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Meito Kansho: Examination of Important Swords

Type: Tachi

Mei: Kuniyoshi

Owner: Kasuga Taisha (Kasuga Shrine)

Length: 2 shaku 6 sun 9 bu (79.05 cm)

Sori: 1 sun 1 bu 9 rin (3.6 cm)

Motohaba: 9 bu 6 rin (2.9 cm)

Sakihaba: 5 bu 8 rin (1.75 cm)

Motokasane: 2 bu 3 sun (0.7 cm)

Sakikasane: 1 bu 3 rin (0.4 cm)

Kissaki length: 9 bu 6 rin (2.9 cm)

Nakago length: 7 sun 3 bu 9 rin (22.4 cm)

Nakago sori: 1 bu 1 rin (0.35 cm)

Commentary

This is a slightly narrow shinogi-zukuri tachi with an ihorimune, and the widths at the moto and saki different. It is long, and has an almost wa-zori shape. There is a large sori with funbari, and a short chu-kissaki. The jigane shows a tight ko-itame hada, mixed in some places with itame hada, and at the koshimoto there is nagare hada. There are abundant ji-nie, fine chikei, mizukage-like utsuri at the machi, and light and dark whitish utsuri. The hamon is chu-suguha mixed with ko-gunome. There are frequent ashi on the bottom half up to the center of the hamon, and a tight nioiguchi around the monouchi. The entire hamon has abundant nie, and there is a soft nioiguchi on the yakidashi. The boshi is straight and there is a round point. The nakago is ubu and the nakago tip is a shallow ha-agari kurijiri (in the oshigata, the tip looks like it is kiri). The yasurime are kiri. There is one mekugi-ana, and on the omote, above the nakago ana and along the center, there is a large size two kanji signature.

Since the Heian period in the west, in various provinces, there were active sword schools such as Satsuma Yukiyasu's Ko-Namihira school, and Kyushu's classic Bungo province school with Sadahide and Yukihira. These swords' jigane appear soft and cloudy, which is a characteristic appearance of swords from this area.

Their narrow suguha style hamon is soft, and the entire hamon appears worn down. The jiba (jitetsu and hamon) have a strong characteristic country style and a simple appearance. In the latter years of the Kamakura period, in other provinces, a new style

developed and this progressed to the west to Higo province's Enju school. The Enju school's founder is supposed to have used Kunimura's common name of "Enju Taro". Another theory is that "Enju Taro" was Kuniyuki's son-in-law, and was the Yamato Senjuin school's Hiromura's son, and Rai Kuniyuki's grandchild. The school produced many master smiths, such as Kuniyoshi, Kunitoki, Kuniyasu, Kunisuke and Kuninobu. Through the Nambokucho period, the school was prosperous in the Kikuchi-gun Sumifu area.

The Enju school's style is similar to the Rai school's work, but differences are in the prominent whitish utsuri, many of the hamon are a little worn down, and the jiba has a slightly weak feeling. The jigane has a masame type hada, sometimes the hamon has niju-ba, notably in the boshi, the boshi point has a large round shape and a short return. These are the school's characteristic points which are based on the Rai school's style, and at the same time, add some Yamato school characteristics.

The school has few dated blades, but most of their known dates are from the Nancho or south court era. As you can recognize from its name, the Nancho (south court) area had an excellent military commander, Kikuchi Taketoki, and the school might have worked exclusively for Taketoki.

Kuniyoshi is supposed to have been Kunimura's son or his apprentice, and he has dated tachi and tanto blades. His tachi have mostly suguha hamon, and also show large differences in their sizes. His tanto have shallow notare hamon and some variations like many other Enju school smiths.

This tachi has a Rai school characteristic large wa-zori shape, is long, and in addition, almost no togi-damari (i.e. there is very little remaining of the rusted area present from the original nakago). From the moto to the saki there are no areas with notably poor hiraniku, so this tachi has been preserved in a very healthy condition. The utsuri over the ko-itame hada is a little denser than usual, and similar to bo-utsuri. The hamon is chu-suguha with a soft nioiguchi, and the overall workmanship is sophisticated, and similar to the Rai school's refined work. But the strength and clarity of the jiba are less than what is seen in Rai work. The boshi is not an o-maru, but a large round shape with a short return. Pronounced or large machi are seen often on tanto and these details are Enju school characteristic points. In addition, the ubu nakago does not become narrow at the tip, and this is the same type of shape seen in their tanto, and this is an important characteristic of their tachi nakago shapes.

This tachi was found in Showa 14 (1939) in the Kasuga Shrine's treasure storehouse above the ceiling, and was one of twelve blades found there. According to a shrine priest's diary, they have a record that in Koan 6 (1283), Hojo Tokimura who was working for the Kamakura Bakufu as the Rokuhara Tandai (the military overseer in charge of the protection of Kyoto) donated some tachi to the shrine, and it is possible that this tachi is one of those.

In Heisei 28 (2016) at the time of the sixty year shrine repair or restoration period, these blades were polished by the Ningen-kokuho (Holder of Important Intangible Cultural Property) polisher Honnami Kosu, and this tachi is one of the blades which was restored to reveal its original condition.

Explanation and photo by Ishii Akira

Issue No. 748

Tosogu Kanshou

Classification: Juyo tosogu

Cho zu (butterfly design) sukashi tsuba
Mei: Arichika

In the March issue, I introduced Mitsunaka's work, and someone contacted me and told me that Arichika's butterfly work was being exhibited as Shonai Fittings. That is why I am now discussing Arichika's butterfly tsuba which is an example of typical Shonai gold smith work.

The Shonai kinko (gold smith) directory entry for Arichika is: "Gihei, in the Shodai Yasuchika's school died in April, Kanpo 2 (1742) at the age of 82, and this was the same time as the smith Kiyonari Nobutoki was working". Also, according to Daishoji temple's historical records in Yoriki-cho, Tsuruoka city, "Watabe Gihei Arichika passed away on April 4th, and his homyo (his buddhist post-humous name) is Fuzan-chisho-shinshi". In his father's generation they moved to to the town of Shirogane-machi. His father belonged to the Sato Yoshihisa school, and was ten years older than the same school's smith Tsuchiya Yasuchika. Arichika's relationship with Yasuchika is interesting. Yasuchika was a great success in Edo, and he often wrote letters to Arichika recommending a move to Edo. However, Arichika never left Shonai.

Using rows of copper for the jigane or base is a favorite style of the Shonai gold smiths. If you pick up this tsuba, its smooth shape fits well in your hand. The jigane has many tsuchime (hammered dots), in which urushi is placed, and a bold and symbolic ivy and butterfly design is generated. There are gold and silver colored metal inlays, and the design is apparently simple, and there is a leisurely and relaxed feeling in this work. Both smiths' work is based on Nara school ideas, but this is different from Yasuchika's rich and dynamic style, and we think that this is Arichika's characteristic style.

Incidentally, Arichika has zogan inlay work, but of course it is quite different from Kyozan Mitsunaka's gorgeous hirazogan (high inlay) work. However, his takabori, shishi-aibori, and ke-bori techniques are excellent, and he is ranked as one of the best master smiths for Shonai kinko work.

Explanation Kubo Yasuko

Shijo Kantei To No. 748

The deadline to submit answers for the issue No. 748 Shijo Kantei To is June 5, 2019. 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 June 5, 2019 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: 8 sun 5.5 bu (25.9 cm)

Uchi-zori

Motohaba: 6 bu 6 rin (2.0 cm)

Motokasane: 2 bu (0.6 cm)

Nakago length: 3 sun 2 bu (9.7 cm)

Nakago sori: None

This is a hirazukuri tanto with an ihorimune. It has an almost standard length and a standard width. It is thick for the width, and is uchizori. The jigane is a well forged tight masame hada. There are abundant dense ji-nie, fine chikei, nie-utsuri and a clear jihada. The hamon and boshi are as seen in the picture. In the hamon, there are hotsure at the edge of the hamon, nijuba, kuichigaiba, bright, clear frequent nie, kinsuji and fine sunagashi. The nakago is ubu, the nakago tip is kiri, and the yasurime are the school's characteristic yasurime. There are two mekugi-ana, and on the omote there is kanji signature.

The tanto is relatively large for a tanto made by this smith.

Teirei Kanshou Kai April 2019

Date: April 13, 2019 (2nd Saturday of April)

Place: Token Hakubutsukan auditorium

Lecturer: Kurotaki Tetsuya

Kantei To No. 1: tachi

Mei: Narimune

Length: 2 shaku 4 sun 7 bu

Sori: 7.5 bu

Style: shinogi-zukuri

Mune: ihorimune

Jigane: itame hada mixed with mokume hada and well forged. There are abundant ji-nie, fine chikei, jifu type hada, and midare utsuri.

Hamon: ko-midare mixed with ko-choji and ko-notare. There are choji-ashi, ko-ashi, frequent ko-nie, hotsure, fine yubashiri -like tobiyaki, kinsuji and sunagashi.
Boshi: straight, with a komaru and a short return.

This Narimune tachi is classified as Juyo Bijutsuhin. The tachi has maintained its ubu-shape, and the widths at the moto and saki are different. There is a large sori, funbari at the koshimoto, and the classic shape is impressive. The jigane is itame mixed with mokume, and it is well forged. There are jifu, and the midare utsuri almost reaches the shinogi-ji. From these details and the shape, we wish to judge this as work from no later than the early half of the Kamakura period.

Narimune is Norimune's son, and the Fukuoka Ichimonji school was founded by Norimune. In this group, the early Kamakura period work is called Ko-Ichimonji, and some of their tachi shapes and jiba (ji and ha) in the mid-Kamakura period are similar to Ko-Bizen work.

On this tachi, around the monouchi and bottom half, there is a ko-midare style classic hamon which we can imagine is Ko-Bizen hamon. However, around the middle of the hamon, especially on the ura side, there is a small but clear choji hamon. Furthermore, compared with Ko-Bizen work, there is a tight nioiguchi, and we can say that the entire hamon has a fresh style, and this is the school's characteristic point.

In voting, people considered these characteristics, and besides Ko-Bizen, many people voted for Ko-Ichimonji work. Of course, individual smith's names are unclear, so the Ko-Ichimonji answer is correct. But some people voted for work from the same province from the latter half of the Kamakura period, and for Osafune smiths such as Nagamitsu. If it were his work, the shape would have sori at the tip, and the dark parts of the utsuri would be low. However, such high utsuri which almost reaches the shinogi-ji, is usually seen in work from no later than the early half of the Kamakura period.

This tachi's owner was Dr. Honma's close friend, Mr. Seto Yasutaro.

Kantei To No. 2: tachi

Mei: Bizen Kuni Osafune ju Chikakage

Length: 2 shaku 3 sun 5 bu

Sori: 5.5 bu

Style: shinogi-zukuri

Mune: ihorimune

Jigane: itame-hada mixed with large itame and nagare-hada. There are abundant ji-nie, chikei, and midare-utsuri.

Hamon: there is a narrow hamon. It is a shallow notare style hamon mixed with ko-choji, ko-gunome, and square shaped gunome. There are ko-ashi, saka-ashi, a dense nioiguchi, frequent ko-nie, kinsuji, sunagashi, and some places have small tobiyaki.

Boshi: both the omote and ura have a shallow notare-komi with hakikake. On the omote there are kuichigaiba with a komaru and return. The ura has tobiyaki and is yakizume.

The blade is wide, and the widths at the moto and saki are a little different. Although it is suriage, it is koshi-zori, the tip has sori, and there is a long chu-kissaki. From the shape, you can judge this as being work from the end of the Kamakura period. The ji has midare-utsuri, the hamon is a shallow notare mixed with ko-choji, ko-gunome, and square gunome, and there are ko-ashi and saka-ashi. From this, among the Bizen-Osafune smiths, it is possible to decide that this is work by Kagemitsu or Chikakage.

Chikakage is supposed to have been student of the Nagamitsu school, possibly a student junior to Kagemitsu. Some of his styles are similar to Kagemitsu's work, but you can point out differences such as ha-nie and the boshi's style. At that time, the Osafune main stream smiths included Kagemitsu, but also Nagamitsu and Sanenaga whose work shows a tight itame-hada, a bright steel color, and refined forging with bright midare-utsuri. Notably, Kagemitsu has a bright and refined jigane. Compared with these smiths, Chikakage's work does not show such a refined jigane, and has large-patterned hada, and his utsuri leaves a slightly weak impression.

On the other hand, many of his hamon have abundant nie, and as you can see from this tachi, his boshi are not as good as master smith sansaku boshi such as those by Nagamitsu, Sanenaga, and Kagemitsu.

Among Chikakage's works, this tachi's saka-ashi style is not obvious, and because of this, in voting, some people voted for Nagamitsu and Sanenaga. This tachi's ha-nie are not really strong, so these answers are understandable, but please refer above to the comments about the jitetsu. In Nagamitsu and Sanenaga's hamon, square shaped gunome are rare, and ashi should be straight. If it were Sanenaga's work there would be a tight nioiguchi.

Besides almost correct answers, some people voted for the same province's Unrui school. You should consider if the utsuri is jifu-utsuri. If it were Unrui work, the sori would be a wa-zori, the boshi would be very round, and the midare hamon's shape in the upper half would be uniform or regular when compared to the bottom half's hamon.

Kantei To No. 3: tachi

Mei: Bizen Osafune Moromitsu
Shitoku 4 nen (1387) 3 gatsu hi

Length: 2 shaku 1 sun 6.5 bu

Sori: 7.5 bu

Style: shinogi-zukuri

Mune: ihorimune

Jigane: tight itame hada mixed with mokume hada, and the fine hada is visible. There are abundant ji-nie, frequent chikei, and pale utsuri.

Hamon: ko-notare hamon with ko-choji mixed with ko-gunome and togari; there are some saka-ashi. There are frequent ko-ashi, yo, nioiguchi type ko-nie, and fine sunagashi.

Boshi: the omote is notarekomi and the ura is midarekomi; there is a komaru and return.

Moromitsu is supposed to be Tomomitsu's son and Morimitsu's father. Today his dated extant work is from the Oan to Oei periods (1368-1427), and this sword is one of these, and has a date from the Shitoku era on the nakago. Moromitsu was active at the end of the Nanbokuchō period. Today, the Kosori group includes all smiths who were not one of the mainstream Osafune smiths, i.e. smiths such as Kanemitsu, Chogi, Motoshige, and work from the Omiya, and Yoshii groups.

At the peak of the Nanbokuchō's Enbun-Jōji period, tachi shapes were wide, and the difference in the widths at the moto and saki were smaller, and there was a large kissaki. After the Eiwa (1375-78) period, such large shapes are not often seen, and swords have a standard width and kissaki, or they had a slightly narrow shape and were often thick for their width. Also, the jigane were itame mixed with mokume, the hada is visible, and the workmanship was less uniform when compared with Osafune mainstream smiths such as Kanemitsu, or the next generation of Oei-Bizen smiths such as Morimitsu. Overall, many of their hamon had low yakiba and were narrow, and contained ko-choji, ko-gunome, and togari, or were a combination of several different styles of hamon with styles such as square shape gunome.

This tachi combines these characteristic points. Because of this, many people voted for Kosori smiths such as Moromitsu and Hidemitsu, or answered generally "Kosori". At this time, all Kosori smiths are treated as a correct answer. Also, the Kanemitsu school's smith Masamitsu has some work similar to Kosori work, and his name is treated as a correct answer.

During the early Oei period (Oei 1-9), Bizen certainly produced some swords which were similar to Kosori work. Usually, on Oei Bizen swords, the upper half has more sori, the hamon has more variation, and the utsuri is either a bright midare utsuri or a bo utsuri.

Kantei To No. 4: katana

Mei: Bizen kuni ju Osafune Gorozaemonjo Kiyomitsu saku
Tenmon 24 nen (1555) 8 gatsu kichijitsu

Length: 2 shaku 2 sun 6.5 bu

Sori: 6 bu

Style: shinogi-zukuri

Mune: ihorimune

Jigane: itame mixed with mokume hada, and the hada is visible. There are abundant ji-nie and fine chikei.

Hamon: based on open bottom gunome, mixed with ko-gunome, choji and togariba. There are some nie-kuzure; the hamon forms a complex midare, and there are frequent ashi and yo, frequent nie, frequent sunagashi and kinsuji, yubashiri, and tobiyaki as well as muneyaki. This is a hitatsura type hamon.

Boshi: wide midarekomi yakiba; the tip is a togari (pointed) style komaru; there is a long return which reaches the muneyaki.

This is a wide, thick blade with a long kissaki, and the widths at the moto and saki are not very different. The jigane has itame mixed with mokume, and the hada is visible. The hamon has yubashiri, tobiyaki, and muneyaki, and is a hitatsura style. But the basic midare hamon is an open bottom peak-like shaped notare mixed with gunome. There are ko-gunome, ko-choji, and togariba, and this is also a fuku-shiki style hamon (in a fuku-shiki hamon, the nioiguchi is clear and the hamon has a clear pattern, for example possibly gunome. However, in this example, below the nioiguchi and inside of the hamon, a clear second hamon-like pattern would be visible). People paid attention to the hamon, and in voting, many voted for Chogi. But if it were his work, the shape would resemble work from the peak of the Nanbokucho period's Enbun-Joji era. In other words, it would be wider and thinner, and the shape would be different from this katana shape. From the shape, it is necessary reconsider the period.

People who considered the shape voted for Katsumitsu, Munemitsu and this smith, Kiyomitsu, and these names are all treated as correct answers. Among the Sue-Bizen smiths, in both Gorozaemonjo and Magoemon Kiyomitsu's work, the jigane is visible, there are frequent nie, the ashi and yo inside of the hamon are gently colored and look like they are suspended down from the nioiguchi and leaning towards the tip or point of the sword. Today these smiths have many extant suguha hamon and they produced skilled work. Besides suguha hamon, they have midareba based on open bottom gunome, and hitatsura. There are a few differences, but all of them display the school's characteristic points which I explained above.

In voting, some voted for Fuyuhiko. If it were his Northern province work, the jigane would be darker, the boshi would be an ichimai style with hakikake, and we often see a yakidashi at the machi.

Also, in Tenmon 22-24 (Tenmon is 1532-54) the smith Gorozaemonjo Kiyomitsu received an invitation from the neighboring province of Harima from the Tatsuno castle lord Akamatsu Masahide, and forged blades in Tatsuno. His famous Saimura Sadamune blade, for which he used Akamatsu's son's name Saimura Masahiro for a go (a sword's name), is classified as Juyo Bunkazai. The previous generation's lord was Murahide, and he had a blood relationship with Akamatsu Masanori's family and adapted a child for the Tatsuno Akamatsu family. Akamatsu Masanori learned sword making from Katsumitsu and Munemitsu, he was a warrior, and he forged swords himself. In this period and in this place, it is interesting to learn about a relationship between a warrior and a sword smith.

Kantei To No. 5: tachi

Mei: Yoshizane (Ko-Bizen)

Length: 2 shaku 3 sun 5 bu

Sori: 8 bu

Style: shinogi-zukuri

Mune: ihorimune

Jigane: itame mixed with mokume hada, there are abundant dense ji-nie, frequent fine chikei, and pale utsuri.

Hamon: wide suguha style hamon mixed with ko-midare, ko-gunome, and ko-choji. There are ashi, yo, abundant ko-nie, and fine sunagashi.
Boshi: wide straight yakiba; there are hakikake, a komaru, and a small return.

Yoshizane is listed as a Ko-Bizen and Ko-Ichimonji smith in old Bizen smith books. From the workmanship, this tachi looks like it is a Ko-Bizen tachi. The tachi is narrow with a large sori, and has an elegant shape from the end of the Heian to the early Kamakura period. The hamon is a wide suguha ko-midare mixed with ko-gunome and ko-choji, and is indeed classic looking. For the period, such a very healthy boshi is nice to see.

In voting, from the suguha hamon and the boshi, many people focused on the Yamashiro Rai school. However, if it were their work, the shape would be wazori which is different from this shape. Also, somewhere in the hamon, there are supposed to be kyo-saka-ashi. Some people voted for Ko-Aoe, and that decision seems to have come from the shape and the hamon. If it were Ko-Aoe, the jigane would be a more prominent mokume, the utsuri would be dan-utsuri, and there would be a more worn down nioiguchi.

This blade does not have jifu, and there are gorgeous utsuri, but there is a refined and gentle jitetsu. We sometimes see Ko-Bizen work without prominent utsuri. But in the case of Ichimonji school work, including Ko-Ichimonji, the utsuri is more frequent, and the Osafune school has bright midare utsuri. However, in the jiba's (jitetsu and hamon) nie, many Ko-Bizen blades show strong nie when compared to the next generation Ichimonji school.

Shijo Kantei To No. 746 in the March, 2019 issue

The answer for the Shijo Kantei To is a tachi by Osafune Nagamitsu

This tachi has a standard width, and the widths at the moto and saki are different. There is a large koshizori, the tip has sori, and there is a chu-kissaki. From the shape you can judge this as work from around the latter half of the Kamakura period.

Since the jigane has a bright midare utsuri, Bizen smiths are immediately candidates. From the tight koitame-hada and refined forging, it appears to be mainstream Bizen work.

The hamon has round top choji mixed with gunome, there is not too much vertical variation in the midare hamon, and there are nioiguchi type ko-nie. This kind of work is seen most frequently in Nagamitsu's work and is his typical style.

In swords where we see this style, many of the boshi are midarekomi with a sharp tip or a komaru and return. But this is a sansaku boshi, and with Nagamitsu's work, this kind of boshi is seen with either a suguha style hamon mixed with ko-choji and ko-gunome, or with a suguha hamon, and the hint refers to this.

In voting, the majority of people voted for Nagamitsu.

For another almost correct answer, a few people voted for Kagemitsu.

Kagemitsu's work is similar to Nagamitsu's with the shape, forging, and sansaku-boshi. Among his tachi, there are many hamon which are a suguha style mixed with kataochi-gunome, kaku-gunome, and ko-choji. Usually, we never see hamon based on round top choji or a gunome hamon like we see on this tachi.

Now we will change the subject. In previous issue I was talking about shapes. At this time, I would like to talk about katana shapes which are wide and have a large kissaki.

A wide blade, where the widths at the moto and saki are almost the same, along with a large kissaki are seen in the Nanbokucho period around the Enbun-Joji period, among suriage tachi from the end of the Muromachi period around Genki (1570-72) and Tensho (1573-91) in uchigatana, right after the Keicho-Shinto period, and in later Bakumatsu period Shinshinto work.

Differences in these styles are:

- 1) Large Nanbokucho suriage blade have are relatively thin.
- 2) Keicho-Shinto and Shinshinto blades are thick, and Shinshinto blades are heavy in the hand.
- 3) The Genki and Tensho periods' uchigatana have prominent sori in the upper half, and saki-sori is prominent when compared with Keicho-Shinto blades.

Of course, these are general differences. Among the large suriage tachi Nanbokucho period blades, some are thick blades.

Among Keicho-Shinto blades, we sometimes see thin blades just like the March issue's Token Teirei Kanshokai, Kantei To No.3, a Kunihiro katana.

Also, when blades have a shallow sori, it is sometimes difficult to determine where the blade's center of curvature is.

In these circumstances, what is one of the important points to observe in order to determine if the blade we are examining is a Nanbokucho period blade which is greatly suriage?

In my personal opinion, some Nanbokucho period large suriage blades have a robust healthy shape when compared with Keicho Shinto and Shinshinto blades.

We can recognize this blade as a healthy Nanbokucho period blade with the original koshizori shape. The hamon, shinogi, mune angle, mune surface, ko-shinogi, yokote, and fukura, all have good intact shapes and there is a large kissaki.

Of course, Nanbokucho swords are much older than Keicho-Shinto and Shinshinto blades, and naturally, they are likely to have been polished many times, and during this process, niku could be lost. Also, many healthy old masterpieces have been polished by excellent polishers, and this may have contributed to their still having a good shape.

But in any case, I think many of the Nanbokucho period swords with large kissaki have great shapes, and we do not see that in later period blades with large kissaki.

Of course, swords used in the token kanshou must be identified from their shapes, the jigane, the hamon, the boshi, and overall appearance, and you cannot judge a blade just from the shape alone, and you cannot judge whether it is a Nanbokucho or Keicho-Shinto from the shape alone. For many swords, it can be difficult to judge the period from just the shape.

But I think among the many Nanbokucho period works you can examine, you can learn to see specific characteristics in the shape which you will not see in Keicho-Shinto and Shinshinto blades with a large kissaki.

By repeatedly looking at blades from each period which have wide large kissaki, you will begin to understand the differences. Repeated careful examinations of katana shapes will sharpen your powers of observation

In the following issues, I will write about some additional considerations to keep in mind while examining swords.

Explanation by Hinohara Dai