

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



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PROGRAMME No.74

MAY - JUNE 1973

NEXT MEETING:

MONDAY 7th May, 7.30p.m. at the Princess Louise, High Holborn. To get there:- Underground to Holborn, turn west, cross Kingsway and the P.L. is 50 yards down on the left hand side.

FOLLOWING MEETING:

MONDAY 4th June at the Princess Louise 7.30p.m.

SUBJECTS:

MAY - DEVELOPMENT OF THE HAMON ON BIZEN BLADES - VIC HARRIS

JUNE - TALK ON YARI - DAVE PARKER

MARCH MEETING

The meeting was our 100th and dedicated to fine pieces and there was a very fine showing. However first to business.

MILTON KEYNES Sydney Divers introduced us to the new Leisure Centre at Milton Keynes with an invitation to a Kende and Jai demonstration on March 17, virtually all the British team who represented us at Tokyo in 1970 were taking part.

The new Leisure Centre is really quite a place and is bigger than the Crystal Palace, with 4 rifle ranges and 8 archery ranges. The Dojo is about 30 times the size of the Ninriki. There is also a restaurant, a pub and an Olympic swimming pool.

There is a multi storey car park there which is connected by a moving walk way to the Leisure Centre. To get there: Train from Euston to Bletchley 27½p cheap day return then walk down Queensway which is the main road, to Princess Way on the left by the cinema and you are there.

It cost 1½ million pounds (before VAT) which all adds up to a rather spectacular place. Milton Keynes is the new city of Bletchley and will eventually have a population of 2½ million.

All those who went doubtless had a good time, and its still worth a visit at any time.

MINUTES A member queried as to why the minutes of the previous meeting werenot read out.

It was pointed out that we do not in fact keep official minutes. John Anderson stated that if it were the general wish of the Society, that we keep and read out minutes then he would consider it.

Peter Cottis - as a professional minute taker - was again it. As he pointed out, minutes are desirable where a committee decides things and does things. We are not in fact that sort of Society - we do not propose or vote on any items. We in fact talk, pass opinions and endeavour to learn. Some comments would be extremely unwise to print and also unfair. Although I use a tape at meetings to make life a little easier, I do carefully edit it for publication.

We deal in opinion - nothing is final - nothing is definite.

At this stage I would like to point out to our readers that the talks that are published are purely the speakers view and as such is an opinion - not fact. It would be so nice if we could deal in facts. Some opinions are supported by other opinions over the years and become almost fact only to be dashed by later opinions.

The name of Amokuni appears in early books as a sword smith but now some experts doubt that he ever existed as indeed some do of the Masamune no-jutetsu.

I am not suggesting that your opinion is as good as one who has carried out a serious study of swords over the years but that one can, after careful study decide on the path of opinion to follow. Do not take opinions blindly but try with careful analysis to see why that opinion was formed and then and only then can you knowledgably agree or disagree and have a valid opinion of your own.

However to wind up the minute problem, it was proposed by Andy Ford that whoever wishes to take minutes may do so.

It has been duly noted.

Then followed a talk on Andy Ford's visit to the States.

Stateside Scene - brief talk by Andrew Ford.

I flew to Los Angeles and had the good fortune to stay with Willis Hawley whom you all know through his books.

It may interest you to know that he is 77 years old and has built up a collection of 150 swords since 1921, he has the most

incredible collection of books which cover 80 feet of shelving. I was interested in Kiomaro, he has 4 books two of which are Taikan, just on Kiomaro.

One of his blades is a very fine Naotane with a fantastic Horimono, it is inscribed as far as I can remember as being one of a pair made for a presentation. The Horimono was 2 to 3 inches long of a dragon in a groove and it is rounded, the detail is incredible even with a 10 to 1 glass on it. I've never seen one as good. He lives in a house built on the side of a canyon, there are 80 steps to climb and he runs up and down them 6 times a day. Once is quite enough for any normal person.

Through him I met Berton Sherman President of the Nan Katto Kenkai and also Yasu Kizu. Yasu Kizu is incredibly knowledgeable about swords and should you mention a swordsmith, he will explain where he lived, his works and his life history, without any reference to any book. How he retains so much knowledge is quite beyond me. He showed me a couple of swords he owns. One was his Horikawa Kunihiro mumei and the other a very nice Mino tachi.

Then I went to Chicago and met Bob Lewert. He has two Juyo, a Suyetsugu ex Bon Dale and a Hosho. He has a Yasutsugu that I more by luck than judgement said was 2nd generation and it turned out to be right - very pleasing but I don't think it will happen again.

I also met Roy Hashioka who has a very nice Naotane dirk and a long sword - Shodai Izumi no Kami Kunesada which with Mole Bents wakizashi, at present on show, would make a very nice daisho. He collects Gendai To and has some very very interesting specimens as late as 1960, to look at some you would never guess that they are only a few years old.

I don't know if anyone is aware that the Nan Katto Kenkai ran a raffle recently. They had MIYAIRI SHOHEI make a replica of a well known Masamune blade, it's the one with the cut through horimono, the two slots with the lotus throne at the bottom. Well Willis Hawley won the raffle which seems a good thing for the treasurer to do. I saw this replica and it's quite an incredible blade, the hamon is very similar to the original it is almost identical. The shape and size are absolutely right. The forging in the Hada is very much like a Masamune I saw at Dr. Comptons.

Through the kind offices of Bob Lewert and with Roy Hashioka I went to Dr. Compton's one Sunday.

He is an incredibly enthusiastic man who is really interested in swords and has a tremendous collection. I only saw one sword that wasn't polished - most of the blades have modern polishes and

he virtually has the monopoly on one polisher. He showed us some of his Juyo - can't remember them all but here goes. In long swords there was a Sukesane (Kamakura period) which is one of only 5 known signed specimens then Bizen Kagemitsu, a Bizen Chikage - a Hankei - a Shinkai - a Rai school blade - Kuniyuke 2 character signature. This blade is quite interesting, it is a very old blade but has incredible blisters in the Hi, but it's Juyo.

He has another blade signed Tsunetsugu. It is a little Kōtachi and has a lovely little gold inscription on it saying it was a present from the Shogun - it didn't say who it was to. Anyway it is his favourite. He had an Engu Kunitoki that is a long blade and which the Japanese believe to be his best blade - possibly because it is the best known example of this man's work. It has two Mekugi ana, the signature is shallow but then Kunitoki didn't sign deeply anyway.

At one time in dirks I had a Masamune, a Yukimitsu and a Shintogo Kunimitsu and I nearly stabbed myself with the Kunimitsu. It had one of those Shirasaya that I've heard about but never seen until now, where the blade is laid in an insert so that when you pull the blade out it has two pieces of wood which clip onto it and has a little dowel pin at each end. You can then clean it out so that the blade will not get scratched by foreign particles inside the saya. Anyway I took it to pieces and nearly stabbed myself with it. Dr. Compton had to laugh for he did the same thing 6 weeks earlier and had to have his hand stitched.

The storage is humidity controlled for too dry an atmosphere is no good for swords. The lighting is rather poor and all the lights are in the ceiling. One very interesting point is that when he really wants to see detail on a blade all the lights are turned out except one which is a 60-75 watt lamp (in the ceiling) and by this one light - no others that could cause reflections - the detail is clear.

As you probably know he has given a National treasure, a Sukemune, back to the Japanese government and now he has given two early Gwassan blades to a Monastery where he lived or died since they had no examples of his work.

As regards prices in the States, everyone there was asking me if the swords were that good as our prices seem astronomical - sale prices that is. I understand that you would do much better to buy from a collector than a dealer since dealers tend to think anything Japanese is valuable.

One member asked Andrew if Juyo meant that a sword had been tested - the testing of a sword has nothing whatsoever to do with any paper or Juyo (Juyo means important).

I understand that Tameshigiri is not highly regarded by the

real collectors in Japan as it is over here by some. They believe it spoils a sword because they view the sword as an art object and not as a base object for chopping bodies. It is a matter of opinion. Many Japanese will not even talk about tameshigiri.

### FINE PIECES

John Anderson showed a very nice helmet and mempo. A Muromachi bowl complete with original Kanamono and original lacquer. It was without a peak but at one time had some quite phenomenal crests, also it had a second hole at the back not commonly seen, (Horobushi-no-kyo) for the attachment of the Horo, a wide cloak-like material often seen in early prints flowing out behind warriors to act as an arrow entangler. Made about 1450, possibly Haruto school.

The mask by Myochin Munesuke using the art title Osumi no kami, which dates it to 1720. Typical of his work, very fine crisp work - particularly noticeable is the extremely long chin and the large atayori-no-kugi (cord assisting nail) which are typical of his work and a lacquered-on moustache.

Next, a Somen of later date signed Myochin Ki No Munehisa about 1800. A very fine russet iron mask, good shape with a long nose very well forged. A moustache of very long hair literally sprouting out. The wrinkles on the cheeks are very bold and run right down to the long chin. So many later masks tend to go off at the top and tend to be too wide, a lot of fake masks that are in fact half masks having a brow plate added later and quite easy to recognise as they tend to be rather straight and flat and they are never pierced to take a hood as this one is. A brocade hood is attached to the piercings rather like a balaclava.

It would be very interesting to know how these masks were accepted when one turned up in new armour and as one member put it - his latest funny face. It was suggested that his opponent either screamed and ran like mad or curled up with laughter. In either case he would be an excellent target.

The earlier Somen tended to be much more natural with much larger eye holes and less wrinkles etc. - all of which were the fanciful work of an armourer showing off his craft rather than producing an efficient guard against weapons. The eye holes in this particular Somen are useless for fighting for the wearer would not see anything unless it were directly ahead.

Andrew Ford showed a very fine pair of menuki in gold made by Aisai (not sure of spelling) who died in 1773 and was the grandson of Yokoya Somin.

Richard Clarke had a wakizashi of middle Edo period, signed Masayuki, rather in need of a polish.

We were getting a little worried about Vic Harris - it was a little disconcerting the way he clutched at a yari and looked around as if for a worthy target - however he decided to tell us about it. The spear he held was a fighting spear about 7'6" long and of the type he had learned to fight with. It had a sharp point of metal pinned onto the butt end, no doubt to use if the point missed in a swinging stroke as one would use a quarter staff. The blade was short, about 8" long and was used to inflict cuts to hands and underarms etc. as well as to impale. It was thought to be 16th century. The top part of the pole was lacquered and the part that is used to sweep down or parry the opponents spear.

Peter Cottis' first blade - a heavy wakizashi in Shirasaya was by Yasutsugu third, the Aoi mon is inscribed on the tang. The blade has considerable Nioi and is a good workmanlike blade. Late 17th century.

Blade two, just back from polishing, was a katana signed Echizen Shimosaka which is what Yasutsugu I called himself before he took up the name Yasutsugu.

Third blade was a Gwassan Shin Shinto blade made about 1860, a katana in civilian mounting. Suguha hamon and not the typical Gwassan hada but masame.

Fourth blade was an O Suriage Katana, Mumei, attributed by Terimine to the later Sanyo Yoshinori family, probably 15th century - views welcomed.

Alan Bale had a beautifully mounted wakizashi with a Shin Shinto blade signed Inuyama no yu Michiasa. Inuyama was a castle on the Kisogawa river near Nagano in Owari. On the opposite side it states that the sword is hardened using the water of the Kisogawa river, which is quite interesting. Date about 1840.

Inuyama was a daimyo castle of the Nerusa family who was a minister of the Owari Tokugawa. The blade is made in Yamato style with a pleasant straight grain.

Alan would like to tie this sword in with the family but it has no mon on it - it is half of a very posh daisho. The mounts are either Mino Goto or Kaga Goto style and look rather like the heavy handed 16th century work but they are in fact 19th century. It has been suggested that they are by Goto Ichijo - the Kodzuka and Kogai are certainly Goto Ichijo school.

Tsuba 1st - an iron Tsuba Kinai 6th, it is the best work of this man who is well known for his hard black iron - it has a black patina which is correct.

The front was carved as a face and on the reverse where it was signed were carved very attractive plum blossom. The reverse being better than the front.

2nd Tsuba signed Tsunagawa Masayeshi made about 1860. The subject Shimenawa (sacred straw and paper rope) and rats was originated by Ito Masakata. Open work, very delicate carving - very similar to a smaller one, illustrated in 'Arts of the Japanese Sword' by Hogen Shummei.

Ted Newman showed a katana blade munei with a groove and bonji carved in it, a nice blade, probably 14th century. The Tsuba made about 1600 and is the poor method of manufacturer but genuine where a thin layer of shakudo was placed on top of a shakudo block - Goto unsigned.

Bill Baxter - a military mounted unusual blade. According to Mr. Seito, when he was over here last, said it had been ground down along the back edge particularly for the Shidamatsu family for their particular style of Kendo. It is signed Kanauji but according to Seito it is of the period 14th century but by Kanetomo who was the son of Kaneuji and also his principal student. Extremely nice grain is visible on it, especially along the shinogi where it is masame. It was originally of the normal shape but had been straightened by shaving it straight from the mune. This apparently was necessary as the style required the sword to be drawn from over the shoulder. A very fine sword.

Fred Stride - a very nicely mounted sword. Saya in black with gold mon - all mounts en suite in flowers. The blade, Soshu style unfortunately signed Sosho no ju Akihiro, which it never could be. However Japanese visitors have said both blade and mounts are very fine - it was suggested that removal of the signature would help, but no one would say what they thought the blade to be.

Mole Ben induced to talk about his swords came up with a reminiscent and very interesting talk - noted here for posterity.

"This first blade, I've forgotten what it is but it's a fantastic blade - worth three Hondas. It was bought from Andrew Ford in the early days about 1960 for the princely sum of £7. Andrew claims that when he sold the sword he was extremely skint and also we had no knowledge in those days of how we could get them polished. Then of course there was no one to talk to, I was the expert of New Malden. John Anderson lived there at the time and didn't even know that I existed. Anyway I looked at this sword and thought it rather fine - it had an emery cloth finish, but even in those days thought one of the most important things to look for in a sword, being of rather mechanical turn of mind, was that if a sword obviously had a hamon put there, it obviously had grain that you could see in places and it also had no faults - it must therefore be a good sword regardless. I still hold to this. The crummyist Japanese sword is made by a better man than me and people should appreciate this. We know there are crummy ones but they are all worth looking at. Anyway this one has a

signature on it, Izumi no Kami Fuziwara Kunisada, which is the signature used by Shinkai - everyone knows who Shinkai is - he's a great man. Later on in my career I came across another phenomenon and that is, if it belongs to Mole Ben it's wrong. Price, and who a sword is bought from, is of no consequence in judging the quality of a sword as some people seem to imagine. At that time we didn't know Shinkai had a father (practising sword-making). About the same time I met Alan Bale and he asked me if I would like to buy a set of books from Van der Peet for £20 - Koron Koji Biko - it's a set of books that were published by a nobleman who was a sword "expert" - he was quite a knowledgeable man by the standards of 1830 when the books were published. They have proved fairly invaluable, but 140 years of knowledge have been gleaned since. I looked up this signature and it wasn't Shinkai's signature but it said it was Kunisada the first who was Shinkai's father. I could not detect any difference between the illustration and the signature on the blade. By difference I mean different directions of strokes not obvious differences where a character might be a bit rounder - this again is a thing I spout about, that a man made swords over a period of 20 years then the signature could vary quite a bit but you can see if it is right or wrong.

There is an unfortunate sequel to this. Two months ago I went to a sale where there was a load of crummy swords - I picked one up and it was very heavy (if you hold this particular one it feels as if it's made of lead) and it appeared to be the twin of this one so I looked at the signature and sure enough it was the same and I just didn't have enough faith to back it - my bid of £42 was overbid. I'd taken a rubbing and when I checked it, it was right.

Next a dirk by Soshu ju Masahiro, 3rd generation, absolutely faultless - not much thought of by various European experts. 1620 period, solid silver mounts which gave the game away, for someone who either had a lot of money or knowledge saw fit to dress it in solid silver.

Now a short wakizashi that I call a gardeners knife - it's covered with carvings of various insects - the mounts can only be described as amusing - the tsuka is of different carved wood to the saya, can't think why for it is obviously by the same man. The Tsuba appears to be made of pearwood and the detail of carving is quite incredible, even the whiskers on the dragon are completely undercut - not as I would do it, snap it off and glue it back on. Another £7 bargain, it's signed Bishu Osafune Morikage - who was one of the great early Bizen smiths - once again various European experts gave it the thumbs down. To cut a long story short - it's got a green paper 1362 - well it does make you think."

Malcolm Hutchinson - wakizashi - the blade is probably not very good, the chief merit is in the mounts and mother of pearl inlay in



the Saya. The fuchi kashira is attributed to Omori Teremasa by Torigoye, he wasn't sure about the menuki - certainly a very lovely mounting.

#### APRIL MEETING

Subject for the meeting - Sword Etiquette but first to note a new member present at the meeting, namely Mike Roberts. I trust we shall be seeing a lot more of you and to welcome two guests - David Wiseman and Miss Seys.

ARMS FAIR at the Cumberland Hotel on Friday and Saturday, 27 and 28 April. We have been able, due to the good offices of our Treasurer to get a table and he will be there for the two days and arrange it the day before. Volunteers were asked for exhibits which was taken up by Alan Bale and John Anderson, articles not mentioned. Sid Divers offered to exhibit his fantastic arrowhead by Umetada Myoju, in the shape of a U-shaped fork, carved in dragons and waves must weigh nearly a pound. Also a very nice Tanto with early cloisonne work all en suite. The blade is narrow suguha with ashi, boshi kaeri and hada mokome.

Colin Nunn had words to say about the previous showings of the Token Society at the Arms Fair - suggesting that we weren't really showing ourselves and attracting new membership since our last showing was mainly blades and in a sense preaching to the converted. However, possibly this will be put right by this latest showing.

#### SWORD ETIQUETTE - Bill Baxter

This question of etiquette and the care of swords has been brewing for some time now and the committee have been most unhappy about what we have seen in the way of handling swords, sooner or later someone is going to lose an eye, ear or something or even worse damage - a sword which is far more important.

Insurance companies are not particularly keen to cover us - some have indicated as way of costs in the region of £3 to £4 per head of membership (total membership not just meetings). They even assume that we indulge in fencing matches here - which shows how little they know. So it is close to impossible to get insurance for our activities here. Therefore we must hammer home the question of handling swords correctly.

When I was first asked to talk about it something did crop up in my mind and that was, an old Christies sale. It goes back to November 1967 and in that sale, which was known as the sale of sales on account of the prices that were reached and items available. But the thing was this, there were two particularly

notable swords at that sale, one an Ichimonji and the other a Masamune. When the Masamune came up, John Harding held it up for display. There was a very frail old gentleman who stood up in the middle of that crowded assembly and bowed to the sword - that gentleman showed true respect to the sword and a respect that we should see more often. That gentleman was Raymond Johns, who, we all regret, recently passed on. He was one of the old school and there are not many of the old school around now. This is a very changed membership here now and there are a lot of new people and very many faces that come from the Masons Arms. Now, we left there because of the cramped quarters - you could hardly move a muscle. At the Masons we had a Master at Arms whose job it was to ensure correct handling of swords at all times. That gentleman is Alan Bale who was a founder member and knows how to handle swords. I have brought blades along here and when I have got them home I have found finger marks on the blades and on one occasion I didn't look until a fortnight later and of course rust had set in - result ruined blade.

I will now recall to all old members and tell those new people here the detailed instructions by Yamanaka on Etiquette - these were printed in the October '69 programme but reprinted here for the benefit of new members - by kind permission of Albert Yamanaka.

#### ETIQUETTE AND CARE

In ancient Japan the etiquette regarding the handling of swords was very strict. The Samurai having to carry these blades day in and day out and it being a very sharp instrument, care naturally had to be observed. Further, since the Samurai revered it as something sacred, they took care of its preservation and certain rules were followed in its care and handling.

Women in Japan were not allowed to handle swords with their bare hands, but used the sleeves of their Kimono to carry them.

In caring for swords, some strict Samurai even went so far as to forbid women from entering the room when they were cleaning their swords. Also, this process was something more like a ritual. Of those who followed the very strict rules, some went so far as to hang mosquito nets and they cleaned swords under it, this was found to be the only dust free place. In some Japanese Movies, depicting scenes where a Samurai is cleaning a sword, one will notice that a Samurai will have a piece of paper in his mouth, not only in cleaning but in looking at swords as well. This was done so that one's breath would not defile the blade.

We do not feel this served any purpose, since if one closes his mouth then he must breathe through his nose and surely, in close inspection of swords "hot air" from the nostril will fall on the blade and thereby defeat the purpose of having the paper in his mouth. Though the appearance of a person seated on a Japanese Tatami, with a paper in his mouth and looking at a sword, certainly poses a pretty picture, that seems to be the extent of it. Today the ancient rules are no longer heeded, however in its preservation and appreciation certain rules are still applied.

We, as students of Japanese Swords should heed these rules.

1. When one is given a sword to see, whether it be for appreciation or otherwise, it is proper to give a slight nod of respect to the blade before the swords are removed from the sword bag, or from the scabbard.
2. In removing the sword from the sword bag, grasp the bag in your left hand, unravel the silk cord so that only the hilt of the sword is exposed. During this phase always keep the cutting edge up.
3. Having exposed the hilt, the opened part of the bag is folded back and it is lightly wrapped with the loose cord. The sword is then held so that the tip of the Saya Kojiri is away from you, and the tip of the Tsuka Kashira is near you, then you are ready to remove the blade from the Saya. At this point, with the Tsuka exposed, it is proper etiquette to use a "Fukusa" around the Tsuka so that you will not soil the Tsuka.

"Often times a fine blade is in a fine mounting and will be wrapped in fine aged silk cord or deer skin and they are easily soiled by the oil in your skin, therefore in looking at such blades one should always carry Fukusa, in addition one should also have a Nuguigami or another Fukusa. Like a well-to-do person, a good blade wears expensive clothing. Though not all blades are in fine clothing, sometimes one comes across a blade in a very dirty mounting and at such times rather than dirty your fine Fukusa and Nugui, as well as your hands, plain newspaper may be used or be well prepared to get your hands dirty".

4. Grasp the Tsuka with your Fukusa wrapped around it firmly and with your left hand have a firm grip on the Saya.
5. In drawing the blade from the Saya, always keep the tip slightly lower than the Tsuka and also when you have drawn the blade out, keep in mind not to allow the tip of the blade as it leaves the Saya to scrape the mouth of the Saya (Koiguchi).

At times one sees a person draw a blade out about 10 inches or so then look at the half-drawn blade turning the blade and the Saya over and over. This act is the worst offence and an insult to the owner of the blade, as well as to the blade itself.

In turning a half drawn blade over and over, there is a great possibility of chipping the cutting edge as well as putting scars on the blade. This offence should never be committed by a student of Japanese Sword.

6. Having drawn the blade from the Saya, cover the mouth of the Saya with the loose part of the bag so that dust will not enter the Saya, then the Saya may be laid close by.

It may be rather difficult for a person to draw the blade out and cover the Saya with the loose bag, so then you must lay the sword down, however when you do lay the sword down, place a Fukusa or Nugui at the tip so that the blade will not touch the floor or the table, or whatever you are laying the blade down on.

7. You are now ready to look at the blade. First hold the blade at arms length with the Habaki at about on an even keel with your eye and look at the shape of the blade from the Habaki towards the Kissaki. Then inspect the other side in a like manner. It is very important that your first impression of the blade be taken in a proper manner and the etiquette for your impression of the blade at this point will largely influence your judgement later in observing other parts of the blade. Your observation at this stage will give you a good foundation in determining, what school and in what period the blade was forged. It also will tell your host that you have the right attitude and know the correct etiquette. Accordingly, he will be glad to show you what he has. On the other hand, improper observation of these rules will result in a negative reaction from your host.

8. Now you are ready to observe the finer, minute details of the blade, blade pattern and steel structure. For this you must have another Fukusa or Nugui as mentioned previously. Have the 2nd Fukusa/Nugui in your left hand and place the blade on it at a slight angle. Point the blade towards the light and you will be able to see the finer workings of Nioi in the blade pattern. In looking at Nie, you must have the light source shine over your shoulder on the blade which will give you the best angle in observing Nie. In looking at the tip or the Kissaki,

slightly lower it bringing it near you, however, whenever you move the blade in any direction always be careful that you are not near any object so you will not cause injury to the cutting edge or for that matter any other parts of the sword. You can then scrutinize the details and fine points such as the 'workings' in Nie/Nioi, condition of the Jitetsu, grain of the steel, as well as the areas of the ridges.

Never allow any part of the blade to come in contact with your clothes, this act is considered the worst offence.

9. Having gone through the ritual, you then replace the blade into the Saya in reverse order of the way you withdrew it. In returning the blade into the Saya keep the cutting edge up and straight. Allow the Mune to rest on the Saya mouth, keeping the blade and the Saya always in a straight line and let the blade "slide" into the Saya, however you must always maintain control of the blade so it won't rub against the side of the Saya.
10. At this point you may rewrap the Saya bag and the cord, though in most cases the host will do this himself according to his own liking. Also, the host will always rewipe the blade before putting it away after your visit, so this part should be left up to him.
11. In looking at a good quality mounting, extreme caution and care must be observed. A fine blade in fine mounting will have Tsuba, Menuki, Kozuka and Kogai by master craftsmen. In drawing the Kozuka and the Kogai out from the Saya, use the utmost of caution so as not to mar the Tsuba, Saya, Kozuka or the Kogai, for in certain cases, the Kozuka and the Kogai rest very snugly on the Hitsuana of the Tsuba, and if one is to draw the blade out without caution, the sliding action will cause the Kozuka and the Kogai to rub hard against the Hitsuana thereby marring the backside of the Kozuka and the Kogai as well as the part of the Hitsuana the two rest against. It would perhaps be best to leave this operation to the host and have him draw the blade, Kozuka and the Kogai for you.
12. It often becomes necessary when one has drawn the blade to pass it from one person to the next. In such cases, again, extreme caution must be used. When passing a drawn blade to another person, "ALWAYS" keep the cutting edge towards you. Hold the blade right below the Tsuba

or Habaki, and make doubly sure that the recipient has firm enough grip on the Tsuka below you before you let go.

If the blade is mounted, then it will have a Tsuba so it will not cause too much trouble, however, with a blade in a Shirasaya, one must be extra cautious. Be sure that the person you are passing the blade to has a sure grip before you let your grip go. Here it is advisable before letting go to shake the blade a little to see if he has firm grip.

(We may sound a little persistent in this part about passing a blade to another person, however, we have seen the result of a person who has not heeded the "caution signal" which always results in cut fingers and a very deep cut it is too.)

The person receiving the sword holds the Tsuka below the hand of the person passing it to him. Also with your other hand, hold the Tsuka at the Kashira, then you will know for sure that your grip will not slide. After one has seen the blade, then one may want to see the signature, in which case permission from the host "MUST" be obtained first.

If the host is proud of his blade, he will show you the Nakago without your asking, and so it becomes necessary to remove the Tsuka. The host in most cases will remove it, however at times this operation is performed by the person wanting to see the Nakago. At such times, the following rules must be observed:

1. With the small hammer available for this purpose, remove the Mekugi by giving a slight push at the smaller tip of the Mekugi. Once having taken the Mekugi out, put it aside so you will find it readily after you have examined the Nakago, for this peg is very easily lost.
2. Having removed the Mekugi, you are now ready to remove the blade from the Tsuka. Hold the Tsuka in your left hand at the Kashira or the pommel and with your right hand give a rap at the wrist of your clenched left holding the Tsuka, this will usually loosen the blade from the Tsuka. If the blade has not been out of the Tsuka for a good many months or years, then it will not come loose by this action alone and you must resort to some other method. The blade should then be returned to the host to have him loosen it. He will use a mallet and a small block of wood set against the Seppa and tap with the mallet, this will loosen just about any hard to come out Nakago. Having loosened the Nakago from the Tsuka, you then replace the blade in the Saya and then remove the Tsuka. Many times this is done without replacing the blade back into the Saya.

You are now ready to observe the condition of the Nakago; the colour of the rust, the signature and dates and the shape of the Nakago. Having finished, replace the Tsuka and then remove the sword from the Saya. Give a slight tap upward holding the blade vertically, this should set the blade in proper position so that you can replace the Mekugi then put the blade back in the Saya.

In inspecting the sword, both the cutting part as well as the Nakago, NEVER give your opinion without first being asked.

If your host should ask for your opinion then you may give your thoughts. But never voluntarily. If one sees a signature which he thinks is not right, then often times your thoughts show in your facial expression such as a frown or smile, so be sure at times like these to keep control of your emotions.

#### Care:

Rust is the greatest enemy of steel and iron and the Japanese Sword is no exception. No matter how good a blade, if a rust is left on for any length of time, chances are that eventually this will render the blade worthless. There are different types of rust which we find in swords.

One is the ordinary red type, and being rust it is bad enough, however this type, since it does not run deep into the steel, is not too harmful. The second type, black and stringy, which usually results from mildew turning to rust, is a bad one, this type usually runs deep into the steel and oddly, this type often occurs on the better blades by the better smiths. However, in polishing, much of the outer layer of the steel must be removed thereby reducing the value as well as the quality of the blade. The only solution against rust is constant care and by this "oil" is the best and is essential.

It has been the belief of Japanese Sword collectors, that the best oil for Japanese Swords was Choji Oil, and that oil with a mineral base was not good, however, we have found through long experience that many oils used in the West are just as good as those recommended by the Japanese.

Such oils as 3-in-1, obtainable at a five and dime, or any oils used by gun collectors seem to be just as good.

Care should be taken not to leave oil on the blade for any length of time, for if the oil coagulates, then one must resort to using such oil solvents as benzine, carbon-tetrachloride, alcohol or others. And though they will dissolve the coagulated oil, they will put minute scars on the blade while rubbing off the hardened oil, therefore oil should never be left on the blade for any length of time.

Equipment used in Care1. UCHIKO

A good quality Uchiko is made from a mixture of finely ground powder of deer horn and powder of Uchigomori used by the sword polisher. The powder mixture is wrapped in a thin layer of cotton which is in turn wrapped in Yoshinogami (very thin rice paper) and lastly in silk Habutae. The silk should have been laundered once or twice.

The above mentioned type of Uchiko is very difficult to obtain, those obtainable in sets are usually of a poorer quality, and since these are the only ones one can get, we must be satisfied with them. One must know a good polisher very intimately to get better quality Uchiko. The ordinary Uchiko can be purchased for about .50¢ U.S. and up.

2. NUGUI GAMI

A Special Hosho paper is wrinkled softly until all coarse grains become loose and removed. In areas where Hosho paper is not available, a soft deerskin or Chamois or flannel or cotton may be substituted. In this, one must always launder them well before use. Hosho paper costs about .15¢ U.S. a sheet and up. Good quality Hosho made in Echizen District costs about .20¢ U.S. a sheet.

3. CHOJI OIL

Previously referred to.

Choji Oil comes in many grades, the cheap ones costing about .25¢ to good quality oils costing about .75¢ for a small bottle.

4. YOSHINO PAPER

This paper is used to oil the blade with. Recently it has become hard to obtain even in Japan. Many use substitutes of fine gauze.

5. FUKUSA

Is used in handling the blade and so it is outside the scope of "care", however, we feel mention is necessary.

Fukusa usually about 10 to 11 inches square is made from a fine quality of silk called "Shioze" and usually dyed purple. Some collectors have their names or initials dyed white on the corner. A fine quality Fukusa made from Shioze cost about \$10.00 U.S. and up, though there are cheaper ones of lesser grade silk.



This is the same type of Fukusa which is used by the tea-ceremony or Cha-no-yu people.

#### Method of Care

1. Having removed the blade (as previously mentioned) from the Tsuka, now remove the Habaki. If the Habaki does not move due to rust, oil must be inserted and allowed to seep in. Then with a mallet, lightly tap it around the ridges. Use extreme care in tapping for if force is used, a Habaki with a gold or silver foil cover will become loose and become useless.

Of the many kinds of Habaki, there are:

solid gold	silver base with gold leaf
solid silver	copper base with gold leaf
wood	bronze base with gold leaf
Shakudo	copper with silver leaf
steel or iron	bronze with silver leaf
copper	
bronze	

If the Habaki does not come loose, then it should be left alone.

2. A blade which has not been cleaned for a long time must have all foreign particles removed and as previously mentioned, such solvents as alcohol benzine or carbon-tetrachloride may be used. Oil should be used first before resorting to the above mentioned solvents.

3. Having removed all oil and other foreign particles, next cover the blade with Uchiko.

4. With the Nugui Gami placed between your thumb and the forefinger and the middlefinger and with an upward motion wipe away the Uchiko. Care should be taken not to allow pressure in your fingers on the downward motion, always have the pressure only in wiping upwards, otherwise you will end up with a cut finger. The upward motion should be started about an inch or two above the Habaki, leaving the lower portion for the last. Having cleaned off the Uchiko on the upper part of the blade, with a careful downward motion, wipe the last couple of inches above the Habaki towards the Nakago. However, after each stroke use a different part of the Nugui Gami that is clean. This is because in the previous downward stroke, the Nugui Gami has touched the rust of the Nakago and the rust particles will cause fine scars called "Hike" if one were to use this on the polished surface. Therefore after each stroke, use a different part of the Nugui Gami and also after several strokes, shake out the Uchiko powder by rapping the Nugui against the edge of a hard object.

Always remember that the price of the very best polish by the very best polisher today starts from about 100,000 Yen or about \$280 U.S. and up (there is only one person who can do this top quality polish), therefore a blade which has had such a polish will require extra care in using Uchiko. (Cheap Uchiko will always leave "Hike" on a blade).

With a very valuable blade having a fine polish, or if you are in doubt about the quality of your Uchiko, having covered the blade with Uchiko, make a brushing motion or more like a fanning stroke against the covered Uchiko with the Nugui, this fanning motion will blow away any hard particles of Uchiko and in wiping you will not have to worry about "Hike".

The use of Uchiko is in a sense the last phase of polish, for in wiping, the abrasive will act as a polish, so too much usage of Uchiko is not recommended, except in the case of a newly polished blade, (be careful of "Hike") because the rubbing of the blade will help set the polish.

5. If in caring for the blade you find the Nakago rusted badly, remove the blade from the mounting and coat the Nakago with oil so that it is drenched and then expose the blade to hot sun for about half a day. This should turn the top layer of rust loose and it should cake-off. Also, a small mallet with wooden pegs may be used in removing stubborn rust, the tapping will loosen any top layer rust. Never use hard metal for this purpose, you will injure the old rust below. This is a tedious operation and something that cannot be rushed, so one should be well prepared for the time consuming work ahead.

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John Anderson then backed up all that Bill had said, emphasizing that people who have spent hundreds of pounds on a sword would think twice about bringing it along for members to see. (Which when one thinks of it is pretty shocking - the centre of Japanese sword preservation in Europe is not a fit place to take a decent sword - its members cannot be trusted a few minutes with a blade that has survived hundreds of years! Study yourselves, and if you feel that you cannot respect the workmanship of a dedicated swordsmith or understand why he went to all the trouble and ceremony in producing the sword that received only respect from all the hands it passed through to the present day - then you are not a worthy member of our Society and should not be handling these blades we respect. That's how I feel - ED).

John then stated it is a matter also of good manners. You put a sword on the table and nearly get killed in the rush - no one asks if they may look - they just grab. It's just bad manners!

Ted Newman - explained the question of insurance. He was covered for 3rd party liability for 50p a year - should he cause injury to a third party then they could claim on his insurance. We don't wish to find out if it is in fact so, but prefer that accidents do not occur. Sid Divers pointed out that at the Masons a sword missed his ear by a tenth of an inch - the result of this was the installation of a Master at Arms. Swords were taken from members and laid out on a table - however it didn't last, but it should continue. It was suggested that we buy a first aid kit. O.K. but let's make sure it doesn't happen, not repair afterwards. Vic Harri described how he had seen swords arranged at societies in Japan. All swords were drawn and laid on tables covered in cloth with a light on the far side and people sitting several feet away, points protected with pillows. Vic asked if we should organise on those lines and it was unanimous that we will.

Next meeting we shall do our best to arrange swords properly.

#### FILM SHOW

Bon Dale then showed some of the slides that were taken at Dallas. They were extremely interesting and one was quite amazed at the enormous piles of swords that were going through the Shinsa - just like a rather overcrowded production line, with everyone working extremely hard - and it showed!

#### LETTER - HAN BING SIONG

"In addition to the very interesting report in Programme No. 72 on the Dallas-shinsakai, may I refer to the NBTHK Journal of Swords of December 1972 and January 1973?

In the December issue there is an article by Sato Sensei, in which he mentioned some blades that were submitted to the Shinsakai in Dallas. It may be assumed that these swords have impressed him most of all. The blades mentioned were:

- Koto:
1. a mumei katana that has been a heirloom of the Shimatsu family, attributed to Ichimonji.
  2. a tachi by Iwane Ichimonji Yoshiiye (two character signature).

3. a katana by Tametsugu
4. a hiratsukuri wakizashi by Bizen Morimitsu of the Oei-period
5. a tanto by Uda Kunitsugu

Shinto:

1. a katana by Hida no kami Ujifusa
2. a katana by the first generation Kunisada
3. a katana by Hankei
4. a hiratsukuri ko-wakizashi by Kunihiro (two character signature)

Shinshinto:

1. a katana by Kyomaro (two character signature)
2. a wakizashi by Suishinshi Masahide
3. a katana by Taikei Naotane
4. a katana by Koyama Munetsugu.

In the January-issue the following figures are mentioned:  
850 swords were submitted, of which 400 got green papers and 240 got white papers.

1040 pieces of kodogu were submitted, for which 610 green papers and 290 white papers were issued.

In view of the debate on "Forging and Steels", I think it must be regretted that our Programme is apparently not yet considered as a source of valuable information. In the Programme for the meeting on August 4, 1969, the NEW SCIENTIST of January 2, 1969, was already quoted on the so called "IN-U Steel", developed by Professor Hajime Nakamura of the Technical Research Institute of the Ishikawajima-Harima Heavy Industries Co. Ltd.

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(There are further comments to be made on Forging and Steels but unfortunately the Programme is late and if I do not hurry you will never receive it). Ed.

TO-KEN NORTHERN BRANCH

Came too late for inclusion in the last programme, but even late it is so unusual and interesting that we include it now...

The January meeting of the Branch was held on Tuesday January 16th at the Seven Oaks Hotel, Manchester. Twenty members and friends attended, including three ladies, all very welcome indeed. Ian Bottomley opened the meeting and informed members of the forthcoming Leeds Exhibition.

Members had been asked to bring unusual objects, or objects with some unusual feature. Identification of the objects was made in the form of a quiz, which everyone seemed to enjoy. The puzzles were finally resolved as:

1. An oda-kote, with the unusual feature of a sleeve bag made out of imported Indian cloth.
  2. A book of views of Japan c. 1900, with a lacquered wood cover.
  3. A bronze dragon. The unusual feature appeared to be that if you lifted it the back legs fell off!
  4. A shakujo, an instrument, making a jingling sound, used by monks.
  5. The front plate of a do-maru - with the unusual feature of a covering of Dutch leather.
  6. A "Heike" crab, from the site of the Battle of Dan no Ura, supposed to contain the spirit of a dead samurai.
  7. A tobacco pouch, with a Japanese artists' attempt at a crocodile.
  8. This is the one that fooled 'em all - a bamboo nail from the roof of the Imperial Palace in Kyoto.
  9. A Naval Officers sword.
  10. An oval coin, minted in 1834, the only time this shape was made.
  11. Two lacquered bottles that fitted on to the lid of a box - purpose unknown.
  12. An archer's glove.
  13. A folding helmet for a footsoldier.
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COLONEL CADWELL MEMORIAL FUND

Subsequent to the surrender of Japan in 1946, many swords belonging to individuals and institutions were confiscated as weapons or "liberated" as souvenirs by members of the Occupation Forces. Records show that some of the confiscated blades were destroyed by gasoline-fueled fires or dumped into the sea. Collections of such famous authorities as Dr. Honma's were among those confiscated.

After many fruitless appeals and negotiations with Japanese and U.S. Military authorities, the Japanese collectors finally contacted Colonel Victor Cadwell, then Commanding Officer, 8th Army Military Police Headquarters. A man of integrity and compassion, Col. Cadwell also appreciated the artistic and historical value of the Japanese sword. He ordered the return of swords confiscated from collections, arranged for the safe-keeping of swords at the Uyeno Museum in Tokyo, and even furnished men from his jurisdiction to escort famous collections, such as the Ikeda family's collections which includes the famous "O-Kanehire" blade, and the Asano and Hosokawa collections during transit to the Tokyo Museum. He also recognized the rights of individual collectors to retain their blades, and against much opposition from other Occupation groups, worked successfully to have 8th Army Headquarters approve a plan whereby collectors could submit their swords to a panel of Japanese experts, and if the swords were judged to have artistic, cultural, historic, or great personal sentimental value, collectors would be allowed to retain them.

After retirement, Col. Cadwell lived in the Bay Area, and was an active member of the Northern California Japanese Sword Club, until his death of July 29, 1972.

Sword collectors and admirers in Japan plan to have a bust of Col. Cadwell installed in the Sword Museum, Tokyo. Voluntary donations are being solicited from sword collectors and admirers of the Colonel, to be forwarded to the Sword Museum to help cover the cost of the installation. Those who wish to contribute in memory of a man whose integrity and compassion helped preserve the Japanese Sword may do so by sending contributions to:

Col. Cadwell Memorial Fund,  
c/o Sumitomo Bank of Calif.  
33 Hillside Mall,  
San Mateo, Ca. 94403. U.S.A.

Please make cheques payable to Col. Cadwell Memorial Fund.

FORTHCOMING SALES

SOTHEBY. PARKE BERNET. 980 MADISON AVE. NEW YORK.

There will be a large two session sale of blades here in New York on May 31st.

There will, of course, be some tsuba and other fittings, probably not more than 50 lots, as well as six suits of armour. There will be over 150 blades offered for sale. Among them will be a Shinkai tanto, a Sukesada U tachi, numerous daito (koto and shinto) as well as a large series of tanto and aikuchi. The vast majority of these have come in one or two at a time from former servicemen stationed as Occupation Forces after W.W.II. For those members who are interested in good quality "fresh" material this sale could be a windfall.

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All outstanding letters will be dealt with in the next Programme - it will prove to be a rather provocative one. ED.

NEW MEMBERS

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

Mr. J.M.N. Doyle, 11 Wellclose Place, Leeds, LS2 9EZ.  
 Stephen Paul Sebastian, No.2 Second Avenue, Blacktown, 2148,  
 N.S.W. Australia.  
 Dr. V.A. de Mignard, M.D., 8640 Edwin Drive, Hollywood,  
 California 90046, U.S.A.

CHANGE OF ADDRESS

Mr. G. Gemmell, 236 Belswains Lane, Hemel Hempstead, Herts.  
 Mr. Joel Rogers, 19546 Blythe Street, Reseda, California 91335.

Correction

John J. Hanacek, 17921 Exchange Ave., Lansing, Illinois, U.S.A.  
 60438.

OSHIGATA

A reminder to new members who may have difficulties in reading tang inscriptions due to inadequate references; if they care to send a rubbing (oshigata) of the tang, addressed to Tony Chapman, 71 Ingaway, Basildon, Essex, 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.