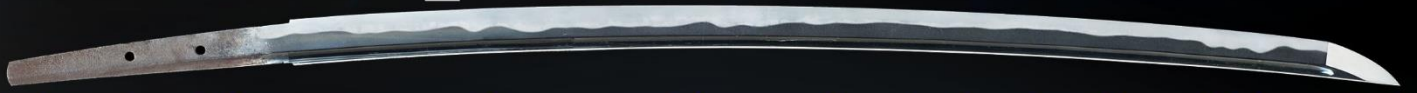


JUNE 2022

# The Japanese Sword



*Dedicated to the Preservation and Promotion of Japanese Swords, Swordsmiths, and Related Crafts*

## NEWSLETTER

# Ono Yoshimitsu

## Juka-Choji Master

The Order  
of the Scottish  
Samurai



## Shinken Corner :

Hisshu Ju Minamoto  
Morimitsu



THIS MONTH'S  
JUYO COLLECTOR  
Bizen Masters

## Welcome to the one-year anniversary edition of the newsletter!!



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I just want to start out by giving my sincerest thanks to world famous swordsmith photographer, **Tom Kishida**, for the cover photo.

### Double Busy!

It turned out that there was a lot going on at the end of April, and throughout May. Firstly, the TV program that I mentioned lasted time as a near traumatic experience when filming aired. I had said that I was going to take the path of other people, and not watch it, but curiosity got the better of me. Well! The editing team and program producers done an absolutely amazing job. Watching the program was so much more fun than watching it. It made me feel like I should have been much more playful during filming instead of being so nervous. The program was so good in the end, that it has given me a much more positive attitude about future appearances on Japanese TV.

The comedian that I appeared with, Kotouge Eiji, was very funny, kind and patient with me. After seeing the program, and seeing myself appearing interacting with the anime characters, I felt like I had actually earned some cool points.



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## Odawara and Hakone

Back on the road again! Japan seems to have an inordinate amount of National Holidays. It is said that many people do not take their full allotment of yearly holidays. However, with two long national holidays like Golden week and Silver week, and one or two days every month, maybe they don't need them. Golden week is a run of bank holidays at the start of May every year. Basically, Japan shuts for a week. It's better now than it used to be, as most things really did close, and you even struggled to get money out of cash machines.

I went down to Odawara and Hakone for Golden week this year, I paid a short visit to Odawara castle. Odawara Castle has been the site of fortifications since the Kamakura period and the land has passed through the hands of several clans. However, the most famous of these is the Hojo clan who held it for five generations and even held out against both Uesugi Kenshin and Takeda Shingen. However, after several earthquakes, followed by the Meiji Restoration, the castle was torn down. However, it was rebuilt in its present form in 1960. Even today, the clan mon that adorns everything is that of the Hojo.



After leaving Odawara I went onto Hakone, and up into the mountains to a hot spring resort. While there, I made the discovery of a small Ninja Café called Fuma Ninja Café. The staff were dressed as ninjas, and never once broke from character. However, I did complain that I could see them the whole time, and when they served my order. They had lots of ninja goods on sale, and you could even take part in Shuriken throwing at targets.





## Shinsengumi festival.

Every year in Hino City in Tokyo is the Shinsengumi festival. A couple of years ago I wrote an article for my column on Japan-Forward (Sankei Shinbun) about the discovery of a sword thought to have been owned by Kondo Isami: Commander with the Shinsengumi. Kondo is said to have owned a Kotetsu. The opinion is divided on whether someone like Kondo who came from non-samurai humble origins would have owned a real Kotetsu. So, the convoluted question of whether Kondo's Kotetsu was actually a gimei blade has also become part of the legend.

<https://japan-forward.com/historical-japanese-sword-kotetsu-katana-of-kondo-isami-discovered/>

There is much more to this story than I can divulge in the opening news section of this month's newsletter, but for the past two years I have been travelling around Japan following the story and taking footage for a proposed Youtube video, that is actually becoming documentary length. However, what with the cancer operation, and a double hard drive failure in which I lost some valuable footage, the project has become very late and ongoing. As part of this research I have been visiting Hino City on several occasions. Hino is considered the hometown of the Shinsengumi. It is filled with several boutique Shinsengumi museums run by descendants of the Shinsengumi, and a little outside Hino is a wonderful Hijikata Toshizo statue and the Hijikata Toshizo Museum run by Megumi Hijikata.

On this occasion, I went to film the Tennen Rishin Ryu kenjutsu demonstration at Yasa Shrine, where the original members of the Tennen Rishin Ryu dojo would also perform votive demonstrations and even a plaque with two bokuto (wooden swords) with all of the members of the dojo including, Kondo Isami, and brother Inoue Matsugoro and Genzaburo. The plaque is not usually on display, but there was a special viewing to coincide with the festival. The bokuto set on it today are not the originals, as they were stolen at some point, but the plaque is still intact.

Inoue Masao is the head of the Inoue Tennen Rishin Ryu dojo in Hino and he is a direct descendant of Matsugoro. They performed techniques that were as they were recorded by the village head, dojo owner, and brother in-law of Hijikata Toshizo: Sato Hikogoro. Sato's dojo was under the auspices of the Kondo line of Tennen Rishin Ryu and Kondo would teach there regularly. It is thought this is how Kondo and Hijikata became connected. Matsugoro went on to open the Inoue dojo which is run by Masao today.

While at the festival, I bumped into a friend I had met before who was making a fantasy movie about Kondo, Hijikata and some swords made from meteorite. One of the actors was taking part in the demonstrations as part of another martial arts faction. However, the lead actor, Minamoto Koshiro, who plays Hijikata Toshizo in the movie was also there. Minamoto san has also been at other sword events I have been to, but we had never actually been introduced. It turned out that they were having lunch at a venue in Hino, and would be live streaming a Q&A with Minamoto san. They asked me if I would be happy to join and participate in the stream. We had a lovely soba lunch, and the conversations were very interesting.



I am very fortunate to be very close to all this history. It is very different to only reading it in books. I make the most of my proximity to these places and history as it makes me feel so much more connected to it. I get to meet descendants, hear personal and family stories that give a much more human feel to things, bringing feelings of common sense, as opposed to the sensationalism by movies and dramas. I have read their words and walked in the footsteps of my fellow countrymen: Earnest Satow, Algernon Freeman-Mitford, Sir Harry Parks, and in the grounds of the temple where Sir Rutherford Alcock was attacked. I have also followed the road that Charles Lennox Richardson and his companions fled along, from where he was attacked to the point where he fell from his horse and was put to death. I have also seen the actual remains of the funeral pyre of emperor Gotoba, and had a cup that is said to have belonged to him placed in my hands. I have sat in the area where Sakamoto Ryoma was assassinated, and I have walked in the same corridors as the Shinsengumi, and held their swords in my hands, where in a kind of strange contradiction I am promoting their lives, but a hundred and fifty

years ago my own life would have been in mortal peril. It is this proximity that brings it all to life and while there is still some life in it, I want to try to feel it and record it.

After Hino, I followed Hijikata Toshizo's footsteps to and around Hakodate in Hokkaido, but we'll save that for another newsletter.

A few days after my meeting with Minamoto san, he contacted me again and invited me to attend a Sumo tournament with a former Sumo wrestler. There was also an exhibition on there about the Sumo Yokozuna wrestler, Hakuho. The exhibition included his tachi that was awarded to him on becoming Yokozuna, and included a large photo of him hammering the steel with master swordsmith Matsuda Tsuguyasu. After watching all the wonderful pomp combined with the ferocity of the tournament, we went to a well-known Chanko restaurant in Sumida ward, close to the Sumo Hall. Chanko is a dish that is famously associated with Sumo wrestlers. They were also very kind, taking my aversion seafood into account. The food was first class and absolutely delicious.



## All About Japan

It is often said that things come in threes (or maybe fours!). Thanks to Mac Salman who runs the Maction Planet Japan tours site, and the Kanpai Planet Youtube site, I was interviewed for All About Japan. You can read the interview here.

<https://allabout-japan.com/en/article/10892/>

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## The Order of the Scottish Samurai

I am very happy to have received the OSS Taisho (General) award from, The Order of the Scottish Samurai, in recognition of my services to UK-Japan Cultural Relations. The Order of the Scottish Samurai is an award giving group that is based on the life of Thomas Blake Glover (1838-1911), A Scottish merchant who was based in Japan throughout the turbulent Bakumatsu, and Meiji eras. He is attributed with supplying modern arms and warships to Satsuma and Choshu in the Meiji Restoration, and assisting the Choshu Five travel to London. He also made many important contributions to the modernization of Japan even before the Meiji restoration by introducing steam locomotion. It was his deep inside knowledge of Japan and ability to see the larger picture, led to his breaking the laws of Tokugawa and their treaties with Great Britain, to assist the Meiji Restoration. The proof of his convictions led to him being responsible for the first Imperial naval warship commissioned by the new Meiji Government and built at the dockyards in Aberdeen. His contributions to the modernization of Japan are countless. He was awarded the Order of the Rising Sun. He passed away in Tokyo in 1911.

His altruistic cross-cultural influence is the basis of the awards of the OSS and on which the acknowledgment of individuals and groups are recognized. The Order was founded by Karate 9<sup>th</sup> Dan, Ronnie Watt sensei OBE, ORS, and is patroned by Lord Charles Bruce (12<sup>th</sup> Earl of Elgin) who is a descendant of Robert the Bruce.

I am very grateful for the recognition of my work by the Order of the Scottish Samurai, and particularly pleased to receive the award in the Platinum Jubilee year. I will continue to endeavor to build sword shaped bridges between Japan and the world.

<https://samurai.scot>





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## Ono Yoshimitsu: Juka-Choji Master



I have known Ono Yoshimitsu since 2004. I asked for an introduction to him when preparing for my exhibition, *The Japanese Sword: the Yoshihara Tradition*, at the Pacific Asia Museum in Pasadena, 2005. Even without knowing me very well, he loaned me one of his Yamatorige utsushi-mono tachi and a saka-choji wakizashi. Since then, he has looked out for me on many occasions and when I was presented with the chance to attend the Masters Course at the University of California, Berkeley, Ono san was one of my references, writing me a letter of recommendation for my application.

Ono san's legal name is Yoshikawa Mitsuo. Ono was his birth name, but he took his wife's name of Yoshikawa to keep the Yoshikawa line going, but kept his original surname when becoming a swordsmith.

Ono san is unique in that he was the first person to win the Prince Takamatsu special award five times in a row (only one other smith has won it five times, but not in a row). He devoted himself to the pursuit of not only Bizen-den, but the study of Juka-choji. After many years of research and experimentation, he produced utsushi-mono of the Yamatorige that will go down in history as a milestone in Japanese sword history. The objective of modern smiths even when making utsushi-mono is to not only try to recreate the techniques and feeling of smiths and schools of the period, but also interject their own artistic characteristic. This is no different to the many historical smiths who worked in the same traditions but are still individually identifiable by their own personal traits within that tradition. Ono san has been so successful at this, that his style of Juka-Choji has become known in Japan as Ono-Choji, and is identifiable even from across the room.



**PM:** Ono san, thank you very much for allowing me to interview you for the Japanese Sword Newsletter.

**PM:** What was your first encounter with Japanese swords?

**OY:** When I was in school, my older brother borrowed a sword from a neighbor to view. He let me hold it too, it was the first time I had ever held a sword. It was a Kiyomitsu of Bizen province. I was incredibly moved, and became a life-long interest in Japanese swords.

**PM:** What was the catalyst that led to you becoming a swordsmith?

**OY:** It wasn't a catalyst per se, I already had a long interest in Japanese swords, and I also lived by the philosophy that one's life should be a pursuit of one's interests.

**PM:** Who was your teacher, and how did you become part of their school?

**OY:** I made the decision that I wanted to become a swordsmith, so I contacted the famous author, Ono Tadashi, who had written several books on Japanese swords and compendiums on modern swordsmiths and other sword craftsmen. He took me to the forge of the Yoshihara brothers Yoshindo and Shoji (Kuniie III) in Tokyo. The Yoshihara brothers were very well known and successful. They were also the grandson of

the famous Showa Period smith and a member of the Showa-Gobankaji, Yoshihara Kuniie. I was accepted into the school and was trained by both of them.

**PM:** What was your apprenticeship like?

**OY:** As I was fulfilling my life's dream, I was very happy. I enjoyed it very much.

**PM:** What is one of your fondest memories of your apprenticeship?

**OY:** Apprenticeships in Japan not only involve learning swordmaking, but assisting with general chores. I used to sometimes walk a young Yoshihara Yoshikazu to Kindergarten.

*(Yoshikazu went on to become the youngest ever Mukansa smith. He unfortunately passed away due to cancer complications in 2019).*

**PM:** How did you decide on your swordsmith name?

**OY:** My legal name was still Ono at that time, but Sato Kanzan sensei chose and gave me my name. He took the Yoshi (義) character from Yoshindo, and my legal name is Mitsuo, so he took the sound of Mitsu from my personal name, but used the Mitsu (光) character often used by swordsmiths.

**PM:** How did the Yamatorige grab your imagination?

**OY:** I was attending one of the All Japan Sword Taikai, and the Yamatorige was out among the great swords that we were allowed to take in our hands and view. At that time, Sato Kanzan and Honma Junji had such a great influence in Japan, and National Treasures were much more freely available to view. These days the Agency of Cultural Affairs has a much tighter grip on cultural treasures, and they are not so freely available to be viewed in the hand these days.

When I took it in my hands and saw the powerful shape and wonder of the hamon, I was completely enthralled and decided that recreating that magnificence was something I wanted to pursue with my life.

**PM:** When you were a young and upcoming smith, what smiths were your heroes, or you looked up to?

**OY:** I liked Miyairi Yukihira (Shohei), Ozawa Masayoshi, Imaizumi Toshimitsu, Tsuda Echizen no Kami Sukehiro, and the Ichimonji School.

**PM:** Imaizumi Toshimitsu once praised your work. How did that feel?

**OY:** I had a large personal exhibition and accompanying catalogue called, Ono Yoshimitsu's World of Juka-Choji. Imaizumi Toshimitsu saw the photos in the catalogue and praised my works. I was very happy to be praised by him, not only because he was a great smith and one of my heroes, but because he was also very aware by experience of the difficulties involved in successfully producing juka-choji.

**PM:** How do you see the future of Japanese sword making in Japan?

**OY:** If it is made easier for the younger generation to get into the craft, I think the future will become brighter.

**PM:** What do you think should be done in order to successfully transmit the crafts into the future?

**OY:** The Agency for Cultural Affairs should be made to do something in order to make it easier for craftsmen. For example, easing restrictions on export and importation. At the moment, all swords are

licensed in Japan. This is fine, however, when they are exported the license has to be returned to the licensing board of education (apart from important objects for official museum loans) in the prefecture from where it was issued. The problem with this is that when modern made genuine Japanese swords arrive in other countries, if they do not have any authenticating certificates from any of the organizations that issue them, they have no official documents that identify them as genuine Japanese swords.

Additionally, when the sword is returned to Japan, the sword has to be relicensed. The fee is not so much (6,300 JPY), but if the original license was allowed to be shipped with the sword, when the sword came back with the sword you would only have to check the license number, and that the details on the license are in accordance with the blade.

Also, older licenses have become important historical documents. Many of the first swords licensed came from Daimyo collections. When licenses are returned to the prefecture of issue after successful exportation, as far as I know, they are destroyed, as they are not re-issued on return. The owner/agent has to apply for a new license.

Implementing simplified rules would not be difficult, and would make it easier for modern smiths and other craftsmen to interact with a global customer base, as well as easier for importation for restoration, or koshirae repairs/manufacture.

**PM:** Apart from all your achievements in modern Japanese sword making, what do you consider your legacy going to be?

**OY:** My legacy is going to be my son who is going to carry on my intangible skills to the next generation. His swordsmith name is Yoshikawa Terumitsu.

**PM:** Ono sensei, thank you very much.



If you are interested in owning a blade by Ono Yoshimitsu, feel free to contact us via the link below.

### 1. Tachi (Yamatorige Utsushi-mono) Displayed in the 2004 Shinsaku-Meitoten.

**Inscription:** Bizen no Kuni ni Oite, Yoshimitsu Kore (wo) Saku/Spring Heisei 16 (2004)

**Cutting-edge length:** 79.5 cm **Curvature:** 3.1 cm **Kasane:** 0.92 cm

This blade is shinogi-zukuri with iori-mune, ubu-nagako with two mekugi-ana, the filemarks are katte-sagar. It has a bo-hi on both sides of the blade ending in kaki-toshi. The hada is a well-forged ko-itame-hada with mokume in places. The itame hada is flowing in places along the cutting-edge. The Juka-choji hamon is rather wide with a somewhat tight clear nioi-guchi with lots of ashi, yo, kinsuji and sunagashi. The boshi is midare-komi with a small turnback.



2. **Tanto** (Kuwayama Hoshō Utsushi-mono (Shirasaya; Sayagaki by Ono Yoshimitsu)

**Inscription:** Bizen no Kuni (ni) Oite, Yoshimitsu Saku/Summer 2004

**Cutting-edge length:** 26.0 cm **Curvature:** 0.0 cm **Kasane:** 0.80 cm

This tanto is hira-zukuri with mitsu-mune, the nakago is ubu with one mekugi-ana. The filemarks are katte-sagari. The hada is masame, The hamon is a nioi-deki medium sized suguha, with some niju-ba and kuichigai-ba in places. There is also, long kinsuji and sunagashi. The boshi is yakizume.



3. **Tachi.** This tachi was published in the Hayashibara Art Museum catalogue, Ono Yoshimitsu's World of Juka-choji

**Inscription:** Yoshimitsu Seitan Kore (wo) Saku/An auspicious day in autumn 1991

**Cutting-edge length:** 76.2 cm **Curvature:** 1.8 cm **Kasane:** 0.70 cm

The blade is hon-zukuri, iori-mune. The nakago is ubu with one mekugi-ana. The filemarks are katte-sagari. It has a well-forged ko-itame hada with mokume in places. The hamon is hoso-suguha with ko-midare that has a tight nioi-guchi with ko-nie.



4. **Wakizashi.** This wakizashi was published in the Hayashibara Art Museum catalogue, Ono Yoshimitsu's World of Juka-Choji

**Inscription:** Yoshimitsu Kore wo Kintan Saku Horimono Do-saku An auspicious day in Spring 1991

**Cutting-edge length:** 47.3 cm **Curvature:** 0.9 cm **Kasane:** 0.80 cm

The blade is aimed at recreating oversized blades of the Nanbokucho era. It is hira-zukuri, iori-mune with an ubu-nakago and one mekugi-ana. The filemarks are kate-sagari. On the obverse it has a horimono of a bonji (Sanskrit character) and a suken that is finished in the nakago in kaki-nagashi. On the reverse, there is a bonji with koshi-bi that ends in kaki-nagashi.

The surface texture is a rather tightly forged ko-itame-hada, that appears somewhat muji-hada and mokume-hada. The hamon starts out at the ha-machi in a quiet suguha with small gunome. In the upper section of the blade, the hamon becomes wider with gunome become spaced. The boshi is midare-komi and somewhat pointed at the tip before turning back slightly.



## 5. Tanto.

**Inscription:** Echigo no Kuni Yoshimitsu Saku/An auspicious day in August, 1986 (with special order inscription).

**Cutting-edge length:** 28.6 cm **Curvature:** 2.5 cm **Kasane:** 0.57 cm

This blade is hira-zukuri, with mitsu-mune. The filemarks are kate-sagari. It has a bo-hi on both sides that ends in kaki-nagashi. It has a clear tightly-forged ko-itame-hada that appears muji-hada in places. The hamon is rather wide with gunome and saka-choji. The boshi is mider-komi with a rather long turnback.





## 6. Yari: Tonbo-Giri Utsushi-mono

**Inscription:** Bizen no Kuni ni Oite, Yoshimitsu Kore wo Hori-Do-saku/An auspicious day August 2011

**Cutting-edge length:** 40.8 cm **Curvature:** 0.0 cm **Kasane:** 1.0 cm

This yari is an utsushi-mono of Honda Tadakatsu's tonbo-giri, which is alleged to have cut a dragonfly in two that landed on its cutting edge. It is in the Sasa or bamboo leaf shape, with a triangular cross section. The failemarks are katte-sagari with kesho finish. The horimono include gomabashi (ritual hibashi metal chopsticks used in esoteric Buddhist rituals to summon Fudo Myo-o) on the obverse. On the reverse are a suken with the handle made from a ritual instrument, a bonji for fudo myo-o, the bonji for his attendants and a lotus flower.

The hada is a well-forged ko-itame-hada. The wide hamon has much ko-nie, in a gunome-notare, with abundant ashi, kinsuji and sunagashi. The boshi is suguha.



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# Juyo Collector

## 1. Katana

### Juyo-Token (33<sup>rd</sup> Juyo-Token Shinsa)

**Inscribed:** Bizen Kiyomitsu no Kuni ju Osafune Gorozaemon no Jo Kiyomitsu Saku, Tenbun Niju-san (koin) Nen Hachi-gatsu Touka

Tame, Hanaoka Kageyuzaemon no Jo Ieyasu

Hasshu ni Oite, Tatsuno Joka kore wo saku-oeru

Token Sugita: 12.8 million yen

**Dimensions:** Cutting-edge length: 67.3 cm Curvature 1.6 cm Saki-haba: 2.9 cm Moto-haba:

Shinogi-zukuri, maru-mune, average width, a little difference between the width in the upper and lower parts of the blade. The shinogi is high, and there is saki-zori. Medium sized point section.

**Jihada:** The hada is a well-forged ko-itame, with much ji-nie, and a prominent pale utsuri.

The hamon is choji-midare with gunome, ko-choji, ko-gunome and tobi-yaki. It also has mune-yaki becoming hitatsura. There is strong nie, sunagashi. The boshi is a deep midare-komi rounded with some hakikake before turning back.

The nakago is ubu with katte-sagari filemarks, two mekugi-ana, and ending in ha-agari-kuri-jiri. It has a long inscription with nengo on the katana-omote (obverse), It has the place of manufacture and the name of the person who ordered it on the reverse.

Kiyomitsu was a well-known smith of Bizen province in the late Muromachi period. Gorozaemon no Jo, Mago zaemon no Jo, Yososaemon no Jo, Hikobei, Mago Saei

This blade excellent is of excellent quality displaying the characteristics of Sue-Bizen works well. The inscription, is also valuable data show illustrating Gorozaemon no Jo Kiyomitsu's movements and his time spent making swords in Banshu (Harima Province) Tatsuno castle town.





備前國住長船五所老備前尉清光  
天文廿三年八月十日

為德足勳解由元備前尉家康  
備前國龍野城下作人畢





重要刀剣 七三號  
 指 定 書  
 備前国佐治松五郎左衛門尉清光作  
 天正三十七年四月十日  
 為徳岡勘助由左衛門尉家康  
 於播州龍野城下條之半  
 此刀は、天正三十七年四月十日、備前国佐治松五郎左衛門尉清光作、為徳岡勘助由左衛門尉家康、於播州龍野城下條之半、所製之刀也。  
 此刀は、天正三十七年四月十日、備前国佐治松五郎左衛門尉清光作、為徳岡勘助由左衛門尉家康、於播州龍野城下條之半、所製之刀也。  
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右者當協會に於て審査の結果  
 重要刀剣に指定する  
 昭和五十二年三月十五日  
 日本美術刀剣保存協会  
 会長 富士川金二

## 2. Katana

Juyo-Token( 22nd Juyo-Shinsa June1st,1974)

**Mei:** Mumei (Nagamitsu)

**Ginza Seiyudo:** Price: 18 million JPY

**Dimensions:** Cutting-edge length: 70.9 cm

**Curvature:** 1.9 cm Moto-Haba: 2.9 cm Saki-Haba: 1.9 cm Kissaki-length: 3.2 cm Nakago-length: 19.7 cm  
Nakago-curvature: 0.2 cm

**Construction:** Shinogi-zukuri, iori-mune, shallow curvature, wide blade, chu-kissaki.

**Forging:** Itame-hada with prominent utsuri.

**Hamon:** The hamon is a choji-midare mixed with gunome, There are abundant ashi and yo with a little sunagashi and kinsuji.

**Boshi:** Straight with ko-maru

**Horimono:** It has a bo-hi on both sides that ends in kaki-nagashi.

**Nakago:** The unsigned nakago is osuriage with kuri-jiri. The yasurime are kiri, and there are two mekugi-ana.

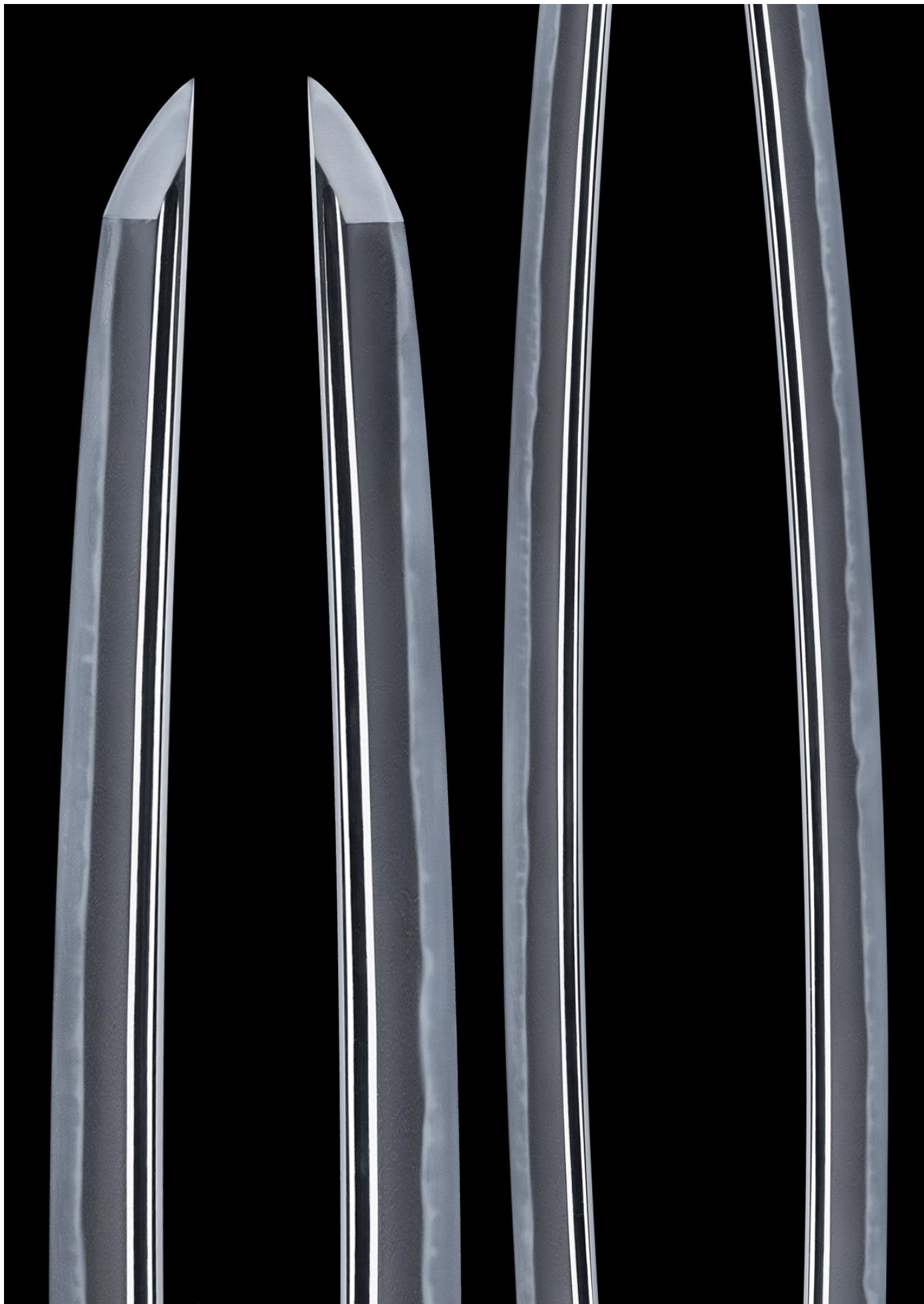
### Explanation

This blade is osuriage mumei, but has been attributed to the work of Osafune Nagamitsu. Among the works of Nagamitsu there are many with tightly forged itame-hada, and the obligatory prominent midare-utsuri. The hamon is also displays Nagamitsu's typical style of a choji and gunome with ashi and yo. It can be said that this blade is an outstanding work.

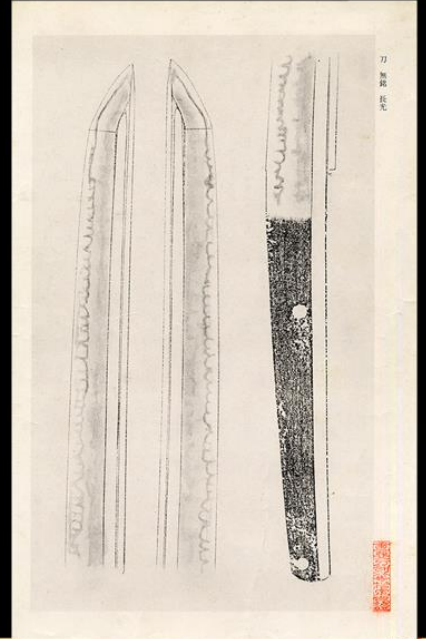
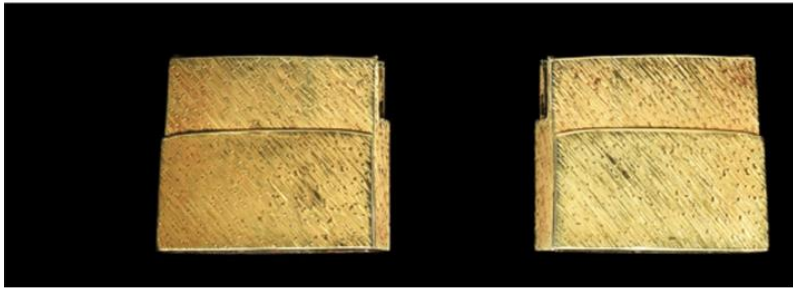
Period: Kamakura Period 13th C.











主平第四三號  
 指 定 書  
 刀 無銘 長光 一口  
 大正九年六月一日  
 鑄造庵棟中鋒 鍛板目肌映  
 まつ 双支 丁子孔に玉の目文じり  
 足葉まき入り彫物表裏に椿植  
 基大磨工先栗尻釘目切目釘孔二  
 右者書協會に於て審査の結果  
 重要刀剣に指定す  
 昭和九年六月一日  
 關東日本美術刀剣保存協會  
 會長 林間順治



重要第四五六號

# 指定書

## 刀 無銘 長光

一口

次七・九種 反り一・九種 鋒長三・三種

鑄造庵棟中鋒 鍛板目肌映り  
立つ 刃文 丁子乱れに互の目交じり  
足葉よく入り 彫物表裏に棒樋  
茎大磨上先栗尻 鈎目切り 目釘孔二

右者當協會に於て審査の結果  
重要刀剣に指定する

昭和十九年六月一日

醫法日本美術刀剣保存協会

会長 本間順治



昭和四十九年六月一日指定

## 第三十二回 重要刀剣

刀 無銘 長光

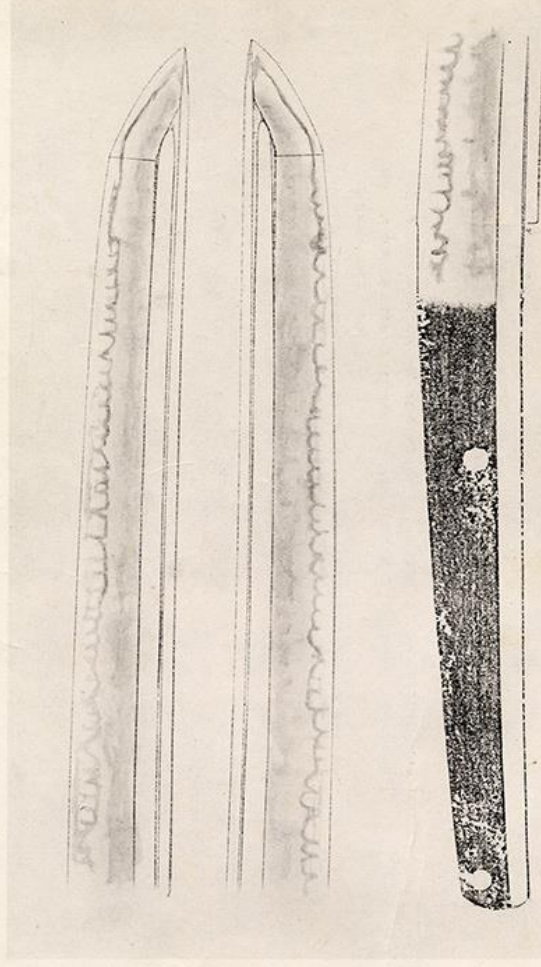
一口

東京都 志村坦作

法量 長さ七〇・九種 反り一・九種 元幅二・九種 先幅一・九種 鋒長三・二種 茎長さ一九・七種 茎反り〇・二種  
形状 鑄造、庵棟、身中広く反り深く、中鋒。 鍛 板目肌、映り立つ。 刃文 丁子乱れに互の目交じり、足・葉よく入り、僅かに砂流し・金筋かかる。 帽字 直ぐに小丸。 彫物 表裏に棒樋を掻き流す。 茎 大磨上、先栗尻、鈎目切り、目釘孔二、無銘。

説明 大磨上無銘の刀で長船長光と鑑せられるものである。長光中では板目がよくつんだ方の鍛えであり、約束通り乱れ映りが立ち、刃文も丁子に互の目交じり足・葉が入るといふ長光に最もよく見る作風を示し、出来よろしい一口といえよう。

刀 無銘 長光



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# Shinken Corner

## Katana

**Inscribed:** Hisshu ju Minamoto Morimitsu Kore (wo) Saku/Nagata Tamiko Kore wo Shoji Showa 51(hinoe-tatsu: year of the dragon) San-gatsu Jitsu (an auspicious day in the third month, 1976)

**Cutting-edge length:** 76.8 cm **Curvature:** 2.3 cm **Weight:** 1390g  
Token Sugita Price: 480,000 JPY

Shinogi-zukuri, iori-mune, ubu-nakago, mokume mix well forged prominent hada. Fine ji-nie and chikei, pale prominent nie-utsuri. The hamon is notare with gunome, choji, and rather pointed gunome.

The nioi-guchi has much ko-nie. Nioi-ashi, abundant yo, kinsuji, sunagashi. The nioi-guchi is clear and bright.

The smiths real name is Terada Yoshimitsu. His first swordsmith name was Morichika, he was from the Kongobyoe Moritaka Yasuhiro School.

He received awards in the sword competition a number of times. Comes in a black lacquered scabbard uchi-gatana koshirae. (1390g)





肥州住源盛光作之

昭和三十二年三月十日  
永田多美子所持之





## This Month's Competition!

We are giving away 10 copies of the San'in Tourist Org's pamphlet that includes information on swords. However, if you are happy with a digital version, you can download here:



[https://www.sanin-tourism.com/wp-content/themes/sanin\\_dmo\\_en/brochure/pdf/freemagazine/freemagazine\\_vol1\\_en.pdf](https://www.sanin-tourism.com/wp-content/themes/sanin_dmo_en/brochure/pdf/freemagazine/freemagazine_vol1_en.pdf)

## Afterword

Thank you so much for reading until the end. Please keep following us for news and reports from the Japanese sword and samurai worlds. We have exciting projects of the horizon, and sometimes priorities have to be made, but we will do our best to keep you informed. Feel free to support us with a donation, or buy us a coffee if you enjoy our newsletter.

[Click here to Buy Us a Coffee](#)

## Exhibitions

**松代藩士の刀剣**  
企画展  
令和4年 4月13日(水)~6月26日(日)

開館時間：9:00~17:00(入館は16:30まで)  
休館日：毎週火曜日(5月3日は開館)  
入館料：一般600円(20人以上団体500円)  
小中学生100円(20人以上団体50円)  
(真田部・文武学校などの共通券あり)  
★ 毎週土曜日小中学生無料  
★ 5月5日は小中学生無料

**真田家松代に入る**  
企画展  
真田徳之松代入部400年  
松代藩  
令和4年  
松代藩  
松代藩  
松代藩

ギャラリートーク  
4月13日(水)、16日(土)  
いずれも10:00~「真田家 松代に入る」  
11:00~「松代藩士の刀剣」

新型コロナウイルス感染症の影響により、休館・中止となる場合があります。開館、イベント開催の有無は当館ホームページ、またはお電話でご確認ください。  
HP <https://www.sanadahoumotsukan.com>

# HEART OF SWORD 郷土刀と装い



刀 高野山(高野町) 南北朝時代

短刀 高野山(高野町) 室町時代

刺 高野山(高野町) 室町時代

2022年  
4月29日(金) - 6月26日(日)

会場 えさし郷土文化館  
開館時間 9時00分～17時00分(会期中無休)  
入館料 一般400円、高校生300円、小中学生200円  
※ 高野山(高野町)パスポート提示で入館料半額  
※ 本館学苑会無料  
共催 奥州市教育委員会、えさし郷土文化館

## 関連事業

体験コーナー「刀剣スペシャル」  
開催日 4月29日(金) - 5月5日(木)  
時間 10時00分～15時00分(随時開催)



### 体験メニュー

ミニ刀剣 1個 / 300円  
しゅりけんキーホルダー 1個 / 200円  
刀の「つば」のビーズコースター 1個 / 500円  
※ 体験料金のほか、別途入館料が必要です

えさし郷土文化館 TEL 0197-31-1600

Esashi Native District Cultural Museum

<https://www.esashi-ivate.gr.jp/bunka>





# 大加州展

令和四年度 春季特別展

2022 4/28<sup>①</sup>  
▶ 6/26<sup>②</sup>



前期 4/28<sup>①</sup>～5/24<sup>②</sup> 後期 5/27<sup>③</sup>～6/26<sup>④</sup>  
休室日 5/25<sup>③</sup>～5/26<sup>③</sup> 展示替えのため  
開館時間 9:00～17:00 (展示室への入室は16:30まで)  
■混雑時には、15:30までにチケット購入列にお並びいただいた方のみのご入場となります  
■新型コロナウイルスの感染状況、混雑状況などに応じて、入場の条件を変更する場合があります  
■最新の情報は公式HP、公式 Twitter 等でご確認ください

観覧料 一般 1,000(800)円 大学生・高校生 800(640)円  
中学生以下無料

- ( )は20名以上の団体料金 65歳以上は団体料金
- 電子チケットの方は団体料金(詳細は裏面へ)
- 常設展もあわせてご覧いただけます

主催 石川県立歴史博物館 株式会社大塚巧藝社  
特別協力 北國新聞社  
協力 日本美術刀剣保存協会石川県支部  
株式会社ニトロプラス

左: 重要刀装 白澤打刀拵のうち棒 江戸時代末期(19世紀) 個人蔵 通期展示  
右: 脇指 銘【表】賀州住兼右作【裏】慶長拾二年二月日 慶長12年(1607) 個人蔵 通期展示



いしかわ赤レンガミュージアム  
石川県立歴史博物館  
ISHIKAWA PREFECTURAL MUSEUM OF HISTORY



## 秘められた大和の名刀

## 【春日の神々への至宝刀】主な出品物

- ①国宝 本宮御料古神宝類 紫檀地螺鈿飾剣(通期)
- ②国宝 本宮御料古神宝類 黒漆平文飾剣(柄欠失)(通期)
- ③国宝 金地螺鈿毛抜形太刀(前期)
- ④国宝 若宮御料古神宝類 紫檀地螺鈿銀樋毛抜形太刀(後期)
- ⑤国宝 沃懸地獅子文毛抜形太刀拵・太刀 無銘(通期)
- ⑥重要美術品 黒漆山金作太刀拵・太刀 無銘(古伯耆)(通期)
- ⑦国宝 沃懸地酢漿平文兵庫鎖太刀拵・太刀 無銘(通期)
- ⑧重要文化財 赤銅造太刀拵・太刀 銘 友成(通期)
- ⑨国宝 金装花押散兵庫鎖太刀拵・太刀 銘 貞治四年(通期)
- ⑩重要文化財 錦包太刀拵・太刀 銘 助行(通期)
- ⑪重要文化財 金銅柏文兵庫鎖太刀拵・太刀 銘 康次(後期)
- ⑫重要文化財 太刀 銘 家助 附寄進状(前期)
- ⑬国宝 菱作打刀拵・打刀 無銘(通期)
- ⑭重要文化財 柏木菟腰刀拵・小刀 無銘(前期)
- ⑮重要文化財 菊造腰刀拵・小刀 銘 備州長船住元重(後期)



①拵装束に伝わった螺鈿鍔の飾剣



③黄金の金具と螺鈿鍔の平安工芸の至宝



⑤近年の修理で判明した日本刀成立期の極刀

仕舞社な古青江太刀を  
収めた長大な兵庫  
鎖太刀

## 【大和の珠玉の名刀】出品物

- ①奈良県指定文化財 太刀 銘 助宗 東吉野・八幡神社
- ②奈良県指定文化財 太刀 銘 景光 御所市・金剛山葛木神社
- ③奈良県指定文化財 刀 銘 相模守政常入道 個人蔵
- ④奈良県指定文化財 脇差 銘 相模守政常入道 個人蔵
- ⑤奈良県指定文化財 刀 銘 南都住金房準人佐藤原正實 個人蔵
- ⑥奈良県指定文化財 鑓 銘 南都住金房兵衛尉政次 個人蔵
- ⑦奈良県指定文化財 劍 銘 信國 奈良・法隆寺
- ⑧奈良県指定文化財 太刀 銘 義憲作(小狐丸) 石上神宮蔵
- ⑨ 刀 無銘(伝包永) 個人蔵



⑨



①



②



①

## 【宝蔵院流秘蔵の名槍】

興福寺宝蔵院の胤榮は宝蔵院流槍術を大成させ、十字鎌槍を考案したとされ、弟子たちが江戸に出てその槍術を広め、江戸時代後期には最大流派となりました。今展示では、奈良宝蔵院流槍術保存会に伝わる名槍を特別に公開します。

- ①十字槍 銘 金房兵衛尉政良
- ②十字槍 銘 石見守藤原正直
- ③十字槍 銘 包永作

# 特別展「戦国京都と上杉家」×『刀剣乱舞-ONLINE-』コラボ

特別展「戦国京都と上杉家」の後期期間に、重要美術品「短刀 銘 吉光 (号 五虎退)」(個人蔵)を展示します。これにあわせ、PCブラウザ版 & スマホアプリ『刀剣乱舞-ONLINE-』とのコラボ企画を実施します。

## ① 刀剣男士「五虎退」

### 等身大パネル・描き下ろしイラスト展示

伝国の杜にて展示。ご自由に撮影することができます。

他のお客様のご迷惑にならないようご注意ください。

※描き下ろしイラストは、2017年に京都文化博物館で開催された「戦国時代展」にて展示されたものの再展示です。

## ② おっきいこんのすけ撮影会

「刀剣乱舞-ONLINE-」の宣伝隊長「おっきいこんのすけ」が当館に来館し、撮影会を実施します。

5/29(日)、会場は伝国の杜にて

参加無料

※詳細は

後日博物館

公式HPに

掲載

申込不要、当日会場にお越しください(人数により参加を制限する場合があります)。



◀ おっきいこんのすけ



◀ 刀剣男士 五虎退



◀ 短刀 銘 吉光 (号 五虎退) [個人蔵]

# 「短刀 銘 吉光 (号 五虎退)」を展示

## 令和4年5月21日(土) ~ 6月19日(日)

## ❖ 特別展「戦国京都と上杉家」とは

応仁の乱以降、激動の渦中にあった京都では、将軍や天皇が世情安定を実現するため、有力な戦国大名に接近を図りました。上杉謙信が正親町天皇から拝領した五虎退の短刀も、上杉家と京都のつながりを示す優品として注目されます。本展では、戦国時代の京都における長尾・上杉家の立場とその取組みの様相をご紹介します。

**前期** 4月16日(土) ~ 5月15日(日)

**後期** 5月21日(土) ~ 6月19日(日) 休館日: 5/25(水)

※新型コロナウイルス感染症拡大状況などにより、イベントの内容は変更となる場合があります。予めご了承ください。



新潟日報創刊80周年(創業145年)・BSN新潟放送開局70周年

**ボストン美術館所蔵** Chronicles of the Warriors:  
Japanese Swords x Ukiyo-e from the Museum of Fine Arts, Boston

# THE HEROES

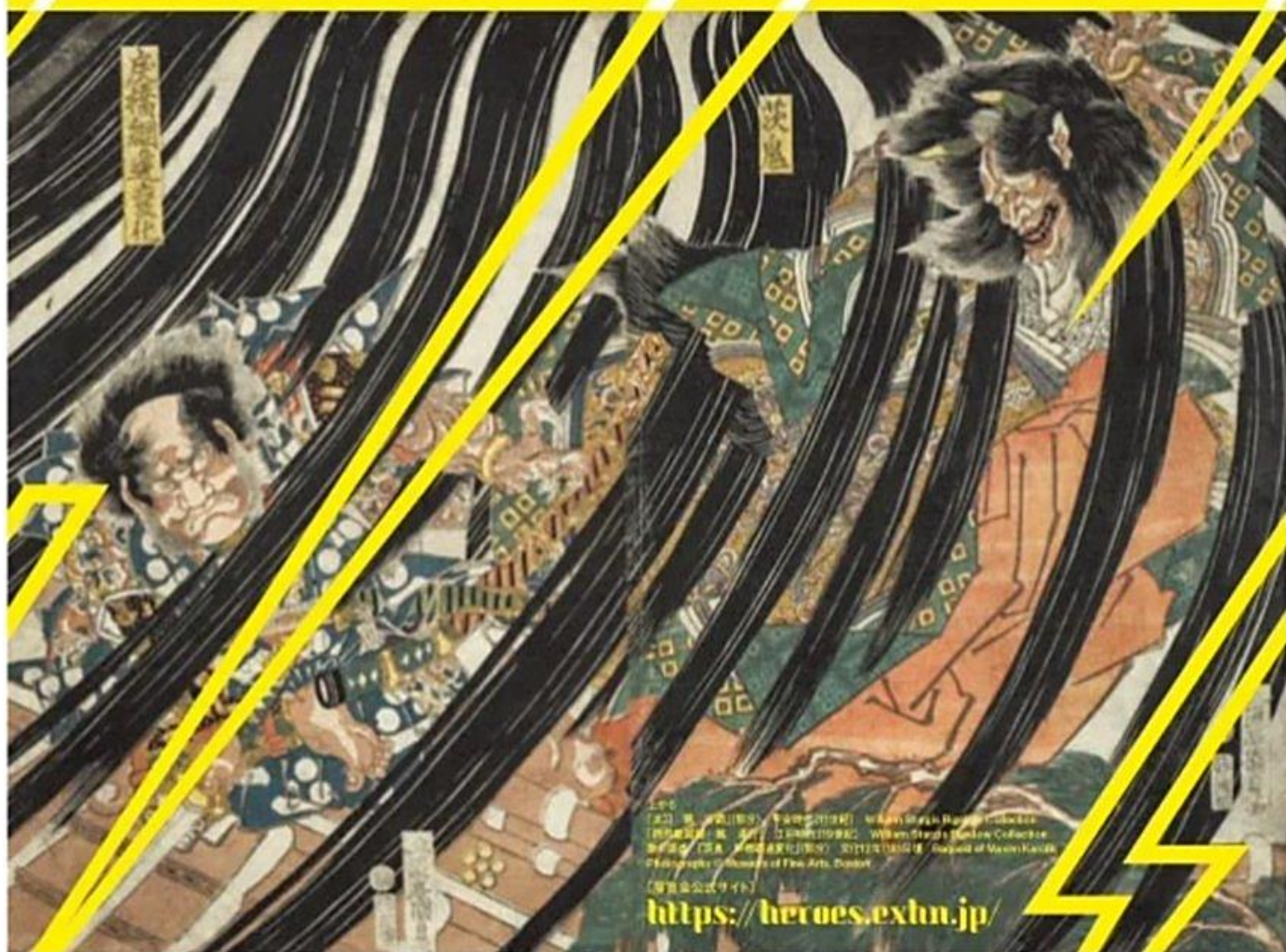
## 刀剣×浮世絵—武者たちの物語

2022.4.23(土)—6.19(日)

○休館日: 4/25(月)、5/9(月)、5/23(月)、6/6(月) ○観覧時間: 10:00~18:00(観覧者の場合は17:30まで)  
○観覧料: 一般1,600円(1,400円)、大学・高校生1,500円(1,100円)、中学生以下無料  
※1: 内は有料20名以上の団体料金。半額券または敬老おぼろの方は無料です。  
※2: 前売券のご案内: 【一般のみ】1,400円 【4月22日(金)まで発売】セブンイレブン、ローソン、ファミリーマート、ミニストップ、TBレジャー、アウットサイから入り、コンビニ4社共通の店頭券が(●●●●●●●●●●)と入力し買取してください。早割プレイガイドなどでお買い得めください。  
○主催: 新潟県立万代島美術館、ボストン美術館、新潟日報社、BSN新潟放送、THE HEROES 新潟県実行委員会、日本経済新聞社  
○協賛: 大井川、DNP 大日本印刷、新潟ブレンジョン、○特別協賛: 慶安、○協力: 日本航空、新潟県立美術館友の会  
○後援: アメリカ大使館、新潟県教育委員会、新潟市、新潟県教育委員会、新潟市、上越市、NCV(株)、ニューメディア、  
F&K 775、FM KENYO、ラジオネット・エフエム新潟、エフエム新潟(ばかばかラジオ)、エフエムしばか、桑三美エフエム放送、  
日本美術刀剣保存協会新潟支部・新潟支部

新潟県立万代島美術館 The Niigata Bandajjima Art Museum

〒950-0078 新潟市中央区万代島5-1 萬葉メッセ内 万代島ビル5階 TEL. 025-240-8655 URL. <https://benbi.pref.niigata.lg.jp/>



エグゼクティブプロデューサー: 平塚伸也(新潟日報) / 実行委員会: William Stagg, Richard P. Roberts  
[協力] 新潟県美術館 / 協賛: 日本航空 / 立寄: 2019年12月 / William Stagg's Samurai Collection  
制作委員会: [企画] 新潟県美術館 / [協力] 2011年(1800) / Request of Meiji Yasuda  
Photographs © Museum of Fine Arts, Boston

【展覧会公式サイト】  
<https://heroes.exhn.jp/>

# NBSK

The Society for the Promotion  
of Japanese Sword Culture



Annual Membership: 5000 jpy

We accept  PayPal

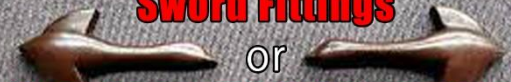
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<https://nbsk-jp.org/english/contact/>  
**Nihonto Bunka Shinko Kyokai**



# 銀座誠友堂

GINZA SEIYUDO CO., LTD.

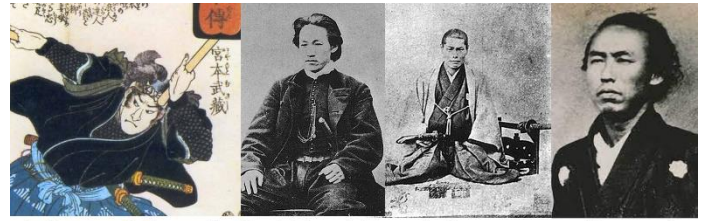
<http://world.seiyudo.com>



Business hours :  
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