

ENGLISH NBTHK SWORD JOURNAL
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Meito Kansho
Appreciation of Important Swords

Juyo Bijutsuhin

Type: Katana

Mei: zo (made by) Taikei Naotane with kao
Tenpo 5 (1834) chu-shun (mid-spring)

Length: 2 shaku 3 sun 8 bu 8 rin (72.35 cm)

Sori: 7 bu 9 rin (2.4 cm)

Motohaba: 9 bu 9 rin (3.0 cm)

Sakihaba: 6 bu 6 rin (2.0 cm)

Motokasane: 2 bu 3 rin (0.7 cm)

Sakikasane: 1 bu 7 rin (0.5 cm)

Kissaki length: 1 sun 9 rin (3.3 cm)

Nakago length: 6 sun 7 bu 3 rin (20.4 cm)

Nakago sori: 8 rin (0.25 cm)

Commentary

This is a shinogi zukuri sword with an ihorimune. There is a standard width, and the difference in the widths at the moto and saki is not prominent. It is slightly thick, and there is a slightly large sori and a chu-kissaki. The jigane is itame mixed with mokume hada, and the entire jigane is well forged. Some

places have a tight ko-itame hada, and there are abundant dense ji-nie and chikei. The hamon is a wide suguha style mixed with ko-notare, ko-gunome, and togariba. there are frequent ashi and yo, a dense nioiguchi, abundant even nie, and some yubashiri. There are frequent kinsuji and nie-suji, and a bright and clear nioiguchi. The boshi is straight and almost yakizume. There are bo hi on the omote and ura, and the tip is slightly low. The nakago is ubu, the tip is kurijiri, and the yasurime are sujichigai with kesho. There is one mekugi ana. On the ura around the mekugi ana in the flat area, there is a mei made with a large thick chisel with kanji and a kao. The omote side has a date.

Taikei Naotane was born in Dewa Koku's Yamagata, and his original name was Shoji Minobei, and he used "Taikei" as his art name. He went to Edo, and joined Suishinshi Masahide's group. Later, he worked for Yamagata's lord Akimoto along with his teacher, and became an excellent student in the Suishinshi school and produced many master works. It is not definite when he entered the Suishinshi school, but his age was 23 years, and his early work was signed "Shoji Naotane Kansei 13 (1800) Shogatsu (New Year)", and from this, at least the period is supposed to be before Kansei 10 (1798), when he was around 20 years old. He is thought to have become independent around Bunka 1 (1804). Around Bunsei 4 (1821), he received the title "Chikuzen Daijo", and in Kaei 1(1848) he went to Kyoto and used the Minosuke name.

His styles skillfully reflect Gokaden work, and his work has high artistic value. It is especially notable in his work to see idealized Kanemitsu Bizen Den style work, and Soshu Den work with abundant nie, large

midare, and prominent kinsuji and sunagashi hataraki. Everybody agrees he was the top student or most prominent student in the Suishinshi school.

In addition, Naotane traveled all over Japan, and for a period of time he did forging work in many areas, and Aichi, Ibaraki, Kanagawa, Shizuoka, Nagano, Mie, Kyoto, Osaka and Okayama are among the areas he visited after he was 70 years old. He traveled around Japan for four years at that time. He was in robust physical condition, and this activity also could have helped in obtaining his title. He studied iron and iron working, and demonstrated continual improvements. He developed a wide range of friendships with all kinds of people, but this likely would not have been possible without his excellent work, and we can recognize his ability.

However, he was supposed to have had a considerable demand for his work, and the number of his remaining works, in both, quality and quantity, are comparable to that of Koyama Munetsugu. It is not hard to imagine they were the leaders of the Naotane school.

Naotane worked more than half a century at sword making until he passed away on May 27 of Ansei 4 at the age of 79 years. He was honored, and his skills surpassed those of Masahide, gaining him fame in the period, and it is appropriate to call him a Shinshinto period master smith.

This katana is known in the sword world, and among Naotane's skillful Gokaden works, and is one of his representative Soshu Den works. For Shinshinto work, both the width and thickness are standard, there is a chu-kissaki, and not too much exaggeration in the shape. The jigane has many of his Soshu Den characteristics. The jihada is itame mixed with

mokume hada, and areas show uzumaki hada (whirlpool like features or structures), a unique hada pattern seen in the bottom half. Also, usually his many Soshu Den hamon have a large pattern, but this is different, and the well defined wide and shallow areas show less variation, and this hamon was clearly made using tsuchioki (a clay coating during yaki-ire). From the hamon style, this is supposed to be modeled after Go Yoshihiro's work. The boshi is not ichimai, but there is a wide nioguchi, clear but subtle shading, the kinsuji and nie-suji are not flashy, there is a classic appearance, and not even a slight trace of Shinshinto work's characteristic hardness, or unnatural features. Just from this katana, we can recognize his extraordinarily high level of skill. This is Naotane's work when he was 56 years old, and one of his masterpieces.

This katana is being exhibited in the exhibit "Suishinshi Masahide, 200 Years After his Death: Edo's Three Master Smiths" (Masahide, Naotane, and Kiyomaro) at the NBTHK from March 8 to May 11, 2025. This sword will be exhibited in the latter half of the exhibit from April 15th.

Explanation and Oshigata by Ishi Akira.

Shijo Kantei To No. 819

The deadline to submit answers for the issue No. 819 Shijo Kantei To is May 5, 2025. 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 May 5, 2025 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.

We will accept votes every month from the 10th at 10:00 am to the 5th of the following month at 23:59 pm. 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: 7 sun 6 bu (23.2 cm)

Sori: uchisori

Motohaba: 6.5 bu (2.0 cm)

Motokasane: slightly less than 2 bu (0.6 cm)

Nakago length: 2 sun 8.5 bu (8.65 cm)

Nakago sori: none

This is a hiratsukuri tanto with a mitsumune (the center suji or ridge is wide). It is a slightly small size, but for its length, the width is standard. It is thick, and there is an uchisori. The jigane is a slightly tight ko-itame hada, and some areas have a visible itame hada. There are fine chikei, nie utsuri, and a clear

jigane. The hamon and boshi are as seen in the oshigata. In the hamon, some places are mixed with a continuous ko-gunome. There are small ashi, a nioiguchi with small nie, and a bright and clear nioiguchi. The nakago is almost ubu, and the tip is kiri (it is usually kurijiri). The yasurime are a very shallow katte-sagari. There are two mekugi ana. On the omote, under the mekugi ana and on the center, there is a large size fluently inscribed two kanji signature made with a fine chisel.

Tokubetsu Juyo Tosogu

**Oyako tori zu (parent and child chicken design)
daisho tsuba**

**Dai (large) mei: Ishiguro Masatsune with kao
Sho (small) mei: Ishiguro Masamori with kao**

The Ishiguro school's shodai Masatsune studied carving techniques under the Yanagisawa school's Kato Tsunenao. The Yanagisawa school had an excellent reputation for using bright colored metals such as gold, shibuichi, and scarlet copper for flowers and birds. From that school, many excellent smiths appeared such as Koretsune, Masaaki, Masami, and Masachika. In the latter half of the Edo period, they established a strong position in Edo and their name became famous. This is a gassaku work by the shodai Masatsune and his son Masamori (the nidai

Masatsune whose mei when he was young was Moritsune).

The Ishiguro school was good at using flower and bird design dai-sho tsuba. On the shakudo nanako ground, there is a carved chicken with chrysanthemum and bamboo made using takabori inlay with iroe, using gold, silver, shibuichi, and scarlet copper. Masamori's small tsuba has carved gently twisting chrysanthemum leaves. On the large tsuba by Masatsune, the splendidly carved bamboo shows freshness and hardness. Also, looking at the details, the bamboo's long stem and young stems are different colors, and this is one of the highlights. However, the main feature is the Ishiguro school's expression of the bird. The chicken is manly, the tail feathers are brandished, the legs are strong to the tip of the toes, the feathers covering the body have great chisel work going right to the tip. Chicken subjects are seen in many other goldsmiths' work, but the Ishiguro school's chickens are a powerful reminder of birds of prey, and remind us of cockfighting. We can say this work fully exhibits the highlights of the Ishiguro school's work.

Commentary by Takeda Kotaro

February Teirei Kansho Kai

Date: March 8 (the second Saturday of February)

Place: Token Hakubutsukan Auditorium

Lecture: Takeda Kotaro

Kantei To No. 1: Tachi

Mumei: Yasutsuna

Length: slightly over 2 shaku 6 sun 4 bu

Sori: 9.5 bu

Style: shinogi tsukuri

Mune: mitsumune

Jigane: itame mixed with nagare hada; the entire ji has a large pattern and the hada is strongly visible; there are frequent ji-nie, chikei, mizukage style utsuri at the koshimoto, clear jifu utsuri and a dark colored steel.

Hamon: yakiotoshi at the moto; mainly ko-midare, mixed with ko-gunome; there are ashi, yo, abundant nie, hotsure, yubashiri, and niju-ba; the hada is visible in the hamon; there are kinsuji and sunagashi.

Boshi: straight; the tip is yakizume style (and unclear).

Horimono: on the omote and ura there are bo-hi with kaku-dome.

This is Mori Motonari's ancestors, the Hidemoto Chofu Mori family's heirloom Yasutsuna tachi. The widths at the moto and the saki are different. There is a large koshizori, the tip falls down going forward (the sori becomes more shallow going towards the tip), and there is a small kissaki. From the elegant shape, we can judge this as a tachi from the end of the Heian to the early Kamakura period. The jigane has a prominent large itame hada pattern, there are jifu style utsuri, and also a dark steel color. The hamon at

the koshimoto is yakiotoshi, and is mainly a classic komidare hamon. Looking at the details, the shinogi width is narrow, the jiba (jigane and hamon) and the shape clearly show Ko-Hoki characteristic points, and a majority of people voted for the correct answer. Beside Ko-Hoki, a few people voted for Awataguchi Kuniyasu. Awataguchi Kuniyasu produced a refined nashiji hada, and he has a strong visible hada in the hamon. In this case, it could have other characteristics, such as the top of hamon has a moist appearance (uruoi), and karimata shaped yubashiri. There is a strong hada patten, and in places in the hamon, the hada is visible, and there are nie and sunagashi inside of the hamon. This work has a rustic charm, and it shows Yasutsuna's typical style. Also, concerning the signature, in the "Noami Hon Meizukushi", it says that the "yasu kanji is small", and in this work apparently the "tsuna" kanji is large compared to the yasu kanji.

Kantei To No. 2: Tanto

Mei: Kunimitsu (Shintogo)

length: slightly over 8 sun 2 bu

Sori: slight

Style: hirazukuri

Mune: mitsumune

Jigane: itame mixed with mokume; some places show a tight forging, the hada is visible, and along the hamon side there is a slight ayasugi hada visible; there are abundant ji-nie, and frequent chikei.

Hamon: narrow suguha; there is a slightly dense nioiguchi, frequent ko-nie, and from the monouchi

area, there are some nijuba; there are kinsuji at the koshimoto and a bright nioiguchi.

Boshi: straight, the tip has some hakikake; the tip is komaru; on the omote, there are some kinsuji.

Horimono: on the omote and ura, there are goma-bashi carved through the nakago.

This is the tanto master smith Shintogo Kunimitsu's work. There is a standard width, a slight sori, and this is different from work from the latter half of the Kamakura period. The width and length are standard and there is uchizori. But, in that period, there was work with almost no sori and with sori. The hamon is a neat suguha, and in voting some people voted for suguha hamon smiths, such as the Awataguchi school, the Rai school, and Enju school because of nijuba around the monouchi area. From the style, that is an understandable vote, but looking at the details, you can recognize that in places, there is ayasugi hada. In addition, looking at it again, the jigane has frequent chikei, and shows a strong hada, the hamon is a narrow suguha with a bright nioiguchi, frequent ko-nie, and kinsuji. You can see Shintogo Kunimitsu's characteristic points very well.

Also, around the monouchi area there is nijuba as described in the Kokon Meizukushi which describes it as being "just like a spider's thread", and there are features which could be utsuri. We can see this kind of example in the Tsuchiura City Museum's Kunimitsu tanto which is a Juyo Bunkazai.

Kantei To 3: katana

Mei: Bizen kuni Osafune Yosozaemon-jo
Sukesada saku
Tenmon 3 (1534) 2 gatsu kichijitsu

Length: slightly less than 2 shaku 3 sun 2 bu

Sori: slightly less than 8 bu

Style: shinogi tsukuri

Mune: ihorimune

Jigane: tight ko-itame hada mixed with some mokume hada. There are dense ji-nie, chikei, and midare utsuri.

Hamon: the entire hamon width is high, and mainly open bottom double gunome mixed with choji; there are some ko-gunome and togariba. There are ashi, yo, ko-nie, some tobiyaki, small or thin sunagashi, and a bright nioiguchi.

Boshi: wide yakiba; midarekomi; the tip is round, and there is a slightly long return.

This is a Juyo Bijutsuhin Yosozaemonjo Sukesada katana dated Tenmon 3. The sakizori is prominent and more so more than the koshizori. There is a long kissaki, and from the shape, you can judge this as work from the latter half of the Muromachi period. The tight ko-itame hada has utsuri. The open bottom doubled hamon features are mixed with choji, the boshi yakiba is slightly dense, and from these details it would be easy to look at this as Sue Bizen work. This is an excellent work, and in voting, people voted not only for Sukesada, but also listed Yosozaemon, his common name.

Besides the correct answer, some people voted for Morimitsu, Katsumitsu, and Tatara Nagayoshi. If it had Morimitsu's tachi shape, the sori at the tip would be prominent, and there would be koshizori. The

bottom of his midare hamon valleys are close to the cutting edge of the hamon compared with Sue Bizen work, and as a result, his hamon's high and low variations are more prominent. Also, if it were Katsumitsu's work, there would be more prominent choji in the hamon. If it were Nagayoshi's work, even his skillful copies or Sue Bizen utsushi work have a Shinshinto shape, his jigane would be a characteristic Shinto jigane, and a more tightly forged ko-itame hada. It would be nioideki with a tighter clearer nioiguchi, and his boshi tips are sharp. Also, a Yosozaemon dated tanto from Tenmon 6 says this is "work when he was 71 years old" and so from this, this katana was made when he was 69 years old.

Kantei To No. 4: Katana

Mei: Sakakura Gon-no-shin Terukane
Enpo 8 nen (1680) 2 gatsu kichijitsu

Length: 2 shaku 4 sun 6.5 bu

Sori: slightly less than 4 bu

Style: shinogi tsukuri

Mune: ihorimune

Jigane: tight ko-itame hada; there are abundant ji-nie and fine chikei.

Hamon: diagonal yakidashi at the moto, and above that, large gunome mixed with gunome, and yahazu gunome with a toran style midare hamon. There are ashi, a dense nioiguchi, frequent large nie, sunagashi, and some kinsuji.

Boshi: straight with a round tip; the omote has hakikake.

This is a Juyo Token Terukane katana. The widths at the moto and saki are different, there is a shallow sori with a chu-kissaki, and from the shape, you can judge this as Kanbun Shinto period work. The jigane is a tight ko-itame hada with dense ji-nie and beautiful forging. The hamon has a diagonal yakidashi, and is based on gunome and toranba. From the the jiba (jigane and hamon), people thought it was Osaka Shinto work, but in voting, many people voted for Sukesada.

However, if it were Sukesada's work, his nioiguchi are denser, and the jiba is bright and clear, and this sword has more of Terukane's characteristic points. First, in looking at the toran midare hamon, large gunome and gunome are next to each other, and the connecting region or line forms a uniquely sloped hamon. The groups of hamon features connect and form a yahazu shape, and form a characteristic hamon. Also, under the yokote, there are three continuous gunome, and the inside of the hamon has sunagashi, a poor hiraniku, and with the sharp mune angle, Terukane's name should come to mind. This katana is dated Enpo 8 which was a transition period, and the smith changed his previous name Echigo no kami Kanesada to Terukane.

The Kantei To No. 5 : Katana

Mei: Nakasone Okimasa

Enpo 3 nen (1675) u (year of the rabbit) 3 gatsu
28 nichi

Kinzogan Mei: Sunagawa Ihei Hisashige with kao

Futatsu-do setsudan

Length: 2 shaku 3 sun 7 bu

Sori: 4.5 bu

Style: shinogi tsukuri

Mune: ihorimune

Jigane: tight ko-itame hada; the shinogi-ji has prominent masame hada; there are abundant large ji-nie, and fine chikei.

Hamon: straight with a yakidashi at the moto, and gunome midare; there are slight high and low width variations, and some juzuba, and in places there are togariba. There are ashi, yo, a dense nioiguchi, frequent nie, some rough nie, kinsuji, sunagashi, and a bright nioiguchi.

Boshi: shallow notarekomi; the tip is komaru; there are some nie kuzure.

This is an Okimasa sword with Sunagawa Ihei Hisashige's saidan-mei. There is a standard width, and the widths at the moto and saki are different. There is a shallow sori and a chu-kissaki, and this is a typical Kanbun Shinto shape. The forging is a tight ko-itame hada. The shinogi-ji has a strong masame hada and the hamon has a straight yakidashi. From these details, you can judge this as being Edo Shinto work. The hamon seen often in this period and area is notare mixed with gunome, and some juzuba areas. From this style, Kotetsu school smiths become candidates for the smith. If it were Kotetsu's work, the hamon would have no high and low variations, and would be based on suguha mixed with gunome which is a juzuba style, the boshi would be a Kotetsu style boshi, and the jiba would be brighter and clearer. Compared with Kotetsu's work, the top of hamon has

vertical variations, and pronounced juzu-ba, and the ha-nie can form mura-nie (groups of nie), and there are some rough looking areas near the ji. If you examine this closely, it is full of rustic charm. Also, looking at the details, some areas inside of the hamon have two continuous or fused gunome, and some areas have a small hamon and ashi when compared with Kotetsu's juzuba. If you consider these characteristic points, they match Okimasa's style.

In voting, many people voted for Kotetsu and some people voted for Kazusa-no-suke Kaneshige. From the hamon, and rank of the smith, that was a good choice. If it were Kaneshige's work, the gunome would form continuous one and two, one and two, regular repeats, and his yakidashi would not be obvious.

The nakago photo is 94% of the actual size.

Shijo Kantei To No.817 in the February, 2025 Issue

The answer for the Shijo Kantei To 817 is a katana by Iyo Daijo Katsukuni.

Iyo Daijo Katsukuni (the same person as the sandai Ieshige, and the Katsukuni shodai), sometimes adds his school's name Darani to his signature, and many people used call him Darani Katsukuni. Also at this time, many people voted for this name. Originally, he

used use Ieshige, his grandfather's name, and in Kanbun 1 (1661), about the time he received the Iyo Daijo title, he changed his name to Katsukuni, and he was active until he passed away on June 8 of Kanbun 12 (1672). The school continued to be active until Meiji 13 (1880), when the seventh generation Eijiro Katsukuni passed away. However, the shodai is the only one who put his title in his mei.

Looking at the specific generations of Katsukuni, a few people voted for the nidai or sandai Iyo Daijo. In the Edo period, some sword books show the Katsukuni name before this Katsukuni worked, and some other smiths also used the Katsukuni name. Also, in Katsukuni's family temple, Kyushoji, in Tenpo 6 (1825), the registration or listing for his ancestors' names showed that Iyo Daijo Katsukuni's father the kodai (an older) Katsukuni passed away in Kanbun 10 (1670) on November 13. However, there is a report that there is a discrepancy in the sword smith genealogy which shows the nidai Ieshige (Katsukuni's father) passed away in Shoho (1644). The "Token Bijutsu" (No.115) says that the Matsudo Katsukuni family's temple and grave also includes Kanewaka's (Uemoto Kenmine) tombstone.

In research books that we can examine today, some say the Katsukuni smith who received the Iyo Daijo title in the Kanbun period is not necessarily the Shodai. From this, at this time regardless of the generation, the Katsukuni name is treated as correct answer.

Iyo Daijo Katsukuni himself has Ieshige mei work in Shoo 3 (1654) and Manji 1 (1659), before he received the title, and his predecessor used only the Ieshige

name, and therefore, before the Kanbun period there is no factual basis for a smith using the Katsukuni name. From this, the mainstream theory is that the Katsukuni who received the Iyo Daijo title in the Kanbun period is the Shodai Katsumitsu.

This blade has a standard width, a shallow sori, the widths at the moto and saki are different, and there is a chu-kissaki. This clearly shows Kanbun Shinto characteristic points, and is the same period as Iyo Daijo Katsukuni's active period. Moreover, the shinogi width is slightly wide, the shinogi ji has a masame hada trend, and these details are seen in Katsukuni's work.

The jigane has a dark Hokkoku (northern country) style. Compared with Echizen Shinto work, a mokume hada and visible hada is not prominent. Also, the hada is mixed with masame hada just like we see in other Kaga work. In addition, Katsukuni produced rare masame hada work.

Katsukuni produced suguha, hakoba-midare hamon, and his best hamon are togariba midare. he has two styles of hamon: one is like the later generation Kanemoto work often seen with a high hamon and simple repeat sanbon-sugi, and a more formal similar hamon. In the other style, the width of the hamon is not too wide, and in the slightly small sized togariba-midare, someplace there are sanbon-sugi, and this is supposed to reflect work by Seki Magoroku. Among these hamon, there are some masterpieces. Just from the hamon, this kind of work is mistaken for Magoroku's work, so they were used or promoted as counterfeit Magoroku work, and it is said that that is

the reason why we do not see much of this work remaining today.

But compared with Magoroku, the jiba is fresh, much of the nioiguchi is tight, and the hamon edge has less hataraki. In addition, in the nioiguchi type midare hamon, the valleys sometimes have nie, and this is one of his characteristic points.

Many of his boshi are midarekomi. Especially above the yokote there are two or three midare waves, and beyond that, the boshi is notare or suguha, and we often see this, and this katana shows this characteristic point.

His nakago has major characteristic points. Among the Shinshinto smiths, sanbonsugi style hamon, kata-sujichigai yasurime (hiraji-sujichigai, shinogiji-kiri) work is not seen except in work by Iyo Daijo Katsukuni, and many people voted for him based on this is decisive factor. The nakago tip is iriyamagata, and on the omote, under the mekugi ana, centered on the shinogi line, he signed the title, and this is his regular habit.

Also, the nidai has very similar work to the shodai. Details seen in his work are: many his sanbon-sugi features are bigger, his yasurime are takanoha, his signatures are close to mune side, and there is no title.

The okuni (specific areas) in the habaki hints mentioned the Kashu habaki character: there are supposed to be 9 stylized kanji, which refer to self-defense practices, and the 9 carved kanji are rin, hei, tou, mono, mina, jin, retsu, zai and zen.

Besides the correct answer, some people voted for Magoroku Kanemoto, Shinto Seki Kanemoto, Kanenobu, and Echizen Musashi no kami Kanenaka.

If it were Magoroku Kanemoto's work, many of them have a shorter length, poor hiraniku, sakizori, and for a katana, the nakago is short, and these are characteristic points for katateuchi from the latter half of the Muromachi period. His jigane have whitish areas, and many of his boshi are a jizo style. The yasurime are takanoha, and there is no title, including in Shinto Kanemoto work.

Among the Seki Shinto smiths, who had a title and were good at making sanbon-sugi hamon, there are Mutsu no kami Kanenobu and Yamato no kami Kaneshige. However, their hamon have larger togariba, and are wide compared to this one, and many of the hamon patterns are simply repeated sanbon-sugi. Also, the nakago tips are ha-agari kurijiri, and the yasurime are takanoha. Besides these yasurime, Yamato no kami has katte-sagari, but no katasuji-chigai.

Also Musashi no kami Kanenaka is good at making sanbon-sugi hamon, and there are similar works, but his forging is an Echizen Shinto-like style, and many have a dark steel color. In addition, the hada is slightly visible, his nioiguchi are not as tight as this one, prominent ha-nie, and his yasurime are either katte sagari or suji chigai.

Explanation by Ooi Gaku

2025 Hozon and Tokubetsu Hozon Shinsa Application Schedule (Amended)

Shinsa month	Shinsa Type	Shisa items	Shinsa Item	Application Period	
			Receipt		
			Deadline	via Internet	via Mail
2025 May	Hozon, Tokubetsu Hozon	Toso, Tosogu	May.7-9	Apr.1-25	April 1-7
Jun.	Hozon, Tokubetsu Hozon	Token	Jun. 2-4	May.1-25	May 1-7
Aug.	Hozon, Tokubetsu Hozon	Toso,Tosogu	Aug. 4-6	Jul. 10-20	July 1-5
Sep.	Hozon, Tokubetsu Hozon	Token	Sep.1-3	Aug.10-20	Aug. 1-5
Oct.	No.71 Juyo Shinsa	Token, Toso Tosogu	Oct.1-3	Sep 10.-20	Sep. 1-5
Nov.	Hozon, Tokubetsu Hozon	Toso, Tosogu	Nov. 4-6	Oct.10-20	Oct. 1-5
Dec.	Hozon, Tokubetsu Hozon	Token	Dec.1-3	Nov.10-20	Nov. 1-5
2026 Feb.	Hozon, Tokubetsu Hozon	Toso, Tosogu	Feb.2-4	Jan. 10-20	Jan. 4-7
Mar.	Hozon, Tokubetsu Hozon	Token	Mar. 2-4	Feb10-20	Feb. 1-5

Beginning on the appropriate dates, internet applications will be accepted starting at 10 am. For applications by mail, there must be a valid postmark.

By October, Juyo Shinsa items should have passed a Tokubetsu Hozon Shinsa. Toso and tosogu should have passed their Hozon Shinsa by May, and token should have passed Tokubetsu Hozon Shinsa by June.

Applications for the shinsa article should be received within the period listed above in the table.

After applications are submitted and accepted for a Shinsa, please submit the shinsa article to the NBTHK office within the

receipt deadline listed above along with the shinsa reservation number.

If there is an excess of applications, from the 2025 August Shinsa period, the application dates for internet and mail applications will be changed.

Currently applications for the 2025 June Shinsa (applications begin in May) are:

- 1) Internet applications begin the previous month on the 1st to 25th (on the 1st starting at 10:00 am)
- 2) Mail applications begin the previous month from the 1st to the 7th (there must be a valid post mark)

After the change, the August, 2025 Shinsa application dates are:

- 1) internet applications begin the previous month (July) from the 10th to 20th (from the 10th starting at 10:00 am).
- 2) By mail from the previous month (July) from the 1st to the 5th (and there must be a valid postmark).

February, 2026 applications can be submitted from the previous month on January 4th to 7th (and must have a valid postmark).

In the case that the number of applications exceeds the limit within the application period, receipt of applications will cease. Mail applications will be accepted using a lottery if necessary to choose among the applications received.

The mail address for Shinsa applications is:

NBTHK Shinsa Applications

1-12-9 Yokoami Sumida-ku Tokyo Japan 130-0015

The number of articles accepted for Shinsa will be limited

Amendments

In order improve efficiency in Shinsa evaluations, the NBTHK will limit the number of articles which will be accepted for Shinsa. Since there may be an excess number of applications, applications will be accepted beginning at a later date, starting with the August, 2025 Shinsa applications (applications start from July) and there is a limit per person in the number of items which can be submitted. If someone submits a number of items which exceeds this limited number of items, the application will be rejected. If any items are submitted with false statements (including an excess number of applications), the NBTHK may make a decision that it is an inappropriate application and make the space available to other applicants. The excess items will be removed from the Shinsa without notice, and the applicants could be refused permission to participate in future Shinsa (please look at the terms of service).

Token Shinsa

A limited number of items will be accepted. During the acceptance window or month for a Token Shinsa, a limited number of items will be accepted, and this will generally be 1,600 items.

The number of articles accepted through internet applications for a Shinsa will usually be limited to 1,400 items (with a maximum of 50 items per person).

The number of items accepted through paper applications will usually be limited to 200 items (with a maximum of 10 items per person).

Toso Shinsa

Toso (koshirae) Shinsa applications can be made by mail or through the internet.

For Toso Shinsa, a limit of 100 items will be accepted.

The number of items accepted through internet applications will usually be limited to 80 items (with a limit of 10 items per person).

The number of items accepted through paper applications will generally be 20 items (with a limit of 5 items per person).

Tosogu Shinsa

Tosogu (koshirae component) Shinsa items will generally be limited to 750 items.

Up to 650 items (with a limit of 30 items per person) will be accepted from internet applications.

Up to 100 items (with a limit of 10 items per person) will be accepted from paper applications.

Applications through the internet

After a registration for shinsa is completed, click on the “registration” button, and the screen should show your complete pre-registration document. After the pre-registration is complete and you have a confirmed reservation number, you cannot change the accepted shinsa item for another item. In case you desire to change an item for shinsa, you must cancel the registered item, and then register another item. If you cancel an accepted item when the submitted Shinsa applications reach the limited number, other items cannot be accepted for Shinsa.

During the registration period, if you wish to register another item, and we have already reached limit for the number of accepted items, you cannot register any additional items.

For the application period, please check the 2025 Hozon and Tokubetsu Hozon Shinsa Application Schedule and Reception Schedule.

Application via documents

The NBTHK must receive applications within the designated application period.

For the appropriate application periods, please check page 25 of the 2025 Hozon and Tokubetsu Hozon Shinsa and Reception Schedule.

If the number of applications reaches the upper limit, we will select items by lottery from among all valid applications.

For the lottery we will use a digital protocol, and we will post a public notice concerning the process:

1. For the lottery we will use an Excel function and generate a random number for each applicant.
2. Based on the number of items, until we reach the upper limit for the number of items, we will accept applications.

We will accept items by postage, but we cannot accept applications delivered directly to the NBTHK office or via a courier service.

When the number of documents is above the limited acceptance number, or past the acceptance date, we will return the applications.