

Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volume 11 No. 2

March - April 1979

THE TIME IS FAST APPROACHING.....

MAY 23rd through 27th, 1979 TOKEN TAIKAI '79

According to reports out of Chicago, progress with our May sword Shinsa and Taikai is most encouraging and from all indications it will be a highly successful happening.

Latest word has it that in all probability the well known kodōgu expert, Mr. Wakayama will work with Mr. Sasano in the shinsa of kodōgu during our event. Mr. Wakayama is co-author, along with Dr. Sato, of a highly respected 8-volume set of books on Kodōgu which was published in Japan several years ago. Having both Mr. Wakayama and Mr. Sasano on this shinsa team is a great opportunity for all of us!

Advance registration will assure you a place in the Shinsa. Send your \$40 advance registration in today. Mail this to: TTK'79 c/o 5534 S. Blackstone, Chicago, Illinois 60637.

More later.....a TTK'79 NEWSLETTER #3 will be mailed out in April and will contain all the latest information on the event.

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JSS/US ANNUAL DUES -

1979 Dues notices were individually mailed out to all members whose annual dues were payable as of January 1st. There are still a few members who need to pay. If you received such a notice during January, please send your 1979 dues into the Treasurer c/o the below Society address. Thank you for your consideration.

The Official Bi-Monthly Publication of the Japanese Sword Society of the U.S./Inc.
Annual Membership \$10 U.S./Canada and \$14 Foreign

NEW MEMBERS -

The following new members are welcomed into our Society. We hope their association with us will be a long one.

Roger A. Knudsen
F. Norman Darby III
A.M. Marshall
Richard E. Glenn
Richard W. Herdtner
James M. Boyles
Kotoken Kajihara
Nigil Willey
Charles Deibel
Richard W. Loose
Lars G. Rosen
Dan Cochran
James A. Glenn
Robert W. Montgomery
Tim Steinmetz
Jay Ward

The following people are new members not specifically mentioned in the last Newsletter. Their addresses are on the new Roster which was included in the last mailing of the Newsletter (Vol.11 No.1).

Leonard Elliott, Jr.	L.S. Rosier	Jon F. Grosshardt
Yoshinobu Sugiyama	Arvind Rajguru	David A. LaRocca
Ryokichi Katano	Sandia Kenjutsukai	

Add to new Roster: R.B.Caldwell-

The following members have changed their membership to LIFE MEMBER as of 1979. Life membership is \$100.

Mr. Neil Keen - St.Louis, MO
Mr. Tomo Watanabe - Tokyo

Mr. George Nalle - Austin, TX
Mr. Thomas Buttweiler -
Albertville, MN

It is interesting to note that in 1978 our membership grew by 110 new members! This growth reflects the growing interest in collecting and the search for regular study material through consistant publications. With the publicity of Token Taikai '79 we can look for another significant growth during 1979. Help maintain our reputation and status by being an active member; one who contributes and shares his knowledge through articles in our Society publications.

BIRMINGHAM SWORD SHOW REPORT -

The Southeast Tokenkai Birmingham show was held the weekend of February 16th and was well attended by a respectable number of collectors. The show was held at a different hotel this year, an improvement over previous shows. A good number of items were made available for exchange including a surprising number of good quality kodōgu.

A highlight of the show was having sensei John Yumoto along with Mr. Kotoken Kajihara and Mr. Hiromu Tanimura in attendance. Mr. Kajihara is owner of a polishing firm in Fukuoka, Japan and is himself a very fine polisher. Professor Tanimura is the number one metallurgist in Japan, Emeritus Professor of Metallurgy, Kyushu University, and has been highly honored by the Japanese government for his studies and expertise. Professor Tanimura delivered a very interesting speech on metallurgy of swords illustrated with pictures taken during his personal research a number of years ago. Mr. Kajihara also delivered a speech which dealt with various subjects such as sword etiquette, care and handling, polishing and the various types of polishing. A question and answer period was permitted from the floor which proved educational.

A special feature during the course of the weekend was a display which was set up by Mr. Kajihara, of five Juyo rated swords plus a Nobuiye tsuba and a tsuba by Myōju Umetada. The blades, from Kamakura period up through later periods, were displayed bare which allowed for close examination of characteristics.

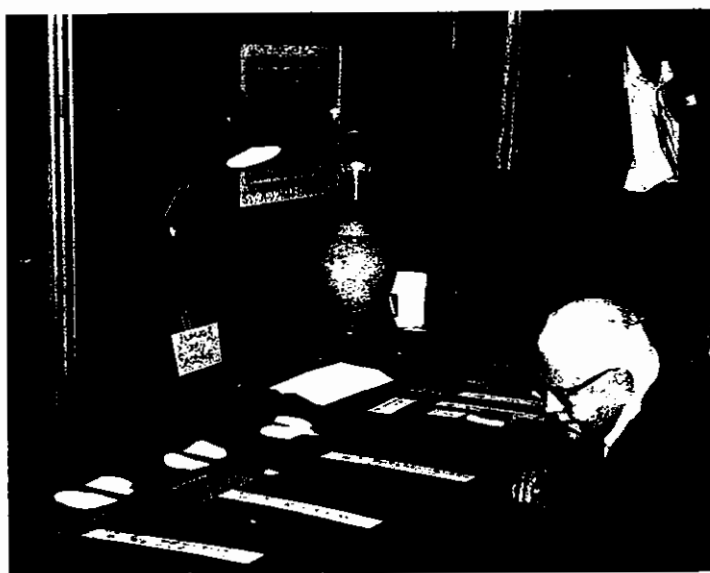
On Sunday, John Yumoto and Mr. Kajihara were available and set up in a special room to kantei swords and fittings, to give their recommendations as to polishing and shinsa prospects after polish. There were some very fine items examined that session with some owners going away very pleased with what they found out about their items.

The weekend was most enjoyable and a very sociable event for everyone. Swordwise, I think everyone sold a few things and in turn brought home something fresh to enjoy and study. The only dampening aspect of the show (common to all shows in recent years) is the almost frantic pre-show buying which sort of cleans out much of the better items which would otherwise be offered for sale during the show. This problem has upset a few people and will be elaborated upon later in this issue. An ethical problem we should ponder? The event was a success and we all owe our thanks to Paul Couch the the Southeast Tokenkai for presenting a fine show.

Editor's note: There was some discussion over coffee (?) one evening about the possibility of the JSS/US presenting a gathering sometime soon to be held in the Williamsburg, Virginia area. The area and facilities are excellent and there are some fine collections which could be made available for study and enjoyment. More later?



Mr. John Yumoto Mr. Tanimura Mr. Kajihara



Mr. Al Cohn enjoying the Juyo display



Mr. Keith Hostler getting some good news from sensei Yumoto.



Mr. Kajihara lecturing

A few random pictures
taken during the sword
weekend held the weekend
of February 16th, 1979
in Birmingham, Alabama.
Host: Southeast Tokenkai

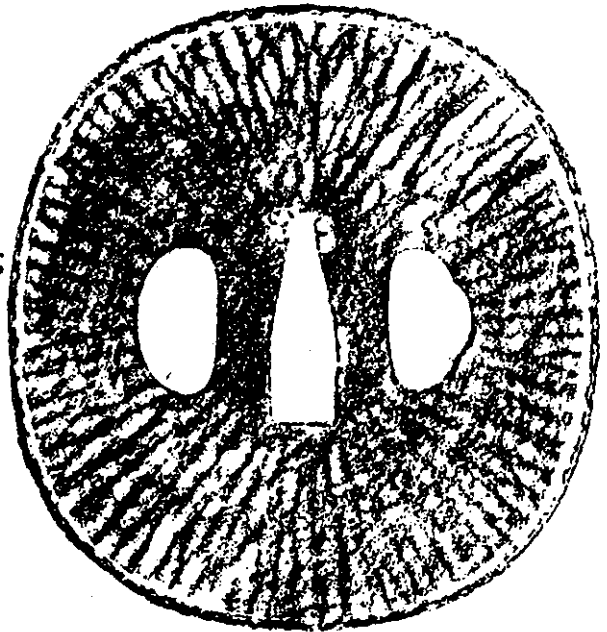
DESCRIPTIONS OF SOME UNIQUE STYLES OF SURFACE
PUNCHINGS FOUND ON SEVERAL TSUBA IN MY CARE.

by Ron Hartmann - NL Editor

As collectors, we are all familiar with the more commonly found types of surface treatment used on tsuba such as nanako, ishime, mokume (etched), hammering of various kinds. On occasion one comes across a rather unique technique, perhaps the experimentation of some artist of old. The following three tsuba are such findings which have fascinated me in their clever form and the pleasing effect the artist has achieved with his masterly skill of hammer and punch.

The first example shown is a very handsome mumei iron tsuba worked in well forged steel and of shintō period at best. It is relatively thin (3.0mm @ seppa-dai) and has a hammered over edge which is multi-faceted through hammering. The surface is finished by shallow punching with a rounded punch in radiating pattern. The resulting pattern is gost-like and seems to possibly reproduce the veined, irregular pattern found on the surface of a cantaloup. The effect is most pleasing.

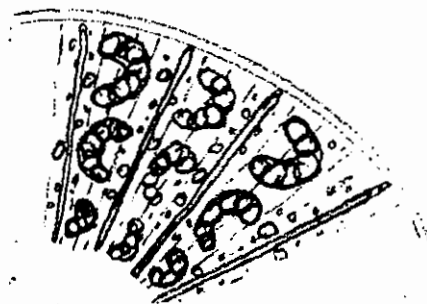
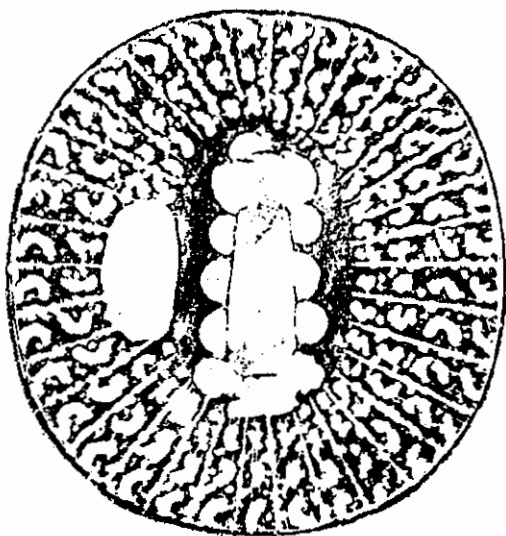
One example of this treatment has been found in "Hizen no Katana to Tsuba and Terada", volume 2, page 355. The tsuba pictured is identical in treatment to the one in my possession. The Hizen tsuba apparently is the work of swordsmith YOSHINOBU, father of MASAHIRO I and YUKIHIRO I, of the TADAHIRO lineage.



The second example is what appears to be a TACHIKANAGUSHI tsuba from around mid-kotō period. The tsuba is of shibuichi and has an applied shibuichi rim which was probably added later as the tsuba appears to be cut down. The kodzuka-ana too appears to have been added.

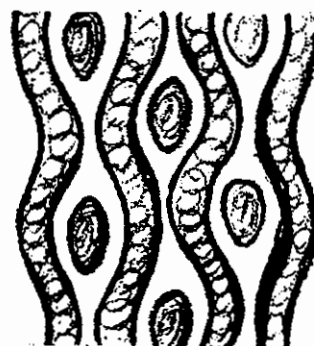
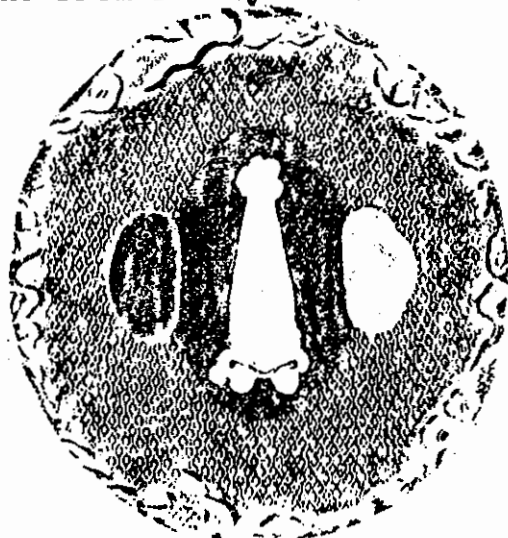
To me this tsuba is never-tiring. The artist first used a medium chisel to add the thicker radiating lines. He then used a very thin chisel to add the very thin radiating lines. Within these rays he added "worm tracks" and punchings, with a round punch, enlarging the tracks as he progressed towards the outer edge of the tsuba which when viewed as a finished product appears three-dimensional.

The reverse (secondary) side of this tsuba is treated in much the same manner except the quiet round punches are left off, giving the secondary side the slightly quieter effect the artist desired. The radiating lines and "worm tracks" remain.



The last tsuba for this article is iron, appears late Edo, has dragons laid around it's entire edge. Its artist is unknown. The tsuba "appears" as a kinko works, although it is in iron. The design of the tsuba is actually the handling of the ground, with the dragon edge being rather quiet acting as a frame only.

The artist has somehow used a small rounded punch to make wavy lines going from top to bottom on the tsuba. Within the "belly" part of these lines he has added an oval punched dot. All of this is done with facinating care resulting in a very formal looking tsuba with an almost textured-appearing ground. Oddly enough, it is very difficult to correctly illustrate this design and one can only marvel at the control this artist had while working in iron. It is very possible that this tsuba is the work of a Goto artist who broke from family tradition and worked in iron, but in kinko style.



It is the originality of design and the masterful control between artist and his tools which captures one's interest when looking beyond the obvious overall design of things and studying such techniques used in achieving artful creations.

JŪYŌ TŌKEN NADO ZUFU

Volume II

Plate #31

- TANTO:** MASAYUKI (KIYOMARO) [正行] (Signed: NAGATO NO KUNI NI OITE, MASAYUKI TSUKURU KYŌTEI SEIGAI KAN SENSEI. 於長門國正行製, 恭呈西厓洞先生)
- MEASUREMENTS:** 9.9 sun. Sori: slight. Nakago: 3.7 sun. Sori: slight.
- STYLE:** Hira-zukuri; Mitsu-mune; Slight sori.
- KITAE:** Itame mixed with slight masa; has ample ji-nie; has chikei.
- HAMON:** Gunome-midare; wide nie; has much ko-nie; has a good deal of sunagashi; many kinsuji.
- BŌSHI:** Midare-komi; the tip has slight kakake; wavy kaeri; the tip is slightly sharp.
- NAKAGO:** Ubu; tip, kiri; yasurime, sujichigai; one mekugi-ana; dedication inscribed on omote side and signature and location on the ura side.
- EXPLANATION:** Minamoto Masayuki was a son of a country samurai of Akaiwa Village* in the Province of Shinano. He was also called Yamanoura Kuranosuke Tamake. In his youth he studied under Kawamura Jyutaka who was an official swordsmith for Ueda Clan. In the Fifth year of Tempo (1834) he moved to Edo and devoted himself to the art of swordmaking under the patronage of Kubota Kiyone, a samurai of the Bakufu. It is said that he participated in the restoration movement and took refuge in Nagato Province in the 13th year of Tempo (1842). Blades he made during his retreat in Nagato are called "Nagato Uchi" or made in Nagato. In the Third year of Koka (1846) he changed his name "Masayuki" to "Kiyomaro." He committed suicide in the First year of Kwansei (1789)** at the age of 42. Seigai was a high official of the Hagi Clan (Nagato Province); he was also called "Fukuda Tai, Soshiro." He was patron and spiritual teacher to Kiyomaro. This blade was made especially for him and it is a masterpiece of Kiyomaru's work.

John's Notes: *Akaiwa Village is now called Tobu-cho. **A typographical error; it should be "Ansei" (1854). A book titled "Yamanoura Ichimon Shu" or a Collection of Yamanoura School was published in May 1960 by the N.B.T.H.K.'s Nagano Chapter. It has 66 pages of plates and 12 pages of text, photos of his house, some of mountings, etc., covering not only Kiyomaro thoroughly but also his brother Saneo and their students.



Juyo Token Nado Zufu
Vol.II Plate #31

MASAYUKI (Kiyomaro)

RAI KUNITSUGU 来 国 次

Masamune Jittetsu 正宗十哲

Reprinted from "Nihonto
Newsletter", Sept, 1968
A. Yamanaka - with permission

worked in Yamashiro Tradition
and in Early Soshu Tradition
ca. Shoo Era 1288 - 1293 正応

KUNITSUGU is popularly regarded to as Kamakura Rai and as in the case of Rai Kunimitsu, there are many works by this swordsmith left to this day.

Many of this smith's blades have been famous from ancient times.

The most outstanding and famous one is called the Torikai KUNITSUGU listed in the Kyoho Meibutsu Cho.

Tachi is worked in the early Soshu style.

Shape: In the Tachi style of the Late Kamakura Period with Hiraniku as well as in the Ikubi Kissaki Tachi style of the Mid Kamakura Period.

Carvings: Mostly Bo Hi. The tip of the Hi is lowered slightly. The Hi is made wide and a little shallow.

The Hi is flawless.

Hamon: The width of the Hamon is wide and worked in Nie with the pattern in Suguha Choji Midare and the whole of the Hamon will be in Notare. There is much "life" in the Nie all along the blade and this Nie will be like those of the early Soshu smiths like Yukimitsu and Masamune. There will be difference in the sizes of the Nie and the color from it will be very strong.

The Nie will cluster around the Ashi which is made of Nioi and the "workings" in the Hamon from the Nie result in small patterns of Sunagashi, Kinsuji and Inazuma.

Some works will have variations in the widths of the Hamon.

There is a characteristic in KUNIMITSU's Nie. That is one side of the blade will be 'rough' and the Nie will cluster together, however on the exact reverse side the Nie will be lacking and will look as though it is 'stained'.

Boshi: Usually is made in Midarekomi and very deep ending either in Yakizume or in slight Kaeri.

Jitetsu & Hada: Very finely worked steel results in Ko Mokume Hada with Itame Hada mixed in places. Also O Hada will show in places.

Abundance of Ji Nie will result in Yubashiri and Chikei in places.

Nakago: will be made a little short ending in Kurijiri at the tip.

File marks will be in Kiri.

Generally signed in three characters - RAI KUNITSUGU 来国次

There are two distinct styles in KUNITSUGU's Tantos. Those made in the Takenoko Zori style and the other in the Embun Joji Era style of Sunnobi style.

Takenoko Zori style Tanto

Shape: Hiratsukuri, Josun in Takenoko Zori with Hiraniku.

The Kasane will be thick and the Mune will be mostly in Shin no Mune.

Carvings: Very rare.

Hamon: The width of the Yakiba is made a little wide, in Notare fashion and in Nie. The pattern will be in Suguha Choji Midare. The Ashi running to the cutting tip will have the Nie and the Nioi clustering together. The color of the Hamon from the Nie, the Ashi with the Nie and the Nioi has much to be appreciated. There will be Inazuma and Kinsuji such as those found in the early Soshu blades.

Boshi: will be in Midarekomi ending in Yakizume or in Komaru with a little Kaeri. There will be much Nie, more so than the lower part of the blade.

Jitetsu & Hada: There will be "Uruoi" in the steel from the fine quality Nie and the grain is made in Ko Mokume Hada. From the abundance of Ji Nie, Yubashiri and Chikei will be found.

Those worked in the Embun Joji Era style are;

Shape: In Hiratsukuri, Sunnobi the length of about 1 Shaku or thereabouts.

The width (Mihaba) is made wide and with Sori and the thickness

(Kasane) is made a little thin.

There will be very little Hiraniku and the Fukura will not be pronounced.

Carvings: Katana Hi will be carved near the Mune. Suken, Gomabashi and other type of carvings will be seen.

Hamon: is worked in Nie. The pattern is in Suguha Choji Midare with Omidare and there will be variations in the width.

The Nie, especially, has much life and vigor. The Ashi running into the Ha will have the Nie and the Nioi clustering together forming Ashi.

Inazuma and Kinsuji will also be found, but in this instance they will be much larger and longer than in his other type of works.

Like in his Tachi, on one side where Nie clusters together on the other side the steel will look as though it is stained from lack of Nie.

Boshi: will be made in Midarekomi and where there is Midare, the Ashi from the Midare will run towards the cutting edge and Nie will especially be plentiful in this area.

The ending will be in Yakizume or in slight Kaeri.

Jitetsu & Hada: The steel is very finely worked which results in Mokume Hada with Ohada showing in places. From the abundance of Ji Nie there will be Yubashiri and Chikei.

Nakago: is made stubby and towards the tip, it will be made broader than average with the tip in Kurijiri. File marks will be in Kiri.

The inscriptions will be made around the Mekugi Ana area in three characters ... RAI KUNITTSUGU 来国次

***** On all works whether it be made in Tachi, Josun Takenoko Zori or in Sunnobi style, there will be the usual "tired" Rai Jitetsu showing. *****

RAI TOMOKUNI 来 倫 国

worked in the Mid Soshu Tradition

ca. Showa Era 1312 - 1317

正 和

There are hardly any Tachi by this man left today. Those we see are all Tanto.

TOMOKUNI worked in the early and mid Soshu Tradition, that is the Hiratsukuri

Sunnobi Tanto with wide Mihaba and with Sakizori. The Kasane is made thin.

The Hamon will have both wide and narrow parts mixed and in Omidare. Gunome

Midare with Nie Kuzure with all workings worked in the Nie. The Boshi will be in

Midarekomi. The Jitetsu will be in Ko Mokume Hada with Ohada in places and will

have much Ji Nie. Signed works are very rare.

The Jitetsu will have a very fine texture in Ko Mokume Hada and the abundance of fine Ji Nie will make the steel look like Nashiji Hada which is one of the reasons why this swordsmith's blade is often mistaken for an Awataguchi work.

RAI KUNIZANE 来 国 真

worked in Yamashiro Tradition

and in Mid Soshu Tradition

ca. Showa Era 1312 - 1317

正 和

RAI KUNINAGA 来 国 長

worked in Yamashiro Tradition

and in Soshu Tradition

KUNINAGA went to work in the Nakajima Section of Settsu Province and he is popularly regarded to as NAKAJIMA RAI. 中島来

The works of both of these smiths are about the same.

The majority of the works of these two smiths are unsigned, that is they are

O Suriage Mumei. The Sori is made shallow and there will not be too much difference in the width of the blade from the Machi to the tip. The width of the Yakiba is narrow and the Hamon is worked in Nie and in Chu Suguha Hotsure and with small Gunome which is made uniform.

Boshi is generally made in Komaru. The Jitetsu has the feeling of being "hard", the grain of the steel will be in Ko Mokume Hada with Masame Hada mixed.

The works of KUNIZANE and NAKAJIMA RAI are generally regarded as the very poorest of the Rai smiths.

Both of these smiths also made Tanto, however in this, they have no resemblance to other Rai works at all, but they will seem like the Tanto of Nobukuni of Yamashiro Province.

* End of series *

5TH ANNUAL SWORD TOUR TO JAPAN -

John Yumoto has announced that the 5th annual sword tour to Japan is arranged. Departure date is October 7, 1979, from San Francisco.

As in the past, the tour promises to be an excellent one with the itinerary giving tour members a sword trip to remember! The tour is sponsored by the Northern California Japanese Sword Club, Inc. with John Yumoto as Tour Coordinator. Travel arrangements are by Sakura Travel Bureau of San Mateo, California (415) 342-7494.

For complete details of this tour, please contact John Yumoto at .

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A WORD ABOUT SOCIETY OFFICERS -

This note is almost a post script in completing this Newsletter, but it is an important one. Each year when the time arrives for an election of Society Officers or Directors or whenever we need to search out a willing member to handle a project, names are almost impossible to come by. As Newsletter Editor, I suppose more interested members contact me than any other Officer, and a good many "recommendations" come from here. What would greatly assist the Society, in future elections, etc., would be for MEMBERS WISHING TO BECOME INVOLVED to send in their "interest" in being active as a Director/Officer/whatever.....and these names could then be used when the need arises. THERE IS NOTHING WRONG IN SUBMITTING ONE'S OWN NAME....it simply shows your interest in working for the society. Anyone wishing to have their name placed on file for this purpose should send this wish into the Newsletter Editor. Thank You!

BUY-SELL-TRADE COLUMN -

This section is offered to the membership at no charge as a place to advertise for specific needs. Please keep your ads brief and limited to specific areas of collecting. Send ads to the Newsletter Editor.

- WANTED: Good quality Jingassa with nice fittings and lacquer. Send photo and full description to: Nigel Willey
- WANTED: Book entitled "Technique of Oshigata Making". Contact:
- WANTED: Swords by AMAHIDE (AM6a) and also ISHIN (IS6). Information on these two modern gendaitō smiths is also requested. Write:
- WANTED: Blades by SENDAI SMITHS, especially KUNIKANE, KANEKURA, KANEYOSHI, SADATOSHI, or YASUTOMO. I would also like to obtain reference oshigata of these or any other Sendai blades. Contact: Peter Bleed,
- WANTED: Contact with other collectors interested in study of menuki (not just for use with tsuka). Also needed is a copy of the late Dr. Sato's book on menuki (name?). Contact: Newsletter Editor.
- WANTED: Tsuba finished in MOKUME surface (Mokume tsuba). Contact: Bill Miller
- WANTED: Katana by YAMASHIRO DAIJO MINAMOTO KUNISHIGE (KU5 Cash/Trade. Contact: Curtis Uhls,

NEW BOOK IS NOW AVAILABLE -

The paperback book, "The Japanese Sword Question and Answer Book" by William I. Trevino, is now available. The book is a collection of common questions and answers pertaining to the sword, mountings, polishing, shirasaya, and other sword related subjects. Bill has collected 118 pages of these questions and has acquired knowledgeable answers to them. The book will be of primary interest to the novice collector seeking basic answers, but it is also of interest to all of us as collectors. The last section of the book deals with "A Polisher's Point of View" and is most interesting. The book is available from: Nihonto Kemma Ltd. (A copy of this book has been donated to the Society Library by Bill Trevino.)

SOLICITATION: Nihonto Kemma Ltd., and Bill Trevino are asking the membership for further questions to be submitted for publication in the Question/Answer book Volume II. At least 200 questions are needed, each of which will be credited with the name of the sender.

Questions can be in any area, as expert advice will be consulted when the question is answered. This is a project that will benefit all, both advanced and beginning collector. Submit questions to Nihonto Kemma Ltd. at the above address.

JSS/US SWORD PAPERS -

A question was recently asked of the Newsletter in reference to the worth of "papers" issued by the Society. These papers do turn up from time to time and perhaps a few brief words on the subject is in order.

Back in 1962 the JSS/US started a Polishing Program for it's membership. Arrangements were made and a polisher, Mr. Muneyoshi Nakajima, was brought over from Japan to work for us. During this program, it was decided that the Society would issue "papers" on member's blades based on the judgement of Mr. Nakajima. The Polishing Program finally fell apart in the late 60s and Mr. Nakajima became an independent polisher out in California. The issuance of papers also ceased at this time.

As with all papers, there are some who respect them and some who question their kantei. It must be remembered that these papers are the opinion of one polisher and not a panel of experts although a good number of people did and still do respect Mr. Nakajima's kantei. It would probably be a safe statement to say that these papers would carry little weight in Japan but do remain moderately respected outside of Japan. Personally, I feel they can not honestly be compared with status of papers issued by groups like Yoshikawa and NBTHK simply because of the accepted status of these groups universally today. It is interesting to note that during a Sotheby Parke Bernet auction a few years ago these papers were mentioned as part of the description of the sword to be auctioned. Obviously they must have some standing.

What are JSS/US papers really worth as an opinion? Personally, I feel they are to be generally accepted as reliable. As with all judgements, one must judge an item to his "own satisfaction" first with papers only backing up what the owner thinks about his blade. Perhaps JSS/US origami lack international standing but let's face it, they are the opinion of one expert of moderate standing and that opinion was respected at the time the sword owner asked for an origami.

NL Editor

TOURS TO JAPAN -

The Newsletter has been advised that two sword tours to Japan will be conducted this fall. Both tours will be 15 days in duration. One tour will be a deluxe hosted tour and the other a more moderate priced tour without frills. For further information, contact: YOUR TRAVEL AGENCY, INC., Smith Haven Mall, Lake Grove, NY 11755

SOCIETY SUPPLY SERVICE NOTICE -

Our supply of 100cc sword oils has again been depleted. A new supply will be sought but meanwhile, (6) bottles of 18cc oil will be substituted for each large bottle ordered. We can manage this since it is only one mailing (postage is what runs up our costs!). Thank you for your understanding.

A GROWING PROBLEM WHICH CONCERNS US ALL -

There has been a growing concern expressed by a number of our members in recent months. This concern is in reference to the trend which has become more prevalent at sword shows in recent years. This trend is towards active pre-show (usually behind closed doors) sales which often leave tables bare upon the formal "opening" of the show. The resulting problem is that shows can be left devoid of the better and more interesting sell/trade items as far as the general table-renting collector is concerned. Not only can this lead to an uninteresting show as far as the floor is concerned, but if not curbed, it can very well lead to the downgrading of sword shows. Lack of attendance will then be the result and this will hurt all of us. The problem is real and there is some sincere concern with it.

One solution suggested was to impose strict show rules governing pre-show dealing. Somehow it seems we have enough "rules" in life today and that this problem could be governed or at least dampened by our recognition of the problem and imposing a little self-control in our dealings. If we are sincere in our attitude then we must remember that this is a "hobby" and that we should approach it as collectors first and novice-dealers second. True, the cost of collecting and restoration makes novice-dealers out of all of us but let us not lose sight of the pleasure aspect of collecting. Obviously there are a good number of official "dealers" buying at shows too and they contribute to this problem. We (and they) should remember that they are in a sense "guests" at our gatherings and if they wish to reap the benefits of our efforts then they too must play by the rules.

Being realistic about this problem one must admit that pre-show sales practices will never be eliminated. If we can generally "clean up" these practices as concerned members, then we can say that we have at least tried. Spread the word between your friends and try to control personal practices at the future shows. The results will certainly benefit all of us as collectors. Further membership comment on this subject can be aired in the Newsletter if so desired.

Newsletter Editor

A WORD OF THANKS -

Our thanks to Wes Walker of Plano, Texas for contributing the english index to "Shinshintō Nyumon" which is included in this issue of the Newsletter. Since most of us own this text it was felt that the index could benefit the membership by printing it in the Newsletter. It is left without page numbers so that it can be easily removed and placed with your copy of "Shinshintō Nyumon". Wes has cross-referenced it with Hawley's reference numbers for our convenience.

NEWLETTER DEADLINE - The next issue of the Newsletter will be mailed around the first of June. Please have all material and ads intended for that issue into the Editor no later than the 29th of May.
JSS/US NL c/o

English Index to
SHINSHINTO NYUMON by Shibata
translation by Wes Walker



SMITH	HAWLEY NUMBER	PAGE	SMITH	HAWLEY NUMBER	PAGE
Akihide	AK-15	199	Masatoshi	MA-558	117
Amahide	AM-6	104	Masatsugu	MA-604	110
Enshin	E-5	137-200	Masayoshi	MA-702	28-182
Hidetoshi	HI-105	6	Masayoshi	MA-723	116
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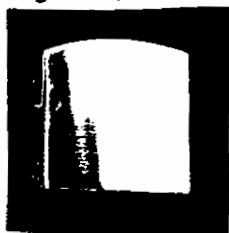
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