Japanese Sword Society of the United States, Inc.

NEWSLETTER

Volume 14 No. 4 July-August • 1982

SOCIETY BUSINESS IN GENERAL -

Nihontō Newsletter Reprint - The status of this project is good in that we are very close to our break-even point with regards to money. With the remainder of the stock being offered to non-members at this time, it is expected that the bulk of the remaining stock of reprints will be sold out by the end of the year.

Future publication projects - Suggestions are welcomed as to what the membership would like to see put into print. We have several ideas for immediate results, but it is your needs as members that will guide us. Send your suggestions to Mr. A. Z. Freeman, please.

Constitution and By-Laws - The fact that these documents are in need of revision and distribution to the membership has been faced on several occassions these past several months. An effort to review, revise and distribute these very important papers is underway. Directors Mel Oka and A. Z. Freeman, along with the other officers and directors of the Society are looking into this matter. Anyone with strong convictions with regards to what should be included or excluded from these documents should direct their opinions to Mr. Oka or Mr. Feeeman.

Indexing project - The cross-indexing of various sword publications (for easy reference to material) is underway with Messrs. Lee Jones, John Prough, Jim Stathis working on this. A coordinator is in need for this project - anyone interested?

Tantō retyping - Mr. Chris Post is presently retyping the translation of Tantō and this new and improved copy will be ready for distribution later on this year. (The Southern California Japanese Sword Club has agreed to purchase a large lot of copies which will greatly assist in holding down the cost of this project.)

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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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 befitting the format of the NEWSLETTER will not be accepted. DESCRIPTIONS AND ATTRIBUTIONS OF ITEMS ADVERTISED ARE THE SOLE RESPONSIBILITY OF THE ADVERTISER.

ARTICLE POLICY - Articles of a research nature are of course always welcomed for publication in the Society journals. The Society will pay a $25 Honorarium to the author of original research or reporting articles wher 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.

NEW SHINSA SYSTEM OF THE N.B.T.H.K. -

by Han Bing Siong

In February I wrote about the present troubles in the N.B.T.H.K. As much uncertainty existed as regards the shinsa of the N.B.T.H.K., I pointed out that in spite of the forgery and corruption that had taken place, the N.B.T.H.K. was continuing its Kichō shinsa for the white and the green certificates and its Kōshu Tokubetsu Kichō shinsa. There have been a series of important announcements since.

In the March issue of the Japanese edition of the N.B.T.H.K. journal Tōken Bijutsu it was announced that the committee appointed in July 1981 by the society's chairman for studying the Kichō shinsa system, after eight months had presented a proposal to abolish that system. Next the N.B.T.H.K. announced in the May issue of its journal that in view of the preparations for the introduction of the new shinsa system there would be no Kichō shinsa nor Kōshu Tokubetsu Kichō shinsa in June, July and August. Lastly, in the June issue it is announced that as from September 1982 the Kichō, Tokubetsu Kichō and Kōshu Tokubetsu Kichō system will be replaced by a new system.

In accordance with the name of the society, Nippon Bijutsu Tōken Hozon Kyōkai, and its goals, the new system is called Hozon Tōken shinsa system. Different from the Kichō shins and Kōshu Tokubetsu Kichō shinsa system with three kinds of ninteisho, the new system has two grades: Hozon Tōken (well preserved swords?) and Tokubetsu Hozon Tōken (especially well preserved swords?). The certificates to be issued according to the new system are kanteisho. In the new system the shinsa will be held exclusively at the society's head-office in the sword museum in Tokyo.

As the Jūyō Tōken shinsa and the Tokubetsu Jūyō Tōken shinsa will be continued, there will be four grades of shinsa for four kinds of certificates: Hozon Tōken kanteisho, Tokubetsu Hozon Tōken kanteisho, Jūyō Tōken shinteisho and Tokubetsu Jūyō Tōken shiteisho.

The classification of Hozon Tōken is for swords that according to the Kichō shinsa and Kōshu Tokubetsu Kichō shinsa system would belong to the better swords in the Tokubetsu Kichō class or which are of the same quality like the lesser ones in the Kōshu Tokubetsu Kichō category.

As it now turns out there was a considerable gap between the Kōshu Tokubetsu Kichō class and the Jūyō Tōken class. The Tokubetsu Hozon classification is to span that gap. It will be the rank immediately next to that of the Jūyō Tōken. Beside blades that are of higher quality than the Kōshū Tokubetsu Kichō standard, but still do not qualify for designation as Jūyō Tōken, the Tokubetsu Hozon category will comprise swords that according to the Kōshu Tokubetsu Kichō classification system would be considered as the better examples in the Kōshu Tokubetsu Kichō category.

SHINSA cont'd.

Both Hozon Tōken and Tokubetsu Hozon Tōken may be submitted to Jūyō Tōken shinsa. So, for a blade that acquired a Hozon Tōken kanteisho it is not necessary to obtain a Tokubetsu Hozon Tōken kanteisho first before it can be submitted to Jūyō Tōken shinsa.

The announcement that including the Jūyō Tōken shinsa and the Tokubetsu Jūyō Tōken shinsa there will be four grades of shinsa, creates the impression that the Hozon Tōken papers and the Tokubetsu Hozon Tōken certificates will be issued by different shinsa committees. If this impression is correct, then a sword must first be submitted to the Hozon Tōken shinsa and must first acquire the Hozon Tōken kanteisho before one can try to acquire the Tokubetsu Hozon Tōken certificate for that sword. The Kichō shinsa system was different: swords submitted to this shinsa could acquire either a white paper or a green paper at the same shinsa. However, this point is dubious as we will see further below.

So, after Thirty-four, thirty-two[1] and nine years respectively, no Kichō Tokubetsu Kichō or Kōshu Tokubetsu Kichō ninteisho will be issued any longer. However, those already issued will remain valid. In this respect they resemble the Jūyō Bijutshuhin certificates.

Both the Tokubetsu Kichō and the Kōshu Tokubetsu Kichō certificates still give the possibility to submit the sword concerned to Jūyō Tōken shinsa. However, this is restricted to a period of five years after the new Hozon Tōken shinsa has become operative. Afterwards a kanteisho must be acquired first according to the new system.

Swords with a Tokubetsu Kichō or a Kōshu Tokubetsu Kichō ninteisho may be submitted to Hozon Tōken shinsa at a reduced rate. Those certificates also give the possiblity to submit the sword concerned directly to Tokubetsu Hozon Tōken shinsa at a reduced rate as well, provided that for each kind of kanteisho there will be different shinsa.

From now on Kicho Token (white) papers only give a qualification to the swords concerned and as such no longer have the possibility to be raised in status. Of course actually it will be possible to submit a sword to Hozon Tōken shinsa without mentioning its white paper. I believe this will certainly happen and it will be most interesting to see the results. Theoretically, in view of the much higher requirements for a Hozon Tōken kanteisho, the chances that such a sword will pass the shinsa - for instance because of a better polish - are much slimmer than it would have been re-submitted to Kichō shinsa for obtaining a Tokubetsu Kichō (green) paper.

1) See HOMMA JUNJI and ISHII MASAKUNI, Nihontō Meikan, 3rd p. 1562 which I had not yet at my disposal when writing my outline in the English edition of Tōken Bijutsu, No. 11 p.39-40. This work does not mention the introduction of the Tokubetsu Jūyō and the Kōshu Tokubetsu Kichō.

SHINSA cont'd.

As the Hozon Tōken shinsa requires a blade to be at least of the upper class in the Tokubetsu Kichō category, a Tokubetsu Kichō green paper is no guarantee that the sword will be awarded the status of Hozon Tōken. The sword will be turned down if according to the old Kichō shinsa standard it is a "not so good" Tokubetsu Kichō Tōken.

As regards the Kōshu Tokubetsu Kichō certificates the situation is quite different. In my opinion, if the N.B.T.H.K. is really going to maintain the validity of the old certificates, then a sword with a Kōshu certificate can never be turned down at the Hozon Tōken shinsa. As the lower class blades among the Kōshu Tokubetsu Kichō swords are of the same level like the upper class blades in the Hozon Tōken category, by definition a Kōshu Tokubetsu Kichō Tōken can never be refused a Hozon Tōken kanteisho. Only for a Tokubetsu Hozon Tōken paper a Kōshu Tokubetsu Kichō Tōken can be turned down for the same reasons like a Tokubetsu Kichō Tōken can fail to pass the Hozon Tōken shinsa.

This makes me wonder, provided that there will be different shinsa for the Hozon Tōken certificates and for the Tokubetsu Hozon Tōken papers, would it not be more correct and consistent to stipulate that Kōshu papers can simply be exchanged for Hozon Tōken papers and that the swords concerned do not need to be submitted to Hozon Tōken shinsa? Submitting swords to a shinsa with only one outcome possible is pure non-sense, unless it is the intention of the N.B.T.H.K. that Kōshu swords can be turned down at the Hozon Tōken shinsa. This, however, would imply a repudiation by the N.B.T.H.K. of its own Kōshu shinsa system, which is most unlikely as it certainly would seriously harm its prestige, credibility and reliability. Moreover, the new system itself would be unsettled.

As the N.B.T.H.K. has not stipulated that Kōshu papers can simply be exchanged for Hozon Token certificates and as it is absolutely unthinkable that the N.B.T.H.K. has repudiated its own shinsa system, I cannot but conclude that in its announcement the N.B.T.H.K. by mistake has mentioned the four grades of shinsa. In other words, I assume that there will be no separate shinsa for Hozon Tōken on one hand and for Tokubetsu Hozon Tōken on the other. Only if at the same shinsa either a Hozon Tōken paper or a Tokubetsu Hozon Tōken kanteisho can be obtained for a sword, the new system is a coherent one. Only then no stipulation is needed that Kōshu papers can be exchanged for Hozon Tōken certificates. Submitting a Kōshu sword to such a shinsa really makes sense because then there will be two possible outcomes: the sword will be judged either as Hozon Tōken or as Tokubetsu Hozon Tōken. I hope the N.B.T.H.K. will soon clarify this point.[2)]

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2) An indication towards this direction is perhaps the announcement in Tōken Bijutsu of this month, that the Hozon Tōken, Tokubetsu Hozon Tōken shinsa will take place from the 1st till the 6th of September 1982.

Personally I prefer one shinsa for both kinds of kanteisho like the old Kichō shinsa system, as it will save collectors much trouble, time and money.

It is rather unclear to me whether the idea of introducing this new system was prompted by the corruption that has taken place recently. That the Hozon Tōken shinsa will only be held at the society's head office will certainly help to prevent corruption in the future, but in this respect the new system is not different from the old one. It is generally known that the centralization in Tokyo in 1980 of the Kichō shinsa and in 1979 of the Kōshu shinsa had a much stricter was of carrying out those shinsa as a consequence. It is interesting that sword dealers now do mention the date if the certificate is issued in 1981[3]. As this is also done as regards the certificates from the first ten or twelve years after the Kichō shinsa was introduced[4], that centralization has clearly lead to a rehabilitation of the certificates. But if there is no obvious improvement in this respect, why had the old shinsa system to be replaced by a new one? In as much as I have succeeded in reading the announcement of the N.B.T.H.K. the considerations are the same like when the Kōshu Tokubetsu Kichō shinsa was introduced in 1973: the the Kichō shinsa has accomplished its aim as a system to prevent swords from being confiscated after World War II by giving information in general on their valuable appearance. By carrying out the Kichō shinsa for more than thirty years the N.B.T.H.K. has now established the groundwork for selecting the swords of higher quality. This explains why the lowest level of the new system starts from the middle of the Tokubetsu Kichō class.

It will be interesting to see how many judges are required at least for the new shinsa, and who will be appointed as judges. Because the higher the status of a certificate, the larger the committee must be and the higher the standing of its members.

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3) Nihontō Genso no Yuhin Vol. 13 no.22: a white paper of 1981 Rei No. 195 p.2: a green paper of November 1981.

4) Nihontō Genson no Yuhin Vol. 10 no. 32 and Vol. 12 no. 12: green papers of 1959, Rei no. 196 p.19: a white paper of 1950, to mention some examples.

* * *

The following is a report on this same subject by Mr. John Yumoto.

NEW "HOZON TŌKEN" SYSTEM OF N.B.T.H.K. -

by John Yumoto

OLD SYSTEM: KICHŌ TŌKEN* - Kichō Tōken (white paper)
Tokubetsu Kichō Tōken (green paper)
Kōshu Tokubetsu Kichō Tōken (high green)

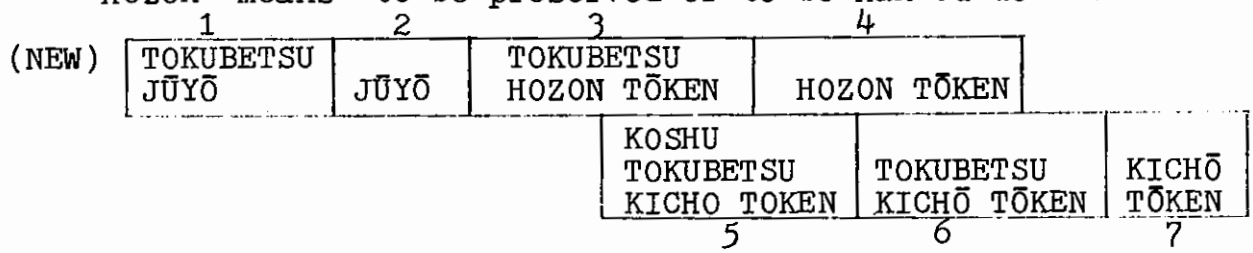
JŪYŌ - Jūyō Tōken
Tokubetsu Jūyō Tōken (super Jūyō)

THIS WILL BE REPLACED BY: (effective September 1982 shinsa)

HOZON TŌKEN** - Hozon Tōken (white?) (monthly)
Tokubetsu Hozon Tōken (green?) (monthly)

JŪYŌ - Jūyō Tōken (will be conducted annually)
Tokubetsu Jūyō Tōken (not annually)

* This was started late in 1948 to save swords.
** "Hozon" means "to be preserved or to be handed down".



A sword must have grade #3 or #4 to advance to #2.

A grade #5 or #6 can be submitted for #2, but this must be done before September of 1987.

All shinsa will be done at the Tokyo headquarters of N.B.T.H.K.

FEES: HOZON TŌKEN - Application fee will be ¥5,000 for swords and ¥3,000 for kodogu.

various ratings:	#3 - ¥20,000	(swords)	¥17,000 (kodogu)
	#4 - ¥ 7,000		¥ 5,000
from #5 to	#3 - ¥10,000		¥ 7,000
from #5 to	#4 - ¥ 4,000		¥ 3,000
from #6 to	#3 - ¥15,000		¥13,000
from #6 to	#4 - ¥ 6,000		¥ 4,000

The next Jūyō shinsa will be held in November of 1982, and then anually thereafter.

* * * *

UNITED STATES SHINSA POSSIBILITY -

John Yumoto has supplied us with the enclosed questionnaire and survey with regards to a possible shinsa to be hosted by the University of New Mexico. As the survey points out, your response will determine the success or failure of this event. One very important point has not been mentioned on this paper, that being the names of the "two experts from Japan" who will be giving the opinions. Hopefully this will be announced soon. Meanwhile, we should make an effort to complete the form on the assumption that the "team" will be an acceptable one. It is assumed that John will see to it that the team will be comprised of qualified men so that the origami issued are of some value to us.

WASHINGTON UNIVERSITY LIBRARY DONATION -

From the Washington University Record, July 1, 1982 issue:

Libraries acquire Hoopes collection of Orientalia from curator's widow

A collection of books on Chinese and Japanese art, history, languages and literature and Japanese arms and armours from the library of the late Thomas T. Hoopes, former curator of the St. Louis Art Museum, has been donated to the WU Libraries by his widow, Catherine S. Hoopes, of St. Louis.

The donation contains a noteworthy collection of more than 300 books about Japanese arms and armours, among them, H. Sugawara's *Koto Meijin Daizen*, an encyclopedia of sword ornaments and decorations, published in Japan in 1791. The arms and armours book collection also contains an encyclopedia detailing the family trees of Japanese swordsmiths by W. Hawley, and Lumir Jisl's *Swords of the Samurai: The Splendours of Japanese Sword Furniture* (1967). Sword furniture, says Sachiko K. Morrell, acting WU East Asian librarian, is furniture decorated with swordguards and other pieces of armour made after the wearing of the swords in public in Japan was prohibited by Imperial edict in the late 19th century.

Other books of interest are a Chinese language dictionary published in 1806, a book of Tibetan grammar by H. A. Jaschke, published in 1954, several books on Chinese and Japanese history and literature and books detailing aspects of Chinese and Japanese art.

The volumes are in Japanese, Chinese, German, French and English, Morrell said, and the older books are printed on doubleleaf rice paper.

Before coming to St. Louis in 1936, Thomas T. Hoopes conducted research in Japan on behalf of the Metropolitan Museum of New York City as assistant curator of the Arms and Armours section. Hoopes was curator of the St. Louis Art Musuem from 1936 until his retirement 1964. He died in 1981. His wife, Catherine Hoopes, is a WU alumna.

The collection will be housed according to subject in the East Asian Library, the Art and Architecture Library and Special Collections.

This portrait of Sugawara no Michizane, a Japanese political leader, scholar and literary figure of the middle Heian period (897-1185 A.D.) is from an untitled encyclopedia of Japanese culture compiled by K. Azuma in 1902.

The late Dr. Hoopes was the first Life Member of the JSS/US and was always a promoter of membership in the Society. His work did much to preserve the sword during the post-war years in particular. The donation of his sword library to Washington University is a most fitting way to assure that his protection of the sword will continue through study in future years. Anyone interested in this collection should contact Washington University East Asian Library in St.Louis.

NEW MEMBERS -

It is a pleasure to welcome the following new members:

Joseph A. Harley,
Wilfried Lenzen,
Ken Phillips,
John L. Thomas,
Dale R. Charneco,
Owen Turman,
Omar Forberg,
Japan Woodworker Trading Co.
Dries Wiecherink, Rhenenhof
Tim Evans,

*John E. Plimpton,
* Peter Chevis, Jr.
*John D. Folson,
Garry James,
* Robert N. Mandel
Anthony W. Studdert
T. H. Wold,
James R. Varnado, Jr.
* Geoffrey Toibin,
* Michael J. Belles,
Don Polzien,
Randolph M. Stuart,
*

NIHONTŌ NEWSLETTER REPRINT

Two items have come up with regards to the reprint project which was recently completed. Please take note:

CROSS-INDEX: This index was not was not bound with the set because of technical problems. However, the index is available FREE to anyone who has purchased the reprint....but they must request an index in a note to the NL editor. There seems to some confusion on this.

MISSING PAGES: Unfortunately about 40 pages are missing from the set and blank pages inserted in their place (simply noted 'missing'). A list of these pages has been tabulated by Carl Imhauser of Little Rock and all of these missing pages will eventually be sent to reprint purchasers.

OTTO NISHIDA

1916 - 1982

Many of us were saddened recently to hear of the death of our fellow member and good friend, Otto Nishida. We shall all miss his happy face and good conversation come the TSG show this October.

Otto was born sixty-six years ago in Anaheim, California. For many years now he lived in Chicago. It was his interest in swords which lead him to the idea of forming some sort of study group. His idea was discussed with Ted Wysocky and several others in the area and the Token Study Group was created. Otto remained active in the club and was the present treasurer of TSG at the time of his death. His association with the JSS/US goes back a good number of years also. He was always ready to promote a new member and to encourage an active sword society. Otto is survived by his wife Yo. It is always sad to lose a friend, particularly one of the 'Old Guard' of sword collecting.

On behalf of all the members, deepest sympathy to Otto's family.

ANNUAL BULLETIN MATERIAL NEEDED -

As a reminder, please remember that your new editor to the annual society publication, the Bulletin, is in need of good, educational, fresh research type articles. Surely everyone recalls Arnold Frenzel's plea for material in a recent issue of the Newsletter. Unfortunately, getting a positive response in the form of research articles is always another story. Do give Arnold your encouragement and assistance by submitting an article for the next annual Bulletin. Material should be sent direct to:

Mr. Arnold Frenzel

Correction - it should be noted that the Bulletin is not truly an annual but is published only when enough material is gathered together to form a well-rounded issue.

A REQUEST FROM OUR MEMBER IN CHILE -

Our member from Santiago, Chile, Mr. Franz Baehr has asked if anyone has any photographs taken during Mr. Omino's polishing demonstration during the 1980 Birmingham February show. Franz purchased the wakizashi which was used and would greatly appreciate any photographs of that occassion. If so, please write:

Franz Baehr,

SWORD OF HONOUR

by Frank McGuire

The following article first appeared in the Journal, official publication of the Military Collectors Club of Canada, Winter 1981-82 edition. It is reprinted with the permission of Mr. Jeff Todd, Journal Editor. Photographs are supplied by the Canadian War Museum of Ottawa. Thanks to Mr. Ed Dobrzanski for bringing this unusual story to our attention.

* * *

Of some 15,000 items acquired by the Canadian War Museum in 1980, perhaps the most unusual is a sword that was presented to a female Canadian officer by a former enemy commander. The story behind it forms a heartening sequel to Pearl Harbor, Hong Kong and Hiroshima.

Following the Japanese Surrender in August 1945, seventeen hundred Dutch internees -- mainly women and children -- in central Sumatra faced new hardships and dangers at the hands of Indonesian guerrillas. The Allied authorities wanted to remove them to Padang City, nine hundred kilometres away on the Indian Ocian, under British protection, but the necessary troops were not available in sufficient numbers. They therefore permitted Japanese troops to retain their weapons, and even provided them with additional vehicles, to carry out the mission under a small inter-Allied staff.

The Japanese unit was a platoon commanded by Lieutenant Daisaburo Matsuo. The supervisory staff consisted of a second generation Japanese American, Sergeant Arthur N. Miyazawa, as adjutant and interpreter, a medical officer, and a British and Dutch non-commissioned offer - all under Lieutenant Joan Bamford Fletcher of Regina. Thus Miss Fletcher became, in the words of the British Army magazine Soldier, "the only white woman ever to take command of a force of Japanese soldiers."

Arriving at the internment camp in October 1945, Joan conferred with the Japanese officials and secured fifteen trucks with drivers and an armed guard of forty men for the first convoy. One major obstacle was a river over which only two baggage trucks could be ferried at a time. Personnel trucks had to cross by bridge empty while the passengers walked. Rather than attempt to control the traffic from one of the trucks, Joan managed to borrow a jeep from an Indian Brigade.

On the third convoy she was caught between the jeep and a truck. Her head was cut open and required three stitches, yet within two hours she was back on the road. "From there on the Japanese couldn't do enough for me," she was to report on returning to her unit.

> My interpreter told me they had discussed it that night and said he would like me to know I had won the respect of every man on the convoy, but they decided they would never marry a European (Sic) woman: They were too tough. Anyway, after that

I never passed a Japanese on the road without being saluted.

Lieutenant Matsuo's battalion commander made a special trip to meet Joan on the next convoy and asked if there was anything he could do for her. "Yes," she replied. "I want four more trucks."

Indonesian elements became increasingly hostile, barricading the roads with poles laid on oil drums. Joan responded by putting a crash car with wide bumpers at the head of the column, with five armed men. The overall strength of the guard was gradually increased to seventy men with machine guns mounted on the trucks. British troops became available halfway through the programme, but the existing arrangement with the Japanese was working so well that it was decided not to change it.

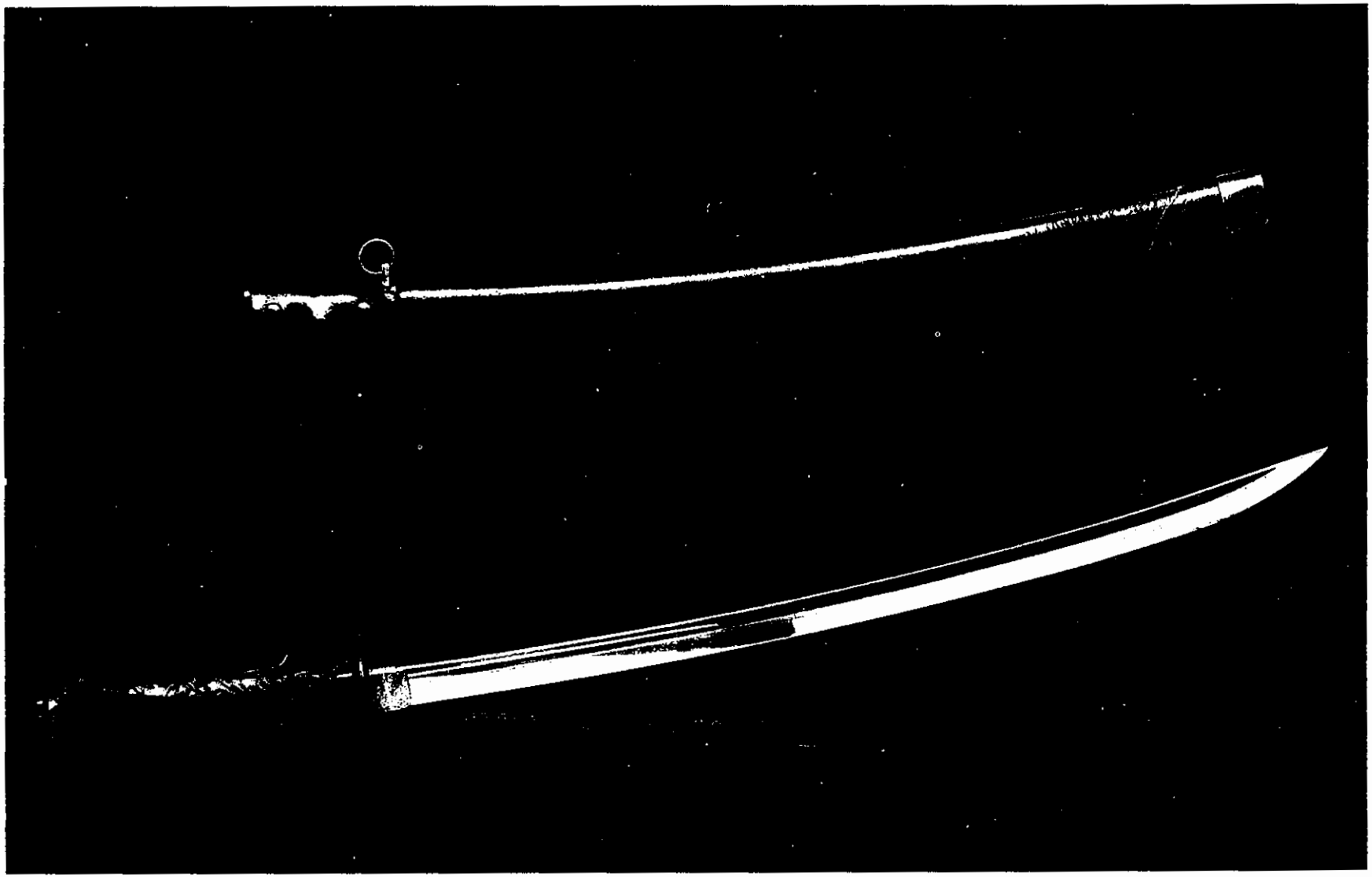
Twenty times in thirty days Joan made the trip over 5,000 foot mountains. On the second last convoy two Dutchmen were seized by guerrillas and taken to a small house. Joan and Sergeant Miyazawa found them being interogated and threatened with a knife while a hostile crowd of five hundred gathered outside. Through the interpreter, she persuaded the abductors that the two men were British and obtained their release.

After the last convoy Joan rested for a week in Padang. In that period she met Lieutenant Matsuo's company commander, Captain Keikichi Tachibana, and was fascinated by his handsome 300 year old sword. Wishing to express his appreciation and gratitude to her in some special way, Matsuo gave Captain Tachibana his own sword and presented her with the captain's.

From Padang Joan was flown to Singapore. There, and again on her return to Britain, she under went treatment for swamp fever. She returned to Canada early in 1946 and, with her mother, father and sister, moved to Vancouver.

Arthur Miyazawa, who after the war had resettled in Tokyo, had occasion to visit Spokane, Washington, in April 1979. He had hoped to stop in Vancouver and see Joan again, but owing to an airline strike it was difficult to even get to Seattle. "I finally flew home without even calling Joan," he was to tell Mrs. Madge Tibbenham, her sister, "as I felt she would be disappointed knowing I was so close but not stopping over. I live to regret the decision."

Joan had moved to Langley, B. C., ten months before. Mrs. Tibbenham had a long conversation with her on the evening of April 29 and she seemed most cheerful and healthy. The following afternoon, however, she had a dizzy feeling and pains in her legs. Anticipating a stay in the hospital, she asked a friend to take care of her horse and dog and insisted on seeing the animals safely off before calling an ambulance. By the time the ambulance arrived, she was dead.



The Sword of Honour of Captain Keikichi Tachibana which was presented to Lieutenant Joan Bamford Fletcher in 1945.

When Mrs. Tibbenham decided to donate Joan's sword to the War Museum she informed Arthur Miyazawa, who in turn notified Daisaburo Matsuo and Keikichi Tachibana. They are happy to know that Joan's memory is being honoured in that manner, and Mr. Matsuo has presented the museum with a scroll in her honour. The narrative, which he personally wrote, concludes, "her soul would sleep with the sword shown at the War Museum....May Miss Lt. Fletcher's soul sleep peacefully!"

JOAN BAMFORD-FLETCHER holding a 300-year-old Japanese sword, a souvenir of her thrilling exploits in Sumatra.

* * * *

The above story is very interesting in itself but it was hoped that a detailed description of the sword could be gotten. Ed Dobrzanski checked back with the museum but all that they could say was that it was unsigned. Judging from the photograph the sword appears to be much older than "300 years old", and a most interesting sword at that. Perhaps someone with a good knowledge of kantei can some day soon visit the War Museum in Ottawa, Ontario and make a full report on the sword. A follow-up can also be made by contacting Mr. Tachibana and hearing of his history with the sword. All of this information would greatly add to the exhibit of the sword at the museum and give due honor to the sword.

Anyone interested in assisting in this search for information should feel free to do so. It would however be helpful to advise the Newsletter of their intent so that a duplication of effort will not be experienced.

RCH

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

Albert Yamanaka

TOKUGAWA PERIOD - From Keicho 1 (1596) to Anei 9 (1780

The incessant strife which had been carried on from the Sengoku Period among the war-lords in various sections after the decline of the Ashikaga Shogunate, finally ended with Oda Nobunaga and Toyotomi Hideyoshi succeeding in controlling the country for a short number of years. Tokugawa Ieyasu, who had been biding his time and chance finally overthrew the Toyotomi after the death of Hideyoshi and the nation saw peace reign for the first time since the Nara Period. I sword annals, this turn of the new era is set at the 1st year of Keicho or 1596. The sword historians of the Edo Period prescribed those swords forged previous to Keicho 1st as kotō or 'old swords' and those after this date as shintō or 'new swords'.

It had been the contention of a few scholars, among which was Honami Koson, that to call these swords from the Tokugawa Period, that is from about 200 to about 350 years ago, new sword or shintō was not exactly right from the standpoint of age, for they can no longer be considered as "new" in the 20th century. A few people did try to stick to this, but it seems that the practice never took hold and sword people still persist on calling swords from the Tokugawa Period as shintō.

As was mentioned in the July Installment, the Sengoku or the Momoyama Period did not see any rise in the betterment of sword forging, however from about the Keicho Era, there suddenly is a surprising change for the better. No one has been able to explain this change. This change is attributed to many circumstances, such as the increase in the intercourse with the Western World. The constant war and the very short reign of peace under Hideyoshi (Azuchi Momoyama Culture), all seem to have made their contribution towards this change. Since Kyoto seems to have regained its luster of becoming the capital once again, we see swordsmiths gathering there and among the most noteworthy is the sudden emergence of one Umetada Myoju. He supposedly was the 25th direct descendant of the once great and famous Yamashiro smith during the Heian Period, Sanjo Munechika. This geneology has never been proven nor disproven.

Umetada Myoju had many smiths under him as students and is often called the Masamune of the Shintō Period, so far as his ability to teach and bring forth into the world the abilities and the qualities of his students. He is popularly regared to as the 'father' of the shintō. (Though his ability to make swords falls far short of the many great smiths of the early Shintō Period. Also, where Myoju received his tutelage in swordsmithy is a mystery. Myoju supposedly being the 25th generation from Munechika, the 24th, we would assume, also was a swordsmith, however nothing whatsoever is known of the immediate predecessor of Myoju, neither by name or work.)

HISTORY cont'd.

Among the better known students of Myoju who made names for themselves are, Harikawa Kunihiro, formerly of Hyuga Province and later Kyoto. Tadayoshi of Hizen Province and other Myoju students such as Shigeyoshi and Yoshihira. Horikawa Kunihiro, probably is more widely known and probably Kunihiro more than Myoju spread the great skill of the shintō smiths all over Japan. For from among the many students of Kunihiro, there are: Izumi no Kami Fujiwara Kunisada, who went to Osaka in Settsu Province is given this same honor. Another Kunihiro student that went to Osaka is Kuniyuki, who went to Amagasaki of Settsu, a little east of Osaka.

SHIGEYOSHI - MYOJU 重吉 明寿
25th Gen. from Munechika
ca. Tensho - Kanei Era

SHIGEYOSHI 重義
ca. Kanei Era 1624-44
1624-1644

TADAYOSHI 忠吉
ca. Keicho Era 1596-1615
1596-1615
Musashi Daijo Tadahiro
武蔵大掾忠広

Omi Daijo Tadahiro
近江大掾忠広

Mutsu no Kami Tadayoshi
陸奥守 忠吉

Omi Daijo Tadayoshi
近江大掾忠吉

Omi no Kami Tadayoshi
近江守 忠吉

etc.

KUNIHIRO 国広
ca. Keicho Era
1596-1615

KUNIYASU 国安

KUNIMASA 国改

KUNISADA 国貞

KUNITOMO 国倫

ARIYOSHI 在吉

KUNISUKE 国助

KUNIMICHI 国路

KUNIYUKI 国幸

KUNITAKE 国武

Horikawa Kunihiro, probably is just as much, if not more so, responsible for spreading the skill of swordmaking over the country as Myoju, for as is evident from Kunihiro's geneology, his students are seen in Settsu Province where they established the Osaka Shintō. They are:

Izumi no Kami KUNISADA
Kawachi no Kami KUNISUKE
KUNIYUKI, who went to live and work in Amagasaki near Osaka.

The rest of the Kunihiro students seem to have remained in Kyoto and worked there, though some like the 2nd Dewa Daijo KUNIMICHI is known to have gone on to Edo to make swords.

Tokugawa Ieyasu established his new capital in Edo after having gained control of the country and many swordsmiths, naturally flocked to the new capital. The better known smiths of the early Tokugawa Period in Edo are, KOTETSU, HANKEI and YASUTSUGU. Kotetsu was originally an armoursmith of Nagasone village in Omi Province and in his mid years turned swordsmith and went to work in Edo. The fact that he knew how to work with steel helped him a great deal in his new trade and this may be one of the reasons why he was able to turn out the masterpieces that he did. It was the ambition of many samurai to own a Kotetsu during their lifetime and as a result there are a great number of his works which are "not right". This is found in many works of swordsmiths all the way back to the beginning of sword history, however it is much more so in the case of Kotetsu, along with Masamune and Go Yoshihiro.

Noda Hankei is another swordsmith from another trade. Hankei formerly was a gunsmith, who at the time was called Kiyotaka and supposedly turned swordsmith in his mid-years. Hankei, like Kotetsu, was very skilled and his ability can also be attributed to his ability to work with iron and turn it into fine steel.

As for Yasutsugu, he originates from Shimosaka village of Echizen Province and for some strange reason, Tokugawa Ieyasu seems to have taken fancy to this man and appointed him the swordsmith for the Shogunate and gave him the character "YASU" from his name Ieyasu, as well as the use of the Aoe crest of the Tokugawa to be inscribed on the tang of the sword. Tough Yasutsugu may have been a very able politician by becoming Ieyasu's pet, his ability to forge swords falls short of the abilities of such smiths as Kotetsu, Hankei or Kunihiro. Many of Yastugu's blades have fine carvings and these are generally regarded to as Kinai bori or Kinai carving. The Kinai are the famous makers of tsuba of Echizen Province, who made countless thousands of iron tsuba of which the majority are made in the design of Aoe leaves.

In the north in Mutsu Province, under the great Date Clan, there was Sendai Kunikane. In Echizen Province under the Matsudaira Clan there is Sadakuni. Some believe him to be the same as Yasutsugu and is also said to be the teacher of Kotetsu of Edo. In Kaga Province, the great Maeda Clan had their sword-

smiths like Darani Katsukuni. In Hizen Province, the Nabeshima Clan had Tadayoshi and his followers of which there were a great number. In Nearby Chikuzen Province of Kuroda Clan, there were the descendants of Nubukuni of the Yamashiro School. In Kii Province, the Tokugawa of that province had Nanki Shigekuni, regarded as one of the great Shintō Yamato Tradition smiths. The great Shimazu Clan of Satsuma Province had Izu no Kami Masafusa, Mondo no Sho Masakiyo and Ippei Yasuyo.

The type of swords that were made in the Shintō Period was a little different from those that were made in the previous Sengoku or Momoyama Period. Many changes are see, all for the better for the swords that were made in the Sengoku Period were poor in all respects compared to the Shintō blades. In the Kotō Period, there were the Five Traditions or the five distinctly different styles of forging of the Yamashir, Yamato, Soshu, Bizen and the Mino Tradition. However, the ones made during the Shintō Era were quite different from any of the above five and without characteristics from any of these five. This is popularly referred to as the Shintō Den. What is the fifference between the Shintō Den and the five Kotō Tradition? In the Kotō Period, when the swordsmiths made an O-hada in the steel, the Hamon was made wide and in nie or in nioi. In those with a narrow yakiba, the steel was made in ko-hada. In the Shintō Den, the difference is that the hamon may be made wide, but, the steel will be in ko-hada. For example... The Soshu Tradition has a wide yakiba in nie with the steel in O-hada with itame, therefore there will be sunagashi in the hamon and also niesake as well. In the Shintō Den, the hamon will be wide and in nie, however, since the steel is ko-hada of ko-mokume hada, there will be no sunagashi or niesake. Aside from the above, the Shintō can roughly be divided into the following: Yamashiro blades; Osaka blades; Echizen blades; Hizen blades and Satsuma blades. All have their own distinct style and traits.

The Kyoto blades have a peculiar yakidashi (providing that the blade is ubu). The Kyo yakidashi starts out in a suguha for about an inch or two then turns into a midare. Also, the Kyoto blades have a boshi style of their own, that is the hamon becomes smaller in design from about an inch or two below the yokote and enters the boshi in this style, then it turns into a notare ending in a komaru. Another is the so-called Mishina Boshi. The Mishina boshi is made in Jizo style with the kaeri leaning towards the cutting edge side.

Osaka blades have the following characteristics. The Osaka yakidashi starts out in a notare then turns into a midare or whatever. Also, the Osaka boshi, in most cases are made very deep. That is the hamon being made wide the boshi ends in komaru sagari and this is referred to as Osaka boshi. The steel of the Osaka blades usually is made in ko-mokume hada and is very fine. It will seem like "muji", that is, like there is no grain at all and this is especially so around the shinogi-ji where the steel will seem to be blackish. This is known as

HISTORY cont'd.

Osaka steel. Katana by Osaka smiths are comparatively few, though there are great numbers of wakizashi. In either case, the blade has the feeling of having sakizori and the blade as a whole is well balance.

Edo blades, in most cases, have a very shallow sori. The tip of the sword will be made narrow, though there are some with wide tips. The yakidashi will be like that of the Kyoto blade, that is it starts out in a suguha and becomes a midare, though mostly the Edo blades are like the Kotō yakidashi.

Echizen blades, as well as Kaga smiths all stem from the Mino smiths, therefore there is a great deal of resemblance to Mino blades.

Hizen blades, lead by Tadayoshi and his followers were worked in chu-suguha as well as in O-midare, though the Hizen smiths seem to be better adept at making suguha which is made in the nie of the Yamashiro Tradition and with hotsure. The jitetsu is made in ko-mokume hada and this is made very fine and it is referred to, sometimes, as "nukame hada" (Noka-rice bran). Also, in the peculiar type steel which is popularly seen in the old Kyushu blades like the Enju, the blackish steel is often seen in the Hizen blades.

Satlsuma blades, these often have the yakidashi made in the Kotō style and their hamon resembles the Soshu blades, being very hanayaki. That is the hamon will be in O-midare with rough nie and there will be the pointed peak hamon commonly seen on Mino blades. In any case, whether the hamon be in O-midare, notare or in wide suguha there will be much ara (large) nie. The nie is found all over the blade, in the hamon as well as in the ji and the nie does not differ too much between the hamon and the ji. From within the hamon and the border, in an inazuma (lightning) effect, a long string of nie will be found and this is called Imo Zuru (potatoe vine) and this is the big point to be on the look out for on Satsuma blades. The Imo Zuru effect line of nie will also be seen in the ji area as well, The ji-tetsu is flat and there is not much life in it.

From about the Genroku Era (1688-1704), life amongst the populace had settled down and splendor and elegance is seen in all modes of arts and crafts. This tendency is seen in swords as well. Such swordsmiths like: Iga no Kami Kinmichi, Omi no Kami Hisamichi, Tamba no Kami Yoshimichi, Yamato no Kami Yoshi-michi, Kawachi no Kami Kunisuke. Kunisuke of Settsu put differ-ent kikusui or putting a cherry blossom design in the hamon called yoshino; a maple leaf in the hamon called tatsuta; a peak in the notare to resemble Fujiyama called Fujimi Saigyo.

To be continued.....

HACHIMAN YASUTSUGU

Jūyō Tōken Nado Zufu - Volume 1, plate 23

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WAKIZASHI - Hachiman Yasutsugu (signed, and Kinai Tomosuke kore wo Tsukuru, and dated Kanei 7th, December 1630)

MEASUREMENTS - 1.26 shaku. Sori: 1.6 bu. Motohaba: 1.26 sun. Motokasane: 2.4 bu. Nakago: 4.55 sun. no sori.

STYLE - Hirazukuri (without shinogi), mitsumune (three-sided mune), kasane slightly thick, shallow sori, mihaba (width of blade) is wide, sunnobi (slightly long in length.

KITAE - Itame mixed with moku. The area close to the mune is masame hada. The blade has nie as well as chikei.

HAMON - Notare mixed with gunome. There is sunagashi (brushed lines of nie). The nioi line is wide and there is abundant ko-nie.

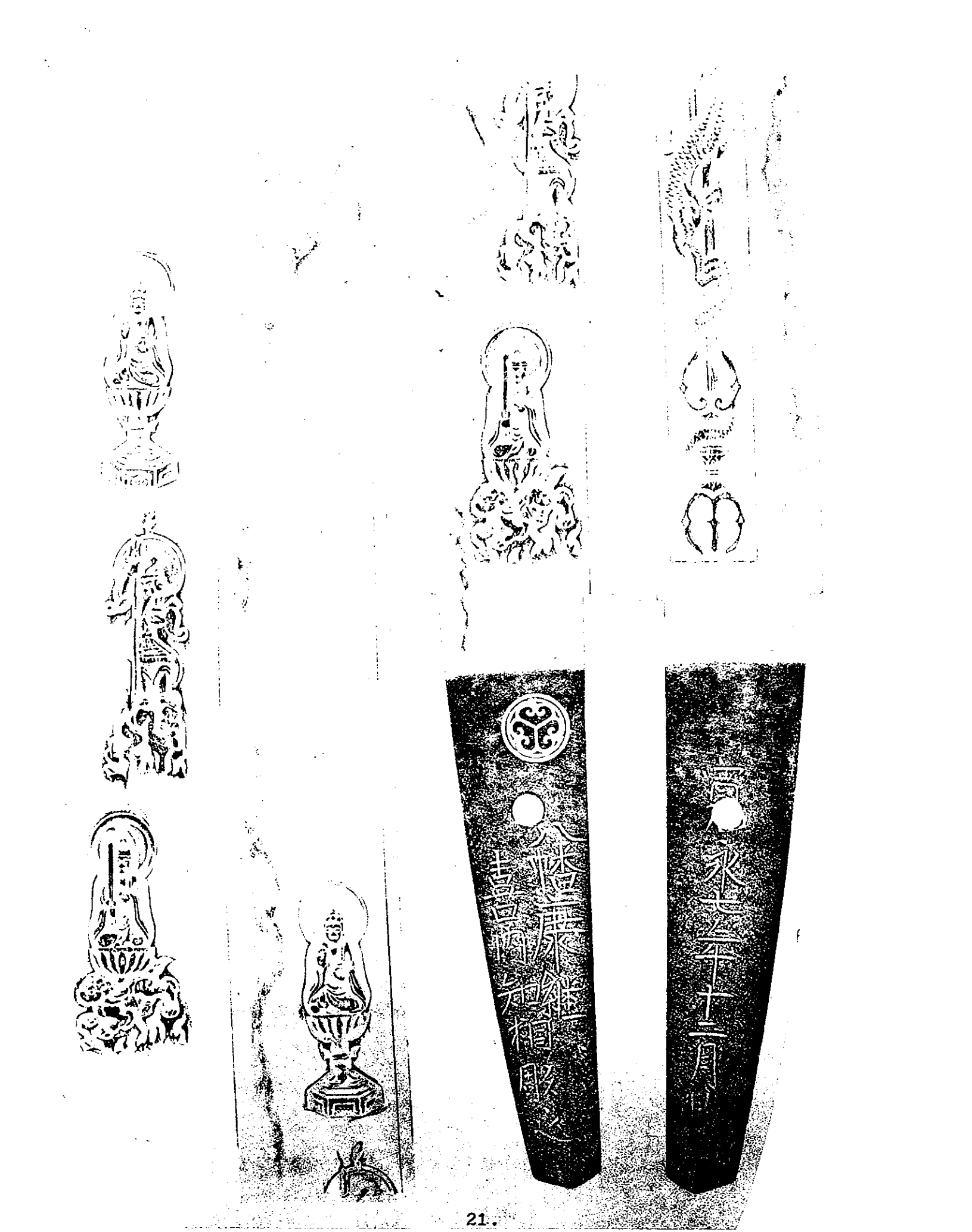
BOSHI - Midarekomi (irregular pattern) with the tip in ko-maru, slightly hakikake (swept with sunagashi). It has a long kaeri.

HORIMONO - On omote side there are three figures of Jizo, Bishamon, and Monju. Ura side has bonji characters, sampo-ju (the three treasures of Buddhism), and kurikara or dragon in cameo style enclosed in hitsu or frame.

NAKAGO - Ubu, the tip in kurijiri, slight katte-sagari file marks. One mekugi-ana. Omote side signed: HACHI-MAN YASTUSUGU KINAI TOMOSUKE KORE WO HORU. Ura side has the date KANEI 7TH YEAR or December 1630.

EXPLANATION - Yasutsugu lived in Fukui, Echizen Province, around the 10th year of Keicho. He was summoned to Edo by Tokugawa Iyeyasu and his son Hidetada to make swords. Subsequently he was given the kanji YASU by Iyeyasu. So he began to use this character, and he was also permitted to inscribe the three-leafed aoi crest. Later Yasutsugu commuted from Echizen to Edo each year, and served the Tokugawa as well as the Lord of Echizen. Most of his work was done in Edo. This wakizashi was made by the son of the first Yasutsugu. Yasuetsu Nyūdo Yasu tsugu was his full name.

The jitetsu is superb. There is an inscription by Kinai Tomosuke, the engraver who was Yasutsugu's co-worker. Since it is dated, it is important research material. As for the Kinai carving, or Kinai bori, it is common to find the carving of the three Buddhas. The dragon carving is probably copied from the famous work "Honekuri Toshiro", the nickname for a famous tanto made by Ysohimitsu.



NAGAMITSU EMURA

Oshigata by Philip Wilsey

OSHIGATA #1

OSHIGATA #2

OSHIGATA #3

NAGAMITSU cont'd.

SUGATA:	Katana #1 shinogi-zukuri form, ihori-mune, torii-zori with O-kissaki	Katana #2 shinogi-zukuri form, ihori-mune torii-zori with chu-kissaki	Katana #3 shinogi-zukuri form, ihori-mune torii-zori with O-kissaki
LENGTH:	66.8cm	66.2cm	69.3cm
SORI:	17.0mm	18.0mm	17.0mm
NAKAGO:	19.4cm Katte-agari yasurime	19.8cm Kesho-yasuri yasurime	21.0cm Katte-agari yasurime
SORI:	Slight	Slight	Slight
OMOTE MEI:	Bizen Kuni Nagamitsu	Chounsai Emura saku	-
URA MEI:	-	-	Ichihara Iryushi Nagamitsu saku
PERIOD:	Showa ca 1940	Showa ca 1940	Showa ca 1945
YAKIBA:	Chusuguha with nioi base and profuse ashi	Choji-clusters with nioi base and ample ashi	Chusuguha with nioi base and profuse ashi
JI-HADA:	Itame	Itame	Itame
BOSHI:	Ko-maru	Ko-maru	Ko-maru
KOSHIRAE:	Shin-gunto	Shin-gunto	Shira saya
HAWLEY'S REFERENCE NUMBER	NAG 296	EMU 1	NAG 296

REMARKS:

I have in my collection these three Gendai-tō blades which I believe to be made by the same smith. However some doubt remains (for me anyway) because all three signatures are vastly different from one another. It is this difference which makes these blades interesting when studied together. Anyway, this is what I know about the smith:

EMURA, is his surname.

NAGAMITSU, is his first name, however, Nagamitsu was only used for his solo work. Nagamitsu is his Nom de Plume for sword making.

CHOUNSAI, is his Nom de Plume. Chounsai means, a good luck person.

Mr. Nagamitsu Emura was the chief warden of Okayama Prison during the 1940's. He started a forge in the prison to donate

NAGAMITSU cont'd.

swords to members of the Japanese Imperial forces. Such blades were signed "CHOUNSAI" or "EMURA SAKU". He died circa 1960.

Recently I wrote to Mr. John Yumoto to inquire if any more information has surfaced about Mr. Emura. Unfortunatly Sensei Yumoto didn't know of any new data. However, he did say that he has recently seen several blades signed "NAGAMITSU SAKU" in the style of oshigata number 3. He also said that he imagines that there are quite a few of Nagamitsu's blades in the United States.

If any member knows anything more about Mr. Emura I would be very pleased to correspond with them. I would also be interested in qcquiring any short blade (wakizashi or tantō) by this particular smith.

* * * * * *

NEWSLETTER CORRECTION -

In the article, Kodama Collection Exhibit, which appeared in the last Newsletter, Volume 14 No.3, a portion of the description of one tsuba was accidently left out. Page 20 line 18 sentence should read: An iron tsuba of note is a round slightly dished plate carved with a basket weave and inlaid with many insects all facing the seppa-dai and all in gold. One insect with a black shakudo shell.

SOME USEFUL DEFINITIONS -

KOSHIBA: A swelling midare pattern is made directly above the machi (base of the blade at the notches). Sometimes this is so large that the peaks of the midare will reach up to the shinogi, however, usually the width of the koshiba will be about twice the width of the hamon. This is a very important characteristic to take note of as it is of utmost importance when trying to kantei a blade, both agewise and with regards to area.

KOSHIBIRAKI MIDARE: A valley formed between two midare peaks. This was started by the Bizen smiths from around the late Muromachi Period. Most commonly seen on blades of the Oei Era and later. Again, this is an important point towards kantei.

KAWAZUKO CHOJI MIDARE: The peaks of the choji midare becomes separated from the others and form a peak which resembles a "tadpole" in effect. The founder of the Osafune smiths of Bizen Province, Osafune Mitsutada, is the master at making the Kawazuko choji midare.

We need more illustrative information with regards to the many characteristics needed to be learned for good kantei. If anyone is talented in making oshigata which would show such characteristics, feel free to work them up into article form. The study of hamon patterns is so important for all of us to learn.

AN INTERVIEW WITH A SWORD POLISHER

by Robert C. Corella

During one of my visits to Japan I was able to visit a sword polisher in his countryside home near Fukuyama, Japan. I spent several hours asking him many questions concerning sword polishing. The polisher I interviewed was Mr. Kataoka. He has been polishing swords since he was sixteen years old. His home is his place of work. The following interview with Mr. Kataoka, although not his exact words, is basically the statements and answers presented during the interview. The interview took place on August 2nd, 1981, with my Japanese wife, Shigeko, acting as translator.

Corella: Why did you become a sword polisher?

Kataoka: At the time that I became a sword polisher it was considered a prestigious job and sword polishers were held in high esteem.

Corella: Are you glad you became a sword polisher?

Kataoka: Yes, I'm very happy I took up this profession.

Corella: In your opinion, who are the best polishers in Japan?

Kataoka: There are many good polishers in Japan. Some of the most famous being Ono Sensei and Honami Sensei.

Corella: Do you think the young people of Japan have an interest in Japanese swords?

Kataoka: Yes, many young men have taken an interest in swords. The interest is increasing.

Corella: Do you see a future for the up and coming sword polishers?

Kataoka: Yes indeed! There is even a sword polishing association to teach advanced techniques of polishing to young polishers. The association only accepts ten young polishers a year. Some private polishers will accept young men to apprentice but this takes ten to twelve years apprenticeship.

Corella: I understand that an apprentice has a very hard life?

Kataoka: Yes it is. They work long hours, have few holidays and receive a small amount of pay. But in return they are taught sword polishing and all knowledge that is necessary to kantei blades.

Corella: Japanese laws governing swords are very strict. How many blades can be made each month by swordsmith per month?

Kataoka: The law states that only two katana, three tanto can be made each month. After a blade is made it must be polished and a saya made for it. Of course you also need a habaki. So by the time the smith pays for all these services there is little profit left. If a smith would be allowed to make more swords each month then he could increase his profit but unfortunately the law forbids this.

INTERVIEW cont'd.

Corella: I was once told by another polisher that handmade Showa blades were not allowed to enter the country. Is this still correct?

Kataoka: Showa swords that are handmade are allowed to enter Japan because handmade blades are considered to be an art form. A machine made sword that comes to Japan will be confiscated.

Corella: Of the three kinds of swords, katana, wakizashi, and tantō, which is the most difficult to polish?

Kataoka: The tantō is the hardest because it lacks a shinogi, Without the shinogi it is too easy to make a depression on the blade.

Corella: I would think the katana would be the hardest to polish because of its size, sori and shinogi.

Kataoka: The shinogi acts as a guide to help the polisher in not making a valley in the blade.

Corella: Are yari hard to polish?

Kataoka: Yes, very much so. Mainly because of its multible edges. By this I mean that its very easy for a polisher to get cut because of the multible edges. To prevent this from happening, a piece of bamboo is put over the edge that is not being sharpened. I have been cut several times from polishing yari.

Corella: Then a jumon yari must be the hardest to polish?

Kataoka: Right. I have only polished two in my life and I would rather not polish any more.

Corella: Are young Japanese men taking up sword making?

Kataoka: Yes, there are more swordsmiths the sword polishers!

Corella: I feel that polishers are important people because they bring out the real beauty of the sword. Do you agree?

Kataoka: Yes, but polishers do not get much credit. For example, the swordsmith gets to sign his name to the blade. The sword polisher's name is never added to the nakago so the smith gets all the recognition.

Corella: The way of sitting while polishing seems very difficult.

Kataoka: Yes, at first it is. The buttocks of the polisher must not touch the cushion he is sitting on. At first when an apprentice is learning to polish blades an egg is placed between the cussion and the buttock. If he breaks the egg, he gets hit by the master polisher. I have heard that Yoshikawa sensei still carries a scar on his head where he was hit by his grandfather with the piece of wood that holds down the polishing stone for sitting incorrectly!

INTERVIEW cont'd.

Corella: Of the different kinds of horimono, which is the most difficult to polish?

Kataoka: Of course the most difficult to polish would be carvings of figures. For example, dragons. The reason for this is that tiny bits of grain get between the metal and the fingerstone. Needless to say, this tends to scratch the blade.

Corella: Of the different schools, which is the most difficult to polish?

Kataoka: The blades of this area, Bingo, are the hardest to polish. This is because the iron is not so good.

Corella: Then which is the easiest to polish?

Kataoka: Yamashiro blades are very easy to polish, followed by Yamato blades. Of course this is because the steel is of high quality. But I prefer to polish only good smiths because good blades are always easier to work on.

Corella: What is the first thing you do when you start to polish a sword?

Kataoka: The first step is to kantei the sword so that you know how to polish it. I need to know the school and the smith in order to be able to do a good job of polishing.

Corella: Comparing the polishers of today and those of the kotō and shintō period, which are the best polishers?

Kataoka: The polishers of the kotō and shintō periods main purpose was to sharpen swords. Swords were not so much considered as art objects as they are today. After the Meiji era began swords started to be looked upon as an art form. So the main object of the present day polishers is to polish it for art's sake. During the Meiji period a special black color paste was invented that brought out the hamon greatly. This plus other innovations in polishing really do show off the beauty of the Japanese sword.

Corella: How long does it take you to polish a sword?

Kataoka: About one week, but that is just to polish.

Corella: When getting sword handles wrapped what is the best part of same' to use?

Kataoka: The same' with the nodules is the best part. Quality of same' is in its pattern of nodules.

Corella: Is there anyone making matchlocks in Japan today?

Kataoka: To my knowledge nobody is studying to make matchlocks. I think this is because guns are not looked upon as art forms like swords are.

Corella: Does your son have an interest in swords and will he succeed after you?

Kataoka: My son doesn't have an interest in swords. Because of a back problem he can not sit properly and therefore

INTERVIEW cont'd.

he can not become a sword polisher.

The interview with Mr. Kataoka was an enjoyable experience. I was able to learn much and to even try the way of sitting while polishing. May I add that it was very difficult! Anyway, I do hope everyone learned as much as I did from the interview with Mr. Kataoka.

* * * *

STOLEN SWORD RECOVERED -

Recently, a katana which had been stolen from the collection of Willis Hawley of Hollywood, California was recovered and returned to Mr. Hawley by a JSS/US member. The sword, which was made by Nidai Wakasa Fuyuhiro, was purchased at an eastern gun-show in an apparently proper transaction between two persons who are also both JSS/US members. At a later date, the purchaser contacted Hawley, who provided him with oshigata of the blade in question. Comparison provided all the proof that was needed that the blade was indeed Hawley's. The F.B.I. and L.A.P.D. were contacted, and the sword was returned to Hawley. Oshigata provided sufficient evidence for the time being, rather than the property itself being held as evidence. The purchaser/collector who recovered this sword has asked that his name and the name of the dealer involved remain anonymous, pending compensation by the dealer.

There are several lessons to be learned here: The value of clear oshigata and study sheets for identification purposes, and the likelihood that at one time or another, the collector may find himself considering the purchase of a sword that, unbeknown to him, may be the property of another. This can be avoided by checking all available listings of stolen swords before making a purchase. Title law is clear in that it states that one may not rightfully own that which already is the property of someone else. To unknowingly find onesself in possesion of such a property is quite a headache. To knowingly receive stolen goods or to profit by the sale of such goods is a crime. Wisdom would seem to dictate scrupulousness and caution. A word to the wise.....

(Editor's comments) Very often the Newsletter is contacted after a theft and supplied with a list of items. Most often this list is very sketchy as most collectors neglect to keep good records, or so it seems. On other occassions oshigata and photographs are provided. I have always mentioned the loss in the Newsletter but have proposed that the victim pay the cost of printing any photographs or extensive listing of items. This has always been offered at our cost. Very few people have ever taken advantage of this offer. I believe that this policy is a fair one in that it costs the Society close to $20 per page to put something in the Newsletter, figuring printing, postage and other expenses. One solution to this problem of distributing lists could be that the "file" can be loaned out for copying to interested parties. This can be done if it is returned promptly. (The full length oshigata of the Hotarumaru Rai Kunitoshi was loaned out last October and has yet to be returned!).

JAPANESE SWORDGUARD ARTISTS; A REVIEW -

by Ron Hartmann

A new book entitle Japanes Swordguard Artists, by Gary Murtha of Kansas City, Missouri, is now on the market. The book is basically a compilation of information gathered together by Gary from a number of sources and put under one cover for ease of access. It is by no means the last word in kodogu study but it does serve its intended purpose well in that it provides the student with a centralized source for the basic information needed for the study of the many tsubamakers and their schools.

Printed on quality 80# enamal stock of 8½" x 11" typed format with sturdy soft cover printed in color, it is an attractive book. Some 80 pages of data is contained in it. Included are three color and twenty-two black and white photographs of quality tsuba along with descriptions. There is also information pertaining to over fifty schools and groups plus a listing of over 1,000 artists names, their working periods, and some basic background. Kanji are printed along with the english printing for ease of study. A large glossery of over 175 terms is also presented along with several useful charts and maps.

Begun as a card file of information for Gary's personal study, the book is the result of his search for information. For the advanced kodogu collector the book will be of minimal interest. For the new collector it will be a good source of information needed to stimulate interest. For the great span of interests between advance and novice, it will prove a useful reference work, providing a centralized source of basic information. Certainly it is a good foundation towards the study of tsuba.

The book is presently available as a limited edition direct from Gary Murtha First class orders are available at $10.00 U.S./Canada and $12.00 all others. Foreign air delivery is available for and additional $5.00 postage.

A complimentary copy of Japanese Swordguard Artists has been presented to the JSS/US library and is now available for loan.

* * * *

KINKO MEIKAN -

Dale McGoon, editor of the Norther California Japanese Sword Club Newsletter has asked that we clarify a few things with regards to that club's project of translating Kinko Meikan.

The translation is being mailed to members, but not on a regular basis. It is being distributed as it becomes available and could take from one to two years to complete. Apparently Dale has been receiving numerous questions about this.

BUY-SELL-TRADE COLUMN -

This section of the Newsletter is offered as a FREE service to the membership, providing an opportunity to advertise for specific needs or to announce specific items available for sale or trade. Ads should be kept short and to-the-point. Business ads are not allowed. Send all ad copy to the NL Editor.

- WANTED - Blades and/or oshigata of Yamato no Kami Hirokuni HI278, blades, oshigata by Satsuma Hojoji smiths. Contact: J. McElhinney,

- WANTED - Furnished Showa-tō 29" and over. Contact: George Icke,

- WANTED - Japanese arrowheads, condition not important. Reasonable prices please. Also wanted, your sword collector name card. Contact: Robert C. Corella,

- WANTED - Good quality shakudo "monkey" menuki or "hawk" menuki in shakudo. Will trade any pair from Hartman Collection (Christies, London 1976) lots #465, 466, 470, 471 or 473. Contact: William Shapland,

- WANTED - 23½"-24½" blades, condition age not important but must be straight (no sori or very little sori). Contact: Phil Davis,

- WANTED - Kabuto and mempo; armour books and photos for reference. Contact: Ed Hicks III, ,

- WANTED - Kabuto and suits of armour, jingasa of quality. Large quantity of such items wanted for my collection. Contact: John Ward,

- WANTED - Katana and/or tantō by Koyama Munetsugu. Prefer koshirae. Photo, price and phone number please. Contact: Ken Barnes,

- FOR SALE - Large wakizashi, 21-1/16", sz w/naginata hi, ubu, signed: Dohi Shinryo (1st), needs polish. Contact: Gary Nishioka,

- FOR SALE - Ten (10) katana and tantō, some very nicely mtd., Send SASE for list to: William D. Kerwin,

BUY-SELL-TRADE cont'd.

- FOR SALE - Two suits of armour, one partial one full w/iron 32-plate kabuto, edo; 1 mempo, red w/o nose; several mtd. blades, Yoshikuni ss daito, s mumei wakizashi, Morikuni gendaito (62 character mei), Ho-o bird tachi. Contact: Ed Hicks

- FOR SALE - Nagamaki mumei wakizashi $300; three tantō - ss Masayoshi #350, k Sadahiro $250, k Kanemoto w/ horimono $450; Hizen Wakizashi Kunihiro (probably 2nd) $1800; Other blades. Contact: Bill Harling,

- TRADE - Will trade mint copy of Goto Ke Jushiichidai for mint Kanshoki or sell $80pp. Trade mint copies Nihon no Meiso, six issues (9-14) Daisoji magazine and Nihon no Bijutsu #10 for mint copy of Swords of the Samurai, L.Jisl. Contact: D. McDonough,

- SERVICES OFFERED - Saya making, lacquering, new tsuka and tsuka rewrapping (silk ito), kodzuka polishing, silver/gold habaki. Contact: Timothy M. Reed,

- SERVICES OFFERED - I have located a possible source for sword stands - katana kake - tachi kake - made of Rosewood and Teakwood of extreemly fine finish. If interested contact me as a form of marketing survey. Contact: Dale W. McGoon,

- SERVICES OFFERED - Source of synthetic and natural Japanese polishing stones. For information write: Japan Woodworker Trading Co. 1

- SERVICES OFFERED - Saya repairing and refinishing. Contact: McHugh John,

Editor's note: After mailing out the latest Supplies List, which of course included the listing of services in the rear of it, a number of people wrote in to ask about getting on this listing. I will make an effort to remember to mention this towards the end of this year, prior to issuing another such listing, so that interested people can get their name on the listing. Of course paid advertising is always available in the Newsletter if more thorough coverage and exposure is desired.

LAST CALL -

SOUTHEAST TOKEN KAI
BIRMINGHAM SWORD SHOW
AUGUST 20, 21 & 22 1982
AIRPORT RAMADA INN

TABLES ARE AVAILABLE FOR RENT IN THE BUY-SELL SHOW ROOM.

CONTACT: PAUL COUCH

CHICAGO OCTOBER SHOW

SUE BIZEN SWORD EXHIBIT
1982 Token Study Group Sword Show

The latest word from Token Study Group is that a number of selected swords will be available from both the Compton and Caldwell Collections, to enhance the planned Sue Bizen Sword Exhibit. Things are looking good!

Contact: Robert Coleman

JAPANESE SWORD CLUB OF SOUTHERN CALIFORNIA -

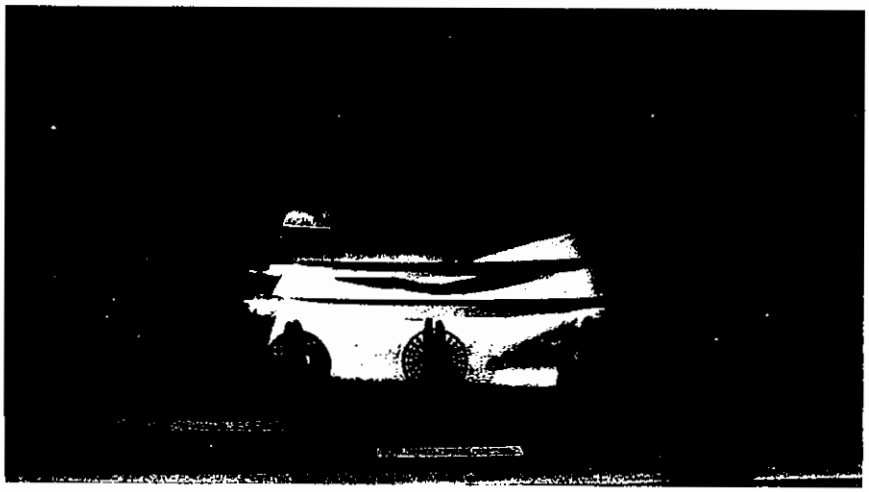
With the retirement of Mr. Willis Hawley, and the changing of the guard so to speak, a regrouping of the club seems to be taking place. In a letter from John Grimmitt, secretary of publications and correspondence for the JSS/SC, a renewal of cooperation between clubs was urged. John points out that they have a good clus and a lot to offer to those truly interested in the Japanese sword. Although most active in a local capacity in recent years, it appears that their corresponding status is to be regenerated with an improved Newsletter and more mailings. "I think you can't belong to too many clubs", says John. It is all a gathering of information. No one club can put it all into print and multiple memberships of active organizations will of course add greatly to one's understanding of the sword. Their membership is $15 upon joining, and $10 annually thereafter. Interested parties are urged to contact:

John Grimmitt c/o

JAPANESE SWORD CLUB OF
南加刀剣會
SOUTHERN CALIFORNIA

ST. LOUIS EXHIBIT A SUCCESS -

The annual Japanese Festival took place here in St.Louis from June 19th through the 27th. It was held on the grounds of the Missouri Botanical Gardens, site of the largest Japanese garden in North America. One exhibit during this nine day event was a sword exhibit presented by Jack Landis and myself. Jack's wife Marie exhibited an impressive collection of Japanese dolls along with us. Over 40,000 people attended the festival and events.



The sword exhibit was impressive with many highly rated smiths represented. Bizen was represented by a Morimitsu tachi and a katana by Ho Norimitsu. Hizen had a Yukihiro I tachi, Masahiro I katana and Yukihiro II wakizashi. A 34 inch tachi by Jirotaro Naokatsu and a 31 inch tachi by his son, Yamon Naokatsu was displayed. Other blades included a mumei Yamato Shidzu tachi, wakizashi by Chikuzen Shigekane, and around thirty other blades.

Kodogu was displayed under bubble-type cases which proved to be ideal for close-up examination by the public. It was an opportunity to show the cream of fifteen years of menuki hunting. Only quality items were displayed including many fuchi-kashira and tsuba selected from our collections. Two armors were displayed also along with some yari. A good number of fully mounted swords showed the public what these treasures should look like. Everything was extensively labeled with the novice in mind. Most items were displayed in cases, allowing close-up examination with security.

My point in elaborating on this exhibit is to stress how interesting, educational rewarding such an exhibit can be both for the public viewer and the exhibitor. It is a wonderful chance to honor your collection by exhibit and to educate the public as to the beauty to be found in the total sword down to the often neglected menuki. Personal education comes from talking to the people. If ever the opportunity comes up I highly recommend that you take advantage of it. It is a rewarding and encouraging experience. Our thanks to Neil Keen, Tom Winter, Dan McNair and Ken Wichmann for visiting us.

TIME FOR A CHANGE -

"Want your car fixed, mister? I know a guy who'll paint it like new, overhaul the engine, align the wheels, fix the upholtery, and return it to you sometime soon, maybe six months. How much? How should I know? What's my address?--as, you know me, I'm through here twice a year--you can trust me."

If you would trust your many-thousand dollar car in a situation like this, you are a patsy. What about your sword? Isen't it worth some comparable amount? You bet it is, and we have been sending off our swords in the hands of dealers whose addresses we don't even know, at costs only guessed at, to be returned sometime upwards of a year.

It is time to be businesslike. Any reputable dealer will give you the estimates of time and cost and the assurance you should have. The last two times I have sent off blades, I have used a cooperative dealer who is perfectly willing to be businesslike--I suggest you do, too. Here is a basic form you might use to list the items to be sent and the services required; you may well want to change it to suit your situation, but here is mine.

I have this date received from _(owner)_ the following:
1. katana (full description) .
2. tsuka, unwrapped, etc. (describe mountings).

I undertake to have the katana polished, (class of polish) at approximately $_____ per centermeter, to have the tsuka wrapped (specify color and style) with fuchi-kashira, menuki supplied, to have (specify any saya repairs). I shall endeavor to return the above in completed state by __(date)__ I estimate the cost will be _____ (itemized). In the event of an increase of over 10% I shall inform the customer in advance of start of work.

/s/ (dealer receiving items)

Any work can be inserted, of course, and you will have a document that will protect your sword and will give you leverage, should you need it.

A. Z. Freeman

Editor's remarks:

Please remember that if every a member has a question about contracting for polishing, how to go about getting a first polish, what to pay for a polish, any such questions.....feel free to telephone any of your society officers/directors and simply ask their advice. We have eighteen elected people to assist you. I would ask that the calls be directed to someone other than myself if possible as this phone does get the major load of calls as a rule. Of course we will all be most happy to assist you.

Ron Hartmann

— NEWSLETTER DEADLINE —

SEPTEMBER 25th

All materials 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.

FOR SALE

JAPANESE ARMOR:

Composit suit of Gasuko armor - all parts in good condition

Yokohagi Do of unusual texture. Dark plum color. Tassets laced in blue kabiki and trimmed in gold.

Namban kabuto made from cabaset (16th century) shakuro blue laced sugaki.

Mempo, black lacquered iron in fair condition.

Sode laced in blue kabiki, sleeves of black lacquered iron and blue fabric. Shino suneate. No shoes or box.

$2,250.00 and shipping

JAPANESE ARMOR:

Full size modern copy black lacquered steel laced in blue sugaki. Strong suit. $1,000 and shipping

2 JAPANESE HAMBO:

1 black with well-made repro yodori-kuki (neck guard) laced in blue sugaki. $100.00

1 orange-red hambo with brown lacquered yodarikaki (original) laced in blue sugaki. $125.00

JINGASA: large iron with repose work of a tiger and bamboo. $525.00

BACKPLATE: fine russett iron backplate from a Dō with gold bonji. Nice wall hanger. $100.00

Good pictures on request. No charge but please return them.

ROGER DUNN

Work:
Home:

K.E. SKAFTE Nykobing F Denmark

Specialist in Books on Japanese Arms & Armor. Illustrated catalogue J available on request.

Quite a few of our clients have been kind enough to tell us how satisfied they are with our book service. It is very nice for me and my staff to hear - and I wouldn't mind it if their collecting friends were told too.

Best regards,
SKAFTE

IMPORTANT ORIENTAL ART AT AUCTION

CHINESE & OTHER ORIENTAL ART: Monday through Thursday, August 23rd - 26th at 10:30 a.m. each day.

JAPANESE ART: Friday and Saturday, August 27th & 28th at 10:30 a.m. each day.

ON VIEW FROM AUGUST 22nd, daily from 10 to 5

An outstanding private New England Collection highlights the sword section with blades by Sukesada, Kunihiro Teruyuki, Kiyomitsu, Kuniyoshi, Hironobu, Masahide, Hirostugu, Junitoki, Masayoshi, Kotetsu, and Mitsuaki. Sword furniture includes fittings by Katsumasa Ichiyusai, Omori Teruhide, Masayuki, Yamagawa Naoharu. Inro from a New England Collector with signed examples by Kajikawa and others.

An additional group of netsuke, including a horse by Bishu and a chrysanthemum by Hideyuki, plus ojime. Textiles and costumes. Paintings include a scroll by Tani Bunco depicting the six accomplishments, a pair of early fresco portraits, Tosa School subjects, and others. The sale closes with a small selection of books including a 12-volume set of the Imperial Edition of "Oriental Series: China and Japan" by Captain F. Brinkley.

Oriental Art catalog: $21 by mail--overseas $24
Japanese Art catalog: $19 by mail--overseas $22
Paul Jacoulet catalog: $12 by mail--overseas $14

Set of three: $46 by mail--overseas $54

(Mass.residents please pay 5% sales tax.)

ROBERT C. ELDRED CO.,INC.
Estate Auctioneers

ALBERT YAMANAKA'S
NIHONTO NEWSLETTER
Volumes 1 Through 5, 1968-1972

3rd printing - 1982, A project of the Japanese Sword Society of the U.S., Inc. by permission of the author.
Hard cover, class "A" library binding in three volumes. 8½"x11" typed format of approximately 2,000 pages of detailed sword study material covering all schools, periods and provinces.

Special JSS/US Members price: $ 90.00 (within U.S.A.)
$100.00 (Canada, all other countries)

Non-Members price: $100.00 (within U.S.A.)
$110.00 (Canada, all other countries)

Price includes postage, insurance and packaging costs

Cross-index available Free to all purchasers upon request
Order copies direct from: JSS/US REPRINT

COLEMAN & QUIRT, LTD., INC.

R. Coleman and Andrew Quirt announce the formation of an auction house specializing in Japanese swords and armor. There are plans for three to four major auctions a year. These will be conducted on a mail-auction format, and will be preceeded by a well illustrated catalogue and a preview showing in the Chicago area.

There will be no charge for illustration or agreed upon reserves. The commission rate is 10% from the consignor, and a 10% buyer's premium.

Catalogues will be available for $40 a year in the United States, and $55 a year for foreign subscriptions. Subscribe now!

We are now accepting items for the November auction. Send a list of items that you wish to auction. Please DO NOT SEND SWORDS at this time.

There is limited advertising space available in the catalogue at $150 per page. Sorry, no partial page ads can be accepted.

Please send all subscription orders, lists, and inquiries to:

COLEMAN & QUIRT, LTD., INC.

U.S.A.

JAMES R. MILLER

Announcing

Japanese Swords Mukashiya

After eight years of being a Japanese sword dealer, I have realized my goal of having shops specializing in Japanese swords in both Japan and the United States. We are now open for business, offering:

1) Polishing services inside Japan at reasonable rates and within a reasonable time.
2) Shirasayas and habakis made, other restoration available.
3) Book service, at low prices, including out-of-print volumes.
4) Buy, sell, trade all levels of Japanese swords; also armour, matchlock guns, sword fittings, and all related items of interest.

Since I've been doing this business for quite a long time, speak Japanese, and travel to Japan often, I would like to invite all JSSUS members to take advantage of my experience and expertise. There is, of course, no obligation when consulting on evaluations or translations, by phone or by mail.

In Tokyo:: **In Los Angeles:**

WEDNESDAY THROUGH SATURDAY HOURS
NOON - 5:30PM

THE UNIVERSITY OF NEW MEXICO ☐ ALBUQUERQUE, NEW MEXICO 87131
DIVISION OF CONTINUING EDUCATION AND COMMUNITY SERVICES ☐

Dear Collector of Japanese Swords and Sword Fittings:

The University of New Mexico is considering the possibility of hosting a Shinsa in the Summer of 1983. In working with John Yumoto of San Mateo, California, two competent individuals, who are independent of NBTHK, have been identified. However, the initial cash outlay to bring experts from Japan is great. Before the University can commit itself to this venture, we need to know if you will participate. One of the attractive feature of this Shinsa will be that papers will be issued immediately. In addition, if a piece is a forgery, or is unsigned, an attribution will be given. The approximate cost to submit a piece will be between $30-$40 per blade or fitting. At the same time that the Shinsa is going on, if there is enough of a favorable response, a sword show and lecture session can be held. Sensei Yumoto, and the two experts from Japan will lecture on the Japanese sword. The cost for this event will be approximately $50.00 which would include 1 table at the sword show. Tentative plans are to hold the Shinsa and Sword Show, and lecture series on a Thursday, Friday, Saturday, and Sunday.

Your response will determine the success or failure of this event.

SURVEY

_____ I will attend/participate in the 1983 Shinsa to be held in Albuquerque.

_____ I plan to submit approximately _____ blades (specify number)

_____ fittings (specify number)

_____ other, please specify

_____ I will attend the sword show and lecture series.

_____ I cannot attend in person but I would like to submit:

____ Blades (please specify number)

____ Fittings (please specify number)

_____ I would like to exhibit my blades and/or fittings for the show (Meibutsu Room)

Comments: _____

_____

Please return this survey by November 26, 1982 to: