

Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volume 16 No. 2

March-April • 1984

NEW OFFICERS ELECTED

1984-1985 Term of Office

A.Z. Freeman, Chairman

Mel Oka, Vice Chairman

Gary Murtha, Secretary

Ron Hartmann, Treasurer

NEW DIRECTORS ELECTED

Peter Bleed

Maclyn P. Burg

Robert A. Coleman, Jr.

Roger A. Dunn

Dean Hartley

Keith Hostler

Robert M. Lewert

Sam C. Saunders

Ronald S. Shibata

Andrew Quirt

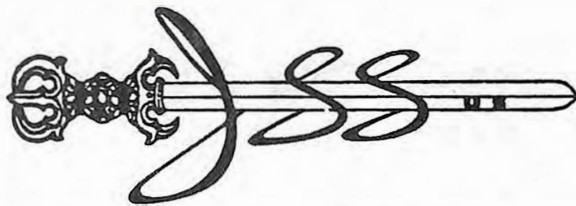
Ted Wysocky

George Yang

The Society is proud to announce the above new slate of officers and directors. The list is impressive. With the encouragement and cooperation of the membership, and by working together as a team, they will be able to steer the society towards future growth and a more complete fulfillment of our goals.

Many thanks to those past officers and directors who are leaving office at this time. Their efforts produced significant changes within the organization, for the better. Their work and effort is recognized and appreciated.

More information and comments will be available in the next issue of the Newsletter.



The Japanese Sword Society of the United States is registered with the State of California as a non-profit organization for the appreciation and advanced study of the Japanese art sword and related fields of interest.

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Gary D. Murtha, Secretary
Ron Hartmann, Treasurer

DIRECTORS

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Sam C. Saunders,
Ronald S. Shibata,
Andrew Quirt,
Ted Wysocky,
George Yang,

REWARD - \$1,000 will be paid by the Society for information leading to the apprehension and conviction of anyone stealing sword or fittings from a JSS/US member, and the recovery of the lost items. Payment will be subject to Officers and Directors approval.

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 benefitting 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.**

TOKEN TAIKAI '84

PREMIER U.S. SWORD EVENT FOR 1984 - AN UPDATE

Last JSS/US notice before this grand event

Ramada O'HARE INN
Mannheim & Higgins Roads
Rosemont, Illinois 60018
(312) 827 - 5131

MAY 16th - 20th, 1984

EARLY REGISTRATION: \$65 (\$75 at door) - Deadline for early registration is APRIL 15th.



TTK'84 NEEDS YOUR REGISTRATION MONEY
Read the next page very thoroughly

SHINSA: Reservations for assigned time-slots are fast filling up. If you intend to send items to shinsa, do so immediately!

It should be pointed out that Mr. Yoshikawa is particularly expert in Bizen works. Realizing this, any items from Bizen province would be ideal selections for shinsa. These papers will be of significance and have the respect of the collecting world. Do not miss out on this opportunity.

DEMONSTRATIONS: Ten different demonstrators will be on hand for this event. This will be a rare chance to see these craftsmen/artists at work.

The handle-wrapping class will still be held. Contact TTK'84 committee for details.

BANQUET: A formal, very "Japanese style" banquet is planned for Saturday evening. It will be held at the Ginza Restaurant (near the hotel) and will cost \$25 per person (tax and gratuity included). A cash bar will be available.

Everyone is urged to attend this banquet as it will be a highlight of fellowship during the meeting. Honors will be bestowed, friendships will be reinforced with the good feelings which will come from such a gathering. Please--do not miss this!

TABLES: At each sword show, particularly large events like TTK'84, table space tends to sell out fast. Late renters often find that table space is no longer available. To save yourself this frustration, send in your table reservation today.

TTK'84 Cont'd.

MEIBUTSU EXHIBITION ROOM:

How often have we heard comments like "Why doesn't the Society do more than just publish a Newsletter....." or something to that effect? Token Taikai '84 and our responsibility of presenting the Meibutsu Room gives us the opportunity to do this. The ball is in our hands--will we carry it? This decision is ours--yours--as members.

Bob Coleman reports that to date, only a few people have come forward to pledge swords for exhibit in the Meibutsu Room during TTK'84. True, the exhibit could be rounded out by calling on one or two big collectors, but the intent is to make the Meibutsu Room an exhibit of the best items drawn from the general membership. It should represent collecting in America and Canada today. If this obligation is difficult to relate to, consider the honor given to your treasure by putting it on display--to let it have the spotlight for a few days. From a very selfish viewpoint, it gives an owner a truly "great feeling" to share one's treasure with others--wonderful for the ego!

Obviously exhibiting is a very important, personal feeling for your editor. Why there is not an out-pouring of loan offers is just not understood. Make the move and pledge at least one item for exhibit. Bob needs your help now--time is running out!

Contact: Bob Coleman



DEADLINE FOR EARLY REGISTRATION AND SHINSA RESERVATIONS IS APRIL 15TH, 1984. YOUR LETTER MUST BE POSTMARKED BY THIS DATE. AFTER THIS DATE, REGISTRATION WILL BE \$75 AND NO DEPOSITS FOR THE GUARANTEED SHINSA TIMES WILL BE ACCEPTED. SEND RESERVATIONS TO:

Token Taikai '84

- ★ REGISTRATION MONEY IS NEEDED TO FUND THIS EVENT ★
- ★ TO DATE, TTK'84 IS ONLY 60% TOWARDS THAT GOAL! ★

THE EDUCATIONAL BENEFITS WHICH WILL BE DERIVED FROM ATTENDING TOKEN TAIKAI '84 WILL GREATLY IMPROVE YOUR UNDERSTANDING AND APPRECIATION OF THE JAPANESE ART SWORD AND KODOGU. PLAN TO ATTEND. PARTICIPATE AS A CONTRIBUTOR AND WORKER. YOU WILL NOT BE SORRY!

Billy Johnson

1912 - 1984

I regret to report the passing of Billy Johnson, a close friend, and a collector of Japanese arms and armor.

I was introduced to the Japanese sword ten years ago by Billy who patiently took me in and taught me everything he knew. Billy, a master jeweler by profession, could make or repair anything. I never ceased to be amazed by the talent held by this man. He shared this with many, always helping someone.

Billy was a founding member of the Southeast Tokenkai in 1976. Many remember the open house and dinner given by Billy and Lois that year as part of the Southeast Tokenkai show. Billy was also a past director of the JSS/US and contributor to the society publications. In addition to swords, Billy was a well-known gun collector, famous for his hand made miniatures. He was first president of the Alabama Gun Collectors Association and also a member of the American Society of Arms Collectors for twenty-eight years.

Billy was a true collector. In his life he collected guns, swords, watches and even vintage Model A Fords. No fuller or rewarding life could he had led. He will be missed by all who knew him. May God bless him.

Ray Deadman

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Ira Duncan

Belated word has recently been received of the death of Ira Duncan, founding member from Oakland, California, who died on Christmas day, 1983.

A corresponding-friend, we never actually met. To those that knew him personally, he is remembered as one always willing to help the new collector. Ira became involved in the JSS/US early in 1960, during the initial organization of the society. He became treasurer in 1962 and held that position until 1973. This was the period when the society had a resident polisher in its employ and Ira had the thankless job of keeping the records during that time. Deeply involved in sword collecting, tanto being his first love, he was also a gun and stamp collector. He also served as treasurer to the American Society of Military Collectors for many years.

Another "old timer" gone--perhaps incentive for the new generation coming up, showing their responsibilities towards preserving scholarly sword study.

Ron Hartmann

NEW MEMBERS -

A friendly welcome to the following long list of new members:

James C. Husfelt,
Abigail K. Buckland,
Robert J. Lapen,
Hank McGonagle,
Howard M. Burns,
A. Albano - PA
Nolan Babcock,
Lester W. Barnett,
Robert Bukowski - IL
Paul A. DenUyl,
Ken Drewery, 113-4
Richard McNichol - NY
Bruce Stewart - NY
Chris Randall,
Douglas S. Robertson,
Taki Tsuda,
Mathew Vitale,
Gordon Walker,
James Harrington,
James R. Sornberger,
Kenneth W. Cox,
George W. Owens,
John Seward,
Phil Drescol,
R.W.J. Gregory,
R.H.S. Fuller,
Charles G. Bowman,
Roy Lindus,
Rodney G. Grantham,
Carl C. Graves, Jr.
Michael J. Peters,
Katharine E. Eisner,
Robyn Buntin,
William G. Damon
Mark Buchanan,
Peter Glick,
Ralph B. Tacoma,
Tim Revallee,
Joe Bass,
Ward H. Cook,

Members J. Krivanek and G. Newton Haleblan have become Life Members.



NEW MEMBERSHIP CERTIFICATE INITIATED -

Along with the 1984 membership cards, to be mailed out by the new society secretary within the next month, all paid up members will be receiving something new. Gary Murtha, our new secretary, has created a Certificate of Membership. This idea is not new -- it has been suggested a number of times in the past. Thanks to Gary and his connections in the printing business, he has seen to it that this idea become fact.

The certificate is of pleasing design, keeping in good taste so as to keep the scholarly impression the organization wishes to give. By framing the certificate and displaying it, members will in turn broadcast their collecting interests and the existence of the Japanese Sword Society of the United States. The certificate will be a one time issue although additional copies could be made available for purchase if stock permits. Life Members and Honorary Members will probably be given a special certificate; this is to be worked out.

Gary is to commended for his initiative in this matter. To make the project even more appealing, the printing of these certificates has been done per gratis thanks to an associate of Gary.

Enjoy your new certificate and display it proudly.

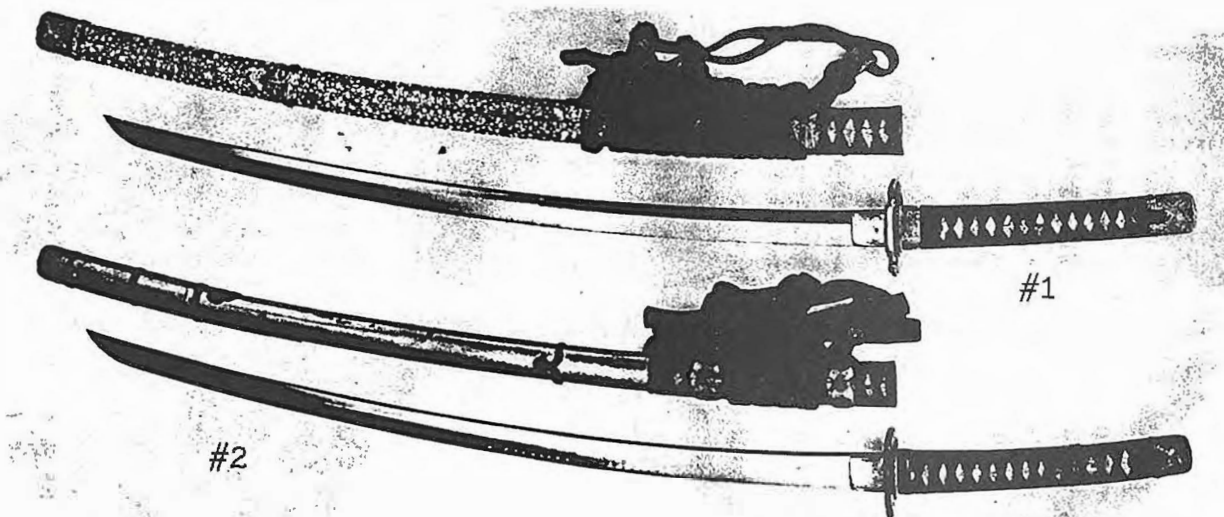
1984 MEMBERSHIP CARDS -

With the transition of a new secretary and the over-taxed work schedule of your treasurer, membership cards will not be mailed out until April. With our volunteer staff, the delay is understandable (to the staff). Your patience is appreciated.

TANTO ENGLISH TRANSLATION -

Long overdue--apologies! This is going to the printer in a couple of days. If all goes well it will be available and priced in the next issue of the Newsletter.

STOLEN SWORDS -



Mr. Martin Strebel (West Germany) informs us that the above swords were stolen recently while in the luggage compartment of a train going from Denmark to Germany.

Sword #1 - Tachi signed: HIZEN (no) KUNI TADAYOSHI. Medium broad suguha. Excellent Itomaki No Tachi mounting with large grain polished same' saya. The same' is uniquely filled with gold lacquer. The fittings are fine shakudo with gold inlays.

Sword #2 - Tachi, mumei, in the style of Shinto KANEMOTO, sanbonsugi hamon. Very fine and early Itomaki No Tachi mounting. Fittings are patinated iron with remains of gold inlay in Hizen style. Saya is fine-grained same' style.

Anyone with information about either of these swords should contact Mr. Strebel

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SWORD SHOWS AND COMING EVENTS -

Birmingham, Alabama show - This annual spring show was held the weekend of March 17th. No report is available on the event except that it was an enjoyable weekend. John Yumoto was on hand to lecture and to assist which was a treat. (John will also be on hand at TTK'84 in Chicago).

Dallas, Texas show - This event is planned for April 6th weekend, at the Fairmont Hotel in Dallas. Swordsmith Yoshihara will be on hand, forging swords, at a special exhibit at the Dallas Museum of Art (a few blocks from the Fairmont). All of these details are in the last issue of the Newsletter. A JSS/US table will be open for supply sales and new member sign-up.

KEICHO 1596-1615
SHINAKAI: OSAKA MASAMUNE

- 1596 Keicho ganen. Great earthquake.
- 1597 Second invasion of Korea.
- 1598 Hideyoshi dies at age 63. Troops called from Korea.
- 1599 Hideyori moved to Osaka-Jo.
- 1600 Sekigahara. Tokugawa in control of Japan.
- 1603 Iyeyasu appointed Seiitai Shogun.
- 1604 Japan opened to limited foreign trading.
- 1608 Kunisada becomes pupil of Horikawa Kunihiro.
Tadayoshi with Umetada Myoju.
- 1611 Christianity forbidden. Kinshi Christokyo.
- 1613 Death of Horikawa Kunihiro age 84.
- 1614 Osaka winter battle Imafuku.
- 1615 Keicho 19. Toyotomi power destroyed. Tokugawa in
complete control of Japan. End of Momoyama cultural
period.
- 1615 Genwa ganen. Beginning of EDO period.
- 1616 Iyeyasu dies at age 75. Hosokawa Tadaoki begins
reconstruction of Osaka.
- 1620 Restoration of Osaka completed. Kunisada and
Kunisuke found Osakakaji.
- 1623 Kunisada (shodai) granted title of Izuminokami.
- 1630 Hachirobei Kunisada (nidai) born in Osaka. Umetada
Myoju died age 74.
- 1633 No more foreign travel.
- 1637 Shimabara revolt at Hara Castle.
- 1639 Total and complete Christian proscription. Kinshi.
- 1644 Shodai Kunisada becomes Nyudo. Dowa.
- 1645 Miyamoto Musashi dies at age 62.
- 1652 Shodai Kunisada dies at age 63.
- 1660 Imperial Court grants Kikumom to nidai Kunisada,
Shinkai.
- 1662 Great earthquake; economy disrupted.
- 1668 Taito Kinshi. Chonin forbidden to wear katana.
- 1672 Shinkai signs Inoue Shinkai and becomes known as
Osaka Masamune.
- 1675-
1679 Shinkai's best period.
- 1682 Death of Shinkai November 9 at age 52. Tsuta
Sukehiro died.

KEICHO

The custom of naming irregular periods of time called NENGO was part of the legacy of adopting the Chinese culture in the seventh century. These name changes could become effective almost at the whim of the then reigning Emperor and his court. The event to initiate the change could be a cataclismic earthquake or as trivial as an owl entering the Imperial Palace. Most often it was death and disaster that triggered the change, longer periods were of peace and prosperity. If things were going well, leave it alone: It will get bad again soon enough. If it were bad anything might be an improvement.

To the aspiring student of Japanese history and the Sword some of these capricious spans of time come to have a meaning and specific association of their own. Dating by the C.E. years orients each of us but the names such as Taika, Wado, Engi, Kemmu, Oei, Onin, have a meaning unique in the development of the nation and its culture. The longer one studies the more of these "Nengo" become the "benchmarks" of the journey throughout Japanese history.

Certainly one of the major turning points of Japan was the 19 years of Keicho (1596-1615). During this, less than a fifth of a century, many critical events occurred to change the direction of a nation. Hideyoshi, the commoner who had finally succeeded in unifying a country ravaged by constant war for over a century, died. The Taiko had sent the strength of the nation to a foreign war in Korea and upon his death a quarter of a million men were recalled who had for the first time seen what a part of the rest of the world was like. This new influx of foreign influence may well be the most important event of Keicho.

Japan would never be the same again.

Hideoyoshi's death and lack of a strong successor left a vacuum in the body politic that was quickly filled by Tokugawa Iyeyasu at Sekigahara. The Tokugawa introduced two and one half centuries of peace and prosperity to a land that was exhausted. The last vestiges of Toyotomi power were destroyed at Osaka ending the opulent Momoyama period and brought on the Edo era of history.

Keicho is the first Nengo of the Shinto era of Nihonto. Technically a sword dated in Keicho is a shinto blade, period. Keicho brought the end of the Gokaden; Yamashiro, Yamato, Soshu, Bizen and Mino schools came to a close. From Keicho forward the introduction of new foreign iron, namban tetsu, would alter and somewhat standardize construction techniques until the shinshinto revolution two centuries later.

The Shinto revolution was spearheaded by Umetada Myoju and Kunihiro in the Horkikawa district of Kyoto. Myoju is a somewhat shadowy figure, and not too much is known about him. He certainly could work iron in many forms and must have been

a great teacher. (Tadayoshi of Hizen was his most famous student.) What exactly his relationship to Kunihiro was is somewhat obscure. Kunihiro was a generation older than Myoju but we do know that they worked together in Horikawa on many projects.

There can be no question that it was Kunihiro who dominated the Horikawa Den and graduated the leaders of the new tradition. Kuniyasu, Kunitomo, Kunimichi, Kunitake, Kunikiyo, Kunisuke and Kunisada were some of the most famous members of the Horikawa school who all used Fujiwara in their signatures. After the end of Keicho, and the restoration of Osaka had begun, Kunisuke and Kunisada moved to Osaka already called the "Kitchen of the Nation" and founded the Osaka Kaji.

Kyoto was a declining city. The series of great earthquakes had destroyed its wealth, the seat of government had been moved to the Kanto. Only its memories and the Imperial Court remained. During the next century men of excellence would move away first to Osaka and eventually to Edo. It would take Edo nearly a century to overtake and pass Osaka as the new Queen city of the nation. The seventeenth century belonged to Osaka and one of the great artists of the early Shinto period, Shinkai led the Osaka-Kaji to prominence.

SHINKAI: THE OSAKA MASAMUNE

Shinkai was born in Kanei 8 (1630) in Osaka, the second son of Izumi No Kami Kunisada, one of the founders of the Osaka Kaji. Shinkai's older brother returned to their family home Miyazaki, Hyuga to take an administrative position in the family temple of Shokuki. Young Hachirobei, his childhood name, showed an exceptional talent in following his fathers trade as Tosho. The first sword we know of was dated Shoho two when he became of age at 15. This was an important event in the life of his father Shodai Kunisada who now had a son of age that showed great promise as a swordsmith.

Some accounts call Shinkai a second son of Kunisada. Others are emphatic that he was an adopted son from a Samurai family in Kyushu who sent their boy to Osaka to train as a deshi of Kunisada. The lad exhibited so much talent and promise that Kunisada adopted him as his own son and heir. We may never know the absolute truth of this matter as the temple and its records was almost completely destroyed in the great earthquake of Kanbun. Suffice for our account to say that second or adopted son could both be correct and we can use it interchangeably.

Kunisada took the tonsure when his son became of age and his new name as Nyudo became Dowa. Due to his failing health and eyesight young Shinkai assumed more of the family responsibility and this five or six year period became known as Dai mei or Dowa Kunisada period. Young Shinkai improved rapidly and signed more and more of his father's mei for him. If the old

gentleman's eyesight was failing so fast that it became necessary to sign his blades one can only wonder how much of the actual work Shinkai did. These Dowa Dai Mei swords were the very best that Kunisada made and at a time when they should have been getting weaker they were getting better and stronger. Undoubtedly Shinkai was improving rapidly and when his Father passed away in Koan Five (1652) at age of sixty three, the son assumed the name of his father and became (Nidai) Izumi No Kami Kunisada. He was already a mature and magnificent artist and swordmaker at age of 21.

His abilities and reputation grew rapidly and the next step in his career came in Manji four (1660) when he was granted the Kikumon by the Imperial Court in Kyoto in recognition of his talents. From then on he would engrave the sixteen petal Chrysanthemum on all of his nakago above his signature. At first this Kikumon would have a crosshatch center then a dot center. When he became known as Inoue Shinkai in 1672 he would return to the crosshatch and the Kiku became very firm and strongly done with a larger chisel. In Kanbun twelve he was at the height of his career. He was called the Masamune of Osaka and was definitely the most famous Tosho in Japan.

In 1662 (Kanbun ganen) an event of far reaching consequences occurred that would impact his life and that of his family. One of Japan's great natural disasters, a major earthquake leveled much of Honshu in both the Kanto and Kinai (Home Provinces). This destroyed much of the accumulated wealth of the nation that was slowly recovering from the devastation of nearly a century of the Sengoku jidai. This Daikiken was doubly destructive as the following year brought a even worse earthquake followed by the inevitable crop failures, famine and disease. It was a series of disasters that was the cause of massive deflation in a small nation largely dependent upon agricultural economy. It took five or six years to recover some semblance of normalcy. During this period Shinkai's production of swords was markedly less than at any other period. Obviously the economic conditions had eliminated most of his market; in short, business was terrible.

Culminating this prolonged economic depression came the Taito Kinshi whereby the Bakufu forbid the chonin from wearing or owning any sword longer than Wakizashi size. Since Shinkai's largest and most influential market was the rich merchant class of Osaka, this edict severely curtailed his future prospects and outlook, he thought. From that date only samurai could wear two swords and own a Katana. The Chonin and merchant class could own nothing larger than wakizashi.

With this new economic blow Shinkai panicked and sent his son back to the family homeplace in Miyazaki to go into service of the Obi Daimyo. He was so depressed by the Taito Kinshi that he felt that the Tosho profession was not able to support his son who was studying to take his place. He was wrong. Quite possibly his decision was predicated on the fact

that what blades produced by his son do not show any flair of greatness whatsoever. In short, perhaps he thought his son might be a better user than a producer of swords.

As economic conditions improved and even though Japan had broken off direct trade with the rest of the world, the mercantile revolution continued to expand at a rapid pace. With recovery came demand and the reputation of Shinkai as the Masamuni of Osaka grew exponentially. His blades brought extravagantly high prices and went directly into the Diamyo collections where they were already major acquisitions and were expertly preserved. This is why there are so many nearly perfect Shinkais in Japan today and also why we see so many terrible imposters in this country. Fame and fortune has its own price to pay; both good and bad.

The four year period from 1675 through 1679 mark the golden period of Shinkai's work. By this time he had perfected all of his techniques that made him so famous. His muji or nashiji together with Tadayoshi and Tadahiro set the new standards for hada. His midare tempering modeled after Go Yoshihiro was the finest, but most important was the shape and overall proportion of his blades that became the standard for all ages to come. He seems to have perfected what he regarded as the ideal characteristics of the Nihonto. Successive generations have not been able to improve on this one man's concept of perfection.

By 1672 he had chosen his absolute signature Inoue Shinkai (Inoue was a family name) beneath the sixteen petal kikomon. This mei would become famous throughout the sword world.

The last three years of his life his work became somewhat excessive. His very fine and deep nie became "are-nie". Too much of a good thing. All of the characteristics that made him so great became slightly overdone almost to excess. He still turned out some of his finest work, but he had already reached and receded from the pinnacle of his abilities.

Shinkai lived life to the fullest, when he was depressed he was truly down, when he worked he worked hard with an intensity rarely equaled. When he played he played hard. He gave much and demanded much of life.

On the ninth day of the eleventh month of the third year of Tenwa, Shinkai gave a party for some friends of his at his house in Osaka. Sake flowed freely and at midnight a very inebriated swordsmith went out to draw water from the well. When he did not return after a reasonable length of time some friends went looking for him. They found him at the bottom of the well, dead. He was fifty two years old.

The first character in his name "I" is #, which means "well".

The great master was buried in the burial ground of the temple near his home. It was marked by a stone removed from Osaka Jo. About a century and a half later when the Shinshinto school had become the largest school in the history of Nihonto and Suishinshi Masahide had fully understood and written of the genius of Shinkai, the Osaka sword club erected a new and much larger monument stone to Shinkai's memory.

Again in Meiji the city of Osaka would erect an even larger and more elaborate memorial. So today there are three separate memorial stones to Shinkai's memory of greatness. It is the smallest most obscure moss covered oldest stone that gives one a sense of history, and every time you handle one of his great blades you can feel what one man centuries ago left as his memorial to perfection.

There can be little doubt as to the genius of Shinkai, the abilities and accomplishments that made him one of the truly great sword smiths of Japan. First of all, he was highly intelligent. He possessed the ability to perceive what made a work of art great or a masterpiece and then he had mastered the skill to execute this knowledge into a finished work of art that would survive and be appreciated for many centuries in the future.

The name of Kunisada was already famous due to the good reputation of his father and the fortunate location in the new commercial center of Japan. Wealth was being created and a new mercantile elite was being formed with Osaka as the core. All the elements came together to nurture and encourage, and reward such a genius.

The Osaka Kaji was the most famous in the nation and its products brought the highest prices. There was always a long waiting list of those who had commissioned swords and Shinkai had the money, man power and curiosity to innovate. His most obvious contributions was the Shinkai muji.

Going back in time, the Chinese sword makers called each folding a purification. A sword that had been folded, heated and pounded out 20 times is said to have been purified twenty fold. As each folding eliminated more impurities and improved the quality of the iron and altered the carbon content of the metal turning it slowly into steel. It was these lesser impurities and differentials in carbon content that gave the older blades their characteristic (together with the methods of folding) patterns in the hada.

Shinkai, with the introduction of new foreign iron smelted in Europe which after two thousand years had finally caught up and surpassed the East in its iron making capabilities, was the first to take this already highly purified Namban tetsu and produce skin steel so perfect as to portray almost no visible characteristics.

To us this achievement may appear to be no great accomplishment. After all one of the many things we enjoy and appreciate in the Nihonto is the beautiful patterns in the ji. Coming as it did after a thousand years of development, Shinkai's muji was indeed an innovation of great magnitude. To understand its acceptance to the fullest extent we must know the Buddhist concept of Mu.

The meaning of Mu is a difficult exercise in metaphysics for the Westerner. Literally it means No, Non, Not, etc. It is not a negative concept (my how imperfect language is) but has to do with perfection. The human experience purifies the soul through continuing existence until perfection has been reached and non existence occurs. (Mu). By this time you are completely confused and non aware (Mu) of what I am trying to say.

Back to the Kaji of Shinkai. He was perceived to have purified the iron of the ji to such a degree that he had eliminated the imperfections of what made it iron. Lacking imperfections, it was not what is but something else - muji.

Now once you see Shinkai's muji again, you will never forget it. It is also called Nashiji (pear skin hada, or Ko itame).

Shinkai worked ultimately in two basic styles: Soshu and Bizen. These two traditions he surmised had given Nihonto its best advances and closest results toward perfection. He would work out the dimensions of what he regarded as the perfect sword and put that down for generations not to read but to see, feel and study. If one picture is worth ten thousand words then, is not the real thing worth ten thousand pictures? (Mu again?)

During the later period of his life Shinkai was a famous man all over Japan. Undoubtedly the most famous sword maker of his time. His blades were bringing extravagant prices and there was no active hostilities to destroy them. Fire was their only enemy. As a result only the very wealthy merchants could afford his massive and impressive wakishi or the Daimyo his great Katana. These fine pieces could only go into the great Daimyo collections where they would be preserved and treated with the care and respect that they deserved. That is why today there are so many perfect examples of Shinkai's work present in the great collections and why any self respecting sword display in Japan will have at least one or two excellent examples on display.

On the negative side; because he was so famous and his work brought such high prices even during his lifetime, he was much copied and counterfited. Today, the average beginning and intermediate collector and student has seen and probably been burned by the prodigious numbers of atrocious copies made of Shinkai's work that without seeing some of the genuine swords it is very easy to form a low opinion of anything with the name

of Shinkai upon it. See and handle the real thing before you form a judgment.

The last ten years of his life 1672-82 was the most productive and rewarding of his life. What he lacked in excitement in the jihada Shinkai made up for in the wild activity in his tempering. His finest blades were modeled on Go Yoshihiro's work. The Shinkai midare became as famous as his muji toran and in it he created much activity of nioi and nie. He became the great artist with his paintings of nie in his hada. Toward his last years his nie developed into "are-nie" which in some instances became so dramatic as to be overdone. He was at his best when this nie was more controlled and subdued.

A century and a half later the Shinshinto tradition would be in full sway. It would be led by Suishinshi Masahide who would come to Edo from Dewa. He would be known as the Scholar and for the first time he would put on paper all the factors that made swords great. He would preside over the largest and most prolific school in Tosho history. His own personal investigation would lead him to study Shinkai as his role model. He too would concentrate on two absolute types of swords, the Bizen and Soshu styles. His own vision of perfection would resolve into and exactly parallel to that of his hero. We wish that Shinkai could have put down on paper the results of his lifetime of genius, but such is not our good fortune, we have something better his swords. The legacy of one man to his immortality the swords of Inoue Shinkai.

A PERSONAL NOTE

Like most young collectors I had heard of the wonders of Shinkai and aspired to own one of my very own. It seemed like a simple desire at the time; there were many around and relatively inexpensive. These were "tha gud ole daze" the late 50's and early 60's. So I bought several and, low and behold; turn downs every one. Come to think of it, they weren't very good, just cheap. About that time I first heard the story that if you put 100 Shinkai swords in one room, 105 would be proven fakes. Not funny, but true. This was the time when we were earning our collecting spurs and paying our entry fees and dues

As a result of these inferior fakes and poor copies I decided that Shinkai just wasn't for me. The risk just wasn't worth the reward and I'd look for something else. As a result, Shinkai entered my life rather later in the collecting syndrome.

About 1978 the first Kunisada came along picked up in a multi trade. It was signed Izumi No Kami Fujiwara Kunisada in pretty fair handachi mounts. (plate A)

There was problems however. The blade was suriage with two mekugi and had lost two to three inches. It had also lost

some meat in the mono uchi area and had "lost a lot in the translation." It was a start but not a solution.

The next event was a major breakthrough. A gentlemen wandered into a local gunshow toting two swords and proceeded to have every sword aficionado lusting and panting after his treasures. Several weeks later they wound up "in the barn" after a harrowing sealed bid experience. Both went juyo and the long one being an absolutely perfect Izumi No Kami Fujiwara Kunisada. It is a long graceful Tachi style 71 cm nagasa, good sori, and sporting a super fine black lacquer ribbed saya with genuine Yasucnika fittings. It is a classical Dowa Kunisada and was put up for Koshu Juyo as being one of the finest Dowa Kunisadas in existence. Needless to say we sold the suriage Kunisada to help pay for our new treasure. Shinkai wasn't looking too impossible at that point. (Plate B)

The next break through was from a Japanese dealer friend who came through town on his way back to Tokyo with a Shinkai wakizashi. It had some problems, mostly with the Koshirae but it looked quite good and after bidding him a fair profit on his purchase, I wound up with a genuine Shinki dated Kanbun 13 (1673) that polished up very nicely. After some judicious repairs on the stunning aikuchi Koshirae the sword went Juyo in the 31st Juyo Token. The blade was good but the Koshirae really pulled this one through in with flying colors; a major addition to any collection. (Plate C)

The Shinkai Katana was a real thriller. It came wrapped up in a collection that went as a group, and I got the shakes on this one. It is not a visually spectacular blade but strange things happen to people when they are around it. I first began to notice something different when I discovered I had made eight complete oshigata instead of the usual three I normally make. I found myself watching the entire episode of Hill Street Blues with Shinkai held in my right hand. I would rush home after work to just look at and hold the Shinkai. Instead of my usual "one week live-in and get to know you" period for a new sword this love affair had gone on for a month and was still exciting. What goes on here ! Something different was happening.

Then late one night after doing more research on Shinkai it suddenly hit me. It was as if the blade told me its own story. Shinkai was not making just another pretty face for a rich rice merchant complete with are-nie, wild notare with extra weight and length. No, this one was not built for speed; this one was forever. Perfection, that was the statement this sword was trying to make me understand. It took me awhile but I finally understood. Art is one person's deepest expression of perfection. A great work of art is the individual manifestation of that subconscious desire to create perfection. We all have it. Shinkai accomplished his objective and achieved his desire.

This blade made three hundred years ago by a great artist, probably one of the best in his field, who was saying to anyone who would understand: "This is my concept of the perfect Sword. It is the product of experience gained by countless generations for two thousand years before me, it represents thirty years of my own sweat and tears, successes and failures. My ideal of perfection, my statement. It is for you to enjoy for a few years and pass on to the next generation. Just make sure they understand and appreciate my creation."

I will.

R.B.Caldwell
Dallas, Texas



Postscript -

As a point of interest, the Kunisada katana (plate A) and the Shinkai wakizashi (plate B), mentioned in the above article, will be at the Kimbell Museum in Fort Worth as part of the Caldwell Exhibition. This exhibition will be held in conjunction with the Shogun Exhibit and the Dallas Sword Show to be held in Dallas in April. Unfortunately, the Shinkai katana (plate C) is still being polished and will not be available for exhibit at this time.

The portion of the article which relates the finding of the Shinkai wakizashi mentions "two swords". The second sword of that "lot" was no less than a gasaku (joint effort) by shodai Tadayoshi with horimono by Munenaga! This rare Hizen sword will also be on exhibit at the Kimbell. Aside from this Hizen sword, two nidai Tadahiro daisho will also be available as part of the Caldwell Exhibit. RB has promised us an article about these swords in the near future.

The above article was originally being saved for the next Society Bulletin (still being considered for publication). It was decided that the Shinkai article should be printed at this time in order to be available in time for the exhibition. Certainly, the article will assist one in appreciating the swords exhibited. Additional copies of this issue of the Newsletter will be made available to the Kimbell Museum. The JSS/US will benefit from this in the form of public relations and new membership.

RCH

刀 和泉守藤原国貞

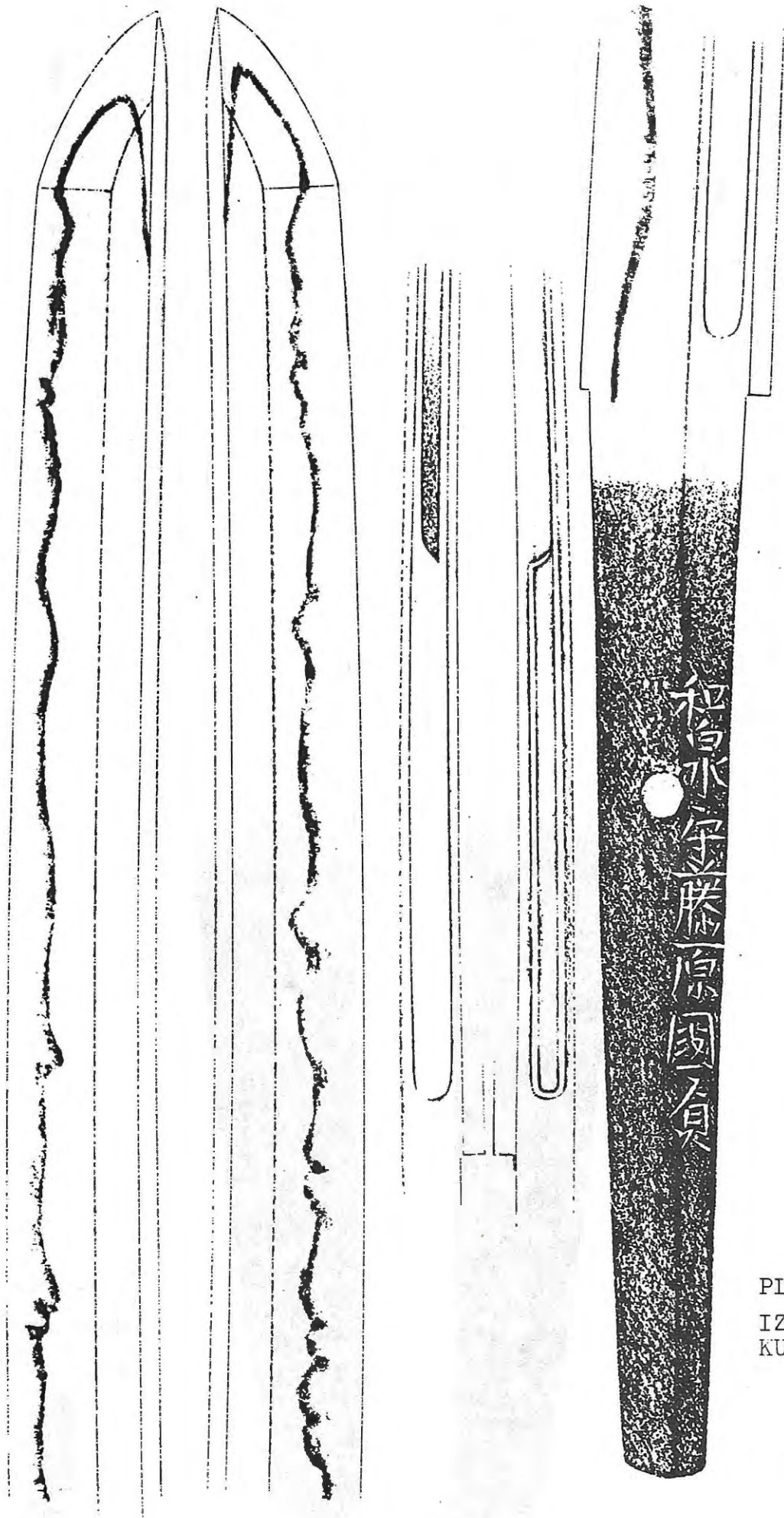


PLATE "A"
IZUMI (no) KAMI
KUNISADA



脇指 井上真改 (寛文十三) (附拵)

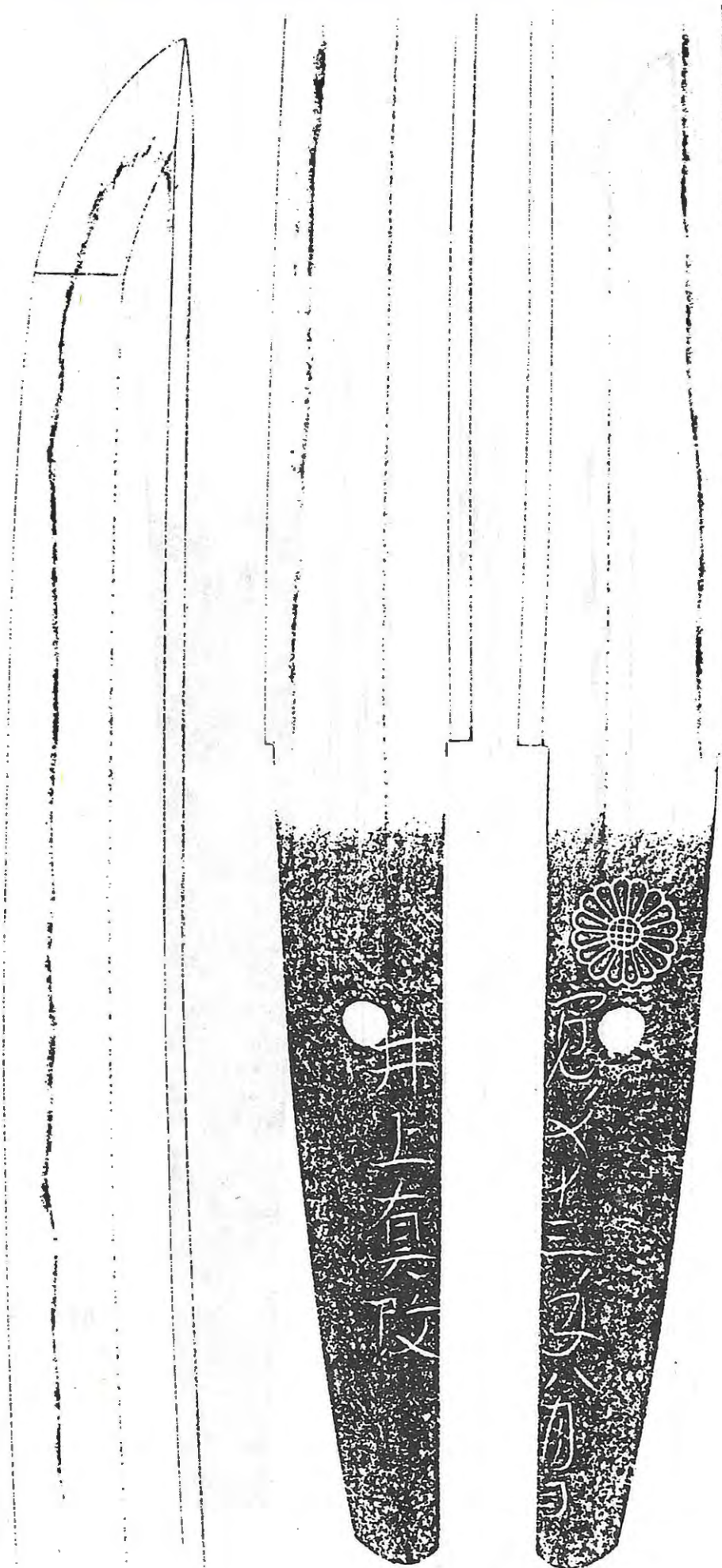


PLATE "B"
INOUE SHINKAI
dated 1673



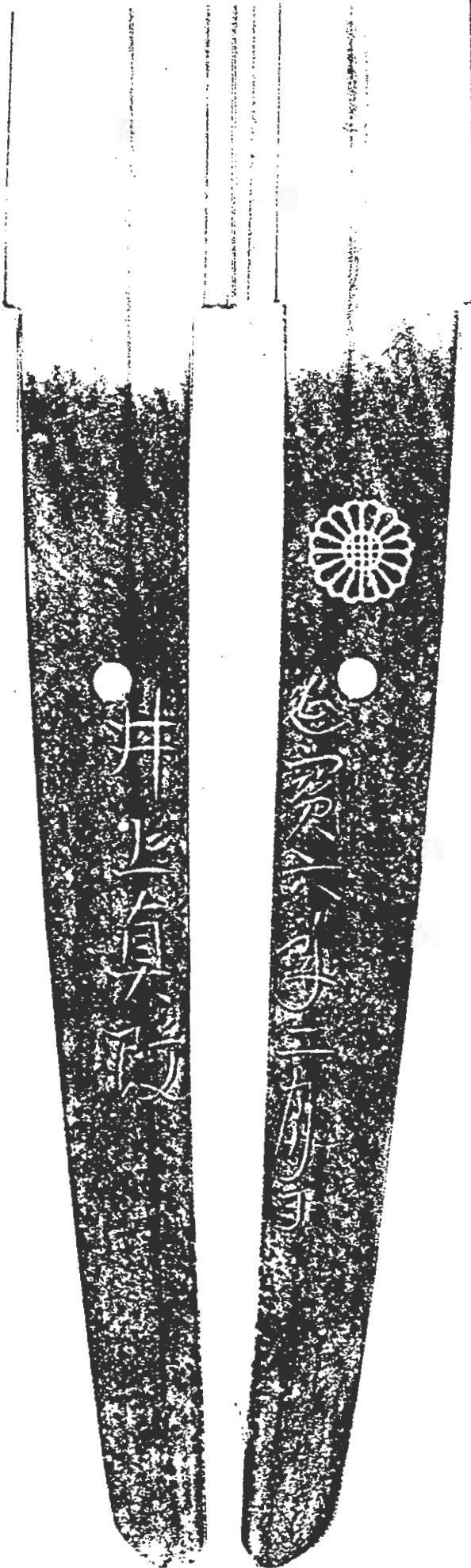


PLATE "C"
INOUE SHINKAI
dated 1678

BUY-SELL-TRADE SECTION

This section of the NEWSLETTER is offered as a FREE SERVICE to the membership. Please keep ads brief and direct. For larger ads announcing items for sale, it is advised that the members be asked to write for a complete listing of items. Business ads are not allowed. Paid advertising is offered at reasonable rates for professional ads. Direct all ad copy to the NEWSLETTER EDITOR. Please note deadline dates.

- FOR SALE - A four page list of swords and fittings including a large group of menuki. Free with SASE. Also for sale, Chinese flintlock longgun w/pistol grip and general appearance of a south Chinese matchlock, but is a flintlock. Simple but solid construction, 57" overall length. \$500 or trade.
Contact: Peter Bleed,

- FOR SALE - Coronation/presentation tachi, solid gold menuki. Green papers/koshira and white papers/blade. Signed Musashi Minamoto Yoshichika/ dated 1928 - \$3000; Katana w/29 $\frac{1}{2}$ " yari blade, good polish/koshira, unsigned - \$3000; Phoenix bird tachi, 26" grooved blade signed, Munehika - \$2500; For trade - katana 26" blade, 90% polish, dragon/ken/sanscript horimono, signed, Tadatsuna.
Contact: Jerry Barbar,

- FOR SALE - Armor w/62 plate Hoshi kabuto (1800+ rivets), matching in good condition; Mempo, russet iron w/ hinged neckguard, small repairs to teeth and moustache. SASE.
Contact: Ed Hicks III,

- FOR SALE - Wakizashi 20 $\frac{1}{2}$ ", suriage mumei, not polished but very clean, suguha with activity. Plain mountings. Good study piece for hamon - \$350; Iron tsuba, good patina, low relief "bat" and "weeping willow", mumei, interesting mysterious atmosphere - \$250; Pair menuki, production work depicting floral group/gold/silver - \$100. Sorry no trades.
Contact: Steven Frankfort,

- FOR SALE - Tachi, koto, tachi-mei Norishige, Bizen Jō-o era, suriage, bo-hi half through nakago, midare, beautiful itame ever seen. Silver tachi mts, full polish, 74.2cm; Katana, koto, mumei, Bizen, Koji era, midare ko-choji, kogissaki, full mounts, 67.4cm; Katana, shinto signed Hizen Tadahiho, Kwan-ei era, no kizu, needs polish, gunto saya only. Suriage, 69.5cm, mei maybe false but Hizen work; Gendaito, Noshu--Kanetoshi. ubu, ex.cond., shirazaya, 0-choji w/dense nie. 69.3cm; Daisho blades, shinto, dai by Echizen kuni Shimosaka Tsuguhiro, 0-suriage, 73.3cm, saya only. Sho by Omi no Kami Tsuguhiro, 40.0cm, shirazaya.
Contact: Fred Pochelle,

BUY-SELL-TRADE cont'd.

- FOR SALE - Wakizashi, signed Awatazuchi Omi no Kami Tadatsuna dated April 1674. Genuine mei, choji w/long ashi. 60.3cm, suriage about 2.5cm, kyogunto mounts, oshigata SASE - \$1500 firm.
Contact:

- FOR SALE - Limited series of four Yoshindo Yoshihara blades, shirazaya mouted. #1-Hocho Masamune copy, 15cm, similar to original in Sato book, p.111-pl.67, signed Yoshindo saku - \$750; kogatana, 16.2cm, gold habaki, polished, signed Yoshindo saku - \$375; Tanto, 13cm w/9cm hi, signed Yoshindo - \$625; Tanto, 14.5cm, 9.7cm hi, signed Yoshindo - \$625. Postage paid. Make check of money order payable to Mokko Imports. First come/first served, no refunds. California residents must add 6% sales tax.
Contact: Mokko Imports,

- FOR SALE - Same' (handle skins), 50 on hand, excellent quality, \$25 - \$35; 100 shaku silk itomaki \$120. Also have some cleaning kits, sword bags, sageo and uchiko.
Contact: Arvind Rajguru,

- FOR SALE - Black sageo (Japanese), katana size, \$4.50/each pp or \$20/five pp. Gold plated seppa \$8/pr., all returnable.
Contact: Mark Fletcher,

- WANTED - Ainu swords and other Ainu items, including costumery, jewelry, wood carvings, etc. I have a few Ainu items available for trade.
Contact: Peter Bleed,

- WANTED - Complete set of English Token Bijutsu NBTHK journals.
Contact: Ed Hicks,

- WANTED - Immaculate copies of the following books: Joly's Sword and Same; Joly's List of Names and Kakihan; Nihonto Koza (all 10 volumes); Suzuki's Japanese Daggers; Tokyo National Museum Special Edition of Arms and Armor (catalogue); Niponto Art Swords of Japan - The Compton Collection; Inami's Nipponto.
Contact: Bob Dotson,

- WANTED - Hawley's Japanese Swordsmiths, vol.1 & 2.
Contact: N. Matthews,

- WANTED - Japanese helmets, bowls, full armors of quality. Large number of helmets wanted.
Contact: John W. Ward, Jr.

BUY-SELL-TRADE cont'd.

- WANTED - Wakizashi or tanto by Chikuzen Yoshimasa (Y0913) and Higo Dotanuki Munehiro (MU41); also a gendai by Yasumitsu (YA496) - note: Hawley indicates d.1935. that is in error - worked at least to 1945.
Contact: Arnold Frenzel
- WANTED - Tanto, aikuchi, carved from ivory/bone or stag antler. Prefer quality carving. Also ivory and lacquer tsuba by Shibiyama school. Would appreciate photographs of any such pieces for my research. Trade for fine netsuke, sword fittings, or will pay cash.
Contact: Chris Randall
- WANTED - Information leading to the location of a gendaito sold in the San Francisco area about four years ago. Blade is signed Shoshin Kobuse Kitae Masafusa Saku and stamped Shingane iri at base of nakago. Bo hi, black saya with sukashi tsuba. All leads appreciated. Also, I would like to buy gendaito by Gifu smiths.
Contact: Hank McGonagle
- WANTED - Someone to respond in the Newsletter, and share with all members the title or titles of books written in English that explain the Japanese language from the very beginning. I am very interested in Japanese items but I am also uninformed. I am not able to locate any in my area that can share the beginnings with me.
Contact: Marvin Cypert
- WANTED - Photographs showing swords being surrendered, "piles of swords" at collection centers, GIs with swords, any such WW2 photos of this nature. Will copy and return.
Contact: Ron Hartmann c/o the Newsletter

GENDAITO RESEARCH MATERIAL -

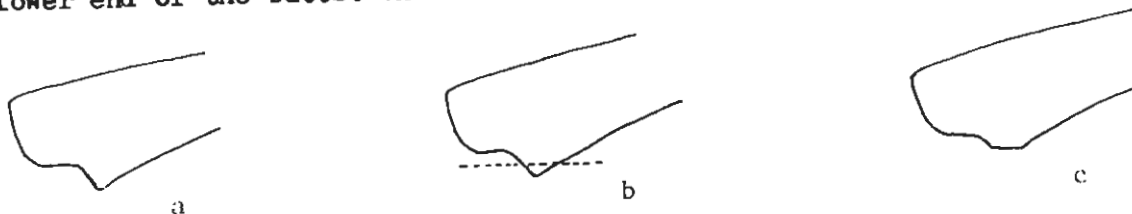
The members may have noticed that Richard Fuller and Ron Gregory, authors of Swordsmiths of Japan-1926-1945, have now joined our society. Their membership was encouraged by the suggestion that the membership might assist in their study of modern swordsmiths. Good, clear oshigata of gendaito along with specifics of each sword, and possible any particulars about the smith which might be known, would be greatly welcomed by these gentlemen. I am sure that they would appreciate hearing from our membership as new and interesting swords of modern vintage turn up. Their addresses are listed under "new members", this issue.

THOUGHTS ON MATCHLOCKS

Arn Slettebak

Anyone who has contemplated the shape of Japanese matchlocks must have wondered, as I have, why the lower end of the buttstock is so often flattened. This feature seems to have appeared quite early (at least by the late 1500s), persisted into the 19th century, and was widespread in geographic extent. This characteristic gives the buttstock a rather unusual look, since the otherwise smooth curves at the end of the stock are so abruptly interrupted. So, why is this feature so common? I don't really know, but I do have a theory (admittedly based on very little information) which I would like to present here for your consideration:

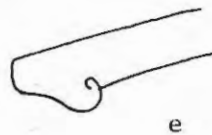
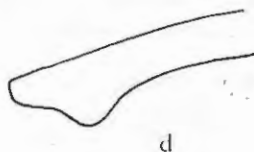
Perusing the figures in Shin-ichi Yoshioka's Collection of Antique Guns (the captions of which are in English), we find a photograph (fig.26) of the gun "brought by Portuguese to Lord of Tanegashima." On this gun, the lower end of the buttstock is not flattened but pointed, as in (a).



This stylistic feature seems to be typical both of Tanegashima guns, and of Satsuma guns made on nearby Kyushu (op.cit., fig.27). I expect that this point on the stock would be quite vulnerable to breakage. If broken, the wood would most likely split along the grain (dotted line in (b)), to produce a shape (c) which looks very much like the more widespread, flattened form which we are considering here. What if the first gun seen and replicated by a craftsman on Honshu was a well-used specimen from Tanegashima or Satsuma which had been damaged in the manner described above? The damaged, flattened buttstock might have already been smoothed down either intentionally, or worn down from use, so that the flattened area may have been interpreted right from the start as a stylistic feature to be copied. From that point (wherever it may have been), the art of gunsmithing must have spread like wildfire, with a number of local variations on the theme of how a matchlock should look springing up all over

Japan (most of them with a flattened buttstock). So there you have it, and you may take this idle speculation for what it's worth.

Apparently the flattened buttstock must have bothered at least some Japanese gunsmiths, such as Kunitomo Munetoshi, because he did produce guns with a rounded buttstock (as in (d)). For examples, see the Butterfield's catalog of The Jack Paras Collection (May, '81, Lot #386); and Yoshioka, fig. 76 (and fig. 49, illustrating a very similar gun by Yuki-nobu). Another variant may also be seen in Yoshioka, fig. 81; this is a gun made by Noda Hankei as a shrine presentation (e). Generally, it seems that rounded lower buttstocks are more common in carbines and hand cannons than in muskets or arquebuses (the latter two terms used interchangeably here).



While I have your attention, does anyone have information on: woods used in gunstocks and how to recognize them (I've read: persimmon, cherry, and kiaki (?) wood); and on how Japanese gunsmiths forged their barrels and cut the screw threads for breech plugs? Please let me know, or write a paragraph or two for the Newsletter. Lastly, has Volume 6 of Arai Hakuseki's Honcho Gunkiko ever been translated? This should be a source of some interesting information, as it deals with firearms.

1983-1984 SOCIETY BULLETIN -

A drive to publish the long overdue society Bulletin has taken hold of your editor (thanks to the R.B.Caldwell article on Shinkai in this issue). If perhaps two more scholarly articles can be found, this issue of the Bulletin will become a reality. Your contribution towards this end is urged! A number of members have responded with articles but the need is a continuing one, realizing the demands of the bimonthly.

Ron Hartmann - editor

MUSASHI (no) KAMI KIYOSADA

oshigata by R. Hartmann

As stated in Nihonto Newsletter (Vol.4 No.10, p.3), The vast number of swordsmiths working in Mino Province during the late kotō period came to almost a standstill during the shintō period. Apparently with the Tokugawa taking control of Japan during this time, many daimyo invited many of these swordsmiths to work for them in their own provinces. Because of this, one finds many Mino and Mino Seki smiths working all across the land during this period of history.

The style of Mino swords from this period tended to become impressive and very utilitarian in shape. This particular sword would fall into this category--simply a well made, handsome and rather masculine, utilitarian style sword.

Very little has been found on this smith. Three generations are listed in Hawley's Japanese Swordsmiths Revised (KIY422,423, 424). This same basic information also can be found in Minotō Taikan. Toko Taikan again lists the three smiths but this book does illustrate an oshigata of this particular mei. A value of ¥1,500.00 is given which would signify an average ranking for all three Kiyosada men. Their periods of working are given as Manji (1658), Kanbun (1661) and Genroku (1688).

This sword is signed katana-mei MUSASHI (no) KAMI KIYOSADA. It is in shinogi-zukuri form with ihori-mune. Its shape is rather wide and thick with the kissaki slightly extended and in a well-rounded fashion. Curvature is a shallow, even torii-zori (9mm). Blade length is 67.6cm (2.23 shaku).

The hamon is made in a medium wide midare with gunome mixed in (uneven pattern with mounded patterns mixed in). The yakiba is rather wide and made in nie. There is nie in sunagashi form streaking along the hamon with a trace of kinsuji here and there. There is abundant nie and ji nie splashing onto the blade. The boshi is almost full-temper with ko-maru return and a very long and extended kaeri. The tempering appears off and on all the way down the mune (muneyaki). The abundant nie could almost be called ara-nie at times, yet is made bright and crisp.

Forging appears to be a well worked itame with the shinogi-ji being worked in masame, typical for shintō Mino work.

The nakago is made rather long with slight sori and a very slightly rounded mune. File marks are in katte sagari (slightly slanting left). The end of the nakago is made in ha agari form. The signature is very well made in bold fashion.

In comparing this sword's signature with the one illustrated in Toko Taikan, one can see some differences in stroking along with a general similarity in style. Assuming the illustration is the mei of shodai, and judging from the "Kanbun shape" of this sword and the slight differences in the mei, it is assumed that this sword is by the nidai (2nd generation) smith. Other examples of signatures by this smith would be appreciated for further study of these different generations of this family.



COPENHAGEN COLLECTION UPDATE -

Over a dozen orders have been received for the two-volume publication, Sword Guards and Fittings From Japan - The Collection of the Museum of Decorative Art, Copenhagen. To those ordering, all orders will be filled. Books will be shipped from St. Louis by April 1st.

Latest word from Kodansha Publishing is that the U.S. supply of this book has been increased to 100 copies! This is good news in that it will allow more members to order a copy of this beautiful and important set.

Read all about this set of books in the January-February 1984 Newsletter. Price is: \$387.50 U.S. orders and \$412.50 for all Canadian and other foreign orders.

Send payment (US\$ only) to: JSS/US SUPPLIES

* * * * *

PENNSYLVANIA SWORD STUDY GROUP -

The Newsletter has been advised of the successful formation of a sword study group in the Philadelphia area. New members are welcomed. New members will have to meet the approval of the current membership. Dealers are to be excluded from the group in order to maintain the scholarly intent of the study group. Merchants have been known to lead astray more than one local study group in the past. It is the intent of this study group to protect its membership from this potential problem. Two officers have been elected; Bruce Kowalski-secretary and John White-treasurer.

Anyone interested in joining this study group should contact the secretary, in writing, expressing this desire.

Contact: Dr. Bruce Kowalski

* * * * *

REQUEST FOR INFORMATION -

Ron Gregory is asking the membership to assist in locating background material on a GENERAL TAKAHARA. His name appears on a special-order gendaito recently purchased from Christies in London. Anyone knowing of the history of this particular sword or any facts on General Takahara, his service, etc., anything at all--please contact Ron. An oshigata of this blade is on the following page.

Contact Ron at:

於 NI OITE
相 SHŌ-
武 Dict 2241
台 BU.
下 Dict 51
DAI-
Dict 848
HA.



NI OITE. 應 昭 SHŌ-
TAKE- 竹 和 WA.
HARA. 原 + JŪ.(10)
SHŌ- 將 七 SHICHI.
GUN. 軍 (7)
年 NEN.
MOTOME. 需 + JŪ.(10)
KURI- 栗 一 ICHI.(1)
WARA. 原 月 GATSU.
AKI- 昭 吉 KICHI.
HIDE. 秀 日 NICHU.
SAKU. 作
KORE WO. 之



Dict 152
HA (blade) 刃
IMADASHI 未
Dict 173
TORI 取
Dict 2699
上 AGERU
Dict 798
NAKA- 中
YAMA. 山
HIRO- 博
MICHU. 道
TAMESU 試
Dict 4381
KORE WO 之

NI OITE (in accordance), TAKEHARA, SHOGUN (general),
MOTOME (request of), NI OITE (for), SHOBU (military councillor)
DAI (his honor).

KURIWARA AKIHIDE SAKU KORE WO (Kuriwara Akihide made this)

SHOWA JU SHICHI NEN JU ICHI GATSU KICHI NICHU (A lucky day,
November 1942).

HA (blade), IMADASHI (desirable) TORI AGERU (accept), NAKAYAMA
HIROMICHI, TAMESU (tested), KORE WO (this).

Any further research on this sword and General Takehara
will no doubt prove most interesting. We will look
forward to reading more of this at some future date.

1984 ELECTION RESULTS -

Approximately 30% of the members voted during the election of officers and directors which was held during February. Many thanks to those who took the time to return their ballot. The new names on this roster of officers and directors reflect the growth of the society and the building of interest in some areas of the country often neglected in the past.

Mr. Clarence Siman volunteered to count the ballots this election. The following letter details this event and tabulates the results by individual names. Many thanks to Clarence and his wife Gerri for their time and effort.

TO: JSS/US MEMBERSHIP

FROM: Clarence Siman (Past-Director...'Has-Been' Sword Collector...Part-Time Pervert)

Will state for your information that on Monday, Jan. 16, 1984 at 23:30 hours, I was sitting in my basement, on a chair, underneath a blanket with a flashlight, reading a XXX rated book, when I heard the telephone ring. Thinking it might be a sword-lead, I threw off the blanket, fell from the chair, ditched the book and flashlight in the wash machine and ran upstairs.

The voice on the line said "HI CHUMP" and I it was my friend, Dr. Peter Bleed, Ph. D. WAS I THRILLED??? or WAS I THRILLED??? I've known Peter since Puberty, and its always great to talk to him long-distance, WHEN its on his dime.

The voice then intoned..."Clarence, based on your LIMITED education, ALLEDGED honesty, SUPPOSED integrity and 23 years on the Police Dept. during which time you've been charged with GRAFT & CORRUPTION, but never convicted, would you utilize the facilities on your premises for the accumulation, tabulation and totalization of the ballots in the forthcoming Society election for Officers and Directors"

Because I KNOW academic language and love word-games, I replied..."HUH". In reality the only words I recognized were GRAFT & CORRUPTION. I wish this guy would cuss.

In any event, I agreed and the following transpired: When the first few ballots arrived, the envelopes were opened, because it took a few days to ascertain a ballot from a bill. The in-coming envelopes were left sealed, but placed in a ballot box, (an empty Budweiser case...afterall, this is St. Louis, and Bud is the KING of beers)

Out of the "752 registered members" we received a TOTAL of 224 ballots: there were (195) from the U.S. and (29) from foreign countries. Tabulated as follows: (9) Canada (8) Austrailia (2) EACH from Switzerland, England, West Germany and New Zealand..... (1) EACH from Hungary, Sweden, Brazil and Japan.

METHOD USED FOR TABULATION OF VOTES: We listed ALL the names on a 18" x 24" piece of white, cardboard, just as the names appeared on the ballot. Except for the first few days, ALL envelopes were left sealed, and as the election closed Feb. 15, and we waited until Feb. 29, as I thought that was fair for any Lost or Foreign Mail to arrive.

At that time I gathered my clan for the Grand Opening, as the St. Louis member who had agreed to help in this tedious task found it necessary to take a trip, WITHOUT SO MUCH AS A PHONE CALL.

On that date the vote counting was started: A handfull of envelopes were taken at random from the box, as each envelope was opened both the envelope and ballot were numbered..... starting with #1 up to #224. The four vertical lines and one diagonal line method of counting was used... (1) line for each vote: ||| = 3 |||| = 4 ||||| = 5

The ballot was then re-placed in the original envelope, and the next envelope taken.....

*** ELECTION RESULTS BY NAME--VOTES RECEIVED ***

FREEMAN..... 229	WYSOCKY.....231	JENSEN.....101	SMITH, L.....110
MILLER..... 79	BIRD, C.....90	IMHAUSER....73	HOSTLER.....158
OKA.....142	DUNN.....156	LEWERT.....183	QUIRT.....164
MUPTHA.....204	YANG.....174	SHIBATA.....179	SAUNDERS.....141
HARTMANN.....216	BURG, M.P....113	COLEMAN.....164	HARTLEY.....252
			BLEED.....256

TOTAL TIME TO TABULATE VOTES: (8) hours.....The envelopes w/ ballots and tab sheet were given to Ron Hartmann, pending final disposition of this election.

1984 SUPPLY LIST -

An up-to-date revised supply list was intended to be mailed out with this issue. Unfortunately, there has been no time to complete this new list. Continue to use the 1983 list at this time and try to remember the new, unlisted items mentioned in the Newsletter during 1983.

TSUKAMAKI (HANDLE WRAPPING) -

John Grimmitt is offering a handle wrapping service at very reasonable prices. A variety of colors and styles are available from \$45 to \$100, depending on type of cord and handle. Gold and silver plating for habaki is also available. For a flyer on these services, contact:

John Grimmitt,

LAZER VIDEO DISCS SUPPLIER -

John Pettibone advises us that there is a company in Boston which sells LazerVideo-discs direct from Japan. Their catalogue lists movies from Japan in Japanese under the subject headings of music, documentary, How To, Games, Educational and adult films. John felt that a number of our members own lazer disc machines, and this is the only source of Japanese material in the states.

The company address is: The Instant Replay

Pioneer Laser Disc Catalogue sells for \$3.00

A WORD OF CAUTION -

The Newsletter has received at least a dozen complaints in the last six months pertaining to the business practices of one individual (company). Although we can not publically advise our members of such individual tactics, we can stress that members "ask around" before sending money off people. If the individual or company has a reputation--good or bad--it will quickly surface by asking your fellow members.

NEW ENVELOPES INTRODUCED -

Members in America and Canada will notice the new style envelopes being used for the mailing of the Newsletter. Hopefully this will insure that our publications arrive via the First Class Mail which we are paying extra for. Hope it works!

- NEWSLETTER DEADLINE -

MAY 19th

All material and ads intended for inclusion in the next issue of the NEWSLETTER must be in the hands of the Editor by the above closing date.

'JAPANESE ART SWORD POLISHER'

KOTOKENKAJIHARA

刀劍研師

梶原皇刀軒

福岡市西区城西三丁目1番18号

電話 092-851-9221

Frederick's

FOR SALE: Japanese, German, U.S. Swords & Daggers. Over 90 Japanese Samurai Swords, SWORDS-TANTOS-WAKIZASHI-POLEARMS-ABUMI-ETC. Over 400 items offered. 6 catalogs. \$3.00.

Swords and Military Antiquities



K.E. SKAFTE Nykobing. F. Denmark

After 20 Years of serving collectors and museums the world over with selected reference books we maintain international reputation for good personal service and secure parking.

One of our 5 specialities is books on Japanese Arms and Armor. Ask for catalogue J. when you wish to try us. We are not particularly cheap, but you can depend on us.

Bushido

Japanese Arms

ARMOR & ARMOR OF ANCIENT JAPAN: An Historical Survey.
Los Angeles 1964. Municipal Art Gallery.
Useful reference on swords & armor. Bibliography,
glossary. b.w. photos. Wre.. spiral binding. Mint.

50

The above book selling through book dealers at \$50.00.
Bushido sale price \$6.50 - and we pay the postage.

45 books on hand. First come, first served while they last.

This ad I ran in Vol. 16. No. 1 and still have a quantity on hand. This was a catalog of a show 20 years ago, so everyone should have it in their library. Many of the exhibitors have died, totally got out of collecting, or sold off portions of their collections so for this reason many items are in circulation, possibly in your collection.

Tsuba, Fuchi/Kashira. Menuki and Kozuka boxes available.
Kiri wood with beveled edges, cushion inside, excellent quality.
We pay postage to North America. \$8 each

Polishers uchiko available \$22 Postage paid to N. A.
Just recently processed two years of uchiko accumulation
(see Bushido Vol. 1, No. 4, pg. 13)

Watch for our ad in the March-April issue. We will have a full line of sword collectors' needs at reasonable prices. Decide now what you will need so you can order early and not miss out.

Kashu ju F/W Nagatsugu 16" naginata with black lacquer pole
kin nashiji cover, fully polished, ubu nakago, togari midare hamon,
no kizu or chips, kitae ware in omote hi \$1500

Just in!

Tosa Yoshimitsu voroi doshi
22 cm., hoso sugu ba, no kizu, full polish
Aikuchi koshirae with kozuka \$1000

Bushido magazine available

All 9 issues \$90

A quantity on hand but orders come in daily so order now so you won't miss out later.

Samurai woodblock prints bought and sold.

Wanted: Korean and Annamese ceramics. Will trade swords for the above.