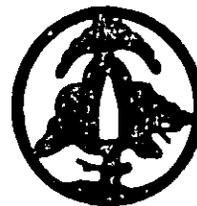


# THE TO-KEN SOCIETY OF GREAT BRITAIN

for the Study and Preservation of Japanese Swords and Fittings



Hon. President: B. W. ROBINSON, M.A., B.LITT.

Secretary: H. M. HUTCHINSON, 141 Nork Way, Banstead, Surrey

## PROGRAMME 97

JULY/AUGUST/SEPTEMBER 1977

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My apologies for the lateness of this programme, I am afraid that business commitments, giving birth to children etc. etc. have taken their toll of your editor's time, however, here it is. I also apologise to those to whom I owe letters; I will be seeing to them very soon now.

Editor.

### FORTHCOMING MEETINGS

Monday, November 7th ) No special programme. It is hoped that  
Monday, December 5th ) members will bring items for study and  
discussion.

The meetings will be held, as usual, at the Mason's Arms, Maddox Street, W.1. at 7.30 p.m.

### BOWS AND ARROWS by Clive Sinclair

Archery was long considered in Japan to be among the noblest of arts and even after the introduction of firearms in 1542, still retained a special place in the education of the young Samurai, skilful archers being highly esteemed until the Meiji restoration. Legends abound with the exploits of great archers, whilst there are not many stories of great feats with firearms. Even Jinnu Teono is often portrayed as holding his bow upon which is perched the gigantic crow and the Empress Jingo Kogo, on her expedition to Korea in the second century, appears on horseback with her bow.

The actual bows had a single curve although it was not generally a true curve being somewhat flatter at one end. This means that

the grip was set off-centre. There are on record at least five kinds of bow: the MARU-KI or round wood bow; the SHIGE-TO-YUMI, or rather bound bow; the BANKUI and HANKUI similar to the former but smaller, and the HOKO-YUMI or Tartar bow. All these bows were made of not one piece of wood but built up in a lamination type process, or three or more pieces glued together. The HOKO-YUMI have sometimes metallic ends and grips. Bows of this shape have a shoulder (Kata) and the string touches the face of the bow for some distance from the end. This portion, when faced with metal was called Otokane, and during the act of shooting, the bowstring would strike against this producing a sound that was sometimes used in signalling. It is said that when the Emperor required water for washing in the morning, three of his attendants would signal for it in this manner.

Many temples have examples of bows owned by famous warriors which demonstrate the size of some of these weapons. For example in the temple at Itsukushima the 8ft 9inch bow of YASA MATASHICHIRO is preserved with that of IWABA KOSHIRO, whose bow was 8ft 5inches in length and 2½ inches in diameter at both ends. At the temple of Sumiyoshi there is a 7feet 9inch bow, black lacquered and having a metal grip set about two thirds of its length. The bow of Minamoto Yoritomo is housed at the temple of Hachiman at Tsurugaoka and is only 6feet 5inches in length, which is about average. The bow of Tsukefuda Noto No Kami is 7feet 10inches in length and it was therefore by no means unusual to have bows of over 7 feet in length. The bow strings were made of lengths of hemp twisted together with the ends formed into loops, and a spare was usually carried.

European bows are usually measured in pounds, that is to say the weight of the pull required. In Japan they were measured by the number of men required to string the bow. For example, the bow of Tanetomo which was 8 feet 6 inches long was a three man bow and stories of his feats and those that took place in the wars of Gempei are famous.

As far as I am aware the shafts of the arrows did not vary a great deal. They usually have three feathers set in them although occasionally those with four are to be found, and although pheasant feathers were highly esteemed for fletching, those of falcon, wild duck or crane were in common use. At the 'business' end of the arrow there are an amazing variety of shapes and sizes. The main categories are:-

1. Yanagi-Ba or willow leaf arrows.
2. Togari-Ya or pointed arrows.
3. Karimata or two pronged arrows.
4. Watakusi or flesh tearers or barbed arrows.

These are, of course, subdivided into various other categories or sub-divisions, some of the Yanagi being long and sharp and some

of the Togari being almost heart shaped. The Karimata differing from each other mainly by the distance between the two prongs

Yanagi-Ba or willow leaf has so many different shapes and proportions that it is often difficult to see in what respect many differ from the broader kind of pointed arrows. The basic form of Yanagi-ba is one with a quadrangular section, swelling out at the upper and lower ends, about 2 inches by  $\frac{1}{4}$  inch thick.

Togari-Ya or pointed arrows, also have many forms, the basic form being like a small thin su-yari, one of those at the temple at Itsukushima being 8 inches long by  $1\frac{1}{4}$  inches broad at the base, and having a .30 inch nakago. Others are of an elongated diamond shape often having a deep groove cut into them, presumably to lighten them. One of these, preserved at Itsukushima, belonged to Ihara Koshiro, is  $8\frac{1}{2}$  inches from shoulder to point,  $4\frac{3}{4}$  inches wide at the widest point and with a nakago  $\frac{3}{4}$  inch thick.

Many togari-ya are barbed and even more spread into a leaf-like form, so that the width nearly equals the length. This is found more often in later examples which are usually pierced and chased.

One very strange form of Togari-ya is to be found at the temple of Mishima in Iyo. The blade, which is about  $3\frac{1}{2}$  inches long, has its edges turned round until they are about  $\frac{1}{8}$  inch apart forming a sort of gouge.

Two very large togari-ya were given to the Sugi temple by Minamoto Yoshiie, the heads being  $6\frac{1}{4}$  inches by  $2\frac{7}{8}$  inches wide at the base, upon  $23\frac{1}{2}$  inch nakago.

Karimata-Ya - these are always two pronged and they have cutting edges on both the inner and outer edges. It is thought that they may have been used to cut lacing on armour but they were also used in hunting large game. It should be noted that the earlier examples of this kind of arrow were, generally speaking, quite plain and the points were set at a more acute angle than the later ones. Of course in the Tokugawa times even these arrows became more frequently pierced and elaborately decorated. That veritable treasure trove at Itsukushima has a Karimata belonging to Yuasa Matashiro  $6\frac{3}{8}$  inches in length from the shoulders to the points which are 5 inches apart. It has a tang  $2\frac{1}{2}$  feet in length, and it is easy to imagine how Tametomo, with his  $8\frac{1}{2}$  foot bow could sink a boat with such an arrow. In the Aizu Todera Hachiman temple of Mutsu, there is a very large and earlier example, the blades being  $6\frac{3}{8}$  inches in length, with the same distance between their points. A point worth noting is that these very long tangs were considered necessary to counter-balance the heads, for example one of Umetada's weighs 8 ounces and has a 16 inch tang.

Watakusi-Ba or flesh tearer was the barbed arrow. This was often very ornamental in appearance but capable of delivering the most ugly of wounds. One such example is preserved at the temple of Tsuboi Hachimangu in Kawachi belonging to Yoshiye (Hachiman Two). It is 7 inches in length with different length barbs on either side. In the Kanaguchi Chogakuji, in Yamoto there is a barbed arrow belonging to the famous warrior Nomtsune Noto no Kani who died at the battle of Dan-no-ura, the steel head of which is  $4\frac{1}{2}$  inches in length with a 3 feet 4 inch nakago.

The Shogun Toshihito owned a watakusi that would be mistaken for a yari were it differently mounted. In fact it is the shape of a jumonji-yari, cross shaped with a 3 feet 4 inch nakago. It is easy to understand why many yaro-ne are confused with yari.

Many good swordsmiths made arrowheads. Perhaps the greatest was Umetada Myoju, the father of the shinto period of swordsmiths, and he was as renowned for his arrowheads as his swords. He specialised in open work chiselling and his variety of designs was endless. Other smiths included, Akihira, Ujihara, Munemitsu, Yukiharu, Tadashige, Akihisa, Sukehisa, Masayuki, Tadakasu, Yoshinaga Mihara, Mitsushigo, Yoshinichi, Morikuri, Yoshimasa, Sukenune and Tadayoshi. Signed specimens, and those with other inscriptions are relatively easy to date, and those without somewhat more difficult. As a general rule, the square hafted Yano-ne are from the Kanakura period and early Ashikaga period. Those with rounded hafts are from the time of Toyotoni through Tokugawa period.

Almost all things in nature provided subjects for decoration of Yaro-ne and the names of the subjects also provide a clue to the shape or form of the piece. For example some plant forms include: bamboo leaf, camelia leaf, willow leaf, aoi leaf, trefoil, smart weed leaf, water plantain, daphne leaf and kikyō leaf. Animals also include fish's head, mackerel tail, crab's claw, dragon's tongue, sparrow's beak, stork's bill, flying wild goose, frog's legs, flying kite, hawk's feather and wild bear's eye.

The shape that appears more often than any other shape is the Kaburaya (the turnip shaped, chief arrow). This arrow was always carried by the samurai, one out of the twenty six in his quiver. This principal arrow was never discharged and not for ordinary use. Only when the battle was irretrievably lost was the arrow dispatched as an admission of defeat, and a statement of intention to commit seppuku.

Often found in Kaburaya, and indeed in many other designed yano-ne there is featured the ino me, or wild bear's eye. The significance of the wild bear, often the emblem of the warrior, is that its strange eye does not turn. It charges straight ahead, fearlessly and fights without turning to either side. Some schools of thought consider that the famous Tokugawa-men is also

an arrangement of ino-mo rather than the generally accepted asarum leaf.

Among the most interesting in design are those Yano-ne which contain characters. They have a variety of meanings including the names of owners, names of the arrows and Buddhist prayers. Many with inscriptions were made for Samurai to present to temples in honour of vicoties won, although some of the smaller ones with Sanscrit letters engraved on the blades were actual fighting weapons, many of which were used by the militant monks of Mount Hiyeizan. Tokugawa Iyeyasu's quiver, preserved at Kunozan near Shidzuoka, contains twenty five arrows, pierced with a single Sanscrit character. Unfortunately, the principal large arrow, the Kaburaya is missing.

Most of the large ornately decorated yano-ne are from the times of Toyotomi through Tokugawa period. The blame for the flamboyant taste is usually laid at the feet of Toyotomi and Umetada Myoju. Toyotomi, a commoner, risen from the masses did not appreciate the restrained taste of the Ashikaga and wanted things that were obviously ornate and lavish, Umetada was able to accommodate this.

Apart from these arrows mentioned above there are several others, not all used in war. The famous humming arrows are used for signalling etc. called Kabwa-ya or turnip-headed arrow. One preserved in the temple of Atsuta has a head  $8\frac{1}{4}$  inches long and  $3\frac{1}{8}$  inches in diameter at the broadest part. It is pear shaped near the top being pierced with four oblong holes with four corresponding apertures near the top. These arrows whistle shrilly on both ascent and descent. One similar arrow, pear shaped and wooden headed (ki-hoko), covered in lacquer is preserved at a temple in Shimosuke. It is of particular interest as it belonged to Nasu Ne Yoichi, the archer who shot at the Taira fan at Yashima.

Ki-hoko, wooden headed arrows were used in the peculiarly Japanese pastime of the dog hunt Inui-oi. This was started by the Emperor Toba in the 12th century and was conducted on horseback within a fenced area.

Besides these, other arrows used for 'peaceful' practices were turoki-ya, tipped with bone or hard wood, mato-ya and sasi-ya blunt arrows with wooden heads used for target practice. Also for target work was the Kuri-ya, an arrow made from the bamboo of Mount Koyasan, having a wooden head fletched with wild duck feathers. This was used on targets at a distance of 60 ken a little over 100 yards.

The following article was supplied by Richard Wilson of Kettering, Northants. I think it may provoke some discussion:-

### CHUSHIN-KETSU

When looking at a Tsuba one item always seen but hardly noticed is the Chushin-Ketsu, perhaps commonly known as the Nakago-ana. Quite often interesting conclusions can be obtained. The wide use of the punching and plugging technique was to ensure a close fit to the nakago often appearing from gentle dot impressions to a "Real Good Bashing" in the effort to close the gap; plus the common use of copper as plugs and spacers. Some Tsuba that have had extensive treatment makes one think that under the seppa, anything went, but of course it was done to keep the Tsuba tight.

Many Tsuba are found to be quite clean or untouched. However, the older the Tsuba the more severe, at times, was the attack owing to the change of sword over the years. I have included some drawings taken from my own collection of Tsuba and in some cases give a description of the Tsuba in question as an added interest.

1. The most common "clean fit" type to be found on Tsuba.
2. Four small dots about one sixteenth of an inch dia. and are found to be shakudo as the rest of the Tsuba. This suggests that the Tsuba maker fitted this Tsuba to the nakago before plating the Tsuba in shakudo.

#### Yckoya School Tsuba

- 2.a A delicate "crimping" technique to alter the height and slim the point.

#### Found on a Goto Tsuba

3. A quite common "Punch in Form" where a large punch is used to flatten the metal so that a new point can be recut into it.
4. A "Star" head punch is used, in this case pushing the nakago over to the left. A very attractive method of punching.

#### Bushu School Tsuba

5. Here a chisel is used to slim down the size of hole.
- 5.a Perhaps starting as a "clean fit" as most Tsuba do and then pinched in with chisel blows and at a later date altered again, as the bottom of the hole has been filed out into the two chisel marks.
6. Round and square punches are used, large square for major alteration and the small round for the delicate fitting.

Higo School Tsuba

7. Large bold "round ended chisel" has been used here pushing the Tsuba on to a "tilt" shown by the dotted line, doubtful that it would be used on a square Tsuba making the tilt obvious but perhaps somewhat tolerable on a round one.

Ko Sukashi Tsuba

8. Two large square punches, once again the large one doing the major work.

Yasuchika III Nara

9. Here is the "anything went" much activity showing hammer marks copper plugs and a sign of old copper plugs having been replaced by new ones.

Old Iron Tsuba

10. Showing again the combined use of punch and plug, this time for a much narrower tang.

Yokoya Tsuba

- 10.a Like the previous, but for a wider tang, the copper plug would in fact lift the Tsuba up.

11. Common use of copper plugs for narrower tang.

- 11.a Same as No. 11 but pushing the centre of the Tsuba to the right hand side.

12. Copper bridge technique for a much smaller fitting of tang.

Nara School Tsuba

13. Perhaps a third fitting, showing that the copper plugs have been removed.

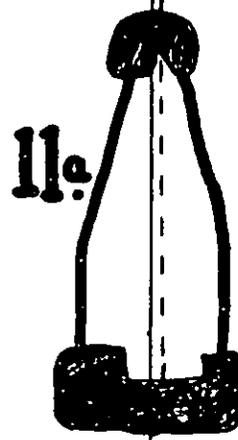
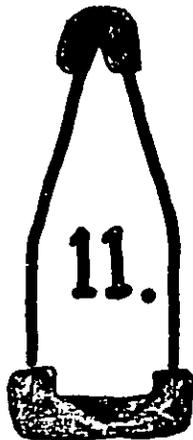
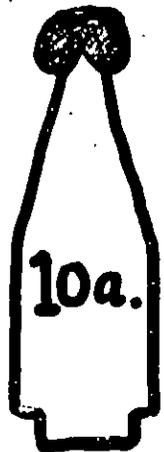
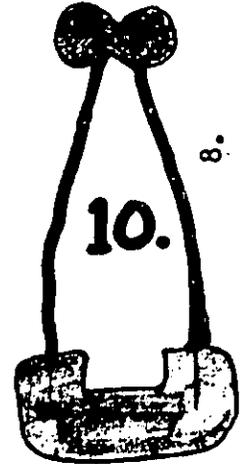
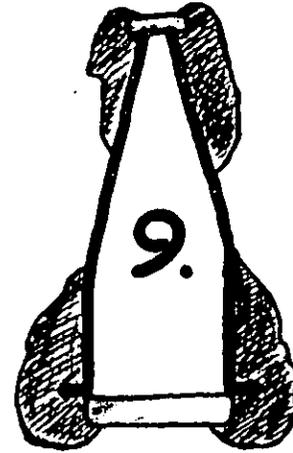
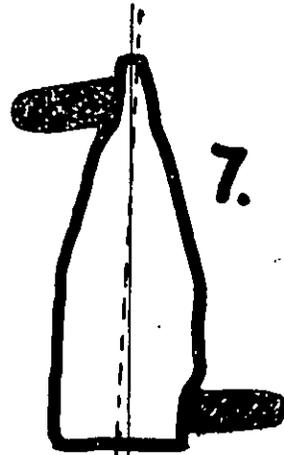
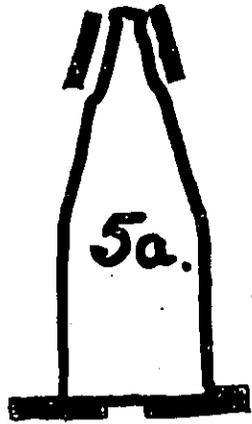
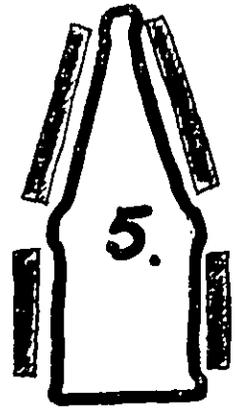
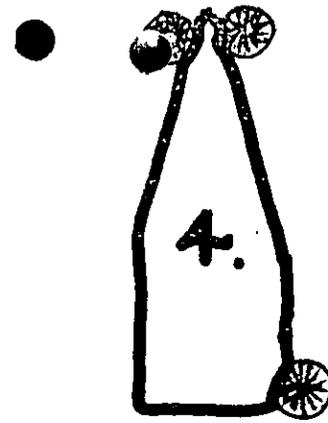
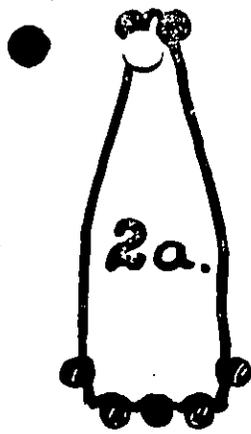
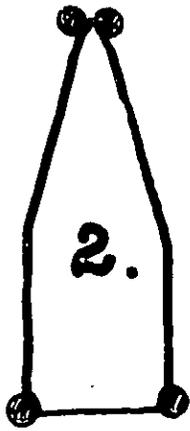
Sukashi Tsuba

14. For one who likes to clean his sword in the dark  
= perhaps a regular fire patrol =  
= an obvious mistake.

These are but a few.

Perhaps readers will dwell on this item, I am sure many surprises will result in careful examination.

R.D. Wilson.



## BRIEF NOTES ON SHINKAI

Shinkai was born of samurai stock and was originally from Obi in Hyuga, his real name being Biomei. He became the adopted son of the sho-dai Kunisada, and whilst learning the art of the swordsmith, signed his blades the same way as his father, Izumi-no-kami-Kunisada. Shortly before Kunisada's death he also made some blades that he engraved in this way.

In 1662 he was honoured by the Imperial Court with the right to engrave the crest of the chrysanthemum on the nakago of his blades. At this time the accompanying signature was Inouye Idzumi No Kami Kurusada.

Finally from 1672 (the 3th Month) he changed his name to Inouye Shinkai, which he signed on his blades along with the Imperial mon until his death in 1682.

Most of Shinkai's blades are either katana or wakizashi of shinogi-zukuriform. His katana have shallow curvature and a strong manly appearance. The ji-hada is usually of compact mokume of thick and dense nie structure. His tempering is either of midare and notari or mixed with gunome, or suguha mixed with choji.

An excellent example of Shinkai's work is illustrated and described in the Walter A. Compton collection catalogue. A fuller description is as follows, it happens to be classed as Juyo Token:-

The sword is a katana, signed Katana-mei inoue Shinkai and on the ura with a kiku-mon and Enpo, 4 Nen, 8 Gatsu XI (August 1676). It is 69.5 cm in length, of shinogi-zukuri form, iori-mune and with chu-gissaki. The ji-hada is of fine and dense ko-itame-hada with ji-nie. The hamen is ko notare mixed with gunome made in nici, it has large ashi with profuse ko-nie and sunegashi. The boshi is ko-maru and hakikake, and finally the nakago is ubu, kuri jiri, kosho-yasuri and with one mokugi-ana.

Overleaf are illustrated the differences between the Kunisada and Shinkai signatures which were written for us by Mr Iida when he visited the Society some time ago.

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HANESADA

SHINKAI

AUCTION

At the end of October, Butterfield and Butterfield have an auction of 'fine Japanese swords'. I am afraid that although posted in USA on August 17th, it did not reach me until October 6th and I doubt therefore it will be of much practical help to members. However, I publish the descriptions of some of the swords described as 'more important pieces'. Should anyone wish to subscribe to catalogues for any future sales, write to Robert E. Haynes, Butterfield and Butterfield, 1244 Suter Street, San Francisco, California 94109. By the time this is printed I am afraid the swords will probably have all found new homes, however:-

Estimated values are in US dollars :

- A  
490/5 MUMEI KOTO TANTO; Blade: 10" (25.4 cm), ubu (machi moved forward), hirazukuri, strong bohi on back and ken on face, slightly wavy suguha with itame mixed with masa and mokume, two mekugi-ana, unsigned, nakago abused, in good clean polish, two piece gold foil habaki, circa 1500.  
KOSHIRAE: mirror black ribbed saya with fine gold inlay of double shishi menuki of old Goto main line quality, tsuka of gin same polished down, fine Goto silver menuki of shishi and gold shishi kashira, a fine aikuchi mount of court type and Genroku period style.  
Estimated Value: 700-1,000
- B  
629/1 SUKESADA, THE TENSHO SUKESADA; Blade: an ubu katana, 27½" (68.8 cm), shinugi zukuri, midare hamon but rubbed, narrow and graceful for a Bizen blade, fine nakago with one mekugi-ana and signed Bizen Kuni Osafune Genzaemon nojo Sukesada and dated on the reverse side, Tensho ju ni nen hachi-gatsu koni (1584). Hawley SU454 but may be father of this listing.  
KOSHIRAE: typical Gunto mounts of pre-war period, circa 1930.  
Estimated Value: 500-700
- C  
490/6 CHOSHU MORIHIDE; Blade: a rare ubu tanto, 13" (33 cm) hirazukuri with medium suguha and fine itame in very good polish, the mint nakago with one mekugi-ana, signed Choshu ju Morihide saku kore and dated on reverse Bunkyu yoken shi ni-gatsu ni (1864). Hawley, MO 301  
KOSHIRAE: mirror black lacquer saya, hamidashi tsuba of Mito style, tsuka with ko-nara fuchi-koshira and Genroku-Goto menuki.  
Estimated Value: 600-800
- D  
490/1 KANEMOTO; Blade: an ubu tanto in wakizashi mounts, 11⅞" (30.3 cm) hirazukuri, gunome, clean and in good polish, nakago with one mekugi-ana and signed Kanemoto, this is the last of the famous Dai sagari Kanemoto line in Meiji shin Shinto style.  
KOSHIRAE: dark brown lacquer saya with nashiji patches, same tsuka with black lacquer fuchi-kashira.  
Estimated Value: 400-600
- E  
490/3 OEI KANEYOSHI; Blade: a yoroi-toshi tanto, 9½" (23.6 cm), gunome with a long kaeri in good polish, the nakago is ubu but the mekugi-ana has been moved up, signed Kaneyoshi, Hawley KA 1352 or 54; with a fine gold nunome on silver habaki.  
KOSHIRAE: an original en suite set of mountings made for this blade; in Higo style from Sendai province. The iron fittings have gold nunome fern leaves and now are mounted with a fine Ko-Nara Kozuka. The fittings date circa 1700; with papers.  
Estimated Value: 600-800

- F  
490/7 JUMIO; Blade: an attractive ubu katana; 23 $\frac{1}{8}$ " (59 cm) of typical gunome style with good polish in all points, a very representative example, signed Tango no Kami Fujiwara Jumio, nakago intact, circa 1625, with certificate from Nihon Bijutsu Token Hozon Kiokai, dated 1953.  
KOSHIRAE: black lacquer saya, shakudo tsuba of the Hiragiya-Soten type with heavy gold and silver inlay on openwork, signed Goshu Mikoneju Soheishi Niudo Soten Tsukuru, an early example, fuchi-kashira of sahari on iron of kiri plants, and fine Ko-Kinke Muramachi menuki.  
Estimated Value: 1,500-2,000
- G  
490/4 RAI KUNITOSHI: Blade: a rare ubu tanto, 8" (20.4 cm) hose suguha, coarse running wood grain, slightly thick, the ubu nakago has one mekugi-ana and is signed Rai Kunitoshi, this is the Oei (1394) generation and is from Tamba (Kyoto) but the work is in Tosa style.  
KOSHIRAE: mounted in shirasaya.  
Estimated Value: 750-1,000
- H  
490/8 NOBUKUNI: Blade: a very rare ubu tanto, 13 $\frac{5}{8}$ " (35.6 cm) of Katakiri-ba shape, narrow suguha, with a plum branch horimono on one side and a bamboo branch on the other, a very fine blade in good polish with certificate from the polisher when last done (not dated), the nakago has two mekugi-ana and is signed Nobukuni, the second ana piercing the Nobu kanji; Hawley NO135.  
KOSHIRAE: good mirror black lacquer saya; tsuba, an old shakudo and in katakiri a design of a bull in grass, with grass and flowers on the reverse, Kogai hitsu lead plugged, signed Semin and Kao, but tsuba seems earlier than this Semin and may be Momo-yama period work, tsuka with fine Kino fuchi and menuki.  
Note: a white certificate from the N.B.T.H.K., dated Showa 28 (1953) and the polishers certificate accompany this blade.  
Estimated Value: 3,000-4,000
- J  
132/1 BUNGO SHIZUYUKI KATANA: Blade 27 $\frac{1}{2}$ " (69.9 cm) with deep sori, wide suguha in good polish, kizu and small chips at habaki area, three mekugi-ana with four character signature of FUJIWARA HITSUYUKI near the butt of the nakago. This artist is said to be the BUNGO Fujiwara Shizuyuki of the Kyoroku era, 1528-31. The blade is accompanied by an origame of Hokusai Inami, dated 1950. Hawley SE544, Bungo Takata school.  
KOSHIRAE: a full set of mounts of the Russo-Japanese war era with same saya and gilt brass fittings in good condition.  
Estimated Value: 400-600

- K  
132/2 MUMEI TANTO: Blade: 12" (30.5 cm), ubu, with wide suguha, rubbed and some small pitting at upper end, horimono of a dragon three quarters of one side, nakago with two mekugi-ana, cross hatched file marks, Shinto blade.  
KOSHIRAE: gilt lacquer saya to resemble birch bark, with brass fittings, tsuka with gilt brass floral fittings, circa 1750.  
Estimated Value: 200-400
- L  
260/2 KANEYASU NI DAI (attributed): Blade: a suriage katana, 25 $\frac{3}{8}$ " (64.4 cm); shinogi zukuri, wide gunome, some grain, in good polish; nakago with four mekugi ana, this is the Settsu Province master called Hidari Mutsu, or Mutsu (no) Kami Kaneyasu, Hawley KA350, with green paper from the N.B.T.M.K., dated 1973.  
KOSHIRAE: fine silver hibaki, mounted in shirasaya.  
Estimated Value: 2,000-3,000
- M  
260/1 MUSASHI (NO) DAIJO TADAHIRO: Blade: an ubu katana, 28 $\frac{1}{4}$ " (71.3 cm), shinogi zukuri, with wide suguha, in good polish, slight running kizu, signed tachi mei Hizen Kuni ju Musashi (no) Daijo Fujiwara Tadahiyo, the nakago with original mekugi-ana, see Hawley TAI  
KOSHIRAE: black lacquer saya with gold dust and scroll carving, the en suite mountings are waves on silver with gold banded borders, the tsuba is iron plate with the same wave design and gold dots of spray. The menuki are fine solid gold Goto school dragons of large size. The fuchi is signed Sukenobu.  
Estimated Value: 2,500-3,500
- N  
KANESAKI NIDAI: Blade: ubu wakizashi, 20 $\frac{1}{4}$ " (51 cm), shinogi zukuri, sambon-sugi-gunome with itame hada yakidashi, komaru boshi, with tobiyaki in the shinogi-ju, nakago with one mekugi-ana and kuri-jiri shape, signed Inshu ju Fujiwara Kanesaki, Hawley KA1003; this is the second generation of this name, circa 1624. He worked in the Mino Seki tradition.  
KOSHIRAE: black lacquer saya, tsuba of Aizu Shoami school, circa 1650, tsuka with Sendai shakudo fuchi-kashira, same but no wrapping  
Estimated Value: 900-1,200
- O  
264/1 KOTO WAKIZASHI: Blade: 0 suriage to 20 $\frac{3}{8}$ " (52.7 cm) with mokume hada; some utsuri, with sudari-ba yakiba in fine nie-nioi-boshi and fine konie most of the temper line, with slight turnback, nakago with two mekugi-ana, square cut tip straight across file marks.  
KOSHIRAE: A very fine mirror black lacquer saya with gold and colored lacquer decoration of a Samurai in armor holding a banner, very fine Coto kozuka with Shakudo nanako decorated in very high solid gold relief with the Uji

0 theme, circa 1700. Shakudo tsuba with katakiri design  
264/1 in Yokoya school style, circa 1750. Tsuka with fine  
(cont'd) Goto fuchi of ujiwara theme and old Goto peony menuki,  
all together a very handsome mount.  
Estimated Value: 1,500-2,000

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#### CLOISONNE MOUNTED SWORDS

A Norwegian member is very interested in acquiring a cloisonné mounted sword, preferably a tachi, but short swords are also of interest. The state of the blade is of secondary importance and he is prepared to either pay cash or trade swords or fittings. Write to:

P.T. Nørheim, Ugleveian 2, Oslo 8, Norway.

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#### SWORD POLISHING

Mr Burton Sherman has written to tell us that the famous sword polisher Kajiwara Fukumatsu is opening an agency in the United States for polishing and restoration of swords, yari, naginata etc. Details may be had from Mr Sherman at:

2908W 139 Place, Gardena, California 90249 USA

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#### STOLEN SWORD

We have been informed by the Millicent Library of Fairhaven Massachusetts that a tachi was stolen from its display case in the library on 2nd September. A description is given below. Unfortunately the photograph provided is too indistinct to duplicate well enough by our process to be much help in identification.

The library also sent a brochure giving the remarkably interesting story of the acquisition of the sword. We have summarised the account, regrettably with some loss of the interesting detail in the original.

On June 27th 1841 Captain Whitfield of the whaler "John Howland" out of New Bedford rescued five shipwrecked Japanese fishermen from a rocky island where they had lived on sea birds and turtle eggs for nearly six months. At the end of the whaling

season four of the fishermen were landed at Honolulu but the fifth Manjiro Nakahama a boy of fourteen or fifteen had been acting as cabin boy for the captain and chose to remain with the ship. He returned to the United States with Captain Whitfield who seems to have accepted him as a member of the family. He received the usual American upbringing and schooling and was an intelligent and hard working pupil. In due course he learnt a trade and travelled and worked in various parts of America.

All this time he had hoped that one day he would be able to see his mother in Japan. This had not been possible owing to the laws which prohibited Japanese who had been outside their country from returning. Eventually in about 1850 arrangements were made with the help of the American Consul in Honolulu to provide a whale boat and to land him on the Loo Choo Islands near the coast of Japan.

Nakahama contacted his former companions of the shipwreck. One had died in the interval but the remaining three were equally anxious to return and joined him. The plan was carried out and thereafter for ten years the Whitfield family heard no word of Nakahama or his companions. Then in 1860 they received a letter from him telling them that he had landed in Loo Choo where the party had been guests of the King until after six months they had obtained a passage on a Japanese boat to Nagashirki. Here they had to stay for thirty months before permission for residence was granted. He then was able to visit his mother but after only three days was summoned by the Emperor to Yedo. Here apparently things went well and he became an Imperial Officer. He acted as interpreter when the Perry Mission visited Japan in 1853 and thereafter had a distinguished career as a teacher of English and navigation. He died in 1898 at the age of 78.

In 1918 Manjiro's eldest son, Dr Teichiro Nakahama presented the tachi to the town of Fairhaven in commemoration of the rescue of his father by Captain Whitfield. The presentation was made by the Japanese Ambassador Viscount Ishii and was accepted by Thomas W. Whitfield, grandson of the Captain.

#### Description of Tachi

Tachi, O'suriage, mumei, wide full groove each side at shinegi ji, approx. 27" edge.

Yakaba - choji midare with tobeyaki and ashi  
Hada - itami with fine utsuri  
School - Bizen, Ichimonji Yoshioka group  
Maker - probably Morimitsu or his brother Moromitsu  
Ca. 1350 - 1st class polish.

Mounts:

Tachi, gold nashiji lacquer saya  
Fittings - nanako shakudo, gold edge-tsuka,  
sagaashi and hanashi menuki with gold doves.  
Blade fits very tight in saya.  
Perfect condition in and out.

### SWORDS STOLEN FROM A COLLECTION IN NEW YORK

The following constitutes a list and description of 4 Japanese daito (long swords) stolen and missing from a prominent New York private collection. Any information should be sent to Mr M.D. Lorber, Sotherly Parke Bernet Inc. 980 Madison Avenue, New York 10021.

1. Long sword signed HIZEN NO KUNI TADAYOSHI (first gen.)  
Edge length: approx. 28"  
Edge pattern: suguba  
Mount: shirasaya  
Sayagaki: Honami Heijuro
2. Long sword signed, HIZEN NO KUNI DEWA NO KAMI YUKIHIRO  
Edge length: 27 $\frac{5}{8}$ "  
Edge pattern: choji midare  
Mount: shirasaya
3. Long sword signed, HIZEN JU HARIMA DAIJO FUJU WARA TADAKUNI  
Edge length: 29 $\frac{1}{8}$ "  
Mount: black scabbard, tsuba  
Edge pattern: suguba
4. Long sword signed, YOKOYAMA KAGANOSUKE FUJI WARA ASON SUKENAGA  
TOMONARI GOJUROKUDAI NO MAGO (front)  
KOKA SAN NEN HACHI GATSU JITSU, BIZEN OSAFUNE JU (back)  
Edge length: 29"  
Edge pattern: choji midare  
Mount: shirasaya

1



初代

2



角棟

長二尺三寸

3



角棟

長二尺四寸三分

4



棟角

長二尺五寸

SEN HACHIMATSU JITSU  
BIZEN OSAFUNE JO JO  
骨子一十二分