

Japanese Sword Society of the United States, Inc.



NEWSLETTER

Volume 16 No. 1

January-February • 1984

ELECTION TIME

ELECTION OF SOCIETY OFFICERS AND DIRECTORS

Ballots for this election were mailed to the membership in mid-January. Please take your obligation as a member serious. Study the list of nominees and take the time to VOTE.

The results of this election will be announced in the March-April issue of this publication. The slate of nominees is a fine one and our future promises to be a productive and rewarding one for all the membership.

DUES TIME

1984 membership dues are payable now. If a "Dues Notice" was sent to you, return it with payment as quickly as possible. Those people who have not paid by next Newsletter time will be removed from the society roster. Your membership is appreciated. Stay with us and help promote the study of the token.

TOKEN TAIKAI '84

RELOCATED

IMPORTANT! Due to space problems at the Drake Oakbrook, Token Taikai '84 has been relocated to the following hotel:

RAMADA-O'HARE INN
MANNHEIM & HIGGINS ROAD
DES PLAINES, ILLINOIS

Hotel reservations can be made by calling (312) 827-5131. Be sure to mention that you are with Token Taikai '84. This fine hotel is minutes from O'Hare International Airport. A courtesy care is available. Read more elsewhere in this issue.



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 McLiquham,

David Pepper

George Phebus

Ted Wysocky

Robert Coleman

Robert Lewert

Mel Oka

Andrew Quirt

Curtin Uhls

Steven Winkley

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 benefitting 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.

IMPORTANT NOTICE.

Arrangements have been made with Kodansha International, Ltd., for JSS/US members to receive a 15% discount on the purchase of the Japanese/English edition of Sword Guards and Fittings from Japan - The Collection of the Museum of Decorative Art, Copenhagen. This is offered on a first come, first served basis, realizing that only 25 - 50 copies of this publication will be sold in America. List price will be \$450 less 15% plus \$5 UPS charges/shipping with membership price being a total of \$387.50 for the two-volume set. Orders should be sent direct to the JSS/US TREASURER - Orders will be prepared and forwarded to Kodansha from this office, as they arrive.

This above discounted price is for U.S. members only. Canadian and other foreign members can order for this price but must add an additional \$25 to the price (making it \$412.50) to cover insured parcel post mail shipment. This is an "at cost" extra charge.

This is a non-profit venture for us with any savings being passed directly to the membership. If further savings can be realized, that savings will also be reimbursed to the members. Please---no non-member orders!

A complete review of this new publication is printed elsewhere in this issue.

As is stated in the review, a full Japanese only edition is also available on a limited basis. We shall not offer that edition at this writing. (The list price of the limited Japanese only edition is ¥78,000. For more information on this, contact Mr. Van Meter at Kodansha,

* * * * *

SOUTHEAST TOKEN KAI BIRMINGHAM SWORD SHOW MARCH 16, 17, 18, 1984 AIRPORT RAMADA INN

John Yumoto will again be on hand as sensei for the show. Lectures are again planned with the topic this year being sword of Mino origin. Therefore, swords of Mino smiths are encouraged for exhibition. Other related activities will also be encouraged, depending upon the interests and cooperation of those attending the event. Tables are \$50 for the weekend with a \$20 non-tableholder fee if you do not rent space.

Personal exhibits of swords, armor or kodogu are encouraged. Contact Paul about any planned exhibit prior to the show. Complimentary exhibit space can be made available for significant and sizable displays.

TABLES ARE AVAILABLE FOR RENT IN THE BUY-SELL SHOW ROOM.

CONTACT: PAUL COUCH

SOCIETY LIBRARY OFFICIALLY MOVED -

Several members expressed a desire to take over the functions of Librarian for the society with the retirement of Howard Sloan. Two people have been selected for this position - one to handle the books and one to handle the video films. Both are from the Houston area, making the transition relatively simple and inexpensive, and have been members of the society for a number of years. Cookie Davenport will be handling the loan of books and Dann Hydu will take charge of the video films (an area which we hope to see expanded). Their addresses are:

Cookie Davenport

Dann Hydu

As a suggestion, perhaps the membership would hold off on using the library until late February at least. This would give everyone time to get things in order.

Again, many thanks to Howard Sloan for his many years of help as librarian. Also many thanks to the other members who offered their help with the librarianship.

BOOKS DONATED TO LIBRARY -

Recently, long time member Jim Mitchell of Stateline, Nevada donated three books to the society library. What with the end-of-year obligations, these books have not yet been placed in the library but will be sent to Cookie Davenport at this time. The books are 21.5cm x 15.5cm, well illustrated, Japanese text (with Jim's notes added in English at times). They all deal with tsuba. One is Sukashi tsuba, the other is simply Tsuba, and the last one is Kinko Tsuba. Perhaps a more complete description can be gotten once they are in the hands of the librarian.

Many thanks to Jim for his thoughtfulness.

Mr. Han Bing Siong of the Netherlands has recently send the society a copy of a publication entitled, De Samurai. A heavy paper covered, 30cm x 21cm, 104 page book, Dutch text, is a recent publication of the Nederlandse Tōken Vereniging (Tōken Society of the Netherlands). A very well-illustrated and interesting publication! The complimentary copy will be placed in the library. Although availability and cost is unavailable at this writing, it appears this publication is available for purchase from the Netherland group. More information will be included in a future Newsletter, but meanwhile, members can write direct to:

Nederlandse Token Vereniging

Mr. Han Bing Siong,

A complete Registry of Swords, as prepared by the Netherlands group, is also in our library, thanks to Mr. Han Bing Siong. This is up-dated on a regular basis as new swords are recorded. Dutch text with xeroxed oshigata, it is most interesting! Many thanks to Mr. Han Bing Siong and the Tōken Society of the Netherlands for supplying us with this information.

REPORT ON A NEW BOOK RECEIVED

SWORD GUARDS AND FITTINGS FROM JAPAN

THE COLLECTION OF THE MUSEUM OF DECORATIVE ART, COPENHAGEN

Reviewed by R. B. Caldwell

The Collection

During the period following the opening of Japan during the Meiji Restoration from about 1880 to World War I, there swept a great wave of "Japonisme" through Northern Europe. "Thing Japonise" both decorative, cultural, and artistic became the rage for collectors and artists alike. It is amazing that so much was accomplished due to the great lack of information, expertise, and historical background. There were no guides in any language and no one bothered to speak or master Japanese. So much smoke eventually had to produce some fire.

Among the great collections of England, Germany, and France that were established during this third of a century, roughly from 1880 to 1916, only one remains intact today. All of the others have been disbanded and recycled into newer collections during the great depression and since World War II.

The man who put together the only single surviving collection of the "Japonisme Period" was Dr. Hugo Halberstadt, a practicing physician who upon the death of his father retired, presumably in excellent financial straits, and devoted the rest of his life to scholarly and artistic pursuits. From his home in Copenhagen, Dr. Halberstadt accumulated one of the finest and most comprehensive collections of tsuba and kodogu ever assembled. Haberstadt's collecting activities dated from 1885 to 1938, and in 1940, as Europe was engulfed in a new conflagration, his entire collection was placed in the museum of Decorative Art in Copenhagen where it still remains under the terms of his will (1938).

Being a collector myself, I always find the details of another collector's efforts, trials and tribulations, success and failures, extremely fascinating and I must add that the lack of these details in even the briefest outline are sadly lacking. There isn't even a photograph of Dr. Halberstadt. The only thing that we are told about his collecting proclivities is that he kept meticulous notes on his acquisitions which nearly all were bought in London auctions. These notes and catalogs are all that remain of "The Man". We also know that he did not speak or read Japanese, he never went to Japan and although in one of the articles he wrote, he advocated maintaining a close relationship with a reliable expert in Japan to fill in collection weaknesses, there is no concrete evidence or correspondence to indicate that he did so himself. If there was such a liaison it was probably with Shinkichi Hara who was served as "Sensei" to all of Europe during this period.

During the War, thanks to Denmark's neutrality, the Museum survived without loss and the entire collection languished in relative obscurity with lack of recognition and appreciation

REVIEW cont'd.

until 1975 when one of the brightest young men of the Japanese Museum world visited and perceived the importance of the Halberstadt collection. As a result of several more visits Kodansha has published its latest and finest book so far of the collection.

To those of us who have had the opportunity of visiting the Tokyo National Museum at Ueno Park, Ogasawara Nobuo is no stranger. When he began this project he was a young assistant curator; now he is the very mature and scholarly head of one of the greatest collections of Arms and Armor in the world. Many of us look forward to Ogasawara's excellent research articles in the NBTHK quarterly, Tōken Bijutsu, in English. We owe him a great debt of gratitude for these superb contributions. Ogasawara Sensei is one of the half dozen most powerful and important new generation of young men who will increasingly dominate the Japanese Sword scene for many years to come.

The Book

The presentation is in two volumes in a hinged cloth box $15\frac{1}{2} \times 11 \times 3$ inches printed on the finest paper available. As a matter of record, Kodansha did not stint on any department in the publication, everything being the best!

The entire collection has been photographed by Ole Woldbye, the Copenhagen Museum photographer, who also did a superb job with the 1,000 tsuba and 700 miscellaneous fittings. There are forty-five pages of excellent color photographs that make the Goto pieces truly look "mouthwatering".

Ogasawara-san was under no restrictions from the Museum and chose to catalog each piece as he saw it and his judgement and experience dictated. As a result, he did not duck any tough decisions when he saw a later copy or a blatant "phony"; he calls the shots as he see it. After all, the auctions houses of Europe were not always perfect! But the "goofs" were surprisingly few, understandable and forgivable. I for one got as much out of the analysis of the "errors" as the good ones. This is the best way to study the fine points of collecting in the field.

All of the critical commentaries and descriptions are in Japanese and then reprinted in English. For a serious student trying to learn Japanese, this is an unparalleled opportunity.

I think what I like the most about the collection is its comprehensive coverage of the entire field represented by examples of works that we can see and study, and sometimes acquire here in the world today. This is not a rarified collection of Kokoho that can only be seen once every odd numbered leap year if it is raining in Japan. These pieces were acquired from other western collections at auction. If Halberstadt could do it, so can we!

Ogasawara's descriptions are succinct yet adequate and the section on nomenclature, definitions and the histories of the various schools are alone worth the price of admission. The

REVIEW cont'd.

large majority of this limited edition (1,200 copies) will be printed in Japanese only. It should sell out quickly and go to a premium as this is the last great unpublished collection not yet seen in Japan. The English edition is limited to only 200 copies (with only 25 to 50 being sold within the U.S.A.). Three quarters of these have been contracted for by the Copenhagen Museum and will go to European distribution. The number for sale in America will be very small. A word to the wise will be hopefully sufficient.

Kodansha, you've done it again, and we thank you. Just don't try to get my review copy back. Its mine, all mine!

Summary

Two volumes, cloth bound, boxed, heavy glossy paper. Limited edition of 1,200 sets, 200 in full English and Japanese text. Critical commentary and description by Ogasawara Nobuo, Curator Tokyo National Museum. Photography by Ole Woldby of 1,000 tsuba, 700 miscellaneous fittings. Forty-five pages in full color. Subject: The tsuba and Japanese sword fittings collection of the late Dr. Hugo Halberstadt, located in the Copenhagen Museum of Decorative Art. Published by Kodansha International, ltd.

Editor's note: Several other members have seen this fine book and have recommended highly. Our past Chairman, Robert Lewert, apparently assisted in the English translation of the book and concurred in recommending the publication for purchase by all serious kodogu students.

* * * * *

BOOK REVIEW -

Major I. N. Brooks, NSW, Australia, has supplied the following review of another new publication.

NIPPON TŌ NI IKIRU SHOKUNIN TACHI

An excellently produced and illustrated exhibition catalogue from the recent Sano Museum exhibition of contemporary sword craftsmanship. This soft covered publication of 18.5cm x 24.5cm format of approximately 100 unnumbered pages starts with a 32 page introduction, including eight pages of color plates, depicting tsuba, koshirae, kodogu, lacquer styles and newly forged blades of great merit. The introduction is then followed by sections dealing with sword making, sword polishing, engraving, shirazaya making, habaki making, kinko metal working, tsuka-maki and urushi-maki. Each of these sections is very well illustrated indeed showing most of the various stages involved for each craft.

This publication is composed almost entirely of photographs with only the barest minimum of Japanese text. As such, it most certainly ought to be acquired by every collector. I most certainly commend this book to every member and urge purchase of it.

LENGTH OF SWORD AND IT'S MEASUREMENT -

In Japanese swords, the old term of measurement was "shaku", "sun" and "bu" with one shaku being equal to 30.3cm or 11.93 inches. In recent years, with everyone trying to "think metric", one sees more and more sword descriptions incorporating the use of metric measurement. Perhaps metric measurement is good for most things, but for sword measurement, the old shaku term is still the most clearly understood. This was realized in Japan in the mid '60s after the Japanese government ruled that the old terms be abandoned and the universal metric system adopted. A later ruling recognized the practicality of the "old system" with regards to art objects. Most taikan, books of swords, will list the old shaku terms first, followed by metric dimensions. This going back to the old form seems most important with regards to sword lengths. The Newsletter will attempt to use both the old and new terms with regards to swords, for the sake of clarity.

The old terms seem obviously more effective in explaining the varying sword lengths during various times in history. To say a sword is 2 shaku 1 sun (or 2.1 shaku since a sun is 1/10th of a shaku, a bu 1/10th of a sun) will tell one that it is somewhat short as opposed to a sword of 2.3 shaku. This is difficult to see in metric terms, 63.6cm vs 67.4cm, the numbers being too broad (or so it seems). It is easy to remember that the most ideal sword length (according to the old books) is 2.35 shaku (2 shaku 3 sun 5 bu) and one can easily relate to this "standard" or "most desired" length comparing swords of other lengths to it.

The "ideal" or prescribed length for a tanto measures 8.5 sun and is called "Jo Sun". A tanto measuring under 8.5 sun is called "Sun Zumari" and if over 8.5 sun is called "Sun Nobi" tanto. (Usually, a sun nobi tanto refers to a blade measuring over the length of 1.0 shaku, for example the 1.1 shaku tanto which one finds occassionally). Wakizashi is technically over 1.0 shaku and under 2.0 shaku. When about 1.2 or 1.3 shaku, it is considered a "ko-wakizashi" or small wakizashi. If around 1.5 or 1.6 shaku it is considered "chu-wakizashi" or medium length. If 1.8 or 1.9 shaku it is considered a large wakizashi called "O-wakizashi". These "old terms" as taught by the sensei of days past give the student a better "feel" for the various sword lengths and what these lengths tell the student.

Perhaps the first question a new sword owner (collector-to-be) asks when having their sword examined by someone more advanced is, "What tells you that it is from that time?" A comparison might be, "Would you notice someone walking into a social affair in a 1946 suit?"....it is a like comparison. Styles change and sword styles were no exception. One must study the various style of sword worn and used through history. Length is of utmost importance in judging style along with degree of curvature, degree of taper, degree of roundness in the cross-section of the blade, and a dozen other characteristics. Therefore one can quickly see the importance of learning to look at these many varying dimensions and studying them. It is felt that if one will think "old terms" when studying a sword, this analysis will become a little easier to understand.

A WAKIZASHI BY SHODAI KUNIKANE - MAYBE

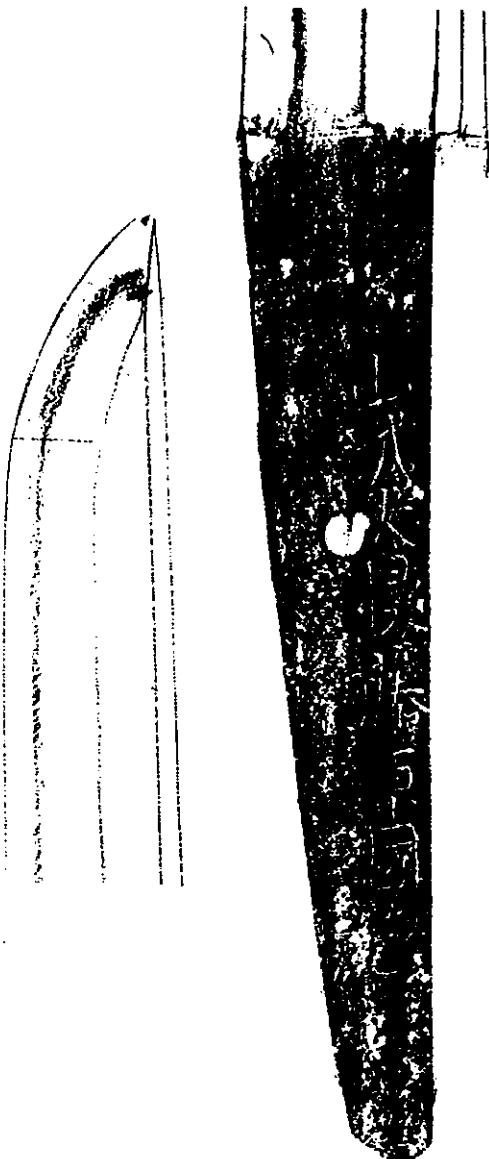
by

Peter Bleed

The oshigata that goes along with this note reads YAMASHIRO DAIJO FUJIWARA KUNIKANE. I can't offer it as a reference since it is from a totally uncertified blade. In fact, I've had the blade for less than a month and I still have very serious reservation about its legitimacy. It very likely will turn out to be gimei, although there is no question in my mind that it deserves to be submitted to shinsa. I'm sure glad that the Chicago Taikai is on for this spring! Win or lose at the Taikai, I've had a very good time with this little sword and it has reminded me that the joy of collecting is studying, not simply having fine blades. The study problems involved in this piece have been a lot of fun indeed.

When I saw this sword on a dealer's list it caught my eye because I aspire to be a collector of Sendai shintō. When it first appeared I wrote for a rubbing although I was not very optimistic since so many swords signed "Kunikane" are in fact gimei. From the rubbing I saw a couple of red flags so I had not pursued the sword. It showed up on the next list, tho, and then the next, so that in a combination of boredom and a desire to adopt an orphan, I undertook to do some trading that made the blade mine. The fact that so many other collectors had passed the blade over doesn't inspire my confidence in it, but sometime everybody else can make a mistake - I hope.

As soon as the sword arrived I gave it "once over" to make sure that it was intact although since it is in zero polish I couldn't see much. Once it was clear that there were no hagiri to be found, I started looking for a boshi. There were two problems. To begin with, I couldn't see anything in the yokote area. Beyond that since the blade is so small (38.7cm) I was not entirely sure what the kissaki should look like. Many of Kunikane's katana do have fairly small points but this one seemed perhaps a bit too small so that I worried that the time may have been reshaped. A touch of "nital" showed that the boshi was there in fine shape so that I knew I had a sword. The problem now was, "who made it?"



KUNIKANE cont'd.

Quite aside from the signature, there are lots of kantei points to indicate that this is a blade of the Kunikane school and apparently a rather old one. The hada is not clearly visible, but it is apparent that this blade has masame-hada. I say this on the basis of rather ample "open grain". A good polisher will be able to take care of most of this but there is also a rather large ware in the shinogi-ji on the omote about midway up the blade. Flaws like this one, while certainly not desirable, are fairly common in swords of the Kunikane group. Usually, they are a bit closer to the shinogi than this one, but they show up on even very highly regarded swords so I was not too terribly disappointed to see this one. As is typical of masame swords, none of the openings show any sign of blistering.

The hamon is visible enough to say that it is a medium wide, nie-deki suguba. That, too, is right for the Kunikane group. In bringing out the boshi I found that on one side there is either a small turn back or a bit of kaen where the temper meets the mune. On the ura side of the blade, the boshi is in classic Kunikane with no turn back at all. All told, then, the blade itself seems quite clearly to be a typical example of the early Kunikane school. But what about the nakago?

The tang appears to be quite old, but I do not think that it has been artificially aged. The hamachi is almost gone (unfortunately) and polishing has significantly thinned the blade from the tang thickness. I was also struck by the amount of tsuba ware that was present on the tang. At first I feared that it might be evidence of a welded on tang, but in the end I think it is just another sign that this is a fairly old sword. The file marks are very faint (again a sign of age), but right for Kunikane. They are regularly oblique with the entire area beyond the oblique lines covered with horizontal marks. Even given the general faintness of the file marks, I am concerned that they are especially faint under the signature. They can be seen, but they are so faint in that area that it might be evidence of some alteration.

A hallmark of Kunikane swords is some slight irregularity in the mekugi-ana. As the rubbing shows, this blade does show that feature, but in all honesty I have to admit that it looks like a drilled addition that does not appear to be terribly old. There is also some old lacquer in the hole itself so that I suspect that the ding in the side of the hole is either something that happened in the course of a later refitting or the work of someone trying to make this look like a Kunikane. Obviously, I'm hoping for the former!

That leaves the signature itself. Only the first Kunikane had the title YAMASHIRO DAIJO which he received in 1626. He was active for more than 40 years after that and throughout his career his signatures varied a fair amount. The signature on this sword is not exactly like any I have found, but at the same time, it has a great deal in common with a great many of Kunikane's signatures. I could play up the positive aspects of the inscription, but for the sake of argument I'll point out its major

KUNIKANE cont'd.

problems. Starting right at the top, the "YAMA" character is somewhat longer than Kunikane made his. Next, he made his "FUJI" character like this one, with two separate crosses at the top after 1657, but after that time he cut the two small strokes at the bottom of the "HARA" character so that each formed two distinct angles. On this sword they are simple slashes. Finally, the "KUNI" character is quite problematic, since he did not make the character with a single, unbroken interior cross stroke (as it is here) until quite late in his life. In spite of these problems, I still like the feel of the signature and I'm not ready to say that it is a fake.

All of this leaves me the happy owner of a sword that has only a chance of being legitimate. If a polish and authentication reveal it to be a forgery, I'm not sure how pleased I'll be. The blade will remain a collectable example of the Kunikane group, though, and I will have learned from the research it forced me to do. Either way I'll be a winner so for now I'll just have to stay hopeful and keep enjoying the sword!

* * * *

NEW BOOK RECOMMENDED -

John Yumoto has advised the Newsletter of a new publication entitled, Owari To Mikawa No Tanko (Tsuba-makers of Owari and Mikawa Provinces). Published by the author Mr. Yasukazu Okamoto. 8½" x 12" size, 341 pages, cloth bound, almost every page has one illustration (B/W photos), Japanese text.

John says that this is an excellent and thorough study of less-studied areas of three generations of NORISUKE, YAGYU school, SADAHIRO, YAMAKICHI BEI, HOAN, KANAYAMA, OWARI KANEIYE, KINKO of Owari, etc. Photographs are better than average. The text on YAMAKICHI is well done and with good photos of each generation.

This book might be available from the author for around ¥23,000. If enough people show an interest in it, John will contact him about purchasing copies. Interested parties should drop John a letter on this. If an answer is requested, be sure to include a S.A.S.E.

Contact: John Yumoto, 311 N. Delaware, San Mateo, CA 94401

* * * *

PREPARING BARE BLADES FOR SHIPMENT

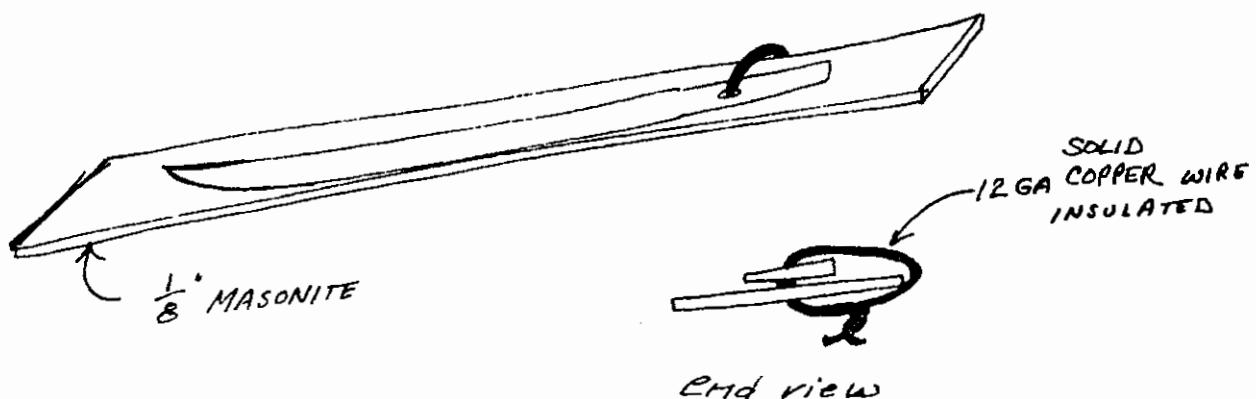
by Carl Imhauser

In the course of the years in which I have had an active interest in the Japanese Sword I have mailed and received many bare blades. I am sure that others than myself have been horrified to receive a package with the point of the sword peeking out of the container. One wonders how many tips were broken off an otherwise healthy blade because of poor packaging or worse yet someone being injured.

Having seen all manner of packaging I have devised one scheme that might be of interest to others.

Bill Trevino long ago showed me the merit of the round tube, it being difficult to place a larger, heavier object upon it in transit, thus discouraging stacking and its inherit possibility for damage to the box on the bottom of the stack. But what to do to control a very slick, sharp 2-3 pounds of steel that wants to continue moving when its surrounding container comes to an abrupt stop?

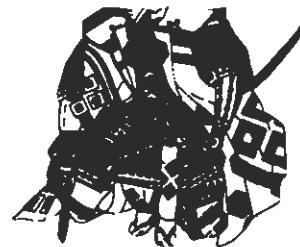
The method I have used successfully requires a piece of 1/8" masonite cut to the maximum width of the inside of the mailing tube and about 6" longer than the blade to be shipped. Placing the blade upon the strip of masonite centered lengthwise, mark the mekugi anna on the board and drill a hole about 3/16" wide through the board. Upon wrapping the blade to protect it, align the mekugi anna with the hole in the board and pass a piece of electrical wire through the mekugi anna of the blade and the masonite and wrap it around the board twisting the ends of the wire together on one side. Using 12 GA solid copper wire with the insulation still on the wire will not damage the nakago. Two blades may be attached to the board in this manner. Finish off by wrapping reinforced tape around the middle and top end of the blade to stop any movement sideways. Add padding to each end of the tube, seal and mail. Perhaps this method will be successful for someone else and assure safe arrival of a good blade.



JAPANESE SWORD & ART SHOW

APRIL 6-7-8, 1984

FAIRMONT HOTEL-DALLAS, TEXAS



Dallas, Texas' second sword show to be held at the same time as three other major Japanese Art events take place.

EVENTS: JAPANESE SWORD & ART SHOW. Buy-Sell-Trade room which can accomodate up to 75 tables. There will be movies on swords, lectures, display area and demonstrations.

THE SHOGUN AGE, THE SOURCE OF JAPANESE TRADITIONAL BEAUTY.

More than 300 items from the collection of the Tokugawa Art Museum in Tokyo, Japan; the majority of which have never been exhibited abroad. The exhibit will include swords, armor, etc. It will be the first major exhibit held at the new Dallas Museum of Art, one block from the Fairmont Hotel.

THE RETURN OF Y. YOSHIHARU. Yoshiharu, along with five supporting artists in the making of Japanese swords at the site of the Dallas Museum of Art.

THE EXHIBIT OF R. B. CALDWELL'S COLLECTION. R.B.'s sword and kodogu collection will be on display at the Ft. Worth, Texas Kimbell Art Museum.

WHEN: APRIL 6-7-8, 1984

Show Hours: Friday 4-6-84 set-up 11:00 A.M. to 9:00 P.M.

Saturday 4-7-84, 9:00 A.M. to 6:00 P.M.

Sunday 4-8-84, 9:00 A.M. to 6:00 P.M.

Special Note: The Buy-Sell-Trade show will be open to the public on Sunday only.

Security - Armed guards on duty 24hrs. all three days.

WHERE: FAIRMONT HOTEL, DALLAS, TEXAS - this hotel is a five-star.

Special room rates have been obtained for \$65.00 per nite, Single or double occupancy. Note - normal room rates start at \$95.00 per nite-so this special show room rate is really a great deal.

COST: 8' Tables are \$50.00 each for all three days. Those who do not have a table will be charged a registration fee of \$10.00.

ROOM RESERVATIONS: PLEASE CONTACT - Michael A. QUIGLEY

3713 Wooded Creek

Farmers Branch, Tx. 75234

1-214-243-5247 after 6:00 P.M.

Please submit to me your hotel reservations and I will set them up for you. Please include the following information:

1. Name, address, phone
2. Number in your party, one or two
3. Arrival and departure dates
4. Whether the reservations should be guaranteed for late arrival and if so include type of credit card, card number and expiration date.

Note: I can make your reservation up to March 22, 1984 after which it will be a first come basis rooms.

RECAP OF EVENTS:

SWORD SHOW

Buy-Sell-Trade room with up to 75 tables in a large room with a lecture room next door.

1. Closed show Friday and Saturday
2. Open to public on Sunday
3. Sword making movies
4. Lecture on swords and kodogu
5. Possible demonstration of Kendo
6. Display of swords and kodogu

THE SHOGUN EXHIBIT

This exhibit will be in only two cities in the US and Dallas is the second site. The quality of this exhibit will be unlike any seen in this country. The art objects will be from the mid-14th century through 1867, which is known as the Tokugawa Shogunate era. A RARE TREAT FOR US ALL!!

Y. YOSHIHARU - SWORD MAKER

As in 1980 at the University of Dallas, Yoshiharu and his five man team of craftsman will be returning to Dallas to make swords. Another rare chance to first hand observe the art of making swords from the raw form to a finished product of supreme beauty-The Japanese Sword. Yoshiharu will be here approximately ten days possibly at the site of the Dallas Museum of Art.

EXHIBIT OF SWORD AND KODOGU - THE COLLECTION OF R. B. CALDWELL

The major part of R.B. Caldwell's collection will be displayed from March 16 thru May 1984 at the Kimbell Art Museum in Ft. Worth, Tx. Some 30 Juyo Token items will highlight the exhibit as well as many other super items. A must to see by all who wish to enjoy one man's life time of collecting the Japanese Sword.

BANQUET-JAPANESE STYLE

We would like to have a authentic Japanese Buffet style dinner on Saturday at one of Dallas' best Japanese Rest., Royal Tokyo. The buffet details have yet to be completed but, it will consist of Sushi, Sashimi,etc. - the works! If you are interested in attending please let me know when you send in show table and Hotel reservations. When I have enough response I will advise you of the final details & costs.

*****We look forward to seeing you at the Sword Show. There are several Sword Shows in 1984 and we should all make as many as possible but, try not to miss this SUPER EVENT!! If you are a new collector make this your first show & see all stages of the collecting of Japanese Swords. For the oldtime collector it is as always a great place to see old friends & buy-sell or trade.

KATANA ATTRIBUTED TO SUKEZANE

Juyo Token Nado Zufu Vol.1 plate 6
(Reprinted by permission)

MEASUREMENTS - 2.26 shaku (ō-suriage, greatly shortened). Sori 8 bu plus. Motohaba 1.06 sun, sakihaba 8.4 bu. Kissaki 1.3 sun, nakago 5.7 sun with slight sori.

STYLE - Shinogizukuri (with ridgeline), ihorimune (two-sided back), slight sori (curvature), chugissaki (medium point) in ikubi form (stubby like boar's neck).

KITAE - Itame (woodgrained), slightly rough but with ji-nie. It also has midare-utsuri¹.

HAMON - Ō-chōji (flower of clove pattern) with kawadzunoko² chōji and gunome yakiba (pointed) mixed. Also, ashi and yō marked sunagashi and kinsuji. Has wide nioi and very fine nie.

BOSHI - Midare-komi (irregular). On omote side the boshi is pointed and on the ura side it is komaru (small rounded).

HORIMONO - Bō-hi (wide groove) on omote and ura sides, and kaki-toshi³ or chiselled-through grooves.

NAKAGO - Ō-suriage. Tip of nakago is kiri (cut straight across), nakago has slight sori and the yasurime are kiri. Two mekugi-ana (holes) of which one is plugged with copper. Inlaid in gold on the haki-omote is SUKEZANE, and on the ura is HONNAMI with ka-o⁴.

EXPLANATION -

Sukezane was one of the greatest masters of the Fukuoka Ichimonji school of Bizen Province in the mid-Kamakura era (1219-1277). Among them, Yoshifusa, Norifusa, and this Sukezane are the three foremost smiths, known for their most extravagant and lively yakiba. Sukezane was also expert in making blades with ko-nie. This blade was shortened and identified by Honnami Mitsutada (Kōchu), and has been inlaid in gold. There is no doubt that this blade was the work of Sukezane. Furthermore, it is in excellent condition.

This blade was one of the important treasures of the Ōkubo family, who were the lords of the Odawara Clan.

¹ MIDARE-UTSURI: Utsuri is literally a reflection, and midare-utsuri is an irregular design such as you would find on the temper-line. An irregular pattern of a reflection or a mirage-like reflection found between the yakiba (edge of the hamon or tempered area) and the shinogi (ridgeline). In other words in the ji area of the blade. Not always true, but often found in older Bizen blades. The one with irregular utsuri is called midare-utsuri whereas the simple, straight utsuri is called bō-utsuri or "stick-like" utsuri.

² KAWADZUNOKO-CHŌJI: Literally "tadpole" chōji, and a typical example of this is found about an inch from the bottom in the ura oshigata, You notice a mushroom-cloud, long-necked choji.

SUKEZANE cont'd.

*³ KAKITOSHI: Any blade which originally had hi (grooved), if ō-suriage (greatly shortened), appears like this example with the grooves extending completely through the nakago. If the blade is ō-suriage, but the hi stop above the mekugi-ana, then one must suspect that the groove was made after forging (not original).

*⁴ KAŌ: The kaō is the curlique signature used by samurai as well as artisans. This was especially characteristic of such families as the Honnami and the Goto family of metal workers, who used such signs to identify the individual.

MORIIYE TACHI

Juyo Token Nado Zufu Vol.1, plate 18
(Reprinted by permission)

MEASUREMENTS - 2.31 shaku (suriage), sori 6 bu, motohaba 9 bu, sakihaba 6.6 bu, kissaki 1.05 sun. Nakago 6.6 sun, with slight sori.

STYLE - Shinogi-zukuri, ihoremune, shallow sori, chu-gissaki.

KITAE - Ko-itame (small pattern wood-grain), slightly running and slightly roughened. Midare utsuri.

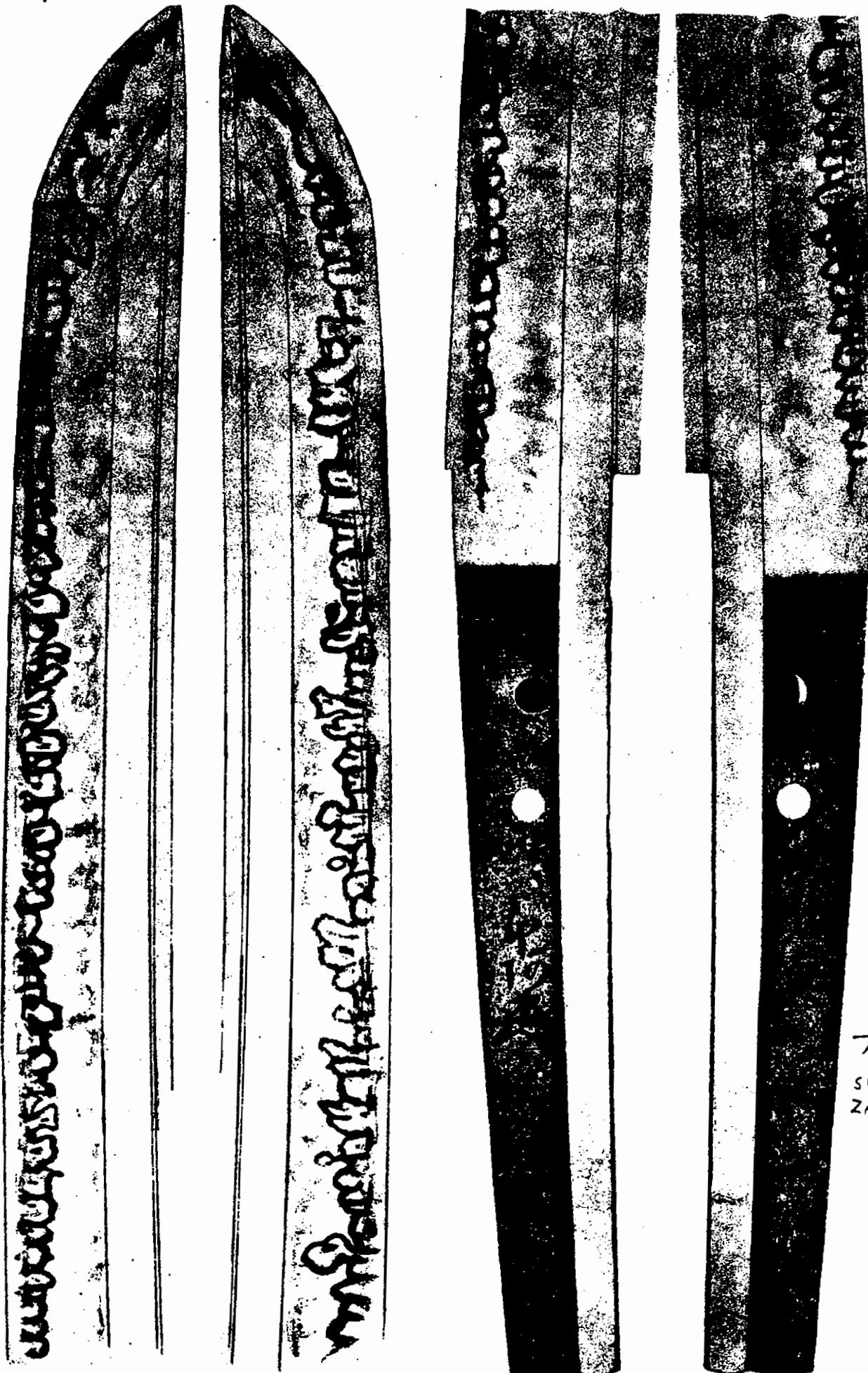
HAMON - Chōji mixed with gunome with kawadzunoko. Many ko-ashi and yo. Haki-ura is very extravagant and attractive, nioi-guchi (nioi edge) is very sharp (clear).

BOSHI - Midare-komi. Omote side is komaru and ura side is slightly sharp.

NAKAGO - Suriage (shortened). Tip is kurijiri and the nakago has shallow sori. Yasurime are katte-sagari. Four holes. Three-character mei deeply inscribed in rather small sized characters.

EXPLANATION -

Since Moriiye lived in Hatakeda village, which is near Osafune, Bizen province, he was called Hatakeda Moriiye. According to history, there was a smith who inscribed his name "Moriiye, resident of Osafune in Bizen", and his era was Bunei (1264). There were several generations of Moriiye, and it is very difficult to determine whether this blade is by the first (shodai) or the second (nidai) Moriiye. This blade is done in a conservative manner, and is not gaudy or flashy, and the signature is done in small characters. It is different from the blades with larger characters. Usually the blades with the smaller inscriptions are better than those with the larger lettering. This blade might be considered as by the second of the Moriiye; however, it is difficult to decide. It is not later (than the second) work.



SUKEZANE

六 (6)
SUKE
ZANE

一八 (18)

MORI
IYE
TSU
KURU

SOMETHING WENT WRONG LAST ISSUE

Who would think that well-intended membership drive last Newsletter would result in confusion. At least 25-30 members confused the yellow "Membership Application" with their "1984 Dues Notice"--and paid their membership with the yellow application! Hey guys--that was intended to be given to friends who might want to join us! No great disaster--except that each new membership must now be checked against the card file to make sure that it is not an "old member" simply paying dues. Have you noticed your treasurer mumbling to himself more and more these

days?.....

1984 SUPPLY LIST -

A revised supply list was intended for inclusion with this mailing. Unfortunately, time demands did not permit this. It will hopefully be included with the next issue. The only real price change known at this time will be with Robinson's Arts of the Japanese Sword. Our reorder has been back-ordered to date, but the new copies will be around \$5 more than the old price. Please refrain from ordering this book until a firm "new price" is published.

BUY-SELL-TRADE ITEMS -

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 items for sale or trade. Please keep ads brief. For larger ads announcing items for sale it is best to simply advise to write for a complete listing. Business ads are not allowed. Paid advertising is available for business ads at reasonable prices. Direct all ad copy to the Newsletter.

- **FOR SALE** - Katana, mumei, slightly suriage, 28" in full polish which is slightly dulled and lightly stained, itame hada with "points up" gunome hamon, no flaws, NBTHK white papers to Aizu KANESADA, navy mounts - \$550; Katana, mumei, O-suriage, 26 $\frac{1}{4}$ " in 80% polish, itame, suguba, no serious flaws, koto (?), buke-zukuri mtd., iron tsuba, shakudo f/k and menuki - \$450; Chisa-katana, mumei, 22-3/4", overall good polish with some scratches/scuffs, running itame, suguba, shinshinto, plain wood saya, no other mtds., \$125. Also an assortment of tsuba, etc., priced to move.
CONTACT: Peter Bleed,

- **FOR SALE** - Katana, kotō Mino NOSHU JU KANEKIYO, bo-hi, full temper, exc. cond., fully mtd., 63.8cm; Katana, shinshinto, Awa MINAMOTO SUKEYOSHI, exc. cond., fully mtd., large iron tsuba, all ensuite, 75.2cm; Tachi, koto, Ise ---MASASHIGE SAKU, horimono, kissaki moroha zukuri, tsuba, etc. all ensuite, 71.2cm; Wakizashi, shinto, Hizen' OMI DAIJO F/W TADAHIRO (TAD37), full polish, fully mtd. top quality fittings, 46.3cm.
CONTACT: Fred Pochelle,

- **FOR SALE** - Same' (ray skin), full skins approx. 9" x 15" size, good quality, \$45/sheet; horn kurikata \$6; horn kashira \$6.
CONTACT: Jim Baize

- **WANTED** - Tsuba and other fittings with RABBIT or long ear hare motif. Send photo/price please (will return).
CONTACT: Philip L. Wilsey,

- **WANTED** - Information on YUKIO MISHIMA (Kimitake Hiroaka). Books, articles, photographs, etc. Also would like to purchase a naginata in wakizashi mounts.
CONTACT: J.M. Mazaka,

- **WANTED** - Copies of Nihonto Zuikan: Shinto-hen by Kataoka Ginsuke, Nihonto Koza vol. 2, 4 and 10. Also wanted, a good quality Nambokuchō or Oei period tanto or wakizashi.
CONTACT: Craig A. Bird,

- **WANTED** - Information on the photography of blades and fittings. Your suggestions will be much appreciated.
CONTACT: B. Hennick, ,

- **WANTED** - Wakizashi by OMI DAIJO TADAYOSHI (4th generation)
CONTACT: Bob Coleman,

BUY cont'd.

- WANTED - Hirumaki/ishizuki, end cap and collar for yari pole bottom, round section. Will take full pole if necessary. Also need saya, any condition, for hira-sankaku yari. Information: would appreciate anything on smith who signed Bakufu (?) OMORI KATATSUNA on yari.
CONTACT: Nigel Willey,
- WANTED - Katana, ubu, signed/dated, 29"-30", no flaws. Must have good to excellent polish, good mei. Prefer mtd. No need to be top rated smith but good one is fine; Matching set, tsuba and menuki, high relief with gold inlay, signed; Inro-all kinds but must be mint cond.
CONTACT: Jim Conrad,
- WANTED - Katana or tanto by BUNGO NO KAMI MINAMOTO MASAYASU, original Hawley #MA-658 (MAS-1267 in new book), Fuji-shiro shinto-hen p.306.
CONTACT: George Yang,
- WANTED - Book: Nihonto Taikan #2 (Bizen Volume); two sets of Shinto Taikan by Iimura; Sword, signed, ubu, any school.
CONTACT: Shozo Miyashita,
- WANTED - Swords by Showa era smith KANEUJI.
CONTACT: Carl Imhauser,
- WANTED - Menuki, good quality shakudo, any other early menuki of quality. Will trade heavy for whole lots (as are occassionally found when buying GI items). Will trade fittings, possibly blades, or will pay cash.
CONTACT: Ron Hartmann,

MORE ON TOKEN TAIKAI '84 -

SHINSA RESERVATIONS: Available openings for shinsa items are going fast. Anyone with thoughts of submitting items for shinsa should send in their TTK'84 Registration Form, appropriately filled out, along with deposits, immediately. Procrastinators will be very possibly be disappointed!

VOLUNTEER WORKERS: Very few people have come forward and offered to help during the week of TTK'84. Many areas need workers such as the registration desk, the shinsa room, the Meibutsu room, many other areas... If every "job" gets a number of workers, the task becomes an easy one. If all the work falls on a few, it becomes a very demanding chore. Offer your help by contacting the TTK'84 Committee and/or Bob Coleman.

MEIBUTSU ROOM EXHIBIT ITEMS: Items offered for exhibit, from collections of the membership, are rather slow in coming in. If anyone has a significant sword which they feel would be an asset to the exhibition, please contact Bob Coleman immediately. The standards for the exhibition are set high, true, but that is what it takes for the exhibition to be significant. At least call or write Bob and let him know what you have available. Please, do so today!

HOTEL CHANGE: Once again, be aware of the change in location for Token Taikai '84. Remember it will be at the RAMADA-O'HARE INN. This is a fine hotel and was the site of TTK'79 and of the annual Token Study Group show for many, many years. Remind your friends of this change so that everyone is aware of it.

TTK'84 NEWSLETTER: A very informative newsletter from the TTK'84 Committee is included along with our society publication. It will bring everyone up-to-date with all the latest poop! Read it very thoroughly. Certainly, it will fire up interests in the event.

* * * * *

1984 MEMBERSHIP ROSTER -

The new 1984 roster for the JSS/US is included along with this mailing. It should be complete except for a few new people and address changes which came in the last couple of weeks.

Many, many thanks to Lee Jones for working with us in the compilation of the roster. He has it on a word processor which certainly makes life more simple!

--NEWSLETTER DEADLINE--

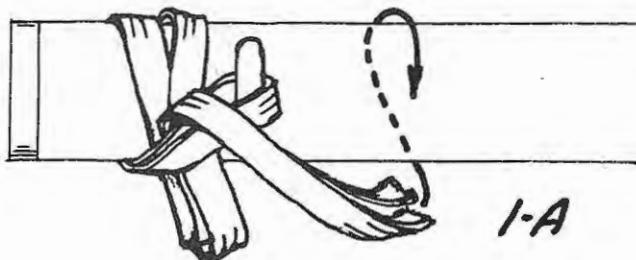
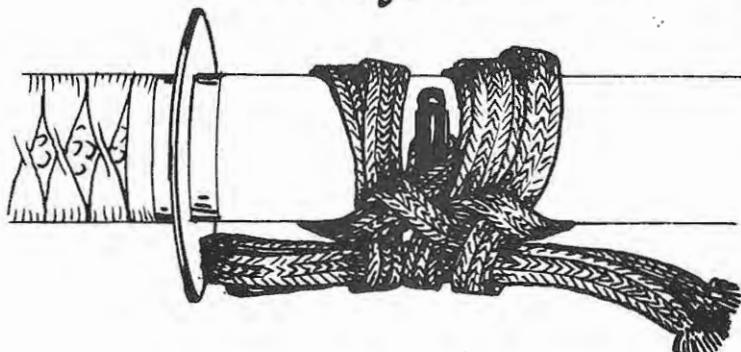
MARCH 10

All materials and ads intended for inclusion in the next issue of the NEWSLETTER must be in the hands of the Editor by the above closing date.

GATHERING KNOTS for the KATANA SAGEŌ

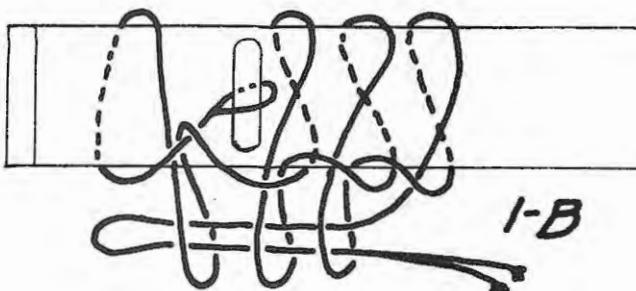
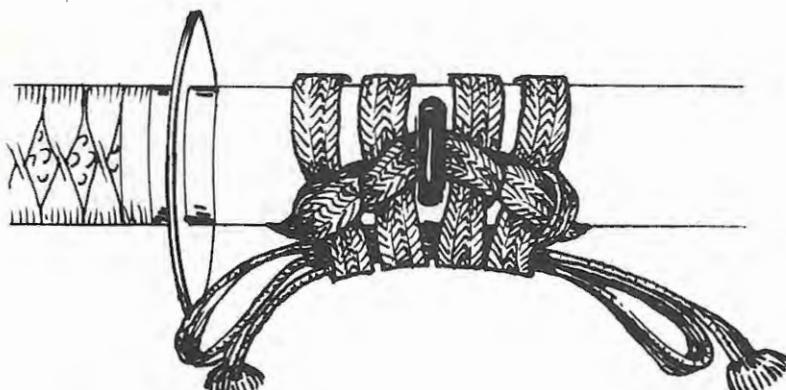
C. Hay

1. A utility knot, quickly formed with the Sageō doubled.



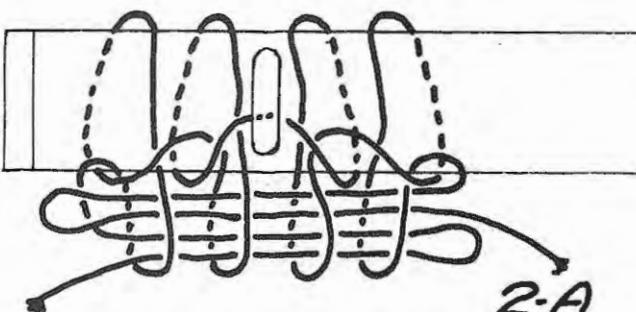
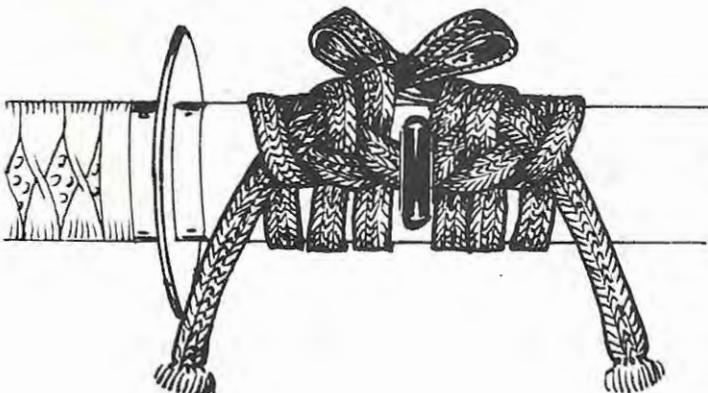
1-A

2. The basic decorative knot.

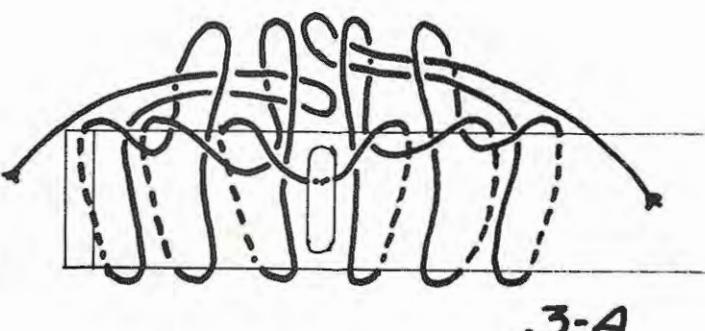


1-B

3. Another display knot.



2-A



3-A