

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



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PROGRAMME NO. 58. AUGUST - SEPTEMBER, 1970

NEXT MEETING - Monday, 3rd August 1970 at the Mason's Arms,  
Maddox Street, London W.1. at 7.30 p.m.

FOLLOWING MEETING - Monday, 7th September 1970 at the Mason's  
Arms, 7.30 p.m.

SUBJECTS - August

A round table discussion on the worth of Orikami and related topics. No violence, please! Swords for study - Shinto, Ikkanshi Tadatsuna, if possible.

- September

Subject is open at the moment. We may have a film on sword making - or a study session. To be discussed at August meeting.

CHAIRMAN'S REPORT

Just a short note this time on our proposed illustrated Programme. We started off last issue with a great illustration as a Sword Quiz. It was as good a reproduction as the one in "Juyo" from which it came. And if you think we can keep that standard up - we can't. Unless someone would like to donate us £100 a year for illustrations. That one plate cost us about £13 and I'm afraid we cannot afford that six times a year. So, this time we are trying the much cheaper Xerox method; 3 for much less than the price of last issue's one. Not by any means as satisfactory but better than nothing.

LAST MEETINGS

June - Sword Judging Evening. Andy Ford was visiting and very welcome with news that he might be returning to live in London. Tony Chapman and Peter Cottis were fresh back from their visit to Japan. Peter's visit is written up elsewhere in this issue. Tony brought along some of his photos of the visit, including the first pictures of a Shinsa session. The sword exhibition photos included a good full scale model of a swordsmith tempering a sword. The exhibition showed a long table with swords mounted on stands, two at a time, using a white cloth background. Another photo was of the visitors and

Mr. Sayama. The Shinsa apparently was taken at a very fast pace, no reference books being present! Honnami Nissu had the final word in any uncertain attribution. Other photos showed the Sengakuji main gate at Takanawa village, now part of Tokyo, and the graves of the 47 Ronin. Tony remarked that there was a profound feeling of rightness at the graves and considerable atmosphere. The subject of the Shinsa prompted more questions. What, someone asked, would happen if a Masamune turns up without any papers? It was thought that the panel would tell why the blade was a fake, if indeed it was so. In the case of a genuine blade, it was thought that it would receive the appropriate paper but not a direct attribution. Members seemed to think that unsigned blades were the best bet as there is no question of fakes. The fake sword seems to be a very worrying problem to the European collector, though it appears that the Japanese are equally bedevilled. Andy Ford mentioned an exasperating point; he has had swords which have received an Orikami giving the smith, in one case Kanesada, but the paper omits any forging date or which generation of smith. Indefatigable Syd Divers reckons that the green paper means that the blade is a good piece in perfect condition and can be obtained for quite minor smiths.

Syd mentioned that he did not care about the Juyo rating but Alan Bale thought that it would be satisfying to have one; apparently there is no blade in England which has such an Official Rating. Peter Cottis wondered whether it were possible to get a green paper for a bad sword. Apparently it was thought not - a sword must be free of faults although tiredness is acceptable on some blades. Syd mentioned that he would not buy a blade which purported to be Heian if it did not exhibit tiredness - even a single hole tang being suspect. Everyone jumped on this statement and disagreed. Syd said "Let us agree to differ as this is a matter of judgment". Mole Benn changed the subject slightly by wanting to know why tang holes were made haphazardly through the signatures in many cases. No one knew for sure but it was volunteered that the men who put the holes in most probably couldn't read and couldn't care less about the signature anyway. On the subject of hilts, Andy Ford mentioned that he had seen a hilt made up of steel plates to increase the hilt weight, with same over the top of them and lead weights at the Kabuto Gane., - possibly a method of achieving a better balanced sword.

At this point, a wag asked Tony Chapman if he had finished his chat! Syd added that he was impressed strongly by his Japanese visit that sword prices in England were still very cheap. Alan also agreed that good iron tsuba are a very good buy and still at reasonable prices. The meeting then proceeded to the evening's main topic - the sword appraisal. Alan had

conjured up five long blades in good polish which were labelled from 1 to 5 and with the signatures covered over with paper and sellotape. These blades were circulated for a period long enough to satisfy all. The comments and judgments were written up on duplicated forms. If you wished to be anonymous, that was o'k, since there was a tear-off slip. Surprisingly enough, all fourteen participants added their names which is a very good sign to my mind.

Sword I was a Mino blade with typical Sambon Sugi Hamon, of the late Koto period possibly by Kanemoto III with Tameshigiri. One appraiser rated the sambon sugi as used on fish knives and the blade as imitation. However, he had recognised the blade as one of a certain rival(?) member - there will be no prizes for guessing identities here!

Sword II was Bizen den of above average quality. The hamon was "broken" Sugu-ha. The sword was signed Sukesada and dated Eiroku, 9th year. Sword III was Soshu Den of the 15th century. A Hira-zukuri blade with mixed itame and sugu-ha hamon, also showing muneyaki. It had a nice horimono and was signed Hiromasa.

Sword IV was another Mino blade of the 15th century with a good horimono. This blade showed the feathering of the file marks on the tang and the straight grain on the shinogi-ji rather nicely. The blade was signed Kanemune.

Sword V was a blade in the style of Yamato Den. The grain was Masame with an elaborate hamon with Tobiyaki. The blade was signed by Kaga Tomoshige and dated Oyei. The average mark for swords I, II, III, IV & V was 4.2, 5.0, 6.2, 5.5 and 5.8 respectively. Therefore swords were III, V, IV, II, I in descending order of quality. Member Schofield was the only return which was exactly in this order and Syd Divers and Tony Chapman only differing in the last two positions, their first top three swords being III, V, IV. Seven members guessed Mino den for Sword I, 3 guessed Bizen Den for Sword II; 6 guessed Soshu Den for Sword III. No one worked out Mino Den for Sword IV and Mole Benn was a lone expert on Sword V. The appraisal was an interesting exercise which gave us some thoughts on the methods of judging blades and the organisation involved. Circulating around after this formal part of the evening, I had a good look at the blade shown by Andy Ford. This was in shirasaya with very active gunome-midare hamon. There was a gold inlaid attribution to Kanesada and a further gold inscription telling that the blade had been shortened and when. Andy says that this blade had laid for umpteen years on top of a wardrobe in the Wirral. It has now found a home where it will be more appreciated.

Steve Yorke had a tanto polished by himself on Syd Diver's stones. It was certainly one of the best home polishes yet seen - he must have endless patience. Brian Turner had a huge chopper of a blade by Tamba Nobukazu very tastefully mounted as a tachi with a brown and black ishimé lacquered scabbard. Trevor Armstrong had answered several requests by bringing along the Minamoto Tenshu blade. This has a shallow sori with very strong masame and a beautiful hamon of interrupted chu-sugu ha. Very desirable!

July - Talk by Bon Dale assisted by Episcopo. A very well attended meeting with some very good friends of the society present. After the Chairman's opening remarks, Sydney Divers expressed the general feeling that it was a great pleasure to have John Harding at the meeting. The N.B.T.H.K. Shinsa was discussed once more. John pointed out and this was news to me, although obvious when you know, that the N.B.T.H.K. Shinsa is a sword society appraisal. The ratings National Treasure, Bunkasai, Juyo and Tokubetsu Keicho are issued by government officials. The general business out of the way, Bon proceeded with his talk assisted by the episcopo, under very trying conditions. It was a hot summer's night and the room temperature was stifling, but undoubtedly good for the landlord's bar trade.

Bon's talk is written up elsewhere in this issue. The episcopo does make the editors life somewhat easier as you can't take notes in the darkness so the speaker has to provide! Hooray!

In answer to the request that early blades be brought along Brian Turner had four which he thought were Kamakura. An old tachi blade, suriage with the first character of the signature remaining: SUKE -. A very attractive but tired blade of Uno Kubi Dzukuri shape signed Aritoshi. Brian thinks the signature to be a later attribution. The other two blades were two tanto, one by Yoshitsugu of the Aoye school, the other by Yoshimitsu, rather rubbed but the sugu-ha hamon could still be seen to be very active.

Don Bayney who seems to have a very good source of swords, had a beautiful hira dzukuri tanto blade in a rubbed state signed Sa Yasuyoshi and looked as if it might well be. The hamon ran off the blade towards the point, but what do you expect of a blade which has 600 odd years of active life? Well worth a polish, I thought. This sword was interesting in other respects. The saya was obviously heavily weighted towards the end. Opinion was divided as to whether the scabbard was of dense ebony or loaded with lead. What the purpose could be, seemed obscure - possibly for use as a club or to give a better balance for Iai. Dave Parker brought along the little tanto

armour piercer by Naosada which I wanted to see again. David Butler also had yielded to a similar request by myself and brought his Tachi. This blade is of really good shape and the sword beautifully balanced, signed Bingo No Kami Mihara No Ju Nin Kai Masasada Saku. It sports a very good gold lacquered saya which has been relacquered with a mucky black and which cannot be removed without spoiling everything. This sword by the way, is in regular use for Iai. There were more ladies present than usual. Sarah Marsh showed a small bronze mirror by Fujiwara Mitsunaga, the subject being a Hare trying to avoid the waves of a rough sea. Whilst this is not strictly a To Ken item, the subject of mirrors is rather fascinating and there are quite a few around at reasonable prices still. Very little seems to be written on the subject. If any one owns a "magic" mirror both Sarah and I would like to see it. During Bon's talk, a great bag of swords arrived accompanied by Mr. & Mrs. Rowland, from far off Glasgow. He had some very fine pieces bought at prices which made the mind boggle. £14 for a well mounted Daisho, £8 for a beautiful blade in shirasaya. There could well be a mass migration into the land of the haggis this summer!

INTRODUCTION TO TALK by Bon Dale. (The 3 illustrations at end of Programme).

This is not a talk about blades of the Heian Period. It is about Heian blades illustrated in "Juyo Token Nado Zufu". Moreover, it is a "study session" - open to all to throw in observations on what they see in these illustrations - something which may have escaped the rest of us. Particularly those members who have been in Japan and may have handled blades of this period, even some of those illustrated - are urged to add anything to this discussion which they may have learnt from practical experience.

First, for anyone present who is not sure what "Juyo Token Nado Zufu" is -

Leaving aside any arguments on merits or demerits of papers!

The authentication in ascending order of importance which a sword blade may receive in Japan, is, let us say, as follows:

1. White paper. Genuine work by a certain swordsmith (in the opinion of a panel of experts).
2. Green paper. Genuine work, of above average workmanship.
3. Tokubetsu Keicho. Especially valuable object.
4. Juyo. Important Art Object.

followed by

5. Bunkasai. Cultural Relic.

6. National Treasure.

So, "Juyo" is the third in importance of classification that an Art Object can receive in Japan. "Juyo Token Nado Zufu" is an illustrated record of all swords granted the Juyo certificate by the panel of experts at the National Museum, Tokyo.

Additions are published once or twice a year. Each volume now on average contains between 300-400 plates. Volume eighteen has just become available in this country.

So - the illustrations I am about to discuss are of Heian blades illustrated in the first seventeen volumes of Juyo. All judged to be genuine examples of work of this period, which I will remind you, the Heian period was from 794-1185 AD. Therefore most of the blades shown here are over one thousand years, or close on one thousand years, old.

This fact should be digested thoroughly - because if one is not thinking hard, one is taken by surprise at the robust shape in some cases - at the complexity of work in the hamon, etc. that many of these blades show. This is not surprising, however, if one remembers that the Japanese connoisseur puts the peak of Japanese swordmaking in the Kamakura period. That is the period following Heian, from 1185-1333. Thereafter some Japanese consider the art of swordmaking has declined. If one looks carefully at these Heian blades one can see the reasons for the excellence of the Kamakura period - and one can accept the opinion that all has declined since. Nevertheless, we poor mortals in this distant place must still take some pride in the poor bits of steel we can find!

There are 72 blades illustrated in Juyo so far, from the Heian period - representing the work of 40 swordsmiths. It must be remembered of course, that these blades are not the only ones existing still. There are some which have not been submitted for Juyo already holding a higher rating, and there may be others which have not been judged of Juyo class. There are probably others which are as yet, unknown.

With this number of illustrations available you will appreciate that it will not be possible to go into the finer details of each man's work at this stage. It is possible to extract this information from various sources, for the Programme I will try to add a few notes to each swordsmith.

This is the period when we are told the first shinogitsukori blades or what we call "normal form" developed from the Nara period tsurugi or ken. The chief schools at this time were the -

- SANJO and GOJO of Yamashiro
- MOGUSA of Mutsu
- OHARA of Hoki
- NAMINOHIRA of Satsuma
- and the KO-BIZEN
- YAMATO school was of course, first in order of historical appearance.

#### HEIAN BLADES IN JUYO TOKEN NADO ZUFU

In the following list with brief notes on forty swordsmiths illustrated in "Juyo", the name of the swordsmith is first, followed by Province, Date, Ratings, and Hawley reference number. The date and ratings are taken from Hawley's two volume "Japanese Swordsmiths" as of course, are his reference numbers. It is interesting to note, and Hawley himself has confirmed this, that "ratings" are only a very rough guide to excellence. Some swordsmiths whose work has been judged "Juyo" only receive a rating of 18 or 20. This may seem surprisingly low, but it must be remembered that all a "rating" can do is give some indication of the quality of one man's work to another. Also very important is the fact that a "lesser man" sometimes produced a masterpiece - these are the ones in "Juyo".

Finally, no apology can be made these days for the use of technical terms. No substitute is possible, it is the universal language of the sword. New students to this fascinating study should and must equip themselves with Hawley's "Japanese Swordsmiths". Certainly with Volume II which contains a glossary of 1000 terms - and there are some others, which appear from time to time in various texts.

#### ILLUSTRATIONS IN JUYO

1. YASUTSUNA. HOKI 806 AD. (600 Nat. Treasure) YA 261.  
Traditional dates according to B.W.R.'s "Primer" are 749-811. Earliest swordsmith to leave signed blades. Maker of the "Doji-giri maru" for Tamura-maro (758-811). Five examples of his work are illustrated. His work is strong and graceful with strong fumbari, which is evident in the Juyo examples. Where present his grooves are Bo-hi, well up into the ko-shinogi and kakinagashi in the nakago. The hamon is worked in fine niye and is suguha mixed with ko-choji and ko-midare. The width varies quite markedly even on the same blade; there are ashi almost down to the ha. One blade in particular exhibits a hamon which changes from fairly narrow ko-choji-midare to wide sections of choji with pronounced ashi, and eventually becomes so wide that it almost reaches the shinogi at the present machi. This blade

is o-suriage, the position of the kakinagashi groove suggests that this was a very long blade originally - it is interesting to speculate how the hamon carried on from where it ends now.

This blade is obviously very 'active' with kinsuji and inazuma threading through the sunagashi which is obviously running across the tops of the strong choji sections. Great strength and complexity and as I said earlier, unless one pauses to think, not what one might expect to see in a 1000 year old blade.

2. SHINSOKU. BUZEN 806 AD. (Priceless!) SH.482  
Inscribed "Senshū Banzai" on his blades. Spent 1000 days forging a tachi to present to Hachiman shrine. Juyo blade is a tanto, broadish mihaba, hira-tsukuri mitsumune. Wide and narrow grooved both sides, narrow almost polished out. Wide has bonji engraved in base of groove. These may be atabori? but I can find no suggestion of this in Japanese text. Hamon is suguha with indications of active habouchi and kinsuji. It is yakiotoshi- a style found on a number of early blades.
3. SANEMORI. HOKI. 851 AD. (150 B.K.S.300). SA.518  
Two examples in Juyo. OHARA school. These two blades are magnificent tachi, both are o-suriage, and both must have been superb blades originally. Both are active ko-choji-midari, not so much variation in width as the Yasutsuna blades. Both have bo-hi carved high up.
4. ARITSUNA. HOKI. 957 AD. (B.K.S.350). AR.95  
OHARA school c.800-1025. A superb blade, shinogi-tsukuri of robust shape, broad bo-hi on the shinogi which extends from ko-shinogi to end kaki-dome midway down nakago. Archaic large mei is katana-mei! disproves the traditional accepted statement that all signatures pre circa 1350 are tachi-mei. Ko-choji hamon mixed a little with suguha, beautiful controlled narrow boshi.
5. NOBUFUSA. BIZEN. 985 AD. (400 Nat.Treasure). NO.72  
One example in Juyo. Ko Bizen school, very exciting blade with choji-midari hamon, which detaches itself into tobiyaki like areas. Much sunagashi indicated through the choji.
6. CHOEN. BUZEN. 987 AD. (200) CH.107  
Famous Nara Priest Swordsmith. Made the sword of Minamoto no Yoshitomo. 2 examples in Juyo. One is classic hoso-suguha wide robust blade. This hamon looks the sort of thing one might expect a 1000 yr.old blade to be. The second blade is more chu-suguha, with ashi. It also has origaeshimei, long suken horimono, and a bonji on the nakago - what a collector's piece!



7. KANEHIRA. BIZEN. 987 AD. (120 Nat.Treasure 450). KA.148  
 With his contemporaries Takahira and Sukehira, are known as the Sampira "three Hiras". Yoritomo also had blade by him. This blade has a narrow tight ko-choji hamon. The boshi proves something - according to the oshigata it might be classed by a European collector keen on his "faults and flaws" as worn out! The narrow boshi appears to fade in the centre of the fukura and go off the edge, to return at the very tip with a very slight kaen kaeri. Proving, I think, that a good ancient blade is allowed to be a little worn - and even then it might attain Juyo! There are Bo-hi, which are high into the ko-shinogi, kakinagashi in the suriage nakago, which is kiji-momo. Other examples here show broader choji hamon, or suguha with strong ashi, all of which are by no means worn out on the boshi, some of which are strong kaen.
8. TOMONARI. BIZEN. 987 AD. (180 Nat.Treasure 600). TO 136  
 Inscribed "Kimi-banzai" on his blades. One of his blades was carried by Minamoto no Yoshitsune. Powerful blade in Juyo. Complex hamon with much kinsuji and inazuma. Narrow boshi with tiny kaeri and very interesting second line of boshi across yokote and extending well into monouchi, a futaye-ha boshi, I expect this could be called. A very exciting blade, o-surige but still retaining strong fumbari. What a combination of power and grace these early blades must have had in their original state, before centuries of use shortened and altered their shape. This question of shape is the most important thing in recognizing a blade of this age, unmistakable once you see it.
9. SUKEKANE. BIZEN. 987 AD. (80 Juyo) SU 83  
 Typical Ko-Bizen small choji hamon. Narrows at yokote to narrowish straight boshi with slight turn back. A powerful broadish blade.
10. TOSHITSUNE. BIZEN. 990 AD. (90 Juyo) TO 388  
 Masatsune line. Complex small choji hamon, examples again narrow at the yokote to straight boshi with small turn back. Good example of utsuri on one blade.
11. TAKAKANE. BIZEN. 999 AD. (80 B.K.S.250) TA.199  
 Ko-Bizen. First example good choji hamon, with kawadzunoko-choji "Tadpole choji" and utsuri. Interesting to discover that "tadpole" choji existed at this early age and also the use of utsuri was not uncommon. A question which arises is, at what period were blades polished to show utsuri, and hamon for that matter. It was a technique the swordsmith used but utsuri particularly would not show unless the blade was correctly polished.
12. SUKEHIRA. BIZEN. 1004 AD. (130 B.K.S. 250) SU.50  
 Narrow 'nebuly' choji hamon, pretty obviously nioi based? Narrow on monouchi and narrow boshi, weak on the turn back, allowable in an early blade we can assume again.

13. YOSHIIYE. YAMASHIRO. 1012 AD. (300 B.K.S.) YO 182  
 Son of Munechika. Perhaps not what we "uneducated ones" would expect of an early Yamashiro blade. Hamon is small choji. First has a close parallel utsuri, or nioi line of tobiyaki. Nakago is broad and almost parallel sided - a very robust blade. Not the shape one normally thinks of as early Yamashiro, hamon of course is one used by Yamashiro - not all are suguha. All examples are choji - one has very defined koshi-ba in deep choji.
14. MASATSUNE. BIZEN. 1017 AD. (20) MA 640  
 Seven examples in Juyo. Hamon ranges through narrow and medium suguha with strong ashi, to irregular choji, habuchi on these is very complex. Boshi are all narrow and straight with slight kaeri. 3 generations here - am not sure which is which - Hawley gives MA.641 & 642 as being same man.
15. MASATSUNE. BIZEN. 1028 AD. (40) MA 641  
 (see preceding).
16. MASATSUNE. BIZEN. 1028 AD. (100) MA 642  
 (see preceding).
17. KANENAGA. YAMASHIRO. 1028 AD. (300 B.K.S.) KA 824  
 Son of Arikuni, called Gojo Kanenaga. Hawley notes "fine suguha with ashi" for this smith - but this example is very different - being irregular choji, strongly overlaid with kinsuji and inazuma. The boshi is kaen. O-suriage but of fine tachi shape - has ikubi kissaki and obviously strong fumbari. A magnificent sword.
18. YOSHIKANE. BIZEN. 1037 AD. (80 B.K.S.250) YO 198  
 First has shu-mei signature, lacquer attribution - has honami and kakihan on reverse not shown in illustration. Strong and irregular choji- again narrows at the yokote and becomes straight on the boshi, o-maru kaeri. 2nd example is small choji with narrow boshi and very small turn back. Fine tachi shape with fumbari. Other examples strong broad choji, narrowing into the boshi. All distinctive powerful blades.
19. TSUNEMITSU. BIZEN. 1040 AD. (60 B.K.S.250) TS 208  
 Fine tachi shape. Classical suguha with "choji like" irregularities. Straight hamon on boshi with small kaeri. Strong fumbari. Very fine looking sword. The signature is archaic looking and is centered on the nakago. This seems common on early blades, but is not always the case. Yasutsuna for example, signs up against the mune.
20. CHIKAMURA. YAMASHIRO. 1040 AD. (100 Juyo) CH.45  
 Rare man, son of Munechika. Japanese text appears to give some connection with Ko-Bizen? Tachimei signature - on the reverse is a shu-mei inscription Sanjo-? Hamon - suguha with irregularities which narrows as it approaches the mono-uchi and becomes narrow straight with small kaeri. Strong fumbari.

21. YUKIHide. BIZEN. 1053 AD. (250 B.K.S.) YU 10  
Broad blade, robust kissaki, lots of activity in the hamon. Nakago very long, although slightly suriage. Mei placed high almost under the habaki - a feature of early blades to some extent?
22. SUKEKANE. BIZEN. 1077 AD. (95) SU 84  
Very active hamon, long lines of sunagashi, drifting right along and through choji hamon. Suken horimono and a curious inlay? of four "swiggles", low on tang. Gold? Text has no ref. to it that I can see. 2nd, very kiji-mono tang. Also suken. Hamon has what looks like yaki dashi but obviously is not.
23. TAKATSUNA. BIZEN. 1110 AD. (20) TA 239  
Very tachi shape with fumbari, kissaki rather long and pointed. Hamon narrows on monouchi. Broad groove whole of shinogi-ji and way up into ko-shinogi, is also kakinagashi.
24. SADAHide. BUNGO. 1160 AD. (85 Juyo. 130) SA 19  
Maker of sword of Gen Sammi Yorimasa - Yukihiro school. Example is a tanto, broadish, straight, mitsumune. Suriage, honnami gold inlay. Hamon starts at nothing at the ha-machi which is ground off anyway and flairs out into broad and great activity on the monouchi. Very complex horimono. Dragon and ken in a sunken panel. Very Bungo style.
25. KAGEHISA. YAMASHIRO. 1171 AD (50) KA 18  
Tanto - has classical appearance "straight but leans forward". Bamboo sprout, takenokozori; has plenty of niku, ("Meat") Furosode tang - all very classical Yamashiro. Hamon broad and active. Small pin scratched signature, which might be hard to believe if it wasn't in Juyo.
26. NARITAKA. BIZEN. 1171 AD. (85 Juyo 100) NA 475  
Son of Takamitsu. Very hefty looking blade - cannot tell of course how thick these blades are from oshigata. Solid ko-choji hamon, looks nioi based, narrow and becomes even more narrow on the boshi. O suriage - very fine tachi blade when it was complete. It is interesting that suriage and o suriage seems to be no bar to Juyo classification in a koto blade.
27. SADATSUNA. BITCHU. 1175 AD. (20) SA 384a  
Big blade again with mei low on tang, tachimei is o-suriage. Groove full length from ko-shinogi, narrows and broadens again in curious way on tang. Ko-choji hamon, narrows and has sunagashi on boshi. Considerable fumbari.
28. IYETADA. BIZEN. 1180 AD. (20) IY 160a  
Ko-Bizen or Ichimonji: Great blade, choji with lots of inazuma drawn in, appears to be nioi? broad tang, suriage and mei low down suriage, archaic tachimei style signature.

(Cont'd)

Boshi narrows with slight kaeri, a little kaen. Narrowing of the boshi in relation to the width of the hamon on the rest of the blade might be taken as a feature of early blades? Many of these blades show this characteristic.

29. KUNITOMO. YAMASHIRO. 1184 AD. (100 B.K.S.350) KU 706  
 Very traditional Yamashiro. Obviously long and graceful - tang is very long and tapered, as the books tell us. Hamon is medium suguha with choji irregularities and apparently abundant inazuma and ashi. Mei thin and high tachime. Incidentally the 1st illustration in 1st volume of Juyo.
  
30. YUKIHIRA. BUNGO. 1184 AD. (350 Nat.Treasure) YU 27  
 A great and well known swordsmith, one or two of his National Treasure blades are illustrated in all the books. First example in Juyo is a long and graceful blade with a suguha hamon with irregularities and ashi. The hamon has the distinctive feature which seems to be common to all Yukihiro blades, and to some other early blades. This is yakiotoshi, the hamon stopping short and going off the cutting edge one and a half or two inches above the hamachi. Both the tachi blades here have this feature, and somewhat more surprisingly the third blade illustrated, a ken, has yakiotoshi on both hamon of the double sided blade. The tachi both have dragon and ken horimono sunken within a panel, this style again seems often to appear on Yukihiro blades. On the reverse side one blade has gomabashi grooves and suken, the other has bonji. Horimono seems to be part of Yukihiro blades. Needless to say, Yukihiro is a rare man. He does not even appear to be often faked! I've only ever seen one blade which was supposed to be Bungo Yukihiro. I think it was a ko-tachi, which seems a bit out, and so far as I remember, it had neither yakiotoshi or horimono. Interestingly again, both the above tachi are signed katanamei - 200 yrs. before time! I think we had best forget that bit about no katanamei before 1360 odd.
  
31. CHIKAKANE. BIZEN. 1184 AD. (65) CH 30  
 What a powerful blade! - getting near Kamakura period now. Broad choji hamon. Big kissaki. Blade has strong utsuri - which continues into boshi. Suriage with mei right at end of tang. If you saw a hefty blade like this standing unwanted in an umbrella stand in a junk shop, would you know it was nearly 800 years old? I wouldn't, but I'd certainly grab it and buy it without looking at the tang!
  
32. CHIKANOBU. BIZEN. 1184 AD. (18) CH 61  
 Same remarks apply, strong and powerful in shape. Hamon is less flamboyant, chu-suguha with regular ashi, narrow boshi, with futaye-ha on one side, and very slight kaeri. Strong fumbari. Suriage, tachime low on nakago, probably centrally placed before tang was reshaped.

33. KAGEYASU. BIZEN. 1184 AD. (250 B.K.S.) KA 87  
One blade has large powerful choji, midare on boshi, hardly any kaeri. A second is similar, strong blade, powerful choji and very broad midare boshi with tsunagashi, looks shinto in fact! The third blade is entirely different. This blade is slim, graceful, bo-hi grooved into the ko-shinogi, kakinagashi, long slim tang, kiji-momo, the whole style goes back 100 years. The hamon is suguha with pronounced ashi and is at its most narrow on the mono-uchi and boshi. It appears to be koshi-ba at the machi end.
34. MITSUTADA. BIZEN. 1184 AD. (100 Juyo) MI 233  
A ken blade. Similar in shape to the previous Yukihiro, tending to splay out at the point and to be tapered inwards on the ha edges. This may be due to much repolishing of course. A mixed choji - midare hamon with kinsuji and inazuma apparently.
35. NORISHIGE. BIZEN. 1184 AD. (100 Juyo) NO 524  
Ko-Bizen school, has broadish chu-suguha hamon with strong ashi. Boshi has tendency to narrow and straighten once more, with small kaeri. Same old style of bo-hi, high in ko-shinogi and this time carved right through the nakago which is origaeshimei. Another old wives tale is, no origaeshimei sword will ever get into Juyo because it is the easiest way to fake a signature. Nonsense! It does not matter how a sword is signed, or not at all. It is the blade workmanship that gets it in.
36. SHIGETSUNE. BIZEN. 1184 AD. (50 Juyo 100) SH 346  
Very classic Ko-Bizen blade broadish hamon with close ko-choji, dips at the yokote and becomes narrow on the boshi which appears to be sunagashi with a slight kaeri and perhaps a little kaen. The hamon also narrows down to stop at the ha-machi. The nakago is tachimei and kiji-momo.
37. TSUNEKIYO. BIZEN. 1184 AD. (100 Juyo) TS 206  
Hawley gives choji-midare for this man but this example is chu-suguha, with areas of futaye-ha. This continues into the boshi without any change in width. Blade has an interesting horimono of a war-fan with swastika decoration. Signature is centrally placed low on suriage nakago.
38. TSUNETO. BIZEN. 1184 AD. (90) TS 234  
A slim blade with a broad "box like" choji hamon. This also continues undiminished into the boshi, becomes o-maru kaeri and in fact crosses the ko-shinogi on its return - the only blade of this series which does. On the oshigata it could almost be shinto sukesada. Nakago long tapered and probably ubu, tachimei centrally placed.
39. YASUNAWA. BIZEN. 1184 AD. (250 B.K.S.) YA 137  
Also called Yasutsuna, uses the same characters and also places his signature high near the mune. This example of his work is varying width ko-choji, narrows at the boshi, slight kaeri. It also has yakiotoshi. Very strong fumbari.

40. YUKIHIIDE. BIZEN. 1184 AD. (65) YU 11  
 Very interesting hamon, midare with ashi, with long pointed cloud like tobiyaki on ji above hamon. 2nd example is "reversed" leaning back choji - a feature of the first is the pointed clouds seem to lean back also. Both very distinctive. If you see one of these grab it! Both of these blades appear broad and robust with strong kissaki. Both have bo-hi once more up into the ko-shinogi. The mei on one is high up near the habaki, the nakago slightly suriage. The other is o-suriage with the bo-hi right through to the square cut jiri.

### CONCLUSION

Certain trends may be apparent in these short details of the characteristics of nearly seventy blades. I have only been able to discuss briefly points of shape, hamon and signature in the time (and space) available; to really analyse all features one could write a book. Certainly one persistent characteristic of shape which emerges is fumbari, often coupled with Bo-hi, high into the point section of the blade. Of hamon there is much choji, together with narrowing into the boshi regardless of what happens elsewhere. On signatures, high placing is not uncommon, often centrally, tachimei is normal but katanamei are found, more often than we would expect considering early European writing said there were none before the mid-14th century, a mistake, obviously, which has often been repeated in later works.

### SWORD QUIZ

Because of reasons stated in my Chairman's Report we will not include a Sword Quiz this month - illustration cost goes to the Heian article instead. Last issue's answer for those who are still pondering was: IKKANSHI TADATSUNA. Full signature, Awataguchi Omi no kami Tadatsuna. Date around 1688. Highly rated and desirable Shinto swordsmith. Expert at carving horimono and when he did so on his own blades, he added "horu do saku". The expertness of the horimono should have been the clue. Next one we have I'll add some details beforehand to help identify; last was a little rushed off. Nevertheless, our good Han Bing Siong came up with the right answer, AND the dates on the other side of each tang! But I think he was really cheating and has the same volumes of Juyo as me!

### EDITORIAL: OSHIGATA

Members from time to time send me rubbings of tangs for translation. With occasional help, these are accomplished fairly readily. However, members often ask for an opinion of the rightness of the signature and hence the authenticity of the blade. I am in no way qualified so to do, and usually

warn members that such an opinion should not be necessarily taken as ex-cathedra. I feel that apart from cases of obvious fakes, one must study very carefully both blade and signature to arrive at any meaningful conclusion. Judgment should come from a complete knowledge of the smith and all phases of his work which I do not have, unfortunately.

The OSHIGATA method used by myself and many others is to compare the signature with that of a known example as illustrated in any of the available Japanese reference books. If there are differences in the signature strokes, then the genuineness of the signature becomes more and more suspect with the degree of deviation from the reference signature. Of the oshigata I have received, only one signature has matched the illustrated reference so exactly that I would say it was definite that the signature was genuine, even without seeing the blade. I have the gravest doubts as to the value of this type of judgment, now strongly reinforced by the fact that one of my own blades which by this method would be ruled "very suspect" to say the least, received a green paper at the last N.B.T.H.K. Shinsa.

One of the main drawbacks to this method is that no variation in signature is permitted. I know that my own signature has changed considerably over the years and would expect the same for most other people including swordsmiths. Apart from the long term variations, no allowances are made for short term changes such as possible injury, illness or hangovers. So I can see plenty of sound reasons for signatures not being copybook and really do not expect them to be so. Just to make matters even more difficult, I can see grounds for being suspicious of genuine blades all with copy book signatures of the smith.

I know that in western script, there are handwriting experts who can tell similarities or not in various signatures. However, it is difficult to get an objective view of the accuracy and limitations of this work as opposed to the science fiction of television and Hollywood. I think the same must apply to Japanese script. I do know that I can give very plausible analyses of signature deviations and why a signature should not be genuine, but I would find it nearly impossible to give sound reasons why a deviant signature should be correct, which on my reasoning above it might well be. In other words, it is far easier to say fake than authentic, in fact one could become recognised as an authority by only accepting signatures which were unimpeachable. But is it the whole story? I think not. What is the alternative? There isn't one available to us at the moment, I am afraid, except to send the blade to Japan for shinsa. At least then you know that a number of Japanese experts have reached an opinion on it. In the meantime, if you do want me to render a judgment, I think I have given you

some idea of the spirit in which it is given and some of the problems which I find unanswered in this disturbing but highly intriguing subject.

#### THE TO KEN VISIT TO JAPAN

Peter Cottis has kindly supplied some notes on his visit earlier this year:

I went with the Kendo Charter Group by way of the Pole, and I don't propose to give a full account of all I saw because much of it has nothing to do with swords. However, I did visit the Sword Museum - the Nihon Butsu ToKen in Tokyo, and members may like to hear about this.

It is a large, very modern building, in the Shinjuku quarter of Tokyo, and very difficult to find - out of Shinjuku station, right over the railway and left at the Shinto shrine, under the flyover and it's on your left. The ground and second floors are offices and a lecture theatre and rooms where the staff can teach and things like that, but the first floor is one large room perfectly designed for the display of swords. I think there is a changing display, mostly from the private collections of the Museum's supporters. When I was there, the blades were mostly Kamakura, Nambokucho and Muromachi, and by some very distinguished smiths.

The second time I was there, I noticed that one of the other worshippers was about six foot two, had light brown hair and was wearing a sweater. I deduced that he was not Japanese (they always wear suits) and addressed him in English. He turned out to be Ben Vincent, a member of the To Ken Society, who had spent the last three years in Japan studying swords. He was going home in a day or so, but took me round to a Mr. Yoshikawa, who had been one of his teachers and is a very eminent sword polisher. He wasn't working that day, because it was the first of the month and the Yoshikawa school of polishers never had worked on the first, since the Edo period, but he very kindly gave me a rapid run through of the various stages. He also confirmed what Sydney Divers had said - that the most difficult stage is the first and that there is no substitute for fourteen years apprenticeship. I spent the rest of the evening with Ben Vincent and Mr. Yoshikawa, concluding with a splendid meal.

The only thing I did which Sydney didn't, and which is of military interest, was that I went to see Himeiji Castle, but I think that's worth an article rather than a footnote.

C.P.Cottis.



PROGRAMME NUMBERING

Our good friend W.Hawley having queried the numbering of our Programmes, has been proved right it seems.

Len Holtaway has gone into the attic, disturbed the dust of generations and presented a complete list of the Club Programmes month by month. If anyone disagrees with this, please contact us:-

Letter from Dr.Torigoye, accepting Presidency, 30th Nov.1964

- |                   |                   |
|-------------------|-------------------|
| 1. 2nd Dec.1964   | 30. 1st May 1967  |
| 2. 6th Jan.1965   | 31. 5th Jun 1967  |
| 3. 3rd Feb.1965   | 32. 3rd Jul 1967  |
| 4. 3rd Mar.1965   | 33. 7th Aug 1967  |
| 5. 7th Apr.1965   | 34. 4th Sep 1967  |
| 6. 5th May.1965   | 35. 2nd Oct 1967  |
| 7. 2nd Jun.1965   | 36. 6th Nov 1967  |
| 8. 7th Jul.1965   | 37. Dec 1967      |
| 9. 4th Aug.1965   | 38. 8th Jan 1968  |
| 10. 1st Sep.1965  | 39. 5th Feb 1968  |
| 11. 6th Oct.1965  | 40. 4th Mar 1968  |
| 12. 3rd Nov.1965  | 41. 1st Apr 1968  |
| 13. 1st Dec.1965  | 42. 6th May 1968  |
| 14. 5th Jan.1966  | 43. 10th Jun 1968 |
| 15. 2nd Feb.1966  | 44. 1st Jul 1968  |
| 16. 2nd Mar.1966  | 45. 5th Aug 1968  |
| 17. 6th Apr.1966  | 46. 9th Sep 1968  |
| 18. 4th May.1966  | 47. 7th Oct 1968  |
| 19. 1st Jun.1966  | NOVEMBER - Nil    |
| 20.               | 48. 2nd Dec 1968  |
| 21. 3rd Aug.1966  | JANUARY - Nil     |
| 22. 7th Sep.1966  | 49. 3rd Feb 1969  |
| 23. 5th Oct.1966  | 50. 3rd Mar 1969  |
| 24. 2nd Nov.1966  | 51. 2nd Jun 1969  |
| 25. 7th Dec.1966  | 52. 4th Aug 1969  |
| 26. 2nd Jan.1967  | 53. 6th Oct 1969  |
| 27. 6th Feb.1967  | 54. 1st Dec 1969  |
| 28. 13th Mar.1967 | 55. 2nd Feb.1970  |
| 29. 3rd Apr.1967  | 56. 6th Apr 1970  |
|                   | 57. 1st Jun 1970  |

CHAIRMAN'S COMMENTS

Well done, Len! I might have known the good Len would be sitting on all we have ever published, apart from a hoard of National Treasure blades (bought at about 10/- each). Thanks a lot, and Willis please note the answer to your question. In acknowledgment of the Holtaway authority I have formerly numbered this Programme No.58.

CAVEAT EMPTOR AND VENDOR by Alan Bale

Some anomalies in the catalogue of two London salerooms are listed below as they may be of interest to members. These are mainly items of some quality for which the catalogue does rather less than justice although the opposite does occur.

On the 4th December 1969 at Sotheby's there were two Ichimonji blades, both with Origami by Inami Hakusui giving each a value of 3000 Mai, these made £2,000 (Norimune) and £400 (Muneyoshi). The tang of the Norimune was covered with rust with a slightly reddish tinge which flaked off easily with a thumbnail, where the rust ended below the machi the metal was blue-ish in colour. This blade was almost certainly retempered and poorly, since the tang was allowed to get too hot and had to be repatinated. The other pointers to a Yakinaoshi were obscured by the polish. I have also been told that the Muneyoshi was retempered, but I did not look at it closely.

Other examples in the same sale but at the other end of the scale, were lot 10, a dirk with a 14th century Soshu blade signed 'Yamanouchi Kunihiro', the hilt not being removed for cataloguing - £95. Lot 11, a Tachi signed 'Chojusai Tsunatoshi' with a Tameshigiri by Yamada Gosaburo, hilt not removed, £80. Lot 210, a Daisho Fuchi-kashira, 'and a Shakudo set chased with waves' described thus, this last pair was in Hirata style, possibly by Hikocho and superb, £65.

The catalogue of 10th March contained errors of translation and many of attribution regarding the unsigned pieces, and some of the tsuba lotted in bundles of five or more by such men as Nakai Tomotsune (2), Tanshu Sadamasa, Heianjo Nagayoshi and Echizen Yoshihisa were of much more interest and value than some lotted separately.

Christie's are also offenders. One recent sword in Shirasaya had an estimated price of 550 gns. and no Boshi! It was bought in at 160 gns. In the sale of 10th March, lot 147 a good Tachi blade signed in 14th century Bizen style in small neat characters 'Bizen no Kuni no ju Sanetsugu' c.1350 was described as by Sadatsugu and late 15th cent., 85 gns.

Whilst I, in common no doubt with most other collectors, like to dispose of my 'junkers' at high prices, and buy fine pieces as cheaply as possible, this does not help much the purchasers of the former, nor the vendors of the latter if carried to extremes.

COMMENTS

As Secretary of the To Ken Society, I feel I must add a few words of thought on Alan Bale's letter. Surely, nobody expects a sale catalogue to be a production of high scholarship;

if all the entries were infallible, what a dull world it would be! If one picks up a good guard by Nakai Tomotsune unregarded in a lot of five, I should have thought it matter for satisfaction rather than complaint. As for "over-cataloguing", people who for one reason or another buy without viewing, must be aware that they run considerable risks. As for those who view they have only themselves to blame if they are seduced by auctioneers, blarney!

It should be put on record that both Sotheby's and Christies teams do a conscientious job, often in conditions of great difficulty. They have an enormous field to cover, and I think it is unreasonable to expect them to be "experts" (horrible word) in every branch. Mr. Bale is too young to remember the sort of Japanese sale catalogue entries which were commonplace 20 years ago, so he does not realize how lucky he is, and what an enormous improvement there has been. But, even so, some of the spice has gone out of the business.

The opinions expressed in the letter about retempering of sword blades it must be understood are Mr. Bale's opinions alone. I think he is perhaps in danger of becoming "an expert". He should realize that there is no such thing as an expert - it is all just a matter of personal opinion. Nobody can be absolutely right. Anyone who doesn't believe this should consider the recently publicised interchange between the National Gallery and the Uffizi in Florence, about who has or where is the Raphael portrait.

#### PROGRAMME SECRETARY'S COMMENTS

I feel strongly that buyers invariably give the goods a thorough going over before the sale so errors or omissions in catalogues whilst irritating, do not affect the price to any real extent.

#### MON

Sydney Divers has a very good reference book on MON. He is more than willing to help in identifying unusual mon, that might be puzzling members. Write, with drawing or photo to: Sydney Divers Esq, Hunters Moon, Aspley Guise, Bucks.

#### LETTER

An invitation from Switzerland from new member, Rico Flad, just too late for inclusion in the last Programme:-

"Dear Sirs, Thank you for the membership card. Should there be members coming to Switzerland it would be a pleasure for me to help them around. Maybe you will print this in your next bulletin? Could I buy the bulletins of the past years? I do hope this is possible as I am very interested to get all information concerning Niho-to. Do you need any information about Switzerland? Sincerely yours, Rico Flad."

CHAIRMAN'S REQUEST

Would the owner of a sword signed NAKAYAMA IKKANSAI YOSHIHIRO with kakihan please write to me? I think the owner is Dr. Ian Gillie or Dr. G. Curtis. I could be wrong and I apologise for this! It was a long time ago when I originally read the swordsmith's signature and date only, and promised to try to do something about the rest of the long inscription. I'm afraid I've misplaced my reference to the owner. I eventually enlisted the services of our respected member, Yasu Kizu and he has kindly sent me a full reading. This turns out to be an extremely interesting test inscription concerning the cutting of a helmet, a large deer antler and the hitting of the blade's edge 30 times with a stone. Ending with the phrase, 'Ah! Shimmyō Kana! - Ah! Truly Marvellous'. This is indeed a marvellous inscription and I'm thankful to Yasu Kizu for reading it. Now all I would like to do is to send the full translation to the owner. So please write directly to me and refresh my failing memory!

SALESROOM REPORTS

I have had many favourable comments on the reports of auctions which I have published from time to time, and requests for more. I'm sorry that there have not been any lately, I have been too involved in the actual sales! However, I will write up the major sales of the season just ended for the next Programme, it may prove a guide to the trend of prices in the next season, although I doubt this. One cannot predict the unpredictable.

ADVERT.

Wanted: TSUBA KANSHO KI by Dr. Torigoye. Please write to Box 10A, care of Editor.

SWORD BOOKS, ETC.

Alan Bale has Vols. I and II of Hawley's SWORDSMITHS in stock. B.W. Robinson's "Arts of the Japanese Sword" is being reprinted with 8 new black and white plates and 4 new colour plates - approximately £5 available late September. The following are available with a 3-4 week delivery:

SUKASHI TSUBA (Openwork Tsuba) 6" x 8½" 257 pp 197 plates, 4 in colour. A very good book dealing mainly with the iron schools. 50/- p.& p. 1/6d

TANTO by Suzuki, 6" x 8½", 256 pp with 200 plates. Shows 120 dirks from the Kamakura period to the present day. 50/- p.& p. 1/6d

NIPPON KOGATANA ZUKAN (Kodzuka Blades) by Shibata, 6" x 8½", 200 pp. with 200 plates and 120 rubbings of Kodzuka blades by good smiths. 50/- . p.& p. 1/6d

WAGA KYODO TO (Swords by Country Smiths) by Iida, 5" x 7½", 240 pp with over 200 plates of blades by relatively unknown smiths. 40/- . p.& p. 1/6d

WAKIZASHI NO MIRYOKU (Attractive short swords) by Shibata, 5" x 7½" 190 pp with 80 plates of fine wakizashi. 35/- . p.& p. 1/6d

NIPPON TO NO HORIMONO (Carvings on Blades) by Sato, 5" x 7½" 254 pp with numerous illustrations on every page. 50/- . p.& p. 1/6d

KINKO TSUBA (Soft metal Tsuba) by Kokubo, 6" x 8½", 227 pp with 4 colour plates and 208 B.& W. plates of Nara, Yokoya, Goto and other tsuba. 50/- . p.& p. 1/6d

JAPANESE SWORD GUARDS (Nippon Tsuba no Bi) by Arthur H. Church, 10" x 12½" slip case, 272 illustrations on 40 plates, with English explanation to plates. A facsimile copy of the 1914 edition of the Church catalogue. £6.10.0d. p.& p. 2/6d

NIHON TOBAN ZUSETSU (Illustrations of Sword Guards) by Takezawa 10" x 13½" 277 pp with 735 illustrations on 193 pp with list of plates in English. Limited edition, invaluable for classifying Tsuba. £15. p.& p. 5/-.

For information etc. regarding the above mentioned books, please write to Alan Bale at 476 Chiswick High Road, London W.4.

### 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 the Programme Secretary, he will check it for them and send them all available information he has on the swordsmith or inscription. Please remember to make a careful rubbing of the whole tang, both sides, not just the inscription.

### SWORD POLISHING

The Society will arrange for the repolishing of swords in Japan. This will normally take about six months from despatch by our Shippers in London to return here from Japan. The cost cannot be estimated exactly, depending on the length and condition of the blade and the services required. Very approximately it will be £40-£50 for a long sword, £25-£30 for a short sword at maximum. The services available are:

Repolish; Shirasaya; Wooden Habaki; Tsunagi (wooden blade for mounts); Shinsa (certification of authenticity by N.B.T.H.K. panel of sword experts in Japan). A deposit of £25 is needed for a long sword, £15 for a short sword. There is no limit on the number of blades which can be sent at one time by one member. Each blade must have attached a label giving name and address of owner; swordsmith if signed; services required (repolish, shirasaya, etc). The estimated prices above include transport and customs clearance charges etc. which are divided between all members included in a batch of swords. The Society makes no charge or profit. Blades for repolish and deposits payable to the Society should be sent to K.D.Parker, 17 Strickland Row, Wandsworth, London, S.W.18.

### 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.

### AIR MAIL POSTAGE

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.

### NEW MEMBERS

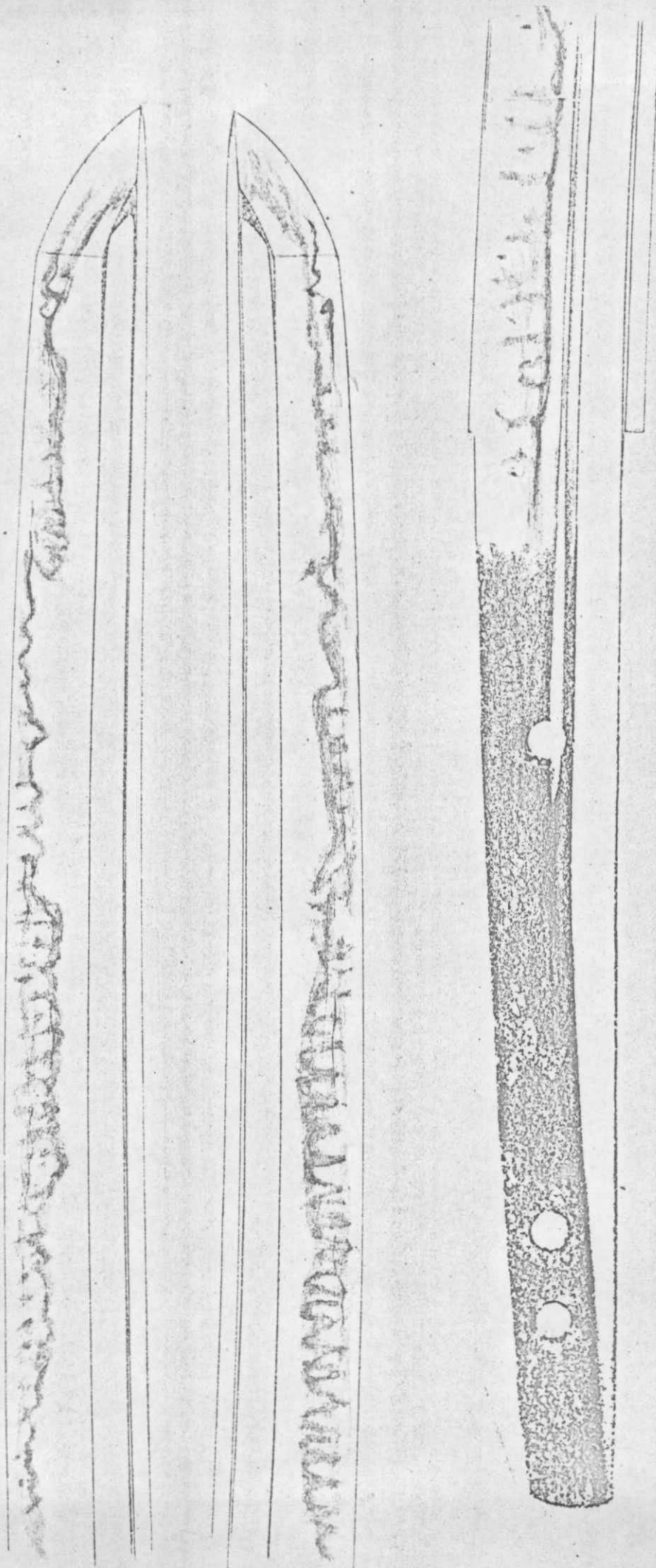
We have much pleasure in welcoming the following new members to the Society:

Dan Marsh Esq,  
Hill House,  
Wood Lane,  
Aspley Guise,  
Bletchley, Bucks.

Deryk Ingham Esq,  
11 Ogden Crescent,  
Denholme,  
Nr. Bradford, Yorks.

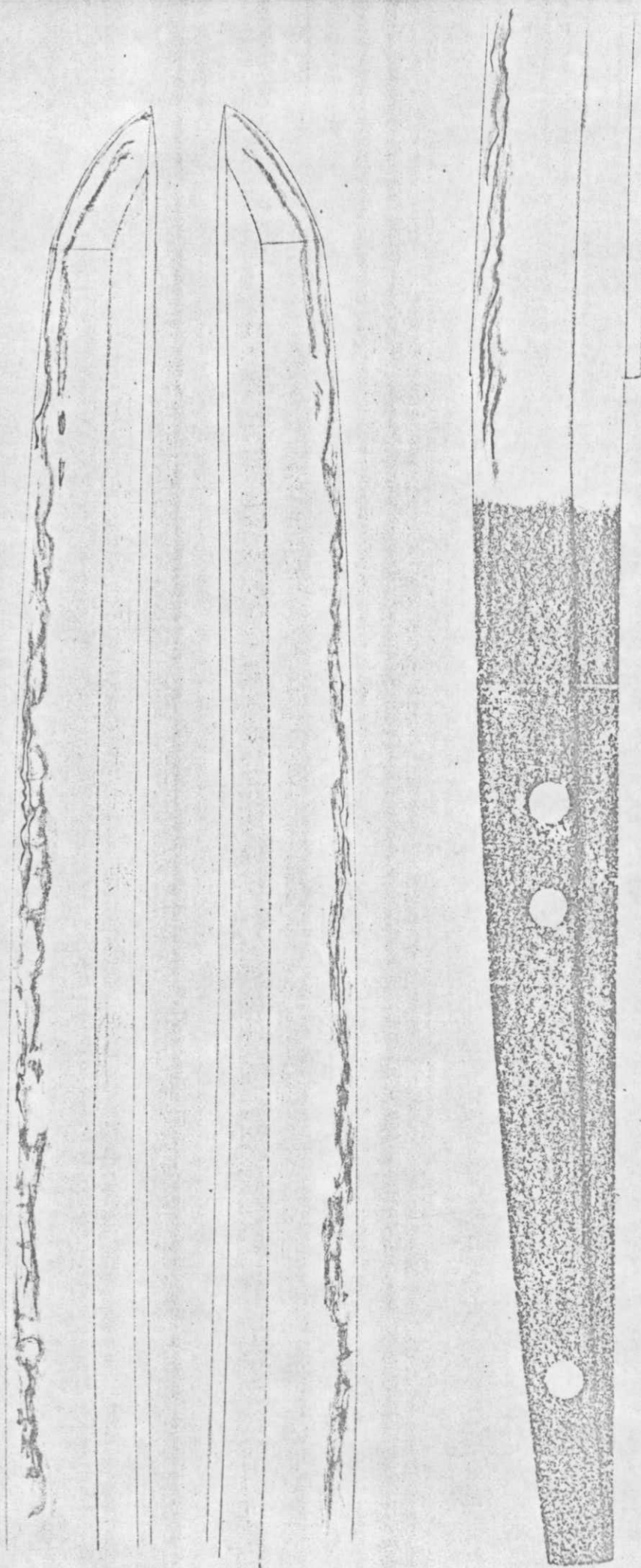
R.Wragg Esq,  
12 Hutcliffe Drive,  
Sheffield 8  
S8 0E.W.  
S?

刀 無銘 伝安綱





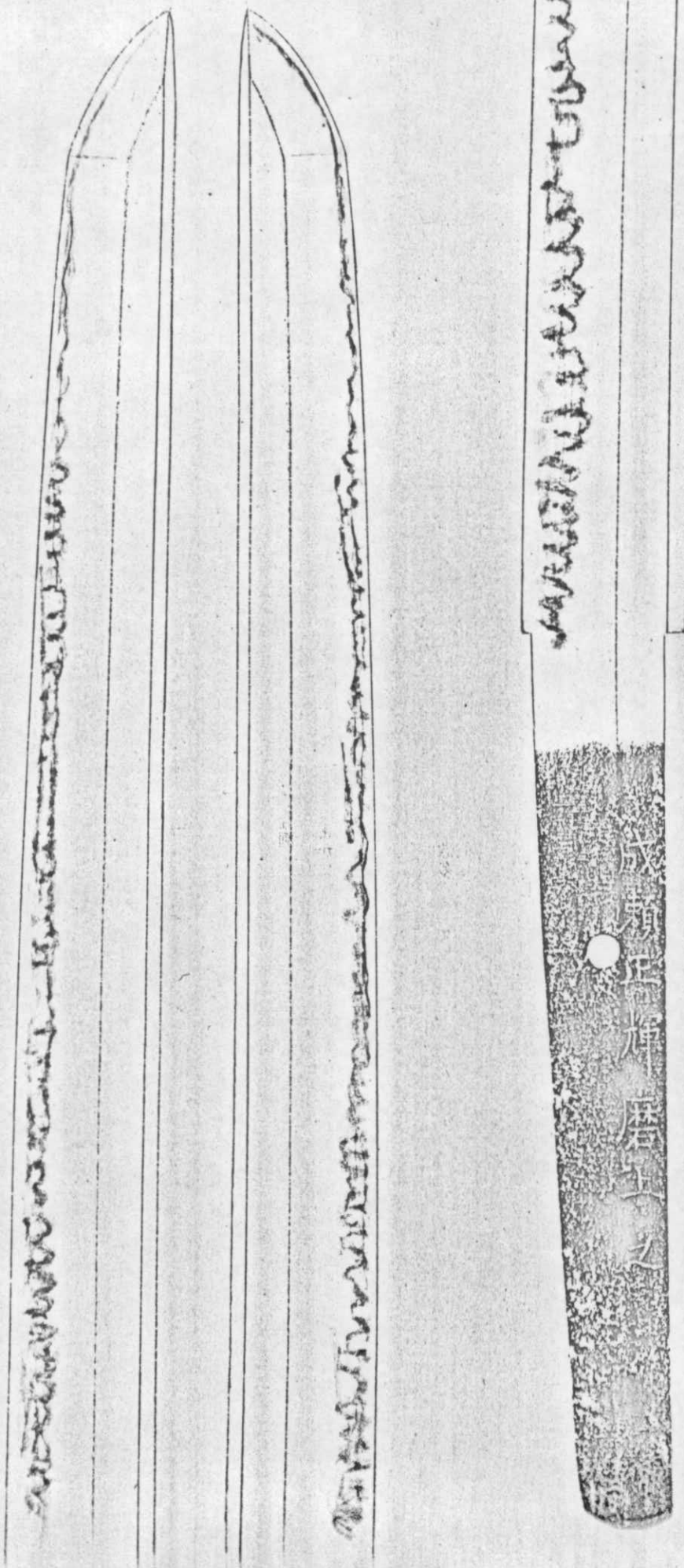
8.



刀 無銘 伝友成



脇指 無銘 吉家



成頼正輝 磨玉之