

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



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PROGRAMME 79

MARCH - APRIL 1974

NEXT MEETING

Monday 1st April, 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 down on the left hand side.

FOLLOWING MEETING

Monday 6th May at Princess Louise. 7.30 p.m.

SUBJECTS

MAY - Discussion on Token visit to Japan - all the latest news - illustrated with slides.

NORTHERN BRANCH

Next Meeting - May 14th at 7.30 p.m. Manchester Club.  
Subject:- Illustrated lecture on Kyudo.

FEBRUARY MEETING

Sydney Divers, the Chairman, called the meeting to order at 8 o'clock sharp and the Auction conducted by Chris Allen commenced. Only 14 lots were in the sale but covering a surprising variety of items. Included were arrows; a war fan - a tachi stand - 4 scabbards - a daisho and even a selection of blades.

Bidding, although not high, was brisk and it was all over by 8.15.

Donations amounting to £11 were received by the Society.

The following visitors were welcomed - Mr. Reed, Mr. Norman, Mr. Hale and Mr. Stephens. Possibly they may be interested enough to join the Society after learning so much from the lecture they attended.

An old visitor was welcomed back after quite a long absence, namely Fuji Okimitsu, who is a 5th Dan Kendoka.

Fuji San apologised for being away for so long - so I trust we shall see more of him in the future. He brought with him a Tanto in Shira Saya Mumei and thought to be Tadayoshi 1st. An interesting point was a paper attached to the Saya. Not as one may imagine an origami, but a police permit. All blades in Japan must be registered with the police and a permit is issued for this purpose. Similar to a firearms certificate in England, for in Japan a sword is considered a dangerous weapon and how true this is.

Alan Bale gave details of samuri films now showing at the National Film Theatre. Those interested will find the whole season is liberally sprinkled with these films and jolly good they are too.

Concerning films - the films that are available from the Japanese Embassy are travelogue types and not the samuri kind that we require. However, Bill Gray has obtained films for the Birmingham branch and has kindly offered us this facility. The charge would be £14 per film and it was decided that since the Society was reasonably solvent no charge would be made and visitors would be welcome. 'Gates of Hell' was the first choice with 'Sanjuro' second. But it does depend on what is available at the time.

Future meetings were covered and it was hoped to have a talk on blade shapes in April either by Vic Harris or myself. (I am now out as I shall be going to Japan).

The May meeting will be a talk on the Token Trip - we will discuss our experiences in the sword world and should have a whole package of information for those present. Covering sword making - sword polishing and whatever gems we can pick up and it should be quite a lot. I'll do my best with slides to illustrate this - just hope they come out.

Shinsa to be held by the Token Kai of California. A little more information: It will take place June 3 - 9th. From the 3rd to the 6th will be the Shinsa and I understand it will cost \$10 to submit an item and \$30 for green papers. However, as more information comes through we will publish it.

LACQUER - Fred Maitland

Sword collectors whose primary interest is sword blades and fittings, tend to have little knowledge of the workmanship that goes into producing the beautiful scabbards that encase their blades. It is with this in mind, to further the interest and knowledge of collectors, that this talk was promoted.

The word lacquer really means to coat with lacquer. Lacquer is an old Persian word and means a type of varnish.

The lacquer that we are discussing is not a varnish as recognised by Europeans, but a unique substance called Urushi-no-ki. It is the sap of a Chinese tree (*Rhus vernicifera*) and was introduced into Japan about 200-300 BC. With the close links between Japan and China it soon became obvious to the Japanese it would be beneficial to grow their own trees rather than import the raw lacquer. The tree is ash-like and grows on mountain sides in sparse soil, extremely hardy and enjoys a temperate climate. Beautifully suited to the geography of Japan. During Autumn the leaves turn a spectacular red and present a lovely sight.

When the tree is 4-5 years old it is ready for tapping. This is done in a manner similar to a rubber tree. V shaped cuts are made in the trunk and main branches and the sap oozes into these grooves. It is collected by means of a hook shaped tool and scraped into wooden bowls. Mid summer is the right time for the best lacquer - Spring tapping gives a sap that is too thin and Autumn too lumpy.

The workers wear gloves to protect them for the sap is very toxic and could injure their hands. The period of collecting is only 2-3 months, so it is therefore a very seasonal job. A worker will tend about 1000 young trees or 600-800 older trees in a season. The best lacquer is obtained from trees 9-10 years old.

The method of collection is as follows: The worker cuts 10-15 trees with V cuts on opposite sides of the trunk and then returns to the first to start the collection of the lacquer, which is a whitish grey that quickly turns yellow and then dark brown. Four days later he returns to the first trees and cuts grooves close below the first ones and carries on as before. After 12-14 years the useful life of the trees are over and they are cut down. The stems are placed in hot water which brings out the gum - this gum is used for ground work only.

A tree will produce 53 cc of lacquer in its lifetime. The gathered lacquer is put into bamboo buckets and covered airtight. The lacquer is strained through cotton cloth to remove impurities and is stored ready for use.

Its chemical breakdown is as follows:

60-85% Urushic acid ( $C_{14}H_{18}O_2$ ) higher the better.

3 - 6½% Gum akin to gum Arabic.

1.7 - 3.5% Albuminod.

Trace of volatile acid and water 10-34%.

The best lacquer is from the oldest trees cut low down on the trunk. This is saved for the transparent top coat. The lacquer must be stored in the dark and water is added to it from time to time.

### SCABBARDS

These are made from magnolia wood to tightly hold the blade and are smoothed and finished to the required shape. The surface is covered and made smooth with a mixture of Seshime (lacquer) and rice paste 50/50 proportions, burnt clay or finely chopped cotton is added. This grey brown dough, which turns brown black, is applied to the surface - allowed to harden and then ground down with stone to give a fine surface.

Next a mixture of brick powder and seshime and water is mixed to a paste and applied. After drying it is again smoothed with stone.

The next coat is a mixture of rice paste and seshime pasted on long strands of paper or thin linen. This gives strength and prepares the surface design. Paste and seshime are applied several times more and ground down after drying.

Next - Seshime brick powder and paste are painted on ground and dried 1-2 days.

A thin coat of seshime plus water follows - result a brown black appearance. This is repeated.

Note that all drying takes place in a dark damp atmosphere, usually a box or cupboard, at a temperature of 68-80°. Black lacquer with a bit of Sake is pressed through paper and thinly applied in a damp dust free room.

Now comes the most interesting operation - polishing. This is done with charcoal of magnolia wood and water and carried on until an absolutely smooth and matt surface is produced.

On high class lacquer work to which scabbards belong there are no short cuts. That finishes the ground work for the lacquer proper - up to 30 coats well under 1 mm thick. Some objects, like sword stands require a lot of paste filling to cover joins etc. - hemp cloth - paper - linen is used to smooth out the surfaces and lacquered over.

Now the final work - we will deal with those finishes generally found on scabbards.

### Colours

The two major colours are black and red.

Black - mixture of acetate of iron and seshime - this is a rich black that turns brown with age.  
Another method is to use lamp black - this always remains the same colour.

Red - vermillion is mixed in for the best work.  
Oxide of iron is used for inferior work.

Gold - gold powder or bronze powder.

Silver- silver powder of powdered tin.

Gold powder is sprinkled on when tacky and sometimes filings are used of shredded hammered gold.

### Types of Lacquer

RO-IRO - highly polished black (sometimes red) deep gloss, produced by 18-22 coats of finest quality. Dates from 16th Century.

NASHI-JI - pear ground or aventurine. Resembles pear skin. Small flakes of gold or silver, or mixture, strewn in on lacquer in successive layers - then polished down. Many colour variations are seen. Sometimes tin and copper filings are used giving a needle like appearance. Dates from middle of 15th Century.

KIN-JI - Gold dust suspended in clear lacquer. Again in several layers dried and polished according to quality required.

FUN-DAME - dusting of fine gold or silver dust to a matt finish. Irregular shapes of gold used to heighten objects such as boats etc.

HIRA-ME - Flakes of gold or silver in irregular shapes placed separately on surface and polished.

HIRA-ME-NASHIJI - Hirame flakes sunk in layers of clear lacquer - under a glass they look like torn pieces of foil.

MURA-MASHI-JI - Nashiji unevenly applied giving cloud or steam like effects. The dust is shaken through a bamboo tube.

KIRI-KANE - Mosaic of gold or silver squares or rectangles. Dates from mid 15th Cent.

GU-RI - Many layers of varying colours of lacquer (usually black and red, also green and yellow) decorated with V shaped grooves to show layers. Just like metalwork on fittings.

MOKU-ME - Imitation wood grain. The lacquer is carved and filled with gold dust.

TAKA-MAKI-JE - Decoration is modelled in lacquer in relief and polished to give a 3D effect.

TOGI-DASHI - Design or picture with lacquers of different colours then covered with more layers and polished down - very fine scabbards only.

TSUGARU-NURI - Coloured lacquers are laid on an irregular surface and then ground flat producing a mottled effect - Chinese origin. Sometimes objects are pressed in and filled with different lacquer.

RA-DEN - Particles or powder of sea shells (Nautilus - Pear shell and since 17th C. abalone shell), sprinkled in layers of lacquer. Very popular. Inlay of pieces of shell to form pictures dates from 8th Century. This is fine work called Somada style after the man who brought it from China.

TSUI-SHU (Red) - More than 10 layers of lacquer.

TSUI-KOKU (Black) - Laid on then carved back to show colour underneath. This is not to be confused with carved wood lacquered over. Designs of Chinese style are often improved with sort of stamps. Recent work.

SHIBA-YAMA - Method of inlay of carved inlay of Mother of Pearl, stones, coral etc. to accentuate design. Invented by Shibayama end of 18th Cent. and has become a generic name for this type of work. Usually found on Tanto and short ceremonial swords.

EGGSHELL LACQUER - Crushed eggshell pressed in and clear lacquered over.

The Japanese artists were capable of imitating all sorts of other materials - iron, bronze, ink blocks, leather, pottery etc. It has unique properties: resistant to hot water, salt, most acids, alcohol etc. Its uses include sake cups, soup bowls as well as normal table wear. Only old properly made lacquer will stand up to these corrosives.

A good example of its properties is illustrated in the following happening:

A ship returning to Japan from the Vienna exhibition was wrecked near Yokohama in 1884. A very considerable amount of lacquer work both old and modern was in its hold. A year later the contents were raised. The old lacquer was found to be in perfect condition but the new was destroyed.

This does not mean that lacquer can be abused, on the contrary, any pieces that come our way should be very carefully preserved.

### CARE OF LACQUER

It should be kept away from direct sunshine and heat. Central heating can cause the base of the lacquer to warp and shrink and this in turn will cause the lacquer to crack and break away. 60-75° with 75% humidity is the ideal condition.

Do not finger or wrap in newspaper. Don't bang or press - do not tap the surface with finger nails to see how hard it is.

To clean - dust, wipe with a soft cloth if necessary use a little luke warm water. Not too much water as it could get into cracks and swell. If it is very grimy, mix a few drops of surgical spirit - alcohol with water - do not rub hard. Finish with plain furniture polish.

Restoration - DON'T. I have never found anyone who is competent to repair lacquer work. Sometimes a coat of clear lacquer may improve appearance but not if faded by sunshine.

### DATING OF LACQUER

Usually one goes by the design. Lacquer work deteriorated as time became important. So the best lacquer is the early works. There are no hard and fast rules and it is very difficult to date.

Tokyo Museum has a lacquer box made by a man who spent his life making it from different kinds of lacquer. Consider its market price if it were a production item at today's rates. Possibly £250,000 - hardly a proposition.

Inro in the days of the Daimyo, were made at the rate of one per man per year. It was the work of a team, a cabinet maker to make and fit the stock and prepare the surfaces - remember it is a good fit only when lacquered.

The lacquer worker to coat each part and make it fit perfectly.

The design was the work of another man and sometimes a special metal worker would be required to incorporate designs into the lacquer. They all worked together in perfect harmony to produce the perfect finished inro.

### HISTORY OF LACQUER

Knowledge of early lacquer is very scanty. The Imperial Lacquer Department was created in 392-291 BC. A book written in 380 AD mentions red and gold lacquer.

552. As a result of the Bhuddist influence, lacquer got under way mainly in Temples. The Temple guardians were lacquered as well as the ceilings of some temples.

Nara Period (645-794). What we might call the Lacquer Guild was established during this period.

Land owners were ordered to plant lacquer trees and taxes were sometimes paid in lacquer. Bowls of solid lacquer were produced. These were made by laying hemp cloth lacquered over a wooden core. When dry the wooden core was removed and the lacquer work was continued on the moulded lacquered cloth to finish as solid lacquer bowl.

Scabbards get their first mention in lacquer work.

10th Century. By this time the art of lacquer had become general.

15th Century. Chinese lacquer workers came to Japan to study - to study an art the Japanese had learnt from them, which shows the strides it had made under Japanese influence.

Momoyana Period (1573-1615). Inro, Zushi (portable shrines) appear.

1860 - after this time the quality dropped for there was no time available. The need to export had begun and with it came the cheap lacquer work. A few went back to the old designs and ways to achieve perfection.

There will be no more fine lacquer from Japan. So let us take care to preserve the few pieces that we have managed to collect.



### MARCH MEETING

Film night. The meeting place was rearranged for the showing of the film. Mole Benn arrived accompanied by numerous large crates from which was unearthed the necessary equipment to show the film. This particular equipment was Army Kinematograph - which would ring a bell to any old soldiers who may be amongst us. According to Mole, and I repeat only according to Mole. This equipment was in the Singapore prison camp during the war. The P.O.W's stripped it all down and hid it, putting it together only for film shows. Had it been found it would of course have been confiscated by the Japanese who, although they had no objection to the showing of films, apparently absolutely refused to pay to see them.

Fuji rose to his feet and apologised for this and offered to pay if we allowed him to see our film. It was better than showing a comic film to start the evening off.

Sidney Divers then cleared up what little business we had before the start of the film.

Mr. & Mrs. Moyaerts from Belgium were welcomed as were Mr. & Mrs. Tammans of Holland. Also present were a number of Kendoka including Fuji Okimitsu and Ric Schofield, who we haven't seen for a long time.

### POLISHING

Swords in Japan although being polished in a reasonable time are being held for up to 18 months awaiting Shinsa papers. Those who are interested in a faster turn round will be pleased to hear that Mr. Terumine is prepared to give papers very quickly without the long queue at the Shinsa.

For new members: Mr. Terumine conducted a Shinsa here in London in July 1971. He gave certificates, which were in fact personal papers - giving his opinion - not as Shinsa where in fact it is the verdict of generally 5 people.

Please note that with his signature also goes his reputation and in the sword world these signatures are not given lightly.

### Personal History of Mr. Terumine up to 1963:

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

Born 18 April 1896.

Started collecting Japanese swords, antique armours, fittings etc. about 1930 as a hobby.

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

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

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

On the 1st April 1958 was appointed as a member of Appraisal Committee for Shinsa by Moritatsu Hozokawa, Chairman of Nippon Bijutsu Token Hozon Kyokai (NBTHK).

On the 10th July 1963 was appointed as a Standing Appraisal member for Shinsa by Moritatsu Hosokawa, Chairman of NBTHK. On 10th November 1963 was awarded with the Secrets in Appraisal of Japanese Swords by Moritatsu Hosokawa, Chairman of NBTHK.

#### ARMS FAIR

We have been offered a table at the Spring Fair 26-27 April, free of charge. Badges for members attending table will be 50p each.

It was agreed that we should accept this very kind offer and put on a display; Tony Gibb volunteered to sort out the display with John Anderson and Fred Stride. It was also agreed to take a full page advertisement in the Arms Fair Catalogue at a cost of £10.

This is a very good chance to see a considerable number of swords and to meet and exchange views with overseas members. A surprising number of which attend. You may be lucky and even see some of our locals.

#### KENDO

European Championships will take place at Bletchley Leisure Centre on Easter Sunday, 14th April. It opens at 7 o'clock. Preliminary bouts will take place from 11 until 3.30. Championships will take place after this.

There will be 10 representatives from the Zen Kendo Renmai and demonstrations will be given in Kata and Iai Jutsu during the evening.

Several of the members including the Chairman and Programme Sec. will be in Japan at the time of the next meeting.

The Vice-Chairman, Colin Nunn, has therefore taken over the responsibility for the subject for that evening, which will include a Sale.

Business concluded members settled down to watch the film "Sanjuro" starring Toshiro Mifune. It was quite bloody - thankfully in black and white - I'm sure colour would have paled the cheeks of many present. Mifune performing in his usual fantastic manner - bodies all over the place. It was very enjoyable. Our thanks to Mole whose hard work and equipment made it all possible.

#### SWORDS - CUSTOMS

It has come to our notice that a member who had swords polished in Japan and returned by air freight had a very unpleasant experience upon their return to him from Customs.

1. A sword had been driven so hard into the saya it had come through the end.
2. All blades were covered with finger marks.
3. A Tsunagi was badly chipped where someone had obviously been hacking with it.

This sort of treatment is deplorable and is the product of ignorance. One would and should expect ones property to come safely through customs and not be abused in this manner.

I understand from others who have had swords returned that they have managed to be personally at the opening of the packages for customs clearance to ensure this did not happen.

Another way is to have them sent by Air Mail Post - it appears to be a much safer way.

So be warned and take care.

## NEWS FROM THE NORTH

The March meeting of the Branch was held on Tuesday, March 12th at the Manchester Club. There was a good turn out of members, and one very welcome guest, Mr. Brett Hubbard. Mr. Hubbard has been a member of the Token for several years but this was the first meeting he has been able to attend. We hope he will be able to come again, and extend the same warm welcome to any other member to come and join in our activities.

A number of interesting items were brought along this month. There were several fine swords, including a number of wakizashi and tanto brought by Brett Hubbard which were sold at auction at the end of the meeting. Mr. Bateman showed three large and ornate tsuba depicting Japanese legends in finely executed relief.

The main event of the evening was a talk by Stephen Turnbull on "The Japanese Common Soldier". As this was an unusual subject members listened with interest. The talk was illustrated by a series of models constructed by Mr. Turnbull showing the development of the foot-soldiers armour from the 12th to 16th centuries. Ian Bottomley brought along several items relating to the foot-soldier, including a firearm, and a simple jingasa, probably of Momoyana period construction.

Something of a reunion was held on the Saturday following, March 16th, when members turned out in force to view the Arms and Armour Society's Northern Branch exhibition. There was quite a lot of Japanese stuff for sale, but all at inflated prices, and although there was much handling and examining I witnessed little selling.

The next meeting should be a fascinating one. On May 14th at 7.30 p.m. we are to have an illustrated lecture by an expert at the art of Kyudo. The gentleman concerned will be showing, and hopefully shooting, the bows, arrows and other accoutrements associated with the art. All members are urged to attend what promises to be an evening to remember. Ladies are admitted to the Club, so why not bring your wife along? If every member brought an interested guest it would make our speaker's evening far more worth while.

To get to the Manchester Club from Piccadilly: Proceed on foot down Market Street and turn left into Spring Gardens. The Manchester Club is on the right, sharing a Victorian pile with the bank.

## THE JAPANESE COMMON SOLDIER

I have a twofold purpose in presenting this paper. First I hope to give an assessment of the place of the common soldier in Japanese history, and describe his armour and weapons. By 'common soldier' I mean a fighting man of lower than samurai rank. Secondly, in so doing, I hope to undermine a myth that is very popular at the present time, the myth of the "superman-samurai". The belief that the Japanese samurai was in some way superhuman is reinforced by such things as "martial arts cults" etc. I hope to show that while the samurai had a high code of ethics and a great deal of bravery, this was only part of the story, and that the common soldier had a large part to play in Japan's military history.

I hope my ideas will come over more clearly as we discuss the common soldier, for it is the mere fact of his existence that debunks the "super-samurai" idea more than anything else. Taking a historical perspective we may begin in the twelfth century, for this is when the military class began to establish themselves as a true force in Japanese society. At this time, which is marked by a succession of rebellions and a great civil war, the distinction between the samurai class and the rest was more marked than at any time in Japanese history, except for the later Edo period when samurai were distinguished by their right to wear the coveted two swords. However in the twelfth century the distinction between the two was all but total. Their social origins were different, the weapons they used were different, and their use in battle was different. Japanese military society was organised on a tight clan basis, so it is not surprising that the rank to which one could rise depended to a large extent on one's relationship to the clan chief. While a distinction was made between "samurai", roughly corresponding to "knight", and the lower orders, a distinction was also made between "kenin", clan member, and others. So there were two "qualities" that one had to possess before honours could come one's way. The impression given by history is that one of the two could be conferred, but rarely both, except in cases of an allied family with a long tradition of loyalty, and some claims to nobility of its own. The common soldier enjoyed none of these opportunities. His life was nasty, brutish and short. He was usually a rough character, with some rougher than others. Particularly notorious at this time were Yoshinaka's troops from the mountains of Shinano, who mercilessly sacked the capital city of Kyoto in 1183. Another organisation that tended to attract the lowest common denominator was the Church. The large monasteries recruited mercenaries, called "sohei", into the priesthood for the sole purpose of increasing their private armies. Apart from their depredations, in which no doubt many of the

samurai joined, we get little indication of the part actually played by common soldiers in these wars. This is because the epics, such as the "Heike Monogatari" (the story of the Taira clan 1180-1185) were written for the consumption of nobles and, like Homer, concentrate on noble exploits. Now and then we get an inkling that foot soldiers are in action, and together with considerations of their weaponry, a picture of them can be built up. The common soldiers were unmounted and were forbidden the use of the samurai longbow. Instead they were armed with a weapon called a naginata (a long glaive) and a short sword. They were lightly clad, with little more than a loincloth and shirt during warm weather and their armour consisted of a "do-maru", wrap-round armour of inferior quality, and a metal guard for the brow and cheeks, worn below an "eboshi" cap. Before battle was joined the foot-soldiers performed useful tasks such as carrying the heavy wooden shields behind which an army sheltered. Theoretically the battles were decided by the samurai mounted on splendid chargers, challenging each other to mortal combat with homeric speeches. There is no doubt that this did occur, and quite often, but apart from the obvious effect of reducing the numbers of the enemy by one and putting into question the morale of the survivors, it was a practice divorced from the overall need to actually win a battle. It was here that the foot-soldier came into his own, for while he realised that it was more than his life was worth, literally, to prevent his lord or leader from taking the head of a worthy opponent, should the worthy opponent prove the better, then there was nothing to stop half a dozen determined footsoldiers hamstringing his horse and decapitating the erstwhile victor! An ignominious death, no doubt, but none the less effective for it. An English general once wrote that all British victories were won on the side of a hill in pouring rain, and the same would apply to the Japanese Civil Wars. We read of night attacks, fights across bridges, fights across rivers and in rivers, fights on beaches, fights down cliffs, in fact everywhere except a decent flat battlefield where samurai could behave as they ought to behave! It was the anonymous sword blade and the unseen arrow that decided the fate of princes. There were heroics, as there were heroes, and stories such as the death of Atsumori have a place in our tale, but the overall effect was produced by ordinary men including traitors, cowards and common soldiers. (That there were cowards is illustrated by a certain Munemori, the son of the great Taira Kiyomori. Kiyomori had set his family on the pinnacle of success from which they were dislodged by the wars. In the final battle Munemori was accused, quite justifiably, of cowardice and his accuser announced to all and sundry that the cowardly Munemori was no son of his

illustrious father but in reality the son of an umbrella merchant. It appears that jokes about travelling salesmen are not a recent invention!)).

With the end of the war the footsoldiers returned to till the devastated fields from whence they had come, and the newly established "Shogunate", the military dictatorship founded by the victor, Yoritomo, enabled the samurai to turn to gentler pursuits. Without the stimulus of war military skills declined to such an extent that one hundred years later, when Japan faced foreign invasion in the form of the Mongol invasion, she was deficient in all except courage. We are told that proficiency in that skill when that was the hallmark of the samurai, archery was so lacking that in 1262 during an archery exhibition a particularly small target was placed so that the competitors could show their skill. As it was no one ventured to attempt it, whereas a century before there would have been many vying for the honour. More surprisingly we read that the short Mongol bows could now out-distance the Japanese. The Mongols also possessed some form of artillery, catapults and the like, that could fire "Fire bombs", but their real strength lay in the way they used their ordinary soldiers. Unlike the Japanese, who still preferred to forget that the footsoldiers existed, the Mongols were arrayed in huge phalanxes that could withstand any attack by Japanese horsemen. There was no opportunity for an individual combat, and had there been there would have been no respect for the challenge and the right of the two combatants to decide their own fate. However the Japanese finally triumphed because of a storm that wrecked the invasion fleet, sent, so the Japanese say from heaven. They called it the "kami-kaze" or divine wind, and a legend like "Drake's drum" grew up, that stated that whenever Japan was again threatened by invasion the divine wind would blow and destroy the enemy. The effect of this and the other legends on the Japanese psyche of the thirties is indicated by the adoption of the name of "kamikaze" by the suicide pilots of 1945, identifying themselves with the divine wind, and through it the myth of the invincible samurai.

Although the divine wind finally put paid to the mongols it did not arrive until after the Japanese had withstood the Mongols on the beaches of North Kyushu. Perhaps this encounter with a strange and terrible enemy taught the Japanese a thing or two. It is true that after the Mongol invasions the style of warfare appears to change. Slowly

and with some reserve the ideal of the mounted samurai and his individual combat tends to slip out of actual history, while at the same time the mounted samurai as a legend begins to grow. The exploits of the Minamoto and the Taira enter the realms of myth, the protagonists becoming as Titans to ordinary warriors of the day. But a new legend took place, as the fourteenth century dissolved in bloodshed over the question of Imperial succession. The leader of the loyalists was the great Kusunoki Masashige. The nature of his position made it difficult for him to lead an army in the old twelfth century style. His support for the exiled Emperor had to be conducted in stealth, with something like guerilla tactics. We read of sieges, of ambushes, and of samurai leaving their horses and proceeding on foot. Consequently the samurai gradually began to see the advantages of the footsoldiers simpler suit of armour, so their heavy "yoroi" was discarded in favour of the do-maru, and the haramaki, which opened at the back. With the civil war of Onin, at the end of the fifteenth century, the foot-soldier reigned supreme. The Onin War was a sickening series of street fights in what was left of the capital city. Foot-soldiers, called "ashigaru" or "light feet" were recruited in their hundreds for the rival armies. Their discipline was non-existent, they were dressed in what they could loot, and armed with what they could steal from the dead. A contemporary chronicler describes them as "excessively dangerous daylight robbers" and notes with regret that they comprised the majority of certain clans armies.

By the beginning of the sixteenth century it was becoming obvious that whoever could control the ashigaru and weld them into a fighting force, would eventually control Japan. But the warlords were too conservative for that. They still clung to the legends of the noble samurai, and hoped to make themselves into the supermen they had been encouraged to be. Besides, to train ashigaru to proficiency in the bow would take time, and as the ashigaru had no loyalty and less obligation, they were hardly likely to stick around for long enough when the prospect of loot afforded itself elsewhere. Also, there were no warlords with the authority to discipline the ashigaru or with the future prospects of success to persuade the troops to stay. The best example of this tendency is the war, if one could call it that, between Takeda Shingen and Uesugi Kenshin. These two neighbours fought at least twelve battles at Kawanakajima within the space of ten years. The list of the various encounters reads like a football fixture list, an analogy that is strengthened by the probable



tendency of ashigaru to fight on either side, the transfer fee being a share of the spoil! These encounters were never decisive, and are characteristic of the multitude of squabbles between the warlords that is called the "Sengoku" period, "The age of the country at war".

But it was these common ashigaru that decided the fate of Japan. In 1543 the first European explorers arrived in Japan bringing with them an invention that was to change decisively the pattern of Japanese warfare. This was the musket. The weapon was demonstrated to the Lord of the island of Tanegashima, where the Europeans had landed. He was so impressed that he bought the two muskets, which were matchlocks, for the colossal sum of 2,000 taels, equivalent to about £80,000 by today's standards. The lord gave the guns to his master swordsmith to copy. The swordsmith found certain parts somewhat difficult to comprehend so when the next Portuguese ship arrived exchanged his daughter for a series of lessons in gun-making. With the traditional Japanese knack of adapting and improving they were soon able to convert a primitive firearm into a deadly weapon, but success still eluded the warlords. They now had a powerful new weapon and large evanescent armies - somehow the two had to be combined in an effective way.

The man who succeeded in this was Oda Nobunaga. On succeeding his father in 1549 Nobunaga placed an order for five hundred guns with the Tanegashima gunsmith. No doubt many were used by his samurai, but some he put into the hands of his common soldiery. Perhaps he remembered the stories he had been told about the Mongol invasion when masses of well drilled troops nearly put paid to the flower of Japanese chivalry? Whatever his thoughts he realised that here he had the secret of conquest. It took little training and not much strength to handle and fire a musket. The training Nobunaga lavished on his troops was the training of discipline and, as nothing succeeds like success, the ashigaru stayed with him. To increase their pride in his service he dressed them in uniform colours, with his banners flying over them and his badge painted on their breastplates. He organised them in companies, together with companies of spearmen and archers. In 1575 his ideas were put severely to the test at the battle of Nagashino. In his army Nobunaga had 10,000 musketeers. Facing him was an old style warrior called Takeda Katsuyori, son of the late Shingen. Nobunaga knew exactly what Takeda would do.

His samurai would charge forward on horseback to pile into Nobunaga's army. He knew this because this was what had always happened, even though Takeda had as many muskets as had Nobunaga. So Nobunaga detached 3,000 of his best musketeers, all ashigaru, and lined them up in three ranks behind a wooden palisade. The ranks were to fire in turn. It was Agincourt, it was the Somme. It was English archers, it was machine gun and barbed wire. As if to prove that old generals never learn anything Takeda's army charged forward and were annihilated. It was the most decisive battle in Japanese history for five hundred years, and nothing in contemporary Europe compares to it. Its effect on Japanese warfare was shattering. From then on the musket was the Queen of the battlefield. Suits of samurai armour were made bulletproof and every samurai sought a firearm. But it was the emergence of the common soldier who could bring down a mounted, semi-mythical being called a samurai with one bullet that was important. From then on large armies, with well-drilled, well-trained troops were "de rigueur" and in 1600 the largest battle ever fought on Japanese soil ended in victory for Tokugawa Ieyasu, once a general of Nobunaga and now a warlord in his own right, yet with a tenacity and a level of political cunning that Nobunaga never possessed. As a result of his victory Japan settled down to over two hundred years of welcome peace, secluded from the outside world by order of the Tokugawa dynasty.

In the piping days of peace military affairs stagnated far more rapidly than they had in the thirteenth century. Some warlords, all of whom owed allegiance to the Tokugawa, no doubt thought of rebelling at some time, but their time was taken up by pounding up and down the Tokaido road between Kyoto and Edo, on their way to audience with the Tokugawa. The common soldiers were dressed more gaudily than ever, and even though they were not samurai in the old accepted sense they swaggered as much as their betters and looked down their noses at the common people as the "warriors in serried ranks assembled" marched past. Apart from the ceremonial duties such as those that kept the military busy there were the ever increasing threats from foreigners. Every now and again a ship would be sighted in Japanese waters. A panic would ensue and the local "home guard" would don ancient armour and wheel a museum piece of a cannon to the waters edge.

Of course when the foreigners finally arrived the old order in Japan gradually gave way to the new. No sooner had the smoke drifted away from the battlefield of the Satsuma rebellion, where the last of the old samurai armies were blasted into oblivion by the rifles of a Western style army, than the reality that lay as a corpse on the field took life

again as a myth. Once there were no actual samurai about it was possible to let the myth grow, and it is perhaps significant that it was not many years later that the elements of self defence were combined into the sport of judo, with a mystique of its own, and its roots in the past.

Nowadays the myth of the samurai is ever with us and in its glare the story of the common soldier, and even the reality of the samurai fade into insignificance. Maybe even in the Token we tend to forget about the men who actually wielded the swords that we study and treasure - that they were, as Shakespeare puts it, "all sorts and conditions of men".

If my short paper has helped to put the record straight, I shall be well satisfied.

IDENTIFICATION OF NIHONTO . . . . . through SHAPE

by courtesy of A. Yamanaka

PART II - KAMAKURA PERIOD

Kamakura Period is divided into three parts, Early, Mid and Late Kamakura.

The shape of the blade during the early Kamakura Period was about the same as those of the Heian Period, but made slightly firmer and stronger. The Mid Kamakura Period blade becomes slightly longer in length, about 3 Shaku. The Sori becomes somewhat shallower. The width becomes a little wider and the tapering of the blade towards the Kissaki becomes much less pronounced than in the previous period. In other words, the whole appearance of the blade is stronger than those of the two previous periods. Also, it was during the Mid Kamakura Period that the Ikubi Kissaki Tachi came into being, whose original length was about 3 Shaku 4-5 Sun. The width of the Ikubi Kissaki Tachi is about the same at the Machi and the Yokote area, though in its original length there was some Fumbari. The Sori is made a little strong and though there was not much Hiraniku, there is quite a bit of Niku at the Hamon area. This is called Hamaguri Ba. (Hamaguri refers to clam). The Shinogi is not wide, however from the shape of the blade, the width of the blade will "seem" wider towards the tip than the bottom. This is especially so because of the shape of the stubby Ikubi Kissaki. The Ikubi Kissaki is very stubby and the angle is about 45°.

The shape of the blade during the Late Kamakura Period is based on the previous Mid Kamakura Period, but the Kissaki becomes longer. The Niku at the Hamon is taken off and made flat, giving the blade an overall appearance of being a very sharp instrument.

Tanto which were not made in great numbers during the Early Kamakura are seen in the Mid and Late Kamakura Periods.

Those during the Mid Kamakura are made in a length of about 8 Sun 5 Bu and thereabouts, the width of the blade is narrow in comparison to the length and it is a little thick. There is Fukura giving the whole an appearance of elegance. This is called the Josun Takenoko Zori shape Tanto. The Tanto of the Late Kamakura Period were made in a length of about 9 Sun with the width made slightly wide and the Fukura will not have the roundness as seen in those of the previous period. The blade is made in Chukan Zori and the general appearance gives the blade a little strong feeling.

To explain this in more detail for the individual swordsmiths:

Yamashiro Province

Awataguchi School

KUNITOMO, HISAKUNI, KUNIYASU, KUNIKIYO etc.

The swordsmiths of the Awataguchi School are all considered masters and all of them helped bring about the great surge in the betterment of sword making during the Kamakura Period. Also, the number of swordsmiths who went to serve and teach Emperor Gotoba helped bring about the glory in the skill of the Yamashiro swordsmiths.

The general description of Awataguchi works are that they are in the Tachi style of the Heian Period, but with a slightly stronger and firmer feeling, meaning that the blade is a little thicker and a little wider.

There may be slight differences from one swordsmith to the next, but generally they are about the same in overall appearance.

YOSHIMITSU is well known for having made a great number of Tanto. They were made in Takenoko Zori in Josun length (8 Sun 5 Bu), though in cases there will be a few in Sunnobi or Sunzumari length. There will be much Hiraniku and the Kasane will be a little thick. The Nakago is longer than those of other smiths of this period.

Rai School

KUNIYUKI and NIJI KUNITOSHI

Tachi - of the shape of the Mid Kamakura Period. That is the

shape is very firm. Also made Ikubi Kissaki style Tachi.

#### RAI KUNITOSHI

Tachi - made in the style of the Mid Kamakura Period, very firm and with much Fumbari tapering narrow towards the Kissaki.

Tanto - were made in the Hiratsukuri Takenoko Zori Josun length with the thickness and the width in good proportion to the length of the blade. Also made Unokuri Tanto as well as Shobu Tsukuri Tanto, though very rarely.

#### RAI KUNIMITSU

Tachi - shallow Sori with the width of the blade not varying too much from the Machi to the tip. Hiraniku lacking and the Kissaki is made long.

The general appearance is a very strong Tachi style. Others are made in the Late Kamakura Period style, but the Kasane is made thick and will have Hiraniku, therefore this type is, at times, mistaken for the Ikubi Kissaki style Tachi. Still others are made with a very deep Sori and with much Fumbari which tapers narrow towards the tip. This type will often be mistaken for the early Yamashiro style.

Tanto - made in different styles, but they can be divided into three distinct styles

1. Takenoko Zori of Josun length with simple carvings.
2. Chukan Zori also with simple carvings.
3. Sunnobi with a slightly wide Mihaba, Sori, thick Kasane which is in the style of the early Soshu Tradition.

Also made Unokubi Tsukuri and Shobu Tsukuri.

#### RAI KUNITSUGU

Tachi - made in the style of the Late Kamakura Period with Hiraniku and the Sori made a little stronger. Has the 'feeling' of the Ikubi Kissaki Tachi shape.

Tanto - made many Tanto, but they can be divided into two styles:

1. Hiratsukuri Takenoko Zori in a short Sunnobi length with Hiraniku and the roundness at the Fukura lacking. The Kasane is made a little thick.
2. Hiratsukuri of Sunnobi length of over 1 Shaku. The Mihaba is made wide and the Tanto will have Sori. The Kasane will be thin, the Hiraniku will be lacking and the roundness at the Fukura also will be lacking.

### RAI TOMOKUNI

Tachi - Rare

Tanto - are seen in greater number than Tachi. They are made in Hiratsukuri Sunnobi with little Sori and with wide Mihaba. The Kasane will be thin.

### RAI MITSUGANE

Tachi - Rare

Tanto - Hiratsukuri Takenoko Zori, but slightly longer than the Josun and the Kasane is a little thick.

### RAI KUNIZANE

Tachi - Very rare, in its original length and the same can be said for most of the swordsmiths of this time. The Sori is made shallow with the width of the blade about the same at the Machi and at the Yokote.

Tanto - Chukan Zori. Also made Hiraniku Sunnobi style with little Sori.

RAI KUNINAGA - is about the same as RAI KUNIZANE

### RYOKAI

Tachi - will look like they were made in Katana shape. They will have Fumbari and will taper narrow towards the Kissaki. The Shinogi is made high. The Mune will also be made high. The Sori has a Koshi Zori tendency.

Tanto - Hiratsukuri Josun length with narrow Mihaba and with a little Sori. The Kasane will be a little thick. Also made Sunnobi and Unokubi Tsukuri.

### YAMATO PROVINCE

#### CHU SENJUIN SCHOOL

SADASHIGE, SANEMUNE, RIKIO, KUNTYOSHI, SADASHIGE

Chu Senjuin refers to the swordsmiths of this School that were active from about the Mid Kamakura Period into the early Yoshino Period. Works by these swordsmiths are extremely rare, however, it can be said that they are a 'stronger' version of the Ko Senjuin mentioned in the previous instalment.

The Ko Senjuin dates from the Heian Period into the early Kamakura Period and as such there will not be too much difference between the Chu Senjuin and the Ko Senjuin of the Early Kamakura Period, though there will be noticeable difference from the Heian Period works. Tanto, made on rare occasions,

were Takenoko Zori or Chukan Zori. Hiratsukuri Sunnobi style with wide Mihaba were also made.

#### TAEMA SCHOOL

##### KUNIYUKI

The Taema School is represented by this smith, KUNIYUKI, and though there are other swordsmiths listed in this school such as:

TOMOKIYO, TOSHIYUKI, KUNIKIYO, TOMOTSUNA, TOMONAGA,  
TOMOYUKI, ARIHOSHI, CHOARITOSHI

most of these worked from about the late Kamakura Period into the early Yoshino Period.

##### KUNIYUKI

Tachi - Tachi style and shape of the Mid Kamakura Period. Also made the Ikubi Kissaki Tachi.

Tanto - Hiratsukuri Chukan Zori and Sunnobi with wide Mihaba. In either case the Kasane is thick. Made Unokubi Tsukuri too.

#### SHIKKAKE SCHOOL

NORIHIRO is the founder of this school, but the works of this swordsmith are very rare and his son NORINAGA is commonly given credit as being the founder.

##### NORINAGA

Tachi - Tachi shape of the Late Kamakura Period with thick Kasane and there will be much Hiraniku.

Tanto - Josun or in Sunzumari length and the Sori is in Takenoko Zori with thick Kasane. The Kasane becomes thin towards the tip and then becomes extremely "withered". On occasion Chukan Zori are seen.

There are 3 generations after the 1st NORINAGA. Other swordsmiths of this school are NORINARI and NORIZANE though works other than those by NORINAGA are very rare.

#### TEGAI SCHOOL

KANENAGA is commonly regarded as representative of this school and there are many excellent examples of this swordsmith left to us. The Tegai smiths lasted for quite a long time and the last of this group can be seen working in the late Sengoku Period, just prior to the Shinto Period.

## KANENAGA

Tachi - Tachi shape of the Early Kamakura Period with the Kasane thick and the Shinogi high, but the Mune becomes thin. Many of the works will be made in Koshi Zori.

Tanto - Hiratsukuri Takenoko Zori in short Sunnobi length. Chukan Zori, Kasane thick and the Mihaba is made slightly wide.

Other swordsmiths of this school are:

KANEKIYO, KANEYOSHI, KANETSUGU, KANETOSHI, KANEMITSU, KANENAGA, KANEZANE

and the works of these swordsmiths very closely resemble those of KANENAGA, but the Sori will be slightly shallow.

Other well known swordsmiths of this school are KANEUJI and KANETOMO. KANEUJI is the swordsmith who went to work in Mino Province and changed his name to Shizu Saburo KANEUJI. Also, he studied under MASAMUNE of Soshu Province and is counted as one of the MASAMUNE Juttetsu.

Works KANEUJI made while still in Yamato Province are regarded too as Yamato Shizu.

## KANEUJI

Tachi - In the shape of the Mid to Late Kamakura Period. The Sori is shallow, the Mihaba wide and the Kasane thin. The blade will lack Hiraniku. The Shinogi will be high and the width of the Shinogi will be narrow. The Kissaki will be long and the roundness at the Fukura will be lacking.

Tanto - Most of the Tanto by this smith will closely resemble those of KANENAGA.

## RYUMON NOBUYOSHI

Works of this swordsmith are rare, however if they are found, they are made in the Tachi style of the Mid Kamakura Period. Kasane is thick, the Shinogi is high and the Sori will be deep.

## HOSHO SCHOOL

### SADAMUNE

Tachi - Tachi shape of the Late Kamakura Period with shallow Sori and the width of the blade does not differ too greatly between the Machi and the tip. Hiraniku will be lacking, the Shinogi will be high and the Kasane will be thick.



Tanto - Hiratsukuri Takenoko Zori in slight Sunnobi length. Also made Chukan Zori style. In either case the whole appearance of the shape of the Tanto is that it is made very 'firm'. The Mihaba is wide and the Kasane is thick.

Swordsmiths of this school other than SADAMUNE are:

SADAYOSHI, SADAZANE, SADAKEYO, SADAOKI, SADAYUKI, SADAMITSU.

PART III - KAMAKURA PERIOD

Sosho Province

KUNITSUNA

From the Awataguchi School of Yamashiro Province, KUNITSUNA went to Kamakura to help establish the Sosho School.

Tachi - Tachi style and shape of the Mid Kamakura Period, with the Kasane thick and very gentle Hiraniku. Also made Ko Dachi.

SHINTOGO KUNIMITSU

Tachi - Tachi style of the early Kamakura Period and they are made exactly like those of the Awataguchi smiths of the time.

Tanto - Hiratsukuri Takenoko Zori of Josun length as well as Sunzumari length with the whole appearance of the shape made very 'gentle'. Gentle Hiraniku and the Eukura will lack roundness.

Other smiths of the Shintogo Lineage are 2nd KUNIMITSU and KUNIHITO who made Tanto but in Hiratsukuri Takenoko Zori in short Sunnobi length. The roundness at the Fukura will be lacking.

KAMAKURA ICHIMONJI SUKEZANE

Tachi - One of the few smiths who was really skilled in making the Ikubi Kissaki Tachi. There is much Hiraniku and the shape of the blade is made very strong. Also said to have made Ko Dachi.

SUKETSUNA - closely resembles SUKEZANE, but lacks greatly in skill.

BIZEN SABURO KUNIMUNE

Tachi - made two distinct styles of Tachi, Bizen Tradition and Yamashiro Tradition. Those made in the Bizen

Tradition are in the Ikubi Kissaki Tachi style. There will be Ha Niku, but the Hira Niku will be slightly lacking. The width of the Shinogi is made narrow. The Kasane is thin. Those made in Yamashiro Tradition are in the style of the Mid Kamakura Period Tachi, however not in the Ikubi Kissaki Tachi style. The Sori is made shallow, the width of the blade is made narrow, the Kasane is thick, the Shinogi is made a little high and the width of the blade towards the Kissaki is made a little narrow.

#### YUKIMITSU

Tachi - In the style of the Late Kamakura Period. Some works will have the Kissaki made long. There will be Hiraniku and the Kasane is thick.

Tanto - Hiratsukuri Takenoko Zori is slight Sunnobi length. The Mihaba is made a little wide. Typical of the Tanto of the Mid Kamakura Period Yamashiro Tradition. Then there are those made in Sunnobi Chukan Zori with the Mihaba made a little wide. Length about 9 Sun long and with a slight Sori and the Kasane will be thin. In either case, there will be Hiraniku.

#### MASAMUNE

Tachi - of the Late Kamakura Period with little H. Niku. Or, Tachi style closely resembling that of the Yoshino Period with shallow Sori, wide Mihaba, with Ha Niku and the Kasane made thin. The Kissaki will be made a little long.

Tanto - Made many different styles and lengths.

Hiratsukuri Chukan Zori, wide Mihaba and with Sori. Sunnobi in wide Mihaba with thin Kasane. Most of the Tanto are in the Mid Kamakura Yamashiro Tradition style Takenoko Zori, but made a little stronger. The width of the blade will be a little wide in comparison to the length of the blade, however some of the blade will be in the conventional Takenoko Zori length and width.

The so-called Hocho style Tanto are made in a shape distinctly its own. They were never seen before nor after this swordsmith, though some swordsmiths during the Shinto Period made copies of them.

#### SADAMUNE

Tachi - of the Late Kamakura Period with shallow Sori and the width a little wide. Others will be made narrow. In both cases the Kissaki will be made a little long. The Kasane is thick.

Tanto - Hiratsukuri Chukan Zori. Others will be in Sunzumari length with little Fukura. Still others will be in Sunnobi, about 1 Shaku, and in the Kowakizashi style with wide Mihaba and with Sori.

Mino Province

SHIZU KANEUJI

Tachi - in the style of the Late Kamakura Period. It will have much grace in the general appearance of the blade.

Tanto - made two styles, Josun Hiratsukuri and Sunzumari with narrow Mihaba.

KINJU

Tachi - very rare, but if they are encountered, they will be like those of KANEUJI though less skillfully made.

Tanto - Hiratsukuri Saki Zori.

Etchu Province

GO YOSHIHIRO

Tachi - Tachi style of the Late Kamakura Period with much grace. Will have Hiraniku and the Kasane will be made thick.

NORISHIGE

Tachi - All have been shortened to Katana length. In their original form they were made in the Tachi style of the Late Kamakura Period.

Tanto - Josun Hiratsukuri Takenoko Zori with thick Kasane and with Hiraniku and with Fukura.

Bizen Province

NORIMUNE

SUKEMUNE of FUKUOKA ICHIMONJI School

Tachi - Very gracefully Tachi style. Everything about the blade is perfectly balanced. Nothing is overly emphasised. They are made in the Tachi style of the Mid Kamakura Period. The width of the blade does not vary too much between the Machi and the tip, and the Kissaki is made like those of the Ikubi Kissaki Tachi. There will be Ha Niku.

Other swordsmiths of this school, Fukuoka Ichimonji, are:

NOBUFUSA, NOBUKANE, SUKEFUSA, YOSHIFUSA, YOSHIMOTO,  
YOSHIHIRA, MUNETADA, YOSHIMUCHI, MUNEYOSHI, MUNETADA,  
SUKEZANE

Of these smiths, NOBUFUSA, NOBUKANE and NOBUKANE made Tachi in the shape of Ko Ichimonji, that is in the style of the Heian Period with very high, graceful Sori with the Mihaba not wide.

SUKEFUSA and YOSHIFUSA are known for their swords having very wide Mihaba and being sturdy looking.

YOSHIMOTO, YOSHIHIRA, MUNETADA, YOSHIMUCHI, MUNEYOSHI and MUNETADA are known for having made Tachi in very graceful shape, though not as much as those of the Ko Ichimonji.

SUKEZANE is known for the Ikubi Kissaki style Tachi.

YOSHIOKA ICHIMONJI refers to swordsmiths who branched out from the Fukuoka Ichimonji School led by SUKEYOSHI, SUKEMITSU, SUKESHIGE, SUKEKANE, SUKESHIGE and a few others.

Tachi - Sori is shallow and the width of the blade does not vary from the Machi to the tip. In general, they are about the same as those of the Fukuoka Ichimonji blades, though slightly inferior in all aspects.

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#### PROGRAMME - TOKEN TOUR

22nd Mar. Friday	Depart Heathrow JL.442 at 12.55
23rd Mar. Saturday	Arrive Haneda at 11.30. We are being met at the Airport and there will be a short delay for an official photograph. Private coach to New Otani. Due to the long air journey, suggest quiet relaxing day at the hotel or a walk around Tokyo or the acres of gardens attached to the Hotel.
24th Mar. Sunday	Free day. Suggest a whole day trip to Nikko or Hakone. This can be booked at the Hotel.
25th Mar. Monday	Depart hotel by private coach at 9.00 for arrival at 9.30 at the 'KIKYOMON' Gate Imperial Palace at the invitation of Mr. Isaburo Nakamura (8th Dan Hanshi) Chief Kendo Instructor to the Imperial Guard. We will be met at this gate and have to 'sign in'. We will be shown around:

(D)

the Togyoen end in the Palace and some of our Kendoka may wish to practise in the Imperial Dojo. Prince T. (if he can be available at that time) has said he will look in and meet us.

The coach will then take us to a restaurant and after lunch to Senkakuji to visit the graves of the 47 Ronin. From there to the Asakusa temple and then on a sightseeing tour of Tokyo including GINZA. Return to hotel about 18.00.

- 26th Mar. Tuesday      Free day. A general strike of all public services is expected to take place for this one day.
- 27th Mar. Wednesday      Depart hotel by private coach at 9.30 for Kamakura. Arrive 10.30 at the Sword Polishing School run by Mr. Nagayama (Master Polisher).  
(B)      Sightseeing of Kamakura temples, Daibutsu, etc. This will take a whole day and exact time schedules are unknown.. Return to Tokyo, Hotel 18.00. (Lunch at Chinese Restaurant "Ka-Shoro" in Kamakura).
- 28th Mar. Thursday      Depart hotel by private coach at 9.30 for 10.00 arrival Ginza Matsuzukaya Department Store to attend the Exhibition of more than 100 swords made by modern Japanese swordsmiths. This is sponsored by the Mainichi newspaper and the exhibition opens on our arrival. We shall meet some famous Modern swordsmiths.  
(A)      Proceed to the Ueno National Museum to be shown National Treasures by Mr. Kashima - chief of the Sword Department.  
Lunch at Chinzaso gardens.  
Then on to the TOKEN HAKUBUTSUKAN at Yoyogi to see more National Treasures and Juyo blades. Exact time schedules are not known. Dinner at Chinzanso Gardens  
Anticipated return to hotel 21.00.
- 29th Mar. Friday      Free day. Suggest another whole day sightseeing trip.
- 30th Mar. Saturday      Private coach from hotel to Tokyo station then by super express to Kyoto and the Grand Hotel.

- 31st Mar. Sunday      Free day. There are a large number of tours to choose from, gardens, temples, palaces, etc.
- 1st Apr. Monday  
(C)      Depart hotel at 9.30 for Nara. Sight-seeing and visit the living National treasure - the famous swordsmith, Mr. Gassan Teiichi for sword making. This will take a whole day. Lunch at Nara Hotel. Arrive back in Kyoto at 18.00.
- 2nd Apr. Tuesday      Kyoto sightseeing including a visit to see lacquer craftsmanship and a visit to a privately owned daimyo's house famous in Japanese history.
- 3rd Apr. Wednesday      Depart hotel by private coach to Osaka airport for flight JL.124 at 18.35. Arrive Tokyo Airport 19.25. Airport last minute shopping. Depart JL.421 at 22.30 for London.
- S A Y O N A R A
- 4th Apr. Thursday      Arrive Heathrow 7.10 a.m.

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WANTS LIST

- Kashira - OMORI School signed TERUMIDE if possible  
S. Hallard, 93 Oak Lane, West Bromwich, Staffs.
- TSUBA: Good ko-katchushi (old armourer), tosho (swordsmith) of any period, Onin, and mirror-maker pieces. Will pay cash or trade against tsuba. Quite a variety of schools and styles are in my collection and we might be able to fill in reciprocal blanks. Send an Oshigata of both sides together with the thickness of the piece(s) at the rim and seppa-dai. Arnold Frenzel, c/o Wilfred Laurier University, Waterloo, Ontario, Canada N2L3C5.
- FUCHI-KASHIRA - Sets or odds urgently required by collector to dress his naked blades - reasonable prices paid. B.T. Williams, 80 Queens Road, Gosport, Hants.
- MON - Information regarding MON, especially drawings or illustrations for study would be welcomed. All data will be returned to sender. G.W. Ings, 19 Meadway, Epsom, Surrey.

WANTED - information on armour worn by named samurai of the Momoyama period, photographs, descriptions, etc., particularly armour in museums or private collections attributed to a well-known owner. Especially the Maeda, Oda, Honda families. Stephen Turnbull, 17 Conway Drive, Hazel Grove, Stockport, Cheshire (061-456 4579).

FOR SALE - Tsuba Boxes £1.

Fuchi Kashira or Kosaka Boxes 80p.  
Katana Bags with cords £3.50p  
Cleaning Kits £3.50p  
White Silk Tsuka Binding 50p. per foot + 10p  
post & packing

Illustrated Colour Catalogue S.A.E. + 10p.  
Colin Nunn, 72 Barrington Road, Bexleyheath,  
Kent, DA7 4UW. (Tel: 01-303 0269)

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### 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.

### NEW MEMBERS

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

R.J. Mortimer, Foremost, 1 Rosetree Close, Prestwood, Gt. Missenden  
J.H.B. Gould, Berry Ring, Billington Bank, Haughton, Stafford  
D.S. Welke, 17 Willcott Road, Acton, W.3.  
V.H. Cottle, 15 Melanto Ave., Campden Park 5038, S. Australia

### CHANGE OF ADDRESS

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