

Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volume 13 No. 3

May-June • 1981

YAMANAKA TO WRITE FOR THE NEWSLETTER -

It was recently suggested that the Society approach our Honorary Member, Mr. Albert Yamanaka, author of the Nihontō Newsletter series, about writing for the society Newsletter on a regular basis. A letter was written to Mr. Yamanaka proposing this invitation. A most willing letter was soon received from him whereby he agreed to write for the Newsletter, each issue, on whatever area of sword study he is asked to write upon. Although time did not permit inclusion of his first article in this issue, the material will begin to appear starting with the next issue of the Newsletter. In gratitude for sharing his knowledge with us, he will be given a monetary Honorarium each year, by the Society, as voted upon by the Directors and Officers of the Society.

This is exciting news for all of the membership as this will provide fresh study material on a regular basis to be shared by all. We are sincerely grateful for this opportunity.

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LETTER FROM OUR CHAIRMAN -

I am afraid that I have little progress to report in this letter with regards to topics discussed in my note of last Newsletter. Spring time is always hectic for a teacher and I am afraid that for the past couple of weeks I have had to let JSS/US correspondence take a backseat to more mundane concerns. The semester is over now, though, so I'll try to catch up on some long overdue correspondence. I hope that those of you that I owe letters to will be patient. I'll get to you soon. The letters I received in response to my note in the last Newsletter raised two issues I'd like to discuss briefly at this time.

First, the matter of what constitutes a "good" sword show/convention. A couple of people wrote to say that they would like

LETTER cont'd.

to see--or even host--more JSS/US gatherings. This is encouraging. Two or three people have also, however, voiced misgivings about the "gun show" format of most shows. I agree that the hussle of some shows can be disturbing. It also means that the individual must work hard to see blades and learn. The "meibutsu" display or shinsa approaches are not always possible, though they, too, have drawbacks. I would appreciate it if those of you who have thought about this problem would make specific suggestions about events which would make for a popular, well-attended convention.

Secondly, I have heard from a couple of people that some sword husslers are now making a practice of making unreasonably high evaluations of swords even tho they will not buy them. They are saying "this sword is worth X, but I don't want to buy it." I think most collectors are frustrated by hit and run buyers who offer big prices in flashy ads. Evaluations of this type seem more serious, though, since they misinform the owner and block the individual collector's ability to purchase the swords. It appears that there is no legal basis for stopping such behavior but if the problem is serious there may be some informal actions which we can take to call attention to this dog-in-the-manger scam. If any of you have come across such evaluations or have ideas on how we can handle this problem, please drop me a line.

Peter Bleed - Chairman

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TWO LONG-TIME MEMBERS LOST -

It is with sadness that the death of two key members must be announced. Our first Life Member, Dr. Thomas Hoopes, passed away recently as did one of our society founders, Mr. Jack Paras. Pioneers in our unique area of study--both grand gentlemen in the truest sense of the word. Some warm words in their memory appear elsewhere within this issue.

NEW MEMBERS -

What better tribute to our founding members than to see the growth of the Society. We are proud to welcome the following New Members to our organization.

Marcylyn P. Burg,
Eugene W. McNeil,
B. W. Howells,
* Robert S. Hritz,
Donald J. Wudar
Eric Zimmerman,
R. J. Burton,
Neal Wiltz,

NEW MEMBERS cont'd.

Daniel G. Lucas,
Richard F. Lab,
G. W. Kennedy,
Kuzan Oda,
David L. Hyatt,
John F. Cox 635
Lyman L. Ellis,
Larry B. Marley,
Philip L. Wilsey,
Ken Buxton's Antiques,
James M. Malec,
Ronnie Hoffman,
Howard Calkin,
Peter Leveque,

+ Frank Seki,
** Paul R. Allman,

*

BIRMINGHAM SWORD SHOW COMING

SOUTHEAST TOKENKAI SWORD SHOW

August 28, 29, 30th

Airport Ramada Inn
Birmingham, Alabama

The summer sword show of the Southeast Tokenkai is planned to take place the weekend of August 28th. What better time to take a break from all of those jobs around the house. Always an enjoyable affair, plan to attend the show and enjoy some sword activity for a few days. Tables are available at \$25/weekend with a \$10 admission charge for none-table holders.

As a move to improve security at the show a new ruling will be that anyone admitted must be a JSS/US MEMBER in good standing with the Society. Bring your membership cards. The Registration Table will also have an up-to-date roster of paid up members.

No special programs are scheduled at this time but anyone who wishes to put on a lecture program, etc., should contact Paul Couch. Reservations: Paul Couch,

HISTORY OF THE JAPANESE SWORD
Reprinted by permission
Nihontō Newsletter, 1968
Albert Yamanaka

HEIAN PERIOD - 1st year Daido (806) through 2nd year Juei (1183).

Though this period as a whole was relatively peaceful, as indicated by the word Heian meaning peace, nevertheless, strife was seen in the continuum of the struggle for power in scattered areas. In the early part of the period, two forces which eventually met to fight one another, saw their birth. One group, the Taira, trace their origin to the 50th Emperor Kammu, who ruled from Ten-0 1st (781) to Enreki 24 (805) whose son Prince Kuzuwara was the founder of the clan. The second group, the Minamoto Clan, trace their beginning to the same Emperor Kammu, however Kammu's other son Emperor Saga, the 52nd Emperor who ruled from Daido 4 (809) to Konin 14 (823) is the actual founder. Emperor Saga is supposed to have had some 50 odd offspring and for the court to support this big family was a heavy burden on the treasury, so different "houses" were established and became independent of the court of which the Minamoto were one. The two forces, having had their origin in the court, used their influence and gained power in various sections of the country. The Taira gained power first, however they eventually met defeat by the minamoto. The power which the Minamoto wrested from the Taira was not long lasting either as later history tells us.

Let us pick up some of the important battle events of this period. The first is the "Zen Kunen no Eki", a small scale disturbance in which a local strongman, Abe Yoritoki, who controlled the part of the country in Northern Japan which today is known as Iwate Prefecture, starts marching south to spread his domain and lets the central government know of his power. Since he neither paid tax or heeded orders, the central government sent Minamoto Yoriyoshi to put Abe in his place. The uprising is supposed to have started in the Eisho Era (1050) and lasted until 1062, which was for a twelve year period, so that what historians called the Zen Kunen or the "Nine Year War" is a misnomer.

In 1083, Minamoto Yoshiie, popularly known as Hachimantaro Yoshiie, was ordered to Mutsu Province, present Aomori and Iwate Prefectures, as its governor and about this time Kiyohara starts to flex his muscles and tries to take over where Abe failed. Yoshiie puts down the rebellion which is called "Go Sannen no Eki", or the "Latter three year war". It started in 1086 and lasted until 1087, two years, why the three year war name we do not know. Next comes the "Hogen no Ran" of 1156. This is a power struggle between one emperor and another with the two forces supporting them. In 1159 the Heiji no Ran" in which the Taira gain enough power and control to banish the emperor and the Minamoto Clans who supported the emperor. The succeeding battles, of which there are many, are all between the Taira and the Minamoto.

HISTORY cont'd.

Uji no Tatakai--1180, Minamoto attempt to overthrow the Taira and fail.

Ishibashiyama no Tatakai--1180, Minamoto attempt to overthrow the Taira and fail.

Fujikawa no Tatakai--1180, Minamoto overthrow the Taira and defeat them.

Kurikara Tani no Tatakai--1183, Taira forces defeated by Kiso Yoshinaka, a Minamoto clansman.

Shinohara no Tatakai--1183, Kiso Yoshinaka pursues the retreating Taira forces and defeats them at Shinohara.

Ujikawa no Tatakai--1184, Kiso Yoshinaka having defeated the Taira, who fled the capital, meets the disfavor of Minamoto Yoritomo and is defeated at Uji River.

Ichi no Tani no Tatakai--1184, The Taira forces, who fled the capital, are pursued by Minamoto.

Yashima no Tatakia--1184, The Minamoto in pursuit catches up with the Taira and destroyed them.

Dan no Ura no Tatakai--1185

At Dan no Ura, the mother of the infant Emperor Antoku (81st--1180-1185) commits suicide with him by jumping into the sea and the power of the Taira is taken over by the minamoto.

We list here battle events to connect them with the making of weapons, for battles always have had a great influence on the development of arms and armors, which still holds true to this day. In the early part of this period, that is during the wars in Northern Japan and until the time when the Taira clan takes to the sea, many of the events were fought on horseback, so that swords were long and had a high sori (deep curvature). Another reason is that the swords were tachi and worn suspended from the waist. The previous period's straight sword becomes useless in this period. All of the battles of this period serve as the impetus for the great surge forward in the skill of the art of the coming Kamakura Period. The fact that the forces in the north, such as the Abe and the Kiyohara and later the Fujiwara, made uprisings tells us that there were swordsmiths to supply them with weapons and they must have been kept quite busy. The group of smiths who worked in this area at the time is known as the Mogusa or Mougusa (sometimes pronounced Muso). The earliest of the smiths of this school was named Amahara who was supposed to have been active around 810 and after which there is a long list, however, there are no known works by these smiths today. At least we have not heard of any. Towards the latter part of this period, a few smiths in Dewa Province such as Gassan become active followed by Oni-O-Maru, Yukitsune, Ganmaru and Garima. Since Muso blades are non-existent, an explanation of their works, we feel, is unnecessary, however, Gassan blades are seen on very rare occasions. The one chief characteristic is that, the hada is made in Ayasugi, that is the steel has been folded so that it resembles waves. In the west this Ayasugi Hada seems to intrigue some collectors and we have seen some blades that have been "pickled" with acid, so that the wavy characteristics would

HISTORY cont'd.

show even more - (shudder!).

Unlike the previous period, during the Heian we see smiths working in all parts of Japan--to list them by provinces:

Yamashiro Province	Sanjo Munechika Sanjo Yoshiie Sanjo Arikuni	Gojo Kanenaga Gojo Sadatoshi Gojo Chikamura Gojo Munetoshi Gojo Muneyasu Gojo Munenori Gojo Kanetsugu Gojo Kuninaga Gojo Munetada Gojo Munenobu	
	Awataguchi Kuniie Awataguchi Koremasa Awataguchi Koretsugu		
Kawachi Province	Hata Kanehira Ariuji Tameyoshi Aritsuna	Arinari Arikuni Arimasa	Ariyuki
Yamato Province	Amayuki (806) Senjuin Yukinobu Senjuin Shigehiro Senjuin Shigenaga Senjuin Shigemura	Koretaka	
Bizen Province	Sanenari Kanehira Yasumune	Tomonari Sukenari Suketomo	Takahira Masatsure

In Hoki Province (present day Shimane Prefecture) there was the famous Yasutsuna of Ohara and his son Sanemori and a little over a dozen smiths. From about 806, which is the date given for Yasutsuna, until about 1024, the Hoki smiths seem to have enjoyed the good patronage of someone in that area. Contrary to Muso smiths in the north, the Hoki smiths are not associated with strife and the reason why Yasutsuna and his followers made blades is not explained too well, however as mentioned in the previous installment on the Historical Period, the Hoki district was said to have produced abundant "iron sand" and this may have been the reason. Another reason is that, the general region around Hoki was said to have been one of the contact points with the Korean Peninsula, and these reasons may have had some bearing on the development of the Hoki smiths. Though Hoki smiths are famous, their blades do not compare in artistic qualities to the blades of Sanjo of Ko-Bizen. This is probably due to build-up given Yasutsuna by later historians when Yasutsuna's blade (the famous Dojikiri Yasutsuna) was used in hunting bandit by Minamoto Raiko. The characteristics of the Japanese Swords during the

HISTORY cont'd.

Heian Period is, that, without exception, they are all deeply curved, ie the sori is very deep. The majority of the blades we see today from the Heian Period have all been shortened so that it is difficult to imagine the blade in the original form, however, there are a few in existence and from these we see the highly stylized shape of the period. If the blade is not shortened, they always have fumbari. The fumbari is found at the machi of the blade, that is, the width of the blade at the machi (notches) is wide then it slowly becomes narrow. The fumbari means - to stand erect with the feet apart - and this is the "feeling" one gets on seeing blades of this period with this characteristic. Some of the well made blade, even though they have been shortened (if not too much) still retain some of the original shape, the blades with fumbari starts narrow or taper from about six inches above the machi then becomes narrow and ends in a very graceful kissaki giving the blade elegance. Carvings are extremely rare for this period, though a few smiths did do them like, Sadahide in Buzen Province in Kyushu. The carvings are not as detailed and intricate as those by the later smiths, but nevertheless, the simplicity with which it is executed gives the blade something to be appreciated. Miike Mitsuyo, sometimes called Tenta, of Chikugo Province also of Kyushu made and extremely wide hi, covering the full width of the shinogi giving the blade an odd appearance also but very nice to look at. It can be said that almost all of the blades of this period have followed the Yamashiro Tradition, mainly the shape of the blade, that is deep sori, being very graceful and made in torii zori. The width of the yakiba (edge of the hamon or tempered area) is narrow and in ko-nie. Jitetsu is very fine resulting in ko-mokume hada.

The exceptions are in the Muso School, Hoki School and the Satsuma School, also the Dewa Gassan smiths. Since the Muso smiths' blades are non-existent, we can hardly give an explanation of them, but if we were to speculate where the differences are from the Yamashiro Tradition, then it would be that the shinogi is high, the hamon will have sunagashi and with hakkake (lines of sweeping nie), jitetsu will be in O-itame with mokume and masame mixed in. For Hoki smiths, the shinogi is high, but the width of the shinogi will not be too wide, the nie on the hamon will be rough. The Satsuma blades will have hakkake on the hamon and the itame hada from the hamon will run into the ji area. The one easy identification of these smiths is in the jitetsu and the hada, that is the hada will be in O-itame turning into Ayasugi and will have jinie. The Gassan blades are famous for their ayasugi hada, but the Gassan ayasugi differs slightly from that of the Satsuma blades, in that they are more uniform and distinct.

.....to be continued

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JACK PARAS; JSS/US CORNERSTONE

The world of collecting lost a good friend with the passing away of Mr. Jack Paras on the 14th of April this year, just weeks before the auction of his treasures. It was in 1957 that Jack, along with several devoted collectors, formed the Japanese Sword Society of the United States. My first encounter with Jack was during the 1972 Token Kenkyukai which was held in Dallas, Texas. An instant friendship was further strengthened by his obvious true love for what he collected. I well remember his buying a pleasant but rusted Akasaka tsuba that weekend and how he fondled it the whole time. He said that all it needed was some "loving care" to survive--"isn't that a pleasing design?"--an obvious appreciation which certainly guided me in my collecting. From what others have told me about Jack, this was his character, to truly "love" what he owned, almost to a fault. The statement written in the B & B catalog says it well.

"Jack Paras was the collector's collector without compare. For almost fifty years the art of collecting was his life's blood. All his fellow collectors knew him as the person you could turn to for knowledge and advise."

"Jack's passion for collecting included European arms and armor, middle and southeast Asian arms, and of course, all aspects of Japanese arms and armor. In fact, if Jack had had his way as a collector, he would have found one of every type and kind of arm described in Stone's Glossary. In some cases he came very close to doing this when one sees some of the very rare types and forms of pieces in his collection."

If Jack could add something to this in the form of advice to the membership today, I believe he would advise to look beyond the obvious appeal of collecting and to look for the inner appreciation to be achieved from understanding the "art" of the sword and its furniture--to learn appreciation of things beautiful.

Jack Paras--collector's collector, good friend, and truly a fine gentleman who will most certainly be missed.

INTERESTING ARTICLE FOR READING -

Robert Trojan of St. Thomas, Virgin Islands, has mentioned an article which has recently appeared in The New Yorker, entitled "Letter from Tokyo" and written by Robert Shaplen. The article deals with Japan's role in the modern world and deals with world affairs, economy, trade, etc. Bob felt it would be of interest to a number of our members and highly recommended reading the article. The article appeared in the April 6th, 1981 issue.

DR. THOMAS HOOPEES
1898 - 1981
AMERICAN VISIONARY

It is with deep regret that we inform the membership of the passing of Dr. Thomas Hoopes. To the newer members the name Hoopes probably doesn't mean all that much, as he had been inactive for the past few years, but to those of us who knew of his achievements, this loss is without parallel in the United States.

Dr. Hoopes was born in Boston, received his degree from Harvard in 1919 and went on to gain his Ph.D from New York University in 1926, writing his Doctoral Thesis on Japanese sword blades. His first position was that of Assistant Curator at the Metropolitan Museum of New York, where his dedication brought experience and expertise to the pleateau of his being sent to Japan to acquire articles for the Museum collection. He served at this renown institution until he came to St. Louis in 1936 as Curator of the City Art Museum, as it was then known, serving until his retirement in 1964.

On February 27th, 1978 Dr. Hoopes was honored by the Japanese Government, when at a ceremony held in the Museum, Counsel-General Sumiya Kiyoshi presented him with the Medal of Honor with Dark Blue Ribbon, and a set of cups with mon. This honor came as a result of his unselfish return of extremely fine kabuto and abumi to the Museum in Japan.

He was the first Life Member of our society, and though not an active collector for a number of years, was always open and generous with his time and advice. I recall my first visit to his home, when as a novice collector I was led into his stately living room and was completely agast as he had laid out several fine katana, wakizashi and tsuba for my inspection. A kind and thoughtful act to bestow on a beginner. Countless numbers of Mid-Westerners came to the Art Museum for kantei, and even after retirement until some few weeks before his death, his door was open and his advice freely given.

As a visionary in his younger days towards the Sword, he too looked towards the future in his later years by contributing his collection to various museums in both the United States and Japan. Had he chose to do so, he could have been the Homma-sensei of the United States. A True Gentleman.

Clarence Siman

OZAKI SUKETAKA

Oshigata by Andy Quirt

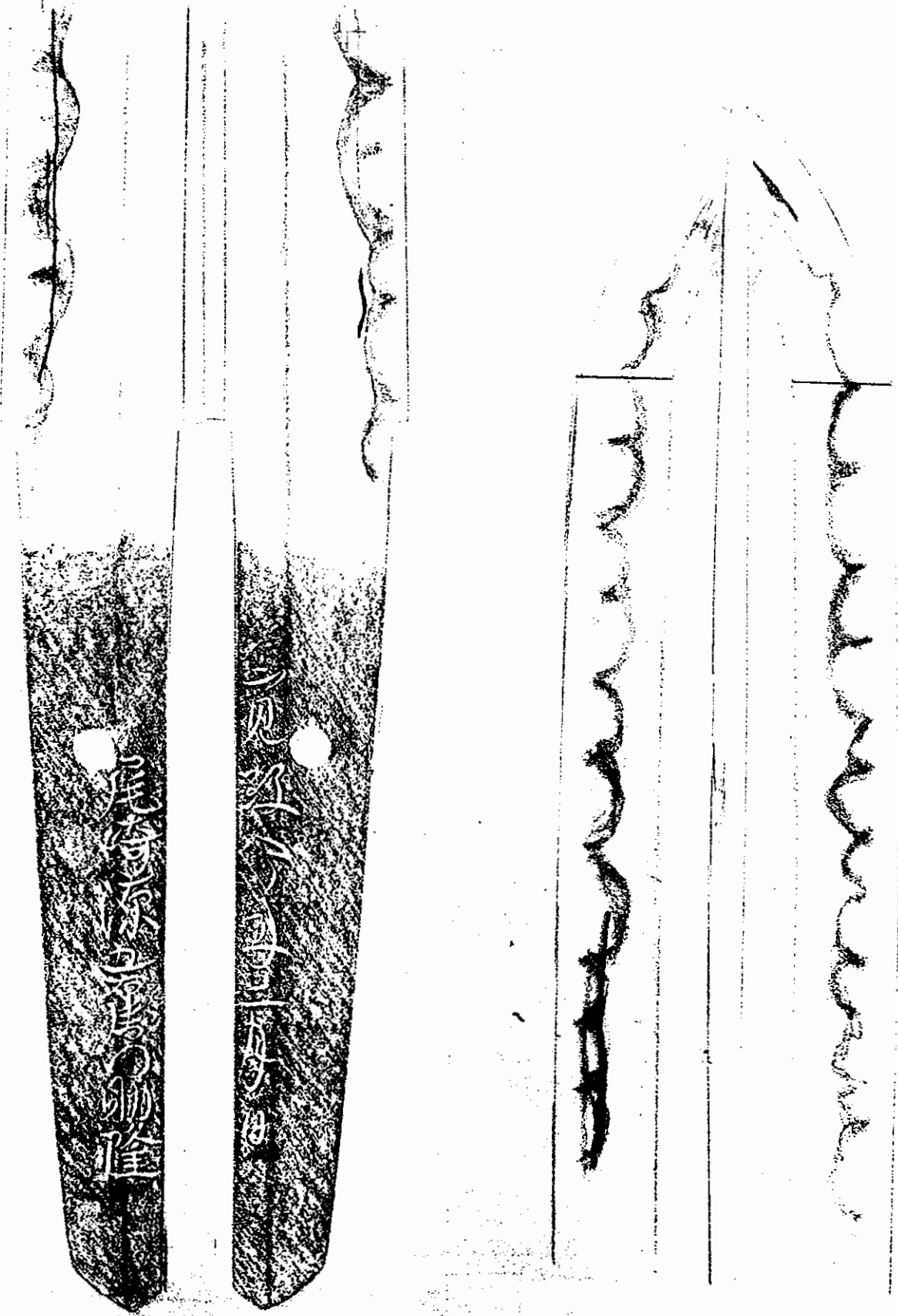
- TYPE: Wakizashi
- FORM: Shinogi-zukuri (with ridgeline), ihore mune (two-sided back edge), blade length 21-9/16" (54.8 cm).
- MEI: Signed: Ozaki Gengoemon Suketaka (omote side)
Dated: Kansei Hachi Nen Ni Gatsu Hi (ura side)
1789, 2nd month
- JIGANE: The hada is a "running" itame (wood grained with straight grain mixed in). There is profuse jinnie (nie on surface of blade) and chikei (like kinsuji within the body of the blade). The jigane has a moist appearance (called "uruoi" in Japanese). The hada becomes masame (straight grain) in the area of the hamon.
- HAMON: Nie deki (tempered in nie) in the pattern of O-gunome (large mounded pattern) in groups of two, with slight midare (irregular pattern). There is a great deal of masa activity within the hamon which forms sweeping sunagashi (lines of nie) and short kinsuji (solid thread-like lines within hamon). There is abundant ha-nie (nie within the hamon).
- NAKAGO: Ubu (in original form), signed and dated as stated above. Slight sori (curvature) with suji-chigai yasuri-me (slanting left file marks) full-dressed with horizontal (kiri) lines at top. End is in kata-yamagata (rather sharp cut uneven form).

REMARKS:

Ozaki Suketaka originated from Harima Province and while there, studied under Kuroda Takanobu. On Kansei 10 (1798) he received the title Nagato no Kami. Suketaka is known for having revived the Doran Midare (uneven wave) hamon which Tsud Sukehiro and Sukenao of Osaka, who earlier in the Shintō period made it a famous Osaka "trade mark" of the Tsuda School. Judging from the many students that Suketaka has as well as his student-son Masataka had, the Ozaki father-son must have been very well known to have had all these people flocking to them from various sections of the country. Characteristics for Suketaka, his students, and their students followed the same traditions and remained the same.

CLASSIFICATION: NONE.

REFERENCES: Nihonto Newsletter, Vol 5 No.3 page 13
Nihon Toko Jiten, Shinto-hen, pages 470-471.
Nihon To Meikan, page 459
Japanese Swordsmiths (Hawley), ref. no. SU-277



Mino KANEMOTO
Oshigata by Andy Quirt

- TYPE: Katana
- FORM: Shinogi-zukuri (with ridgeline), ihore mune (two-sided back edge), blade length of 69.7 cm or 2.3 shaku.
- MEI: Nijimei (two character) KANEMOTO
- JIGANE: The hada is a running mokume (burl type grain with masame or straight grain within) in the ji or body of the blade with masame (straight) graining in the shinogi-ji (surface above the shinogi) and hamon areas. There is fine ji-nie and chikei patterns (nie within the body of the blade and kinsuji-like activity also within the ji or body of the sword).
- HAMON: Ko-nie (small nie) of sanbon sugi (three cedars) pattern with kinsuji and sunagashi (thread-like lines and sweeping nie within the tempered area). There is ha-nie (nie within hamon).
- BOSHI: The boshi is in chu-maru (medium sized rounded pattern) with hakikaki (sweeping lines of nie) on one side.

REMARKS:

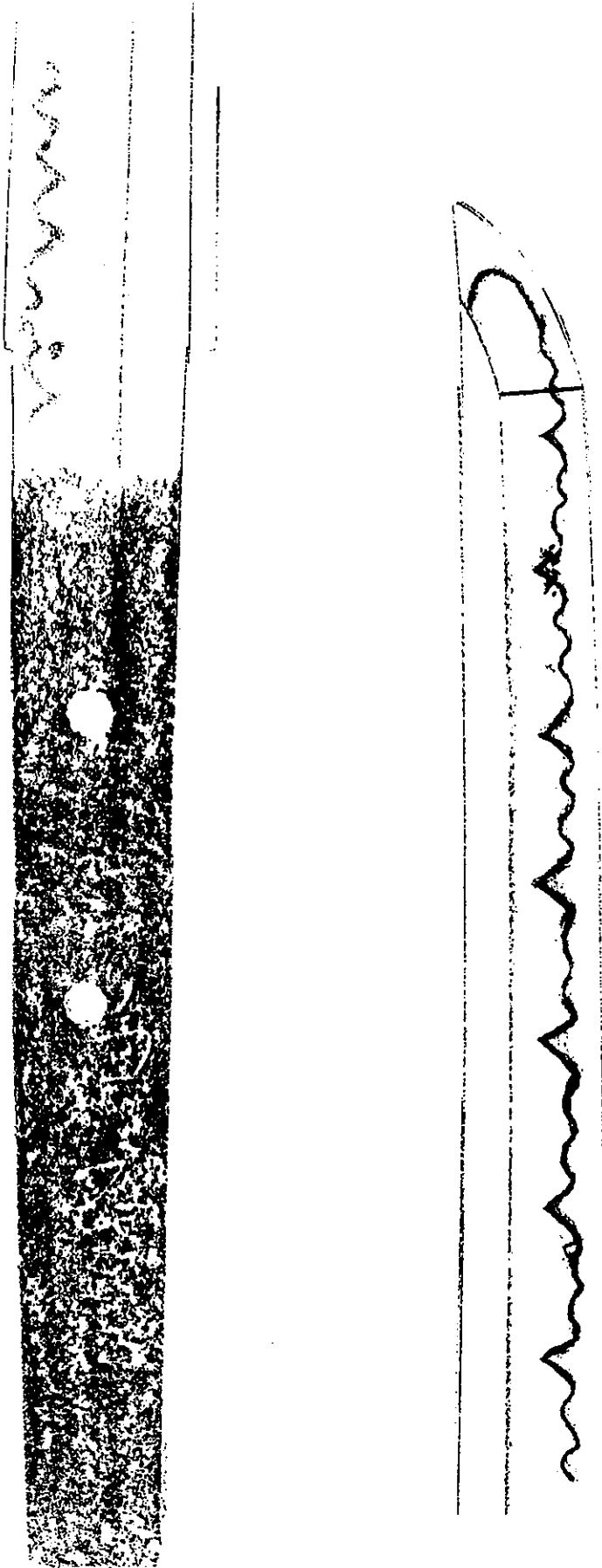
Kanemoto works are noted for their use of the sanbon suji or so-called "Three Cedars" pattern hamon. Early Kanemoto had an irregular and rounded gunome togari (pointed pattern), which became more uniform and with sharper peaks in later generations. From the time of the third generation you may see ashi trailing from the roots of the hamon. The valleys between each peak is very close to the edge in early Kanemoto blades, and becomes wide with later generations. Dai sagari Kanemoto (followers of the school) tend to have tight itame (wood grained) hada that has a course appearance. The ware (open graining) that characterized earlier Kanemoto (which appears in this blade) disappears.

Given the conflicting characteristics of this blade; rounded and irregular sanbon sugi, not close to the edge, mokume and masame hada with open ware (Kanemoto hada), it is difficult to place this blade generation-wise. It seems clearly not to be the work of the first two generations, nor would it seem to be daisagari (branch followers). Perhaps it is third or fourth generation work.

CLASSIFICATION: Sayagaki on shirazaya by the late Dr. Kanzan Sato stating "Noshu ju Kanemoto" and dated Showa 50 (1975).

REFERENCES: Nihontō Newsletter, Vol.2 No.10, page 3
Minoto Taikan
Nihontō Toko Jiten, Koto-hen, pages 124-130

Mino KANEMOTO



REVIEW OF SOTHEBY'S RECENT SWORD AUCTION -

The following review is by Mr. Martin Lorber of Sotheby Parke Bernet, Inc. Important Japanese Swords, sale number 4596Y held May 5th, 1981.

The full-day auction, containing 484 lots of swords, fittings, armour, accoutrements and reference books of a broad variety served, as in all large sales of this type, as a price guide indicator of the present state of the international market.

The sale was heavily attended by American and Japanese buyers, but with only some European participation, mainly non-German. With low and high estimates of \$290,950 and \$412,950, the sale grossed (including unsold lots) \$471,270 and netted slightly under the high estimate. Some areas proved to have gone 'soft' recently, especially in the fittings field and mainly in the iron guards where interest was rather low. Only pieces of really outstanding quality performed well with strong interest, as would be expected, in the Meiji guards. A good molded guard decorated with a celestial dragon in gold highlights by Seiryusai Hidetoshi (est. \$1,500-2,000), fetched \$1,300, whereas elaborate iron and soft metal late 19th century guards, such as two by Hagiya Katsuhira, applied with the Seven Gods of Felicity and Genshosai Masaharu, applied with a daimyo, tended to sell within estimates at \$1,900 and \$1,100 (ests. \$1,500-2,000 and \$800-1,200). Other fittings, especially fuchi-kashira and kozuka tended to have slipped slightly over the last year with prices down about 15%.

In the category of blades, to no one's surprise, shinshinto lead the field with a considerable jump in the prices of Taisho and Showa blades. A Meiji Echizen Kanesada katana (lot 341), a clean blade with well-executed masame and active suguha (est. \$750-1,000) reached \$1,200. Another Meiji katana (lot 367), signed Nin Meikutsu, with good choji and well-formed toriizori (est. \$750-1,000) fetched \$2,500 to a Japanese private collector. A dated (1797) Satsuma katana by Yasukuni/Yasuuji, with a major nick in the boshi (est. \$3,000-5,000) realized \$3,500 and a dated (1818) Satsuma Motoyasu tachi, from the Cohn Collection, (lot 484, est. \$5,000-6,000), realized the high estimate.

Shinto, especially daito, held up extremely well, but the prices on wakizashi were not particularly exciting. Tanto and aikuchi, especially those either by good smiths or in elaborate mounts, sold well, with a few exceptions. A very attractive Koto Gassan tanto (lot 289) reached \$1,600 over the pre-sale estimate of \$1,250-1,500; a clean koto tanto attributed to Yamato Kanemitsu in fine shakudo and gold mounts by Tamagawa Yoshihide and Shosuken Yoshiaki realized \$3,200 (est. \$3,000-5,000) while a very clean koto Mino Kanetomo aikuchi in silver mounts by Yoshida Yoshinaga (Cohn Collection, lot 429), realized \$6,250 with a pre-sale estimate of \$4,000-4,500.

SOTHEBY cont'd.

The Cohn Collection, well-known to us all for a number of years, was included in its entirety in the sale with the emphasis of the collection being on the mounts. As a member in good standing of the JSS/US, he will be missed.

One of the most important lots in the sale was a shodai Tadayoshi katana (est. \$30,000-40,000) which just failed to sell; the blade was a textbook example of this fine smith's work, was in an excellent state of polish and was fully signed and dated (1625). The other lots included a highly important and extremely rare Bungo daito by Sadahide (circa 1160) which realized \$21,000. The importance of this smith is pronounced in the extreme and one should never expect to see another blade by him outside of Japan, now that this hitherto undiscovered blade has been sold. Founder of the Bungo School itself and father of Yukihiro, few of his blades are known to exist and only a tiny handful of his daito are recorded. Typical of his and Yukihiro's work, this long blade (73.1 cm) exhibited the typical yaki-otoshi found on both of their works; the yakiba ran off the edge in the mono-no-uchi which is, depending on to which school of thought one cleaves, either a fault or a tempering technique typical of that extremely early period. The property of a retired U.S. Army officer who was presented the blade in Japan (it was not pulled out of a U.S.A.F.E. warehouse), the blade was accompanied by a Monbusho Department of Education origame, a rare paper dated 1938. This particular paper carried great weight, especially now when the majority of origame issued over the last several years are carrying less and less importance.

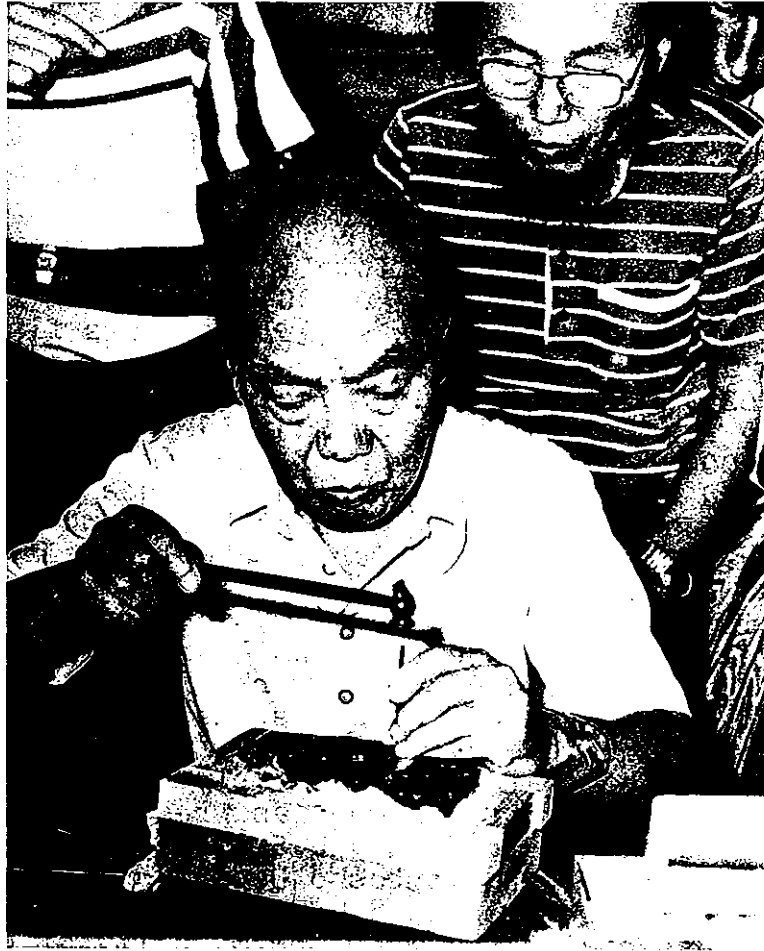
All in all, the sale was successful, netting just under the high estimate; it also served to indicate that the market, as in numerous other areas, is in a process of division. The best pieces are rightly maintaining their strong prices and the rest is drifting inexorably downwards, that the Western collectors are demanding more for their money and the Japanese dealers, because some categories of tax brackets have been rearranged recently in Japan, are buying only those top items which they know they can sell quickly.

Another large sale is planned for the coming season.

Martin Lorber
Japanese Art Department
Sotheby Parke Bernet - NY

GUIDE TO SHOWA SWORDSMITH AVAILABLE -

Although few Showa smiths fall into the category of Art Sword makers, their study is of some interest to many of us. A book is available entitled, A Guide To Showa Swordsmiths - by Ron Gregory. A limited number of copies are available from the author costing £3 each plus £2-18 air/ or 27 pence sea mail--payable in Pounds Sterling (international bank check or money order). Place orders with: Mr. Ron Gregory, 3 Church Close, Milton Ernest, Beds. MK44 1RD, England.



SATSUO ANDO VISITS AUSTRALIA
as reported by Major Ian Brookes

A recent visitor to Australia was the Japanese Master Craftsman/Goldsmith Mr. Satsuo Ando. Mr. Ando, a sprightly and energetic man in his early seventies, is possibly the foremost sword fittings maker in present day Japan.

In Australia at the request of a former student of his, Mr. Wonho Chong, a jeweller in South Australia, his visit was sponsored by the Australia-Japan Foundation and organized and coordinated by the Crafts Council of Australia.

The aim of the visit was to demonstrate advanced Japanese fine metal working techniques to selected Australia Jewellers. To this end Mr. Ando, assisted by his former pupil Mr. Wonho Chong as translator, conducted three workshops each of five days duration at; Melbourne-Royal Melbourne Institute of Technology, Adelaide-Adelaide College of Art and Education, and at Mittagong-Sturt Workshops. Each workshop demonstrated the following advanced techniques:

SATSUO ANDO cont'd.

- (1) - Japanese traditional metal alloying
- (2) - Tool making (chisels and punches)
- (3) - Inlaying techniques (flat and raised)
- (4) - Patination (coloring and alloys)

Each workshop was limited to ten participating jewellers. This was a great pity as each of the above techniques is of very real interest to the student of fine Japanese sword fittings. All the more so as opportunities to observe a master sword fitting maker applying his skills and techniques are rare enough in Japan and non-existent in this country.

Interestingly, Mr. Ando does not appear to belong to any of the various craft associations. Nor is he to be found in any of the usual sword related craftsmen directories. This is probably just as well as his current commissions will require all of his time for quite a number of years to come. Nonetheless, Mr. Ando is possibly already known to JSS/US members through his editorship of, and his article on the Historical Development of Kodogu in, The World of Sword Furnishings.

Mr. Ando's accomplishments are many and brief biographical details are provided for the interest of the members. I should add however, that he has modestly omitted to mention his skill and standing as a sword appraiser. He is an honorary appraiser for the Japanese Ministry of Culture and for the Bureau of Customs.

Major Ian N. Brookes
Sydney, Australia

Photograph - Mr. Satsuo Ando demonstrating his technique at the Melbourne Workshop while Mr. Wonho Chong observes. (Photograph courtesy the Crafts Council of Australia).

BIOGRAPHY

- Name: Satsuo Ando
Born: 26 August 1910
1934 Graduated from Tokyo University of Fine Arts, Goldsmith and associated fine-metal arts.
Commenced practicing traditional goldsmithing at his own studio while specializing in Japanese sword fittings.
1943 Exhibited in the National Art Exhibition
1947 Joined the Mikimoto Co., Ltd.
1953 Commissioned to execute the ceremonial halberd for the Ise Shrine's 59th ceremony.
(The Ise Shrine is the shrine of the Japanese Imperial Family. Every twenty one years a special ceremonial service is held at the shrine by the Imperial Household.
1965 Appointed Executive Director of Mikimoto Co., Inc.
1971-73 Commissioned to execute the ceremonial sword, Halberd, and Gyoku-hai for the Ise Shrine's 60th ceremony.
1977 A commission from the Japanese Ministry of Culture; sword fittings for the National Historical Museum.
1979 Conducted a workshop on Japanese metal working techniques at California State University, Fullerton, CA. USA

SATSUO ANDO cont'd.

1981 Conducted three workshops on Japanese fine-metal working techniques at various craft centers in Australia.

Note: The World Of Sword Furnishings, fittings from the Collection of Raymond Bushell. Mikimoto Co., Ltd. Tokyo 1980.

* * * * *

JACK PARAS AUCTION REVIEWS -

A decision had to be made recently when an unexpected second auction review arrived for the Newsletter. Upon reading both of the reviews it was decided that both would be printed in that they are written from somewhat different viewpoints, and are both useful to the reader. Thanks to Bob Haynes and Arnold Frenzel for their viewpoints, presented below.

Auction Report by Robert Haynes -

The Butterfield's auction of the Jack Paras Collection of swords, fittings and armor was held in San Francisco on May 26th, 1981. For the most part the collection was an interesting range of iron tsuba (277 lots) from Muromachi to Meiji periods, with most schools and styles represented. One of the strongest areas was in sukashi tsuba (43 lots) with a range of \$60 to \$960 (lot 111), the average being about \$250. A most interesting group of tsuba with swordsmith signatures (lots 26 - 44) ranged from \$90 to \$300 (lot 31 signed Masafusa). The Canton and Namban tsuba did well, lot 211 at \$175, lot 212 at \$275 and lot 213 at \$275. The unsigned and Edo kinko examples ranged from \$100 to \$275. For the most part the tsuba stayed within the estimate range. The kozuka also were in the estimate range for the most part with lot 287 being the highlight at \$550. The fuchi-kashira were at the low end of the estimate range with lot 324 bringing \$425. The menuki were very strong with the range from \$90 to \$275 a pair. Lot 365 was a fine bargain at \$200 since they were a fine classic Goto pair. The fine group of yari and naginata went as follows, lot 390 at \$350; lot 391 at \$550; lot 392 at \$500; lot 393 at \$950; lot 394 at \$600; and lot 400 at \$1,600. The rare sword gun was a great bargain at \$750. For the swords, lot 417 brought \$1,000; lot 440 went for \$800; 441 at \$1,000; and the Nobukuni was knocked down for \$5,000. The helmet, lot 462, brought \$1,800. The books showed well with the Brinkley at \$400. The sale was well attended with both coasts and those collectors in between represented. There was strong bidding from Europe and Canada.

Robert E. Haynes

Auction Report by Arnold Frenzel -

The current cautious buyer mood was in evidence at the Butterfield and Butterfield sale of the "Jack Paras Collection, Part I" held in San Francisco May 26. Featured were 277 lots of tsuba, 105 lots of fittings, 48 swords, and various miscellaneous items including yari, naginata, armor and books. An authoritative and well illustrated catalog was prepared by Bob Haynes (tsuba and fittings) and Paul Allman. I did understand that none of the swords belonged to the late Mr. Paras, and one would imagine that they will be featured in a future sale.

AUCTION cont'd.

On average the realized prices tended to be below what I considered to be a rather conservative range of price estimates, though there were surprises here and there and some groups performed better than others. The first lot was a fine and large (8.6 cm) Onin tenzogan tsuba estimated at \$1,500-2,000 that fetched a disappointing \$550, though one can only guess if that met any reserve. It was a tsuba worthy of any iron collection and it set something of the tone for the morning. The tsuba as a whole contained some thoroughly collectable pieces, if few great pieces, and contained reasonable examples of a wide variety of groups and types. One wonders in retrospect if the excellent and candid catalog descriptions perhaps removed too much of the mystery for the buyer.

I thought that the most notable tsuba in the sale was lot 12, a Nobuiye once in the renowned Mosle Collection. It was a deeply aesthetic piece with iron bones, pine needle kebori, and a gorgeous purple black patina. It was a good candidate for the rare real article of the Momoyama period, and was estimated at \$3,500-\$4,000 but reached only \$1,200, probably short of a reserve. Lot 14 was a nice Yagyū sukashi tsuba, estimated at a tantalizing \$300-\$500, and made \$650 and well worth it I thought.

A large and interesting group of signed shintō and shinshintō swordsmith tsuba failed to be appreciated and averaged well below their estimated prices. Other groups failing to perform up to expectations were signed Shoami, Tosa Miochin and Akasaka, Kinai and Akao, Soten and Hikone-bori, Higo, and various Edo kinko. There were four lots of daisho and daisho-like tsuba that did not fare too well, rather surprisingly in light of the difficulty of assembling such sets. Most other groups sold low, but less dramatically than the foregoing. Saotome sukashi and Ko-Shoami sukashi did better than the minimum estimates.

There were some very fine buys in individual pieces. Lot 72 described as Waki-Goto tachi style Nagoya-mono and featuring a dragon seemed cheap at \$250, even with a somewhat reworked nakagōana. Lot 94 was a very fine large Kyo-Shoami sukashi, later but similar to Sasano, p.73, #37, and sold for only \$225 to a San Francisco antique dealer. It would be a fine linchpin for any sukashi collection. Lot 119 was a beautiful, if somewhat small Kenjō tsuba with gold nunome intact. It was a 1981 gift at \$200, well below the estimate of \$400-\$500. A fine large Higo silver nunome carp, lot 184, and attributed in the catalog to Chisokutei Jingo and featuring a nice carp and particularly attractive sea weed reverse was purchased by the cataloger himself for \$450. Among the kinko was lot 218, described as a fine old brass tsuba in Setsuzan style, unsigned and depicting an excellent shishi with gold eyes and silver teeth, the reverse a complementary peony, which sold for \$275.

The fittings started the afternoon session and brought more spirited interest for some choice examples. During that portion bids were taken against the floor from an open phone. That seems like a rather unattractive practice in that it had a rather chilling effect on persons who took the trouble to attend the sale.

AUCTION cont'd.

Interest in fittings was high and I understood that absentee bids would alone have accounted for the sale of all lots.

The swords were, in my view, less attractive as a group than either the tsuba or fittings. The condition of many, both as to polish and flows, was bad; there were a depressing number of gendaitō and guntō, and the price estimates of some seemed rather more hopeful than realistic. Market opinion seemed to bear that out in that only 10 of 48 lots equalled or exceeded the estimate minima.

There was considerable variety among the blades for sale. There were several unusual items, including a tanto by the gifted and promising San Francisco swordsmith Francis Boyd, which probably would have done better than a \$350 bid, well below the estimate of \$1,000-\$1,500, if it had not been rather awkwardly signed Masamitsu. Lot 425 was cataloged as "Hosomi Wakizashi", 19½" long, mitsumune, hoso-suguba with komidare and utsuri with much "work". The boshi was ko-maru hakkake with long kaeri, and the jihada was itame. It was signed Kanenobu, just who I don't know, though it was not obviously wrong. While polished and in shirasaya it seemed to go unnoticed at \$350, well below the estimate of \$1,000-\$1,200. At the other extreme, lot 432, signed Bizen (no) Kuni Osafune Genzaemon (no) Jo Sukesada and dated 1584 and clearly questionable, made \$800 with an estimate of \$500-\$700 (clue enough?), and that after an announcement that it had a ha-gūri!!!

Lot 442 was the sleeper in the sale in my opinion. It was a 28½" katana signed, rather crudely, Kiyonaga saku. The mei might have been right, but it was one of those blades that might rather have been mumei and a little suriage. The blade was originally about 2" longer, being machiokuri. It had strong koshisori, narrow medium gonome-midare with togari of nioi-deki with nice restrained "workings". Midare-komi boshi with little kaeri and itami jihada displaying much utsuri. The cataloger thought the blade had characteristics of Bizen, Mino, Satsuma, and even Bungo. It had a tight tateware in the mono-uchi ji, but with boshi of quality and many nice features I thought it had a fighting chance for an early Muromachi Bizen group, nonetheless the hammer price was \$1,400, while that approached the lower estimate it seemed like a bargain, particularly in view of the prices fetched by some much less attractive material. Another fine buy was lot 443, a 26½" katana with a Green Paper to Naminohira, c. 1400, which made only \$950, well under a \$2,000-\$2,500 estimate. While somewhat tired it would have made a fine study piece. Lot 450 was an unusual gendaitō, a Yasukuni Shrine piece by Miyaguchi Kiyohiro, dated 1945, made a spirited \$2,000. That was above the estimate and somewhat surprising, though probably accounted for as much by the current interest in that group of gendaitō as anything, though the blade itself was nice.

Lot 453 was billed as a Higo (no) Kami Kuniyasu katana with showy horimono. The mei did not look right, and it went for about half the estimate at \$950. In view of its mei, flaws and poor horimono one has to think a bit to make sense out such sales, particularly in comparison with the Naminohira mentioned above. Equally curious was lot 456, cataloged as a handsome Bungo Takada katana, and "excellent blade" with an estimate of \$2,200-\$2,500. While it

AUCTION cont'd.

looked nice at first glance, more careful examination revealed several nioi-giri or at least burned segments in the hamon, but it still made \$1,600. If the lighting were better that shouldn't have happened. B and B did make an effort to provide a light bulb, but in a bright room with much diffused light, mistakes can be made.

While a nice wakizashi by Gensaemon Nobukuni, accompanied by a Koshu Tokubetsu Kicho certificate, sold for \$5,000, estimate \$5,500 - \$7,000, and seemed well worth it, the class of the blades in my opinion was lot 458, a katana of 27 $\frac{1}{4}$ " with a saya-gaki by the late Sato Kanzan attributing it to Ko-Uda. It had a chu-suguba hamon with extensive workings; the ji-hada being mixed mokume-masame with ji-nie and utsuri. It had a gold-foil habaki and fine polish. The estimate was \$6,000-\$8,000, but it made only \$5,500 - a fine buy! and on the way to Japan I believe.

In conclusion it was an interesting sale with some choice material available at reasonable prices to careful buyers. It was a i r o n i c that the poor material, particularly among the blades, seemed to do relatively better than the choicer pieces. As a last word, I would recommend that particularly tsuba collectors try to secure a catalog for study purposes.

Arnold Frenzel

Editor's note: Bob Haynes has mentioned that copies of this catalog is still available and can be had by contacting him. Price is \$12.

* * * * *

SOME DEFINITIONS -

HAKKAKE: Sometimes referred to as "hakikake" (the "i" is silent). This is mostly found on blades forged in masame or more straight-grained forging, and tempered in suguha. It refers to the border of the hamon having streaks of fine nio as if it was swept with a broom. It is also in reference to a boshi which is "swept" in this manner. It is similar to sunagashi but sunagashi refers more to larger nie which appear more as individual lines of nie.

MACHIOKURI: This refers to the machi (notches at the habaki) of a blade being "moved up" which results in the nakago becoming longer unless it too is cut short. Machiokuri is a problem often found on swords in WW2 mountings, or so it seems. Not a serious problem, it does take away from an otherwise ubu or unaltered swords.

NIKU: This is commonly used as a term to refer to a sword having "meat" to its cross-section. It pertains to how well-rounded the blade is from shinogi to cutting edge. Some swords are made relatively flat while others or well rounded, having "niku" or "meat" to them. It is a characteristic to be noted when judging a sword.

BUY-SELL-TRADE COLUMN -

This section of the Newsletter is offered as a FREE service to the membership, providing an opportunity to advertise for specific needs or to announce specific items available for sale or trade. Ads must be kept short and to the point. Business ads will not be allowed. Direct all ads to the editor.

- FOR TRADE - Katana by Unshu Tadasada, with gold inlaid name, "Free guide to Paradise" (free translation), fresh polish, shirasaya. Also, nice daisho, dai shintō and sho kotō, both blades signed, shakudo f/k and tsuba, good saya. Wish to trade towards good shinto/shinshinto katana mounted or shirazaya. Also interested in good matchlock guns and pistols. Contact:
Per Terje Norheim,
- INFORMATION WANTED - Oshigata and info on blades by Mutsu no Suke HIROMOTO (HI-176), also signed Oshu Nihonmatsu KUNIHIDE, MUNETSUGU and HIROHIDE. Contact: Norheim (address above).
- FOR SALE - Bird Head tachi, court sword in old mounts, doe skin bows intact, good polish, 26 $\frac{1}{2}$ " blade. \$2,700 cash or gold. Contact: Mike Cobb,
- WANTED - Armor, kabuto, mempo and parts, iron fans, etc., especially need 62 plate kabuto or unusual style helmet. Would also enjoy photos of armor for personal research. Contact: Ed Hicks,
- FOR SALE - Yari blade in shirasaya, 12 cm long, shinto, signed KANESHIGE, no flaws, \$300. Contact: Jim Baize,
- FOR SALE - Wakizashi, 52 cm, signed Bingo no Kuni Mihara ju Masasada, ubu polished w/ new shirasaya and silver habaki. \$900
Wakizashi, 53 cm, signed Bingo no Kuni Mihara ju Kai Masamori saku, full polish, shirasaya, silver habaki, ubu. \$1.600
Tanto, 23 cm, signed Bishu Osafune Sukesada saku, ubu, koshirae of black lacquer saya/same', menuki of sumi-brush and ink block. All other fittings black horn, silver foil habaki, \$650 Contact: Rick Mantegani,
- WANTED - Info on Fukuoka Ichimonji MUNEYOSHI (MU 313), books or oshigata, any research material. Contact: C. A. Bird,

BUY-SELL-TRADE cont'd.

- FOR SALE - Wakizashi by Echigo no Kami Kanesada, ubu, 14½", (KA 279). Mempo, with good mustache/teeth, good condition: n ~~nut~~ (abumi), heavily inlaid with silver. Ray ~~any~~
- FOR SALE - Cleaning house. Swords from bare wakizashi to mtd. katana, tsuba, menuki. Six page list with photographs. Be specific about what you are interested in (blades, tsuba, menuki). Also, I have some rather interesting wood carvings from New Guinea, incl. finger drum, other carvings, for sale or trade on menuki. Photo on request. Please contact: Ron Hartmann, c/o Newsletter.

BOOKS BY KAZUTARO TORIGOYE -

Tōsō Soran - A new supply of this excellent book on sword Japan and will probably be here on fittings is on its way from or about the middle of June.

Kanshōki, revised edition - This is a very excellent book pertaining to tsuba study, abundantly illustrated but without English (all Japanese). Mrs. Torigoye advises that this reprint is presently available (the original was the late Mr. Torigoye's first major book--a copy of the original is in our library). A small supply of this reprint has been ordered for resale to the membership, final resale price to be announced (probably around \$80pp).

Nihontō Shinsetsu - Mrs. Torigoye mentioned the availability of this book, describing it as being a work written by her husband at age 38. Since his death, his students (who continue to study his collection) have urged Mrs. Torigoye to publish this book. The book is in Japanese, the body being on the sword, and addition to that there are sections about his career, his other writings and papers by Dr. Torigoye. Perhaps limited in use to us non-Japanese reading members it would still be a nice keepsake book to own, perhaps worthy of eventual translation. ~~Mrs. Kok Torigoye~~ ordered direct from Mrs. Torigoye at ¥7,600p: Mrs. Torigoye says the book is of comparable in binding to Tōsō Soran, which is very handsome.

LIBRARY ADDITIONS -

Yushutō Zuroku - A copy of this excellent book of oshigata with english translation has been purchased for placement in our Society library.

Goto Ke Jushichi Dai (17 Generations of Goto) - A copy of this beautifully illustrated, Japanese text, book has also been purchased and will be made available for borrowing from the library. (after June)

LIBRARY ADDITIONS cont'd.

Token Taikai '76 Book of Lectures - Surprisingly, this fine publication has never been placed into our library. A copy is now available for loan.

Japanese Swords in Dutch Collections - In September of 1979 with the cooperation of the Token Society of the Netherlands, a program was started by which Mr. Han Bing Siong was to form a catalogue of the swords in Dutch collections. The project has come along very well with each sword being catalogued on a record sheet format with oshigata. A copy of this catalogue (which of course continues to be added to) has been given to the Society and has been placed in our library. Although the text is in Dutch, it is not difficult to understand at least in part, and of course the oshigata speak for themselves. It is a most interesting addition to the library and our thanks go to Mr. Siong for donating a copy to the library.

Auction Catalogues - Various sword auction catalogues will be placed in the library from time to time, the latest being copies of the Sotheby (Cohn Collection) auction of May 5th this year and the Jack Paras auction just held by Butterfield. These catalogues and the final sale price list (when available) will prove interesting reading as time goes on. Your librarian can give interested parties a list of available catalogues when required.

Shintō-shu Translation - A copy of Steven Winkley's fine translation of this text has been placed with the Japanese copy of the book. A spare copy will be available if only the translation is requested.

TRANSLATIONS AVAILABLE -

A supply of the Shinto-shu translation has been purchased by the Society and will be available for purchase soon. The price has not been established at this writing but will be announced next publication.

A new translation of the book Jū-Ken, Japanese text book of oshigata showing all kotō examples, has just been completed by Mr. Steven Winkley. This translation will certainly be of great assist to anyone having this book. The translation (and copies of the Japanese text) can be purchased direct from Steven by contacting him at: (Copies of both the text and the translation will eventually be placed in our Society library.)

REPLY TO "A SUGGESTION FROM AUSTRALIA"

Norman Moore's suggestion for a guide to sword exhibits in Japan, last Newsletter, brought replies from Keith Evans of Dallas and Dale McGoan of Martinez, California. The list of places to see swords is fairly lengthy and rather than print the list in the Newsletter perhaps it would be best to compile it into a formal listing and simply offer it to those interested in it. The list is not complete at this writing but by next publication date it will be available and will so be announced in the paper. Our thanks to Keith and Dale for their quick

response to the request.

TOKEN TAIKAI '76 BOOK OF LECTURES -

A limited number of the Token Taikai '76 Book Of Lectures has been located and are available while supply lasts. These are not listed on the latest book list (Supply List). Price is \$15US postage paid, available from this address. It should be noted that several copies were donated by Betty Killam-Leavitt for our use. Additional copies have been placed in the library with the remainder being offered for sale. An important book of study material, it should be owned by every serious collector.

THE BAUR COLLECTION -

A number of our members have highly recommended the new publication entitled, The Baur Collection - volume 7 of a series on Japanese art. Beautifully illustrated, in english, written by B. W. Robinson and printed as a limited edition, it promises to become a valuable collector item aside from being a useful book. The Society hoped to be able to purchase these at a good price (retail is \$250US) but the U.S. bookseller did not offer as good a discount as can be had direct from Europe. The book is available (reportedly) from Skafte in Denmark (see ad this issue) for around \$140US. It is therefore recommended that members purchase their copies direct from Mr. Skafte as his price is best! (Please confirm this price prior to ordering).

A limited number of flyers is available from the Newsletter and will be sent upon receipt of a S.A.S.E. As a comparison, our discounted price was \$200US/five copies plus shipping.

EARLY JAPANESE SWORD GUARDS; SUKASHI TSUBA -

We have received our supply of this excellent book by Mr. Masayuki Sasano and it is being offered at \$25US post paid. It has been said before, but I would like to stress it again, that this is perhaps one of the best buys around pertaining to iron sukashi (pierced) tsuba! Personally, I feel that it should be owned by every member as it will certainly broaden one's appreciation and understanding of the pierced iron sword guard. Certainly it will move the reader to a greater feeling towards understanding these particularly rewarding tsuba--a pleasurable experience! If you do not own a copy, do yourself a favor and order one today.

TANTŌ -

Our initial supply of this excellently illustrated Japanese book has been almost sold out and a new supply ordered. About the best little book ever out showing the transitional changes of the Japanese dagger from Heian times to Showa times, it too should be in every library. Remember too that the Society has an english translation available on this. Book price is \$18US and Translation \$5US.

AT RANDOM -

John Yumoto has asked that we mention that with regards to questions about the April '80 Dallas shinsa, he will follow up on inquiries already in his hands at this time but that future questions must be directed to NBTHK headquarters. Your cooperation will be appreciated.

Sixth Annual Samurai Sword Tour of Japan, sponsored by the Northern California Japanese Sword Club, Inc., still has room available. Anyone who might be interested in signing up for this wonderful opportunity should contact John Yumoto at

TOUR DEPARTURE DATE - OCTOBER 11th, 1981

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Nihonto Newsletter reprint has not been forgotten. Many members have written recently asking about this and urging that the reprint be done soon. The interest shown stresses the importance of seeing this project completed immediately. This urgency will be heeded to without further delay. No reservations are needed as abundant copies will be made available in order to put this important works into every members hands. Individual answers to inquiries will not be done at this time because of lack of available time. Hopefully this announcement will serve to answer the membership's questions.

Custom sword bags are being offered by Rick Mantegani of as a service to our membership. This service was missed on the last Supply List and should be added to it now. Anyone interested in details, prices, etc. should contact Rick direct.

1981 DUES -

Anyone delinquent at this time has been removed from our roster. If anyone hears any mumbling about this, please have the questions directed to this office for checking into.

NEWSLETTER DEADLINE - The next issue of the NEWSLETTER will be mailed to members during the first week of August. All material intended for inclusion must be in the hands of the editor at least ten days prior to this week.

ADVERTISING POLICY - Paid advertisements will be accepted for publication in the Society NEWSLETTER. Ad contents must be restricted to services and items for sale. High-pressure type ads and ads not befitting the format of the NEWSLETTER will not be accepted. DESCRIPTIONS AND ATTRIBUTIONS OF ITEMS ADVERTISED ARE THE SOLE RESPONSIBILITY OF THE ADVERTISER.

ARTICLE POLICY - Articles of a research nature are of course always welcomed for publication in the Society journals. The Society will pay a \$25 Honorarium to the author of original research or reporting articles when of sufficient stature. Brief articles and news items will not be awarded this Honorarium but are nevertheless solicited. CONTENTS OF PUBLISHED ARTICLES AND AUTHENTICITY OF ILLUSTRATED ITEMS IN THE SOCIETY JOURNALS AND PUBLICATIONS ARE THE SOLE RESPONSIBILITY OF THE AUTHORS OF SAID ARTICLES.

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ITEMS OFFERED FOR SALE

The following items are being offered for sale. Inquiries to
be directed to: Roger Dunn

(photos on request)

- #1 - JAPANESE HELMET, 64 plate black lacquered suji kabuto. Blue laced short shakuro. Oni ornament. Mid Edo. Price: \$800
 - #2 - JAPANESE HELMET, 64 plate, black lacquered suji kabuto. Bowl only. Mid Edo. Price: \$475
 - #3 - OLD OBIS - All full obi, mostly silk (1' x 12'). Variety of patterns, colors. Suitable for hanging, runners, or making into sword bags. Prices range from \$75-\$150.
 - #4 - HAMBŌ - Black chin portion, yodori-kaki, red w/orange lace Price: \$250
 - #5 - AIKUCHI - Saya & tsuka only. Unusual pewter w/carved dragon circling both. Price: \$125
 - #6 - SO-MEN - Unusual style, russet iron, no-dowa style neck guard, blue laced, black lacquer. (Price upon request)
 - #7 - MEMPO - Russet iron, complete, Mid Edo. Price: \$650
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Old titles turn up occasionally, such as
Jap. Schwertzieraten by Jacoby, Leipzig 1904
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.....
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Red Oak - Cherry - Maple

Standard model hold two swords.....Price \$35.00

Information available from: CHI RHO CORP.

Soliciting Items For Auction

**Sale To Be Held
Later Part of 1981**

Japanese Swords, Fittings & Armor

**West Coast Inquiries:
Robert Haynes**

**East Coast Inquiries:
Martin Lorber-Japanese Department**

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