoms in four directions with *zôgan* ornamentation.

kin-mei: Rakuju (楽寿)

Owner: Hosokawa family

Note: Please compare this *tsuba* with the Fukanobu-Rakuju *gassaku* that has the very same motif.

335 + 336. *shihô-warabite sakura-sukashi zôgan-tsuba* (四方蕨手・桜透・象嵌大小鐔) – *Sukashi* design of bracken ears and cherry blossoms in four directions with *zôgan* ornamentation.

kin-mei: Rakuju (楽寿)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: It seems that Raku focused very much on this design and so it is no wonder that he turned out so many masterpieces in this regard.

337. *kaku-kuyô zôgan-tsuba* (角九曜・象嵌鐔) – Design of nine-luminaries crest and *zôgan* ornamentation.

mumei: Rakuju (楽寿)

Owner: Yamada Fukunosuke (山田復之助, 1880-1964) (see plate 151)

338. *kaku-kuyô zôgan-tsuba* (角九曜・象嵌鐔) – Design of nine-luminaries crest and *zôgan* ornamentation.

kin-mei: Rakuju (楽寿)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

Note: Compared to Matashichi *tsuba* with the very same motif, this one appears a bit more “flat” and lacks some power. Also the *hitsu-ana* are somewhat “weaker” than at Matashichi.

339 + 340. *unkei-tomoe sukashi-zôgan daishô-tsuba* (雲形巴透・象嵌大小鐔) – *Sukashi* design of clouds and arranged as *tomoe* and *zôgan* ornamentation.

mumei: Rakuju (楽寿)

Owner: Fujii Manabu (藤井学) (see plate 22)

341. *amaryô-mon sukashi-zôgan tsuba* (雨龍文透・象嵌鐔) – *Sukashi* design of rain dragon and *zôgan* ornamentation.

mumei: Rakuju (楽寿)

Owner: Watanabe Noboru (渡辺昇)

Note: This is a *tsuba* interpretation that is very often seen at and pretty unique to Rakuju.

342. *sayû-warabite sukashi-tsuba* (左右蕨手透鐔) – *Sukashi* design of bracken ears to the left and right.

mumei: Rakuju (楽寿)

Owner: Kikkawa Hideyoshi (吉川秀吉)

Note: The chisel marks on top and bottom of the *nakago-ana* are very typical for Rakuju.

343. *take-sukashi tsuba* (竹透鐔) – Bamboo *sukashi*.

mumei: Rakuju (楽寿)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

Note: This is a Matashichi *utsushi*.

344. *sugimori-hôen zôgan-tsuba* (杉森方円象嵌鐔) – *Zôgan* design of stylized cedar forest in a square.

mumei: Rakuju (楽寿)

Owner: Ôtsuki Kôji (大槻孝治) (member of the Hyôgo Prefecture branch of the NBTHK and famous collector of *Higo-koshirae*)

Note: The *sugimori-hôen* interpretation with *ô-sukashi* to the left and right is uncommon.

345. *ranka-sukashi tsuba* (蘭花透鐔) (part of a *daishô*)

mumei: Rakuju (楽寿)

Owner: Amano Yoshimi (天野美実) (see plate 243)

Note: This design was “invented” by the Kamiyoshi School.

346. *jûmonji-sanjû-wa sukashi-tsuba* (十文字・三重輪透鐔) – *Sukashi* design of cross shape and three layers of rings.

mumei: Rakuju (楽寿)

Owner: Ishikawa Seiroku (石川清六) (see plate 179)

Note: The cross shape must not be understood as Christian symbol or having any meaning in particular.

347. *sayû-namako-sukashi nijûwa-zôgan tsuba* (左右海鼠透・二重輪象嵌鐔) – *Sukashi* design of sea cucumbers to the left and right and *zôgan* of two concentrical rings.

mumei: Nakane Heihachirô (中根平八郎)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (see plate 166)

Note: It is said that the chisel punches on top and bottom of the *nakago-ana* are the “secret marks” (*kakushi-tagane*) of Nakane Heihachirô.

348. *sayû-namako-sukashi zôgan-tsuba* (左右海鼠透・象嵌鐔) – *Sukashi* design of sea cucumbers to the left and right and *zôgan* ornamentation.

mumei: Nakane Heihachirô (中根平八郎)

Owner: Asai Motohiro (浅井元弘)

349. *sayû-namako-sukashi kin-zôgan-tsuba* (左右海鼠透・金象嵌鐔) – *Sukashi* design of sea cucumbers to the left and right and *kin-zôgan* ornamentation.

mumei: Nakane Heihachirô (中根平八郎)

Owner: Abe Katsuji (阿部勝治) (see plate 130)

350. *sugimori-hôen zôgan-tsuba* (杉森方円象嵌鐔) – *Zôgan* design of stylized cedar forest in a square.

mumei: Nakane Heihachirô (中根平八郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

351. *meibun-chirashi tsuba* (銘文散鐔) – Arrangement of signatures.

mei: Kyûshû Higo no Kuni Tôyama Minamoto Yoriie saku (九州肥後国遠山源頼家作)

Owner: Kuroda Masashige (黒田政重)

Note: This is an extremely rare piece and its *deki* is excellent.

352. *ryûsui-tareyanagi no zu tsuba* (流水垂柳図鐔) – Running water and weeping willow.

mumei: Tôyama Yorie (遠山頼家)

Owner: Ise Torahiko (伊勢寅彦) (see plate 56)

Note: This *tsuba* was once handed down as work of Kanshirô. It is definitely old and the interpretation is peculiar. A very rare work.

353 + 354. *gunma no zu tsuba* (群馬図鐔) – Herd of horses.

mei: Tôyama Yosanohyôe Minamoto Yoritsugu saku (遠山与さんひょうへ源頼次作)

Owner: Tôkyô National Museum

Note: Tôyama Yoritsugu made some *tsuba* with brass *zôgan* like this one but it must be noted that he also made some with silver *nunome-zôgan*.

355. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mumei: Den Mannichibô (伝万日坊)

Owner: Ogawa Rinsuke (小川倫右)

356. *ipponmatsu-sukashi tsuba* (一本松透鐔) – *Sukashi* design of a single pine.

mumei: Den Mannichibô (伝万日坊)

Owner: Fujitani Yoshiyuki (藤谷良行)

357. *itomaki-sukashi tsuba* (糸巻透鐔) – *Sukashi* design of spindle.

mumei: Den Mannichibô (伝万日坊)

Owner: Fujii Manabu (藤井学) (see plate 22)

358. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mumei: Den Mannichibô (伝万日坊)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

Note: This is a very good reference for Mannichibô.

359. *mukade no zu tsuba* (百足図鐔) – Centipede.

mei: Misumi (三角)

Owner: Ôtsubo Kenzô (大坪建三, 1900-) (see plate 166)

Note: The centipede looks truly magnificent and signed works of Misumi are very rare.

360. *mukade no zu tsuba* (百足図鐔) – Centipede.

mumei: Misumi (三角)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

Note: This *tsuba* shows the same motif but is unsigned and it is unclear if these are a *daishô*.

361. *matsutaka no zu tsuba* (松鷹図鐔) – Hawk and pine.

mei: Misumi (三角)

Owner: Fujii Manabu (藤井学) (see plate 22)

362. *sayû-matsu sukashi-zôgan tsuba* (左右松透象嵌鐔) – *Sukashi* design of pine to the left and right and *zôgan* ornamentation.

mei: Misumi (三角)

Owner: Kishida Yûsaku (岸田勇作) (see plate 36)

363. *kinoko-sukashi tsuba* (茸透鐔) – Mushrooms.

mei: Okitsugu (興次)

Owner: Hatashima Sei (畑島正) (see plate 54)

Note: Such a “scratched” on *mei* is called *harigaki-mei* (針書銘). The *tsuba* is a Misumi work and the Okitsugu *mei* or inscription is not found on any other work.

364. *namazu ni kani no zu tsuba* (鯰に蟹図鐔) – Catfish and crab.

mumei: Misumi (三角)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The interpretation of the catfish attributes this work to Misumi.

365. *kingin sakura-mon zôgan-tsuba* (金銀桜文象嵌鐔) – Gold and silver cherry blossom inlay.

mumei: Tani Seibei (谷清兵衛)

Owner: Tôkyô National Museum

Note: Although unsigned, the attribution to Tani Seibei seems appropriate.

366. *sakura-mon-chirashi zôgan-tsuba* (桜文散象嵌鐔) – Arrangement of cherry blossoms.

mumei: Tani Seibei (谷清兵衛)

Owner: Iwasaki Minori (岩崎農)

367. *kaku-kuyô zôgan-tsuba* (角九曜・象嵌鐔) – Nine-luminaries crest and *zôgan* ornamentation.

mumei: Suwa Ikuhei (諏訪幾平)

Owner: Ihara Issei (井原一精)

Note: This *tsuba* features a prominently uneven *tsuchime* finish and also the *kinzôgan* has a rather rough appearance.

368. *shihô-inome sukashi-zôgan tsuba* (四方猪の目透・象嵌鐔) – *Inome-sukashi* in four directions and *zôgan* ornamentation.

mumei: Suwa Ikuhei (諏訪幾平)

Owner: Sugino Naoki (杉野直樹)

Note: The *zôgan* ornamentation is somewhat intrusive. Such thick linear elements for a *koboku-zôgan* are typical for Suwa Ikuhei.

369. *unkei-sukashi zôgan-tsuba* (雲形透・象嵌鐔) – *Sukashi* design of cloud formations and *zôgan*.

mumei: Suwa (諏訪)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: A rather large dimensioned piece but the size is actually to its advantage.

370. *koboku-zôgan tsuba* (古木象嵌鐔) – *Zôgan* of dead wood.

mumei: Den Suwa Ikuhei (伝諏訪幾平)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: Some see this as a work of the Kamiyoshi School because of the peculiar brass *zôgan* but the *tsuba* is older and thus more recent studies rather attribute it to Suwa Ikuhei.

371. *nami-chidori-mon tsuba* (波千鳥文鐔) – Waves and plovers design.

mei: Tôhi Kôrin (東肥光隣)

Owner: Watanabe Kunitake (渡辺国武)

372. *tsuki ni hototogisu no zu tsuba* (月に時鳥図鐔) – Cuckoo under the moon.

mei: Kôrin (光隣)

Owner: Hirayama Ichiji (平山一治)

373. *kari-tomabune no zu tsuba* (雁・苫舟図鐔) – Wild geese and reed-thatched boat.

mei: Seitetsu o motte sono naka o kata ni shi, rendô o motte sono soto o irodoru – Chisokutei (以精鉄堅其中・以煉銅彩其外・知足亭, “Finely forged iron used for the core to provide strength, refined copper used for the outside to provide color”)

Owner: Ogawa Rinsuke (小川倫右)

Note: One of Chisokutei’s greatest masterworks which is also referred to as *chûya-tsuba* (昼夜鐔, lit. “day and night *tsuba*”).

374. *nasu no zu tsuba* (茄子図鐔) – Eggplant

mei: Chisokutei – Mo Sandai-me Jingo saku (知足亭・摸三代目甚五作, “Chisokutei, copying a work of the 3rd generation Jingo”)

Owner: Komeno Ken’ichi (米野健一, 1912-?) (see plate 18)

375 + 376. *nami ni kai-zukushi no zu tsuba* (波に貝尽図鐔) – Waves and an arrangement of shells.

mei: Seitetsu o motte sono naka o kata ni shi, rendô o motte sono soto o irodoru – Chisokutei (以精鉄堅其中・以煉銅彩其外・知足亭, “Finely forged iron used for the core to provide strength, refined copper used for the outside to provide color”)

Bumon kajitsu kore o sei (武門暇日製之, “made by a member of the warrior class on a day off”)

Owner: Hatashima Sei (畑島正) (see plate 54)

377 + 378. *botan-karakusa zôgan-tsuba* (牡丹唐草象嵌鐔) – *Zôgan* of peonies and *karakusa*.

mei: Higo Yonemitsu Taihei Mitsumasa – Shôwa mizunoto-u nanajûroku-sai kinsaku (肥後米光太平光正・昭和癸卯七十六才謹作, “carefully/respectfully made by Yonemitsu Taihei Mitsumasa from Higo in the year of the hare of the Shôwa era [1963], age 76”)

Owner: Yonemitsu Taihei

Note: This is one of Mitsumasa’s greatest masterworks and shows how skillful he was at applying *zôgan*. The aesthetics and workmanship basically follow that of Matashichi.

379 + 380. *futatsu-hiki-sukashi karakusa-zôgan tsuba* (二引透・唐草象嵌鐔) – *Sukashi* design of *futatsu-hiki* bar and *karakusa-zôgan* ornamentation.

mei: Higo Yonemitsu Taihei Mitsumasa – Shôwa mizunoto-u nanajûroku-sai kinsaku (肥後米光太平光正・昭和癸卯七十六才謹作, “carefully/respectfully made by Yonemitsu Taihei Mitsumasa from Higo in the year of the hare of the Shôwa era [1963], age 76”)

Owner: National Commission for Protection of Cultural Properties (文化財保護委員会)

Note: This is one of Mitsumasa’s greatest masterworks and is interpreted in the Kamiyoshi style, The *zôgan* is especially magnificent on this work.

381. *nadekaku-gata-nai mokkô-sukashi kin-fukake tsuba* (撫角形・内木瓜透・金吹かけ罫) – *Mokkô-sukashi* within a *nadekaku-gata* and like sprayed-on gold accentuations.

mumei: Sansai (三斎)

Owner: Hosokawa family

Note: A rather large *tsuba* that displays a quality level that is usually not seen with works attributed to Sansai. It comes with a *hakogaki* by Nishigaki Kanshirô that says that it is a work of Sansai and that briefly narrates his career. However, the *hakogaki* states a date of the 27th day of the seventh month of Keichô eleven (慶長, 1606) what raises some questions as it doesn't match with known historic details of Sansai.

382. *jûyô-bijutsuhin, sayû-nanamo sukashi-tsuba* (左右海鼠透罫) – *Sukashi* of sea cucumbers to the left and right.

mumei: Den Musashi (伝武蔵)

Owner: Ide Norikazu (井手徳一) (see plate 9)

Note: This is one of the best works attributed to Miyamoto Musashi.

383. *sayû-tsuruashi sukashi-tsuba* (左右鶴足透罫) – *Sukashi* of crane legs to the left and right.

mumei: Den Musashi (伝武蔵)

Owner: Kurokawa Institute of Ancient Cultures

Note: It can be grasped that the *tsuba* was made by an amateur.

384. *sayû-nanamo sukashi-tsuba* (左右海鼠透罫) – *Sukashi* of sea cucumbers to the left and right.

mumei: Den Musashi (伝武蔵)

Owner: Fujii Manabu (藤井学) (see plate 22)

385. *sayû-nanamo sukashi-tsuba* (左右海鼠透罫) – *Sukashi* of sea cucumbers to the left and right.

mumei: Den Musashi (伝武蔵)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

386. *hyôtan-namazu no zu tsuba* (瓢箪鯰図罫) – Catfish and gourd.

mumei: Den Musashi (伝武蔵)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

387. *hisago-namazu sukashi-tsuba* (瓢・鯰透鐔) – *Sukashi* design of catfish and gourd.

mei: Masao (正雄)

Owner: Shibata Mitsuo (柴田光男)

Note: It is assumed that Masao bore the family name Murakami (村上) and tradition says that he was a student of Miyamoto Musashi. So this *tsuba* is an amateur work.

388. *katana*

mei: Kawachi no Kami Minamoto Nagakuni (河内守源永国)

Note: The tang bears a Tenna three (天和, 1683) date and states that the blade was owned “by Masao from the Murakami family” (村上氏正雄). This inscription suggests that indeed Masao made the *tsuba* shown to the right.

389. *kuyô-mon fuchigashira* (九曜文縁頭) – Nine-luminaries design.

mumei: Matashichi (又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

390. *tomabune no zu fuchi* (苦舟図縁) – Reed-thatched boat.

mumei: Kanshirô (勘四郎)

Owner: Hatashima Sei (畑島正) (see plate 54)

391. *hikifune no zu fuchi* (曳舟図縁) – Towpath.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

392. *tagoto no tsuki no zu fuchigashira* (田毎月図縁頭) – The reflection of the moon in every rice paddy.

mumei: Kanshirô (勘四郎) (2nd generation)

Owner: Hatashima Sei (畑島正) (see plate 54)

393. *an'ya-tsuru no zu gin-nunome-zôgan kashira* (暗夜鶴図銀布目象嵌頭) – Silver *nunome-zôgan* design of crane in the dark night.

mumei: Jingo (甚五)

394. *amagasa-jinbutsu no zu fuchi* (雨傘人物図縁) – Man with an umbrella.

mumei: Jingo (甚五)

Owner: Hatashima Sei (畑島正) (see plate 54)

395. *karamatsu-zôgan fuchigashira* (唐松象嵌縁頭) – *Zôgan* ornamentation of larch.

mumei: Rakuju (楽寿)

Owner: Hatashima Sei (畑島正) (see plate 54)

396. *gin-takabori nami-mon bashin* (銀高彫波文馬針) – Silver *bashin* with *takabori* of waves.

mumei: Rakuju (楽寿)

Owner: Hatashima Sei (畑島正) (see plate 54)

397. *nami-mon kame-suemon bashin* (波文・亀据文馬針) – *Bashin* with wave design and *suemon* inlay of a turtle.

mumei: Rakuju (楽寿)

Owner: Hatashima Sei (畑島正) (see plate 54)

398. *kuyô-karakusa-zôgan bashin* (九曜唐草象嵌馬針) – *Bashin* with *zôgan* of nine-luminaries crest and *karakusa*.

mumei: Rakuju (楽寿)

Owner: Hatashima Sei (畑島正) (see plate 54)

399. *karakusa-mon musubi-bukuro kashira* (唐草文結袋頭) – Tied bundle *kashira* with *karakusa* design.

mei: Hayashi Matashichi (林又七)

Owner: Ôtsuki Kôji (大槻孝治) (see plate 344)

Note: This *kashira* design was a speciality of Matashichi. The signature is of course hidden when mounted, so the fact that it is a work of Matashichi has to be taken for granted until the hilt is redone.

400. *karakusa-mon musubi-bukuro kashira* (唐草文結袋頭) – Tied bundle *kashira* with *karakusa* design.

mei: Hayashi Matashichi (林又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

401. *musubi-nawa zôgan-fuchi* (結繩象嵌縁) – *Zôgan* design of tied rope

mumei: Matashichi (又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

Comes with a *musubi-bukuro karakusa-mon kashira* that is unsigned but attributed to Matashichi too.

402. *yokaku no zu fuchigashira* (夜鶴図縁頭) – Cranes in nest at night.

mumei: Matashichi (又七)

Owner: Kurokawa Institute of Ancient Cultures

403. *karakusa-zôgan fuchi* (唐草象嵌縁) – *Karakusa-zôgan*.

mumei: Hayashi Matashichi (林又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

404. *kiri-mon zôgan yukiai-nami kashira* (桐紋象嵌行合波頭) – Meeting waves-style *kashira* with *zôgan* ornamentation of *kiri* crests.

mumei: Den Matashichi (伝又七)

Owner: Fujii Manabu (藤井学) (see plate 22)

405. *sakura-mon zôgan fuchigashira* (桜紋象嵌縁頭) – *Zôgan* ornamentation of cherry blossom crests.

mumei: Den Matashichi (伝又七)

Owner: Kurokawa Institute of Ancient Cultures

406. *dorozuri-kojiri* (泥摺鑑) – Low *kojiri*.

mumei: Hayashi Matashichi (林又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

407. *dorozuri-kojiri* (泥摺鑑) – Low *kojiri*.

mumei: Hayashi Matashichi (林又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

Note: This *kojiri* features a *chikaragane*.

408. *uzumaki-zôgan kojiri* (渦卷象嵌鐺) – *Kojiri* with whirlpool *zôgan*.

mumei: Hayashi Matashichi (林又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

409. *uzumaki-zôgan kojiri* (渦卷象嵌鐺) – *Kojiri* with whirlpool *zôgan*.

mumei: Hayashi Matashichi (林又七)

Owner: Hatashima Sei (畑島正) (see plate 54)

410. *hasen no zu zôgan fuchi* (破扇図象嵌縁) – *Fuchi* with broken fan *zôgan* design.

mumei: Tôhachi (藤八)

Owner: Hatashima Sei (畑島正) (see plate 54)

411. *kuyô-mon shippô-menuki* (九曜紋七宝目貫) – Nine-luminaries crest with cloisonné.

mumei: Hirata Hikoza (平田彦三)

Owner: Yoshida Tenshin (吉田天信)

Note: Magnificent *deki* and Hikoza *menuki* are extremely rare.

412. *shippô-hasu menuki* (七宝蓮目貫) – Lotus with cloisonné.

mumei: Hirata Hikoza (平田彦三)

Owner: Ôta Shigenobu (太田重延) (see plate 48)

413. *hanakuri-gata yamamichi fuchigashira* (鼻繰形山道縁頭) – Nose ring shape with mountain path accentuations.

mumei: Hikoza (彦三)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

414. *nami-yamamichi kashira* (波山道頭) – Mountain path style with waves.

mumei: Hikoza (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

415. *nami-yamamichi kashira* (波山道頭) – Mountain path style with waves.

mumei: Hikoza (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

416. *arikoshi fuchi* (蟻腰縁) – Ant hip style *fuchi*.

mumei: Hikozaô (彦三)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Comes with *yukiai-nami* style *kashira*.

417. *yokaku no zu fuchi* (夜鶴図縁) – Cranes in nest at night.

mumei: Hikozaô (彦三)

Owner: Ôta Shigenobu (太田重延) (see plate 48)

Comes with *yukiai-nami* style *kashira* that is also a work of Hikozaô.

418. *musubi-bukuro gin-byô zôgan-kashira* (結袋銀鉾象嵌頭) – Tied bundle style *kashira* with silver inlay of rivets.

mumei: Hikozaô (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

419. *hanakuri-kashira* (鼻繰頭・鼻くり頭) – Nose ring style *kashira*.

mumei: Hikozaô (彦三)

Owner: Fujii Manabu (藤井学) (see plate 22)

420. *kuyô-mon-chirashi fuchigashira* (九曜紋散縁頭) – Arrangement of nine-luminaries crests.

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

421. *itomaki no zu fuchigashira* (糸巻図縁頭) – Spindles.

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

422. *ikada ni jakago no zu fuchigashira* (筏に蛇籠図縁頭) – Raft and baskets for river bank enforcement.

mumei: Kanshirô (勘四郎)

Owner: Ôta Shigenobu (太田重延) (see plate 48)

423. *gekka-oimatsu no zu fuchi* (月下老松図縁) – Old pine under the moon.

mumei: Kanshirô (勘四郎)

Owner: Ôta Kiichi (太田喜一)

Comes with an unsigned crane *zôgan* style *kashira*.

424. *suiryû-kani no zu fuchikashira* (水流蟹図縁頭) – Running water and crabs.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

425. *kani ni zu kojiri* (蟹図鑑) – Crab.

mumei: Nishigaki (西垣)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

426. *hoshi-ami chidori no zu fuchigashira* (干網千鳥図縁頭) – Drying nets and plovers.

mumei: Kanshirô (勘四郎)

Owner: Kurokawa Institute of Ancient Cultures

427. *Katada-rakugan no zu fuchigashira* (片田落雁図縁頭) – The wild geese at Katada.

mumei: Kanshirô (勘四郎)

Owner: Washimi Shigenobu (鷺見重信) (see plate 156)

428. *doronami-fuchi* (泥波縁) – Mud waves.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

429. *nami-mon fuchi* (波文縁) – Wave design.

mei: Nishigaki Jinzô saku (西垣仁蔵作)

Owner: Hatashima Sei (畑島正) (see plate 54)

430. *jakago no zu fuchi* (蛇籠図縁) – Baskets for river bank enforcement.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

431. *hanakuri-kashira* (鼻繰頭・鼻くり頭) – Nose ring style *kashira*.

mumei: Kanshirô (勘四郎)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

432. *musubi-bukuro kashira* (結袋頭) – Tied bundle style *kashira*.

mumei: Kanshirô (勘四郎)

Owner: Fujii Manabu (藤井学) (see plate 22)

433. *kuyô-kiri-mon arikoshi-fuchi hana-mon kashira dorozuri-kojiri* (九曜・桐紋蟻腰縁・花文頭・泥摺鑑) – Ant hip style *fuchi* with nine-luminaries and *kiri* crests, *kashira* with flower design, and low *kojiri*.

mumei: Nishigaki (西垣)

Owner: Kokubo Ken'ichi (小窪健一)

434. *ajiro-mon gin-nunome-zôgan mitokoromono* (網代文銀布目象嵌三所物) – *Mitokoromono* set consisting of *fuchigashira* and *kojiri* with silver *nunome-zôgan* in the form of a mesh design.

mumei: Jingo (甚五)

Owner: Matsumoto Kintarô (松本近太郎)

435. *shirure-yasuri fuchi* (時雨鑢縁) – Drizzle-like filemarks.

mumei: Jingo (甚五)

Owner: Hatashima Sei (畑島正) (see plate 54)

436. *edagiku no zu fuchi* (枝菊図縁) – Chrysanthemum on branch.

mumei: Jingo (甚五)

Owner: Fujii Manabu (藤井学) (see plate 22)

437. *uzumaki-zôgan mitokoromono* (渦巻象嵌三所物) – *Mitokoromono* set with whirlpool *zôgan*.

mumei: Rakuju (楽寿)

Owner: Yoshida Tenshin (吉田天信)

438. *zôgan naga-kojiri* (象嵌長鑑) – Long *kojiri* with *zôgan* ornamentation.

mumei: Rakuju (楽寿)

Owner: Hatashima Sei (畑島正) (see plate 54)

439. *ushi no zu kozuka* (牛図小柄) – Cattle.

mei: Misumi (三角)

Owner: Hatashima Sei (畑島正) (see plate 54)

440. *niwatori no zu kozuka* (鶏図小柄) – Cock.

mei: Misumi (三角)

Owner: Hatashima Sei (畑島正) (see plate 54)

441. *katatsumuri no zu kozuka* (蝸牛図小柄) – Snail.

mumei: Misumi (三角)

Owner: Hatashima Sei (畑島正) (see plate 54)

442. *ushi no zu fuchi* (牛図縁) – Cattle.

mei: Misumi (三角)

Owner: Hatashima Sei (畑島正) (see plate 54)

443. *hiryû no zu fuchigashira* (飛龍図縁頭) – Flying dragon.

mei: Misumi (三角)

Owner: Hatashima Sei (畑島正) (see plate 54)

444. *nanako-yamamichi fuchigashira* (魚子山道縁頭) – Mountain path with *nanako* ground.

mei: Misumi (三角)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

445. *shishi-menuki* (獅子目貫) – Lions.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The interpretation of the tigers differs completely from the Gotô School as this one is more rural.

446. *tora-menki* (虎目貫) – Tigers.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Hatashima Sei (畑島正) (see plate 54)

447. *kame-menuki* (亀目貫) – Turtles.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Hatashima Sei (畑島正) (see plate 54)

448. *ichiwa-gari menuki* (一羽雁) – A wild goose.

mumei: Den Misumi (伝三角)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: Maybe they base on the Miyamoto Musashi work.

449. *nezumi-menuki* (鼠目貫) – Mice.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Yoshida Tenshin (吉田天信)

450. *kai-zukushi menuki* (貝尽目貫) – Arrangement of shells.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Yoshida Tenshin (吉田天信)

451. *katatsumuri-menuki* (蝸牛目貫) – Snails.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Yoshida Tenshin (吉田天信)

452. *kawazu no ko menuki* (蛙子目貫) – Tadpoles.

mumei: Misumi (三角)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Small but very fine *menuki* and interpretations like that tell us that the artist focused more on such “animals” than on “high-ranking” *shishi* or tigers.

453. *kawazu no ko menuki* (蛙子目貫) – Tadpoles.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Hatashima Sei (畑島正) (see plate 54)

454. *tatsu no otoshigo menuki* (龍の落子目貫) – Seahorses.

mumei: Misumi (三角) (has the triangular (Δ) seal on the back)

Owner: Kuroda Masashige (黒田政重)

455. *enkô-hogetsu no zu futatokoromono* (猿猴捕月囟二所物) – Monkey trying to catch the reflection of the moon.

mumei: Den Miyamoto Musashi (伝宮本武蔵)

Owner: Yoshida Tenshin (吉田天信)

456. *musubi-bukuro kashira, kebori fuchi, oyobi kagigata kojiri* (結袋頭、毛彫縁、及び鍵形鐙) – Tied bundle style *kashira*, *fuchi* with *kebori*, and key-shaped *kojiri*

mumei: Den Musashi (伝武蔵)

Owner: Fujii Manabu (藤井学) (see plate 22)

457. *enkô no zu fuchigashira* (猿猴囟縁頭) – Monkeys.

mumei: Den Musashi (伝武蔵)

Owner: Hatashima Sei (畑島正) (see plate 54)

458. *kuyô-mon zôgan teppô* (九曜紋象嵌鉄砲) – *Teppô* with *zôgan* of nine-luminaries crests.

mei: Hishû-jû Hayashi Seizaburô Shigeyoshi saku (肥州住林清三郎重吉作)

Owner: Hosokawa family

Note: This is a gorgeous *teppô* by Hayashi Matashichi.

459. *kuyô-mon-chirashi saya-zôgan teppô* (九曜紋散紗綾象嵌鉄砲) – *Teppô* with an arrangement of nine-luminaries crests and *saya* pattern.

mei: Hishû-jû Hayashi Hachisuke Shigekatsu saku (肥州住林八助重勝作)

Owner: Hosokawa family

Note: Hayashi Hachisuke Shigekatsu was the older brother of Matashichi.

460. *kuyô-mon saya-zôgan teppô* (九曜紋紗綾象嵌鉄砲) – *Teppô* with an arrangement of nine-luminaries crests and *saya* pattern.

mei: Hishû Kumamoto-jû Miyamura Jinbei Masasue saku (肥州熊本住宮村仁兵衛當陶作)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The lineage of Miyamura Masasue, in the simplified form (宮村当陶), is unclear but probably he came from the Kunitomo (国友) School of gunsmiths.

461. *Kasen-koshirae* (歌仙拵)

Owner: Hosokawa family

Note: This is the original *Kasen-koshirae*.

462. *Nobunaga-koshirae* (信長拵) (copy)

Owner: Okano Taromatsu (岡野多郎松, 1900-?) (in 1958, he published and co-authored Satô Kanzan's *Bizan Aitô Zufu* [備山愛刀図譜])

Note: This sophisticated copy was made on orders of the famous sword collector, banker, and Kumamoto retainer Horibe Naoomi (堀部直臣, 1854-1930).

463. *Nobunaga-koshirae* (信長拵) (copy)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

464. *Nobunaga-koshirae* (信長拵) (copy)

Owner: Hatashima Sei (畑島正) (see plate 54)

465. *Nobunaga-koshirae* (信長拵) (copy)

Owner: Ise Torahiko (伊勢寅彦) (see plate 56)

466. *Musashi-koshirae* (武蔵拵)

Owner: Kai Hideo (甲斐秀郎)

Note: This is the famous *koshirae* that was once worn by Miyamoto Musashi and it was locally handed down in Kumamoto until the end of the Taishô era. It is said that the hilt is original but it had originally a lacquered horse leather *tsukamaki* which was replaced in the Taishô era with a brown textile wrapping.

467. *Kishuso-koshirae* (希首座拵) (copy)

Owner: Ôtsuki Kôji (大槻孝治) (see plate 344)

468. *Waifuya-koshirae* (隈府屋拵) (copy)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: The name goes back to the store Waifuya whose owner once presented the *koshirae* to Sansai.

469. *Misumi kanagu wakizashi-koshirae* (三角金具脇差拵) – *Wakizashi-koshirae* with fittings by Misumi.

Owner: Hatashima Sei (畑島正) (see plate 54)

470. *kenukigata-tachi koshirae* with *naga-fukurin* of *suaka* and en suite fittings by Hikozaô (彦三).

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

Note: This *koshirae* is famous ever since and was well-known within the Higo fief.

471. En suite set of *tachi* fittings by Hikozaô (彦三) that shows round, i.e. “moon-shaped” snow flakes embedded into a cloud pattern.

Owner: Ishibashi Yasuyuki (石橋泰幸, 1930-2001) (he was a modern artist from the Kyûshû School of painting)

472. Black-lacquered *uchigatana-koshirae*.

Owner: Hase Saichi (波瀬佐一)

Note: *Kashira* and *kojiri* are bevelled and the *koshirae* shows all over strong Higo characteristics, especially the *kashira*. The leather *katatemaki* is magnificent and the shape of the *tsuka* is very typical for such kind of *koshirae*.

473. *Uchigatana-koshirae* with ribbed base and iron *naga-fukurin* and a *tsuba* by Rakuju (楽寿).

Owner: Takahashi Tsunehiro (高橋常弘)

474. *Musashi-koshirae* copy with red-lacquer *ishimeji-saya* and en suite fittings by Rakuju (楽寿).

Owner: Hosokawa family

475. *Musashi-koshirae* copy with chestnutbrown-lacquer *saya* and en suite fittings by Rakuju (楽寿).

Owner: Matsui Haruyuki (松井明之) (see plate 1)

476. *handachi-koshirae* with red-lacquer *saya* and en suite fittings by Rakuju (楽寿).

Owner: Awazu Keiichirô (粟津慶一郎)

477. *Dai* of a *daishô-koshirae* with en suite fittings by Rakuju (楽寿) with a nine-luminaries and *karakusa zôgan* ornamentation.

Owner: Fujii Manabu (藤井学) (see plate 22)

478. *Shô* of a *daishô-koshirae* with en suite fittings by Rakuju (楽寿) with a nine-luminaries and *karakusa zôgan* ornamentation. The *bashin* is signed “Rakuju” (楽寿).

Owner: Fujii Manabu (藤井学) (see plate 22)

479. *Musashi-koshirae* copy with chestnut brown *ishimeji-saya* and en suite fittings by Rakuju (楽寿).

Owner: Kazuta Masaji (数田政治) (see plate 162)

480. *Katô-koshirae* (加藤拵)

Owner: Honmyô-ji (本妙寺)

Note: This is the famous *koshirae* once worn by Katô Kiyomasa. Although not a *Higo-koshirae*, it follows the same aesthetics which were very popular among warriors of that time. The blade is a mediocre Sukesada but the fact it was mounted like that and worn by Kiyomasa tells us how highly regarded unpretentious blades like that were back then.

481. *tantô* to the *Kiyômasa-koshirae*.

mei: Bishû Osafune Sukesada saku (備州長船祐定作)

Eishô jûsannen nigatsu hi (永正十三年二月日, “a day in the second month Eishô 13 [1516]”)

482. En suite fittings by Rakuju (楽寿) with cherry bossom and *karakusa zôgan* ornamentation.

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Although an en suite set by Kamiyoshi Rakuju, the work unfortunately lacks some elegance.

483. *tako no zu futatokoromono* (蛸魚図二所物) – Octopus.

kôgai, mei: Sozan no motome ni kotae Hôbôshi Yoshitoshi o kozamu (應蘇山需芳蒬子美寿刻, “carbed/made by Hôbôshi Yoshitoshi for Sozan”)

Comes with an undecorated *oborogin kozuka*.

Owner: Hatashima Sei (畑島正) (see plate 54)

Note: This is a copy of the *mitokoromono* that is mounted on the *Nobunaga-koshirae*. Yoshitoshi was a modern artist.

REFERENCE SECTION

1. *take-kiku sukashi-tsuba* (竹・菊透鐔) – *Sukashi* design of bamboo and chrysanthemum.

mei: Yokote Matashichi (横手又七)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: It is said that Matashichi lived in Yokote and that's why this *tsuba* is signed that way. It is said that this *tsuba* is part of a *daishô* pair representing the *shikunshi* (四君子, plum, chrysanthemum, orchid, and bamboo).

2. *bukan-sukashi tsuba* (武鑑透鐔) – *Sukashi* design of family crests.

mei: Hayashi Shigefusa (林重房)

Owner: Tanaka Aisaku (田中愛作)

Note: This *tsuba* is a work of the third Hayashi generation Tôhachi. The immaturity of the *sukashi* design is quite noticeable.

3. *kasumi-sakura sukashi-tsuba* (霞・桜透鐔) – *Sukashi* design of cherry blossoms in mist.

mei: Hayashi (林)

Owner: Kuroda Masashige (黒田政重)

Note: The signature suggests the hand of the third generation Tôhachi as the fourth and fifth generation signed the character for Hayashi in a somewhat different way.

4 + 5. *amime sakura-mon sukashi-tsuba* (網目桜文透鐔) – *Sukashi* design of mesh and cherry blossoms.

mei: Gyônen hachijûnana-sai kore o saku (行年八十七歳作之, “made at the age of 87”)

Hayashi Shigetsugu (林重次)

Owner: Kawashima Yôzô (川島要三)

Note: Shigetsugu was the name of Tôhachi's edest son who succeeded as fourth generation Hayashi.

However, he was not as skilled as his predecessors.

6 + 7. *yatsunashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mei: Tenmei rokunen nigatsu gejun kore o shiage (天明六年二月下旬仕上之, “finished in the last third of the second month of Tenmei six [1786]”)

Hayashi godai Katsuie jûnana-sai nite kore o saku (林五代勝家十七才ニテ作之, “made by the fifth Hayashi generation Katsuie at the age of 17”)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

Note: From this *tsuba* we learn that the fifth Hayashi generation Matahei once used the name Katsuie.

8 + 9. *jûnishi-moji tsuba* (十二支文字鐔) – Characters of the twelve zodiacal signs.

mei: Kansei gannen jûgatsu mikka – Nishiyama-shi no yorokobi ni yotte (寛政元年十月三日・西山氏喜頼之, “made on request by Mr. Nishiyama on the third day of the tenth month Kansei one [1789]”)

Hayashi Shigehisa saku (林重久作)

Owner: Saitô Takatoshi (齋藤隆年)

Note: The character are arranged clockwise and although the syntax of the signature is not entirely clear, it probably states that the *tsuba* was made on request by a certain Mr. Nishiyama, although the “request” part in question might also refer to a first name, Yoshiyori (喜頼).

10 + 11. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mei: Hayashi Matahei (林又平)

Bunka shichinen kugatsu (文化七年九月, “ninth month of Bunka seven [1810]”)

Owner: Ogawa Rinsuke (小川倫右)

Note: Matahei was the fifth generation of the Hayashi School. He also signed with Katsuie (勝家) and Shigehisa (重久) and as it is typical for a later work, the interpretation of the tree and the blossoms is a little bit too refined.

12 + 13. *hisago-sakazuki sukashi-tsuba* (瓢・盃透鐔) – *Sukashi* design of gourd and *sake* cup.

mei: Hishû – Tani-shi (肥州・谷氏)

Owner: Hayashi Takayasu (林高保)

Note: This *tsuba* is attributed to Tani Denji (谷伝次). The *yamagane* ground plate is of excellent quality and the *sukashi* design testifies to a maker whose skill was surely above average. The *okina-yasurime* look great too and although the *yamagane-fukurin* is of ordinary quality, the piece would maybe get an attribution to Hiko-zô if it was unsigned. A very valuable reference.

14. *hagiku-sukashi tsuba* (葉菊透鐔) – *Sukashi* design of chrysanthemums with leaves.

mumei: Kanshirô (勘四郎) (3rd generation)

Owner: Ide Tôkurô (井手藤九郎) (pen name Mugai [無涯], he was the one to whom Nishigaki Shirô-saku handed over the records and historic documents of his family)

Note: This motif is belongs to the standard repertoire of the Kanshirô lineage.

15. *tokusa no zu tsuba* (木賊図鐔) – Horsetail.

mei: Nishigaki Kanshirô (西垣勘四郎) (later generation)

Owner: Hagihara Tomijirô (萩原富次郎)

16. *ôbai-sukashi tsuba* (鶯梅透鐔) – *Sukashi* design of nightingale in plum tree.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Yoshida Teruzô (吉田輝三, 1899-1990) (see plate 38)

Note: A very interesting design but which makes a somewhat “flat” appearance.

17. *oimatsu sukashi-tsuba* (老松透鐔) – *Sukashi* design of old pine.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Watanabe Kunio (渡辺国雄, 1915-1991) (see plate 83)

18. *kasumi-hanagiri sukashi-tsuba* (霞花桐透鐔) – *Sukashi* design of paulownia blossoms in mist.

mei: Nishigaki Kanpei saku (西垣勘平作)

Owner: Itô Fumio (伊藤文夫)

19. *kasumi Shigure-tei sukashi* (霞時雨亭透) – *Sukashi* design of Shigure Pavilion in the mist.

mei: Nishigaki Kanpei saku – Nanajûsan-sai (西垣勘平作・七十三歳, “age 73”)

Owner: Kawashima Yôzô (川島要三)

Note: The *tsuba* looks truly like an Akasaka work at first sight but the shape of the *seppa-dai* and *hitsu-ana* is different from typical Akasaka workmanship.

20 + 21. *amaryô-mon tsuba* (雨龍文鐔) – Rain dragon design.

mei: Nishigaki Kanpei saku – Rokujûnana-sai (西垣勘平作・六十七歳, “age 67”)

Owner: Hatashima Sei (畑島正) (see plate 54)

Note: The workmanship is totally similar to Jingo at this piece.

22. *myôga-kari-tsunagi sukashi-tsuba* (茗荷雁繫透鐔) – *Sukashi* design of ginger and wild geese.

mei: Higo-jû Nagatsugu (肥後住永次)

Owner: Ôtsuka Gen'ichi (大塚源市, ?-2010) (see plate 235)

Note: The design reminds of *Owari-sukashi* or *Kyô-sukashi*. This Nagatsugu *mei* is probably that of the second generation Jingo.

23. *kikka-sukashi tsuba* (菊花透鐔) – *Sukashi* design of chrysanthemum.

mei: Jingo Nagatsugu nanajûgo-sai (甚吾永次七十五歳, “age 75”)

Owner: Ide Norikazu (井手徳一) (see plate 9)

Note: This is a famous work from the last years of the fourth generation Nagatsugu. The signature is chiseled in a squarish manner.

24. *kikka-mon tsuba* (菊花文鐔) – Chrysanthemum design.

mei: Yatsushiro – Sandai-me Jingo saku (八代・三代目甚五作)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

25. *jôge-hisago sukashi-tsuba* (上下瓢透鐔) – *Sukashi* design of gourds on top and bottom.

mei: Yatsushiro Jingo saku (八代甚吾作) (3rd generation)

Note: There are several *tsuba* with this design extant by the third generation Jingo but which differ somewhat in size. This reference was provided by Kanzan.

26. *tômi no matsu sukashi-tsuba* (遠見松透鐔) – *Sukashi* design of pine in the distance.

mei: Yatsushiro – Sandaime Jingo saku (八代・三代目甚吾作)

Owner: Kurokawa Institute of Ancient Cultures.

Note: Please note that the third generation Jingo had a large repertoire of different designs.

27. *amaryô no zu tsuba* (雨龍図鐔) – Rain dragon.

mei: Yatsushiro – Sandaime Jingo saku (八代・三代目甚吾作)

Owner: Ogawa Rinsuke (小川倫右)

28. *yuki-sasa no zu zôgan-tsuba* (雪・笹図象嵌鐔) – *Zôgan* ornamentation of snow and small bamboo.

mei: Yatsushiro – Jingo Shigenaga saku (八代・甚吾茂永作)

Owner: Matsui Haruyuki (松井明之) (see plate 1)

29 + 30. *baigetsu-sukashi tsuba* (梅月透鐔) – *Sukashi* design of plum tree and moon.

mei: Yatsushiro Jingo saku – Shigenaga (八代甚吾作・茂永)

Owner: Shibata Mitsuo (柴田光男)

31. *unkei-tomoe sukashi-tsuba* (雲形・巴透鐔) – *Sukashi* design of clouds and arranged as *tomoe*.

mei: Nidaime Kamiyoshi Juhei saku (二代目神吉寿平作)

Owner: Sugimoto Mitsuhiro (杉本光寛) (he was a famous *koshirae-shi* from Nara)

Note: Unfortunately, the finish of this *tsuba* had to be redone.

32. *matsu-sukashi tsuba* (松透鐔) – Pine *sukashi*.

mei: Tôhi Kamiyoshi Fukanobu (東肥神吉深信)

Owner: Hirayama Ichiji (平山一治)

33. *tsuki ni nami sukashi-tsuba* (月に波透鐔) – *Sukashi* design of moon and waves.

mei: Kamiyoshi Fukanobu (神吉深信)

Tenpô jûyonen mizunoto-u hachigatsu hi (天保十四年癸卯八月日, “a day in the eighth month Tenpô 14 [1843], year of the hare”)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

35. *gowa-tsuru sukashi-tsuba* (五羽鶴透鐔) – *Sukashi* design of five cranes.

mei: Kmiyoshi (神吉)

Owner: Ogawa Rinsuke (小川倫右)

Note: This design was introduced by the Kamiyoshi School.

36. *sayû-ô-sukashi zôgan-tsuba* (左右大透象嵌鐔) – Large *sukashi* to the left and right and *zôgan* ornamentation.

mei: Jûrokusai Mitsuharu saku (十六才光治作)

Owner: Iwasaki Minori (岩崎農)

Note: Mitsuharu was the name of Yonemitsu Taihei's grandfather Tanabe Yasuhira (田辺保平).

37 + 38. *chikuwa sukashi-tsuba* (枝折竹輪透鐔) – *Sukashi* design of bamboo branch bent to a loop.

mei: Hiranaga Hajime no motome ni ôjite (応平長一需, “following an order of Hiranaga Hajime,” Note: The syntax of this name is unclear. It might also be Taira Chôichi or Taira Nagakazu and if (平) is indeed the family name, i.e. instead of “Hiranaga” (平長), also the readings *Hira* or *Hei* are possible.)

Fujiwara Rakuju kore o tsukuru – Kaei shichi tora hachigatsu (藤原楽寿造之・嘉永七寅八月, “eighth month of Kaei seven [1854], year of the tiger”)

Owner: Tôkyô National Museum

Note: This is a Matashichi *utsushi*.

39. *susuki ni warabi no zu tsuba* (薄にわらび図鐔) – Pampas grass and bracken.

mei: Kôrin (光隣)

Owner: Ogawa Rinsuke (小川倫右)

Note: This *tsuba* shows a very interesting interpretation of this or similar designs.

40. *sakura-sukashi kasumi-mon tsuba* (桜透霞文鐔) – Cherry blossom *sukashi* and mist pattern.

mei: Suwa (諏訪)

Owner: Ishikawa Seiroku (石川清六) (see plate 179)

Note: Signed Suwa works are very rare, although this is a somewhat later work.

41. *kikka-gata hanabishi-mon sukashi-tsuba* (菊花形花菱文透鐔) – *Sukashi* design of *hanabishi* elements in a *kikka-gata*.

mei: Nagahiro saku (永弘作)

Note: The *tsuba* makes an overall rather weak impression. This reference was provided by Kanzan.

42. *take-sukashi tsuba* (竹透鐔) – Bamboo *sukashi*.

mei: Fukushima Kôsuke saku (福島恒介作)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

43. *mitsugiri-mon sukashi-tsuba* (三桐文透鐔) – *Sukashi* design of three paulownia.

mei: Tôhi Masatoshi (東肥正敏)

Note: Masatoshi was a *bakumatsu* era artist but of poor skill. This reference was provided by Kanzan.

44. *baika-sukashi* (梅花透) – Plum *sukashi*.

mei: Higo Shôhō Tomokuni (肥後諸方知国)

Owner: Ôtsuka Gen'ichi (大塚源市, ?-2010) (see plate 235)

Note: Both *sukashi* design and *zôgan* inlay look too “busy” and the overall interpretation is not very refined, what testifies to the late times and also to that the artist was not outstanding.

45. *yatsubashi sukashi-tsuba* (八ツ橋透鐔) – *Sukashi* design of the eight-planked bridge from the *Ise Monogatari*.

mei: Meiwa kunen shôgatsu (明和九年正月, “first month of Meiwa nine [1772]”)

Hirata Arihisa saku (平田在久作)

Owner: Yoshida Tenshin (吉田天信)

Note: The *ura* side bears the *mei* of Kishû-jû Teimei (紀州住貞命) and probably means that Arihisa aimed at a Taimei work here.

46. *kiri-amime mon-tsuba* (桐網目文鐔) – Paulownia and mesh design.

mei: Kumamoto (熊本) (the *mei* is part of the engraved design)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

47. *kikka-mon tsuba* (菊花文罽) – Chrysanthemum design.

mei: Tôhi Obara Hisanori (東肥小原久梯)

Owner: Sugita Toshikazu (杉田利一)

48. *tsuta-karakusa zôgan-tsuba* (蔦唐草象嵌罽) – Ivy and *karakusa zôgan* ornamentation.

mei: Higo Katsuhisa saku (肥後勝久作)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

49. *hanagiri-zôgan tsuba* (花桐象嵌罽) – Paulownia blossoms.

mei: Higo no Kuni Kozaemon (肥後国小左工門)

Owner: Kurokawa Institute of Ancient Cultures

50. *hana-mon zôgan-tsuba* (花文象嵌罽) – Floral *zôgan* ornamentation.

mei: Higo no Kuni-jû Ujisuke saku (肥後国住氏祐作)

Owner: Aonuma Mitsuo (青沼光夫) (see plate 85)

51. *kiri-mon karakusa-zôgan tsuba* (桐紋唐草象嵌罽) – *Zôgan* design of paulownia crests and *karakusa*.

mei: Munemasa (宗政)

Owner: Sugita Toshikazu (杉田利一)

52. *inaho no zu zôgan tsuba* (稲穂図象嵌罽) – *Zôgan* design of ears of rice.

mei: Yatsushiro Nyoshin saku (八代如心作)

Owner: Ogawa Rinsuke (小川倫右)

Note: Late Edo period work of an artist who likely belonged to the Jingo School.

53. *kiri-mon karakusa-zôgan tsuba* (桐紋唐草象嵌罽) – *Zôgan* design of paulownia crests and *karakusa*.

mei: Tôhi Chikanobu (東肥親信)

Owner: Ôtsuka Gen'ichi (大塚源市, ?-2010) (see plate 235)

Note: *Bakumatsu* era work of a *meikan-more* artist (i.e. artist who is not found in the records).

54. *tako no zu tsuba* (蛸魚図鐔) – Octopus.

mei: Ichiryûsai Chikatoshi saku (一龍齋親利作)

Owner: Abe Kôjin (阿部行人)

Note: Chikatoshi was a very skillful *bakumatsu* era artist who probably focused on making Jingo copies.

55. *rigyo no zu tsuba* (鯉魚図鐔) – Carp.

mei: Tôhi Takao saku (東肥高尾作)

Owner: Ogawa Rinsuke (小川倫右)

56. *nami ni ryû no zu tsuba* (波に龍図鐔) – Dragon in waves.

mei: Tôhi Chikaaki saku (東肥親明作)

Owner: Higuchi Yoshiyuki (樋口義幸) (in 1976, he co-authored an article on Higo swordsmith genealogies in the *Tôen* [刀苑] magazine)

57. *unryô-mon tsuba* (雲龍文鐔) – Cloud dragon design.

mei: Yatsushiro Ungo saku (八代雲居作)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

58 + 59. *shihô-warabite sukashi-zôgan tsuba* (四方蕨手透・象嵌鐔) – *Sukashi* design of bracken ears and *zôgan* ornamentation.

mei: An'ei rokunen tori jûichigatu hi (安永六年酉十一月日, “a day in the eleventh month An'ei six [1777], year of the cock”)

Kumamoto-jû Yoshihiro (熊本住良弘)

Owner: Ogawa Rinsuke (小川倫右)

Note: The characters on the *tsuba* read: “*Tsuba wa kobushi no bi ni shite tetsu yoki tame ni moto yoshi*” (鐔ハ拳の備にして鉄能キ為二本好シ, “The *tsuba* is for protecting the hand and thus it must be made of excellent iron, like this one”)

60. *jû-sakura sukashi-tsuba* (十桜透鐔) – *Sukashi* design of ten cherry blossoms.

mei: Yoshihiro saku (良弘作)

Meiwa yonen shichigatsu kichijitsu (明和四年七月吉日, “on a lucky day of the seventh month Meiwa four [1767]”)

Owner: Yokoyama Hiroyoshi (横山碩致, 1921-?) (he was a sword expert from Okayama and *shinsa* member for the NBTHK)

61 + 62. *kasumi-sakura sukashi-tsuba* (霞・桜透罽) – *Sukashi* design of cherry blossoms in mist.

mei: Kikuchi Waifu Sô-shi no tame ni kore o tsukuru (菊池隈府・為宗氏造之, “made for Mr. Sô from Kikuchi in Kumamoto”)

An’ei kunen shi nigatsu kichijitsu Yoshihiro (安永九年子二月吉日良弘, “on a lucky day of the second month An’ei nine [1780], year of the rat”)

Owner: Kiyota Yasuomi (清田泰臣)

63 + 64. *muji-tsuba* (無地罽) – Undecorated *tsuba*.

mei: Minamoto Yoritsugu saku (源頼次作)

Tôyama Yosabei (遠山与三兵衛)

Owner: Yoshino Tatsuo (吉野辰雄) (see plate 187)

65 + 66. *Gama-sen no zu tsuba* (かま仙図罽・蝦蟇仙人図罽) – The Toad Immortal.

mei: Kyûshû Higo no Kuni (九州肥後国)

Tôyama Minamoto Yoritsugu saku (遠山源頼次作)

Owner: Komeno Ken’ichi (米野健一, 1912-?) (see plate 18)

67 + 68. *hanagiri-mon zôgan-tsuba* (花桐文象嵌罽) – *Zôgan* ornamentation of paulownia blossoms.

mei: Toki Keiô gannen gogatsu hi – Gyônen nanajûissai (時慶応元年五月日・行年七十一才, “a day in the fifth month of Keiô one [1865], age 71”)

Fukuzawa-shi no motome ni ôjite (応福沢氏需, “following an order of Mr. Fukuzawa”)

Higo Kumagai Yoshitsugu (肥後熊谷義次)

Owner: Kazuta Masaji (数田政治) (see plate 162)

69 + 70. *karakusa-kusarakashi-te sayû-namako sukashi-tsuba* (唐草くさらかし手左右海鼠透罽) – *Sukashi* design of sea cucumbers to the left and right and *karakusa kusarakashi* ornamentation.

mei: Tôto-jû Osada Toshishige (東都住長田寿繁)

Kansei yonen mizunoe-ne uzuki sho (寛政四年壬子卯月書, “signed in the fourth month of the fourth year of Kansei [1792], year of the rat”)

Owner: Yokoyama Hiroyoshi (横山碩致, 1921-?) (see plate R60)

Note: Works like this are referred to as *Edo-Higo* (江戸肥後).

71. *sayû-namako sukashi-tsuba* (左右海鼠透鐔) – *Sukashi* of sea cucumbers to the left and right.

mumei: Den Musashi (伝武蔵)

Owner: Kanô Bunki (加納聞喜)

Note: It is said that Miyamoto Musashi gave this *tsuba* to his student Terao whose family handed it down for many generations.

72. *hanagata sankai-bishi-mon tsuba* (花形三階菱文鐔) – Flowers and *sankai-bishi* design.

mumei: Den Hikoizô (伝彦三)

Owner: Kanô Bunki (加納聞喜)

Note: It is said that this *tsuba* was once mounted to an *uchigatana-koshirae* worn by Miyamoto Musashi. It was handed down as work of Hikoizô but its interpretation differs somewhat and it might actually be a work of Tani Denji (谷伝次).

73. *hashi no zu kozuka* (橋図小柄) – Bridge.

kin-mei: Kumamoto (隈本)

Owner: Ikeda Suematsu (池田末松, 1921-1998) (see plate 107)

Note: The Kumamoto signature is interesting and maybe this is a work of Misumi?

74. *hiraji-kashira higoshi kawa-gise fuchi* (平字頭・樋腰革着縁) – *Kashira* that features the character *hira* and leather covered *fuchi* with central groove (fittings for a *Kasen-koshirae*)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

75. *hiraji-yamichi-kashira-tsuke no tsuka* (平字山道頭付の柄) – Hilt with mountain path *kashira* that features the character for *hira*.

mumei: Hikoizô (彦三)

Owner: Tsuji Kyôjirô (辻京二郎) (see plate 279)

Note: The *kashira* is typical for to be mounted on a *Kasen-koshirae*.

76. *yamamichi kin-karakusa zôgan-kashira* (山道・金唐草象嵌頭) – Mountain path style *kashira* with golden *karakusa-zôgan* ornamentation.

mei: Shôbei (正兵衛)

Owner: Fujii Manabu (藤井学) (see plate 22)

Note: It is unclear who this artist was but the work does not date later than mid-Edo.

77. *nami-mon fuchigashira* (波文縁頭) – Wave design.

mei: Arao Gotei (荒尾悟貞)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Although *meikan-more* (i.e. not in the records), Gotei was most likely a *bakumatsu* era Higo-kinkô artist. The wave design is pretty sophisticated.

78. *nami-mon fuchigashira* (波文縁頭) – Wave design.

mei: Jutokusai (寿得齋)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: Although *meikan-more* (i.e. not in the records), Jutokusei was most likely a *bakumatsu* era Higo-kinkô artist.

79. *nami-yamamichi fuchigashira* (波山道縁頭) – Wave design with mountain path style *kashira*.

mei: Yoshitsugu + *kaô* (義次)

Owner: Komeno Ken'ichi (米野健一, 1912-?) (see plate 18)

Note: This is a so-called *Edo-Higo* work by Kumagai Yoshitsugu.

80. *ôjukubai-sukashi tsuba* (鶯宿梅透鐔) – *Sukashi* design of nightingale in plum tree.

mumei: Akasaka (赤坂)

Owner: Ikezaki Zennosuke (池崎善之助)

Note: Compared to Higo *tsuba* that show the same design, it is first of all the iron that differs, although that is of course not evident on a picture. Apart from that, the *seppa-dai* tapers somewhat towards the top, the rim is more roundish, and the lower part of the *tsuba* feels a hint more “slack.”

81. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mei: Tadashige (忠重)

Owner: Oda Seiji (小田正治)

Note: This is a magnificent Matashichi *utsushi* by Akasaka Tadashige. The *deki* is outstanding and the lower part of the *tsuba* does not slacken. The *sukashi* elements of the branches are relatively fine and do not look that sharp and although not apparent in the picture, the iron is actually not that different from Matashichi works.

82. *baiju-sukashi tsuba* (梅樹透鐔) – *Sukashi* design of plum tree.

mei: Tadashige (忠重)

Owner: Aonuma Mitsuo (青沼光夫) (see plate 85)

Note: This is another masterly Higo *utsushi* by Akasaka Tadashige, this time interpreted in Nishigaki manner. So this *tsuba* can serve as a good reference to recognize the subtle differences of Akasaka and Higo interpretations of that very motif.

83. *futatsu-hiki, kiri, kari-sukashi tsuba* (二引・桐・雁透鐔) – *Sukashi* design of *futatsu-hiki* bar, paulownia, and wild geese

mumei: Kanayama (金山)

Owner: Kazuta Masaji (数田政治) (see plate 162)

Note: It is interesting to compare this Kanayama *tsuba* with Higo interpretations of that design.

84. *kuyô-kiri-mon-chirashi itomaki-tachi-koshirae* (九曜・桐紋散糸卷太刀拵) – *Itomaki-tachi-koshirae* with an arrangement of the nine-luminaries and *kiri* crest.

tsuba, mei: Hishû Kumamoto-jû Fujita Shingorô saku (肥州隈本住藤田新五郎作)

Kan'ei jûnananen hachigatsu hi (寛永拾七年八月日, “a day in the eighth month of Kan'ei 17 [1640]”)

Owner: Fujisaki-Hachimangû (藤崎八幡宮) (Kumamoto)

Note: This is a gorgeous *itomaki-tachi-koshirae* with excellent fittings. Although the artist is hardly known, there are relatively many works of him extant.

85. *kudarifuji-mon hyôgôgusari-tachi-koshirae* (下り藤紋兵庫鎖太刀拵) – *hyôgôgusari-tachi-koshirae* with *kudarifuji* crests.

tsuba, mei: Meiji kigen tsuchinoe-tatsu hachigatsu kichijutsu (明治紀元戊辰八月吉日, “on a lucky day of the eighth month Meiji one [1868], year of the dragon”)

Tôhi Mitsushige + *kaô* (東肥光重)

Owner: Fujisaki-Hachimangû (藤崎八幡宮) (Kumamoto)

Note: Mitsushige was the name of Tanabe Yasuhira (田辺保平). The mounting represents an uncommon and untraditional *hyôgôgusari-tachi* interpretation but the fittings are gorgeous.

87. *uchigatana-koshirae* with an arrangement of nine-luminaries crests, all fittings en suite made by Kobayashi Takatada (小林隆忠)

fuchi and *tsuba* signed: Kobayashi Takatada + *kaô* (小林隆忠)

Owner: Suzuki Kajô (鈴木嘉定, 1925-2004) (the former president of the NBTHK)