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PREFACE

Once again it is time to present our annual publication, the BULLETIN. As in the past we are again very proud of the stature of this years publication. Several very significant articles and translations are presented in this issue plus several lighter articles (but still important) which will round out this years BULLETIN, hopefully to the enjoyment of everyone.

The most significant translation on KANEIYE TSUBA is of utmost importance. It is being presented at a very opportune time since N.B.T.H.K. magazine TOKEN BEJUTSU has been doing fine pictorial articles on KANEIYE this past year. Our english material coupled with the fine photographs of N.B.T.H.K. will certainly give us all some true "learning" opportunities. Our thanks to Arnold Frenzel who presented this translation to the society per gratus in the interest of education.

The important translation and plates on HAN AND KAKIHAN by Alan Harvie was completed last issue of the BULLETIN and now an excellent INDEX is being presented which will greatly assist us in locating seals of various artists pictured in the book of plates. Again, our thanks to Alan for his many hours of labor and personal expense in presenting us with this works. For the benefit of the newer members of the society, the original INTRODUCTION to the project is being reprinted along with the new INDEX.

Another important article on OSHIGATA is included, by John Clark plus a very well-done article by Roy Hashioka on JAPANESE LACQUER. Both original articles of merit! Several other reprints and stories are also presented to round out what we feel is a very significant and important publication which the JSS/US can feel proud of.

Our thanks to all of the contributors of this publication. It is only through their hard work and contributions that such information can be made available to the membership, for which we should all be grateful.

Thank You,

RCH



KANEIYE TSUBA

When judged on the basis of function, strength, texture, color, design, and aesthetic feeling, Kaneiye tsuba stand second to none. Those interested in Kaneiye tsuba are very familiar with the confusing and frequently contradictory opinions and speculations on this group, and that is true of both the Japanese and English language literature on the subject. When were they founded? Through how many generations did they last? What are the characteristics of genuine examples? What is the art-historical position of Kaneiye in relation to graphic design on tsuba?

While genuine examples, or even excellent copies, are so rare that it is unlikely a collector nowadays could acquire more than one or two in a lifetime, uninspired and gross fakes literally flood the market. The latter are so commonly seen by collectors in the West, and the genuine so rarely, that the term "Kaneiye tsuba" ironically has become almost a term of derision. While excellent pieces are frequently illustrated in Japanese language publications, and the NBTHK's Token Bijutsu featured an illustrated article on Kaneiye in the July-August, 1975 issues, translated Japanese commentary is very scarce. The only example that I know of are a few lines found in Homma, Junji. Masterpieces of Japanese Sword Guards. (NBTHK, 1952), and reprinted in Caldwell, R. B. (ed.) The Book of the Sword. (Token Kenkyu Kai, 1972). Western literature contains few genuine illustrations, and only scant and rather inaccessible authoritative commentary. The following translation is offered as an example of authoritative and current research.

Arnold Frenzel.

Sato, Kanzan, and Homatsu Wakayama. Toso Kodogu Koza, Vol. I, Tsuba Ko-hen. (Yusankaku Shuppan, 1972), "Kaneiye Tsuba," pp. 151-168.

Introduction:

Kaneiye and Nobuiye are regarded as the foremost tsuba craftsmen by researchers and collectors. These two, and Umetada Myoju, are considered to be the best craftsmen of the Momoyama period (1573-1596, or -1615). Nobuiye tsuba again were very popular during the revival period of the Bunka and Bunsei eras (1804-1830), whereas Kaneiye tsuba were popular again during the enrichment period of Edo culture, that is, during the Anei, Tenmei, and Kansei eras (1772-1801), and during the Bunsei and Tenpo eras (1818-1844). They were appreciated in the sense that everyone liked them and they were very expensive.

When the works of Kaneiye and Nobuiye are compared, a difference in taste and personality is clearly demonstrated, and it is interesting to speculate which work was the more appreciated at the time of manufacture. However, among the aforementioned three best craftsmen, Kaneiye and Nobuiye did hold a lower social rank as craftsmen than did Myoju. The Sokenkisho states that Kaneiye's last name is unknown and that he lived at Fushimi:

The carving of the scenery of mountains and rivers is first-class. Especially the scenes with birds are excellent, and the whole structure of the picture is elegantly done. In old times when he was visiting Sotesu-Hoshi-Mitsui temple, as he wrote a poem which reads,

'Yuuzukuyo Umi-sukoshi-aru Konoma-kana' (in the evening when the moon is in the sky you can see some of the sea between the trees), he described Lake Biwa as full of water. His way of description is graceful. The technique of Kaneiye improved gradually, and later he was considered to be a master worker.

Judging from the above mentioned facts, Kaneiye was after all one of the best tsuba craftsmen of old, and we should value his skills very highly.

Kaneiye, as with Nobuiye, should be considered in terms of the Kaneiye workshop, a group, rather than an individual who was specialized in tsuba making. Under the trademark of Joshu Fushimi ju Kaneiye, tsuba were designed, made, and sold. Kaneiye seems to have been the head of a workshop, and to have had several helpers. This sort of workshop is similar to that of Kunihiro, a swordsmith, and under the same kind of organization many famous craftsmen were engaged in the manufacture of swords, tsuba, and other small objects.

Kaneiye excelled not only in tsuba making, but also in swordsmanship, and he was considered to be a skilled swordsman of the Enmei-jisshuryu. According to various sources his last name was Aoki, and he was often called Tsuneuemon or Jubei. He was born in 1594 in the province of Kawachi, the son of Kanesada. Accompanying the Toyotomi escorts of his father, he moved to Yamashiro (no) Kuni Fushimi. From early childhood he learned swordsmanship from his father. Toward the end of the Keicho era (1596-1615) he moved with his father to Edo (Tokyo), was active there in the areas of swordsmanship and tsuba making, and died around the time of the Kanbun and Enpo eras (1661-1681). During this period there were quite a number of men engaged in swordsmanship and the sword crafts.

As a swordsman, Kaneiye called himself Tetsujin, and it is said that Kaneiye and Tetsujin are one and the same, however there is no actual tsuba on which Tetsujin-Kaneiye is inscribed. On the other hand with regard to Tetsujin, there is a tsuba on which Yamashiro (no) Kuni Fushimi ju Kaneiye, and his own trademark Tetsujin are both inscribed, thus claiming the work as that of Tetsujin. When we trace the technological inheritance of the group, the genealogy would be Kanesada--Kaneiye--Tetsujin, and the name Tetsujin seems to have been used for two or three generations. They were engaged in tsuba making for several decades after the Genroku era (1688-1704). Tsuba of Kaneiye-style design had strong influence on craftsmen in other areas because of their popularity, hence there were imitated and faked tsuba, so it is essential to evaluate them carefully.

The Signature:

There are two kinds of signatures on Kaneiye tsuba: Joshu Fushimi ju Kaneiye, and Yamashiro (no) Kuni Fushimi ju Kaneiye. In former times the first was called Shodai or Oshodai, and the latter Meijin Shodai, however it is proper to interpret the two signatures as being by the same individual, or the same representative of the Kaneiye tsuba workshop.

When existing works are examined, the Joshu signature looks more classic than the other, so it is considered to be from the beginning stage. It is not clear when the signature changed from Joshu to Yamashiro (no) Kuni, and the two seem to have co-existed through a certain period. The characters in the earlier Kaneiye signature are a little bit shorter and wider, and those of the latter period a little bit longer and narrower, therefore the latter is the better. There are more tsuba with the Yamashiro signature than with the Joshu signature. Four Kaneiye tsuba are designated as Juyo Bunka-zai (important cultural assets): three of the Joshu Fushimi ju Kaneiye signature, the Rushomonten, Kasugano, and Tatsuma, and one of the Yamashiro (no) Kuni Fushimi ju Kaneiye signature, that of Enkohogetsu. Fifteen tsuba are designated Juyo Bijutsu-hin (important fine art assets): all of them are of the Yamashiro (no) Kuni Fushimi ju Kaneiye signature.

The Style:

Kaneiye expressed his talent in graphic (picture-engraved) tsuba, and even nowadays his work is considered one of the best in that style. Graphic design was not his original creation, and the same style can be found in other crafts of the Momoyama period, however Kaneiye was the first to employ this style in tsuba. The haboku style of ink painting introduced by Sesshu (1420-1506) and others during the Muromachi period (1392-1573), was again popular during the Momoyama period, and was supported by Tomomatsu Kaihoku, Tohaku Hasegawa and others. Kaneiye succeeded in employing that ink painting style in tsuba design, although the field and size of the tsuba was so limited. Since then, through the Edo period (1615-1867), graphic design has been maintained in tsuba, though it has reflected the changes of time.

Kaneiye tsuba with pictures of flowers with birds, or of religious subjects, or of tigers, lions, and dragons in the Goto style are not to be found. Kaneiye did skillfully introduce the Tenagazaru zu (monkey with long arms), and his style reminds one of the Hokusoga (painting of northern China) and the Kano school of painters in Japan. The design of his tsuba reflect his own personality. Differences of tsuba design can be found in comparison with other craftsmen of the same period, such as Nobuiye and Myoju, and each design is different from craftsman to craftsman. Shapes employed by Kaneiye are marugata (round), nadekakugata (rounded square), kiurigata (melon shaped), and kobushigata (closed fist shape), and this last one was original with him. Other characteristics are thin base metal, tsuchime (hammer marks), and a unique rolled rim. Upon close examination tekkotsu ("iron bones") are found in the rim. Each of these characteristics contribute to the perfection of Kaneiye tsuba. Additionally, the quality of the iron, the patination process, and the unique color of the patina combine to make the tsuba look old.

By eliminating unnecessary elements within a picture, Kaneiye illustrates his theme skillfully, and he is good at using space on the small limited field. From this observation we can guess that he had a very good understanding of painting technique and of perspective. When the tsuba is viewed off the sword, the main theme of the design is placed on the right side of the obverse, and when viewed quickly it looks out of balance, however once mounted on a katana it looks balanced.

Gold and silver are much used for the coloring of the picture and for inlay, and these are used skillfully. For example, when a human figure was carved, silver was used for the face, hands, and feet, and inlay of gold and silver was used for the pattern of the clothes. In the case of a landscape, brass could be used for pine needles, the mountains would be of high relief, and the waves of low relief. The chisel techniques of a mixture of high and low relief are excellent. The hitsuko (opening for kodzuka or kogai) are elongated, and the earlier tsuba generally have only a single hitsuko. These openings can be perforated from the reverse, and some are plugged with shakudo. In principle Kaneiye tsuba do not employ open work, but some do have open work (sukashi), such as the Gorinto zu (a Buddhist tower built of five stones). Designs employed are of Kasugano, Rushomon-ten, Tatsuma, Chokaro, Tojinbutsu, Kishojunbutsu, Rokakusansui, Ashigan, Taruyanagi, Gekkagyoshu, Kizukugari, Suto, Kotobukironin, Toba, Nozarashi, Toyama Ganrai, Enko Hogetsu, Kakimoto no Hitomare, Kumagaya Atsumori, Rokuto Sanryaku Makimono, Suigetsu, Tsukinami, and so on. There are two or more of the same design.

The Times of Kaneiye:

It was Shunichi Katsuya who determined from the works of Kaneiye that he was active during the Momoyama period, and other scholars maintain the same theory. It is described by Katsuya in his Token to Rekishi as follows:

I had a quite strong academic objection around 1917 to the idea that Kaneiye was influenced by Sesshu. The idea that Kaneiye was influenced by Sesshu is quite extraordinary, the only exception is the relationship of the place of residence, but the pictures themselves are completely different. Kaneiye's moderate and unique pictorial style is comparable to Soami (d. 1525), but how can it be comparable to Sesshu's work? Sesshu's ink painting is excellent in the shape of mountains and the construction of the picture has a central horizon. Where can Sesshu's influence be detected in Kaneiye tsuba? They are not comparable to ink painting techniques and Kaneiye did not have a good knowledge of painting. There is a closer relationship geographically between ink painting and Choshu tsuba, and the design has some similarities, but to introduce this into Kaneiye's work is just unpermissible. I could not help getting angry with that theory. But as soon as I saw the famous painting, Enko Hogetsu by Tohaku Hasegawa, designated as a National Treasure, I started my study with the idea that Kaneiye might have lived in the Momoyama period.

The idea that Kaneiye has a tsuba with a letter carrier in the design is good evidence to determine his period, and this idea was conceived long after having a hard time connecting the relationship to Tohaku and his Enko painting. Moreover the trouble I had in that process was with the term Atago Hikyaku (Atago letter carrier). This term can still not be verified in spite of my long studies, for after all there is no such term. In that the term does not exist, it might have

been created by some unknown person. Because of such a stupid term I wasted my time, but reached the following conclusion: the painting on the tsuba is Machi-hikysku (letter carrier in town), and it depicts a servant of the samurai who altered his status and became a letter carrier, and that confirms that the tsuba was made not long after Genwa 3 (1617). That solved one riddle.

Four or five Kaneiye tsuba with pictures of grave stones, grave markers, and scattered bones still exist. These sort of pictures cannot be seen in Momoyama period ink painting or on sliding doors. Kaneiye did capture the full flavor of the Momoyama period, so this fact made it easy to mis-judge when he was alive, but it does not have to be interpreted strictly or related to the philosophy of certain periods. Rather it is to be understood that these works were made after Genwa 1, reflecting the disappearance of the Toyotomi family in the battle of Osaka Natsu-no-Jin, and Kaneiye's sympathy toward the fallen dead. Considering the following makes it easier to understand Kaneiye tsuba. He was first active during the time of Toyotomi Hideyoshi when he rose to power and built Fushimi castle in the town of Fushimi, and finally Kaneiye saw the fall of the Toyotomi. This fall prompted him to express the real life of that time in tsuba.

With the above in mind, I am always quite impressed with the tsuba that depict skeletons, and it seems to me that starting in this period Kaneiye lost the unique characteristics displayed in his early tsuba. In addition I have another reason why I could not believe that Kaneiye was active toward the end of the Muromachi period. The reason stems from the form of the tsuba. The early kobushigata (closed fist shape) is carved very freely, showing that the maker felt free to express himself. It does not reflect a period of battles, but rather a time when the country was stable, and the culture joyful and prosperous. Myoju tsuba show a similar change in artistic feeling. Unfortunately such techniques can only belong to the masters, and such techniques did not develop after Kaneiye and Myoju. During the Edo period the form of tsuba returned to their former ordinary style, and that is regrettable. On balance Kaneiye tsuba are characteristic of the Momoyama period.

From the above observations it was beginning to be apparent that Kaneiye tsuba were made from the Momoyama to the beginning of the Edo period. Now is the time to talk about the relationship between the signatures Joshu Fushimi ju or Yamashiro (no) Kuni Fushimi ju, and the town Fushimi. Study about the town

was carried out with the above mentioned related studies, and is considered to be the key factor in determining the time of Kaneiye's activities. Fushimi, according to several documents, was the place where Toyotomi Hideyoshi planned the building of a large-scale castle and city. Construction was begun in Bunroku 1 (1592), and 250,000 laborers were engaged in the task. Fushimi was the name of this big town, the center of the government was there, there were about two hundred residences of daimyo from all over the country, and the largest castle in Japan at the time was there. The town was completed about Keicho 1 (1596), and exceeded Edo, the capital during the reign of the Tokugawa government. The castle was named Fushimi, and the town was at once called Fushimi, so the name became famous throughout the country. Before the castle was built the place was not well known, though there may have been a Fushimi village. During the Muromachi period there was no town called Fushimi. That fact was clarified by the existing map of the Muromachi period, the Kogenin-Kozu. If we know this much, then we can claim that Kaneiye lived in the Momoyama period, but let us go further.

I think that the reason why a signature was put on the tsuba was that the organization of production was changed from one of special order to one of ordinary market production. This is closely related to the rising of the castle city, and therefore the time must have been since the time of Oda Nobunaga and Toyotomi Hideyoshi. Of course it is a different story if the production was protected by a local lord, or if the supply was limited to the demand of a small number of samurai, but ordinarily the rising of a castle town necessitated the carving of a signature. So it is very reasonable to conclude, by connecting the appearance of Fushimi castle and the tsuba signed Fushimi ju, as to the time of Kaneiye. If there was another town other than Fushimi, then I would have had the same position, but I had little doubt or anxiety concerning Fushimi. The problem is in relation to Kyoto, and Kyoto is the exception. The same rule does not apply to Kyoto. There was ample reason why signed tsuba appeared in Kyoto at the end of the Muromachi period.

Kyoto was once the capital of Japan, and it was the largest town. There were many large temples and shrines, and residences of the samurai under the control of the Kanryo class. A historical document indicates that Kyoto recovered rather quickly after the Onin war (1467-1477), and already by the end of the Muromachi period there were many merchants and even a sword guild. So in Kyoto a market for tsuba was established, and tsuba with the Heianjo ju signature were on the market. However small Fushimi was before the castle was built, its proximity to Kyoto makes it

easier to assume that the craftsmen named Kaneiye lived there and supplied tsuba to the market in Kyote.

Fushimi Momoyama no Bunka-shi by Jiro Kato was published in 1953. Mr. Kato is an excellent local historian who did very good research. The following is the summary of his findings:

The Tsuchishibe family lived in the west of Edo town until the fourth or fifth centuries, and that place was called Fushimi village. Since the Hitsudoshibe had established in the area in 472, the Tsuchishibe family moved away. No one lived in Fushimi village, and the name Fushimi village disappeared. After a while the area was called Shigetsu. After six hundred years Tachibana Toshitsuna, one of a rich family, built his villa in the area during the Fujiwara period (794-1185). This area was referred to as the Fushimi villa, so the name Fushimi appeared again. He also built the Fushimi temple in the vicinity of the villa, and when the villa burned down the Emperor's family built the Fushimi-gosho (palace). The name Fushimi survived during the Kamakura and Muromachi periods. It also had been used for the building of Sheen or Yamasaka, but it was never used for a town or village name. (Note: The meaning of "Fushimi" in Japanese is an unknown place or an invisible place.)

The evidence indicated above supports the theory that tsuba with signature Yamashiro (no) Kuni Fushimi ju Kaneiye were first made at the end of the Momoyama period, and that they were still being made in the Genwa era (1615-1624). In addition, in view of the elaborate techniques which developed in the Momoyama period, and the demand for swords on the part of the daimyo and high class samurai, there was an almost necessary appearance of master tsuba craftsmen. The building of Fushimi castle and town, with about two hundred daimyo residences, is another factor giving rise to Kaneiye. These reasons cast doubt on the theory that Kaneiye lived during the Muromachi period, especially in that that theory was without benefit of research, nor was there evidence for it, rather it was a tradition. We should abolish the theory that says he lived in the Muromachi period.

Based on an article written by Aoki Tetsujin Kaneiye, Enmei-jisshuryu-kafu-heishi-kei, Daijo Kamimori gives the following genealogy and explanation:

Miyamoto Okura Daisuke Iyemoto
(Shinto priest of Kawachi-Kuni-Miyamoto)

Miyamoto Musashi Mori Yoshimoto
(Born in Kawachi-Kuni-Nishiki-Gun,
d. 1600)

Aoki Jouemon Yoshiye
(Yamashiro-Fushimi-ju,
d. Genwa 1, 1615)

Aoki Yohachiro Iyesada
(Subsequently called
Jouemon, born in Joshu-
Fushimi, moved to Sesshu
Osaka, skilled in war-
fare and sumo)

Aoki Tetsujin Kanesada
(Born in Kawachi-Kuni-Nishiki-Gun, moved to Yamashiro-Kuni-Fushimi, inherited the Enmei-jisshuryu, d. 1621 at age 52)

Fujiwara Yoshiro Kanemori
(Second eldest son of Yoshiiye, lived in Fushimi)

Fushimi Tsunesaburo Kanemichi
(Third eldest son of Yoshiiye, lived in Fushimi, specialist in inlay)

Fujiwara Yoshiro Kaneuji
(Lived in Fushimi)

Fushimi Tetsujin Kongo
(Adopted son of Yoshiiye, lived in Fushimi)

Fushimi Tojiro Kanehiro
(Lived in Fushimi)

Aoki Tetsujin Kaneiye

(Originator of Tetsujin Jisshuryu, born in Jochu Fushimi on June 18 of Bunroku 3, 1594, subsequently moved to Edo, d. December 2 of Enpo 3, 1675 due to an illness)

Aoki Yoshiro Iyehisa
(Second generation of Tetsujin, lived in Edo)

Uchida Masauemon Yoshimasa
(Follower of Kaneiye, samurai of Saga Nabeshima)

Uchida Masauemon Yoshimune
(Eldest son of Yoshimasa)

Uchida Jiheiye Yoshimoto
(Second eldest son of Yoshimasa)

1. Miyamoto Musashi Mori Yoshimoto, elder brother of Kaneiye's grandfather, was responsible for the supply of certain weapons under the Toyotomi Hideyoshi government, and it is probable that the government had a factory producing weapons.

2. Aoki Jouemon Yoshiiye, Kaneiye's grandfather inherited both the arms producing factory and the swordsmanship of Enmei-jisshuryu from his brother Yoshimoto, and he gave each of his children a different occupation. Swordmaking went to Kanemori, Kanemichi, and Kaneuji; the manufacture of spears went to Kongo; and to Kanehiro went the manufacture of armor.

3. There is no documentary evidence stating that Kanesada, Kaneiye's father, was engaged in arms manufacture, however in that all five of his brothers were engaged in some speciality, and in that there are weapons with Kanesada's signature, he might have had this as a sideline.

4. The reason that Yoshiiye, Kaneiye's grandfather, Yoshimoto, and his father Kanesada moved to Fushimi from their birthplace Kawachi, was because Toyotomi Hideyoshi asked Yoshimoto to serve him by making weapons and teaching swordsmanship. That is supposed to be around Bunroku 1 to 3 (1592-1594). The

work was of the arms factory of Tetsujin Jisshuryu, and the signature was Kaneiye, the representative of Tetsujin Jisshuryu. The actual makers were probably Fujiwara Yoshiro Kaneuji and Fushimi Tsunesaburo Kanemichi, both specialists of the factory. The Kaneiye family was primarily known for its swordsmanship, but they also made sword blades. This traditional swordcraft was continued for several generations.

5. Kaneiye's childhood name was Shimposhi. In January of Keicho 5 (1600) at the age of seven he became a monk under Koren-osho of Nando, and he changed his name to Atanosuke Yoshitsugu. In addition to his studies he practiced swordsmanship under his father Kanesada, and at the age of fourteen he had a contest with Iwasaki Soen, a resident of Bishu, which he won. His father was very pleased and gave Kaneiye a special sword called the "dragen sword" which had been handed down from their ancestor Yoshimote. He fought after that with other skilled samurai, and by the age of 24 he had about ten victories. He eventually won more than one hundred contests.

6. Concerning the year of Kaneiye's death, the Kafu states that he died on December 2, Enpo 3 (1675) because of illness, his Buddhist name being Jihoyozensatsukoji, Gyonen-hachijun. However according to the Uchida Bunshe he died on August 24, Kanbun 1 (1661) at the age of 75, Ryozaanyuchikoji. The two documents do not agree. If we take his year of birth as Bunroku 3 (1594) Gyonen-hachijun as in Kafu, he would have died at 82, and the age of 75 given in Bunshe should read 68 and not 75. Both were added later, so it is difficult nowadays to determine with is correct, however the year of death given in Kafu as Enpo 3 (1675) seems to be close to the truth. In any event the dates for his working period do not change.

7. The school of swordsmanship of which Kaneiye was the founder, was called Enmei-jisshuryu according to the family genealogy, however the books on swordsmanship list a number of names, such as Tetsujin Jisshuryu, Jisshuryu, Aoki Tetsujinryu, Tetsujinryu, Nito Tetsujinryu and so on. On the sign of the school in Edo Kanda there was written Tenka Muso Tetsujin Jisshuryu, so Tetsujin Jisshuryu may be the correct name. Swordsmanship from the end of the Muromachi period to the beginning of the Edo period seems to be a combination of several styles, in contrast to the Edo period when each family had a specific style.

The foregoing is from Koza Nihon Fuzoku-shi. According to the genealogy Kaneiye's style of swordsmanship was two handed, along with jutte-jutsu, yari, naginata, and sumo. Those engaged in the manufacture of weapons for these forms of fighting were supposed to be in the same family in order to protect secrets.

According to Suiken Fukunaga, Token to Rekishi, old documents such as Wanpozenshe and Tobanshokankoketsu mention only Tetsujin, and the subsequent Soken-kishe mention only Kaneiye. Only Kinko Tsubayose distinguished between Shodai Kaneiye and Nidai Tetsujin Kaneiye, and with reference to the latter it says "Aoki Jubei, later served Higo, skilled in swordsmanship." He later changed his name Jubei to Jouemon, and the name 尉右衛門 in Tobanshokankoketsu is pronounced Jouemon. The reference to serving Higo is a mistake, and should be Hizen, that is Nabeshima.

Dosho Hasuike is not Higo, but Hizen. There is a Hizen branch of the Nabeshima family, that is, the Nabeshima family of Hasuike had their residence there, and he served them. The person who served was a disciple of Tetsujin, Uchida Masauemon Yoshimasa. The address of Tetsujin, according to a certificate issued by the Tetsujin Nidai, Yoshiro Iyehisa, in January of Enpo 3 (1675), is given as "resident of Kawasu, Tenka Muso Aoki Tetsujin." The term "resident of Kawasu" does not mean that he lived there, but that Kawasu was his permanent address or place of birth. During Kaneiye's training period he lived in Fushimi, but later moved to Edo and had his school of swordsmanship in Kanda. The above mentioned Kinke Tsubayose says that Tetsujin Kaneiye lived in the Tensho era (1573-1592), that he was born in Tensho 15 (1587), and died on August 24, Kanbun 1 (1661) at the age of 75. If calculations are based on this figure, it is possible to determine the time of Shodai Kaneiye.

There is a peculiar book called Kenjutsu Keizu. It explains the tradition fully, and is edited by Makibei Koen whose father, Sabei, was a famous swordsman who fought the fourth generation of Tenryu, of which Saito Denkibe was the originator. Makibei learned Tenryu from his father, iai of Shinsairyu, Kasekiryu Sojutsu, Kitoryu Jujutsu, and war strategy from Yamaga Soke. Since he was such a skilled swordsman, he might have been involved with the study of traditional kendo. Joined by his second eldest and eldest sons, Shinroku and Jujiro, Makibei attempted a revenge. After the ritual suicide (seppuku) of Makibei and his sons, the Kenjutsu Keizu was given to his son-in-law, Nakayama Hachisueemon Masamoto, and a copy still exists today. The following genealogy is found in that book:

Miyamoto Muji

- | Aoki Jouemon
- | Tetsujin (Every generation lived in Edo)
- | Miyamoto Musashi (Munisai)

Accordingly Miyamoto Muji is the father of Musashi, that is, Miyamoto Musashi. There is however another theory that says that after the death of Munisai his widow married Miyamoto Musashi. In any case Masashi was the follower of Miyamoto Muji. Who is Aoki Jouemon? This person is Kaneiye Nidai, that is Tetsujin Kaneiye. Although this genealogy lists Tetsujin separately, that is an error. ^{上右衛門} should be written as ^{常右衛門} _{鉄人}. Here the name is _{鉄人} but the signature on the tsuba is written _{屋鉄人, 鉄仁}, in both ways, so there is no problem. His style is also written as Tetsujin Jisshuryu, Nito Tetsujinryu, and Tetsujinryu.

The genealogy says that in that family each generation called themselves Tetsujin ^{鉄人 or 鉄仁} so the first generation was called Ko-tetsujin (Old Tetsujin) ^{古鉄人 or 古鉄仁}. The genealogy also says that they lived in Edo, and that indeed there was a school in the Kanda section of Edo. Kaneiye died on August 24, Kanbun 1 (1661) at the age of 75. His Buddhist name was Ryozan Yuuchi Koji. Given the year of his death and his age, he would have been born in Tensho 15 (1587). But his teacher, Miyamoto died on April 28, Tensho 8 (1580), at the age of 63. This would reject the possibility of teacher-disciple. Another theory says that Miyamoto died in Tensho 18 (1590), but at that time Tetsujin would have been four years old, so again the relationship of teacher and disciple should be denied.

Miyamoto Musashi was born in Tensho 12 (1584), and if Miyamoto Muji died in Tensho 8 (1580), Musashi was not yet born. However if he died in Tensho 18 (1590), then Musashi was seven years old at that time. Therefore if Tetsujin was born in Tensho 15 (1587), Musashi was three years older than Tetsujin, and it was he who was Tetsujin's teacher and not Miyamoto Muji. In that the Kinko Tsubayose says that he served the Higo, Musashi might have recommended him, but it also says he was in Hasuike in Hizen. If he served the Hosokawa family, in order to teach his students he would have resided in Kumamoto. There is no Hasuike in Kumamoto or its vicinity. Hasuike is presently part of Saga city, and that is where Uchida Masauemon Yoshimasa lived, and he was Tetsujin's first disciple. His second eldest son, Yabei Ryoki Nyudo Shuncho, recorded a detailed history of Tetsujin and his sons in the Uchida Yabei Nyudo Shuncho Shutsubunsho. According to that source Tetsujin's father used to be prominent in Yamato (no) Kuni Koriyama, so Shodai Kaneiye was a upper class sideline. According to Tenka Muso Tetsujin Jisshuryu Shikko Okite, Tetsujin's title was that of a resident of Kawasu. The designation of his son, Aoki Yoshiro Iyehisa, was that of a resident of Musashi - Kuni so Tetsujin might have moved from Koriyama in Yamato to Kawachi.

According to the Uchida Bunsho, he was called Shinzaemon, and that in his middle years he was called Jouemon Kaneiye. Then the name Aoki Jubei mentioned in Kinko Tsubayose could be his so-called youth name. His school was at Kanda Myojin-Mae, and it had a sign reading Tenka Muso Tetsujin Jisshuryu. Samurai from Saga commuted to that school, and Uchida Masauemon Yoshimasa was skilled in that method of fighting. At that same time in Takeo of Hizen there was a teacher called Kijima Yasuke, and Masauemon also studied with him and was very sure of his skill. He developed a relationship of teacher and disciple with Tetsujin with regard to swordsmanship, and after Tetsujin's death, Masauemon taught Tetsujin's son, Yoshiro Iyehisa. Because of that relationship, in later years Yoshiro was the head in Kanto, and Masauemon in the western part of the country.

With the above in mind, when we look again at the Kinko Tsubayose, Higo is seen as a mistake for Hizen, and who is serving is a confusion with the disciple Uchida Masauemon Yoshimasa, and it was he who was the disciple in Hasuike. Then the Nitoryu, swordsman and tsuba craftsman, continued as Miyamoto Musashi - Tetsujin Kaneiye - and, Uchida Masauemon, for three generations.

Heiho Gokui Denkan was written by Iyehisa in January of Tenwa 3 (1683). At the end of it, he says, "...although facing, with a smile on the face, and holding the swords of poison in his hands and speaking nicely, but keeping ten evil arrows in the heart, resident of Kawasu, Tenka Muso Aoki Tetsujin Nidai, resident of Musashi - Kuni, Aoki Yoshiro Iyehisa ..." Buddhist references to the three poisons and the ten evils, suggest that he knew Buddhism very well, and hence it is proper to interpret Tetsujin as a Buddhist name, and not as a proper name.

The Prominent Craftsmen of the Kaneiye School:

Kanesada's family name was Aoki, and he was born the son of Jouemon Yoshiye in Kawachi-Kuni-Nishiki-Gun (the present Tondabayashi city in Osaka Prefecture) in 1570. He learned the Enmei-jisshuryu from his father. According

to an old document he moved to Edo in 1612. This was a time when samurai without their masters, and craftsmen, moved to that newly created city in search of a new life. Kanesada made tsuba as a sideline. He died in 1621 at the age of 52. The historical background is as follows: The Tokugawa Shogunate banned Christianity in 1612, the battle of Sekigahara had been in 1600, and the second Shogun, Hidetada, acquired power in 1605. The battle of Osaka-Fuyu-no-Jin was in 1614, and in the following year, the Toyotomi family perished in the battle of Osaka-Natsu(the former, the winter, this the summer)-no-Jin.

The signature used was Yamashiro (no) Kuni Fujiwara Kanesada, or with saku added, written on both the right and left sides of the seppa-dai on the reverse. There are some with the signature Edo ju Kanesada, which proves that he lived in Edo. There is another signature with the Fujiwara omitted. There are none reading Fushimi ju. Each signature is a different style, and some older authorities say there is a signature of Nagasaki ju Kanesada, but this is a different person. The themes are Tojin (Chinese personages), and landscapes of rivers and mountains, but this style really developed with Kaneiye. The tsuba are of high relief, round, and of iron. The expression of the work is dull. It is pre-Kaneiye. The iron is not well hammered, but it does have a black-rust patination. The inlay is gold, silver, copper, and brass. Space is employed in the design. The subjects are scenes of wild geese, mountains, and rivers, distant scenes, fishermen, samurai, drying nets, streams, and reeds. Many have a single hitsu, but a few have both.

The relationship of Tetsujin^{鉄仁, or 鉄人}, to Shodai Kaneiye of the Momoyama period is easily clarified from the signature and style. There used to be two theories of Tetsujin, that it was used by one man or several individuals, but it is proper to think of Tetsujin as the trademark of a workshop descended from Shodai Kaneiye, and thus not the proper name of a tsuba craftsman. Each signature is cut differently, and the style is slightly different from period to period. Therefore Tetsujin was undoubtedly the name of more than one person.

The signature is Yamashiro (no) Kuni Fushimi ju Kaneiye on the obverse, and Tetsujin^{鉄仁, or 鉄人}, on the reverse. Sometimes the character saku is added. There are also tsuba with simply Tetsujin, or very rarely Tetsujinsai. None of the Tetsujin tsuba have Joshu in the signature. Yamashiro (no) Kuni Fushimi ju Kaneiye is clearly a trademark of the workshop. Researchers have confirmed the signatures of Tetsujin Yukimori, Tengu Tetsujin, and Hachiman Dai Bosatsu Kasuga Dai Myojin Bushu Toshima Gun-inan Bantetsu Tengu Tetsujin saku-no. There are the same number of tsuba with the signatures Tetsujin^{鉄仁} and ^{鉄人}. There are two kinds of tetsu, ^金 and ^矢 (arrow), and ^金 and ^矢 (loose). There are very few instances where ^鐵(tetsu) is used.

The style is inferior to the work of Shodai Kaneiye. The form is usually round and the material iron, though there are others. They are thicker than the Shodai Kaneiye, and this can be explained by the difference in times. The rim is sometimes covered, and there are tsuba with a rope pattern rim. The characteristics of technique shown in the work of Tetsujin are those of Koitsu in addition to the conventional techniques employed in Kaneiye tsuba. The themes are birds with waves, descending birds, red maples and streams, water birds on

the sea, mountain streams, reeds, prunus, distant scenery, butterflies, hats, seven treasure characters, lightning, clouds, a man below a cliff, fishermen, a man leading an ox, and so on. The styles have two divisions: those imitating Shodai Kaneiye, and their own.

A man named Tetsuboku seems to be one of the major craftsmen of the Kaneiye school, but there are few existing examples of his work. He signed Yamashiro (no) Kuni Kaneiye or Yamashiro (no) Kuni Fushimi ju Kaneiye on the obverse, and Matsuyo Igarashi Tetsuboku or Matsuye Tetsuboku on the reverse. According to old documents there is a tsuba signed Yamashiro (no) Kuni Kaneiye Kudai Matsuyo Tetsuboku saku which was made in the Genroku era (1688-1704). A long signature such as this, with an exaggerated genealogy was used in order to promote sales, and the reference to the ninth generation is not authentic. The same holds for the following example: Tomonari, 56th generation-grandson by the swordsmiths Sukenaga and Sukenobu. The style is in the Kaneiye tradition, and the themes are fishermen, and so on.

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EDITOR'S COMMENT -

In years past, the topic of SWORD ETIQUETTE was a subject of much discussion in not only our society publications but in other sword papers and at many of the lectures held at sword meetings. Such "drumming home" of this most important subject did implant a basic understanding of sword etiquette in many, and this is good. Since we have not presented an article on etiquette for many years, it is felt that such an article is now once again in order. It may be a refresher for the ol' timers, but hopefully it will be an important "lesson" for the newer collector. Although at first such "rules" might sound a bit ritualistic - they are only good manners and such good etiquette practices simply polish a collector in his presentation and somewhat elevates the person above the ill-mannered cluts' of the sword world. Good manners and etiquette are always in good taste. Heed to them!

RCH

ETIQUETTE AND CARE

by A. Yamanaka

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In ancient Japan the etiquette regarding the handling of swords was very strict. The Samurai having to carry these blades day in and day out and it being a very sharp instrument, care naturally had to be observed. Further, since the Samurai revered it as something sacred, they took care of it's preservation and certain rules were followed in it's care and handling. Women in Japan were not allowed to handle swords with their bare hands, but used the sleeves of their kimono to carry them.

In caring for swords, some strict Samurai even went so far as to forbid women from entering the room when they were cleaning their swords. Also, this process was something more like a ritual. Of those who followed the very strict rules, some went so far as to hang mosquito nets and they cleaned swords under it, this was found to be the only dust free place. In some Japanese movies depicting scenes where a Samurai is cleaning a sword, one will notice that a Samurai will have a piece of paper in his mouth, not only in cleaning but in looking at swords as well. This was done so that one's breath would not defile the blade.

We do not feel this served any purpose, since if one closes his mouth then he must breath through his nose and surely, in close inspection of swords "hot air" from the nostril will fall on the blade and thereby defeat the purpose of having the paper in his mouth. Though the appearance of a person seated on a Japanese Tatami, with a paper in his mouth and looking at a sword, certainly poses a pretty picture, that seems to be the extent of it. Today the ancient rules are no longer heeded, however in its preservation and appreciation certain rules are still applied. We, as students of Japanese Swords, should heed these rules.

RULES:

- 1) When one is given a sword to see, whether it be for appreciation or otherwise, it is proper to give a slight nod of respect to the blade before the swords are removed from the sword bag, or from the scabbard.
- 2) In removing the sword from the sword bag, grasp the bag in your left hand, unravel the silk cord so that only the hilt of the sword is exposed. During this phase always keep the cutting edge up.
- 3) Having exposed the hilt, the opened part of the bag is folded back and it is lightly wrapped with the loose cord. The sword is then held so that the tip of the saya kojiri is away from you, and the tip of the tsuka kashira is near you, then you are ready to remove the blade from the saya. At this point, with the tsuka exposed, it is proper etiquette to use a FUKUSA around the tsuka so that you will not soil the tsuka.

Often times a fine blade is in a fine mounting and will be wrapped in fine aged silk cord or deer skin and they are easily soiled by the oil in your skin, therefore in looking at such blades one should always carry FUKUSA, in addition one should also have a NUGUIGAMI or another FUKUSA. Like a well-to-do person, a good blade wears expensive clothing. Though not all blades are in fine clothing, sometimes one comes across a blade in a very dirty mounting and at such times rather than dirty your fine FUKUSA and NUGUI, as well as your hands, plain paper may be used or be well prepared to get your hands "dirty".

- 4) Grasp the tsuka with your fukusa wrapped around it firmly and with your left hand have a firm grip on the saya.
- 5) In drawing the blade from the saya, always keep the tip slightly lower than the tsuka and also when you have drawn the blade out, keep in mind not to allow the tip of the blade to scrape the mouth of the saya (koiguchi) as it leaves the saya.

At times one sees a person draw a blade out about 10 inches or so and then look at the half-drawn blade, turning the blade and the saya over and over. This act is the worst offence and an insult to the owner of the blade, as well as to the blade itself. In turning a blade over and over, there is a great possibility of chipping the cutting edge as well as putting scars on the blade. This offence should never be committed by a student of Japanese swords.

- 6) Having drawn the blade from the saya, cover the mouth of the saya with the loose part of the bag so that dust will not enter the saya, then the saya may be laid close by (in a secure place so as not to be dropped).

It may be rather difficult for a person to draw the blade out and cover the saya with the loose bag, so then you must lay the sword down, however when you do lay the sword down, place a fukusa or nugui at the tip so that the blade will not touch the floor or the table, or whatever you are laying the blade down on.

- 7) You are now ready to look at the blade. First hold the blade at arms length with the habaki at about on an even keel with your eye and look at the shape of the blade from the habaki towards the kissaki. Then inspect the other side in a like manner. It is very important that your first impression of the blade be taken in a proper manner and the etiquette for your impression of the blade at this point will largely influence your judgement later in observing other parts of the blade. Your observation at this stage will give you a good foundation in determining, what school and in what period the blade was forged. It also will tell your host that you have the right ATTITUDE and know the correct ETIQUETTE. Accordingly, he will be glad to show you what he has. On the other hand, improper observation of these rules will result in a negative reaction from you host.
- 8) Now you are ready to observe the finer, minute details of the blade, blade pattern and steel structure. For this you must have another fukusa or nugui as mentioned previously. Have the second fukusa or nugui in your left hand and place the blade on it at a slight angle. Point the blade towards the light and you will be able to see the finer workings of nioi in the blade pattern. In looking at nie, you must have the light source shine over your shoulder on the blade which will give you the best angle in observing nie. In looking at the tip or the KISSAKI, slightly lower it bringing it near you, however, whenever you move the blade in any direction always be careful that you are not near any object so you will not cause injury to the cutting edge or for that matter any other parts of the sword. You can then scrutinize the details and fine points such as the "workings" in nie or nioi, condition of the jitetsu, grain of the steel, as well as the areas of the ridges (shinogi).

Never allow any part of the blade to come into contact with your clothes, this act is considered the worse offense.
- 9) Having gone through the ritual, you then replace the blade into the saya in reverse order of the way you withdrew it. In returning the blade into the saya keep the cutting edge up and straight. Allow the mune to rest on the saya mouth, keeping the blade and the saya always in a straight line and let the blade "slide" into the saya, however you must always maintain control of the blade so it won't rub against the side of the saya.
- 10) At this point you may rewrap the saya bag and the cord, though in most cases the host will do this himself according to his own liking. Also, the host will always rewire the blade before putting it away after your visit, so this part should be left up to him.
- 11) In looking at a good quality mounting, extreme caution and care

must be observed. A fine blade in fine mounting will have tsuba, menuki, kozuka and kogai by master craftsmen. In drawing the kozuka and the kogai out from the saya, use the utmost of caution so as not to mar the tsuba, saya, kodzuka or the kogai, for in certain cases, the kodzuka and kogai fit very snugly on the hitsu-ana of the tsuba, and if one is to draw the blade out without caution, the sliding action will cause the kodzuka and the kogai to rub hard against the hitsu-ana thereby marring the backside of the kodzuka and the kogai as well as the part of the hitsu-ana the two rest against. It would perhaps be best to leave this operation to the host and have him draw the blade, kodzuka and the kogai for you.

- 12) It often becomes necessary when one has drawn the blade to pass it from one person to the next. In such cases, again, extreme caution must be used. When passing a drawn blade to another person, "ALWAYS" keep the cutting edge towards you. Hold the blade right below the tsuba or habaki, and make doubly sure that the recipient has firm enough grip on the tsuka or nakago before you let go.

If the blade is mounted, then it will have a tsuba so it will not cause too much trouble, however, with a blade in shirazaya, one must be extra cautious. Be sure that the person you are passing the blade to has a sure grip before you let your grip go. Here it is advisable before letting go to shake the blade a little to see if he has a firm grip.

(We may sound a little persistent in this part about passing a blade to another person, however, we have seen the result of a person who has not heeded the "caution signal" which always results in cut fingers and a very deep cut it is too!).

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

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

- 1) With the small hammer available for this purpose, remove the mekugi by giving a slight push at the smaller tip of the mekugi. Once having taken the mekugi out, put it aside so you will find it readily after you have examined the nakago, for this peg is very easily lost.
- 2) Having removed the mekugi, you are now ready to remove the blade from the tsuka. Hold the tsuka in your left hand at the kashira or the pommel and with your right hand give a rap at the wrist of your clenched left hand holding the tsuka, this will usually loosen the blade from the tsuka. If the blade has not been out of

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

You are now ready to observe the condition of the nakago; the color of the rust, the signature and dates and the shape of the nakago. Having finished, replace the tsuka and then remove the sword from the saya. Give a slight tap upward holding the blade vertically, this should set the blade in proper position so that you can replace the mekugi, and then replace the blade back into the saya.

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

EDITORS COMMENTS -

Much more on this subject could be said and we will include more such "reminders" as time goes on. A most excellent demonstration on etiquette was presented by Mr. Ishū Honami during the TKK event in Dallas, Texas - 1972. This lecture is available through the Token Study Group in Chicago (write JSS/US member Ted Wysocky) and should be included in every serious student's library.

To briefly review some of the more common breaches of etiquette which we encounter regularly:

- 1) Remember to let the MUNE carry the blade in and out of the saya and NOT the side of the blade!
- 2) Watch your rings, buttons, watches....they scratch a polish and to be safe, remove these items when viewing a blade (or fittings).
- 3) A most common happening experienced is the "slamming of a blade" in and out of a saya! Take care...easily remove the blade...do NOT slam the blade in and out lest you are prepared for a reprimand!
- 4) Watch your "drinking"....dulled judgement can be disaster!
- 5) Seat the habaki before seating the tsuka - might avoid a chipped macai.
- 6) If the OWNER is careless, be a friend and advise him of his faults in handling - better this than a damaged blade! Obviously this need be done with diplomatic finesse.

JAPANESE LACQUER

by Roy Hashioka

For the Nihontō student there is a bonus in the study and appreciation of the saya-nuri (lacquered scabbard). Saya-nuri is a specialty of SHIKKO (lacquer art) and therefore, a variety of effects not found in other lacquer ware is encountered. The basic function of the saya was to protect the precious blade, but the abundance and quality of artistry lavished upon it often denoted the status of the bearer. Regrettably there are many common plastic finishes today which superficially look like fine lacquer. This has brought about a gradual loss of respect for fine lacquer ware.

Although the people of Japan call themselves Nippon-jin or Nihon-jin (people of Nippon or Nihon), the Chinese word for Nippon was Jih-pun. As a result of early Chinese encounter with Europeans, the fine lacquer ware produced in Nippon became known to occidentals as "japanned" objects.

In Japan lacquer is called urushi and is derived from a species of sumac (*Rhus vernicifera*) whose sap is harvested much like raw rubber. The sap is refined to produce raw lacquer of exceptional quality. While lacquer from the tropics is more abundant, those from the temperate zone (Japan) is of finer quality. Good lacquer is smooth, clear, tough, light and will not stick or warp. The surface is superior to enamel or pottery glaze. The superior hand polished surface is perfectly smooth and transparent without undulations.

Masterpieces of Shikko have been appreciated, fostered, and preserved since ancient time. Among the earliest lacquered object extant in Japan is the six foot Tamamushi Shrine (ca. 700 A.D., N.T.) of the Horyuji Temple in Nara. The iridescent outer-wing covering of the Tamamushi beetle is imbedded in the lacquer beneath the open-work metal rim...hence the name "Tamamushi" Shrine. Because this shrine is made of wood found only in Japan, it is thought that this shrine of dim origin is the work of a Korean emigrant artisan. With colored lacquer a panel of the Tamamushi Shrine depicts Gautama Buddha's compassionate self-sacrifice to the starving tigress and her cubs. The shrine is one of the early artifacts of the introduction of Buddhism into Japan. Probably the earliest extant lacquered saya of distinctly Japanese origin is the saya for Emperor Shomu's tsurugi (ca. 730 A.D. illustrated in Nihonto Taikan) which was preserved in the Shosoin Imperial Repository, Todaiji Temple, Nara. This excellently preserved saya is lacquered in MAKKINRU (gold filing) which is the earliest MAKI-E (sprinkle picture) technique.

The finest Japanese lacquer ware was produced during the 16th and 17th century, or more specifically the Momoyama Period (1568-1615). This peak period is named after "Taiko" (great prince) Toyotomi, Hideyoshi's magnificent Momoyama Palace in Kyoto. For this palace, lacquer

of the finest quality and designs of original inspiration was employed. Today, one can still gauge the superb Momoyama Palace by the rooms now a part of the Nijo Palace and Nishi-Honganji Temple both in Kyoto and the Toshogu Shrine in Nikko. The opulent Genroku Period (early 18th century) stimulated a more meticulous and sophisticated lacquer technique, but never equalled the vigor and talent of the Momoyama Period.

The gifted and versatile Ogata brothers, KORIN and KENZAN inspired by Honami, KOETSU (sword appraiser and polisher, calligrapher and artist) produced out-standing lacquer ware during the late Momoyama and early Edo Period. Many of their works rank equal to the finest swords and are equally treasured. Much like swordsmiths, there are listings of urushi artists many of whom are also recognized inro artists.

Outstanding among the saya-nuri are the very formal black lacquered saya with Goto nanako fittings. Though simple and plain, these saya-nuri are executed so superbly that they demand admiration. Sometimes, however, this is not the case in our "chrome" society, but when the quiet-refine saya-nuri is contemplated along side of a more ornate saya....well, "the cream always rises to the top".

The Technique of Fine Lacquering

The Prime Coat -

Saya wood is thoroughly seasoned and dried and is of soft and even grain such as magnolia and poplar. A thin coating of raw lacquer is applied to the saya with a spatula and allowed to soak in. Flaws and seams are filled in with saw-dust from the decayed wood of the Keyaki (*zelkova acuminata*) mixed with starch and lacquer. A sheet of hemp cloth is pasted over the entire surface with a mixture of raw lacquer and starch. (cloth generally indicates an old saya). The next two coatings consists of a mixture of raw lacquer and ji-no-ko (powdered tile or pumice). The surface is now rough ground with a whetstone. To-no-ko (pulverized claystone) is mixed with ji-no-ko and raw lacquer to produce a paste which is applied twice. The surface is rough ground again. The next two coats of sabi (to-no-ko, raw lacquer and water) are applied. The surface is then ground and polished and this concludes the prime coat.

The Finishing Coat -

A mixture of lacquer and pine-soot is applied up to four coats. This surface is polished with charcoal made from the Ho tree. The next coat is lacquer mixed with the desired color. The surface is polished to a glossy finish with a hard fine-grained charcoal. Cotton soaked with lacquer is applied several times. The surface is now polished with the powder of burnt deer antlers or more recently with titanium oxide. The saya is now ready for decorations. For the time

worn lacquered saya dull and fogged with myriads of minute scratches, a rub-down with titanium oxide will restore some of the gloss and transparency. Mechanical buffing is not recommended.

It is estimated that approximately 600 hours of work and drying time is expended up to this point. Lacquer is "dried" at 20-22 degrees centigrade and in a moisture laden atmosphere. The lacquer hardens when the albumin in it ferments.

The Decorative Step -

There are many decorative processes, however in this exercise, we will briefly examine the MAKI-E (sprinkle picture) technique..... the most interesting, apparently of purely Japanese origin, widely used and elaborate technique. Designs are drawn with lacquer on the generally black lacquered ground. Gold or silver powder is sprinkled and adheres to the still wet design. To use the MAKIZUTSU (sprinkler) or KEBO (hair brush) requires considerable skill in order that the powder be evenly distributed. Straight lines and gradual fade-out effects are still more difficult. Makizutsu is a tube made of bamboo or the shaft of a crane feather with a silk gauze pasted across the diagonally cut tip. There are various tube and mesh sizes. After the design has dried a coat of lacquer is applied and then polished to a glossy transparency to reveal the design beneath the surface.

Types of Gold and Silver Powder -

YASURI-FUN (filing)

Uneven gold or silver filings made by using a metal file is used in MAKKINRU, the earliest maki-e...the Asuka and Heian Periods.

MARU-FUN (round powder)

This powder is used in the HIRA (flat) maki-e technique.

HIRAME-FUN (filings pressed flat)

This powder is used for the TOGIDASHI (polished out) maki-e.

NASHI-JI (aventurine powder)

This is haram-fun which has been rolled so that the flakes have a slight curl or concave shape. In the Edo Period nashi-ji-fun supplanted the hirame-fun.

Regarding NASHIJI (pear grain), it should be noted that the Japanese pear is unlike ours. Meat or grain-wise, it is somewhat like our winter pear in that the meat is more granular and crisp. The shape too is rounder and more like our Jonathan apple. So, this fact should be taken into account when we think of nashiji hada, etc.

When a design is to be repeated, as in mons, the design is first drawn with lacquer on MIN-GAMI (Mino paper...a particularly sturdy paper) which is heated over a flame making the lacquer tacky. The design is placed face down on the surface and lightly rubbed. A thin coating of lacquer is deposited and on to which gold or silver powder

is sprinkled. This process can be repeated many times producing identical designs.

Types of Maki-e -

MAKKINRU (gold filing)

The object is thickly coated with lacquer and while still soft and sticky, coarse gold filings are sprinkled forming a design. This is later given another coat of lacquer and rubbed down with fine powder so as to produce a sufficiently transparent surface to allow the design to show. The technique of rubbing down to obtain transparency is called TOGIDASHI. Makkinru ceased with the introduction of HIRA maki-e.

HIRA MAKI-E (flat maki-e) -

Gold or silver Hirame-fun is sprinkled on the design. The surface is rubbed with cotton soaked with lacquer. The whole is made lustrous by polishing. This is the common Hira Maki-e technique.

There are several additional steps commonly used with the Hira maki-e technique.

- A) KAKIWARI (remaining line) - the Hira maki-e design is outlined and sprinkled so that the design is outlined in relief.
- B) KEUCHI (fine brush lines) - One the maki-e ground, designs are outlined with a fine brush. Over these lines fine gold or silver powder is thickly sprinkled producing relief lines.

NASHIJI MAKI-E (aventurine or gold flecked lacquer) -

The ground is thickly coated with lacquer and over this nishiji-fun is evenly sprinkled so that it appears to be covered with dust. During the Asuka and Heian Periods coarse filings (makkinru) were used. The Kamakura Period introduced the Hirame-fun. The Momoyama Period ushered in a finer and rounder Hira-me-fun. In the Edo Period the gold flakes were thinner and concave like a sea shell which produced more brilliance. The great majority of the gorgeous kin nashiji kamon ito-maki tachi (gold aventurine family crest cord wrapped tachi) we see today were made during the Edo Period and therefore utilized the nashiji-fun. Frequently a final coat of yellow lacquer was applied giving the gold flecks even more luster.

TAKA MAKI-E (relief maki-e) -

This is the most gorgeous type of maki-e. The design is slightly elevated above the ground. In the common taka maki-e, the design is applied to the ground, then charcoal powder is sprinkled on the wet lacquer. Lacquer is once

again applied to the design and gold or silver powder is sprinkled on to it. Lacquer is now applied to the entire surface, dried and then polished. A relief design is achieved. Sometimes instead of charcoal powder, several coats of gold powder is applied producing the same raised (relief) effect.

SHISHIAI MAKI-E (high relief maki-e) -

In addition to charcoal powder, an additional coating of thick paste of ground clay and lacquer is applied. Gold powder is sprinkled over the paste producing the high relief. Generally, in the Taka and Shishiai designs, Kakiwara is also incorporated.

There are many variations to the maki-e technique depending upon the imagination and skill of the artist. Viewing a collection of inros, I think, will clearly confirm this statement. Displayed in the Boston Museum of Fine Arts, in particular, is an unusual collection of very fine lacquered sayas which vividly demonstrate the beautiful possibilities of the saya-nuri.

Interest in other facets of the sword nurtures the whole. It educates the eye and enriches the man.

GONROKU MATSUDA, maki-e lacquer artist, has been designated a "Living National Treasure". May there be many more like him.

The following literature detail more information:

JAPANESE LACQUER WARE, Tomio Yoshida.

TOKYO NATIONAL MUSEUM, Newsweek series.

THE BOSTON MUSEUM OF FINE ARTS, Julia deWolf Addison.

WE JAPANESE, K. Yamaguchi.

THE NIHONTO TAIKAN, N.B.T.H.K.

THE LIVING TREASURES OF JAPAN, Barbara Adachi

ENCYCLOPEDIA BRITANNICA

CHINESE AND JAPANESE LACQUER, John Bedford

TALE OF A SWORD'S TRAVELS

by Ron Hartmann

PREFACE -

The following tale is an attempt to explore with relative accuracy, the history of one specific sword which has survived since early Tokugawa days of old Japan. Based on what facts are available, this story has been assembled with a minimum of speculation. To think that this sword is relatively young with a rather typical history not uncommon with many like swords in collections today, one can only dream of what tales could be told of some blade of stature from perhaps Kamakura Japan! It is such thoughts which help explain the obsession of a true collector of such objects, captivated by such studies and discoveries.

RCH

Let us speculate with our imagination, stepping backwards in time to around the year 1630 in early Tokugawa Japan. A wealthy merchant or perhaps a prominent Daimyo or Samurai has gone to the smithy of MASANORI in Echizen Province and has placed an order for an excellently forged wakizashi.

Since this was to be a fine sword made with precise care, it was to be forged by MASANORI, some of first generation MASANORI, in collaboration with his brother MASAKATSU who was also a well known swordsmith. Work began and after many hours of pounding, firing, and shaping, the finished masterpiece emerged in all it's glory. The creators proudly chiseled their names onto the nakago - YAMATO DAIJO FUJIWARA MASANORI on the omote and HIGO (NO) KAMI FUJIWARA MASAKATSU on the ura. After polishing and mounting of the new blade was completed, it was no doubt carried with great pride by it's new owner, truly a masterpiece of the swordsmith's art!

As years and history passed by, the occasion of some now obscure event prompted the original owner to present this sword as a gift to a son, a friend or local dignitary, and so the first of many exchanges will take place - perhaps it is ten or twenty years since the creation of this sword. The sword's new owner in turn treasured his new possession, proudly cherished and cared for it until some future time when yet another like occasion evolved and another exchange of gifts took place. Such was to be the destiny of this blade, to be worn and used with spirited pride - a constant companion to it's many masters through wars and celebrations for the next thirty decades.

More recent history is now imagined and the beginnings of world turmoil has once again brought this long cared for blade into the mind's eye of it's twentieth century owner. Most likely as the owner's son prepared to go to war for his country, this sword was once again

removed from it's place of honor and carried to the polisher in preparation of yet another exchange of ownership. Apparently, the polisher for this occasion was the well known FUJISHIRO, famous for his reputation as a polisher and sword appraiser of prewar Japan.

The polisher carefully brought the sword back to it's full glory and placed it in new shirazaya as requested by the owner. As it happened, Fujishiro was recording with oshigata, all significant blades as they passed through his shop. This unique example of double mei by the Shinto smiths MASANORI and MASAKATSU coupled with the fine quality of the blade, prompted him to record this particular blade. Eventually, the oshigata was placed in his Shintō volume of his now famous works, NIHON TOKO JITEN, which we all know so well today.

Getting back to the course of history, we find this newly outfitted blade once again being presented as a revered gift. This time the blade was destined for battle in the islands of the Pacific during World War Two. It was no doubt carried with emotional pride and would provide the fighting spirit of it's past owners to it's new modern century warrior-master as he went into battle. It was probably in the jungles of the Philippines that this warrior meet death. For the first time in centuries this coveted blade was without a master - lost to the elements in some obscure foreign place.

Apparently, the sword lay rusting for some time until it was discovered by some nameless islander. For reasons unknown, he remounted the blade to his taste - typical island style mountings of wide bolo sheath, mahogany handle inlaid with mother-of-pearl, only a broken Kinai tsuba would hint of the blades origin. It can be theorized that some American warrior eventually bartered for this souvenir, acquiring the sword and carrying it half way around the world to his home as a momento of the Great War.

More years passed and memories faded and soon this souvenir sword was given or sold away to yet another disinterested owner. And so it went until that fateful day of discovery when it was by chance purchased as a resale item from amongst a pile of miscellaneous guns, swords, sabers and the like, in the basement of an accumulator in a small midwestern town in Illinois. The purchaser and present owner of this blade had no idea of what sword lay hidden in the disguise of these foreign mountings and such wretched condition. Upon closer examination it was discovered that it truly was a Japanese sword - and that it had a very promising shape to it! The surge of discovery pushed the owner into removing the glued-on handle and...lo and behold...was presented with the dual signature of MASANORI and his brother MASAKATSU of years past! Once again fate had placed this blade into friendly hands - a foreigner yes, but also a very appreciative collector of Tōken who was delighted and thrilled with this new discovery. After further study it was discovered, quite by accident by a friend during

an examination of the mei, that the signiture is not only "close" to the mei in Fujishiro...it is the same sword pictured in the book!

With this recognition, the wakizashi made so long ago was once again elevated to it's deserved status as a treasured possession in the hands of a most appreciative owner. The sword's wretched condition must be remedied and so it is immediately sent to the polisher for restoration. The sword's most recent master patiently awaits its return with great anticipation.

So our story brings us to this present time in history. One's imagination can only wander at random through the unwritten travels of this new found friend. What stories would be told if only this blade could talk! Imagination now drifts ahead in time and makes one wonder what destiny awaits this sword in future travels. Perhaps it is this emotion which one feels, coupled with simple appreciation of something beautiful, that partially explains the satisfaction felt by a true collector of Tōken, the obsession which drives him onto future discoveries. It is a good feeling!

OSHIGATA: TECHNIQUES FOR THE RUBBING

by John Clark

This is the second¹ in what will, hopefully, be a series of articles on the art of oshigata. Since there are no books written in English on the techniques of how to do oshigata, "westernized" innovations are becoming very prolific. No one person seems to do oshigata like the next. This brief article deals only with the process involved in the rubbing. This being, perhaps, the most important part of the drawing.

There are more variations on how to secure the paper to the blade than any other aspect of the rubbing. Of these many ways there are only about three in which it can be safely and effectively done. I would like to emphasize "safely" in that this should be the first and foremost concern of the artist when trying to adopt non-traditional techniques. Of course, there is a wide range of other methods used or that could be used, however I have omitted these, either because they are too crude, costly, or because of the availability of supplies.

1) SHOT BAGS:

The so called "shot bags" are very small pillows made of flannel, velvet, or something similar. The inside is usually filled with lead pellets. These are very tiny and are similar to, or most often are, the same as common buckshot found in shotgun shells. In old times these bags were filled with sand.

EFFICIENCY: The shot bag is probably the oldest method of securing the paper to the blade. The principle is rather crude but works very well. The most awkward thing about using shot bags is they want to slide off the blade. With some experimenting this problem can be eliminated.

PROBLEMS: There has been a long standing controversy over whether the lead inside the pillows will grind together and allow a grey dust to emanate through the seams in the cloth. All I can add is that this can and sometimes does happen. The best remedy for this is to fill the "pillow" with something other than lead. BBs work very well.

2) CLIPS:

These are the same type of clips that are used by photographers to hang prints and negatives to dry. Wooden clothes pins can also be used. There is also another type of clip which is little more than a long pair of tongs. Some of these being spring loaded.

EFFICIENCY: The clips perform very poorly, if used for large drawings. The problem is that they (the clips) are too short (about three inches long). To use the short or wooden clips the paper must follow the outside contour of the blade fairly close. This is alright

¹ The first article appeared in JSS/US BULLETIN No. 20 (1974).

when doing quick on-the-spot oshigata. However, for doing a precise, detailed drawing of the entire blade, tongs are far superior. It should be noted that any metal parts that come in contact with either the blade or paper should be thoroughly padded with cloth.

PROBLEMS: None with the tongs.

3) JIKI-FUCHAKU: (magnetic adhesion - simply the use of magnets)

EFFICIENCY: excellent!

PROBLEMS: There is another perennial controversy that is sometimes brought up now and again. It is, in essence, this: If a blade is kept under the magnets for any length of time, portions of the blade will become magnetic, thus, picking up minute particles of metal and magnetic dust that will ultimately scratch the blade as it is sheathed and unsheathed. At one time I became concerned enough about this to do some research and kept some careful surveys of different blades being drawn. My conclusion was, the chances of portions of the blade becoming magnetized and attracting metal dust, is very remote. Again, note that all magnets should be thoroughly padded with cloth.

One aspect of oshigata that is almost always over-looked is how to use the SEKKA-BOKU (ink stone) in the most efficient way. First of all, the sekka-boku is never used whole. The "stone" should be broken up leaving a big piece for the surfaces with more mass. The rest should graduate down in size. It is ideal to try and get pieces in a wide range of shapes. Sharp pieces are most valuable.

Now the rubbing may be started. First, the sekka-boku is always used in a circular motion. Once started, you should not switch directions. This may produce a cross-hatch pattern. The only time that you switch directions is to accentuate the mei, mekugi-ana, or to touch up light spots.

You should always start out light and slowly work your way down to dark. Never go all the way to black. Bright, stark, glossy, black rubbings are usually not preferred for two main reasons. The first is that a jet black rubbing will be deceiving to the viewer. It is very hard to tell the condition or the age of the nakago. Second, harsh black rubbings are destructive to the paper. If you are worried about picking up some minute details in the nakago, a very dark grey will almost always suffice. Oshigata that is used for publication or to be hung as a "picture", do not have stark black rubbings because this ruins the composition. This tends to draw the viewers eyes to the nakago and the blade becomes secondary. The blade and nakago should compliment each other. Thus, this is the primary concern of the artist, to give the viewer the "feel" of the actual blade.

The smaller pieces of the sekka-boku are used to fill in around the mei, mekugi-ana, and other places that could not otherwise be treated with the larger pieces. Any writing or deep impressions in general on the nakago should be done very softly at first, then carefully darkened in such a manner as not to disturb the uniformity of the rubbing with unnecessary lines and marks.

Care should be taken when doing Gendai-tō or Showa-tō. These often have many burrs and sharp edges. These can quite often cut or scar the paper.

In summary, always keep in mind the uniformity of the rubbing as well as the entire picture, if you are doing it. It should be remembered that patience plays as much a part in making oshigata as knowing the techniques. I think this is true in all the arts related to Nihon-tō.

Finis

(I would like to thank my sensei, John Yumoto, for his long hours of help. - John Clark)

Martin Kuznitsky:

A Collection of Artist Seals (Kakihan)
in Microphotographic Reproduction

Preparatory Work to a Systematic Listing of the
Masters of Japanese Sword Guards (Tsubas) and of
Japanese Sword Ornaments

Translated by Emil T. H. Bunje, Ph.D. and Alan L. Harvie

[The first two installments of Kuznitsky's work, reprinted here, originally appeared in Ostasiatische Zeitschrift, Berlin and Leipzig, 1933. Subsequent installment, which will be in future issues of the Bulletin, were published in Artibus Asiae.]

Anyone familiar with the subject matter of this article--especially, therefore, every one of the readers of this magazine--will certainly have a clear conception of the long and thorny paths along which even the preparatory labors of this collection of microphotographs must necessarily proceed.

For years, I myself have been attracted again and again by the problem, and my absorption in this research has led to an every clearer recognition of the difficulties attending its final solution.

Nevertheless I undertook the hazardous enterprise. I was encouraged in this by the helpful interest of Dr. Alfred Salmony, who--after I had exhausted the contents of my own collection--made available to me the treasures of Museum of East Asiatic Art in Cologne (under Directress F. Wieruszowski-Fischer), as well as the treasures of other museums and collections. My familiarity with every kind of microphotographic work, derived from my enthusiasm for histological investigation, provided an added stimulus.

However, without the assistance of Japanese experts I would not even have been able to think of a successful completion to my project.

It is true that it is not too difficult for Europeans who have made it their business to learn Japanese handwriting to decipher markings (Meiji)--excepting, of course, that of the

kakihan itself--done mostly in Kaisho writing, i.e., an artist's name, often also with a more or less exact indication of his age as well as the date of the completion of his work of art.

The attached reproductions are, however, quite frequently done in one of the cursive scripts, Sôsho, or Hiragana, or Katakana. And for these in European languages there exist, up to the present time, neither handbooks nor systematic works of reference.

To be sure, Koop and Inada in their excellent manual of Japanese names¹ have included a comparison between cursive characters and common Japanese script (Kaisho), but the relationship of the number of pages of these "synoptical tables" to the number of pages of the essential reference section (8:411) indicates that the tables are only to be considered as a general orientation for cursive writing and can only be used as such.

The written seal (kaki, to write: han, a seal) furthermore often shows as an artist's sole markings on his work, and can therefore be interpreted by no one who lacks comparison possibilities.

Moreover, comparison with authentic material is after all the one and only way to arrive at a decision as to the actual genuineness of meiji and kakihan. For the inscriptions and seals of celebrated artists were in part falsified and in part imitated even during their lifetimes and especially after their deaths (vide Shinkichi Hara, XI, G).²

For the verification of my own readings, as well as for the elimination of every microphotograph which showed deviations on comparison with authentic material, and finally for the interpretation of isolated artist seals, I must thank the kindness of Baron Toranosuke Furukawa, Tokyo, and through his mediation Mr. Soyemon Ogura Amia, Tokyo.

Furukawa is well known to all friends of Japanese ornaments by his outstanding tabular presentation of Japanese sword mountings.³ This book is in fact the most valuable and perhaps the best work of its kind in existence both for content and form.

Mr. Amia, however, as Baron Furukawa states, is the leading Japanese authority in these matters.

Particularly to Baron Furukawa I would like to express at this point my most cordial gratitude for his generous and comprehensive support in connection with my work.

Up till now, as far as I know, no one--with the sole exception of Henri L. Joly--has attempted to collect and reproduce kakihan systematically. Originally, Joly intended to publish a comprehensive work, a History of Sword Furniture,

for which he had gathered material for many years, and whose imminent appearance he had indicated in various publications (as already in 1913 in The Sword and the Samé). Unfortunately, however, severe illness prevented the contemplated work from reaching maturity. Prescient of approaching dissolution, he decided to publish at least his card index--arranged notes on the names of artists and his careful tracings of artists' seals.

Consequently, in the year 1913, there appeared, unfortunately only in a very limited edition, the said work,⁴ about which, conscious that originally he had contemplated something more comprehensive, he states modestly in the foreword, ". . . it is not exhaustive and in some respects it may not be perfect. . . . It must however go forth as it is, suffering from premature birth."

On 134 pages he has presented this work in handwriting (on "photoprinting paper . . . in the manner used for the reproduction of engineering drawings") an alphabetically arranged list of personally collected masters' names, intended as a supplement to Shinkichi Hara's Die Meister der Japanischen Schwertzieraten, and of a large number of respectively corresponding artists' seals, which he copies with bee-like diligence "by direct observation."

Most of the drawings show the artist seals only in their original sizes, leaving one therefore in a quandary because of their minuteness when comparisons are attempted; later magnifications of the seal drawings themselves do not, of course, reveal additional details.

Every drawing, moreover, as much as the author may have tried to copy the original exactly, always contains a great deal of the author's own personality, so that the drawing as a yardstick for the judgment of the genuineness or falsification of a kakihan under comparison hardly merits consideration.

In order, therefore, to establish a reliable and at the same time sufficiently distinct body of comparison material, only one method is really available: microphotographic reproductions of these often almost inconceivably delicate and tiny chiselled "characters"; for, as already in the case of an ordinary alphabet, each letter is formed differently by different individuals--hence "handwriting" and "paleography"--there exist all the more in a kakihan features so thoroughly personal and characteristic that even slight deviations of a chiselled character from its authentic comparison material sufficed to enable Amia's expert eye to decide when necessary that a given kakihan was a fake, and its reproduction was then excluded from this collection.

At this point I wish to express my most cordial thanks to the editors and publishers of this journal for their intensive participation in planning the reproduction of all these

microphotograms and for their exemplary production technique. As a natural continuation let me therefore begin presenting the collection. Unrestricted as to the number of actually reproduced kakihan-microphotograms, unrestricted also as to the kind of work of art on which they originated (menuki, fuchi, tsuba, kojiri, kozuka, kogai), as well as in the choice of the magnification scale, where adequate clearness and a certain uniformity of all the pictures were decisive. Unrestricted, finally, with respect to the--provisional--lack of system in the order of succession of the reproductions. The system, which later will bring order to this collection of microphotographs and consequently turn the work into a real work of reference capable of facilitating comparison, deciphering and placing of a given kakihan on a given object of art, can of course not be alphabetical.

The name of an artist, who has chiselled his nominal seal into his work, will, in a given case, not be recognized--it will only be discovered on investigating the peculiarities of his kakihan. And for that an alphabetical arrangement is useless. To be of practical use, a systematic arrangement can proceed only from a method based upon the visually perceptible characteristics of the kakihan. It will not be too difficult then to set up large groups with divisions and subdivisions, which should greatly facilitate the detection and classification of any given kakihan. --An alphabetical list of names, which, of course, per se have nothing to do with the systematic arrangement, will complete the work as a whole.

¹Japanese Names and How to Read Them, by Albert J. Koop, B.A. and Hogitarō Inada. London, 1923. [Recent reprint available.]

²Shinkichi Hara, Die Meister der Japanischen Schwertzieraten. Hamburg, 1902. [1931 edition, 2 vols. available from the Society.]

³Sword Guards and Other Sword Ornaments in Old Japan. Furukawa's Collection. Tokyo, 1913.

⁴H. L. Joly, Shosankenshu 1500-1880. Privately printed. London, 1919. [Recent reprint available from the Society.]

A Collection of Artists' Seals (Han and Kakihan)

in Microphotographic Reproduction

by Martin Kuznitzky

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MOTOSADA		Ōkawa	Plate I, No. 10
MOTOZANE I		Ōyama	Plate VII, No. 7
MUNEKATA		Ozaki ?	Plate XX, No. 2
MUNENORI		Nakayama	Plate XIV, No. 8
MUNETOMO		Yokoya	Plate XX, No. 3
MUNEYOSHI		Egawa	Plate XIX, No. 5
NAGAAKI		Sekine	Plate XVII, No. 2
NAGASHIGE	長重	Unknown	Plate IV, No. 1
NAGATAKE		Imai	Plate VIII, No. 9
NAGATSUNE		Ichinomiya	Plate I, No. 1 Plate VI, No. 12
NAGAYOSHI		Ichinomiya	Plate IX, No. 3 Plate XIII, No. 1
NAGAYUKI		Azuma	Plate XI, No. 1
NAOAKI		Tsukada	Plate X, No. 5
NAOFUSA		Okamoto	Plate II, No. 2
NAOHARU		Yanagawa	Plate IV, No. 6
NAOHISA		Yanagawa	Plate IV, No. 9
NAOKAZU		Toda	Plate XII, No. 1

NAOMASA		Yanagawa	Plate VII, No. 6
NAOMICHI		Sōda	Plate XVII, No. 1
NAONOBU	直信	Kashino	Plate XII, No. 9
NAOSHIGE		Okamoto	Plate I, No. 12
NAOTAKA		Yamamoto	Plate VIII, No. 5
NACTAKA		Yanagawa	Plate XVI, No. 5
NAOTOKI		Yanagawa	Plate IV, No. 7
NAOTOMO		Unknown	Plate II, No. 10
NAOTOSHI	直壽	Hamano	Plate VI, No. 4
NAOYOSHI	直悅	Yokoya	Plate IV, No. 10
NAOYOSHI	直義	Unknown	Plate V, No. 10
NAOYOSHI		Sano	Plate VIII, No. 3
NAOYUKI		Hamano	Plate VII, No. 1 Plate VIII, No. 1
NARIKATA		Umetada	Plate XVI, No. 6
NARITOSHI		Umetada	Plate XV, No. 10
NOBUKIYO		Miyata	Plate II, No. 5
NOBUTOSHI	延壽	Kudō	Plate VII, No. 3
NOBUTSUGU	信次	Hoshiyori	Plate XIV, No. 11
NOBUYOSHI		Hata	Plate III, No. 1
NOBUYUKI		Hiroki	Plate XVI, No. 11
NORITADA		Gotō	Plate XIV, No. 3
NORITOSHI	矩壽	Unknown	Plate XXI, No. 5
NORIYUKI II		Hamano	Plate VIII, No. 12
OKITSUGU		Takahashi	Plate XVII, No. 6
RIŪAN		Arai	Plate VIII, No. 6
RIŪMIN		Kishizawa	Plate XIV, No. 1

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SADAMASA	定政	Unknown	Plate XXI, No. 2
SADAMOTO		Ōkawa	Plate XVIII, No. 3 Plate XVIII, No. 7
SADANAKA		Unknown	Plate III, No. 11
SADASHIGE	貞重	Nomoto	Plate IX, No. 11
SEIJŌ		Gotō	Plate XV, No. 4
SEIJŌ III		Gotō	Plate XVI, No. 3
SEIJŌ VIII	清乘	Gotō	Plate XII, No. 12
SEIMIN		Tsuchiya	Plate XX, No. 12
SEISAI	正齋	Hashimoto	Plate XIII, No. 11
SENJŌ		Gotō	Plate V, No. 8 Plate XV, No. 5
SHIGEHISA	茂久	Unknown	Plate XXI, No. 9
SHIGENORI	茂則	Unknown	Plate VI, No. 6
SHIGEYUKI	重行	Taizan	Plate II, No. 7
SHŌHO	正甫	Mutō	Plate XIII, No. 6
SHŪMIN	秀民	Ikeda	Plate VII, No. 4
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SŌEI		Iwamoto	Plate XXI, No. 7
SŌJO	宗女	Unknown	Plate XV, No. 12
SŌYO II		Yokoya	Plate V, No. 12
TAKAKIYO	尊清	Unknown	Plate VIII, No. 2
TAKECHIKA		Tsuchiya	Plate XVIII, No. 4
TATSUNOBU	辰宣	Ōmori	Plate IV, No. 12
TEMMIN		Unknown	Plate VII, No. 12
TERUHISA		Kuwamura	Plate XVI, No. 12

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TERUMITSU		Ōmori	Plate XVIII, No. 1
TERUMITSU		Ōmori	Plate XXI, No. 8
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TOMIYUKI		Saitō	Plate IX, No. 12
TOMONAO		Kageyama	Plate XVII, No. 3
TOMONOBU		Someya	Plate XVII, No. 4 Plate XVII, No. 5
TOMONORI	知法	Koshiha	Plate XI, No. 2
TOMOSHIGE	友茂	Unknown	Plate X, No. 7
TOMOTERU	友英	Miyake	Plate XV, No. 2
TOMOTSUNE		Unknown	Plate VIII, No. 7
TOMOYASU	友保	Kikugawa	Plate XIII, No. 5
TOMOYOSHI III		Hitotsuyanagi	Plate I, No. 2
TOMOZANE	知眞	Unknown	Plate XXI, No. 3
TOSHIHARU		Nakajima	Plate X, No. 4
TOSHIHARU	壽春	Suzuki	Plate XIII, No. 2
TOSHIHIDE	壽秀	Matsuura	Plate XXI, No. 6
TOSHIHIRO		Hamano	Plate XXI, No. 4
TOSHIKAGE		Morikawa	Plate IV, No. 5
TOSHINORI	壽乘	Unknown	Plate VI, No. 9
TOSHITERU	壽英	Matsuura	Plate IX, No. 1
TOSHIYUKI		Okamoto	Plate II, No. 8
TŌTAI		Unknown	Plate I, No. 5
TSUNECHIKA	常親	Unknown	Plate IX, No. 2
TSUNEKATSU		Kikuchi	Plate XIII, No. 3
TSUNEMASA	常正	Gotō	Plate VI, No. 8 Plate XII, No. 8

TSUNEMITSU		Kikuchi	Plate IX, No. 8
TSUNEMITSU I		Kikuchi	Plate XII, No. 7
TSUNENAO		Ichinomiya	Plate IX, No. 4 Plate XIV, No. 12
TSUNESADA		Kikuchi	Plate V, No. 2 Plate IX, No. 5
YASUCHIKA IV		Tsuchiya	Plate V, No. 9
YASUNORI		Nukagawa	Plate XX, No. 7
YASUYOSHI	保義	Kukagawa	Plate XIII, No. 9
YASUYUKI		Unknown	Plate I, No. 7
YEIKŌ	榮光	Unknown	Plate III, No. 10
YOSHIAKI		Tanaka	Plate V, No. 11
YOSHIAKI		Kurozawa	Plate XVI, No. 9
YOSHIHARU		Kaneko	Plate II, No. 3
YOSHIHIDE		Sonobe	Plate XII, No. 4
YOSHIHISA		Tamagawa	Plate XX, No. 11
YOSHIHISA		Ōsawa	Plate XXI, No. 1
YOSHIKATSU		Kimura	Plate III, No. 8
YOSHIKUNI		Kōno	Plate XVII, No. 8
YOSHIMITSU	美光	Yamamoto	Plate IX, No. 6 Plate XVII, No. 9
YOSHINAGA		Funada	Plate V, No. 6
YOSHINARI		Ogawa	Plate I, No. 4
YOSHINOBU	芳信	Unknown	Plate VI, No. 11
YOSHINORI		Seki	Plate II, No. 1 Plate XII, No. 2 Plate XVI, No. 10
YOSHITSUGU	良次	Yamamoto	Plate XI, No. 7
YŪSAI	幽齋	Wada	Plate XII, No. 3