

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



HON. PRESIDENT. B.W. ROBINSON, M.A., B.LITT.

SECRETARY. MRS. C. DALE, 16 BRIGHTWELLS CLANCARTY ROAD LONDON. S.W.6. (01-736 6838)

PROGRAMME NO.59

October-November 1970

NEXT MEETING: Monday 5th October 1970 at the Mason's Arms,
Maddox Street, London, W.1 at 7.30 p.m.

FOLLOWING MEETING: Monday, 2nd November 1970 at the Mason's
Arms, 7.30 p.m.

SUBJECTS - OCTOBER

Bon Dale will conduct a Study Session on Ko-Bizen blades with the aid of Juyo illustrations. Once again for the amusement of some readers, if you have any early Kamakura blades bring them along.

- NOVEMBER

Peter Cottis will talk on Japanese Castles. If you have any Japanese Castles bring them along!

CHAIRMAN'S REPORT:

Fred Stride and I have done a joint effort on this Programme. Fred has produced the reports of meetings etc. in his usual comprehensive style. I have cleared my post bag of a backlog of letters which have been awaiting the right opportunity for publication. Apart from the Sales report and the good Yasu Kizu's informative article, this is a Programme of Letters. This is largely what the Society is about, the exchange of information and opinion between members. If the Society has done one great thing since it was formed it has been to bring together many collectors in different parts of the world, through correspondence. I have often urged, and do so again, any member anywhere who has something to say, however trivial he might feel it is, to write in to Fred or myself. Some small spark which may not have occurred to anyone else often culminates in a great discussion from which some truth suddenly appears. A very exciting example of this to me, because I possess one of the things, happens in this Programme in letters from Col. Dean Hartley and Han Bing Siong. This has arisen because we have been chewing backwards and forwards over the subject of "papers", green and white, certificates of authenticity, for months. The Truth suddenly appears; it has been

staring all of us here in the face the whole time only we were too stupid to read it because it was written in Japanese. As they used to say in the old books, "now read on gentle reader".

LAST MEETINGS

August - Holiday spirit made this a free and easy meeting. The Society extended a welcome to Mr. John Scott of Farnborough who was attending his first meeting having been a corresponding member for some time. Sydney Divers brought along lots of Orikami - these included the Green papers for fittings which he had obtained during his recent visit to Japan. He also showed two papers which certified two swords to be genuine fakes! These latter papers doubtless would make both swords extremely valuable if placed on the market. A memo by Sydney is printed elsewhere in this issue on the subject of Juyo and Tiredness in blades to clarify some of our previous jottings.

There were plenty of swords about - Bill Baxter had a fine long blade in military mounts signed Tachi-meï, Bishu Osafune Morimitsu, dated OYEI 16, 1410 A.D. Len Holtaway showed a fine unsigned Katana; much shortened which had the look of great age. Vic Saville had a well polished Ken with a vajra style tsuka and a scabbard of dragon and cloud design. The tang was profusely signed and was thought to be by Masafusa. Bon brought some of his extensive library along for members perusal and guidance. Vol. I and II of Hawley, Nihon Token Jiten (Shinto and Koto Hen) were, of course, on display, almost collectors bibles these days, and a huge volume, "Osaka Shinto Zufu".

Editors Note: Thanks go to Dave Parker for supplying copy for the August meeting as the Ed. was lazing on Brighton's sunny and sword strewn shores.

September - Mr. Bernard le Dauphin of Paris visited the Club, being here on a flying visit. His interests are blades, mounted swords and armour. I thought that it was extremely kind, and typical of our Club members, that Mr. le Dauphin was invited back to a member's home after the meeting, to make his evening even more enjoyable. John Harding, the redoubtable world commuter, also breezed in with news of the Japanese Market. Also visiting us for the first time was corresponding member, Mr. Elgar from Hastings, who brought along a rather interesting sword.

Bon being on a sunshine (rainy.-Chairman) holiday, John Anderson took the chair. Unfortunately, the evening's planned programme had to be abandoned since the film was not available. The film will be borrowed and screened at a later date. A discussion arose concerning the Club's exhibit at the forthcoming Arms Fair. Volunteers were called upon to lend their treasures on behalf of the Society. Mole B. indicated that at a previous

Fair, he had heard the comment that the Club was noted as the people who had one sword on display and a stand full of grinning idiots. This year we still might provide the grinning idiots, but thanks to a few generous members we should have a very good display.

Business over, the meeting broke up into friendly groups, enjoying the Club's liquid amenities. There seemed to be plenty of good collecting opportunities still, from a glance round the room. Dave Parker has acquired an attractive Nodawa (a neck guard to those who know nowt about armour). It featured black lacquered kozane, kon-ito-odoshi lacing and copper gilt Hasso Kanemono. The piece was of good quality but quite late apparently.

Ubiquitous Bill Baxter had brought two swords recently. How Fred Stride could turn the long one down when he had a chance to buy it, I'll never know. Bill was showing a wakizashi which had a very fine saya of Aogai lacquer and a large silver crayfish kojiri in beautifully restrained taste. The rest of the mounts were missing. The blade seemed to be very good Shinto which promised much activity and fine work if repolished. The hada was tight mokume and the hamon sugu-ha. I chanced on Malcolm Kesson sitting at a corner table with his good lady and he showed me some of his work which I found absolutely fascinating. Malcolm had made a shakudo tsuba, fuchi-kashira and kozuka. I don't think anyone would have believed that a European could do such good work without being taught by a Japanese. All the pieces were shakudo and exhibited the beautiful blue-black patina without any blemishes. Malcolm had made the shakudo alloy with 5 parts gold to 95 parts copper. He found that patination in his chemical bath went without trouble; when copper alone was tried the patination did not work very well, if at all. So here was something to know, good shakudo can be fairly easy to repatinate. Malcolm was wearing a ring made of a sandwich of Shakudo and Shibuichi, and other metals, also of his own workmanship. Both alloys had patinated well. The tsuba, I thought, was the most impressive piece. The shape and hitsuana being well balanced. On the Omote side Malcolm had cut in Katakiri a pine tree by a stream, the pine needles being particularly nice work. It made me wonder whether katakiri is somewhat over-rated since Malcolm, with due deference to his skill, had accomplished this almost at first try. The Ura side showed iroye work of a fox by a stream and a silver inlaid moon. The moon was highly polished and had not tarnished or been affected by patination process. The fox was in high relief of copper with shibuichi inlay. I thought this design to have a slightly too modern a touch in execution but maybe I am being too traditional. I suggested Malcolm should sign his work in Japanese characters. Maybe one of you Japanese scholars could let him know what it should be.

Maybe next someone will start an English school of Sword Smiths! It may be the only thing to do when supplies dry up.

Len Holtaway came up with yet another fine sword, very well mounted. The lacquer work being very pleasing red scrolls intermingled with black. The blade was long and elegant though shortened and with a thick cross-section. The blade was signed Munekage and dated Tempo 10th year (1840). Len had also acquired a tanto with a tsuka of fine black lacquer ribbing and plain black saya, the blade of Moro-ha tsukuri was by Sadakatsu of the Meiji period.

Stephen Yorke had a katana blade in shirasaya which he had polished. It is about the best do-it-yourself polish I have seen, but the true Japanese polish is yet to be accomplished. There is a difference in the way the hada shows and the hamon comes to life which makes a vast difference to the finished blade. To round off, Mole Benn having collected another Green paper for a tanto blade by Kanemichi, sported a tanto blade of rather wider shape than normal. Requiring a repolish, there seemed to be interesting possibilities in the hada and hamon. The very stubby tang was signed Bizen Morikaga.

MEMO FROM SYDNEY DIVERS

Two things I would like to clarify arising from statements made by me printed in the last programme out of context in which they were made.

Juyo. Of course Juyo papers are important and congratulations to any who get them. The extra good polish required and its consequential waiting time, the formalities plus, if successful, the formalities in getting the sword back from Japan all make it a long tedious business. Speaking personally and only personally, what I meant was that all this involvement was not worth it to me. It may of course be worthwhile to someone else. I did not imply that Juyo papers were not good, they certainly are.

Tiredness in Heian Blades. Here again this is purely a personal view. If you can get such a blade with no tiredness which is genuine and has only been mounted once in this country, you are a very lucky person. The chances mathematically are so much against you that to even the handicap of odds, there is a much better chance of obtaining a genuine Heian blade if it has some tiredness and has been mounted more than once or even twice. You are looking for a genuine Heian blade in England.

If you must collect Heian blades with no tiredness and once mounted only, then good luck to your collection of forgeries.

On the value of Origami, the remarks made by Mr. Justice Black in the case of Hahn versus Duveen always remain in my mind, and I think should be carefully considered by collectors of any form of art not necessarily Japanese. He said "You will be wary in

I have just read an excellent book by Clifford Irving called "Fake". It is the true story of Elmyr de Hory the greatest Art forger of recent times, perhaps of any time. This man was undoubtedly a genius in his own right and could fake a Modigliani, a Renoir, a Picasso, Matisse's by the dozen, and many other French Masters to deceive the 'experts'. His works hung in major galleries from New York to Tokyo, from Cape Town to Stockholm, and in many illustrious private collections. Those in the Galleries are now doubtless gone, but how many private collections still contain a Matisse drawing by de Hory? It requires a brave man to acknowledge such a mistake, to pride and pocket. I have great admiration for the American collector who on eventually being told his painting was a fake asked the dealer to certify it as "an original and genuine Modigliani fake by Elmyr de Hory". And for a second who said he had had ten years of pleasure from his "Renoir" and hoped to have twenty more; and quoted the immortal phrase, "These are things of beauty. Enjoy them for what they are, not for the signature they bear or what someone else tells you they are or are not".

How many times in this Programme have I used almost the same words finally translated into "look at the blade not what it says on the tang".

There is a growing affinity between the above high pressure Art World and that part of the collector's field which concerns us here, as the prices of Japanese swords and fittings steadily raise.

One must never forget that the Japanese had their de Hory's too, and I'm sure the good one could turn out a Masamune, Sadamune or Rai Kunitoshi almost as easily as de Hory could dash off a Picasso drawing.

All of which tends to make nonsense of striving after a drawing signed Picasso or a blade signed Masamune. However, to eventually reach my sales report concerning a couple of the more important sales at the end of last season.

Christies, June 23rd 1970. - A sale containing "Fine Japanese Works of Art" a "Superb Sword by Kaneuji" and a "Rare Kamakura Wood Sculpture". Of all these I think I preferred the wood sculpture, which was extremely fine; the catalogue photograph did not do it justice, it fetched 3200 gns (Eskanazi) and was worth that in my opinion. Very fine. Of the swords, the Kaneuji was certainly outstanding in a pretty undistinguished bunch. This was a fine blade in shirasaya with a recent sayagaki by Dr. Homma. The blade was exhibited in Tokyo National Museum, and discussed and illustrated in the Nihon Token Hozon Kyokai Journal, both events took place early this year. O-suriage with a gold attribution by Nagane Honami. With all these credentials it could be expected to make a fair old price, and it did - 4,500 gns. (Harding). A fine blade which one would expect might

eventually be submitted for a "Juyo" certificate.

Of the other swords the one which I particularly liked was Lot 39. A workmanlike katana of impressive size, nearly 35 inches of blade, shallow curvature and robust. Signed by Echizennodaijo Minamoto Kunisada, no one very special but a well made blade. The general condition was fairly good, it made 220 gns (Horai), probably about its top price. Christies estimate was 130 gns., at that price it would have been a very nice buy. There were a couple of Daisho, "handsome" and "attractive" but neither were particularly so to my taste. They were both showy but not of quality and the blades were not without faults. The prices were 320 gns. and 260 gns, which rather proves the point. It is a sad reflection nowadays to the ever hopeful collector that even a medium Daisho will fetch that sort of price, a good one is over 500 before the auctioneer has time to take a breath and a Daisho has topped £1,000. I am just surprised at the prices fetched by the lesser fry.

The tsuba in this sale were a different story and were mostly a joy to behold. There were many excellent early tsuba, many of which were in boxes certificated by Dr.Torigoye. The prices of tsuba, particularly early iron have of course, again risen. But some of these superb specimens in certificated boxes did not seem to be particularly high. Lot 71, a fine ko-saotame guard, 80 gns. Lot 70, a very nice early Tembo tsuba, 90 gns. Two fine dragon tsuba, Lot 75 by Yagami Mitsuhiro and Lot 76 by Echizen Kinai made 75 gns and 70 gns.respectively. A good 17th cent.Mino Goto tsuba made 60 gns. Lot 114. To prove that all boxed and certificated tsuba were not to be treated lightly the next lot 115, whistled up to 200 gns. This was a large Hamano tsuba, with high relief decoration of Jurojin and a pine tree, signed Noriyuki. But by far the highest price for an iron guard was Lot 124, a Higo guard by Hayashi Matashichi, of classic pine tree design, catalogued as ex Haynes ex Harding. This made a fairly astonishing 680 gns. That is a lot of money for an iron tsuba, or one made of anything else.

There were many fine early tsuba in the lower price range, meaning anything from about 20 gns. to around 45 gns. Some lots had two nice early guards all in good condition for 20 gns. very good buys.

Christies, July 14th 1970.- Again the tsuba and fittings in this sale were the main attraction, the swords were mostly of little importance, there was a daisho which sold for 22 gns. In the light of my remarks already made concerning Daisho it should be easy to judge how good this one was!

The tsuba and fittings were very good and this was one of those sales which happen sometimes and seem to reverse the present trend of ever-increasing prices. This is not to say that

everything was cheap, but there were many real bargains, and generally lots similar and as good as those in the earlier sales this year, at Christies and Sothebys fetched half the price. Lot 204 was one such bargain, a superb Soten daisho pair in shakudo, the usual warriors attacking a castle, a great riot of colour in silver, gold and shakudo for 160 gns. A good price, but reasonable. The tsuba here were mostly soft metal as against a predominance of iron in the previous sale. But whereas in the previous sale the best soft metal tsuba went to 200, 250, 260 gns. ones in this sale equally as good and many to my mind much better, averaged well under 100 gns. and many very nice lots were as low as 40 gns. Good fuchikashira and kodzuka in this sale also, prices from about 20 gns. to 70 gns for fuchikashira, kodzuka about the same price range, averaging probably about 30 gns. for very good examples. The only outstanding price of this sale was Lot 179 quite a nice guard depicting a heron, which formed the seppa dai. But only "quite nice" not a very well balanced design and the surface patination a little rubbed. This leapt in rapid bids to a remarkable 550 gns; the name I caught from the auctioneer's lips was "Nutkins"- this was probably wrong but it seemed appropriate.

To return to the swords, they were mostly low quality, pretty worn out or generally undesirable, as the prices reflected being as low as 26 gns, 14 gns., 10 gns., 9 gns. and even 3 gns. if I heard right for an "unsigned early 17th cent. katana". However, there were one or two bright spots. Lot 67, was quite a nice aikuchi in a fair state only but by a good 19th cent. swordsmith Suifu Norikatsu. It made 60 gns. And I liked Lot 69, a wakizashi blade and scabbard only. Nice blade with broad hamon and regularly spaced tobiyaki signed Yamatonosuke Masatsugu. In a good state and nice quality lacquer scabbard, this made 85 gns. A good price but worth restoring with a new hilt and fittings. Next season is nearly due; I believe Sothebys first sale will not be until early December. Christies first sale may be earlier. I yet haven't heard a proposed date.

LETTERS etc. from Col. Dean Hartley

As Chairman and ex. Prog. Secretary I formally apologise to our good member Col. Dean Hartley for not publishing him more often. His excellent letters are nearly always accompanied by oshigata, I have purposely waited until I could get some of these illustrated, before putting him into print. This wait has gone on too long, so here they are at last. From here on this is a Dean Hartley Programme. Thanks, Dean!

Letter One. - 'Dear Mrs. Dale, Programme No. 54 arrived today, and as usual was a bright spot in the day. I always find the comments to be most interesting and informative, and was particularly impressed by the report on the trend of the auctions of Japanese swords and related items. It has become increasingly

difficult to find good blades here in the Washington area (or perhaps that is only my poor luck). Nevertheless, despite our (we collectors) mostly honest disclaimers in concern over the value of our collections, it is indeed a fact that swords do appreciate much more rapidly than any investment I have been able to follow in the market - and it is also a fact that the swords are very good investments. My continued hope is to find one of these "good investments" at a very low price to add to my collection, and thereby satisfy my interests in both a desire for a fine collection and for making good investments. (So far, I have not been tempted to "cash in" on the latter).

It is pleasing to note that another issue of the Journal is available, and I am enclosing my cheque for \$3.00 for three copies. I like to have spares in this field, considering the scarcity of good articles in English, and as I have stated before, the Society never lets one down in this field. In particular I was intrigued by the recent discovery of those three magnificent blades. With such good fortune on the upswing, it would not surprise me to hear next of the discovery of a GO YOSHIRO (complete with mei, origami, et al) in pristine condition. I shall keep looking."

Late entry to my letter: Upon re-reading the Programme, I noticed the comment on Ko-Garasu-Maru shapes in swords. This comes as something of a coincidence, since I have just been re-reading Arai Hakusiki's comments on the original (by Amakuni?), in which he mentioned that swords of this shape were made "in olden times". So far, I have seen perhaps five or six of this shape, almost always Shin-to or Shin-shin-to and never a Ko-to example. It happens that over the years I have managed to acquire a katana (mumei, with "probable" attribution by Dr. Homma to ENSHIN). This blade is in han-dachi mounts of plain iron and plain black lacquer saya. At another time, I have acquired a wakizashi (mumei, with "probable" attribution by Dr. Homma to NAOKATSU). This one is in a very fine and quite old Ko-dachi mounting, metalwork of shakudo, nail-head ground and rims in gold, top part of the saya in black brocade, with obitori and ashi in stencilled deer skin. Now, to compound the coincidence, I have recently purchased the third size, a tanto to complete the 'set'. This is also mumei, but has every characteristic of Ko-to Yamato - of perhaps the Tegai branch. Obviously much polished down, but still sound and intact, except that on the omote, the soe-bi is partly polished out. Blade is tempered completely on both edges, which are also equally sharp. Mounted as aikuchi, saya (and tsuka) a single piece, hollowed ebony, in kisamisaya, into which is inserted a removable sheath, all of the most meticulous workmanship. Metal fittings en suite include: F/K; Do-gane; Koi-guchi; Uragawara; Ko-gai (see oshigata), and Ko-jiri. The matching Kodzuka is missing - does anyone over there have one? Fittings are of iron in

"draped cloth" motif, underside of folds showing gold, surface design of water dragons in inlaid gold, as per the oshigata. Also included is a partial oshigata of the blade.

P.S. Anyone care to guess anything from oshigata? or correspond about it. (See oshigata No.1)

Letter Two. - Dear Mrs.Dale, Some time ago, there was a project to discover what blades there might be in various museums, Since my transfer to the Marine Corps Base, Quantico, Virginia, I have had the opportunity to examine the Japanese swords in the Marine Corps Museum here. There are not as many as I had thought might be in our museum collection, and the quality is not as rich as I would have hoped. However, considering that most Marines in WW-II were not at all knowledgeable in what made up a really good sword, they collected as souvenirs those which most closely resembled those seen in battle. With that in mind, then, there were some perhaps surprisingly interesting blades - some from the last century.

For whatever it is worth, and for the general information of the Society, I am sending a listing of those which seem to have the greatest potential; I am also sending two oshigata and one colour photograph. In the case of blade No.1 on the list, the nakago is still brightly shining, unblemished steel - but the quality of the signature, when seen directly, is worthy of collecting as a work of art on its own. As for the oshigata on blade No.3* I can only say that this blade would grace any collection in which it might be found. Unfortunately, I cannot seem to convince the curator that MY collection is the proper place for it. He also feels the same about HIS collection being the place. The tanto, No.9 while not identified as to source, is also far beyond the quality of Naval dirks usually seen, both as to mounts and the quality of the forging. (oshigata No.3).

Since my move to the Virginia area, I have had no luck in finding good blades - have in fact had practically no time to look around. Seems my new assignment to develop and implement throughout the U.S.Marine Corps a completely new concept in Officer education (I am the Director of the Marine Corps Extension School) has been taking practically all my time. However, I continue to look forward to the regular reports in the Programme, and hope to be able to contribute something more to it when things are a little more settled. In the meantime, my sincere thanks to the staff, the editor, and to all the contributors for their scholarly and most informative articles and letters.

BLADES IN MARINE CORPS MUSEUM

No.1 Blade in shirasaya, 67.8 cm long, signed: NARATARO FUJIWARA KANENAGA DAI-TOKU WO MOTTE JO-CHUKO KORE-O SAKU. In very fine ko-mokume hada (almost muji), hamon in nioi. I have a blade by this man dated 1936, which is 82.7 cm long, an exact copy as to

* see oshigata No.3

shape of a Rai Kunitoshi blade, with beautifully carved hi. I believe this smith to be the WATANABE KANENAGA referred to by Albert Yamanaka. My blade has the additional inscription "NOSHU SEKI JUNIN --".

No.2 Blade signed: "HIZEN NO KUNI KAWACHI NO KAMI FUJIWARA MASAHIRO" 68.3 cm. appears to be the 1661 smith.

No.3 Magnificent blade, signed SAGAMI NO KUNI JUNIN MASAMUNE. In O-mokume hada, of very definite gradations (see Gassan Sadakazu style), running in some places to masa. Hamon is Midare-suguba in nioi. No ha-nie, or ji-nie. Blade is hira-tsukuri, 68.8 cm long with a truly exquisite horimono (as far as skill and rendition are concerned) of a dragon in the round (completely piercing the blade), starting just above the habaki, and running for 2/5ths the length of the blade. Above this on each side is a beautifully executed bonji. Tachi-mei on ubu nakago (very well aged, three mekugi-ana, the centre one being square). I attribute this blade to Gassan Sadakazu, or very close thereto.

No.4 Blade signed and dated: BISHU OSAFUNE NORIMITSU, KANSHO ROKU NEN HACHI GATSU, 56.4 cm. Needs polish.

No.5 Blade signed and dated: BIZEN NO KUNI OSAFUNE YASUMITSU, EIKYO??? 48.5 cm. Needs polish badly.

No.6 Blade signed: HIZEN NO KUNI YOSHIMUNE. A Meiji smith, good condition and polish, rather nice blade.

No.7 Blade signed: ETCHU NO JU FUJIWARA KANEAKI. Suguba-midare hamon, hada blurred, 65.5 cm. In Aogai saya, tachi kodogu in brass (once gilded). "Presented to Brevet Major Jacob Zeilin Senior Marine on the staff of Commodore Matthew C. Perry in Japan 1854".

No.8 Blade signed: BISHU OSAFUNE NORIMITSU, 67 cm long. In Kyu-gunto mounts. Surrendered to Commodore J.H. Magruder aboard U.S.S. Dunlap at Chichi Jima by Major General Tachibana Iga, Commander Japanese Forces, Bonin Islands.

No.9 This blade is mounted in rather fine WW-II Navy dirk fittings, either heavily gilded over hand carved metal work, or remotely (not checked out) in gold; no further history is known. The blade is 22.8 cm long, togare-midare hamon in nioi, muji hada, hira tsukuri shape. Obviously of Showa period, or possibly of Meiji. I have not found the smith listed.

Letter No.3. - Dear Mr. Dale, I would appear to be time for Mr. Stride's outstanding performance as Programme Secretary to be recognized from this side of the ocean, if it has not already been. The quality and content of the Programme continue to be of the best, and I hardly wait to put down my other papers when it arrives in the mail. May I express my own sincere appreciation and thanks for his efforts, and in so doing, also

express the same appreciation to the Society for its continuing real scholarship and dissemination of information concerning the Japanese sword.

My statements above, naturally, do not indicate my complete agreement with all the opinions expressed by various members at the various meetings, but it is no surprise to discover that there are other members present who also disagree. I have several points upon which I would like to comment, as they appeared in Programme No.58 (thanks to Willis for keeping us straight). They are as follows:

1. On page 4, Mr.Harding made the observation that the rating TOKUBETSU KICHO (spelling as found in Nelson's Japanese-English dictionary) was issued by government officials. Further, on page 5, the sequence of quality was represented as "White Paper", "Green Paper", "TOKUBETSU KEICHO" (sic), "Juyo" etc. I am enclosing a translation of a "Green Paper", issued by the NBTHK in which the descriptive phrase "Tokebetsu Kicho" is specifically used. I might add that I also possess a "White Paper" in which the wording is similar, except for lack of the word "Tokubetsu". It would seem, therefore, that unless the private appraisal society has improperly used this term - and I have seen the term in continuous use in NBTHK Green papers for some years - there must exist a misapprehension of/or unsupported differentiation between Green Paper and Tokubetsu Kicho.

2. On page 2, Mr.Divers 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. The oshigata attached to the above translation is of a Heian blade (Hawley - MA433) and has the single hole. It is the subject of the Green Paper, and in addition has a full sayagaki by Dr.Homma as being "Ko Bizen Masazane - etc." This blade follows the classic description as listed on page 14, having very strong sori, strong fumbari, Choji in the shape of wide O-Koshiba at the Ha-machi (or almost) - see oshigata - which narrows drastically to very narrow hamon at the yokote, with suguha boshi and narrow turn back on Ko-kissaki. Slightly tired, otherwise, although polished down, no flaws, but intact. I have also seen a few Heian blades in Japan WHICH WERE VERY HEALTHY.

3. I was pleased to discover that Mr.Han Bing Siong and I had both done so well on the sword quiz, coming up with IKKANSHI TADATSUNA.

There would be more, but I am out of space. Thanks again for the fine Programme. Sincerely.

TRANSLATION OF GREEN PAPER on Heian tachi MASAZANE (Owned by Hartley)

"Romaji" Read paper from right to left.

"Nintei sho

Tachi mei Masazane (Bizen)

Nagasa ni shaku roku sun go bu.

Migi wa to kyokai ni oite shinsa no kekka no TOKUBETSU KICHO
to shite nintei suru.

Showa yonju nen san kagetsu goka.

Zaidan hojin Nihon Bijutsu Token Hozon Kyokai

Kaicho:

Hosokawa Goritsu

Dean Hartley Dono".

Translation:

"Certificate.

Tachi signed MASAZANE (Bizen)

Length 2 shaku 6 sun 5 bu

The "above" (right) is certified by this association in

"convention" as an "especially very important" sword

40th year of Showa (1965), 3rd month, 5th day (5 March)

Zaidan Hojin Nihon Bijutsu Token Hozon Kyokai (name of the society)

President:

Hosokawa Goritsu

(Issued to) Mr. Dean Hartley". (See oshigata No.4)

CHAIRMAN'S COMMENT

Now, Col. Dean Hartley's last letter contains very important information indeed, and shows us that we are being misled or rather misinformed. Ignorant as most of us are of the Japanese language, except for the rudiments concerning reading oshigata, we have not even taken the trouble to read our Green Papers, and have taken the word of some who ought to be better informed. All of what Dean Hartley says about a Green Paper being "Tokubetsu Kicho" is confirmed by Han Bing Siong in a recent letter, which I quote at length below. Siong has never confirmed this but he obviously reads Japanese pretty well and his letter contains long passages of excellently written Japanese to back up the statement he makes.

To labour the point as I often do - those members who have acquired green papers should perhaps congratulate themselves a little more than they have tended to do, due to all this decrying of "papers" recently. You have an "especially very important" sword, and as Syd Divers says in his article, what better opinion can we expect than the NBTHK panel?

I quote with joy part of Siong's long letter, which contains other interesting material:

"Programme No.58 contained many interesting subjects. Congratulations on your excellent lecture on Heian blades! I was really surprised to read that the so-called Green papers issued by the NBTHK are different from the Tokubetsu Kicho certificates.

I have translated the text of a green paper, and in as much as I have succeeded in doing so, I got the impression that the object concerned is declared to be a Tokubetsu Kicho Token or a Tokubetsu Kicho Kodogu. In the Shinshinto Taikan where a NBTHK green paper is illustrated it is accordingly indicated as a Tokubetsu Kicho Token Ninteisho. I was also surprised to read that the Juyo Token certificates are issued by government officials and not by the NBTHK. In the Shinshinto Taikan such a certificate is illustrated, too, and according to that book the Juyo certificates are also issued by the NBTHK. Like the Tokubetsu Kicho Token Ninteisho the Juyo Token Shiteisho bears the names of the NBTHK and its President, and the seal of that association. Moreover, the annual reports of the NBTHK mention the total number of both Ninteisho and Shiteisho issued each year. In 1969 there were 293 new Juyo Token, 38 new Juyo Kodogu, 13 new Juyo Tosho, 23787 new Kicho and Tokubetsu Kicho Token and 8008 new Kicho and Tokubetsu Kicho Kodogu.

In view of these very vast numbers I wonder if swords with Ninteisho are really considered very special in Japan. Outside Japan such swords are scarce up to now. I can only remember two that have turned up for sale at the two famous auction houses in London. At the Oxford exhibition in 1968 there were also only a few. I don't know the exact number because in the catalogue of that exhibition all certificates are called origami without any discrimination between NBTHK-ninteisho and certificates issued by individual appraisers. The scarcity of swords with Ninteisho before now was due to the fact that only a few collectors had a contact in Japan for having their blades repolished and submitted to NBTHK-shinsa. This is now rapidly changing, thanks to the invaluable help of Mr. Sayama. Wouldn't it be worth while if the Society publishes the oshigata and other informations of every sword that has returned from Japan with Ninteisho? This would provide those among us who do not possess many Japanese references with welcome additional illustrations of genuine signatures, and it will inform all of us about the quantity of the swords, that have acquired a Ninteisho. This will enable us to determine the appropriate significance of a Ninteisho.

The NBTHK shinsa club is referred to as Kicho Token Shinsa Kai or Kicho Token Nado Chōsa Nintei Kai. It consists of Jōnen shinsa nin (permanent examiners), Shinsa Nin (examiners), and Shinsa Nin-ho (assistant examiners). Beside this club there is the Juyo Token Nado Chōsa Shitei Kai. Of the Japanese experts whose names were mentioned in the previous programmes, Murakami Kosuke, Honnami Nissu, Ikeda Shematsu and Teramine Isao are permanent examiners, and Tanno Yataro and Namba Saburo are examiners.

Regarding the Juyo Token Nado Zufu series as a source of illustrations of genuine swords and sword signatures, I would

like to draw the attention to the announcements that appear from time to time in the NBTHK Journal of swords by which the shiteisho of certain Juyo illustrated in the series are declared invalid. In using that series one must therefore be very careful.

This brings me to the most important editorial about oshigata and the oshigata method of determining the authenticity of swords. I agree completely with you that the best thing to do is to send blades to Japan for shinsa, although as we have seen, even a Juyo Shiteisho can give but relative certainty. However, to send blades to Japan one must possess them first. Whether you acquire them by buying privately or at auctions, or by swopping, you yourself must first determine their value. In other words, you must first have an opinion of your own.

I also agree completely that to form one's opinion one must study both blade and signature to arrive at a meaningful conclusion. However, to know the characteristics of workmanship of a certain swordsmith one must actually have handled a genuine blade by that particular smith. By studying Japanese sword descriptions one knows for instance, that Tsuda Sukehiro made ji niye atsui frequently. Everybody knows what ji niye is. But not everybody knows how ji niye atsui looks like. The more experienced among us perhaps know when ji niye is called atsui, but only by actually having handled a genuine blade by Sukehiro it will become clear how Sukehiro made his ji niye atsui in his blades. I have not seen any photograph yet in which one has succeeded in bringing out the exact qualities of workmanship clearly enough. The difficulty for collectors outside Japan, is how to get the opportunity to handle a genuine Sukehiro blade? So, if one comes across a blade attributed to Sukehiro, one certainly must check first whether the workmanship is good and whether the blade nominally answers to the description of Sukehiro blades. But without ever having seen a Sukehiro blade, the results of examining the blade cannot be decisive as regards the price one is willing to pay for that blade.

On the other hand, photographs of sword tangs with signatures and reproductions of oshigata provide us with much more hold for the determination of a blade's identity. In using the oshigata method the more illustrations there are of the signatures of a certain smith, the more certainty one has because the existing variations in signature will then be known. It is because of this that I think the statement in the editorial that "one of the main drawbacks to this method is that no variation in signature is permitted" should be modified. Moreover, I believe that Japanese sword inscriptions are made in a more deliberate way than we make our signatures. It is a consequence of the very nature of chiseling which is quite different from our handwriting.

With the foregoing I do not intend to say that the identification of sword blades can be done very easily by applying

the oshigata method, nor is it my intention to say that no experience is required at all. I fully understand that the editorial was meant to make the membership realize the limitations of that method and consequently also of the capability of our Oshigata-Chief to give his opinion on the rightness of sword signatures. But I don't think it is right to discourage the membership in using the oshigata method by stating that the gravest doubts exist as to the value of judgment by that method.

In the editorial, a blade is mentioned which by the oshigata method would be pronounced "very suspect" but nevertheless received a green paper. It is possible that the owner has not had enough references available for checking the signature on that blade. The NBTHK on the contrary has, it may be assumed, the most complete library in the world and its shinsā-nin have quite naturally a much vaster knowledge of sword signatures. In this case, there is no question of a deviant signature at all. But even in cases in which the signature is really a deviation and wasn't actually made by the smith who produced the blade, it is possible that the signature according to the Japanese should be accepted as genuine. In this context, I refer to the so-called dai mei. Well known are the blades made by Izumi no kami Fujiwara no Kunisada which have his signature inscribed by Kunisada Nidai who later used the name Shinkai. So it isn't always impossible according to the Japanese to give sound reasons why a deviant signature is still correct. Perhaps the signature on the blade mentioned in the editorial is such a dai mei.

Illustrations and the like are not only useful for the study of sword signatures. Photographs of kisasi and full-length plates of blades are of course, indispensable to check the shape of a blade. And illustrations or reproductions of oshigata of horimono are very often as important as illustrations of sword signatures for the identification of a blade. Especially if one must examine a blade that is attributed to a smith who was well-known for his horimono.

When the Ikkanshi-Tadatsuna from the Clement Milward collection was auctioned three years ago, I based my judgment exclusively on the elaborate and much illustrated type of the dragon and ken horimono on the omote. I had not sufficient opportunity to analyse the signature, but afterwards that proved to be all right. The only thing I wasn't sure of for a long time was the rendai horimono on the ura. I thought it looked rather simple and, worse, somewhat out of balance. I thought it was atobori until I acquired the Osaka Shinto Zufu. That magnificent book not only provided me with numerous additional photographs and oshigata-reproductions of Tadatsuna's signature which reinforced my conviction that the signature on my blade is genuine, but it also has a photograph of a blade with exactly the same rendai horimono like the one on my blade. This eliminated the last grain of doubt as to the authenticity of the blade and its horimono. The interesting thing is that my blade is dated Ho-ei 2

and the one in the Osaka Shinto Zufu with that identical rendai horimono Ho-ei 3. So it is not surprising that when I saw the illustration in the quiz I instantly recognized the blade on the left and could recall the date because I almost know that sword by heart. The other blade has also a typical Ikkanshi Tadatsuna horimono, but contrary to what you have written in the last Programme, I have not given you the date of that blade. The reason why I didn't is, that I haven't used the Juyo Token Nado Zufu series at all to find the right answer to the quiz. Otherwise I surely could have done it, too.

LETTER

Part of a letter received from Australian member Barry Thomas which is of interest because he writes of the activities of the gradually becoming well-known American sword polisher Robert L. Benson, and also gives advice on passing swords through Customs. This is always a problem, mostly here when we receive them back from Japan in mint condition. The customs just will not believe bright sharp clean blades to be "antiques".

The answer to your question Barry later in your letter, is, of course, Yes. If you haven't already written to Dave Parker, please do so and post the blades to him. We will have them polished in Japan for you, or as you ask, advise you that they are not worth polishing; from your descriptions they sound possibles for repolish.

Quote from letter - "Since joining the Token I have looked forward to receiving the Programmes and always read them through straight away. We collectors in Australia are in a small way, and it is good to have an overseas "Big Brother" to feel a part of. I enjoy reading the news from "up there".

I have a question re the polishing service to To Ken members. I have made contact, some time ago, with a sword polisher in the U.S. one Robert L. Benson. He has polished a yoroi-doshi tanto blade of mine by Tsunafusa and at present is doing my Kanemoto wakizashi. An excellent job, and I am extremely pleased with his work. Only disadvantage is that a polish is all that is available. I read that you in England are pleased with the polish on blades done in Japan, and enquire if you will accept my blades from Australia. I would propose to freight them by sea to you, for the polishing as outlined in the Programme, and to have them returned the same way. I do not know what customs complications may apply at your end, but for Mr. Benson I mark the package "Item for repair to be returned to sender" and have no trouble.

After Mr. Benson has polished Kanemoto, I have two swords I would like to send to you for the full treatment: shirasaya, shinsa, tsunagi." Barry Thomas

LETTER

From Canadian member David Pepper a regular contributor who always has something interesting to tell us. I have purposely saved this one until the end, after all the other weighty matters it is good to finish on an amusing note. Thanks David, this one is a masterpiece worthy to rank with Tony Griffiths "Why I collect Small Fittings", which I seem to remember was because he couldn't afford Big Busted Blondes. However, there is plenty of ha-niku in this for those who want to see it!

"Once again I am taking up my strange typewriter (lately it has been inscribing missives in a Midare pattern instead of the usual Suguha) to peck out a few random lines. This will be my first letter to the new Editor.

The Masamune Ken in the Royal Ontario Museum collections (see Programme No.52, p.20) is a unique and curious piece. I enclose 3 photos for your inspection. (Will show at next meeting. Bon Dale). Unfortunately, it and a number of other blades have been closed from view by a special exhibition for several months. The blade is 33 inches long and over $1\frac{1}{2}$ " wide, with an elaborate Midare hamon, almost Hitatsura; Horimono include a central Hi and a magnificent Tama-pursuing dragon which twines itself completely around the upper portion of the blade. The cutting edge begins about 6" above the Hamachi.

Omote Mei: Sagami no Kuni Goro Niudo Masamune
 Ura Mei: Gentoku ni nen (1331) san Gatsu Kichi Nichi
 Nikko zan so Daijinbo Yukei horu Kore

It sounds too good to be true, and of course it is, although I can say that as far as we know this blade has never been in the possession of a Swedish nobleman. What we have here is a blade of the highest craftsmanship, with a truly outstanding horimono, with a tang artificially weathered to appear centuries old! The nakago is deeply pitted and yet the boldly incised Mei is easily readable. The nakago-jiri, almost phallic in shape, is pierced with a large inome. The blade is in need of a polish, but is far from being "tired"...*"bright-eyed and bushy-tailed" one might say. (* A North American expression meaning the extreme opposite of "tired"). It is my opinion that the blade was made by a Shin-Shinto smith as a special commission - possibly as a gift to a shrine or temple. The question is, who really made it? Any comment?

The articles on sword prices and recent sales in No.54 Programme were of great interest - there seems to be a kind of madness abroad which manifests itself in this kind of thinking: (the "NEW PHILOSOPHY" of collecting)

- a. Anything old is valuable.
- b. Any old Japanese thing is valuable.
- c. All old Japanese swords are National Treasures, and worth a lot.

d. The parts of a Japanese sword are separately worth more than the sum of all the parts.

This delightful approach to our favourite subject can lead a wealthy but undiscerning collector to part with great sums of money, much to the joy of equally wealthy but undeserving dealers.

In Catalogue No.2953 of a sale of Japanese art by Parke-Bernet in New York (Dec.10 1969) appeared the following. Most of the tsuba illustrated in this catalogue appeared to be of rather poor quality, but among them the two below were outstanding:

Lot 68 "An attractive Sentoku Mokko Guard Late 18th cent. Pierced marubori with a scrolling pattern and four small flowers enclosing a central oval medallion pierced with four holes, unsigned".

Lot 65. "An unusual Mokko shaped Shakudo Tsuba 19th Cent. Decorated hira-zogan in silver with the flaming pearl (tama), the top pierced with a square aperture, unsigned".

As you can see from the enclosed Xerox copy, lot 68 is a run-of-the-mill shin-gunto tsuba, with the usual Sakura blossoms. 18th Cent.sentoku, indeed!! As if that weren't bad enough, lot 65 is a cheap, machine-stamped Japanese souvenir, with silver paint rubbed into the stamped design. (I suspect the metal to be steel rather than shakudo). The "pierced square aperture" was put there for the express purpose of opening beer bottles and other similar containers! (circa 1958).

Here is the unkindest cut of all, if you will excuse my phrasing. Lot 68 sold at 40 U.S. dollars and that wretched bottle opener went to the lucky bidder for 90 dollars. This can mean one of two things: either every piece of scrap metal that ever left the shores of Nippon is worth a king's ransom, or societies like our own should seriously consider the possibility of working out some sort of reasonable system of evaluation. Much as I'd like to get rid of a couple of my poor tsuba through Messrs.Parke-Bernet, I would prefer the latter course of action.

I mentioned these two tsuba to a New York dealer recently, and he said, "Don't you know this is the Land of the Idiot?"
I rest my case.

David Pepper.

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 (oshigate) of the tang addressed to Fred Stride, Esq, Preston Cottage, North Road, Preston Park, Brighton, Sussex, 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.

PROTEST

Dear Fred, I feel I must protest about the Secretary's comment on my article on salesrooms in the last Programme; this I feel is both patronizing and highly discourteous to say the least.

Far from expecting catalogues to be works of "high scholarship" most of the examples quoted showed a lack of normal competence in removing the hilts from swords and reading the signatures on Tsuba, surely the least one can expect when paying 15% commission.

My opinion on the two Ichimonji blades is held by at least two other collectors and not as stated by myself alone.

A.G.Bale.

FROM THE SECRETARY

For some time I have been growing more and more annoyed at the present fashion of decrying the activities of salesrooms, principally Sotheby's & Christies. I say again what I said in the last Programme, I think both do a conscientious job under difficult conditions. Mr.Bale's letter caused me to give vent to these feelings of annoyance. I was attacking the present trend however not Mr.Bale in particular, and I certainly did not intend to be either discourteous or patronizing to him, and I agree that I was at fault in suggesting that he alone held certain opinions.

C.Dale.

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 now being reprinted with 8 new black and white plates and 4 new colour plates - approx. £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 8¼", 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/-d

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

AMENDMENT TO PRICE OF ONE OF THE ABOVE BOOKS

"Arts of the Japanese Sword" new publication
available December 7th. Price now £5.10.0d.

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.

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 NBTHK 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.

WANTED:

Various requests for assistance by Australian member L.W.Allen, which missed the last Programme for which we apologise.

Any member able to help please write to L.W.Allen, 21 Clayton Street, Ryde, N.S.W. 2112, Australia.

1. Token Journal Vol.1 No.1
2. Any illustrated sword auction catalogues.
3. "The Ten Foot Square Hut and Tales of the Heike"
by Prof.A.L.Sadler,1926
4. "Dictionary of Japanese Sosho Writing Forms" by
Otome Daniels 1944
5. "The Mikados Empire" W.E.Griffis 1877
6. Japan - An Intepretation. Lafcadio Hearn 1904
7. Shiran by Hyakuzo Kurata 1964. English text.

NEW MEMBERS

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

R.E.Hoult Esq,
43 Dane Crescent,
Ramsgate,Kent.

Lewis C.Holzman M.D., Donald H.Winland,
753 Classon Avenue, 731 West Main Road
Brooklyn N.Y.11238 Middletown,
U.S.A. R.I.02840. U.S.A.

S.K.Kilner Esq,
Wild Brow Cottage,
Crosland Edge,
Helme,Meltham.
Huddersfield HD7 3RS.

Stanley Dikcis Esq,
834 Auburn Avenue,
Buffalo, N.Y.14222
U.S.A.

Victor Saville Esq,
31, Wingate Road,
Ilford, Essex.

Gerald Alferes Esq,
343 Washington Street,
Fairhaven, Mass. 02719
U.S.A.

Geoffrey Gait Esq,
21 Asbourne Road,
West Southbourne,
Bournemouth,Hants.

Stephen D.Cooley Esq,
1509 E.Verlea Drive,
Tempe, Arizona 85281
U.S.A.

S.R.Turnbull Esq,
130 High Street,
Amblecote,
Stourbridge,Worcs.

G.Eyckmans Esq,
605-607 Ruggevelddlaan,
2100 Deurne-Antwerpen,
Belgium.

CHANGE OF ADDRESS

Alan Bale
498d Chiswick High Road, London W.4.

John Harding,
London Gallery Ltd.,
Fukuyoshi Building,
2-6 Roppongi 2-Chome,
Minato-Ku, Tokyo,
Japan.

ERRATA

Article on Heian Blades in Juyo Token Nado Zufu by Bon Dale published in Programme 58.

In putting the article together for our good Lady Typists I completely forgot to include the caption or brief description of the three illustrated sword blades. It is given here as a separate sheet which can be attached to the illustrations in the hope that it will make them more interesting and help to tie them in with the text of the article.

Illustrations to Heian Blades

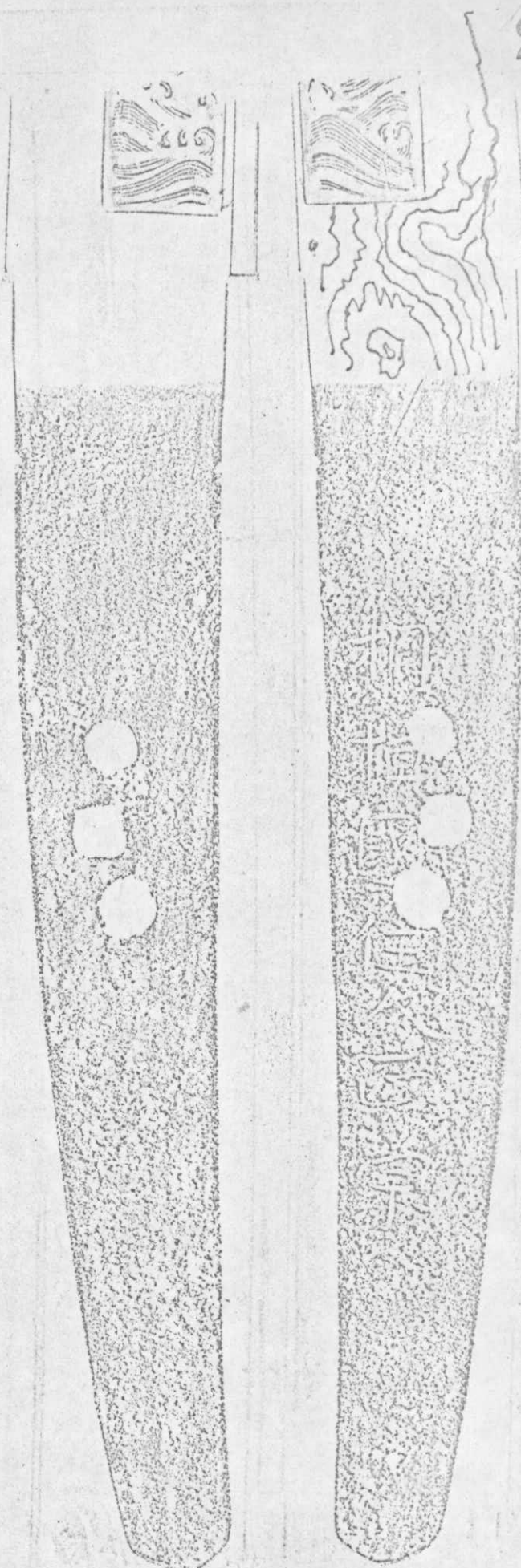
The three illustrations show different and somewhat untypical aspects of the blades discussed in the preceding article. Each is marked with the name of the swordsmith, the Hawley ref. number and the page and volume of Juyo Token Nado Zufu, the system under which I have the volumes indexed.

The YASUTSUNA, is the untypical one of those illustrated in Juyo, the last mentioned above. This method of reproduction loses finer detail but it is still possible to see the kinsuji and sunagashi threading across the choji formations. Note the strong boshi, and wide hamon at the ha-machi. This illustration also shows well the Bo-hi carved right up into the ko-shinogi, and the way in which it has a pointed end in the nakago. In this case extending down to the bottom because the nakago is o-suriage. Note also the fumbari, measure across at the machi and across at the yokote and you will find the blade tapers down to less than two-thirds of its starting width. And it is o-suriage, so fumbari must have been more pronounced originally.

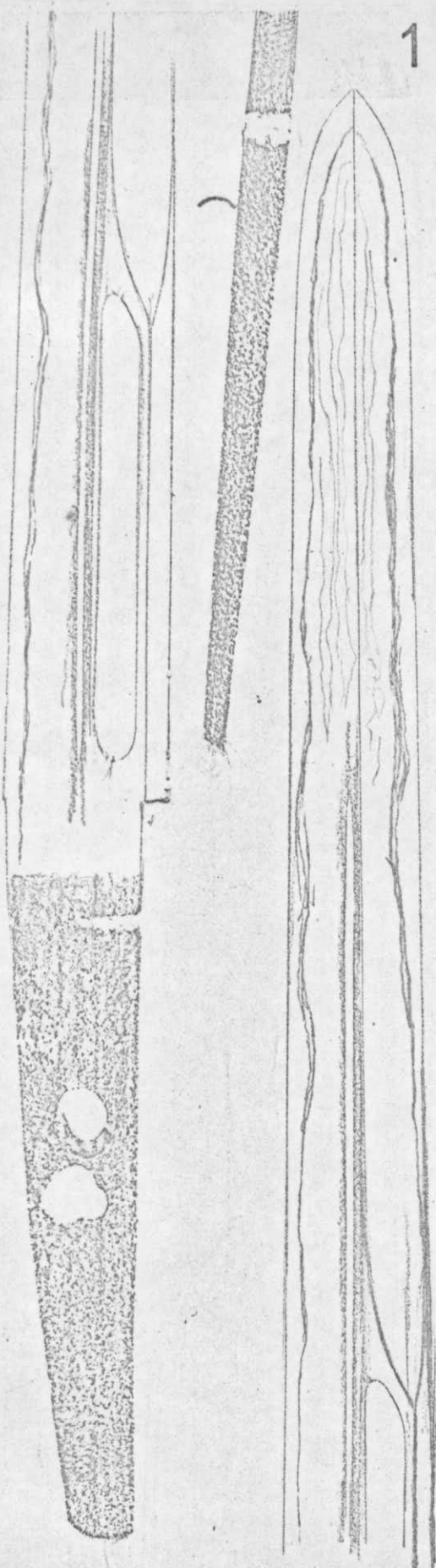
The TOMONARI illustration shows the unusual futaye boshi. Ignoring the double line of boshi note the narrowness of the normal boshi hamon and the very slight kaeri or "turn back" at the point. This narrowness is in contrast to the fairly wide, and very active, hamon on the rest of the blade. Also considerable fumbari in spite of o-suriage.

The YOSHIYE illustration demonstrates also the narrowing of the hamon as it approaches the yokote line, and its narrowness within the boshi, with slight kaeri. A similar decrease in hamon width over this section of the blade is repeated on many blades illustrated in Juyo. Note the o-koshiba on this blade, increase in width and complexity of hamon at the ha-machi.

2



1



DOUBLE LINES IN DRAWING OF HILT
ARE DELIBERATE



BELOW HILT W/GOLD WIRE

ONOTE

小川水藤作

URA 3

南支艦隊司 会長官

新貝政一

頼 御賜

小川 水

HA-MACHI