

# **NBTHK SWORD JOURNAL**

## **ISSUE NUMBER 734**

**March, 2018**

### **Meito Kansho: Examination of Important Swords**

#### **Classification: Tokubetsu Juyo Token**

Type: Tachi

Mei: Chiku-shu (the nakago is cut below the “shu” kanji), Den Samonji

Length: 2 shaku 5 sun 1 rin (75.8 cm)

Sori: 7 bu 9 rin (2.4 cm)

Motohaba: 9 bu 9 rin (3.0 cm)

Sakihaba: 6 bu 3 rin (1.9 cm)

Motokasane: 2 bu (0.6 cm)

Sakikasane: 1 bu (0.3 cm)

Kissaki length: 1 sun 02 rin (3.1 cm)

Nakago length: 7 sun 1 bu 9 rin (21.8 cm)

Nakago sori: 5 rin (0.15 cm)

#### **Commentary**

This is a shinogi zukuri tachi with an ihorimune. It is slightly wide, and the widths at the moto and saki are different. Besides being suriage, there is a large sori in the lower half, and a chu-kissaki. The kitae is itame mixed with mokume hada and the entire jihada is well forged, but the hada is slightly visible only in some places.

There are abundant ji-nie, frequent fine chikei, and utsuri around the koshimoto and the monouchi. The hamon's lower half is mainly a shallow ko-notare mixed with ko-gunome. The hamon's upper half on the omote side is ko-gunome mixed with togari and ko-notare. The ura is a chu-suguha style hamon mixed with ko-gunome and ko-notare. On both sides there are ashi, areas with a dense nioiguchi, slightly uneven abundant nie, frequent kinsuji and sunagashi, hotsure at the habuchi, and some places have yubashiri.

The boshi is a ko-notare style midarekomi, the tip is ko-maru with small hakikake, and there is a return. The horimono on the omote is futatsuji-hi. The ura has bo-hi

with soe-hi, and both are carved through the nakago. The nakago is suriage and the nakago tip is a shallow ha-agari kurijiri. The old yasurime are unknown and the new yasurime are o-suji-chigai. There are four mekugi-ana, and one is closed. On the omote by the nakago tip and along the center, there are large kanji saying "Chiku shu", and below this, the mei is gone because the blade is suriage.

In Chikuzen koku, by the end of the Kamakura period, swords resembled Yamato Den work with low suguha hamon and a rustic feeling, the same as we see in other country work along the Saikaido (the Western Sea Road) until Dai-Sa introduced a sophisticated new style that is influenced by Soshu Den Work and has bright and clear jiba(jigane and hamon)..

The "Sa" kanji is supposed to be an abbreviation of Saemon Saburo. The lineage of Sa is supposed to be that he was the grandson of Seiren and the son of Jitsua. Today, we have dated works for Seiren from Bunpo 1(1317), and Jitsua has dated works from Genko 3 (1333) and Kenbu 2 (1335). Sa has a dated Kenbu 5 (1338) saiha blade, and blades dated Ryakuo 2 and 3 (1339, 1340), and from the information on these blades, the common opinion and geneology for Dai-Sa could be correct.

During the transition period to his new style of work, the Ryakuo period works still show Kyushu's traditional characteristic narrow suguha style soft hamon. The school's Yukihiro tanto dated Kano 1 (1350) is as good as Dai-Sa's work, and the transition period is supposed to be after Ryakuo 3 but before Kano 1, over a period of about 10 years. This series of blades can provide an opportunity to learn about Soshu Den, since Dr. Kunzan said "this work is not purely a Soshu style". The former NBTHK manager Mr. Tanobe said " it might be that Samonji had opportunities to see and study Shoshu master smiths' work as well as Kyoto smiths' work such as Rai Kunimitsu and Kunitsugu". These opinions are worth listening to, and it is appropriate to consider the possibility that Samonji created his own style.

Samonji's signed tachi are very rare, and the majority of his work consists of tanto. Most of these are small sized hirazukuri tanto which are thin with a shallow sori, and there is also one kanmuri otoshi zukuri tanto. From these observations, it appears that his main active period was before the Enbun Joji period in the mid-Nanbokucho era.

He has three styles of mei: 1) mei having only the "Sa" kanji signature; 2) the most numerous mei examples have Chiku-shu Ju" engraved on the ura side, and; 3) "Chiku-shu ju Sa". Also, his elegant writing style is considered to be ranked with Awataguchi Toshiro Yoshimitsu's. His excellent carving technique is smooth, and his engraved lines appear to be like a line drawn with the tip of a brush, and his engraving style has been admired since historical times.

Till now, his signed tachi were supposed to be signed with a tachi mei "Chikushu ju Sa" like that seen only on the Go Kousetsu Samonoji which is classified as Kokuho. The blade has a moist appearing jigane with itame mixed with mokume hada, and the hamon is a shallow notare style mixed with gunome. The niouguchi on the upper half is slightly tight when compared with lower half, and there are

frequent sunagashi and kinsuji. The tachi's jiba (jihada and hamon) characteristics and the two kanji at the tip of the nakago are similar to what is seen in the "Kousetsu" sword. Also, some places have a continuous gunome hamon, and the omote and ura hamon are slightly different, and these are characteristic points. We can recognize this as a Dai-Sa signed tachi.

This tachi is slightly wide mihaba, the lower half still has a large sori, and the tachi shape is very dynamic and appears strong. There are nie hataraki in the jiba (jihada and hamon). This tachi is worthy of the Dai-Sa name, and is an excellent master work.

This is a very valuable reference for signed Samonoji work, and after the "Kousetsu" is a very valuable sword for reference and study.

Explanation and picture by Ishii Akira.

## **No.733 Tosogu Kanshou**

**Juyo Tosogu**

**Daikoku Bishamon niten no ito daisho fushi-kashira**

**Daisho mei: Ginshotei Toumei (kao)**

Araki Toumei was a master smith at the end of the Edo period who had a special talent for depicting awaho (ears of grain on a millet stalk), and he left many masterpieces. He was born in Bunka 14 (1817) in Kyoto. At the age of 13, he studied under Goto Toujo and he received one of his teacher's kanji in his name, and was named "Toumei". Later, he studied in the Goto Ichijo school, and received the "Issai" name, and became known as "Issai Toumei".

He was famous for his work with awaho designs, but the example shown here is Ichijo school specialty work with a nanako ground and takabori-zogan-iroe. His design shows the two gods of good fortune Daikokuten and Bishamonten in the daisho (large and small) fuchi-kashira, by using the rusu-moyo technique (explained below).

He did not show these two gods directly, instead he shows each god's belongings, and from the belongings he tells the Daikokuten and Bishamonten story using a sophisticated technique. In other words, he used the "rusu-moyo" technique to tell the story, and from this we can observe his unconventional sense of design. In this work, there is a feeling of tension, but there is still a light and dignified atmosphere. We almost seem to hear a mouse crying, and sense some mouse movements, and the realistic kabuto and treasure tower.

From this, we can understand that Araki Toumei had a large number of subjects in his work, and at the same time exhibited a high level of skill, and in his selection of themes he had a unique sensibility.

We could speculate that this work is also the result of his study of painting under Hayashi Ranga. This is a work that demonstrates his painter's sense everywhere.

In Kyoto, a city of advanced culture, Toumei made his best endeavor and this is a result of his hard training and focusing on his work. This is a complete daisho fuchikashira set.

Explanation Kurotaki Tetsuya

## Shijo Kantei To No. 734

The deadline to submit answers for the No. 734 issue Shijo Kantei To is April 5, 2018. Each person may submit one vote. Submissions should contain your name and address and be sent to the NBTHK Shijo Kantei. You can use the Shijo Kantei card which is attached in this magazine. Votes postmarked on or before April 5, 2018 will be accepted. If there are sword smiths with the same name in different schools, please write the school or prefecture, and if the sword smith was active for more than one generation, please indicate a specific generation.

### Information:

Type: Tanto

Length: 9 sun 3 bu ( 28.2 cm)

Sori: slight

Motohaba: 8 bu 6 rin (2.6 cm)

Motokasane: slightly less 2 bu (0.6 cm)

Nakago length: 3 sun 1 bu 5 rin (9.5 cm)

Nakago sori: none

This is a hirazukuri tanto with an ihorimune. It is wide (there is a large mihaba) and long. It is a bit thin and has a shallow sori. The jigane is itame mixed with mokume, and towards the hamon edge there is a long wave pattern nagare and masame hada, and the hada is slightly visible. There are ji-nie and frequent chikei. The hamon and boshi are as seen in the picture. There are frequent hotsure at the ha-buchi, abundant ko-nie, frequent sunagashi, kinsuji, and a bright nioiguchi. The horimono on the omote is a katana-hi and tsure-hi carved through the nakago. The nakago is ubu and the nakago tip is kurijiri. The yasurime are higaki, and there are

two mekugi-ana. On the omote side, under the original mekugi ana and along the center, there is a signature.

## **Teirei Kanshou Kai For the February, 2018**

The swords discussed below were shown in the February, 2018, meeting at the NBTHK headquarters building. This discussion presents answers concerning the makers of these blades.

Meeting Date: February, 10, 2018 (2<sup>nd</sup> Saturday of February)

Place: Token Hakubutsukan auditorium

Lecturer: Imoto Yuki

### **Kantei To No. 1: katana**

Mumei: Aoe

Length: 2 shaku 3 sun 1 bu

Sori: 6.5 bu

Style: shinogi-zukuri

Mune: mitsumune

Jihada: itame mixed with mokume and nagarehada; the entire jihada is fine and visible. There are abundant dense ji-nie and chikei; there are midare utsuri near the shinogi. Along the hamon edge, there are uneven suji-shaped utsuri.

Hamon: based on chu-suguha and mixed with gunome; there are frequent ashi and yo, some places have saka-ashi; the nioiguchi is formed by ko-nie; there are fine kinsuji, sunagashi, and nie-suji; there is a bright and clear nioiguchi.

Boshi: the omote is almost straight and on the ura it is midarekomi; both tips are round and there is a return.

Horimono: on the omote and ura there are bo-hi carved through the nakago.

This katana is o-suriage (it was shortened by a large amount) and is mumei and is judged as Aoe work. It is wide mihaba and there is a large long kissaki, so you can guess it is either from the peak of the Nanbokucho, a Keicho Shinto, or Shinshinto period work. But there is no funbari at the moto and from the jiba (jihada and hamon) characteristics, we wish to judge this as a Nanbokucho period o-suriage work.

The jigane is itame mixed with mokume, and the entire finely forged hada is visible. The unique hada, a so-called chirimen-hada, and the school's unique jigane is visible. Also, towards the mune side, there is midare utsuri, and along the hamon side there are suji shaped utsuri, and this is called dan utsuri which is a characteristic style. Usually, many of Aoe's dan-utsuri are parallel to the hamon, and there are double and triple suji shaped utsuri. Sometimes, like on this katana,

the suji shaped utsuri becomes distorted, and this is a characteristic which is different from other schools.

The hamon is based on chu-suguha, and there are ashi, yo, and abundant hataraki. Some places are mixed with saka-ashi and shadowy togariba, and there is a bright and clear nioiguchi. From the school's typical characteristic work, many people voted for Nanbokucho period Aoe smiths such as Tsugunao and Tsuguyoshi. A few people voted for end of Kamakura period smiths, such as Yoshitsugu and Tsunetsugu. Certainly, some katana from the same period have examples large long kissaki, although this is a strong and disputed opinion. But this is a wide blade with a large and long kissaki. From these details, this sword was not seen as an established Nanbokucho style, and so this reduced some voting scores slightly at this time.

Another opinion was that it was from the neighboring province in Bizen's Unrui. Certainly, the Unrui school in Bizen exhibits some Aoe characteristics, but their shape is wazori, their utsuri is jifu utsuri with dark areas which are shaped like a finger pushed onto the surface, and these are clear differences.

## **Kantei To No. 2: katana**

Mei: Awataguchi Ikkanshi Tadatsuna hori-dosaku

Hoei 5 nen (1708) 2 gatsu kichijitsu

Length: 2 shaku 3 sun 1 bu

Sori: 7.5 bu

Design: shinogi-zukuri

Mune: ihorimune

Jihada: there is a tight ko-itame and abundant ji-nie, frequent chikei, and a bright jigane.

Hamon: there is a diagonal yakidashi at the moto; the hamon is based on a notare hamon mixed with gunome and gunome-choji. There are frequent ashi, a dense nioiguchi, frequent nie, and on the omote's upper half, there are ball shaped tobiyaki; there are some kinsuji, and a bright nioiguchi.

Boshi: straight; on the omote the tip is togari shaped, and on the ura, the tip is komaru; both sides have a long return.

Horimono: there are gomabashi with marudome on the omote and ura; there is an ume-kurikara on the omote; the ura has a long bonji with a sankogara-ken.

This is dated Hoei 5, and is an Ikkanshi Tadatsuna katana. It is wide, and the widths at the moto and saki are slightly different. It is thick, there is a large sori, and a long chu-kissaki, and from the shape, this appears to be from around the Jokyo to Genroku periods. This has Tsuda Echizen no kami Sukehiro's toran midare style hamon. The jigane is a tight ko-itame, there are abundant ji-nie, and very characteristic Osaka Shinto refined forging. The hamon has an Osaka style

yakidashi at the moto, and the notare hamon has active and wild wave shape. Looking at the hamon construction, you can recognize toran (wild or breaking wave) shapes with frequent choji ashi. Also, some places in the jiba area between the waves have uneven long kinsuji, and this is a major characteristic point. The frequency of the kinsuji depends on the individual work, but this characteristic is seen in his suguha work and in his work with choji with long ashi.

The major element in judging something as Tadatsuna's work is the omote and the ura with their detailed horimono. The tagane (chisel) produces rough carved lines. In the kurikara's face, the eye lashes are large, and there is a somewhat charming facial expression, and this is an example of Tadatsuna's characteristic presentation. The ume-kurikara in which a plum tree and kurikara (climbing dragon) are both present is Tadatsuna's original design, and the katana shows this characteristic point very well.

Because of this, the majority of people had the correct answer in the first vote. A few people voted for other smiths who also made the same style toran wave hamon, such as Sukehiro and Ozaki Tadataka. If it were Sukehiro's work, the shape would be a Kanbun Shinto shape, and he has a few horimono which are supposed to have been made by Nagasaka Yuhouken, but usually he has no detailed horimono. If it were Suketaka's work the jitetsu would show a tighter ko-itame muji type ji, and the midare hamon valleys would have his characteristic square shape.

### **Kantei To No 3: tachi**

Mei: Munetsune ( Ko-Bizen)

Length: 2 shaku 4 sun 5 bu

Sori: slightly over 1 sun

Style: shinogi-zukuri

Mune: ihorimune

Jihada: tight ko-itame; there are abundant ji-nie, fine chikei, clear jifu utsuri, and a bright jigane.

Hamon: yakiotoshi at the moto; it is suguha mixed with ko-choji, and ko-gunome , and is ko-midare. There are frequent ashi and yo, frequent ko-nie, kinsuji at the koshimoto, and there is a bright nioiguchi.

Boshi: straight; the tip is a yakizume style and there is a small return.

Horimono: on the omote and the ura there are bo-hi carved through the nakago.

This is a Ko-Bizen Munetsune tachi. It has a standard width, and the widths at the moto and saki are different. There is a large koshizori with funbari, the mune in the point area curves down towards the edge, there is a small-kissaki, and from the shape it is possible to judge this as being from no later than the early half of the Kamakura period. Looking at this tachi, you can confirm the yakiotoshi at the moto. Because of this, some people voted for Ko-Hoki Yasutsuna. Certainly, he is a

typical smith who used yakiotoshi in the same period. If it were Yasutsuna's work, the ji would be itame mixed with o-itame, the hada would be visible, and the iron color would be dark. Usually Yasutsuna's hamon are based on ko-midare, there would be variations in the hamon, and there is a rustic beauty. But here, the kitae is a tight ko-itame, there are abundant ji-nie, bright refined forging, clear jifu utsuri, and there is not much activity in the hamon. Because of this, we not wish to consider this as being country work with a yakiotoshi, but rather as a sophisticated Ko-Bizen work. Ko-Bizen swords with a yakiotoshi are seen less frequently than in Ko-Hoki work and in Ko-Kyushu work, but there are still some examples. It is possible to think of yakiotoshi as being an old technique and there are Ko-Bizen examples, and sometimes utsuri along the yakidashi is seen (see the No. 702 Meito Kansho). Because of these considerations, there is no conflict in thinking of this as a Ko-Bizen work.

Munetsune's extant and confirmed work consists of a couple of of tachi, and his lineage is not definite. This tachi has a tight ko-itame hada, a bright and refined jigane, and a wide hamon (on the ura side around the monouchi area, the hamon covers almost half of the ji). The hamon is based on suguha with prominent ko-choji. There are ashi and yo, abundant hataraki, the jiba (jihada and hamon) shows bright and sophisticated work, and the style conforms with Masatsune's work. According to the "Nihonto Meikan", Munetsune is listed in the old sword book "Koken-sho" as "Osafune Rokuro". Recently, there was a suggestion that the Ko-Bizen school's location was in Osafune (see the No. 528 "Meito Kansho"). This suggestion can be supported by similarities between Ko-Bizen work and the Osafune sword smiths.

This is a typical Ko-Bizen style example, and at the same time we can say that this is an interesting smith.

#### **Kantei To No 4: katana**

Mei: Hoki no kami Taira Ason Masayuki

Kansei 9 nen (1797) Mi 2 gatsu

Length: 2 shaku 2 sun

Sori: 7.5 bu

Design: shinogi-zukuri

Mune: ihorimune

Jihada: tight itame; some parts are mixed with nagare hada; there are abundant dense ji-nie and frequent chikei.

Hamon: ko-notare; shows gunome and togariba; and some of the gunome and togari waves are close to each other in the midare hamon. There are ashi, yo, a dense nioiguchi, abundant nie, some rough nie, and nie-suji.

Boshi: wide midare yakiba which appears slightly crumbled; on the omote the tip is sharp; the ura tip is komaru.

Horimono: on the omote and ura there are bo-hi; on the omote, the hi is carved through the nakago; the ura hi has a maru-dome.



This is a Hoki no kami Masayuki katana dated Kansei 9. The shape is wide and dynamic, there is a long kissaki, a rich ha-niku, and it is heavy. The hamon has abundant nie, and some parts have a sharp hamon defined by nie. There are nie suji and some prominent rough nie. From these characteristics, we wish to think of this as being a Satsuma Shinto or a Shinshinto. The Satsuma-to is supposed to have been influenced by the Jigen ryu which was a prosperous kendo school in Satsuma, and many Shinto and Shinshinto shapes are heavy. As Mr. Fukae Yasumasa expressed, "many Shinshinto emphasized a characteristic shape", and this refers to the very wide shape, thick blade, and a large kissaki. They are very heavy in the hand, and have a magnificent shape. The nioiguchi defining the hamon is wide, and the midare waves in the hamon are close to each other, and from these characteristics, you can narrow this work down to Satsuma Shinshinto's two best master smiths, Masayuki and Okuyamoto no kami Motohira. There are many similarities between the work of these two smiths whose work is similar, and it is sometimes difficult to observe the differences. However, Masayuki has more magnificent shapes just like we see on this katana. Masayuki's shapes show funbari at the moto, a shallow koshizori, and the upper part has less sori when compared lower part. From around the monouchi to the tip, the blade looks narrow, and this is a well known distinctive shape.

This katana is slightly short when compared to Masayuki's usual work, and it was not easy to judge the maker primarily from features in the shape, but these are definitely Masayuki's characteristic points. Also, his jigane has long forging lines in the jigane, and this is another of his characteristic points. Some people observed these features, and they voted for Masayuki in the first vote, and this was a sharp observation. Due to his similar style of work, the Motohira answer is also a good guess. But Motohira's katana have smaller and longer kissaki, and his work usually has a long chu-kissaki. In addition, we almost never see white lines forming the jigane pattern. Also, around the yakidashi area, the nioiguchi's width is narrower or tighter when compared with the nioiguchi in the upper half of the blade, and this is one of his characteristic points which is distinctive from Masayuki's work.

### **Kantei To No 5:**

Mei: Hiromitsu

Length: 1 shaku 1 sun 4 bu

Sori: slightly over 1 bu

Design: hira-zukuri

Mune: mitsumune

Jihada: itame mixed with mokume hada; the hada is visible; there are abundant dense ji-nie and frequent chikei.

Hamon: choji mixed with large size gunome; there are frequent ashi and yo, abundant nie, tobiyaki, yubashiri, frequent muneyaki; it is a hitatsura style; there are frequent kinsuji and sunagashi and a bright nioiguchi.

Boshi: midarekomi; on the omote there are some hakikake; the ura point is sharp and there is a long return.

Horimono: the omote and ura have katana-hi carved through the nakago.

This wakizashi is from the peak of the Nanbokucho period, and is by the Soshu Den smith Hiromitsu. Today he has dated blades from the Kan-o to Joji (1350-67) period. The hamon in his work are based on choji and gunome. There are tobiyaki, yubashiri, muneyaki and the overall effect is that they approach a hitatsura hamon. Rarely, we see suguha work. This is a wide, long, thin blade with a shallow sori. From the shape, it is easy to judge as Nanbokucho period work. The beginnings of Soshu Den's hitatsura work is seen in the work of Tokuzen-in Sadamune, and the style we see here is supposed to have been established by Hiromitsu.

This wakizashi's hamon has choji mixed with gunome, there are abundant nie, tobiyaki, muneyaki, frequent kinsuji and sunagashi. In the upper part of the blade, the width of the hamon becomes wider. The inside of the hamon has many types of random fine structures. The boshi's point is sharp and there is a return, and this shows Soshu Den's hitatsura's characteristic points very well.

In the some koken-sho (historical sword books), when talking about Soshu master smiths work, the word "kuruu" (go mad or become eccentric ) is used. This wakizashi's dynamic and irregular hataraki is certainly described by the word "kuruu". In later Soshu Den work we never see this kind of activity or design, and Dr. Honma pointed out that Hiromitsu's work shows many eccentric or unusual details. Also, in some places in the hamon, we can see round choji which appear like the top of wide kawazuko (tadpole) choji, and these are called dango choji. These dango choji are one of Hiromitsu's characteristic features. Other votes were for Akihiro and Hasebe school smiths. Akihiro does have similar work, but his tanto shapes are usually 8 sun to 9 sun long. His hamon dango choji are not prominent, and the midare waves tend to be a smaller size. In the same period, the Hasebe school's style had conspicuously thin shapes, and the forging along the hamon and mune edges showed a strong wave-like masame pattern, and we never see the hamon becoming wider going towards the upper part of the blade. Finally, many of the Hasebe boshi are round and have a return.

## **Shijo Kantei To No. 732 (in the 2018 New Year's issue)**

The answer for the Shijo Kantei To in the New Year's issue is a tachi by Senjuin Tamechika.

Tamechika is supposed to have been active as a Senjuin school smith in Kamakura period. The sword book Meikan lists his active period as being around the Bun-ei (1264-74) period.

This tachi has a standard width, and the widths at the moto and saki are different. Although it is suriage, there is a large koshi-zori, the point has sori, there is a chu-kissaki, and from this you can judge this as being work from around the mid-Kamakura period.

There is a wide shinogi-haba (the width of the shinogi-ji) and a high shinogi, and these are Yamato mainstream characteristic points.

The Senjuin school has a small number of signed works. Two well known signed blades are the Tokyo National Museum's tachi signed "Senjuin" with a three kanji signature. A second tachi is signed "Yamato kuni ju nin", and below this there is a signature which appears to look like "Shigeyuki". Both tachi are supposed to be early Kamakura period work.

From the end of the Kamakura period to the Nanbokuchō period, there are some signed works, but the number of signed blades is small as I explained above.

Only a few Senjuin school blades have been suggested for use in the Kanteito, and this means that the details of the school's work are probably not well known or understood among sword enthusiasts in general.

I really do not know many details about the school's work. At this time, from their signed work, of which I have seen a few, and based on many mune blades judged as the school's work, I will express my opinion about Senjuin work.

First, the Yamato five schools each have signed blades, but many of them are suriage. Looking at Tegai Kanenaga, Taima Kuniyuki, and Shikkake Norinaga's work, you can understand this.

On the other hand, the Senjuin school has both signed and mumei long tachi which have ubu nakago. Also, the National Museum's two tachi both have ubu nakago.

The Senjuin school has few dated works, and it is difficult to decide on a definite date for specific works. But from the end of the Heian period to the early Kamakura period, blades which are supposed to be old Senjuin work has the period's characteristic large koshizori and narrow tachi shape. There are wide blades with long kissaki which are supposed to be Nanbokuchō period work. Among these, there is a National Treasure blade dated Joji 5 (1366) which is Nagayoshi's work, and which is a typical Enbun-Joji style.

Today many of these tachi have almost standard widths or are slightly wide, and the widths at the moto and saki are different, and there is a chu-kissaki.

Compared with Taima, Tegai, and Shikkake work, many of the Senjuin blades seem to have a slightly slender shape. This is a just the impression reached from looking at them rather than from actually measuring many of them. Possibly this impression is illusionary and was created by the fact that there are many long tachi, which other schools do not have.

In the kanteito commentaries, we often hear that "among Yamato Den work, many of Yamato's mainstream blades show tight forging, a bright iron color, and a refined jitetsu. In contrast, in many of the branch schools such as Kouda and Komihara, the forging produces a dark steel and sometimes a visible hada with a dark blue color, and white utsuri". The Senjuin school's work

does not always have a bright iron color like this tachi, and slightly darker iron colors are seen often.

The hamon is based on the Yamato Den suguha style, and around the end of the Heian to the early Kamakura period, we sometimes see a classic komidare hamon with Yanato-den characteristic hotsure, mixed with nijuba and kuichigaiba.

In a komidare style suguha hamon, we can see there are a lot of hataraki, such as hotsure at the edge of a hamon, kuichigaiba, nijuba, uchinoke, yubashiri, and often hotsure forms along with frequent hakikake, nijuba and uchinoke, and these effects overlap to produce double and triple lines on the edge of the hamon, and frequent ha-nie.

The tachi shape with the jigane has a classic feeling which we do not see in the other four Yamato schools, and this is one of Senjuin's characteristic points. Often, there is also an active midare hamon which we do not see in the other four schools' work.

In voting, many people voted for Senjuin smith names such as Tamechika Yasushige, Yukishige, and Shigehiro.

As I explained, the school's smiths do not have many signed works, their styles are close each other, and judging individual smith's names is difficult. Because of this we treated all Senjuin school smiths as a correct answer.

Besides these, a few people voted for other Yamato Den smiths such as Kanenaga, Kuniyuki and Norinaga.

Concerning each smith's characteristic points, there have been many commentaries, so I do not want to discuss this. At this time, I wish to look only at the characteristics of Senjuin work.

Explanation by Hinohara Dai