

APRIL 2022

THE JAPANESE SWORD

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

NEWSLETTER

Scared Treasures of Nikko Futarasan Jinja



New Feature:

JUYO COLLECTOR

*A round up of the some of the finest
swords and fittings on sale in Japan*



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Newsletter April 2022

Welcome to the Japanese sword newsletter April 2022 edition,

As March ends and we head into April, the weather had become noticeably warmer, with the non-Japanese residents heading into short sleeve shirts just slightly ahead of the Japanese nationals. However, as is the case every year, we are lulled into a false sense of security as the temperatures ride like a rollercoaster for the next few weeks.

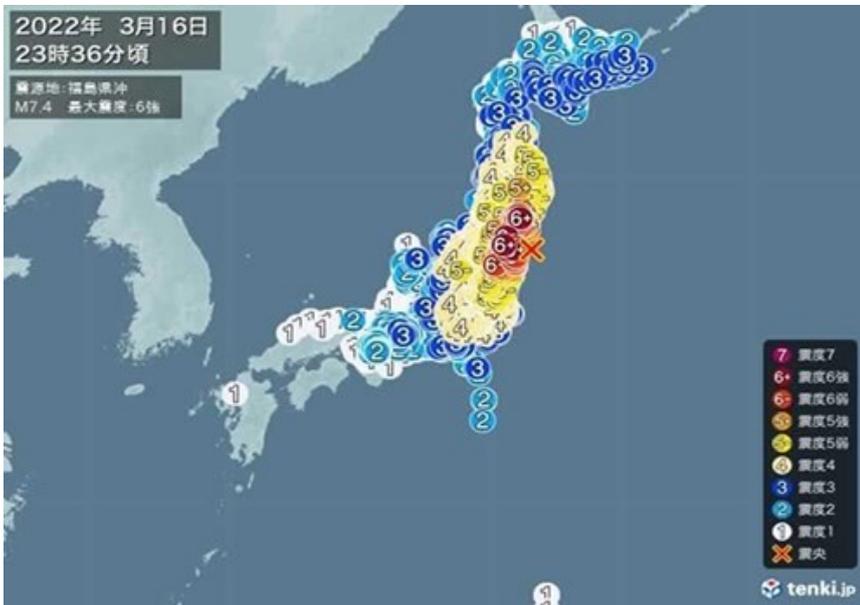
It is also the Cherry Blossom season, where much of Japan used to be pretty merry for most of the week to ten days of cherry blossoms. However, this was another very enjoyable pastime that Covid has had a very successful attempt at subduing into oblivion. I have to wonder how it will be this year, and whether it will bring about another spike in infections. I know that I personally am bursting with excitement to go eating and drinking under the cherry blossoms and let off some of that Covid restriction steam. I often mention the Japanese recognition of impermanence and the role of cherry blossoms in that observation. One of my sensei has a t-shirt with a skeleton playing a shamisen while sitting under falling cherry blossoms. It is probably the ultimate, "You Only Live Once", t-shirt. We are all already dead, we just don't know it yet: So, let's take a second to be merry and enjoy the moment.

As everyone waits in anticipation for the cherry blossoms to arrive, the news outlets and topical programs often follow the blooming of cherry blossoms as it spreads across the country. This chart is a cherry blossom forecast so that you can plan your viewing, or parties accordingly.

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As most of you would have seen in the news, just after the 11th anniversary of the 2011 (March 11th) Great East Earthquake and subsequent tsunami that vaporized much of the coastal areas of the East Tohoku region, and killed almost 20,000 people (with 2,559 still missing), we had another rather large earthquake that claimed another four lives in the Fukushima coastal area and injured 126. The epicenter this time was off the coast of Fukushima prefecture and tsunami warnings were issued. However, thankfully, no tsunami appeared.



In Tokyo, I had an online interview arranged for early in the morning and was up late preparing for it. Late at night when it is exceptionally quiet I can hear and feel the rumblings of the nearby subway trains passing through. Just before the earthquake struck Tokyo, one of those trains passed through. Living in Tokyo, there is always that split second when you are wondering if it is an earthquake or just a one of those everyday life things like a passing train, large truck or building works. Just when I had decided that it was the train, the rumbling grew louder and the shaking began. The

earthquake was a 4.0 in Tokyo, but the unusual thing was that it was extraordinarily long. It seemed to last forever (about 20-30 seconds maybe). With each extended passing second, you are waiting for the sudden escalation to begin. However, it subsided and disappeared quietly into the night as quickly as it came. Only a couple of light objects had fallen off of shelves, etc.

From news reports, and lots of clips of phone footage, you could see that people in the eastern Tohoku area were in disbelief that such an earthquake might occur again so soon, and that the memories of their worst nightmare may have returned once again as a reality. However, damage was significant with cracked roads, damage to building and general carnage with domestic and shop shelving, etc. Also, what they don't report in the news is that the area was subject to rather frequent aftershocks in the days following, extending that feeling of uncertainty for residents in the area. Additionally, at the time of writing this newsletter there were still areas without power, etc.

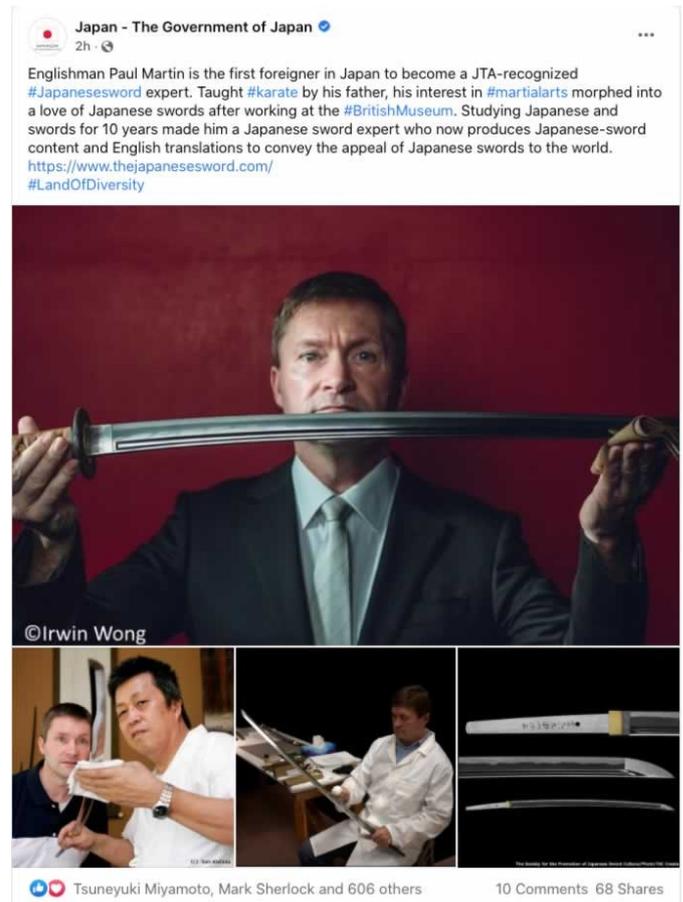
There still seems to be a stigma outside Japan when hearing the name Fukushima. Understandably, this is because of the serious situation that followed with the problems at the Dai-ichi Nuclear Power plant in Okuma. However, Fukushima prefecture is very large, and Fukushima city is far from the nuclear plant, as is Aizu-Wakamatsu. I have visited the areas a number of times for work. The closest place that I have been, was when I attended the Noma-Soma festival, and was put up in a business hotel rather close to the evacuated areas. Recently, some people have been allowed to return with some of the previously areas that were subject to exclusion. Additionally, the way that the people of Soma dealt with the tsunami and devastation, managing to get a festival of some kind back on again or risk losing their identity completely was, to say the least, astounding, and filled me with complete admiration for them, but that is a story for another newsletter.

Fame at Last

Just as I was writing the newsletter, I received an email from the department that manages the Japanese Governments Facebook and Twitter accounts. They want to feature me in posts on their accounts with short blurbs to recognize my contributions in disseminating Japanese culture around the world. I feel extremely honored and proud to be recognized for my efforts and directly endorsed under the banner of the government.

<https://www.facebook.com/JapanGov/posts/352590356893527>

<https://twitter.com/JapanGov/status/1507961943079849985?s=20&t=w6FIRA00RD6cW7gKxbC3xA>



This month's articles include, Sacred Treasures, about a recent trip to Tochigi prefecture and some of the wonderful sword and samurai discoveries that I made there.

This month we are also going to try a couple of new things for our readers, martial artists and collectors out there. We are going to add a couple of sections that introduce swords and fittings that we thought were worth sharing with the world. The first section is going to be, aimed towards Juyo and Tokubetsu-Juyo collectors. Although it will be aimed at introducing top level swords from lesser known dealers to western collectors, it will also hopefully be a good learning tool for people like myself who just want to live vicariously. We are also going to have another section that introduces shinken for serious martial arts use made by Japanese smiths. This will be the Shinken Corner aimed at people who would like a Japanese made sword for iaido, kenjutsu and batto-jutsu. At the very least it will contain those much asked for sword photos.

And please don't forget to check out the advertisements for groups and services at the very end.

Sacred Treasures of Nikko Futarasan Shrine

In the late summer of 2020, I was asked to translate a catalogue by Morihiro Ogawa sensei. I had done small pieces for him in the past and he had recommended me for some translation for Watanabe Taeko sensei at the Sano Art Museum too.

Ogawa sensei was my sensei (Victor Harris)'s sempai (older brother apprentice) under Kanzan Sato sensei. Ogawa sensei went on to work at both the New York Met, where he produced the fantastic Arts of the Samurai Exhibition, and the Boston Museum of Fine Arts where he produced the incredible catalogue of their sword collection.

I first met Ogawa sensei in 2001-2 when he came to the British Museum to visit Victor, and while another apprentice of Kanzan Sato, Harada Kazutoshi sensei (former Head of the Horiuji Building, Tokyo National Museum) was there too, as he had brought swords for the Shinto exhibition for Victor. As Victor's assistant, it was also my job to look after them. I ended up at lunch with Harada sensei (with whom I had already spent several days and gotten to know a bit) and Ogawa sensei. It was at this time that Harada sensei told Ogawa sensei that I was interested in swords and how I was Victor's student. Now, it is usually at this point that Japanese people are usually, "That's wonderful", or "Give it your best shot!". However, Ogawa sensei turned and looked at me, "Oh really?", "Yes", I replied enthusiastically, as I was ecstatic to be at lunch in the company of two sword greats, and subconsciously expecting some kind of the usual polite encouragement. "Well", he continued, "If you want to learn about Japanese swords, you have to hold a sword in your hand and look at a one every day". "Yes", I replied, happy and willing to look at swords every day. "And you have to learn to read all the kanji, be able to speak Japanese and learn how to kantei (appraise swords)" My enthusiastic replies gradually depleted into quiet nods of affirmation accompanied by a small gulp. I was now confronted face on with the reality of what was expected of me in the not so distant future. It was encouragement Jim, just not as we know it. I suddenly felt like a bad student and my ego wondered if he disliked me.

When I actually moved to Japan, within my first week of arriving I bumped into Ogawa sensei during a visit to the Japanese sword museum. He greeted me warmly. Ogawa sensei is very astute, and immediately saw how strong my intention was to try to stick to his advice he had given to me at the British Museum. He invited me to an event commemorating the 27th anniversary of the death of his teacher, Kanzan Sato. All of the big names in the sword world were going to be there. National Treasures and Master Swordsmiths and polishers, the staff of the sword museum, etc. I already knew a number of people in the sword world and the sword museum through my interactions as a member of the Japanese department of the BM on my various official trips.

One of these was the director of the sword museum, Suzuki Kajo sensei, whom I had met several times in an official capacity on trips to Japan and when he visited the BM on one occasion. Ogawa sensei took me over to him at the event. "Martin has left the British Museum, and moved to Japan to study swords. Can we arrange for him to come and study regularly at the Museum?" Suzuki sensei replied in the affirmative, "Yes, no problem, but we are kind of busy at the moment because of the sudden death of Chairman Yamanaka Sadanori. Come into the Museum next week and will discuss it then." Excited and pleased doesn't begin to express what I was feeling. I was also incredibly grateful to Ogawa sensei.

I wandered around the event talking to my friends and being introduced to new ones. I was walking on air. However, before the end of the week, I came crashing back down to earth. Before we could have our meeting at the sword museum, Suzuki Kajo sensei suddenly passed away. And for some unknown reason, so did my chances of special study at the sword museum.

Ogawa sensei, contacted me again shortly after, and told me to meet him at Ichigaya. He took me to the Fujishiro Polishing studio in Kudanshita, and introduced me to Fujishiro Okisato sensei.

I had already made friends with Okisato sensei's son, Tatsuya, on a previous trip to Japan for the BM, and he had taken me to Yoshihara Yoshindo's forge to see swordmaking. I had also already previously met Yoshindo at the BM as well, so it was nice to solidify these relationships. I spent the day at the Fujishiro polishing studio, and somehow this led to me going there once a week for the next three years.

A few years ago, shortly after the death of Victor, Ogawa sensei contacted me for a short translation piece and offered to take me to dinner, where we had gorgeous Shojin meal (a kind of vegetarian cuisine traditionally made for monks) in a very traditional old type building restaurant in downtown Tokyo. We spoke fondly of Victor, and closed our evening by making a toast to him with some fine rice wine (sake).

Then in the summer of 2020, Ogawa sensei contacted me again and asked me to translate a catalogue, that he was the main editor of, for Nikko Futarasan Shrine and its satellite shrine on the shores of Lake Chuzenji, where it also stores all of its treasures. The catalogue was published at the end of 2020, and featured some fantastic pieces. It was truly an honor to be part of this fantastic project, and another reason I will be forever grateful to Ogawa sensei.

Finally, what with all the ups and downs of Covid and related intermittent travel restrictions, and other work commitments, I got to travel out to Nikko to visit Nikko Futarasan Shrine, and venture a bit further out to Lake Chuzenji.



After getting off the train from Shinjuku to Nikko station, I went out into the public square in front of the station and caught a short bus ride to Nikko Futarasan Shrine.

On the way, you pass a world heritage beautiful bright red bridge. The bus stops right at one of the entrances to the shrine. As you enter the main shrine, it is much like other Shinto shrines, so first you perform the ritual purification (due to Covid, some shrines have stopped this altogether, or it is in a different form to how it was pre-Covid). Then, it is good to go up to the main shrine, make a small offering and pay your respects.



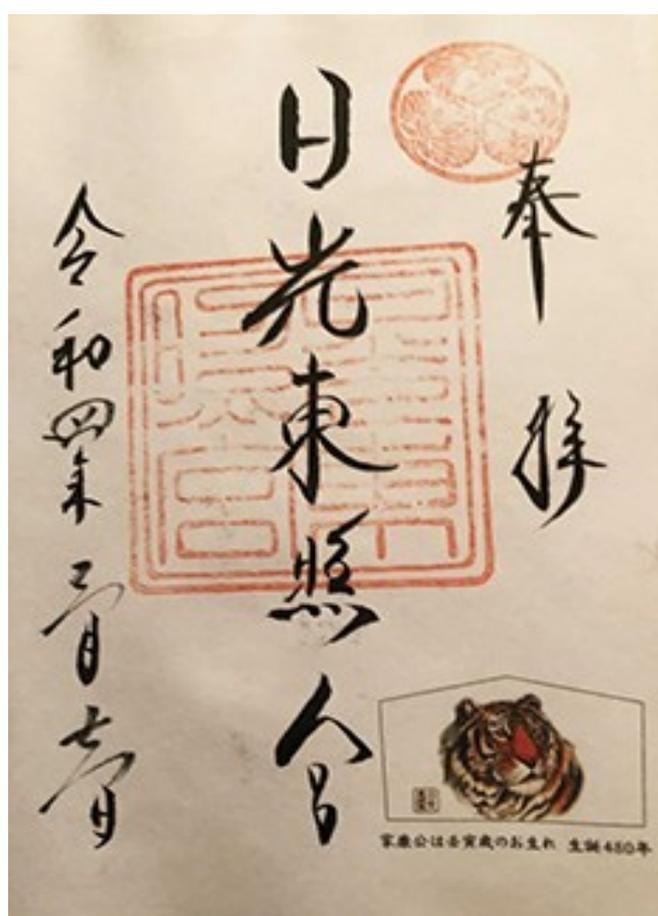
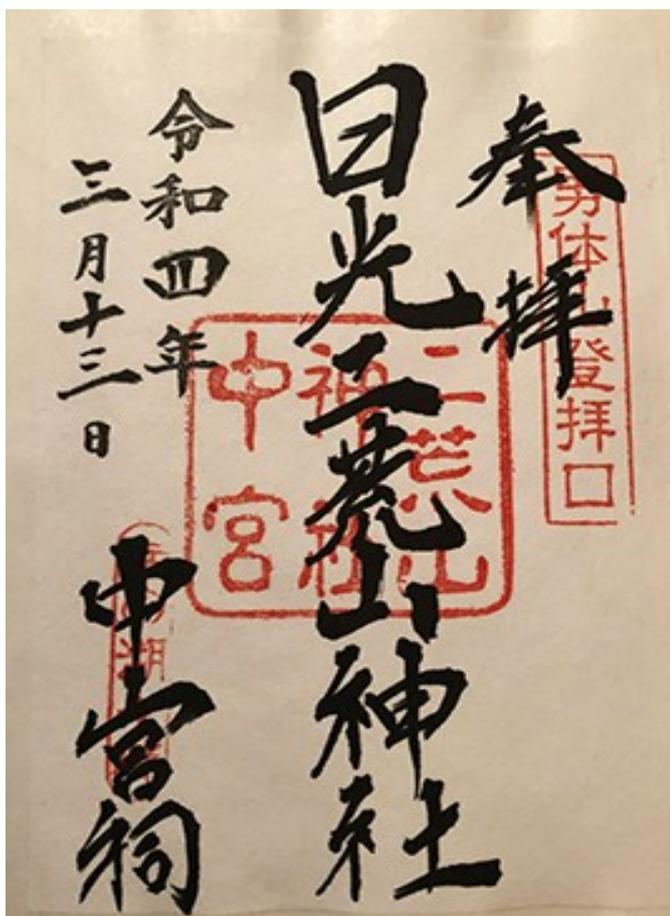
The shrine has a separate area that has an entry fee. You pay your entry fee, and you can enter and see the main shrine from the rear, but also other small shrines and dedicatory monuments. One of which is a large katana set into a rock. This mirrors another absolutely huge (the biggest I've ever seen) katana that is set into a rock at the summit of Mt. Nantai.

There is another small shrine with a very long sword on display with an information panel that states it was made in the Nanbokucho era and is named Taramaru. The sword has a cutting-edge length of 179.2 cm, and weighing in at a hefty 7.2 Kgs.



As I make my way out of the shrine garden before I pass along a long gorgeous pathway to Nikko Toshogu, I stop at the shrine store that sells not only protective amulets, but unique memories of your visit in the form of a Goshuin. A Goshuin is either a piece of roughly postcard sized traditional Japanese (sometimes embossed) paper that is stamped with seals of the shrine, the date and other calligraphy is written on top by a shrine representative.

Many people own a Goshuin-cho, or a small album that is dedicated to the collection of various Goshuin from different shrines and temples around the country. You can either have the seals and calligraphy directly stamped/written into your album, but if you are like me and most often forget to take it with you, you can purchase the pieces of paper and stick them into your album on your return.



The long passageway between Nikko Futarasan Shrine, and the first Tokugawa Shogun, Ieyasu's mausoleum, Nikko Toshogu, is entered via a large shrine gateway, and lined with tall pine trees that have seen many generations of Japanese make their pilgrimage to Nikko.

As you near the Toshogu, there is a row of large stone lanterns, before the passageway widens into the entrance. You must purchase tickets to enter the mausoleum, and there are various tickets available depending on what facets you want to visit. Nikko Shrine is very colorful and is a complex of lots of shrines and halls with extravagant decoration and paintings, with a long stone staircase up to the resting place of Tokugawa Ieyasu.



重要文化財 奥社宝塔 (御墓所)

御祭神徳川家康公の墓所。昭和40年、東照宮350年祭を機に公開された。八角5段の石の基盤の上に更に3段を青銅で鍍造し、その上に宝塔を乗せている。当初は木造、その後石造に改められたが、天和3年(1683)の地震で破損したため、鑄工権名伊豫が製作した現在の唐銅製(金・銀・銅の合金)に造り替えられた。塔の前には鶴の燭台、唐獅子の香炉、花瓶からなる三具足が据えられている。

Inner Shrine Pagoda

Lord Tokugawa Ieyasu is buried beneath the pagoda. The current pagoda is 5 meters tall and made of a precious alloy of gold, silver and copper. It was made in 1683 to replace the first wooden, and the later stone version. The grave itself has never been opened since the Shogun was interred here in 1617.

After seeing all the sites in Nikko central, I caught a bus that would take me to Lake Chuzenji, where my hotel was and I would be spending the night. Just outside of Nikko, I was very surprised to see a rather large silver colored monkey casually walking along the sidewalk. It was about the size of a ten-year-old boy, only much, much more muscular. I couldn't help wondering what would have been the best course of action if I had been walking down the street in the opposite direction and suddenly came face to face with a rather ferocious looking monkey.

The bus continued onwards winding its way up through the sacred snowy mountains. From above, these roads look like kind of doodles, and from the side they appear like tiers of roads shored up with Japanese castle-esc ishigaki. They were very similar to the winding roads in Gunma prefecture that were used in the cult drift manga and movie, Initial D. I kept waiting (or wishing) for my bus driver to start drifting the bus around the hairpin bends, but alas, instead we just had a long line of cars build up behind us and patiently follow us up the mountain.

The bus ride from Nikko to Chuzenji was only a pleasant thirty minutes. It dropped me very close to my hotel, which was only a short walk to Kegon Falls waterfall: a very famous beauty spot in Nikko.



returned to my hotel to find that the view from my window was Mt. Nantai. That was it, just Mt. Nantai. It was so huge that it completely hogged the view. It was wonderful. Even though it was early March, the mountain top and most of the area was still covered in much snow. Something that I was expecting coming from “Sunny Tokyo”.

I checked the maps, and if I walked for about fifteen minutes along the coast of Lake Chuzenji, I would come to the satellite shrine of Nikko Futarasan, Chugushi Shrine, and the treasure house that I had translated so much about. Mt. Nantai had been revered and worshipped for centuries. There were many votive offerings discovered and excavated from its summit. I can understand why. As a stratovolcano it sits independently from the other mountains in the area, towering above all else. The volcanic rocks that have been produced have gradually decreased in size and make up the beaches of the shores of the lake.

I will quote the information panels here because they were so succinct and eloquent.

Chugushi Shrine is part of Nikko Futarasan-jinja Shrine. Futarasan-jinja Shrine was originally established on the summit of Mt. Nantai by the monk and mountain ascetic, Shodo Shoin (735-817) in 782. Originally, Mt. Nantai was called Mt. Futara, and the characters for “futara” can be read as “niko”. Eventually, “niko” became “nikko” giving the region its name. Futarasan-jinja’s grounds cover over 3,400 hectares in Nikko—including Chugushi Shrine, located on the shore of Lake Chuzenji; a small shrine on top of Mt. Nantai; Kegon Falls; Iroha Road; and the mountains of Nikko National Park.”

This gate is the entrance to the path leading to the inner shrine at the summit of Mt. Nantai. Although the entire mountain is part of Futarasan-jinja Shrine, the gate marks a further degree of separation of the sacred from the profane. Climbing the mountain is spiritual exercise as much as physical.

I visited the shrine (at the base of the mountain) and paid my respects before heading over to the Treasure Museum. Even though I had translated the catalogue, I felt like I was heading into the undiscovered country as I entered the rather small and quaint museum.

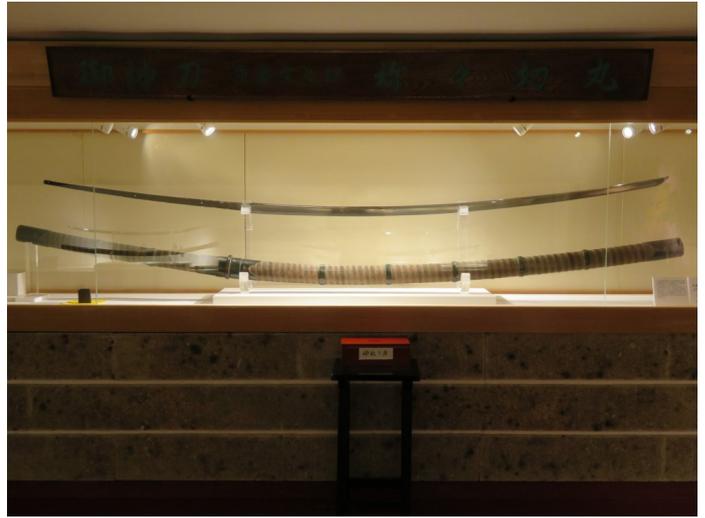
There I was treated with wondrous gifts from the distant past that had sat in stasis for centuries as votive gifts to the mountain and shrine. A National Treasure Odachi by Rin Tomomitsu complete with Koshirae.

Other votive swords and naginata with koshirae that still had their original Nanbokucho period habaki. A collection of very rusty tanto that I assume had been deposited at the summit of the mountain along with the many other objects that had been excavated from there. The most surprising object was the largest sword that I had ever seen.



It was incredibly rusty, as it was the previous guardian sword that had been set into the top of the mountain. It was about 10 inches to a foot wide, and 3~4 meters long, but broken in two places and the bottom 2 thirds of the nakago appeared to be missing. It may have just been the poor condition or my active imagination, but in the places where the blade was broken, it appeared as if it was delaminating, as if it had some kind of core steel.

It was a fabulous day out for me to visit a shrine and wonderful museum, that was just off the beaten path, that seemed to end all too soon. I had to catch my bus back to Nikko central, and wonder if this driver would fulfill my wish of drifting around the mountain hairpins.



Competition Time

We are giving away a copy of the Nikko Futarasan Shrine catalogue: Masterpiece Swords, Sacred Treasures and Ritual Implements of Nikko Futarasan Shrine. All you have to do is email us at competition@thejapanesesword.com with Nikko Futarasan Catalogue in the subject line. A winner will be selected from the entries at random, and announce in next months newsletter.



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

THE HEROES

刀剣 × 浮世絵 一武者たちの物語

Thanks to a friend, I got a free ticket to go and see the Heroes exhibition at the Mori Arts Center Gallery in Roppongi Hills. I was excited to go and see it as it was curated by Harada Kazutoshi sensei formerly of Tokyo National Museum. The exhibition is based upon objects from the collections of the Museum of Fine Arts, Boston.

It was a wonderful exhibition as it creates a link between famous tales and episodes in samurai history that are mostly from the Heian and Kamakura periods. There were swords on display from various periods, and fittings with designs based on those stories. There was only one sword on display that was said to be directly associated with the tales, and through the main section of the exhibition swords were countable on maybe one, two hands with a sudden grouping of a selection of 16~20 swords from MOFA's collection at the very end.



Tsuba: Minamoto no Yorimitsu and the Tsuchigumo (Earth Spider)
Signed: Gochiku Sadakatsu, Edo period, 19th century
Charles Goddard Weld Collection

The information panels and catalogue had excellent English explanations. The catalogue was very reasonably priced at 3,500 JPY with lots of great images. I expect it will also be available from the sponsoring museum. The catalogue seems to be set out in the opposite way to the exhibition, with a selection of swords at the start, and then the main section of Ukiyo-e with swords and fittings sprinkled in between. I feel like I sound like I am complaining, but I think it is because it is billed as a sword x ukiyo-e exhibition, but it is really an ukiyo-e exhibition with swords attached.

For me, the sword highlight of the exhibition was from a private collection in Japan. It was the Hizamaru, from the story of Minamoto Yorimitsu and his quelling of the demon spider, Tsuchigumo. From this episode on, the sword became known as the Kumokiri, but it also was given other names during its history. Just to add a bit more confusion to an already supernatural tale, this sword is one of two claiming to be the same sword. The one on display at the exhibition is orikaeshi-me and signed Choen (長園). The other sword claiming to also be of the legend (and all associated names) is apparently in the custody of a shrine.



Katana (converted tachi)

Signed: Choen (orikaeshi-me)

Other name(s): Hizamaru, Kumokiri, Usumidori.

Heian Period, 12th C.

Private Collection

(Only on display at the Tokyo and Hyogo venues).



The exhibition has ended now at the Mori Arts Center Gallery, but it will open soon at the Niigata Bandaijima Art Museum in April, the Shizuoka City Museum of Art in July, and Hyogo Prefectural Museum of Art in September. The ukiyo-e and fittings displays were very nice, interspersed with a few swords, and a flurry of swords at the end. I wonder if this was the Mori museum's design, and if it will be different at other venues. I personally would have preferred to see the swords equally mixed into the displays.



Future venues

The Niigata Bandaijima Art Museum, April 23(Sat)-June 19 (Sun), 2022

Shizuoka City Museum of Art, July 2 (Sat) – August 28 (Sun), 2022

Hyogo Prefectural Museum of Art, September 10(Sat) – November 20 (Sun), 2022 (TBD)

<https://heroes.exhn.jp/en/>

Juyo Collector

In this new section we are going to have a monthly round up of various top-quality swords, koshirae and fittings available in Tokyo. Even if the pieces do not meet your budget, it will be an excellent opportunity to see some great items and glean some tidbits of information.

If you are interested in purchasing any of the items featured here, we can enquire on your behalf and if your purchase is successful via our mediation, we will give you a free gift.

We ran out of time this month, but there will be more next month.

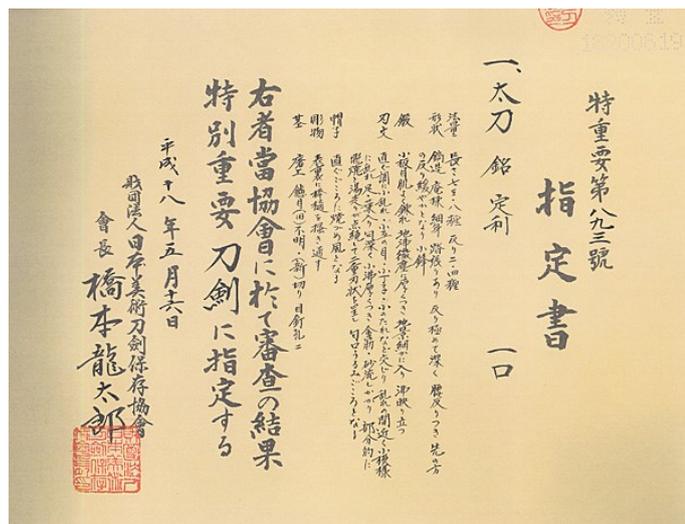
Ayanokoji Sadatoshi. Token Sugita: Price: 28 million JPY

Zufu (Information paper from Tokubetsu-Juyo Shinsa)

Tokubetsu Juyo Token (19th Shinsa May 16, 2006)

Tachi

Mei: Sadatoshi (Yamashiro)







Dimensions: Cutting-edge length: 73.8 cm **Curvature:** 2.4 cm **Moto-Haba:** 2.7 cm **Saki-Haba:** 1.4 cm
Kissaki-length: 1.8 cm **Nakago-length:** 18.3 cm **Nakago-curvature:** 0.2 cm

Construction: Shinogi-zukuri, iori-mune, slender, noticeable difference between the base and upper section of the blade, funbari, deep curvature, koshi-sori becoming gentle in the upper part of the blade, and a ko-kissaki.

Forging: well-forged ko-itame-hada with a thick sprinkling of ji-nie, fine chikei, and a clear prominent nie-utsuri.

Hamon: The suguha/ko-midare based hamon has a gentle notare, ko-gunome and cho-choji. There are small sections of patterned hamon between the midare accompanied by ko-gunome. There is also ashi and yo, the nioi is deep with thick ko-nie, kinsuji, sunagashi, small tobiyaki and yubashiri in places, nijuba, and a lustrous feeling nioi-guchi.

Boshi: Suguha with yakizume

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

Nakago: The nakago is suriage. The original filemarks are unclear. The filemarks from the time of shortening are kiri (horizontal). It has two mekugi-ana, one of which pierces the upper part of the 'Sada' character of the two-character signature that sits in the ji towards the end on the nakago that ends in kiri-jiri.

Maker: Sadatoshi was from Ayanokoji in Yamashiro Province (Kyoto)

Period: Early Kamakura Period 13th C.

Explanation:

Sadatoshi was a smith from Ayanokoji in Kyoto. According to the reference sources (Meikan) his period of manufacture was around Bunei (1264-1275). One theory suggests that he was the father of Rai Kuniyuki, it is also said that depending on the demand that they both produced daisaku. However, from the perspective of extant works, the workmanship appears to have an archaic feel like that of the old Kyoto schools of Sanjo and Gojo. In between and close to the areas midare hamon are small sections of complicated patterns. Close to the tips of the hamon are other small activities of yubashiri and nijuba type shapes, and the lustrous appearance of the nioi-guchi. It is also possible to think that it may be older than current conventional wisdom.

This blade, while slightly shortened, has a graceful classical tachi shape. According to old documents the very appropriate phrase, 'malleable and cohesive', was used to describe the appearance of texture of the jigane (surface steel). The hamon was also described with the typical traits. The incision of the characters also display the typical characteristics of the smith's signature well. This blade is one of the best examples of his workmanship, displaying all of the characteristics of the smith. There is a kirikomi (cut mark from another sword) in the base of the blade on the tachi-omote (the side that faces outwards from the wearer when worn as a tachi) side of the mune. This tells the story of martial arts of long ago.

Current Japanese Sword Related Exhibitions

企画展
松代藩士の
刀剣

会期：令和4年1月19日(水)～4月11日(月)

開館時間：令和4年1月19日(水)～年3月31日(木)
9:00～16:30(入館は16:00まで)
令和4年4月1日(金)～4月11日(月)
9:00～17:00(入館は16:30まで)

休館日：毎週火曜日

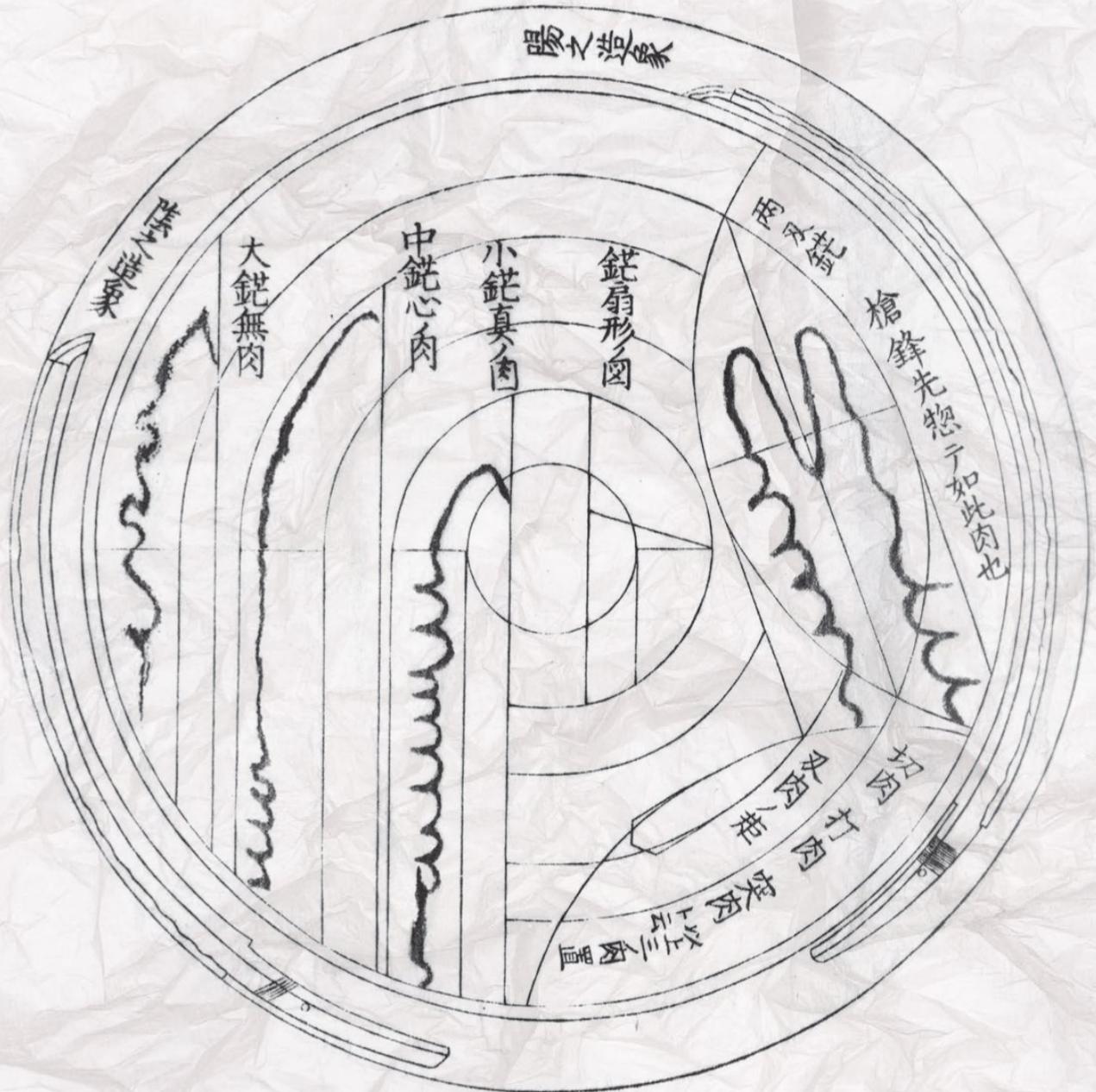
入館料：一般600円 (20人以上団体500円)
小中学生100円 (20人以上団体50円)
(真田邸・文武学校などの共通券あり)
※毎週土曜日は小中学生無料

関連行事
ギャラリートーク
令和4年1月19日(水)、1月29日(土)
いずれも10:00～10:50、11:00～11:50
無料(ただし、入館料がかかります)

刀のつばの紋切あそび
令和4年3月26日(土) 10:00～12:00(最終受付11:30)
場所:真田宝物館 真田わくわくルーム
体験無料(ただし、高校生以上は入館料がかかります)
※混雑時にはお待ちいただくことがあります。

新型コロナウイルスの影響により、会期中でも休館となる場合があります。展覧会、イベント開催の有無は必ず当館ホームページをご確認ください。
HP <https://www.sanadahoumotsukan.com>

日本刀 多彩なる造形展



令和4年2月26日(土) — 5月22日(日)

開館時間 / 9:30~17:00 (入館は16:30まで)
 休館日 / 月曜日※月曜が祝日の場合開館、翌日休館
 入館料 / 大人 1000円 会員・団体 700円 高校・大学・専門学校生 500円
 中学生以下無料(大人20名以上の団体は会員価格)

Date / February 26 (SAT)–May 22 (SUN), 2022
 Hours / 9:30 – 17:00 (Last admission at 16:30)
 Closed / Mondays (The museum opens on Mondays that fall on national holidays, in which case the museum is closed on following day)
 Admission Fee / Adults 1000yen, Members・Group 700yen, Students 500yen, Children under 15 Free



春日大社国宝殿 令和3年度 冬季特別展

秘められた大和の名刀

令和3年12月24日(金)～令和4年4月3日(日) 休館日 令和4年2月14日(月)

〔前期〕令和3年12月24日(金)～令和4年2月13日(日) 〔後期〕令和4年2月15日(火)～4月3日(日) 〔主催〕春日大社 〔後援〕奈良県・NHK奈良放送局・株式会社奈良テレビ

春日の神々への至宝刀

黄金色の鞘に映える
足利將軍家の花押



国宝 金装花押散兵庫鎖太刀拵・太刀(銘貞治四年)

国宝 菱作打刀拵・打刀無銘

太刀から刀へ！刀の歴史を語る菱作打刀



今明かされる大和の珠玉の名刀

また今展示では初公開を含む、刀剣のふるさと奈良に秘蔵された
奈良県指定文化財の名刀等を一挙に公開！

現存作例の少ない後鳥羽上皇御番殿治・
福岡一文字助宗の太刀や

徳川家康ゆかりの刀剣、
また個人秘蔵の刀剣など

この機会を逃してはめったに見られない名刀がご鑑賞いただけます。

奈良県指定文化財 太刀 銘助宗

東吉野・八幡神社

春日大社国宝殿
令和3年度
冬季特別展

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 拵装家に伝わった螺鈿銀樋の熱剣



③ 黄金の全具と螺鈿銀の平安工芸の至宝



⑤ 近年の修理で判明した日本刀成立期の極刀



⑪ 社奉仕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 南都住金房準人佑藤原正實 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 剣 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

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



①



大加州展

令和四年度 春季特別展

2022 4/28 (木)
▶ 6/26 (日)



前期 4/28 (木)~5/24 (火) 後期 5/27 (金)~6/26 (日)
休室日 5/25 (水)~5/26 (木) 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

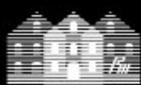
観覧料 一般 1,000(800)円 大学生・高校生 800(640)円
中学生以下無料

- ()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: 重宝刀装 白澤打刀拵のうち鐔 江戸時代末期(19世紀) 個人蔵 通期展示
右: 脇指 銘【表】寛州住兼若作【裏】慶長拾二年二月日 慶長12年(1607) 個人蔵 通期展示



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





FERROUS²²

PLANET OF THE BLACKSMITHS 鍛冶屋の惑星

Japanese photographer Jun Ishikura visited over 19 countries and over 170 locations on a journey to research and capture how the ancient culture of blacksmithing survives in the modern age

25th March – 3rd April,
11.00am – 4.00pm

Powerhouse,
25-27 Maylord Street, Hereford

In Closing

Thank you for reading until the very end! It turned into a rather busy sword month compared to the start of the year. As Covid subsides and we gradually go back to normal (world conflicts aside), there will probably be more to report on. We are already in talks with some craftsmen about interviews and features. If there is something you would like to see, in honesty, we have probably already thought of it, but execution is very difficult. There are lots of hurdles in producing something like this, and at the moment it is still voluntary. Hence, publication being a little late sometimes as paying work has to take precedence.

Anyway, onwards and upwards. There are lots of irons in the fire, and we are going to ride it until the wheels fall off! Until next month...

Paul Martin

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of Japanese Sword Culture**



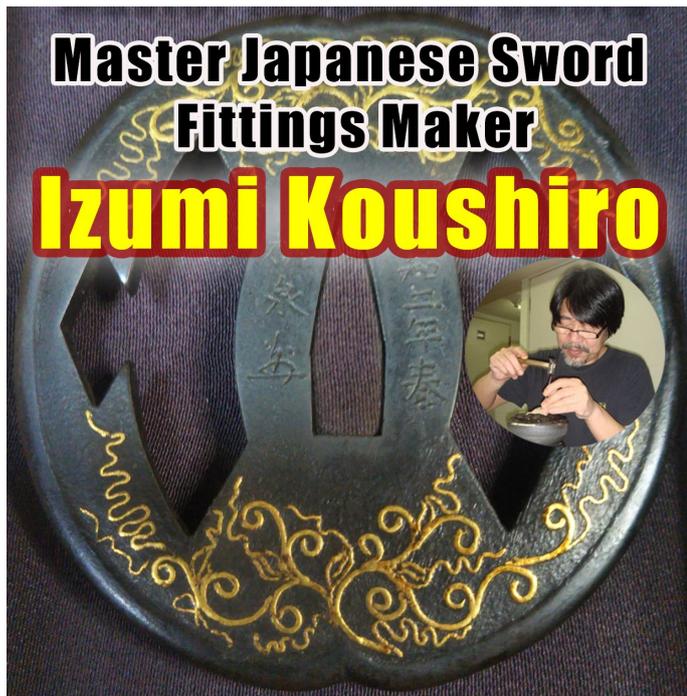
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