

MAY 2022

The Japanese Sword

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

NEWSLETTER

月山 Gassan

A family History

NEW FEATURE:

Shinken Corner

THIS MONTH'S
JUYO COLLECTOR

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and the famous people that we often admire all have flaws and human feelings. I also discovered that people like that comedian, and even Johnny Depp never watch their own appearances to try and reduce the discomfort. From time to time the odd bomb is to be expected, but take it, own it, and use it as part of the greater experience. No sooner had I adopted that stance when another request from NHK television came in. Oh well, once more unto the breach, dear friends...

This month's newsletter contains the new section that some of you have been waiting for. Shinken Corner: a small selection of swords from dealers that are suitable for Iaido, Kenjutsu and Batto-Jutsu. Next up is an article that appeared online about an armor that is said to have belonged to Kondo Isami was recently rediscovered in Japan this week. I've translated the article and added notes. Lastly as part of the editorial is a partial write up about visiting the Gassan forge in Nara this month as part of my duties for the *Shin-Gobankaji Project*, and a translation of much of the Gassan homepage. Then we have the *Juyo-Collector* section followed by Exhibitions currently on in Japan and the *Ads and Services* section.

It's been pretty quiet this month, compared to the previous month's earthquakes, etc. The Sakura cherry blossoms seemed to come and go in a flash this year. We had some rain that knocks them out of the trees rather quickly. Just when we thought summer was here, the temperature has dropped quite dramatically. The month has gone pretty quickly in general.

Recently, I was called a Japanese Sword Evangelist in a martial arts magazine interview. It is a term that I quite like, as my promotion of Japanese swords is quite diverse, and it is hard to categorize myself. I see my appearances on TV as part of my job as a promoter of Japanese swords, but at the same time, I often wonder why I repeatedly put myself through the stress of these appearances, as more often than not it is not particularly a pleasant experience.

David Bowie once said that, *"if you feel safe in the area that you are working in, you are not working in the right area. Always go a little further into the water than you are capable of being in. Go a little bit out of your depth, and when you don't feel that your feet are quite touching the bottom, you're just in the right place to do something exciting"*. I have tried to live by that quote, and by the natural course of my career I've often been pulled a bit further out of my comfort zone. A few weeks ago, I took part in another Japanese TV program where of course I had to speak Japanese. However, throw into the mix, anime characters with strange squeaky voices, a famous comedian, the bright studio lights and seeing myself in real time on a huge monitor, and you have a perfect storm. I suddenly had a massive attack of nerves, and not to go into detail, but it went pretty terribly, and left the studio thinking that was my last time, and that I was going to stick to writing.

However, while I was wallowing in my shame, I discovered a YouTube video of another famous Japanese comedian who was giving a graduation speech to some Manga students. He told them to never let go of their dreams and to never give up. He also gave an account of his experience of hitting a wall at times, feeling the pain and embarrassment of failures, and not knowing how to proceed for the best. He explained that this is all part of chasing your dreams,

We also have another competition!! Your chance to win a small sword booklet produced by the Gassan family, featuring a selection of their works (Japanese language). See section at end of article.

Armor that Belonged to Kondo Isami Discovered at Kokutaiji Temple; Donated by Yamaoka Tesshu (Mainichi Shinbun 15th April 2022)



An armor and a helmet that is said to have been worn by Isami Kondo (1834-68) was found at Kokutaiji Zen temple in Ota, Takaoka City, Toyama Prefecture. Kondo was a Commander of the Shinsengumi militia, who were active at the end of the turbulent Edo period. The temple's treasure ledger clearly states that it was gifted by Yamaoka Tesshu (1836-88), a vassal of the Shogunate (a famous swordsman) and a famous calligrapher. The investigating curator theorizes that, "Maybe because Kondo was considered a rebel at that time, could not be openly memorialized, so it may have been quietly donated to one of the local temples connected to the Tokugawa".

Kokutaiji is an ancient temple that is said to have been built during the Nanbokucho period. In the Edo period, the priests were very prestigious with deep connections to the Shogun, so much so that they could greet the Shogun in Edo, and were responsible for enshrining the mortuary tablets of the successive shoguns from the third shogun, Iemitsu, through to the thirteenth shogun (Iesada).

In the Fall of 2020, Mitsuhiro Matsuyama, the chief curator (medieval history of Japan) of the Imizu City Shin-

Minato Museum in Toyama Prefecture, was preparing for an exhibition. He was reading a ledger of the temple's treasures that had been created in 1944. I found an entry: One armor belonging to Kondo Isami, Commander of the Shinsengumi. Donated by resident, Tesshu. Following that, a set of armor was discovered stored inside the temple. This is only set of armor in the temple collection, and a professional appraisal revealed that it was made between the Muromachi and Edo periods, so it was judged that this armor is the one that was recorded in the ledger as worn by Kondo. The discovery was announced to coincide with the opening of the special exhibition, *The Age of the Samurai*, to be held at the Imizu City Shin-Minato Museum from 22nd to June 26th.

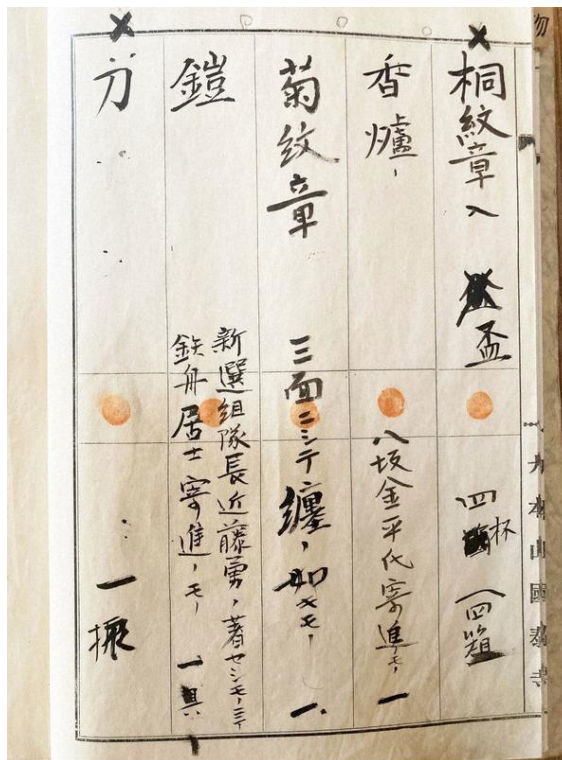
However, the *Snake Eye Crest* on the front of the helmet is not the crest of the Kondo family, and when Kondo was active at the end of the Edo period battles were not fought wearing heavy armor and helmets. Mr. Matsuyama said, "I think that he may have borrowed it from a daimyo family to wear as a formal dress during ceremonies and processions."

Why was it donated by Yamaoka Tesshu?

As a Shogunate official, Yamaoka was deeply involved in the establishment of the Shinsengumi in 1863. When the Shogunate recruited Roshi (Roshi = Ronin. The Shinsengumi were originally a group called the Roshigumi), he met Kondo and accompanied him to Kyoto. It is said a letter by Kondo that still exists, which describes his interaction with Yamaoka Tesshu. Yamaoka went on top to serve the Meiji government after the restoration, and accompanied Emperor Meiji on an imperial visit to the Hokuriku area in 1878. On that occasion, Yamaoka visited a Tokugawa family related temple. There is a story that he helped to restore the temple by voluntarily selling more than 10,000 pages of calligraphy to stop it falling into disrepair. Even today, many of those calligraphies still remain in the prefecture today, and Yamaoka has a mortuary tablet held at the temple.

Approximately 10 parts of the armor remained in the temple, but as the shoulder guards, sleeves and lower parts were severely damaged. is severe, only for main armor and helmet will be exhibited. Additionally, as there are no remaining direct descendants of Kondo Isami, DNA testing and scientific backing is impossible. Nevertheless, items related to the Shinsengumi are filled with the soul of the passionate samurai and very popular. So, the exhibition is likely to be a must-see for fans. Mr. Matsuyama said, "The connection between Toyama and the Shinsengumi is rather thin, but I want people to feel Kondo's passion from his armor."

By Ikuko Aoyama (Translation and additional text: Paul Martin)



A Visit to the Gassan Nihonto Tanren Dojo in Nara Prefecture

The other weekend I went down to Nara to see Gassan sensei at his forge for the first time since the ceremonial forging demo in front of Oki Shrine, Okinoshima. I had to be in attendance for one of the donors who had opted for the sword forging viewing at Gassan sensei's forge. Nara is quite far from Tokyo to do in a day trip, I needed to go down the day before and spend the night in a nearby hotel. So, I decided to go down early and do some research in Kobe and Osaka of some of my other writing projects while I was down there, but I will write another article on that in a future newsletter, as while on the Bullet train, I discovered another news story that I have translated in this month's newsletter.

The journey is on the Bullet train was quite long, but not unpleasant. Bullet trains are rather comfortable, a bit like a cross between airplanes and nicer seating sections on trains. There is a small folding table attached to the seat in front, and if you get the window seat you can also charge your phone/computer. I think some of the newer Shinkansen have charging pugs for every seat. Staff with food and drink trollies patrol the length of the train offering refreshments from time to time, and if you can't wait for that, there are usually vending machines somewhere along the train. Most Japanese purchase a bento (lunchbox) before boarding and eat it as part of the journey for either breakfast or lunch, and just like planes, alcohol is served (but not free).

I had a quick coffee and snack, then used the folding table for a stand for my laptop to use the long journey in solitude to catch up with some of my writing projects. I went on a bit of a detour, and changed trains at Shin-Osaka to get local trains to Hyogo, where my first port of call was. While in Hyogo, the lady at the temple gave me a hint about more places to do with my research being at a station that was one stop from my next destination. So, I decided to alight there, get some more photographs, etc, and walk to the next station.



There, I also stopped at the Kobe City Museum, where by amazing co-incidence they have an exhibition of Egyptian Mummies from my old employer, the British Museum (the Mummies and I have to stop meeting like this!). After finishing up my research, I started back towards Nara where my hotel was. However, it was getting close to time to eat, and I realized that I was going to be passing Tsutenkaku (the Osaka version of Tokyo Tower), so I decided to hop off and grab a bite to eat in the area. Around Tsutenkaku is a hive of activity a mix between very touristy and lots of eating/izakaya establishments including a venue for playing the Japanese game of Go.

The next day, I went over to Gassan sensei's and as usual had a fantastic time with him and his students. Attached to Gassan sensei's forge is a small museum dedicated to the Gassan tradition, but in particular, the Osaka lineage. The forge sits in the middle of a very rural valley on an old path by the Sakurai stream, that is recorded in Japan's earliest book of poetry, the Manyoshu. There is also a monument nearby dedicated to Emperor Jimmu. The surrounding area is steeped in history and not much building takes place because of the potential of disturbing archeological sites. It is also a relatively short walk to Miwa shrine. So my Goshuin collection has expanded again in the space of the weekend.



As part of promotions for the Shin-Gobankaji Project, I translated most of their website which is also repeated within the museum. The Gassan family kindly gave me permission to reproduce those translations here. I also include a link to the original site. Additionally, as always, if you would like to commission a sword by Gassan Sadatoshi sensei, or his Son, Sadanobu, please contact me via my contact page on my site.

Link to the Gassan Homepage: Gassan.info

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A Background to the Gassan School.

Ayasugi Hada

Since ancient times the greatest characteristic of Gassan blades is a unique type of forging pattern called *Ayasugi-hada*. Through the forging process, grain type patterns (Hada) of Itame (elliptical), Mokume (round), Masame (straight) are produced in the steel's surface. *Ayasugi-hada* flows along the whole length of the blade in a uniform wave pattern, and is often referred to as *Gassan-hada*, as it is a prominent feature of works of the Gassan school. The origins of *Ayasugi-hada* are said to come from the influence of the mountain ascetics of the Three Sacred Mountains of Dewa Province (Tohoku Region), and that the hada pattern is based upon the bark of old trees. However, since similar hada patterns can also be seen in the works of Kyushu swordsmiths, it is thought that the techniques were widely disseminated by the mountain ascetics. The production of *Ayasugi-hada* is a traditional technique of the Gassan school that has been handed down continuously for about 800 years.

Gassan-Bori (Decorative Carvings in the Blade)

Since ancient times, there are many extant Japanese swords that have been engraved with manifestations of the warrior's faith. The carvings range from simple ones of sanskrit characters or divine swords, to more complex carvings of dragons or Shinto and Buddhist deities. As time progressed, these carvings became more and more exquisite.

The decorative carvings of Gassan Sadayoshi, who moved to Osaka, were rather simple designs. However, Gassan Sadakazu left us with many splendid, richly carved designs of dragons and Fudo Myo-o in a waterfall. His skill is comparable to that of the masters of the late Edo period. Due to his mastery of decorative carving, Gassan-Bori became very well known. Since that time, those carving techniques along with the traditional techniques of *Ayasugi-hada* production have been handed down from generation to generation to the present as characteristics of the Gassan school.

Various Traditions

In the world of Japanese swords, there are five basic traditions: Yamato Yamashiro, Bizen, Soshu and Mino. They are collectively known as the *Gokaden*, and each tradition has different characteristics. However, the Gassan Ayasugi tradition sits outside of these five main traditions. There are swords by famous master swordsmiths who are representative of the various Gokaden, such as, Masamune, Ichimonji, Awataguchi Yoshimitsu, etc, who have left many masterpiece swords. As time progressed, regardless of province, other master swordsmiths appeared and brought new styles of workmanship, and works that aimed at creating workmanship similar to that of masters from the past.

In the early Edo period (1600-1868), Osaka prospered as a center of sword production, producing many talented swordsmiths, that led to a new style of sword called Osaka Shinto. Like many other smiths in the late Edo period, swordsmith Gassan Sadayoshi moved to Osaka to learn the skills of the five main traditions. In particular, Gassan Sadakazu left many excellent works in the styles of different traditions. From thereon, the Gassan school has incorporated the techniques of those traditions into their workmanship and continued to study them from generation to generation.

The History of the Gassan School of Swordsmiths

The Gassan school of swordsmiths was founded by the smith, Kiomaru, at the foot of Mt. Gassan in Mutsu province in the early Kamakura period (1185-1332). The school prospered through the Kamakura and Muromachi periods. The most distinctive feature of Gassan Swordsmiths is the *ayasugi-hada* grain pattern that flows throughout the surface steel of the blade in an undulating wave pattern. It is also called Gassan-hada because it features prominently on blades made by Gassan swordsmiths.

In the Edo period, the Gassan school's forging techniques continued to grow more and more refined. It is written in Matsuo Basho's, *The Narrow Road to the Deep North* (Okuno Hoso no Michi), "*The swordsmiths of this province purify themselves in the sacred water to make swords. Lastly, they inscribe the swords with the name Gassan, and are praised throughout the land*". Even in this period the name of Gassan swordsmiths was widely known. One of these well-known smiths was Gassan Sadayoshi, who worked at the end of the Bakumatsu era. In an effort to revive the Gassan school, he moved to Osaka during the Tenpo era (1830-1844) and founded the Osaka line of Gassan smiths. He was succeeded by Gassan Sadakazu (Imperial Appointed Craftsman), Gassan Sadakatsu, and Gassan Sadaichi (National Living Treasure), who all overcame the various hardships and challenges of each era to successfully pass on the school's techniques to the current head of the Gassan school, Gassan Sadatoshi, and his successor, Sadanobu.

1200's Ko-Gassan

Mt. Gassan has been known since the Heian period (794-1185) as one of the three famous mountains of Dewa province, which is a famous center of mountain asceticism, Shugendo. It is recorded in the Kanchi'in-bon Mei-zukushi that swordsmiths named after Mt. Gassan have existed since the Heian period. The founder of Gassan swordsmiths is said to be Kiomaru. However, there are no extant signed works prior to the Kamakura period to confirm this. The oldest sword with the two-character signature of, *Gassan* (Important Art Object, Dewa-Sanshu Shrine collection) is from the peak of the school's activity in the Nanbokucho period. At that time, the main production areas were Sagae and Yachi in, Gassan Torei. There is a monument erected at Yachi Hachimangu Shrine in Yamagata Prefecture that honors the Gassan swordsmiths.

A major characteristic of swords of the Gassan school is that they display a forging pattern in the surface of the steel called, *ayasugi-hada*. The types of surface steel patterns of Japanese swords can be roughly divided into *itame-hada* (elliptical), *mokume-hada* (round), and *masame-hada* (straight) wood grain type patterns. However, as *ayasugi-hada* is unique and does not conform to any of those patterns, it is also referred to as, *Gassan-hada*. Most Gassan swordsmiths display *ayasugi-hada* in their works, but it can also be seen in the works of the swordsmiths of neighboring provinces such as the *Mogusa*

and *Hoju* schools in Mutsu province, and Momokawa school of Echigo province. It can also be seen in remote areas such as the Naminohira school in Satsuma, Kyushu. It is thought that there was a regular exchange of information and sword making techniques between the various *Yamabushi* (mountain ascetics).

The Gassan swordsmiths flourished between the Nanbokucho period through to the end of the Muromachi period in tandem the formation and evolution of the Shugendo religion of the three famous mountains of Dewa province. However, on entering the Edo period the Yamabushi became a purely religious group without any armed element, causing the swordsmiths to go into rapid decline. Finally, at the end of the Edo period, Gassan Sadayoshi moved to Osaka and founded the Osaka Gassan school.



Katana. Later Kiomaru. (Muromachi period).

Signed: (Obverse) Gassan ni Oite (Made on Mt. Gassan). (Reverse) Kiomaru saku (by Kiomaru).

Cutting edge length: 59.4 cm Curvature: 1.6 cm

1700's The Osaka Gassan Line Begins

Gassan Sadayoshi



Portrait of Gassan Sadayoshi by Tsuneoki, with inscription by Horii Taneyoshi 1872

Born in the late Anei era (1772-1781), Gassan Sadayoshi was the son of Gassan Sadachika. Around 1833, he moved from Kahoku village in Yamagata prefecture, passing through Edo (Tokyo), to Yariyamachi in Osaka. He revived the Ayasugi-hada passed down from his ancestors, establishing the Osaka Gassan line of the school From the Meiji period through to the present. While in Edo he learned from Suishinshi Masahide. After that, he settled in Osaka and adopted a son of the Tsukamoto family of

Inukami-gun, Omi province in 1843. This person grew up to be Gassan Sadakazu. In addition to ayasugi-hada, Sadayoshi works extant include blades in the Soshu, Bizen and Yamato traditions. His students include, Kusano Yoshiaki, Horii Tanetada, Kenryushi Sadakiyo, Takahashi Nobuhide, which illustrates his excellence as a teacher.



Katana: Gassan Sadayoshi

Signed: (Obverse) Settsu no Kuni Naniwa ni Oite, Dewa Junin Gassan Sadayoshi Zo

(Made in Naniwa, Settsu province by resident of Dewa, Gassan Sadayoshi/(Reverse) Ansei Go Nen Hachi Gatsu Kichi Jitsu (An auspicious day in August, 1858)

Cutting Edge Length: 73.5 cm Curvature: 2.0 cm

Gassan Sadakazu



Portrait: Gassan Sadakazu with inscription by Tominaga, 1919.

Gassan Sadakazu was born in Isodamura, Inukami-gun, Omi province in the second month of Tenpo 7 (1836). He was adopted by Gassan Sadayoshi when he was seven years old, and began his swordsmith apprenticeship when he was aged twelve. When he was sixteen, he made a wakizashi with a blade carving of Fudo-Myo-o under a waterfall. All of his following works were of an excellent standard. His skill and technique established the Osaka Gassan school as a premier school of sword makers. There are many powerful extant works of his from

the end of the Edo into the Meiji periods. However, in 1876 the Hatorei edict was issued banning the wearing of swords in public, causing a steep decline in the demand for swords. While many swordsmiths turned to other crafts, Sadakazu continued to make swords. Then, in the middle of the Meiji period, he received orders for swords from the imperial house and many prominent military personnel. In addition to the school's traditional ayasugi-hada works, he also worked in various styles such as the Yamato, Yamashiro, Bizen and Soshu traditions. He also performed elaborate blade carvings (horimono), and perfected the Gassan style of high-quality carving. He was appointed as an Imperial Craftsman in 1906.

He passed away aged 84 years old in 1919. Even today, in honor of his achievements there is a stone monument dedicated to him at the site of his former residence in Chuo ward, Osaka.



Tachi: Gassa Sadakazu

Signed: (Obverse) Tachi Gassan Sadakazu Rikugunsho Gokamei Taisho Seitei Gosokui Hoshuku Kinen Kenjo Ontachi Yotetsu (Made from the surplus steel of a commemorative presentation tachi that was ordered by the Army Ministry on the celebration of the Ascension of his Holiness, Emperor Taisho)/(Reverse) Teishitsu Gigei'in Taisho Go Nen Aki, Gassan Sadakazu toki hachi ju issai kinsaku, kao (Respectfully made by Imperial Appointed Craftsman Gassan Sadakazu, 81 years old, Autumn 1916, Kao)

Cutting Edge Length: 67.0 cm Curvature: 1.6 cm

Gassan Sadakatsu



Gassan Sadakatsu was born in Yariya-machi, Osaka in 1869. He was the eldest son of Gassan Sadakazu. From a young age he learned much about sword making and blade carving from his father, Sadakazu. However, he did not come to the fore until his father was in his later years. Sadakatsu was mainly active in the Taisho (1912-1926) and Showa (1926-1989) eras making swords for the military, the navy and the imperial household. In addition to the obligatory ayasugi-hada works, he often worked in various traditions and many of his extant works have richly carved horimono. His son, Sadaichi, and another apprentice, Takahashi Sadatsugu from Matsuyama, Ehime prefecture, were both later designated as

Living National Treasure swordsmiths. Needless to say, Sadakatsu was recognized as a craftsman of merit by the City of Osaka. When he died, it was reported in the media. He passed away in 1943 aged 70 years old.



Tanto: Gassan Sadakatsu

Signed: (Obverse) Kotaishi Tenka Otanjo Kinen (In commemoration of the birth of His Imperial Highness the Crown Prince) / (Reverse) Showa Hachi Nen Ju Ni Gatsu Kichi Jitsu Gassan Sadakatsu Kinsaku, Kao (Respectfully made by Gassan Sadakatsu, an auspicious day in December, 1933, Kao)

Cutting Edge Length: 26.0 cm Curvature: 0 cm

Gassan Sadaichi (Living National Treasure)



Gassan Sadaichi was the third son of Sadakatsu, and was born in 1907 in Yariya-machi, Osaka. He learned swordmaking from both his father, Sadakatsu, and his grandfather, Sadakazu. Early in his career he signed his works, Sadamitsu and Takateru. Overcoming the difficulties during the banning of swordmaking following the second world war, he continued sword making to preserve and pass on the skills that he inherited from his ancestors. In 1965, he moved his forge to the current location in Sakurai city, Nara prefecture and took the name, Sadaichi. In 1971, he was designated as a Living National Treasure. In 1982, he performed demonstrations of sword forging and decorative blade carving for a month at the, *Living National Treasures Exhibition* at the Museum of Fine Arts, Boston, in Massachusetts, USA. Then in 1988, the Museum of Fine Arts, Boston held the, *Gassan Tradition Exhibition*, following which he took great efforts to transmit Japanese sword culture around the world. His works include ayasugi-hada as well as works in other traditions, particularly the

Soshu and Yamato traditions. His decorative blade carvings are skillful and delicate, and the blades display the clearness that he inherited from his grandfather Sadakazu. He passed away 1995 in at the age of 87.



Katana: Gassan Sadaichi

Signed: (Obverse) Taia Gassan Minamoto no Sadaichi, Hori Do Saku, Kao (Blade and carving by Gassan Sadaichi) / (Reverse) Heisei Roku Nen Ni Gatsu Kichi Jitsu (An auspicious day in February, 1994)

Cutting Edge Length: 76.1 cm Curvature: 2.6 cm

Bearing the torch of an 800-year old tradition into the present

Gassan Sadatoshi



An Intangible Cultural Property of Nara Prefecture, and a cornerstone of the modern sword world.

Sadatoshi Gassan was born in 1945 as the third son of Sadaichi. He was exposed to his father's work while in college and decided to become a swordsmith after graduation. After receiving his swordsmith's license from the Agency for Cultural Affairs in 1945, he went on to receive numerous special awards, such as the Prince Takamatsu Award, the Agency for Cultural Affairs Chairman's Award, and the Kanzas Award. He was designated as a master

swordsmith when he was thirty-six years old. Currently, Sadatoshi is designated an Intangible Cultural Property of Nara Prefecture and is an advisor to the All Japan Swordsmith Association.

Sadatoshi is the fifth-generation head of the Osaka Gassan school. He has inherited the Gassan family techniques for making *ayasugi-hada* and decorative blade carving (*horimono*). He has created many masterpieces that includes workmanship of various traditions, and has actively faced the challenges of include his own originality in his swords and blade carvings.

Sadatoshi has produced sacred swords for many temples and shrines, as well as swords for Yokozuna Sumo wrestlers. He is very active both in Japan and overseas, with his works included in the collections of the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art in New York. He has produced many students and is focused on the development of his son and successor, Sadanobu Gassan.

1946	Born in Osaka. The third son of Living National Treasure swordsmith, Gassan Sadaichi
1969	Graduated from Osaka Institute of Technology Architecture Dept, and became a student of Gassan Sadaichi.
1975	Received the Prince Takamatsu Award at the Newly Made Masterpiece Swords Exhibition (went on to take numerous special awards)
1982	Designated a Master Swordmith. Spent about a month performing forging demonstrations at the Museum of Fine Arts Boston, USA with his teacher Gassan Sadaichi.
1983	Held the Gassan Sadatoshi exhibition in Osaka.
1988	Held the, The Three Mountains of Dewa and the Gassan Swordsmiths Exhibition at Osaka City Museum. Also, held the Gassan Tradition Exhibition at Museum of Fine Arts Boston, USA, and gifted a tachi (sword) to the Museum.
1989	Held the, 800 Years of the Gassan Tradition Exhibition at the Nara Prefecture Cultural Hall.
1990	Held the, Gassan Sadaichi and Sadatoshi Swordsmiths Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
1993	Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
1995	Opened the Gassan Museum, in Kayahara, Sakurai city, Nara Prefecture. Became Chairman of the All Japan Swordsmiths' Association (currently advisor). Appointed as a lecturer at the Swordsmith Technology Preservation Research Group sponsored by the Agency for Cultural Affairs. Produced a Tachi for the Yokozuna Sumo Wrestler, Takanohana
1996	Displayed at, Retrospective: The Skills and Tradition of National Living Treasure Swordsmith Gassan Sadaichi Exhibition, Nara City Museum of Art,
1997	Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
1998	Produced a Tachi for the Yokozuna Sumo Wrestler, Wakanohana.
2001	Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.

2003	Produced a sacred tachi (sword) for the Kasuga-Wakamiya Shrine. Appointed Intangible Cultural Property of Nara Prefecture. Received Culture Award from Nara Shinbun Newspaper
2004	Produced a Katana at the request of the New York Metropolitan Museum (Jointly made by Sadatoshi and Sadanobu). Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
2006	Produced a tanto (dagger) for the Tokyo Metropolitan Police Award (also in 1983). Displayed in the, Ancient Military Weapons Exhibition, at the National Science and Technology Museum of Taiwan.
2008	Held the, Gassan Sadatoshi Exhibition at Takashimaya department store, Nihonbashi, Tokyo. Exhibited at the, One Hundred Years of Living National Treasures: Swordsmith Gassan Sadaichi and his School Exhibition, at the Osaka Museum of History
2010	Nara City Museum of Art, Swordsmith Gassan Sadatoshi and the Gassan School Exhibition
2011	Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
2013	Produced a tachi (sword) for the Yokozuna Sumo Wrestler, Hakuho. Produced a tachi for the 62 nd renewal ceremonies at Ise Shrine (also for the 61 st ceremonies)
2014	Held the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo.
2015	Received the, Cultural Asset Achievement Award, from Nara Prefecture.
2016	Reproduced the blade of the National Treasure Kenukigata tachi for Kasuga Shrine's 60 th renewal ceremonies. Awarded the Order of the Rising Sun.
2017	Held the Gassan School Exhibition at the Hankyu Umeda Flagship Store in Osaka. Held the, Sadatoshi Gassan Exhibition, at Takashimaya department store, Nihonbashi, Tokyo. Reproduced the famous blade, 'Oe', that was lost in a fire at the siege of Osaka Castle. Reproduced the famous blade, <i>Konote-gashiwa Kanenaga</i> , for the Mito Tokugawa family.



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Works by Gassan Sadatoshi



Katana (with Horimono of a Dragon Grabbing a Ken)

Inscribed: Obverse; Yamato no Kuni ju Gassan Sadatoshi Hori do-saku (kao)/ Made and Horimono carved by Gassan Sadatoshi of Yamato province

Reverse; Heisei Ni Ju Hachi Nen Shogatsu Kissho-jitsu/ An auspicious day in the first month of the 28th year of Heisei (2016).

Cutting-edge length: 71.3 cm Curvature: 2.0 cm



Tachi

Inscribed: Obverse; Yamato no Kuni ju Gassan Sadatoshi Kin-saku (Gold inlaid kao)/ Respectfully made by Gassan Sadatoshi of Yamato province.

Reverse; Senzo denrai ayasugi tanpo motte hijutsu, Heisei Niju Roku Nen Sangatsu Kissho-jitsu/ Made using the secret ayasugi forging techniques inherited from my ancestors. An auspicious day in the third month of the 26th year of Heisei (2014).

Cutting-edge length: 76.9 cm Curvature: 3.0 cm



Tachi

Inscribed: Obverse; Yamato no Kuni ju Gassan Sadatoshi Kin-saku (kao)/ Made by Gassan Sadatoshi of Yamato province.

Reverse; Heisei Niju Roku Nen Hachi-gatsu Kichi-jitsu/ An auspicious day in the eighth month of the 26th year of Heisei (2014).

Cutting-edge length: 58.3 cm Curvature: 2.6 cm



Tachi (with a horimono of a dragon, pines, bamboo and plum blossoms)

Inscribed: Obverse; Yamato no Kuni ju Gassan Sadatoshi Hori do-saku (kao)/ Made by and Horimono carved by Gassan Sadatoshi of Yamato province

Reverse; Heisei Niju Hachi Nen San-gatsu Kissho-jitsu/ The third month of the 28th year of Heisei (2016).

Cutting-edge length: 72.8 cm Curvature: 2.3 cm

Gassan Sadanobu



A young smith just setting out to meet the challenges of a new sword world.

Born in Nara in 1979, Gassan Sadanobu is the eldest son of Sadatoshi. After growing up with his father, Sadatoshi, and grandfather, Sadaichi, making swords as a backdrop, Sadanobu decided to begin his sword making apprenticeship at the same time as he entered university. He received his swordsmiths license from the Agency of Cultural Affairs in 2006. Then in 2007, he received the Newcomer's (Rookie) Award at the Newly Made Sword Exhibition (Shinsaku-Meitoten). In addition to learning the ayasugi

traditions of his ancestors, he also studies other traditions, but just like his father and grandfather, Sadanobu's specialty is the Soshu tradition. Sadanobu has won many prizes at special awards at national competitions. Recently, he has worked on anime themed collaboration exhibitions in an effort to raise awareness about Japanese swords and their role in the future. As the 6th Generation descendant of the Osaka Gassan line, it is expected that in the future Sadanobu will take on the challenges of sword making and pass on the skills to the next generation of swordsmiths. He is currently on the board of directors for the All Japan Swordsmiths Association.

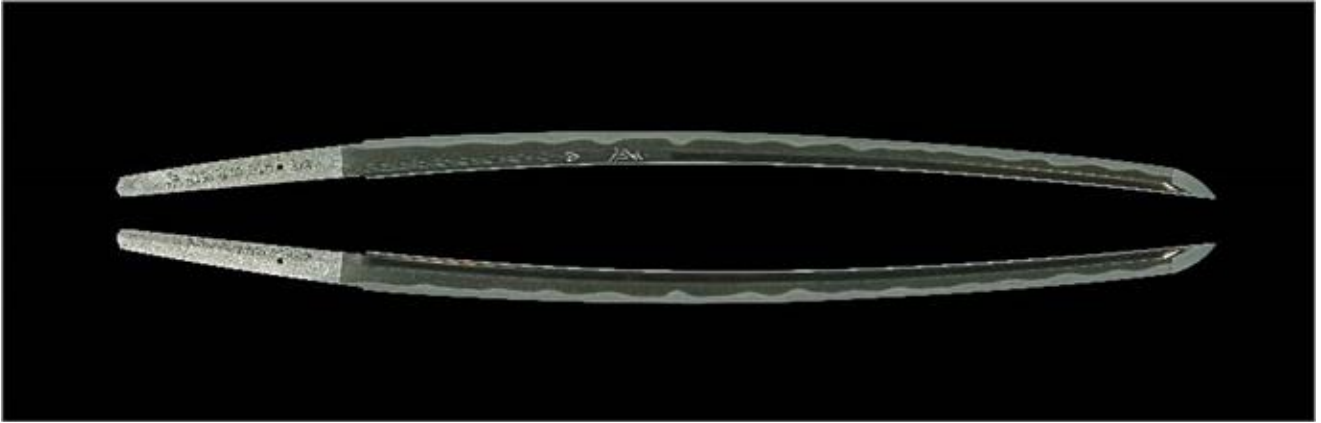
1979	Born in Sakurai, Nara Prefecture
1998	Entered both the Gassan Sadatoshi School and Kyoto Sangyo University
2006	Received swordsmiths license from the Agency of Cultural Affairs
2007	Received newcomers (Rookie) Award (Long Sword Section), and Award for Effort (Short sword/Dagger section). Received the Fukuoka City Board of Education Award at the, 'Omamori Katana' exhibition. Exhibited at the, Masterpiece Swords of the Gassan Lineage Exhibition at the Chido Museum.
2008	Exhibited at the, Swordsmith Gassan Sadatoshi Exhibition at Nihonbashi Takashimaya, Tokyo, and the Osaka Museum of History, 'One Hundred Years of Living National Treasures: Swordsmith Gassan Sadaichi and his School'. Took part in the ceremonial forging demonstration at Ikutama Shrine Bellows Festival
2009	Received the Nagano Prefecture Board of Education Award at the, Omamori Katana Exhibition (3 rd

	place). Exhibited at the, Craftsmen of the Japanese Sword Exhibition, Sano Art Museum, Shizuoka Prefecture.
2010	Silver Prize at the Newly Made Japanese Sword Craftsmen's Exhibition. Received the Osaka City Board of Education Special Award at the, Omamori Katana Exhibition (3 rd place). Exhibited at the Kasuga Shrine: the Beauty of Swords Exhibition. Displayed at the, Gassan Sadatoshi and the Gassan School, at Nara City Art Museum, and Amashin Museum.
2011	Silver Prize at the Newly Made Japanese Sword Craftsmen's Exhibition. Sakaki Techno Center Chairman of the Board of Director's Award (4 th Place) at the Omamori Katana Exhibition. Exhibited at the, Swordsmith Gassan Sadatoshi Exhibition at Nihonbashi Takashimaya, Tokyo.
2012	Bronze Prize at the Newly Made Japanese Sword Craftsmen's Exhibition. Kasaku Award at the Omamori Katana Exhibition. Exhibited at the, Craftsmen of the Japanese Sword, Exhibition, Sano Art Museum, Shizuoka Prefecture. Exhibited a tanto (dagger) at the, Evangelion and Japanese Swords: Second Impact Exhibition.
2013	Silver Prize at the Newly Made Japanese Sword Craftsmen's Exhibition. Received the Sanyo Shinbun Award at the Omamori Katana Exhibition (Blade Division 7 th Place). Exhibited at the, Two-Dimensional Vs Japanese Swords Exhibition. Exhibited at the Hankyu Umeda Flagship Store, Osaka.
2014	Exhibited at the, Swordsmith Gassan Sadatoshi, exhibition at Nihonbashi Takashimaya, Tokyo. Awarded the Osaka Museum of History Chairman's Prize at the Omamori Katana Exhibition (Blade section 4 th Place), and the Citizens Panel Award 1 st Place
2015	Awarded the Governor of Nagano Prefecture's Special Prize at the Newly Made Japanese Sword Craftsmen's Exhibition. Awarded the Traditional Crafts Museum Chairman's Prize at the Omamori Katana Exhibition (Blade section 7 th Place).
2016	Appeared in TV Tokyo's, <i>Crossroad</i> , program. Received the Mayor of Setouchi Special Award at the, Omamori Katana Exhibition (2 nd place), Received the Chairman of the Okayama Prefecture Board of Education Award at the, Omamori Katana Exhibition (Overall 2 nd place), and the Nagano Prefecture Board of Education Award at the (mountings section 2 nd place) and a Special Award from the Ambassador of Poland.
2017	Exhibited at the, Gassan School Exhibition at the Hankyu Umeda Flagship Store in Osaka. Exhibited at the, Gassan Sadatoshi Exhibition, at Takashimaya department store, Nihonbashi, Tokyo. Received the Kumamoto Prefecture Board of Education Special Award at the, Omamori Katana Exhibition (3 rd place).

Works by Gassan Sadanobu



Tanto *Inscribed: Obverse; Yamato Gassan Sadanobu Zo (kao)/ Made by Gassan Sadanobu of Yamato province. Reverse; Heisei Niju Nana Nen Kika/ Summer, 27th year of Heisei (2015).*
Cutting-edge length: 28.2 cm Curvature: 0.1 cm



Katana *Inscribed: Obverse; Yamato no Kuni ju Gassan Sadanobu Kin-saku (kao)/ Made and Horimono carved by Gassan Sadanobu of Yamato province.*
Reverse; Heisei Niju Nana Kinoto-Hitsuji Nen Uzuki Kissho-jitsu/ An auspicious day, the fourth month of the 27th year of Heisei (2015) Year of the Goat.
Cutting-edge length: 73.4 cm Curvature: 2.0 cm



Wakizashi
Inscribed: Obverse; Yamato ju Gassan Sadanobu Kin-saku (kao)/ Respectfully made by Gassan Sadanobu of Yamato province.
Reverse; Heisei Niju Hachi Nen Kika/ Summer, 28th year of Heisei (2016).
Cutting-edge length: 36.2 cm Curvature: 0.6 cm

Museum Information

Homepage: Gassan.info



Opening Times:

Open Saturdays only : 10:00 ~16:00 (*closed Jan, Feb, Aug, and December)

Address: 228-8 Oaza-Kayahara, Sakurai City, Nara Prefecture 633-0073

Access: JR Miwa Station (about 15 mins walk north)

Entrance Fee: Free

Car Park: Yes

Inquiries: 0744-42-3230

Translation: Paul Martin



Competition Time!!!

We are giving away copies of the Gassan School booklet (Japanese language) to 8 lucky readers. All you have to do is email us with 'Gassan' in the subject line at competition@thejapanesesword.com Winners will be randomly picked from the entries. Good luck!!
(Some postal services from Japan are restricted at the moment, but we will hold onto your prize until shipping resumes.)

Juyo Collector

1. Katana

Zufu (Information paper from Juyo Shinsa)

Juyo Token (25th Juyo-Shinsa November 1st, 1977)

Mei: Dewa Daijo Fujiwara Kunimichi

Token Sugita: Price: 3.8 million JPY

Dimensions: Cutting-edge length: 69.9 cm

Curvature: 1.4 cm Moto-Haba: 2.95 cm Saki-Haba: 2.1 cm

Kissaki-length: 3.65 cm Nakago-length: 19.8 cm

Nakago-curvature: Slight

Construction: Shinogi-zukuri, iori-mune, shallow curvature, narrows in the upper part of the blade, and a rather stunted chu-kissaki.

Forging: Itame-hada with masame mixed on the reverse side. Generally prominent hada throughout with ji-nie.

Hamon: The hamon is a gunome-midare mixed with ko-notare, that becomes a wide and active in places. There are also ashi with much nie, sunagashi.

Boshi: A nioi-kuzure type midare-komi, and rather pointed at the tip

Nakago: The nakago is ubu. The filemarks are suji-chigai. It has one mekugi-ana, and a long inscription that runs alongside the mune. The nakago is finished in kuri-jiri.

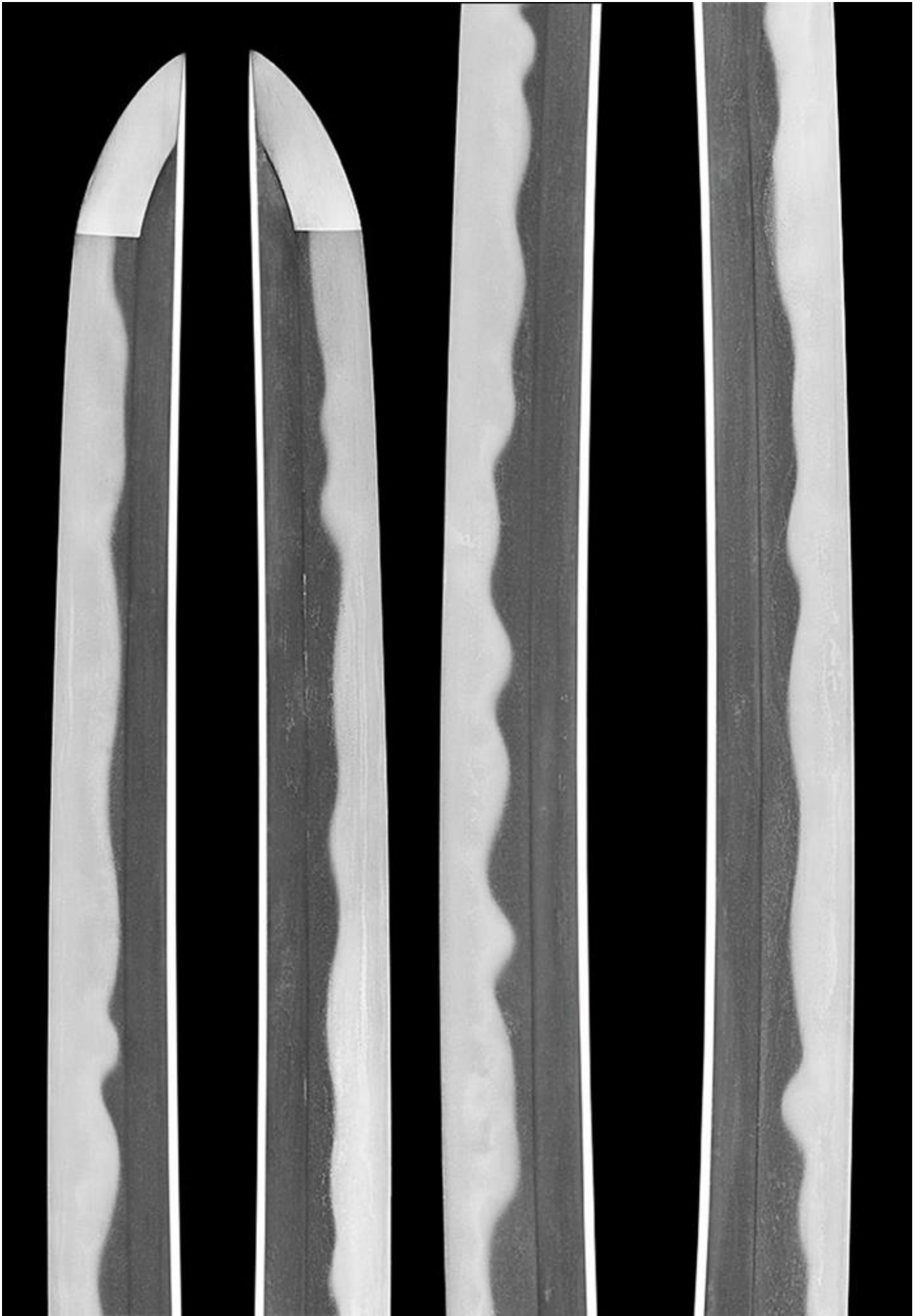
Explanation

Kunimichi was a student of Horikawa Kunihiro along with Izumi no Kami Kunisada whom he competed with for number of works. In terms of skill, they were both close to their teacher, Kunihiro. Furthermore, Kunimichi has a wide range of skilled works. This excellent sword is quenched in his specialty wide midare-ba hamon.

Period: Early Edo Period 17th C.



出羽
大
振
藤
原
國
次





番号第六三號
 指定書
 刀銘 出羽大塚藤原國路 一〇
長九寸九分、刃二寸四分、拵五寸五分
 鑄造庵棟反り浅く中鋒鍛抜目肌
 肌交り及交互の目肌れに小のたれ
 交り焼深く足入り沸よく、砂流し
 小なる帽子孔れ込みや、鑄造の風がある
 米生、先葉尻目釘孔指差袋縁がある
 右者番協會に於て審査の結果
 重要刀剣に指定す
 昭和五年十一月一日
 關天日本美術刀剣保存協會
 会長 富士川金二

2. Katana

Zufu (Information paper from Juyo Shinsa)

Juyo Token (22nd Juyo-Shinsa June 1st, 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.

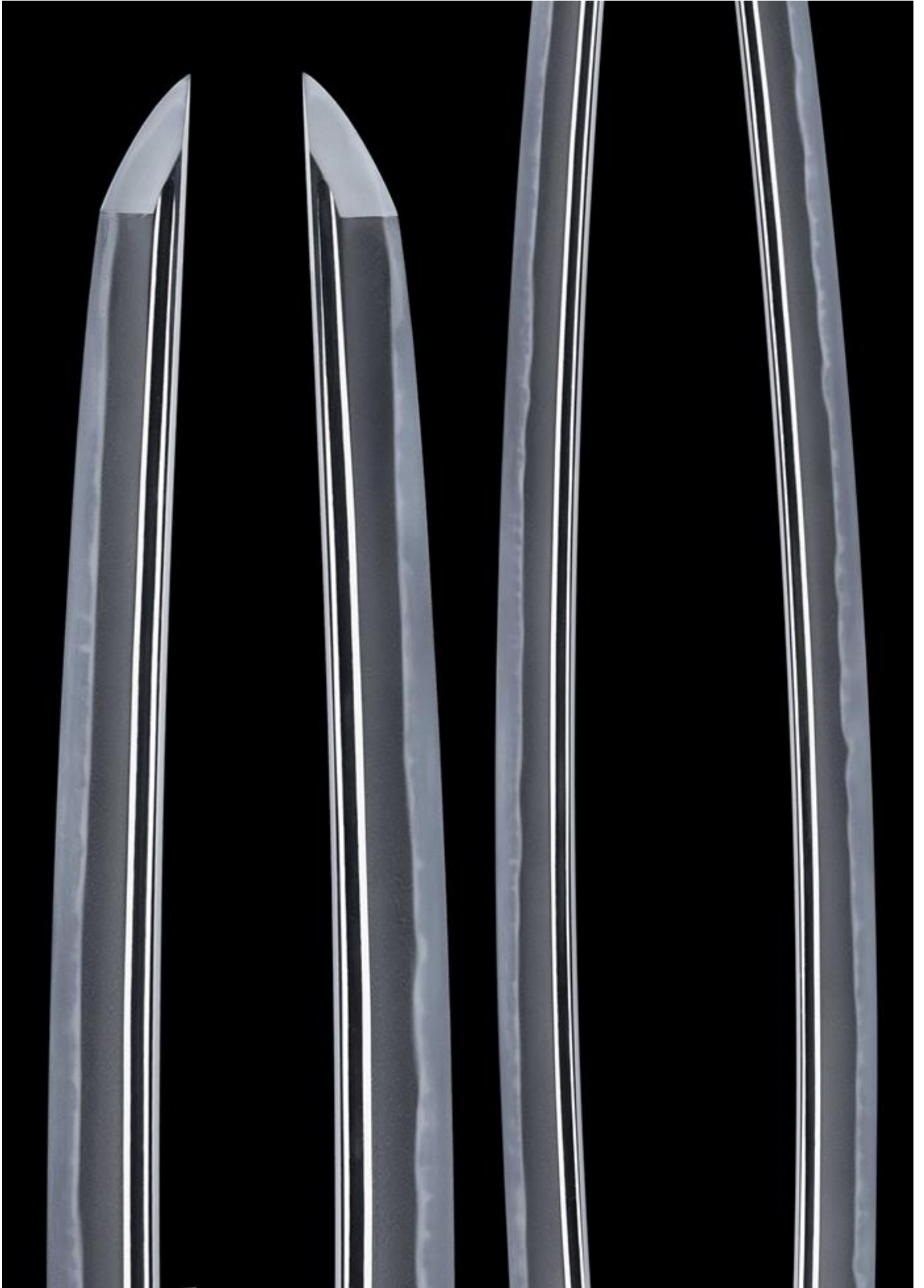
Explanation

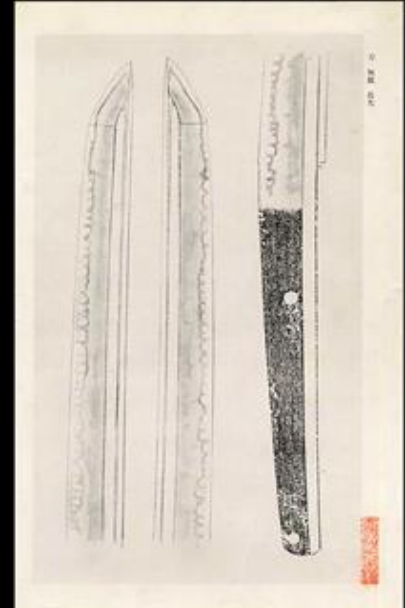
This blade is osuriage mumei, but has been attributed to the work of Osafune Nagamitsu. Among the works of Nagamitsu there are many with tightly forged itame-hada, and the obligatory prominent midare-utsuri. The hamon is also displays Nagamitsu's typical style of a choji and gunome with ashi and yo.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

Period: Kamakura Period 13th C.









主君御定
 指定書
 刀 安福長光 一口
 錦造 唐津中鋒 飯板目肌映
 まつ 双文丁字孔に五日月文じり
 足葉と入り 彫物 表裏に漆喰
 基 大層土 先末尻 鈔目切 目釘孔二
 右者番協會に於て審査の結果
 主君刀剣に指定す
 昭和七年六月一日
 關天日本新刀剣保存會
 会長 木川順治

Shinken Corner

1

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
● 永田多美子所持之
● 和丙辰年三月日





2. Katana

Inscribed: Mugei ju Kanekuni Saku (Gifu)/Heisei Go Nen Ju Gatsu Kichi Jitsu. Made by Kanekuni of Mugei, An auspicious day in the tenth month of 1993).

Cutting-edge length: 74.6 cm **Curvature:** 1.8 cm

Weight: 1000g

Token Sugita Price: 480,000 JPY

This blade is hon-zukuri, ubu-nakago, a well-forged ko-itame-hada with masame.

It has a light dusting of ji-nie with fine chikei, and a prominent midare utsuri.

The hamon is gunome-midare with choji and togari-ba.

The bright and clear nioi nioi-guchi is quite wide with much ko-nie.

The inside the hamon has nioi-ashi, yo, kinsuji and sunagashi.

It has a bo-hi on both sides. It comes in a katana koshirae with a black ishime lacquered scabbard.

The maker's name is Ogawa Mitsutoshi, who was a student of his father Ogawa Kanekuni (兼圀).

Both father and son were designated Mukansa.

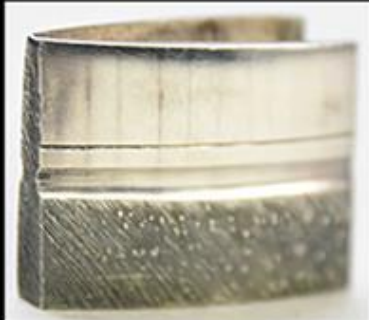
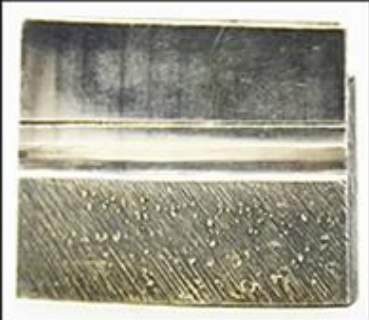
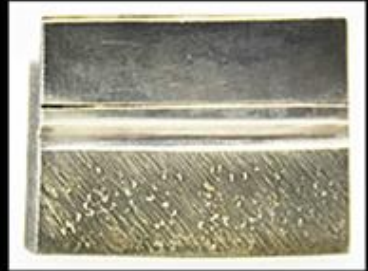




武芸庄兼國作

平成五年十月吉日





3. Katana

Inscription: Yamagami Senri Norihisa Kore wo Kitae/Heisei Go Nen Ni Gatsu Kichi Jitsu. Forged by Yamagami Senri Norihisa/An auspicious day in the second month, 1993.

Cutting-edge length: 75.3 cm **Curvature:** 2.5 cm

Weight: 990g

Token Sugita Price: 480,000 JPY

This blade is hon-zukuri, with iori-mune, ubu-nakago, and a well-forged ko-itame-hada with mokume.

It has a thick dusting of ji-nie with fine chikei, and a pale prominent nie-utsuri.

The hamon is gunome-midare with choji and togari-ba.

The bright and clear nioi-guchi is quite wide with much ko-nie.

The inside the hamon has abundant ashi, yo, kinsuji and sunagashi. It has a bo-hi on both sides.

It comes in a katana koshirae with a black lacquered scabbard.

This maker's real name is Yamagami Shigenori.

He was a student of Yamagami Akihisa, and took various prizes at the annual competition.





平成五年二月吉日

山上千里則久鍛之





April Competition Winners!



Congratulations!! We had two winners of last month's competition for the Futarasan Jinja Meito Catalogue. They are Mr. Douglas Walker and Mr. Ken Goldstein. We will contact you via your application email to arrange delivery.

In Closing

Thank you for reading almost until the end. The next sections are the *Current Exhibitions* and *Ads and Services*. Please support us by letting our sponsors know that you saw them in *The Japanese Sword Newsletter*! We look forward to seeing you again next month for our One-year Anniversary Edition. We hope to have some special content and an extra special competition as well. Until next time...

Paul Martin



西尾市岩瀬文庫企画展

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古典籍の宝庫・岩瀬文庫の
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刀作りの技術や刀の歴史、刀にまつわる
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刀の魅力

令和4年

3月5日[土]～5月8日[日]

入場
無料

開催場所/西尾市岩瀬文庫 企画展示室 開館時間/午前9時～午後5時
休館日/月曜日(祝日は開館)・第3木曜日

関連行事のご案内

◆展示解説

日時/①3月19日(土) ②4月16日(土)
いずれも午後1時30分～ ※②とも同じ内容です
会場/岩瀬文庫地蔵研習ホール
※展示資料をプロジェクターで映しながら解説します
定員/各回15名(要予約)
申込/3月5日(土)午前9時から電話または直接岩瀬文庫へ

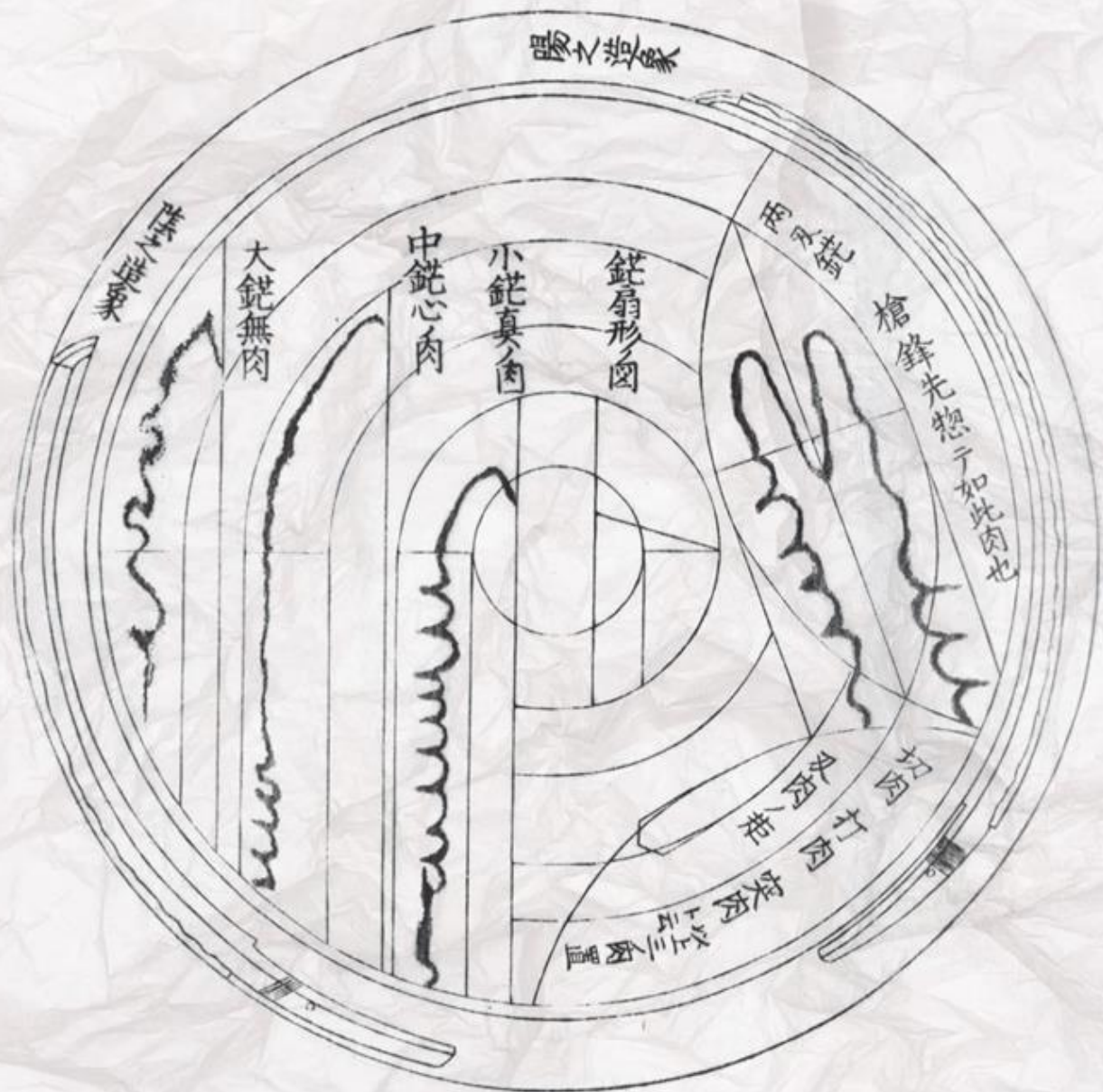
◆古文書講座

「刀に関する本を読んでみよう!」
日時/5月8日(日) ①午前10時～11時30分 ②午後1時30分～3時
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会場/岩瀬文庫地蔵研習ホール
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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

 刀剣博物館
The Japanese Sword Museum

<https://www.touken.or.jp/museum/>



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

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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)・5/26(月) ◎観覧時間 10:00~18:00(観覧者の場合は17:00まで)
 ◎観覧料 一般1,000円(1,400円)、学生・高齢者1,300円(1,700円)、中学生以下無料
 ※ 1歳以下は無料(乳児の同伴料を含む)。幼児は必ず大人と一緒に入館してください。乳児は必ずおむつを持参してください。
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新潟県立万代島美術館 The Niigata Bandajima Art Museum



Museum of Fine Arts Boston

〒950-0078 新潟県中津区万代島5-1 万代島美術館内 万代島ビル5階 TEL: 025-240-8655 URL: <https://banri.pref.niigata.lg.jp/>



主催 新潟県立万代島美術館 The Niigata Bandajima Art Museum
 協賛 大塚製薬、DNPエレクトロニクス、新島アソシエーション
 特別協賛 関西 協力 日本剣道連盟、新島新聞社、日本剣道連盟、日本剣道連盟、新島新聞社、新島教育委員会、新潟県、新潟県教育委員会、新潟県、上越市、NCTV(株)、ニッポン放送、新潟県立万代島美術館、BSN新潟放送、新潟県立万代島美術館、ボストン美術館、エフエム新潟、エフエム新潟(株)ほかから、エフエムエフエム、新潟県立万代島美術館、ボストン美術館

https://heroes.exln.jp/

作刀 50年 刀匠 河内國平展



号和尚 銘・表 徳南泉和尚 八十翁國平之 裏 令和二年 初雷之頃
刀剣撮像：中村 聡

2022年4月16日(土) — 5月15日(日)
午前10時 — 午後5時 休館日 4月25日(月)

虎屋 京都ギャラリー

(仕)組
特別協力 大阪歴史博物館

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 金剛柏文兵庫鎖太刀拵・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)



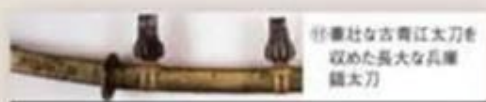
① 拵装束に伝わった螺鈿鍔の飾剣



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

行幸社々古貴江太刀を
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・金剛山葛本神社
- 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 南都住金房華人祐藤原正實 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

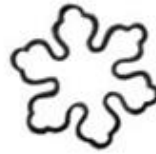
【宝蔵院流秘蔵の名槍】

興福寺宝蔵院の胤栄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^水 後期 5/27^金～6/26^日

休室日 5/25^木～5/26^金 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 白帯打刀拵のうち櫛 江戸時代末期(19世紀) 個人蔵 透視展示
右：福指 鉈【表】興州住業名作 【裏】慶長拾二年二月日 慶長12年(1607) 個人蔵 透視展示



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

刀



剣



幻

想

曲



令和4年
3/12 Sat.
→5/8 Sun.

TOUKEN FANTASIA -encore-

再

演



1. 南下猛虎図押 (銅葉) 2. 仲度回小柄 (銅葉) 3. 八咫鳥目貫 (銅葉)
4. 桑名押 花図透押 (銅葉) 5. 鎌倉別押 (銅葉)
6. 【桑名市指定文化財】刀 銘 保前介藤原宗次 (天武天皇社藏)



《2階特集陳列》
桑名市出土品展
—地面の下には
何がある?—

休 館 日 毎週月曜日(ただし3月21日(月・祝)は開館 翌日22日(火)休館)
開 館 時 間 午前9時30分から午後5時まで(入館は午後4時30分まで)
入 館 料 高校生以上150円、中学生以下無料
交 通 案 内 桑名阪自動車道 桑名IC
伊勢湾岸自動車道 湾岸桑名ICより約10分
JR・近鉄・養老鉄道「桑名」駅
三岐鉄道北勢線「西桑名」駅より徒歩20分
三重交通バス「桑名市博物館」バス停下車すぐ
駐 車 場 20台(無料)

講 演 会
桑名市博物館・桑名市立中央図書館連携事業
セミナー「『刀剣幻想曲 再演』展の見どころ」
日 時 3月26日(土) 13時30分から
講 師 藤部早希(桑名市博物館)
定 員 30名(先着順)
場 所 くわなメディアライヴ2階
申込方法 桑名市立中央図書館へ電話(0594-22-0562)
3月7日(月) 10時30分から受付開始。定員に達し次第締め切り。

桑名市博物館

〒511-0039 三重県桑名市京町37-1 TEL: 0594-21-3171 FAX: 0594-21-3173
E-mail: hakubutum@city.kuwana.lg.jp HP: http://www.city.kuwana.lg.jp

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。



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