

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.
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PROGRAMME NO. 63

JULY - AUGUST, 1971

NEXT MEETING Monday 5th July 1971, 7.30 p.m. at the Princess Louise, High Holborn. To get there, come to Holborn Kingsway tube, turn West, cross Kingsway and the P.L. is 50 yards on the left-hand side.

FOLLOWING MEETING Monday 2nd August 1971, 7.30 p.m. at the Princess Louise.

SUBJECTS: July - An open meeting to meet Mr. Sayama and Mr. Terumine. Members are invited to bring along a fine piece or two from their collections to give our Japanese guests a good display. We will arrange a special exhibition area for the occasion.

August - Alan Bale will give his postponed talk on Iron Tsuba aided by the episcopo and this time a real screen.

CHAIRMAN'S REPORT - Bon Dale

In the last issue I wrote at some length on the coming visit of member Mr. Sayama with Mr. Terumine and the proposed SHINSA which is to be held in London. There is no need to repeat all I said then, but I will stress that the importance of this session is that for a small fee members will be able to obtain an authoritative opinion on the authenticity of a sword blade. Equally important they will also be told whether a blade is worth the expense of a round trip to Japan for a repolish.

The To-Ken Society must make it clear and emphasize that this SHINSA is for To-Ken members only, and that means "paid-up" members too; we exclude ex-members, fringe-members and 'guests'. It could be possible for an ex-member guest character to arrive with twenty swords and take up valuable time needed for waiting members. So, if you want to be in on this event make sure you've paid your sub - we need the money anyway, funds are low.

Mr. Sayama has said that he will notify personally all members on the details of the Shinsa and objects of his visit. Knowing our present postal system from bitter experience, I think we had better give the dates and place of Shinsa here, just in case Mr. Sayama's letter does not reach all members in time.

The place - THE WESTBURY HOTEL. This is in Conduit Street, London W.1., opposite side of the road to Fairclough's shop and to the right. At the Bond Street end just south of Sotheby's. Very central and easy to find.

The date - JULY 1st, 2nd and 3rd. (Thursday, Friday and Saturday). Time, so far as we know at the moment, from 10 a.m. to 8 p.m. The room number we do not know yet. But there will probably be a small notice in the entrance to guide members, or a query to the doorman will supply the answer. Also there will always be a To-Ken Committee member there to help with the expected flow of sword-bearing gentlemen. Perhaps a little discretion in carrying and wrapping swords would be desirable - the Westbury is a very high class, smart hotel!

So far as we know, the proposed system is that Mr. Terumine will be in a room and members will see him alone and privately. Therefore, an opinion expressed on a sword will be the members's own personal information. Mr. Sayama will be in an adjoining room and should a member subsequently wish to offer him an article, for sale, he will be willing to make an offer. This decision to sell something is entirely up to the member concerned.

The fee for Shinsa is £2, for each article submitted. This will be payable in advance, in cash please, to the Committee member in charge. He will record names, number of swords, tsuba, etc. submitted and cash received. This fee is necessary to help pay for the extra rooms required for this three day session. NO CHEQUES - CASH PLEASE.

So, to recapitulate, the things to remember are: the Westbury, July 1st, 2nd and 3rd. £2 in cash for each submitted article. And the best of luck and genuine signatures to everyone! I repeat what I said last issue, we are counting on all members to give this unique occasion their full support. It is likely to be a long time before such an opportunity occurs again and it costs about £25 to get a blade to and from Japan, before anybody even looks at it.

Mr. Sayama has supplied a "Personal History" from Mr. Terumine. I give a synopsis of this below for the information of members.

Mr. Isao Terumine (Standing Appraisal member of NBTHK - Japan Sword Preservation Society).

Born: 18th April 1896

Started collection of Japanese swords, antique armours, fittings, etc. since 1930 (about) as a hobby.

In July 1937 appointed as a member of Service Sword Repairing Squad in treatment as a Colonel and followed the Navy to H.Q. of Shanghai Naval Brigade and The Matsui Commanding H.Q. In 1938 returned to Japan and began Sword Trade in Kobe.

On the 1st July 1949 was appointed as an Appraiser of Japanese Swords by the Superintendent of National Museum.

On the 1st February 1951 was appointed as a Sword Appraiser by the Chairman of the National Cultural Properties Protection Committee.

On the 1st April 1958 was appointed as a member of Appraisal Committee for SHINSA, by Moritatsu Hosokawa, Chairman of Nippon Bijutsu To-Ken Hozon Kyokai (NBTHK).

On the 10th July 1963 was appointed as a Standing Appraisal member for SHINSA by Moritatsu Hosokawa, Chairman of the NBTHK.

On the 10th November 1963 was awarded with the Secrets in appraisal of Japanese Swords by Moritatsu Hosokawa, Chairman of NBTHK.

LAST MEETINGS - May. It was settling in night at the Princess Louise, also Andy Ford would give a chat on Kaen boshi. Old and new friends welcomed Per Terje Norheim to the meeting. During the course of the meeting, he kept revealing tantalising glimpses of some very flashy tanto but I never caught up with them. There were no new members around this evening. Syd Divers announced how plans for the Shinsa were coming along. He is having quite hard work organising Mr. Sayama's visit: final details elsewhere. Syd also said that should anyone wish to dispose of a sword or two, Mr. Sayama was a man who would make a very generous offer.

During Syd's peroration a Samurai type figure marched into the room carrying a monstrously long polearm. It turned out to be Mole Benn in full motorcycle regalia, but it was lucky no weak hearts were present.

Captain Johnes moved a vote of thanks to Sydney for laying everything on for Mr. Sayama and Mr. Terumine's visit. This was seconded by Bon Dale. Members should remember that Mr. Sayama will probably attend the July meeting, so we should have quite an evening.

One other piece of news was that the last batch of swords arrived back after polishing and it was thought that the

polish was better than the previous batch. Needless to say, your Programme Sec. had one in the previous lot. He would really like to see the type of polish that Japanese collectors expect, also the cost. I feel that they just would not accept some of the work which I have seen but I could be wrong. It seems that the average old polish as seen on most swords around England just is not done to-day, though I would have thought that the Hamon could be brought up to the silvery lustre even to-day. After all, all the old polishers seem to be able to do it and also to clearly show up the hamon pattern without spilling over on to the ji-hada. Anyway, back to the meeting.

Andy Ford discussed Kaen boshi. It's very distinctive, likened to flames in a fire. Kaen apparently first appears in references to Soshu Den in the Heian period then it becomes rare until the 17th century. Apart from two exceptions, all examples in Andy's references came from Musashi province.

He would not be surprised to find it on work of other periods due to the basic Soshu method of forging. This is rather proved by the fact that it is found in Masahide's work and he copied the Soshu tradition during one period.

During the 17th century, the following smiths used Kaen boshi:

Hojoji Kunimasa 1638 KU 232	Musashi
Omura Kaboku 1644 KAI	Musashi
Kotetsu OK 5 1673	Musashi
Yamato no Kami Yasusada 1648 YA173	Musashi
Yasutsugu several generations	Musashi
Bitchu Midzuta school connections	Musashi
with	Musashi
Sendai Kunikane 1624 KU 159	Rikuzen (close to Musashi)
Horikawa Kunihiro school	Yamashiro
Edo shige yoshi (mioju)	Yamashiro

During the 18th century:

Satsuma Masafusas	Satsuma
Satsuma schools	
Masakiyo MA199 1716	Satsuma

and finally during the Shin-shinto period:

Masahide MA 63	Musashi
Naotane NA 394	Musashi
Kiyomaro KI 114	Musashi

Alan Bale said that Masame grain lends itself to the formation of the Kaen boshi and that geographical location didn't really matter in the Shinto period. However, Kaen

boshi certainly was found in Yamato-den and the Shidzu-style.

Bon passed around various pictures of this boshi by the Masamune Jutetsu and the Naoshidzu group. The talk started a debate on the effects of forging on the shape of the hamon. Andy felt that the hamon was purely dependent on the way the blade was forged and that the clay covering and patterning didn't do anything. He cited Ian Bottomley's experiments with multi-colour plasticine which could, by suitable folding and cutting, produce whatever pattern you fancied. Your Prog.Sec. who is most probably equally ignorant of the True, Noble and Undoubtedly Correct Facts concerning the making of a blade, was surprised that so many members present knew nothing about the metallurgical properties of steel even in a rudimentary way. How desperately we need a resident Kanteisha - but possibly an article on the hardening process in steels might shed some light in this area.

June Meeting. Iron tsuba by Alan Bale. Most of the regulars were at the meeting. Bon asked whether any visitors were present. Syd introduced Vic Harris, fresh back from living in Japan. He speaks, reads and writes Japanese fluently, is a Kendoka expert and also has made a study of swords. All in all said Syd, he's a 100% great guy! "Syd's my friend too" replied Vic! It was suggested that Vic might like to give us a talk on the sword situation in Japan sometime. He agreed and added that they are very expensive there - a good sword costs £5,000. Iai-to sell at various prices. There are those which are sold in department stores and the better quality ones made to a customers' specification by a smith. Usually, the latter are cheaper! Vic Saville introduced Mr. Davis who apparently has been wanting to find the To Ken Society for some time. Federico Luciano brought along Chris Moller-Titel from Berlin for his and our delight. Mr. Holland from Plymouth also turned up. It is good to see some of our more distant members occasionally.

We also were hoping to see Veer Luc from Belgium. It was mentioned that taxi drivers do not seem to know where the Princess Louise is and get there via Africa according to the meter. He did finally turn up, however.

Discussion hinged on the Shinsa. Bon said that it should be recognised as a landmark as this was the first organised Shinsa to be held in Europe. Mr. Terumine is a very eminent man in his field and although nearly 75 years old, wears his years extremely well. Bon recalled that Dr. Torigoye also seemed to have the secret of eternal youth, his belief was that a garlic and brandy mixture every day did the trick. I think my family would prefer to see me old and haggard!

Your Prog.Sec. asked whether it could be made clear to Mr. Terumine that the following points were answered at the SHINSA:

- a) The date or period of the blade
- b) The smith or school
- c) Is it worth polishing and will it take a polish
- d) How good is it

Peter Cottis asked that the authenticity should be added to the list, but it was generally agreed that this would come out anyway. Andy Ford asked that the generation of smith could be specified as they can be very close in time and as those who have had an NBTHK shinsa, say of a Tadayoshi know, one doesn't get a pointer to which particular generation. Bon thought that if the blade was good it was worth polishing, if it wasn't good, it wouldn't be worth a polish, so that (c) and (d) were really the same. The charge, by the way, is £2 a blade, so do some simple arithmetic before bringing a 100 swords along and then being upset by the bill. Syd mentioned that Mr. Sayama was interested in buying and that selling to him could be a means of financing the polishing of other blades.

Dave Butler gave out the news that there was to be a display of the Martial Arts at the Hillingdon Borough Show on Saturday 26th June. The organisers would very much like some member to put on a display of weapons or armour. It seemed a very good opportunity for someone to meet the public and find some undiscovered treasures. But time was short and so were volunteers. In the end, Peter Cottis stepped forward which raised a cheer and spasmodic applause.

Bon had bought the episcopa along and announced that there would be a pause for refreshments whilst it was set up for Alan's talk. After a deal of searching for a screen, the talk had to be postponed. The Princess Louise must hide the table-cloths away at night. What a pity - we seem to have had a number of meetings without any good interesting topics lately. Please buy a screen someone!

Looking around the meeting, one could not but look enviously at Syd's latest acquisition. It was really in the "Sir Frank" class of Aikuchi. The scabbard was in very high quality nashiji with beautiful and striking silver mounts. The kojiri was a large silver dragonfly, the koiguchi of large silver bats (the flying variety) and the kunikata was a carved dragonfly. The fuchikashira were of silver chrysanthemums and the menuki were plum blossom. The tsuka binding was of lacquered leather to imitate wood grain. The waribashi and kozuka which did not look to be completely en suite were silver inlaid dragonflies and wind trails in shibuichi. The rather nice blade which was rubbed was signed Dainichi. A very pleasant start to the evening.

John Anderson, putting aside armour for once, brought two very nice iron tsuba along, each in its own box no less. Both were Mokko shape. One in beautiful mokume hada with a

fine chocolate patina. The other a Kamakura tsuba, very thin with shallow chiselled channels following the outline of the mokko shape. Again a very good patina.

Just to show that Japanese smiths were not the only ones to use fancy forging techniques, Len Holtaway had brought a Tibetan sword with colossal masame hada. The blade itself was very straight and Len pointed out that it looked like a copy of a Dolmen blade. Malcolm Kesson said that he has been experimenting with forging blades and has forged several using simple techniques. He has tempered them and obtained a hamon at the edge of the yakiba. He says he will write up his work shortly and let us have his results and comments. Brian Carver had a very good pair of fuchikashira of the Uji-river legend. The detail work was very fine. The kashira had a view from above of one general in full armour on his horse and the fuchi was of waves through which the other general rode his horse. I liked the warrior wielding his sword in very oblique perspective. There was a signature but it seemed to defeat all present.

Don Bayney had just bought a fine Aikuchi in roirio with black flower raised decoration, the kozuka portion of the saya being ribbed. The blade was ribbed but signed Yoshimitsu and dated about 1850. The polished lacquer mounts and lacquered leather tsuka - coincidentally similar technique to Syds, made for a very tastefully plain weapon.

Brian Turner had a very desirable ko-efu-no-tachi in nashiji lacquer and good gold plated 19th century mounts. There were profuse mons of the tachibana clan down the saya which had a very attractive sharp increase in curvature towards the end. The delicate slender blade was signed Munetsugu, a koto smith circa 1500. The hamon was an irregular sugu-ha with Tobiyaki in fine nie. Peter Cottis was showing some of his latest pieces from very recent auctions.

One was a very nice hanidashi with a broken point. (Yes, it was illustrated if you want to know) and signed Sukesada. Very attractive and could be saved but the blade shape would never be quite the same. The other piece came from the collection of that well-known vacuum cleaner salesman and was a Yari blade mounted as a ken. Ted Newman also had a somewhat similar sword, a Yari with dragon horimono in a ken mounting with a lot of heavy brass fittings.

Lastly, Federico Luciano had two massive wakizashi, one signed Heianjo Ishido Chikamasa Saku, and also a military sword which belonged to the 2nd-in-command of the Japanese army in Burma. The blade was brought back by a Col. Spencer. The blade was late Koto Seki-den and had repair inlays along the shinogi-ji.

NEWS FROM THE NORTH

Stephen Turnbull has taken over Andy's spot and is keeping us in the news.

March Meeting: Stephen Turnbull gave a talk, illustrated by slides, entitled "In Search of the Samurai". This was an account of his six week tour around Japan during the summer of 1970. A summary of this appears at the end of this article. He included a selection of slides of armour in Japanese museums, including the Kasuga and Itsukushima shrine collections. These provoked much comment, particularly about the fanciful claims of former ownership bestowed on some armours by the museums. Ian Bottomley remarked on the simplicity of many of the armours. He wondered how much any of them would fetch at auction, as they would not seem very striking.

May Meeting: Owing to the unfortunate absence of Joe Jolley, his talk on sword polishing had to be postponed. Ian Bottomley passed round the price list for sword bags, tools, etc. Members are asked to notify him of their orders. Having completed his year of office, Ian resigned, and was unanimously re-elected as Chairman for the coming year. Bryan Bateman was elected Vice-Chairman. The meeting was then declared informal, and a happy hour was spent examining the large number of specimens that had been brought along.

Next Meeting: At the Seven Oaks Hotel, Nicholas Street, Manchester at 7.30 p.m. on 20th July 1971. Joe Jolley will give his postponed talk on sword polishing.

Following Meeting: At the Seven Oaks., September 21st 1971, our own Shinsa with signatures covered. Now to find out who the experts are!

IN SEARCH OF SAMURAI

Stephen Turnbull has recently returned from a visit to Japan and certainly has taken an interesting slant on such a trip.

"I travelled to Japan on one of the student charters organised for Expo visitors. My introduction to Japan was violent, as the Russian pilot put us down in a typhoon. However, I survived both this and the Osaka traffic, and set off in search of the Samurai. I am particularly interested in the Gempei Wars of the 12th century, and planned a route following the campaigns of Yoshitsune, seeing as much as possible of Old Japan on the way. I managed to see an immense amount, owing to the ease of travel and the kindness of everyone I met. I calculated later that my daily average was 1.15 museums, 0.47

castles, 1.13 temples and 6.98 suits of armour!

After a night at Yoshino, with its memories both of Yoshitsune and the Southern Court of Go-Daigo, I began at the beginning, with the wedded rocks of Futamiga Ura, and the shrines of Ise. I spent three days at Nara seeing the famous temples of Kofukuji, Todaiji, etc. including the peerless and peaceful Horyuji. As far as I know, the Horyuji never maintained a standing force of 'sohei', which partly accounts for its preservation. At the Kasuga shrine I watched Bugaku dancing, and saw the famous collection of armour. There were some interesting Edo suits in Nagoya castle, and the Tokugawa Art Museum had put on a special exhibition of Momoyama armour. I particularly liked Iyeyasu's cowhide armour with the hair still on it, and Hideyoshi's hi no maru odoshi do maru. After watching the Sumo wrestling I set out for Hikone and its lovely castle. I was fortunate in that the castle was under siege at the time -- from a T.V. crew shooting a samurai epic!

I visited Ishiyamadera, and the tomb of Kiso Yoshinaka at Otsu, then arrived at Kyoto. It was Gion Festival, and I stayed for five days. I visited most of the sights, including Nijo Castle, and the little known Nijo Jinjua. This little manor house seems to have been built by a James Bond script-writer; it is full of hidey-holes, trap doors and concealed passages. The guide used the word "ninja" in this context, and Fushimi Momoyama castle (a hideous concrete pile with a fine museum) has a display about ninja. However, I have yet to find a contemporary reference to these fellows, and I am still in some doubt as to how authentic all this is.

At Osaka I saw the Bunraku puppets in splendid action, and began my trail for Yoshitsune at Ichinotani near Suma. The site has all but disappeared, but Yashima, on Shikoku, is still as beautiful as ever. There is a pond called the Chi no Ike, or blood pond, which is supposed to be tinged red with the blood washed from the armour of the samurai. The Taira family escaped destruction for the second time, and were finally defeated at Dan no Ura, near Shimonoseki, in 1185. I headed for Shimonoseki via Shikoku and Kyushu, visiting Kochi and Matsuyama on Shikoku. I spent a day at Kumamoto, with its awe-inspiring black castle. It contains many mementoes of the famous Kato Kiyomasa, including one of his tall black helmets. Fukuoka on Kyushu is a drab seaport, but includes the Hakozaki Shrine with memories of the Mongol Invasions and the original kamikaze.

I detoured to Hirado island, and then made for Dan no Ura; there is a little shrine dedicated to the child Emperor Antoku, with the graves of the Taira nobles. The spirits of the dead warriors are supposed to live in the Heike crabs, who carry a warrior's face on their shells. These are sold as

souvenirs, and the likeness is quite striking, when scrutinised with some imagination! I travelled along the coast of the Inland Sea, Itsukushima, Hiroshima, and the fabulous shrine collection of Oyamazumi on Omishima. These yoroi and haranaki are beautifully preserved and displayed. It seemed to contain all the yoroi I had ever seen pictures of. Himeji Castle then to the north, visiting the shrines of two favourite samurai, Uesugi Kenshin and Date Masamune. After a few days with friends in Tokyo, I took the New Tokaido Express to Osaka, at a speed Hiroshige would never have believed. I broke my journey at Shizuoka, to see the armour of the Tokugawas.

I have missed a lot out, but I hope that you have been able to share a little of my experience with me. I was delighted to see the obvious pride and care taken over the preservation and display of treasures by the museums."

Stephen Turnbull.

THE ARMS FAIR, Cumberland Hotel, London W.1 held April 30th - May 1st. Report by W.L. Baxter.

Where were you all? Don't say you didn't know it was on because advertisements have been appearing in the trade periodicals and on the walls of your favourite dealer's shop for months. Yet what happens - your Chairman, Alan Bale and the writer shackle themselves to the Society's stand for two whole days (thankfully relieved on two occasions by welcome passing members Stride and Bayney) only to be visited by little more in the way of known Society people than could be covered by a tamashigiri on but one blade. We are all too well aware that the bulk of our membership consists of a large blank unknown face, but this was your opportunity to make yourself known and I might add an opportunity taken by old friends Ron Gregory from deep in the country, and Per Terje Norheim all the way from Norway.

As has been said before but cannot be repeated too often, it is only by actually handling swords good, bad and indifferent that you can even start to understand and love this subject and Arms Fairs and Auctions are ideal places to put this into practice, let alone the enjoyable social side to such meetings. So write in and tell us why you didn't flock to the Cumberland, we want to know in order to decide future policy - and don't say you were working because the show stayed open till 3.00 p.m. each night and that gave time for everyone.

Having got that gripe out of my system, let's get down to detail. The Society stand had as its chief eye-catcher the superb helmet from Alan Bale's recently acquired armour, the bowl of 62 russet plates signed Saotome Iyenaga (1690) with white kebiki laced, black lacquered Momoyama style shikoro

of four lames, moderately sized brass kuwagata, and with the peak of fine dark leather gold embossed with scrolls and tendrils. The whole piece in mint condition.

Alan had also provided some excellent tsuba - a Kaga Goto (c.1550) of round shape in pierced shakudo nanako with various flowers in silver and gold; a small round iron Ko Nara (c.1570) with iroye floral decoration; a rather nice shakudo crayfish finely detailed on iron by Shoami Masanori of Kyoto (c.1680) and a large Tachi Kanagushi in Yamagane incised with grass. He also displayed a fine 2nd period Owari school piece showing a monkey with copper face within a "good luck" character in its box with origami.

Stalwart Mole Benn (who incidentally was on duty throughout at the nearby Muzzle Loaders Assoc. stand) helped out with some fine blades from his collection - a Tamba Kami Kanemichi (c.1620) of hira tzukeri shape in shirasaya. An Idzumi Kami Fuji Wara Kunisada (1st generation, Shinkai's father) also in shirasaya and of shinogi tzukeri style. A neat little dirk of diamond section with short grooves at the habaki by Kunimitsu in shirasaya, and as a final offering a nice silver mounted tanto with blade by Soshu Ju Masahiro that had just come back from polishing in Japan which all who saw agreed was one of the better examples to be received recently (other recent returns certainly haven't all measured up to this excellent job and one can only conclude that it is just a matter of luck as to which polisher is assigned to a particular blade).

In addition to his kabuto and tsuba, Alan also put on view the two superbly mounted swords he has often shown to members at the Society's meetings; the aikuchi signed Hizen Kuni Tadayoshi (1st generation) with mounts en suite by Takahashi Yoshitsugu (1870) and his wakazashi signed Soshu Ju Sadamune (dated 1536, but more probably of later Horikawa school origin), the tsuba being 1st generation Soten and fuchi/kashira Goto Renjo (10th main line master).

The remaining two swords we displayed were my own Tamba Kami Yoshimichi (1st generation) a shinogi tzukeri wakizashi blade with kikusui (chrysanthemum and water) yakiba in shirasaya and a katana Bungo Ju Yamato Kami Kuniyuki (1660 Takata school) mounted in polished samé saya with leather Higo style bound tsuka, gilt nanako fuchi/kashira and pierced iron tsuba showing a dragon in positive relief signed Kofu Ju Yoshihide.

In the Dealer's section of the Fair a large number of Japanese swords were on display for sale at two tables, one of these naturally being run by our member Stephen Yorke, who has become a regular exhibitor at such gatherings up and down the country. Amongst other things, Stephen was showing a fine

birdhead tachi by Kunishige in gold nashiji saya and a retainers plain black lacquered kabuto and armour in very good condition (judging by its size, the owner must have been an impressively large man). There was little evidence of Japanese items on other stalls but dotted here and there were the odd shin-gunto, matchlock and tsuba. Three very highly priced dirks were available and remained so right through to the Bair's closure; they were typical examples of ornate lacquer work dripping with gold, silver, shakudo, etc. that dealers immediately classify as "Hara Kiri" swords and therefore worth a fortune.

Which brings us to the question of finance. Regrettably there can be no doubt that the cost of table rent, advertisements and insurance has not been met by proceeds from the sale of society literature, which was miserably low, further, at this stage we appear to have only attracted two new members, although it is to be hoped that some of the people who availed themselves of the application forms will complete them at their leisure in due course. It is a depressing thought but one wonders if expansion point has been reached and we have ensnared all those interested in our highly specialised field.

ITEM.

Oh, oh Antonio he's gone away
 Left me alionio, all on my ownio
 I'd like to meet him with his new sweetheart
 Then off would go Antonio and his ice cream cart

Most members will raise an eyebrow and begin to ruminate what the above may have to do with the Japanese sword. In actual fact quite a lot. That young and increasingly important salesroom Elliott & Snowden celebrated its 2nd anniversary last week, by giving an evenings entertainment at the "Pindar of Wakefield", a pub in Grays Inn Road which becomes a Victorian Music Hall every Friday and Saturday night. It was a truly marvellous and uproarious occasion and many a well-known face in the Arms collecting world was to be seen singing with gusto or creased in hysterics. On behalf of To Ken members and everyone else we would like to record our thanks to Tony Elliott and all who helped towards organizing this grand affair. With a hint that more people might do well to contribute towards their catalogues we add another stanza:

As I walk along the Bois Boolong with an
 independent air,
 You can hear them all declare he must be a
 millionaire,
 You can hear them sigh and wish to die,
 You can see them wink the other eye
 At the Man who broke the bank at Monte Carlo.

HILT BINDING by Ian Bottomley

As promised in the last Programme, something on restoring hilts, of interest and use to new or old collectors, to anyone who wishes to refurbish a hilt for himself. This article is an extract from a letter written by Ian Bottomley to Dr. Curtis some time ago, and subsequently sent in for publication. We quote:

"The real secret is in the packing and in practice. I must have done about 20 hilts or more, but only the last 10 or so have been acceptable. My method is as follows:

1) Remove all the old braid, fuchi-kashira etc. from the hilt and give the same a good scrubbing with a tooth brush and liquid detergent. If it is loose it pays to replace the white paper underneath and glue everything back with starch paste. If the same is badly stained try soaking in Sterodent.

There are usually two strips of wood over the edges of the hilt. These should be replaced if necessary, with thin card.

2) Next comes the problem of braid. At the moment I am waiting for a reply from Japan about the possibility of getting the real thing. When I find out I will write and let you know but as far as I can tell it will work out at about £2 per hilt. Until this happens, you have a few alternatives:

COTTON. Football boot laces or the like. Length is a problem here since a katana needs about 5 yards. In addition it soon goes fluffy with handling and looks terrible.

RAYON. You can get a binding tape in this material, but it needs to be hung up with very heavy weights on the end for about a week to get all the stretch out. It is also difficult to knot because it is so slippery.

NYLON. This is what I use at the moment but I can't get a suitable tape. What I buy is the very thin nylon cord (sample enclosed) and lay 4 or 5 strands side by side. The result looks very good but it needs about five hands to handle it.

Also, I always dye my own, usually black, but sometimes a special colour to suit a sword. I did one katana that had shakudo mounts and menuki in a very pale apple green as it is rather pleasant. This sword had the kashira missing so I made one from black horn and bound the braid over it.

I would recommend you do a bit of practice with tape of some kind before you start on a hilt.

3) Now the binding. Replace the fuchi and lay the middle of the braid over the omote side of the hilt next to it. I then bind up the whole hilt, without twists, just to see how it

all fits. The mekugi ana, and the principal nodules of the same should all lie in a space. In addition the tape should finish off with the ends facing the ura side. You can get some leeway by squeezing it all up a bit, but if it is a long way out a wider or narrower tape is needed.

When all is well the binding proper can be commenced. The first cross-over will be on the ura side. (See illustration A). The packing I make from rolled up newspaper, flattened and cut into triangles. It helps to wet it before cutting so that it all holds together. Try to make the roll wedge shaped. (Illustration B). When all is well with the first cross-over I secure it all with a dab of Bostik at the edges of the hilt.

Carry on in this way all the way up the hilt remembering to alternate each cross-over on any one side (Illustration C). Put plenty of packing in and around the menuki to prevent the crosses going out of shape. You need in fact, a solid smooth platform under the whole braid.

I have forgotten to say that each cross-over needs to be pulled tight after you have arranged it to your satisfaction.

4) The knotting. For this you will need to make a tool out of a length of wire and dowel: (Illustration D). The knot will start on the ura side. (Illustration E). Pass the ends through the holes in the kashira and put plenty of packing under the tapes as they enter and leave the holes. Then finish the knot on the omote side. (Illustration F). Be sure to pack the knot where possible then pull tight and cut off the ends.

I then go over the whole hilt with an awl and even out the spaces and tuck in any packing that shows. And, that's it.

HILT BINDING DIAGRAMS

Ron Gregory has produced an excellent step-by-step chart on Tsukaito Makiidome, 15 x 12 ins. size. Members may not be aware of it. To cover postage and printing, Ron is asking 30p. a copy. A real bargain and invaluable adjunct to our present article and diagrams. Write to:

Ron Gregory Esq,
3 Church Close,
Milton Ernest,
Bedfordshire.

SALESROOM by Bon Dale

We haven't had a sales report for some time, which I gather particularly overseas members find of interest. It is rather too late now to recap. the past series of auctions at the major salesrooms. But I promise I will report on the last

two sales at Sothebys & Christies this season: June 30th and July 5th, in the next Programme.

Elliott & Snowdon have had a regular sale each month and the quality of the swords offered has been generally high. In their sale of March 15th, there were several tanto and wakizashi which were of exceptional quality. A very finely mounted aikuchi in silver, superb restrained taste in mounts, with a Koto Bizen blade sold for £260. A beautiful wakizashi with a blade signed Sadanobu and dated 1497, mounts by Soten (tsuba) and fuchikashira by Motoyama Hidenari sold at a reasonable price of £250. And the final lot a superb tanto, the blade unsigned, of good shape and probably koto; the mounts of beautiful quality signed Iwamoto Konkwan and most probably genuine made a deserved £380.

The same salesroom offered a small collection of fine dirks in their sale of May 3rd., which were well above the average quality of this kind of small sword. The prices realized were comparatively high but by no means excessive, and some could be classed as bargains. Many of these were mounted in silver and most had excellent quality lacquer to match the mounts. All were in an excellent state, except that the blades had been lightly abraded. A great pity when this happens, just a few strokes with wire wool by an unknowing amateur and the damage is done. The prices ranged from one at £80, most around £150-180, several at £200, with top prices of £230, £240 and £250. In the same sale there was a very finely mounted katana in superb taste; blade by Kaneyoshi with a gold inlaid heirloom inscription which sold reasonably at £290. The best blade in the sale was undoubtedly that of a 30 $\frac{1}{2}$ inch katana, signed Chounsai Tsunatoshi and Chojusai Korettoshi, dated Bunkyu 2nd year. One of the very good Shin Shinto men it made a good price of £460. Proving that Shin Shinto no less than any other period will obtain high bids if they are good. Whereas a bad Shin Shinto or a bad Heian blade deserve only poor prices, not as some still think because its Heian it's valuable and because it's Shin Shinto it's worthless.

A recent sale, which will be of interest to members unaware of the event, took place in Birmingham at the rooms of Weller & Dufty. The major item of interest was a collection of Naginata and Yari. Probably unique in that there were no less than one hundred and thirty-nine lots of these weapons; forty-odd completely mounted, the rest unmounted blades mostly with saya. The variety of shape in blades and saya were of great interest; as was to be expected these lots attracted great attention and prices were high. Much higher in fact, than many of the items merited. A certain degree of "Salesroom madness" took place, the prices attained reflected this and the rarity of some of the items in Western eyes. Many mounted blades

fetched amounts as high or higher than a good katana by the same man might be expected to sell for. It is not possible in such a mass of material to report on all the lots. A few of the high bids may help to show the general trend.

A "decorative" magari-yari, blade by Heianjo Sukefusa, Genroku period, excellent mounts in good condition. Blade very good but with some slight possible acid stains, made £170. A large good quality naginata 17 inch blade by Fujiwara Nagashige with chrysanthemum mon and Ichi, mid 18th century a good blade. The mounts of very good showy quality, but only in a fair state; this made the remarkable price of £520. Words fail me on this one, my valuation was around £120 at maximum, and I'm not ever that far out! Another, "large and good quality naginata" 13 $\frac{1}{2}$ inch blade signed Fujiwara Korekazu. A very fine blade, quite probably by the top Shin Shinto man, but also rather stained, the mounts of excellent quality, Daimyo stuff. This made £460, not a bargain but certainly one compared to the previous lot. It would have been a good buy at a maximum of £200. One of the best blades was a 16 $\frac{1}{2}$ inch naginata by Bizenosuke Munetsugu, dated Ausei 4 (1857). This blade was flawless and in excellent state. Mounts were good. Again a nice buy at £200, it made £360 - rather too high even for this quality.

Two yari, mounted on long mother-of-pearl decorated shafts, without saya. One a nice little "Shimosaka", the other signed Sa Yukihide with nice masame grain, but not in good state. These two made £140. As the blades were only 4 $\frac{1}{2}$ inches long, this works out at over £15 per inch. Not that one can really assess the value of a blade in this way, otherwise many a fine katana or tachi well top this figure per inch, but they are long swords after all.

A "very attractive and rare form of magari-yari" with a dragonfly shaped saya made £260. The blade of this was unusual but not of good quality with several forging flaws. Neither were the mounts of any great quality or in more than a fair state. Certainly a showpiece, but on quality alone I valued it at only around £50 adding on top a fair whack for rarity. A final high price was for a 16 inch blade signed Ominodaijo Tadahiro, in shirasaya. An excellent blade with good work in ko-nie, certainly looking right for the School and period, although there were certain aspects of this much faked signature which I found disturbing. It made £440.

Amongst all this spree of spending there were several good naginata which fell at around sixty to one hundred pounds, still of course, more than polearms normally fetch. There was also the odd few which fell at £30 or so and some of these were good bargains. What the total price was for the 139 lots I haven't dared work out*, but I'm sure it has set

back (from the private collectors point of view) the price of polearms in the future. Nevertheless, one cannot help but wonder how dealers who bought at some of these prices, can ever expect to make any profit.

(*Dave Parker tells me that it was over £9,000 for the 1390 Lots)

A SPOT OF NOSTALGIA by Bon Dale

I recently bought at Christies one or two Lots of books, these were ex. the late Clement Milward and most of them contained old Clem's distinctive notes written on scraps of paper. One book had between the leaves a thin catalogue. This was of a sale at Christies, a somewhat previous sale, January 22nd 1952, content "Japanese Lacquer and Oriental Objects of Art".

Somehow the date does not seem all that long ago to me, but my, my! how times have changed. The last page contains the Lots which are of nostalgic interest, with prices attained marked in by Clem Milward and the odd remark (in brackets).

- Lot 108. Pair of iron stirrups inlaid with blossoms in silver and another pair, gold lacquered. (Fair) £5
- " 109. A pair of iron stirrups inlaid with silver, and a similar pair inlaid with blossom and foliage in silver. (Better) £5
- " 110. A pair of iron stirrups, inlaid with the Buddhist wheel of law, and another pair similarly decorated. (Best) £5
- " 111. A 19th century court tachi with shitogi tsuba, and a field sword. £12
- " 112. A fine tanto with lacquered scabbard and silver mounts decorated with chrysanthemum blossoms; two other tanto; a wakizashi and two Malayan kris. £12
- " 113. A fine katana blade in white wooden shirasaya and storage bag. (Munehiro) £8
- " 114. A silver mounted katana in ribbed black lacquer scabbard; and two other katana £22
- " 115. Three Japanese matchlock carbines or pistols, barrels decorated with silver leaf. £12
- " 116. A large decorated matchlock gun, and another musket converted to percussion; both barrels decorated in silver. (O'K!) £17
- " 117. Two Japanese armours, in boxes. £15
- " 118. A collection of thirty-seven tsuba in iron and alloys. £24
- " 119. Three model Japanese matchlock guns, barrels decorated with silver, late 19th cent. (O'K.) £11
- " 120. A collection of ten kodzuka and a kogai
- " 121. A collection of fuchi-kashira and menuki, thirty nine pieces

The last two lots are not priced, probably beneath contempt or no offers. After all, who wants an odd ten kodzuka, a kogai and mere thirty-nine fuchikashira and menuki. And how about those two Japanese armours, in boxes of course, for £15? The mind boggles - mind you, I was around then but I didn't have £15, or even £12 for three tanto, a wakizashi and a couple of kris thrown in. Perhaps in twenty years' time someone will write an hilarious article about those naginata they were giving away in Birmingham!

KEMMA by Albert Yamanaka

We publish a continuing extract following on from the last Programme of this article on blade polishing by the author and publisher of the "Nihon To Newsletter"; for those still unaware what this excellent publication is - see the end of this Programme and subscribe to Albert Yamanaka's newsletter as soon as you can!

PART II

In the Iyo Togi, polishing is confined to removing rust and in fixing the section where it needs to be done.

In the use of the Iyo Togi, attention should be given to the following:

1. not to remove excess Haniku and Ji Niku (this is very easy to do with this stone)
2. running the blade across in a straight line from Hasaki to the Shinogi and to keep the distant even throughout the length of the blade and not to remove any Niku at the Ha or the Ji. The mark of the polishing should be in Kiri.
3. the Shinogi Ji should be absolutely flat and in order to do this, the blade is run across the stone in a Suji Chigai line and in doing this the line of the Mune should be kept absolutely straight, for here again, due to the fact that the stone being rough, it is very easy to run away from the line.
4. the Yokote line is made so that it is formed by the Niku of the blade. If the line is forced on purposely, then the lines forming the point from the Yokote, Shinogi and the Koshinogi will be irregular.
5. if the tip of the Koshinogi is forced too high, the whole of the balance of the Kissaki and the whole of the blade will be disfigured.
6. the shape of the Kissaki should be like that of an opened fan.
7. in the case of the Tanto, invariably those polished by poor polishers result in a disfigurement and so special care should be taken here too.
8. in the case of Tanto as well as Katana, in the line starting from the Machi, both Ha and Mune should be very straight.

9. below the Machi, it is permissible to leave rust marks, however there should not be any marks left by the stones.

With the Iyo Togi, rust having been completely removed, the various indentations fixed and the whole of the shape of the blade having been properly set - then the next step is the use of the Nagura Do whereby all of the marks made by the Iyo Togi are removed.

B. NAGURA DO sometimes referred to as CHU NAGURA or KATA HATSURI

This stone is the product of Mikawa Province. The Nagura stone is three grades within one stone. The sides of the stone are called Kata Hatsuri and this is commonly called Chu Nagura. The centre of the stone is called Koma Nagura and it will have a finer texture than the rest of the surface. There are two grades of Nagura, the Shiro Guchi and the Ki Guchi. The Shiro Guchi is softer than the Ki Guchi. The Ki Guchi due to the fact that it has fine texture or grain is commonly used on finer blades. However, Nagura will have many foreign particles and some are so bad that they are not usable and those stones with very few of these hard particles, are used for they can be removed as one uses the stone.

Since the Iyo To Togi will have put on deep scratches on the blade, it is the job of the Chu Nagura to remove these markings, but since this is quite a task, a stone called Kaisei Nagura is used before the Chu Nagura, it being a little easier to use. However, if it can be avoided, the usage of this stone should be left alone, for it will be very easy to ruin work done by the Iyoto Togi.

The use of the Nagura is made in the Sujichigai line and holding the blade it is 'pushed' in a rocking motion from the right to the left. Once the Suji Chigai is completed, then next the blade is done in the lengthwise motion, also in a right to lefthand motion. Once the grain of the Nagura lengthwise markings is made, it should have been made so that, in the case of the Katana, the series of lines are made in about a 5 inch length which would then result in about 6 of these lengthwise lines along the blade - this resembling a bamboo, it is called "take no fushi".

Once these basic stages have been finished, the blade next goes to the Habaki maker, then to Shirasaya maker, after which it then is ready for the next step.

C. KOMA NAGURA

The job of the Koma Nagura is to make the lines made by the previous Nagura even finer in the same lengthwise line motion. At this stage, all of the lines - scratches made by the previous Nagura MUST be completely removed, there should not even be one small line left of the previous stone. If one

line from the Nagura is left and having gone through Koma Nagura, when it goes to the next stone, no matter how hard one tries it will be almost impossible to remove the line left by the earlier stone.

In cases, if there should be a line left which is quite deep, then Migaki Bo like hard steel, will have to be used to smoothen out the area, however, this should not be resorted to, if it can be helped. Therefore, in using the Iyoto stone, one should not use too much pressure since one will have to resort to the above.

The line (lengthwise) made by the Nagura is erased with the Koma Nagura in the same motion and the lines should be kept as straight as possible to make the next step easy. For if these lines are not kept in the same order, then one will have a very difficult task waiting for him in the next stone.

The Koma Nagura should be used with the utmost care, for if it is given a good care in making these lines, then the next step will be quite easy. The finer the use the better it will be in the following step.

The quality of the Jitetsu as well as that of the Hamon will result from this stone.

D. UCHI GUMORI

The Uchi Gumori comes from Tamba Province and that general area, and there are two grades of this stone - the yellowish one and the greyish one, and in the greyish stone there are the soft and the hard grade. The yellowish coloured Uchi Gumori is called 'Kurumeki' and it is slightly harder than the greyish stone. This stone is the stone which is commonly used in honing razor blades. The blade which has gone through the Koma Nagura is next taken to the Uchi Gumori of the soft grade, and it is used on the Ha area - this is called Ha To.

In the Koma Nagura, the blade was honed in a waving motion, however, with this Uchi Gumori the blade will be held in a position so that the motion is made from left to right and there will be no waving motion ...the pressure on both hands will be even and used in a 'pulling' motion. If the pressure on both hands is not the same, then the blade on the stone will give a rattling effect thereby causing the blade to have uneven areas.

It is said that, depending on the polisher, the scratching 'noise' made by the blade against the stone differs greatly from one polisher to the next. Also, a good blade is said to give a pleasing tone whereas a poor blade will not 'sing'.

Once the Ha area has been worked with the soft Koma Nagura next the hard Koma Nagura is used for the Ji area, this is

called Ji To. The yellowish tinge stone - UCHI GUMORI (Kurumeki To) is used for the Shinogi and the Mune.

In using the Uchi Gumori the blade should be wiped clean and dry and inspected from time to time to see if the marks left by the previous stone are being removed - this should be repeated throughout the whole process and this will show the progress of the polishing. In the inspection of the lines, it is preferable that it be done at night-time with naked tungsten light rather than in daylight where light reflection is too scattered and if possible, a light such as those given by a candle or oil (not lamp) is the best for this for it will clearly show the lines.

This will complete the whole process of Shitahi Togi, that is the foundation polishing. Next, we go to the finishing polishing

A BOOK FOR COLLECTORS by David Butler

There is obviously no substitute for years of experience in handling and examining blades under the eye of an expert but, since this is manifestly impossible outside Japan, substitutes become necessary and Hawley's "Japanese Swordsmiths" becomes virtually indispensable as a handbook, giving as it does details of some 16,000 smiths. In addition, the second volume is a mine of information as the table of contents shows:

Introduction	Tang file marks
Swordsmiths name characters	Sword construction diagrams
Odd forms of name characters	Grooves
Year Names in chronological order	Carvings-Buddhist designs
Swordsmiths - supplement	Carvings-Buddhist Bonji characters
Swordsmiths - "	Glossary of 1000 sword terms
Corrections to Vol.1	Titles found in sword inscriptions
Group characteristics	Japanese personal names
Sword characteristics of 2500 smiths	Town names from sword inscriptions
Steel surface textures	Index to the Juyo Tokēn nado Zufu
Temper line patterns	Sword cutting test diagram
Boshi patterns	List of important sword books
Flaws diagram	Kana table
Tang shapes	

Add to that the author's reputation and the quality of his work, of which his article in the last programme is an example, and you will appreciate the value of this excellent book.

LETTER.

Apologies for the late publication, but better late than never, from member J.L.Hymas as follows:

"I was interested in the reference to Japanese bronze mirrors in the No.58 Programme, and if the following observations will be of interest to members they can be published, but if not they could be passed to the persons mentioned.

I have two of these mirrors:

- A. circular 5 $\frac{1}{4}$ " dia. with flat handle. The back with raised lettering "first under heaven" and figures of a hoho bird, wisteria and a trellis, and an incised signature. The reflection in sunlight is a bird in flight.
- B. circular 5 $\frac{1}{2}$ " dia. with flat handle bound with raffia. The back a terrapin in stream, 2 cranes (one standing, one flying) and a knarled tree laden with fruit, and bamboos. Raised inscription and incised signature. The reflection could be a large terrapin.

There is a chapter on mirrors in Newman & Ryerson Book on Japanese Art - this is a superfluous mention as the drawings are by one 'Bon Dale'.

Bronze mirrors are of considerable antiquity and Pliny states that the best mirrors were made at Brundisium of a mixture of copper and tin. An Etruscan mirror yielded the proportions of 8 parts copper, 3 tin and 1 lead.

Egyptian mirrors possibly had some religious significance as the emblem of RE, the sun god, often depicted as a shining disc in figures and paintings.

A point of interest relating to Egyptian art is the fact that Israel went out of Egypt (c.B.C.1652) with much spoil (Ex.ch.12 v.35/6) and very soon afterwards in the construction of the Tabernacle, the following fact is stated: "And Moses made the laver of brass (bronze) and the foot of it of brass (bronze), of the looking glasses (mirrors) of the women". Ex.38. v.8. These were no doubt Egyptian mirrors and this may be the earliest reference in history to metal mirrors.

Since writing these notes I have acquired a third mirror with quails in grass, but I have not yet had time to examine it in detail."

TO KEN SOCIETY OF GREAT BRITAIN
STATEMENT OF INCOME & EXPENDITURE
YEAR ENDING SEPTEMBER 30th, 1970

	<u>Receipts</u>	<u>Payments</u>
Balance in Hand B/fwd - Cash	13. 4. 4.	
- Bank	152.12. 7.	
Subscriptions	342.14. 6.	
Postage	8.11. --	30.17. 8.
Programme expenses		217. 7. 7.
Stationery		32. 3. 5.
Meetings (Room Hire, etc.)		30.12. 6.
Sword accessories	24.19. --	
Sword repolishing service	602. 8. 1.	297. 4. 3.
Nihon To Newsletter Service	111. 4. 5.	119. 4. 2.
Journal (No.4)	35.13. 8.	118. 6.10.
" " Advertisements	46.17. 3.	
Catalogues (Exhibition)	1.15. --	
Bank Charges		5. --
Equipment (Episcope)		42.10. 6.
Arms Fair		19.15. --
Import of Specimen Modern Swords	24. 4.10.	24. 4.10.
Receipt in advance (Film-Sir F. Bowden)	33.16. 6.	
Balance in Hand C/Fwd. - Cash		19.17. 3.
Bank		445.12. 2.
	<u>£1398. 1. 2.</u>	<u>£1398. 1. 2.</u>

Secretary: (Sgd) C.Dale.

Treasurer: (Sgd) W.L.Baxter

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 Fred Stride, 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.

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

enclosing: 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.....£3.00
U.S.A. and elsewhere.....\$10.00

CHANGE OF ADDRESS

Brian Carver, 32 Clifton House, Camlet Street,
London E.2.

PLEASE NOTE

A.Ford should be Stanley Park Road not Avenue.

Anelia Seyssel should be 8200 Gould Avenue - not 82.

NEW MEMBERS

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

Roy Leary Esq,
24 Trinity Road,
Four Oaks,
Sutton Coldfield,
Warks.

A.J.Marriott-Smith Esq,
52 Denver Road,
Dartford, Kent.

P.T.Grafton Esq,
69A Preston Street,
Brighton,Sussex.

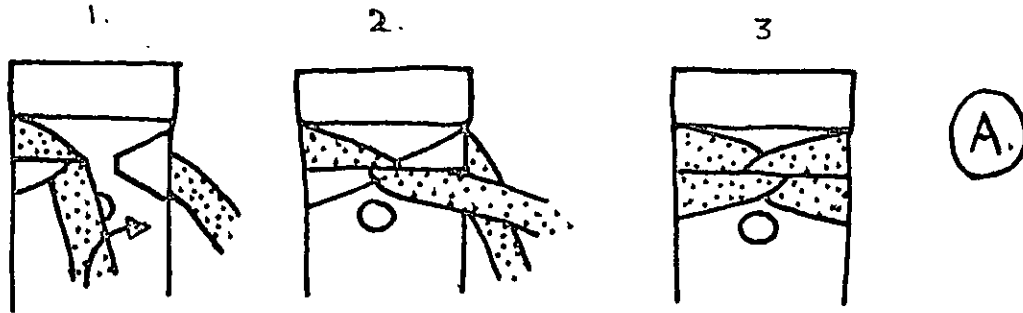
C.E.Taylor Esq,
4 Vicarage Road,
Eastbourne, Sussex

Roberto Vicentini Esq,
28 Via Col di Lana,
00195 Rome,
Italy.

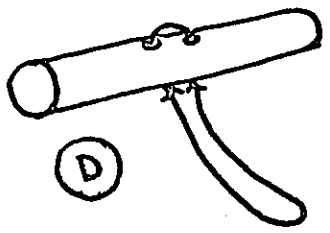
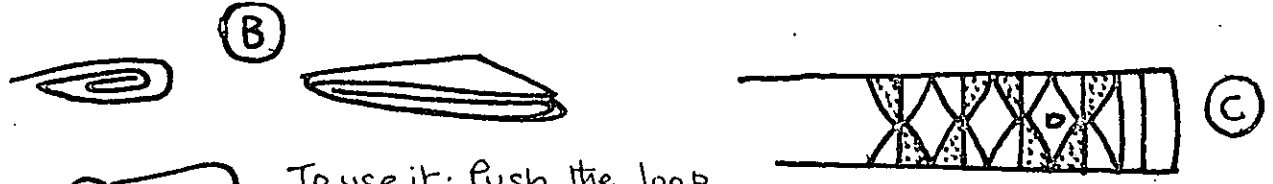
Robert Wright Esq,
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John E.Plimpton Esq,
125 S.Plymouth Blvd,
Los Angeles,
California 90004,
U.S.A.

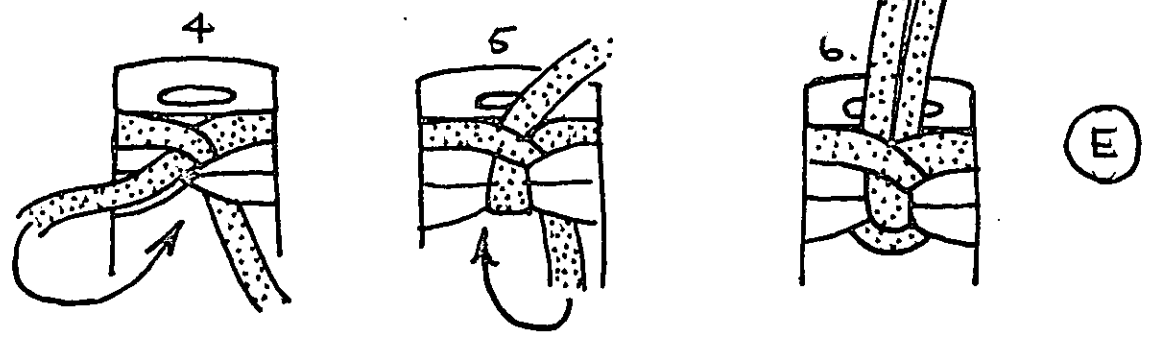
HILT BINDING: IAN BOTTOMLEY SAKU:



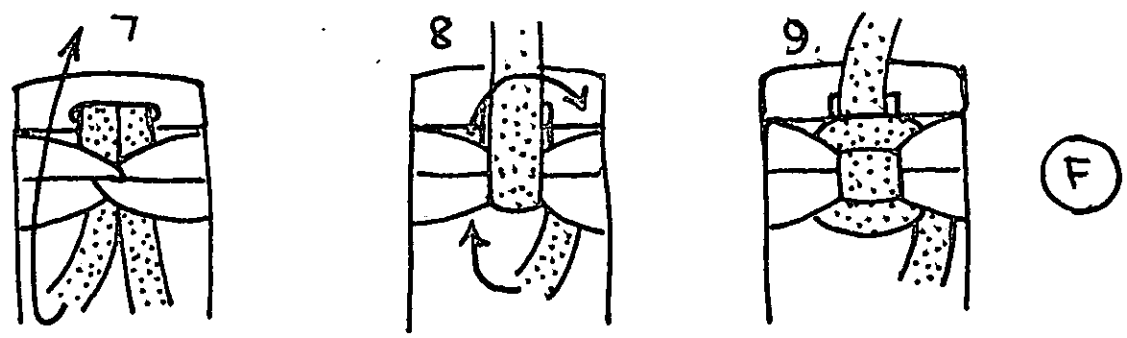
(A)



To use it: Push the loop under the cross-over, insert the end in the loop & then pull the loop back:



(E)



(F)