

# THE TO-KEN SOCIETY OF GREAT BRITAIN

for the Study and Preservation of Japanese Swords and Fittings



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## PROGRAMME 80

MAY - JUNE 1974

EDITOR - TONY CHAPMAN

### NEXT MEETING

Monday, 3rd June, 7.30 p.m. at the Princess Louise,  
High Holborn, To get there: underground to Holborn, turn west,  
cross Kingsway and the P.L. is 50 yds down on the left hand side.

### FOLLOWING MEETING

Monday, 1st July, at Princess Louise. 7.30 p.m.

### SUBJECTS

JUNE - Know Good Swords from Bad Swords - Sid Divers  
Plus 20 minute Auction.

JULY - More Sword Talk.

### NORTHERN BRANCH

Forthcoming Meeting - Tuesday, 9th July, 7.30 at the  
Manchester Club, Spring Gardens, Manchester.

Talk illustrated by slides, by Cliff Bartlem on the  
To-Ken Trip to Japan.

### APRIL MEETING

The meeting was opened by Vice Chairman Colin Nunn at 8 p.m.  
There were 27 members present including a new member Mr. Mortimer  
also Mr. Gray and Mr. Richards from the Birmingham Branch.

Proceedings started with a small auction of 13 lots. The  
best price realised was £45 for a Shingunto Katana. Other prices  
included 4 Tsuba for £9, a pair of Fuchi Kahira Tor £4, two  
arrow heads for £10, a Katana blade £7, and a mysterious bag of  
useful odds and ends, for £4½. The Society commission from the

sale was £10.

Then came an excellent talk by Vic Harris on Basic Blade Shapes.

There were 21 blades of various shapes and sizes that members had brought along. Vic was as enthusiastic as ever and at one stage stopped in the middle of a sentence to examine more closely a pre-1500 Bizen blade by Morimitsu and then explained why this blade was from that period, i.e. the groove went past the line of the Yokote, the blade was light and not made for cutting through heavy armour. Other blades that came under discussion were a tachi blade Muramachi period and from the Yamato School and a Katana blade by Kanefusa of Mino.

Vic explained why blades were shortened as per the regulation of the period. The talk was followed by a question and answer session which proved very successful especially for new members. The talk finished at 10.15, by which time Vic was very dry and retired to the bar closely followed by several members, one of whom wanted to know why "the Utsuri had fallen off his blade"!!!.

Everyone agreed that Vic's talk was very useful and a lot of new members came up afterwards and said this is what they wanted, for a lot of people do not understand the Japanese terms and this was in basic English.

#### MAY MEETING

Sid Divers, recently back from the official Token Tour to Japan opened the meeting with some of the highlights of the visit and what a visit it was.

Souvenir items, photographs, books, papers, etc. were laid out for the inspection of members. Only one sour note regarding the visit and that concerned the British Embassy. They were contacted and informed of our pending visit but showed no interest as we were not a trade delegation. Surely a cultural visit is just as important an exchange as trade. As rate payers we support the overseas Embassies and in the main they do a good job, providing your trade. When certain Japanese contacted the Embassy in Japan they did not even know we were there, so although the Japanese considered it a VIP visit it didn't even rate with our own people.

SWORD POLISHING

Sid has been in touch with Japan with regard to a polisher working in England, as has been mentioned before in this programme.

The reply pointed out some of the difficulties, such as: There are not many polishers in Japan and most have orders for a full year or more.

Most polishers do not speak English and they can earn enough in Japan.

However there is the possibility of a certain polisher coming over to work here for probably 6 months, providing that certain requirements could be met such as a guarantee of sufficient work, paying air fare, accommodation etc.

After much discussion it was agreed to have this gentleman here for a minimum of 6 months - anything shorter would put the cost per blade prohibitively high. It was also agreed that should say, 10 people, submit swords, then one from each order would be polished first. This would of course only apply to the first acceptance of orders - for these would be the people who are giving the support that is necessary to get it off the ground. It will be no good coming along in the fifth month, when there is a backlog of swords to be polished, and expect your new order to be done right away.

Some members have agreed to support the polisher with swords even if the rest of the society do not take up the offer. This is not hogging it all, but giving genuine support to ensure this project gets off the ground.

The cost to the originators could be very high if it were to flop and now this at least cannot happen.

As soon as we know when the polisher is to arrive and can work out a rough cost the members will be informed, but for the moment it will be reasonable to assume the cost of polishing a Katana will be about £100.

Members should also realise that no extras are possible - only polishing - no shira saya, no habaki, no papers, etc.

CUSTOMS

Our item concerning the unpleasant passage of swords through Customs brought a quick response from Mr. Ings. Mr. Ings came to the meeting tonight especially to explain to members the best way to have blades returned from Japan and that is by Air Mail Post. In that way they will go to the London Overseas Mail Office at Canning Town where Mr. Ings, who is with H.M. Customs, works. He is very interested in swords and has been a member of the Society for many years. During

his time at the Mail Office he has successfully schooled the Postal Authorities not to touch the Japanese blades in the packages that are occasionally opened. When they are opened he is always sent for to adjudicate. A notice of arrival of the item is sent to the owner who may then go to Canning Town and see the item opened in front of him - he will also have the pleasure of meeting Mr. Ings who will be present and pay a charge, should there be any. Then he may take the item away with him in the same state as it was dispatched from Japan.

It was very nice of Mr. Ings to come along and personally explain to members and it was greatly appreciated by all.

### GLOSSARY

Graham Gemmel of Sothebys told the meeting of the proposed idea of printing certain technical terminology relating to swords and sundry items in the backs of Sothebys catalogues - certain issues.

This has been deemed necessary since only the correct terminology can explain the sword to all people.

It was also voiced that we too should consider publishing a glossary - this to be decided by the committee, whether a simple glossary or one of considerable depth.

### JUNE TALK

Sid volunteered to give a talk at the next meeting on what is good and bad in swords - all faults and whether it writes the blade off or can be acceptable.

Anyone who has blades with faults either as samples or for identification should bring them along to help out the talk. I have noticed some real stunners in some of the auctions.

### ARMS FAIR

Once again, as it always is after an Arms Fair, it was pointed out how badly supported the last one was. Most regular visitors know Alan Bale's exhibits even better than he does. It must be time for others to show some interest and even go so far as to exhibit some prized treasure. There were plenty of swords to see even if you couldn't afford the prices and no-one would object to you handling them. So those of you who never see a sword remember the Arms Fair next time (September).

KENDO CHAMPIONSHIPS

What a great day most of you missed. Six Japanese experts all, 7th or 8th Dan gave demonstrations and what great demonstrations.

Vic Harris, not as quiet as he is at meetings, fought very hard to ensure the British team won. I thought that fighting last as he did, the responsibility must have weighed very heavy indeed, for we only led by one point.

Sid also outdid himself doing the commentary and introductions in 9 different languages. The Japanese really looked surprised when he introduced them in old fashioned Japanese and there is no doubt they understood it too.

It was all very stirring and exciting in very pleasant surroundings. I'll leave it to Sid to give the rest of the news.

KENDO NEWS - SID DIVERS

The first European Kendo Championships were held at Milton Keynes (Miken dojo). Nine countries were represented. Great Britain (Capt. Vic Harris - Token and Nenriki dojo) won the team Championships and we also won the Individuals through Dave Todd (Blyth dojo). The final of the team event between Great Britain and Belgium was closely fought with four draws and one point to Great Britain's John Howells (Nenriki dojo) fighting with his Ni To style. John's Ni To fighting brought acclaim in 1970 at the World Championships in Tokyo. Six Japanese experts representing the Imperial Palace, Police dojos, and Zen Nippon Kendo Renmei, had come especially for these Championships and, together with our good friends Kikuchi (7th dan) from the Japanese Embassy in London and Fuji (5th dan) (Token Society), acted as judges.

The day was organised by Ric Schofield and myself, together with the able assistance of Miken dojo members. Write up have appeared in the "Evening Standard", "Daily Express" and "Sunday Times". The Opening Ceremony was performed by the Mayor of Milton Keynes and amongst those present were Token members Sir Frank Bowden, Count Robert von Sandor, and our programme Editor Tony Chapman.

Dr. K. Ito. It is with great regret that I have to announce the death of Dr. Ito after a long illness. Dr. Ito's dojo in Tokyo has always been "home" to many of us and in 1970 he looked after some of our party. His student Shintaro Osaki started the Nenriki dojo in London and Dr. Ito gave it the name "Nenriki". Dr. Ito's dojo at Gotokuji is famous as the first dojo in Japan after the war, when Kendo was prohibited under the Occupation, to still continue Kendo practise.

On the recent Token tour of Japan, four of us, Paul Gledhill, Alfred Hulston, Tony Chapman and myself, visited Dr. Ito in hospital on the day of our arrival and are probably the last "foreigners" to see him.

JAPAN AIR LINES TAIKAI. This year will be held at the Crystal Palace on the 27th July. Robin Nedwell (Nenriki Dojo) and known to most people as Dr. Duncan Waring in the T.V. comedy Doctor series is arranging, I understand, for ITV to screen the J.A.L. Championships. TOKEN members welcome.

Next came the film show of the trip. For this I am greatly indebted to Cliff Bartlett of the Northern Token. It was his slides you saw and very good they were too.

Members saw them in the order they occurred. It was unfortunate that only two shots of the visit to Murakami Kosuke were included for he was really bubbling over with enthusiasm to help us all he could. He is, in my humble opinion, one of the best people that we know in Japan. We also saw Nagayama Kokan, one of the best polishers in Japan, working on various stages of polish on a blade. Gassan Teichi, one of the best swordsmiths, at work in his forge and his son painting clay onto a blade to produce the yakiba, as well as samples of Teiche's work.

There were also slides of the 47 Ronin and many general views.

I made it rather brief since it would have been easy to spend all evening on one event and also I expected many questions. Unfortunately there were only a few. However in the following pages I have tried to give a full explanation which obviously could not have been covered at a meeting.

#### THE OFFICIAL TOKEN TOUR OF JAPAN - S.V. DIVERS

As Chairman of this Society and also leader of the party that went to Japan, I should say something about this tour though, as the organiser, it may be construed that I was putting forward a prejudiced viewpoint.

Everyone in our party learnt something and most of us learnt more in the 11 days than we would have done in England in 11 months. At the end of the tour, due to the exceptional blades we had been viewing and handling, I got the impression that our brains could not assimilate very much more information. Any one day of this tour would yield enough material for a complete evening's lecture so the whole tour could, if we so desired it, supply talks for nearly a year.

Wherever we went we were shown kindness and nothing was too much trouble for the Japanese. I would like to stress that without Tomihiko Inami's help this tour would have been impossible. The generous hospitality he and his father showed us could not be surpassed.

We saw and handled National Treasures at the various museums and the officials kindly laid these out for us on tables. Even at the Token Hakubutsu kan and at Ueno they had put treasure swords out for us to examine. They answered all our questions.

Murakami Kosuke invited us to his home and had gone to some trouble to lay out a series of blades in such a way that each would produce a query from us. He and his colleague Watanabe imparted lots of knowledge to our members. I echo Tony Chapman's view that Murakami is one of the best people we know in Japan.

On my previous visits to Japan I had seen and handled fine treasure swords but the highlights of this tour, to me, were as follows:-

1. Being met at Haneda by the Chief of Haneda police and escorted through the V.I.P. exit en bloc, whilst other tourists had to wait.
2. There are 5 Tomonari blades in Japan. In one day we saw three of them and handled two.
3. To handle Saigo Takamori's personal sword at the National Museum and Kato Kiyomasa's personal dirk at Murakami's house. These blades are a part of Japanese history.
4. Having an escorted tour in the Imperial Palace and to see from the inside the Japanese visitors, who go daily, on the outside looking in.
5. Gassan Teiichi at his forge in the Nara temple grounds and the great trouble he and his son took in demonstrating and explaining the whole process.

Incidentally Canadian T.V. filmed our visit and in due course, I understand, this will appear on B.B.C.

For most of our party this was their first visit to Japan, and I was amused at the similarities given by Francis Bacon in his essay "Of Travel" in 1600 and our adventures in 1974.

There were two articles on our visit in the "Mainichi" newspaper and a fine article by Mrs. Karen Faber in the "Japan Times".

Since returning I have heard rumours from those who didn't go to Japan, so to put the records right:-

- (a) It is quite true that I went through the small hole in the sacred pillar at Nara and assured myself of a passport to Paradise!
- (b) It is quite untrue that I became the first streaker at Moscow airport and entered the Guinness Book of Records!

### TOKEN TOUR - EDITOR

Arrive Haneda Sat. 1140 23rd March. Met on disembarking from plane by two very enthusiastic photographers with large banner welcoming the Token visitors to Japan. After the group photo we were met by Inani Tonohiko and guided to one side, away from the queues at immigration and straight through. Something to do with knowing the right people, like the Chief of Haneda Security Police. Then another welcome, this time by Fugita Travel Service and we boarded the coach and away to the New Otani, our hotel. The rest of the day was free but I soon found a free day with Sid tended to get rather crowded, with one continual stream of phone calls, messages and callers.

Shintaro, a Kendoka friend of long standing (who started the Nenriki dojo) arrived with a friend to take us - Sid, Paul Gledhill, Alfred Hulston and myself to visit Dr. Ito, a great Kendoka, in hospital. It was very moving to see this great man confined to bed but yet still determined to sit up and speak with us with a dignity that is rarely seen. From there we shot away to see Dr. Ono, another top Kendoka, but when we got to his house we found to our consternation he had died. Shintaro had tried to explain but it didn't quite get over. So we found ourselves greatly honoured in taking part in a sort of Bhuddist wake with his son and wife. We came away, each of us having a memorial letter and some ashes - quite fantastic. It was now getting late and we hoped to get to Dr. Ito's dojo before it closed but we didn't make it. Instead we met Dr. Ito's son who is a professor of chest surgery. Sid and I had loaned his house for the first day of our visit in 1970 - he just moved out and left it exactly as it was for us. He also is Kendoka, so again we were invited in, this time to a huge meal and lots of beer and a really enjoyable chat.

Eventually dead beat and dizzy from such welcomes, hospitality and honours Shintaro took us back to the hotel and so to bed. I know this is not adding to your sword knowledge but I just felt it might give those of you who do not know the Japanese an insight into how they respect and acknowledge us, as we who know them respect them. Their hospitality and eagerness to help and the lengths they will go to, to enrich our very humble knowledge was shown time and time again.

IMPERIAL PALACE

Situated in the centre of Tokyo covers an area of over 1 sq. mile.

It is interesting to know that normally in cities the roads lead directly to the centre - in Tokyo this is not so, for it was deliberately built with the roads leading anywhere but the centre. The idea being to confuse any invading troops and so protect the Palace.

With our guide-come-interpreter-come host - in other words Tomihiko Inami - we made our way through the Kikyomon (Gate of Imperial Palace) and met up with a group on a similar tour - they were relatives of the Imperial Guard, the only others allowed in. We walked slowly round the gardens of the Higashi-Gyoen (Eastern gardens of Imperial Palace) and saw the new residence of the Emperor. It was rebuilt after the bombing. By the standard of today it is ultra modern - single storey, open plan, huge and yet in pure Japanese style, not exactly imposing but in exquisite taste. From there we made our way to the Imperial Dojo and the sounds of lusty combat could be heard for some fair distance. Here we met Isaburo Nakamura (8th Dan Manshi), Chief Kendo Instructor of the Imperial Guard and also Masame Matsonaga 7th Dan Kyoshi (who came over for the European Kendo championships). Our three Kendoka were invited to take part in practice which they did with fearful dread - we had been kidding them that if there was enough left of them to carry out they would be very lucky. The lowest grade there was 3rd Dan and they have a reputation of really going to town. However our stalwarts survived and enjoyed themselves. We watched the closing ceremony and wondered why they all bowed to a throne set apart on a small stage. It was where the Emperor and Empress came once a year to watch the practice.

Then off to lunch at a restaurant on top of one of the large buildings in the middle of the business centre. It was called JOHN BULL, so I'll leave it to you to guess the bill of fare.

Next to Sengakuji, the temple and graves of the 47 Ronin. On the way there the coach stopped outside Inami's main shop and we were honoured with a message of greeting from Inami Hakasui, Tomihiko's father and author of The Japanese Sword in which most of us have our own first insight into the sword. It was also the understanding that prompted this book that opened up the co-operation that we enjoy today.

Inami Hakasui would have liked to have come with us on our trip but his wife was ill in hospital so he had to be content with a greeting. I am happy to say that she is now fully recovered.

At Sengakuji the treasure house containing the armours and effigies of the valiant 47 appeared to be in a slightly better state than when I last saw them. The general state of the armours was bad, in fact some were literally falling to pieces but at least they are completely genuine and no restoration has taken place.

The graves all had flowers and smoking incense on them, as they have had daily since 1703. How many things are remembered with such devotion over such a period of time? There never seem to be many people there, just a constant trickle of devotees. It was very nice to see some of our more devoted members placing lighted tapers on each of the graves. It is a purely Japanese shrine, not for the tourist. At the stalls nearby vases depicting the 47 may be bought as well as numerous samurai type toys. Some of the swords (toys) were so diabolically made I couldn't imagine anyone buying them.

From there, a quick look at the Asakusa Kannon Temple with its huge lanterns and giant candles (8 ft. long) and, for those who noticed, some fantastic ceiling paintings, depicting some of the most ferocious warriors I've ever seen.

#### MURAKAMI KOSUKE

He studied under Honami Koson, who taught all the greats that we know today. He is a great character and admired by all who meet him for his knowledge, his jovial way and his overwhelming hospitality.

He is without doubt one of the greatest men in the sword world, one who always has time to help the student. He is editor of the NBTHK Journal and has many treasure swords in his keeping.

He invited us into his house and to a small room that we just about filled. It had many of Murakami's personal treasures in it. These he enthusiastically explained to us and allowed us to handle. A Yamagatana - so called because it is shaped like the top of a mountain. A small blade of Nara period. The personal tanto of Kato Kiyomasa - a beautiful print of which only two exist. Many small swords only 6" or 7" long - their stories escape me. I must admit I wasn't prepared for it and enjoyed the treasures so much I didn't make notes.

Then we saw two Tsuba by Umitada Myoju and 12 swords all laid out with a single light for our inspection

Tachi - Kuniyuki Yamato  
 Tachi - Aoe Bizen  
 Tachi - Kiyomitso Bizen (1046)  
 Tachi - Hiratatsu Owari (1596)  
 Katana Yukimide Chikuzen (1848)

Katana Naotane  
 Katana Yoshitani (Student of Naotane) 1854  
 Katana Yasumitsu Bizen Osafune 1390  
 Tanto Ryokai Yamashiro 1299  
 Tanto Kanetomo Aki 1596  
 Tanto Kanenaga Yamato Tegai 1288  
 Tanto Sukesada Gembei Noji Bizen 1521  
 Koshirae - Namban

We studied and asked many questions and if what we asked couldn't be seen clearly Watanabe (Murakami's assistant) promptly fetched a sword that would show it.

Then Murakami's charming daughter brought us tea, whilst he gave us all an autographed copy of his latest book Choshu No Tsuba and the latest edition of the NBTHK Journal. We all signed a paper which will appear in the next NBTHK Journal as a memento of our visit.

It was wonderful to have seen and handled such fantastic blades and once more we are indebted to Murakami for his kindness.

#### NAGAYAMA KOKAN - POLISHING SCHOOL

The polishing school is situated at Hiratsuka, which is a few miles outside Kamakura on the coast.

Nagayama Kokan studied under Honami Koson as Uchideshi - that is students who were apprenticed in their early years and became fully fledged polishers and appraisers.

Other great names from the Koson stable are Ono Kokei, Sato Kanichi, Murakami Kosuke, Homma Junji, Albert Yamanaka - all household names in the sword world.

We were very privileged to be able to see this great polisher at work and I also understand we were the first barbarians to be allowed to do so.

The part we saw consisted of a long double room about 8 ft. wide and having a gully running full length to take away the water. There were about 5 polishers to each room - each had his own set of stones, stool, water barrel and associated equipment. Each polisher was hard at work on his own blade, which he finishes completely under the watchful eye of his sensei. The school was spotlessly clean and every stone neatly positioned in front of each polisher.

Our official interpreter Tomohiko Inami explained everything as we went along and did a really wonderful job as always.

Nagayama Kokan took a blade that had its foundation

polish completed and showed us the finishing polish, which is as follows:-

HAZUYA - a small piece of grey Uchigumori stone which has been rubbed down to the thickness of a visiting card and pasted with lacquer onto Yoshino paper. This is then cut into  $\frac{1}{2}$  inch squares and is ready for use. This is placed on the thumb and rubbed up and down lengthwise along the Hamon. Uchigumori is wiped from the stone that was previously used on the Ha and this is the rubbing agent, or Uchiko (good quality only) and water to form a paste. They are of course the same thing. This brings up the Yakiba.

JIZUYA - small pieces of brown Uchigumori stone. The pieces are rubbed down until the light can be seen through them. It is then crushed into little pieces and rubbed on the Ji with the thumb. The rubbing agent is a liquid made from straw, ash and water. This brings up the Hada.

NUGUI - Kanahada is applied to Ji. Powdered Kanahada is mixed with choji oil and rubbed onto ji with cotton wool. This will finish the Hada.

HAZUYA - this is used once again on the Hamon to finish it. The Kanahada will make some of the Hamon area dark and this re-working is necessary to finish it in the silvery white that it should be.

This is a very slow and difficult process and one should follow the line of the Yakiba as closely as possible. With a Ko-midare or choji it will be very difficult and in this case a number of peaks should be worked as one and the final result in this case will not follow the true Yakiba.

The small piece of Hagure should be cut into a circle - this will make it a little easier.

UCHIKO - the blade is now gone over with uchiko and a piece of cloth - this removes excess Kanahada and starts to set the polish. Further wipings of Uchiko will improve it to a certain point - excessive use will dull the polish. Only the best Uchiko should be used. If the Uchiko causes Hike (tiny scratches) it must not be used. Don't scratch it now, a lot of very hard work has been put into it and it is very easily ruined.

MIGAKI BO - This is a steel pencil with hardened point and is used to burnish the Mune and Shinogi Ji. They vary considerably in price and it is best to invest in the most expensive you can afford - it's much easier to use. Powdered deer horn Tsunoko is the rubbing agent in this case. The steel is held like a pencil and rubbed up and

down the third finger against the Mune which will steady it. It is best to go over the blade twice for a good finish.

The blade is then wrapped in Nugui paper and lashed to hold it in place. It should cover the blade up to 2" from the Yokote. A piece of squared off bamboo is laid in the space between the paper cover and Yokote. Its purpose is to guide the cutting of the Yokote. This is covered with paper and tied in place.

KISSAKI - A small very thin piece of Hazuya is then applied to Kissaki with a spatula. This is to give the clean cut on the Yokote for the change in polish of the Kissaki.

Next an extremely thin piece of Hazuya is pasted onto Yoshino paper and this in turn is mounted onto a sprung piece of wood. Like an old fashioned large sized peg.

The Kissaki is then rubbed onto this piece of Hazuya - across the blade following the curve of the Niku. The tip of the Mune is done in the same fashion.

The Ko-Shinogi is burnished and the blade is finished.

It was fascinating watching Nagayama Kokan work and to see the workings on the blade appear before our very eyes.

We then went to a small room, which became absolutely full of bodies for tea and cakes. We then had question time. Again Tomohiko did great service as an interpreter but it seemed to me that Nagayama Kokan understood all I said. I must have asked questions for half an hour and he answered all of them, for which I am extremely grateful. I must admit I did not expect such frank answers. That alone was worth the cost of the trip.

So now that we have actually seen polishing, no doubt many would-be polishers will blossom forth.

I would give you a few words of warning.

The shape is all important - if you decide to remove nicks and chipped Kissaki. Plan what is to be done, know exactly what the shape is and how you are going to keep it that way. Once the shape is changed it is gone period and ruined. The Niku must be kept and not flattened off - it's easy to do. There must be no jump from the Ji to Hamon. Since the Ji is softer it is easy to overwork it and cause a dip.

It takes 7 years to make a polisher and that is with a good sensei. Take it easily and carefully and don't be too disappointed if you can't produce a masterpiece. But don't expect everything to come out - for that you need to know exactly how to use the stones and precisely what they will do.

However, good luck and happy polishing.

MATSUZAKAYA - Ginza department store exhibition.

This was sponsored by the Mainichi newspaper and opened by Dr. Homma and Sato. We were first in so had a very good chance to look at over 100 Gendai To made by 31 modern swordsmiths and Tsuba by 4 modern Tsuba makers.

Just about every type of blade was represented - copies of older styles, Yamato - Bizen - Soshu etc. as well as Shinto and Shin Shinto styles. They may not be as good as the great swordsmiths of old but they are still very good. I think anyone who saw them would think twice before calling Gendai To rubbish and at the prices it would be expensive rubbish indeed. There were swords there by Gassan Teichi and his son Sadatoshi. Gassan's horimono was absolutely superb.

There was a small exhibition of armour, some really beautiful items. A good selection of books was offered and most people bought Nihon To Shoku Nin Shoku Dan - a really good book showing polishing, habaki making, Tsuba making etc.

UENO NATIONAL MUSEUM

Situated to the north of Tokyo in the centre of a cultural area full of museums and art centres.

Here we met Dr. Kashima who is head of the sword department. He showed us to a small side room, apparently where the NBTHK sometimes go to study swords, where 4 swords were laid out on a table. They were:

1. TACHI - KOKUHO - TOMONARI KOBIZEN School about 987.  
Yamashiro Heian Period. Heian shape with deep Koshi zori and strong fumbari - almost twice as wide at machi as at yokote. Hamon was suguha choji. Hi finished well past Yokote. I meguki ana signed TOMONARI SAKU. It showed no sign of tiredness.  
Tomorari was the 2nd smith of this school. The founder was Sanenari, from whom no swords have survived.
2. TACHI - KOKUHO - ICHIMONJI MEI.  
The stroke of the signature was almost touching the left side of the Nakago and this means an early blade. Later blades had the stroke in the middle.  
Blade width was almost the same from Machi to Yokote with very depp sori - much Niku (Hamaguri). Narrow Shinogi Ji. Ikuba Kissaki
3. TACHI - KOKUHO - NAGAMITSU - Osafune school 1264.  
This is Dr. Kashima's favourite sword and what a beautiful sword it is. The shape was Heian with Ko Kissaki. Hamon Ochoji midare that was absolutely full of activity.

It had 5 Meguki Ana one of which had been filled. The habaki was carved with the Tokugawa Mon and belonged to a Daimyo.

4. KO WAKASASHI - JUYO - KAMEMITSU - Osafune School  
Nanbukacho (time of North and South Dynasties). Kanemitsu was the founder of the new Soden Bizen tradition. His blades are renowned for their fine cutting edge. There is the story of the man who was cut by one of these blades by Tachibana Muneshige - he then swam a river to escape and fell in two on the opposite shore.  
He worked in Bizen and Soshu tradition. Shape was Hiratsukuri. Hamon appeared to be suguha but could equally have been Ko-Notare. Hagamitsu was his grandfather. Bo Utsuri could be seen.

After seeing these wonderful blades a further five were laid out for our inspection. Dr. Kashima was extremely helpful in explaining the details through our tireless Tomohiko Inani.

5. TANTO - JUYO - RAI KUNIMITSU. Rai School 1312.  
He is considered one of the best of the Rai School. Shape Hiratsukuri - Takenoko Zori slight about 10" long. Hada was Komokume with lines of Nioi going across blade (Kiri) like ladder lines. These are the trademark of the Rai School, known as Rai Jitetsu.
6. TACHI - JUYO class but not yet - KANENAGA Yamato Tegai School 1288. Yamato style.  
This was the personal sword of Saigo Takamori of the Satsuma rebellion. Firm strong blade with very high Shinogi - medium sori. Hamon in Suguha. Masame like hada.
7. KATANA - JUYO - HIROMITSU - SAGAMI 1352.  
Soshu style - student of Masamune. Blade in Hitatsura with Minayaki. Hamon Itame. Work similar to Kanemitsu.
8. KATANA - ? - TADAYOSHI HIZEN NO KAMI 1st Gen. 1596.  
Student of Umetada Myoju, who often carved Horimono on his work.  
Tadayoshi at one time signed Tadahiro and there is a great difference in the works.  
Tadayoshi worked in Yamashiro tradition in the shape of the Shinto period. Shape - very firm with slight taper toward Kissaki. Kissaki smaller than normal. Shinogi is high.  
Hamon - Chu suguha hotsure with deep fine Nie. Although it is called Suguha it is in fact a very gentle Notare. I have noticed this several times - a hamon has been described as Suguha when in fact it is not straight at all. The Nie at the Habuchi is extremely fine. Tadayoshi 1st was

a master of this type of hamon. The width of hamon in Boshi is the same width as at the Yokote - this is Hizen Boshi.

Hada - Ko Mokume almost Nashiji - lots of Ji Nie.

9. KATANA - TOKUBETSU KEICHO - MASAKIYO - MARUTA.UJIFUSA School 1716.

With the title of MONDO NO SHO (head of water dept.) (don't ask me, you work it out) he was the most famous of the Shinto Satsuma smiths. In his early years he signed Kiyomitsu and then Yoshikage. He worked in Soshu tradition that was preferred by the Shimazu clan of Satsuma, for whom he worked.

In 1716 he was invited along with Ippei Yasuyo to the palace of the Shogunate in Edo, to make swords for the 8th Shogun Yoshimune.

Shape - nicely shaped blade with long Kissaki.

Hamon in O Midare with large nie very lovely and giving appearance of Nijuba. Large Kinsuji was clearly visible. Hi finished  $\frac{1}{8}$ " above Yokote. Nakago - Yorsuri in Kiri. A yoe stamp above Mei.

Would have been nice to have stayed there all day but time was pressing on and we had a very tight schedule. So after thanking Dr. Kashima we pressed on for more swords.

### TOKEN HAKUBUTSUKAN

This is the museum especially set aside for preserving and showing of swords and associated arts and is also the headquarters of the NBTHK (NIPPON BIJUTSU TOKEN HOZON KYOKAI). It is fully air conditioned and humidity controlled at 55% humidity and 25° centigrade. These are the ideal conditions for swords. The museum is considered impregnable for it houses many treasures of Nippon To.

Here we looked at many of the swords on exhibition - a list of some follow this article.

A side room had been prepared and 7 swords especially chosen and laid out for our inspection. The coverage by the selected swords was excellent and gave a full range of style up to the present day.

An assistant, who spoke good English, instructed us and answered our questions.

1. TACHI - TOMONARI - JUYOBIJUTSU - KOBIZEN School about 987.

Heian. Length 2 shaku 5 sun 4 Bu.

Nagako Ubu signed Bizen Nokuni Tomonari Tsukuru.

Shape Heian but not usual Yamashiro style (Torii zori) but very deep Koshi Zori. Strong Fumbari and tapered very slim toward Kissaki which was small 45° Kissaki. The top 7" of

the blade was straight. Hi finished well past yokote.  
 Hamon - Ko choji midare - narrow and quiet.  
 HADA - Komokume and Ohada mixed well worked with Chikei and faint UTSURI of small curved shapes.

2. TACHI - JUYO? - RAI KUNIYUKI - Rai School Yamashiro 1260. Mid Kamakura. Founder of the school was Kuniyoshi who came from Korea and was the father of Kuniyuki.  
 NAGAKO - Suriage signed Kuniyuki - 2 mekugi ana. Note, rest of school used the Rai prefix.  
 Shape in Yamashiro style - Torii zori deep, slight fumbari. Somewhat wider than Heian but still slim and tapering to a medium Kissaki - blade has more Niku than earlier style.  
 Hamon - basically Suguha but actually Ko Choji of Nie. Small Kinsuji and Inazuma.  
 HADA - Komokume & Ohada with Muneyaki. The Rai Jitetsu - in this case showed as spots dark and close to hamon.
3. TACHI - KANENAGA - YAMATO TEGAI school - 1288. Founder of school and worked close to the Tengai gate of the Tokaiji temple at Nara. Where the Daibutsu (Great Image of Bhudda) is housed. Shape - firm strong looking blade with medium Sori. Wide Shinogi ji and high - on this particular blade the shinogi was not as high as normal for this smith.  
 Hamon - narrow Suguha Hotsure (frayed out) with small Ashi. The last 4" of hamon to yokote was double the depth of the rest of the hamon and very active with Kinsen & Inazuma. Nijuba (Uchinoke) - this is yamato & Soshu tradition.  
 HADA - Masame close to hamon (that is the reason for Nijuba Uchinoke). Itame but close to Masame (wood grain inside masame) for the rest. Boshi - Yakizumi (no turn back).
4. Tachi - Juyo - Nagamitsu - Osafune school 1264. Known as Junkei Nagamitsu the son of Mitsutada who was the founder of the Osafune school. Shape - Heian with Ko Kissaki. In this case the yokote line had been dropped in polishing as the tip of the Kissaki had been broken. Therefore the shape was slightly different.  
 Hamon - O Choji Midare in some places almost touching Shinogi - very fancy indeed. This work is considered as equal of the Ichimonji flowing style of hamon. Large Inazuma.  
 Hada - O Mokume (large barl) & Utsui Choji (Jifu).
5. Katana - Chikakage - Osafune school 1324. Student of Junkei Nagamitsu. Shape - very little difference in width between machi and yokote - shallow Koshi zori. Wide Shinogi ji - longish Kissaki. Hi.  
 Hamon - Chu suguha, slightly wavy with Saka ashi. The Habuchi was very distinct in Nioi. Nothing in Hamon. Boshi - notare going to a point and then turning back. Hada - Komokume - utsuri (Jifu).

6. Katana - Hankai - worked in Edo about 1615 in Shinto style. This particular blade was possibly a later one. Shape - very slight Sori in true Shinto style. Thick and wide at machi with slight taper to kissaki which is long and not very curved. The curve appears to have been flattened off, but is usual for this smith. Nakago - quite unusual. It was thin with different file marks on either side and the Mune was filed round - file marks on round showed. Hamon - very active O Notare - lots of Nie. Hada - copy of Masamune O Itame & Masame - Chikei very big.
7. Katana - Juyo - Sa Yukihide - of Tosa Province. Shin Shinto style. One of the greats of Shin Shinto. Shape - an almost straight wide heavy blade. Kasane thick at Machi and going thin toward Kissaki. Long Kissaki. Part of Ha under Habaki unsharpened. Hamon O wide Notare. Nioi loose. Hada - Ko Mokume - shows up in Shinogiji.

Again our thanks to a fine host and our appreciation for being allowed to handle such fine swords.

I still have Gassan Teichi to do but I'll save him for the next programme, there is enough meat in this one.

Finally our thanks must go to Tomihiko Inami who helped in so many ways to produce a trip that a few years ago we could only have dreamed about. Thanks for making it a reality. Sidney Divers too, did a grand job - I can vouch for it by being constantly disturbed by all the various visitors with whom Sid was sorting out the arrangements. He won't admit it, but he worked so hard and worried so much that I'm sure it was the cause of his illness in Tokyo. Anyway, grand job Sid, it was the best trip yet.

#### SWORDS AT TOKEN HAKUBUTSUKAN

<u>Item No.</u>	<u>Signature</u>	
No.1	TACHI signed	Kuninaga
No.2	TACHI signed	Kuniyasu Juyo Bijutsu Hin
No.3	KATANA no signed	Rai Kunimitsu Juyo Bijutsu Hin
No.4	KATANA no signed	Ho-Sho Juyo Token
No.5	TACHI signed	Ko-Reki Gan-Nen Hachigatsu Hi Kaneyoshi Juyo Bijutsu Hin
No.6	KATANA no signed	Yukimitsu Juyo Token
No.7	KATANA no signed	Masamune (Meibutsu Musashi Masamune) Juyo Bijutsu Hin
No.8	TACHI signed	So-Shu No Ju Hiromasa Juyo Token
No.9	KATANA signed	Kuramasâ Juyo Token
No.10	KATANA no signed	Shizu Tokubetsu Juyo Token
No.11	KATANA signed	Izuminokami Fujiwara Kanesada Saku Juyo Token

<u>Item No.</u>	<u>Signature</u>	
No.12	KATANA	signed Kanenori
No.13	TACHI	signed Bizen no Kuni Tomonari
No.14	TACHI	signed Yoshifusa Juyo Bijutsu Hin
No.15	TACHI	signed Bizen no Kuni Osafune No Ju Nagamitsu Toku-Betsu Juyo Token
No.16	TACHI	signed (Orikaeshi Mei) Juyo Bijutsu Hin Bishu Osafune No Ju Kagemitsu
No.17	TACHI	signed Bizen No Kuni Osafune no Ju Sanenaga Juyo Bijutsu Hin
No.18	TANTO	signed Bishu Osafune Nagayoshi Juyo Token
No.19	KATANA	signed Bishu Osafune Tadamitsu
No.20	KATANA	no signed Aoe
No.21	TACHI	signed Bu-Shu No Ju Masahiro Saku Juyo Bijutsu Hin
No.22	TANTO	Signed Yamashiro no Kuni Nishi-Jin Ju-Nin Umetada Myoju Tokubetsu Juyo Token
No.23	KATANA	signed Kunihiro Juyo Token
No.24	KATANA	signed Motte Nanban-Tetsu Oite Bu-Shu Edo Echizen Yasutsugu Juyo Token
No.25	KATANA	signed Hankei Juyo Bijutsu Hin
No.26	KATANA	signed Nakasone Okisato-Nyudo Kotetsu Juyo Token
No.27	WAKIZASHI	signed Nakasone Okimasa
No.28	KATANA	signed Yamashiro Daijo Fujiwara Kunikana Juyo Token
No.29	KATANA	signed Wa-Shu Tegai no Ju Shigekuni Oite Sunpu Koreo Tsu-Kuru Juyo Bijutsu Hin
No.30	KATANA	signed Hizen no Kuni Kochidaijo Fujiwara Masahiro Juyo Token
No.1	KATANA	signed Bizen no Kuni no Ju Osafune Katsumitsu
No.2	KATANA	signed Bizen no Kuni no Ju Osafune Yozaemon- no-Jo Sukesada Juyo Token

### LETTER FROM ERNST STÜMPFEL

I hope that you can publish these few words in the To-Ken Programme, concerning our trip to Japan, which I feel have to be said.

To me personally this trip has been very successful, most interesting and instructive and I think that all of us who have participated in the trip have been very fortunate indeed to have had the opportunity of seeing all these places and meeting these fascinating, interesting and friendly people.

And most of all - name me a serious collector of Japanese swords who does not get "excited" by looking at such beautiful and fantastic blades like we have seen, and - we were, in some cases, allowed to handle them!

I should like to say a sincere word of thanks for the obligingness and hospitality on the part of the Japanese people we had the pleasure to meet.

A word of thanks especially to Sidney Divers who had organised and arranged everything perfectly to make this trip a success - I'd love to go there again!

Our Secretary will surely give a detailed report on the trip. I like to cut a long story short and say, that you, who didn't come, have really missed something!

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### NEWS FROM THE NORTH

The May meeting of the branch was held on Tuesday May 14th 1974 at the Manchester Club. Ian Bottomley took the chair, and twenty members and friends attended, including several ladies. After the formalities had been completed Ian introduced Mr. George Ingham, 2nd Dan kyudo, who had honoured the Society by agreeing to give a lecture and demonstration of his art. Mr. Ingham was suitably attired for the occasion, being dressed in a fine haori, hakama and kimono bearing the "mon" of the Asano, to which family belonged his former teacher. By presenting an attitude so dignified, and with his slow and precise speech, Mr. Ingham immediately caught his audience. Here, it was obvious, was an expert, a true practitioner of his art.

He began by describing the archer's equipment. One by one he discussed the nature and construction of the bow, the arrows, the string and the glove. On some points he raised doubts, and this led to fruitful discussion among the members. In particular he noted that the heavily reinforced glove was essential for the successful use of the bow. But if such a glove was worn how could the sword be wielded when the bow was put down? (Since the lecture I have examined reproductions of old scroll paintings. In the scroll of the Gosannen War a glove for the right hand is shown clearly, but it does not appear to have a much larger thumb.)

Another point that attracted discussion was the length of the bow. Mr. Ingham suggested that the length was standardised quite early in Japanese history. Concerning antique bows and quivers Mr. Ingham supplied several tips for the collector. Do not attempt to string an antique bow, and do not store arrows in a lacquered carrying case or the fletchings will be damaged. Arrows were always stored in racks rather like those made for swords.

Before beginning the lengthy demonstration Mr. Ingham mentioned the underlying "Zen" of archery, which maintains that

hitting the target is not the be all and end all of Japanese archery. Indeed it is to be of secondary consideration. This evening, however, Zen had to be somewhat modified, for a miss of the target that had been set up on a table at the end of the room would be likely to end in the destruction of a very fine clock!

Without a sound from the audience Mr. Ingham performed the ritual, if such it can be called. He bared his left arm, and setting himself squarely to the target raised the bow in the slow, graceful fashion of the Japanese. For a split second the draw was held, then, with the "kiai" that is both release and relief the arrow sped on its way.

A rare privilege, and one the audience readily acknowledged in response to Ian Bottomley's vote of thanks.

The next meeting of the branch will be on Tuesday July 9th. Two Northern members accompanied the To-ken party to Japan, and Cliff Bartlem has kindly offered to give us the benefit of his experiences in words and slides. This should be another fascinating evening, and once again Members are invited to bring wives and friends.

The Manchester club is an imposing building on Spring Gardens, Manchester. From Piccadilly Station turn right and follow Piccadilly along to where it becomes Market Street. Spring Gardens is second on the left off Market Street, and the club building is on the right.

#### The Battle of the Holy Island : S.R. Turnbull

The island of Miyajima, also called Itsukushima, lies some twelve miles South West of the city of Hiroshima. It is roughly pear-shaped, and is divided from the mainland of Honshu by a narrow strait. For centuries Miyajima has been sacred, dedicated to three Shinto goddesses, and in more secular times the island has been prized as one of the "san-keo", the three chief sights of Japan in native estimation. It is a well-deserved accolade, for Miyajima possesses an enchanting natural beauty throughout its twelve square miles, as well as the famous shrine built on stilts which appears to float upon the sea when the tide is in.

There is an old tradition, which was once a strictly enforced religious rule, that Miyajima should not be polluted by the occurrence on it of either a birth or a death. There is still no cemetery on Miyajima, the dead being buried on the mainland and the mourners undergoing purification rituals before returning. The strange thing about this tradition, and this is something that no guide books admit, is that in 1555 the rule

was broken a ten-thousandfold, in what has become known as the Battle of Miyajima.

The years between 1501 and 1567 are known as the Sengoku Period, the "Age of War", basically "Barons' Wars", as most disputes arose out of rivalry between powerful and ambitious neighbours. In this case the leading light was one Ouchi Yoshitaka, whose influence extended over Northern Kyushu and the Western Provinces of Honshu bordering on the Inland Sea. His father, who died in 1528, had been a successful warlord; raising his family to an envious position, and at first it seemed as if his son, born in 1507, was of similar mettle. But success made Yoshitaka careless, and after soundly beating some rebels in Kyushu in 1534 he returned to his mansion at Yamaguchi and devoted himself to the pleasures of art, literature and other idle pursuits ill-advised for a warlord.

Having neglected the military arts Yoshitaka was beaten in a minor encounter with another rebel in 1543, after which he retired to Yamaguchi once again, deciding that warfare was a far too dangerous occupation. Here he wallowed more than ever in amusements, his pleasure increased by the company of refugee Courtiers from Kyoto, who had fled to the comparative tranquility of Yoshitaka's domains. In 1551 his guests included Saint Francis Xavier, who tarried for six months at Yamaguchi and established a Christian community.

Meanwhile Yoshitaka's two principle retainers, Mori Motonari and Sue Harukata, who were much more in touch with reality than was their aesthetic master, begged him in vain to put away his effeminate pursuits lest some ambitious samurai should take advantage of the situation. As Mori and Sue had warned, a coup was arranged that same year, and as if to further the accuracy of his predictions, Sue arranged it! In spite of Yoshitaka's pleading, few of his erstwhile favourites would support him, and after an unsuccessful attempt at flight he was besieged by the rebel and committed suicide.

So far the other former vassal, Mori, had taken no part in the affair. But before Yoshitaka had committed hara-kiri he had written a letter to Mori asking him to avenge his death against Sue. Feeling obliged to comply Mori agreed, but feared when he saw the strength of Sue. Consequently Mori spent the next few years arming in secret, all the while putting on a show of respect for Sue and an appreciation of his evident power.

Apart from a certain native cunning Mori had a powerful advantage in the persons of three fine sons. His heir was Mori Takamoto, born in 1523, who eventually predeceased his father. The second son was called Motoharu, born in 1530, who had been

adopted into the Kikkawa family and bore this surname. Takakage, who was two years younger, had also been adopted, in his case into the Kobayakawa. The two younger brothers, whose military reputation was second to none, were nicknamed "The two rivers", (Ryo-gawa), from the common ideograph in their adoptive names.

By 1554 Mori felt himself strong enough to move against Sue, and gave his proposed venture legal backing by obtaining an Imperial Commission for the chastisement of rebels, which the Court was only too ready to grant, as the emergence of the rascally Sue had seriously upset the balance of power in the West.

Thus armed by the forces of might and right Mori took several minor fortresses from Sue in Aki province, but being confronted with the might of Sue, who could now muster 30,000 men, it became apparent that, having shown his hand, some stratagem was necessary. It came about that certain of Mori's generals suggested fortifying the island of Miyajima as a secure base. Mori at first rejected the idea, but then came to see it as a potential Trojan Horse. Consequently Mori began the construction of a fortress on the island set ostentatiously near to the Great Shrine. The castle was manned in May 1555, and Mori began to publicly bewail his "folly" at building a castle that could so easily be captured by Sue. So effective were his protestations of regret that Sue obligingly commandeered a fleet of junks and captured Miyajima in a practically bloodless struggle. Mori, in the meantime, was busy capturing Kusatsu, directly across the strait from the castle, thus cutting off Sue's means of retreat. The latter fortified the castle with a garrison of 500 men, and encamped his remaining 20,000 odd on the island. An impressive show of strength no doubt, but the fact that Sue had his captive army on the island with him made the situation look uncomfortably like a siege!

For Mori it was a question of how and when to mount a surprise attack, necessitated by the odds of five of Sue's troops to every one of Mori's. Surprise was unlikely to prove very difficult to achieve, as Sue in his watery fortress felt sufficiently secure to dispense with sentries.

The Mori army eventually set sail for Miyajima on a dark October night during a blinding rainstorm. They were transported across the straits by pirates, when Mori ordered to land his army and then return, so that no boats would be available for a retreating enemy.

The army was divided into two. One contingent, of 2000 men under the Moris, father and son, and other son Kikkawa, sailed round the Northern tip of the island to land on a beach called Tsudzumi-ga-Ura, a mile or so behind Sue's camp at the rear of the fort. The other force, slightly less at 1500 men under Kobayakawa, sailed directly down the strait for a few miles, then doubled back when out of sight of the castle to make a frontal assault at dawn, the same time that the others attacked the rear.

The surprise was total, and to the accompaniment of shell trumpets the Mori troops, bearing their well known family badge on their flags, carried all before them. Finding no boats in which to escape the Sue troops committed suicide by the hundred, by drowning or by the time-honoured method. With the death of Sue, who followed the example of his army, the Mori family were established as the main force in the area, a position which they held for many years. Mori Motonari's grandson Terumoto founded the city of Hiroshima.

As for the Holy Island the pollution of death was washed away by the magnificent rebuilding of the Great Shrine the following year (1556). It is this reconstruction that remains to this day.

#### References:

"Illustrated History of Japan" Vol. 9 "Sengoku-jidai"  
Tokyo 1966 (In Japanese)  
Murdoch, Sir James "A History of Japan" Vol.2.  
Sansom G., "A History of Japan" Vol.2.  
Papinot's "Dictionary".

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#### TOKEN KAI - SHINSA

Information from Randolph Caldwell concerning the Shinsa unfortunately came to me after our last meeting. It was too late to do anything about it but I publish them here to show what is going on. I'll have to catch up on the tape later or I'll never get this issue off the ground.

ED.

"Friends,

This letter is to announce TOKEN KAI '74 is to be held in Newport Beach, California, the first week in June 1974. This important international gathering of those interested in the Japanese Art Sword is jointly sponsored by the Nippon Bijutsu Token Hozon Kyokai of Japan and the English-speaking collectors and students represented by Token Kenkyu Kai. The identical objectives of these two organizations -- the preservation and appreciation of the Japanese Art Sword -- are to be furthered by this meeting through the dual functions of education and authentication.

The Meibutsu display and exhibit will include not only the best examples of the Japanese Sword of Juyo quality, or better, ever to be seen outside of Japan, but also many that will be brought over from Japan for our appreciation. There will be an increased interest in Tsuba, Kodogu and a broadening of interest into related Japanese Art, such as Inro, Netsuke, and other art forms. This will certainly increase our appreciation and broaden our horizons in these important fields.

The display space will be twice that which has been enjoyed in the past.

The NBTHK will again do their excellent Shinsa and it will be a limited participation affair to 2,000 pieces in four days. The cost has risen materially and papers will be more expensive than in the past. Those who possess papers on the key pieces in your collection know that these costs are infinitesimal compared to the benefits derived. Since increased participation is anticipated, please do not delay in your expression of interest.

This will be the last general letter mailed to everyone and we must hear from you to continue you on the mailing list. The following is a quick summary of major activities and those involved:

**MEIBUTSU ROOM:** John Yumoto will be the Daimyo in charge of this important educational activity. If you have swords, armour, yari, or other items of unquestioned authenticity and importance, and in good display condition, please contact John Yumoto and volunteer your services with a full description and pictures.

The new area of related arts will encompass major works of Inro, Netsuke, Lacquer, etc. These items were a major factor in the life of the Samurai and should be more fully understood and appreciated by us all. We welcome the opportunity to expand our knowledge in a new field, ably conducted by Virginia Ashley.

**SHINSA:** Mike Quigley will be in charge here and he **MUST** know the number of pieces you wish to submit as soon as possible. You will be given a position before the meeting and a time to present and pick up your pieces. The cost will be \$10.00 per submission and \$20.00 additional per green paper and \$10.00 additional per white paper.

Each member will have to make arrangements to present and pick up his pieces at the specified time. We cannot take the responsibility for shipping and receiving.

There will be a great need for volunteers to help conduct the Shinsa, both during the day and at night for the four (4) days that it is scheduled. Please let Mike Quigley know of your interest in this.

There will be as many educational projects as possible. Films, displays, lectures and discussion groups are being considered at this time. Anything of interest that you might be able to volunteer, please let us hear from you.

Dave Swedlow is Shogun of the meeting and co-ordinator of efforts. If you can volunteer your talents in any area, please notify him.

We are anticipating a large attendance of NBTHK members and friends from Japan, so please let's all contribute to make this the best meeting we have ever seen in this country. Don't delay letting us know of your interest; it may be much easier to cancel than to make reservations too late.

Please mail all correspondence to the following address - attention those who will be most concerned with your reply. There will be additional mailings and reservation forms mailed in the near future:

Token Kai '74  
P.O. Box 1002  
Garden Grove, California 92645.

WHEN: First week of June 1974  
June 3, 4, 5, 6, the Shinsa  
June 7, 8, 9, display, exhibits, conference

WHERE: Newport Beach, California  
Headquarters - Newport Inn

WHO : Everyone interested in the finest examples of the Japanese Sword, Inro, Netsuke and related arts.

HOW MUCH: Thirty Dollars advanced registration fee plus your personal expenses.

WHAT: MEIBUTSU DISPLAY: John Yumoto in charge of this important function. Bob Haynes in charge of Tsuba and Kodogo. Virginia Ashley for Inro, Netsuke and other works of art. Please contact them to reflect your interest and participation.

SHINSA: Mike Quigley is the Diamyo in charge here. Let him know how many pieces you will have to enter and if you can volunteer to help. You will receive more specific details soon.

Shogun of the meeting is Dave Swedlow who will co-ordinate the efforts of all concerned. Please volunteer your services if you are available this important week. He will need many ashigaru.

Please address all correspondence to the Garden Grove address and mark it attention of the person in charge of that activity.

There is much increased interest in all areas of Japanese art here and abroad. We anticipate excellent participation and strongly recommend your immediate action to assure reservations. You can always cancel if circumstances change. The next report and reservation forms will go out to those who express interest in March.

by Randolph B. Caldwell

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CORRECTIONS TO PROGRAM 78

Letter from Willis Hawley to Dr. Curtis putting things straight and also a few wants - can anyone oblige?

"Just got the Program 78 and I apologise for almost monopolising it! Burt gave you that recording not I!

My American accent evidently threw the transcriber as I found a number of minor errors which should be corrected before it will make sense. Also some in your reporting:

Page 11 - Kiyomaro - I don't own one - there were two brought in by Dr. Rosenbloom - a katana with 2 char. sig. and a green paper and a tanto signed Masayuki - no paper and I don't remember a horimono.

P.12 - The Masa-o was just a guess because of the sosho hori but Shibata stuck his neck out to guess it as Masanori MA367.

P.17 - The Masakiyo was polished by Benson not Vincent who I don't believe is a polisher.

P.18 - Read Fukuyama not Fukiyawa - twice. And near the bottom Kunihiro not Kunimiro. Bottom line read Token Shogaku Kowa by Kawaguchi with revision called Token Kantei Tebiki.

P.19 - Sword & Same wasn't waterlogged but most of basement was. French books were by Mene and Garie and Tressan and Poncetton.

P.21 - Barnsdal Park Municipal Gallery exhibit.

P.25 - Crowd was 4 deep in front of partition not facing it.

Just talked to Burt Sherman and he sends regards and hopes my tape will spark a return one from one or more of your old timers. I suggest also we would like to hear from anyone with personal knowledge of the people and how they assembled such collections as Hawkshaw, Naunton, Behrens, Church, Tompkinson, etc. I still don't have the last one - does anyone have one for sale (or rent)? How good is it?

I don't have Hayashi either.

Someone said they are preparing a book on the Halberstadt Coll. Any dope on that?  
Any luck on Oxford Dict. parts? T to Z specially.

WANTS

Copies of YAMANAKA'S Newsletter  
 1st issue up to and including Feb. 1968.  
 1971 March up to and including Oct. 1971.

I would be grateful if someone could loan me these  
 for Xerox copying. (Yamanaka has approved this).

Graham Curtis, Ashlea, Cane Lane, Grove, Wantage, Berks.

## Information on:-

Storming of Osaka Castle  
 Shimbara Rebellion

To: Clive Wheeler,  
 61 Norfolk Crescent, Sidcup, Kent.

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OSHIGATA

A reminder to new members who may have difficulties in reading tang inscriptions due to inadequate references; if they care to send a rubbing (oshigata) of the tang addressed to Tony Chapman, 71 Ingaway, Basildon, Essex, he will check it for them and send them all available information he has on the swordsmith or inscription. Please remember to make a careful rubbing of the whole tang, both sides, not just the inscription.

NEW MEMBERS

Count Geza Zichy, 6 Avenue du Marechal, 1180 Brussels, Belgium.  
 Mr. J.L. Piper, 6 Warren Side, South Harting, Petersfield, Hants.  
 Mr. R.D.C. Weston, 22 Dacres Road, London, SE23 2NW.  
 Mr. R.J. Stevens, 22 Derwent Drive, Mill Hill, London, N.W.7.  
 Mr. P.R. Gledhill, 108 Leaves Spring, Stevenage, Herts.

CHANGE OF ADDRESS

L. Vleiracker, Belgielei 120, B 2000, Antwerp, Belgium  
 C.G.E. Wheeler, 61 Norfolk Crescent, Sidcup, Kent.  
 D. Moyaerts, 9 Rue du Centre, 1473 Glabais, Belgium.

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