

短刀 銘月山貞一の研ぎ工程 刀剣の写真解説

(41図・50頁～50図・68頁)

刀身の全景は全体の様子を、部分は刃文や地肌が現れてくる様子を、拡大写真(4.4倍と8.4倍)は刃文付近の細かな変化をみられるように撮影しました。この目的のために、三つの照明方法は全く異なるため、同じ段階でも写り方はかなり異なって見えます。(鍋の色の差は、撮影光の当たり方による差で、ぬぐいの段階まで同様に続く)

Polishing of a Short Sword by Gassan Sadakazu (No.41~50・pp50~68)

Three types of photographs were taken: that of the entire blade, those that show *hamon* and *jihada* appearing gradually, and detailed ones that show the changes around the *hamon* clearly (magnified 4.4 times and 8.4 times). Since the method of lighting differed in all three cases, there are some differences in the resulting photograph even if they are of the same polishing process. (The difference in color between the upper part of the *shinogi* and the *shinogi* proper (from *binsui-to* to *nugui* steps) is the result of lighting.)

41. Before polishing (p51)

Rust was found on the root and tip of the blade, the root and middle of the *shinogi*, and on the upper part of the straight grooves.

The shape of the blade is more complex than in ordinary cases, and there were uneven and narrow parts near the middle of the *shinogi*.

Care had to be taken in removing the deep rust so as not to damage the appearance of the sword.

42. *Binsui-to* (artificial whetstone) (p53)

Rust was deeper than it seemed, but I was able to remove it because the *width of surface of the blade* was fairly wide. *Shinogi* portion above the grooves was narrow. Special care was needed in polishing with *ara-to*. In order to almost completely finish the polishing in the first stage, the beginning is very important in adjusting the appearance.

A thin whetstone was used to polish inside the grooves. The grooves were polished before the blade so that the edges of the grooves would not be affected. Whetstones of greater fineness was used

(The difference in the color of the groove is the difference of lighting. This phenomenon continued until the *nugui* step.)

43. *Kaisei-to* (artificial whetstone) (p55)

By making the angle of the grain less sharp than that of *binsui-to*, files marks of the preceding stage were erased.

44. *Nagura-to* (artificial whetstone) (p57)

At this step, the grain of *nagura-to* was made parallel to the back of the sword.

The grooves and the thin grooves accompanying the main groove (*soe-hi*) were polished.

45. *Koma-nagura-to* (natural whetstone) (p59)

Whetstone with finer grain was adjusted. Natural whetstone is generally softer, and *hamon* can be seen a little.

46. *Uchigumori-to* (natural whetstone) (p61)

When polishing at this step, the polishing water was not wiped off. A little pressure was applied when pulling on the whetstone. By doing so, the blade will come softly in contact with the whetstone and the blade could be polished somewhat white and the *hamon* appeared. This is the special characteristic of polishing a sword. We can see the greatest change on the microphotograph at this step.

Final polish was done for *soe-hi*.

47. *Hatsuya-to* (natural whetstone) (p63)

Although whetstone of the same quality as that used for *uchigumori-to* in the *shitaji togi* was used, it came softly in contact with the blade because the whetstone had been processed thinly. The *hamon* appeared completely at this stage.

Polishing may be completed at this stage. In that case, it is called *shira togi*.

The *hamon* can be seen very well, but the beauty of the *jihada* does not appear so much.

48. *Jitsuya-to* (natural whetstone) (p65)

Narutaki-to, which is harder than *uchigumori-to*, was used to bring out the *jihada*. *Uchigumori-to* is gray; most *narutaki-to* is light brown, although there are some gray ones.

Jitsuya-to of different hardness was used, starting with a soft one and proceeding to a harder one. Since *hamon* gradually becomes darker when the patterns come in contact with *jitsuya-to*, *hatsuya-to* is used, depending on the condition of the *hamon*, to bring back the whiteness of the *hamon*.

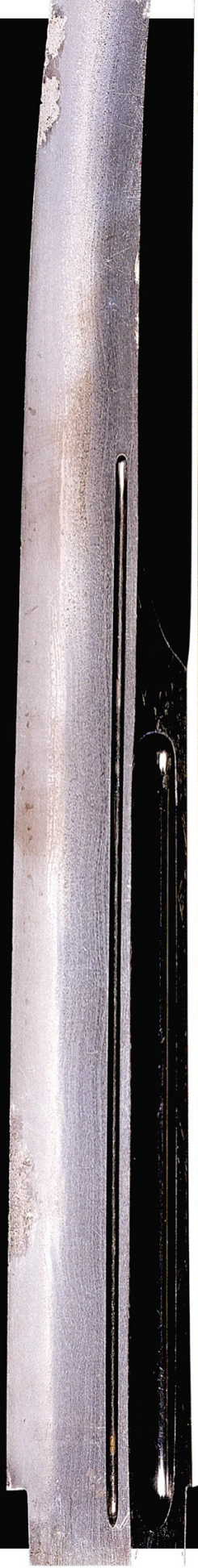
49. *Nugui* (p67)

This was the only place in the process of polishing swords that oil was used as a catalyst.

It is with this process that the *hamon* and *jihada* appeared clearly. Work on these parts was completed.

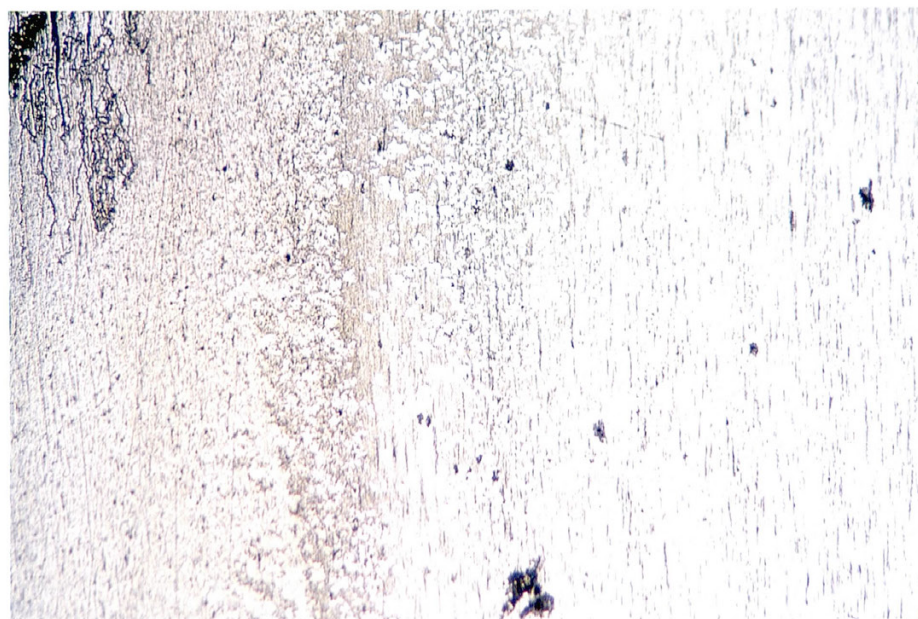
50. *Final Polish* (p68)

By doing the final polish on the *hi* and polishing the back of the sword and *shinogi*, the sword became attractive. All the processes of polishing were completed.





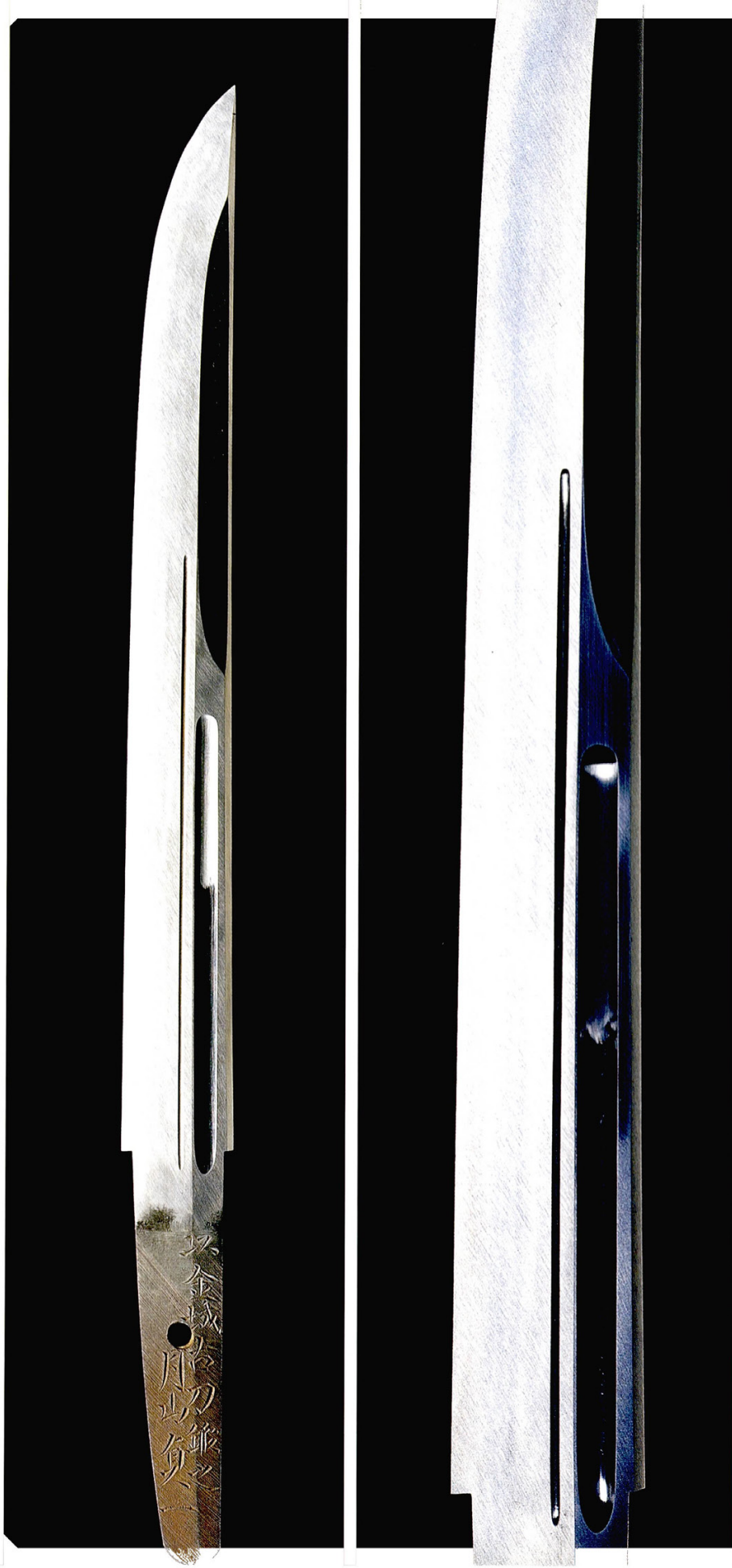
4.4倍



8.4倍

41 研ぎ前 Before polishing

刃の部分の元と先、鋸の元と中程、樋の中の上部に錆があります。
造り込みが一般の物より複雑で、鋸の中程の部分の凹面や細い部分があり、深い錆の除去のさいに姿が崩れないよう配慮が必要です。



以金城
月山
刀師
之



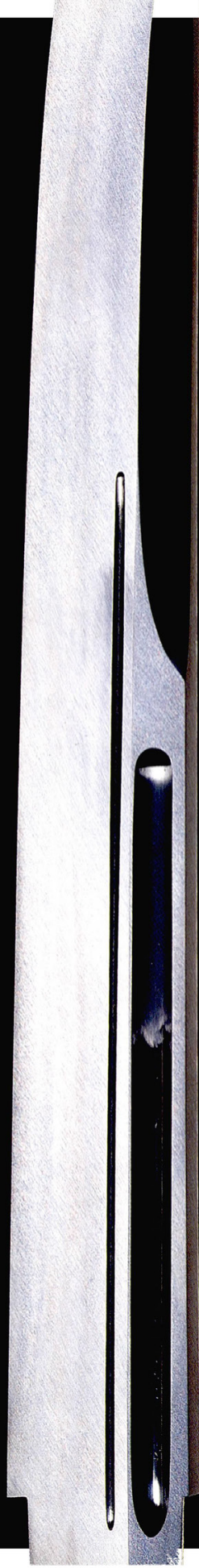
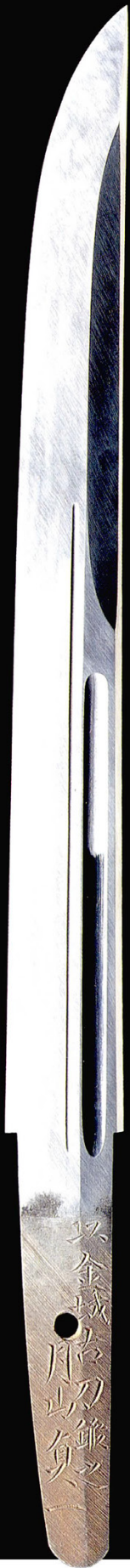
4.4倍



8.4倍

42 備水砥（人造砥） Binsui-to (artificial whetstone)

錆は見かけより深くいものでしたが、焼刃も深いため取り去ることが出来ました。樋の上の鍋部分は巾が細く、荒目の砥石の研磨には細心の注意が必要です。最初の砥石の段階ではほぼ完成させるため、姿を整える作業では、はじめが肝腎です。樋の中は薄い砥石を用意して研磨します。樋の縁がダレないように全体の研磨の前に行い、砥石目は更に細かく先行させます。



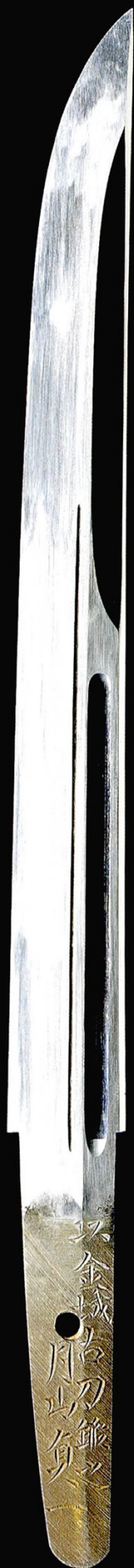


4.4倍



8.4倍

43 改正砥（人造砥） *Kaisei-to* (artificial whetstone)
この砥石の段階で砥石目を棟と平行に整えることもあります。





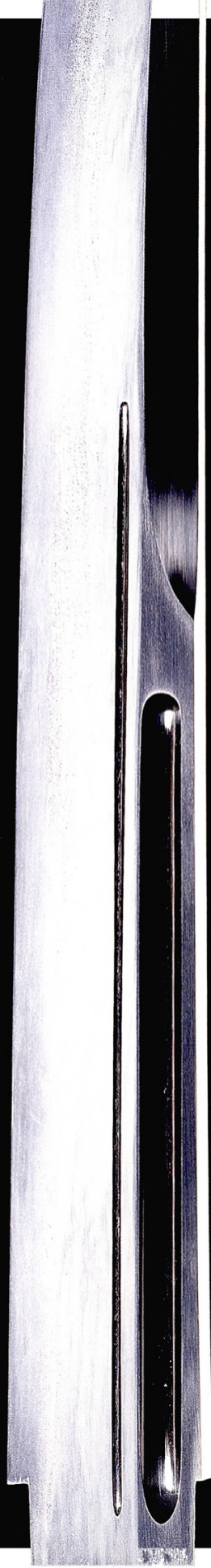
4.4倍



8.4倍

44 名倉砥（人造砥） *Nagura-to* (artificial whetstone)

名倉砥からは、砥石目を棟と平行に整えます。
樋と添樋の下磨きをする。





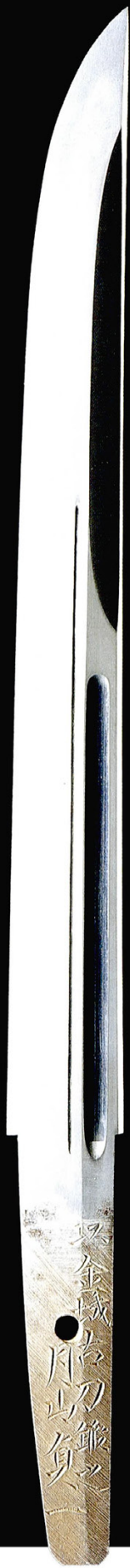
4.4倍



8.4倍

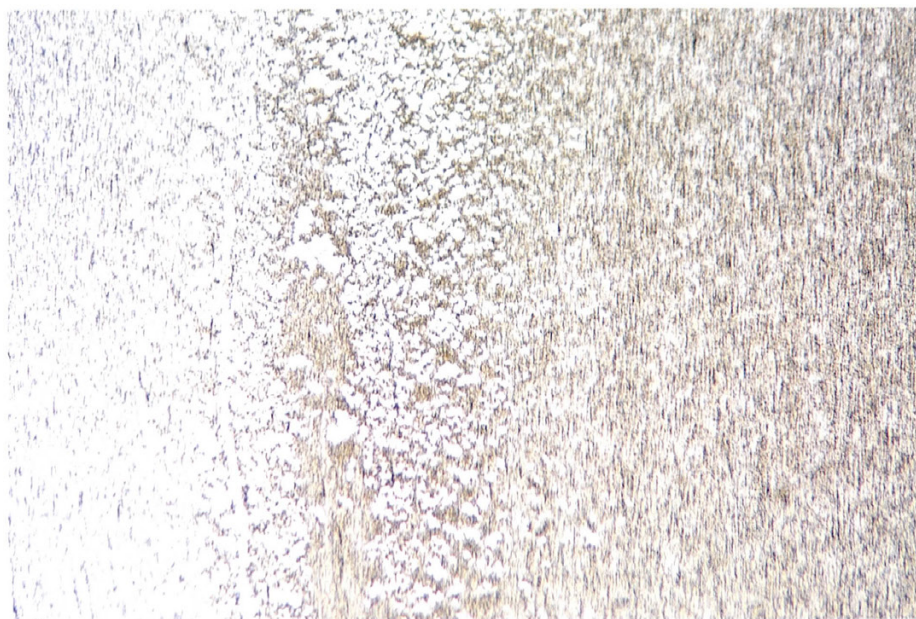
45 細名倉砥(天然砥) *Koma-nagura-to* (natural whetstone)

砥石目を更に細かくし内曇砥が当たる状態に整えます。天然砥の方が一体に柔らかく、刃文も少し見えています。





4.4倍



8.4倍

46 内曇砥（天然砥） *Uchigumori-to* (natural whetstone)

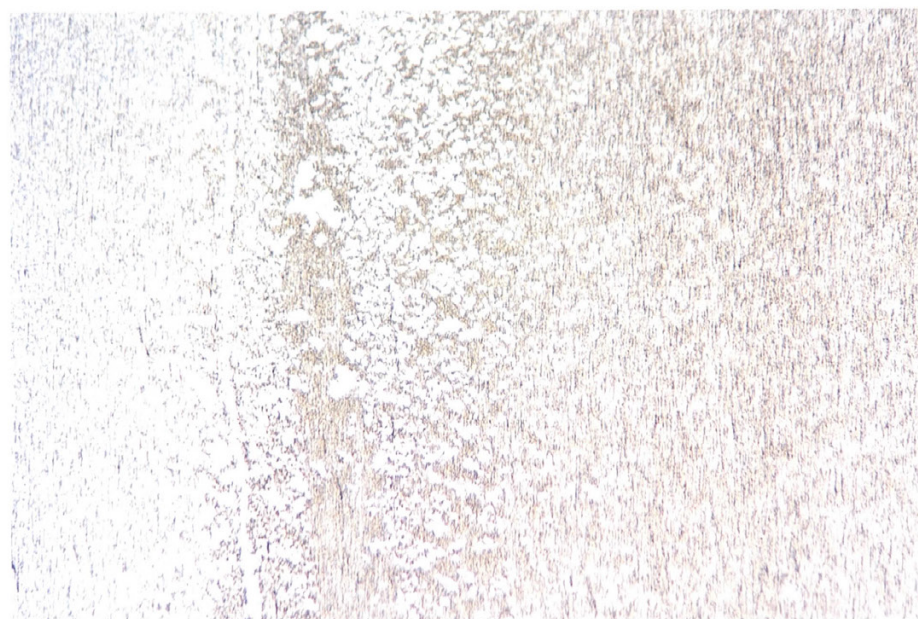
内曇砥を用い、砥汁を残しながら平らに、引くときに力をいれて研磨する事で刀身が砥石に柔らかく当たり、白味をもった状態に研磨され、刃文の概要が現れてきます。ここが刀剣研磨の一番の特徴です。

添樋の上げ磨きを行う





4.4倍



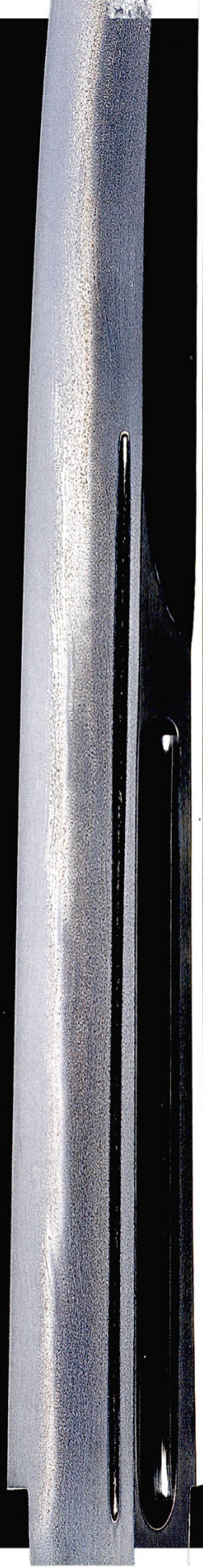
8.4倍

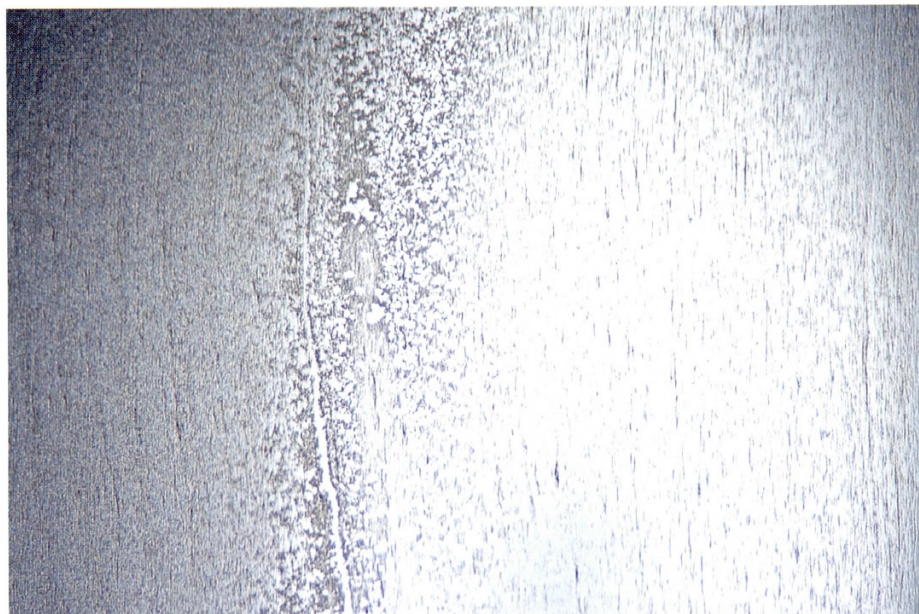
47 刃艶砥（天然砥） *Hatsuya-to* (natural whetstone)

下地での内曇砥と同質のものを用品ますが、薄い艶砥に加工したため、刀身に柔らかくあたり、刃文はこの段階で全てが現れます。

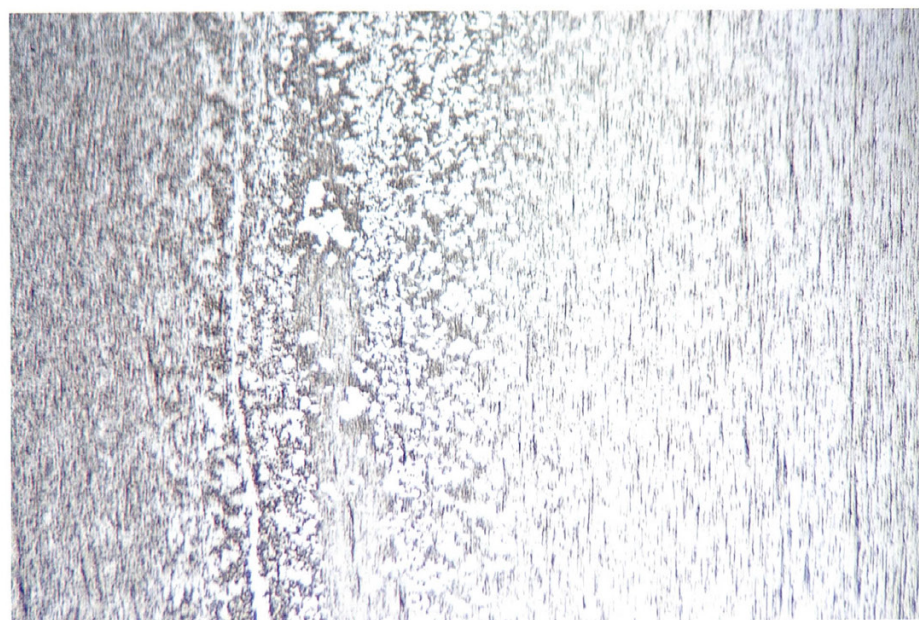
この段階で研磨を終了させることもあり、白研ぎと称しています。

刃文はよく見えますが、地肌の美しさは不十分にしか現れません。





4.4倍



8.4倍

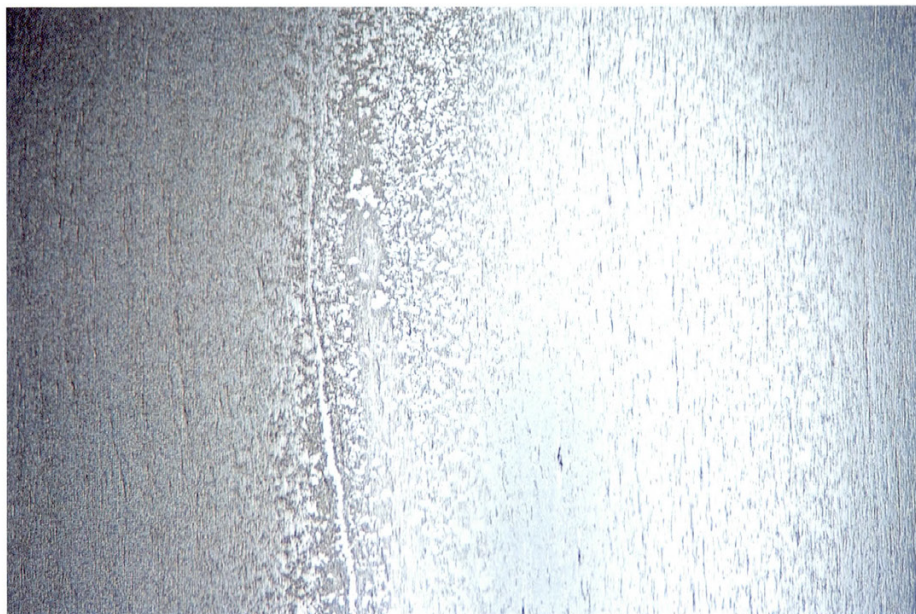
48 地艶砥 (天然砥) *Jitsuya-to* (natural whetstone)

内曇砥より硬い鳴滝砥で地肌を現していきます。内曇砥は灰色をしています。鳴滝砥は薄茶色の物の方が多く、灰色をしたものもあります。柔らかめの物から次第に硬い地艶とを選んで作業を進めます。刃部に地艶砥が当たると、少しづつ黒くなるため、状況に応じて刃艶砥で刃部を白く戻しながら作業を進めていきます。

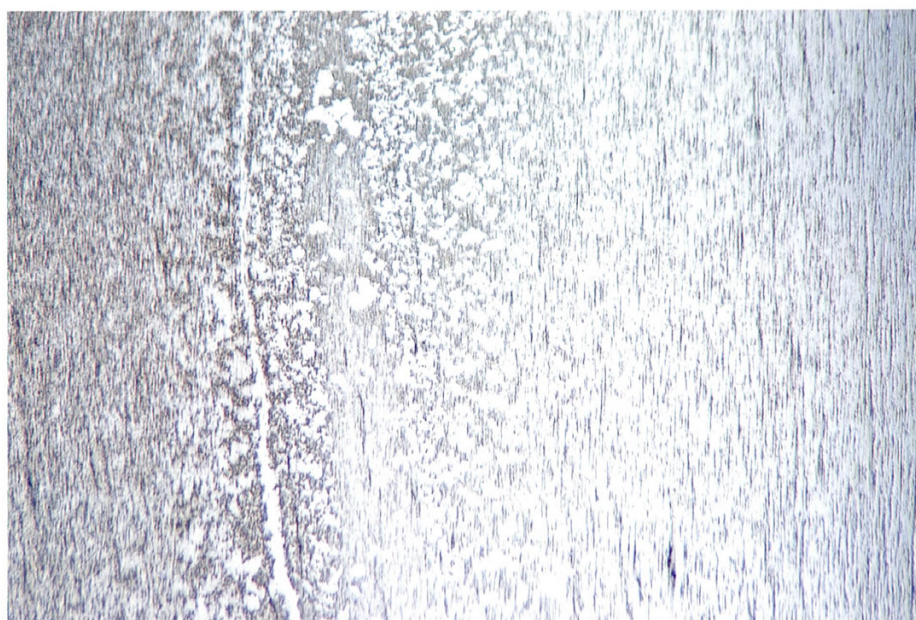


以全城古刀鍛之
月山貞





4.4倍



8.4倍

49 ぬぐい *Nugui*

研磨工程で唯一の油を媒体としての作業です。この作業で月文と地肌が鮮明に現れ、この部分の作業は完了します。

50 みがき *Migaki*
樋の上磨きと、棟と鍋の磨きを行うことで、姿が締まった印象となります。これで研磨作業は完了です。

