

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

*C. Bowman has had this copy July 1985*



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

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PROGRAMME NO.70

SEPTEMBER - OCTOBER, 1972

NEXT MEETING - Monday, 4th September, 7.30 p.m. at the Princess Louise, High Holborn. To get there: Underground to Holborn, turn west, cross Kingsway and the P.L. is 50 yards on the left-hand side.

FOLLOWING MEETING - Monday, 2nd October at the Princess Louise; 7.30 p.m.

SUBJECTS

September: Hamon - a talk by Alan Bale, D.V.

October: The Annual General Meeting. This is YOUR night so make the effort to come and ensure your Society gives YOU what you want.

CHAIRMAN'S REPORT by John Anderson

Once again the old controversy of academics versus commercialisation has raised its head. At the last meeting (August) a heated discussion ensued on this topic and the greater part of the evening was given over to this. Basically the two sides of opinion seem to be whether the Society follows the guidelines of our constitution as a Society dedicated to the study and preservation of swords and armour, or a Society whose aims are socializing and dealing.

It is well known, I think, where I personally stand on this issue, but as chairman I must lead the Society along the path the majority want to follow. However, having said that let me put my feelings down on paper once again. The Society should, in my opinion, exist mainly for the study and the increase of knowledge of swords, armour and a seldom touched on facet, history. It is difficult as we all know to find people who are willing to talk, but lectures are not always the ideal way of imparting knowledge. Discussions, questions and answers on a subject often bring out points of more interest. As to socializing, I am all in favour and perhaps time should be set aside for this but when it comes to commercialization my feelings harden.

2.

No one, I think, objects to the odd private deal being transacted among friends and a regular auction is also a good thing if organized as the first one was by Bill Baxter who has the interests of the Society at heart, but impromptu auctions and the bringing along of quantities of items for sale are, in my opinion, out. The ultimate way the Society is run depends on you, the members, and by the Committee you elect. Andy Ford and Fred Stride have both given notice that they no longer wish to continue in their respective positions of Secretary and Programme Secretary, both functions essential to the Society. They must be replaced if the Society is to exist at all. September is the time for nominations and October the election of a new committee. Let's have some thoughts on who you want to run your Society and how you want it run. There is a desperate need to fill the two posts relinquished by Andy and Fred. You find 'em and you elect 'em.

I would like, in conclusion, to give a word of thanks to Vic Harris who after waiting all through a disjointed and overheated evening, rose to his feet to give a short talk on swords which with its light presentation did much to dispel the hot air.

MRS. LUCKETT of the KENSINGTON TYPEWRITING BUREAU

Members may not know Mrs. Luckett. She is the cornerstone of our Programme. She has mastered the difficulties of reading our terrible scrawls and deciphering our Japanese jargon. She is now emigrating to Australia. The Society wishes to thank her for all the great efforts she has made on our behalf and wish her every success in her new venture.

THE JULY MEETING - John Anderson talks on the Museo Stibbert.

It was a crowded meeting with many friends from abroad. John Anderson was in the chair once more, giving Syd Divers a well earned rest. The coming sale at Sothebys had brought in half our French membership - Bernard le Dauphin and Jean Pierre Bonseur being prominent. Another very welcome visitor was Bob Trojan from the Virgin Isles on one of his rare visits. From Japan, Mr. Sayama and Mr. Taki, a sword fittings expert, were here on a buying expedition. Sam Someya and his wife were another welcome sight, having also just returned from Japan. A visiting guest was Professor Morioka a great Judo and Kendo coach and with his party was Miss Penny Wise, the well-known 2nd Dan Judoka from London. John Harding also showed up as did Vic Harris, yet another returning from Japan. So you can see that there was much to discuss and enjoy, whilst renewing old acquaintances and making new friends.

At length the meeting got under way. John asked if there were any announcements; as there were none from the chair. John Harding broached the subject of the projected visit by the N.B.T.H.K. party and stated that their arrival date would be on the 15th November. If we are going to lay on a special affair for them we should begin to make up our minds. This problem has occupied the attention of committee members for some few weeks. The first question that arises is how many people would make use of such an opportunity? The Autumn Arms Fair also cropped up, the dates are to be the 29th and 30th of September and the organisers have invited us to have a table for free, but would charge 50p a time for the ticket passes. This is really saving the Club a deal of expense so everyone is in favour of a Club stall. This time Bill Baxter and Brian Turner have been putting a lot of thought into making our stall a striking show piece this year. We all look forward to seeing the final display. John Anderson got to his talk.

TALK by John Anderson

The Italian Bank, the Casa Risparmio, is at present financing a series of catalogues of the Art Collections of Florence. In April this year, Mr. H. Russell Robinson of the Tower of London, Bernard le Dauphin of Paris and John were invited to go to Florence to catalogue the collection of Japanese armour and swords.

Stibbert himself was born in Italy, studied at Oxford and left to fight with Garibaldi. After the war, he bought the Palazzo that now houses the collection and extended it as the collections grew. After his death the Palazzo and the collections were left to the City of Florence and it is now controlled by the City and governed by a committee of which the British Consul is a member.

His tastes were diverse and the museum contains a fine collection of arms and armour from Europe and from India, Persia, Napoleonic relics, a lot of costumes and furniture and, of course, a large collection of Japanese armour, swords with pole arms, horse harness, bows and arrows, and sword furniture. Some idea of the size of the collection can be gauged from the fact that there are in the region of 90 suits of armour, some 60-70 helmets and bowls, and a considerable number of odd items like masks, sleeves, etc. With very few exceptions everything is housed under glass and is therefore in reasonably good condition.

The gallery is also kept dark in the Italian manner and so the usual fading is absent. Generally the quality of the pieces is good with some very fine pieces to add that little extra. The only slight disappointment was the number of suits that were composite. John's impression was that they had been made up

as suits for sale, possibly in Japan for although in many cases the portions matched quite well, close examination revealed the marriage. Among all these pieces there are a fair number of great names. Items by Munesuke, Muneakira and Nobuiye of the Miöchin school, some fine Unkai pieces including a number of masks and some good Haruta pieces. Most of the pieces date from the Edo period although there is one Muromachi Akodanari regrettably in poor state and a few Momoyama pieces including one delightful Niwado embossed to represent a naked chest.

One thing that strikes a visitor is the number of different helmet types and the number of fine crests. It would take too long to list them, but John had to make mention of a particular crest which is his favourite. A good Kaga helmet is fitted with a crest in the form of an octopus, the body covering the top and front of the helmet, the tentacles curl and entwine high above the bowl. All gold lacquered, it is a superb thing.

Your Programme Secretary hopes that Italian members will make the opportunity of visiting the collection if ever down that way.

There were not a great number of swords brought along this time. One very high quality blade in splendid mounts was brought along by Alan Bale. The glorious Muromachi period blade had a good horimono and was signed Kunimune. The saya was in black ishime lacquer with mon in relief, and with good Goto style mounts. This sword belonged to Len Holtaway for a number of years and he believed it was the sword carried by General Itagaki during the Russo-Japanese War.

Vic Harris also had a good Muromachi blade, unsigned but showing a lot of interest through the scuffing and rust. Vic having been brought up on Masamune and other National Treasure smiths, didn't rate this blade as highly as your Prog.Sec. O'K, it may not be a great blade but it's still very attractive.

Dave Parker had a real puzzle piece. A very dilapidated spear blade nearly 2 ft. long and like a naginata in shape, and carved with a bonji horimono character. On closer examination one began to question the origin of the piece and much speculation was proffered as to whether it really was Japanese. Maybe one day the mystery will be solved. This meeting was curious in so much that the very large number attending soon disappeared from the meeting. There seems a great attraction to the downstairs bar for extra-club activities. As Bob Trojan was heard to say: "Isn't anyone here interested in learning about swords?" We present a disappointing sight to anyone with a strong aesthetic bias.

August. Vic Harris Talks on Dirk Shapes

After the crowded attendance of the last meeting, this mid-summer evening seemed to be fairly sparse. The subject for the evening was a talk on Kozuka, but unfortunately the intended speakers just could not make the particular date. However, Vic Harris had volunteered to talk so it promised to be a worthwhile evening. We welcomed Mr. Peter Hayes of the National Army Museum as a visitor who had also brought some dirks along. John Anderson started off the evening by announcing that David Tudor Williams, a past Chairman of our Society, had come along to demonstrate stereoscopic photography in which he had an interest. Sydney Divers had some news. He had contacted friends at the B.B.C. concerning the showing at the club of the film "The Spirit of the Samurai". Apparently this is somewhat difficult to obtain but Sydney is working on it. Also the film which Sydney helped to make on Tameshigiri for the B.B.C. is also in the offing but not until the Autumn. Sydney had met David Tudor Williams a short while ago and the subject of 3-D photography had come up. David had developed a technique for taking three dimensional pictures of collectors' treasures in colour using a small collapsible viewer.

Sydney had invited David along to the Society after too long an absence and he was going to give a demonstration having rigged up a projector to show the special slides. David also was available to photograph peoples collections and several dealers had expressed interest to give overseas clients a better visual representation of prospective purchases.

Polarising spectacles were handed out - he reminded us that he wanted them back! The lights were dimmed and the slide show commenced. I found my eyes doing all sorts of queer things but they finally settled down and the 3-D effect was very pronounced. There were pictures of a tsuka with fine menuki. Katakiri work on a silver dish. A very fine tsuba with a warrior on horseback in very high relief. Apart from seeing a superb tsuba, the effect of seeing the high relief work was very impressive. There was a pair of fine kozuka and kogai with great peony blossoms in gold. The differences in the nanako grounds possibly by different men, could be seen quite clearly. As well as the fittings, David also showed other objects such as netsuke, inro, jade and many pieces of modern jewellery which with their use of spatial design, were admirably suited to this medium.

David was thanked for his efforts on our behalf. If any members are interested they should contact him through his home address.

A recess was called to enable the gear to be packed away and glasses to be topped up. John restarted by mentioning that:

the A.G.M. was only two months away and that both the Programme Secretary and the Secretary were retiring, and would need replacements. If members had ideas on whom they felt might fill these posts, then nominations should be got ready.

The conversation got round to Society policy and Sydney expounded some strong views on how he liked the cash side of the sword business and that the Society should always emphasise the market values of swords. He also announced his retirement as Vice-Chairman, so it looks as though there will be some fresh faces on the committee next year.

Vic Harris got going on his talk. He had borrowed some four blades from the Prog.Sec. - Yes, the consensus of opinion was that they were old bangers! Vic held a tanto blade aloft. "That's a dagger" he exclaimed. "The shape is Kushi zori, that is, the apparently straight back actually curves slightly along its length. "Comb shaped". This shape is indicative of two periods: either Kamakura or late Muromachi. "Could you please tell me the dates of Muromachi?" someone interjected. "Er...er...er..." and after slight mental acrobatics, the answer was given. Now Kamakura blades were nearly of constant width and were fairly wide towards the kissaki. This blade tapers and is fairly narrow near the kissaki, so it is probably later Muromachi. During the Kamakura and Heian periods, there also were tanto of ken shape but not at all like the typical ken blades seen around. These are usually late Edo period. Heian ken were straight, fairly narrow and with no flats at the kissaki. They are extremely rare. During the Yoshimo period large hirazukuri tanto were made with beautiful curvature to the mune. This other dagger is typical of the late Muromachi period. It has the curved blade and good shape - the blade turns out to be by Soshu No Ju Hiroyoshi and is dated 1570. Also, says Vic, during this period they made dirks like this and shows a small blade of straight shape but only about 6 ins. long with a widish blade. I thought it was a late Edo blade, but it isn't. They were favourite weapons of women during the Edo period. This little blade has a very pronounced hada of enormous itame and strong masame along the edge. The hamon is very thin, nioi and sugu-ha. The tang was a tiny tanago bara shape. Tanto of shobuzukuri were also made.

Les Elgar has a good example here of the later Muromachi. Now why, you may ask, am I showing this fourth blade which is a cut down wakizashi blade? This blade signed Kanetsune is a large hirazukuri with a curved sori. It is interesting because it has been cut down. There were several edicts regulating the lengths of blades. Samurai employed close to Edo and who held high office amongst the Tokugawas obviously had to obey these edicts. Perhaps, other samurai, particularly those in the further provinces, didn't necessarily cut down their blades.

This blade if measured conforms to one of these official length decrees."

Vic spent some time answering questions and everyone agreed that he had given a highly interesting chat with lots of information at a level we could all understand.

Since kozuka had been asked to be brought along, some nice ones were to be seen. Andy Ford had a tobacco pipe of which the main body was a very good Shibuichi kozuka. The subject was the Soga brothers in katakiri. The piece was signed Yokoya Furukawa Jochin, who worked in the 18th century. The pipe bowl and mouth-piece were in silver. Rather nice, that! Brian Carver also had a yokoya school specimen. This kozuka was also in katakiri on sentoku: The subject was Shoki and an Oni. Brian admitted that the signature was optimistic being Somin with a kakihan, but you never know your luck. Brian also had a shakudo nanako piece with Fuji and a dragon ascending the slope. This piece had a gold back but was unsigned.

Luciano Federico was back from Italy again; he had some nice examples. One in oxidised copper of a fish and weed in very good taste, another of two horses under trees by a stream, also in copper and both unsigned.

Les Elgar also had some interesting items as well as two swords. A very nice kozuka of gold peonies and a shishi on a shakudo nanako background. There was a fascinating kozuka with minute detail work in the Hosano style signed Masanori. It had lots of little people crossing a bridge and a chap in a punt. It was raining and there were many umbrellas in gold. What was unusual was the way the piece gave the impression of exact detail whereas upon closer examination the scene was depicted by cleverly placed splashes of inlay. A good example of impressionism in Japanese art.

Another, your Prog.Sec. rather cared for, was an iron specimen complete with blade. The subject was a lion coming out of a cave and the cave was modelled from a hole which went right through the kozuka. Yet another of iron had basket work carving with a silver inlay of peonies. This also had a hole at one end of the kozuka which was nicely lined with silver.

Les had also brought along two swords; a long tanto and a slender blade, a long wakizashi sometimes called a ko-dachi. Both of these blades had been ascribed to Norimitsu but whether by the same man or others was not clear. The tanto was that mentioned by Vic as a typical shobuzukuri blade of the Muromachi period with brilliant sugu-ha hamon and large itame hada. The bright red lacquer saya was decorated with black chidori (wave birds) flying over gold waves. One of the menuki was a very good rickshaw - quite unusual. The ko-dachi was very slender and of koshizori. The hamon showed great life but had

been etched and it was difficult to see the hada. One wondered what it would look like with a good polish.

Malcom Hutchinson also had a shobu zukuri wakizashi with very good itame hada and lively sugu-ha hamon. The tang was signed Awa no Kami Fujiwara Harry Yosey (correction, it should read Ariyoshi and not his Birmingham cousin!) The scabbard in red and black speckled ishime with black and red bands around the upper portion of the saya. The good tsuba was mokko shaped with karakusa piercing and with an eccentric pierced design around the centre of the guard with silver inlay. It was typical of Malcolm's swords. Very interesting and quietly pleasing.

Len Holtaway had also found a treasure, a good late Muromachi blade in shingunto mounts. The tsuka had a family mon of crossed feathers. The blade of strong curvature, had a good hamon in very interrupted sugu-ha. The tang was signed Higo Masatsugu and dated 1580.

Brian Turner had an aikuchi with a carved wooden saya of a large crayfish and an octopus tsuka. The kunitkata was a fish. The very meaty blade - yoroitoshi, was nearly  $\frac{3}{8}$ " thick in very fine rust with a nice groove. The slender width blade had been glued into position, so Brian has a puzzle on how to remove it without damaging the tsuka.

For the tsuba fanciers, Luciano Federico had a large selection to make the mouth water. A large black iron design of aubergines in silhouette signed Nobuiye. A nice octagonal shaped piece with etched large mokume grain in iron. Another was a Heianjo tsuba of round shape. It had Paulownia scrolls and leaves in karakusa using silver, gold and copper inlays. A mokko shaped tsuba, I found pleasing, with brocade pierced design signed in Soshu - Toshinaga with a gold square kakihan. It was made of sentoku but its patina gave the appearance of iron. One of my favourite types of tsuba was also on display. A beautiful pierced design of a chrysanthemum in a round border with the sun's rays striking and a pierced plum blossom. Edo itosukashi, I believe it is called.

One other tsuba caught the imagination, a large octagonal shape in iron with a large copper anchor with four spikes in high relief obviously depicted as being under the ocean. It's odd but someone mentioned to me that there was not much to be seen at this Club night. To round off, visitor Peter Hayes had brought some tanto, one in particular was an eyecatcher. This was an aikuchi, the lacquer dark brown to simulate shiny cherry bark. There was a half inch wide silver bar down the whole length of the saya with gold courtiers wearing eboshi trying to catch a large bird. I couldn't place this legend. The silver kojiri was engraved with peonies and overlaid with a large fan and a courtier also wearing an eboshi. The kunikata was in shibuichi of a gnarled branch with a plum blossom. The



hilt was bound in cane (elephant's hair) and the menuki were large okame masks. The kashira was another okame but with an additional nice touch of metal carved to resemble small tassels covering the shitodome-ana. The very good blade had its tip broken but it was minor as there was plenty of meat left. There were two grooves per side, one large, one small and the forging was a very tight and tiny mokume, almost nashiji. The polish was excellent showing a nice deep hamon of midare. An interesting evening.

NEWS FROM THE NORTH by Ian Bottomley

Since our official recorder seems to have got lost here are the details of the next meeting up here. Tuesday, 19th Sep. 7.30 p.m. at the Seven Oaks Hotel, Manchester. This will be a continuation of the talks for beginners and will be mainly concerned with nomenclature and identification, for beginners. Please bring along as many swords as possible so that points brought out in the talk can be illustrated.

Having got that lot out of the way, there now follows an open letter to the members which I am quite sure voices the opinion of many and has been long overdue. I only hope that the people to whom it is directed take heed:

"Dear To-Ken Member,

Sitting in my bleak moorland dugout away from the hustle of metropolitan life, has enabled me to observe the changes that have taken place in our Society over the years with a certain abstraction. Certainly there have been great improvements, especially in the Programme, but I detect disturbing ripples that are growing at an alarming rate which could bring about the collapse of the Society unless things are checked.

I refer to the gradual but steady extinction of that once plentiful species Nippon To from our shores. Before long it will be joining the ranks of the Great Auk and the Dodo and I foresee members in the 1980's will be meeting to gaze on the only remaining wak outside of a museum.

There are two reasons for this disappearance: The healthy increase in the number of collectors and the exportation of swords to other shores, mainly Japan. Apart from practising tameshigiri at each meeting there is little that can be done about the first drain on available supply but a lot can be done about the second, providing you are willing, dear member. Do not forget that one of the aims of our Society is the preservation of Japanese swords and once a sword leaves this country, it will never, never return.

Let me hasten to point out that I have been as bad as anyone in the past to cash in on the growing value attached to swords but is this the right attitude? Was the Society set up to act as a commercial centre and a market place for foreign

dealers? I think not. Just consider for a moment, the next time you are stuffing your profits into your pocket after selling to the next Japanese dealer who comes along, the novice collector who turned up at the last meeting with a rusty shin-gunto; it's all the poor chap's likely to get thanks to your action! By all means increase the intercourse with the Japanese experts, we must do this to maintain the growth of our knowledge, but not please at the expense of our swords. We have in all probability lost about a quarter of the total number in the country already, many of them of high quality; the supply is not infinite.

Now I appreciate that the days of the thirty-bob sword are long since dead and gone and that prices are now high but do the Japanese dealers pay such high prices? Remember that they have to deduct their air fare and accommodation., from their profit, as well as polishing many of the blades. Rumours and tales about Mr.X paying a fantastic amount for a rusty katana blade abound, but on the whole their prices are not very startling.

And so, dear member, the next time you need to raise money or you want to change your collection around a bit, why not try selling your sword to another member, or even better arrange an exchange then money does not become involved. Make a profit by all means, but try to keep it in the family and let some of our newer members have a chance to own something they can be proud of. I know that I get a hell of a lot of pleasure out of my bits and pieces and I hope the next owner will as well. I hope even more that he will reside in this country and continue the Society that has done much to increase the knowledge available to the English speaking world.

You can't study the Japanese sword from photos, don't forget."

#### VICE CHAIRMAN'S REPORT by S.V.Divers

I am delighted that John Anderson has resumed the chair. It has been at times no easy matter to keep the meetings going, particularly when there has been no set programme for the evening, or the speaker hadn't shown up. The "think in" discussions on these occasions has, I hope, enabled everyone to learn something. The "Chair" has to remain impartial on all occasions and this is not easy when one has strong views on some aspect of collecting in general or swords in particular. There has been a visible increase in the numbers attending our meetings and we have had an influx of new and "out of town" members, many of whom are beginners. We have deliberately, on these occasions, slanted the discussions to cope with what learners want and must need to know in order to avoid pitfalls today.

I got my first sword at the end of the war - in fact I got a bundle of them. There were only five collectors in

England to my knowledge. We were working in the dark. Basil's Sword Primer came out 10 years later. I didn't know that you could send oshigata to him at the V.& A! So you just accumulated as many swords as you could afford at the very low prices at that time, hoping that one day someone will write a book or teach you something. Gradually and subconsciously you acquired a little knowledge. In those days, as I was living in the North, I sent postal bids to Wallis, sometimes for as many as 20 lots putting a limit of £2 per lot. Surprising as it may seem today, I was usually successful and cases and cases of swords and tea chests of armour would arrive. Japanese swords were intermingled with tulwars and yataghans and even English dress swords.

When you met a collector, it wasn't "what is your best sword" so much as "how many swords have you got?"

Many problems were solved for me when a Collector, whose knowledge I admire, Tudor Williams, came to see me. He had been collecting swords pre-war. His help and dispensing of knowledge to me was invaluable. A few years ago he commented to a member of the To Ken Society one evening "Sydney was knee high in swords". Working in the "dark" in those days didn't matter much as you couldn't lose - prices were so low.

Today it does matter. With high prices it is imperative that beginners are not caught out paying a lot of money for fakes or bad swords.

I have been accused of discussing monetary values at our meetings but for the learner collector the price he pays for the quality he obtains is to him, of supreme importance. One man said at our meeting he has to chose whether to buy a blade or to have his annual holiday as he couldn't have both.

The beginner has to learn why one sword fetches £100 and another £1000. This is why it is very important that our Society must ensure that the money spent by a beginner is well spent, otherwise we, as a Society, will not be doing the right thing. Gradually he will build up his collection and exchange or sell swords, like we all try to do. The monetary value and the knowledge go hand in hand; to say knowledge only, not money, counts is being hypocritical. The beginner will make mistakes, we all make mistakes, some glaring ones, but the number of mistakes will get less as he progresses and if the Society helps prevent a mistake he is about to make, then the annual subscription he paid has been well worthwhile.

For the wealthy collectors, to follow the money at auctions is no criterion. Because the bidding is very high for a well publicised sword does not mean necessarily that it is genuine.

Some of the higher prices obtained have been for blades which have turned out to be fakes and worth £200 at most. In

cases like this, due to "instinct" or prior knowledge from Japan these are best left alone. There was only one occasion in the higher price bracket at a sale where I was asked and advised a member to buy a specific sword. Everyone he mentioned it to said no, buy such and such instead. He was and is naturally delighted with what turned out to be a famous blade.

There are only a few good known swords in England but the beginner need not be disheartened as there are, I think, still many "sleepers". Four years ago I bought a collection which was advertised in the "Sunday Times". One item - a mumei nagamaki - appealed to me but I got persuaded to transfer it to a Japanese and he got a Juyo. This nagamaki had previously been in a sword shop in London for over 3 months, seen no doubt by many of our members. No one wanted it at £17 because it had a thin hamon! In the early days of this Society there was a widespread view that all blades with thin hamons were no good as they had been polished down too much over the years!

That certain smiths made blades in the early days with thin hamons only wasn't understood. Another belief was that the hamon must be the same on both sides of the blade, otherwise it was useless! That this is for Shinto only was never explained. Needless to say, I made a killing whenever I found these blades on numerous occasions.

In 1970, Tony Chapman, Vic Harris and myself had the satisfaction of personally handling and examining National Treasures in Tokyo. 100 such blades were passed to us for examination. This gives you criteria to work from to judge blades in England. There is one major difference which the Japanese coming here have mastered but the English have not.

In Japan swords are beautifully polished, etc. whereas ours have slight rust or dirt or hard to see grain and hamon, chips or dents. If the beginner can build within himself a second eye and to "look" under the poor make-up to see the "heart" of the girl, he may find the "sleeper"! Surfaces, slight rust, shallow pitting can all be polished out by the Japanese if there is no integral fault. Does the heart of the blade warrant the cost involved?

A blade even rusty could be much more valuable than one beautifully polished just back from Japan! The beginner must learn all this.

Now to Bon Dale's article in the last Programme and his obvious request for a reply.

1. The B.B.C. film has been wrongly deciphered by Bon. Most people, even masters, whether Japanese or not, who practise swordmanship, know very little about swords. They are not sword judges. All they are concerned with is the sword they use, i.e. their own sword. Applied to Zen as distinct from blade judging,

"you know nothing and yet you know all" i.e. this is the "all mind, no mind" condition of Zen met en route to Sattori.

2. To say after 22 years of collecting you know nothing does not augur well for the Society. Two new members pointed out to me that if after 22 years Bon knows nothing, then what the heck are they joining the Society for when they and he are in the same boat, i.e. know nothing.

3. The discrepancy in thought arises, I think from what the Japanese consider good and what the West considers good. Though in the main we agree with them there are glaring examples of disagreement. Some swords which look crummy to Western eyes are National Treasures. Haramaki with the odoshi rotted and broken are Important Cultural property. Most collectors in the West would not give these house room. If you get an explanation it only tends to confuse and you get to the stage where everything you thought was good is not and vice versa. If you look many times and handle these things all of a sudden the penny will drop and you come out knowing what to look for and raring to get back to the bargains in England! Anyway, this is how I see it. You cannot use the same criterion you use when judging fittings that you use on blades. They are completely different, and the "thinking" is completely different.

4. Bon told me he wrote the article to stir up controversy which is what he thought the Society needed. I disagree. The Society has far too much on its plate at present to get involved in all this nattering. Let us concentrate on all things we do agree about, and the things we do not agree about, will fade away.

5. Bon's opening remarks "So much nonsense is talked nowadays about Japanese swords, etc. etc." is just not correct. Everyone seems more and more agreed nowadays. 3 or 4 years ago his remark would be right. I well remember his summary some years ago in a Programme that the meeting agreed that "papers" weren't worth the papers they were printed on. Then why were the Japanese going for "papers". Were they wrong and he right? If they were right then why the volte-face?

6. Even amongst experts you find disagreement in Japan but only on occasional controversial items. This can be seen sometimes in the de-rating that goes on. Because one Japanese buyer thinks a blade worth paying a lot for and another does not, means their market in Japan is different. It does not mean your judgment of a good or bad blade is at fault. If you believe the views of the last Japanese you talk to then your views of good or bad will vary like a yo-yo from Japanese to Japanese and you end up with the remark that you "know nothing".

Dallas - U.S.A.

So far, due to lack of support from members it is unlikely that a trip will be organised. We need 15 people to

get air ticket reductions. The cost to most members is prohibitive so I would suggest that those wishing to go make their own way and enquire at their travel agents.

Visit to England from Dallas of N.B.T.H.K. Judges on the 15th November

It is now extremely urgent that those members who wish to submit swords for official N.B.T.H.K. papers notify Fred Stride or Andrew Ford as soon as possible. We want to know how many people and the numbers of swords involved. So far there has been a lack of interest shown. The Society has to be involved in the costly room rental. If there is insufficient interest we will have to turn the project down.

European Kendo Championships will be held this year in Stockholm, 23rd and 24th September. Those wishing to take part in the individual championships or to go as visitors, please contact Count Robert von Sandor or myself. A first-class hotel costs 33 Sw.Kr. per night.

Trip to Japan

The Japan International Machine Tool Fair will be held in Tokyo 15th to 26th November. An 18 day (17 night) tour is available leaving London on the 10th November. The cost is £404 return per person and includes 17 nights at the Imperial Hotel Tokyo. This is probably the best hotel in Japan. It has 10 restaurants. For the value involved this is very cheap. Full information from Louis Duforest Travel Service Ltd., 19 Rope-maker Street, London EC2Y 9AN.

I have deliberately refrained from writing for our Programme whilst in the Chair as impartiality was important, but now John is back I hope to contribute the odd article and no more controversy please!

PILGRIMAGE TO CHIDDINGSTONE by the Prog.Sec.

Having seen the collection five or six years ago and retaining vivid memories of gloriously mounted swords, your Prog.Sec. has been wanting to return once again to enjoy the fabulous objects on display. On a hot, muggy, sunless July Sunday having several times got lost in the lush country maze of narrow roads, there duly arrived the Prog.Sec. and family at the noble portals of Chiddingstone Castle. There at the ticket counter was Mr.Deneys Bower, and yours truly was soon walking round the side of the house to the visitors entrance. In the park could be seen many fishermen at the lakeside trying their luck; this lake has no mean reputation since the largest common Bream ever caught in the British Isles was taken from this water in 1945. Wending their way slowly up the drive was a

steady influx of visitors supplemented by the odd coach or two. The castle and grounds adjoin the village of Chiddingstone, much of which is National Trust property and one of the prettiest of places. We stopped at the very fine old pub for a snack lunch and can recommend the place. Take a good look at the wrought iron gate next to the pub - they don't make them like that any more. In the castle grounds, which are informal in design, as are the lake and woods and also some caves which have a romantic past, having been a storehouse for the brandy smugglers en route to London. Baccy for the Parson! The estate is next to Hever Castle, one of the great homes of England which, with its moated castle and Tudor courtyard, transfer you to the tempestuous greatness of Henry VIII in a blink of imagination. Combining both visits makes a first class day's outing.

The Chiddingstone Castle has an ancient history, but has been rebuilt and remodelled many times to reach its present state of Gothic architecture. Depending on one's viewpoint, you either like it or deprecate it. I think it blends with its surroundings very well. On my last visit the building interior looked somewhat run-down, but now new paint sparkles and the place has that well-cared for air. It is well worth spending 10 minutes reading the guide before going inside as much concerning the structure of the building will be missed.

One thing can be said about Deneys Bower: he certainly doesn't do things by halves. He has had three great passions: Objects from Japan - relics from the Royal Stuarts and Egyptian antiquities. Whether these were coincident or separate phases I know not, but I'm inclined to think that he just couldn't have amassed the quantities of artifacts involved in each collection unless he was collecting all three at the same time. Each collection in itself is of considerable merit and each is more than one would dream of acquiring in several lifetimes. Nowadays, you seldom see such quality even if you could afford it! Entering the building one reaches the Buddha Room. There are dozens of images from all over the eastern world. I find it difficult to differentiate between the countries of origin for many of these figures but find all of them of interest.

One proceeds to the Great Hall past Royal portraits. This remarkably lofty panelled room has much oak furniture and some fine old masters. We went straight into the first Stuart Room full of mementoes of the Jacobites and the Stuarts in general, going back to Mary Queen of Scots. There are some excellent miniature portraits of Charles and James including a reliquary containing a piece of the heart of James II. The White Rose Drawing Room contains portraits of the present heirs of the Stuart claims and many objects from those troublesome times of rebellion and intrigue. Now we reach the North Gothic Hall where starts the Japanese collection. The armours exhibited are now enclosed in glass cases and all the better for it.

Everything looked of sober and good quality. In the corner of one cabinet was a massive 7 ft. long Tachi in cloisonne enamel mounts. Last year a similar sword had appeared on the market. They certainly are odd curiosities. I wondered whether the blade in this specimen was any better than the ornamental blade in the one I had previously seen. This hall led to the main room of the exhibition. But where were the Japanese swords? On my previous visit the room was stacked almost from floor to ceiling with superbly mounted aikuchi and long swords. Alas! Two burglaries had caused the best swords to be removed to a safe place. The thief certainly deprived many people from much pleasure. May the oni's get him! There are some fine swords left however. There is a beautiful tachi stand and some beautiful kakes with a mixture of swords with various mounts. Four blades are on view. A long sword signed Sadamune and a tanto blade signed Muramasa. The Sadamune blade has yakidashi which troubled me and the Muramasa didn't seem to be in the style of the man illustrated in most of the glossy books. How one wishes for more expertise at times like this. Another long sword is always of interest to us Europeans. A Gassan blade with Ayasugi hada and a horo suguha hamon. It looked slightly tired but was of very good shape. Then the last blade was in a class by itself. A magnificent shinto blade by Kunisuke. A very powerful looking blade with a glorious hamon. Just look inside the cabinets of this room. The lacquer ware is fantastic. Hundreds of pieces from tiny boxes to large items of furniture. The variety of techniques and shapes is breathtaking. Writing boxes, letter boxes, sake jars - everything that a rich Japanese would use to provide the utensils of a luxurious life. Look at the Noh masks, and that ladies toilet set in mother-of-pearl inlay! Have you seen so many tonkotsu and pipe cases? Overwhelmed, one totters into the small annexe. There's a case with hundreds of inro. They are magnificent. Look at that matchlock hand-gun - a real museum piece. There's a good tachi and some well-mounted katana. I've a soft spot for tea kettles and there must be a couple of dozen interesting ones. Then some good stirrups and a saddle. What more can he have? Ah well, possibly some of the best things in the whole collection. A whole series of articulated iron armourers models, many by the Miochin masters. The great dragon and large carp make immediate impact, but look at the smaller items - that crayfish or the mantis. What little gems. Just one last look at the comprehensive collection of arrow-heads and we depart the collection for the inner walled garden.

Time is running out so we miss the Egyptian collection and set out on our way thoughtfully homeward. My poor wife is doomed to listen to my delirious ravings for a good few days to come!



THE ARMS FAIR - 72

29th and 30th September 1972, at the Cumberland Hotel, Marble Arch, London W.1. Open from 11 a.m. until 8 p.m. Over 60 tables of Arms, Armour, Militaria, Books. The truly international Arms Fair favoured by top dealers and collectors from Europe and the U.S.A. An opportunity to see examples of arms, armour, militaria and relevant books. Meet your fellow enthusiasts, buy, sell, exchange or just browse. Admission 50p including free guide.

The Society will have a stand so we hope to meet many new members and old friends.

LETTER FROM Gerald Hughes - Australia

"Collecting the Japanese sword is thankfully the interest of a very small, dedicated band here - at the local "Antique and Historical Arms Collectors Guild" meetings we, the sword enthusiasts, are known as "Collectors of Cutlery". 99% of the members being Colt-Winchester etc. cranks, with absolutely (again thankfully) no interest in the Japanese sword. Oh that it will ever remain thus (Just Barry Thomas and me!)"

May I wish the Society great success in the future and my best regards to you personally in your new position of Secretary.

P.S. While the general lack of interest in the sword does assist from a collecting point of view, I hope that members living in England realise their immense good fortune at being able to participate in these truly fantastic meetings you hold; the discussions, the sword collections - tremendous. I envy you."

N.B.T.H.K. SHINSA: A Letter from Han Bing Siong

May I bring to your notice an important announcement on page 27 of the July issue of the Journal of Swords, Token Bijutsu, of the NBTHK. According to that announcement the board of directors of the NBTHK has decided on June 20 to abolish the local committees of examiners for Kicho Token this year. Only in the head office of the NBTHK the work will be continued.

As from 1973 there will be a board of examiners for first grade Tokubetsu Kicho Token operating both in the head office and in the branch offices.

The decision to abrogate the local boards for Kicho Token was taken because the purpose of the examinations throughout the country has now been achieved. In that connection, the registration of arms is mentioned. An estimated 1,200,000 swords are registered now. About one fifth is Kicho Token and Tokubetsu Kicho Token. Of the swords submitted to the local committees about three-fifths is mumei and two-fifths is signed. Of the signed swords one half is nisemei.

In our Programme the introduction of a new category, the Tokubetsu Juyo Token, has not yet been reported. The introduction of that category was announced by Mr. Sato in the October 1970 issue of the Journal of Swords. At that time there were 3,448 Juyo Token, 211 Juyo Kodogu and 88 Juyo koshirae. On December 3, 1971, the first 18 Tokubetsu Juyo Token, the first Tokubetsu Juyo Kodogu (a tsuba) and the first two Tokubetsu Juyo Tosho were selected, among others a tachi by Enju Kunitoki belonging to Dr. Compton and a Mumei tachi by Yukimitsu that the NBTHK has received as a gift from Dr. Compton.

#### THE LLOYD COLLECTION - Sword No. 103

This blade is a tanto in Shirasaya and is attributed to the 2nd Generation Muramasa by Mr. Ogawa. On the saya and also on the tsuka are the seals of the Tomkinson collection No. 131. The blade is hirazukuri and 11 inches long with very slight sori and of good width approximately  $1\frac{1}{2}$ ". A lovely old tang of that accentuated tanago bara form that seems to be a feature of the Muramasa's. There is no signature but a high relief inlay in silver of the characters Muramasa. There are two mekugi ana. There is some spider rust showing a very deep patch near the mune about  $2\frac{1}{2}$ " from the point. On the ura side of the blade is a single 5 inch groove approximately  $\frac{3}{16}$ " wide and on the omote are two narrow grooves of the same length. The steel has a bluish colour and is forged in a strong masame in a style which I term "open", and which seems to want to form itame. There seems to be slight colour changes in the steel, being rather cloudly towards the mune. I would call this utsuri but I wonder whether an expert would. The hamon is very clear in nioi with ara nie along its length. The boshi has about  $1\frac{1}{2}$ " of Kaeri and with the masame running through it tends to give it the appearance of a Kaen boshi. There are many separate particles dotted all round the boshi. The hamon is Hako midare-ha which is tending to be notare rather than a true box shape. There are traces of sunagashi on the crests of the waves. Near the ha-machi the hamon goes to almost a chogi shape. At the bottom of the box design which goes very close to the edge, there are very large pads of nie with lines of nie crossing the hamon. A very satisfying blade. The habaki was worth a look. The red patination of the copper being mottled with copper metallic specks to produce a beautiful effect. The file marks are also beautifully controlled and a nice touch was the gilding of the top and bottom edges.

#### A LETTER FROM OUR PAST CHAIRMAN, BON DALE

From Bon Dale, without whom, together with John Harding, this Society would never have existed, Bon feels it is time for some straight talking, as follows and at great length:

Dear Fred,

For some time I have been feeling more and more depressed by the route the To Ken Society is taking. It is a road which leads to eventual oblivion, unless someone pulls up their socks and takes an unbiased look at the present trend. That someone is the Committee, elected by the members to run the affairs of the Society for the benefit of all members of the Society. All members - not just a select group of those members who attend the London meetings. So, this is an open letter to the present Committee and the future one to be elected in October.

First, let me say I started the ball rolling by my provocative remarks in the last Programme, as an introduction to Albert Yamanaka's article. I expect that there will be a reply to this in the current Programme, attempting to refute my remarks. Nevertheless, I repeat that what I said is true. We have a long way to go before we can even approach the knowledge possessed by the Japanese beginner, let alone the man who has devoted years of study to the subject. This we must accept, the language barrier makes it hard for most of us. But, what is much worse, the To Ken Society is no longer "a Society for the Study and Preservation of Japanese swords and armour". When did we last publish an article showing some original thought? All we have published for months are reprints of work by the Southern Californian To Ken Kai, with thanks to Messrs. Hawley and Yasu Kizu. Or a reprint by permission of Albert Yamanaka from his Newsletter. I should know, I supply them and will again supply one for this Programme.

This is not, however, a new problem. It has always been difficult to persuade members to commit themselves in print. Many times in my own years as Programme Secretary I begged, cajoled and insulted members to urge them to write something. In fact, those of us who have ever written anything can almost be counted on one hand: John Anderson, David Pepper, John Harding, Peter Cottis, Tony Griffiths, Basil Robinson and myself. I may have missed someone out and if so I apologise, it is not intentional, but it does show just how limited the list is. I think Fred Stride, our present Prog. Sec. does a good job with his reports of meetings, but the Programme has degenerated into almost nothing more than chat. With, as I've already said, a borrowed article from elsewhere. No fault of Fred's, he cannot publish what he hasn't got.

To conclude my first point, the Programme needs an infusion of original thought for the benefit of our corresponding members, on whom the Society largely depends and for the benefit of all members.

Secondly, the meetings, and here the picture is really depressing. This statement is a lesson in how to lose friends without really trying, but I wish to state that in my opinion the

meetings have regressed into nothing more than swopping and trading sessions. The swopping I would not object to - but there is little of this. The real hard core stuff is pure dealing, with the more experienced trying to take advantage of the less experienced. Admitted, the occasional valiant member tries to interest the mob by delivering a short talk, but they can hardly wait to get back to the dealing.

In the constitution of this Society it states that dealing will not be encouraged, in fact will be severely frowned upon. I shall have bricks thrown at me over this I know, but I can say that in all my years as Chairman I stamped upon dealing during the course of a meeting. No doubt some took place quietly at end of a session, but we did have a meeting with business and at the least a discussion and some friendly social exchange. Someone is going to howl "Bon Dale is the biggest dealer of the lot!" My reply is, I do buy a lot of Japanese swords, but I buy them in the open market at auction mostly; what I do with them is my own affair. But I can honestly say that I have never ever bought a sword or anything else at a To Ken meeting.

And this is my point, I have never brought any dealing into a To Ken Society meeting, and I think it is utterly wrong to do so. It destroys the whole aim of the Society - to study Japanese swords and to learn a little about this fascinating subject. I think we have had only two official auctions since the Society began, this is fine and some fun all round, but the continued general dealing which now goes on is not fun. It is deplorable.

In the seven years since this Society was formed we have slowly and with no little effort, gained a world-wide reputation with collectors outside Japan, and we are even recognised in Japan. The NBTHK recently loaned us films through the efforts of Mr. Sayama, who also recently wrote us an article. The Southern Californian To Ken Kai and the To Ken Society of Great Britain are generally recognised as the two leading groups in the Western World. There was another group, greater than either of us, the first in the field; what has happened to it? Are we going to travel further along that same road to oblivion? The symptoms are the same. If we do we will eventually become a small group localised around London squabbling over a few paltry swords. Our corresponding members will have left us and who can blame them?

What are we? What are you, the Committee going to do about it? What are you, the Committee going to do about the imminent visit to this country of Dr. Sato and other members of the NBTHK team?

John Harding announced several meetings ago when he was here from Japan that he had arranged for these top Japanese experts to come to London on a private visit and they would be

If you ship by mail, please wrap all items carefully and send to us registered airmail. We find that registering such shipments is by far the safest method. However you send your package we will return it exactly the same way upon completion of the Shinsa, i.e. if you send registered airmail, prepaid, we will send it back to you airmail, registered, collect. If you send it down air express, prepaid, we will send it back to you air express, collect.

When you package your items, please tag each item with a paper tag, giving us your name, address and item number for each one submitted. A brief description on each tag would be helpful in the event it is separated from the piece. Tsuba and small fittings should each be in a separate small box. This will help to prevent mix-ups that might occur. At the same time you ship your pieces, please make up a duplicate packing slip, itemising all of your submissions and mail this by letter to us separately, with a cheque for \$5.00 for each item. The Shinsa team will give us a description in English of each paper granted, which we will return to you, together with a bill for the remainder due. Upon receipt of your cheque for the balance due we will ship out your package. The papers will be mailed from Japan when they have been completed; this may take several months, but at least we will know the results immediately.

Many questions have been asked as to how the charges will be made. This may answer most of them:

A pair of Menuki.....1 item  
 A matched set of Kodzuka-Kogai.....1 item  
 A pair of Fuchi-Koshira .....1 item  
 A complete Koshirae, with Taunagi.....1 item  
 A blade in a complete Koshirae will  
 be treated as.....2 items  
 (1 for the blade and separately for the Koshirae)  
 (If you wish a paper on the Koshirae, please  
 state so, otherwise only the blade will be  
 submitted)

The papers that will be issued from Yoyogi will be in the name of Token Kenkyu Kai unless you are a member of NBTHK yourself. In the event you are a member, and so notify us, the papers will be issued in your name and registered in your name (a distinct advantage); therefore, we strongly recommend you join NBTHK as soon as possible, not only for this reason but for many other advantages to be gained. The monthly bulletin is the best done anywhere in the world and according to how many English-speaking members join there will be more and more articles and translations in English. Whenever you have the opportunity to be in Tokyo a visit to Yoyogi is imperative for the sword lover. On today's Yen exchange rate initial membership is \$27; it will be slightly less in subsequent years. If you wish, you can send your cheque made out to NBTHK to us in Dallas

and we will forward them all together, or you can mail direct your application to Nippon Bijutsu Token Hozon Kyokai, 4-25=10 Yoyogi, Shibuya-ku, Tokyo, Japan.

A quick check list to follow in submitting Items for Shinsa:

- 1) Carefully wrap and package all items to prevent damage in shipment.
- 2) Box small fittings separately for ease of handling during Shinsa.
- 3) Tag each item separately with your name and address, with brief description of item.
- 4) Number and list each item in a separate letter of transmittal and enclose a cheque for \$5.00 for each item submitted.
- 5) Send package airmail, registered, or air express direct to Token Kenkyu Kai, Fairmont Hotel, Dallas, Texas.
- 6) The results will be ready during the meeting. If you are not present your package will be returned to you via same carrier.
- 7) You will be sent a bill on the balance due and the papers will be mailed from Japan.
- 8) Enclose your NBTHK membership number in your letter of transmittal and place it on your tags.
- 9) In case of problems not covered, contact Mike Quigley in Dallas.
- 10) Everything should be despatched the first week in October.

#### FACT SHEET

TOKEN: Japanese Art Sword  
 KENKYU: Scholarly study  
 KAI: Meeting  
 WHEN: November, Friday 3rd - Saturday 4th - Sunday 5th.  
 WHERE: Fairmont Hotel, Dallas, Texas.  
 WHO: Everyone interested in learning more about the Japanese Sword and its related arts.  
 REGISTRATION: \$15 for the three (3) days.  
 RESERVATIONS: The Fairmont Hotel, Dallas. O.W. Wittmer, Telephone 214-368-1510, Dallas, in charge of registrations and reservations.

DISPLAY: Keith R. Evans, Chairman of Display Committee.  
SHINSA: Mike Quigley in charge of co-ordinating these efforts, Telephone 214-369-8156

SHINSA COST: \$ 5 per item submitted  
\$10 additional if paper is issued.

PHOTOGRAPHY: R. Shinagawa  
N.B.T.H.K.: Morihiro Ogawa, acting for NBTHK.  
TREASURER: Randy Hensley  
SECRETARY: Randolph B. Caldwell.  
Mail all correspondence to:

TOKEN KENKYU KAI  
Fairmont Hotel  
Dallas, Texas.

P R O G R A M M E

September 1	Book to printers
" 15	Final mailing, room reservations in
October 1	Ship Shinsa and display items
Sunday 29	Shinsa team arrives from Tokyo
Monday 30	Rest and sightseeing for NBTHK guests
Tuesday 31	Shinsa commences
November	
Wednesday 1	Shinsa - second day
Tuesday 2	Final day of Shinsa. Set up displays and photograph items
Friday 3	10.00 a.m. Official opening of Token Kenkyu Kai. Meibutsu Cho in OAK ROOM Display and Area Exhibits in GOLD ROOM Lectures and Discussions in FAR EAST ROOM Not open to public, exhibits closed at 10.00 p.m. Papers presented from 1.00 to 5.00 p.m. in FAR EAST ROOM.
Saturday 4	Exhibit Rooms open 9.00 a.m. to 6.00 p.m. Final papers presented 10.00 a.m. to NOON. Iado demonstration at 3.00 p.m. Japanese style banquet 8.00 p.m. (Reservations only)
Sunday 5	9.00 a.m. Exhibit rooms open to members - Public by invitation only.

Shinsa items and results distributed to members present.  
 3.00 p.m. Exhibits closed and meeting adjourned.  
 Monday 6 Shinsa team departs. Dismantle displays and pack for return to lenders.  
 Tuesday 7 Package to return Shinsa items.

# 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.....£3.50  
 U.S.A. and elsewhere.....\$10.00

# 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 BN1 6SP.. 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.

# NEW MEMBERS

The Society has much pleasure in welcoming the following new members: