

BULLETIN
of the
JAPANESE SWORD SOCIETY
OF THE UNITED STATES

Ron Hartmann - Jim Mitchell Co-editors

December

1973

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Annual Membership: \$10.00

PREFACE

This years Bulletin is once again somewhat late in being distributed. This delay is simply due to an overloaded staff. This issue is nevertheless respectable in size and contains many interesting and educational articles - hopefully, this good reading material will make the wait worthwhile.

As was noted in the November-December issue of the society Newsletter, Jim Mitchell has requested to be relieved of his duties as Bulletin editor. On behalf of the membership of JSS/US, a word of thanks to Jim for his contributions and efforts during his time as Bulletin editor.

A new editor for the Bulletin is being searched out at this time. Assuming we will locate a willing worker for this job - if the membership pitches in and contributes material promptly and early in the year, the job will be minimized and we will continue to received a well rounded and noteworthy Bulletin in the future. All it takes is that the work load is spread out between several members, with the membership in general responding to the editors pleas for material.

Anyone willing to pledge or suggest an article for the 1974 Bulletin should contact: Ron Hartmann

Thank you for your past cooperation!

RCH

THE MUSEO ORIENTALE

by

Richard Mantegani

It is a well known fact that Europe contains thousands of Japanese swords and related art. Much of this was acquired around the turn of the century by a handful of interested Europeans with money to spend. These people took advantage of Japan's emergence into the modern world and the demise of the Samurai as a result of the Meiji restoration. After 1868, the Samurai found themselves without jobs and with the edict banning the wearing and use of the sword, were forced in many cases to sell their possessions for money in order to live. The collectors abroad jumped at the opportunity. Today, there are many museum collections in Europe worthy of note. The fine collections in Germany and England are made up of material originally obtained from individuals who avidly and actively collected during the latter half of the 19th and early 20th century.

In one's quest for finding and viewing good collections of Japanese sword art, the museum in England, Germany, and Denmark, are musts, but the biggest surprise is in Italy...yes, Italy! It is in the charming and romantic city of Venice, that a large collection of Japanese swords and related art exists.

All of what can be found in Venice, was once part of an even larger collection that one man gathered together in the late 19th century. This gentleman was a member of the nobility of Venice, carried the title of Duke, and was a man of considerable wealth. Japan had always captivated him and he visited the country three times during the 1890s. The beauty and technical perfection of Japanese art intrigued him and he purchased as much as was made available to him. The sword particularly appealed to his tastes. Several thousand examples were acquired. Polearms, fittings, armor, and related art rounded out his collection. After his death, a portion of the collection was removed by his family and now rests behind closed doors in Vienna. The rest was donated to the city of Venice to be displayed for public enjoyment in a city owned museum. Thus, the Museo Orientale came into being.

Venice promotes the museum over many of its own traditional points of interest, yet, many who visit the city overlook it. The museum is indicated on all the maps and even the streets have numerous small signs directing you to it. Venice is very compact, and finding the place involves an interesting walk through the city's narrow streets. It is located adjacent to the well known Ca de Oro Art Museum close to the Grand Canal. Admission is equivalent to about 50¢ American money, a cheap price to pay to enjoy the treasures inside.

As you enter, you must walk up a flight of stairs because the museum is on the second floor. Like everything else in Vencie, the Museo Orientale is in it's own particular state of decay, a point to be discussed later. After this initial impression of the building, one doesn't really desire to go much farther, but as you climb up the stairs things change rapidly. On either side of the stairs are racks, five deep, containing polearms of every type and style! A forest of su-yari, ji-monji yari, naginata and many of the non-standard and unusual shapes, each with it's own special name and use, greet the visitor as he enters. All are within easy reach and can be inspected. Each example is complete with it's saya which can be removed at your own risk of course. Some yari can also be removed entirely from the poles for close inspection. Many were signed, and names like KUNISHIGE, TADAKANE, TADASHIGE, and YOSHISHIGE come to mind. Most of the pieces were in very good condition.

At the top of the stairs is the main entrance which has 30 to 40 suits of armor in neat rows flanking it. The armor is of good quality and for the most part is late work of the Edo period. The exceptions being some of the kabuto which are multiple plate and studded hoshi types common to the koto period. The collection of armor contains some good copies of older armor in the old Yoroi style. The armor doesn't end here, as you will find 40 - 50 kabuto neatly arranged on a dusty shelf inside the museum itself. All of these can be handles if you can get the assistance of the Guard Curator on duty and the museum is not too crowded. Those kabuto range from the old hoshi type to Edo period bowls of the most rare and interesting styles. A fascinating helmet in the shape of a sea snail is one example, many are signed.

The interior of the museum is rather dimly lit but enough light comes through the open windows to make things easy to see. The swords, and there are many, are all behind glass. Most of the blades are fully mounted with two noted exceptions. One case contains 20 bare blades all of which have gold attributions inlaid into the tangs. These swords are katana and wakizashi and carry attributions to KANESHIGE, KUNIMUNE, SUKESADA, SUKEMITSU and MUNEMITSU, to name a few. Another case contains tanto unmounted and all of these have good bonji and hori carved into them. They are fully signed but unfortunately they are coated with cosmoline to protect the steel. This obscures the details of hamon and ji-hada. Many of the blades displayed are in this condition, which is sad for the serious observer but good for preserving the steel in lieu of the fact that nobody is really caring for the welfare of the collection in general.

The late duke apparently didn't care to collect any particular style or concentrate on any school of sword making. He just grabbed anything that came his way. We seemed to prefer the wakizashi over all. There are no fewer than four upright glass cases, each containing 40 swords on racks, that occupy the center of the main room. The blades are not to be seen but the koshirae on all of these wakizashi are magnificent. Fine lacquer and superb fittings are found on each

example, and most of this work appears to be late 18th to early 19th century. The Goto and Nara schools are well represented. Shoami and Soten work is to be found but the Goto school seems to predominate. The theme for the wakizashi was always quiet and formal with black lacquer and tasteful fittings usually encountered. This is not the case with many of his selections in mounted long swords. Namban kodogu of very bold and often ostentatious themes are found. Red lacquer, mother of pearl, and bizarre tsuka wrapping, especially in the daisho on exhibit, occur more often than not.

The court tachi found in the collection are interesting and representative. Ito-maki, yefu, and shozoki tachi are numerous. The mountings are all late works made during the Edo period when having a sword mounted in these various formal ways was popular. There are good copies of old mountings in the museum. Several tachi with chain braids for suspending it from the hip in the style of the ancient period are among those found in one of the museums many dusty exhibit cases. All in all, some 1,000 swords are in this little museum.

Only a few fittings are displayed separately, these being some good quality tsuba. The most elegant are three shakudo-nanako guards with floral designs overlaid in beautiful condition. They are probably Goto school works. The museum also contains some carved jade objects and two fantastic articulating iron dragons which are the superb work of an armor maker and stare out at you from another of the museums dusty shelves. A gigantic ceremony type naginata rests on one of the glass cases. The blade is close to three feet long by fourteen inches wide from mune to the cutting edge at it's widest. It is fully tempered and has a beautiful horn of a dragon on it.

In an adjoining room lies the museums most surprising exhibit. Here, a large area is glassed off and behind the glass are 25 to 30 manequens, each displaying actual Edo period samurai costumes in perfect condition. Beautiful kimono for court as well as 'casual wear' are included. Multicolored hakama and even fire watchers capes, winter clothing and the like are represented. Many examples have family mon emblazoned. The walls of this room have numerous sashimono of various clans; among them the Hosokawa. Viewing all of this can take an entire day. The museum kept strict hours of 10 AM to 2 PM and 3 PM to 5 PM, six days a week. It was closed on Mondays during the period when I visited it, which was the summer of 1970.

In judging the collection overall, I found it to be of good quality and varied enough to stimulate and boggle ones mind to say the least. I don't believe Venice is completely aware of what lies within those walls. There are many things wrong with Museo Orientale and in trying to describe the museum one cannot overlook it's short-comings. The museum at the time I visited it was in a poor state of upkeep. This is the major flaw, as anybody who visits it is quick to note. Dust, dirt, and cobwebs were abundant, even inside some of the cases, and some fine swords were covered with all of this filth. Apparently the city has given little money or has little to give for the upkeep of it's museums. The Oriental Museum is not alone in it's plight. It is sad

that so much fine art has been left in such an untidy state. The museum officials seemed to be very complacent with a 'who cares' attitude towards the whole matter. Something should be done, for even though many of the blades are protected with cosmoline, portions of this fine collection are decaying. The Museo Orientale through the eyes of this writer needs a competent and educated staff and sufficient funds to maintain itself. This could easily elevate it from just a large collection of Japanese sword art, jammed together under one roof, to a real high caliber museum of oriental art to be studied and enjoyed by all.

During the past few years, the museum has received some notoriety. The Tower of London and its keeper Mr. H. R. Robinson, collaborated with the Venice museum on a well known book on sword art and history titled JAPANESE ARMS AND ARMOR. Most of the illustrated material comes from the Museo Orientale and the color plates are excellent. Here can be seen a small part of the collection contained within this museum.

Three years have passed since my visit to Venice and much can happen in that time. Things may have changed at the Museo Orientale, hopefully for the better. Certainly an update on the state of Museo Orientale is needed. It is hoped that this article will serve to stimulate any club members who may be planning trips to Europe to make it a point to visit the museum.

Perhaps as a museum in the real sense of the word it falls a little short, but Venice's Museo Orientale should be visited by any student of the Japanese sword who is lucky enough to tour Europe and take in its wealth of art and culture.

Ref: JAPANESE ARMS AND ARMOR - introduction by H. Russell Robinson

Published by: Crown Publishers, Inc.
419 Park Avenue South
New York, N.Y. 10016

"Some Thoughts on Beginning the Collection of Tsuba",
by K. A. Frenzel

I. Introduction

This article is directed to the novice collector and student and it assumes that a collector is one who is in the fullest sense of the term as much a student of tsuba as he is one who gathers them together. Collection without an appropriate attitude of scholarship can be little more than accumulation, and true appreciation of tsuba is based much more on an understanding of these fascinating and unique objects than on their mere possession. My own interest in tsuba dates only to the later 1960's and my credentials for writing these comments do not compare, I am sure, with doubtless many others outside of Japan. However, in lieu of other material, or at least readily available material, these comments may be of some interest to beginners, even though these remarks are little more than the accumulated observations of my own collecting experiences and reflections.

Why would a person start collecting tsuba? There is probably little doubt that most collections are started because of the associations that bind sword and tsuba together. This could range from intrigue with the functional role of the tsuba, to the more romantic aura conferred upon the tsuba by the sword as a major weapon and cultural symbol. A collection started for these reasons usually comes about simply because purchased swords are not infrequently accompanied by their own (imperfectly fitting?) tsuba. The collection is then just derived from the possession of swords. It more meaningfully becomes a tsuba collection when the owner begins to think of them as separate from his swords or when he starts to acquire them as separate objects. For some owners of tsuba the disassociation of tsuba from sword never occurs, and this article is not primarily directed to them.

When a person either through derivation from the sword or directly, is captivated by the intrinsic beauty and feeling associated with tsuba, then the necessary condition is present for a tsuba collection. If tsuba are seen as no more than the indispensable fitting required by certain sword mounts, than it is hard for me to think of their owner as a tsuba collectors as such. Surely the joys of tsuba are to be found in the objects themselves, and it is primarily from this point of view that this article is written. While it sometimes presents real strains on one's personal finances, it is certainly possible to be both a collector of tsuba and a collector of swords. On the other hand either a tsuba or sword collection can stand alone. My own interests are about equally divided between swords and tsuba, and while more experienced collectors have told me that this leads to irreconcilable conflicts necessitating an eventual commitment to one or the other, I have not reached that impass and frankly

doubt the existence of its necessary occurrence.

There are doubtless many other joint and separate reasons for collecting tsuba, though I feel that the only one that really exploits the pleasures of tsuba is that discussed immediately above. For some collectors, tsuba may simply be more available than swords, and for others the relative ease of storage, maintenance, and transportation are appealing. There can be no doubt that some new collectors have been attracted by the imagined attractiveness of art objects as investments, with tsuba being just another "share" in that market. The presumed attraction of swords and tsuba as investments has acted powerfully in recent years in markets for these objects. My views on investing in Japanese swords have been expressed in full detail elsewhere,¹ and that general argument is mutatis mutandis equally applicable with respect to tsuba. I do not intend to repeat it here other than to say that I feel a general argument, both theoretical and practical, against the folly of investing in art objects is a pretty convincing one when the argument is considered in its entirety. That argument in no way denies the remarkable increases in value that have occurred to the asset value of holdings of swords and tsuba when, as is currently the case, an unstable market is buffeted with short run demand increases on the part of both holders and non-holders of the art objects. Nor does it deny the huge advantage that is always possessed by those with highly specialized, expert, and hard to come by knowledge. Needless to say this knowledge is possessed by neither prospective investors, nor the vast majority of collectors. Hind sight is 20/20 vision, and windfall speculative good fortune is a very different thing than rationally calculating before the fact what the probability of success is for the average investor undertaking the accumulation of swords or tsuba in comparison with other assets of equal risk. While a capital gain may well be a by-product of collection, this article is not directed to those whose collection is primarily oriented toward that point of view.

I should point out at the outset that there are several well-known problems faced by the tsuba collector and some of what follows is aimed at minimizing or over coming them. To mention only a couple, while books and other studies of tsuba abound, and may even be as numerous as material on the sword, there is certainly less available, at least in the post-World War II era, in English and the other major Western languages. For those collectors without Japanese that poses a substantial limitation on study in any depth. A fairly acceptable proof can be found in going back over the publications of the J.S.S.U.S., the British Token Society, or the monthly material of the Japanese Sword Club of Southern California, and compare the relative amount of material devoted to swords vis-a-vis tsuba. I see no prospect that this void will be filled in the foreseeable future.

¹Frenzel, K.A., "On Investing in Japanese Swords", in Randolph B. Caldwell, Ed. The Book of the Sword. (Token Kenkyu Kai, 1972) pp. 121-139

In addition tsuba seem to be considerably less well understood than swords as the availability of literature suggests. For the more advanced collector this ought to open vistas for productive research, but for the beginner the scarcity and unevenness of information, along with the contradictions, omission, and errors found in the materials available, does present a substantial frustration and disincentive. An important but by no means unique example is the confusion surrounding the popular works of Nobuiye, or more accurately the Nobuiye and their students and branch schools. The definitive study does not exist in any language. The same can be said for tsuba made between the excavated Hoju and those clearly falling into the Ko-tosho and Ko-katchushi categories. Sword collectors can hope for the translation of a good modern Japanese work on the sword to answer many contradictions and omissions that appear in Western language literature, but tsuba collectors would be more poorly served. The recent work by Sasano² is without question a major contribution to the literature, and yet through its brevity, vague aesthetic illusion, and narrowness of coverage, it leaves us with an appetite for more comprehensive and detailed coverage.

II. The Commitment to Collect

I feel that any serious undertaking requires a conscious and sincere commitment to set about a task and to do it well. Tsuba collecting is no exception. I think there ought to be a decision to collect and with that there must come the acceptance of at least the following three obligations. First comes that barrier of the Japanese language, almost as much a problem for the tsuba collector as the sword collector. You must undertake to minimize its ability to lock you out from more than the most casual use of Japanese illustrated material, and the very inscriptions on the tsuba themselves. The counsel of perfection is of course an organized study program in written Japanese with a competent instructor. Short of that, fairly quick familiarity with the written kanji can be attained by repetative study of the English and Japanese character representations in Hawley's dictionary of swordsmiths.³ Another alternative which is laborious but fairly sure and flexible after sufficient study, is that of Koop and Inada.⁴ The relatively easily attained ability to handle dating schemes and the basic numerical system is of course also essential. Any of these skills requires time and effort, but it is much better than being entirely at the mercy of a "translator".

A second obligation which I feel is particularly important for the tsuba collector, is to invest heavily in a collection of research material.

²Sasano, Masayuki. Early Japanese Sword Guards: Sukashi Tsuba. (Japan Publications, 1972)

³Hawley, W.M. Japanese Swordsmiths, 2 volumes. (Hawley, 1966 & 1967)

⁴Koop, Albert J., and Hogitaro Inada. Japanese Names and How to Read Them: A Manual for Art-Collectors and Students. (Routledge and Kegan Paul, 1960)

The tsuba collector is fortunate in being able to acquire many publications which, while they might be written in an inaccessible language, contain many excellent and extremely useful photographs. The currently available material in English can be had for a few dollars, but the expenditure of \$750 or more should be anticipated to acquire the in-print and recent out-of-print Japanese material. To this can be added the occasionally available earlier material which, unless reprinted, commands handsome prices. I will discuss some of this literature below, but it is sufficient to note here that so much can be learned from the careful and systematic study of good tsuba photographs, that the failure to undertake the conscientious building of your own research library is in my view a serious error. Even in the most cosmopolitan centers you will soon discover that the resources of your public or university libraries are sorely inadequate.

Your final obligation is to recognize that you must spend money, and substantial amounts of it to build a tsuba collection these days. While this may sound trite, I am convinced that most tsuba collections grow out of an initial interest in swords and that conditions collectors to view tsuba initially as something thrown in almost gratis with a sword. While you may unflinchingly spend \$500 for a sword, a tsuba for the same price that is very much as good a buy, will leave most collectors pondering for days. While all good tsuba are by no means that expensive, the point is that for many people the development of a rational economic view towards tsuba is difficult. I think that any anxiety that money spent on tsuba is somehow "locked in" is unfounded. If anything my observations suggest that tsuba prices have appreciated more rapidly than those for swords. Neither may be rational investments, but that is a different issue.

III. Standards of Collection

Once you have made a commitment to devote a substantial amount of time and money to your collecting endeavours, then some careful thought ought to be given to, what for the lack of a better phrase I will term, the standards of your collection. By that I mean more than not simply collecting aimlessly or without sufficient discernment and taste. I mean the conscious consideration of what is worth collecting to you, why you might prefer this tsuba to that, and finally the possession of a fairly clear justification for your position. At first one tsuba looks pretty much like another, and I do not suggest that the assurance and self-possession of an experienced collector can be attained entirely before the fact. However, some thought given to your standards of collection at an early time will ease the course of trial and error that you will inevitably go through.

I would caution against setting out to collect tsuba by type as is so commonly done. Such categories as old or later, large or small, iron or nonferrous, pierced or unpierced, signed or unsigned, thick or thin, or those with brass inlay, flowers, mythological scenes, animals, human figures, and so forth, when used as guides to collection will probably leave you regretting it later. I think you will discover that what you eventually like will transcend such arbitrary and superficial boundaries. A collection

certainly ought to be more than aimless accumulation, but I think you can find more lasting and satisfying categories than those mentioned above. At the other extreme from accumulation or collection by type is the all inclusive comprehensive collection that in effect attempts to get an example of everything. This is the mentality of the stamp collector, coin collector, or Colt collector, and I consider it a ludicrous guide to tsuba collection. To say nothing of the practical prospects of ever finishing such a collection, to proceed in such a fashion puts more of a premium on representativeness than on quality and aesthetic excellence. While such collections may be the responsibility of museums, they are a dubious goal for a collector. The distinction is one of that much over used word connoisseurship versus the peculiarly Western penchant for completeness for the sake of completeness.

If you choose not to follow the seeming line of least resistance which suggests collecting by type, any or all, then what alternative is there to follow? It is commonly asserted that the Japanese must have the best collections of tsuba, therefore the trick is to discover the dominant tsuba characteristics displayed in Japanese collections. Now certainly Japanese aesthetic taste is different from Western, and you can frequently notice certain striking differences between illustrated Japanese and Western collections, however, if the implication is that by trying to sense in some mechanical visual fashion what the Japanese prefer and by then copying that you will have a good basis for collection, I think such advice is more misleading than helpful for a number of reasons. As a first point I seriously doubt in this day and age that good Japanese taste is so geographically specific that it only manifests itself in Japan. There are fine Western collections reflecting standards of collection well worthy of a beginners study. More importantly the Japanese surely differ in tsuba appreciation between themselves at any moment of time, and they themselves are subject to changing canons of taste. If the injunction to copy Japanese collections made sense prior to World War I when Western owned tsuba, with exceptions, were quite randomly distributed among various collections, it surely makes much less sense today. There are many highly differentiated collections outside Japan, and some will seem more "Japanese" than others. It is therefore a matter of what comparisons you make, inside Japan and out. Ideally we ought to start off as students of a particular teacher, and if so we would tend to adopt his standards, even unconsciously. Most of us are not that fortunate, so we must develop our own point of view, and I would counsel that great benefit should not or cannot be derived from trying to conceive of a clear image of "Japanese" tsuba standards versus other standards. That distinction is too severe and too gross. I feel that when measured by a standard you will eventually develop, rather than one dictated by the number or the fame of pieces, you will agree with me that there are relatively more good Japanese collections than bad in comparison with the West, however, those elements of judgment run deeper than what is obvious from a simple comparison of illustrations. What makes a good tsuba, like what makes a good sword is perhaps not codifiable, though the pursuit of the question gives all serious collectors many hours of pleasurable reflection. Whatever the answer is, it does not lie in a simple juxtaposition of Japanese versus Western.

As a second, and more crucial point, it is not so much what the tsuba looks like in a straight forward sense that is important, but rather what it is that is important, and illustrations without substantial written commentary will be of little help in trying to define intrinsic Japanese standards. Even if that could be done, it may not hold much aesthetic meaning for the beginner. Somehow you must discover for yourself what you like and why. As your collecting interests mature they will probably tend to become more compatible with powerful taste setting influences flowing from Japan, and such a convergence is desirable, but I feel that you should not try to define this Japanese standard too narrowly, nor should it be purely adoptive from any one "expert" or group of "experts". There are no ultimate arbiters of good taste, Japanese or otherwise.

While display and the approval of others are probably powerful, if unrecognized motives for collections, you must ultimately please yourself by finding satisfaction in the pleasure certain tsuba confer upon you. To do this you must develop enough confidence in your own standards of collection to really believe that you are right and he is wrong when some self-proclaimed arbiter of good taste disparages this or that piece on aesthetic grounds. There will be many better informed collectors who can help you identify fakes, burned, cracked tsuba and the like, and you would be foolish not to search out such opinion, however, on aesthetic groups you must develop your own standards, guided with all the help you can get, but your own ultimately. You may agree, and yet ask: "Just how is such a standard developed?"

I have myself switched from one imagined standard to another and almost developed the stare of a Daruma from pouring over Japanese illustrated works time and time again. I only have one rather simple and belatedly obvious suggestion to make. It is not a standard as such, but possible it might suggest a way for you to acquire your own standard. How do you answer yourself if you ask: "What is a good tsuba?" I have argued above that it is not simply a matter of emulating Japanese collections as such, for they only illustrate the tsuba, not what appealed to the collector about that piece. If you could only buy tsuba that have attained Juyo status your problems would be solved!?

What then is a good tsuba? Is it size, subject depicted, state of preservation, age, lack of alteration? I suggest that it is not necessarily any of these things as such, though all of them do have a bearing on the quality of any piece. I think that the true answer is found somewhere in the relationship between craftsmanship and aesthetic content. It is easy but misleading to confuse good craftsmanship with good art. For the later has its foundation in the design, form, texture, and symbolic meaning of an object and not in the narrow quality of its execution. I would therefore urge you to eschew tsuba that are nothing more than flawless and precise in their craftsmanship, and rather try to discover what makes a tsuba good on its intrinsic aesthetic terms. To do this it may be best to try to find those elements in Japanese culture that not only brought about the social usefulness of swords and their fittings, but that are also mirrored with such clarity in all good tsuba and other works of Japanese art. When you have discovered these pervasive and powerful cultural currents, I think

you will be much closer to understanding why a good tsuba is good the day it was made. No amount of skilled artifice can make a piece of iron a good tsuba if oneness with the supporting culture is not there. No one is born with an inherent aesthetic standard, Japanese or otherwise, and it must be learned. If you cannot be a part of that ongoing Japanese cultural stream, a fairly careful program of study and observation ought to move you in the direction of seeing tsuba not as objects, but seeing what is seen in a good one.

I originally began collecting tsuba in a cultural vacuum, and without giving it any particular thought, acting as if the objects stood alone. They do not, and can no more be understood and evaluated outside their cultural milieu than a Rembrandt can be understood outside the context of 17th century Holland, or primitive African art outside its supporting culture. I gradually began an unsupervised and rather casual reading program, that I feel has helped me in trying to develop some standards of collection that at least try to catch a glimpse of what is aesthetically good in a tsuba itself. I make no claim that this partial list of the material that I have covered is particularly good or that it will leave you with any firm or final notions, but it might help you to discover your own standards of collection. A good starting point is G.B. Sansom, Japan: A Short Cultural History, revised edition, (Appleton-Centry Crofts, 1962). The Chrysanthemum and the Sword: Patterns of Japanese Culture, (Meridian Books, 1967), by the cultural anthropologist Ruth Benedict, is a classic key to the Japanese mind. A brief introduction to the pervasive influence of Zen on Eastern culture is Alan W. Watts, The Spirit of Zen: A Way of Life, Work and Art in the Far East, (Grove Press, 1958). A somewhat more specialized and personal account is Eugen Herrigel's Zen, (McGraw-Hill, 1964). An extremely interesting work that is probably little known to collectors of swords and tsuba is Zen and Japanese Culture, (Bollingen Foundation, 1959), by the great Zen teacher Daisetz T. Suzuki. It contains no less than 210 pages explicitly devoted to the cult of the samurai and swordsmanship. Finally you might find some very useful keys to Japanese aesthetic feeling in The Unknown Craftsman: A Japanese Insight into Beauty, (Kodansha International, 1972), by the widely recognized founder of the Japanese folkcraft movement Soetsu Yanagi. It is certainly not essential that you read all or any of these works; what is essential is that you work towards some standards of collection that will separate the choice from the profane. When you have done this, you will have your standards and be well on the way to seeing tsuba as the Japanese see them and you will be much more secure as a collector in your own right.

IV. Building a Reference Library

It is not the intention of this article to try to teach or even express my own feeling of what a good tsuba is; much less it is my task to discuss tsuba nomenclature, schools, artists and the like. However you will find it essential to build your own reference library, and I will briefly discuss what I consider some of the more useful works. I make no attempt to offer an exhaustive list. Works that are very rare and unlikely to be found are omitted. I will also avoid mentioning works that are specialized with respect to school or province.

From those works still believed by me to be in-print, probably the three most useful for the beginner are the following: Arms and Armor of Ancient Japan: An Historical Survey, a publication of the Southern California To-ken Kai with an authoritative and well illustrated tsuba section by Robert E. Haynes; B.W. Robinson's The Arts of the Japanese Sword is a contemporary standard containing much useful information on styles, materials, techniques, schools and subsidiary information, though it is not free of serious errors and omissions; and finally the very much appreciated recent work by Masayuki Sasano, Early Japanese Sword Guards: Sukashi Tsuba. You will also find much useful information, though again not above criticism, in the Catalogue of Tsuba in the Permanent Collection of the City of Birmingham Museum and Art Gallery, with an introduction by Richard Hancock. Though repleat with information, the recently reprinted Japanese Sword-Mounts in the Collections of Field Museum by Helen C. Gunsaulus is not regarded as highly as it once was, and it should not be considered authoritative.

There are a number of private collection catalogues available that are of varying quality. W.M. Hawley is now issuing Tsubas in Southern California which was originally released by pages bi-monthly through the Southern California To-ken Kai, showing tsuba in the collections of Club members. While I have not seen this new book, the previous issues were rather unusefully organized primarily by type or material, without the identification of artist or school, and the tsuba are quite uneven in quality. Henri L. Joly was a very well known pre-World War I tsuba writer who collaborated in a number of once scarce catalogues, some of which have since been reprinted; among these are the collections of Arthur H. Church, W.L. Behrens, and G.H. Naunton.

Japanese works are fairly numerous, though they are in whole or part relatively less useable for those without or with limited Japanese. A basic pair is Kinko Jiten or dictionary of later decorative tsuba makers which can be usefully matched with Toso Kinko Mei Shuroku which shows many superb blown-up signatures. Published under the supervision of Junji Homa and K. Sato, Nihon To Koza in volumes 6 and 7 illustrates many fine tsuba. A new 8 volume set with excellent illustrations of many tsuba not seen elsewhere is Toso Kodogu Koza. None of the books or sets mentioned immediately above comes with an English index.

While those mentioned above are, to the best of my knowledge, in-print, there are a number of useful publications in various languages that are now out-of-print, and they occasionally can be found. Of those that I am personally familiar with, Hugo Halberstadts Samling af Japanske Svaerd-prydelser by Karl Berger is highly regarded. A good catalogue with much introductory information is J. van Daalen, Jr. Japanese Sword Furniture Collection of the Late General J.C. Pabst. Shinkichi Hara's Die Meister der Japanischen Schwertzierathen, in 1902 and 1931 editions is an incomplete but good list of artists, and the slightest familiarity with German opens most of its secrets. That volume should be accompanied by its supplement by Henri L. Joly's, Shosankenshu: List of Names, Kakihan, and it is still in print. Masterpieces of Japanese Sword Guards by Junji Homa contains superb illustrations and is in both Japanese and English. The English portion is reprinted in The Book of the Sword, edited by Randolph B. Caldwell

and that book may still be available. A small amount of good material is found in the exhibition Token Catalogue of the To-Ken Society of Great Britain. A very fine pre-war Japanese work that was reprinted in 1972 and immediately went out-of-print is Noboru Kawaguchi's Tsuba Taikan. It contains over 640 pages of illustrations with English titles and extensive geneologies. A popular collection with English titles is M. Takezawa's Nihon Toban Zusetu. Its coverage is extensive and I suspect many of its inclusions are not illustrated elsewhere. The dean of tsuba authorities is Kazutaro Torigoye, and those fortunate enough to own his Tsuba Kanshoki can testify to its excellent illustrations. Finally the Japanische Stichblätter und Schwertzieraten: Sammlung Georg Oeder, by P. Vautier represents the finest standards of Western collection.

V. Sources and Pitfalls

Tsuba these days must be welcomed wherever they are found, for along with swords they are becoming increasingly scarce on the market. A collector is well advised to join those organizations whose membership comprises persons with similar interests. Not only will this sometimes bring useful written material, news, and the like, but it will also open opportunities for tsuba study and exchange or purchase. More mobile collectors will find it worthwhile to attend various regional shows. The more interesting ones in my opinion are those held by the Chicago Token Study Group in early May, and the Memorial and Thanksgiving Day shows of the Japanese Sword Society of Maryland held at Pikesville. Shops, dealers and auctions are traditional sources of tsuba. At the very least the catalogues of Christie's and Sotheby's in London make fascinating if sometimes unbelievable reading. Local newspaper ads are a favourite with sword collectors, though I have rarely found loose tsuba through ads.

Once you have developed your aesthetic standards of collection and feel that you have some notion of what is intrinsically good about a tsuba, you have additional things to consider in deciding whether or not you want to add it to your collection. Is it sound and free of the weaknesses of having been in a fire or having been broken? These were once, and perhaps still are, serious taboos, and yet in Sasano's book, tsuba with just such characteristics are prominently displayed⁵. Are such tsuba poor? You should think that thru yourself. You will have to ask yourself similar questions about false signatures, removed signatures, faithful copies, school pieces, repatinated tsuba and the like. While I have my own opinions along these lines, I will not attempt to force them on you. I do think however that the general state of tsuba study makes definitive answers about some of these pitfalls impossible. There is also substantial room for differing individual positions on factors which it could be argued are subsidiary to a tsuba's intrinsic aesthetic qualities.

⁵Sasano, op. cit., p. 85 and p. 192

VI. Tsuba Care, Recording, and Storage

Once you own the tsuba there are some important, simple, and pleasurable steps that can be taken to both discover what you have and to care for it. I will treat these in reverse order, and the following remarks refer only to iron tsuba without any nonferrous metal, where specific processes and operations are mentioned. Advice about tsuba care is characterized by both its unreliability and the disagreement in substance between various authors. My own contribution will probably muddy the water a little further, but it contains nothing that I have been able to discover that is harmful through personal experience. Both Robinson⁶ and Sasano⁷ have sections devoted to tsuba care, and for those who are particularly cautious Sasano's advice is doubtless at once both safe and sufficient. The most exhaustive discussion that I know of in English is that by Alex R. Newman⁸, however that advice is both too risky and probably substantially in error.

I find iron tsuba in three general conditions: a depressingly small proportion in excellent over all condition that requires no further care; the majority that are in good condition and that will benefit from an active program of care; and finally those that are in need of repatination. The first group requires only study, recording and being filed away for future appreciation. The second group will tend to have scattered yet fairly light surface rust, possibly substantial dirt and grime, and probably some light surface scratching here and there sufficient to remove or reduce the quality of the patina. The first thing I do with such tsuba is to boil them, suspended from a wire in an old coffee can, in a solution of a household solvent found in Canada called Varsol, and water in proportions of about 1:75. I cannot vouch for the safety of such an operation which undoubtedly needs close attention and good ventilation, however, I have had no problems. This process, involving about a minute's boiling does not harm the tsuba in anyway that I can tell. It does not damage any natural patina that the tsuba has. What it does is simply to remove any foreign material that the water and solvent agent can dissolve. After boiling I give the tsuba a careful hand washing with soap and water and a toothbrush, then a few moments in hot running water, followed by gentle drying with a clean cloth. Unless the tsuba has some uncommon foreign material on it in the first instance, it should now be quite clean and the rusted patches should be clearly differentiated from the unrusted surface. Of course tsuba that

⁶Robinson, op. cit., pp. 93-95

⁷Sasano, op. cit., pp. 277-279

⁸Newman, Alex R., "The Collecting of Tsuba", Bulletin 32, The Japan Society of London, Oct., 1960, pp. 28-32; and, "Restoration and Preservation of Japanese Sword Furniture," Bulletin 34, The Japan Society of London, June 1961, pp. 2-5

have paint on them, or very hardened grease in pierced areas may need the application of commercial paint dissolving preparations or household ammonia.

The tsuba is now ready to have the rust removed. If it is quite light, all that should be necessary is a well sharpened piece of deer horn, perhaps assisted in hard to reach places with a very carefully used dental scaler. Under no circumstances should any commercial rust removing agent be used. If the rust is heavier a prior soaking in plain lubricating oil will be helpful. Sometimes it is helpful to loosen fairly thick rust clusters by covering the spot with a piece of leather and tapping it lightly with the knob of a small ballpin hammer. When you have removed all the rust you can without harsh or excessive cleaning, the tsuba should be rewashed. The tsuba will have a cleaned looking surface which I find unsatisfactory without further attention. The least offensive thing to do is to rub it devotedly with a soft cotton bag that you can fashion about the size of your hand and eventually by that alone or perhaps by rubbing with the bare hand, some semblance of good patina ought to occur. A standard alternative that has been called into question in recent years is to cover the tsuba with a light coat of clove oil (Japanese) and rub. It has been asserted by Sasano⁹ that such treatment eventually produces further dangerous rusting, though I cannot vouch for that assertion.

My own treatment for tsuba that have been boiled and washed differs only slightly from the traditional clove oil process, and it is doubtless subject to the same condemnation because it uses an oil, though it is harmless in my experience and I continue to use it. I take a good quality poppyseed oil available at any artist's supply store, coat the tsuba and then rub off almost as much as possible with a soft cloth. I then brush carefully with a horsehair shoe brush twice a day for a week, and then every other day or so for about another week, depending on humidity, or until thoroughly dry. The resulting surface has a hard, dull sheen that I feel considerably enhances the tsuba. Some collectors object to the sheen, but that is a matter of taste.

Another category of tsuba are those in obvious need of repatination. Such tsuba will be deeply rusted or devoid of patina in whole or in part. Frankly I have neither experimented much with such tsuba nor have I had much luck with them. The long process outlined by Sasano¹⁰ is probably ideal, though I tend to avoid such tsuba unless they are truly outstanding in my estimation. I have no counsel to offer. It is possible to get such tsuba refinished in the United States and I have availed myself of such services on several occasions, with mixed results ranging from superb to poor.

⁹Sasano, *op. cit.*, p. 278

¹⁰*Ibid.*, p. 278

When the tsuba is in the final state of what you might plan to do to it, it is then ready for careful recording. At the very least that will involve the preparation of a record sheet that can contain any amount of information, but ought to contain provisions for recording the material the tsuba is made of, N/S and E/W widths, thickness at the seppa-dai and the rim, a verbal description of motif, school, signature if any, period, condition, when and how acquired, cost, and approximate value. You can attach a good oshigata of both sides of the tsuba to your record sheet, and you may want to add cross-references to similar tsuba illustrated in works in your reference library. You will find that with a single-lens reflex camera, and either a macro-photographic lens or a close-up lens adaptor, and a little trial and error, you will soon be able to take good colored slides of your collection.

You may wish to display your tsuba from time to time, but some permanent storage container is very desirable. If you can get them the top quality Japanese wood boxes are ideal. You may alternatively like to put them in small bags that you can either buy or have made. I find good quality black felt bags sewn on three sides and then storage in dental drawer meets my own requirements.

Finally and with some hesitation to discuss it at all, I feel that some concluding remarks are required here on the general subject of authentication. Naturally you want to know what your tsuba is meant to be and that it is a genuine example of that type or school. As a beginner thrown entirely on your own resources you will discover that problems of style and signature frequently make satisfactory attribution and authentication a rather difficult task. The first obvious recourse is to your reference books for similar styles of pieces and signatures. If your library is big enough and your patience holds out, that can be a pretty good first approximation technique, however, the importance and fascination associated with knowing what you have is so strong that you will not want to stop with simply finding a rough physical parallel in the books. A further step is to consult with more knowledgeable collector friends, though as your own knowledge grows you will soon find your opinions may defensibly differ from their's. The frustrations occasioned by such experiences may leave you searching for an "expert". In very recent years this expert judgment on both swords and tsuba has come with great acceptance in the form of presumably definitive White and Green Papers. There is no doubt that the genuinely expert knowledge symbolized by these papers, when issued under the auspices of the Nippon Bijutsu Token Hozon Kyokai (NBTHK), or similar certificates issued by such men as Kazutaro Torigoye, will for all practical purposes answer your doubts as to attribution and authentication. I feel, however, that this phenomenon should be viewed with both some skepticism and caution.

As a minor point you might want to ask yourself if the game is really worth the candle. When you have gotten to the point where your discrimination is such that you can begin to separate good tsuba from bad, I think you will find that: 1. most of those tsuba will get at

least a White Paper; 2. the over-whelming majority will never go beyond a Green Paper; 3. your own appreciation for what the piece is before you submit it will tend to be the same as any paper it might receive. What importance then is the paper? Can you recover the cost and trouble you had to go to in getting the paper?

I feel that a much more important point is to analyze what such an immediate and dependant recourse to ultimate expert opinion will do to your own development as a collector. I think the danger is that of atrophy in your own development as a collector. It certainly is frustrating to run out the usefulness of fellow collectors, book illustrations, and the meager material to be found in English, but it is just at that point where the real work and fascination of collecting begins. Through every means you can you must try to discover yourself what an object is, what makes it aesthetically good or bad, and what makes it "true" or "false". Papers can only be of little help along these lines, and they are dangerous if they lead you to believe that they can build a good collection for you or if they lead you to relax in your own pursuit of tsuba knowledge. You surely would not want a tsuba just because it has a paper, nor does that paper alone make you one more iota expert. Papers are obviously important on "big name" pieces, pieces of potential historical importance, and pieces that might seriously be considered for Juyo rating. The object of tsuba collection ought to be personal satisfaction and the development and cultivation of your own knowledge and taste, and anything that threatens to diminish or substitute for these goals is suspect. By all means discover what you have, but remember that there is no ultimate shortcut.

- FINIS -

TOKEN KENKYU KAI - 1972

A report by

R. C. Hartmann - JSS/US

Token Kenkyu Kai, the most significant happening in the sword world in several years, took place at the Fairmont hotel in Dallas, Texas during early November, 1972. Token Kenkyu Kai, a non-profit organization, was formed to represent the serious students and collectors of the Japanese Art-sword. Its primary objective was to advance the preservation and appreciation of the Japanese sword among the english-speaking peoples of all countries. Although a large percentage of the United States collectors did attend this affair, a review or summary of this spectacular hopefully will give everyone the opportunity to recollect those few hectic and exciting days in Dallas. The following compilation of reports was made possible through the generous cooperation of Messrs. Keith Evans, R. B. Caldwell and Walter A. Compton. The reports are presented primarily as casual conversations rather than statistical reports and also as translations of reports originally presented in the NBTHK official publication. It is felt that this format will more realistically project the enthusiasm felt by the reporters. It is hoped that the following will be of sufficient depth to enlighten the reader to an understanding of the great task undertaken by the Token Kenkyu Kai staff, and of the significance of the event as an international communication between all Japanese Art-sword students and collectors around the world.

The activities during this symposium consisted of various well planned events. The main exhibit room, the Meibutsu Room, consisted of an accumulation of the finest swords, koshirae, etc., ever to be seen outside of Japan. Everything was properly displayed, arranged, and authenticated, in specially designed glass cases. A team of men from NBTHK in Tokyo was present to conduct a shinsa for those desiring to submit their swords and koshirae. Official NBTHK green and white papers were issued by this team of experts - the first time such an event was conducted outside of Japan. The official publication of TKK, THE BOOK OF THE SWORD, was made available at this time. The book consisted of a number of original papers specifically written for this event, by some of the leading collectors of the sword. These papers were presented orally by their authors during the course of the weekend. Other lectures were presented by such notables as Dr. Kanichi Sato, Mr. John Yumoto and Mr. Nishu Honami. These talks will remain a unique experience to be remembered by all who had the pleasure of attending them. A sword study room was also set up for general discussions and table-talk by anyone desiring to do so.

Randolph B. Caldwell

We have received numerous letters from both Drs. Sato and Ho expressing their very heartfelt thanks for the fine job done by all. Needless to say, it was their cooperation that made it all possible.

The number of items sent through shinsa is as follows: broken down by blades and kodogu - We had a total of 862 blades and 992 fittings come in for shinsa. That is pushing 2000 items pretty close, and to think we were worried about getting 1000 at one time. We needed a minimum of 1000 items to make this thing tick, so with nearly 2000 pieces you can imagine how successful things were eventually!

Blades - A total of 862 blades submitted; 347 (40%) went green paper, 284 (33%) went white paper, and 231 were rejected (26%).

Fittings - A total of 992 were submitted; 619 (62%) went green paper, 248 (24%) went white paper, and 127 (14%) were rejected.

I have seen the following figures somewhere and can not vouch for their authenticity, but since the war the number of items submitted for shinsa through NBTHK has been approximately 1,200,000 items with only 20% of these having been papered, white or green I am not sure, but they did receive some degree of paper. So, this should make us feel good that we had a considerable higher percentage of papers than they have had awarded in Japan. I might add that Dr. Sato had mentioned (also the impression of some of the other people that were there) that our expertise on swords far exceeded our appreciation and expertise on tsuba, kodogu, etc.,. This fits in with some theories of all of us, that we (U.S. collectors) were strong in bringing back blades and we didn't care much about fittings. Good fittings are still in Japan and in London, and the best blades are over here in the states.

One thing Token Kenkyu Kai brought home very vividly to us was the fact that there is a lot more interest in this field than any of us ever dreamed of. It is a huge untapped reservoir of potentiality that is just being looked at, much less exploited to any degree.

Financially, we took in over \$25,000 and we will probably end up with about \$1,000 in the bank after we pay all expenses. The main bulk of this of course goes to NBTHK.

Mailwise, we had two packages lost, both of which finally straggled in after shinsa was over. There was one package lost in returning things and this may still show up, and it looks like in handling almost 2,000 items there may have been one tsuba lost while actually in Dallas. This in itself was a tremendous feat I think. We were happy that no disasters of any kind happened. Everybody worked their tails off and I think the results of long planning and hard work paid off. As several people noted afterwards, the only thing that was wrong was that we expected 75 - 100 people to attend, and 150 - 200 actually attended and participated. This was the only thing we fell down in, we misinterpreted the real need for this sort of thing. If we would have had the feedback from people earlier, perhaps we wouldn't have goofed up on this particular area. Thank God it was in this area and not in the opposite way.

A word about Mr. Masayuki Sasano - we may not have thoroughly appreciated what Mr. Sasano did for us during the meeting. He brought over twelve of the finest examples of tsuba, of their particular school in the world. These were not only good or great tsuba, they were some of the very finest in the world! This was one of the very big highlights of Token Kenkyu Kai and I am afraid something that was not thoroughly appreciated by all. The members had their aim set on seeing blades, after all blades are the main show, but one of the other rings in this circus is tsuba and if you are not watching all three rings you are missing a lot. Due to Mr. Sasano's friendship with Mr. John Harding and myself, he brought these tsuba over here and these twelve tsuba, the finest of their kind, were on display at TKK. This was the first public display for these tsuba (even in Japan), so this was a real treat and an aesthetically fulfilling thing and I hope everybody appreciated them as much as they should have. Unfortunately, everybody was busy, busy, busy, feasting on blades and may not have gotten the opportunity to drink in these tsuba as well as they should have.

RBC

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Keith R. Evans

We had a few early comers. Although we had not actually asked anybody to be there early, we had expected some early help. Ted Wysocky and Herman Schultz were down early from Wisconsin, John Hanachek entered about the same time, and these three tigers were really a great help to me. I ended up with some 2000 Kodogu and I think almost 1000 swords which went through shinsa, and of course all of these things had to be labeled, numbered, boxed, and set up ready to go for the shinsa team to look at them. Bill Takahashi from Boulder was in a little early and he took over at the table, measuring swords before they were passed on to the team. Bon Dale was in from England along with Trojan and they were a great help. Mike Quigley of course did a tremendous job on the paper work. Mike was busy receiving all these items weeks ahead of time, and then had the unenviable job of repackaging all of them and mailing them back to the owners after the show was over. He was ably assisted by his wife Diane who was in there working every day too. Phil Jacobs and Lynn came down early from Wisconsin and were a great help in the day by day activities, and then helped at night setting up for the next day. Jim Mitchell came in from Nevada with a friend and they were a great help at night. Dick Dodge was a real workhorse and he was in there every time I put out a call for help. We had a very good oshigata team - Tom Buttweiler, Charles Watrall, and Tom's friend and neighbor, John Tischmann. These guys did oshigata for hour after hour after hour! John Nettles sat in and Trojan also sat in making oshigata. Pete Bleed had to leave early but he was a great help while he was there. We worked all night every night until 4 or 5 a.m., a team of 4 - 6 men and myself, getting things ready for the shinsa team the next day.

We had two batches of swords which we saved until the last night. One was Stan Kellert's because he had some 700 - 800 thing in his lot, the other being Rosenbloom's, of Los Angeles. He had brought in some huge crates of his, one having some 300 bare blades, each wrapped in tissue paper and that was one hell of a job!

Morihiro Ogawa was of course my real tiger. He and I, and Bob Lewert with my wife Gay as secretary, carted these things in a room and spent half the night unboxing each of these component boxes, and then each blade - handling everything with leather gloves because everything was in fresh polish and nothing was in a saya. We got all this laid out and they went through shinsa the last day.

Of course, many of the boxes contained mediocre material, however, there were some fantastic surprises in all the material for the Japanese people, and they were truly amazed at the quality, the condition, especially since they had expected to see mostly Showato and blades that had been poorly cared for. Sato Sensei was truly amazed that we had the interest and the knowledge in this country, considering that we don't have the access to the teachers and the books in english language, and I think it speaks well for our general level of interest. Although there is a hell of a lot of gun show activity going on, I think there are still enough serious students in the field that obviously it was a very, very successful week-long meeting. I was thrilled to be able to participate to the extent that I did. It was tremendously tiring and I assumed a load I had not anticipated, but in retrospect, I would not have had it any other way.

Shinsa finished on Friday, about 4 P.M. We had laid everything out and that evening I started with my team - Ogawa, Kurokawa, etc., an all-Japanese team and myself. The night before, Gay and I, Lynn and Phil Jacobs, and Dick Dodge, had assembled all the display material intended for the Meibutsu Room, which was to have been my single job in the thing, and we had everything all set to go, and on Friday night I brought in all the blades which I had predetermined to be candidates for the Meibutsu Room. We laid all these out in another room and started going through them. Frankly, without Ogawa's help, since my fatigue was obviously showing, he really took over and really helped me a great deal in putting a continuity to the some 60 - 70 blades which were finally picked for the room. This display was in my estimate a superb thing, something that should have stayed up for a month instead of a day, and I am sure everyone enjoyed seeing these blades and studying the fine calibre of things we had there. Sato sensei, previewed the Meibutsu Room earlier - he came in earlier before anyone else did - and he and Honami Nishu and Ikeda went through it and there were frankly amazed at what we had there. From memory, I have compiled a list of the blades that were in there, and if you will bear with me I will take you from one end of the room to the other.

The first case contained a Bizen MASATSUNE o-suriage mumei wakizashi which belonged to Dean Hartley. This blade was given green papers as MASATSUNE-DEN. Then a Juyo Bizen ICHIMONJI tachi belonging to Dr. Compton, and another Juyo ICHIMONJI o-suriage mumei daito plus another Juyo Bizen ICHIMONJI naginata which I am sure you will remember. Then we had a Bizen ICHIMONJI YOSHI----(2nd character missing) tachi which had an accompanying ITO MAKI tachi koshira which belonged to Bill Edick - one of your long time members and a very splendid fellow. Another Bizen ICHIMONJI o-suriage mumei daito, also belonging to Bill. Dick Dodge's Bizen ICHIMONJI o-suriage kinzogen (gold) mei with accompanying tachi koshira. A Juyo RAI KUNIYUKI tachi of Dr. Compton's which was a superb thing to see, also a RAI KUNITOSHI tanto belonging to Tom Buttweiler. I have arranged these more by school and age rather than position in the cases. Then we had a Juyo Bizen KAGEMITSU suriage tachi. Compton's Juyo Bizen CHIKEKAGE suriage tachi was also there. I remember the KAGEMITSU and the CHIKEKAGE - the nakago had been changed a little bit so that the signature actually swung off and ended up on the mune of the nakago. Then there was a NAGAMITSU-DEN o-suriage daito, formerly of Amy Muramoto's collection, which now belongs to Caldwell. Then Dr. Compton's Juyo Soshu SHINTOGO KUNIMITSU tanto which was a beautiful little thing. A Yamato TEGAI o-suriage mumei daito belonging to Ted Wysocky, and a Juyo Yamato SHIKKAKE nagamaki naoshi wakizashi of Tom Buttweiler which was given a green paper but later went Juyo. A Yamato KANEKIYO o-suriage kinzogen mei daito which belongs to Caldwell. Dr. Lewerts Juyo Yamato HOSHO o-suriage mumei daito was in one of the standing cases, a very beautiful blade with beautiful masame hada. Dr. Compton's Juyo Bizen MOTOSHIGE two-character signature tachi, and also a Juyo Bizen SANE-MORI tachi - that was a small character, two character signature. Then from George Phebus of the Smithsonian, a Bizen OMIYA o-suriage mumei daito with o-kissaki - a very powerful, handsome blade! Then Dr. Compton's Juyo Mino SHIDZU o-suriage mumei daito and also my Mino NAOISHIDZU, a very handsome blade. A Juyo Higo KUNITOKI, this is Enju Kunitoki, suriage tachi still with mei existing. This belongs to Dr. Compton. Also a Higo mumei Enju school with a very beautiful NOBUNAGA type koshirae belonging to Caldwell. From Bitchu we have an Aoe YOSHITSUGU o-suriage kinzogen mei daito which belongs to Edick. Incidentally, these three blades of Bill Edicks had been polished by Muneyoshi Nakajima and they were very, very nice polishes! Then there was Dr. Lewerts Juyo Bingo Mihara Nagamaki Naoshi daito with koshirae. This has a mei, also a nengo mei - I don't recall it off hand, but it is a signed blade.

Then from Tom Buttweiler we had a 2nd generation NOBUKUNI tanto, and from Wittmer here in Dallas we had a Bizen YASUMITSU kowakizashi, and then a very superb kowakizashi Bizen MORIMITSU of David Depper from Toronto - this, Dr. Sato sensei mentioned, was of museum quality - I remember reading this in one of the journal accounts. Then a Bizen IYESUKE wakizashi with koshirae which belongs to Dr. Lewert, also a Bizen Ho NORIMITSU daito with koshirae, which belongs to Jack Landis of St. Louis. Then Caldwell's Juyo YOSOZAEMON SUKESADA with koshirae with the aoi mon en suite kodogu - a beautiful thing!

I recall the time he brought that over for me to pass on, he called it an EISHO SUKESADA - of course I recognized the nakago immediately and got my book in which it was pictured - Fujishiro's Kotohen, and there she was on page 602 or something like that. That is a knockout of a blade!

We put in a nice little KATSUMITSU tanto belonging to Stan Kellert, and also a very nice Soshu TSUNAHIRO 3rd generation orikaeshi mei daito which belonged to a man from the Los Angeles area. The koshirae which I put on it's stand looked very good with it and was of the same period, but actually did not go with it - that was a koshirae of Dean Hartley's. From Smithsonian we had a HIROTSUGU wakizashi, and from the same man with the Tsunahiro, we had a YASUHARU ubu mumei wakizashi in good Soshu style. Also from Smithsonian, we had a SANJO YOSHIHIRO, a little suriage - it had the "HIRO" gone. It was a good wakizashi and had good Soshu-den dragon horimono on it. Dean Hartley's KANEMOTO was a suriage daito but the two character signature remained. Then there was a KANEZAKI moroba ubu tanto belonging to Caldwell - this was the Mino koto man - these were all koto. Then there was a very fine KANEFUSA tanto, Mino Kanefusa, belonging to Dick Dodge - and a superb UJIFUSA wakizashi from Charles Watrell, also an absolutely magnificent UJIFUSA daito belonging to Rosenbloom. A Bushu TERUSHIGE o-suriage mumei daito which was not a tremendously fine blade but it well represented the work of the school - late koto.

From Smithsonian, there was a Bitchu TOSHITSUGU tanto, again not a fine blade but representative of late Bitchu work. Dick Dodge's UDA KUNIMUNE tanto was very, very, nice! There was an IWAMI SADASUYE tanto which was a nice yoroi toshi, which belonged to Witmer. Then a tanto from Bungo, TAIRA NORI----, something or another, again it was a strictly representative piece of the period. Lastly, KANETSUNE daito, Echizen Kanetsune - my blade - and Dr. Sato sensei, when he went through the Meibutsu Room, remembered when it passed shinsa in Japan and that was the first time he had ever seen the signature - not a highly rated blade, but he said very rare, from the Keicho period. This was the end of Koto blades.

Then in Shinto - Dr. Compton's HANKEI daito and then secondly, we had another HANKEI daito which was brought to the show by a man named Capps from Salt Lake City - he was acting as a broker for a friend of his. John Harding paid \$6,000 for it. We put it in the exhibit. It had a Honami Ringo sayamaki. There was some conversation on this as to whether it was a true Hankei or not, but it was a very handsome blade anyway. Then we had a Nanki SHIGEKUNI daito, beautiful mei, a little shortened, that belonged to George Phebus - that was his personal blade. A SHITAHARA YASUKUNI tanto which was a beautiful blade. This belonged to Wittmer and had been found in Japan by Bob Benson and polished by him - certified by Benson's kantei teacher Murakami Kosuke. There was a very handsome OYA KUNISADA daito belonging to Roy Hashioka - just a superb blade! Dr. Compton's Juyo SHINKAI daito, of course was a superb blade! The Smithsonian had a SHIRYO wakizashi. This man a desho (student) of Shinkai. His work is a little rare I guess.

There was a TSUTA SUKEHIRO o-wakizashi which belonged to the Smithsonian, which was part of the gifts given to Adm. Perry on the occasion of his second visit to Japan. We had a YASUHIRO daito which belonged to Herman Schultz I believe, a beautiful blade! A KII SUKIKUNI daito belonging to Bill Takahashi - this is a fairly rare signature and is superb condition, a little known smith. Echizen KANENORI wakizashi, slightly suriage, but it was of such pure Echizen style that we included it in - this belonged to Dean Hartley. We had a YOSHIMICHI SHODAI daito with koshirae which belonged to Dr. Lewert, this was orikaeshi mei, and a YOSHIMICHI SANDAI daito belonging to Ted Wysocky. Then we had a Musashi daijo TADAIHIRO o-wakizashi which was part of Adm. Perry's booty - came from Smithsonian. Then there was a Tosa no Kami TADAYOSHI daito belonging to a young man from Maryland - a Hizen TADAKUNI tameshi mei, this came from the Royal Ontario Museum and was brought down by David Pepper. Horikawa KUNIHIRO tanto which belonged to Amy Muramoto and was sold at the show and ended up I think with Caldwell. We had a Dewa Daijo KUNIMICHI wakizashi which belonged to Bruce Kirkpatrick. An Echizen no Kami KUNITOMO wakizashi with horimono on it, belongs to Caldwell. A HISAMICHI daito - a huge beautiful daito belonging to the Smithsonian.

TAIKI NAOTANE wakizashi in superb Soshu style which belonged to Dick Dodge. KOYAMA MUNETSUGU daito belonging to Rosenbloom. The star of the show as of course a KIYOMARU daito, a two character signature belonging to Rosenbloom. Amy Muramoto's KIYONDO tanto, o-kissaki style, which Caldwell has now, and the same young man from Maryland brought a good SADAKAZU wakizashi which he sold to Dick Dodge after the show was over. A MASAANKI daito which belongs to Roy Hashioka. A KANENORI TSURUGI, a copy of the Tsurugi which we included just because it was the only one of it's shape, belonged to Caldwell. A SHIGETSUGU daito was one of three Roy Hashioka owns. This man was active in the late 1920s, early 1930s, a contemporary of his HORII HIDEAKI, a really superb blade which I formerly owned and Roy now owns. Roy has a fine feeling for gendaito and has a superb collection of modern blades. Then we had a GASSAN SADAKATSU daito - this is Gay's sword - a copy of Kogarasu Maru. Lastly, we had Keith Austin's first tanto which he made when he was studying under Takahashi Sadatsugu - living National Treasure who died recently - horimono on it by Sadatsugu.

Besides the blades, we had two suits of armor, complete, and two fine kabuto (helmets) from the Smithsonian. We also had on display, some 50 - 60 representative tsuba, mostly iron, most of them belonging to Caldwell, Skip Holbrook, and myself. We had set up a display case of fine ko-Goto menuki belonging to Tom Buttweiler, however, at the last minute, Sasano sensei offered to put in 12 of his superb tsuba, most of them Juyo class, tsuba which I have seen in book after book: TORN FAN, MATASHICHI, etc., other textbook tsuba so to speak, so I wiped off the menuki. This was the first time these tsuba had been displayed by Sasano sensei. Unfortunately, the Meibutsu Room was up only for Saturday. On Sunday at 1 PM it was closed down and all of these superb things went their separate ways again.

The following are translations of various Japanese reports published earlier in the TOKEN BIJUTSU magazine. The translations are reproduced here basically as they were received from their contributors.

All the sentences and words with * mark and () are remarks made by translator, not in original Japanese version.

Terms and sentences specially regarded to *Katana* including *Katana* related proper nouns are not translated to English intentionally. Those words are typed with "script" letters. Thanks to IBM's job. *script* are also used in the case of "san", "kun" *soshite* "sensei" *nado* instead of Mr. and Dr. etc. to show the feeling of writers or speakers.

Within those which typed by *script*, only person's name are written with all capital letters. Others are not. However some titles which are considered as showing a person himself like "OMI DAIJO" or "IZUMINOKAMI" are written with all capital letters.

All Japanese names are written with Japanese way, i.e. a family name comes first, then a first name next.

" *Shinsa-kai* in America "

by; SATO KANZAN

(from December issue of the *Token Bijutsu* magazine)

There is a group, *Nihonto Kenkyu Kai* by name, at Dallas, Texas of United States organized with Evans san, a dental doctor, as its president, Caldwell san, a president of a security-stock company, who was an executive promoter of this *Shinsa-kai* and other thirty-some members.

A continuous wish of the group to establish a branch of our *Token Hozon Kyokai* in U. S. has not been achieved yet, unfortunately, because different legal situation between U.S. and Japan prevents to organize a Japanese foundation there.

This *Shinsa-kai* was planned and realized by the group with their strong desire. Spending more than a year for preparation, finally it was held during Oct., 31 to Nov., 3, 2.30 PM of SHOWA47-nen (1972) and approximately 850 of *Katana* and 1,000 of *Kodogu* were examined.

I and Honami Nisshu shi, as the examiners, could barely finished the examination, greatly helped by Ikeda Suematsu examiner who came from Europe for his own business and Sasano Daiko examiner.

I express my sincere gratitude to whom above mentioned and Ono Tadashi kun who was in U.S. for his own business, Washimi Kenji kun and Kurokawa kun for their devotion to lead this memorable event of overseas *Shinsa-kai* to a great success.

Katana, *Tsuba* and *Kodogu* for the examination were gathered from many areas in U.S. and even from London and Canada. Though I had guessed before I left Japan that about a half of the collection might be something like *Showa-to*, surprisingly I found out the fact that those were excellent of their qualities as well as of quantities.

Among *Koto* these ones were notable; Mumei ICHIMONJI transmitted in SHIMAZU family; authenticated as IWATO-ICHIMONJI-YOSHIYE; authenticated as TAMETSUGU; Hirazukuri-Kowakizashi of BIZEN-MORIMITSU in OLI period; Tanto of UDA KUNITSUGU. *Shinto*; HIDANOKAMI-UJIFUSA; Oya-KUNISADA; HAKKEI; Hirazukuri-Kowakizashi Nijime-i-KUNIHIRO. *Shinshinto*; Nijime-i-KIYOMARO; Wakizashi of SUISHINJI-MASAHIDE; TAIKEI NAOTANE; KOYAMA MUNETSUGU. I was really impressed looking at those so many outstanding ones.

Compared with *Katana*, *Tsuba* and *Kodogu* were relatively inferior as we could not find any NOBUIYE, KANEIYE nor YASUCHIKA, but most of them were works of *Bakumatsu-Kinko*, except one TOSHIIISA in *Fuchigashira*, so we saw many good ones of MITO-KINKO.

Wonderingly, very few works of GOTO family were found; also HIGO-Kinko's were rarely qualified as good ones.

It could be concluded that a real understanding of *Aji*, *Shibumi* of *Tsuba* and *Kodogu* might be more difficult and less studied than of *Katana*.

Taking this opportunity, the members made very remarkable presentations of their *Kenkyu* at the afternoon on Nov. 3.

Because of being so busy for the examination, I myself barely heard just two of those presentations made by Evans san and Hartley shi. Both of them were splendid. They have written a volume of book with those *Kenkyu* which are planned to be introduced in our *Token-Bijutsu* magazine one by one.

On the same day, from 2 PM to 4 PM, I lectured to them on *Saiha* and authenticity of *Mei* and was satisfied gaining great reaction from audience.

On the next day, Honami Nisshu *shii* showed them how to handle a *Katana* and what to be manner of appreciation, and gained enthusiastic admirations. Wearing *Haori-Hakama*, he performed a demonstration with real expert way as he does always..

Thereafter I made another lecture on *Katana* history and on how to appreciate it about 3 hours which was successfully paid eager attentions by more than hundred of respectable attendants.

On Nov. 4 and 5, there held a significant exhibition of masterworks placed by members. Especially Room no. 1 was displayed with about 60 of supreme ones including 10 or more *Juyo-Token* in which we saw *Choji-deki* of ICHIMONJI *zaime*, KUNITOKI of ENJU-Ha, KUNIYOSHI, *Osuriage* of RAI KUNIMITSU, BIZEN MOTOSHIGE, OSAFUNE YOSAZAEMON SUKESADA, the one of Tenmon period and some superb ones as well as some top ranked *Shinto*. Also *Tsuba* of Nobuiye, *Kaneie* which were brought from Japan by Sasano examiner and some *Meitan* of HIGO *Kinkos* so outshined others that American collectors must have been fascinated in astonishment, naturally.

Leaving Dallas for Boston on 5th's afternoon, it was our impression that Dallas was a very calm, quiet and bright town of the most secured and peaceful---by contraries what we had heard before as if it were a dangerous and troublesome place in the midst of Texas desert. The sky of November over Dallas was so clear in its depth. Small red flowers were blooming beautifully on the site of Mr. Kennedy's Memorial.

Thereafter we investigated some collections in both Boston and New York Metropolitan Museum, also had a chance to take a look of about 60 items of collectors in Hawaii, and got home on Nov. 12 with the most successful results.

end.

An extraction from the New Year issue

by; Iida Kazuo

Through the year of 1972, the most significant event of our association was *Token-Shinsa Kai* in Dallas.

Vigorous work of Honami *sensei* and Sato *sensei* led the *Shinsa Kai* to a great success examining more than 2,000 of *Katana*. It was the first historical event that an authorized *Shisa Kai* was held at an overseas city.

" Stating my hopes on the New Year Day "

By; Honma Junji, Chairman

I would like to apologize to all of you, that I made a trouble to activities of our association because of my unforsenable disease. However I have been pleased seeing that Executives and Officers cooperate one another and never showed any disturbance.

Although I am still prohibited concentrating work and going outside by my physician, I express my ambition to head examinations of *Juyo-Token*, *Tokubetsu- Juyo-Token* and *Tokubetsu- Kicho- Token-Koshu* since I do not feel tired when working for my long trained examination job.

It is unnecessary to repeat that the examination with authority is the most important part of our association's activities, recognizing it as a *raison d'etre* of myself, I want to devote the rest of my life to that work.

Among those which have already qualified as *Tokubetsu-Kicho-Token*, I can find some of insufficiently observed ones mainly caused by shortage of time. That is what I am intending to root away, particularly to qualify as *Koshu*.

Also I want all of you to approve and support us to perform our examinations very strictly eliminating any kind of personal feeling. This must be done.

When they held the first overseas examination of *Kicho-Token* etc. at Dallas, U.S., last fall, preceeding the event a friend of mine who is a superb lover there wrote me aspiring to do it never indulgent. I wish I could listen to the same voice in Japan.

There had never been before the war such a tendency as we see now that lovers of *Nihonto* are getting increased in Western world, also it is pleasing that real connoisseurs are coming up over there.

We should be active to raise those Western lovers to have *Nihonto* in foreign countries well conserved by them.

It will be very efficient to have examination of precious *Token*, to make lectures for beginners or to exhibit famous *Katana* and *Kodogu* which are only in Japan at some notable museums there.

I feel very regret that we could not realize the plan to hold an exhibition at Dallas Fine Art Museum for an economical happening in U.S. of Yen's evaluation, but I am looking foreword it within this year or in the near future.

Also our overseas members are aspiring to have articles written in English in our *Token-Bijutsu* magazine, though we had hesitated to do so worrying its inevitable price-raise might affect domestic subscribers. Now it is time to put it into action.

Conversation: Report of *Shūsa Kai* at Dallas, etc.

from the New Year issue of *Token-Bijutsu Magazine*

Sato Kanzan	Honami Nisshu
Tanobe Michihiro	Ono Tadashi
Endo Toshihira (supervisor)	Tsujita Yoshiaki (councilor)

Introduction (skipped)

Sato: We had been informed one and a half year before that there was a strong wish to hold a *Shūsa Kai* at Dallas. There is a big group in Dallas named by *Nihonto Kenkyu Kai* though it is not our branch yet because, against their desire, a Japanese foundation has not been permitted to establish the same organization in U.S. due to difference of legal situations. The same requests to become a branch of ours from *Katana* lovers in N.Y. or San Francisco have not been granted by the same reason. Among those lovers in U.S., the group in Dallas has been particularly active. A lover Caldwell *san* who is a close friend of well known Dr. Compton and living not so far from him promoted actual businesses for the *Shūsa Kai*. Also Dr. Compton who has many acquaintances of his in Dallas exerted himself to bridge us and them. Through the good offices of those peoples we could achieve to hold the *Shūsa Kai*. Evans *san* who is president of *Nihonto Kenkyu Kai*, a dentist in Dallas, worked very hard to manage at inside of them while Caldwell *san* made effort at outside. While those arrangements were being made over there, we, too, started to make it concrete with a final schedule of to mission I and Nisshu *sensei* as examiners and Tanobe *kun* as an assistant. When this news spread out here and there, we were proposed from Ikeda examiner who was going to U.S. from Europe and Sasano Daiko examiner of *Kodoguto* cooperate with us. And more, Ono Tadashi *san* who joins here today was over there for his own business and proposed us to help the examination kindly, thanks to him. Others, Washimi *kun* and Kurokawa *kun*, who is a *Togishi* in Kamakura and wanted to study abroad, were willingly granted by us to assist.

* From page 38, column 3, line 10 to page 40, column 3, a line before last, were skipped. Skipped contents; story of North California *Token Kai*, collection of Dr. Compton; how it was a hard schedule and so on*

Sato Then we held the *Shūsa Kai* at Dallas from Oct. 31 to Nov. 3 at Fairmont hotel, one of the best of the town, using a whole floor. Attendants were mainly distinguished and wealthy residents of the community and a few Japanese. They were respectable.

Tsujita You mean respectable manner as a collector?

Sato Not only that but also their attitude to *Katana*. No such loud argument nor

noisy chatter like we do at *Shinsa Kai* in Japan. Nobody else than staffs could enter into examining place. The arrangement of the place was made excellently.

Honami: That's true. It was so quiet.

We met a gentleman who hauled 200 of *Katana* by ^{an} armed car with guardmen from Los Angeles.

Tsujita: Does it mean over there *Katana* are considered as a kind of weapon legally ?

Sato: I rather guess it for a protection against robbery or damage on the way of transportation.

Honami: Maybe it's a protection for treasure. It would be considerably expensive to haul 200 *Katana* but he didn't look minddd.

Sato: Not only from L.A. but also from California (* not a mistranslation), even from London.

Honami: From Toronto, too, and from N.Y., of course.

Tsujita: From all over the U.S. ?

Sato: You could say so. It seemed everybody had been looking forward this opportunity for a long time. Adding this, before then, various Japanese had given them various informations which conflict with each other, so that they had got unassured what information to be trusted. That was the reason why they took it most preferable to have such a strict and authorized *Shinsa Kai* as we held.

Honami: The examination was considerably strict inasmuch as I and Sato *sensei* checked one another exchanging own rating with each item.

We didn't make it indulgent at all. If it were in Japan we must have been criticized as too strict.

Sato: Let me mention of number of *Katana* examined.
Katana 850, *Kodogu* 1,040, among them *Marutoku* (*Tokubetsu Kicho*?) *Katana* 400, *Kodogu* 610, *Futsu Kicho* (*Futsu* = ordinary) *Katana* 240, *Kodogu* 290.
Fugokaku (disqualified) *Katana* 200, *Kodogu* 150.
Total 1,890, including *Marutoku* 1,010, ordinarily qualified 530, disqualified 350.

That was considerably strict as he said and much better qualification than in Japan.

- Honami: You are right. Some among those which decided as *Tokubetsu Kicho Token* (literally; special precious sword) could be *Juyoto-Koho* (a proposed important sword).
- Sato: Yes. At least ten or more.
- Honami: And we noticed that those *Marutoku* had none of *Yatsure* (literally; worn out). Have not become thin.
- Tsujita: Isn't it natural ? Because no *Togishi* is over there.
- Honami: But those ones have been owned by them for a long time, maybe since before the war.
The one belonged to Mr. David who said working for Royal Ontario (?) Museum in Toronto was that kind. Do you think that one belongs to the museum itself ?
- Sato: I'm not sure but maybe not.
- Honami: Another example, a *Hizento* was a good *Gori-tto-shita* (This adjective sounds to me a kind of slang-like technical term. It is commonly used as such case when you bite some hard or rigid foodstuff like fish-bone or shell.) one. *Oya KUNISADA* , a long 2. *shaku* 7-8 sun-one, *Nikudori ga tappuri shiteite* (literally; with rich and thick body), *Ubu Nakago* and *Hitotsuana* , should have been nominated as *Juyoto* if it were in Japan.
- Sato: Certainly. In general, as Honami *sensei* said, you can describe they are in high level.
Let me about some excellent ones. In *Koto*, *ICHIMONJI* , *Mumei*, said transmitted in Shimazu Family, was a sturdy good one. The one of which we read as *YOSHITYE* though just a letter of *YOSHI* was able to read and another letter below was unclear, informally called as *IWATOSO ICHIMONJI* or *SHOCHU ICHIMONJI*, *Ubu Nakago*, *Zaimai* , long 2 *shaku* 7 sun, *Kochoji* in *Suguha*, was well arranged. Lately I found it was with *Tachigoshirae* of *Itomaki*. Others, a *Mumei* judged after discussion as *ICHIMONJI*, a *Wakizashi* judged as *SHIZU*, a *Katana* judged as *TAMETSUGU* , were sensed to us to be *Juyoto* without argument.
And a good *Wakizashi* of *MORIMITSU* was a kind of museum item.
- Honami: And a *Tanto* of *UDA KUNITSUGU*. *Muori* with good *Jigane*. Bottom part was *Suguha* and *Kodeki* though, from middle to top it was burned deep. Its *Hada* worked very well (*Hada ga sakan ni hataraitte iru*).
- Tanobe: How about *HIROTSUGU* of *Soshu* which had a chasing of *Kurikara* ?
- Sato: That one was good. Also we saw fairly big amount of best ranked *Shinto*. For instance, a *Tanto* of *KUNITHIRO* with *Nijimeji*, though little a bit long size, was a good one. And a *HANKETI*'s *Katana* was to be classed as better one within *HANKETI*'s. And *Nidai YASUTSUGU*, 2 *shaku* 5-6 sun was well made.
Oya KUNISADA with *Mei* of *IZUMINOKAMI FUJIWARA NO KUNISADA*. A *Wakizashi* of *INO-UYE SHINKAI* with *Mei* of *KUNISADA*. A *Wakizashi* of *KOTETSU*, not so well made though. A *Wakizashi* of *SUKEHIRO* in his young age.

Honami: Also we saw a young age of *Omi DAIJO* . A good one, wasn't it?

Sato: It was. In those of *Hizento*, we didn't find so many of good *Shodai*'s but the said *Nidai Omi DAIJO* with *Nenki* of *Kanei* which was *Juryozen* (before acceptance of title) was a nice *Katana*. And *Harima DAIJO TADAKUNI* , it was remarkably good. All those mentioned now were worthy to be *Juyoto* with no doubt.

Others, *Shin-shinto*, they were very good. What I guess why is those ones have gone abroad before *Shin-shinto* started to be considered as valuable in Japan.

Endo: It was beginning of Meiji period when plenty of them were sent abroad. Right ?

Sato: Right. Therefore you can find some notable ones among them. A young age of *KIYOMARO* , slightly cut by the top, *Nijimeii* with no year mark, 2 *shaku* 5 *sun* was well made. I saw two of good *KOYAMA MUNETSUGU* of which is in fashion lately. *CHOUNSAI TSUNATOUSHI* , *Shodai* , was well made with *Choji* .

Honami: Anyway, we didn't see *Yatsure*.

Sato: We saw *GASSAN* . Long and short. They were real good ones. Nobody would doubt if they were fake. And good *Tanto* of *KURIHARA NOBUHIDE*. The mentioned are just what I can recall on the spot. Perhaps I can count out much more easily if I have a time. All of them might lead Japanese lovers to feel very envious.

Tsujita: I imagine so. By the way, how well are those preserved ?

Sato: That is a point. Almost none of them had rust. *Teeki* (handling?) was very well.

Honami: We saw few with red rust.

Sato: As Endo san knows, Dr. Compton stores his collection in *Tansu* (dresser) but does not do any *Abura-biki* (oil treatment) . It is unnecessary to do except when whetted very lately. All over the U.S., Particularly in Dallas, it is very dry. Therefore they can keep *Katana* in good shape as well as it was whetted long time before, with their careful maintenance of course. Most of their *Katana* are like that, but a few of them which are considered to be brought after the war or to be transferred hand to hand of many owners are with rust.

Honami: Disqualified ones were mainly bought after the war from Japanese merchants, and were attached with doubtful *Saya-gaki*..

Contrary to what I had worried, there were rarely *Showa-Shinto* , only one or two. I was surprised.

Sato: That's true. Before leaving Japan I was guessing a half of them might be *Showa-Shinto*. Amazingly, I saw nothing but one of it. Now you can understand how earnestly they are studying and learning while we Japanese are going too easy thinking ourselves to be able to gather any information or material at any time. The peoples over there can only depend upon books and pictures as their teacher. The attitude to study of them are respectable. Japanese should learn from them at that point.

Honami: Another thing I felt as Japanese should follow them is to respect absolutely the judgement made by authorized examiners. In Japan, I had often heard their complaint or argument when their collection judged as *Shirogami* (white paper).

Tsujita: I would rather say that such a difference between here and there are mainly caused by the fact that our attendants to *Shinsa Kai* are mostly dealers but theirs are real collectors.

Sato: To some extent, that is right. But their "submissiveness", it's not an adequate word though, seemed to be based on another fact, too. The way what we did at the *Shinsa Kai* there was to explain them precisely by each item how we examined and how we reached a conclusion of both qualified and disqualified. For instance, when we judged it as a false one, we wrote down for them very exactly why we did so such like " This is a *Gimei* and supposed to be made by whom actually on what period and under the what way, so and so" or " This is a *Saiha*, *Mei* is good but *Yakinaoshi* (re-burned) made on so-and-so period". We made examination and explanation until they recognized why. It was not that they accepted our judgement unconditionally like a blind but they had no reason to complain because of well explained. That is what Honami *sensei* said as "to respect". We taught them very kindly one by one. If we had done the same thing in Japan, nothing would be better than that but, regrettably, we have no time. I thought Americans would never accept us unless they reached total understanding. I believe we have achieved it successfully. How do you think about it and how did you feel over there? Ono san ?

Ono: Anyway they were very devoted. They asked me ardently whether their *Katana* was good or bad and why. Par example, in the case of *Utsushimono* (literally; to copy or to imitate. actually, in this case, I guess it's to make in the likeness), I was questioned from several peoples "why was it made in the likeness"? " I was surprised because I have never asked the same question in Japan.

Another thing, they had a strong wish to be published of *Token-Bijutsu* magazine in English version, even once a year.

Sato: I know that but it's not so easy. We have a plan to make some pages in English in the future.

Ono: Also I was asked to let them know of date ^{and} location of next *Shinsa Kai* .

Another thing what I was impressed was the fact that no one asked us to write *Saya-gaki* . I had been worried before that they would rush us for it. Later, I was informed that Caldwell *san* and Evans *san* had prohibited it very strictly to all members. Though in Hawaii many requires of *Saya-gaki* came to me.

Tsujita: *Saya-gaki* of Sato *sensei* is famous even in overseas. Isn't it ?

Endo: What kind of man is Caldwell *san* ? I just looked his face when he came.

Sato: He is a president of a big Security Stock Company. His wife is a daughter of a big ranch owner in West. We were invited for dinner at their gorgeous house. He is well known as a society people and also as an established collector.

Tsujita: How many has he collected ?

Sato: More less a hundred of *Katana* and five hundred of *kodogu* .

Tsujita: Does he buy them when he visit us ?

Sato: Most likely. He loves Japan matchlessly. Even has a Japanese name. What was that ?

Ono: "Reisei (or tobe pronounced Rei-i)" ---because of his name by cold-well (In Japanese; ^ cold=REI, or SUZUSHII, well=SEI, I, IDO. Also, in Japanese, CALD and COLD are pronounced the same)

Endo: He has printed letterhead of *Nihonto Kenkyu Kai* in Japanese.

Ono: A luxurious magazine has been issued by that *Nihonto Kenkyu Kai* .

Tsujita: A former colonel of Iwakuni, a lover in L.A., did he come to Dallas ?

Endo: Mr. Hartley.

Sato: He did.

Endo: Dallas locates 2,600 kilometers (1,600miles) far from San Francisco. According to a map, it is in the midst of desert. (?) Hearing nothing but funny rumors, I thought it as a desperate place.

Honami: Definitely no ! It is a superb town.

Sato: We had heard the same rumors. But it locates 200 miles away from desert. The town is a composed and real comfortable. You can feel yourself as if you are in another world when you compare Dallas with such town like Tokyo.

Ono: With a number of big trees, you may feel an European atmosphere.

Honami: Also with a lot of man-made lakes and an old history (!), it is a calm, clean and nice city.

Endo: Oh ! Please make it very clear, because I myself thought it would be impossible to examine *Katana* bothered by heavy sand dust. -laughter-

Sato: Over there we spent three days for the *Shinsa Kai* . It was also scheduled to hold exhibitions and discussions but the *Shinsa Kai* took time by 2 PM on Nov. 3.

Since attendants held a meeting for study and report, I jointed it after the examination and heard reports from Evans *san* and Hartley *san* . Beside them, Compton *san* , Yumoto *san* and some others made reporting , I think. I was pleased, or I rather say was struck by admiration hearing those reports from the said two gentlemen. Their way of thinking is much different than Japanese'. Before this *Shinsa Kai* , they wrote result of their study into a book titled "*Nihonto*" and reported its content roughly to the meeting. It caused me to admire them.

Thereafter, at a symposium, some questioned us about *Saiha* since during the examination we judged disqualified *Token Smore* due to *Saiha* than due to *Gimei* . So I made a two hours of lecture about *Saiha* being translated by Yumoto *san*. It must have been something new to them. Memoing points, they absorbed this new knowledge so eagerly ---I'm not trying to attribute their seriousness to my lecture. In Japan, I know people never excite as they did because Japanese, expect of next opportunity too easily or of the effect of *Yatteru uchi ni wakaru* (this sentence is hardly translated. A typical Japanese way of thinking. Literally "You will see it while you do it." Actually " Do practice first. Your own experience is much better than systematic study or logical analysis." Furthermore, please ask Dr. McFarland or Ikkyu-Zenji.) But there, they were so zealous in seizing this opportunity as if it would never come again that I was really impressed.

Ono: It was marvellous. Everybody was excited.

Endo: Is that right ? How about translation of Yumoto *san* ?

Honami: It was good.

- Sato: He did his best. He translated clause by clause right after I spoke by the way of just like him.
- Endo: I've heard that for the said presentation speakers had studied for a long time. Compton *san*, too, spent a long time for a research of changing style of *Katana* along with the phases of times. Did you hear anything about that ?
- Sato: No I didn't but I was requested something regarding that. Since they wrote the book with only their own study and have no way to assure whether contents are right or wrong, they want us to read it and guide them. I promised I would do that.
I am going to carry their reports in our magazine as an consecutive article in several issues.
- All: That's wonderful. we are looking forward.
- Sato: Doing that, we will be able to recognize what they are thinking and studying of *Katana*, also to write them our opinion about that. But the book is very voluminous so that it's not so easy to put into action.
- Tsujita: There may be no way but to extract the essence.
- o: Maybe. Anyway we shall do it though it's expensive.
- All: That is ^{the} way to go. It must be done.

- to be continued to next issue-

A Round-Table Talk on the Dallas Meeting, 11

Attendants: Dr. Kanzan Sato
Mr. Nishu Honnami
Mr. Michihiro Tanobe
Mr. Tadashi Ohno
Mr. Toshihira Endo
Mr. Yoshiaki Tsujita

Moderator: Mr. Seiyo Honnami

- Tanobe: After Dr. Sato's lecture on "Yakinaoshi," the attendants began to see the blades without Habaki. They said they wanted to see the specimens without Habaki at the display while in Japan the specimens with Habaki are usually exhibited. At the display there were 93 blades including 20 Juyo Token, 44 items of Kodogu and 2 sets of Yoroi. In accordance with their desire, we took away Habaki from the blades. They watched them enthusiastically.
- Tsujita: Dr. Sato taught them too much!! (laughing)
- Honnami: I think the glass-cases for displaying the items were very ideal. You can look at them from any side.
- Sato: Usually in Japan the specimens are placed on the sword-stands with the edge upward or downward in the show windows. In case of Dallas meeting, the blades are evenly displayed in relatively small glass-cases through which you can look at them, and each case has a light. This is very good to see the blades.
- Tsujita: Was this idea made in the USA?
- Ohno: Yes, it was probably Dr. Evan's idea.
- Endo: Was the light an uncandescent electric one?
- Ohno: Yes, it was.
- Honnami: I've heard that each specimen was displayed in the case because foreigners have the tendency to feel like touching it. I agree with this idea.
- Sato: I think so, too. I told Dr. Homma about this fashion and expressed that this is what we should imitate from abroad.
- Honnami: You don't have to worry about thieves.
- Tsujita: This is also good for protecting from sputam, isn't it?
- Honnami: Yes. What's more, you can easily recognize the inscription on the Nakago, Jigane and Hamon.
- Tsujita: I hope the picture showing such glass-cases should be printed in "Token Bijutsu."
- Sato: I intend to have it done soon. The display room was opened from the sequent day after Shinsa-kai. As Mr. Tanobe explained, there were 20 and some blades of Juyo Token, and the items which we evaluated highly at Shinsa-kai. The exhibit was wonderful with good light and good facilities as we've just told you. Another interesting thing was a meeting where some

attendants were able to present their favourite specimens one another. This was good to enhance the mutual understanding and friendship among the members. I complimented this idea.

Honnami: The meeting was filled with the good mood of friendship, and Mrs. so and so also joined it.

Sato: In that afternoon, Mr. Honnami in "Montsuki-Hakama" attire gave a lecture on the manner in appreciating swords. He was very much welcomed with big applause. His lecture was perfect. Then, I lectured about the history of Japanese swords and how to judge them. The attendants were about a hundred people including curators of museums, professors and assistant professors of universities. They listened to us with zeal and zest. Their sincere attitude made me stir up. My lecture was expected to be two hours, but it lasted three hours according to their request. While I don't know whether it was a flattery or not, everybody said our lectures were very good. This was the first time for them to listen to such stories. As Mr. Tsujita has just sported on me, saying "You taught too much," I think I've done well in teaching them who are striving themselves to study the same subject as we have.

Endo: I understand well. Your story reminds me of Dr. Homma who did his best in California several years ago. Anyway, they are starving for the good teachers who can provide them with appropriate direction and guidance. There were several sword-experts who had been abroad, but they seemed to be not sincere in teaching.

Sato: That's the problem. They went abroad to make a lucky find. I know the sincere students are afraid of them.

Tsujita: I can imagine that the experts from Japan would not intend to teach at all because their purpose was to make a good bargain as dealers.

Sato: Yes, that's true. I met a man who has the blade which Dr. Hoom mentioned will become better after polishing. The man showed it to another would-be sword-expert, and the expert said "Yakinaoshi." Therefore, the man was wondering which opinion would be correct. I assured him Dr. Homma was right. After our conversation, I had a chance to look at the very blade. It was really a good Katana by Nagamitsu.

Honnami: This blade does not show any symptom of Yakinaoshi. I felt sorry for that would-be expert.

Sato: Conceivably, the expert might have said Yakinaoshi although he knew it was good. No one can follow such an attitude. As we have a little much experience than foreigners do, I think we must do clean and sincere work without having an intention to make a lucky find. I said in joke that if those who study very hard and enthusiastically continue constantly we Japanese eventually would learn from them. One of the good impressions I had toward them is that they are reading the reference books well. When I listened to the papers addressed by Colonel Hartley and Dr. Evans, they often quoted the articles out of the books written by Dr. Homma and also by me. Their scholastic way of study means much, and it will make them grow intensively. On the other hand, Japanese sword-

lovers are not interested in reading, partly because there are too many reference books to read here in Japan. I think it is a regrettable attitude that we should alter.

Honnami: I agree. Additionally, they are also interested in "Togi." They need polishers and asked me to recommend good ones. There was a man in Dallas who wanted to become my apprentice although he had his family. He thought it took only a few years to master the technique of polishing. I turned down his request, but found out that there is a big interest among people.

Sato: That's true. A sword-lover told me that he knows it takes a very long time to have his blades polished completely, so he thought it might be better that not-top ranking polishers can eliminate only rust at first for the time being and someday in the future he would like to have them polished completely by good polishers. At last he asked me to send any polisher in the USA. Therefore, I pointed out his wrong idea and taught him that cutting off the rust on the blade is very difficult job even for top-ranking polishers and that if the blade with rust is badly treated it would be deteriorated. In this point of view, it is not easy to recommend polishers. So, I told him that we will discuss the fact back in Japan that they want good polishers.

Honnami: I've heard that there were scarcely polishers of good quality who had been to the USA.

Sato: There were some good ones. Take Mr. Fujimoto, for instance. He worked for Smithsonian Museum.

Tanobe: There were many who wanted to get a tape record of Doctors Sato and Homma's lectures. Mr. Caldwell was doing this job.

Sato: I allowed him to distribute a copy of the record to the members who wanted it.

Tanobe: Dr. Evans worked hard, too. In placing the specimens at the display room, he worked through all-night along with us.

Ohno: And other members, typists and Mrs. so and so cooperated us very hard.

Tanobe: And Mr. Ogawa, too. He did his best not only for Dallas meeting but also for our investigating activities in Boston and in New York. We would be much troubled if we didn't have him. He is really appreciated.

Sato: Of course, he is. Seeing the attitude he took this time, I came to have a better opinion of him; I think my expression sounds rather rude.

Honnami: He speaks English frequently and did a good job. I understand that Curator of the Orient Department, Boston Museum, trusts him very much.

Sato: That's true. Thanks to Ogawa-kun, we could make a success in Shinsa and in the investigation task. Besides, he took good care of us while we were there. Anyway, I am very glad to say that our Token Shinsa was a great success.

Honnami: I certainly agree, too.

Endo: I am very pleased to have heard your story.

Sato: Following the Dallas meeting, we stopped in Boston and in New York to investigate the collections of the museums respectively in accordance with their requests. I was surprised to see the superb collection of swords at Boston Museum. Kodogu collection of New York Metropolitan Museum whose wonderfulness is well known was less than I had expected since I think I expected too much. There were, of course, some good ones. On the way back to Japan, we stopped in Hawaii, where about forty sword-lovers who were Japanese Nisei or Issei gathered to welcome us. We saw about sixty blades. There seemed to be less good blades compared with the mainland, but I don't know about the future. By the way, as to when the next Shinsa will be held....

Ohno: I was asked about it by many people. This is an very important matter to them.

Tsujita: What we should do before thinking of the time is that we discuss how to treat the sword society of the USA. I think the matter will become big. While I've heard that it will be difficult for them to establish a branch of NBTHK in the USA, I think we should support them thoroughly if they are able to get permission from the Government.

Sato: I think it impossible for them to name after the branch of NBTHK. In order to establish a foundation, a pretty amount of estate is necessary in the country where the foundation is erected. Because of the difference of nationality, the American branch is impossible to join the Japanese foundation. As a matter of fact, we have some lifetime members of the USA. The sword society of the USA will be unable to become our branch, but it doesn't follow that we are unable to have Shinsa in the USA.

Tsujita: I don't mean that I criticize their qualification. It would be wise that we treat them as a sort of our branch to enhance the friendship between them and us.

Sato: Yes, that's quite right. We already have a society as a lifetime member and would like to continue contacting each other with our good suggestion and guidance in order to have the swords in aborad well preserved.

Endo: It is one of the purposes of our NBTHK.

Honnami: I think the appraisal members should be consisted of those who have no intention to handle the swords in commercial sence, like Dr. Sato. Of course, we have the same idea.

Tsujita: The dealers should not be acceptable, especially when the is held abroad.

Sato: Another important qualification is that a judge should be able to work with scientific attitude. In other words, he has to be able not only to appraise the blades but also to explain the reason of the results. At Dallas meeting we thought them the reason one by one, together with conversion between Japanese eras and Anno Domini.

Honnami: I think so. Additionally, it is good to decide how many items should be judged in a day. In case of Dallas meeting, they seemed to decide about 500 items. Unlike the Shinsa here in Japan, I think it good not to overtask.

Ohno: As Dr. Sato mentioned, it is not good enough only to judge the blades, just say "it is genuine," or it is not good." What's more, it is needed to describe about the context of the items.

Endo: It has been said that after World War II a lot of swords were brought to the USA, but we often happened to meet the specimens which seemed to be brought after the Meiji Revolution. So, I've come to think it just like a legend. It can be said, I think, that the specimens to have been brought after the Meiji Revolution seem to be much more those which were brought after the war.

Sato: I think it might be correct as far as usual collectors are concerned. Generally speaking, there seem to be many which were sent to the USA after the war and also a lot of Showato.

Honnami: Besides, there were some to have been brought to England and then to the USA. I saw a blade in Dallas which was presented to a British soldier from a Japanese one.

Ohno: I've heard that sword-lovers of England hope to have Shinsakai there.

Sato: I was often asked about it, too. There seem to be many in England.

Honnami: I remember that a member of Nippono Kenkyukai of London attended the Dallas meeting.

Endo: Some years ago, the Ministry of Education conducted the Japanese National Treasures Exhibit which circulated around the big cities throughout the USA. Such a circulating exhibit on the swords should be discussed.

Sato: In the discussion of the Dallas meeting, they wanted us to open an exhibit of the celebrated blades. We consulted with Bunka-cho over the plan on the display of Kokuho, Juyo Bunkazai, and Juyo Bijutsuhin. We obtained permission from them, but unfortunately there was a lack of the fund which would be collected by donations in the USA and there was not a good place to display the items. We at last could not carry out our initial plan.

Endo: Mr. Kurata went to Los Angeles to manage the exhibit. When I was there, I saw many visitors lining up before the entrance. I thought it would be a pretty good business if the fee was paid.

Sato: I have an interesting story. All of the visitors are admitted free in the USA, but Museums willingly accept any donation. I found out that there are few who enter free. Five or ten dollars per each person will be donated to a museum. While I was there, I heard that there was a visitor who paid \$1,000.

Tsujita: \$1,000? It's ¥300,000, quite amount of money!!

Honnami: On the other hand, children pay a few cents.

Sato: The admission is free, but the museum asks the visitors to make a donation if they can afford to.

Endo: That sounds like a "Saisen-bako" (an offertory box).

Honnami: I think the businessmen of Dallas are getting interested in Japanese swords after the Dallas meeting.

Sato: Yes, they are. I think it's natural. We were invited to the farewell party at the last day in Dallas. About 200

people joined the party.

Tsujita: I'm very pleased to hear about the success story of the Dallas meeting, but in the meantime I'm afraid of them because if such American richmen begin collecting the swords we cannot compete. It will be impossible for us to get good blades. Even today, we already have difficulty obtaining Shin-Shinto blades.

Endo: I've heard that an American richman of the lowest class possesses at least a Mercury (car), a pool with 50 m., and a plane.

Tsujita: American richmen and ours stand on different level, so we are scared.

Sato: Mrs. Lawrence invited us to dinner on November 2nd, They were only about ten people invited. They are the presidents of an university, of a newspaper company, and of a big bank and so on, so that they belong to the high society there in Dallas. At that time, I asked them why they are collecting Japanese swords. They replied that they are really intrigued with Japanese swords because the swords are beautiful. They have no intention to do business with the swords at all. I was very much impressed by their attitude and felt as if I would meet with true sword-lovers like those who had been in our country before the war. Not only about them but in general the attendants of the Dallas meeting are good people who really love Japanese swords. In a sense, it can be said that we are afraid of them.

Tsujita: If they try to collect Japanese swords with zeal and zest, our celebrated swords will be all brought to the USA. Once the blade is gone abroad, it would hardly come back.

Sato: Anyway, I had a pleasant time there in Dallas. As Mr. Honnami knows, the sword-collectors of the olden time in our country were just like them.

Tsujita: One of the reasons why I feel something like a sense of threat is that I'm worried about the treatment for the blades abroad. I'm afraid that the blades will be deteriorated in the long run if there is inadequate care.

Endo: I understand. Another thing I would like to add is that the true sword-lovers are still in Japan.

Sato: Yes, you are right. We have really good sword-lovers here in Japan, but there is a difference in the number.

Tsujita: If they study this subject with pure feeling of loving Japanese swords, their fund of knowledge will grow steadily. Eventually we will be unable to compete.

Ohno: They have an academic way of thinking. Some of them who have an intention to come here to Japan asked me if there is a study meeting or a conference to be held here, so that I told them about the annual sword meeting of NBTHK. They said they try to plan on attending it.

Tsujita: It's a good idea for them to come here for the study of swords as well as for sight-seeing.

Sato: I addressed at the farewell party that I appreciate Japanese swords because thanks to them I could enjoy meeting with the attendants there in Dallas and also appreciate our

ancestors who left us this great art. I added that I expect to continue keeping the amiable relationship between the two parties through Japanese swords.

Honnami: I have the same feeling. Dr. Sato laughed at me, saying "You bow too many," but I think my sincere gratitude to them makes me bow naturally. I recollect the time when Doctors Homma and Sato asked Colonel Cadwell to help our swords right after the war. If there wasn't that kindness Colonel cadwell had showed, most of the blades must have been throw away into the sea. Therefore, I have a sort of respect toward Americans.

Sato: Anyway, The Dallas meeting was a great success.

Moderator: Now, shall we call it a day? Thank you very much.

(Finish)

SUMMARY COMMENTS

by Ron Hartmann

There is no doubt in anyone's mind that TKK 1972 was a very significant step forward for the field of Japanese art in the United States. Even though the affair was classified as a huge success, far too little public attention was directed towards it. Obviously, such public attention will make our field of collecting a bit more difficult to pursue due to speculation and high prices, but such public awareness will also enhance our collections through museum purchases and exhibits in the future. There are many collections both large and small, tucked away in various museums around the country which still remain "in storage", which should be authenticated, evaluated, and last but not least, exhibited for appreciation! Until the "right people" become aware of the importance of this wealth of art and the public desire for viewing and studying it, these collections will remain hidden in the bowels of these museums, destined to further deterioration and obscurity - a sad fate for such treasures!

A new Token kenkyu kai spectacular is planned for mid-1974, to be held in Los Angeles, California. Through the mistakes and oversights of Dallas, this west coast exhibit and shinsa will be bigger and better than ever. Public announcement of this show is due out soon. The shinsa will be limited to a set number of pieces judged so as not to overload the shinsa team and thus hinder the exhibit portion of the show. The whole affair promises to be a true spectacular for all in attendance! It will be done "right" - first class all the way - first class exhibits - first class handling. Hopefully the public will be made aware of this unique event - museums contacted, news media coverage arranged, the general public made aware of it - so that our special art field can gain another giant step forward in the established art world and thus stimulate museums around the country to open their doors and to set up proper exhibits for the sword-art lovers of America.

It was planned to compile a list of suggestions which would add to the effective scope of the next TKK exhibit. Unfortunately, time prohibited such a compilation, but a few personal suggestions can be made - compiled through personal observation and via comments made since the show in conversation and letters. The following comments and suggestions are offered here for what they are worth.

1. Limit the amount of shinsa items so as not to over-tax the shinsa team, thus hampering the exhibit proper.
2. Give the formal exhibit a full X number of days viewing - possibly 24 hours a day - so that full advantage of the exhibited treasures can be had.

3. A walking "talking" tour of the exhibit, carried out by a true authority on the subject, would be most informative. Much was missed by the less informed collector during the Dallas show simply due to a lack of understanding of what one was viewing - yours truly included!
4. Perhaps a few more "positive commitments" could be added to the shinsa papers - in english. It is assumed that the NBTHK is now fully aware of our sincerity and desire for learning and guidance - they should respond to our yearning by way of such efforts.
5. A polisher should be present, to demonstrate his arts for the benefit of all. If such a personal demonstration is impossible, perhaps at least a filmed documentary on the subject could be arranged.
6. The working volunteers of the shinsa should be given some incentive and reward for the 12 to 14 hour days demanded of them. Perhaps priority during shinsa would be an apropos' gesture - whatever - since it is only through these hard working and dedicated workers is such an exhibit possible.

Surely there are many more points which could be stressed at this time. The above few are only personal observations and comments basically, and if considered would help to better the next event. I am sure that any further comments along these lines would be very much appreciated by the staff of TKK-1974 early in the planning stage of this next exhibit and shinsa. Such comments should be sent to the new staff as soon as the staff is announced publically.

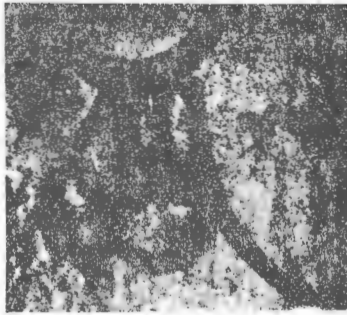
All of the collectors of the United States owe a great deal to the organizers of Token Kenkyu Kai - 1972, it was our first chance to see what we had been reading about for all these years. It was hard work, expensive, but most rewarding and educational for all of us. Many of the names due credit have been omitted simply due to a lack of reporting, but let it be known that anyone who has added one iota towards the success of this wonderful event does receive the sincere thanks of all who had the pleasure to attend this unique happening. It was a first attempt; the second attempt will be better and the future ones more rewarding than the last! TKK - 1974....see you there!

Respectfully,

R. C. Hartmann
JSS/US Bulletin staff

Zu: Kuznitsky, Sammlung von Künstlersiegeln

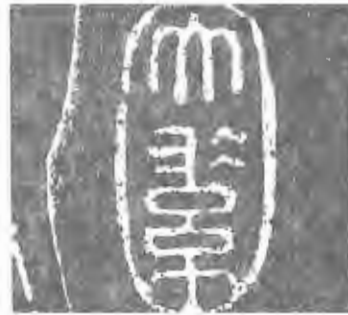
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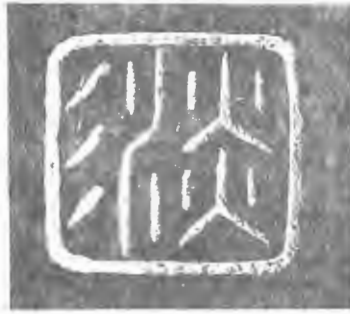
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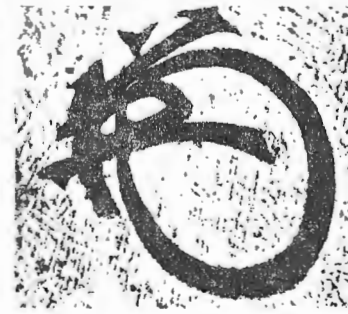
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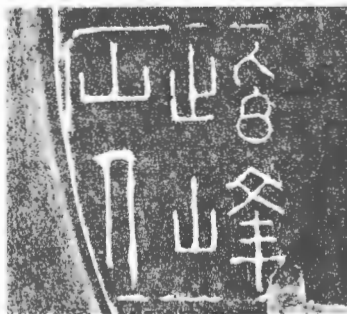
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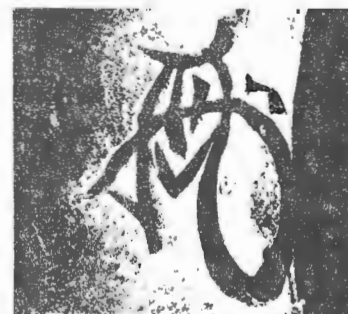
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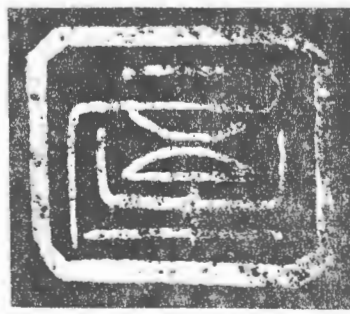
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12

A Collection of Artists' Seals (Han and Kakihan)

in Microphotographic Reproduction

by Martin Kuznitzky,
translated from the German
by Alan L. Harvie.

PLATE XVIII

- No. 1. Teru-mitsu. Family: Ōmori. Student of Ōmori Terumasa. Name: Shimpachi (Amiya). Cf. Hara, p. 204. Joly presents an almost identical kakihan on p. 102, No. 120. Tsuba (shibuichi). Staatliche Museen, Berlin, No. 63/2339.
- No. 2. Masa-hide. Family: Nomura. Student of Nomura Masatsugu. Belongs, according to Amiya, to the Awa Gotō School. For the rest cf. Hara, p. 78. Joly presents, in addition to a nearly identical kakihan, a second, somewhat different, kakihan of this Masahide on p. 41, No. 48. Mosle brings identical mei and kakihan in Figure 1509. Fuchi (iron). Fahrenhorst collection.
- No. 3. Sada-moto, also Tei-kan. Family: Ōkawa; also Tsuji (Kümmel). For the rest cf. Hara, p. 166. Hara's statement that Sadamoto was still alive in 1878 is in error by 20 years as evidenced by the inscription on guard No. 438 of the Fahrenhorst collection (Plate XXII, No. 5) which was created by the artist at the age of 70 years. This means that he was still alive in 1898. Four different kakihan stemming from different years as well as six han, among the latter is the one here microphotographed (Plate XVIII, No. 3), are brought by Joly on p. 84, No. 16. The upper portion of the seal is interpreted by Amiya as TAI 大, and the lower as SŌ 素. The seal of the same master reproduced as No. 7 of this plate is called Shihō Sanjin (Amiya). The han, Plate XVIII, No. 7, stems from tsuba 326 (shakudō) of the Fahrenhorst collection, while han, Plate XVIII, No. 3, is derived from a tsuba (iron) of the Kuznitzky collection, from whose inscription it becomes evident that the guard was created by Sadamoto by order of his lord, the ruler of Suifu (Mitō).

- No. 4. Take-chika. Family: Tschuchiya, also, according to Kummel, Shiba. Amiya gives Ōsaka as residence while Hara: Tottori (Inaba Province). Kummel: also Edo and Fushimi. As a youth under 15 years of age Take-chika had the names Jirōhachi and Shūsaku (Amiya). For other data cf. Hara, p. 199. The kakihan, Plate XVIII, No. 4, according to Amiya, consists of a modification and contraction of two characters, namely of GEN 彦 and the hyphen-like character ICHI — which, in this case, curved to a circle, has been circumscribed around the sign GEN. According to Amiya, Takechika had adopted the name Genichi after having become a priest (nyūdō). Since the guard is dated "in the fall of the second year of Bunkiū" (1862), it is clear that Takechika had entered a monk's order as early as 1862. On the tsuba the statement is also engraved that Sekiyōshi Masabumi had authenticated the signature. However, nothing is known about this "authenticator" even according to Amiya. According to Kummel, the inscription denotes that Sekiyōshi Masabumi has reworked the guard. Joly, on p. 100, No. 85, brings, in addition to the identical kakihan of this master, a second, different one. Tsuba (shakudō). Fahrenhorst collection, White No. 39.
- No. 5. Kazu-tsune 算經. Nothing is known about family and school, nor of his teacher. Name: Tansuishi 淡水子. Active in Edo around 1830. The two thirds on the right hand side of the han denote TAN, while the left hand one third (the three dashes arranged one over the other): SUI (Amiya). Not mentioned by Hara. Tsuba (iron). Fahrenhorst collection, No. 308.
- No. 6. Ari-tsune. Family: Sawaya. Belongs to the Ōtsuki School (Amiya). According to the inscription, this guard of the Fahrenhorst collection, No. 575, whose kakihan is reproduced in microphotograph No. 6 of this plate, was created in the late summer of the first year of the Kayei era (1848). For the rest cf. Hara, p. 4, where a detailed description of this guard may be found. Joly, on p. 2, No. 27, brings two kakihan of the same master, Aritsune, which differ not only from one another but also from our kakihan.
- No. 8. Hiro-masa. Nothing is known about his family. His teacher was Uchikoshi Hirotoshi (Amiya). Cf. Hara, p. 26. According to Amiya, Hiromasa also had the artist name Gyokujōken 玉乘軒. Joly, on p. 16 under No. 140, gives four different kakihan of the master, one of which is quite similiar to our No. 8. Fuchi (shakudō). Fahrenhorst collection, No. 5.

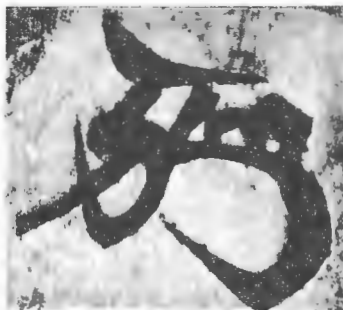
- No. 9. Masa-toshi. Family: probably Hamano (Amiya). Student of Shōzui (also Masayuki). Name: Hankeishi 半圭子. Active in Edo, principally during the Temmei era (1781-89). Hara reads: Masanaga (p.84). Tsuba (shakudō). Fahrenhorst collection, No. 155.
- No. 10. Masa-aki. Family: Matsumoto. Cf. Hara, p. 75. Tsuba (shakudō). Fahrenhorst collection, No. 36.
- No. 11. Atsu-iye 敦家 (also Nori-iye). Nothing is known about family affiliation and teacher. Belongs to the Shōami School. Active in Kyōto about 1830 (Amiya). Not mentioned by Hara. In addition to an almost identical han of the Atsuiye mentioned here, Joly, on p. 2, No. 35, brings an additional kakihan of the same master. The tsuba (iron, nunome zōgan), Fahrenhorst collection, No. 434, differs so strongly from the usual style of the master that Amiya has so far failed to find a similiar work of the master except this particular one authenticated by him. According to Amiya, the character of the seal cannot be deciphered.
- No. 12. Masa-taka. Family: Wada (= Isshin). The artist adopted the name Masataka in later years; in his youth he was known as Masatatsu (Amiya). Cf. Hara, p. 37. Joly, on p. 133, No. 333, brings under Masataka's art name Yūsai, a kakihan almost identical with ours in addition to a second kakihan which is quite similiar to the one reproduced on Plate XII, No. 3, under Yūsai. In addition, under Yūsai, Joly brings a han of this master; also, on p. 48, No. 209, under his name Masataka, a kakihan which resembles the one here represented still more than the one belonging to Yūsai on p. 133, No. 333. Our kakihan is interpreted by Amiya as a contraction of the modified characters for MASA and TAKA. Kozuka (shakudō). Fahrenhorst collection, No. 5.

Zu: Kuznitsky, Sammlung von Künstlersiegeln

Tafel XIX



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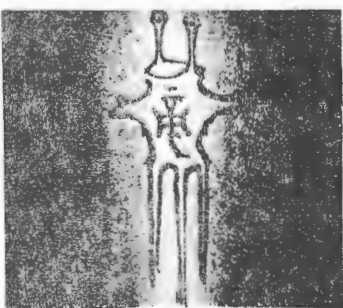
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8



9



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12

PLATE XIX

- No. 1. Katsu-yoshi 勝喜 . Family: Shinosaki 篠崎 . Name: Goryūdō 後龍堂 . Active in Mito during the Meiji era (1868-1912). Not mentioned by Hara. Tsuba (shakudō). Fahrenhorst collection, No. 345.
- No. 2. Mitsu-masa. Family: Kikuoka. Cf. Hara, p. 105. In addition to a kakihan fairly similiar to ours, Joly, on p. 55, No. 372, gives two identical kakihan of this master. Tsuba (shakudō). Staatliche Museen, Berlin, No. 64/2504.
- No. 3. Kata-hisa 方久 . Family: Okamoto. Active in Hagi, Choshū Province, about 1850. Nothing is known of his teacher. Not mentioned by Hara. Tsuba (iron). Fahrenhorst collection, No. 475.
- No. 4. Hide-oki. Family: Kawarabayashi. Cf. Hara, p. 23. Cf. also Plate XIV, Nos. 5 and 6. In this seal (Plate XIX, No. 4) Hideoki has also used signs stemming from parts of his artist name BUNRYŪ: on the guard he has set in a small copper plate containing the deeply engraved and gold filled four signs "Seal of Bunryū." The guard (iron), Fahrenhorst collection, No. 424, is dated Kayei gan nen: "first year of the Kayei era = 1848." It was thus created in the 61st year of age of the master.
- No. 5. Mune-yoshi (also Sōgi). Family: Egawa. In Hara, p. 186, under Sōgi. Active in Edo around 1850 (Amiya). Joly, on p. 66 under No. 622, brings a kakihan of this Egawa Muneyoshi different from ours. Tsuba (shakudō). Fahrenhorst collection, White No. 200.
- No. 6. Masa-nori. Family: Murakami. Amiya states that Masanori was the son and student of Murakami Jochiku. For the rest cf. Hara, p. 86. In addition to the kakihan here microphotographed, Joly found two more, somewhat different, kakihan which he reproduces on p. 47 under No. 172. Tsuba (shakudō). Staatliche Museen, Berlin, No. 2371.
- No. 7. Hide-mitsu. Family: Kikugawa. Student of Kikugawa Hidekiyo (Amiya). Active in Edo at the time of the Tempō era (1830-44). On p. 13 under No. 86, Joly lists a Hidemitsu with identical mei but without family or other data and with different kakihan. Tsuba (shakudō). Fahrenhorst collection, White No. 356.

- No. 8. Moto-nobu. Family: Higashiyama. The same artist from whom the han reproduced on Plate II, No. 6, stems. In the latter it is engraved in low relief on a gold platelet while presently it is inserted in gold in the shakudō base of the guard. Fahrenhorst collection, No. 47. The left hand portion of the han denotes NOBU 信, and the right MOTO 元. The deviation from Plate II, No. 6, (in the sign NOBU) shows the work stems from a different working period of the master. In Hara on p. 121.
- No. 9. Masa-tsune III. Family: Ishiguro. Name: Tōminsai. For the rest cf. Hara, p. 94. On p. 50 under No. 251, Joly brings a fairly similiar kakihan and, in addition, a han of the same master. Kozuka (shakudō). Kuznitzky collection.
- No. 10. Hide-oki. Family: Kawarabayashi. Cf. Plate XIV,
 11. Nos. 5 and 6 and No. 4 of this plate. No. 11 shows the more strongly enlarged center part of the Kōro han, No. 10 of this plate. The inscription denotes RIŪ (a portion of his artist name, Bunriūsha) and resembles the character (Amiya). Kozuka (shibu-ichi). Fahrenhorst collection, No. 28.
- No. 12. Katsu-toshi 勝壽. Family: Hagiya. Student of Hagiya Katsuhira. Name: Seiriōken 生涼軒. Active in Mito, Hitachi Province, during the Meiji era (1868-1912). This kakihan is (according to Amiya) a modification of the character for TOSHI 壽. Joly brings, on p. 31 under No. 96, this identical kakihan of the same master. Not mentioned by Hara. Tsuba (shakudō). Fahrenhorst collection, No. 478.