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Meito Kansho: Examination of Important Swords

Classification: Kokuho

Type: Tachi

Mei: Kuniyuki
Owner: NBTHK

Length: 2 shaku 3 sun 3 rin (69.8 cm)
Sori: 5 bu (1.5 cm)
Motohaba: 9 bu 2 rin (2.8 cm)
Sakihaba: 6 bu 3 rin (1.9 cm)
Motokasane: 2 bu (0.6 cm)
Saki kasane: 1 bu 3 rin (0.4 cm)
Kissaki length: 9 bu 9 rin (3.0 cm)
Nakago length: 5 sun 8 bu 4 rin (17.7 cm)
Nakago sori: 1 bu 3 rin (0.4 cm)

Commentary

This is a shinogi-zukuri tachi with an ihorimune. It has a standard width, a wide shinogi ji, a high shinogi, a shallow sori, and a chu-kissaki. The jigane is a tight itame hada, and towards the hamon side, it is a masame type nagare-hada. Some areas have some o-hada (a large pattern hada) and jifu, and there are abundant jinie. The hamon is suguha based a shallow notare, and some places show a continuous gunome. There are frequent ashi, and on the bottom half and around the monouchi there are kuichigaiba which transform into nijuba. The entire hamon has a dense nioiguchi, and there are abundant ko-nie, hotsure, sunagashi, kinsuji, and a bright and clear nioiguchi. The boshi is straight, there is a round tip and a return, and there are hakikake. The nakago is suriage, and the nakago tip is kurijiri. The yasurime are kiri, and there are four mekugi-ana. On the omote, under the second mekugu-ana, towards the mune side, there is a large two kanji signature made with a slightly thick tagane (chisel).

Yamato Kuni's Taima school used be located inside of today's Osaka Fu prefectural boundary in the western end of the Nara basin, in Katsuragi City's

Taima area. The area contains Kofuku-Ji (a temple), Taima-ji, a branch of Ichijo-in and Taima school appears to have been a strong relationship among them. Among Yamato's five schools, the Taima school started around the late Kamakura period. The school's smiths, such as Kuniyuki, Aritoshi, Tomokiyo, and Tomoyuki were active into the Nanbokucho period, but compared with the other Yamato schools, they have very few signed works. Because the school belonged to the Taima temple, they worked for priest-soldiers, and it was thought that there was no other demand for their work. On the other hand, in the Ichijo-Ji gate area there was a regular market, and in addition, south of the Taima-ji temple, the oldest kai-do (national highway) was located which connected Yamato and Kawachi, and which was called the "Takenouchi Kaido". It was major traffic route, and for a long time, there was a considerable amount of traffic. Because of this background, some feel that blades from Taima could well have had commercial value to customers besides the temples.

Kuniyuki is the Taima school's founder and its representative smith. Since historical times, his active period was supposed to have been around the Sho-o (1288-92) period, and there is an Aritoshi tachi signed "Einin 6 (1298) Aritoshi" which indicates that Kuniyuki was active before this, but not later than the Sho-o period. He has only two signed classified signed blades, one is this tachi, and the other is a kodachi classified as Juyo Bunkazai which is owned by the Fujita museum in Osaka. The details we see on this work includes a tight ko-itame hada, and a hamon based on suguha. We do not see a strong presence of nie, and it has a gentle feeling. On the other hand, in the Edo period, the Honnami family decided which swords were Taima work, and many of them had abundant strong nie, prominent kinsuji, sunagashi, and looked like Soshu Den work. Because of this, in a kantei (appraisal or judgement) vote, people point out " if it is not Taima work, it should be considered as Soshu Yukimitsu's work". Often experienced experts have pointed out that Taima's signed works and mumei works are very different. It is likely that once there was a relatively large number of signed Taima school works just like we see with Shoshu school work. Consequently, it is necessary to make a more careful examination of these swords to make a judgement.

This is a well made tachi as I explained above, and the shape has a wide shinogi ji and a high shinogi.

The jigane near the hamon has a masame style nagare hada, the hamon has kuichigai-ba and niyu-ba, which shows obvious Yamato-den characteristic points. This is a rare signed blade, and in addition to the gentle appearance of the work, this tachi is a valuable resource. The kanji signature "Kuniyuki" is different from Yamashiro Kuni's Rai Kuniyuki. A clear obvious difference is that the inside of the "kuni" kanji is almost a kaisho style in Toma work, but a sosho style in the work of Rai Kuniyuki.

The owner of the tachi in Showa 6 (1931), when it received its old Kokuho classification, was Count Abe Masanao. From this, it can be deduced that in the Edo period, this tachi likely belonged to the Bingo Fukuyama clan's Abe family. In Heisei 28 (2016), there was an exhibition in the Fukuyama museum of the "Abe

family's Japanese sword and Komatsu collection with gokaden mei-to". From the Abe family's historical records, which are now owned by the Fukuyama City board of education, there was sufficient reason to believe that these items belonged to the Abe family. According to these records, originally this tachi belonged to the Satsuma samurai Saisho Atsushi who was celebrated for his military exploits for the Kinmon no hen war during the first Choshu-Satsuma campaign. He then worked for 7 court nobles and moved them to Chikuzen. He was called one of the 'three Satsuma heroes" along with Saigo and Okubo, and in the Meiji period he became the governor of Kawachi, Hyogo, Sakai, and Nara, and an advisor for the imperial court. In Meiji 26, Yoshida Toyotoki, who was a general for the the Fukuyama clan, became head of their military organization and responsible for the clan's education program, and worked for the Abe lord after the 7th generation Abe Masayuki, and was handed with the tachi from Sir Saisho. Two years later, in Meiji 28, Sir Abe Masatake bought this tachi, and since then the tachi has belonged to the Abe family. When and how Saisho got the tachi, and after the Meiji restoration, the story of the relationship between Saisho and Yoshida is very interesting, and I am looking forward future investigations to tell us more about this.

Before Saisho become the Nara prefecture governor, he worked on the Yoshino palace construction, Todai ji's south great gate, the repair of the emperor Jinmu's tomb, Nara prefecture's separation from Osaka Fu (Osaka City and Prefecture), and developed a strong relationship with Nara. After he become Nara prefecture's governor, he donated his own mountain forest land to expand Nara park, helped with Kashihara Shrine's construction, and donated personal funds to plant cherry blossoms, and was involved in the reconstruction of Kofuku-ji. For two years, he worked for the protection and restoration of many cultural properties and activities. Three years after he left the governor's position in Meiji 25, he was an imperial court advisor and he became the person responsible for organizing the administration of Shoso-In. Thus we can see that Saisho had strong connections with Nara, and he owned a very rare signed Taima Kuniyuki tachi.

Explanation by Ishii Akira, photo by Imoto Yuki.

No.739 Tosogu Kanshou

Juyo Tosogu

Togiri (Paulownia design) sukashi tsuba

Mumei: Kanshiro

Since historical times, the Japanese people have considered the kiri (Paulownia tree) to be a noble tree. There is a long history of an association of the Japanese people and the kiri, and in the Heian period, the court noble Fujiwara Yukinari's

diary "Genki" records something about kiri on the page for Choho2 (1164), July 4th. Yukinari was visiting a Sadaijin (minister), and he commanded the imperial court's exclusive artist Kose no Hiroataka, to put a kiri design on the emperor's kimono sleeve. According to the record, the emperor decided on the kiri motif, and the artist created the "goryo ho-giri" design. From this we can see that the elegance of the plant was considered to be very special.

Nishigaki Kanshiro used the kiri in his art, and produced many master works. The kiri was a favorite design element of his and he used it on many sukashi tsuba. This tsuba is a simple and elegant work, and it feels like you can see the kiri's pale purple color through the iron.

The same Higo tsuba Hayashi school also produced many master works using kiri as the subject. People used to evaluate Hayashi Matashichi's work as being an example of a wise man's elegance, and Nishigaki Kanshiro's work as being an example of a senior man's grace.

The kiri was used for kimono designs for the emperor and noblemen. This kind of nobility and elegance was also used for warriors, and the Higo kinko smiths' designs also used kiri themes.

In the small world of tsuba, the famous tea master and daimyo Hosokawa Sansai loved Higo tosogu and tsuba which illustrated or informed us about history and culture.

Explanation Kurotaki Tetsuya

Shijo Kantei To No. 739

The deadline to submit answers for the No. 739 issue Shijo Kantei To is September 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 September 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: Wakizashi

Length: 1 shaku 5 sun 2 bu (46.06 cm)

Sori: 5 bu (1.52 cm)

Motohaba: 1 sun 2 rin (3.1 cm)

Sakihaba: 9 bu 2 rin (2.8 cm)

Motokasane: 2 bu 5 rin (0.75 cm)
Sakikasane: 1 bu 7 rin (0.5 cm)
Kissaki length: 2 sun 2 bu 1 rin (6.7 cm)
Nakago length: 4 sun 3 rin (12.2 cm)
Nakago sori: none

This is a shinogi-zukuri wakizashi with an ihorimune. It is wide, and the widths at the moto and saki are not too different. It is thick, there is a slightly large sori, and a large kissaki. The jigane is itame mixed with mokume and nagarehada, and the hada is barely visible. There are abundant dense ji-nie, fine chikei, and a clear jigane. The hamon and boshi are as seen in the picture. There are ko-ashi, a dense nioiguchi, abundant nie, a bright and clear hamon, fine kinsuji and sunagashi. The horimono on the omote is a koshi-hi with a slightly long soe-hi. On the ura there is a bo-hi, and the hi on both sides are finished in the middle of the nakago and have smooth lines. The nakago is ubu, the nakago tip is kurijiri and the yasurime are sujichigai. There is one mekugi-ana, and on the omote side under the mekugi-ana towards the mune side, there is a six kanji signature made with a slightly thick tagane.

Teirei Kanshou Kai For July, 2018

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

Meeting date: July 14, 2018 (2nd Saturday of June)

Place: Token Hakubutsukan auditorium

Lecturer: Kubo Yasuko

Kantei To No. 1: tachi

Mei: Yasunori (Ko-Ichimonji)

Length: 2 shaku 4 sun 6 bu 8 rin

Sori: 6 bu

Style: shinogi-zukuri

Mune: ihorimune

Jitetsu: itame mixed with mokume; the blade is well forged; there are abundant ji-nie, frequent chikei, and midare utsuri.

Hamon: ko-midare and ko-notare with ko-choji; there are choji-ashi, ko-ashi, frequent ko-nie, hotsure, fine yubashiri-like tobiyaki, kinsuji and sunagashi.

Boshi: straight and with a komaru.

Yasunori is the son of the Fukuoka Ichimonji founder Norimune. The school was prosperous in the early Kamakura to mid-Kamakura period. Work from not later than the early half of the Kamakura period is called Ko-Ichimonji. There are very few signed Yasunori swords. Many of the school's shapes and jiba (the jigane and hamon) are rather similar to Ko-Bizen works instead of mid-Kamakura Ichimonji work. Consistent with this observation, the hamon in some places is mixed with independent single ko-choji, and there is clear midare utsuri, and you can point out it has the appearance of being newer than Ko-Bizen work.

Therefore, Ko-Ichimonji smiths close to Yasunori, such as Norimune and Muneyoshi, are accepted as correct answers. A Ko-Bizen answer is sometimes treated as a correct answer depending on the individual sword. On this tachi, around and below the yokote there is a ko-midare style hamon mixed with hotsure and yubashiri-like tobiyaki. The lower half is a suguha style, and these are classic style elements. But around the middle of hamon, there is a ko-choji hamon with similarly shaped continuous choji. This reminds us of the next generation's geogeous Fukuoka Ichimonji work. At this time only, we treated Ko-Ichimonji as a correct answer.

In addition, some people voted for the same province's smith Nagamitsu who is a slightly later period smith. Nagamitsu's work is mainly based on choji hamon, his styles covered a wide range, and sometimes he made smaller hamon just like we see on this tachi. Still, the shape shows the period, and in Nagamitsu's work, the widths at the moto and saki are different, there is koshizori, and the sori is continuous to the tip, but the mune going toward the tip slopes down, so please remember this.

Kantei To No. 2: tachi

Mei: Bishu Osafune ju Motoshige

Length: 2 shaku 3 sun 7 bu

Sori: 7.5 bu

Design: shinogi-zukuri

Mune: ihorimune

Jigane: the entire jihada is a tight itame hada; there are frequent ji-nie, frequent chikei, and midare-utsuri.

Hamon: chu-suguha; the upper part has some ko-gunome; there is a slightly dense and clear nioguchi.

Boshi: straight; the tip is sharp, and there is a return.

Horimono: on the omote and the ura there are bo-hi with kakudome; on both sides, the lower half has traces of tsure (companion) hi.

The width is standard, and the widths at the moto and saki are not different. Besides being suriage, there is a strong koshizori, the tip has sori, and there is a long chu-kissaki. From these details, we can judge this as work from the end of the Kamakura to the early Nambokucho period.

Today, dates on existing on Motoshige swords extend from the end of the Kamakura period in the Showa period (1312-16) to the mid-Nanbokucho's Joji period (1362-67) which spans a period of about 50 years. Around Kan-o (1350-52) he used a small kanji signature, and from this observation, some people theorize that there were two generations. However his tanto and wakizashi signatures do not show big changes, and so we do not have any clear conclusions yet about this question.

The obvious Motoshige hamon we see are wide with kaku-gunome. Other hamon styles are sometimes based on suguha mixed with ko-gunome and ko-choji, which is close to the mainstream Osafune style. This tachi is based on suguha work, and usually his jigane has nagare hada which becomes masame hada, and the hada is visible, But this tachi is well forged and the hamon is clear, and from this, people voted for many different smiths.

The tachi's highlight is the boshi with a sharp tip, and from this, Aoe style is the closest.

When not considering the boshi, many people voted for Unrui and Ko-Mihara which are from the same period. They were in and the same province and the neighboring province's smiths were good at suguha hamon.

If it were Aoe, their utsuri is supposed to be dan-utsuri. The Unrui school's shape is wa-zori, their boshi is not sharp and many of the boshi are round with a return. The Ko-Mihara boshi is the same.

The tachi has a Honnami origami dated Tenna 2 (1682) by Honnami Kojo.

Kantei To No 3: tanto

Mei: Kunitoki

Length: 9 sun 3 bu 7 rin

Sori: None

Style: hira-zukuri

Mune: ihorimune

Jigane: tight itame mixed with mokume; there are abundant dense ji-nie and fine chikei, and the entire jihada has utsuri.

Hamon: chu-suguha; in the center it is a shallow notare; the upper half has kuichigai-ba; there are fine sunagashi, a slightly tight nioiguchi, and frequent ko-nie.

Boshi: straight with komaru; the tip has hakikake and there is a return.

Horimono: on the omote and the ura towards the mune side, there are katana-hi with marudome.

This is a wide, long, and heavy tanto with no sori. The tanto shape shows a characteristic style which is obviously from the end of the Kamkura period to the Nanbokuchō period. If the tanto were thin and it had sori, this would be the next generation's Enbun- Joji shape. The tanto shape is same as the Enju School's or the related Rai schools, and notably similar to Rai Kunimitsu or Kunitsugu.

As I explained, the Enju school is related to the Yamashiro Kuni's Rai school. Their styles are similar. If they are closely compared, we would see many examples of the Enju jitetsu are mixed with nagara-hada.

The utsuri is different from the Rai school's and is a whitish utsuri, and the Enju hamon nioiguchi is toned down. The vote reflected a split between Rai Kunimitsu and the Enju school smiths.

Among the Enju school smiths, Kunitoki was a prolific, and his work shows a high level of skill, consistent with the work of a top smith. Notably, the tanto's jiba (Jigane and hamon) are healthy, and there is a high level of perfection in this work. We should point out the presence of the Enju school's characteristics which include long nijuba which become kuichigai-ba, and also the nie and utsuri on the jiba are pale.

Compared to Rai work this is carefully finished, and we could say the impression that this work makes on us is different from the Rai school's impression.

Kantei To No 4: katana

Mei: Yasuyo

Length: 2 shaku 3 sun 5 bu

Sori: 6.5 bu

Design: shinogi-zukuri

Mune: ihorimune

Jigane: tight ko-itame; there is some nagare hada, there are frequent large ji-nie; the steel's color is dark.

Hamon: wide suguha with a shallow notare; around the mono-uchi there are gunome and ko-gunome. There is a dense nioiguchi; the entire hamon has abundant ko-nie; in some places there are rough (ara) nie; there is a bright nioiguchi.

Boshi: there is a wide yakiba; it is straight with a round point and a return.

Shume-no-kami Yasuyo was a representative Satsuma Shinto smith along with Mondo no sho Masakiyo. Both of them worked under the 8th Shogun Yoshimune in Edo, and had permission to use the ichiyo Aoi mon, and were known as a master smiths. They both came from Satsuma, but their styles are different. Masakiyo was Maruta Sozaemon Masafusa's student. His jitetsu is itame. In his hamon there are

togariba and wide and shallow variations in the nioiguchi. And liked Masafusa's work in the Soshu Den style. Yasuyo studied his father Ippei Yasusada's work, also studied Naninohira the 58th generation Yamato no kami Yasukuni's work. His work is based on the Shinto Naminohira Den. His nakago have a pronounced kurijiri, a unique higaki yasuri-me, and from looking at the nakago styles there are obvious differences between the two smiths.

However, Yasuyo's style shows Satsuma Shinto's common shape which is wide, and differences in the widths at the moto and saki are not prominent. The blades are thick, have a large hiraniku and are heavy. In addition, there is a wide shinogi-ji and a high shinogi. Yasuyo's jigane overall is a ko-itame, and some places have nagare hada. There are abundant ji-nie, fine chikei, a dark colored steel, and these are characteristic points. Yasuyo's hamon are based on suguha mixed with a shallow notare, gunome, and a gentle midare. There is a notably dense nioiguchi and flowing rough nie.

At first, people voted for same province's smith Masakiyo, so please look at the points mentioned above. Some people voted for the different provinces' smiths such as smiths from Hizen, Osaka-Shinto smiths such as Shinkai and Nanki Sihgekuni. Possibly these votes derived from the good jiba (jigane and hamon) in Hizen-to and Osaka Shinto. But as I explained above please reconsider your observations of the shape, the color of the jiba (jigane and hamon), and the strong nie on the jiba. Also, Nanki Shigekuni's shapes and jiba do leave the same kind of impression. If it were Shigekuni's Yamato den work, there would be hotsure and kuichigaiba in the hamon, there would be vertical hataraki, the boshi would have hakikake and be yakizume, and it would be rare to see a round boshi with such a long return.

Kantei To No 5: wakizashi

Mei: Nishu Furuya ju Kunihiro saku
Tensho 14 (1586) 8 gatsu bi
Fujiwara Kaneyuki katana

Length: 1 shaku 2 sun 7.5 bu

Sori: slight

Design: hira-zukuri

Mune: ihorimune

Jigane: itame mixed with mokume; towards the hamon side there is nagare hada; the hada is visible; there are ji-nie.

Hamon: notare mixed with gunome, togariba, and yahazu choji; there are frequent ashi, yo, fine sunagashi and tobiyaki.

Boshi: midarekomi; there is a komaru with a long return which extends to become muneyaki.

Horimono: on the omote side there is a katana hi; below the hi there is a "Mari Shiten" letters; on the ura side there is a katana hi, and below this there is a Daikokuten horimono.

Kunihiro was active from the end of the Muromachi period to the Keicho period in the early Edo period. In the Sue-Koto period his early works are called "Tensho-uchi" and "Furuya-uchi" .

In the latter half of his career, his work is called "Keicho-uchi" and "Horikawa-uchi", and many people make this distinction. There is a big difference between these styles, and this is a good example of his early work as indicated by the mei. The Jigane is itame with mokume, and the hada is visible. The hamon contains notare, gunome, togariba, and is a midare hamon. In some places there are tobiyaki, and the mune-yaki is a hitasura style, and this work appears just like a Sue-Soshu style work with details from Mino Den. On the other hand, his later work has itame hada and a unique rough Horikawa-hada, the hamon is a shallow notare mixed with gunome, and there are clear hataraki such as a dense nioiguchi, kinsuji, and sunagashi. This style is modeled after higher ranking Shoshu Den smiths' work.

Again, this is a good example of "Tensho-uchi" work. In particular, on the ura side, the Daikokuten horimono is made in a unique Kunihiro style. Daikokuten horimono are sometimes seen in work from Ujifusa and Muramasa. Notably, Kunihiro carved this style horimono often, and further concentrated on it in his "Tensho-uchi" period. The Daikokuten designs are almost uniform with large and small straw bags placed diagonally which creates a perspective. Both of his hands are in front of his chest, resting on the straw bags, and are deeply carved.

Overall, the characteristic points were understood well, and a large number of people voted for the correct answer at the first vote. From the Daikokuten horimono, a few people voted for Kotetsu. However, Kotetsu rarely has togariba based hamon, and his Daikokuten's straw bags appear somewhat differently shaped on the sides. If you recognize the presence of the Daikokuten carving, the probability of something being Kunihiro's work will be become very high.

Shijo Kantei To No. 737 in the June, 2018 issue

The answer for the Shijo Kantei To is a tanto by Rai Kunimitsu.

The tanto is wide, long, and thick, there is almost no sori, and the tip has a little uchizori. From the shape, you can judge this work from around the end of the Kamakura period to the early Nanbokucho period.

The jigane is a tight ko-itame, there are abundant dense ji-nie, fine chikei, and a bright jigane, and there is a characteristic Yamashiro refined hada. The Nie-utsuri, appears to reflect the Rai character.

Also, the hint about the distinctive hada refers to the Rai school's characteristic Rai-hada, and this is an important point.

Rai Kunimitsu tanto hamon have two styles: one is the Rai school's especially elegant suguha, and the other is a strong Soshu Den influenced midare hamon with prominent nie.

In case of midare hamon, and a notare style hamon mixed with gunome, there are frequent ko-nie, a bright and clear ko-nie, and kinsuji and sunagashi. The boshi is midarekomi with a komaru, and the midarekomi tip is a small togari like style.

In voting, the majority of people voted for Rai Kunimitsu. Beside him, some voted for Rai Kunitsugu.

Kunitsugu has blades with a wide mihaba, a long length, and strong nie midareba hamon. It is difficult to distinguish between Kunimitsu and Kunitsugu, so we treated Kunitsugu as a correct answer.

As another similar answer, a few people voted for Rai Kunitoshi.

Rai Kunitoshi has a Juyo Bijutsuhin classified tanto dated in the Bunpo period. This reminds us of Kunimitsu's pioneering style and the notare style midare hamon. This tanto is 7 sun, 4 bu, 6 rin so it is short. There is an uchizori shape, and the hanie are a little gentle looking.

Rai Kunitoshi's tanto are mostly suguha or a suguha based hamon, and there are very few of his midareba works, so people should consider this.

This month's blade was a tanto from the end of the Kamakura to the early Nambokucho period.

Recently we were talking about Japanese sword shapes. Today I would like to talk about the tachi's fusari (descending to the tip) shape from the end of the Heian period to the early Kamakura period.

In talking about tachi from this period, the shapes are narrow, the widths at the moto and saki are different, there is a strong koshizori with funbari, and the mune going toward the tip appears to descend downward (i.e. there is a fusari style), and there is a small kissaki. Sometimes I hear that "the tip fusaru (descending down)" term is difficult to understand.

I would like to explain about this term using the picture on the left side.

Please note however, that this explanation is my interpretation of the "fusaru" term, and I am not sure that my explanation is the same as what was meant when people originally started to use this word. So, please be aware of this.

On the left side picture, the dotted line shows a rough tachi shape from around the late Kamakura period.

The tachi has sori at the koshi, the middle has sori, and the tip has sori.

The solid line in the picture shows a tachi shape from the end of the Heian to the early Kamakura period.

This shape shows a large koshi sori that is the same as that seen in the latter half of the Kamakura period, but from slightly above the center to the kissaki, the sori is very shallow, and has a rather straight shape. At the koshi, there is a large sori, and

the upper half appears to look like straight line because of the contrast in the sori in the two areas.

When we compare this shape with the dotted line showing a tachi shape from the latter half of the Kamakura period, the upper half does not seem to have as much sori as the arrow shows. This is referred to by saying “ the tip is fusaru (going down)” or “utumuku (bowing down)”, or the upper half is straight or tachiagaru (standing up)”

The fusari term used to describe the shape extending to the tip is difficult to understand in the beginning.

It is not easy to understand without a straight nakago accurately, somewhat expert people overlook point.

At a bidding (submitting an answer) appraisal, a lecturer’s commentary may sometimes say when people bidding (i.e. submitting an answer) for something as being from an end of the Heian to early Kamakura period tachi, “please do not overlook a tachi tip that is fusaru”. As I explained, it is difficult understand, without experience, and even if you look at this carefully, if the tachi is somewhat suriage, it would be even more difficult to see.

Every time you look at a sword, hold the sword vertically upright, and keep looking at the details of the curvature until you can understand it.

I will talk about this more in the next issue.

Explanation by Hinohara Dai