

Japanese Sword Society of the United States, Inc.

VOLUME 41 NO 1



February, 2009

Guide to the kantei process – tips for improving your
knowledge of and accuracy at paper kentei. Part 3
F. A. B. Coutinho



NEWSLETTER

The Official Publication of the Japanese Sword Society of the U.S., Inc.
Annual Membership \$40 U.S., \$45 Canada and \$60 Foreign. Life Membership Available
For Information Write:
JSSUS, PO Box 513 Albuquerque, NM 87103-0513 U.S.A.

Guide to the *kantei* process – tips for improving your knowledge of and accuracy at paper *kantei*. Part 3

Francisco. A. B. Coutinho

coutinho@dim.fm.usp.br

With the assistance of Barry Hennick

barry@hennick.ca

This final installment considers the minutiae – little things that matter – to confirm previous work or to refute previous decisions. The swordsmiths used in the paper *kantei* are always top level smiths. Also the sword shown is always typical of the swordsmith. In the real world, as we all know things are different. Consideration of the *nakago* was often neglected in old literature however it is crucial in finalizing paper *kantei*.

The English translations of *Token Bijutsu* contain two important sections that provide significant information useful in making final determinations. The first resource is *Kanto Hibi Sho*. This is a description of swords submitted for evaluation to the NBTHK. *Sensei* Homma Junji did most of the older descriptions. His description of the *nakago* (tang) is very thorough. He mentions *yasurime* (file marks), *jiri* (tip of the *nakago*), *mei* (signature) and both the *ha* and *mune* (edge and back) sides of the *nakago*. Although a smith may vary his *hamon*, he most often keeps his *nakago* the same. The second important section includes the comments on *kantei* competitions. Remember that in *kantei* competitions the *nakago* is covered. In reading the description of a particular swordsmith, errors in *kantei* are discussed. These errors can lead to similar smiths that participants chose. Differences pointed out in this section may assist in identifying the correct smith.

The translation of the description of the *nakago* and an *oshigata* is presented in this article. The mental image forged by the description of the *oshigata* may be compared with the one of the actual word provided.

Sometimes in paper *kantei* the crucial identification piece is given in the last section. Although this may trouble the *kanteika*, (student of *kantei*), real life *kantei* requires that every detail must be examined before making a determination of smith. This is an example of the type of detail that is key for making a final determination. The blade is a *tachi* but it is signed on the *haki ura* (*katana mei* - opposite side to usual side for *tachi*). This one bit of information can narrow choices immensely. Similarly, if a *Shinto katana* is signed *tachi mei* (that is *sashi ura*), this leads to the identification of a *Hizen* sword. At the start of the identification process, for example, all clues are taken into account. At first glance, for example, the subject sword may appear to belong to a certain School. Closer examination may reveal that the smith has a peculiar way of signing his swords, say with three kanji in grass style. This may be sufficient to complete the analysis.

On the other hand, hints contained in this section can refute previous analysis. If the smith originally considered uses *kiri yasurime* (horizontal file marks) and the sword has *sugikai yasurime* (slanted file marks) the previous analysis **must** be reexamined. Restarting is the best option!

Example 1. *Token Bijutsu* October Showa 62 *Kantei* 369

る。	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。	j5	j6	j7	j8	j3	j4	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6	j5	j4	j3	j2	j1	j0	j9	j8	j7	j6
----	-----	------	---------	--------	--------------	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Example 1. *Token Bijutsu* October Showa 62 *Kantei* 369

<p>る。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>j5</p> <p>j6</p> <p>j7</p> <p>j8</p> <p>j2</p> <p>j3</p> <p>j4</p> <p>鑓造、庵棟、長寸で、身幅広く、元幅に比して先幅狭まり、重ね厚く、反り浅く、中鋒。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、鑓地杵がかかる。刃文・帽子図の如く、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、匂口よくしまる。</p> <p>彫物表は腰樋、裏は護摩箸を共に丸留にする。</p> <p>茎</p>	<p>刀</p> <p>〔ヒント〕</p> <p>刃長二尺六寸（八四・八匁）</p> <p>元幅一寸一分（三・三五匁）</p> <p>元重ね三分弱（〇・八五匁）</p> <p>鋒長さ一寸三分（四・〇匁）</p> <p>反り六分（一・八匁）</p> <p>先幅八分弱（二・四匁）</p> <p>先重ね二分（〇・六五匁）</p> <p>茎長さ八寸（二四・二五匁）</p> <p>茎反り僅か</p> <p>d1</p> <p>d2</p> <p>d3</p> <p>d4</p>	<p>（縮小 84 倍）</p>
---	--	------------------

Figure 1 Hints and *oshigata* example #1. The table below contains the sound of the symbols (*kanji*, *hiragana* or *katakana*) and then the translation.

Interpretation

In the previous article the smith of this sword was determined to be Tatara Nagayuki. Now consider his *nakago*. In *Token Bijutsu* number 17, page 29 (or Fimio (2003) page 56) in the section on *Shinto* smiths there is a description of the *nakago* of Tatara Nagayuki. The description is as follows:

“The *nakago* is relatively short. It has a rounded *kuri jiri*. The *yasurime* are *kate sagari* and the *mei* is made with a thin chisel.”

All this fits the sword.

Conclusion

The blade was made by Tatara Nagayuki. In fact the signature on the *sashi omote* reads:

Nagayuki Settsu (no) Kuni (ni) Oite Kore (o) Tsukuru

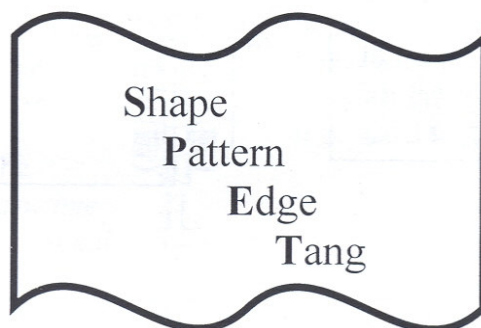
Note that the *Oite* (living at) is the third *kanji* but it is pronounced after the place (Settsu (no) Kuni). Also there are only *kanji* in the inscription and the sounds in parenthesis should be *hiragana* that are not included in the signature.

The hints to consider for a NBTHK competition *kantei* leading to Nagayuki are:

1. It is a *Kanbun Shinto* sword. This is because of the tapering of the *haba* from the *moto haba* to the *saki haba*.
2. It has *utsuri*.
3. The *hamon* is *o choji midare* and *boshi* is pointed.

Paper *kantei* is hard work. It requires the student to read, interpret, analyze and finally come to a decision. The method followed **SPET** is to examine **shape**, **pattern**, **edge** and **tang**. Shape leads to *jidai*, pattern to school, *hamon* and tang to smith.

In contrast to this at the NBTHK *kantei* competition the person is given one minute to view all of a sword except its tang. Paper *kantei* provides preparation for NBTHK *kantei* competition.



Example 2 Token Bijutsu December Showa 61 Kantei 349

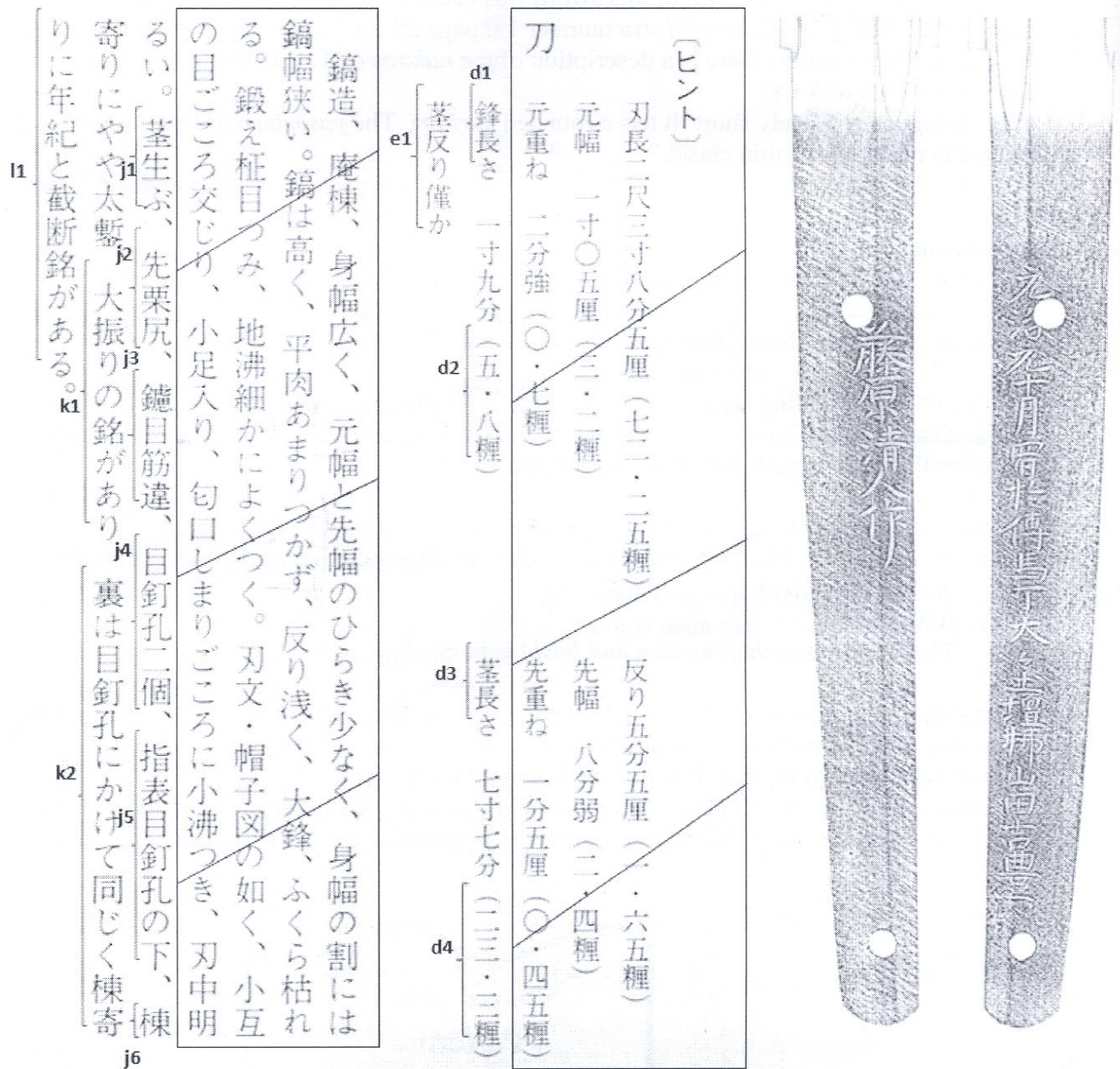


Figure 2 hints and Oshigata example #2

鋒 長さ	d ₁	<i>kissaki nagasa</i>	length of the <i>kissaki</i>	指表目釘孔の下、	j ₅	sashi omote mekugi ana no shita	below the <i>mekugi</i> and in the <i>sachi</i> <i>omote</i>
五・八 厘	d ₂	go ten hachi senchi	5.8 cm	棟寄りにやや太 贅、	Translation example #2		
茎 長さ三・三 厘	d ₃	Nakago nagasa	length of <i>nakago</i>	大振りの銘があり、	j ₆	mune iori ni ya ya o san	near the <i>mune</i> with a big chisel
	d ₄	ni ju ni ten san senchi	23.3 cm				
茎 反り僅か	e ₁	Nakago sori wazu ka	The curvature (<i>sori</i>) of the <i>nakago</i> is negligible	裏は目釘孔に かけて同じく 棟寄	k ₁	o bori no mei ga a ri	There is a <i>mei</i> in large kanji.
茎生ぶ、	j ₁	nakago ubu	<i>nakago</i> is unaltered.				
先栗尻、	j ₂	saki ku jiri			k ₂	ura wa me kugi ni ga ke te do zu ku mune io	In the <i>ura</i> near the mekugi near the mune.
鑢目筋違、	j ₃	yasuri me sugi kai	The <i>yasurime</i> is <i>sugi kai</i> .				
目釘孔二個、	j ₄	me gu gi a na ni ko	There are two peg holes.				

り に 年 紀 と 截 断 銘 が あ る。	i ₁ ri ni ki nen go to setsu dan mei ga a ru	There is date and a cut test signature.
--	---	--

Interpretation

Previous study has lead to this being a *Shinshinto* sword. *Token Bijutsu* number 11 page 9 has a good description of the prospective swordsmith. The blade has *ha- agari kuri jiri yasurime*, is *sugikai* and the *mei* is given as a mixture of *kaisho* and *gyosho* calligraphic styles.

Conclusion

All this supports the previous conclusion that the smith is Kyondo. In fact the signature in the *nakago* reads, on the *sashi omote*:

Fujiwara Kyondo saku (made by Fujiwara Kyiondo). On the *sashi ura* the signature is complicated. The first seven *kanji* are a date:

Gen ji gan ju gatsu sichi yokka or the first year (gan) of the Genji (an era) on the tenth month on the fourth day (Forth day of October of 1864).

The remaining characters are a cutting attestation: Denma-cho taitai dodan barai Yamada Yoshitoyo. This means that Yamada Yoshi toyo (the tester) cut a shoulder on a mound of earth.

The hints to consider for a NBTHK competition *kantei* leading to Kyondo are:

1. First that the sword is a *Shinshinto*.
2. It has *masame hada*.
3. The *hamon*, although *suguha*, has small *gunome* mixed in it.

In real life *Shinshinto* swords are not so typical. As mentioned before in paper *kantei*, only top smiths are included with his typical works and typical of the era.

Swords like this one begin to be made in the *Shinshinto* period. Nothing can however stop a smith from doing a sword in an old style. Those however are not typical and so seldom appear in the paper *kantei*, or as a matter of fact, in any *kantei* competition.

Example 3 Token Bijutsu November Showa 62 Kantei 370

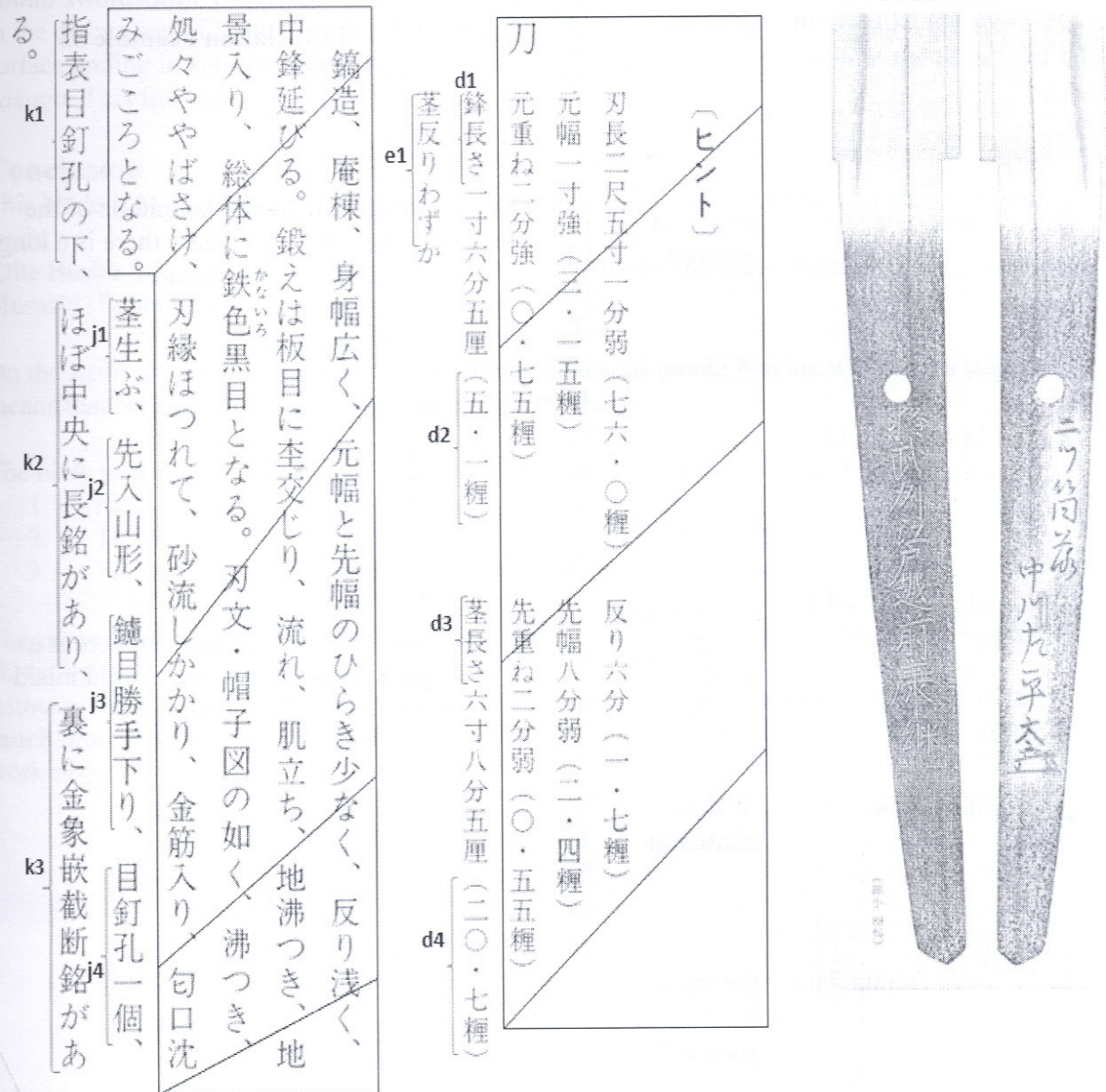


Figure 3 hints and Oshigata example #3

鋒 長さ 五・一 匁	d ₁	kissaki nagasa	length of the <i>kissaki</i>	指 表 目 釘 孔 の 下、	k ₁	sachi omote megugi ana no shita	In the <i>sachi omote</i> below the peg hole
	d ₂	go ten ichi senchi	5.1 cm		Translation example #3		
茎 長さ 二〇・七 匁	d ₃	Nakago nagasa	length of <i>nakago</i>	ほ ぼ 中 央 に 長 銘 が あ り、	k ₂	ho bo chu ni naga mei ga a ri	In the middle of the <i>nakago</i> there is a long signature.
	d ₄	ni ju ten chichi senchi	20.7 cm				
茎 反 り わ ず か 茎 生 ぶ、 先 入 山 形、 鑢 目 勝 手 下 り、	e ₁	nakago sori a zu ka	the <i>nakago</i> <i>sori</i> is small	裏 に 金 象 嵌 截 断 銘 が あ	k ₃	ura ni kin zogan dan mei ga a ru	In the <i>ura</i> there is a judgment gold inlaid inscription.
	j ₁	nakago ubu	<i>Nakago</i> is unaltered				
	j ₂	saki iri yama gata	the tip is <i>iri</i> <i>yamagata</i>				
	j ₃	yassuri me katte sagari	The yassuri me is katte sagari				

Interpretation

In the earlier discussion of this example, it was determined that the blade was by a *Keicho Shinto* swordsmith Yasatsugu. *Token Bijutsu* number 27, page 30 or Fimio (2003) page 102, in the discussion of *Shinto* smiths, Yasatsugu's *nakago* is described as having a relatively flat surface ending in *kengyo*. The *yasurime* is *katesagari* and the *mei* is given in the middle of the *nakago*. This fits well.

Conclusion

This blade is by the *Keicho Shinto* smith Yasatsugu. In fact the signature on the *sashi omote* reads:

Oite Bushu Edo Echizen Yasutugu this means that the sword was produced in the province of Musashi (Bushu) by Yasatsugu who is from Echizen.

On the *sashi ura* there is a cutting attestation: Futatsu do otoshi Nakagawa Sakeita which means that Nakagawa Sakeita (the tester) cut two trunks.

The hints to consider for a NBTHK competition *kantei* leading to Yasatsugu are:

1. First that the sword is based on *sugata* a *Keicho Shinto* blade.
2. The *hada* has typical dark spots characteristic of *Nanban* steel.
3. There is a *notare hamon* with pointed *boshi*.

The paper *kantei* is a teaching aid. As mentioned before it the ability to remember typical characteristics of top smiths. Giving an answer based solely on *hamon* should be avoided. Although *hamon* is emphasized in old books, it tends to be quite variable. *Jigane* is usually **much** more constant as is *nakago* characteristics (file marks and tip of the *nakago*) in the work of a given smith.

Example 4 Token Bijutsu October Showa 62 Kantei 367

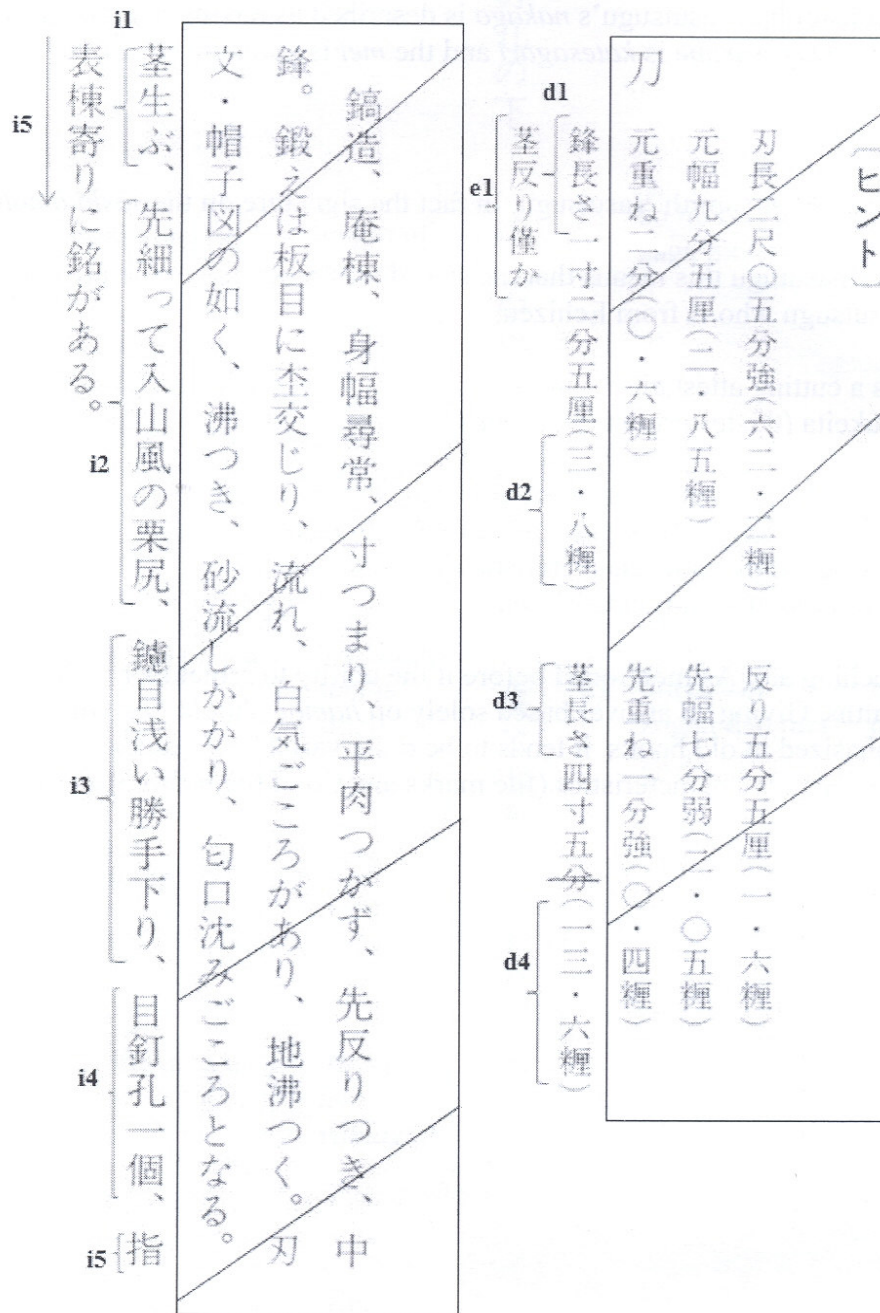


Figure 4 hints and Oshigata example #4

JSS/US Books For Sale

Kyomono no Ko-Meisaku: The Early Famed Works of the Kyoto Smiths

By Yoshikawa Koen, translation by Gordon Robson

The Japanese version of this book was published in 1980, in conjunction with the 11th National Convention of the Nihon Token Hozon Kai (NTHK). The 1st half of the book is beautifully done oshigata and extensive commentary on 33 very important Koto swords from the Yamashiro Den. National Treasures, six blades from the Imperial household collection, and other fine works are included. Six pieces of excellent Kinko kodogu are shown in color at the middle of the book. 40 great blades from the Osaka-Kobe branch of the NTHK, oshigata and descriptions, fill the last half of the book.

This book is 8 ¼ x 10 ¾", perfect soft bound on 100# gloss stock, and 142 pages. All oshigata are life size and very clearly reproduced.

\$65. plus postage for JSS/US members. \$75. plus postage for non-members.

\$5. postage in the US, \$10. anywhere else.

Gordon Robson's Glossary of Japanese Sword Terms, which appeared serially in the "Newsletter" in 2006, is now available under one cover. Softbound, 8 ½ x 11", 78 pages. The Glossary has been edited and a table of contents has been added.

The Glossary explains the meanings of hundreds of Japanese sword terms that you're likely to come across in reading English language references.

The price of the Glossary is \$10 plus postage: \$4 to the US, \$6 to Canada, and \$10 elsewhere.

Sue-Koto: Japanese Swords of the 15th & 16th Centuries, by Yoshikawa Koen and others, translated by and with contributions from Gordon Robson. The book is 2 wire spiral bound, 5 ½ x 8 ½" volumes, 725 pages total, with over 300 oshigata and other illustrations. All of the major smiths and schools of the Mid to Late Muromachi are included, as well as many of the lesser known. These are the smiths who made so many of the swords we find here in the West.

The cost of these 2 volumes is \$50 plus postage and handling (\$6 within the US; contact Harry for a quote on postage elsewhere).

These books can be ordered from Harry Watson, our supplies director. You can pay with a credit card by emailing Harry. If you are paying with a check please make sure it is written in US\$.

Harry Watson
Afu Research
PO Box 630
Cisco, Texas 76437
USA

afu@afuresearch.com

Buy - Sell - Trade Section

This section of the Newsletter is offered as a free service to the membership. Please keep ads brief and direct. For larger ads announcing items for sale, we advise that the members be asked to write for a complete listing of items. Business ads are not allowed. Paid advertising is offered at reasonable rates for professional ads. Direct all ad copy to the JSSUS Editor. Please note that ads will not be rerun unless we are notified.

Wanted:

**Yasukuni-to by Yasukuni smith
Yasuhiro. Also Vintage Mempo**
Contact: Roy Hashioka
Ph (708)447-4920
E-mail Tekka@aol.com

Wanted:

**Hizen katana by Hizen Munenaga and
Hizen Yoshinobu**
Contact Fred Fimio
e-mail:
cansamurai@sympatico.ca

Wanted:

**Itomaki no Tachi parts or Complete
Mounts**
Contact: Gary Nishioka MD
garynish@comcast.net

Wanted:

**Horii Toshihide, Kaneaki, Hideaki,
Horii Taneyoshi and any Mikasa
battleship steel marked blades**
Contact: Wayne Erickson 2
Waynee@dcsl.net or phone (530)345-4222

For Sale:

**Gendai & Military swords and dirks.
Send 60 cent stamp for list with photos.**
Contact: Fred Coluzzi
6919 Westview Dr.
Oak Forest, IL 60452

Wanted:

Childrens Swords
Contact: Albert H. Furuto

Ph (808) 944-9562

e-mail: stntmn@hotmail.com

Wanted:

**Wakizashi or Tanto by Bizen Tsunee,
Oei to Eikyo eras (1394-1441)**
Contact: Arnold Frenzel
PO Box 178
Shaarpsburg, GA 30277

Wanted for Collection:

**Rare, Unusual & Large Size
Matchlocks & Accoutrements.**
Contact: Brian Quinn -e-
mail swords@cox.net

Wanted by Collector:

Satsuma Swords, Fittings, Matchlocks.
Contact: Bill Miller
P.O. Box 751
Stone Mountain Ga 30086

For Sale:

**Complete matching suit of armor. Meiji
period**
fax 1-734-1358
e-mail: cansamurai@sympatico.ca

Wanted:

**Yushuto Zuroki (Yushu Saku) by the
NTHK, volume 2 with English
translation, and other sword and
fittings references. Grey Doffin, 218-726-
0395 gdoffin@cpinternet.com**

Wanted:

Looking to purchase all **praying mantis**
themed **fittings**. See collection

at: <http://www.freewebs.com/kamakiriken/index.htm> and/or contact Ken
at hmkw@excite.com or cell 845-893-9456.

Wanted: Koto Swords, signed or unsigned,
polished or unpolished.
Gary Nishioka. 3099 River Road South.
Salem, Oregon 97302.
e-mail: garynish@comcast.net.
503.585.8715.

For Sale:

Item # 01 Hozon papers--in Koshirai--29.5
inches mumei--polished--no flaws--
looks shin-shinto Bizen SukeKane---\$
8500.00

Item # 02--hozon papers in koshirai --28
inches polished--no flaws--muromachi
period looks ko-Mihara-----\$ 8000.00

Item # 03--Gendai--MasaKiyo--in
koshirai--30.5 inches polished--no-flaws--
-----\$ 7500.00

Would like to sell or trade for Hizento
Katana
E-Mail: Cansamurai@sympatico.ca

berryman@socket.net

Wanted rusted ,broken, japanese swords
knives, for reforging shape does not matter .
James J Bieler contact:

Request for Help: Saulius V. Ploplys is
currently researching a swordsmith
working in the Yamato tradition during the
Nanbokuchō period, namely Hosho
Sadayoshi. If anyone has access to
photographs or oshigata of his signatures
on any sword(s) other than Tanto, he
would greatly appreciate it and would
gladly reimburse you for copy costs and
postage if you send a photocopy to him at:
Saulius V. Ploplys
PO Box 2054
Loves Park, IL 61130-0054

ANNOUNCEMENT

**I wish to thank those members who
supported me by buying my books.
Your purchase has contributed to a
successful year.
Thank you and Happy New Year.
Fred Fimio**

*Editor's Note: This next month I will be removing the sales and want ads that have been
in the past 3 issues. If you want to continue an ad or place a new please let me know.*

Meetings and Events North America

March 2009

JSS-Hawaii Meeting

Linekona Building,
annex to Honolulu Academy of Arts
1 March 2009
Contact: Al Bardi (808) 941-8010
Contact: Wayne Castro, President
wcastro@bishopmuseum.org

Vancouver Japanese Sword Appreciation Society (VJSAS)

Vancouver Museum
British Columbia, Canada
12 March 2009
<http://geocities.jp/tdkoshi/>



Northern California Japanese Sword Club (NCJSC)

Meeting
15 March 2009
<http://www.ncjsc.org>
Contact: web@ncjsc.org



Christie's Auction Japanese and Korean Art, #2266

20 Rockefeller Center, New York
17 March 2009
<http://Christies.com>

ニユーヨーク刀剣会 New York Token Kai (NYTK) Meeting

22 January 2009
<http://www.ny-tokenkai.org>
Contact: John Prough
webmaster@ny-tokenkai.org



April 2009

JSS-Hawaii Meeting

Linekona Building,
annex to Honolulu Academy of Arts
5 April 2009
Contact: Al Bardi (808) 941-8010
Contact: Wayne Castro, President
wcastro@bishopmuseum.org

Vancouver Japanese Sword Appreciation Society (VJSAS)

Vancouver Museum
British Columbia, Canada
9 April 2009
<http://geocities.jp/tdkoshi/>



Northern California Japanese Sword Club (NCJSC)

Each April the NCJSC presents
a 2-day display at the
**San Francisco Cherry Blossom
Festival.**

11-12 April 2009
Displays are in Spring Room of the Hotel Kabuki
at 1625 Post Street
in Japantown, San Francisco.

Meeting
19 April 2009
<http://www.ncjsc.org>
Contact: web@ncjsc.org



ニユーヨーク刀剣会 New York Token Kai (NYTK) Meeting

26 April 2009
<http://www.ny-tokenkai.org>
Contact: John Prough
webmaster@ny-tokenkai.org



Upcoming Events / Exhibits – North America

Midwest Token Kai

Sword Show

1-3 May 2009

Sheraton Chicago Northwest

Arlington Heights, Illinois

<http://www.midwesttokenkai.com/>

Contact: Marc Porpora

(847) 914-9000

ichimonji7@q.com

Know of a meeting/event that is not listed?

Please inform us at info@NihontoCalendar.org



International listings are posted online at
<http://NihontoCalendar.org>

Lords of the Samurai

Asian Art Museum

San Francisco, CA

12 June – 20 September 2009

More than just warriors, Japanese samurai of the highest rank were visionaries, writers, and artists as well. The Hosokawa clan, powerful military nobles with a 600-year-old lineage, embodied this duality of fierce warrior and refined gentleman. This exhibition features more than 150 works from the Hosokawa family collection housed in the Eisei-Bunko Museum in Tokyo, the Kumamoto Castle, and the Kumamoto Municipal Museum in Kyushu. Objects on view will include suits of armor, armaments (including swords and guns), formal attire, calligraphy, paintings, teaware, lacquerware, masks, and musical instruments. The Asian Art Museum is the exclusive U.S. venue for this exhibition.

The Art of the Samurai

Japanese Arms and Armor from the Late Heian through the Edo Period (ca. 1156–1868)

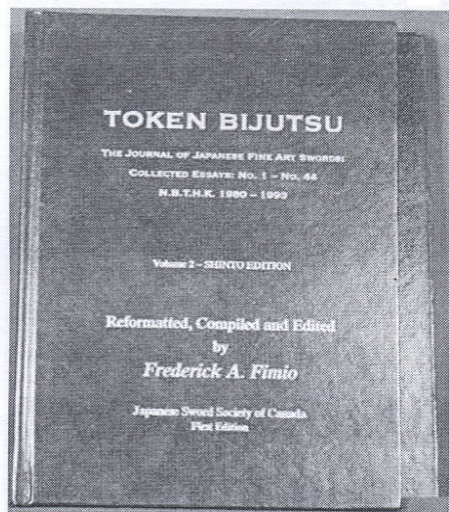
Metropolitan Museum of Art, New York

UPDATE: October 20, 2009–January 10, 2010

This will be the first comprehensive exhibition devoted to the arts of the *samurai*. Japanese arms and armor will be the principal focus, bringing together the finest examples of armor, swords and sword mountings, archery equipment and firearms, equestrian equipment, banners, surcoats, and related accessories of rank such as fans and batons. Drawn entirely from public and private collections in Japan, the majority of objects date from the early medieval Heian period, beginning in 794, through the early modern Edo period, ending in 1868. The martial skills and daily life of the samurai and their governing lords, the *daimyo*, will also be evoked through the presence of painted scrolls and screens depicting battles and martial sports, castles, and portraits of individual warriors. The exhibition will conclude with a related display documenting the recent restoration in Japan of a selection of arms and armor from the Metropolitan Museum's permanent collection—the first ever to focus on the subject of Japanese arms and armor conservation.

The exhibition is being co-organized by The Metropolitan Museum of Art, New York, and the Agency for Cultural Affairs, Japan.

RESEARCH BOOKS FOR THE SWORD COLLECTOR & SCHOLAR



TOKEN BIJUTSU

2 Volume Set Sword Bible (500 pages, 400 illustrations)

From the Journals of the N.B.T.H.K.

Guaranteed to improve your knowledge and appreciation of the sword.
Covers the periods from 900 AD to 1868 – all schools and traditions.

\$250.00

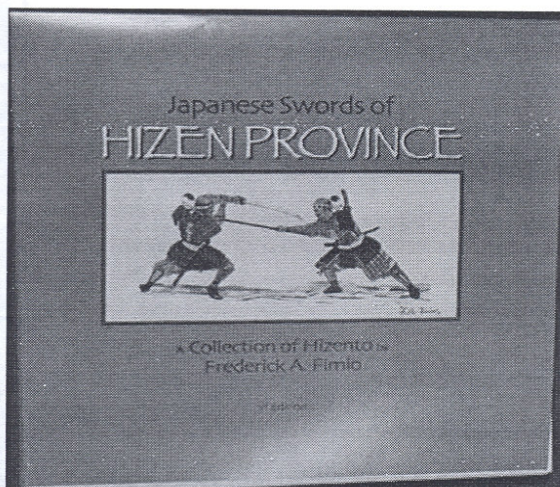
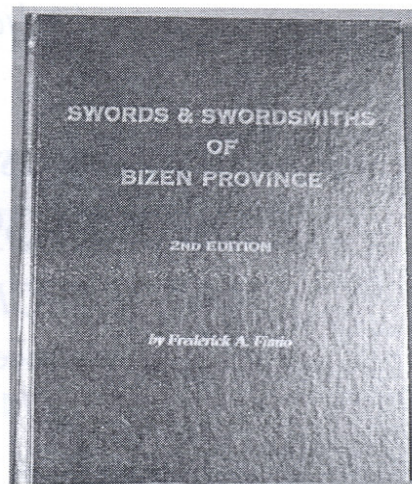
SWORDS OF BIZEN PROVINCE

From Tomonari in 900 AD
to Sukekane in 1868

(259 pages, 200 illustrations)

Covers all the representative smiths of each school and period

\$150.00



HIZEN SWORDS

Covering all six groups from Munetsugu, Tadayoshi, Motoyuki, Yukihiro, Masahiro, Tadakuni, Hirosada, Tadauji, Tadahiro, etc.
217 pages in full color with Koshirae and provenance from a private collection.

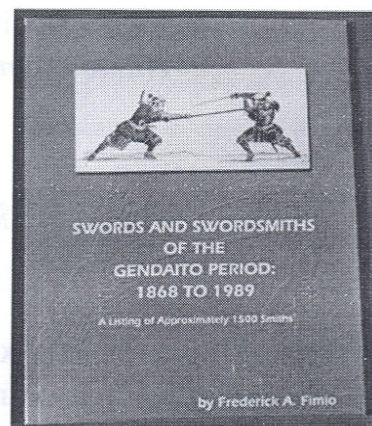
\$179.00

SWORDS OF THE GENDAI PERIOD

1868 to 1989

Plus swords and smiths of the Yasakuni Shrine, names of 1500 smiths,
character Kanji translation table included (233 pages, 160 illustrations)

\$75.00



Please make checks payable to Fred Fimio
Please include shipping and handling of \$18.50 (U.S.), \$13.50 (CDN) or \$57.98 (Int'l) per book
and mail to

39 Hodgson Drive, Barrie, ON L4N 7Z2 Canada
email: cansamurai@sympatico.ca or fax 705-734-1358

Chicago Area Japanese Collectables and **SWORD SHOW**

MAY 1, 2, & 3, 2009

Sheraton Chicago Northwest - Arlington Heights, Illinois
3400 Euclid (at Rt 53)

(Adjacent to Arlington Park Race Course)

RESERVE NOW !!!

Please make reservations by April 18th.

Call 847-394-2000 or 888-627-8093 Toll Free

SPECIAL ROOM RATES \$97.00 PER NIGHT

*(To receive this special room rate you **MUST MENTION**
Midwest Token Kai and reserve by April 18th)*

For transportation to the hotel:

It is best to call 24 hours before departure, give your airline and arrival time.

*Mention **Midwest Token Kai**.*

*Alpha Taxi at 800-282-7098 / \$27.00 Per Load (**DO NOT USE A CHICAGO TAXI**)
FREE PARKING!*

EXHIBITOR TABLES

\$135 per table (1 badge per table)

1 Additional Badge \$35.00 (only 2 badges per table)

Name of 2nd table holder required : _____

24 HOUR SECURITY

ADMISSION FEES

Friday \$20 - Saturday \$15 - Sunday \$8 - 3 Day Pass \$35

DAY & TIMES

Friday: 9am - Noon Exhibitors Set-up

Saturday: 8:30am - 9am Exhibitors Set-up

Sunday: 9am - 3pm

Show Hours: Noon - 10pm

Show Hours: 9am - 10pm

Show Hours: 9am - 3pm

WEB SITE: midwesttokenkai.com

For information and table reservations contact:

Marc Porpora - CELL 847-914-9000 PO BOX 68592 Tucson, AZ 85737 ichimonji@q.com

Stuart Broms - stuart@iowarealty.com