

Meito Kansho

Tokubetsu Juyo Token

Type: Tachi

Mei: Sukekane (Ichimonji)

Length: 2 shaku 5 sun 3 bu 1 rin (76.7 cm)

Sori: 8 bu 6 rin (2.6 cm)

Motohaba: 8 bu 2 rin (2.7 cm)

Sakihaba: 5 bu 1 rin (1.55 cm)

Motokasane: 2 bu (0.6 cm)

Sakikasane: 1 bu 3 rin (0.4 cm)

Kissaki length: 8 bu 3 rin (2.5 cm)

Nakago length: 6 sun 1 bu 7 rin (18.7 cm)

Nakago sori: 1 bu (0.3 cm)

Commentary

This is a shinogi zukuri tachi with an ihorimune. It is slightly narrow and the widths at the moto and saki are different. There is a standard thickness, a large koshizori, the tip has sori, and there is a chu-kissaki. The jigane is a tight itame hada, there are ji-nie, and around the machi edge there is a mizukage. Above the mizukage, there are some dark areas forming jifu, and irregular midare utsuri. The entire hamon is high, and composed mainly of choji mixed with ko-gunome, gunome, and togariba. There are frequent ashi and yo, a nioideki hamon, uneven ko-nie, and at the koshimoto and monouchi areas there are yubashiri. The boshi has a wide yakiba. The omote is straight and the tip is yakizume. The ura is straight with a

round point. The entire boshi has hakikake, and there is a slightly long return (on the omote the return is separated from the boshi by a gap). The horimono on the omote is a sanko-tsuki ken, and the ura has bonji with gomabashi. The nakago is ubu and the tip is almost kiri, and the original yasurime style is unknown. There are two mekugi ana. On the omote above the first mekugi-ana (the original) and along the mune side, there is a slightly small two kanji signature.

There are several Bizen Kunikane names listed as Ko-Bizen smiths and Ichimonji smiths in the Meikan. Among the extant works with those names there are small and large sized signatures, and most of them are two kanji signatures, but there are very few small sized signatures. Confirmed works have long signatures such as “Bizen koku Kunikane saku”. The common opinion is that the small size signature work is Ko-Bizen, and large size signatures are Ichimonji. But small size signatures are seen in work which appears to be Ichimonji, and are classified as Kokuho, so it is not easy to judge from only a calligraphy style. Of course, for a classification, there are examinations of the blade’s style, and examinations of token books. Kunikane blades are listed with different opinions saying they are Ko-Bizen and early Ichimonji work, and we need additional studies of this. Also, Dr. Honma, after he had seen most of Sukekane's signed work, he said there are at least three different smiths, and five different signatures.

However, regarding the above listed Kokuho Kunikane with a small size signature which was handed down in the Inshu Ikeda family, Dr. Honma commented: the hamon is mainly choji, and is a

gorgeous choji midare hamon, but there is less dynamic work than we see in the large signature work. The hamon is mixed with some ko-gunome, and among the Ichimonji school work, this is later work than the large signature works, and he didn't mention whether both smiths were different people or the same person and if they were made in the same period. Also sword books have different opinions and so we are hoping that new reference material will be found. From this, currently, it would be reasonable to say that the large signatures are Ichimonji work and the small signatures depend on style, and are either Ko-Bizen, or from a slightly later period Ichimonji work.

The tachi has an ubu nakago with a signature, and there is no machi-okuri, so we see the exact original's full length shape. There is a large koshisori, the tip has sori, and there is a strong tachi shape. The jigane has a refined ko-itame hada, and we can recognize the excellent forging technique. Furthermore, an eye-catching feature is the high wide gorgeous choji-midare hamon extending from the moto to the saki, and the hamon composition is mixed with large and small choji bunches, many variations in the details, and the ashi and yo hataraki can't be overlooked. In addition, the boshi has a wide yakiba and an ichimai style, and we can see that this sword has been preserved with its initial shape. This has a gorgeous feeling similar to another small signature work which has been handed down in the Inshu Ikeda family and is Kokuho. It also has a choji-midare hamon with an ubu nakago, it is an extremely valuable and informative tachi.

However, the horimono on the omote and ura consisting of bonji, sankotsuki ken, and gomabashi

are later work, but do not lessen the beauty of this tachi, and rather favor the blade, and we can imagine the owner of the tachi wished for protection from Fudo-myoo.

Explanation and oshigata by Ishi Akira.

Shijo Kantei To No. 815

Information

Type: Katana

Length: slightly over 2 shaku 4 sun (72.8 cm)

Sori: 5.5 bu (1.65 cm)

Motohaba: 1.05 sun (3.2 cm)

Sakihaba: 7.5 bu (2.25 cm)

Motokasane: 2 bu (0.65 cm)

Sakikasane: slightly less than 2 bu (0.55 cm)

Kissaki length: slightly over 1 sun 3 bu (4.0 cm)

Nakago length: 7 sun 4.5 bu (22.5 cm)

Nakago sori: slight

This is shinogi tsukuri katana with an ihorimune. It is wide, and the widths at the moto and saki are slightly different. It is thick, there is a rich hiraniku, and prominent ha-niku. It is very heavy with a slightly large sori and a slightly long chu-kissaki. The jigane is a tight ko-itame hada, there are abundant fine ko-nie, some uruoi, and frequent chikei. The hamon and the boshi are as seen in the oshigata. Some areas at the

top of the midare hamon have a sharp or pointed appearance due to nie. There are thick, long ashi, a dense nioiguchi, frequent nie, and some areas have rough nie. There are frequent kinsuji and sunagashi, frequent nie-suji and some places have a prominent thick and bright nioiguchi. The boshi has a wide nioiguchi. The horimono on the omote and the ura are bo-hi carved through the nakago. The nakago is ubu, the tip is a narrow kengyo, the yasurime are sujichigai, and at the nakago tip, the shinogi line follows the kengyo shape to the nakago tip but is shifted slightly towards the mune side. There is one mekugi ana. On the ura, on the flat area, starting at a one kanji space above the mekugi ana, there is a slightly large sized long signature made with a thick chisel. On the omote starting at a two kanji space up from the mekugi ana, there is a date.
(When this smith has hi, a hi carved through the nakago it is rare, and usually his mei on both, the omote and ura, are along the mune side of the nakago.

Tokubetsu Juyo Tosogu

**Oimatsu ni ame zu (old pine tree with rain design)
tsuba**

Tsuba Mei: Natsuo with kao

This is an image of an old pine tree withstanding the rain and wind. The branches are full of green needles which almost look like they are going to break.

However, they do not break, and its spirit is felt from the pine tree. It is full of needles and branches with unmoved stems, and this kind of movement and stillness contrast to bring a dynamic feeling to the composition and entertain the viewer.

This is a iron tsuba by the last machi-bori master smith Kano Natsuo. Natsuo's colored metal works are masterpieces without exception, but his works in iron are also first class. He used many kinds of designs, such as a kozuka with an image of looking at a horse from over his back, a tsuba with a full moon seen between large tree branches, a tsuba with a peony design, and they all have some common points. They have a special surface texture which means that the iron does not look like iron. It is obvious, with the horse, tree, and flowers, that each item has a quite different texture, and that they are living things. He can express these different details in iron and this is Natsuo's talent. Using the same iron, he expressed flexible horse muscles, soft peony petals, a tree's unique warm feeling and hardness, and each item's impression is quite different. On this tsuba, from the pine tree branches and leaves, you can see this. The pine tree branches are made from a dry bark, and if you put a hand in the place with a gap or separation, it seems like it would fall down. On the other hand, pine needles fluttering in the wind are dignified, and we can feel the pine needles' softness and freshness. This kind of excellent expression is thought to derive from Natsuo's sharp perceptions in using materials such as iron and other items. His deep understanding and observations of his subjects, and his ability in

using a chisel are the foundation required to produce this kind of masterpiece. This is an excellent work, and we can enjoy Natsuo's ability to produce a creative work. From the end of the year to the new year, we will have more opportunities to see young pine trees. At that time, if you can suddenly bring mind to this tsuba, I would be happy.

This year, we encountered many masterpieces. For the coming year, I pray we will encounter more masterpieces. I wish everyone a good new year.

Explanation by Takeda Kotaro

November Teirei Kansho kai

Date: November 9 (the second Saturday of November)

Place: Token Hakubutsukan Auditorium

Lecturer: Kugiyama Naoko

Kantei To No. 1: Tachi

Mei: Sanenori (Ko-Ichimonji)

Length: slightly over 2 shaku 1 sun 8 bu

Sori: slightly over 5 bu

Style: shinogi zukuri

Mune: ihorimune

Jigane: ko-itame hada mixed with itame, and mokume hada; there are fine ji-nie and jifu utsuri.

Hamon: chu suguha style mixed with ko-choji, ko-gunome and is slightly ko-midare; there are frequent ashi, yo, a nioiguchi with ko-nie and some kinsuji.

Boshi: straight with a round tip.

This is a Juyo Bijutsuhin Sanenori tachi. It is narrow, and there is some koshizori left although it is suriage, the tip area has a smaller sori, and there is a small kissaki. From this, you can judge this as work from the end of the Heian period to the early Kamakura period. The hada is ko-itame hada mixed with itame and mokume hada. There is refined forging, jifu utsuri, and in some places the utsuri extends over the shinogi line. The suguha hamon in some places is mixed with a ko-midare style. From this, you can judge this as being from no later than the early half of the Kamakura period, and Ko-Bizen or Ichimonji work.

Among the Fukuoka Ichimonji works, work from before the early half of the Kamakura period is called Ko-Ichimonji. They are supposed to be similar to Ko-Bizen work from the same period. Compared to each other, the Ko-Ichimonji smiths' hamon contain prominent choji, clear utsuri, and many of them have a slightly unnatural feeling. If you focus on the hamon, it is based on a suguha style mixed with prominent ko-choji, and from this, seeing this as a Ko-Ichimonji work is reasonable.

In voting, many people focussed on these details and voted for Ko-Ichimonji. Besides this, some people voted for mid-Kamakura period Nagamitsu work. But if it were Nagamitsu's work, usually his tip areas have more sori, a chu-kissaki, and there is midare utsuri.

Kantei To No. 2: Tanto

Mei: Shoji Chikuzen Daijo Taikei Naotane with kao
Bunsei 4 nen (1821) 5 gatsu hi

Length: 2 shaku 3 sun 3.5 bu

Sori: 8.5 bu

Style: shinogi zukuri

Mune: ihori mune

Jigane: tight ko-itame hada; there are frequent ji-nie,
fine chikei and midare utsuri.

Hamon: square shaped gunome and kataochi-
gunome; some places have togariba and
gunome; the entire hamon has ashi and
frequent saka-ashi; the nioiguchi has ko-nie.

Boshi: midarekomi; the tip is sharp or pointed.

This katana has a standard width and the widths at the moto and saki are different; there is a large koshisori, a chu-kissaki, and a classic shape. The jigane has clear midare utsuri, the hamon is mixed with square shaped gunome, kataochi gunome, and saka-ashi. The boshi is midarekomi and the tip is sharp. From these details, people looked at this as Bizen work from the end of the Kamakura period to the early Nanbokuchō period, and many voted for Kagemitsu and Kanemitsu.

But, this katana is thick and heavy, there is a narrow shinogi ji, and a poor hiraniku shape. The hamon has long ashi, and in places they extend almost to the edge. From this, you can see Shinshinto characteristic points. In the Shinshinto period, smiths who worked in a Bizen Den style, and especially whose work reflected Kagemitsu and Kanemitsu's work with utsuri were Suishinshi Masahide's senior

student, and the high level of craftsmanship points to Taikei Naotane.

Kantei To No. 3: Wakizashi

Mei: Sagami kuni junin Hiromitsu
Joji 3 nen (1364) san gatsu hi

Length: 1 shaku 1 sun 3.5 bu

Sori: 1.5 bu

Style: hirazukuri

Mune: mitsumune

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

Hamon: choji mixed with gunome; some places have dango-choji. There are frequent ashi and yo, a dense nioiguchi with abundant nie, tobiyaki, and yubashiri; the blade is hitatsura; there are kinsuji and sunagashi.

Boshi: midarekomi; the tip has hakikake and is sharp Or pointed; there is a long return.

Horimono: the omote has a tsume tsuki ken, and the ura has katana-hi carved into the nakago.

This is a Juyo Bijutsuhin wakizashi by Hiromitsu dated Joji 3. It is wide, there is a shallow sori, it is thin for the width, and from this you can look at this as Nanbokucho work. The jigane has a slightly visible hada, and there are prominent abundant ji-nie. The hamon has choji and gunome mixed with tobiyaki, yubashiri, and is a hitatsura hamon. Also in the upper half, the hamon becomes wider. There are prominent

nie, kinsuji, and sunagashi. These are noticeable Soshu-den characteristic points, and a majority of people voted for Hiromitsu and Akimitsu.

Hiromitsu's dated works are confirmed from Shohei 7 (1352) (or in the Kano era in the north court system) to Joji 3 (1364), and his active period is slightly earlier, and most of his work is over 1 sun long and have large sizes. Also, his hamon have round topped features with narrow bottoms which are called dango choji. If you observed this, you could vote for Hiromitsu. On the other hand, if it were Akimitsu's work, his characteristic points are that he does not have many large sized blades, his hamon are smaller or narrower, some places have sharply shaped (or pointed) features.

Kantei To No. 4: Katana

Mei: Musashi Daijo Fujiwara Korekazu

Length: 2 shaku 3 sun 4.5 bu

Sori: 7.5 bu

Style: shinogi zukuri

Mune: ihorimune

Jigane: tight ko-itame hada; there are strong nagare and masame hada; there are ji-nie, chikei and midare utsuri.

Hamon: the entire hamon is wide; there are choji mixed with gunome and saka-ashi; there are frequent ashi and yo, a nioiguchi with ko-nie, some kinsuji and sunagashi.

Boshi: the omote is straight, and the ura is a shallow notare-komi; the tips on both sides are komaru.

This blade is wide, and the widths at the moto and saki are different, and there is a chu-kissaki. The jihada is itame with strong nagare hada and there is midare utsuri. The hamon is mainly choji and a variable midare. The sori is larger than usual for a Kanbun Shinto shape, but is different from a Kamakura period sori: this is a katana shape with a prominent sori. Also, in the choji midare hamon, only the top of hamon shows a midare pattern, and inside of the hamon the hataraki are poor, and from this, we can think about the Shinto period Bizen Den Ishido school.

Furthermore, the shinogi ji has masame hada, Ishido boshi are suguha or notare komi, the tip is komaru with a return, and these appear to be Edo Ishido school characteristic points. In the school's work, the jigane can show a strong nagare hada, the entire ji has masame hada, the choji midare hamon has saka-ashi, and these characteristic points are often seen in Musashi Daijo Korekazu's work.

Korekazu has dated Manji and Kanbun period work, with a shallow sori, but this katana has a large sori, and from this, many people voted for Koretsugu and Moritsugu. But if it were by Koretsugu and Moritsugu, their midare hamon are wider, and can reach the shinogi ji, there are high and low variations, mixed with what are called "squid head" hamon features, and the boshi should be midarekomi with a long return. Also, some people voted for the Edo Ishido school's Mitsuhiro and Tsunemitsu, but their jigane do not show masame hada, and the choji hamon do not have prominent saka ashi.

Kantei To No. 5 : Tanto

Mei: Hasebe Kunishige

Length: 1 shaku 0.75 bu

Sori: 1 bu

Style: hiratsukuri

Mune: mitsumune

Jigane: itame hada, and the hada is visible;

along the hamon and towards the mune side there is masame hada; there are abundant dense ji-nie, and fine chikei.

Hamon: the entire width is low; it is suguha with some slight notare areas; there are ko-nie, and the edge of the hamon has hotsure; the entire hamon has muneyaki, and there are fine kinsuji and sunagashi.

Boshi: straight; the tip has hakikake; the point is round; there is a long return which continues to form muneyaki.

Horimono: on the omote there is a suken; the ura has gomabashi; both are carved into the nakago.

Hasebe Kunishige is supposed to be from Yamato, and he studied in Soshu and later moved to Yamashiro and established the Hasebe school. The school was active in the same period as Hiromitsu and Akimitsu in the Sagami area. In the Nanbokucho period, many of the school's smiths produced large size works with hitatsura hamon, and there were few of this type of suguha hamon. Because of this, at the first look, answers were confused, but if you look at the details, this tanto shows Hasebe school characteristic points very well. However, the shape is

wide, it is long, and there is a shallow sori which is a typical Nanbokucho shape, especially since it is very thin, and this is the school's characteristic shape. Also, in the jigane, the hada is visible, and along the hamon and the mune side there are strong nagare and masame hada. The boshi is round with a long return and continues to form muneyaki or yakisage, and if you notice these characteristic points, you can judge this as Hasebe school work. The school had Kunishige and Kuninobu, and their styles are very similar, so at this time both names are treated as a correct answer. However, it has been pointed out, for tanto and wakizashi, many works with this gentle style are by Kunishige.

In voting, some people voted for the Shodai Nobukuni. They looked at this as Nanbokucho period work, and from the nagare hada and suguha hamon, the answer is reasonable. For Nobukuni, such a thin shape is rare, and his jigane's nagare hada should be along the hamon side, and his boshi should be straight, with a komaru tip.

Shijo Kantei To No. 813 in the October 2024 Issue

The answer for the Shijo Kantei To is a katana by the Shodai Izumi no kami Kunisada (Shin Kunisada).

The Shodai Izumi no kami Kunisada has several works from the Genna to Keian eras (1615-51), and

many of the works from the early half of his career are in the Horikawa style. After the mid-Kanei period many of his works are in the Osaka Shinto style, just like this katana, and most of his extant works are from around this period. However, this is one of his representative works, and people observed his characteristic points, and at this time, many people voted for the correct answer.

This katana has a standard width, the widths at the moto and saki are different, there is a slightly large sori, there is funbari at the koshimoto, and there is a chu-kissaki. We see many similar works around the Kanei to Shoho period and this style is in the Kanei Shinto style. The length is over 2 shaku 4 sun, which is a long size for a katana, and in this period Kunisada often has swords which are over 2 shaku 5 sun in length, and so we often see long katana, and this is a characteristic point for him.

In this period, his forging was apparently an Osaka Shinto style with a characteristic tight ko-itame hada and abundant nie. There is a beautiful jigane and sometimes Kunisada has Horikawa style forging with a rough itame hada which is seen in many of his earlier period works. Also, in his latest work, in his Dowa Mei with a sosho kanji style (a Dowa Mei is a Buddhist name) period we see strong forging, and the hada is visible with abundant ji-nie and frequent chikei.

The hamon has a yakidashi, and for much of its length, the width is almost the same, just like the Edo style, and this is supposed to be a characteristic point, and compared with his early period work, he had prominently long yakidashi in this period.

Kunisada's midare hamon have prominent gunome and choji, and the entire hamon is a slightly small size, there is a dense nioiguchi, abundant nie, and in looking at the details, there is a dense or strong nioiguchi character which fades going toward the edge. Compared with a Hizen blade's clear nioiguchi, you can clearly recognize the difference. Also, in some places, the tips of the ashi extending from the nioiguchi diffuse or spread and extend towards the neighboring ashi, and often produce an effect which resembles a ball falling out of the nioiguchi (this katana's hamon in places near the koshimoto show this).

Also, the midare hamon with a straight boshi and komaru are seen in Hizen. Many of Osaka Shinto boshi have a wide yakiba, a komaru, and a return extending down to the tip of the small shinogi ji area (komaru sagari), and the Shodai Kunisada has prominent long returns like this.

In addition, around the monouchi area, the hamon becomes wider (the oshigata shows the ura side), and a major characteristic point is that around the monouchi, the mitsukashira, and boshi areas there are tobiyaki and muneyaki, and this katana clearly has these features.

Kunisada's nakago are either kurijiri or ha-agari kurijiri, and the yasurime are a large sujichigai. Generally, his signatures are on the omote along the mune side, starting at a one and a half kanji space above the mekugi ana, signed "Izumi no kami Fujiwara Kunisada" with seven kanji including the title, and this katana's mei fits this description.

In addition, at this time, while the same as the Shodai Kunisada, quite a few people listed “Inoue Izumi no kami Kunisada”. This is a seven kanji Mei with the title, so we cannot say it is the wrong answer, but the Shodai didn’t use this often. The last name used in the Inoue signature example is rare, such as on the Juyo Bijutsuhin katana signed “shokoku Hyuga ju Inoue Izumi no kami Fujiwara Kunisada”, “Kanei 21 nen 2 gatsu kichijitsu”. Rather, the “Inoue Izumi no kami Kunisada” signature was used before his son Inoue Shinkai changed his name. When talking about the Shodai, to avoid confusion with the nidai, it would be better to not use the Inoue last name.

For another proper answer, some people voted for Inoue Shinkai (the Nidai Kunisada) and the Shodai Kawachi no kami Kunisuke.

Certainly, in the Shodai Kunisada’s latest period, there are some works which are supposed to have Shinkai’s daisaku and daimei signatures. Some people voted for the nidai and mentioned this, and we treated this as a correct answer. But there are few examples of this type of work, and without a very decisive factor, it would be better to vote for the Shodai Kunisada.

During Shinkai’s Kunisada signature period, many of his early works are signed “Izumi no kami Kunisada” with five kanji. Among his own works, there are very few signed “Izumi no kami Fujiwara Kunisada” with the “Fujiwara” last name. Before Shinkai changed his name, many of his works are signed “Inoue Izumi no kami Kunisada”, and in such a situation, they often have kiku-mon and date.

However, during Shinkai's Kunisada signature period, many of his hamon are midare with prominent notare, just like a larger Shodai Kunisada midare hamon. The gunome are slightly large, and there are no prominent tobiyaki and muneyaki around the monouchi area. Also, in many of his shapes a difference in the widths at the moto and saki is not noticeable, there is a shallow sori, and a Kanbun Shinto shape. His jigane have a denser nioiguchi, more nie, and a clear nioiguchi, which is close to the Shinkai period style.

It is often pointed out that the Shodai Kawachi no kami Kunisuke's work often looks like the Shodai Kunisada's work. Many of the yakidashi in his hamon gradually become wider, and are called an Osaka yakidashi. His midare hamon have more prominent choji, the entire hamon width is higher than the Shodai Kunisada's, and sometimes the shinogi ji has a yakiba. Consistent with this, his boshi yakiba are wider, and they do not have much tobiyaki and muneyaki around the monouchi area. Also, his nakago tips are a strong ha-agari kurijiri, and many of his signatures start two kanji spaces above the mekugi ana.

Explanation by Ooi Gaku.

Notice

**The number of articles accepted
for a Shinsa will be limited**

(Amendment)

In order to be more efficient in conducting Shinsa evaluations, the NBTHK must limit the number of articles which will be accepted for Shinsa. Thank you for your understanding. If any items are submitted with false statements or there are extra applications submitted for an item, the NBTHK may regard the application as being an inappropriate application and give the available space to another applicant. Any items with such inappropriate applications 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 too.)

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.

The number of articles accepted through paper applications will usually be limited to 200 items

Toso Shinsa

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

For these Shinsa, an upper limit of 100 items will be accepted.

The number of items accepted through internet applications will usually be limited to 80 items.

The number of items accepted through paper applications will generally be 20 items.

Tosogu Shinsa

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

Up to 650 items will be accepted from internet applications.

Up to 100 items will be accepted from paper applications.

Applications through the internet

After registration for a 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 a Shinsa, you must cancel the registered item, and then register another item. If you cancel an accepted item after the submitted Shinsa applications reach the limited number, other people’s 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, so please be aware of this.

The Shinsa’s application period extends from the 1st to the 25th of the month, starting at 10:00 am.

Application via documents

The NBTHK must receive applications within the designated application period.

The application period is from the **1st to 7th of the month (a date stamp is required)**.

There are different postal collection and delivery times in different regions, and from the February, 2024 Shinsa (applications start in January), if applications exceed the limited number of acceptances, we will select applications by lottery from among all the valid applications submitted.

For the lottery we will use a digital procedure, and we will publish a notice describing the process:

- 1. For the lottery we will use an Excel function and assign random numbers to each applicant.**
- 2. we will accept applications until we reach the upper limit. We will accept posted items and items sent via parcel post.**

We cannot accept applications delivered directly to the NBTHK office or those delivered by a courier service.

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