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ALBERT YAMANAKA'S NIHONTO NEWSLETTER

Albert Yamanaka's Nihonto Newsletter was published monthly from January, 1968 to July, 1973. It was a mimeographed newsletter consisting of articles written on all aspects of Japanese swords: swords, schools, smiths, history, exhibits, appraisal, comments on collecting, etc.

Albert Yamanaka lived in Japan after the war and became a student of Honami Koson, the most prominent sword expert at the time and a descendant of the Honami appraisers and polishers.

Since this newsletter has been out of print since 1973, and there is a considerable amount of original and unique material presented in it, the Yamanaka family (which has the copyright to this material) supported this effort to make the Nihonto Newsletter available again in an online easily accessible version. We hope old and new collectors will enjoy reading it, and reading material that is often not available in English, even today.

Leon Kapp



ALBERT YAMANAKA

1973

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SWORD SMITHS

BIZEN PROVINCE (continued)

OSAFUNE SCHOOL長船系

The power wielded by the Ashikaga Shogunate finally started to decline, and the start of the warring states period is seen with the rise of various warlords throughout the country.

In order to supply the large armed forces of these warlords, sword makers in various. sections of the country made efforts to produce swords at maximum production rates, and here we see the first signs of the mass production of swords in Seki in Mino Province and in Osafune in Bizen Province.

It is popularly believed that all of the swords produced at this time were mass produced and of poor quality, however we know that there were sword smiths who concentrated on making blades of exceptional quality for the time, and these we know these works as “Chumon Uchi” which means “blades made to order”.

Sword smiths such as Sukesada and Kiyomitsu have left some very outstanding works with titles of Yososaemon no Jo, Hikobei no Jo, and Gorosaemon no Jo, and commonly on these blades, there are names of the persons who ordered these blades made.

In addition, there are some very outstanding carvings on these blades as well.

SUKESADA祐定

The number of sword smiths that used the name of Sukesada is well over 80 from the late Momoyama Period to the present, and the majority of the Sukesadas are more or less synonymous with very poor blades. However, among the more outstanding Sukesada smiths, there is Yososaemon no Jo who was the most outstanding one of all, followed by Hikobei and Gembei, and perhaps Shinjuro.

A list of the Sukesada smiths is:

SUKESADA Eisho - Tembun Era, YOZOZAEMON no JO 与三左有門尉

SUKESADA Eisho - Eiroku Era, HIKOZAEMON no JO彦左衛門 尉

SUEKSADA Eisho Era, HIKOBEI no JO彦兵術 尉

SUKESADA Taiei Era, JIROZAEMON no JO 次郊左術門尉

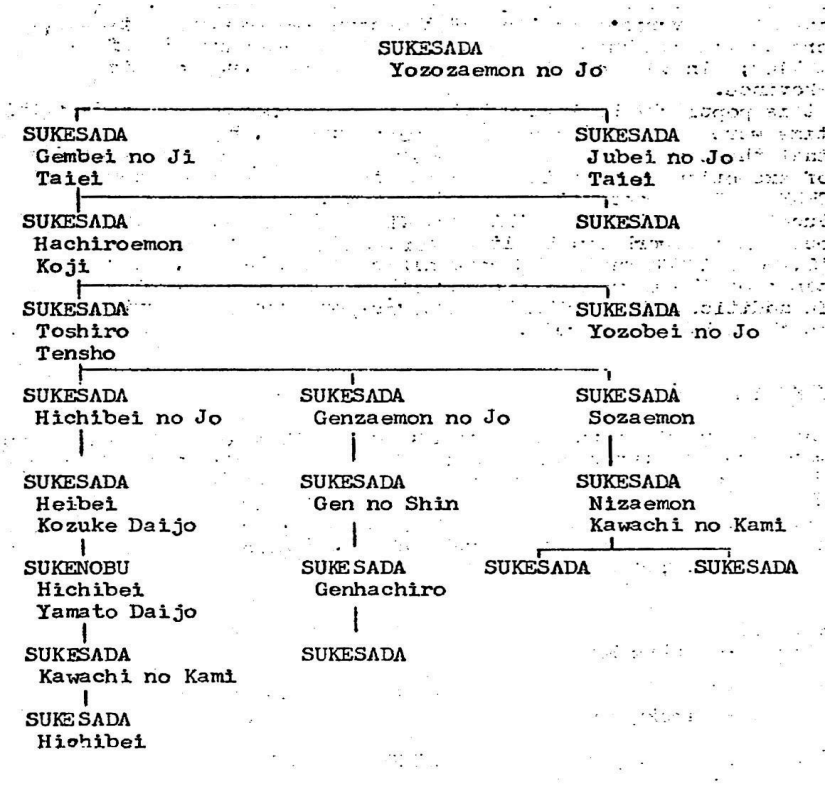
SUKESADA Kyoroku Era, SANZAEMON no JO三在術門 尉

SUKESADA Tembun Era GOROZAEMON no Jo五郎左衛門 尉

SUKESADA Tembun Era JIRO KURO次邱九郎

SUKESADA Tembun Era JIRO SHIRO次郤四郎

The Sukesada School is shown below:



A description of the work of the Sukesada smiths follows:

SUKESADA 祐定

Worked in Bizen Tradition approximately during the Eisho Era and had the title Yososaemon no Jo.

Due to the fact that there are so many sword smiths with this name, we provide a description of Yosozaemon no Jo here as a representative smith of the time, however this does not mean that all Sukesada works fit the following description. Generally, Sukesada works are about the same as those of the Osafune smiths of this time, and are more-or-less poor blades because of the fact that the majority of these blades are the so-called “kazu uchi mono” or mass produced blades.

KATANA AND WAKIZASHI

Shape and Construction:

There are two distinct styles seen in the shape and construction of these blades.

1. they are in the style of the Muromachi Period.

2. they are in the style and the shape of the Sengoku period.

The majority of the blades seen will be in the latter style.

Katana will be about 2 shaku 2 sun long or thereabouts, and wide. The general shape of the blade gives the observer a feeling that the blade is very firm or robust.

There is a koshi sori, but there will be an equal impression of a saki sori. There will be hira niku, and the blade will be thick.

Some works have an ikubi kissaki, and at a glance, they can be mistaken for Kamakura Period works.

Hi and Carvings:

Most of the works will have bo hi with tsure hi, and the bottom end will be finished in marudome above the machi or in kakudome. Futatsuji hi are seen sometimes.

Other types of carvings seen are ryu, kenmaki ryu, and bonji.

It should be noted that in the case of dragon carvings, the edges of the dragon are carved quite deep, and overall the dragon will be very intricately carved.

At times, there are carvings like those seen in work from the Muromachi Period, that is, there will be a dragon at the bottom, and above this there will be a hi with a tsure hi ending in maru dome, or gyo style carvings, or bonji above which there will be a ken.

Hamon:

Overall, the width of the hamon is wide, and there will not be too much variation in the width throughout the length of the blade.

Also, there will not be too much difference in the sizes of the midare waves. The hamon is formed in nioi and there will be gentle koshi biraki midare, and this is considered a key point in the work of Yososaemon. The peaks of the midare will have yaki kuzure and since this resembles the claws of a crab, it is called “kani no Tsume”.

Within the hamon there will be quite clear nioi shimi.

In the case of hiro-suguha hamon, there are o-notare waves and the edge of the hamon will have yaki kuzure and form a komidare ba, and this pattern will continue on into the hamon, and in some cases, this is called kioi kuzure, or in cases, nioi shimi.

This nioi shimi or nioi kuzure is often mistaken for nioi ashi in which case the blade will be mistaken for an earlier work.

The nioi ashi form a continuous line as they enter the hamon, however, in the case of nioi kuzure, the line will be separate from the edge of the nioi line, although there will be some that are continuous with the nioi forming the hamon, and those that become separated and will form a very irregular circle.

Boshi:

The boshi are midarekomi and a which is the continuation of the hamon pattern from the lower part of the blade, and the kaeri will long.

In some cases, there are works that are yaki kuzure, and the pattern on the omote and ura will differ greatly. Sometimes, the kaeri will also be formed with yaki kuzuri which will continue down the mune for about 2-3 inches, and will seem like hitatsura.

Jitetsu and Hada:

The steel will seem very coarse and hard (light colored), however the hada is very fine and will be a tightly forged ko-mokume hada mixed with o-hada in places. There will be very little ji utsuri.

Nakago:

The nakago are short and stubby, there will be no sori, and there will be niku on the surface. The tip is broad and is kurijiri. The file marks are kiri.

Inscriptions are long and sometimes there are titles, the name of the person who ordered the blade, or the owner, and they will be dated.

SUNZUMARI TANTO AND MOROHA TANTO

Shape and Construction:

Lengths are about 8 sun or thereabouts and the shapes are hiratsukuri takenoko sori, and they are wide at the machi and taper strongly going towards the kissaki.

At the machi, the blades are thick, and then become abruptly thin at the kissaki giving the observer an impression that the blade is a very blunt instrument.

In the case of moroha style tanto, the construction of the blade is about the same as that of the sunzumari tanto.

This peculiar and particular style was the shape was the late Bizen smith's characteristic style.

Hi and Carvings:

None.

Hamon:

The yakiba is wide and formed in nioi.

The pattern will be a large pattern koshi biraki midare for the size of the blade, and it appears as being very gentle.

Suguha is seen at times, and the manner in which this is done is exactly like what is seen on katana and wakizashi.

Boshi:

The boshi are midare, and the kaeri extends all the way down the mune to the mune machi. The pattern of the yakiba is exactly the same as that seen along the cutting edge of the blade or the hamon.

Jitetsu and Hada:

The jigane is very well forged resulting in mokume hada.

Nakago:

In contrast to katana and wakizashi nakago which are short and stubby, those on the shorter blades are long and about one half of the length of the blade.

SUNOBI TANTO

Sunobi tanto (over 8.5 sun) are seen at times, and they are about 9 sun long or thereabouts. They are hiratsukuri with no sori, are wide, and there will be a well defined fukura. The blades are thick, but in proportion to their length.

The hamon are mostly hiro-suguha, and the hada will be ko-mokume hada, and the hada is clear.

A general description of Sukesada work is given below.

Katana and wakizashi, so-called kazu uchi mono work, can be described:

Shape and Construction:

The shape of the blade, at a glance, will seem like that from the previous Muromachi Period, and be very narrow with a length of about 2 shaku 1-2 sun. In the case of hon zukuri wakizashi, the blades are about I shaku 6-7 sun long. They have a koshi sori, and the kissaki is small.

Hi and Carvings:

These are seen very rarely, however, bo hi, or bo hi with soe hi or with tsure hi are sometimes seen.

Hamon:

The hamon are formed in nioi with a koshi biraki midare midare pattern, and will be mixed with ko-midare. There will be variations in the width of the hamon, and there will be variations in the sizes of the midare waves. Also, there will be nioi shimi, and overall, the hamon will seem to be “weak” or not as well formed as it should be.

Boshi:

The boshi is midarekomi, and the pattern on the omote and ura will be different.

Jitetsu and Hada:

The hada will be mokume hada mixed with masame hada. There will be ji tsukare (tired areas), and as the result of this there will be tsukare utsuri.

Nakago:

The nakago will be short and the inscription will be “Bizen Osafune Sukesada”. Some mei will have dates and some will be undated.

KIYOMITSU清光

Kiyomitsu, like Sukesada, was group of several sword smiths with the same name, and also like Sukesada, these smiths are not connected by a genealogy. Of the outstanding smiths, there are Gorozaemon no Jo and Magouemon no Jo, said to be a father and son. Then there is Gengoro also has very outstanding work.

KIYOMITSU	Tembun to Eiroko Era	Gorozaemon no Jo 五 郎 左 衛 門 尉
KIYOMITSU	Eisho to Eiroku Era	Magouemon no Jo 係右夜門尉
KIYOMITSU	Tembun Era	Gengoro 源五郎
KIYOMITSU	Eiroku Era	Yososaemon no Jo 与三左門 尉
KIYOMITSU	Eiroku Era	Hikobei no Jo彦兵衛尉
KIYOMITSU	Eiroku Era	Yaemon no Jo 弥右衛 門尉
KIYOMITSU	Eiroku Era	Magobei no Jo採兵衛尉
KIYOMITSU	Tensho Era	Yahei no Jo 弥兵衛尉
KIYOMITSU	Tensho Era	Yazaemon no Jo八 左 待 門 尉
KIYOMITSU	Tensho Era	Genemon no Jo 源 右 術 門 尉

The smiths listed here are only those who have “zokumyo” or titles.

The descriptions of the Kiyomitsu smiths we will give below are for those we have listed above who were active from about the Eisho Era to about the Tensho Era, and although there may be differences from one smith to another, what is given here is a general description.

KIYOMITSU

清光

Worked in the Bizen Tradition.

KATANA AND WAKIZASHI

Shape and Construction:

Length of about 2 shaku 3 sun or thereabouts, although at times there are works that are much longer.

There is a shallow koshisori with a slight impression of a sakisori. Hiraniku is appropriately applied, the blades are thick and the kissaki is long.

Hon tsukuri wakizashi are rare.

Hi and Carvings:

Bo hi with tsure hi are seen, but rarely.

Hamon:

The hamon is wide, and formed in nioi. The pattern is hiro-suguha and notare. There will be nioi kuzure within the hamon near the edge. Also, koshi biraki midare are seen, however the valleys in the midare pattern are very narrow (in the case of Sukesada, these valleys are quite wide), so that the midare pattern seems to be almost continuous from one wave to the next, and yakikuzure is seen here again, as well as in other areas inside of the hamon.

Boshi:

The boshi is midarekomi with the patterns on the omote and ura differing. When the hamon is hiro suguha or o-notare, the boshi is ichimai.

Jitetsu and Hada:

The hada will be mokume hada, and the hada pattern stands out clearly. Also, the steel will give the impression of being very hard (i.e. light colored).

Nakago:

The nakago is short with a kurijiri tip and hira-niku. The file marks are kiri and inscriptions include titles and dates.

SUNZUMARI TANTO AND MOROHA TANTO

Shape and Construction:

Length of about 8 sun or thereabouts. The width will not taper strongly going towards the kissaki. There will be niku.

Hi and Carvings:

Very rare.

Hamon:

The yakiba is wide and a hiro suguha or o-notare. From about the mid-section of the blade towards the kissaki, there will be yakikuzure and there will be nioi kuzure within the hamon.

Jitetsu:

The jitetsu and hada, and the boshi and nakago are the same as in the previous section covering katana and wakizashi.

SUNNOBI TANTO

These have a length of over 9 sun, about the same as those of Sukesada and with no sori. There is a clear fukura and they are very thick. The hamon will be hiro suguha in most cases.

EISHO BIZEN SMITHS 水 正 備前系

There seems to have been a countless number of sword smiths working in Bizen Province during the Eisho Era, and commonly these sword smiths are called Eisho Bizen smiths, and the names in most cases will have the character “mitsu” in them

The Eisho Bizen blades are a synonym for poor blades, such as the Kazuuchi Mono previously mentioned, and Kuwana Uchi and the Kazuuchi mono of Mino Province of about this same time. However, there are some blades that are excellently made, and there are order-made blades among these, and the descriptions are about the same as those given for Sukesada.

Some of the more outstanding Eisho Bizen smiths are:

HARUMITSU Genki Era Jurosaemon no Jo 十郎左衛門尉

HARUMITSU Genki Era Gozaemon no Jo 五 左衛門蔚

HARUMITSU Genki Era Magojiro 孫 十邱

HARUMITSU Tensho Era Saemon Hichiro 左衛門七邱

TOSHIMITSU Tensho Era 利光

YUKIMITSU Tembun Era Saburosaemon no Jo 三郎左衛円尉

YUKIMITSU Eiroku Era Magosaburo 系三郎

YUKIMITSU Genki Era Magozo Saemon no Jo孫 三 左 衛 門 尉

YUKIMITSU Tensho Era Yososaemon no Jo与三左 門討

YUKIMITSU Tensho Era Sahyoe no Jo 左兵荷尉

YOSHIMITSU Tembun Era

YOSHIMITSU Eisho Era Heiemon no Jo 平右衛円尉

NAGAMITSU Eiroku Era Jirobei no Jo 次邱兵衛尉

NORIMITSU Eisho Era Shinzaemon no Jo

KOREMITSU Eisho Era 是光

ARIMITSU Eisho Era 有光

ARIMITSU Onin Era. 有光

SANEMITSU Choroku Era

YUKIKANE Tensho Era Nakagawa Hichiroemon no Jo七郎右術門 附

MICHIMITSU Eisho Era 通 光

HISAMITSU Eisho Era

S U KEMUNE Eiroku Era 助 宗

YUKIMITSU幸光 is commonly called K0 YUKIMITSU for the reason that there is another Yukimitsu who is better known and whose name is written 行光.

YOSHIMITSU is commonly called GA YUKIMITSU for the reason that there is another Yoshimitsu who is better known and whose name is written吉光.

NORIMITSU is commonly called HO NORIMITSU for the reason that there is another Norimitsu who is better known, and whose name is written則光.

ARIMITSU 在光is commonly called Zai Arimitsu for the reason that there is another Arimitsu whose name is written有光.

HARUMITSU春光

Worked in the Bizen Tradition approximately from the Bunki to about the Tensho Era.

YUKIMITSU幸光

Worked in Bizen Tradition approximately from the Eiroku to about the Tensho Era.

KATANA AND WAKIZASHI

Shape and Construction:

Although the general construction of the blade is that of the Sengoku Period, in general, they are a little more gentle appearing.

Hi and Carvings:

Bo hi are seen, but rarely.

Hamon:

Formed in nioi, and the pattern is a narrow ko-gunome ko-midare. In rare instances, there are koshibiraki midare.

Sunzumari tanto and moroha tanto were made but are rare.

NORIMITSU

Worked in the Bizen tradition approximately during the Eisho Era.

NAGAMITSU

Worked in Bizen Tradition approximately during the Eiroku Era

The descriptions we give here are for Norimitsu Shinzaemon no Jo and Nagamitsu Jirobei no Jo.

KATANA AND WAKIZASHI

Shape and Construction:

Made in the shape and the style of the Sengoku Period, although the sori is a little shallow and the kissaki will be a little large.

The general impression of the blade is that it is being very 'firm' or robust.

Hi and Carvings:

Bo hi or bo hi with tsure hi are seen. They end in marudome or kakudome above the machi.

Hamon:

The width of the hamon is koroai (just right for the width and proportions of the blade) and formed in nioi.

The pattern is hiro suguha or chu-suguha mixed with midareba. We also see koshibiraki midare on some blades.

Sunzumari and moroha tanto are seen, but rarely.

TANTO

Norimitsu seems to have made the most, and they are josun (8.5 sun) hiratsukuri with a little sori. The blades are wide and there will be katana hi with soe hi carved near the mune. The hamon will be koshibiraki midare as a rule.

KUWANA UCHI菜名打

Kuwana uchi refers to the works of the Bizen Province smiths of the late Sengoku Period such as Sukesada, Katsumitsu, Norimitsu, and other works made by other better known smiths that were made in Kuwana in Ise Province.

These works would be considered as out-and-out forgeries. They are especially found in numbers with the names of Sukesada, Sukemitsu, and Norimitsu.

KATANA AND WAKIZASHI

Shape and Construction:

Lengths are about 2 shaku 2 sun. They have a koshi sori with a slight emphasis on saki sori. The blades are wide and thick.

Hiraniku will be lacking, and so much so, that the surface will be completely flat on some works.

Hi and Carvings:

There are copies of whatever carvings were seen in the work of the smiths whose works were being copied.

Hamon:

Formed in nioi, and the color of the nioi will be very white. In the hamon, the valleys between the koshi biraki midare waves will be small or even absent, and the line from one midare wave to the next midare wave will be in continuous pattern. The nioi ashi will be long, so that in cases they will touch the hasaki or edge.

The peaks of the midare waves will have kuzure, and here the tempered steel will be very strong.

Boshi:

The boshi are midarekomi and a continuous pattern from the hamon in the lower part of the blade.

Jitetsu and Hada:

The steel will be tightly forged, and it will seem like there is no hada at all, however, there will be ohada in places. The muji hada, that is the featureless steel, is considered as one of the key points of these blades.

Nakago:

The nakago are short with very little hiraniku or none at all. This is the same as the upper part of the blade, and the shape of the nakago is poorly made.

Keys to the identification of Kuwana uchi work are:

1. There is very little or no hiraniku at all.

2. The peaks of the midare waves will have yaki kuzure, and there, the habuchi is very strong.

3. The steel will be muji (no hada is visible).

4. There will be no niku on the nakago surface.

Installment 32

IMA ARANAMI NORIFUSA

今荒波則房

Owner: unknown

Signed

Length: 2 shaku

Value: unknown

Because the work resembles Aranami Ichimonji, it was given this name.

Yamanaka Note:

According to research done by the late Kondo who was a well known sword expert and sword historian of the 1930s and the early 1940s, he listed this blade as currently being in the Imperial Collection.

It was formerly in the Kiregawa Family collection which then went to the Ii Family of Omi Province.

When the Crown Prince (Emperor Taisho) stopped at Hikone in Omi on the 8th of October in 1910, the blade was presented to the crown prince by Ii Naotaka and has since been in the Imperial Collection. The blade measures 2 shaku 2 sun 8 bu, has strong fumbari, and a strong koshi sori. It has hi on both sides which end in kakudome in the nakago since the blade was shortened. The blade is wide, there is a ko-kissaki, and the fukura is in poor condition. The hada is ko-itame hada with strong utsuri.

The hamon is a very hanayaka (flashy or showy) and there are juka choji and a very dense nioi guchi which becomes a midarekomi as it enters the boshi.

On the nakago, there is an inscription “Ichi”.

The above is how Kondo described the blade when he saw it after the war’s end at Ueno Museum.

The blade was taken by the government from the Imperial Household about 1945 and presently is in the Ueno Museum.

There is a slight difference in the length of the blade from the text and what we currently see in the blade. Whether this blade is the Ima Aranami or not is hard to tell since at the

time of the compilation of the Meibutsu Cho, the blade's location was not known to the Honami, and they did not give a detailed description due to this fact. Probably the Honami listed the blade from their memories and this may be the reason for the differences in the length of the blade.

FUTATSU MEI NORIMUNE

則宗

Owner: Atagoyama Shrine

Length: 2 shaku 6 sun 8 bu

An heirloom of the Kyoto Shogun. It was handed down through the ages from Lord Takauji down to the 13th Lord Yoshiteru, and along with the Onimaru and the Ohakata, it was given to Lord Hideyoshi by Lord Yoshiaki. It was then immediately presented to Mt Atago.

There were very few persons who have seen this (blade). Kosa (Honami) has seen it, but it was not described by Koho (Honami). On the 23rd of January of Shoho 2 (1645), the year of the cock, the Atago Shrine went up in flames and it was (beleived) lost at that time. However, at a place called Ichi no Toriigahara, the sword box was found and farmers took the box to Mt Atago on the 25th. The box, outside and inside was checked and there did not seem to be anything amiss. How it (the box and the blade in it) flew there, no one among those who brought it back knew. The sword bag and the imperial seal and the box also had the seal of the Gobo (priest). At that time, another outer box was made, and an aged servant of Gobo put another seal on this box.

Since then, no one has seen this blade, not even those among the temple staff. When Itakura Suo no Kami was the magistrate (of Kyoto), Koho (representing the Honami) requested to see the blade and this was relayed to Atagoyama, however, since there was an imperial seal on the blade, this was not possible and the request was not granted.

From ancient times, even the cloistered emperor was not allowed to see it due to the seal. A request was made as to how the seal could be broken, but this was also declined.

1) On October of Kyoho (1725), the year of the boar, the Shogun Yoshimune called Saburobei, Kotsu, and Shiro Saburo to his presence and asked questions through his minister Arima Hyogo.

Saburobei alone was called first before him (the Shogun) and asked about the blade and he replied that the swordsmith is unknown, but probably, it was Munechika.

The same question was asked of Kotsu. Saburobei said that matters pertaining to the sword were only hearsay, and it was not possible to say exactly who had made the sword.

2) The question was asked again. There seemed to be a tachi in Kyoto and it had a signature of Norimune, and was this an exchange ? Honami replied that this is a Futatsu mei without a doubt, so I believe. There is another one which is known by the name of Sasa Tsukuri, and it may be this one.

The Shogun said: A blade which Ii Sota carries has a name of Honebami, so does this refer to Honebami Toshiro?

Honami replied: At Saburobei, there is a letter to the effect that in Manshi-In, for generations it had been handed down, and the tachi Daijoin gave to Lord Hideyoshi, the Onimaru was left in the care of the Honami, and the Futatsumei was presented to Atagoyama (Shrine), and the Futatsumei was named Kotake Kiri.

In the metal work on the Toma Bidaiu's blade, there is a Sasa Mon, and so the name Sasa Maru came to be attached to it. This document was later presented to the Shogunate.

The Honebami which is owed by Sota is a different sword. Sota lived about 40 years prior to the time of Yoshimitsu.

3) The Magistrate for Kyoto, Matsudaira Iga no Kami sent a messenger to Kosei (Honami) to appear, that the Futatsu Mei had b been brought to the magistrate, and therefore he should come and appraise the blade. Upon seeing it, he tried to remove it (from the Saya), but it would not budge, due to the fact that for a hundred years, no one had seen the blade and therefore rust had caused the blade to be secured inside of the saya. This was relayed to the magistrate and it was ordered that a saya smith be found to repair this.

On the 28th of September, the saya smith appeared, and at this time Iga no Kami along with the town magistrate Yamaguchi Awa no Kami, Suo Higo no Kami, and Atago Daizen-In, all came to observe, since the tachi was a very important one, and the blade had not been examined, and this had not been told to anyone. It was not understood how this had happened.

The saya smith, tried various things, and the blade was finally was removed from the saya after some time, however, there was no rust.

The tsuba was split. On the following days, the 29th and the 30th, for a three day period, an Eshi (painter) was called to have the details of the sword copied.

The mei was copied by Kosei: 而 国則 宗.

The signature was clear, and there did not seem to be any decay or damage from rust.

The blade was shinogi tsukuri with a choji midare hamon with saka ashi. The boshi is a togari. The ha is wide.

The file marks are kiri and the mune is square. The tip of the nakago tapers to a narrow kurijiri.

The items in the koshirae include:

1. habaki
2. o-seppa made of copper with a carving of sasa.
3. There were 6 ko seppa all made of copper and with small carvings.
4. A tsuba made of 5 sheets of leather pasted together.
5. a fuchi made of shakudo Nanako with sasa design.
6. round menuki with a futatsu biki (kamon or crest) design.
7. saya and tsuka are both made in the style of the Oni Maru, and there is a tsuba with the same design in addition.
8. Maki Ito – kara cha
9. grey obitori made of either linen or cotton, it is not quite clear which. This is also made like that of Oni Maru.
10. Ko Sarude in shakudo with a sasa design.
11. The leather and the same on the tsuka had been removed.
12. There are no mon on the leather.
13. makiie with a sasa design on the saya which is also applied on the box.

In Atago, it was said to be the Sasa Tsukuri Tachi which was the heirloom of the Minamoto Clan and had been handed down in that clan, and there is little remaining of the inscription due to excess rust.

From the oldest days, it has been called thr as Futatsu Mei, and also Toma Bidaiu has had some association with it.

In the Sasa Tsukuri, there is a mon of Lord Takauji and the koshirae is the same as that of the Oni Maru, and it was not exchanged. The Futatsu Mei is this blade.

There are many things about it which are not clear and there may be differences in opinions due to these points not being clear.

In November, Iga no Kami ordered Kosei to make a wooden replica (more like a Tsunagi, since it only refers to the blade), and a duplicate Koshirare was also made. This was done and it was delivered on the 11th of January.

At this time, Kosei was ordered to polish the blade.

Yamanaka Note

We are quite sure that the readers have had great difficulties in understanding what the text is trying to say. It seems that there were two blades, one called the Sasa Maru which was the heirloom of the Minamoto Clan, and this Futatsuji Mei, both made by Ichimonji and they were mistaken for one another, therefore it was asked of the Honami to make this point clear. The writing is in the Tokugawa Period style and is quite difficult for us who are not used to reading this type of old writing, so the readers will have to forgive us. The translation was the best we could do under the circumstances. Another reason why this may be a little difficult is that the grammar of the original text in Japanese is very amateurish and therefore equally difficult to read and understand, especially when we try to translate it.

The blade is in the Atago Shrine of Kyoto and it was a Kokuho prior to 1945, but presently is a Juyo Bunkazai.

We have never seen this blade, nor have we heard of anyone who had seen it. It is not written about in any of the sword books, therefore, it can be assumed that the blade, although it may be by Norimune and have an important historical background, it is probably not in good condition or well made.

TSUDA TOTOMI NAGAMITSU

津田遠江**長光**

Owner: Owari

Signed

Length: 2 shaku 3 sun 7 bu

Value: 200 mai

This is a Gyobutsu of Lord Nobunaga.

On the 2nd of June in Tensho 10 (1582), Nobunaga met his death at Honnoji in Kyoto. Akechi Hyuga no Kami went to the Azuchi Castle and removed the Gyobutsu there and gave it to one of his elder retainers, Uto Tsuda Totomi.

Totomi was spared his life by Lord Hideyoshi and served Lord Hidetsugu. After Hidetsugu's death, he became a ronin then went on to serve Lord Toshinaga (Maeda) and received a 10,000 Koku fief . His son was named Kambei who was the father of Iori Handaiu. The second son was named Genemon.

It is said that, Uto Totomi gave this sword to lord Toshinaga, or that his son Genemon gave it to Toshinaga.

When Princess Matsu wedded, this blade along with the Midare Mitsubane with an Orikami with a value of 300 mai was presented to Lord Tsunayoshi by Lord Saisho.

Yamanaka Note

The Tokugawa Jikki for the year Hoei 5 (1708), 30th of November, says that Maeda Tsunanori presented an Ichimonji tachi and a Bizen Nagamitsu.

On Hoei 6, May 22, Owari Tokugawa Chunagon Yoshimichi received this blade from Shogun Ienobu.

The blade was nominated to Kohuko in Showa 29 which is 1954.

In checking into old Samurai texts, there seems to be some conflicts between the Meibutsu Cho and actual historical facts. Tsuda Totomi was originally from the Hosokawa fief in Yamato Province, and was named Tsuda Totomi no Kami Shigehisa. He served Ashikaga Yoshiaki and received a 7,000 Koku fief, and then on Tensho 5 (1577) he went to serve Akechi Mitsuhide. During the Yamazaki Battle in Tensho 10 (1582), he was selected as the general in charge of the Akechi armies, and fought against Hideyoshi.

Some explanations are in order here. Akechi Mitsuhide, along with Toyotomi Hideyoshi, was one of the generals under Oda Nobunaga. For some reason Nobunaga seems to have disliked Mitsuhide very much, and shown this very strongly. This was especially notable when Nobunaga and Mitsuhide were among others, when Nobunaga took every opportunity to shame, humiliate and disgrace Mitsuhide. This situation finally came to a breaking point when Mitsuhide with his army attacked Nobunaga at Honoji Temple in Kyoto where Nobunaga was staying for the night. Nobunaga is said to have died in the fire which was set by the Akechi forces.

Hideyoshi at this time was in Western Japan fighting against the Mori in Aki Province and trying to bring the Mori under Nobunaga's rule. The news of the assassination of Nobunaga by Mitsuhide spread throughout Japan, and Hideyoshi immediately pulled his forces out of Aki Province to return to Kyoto, and the Yamazaki Battle followed, which was the battle in which Hideyoshi avenged Nobunaga's assassination.

In any event, after the Yamazaki Battle, Tsuda Totomi is supposed to have hidden himself at Mt. Koya, but since Hideyoshi had no grudge against Totomi, he was forgiven for his role in

the battle. Totomi thereafter is supposed to have participated in the Shizugatake Battle, and then later went to serve the Kampaku Hidetsugu, Hideyoshi's nephew. But after Hidetsugu committed seppuku at Hideyoshi's order, Totomi became masterless again, and then he went onto the service of by Maeda Toshiie, and was given the Castle at Daiseiji. He died on Kansei 1 (1643) at the age of 86.

Totomi's son is supposed to have given this blade to Maeda as a legacy from his father.

This blade, when Oda Nobunaga owned it, was supposed to have been known by the name of “Ebi no Se” and it was one of the blades which Nobunaga liked very much, and this can be well understood, because the blade is a magnificent one, and we have raved about this blade. It is possibly the best of all the Nagamitsu blades, bar none.

The blade is in the Owari Tokugawa collection and it is possible that it is one of the best, and is very outstanding among the vast number of famous blades in that collection.

TOKUGAWA JIKKI

Part XIII

KEIAN 4, 1651

April 17

The Shogun is to visit the Higashi Eizan Temple, however he does not feel well, so the Dainagon goes in his place. Sakai Sanuki no Kami Tadakatsu carries the tachi by Kuniyuki which is to be presented by the Shogun along with a black horse.

The west castle presents a tachi by Masatsune and cash for a horse (to the temple).

The service at Nikko Zan starts at the Tori no Koku at 7 PM, and the coffin is laid to rest in the Sambutsu Do. The following items are placed together with the coffin: a tachi from the Nakajima Rai school中島来菜, a kanata by Enju延寿, a naginata by Kunimitsu国光, and a famous horse named Chigasa which is kept at the main hall.

Note: The Jikki does not say who this service is for, however this refers to the death of the third Shogun Iemitsu who passed away on this month at the age of 48. Shogun Iemitsu supposedly died on the 20th of April, and it seems like the service at Nikko Zan may have been for Iemitsu, since there is a “coffin” mentioned. If this is the case, there is an error on the date, and the date is not clearly written in the Jikki.

June 18

In appreciation for receiving a title, and also as a legacy of Iemitsu, Nagamatsu is given the katana Hachiya Go (Meibutsu) and a wakizashi by Sadamune. Tokumatsu is given a katana Nabeshima Go (Meibutsu) and a wakizashi by Sadamune.

June 26

The exchange with the chief abbot of Nikko Temple is made, and Prince Morizumi, the new abbot meets the Shogun with a tachi and its catalog, and 3 rolls of silk.

Kokai, the abbot of Bishamon Do Temple does the same and presents similar gifts.

The eldest son of Komatsu Chunagon Tadatsune Matsudaira Inuchiyo, and Takatsukasa Sahyoe no Suke Nobuhira, each meets with the Shogun, and each presents a tachi and its catalog. Next, Matsudaira Chiyokuma, in appreciation for being allowed to succeed his father, presents a tachi by Bizen Sanemori, and as a legacy of his father Nagano Kami Hidetatsu, presents a Katana by Kunitoshi 国後.

Hosokawa Rokumaru, in appreciation for being allowed to succeed to his father's position, presents a tachi by Kuniyuki, and as a legacy from his father Higo no Kami Mitsunao, presents a katana by Samonji and a wakizashi called Honeshirazu (see note below). Mori Izumi no Kami Mitsuhiro, as the legacy from his father, Kai no Kami Hidemoto, presents a katana by Kanenaga.

Omura Gonnosuke Suminaga, as a legacy from his father, Tango no Kami Suminobu, presents a katana by Motoshige.

Tozawa Chiyozuru Masayoshi, as a legacy from his father, Ukyo no Suke Masamori, presents a Katana by Niji Kunitoshi国 後.

Note: Honeshirazu literally means "knowing no bones" and this may refer to a sword, however who the sword smith was is not mentioned. This sword is not recorded in the Kyoho Meibutsu Cho.

Note: The third Shogun Iemitsu died on April 20th. The 4th Shogun Ietsuna took office after the death of the Third Shogun on August 18th, and he was 11 years old at the time. When he took office, he received the title of Seii Tai Shogun, meaning "the great general who conquers barbarians".

August 8

Sakai Naiki Tadaoki, as a legacy from his father, Iki no Kami Tadashige presents a wakizashi by Yukimitsu.

The Shogun again practices archery this day, and to those who practiced with him, he gives a Shinto.

August 18

It is a day with good omens, and accordingly, the rites for the Shogun taking his office are held.

Lord Kikutei Dainagon attends as the messenger for the court (emperor) and gives a tachi with its catalog. Lord Ogawa Bojo Toshimoto, the previous Dainagon representing the cloistered emperor, presents a tachi with its catalog.

Lord Shimizudani Sanehito, the previous Dainagon representing the newly cloistered emperor presents a tachi with its catalog.

Next, beginning with Lord Tsunahide down to Takakura Tsuchimikado, each comes forward and each presents a tachi with its catalog.

Next, Prince Ichijo Udaijin Norisuke comes forward, gives thanks for his "Ninkai" (ministerial title) and presents a tachi with its catalog.

Various princes, temple abbots, and other messengers come forward and each presents a tachi with its catalog.

September 1

The rites of the Shogun taking his office are continued on this day.

The second son of Kii Tokugawa Dainagon Yorinobu, Hisamatsu Yorizumi, along with others who are without titles, each present a tachi with its catalog.

September 4

A tachi by Tomokuni and a horse is presented to the main shrine and to the branch shrine of Horai Temple in Mikawa Province by the Shogun.

September 7

Sakai Kawachi no Kami Tadakiyo, in appreciation for his recently acquired title and for his new duties is given leave.

Kira Wakasa no Kami Yoshifuyu, also is given leave to pursue his new duties.

Prince Ichijo Kampaku Akiyoshi is given a tachi. Lord Kikutei Dainagon Tsunahide is given a tachi and cash for a horse.

Hotta Kozuke no Suke Masanobu, as a legacy from his father, Kaga no Kami Masamori, presents a katana by Samonji左文学 and a tea jar called Shibataka.

Abe Senkatsu Sadataka, as the legacy from his father, Tsushima no Kami Shigetsugu, presents a katana by Norimune則宗.

Uchida Chojuro Masatomo, as a legacy from his father, Shinano no Kami Masanobu, presents a katana by Ichimonji and a celadon incense burner.

October 7

Matsudaira Ichigo no Kami Mitsunaga, as a legacy from his father, Tadanao Nyudo Ippaku, presents a wakizashi by Rai Taro Kuniyuki.

December 1

Toda Saemon Ujiteru, in appreciation for receiving his new fief, presents a katana, and is to leave for his province. He is given a wakizashi by Rai Kunimitsu by the Shogun himself.

Sometime during this month . . . . . .

Matsudaira Satsuma no Kami Mitsuhisa's son, Matasaburo, and Matsudaira Dewa no Kami Naomasa's son, Hisamatsu, both have their coming-of-age ceremony, and are included in the ranks. In changing their names, each is given a character from the Shogun's name.

Matasaburo receives the title of Ju 4 I Shita Jiju, and is allowed to use a title, and takes that of Matsudaira Satsuma no Kami Tsunahisa. His father Mitsuhisa changes his title to Osumi no Kami. Accordingly, Tsunahisa presents a tachi by Norikane, and in the exchange of cups (of sake), he is given a katana by Rai Kunimitsu.

Hisamatso receives the title of Ju 4 I Shita and changes his name to Tsunataka and receives the title of Shinano no Kami. He presents a tachi by Nagamitsu and a katana by Rai Kunimitsu.

SHOO 1, 1652

January 21

The celebration of Saisoku is held in the Kuroki Library, and the armor called Shida, a tachi by Yukihira, a jindachi by Kunimune, and a wakizashi from Mihara are displayed.

February 13

Soma Shikibu Shou Tadatane, as a legacy from his father Daizen no Suke Yoshitane, presents a katana by Rai Kunimitsu.

Yamazaki Haruyori, as a legacy from his father, Shima no Kami Toshiie, presents a wakizashi by Rai Kunitoshi.

Honda Sazaemon Shigeaki, as a legacy from his father, Awaji no Kami Shigeyoshi, presents a katana by Kanemitsu.

Hijikata Katsutoyo, as a legacy from his father Mokko no Suke Suketaka, presents a katana by Nakajima Rai.

Ikeda Ukyo Yoshiaki, as a legacy from his father Kuranosuke Shigemasa, presents a katana by Sanemori and a tea jar.

March 26

Tokumatsu moves into his new quarters in the castle, and Abe Bungo no Kami Tadaaki, the the messenger from the Shogun, presents him a tachi by Yoshimune吉宗.

June 3

Matsudaira Awa no Kami Tadahide, as a legacy from his father Inaba no Kami Mitsutaka, presents a katana by Sadamune and a wakizashi by Rai Kunimitsu.

June 11

Kii Dainagon Yorinobu, Mito Chunagon Yorifusa and Owari Saisho Mitsutomo meet the Shogun, and each receives a katana.

Matsudaira Izu no Kami Nobutsuna is praised for his part in directing the construction of the mausoleum and receives a katana by Norishige.

August 8

Gorota, the son of Owari Saisho Mitsutomo, has his 7th night ceremony, and he is given 20 sets of infant clothes, and a wakizashi by Rai Kunitsugu from the Shogun.

August 17

Hoshina Higo no Kami Masayuki, representing the Shogun, pays homage at the Momijiyama Shrine, and then at the shrine in the Ni no Maru Castle. Various elder ministers and close retainers are allowed to attend. In the shrine's main hall, the sacred yoroi, the heirloom katana Shobu Masamune (Meibutsu), and the wakizashi by Nobukuni are received from the shrine. All of these items were worn and carried by Ieyasu during the Battle of Sekigahara.

November 7

The mausoleum at Nikko is completed, and Sakai Sanuki no Kami Tadsakatsu, in appreciation of his efforts, is given a wakizashi by Shizu.

Note: this refers to the mausoleum built for the 3rd Shogun Iemitsu.

November 12

Tokumatsu changes his attire to "Dokei" (this refers to a child changing his clothing style from that of an infant to a child), and presents a tachi, cash for a horse, and two sets of clothing to the Shogun and meets with him. He is given a katana by Yoshioka Ichimonji.

November 22

Owari Saisho Mitsutomo, along with Princess Chiyo and Gorota, visits the shrine at the Ni no Maru, and then meet the Shogun. Mitsutomo presents a tachi and cash for a horse, and the Shogun presents Gorota a katana by Sadamune.

SHOO 2, 1653

February 23

Nagai Shinano no Kami Naomasa is given leave to visit his recently awarded fief, and receives a wakizashi by Rai Kunimitsu来国光from Shogun.

May 28

Nakagawa Yamashiro no Kami Hisakiyo, as a legacy from his father, Naizen no Sho Hisamori presents a katana by Rai Kunimitsu来国 光.

June 7

Itakura Suo no Kami Shigemune, the Magistrate for Kyoto, is given permission to go to his post, and receives a katana by Rai Kunitoshi 来国後from the Shogun.

June 18

Naito Hida no Kami Tadamasa, as a legacy from his father, Shima no Kami Tadashige, presents a wakizashi by Sa Kunihiro 左 国 弘 and calligraphy by Seikutsu.

July 28

Matsudaira Bitchu no Kami Tadanobu, as a legacy from his father, Geki Tadazane, presents a katana by Unji.

August 12

The ceremony of assuming his office (by the Shogun) is held. The two Dainagon, representatives of the court, each present a tachi with its catalog.

A tachi with its catalog from the cloistered emperor is given by Lord Sono Dainagon Motone, as the representative of the cloistered emperor.

Lord Hashimoto Chunagon Sanemura, representing the recently cloistered emperor, also gives a tachi with its catalog.

Each of these messengers then give (on their own behalf) a tachi with its catalog.

August 16

Mito Chunagon Yorifusa, in recognition of his recent appointment, presents a tachi by Sanemori and cash for a horse.

August 19

Nagamatsu changes his name to Matsudaira Samanosuke Tsunashige, and Tokumatsu changes his name to Matsudaira Umanosuke Tsunayoshi.

Accordingly, Tsunashige presents a katana by Kagemitsu, and Tsunayoshi presents a katana by Yoshimune.

Tsunashige receives a wakizashi by Kunitsugu and Tsunayoshi receives a wakizashi by Kunimitsu.

August 22

On the event of the Shogun officially assuming office, those with fiefs of over 3,000 koku each present a tachi with its catalog.

September 21

Hoshina Higo no Kami Masayuki is appointed as messenger to report to the court concerning the event of the Shogun taking office. lmakawa Kyobu Daiu Naofusa is ordered to accompany him and a tachi is given to the Kampaku as well as to the messengers.

September 28

The king of the Ryukus, Naotada, sends Prince Kunisuke as a messenger, and to celebrate the event of the Shogun taking office, presents a tachi.

November 1

Mori Ukyo, as a legacy from his father, Izumi no Kami Mitsuhira, presents a katana by Kanemitsu.

November 12

Yorinobu presents a tachi by Rai Kunitoshi, and Yorifusa presents a tachi and cash for a horse. Others each present a tachi and cash for a horse.

(note: this appears to be additional gifts being presented to the Shogun on his assuming office)

December 11

Tsunahiro presents a tachi by Rai Kunimitsu. Tsunakatsu presents a tachi by Sadahide, and Tsunatoshi presents a tachi by Sukehira. Then, each receives a cup of sake, after which Tsunahiro receives a wakizashi by Sadamune. Tsunakatsu receives a wakizashi by Rai Kunimitsu, and Tsunatoshi receives a wakizashi by Sadamune.

December 21

Tokuchiyo, son of Matsudaira Echigo no Kami Mitsunaga, and Iwamatsu, son of Matsudaira Aki no Kami Mitsunari have their coming-of-age ceremony after which they are included in the ranks, and each receives a character from Shogun's name. Tokumatsu changes his name to Shimofusa no Kami Tsunayoshi and receives the title of Ju 4 I Shita Jiju. Iwamatsu changes his name to Danjo Shou Tsunanori and receives the title of Ju 4 I Shita. Tsunayoshi presents a tachi by Muneyoshi. Tsunanori presents a tachi by Rai Kunihiro. After receiving cups of sake to celebrate the event, Tsunayoshi receives a katana by Niji Kunitoshi and Tsunanori receives a katana by Sanemori.

December 23

Matsudaira Shintaro Mitsumasa's son Sanzaemon has his coming-of-age ceremony and is included in the ranks, and receives the title of Ju 4 I Shita Jiju, receives a character from the Shogun's name, and changes his name to Iyo no Kami Tsunamasa, and accordingly presents a tachi by Unji, and receives a katana by Yukimitsu行光.

SHOO 3, 1654

Sometime during January . . . . .

Matsudaira Inuchiyo has his coming-of-age ceremony, and receives the title of Sho 4 I Shita Shojo, and changes his name to Kaga no Kami Tsunatoshi (which was later changed to Tsunanori). He presents a tachi by Kuniyasu and receives a wakizashi by Rai Kunitsugu.

His grandfather Chunagon Toshitsune presents a tachi in appreciation of this event.

March 10

Takatsukasa Sahyoe no Suke Nobuhira has his coming-of-age ceremony, and receives a Katana by Bizen Kanemitsu.

March 15

Wakizaka Nakatsukasa Shou Yasumasa, as a legacy from his father Awaji no Kami Yasumoto presents a wakizashi by Kanemitsu 兼光.

Inagaki Tosaburo Shigeaki, as a legacy from his father Settsu no Kami Shigetsuna presents a wakizashi by Nobukuni.

March 19

Matsudaira Kunai Shou Norihide, as a legacy from his father, Izumi no Kami Noritoshi, presents a katana by Kagahide and a wakizashi by ai Kunitoshi来国俊.

May 3

Matsudaira Umon no Suke Mitsuyuki, in appreciation for being allowed to succeed to his father's position, presents a tachi by Kuniyuki, 1,000 mai of silver, and 500 rolls of cotton. Also, as a legacy from his father, Chikuzen no Kami Tadayuki, he presents a wakizashi, the Akita Norishge, and a tea jar.

Kyogoku Yamashiro no Kami Takakuni, also in appreciation of his being allowed to assume his father's position, presents a tachi by Muneyoshi, 300 mai of silver, and 200 rolls of cotton. As a legacy from his father Tamba no Kami Takahiro, he presents a wakizashi by Rai Kunimitsu and a tea jar.

August 18

Katagiri Sukesaku Tametsugu, as a legacy from his father, Nan no Jo Tamemoto presents a wakizashi by Enju Kunishige.

September 12

After the new beams for Momijiyama Shrine are successfully installed in place, the construction manager, Tachibana Toshifusa receives a tachi by Sukemune and a horse.

September 22

Abe Bungo no Kami Tadaaki receives a katana by Enju. This is for his efforts in the reconstruction of Momijiyama Temple, the reconstruction of the Daitoku-In Mausoleum

(Daitoku-In is the postumous name of the second Shogun Hidetada) and the construction of the Daiken-In Mausoleum (Daiken-In is the posthumous name of the third Shogun Iemitsu).

December 21

Matsudaira Unosuke, son of Matsudaira Mutsu no Kami has his coming-of-age ceremony and receives a character from Shogun's name, receives the title of Jyu 4 I Shita Jiju, and changes his name to Minasaka no Kami Tsunamune.

He presents a katana by Kuniyoshi, 10 suits of clothing for the different seasons, and 500 mai of silver.

He receives a katana by Masatsune.

December 25

Nishio Ukyo no Suke Tadanari, as a legacy from his father, Tango no Kami Tadateru, presents a katana by Ichimonji and a tea jar.

September

A fishmonger named Uoya Yahei appeals for the banishment of cremation and this is granted, and thereafter cremation was banned.

November 28

The first Sendai Yasutomo goes to Edo to study under Hida Yasusada.

EXHIBITION

From the 28th of August to the 2nd of September, an exhibition of swords was held in an exhibition hall in a department store in Tokyo with the title “Nihon Meito Ten” and a sub-title "Home-Coming of famous swords from England and America".

Of these swords, there were the major swords from the Walter Compton Collection, two blades from Sir Francis Festing of England, and one from Randolph Caldwell of Dallas, Texas, USA.

Of the 27 blades from the Compton Collection, we noted that there were two very outstanding ones. One was the mumei Bizen Ichimonji Sukemune in an itomaki tachi koshirae, and the other was a tachi by Bizen Osafune Kagemitsu.

In looking at the mumei Sukemune, it brought back fond memories, for that blade was with us for several years before we reluctantly had to part with it some years back.

The two blades from the Festing Collection were both by Minamoto Kiyomaro from his early days when he signed the name Masayuki, and both of these blades were very outstanding, especially the katana. We have heard that there were many in Japan who had been searching for these two blades for a great number of years, and finally the answer to the riddle was solved with these two being exhibited at this time.

One blade from the Caldwell Collection was Bizen Osafune Yososaemon no jo Sukesada with a date of Tembun 9 (1540). This blade is illustrated in the Fujishiro nakago book on Koto blades and it was made by Yososaemon when he was 74 years old. It probably is one of the better blades by this smith.

A unique property of this exhibition was that there were many blades that we do not see at other exhibits, such as blades from the Imperial Collection, the Prince Chichibu and Prince Mikasa Collection, as well as many famous blades from numerous shrines and temples.

1. KURO URUSHI KEN from Kurama Temple in Kyoto; this reputedly is the blade used by Sakanoue Tamuromaro.

2 . KINDO SO KANTO O KATANA

3. KEN, MUMEI Izusan Shrine, Shizuoka

4. HOKO, MUMEI Nagano Prefecture

KEN MUMEI Nagano Prefecture

5. MUNECHIKA, TACHI Imperial Collection

6. KUNINAGA, TACHI Shrine, Mie Prefecture

7. YOSHIIE, TACHI	Prince Chichibu Collection
8. SANETSUNE, TACHI	Kunosan Toshogu, Shizuoka
9. KUNIYASU, TACHI	
10. KUNITSUNA, TACHI	Meibutsu Onimaru Kunitsuna, Imperial Collection
11. YOSHIMITSU, TANTO	Awataguchi
12. YOSHIMITSU, TANTO	Awataguchi, Prince Mikasa Collection
13. KUNIYUKI, TACHI	Rai
14. KUNITOSHI, TACHI	Rai
15. RAI KUNITOSHI, TANTO	Atsuta Shrine - Aichi Prefecture
16. RAI KUNITSUGU, TACHI	
17. KANENAGA, TACHI	Yamato Tegai
18. SHIKKAKE NORINAGA	Kin Zogan mei.
19. NOBUYOSHI, TACHI	Ryumon, Prince Chichibu Collection
20. KUNIMUNE, TACHI	Bizen Saburo, Terukuni Shrine, Kagoshima. This is the blade which W. Compton returned some years ago.
21. SUKEZANE, TACHI	Bizen Fukuoka Ichimonji
22. KUNIMITSU, TANTO	Meibutsu Aizu Shintogo
23. YUKIMITSU, TANTO	Soshu
24. MASAMUNE, TANTO	Meibutsu Hyuga Masamune
25. MASAMUNE, KATANA	Meibutsu Wakasa Masamune. Imperial Collection
26. SADAMUNE, WAKIZASHI	Meibutsu Tokuzen-In Sadamune
27. YOSHIFUSA, TACHI	
28. MITSUTADA, KATANA	Bizen Osafune
29. NAGAMITSU, TACHI	Bizen Osafune
30. KANEMITSU, KATANA	Bizen Osafune. Meibutsu O-Kanemitsu
31. MORIIE, TACHI	Bizen Hatakeda
32. TSUGUIE, TACHI	
33. BUNGO YUKIHIRA, TACHI	Prince Takamatsu Collection

34. MUMEI O-TACHI in Hyogo Kusari Hirumaki tachi koshirae

35. NORISHIGE, KATANA Etchu

36. YOSHIHIRO, O-KATANA Etchu Go

37. AOE, KATANA Bitchu

38. SA, TANTO Meibutsu Sayo Samonji

39. MORIMITSU, TACHI Bizen Osafune

40. KATSUMITSU, KATANA Bizen Osafune

41. KANEMOTO, KATANA Bizen Osafune

42. IZUMI NO KAMI KANESADA, No-Sada
KATANA

43. MYOJU, TANTO

44. SHINANO NO KAMI KUNIHIRO,
WAKIZASHI

45. TSUDA ECHIZEN NO KAMI SUKEHIRO,
KATANA

46. INOUE SHINKAI, KATANA

47. NAGASONE OKISATO NYUDO KOTETSU
KATANA

48. MINAMOTO KIYOMARO, TANTO

49. HIZEN TADAYOSHI, KATANA

50. MUMEI SUKEMUNE, TACHI W. Compton Collection

51. ICHI, TACHI W. Compton Collection

52. BISHU OSAFUNE KAGEMITSU, W. Compton Collection
TACHI

53. BISHU OSAFUNE JU CHIKAKAGE, W. Compton Collection
TACHI

54. BISHU OSAFUNE MOTOSHIGE, TACHI W. Compton Collection

55. SANENORI, TACHI W. Compton Collection

56. BISHU OSAFUNE TOMONITSU, TACHI W. Compton Collection

57. BISHU OSAFUNE CHOGI, TANTO W. Compton Collection

58.BISHU OSAFUNE IESUKE TACHI W. Compton Collection

59. BISHU OSAFUNE NORIMITSU, TACHI W. Compton Collection

60. BISHU OSAFUNE SUKEMITSU, TANTO W. Compton Collection

61. KUNIMITSU, TANTO Soshu W. Compton Collection

62. YUKIMITSU, KATANA Mumei (Soshu) W. Compton Collection

63 . YUKIMITSU, TANTO Shumei (Soshu) W. Compton Collection

64. SAGAMI NO KUNI JUNIN HIROMITSU, W. Compton Collection
WAKIZASHI

65. MURAMASA, O-YARI W. Compton Collection

66. BUSHU SHITAHARA JU YASUSHIGE, NAGINATA W. Compton Collection

67. KUNITOKI, TACHI (Higo Enju) W. Compton Collection

68. NAMINOHIRA YASUTSUGU, TANTO W. Compton Collection

69. SHINANO NO KAMI KUNIHIRO, KATANA W. Compton Collection

70. IZUMI NO KAMI FUJIWARA KUNISADA, KATANA W. Compton Collection

71. INOUE IZUMI NO KAMI KUNISADA, WAKIZASHI W. Compton Collection

72. INOUE SHINKAI, KATANA W. Compton Collection

73. AWATAGUCHI IKKANSHI TADATSUNA, KATANA W. Compton Collection

74. HANKEI, KATANA W. Compton Collection

75. NAGASONE OKIMASA, KATANA W. Compton Collection

76. SUISHINSHI MASAHIDE, WAKIZASHI W. Compton Collection

77. YAMAURA TAMAKI MASAYUKI (Kiyomaro), Sir F. Festing Collection
KATANA

78. MASAYUKI, WAKIZASHI Sir F. Festing Collection

79. BIZEN NO KUNI JU OSAFUNE YOZOZAEMON R. Caldwell Collection
NO JO SUKESADA, KATANA

A majority of the swords from item 1 through 49 were either Kokuho, Juyo Bunkazai, or Juyo Bijustsu.

In addition, there were about 60 tsuba and fittings, all of which are quite well known as they have been illustrated in many books.