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Compiled and Edited by Ron Hartmann and Peter Bleed.

Contents

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PREFACE

The 1974 Annual BULLETIN, although a little late in distribution, appears to have worked into a very good issue and well worth the wait. We have no less than eight articles this issue - four of which are original papers, plus the final installment of the Kuznitzky translation project. The other four articles are reprints but deserve your reading just the same.

Perhaps one of the most significant efforts in this issue is the MISHINA SCHOOL SEMINAR paper by Robert M. Lewert. Hopefully, with this article and initial study session acting as a spearhead, we can see more such efforts develop in other groups of members, with more such fresh and significant articles of learning appearing in future society publications.

The Token Kai-1974 report and article is one which many have been waiting for. The fine reporting of Mike Quigley coupled with the membership comments should prove both informative and constructive for everyone, particularly to the organizers of the (hopefully) next such event.

The other articles are of a wide range of interest and are all significant research papers by their respective authors. There is something for everyone in this issue - our thanks to all those who contributed their talents.

Particular thanks to my new helping hand this year - our long-time member Mr. Peter Bleed - who handled a large portion of the typing for this issue.

RCH

contour. When the paper had dried, it was waxed for crispness and clarity. Next, the surface was swabbed and patted using ink with specially prepared daubers, usually in a circular motion. This is known as the so-called "wet method." Later a new form was introduced using solidified ink or "ink stones." In Japan these are called sekka-boku. They are also used in making oshigata; something I will get to later. Both black and colored ink were used in the wet method.

ENGLISH MONUMENTAL BRASSES

Digressing from the Far East for a moment, I would like to look at the art of rubbing in England. A monumental brass is an engraved figure of a human that was made to honor the deceased. The reasons why rubbing of brasses were, and are done today, are many and varied. Some are used in the study of costume, while some are done for heraldic reasons. Probably the first rubbings that were done were done by a man named Craven Ord. He worked with printer's ink in a type of "wet method." He would spread the ink over the brass and press the paper to it. Using a piece of thick cloth over his paper, he would then walk on it. Most of his rubbing were very crude in appearance. This took place in the late 17th century[3]. Ord's particular method appears to have been influenced from the art of China.

In England the so-called "wet method" was jettisoned in favor of the "dry method." Ord's wet method would be absolutely unheard of today because it damaged the brasses. The basic dry method being used subsequently and to make brasses today goes as follows: the paper is dampened and stretched over the brass. When it is dry it is rubbed with a cake or stick substance called ullathorne. Ullathorne was made originally for protecting shoes and is no longer made. Many various substances were made for the process of rubbing until the Monumental Brass Society helped work out the formula for a new type of medium, which by the way, offers different colors.[4] It might be noted that the previously mentioned Chinese wet method of using daubers was and still is used sometimes in England.

It might also be noted that there were paintings done depicting people actually in the process of doing rubbings. One such one was done by Hendrik Van Vliet, dated 1656 A.D. Unusually enough, no known rubbings of this period are known to exist.[5]

OTHER TYPES OF RUBBINGS

The last type of rubbing that I will mention here (other than oshigata) are relatively small in comparison to the ones previously discussed. I have lumped them altogether in one paragraph because most are not as established as the art is in China and England. Probably the biggest in popularity of these

originated in Japan. This was called gyotaku. As far as I know gyotaku is a sole product of Japan and employs the wet method. Unusually enough, it is done only on dead fish. Basically it is an ink imprint of the fish. It was contrived (as far as historians know) in the late 1800's. The oldest ones we know of were done of a very large catch of fish. The other major types of rubbings of any importance are the so-called "temple rubbings." These were and are still done today in Cambodia, Vietnam, Thailand, and Korea. These are done in exactly the same manner as the old rubbings from China, using the wet method. Most were done of stone relief carvings of Buddhist temples.

OSHIGATA

To get to the earliest roots of oshigata one must go back in time to China. Oshigata as we know it today, however, is only an indirect product from China. Unusually enough, the very first oshigata done seems to have originated in Japan. The earliest oshigata that we know of was done by a man named Keichu Saito in 1547. Saito did oshigata of many blades and compiled the large collection into a sort of album. Amazingly enough, many of these blades are still in existence today. To the casual observer, Saito's drawings seem to be very crude in appearance. Yet they are extremely good visual representations of the blades. Basically his drawings are made up of the following: an outline of the nakago and about three to four inches of the blade. Three lines were made to indicate the direction of the yasuri-mei. The mei was hand written with a brush. The yakiba was not put in as we know it today. So we see that no actual use of rubbing stones had been used at this early time, only the brush. Keichu Saito's collection of oshigata is presently owned by a man named Toichi Naga. This collection was preproduced and published in 1955 in a limited edition of only one hundred copies. These are called O-Seki-Sho.

Later in the sixteenth and seventeenth centuries, a new type of oshigata came into wide-spread use. This is the type of oshigata that is the most frequently done today. This type of drawing made use of the sekka-boku or "ink stone." Oshigata of this type are usually made up of the following: the nakago was done as a rubbing. Usually the entire blade had all the lines drawn in, mune, kissaki, etc. The yakiba was added. This was done most often with a brush, although oftentimes, the stone was used instead. Oftentimes, both sides of the blade were drawn. There were a host of other details of lesser importance added. As a result of the use of the sekka-boku on oshigata, other objects pertaining to the sword were also being illustrated via the sekka-boku. Usually, when the Western student of Nihon-to thinks of oshigata, he or she only thinks with reference to the blade. Actually, the art of rubbing also takes in the tsuba, fuchi, kodzuka blades, or in other words, anything that has a signature, engraved, or raised surface to it. However, there is a fine line that separated this sort of rubbing from a rubbing of

the nakago, and that lies in the type of methods used in the process. For example, to do a rubbing of a fuchi or tsuba (I am referring here to the methods that are employed in Japan) is practically an art in itself. A different type of paper is used; different sizes of the stone are used. Even special utensils are used during the process to help bring out all of the very minute details of the object. So the process and equipment varies on the type of rubbing that you do.

A third type of oshigata has appeared in more recent times. This type is used for illustrative purposes. This kine of drawing is probably the closest representation of the blade to be done. One of the major differences between this and the second type of oshigata that I mentioned is that the third type has included tonal quality. For want of better words, a blade has a certain "chrome-like or mirror" effect. When we see chrome we are actually seeing shades of gray and white. On this type of oshigata all of the surfaces are shaded according to the way the light hits them. This shading is often done with the help of very technical photography. They are generally made strictly for printing. The yakiba is more of a white color, and usually more prominent. There are many other lesser important differences in this kind of drawing. This variety of oshigata is seldom seen outside of printed matter. If one were to attempt this complex method of drawing the blade Iwould suggest that he or she take some extension courses at college in illustration, photography, and some assorted art courses. This type of oshigata is extremely difficult.

The fourth and last type of oshigata that I will discuss is called uki oshigata. The literal meaning of uki is "floating" For the sake of this essay, a better way to think of this would be "raised" or "cameo" To make it easier to understand I will break uki oshigata down into two divisions. The first type simply involves contouring foil to the object. This is done with a stiff, short-haired brush. In older times, dampened rice paper was used instead of foil. The foil that was most often used was the kind that came in cigarette packages. Once the impression had been made it was then filled with plaster. Then in turn, paper could be layed over the hardened casting and the surface rubbed with a sekka-boku. This type of uki oshigata was popular around the turn of the century. It should be noted that it is most essential that the foil be as thin as possible. Lead foil is ideally suited for this purpose. Unfortunately it is extremely hard to obtain.

The second type of uki oshigata involves using a low-heat dental compound. This comes in stick or cake form. The compound is immersed in hot water and then kneaded. It is then heated over a burner. Finally, it is pressed and worked into the surface. It dries into a hard, glossy texture. It is usually done on small fittings or anything that has very minute or shallow detail. This process was popular in the 1920's and 1930's.

The beauty of both types of uki oshigata is that the method used in both is quick, and most of all, it does not harm the surface. It might also be noted that uki oshigata shows depth, something that no other oshigata does.

THE USE OF OSHIGATA

Oshigata was simply done to make a recorded visual representation of the blade or other parts pertaining to the sword. It is only in modern times that oshigata is only becoming a recognized art. In early times, Keichu Saito probably did his prototype oshigata for his own study, similar to the way that a scholar would collect specimens. Later, when the sekka-boku was used in conjunction with oshigata, oshigata achieved a very practical use by scholars of Nihon-to or anyone who had day to day contact with swords. Probably the greatest use of oshigata was in the Honami and Umetada families of sword appraisers. Oshigata was the best conceivable method for the purpose of authentification and recording of the sword and its parts. Another family to make heavy use of oshigata was the Yamada family of executioners. The Yamada family were professional executioners of criminals. They also tested blades and kept careful rubbings of all of the swords tested. So we see that oshigata was used in a family type situation for recording purposes for future generations. In more modern times oshigata has attained a certain artistic respect. Many have been mounted in kakemono and makimono for display, while others have been beautifully framed. We still must remeber that, first and foremost, oshigata is used to record facts about the object. Only then may the artistic sense be applied.

THE SEKKA-BOKU

The rubbing stone is called the sekka-boku in Japan. Originally, the sekka-boku was imported from China to Japan. The sekka-boku is round, about one and three fourths inches wide and is bowl shaped. The sekka-boku is closely related to the sumi-e inkstone (sei-boku). Both are essentially the same thing, with the exception that the sei-boku is made to break down in water and produce ink. The sekka-boku is much softer and can produce lines in its dry state, whereas a sei-boku cannot. The process in making the two is essentially the same. First, pine pitch or pine tar was burned to produce a thick soot, sometimes referred to as "lamp black." It was then mixed with glue and kneaded into a thick gumlike substance. Then it was pressed into a round mold and allowed to dry and harden. Sometimes, mineral oils were added. The sekka-boku are made in China today and repackaged in Japan for our use.

WET METHODS

Oshigata is not always done with a sekka-boku. Many other methods have been tried to better reproduce the performance of the sekka-boku. Probably the most popular of these was the old Chinese wet method. In Japan this was called "mizu-oshigata," "mizu" meaning water. This method was primarily used before WWII. From what I have seen of this type of process, I am highly inclined to think that it was not suitable for its intended purpose. Unless the ink is handled very skillfully, one will most likely wind up with a mess. Another type of rubbing that was used to some degree or other was similar to that mentioned above. Ink was applied directly to the bare nakago. Next, the paper was placed over this and rubbed. Finally, the nakago was cleaned off with alcohol. This whole method is similar to Craven Ord's, mentioned earlier (English Monumental Brasses). I would discourage anyone from using this method because of its possible damaging effect to the blade. Both of these methods suffer from the age-old problem the art of rubbing has produced. Both have almost no detail and are extremely messy. The latter of the two produces the "looking glass" effect, in other words it comes out backwards.

DRY METHODS

It is obvious to anybody that has ever experimented with doing oshigata that the dry methods cover a much borader territory than the wet methods. The various dry methods could be termed an "experimental open season." Probably the most popular of all are the pencils. Usually soft leads are used. Quite often, carpenter's pencils are used. One of the biggest problems with pencils is that they do not make a dark enough impression. They also are notorious for smearing. The next category, which is increasingly becoming more popular is the waxy or oily substances. These include Koni crayon, lumber crayon, lithograph sticks, and even grease pencils. As of late, I have noticed a large increase in the use of tailor's chalk. All of these tend to come out too dark and are tricky to use for getting a nice even, textured surface. Lastly, there are the powdery substances. Graphite sticks, pastel, and chalk are among these. All of these are totally impractical and very messy. Most, if not all, of the above mentioned (in the three categories) can be and often are, used in doing other types of rubbings other than oshigata quite successfully. Unfortunately, the detail on a Japanese sword is so fine and minute that a very sensitive material is needed to pick this up. I find that the sekka-boku is, by far and away, the best.

Unfortunately, there are no books available on oshigata that I know of. However, there are some good books available on rubbings. A good source of information comes from actual oshigata itself. Sometimes old oshigata can be purchased. The ideal way to research oshigata is to obtain access to one or more of

Dr. Sato's scrolls. These are very expensive to purchase and very few are accessible. Dr. Sato is special in his own right for possessing the ability to see and accentuate in his oshigata the subtle details the novice would overlook. He emphasizes hard to see points. It is easier, therefore, to study one of Dr. Sato's oshigatas than to visually examine the blade. Good oshigata can only be done when a person knows what to look for in a blade in order to emphasize key points, as it is impossible to draw what you cannot see. I hope this brief essay has been of help in introducing some rudimentary facts about the history of rubbings and oshigata. In addition, I hope I have helped to bring about an appreciation for oshigata as an art form. I apologize to those wanting to know more of the actual processes involved in making oshigata. However, the various processes used in doing oshigata comprise a massive field in themselves. Perhaps in the future, I will write an essay outlining some of the methods which I have found to work best for me in making oshigata.

FOOTNOTES

2. Bernard S. Myers, McGraw Hill Dictionary of Art, vol.V, p.9.
3. John P. Phillips, Macklin's Monumental Brasses, pp. 108-110.
4. Phillips, p. 110.
5. Phillips, p. 108.

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A REPORT ON TOKEN KAI - 1974

PREFACE -

The second SHINSA ever to be held in the United States, named TOKEN KAI-1974, took place in Newport Beach, California during the first week of June, 1974. The official SHINSA (a judging of Japanese Swords and fittings by officially designated Japanese judges, and the issuing of certificates for authenticated pieces), while being the main event, was only part of the activities of that week. A MEIBUTSU ROOM was also set up for viewing after shinsa, exhibiting some 100 hand-picked, particularly significant and fine swords and fittings. Other activities included lectures, more exhibits of swords and other Japanese art.

A well-rounded, descriptive report on the total event was planned for this issue of the society BULLETIN, including some translations of Japanese commentary on the event plus a complete review of what was on exhibit in the Meibutsu Room. The following was the extent of what could be gathered into a report at this time, and although not as complete as expected, the material does give a good picture of the happenings of the event.

Our thanks to Mike Quigley for his descriptive 'reflections' on the preparation and workings of the event. Our thanks also go to Andres Rodrequiz for his contribution of some photographic coverage in the way of some 'personalities' for this report. Last but not least, our thanks to the members who took the time to send in their comments and impressions of the shinsa in general.

RCH - Editor

REFLECTIONS ON A SHINSA

by Michael A. Quigley
(Manager of Shinsa, Token Kai-1974)

SHINSA AS AN IDEA -

The original thought of TOKEN KAI-1974 was the same as for our first United States TOKEN KENKYU KAI-1972 Shinsa which was held in Dallas, Texas in November of 1972. We wanted to perform a Shinsa for the benefit of U.S. collectors. In doing so, we would at the same time bring together the collectors to learn from each other and observe many fine blades and kodogu, etc., that were on display. The Shinsa would help identify each selected item, thus authenticating their identification for further study.

PREPARATION FOR A SHINSA -

A beginning of a Shinsa starts with hard planning many months prior to a start-date. Token Kai-1974 was organized approximately one year earlier than the first-of-June start-date.

The Shogun of this Shinsa was one man in California, Mr. Dave Swedlow, who handled all details of mail-outs on Shinsa information, initial reciept of registrations, set up of physical location at the Newporter Inn and display supplies needed for the Meibutsu Room. All items were hand-led 100% by Dave Swedlow and Sandy Aumond, Dave's personal secretary.

Several meetings were held in California to finalize assignments. Mr. John Yumoto was to be Daimyo in charge of Meibutsu Room. Assistants to John were Bob Haines and Danial Hanson. Dr. Walter Compton and R. B. Caldwell handled details as required and contact with NBTHK staff. Final contact for plans with NBTHK were made in mid May while attending the annual NBTHK meeting held in Atami, Japan, which I also attended.

David Pepper and Willy Ho were assigned the task of organizing talks, movies, etc., at the meeting. Both, with additional help, did a great job!

Myself, aided by Bruce Kirkpatrick and some 15 others, were to man the actual Shinsa.

Several other activities were to take place at the same time as shinsa such as meetings and display by INRO and NETSUKE people, headed by Virginia Ashley and Arthur Yates' sale room for related oriential artifacts. I shall not comment on these two areas as I was not involved in their planning or execution. Maybe forth coming reports to JSS/US will enlighten us on this matter.

Last, but not least was the Shinsa team itself. The NBTHK sent to us the best in way of judges. The team was lead by Mr. Susuma Kashima, W. Hiroi, T. Koizumi and K. Wakayama. Several other assistants accompanied the team from Japan. Mr. Morihiro Ogawa was the U.S. spear-head member of the NBTHK assistants who helped me prepare final physical layout of the Shinsa room.

Many months prior to the Shinsa of Token Kai-1974 we sent out inquiries and in turn received pledges from the people who wished to submit items for shinsa. After reciept of the names and number of items to be submitted arrived in my hands, I sent cards to each person informing him of the due date of the pieces at Shinsa. My plan was to have the individual items arrive one day before actual Shinsa date. Shinsa would be performed the following day and the pieces to be then picked up that day.

The first SHINSA of Token Kenkyu Kai-1972 had all items submitted and delivered prior to the Shinsa week. After Shinsa, all items were

either picked up by their owner or mailed back at a later date. The responsibility for the two thousand items and movement from place to place was immense, not to mention the money value oh hand had any disaster taken place! I did not want this type of situation to occur again at the California Shinsa. Thus, my logic to have people deliver and pick up items within a two day period.

SHINSA TIME -

Arrival of myself and wife at Newporter Inn was on Saturday morning prior to Monday Shinsa start date. Bruce Kirkpatrick met with me and briefed me on helpers names and arrival times. These would be the people who would help all week in Shinsa. Sunday morning, helpers arrived and set-up of Shinsa room was performed. Each man was given a specific task to perform in the Shinsa line. Blades, koshirae, and kodogu were to flow in the following manner:

1. Owner submitted two copies of each item (oshigata) plus a brief description of each.

2. Shinsa members were assigned to each item on the list.

3. All items were tagged with Shinsa number.

4. Strip-down table - blades pulled and cleaned and kodogu boxes opened and secured.

5. Blades measured and recorded on official Shinsa sheets.

6. Blade signitures and koshirae/kodogu descriptions recorded onto shinsa sheets.

7. Items passed through. Shinsa team judged and recorded results on sheets.

8. Rejected items so recorded and returned to holding area.

9. English translations of results made out.

10. Papered items sent either to photography table or blades had two oshigata prepared. Then item was returned to holding area.

11. All information recorded in master books.

The flow was rather confusing for most people in tne first hour, but things settled down and continued without a major hitch the balance of the five days.

The work of the Shinsa assistants did not end at 5:00 P.M. each day, having started at 7:00 A.M. Items had to be tagged, cleaned, measured, etc., for the start of the following morning Shinsa. Rich Hull and Gordon Robson were our main night owls for this task.

The Shinsa team worked very hard all five days. Many times they put aside doubtful items to study more closely at a later time. Several days were nine to ten hours straight through in session. Their execution was in the highest standards of true professionals in their choosen field of sword expertise. My personal praise of the Shinsa team can not be too high.

WRAP-UP OF A SHINSA -

Where does it all end - on Friday?..Well kind of. Actually, during the Shinsa original papers were being copied and filed. All day Saturday was devoted to wrap-up for shipment of all paperwork back to my home for final preparation for dispatch to NBTHK in Japan.

Part-time help all during the Shinsa was greatly appreciated. Everyone pitched in wherever needed!

POST SHINSA -

By August all katana papers went to NBTHK for conversion to official papers. Several months later, the koshirae and kodogu papers were at NBTHK.

Final katana papers arrived back to me and were mailed out to owners in early December. At the time of this report the koshirae and kodogu papers are not back yet. But, they should arrive soon for distribution.

TABULATION OF SUBMITTED ITEMS (RESULTS) -

Compared to Token Kenkyu Kai-1972 (1,700 pieces), this shinsa was a bit larger.

SUMMARY:	GREEN PAPERS	WHITE PAPERS
Number of blades	231	341
Koshirae	84	95
Kodogu/tsuba	250	222
	563 total	658 total

Total paper items - 1,223
Total rejected - 742

1.965 total items submitted

Note: Approximately 86 papers of the above total were never issued due to the non-payment of one person who disagreed with the results for his items.

PERSONAL THOUGHTS -

Those people that were privileged to work in the Shinsa room had the unique opportunity to handle and examine items which I believe to be many of the best swords and kodogu available to be seen in the U.S. in this century! For most of us it was really a rare treat to observe so many treasures. Ko-Bizen to Shinshinto dazzled our eyes more than once. The kodogu were equally as fine with the same wide range of styles and workmanship present. The schools and smiths are too many to name but it was and experience worth the time spent in helping TOKEN KAI work.

PEOPLE....we had the best! Like the many smiths too many to mention, it would take a long list to specify the names of our workers - those who made the who thing happen. But to those who did come forward and work with us, a much deserved THANKS from all of us who directed the Shinsa!

Problems were relatively few, but there were a few who openly disagreed with the papers recieved (or not recieved as the case may be). To this problem I say fine....it is a free country. By far, I believe most people were well satisfied with their papers. The old saying that "you cannot please all of the people all of the time" goes without saying in the aftermath of a Shinsa, be it here or in Japan. That is what a Shinsa is all about. If you had a piece turned down for one reason or another and still believe it to be good, then resubmit it at another Shinsa - that is your privilege.

At a later date I will try to put together a report on Meibutsu Room display items.

All in all I think the Shinsa was a large success for the U.S. collector. Our thanks again to NBTHK for a job well done. Without their participation we would not have had a Shinsa. We all look forward to any future Shinsa with much anticipation.

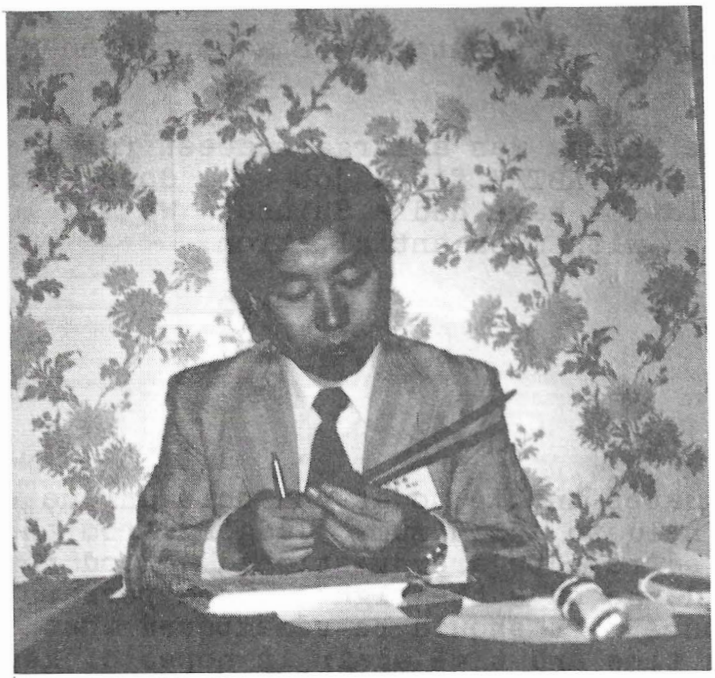
MAQ

Editor's comments -

As one of the unfortunates unable to attend this unique event, personal comments must be held to a minimum. Judging from the papers issued to my items submitted, rejects are questioned - good results are accepted - as Mike said, we have the right....and perhaps that attitude is just human nature. It should be remembered that in Japan the dealers resubmit items time and time again in hopes of getting a 'paper' on their items - so obviously there is always disagreement and perhaps human error at times. No matter what one's personal feelings are over a specific result of shinsa - the event was significant to all of us and should be credited as such! The work contributed by the staff and workers will never be truly appreciated, but without their efforts the whole thing would had never been. To this we owe our thanks as a society - let us hope for more such happenings!

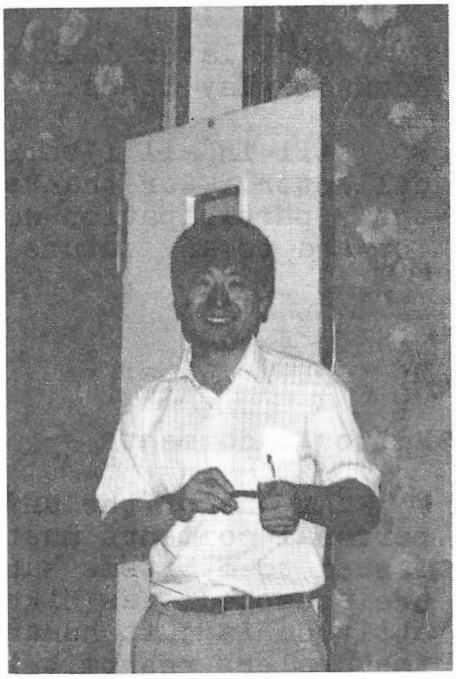
RCH

SEVERAL OF THE L.A. GROUP
MAKING OSHIGATA.



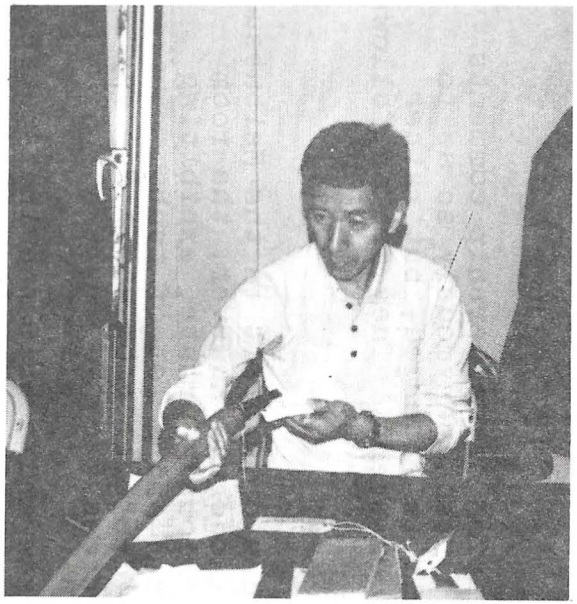
SWORDSMITH YOSHIHITO YOSHIHARA
First prize winner in 1973.

Writing down information on
blades.



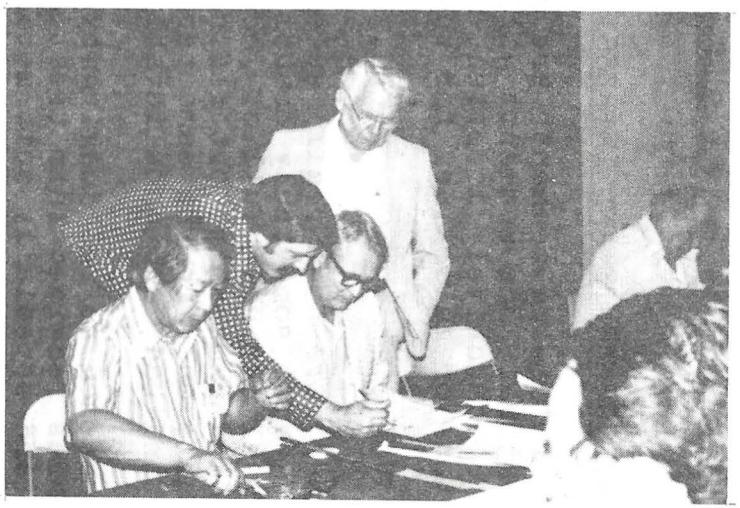
MORIHIRO OGAWA
of N.B.T.H.K.
(JSS/US Honorary
member)

SHINSA TEAM (left to right) Yoshihito Yoshihara, Masa Ohno, ?, Takeshi Wakayama, ?



SUSUMA KASHIMA Shinsa Head

Some of the multitude of swords



(left to right)
Dr. Takahashi, Quigley, Caldwell, Dr. Compton (standing), Lenny.

MEMBERSHIP COMMENTS AND IMPRESSIONS -

The following comments are a compilation of membership comments on the shinsa. The comments will be presented anonymously so as to be more contructively accepted. No insult is intended, but rather suggestions or guidelines for the next such event. They are as follows:

In-part.....

There were some really splendid blades on exhibit in the Meibutsu Room, and also some truly beautiful Goto kodogu. However, the room was also almost half full of lacquer (gloriously ornate, exhibiting wonderful workmanship, but definitely hade) and a lot of tsuba describable only in the same terms. The dealers' room was a fantasy of good and bad, and unbelievably high prices.

It seemed to me, judging by what I saw and heard, the indisputably fine blades received fair treatment, and that this was true also of kodogu (and especially soft metal kodogu, a point I'll touch on again later) which were indisputably excellent and immediately apparent as such. But there were many, many instances of hasty and careless judgment on lesser pieces, where blades were inadequately cleaned before judgment , and even where blades were turned down for "bad signature" when they were obviously mumei! One such judgment was immediately reversed when the item was thrown back. I think the question most critical to the whole shinsa problem - again where minor or marginal pieces are concerned - is how any team, no matter how expert, can possibly render accurate judgments on nearly 2000 items in four or five days: it works out at about two or three minutes per item, and while at the two extremes of indisputable excellence on the one hand and utter junk on the other little time is required, there are a great many very good pieces which do demand time and discussion and re-examination.

Again, at this shinsa, the personal biases of certain members of the team were glaringly obvious. Very few iron tsuba, for example, and almost no mumei iron tsuba, received green papers - because the man ramrodding the kodogu end of things is known as a soft-metal man. As is common knowledge, the word was passed around Japan that the Dallas green paers were just about worthless. Apparently some of our more prominent U.S. collectors pressured Japan for papers "more significant" - thus the reason for this shinsa being particularly tough.

The comments in Japanese about a piece which accompanied it's photograph were sometimes quite long - whereas the english comments were sometimes as brief as "19th century", with or without designation of school or province. Many iron tsuba collectors wished for the presence of Dr. Torigoe or Mr. Sasano!

Another letter in-part.....

It was a very tough shinsa team - almost openly antagonistic at times, to some people. I blame this on several factors, such as: 1) The team had no positive "head" as far as I could see, although one was nominally the head. 2) One member was absolutely immovable in his opinions, so many greens turned white - and some greens and/or white went "out"! 3) The pre-judging "weeding-out" (before the judges even saw them) was in some cases, hasty or capricious - I got an "X" on one and asked John Yumoto to put it through and it made a paper, but not the top green or the man Dr. Homma said it was. Others didn't have this opportunity and were stuck with an "X". 4) The kodogu section definitely favored kinko. Some fine iron tsuba that were definitely "right" went white - or "out". Very few green on old iron. 5) Many pieces which owners had hesitated to submit at Dallas were submitted here - and proved their original hesitation was well founded. This is an important point. 6) The team, as a whole or as individuals was not accorded the courtesies and special attentions they expected (as they were at Dallas and would have been in Japan). 7) The combination of netsuke and sword people was a fine idea, but both sides failed to consult with the other (and even, on occasion, overtly condescended towards each other). It could still do well - but better communication would be required. 8) Notification of talks, presentations, etc., was not widely dissenimated, nor put out in time. Further, conflicting activities were going on. 9) A realistic approach to the desire - even need - for trading and talking together was over-looked - nowhere provided. The sales section was okay, but sort of garbled in along with other things, and tables held (with a couple of rare exceptions - one a fine netsuke dealer) by a "snob" level dealer, with prices to fit. 10) There was too much by far of the "ins" and the "outs" - and no effort made to welcome and meet one another. If you knew someone, fine - if not, it was the rare person who spoke. 11) The explanations of the papers given was not there (nor were we allowed to see the judges comments), and the "out" explanations were terse and not too informative. The "X" (out before judging) generally had no reason given.

Please note - these are the NEGATIVE comments and are aimed at both sides (three sides?). There were many good sides too, but they were self evident, the other side of some of the coins I mentioned.

IN SUMMARY -

The above two letters express very well the mood of most comments which were passed on to the editor. There were of course several positive comments made in praise for the event in general - the items in the Meibutsu Room were treasures to be feasted over without question! One negative remark deserves a further comment - in reference to the Dallas papers not being accepted - anyone feeling this attitude must be all wet! If the Japanese sword circles express this - call it a little jealousy (?) and if U.S. are influenced by this, then they are suckers! The Shinsa team at Dallas was 1st rate without question, and the high degree of top papers happened because it was the first such stateside Shinsa - one would expect a high ratio of 1st class items! Another truth which must be recognized is the fact that the U.S.

collector has come of age and can now demand recognition as serious and devoted art collector fully capable of total appreciation of his choosen field of interest. I think this fact gives us the right to fully express our likes and dislikes on such important things as how a shinsa was handled, the results of the teams opinions, the degree of english-language information supplied with papers - any of the constructive criticisms mentioned in the above letters. With this in mind, it is hoped that nobody takes offense from this criticism but rather weighs it and uses it in planning the next Shinsa at some future date.

Token Kai-1974 was a super happening and a significant event for all of us. We as collectors owe our sincere thanks to the men who organized the event and to everyone who devoted their many long hours of labor to make the whole thing possible. With luck, we can expect to see another such affair in the states in the not too far future. This will remain our hope and sincere wish!

RCH

SHINSA NUMBERING SYSTEM ON REJECTIONS -

(supplied by Alan Harvie)

BLADES:
1. Low quality
2. Extremely tired
3. Retempered
4. Burned in fire/no temper
5. No forging
6. Machine-made army sword
7. False signiture
8. A faking tang (sic)
9. Fast mass production of swords
10. Forgery of Bizen Blades by Kuwana smiths.
11. Living swordsmith or those passed away in the past ten years.

KODOGU:
1. False signature
2. Low quality
3. Burned in fire
4. Modern made
5. False signature or the metal works (?).
6. Worn out

Editor's note: It was said that #11 was a last minute decision (to elliminate gendaito) due to so many old swords being submitted. Time was a factor here and not that the gendaito was not of good quality. This is not known as a fact, but rather by hearsay.

REPRINTS OF SEVERAL EARLY MAGAZINE ARTICLES PERTAINING TO THE SWORD

ED. COMMENTS: The following two articles were submitted by Mr. Paul Conch and are intended to be of general interest value only. Although the material is not unlike many such western world articles of that era, it is still interesting to read those earlier western impressions of that ultimately fascinating art form -- the Japanese Sword.

R.H.

THE SOUL OF A SAMURAI[1]

by
Louise Taylor

Certainly we had equipment enough. It evidently required a whole kit of tools to 'look at swords.' Mild wonder seized me as my Japanese friend unpacked tiny mallets and wedges, a red pouch of white powder, large lumps of black crayon and soft paper for rubbings, a magnifying glass, and as a last surprise, a stack of green kleenex. My orders were to learn what I could, but it wasn't time to start the questions yet.

The material for the day's study, an unromantic collection of natural-wood sword cases, was arranged on a wide shelf. A quotation floated through my mind: 'The sword is the soul of the Samurai.' But surely something more on the order of Excalibur would fit that tought -- jewel-studded scabbards and hilts of cunningly wrought gold. These swords were nothing but great knives in rough wooden cases -- Mr. Otatsu was already drawing one out and peering intently at the plain steel blade.

'Is it a good one?' I asked to start conversation; then, 'Why is it?' To me it seemed scarcely more an object of art than a stainless-steel vegetable knife.

'How does the grain in it look to you, sandy or woody?' appealed Mr. Otatsu.

Trying to play the game, I stared at the blade and saw for the first time a delicate pattern like fine moire' silk in the steel, only it was pricked with microscopic pits so that it was actually a grain. How exciting -- in polished steel! 'It looks woody,' I decided. 'But where does it come from?'

Mr. Otatsu replied politely that it was the result of forging; that each swordsmith had a style in forging which

depended on how the steel was beaten into the blade. These styles are as individual as handwriting, and a swordsmith's work may be identified by the sandy, striped, or whorled pattern in the mirror-like surface. Under our close scrutiny other decorative features of the blade became apparent to me.

There is an irregular, rather frosted band which marks the cutting edge from the flat of the blade. 'The hamone,' explained Mr. Otatsu. " It is from tempering.' The swordsmith covers his blade with clay before heating it and dashing it in water to temper the steel. The blade would be too brittle if it were all as finely tempered as the edge, so the cutting side is scraped clear of clay, leaving the irregular border which marks the hamone. 'No one knows what this cay may be,' continued Mr. Otatsu. 'One man uses ashes, maybe sand, maybe little charcoal mixed in; who knows? It's secret. And mixture of water for hardening secret too. One man, he used human blood -- make very cruel swords.' And Mr. Otatsu paused to see the effect of this news. My interest was lively now.

'See that groove?' said he. 'That's drain to let blood run off.' Then relenting, 'No that's only story. It is to make blade lighter -- that's the truth. Here try to swing it.' Gingerly I did. " With one hand,' insisted my tutor. I made a dangerous if lame gesture. 'Now try this,' he pursued, and use one hand to hold horse.' Quite excited by now, he handed me a grooveless weapon. It was so heavy that an aimless flop was all I could manage. 'See why they have to be lighter/" triumphed Mr. Otatsu. 'You couldn't ride horse and cut off head with heavy sword like that, could you?'

'No. No.' I told him, 'I couldn't.'

'Have to swing these,' murmured Mr. Otatsu. 'Sometimes cut through two, three men at once.'

'Why they'd never stay there,' I objected sanely.

'Oh yes,' he said. " One stroke, very quick. More men for one stroke, better sword. Sometimes two, three. Sometimes four, five. New sword must be tested -- then write on blade how many men one stroke kill.'

'They could try them cutting up meat, couldn't they?' I suggested brightly.

'Oh, no!' cried Mr. Otatsu. 'It must be living flesh. New swords sometimes given to executioner -- try them out. But not enough criminals always.' Mr Otatsu became moody. 'Then take new sword on dark night. Stand on corner. First person come around corner, cut off head. See how works. That was in olden times -- oh, yes,' comforted Mr. Otatsu, noting my frozen expression. 'Later they write on blade how many men this sword kills, but

who knows whether it tried out? You say for light one hundred candles. You don't light candles. You say for car five hundred horsepower, but no horses. So you see on sword, "Five men at one blow." That makes sword very valuable -- but did it kill five men?' Mr. Otatsu shrugged his shoulders. I shrugged mine. No wool was being pulled over our eyes.

Mr. Otatsu tapped his red cloth bag up and down the sword blade and covered it with a dust of powder which in turn he wiped off with the kleenex. This removed the oily sheen which protects against rust, and allowed the finish of the blade to show. And also the colors. Some steel is dark and blue, some is white. Each of the blades was like a person to Mr. Otatsu. He spoke of their shoulders and waists. How could I have thought their forms were monotonous? Some had long, graceful points. Some were broad-shouldered and serious. Some curved exactly in the middle; some below the middle; some were almost straight. Some had their greatest thickness like a ridge in the midst of the blade; some were thickest at the back. And for every variation there was a name -- torri-zori, kochi-zori, Bizen, Soshu.

At last we came to one that was furnished more elegantly than those in the plain wooden cases. Its hilt was shark skin ornamented with little gold insects, and its scabbard was richly lacquered. The workmanship was exauisite, and the parts fitted one another so perfectly that the whole looked like a homogeneous piece. But Mr. Otatsu deftly drew the blade, which slid out easily. Imagine my surprise when he seized a small mallet and with one smart blow loosened the blade from the hilt, so that a handful of loose parts came away, and to my horror I saw the little gold insects, finely carved oval rings, the handle and guard, all in a heap on the table. The naked blade was stripped, exposing a square unpolished end. I thought Mr. Otatsu had wrecked a museum piece and I was thoroughly shocked at such vandalism.

'How shall we ever get it together again?' I whispered hoarsely, for I felt like an accomplice.

'That's easy,' returned Mr. Otatsu, smiling broadly. 'Don't you know they come apart?' Sure. One pin to hold it -- that's all." It was astonishing, but true. The six pieces forming the hilt of the sword slipped in sequence on to the end of the blade, and the whole group was secured by a single peg, the mekugi, or 'eye-nail.' 'Very important -- always bamboo,' remarked Mr. Otatsu. 'But not any banboo -- oh no! Must be strongest kind. When bamboo flowers, tree takes all strength from roots. Then cut wood for mekugi.' He looked at the tiny peg. 'Very powerful,' he said. 'Before fight, do this.' And he slipped the peg in the hilt and appeared to kiss it on each end. It was the custom, he assured me, for the moisture caused the peg to swell so its hold was infallible.

All Japanese swords are held together this way. They may be the small dagger type used to throw like a dart (or, in times of peace, 'to cut finger nails,' according to Mr. Otatsu), or any of the various short or long styles up to the huge votive swords too large ever to be swung. And as varied as the sizes -- no, a thousand times more varied -- are the characters of these swords. For legend gives the swordsmith a supernatural role. Just at the moment of tempering, the soul of the sword takes life from the soul of the swordsmith. The swordsmith's mood at that instant determines the nature of the sword.

There is the example of the sword which would cut through anything from copper basins to floating feathers when wielded by its owner; but when planted upright in a stream it would not even cut a blade of grass borne to it by the current, for such was its spirit that it would do no wanton damage. It took a prize on that account, because the Japanese respect nobility in their blades. They are not merely weapons. Almost any magical quality in them is credible. And why not? The most famous sword of them all was drawn by Susa-no-o, the brother of the Sun Goddess, from the tail of the Eight-headed Dragon. What could be more wonderful than that? And still it's true. I asked Mr. Otatsu. And besides, it is even now preserved in a temple as part of the imperial regalia of Japan.

1. Reprinted from the Atlantic Monthly August, 1932.

SWORD-FITTINGS OF THE SAMURAI

by
Monica Selwin-Tait[1]

"ATSUJUIKEN KWATSU JUI TO."

A sword with which one could save or destroy a life!

To the samurai the most precious of all his possessions is his sword. He sees in it not only his life, but what is infinitely more precious: his honor. So he expresses it: "The soul of the samurai, hard, cold steel."

Many legends cluster around the first forging of the swords of Japan. It said that spirits were their first artificers and imbued the blades with their own essence, so that their future owners would be valiant and victorious in proportion as the heavenly smith was great and powerful. Engraved upon the clear surface of the blades, and upon their guards, are whole histories bearing out these legends -- trees, rivers, plants, and animal life, each tiniest detail with its symbolic meaning. A quaint and very ancient Japanese MS gives a method of telling fortunes by means of swords illustrated by an elaborate series of drawings.

The child of the samurai receives his first sword almost in infancy. It is called the memori katana or charm-sword, and the hilt and scabbard are covered with brocade. At the mature age of five the boy abandons this early weapon. Standing upon a tiny platform and dressed in his first ceremonials, he is invested with his kamashino, which means simply "little sword," a title often given to the smaller of the two weapons of adults.

The making and chasing of swords and their fittings are professions most highly honored in Japan; there are abundant records that from the earliest times to the beginning of the nineteenth century swordsmiths were covered with honors, and their names preserved in the annals of their country. It is, however, an unfortunate fact that notwithstanding all this the study of the history of Japanese sword-fittings is attended with almost unbelievable difficulty, and most bewildering intricacy; there are hundreds of books on the subject, but they are very far from containing reliable information. They have, it is true, the names of practically every swordsmith, together with that of his family, and his province, but when it comes to details of the work itself the information is extremely vague. The same obstacle occurs with regard to the chasers of the various

sword-fittings. In fact, if possible, the difficulties encountered are even greater than in cases of the swordsmiths themselves.

With the exception of certain brilliant and notable craftsmen and their works, the student is confronted with a mass of personal detail often contradictory, or copied from unreliable sources. To quote M. Henri Joli, to whose exhaustive works the writer is greatly indebted, "some, like Soken Kisho, mention a man's name, his age, and perhaps a few scanty particulars -- then compare his work to snow on a far distant mountain, or the swift flight of a swallow over a still lake; while others still less practical, give the names of long forgotten streets." To all this may be added the fact that only a few of these old books give any illustrations of the various sword-fittings. Signatures of famous artists are of little value in identifying their works as these are copied by hundreds and in some cases by thousands; moreover, the Japanese attach but little importance to mere age, workmanship being in every case the criterion of value. This is the only safe means of judging the authenticity of a production. Even in the cases of certain distinguished craftsmen whose names are known as the founders of their respective schools, the same rule applies in judging all swords and fittings claiming to be their handicraft.

The earliest specimens of Japanese sword - furniture are the copper or bronze guards (tsuka) found in the burial mounds or dolmens. These dolmens are the earliest tombs of the nation, burial in this fashion having been prohibited as early as two or three centuries B. C. -- as a matter of fact, however, it continued in a modified form as late as the close of the Wado era (708-709).

The Japanese Kari (descendants of the gods) are usually depicted wearing necklaces of a peculiar bead (magatana) shaped like the claw of a wild animal, together with anklets and bracelets, and of all these the dolmens have yielded specimens. The descendants of the Kari, however, unlike their ancestors, distinguished themselves by wearing the richest and most costly garments, but with no jewelry except that which pertained to their swords. The weapon of the samurai was his sole ornament, whether he possessed one blade or several.

The earliest swords were straight, but these gave place rapidly to the curved blades of which various lengths were used until the entire style was regulated and prescribed by law. Those which were forged before 1520 are called ko-to, while those of later date are shinto.

The samurai, as is well known, carried two swords: the long or fighting weapon, and the shorter "sword of honor" used to

commit hara - kiri. The fighting sword par excellence is the katana, of which there is a most interesting history, unfortunately too long for the scope of this article. The sword of honor is much shorter than the fighting one, and bears in its side a small knife called the kusoka or properly koto (kogatana) which is fitted into an especial part of the scabbard nearest to the body. The blade is flat on one side and the handle is always richly decorated. The origin of this small knife is very doubtful but it is hardly anterior to the XIIth or XIIIth century. It has even been stated that it was posterior to Goto Yujo although the existence of kusoka is mentioned in Taiheki, Oyoshi, and other early compilations. The length of the second sword (wakizashi) varied from period to period till it was settled in 1670, and since then the two swords form a pair and are called Daisho.

In spite of numerous civil and international wars, the artistic spirit of Japan has not merely refused to be crushed but has persisted and thriven, turning its very trials into triumphs through its glorification of the weapons of warfare, especially the hilts and quards of its swords, which steadily gained in beauty and richness with the years.

The earliest or dolmen sword-furniture, consists mostly of sword-guards (tsuba). These are sometimes solid but more frequently perforated with trapezoidal holes and an elliptic central hole, resembling in general outline the mani or tama. According to Joli, they are of Hojui shape, the material of the guard being as a rule covered with beaten gold, or deposited by means of mercury gilding. Some, however, are of iron, with no attempt at any form of decoration.

The illustration taken from the Metropolitan Museum shows three dolmen tsuba, one of rough iron dating approximately 700 A.D., another larger one (also of iron) of about 800 A.D., and a smaller gold-plated specimen, made, so far as can be judged, some time during the sixth century. These dates would place the three specimens in the category of unofficial mound-burials.

Another tsuba of the same date, also gold-encrusted, is shown with a seventh-century sword hilt. Both these pieces are in the Metropolitan Museum and are unusually perfect. The hilt shows how the tsuba was mounted. Set at an angle to the former is a hollow knob of copper gilt filled with some fibrous material. A perforation allowed a cord to be passed through and tied about the forearm. Sword-fittings of this description are usually ascribed to the Yamato era, but some authorities date them back as far as 200 B. C.

In order better to understand a description of the various

furnishings, it is well to review a list of the names of the various parts.

The handle of the sword inclosing the tang is called the tsuka, and the tang itself nakago. The latter is secured in place by a rivet mekugi which was originally supplied with an ornamental cover on either side called menuki -- but the latter pieces became mere ornaments in later days. The pommel is called kashima in all swords except the tachi, when it received the name kabuto gane. At the base of the tsuba (guard) a ferrule is placed called fuchi, the bottom of which is called tengo gane. Under the fuchi come one or two seppas (washers), then the tsuba itself, to be followed by one or two more seppas and the habaki, which fits into the scabbard and prevents the blade from being pushed in so far that its edge could touch wood and become dulled.

Leaving the dolmen period we can, from a vast mass of confused and unreliable information, list a certain number of great names that will always be famous as the inventors each of a special variety of tsuba.

The Moichian family of armorers originated early in the twelfth century, and in the sixteenth one of the family (the first whose making of guards is recorded) became the great tsuba-artist Nobuiye. His guards were of iron, vigorously forged and decorated simply with light scrolls and a small crest; it is entirely possible also that he originated the tortoise-back design seen so frequently in the work of his imitators.

Most famous of all the sword-guard makers were the members of the Kaneiye family; we have records of three generations, of whom the first lived about the middle of the sixteenth century. The characteristic features of his tsubas are well-beaten iron showing the marks of the hammer, raised rims, and landscapes carved in relief from designs by Sesshui or early artists of the Kano school.

The second Kaneiye is known as "Kaneiye of the master hand" and he stands at the summit of his art. He is believed to have worked either late in the sixteenth, or early in the seventeenth century; his guards were of thinner, softer iron and showed greater freedom of treatment, with borders sometimes irregularly folded back.

The work of the third Kaneiye shows less originality and vigor, but more attention to detail and great refinement of technique. All the members of the family signed their productions with the family name and place of abode, and worked only in iron. They acquired great fame, and their works were extensively copied, imitations bearing even the names appearing in great quantities as early as the latter part of the seventeenth

century.

Another distinguished family was the Umetada. It was of very high rank and long descent. The eighteenth member, Shigeyoshi Hikojuo, is recorded as a chaser of sword-guards for the Shogun Ashikaga in the fifteenth century. The original family name was Tachibana, and that, with Shigeyoshi, often appears in tsuba signatures.

The greatest master of the Umetadas was Mioju, also called Hikojiro, who served in the sixteenth century under Taiko Hideyoshi. He wrought in iron, and the family work is characterized by a very delicate inlay. His son Shigeyoshi served under both Hideyoshi and his son Shigeyoshi. Joly mentions that in 1601, on the 23rd of June, Hidetsuyo waited upon the Shogun Hidetade in Osaka, and that on that occasion his younger brother Tyelake was appointed by the Shogun as one of the court chasers to follow him to Yedo. This record is not merely a proof of the high reputation of the Umetada family, but is evidence of the personal interest in the work shown by the ruler.

At that time Yedo was at the height of its glory as an artistic centre, where the pride of the nation gathered and artists vied with each other in the creation of the unique and the beautiful.

The most famous of the Umetadas was the Shigeyoshi who flourished in the eighteenth century. His guards all bear his signature, and are remarkable for their unusual thickness and heavy flattened rims. In 1800 the Umetada adopted a new method of design in their work, introducing a finely traced plum-blossom (ume) above the character (toda).

The nineteenth century specimen of Umetada tsuba given in the illustration is taken from the collection in the Metropolitan Museum and gives the mountain and pagoda design. The same plate shows a delightful example of eighteenth-century work; a sleeping man being tickled with a straw, to the great amusement of an onlooker. This tsuba is remarkable for delicacy and exactness of detail, as is also a smaller one of the same date showing the fighting-cock.

The etching of landscapes on tsubas was originated by Jakuski, called "Kakuski of Nagasaki." He copied the landscapes of a Chinese painter and was the founder of a school, his son being equally famous as an etcher of bells.

In the province of Higo in the XVIIIth century guards were made by a retainer of the Hosakawa family, and his earliest tsubas show great strength and skill in openwork carving, and simple but artistic designs; of the four guards from the collection of G. Selwin-Tait given in this article, two show

this method of treatment. The first design is a mulberry tree, emblematic of wealth, with the dewdrop symbol of fecundity, while the motif of the second is the rice-plant -- abundance -- together with bamboo shoots -- longevity. The fourth tsuba is an excellent example of seventeenth-century work with the ascending dragon and deeply incised waves. The latter carries a strong suggestion of Shigemitsu, who was the founder of the so called "onion school" because of his characteristic design showed deeply indented waves with the crests in high relief.

The Akasake school founded in the seventeenth century by Tademosa showed treatment similar to that of the Hosakawa family, and no fewer than five masters of that name were famous for their openwork guards.

Among other varieties of treatment we may mention the Nara school founded in 1667 to 1731 by Tashinago. This produced tsubas giving historical or legendary subjects in high relief.

The founder of the beautiful enamel work was Hirata; and in the seventeenth century Soyo founded the Yokoya school, producing exquisite engravings on highly polished surfaces.

It is of course utterly impossible within the scope of one short article even to touch upon the countless varieties of tsuba, which bewilder the collector with the variety and intricacy of their designs (of which no smallest detail is without its meaning). There are tsubas with trimming of twisted wire, and others that carry a scroll in high relief; then there are the famous "monkey-guards" and others that carry invariably certain combinations for which the reason is sometimes far to seek -- as for instance the well-known "cock and Dutchman."

That the work loses nothing in modern times will be seen from the exquisite set of sword-furnishings of nineteenth century workmanship taken from the Metropolitan Museum. The delicacy and correctness of the design, and the simple yet rich chasing are excellent examples of the productions of the descendants of the great masters. It will be readily understood why Japan has always attached so much more importance to quality than to age. Merit is her sole standard. At the same time authenticty is almost invariably vouched for by a certificate of origin called an orikami -- or notice of possession -- and this is really more satisfactory than markings that may be imitated or forged.

1. Reprinted from Art and Archaeology, January 1931.

NOTE: It was not possible to reproduce the illustrations that accompanied this article. The discussions of the illustrations were retained though since they contain some interesting information. To retain the flavor of the original article, we have also followed the original spelling of Japanese words even though several seem to be in error.

KINSUJI, INAZUMA, CHIKEI: THEIR CAUSES AND SIGNIFICANCE.

by

Mr. Ed Dobrzanski

The question frequently is asked, what are kinsuji, or inazuma, or chikei. Most reference books give drawings and brief descriptions, but skirt the issue of causes. We are told that they indicate the very highest standards in Nihon-tō, but not why they are so important.

The author is extremely interested in the metallurgy of Nihon-tō, and tried to learn as much as possible of their construction. The subject of this paper is especially fascinating. An attempt will be made to explain how they are produced, why, and their importance as a tool in appraisal.

The answer as to how they were produced was given by the Shinshinto smith, Kawabe Masahide:

> [1] "Secrets of Ogon Kitae and Kotetsu Kitae: When melting cast iron, mix one momme of copper to one kwamme of iron (1/1000). Of course, copper does not "agree" with iron, and it is difficult to forge them together, but when they are well forged it hardens the iron, and when made into a sword it produces silvery lines or INAZUMA (lightning) when the sword is polished. If gold was used the quantity would be slightly more, this is called Ogon Kitae."

The answer as to what they are is quite simple. Copper is much more soluble in molten iron than in iron at normal room temperatures. When the solution of copper in iron is cooled, it becomes super-saturated, and the copper tends to separate out as small globules. However, the iron is normally cooled too quickly to allow any significant separation, and the copper is held in the iron in an unstable form. The pot of molten alloy would not be homogenous throughout, and there would be spots where the copper might be in much higher concentration than average. When the sword was made, these areas would stand out, since they are harder than the surrounding metal (reason will be explained later). They would show as nie of slightly different color than normal.

The reasons for their importance is not so easy to understand. I will give a very basic explaination of crystal structure so that the processes will be better understood.

1. Sword and Same, Joly. Holland Press, 1963 p.76

Everyone is probably aware by now that all matter in the Universe is made up of atoms. In most substances, these atoms are arranged in a very definite pattern, not at random as in a pail of sand. In the case of iron, the atoms are arranged as shown in figure 1; that is, a cube with atoms at each of the corners, plus an atom at the center of each face of the cube.

This is the basic building unit of a crystal. Crystals are built up of any number of these units arranged together as shown in figure 2. If a crystal were free to grow without interference, it would be cube-shaped. However, when iron is solidifying, the crystals grow until they touch each other, and interfere with each others growth. Thus solid iron consists of small crytals (grains) of irregular shape. However, each grain keeps it's orderly arrangement of atoms internally (figure 3).

One can think of these cubes being in layers of sheets. When a force sufficient to deform the crystal is applied (by hammering or bending), the layers slide over each other, as in figure 4. One must remember, however, that these cubes are free to move in all three dimensions. Thus, the sheets can slide parallel to any face of the cube.

The more easily the crystals are deformed by the sliding of the layers, the softer the metal, the lower the tensile strength, the greater the malleability and ductility. Pure iron is very soft, easily bent, etc., because the layers are relatively free to move about.

Anything which will make it more difficult to move the layers will therefore increase the hardness and tensile strength. One way this may be accomplished is by a process called "dispersion or precipitation hardening", which will now be explained.

As stated earlier, copper is much more soluble in molten iron than in cold iron. As the iron is cooling, the copper tries to separate out, but can do so only very slowly, and usually the iron freezes before the process gets very far. With some alloys, the separation can take place at room temperature (aging), but with iron-copper systems, it can take place only at elevated temperatures. Also, it takes time for the process to start (10 to 15 minutes usually). The copper separates as minute granules throughout the iron. The higher the heat, the larger and fewer the granules. Also, the longer the metal is held at the higher temperature, the larger the crystals of copper grow.

These minute granules of copper tend to "key" the layers of iron together. One might possibly think of them as tiny "nails" holding the layers together. Thus, it becomes more difficult to deform the crystal, as the tiny "key" must be either sheared or by-passed, which takes a greater amount of energy, (figure 5a).

Because the copper tends to increase the hardness, tensile strength, and toughness, the process is usually referred to as dispersion hardening.

A very important factor in dispersion hardening is the size of the "keys". If they are too small, approaching the size of the basic cubes, they have very little keying effect. If too large, they become fewer, with the possibility of some layers being left unkeyed (figure 5b). Therefore a worker can vary the properties of the iron-copper alloy somewhat if he knows how to control the size of the keys.

The above explanation shows how the addition of a small amount of copper (less than 1%) can be used to increase the hardness and strength of iron and steel. It must be understood, however, that the heating process to form the copper granules is a very precise one. There is a very narrow temperature band in which good results can be had. The optimum size and numbers of keys is very difficult to produce even with today's scientific instruments and techniques. Only a smith with absolute control of his iron's temperature could possibly get consistent results.

How did the Koto smiths discover this technique? The author believes that copper was originally added accidently and later was used for quite different reasons.

In very early times, iron-making was a long and tedious process, and the smiths would have used any scrap iron they could find to save themselves labour and expense. Among the scrap were probably obsolete or damaged armor, or tsuba with a small amount of copper adhering as decoration. It would have been too small an amount to remove or worry about. Eventually some alert smith would notice an improvement in his iron, and putting two and two together, would arrive at the conclusion that the copper was the reason. After that, he would make it a point to throw in a little copper to every pot of molten iron.

In early Koto times, the end product of iron-smelting was a cast iron of high carbon content, and with many impurities which would have to be refined out. A very common and harmful impurity is phosphorus. Phosphorus in iron increases hardness somewhat, but also causes brittleness, a fatal defect in a sword. Unfortunately, it is almost impossible to eliminate it entirely. In modern structural steels, 0.05% is the absolute maximum allowed, and in tool steel 0.035%. Swords, which need all the toughness (resistance to shock) would have to have even less phosphorus.

This is where the copper came to the smith's aid. The dissolved copper combined with the phosphorus, and counteracted it's harmful effects. Thus, the smith who threw copper into his melting pot would have noticed an increased toughness in his blades.

Later, smiths developed more effecient smelting techniques and would have eliminated so much of the phosphorus that is no longer was a serious problem. The chemical analysis of a blade given by Dobree [2] shows that later smiths had solved the refining problem.

With the phosphorus problem solved, copper was no longer needed, and therefore was no longer added by most smiths. The best smiths, however, must have noticed that their blades lacked a certain "something" when copper was left out. In this case they would no longer have the dispersion hardening of the copper. Therefore, they kept adding copper.

Lesser smiths, who had never had control over the process, would probably not have noticed any difference by the deletion of the copper.

In the forging of a Japanese blade, there are many variables. Hardness can be controlled by carbon content, grain size, quenching, tempering, as well as several methods too numerous to mention. Each method has it's good and bad points. With so many variables, it was very difficult to produce a sword blade with optimum hardness, toughness, etc. With so many other variables to worry about, it is no wonder that the lesser smiths had no desire to meddle with the copper method, especially considering the extreme difficulty of getting consisent results.

Thus, kinsuji, inazuma, and chikei came to be a symbol of a very high standard of workmanship in Japanese sword bldes.

In the above discussion, only copper has been talked about. However, as stated by Masahide, gold was also used for the same effect. In the present state of metallurgy, we know of numerous other additions which will produce similar effects. Perhaps some other smiths used other alloys, which we do not know about, because they were never written down.

I have tried to give one explanation for the results we see in Nihon-tō. Perhaps, as we get to know more about the old smelting and forging techniques, we may come across other methods to create kinsuji, inazuma and chikei.

2. Japanese Sword Blades, Dobree, 1971 p.9

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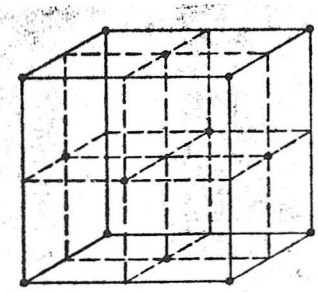


Figure 1

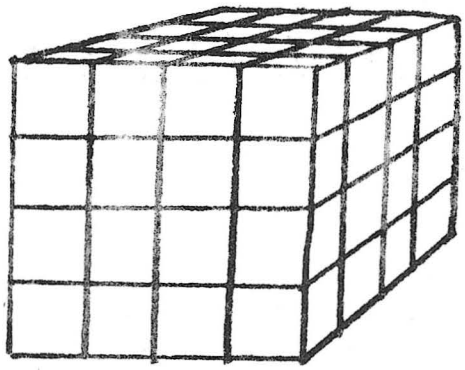


Figure 2

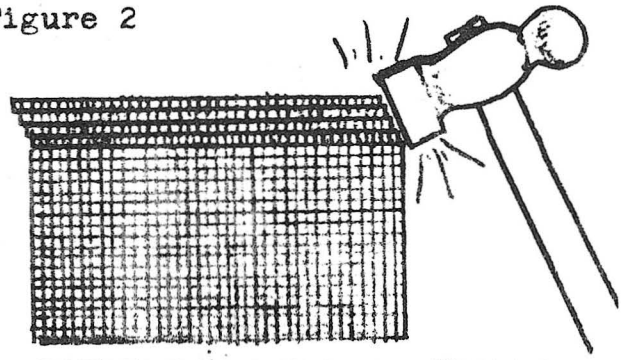


Figure 4

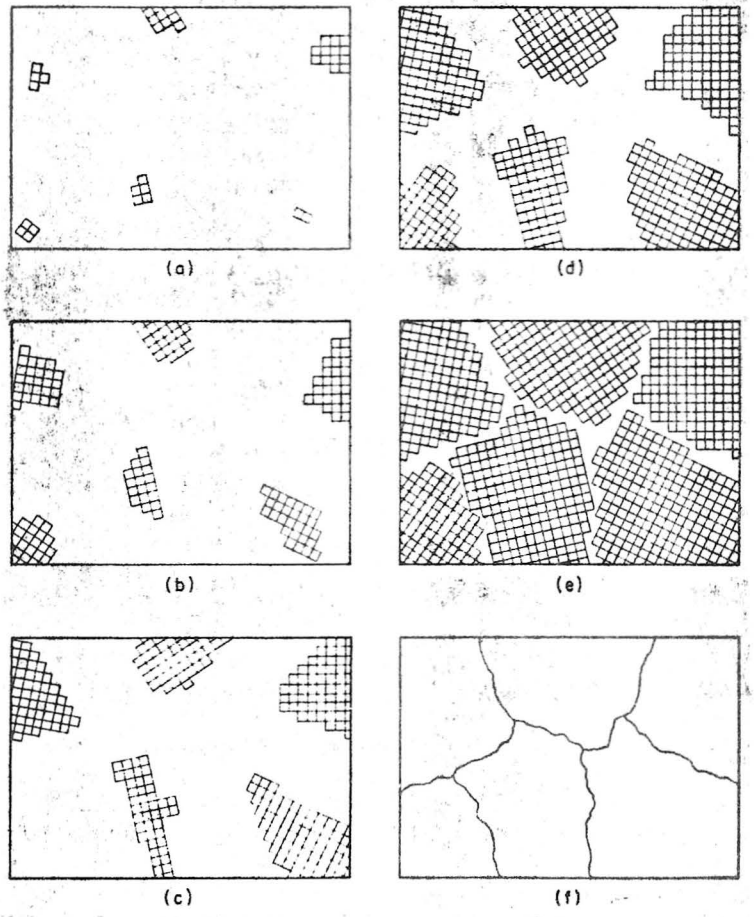
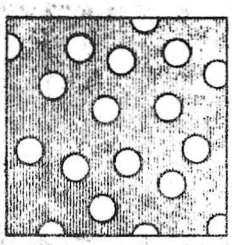
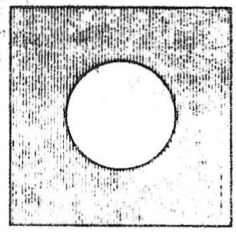


Figure 3



Slip planes "keyed" by hard particles.

Figure 5a



Hard constituent gathered into a single large particle, leaving many planes without reinforcement.

Figure 5b

Some Military Relics of the Christian Century in Japan

CLEMENT MILWARD

Christianity has been suppressed many times and in many lands with varying degrees of severity. To Japan must be awarded the distinction of attempting to eradicate every trace of Christianity for over 200 consecutive years (1640-1856), with a thoroughness that went to the length of obliterating even a name and date in Roman letters on a building lest it remind beholders of the proscribed faith. The history of this persecution is outside the scope of this article but, to those who have studied it, the survival of even the few relics that still exist is almost miraculous, particularly when one realizes that the possession of such objects rendered the owner liable to imprisonment and death.

Our first example is a Japanese matchlock gun on the barrel of which appear the emblems of the Passion (Fig 1). It was presented to the Victoria and Albert Museum, London, in 1937 by the late Mr. E. L. Gardiner of Bristol, a well-known collector of Japanese arms, but, alas, there is no record of whence he obtained it and its previous history is unknown.

The gun is purely Japanese in form and has all the features which one associates with such guns of the late sixteenth century. The ring or circular section round the mouth of the muzzle, the bevelling of the edges of the underside of the stock and the shape of the butt are all features found on the earliest Japanese guns: 'Tanegashima' as they were called from the name of the place where they were first made.

The gun has an over-all length of 80 cm. and a barrel length of 54 cm. It is a great pity that the serpentine to hold the match is missing but this is only a minor defect. One is thankful that the rest of the gun is in such excellent condition, for that it has had much use is shown by the considerable amount of 'burning' present on the flashpan. The barrel is decorated with flat brass inlay which is typical Japanese work. The main theme of this decoration is the Passion, but surrounding this and in places mingling with the emblems are flowers, scrolls and, at the bottom, two deer which are neither Japanese nor European in style but have a very strong Indo-Persian feeling. Actually the rather elongated flowers are slightly reminiscent of those found in a group of late sixteenth-century textiles woven at Macao which are a mixture of Spanish and Oriental designs. These are only suggestive of the flowers on our gun, for none is quite the same and none has any similar interlaced borders.

One would expect these floral *motifs* to be, if not Japanese, at least European in style, but in the circumstances the Indo-Persian style is not so unreasonable as it might at first seem. In the foreign ships reaching Japan in the sixteenth century the ships' companies included various artisans, such as carpenters, smiths and armourers. These were not necessarily Europeans and could well have been native converts from Goa and India. Such a one, when commissioning a Japanese to decorate this gun, might well have embodied the artistic *motifs* of his race among the symbols of his new faith when designing the decoration with which it was to be embellished.

Figure 2 shows the decoration on the barrel. At the muzzle is a narrow band of floral scrollwork; below this, the first long section has a Cross standing on a base on which is engraved a 'face' probably intended for a skull. If so, it may be 'Adam's skull' so often found at the bottom of crosses and crucifixes, or it may be an allusion to Golgotha, the Place of the Skull.

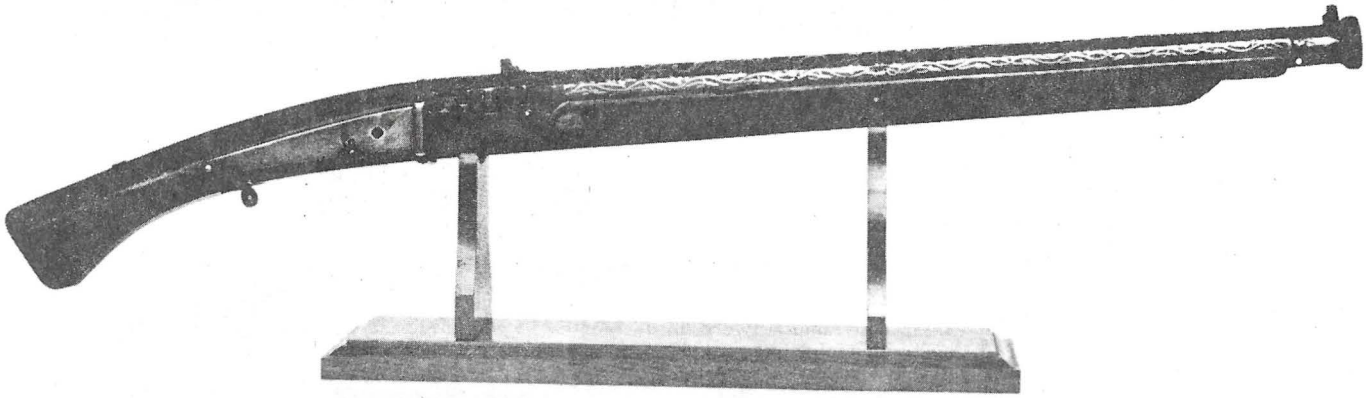
The brass inlay is well worn but there are traces of letters on the scroll at the top of the Cross which no doubt read *I.N.R.I.*, while on the members of the Cross itself there is very clear engraving of graining to demonstrate its material as wood, a typical Japanese technique.

Encircling the centre of the Cross is a boldly drawn Crown of Thorns, as realistic as in a European picture from which it must have been copied. Below the arms, on either side of the vertical of the Cross, are, on the left, the Hammer and Pincers and, on the right, the Ladder and a group probably intended as the Three Nails. The centre one is considerably longer than the other two and has a leaf-shaped head, so this may be the Spear. It is not unusual to find the Spear and Nails used both decoratively and symbolically in religious art. In Passions of the sixteenth and seventeenth centuries one or more groups of three and four Nails and groups of crossed Spears are not uncommon.

The next section shows the Pillar, on either side of which are the Scourges. Above and below these Scourges are the attenuated flowers which again introduce a suggestion of the Indo-Persian style. This influence is even more marked in the form of the Pillar, which is completely alien to both European and Japanese art alike and again more reminiscent of designs in Persian art, yet impossible to equate with actual examples.

The Pillar itself is surmounted by a bird with a flamboyant tail and it is reasonable to identify this with St. Peter and the crowing cock. This is one of the less well-known symbols of the Passion, but it does sometimes occur: indeed at that time many far more obscure objects were included, such as dice, lanterns and torches.

Of the two final panels of the decoration the uppermost is completely floral and one cannot connect any of it with the Passion so lavishly represented above. In the lower panel, apart from the borders of interlaced flowers, there are the little 'running man' in the centre and the two mysterious deer on the sides of the breech. One could well imagine that the little man is casting seed from a basket as he runs and



1. Japanese matchlock gun with emblems of the Passion on the barrel, sixteenth or early seventeenth century. Over-all length of 80 cm. These matchlocks were called 'Tanegashima' from the name of the place where they were first made. Victoria and Albert Museum, London

2. Detail of the gun illustrated in Figure 1, showing the emblems of the Passion in brass inlay. Left: upper half of barrel; right: lower half of barrel

represents the Parable of the Sower, but perhaps it is safer to call him the 'running man' until, if ever, his reference is made clear.

The two deer present an equally intriguing subject for the imagination; it has been suggested that they are an allusion to Psalm 42 '*Sicut cervus . . .*' which would have been known to every catechumen, as it was used in their instruction. Whether these animals have this or another meaning or are purely decorative, they are certainly not Japanese deer and are very close in style to the borders of interlacing flowers at the top and bottom of this panel.

This gun's survival seems to be a miracle, for the Christian symbols are there for all to see. One explanation may be that this gun left Japan before the persecutions were in full spate. Against this, however, is the fact that firearms were exceedingly scarce and highly prized in those early days, so that it is most unlikely that any Japanese would have parted with such a weapon.

Our next relic is a samurai sword (Fig 3). As a weapon it is a magnificent example, for the blade, of the exceptional length of 83·8 cm., was made and is signed by Senjuin of Mino probably dating about 1380. The interest to us, however, lies in the scabbard of high quality black lacquer, on which the emblem shown in Figure 4 is twice repeated twice.

The centre of the emblem appears to be the main door of a building, probably a church or cathedral, above which is the upper half of the sun-ray or flame device of the Society of Jesus, found so frequently on the title pages of the books published by them in both Japan and Europe. In the foreground is a block of wavy lines possibly representing water, perhaps indicating that this mysterious building stood on a river bank or was situated in a town through which a river flowed. The sun-ray emblem suggests that it is either a Jesuit church or 'house', but so far all efforts to identify this building have failed. It is not San Paulo at Macao or Goa; so it may well have been one of the Jesuit establishments in Europe.

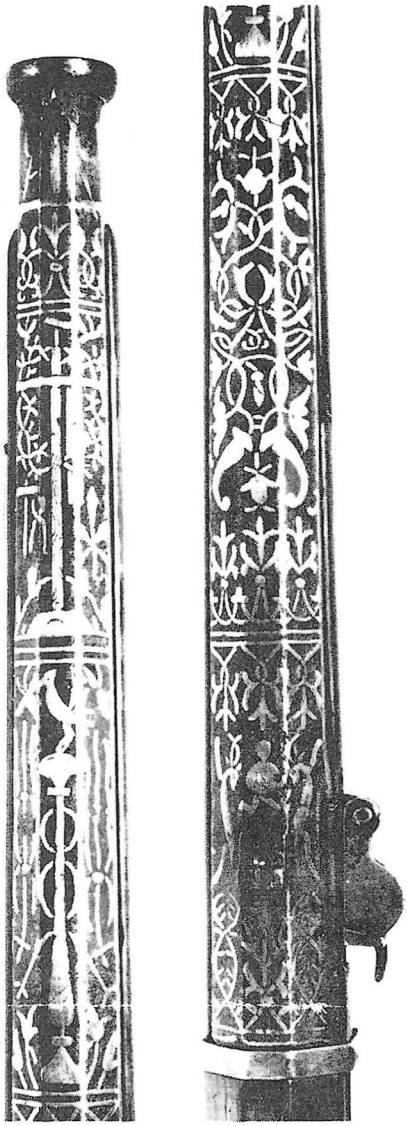
Surrounding the picture is a double circle inscribed *Meminisse Juvat* which is a corrupt rendering of the well-known tag from Virgil: *Forsan et haec olim meminisse juvabit* (*Aeneid* I, line 203) with which Aeneas addresses his companions after their survival from grave peril—'Perhaps one day, even this will be remembered with pleasure'. How much one would like to know the circumstances that led a Christian samurai to have this sentiment inscribed on his sword; or was it, perhaps, the foreboding of the shape of things to come and the possibility of martyrdom.

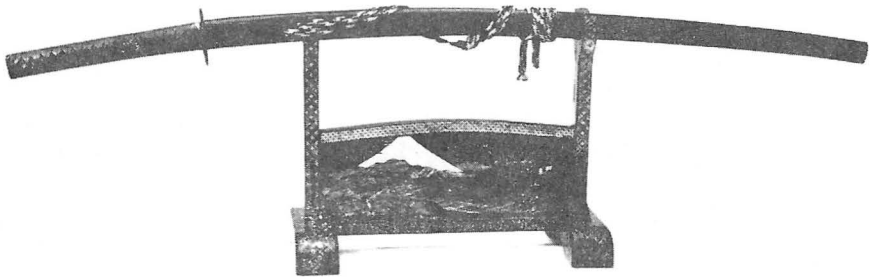
None of the other mounts of this sword has any Christian significance. The *menuki* (hilt ornaments) are early Goto work depicting Ebisu and Daikoku, two of the Seven Gods of Felicity; the *tsuba* is a fine iron guard carved with a representation of Shoki, the destroyer of demons. The original owner may perhaps have fathered on Shoki the Christian rôle of destroyer of evil spirits, for many of the early Japanese Christians did equate native legendary characters with their new faith. Statues of Kwannon, Goddess of Mercy, did duty as the Virgin: indeed the famous artist Nobukata, who was a Christian and painted in the European manner, depicted saints who are hardly distinguishable from Daruma. It is interesting to note that Nobukata signed his pictures with a seal that was a version of the arms of Castille and Aragon.

Like the gun, this sword has little or no history. The author acquired it in 1937 from a friend who had bought it at auction in London some years earlier. It was for a time on loan to the Victoria and Albert Museum, London, where the late Mr. Albert Koop found the Latin inscription very interesting, though he failed to appreciate its Christian significance.

Speculation as to its original owner and history since the late sixteenth century is wellnigh useless. It could have been hidden in the godown of some Christian family; or have belonged to a member of the Embassy to the Vatican, given by him to a European, though such a gift would have been unlikely; or it could have been the sword of some Christian samurai or daimio who fled or was banished from Japan in the early days of the Christian persecutions.

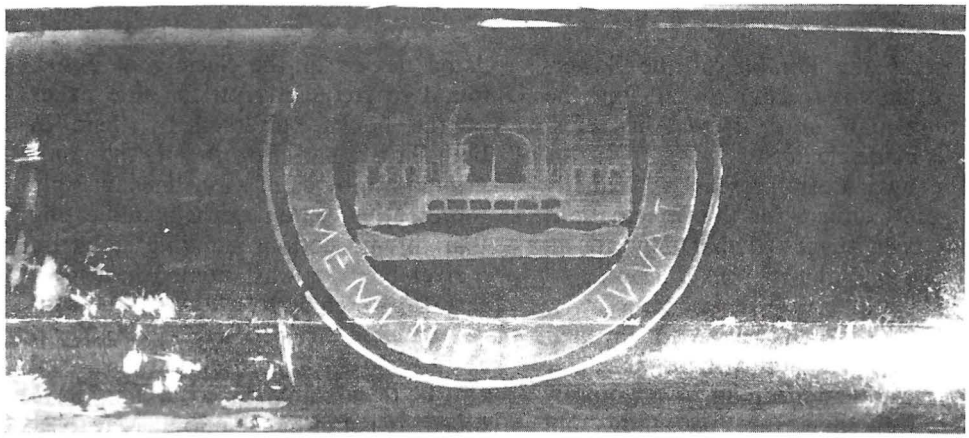
There is a precedent for this last seemingly far-fetched alternative for, in the Tower of London Armouries is the armour of a famous Christian daimio, Naito Yukiyasu (Fig 5). This man was a daimio of some importance who had in turn served the Shoguns Nobunaga, Hideyoshi and finally





3. Japanese samurai sword. Blade, length 83·8 cm., made and signed by Senjuin of Mino, *c.* 1380. Scabbard of black lacquer, *c.* 1600. Author's collection

4. Detail showing device (repeated twice) on the sword illustrated in Figure 3. It is possible that this emblem surrounded by the motto represented one of the Jesuit establishments in Europe



Iyeyasu. He became a Christian in 1564. When Iyeyasu began to persecute the Christians in earnest, a number of samurai and even daimio were executed. In some cases, where they had served Iyeyasu loyally, the sentences were reduced to banishment. Amongst these was Naito Yukiyasu, who was banished to Manila in 1614, where he either gave his armour to the Governor or it passed to him on Yukiyasu's death in 1626. The Governor in turn presented it to the King of Spain.

The armour is of the type called 'Haramaki' with the cuirass opening down the centre of the back. It consists of a three-plate helmet and mask of the Hineno School, complete except for the crest, the breast and back, the *sodé* or pauldrons and the arms. The defences for the thighs and legs are missing. It is a plain black lacquered war harness of the last half of the sixteenth century and has the distinction of being the only homogenous Japanese armour of that period in any of our national collections.

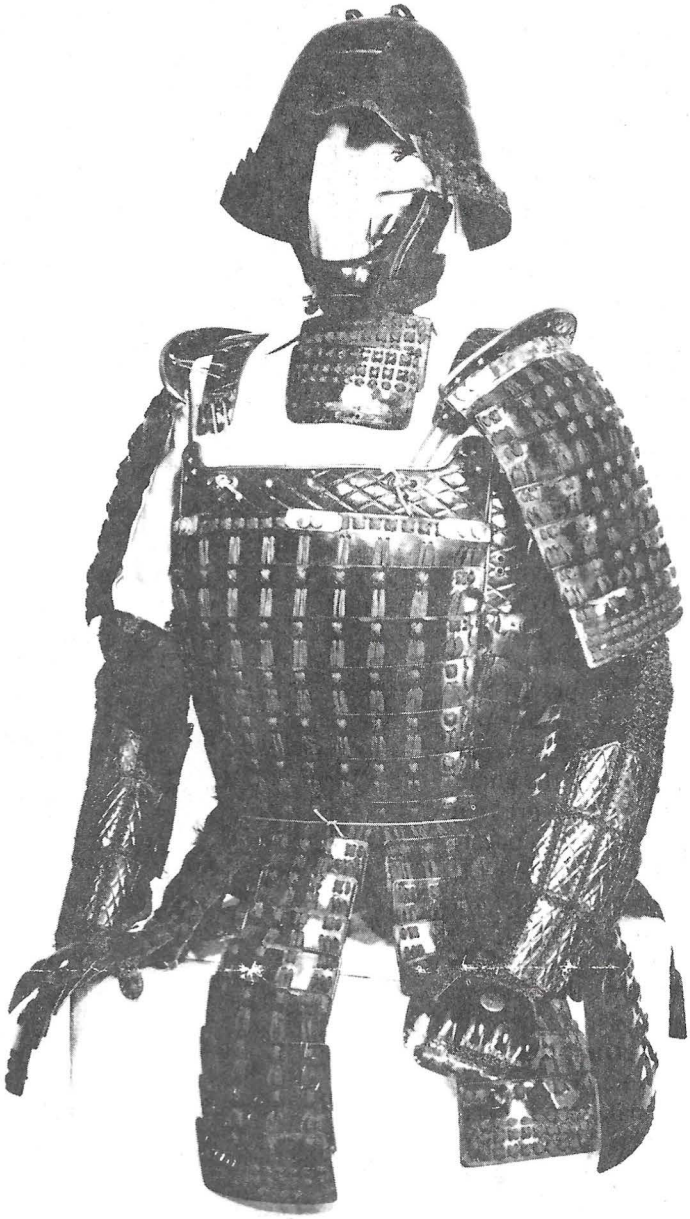
On the breast, the back, the *sodé* and the back of the hands it bears, on copper-gilt *kanamono*, the *mon* or crest of the Naito family (Fig 6). This is the Chinese character 'Ten' which was used as a crest by several of the Christian families. At that period designs and objects of every sort were adopted and used as *mon*, for Japanese heraldry had not yet developed into the elaborate and rigid code that it became in later years.

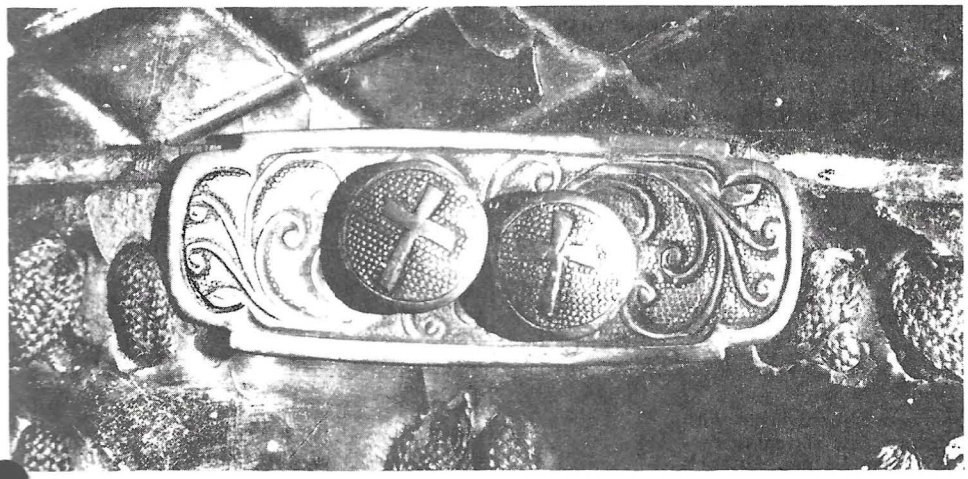
In 1841 a large quantity of arms and armour from the Royal Armoury of Segovia was purchased by the famous London dealer Samuel Pratt. Some of this he sold direct to the collectors of the day and some he put into various sale-rooms between 1841 and 1844: Christie's, Deacon's, and Oxenham's.

It was in such a sale on 28 April 1841 that the Tower bought Lot 440 'A Suit of Moorish Armour believed to be unique, supposed to have been worn by the Moors at Grenada, composed of blackened steel plates of the highest quality'. This we can identify as the Naito armour as it was illustrated in the sale catalogue, though it was rather strangely set up with the body armour back to front and the *sodé* suspended from the waist as tassets.

This armour, the gun and the sword are the only known examples of their kind, with Christian associations, in England. There would seem to be no such swords or guns even in Japan, for none is recorded in the standard works on Christian relics by Nishimura, Nagayama, or Shimmura. There must be pieces with traditions of Christian ownership, but military relics actually bearing Christian symbols would appear to be confined to banners, such as the Shimabara banner bearing a chalice between two angels, and sword-guards decorated with crosses, rosaries, etc. Even of these there are very few for, in books and magazine articles the same examples are illustrated again and again.

The alleged Christian *tsuba* (sword-guards) are rather dangerous ground, for it is only too easy to let wishful thinking attribute a Christian significance to any *tsuba* which is vaguely





5. Suit of Japanese armour which belonged to the famous Christian diamio, Naito Yukiyasu. It is of the type called 'Haramaki' and is of plain black lacquer. Late sixteenth century. Tower of London Armouries

6. Detail of the suit of armour illustrated in Figure 5 showing the *mon* or crest of the Naito family on the breastplate. This is in copper-gilt and is repeated on other parts of the armour

cruciform in shape or decorated with a semblance of a cross. Indeed, the Japanese themselves illustrate guards to which only the eye of faith could attach a Christian connexion, for the decorative reference to a cross is often slight and the guard itself is obviously not of the required antiquity.

The first three of the following four guards are genuine Christian pieces and accepted as such; while the last has, in the writer's opinion, a good claim to be considered as such.

In Japan perhaps the most famous Christian *tsuba* is that illustrated in Figure 8. This is an iron *tsuba* pierced with a 'knobbly' or 'beaded' cross. This form is unusual and one can only suggest that it originated from a cross made up of a series of beads. It occurs on a number of Japanese-Christian objects chiefly in lacquer, such as the lacquer pyx shown in Figure 7, where one finds it as part of the sacred monogram IHS surrounded by the sun-ray symbol of the Society of Jesus. This cross also appears on a well-known copper guard engraved with a rosary from the end of which depends just such a cross.[1]

On either side of the cross on Figure 8 will be seen two ovals at the cardinal

7. Japanese lacquer pyx with Jesuit emblem *IHS* surrounded by sun-ray device, *c.* 1600. Itsuo Art Museum, Japan

points of which are four small pierced holes. These ovals are representations of religious medals. A number of these medals, embossed or chased with figures of saints, still exist in Japan.[2] On the edges of these at the cardinal points they have small circular projections, which on our guard are represented by the holes. There seems absolutely no explanation for these projections on the medals, although they originally may have been rings. This *tsuba* is signed 'Nobuiye', a signature found on several Japanese *tsuba* bearing crosses and other devices associated with Christianity, such as that of the Gion-mamori shrine which was one of those adopted by the Christians, as were the statues of Kwannon.

Our second *tsuba* is again a well-known piece (Fig 9). This is a circular iron guard with an open-work ray design filled in with translucent green glass. The ray design is clearly a rendering of the Jesuit sun-ray device. Indeed glass or *biidoro*, as it was called by the Japanese from the Portuguese *vidoro* (glass), was introduced into Japan by a Portuguese who settled in Nagasaki in about 1570. This translucent glass must not be confused with the opaque enamels of which the Japanese already knew.

Tsuba occur with inlays of many materials but this one with glass inlay would appear to be unique. The glass was probably fused into the piercings and the whole then ground flat.

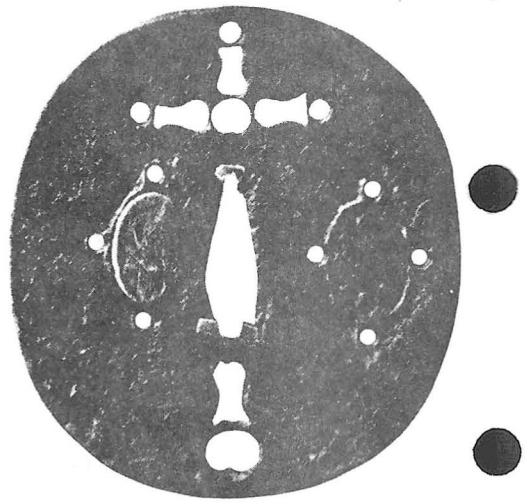
Our third *tsuba* is again of iron inlaid with four brass crosses each having an extra horizontal at the top (Fig 10). This *tsuba* is authenticated as Christian beyond all doubt for this double cross appears on a number of Christian tombstones found in the Nagasaki prefecture,[3] and again on other tombstones found at Kyoto.[4] On these latter, however, this cross springs from the centre horizontal bar of the sacred monogram IHS (as in Fig 7). Most of these tombstones bear various inscriptions usually giving the 'foreign' baptismal name of the deceased such as Juan or Maria: one such stone is dated the 26 of the sixth month of the eighth year of Keicho which was 1603. This cross surrounded by the sun-ray device also occurs on the title page of *Contemptus Mundi*, published by the Jesuit mission press at Nagasaki and dated 1610.

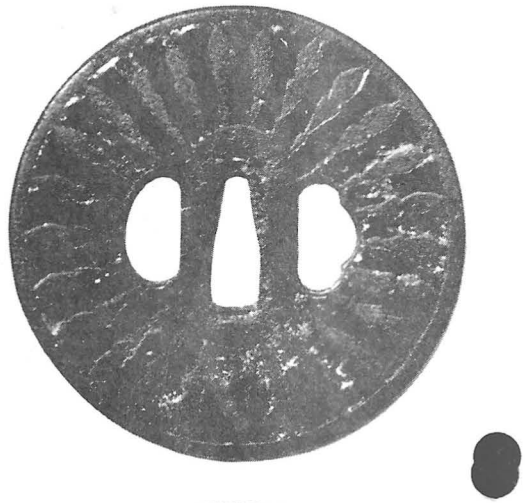
A most unusual guard is shown in Figure 11. It is cruciform in outline and at the top is pierced with a small cross with forked ends. This cross is not found on other Japanese-Christian objects, but it does occur as the *mon* of the Nose family and is known as *Chigai ya-hazu*—the cross formed of arrow notches. Perhaps the most unusual features of this guard are the two large circular holes so suggestive of eyes. These, with the tang hole in the centre (a nose), and the small circle below (a mouth), give the impression of a skull; in other words a *memento mori* which would be in keeping with Christian symbolism. The guard is probably early seventeenth century rather than sixteenth, by which time Christianity was being attacked by the authorities, so that Christian devices were not so openly displayed and had become rather 'crypto' than open for all to see as they had been in the early days. At the bottom of the guard are two smaller holes which are not part of the design but are purely utilitarian and were for taking a wrist cord; these holes are known as *udenuki* and are found on many *tsuba*.

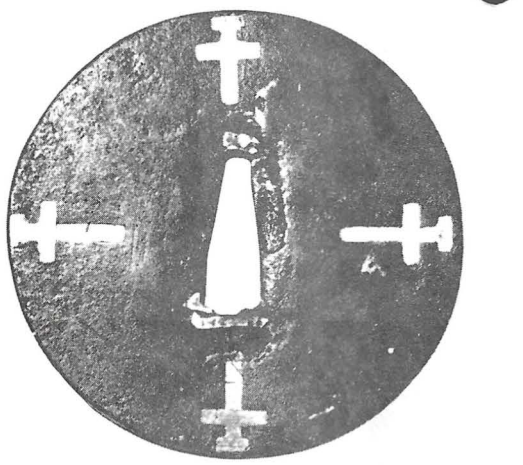
The pieces shown in this article would seem to exhaust the known examples in England with Christian associations. The number in proportion to those in Japan, where there are no doubt many more, makes no mean showing. In collections on the Continent there must be a large corpus of swords and fittings decorated in the Namban style—as the Japanese call 'foreign influence'—and among these there are probably some which bear the devices of early Christianity in Japan.

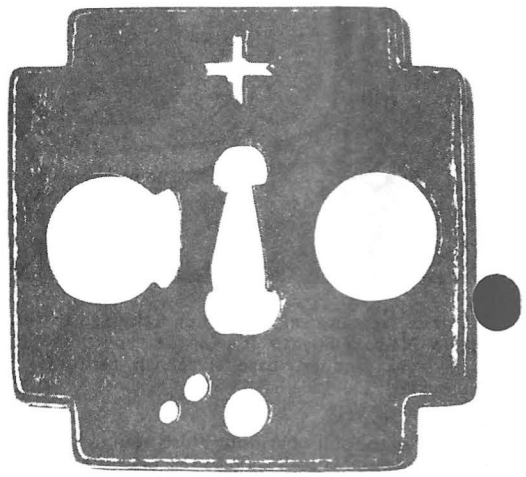
The author is grateful to many friends for their help by means of loans, references and translations without which this article could not have been written.

[1] T. Nishimura, *Namban Art*, Tokio, 1958, Fig 185.
[2] *Ibid.*, Fig 84.
[3] T. Nagayama, *Historical Materials of the R.C. Religion in Japan*, Tokio, 1924, Pl. 85.
[4] *Ibid.*









8. Iron sword-guard (*tsuba*) pierced with a cross and signed 'Nobuiye'. Late sixteenth century, 8·9×8·25 cm. Collection R. Horii, Japan

9. Iron sword-guard with open-work design filled in with green glass, c. 1600, diameter, 8·25 cm. Collection W. W. Winkworth, London

10. Iron sword-guard inlaid with brass crosses, late sixteenth century, diameter 7·6 cm. Author's collection

11. Cruciform iron sword-guard pierced with a cross at the top, probably early seventeenth century. 7·9×7·9 cm. Author's collection

A Collection of Artists' Seals (Han and Kakihan)

in Microphotographic Reproduction

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

PLATE XX

No. 1. Katsu-hisa. Family: Kuwamura. For the rest cf. Hara, p. 53. Identical kakihan given by Joly on p. 29 under No. 67. Tsuba (shakudō). Staatliche Museen, Berlin, No. 2394.

No. 2. Mune-kata. Family: according to Amiya, probably Ozaki. Munekata is also known under the name Nobusada and probably resided in Mito (Amiya). On p. 65 under No. 584 A (in the footnote), Joly gives identical mei and kakihan of our master and also the name Yeishōdō 永昌堂. Amiya gives his working period as about 1780. Tsuba (shakudō). Fahrenhorst collection, White No. 571.

No. 3. Mune-tomo (Sōchi). Family: Yokoya. Student of Kiriūsai Sōmin (Amiya). Active in Edo during the Tempō era (1830-1844). Given by Hara under Sōchi on p. 186. On p. 65 under No. 605, Joly brings a very similiar kakihan of the master. Tsuba (shakudō). Fahrenhorst collection, No. 20.

No. 4. Masa-haru 政春. Family: Kunioka. Name: Shūraku 酒樂. Student of Temmin. Active in Edo. Hara, in the first edition of his book, quotes this Kunioka Masaharu and places his working period (giving reference to Sōken Kishō), "prior to 1781," while actually, according to Amiya, the master was still alive in the Meiji era (1868-1912). In the second edition Hara omits the artist. Manju (shibuichi). Kuznitzky collection.

No. 5. Masa-yoshi 正義. Of his teacher and family affiliation nothing is known. Tsuba (iron, Fahrenhorst collection, White No. 511), with the inscription: Kiusensai Tachibana Masayoshi 宮川齋橘正義. Amiya feels that the guard belongs to the Shōami School in Aizu and was created about 1830. Hara does not quote this master.

Zu: Kuznitzky, Sammlung von Künstlersiegeln

Tafel XX

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No. 6. Aki-yoshi. Family: Tanaka. Later called himself Kiyotoshi (Hara, p. 64, reads Kiyonaga). Student of Kōno Haruaki. Kiyotoshi founded the Toryūsai School (Amiya). On p. 1, No. 19, Joly brings an almost identical kakihan of this Akiyoshi. Tsuba (shakudō). Fahrenhorst collection, No. 333.

No. 7. Yasu-nori. Family: Nukagawa. Cf. Hara, p. 236. Joly, on p. 120 under No. 54, gives two slightly different kakihan. In addition to the name given by Hara, Joly also mentions Seiundō 晴雲堂. The inscription is finely engraved in reisho. Tsuba (shakudō). Fahrenhorst collection, Red No. 133.

No. 8. Masa-nari 雅哉 = Masachika (Amiya). Of his teacher and family affiliation nothing is known. Name: Tō-sandō 東山堂. According to Amiya he belongs to the "later Nara School," and was active about 1800 in Edo. The kakihan is a modification of the character NARI (Amiya). Not mentioned by Hara. Joly (p. 46, No. 158) quotes Masanari with identical mei and kakihan. Tsuba (shakudō). Fahrenhorst collection, Red No. 375.

No. 9. Riō-yei. Family: Suzuki. Cf. Hara, p. 163. Joly, on p. 82 under No. 23, gives in addition to a fairly identical kakihan, a second, completely different, one of the same master. Fuchi (shakudō). Museum für ostasiatische Kunst, Cologne, No. 57.

No. 10. Aki-kane (also Aki-chika). Family: Katō. Belongs to the Shōami School. Nothing is known about his teacher. Active in Aizu about 1850 (Amiya). For the rest cf. Hara, p. 1. The guard, whose kakihan is reproduced in microphotograph No. 10, bears the dating: Ansei go bo gonen (=1858). Joly, on p. 5 under No. 5, gives a nearly identical kakihan. Fahrenhorst collection, White No. 201.

No. 11. Yoshi-hisa. Family: Tamagawa. Cf. Hara, p. 245 under Yoshihisa I. Joly, on p. 124 under No. 141, reproduces two kakihan of this master similiar to our microphotograph. Fuchi (shakudō). Museum für ostasiatische Kunst, Cologne, No. 92.

No. 12. Sei-min. Family: Tsuchiya. Name: Sakichi. Student of Yasuchika V (Amiya). Cf. Hara, first edition, p. 146 under Seimin and Hara, second edition, p. 182 under Shōmin I. Joly, on p. 87, No. 79, quotes this master, whom he reads Seimin, with a different kakihan. Tsuba (iron). Fahrenhorst collection, White No. 2.

PLATE XXI

No. 1. Yoshi-hisa. Family: Osawa. Active around 1800, according to Amiya. For the rest cf. Hara, p. 245. Tsuba (iron). Fahrenhorst collection, No. 37. Mei and kakihan are on an inlaid strip of gold.

No. 2. Sada-masa 定政. Residence (according to Kümmel): Tamba. Amiya knows the master as a tsuba artist, but cannot produce any precise data concerning him. Joly, too, knows nothing of the particulars concerning him; however, on p. 84, No. 12, he brings the same mei and two kakihan of this master, one of which is fairly similiar to our microphotograph. Not mentioned by Hara. Tsuba (shakudō). Fahrenhorst collection, No. 89.

No. 3. Tomo-zane 知眞. Family affiliation and teacher unknown. Name: Yashichi 弥七 (Amiya). Joly, who reads him Tomosane, also gives (p. 107, No. 246) this master's name as Ikkwanshi (without writing it). Active in Ōsaka. According to Hara (first edition), in Kyōto, later, in 1781, Ōsaka (Sōken Kishō). Hara (first edition), p. 185. Tsuba (bronze). Fahrenhorst collection, No. 85/288.

No. 4. Toshi-hiro. Family: Hamano. Probably (according to Amiya) he belonged also to the Hamano School. Active in Edo during the Meiji era (1868-1912). For the rest cf. Hara, p. 219. Joly, on p. 110, under Numbers 316 to 318, brings three artists with different kakihan but completely identical writing of the name Toshihiro without further distinguishing data. Guard (iron). Fahrenhorst collection, Red No. 48.

No. 5. Nori-toshi 矩壽. Family unknown. Student of Hamano Noriyuki. Artist name: Mokumokusai 木々齋. Active in Edo about 1830. Not mentioned by Hara. Tsuba (shakudō). Fahrenhorst collection, No. 581. The kakihan is inlaid in the shakudō ground with gold.

No. 6. Toshi-hide 壽秀. Family: Matsuura (according to Kümmel). The guard, whose kakihan is reproduced in the microphotograph, belonged earlier to the Naunton collection in whose catalog it is portrayed on Plate LXXI under No. 2299. This artist is not listed in Amiya's catalog of masters but, in Amiya's opinion, he belongs to the school of Tanaka Tōriūsai Kiyotoshi and lived around 1830. Joly, who, as is known, edited the Naunton catalog, quotes this Toshihide on

Zu: Kuznitzky, Sammlung von Künstlersiegeln

Tafel XXI

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p. 110 of his Shōsankenshu under No. 313 with his (naturally identical) mei and kakihan. In addition, on p. 67 under No. 10, Joly brings a NAGA-hide with a somewhat different writing of 壽 , completely different kakihan, and with the name Tōzanshi 東山子. Joly considers this master identical with our Toshihide. Not mentioned by Hara. Tsuba (iron). Kuznitzky collection.

No. 7. Sō-ei. Family: Iwamoto. Son and student of Sōotsu. Cf. Hara, p. 190 under Sōyei. Fuchi (shakudō). Museum für ostasiatische Kunst, Cologne, No. 60.

No. 8. Teru-mitsu. Family: Ōmori. Name: Manzō (in his early period), later: Kisōji (Amiya). For the rest cf. Hara, p. 204. According to Amiya the kakihan is a modification of the sign 滿 for MITSU used by this artist to write his name. In addition to two kakihan very similiar to ours, Joly brings two more completely different kakihan of this master (p. 102, No. 124). A third, different kakihan, can be seen in Furukawa's Collection, Plate 37, photograph 211. Tsuba (shakudō). Fahrenhorst collection, Red No. 363.

No. 9. Shige-hisa 茂久 . Residence: Echizen. No additional data about artist and kakihan of this guard, which is judged as genuine by Amiya with reference to its inscription, is available since (again according to Amiya) so far not a single work of this tsuba master has become known. Not mentioned by Hara. The tsuba, in mokkō form, has five instead of the usual four indentations, and is forged in guri technique from four copper and five shakudō plates. The five mokkō indentations contain filigree arabesques; of these no one equals the other although on first sight the impression of complete identity arises. Fahrenhorst collection, Red No. 241.

No. 10. Kiyo-toshi (also Kiyonaga). Family: Tanaka. Cf. with the kakihan of Plate VII, No. 10. While in the latter the base is a rough iron plate, in the present case the kakihan has been engraved in an inlaid gold strip. Hence the enhanced clarity of the script. In addition, the two kakihan differ from one another by further details. Mosle, in Figures 1532 and 1537, gives identical kakihan. The kozuka, 1532, is listed under Riūseki. Identical kakihan in Furukawa's Collection, tsuba 237 on Plate 42: (Ryusō Hōgen). In the Kümmel-Vautier catalog of the Oeder collection, the kozuka, 1029, with identical kakihan (without

giving the master), has been described as being of the Ichijō School. Our Kiyotoshi (Kiyonaga) is (according to Amiya) the founder of the Tōryūsai School. Tsuba (iron). Fahrenhorst collection, Red No. 476.

No. 11. Mitsu-yoshi. Family: Gotō. Son of Gotō Denjō, older brother of Jōha. Active in Kyōto around 1700. Hara refers to Mitsutoshi (p. 110) under Mitsuyoshi (p. 112). Cf. data there. Kozuka (shakudō). Fahrenhorst collection, No. 40.

No. 12. Hiro-chika. Family: Uchikoshi. Name: (according to Kümmel) Ichijusai 一壽齋 , Seiunsai 青雲齋 . Amiya gives Mito as his residence. For the rest cf. Hara, p. 26. Joly, on p. 15 under No. 135, gives a fairly similiar kakihan and two different ones of this master. Tsuba (shakudō). Fahrenhorst collection, White No. 31.

Translator's note: In the 1968 sales catalog of the Dr. W. Fahrenhorst collection, J. van Daalen, Jr., notes the existence of a total of thirty-seven plates to have been published in this series. However, due to the impending war, only twenty-one were actually published, ending with the September-October issue of Ostasiatische Zeitschrift, 1937 (New Series, 13th year, No. 5). Mr. van Daalen states that the remaining sixteen plates were lost during WWII. For those who continue to be interested in this series, an index is being prepared and is scheduled for publication in the next issue of the BULLETIN.