

Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volmue 13 No. 6

November-December • 1981

THREE ITEMS WHICH NEED YOUR
IMMEDIATE ATTENTION PLEASE

=====ELECTION BALLOT=====DUES NOTICE=====PLEDGE CARD=====

ELECTION OF DIRECTORS -

Six directors are to be elected at this time for the term-of-office 1982-1983. Each member is entitled to six votes as explained on the enclosed ballot. To assist in making a choice in this election a brief background summary is given for each nominee. Please take the time to vote. Far too often only 15% or so of the membership will respond to an election. Lets try and achieve a truly respectable show of hands this year. Your vote is important.

DUES -

It is once again time to pay dues. While everything else goes up, JSS/US dues will remain stable once again at \$15 for U.S. and Canadian members and \$20 for all others. A Dues Notice is enclosed and should be returned to the treasurer, with payment in U.S. dollars, immediately. With a greatly increased postal rate for 1982 an earlier cut-off date for late payers must be enforced (many people do not pay until mid year!...or later.) Please return the enclosed Dues Notice promptly.

NIHONTŌ NEWSLETTER PLEDGE CARD -

A Pledge Card is enclosed, to be returned to Mr. A. Z. Freeman as explained on the form, for those members willing to make such a commitment to purchase a copy of the Nihontō Newsletter when it is made available. As is explained further on in this issue, the success or failure of this project depends on the prompt return of the Pledge Card. Even if you have expressed a desire to buy a copy of the reprint earlier, do fill out the enclosed card and return it to Mr. Freeman for his tally.



The Japanese Sword Society of the United States is registered with the State of California as a non-profit organization for the appreciation and advanced study of the Japanese art sword and related fields of interest.

OFFICERS

Peter Bleed, Chairman

John Tischmann, Executive Vice Chairman

A. Z. Freeman, First Vice Chairman

Neil Keen, Second Vice Chairman

William C. Miller, Secretary

Ron Hartmann, Treasurer

DIRECTORS

Ed Dobrzanski,
Dean Hartley,
Ron McIlquham,
David Pepper,
George Phebus,
Ted Wysocky,
Robert Coleman,
Robert Lewert,
John Nettles,
Mel Oka,
Andrew Quirt,
Curtin Uhis,

REWARD - \$1,000 will be paid by the Society for information leading to the apprehension and conviction of anyone stealing sword or fittings from a JSS/US member, and the recovery of the lost items. Payment will be subject to Officers and Directors approval.

ADVERTISING POLICY - Paid advertisements will be accepted for publication in the Society NEWSLETTER. Ad contents must be restricted to services and items for sale. High-pressure type ads and ads not befitting the format of the NEWSLETTER will not be accepted. DESCRIPTIONS AND ATTRIBUTIONS OF ITEMS ADVERTISED ARE THE SOLE RESPONSIBILITY OF THE ADVERTISER.

ARTICLE POLICY - Articles of a research nature are of course always welcomed for publication in the Society journals. The Society will pay a \$25 Honorarium to the author of original research or reporting articles when of sufficient stature. Brief articles and news items will not be awarded this Honorarium but are nevertheless solicited. CONTENTS OF PUBLISHED ARTICLES AND AUTHENTICITY OF ILLUSTRATED ITEMS IN THE SOCIETY JOURNALS AND PUBLICATIONS ARE THE SOLE RESPONSIBILITY OF THE AUTHORS OF SAID ARTICLES.

NEW BULLETIN EDITOR TO TAKE CHARGE -

It is with great pleasure to announce that the editorship of the Society Bulletin is to be turned over to Mr. Arnold Frenzel of Waterloo, Ontario, Canada. It has been my personal pleasure for the past ten years (has it really been that long?) to handle the annual Bulletin. Although an experience and truly an education, demands on personal time and other Society obligations force the relinquishment of this position for the good of the publication. The publication needs the guidance of an editor who can devote full time to its creation and, knowing Arnold's thoroughness and devotion to the organization, I am confident that under his leadership we shall see the publication advance in stature.

With the increased format of the bimonthly Newsletter of late, coupled with the usual difficulty in acquiring research material for the Bulletin, some changes will be experienced. The intended "annual" will become a more realistic "occasional" publication. More on these changes will be forth coming.

As Arnold will quickly learn to understand, to get the membership moved to action, particularly our more advanced people, will often take an act of God. Devotion to a job is not enough as it takes people-cooperation. Assist your new editor in his search for material by contributing your personal research material to him in article form so that the Bulletin can benefit from this new leadership.

As outgoing editor, all the luck to you Arnold in your new venture!

Ron Hartmann

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BIRMINGHAM SWORD SHOW PROPOSAL -

In Japan the common practice at sword meetings is to make the items on display available for handling. The benefits of in-hand study are obvious as are the objections of such handling by the particular items owners. The advantages of the benefits can be realized by "good control" at a show, thus off-setting the objections of handling items. I propose that at the next Birmingham Sword Show (Southeast Tōkenkai) that a room be set aside for an exhibit of swords. These swords should be laid out bare, for personal in-hand study. The admission to this exhibit would be controlled with an over-seer at the table(s) with complete authority over the situation. Rules will be set down and if not followed, appropriate action will be taken. To see this idea put into action, I pledge to donate one hour of my time as over-seer and will provide at least one item for examination. Hopefully, others will follow this lead. Needs for such an exhibition will be underwritten by the Society (pending Officer/Director approval).

NEW MEMBERS -

It is with great pleasure that the following new members be welcomed into the Society.

Peter Nagel,
Takami Ishihara,
Peter Aldag,
Keneth Barnes,
Conrad Falkiewicz,
Robert Foster,
Derek Parr,
Enoch C. Straw,
Cookie Davenport,
Timothy M. Reed,
James A. Antipas,
Donald F. McKinnon,
Don Fogg,
Antony S. Gaynor,
Patricia A. Munson-Siter,
Ken Wichmann,
S. Hopkins,
J. William Budell,
George Lee, PO Box 8777,
Dana J. Hotko,
William Spater,
Sid Pogue,
Tom Odell,
Constance M. Cruse,
Tadao Morimoto,
A. Dale Douberly,
Robert Vasquez,
Brian K. Kelley,
Siman Binks,
Richard M. Held,
Rene Gonzalez,
Marvin E. Sanders,
Kit Mac Nabb,
Rocklin C. Hoaglund,
Oliver Julin,

SOCIETY BUSINESS IN GENERAL -

A meeting of the Society Officers/Directors was held the afternoon of October 10th, 1981 in Chicago during the Token Study Group sword show. The lengthy meeting became rather involved with a large agenda of items needing attending to. A summary of items discussed follows.

ELECTION - Six positions for Directors need filling for the two year term of office 1982-83. The nominations heard are reflected on the enclosed ballot. Neil Keen and Ron Hartmann agreed to count the ballots upon their return. (Ballots are included in with this issue of the Newsletter).

NIHONTO NEWSLETTER REPRINT - Main discussion pertained to concerns about cost factors relating to printing, binding and initial outlay costs by the Society. To keep down initial costs the idea of a "loose leaf" publication was proposed. A motion was made and seconded to include a commitment card, to be returned by interested members to Mr. A. Z. Freeman for a tabulation of people interested in purchasing a copy of this reprint. Cost of the reprint is to be between \$85-\$100 per copy with the reprint being sold unbound as a loose leaf publication. (This commitment card is included in with this issue of the Newsletter).

SWORD CARE BOOKLET - Curtis Uhls is completing his work on this booklet, to be distributed early next year. A motion was heard and seconded that Society funds be made available for this project and that the booklet be given to each new member, and made available to existing members upon request.

PUBLICATIONS COMMITTEE - A motion was made and seconded that a "Publications Committee" be created to deal with the various projects such as the Nihonto Newsletter reprint and the proposed translation of Fujishiro. Sub-committees would be formed to deal with each project individually, the idea being that a committee of two or three people would see the project through to completion. At present, all the Officers/Directors comprise the committee making it unworkable.

BULLETIN EDITOR - The editorship of the annual Bulletin was suggested to be turned over to Mr. Arnold Frenzel. A motion was made and seconded to this effect.

Other subjects discussed were the status of the translation of Fujishiro and also the status of things in Japan with the scandal pertaining to mob influence into the issuing of origami, and the effect this will have on U.S. collecting.

The following are some personal comments pertaining to the subjects discussed during the above meeting and simply some very general thoughts and problems dealing with the Society and its future. If somewhat boring--please do read them and add your input into the topics discussed by writing your Chairman and/or any Officer/Director of the organization.

BUSINESS cont'd.

The need for a reorganization of the Society Publications Committee into practical sub-committees is of utmost importance. Each meeting held, much interest is expressed towards seeing work done--and after the show--it is once again the doldrums! It is my observation as editor that the man who can see us through to a successful publication program is Mr. A.Z.Freeman.

If the membership will rally behind A.Z., offer your services if your interested and help the Society get off its "duff" and start producing!

With regards to the Yamanaka Nihontō Newsletter reprint, the thing that caused the board to fall back and regroup (thus the enclosed commital card) was the price of producing 250 copies which would amount to some \$20,000. Some discussion was held with regards to editing the publication, as there is a lot of material included which is not really pertinent to sword study, but final thought was that people would like a complete publication. The idea of a loose-leaf edition was proposed and it is not a bad idea. My experience has been that the publication is more usable as a loose-leaf one. My copy is broken up in five individual binders making handling very easy. I would suppose that bound copies could still be gotten if the buyer is willing to pay for them. A comment side of the return card is provided for such thoughts. It is of UTMOST IMPORTANCE that interested parties return the enclosed card immediately. It will determine the success of the project--or it defeat! No money is required--only your pledge to purchase a copy. We can not afford to reproduce this publication without at least 100 prepaid, prepublication copies sold. Again, your cooperation is needed.

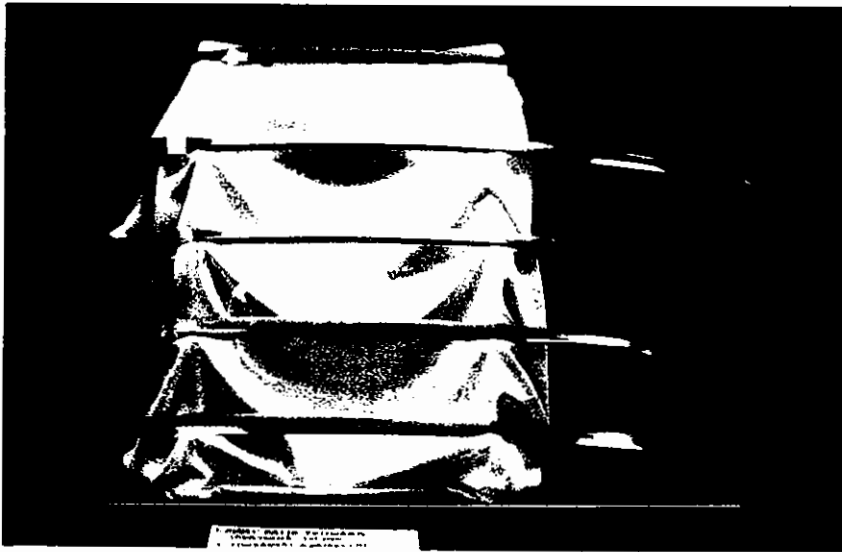
Our treasury status came under fire during the meeting with several complaints being heard about our accumulated funds. As treasurer I recall a balance in our treasury of under \$100 back some ten years ago. Memory also recalls the problems of 1979 during the planing of TTK'79 when funds were extreemly limited and funds had to be raised through the charging of high fees to those people attending the event. Again, as treasurer, I wish to publically defend our treasury stating that we must keep a balance of around \$12,000-\$15,000 above and beyond our budget for publications and supplies purchases. How else can the Society afford any sizable project such as a shinsa or reprint programs. The cost of publications (Newsletters and Bulletin) are taken care of by dues. Any "profit" comes from charging a nominal profit on supplies sold. For the first time ever, the Society is well off enough to venture into costly projects without going begging for donations. No action is needed here although I did wish to clarify my position for charging what is charged for our supplies and for realizing a profit at year's end.

The Society is doing well. If we suffer from any one great problem it is a lack of good, solid, research material articles from the membership. A common malady of any organization--a cure is simple. Share your learning with others! Make up your mind to write about some of your findings in the coming year and send them to the editors for consideration.

13TH ANNUAL TOKEN STUDY GROUP SHOW -

The Token Study Group held their annual sword show in Chicago the weekend of October 9th, 1981. With the sell out of table space, the show was the largest one ever for the group except the dual effort held in 1979, JSS/US and TSG TTK'79.

The highlight of the weekend was the excellent exhibit of Osaka Shinto makers, a success thanks to the efforts of Bob Coleman and his committees. Thirty beautiful swords were exhibited depicting all of the various groups working in the Osaka area from early Shintō era up through modern times. It was thrilling to study close up such names as Kunisada, Shinkai, Naomichi, Tadatsuna and other super smiths.



-Some of the Tadatsuna swords shown-

Old friends were enjoyed, such as the Kunisuke naga-suyari of striking dimensions and workmanship (last seen almost eight years ago, in GI condition, having just been uncovered here in St.Louis). A particularly beautiful Tadatsuna with deep ashi comes to mind along with a rare daitō with double signature by Naomichi (father) and Naotsugu (son)--another "old friend". A catalogue was to be ready for this fine exhibit but due to some problems with the printer, it was not available for the show. However, the catalogue will be made available soon. It should be stressed that this is more than a catalogue, being a "study" of the whole Osaka group of smiths and a very worthwhile addition for each library.

Many items were of course laid out for sale and trade but over-all quality did seem lacking. Some fine items were available but prices kept these from selling. Very few fittings of quality were offered although some quality items did surface and were added to collections (a super pair of ko-Mino menuki come to mind--being the purchaser). The problems in Japan did seem to have an effect on sales and the obvious absence of the dealer faction forced some sellers to talk 1:1 to other private collectors which was interesting. The overall mood seemed very good even if "action" was limited.

A complimentary table was set aside by the TSG for JSS/US use and a lively supply/book sales business was experienced. Our thanks to the group for their consideration with the table. These supply sales seem to be always welcomed by those attending the shows. Hopefully it will continue to be.



-Kathy (Mrs. Editor) and daughter Barb-
--handling sales at the JSS/US table- -

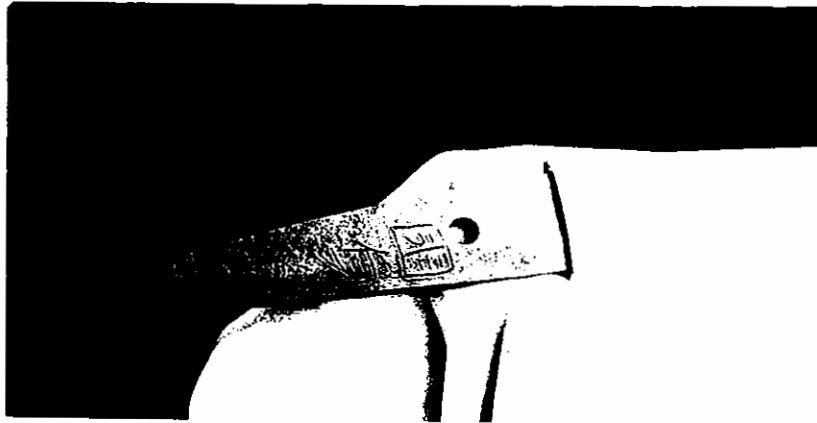
A good number of private exhibits were set up which is always good to see. Such individual exhibits are always very much encouraged as it allows the seeing and studying of many fine items usually locked away in private collections. Rules must be followed, particularly when handling such private displays, and such rules were set down at the start of the show by the TSG. It seemed that most people took heed to these rules (actually simply good manners) and no major problems were experienced.



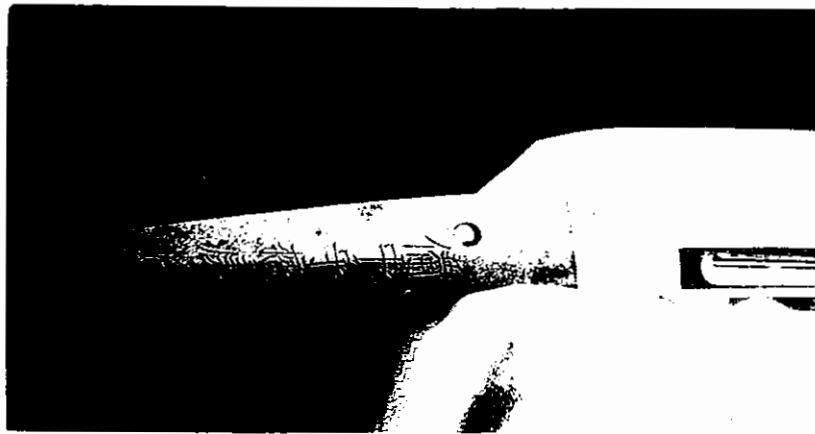
-Past Chairman Robert Lewert at his table-

A meeting of the JSS/US Officers and Directors was held during the show and this is discussed elsewhere in this issue of the Newsletter.

This year's show was held at the Drake Oakbrook Hotel for the first time. The room, table space, lighting, etc., seemed to be very acceptable although objections were heard with regards to air port transportation and the availability of eating places in the area. These objections were brought to the attention of the TSG for their consideration. The reason for changing from the usual Ramada O'Hare location was one of economics primarily, for those who have wondered about this.



-Wakizashi by Kunisada ca. Keicho 18 (1613)-



-The "sho" of a daisho by Bichu (no) Kami Yasuhiro-

All in all it was a fine show, well attended and with a good variety of activities including lectures by Peter Bleed on the Kunikane group and by Charles Watrell on Namban items. Several films were also shown. Our thanks to the Token Study Group for providing us collectors with a fine, educational weekend of sword enjoyment!

ECHOES OF THE SAMURAI

a review by
John White Jr.

As an apparent follow-up on the interest created by the television movie, Shogun, and the Kurasawa film, Kagemusha, The University of Pennsylvania in Philadelphia is sponsoring an exhibition of Japanese arms and armor at their University Museum. The show called, "Echoes of the Samurai", includes a cross-section of items lent by several individuals and institutions. The exhibit was tastefully arranged and displayed. Unfortunately, the hundred and one individual items on display are not of sufficient quality or quantity to interest the serious collector. The greatest problem lies in the fact that the quality level, in nearly all cases is low, and there are a number of errors and bad signatures on signed pieces.

Beginning with blades, there were only a few to study. There was a very long daito signed tachi mei, "Bitchu (no) Kuni ju nin Aoe Sadatsugu", and dated 1376, which was an obvious gimei. The blade was very straight, with a wide groove on each side extending well into a long straight nakago with three holes widely separated from each other. The kanji were, however, in the normal place for an ubu nakago. The shape of the blade, the color of the rust, and fresh looking signature were tell-tale signs of a shintō blade and not a 14th century sword. Another blade was signed, "Bizen (no) Kuni Suminaga (?)", and dated 1491. The light being poor and the kanji being faint made it impossible to read the correct name. However, the blade looked right for the time period. It was nicely mounted and had three holes in the ubu nakago, O-mokume hada, O-kissaki, midare hamon, funbari, and a nice variety of different hi on both sides.

There were two other non-descript mu-mei katana with various flaws. There was also one pre war blade in gunto mounts which did not really belong in such a small exhibit. In addition, there were three mounted wakizashi with no identification shown on the blades. One saya was beautifully lacquered and signed, "presented as a token of gratitude to my master, from your pupil Kenjo Takahashi, with 300 arrows". Also exhibited among the blades were two parrying tools and another mounted sword which was labeled, "Boy's First Sword", followed by an explanation. However, it looked more like an ordinary short wakizashi in my opinion.

Among the other items displayed there was a short match-lock rifle and a small pistol with the Tokugawa mon; a long naginata with four iron spikes fitted to the shaft just below the machi to deflect other weapons; one sode garami (sleeve tangler); and another short naginata. Among the fittings there were a couple of pairs of nice menuki - one, a nice set of dragons and the other, a bunch of arrows with plum blossoms. There were also several nice tsuba including: an attractive Choshu school piece; one signed Hamano Naotoshi in iron of a mounted warrior on a bridge; a nice shakudo nanako treatment of a chrysanthemum

ECHOES cont'd.

on a bridge; a nice shakudo nanako treatment of a chrysanthemum; a typical Kaneiye styling; another signed Bushu Masatoshi of the Ito school in iron being a mokko shaped sukashi of small chrysanthemums with gold dewdrops; and others. Most of the other fittings were junk and not deserving either of display or mention here.

The situation was not much better with the armor. There were a few nice surprises, however - a pair of beautiful abumi with an elaborate dragon and wave design; a complete saddle with the Oseki mon, nicely lacquered with vine motif in silver and gold on a black background; another pair of abumi with a very attractive and subtle wave pattern; two nice battle scene scrolls; a magnificently lacquered jingasa in perfect condition of a dragon in clouds with Tokugawa mon; an unusual bearskin covered jingasa; a Portuguese style dome-shaped kabuto in iron with a wide brim around it sporting a carved dragon signed Myochin; some nice prints of the 47 ronin story done by Yoshiiku (1843-47); an unusual lacquered box containing a small knockdown bow in three sections with dart-like arrows; and a variety of other items.

Unfortunately, the suits of armor were a disappointment too. One complete set was signed and dated 1351. But it was not of the period and had to be gimei. Another complete set for a warrior close to six feet tall was signed Myochin Munchika and was also probably gimei. A partial set included an unusual European style leather do. Among the other miscellaneous items of interest were a war fan; a long bow; a small shrine; seven mempo; photos of castles and artists at work; diagrams and explanations in layman's terms; and other illustrations.

The real highlight of the exhibit, however, was a continuous loop video tape produced in 1971 by the Japan Foundation on the making of Higo Zogan tsuba. Tsuba maker, Tahei Yonemitsu, a "Living National Treasure" of Japan, was featured. Yonemitsu claimed that he wasn't sure of his age but that he was in his 80's. Some interesting facts included several comments by him while he worked. He judged the quality of the steel by the sound of the hammer during the forging. He said that it took him one year to prepare the metal and make only two tsuba. He said that it takes a lifetime to develop the artistic sensitivity to match the right tsuba with a blade. He worked using mostly pine, cherry or pawlonia designs. He used hundreds of miniature files and chisels, many of which he fabricates himself. The only modern tool he permitted himself the luxury of using was a small coping saw from the U.S. to complete the sukashi work. He explained that most tsuba are really not symmetrical even when they appear to be round because if exactly even they would give an unpleasant optical illusion. He also mentioned that the reason for the slight bulge of metal around the seppa dai of Higo tsuba is to overcome another optical illusion which makes a flat tsuba appear concave.

ECHOES cont'd.

Another Higo smith, Yasuhei Kanabe, well into his 70's, was shown applying gold inlays using the double line technique peculiar to Higo tsuba. He claimed that his best work was done after age 70. After drawing his design on the plate he lightly chisels in fine cuts very close together going both ways perpendicular to each other. Into this crosshatching of roughened metal he hammers in his gold or silver wire, creating the design. Afterwards he has to smooth out the remaining chisel marks surrounding the design. All in all it looks like a very tedious task. It took him seven hours to patinate the tsuba, alternately heating it over a miniature hibachi and dipping it into a secret solution of chemicals. Originally this mixture was a real witch's brew of animal parts, herbs, etc. After the patination process he stores it for six months to cure and then polishes it by hand off and on for up to two years before he feels it is ready to mount on its blade.

The exhibit was an overall disappointment. By far the most interesting feature was the tsuba-making film. The blades were all out of polish and many were flawed. Neither were they of a quality which would cause even a complete novice to look twice. The fittings were mostly low grade and so wear the armor. There were enough exceptions to these generalizations, however, to make viewing worthwhile.

A nice 32 page illustrated catalog is available which costs \$4.95 and is available from the museum bookstore. The address is: University Museum, University of Pennsylvania, 33rd and Spruce Streets, Philadelphia, PA 19104. All of the items are not illustrated, and some elementary text of tables, descriptions and history make the book desirable for the new sword collector. The advanced collector will find it wanting. The exhibit runs until February 14, 1982.

LIBRARY GIFT ADDITIONS -

Many thanks to Mr. William Shapland of Convent Station, New Jersey (JSS/US Life Member) for his gift of four video cassettes to the Society library. These super video films are:

- 1 - "Sanjuro" - A lively sequel to Yojimbo. Japanese dialog with English subtitles. 96 minutes.
- 2 - "Seven Samurai" - Japanese dialog with English subtitles. 205 minutes.
- 3 - "Ugetsu" - Japanese dialog with English subtitles. 96 minutes.
- 4 - "Kagemusha; the Shadow Warrior" - Japanese/English. 159 minutes.

Loan time on these tapes will be TWO WEEKS ONLY please. They can be borrowed by contacting the Society Librarian, Howard Sloan,

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

KAMAKURA PERIOD - From Koan 1st (1278) to Genko 3rd (1333).
(late Kamakura)

Most of the shapes of the blades during the late Kamakura period are based on that of the Ikubi Kissaki Tachi of the mid Kamakura period. Many reforms were made on the Ikubi Kissaki Tachi which resulted in the shape peculiar to the late Kamakura period. When the tip of the mid Kamakura Ikubi Kissaki broke, it was impossible to put another kissaki on that blade, therefore, the kissaki of the blade was made longer and in addition, the niku of the hira (niku means "meat" referring to the fullness of the sword or roundness of the sword surface at the cutting edge) was shaved off giving the blade a feeling of being very blunt. One version give the reason for this change during this period as being the result of the Mongol Invasion, that is, the type of armor which the Mongols wore was quite foreign to those armor the Japanese were used to, they being made of hide and very pliable. The Ikubi Kissaki Tachi having niku would not cut through this type of armor, though it did the work it was intended for against the highly developed type of armor prevalent in Japan during that time. Another reason being that the hi (grooves) carved well up into the koshinogi during the mid Kamakura was lowered down below the yokote line, so that one, if the tip were to be broken, could have a new kissaki made by lowering it and still save the blade for use another day. So the Ikubi Kissaki Tachi was not found to be too practical in actual combat during the late Kamakura period. Though it served its purpose during the mid Kamakura period, it was not too practical from the standpoint of utility. However it probably is the best, so far as the Japanese sword is concerned from the standpoint of art.

In the late Kamakura period, we see the decline of the once very prominent Yamashiro group, Awataguchi, the emergence of the Soshu smiths and the revival of the Yamato smiths.

The Yamashiro smiths, who had been active from the Heian period until the mid Kamakura period, suddenly began to fade as the result of changes in the political structure, which is the shift of the power from the capital of Kyoto to Kamakura in Soshu province by the military dictatorship initiated by Minamoto Yoritomo and carried on by the Hojo Clan regents. The deterioration of the power of the emperor system is also a factor. The establishment of the military dictatorship in Kamakura brought about the birth of the Soshu Tradition which started with the calling of the three smiths and their students by the military government to Kamakura: Sukezane of the Ichimonji School of Bizen province, commonly called Kamakura Ichimonji; Kunimune of Bizen province and Kunitsuna of the Awataguchi School of Yamashiro province. These three smiths started the Soshu Tradition which some years later brought forth such smiths like Shintogo, Masamune and Sadamune.

HISTORY cont'd.

The emergence of Masamune and his great skill drew a flock of swordsmiths from all parts of the country who came to be known as the Masamune Jittetsu. They are:

Rai Kunitsugu of Yamashiro province
Hasebe Kunishige of Yamashiro province
Go Yoshihiro of Etchu province
Norishige of Etchu province
Shizu Kaneuji of Mino province
Kinju of Mino province
Kanemitsu of Osafune in Bizen province
Chogi of Osafune in Bizen province
Naotsuna of Ishimi province
Sa of Chikuzen province

Description of the tachi style of the late Kamakura period.

As previously mentioned, the Ikubi Kissaki was found to be impractical for the method of warfare at this time and so changes were made. The Kissaki was made about twice as long. The tip of the hi was lowered down below the yokote line. The hamaguri-ba (curvature of the blade cross-section, the so called "niku" mentioned before) was shaved off and made almost flat, the width of the blade was made much wider. These blades were made about 3 Shaku and over, however, those that we encounter today have all been shortened to the more practical katana length of about 2.3 or 2.4 Shaku.

Characteristics of early Soshu blades.

The smiths who fall into this category are Shintogo, Yukimitsu, Masamune and Sadamune, the smiths who immediately follow the three founders. Though there were two smiths from Bizen province and one from Yamashiro province among the founders, the characteristics of Shintogo, Yukimitsu, Masamune and Sadamune have the Yamashiro Tradition emphasized more than the Bizen Tradition. We have not been able to find out why this is so. Perhaps Kunitsuna had more influence than Sukezane and Kunitomune. Regardless of what the reasons may have been, the tempering is made in the Yamashiro style, the nie is found in the ji as well as in the hamon and it has been improved compared to Yamashiro and there is much more vigor. There are two distinct styles of yakiba being narrow and wide. Those that are worked in narrow yakiba are the ones which follow the Yamashiro Tradition of suguha with kochoji midare or gunome mixed with and abundance of konie throughout the length of the blade. The pattern of the boshi is a continuation of the hamon which ends in yakizume or in O-maru, komaru, nie kuzure or in kaen and all have a great deal of nie. Of those worked in a wide hamon there are those in notare midare, O-gunome midare and the nie generally becomes somewhat larger and rougher, but still retains the characteristic luster and vigor. The nie is especially plentiful at the edge of the hamon which forms into ashi, inazuma and kinsuji. The boshi is a continuation of the hamon at the lower part of the blade and the nie of the boshi becomes even more vigorous ending mostly in yakizume with little kaeri, nie kuzure or in kaen. Of the works which have narrow temper

HISTORY cont'd.

lines, as well as those that are made in wide pattern, all are in Yamashiro style with strong ji nie which results in yubashiri and chikei in places. The yubashiri are round with clusters of nie. This is known as the early Soshu Tradition yubashiri.

The revival of the Yamato Tradition.

In the late Kamakura period, the country was divided into two factions with one fource supporting the northern line of the emperor and the other the southern line. In Yamato, the many shrines and temples had hired temple-priest-soldiers and this resulted in the revival of the Yamato smiths; such schools as Taema, Shikake, Tegai and Hosho. In one word, the Yamato Tradition is a very practical form of the early Yamato blades. Roughly, it retains some characteristics of the earlier works, that is; the high (raised) shinogi, mune is narrow and depending on the school, the sori becomes shallow. Its main characteristics are; width of the yakiba is narrow, the hamon is worked in nie and is rough and in chusuguha hotsure, kochoji midare, komidare or in kogunome komidare. The greatest significant point to be noted is that the steel is forged in masame hada. This masame hada is especially evident around the edge of the hamon which shows up as nijuba, uchinoke or hak kake. The boshi also shows this marked masame tendancy and worked in yakizume, O-maru, komaru, kaen or in nie kuzure. The jitetsu has ji nie which in places shows up in chikei and yubashiri. Certain works have itame or mokume, however, somewhere along the steel masame will show and this is the clue to the identification of Yamato blades.

In the Kamakura period we see a noticable increase in the making of the tantō. Tantō had been made during the Heian period, but in a very limited amount confined to a very small number of smiths. Those that were made during the early and mid Kamakura period have the Yamashiro Tradition influence, however, in the late Kamakura period, with the birth of the Soshu Tradition, an entirely new concept on tantō was born. Of the smiths who made tantō in the Yamashiro Tradition during this period, there are those smiths of the Awataguchi School of Yamashiro province; Kunitoshi of the Rai School, also of Yamashiro; in Soshu, Shintogo Kunimitsu; Bizen province, Kagemitsu; Bungo province, Yukihira.

The characteristics of the Yamashiro Tradition tantō.

They are made in hiratsukuri, in josun length and in takenokosori style. The width of the hamon is neither narrow or wide for the length, but the thickness is a little pronounced. Mune is in gyo and a little high, with some in shin no mune. There is hiraniku and it will have fukura (point of blade will be well rounded in profile). Many different types of carvings are found such as suken, bonji, gomabashi and koshibi. The carvings are found at the center of the blades and if a ken is carved, the tip of the ken is slightly rounded. The depth of the carving is made even throughout and this is popularly called Kyobori of Kyo (Kyoto) carving. The width of the temper line is narrow and worked in nie and in chusuguha hotsure or suguha with kochoji midare mixed in.

HISTORY cont'd.

The edge of the hamon will have hotsure. Inside the hamon there is much to be seen of the nie and this is even more so in the tantō than in the tachi. The boshi is either niekuzure, yakizume or kaen and the nie will be slightly rougher than that found at the lower portion of the blade. The jitetsu, as compared to the tachi, has much finer nie with yubashiri and will have chikei showing in places. The nakago is made a little long for the length of the blade.

Characteristics of the early Soshu Tradition tantō.

In comparison to the Yamashiro tantō, the length becomes somewhat longer and wider. The shape is in takenokozori and also in chukanzori which is wide and in sakizori. However in all cases there is hiraniku and the fukura is lacking. The mune is made in shin no mune or in gyo no mune and both are made high. Katana hi in cases are made near the mune and inside the hi there will be a ken carved, in some cases there will be a bonji carving above the hi. There are two types of hamon being narrow and wide. The patterns are the same as those of the tachi, however the nie is made much better than those found on tachi. It becomes much more livelier and brilliant and will have a fine luster and depth to it. The pattern of the hamon starts out, at the hilt, very small, and as it proceeds towards the tip it becomes larger and around the fukura it is especially made vigorous and lively. The jitetsu will have a great amount of ji nie which results in yubashiri and chikei.

Of the smiths who are prominent in the early Soshu Tradition, they are:

Yukimitsu, Masamune and Sadamune - Soshu province
Rai Kunimitsu, Kunitsugu - Yamashiro province
Taema Kuniyuki - Yamato province
Norishige - Etchu province
Sa - Chikuzen province

To be continued.....

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MISSING NATIONAL TREASURE -

As was mentioned in the last issue of the Newsletter, a search is presently underway to try and locate the tachi by Rai Kunitoshi, known by the name "Hotarumaru". The search is being done by Mr. Masao Suenaga, Director of the Institute of Archeological Studies, Kashiwabara, and has asked JSS/US Honorary Member Mr. Junzo Sato if he would seek the assistance of the Society in this project. (A full size, full length oshigata of this treasure is available for loan by contacting the Newsletter.) Anyone having information concerning this sword can assist Mr. Suenaga by contacting Mr. Junzo Sato.



A SELECTION OF INTERESTING MENUKI

by Ron Hartmann

Menuki have gained an important position in my list of priorities with regards to collecting. This facination can be directly attributed to the late Tom Buttweiler and his guidance through lectures, articles, and personal conversations. Once indoctrinated with a basic appreciation, the individual menuki will nurture this interest through their charm. Although my interest is great, factual knowledge is lacking simply because of the lack of material available pertaining to menuki. One does find occassional articles on the late Edo menuki, the very ornate and beautiful ones which reach out and pull the viewer in with their easy to understand ornamentation, but early examples are seldom discussed. However, my greatest interest has grown towards the collection of early menuki or, if of later vintage, menuki done in quiet refinement. I have selected several fine menuki from my collection for this brief discussion. The worth of the following material may be questionable but be what it is, it is fun to at least talk about one's interests. Further comments on any part of the article are of course welcomed.



Tachikanagushi ca. 1350

Of rich shakudo, this very early pair of menuki are classical of this period. Depicting sea shells amid sea grasses, they are very highly pierced and of a thin plate which once was covered over with sheet gold in uttori fashion (now missing but still visable at the point of attachment at the sea shells). My first impress- ion what that these were ko-Mino, but something seemed wrong for this. Bob Haynes was quized about this and was kind enough to identify them for me. The pair are very classical and are most enjoyable to study.



Ko-Mino ca. mid 1500s

A most beautiful pair of menuki of rich shakudo plate depicting flowers, leaves and seed heads worked in deep fine relief with much piercing (19-20 openings). Of a heavier plate than the tachikanagushi pair and with a rectangular peg there is an obvious difference in the two pair when handling them. Although assumed to be of ko-Mino work at this time, this pair have yet to be

MENUKI cont'd.

discussed with anyone of great knowledge about menuki. The pair is not as oval shaped as book examples which tends to make me think that they are late Momoyama at best. Whatever, they are crisp and well worked and a joy to behold.



MINO ca. 1600

A most beautiful pair depicting a horse amid flowers, of shakudo plate with gold overlay (but thin and not of uttori plate), and highly pierced. This pair has NBTHK green papers simply stating "Mino" but were called ko-Mino by the seller. Personally, I feel they are at that late Momoyama period and are simply early Mino work of excellent quality depicting the Momoyama taste. The relief work is deep and fine details (such as hair on the horses chin) are fascinating. The worn gold on the shoulder of the horse indicate some age. These, like the flowers menuki above, have a rectangular peg on the reverse.



POSSIBLE WAKIGOTO ca. 1550

Although not an unusual pair, these do show individual workmanship and are of nice quality. The design of flower and leaves with nanako ground within the flower depict a very formal design and were probably mounted on a tantō or ikuchi used for court wear. A like pair but earlier is pictured in the Haynes catalogue, item #266.



GOTO ca. mid Edo

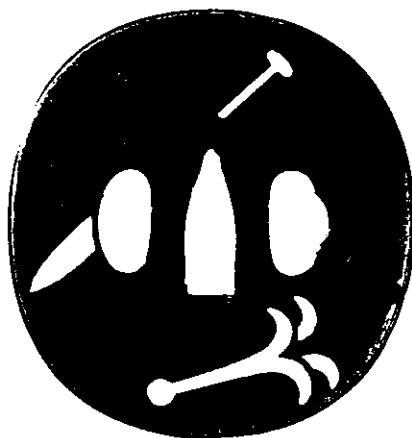
An absolutely striking pair of formal double primary and secondary mons in heavy gold uttori overlay on nanako ground. The rich dark shakudo and heavy uttori along with the motif of mon all pull together for a high quality work. The male/female pegs seem early and the hammer marks on the reverse seem more Mino, but these were placed as mid Edo Goto work by Mr. Sasano during the TTK'79 shinsa, being

MENUKI cont'd.

awarded the respectable rating of 75% at the time. I well remember the very long amount of time Mr. Sasano spent on this pair while pondering his kantei. The hammer marks continue to confuse me and hopefully some day I will be able to discuss this pair further with some expert. The mon is the secondary and primary mon of the Hosokawa clan of Higo province according to word from Kie Chappellear.

These few examples will hopefully serve to stimulate others to look twice at the menuki on a sword when pondering whether to buy or not. Personally, I feel that fine menuki are about the biggest bargain to be found today as they are often over looked and, even when offered for sale individually, are priced well within the reach of any collector. Of course, quality will eventually take hold of your taste in menuki making collectable examples a bit more difficult to find, but that is part of the game. The menuki was the primary ranking fitting on a sword down through history and it is sad that so few people have learned to appreciate them in today's world. Sad perhaps, but good for us eager menuki collectors!

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ATTRIBUTED TO NAOAKI ca. 1860

A strong iron sukashi tsuba depicting an anchor and oar in negative silhouette. The tsuba measures 83.8cm x 78cm, 5mm at the rim with a sunken center portion measuring 3mm in thickness. This tsuba has white papers from NBTHK attributing it as the work of Naoaki, a sensei of Jirotarō Naokatsu, of Naotane lineage. The tsuba shows the same texture of a melted look with "bones" in its surface such as is seen in works of Naokatsu I and II. Little has been found about Naoaki other than he worked in Nobuiye style tsuba and that he guided Naokatsu (in tsuba work alone?). An interesting piece to compare with his students work which is more often seen in publications depicting tsuba.

GERMAN REFERENCE MATERIAL SELECTION -

The following information has been supplied by Major Ian Brookes of Sydney, Australia.

Readers of Herr Klauss Leibnitz's interesting introduction to his book review in the September/October '81 Newsletter, may be interested in further details of the works of the German authors to whom he referred. Such information may be particularly relevant to the newer collector or to those members building up their reference collections.

Whilst originals of these works are, regrettably, seldom seen, they can be located by the well informed and persistent researcher in a number of the major public or university reference libraries. Some of these libraries will permit the bona fide researcher or student to make photo or xerox copies of these works for personal study purposes.

The titles listed below have been taken from my Japanese Arms and Armour - A Guide to Reference Material, currently under complete revision and a much enlarged edition of the earlier A Guide to Reference Material for Students, Collectors and Owners of Japanese Edged Weapons. (An original copy of this guide is in the JSS/US library and members are welcome to photocopy it pending publication of the new guide, both of which are protected by copyright.)

HARA, Shinkichi.

Die Meister der Japanischen Schwertzieraten
Museum für Kunst und Gewerbe.
Hamburg 1902
Revised and enlarged - Hamburg 1931
Supplement - Hamburg 1932.

KUMMEL, Otto (Edited by)

Japanische Stichblätter und Schwertzieraten
Sammlung George Oeder, Dusseldorf
Described by Paul Vautier
Edited by Otto Kummel
Berlin - 1916 - 218pp
Catalogue of the Oeder Collection.

MOSLE, Alexander G.

Japanese Works of Art
Armour, Weapons, Sword Fittings and other items
selected from the Mosle Collection.
Leipzig - 1914 - illustrated.

The Goto Family

Transactions and Proceedings of the Japan
Society - London - 1909.

The Sword Ornaments of the Goto Shirobe Family

Transactions and Proceedings of the Japan Society
London - 1908 - Vol. VIII pp 188-208 - illustrated.

REFERENCE cont'd.

VAUTIER, Paul

Japanese Stichblätter und Schwertzieraten in der
Sammlung George Oeder - Dusseldorf
Berlin - 1917.

There is undoubtedly a wider body of reference material in the German language than the above listing would indicate. I would particularly welcome the fullest possible details of non-english material (books, magazine articles, audio-visual, etc.) for inclusion in my work currently under revision.

Major Ian N. Brookes

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HAYNES AUCTION CATALOGUE REVIEW -

The past couple of months have seen two important new publications for American collectors of Japanese swords. Elsewhere in this Newsletter Ron Hartmann is describing Willis Hawley's new edition of his listing of swordsmiths. Hawley's earlier lists were critically important to sword collecting in this country since they made it possible for us to begin to study swords. To be sure, there were some knowledgeable collectors and useful books before Hawley got his lists out. Those books told us what to look for, but Hawley's listings made it possible for us to know what we were looking at. They made it possible for the average collector to tell the good ones from the great ones. With the lists (and the appearance of foreign buyers) sword collecting really took off. A guy with a little brass hammer and a set of Hawley's books could strike it rich. With the increased interest in recent years, sword collecting has changed. In the "old days" most collectors bought most of their swords from people who knew little or nothing about them - veterans, gun show dealers, or whoever. Those sources are gradually drying up so that those of us who wish to continue building our collections will increasingly have to deal with other collectors, specialized dealers or auction houses.

The latter arena seems especially important to me since auctions offer a open public forum in which collectors can look for the items they really want. Even if we cannot get the pieces we might want, since auctions are public they make it possible for the individual collector to at least keep up with market and value trends. Auctions which are aimed at the mass of American collectors will, I think, be very useful and in that regard the second publication I referred to earlier is very important. It is the catalogue published to accompany the mail auction Robert Haynes is having until December 6th. For this sale Mr. Haynes has assembled a very impressive collection of blades and fittings including a National Treasure and an Important Cultural Asset.

HAYNES cont'd.

Beyond presenting these items to potential bidders, the catalogue will be a very useful addition to any collectors library. The first section presents some 260 tsuba. Unlike other catalogues which require lots of paging back and forth to match illustrations to descriptions, in this volume the pictures on one page are described on the next. The guards range from common iron pieces to high quality soft metal. They are arranged by school and are generally well illustrated with black and white photos. Each piece has a suggested price. These will be a useful value index although they seem a bit optimistic especially at the lower ranges. The verbal descriptions are precise and technical but quite readable. There is a glossary at the end of the volume, but I was able to find at least a couple of terms in item descriptions which were not in the glossary.

The heart of the catalogue is devoted to 70 odd blades. These are a mixed lot ranging from a lost National Treasure to apparently mundane gendai-tō. Some of the blade illustrations are not very good although most do convey the necessary information. Verbal descriptions are once again quite long and complete. I guess that it is not too surprising that they tend to "accentuate the positive." Few pieces are flatly noted as fakes or retemperers. As always, the buyer must beware. Any collector can find useful information in the descriptions and beginners can use them as models of how to look at blades. In the catalogue, blades are presented in no apparent order which is too bad. It would be very useful if in future issues blades were grouped by school, group, or at least age.

On the whole, I think that American collectors will be interested in the first of Haynes' catalogues because auctions will play an important role in our hobby and also because high quality references like this will make us more skilled collectors.

Peter Bleed
JSS/US Chairman

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SWORDSMITH YOSHIHARA TO RETURN -

The Newsletter has received word that Yoshindo Yoshihara is to return to the U.S. to present an exhibit of his wares in California during 1982. The membership will be advised of the dates of this exhibit and its location. Also, plans are being formalized to produce swords at the Dallas kajiba as a permanent kajiba for the study of sword making in the states. Any sword or knife makers interested in sharing their talents at the kajiba should contact: Gene Godrey, (It is unclear if Mr. Yoshihara will participate in this study or not. It is the impression of the Newsletter that Mr. Yoshihara will be in the U.S. as an exhibitor only and that the kajiba is being offered simply as a focal point for the study of sword making.)

JAPANESE SWORDSMITHS REVISED; A REVIEW -

Each and every collector of the sword owes a debt of thanks to Mr. Willis M. Hawley for his indispensable two volume works, Japanese Swordsmiths. The only complete listing of its kind available in English, these two volumes have done more for the advancement of sword study outside of Japan than perhaps any other publications to date. Armed with the most complete personal library in the world, Mr. Hawley set out to improve upon his original publications by the creation of the most complete listing of smiths ever to be compiled and has done so by his latest publication, Japanese Swordsmiths Revised, 1981.

This new book of swordsmiths contains some 30,000 entries making it the largest compilation ever published. Printed on a larger format than the original publications, in an attempt to make the characters more easily read, the book certainly becomes a useful addition to any sword library. The book starts out with a basic listing of school characteristics, followed by character charts, a listing of provinces and towns, and other useful information. The remaining 1,046 pages deal with an alphabetical listing of swordsmiths along with each smith's working name, province, period of activity, rating amongst other smiths, his variations in signatures and a reference number. For those who are familiar with the reference system used in the original publications, a new system will be noted. A three letter plus number designation is utilized to accommodate the many names listed in this revised edition.

Unfortunately, there are a couple draw-backs to this new publication. Due to a printing problem, a good number of the pages are either blurred or lightly printed. To correct this error, properly printed pages are being included in each order for the book. The other objection to the book is its size. Although the larger size does help in reading the kanji, the book is much too large to be carried to swordshows. What this means is that the book will remain on library shelves for home use.

Even with the unfortunate draw-backs of this publication, Mr. Hawley must be commended for his efforts! For him to attempt such an undertaking at his age (Willis is into his eighties) and to see it through to completion is commendable. The publication is certainly a significant contribution to the world of swords.

The book is available direct from Willis M. Hawley, Hard bound 8 $\frac{1}{2}$ " x 11 x 2 $\frac{1}{2}$ " thick format. Price: \$75.00 plus \$2.50 postage (\$3.50 sea mail foreign orders). For foreign orders via air post, cost will be \$35.00 for postage.

Because of the universal need for this publication and its size, making it difficult to ship freely, a copy is not expected to be placed in the Society library. It is felt that the book is significant enough to warrant placement in all personal sword libraries.

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 - Armor, spectacular red and black mid to late Edo suite, gold trim, excellent condition. E-boshi kabuto. Price: \$2,875. For pictures and complete description write or call: Roger Dunn,
- FOR SALE - Bird Head Tachi, old mounts, doe skin bow intact, good polish, mei: Bizen Seki Mobumitsu 26½" blade, \$2,500. Vajara, 9¼" ornate brass \$650. Katana, 28" blade, mei: Heianjo ju F/W Kunitake, \$1,100. Misc. Japanese medals. Contact: Mike Cobb,
- FOR SALE - Katana, 28" fully mounted, Shinshintō, mei: Seki ju Okaku Kanesade saku kore. Price: \$1,500. Excellent condition. Contact: Ron Rutkowski,
- FOR SALE - Fujishiro's Kotō-ken volume of Nihontō Tōkō Ji ten, new condition w/slip-cover. \$35.00 Contact: G. Newton Haleblain,
- FOR SALE - Tsuka, old ones suitable for restorations. A few with same-gawa, \$15 each. Contact:
- WANTED - Blades by Bungo (no) Kami Minamoto Masayasu Hawley MA-657 Fujishiro S-306, also read as Masatomo or Masataka. Katchushi/tōsho tsuba also wanted. Contact: Arnold Frenzel,
- WANTED - Armor piercing tantō. Photo, price and phone number please. Contact: Ken Barnes,
- WANTED - Blades by Ishido Korekazu VII (Shinshintō man). Contact: Gary Wilson,
- FOR SALE - Book; Mosle Collection of Japanese W of A in the Royal Museum of Applied Art. Berlin 1909. German text, no illustrations, description of 27 swords, 33 armors, 1600 fittings plus many other W. of A. Wear top/bottom spine, foxing around edges otherwise good condition. \$85.00 contact: D. McDonough,

BUY-SELL-TRADE cont'd.

- WANTED - To buy, photostat or copy: Jūyō Tōken Nado Zufu
Vol.14 Part 2 No. 87 SUKETAKA (SU-272)
Vol.16 Part 2 No. 18 SUKETAKA (SU-277)
Will pay all costs. Contact: Carl Veen,
- WANTED - Menuki, shakudo examples or any early Goto,
Mino styles. Also need quality kodzuka and
kogai in shakudo depicting "geese" or "grasses".
Contact: NL Editor

JU-KEN TRANSLATION AVAILABLE -

Steven Winkley has translated the book Ju-ken, a fine little book of kotō oshigata, and copies are available now. The translation is very well done and when used with the book of clear oshigata, becomes another useful tool for study. The translation and Japanese text are available direct from Steven. Further information: Steven Winkley,

STONE'S GLOSSARY AVAILABLE -

Gary Bissell has passed on the information that the interest-
and useful book by Stone, Glossary of the Construction,
~~ing Description available for \$12 and \$2 of supplies sold for \$50~~
the catalogue #065878 when ordering. Order direct from:
Publisher's Central Bureau,

SERVICES AVAILABLE

Several members have gotten into restoration services and have offered these services to the membership. This is not an endorsement by the Society and members are encouraged to seek out past customers to determine the quality of the work done.

Tsukamaki, Sageomaki, Saya Lacquering and repair work including bone koguchi, kojiri. Contact: Tim Reed,

Lacquer work on saya (orders on limited basis).
Contact: Allan McKelvy,

Several services which have been offered in the Society "New Member" packet are no longer available. Members are advised not to place orders with the following people until further notice of availability.

Omino International, Berkeley, CA office (office is being relocated).

Special order sword bags from Mr. Richard Hayashi

SCHOLAR NEEDED -

If anyone is interested in maintaining a reference file of material included in the Society publications, NBTHK's English Token Bijutsu, Bushido magazine, please step forward. What a wonderful aid it would be to have a cross-reference index to these publications which could be utilized for locating specific articles or oshigata pertaining to specific smiths or schools. An initial time consuming job (probably a months work) to catch up with things, then perhaps an hours job with each issue at worst, would see this project through to reality. It takes a patient person to do this tabulation of material but certainly there are some members who would enjoy the project. Perhaps several could split up the various publications needing such indexing. Anyone interested should contact the Newsletter.

KIZU EXHIBIT IDEA -

The idea for an exhibit of swords with kizu (flaws) at the various future shows has been directed to the Newsletter. First thought was how much does one need to know about a blister or a crack, but then perhaps the idea has merit.

If selected "classic" examples of kizu could be selected such as an obvious retemper, faulty tempering, hidden blisters, core steel spots, etc. could truly serve a good purpose. It is food for thought. If anyone is interested in putting together such a display -- perhaps at the next show in Birmingham -- do step forward.

CONFIDENTIAL ROSTER LISTING AVAILABLE -

In the past, each member was listed on the annual Roster by name and address. The Roster has served a good purpose in listing members in this manner in that it allows other members to contact fellow collectors when in that area. However, in the last year or so a number of members have requested that their address be excluded from the listing for security reasons.

This idea will probably prove a royal pain of sorts....but the option is being offered to new members to include their full name and address in a public listing or to simply list their name and state. Since a new Society Roster is due to be typed, this same option is being offered existing members. If you, as a member, wish to have your address kept confidential, please state this wish to the Newsletter editor in writing no later than the 30th of January, 1982. Those wishing confidentiality will be listed, but by name and state only. Not being listed will limit your association with others so this choice should be considered thoroughly before making your choice.

POSTSCRIPT -

Apologies to the membership for the lateness of this issue but a business trip, holiday obligations and husbandly duties intervened and totally closed down any Society activity. At least an issue is being published with a minimum lapse of time until the first issue of 1982. Although I have always stressed to new members that publications (and supply orders) will be on time, holiday times and vacations do step in occasionally and cause delays. If this happens, please bear with me and take an understanding attitude. At those time, things will eventually fall into place. Due to the lateness of this issue, several items follow which have come in late too and are therefore included in this issue somewhat out of place, but included.

SATSUMA SMITHS -

Part three of this series of article by Albert Yamanaka will not be included in this issue of the Newsletter, but will appear in the next issue on schedule. A delay in transmitting the article was realized causing this interruption of the series.

LIBRARY PROBLEM -

It seems that many of our newer members are misunderstanding the way our library service works. Howard Sloan, Society Librarian, has asked that this be clarified.

Library items are available for loan by requesting them from the Society Librarian. The cost of mailing and insurance is to be borne by the borrower, to be reimbursed to the Librarian as instructed on the "Library Instructions" which will be included in with the shipment. Also, returned books should be send via insured "BOOK RATE" and not via 1st Class mail. The cost differential is considerable and although borne by the sender (member) often the returned items will arrive postage due meaning that the Librarian must pay this and then send a request for this money. It all adds up to time and money. Please READ THE LIBRARY INSTRUCTIONS FORM. Shipping and insurance is to be paid by the borrower and not by the Society. Your cooperation will be appreciated.

TOKEN STUDY GROUP SHOW 1982 -

Another exhibit is being planned for the next annual TSG show in '82. The topic to be studied will be Sue Bizen blades and Fittings of Southern Japan. Anyone having blades from this time and school, in polish and authenticated, or any fittings from the schools of southern Japan (Jakushi, Satsuma, etc.) should contact Bob Coleman (blades) or Mike Quigley (fittings) if they are available for exhibit. If a good quantity of items is offered, a fine selection can be made for exhibit, thus providing us with a fine opportunity for study. If you have any such items for loan, please contact:

Robert A. Coleman,
Jr.

Mike Quigley

REQUESTED ADDRESSES -

A number of members have requested the addresses of the Nihon Token Hozon Kai (Yoshikawa group) and of Meitō Zukan by Fujishiro Matsuo. They are printed below for general information.

Nihon Token Hozon Kai
Mr. Kentaro Yoshikawa

Dues are ¥10,000 which will get you a publication (monthly?) with abundant oshigata and sword study material with some english translation work.

Fujishiro Matsuo

A quarterly english translation of Meitō Zukan or a study on swords with fine oshigata and photographs with english text. A fine effort although a bit late in mailing this past year.

Perhaps with more members signing up for these subscriptions we can encourage more information in english for our study. Membership is the NBTHK and Mr. Yoshikawa's NTHK along with a subscription to Meitō Zukan and Bob Benson's Bushido magazine is encouraged as these are primary sources of study material in english to compliment membership in the JSS/US.

SUPPLIES -

An up-to-date supplies list will be mailed along with the next issue of the Newsletter. Uchiko kits are again on hand and available for ordering (\$12.00pp) as are the books Tantō (\$18.00); Robinson's Art of the Japanese Sword (\$30.00); and a limited number of Dr. Toregoye's Kanshokei (\$80.00pp), a beautiful, massive book on tsuba with english captions. To our foreign members, air post is available upon request and will range from \$25-\$35 per book extra....a costly venture.

UNETHICAL ACTIVITIES CONTINUE -

Several members have written in to complain about problems with various polishers, etc., which have resulted in lost swords, ruined swords, and simple shoddy workmanship. To combat such problems members are urged to ask other members for their comments prior to contracting with people offering services. A few simple questions asked now will prevent heartache later! There are plain and simple crooks out there waiting to take your money....you are urged time and again to "ask around" prior to contracting for work.

IN CLOSING.....

Again, many thanks for your patience in waiting for this issue. A somewhat belated Holiday Greetings and the best of the New Year 1982 to all! With the cooperation of the membership, we will continue to improve and grow during the coming year.

NEWSLETTER DEADLINE - The next issue of the NEWSLETTER will be mailed to members during the first week of February. All material intended for inclusion must be in the hands of the editor at least ten days prior to this week.

RARE SET OF BOOKS

FOR SALE: TAGANI NO HANNA (Quintessence of Chiselling Art)
A complete set of four Taikan sized volumes with illustrations of some of the best tsuba and small fittings in Japan. Originally published in Japan in 1901. Reprinted in 1972 in an edition of 500 copies by the late Dr. Sato Kanzan. Reprint is a magnificent set with hand made brocade covers and gold edged pages. Boxed set \$1,000 - will trade for swords or tsuba.

Contact: Charles G. Ross

- COLLECTOR WISHES TO BUY -

PRIVATE COLLECTOR DESIRES TO PURCHASE WWII GUNTŌ BLADES IN ARMY, NAVY OR MARINE MOUNTS. MUST BE EXCELLENT OR BETTER ORIGINAL CONDITION. I CAN USE YOUR SHOWA BLADES. PLEASE CONTACT:

K. E. SKAFTE

Nykobing F

Denmark

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