

THE TO-KEN SOCIETY OF GREAT BRITAIN
for the Study and Preservation of Japanese Swords and Fittings



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PROGRAMME NO. 52

NEXT MEETING: Monday, December 1st 1969 at the Mason's Arms, Maddox Street, London, W.1. at 7.30 p.m.

FOLLOWING MEETING: Monday, January 5th, 1970 at the Mason's Arms, at 7.30 p.m.

SUBJECTS

December being the season of good cheer and Yuletide stories, our subject will be Ghosts and Demons in Sword Art. It is hoped that our President, Basil Robinson may bring along some of his famous print ghosts; and will say a few words on them as an introduction to subject, so please bring along any pieces which illustrate this motif - tsuba, small fittings or completely mounted swords.

The January meeting will be of interest to the armour collectors. John Anderson will talk on the Namban Influence on Japanese Armour. He has just obtained a fine piece in the Namban style so the talk should be very well illustrated and informative.

CHAIRMAN'S REPORT

As will have been apparent for some time; your Chairman, Programme Sec. oshigata reader, secretary's help, general factotum and sword swallower, has been apologising for not answering letters, and cursing privately to himself about involvement in To Ken matters whilst looking sideways at his dwindling crust.

This has now all been changed and the To Ken Society revitalized by the adoption of a new Committee, full of eager gentlemen all bursting to do their jobs. Or at least that is the idea, if it isn't, I will publicly commit seppuku at the foot of the Albert Memorial on next New Year's Day! All members welcome to attend.

The change of most importance to this Programme is that Fred Stride is now the new Programme Secretary, and this Programme is his first effort. Long may his pen wag and I call on all members to support him as you have supported me in the past, and send him your letters, articles, comments, etc.

At the November meeting in my absence John Anderson, Vice Chairman, put forward the names of the new Committee, and it is proposed that we shall vote on the adoption of this Committee at the next December meeting, as follows:

Secretary:	-	Ci Dale
Programme Secretary:	-	Fred Stride
Treasurer:	-	Bill Baxter
Journal Editor:	-	Malcolm Hutchinson
Advertisement:	-	Alan Bale
Blade re-polishing to Japan:	-	David Parker, David Butler
Vice-Chairman:	-	John Anderson

Bon Dale to remain Chairman; President of course, Basil Robinson. All members who can, are asked to turn up to the meeting to vote on this, or object if they feel so inclined.

LAST MEETINGS

October - This meeting was well attended, amongst the visitors welcomed was Bob Trojan from the Virgin Isles. Roald Knutsen, 4th Dan Kendo Master and Secretary of the British Kendo Renmei, gave a vivid talk on the history of sword play from early times to the foundation of the modern sport of Kendo. Roald outlined how the sword shape changed with changing battle techniques and how there arose many schools specialising in a single secret technique. The secrecy surrounding the various schools has caused a great deal of knowledge to be lost but there are still present day Kendo schools who practice techniques based on the swordplay of the early fencing masters; an example is the Ono-Ha-Ryu.

Amongst the blades present, Syd Divers had two just back from Japan after polishing. One was attributed to Hasebe Kunishige with a Kinzogan Mei Honami Chuhei, the other an unsigned dirk which turns out to be by the Masamune No Ju Tetsu Norishige. Both blades had origami.

November - A very good talk on Bizen blades of the 16th century by Alan Bale, followed. Points brought out with swords brought along by members present and also with some clear drawings by Alan himself. Alan's opinion of the blades of the 16th century is that they are basically poor quality (Alan used the word Rubbish!) and that almost any 15th century Bizen blade is superior. The shape of the blade became long, heavy and ugly although some blades were made copying the elegant older styles. Alan had not seen any blade with a Bishu Osafune Sukesada signature which was of any merit. Only when Zokumio were used, for example, Yozasayemon-No-Jo does any quality appear in the sword. Incidentally, families of sword signers were employed to

affix signatures to the tangs so a Bizen signature cannot be taken as that of the particular smith whose name appears on the blade. The Bizen blades of this period were mainly Kazu Uchimono - mass produced things - and it shows in the forging. The core metal is not central in the blade and can be seen coming through the blade surface as grainless areas on the Hada. The tempering was usually Choji or Sugu Ha for the early style copies. The Nioi and Nie are not very precise and can frequently be seen to be Kuzure at the top of the Chogi. This fault seems to be acceptable on Bizen blades of this period however. On the better blades, Nioi and Nie formations in the shape of "crabs claws" within the Chogi top, can be found. Alan himself had a very good blade in the heavy style showing "crabs claws" whilst Captain Johns produced a finely mounted Handachi with an elegant early style blade signed Bishu Osafune Sukesada. There were a number of other swords present, mainly Bizen which showed much that Alan had mentioned.

Bill Baxter had a recently acquired long blade signed Akihiro which had most of us puzzled. Was it a Shin-Shinto copy of Soshu Den? Was it Soshu Den or even Koto for that matter? The state of the blade seemed to hide too much to really form an accurate diagnosis.

NEWS FROM THE NORTH

There is an exhibition of swords to be held at the University of Manchester Museum from the 20th December to the 18th February 1970. It is hoped that as many will attend as possible. All the exhibits are owned by our Northern branch members and well worth seeing. No catalogue will be produced because of cost factors but Andrew Ford has sent the following in lieu:

Unmounted Blades

Katana - attributed to Kanesada KA 963
 Wakizashi - attributed to Masanori MA 367
 Wakizashi - signed 'Masahiro' MA 115
 Wakizashi - signed 'Minamoto Masayuki' MA 744
 Wakizashi - signed 'Sesshu no ju Fujiwara Nagatsuna' NA 247
 Wakizashi - signed 'Tadayoshi' TA 143
 Tanto - signed 'Chounsai Tsunatoshi' TS 182
 Wakizashi - signed 'Taira Sadayuki' - unrecorded smith
 Katana - signed 'Noshu no ju Asano Kanesane saku' - Showa-to

Mounted Blades

Katana - signed 'Kodzuke no Kami Kanesada' KA 958
 Wakizashi - signed 'Yamato no Kami Yoshimichi'
 Katana - signed 'Tsunatoshi' long signature. TS 183

Wakizashi - signed 'Kunisane' gakumei
 Wakizashi - signed 'Ryuenshi Toshitsuna' TO 538
 Katana - signed 'Musashi no Daijo Shitahara Yasushige'
 Wakizashi - signed 'Yamashiro no Kami Fujiwara Kunikiyo'
 KU 194
 Tanto - signed 'Inouye Shinkai'
 Wakizashi - signed 'Hizen no Kuni Tadayoshi'
 Katana - signed 'Yamato no Kami Minamoto Hidekuni' HI 32
 Daisho - dai 'Noshu no ju Kaneuji'
 sho 'Bishu Osafune Kagemitsu'
 Daisho - dai 'Sukesada'
 sho mumei
 Naginata - signed 'Shimosa no Daijo Fujiwara Kanemasa'
 KA 678

Plus fifteen other blades of various lengths unsigned. There is also some Miochin armour, sword mounts, ivories, laquer, prints, and other items normally found in this type of exhibition.

Admission is free; but unfortunately no catalogue will be produced due to the cost, so this rather brief list will have to suffice. Further details on particular items can be supplied on application with S.A.E.

CORRECTIONS

Bon Dale apologises to our Anonymous Expert for the omission of the original title of his last article for us. It should have read: "Shortly after the Twentieth of the Ninth Month", which was rather apt.

Apparently also, wrong results of the European Kendo Tournament were announced. These should have been:

First: Vaughn Williams (Nenriki Dojo and ex-member Token Kai)

Second: Vic Cooke (Brighton Dojo)

Equal 3rd: Jock Hopson and Deborah Holpe (Both London Kendo Club)

The prize for style was given first and hence the confusion.

SWORD POLISHING

The first batch have arrived back from Japan and seem to be very good indeed. The Shirasaya are of good colour Honoki wood and set the blades off well. Another batch is being assembled so if you have a blade to send, get it off STRAIGHT AWAY to: K.D.Parker, 17 Strickland Row, Wandsworth, London S.W.18.

The Society tied a lot of cash up in the way of polishing charge deposits for the first batch. The Society just has not

got the resources for this, therefore members will be required to place an approximate 50% deposit down, before a blade goes to Japan.

Long Sword deposit - £25.
Short Sword deposit - £15.

The approximate polishing charge, sirasaya and habaki, including postage, customs, charges there and back, will be as much again. An exact figure cannot be given until the blades have been returned from Japan.

CHANGE OF PROGRAMME SECRETARY

As you can tell by the literary style or its lack, there is a new newsgatherer for the Programme. Bon will be ever present with advice and articles and it is now hoped that both Club meetings and Programmes will be the richer as Bon will be free to carry out research for talks and articles of interest. But a club or a magazine is not made by one or two people doing the donkey work. It is primarily for the members; not only to enjoy but to make some contribution however small. It will be only as good as you are prepared to make it. In regard to the programme, corresponding members can be particularly helpful with items or news of interest. Any article, translation or tit-bit of news helps to keep this magazine alive. Ideas for future meeting subjects are welcome. Get involved; You will enjoy your club even more!

ARTICLE

The Blades of the Yoshimitsus by Yasu Kizu

There were 53 swordsmiths called Yoshimitsu though there are several combinations of characters that are pronounced this way. Of these, 38 were Koto and 15 in the Shinto era, that is, before and after about 1600 AD.

Among these the following Koto smiths are better known -

1. Awataguchi Yoshimitsu of Yamashiro; worked about 1263.
2. Osafune Yoshimitsu of Bizen Province; " " 1356
3. Another Osafune Yoshimitsu of Bizen. " " 1391
4. Yoshimitsu of Tosa province. " " 1338

Although there are many others worthy of discussion, the above four were outstanding. All the Shinto smiths were relatively unimportant.

Before discussing the great Awataguchi I will give short explanations of the other three almost as famous Yoshimitsus.

Second in importance, Osafune Yoshimitsu of Bizen was the 4th son of the famous Bizen Kagemitsu. The characteristics of his blades were -

1. The tachi shape is rather graceful for that period.
2. Surface grain is small burl with spots or patchy reflections
3. Slanting zig-zag temper line and patterns mixed with irregular.

The Osafune Yoshimitsu of 1391 is said to be the son of the last. His characteristics -

1. Surface grain small burl, some having straight utsuri reflections
2. Temper line small and irregular.

Yoshimitsu of Tosa province is said to be from the Yamato Tegai group and was a student of the Awataguchi School of Yamashiro. He made mostly Tanto. His characteristics were -

1. Tanto blades are short and unusually thick, curved toward the cutting edge near the point with acute angled curve at the point.
2. Surface grain burl mixed with straight and appears to be rather weak steel. Not much surface nie. Most existing blades are tired.
3. Narrow straight temper line with strayed sections here and there.
4. Two character signature same as Awataguchi Yoshimitsu leading many Lords and Samurai to believe they had one of the latter's blades.

Most famous of all, Awataguchi Yoshimitsu was one of the famous Awataguchi group of swordsmiths of the early Kamakura period in the town of Awataguchi north of Kyoto in Yamashiro province. This group was originated by Kuniie. He had six sons named Kunitomo, Hisakuni, Kuniyasu, Kunkiyo, Arikuni and Kunitsuna and it is an amazing fact that all six brothers became foremost masters of blade making. Hisakuni served the Emperor Gotoba as a teacher. Kunitomo and Kuniyasu were members of the 12 Goban Kaji smiths who served the Emperor. Kunitsuna also served the Emperor during his exile on Oki Island and later moved to Kamakura of Sagami province where the Soshu-den school originated under his influence.

Kunitomo's son Norikuni was equally as famous as his father and uncle. Norikuni's son Kuniyoshi was also quite famous.

Yoshimitsu was a student of Kuniyoshi and used the common name of Toshiro. He became so famous that his name overshadowed most of the famous names of the Awataguchi group. In fact, in early Tokugawa times, around 1650, he was selected as one of the three best master swordsmiths of Japan.

Thirty-four of his blades were chosen to be Meibutsu or Special Notables in the Kyoho era but shortly after, 18 of them were burned in a fire. Some of these were saved by re-tempering. At the present time 4 are listed as National Treasures and 9 are classed as Cultural Property.

The characteristics of his blades are as follows -

1. Blades are mostly tanto, a few ken, a few naginata, and rarely tachi. In fact there is only one tachi known to exist. It was named "Ichigo-hito-furi" by Lord Hosokawa Yusai and was

the favourite sword of Toyotomi Hideyoshi but it was burned when Osaka Castle fell to Tokugawa Iyeyasu in 1615. Iyeyasu searched the ruins for it and his smith Echizen Yasutsugu re-tempered it. This tachi is the property of the Imperial Household at present. The name Ichigo-hitofuri can have two meanings. One would be that Yoshimitsu had made only one tachi blade, or that this was the "number one" best blade of his entire swordmaking career.

2. His tanto blades are mostly hirazukuri or plain style of the regular length of about 9", with a few longer or shorter. The curvature is somewhat toward the point; the point cutting edge curve is fuller or fukura tsuku. The blade body is fuller with thick back. The general shape is very elegant, graceful, and dignified. The mune is mostly double ridged.
3. Surface grain is finely forged small burl that appears to be like nashiji or the cross section surface of a pear, with dense tiny nie.
4. The surface colour is deep blue with a tint of purple in the sub-surface and it appears to have moisture with a crystalline lustre. The surface nie shines somewhat as in orange or gold-dust lacquer yet the degree is gentle. This surface nie colour is the high characteristic of the Yamashiro school.
5. Temper line pattern is medium straight formed of nie which is somewhat strayed in places. The line begins a bit wide near the hilt and narrows down toward the point. It is characteristic of Yoshimitsu that the base line yakidashi has a short zig-zag like a row of 5 or 6 small beans.
6. Yakiba colour is clear white like snow or thin ice with numerous actions.
7. The boshi lines in the point are small round with short turn-back, no turn, or flame shape, that look very graceful yet full of life. These characteristics sometimes give owners deep impressions of dignity, serenity, and a kind warm feeling.
8. Nakago are mostly straight and long with some fullness on the body. Some are the kimono sleeve shape. He signed with two characters.
9. Carvings are mostly the Holy Fire Tongs on both sides of blades but some have a Ken on omote side and Tongs or short grooves on the ura side.

The above characteristics apply to many others of the Awataguchi group.

Now I will tell you a couple of stories involving Yoshimitsu blades.

In 1493, Lord Hatakeyama attacked his nephew-in-law Hatakeyama Yoshitoyo in Kawachi province as a result of clan hostility but was defeated and decided to commit suicide. At his seppuku moment he took up his Yoshimitsu tanto and tried to stab his abdomen but the point would not go in. He murmured to himself, "the famous Yoshimitsu blade should not be this dull, it must be that I have become afraid of death" and angrily threw the tanto away. Strangely, it hit a pestle for grinding powder and pierced it through! His second, Tange Bizen no Kami, promptly drew his Nobukuni tanto and tested it by stabbing his own thigh and handed it to Masanaga who then performed seppuku without further trouble. This Yoshimitsu tanto was named "Yagen Toshiro" meaning "Pestle piercing Toshiro Yoshimitsu" and it became very famous. As I said before, Toshiro was Yoshimitsu's common name and most of his blades have been called so instead of Yoshimitsu.

The other story is connected to Tokugawa Iyeyasu.

In 1572, Takeda Shingen of Kai province, the most powerful lord of the whole country at that time, led his army of 40,000 men to Totomi province and besieged Iyeyasu in Hamamatsu Castle. Iyeyasu asked Oda Nobunaga for help and he sent a big army headed by General Sakuma Morinobu and they succeeded in holding the castle.

To induce Iyeyasu to come out of the castle and fight, Shingen retired to Iidani and Iyeyasu left the castle and camped at Mikata-ga-hara where he was at once attacked and badly defeated.

Because of the disgraceful defeat, he decided to commit seppuku, and drew his Yoshimitsu tanto and tried but every time the point neared his abdomen his hand became paralyzed and he could not perform it. He paused a while and thought, "the god-like spirit of the Yoshimitsu tanto must be trying to save my life and there may be a miraculous chance to win this war".

He stopped trying seppuku and minutes later one of his vassals, Natsume Masayoshi, whom he had left at Hamamatsu Castle arrived in haste and urged his lord Iyeyasu to return to the castle. Iyeyasu returned, reorganized his remaining army and attacked the enemy at the following daybreak.

This surprise attack was successful and turned out to be a great victory.

After this victory, Iyeyasu fully regained his confidence and he grew more powerful month after month and year after year until finally in 1603 he became the first Shogun and established the Tokugawa Shogunate under which the country was at peace for nearly 300 years.

It is my imaginative feeling that Iyeyasu might have thanked a thousand times the Yoshimitsu tanto.

List of Yoshimitsu Swordsmiths by Yasu Kizu.

Kotō Era

	<u>Name</u>	<u>Province</u>	<u>Signed</u>	<u>Date</u>
1.	Yoshimitsu	Yamashiro	Yoshimitsu	1263
2.	"	"	Nobukuni Yoshimitsu saku or Heianjo Yoshimitsu	1455
3.	"	"	Jōshū jū Yoshimitsu	Unknown
4.	"	Yamato	Yamato no kuni jū Yoshimitsu	1339
5.	"	Mikawa	Satake jū Yakuōji Yoshimitsu	1487
6.	"	Bizen	Yoshimitsu	1319
7.	"	"	Bishū Osafune Yoshimitsu	1389
8.	"	"	" " "	1394
9.	"	"	" " "	1469
10.	"	"	" " "	1532
11.	"	Bingo	Yoshimitsu	Unknown
12.	"	"	Sanshū Yoshimitsu or Yoshimitsu	1306
13.	"	Tosa	Yoshimitsu	1264
14.	"	"	"	13
15.	"	"	"	1350
16.	"	"	"	1394
17.	"	"	"	1452
18.	"	"	"	1521
19.	"	Chikuzen	"	1394
20.	"	Satsuma	Naminohira Yoshimitsu	1469
21.	"	Bizen	Yoshimitsu	1334
22.	"	"	Bishū Osafune Yoshimitsu	1394
23.	"	"	Bizen no kuni Osafune Yoshimitsu	1321
24.	"	"	Bishū Osafune jū Yoshimitsu	1356
25.	"	"	Bizen no Kuni Osafune Yoshimitsu	1375
26.	"	"	Bishū Osafune Yoshimitsu	1375
27.	"	"	" " "	1375
28.	"	"	" " "	1455
29.	"	"	Bishū Osafune jū Yoshimitsu	1394
30.	"	"	Bishū Osafune Yoshimitsu or Bizen no kuni jū Osafune Uyemon no-jō Fujiwara no Yoshimitsu	1452
31.	"	"	Bishū Osafune Yoshimitsu	1469
32.	"	"	" " "	15
33.	"	"	" " "	1455
34.	"	"	Bizen no kuni Osafune Yoshimitsu saku	1528
35.	"	Tosa	Doshū Kita jū Yoshimitsu saku	1555
36.	"	Bizen	Bishū Osafune jū Yoshimitsu	1439
37.	"	Yamato	Sakon-nyūdō Yoshimitsu	1275
38.	"	Bizen	Bishū Osafune Yoshimitsu	1504
				<u>Shintō Era</u>
39.	"	Yamashiro	Yamashiro jū Yoshimitsu	1844
40.	"	Tosa	Yoshimitsu	1596
41.	"	"	"	1652
42.	"	"	"	1751
43.	"	"	"	1844

<u>List of Yoshimitsu Swordsmiths (Cont'd)</u>			<u>Shintō Era(Contd)</u>
44.	Yoshimitsu	Settsu Settsu jū Fujiwara no Yoshimitsu	1661
45.	"	Echizen Echizen no kuni Yoshimitsu	1624
46.	"	Musashi Jōshū Kobayashi Minamoto no Ichiryūsai Yoshimitsu	1861
47.	"	Mutsu Ōshū Aizu Tōshirō Yoshimitsu	1772
48.	"	" " " "	1801
49.	"	" " " "	1830
50.	"	Hizen Hizen no kuni Yoshimitsu	1624
51.	"	Yamashiro Yoshimitsu	1848
52.	"	Bizen Bizen Osafune jū Yokoyama Goro Minamoto no Yoshimitsu	1688
53.	"	Musashi Hōjōji jū Higo no kami Yoshimitsu	1681

ARTICLE

Here is the continuation of last month's article from the Nihon To Newsletter on the etiquette and care of swords:

If the blade is mounted, then it will have a Tsuba so it will not cause too much trouble, however, with a blade in a Shirasaya, one must be extra cautious. Be sure that the person you are passing the blade to has a sure grip before you let your grip go. Here it is advisable before letting go to shake the blade a little to see if he has a firm grip. (We may sound a little persistent in this part about passing a blade to another person. However, we have seen the result of a person who has not heeded the "caution signal" which always results in cut fingers and a very deep cut it is too.)

The person receiving the sword, holds the Tsuka below the hand of the person passing it to him. Also with your other hand, hold the Tsuka at the Kashira, then you will know for sure that your grip will not slide. After one has seen the blade, then one may want to see the signature, in which case permission from the host MUST be obtained first.

If the host is proud of his blade, he will show you the Nakago without your asking, and so it becomes necessary to remove the Tsuka. The host in most cases will remove it; however at times this operation is performed by the person wanting to see the Nakago. At such times, the following rules must be observed.

1. With the small hammer available for this purpose, remove the Mekugi by giving a slight push at the smaller tip of the Mekugi. Once having taken the Mekugi out, put it aside so you will find it readily after you have examined the Nakago, for this peg is very easily lost.

2. Having removed the Mekugi, you are now ready to remove the blade from the Tsuka. Hold the Tsuka in your left hand at the Kashira or the pommel and with your right hand give a rap at the wrist of your clenched left hand holding the Tsuka, this will usually loosen the blade from the Tsuka. If the blade has not

been out of the Tsuka for a good many months or years, then it will not come loose by this action alone and you must resort to some other method. The blade should then be returned to the host to have him loosen it. He will use a mallet and a small block of wood set against the Seppa and tap with the mallet, this will loosen just about any hard-to-come-out Nakago. Having loosened the Nakago from the Tsuka, you then replace the blade in the Saya and then remove the Tsuka. Many times this is done without replacing the blade back into the Saya.

You are now ready to observe the condition of the Nakago; the colour of the rust, the signature and dates and the shape of the Nakago. Having finished, replace the Tsuka and then remove the sword from the Saya. Give a slight tap upward holding the blade vertically, this should set the blade in proper position so that you can replace the Mekugi then put the blade back in the Saya.

In inspecting the sword, both the cutting part as well as the Nakago, NEVER give your opinion without first being asked. If your host should ask for your opinion then you may give your thoughts. But never voluntarily. If one sees a signature which he thinks is not right, then often times your thoughts show in your facial expression such as a frown or smile, so be sure at times like these to keep control of your emotions.

Care:

Rust is the greatest enemy of steel and iron and the Japanese Sword is no exception. No matter how good a blade, if a rust is left on for any length of time, chances are that eventually this will render the blade worthless. There are different types of rust which we find in swords.

One is the ordinary red type, and being rust it is bad enough, however this type, since it does not run deep into the steel, is not too harmful. The second type, black and stringy, which usually results from mildew turning to rust is a bad one; this type usually runs deep into the steel and oddly, this type often occurs on the better blades by the better smiths. However, in polishing, much of the outer layer of the steel must be removed thereby reducing the value as well as the quality of the blade. The only solution against rust is constant care and by this "oil" is the best and is essential.

It has been the belief of Japanese Sword collectors, that the best oil for Japanese Swords was Choji Oil, and that oil with a mineral base was not good. However, we have found through long experience that many oils used in the West are just as good as those recommended by the Japanese.

Such oils as 3-in-1, obtainable at a five and dime, or any oils used by gun collectors seem to be just as good.

Care should be taken not to leave oil on the blade for any length of time, for if the oil coagulates, then one must resort to using such oil solvents as benzene, carbon-tetrachloride, alcohol or others. And though they will dissolve the coagulated oil, they will put minute scars on the blade while rubbing off the hardened oil. Therefore, oil should never be left on the blade for any length of time.

Equipment used in Care:

1. UCHIKO - A good quality Uchiko is made from a mixture of finely ground powder of deer horn and powder of Uchigomori used by the sword polisher. The powder mixture is wrapped in a thin layer of cotton which is in turn wrapped in Yoshinogami (very thin rice paper) and lastly in silk Habutae. The silk should have been laundered once or twice.

The above mentioned type of Uchiko is very difficult to obtain; those obtainable in sets are usually of a poorer quality, and since these are the only ones one can get, we must be satisfied with them.

One must know a good polisher very intimately to get better quality Uchiko. The ordinary Uchiko can be purchased for about .50¢ U.S. and up.

2. NUGUI GAMI - A special Hosho paper is wrinkled softly until all coarse grains become loose and removed. In areas where Hosho paper is not available, a soft deerskin or Chamois or flannel or cotton may be substituted.

In this, one must always launder them well before use.

Hosho paper costs about .15¢ U.S. a sheet and up. Good quality Hosho made in Echizen district costs about .20¢ U.S. a sheet.

3. CHOJI OIL - Previously referred to. Choji Oil comes in many grades, the cheap ones costing about .25¢ to good quality oils costing about .75¢ for a small bottle.

4. YOSHINO Paper - This paper is used to oil the blade with. Recently it has become hard to obtain even in Japan. Many use substitutes of fine gauze.

5. FUKUSA - Is used in handling the blade and so it is outside the scope of "care": However, we feel mention is necessary.

Fukusa usually about 10 to 11 inches square is made from a fine quality of silk called "Shioze" and usually dyed purple. Some collectors have their names or initials dyed white on the corner. A fine quality Fukusa made from Shioze costs about \$10.00 U.S. and up, though there are cheaper ones of lesser grade silk.

This is the same type of Fukusa which is used by the tea-ceremony or Cha-no-yu people.

Method of Care.

1. Having removed the blade (as previously mentioned) from the Tsuka, now remove the Habaki. If the Habaki does not move due to rust, oil must be inserted and allowed to seep in. Then with a mallet, lightly tap it around the ridges. Use extreme care in tapping for if force is used, a Habaki with a gold or silver foil cover will become loose and become useless.

Of the many kinds of Habaki, there are:

solid gold	silver base with gold leaf
solid silver	copper base with gold leaf
wood	bronze base with gold leaf
Shakudo	copper with silver leaf
Steel or iron	bronze with silver leaf
Copper	
Bronze	

If the Habaki does not come loose, then it should be left alone.

2. A blade which has not been cleaned for a long time must have all foreign particles removed and as previously mentioned, such solvents as alcohol, benzene or carbon-tetrachloride may be used. Oil should be used first before resorting to the above-mentioned solvents.

3. Having removed all oil and other foreign particles, next cover the blade with Uchiko.

4. With the Nugui Gami placed between your thumb and the forefinger and the middle finger and with an upward motion, wipe away the Uchiko. Care should be taken as not to allow pressure in your fingers on the downward motion, always have the pressure only in wiping upwards, otherwise you will end up with a cut finger. The upward motion should be started about an inch or two above the Habaki, leaving the lower portion for the last. Having cleaned off the Uchiko on the upper part of the blade, with a careful downward motion, wipe the last couple of inches above the Habaki towards the Nakago. However, after each stroke use a different part of the Nugui Gami that is clean. This is because in the previous downward stroke, the Nugui Gami has touched the rust of the Nakago and the rust particles will cause fine scars called "Hike" if one were to use this on the polished surface. Therefore, after each stroke, use a different part of the Nugui Gami and also after several strokes shake out the Uchiko powder by rapping the Nugui against the edge of a hard object.

Always remember that the price of the very best polish by the very best polisher today, starts from about 100,000 Yen or about \$280 U.S. and up (there is only one person who can do this top quality polish), therefore a blade which has had such a polish will require extra care in using Uchiko. (Cheap Uchiko will always leave "Hike" on a blade).

With a very valuable blade having a fine polish, or if you are in doubt about the quality of your Uchiko, having covered the blade with Uchiko, make a brushing motion or more like a fanning stroke against the covered Uchiko with the Nugui, this fanning motion will blow away any hard particles of Uchiko and in wiping you will not have to worry about "Hike". The use of Uchiko is in a sense the last phase of polish, for in wiping, the abrasive will act as a polish, so too much usage of Uchiko is not recommended, except in the case of a newly polished blade. (Be careful of "Hike") because the rubbing of the blade will help set the polish.

5. If in caring for the blade you find the Nakago rusted badly, remove the blade from the mounting and coat the Nakago with oil so that it is drenched and then expose the blade to hot sun for about half a day. This should turn the top layer of rust loose and it should cake-off. Also, a small mallet with wooden pegs may be used in removing stubborn rust, the tapping will loosen any top layer rust. Never use hard metal for this purpose, you will injure the old rust below. This is a tedious operation and something that cannot be rushed, so one should be well prepared for the time consuming work ahead.

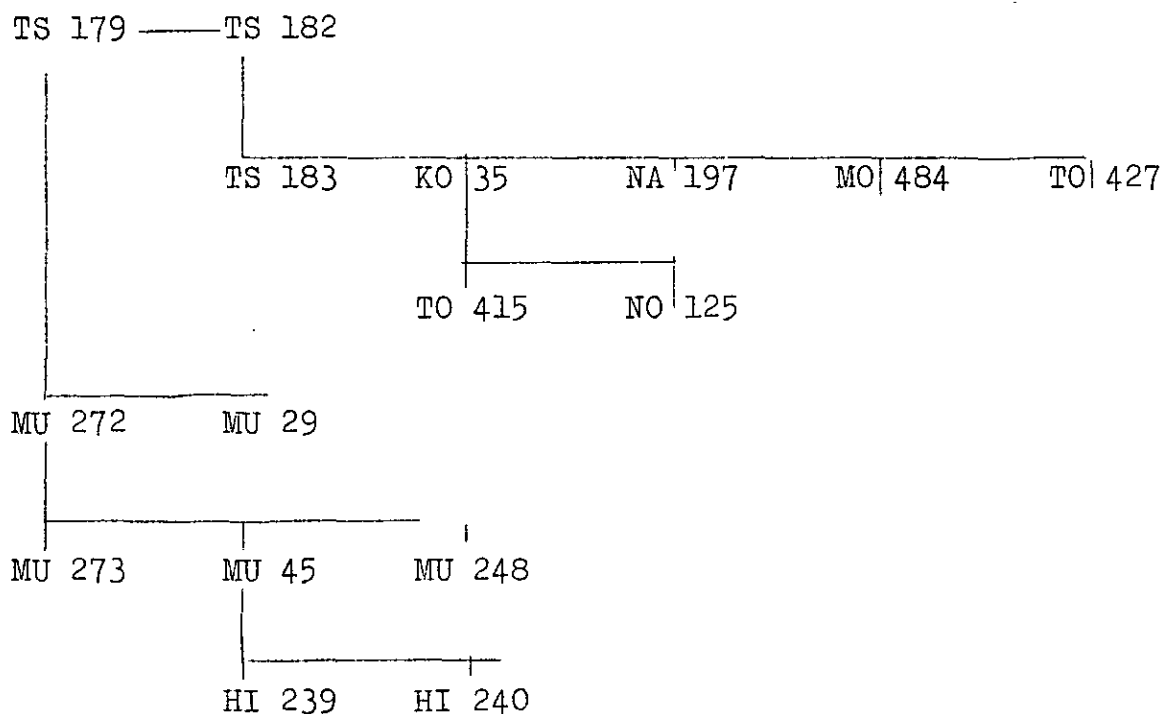
ADVANCE SALE NEWS

Members may like to know of and quickly put away a few coins in preparation for a sale coming up at Sothebys, December 4th 1969, 11.0 O'clock precisely. This sale will be entirely of swords and fittings. There is an excellent selection of swords, a fine Daisho and two Ichimonji blades in Shirasaya. "Ichimonji" blades have tended to appear not too infrequently lately and one sometimes wonders at the authority which has declared some of these blades to be "Ichimonji". The two blades at Sothebys are in a different class, both have orikami declaring them genuine, Bizen Ichimonji Norimune and Bizen Ichimonji Muneyoshi. Each are valued at three thousand gold coins; it will be interesting to see what price they will attain.

The fittings are excellent and some are unusual and rare consisting of lots of completely mounted hilts, tsuka, of very good quality. There is also a selection, better than the usual junk we have seen elsewhere lately, of tsuba, fuchikashira and kodzuka. Make a note of the date.

THE KATO SCHOOL

Andrew Ford has sent us the family tree of this Shin-Shinto Musashi School.

The Katō SchoolHI 239 Hiroshige

Lived in Yedo. Pupil of Munehiro, MU 45.

HI 240 Hirotsugu

Son of Munehiro, MU 45. Small mokume. Choji-midare, Gunome-midare.

KO 35 Korekazu VII

Adopted son of Tsunatoshi, TS 182. There is some doubt as to when he died.

Nihon Toko Jiten 24th November 1891 aged 75

Toko Soran 24th November 1891 aged 72

Tosho, Zenshu 1889 aged 75

Itame, no grain. Suguha with ashi, O-midare, Choji-midare, nioi, gunome-choji.

MO 484 Moritoshi

Pupil of MU 272 and TS 182. SE2 and SE3 same man. Died mid-summer 1867, aged 65. Itame, no grain, nashiji. Suguha, choji-midare, gunome/slant ashi.

MU 29 Munehira

Elder brother of MU 272. Gunome-midare, narrow nioi line, suguha.

MU 45 Munehiro

Pupil of MU 272, made swords in the Bizen style. Ko-mokume. Choji-midare slanting, ko-gunome-choji with ashi.

MU 248 Munetoshi

Son of MU 272, elder brother of MU 273. Mokume. Suguha, gunome-midare, notare-midare.

MU 272 Munetsugu

Younger brother of MU 29, pupil of TS 179. Received the title 'Bizen no Suke' in 1845, born in 1802. Itame, nashiji, no grain. Choji-midare, gunome-midare, nioi/ashi. Good horimono.

MU 273 Munetsugu

Son of MU 272, younger brother of MU 248. Similar forging to MU 272.

NA 197 Naganobu

Died 20th May 1879 aged 64. 17th generation Fuyuhiko same man. Pupil of 15th generation Fuyuhiko and TS 182. Ko-mokume. Ko-midare, choji-gunome-midare, horimono.

NO 125 Nobukazu

Pupil of KO 35. Gunome-choji, suguha.

TO 415 Toshikazu

Son of KO 35. Gunome-choji, suguha.

TO 427 Toshimune

Hidenobu, HI 64, same man. Pupil of TO 488 and TS 182. Ko-gunome-midare, suguha.

TS 179 Tsunateru

Pupil of Masahide, joint founder of the Katō School. Toran-midare, gunome-choji, suguha, O-midare. Elder brother of TS 182.

TS 182 Tsunatoshi

Born 1796 and died 5th December 1862 aged 66. Pupil of Masahide, joint founder of the Katō School. Small itame, no grain. Choji-midare of nioi, gunome, toran-midare, and suguha.

TS 183 Tsunatoshi

Son of TS 182, first signature Koretoshi

Kunehide was the father of TS 179, TS 182 and KU 817. He was a member of the Suishinshi School and a pupil of Masahide.

LETTER

From Mr. Sayama as follows:

The Japanese Sword "KANEMITSU"

The Yamanouchi family, the descendants of Kazutoyo Yamanouchi (the feudal lord of the Kochi Castle), has an excellent sword called "IKKOKU KANEMITSU" ("Kanemitsu" worth One Country), which has been handed down for many years as an heirloom for the Yamanouchi family.

One day, Takatora Todo, a feudal lord of Ise Territory, visited Kazutoyo Yamanouchi at his residence by a secret order of Iyeyasu Tokugawa, Shogun of the Tokugawa Shogunate, and conveyed Shogun's wishes as follows: "The Tokugawa Shogun wishes to have your sword very earnestly, and I sincerely hope that you will please give your sword to the Shogun".

However, Kazutoyo replied to him: "I don't care what happens to any other things, but as for the Kanemitsu sword, which is well known as an excellent sword throughout Japan, I cannot give up this sword so long as I live even if it is requested by the Shogun's command", and he refused his request flatly. Takatora said to him again:

"If a Samurai is ordered by his lord, it is a custom that a Samurai should offer even his life to the lord by Samurai code. If you do not obey the Shogun's command, it will be no good to you and also to your family. I have been on intimate terms with you for long years, so I earnestly advise you to accept the Shogun's request".

But Kazutoyo replied to him: "Even if my territory, a country of Tosa, may be deprived, I cannot give up my Kanemitsu," and he refused his request persistently. Takatora was quite astonished at his strong attitude and he left Yamanouchi's residence without the sword.

Since then, this sword has become very famous and it has been called as "IKKOKU KANEMITSU" ("Kanemitsu" worth One Country) of the Yamanouchi family during the old feudal times.

The length of this Kanemitsu Sword is 2 Shaku 4 Sun 9 Bu 5 Rin (about 2 feet and 6 inches) and it is signed on the tang as "Bizen Osafune Kanemitsu, December, 4th Year of Bunwa" (1355). This sword blade is wide and the extended point of the blade shows that it was made by the Second Kanemitsu, and this sword was awarded as a National Treasure in 6th Year of Showa (1931).

COMMENT:

I believe that the Emperor Meiji also collected by this method - I would too, given half a chance! Maybe one of our knowledgeable readers would care to send in an article or two on Japanese collectors and their collections.

LETTER

From David Pepper, Ontario Museum:

As I warned, I'm writing again, this time arming myself with our ancient and much-abused departmental typewriter.

Thank you for your comments on the "Rotunda" article. There has been some talk of producing a separate and slightly revised edition of my article in the not too-distant future, to serve as a Museum publication on Japanese swords. I'll let you know if anything definite occurs.

Since I wrote last I have discovered that the 8-volume set of books I purchased in Tokyo is the very one mentioned twice in the last Programme (No.51), the SHINTO BENGI by Kanada (Fujiwara Gyomyo). For interests sake I am sending Xerox copies of three separate pages of the first volume, and two pages from another volume, which I feel might be of interest to Wilf Dodds and others interested in the arrowhead debate. Illustrated are two pages of Umetada arrowheads (the only arrowheads in Shinto Bengi) all to scale, as are all the illustrations in that work. As a further note, the R.O.M. has in its collections about 100 large arrowheads with elaborate designs all of which are polished cast iron. Some have crudely engraved inscriptions, and all were presented to the Museum as being ceremonial pieces. These are all of late manufacture, and it is my conjecture that they may have had some connection with Shinto worship, possibly bought at a shrine as talismans, or presented as votive offerings, though this latter is less likely. Many Japanese shrines have O-Fuda (protective charms) in the shape of arrows. These are purchased by worshippers along with O-Mamori (amulets) and similar items. The R.O.M. has two "arrows" with rather overlarge heads and lacquered, feathered shafts about 14 inches long and $\frac{3}{4}$ inch in diameter. I have seen illustrations of this sort of thing before, and they are usually described as a sort of weapon carried in a Kago for purposes of defence. The awkward size and weight, however, would seem to preclude such a use. I am of the opinion that these as well represent a type of votive offering or ceremonial presentation piece. Perhaps such arrowheads as Onuma Sensei mentions were sometimes mounted in a similar fashion.

Uchiko: In spite of Mr.Hawley's putting the damper on this problem, I'm pursuing it for curiosity's sake. I have four different uchiko samples which will be analysed by the Museum's Department of Mineralogy as soon as they get their laboratory straightened up after a recent move. I will send results later.

I was recently given a copy of an article written for the New Yorker magazine (Nov.20th 1965). The article, entitled "Onward and Upward with Technology" is a well-written and thoroughly researched account of the history and development of the gun in Japan from Tanegashima to Perry's arrival. It's well worth reading if you can obtain a copy.

The remainder of this letter will be, I fear, little more

than a few scraps of personal observations, to be taken at face value.

Most people who have ever handled tsuba have at one time or another come across the inscription "Choshu Hagi Ju....", but how many know about Hagi, other than that some iron-workers lived there? Until I spent two days in Hagi, wandering through city and surrounding countryside, I knew little else beyond that. Hagi (the name means bush-clover, one of the Akigusa or seven herbs of autumn) was in the Edo era the seat of government for Nagato province, the castle town of the Mōri clan. The castle was built at the base and partly at the summit of a heavily wooded mountain which projects out into the Japan Sea. That portion not surrounded by water was cut off from the mainland by a series of moats. Beautifully fitted stone walls protected all approaches. But Hagi-Jō is no more. In the first years of the Meiji era the Lord Mōri said to his men, "The age of fighting is over. No longer do we need castles for defence, so we must tear our castle down". Today, all one sees are the heavy stone walls, rising with a clean and powerful sweep from the lotus-filled water of the inner moat. Inside the walls, shattered roof tiles lie half-sunken in the earth, some still bearing the MON of the Mōri. Only a faded photograph taken a century ago remains. In it one can see the pale ghost of what must have been one of the best castles in Japan.

There are no tsuba made in Hagi now, but smiths still forge iron tools and implements by hand, and Hagi-Yaki, the local pottery, is as popular today as it was centuries ago. (A triangular notch cut out of the base of a piece of Hagi ware indicates that it was made for the use of commoners; pieces made for the Daimyō have whole bases. Nowadays, all Hagi pottery has the triangular notch).

Hagi still retains the atmosphere of a feudal town even in its general layout. In addition to this many old landmarks survive - ancient temples with their graveyards (at the Tokōji there is a special chapel containing a huge statue of the Daruma) - shrines - the forge where sword-iron was once smelted - hidden Christian images, relics of Hideyoshi's time - even several Buke-Yashiki, the old samurai residences, still survive. I visited one of these latter, now partially converted into a privately run museum, and with the kind permission of the owners, took photographs of the interior. The house is still lived in by the Kumaya family, who built it two hundred years ago. In the early 19th century, the German traveller Von Siebold stayed here as a guest and friend. He left as a gift his piano, a beautiful specimen made in London about 1804. The house has suffered virtually no alterations and displays many interesting features, such as Uguisu-Bara (nightingale floorboards) at the kitchen entrance to warn against intruders. Sitting on the Tatami of the main room and viewing Sesshu scrolls hung in the Tokonoma was the closest one could come to travelling backward in time - sunlight filtering through the Shoji onto mellowed matting, casting a soft glow on the satin surface of old

timbers. One room had been set aside solely for the purpose of performing Seppuku; a small room; the only distinguishing feature being ceiling supports lacquered in red (evidently used only in this type of room). No one had ever used the room for its intended purpose.

I could ramble on for hours about Hagi, but enough is enough.

COMMENT:

David sent some Xerox pictures of some wonderfully decadent (?) arrowheads. It is a pity we cannot illustrate them. More, please David. We would appreciate your views on the Masamune Ken with the large tang ring, which I seem to remember on display at your Museum.

A FUTURE PROGRAMME AT THE MASON'S ARMS

Sir Frank Bowden has suggested holding a Daisho evening. Bring a short or long sword which obviously was part of a Daisho but is now separated. The object is that another member might have the other half. The interested parties might come to some mutual arrangement! The chances of bringing together swords by luck will be improved if participating members send in an advert to this programme. For this event only, it will be free! Send in a complete description of a katana or wakizashi which you have and which you think might be half a Daisho. Find out now, who has the other half! After a few months advertising, we will hold the meeting. Later, we might hold a meeting for Daisho of blades; although the chances of finding the Shoto to the Imaaranami No Ichimonji are slender. But it's an exciting thought.

ADVERTS

You must be very satisfied with your collections if you have nothing for sale or wanted. It is the best, 5/- for approx. 10 lines - Box Number 1/- extra, that you can get.

WANTED

1. A few Kodzuka Blades. Box.No.4, c/o Editor
2. Rusty tanto blades. Signed or unsigned but cheap. Box No.2
3. A fine kodzuka to complete mounting of a dirk. Design should be on shakudo nanako with 3 circular designs of summer flowers in gold. Box No.3

OSHIGATA

In future please send these rubbings to me, the Editor, who will wrestle with them. If I find them impossible I will forward them on to Bon. My address for all correspondence regarding Oshigata and the Programme etc. is:

Fred Stride,
 Preston Cottage,
 North Road,
 Preston Park,
 Brighton BN1 6SP. Sussex.

It does make things easier if you send a CLEAR rubbing of the characters; read Yamanaka's advice below.

Advice (Extract from Nihon To Newsletter)

We receive from time to time, many tracings of Nakago of Katana, for evaluation of the signatures, etc. etc.

We think, that any one knows of the difficulties of judging a blade from a tracing, especially when the tracings are made on onion skin paper, tissue paper, paper towels, toilet tissues, wrapping papers and other like products available in the West.

Only when these tracings are made on thin rice paper are some of the qualities of the Nakago transferred on the rice paper. These rice papers can be had for a very nominal fee. A sheet about 10" x 14" costs about a penny. We strongly recommend the use of this paper for tracings. Also, the wax ink stick or Sekkaboku should be used for this purpose rather than a soft B type drawing pencil. The ordinary stick costs about \$1.00 U.S. and a fine quality piece costs about \$2.50. With average use, these sticks should last a lifetime.

So an investment of one or two dollars is well worth it since the cost is so nominal. Please do not misunderstand us, we are not trying to promote the sales of Japanese goods, but since nothing similar is available in the West, we only make these suggestions here.

NIHON TO NEWSLETTER

New members will like to know and others be reminded of a venture started in Japan in January 1968, by Albert Yamanaka and Associates. The Nihon To Newsletter is a bi-monthly publication in English, 30 plus pages, on Japanese swords and its related fields. Packed with information from authoritative Japanese sources, there is no other publication in English which can offer such a wealth of knowledge to the serious student of the sword. Members wishing to subscribe to this non-profit making publication should write to:

NIHON TO NEWSLETTER,
 C.P.O. Box 967,
 Tokyo, Japan.

Enclose: Name, Address, City, State, etc. and remit Twenty (20) U.S.dollars or equivalent. Bank Cashiers cheque only - NO personal cheques.

AIR MAIL POSTAGE

For overseas members wishing to have their Programmes sent Air Mail, the subscription rates are increased as follows:

Europe - £3.-.-.
U.S.A. and elsewhere - \$10.00.

JAPANESE SWORD BOOKS

Japanese Swordsmiths - list of 18,000 smiths. Vol.1. \$15.00; Vol.2 \$10.00. Japanese Swords - a Nomenclature Chart 17" x 22", \$0.50; 27" x 35" \$1.00. Los Angeles County Museum, Arms & Armour Hall Catalogue. Colour plates \$5.00. Arms & Armour of Ancient Japan - Exhibition Catalogue 1964, \$3.00. Nihon To Koza, 10 vol. revision of pre-war edition, well illustrated, \$150. Nihon To Zenshu 9 vols. A modern scientific approach, well illustrated \$112.50. Juyo Token nada Zufu. Record of Juyo certification, Vols. 13 to 17 available. Nihon Toko Jiten - Koto vol. \$17.50; Shinto vol. \$16.00. Tangs of 1000 smiths. Write for list of 50 or more titles in Japanese or English. Postage extra. We automatically get every new sword book from Japan. Tsuba boxes \$1.00., from -

W.M.Hawley, 8200 Gould Avenue, Hollywood, California 90046.
U.S.A.

SECRETARY:

Mrs. Cy Dale wishes to thank those members who have responded to her reminders about overdue subscriptions in the last two months. She also asks other members who have had several reminders and have not yet responded, to either send a cheque or to write and say they no longer wish to be members. Otherwise, regretfully, this will be their last Programme as the Society cannot afford to send out continual free copies.

NEW MEMBERS:

We have much pleasure in welcoming the following new members to the Society:

Paul Foster,
6901 Wilhelmsfeld bei Heidelberg,
Am Riesenberg 2 a, Germany.

Bedford Shelmire, Jr. M.D.,
1410 Medical Arts Building,
Dallas, Texas 75201. U.S.A.

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Crossens, Southport,
Lancs.

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Scotland.

Captain Black,
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Gatebeck,
Nr.Kendal,
Westmoreland.

M.Huntley,
c/o Japanese Dept.,
Sotheby & Co.,
34 & 35 New Bond Street,
London W.1.