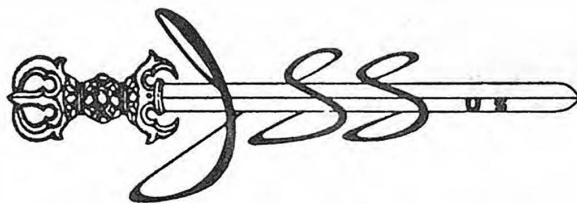


Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volume 13 No. 5

September-October • 1981

ELECTION OF DIRECTORS

Nominations are now being accepted for directorships to serve a two year term-of-office, 1982-83. Six positions will be filled at this time. Nominations should be forwarded to our Chairman, Peter Bleed, Nominations will be accepted through October 11th, 1981 at which time nominations will be closed. A Nominations Committee is to be selected during the coming Chicago TSG show. This committee will then contact each nominee to verify their will-ingness to serve. Do not nominate anyone unless you are sure that they will be a willing and interested, working director. A directorship is a fine way to contribute something solid towards building and improving your sword organization, but the Society does not need directors with a disinterested attitude. The Society needs working directors. If you have this interest, nominate yourself. Outgoing Directors are:

Robert Coleman - Robert
Lewert - John Nettles -

Mel Oka -
Andy Quirt -
Curtis Uhls -

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A LETTER FROM YOUR CHAIRMAN -

This will be a brief column since the past months have been hectic and like many of you I am looking forward to the Chicago sword show. As usual, we will be having a JSS/US Officer's Meeting at the Chicago gathering. It will be Sunday morning and the location will be announced should any members wish to attend. If possible we will also be having a General Membership meeting to discuss general issues and topics. Again an announcement about that meeting will be made at the show.

In the last Newsletter Ron Hartmann announced the up-coming

LETTER cont'd.

election of Directors. His announcement brought a couple of volunteers along with questions about the role of JSS/US officers. That is in fact a good question. Basically our officers have a few legal responsibilities but beyond that it comes down to having and executing ideas which will further sword collecting and appreciation. If you would enjoy either organizing activities like shows or working on publications by all means volunteer or get yourself nominated. Likewise, if you know of any likely officers, nominate them.

In closing, I want to mention that one of our active members and past officers, Clarence Siman, was recently seriously injured in an accident which occurred while he was on duty as a St. Louis police officer. Clarence, after a rocky couple of days, he is making good progress. Hopefully he will soon become and once again able to pursue his interest in swords. I am sure Clarence would like to hear from any JSS/US members.

Again, I am looking forward to seeing all of you at the Chicago show.

Peter Bleed
JSS/US Chairman

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JAPANESE SWORD FAIRS -

A Japanese Sword Fair will be held at the London International Hotel, Cromwell Road, London, on 23-24th October, 1981. Tables rental is now available. Great interest is expected in this fair because it is at the same time as an important Japanese Art Exhibition at the Royal Academy (opens the 24th of October) and a major auction is planned in London the week of 25-31st October. For information contact: Japanese Sword Fairs, 115 Sydenham Park Road, London, England SE26.

JSS/US member John Tischmann has suggested that anyone thinking of attending this fair would be wise to check with British Customs prior to bringing in swords for resale. A word to the wise.

SWORD BAGS -

Richard Hayashi has asked that mention be made that he and his wife no longer can offer custom made sword bags. This service is mentioned on our annual supplies listing but should be disregarded.

NEW MEMBERS -

Our membership roster continues to grow each month as the following list of new members shows. On behalf of the Society, welcome into our organization.

Goshin Jutsu Kyo Jujo Budokan - J

John F. LeVinge, Gerry Teramae,

Thomas E. Davis,

John Roberts,

Robert Cole,

Angelo R. Palma,

John Lambert,

Mark Fletcher,

Mike L. Brinkman,

Thomas M. Ryan,

John H. Seto,

Billy A. Johns,

Gary M. Carpenter,

Takatoshi Kawashima,

Hiromichi Ando,

Hiroshi Onishi,

Robert T. Martin,

George K. Clark,

Takeo Onishi,

O. W. Wittmer,

R. W. Lightner,

James L. Colorado,

*** NEW LIBRARY ADDRESS ***

The society librarian, Howard Sloan, has recently moved to Texas and has moved the library with him. Please make note of the new library address:

Howard Sloan -

Howard has asked that borrowers be understanding if any delays are experienced when ordering books.

CHICAGO SWORD SHOW SOON -

13TH ANNUAL TOKEN STUDY GROUP
SWORD SHOW

October 9-10-11

To be held at the Drake Oakbrook Motel, York and Cermack Roads, Oakbrook, Illinois. (suburb of Chicago). A flyer has been sent to the members, but if you did not receive one please contact:

Robert Coleman

The exhibit of Shinto Osaka swordsmiths has developed into a fine, first class exhibition. So bone up on your studies on Osaka work so that you can fully appreciate what will be seen. Anyone with Osaka swords should feel free to bring them for personal table exhibits and discussion. A JSS/US table will be set up (per gratis thanks to TSG) for supplies and general membership information. Plan to attend--it promises to be good!

* * * * *

REPORT FROM ALABAMA SWORD SHOW -

The Southeast Token Kai sword show took place the weekend of August 29th. The show opened with new rules that stated that those attending must be a member of the JSS/US to gain entry. It seemed to work very well and the Society gained an additional twelve new members. Twenty seven tables were rented and an additional twenty three people simply paid admissions.



Left to right: Charles Ross, Ray Deadman, Bill Miller (Secretary), Paul Couch.

There was the usual amount of preshow dealings in the rooms and most people were set up by late Friday afternoon. The attendance by in large was regionally oriented to the southeast and eastern part of the country with the exception of the Japanese dealers. There were no displays to speak of, most everything being thrown out on tables for sale. There

BIRMINGHAM cont'd.

was the usual group running around the room trying to get people to price their merchandise, with the classic statement "what'll you give me for it" being heard.

Quality overall of the blades available on the tables left something to be desired. The finer pieces in general were hidden beneath the tables for selected viewing. Examples being several Juyo; the Kaneyasu tanto (illustrated on the back cover of the last Bushido magazine), and a late Kamakura Bizen blade. Several Nambokucho period blades including a Den Tametsugu O-suriage tachi and an ubu Bizen Unji daito were also present. Shintō and shinshintō were represented by an Ikkanshi Tada-tsuna, a later Kunikane showing fine masame hada, and a Bizen style Naotane. Gendaitō were highlighted by a great looking Gassan Sadakatsu with classic ayasugi hada. The mounted piece of the show was a dual signed Yoshimichi in fantastic daimyo class koshirae. A katana mounted in shakudo with gold dragon flies and with both kodzuka and kogai. Quite a number of matchlocks of all types were available, but it is believed that that situation will not continue, as from all indications matchlocks will become harder to find. Kodogu was represented mostly in kodzuka and menuki. Almost no quality tsuba were being shown for sale.



Paul Couch showing the correct way to hand a sword to Billy Johnson as Ross and Deadman look on.

An interesting situation took place during the show which might say something about the sword market. A Japanese dealer was offering two fine short-swords for trade on daitō. This might indicate a softness in the market for wakizashi and tantō. This has been a normal phenomena on average wakizashi, etc., but when big name swords start to come back to the U.S., whatever the length, you tend to take notice.

In general, with no displays or lectures, there was little for the true collector to enjoy. Just the good old American currency ruling the day. Hopefully future shows around the country will have educational value. The writer applauds the Chicago TSG, lead by Bob Coleman, for their efforts to have a significant Osaka Shintō exhibition.

(reported by Bill Miller)

SATSUMA SWORDSMITHS

-Part Two-

by Albert Yamanaka

KOTŌ PERIOD

Of the swordsmiths from this province, there was one who was not quite satisfied with the tradition he was taught and given by his predecessors. He is Sato Kiyosuke 清左 who went to Bizen Province and studied under Osafune Kiyomitsu. Most of the works left by Kiyosuke is in the style of Bizen Osafune Kiyomitsu.

It seems that Kiyosuke's style was not very much accepted as there are not many followers after him. Of the few smiths that did follow him were:

Kiyosuke 清左	ca. Kyoroku Era	- 1528
Kiyosuke 清右	ca. Eisho Era	- 1504
Kiyosuke	ca. Kyoroku Era	- 1521
Kiyoyoshi	ca. Tembun Era	- 1530
Kiyohide 清秀	ca. Temmon Era	- 1532
Kiyotane	ca. Bunki Era	- 1501
Kiyomitsu 清光	ca. Eiroku Era	- 1558
Kiyonaga	ca. Tensho Era	- 1573
Kiyoyuki 清行	ca. Tensho Era	- 1573
Kiyosaku	ca. Taiei Era	- 1521
Kiyomoto 清元	ca. (kotō)	
Kiyosuke	ca. Eisho Era	- 1504
Kiyosuke 清助	ca. Eisho Era	- 1504
Kiyomune 清宗	ca. Onin Era	- 1467
Kiyosada	ca. Eiroku Era	- 1558
Kiyosada	ca. Tensho Era	- 1573

The last two smiths are from Osumi Province. The first Kiyosuke was from the Naminohira School as there are early works of his inscribed as Naminohira Kiyosuke with Eisho date. As with most swordsmiths throughout the country, swordsmiths of this time must have been kept quite busy and almost all did not take care in making of their swords as it is very evident from the works of this period. Though most swords of this time are of very low caliber, there is a blade by Kiyosuke which supposedly is quite well made and this blade was owned by a Shimazu retainer Yoshitoshi Tadabari. He went with the Shimazu warriors to Hideyoshi's Korean expedition and had many valors. The blade was later owned by Hosokawa Yusai of Higo Province, then by his son Tachitaka and later by Inaba Kagemichi when the name for the blade was given as "yae datami" which came from the fact that it cut through eight tatami mats in cutting through a body. After cutting through the body it went further down and through the

SATSUMA cont'd.

eight mats which were laid under the body. The blade, 3 shaku 6 sun long, was probably made for Yoshitoshi by Kiyosuki originally.

Of the students under Kiyosuke not mentioned in the list given above, there is the name of Nakamura Kiyotomo who originates from Kajiki Village just north of present Kagoshima. He is followed by 2nd Kiyotsune 清常, 3rd Mokunojo, 4th Seiemon no Jo, 5th Kiyonori. Most of the swords made by the above mentioned smiths had influences of Kiyomitsu of Bizen Osafune and they are in a mixture of Bizen style as well as Satsuma influences, the various minor details may be made in the order which best suited that particular smith. Generally they are made in the traditional late Kotō Satsuma blades: high shinogi, Jitetsu is in Bizen style in komokume hada, hamon in late Bizen style of gunome midare, komaru boshi with shallow kaeri, there will be mura nie, file marks will be in kiri, hagaki in cases. These are in general and there will be differences from one to the next, but generally they will be as listed.

GASSAN GROUP

Surprisingly there are some Gassan smiths in Satsuma. It seems that there was some connection among the wandering priest-swordsmith of Hyuga Province and Dewa Province in the north and some of these who went to Hyuga Province settled in Satsuma proper. All seem to have been active after the 1500s. They are:

Masatsugu 正次
Suetsugu 末次
Hiroyasu 廣安
Kanetaka

The works of these smiths are very rare, but there are works remaining of these smiths.

YAKUSHI DO GROUP

Another small group from the Yakushi Do Temple settled in Hyuga Province Yakushiji temple there. They are:

Michiyoshi 道吉
Michiaki 道明
Michimitsu 道光
Michihide 道秀

The works of these smiths are signed both as having been made in Satsuma or in Hyuga Province.

ATOE GROUP

In the Atoe district of Hyuga Province, a small group worked there also and these smiths originated from Mino Province and though they are recorded as having worked in Hyuga Province, still they are given credit as having worked in Satsuma, so probably they

SATSUMA cont'd.

may have gone back and forth between Hyuga and Satsuma. They are:

Masahiro 正 祥

Masakatsu 正 勝

Masakatsu is known to have returned to Seki in Mino after his service in Hyuga Province.

MIIKE GROUP

Earlier in Kamakura Period, a smith named Yukionobu went from Miike to Satsuma and made swords there during the Genryaku Era (1184) and then later during the Yoshino Period of Oan Era (?). Sadahide 貞 秀 from the Miike group went to Satsuma. Sadahide worked in the Sa Group and later went to Hirado where he worked in the Harado Sa Group. Whether this was before he went to Satsuma or after his return from Satsuma will need to be looked into.

RYOKAI GROUP

Ryokai of Yamashiro Province went to Kyushu and came to be known as Chikushi Ryokai 了 戒 and some generation later, his descendants went to Satsuma and worked there. This supposedly was around the Shocho Era (1428) or during the Muromachi Period which probably was about the time of the 6th Chikushi Ryokai. The works of these Satsuma Ryokai are just about the same as those of Chikushi Ryokai. They are:

Yoshimasa 吉 政

Yoshitsugu 能 次

DOTANUKI GROUP

Kiyokuni from the Dotanuki went to Satsuma and worked at a place called Isaku or Izaku. Since there was a small castle there in Izaku for one of the lesser branch Shimazau, the fact that swordsmiths worked there can be understood. Also the fact that shortly before Toyotomi Hideyoshi took control of the nation, the Shimazu were spreading their wings into Northern Kyushu and it may be that during this time Dotanuki Kiyokuni was invited (?) by the Shimazu to go to Satsuma. In any event, Kiyokuni's works are known to be of the grand stature unlike the average Dotanuki blades that we usually see. Other than Kiyokuni, there is another smith of this group having worked in Satsuma and that is Masakuni 正 國. A little earlier than Kiyokuni, there was a smith from the Dotanuki Group who worked in Satsuma who was named Koreyoshi 是 吉 who was active around the Oei Era (1394). He is followed by Masakuni 正 國 about a hundred years later during the Entoku Era (1490). Other than the foregoing smiths, there are the following smiths during the Kotō Period and around the late Kotō in Satsuma. They are:

Kanetsugu 兼 次 originally from Mino, also worked in Hyuga Province, Eiroku Era (1558).

Kaneshige 兼 重 worked in Hyuga Province also, Koji Era (1555).

Kunitame 國 爲 late Momoyama.

Kuniyasu 國 安 Bummei Era (1469)

SATSUMA cont'd.

Suehisa - late Kotō.
Suehito - late Kotō.
Kunifusa 國房 Tembun Era (1532)
Munenari 宗成 worked in Osumi Province as well. Bunmei
(1469).
Murayoshi 村吉 late Kotō.
Motozane 元真 late Kotō.
Yoshitsugu 義次 late Kotō.

For the smiths whose time in which they were active are
is not known, they are listed simply as "late Kotō" period.

to be continued...

BUY-SELL-TRADE COLUMN -

This section of the Newsletter is offered as a FREE service to the membership, providing an opportunity to advertise for specific needs or to announce specific items available for sale or trade. Ads must be kept short and to the point. Business ads will not be allowed. Direct all ads to the editor.

- FOR SALE - Japanese woodblocks c.1895 depicting Japanese and Korean troops, battleships, calvary, etc. Five sets of three prints each. Excellent condition. Signed ENICHI. Price: \$1,500
For photos contact: Stuart Broms,
- FOR SALE - Mid-Edo suit of armor (no kabuto), very good condition, all matching pieces. Dō covered with mons. Price: \$1800 or trade for swords of equal value. Contact: Craig Bird,
- WANTED - Japanese woodblock prints, Meiji and early Showa period; landscapes and seascapes. Contact: T. Okimoto,
- WANTED - A good shingen and nailhead Onin tsuba. Contact: Willem Dolphyn, V
- WANTED - #107 of Nihon no Bijutsu art book series on Yamashiro blades or any similar books. Contact: Craig Bird,

HISTORY OF THE JAPANESE SWORD
Reprinted by permission
Nihontō Newsletter, 1968
Albert Yamanaka

KAMAKURA PERIOD - From Shokyu 1st (1219) to Kenji 3rd (1277).

During this period, the Yamashiro Province smiths became even more active and the Awataguchi smiths alone had sent six brothers to Emperor Gotoba's villa. In antoehr part of Kyoto there emerged the Ayanokoji School which was founded by Sadatoshi.

The Rai School, founded by Kuniyuki, was followed by such greats as Niji Kunitoshi and Rai Kunitoshi. Kuniyuki reportedly was an expatriate from the Korean Peninsula and brought with him the art of sword making and all of these contributed to the glory of the Yamashiro smiths. The blades at this time were about 2 shaku 7-8 sun long and in general the width becomes slightly wider. The blades had much "niku" (meaning "meat" or fullness) adding grace to the blades. The sword is thick with the shinogi a little high (thickness in cross-section) and the curvature of the sori is beautifully executed. The blades are tachi style with toriizori and with a great deal of fumbari tapering to a very exquisitely shaped kissaki. If any hi was carved, it was carved high into the koshinogi. A few other types of carvings are found such as bonji and suken. The nakago will be a little long and will have sori and the nakago jiri will be rounded.

The different styles of hamon made by the Yamashiro smiths are; suguha hotsure, suguha kochoji midare with komidare and ashi, kochoji midare and suguha choji midare. There will be an abundance of extremely fine nie which results in inazuma, kinsuji, uchinoke and nijuba. Boshi, in almost all cases, are made shallow and the kaeri will be very slight. The boshi is made in komaru, nie kuzure, yakizume and kaen. The steel, having been well worked, in almost all cases will have komokume hada. Since there are ji nie, chikei is found in abundance and this is known as the Yamashiro yubashiri. The Yamashiro smiths took pride in their nie and it is found all over the blade, on the hamon as well as in the ji.

Bizen Province produced many excellent smiths in the previous Heian Period and this was carried over into early Kamakura and into mid Kamakura as well and especially in this last period, the Bizen smiths seem to suddenly "glow". The blades which the Bizen smiths made during the Heian Period and the early Kamakura are popularly known as Ko-Bizen and it is not, in the true sense, of the Bizen Tradition, but rather they have certain characteristics of the Yamashiro Tradition, however, in the mid Kamakura Period, it becomes independent of this influence and comes into its own. Though the Fukuoka Ichimonji School with such masters as Norimune and Sukemune did work in the early Kamakura Period, smiths from the Ichimonji School are not regarded as having worked under Yamashiro influence. Actually they can be considered as the start of the true Bizen Tradition. Both

HISTORY cont'd.

Norimune and Sukemune are known for their great skill in making the splendor of the nioi stand out which is the trade mark of the Bizen smith and the nioi they developed has not been equalled since. We would venture to say that Norimune and Sukemune are the ultimate in Japanese swordsmiths; there is no equal to them before or since. Other smiths of Bizen Province at this time are; Mitsutada, the founder of the Osafune smiths, followed by Nagamitsu, Morie of Hatakeda, Unji and Unjo of Ugai to name only a few who made contributions to the glory of the Bizen Tradition. Bizen Province having produced so many swordsmiths from its various sections, they are a little troublesome to clearly pin-point, but by and large they follow pretty much the same rules of the Bizen Tradition. Nevertheless the characteristics of each school must be clearly established to properly identify each smith.

Characteristics of the true Bizen Tradition and smiths who worked in this style are as follows. During any period in any part of Japan, a certain amount of political influence is felt, by modes of living, by the types of martial art in warfare, etc., however in Bizen Province this was never much in evidence. From the pre-Heian Period on, Bizen Province was something akin to the present Osaka, that is, it was one of the centers of commerce and as such, smiths here made blades that could be appreciated by anyone during that period since Bizen blades are never overly made. The shape is never too curved, the width of the blade is never too narrow or wide, neither too thick or thin, the width of the yakiba is never too wide or narrow. In other words everything is koroai or "just right". Bizen blades are; yakiba is tempered in nioi, jitetsu has the feeling of softness, blades are tempered to have utsuri. However, to break this down, the hamon is in choji midare or midare. The boshi will be made in midarekomi or a continuation of the hamon. The width of the yakiba is the same throughout the length of the blade (there will be exceptions though in any school). There is no marked differences in the size and shape of the midare and the pattern of the yakiba does not differ too greatly from the front to the back. To break this down by the period, 0 choji midare relates to Fukuoka Ichimonji and Junkei Nagamitsu of Kamakura Period. Saka choji midare relates to Katayama Ichimonji of Kamakura Period. Chojimidare would be from Kamakura Period into Yoshino and Muromachi Periods. In Kamakura Period this was made by Yoshioka Ichimonji and after Muromachi Period by Morimitsu, Yasumitsu and Norimitsu. Midare with wide valleys was made during Sengoku Period by Sukesada and other Eisho Bizen smiths.

The following characteristics are for the Bizen Tradition with outside influences. Smiths who made narrow yakiba of the Yamashiro Tradition were Ko Bizen smiths, Shochu Ichimonji, Chikakage, Nagamitsu, Kunimune, Omiya smiths, Kagemitsu, Ugai smiths, Yoshi smiths, Sanenaga, Motoshige and Tadamitsu. Width of the yakiba having variations and having kawazuko choji (tadpole choji) are Ichimonji Sukezane, Mitsutada, Nagamitsu, Kagehide and Morie.

HISTORY cont'd.

These characteristics are seen only in Bizen Province, however, if the true Bizen characteristics were to be pointed out, then this would fall outside of that scope.

The mid Kamakura Period tachi style of the True Bizen Tradition style would be a blade length of about 2 shaku 7-8 sun, or a little over, with strong koshizori and with much fumbari. The width of the blade becomes a little wider than the previous early Kamakura and Heian Periods. It gives one a strong impression of the blade being very sturdy and strong and at the same time still retaining the elegance and grace from the previous period. There is much hiraniku (meat). The kissaki becomes stubbier. The hi will be carved well up into the koshinogi, though other types of carvings are rare. The nakago is made long and with sori, pretty much the same as those of the early Kamakura Period. The width of the yakiba becomes somewhat wider and worked in nioi. The variation of the width of the yakiba is not too noticeable and the size of the midare is uniform. Nioi is deep and will "seem" milky white. The pattern of the hamon is O choji midare or Saka choji midare and with inazuma and kinsuji found in abundance especially around the area below the yokote. The boshi is midarekomi ending in yakizume or in small patterns of midare with ashi. The jitetsu has been well worked which resulted in komokume hada with O hada mixed in. Chikei and ji utsuri are seen.

Characteristics of the Bizen Tradition with outside influences. Sukezane of Fukuoka Ichimonji who later went to Kamakura and came to be known as Kamakura Ichimonji. Along with Osafune Mitsutada, Junkei Nagamitsu, Kagehide and Hata keda Morie all have variations in the width of the yakiba which are worked in choji midare and have kawazuko choji midare. The so-called Osafune "sansaku" comprised of Sakon Shogen Nagamitsu, Kagemitsu and Sanenaga, all three at a glance resemble a Yamashiro blade. The same can be said for works of the other smiths like Kunimune, Unjo, Motoshige, Chikakage, Omiya smiths, Yoshi smiths and Tadamitsu. Nagamitsu made suguha choji midare or komidare with pointed peaks on the midare. Kagemitsu made suguha choji midare and kataotoshi gunome. Sanenaga made narrow suguha choji midare with the edge of the hamon having a very distinct line. These smiths are commonly called the Osafune "sansaku" or "three makers" and the characteristics of these three smiths are found in their boshi which are all similar to one another. The boshi of these three are made in O maru style and the line above the yokote abruptly becomes narrow closing into the cutting edge. This is known as the "sansaku" boshi. With Kunimune the hamon starts out in kochoji komidare and as it proceeds towards the kissaki it becomes suguha and rather dreary looking. With the Ugai smiths it is suguha with saka midare; Shochu Ichimonji, kochoji komidare and Yoshii smiths it is uniform kogunome.

The constant clan struggles during this time brought forth some changes in sword making, that is, the sword they had been using up till then was not found to be suitable and some changes were called for. This change is seen in the ikubi kissaki. The

HISTORY cont'd.

ikubi kissaki can be called the true representative style of the Kamakura Period. There is a saying that, "there is no poor blade with an ikubi kissaki", and certainly this is true as all the smiths during the mid Kamakura Period who made blades with the kissaki are all outstanding smiths. In its original length the blade was about 3 shaku and some well over that, but those we encounter today have all been shortened. The blade is wide and there is no marked difference in the width at a glance, that is there is not much difference in the width between the machi area and the yokote area. The sori is very pronounced and it will be seen especially strong around the monouchi area. The kasane is thick and there is a great deal of niku or "meat" at the hamon area....this peculiar "meaty" thickness is known as the hamaguri ba, hamaguri meaning "clam". The shinogi is high and the shinogi ji is narrow. The purpose of this type of blade was to cut through tough and hard objects such as the type of armour that was developed during that time. Since the armour was developed to a high degree, weapons to counter the new type of armour became necessary. The kissaki is very stubby, and if one is to draw a line diagonally on the boshi from the tip of the yokote line, it will be at about a 45° angle. The impression that the samurai of old got from this tip was that it had the resemblance to the head of a boar which resulted in the name "ikubi" ("I" being boar and "kubi" being head--boars head) kissaki. If hi are present they are carved will up into the koshinogi.

to be continued.....

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"Sansaku" type boshi example

The above is an example of the unique style of boshi called "sansaku", in this case found on a blade by the master Sanenaga.

MISSING NATIONAL TREASURE SOUGHT -

Mr. Junzo Sato, Honorary Member of the JSS/US, has asked our assistance in the search for several missing National Treasure swords which were lost after the war. The missing swords are the famous "Hotarumaru", National Treasure belonging to the Aso shrine, made by Rai Kunitoshi in March of 1297, a tachi made by Bizen Nagamitsu, and a Botan-zukuri koshikatana without signature.

Mr. Sato goes on to explain that these three swords were requisitioned by the Allied Occupation Forces on December 4th, 1945 and since then nobody knows their whereabouts. As the U.S. Military Police stationed at Kumamoto handled this case, one or two or even all three of the swords might have been taken to the U.S.A. by servicemen or civil employees.

Mr. Masao Suenaga, former Director of the Institute of Archaeological Studies at Kashiwabara and expert of the Japanese sword, is actively promoting the search for the lost swords. Mr. Suenaga, a long time friend of Mr. Sato, has asked if the JSS/US would perhaps assist in this search.

Of the three swords, the "Hotarumaru" is the most important sword. Details of the sword are listed below:

Type: Tachi, shinogi-zukuri form, ihore mune.

Measurements: Blade length 101.4 cm with 11.4 cm sori.

Signature: Rai Kunitoshi and dated Einin 5 nen 3 gatsu 1 hi (March 1st, 1297).

Hamon: Narrow straight hamon mixed with small clover pattern, abundant nie covered with thick nioi.

Boshi: shallow notare with pointed turn-back.

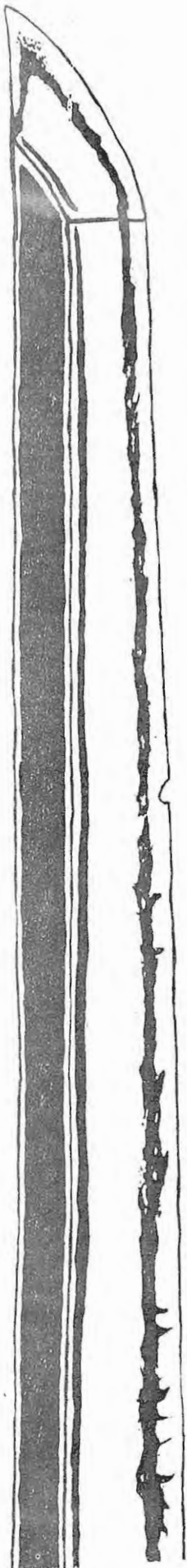
Forging: Small wood grain (itame) mixed with straight grain (masame) towards the cutting edge.

Hori: Bo-hi and tsure-hi go part way below the habaki; Chinese characters (almost polished away) and gomahashi run parallel to them on the hakiomote. Bo-hi and tsure-hi go part way below the habaki, bonji and suken run parallel to them on hakiura.

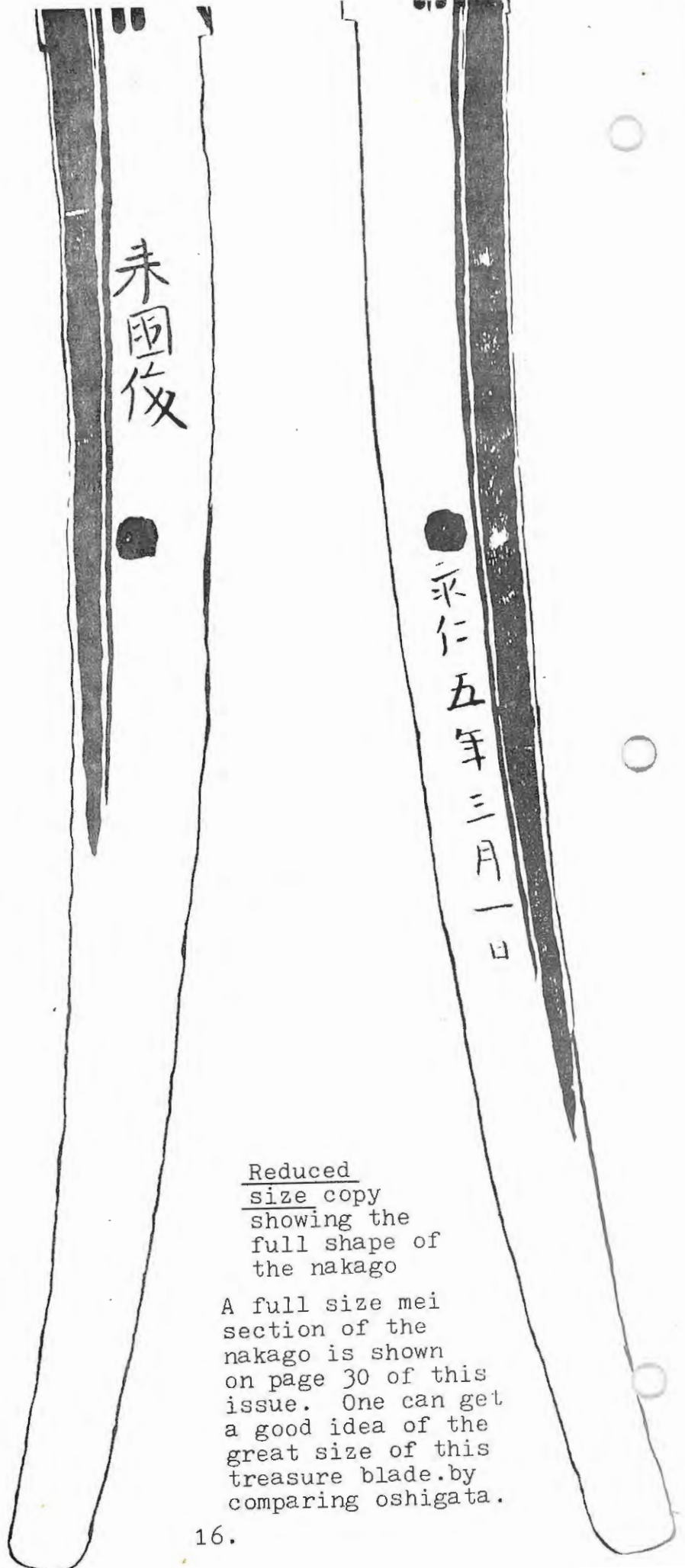
Nakago: Ubu (uncut) with unclear yasurimei. Ha-agari kurijiri.

Mr. Sato has supplied a full length oshigata of this most spectacular tachi. Unfortunately only a portion of the oshigata is able to be produced in the Newsletter.

Anyone having suspicions as to the whereabouts of this "Hotarumaru" tachi should contact Mr. Junzo Sato at 287 Nishi Koiso, Oiso-machi, Kanagawa-ken, Japan 255.



Actual size oshigata of
the kissaki end of the
"Hotarumaru" Rai Kunitoshi



Reduced
size copy
showing the
full shape of
the nakago

A full size mei
section of the
nakago is shown
on page 30 of this
issue. One can get
a good idea of the
great size of this
treasure blade by
comparing oshigata.

YAKINAOSHI: FIRE ALTERED

by Andrew Quirt

Fires were a fact of life in a country of wars and architecture of paper and wood. With fires many swords were burned and lost their temper, in addition to those which were naturally worn out with use.

Muromachi and Momoyama (1393 - 1615) warfare was based on numbers of unskilled soldiers rather than the few skilled Samurai of earlier times. Swords as artistic entities were not so much needed as were sharp pieces of metal with which to hack and hew. Kazu uchi mono (massed produced swords) and retempered blades were as useful as any others in arming the masses. As a result we as collectors are left with a large body of materials which are retempered and/or mass produced. Mass produced swords are the sort of things that can only be identified with experience in handling swords and an understanding of quality, however there are some general rules that will help in spotting yakinaoshi.

There are two sorts of retempering, neither desirable but one is at least acceptable, and beyond my ken to identify. These are the important blades that were burned or damaged and given to an important swordsmith to salvage. For example the Sadamune that was retempered by Yasutsugu and is now rated as super juyo. We will not concern ourselves with these swords.

Of the lower-class retemperers there are a few general points of identification.

- I. Sore: The curve of the blade no matter its original shape will tend to become sakizori (the major portion of the curve occurring in the front third of the blade). In a significant percentage of retempered swords the balance of the blade is destroyed; the center of gravity is thrown out behind the blade. The result is that the blade will have a tendency to flip over on the downward stroke.
- II. Jigane:
 - A. The hada will tend toward masame, and may have a loose "exploded" appearance.
 - B. The jigane may appear to have an oily film on it.
 - C. The jigane may appear to be dry or lifeless.
 - D. There may be a general cloudiness to the steel (not to be confused with utsuri).

YAKINAOSHI cont'd.

III. Yakiba:

- A. There may be variations in the strength of the hamon.
- B. Nie or nioi may be inappropriately distributed, or present when it should not be (for example there would be no reason to see ara (large) nie in a shinshinto Bizen blade).
- C. There may be a hamon pattern that is inappropriate. For example a shinshinto pattern on a Nambokucho period sword.
- D. Yakidashi:
 - 1. Yakidashi ahead of the machi.
 - 2. The yakidashi faded or weak.
 - 3. Mizukage (water shadow).
 - 4. A yakidashi present on a suriage (shortened) blade.
- E. There may be muneyaki (tempered spots along the mune).

Mizukage can be seen in several forms. It may appear anywhere on the blade and may be at any angle, though it generally is seen at the machi and forms a 45° angle.

There are two standard ways to cover mizukage. The first is to shorten the blade leaving the tell-tale mizukage under the rusted tang. The other is to erase the mizukage by applying a piece of hot copper. This will leave a faded and weak yakidashi.

IV. Boshi: The boshi may have a long kaeri (return).

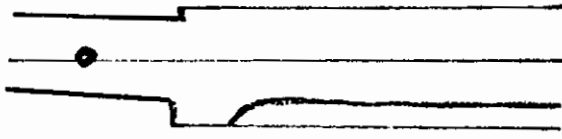
V. Nakago:

- A. There may be an unnatural blue-black color.
- B. The nakago may have a dry, burned, or exploded appearance.

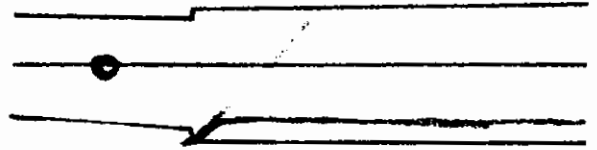
There are few 100% rules about swords. Everytime you may think that you have found one, the exception will appear. What you can do is reduce the odds of making mistakes by studying and learning some general rules. For example, everyone of the above comments listed under "yakidashi" can be found in some blades that are not retempered.

YAKINAOSHI cont'd.

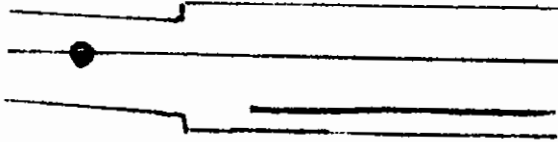
Yakidashi



#1 Yakidashi ahead of machi



#3 Mizukage



#2 Faded yakidashi

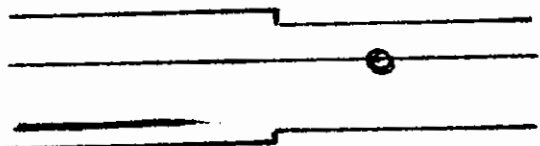
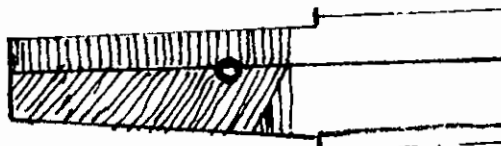
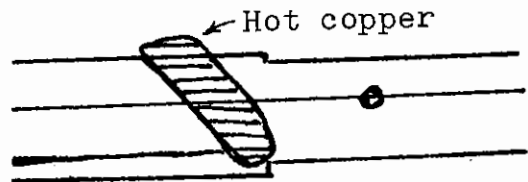
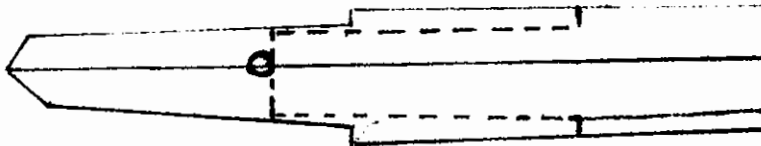
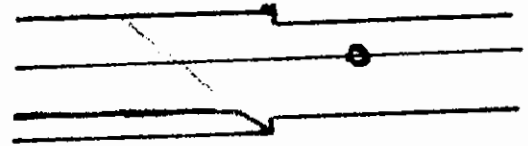
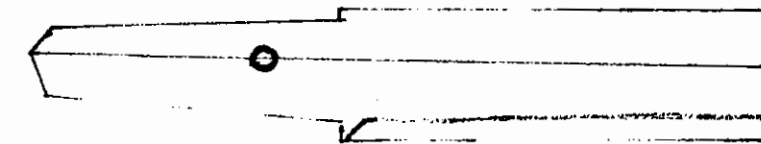


#4 Yakidashi on a suriage blade.



Boshi with a long kaeri

Covering up mizukage



Das Schwert des Samurai

A new book on Japanese swords from Germany

reviewed by Mr. Klaus Leibnitz
Gemunden/Main, West Germany

The contribution of German researchers to the study and appreciation of the Japanese sword and their fittings has been, in the past, compared to that of other nations, quite considerable. That their work is relatively unknown outside Germany is mainly due to the fact that German is spoken within a very limited area only, that much of their work appeared around the time of the first world war and before, and last not least that Germany has a culture of her own which, at that time, did not encourage the study of other cultures.

In spite of all this limitations quite an amount of fine writing has appeared out of Germany. It is more difficult to determine precisely who actually was the first, from all I can gather here it was Prof. Hütterott who wrote in the transactions of the Imperial German Asiatic Society about the Japanese sword, a work, which has to this day not been surpassed in validity and has served as a basis for further studies by Gilbertson and especially Joly. The value of Hütterott's study is, that the material was gathered at a time when swordmaking was partially still a living art in Japan because all material was gathered in the 1870s-1880s in Japan. Prof. Hütterott's article was lauded by many as the most perfect study of the Japanese sword ever to appear and perhaps, in a way, it is.

The next writer who appeared on the scene was Alexander Mosle, Imperial Japanese Consul in Berlin, who was also a member of the Japan Society of London and who also wrote in English. Thus, he may not be completely unknown to some JSS/US members. Some of his work appeared in the transactions of the Japan Society, and his work about Gotō swordfittings is still as valid today as it was when it was written. Gustav Jacoby, another Imperial Japanese Consul (in Leipzig) was an interested collector of Japanese arms, armour and pottery and his exhibition catalogues give an interesting insight into the "art of collecting" and show much valuable material for study. As befits the curator of an art museum in the town with Germany's largest port, Prof. Brinckmann of Hamburg published quite a few scholarly monographs on many aspects of Japanese art relating to arms and armour.

It is also no wonder that the work of one of his assistants Mr. Shinkichi Hara's "Meister der Japanischen Schwertzierathen" is still considered nowadays as another important work on tsuba inscriptions. Paul Vauthier is best remembered for his catalogues of sword fitting collections, apart from a few minor catalogues his opus magnum is the catalogue of the Oeder collection in Duesseldorf. Prof. Oeder, a law professor on the

REVIEW cont'd.

Imperial University Tokyo around the turn of the century formed one of the most authoritative collections of Japanese sword fittings. As befits his Prussian and lawyers sense of precision and comprehensiveness, he formed what was most likely the most complete collections of Japanese swordfittings ever to be put together in Europe. His catalogues are scarce nowadays, but offer nevertheless excellent material for study. The last of this line of writers, who wrote on Japanese arms and armour, was Dr. Otto Kummel, who became later (around 1930) a director of the Berlin Armory. Kummel had a "no nonsense" approach to the Japanese sword which nowadays may seem sacrilegious to some collectors, but his understanding of Japanese mentality and Eastern art made him a writer of precision and deep insight.

Unfortunately, from about 1925 to today nothing significant has appeared in print in Germany on any aspect of Japanese arms and armour, apart from a few articles in periodicals such as WKK, Waffenzournal etc. In 1980 however appeared a little book with the title "The Samurai and his Sword", written by a woman, Lydia Icke-Schwalbe. As so many books on weapons which have come out of East Germany recently, it must be taken with a grain of salt. And when one considers it in conjunction with the writings of those whom I listed before it sadly lacks quality. It is more an introduction to the Japanese sword than a book about the Japanese sword and full of sociological-political lingo which really does not belong in a book of this sort. It basically considers the sword as a tool of a ruling class to suppress the rest of the population. While this may, in the case of the Japanese sword (or any other sword for that matter) not be completely wrong, but is it not the purpose of any weapon to dominate someone? It would have been better to consider the Japanese sword as a neutrum and not draw political conclusions from a weapon as such. Additionally, it is not without mistakes. The first Tokugawa Shogun, Ieyasu did not forbid Muramasa of Ise to produce his blood-thirsty swords and a few other historical dates are wrong. Any other technical data in the book are very sketchy and incomplete and it could at best serve as an introduction to novice collectors. But this is besides the point. The real value of the book is the 60 odd plates, part in color, part in black and white showing swords and swordfittings, especially tsuba on quite good photographs, including their mei. Thus it makes a lot of material available for viewing and study which is normally not available to Western collectors. For that reason I have obtained an extra copy which will be placed in the JSS/US library for the membership. I hope that members find it of interest. I myself did find that I own a pendant piece to one of the tsuba shown there. This alone made my day and made me to overlook the many sociallogical and political theories expressed in the volume.

I also hear from the Hamburg Art Museum that Mr. Shinkichi Hara's "Meisters" are being reprinted and updated and are scheduled to appear by the end of 1981. As soon as I have the appropriate information I will let the membership know where it can be obtained.

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INTERESTING NEWS ITEM -

The following article is a translation of a news item which appeared in the Nichi Bei Times, San Francisco, Ca., originally appearing in the Asahi Shimbun, Tokyo. The Northern California Sword Club paid for the translation of the newspaper clippings and have included the material in their Newsletter. Because of the general interest, we have offered to share costs and are reprinting the material for our membership. Our thanks to Dale McGoon, Editor, for allowing us to use this material.

LARGE NUMBERS OF COUNTERFEIT
ANTIQUÉ SWORDS ARE IN CIRCULATION
THEY ARE RUSTED TO A SUITABLE DEGREE

SWORDS WORTH ¥200,000
ARE SOLD FOR SEVERAL MILLION;
CERTIFICATES OF AUTHENTICITY ARE ALSO FORGED

METROPOLITAN POLICE OFFICE MAKES FULL-SCALE INVESTIGATION

(Tokyo) It has come to light that large numbers of counterfeited antique swords have come into circulation. The swords are swords of contemporary workmanship but are passed off as vintage antique swords in order to take advantage of the high evaluation as works of art given to historical swords dating from the Edo period and before. The First Security Section of the Metropolitan Police Department began a full-scale investigation on June 29, determining that there was strong suspicion that fraud was being committed in violation of the Firearms and Swords Law. The investigation thus far has revealed that the blades of swords of contemporary workmanship have been rusted to a sufficient degree, certificates of authenticity issued by art associations to prove a sword's aesthetic value have been skillfully forged, and new swords worth some ¥100,000 - 200,000 have been sold to collectors for several million yen. At the present time, the names of a number of sword brokers have come under investigation. The Metropolitan Police, believing that a large-scale counterfeiting group is at work behind the scenes, began recently by arresting three sword brokers in the city of Osaka for violation of the Firearms and Swords Law (unlawful possession) and are investigating their connections with the "counterfeit antique swords".

According to the investigation by the Metropolitan Police, several "counterfeit antique swords" have thus far been discovered in Kanagawa, Hyogo and Okayama prefectures. The following methods have been employed in the crimes. A new sword made by a swordsmith was reported to a local board of education as an old sword discovered in the storehouse of an old family, and the sword was registered as an antique. The sword, which was actually a new sword worth only about ¥200,000, was sold with this certificate to a collector for several million yen.

NEWS cont'd.

Under the Firearms and Swords Law, a person who discovers a sword which has aesthetic value is obligated to apply to the Agency for Cultural Affairs for registration (the paperwork is delegated to the prefectural boards of education). On the other hand, permission for ownership of swords other than these must be obtained from the local prefectural public safety commissions. The three persons were arrested for unlawful possession because, even though they were not the discoverers, they had applied for registration making a pretense of being the discoverers.

However, the Metropolitan Police have uncovered the route followed by the "counterfeit antique swords", leading from swordsmiths in the Kyushu area to sword brokers in Osaka and thence to sword brokers in Kanagawa, Okayama and elsewhere. The three persons arrested at this time were extremely close to this route, and the Metropolitan Police are seeking to find out their connections with the "counterfeit antique sword".

At the present time, there are 280 swordsmiths in the entire country, but under the guidance of the Agency for Cultural Affairs, each one is allowed to produce only two swords per month. However, many of the swordsmiths can derive an income of only about ¥100,000 for making one new sword, and it is said that some swordsmiths illegally channel to sword brokers their "prototype" swords which are trial-manufactured for the purpose of making official new swords. The ultimate source of the "counterfeit antique swords" being investigated at this time is said to be these "prototypes".

Several associations such as the Japan Antique Sword Preservation Society have specialists who appraise swords and issue certificates of authenticity, ranking them in several categories according to their artistic value. This is done in order to certify the value of an antique sword and to serve as a criterion for their distribution. The counterfeit group was forging the names of swordsmiths of the Edo period on new swords, rusting the blades to a suitable degree, and forging the "certificates" issued for authentic antique swords so that they would fit the dimensions and descriptions of the counterfeited swords.

The Preservation Society said: "Counterfeits with forged certificates have occasionally been brought to us. If this goes on, it will affect the authority of the certificates. We have just published a warning in our publication to alert our members, who number some 10,000 all over the country.

Nichi Bei Times, San Francisco, Wednesday, July 8, 1981

.....The following is a second follow-up article pertaining to this problem.

COUNTERFEIT ANTIQUE SWORDS
GANSTER ORGANIZATIONS ALSO ACTIVE BEHIND THE SCENES
THEY APPROACH APPRAISAL ORGANIZATIONS
"CERTIFY AUTHENTICITY", THEY DEMAND WITH THREATS

(Tokyo) Ganster organizations have been bringing swords of negligible value to the appraisal committee of the Japan Antique Sword Preservation Society (Yoyogi, Tokyo) and obtaining provisional certificates of authenticity by threatening to harm the appraisers unless they certify the swords to be valuable. Subsequently to this, when the Society refused to issue the final documents and certification was not forthcoming, intimidations by telephone continued to pour in every day. The Society lodged a complaint with the Yoyogi Branch of the Metropolitan Police Department, which is investigating the matter as a case of intimidation. Separately from this, the Department is also investigating the matter of "counterfeit Antique Swords", in which swords of contemporary workmanship are passed off and sold as vintage antique swords. Metropolitan Police strongly suspect that these organizations of gangsters are involved in the organizations which fabricate and sell the counterfeit antique swords and that they are selling them at high prices by means of certificates obtained by intimidation, using the proceeds as a source of finances. Police are now investigating their connections with the counterfeiting organization.

The investigation has revealed that a case of intimidation occurred at the appraisers' committee which met on March 29 and 30 of last year in a Shinto shrine in Fukuoka city. Four appraisers went there from the headquarters of the Japan Antique Sword Preservation Society and investigated some 400 antique swords submitted by sword owners in the Kyushu area. The swords were divided into five ranks ranging from "Especially Important Swords" to "Valuable Swords".

At this time, persons connected with gangster organizations came from Fukuoka, Kumamoto, Hyogo and Yamaguchi prefectures, bringing with them altogether 25 swords. The results of the investigation showed that almost all of them were counterfeit antique swords, and the appraisers attempted to remove them from the appraisal process. Thereupon some of the persons connected with the gangster organizations brought two of their underlings into the appraisal hall, where they prowled around behind the backs of the appraisers and obstructed the consultations, uttering threats such as: "We won't let you go home safely unless you issue certificates", and "We will chop you up with this sword". Others connected with the gangster organizations wearing battle uniforms gathered within the grounds of the shrine, and the ordinary sword owners who came to the appraisal committee reportedly had to enter the hall with fear and trembling.

The appraisers, sensing danger to their persons in such an atmosphere, extricated themselves from the dangerous situation by issuing provisional certificates to some of the swords which they were pressured to certify, and then went back to Tokyo.

NEWS cont'd.

However, they subsequently refused to issue official certificates for the 25 counterfeit antique swords which were brought in by the persons connected with the gangster organization, and they notified their owners to this effect. Angered by this, members of the gangster organizations in Hyogo prefecture began to make almost daily telephone calls to the Society. Managing Director Tomitaro Koizumi and other officials were threatened in the following words: "Shut up and issue the certificates. If you don't, look out for your grandchildren!", "We carried heavy swords all the way down to Kyushu. Why not certify at least one of them?" For this reason, the Society made recordings of the contents of the telephone calls and lodged a complaint of intimidation with the Yoyogi Police. The police investigation showed that all those who had intimidated the appraisers were leaders, members, or persons with close ties to a gangster organization having its sphere of influence in the Kansai and Kyushu areas.

The connections between these persons connected with the organizations of gangsters and the recently arrested Haruka Onimaru (48) and others involved in the counterfeit antique sword group are not clear as yet, but police believe it entirely conceivable that the counterfeit antique swords emanating from Onimaru and his group could have been disseminated to the group of gangsters, since their group's main base was in the Kansai and since the counterfeit antique swords had also been circulating in Kyushu.

The investigation has shown that considerable numbers of antique swords are possessed by gangster groups and that some gangster groups make profits by buying and selling swords. Counterfeit antique swords in particular are an excellent way for gangsters to realize profits, since a sword which originally costs a few hundred thousand yen will be worth several million yen if it has a "certificate" proving its artistic value. The First Security Section of the Metropolitan Police Department suspects that they brazenly intimidated the appraisers of the Japan Antique Sword Preservation Society because they wished somehow to obtain certificates so that they could sell the swords at a high price and obtain a source of finances for their organization.

Nichi Bei Times, San Francisco, Saturday, July 11, 1981.

BIRMINGHAM 1982 -

The next Southeast Token Kai show will be held the weekend of February 12, 13, 14, 1982. Paul Couch has mentioned that John Yumoto plans on attending this show. In anticipation, John has requested that members send in any questions which they would like him to discuss at lecture. Therefore, please send in your questions (or topics you wish discussed) to Paul Couch .

HAWLEY BOOK AVAILABLE NOW -

Willis Hawley (Southern California Sword Club) has advised us that his new book of Japanese swordsmiths is available for ordering. This new book contains the most complete listing of swordsmiths anywhere and contains some 32,000 names! This is more than double the number of smiths listed in his first book. The new book is hard bound, 8½ x 11 inch format, 1,100 pages. Price is a nominal \$75.00 plus \$2.50 postage U.S., Canada and \$3.50 other foreign. If "special handling" is requested, add \$1.50 to the postage. IMPORTANT: The Society will not handle this book--order them direct from Mr. Hawley at:

I asked about foreign air deliver and Mr. Hawley discouraged this due to costs. Foreign air (to Australia for example) would cost \$35 for shipping. Is it worth it?...that is up to you. To our newer members unfamiliar with this book, it is an absolute must if you are to "get into" swords at all. Hawley (at the age of 85!) says "it will not be reprinted"....so order your copy promptly. Again, ORDER DIRECT FROM MR. HAWLEY.

ROBINSON'S BOOK AVAILABLE -

The Society has purchased a limited number of the book, The Arts of the Japanese Sword, B. W. Robinson, 1978 printing. Rather an "Old Standard", it has been stocked due to the many requests of members. It is available FROM THE SOCIETY. Price is: \$30.00 postage paid (additional \$7.00 for foreign air).

TANTŌ BOOK AND TRANSLATION -

Our supply of Tantō books from Japan has not yet been received plus our translation needs reprinting (and retyping). Therefore, please DO NOT PLACE ANY FUTURE ORDERS UNTIL AVAILABILITY IS ANNOUNCED IN THE NEWSLETTER. Hopefully availability will be announced next issue.

NIHONTO NEWSLETTER REPRINT -

No news on this project. The cost estimate announced last issue has demanded some discussion of the project, to be taken care of during a planned Officers meeting to be held in Chicago during the TGS show. Perhaps to hold down costs, the reprinting will be offered "loose leaf" allowing members to bind them as so fits their needs.....not a bad idea plus a savings of \$20+

NIHONTO cont'd.

per issue savings to the buyer. The two-volume set as issued last reprinting look beautiful, but personally, my original set is loose leaf, spiral bound by year making it very easy to use. Money has been released from our Certificate to handle this project so with some luck, it will become a reality soon after our meeting in Chicago in several weeks. The membership will be kept advised of the progress on this project.

1980 SOCIETY BULLETIN -

My apologies for the continued delay in putting out this edition (to be called 1980-81 Bulletin) but demands on my time have made its publication impossible at this time. It will be forthcoming but when.....this year hopefully. Because of my lack of available time as editor of the Newsletter, the editorship of the Bulletin will be turned over to a new Editor pending approval of the Officers. A formal announcement on this will be made next issue of the Newsletter.

LIBRARY ADDITIONS -

Auction Catalogue for the coming Robert Haynes, Ltd. sword and kodogu auction. The coming catalogue plus future catalogues promise to be fine and informative additions to our library which will reflect prices for the membership.

Das Schwert des Samurai - a copy of this new book, with German text but well illustrated, has been placed in the Society library as a gift from Mr. Klaus Leibnitz of Gemunden/Main, West Germany. Our thanks to Mr. Leibnitz for his interesting gift.

DR. HOOPES BEQUEST TO THE SOCIETY -

JSS/US's first Life Member, the late Dr. Thomas Hoopes of St.Louis, has remembered the Society in his Will by placing his doctorate's thesis on the sword (written back in the mid 1920s) into the care of the Society. The Society is very grateful to Mrs. Hoopes for seeing that Tom's request has been honored. More on this matter after the text has been reviewed and its availability for loan determined. Tom was one of our Old Guard and his bequest reflects his love for the success of our organization.

HAYNES LTD. AUCTION CATALOGUE -

A recent visit with Bob Haynes coupled with several conversations since, has brought forth great interest in the up-coming auction which Bob is producing. This auction will have the greatest number of kotō swords ever to be made available at one time, plus an over-abundance of other items that many will be carried over into the next auction. The catalogue, because of the many fine swords and fittings being presented, will not only be a good auction catalogue, but will be a fine reference

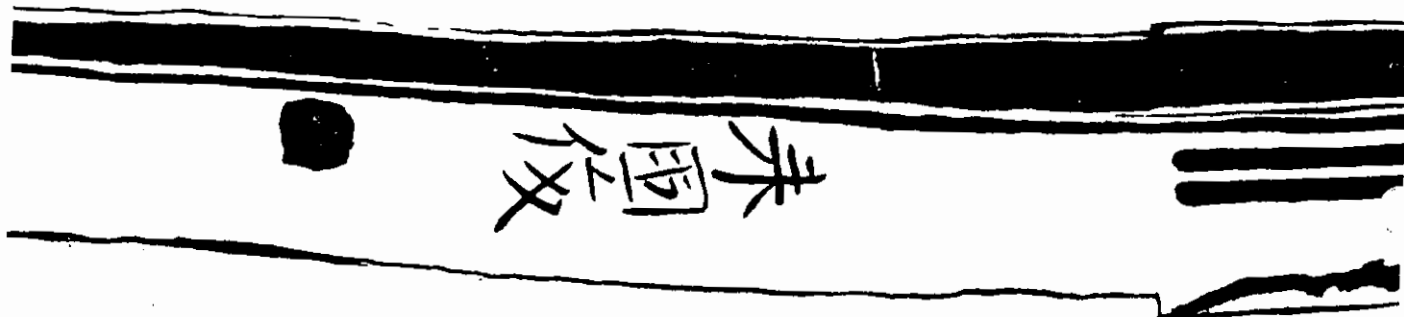
HAYNES cont'd.

works for all of us. There are enough swords represented that they will be presented chronologically, by school! Several Juyo rated swords, tachi from Kamakura times, enhance this fine presentation. A subscription to this catalogue (plus future ones) has been placed in the library, but personal copies are encouraged too.

NEW FORMAT TO BE USED IN NEWSLETTER-

As was probably noted, this issue of the Newsletter has a new inside front cover-page. Our chairman, Peter Bleed, has strongly urged that the officers and directors be given some exposure in each issue. Hopefully the new standardised format will serve this purpose.

HOTARUMARU -



The above is a full-sized section of the nakago from the missing NT blade by Rai Kunitoshi. This oshigata was made years ago by Mr. Yasaburō Honami, grand father of Mr. Kōji Honami, during a visit to the Aso shrine. Mr. Kōji Honami is a good friend of Mr. Sato and is the one who supplied us with a copy of this oshigata. Unfortunately the full length oshigata could not be printed in our publication. If anyone would wish to borrow this full-sized, full length oshigata, simply contact the Newsletter. The size of the nakago alone measures 13-3/4 inches (for those having trouble with the metric dimension.)

NEWSLETTER DEADLINE-The closing date for material intended for the next Newsletter will be:
NOVEMBER 28, 1981

All material intended for inclusion in this issue must be in the hands of the editor by this date.

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