

THE TO-KEN SOCIETY OF GREAT BRITAIN
for the Study and Preservation of Japanese Swords and Fittings

No 50



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PROGRAMME

* NEXT MEETING Monday August 4th 1969 at The Masons Arms, Maddox Street, London W.1 at 7.30 p.m.

FOLLOWING MEETING Monday, September 8th, 1969 at The Masons Arms, at 7.30 p.m. First Monday in the month is a Bank Holiday -- this is the second Monday.

SUBJECTS

For the August meeting it is proposed to leave the meeting an "open" one for general conversation and examination of items of interest which members may bring along, this being the usual "holiday period" meeting when many members are away.

For the September meeting - it is hoped that we might be able to have Raoul Knutsen giving us a talk on pole arms. News of this at the August meeting, but be prepared to bring pole arms for exhibition.

* A reminder to members who want to rebind sword hilts to bring them to the August meeting and we will measure out lengths of tsukaito from the limited supply we have in hand.

LAST MEETINGS

The June meeting was the "freak" show and it certainly lived up to the title. Mole Benn started the ball rolling by announcing with emphasis that he had brought "the Biggest, the Littlest, the Fattest and the Cheapest!" It would perhaps be easiest to deal with these first. The Biggest was an enormous katana blade in shirasaya, the shirasaya measures just short of six feet. The cutting edge of the blade so far as I remember, is around 42 inches. This is a superbly forged and tempered blade of exceptional quality for a large blade. It is unsigned but is probably of late 17th century workmanship, perhaps made

for dedication to a temple. The blade came to this country in 1880 when it was in the Sir Henry Howarth Collection. The only other collection it is Ex. is, I regret to say, mine.

Benn's Littlest was a tiny aikuchi with a blade $3\frac{1}{4}$ inches long. This is most likely a superior Boys Festival sword, the lacquer of the scabbard for example, is of excellent top quality microscopic in detail. The Fattest was that remarkable aikuchi which is described and illustrated in the To Ken Ashmolean Museum Catalogue. Everything about this fantastic sword is of quality, including the superb blade which is as wide as the previously described aikuchi is long. Much conjecture has often centred around the reason for a sword of this gigantic proportion, the blade being more or less a blown-up copy of the Emperor Go Daigo's tanto by Masamune; this one also being signed Masamune. This of course is not to be taken seriously, a likely guess at the maker of this blade would be Naotane, with excellent horimono probably by Yoshitane. However, Fujii Okimitsu who has often enlightened us with insights into the Japanese mind again came up with the probable answer to this mysterious sword. He told us that he once had opportunity to examine a similar sword in a small museum in Japan. It would seem that the function of large or elaborate swords was to "represent" a Daimyo during his absence. When it was necessary for a small Daimyo to travel to Edo to present himself to the Sho-gun, an elaborate sword of this kind would be placed on a sword-rack as a substitute for the actual presence of the Daimyo in his own castle. News to us at this end, anyone know anything more, please?

Finally, the good Hole's Cheapest. This was a properly forged and tempered Ken blade, 3 inches long, mounted in a carved red lacquer vajra shaped hilt and scabbard. Price, five shillings. Benn also had another very fine small aikuchi, this has a kodzuka which measures $3/16 \times 1\frac{1}{2}$ inches, signed in tiny excellent characters ISHIGURO MASAHIRO with kakihan.

To summarize some of the other oddities produced at this meeting.

PETER COTTIS showed a "straight naginata" mounted in a Chinese style sword mounting with a single ring suspension. He insisted it had to be a naginata because of the blade style -

LEN HOLTAWAY - complimented the "straight naginata" by producing a huge nagamaki which he claimed could also be called a straight naginata!!

FUJI-San supplied the answer by telling us that in Japan naginata and nagamaki are not separated, as the Western collector tends to do, but are the same thing. Naginata is the style of mounting which has cord binding on the top section of the shaft, the blades can be interchangeable.

PETER COTTIS was dying to demonstrate a strange "helmet-breaker" no one had a helmet (and neck) to be broken.

HOLTAWAY AGAIN A kukri mounted with tsuba, the tang of the damascened blade adapted and pegged to a Japanese hilt. Len explained at length that this had obviously been made for the Japanese market, etc. etc. (Fortunately for the sanity of us all he later admitted that he had put it together himself. Naughty!)

BENN AGAIN A Nobuiye "penny". This was a tsuba of rather extrovert proportion, over six inches in diameter, belonging said Mole to a "parade quality" sword. Nevertheless the tsuba, signed Nobuiye, was not without merit by any means, it having been subject to numerous acquisitive forays by tsuba experts from time to time.

MALCOM HUTCHINSON A wakizashi, the hilt very attractively mounted in place of samé with fibres of silica spines; tail, I'm told, of glass rope sponge from the sea bottom. Most unusual, there is a letter about this in Journal 2 or 3. Malcolm also had an aikuchi, the scabbard mounted with a "soritsune" made from a fossil gastropod, very odd. The rest of the mounts in an unusual open work Namban style.

JOHN ANDERSON Not unusually a helmet, a freak because, said John, it defied nomenclature. This had a wavy peak with a plaited brass wire rim filled with lacquer. Unusual hinged brass loops for the helmet cord. A rudimentary hole in the top (rehen). All possible European influence. So far as I remember, what struck me as odd was a long black hairy fringe around the bottom of the neck guard. Very queer I thought. Apparently however, according to John, not so unusual or rare - you never can tell in these matters. Helmet bowl signed Midzuno Michinori, with players and a kakihan. Circa 1700.

SYDNEY DIVERS Brought along another recent acquisition. I don't know whether Syd has an arrangement with the salesrooms to have auctions on To Ken meeting days, or what his game is, but he's always turning up with something hot from the auctioneers hammer. This was two volumes of drawings titled, O-Ha-Yo Album by G. Bigot, date probably about 1880-90; illustrating life in just post-restoration Japan, excellent drawing illustrating everyday life, often amusingly.

CAPTAIN JOHNS Showed a superb katana, mounted in unusual Higo mounts, but by no means a freak, as it was not intended to be in any case. This being another recent acquisition. In fact this style of mounting seems to be usual to Higo fittings, tapered scabbard ending in a square ended kojiri. The excellent tightly forged blade was signed Nagasone Okisato Niudo Kotetsu, very convincingly in elegant calligraphy.

THE JULY MEETING was devoted to discussing Shin-Shinto blades and to selling to members present items of sword accessories just received from Japan. A market atmosphere developed when these sales started, a little earlier than intended, and the meeting became rather chaotic. I apologise to members who had brought along a blade and were not able to expound on it to an attentive audience.

Before this took place our President started the proceedings by showing a passing around for examination, one of my favourite sword blades. This is the katana by Kenshi Nobuhide, illustrated in the To Ken Catalogue of the Ashmolean Museum exhibition, and in Basil Robinson's own "Arts of the Japanese Sword". This is a blade for which there is no adequate single word of praise. In my experience I have noted that any person who holds it in his hand immediately becomes several shades paler and gently turns green, audible sounds meanwhile issue from his skull which add up to "how the hell can I wrinkle this thing out of Basil Robinson!" This goes for me too. The sword is inadequately described by me in the To Ken Catalogue, but an interesting addition was added to this at the meeting by our friend Fujii Mitsuoki. He read and translated the extensive saya-gaki on the shirasaya, the important point which emerged from this was that this blade is the actual blade made for the Emperor Meiji. Part of the inscription reads "The man who had the great opportunity to make this sword for His Majesty Konjo must be very happy and lucky indeed". (Konjo - the reigning Emperor). Discussion followed on how a blade of such importance should have ever left Japan. One theory which seemed acceptable was that it could have been presented to an important European about the time of the Russo-Japanese war. At this time it would still have been considered a "modern blade" in the Emperor's collection.

Other fine shin-shinto blades were shown by members Holtaway, Hutchinson and Baxter before the meeting broke up as described.

SWORDS FROM JAPAN

Syd Divers brought to the last meeting four blades in shirasaya recently returned from Japan after repolishing. These were polished by Inami and the polish was of good quality; it seemed to me that the boshi might have had a little more care spent on them, but otherwise the polish was very acceptable. These blades were by Yamato Tegai School, Tamba no kami Yoshimichi (very nice sudare hamon), Yasumitsu and Munenaga. The first sword took a green paper at the panel examination and the other three white papers.

IMAARANAMI NO ICHIMONJI

I am pleased and indeed honoured to announce that another blade of historical importance has appeared in this country, and that it belongs to a To Ken member, Sir Frank Bowden. This is the blade named above, and is in fact the Ichimonji blade which Sir Frank bought in Christies in the sale of November 14th 1957. As I reported in the Programme at that time, Sir Frank said he bought it "for the honour of the Society" and I wished him luck. It is wonderful to know that this luck has certainly materialized, so for the second time, congratulations to Sir Frank.

The sword has been certificated by the Japanese as a recorded historical blade known as The Imaaranami no Ichimonji and has been valued at 5000 gold pieces. The certificate which accompanies the orikami reads in effect:

"This is the famous sword known as the Imaaranami no Ichimonji. This sword has descended from Seiwa Genji sei Taishogun Takauji's grandson. Afterward it became famous in the Meito Oshigata and also in the Oshigata of the Tsuchiya family.

The sword is kept in an old shirasaya with the sayagaki of Honami Heijyuro and Honami Choshiki. The blade is tempered in the method of Kawazuko Choji, with vigorous yumajiri and the style is good with the fine Enokubi style Kirisaki boshi.

The appraised value for this sword is 5000 pieces of ancient gold coins for this is the true sword.

In the record of excellent swords called Meibutsu-Cho, it is mentioned that the possessor of this sword is unknown. As the possession was unknown until today it will now be recorded."

ARTICLE

It is with great pleasure that I publish the following article, kindly sent to us by R.B.Caldwell of Dallas, Texas. In a charming letter Mr.Caldwell writes some very kind things about the Programme and tells me that this article is sent by Albert Yamanaka's permission. It will also appear in a future edition of the Nihonto News Letters. He also says, I quote: "I certainly enjoyed the last article by Tony Griffith. It makes my own poor effort seem rather pallid." May I say to Mr.Caldwell on behalf of our members about to read this "poor effort" that we don't agree. I think this is great stuff and a perfect twin to Tony Griffith's article, this is the sort of writing I love to publish; it is very enjoyable reading & very sound common sense.

THE ECLECTIC COLLECTOR

During the past several years we have had the opportunity to observe many mutations of the unusual creature we call the

Japanese Sword Collector. We have even gone through several metamorphoses in our own development. We have been both quality and quantity collector, investor and student. But we have finally arrived at a method of procedure that is both satisfying and rewarding. It is this procedure that gives the collector a satisfying personal goal to which to devote his collective energies.

Some of the most effective ways to define something is to eliminate the thing it is not, so let us first take a quick look at the various types of collectors that we have observed in and out of their natural habitat the past few years.

First, we have the accumulator - the accumulator, unfortunately, is rapidly becoming extinct. He operated ten to twenty years ago right after the war and bought any number of Japanese swords at a ridiculously low price. Usually he stripped the blade from the koshirae and often without a coat of oil, unceremoniously dumped the blade into a trunk in his attic; he never really developed a feel or love for what he was accumulating. He has one redeeming feature of grace, that is his widow. This delightful little grey-haired old lady is somewhere trying to locate us and ask us to help her get rid of these horrid old things that Harold had so many of in the attic. We pray nightly for strength to help her in her hour of need.

Second, we have the investor - the investor I do not quite trust because I was one myself at one time. He feels that somehow these Japanese things will be worth a lot of money to somebody, someday. He really never acquires a feel or a love for his investment media, and his one redeeming grace is that he will lose interest someday and sell out for a small profit, or he will become fascinated and completely involved in his collection. We wish him a speedy demise.

Third, we have the student - the student has a decided love and feel for the swords and reads avidly Japanese history and the technical description of the blades. Unfortunately, he does not have the financial resources to pursue his hobby, but someday, if his interest persists, he will have the funds and become a very fine, and what we shall call finally, a mature collector.

The mature collector someday is faced with a very major decision. Unfortunately, a great number of collectors at this stage suddenly decide they have gone as far as they can. The object of their collecting has become scarce; they grow weary of the small number they have collected and one or two things will happen, either will suddenly decide to sell out and start some other line of endeavour or they will take a new tack and go into their chosen hobby to a greater depth and with more appreciation. It is this last possibility that I wish to discuss with you.

Let me give you a few examples of what the Eclectic Collector does and how he operates. This is best done by telling you about some instances that brought me to this point in my own

collecting. Example: There was a Gunto in somebody's scrap barrel in Illinois. We bought the blade and brought it to Dallas; it turned out to be a very respectful Bizen Kiyomitsu katana, badly in need of a polish and attention. It went to the West Coast where it was given an excellent polish and shirasaga. Element two - there was a beautiful shakudo tsuba in one of the famous English collections; it came to an auction house in London, where it was bought and came to Dallas. This tsuba had excellent nanako, with a wave pattern, and interspersing the waves was a golden dragon. Element three - a friendly collector bought a wakizashi that had a magnificent pair of fuchi kashirae; blueblack, shakudo nanako with black dragons in gold trimmings. Element four - another collector had a very fine kogai in blue-black shakudo with gold dragon on a nanako wave pattern. Element five - we found a perfect shakudo kozuka that matched the fuchi kashirae from another English auction house.

The final step was a trip to Japan for Kiyomitsu where Hattori had a black lacquer saya made to specifications for the Kiyomitsu and a tsunagi to exactly fit its dimensions. During this same trip we got green papers for the blade. With the purchase of a pair of gold dragon menuki all the elements were complete and put together. Now Kiyomitsu rests in its shirasaya and a very handsome koshirae enjoys a prominent place in my den on a compatible katana kake. It is home for good, rescued from the oblivion of the scrap heap to a place of honour it deserves.

Another example - from a collection in San Antonio one of the first blades I bought was a Nagamichi. Several weeks later a fellow collector sends another Nagamichi out of the blue from Washington, D.C. These are first generation and the signatures match exactly. Off the blades go to San Francisco where they receive a polish and shirasaya. A pair of Goto daisho tsuba are obtained from a fellow collector with gold fall flowers as the motif.

On the next trip to Japan the blades in shirasaya and tsuba go over, where the Saya are constructed and the tsuba made up and wrapped. Several pair of Fuchi Kashirae are tried, but they don't quite work - one is in spring flowers, another is in the wrong kind of nanako, others cost too much, but finally they are found in Japan and with some menuki that I had in my collection the daisho was completed. The first pair of kozuka-kogai was not right. Six months later another pair came in from Los Angeles that fitted the bill exactly as if they were made for this daisho. The addition of a katana kake a few months later completed the picture.

Now you are beginning to see what the Eclectic Collector does.

There is an old saying in Japanese that swords call their own kind. For instance, the first good sword I obtained was a Yosazaemon Sukesada. This sword was absolutely perfect and

required no addition whatsoever on my part, except shirasaya, tsunagi and a good polish, but somehow when I obtained Yosazaemon for the next year or so all of the good blades that came my way happened to be Sukesada.

Hikosaemon, Shichiroemon, Genbei - some early and quite a few generations on to Yokoyama school began to pour in - everything I touched seemed to become Bizen, Sukesada was certainly calling his friends and relatives. Then when Bizen had run its course things suddenly switched to Hizen. Tadayoshi, Tadahiro, Masahiro, Yukihiro, all came flocking to Dallas. Lately things seem to be going toward Settsu, possibly in preparation for "Osaka 70".

Strange things happen to the Eclectic Collector. Perhaps we should call it Synchronicity; for example: I need a matched kozuka-kogai and a friend of mine in San Diego said he had one in copper. I bought it, sight unseen, and was very disappointed when it arrived; the two pieces, other than both being copper, had nothing in common. One was plum blossom and the other a fall flower motif - definitely not matching, but one month later on a business trip to Chicago I popped into an antique store and lo and behold there was the exact matching kozuka for sale at a reasonable price. I later found both of these pieces in a catalogue of the Tomkinson collection and there was no doubt about it. How one piece wound up in Chicago, the other in San Diego and finally came home to roost in Dallas is one of the unexplainable things about collecting, but things show up when you need them the most. Soon they will be on a fine wakizashi that has a plum blossom tsuba to match them.

Sometime you tend to become impatient - for example: the gold dragon menuki for Kiyomitsu I searched hard for several months, but nothing came up that was right. After I got the pair that is on the sword now five different pair showed up within the next several months, all of which would have been better than the pair I finally chose. It does pay to be patient.

My present and long-standing quest for a handsome old itomaki tachi is still unanswered. Sometimes I almost give up hope, but someday it will come in and it will be worth waiting for.

Once you have become accustomed to thinking along these lines your entire approach to purchasing will be altered. But you will be proceeding toward a series of well-defined objectives, each of which is aesthetically satisfying. The blade, of course, is the cornerstone and foundation, it is the prime mover around which the whole project revolves. You analyze the needs and requirements of the blade and proceed from it. The first and undoubtedly most important choice is that of a satisfactory tsuba. Just because you out-traded your worst rival and wound up with the most elegant Goto tsuba in Northeast Nevada doesn't guarantee success on your pet Katana. We have felt poorly mounted Katana that have a predominantly forward centre of gravity, such as Soshu blades with relatively small, light, tsuba and they felt awkward and clumsy.

By the simple expedient of changing to a properly heavy tsuba the centre of gravity is brought closer to your hand and the blade becomes a weapon with new feeling, alive and responsive. A long medium to lightweight blade demands a thin but large diameter tsuba, for proportion as well as weight has to be considered. A Kamakura style blade with strong fumbari cries for a very small lightweight tsuba to be as unobtrusive as possible, for she is a prima-donna and demands all the attention for herself. A thin sukashi iron piece or lacquered horsehide is all that is needed here, for this style blade is alive in its nakedness.

The next important consideration is that of overall theme. Here you need help again from your blade, some kind of clue as to what it wants. If it sports some sort of horimono you are set. A dragon loves company and dragon tsuba and kodugu are easily come by. A ken horimono would complement weapons of various kinds in the other fittings. Plum blossoms equate with other spring themes. If the blade already has a habaki you can get a clue from it; i.e. a silver one needs shibuichi and silver fittings. If copper, look for yamagane in your quest. A gold habaki sets off gold highlights in other kodugu.

If your blade lacks any clues or hints, just use your own imagination and let it run wild. Is it a battle-scarred Samurai business type blade? Maybe it reminds you a bit of winter. Try a heavy Higo iron tsuba and dark brown lacquer and silk wrapping with iron fittings all through. If it is a saucy blade and you think the Smith made it with just a touch of whimsy, try Shoki and Oni theme with light colours and hope a Toshinaga tsuba will show up. You like horses? It' an easy season to come up with horses on all furniture.

There are certain "no-no's" you should observe. Shi-Shi go with peonies. Don't ask why, they do. Tigers with bamboo, turtles with cranes, etc. Don't arbitrarily mix your animals, plants, mons and themes without knowing what you are doing. You might accidentally offend some honourable Japanese tradition. Use bright colours sparingly only to accent not dominate. Remember the "reason for being" of the Japanese swords was to be an effective weapon for personal combat. From this it evolved as a work of art, but never lose sight of its original purpose.

Rules of thumb that may be of use to you are as follows: First, the choice of tsuba is the most important decision. It must balance the blade in weight, size, shape and proportion. Second media, if the tsuba is shakudo nanako utilize that media throughout; copper, use copper; silver, Shubuichi, etc. If iron, use iron or whatever accents or executes the highlight of the tsuba. Be cautious if you have to mix your metals and finishes. Third, a compatible theme throughout not clashing, i.e. plants, animals, insects, historic, folklore, motif, etc. Fourth colour, use the same, not contrasting colour scheme, in the silk, lacquer and fittings. Use colour variations sparingly and when in doubt - don't.

The overall effect should be "shibui", elegant and dignified, not "hade" or flashy. You are after the effect of a Japanese garden, not Piccadilly Circus or Times Square - you want to listen to a string quartet, not a brass band in the drawing room. But, above all, remember the koshirae is there because the blade painstakingly came into being centuries ago for a specific purpose, created by a very special artist. It is in our custody temporarily because numerous generations before us have honoured and preserved it for what it is. We can ignore its beauty and potential, destroy it with neglect - or restore it in the proper setting as the magnificent work of art it really is. Whether it is forgotten or appreciated by the future generations is up to us.

If your collecting is beginning to pall, consider this eclectic approach. Look at your blades in a creative light and consider the possibilities inherent in them, your interest and enthusiasm will grow with each accomplishment. It will be a rewarding experience.

Footnote: To save your looking it up, the definition of Eclectic is as follows: Composed of material gathered from various sources, or choosing and selecting from various sources; to select, pick out.

ARTICLE

We should always be prepared to broaden our minds, to embrace information old or new, Koto or Shinto, however remotely connected with our subject. The following is brought to our notice by member Han Bing Siong.

From New Scientist, 2nd January 1969.

JAPAN. High tensile steel contains layers of softer metals.

At a recent meeting of the Japan Metallurgical Society held at the Tohoku University School of Engineering in Sendai, a composite ultra-high-tension steel was described by Professor Hajime Nakamura of the Technical Research Institute of the Ishikawajima-Harima Heavy Industries Co.Ltd. - a firm known for its construction of the world's biggest oil tanker. This new steel has a tensile strength of 250 kg/sq.mm. (about 400,000 lb/sq.in) Ishikawajima-Harima has already applied for patents, notably in Great Britain, the U.S. and West Germany.

Dr.Nakamura explained how he had obtained a hint towards the idea of this composite from the old method of making Japanese sword blades. Many sheets of iron, of differing compositions, were placed one upon another, and tempered into a sword. But the Japanese blades made in this way, though consisting of steel strong enough to cut through a steel helmet, were apt to be brittle, and sometimes snapped abruptly.

The metallurgist hit upon the idea of sandwiching thin sheets of copper, nickel and other metals only 10 micrometres thick, between sheets of steel like that used for Japanese swords. He

thus finally developed what he now calls "IN-U steel" basing the manufacturing process quite closely on the traditional one.

He claims a combination of cost, strength and lightweight that will make the steel-composite welcome in the gas turbine and aerospace industries.

LETTER

From probably the youngest seeker after knowledge that has ever written to me, a young lady too!

"Dear Sirs, My Daddy has a Japanese sword which has some writing in the handle. He got it during the war from an officer. I have done a rubbing of the writing, the round thing near the bottom was a hole in the handle and the little sign at the bottom didn't come out on the rubbing, so I drew it on. I would like you to tell me what the writing says; the sword is a big one with a long blade that curves round a bit.

Yours sincerely, Anna Peacroft."

COMMENT

Sweet, isn't it? and it was a jolly good rubbing, with a very accurate copy of the seki arsenal stamp. The swordsmith was a modern one, FUJII KANEFUJI.

LETTER

From member Wilf Dodds, apologies Wilf for being overdue, but I always get there in the end. I too cannot find at the moment the reference which produced this comment, but no matter it is self-explanatory.

"Some chap in the To Ken newsletter was commenting on Japanese archery and the reason for some of the extra ornate heads and as much as said that they would be of no use as missiles, and that a 4 oz. arrowhead was ditto. I've been going to write and at the moment haven't got his name or exact reference by me, but - with all due respect, I think his ideas need rectifying. First, has he tried using one of these efforts with a Japanese bow? The Japanese were no more nonsensical than any of the other archer nations of antiquity or recently, and though odd ones of these large arrows may have been ex votos in temples or shrines, quite an amount were I think, made for use. A number of the bows I have seen would seem capable of sending them and there are quite possibly sufficient bows of high poundage still in Japan, also capable.

The factor that most people get around their necks is range, and though a weapon was capable of propelling a missile x yards or miles, does not, by any means, indicate that it was always used at that range. The Japanese were horse archers - the same as Genghis Khan's lot, Sulah-Adins crowd or the Plains' Indians, and countless films and television have given the totally wrong impression that as soon as they were over the skyline, they laid down a deadly barrage that always got its man. What would be

much nearer to the truth is the order of "Not to fire till you can see the whites of their eyes" - and that was muskets. Missiles have always been precious and it is very bad practice to waste them; this goes for any period and people and Japanese prints tend to substantiate this. That phenomenal feats were performed there is no gainsaying, but these have only come down to us owing to their being so, and being the work of well practised specialists. Even Tametomo would prefer a standing stag at 40 yds. to being able to send an arrow clean over the Sanjo Palace. If any of the opposition 'top brass' were advancing they would be well to the fore and their station would well merit a rather fine and flashy arrow and not an ordinary thing that every swordsmith was turning out on a 'piecework' basis. I have discussed this size factor with fellow members of the Society of Antiquarian Archers and they all say that at ordinary battle ranges they are quite capable of use. It's a pity we are not in a position to get the comments of the older generation of Japanese archers on this subject.

COMMENT

Good sound common sense this. On the same subject, I remember years ago at an Archery demonstration given in the grounds of a museum in Kent - an expert archer shot off five or six arrows into a bale of straw covered by an iron sheet, which they penetrated at about forty paces, whilst a musket man was laboriously loading his piece. When he fired he blew a terrible hole into the iron sheet, but there was no doubt who was the more deadly of the two. Obviously most archery was quick and deadly stuff at fairly close ranges.

LETTER

From member F.Sandiford of Manchester, referring back some time again, also, but these comments are always welcome. It is not always immediately that one finds the answer to a problem. I quote:

"Whilst browsing through last years programmes I came across an extract from a letter from Alan Harvie of California. In this he states that he has a sword inscribed "Wheel cutting sword" and queries if this is some kind of test. In your comment you reply that you do not think it is. The term wheel struck a chord in my memory and a quick check revealed that the hip-bone was known as a wheel and that there was indeed a cut across the hips known as RYO-KURUMA. Ref. Page 42 of 'The Arts of the Japanese Sword' and Pages 122 and 123 of 'The Sword and Same'.

Could not this inscription be the results of such a test or alternatively wishful thinking that it could indeed do such a cut successfully?"

JAPANESE SWORDS IN COPENHAGEN

For members going on their holiday in that direction the following from Per Terje Norheim will be of interest. It also continues our occasional reports on swords in Museums throughout the world.

On three different occasions during the last 6 months I have had the possibility to go through the Japanese swords in the two museums where such are to be found. Hereby is a short listing of what I found there:

Tøjhusmuseet (Army Museum). Exhibited:

1. No.C3050 Katana, signed Bishu Osafune Morimitsu, dated Koei, prob.1st year (1342), signature looks "weak", and a bad blister in blade. School certainly right, and period not too far away (Oei?)
2. No.C268, Katana, unsigned, early Shinto blade (Osaka).
3. Very large katana, almost 5 feet overall (made for a temple?). Blade signed Sesshu no Ju HIROYOSHI, prob.HI 448.
4. Unsigned tanto.

Stored away:

5. C254, katana, blade signed Minamoto Moritsugu, seems to be a late koto, could well be MO 499.
6. C268. wakizashi, signed Mihara no Ju MASAIYE, Bingo 16th C. a fairly good blade.
7. C872, wakizashi, signed Satsuyo-shi Motohira, dated Anei 8 (1779) yasurime and shape of nakago looks quite good, mei is more doubtful, blade is beyond restoration anyway.
8. C873, wakizashi, very special blade, hamon is sugu-ha on one side, and gunome on other. Signed, omote, Mitsutoshi. I cannot find any Mitsutoshi with this character for toshi.
9. C988 katana (mounted as tachi), very long kissaki, no yokote, signed Minamoto Naganari (last character doubtful because of piercing by tanghole) Looks like a late shinto to me.

10-14 unsigned blades of no merit.

All the mentioned swords are mounted.

Nationalmuseet (National Museum - Ethnographical Dept.)

This museum has a small collection of swords, a few odd helmets, and about 15 suits of armour. Nothing is exhibited but space is available, and I will try to help them to pick out a few pieces. They also possess some rather good pairs of stirrups and other equipment, as saddles, pole arms etc.

A group of special interest is two nagemaki, five swords and one of armour suit which all once belonged to King Frederik III, and thus must have been in the country from at least about 1660.

None of the blades are good and all are in poor condition. All are unsigned. The mounts are interesting however, sayas generally covered with brown leather, horn soritsunos and horn kurikata. Brass mounts mostly, very simple. The one nagemaki looks like it has been made for the Burmese market. Another very interesting item is a sword which has regular katana mounts, but a European (probably German) sabre blade from the mid 17th C. engraved with mounted warriors and inscriptions. It has not been given any new tempering, and retain its original narrow tang. This came in from the Royal Collection in 1866, will try to trace it further back. Has anyone seen anything like this? Maybe it would be an idea to write a small illustrated article for the Journal about this and the mentioned early ones. I should like to mention in this connection that not only the King Frederik III possessed Japanese swords, but also his Court Painter, Karel Van Manders, a Dutchman (maybe the King got his swords through this man?) When the painter died one found amongst his possessions listed a lot of weapons and among these also two Japanese daggers.

Before listing the signed swords one single unsigned sword should be mentioned. It is an efu-tachi, a gift from the Danish Prince Peter who got this in Japan visiting the country together with the Russian Tsar. The blade to me, seems to be Yoshino period, very fine state and the mounts are superb, with gold kiri on shakudo/nanako. Altogether the museum has about 25 unsigned swords, all mounted.

The signed swords are:

1. W.n. (without number) katana, signed Hizen no Kuni Tadayoshi, signature not corresponding with any of the known, to me looks like a faked Sho-dai.
2. A 1130, katana signed Rokuroemon-jo Minamoto Katsusada, Ka 1484.
3. W.n katana, 28" blade of unusual shape, hiratsukuri with a thinned back for the last 25". Slightly curved, no fumbari. Signed Nobukuni, certainly Muromachi, but I don't think it is any of the Yamashiro Nobukunis.
4. A.b.48, katana, no fumbari but strong curve, signed Sa, fairly good blade probably early 15th C.
5. W.n. long katana, signed Sadahiro, could well be SA 28, and with a long inscription in very small characters. They are so small that my oshigata is not good enough for reading it completely, but it starts with the date Kwansei 11 (1799) 10 month, and then that it is made to the special order of a certain person, and that the smith has had an assistant. The mounts of this sword are rather unusual, tachi mounts, as sober as can be, both tsuka and saya is completely wrapped in thin black thread, all mounts are black lacquered.
6. 458/1936, katana, signed Settsu no Ju Minamoto Muneyoshi, MU 334.

7-8 A. 1750-51, daisho. Katana signed Bizen no Kuni Osafune no Ju nin Yokoyama Sukenaga saku, the mei does not look good to me compared to the oshigatas I have; but I know that this man cut his mei in different ways from time to time. Wakizashi signed Soshu no Ju Sadamune. I should say a 16th C. blade.

9. A.b.109, tachi mounted blade signed katanamei Mino no Ju Kiyonaga, KI 181.

10. W.n. tanto in wooden mounts (for a doctor?), blade signed Kanetaka, KA 412.

11. A 1122 katana, signed Nobutsura saku, and dated Keio 1 (1865) NO 298.

12. W.n. katana, good mid-Muromachi period blade, rest of signature Kane...

Besides these there might be some signed tanto among the 6 or 7 I have not examined. Should any of the members like further information on any of the swords, including oshigata, please contact me. Of the swords in the National Museum I also have photographs of some.

ARTICLE

I am pleased to be able to publish another scholarly article from our anonymous author; he is still anonymous although I have been plagued by Machiavellian or completely unsubtle attempts to find out his identity.

Grandfather Soyo

Yokoya Soyo 1 is an almost legendary figure. A master of incredible ability and "father" of several schools, living in an age about which much is known, nevertheless he remains shrouded in obscurity and his work is seldom seen. Many collectors indeed have never seen a genuine example of his work and even Alexander Moste did not possess a single piece with his signature.

A native of Kyoto, he probably began his career as a "preparer" in the Goto workshops. He moved to Yedo by 1643 and joined Goto Injo as a pupil at about that time. Injo (1621-1689) was the founder of the Shichiroemon line and third son of Goto Kenjo (died 1663). Injo was a chiseller of skill but not genius - indeed he is best remembered today as Soyo's master. The 17th century was a great period of success for the huge Goto family and Soyo must have met and seen the work of many of the great makers of that robust age.

Between 1644 and 1648, Soyo was appointed an official metal-worker to the Shogunate which position he kept till his death in 1691. He cannot have been Injo's pupil for more than a few years and his skills as a young man must have been prodigious to deserve such an appointment early in life. He used the art names Moritsugu, Morinobu and Tomokane. After taking office, he lived in Himono-chō.

The 3rd Shogun Iemitsu died in 1651 shortly after Soyo had begun his official career. He was a man of determination and

intelligence given to extreme personal extravagance; at his death some three thousand attendants, mostly women, were dismissed from his inner apartments in Yedo castle. Soyo's next master, the Shogun Ietsuna, was a sickly child of ten who ruled, in name only, for thirty years. His extant letters show him as a gentle and attractive man who enjoyed continual ill health. He died in 1680 to be succeeded by Tsunayoshi whose character and, especially, attitude to dogs, has been discussed in an earlier article.

Soyo seems to have worked only in the Goto style but it is possible that other styles were mastered by him and he may have worked in katakiri. His immense vigour and technical skills as a craftsman could easily have left him dissatisfied with the restricted Goto manner (the school itself was already showing ample signs of increasing debility). He adopted Uyeda Sochi who died in 1687, having himself adopted Chojiro, the first Somin (1670-1733) whose work in katakiri was regarded, even when the Soken Kisho was written, as almost divine. It is possible that a style so different from that of the Goto may have been encouraged, or taught, by grandfather Soyo.

Both Soyo and Somin were followed by four makers of the same name though work in Goto style is rare. Somin borrowed freely from Hanabusa Itcho, the master of comic drawing, and from the great Kano Tanyu (1602-1674), and together with his grandfather was responsible for the rise of the Iwamoto, Yanagawa, Sano and Inagawa schools. Soyo seems to have himself taught Iwamoto Chubei and Masatsugu (founder of the Yanagawa).

Judgement of Soyo's work is extremely difficult because of its rarity. The Ambrose Lee collection, sold in 1928, contained a silver nanako kozuka with a copper figure of Monin Bosatsu on a karashishi. The nanako is arranged in exact lines both vertically and horizontally and the chiselling of the copper is reminiscent of Joi. Another kozuka, now in London, of a tiger and leopard in gold and shakudo on a shakudo nanako ground displays similar skill and care. The animals are worked in such depth that they have a netsuke-like solidity.

Soyo has possibly been less "faked" than any great master of his period. His pupils worked in his style but never with quite his ability though the Clement Milward collection contained the fine kozuka in strict Goto style by Somin I (No.674 in the Behrens Collection). To attempt to fake the work of a good chiseller is to hope for profit - to attempt that of a master is to invite derision.

LETTER AND THINGS

Sydney Divers has been inspired to produce the following, which is rather more than a letter, being comment on various aspects of the Programme.

"The last Programme contained so many interesting things that it has prompted me to write and congratulate our Programme

Secretary on making such a good job of it. It is very seldom that Bon Dale and I disagree. When we do I like to write and tell him so and he promptly publishes my views. This time, for a change, I agree with everything he said, in particular his views on recent auctions.

Auction Sales - A small book could be written on the psychology of bidding at auctions. I think the collector who views the lots prior to sale must make a note in his catalogue of the maximum price he is willing to pay. He should not deviate from this maximum whatever happens at the time of the sale. I have seen so many people get carried away by the bidding - people who would think twice at a much lower price buying in a shop.

Sales vary tremendously. If the lots are poor then the best of the poor lots fetches much more, even though on its own such a lot would fetch very little. It is all a matter of degree. In a sale of exceptional quality the worst of the lots could still be an exceptional bargain. Collectors must use their own judgement - look and study carefully - do not listen to rumours and counter rumours circulating. Another thing I find is that in this day estimates of expected prices mean very little. Recently a dealer was telling me how happy he was that he got a daisho £100 less than the official estimate. I had paid £40 more than the official estimate for a lot I wanted and delighted to pay it. The estimate is a figure based on experience and judgement possibly of one man, and is no indication of the price a lot will fetch today, though a few years ago these figures were more accurate. Sometimes a collector is willing to pay more than he would pay normally for a sword if it completes a daisho. It is surprising but this had happened to me on two occasions with swords and on three occasions with tsuba. The items in the sales were exactly what I had been hunting for for years, searching out second hand shops all over the country, and it is a delightful experience to find them at an auction.

I think the collector must remember that an item fetching £200 could be very cheap and one fetching £20 very dear. Use your eyes and judge each sale you visit on its merits. Don't let the catalogue descriptions have too much effect on you.

"Why I do not collect small fittings" - In all fairness to Tony Griffiths' excellent articles I think a good case can be made out for not collecting fittings. There are so many forgeries about - very much more than on blades. This I think stems a lot from the Japanese practise of the Student signing the Master's name to the piece out of courtesy. Bernard Leach, the famous British potter, mentions an exhibition held in his honour in Japan and the many pieces he came across signed with his name though never made by him. On querying this he was told, as usual, that other potters had imitated his great works and signed the pots for him as a mark of great respect and honour. I believe there are more fittings signed Nara Toshinaga kicking around than could have been made by a hundred Nara Toshinagas in a lifespan all working 24 hours a day! Mr. Griffiths is an expert and knows what he is doing but to the

beginner or average collector, I should say be jolly careful. I had enough of this some years ago and cleared out all my fittings - in fact Tony Griffiths bought the remainder from me. When you get fittings of superb quality yet incorrectly signed, then something has to be done. I took the easy way. Now I collect fittings unsigned only, preferably early, unless they are en suite by a later maker on a mounted sword or pair of swords.

If you admire fine craftsmanship and ignore signatures then this is for you. I am a purist in these matters and an item has to be "right" whether blade or fittings. An American fittings expert who visited this country some years ago, wrote an analysis of the fittings in one of our Museums on his return to the U.S.A. He analysed, item by item, the fittings and why some were forgeries. When I think of the hours I spent at the Museums studying fittings only to find that the ones I admired most are really forgeries, it makes one think twice about paying good money out for probable fakes.

Nara Toshinaga is not the only one. How about the great Natsuo? Everytime (and this is seldom) that a Natsuo comes up for sale there is always some bright spark (dealer as well as collector) who says "that's a fake!" and then proceeds to tell you why. Sometimes I wonder whether the Japanese themselves know as much of this subject as they make out.

Uchiko Quality. Dan Erling has attacked this subject scientifically. There is a great variation in uchiko quality bag to bag. Only good quality should be used- this is obtainable from various sources including Albert Yamanaka.

The best way to find the analysis on true uchiko is to go back to its source. Uchiko is powdered Uchigomori polishing stone and I have sent a piece to Mr. Erling for analysis. We would all like to know the result of the make-up of its contents. The possibilities he lists Nos. 1 to 4 will all be thus eliminated in one test.

I think I am quite lucky in having the complete set of full size polishing stones and equipment and have been involved in making a scientific evaluation of all this polishing business, sorting fact from "jumbo mumbo". Basically, the harder the stone the more shine to the surface. Each consecutive stone makes the scratches made by the previous stones on the hard yakiba come out less than the scratches on the rest of the blade. This makes the yakiba "cloud white" (not shiny). Polishing for metallurgical specimens in this country is done with hard grit (diamond paste) and therefore a shine results. Once these facts are grasped the whole thing simplifies itself. Anyone can produce Jihada for instance. Iron oxide (i.e. finely powdered rust from barbed wire!) made into a paste with clove oil rubbed onto the softer parts of the blade shows this up reasonably rapidly.

Albert Yamanaka - The Nihonto Newsletter is a fine product. I think it should be made known that when one subscribes to this journal one gets also a service as well as the Newsletter. All sorts

of queries and questions and "running about" is coped with by Mr. Yamanaka. What I like particularly is the immediate reply I get. Usually when one writes to Japan one can wait 3 months (as I have done) for a reply by airmail! Mr. Yamanaka replies at once and the Western business-like-way in which he copes with things is remarkable. Well worth the subscription I think and the thing for our members to remember is that the "plug" given in each of our programmes to the Nihonto Newsletter is for their own good. As Bon Dale says, he gets nothing out of "plugging" the Newsletter."

LETTER

John Anderson sends this open letter to Tony Griffiths. I fully agree with the last sentence - how about it Tony?

An Open Letter to Tony Griffith -

Dear Mr. Griffith, I read your article with interest and was delighted to hear how close your feelings are to mine. I too have a secret yearning for big busted blondes but must confess to finding Wellington boots a trifle inhibiting. In my case it was not so much the fear of such desires but the lack of co-operation which lead me to find pastures new and perhaps in armour I found my substitution syndrome. A well rounded cuirass and trim shinguards awaken in me almost the same feelings and are an excellent form of sublimation. In all other respects, I cannot but agree with what you have said (even to Bon's habit of smoking foul weeds) and at best, all I can do is add a few trifling points which may spring from my specialized collecting.

Your comments on signatures struck a particular chord with me. I have lost count of the helmet linings I have seen slashed in the vain hunt for a signature which even if present would not have raised the value of a piece and would only possibly help a little in dating. Added to this the number of fine quality unsigned pieces greatly outnumbers those bearing signatures. Another cry which tends to sear across tattered nerve ends is "how old is it", which when one is concerned with quality has little bearing on the matter. But the cry which sears most deeply and leaves the most lasting of scars, is the one which goes "how much is it worth". I must admit that this last is most often heard from non-collectors but this view that the finest piece is the one that cost the most is still prevalent among some of the initiated. This mentality relegates your £8 Noriyuki Karamono to the dustbin as so much rubbish. With regard to your comments on taste, this is perhaps a more complex problem although I agree entirely with your comments on "Boy eating cherries" and the "blue/green lady". (I often wondered about her). It is very difficult to dictate peoples taste (best summed up in "if we all thought the same"). I, as a non collector of sword furniture and so perhaps not having reached that point where the field of collecting has narrowed to definite limits of date, or type or style, can look with equal pleasure at a thin piece of

pitted iron pierced with a couple of mushrooms with almost the same delight as at a slab of shakudo with a leaping carp in high relief. If the design and execution are good, I can enjoy it.

In my own field of collecting I try for a more overall picture of the subject not specializing in one type or period or smith. Admittedly there is far less armour than there are tsuba available. And although one prefers quality the odd ugly duckling is acceptable if it fills a gap in the overall picture or if it has some other merit. Most collectors develop taste, some never do.

In conclusion and not having your wealth of quotations, all I can say is COME SOUTH TONY GRIFFITH, WE NEED YOU!

PARIS SALE by Alan Bale. Hotel Drouot, Paris. 6th Dec. 1968.

This is a very belated report which should have been written six months ago, and is only now appearing as Bon twisted my arm to get on with it. I flew to Paris to see these swords about three weeks before the sale and saw them at the house of M. Beurdeley who had catalogued the sale. He also provided me with a bottle of claret which probably affected my judgement of the last few blades. The prices given are approximate and include the 16% government tax; all blades are in shirasaya, and are shinogi-zukuri.

Lot 84 Wakizashi unsigned, O-suriage, gold attribution to CHOEN Heian period. 21 $\frac{1}{2}$ inches, sori $\frac{5}{8}$ " large mokume hada, chu-suguha hamon with fine nie, certainly not Heian probably Nanbokuchō period, slightly tired but a good blade. £140.

Lot 85. Katana attributed to MASAMUNE by Honami Choshiki, 28" sori $\frac{1}{2}$ ", fine Itame hada, Ko-midare hamon with fine Ko-nie, boshi is Midare-komi with little or no kaeri. A very good blade but I could not see in it those things which are associated with Masamune. £800.

Lot 86 Katana attributed in Meiji 27 to Masamune by Honami Choshiki, length about 27 $\frac{1}{2}$ ", Hosō-suguha hamon with Nijuba in places, O-kissaki, Tsukare utsuri, this blade is so tired that one can read almost anything into it. £410.

Lot 87 Katana said to be signed Muramasa and with an attribution in Meiji 26 by Honami Choshiki, 28" Itama hada and the typical rather irregular gunome-notare hamon of the Sengo school. Ichimai boshi with long kaeri, one of the best blades in the sale. £300.

Lot 88 Katana said to be signed Muramasa with an attribution to the first generation by Honami Choshiki, 27 $\frac{1}{2}$ " similar to the blade above and equally good. £460.

Lot 89 Katana attributed to Sadamune by Honami Riokado, 28", my notes on this are lost but generally the same opinion as Lot 85. £600.

Lot 90 Wakizashi attributed to SHIDZU SABURO KANEUJI, 19 $\frac{3}{4}$ ", fine Itame hada, rather wild Gunome with Tobiyaki which becomes almost Hitatsura, with Ji-nie at the Mono-uchi, has Muneyaki, Boshi Kaen. A good blade but hardly Shidzu Kaneuji. £115.

Lot 91 Wakizashi said to be signed NOBUKUNI 21" sori $\frac{5}{8}$ ", the Hada is almost Gassan type Ayasugi, a regular Gunome hamon of Nioi, slightly tired. This blade was a bit of a puzzle as to my knowledge one does not associate Ayasugi with any of the Nobukuni smiths. £135.

Lot 92 Wakizashi said to be signed RIOKAI MASAYOSHI, 21 $\frac{1}{4}$ " , sori $\frac{5}{8}$ " fine Itame with O-hada, Hosu suguha hamon, Kō-maru boshi, a nice blade that looked as if it had a gold habaki! but I could not remove the hilt. £100.

Lot 93 Wakizashi said to be signed IDZUMI NO KAMI KANESADA, 20 $\frac{5}{8}$ " sori $\frac{1}{2}$ " , very fine Itame hada, pointed Gunome hamon, O-maru boshi with slight Kaeri. Probably No-Sada. £125.

Lot 94 Katana signature "effacee" but a sayagaki attribution to UNJI, value 200 pieces of gold. 29". Bizen sori 1". Fine Mokume hada, Chu-suguha hamon with some Gunome halfway down the blade, the boshi is very close to the edge and nearly gone. £260.

Lot 95 Wakizashi signed IGA NO KAMI FUJIWARA KINMICHU and Kiku mon. Regular Gunome hamon of Nie. Very good shinto. £110.

Lot 96 Katana signed TOSHIHIDE & TADAHIDE dated 1818, 27". A pretty Shin-shinto blade with a strong Masame hada. £125.

Lot 97 Katana signed SEISHINSHI MASAYUKI, 28 $\frac{7}{8}$ ". A mid 19th cent. chopper with a very unusual hada, from the Shinogi-ji halfway to the edge is a very large Mokume which then becomes Masame, perhaps he was trying to copy Gassan, but poorly. £150.

Lot 98 Katana signed MASAYOSHI 28". Taisho period. Lots of Nie but no grain. £105.

Lot 99 Katana said to be signed Tachimeiji BIZEN OSAFUNE YASUMITSU and dated Oei. 27 $\frac{3}{4}$ ". Very fine tight Itame hada, Hiro suguha hamon with Gunome of nie, lots of nie sprinkled along the hamon, Kyo boshi. Dragon and ken and gomabashi and bonji horimono. About the un-Bizenist blade I have ever seen, obviously Shinto of good quality, perhaps Kinmichi got drunk one night and did his thing! £400.

The whole collection seems to have been kept in centrally heated surroundings for some years as all the sayas were warped and the hilts shrunk on tightly and in some cases, split, the hilt of the Choen was only removed after considerable pounding with a mallet and I lacked the time to do this to all the swords. Most items had labels in English and a reference to a collection, - the Peplow I think. My impression was that the swords were bought in Japan late in the last century by a collector after big names, which were obligingly provided for him by hard-up Honami whose names are known but are of no importance.

NEWS ITEM

A report from Sydney Divers saying we will all be pleased to know that our good friends of the Nenriki Kendo Dojo have won the British Championships and taken the Sir Frank Bowden Cup for 1969. Also news that Field Marshal Sir Francis Festing has retired from the Presidency of this Dojo and that Sir Frank Bowden has been elected the new President.

OSHIGATA

A reminder to new members who may have difficulties in reading tang inscriptions due to inadequate references, that if they care to send a rubbing (oshigata) of the tang, addressed to Bon Dale at the Society's address, I will check it for them and send

them all available information I have on the swordsmith or inscription. Please remember to make a careful rubbing of the whole tang, both sides, not just the inscription.

NIHON TO NEWSLETTER

New members will like to know and others be reminded of a venture started in Japan in January 1968, by Albert Yamanaka and Associates. The Nihon To Newsletter is a bi-monthly publication in English, 30 plus pages, on Japanese swords and its related fields. Packed with information from authoritative Japanese sources, there is no other publication in English which can offer such a wealth of knowledge to the serious student of the sword. Members wishing to subscribe to this non-profit making publication should write to:

NIHON TO NEWSLETTER
C.P.O. Box 967
Tokyo, Japan.

Enclose: Name, Address, City, State, etc. and remit Twenty (20) U.S.dollars or equivalent. Bank Cashiers cheque only - NO personal cheques.

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For overseas Members wishing to have their Programmes sent air mail, the subscription rates are increased as follows:

Europe.....£3.--.
U.S.A. and elsewhere.....\$10.00.

JAPANESE SWORD BOOKS

Japanese Swordsmiths - lists 17,500 smiths - Vol.1 \$15.00; Vol.2 \$10.00. Japanese Swords - A nomenclature chart. 17" x 22", .50. 27" x 35" \$1.00. Los Angeles County Museum, Arms & Armour Hall Catalogue. Colour plates. \$5.00. Arms & Armour of Ancient Japan - Exhibition Catalogue 1964. \$3.00. Nihon Tō Koza, 10 vol, revision of pre-war edition. Well illus. \$125.00. Nihon Tō Zenshu, 9 vols. A modern scientific approach. Well illus. \$76.50. Juyo Token nado Zufu, Record of Juyo certification. Vols. 13 to 16 available. Nihon Toko Jiten - Koto vol. \$17.50; Shinto vol. \$16.00. Tangs of 1000 smiths. Write for list of 50 or more titles in Japanese or English. Postage extra. We automatically get every new sword book from Japan. Tsuba boxes \$1.00., from:

W.M.Hawley, 8200 Gould Avenue, Hollywood,
California 90046. U.S.A.

NEW MEMBERS

We have much pleasure in welcoming the following new members to the Society:

Ira L. Duncan,
744 Warfield Avenue,
Oakland,
California 94610,
U.S.A.

John A. Scott,
85 Rectory Road,
Farnborough,
Hampshire.

The Japanese Sword Society of the
United States Inc.,
744 Warfield Avenue,
Oakland,
California 94610
U.S.A.

THE TO-KEN SOCIETY OF GREAT BRITAIN

Hon. President: B.W. Robinson, M.A., B.Litt.
Secretary: Mrs. C. Dale, 16 Brightwells, Clancarty Road,
London S.W.6. (01 736 6838)

Northern Branch of the To-Ken Society

Next Meeting:

Tuesday, July 22nd 1969 at the Seven Oaks Hotel,
5 Nicholas Street, Manchester at 7.30 p.m.

Subject

Andrew Ford will give a talk on Bizen-den, so bring
all your Bizen blades of all shapes and sizes,
condition of no importance.

Last Meeting

Unfortunately due to circumstances, Mr. Jolley was
unable to give his talk on Bonsai. We spent most of the
evening discussing the forthcoming exhibition at the
Manchester Museum. Will members bring along to the
next meeting the items they are prepared to lend,
together with their own notes on the items. We also
formed a Sub-Committee to deal with the sword polishing
for our members. So far we have sent out two blades
and got them back and a further consignment will be
going shortly.

Our armour collectors may be interested to hear
that Ian Bottomley has turned up a rather interesting
Haramaki-do. It is true scale laced mainly in blue
leather with some red silk lacing, Further information
should be obtained from the aforesaid member.