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Guide to the kantei process – tips for improving your
knowledge of and accuracy at paper kentei. Part 2
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Guide to the *kantei* process – tips for improving your knowledge of and accuracy at paper *kantei*. Part 2

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The focus of the first article of this series was *sugata* (shape). The focus of this article is pattern and edge (*hamon*). The final article in the series will focus on *nakago* (tang). The acronym SPET should become your guide to the *kantei* of swords – Shape, Pattern and Edge and finally Tang.

In order to take full advantage of this article the reader needs a basic library. In order to account for the variation from reader to reader the steps of identifying the sword maker will be explained using three sets of references. The first and most basic set includes **Nagayama (1997)** and **Iida and Hiroi (1984)**. The second set adds to those two books the books by **Watson (1991)** and **Kanzan (2005)**. The advantage of the second set is that it has many *oshigata* that can be compared to the *oshigata* of the subject swords. The third set (the most expensive) builds on the basic two sets and adds all the 59 volumes of *Token Bijutsu* that were published in English from the summer of 1979 to 1989 as well as some Japanese books that will be needed when appropriate. The *oshigata* in the NBTHK series was not used because the next issue provides a complete study of the sword. Alternatives to the complete series are the reprints of **Fimio (2003)** or the numbers being reprinted monthly by the **Florida Token Kai**.

Even these three sets have limitations. In order to do the *kantei* one should own as many books with whole body *oshigata* of swords as possible. For example, **Shibata (1988)** is an excellent reference.

In this article the basic set will be used primarily. The more advanced references will be used to confirm or refute our conclusions,

There are many books that have excellent photos of swords; however photos are much less useful to paper *kantei* than *oshigata*. Accordingly, it is good to have a personal collection of indexed *oshigata*. The NBTHK did not index its journal. Fortunately, Grey Doffin has indexed a great deal of sword literature. Doffin's index is now available online on the JSSUS web-site. There is also an index to *Token Bijutsu* by Alan Bale on the Internet at <http://home.earthlink.net/~steinrl/nihonto.htm> This is a wonderful site full of information on Nihonto run by Richard Stein..

Hints provided by *Token Bijutsu* will be translated. Note that the hints about *hada* and *hamon* including *hataraki* (activities) are ended by a small round circle.

Two extremely useful tools are the books by **Robson (2005)** and the glossary by Harry Watson **AFU (2008)**. **Robson (2005)** contains a glossary of sword terms with entire sentences. These will come in handy when translating parts of this section.

Example 1. Token Bijutsu October Showa 62 Kantei 369

<p>生ぶ、先栗尻、鑓目勝手下り、目釘孔一個、指表棟寄りに長銘がある。</p>		<p>彫物表は腰樋、裏は護摩箸を共に丸留にする。茎</p>		<p>厚く、反り浅く、中鋒。</p>		<p>鎬造、庵棟、長寸で、身幅広く、元幅に比して先幅狭まり、重ね</p>		<p>刀</p>		<p>刃長二尺八寸（八四・八釐） 元幅一寸一分（三・三五釐） 元重ね三分弱（〇・八五釐） 鋒長さ一寸三分（四・〇釐） 茎長さ八寸（二四・二五釐） 反り六分（二・八釐） 先幅八分弱（二・四釐） 先重ね二分（〇・六五釐） 茎長さ八寸（二四・二五釐）</p>	
	<p>足・葉入り、処々細かに砂流しがあり、</p>	<p>かにつき、乱れ映り立ち、</p>	<p>鎬地証がかる。</p>	<p>刃文・帽子図の如く、</p>							

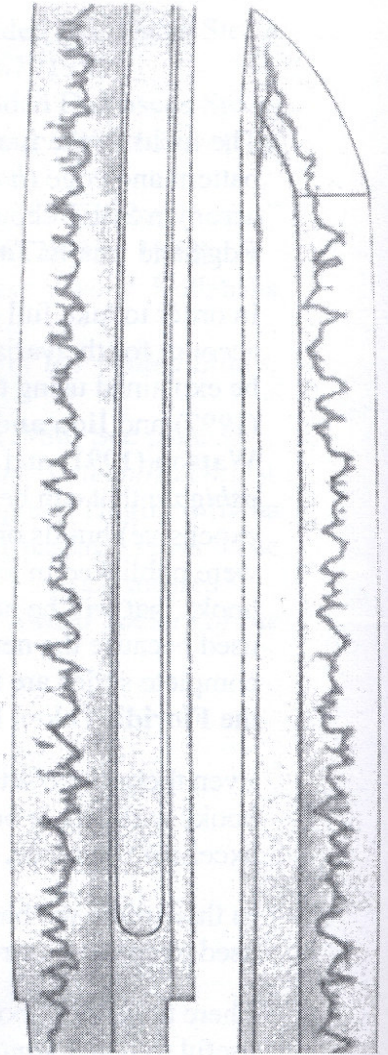


Figure 1 Hints and Oshigata example #1. We give in the table below the sound of the symbols (kanji, hiragana or katakana) and then the translation.

Translation example #1

鍛えは小板目つみ、 流れ肌交じり、 地沸細 かにつき 乱れ映り立ち、 鎬地 <small>が</small> かる。	g ₄	Kita e wa ko ita me tsu mi	The hada is tight itame.	足・葉入り、 処々細かに砂流しかかり、 匂勝ち、 わずかに小沸つき、	i ₁	Ashi	There are ashi and yo.
					i ₂	io i ri	
					i ₃	Tokoro dokoro koma ka ni su na gashi ka ka ri	Everywhere there is fine sunagashi.
	g ₅	Naga re hada ma gi ri	It has straight grain (nagare) mixed in.				
	g ₆	Ji nie koma ka ni tsu ki	The hada is sprinkled with small nie.		i ₄	Nioi ka tsu	It is mainly nioi.
	h ₁	Mida re utsu ri da tsu	Shows midare utsuri.		i ₅	A zu ka ni ko nie tsu ki	There is little small nie sprinkled.
	h ₂	Shinogi gi masa ga ka ru	There is masame in the shinogi ji.				

Note: small circle denotes
end of hints on *hada*.

刃 文 ・ 帽 子 図 の 如 く	h₃	Ha mon bo shi zu no goto ku	The hamon and boshi are shown in the picture.	匂 口 よ く し ま る。	j₁	Nioi gushi yo ku tsu ma ru	Noiguchi is greatly compact.
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The glossary of **Robson (2005)** includes the translation of all the above terms. Note that this glossary is available from the JSSUS.

Interpretation

The *hada* of this sword is described as being *itame* well-forged (compact) and there is some *masame hada* mixed in. These two hints do not say much for now. When the swordsmith is considered later on, it will be important to check whether his *hada* is described in this way. The next hint is that there is fine *nie* sprinkled over the *hada*. Again this needs to be checked later. It says that this sword has a *midare utsuri*. This information combined with the next hint that says that the *shinogi ji* has *masame* is important. From this evidence it is possible to confirm that this is a *Shinto* sword (*masame* in the *shinogi*) and that it has *midare utsuri*. **Nagayama (1997)** on page 90 lists nine smiths that made *midare utsuri* in *Shinto* times: Tsunemitsu, Sukehiro I, Tataru Nagayuki, Tameyasu, Mitsuhiro, Korekazu, Sukesada, Koretsugu and Moritsugu. Now to trim this list even further, a closer look reveals most of these smiths are from the *Ishido* School. **Nagayama (1997)**, beginning on page 260 lists the famous swordsmiths of the *Shinto* period.

Page	Smith	Page	Smith
267	Settsu (Osaka) <i>Ishido</i> Tameyasu	267	Bizen Yokoyama Sukesada
270	Musashi <i>Ishido</i> Korekazu	270	<i>Ishido</i> Moritsugu
271	<i>Ishido</i> Tsunemitsu	271	<i>Ishido</i> Mitsuhiro
272	Settsu (Osaka) Sukehiro I	273	<i>Ishido</i> Tataru Nagayuki

Based on this data all come from the *Ishido* School except for **Sukehiro I** and **Sukesada** who may be disregarded for the time being due to their workmanship. In the description of the workmanship *utsuri* is not even mentioned. This means that they occasionally produced *utsuri*. On the other hand in the *Ishido* group *utsuri* is always mentioned.

The two more important parts of the *hamon* (in the sense that they are ones that give you clues for the smiths) are the *boshi* and the *yakidashi*. In this case the *yakidashi* is a continuation of the *hamon* and the *boshi* is pointed. The *hamon* itself is a very strong clue. It is *o-choji-midare*. Consider both **Nagayama (1997)** page 96 and **Iida and Hiroi (1984)** on 128-129 for *choji hamon*. The thickness of the *hamon* drawing in **Nagayama (1997)** looks different. This is evidence that the *hamon* is tight rather than thick. According to **Nagayama (1997)** page 93, *o choji midare hamon* is found in the *Ishido* School.

In the **Nagayama (1997)** discussion of *boshi*, all *boshi* are described as *komaru* except for the one by Tataru Nagayuki (see page 110 under standard *komaru*). Accordingly Tataru Nagayuki can be considered as a serious candidate.

Next comes a search for an *oshigata*. **Watson (1991)** turns out to be disappointing in this case as there is no *oshigata* of Tataru Nagayuki. The NBTHK issue number 17, page 29 has an article on Tataru Nagayuki and the *Kishu Ishido* School. This article is reprinted in **Fimio (2003)** page 54. Note that Tataru Nagayuki is treated separately from the *Kishu Ishido* School, thus implying that he is special. Note the following statement on page 56 of **Fimio (2003)** “he seldom started his *hamon* with a *yakidashi*” and that his “*boshi* which is always irregular with an almost pointed tip followed by *kaeri*”. This should be contrasted with the other *Ishido* swordsmiths characteristics given on page 54 (**Fimio (2003)**) where the *hamon* starts in *yakidashi* and whose *boshi* is *komaru* (page 56). Accordingly, the sword is an *Ishido* sword by Tataru Nagayuki.

As a final test **Kanzan (2005)** on page 232 shows an *oshigata* of Tataru Nagayuki. Note the similarity of this blade to the *kantei* blade.

Shibata (1988) on page 169 has an *oshigata* that has the same *boshi* and the *hamon* is very similar, almost identical to the *kantei* blade. This confirms the detective work leading to Tataru Nagayuki.

Before offering a definitive answer, minutiae need to be examined more closely. In the next article in the series, examinations of *yasurimei* and *nakago jiri* have to confirm the smith. In the event that this is not confirmed starting over becomes the only option.

Example 2 Token Bijutsu December Showa 61 Kantei 349

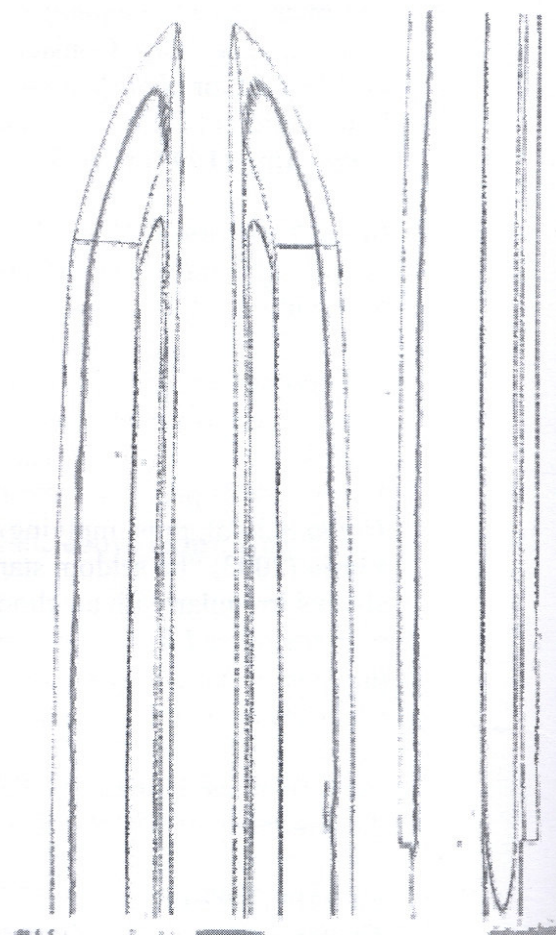
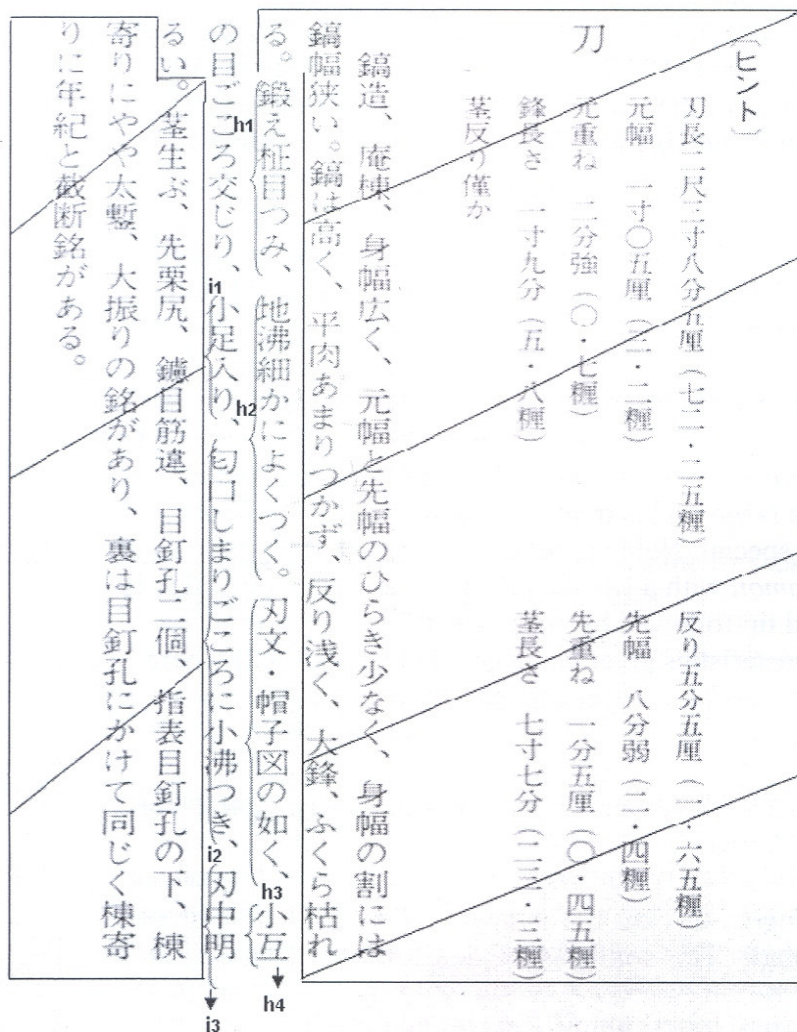


Figure 2 hints and Oshigata example #2

Translation example #2

h ₁	鍛え 目つきみ、	Kitae wa masa me hada tsu mi	The <i>hada</i> is a tight <i>masame</i> .	i ₁	小足 入り、	ko ashi i ri	There are small <i>ashi</i> .
h ₂	地沸 細かによくつく。	ji nie koma ka nie yo ku tsu ku	Small <i>nie</i> is sprinkled all over.	i ₂	匂口 しまりごとろに小沸 つき、	Nioi guchi shi ma ri go ko ro ni ko nie tsu ki	The <i>nioi guchi</i> is relatively tight (thin) and is sprinkled with <i>ko nie</i> .
h ₃	刃文・ 帽子図の如く、	ha mon.bo shi zu no goto ku	The <i>boshi</i> and <i>hamon</i> are shown in the figure.				
h ₄	小互 の目ところ交じり、	Ko go no me go ko ro ma gi ri	There is a hint of <i>gunome</i> . (This suggests that one can “feel” the <i>gunome</i> as movement .)	i ₃	刃中 明	ha chu aka ru I	The interior of the <i>hamon</i> is bright.

Small circle denotes end of
hints on *hada*.

The glossary of **Robson (2005)** includes the translation of all the above terms. Note that this glossary is available from the JSSUS.

Interpretation

In the first article in this series, this sword is described as being a *Shinshinto* sword. **Nagayama (1997)** on page 278 describes the *hada* of *shinshinto* blades. Note that item 4 states that with the exception of the **Kyomaro School** "...most smiths' *jihada* is fine *ko mokume* and appears to be *muji hada*. The subject sword has *masame hada* and is not described as *muji*." Accordingly, the smith is from the **Kyomaro School**. The next step in the investigation is to consider the *masame hada*. The seven smiths listed on page 89 produce *masame hada* in the *Shinshinto* period. The *hamon* is almost *suguha* with only a hint of *gunome*. Smiths who made *suguha* in *nie deki* and in *nioi deki* are listed on page 101. Since the sword is *nioi deki* all evidence leads to Kiyondo.

To support this choice: 1. He belongs to the **Kyomaro School**, 2. He uses *masame hada* 3. He makes a *suguha hamon*. The description of work on page 289 matches the details of this blade. Note that there are few *hataraki* inside the *hamon*. This corresponds to the hint *i₃* the interior of the *yakiba* is bright.

As further explorations for the *oshigata* that match this work the following survey is offered. **Kanzan (2005)** is very disappointing. There are *oshigata* of Kiyondo on pages 57 and 58 but they look different. Study of the workmanship of the smith must now be done. **Nagayama (1997)** on page 289 shows a *hamon* of uniform *gunome midare* (same as **Kanzan 2005**) but it also notes that he made *hiro suguha* and *chu suguha*. Also it mentions that he made *masame* in his later works. Accordingly this may be a later work. **Watson (1991)** on page 334 in his *Shinshinto* volume shows a nice *suguha* blade made in 1865. Page 320 states "Later, he tempered a *suguha* in *masame hada*, and changed to *Yamato* style of work that has not been seen in his teacher." That settles the question and Kiyondo seems to be the correct smith. For final confirmation, the next article will check the little details to validate this decision.

Example 3- Token Bijutsu November Showa 62 Kantei 370

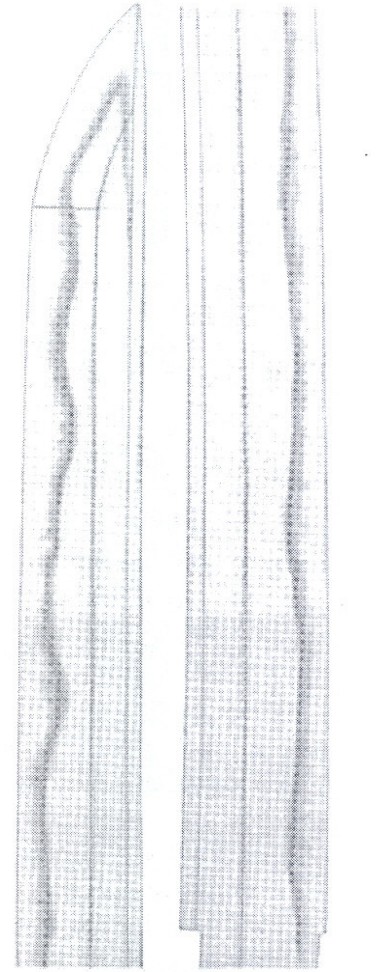
(ヒント)

刃長二尺五寸一分弱 (七六・〇厘)
 元幅一寸強 (三・一五厘)
 元重ね二分強 (〇・七五厘)
 鋒長さ一寸六分五厘 (五・一厘)
 茎反りわずか

反り六分 (一・七厘)
 先幅八分弱 (二・四厘)
 先重ね二分弱 (〇・五五厘)
 茎長さ六寸八分五厘 (二〇・七厘)

鎬造、庵棟、身幅広く、元幅と先幅のひらき少なく、反り浅く、中鋒延びる。鍛えは板目に杣交じり、流れ、肌立ち、地沸つき、地景入り、総体に鉄色黒目となる。刃文・帽子図の如く、拂つき、地処々ややばさけ、刃縁ほつれて、砂流しかかり、金筋入り、匂口沈みごころとなる。茎生ぶ、先入山形、鑢目勝手下り、目釘孔一個、指表目釘孔の下、ほぼ中央に長銘があり、裏に金象嵌截新銘がある。

Figure 3: hints and Oshigata example #3



Translation example #3

g ₂	鍛えは板目に杓交じり、流れ、	Kita e wa ita me ni moku ma gi ri	The <i>kitae</i> is <i>itame</i> mixed with <i>mokume</i> .	h ₂	刃文・帽子図の如く、沸つき	ha mon.bo shi zu no goto ku	The <i>hamon</i> and the <i>boshi</i> are as shown in the figure.
g ₃		naga re	straightened	h ₃		nie tsu ki	Sprinkled with <i>nie</i> .
g ₄	肌立ち、	Hada da tsu	The <i>hada</i> is prominent (very apparent).	i ₁	処々ややばさけ、	tokoro tokoro ya ya ba sa ke	Here and there segments almost irregular and uneven (ba sa ke) appear.
g ₅	地沸つき、	Ji nie tsuki	Covered with <i>jinie</i> .	i ₂	刃縁はつれて、	ha buchi ho tsu re te	The <i>habuchi</i> is brushed.
g ₆	地景入り、	chi kei I ri	There is <i>chikei</i> .	i ₃	砂流しかり、	Sunagashi ga ga ri	There is <i>sunagashi</i> .
h ₁	総体に鉄色黒目となる。	so tai ni ka na i ro kuru me to na ri	On the whole the <i>jigane</i> becomes dark				

Small circle denotes end of
hints on hada.

i ₄	金 筋 入 り、	kin sugi i ri	There are kinsugi .	i ₅	み ご こ ろ と な る。	nioi guchi shizu mi go ko ro to na ru	The <i>nioi guchi</i> is blurry (unclear).
i ₅	匂 口 沈						

Small circle denotes end
of hints on *hada*.

Interpretation

There are important hints in both the *hamon-boshi* section and in the *kitae* section. The *oshigata* shows that the *hamon* is *o notare*, that there is nothing special about the *yakidashi* and the *boshi* is thrusting. The steel is black and prominent. Dark steel and a prominent *jihada* are characteristics of Northern Japan production. During the *Keicho Shinto* era that leads to *Echizen*. Ignoring this for the moment, **Nagayama (1997)**, on page 102, lists 14 smiths of the *Momoyama* era who made *o-notare hamon*. Not all of them qualify because only a few worked in the *Momoyama jidai* (*Keicho Shinto* swords). Information that helps eliminate those who did not work in *Keicho* is listed on pages 260-267. *Boshi* is considered on page 109.

Here the trail leads to *notare komi*. Those smiths that make this *boshi* are found on page 112. Here the trail (matching of the *notare hamon* with the *notare komi boshi*) ends because on page 112 only Kunihiro meets these criteria. This is very disappointing because studying the work by Kunihiro, for example, in **Token Bijutsu** (English edition) number 9 page 26 or **Fimio (2003)** page 17, does not provide any reference to blackish *hada* spots, unclear *hamon*, *hamon* of *nioi* etc. Accordingly it seems necessary to look at all Kunihiro's pupils. This can be done in the same reference with no obvious match. Before giving up this line of investigation (*hamon* and *boshi*), however, it is better to get a second opinion.

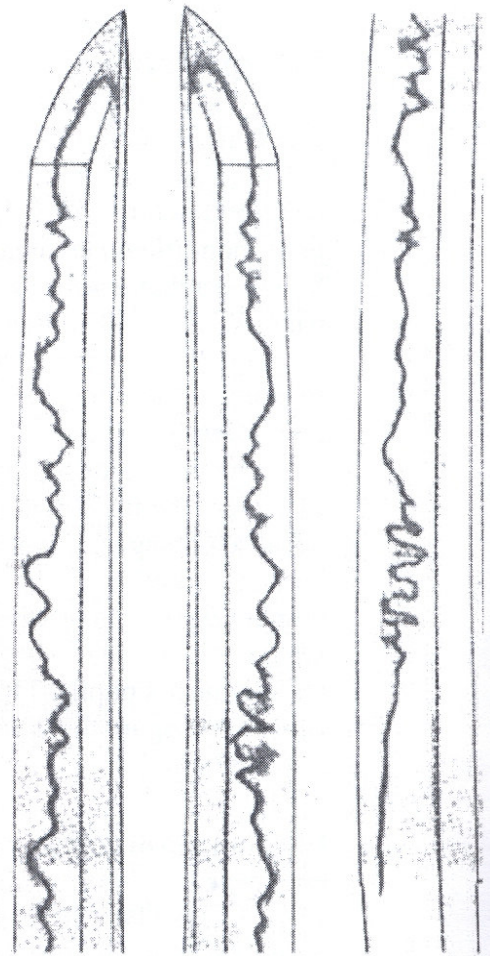
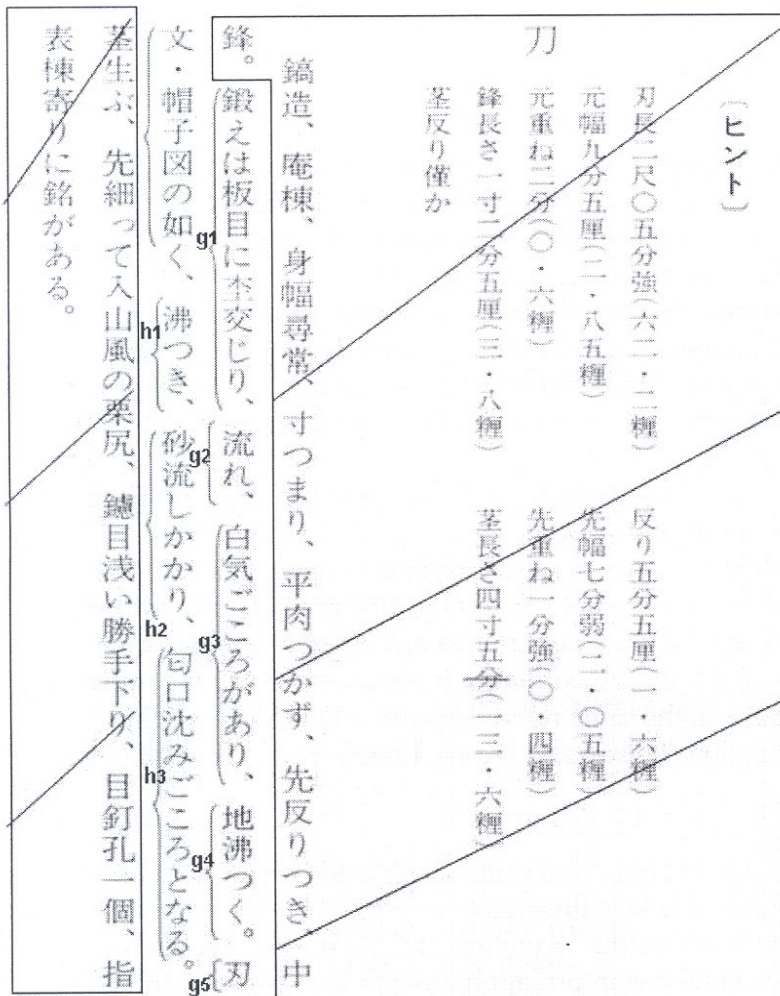
Iida and Hiroi (1984), on page 145, shows only five smiths who made *o notare* in the era needed. A *boshi* similar to the *kantei* blade is illustrated on pages 151-154 (mainly 154). The list here is six smiths long. Two smiths, Kunihiro and Yasatsugu, appear on both lists. **Watson (1991)** (*Shinto* volume) has information on both smiths. Yasatsugu's workmanship is described on page 170: Note that the *jigane* is fairly *zanguri* (prominent) and that some works are dark and with black patches.

This fits well. A description of *sugata* that nicely fits the *kantei* blade can be found by checking **Fimio (2003)** page 100 or on page 30 of the reprint of number 27 of the **Florida Token Kai**. The following page describes *jigane*, *hamon* and *boshi* all matching the

kantei blade. Another quick look at Kunihiro, as already mentioned, shows little that matches.

Two *oshigata* showing this *hamon* and a pointed *boshi* are discussed by **Kanzan (1987)** on page 356. A very similar *hamon* including a pointed tip is featured in **Fimio (2003)** on page 104. Final confirmation comes from **Fujishiro (1943)** page 93 where this *oshigata* of *shodai* Yasutsugu has the same *boshi*. Final confirmation will be in the minute details discussed in the next part of this series.

Example 4 *Token Bijutsu* October Showa 62 *Kantei* 367



Translation example #4

g1 鍛えは板目に全交じり、
kita e wa ita me ni moku ma gi ri
The *kitae* is *itame* mixed with *mokume*.

g2 流れ
naga re
It is straitened

g3 白気こころがあり、
shira ke go ko ro ga a ri
There is *shirake utsuri*.

g4 地沸つゝ。
ji nie tsu ki
There is *nie* sprinkled.

Small circle denotes end of hints on hada.

g5 刃文

g5 帽子図の如く、
ha mon.bo shi zu no goto ku
The *boshi* and the *hamon* are show in the figure.

h1 沸つき、
nie tsu ki
There is *nie* sprinkled.

h2 砂流しかかり、
su na gashi ka ka ri
There is *sunagashi*.

h3 匂口沈みこころとなり、
nioi guchi shi zu mi go go ro to na ri
The *nioi guchi* is *shizumi* (not clear).

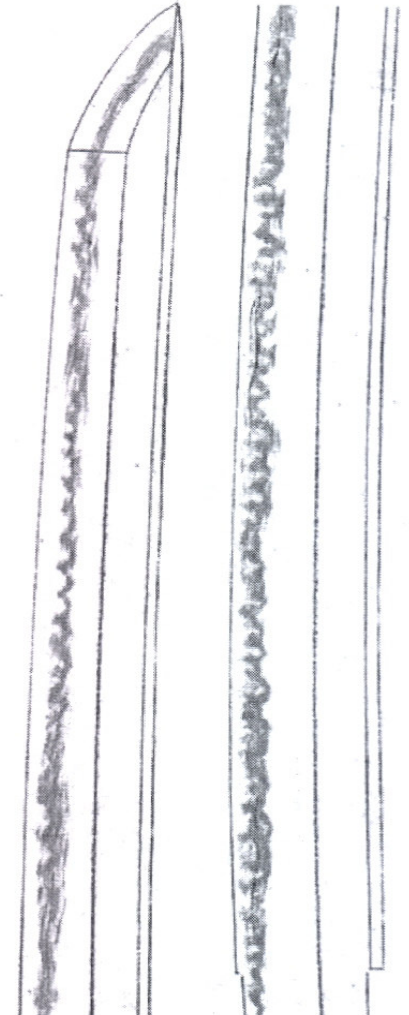
Interpretation

Both a whitish *jigane* and the presence of *shirake utsuri*, although not very pronounced, lead to *Mino* den. **Nagayama (1997)** page 90 notes that *shirake utsuri* is a characteristic of *Mino* work. The evolution of the *Mino* tradition is described in page 215. In the previous article a determination of *Muromachi jidai* (1467-1572) was made. Further consideration should include the Schools listed on page 217. Late *Seki* work has a whitish tinge to it that is *shirake utsuri gokoro*. Before looking at Schools and smiths on page 223 the *hamon* should be examined. The *yakidashi* and *boshi* are not particularly striking. This is actually an important hint that should be kept in mind for the final determination. The *hamon* is very peculiar as it has incredible movement on both sides. The smith tries to keep both sides the same. If the *hamon* were a simple one (e.g. *suguha*) this would not be a hint. It is difficult to make both sides similar with a wild *hamon*. The *hamon* of *Seki* smiths should be considered in turn. The first listed is Yoshimasa. He worked in *Oei* and his *hamon* does not match. The second smith is Muramasa. According to the description on page 207 Muramasa tends to have the same pattern on both sides of the sword. Looking for *oshigata* does not lead to a similar example. **Iida and Hiroi (1984)** on page 134 show a very irregular *hamon* that tends to be the same on both sides. **Kanzan (1987)** has a *hamon* with irregularities on page 207 which he classifies as *nagare gunome*. Later on page 218 he states that Muramasa does this type of *hamon*. Other sources also show that *oshigata* of Muramasa are similar on both sides of the blade. **Nagayama (1995)** on page 208 mentions that Muramasa makes a peculiar type of *nakago*. The third article in this series will provide the definitive evidence needed in this case. The other *Seki* smiths listed up to *nidai* Kanesada on page 224 do not seem to agree with the kantei smith. The actual *hamon* may be found in *Token Bijutsu*. Of course all reference materials in hand may be used.

Example 5- Token Bijutsu October Showa 62 Kantei 367

〔ヒント〕

<p>太刀</p> <p>刃長二尺三寸一分(七〇・〇厘)</p> <p>元幅九分強(二・七五厘)</p> <p>元重ね二分(〇・六厘)</p> <p>鋒長さ一寸一分五厘(三・五厘)</p> <p>茎反り一分弱(〇・二厘)</p>	<p>反り八分(二・五厘)</p> <p>先幅七分弱(二・〇五厘)</p> <p>先重ね一分五厘(〇・五厘)</p> <p>茎長さ六寸六分(二〇・〇厘)</p>
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鎬造、庵棟、鎬高く、鎬幅広く、磨上げながらも腰反りつき、反り深く、中鋒。鍛えは板目総体に流れて樋がかり、地沸よくつく。

刃文・帽子図の如く、小足入り、刃縁はつれて、二重刃・打のけな

どかり、^{h1}さかんⁱ¹に沸^{h2}づき、^{g1}砂流^{h3}し頻^{h3}りにⁱ²かり、^{h4}金筋ⁱ³入る。茎磨

上げて先切り、鑓目勝手下り、目釘孔二個、佩表茎先棟寄りに細鑿の銘がある。

Figure 5 hints and Oshigata example #5

Translation example #5

g ₁	鍛えは板目総体に流れて柁がかり、地沸よくつく。	Kita e wa ita me so tai na ga re te masa ga ka ri	The <i>kitae</i> consists of <i>itame</i> everywhere straightened and there is <i>masame</i> .	h ₃	刃縁はつれて、一重刃・打のけな どかり、	ha bushi ho tsu re te	There are <i>hotsure</i> in the <i>habuchi</i> .
g ₂		ji nie yo ku tsu ku		h ₄		ni ju ba , u chi no ke to ka ka ri	There is <i>nijuba</i> and <i>uchinoke</i> .
h ₁	刃文・帽子図の如く	boshi, hamon zu no goto ku	<i>Boshi, hamon</i> as shown	i ₁	きかんに沸づき、砂流し頻りにかかり、	sa kan ni nie dzu ki	There is <i>nie</i> sprinkled.
h ₂	小足入り	ko ashi i ri	There are <i>ko</i> <i>ashi</i> .	i ₂		tsu naga shi shiki ri ni gaka ri	<i>Sunagashi</i> occurs repeatedly.

Small circle denotes end
of hints on *hada*.

i₃ 金筋入る。 kin suji iri ru There are
kinsugi.



Interpretation

In the first article of this series it was determined that this *kantei* blade is from the middle *Kamakura jidai* and since it has a high *shinogi* it is probably a *Yamato* blade. However, in keeping with the approach used it should be noted that **Nagayama (1997)** on page 116 gives the general characteristics of *den* of this *jidai*. The *Yamashiro den* is described as having mainly *ko mokume hada* with a fine grain. This does not describe the *kantei* blade. Unfortunately, Japanese writers are far from consistent when writing about *hada*. For example, the NBTHK describes as *ko itame* what **Nagayama (1997)** calls *ko mokume*. In addition since the blade has a high *shinogi* the *Yamashiro den* can be ruled out. Because the description of *Bizen Den* on page 119 suggests *utsuri* should be visible in the *ji* the *kantei* blade has no *utsuri* and so we can rule out the *Bizen den*. *Soshu* is considered on page 121. Here the *hada* is described as *mokume hada* combined with *o hada*. This eliminates *Soshu*. *Mino den* described on page 122 is late for this blade and the *hada* does not fit. That leaves *Yamato den* described on page 118 or *wakimono* (blades that do not fall into the major five schools). *Yamato hada* and *hataraki* (*uchinoke*, *hotsure* etc.) both fit the *kantei* blade. This leads to looking at the Schools of the *Yamato Den* on page 154 following. Both the *ko Senjuin* and *chu Senjuin* Schools have a *hamon* that is *suguha* mixed with *ko choji* and *ko midare*. Since the *kantei* blade is not *suguha* the *Senjuin* school can be eliminated.

The *Hosho* School (page 158) has pure *masame hada*. This school is also eliminated. The *Shikakke* school has *ko gunome* (figure 75) – a good possibility. The *Taima* School has a narrower *hamon* – *chu suguha*. It does not fit the *kantei* blade. The process of elimination leads to the *Shikakke* School. Page 165 gives swordsmiths of the School. *Norinaga's* work is described. His *hada* is described as *Shikakke ji hada*. This is not given in the hints. However it is not incompatible since the hints state that there is *masame* everywhere mixed with *itame* with *nagare*. **Nagayama (1997)** states that the *hamon* of *Norinaga* is “mixed with uniform continuous *gunome*” (a drawing of the *hamon* is available on page 159). **Watson (1991)** *Koto* part 1, on page 215, points out that his *hamon* is called *gunome tsurete*. Indeed this directly points to *Norinaga* being the correct smith. There are *Shinto* smiths that make this *hamon* but *Norinaga* is the smith the *Kamakura jidai* and *Yamato* School who made this *hamon*.

Example 6- Token Bijutsu October Showa 63 Kantei 373

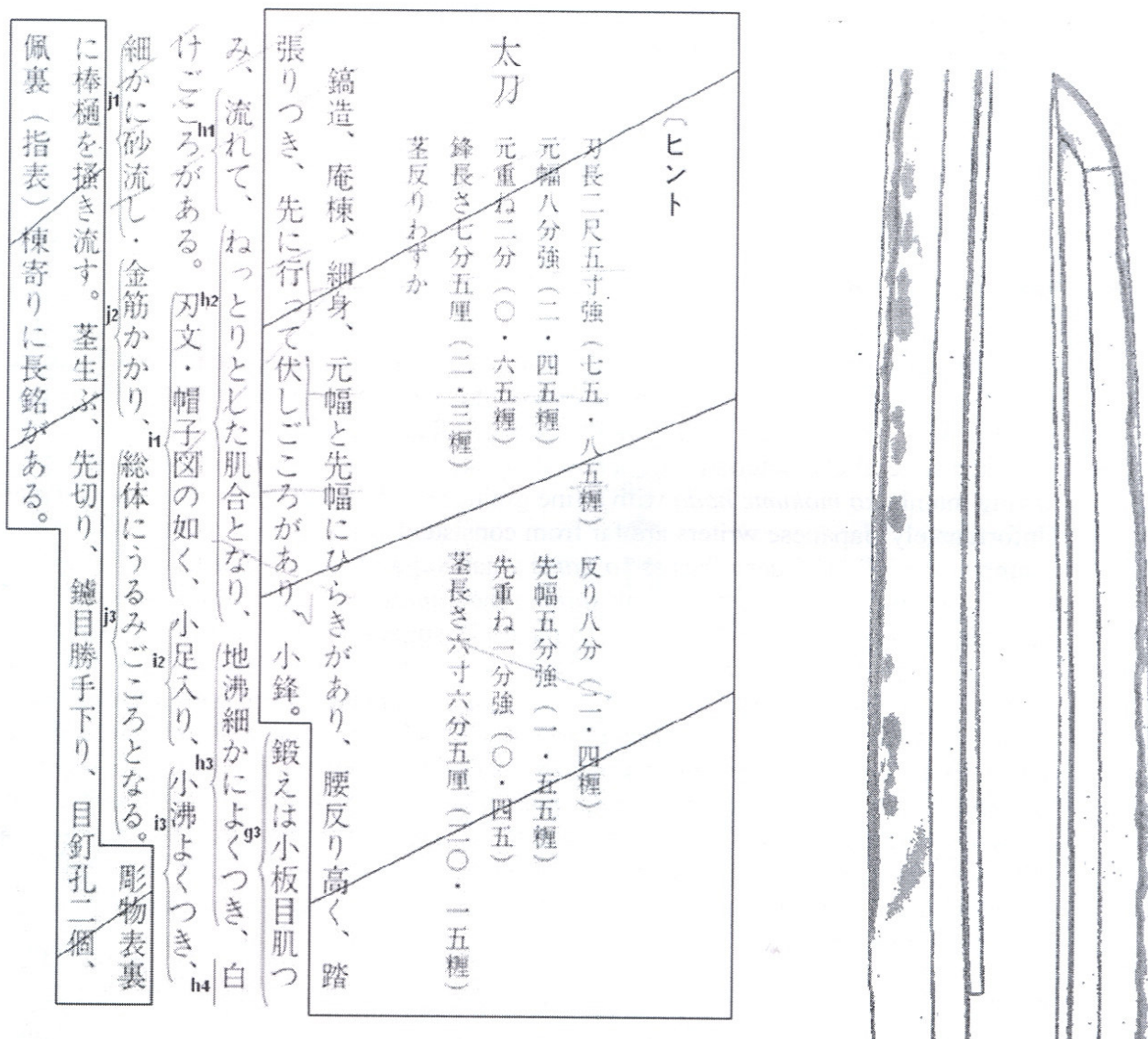


Figure 6 hints and Oshigata example #6

g ₃	鍛えは小板目肌つみ kita e wa ko itame hada tsu mi	The <i>kitae</i> is tight <i>itame</i> <i>hada</i> .	白けごろがある。 shi ra ke go ko ro ga a ru	There is a hint of <i>shirake</i> (<i>utsuri</i>).
h ₁	流れで naga re te	The grain is straightened.	刃文・帽子図の如く、 boshi, hamon zu no goto ku	<i>Boshi, hamon</i> as shown
h ₂	ねっとりとした肌合となり、 ne to ri to shi ta hada ai to na ri	The <i>hada</i> becomes sticky.	小足入り、 ko ashi i ri	There are <i>ko</i> <i>ashi</i> .
h ₃	地沸細かによくつき ji nie koma ka ni tsu ki	sprinkled with minute <i>nie</i>	小沸よくつき ko nie yo ku tsu ki	There are <i>ko nie</i> well sprinkled.
			細かに砂流し ko ma ka ni suna ga shi	There are small <i>sunagashi</i> .
			金筋がかり、 kin sugi ka ka ri	There are <i>kinsugi</i> .

Small circle denotes end
of hints on *hada*.

j₃ 総体にはうるみ Everywhere
 go ko ro to na ri there is a moist
 appearance.

Interpretation

This is an early *Kamakura jidai* sword as determined by the shape in the previous article. Normally the examination of the sword would begin with shape followed by examining the *hada*. (Remember the order SPET.)

However, in this case the *hamon* presents a very conspicuous characteristic that is the presence of *yakiotoshi*. See **Nagayama (1997)** on page 98. *Yakiotoshi* is a characteristic of *Kyushu* district, and on page 107 we have a list of six smiths. However the hints point out that there is a whitish *hada* (*shirake gokoro*) and on page 90 we find that among the six only one remains: Yukihiro. Unfortunately Yukihiro is not thoroughly described on page 144 of the reference **Nagayama (1997)** except that his *hada* is special and “looks like cotton floss” in the hints it is described as *nettori* (slick). **Watson (1991)** provides a better description, focusing on the work of Sadahide, who was his teacher. This matches but, unfortunately, there is no *oshigata*. Checking **Shibata (1988)** on page 75 there is an exactly matching *oshigata*.

The “matching point” hint for this sword is given in the minutiae to be translated in the next article. This smith signs his *tachi* in *katana mei* fashion. According to Kanzan’s lectures in **Token Bijusu** (English edition volume 15 page 11) or **Fimio (2003)** or **Watson (1991)** (koto part 2 page 353) states that Yukihiro is one of the few smiths that signs this way.

Example 7- Token Bijutsu October Showa 63 Kantei 382

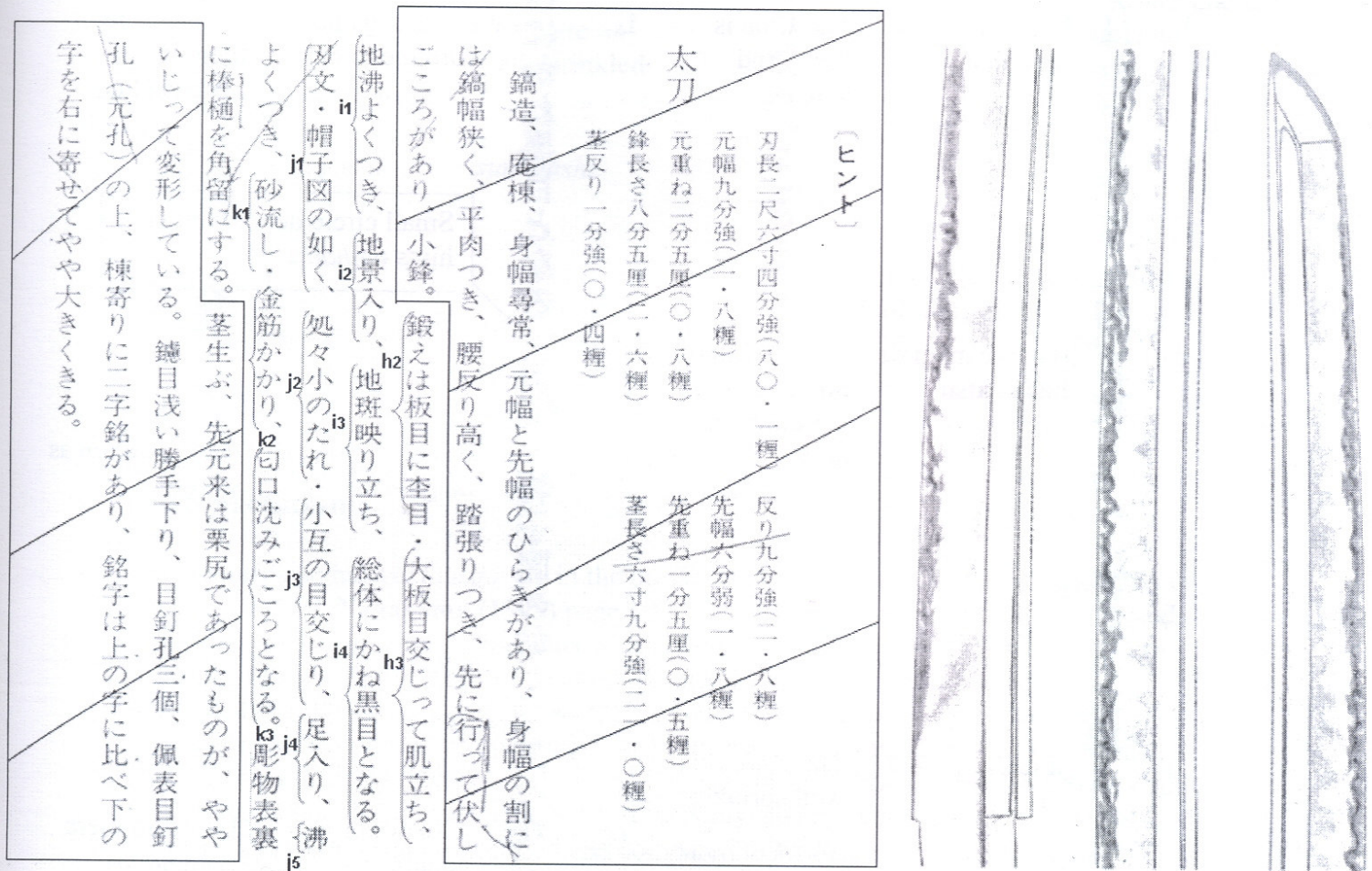


Figure 7 hints and Oshigata example #7

Translation example #7

h ₂	鍛えは板目に杢目	kita e wa itame ni mokume	The <i>kitae</i> is <i>itame</i> and <i>mokume</i> .	i ₄	総体にかね黒目となる。	so tai ni ga ne kuro me to na ru	Everywhere there is a blackish hue.
h ₃	大板目交りつて肌立ち	o itame magi de hada datsu	Mixed with <i>o</i> <i>itame</i> forming a prominent <i>hada</i> .	j ₁	刃文・帽子図の如く、処々小のたれ	boshi, hamon zu no goto ku	<i>Boshi, hamon</i> as shown
i ₁	地沸よくつき	ji nie yoko tsu ki	There are <i>jinie</i> well sprinkled.	j ₂	小互の目交じり、	toko dokoro ko no tare	Here and there is <i>ko notare</i> .
i ₂	地景入り	chi kei i ri	There are <i>chikei</i> .	j ₃	足入り	ko guno me ma gi ri	There is <i>ko</i> <i>gonome</i> mixed.
i ₃	地斑映り立ち	ji fu utsuri da chi	There is <i>jifu</i> <i>utsuri</i> .	j ₄		Así i ri	There are <i>ashi</i> .

Small circle denotes end of hints on *hada*.

j ₅	沸			k ₃	匂口沈み	nioi guchi shizu	The <i>nioi guchi</i>
	よく				み	mi go ko ro to na	becomes unclear
	つ		There are <i>nie</i>		り	ri	(<i>shizumi</i>).
	き	nie yo ku tsu ki	well sprinkled				
k ₁	砂				沈み		
	流し	suna gashi	<i>sunagashi.</i>		い		
	し				ろ		
k ₂	金				ろ		
	筋	kin sugi ka ka	There are		と		
	か	ri	<i>kinsugi.</i>		な		
	かり				る		
	り				。		

Small circle denotes end of hints on *hada*.

Interpretation

This sword also has *yakiotoshi*. As in the previous sword this leads to early *Kamakura* or late *Heian jidai*. Nagayama (1995) page 107, lists a series of smiths of that time period. Among those, the oldest is Yasutsuna whose work is presented on page 126. The hints include *jifu utsuri* in the *jigane*. *Utsuri* is not mentioned on the page. *Jifu utsuri* is attributed to both the *ko Bizen* and *ko Hoki* schools. Unfortunately neither of those Schools make *yakiotoshi*. Accordingly, other references must be checked. Nagayama (1995) on page 90 gives the characteristic of the *ko-Bizen* School, of the *Ukai* School and of the *Aoe* School. However, none of those Schools' sword smiths display *yakiotoshi*. A sword by **Yasutsuna** is described and compared to *ko-Bizen* in the **Token Bijutsu** English edition volume 8 page 18. This means that they can be confused. The main difference is that the steel of Yasutsuna is darker. This is provided in the hints. This source does not mention *jifu utsuri* but in volume 10, page 6 another Yasutsuna blade is described. Here again a comparison to *ko-Bizen* is made but *jifu utsuri* is mentioned. The main distinguishing factors are that the *hada* in *hadadachi gokoro* (*hada* is prominent) and that the *nioiguchi* is in *shizumo gokoro*. The discussion of "masterpieces" in Volume 17 uses a blade by Yasutsuna blade as its number 1 example. That blade has very clear *jifu utsuri*, *noiguchi* is *shizumo gokoro* i.e. prominent with a darkish *hada*. This confirms Yasutsuna.

Example 8 – *Token Bijutsu* October Showa 63 (1988) *Kantei* 374

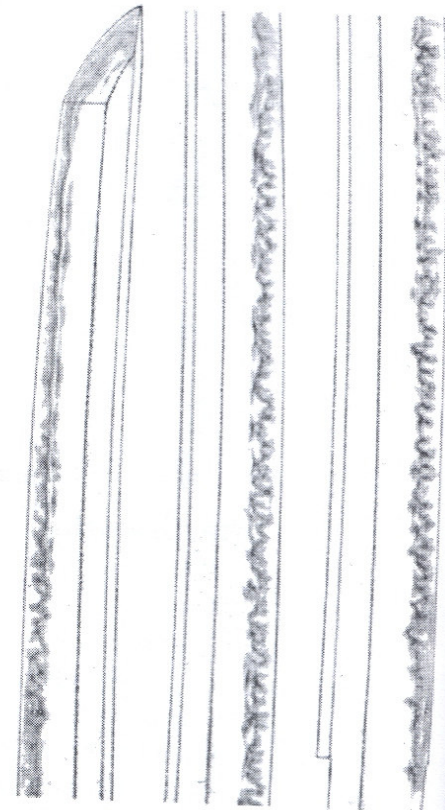
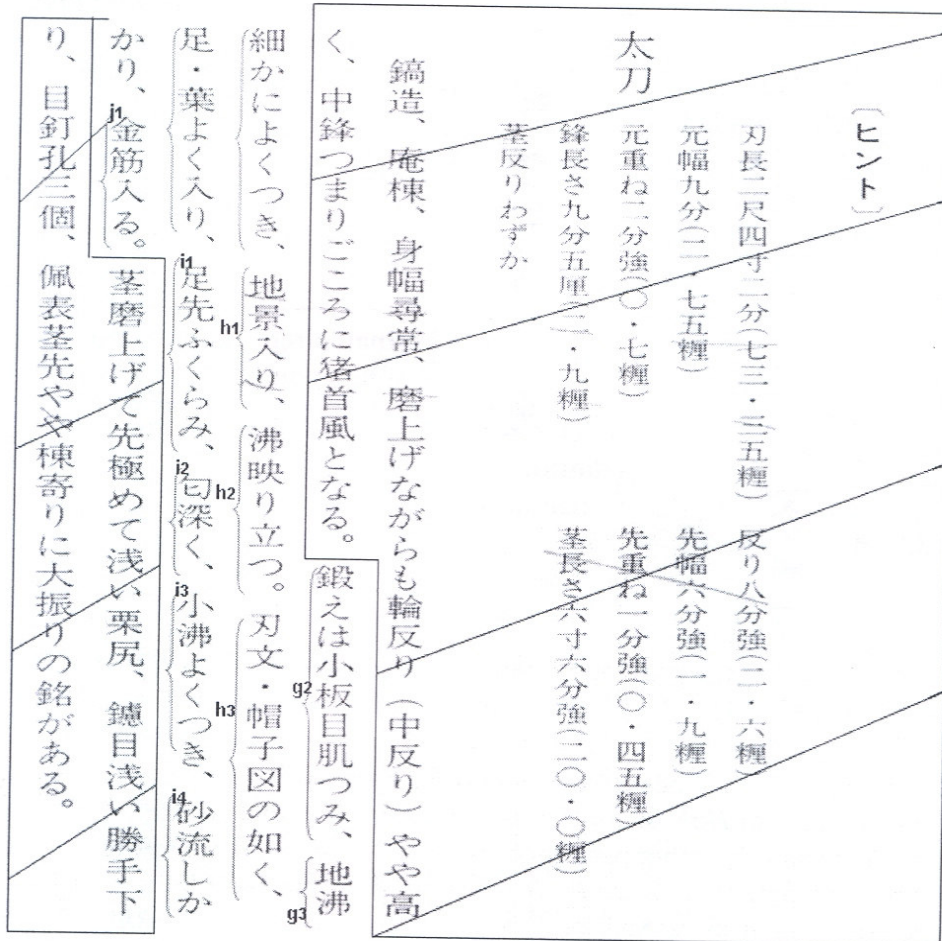


Figure 8 hints and Oshigata example #8

Translation example #8

g ₂	鍛えは小板目肌つみ、 地沸細かによくつき、 地景入り、沸映り立つ。	kita e wa ko ita me hada tsu mi	The <i>kitae</i> is tight <i>itame</i> <i>hada</i> .	h ₃	刃文・帽子図の如く、 足・薬よく入り、 足先ふくらみ、匂深く、	boshi, hamon zu no goto ku	<i>Boshi, hamon</i> as shown
g ₃		ji nie ko ma ka ni yo ku tsu ki	There are <i>jinie</i> well sprinkled.	i ₁		ashi	<i>ashi</i>
				i ₂		yo yo ku i ri	There are <i>yo</i> .
				i ₃		ashi saki fu ku ra mi	The <i>ashi</i> are fat.
h ₁		chi kei i ri	There are <i>chikei</i> .				
h ₂		nie utsuri da tsu	There is <i>nie</i> <i>utsuri</i> .	i ₄		nio fuka ku	The <i>nioi</i> are deep.

Small circle denotes end of
hints on hada

i₅ かりこ nie yo ku tsu covered by
ki small nie

i₅ 砂流しか suna ga shi ka There are
ka ri ka ri sunagashi.

j₁ 金筋入る。 kin sugi I ru There are
kinsugi.

Interpretation

The *sugata* has lead to mid-Kamakura *jidai*. Tight *ko itame* covered with small *ko nie* and the presence of *nei utsuri* when checked with Nagayama (1995) page 131 lead to Yamashiro den. Nagayama (1995) on page 138 lists Yamashiro Schools. The Awataguchi and Rai Schools are definite possibilities. The *kantei* blade's *boshi* is *nie kuzuri*. Nagayama on page 108 defines this type of *boshi* as having abundant *nie* scattered throughout the *kissaki* leading to a *boshi* that is "not distinctly formed". The *hamon* contains *choji midare* based on *suguha*. All this leads to Rai School. Looking at Iida and Hiroi (1984) page 127 – last figure on the left – gives the *hamon* and *boshi* of Rai Kuniyuki. The *boshi* looks different only because the *nie* are not drawn. Unfortunately Watson (1991) does not have an *oshigata* for this smith. In Shibata (1965) there are two matching *oshigata*. Again only an outline of the *boshi* is drawn in the *oshigata*. The *nie* is again missing from the drawing. Apparently this is a convention as sometimes only an outline of the *yakiba* is drawn. Sometimes some *nie* are included. Rai Kuniyuki appears to be the smith of the *kantei* blade but the last article in the series is needed for confirmation.

Conclusions

This and the previous article assumed that the reader is familiar with the basic nomenclature of the Japanese sword. Books such as **The Samurai Sword** by John Yamoto, the Glossary by Gordon Robson Robson (2005) and the Glossary of Harry Watson AFU (2008) are all good references.

The next article focuses on the hints about the *nakago*, *yasurime*, *jiri* of the *nakago* and sometimes the *mei*. Those final hints are crucial to confirm the reasoning to this point. If this does not match, beginning over again is, unfortunately, the next step.

Determining the *jidai* is essential to success in *kantei*. Advanced readers will be shown how to scan for crucial hints. Many of those are found in information on the *nakago*. For

example, if informed that the smith used three *kanji* in grass style, the maker of the blade can be quickly determined. Hopefully the series will act as a helpful guide along the journey of kantei using SPET - Shape, Pattern and Edge and finally Tang.

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