Japanese Sword Society of the United States, Inc.

NEWSLETTER

Volume 16 No. 5 **September-October 1984**

SOCIETY MEETINGS HELD IN CHICAGO -

ANNUAL MEMBERSHIP MEETING - In an effort to get back on-track once again by fulfilling the obligation of an annual open meeting, a general membership meeting was called on Friday evening, the 5th of October, 1984, at the Token Study Group sword show in Chicago, Illinois. Chairman A.Z.Freeman officiated at the meeting. Each committee, appointed specific responsibilities earlier this year, was asked to comment on goals and progress made towards these goals.

Membership Committee: (A.Z.Freeman commenting in the absence of a chairman.) Topics discussed included membership development and the advertising of the JSS/US to the public. The ousting of undesirable members who have seriously violated ethical standards of the Society was also discussed.

Publications Committee: Mel Oka is head of this committee and talked about proposed short term and long term translation and publication projects. Of primary importance was the contracting of reliable translating services in Japan and outside of Japan.

Meetings, Exhibitions, and Shinsa Committee: Bob Coleman has the chairmanship of this committee. Bob stressed the need for the involvement of more of the general membership in the loaning of material for exhibit. Traditionally, it has been the "old guard" who comes forward with material for exhibit. It would be very desirable to involve more people in future efforts. Bob also asked that the membership offer suggestions as to what type of exhibits would be of interest in the future.

Finance Committee: Arnold Frenzel, in charge of this committee, discussed the need for directing our funds towards worthwhile projects. Aims set down by this committee will be formulated and included in a future Newsletter.

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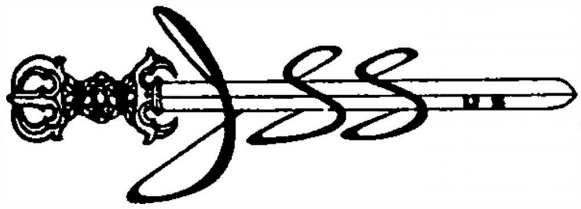

The Japanese Sword Society of the United States is registered with the State of California as a non-profit organization for the appreciation and advanced study of the Japanese art sword and related fields of interest.

OFFICERS

A.Z. Freeman, Chairman
Mel Oka, Vice Chairman

Gary D. Murtha, Secretary
Ron Hartmann, Treasurer

DIRECTORS

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,

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.**

MEETINGS cont'd.

General discussion from the floor included a lively exchange of comments regarding questionable advertising and appraisal practices, the problems encountered with translating the Fujishiro books, ethics in general with regards to the Society, and the need for a new Bulletin editor. The meeting lasted about an hour and was closed in a jovial manner with the presentation of a "special" plaque given to A.Z.Freeman, by "friends". Minutes of the meeting were kept by Ron Hartmann, for file.

OFFICERS AND DIRECTORS MEETING - A rather lengthy and productive meeting of officers and directors was held on Saturday afternoon, October 6th. Saul Ploplys, TSG secretary, was also in attendance to report on Token Taikai '84 results.

A financial report was given to the JSS/US treasurer for TTK '84 by Saul. The event was very successful and resulted in a profit amounting to $11,974.15. These remaining funds after expenses were divided equally between Token Study Group and the JSS/US. A check amounting to $5,987.08 was handed over to your treasurer and has since been deposited in the Society accounts.

The problem of what to do with the display cases used during TTK'84 was discussed. It was decided that ownership of these cases remain a joint-ownership between TSG and JSS/US and that they be kept in storage and made available for use at future events.

Much discussion was had regarding the financial status of the society. Basically, it was decided that these funds be put to work as soon as possible by initiating translation and publication projects. After many lean years, the JSS/US is at last in a good position to spend on such worthwhile projects. Some very positive steps have already been taken by the various committees with regards to this educational spending which will hopefully result in tangible projects in the near future. (An improved Newsletter and the revival of the Bulletin will be two positive results of this funding.)

The meeting was most productive and the results of of the discussions are now in the hands of the committees for implimentation. Minutes of the meeting were kept by Gary Murtha, for file.

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BULLETIN EDITORSHIP -

As noted in the above report, it is the intent of the Publications Committee to revive the Bulletin as the official journal of the Society. It would be an occassional publication and would be restricted to extensively researched and scholarly material.

At this time it should be mentioned that the first step towards the revival of this journal is to appoint an Editor. Volunteers having the desire and ability to handle this position, or members wishing to nominate a qualified member for this editorship, should do so by contacting the Publications Committee chairman, Mel Oka,

NEW MEMBERS -

Welcome, to the following new members:

Kenneth R. Chin,
Gil Hibben,
Gregory A. Kloepfer,
Randal Rhodes,
Clarence Geier,
Torrence J. Cury,
Jonathan J. Gift,
C. J. Polain,
David Halprin,
M. Iannatto,
Edward G. Mundy,
Martin Zalonis,
David Farrell,
Tim Gift,
Ken McDowell,
Nick J. Novaleski,
Keith G. Schneider,
H. E. Davey,
Mutsuo Kasai,
Johnny P. Gipson,
Anthony S. Thomas,
Hal Perry,
John W. Booth,
Son H. Ho,
Louis V. Diodato,
Milton C. Knarreborg,
Daniel McCubbin,
A. Blackwell,
Shigeki Umemoto,
William L. Dodge,
Ralph Lowery,

Robert J. Lapen,
David Lee,
Steven Colton,
Fred Fimio,
Leo M. Monson,
Penny J. Rogers,
Mel Oka
Terhune J. McGrath,
NOTE: IF ANYONE IS RECEIVING TWO COPIES OF MAILINGS, PLEASE ADVISE

THE NEWSLETTER EDITOR IMMEDIATELY.

PHILADELPHIA AREA TOKEN KAI -

The Philadelphia Area Token Kai, a local branch of Nippon Token Hozon Kai, has produced their first two scholarly papers since their organization earlier this year. The initial paper is entitled, "Study of Hizen-tō", completed in May, was recently followed by an equally impressive paper entitled, "Study of Yokoyama Bizen-tō". The group is to be commended for their fine presentations, truly well prepared, scholarly research papers.

A membership fee and a subscription rate for non-members has been established by the group. Dues will be $20 per year for those who are members of NTHK. Non-members (NTHK) may subscribe to the publications for $25 a year. They anticipate publishing a minimum of four papers annually. These fees will hopefully support new research that, to date, has not been possible.

Arrangements are being made with the JSS/US for the publication of selected papers through our Bulletin. The intent being to help revive our Bulletin through such scholarly content, and assist in the distribution of this research material through our membership.

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NORTHWEST STUDY GROUP FORMED -

A common interest in the Japanese sword has held together a small group of connoisseurs in the Seattle area. Promoted and organized by Steven Frankfort, the study group, calling itself the Northwest Token Kai, has been meeting monthly since January of this year. The approach has been scholarly in nature. Areas of emphasis include the sword, gaiso, and works of art, as well as the casual sharing of diverse interests and enthusiasmns related to the samurai.

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MID-YEAR FINANCIAL REPORT GIVEN TO COMMITTEE -

An up-date of the financial status of the society was given to Financial Committee chairman, Arnold Frenzel per correspondence dated August 12th. Since no report was given to the membership earlier this year, it was felt that an up-date should be printed as general information at this time. Several new items have been added to this financial report since August, and are also listed here at this time. A more formal Treasurer's Report was intended for 1983, with the help of an accountant, but this never took place. If all goes well at the end of this year, formal accounting help will be gotten in order to make a more correctly tabulated and broken down report.

REPORT cont'd.

1983 TREASURER'S REPORT

Cash on hand 1/1/83	Savings Account	$10,314.14	
	Checking Account	166.98	
		$10,481.12	$10,481.12
Income	Dues*	$14,031.80	
	Supplies	21,611.83	
	Ads	981.00	
		$36,624.63	$47,105.75
Expenses	Printing	$ 3,959.12	
	Postage	7,483.85	
	Supplies resale	12,440.20	
	Clerical	1,539.60	
	Miscellanious	2,851.79	
		$28,274.56	$18,831.19
Cash on hand 12/31/83	Savings-daily	$ 4,340.19	
	Savings-cert.	11,166.39	
	Checking	3,324.61	
		$18,831.19	

*This is an approximate amount of dues received during 1983.

Nihonto Newsletter Reprinting

A total of (202) copies were printed with the last copy sold and sent out in May. Gross expenses amounted to approximately $14,434 which included $1,500 paid to Albert Yamanaka. The society profit realized amounted to approximately $2,556. The fee to Yamanaka was a percentage of the gross profits realized.

Society Bulletin

No Bulletin was printed during 1983 and therefore no expenses realized.

Token Taikai '84

Some TTK'84 expenses are reflected in this accounting for 1983. The initial payback (seed money) has already been paid back to the society from TTK'84 at this accounting.

Token Taikai - The initial seed money given to TTK'84 and expenses have been reimbursed to the JSS/US. This amounted to a total of $1,737.99 gross. (noted 1983 TR)

Profits realized from TTK'84 have been divided up between Token Study Group and the JSS/US. Our share of these profits amounted to $5,987.08.

Supplies Inventory - An inventory was taken of supplies on hand at the time of the switchover to Ken Wichmann. A total of $18,664.50 (retail value) inventory was turned over to Ken. An inventory of $3,573.00 was left in my hands for sale at shows (of which $1,068 was sold in Chicago at the TSG show).

Obviously, the JSS/US is very well off financially at this time. The lack of a Bulletin printing during 1983/84 and of course the share of profits from TTK'84 boosted these figures considerable. It was decided during the Officers/Directors meeting in October that we must spend some of this money on translating and publication projects. The Publications Committee is in the process of formalizing plans for such expenditures. With good control on spending the Society will be able to make some great strides towards sword study in 1985.

16TH ANNUAL TOKEN STUDY GROUP JAPANESE SWORD SHOW

The Token Study Group annual fall sword show was held the weekend of October 5th at the Ramada O'Hare Inn, Chicago, Illinois. Attendance was down a little this show, no doubt due to the activities of Token Taikai '84 last summer. However, a nice crowd did attend and it was a very enjoyable event.

Long-time member, John Ryan

No special lectures or exhibits were arranged for this show, primarily because everyone was rather "burned out" from the demands of Token Taikai '84 this past May. More educational activities will be planned for next year's show if things go as they are expected. The JSS/US may take on this reponsibility, making arrangements for a good educational exhibit and some related lectures. It was decided at meetings of the JSS/US and TSG to retain joint-ownership of the many display cases used during TTK'84 for this purpose. Certainly, a good use of our funds.

A general membership meeting, the Annual Meeting of the JSS/US, was held on Friday evening, following a most enjoyable Japanese meal at a local establishment. The results of this meeting and the Officer's/Director's meeting held on Saturday are covered elsewhere in this issue. Some positive steps were taken by the Society, the results of which will hopefully be evident to the membership in the very near future.

A few good swords and fittings were available at the show, but in general the quality of items offered were by and large average in quality. It is very hard to report on this aspect of any show, for your editor, because it would take someone who is more active in the buy-sell-trade end of a show. Perhaps it would be good to locate an individual to provide a more constructive "report" on just what was the trend of future shows.

Tom Winter and Joe Florest

Mel Oka, A.Z.Freeman and Bob Coleman

A complimentary table was again presented to the JSS/US for the sale of sword supplies. Those attending utilized this opportunity to purchase books and other supplies to the tune of over $1,000 in gross sales. It is the profits of these sales and the mail order sales throughout the year which make it possible to keep our membership dues down to a very reasonable level, and to build funds for future projects as planned by our various committees. Our appreciation to the TSG for cooperating with the society in this service.

One trend of the shows of today, thinking back to the shows of six or eight years ago, is that they have become a Friday, Saturday show rather than Saturday and Sunday. People seem to be on hand early Friday, to get things rolling, with most table holders closing up shop and leaving the show by very early Sunday morning. It would seem advisable to re-adjust schedules to accommodate this trend, opening the showroom on early Friday if at all possible. This could present some problems with the hotel, but it is worth consideration.

Bob Coleman, Hiroshi Kaneko, and Ted Wysocky (looking good after his recent recovery from surgery).

A few observations were made with regards to the mishandling of swords. Apparently it is again time to start reminding people of proper sword etiquette once again. Another problem heard at the show was that a new collector, attending his first show, was rather rudely treated by a few tableholders. We need to remember to welcome and encourage new collectors, not discourage them with a brush-off. Perhaps we should all try to improve our manners, on both sides of the table. Just a reminder.

All in all it was a very enjoyable sword show, if not by finding that "lost treasure", then by seeing old friends and enjoying good conversation for a weekend. Many thanks to TSG for giving us this opportunity.

COMMENTS OF "AN INTERESTING AKIHIRO SWORD" -

In the July-August issue of the Newsletter (Vol.16 No.4), I read, with interest, the article by Earle J. Stone about his sword.

Although old sayagaki can make interesting reading, if unsigned by a noted appraiser, they seldom reflect what is actually encased. This sword is described as being o-suriage with original horimono. The forging is of masame with narrow suguha temper line. The article goes on to say that the sword "does meet the criteria of the Soshu man." In actuality, there could be nothing further from the facts. Soshu Akihiro forged blades in an o-itame, which in no way can be confused with masame forging. His swords were tempered in either o-gunome or hitatsura, both of thick nie. From the oshigata, which is difficult to judge from, the nakago appears to have been slightly shortened. If so, it is likely that this was always a mumei blade and the mekugi-ana is original. If this is the case, Akihiro's mei always was to be found by the mekugi-ana. If this blade was greatly shortened, the horimono is definitly later, as the hi would have appeared in the middle of the blade. From Mr. Stone's description, the wakizashi is likely Yamato or Uda in origin. However, it definitly could not be Soshu work! I am writing this article in the hope that future articles such as this be more carefully edited, so as not to confuse the novice student.

Robert A. Coleman, Jr.

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EDITOR'S COMMENTS -

A number of suggestions have been received this year with regards to the quality of content, and the quality of appearance of the Newsletter. The Publications Committee will address these suggestions in due time, resulting in an improved publication. However, a few comments with regards to what is published should be made at this time.

It is the intent of the Publications Committee that the bi-monthly Newsletter remain a "member's publication", whereas the Bulletin will be our formal society "journal", an occassional publication of a more formal nature. It should be noted that a Bulletin editor is still being sought.

Material for the Newsletter will occassionally be of the nature so as to require further comment, as given above. The nature of our organization, being a volunteer society without any "paid staff", prohibits the desirable editing often requested. Such "editing" is up to the membership through follow-up comments such as Mr. Coleman has provided. Such commentary is both interesting and educational. The possibility of follow-up commentary will, but should not, discourage would-be authors. We, as sword students, should be open to constructive criticism, as it helps us grow. This editorial comment really deals with the question of editing. Pure "editing" is just wishful thinking, as we operate today. Hopefully the membership will understand this and assist in "editing" by making comments to the Newsletter editor to point out both minor and significant problems in editing judgement.

MEMBER'S LETTER -

The following letter has been received from Drew Pritsker of Dallas area. Drew's letter points out the fact that we often neglect the basics of collecting. Realizing our growing membership, we "old timers" should not forget the plight of our newcomers. Drew's letter reads, in part....."The majority of the JSS/US publications do not help the member who is just starting to collect or study. The majority of the articles presented are either on the esthetics of collecting or Albert Yamanaka's reprints. No articles are presented on care and repair, storage, recording, and especially pricing." Drew goes on to say, "...Articles on these problems would be appreciated."

Drew is correct in his complaint. Too often those who contribute material for publication neglect the novice when it comes to material. Our long-promised "Sword Care" booklet has again died (a suggestion for the Publications Committee). We should remember to write and print some basics of collecting, care, study; subjects we who have been around awhile rather take for granted. To initiate some material on these basics, the following article is presented.

SOME HINTS ON CLEANING TSUKA AND KODOGU -

Cleaning a tsuka - I have found that one can safely clean a tsuka by using a soft toothbrush and mild hand soap, and limited water. Quickly, soaping the toothbrush with mild soap, "scrub" the tsuka in a thorough but quick manner. Old "dirt" will easily come off without extended cleaning. To rinse the soap, again use only the toothbrush to "wisk away" the soap without "soaking" the tsuka. Once cleaned in this manner, allow the tsuka to dry while put back in place on the nakago. If allowed to dry on the nakago, it will not shrink, but will hold its form while drying. If rinsed under a faucet and soaked in water, it will shrink, usually, to the point that it will not at all fit the nakago, once dried.

Cleaning fittings - The above method of cleaning also applies to cleaning soft metal menuki, fuchi-kashira, tsuba, or any other kinko fittings. The use of "mild" soap, quickly rinsed, is of utmost importance. I well recall soaking some shakudo menuki in strong dishwashing detergent for a couple of hours, only to return to some "bright copper" menuki!...a sad experience! The key to this is as always, clean with moderation--use mild soap (Ivory, etc.) and rinse it well immediately after a soft (moderate) scrub. Another recent discovery was as follows. While cleaning some new shakudo menuki, with mild soap, and at the same time cleaning my daughter's class ring in household ammonia, it was my thought to clean some gold overlay (utori) fittings in ammonia, since ammonia does clean gold without harm. To my horror, it was quickly realized that ammonia will attack copper (the base overlayed by the gold utori). Some mint gold fittings received some minor damage by this chemical reaction--a lesson--do not clean fittings with ammonia unless pure gold or silver.

Almost every occassion of causing damage to a sword through cleaning, speaking for myself, has come from haste and impatience.

NL Editor

ヒューストン刀剣会

HOUSTON TOKEN KAI

SWORD SHOW

Feb 2 & 3 1985

Sheraton Crown Hotel

Houston Intercontinental Airport

THE HOUSTON TOKEN KAI ANNOUNCES IT'S 2ND ANNUAL SWORD SHOW. TO BE HELD AT THE SHERATON CROWN HOTEL, 15700 DRUMMET BLVD. THIS SHOW IS BEING ORGANIZED WITH YOUR CONVENIENCE IN MIND. THE SHERATON IS JUST A 5 MINUTE DRIVE FROM THE HOUSTON INTERCONTINENTAL AIRPORT (FREE LIMO SERVICE PROVIDED BY THE SHERATON). TWO LOUNGES AND RESTAURANTS, INDOOR AND OUTDOOR POOL AND WORKOUT ROOM IN THE HOTEL SHOULD MAKE FOR A VERY RELAXING WEEKEND. FREE LIMOUSINE SERVICE IS PROVIDED TO AND FROM THE GREENSPOINT SHOPPING MALL LOCATED JUST 10 MINUTES AWAY. NUMEROUS FINE RESTAURANTS ARE WITHIN A FEW MINUTES DRIVE.

Date: SAT. FEB.2 AND SUN. FEB.3, 1985 9 AM TO 6 PM. SET UP 8 PM FRIDAY. ARMED SECURITY GUARDS ON DUTY FRI. & SAT. NIGHT.

Place: SHERATON CROWN HOTEL-FOR ROOM RESERVATIONS CALL 1-800-325-3535. RATES ARE $45.00 FOR A SINGLE OR DOUBLE. WHEN YOU CHECK IN BE SURE TO MENTION YOU ARE WITH THE HOUSTON TOKEN KAI.

Cost: FOR THOSE REGISTERING BEFORE JAN. 10TH. EACH 6'-TRADE TABLE IS $40 FOR THE WEEKEND. AFTER JAN.10TH - $50. NON-TABLE HOLDERS ENTRANCE FEE IS $5.00.

THIS IS A BUY-SELL-TRADE SHOW AND WILL BE ADVERTISED LOCALLY AS OPEN TO THE PUBLIC ON SATURDAY AFTERNOON AND SUNDAY.

For table reservations write:

GORDON F. BAILEY

For more info. call:

COOKIE DAVENPORT GORDON BAILEY

For room reservations call 1-800-325-3535.

SWORDS OF THE SAMURAI -

An impressive exhibit of swords, fittings, armor, woodblock prints, bonsai, has been assembled from public and private collections in the Northwest and is presently on tour in Washington state. Tour dates are:

Sept. 1 - Oct. 28, Bellevue Art Museum, 301 Bellevue Square, Bellevue, Washington 98004
Nov. 10 - Jan. 3 (1985), Whatcom Museum of History and Art, 121 Prospect St., Bellingham, WA 98225
Mar. 25 - Apr. 29, Sheehan Gallery, Whitman College, Walla Walla, WA 99362

A catalogue is available. Contact Arn Slettebak or Sam Saunders (see membership roster), or the museums, for particulars.

AN INTERESTING ARTICLE FROM AUSTRALIA -

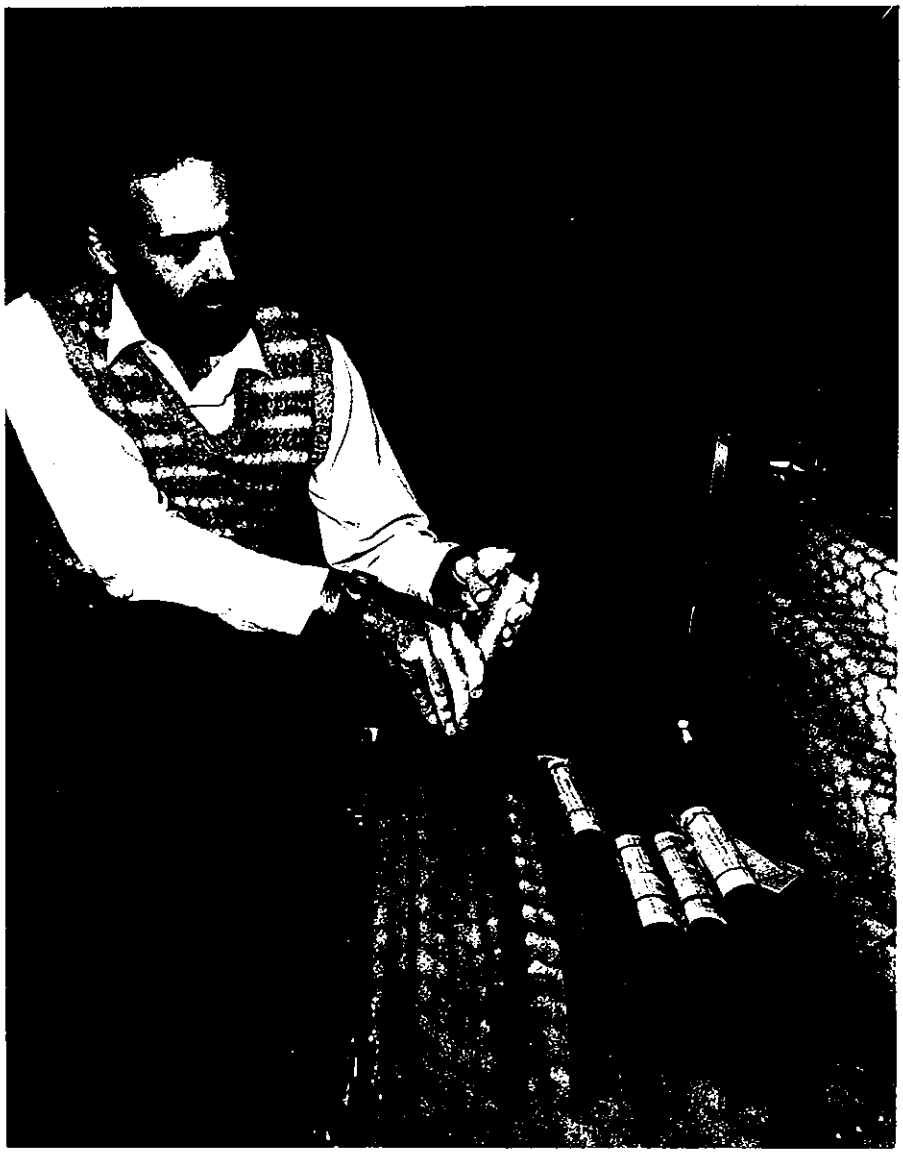
The following article, as originally printed in the Australian War Memorial Newsletter, as noted, was sent in by Major I. N. Brookes of Balmoral, New South Wales. Major Brookes felt the membership would enjoy reading this material which pertains to the restoration of swords in the Memorial's collection.

Japanese surrender swords

Nine rare and historic Japanese samurai swords from the Memorial's collection were sent to Japan for repolishing late in 1983. The swords were repolished by master sword-polisher Kotoken Kajihara of Fukuoka on the island of Kyushu, and returned to the Memorial in April. They will now be housed at Mitchell Annex until arrangements can be made to have them displayed at the Memorial.

Over the last two years the Memorial has restored seventeen blades of high quality and considerable age. The oldest sword dates from the twelfth century while the most recent, a gift by the Emperor of Japan to General Imamura, was made by the imperial sword-maker in the second decade of the twentieth century. The Memorial possesses one of the finest collections of samurai swords in Australia in terms both of quality of manufacture and restored condition. Five of its total of fifty blades have been awarded the highly sought-after certificates of excellence given by the Society for the Preservation and Study of Japanese Art Swords based at the Sword Museum in Tokyo (*Nippon Bijutsu Token Hozon Kyokai*). Only swords of the very highest quality are honoured with these certificates.

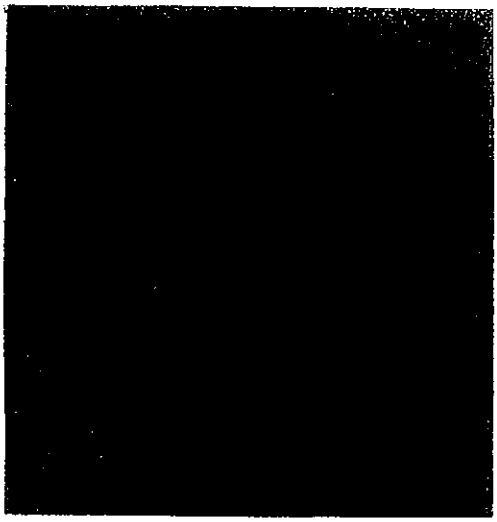
The Memorial's swords were received at surrender ceremonies at the end of the second world war. Amongst those repolished were swords surrendered by such senior Japanese officers as Vice-Admirals Kamada and Samejima and Generals Adachi, Imamura, Kanda, Yamamura and Mano.



Mr Jim Heaton, the curator of military technology, unpacks Japanese samurai swords recently restored by a master craftsman in Japan. The Australian War Memorial has the largest collection of Japanese ceremonial swords in Australia. Most were handed over in surrender ceremonies at the end of the Pacific war.

Australian War Memorial Newsletter
No. 43 May 1984

A SELECTION OF INTERESTING IRON -



Tsuba, signed "Jirōtarō Naokatsu". Iron base worked in mokko shape with rim worked up by hammering. Design of "plum blossoms" carved in kebori fashion. 85mm x 82mm x 3mm (rim is 5.5mm). Tokubetsu Keicho origame. This would be the work of shinshintō swordsmith, Jirōtarō Naokatsu, shodai, son of the famous swordsmith Naotane. Apparently Naokatsu was rather fond of making tsuba as one sees a good number of them in the books. The lightly carved kebori style "plum blossoms" seems to be very typical of his style as are the prominent "iron bones" which appear on the rim and surface of many of his tsuba. This example is not one of his most powerful tsuba but is a rather representative example for the man.

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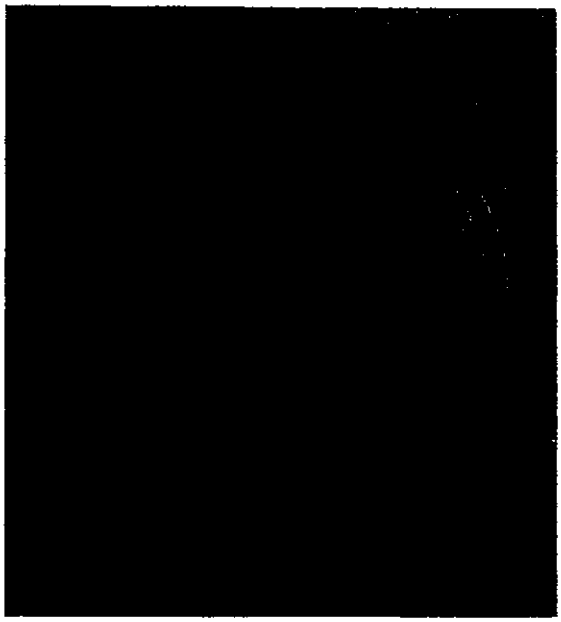
Tsuba, signed "Kunihide". Iron base worked in six-sided mokko shape. The design is of "drawer pulls" and concentric circles carved in kebori fashion using a round-ended tool to form a dished carving. The plate is thin and is lightly treated to show up the mokume forging of the plate. 83mm x 80mm x 2.5mm thick. This appears to be the work of the shinshintō swordsmith Kunihide, one of the many Masahide students of the time. Again, the smith tried to capture the powerful treatment of iron of the old days, and did indeed creat a rather pleasing tsuba of good character. Kunihide was a smith of rather average rating and although recognised as a good smith, never gained any great fame. The treatment of his tsuba seems to capture the mood of the "Kamakura-bori", correct me if wrong.



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In the process of working up this article, once again it has become very evident that we students must pull our refence material together into some quick-reference form. What a frustrating process it is to try and recall some characteristic or shape, by name or originator, only to spend an hour frantically searching one's library. The plight of the student brings to mind the need for us to pursue the need for our indexing program of several years ago. Surely this problem is not the unique problem of your editor. Consider this simply a little "food for thought" as to what direction we should aim our efforts for the future. A lot of this indexing has no doubt already been done by individual members--if so, please speak up.

IRON cont'd.

These two tsuba are shown together because they show the use of good Tembō school iron plate. According to Bob Haynes (Haynes Ltd.), it was the popular practice of the inlay artists to use the well-forged, irregular surfaced Tempō plate as blanks to work on. The irregular surface provided a challenge to the inlay artist. By his use of this difficult base material, he could show his abilities to his public. Two types of brass inlaywork is represented by these

two tsuba, the more common wire inlay, and the apparently more difficult work, suemon or plate inlay. The left tsuba is a thin base, irregular surfaced and with "hot stamped" characters randomly placed on the surface. The inlay, done in two sizes of brass wire, depict the double-circle mon as used by a number of old families. The other tsuba is thicker, but again typical Tempō treated surface, and depicts the "radish", with a large inlay surface in brass attached to the iron base. It has been read that when inlaying such large areas of brass, that pitch was used to adhire it to the surface. It would be interesting to see just how these artists-of-old managed this feat. It is interesting to note that the Tempō plate on both of these examples has the same, rather "well-rounded" hitsuana, in an almost "drilled out" fashion--probably typical of mass-produced plate, a "blank" sold to the various tsuba shops of the time. Both of these date from around the Momoyama/early Edo period, the first tsuba being thinner perhaps indicating an earlier time as opposed to the second example.

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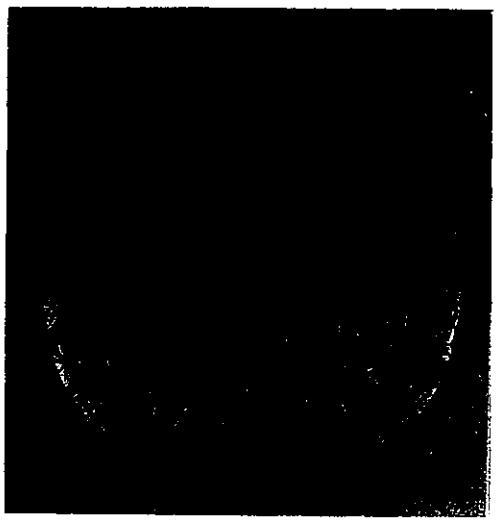


This tsuba is rather unique in that it is of a style combining several techniques. Iron base with combination flat brass inlay and raised brass inlay, with the iron base carved to form the raised rim and the "trunk" of the peony bush raised by carving. A very alike tsuba was number 53 in the Haynes Ltd. catalogue #9 (which sold sinfully cheap!). This tsuba is 100% intact and beautifully composed. The flat "Kaga inlay" is overlapping the edge of the tsuba. Without hitsuana (tachi style), it is a perfect example of this work, a combination of Kaga and Kyoto inlaywork. 86mm x 81mm x 5mm (rim slightly raised), in rounded-square shape. Any comments as to schools would be appreciated, and will be passed along.

DESCRIBING THE MATCHLOCK

Arn Slettebak

In closing a previous article on Japanese matchlocks (Newsletter, July-August, '83), I noted that much research apparently still remains to be done. I also mentioned the stylistic analysis of the Pennsylvania-Kentucky rifle by various American authors as an example of what might be done with matchlocks.

Some years ago, during our nation's bicentennial, I made a replica of a Kentucky rifle. In connection with that project, I became familiar with the literature pertaining not only to the many details of construction and fitting, but also to the form and style of these guns as objects of art. Although obviously an outgrowth of earlier gun-making traditions in Europe, the Kentucky rifle was modified by American craftsmen for use on the frontier. A number of improvements were made, and new stylistic features developed along with regional and individual variations. As objects of art, Kentucky rifles seem to have gone through a "Golden Age" of functional and artistic beauty and elegance. In the mid-19th century, however, the few decorative metal inlays and the relief carving which had contributed to their elegant appearance degenerated into a proliferation of artistically tasteless decoration.

By analogy, Japanese matchlocks, although also an outgrowth (indirectly) of European technology, quickly became modified by Japanese craftsmen to suit the needs of their own countrymen, and the dictates of their own technical methods and raw materials. Again, regional and individual variations occurred. To some extent, it also seems that in certain regions Japanese matchlocks became overly embellished and much less beautiful. I have no data on when this occurred, but one might expect it towards the end of the Edo period, a time of decadence in other art forms as well according to many art historians.

The definitive handbook, in English, on matchlocks has not been written as far as I know. Nevertheless, we can learn much from each other. I would like to suggest that those of us who have access to a matchlock

take the time to photograph it, describe it, and make an oshigata from any inscription on the underside of the barrel. Most importantly, I suggest that we send this data to our Newsletter editor. Perhaps this will become a regular feature. We might call it "A Matchlock of Note," following the lead of Muzzle Blasts magazine (published by the National Muzzle Loading Rifle Association), which has for years published "A Longrifle of Note," by George Shumway. A longrifle is, by the way, a Kentucky.

In order to stimulate some response on this proposal, I have herein described and illustrated a matchlock musket or arquebus of the Sakai School. Furthermore, I have included a diagram to help you with the terminology. For the most part, I have used terms widely recognized within the ranks of antique gun enthusiasts. Only a few have been fabricated where necessary. I have also included the Japanese terms introduced by Mr. Watanabe in the JSS Bulletin for 1979, in parentheses. This should get you off to a good start. But first, a few words of caution:

When removing the barrel pins, don't use a tapered tool such as a nail set. Use either a drift punch of the proper diameter, or make your own from a piece of brazing rod or a nail. If you use a nail, first grind or file off the point. Be careful not to push the barrel pin escutcheons out with the pins! If you have already done so, note that even a relatively symmetrical escutcheon fits into the stock one way better than any other. Once you find the proper orientation, mark the part with a pencil, remove it carefully from the back, and then glue it in place with a drop of epoxy so it will stay put. Otherwise you may lose it, and making a replacement from scratch is a job you probably won't want to do very often. While the glue is still wet, tap the escutcheon gently into place, level with the surface of the stock, with a block of wood and a hammer. Wipe off the excess glue, and the job is done.

Measure the caliber with a steel scale marked off in hundredths of an inch. For example, .49" inside diameter equals .49 caliber. Now you have enough information to describe your matchlock "kikan, dai, & tsutsu" (lock, stock, & barrel).

DESCRIPTION OF A MATCHLOCK ARQUEBUS OR MUSKET, SAKAI SCHOOL:
TOTAL LENGTH: 47 9/16" (120.8cm).

LOCK: external mainspring with lever-action steel sear (see Newsletter, Vol.15, No.4, p.13 for diagram of similar internal lock mechanism); all other parts brass except that serpentine has small steel plate where it contacts the end of the sear.

STOCK: reddish-brown wood with curly grain (showing as wide diagonal stripes throughout the entire length). Four brass barrel pin escutcheons on either side of forestock are in shape of cherry blossoms. Seven more such escutcheons surround the ends of the brass lock and triggerguard pins, the mainspring pin, and the lock plate access hole on the left side of the stock opposite the lock, as well as both ends of the pin which retains the serpentine pivot pin, and the hole for the suspension ring key. The small brass buttplate is arrowhead-shaped at its lower end, and secured with four brass nails. Match holes are entirely lined with brass, and there is a small, heart-shaped, open-work inlay at the breech end of the ramrod hole, just behind the brass breech band on the underside of the stock. Except for rectangular plates surrounding the trigger, and at the rear end of the triggerguard, these are the only inlays. All are flush with the surface of the stock.

BARREL: .49 cal., 36 1/8" (91.7cm) long from muzzle to breech, excluding the projecting end of the breech plug. The barrel is octagonal, tapered (1" wide across the flats at the breech, 5/8" wide just back of the flared muzzle), and decorated with straight lines filed on the flats and running the length of the barrel on either side of each barrel ridge (making them stand out in raised relief). Rakkyo-shaped* bulbous muzzle flares to 1" dia. at the end. Two adjacent decorative rings of twisted brass and copper wire are inlaid (with pitch ?) into a groove surrounding the barrel 1 3/8" from the end of the muzzle. Rear sight is Fuji-shaped* (*see Watanabe, '79) with three holes drilled through it transverse to the length of the barrel. Front sight has a brass blade. Underside of the barrel has four steel lugs. Breech is threaded for breech plug. Flash pan has a brass cover hinged to it, and appears to be lined with a separate piece

of metal in which the touch-hole has been drilled. Underside of barrel is signed at the breech: "SHIBA-TSUJI CHO-ZA-YE-MON SAKU." Barrel has a dark brown patina overall.

RESTORATION: Replcement parts on this piece include: the breech plug, one barrel lug, one barrel pin escutcheon (left side, 3rd from muzzle), the ramrod, triggerguard key, suspension ring and key, a few pins, and probably the brass blade of the front sight. A sliver of wood has been added to the muzzle end of the stock to fill a shrinkage crack.

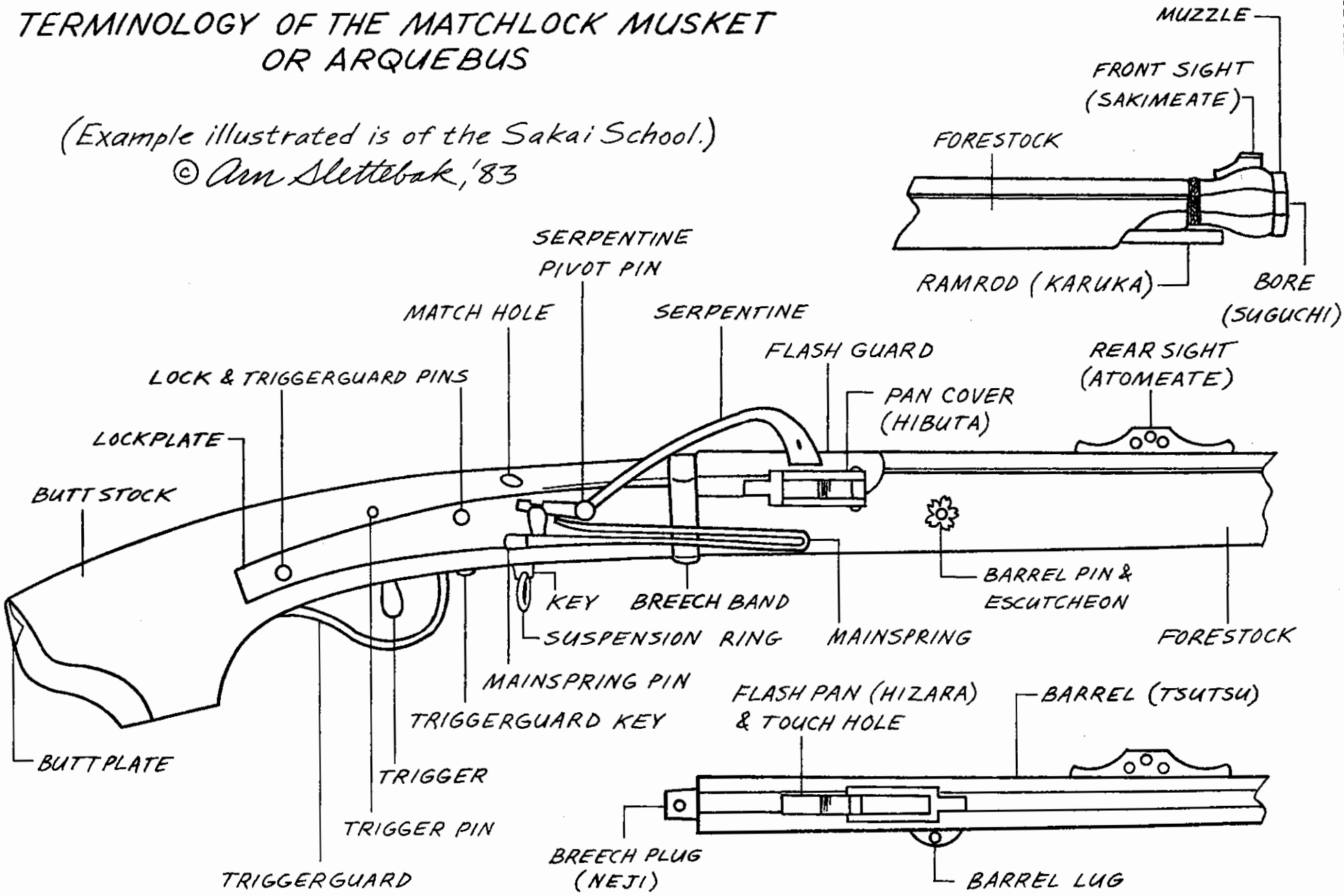
COMMENTS: This is a typically styled gun of the Sakai school (compare with figs. 82 & 83 of Yoshioka's Collection of Antique Guns, Tokyo, 1965), and has a very graceful appearance. Workmanship is good, and one has the impression that further embellishment, such as decorative inlay, might even have detracted from the beauty of its clean lines. This is not to say that the quality of the profuse inlay work often found on Sakai guns is not of high quality, however. It certainly is on all those I have seen. The maker is one of 29 persons, according to Mr. Watanabe's article, who were working in this school from mid Edo to Meiji. Tentatively, I have about six more makers to add to this list.

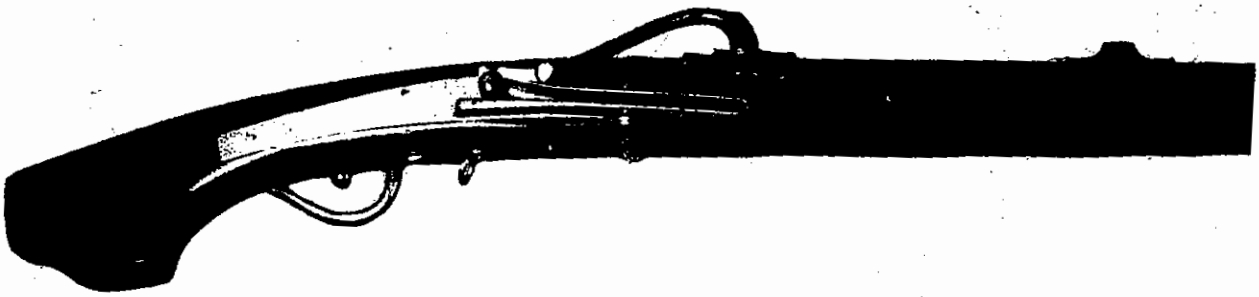
Sakai guns seem to have a distinctive, rather abrupt curve to the lower edge of the buttstock, which causes it to resemble a pistol grip. This, to me, is one of their most pleasing features. Another is the very finely-made, tapered barrel. Due to this tapering, and the pistol-type grip, the gun does not seem the least bit "muzzle heavy." These features combine with the tulip-shaped muzzle to give the gun a graceful appearance.

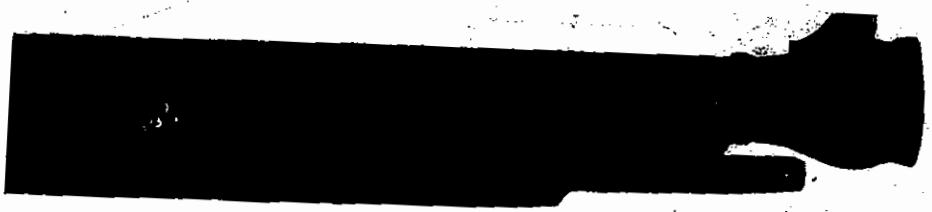
TERMINOLOGY OF THE MATCHLOCK MUSKET OR ARQUEBUS

(Example illustrated is of the Sakai School.)

© Ann Slettebak, '83







SOSHŪ HIROMASA

circa 1450

TYPE AND FORM - Wakizashi, shinogi-zukuri form. Medium deep curvature in slightly koshizori form. Shinogi is raised and the shinogi-ji is narrow. The mune is of mitsumune form (three sided). Kissaki is a robust chu-gissaki. Nagasa (cutting edge length) 1.885 shaku (57.15cm); Sori (curvature) 16.5 mm; Moto-haba 3.2cm and Saki-haba 2.3cm.

KITAE (forging) - Forged in a rather tightly worked itame hada.

HAMON (temper line) - A difficult hamon to describe, it appears as a mixture of gunome and choji which can be basically called a hitatsura pattern, with islands of tobiyaki and muneyaki the greater length of the blade.

BOSHI - The boshi is more or less a continuation of the hamon and is very full, covering most of the kissaki.

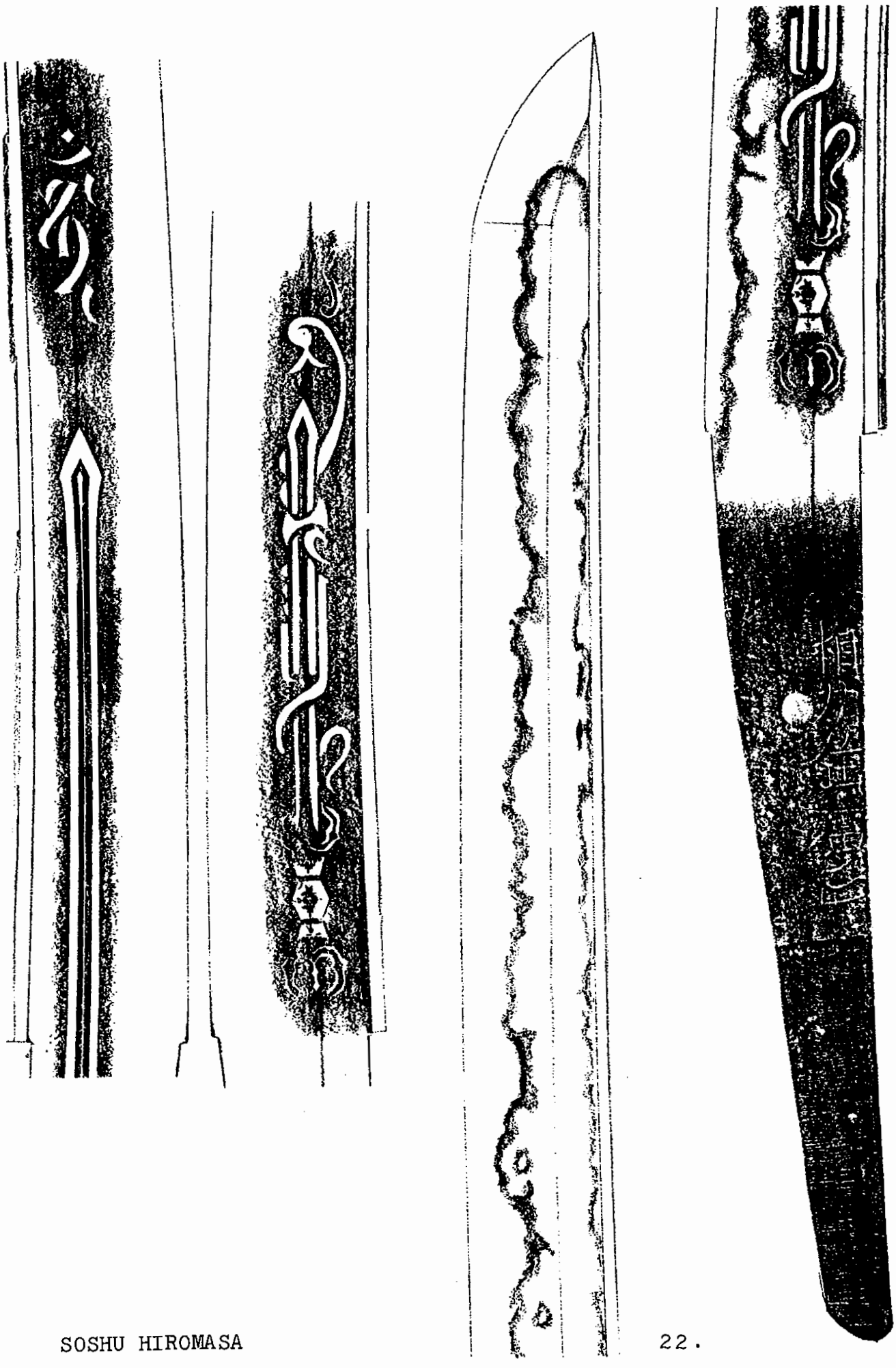
HORIMONO (carving) - The omote (side facing out when blade is worn edge up) has a typical Soshu style stylized "dragon and ken". The ura side has a simple ken blade, "suken", and a bonji character. The horimono is typically Soshu style and very well executed.

NAKAGO - The nakago is rather unique in that it has been altered by the addition of a copper "extension". This smith normally made his nakago in typical Soshu style, rather short and with a "fish belly" shape. Obviously, the past owner wished to make the nakago more balanced, and had an extension added to it. Apparently, this has been added in such a manner as not to damage the original nakago. The nakago is signed: SOSHU JU HIROMASA.

REMARKS -

This very beautiful sword is made by the Sagami smith, Hiromitsu, who worked around the middle Muromachi period (1450). It is assumed that this sword is made by the sandai smith (3rd generation). Rated "JōJō Saku" in Fujishiro's Nihontō Tōkō Jiten, he and the 4th generation man are well illustrated in the Japanese sword books.

As often as the Hiromasa smiths are illustrated, there is frustratingly little "meat" written about them. Sagami province and the "Soshu style" was established by the famous Masamune and Sadamune. The first and second Hiromasa came from this background. The 3rd and 4th generation men are considered "later Soshu smiths" and somewhat skipped over by Nihonto Newsletter.



HIROMASA cont'd.

The N.B.T.H.K. journal, Tōken Bijutsu (English edition) illustrated and discussed two Hiromasa blades in volumes No.2 and No.12 several years ago. It was noted in No.12 issue to make special note of the choji presented in the hamon. If of later forging and tempering, the style would lean towards being more gunome (zigzag) pattern whereas earlier smiths tended to use more into the choji pattern. The pattern on this blade is more towards the choji pattern. Another point to remember in Soshu work, according to Tōken Bijutsu, is that the horimono of the earlier Soshu smiths tended to be carved directly on the ridgeline of the shinogi. Again, this blade exhibits this characteristic. The shape of the blade also exhibits the rather robust "shape" typical of the early Muromachi period, a modified carry-over of the dramatic Nambokucho period.

The beauty of this sword, aside from its fine shape and well carved horimono, is the very fine quality of the nie which is abundantly sprinkled above the hamon and well into the ji area. This activity is very alive, reaching up to the shinogi all along the hamon, and the nie are crisp and "star like" in their quality.

This sword received origami by Mr. Yoshikawa during the Tōken Taikai '84 shinsa in Chicago, receiving the high rating of 78 points from the shinsa team. The classical lines and forging of this sword and its beautiful "Soshu tempering" make this high rating easily understood.

This wakizashi is owned by Colonal B. S. Fitzgerald, USAF, and was purchased by him while in Japan as a young boy in the early 1950s. Aside from being a fine sword, the mounting of this wakizashi is something to be noted. The fuchi and kashira, tsuba, and menuki are all en suite depicting "Hare, crescent moon in clouds, and the Equiseta or Horsetail plant".

The iron tsuba is forged in mokumi fashion with raised shakudo inlay of hare and plants with some gold grasses and a silver moon (on the reverse side). The fuchi-gashira and menuki are a yamagani base with shakudo/gold inlay. The tsuba and fuchi-gashira are signed by different artists. The menuki seem to be made by the fushi-gashira artist as the work is very similar. A very beautiful, complete sword which will hopefully be preserved for many more years.

AN UNRECORDED GENDAI SMITH OF THE YOKOYAMA SUKESADA LINEAGE

Submitted by Richard Stein

This blade is an excellent example of a smith working in the koto and shinto lineage of the Yokoyama Sukesada school. This smith is unrecorded in Hawley's listing of swordsmiths or any other reference which I have been able to locate. It seems to be somewhat unusual for swordsmiths of the Showa period to work in such a "pure" school style such as this. In light of Gary Murtha's recent JSS/US article on the Yokoyama Sukesada lineage, I thought this was an interesting blade. Any assistance in tracing this smith or placing him in the proper historical framework would be appreciated.

STYLE - Shinogi-zukuri katana 26.25" with much koshizori.

HADE - ko-mokume with some mixed itame.

HAMON - Choji-gunome with the classical Sukesada "crab claw" choji. Worked in nioi with very slight ko-nie at various locations along the blade.

BOSHI - Ko-maru or slight midare-komi with much kaeri.

NAKAGO - Ubu futsu kurijiri with yokayasuri yasurimei and one mekugi-ana.

MEI - BIZEN (no) JUNIN YOKOYAMA SUKECHIKA SAKU and DAISHORI (translating to "Great Victory")

This sword was found in deteriorated gunto mounts with only the tsuka, same' and habaki capable of being saved. The blade is in reasonably good condition with some rust and scratches but the hamon and most of the grain is still visible.

Any assistance in documenting this smith would be appreciated.

Richard L. Stein

THE STUDENT & THE TEACHER
BY GARY D. MURTHA

I've often wondered just exactly what the relationship between the student and teacher was. Obviously, the teacher must have some known quality that the student seeks out. Likewise, the teacher must see something he desires when he accepts a student for study. I can just see the master doling out his patience, his knowledge, skill, secrets and eventually his heart to his pupil. On the other hand we have the bungling student, perspiration clinging to his brow, readily knowing that sensei's eyes are upon him. Will he ever be as good as the master?

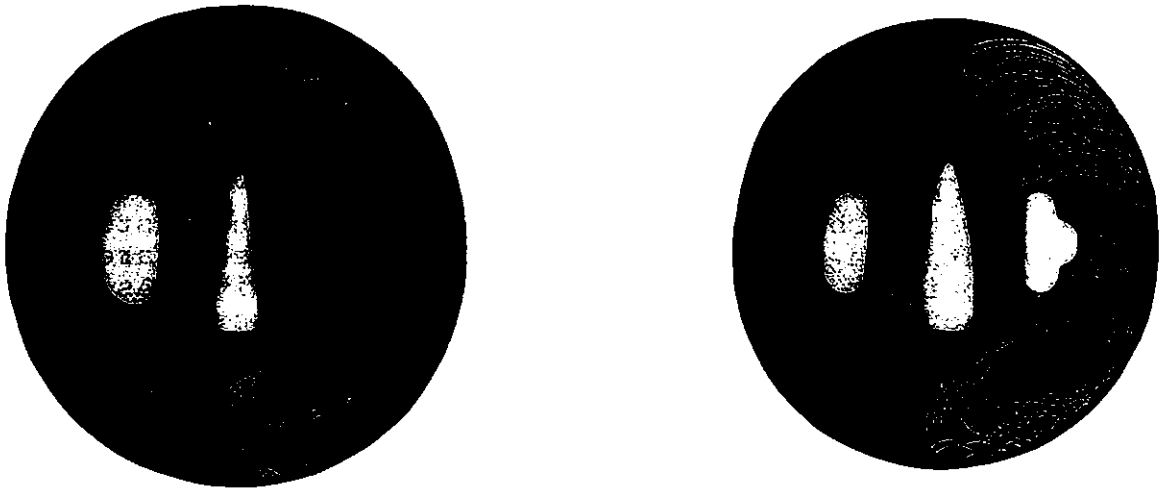
It has been said that the early followers of a school or teacher will stay more readily with their teachings and will more closely match the quality of their teacher. However, after the basic skills are mastered, the inner conceptions must come outward and be displayed for all to judge. This in fact separates artists and propels some to greater heights than others.

I have brought together four such pieces to help show the student teacher relationship. The two top tsuba are by the master Kiyonori, an early 18th century Kyoto artist. The bottom tsuba are by his student, Noriiye, whose name was originally Atsuiye. As you can see, three of the tsuba contain designs of crickets and grass. I have seen five tsuba by Kiyonori and all five contain this design. Likewise, I have seen four by Noriiye of which three contain this design. So it would be safe to assume that this was a favorite design of this school and one that the master would probably train his student at. Did the master fully train the student in the basics and did the student master the skills of his teacher? Permit me to speculate an answer.

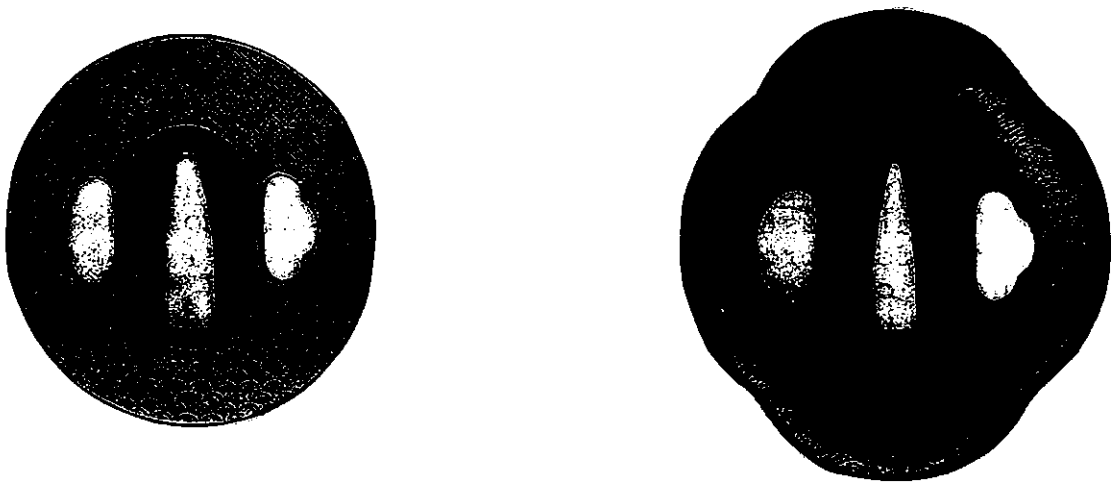
1. Did the master fully train the student in the basics?
   Yes, I believe that Kiyonori fully taught Noriiye the basics of tsuba making. The quality of the plate, workmanship and patina are every bit as good as that of the master. Likewise, the preparation of the plate for nunome, the quality of the nunome and the actual inlaying are as good as the masters. One can fully see Noriiye's skills at inlaying in the geometrical patterns displayed here.

2. Did the student master the skills of his teacher?
   Noriiye did master all of the skills of Kiyonori except one, which I feel propels one artist above another, that of expression. If one looks closely at Kiyonori's work one can almost feel the wind rustling through the grass. He accomplished this by leaving more space between the blades. Likewise, by leaving the left side of the plate bare Kiyonori heightens the darkness of the night. One can also imagine a large open field with the cricket resting precariously at the edge of the surrounding grass.

I feel it only fair to point out that Noriiye's plate is four sided (Mokko) while Kiyonori's is oval. This does have some effect on the design. However, it was Noriiye who chose this plate and design combination and he must be judged on its effectiveness. That factor aside, one can still see that he has fallen prey to the theory that "more is better." Noriiye's grass is far too closely cropped and therefore lacks movement. In addition, by placing grass on the left side of the plate, Noriiye has taken away the open dark impact of the night and thrown the attention to the cricket in the center of the plate. I do not feel the crickets are the true theme for expression here. The night with all its hidden mysteries, unknown, known, large and small is the theme.



KIYONORI



NORIIYE

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 - Yari, 6½' decorated shaft w/5" armor piercing point. Will ship. Yari condition is good but stained.
Contact: Ray Deadman

● FOR SALE - Canadian collectors. Sword collection for sale incl. tsuba, prints, ivory, and miscellanious.
Contact: Fred Fimio

● FOR SALE - Katana, 25" Showa era, 100% polish, samurai mtd., signed TERUHIDE; Katana, 65.8cm, mumei, Mino work, Kajihara papers to KANESADA; Presentation sword, court tachi, "Green papers" on koshirae and "white" on blade to YOSHICHIKA. Gold plated koshirae.
Contact: Dale Douberly

● FOR SALE - Full sheets of same' (Ray skin), 8" x 15", $40/sheet.
Contact: Jim Baize

● FOR SALE - 21" unusually heavy wakizashi, super fine tsuba, suguha (hotsure) w/small amount hitatsura, old good polish, one small nick, overall excellent. Signed SUKEMUNE, Photos $1/SASE. Price: $800
CONTACT: David Petry

● FOR SALE - Good group of quality and average tsuba and a few fuchi-gashira and menuki. Priced to sell. Also a few swords including wakizashi, ubu, gunto mtd., stained blade, kissaki slightly altered, signed: KAGA (no) KAMI SADAHIRO, S386/Hawley SA185, 53cm, price: $425; mumei katana, 63.5cm, 75% polish, koto, gunto mtd., possibly Bungo work, nice sori, price: $375; Showa stamped, NOSHU SEKI KANETOMO, 80% polish, handle replaced, needs final fixing, price: $160; wakizashi, stained condition, unwrapped tsuka,damaged saya only, BIZEN MORIMITSU (not #1 man), $200. For listing....
CONTACT: Ron Hartmann (list is fittings only)

● WANTED Cash or trade for wakizashi or tanto by shinshinto smith CHIKUZEN NOBUKUNI YOSHIMASA (Y0913/S106) and any Yasukuni Shrine swordsmith.
CONTACT: Arnold Frenzel

BUY-SELL-TRADE cont'd.

- WANTED - Kojiri for Phonex Bird tachi - need very end cap of the two-piece kojiri or photograph CONTACT proper fitting.
  James W. Hoyle

- WANTED - Satsuma swordsmith works, any period.
  CONTACT: Bill Miller

- WANTED - Japanese archery equipment, bows, arrows, heads, etc.
  CONTACT:

- WANTED - Tsuba, ishime shakudo w/ copper and gold inlays of "walnuts", katana size, (see Haynes Cat. #6, item #198).
  CONTACT: Bill Shapland

- WANTED - Early menuki, dark shakudo or dark copper. Also quality iron sukashi tsuba of any interesting type.
  CONTACT: Ron Hartmann c/o NL

STOLEN SWORD REPORTS -

The following sword was stolen from the car of its owner while stationed in Norfolk, Virginia. A second sword was also stolen at that time, an o-suriage koto katana, bo hi, fair polish (no other info). The first sword was originally listed as item #16 in the Coleman & Quirt catalogue number 3. Anyone having information on either of these items should contact:
Bob Elder,

16

16. NICELY MOUNTED SUE TEGAI WAKIZASHI
Length: 38.4 cm. Sori: .5 cm.
Omote Mei: Unsigned (oshigata, next page)
Sugata: Shinogi-zukuri, Torizori, Chu-kissaki
This blade was awarded a N. B. T. H. K. white certificate #258757 on November 1, 1972. The forging is in masame with some mokume. The hamon is in ito-suguha of nie with sunagashi and kinsuji. The blade is in very good old polish with some staining. It is fitted an excellent good foil double habaki. A few minor ware occur in the ji.
The tsuka is wrapped with black tape which is broken in one spot. The same is good with some missing. The fuchi-gashira are very good shakudo and gold of a man in a boat and a man carrying a basket. The menuki are gold colored horses. The tsuba is iron with a leaf design. The saya is an excellent black lacquer rib design which appears to have been relacquered some time ago.

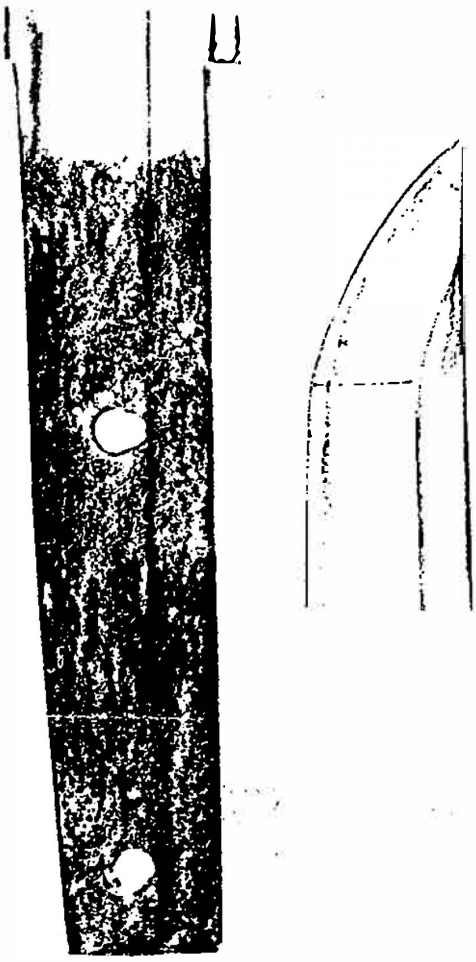
STOLEN cont'd.

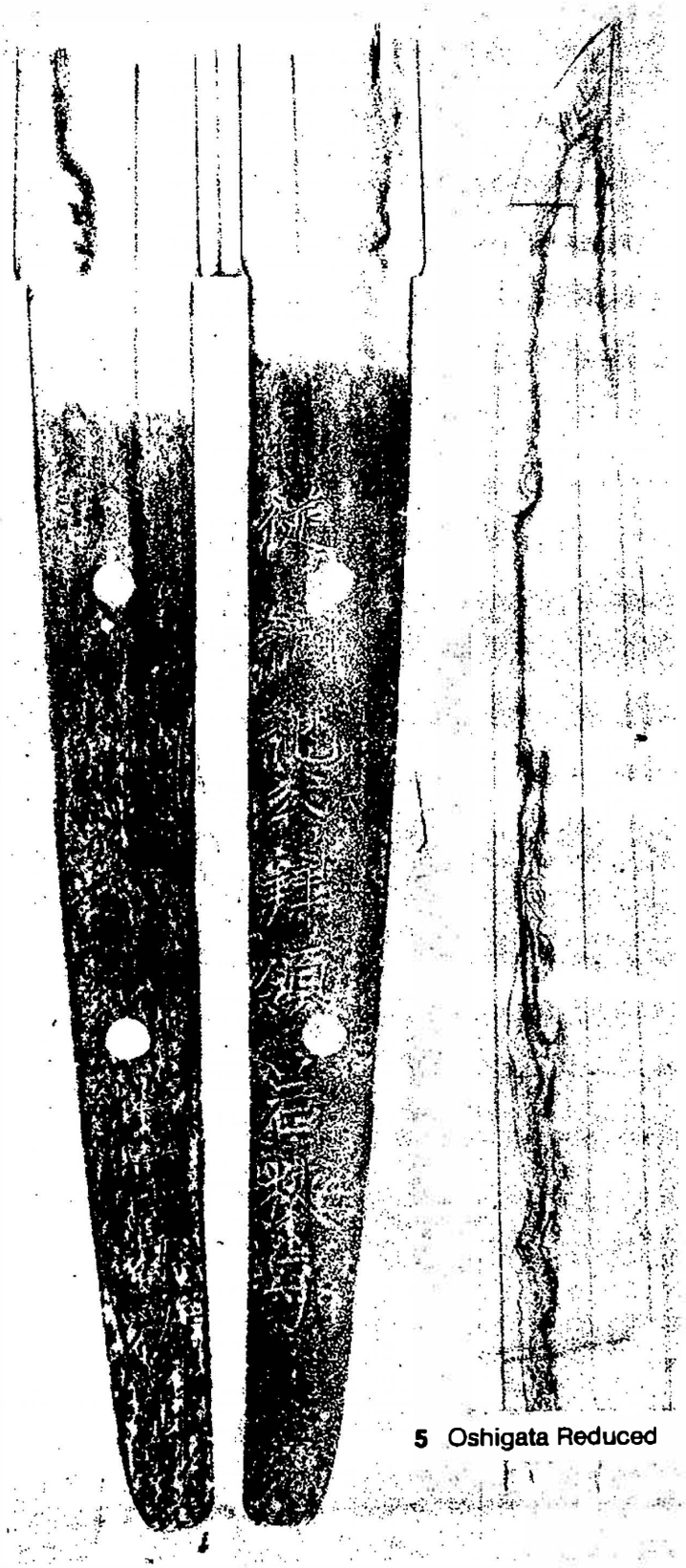
The following sword has been stolen from Dr. Arnold Barker of Alexandria, Louisiana. It was originally sold through Coleman & Quirt auction, Catalogue No.1, item #5.

It is described as a katana, possibly retempered by Yasutsugu and is signed: SOSHU JU GORO MASAMUNE SAKU along with a statement about it being a gift from a vassel to a daimyo, AMITSUGU, LORD OF WAKASA.

The sword measures 66.5cm and has 8mm sori. It was sold in an old shirazaya with tsunagi, but this has not been stolen. The lost blade is mounted in plain shirazaya.

Anyone having information on this sword should contact:
Dr. Arnold G. Barker





5 Oshigata Reduced

To the left, an oshigata of the #16 item discussed on the previous page (Bob Elder).

←

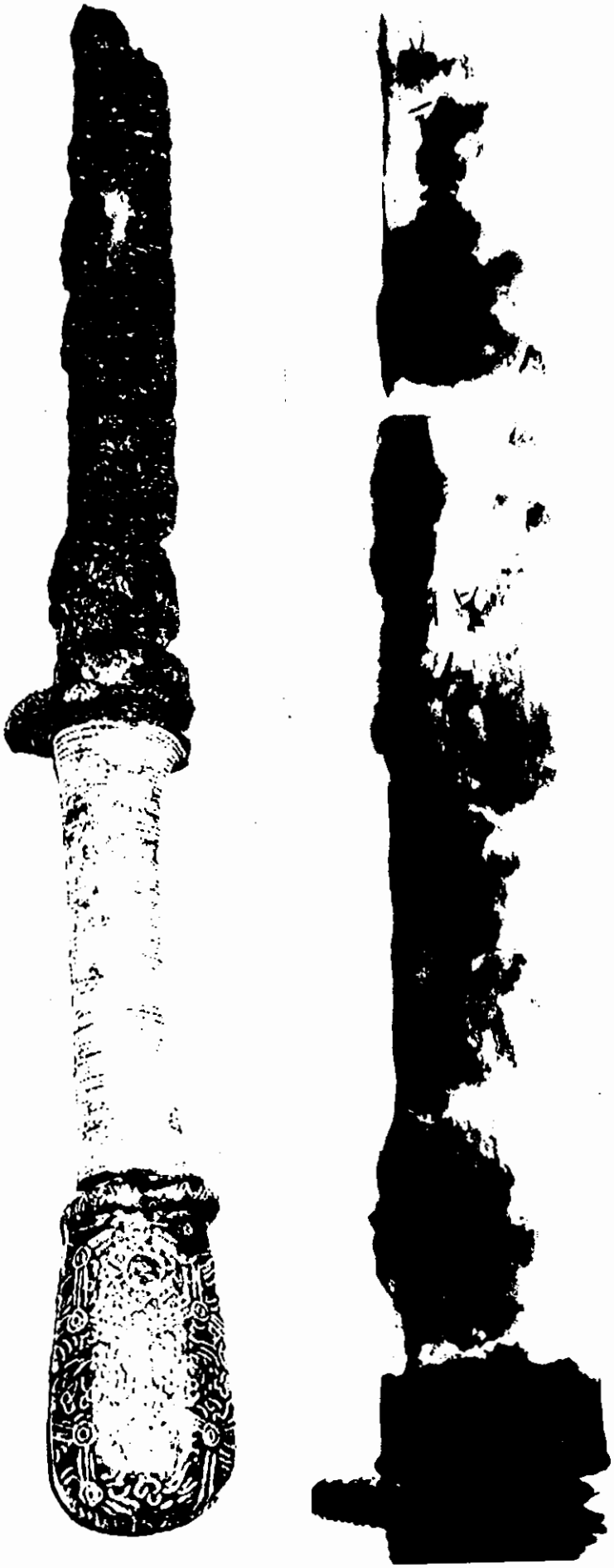
AN IMPORTANT SWORD DISCOVERY

by Robert Corella
Himeji, Japan

Recently in Japan, a 6th century iron sword was unearthed from an ancient burial mound in Matsu, Shimane Prefecture. The sword is inscribed on the blade with the name of the chief of a clan who once governed in Izumo, which is the old name for Shimane. The name of the chief on the blade is "Nukatabe no Omi". This has been interpreted to mean that he was once a subject of the Yamato family in an area now called the Kansai region, the plains around Osaka area. The word "Omi", which in this case would mean that he was a subordinate of the Yamato family, gives proof that the influence of the Yamato Dynasty reached all the way to the isolated area of Izumo. At this point, it should be noted that the Yamato family is the forefather to the present Imperial family. So from this fact it can be concluded that their power existed even before the start of the 7th century.

From a sword collector's view point, this sword is unique in that the name of the chief of the clan in Izumo is on the blade itself and not on the nakago as in later period swords. The great amount of rust on the blade surface prevented seeing the signature but thanks to modern technology the signature was discovered using X-rays.

Also the fine condition of the handle gives the collector an inside into the way this sword is decorated with inlay. This decoration can be seen on the large bulb at the end of the tsuka and on the tsuba. By the way, the large bulb is very typical for sword of this period. There also



DISCOVERY cont'd.

appears to be a fine wire wrapped around the handle to provide a better grip. And even a shape of a habaki can be seen between the tsuba and the blade. Indeed this sword is a rare find not only for the Imperial family but for all collectors of Japanese swords.

MATCHLOCK OSHIGATA STUDY PROPOSED -

Gordon Bailey of Houston, Texas is interested in doing a study on Matchlocks and the smiths that made them. The results of this study would eventually be published in the Newsletter. Towards this end, Gordon would like the membership to contribute information on matchlocks in their collections. The following information would be very helpful.

Barrel: Calibre
Length (from back of bbl. not including breech plug).
Cross section (oct., rnd.) and width front/back.
Contour (straight, tapered, swamped).
Smooth bore or rifled.
Muzzle shape.
Inlays (particularly family mons).

Stock: Color of wood and straight or fancy graining.
Carving, incising.
Inlays (subject matter, particularly family mons).
Trigger guard present or not, and style.

Lock: Rough sketch of mechanism.
Stamps or other markings.

Sights: Rough sketch of front and back sights (if existing).

Signatures: Naturally, any oshigata of maker's signature is needed. Good, clear oshigata are important and a complete translation would help. Any personal research already on file would also be helpful.

Send all information direct to: Mr. Gordon Bailey

ATTENTION WIVES -

Christmas is coming soon. Consider buying your collector-husband one of the many fine books offered on the new supply list. A good book is such a lasting gift! See the 1984/85 Supply List.

SUPPLY LIST NEWS -

Nihonto Zuikan Kotohen - We are still experiencing difficulty in receiving our supply of this book. For those with back orders, please continue to have patience.

Copenhagen Collection - Kodansa Publishing has been contacted and a few more copies have been reserved for our use. Therefore, copies are still available for ordering at this time.

STOLEN KABUTO RECOVERED -

Clive Sinclaire of the Token Society of Great Britain has informed the Newsletter that the kabuto, announced as stolen in the Volume 15 No.1 issue of our Newsletter (and in their publication) has been recovered. Apparently the publicity made the item too "hot" for the thief and a suitable arrangement was made for its safe return to its owner.

COMING EVENTS SCHEDULE -

It was decided during society meetings recently held in Chicago the the Newsletter run all sword show and sword related event dates, each issue of the publication. This will be done in listing to be found on the "deadline page" of each Newsletter. This listing will greatly assist members in making vacation plans and family arrangements.

Towards this goal--it is of utmost importance that show organizers inform the Newsletter as soon as show dates are firmed up.

HOUSTON TOKENKAI - Houston, Texas - February 2, 3, 1985
SOUTHEAST TOKEN KAI - Birmingham, Alabama - March 15,16,17,9185
ST.LOUIS JAPANESE FESTIVAL SWORD EXHIBIT - June 15th - 23rd, 1985

-NEWSLETTER DEADLINE-

NOVEMBER 17th

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.

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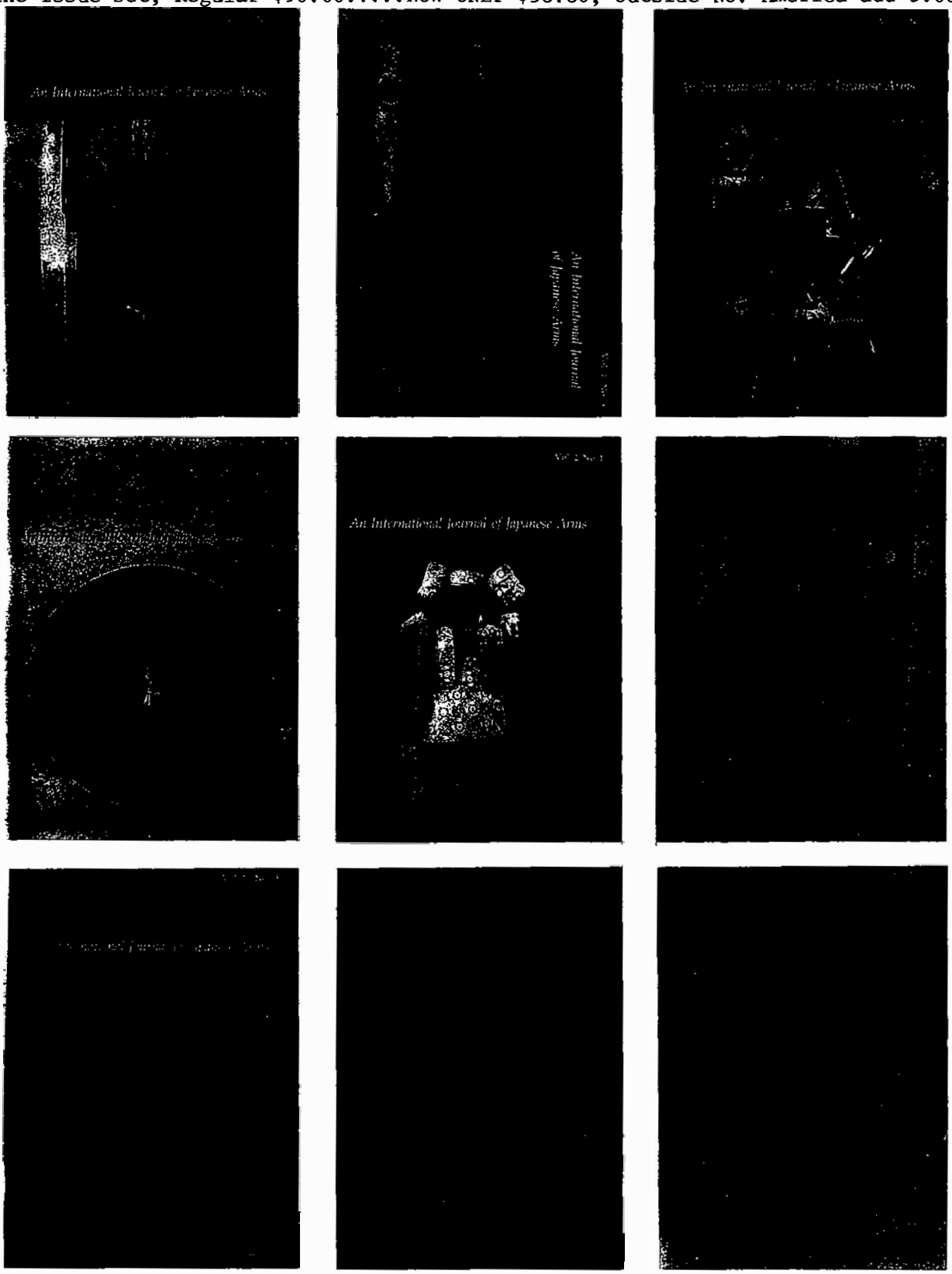

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TRANSLATED AND EDITED BY
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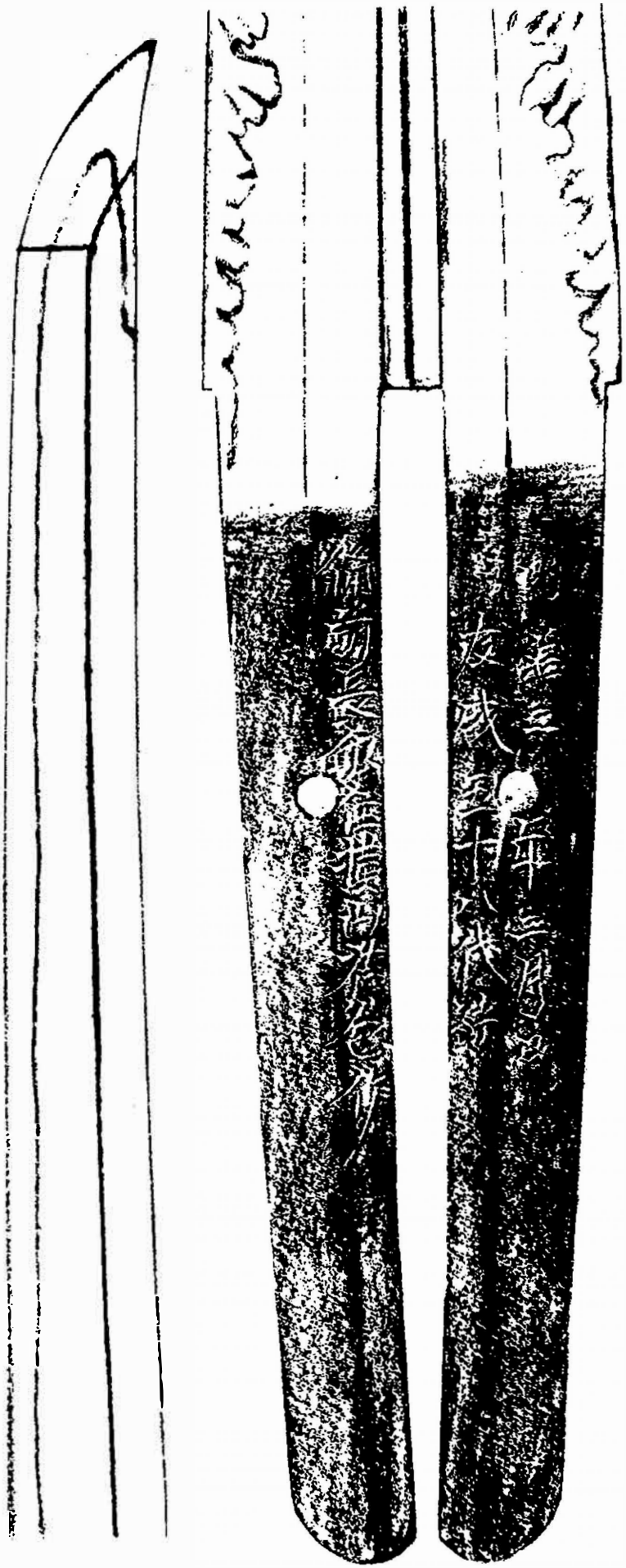
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