



ITEM# UJDI015

A SUKESADA FATHER & SON DAISHŌ

SIGNED, SHINTŌ PERIOD (KAN'EI: 1624~1644 & KANBUN: 1661~1673)

- Swordsmith (k):** *Yokoyama Kōzuke Daijō Fujiwara Sukesada (6th gen, Bizen)*
Swordsmith: (w): *Bizen no kuni jū Osafune Shichibei no jō Sukesada Saku (5th gen, Bizen)*
Measurements (k): Length: 70.9cm (*ubu*) Curvature: 1.3cm Moto-haba: 3.03cm
Measurements (w): Length: 52.8cm (*ubu*) Curvature: 1.2cm Moto-haba: 3.01cm
Jihada: *Tightly forged itame-hada and mokume-hada with ji-nie and plentiful chikei*
Hamon: *Spectacular gunome-chōji-midare and suguha with kinsuji, sunagashi, togari*
Certificate #1: 2 x NBTHK Tokubetsu Hozon (both swords)
Certificate #2-5: NTHK-NPO Kanteishō (*koshirae, fk, kogai/kozuka & tsuba certified as Authentic*)
Fujishiro rank: Jō-saku (*son*) & Chūjō-saku (*father*)
Sharpness: Wazamonō (*dad made sharp swords*)
Included: Shirasaya, Edo daishō-koshirae, fabric bags, stand, kit, printed description

SOLD

This terrific father and son Edo-period daishō pairs a wakizashi and katana by shintō period's fifth and sixth generation *Sukesada* of Bizen province. The blades beam in vivid contrast of gunome-chōji-midare and a brilliantly composed suguha hamon. The daishō koshirae features formal black lacquer with gold-accented fittings, radiating dignity and a commanding presence. Mounted in matching formal attire, this set represents a tangible monument to the Yokoyama family's enduring legacy in Japanese sword-making excellence. A perfect family keepsake from father to his son.



Saki-kasane: 4.5mm

Moto-kasane: 6.2mm

Omosa: 785g

Kissaki: 2.95cm

Saki-haba: 2.0cm

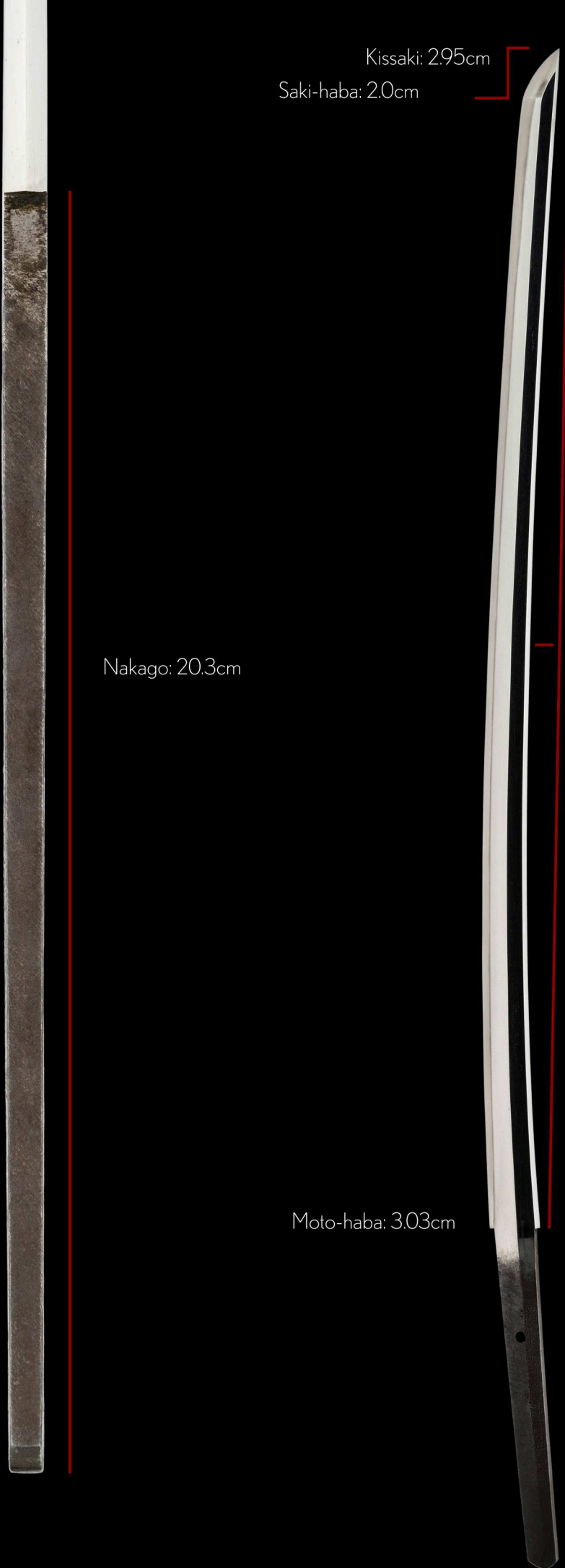
Nakago: 20.3cm

Moto-haba: 3.03cm

Nagasa: 70.9cm

Sori: 1.3cm

Mekugi-ana: 1





Saki-kasane: 4.5mm

Moto-kasane: 7.4mm

Omosa: 635g

Kissaki: 3.43cm

Saki-haba: 2.07cm

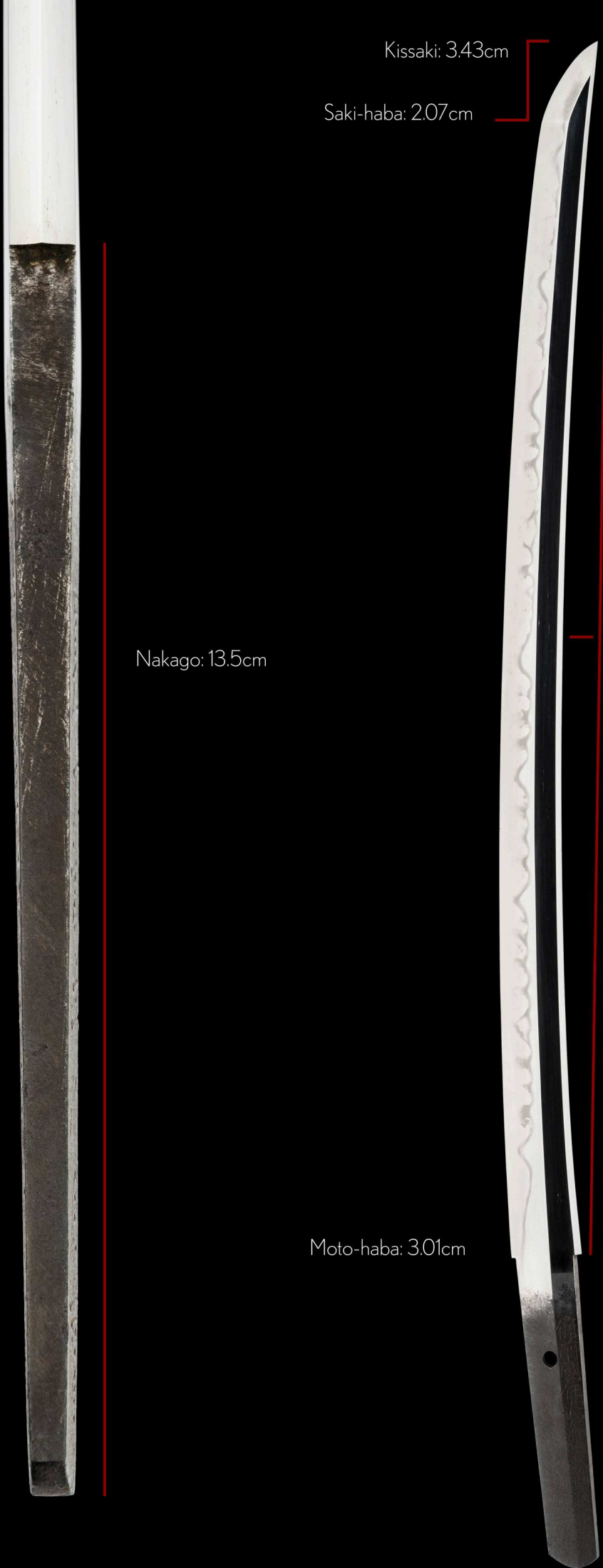
Nakago: 13.5cm

Moto-haba: 3.01cm

Nagasa: 52.8cm

Sori: 1.2cm

Mekugi-ana: 1



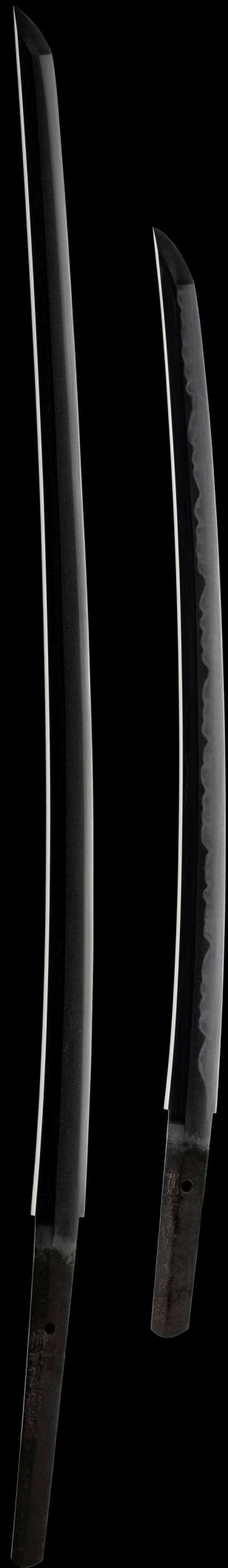
This beautiful *daishô* unites two generations from the distinguished Sukesada family of Osafune, Bizen Province - the katana by *Yokoyama Kôzuke Daijô Sukesada* paired with a wakizashi by his father, *Shichibei-no-jô Sukesada*. Both stood as leading figures within the Bizen tradition during the Edo period, making this unique pairing as a direct father-and-son lineage.

Yokoyama Kôzuke Daijô Sukesada, born in 1633 was the eldest son of *Shichibei-no-jô*, and emerged among the foremost *Bizen-Osafune* smiths of the *Shintô* period. Granted the honorary title "*Kôzuke Daijô*" in 1664, he worked into the early 18th century, serving the *Ikeda* clan while producing numerous blades for shrine dedications. His exceptional craftsmanship merged classical Bizen elegance with the refined precision of Edo-period swordmaking.

Osafune Shichibei-no-jô Sukesada, born in 1577, was son to *Yokoyama Tôshirô Sukesada*, the pivotal figure who revived Osafune swordmaking during the *Genna* era (1615-1624). Claiming descent from grandmaster *Yosôzaemon-no-jô Sukesada*, he lived ninety-eight years and worked from around 1616. His distinguished career bridged the final Sue-Bizen style with the emerging *Shintô* era, ensuring Bizen craftsmanship's survival during transformative times.

The katana by *Kôzuke Daijô* shows magnificent *itame-hada* with flowing *chikei* and subtle *bô-utsuri*, finished in a brilliant, even *suguha hamon* in fine *ko-nie* - a masterful study in restraint and harmony. The wakizashi by *Shichibei-no-jô* offers a spectacular counterpoint, with vigorous *itame hada* and flamboyant *gunome-chôji-midare* rich in *yô*. Together, they contrast two styles - the father's dynamic energy and the son's refined composure - with both swords remaining firmly rooted in authentic Bizen tradition.

The accompanying *daishô koshirae* certified to the *Edo period* features formal black-lacquer with gold-accented fittings, radiating dignity and commanding presence. As an intact *daishô* by father and son, mounted in matching formal attire, this set transcends sheer artistry to become a tangible monument to the *Yokoyama* family's enduring legacy. This exceptional *daishô* now awaits a discerning family to cherish and preserve for generations to come.



Location: *Bizen province*

Title: *Kôzuke Daijô* (lord of Kôzuke province)

Family name: *Yokoyama Heibei*

Swordsmith: *Sukesada*

ubu-nakago (original, unaltered tang)

katte-sagari-yasurime (slanting file marks)



横 (Yoko)

山 (yama)

上 (Kô)

野 (zuke)

大 (Dai)

掾 (jô)

藤 (Fuji)

原 (wara)

祐 (Suke)

定 (sada)

(*ura*, reverse)

one smooth hole in *nakago*

(Bi) 備
(shû) 州
(Osa) 長
(fune) 船
(jû) 住
(nin) 人

Bishû Osafune jûnin
(a resident of Osafune, *Bishû* province)

kuirjiri
(chestnut shaped *nakago-jiri*)



Among the *Sukesada* smiths of the *Shintô* period, *Kôzuke Daijô Sukesada* was regarded as the most skilled swordsmith of his generation. Recommended by *Ikeda Mitsumasa* (池田光政), lord of the *Okayama* domain, he traveled to Kyoto and, in *Kanbun* 4 (1664), was granted the honorary title "*Kôzuke Daijô*." In *Kanbun* 6 (1666), under the order of the second lord *Ikeda Tsunamasa* (池田綱政), he forged an enormous *ô-dachi* with a blade length of 120.3 cm, which was dedicated to *Kibitsu-hiko* Shrine in *Bizen* province. In reference to the famous *Momotarô* legend originating in Okayama, this great sword came to be known as the "*Momotarô Sukesada*."



Ikeda Tsunamasa

Momotarô Sukesada



特 保
06202403

№ 1022759



右は當協會に於て審査の結果特別保存刀剣と
鑑定しこれを証する

令和六年五月三十一日

公益財団法人日本美術刀剣保存協會



二刀 銘

横山上野大掾藤原祐定
備州長船住人

長二尺三寸四分

鑑定書

岡山県 教育委員会
第 48316 号
昭和40年9月21日

NBTHK Tokubetsu Hozon Certificate of Designation

A sword designated as *Especially Worthy of Conservation*
by the Society for the Preservation of the Japan Art Sword

Issued in the 6th year of Reiwa (2024), May 31st

One, Katana

Mei (signature)
Yokoyama Kôzuke Daijô Fujiwara Sukesada
Bishû Osafune jûnin

Nagasa (length)
2-shaku 3-sun 4-bu (70.9cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Location: *Bizen province*

Family name: *Shichibei no Jô*

Swordsmith: *Sukesada*

ubu-nakago (original, unaltered tang)

katte-sagari-yasurime (slanting file marks)

備 (Bi)

前 (zen, no)

國 (kuni)

住 (jû)

長 (Osa)

船 (fune)

七 (Shichi)

兵 (bê)

衛 (i, no)

尉 (Jô)

祐 (Suke)

定 (sada)

作 (saku)

Kanbun ninen hachigatsu kichijitsu

Crafted on a lucky day in the eighth month in the second year of Kanbun era (August 1662).

(Kan) 寛

(bun) 文

(ni) 貳

(nen) 年

(hachi) 八

(gatsu) 月

(kichi) 吉

(jitsu) 日

kuirjiri
(chestnut shaped *nakago-jiri*)



特保
06202403

No 1022758



鑑定書

一、脇指 銘

備前国住長船七兵衛尉祐定作
寛文貳年八月吉日

長一尺七寸四分強

右は當協會に於て審査の結果特別保存刀剣と
鑑定しこれを証する

令和六年五月三十一日

公益財団法人日本美術刀剣保存協會



岡山県 教育委員会
第 48315 号
昭和40年9月21日

NBTHK Tokubetsu Hozon
Certificate of Designation

A sword designated as *Especially Worthy of Conservation*
by the Society for the Preservation of the Japan Art Sword

Issued in the 6th year of Reiwa (2024), March 31st

One, Katana

Mei (signature)

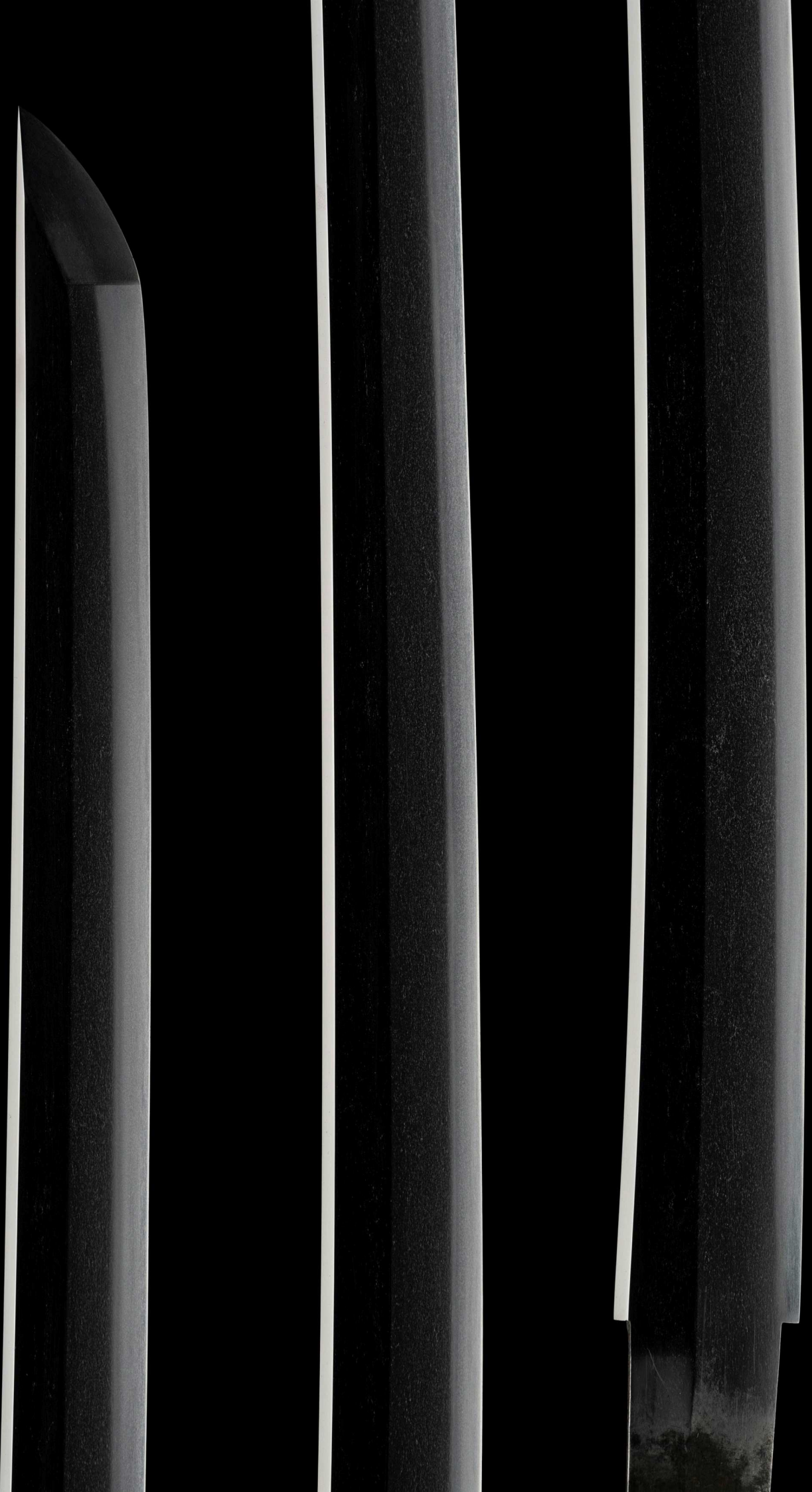
Bizen no kuni jû Osafune Shichibei no Jô Sukesada Saku
Kanbun ninen hachigatsu kichijitsu

Nagasa (length)

1-shaku 7-sun 4-bu kyô (52.8cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)





Ura (reverse) side shows a *bôshi* with sweeping pattern called *hakikake*.



A close-up photograph of the reverse side of a sword blade. The blade is dark and has a sweeping, curved pattern of light-colored metal inlays, known as hakikake. A red arrow points from the label 'hakikake' to the pattern.

hakikake



A close-up photograph of the omote side of a sword blade. The blade is dark and has a small, roundish turnback at the tip, known as kaeri. A red arrow points from the label 'kaeri' to the turnback.

kaeri

Omote side shows a small roundish *kaeri* (turnback) at the *kissaki*.

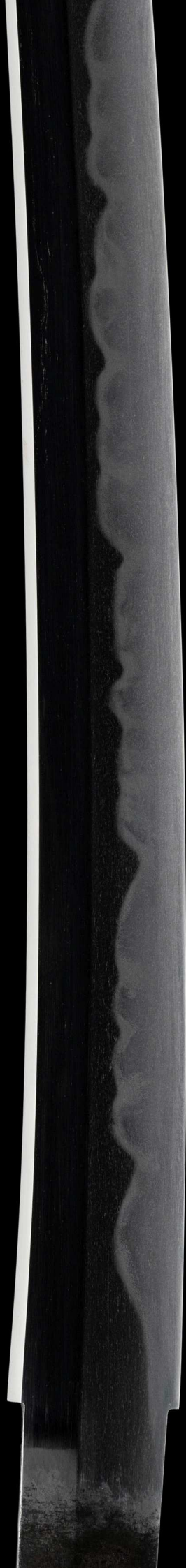


Well-forged dark swirls of *chikei*



Superb densely forged *itamehada* - notice how the body shines in *ji-nie*.





On *omote* side, the kissaki shows *mokume* pattern with *nagare*, forming a *kaen-bôshi*-like shape at the tip.

mokume

kaen-bôshi





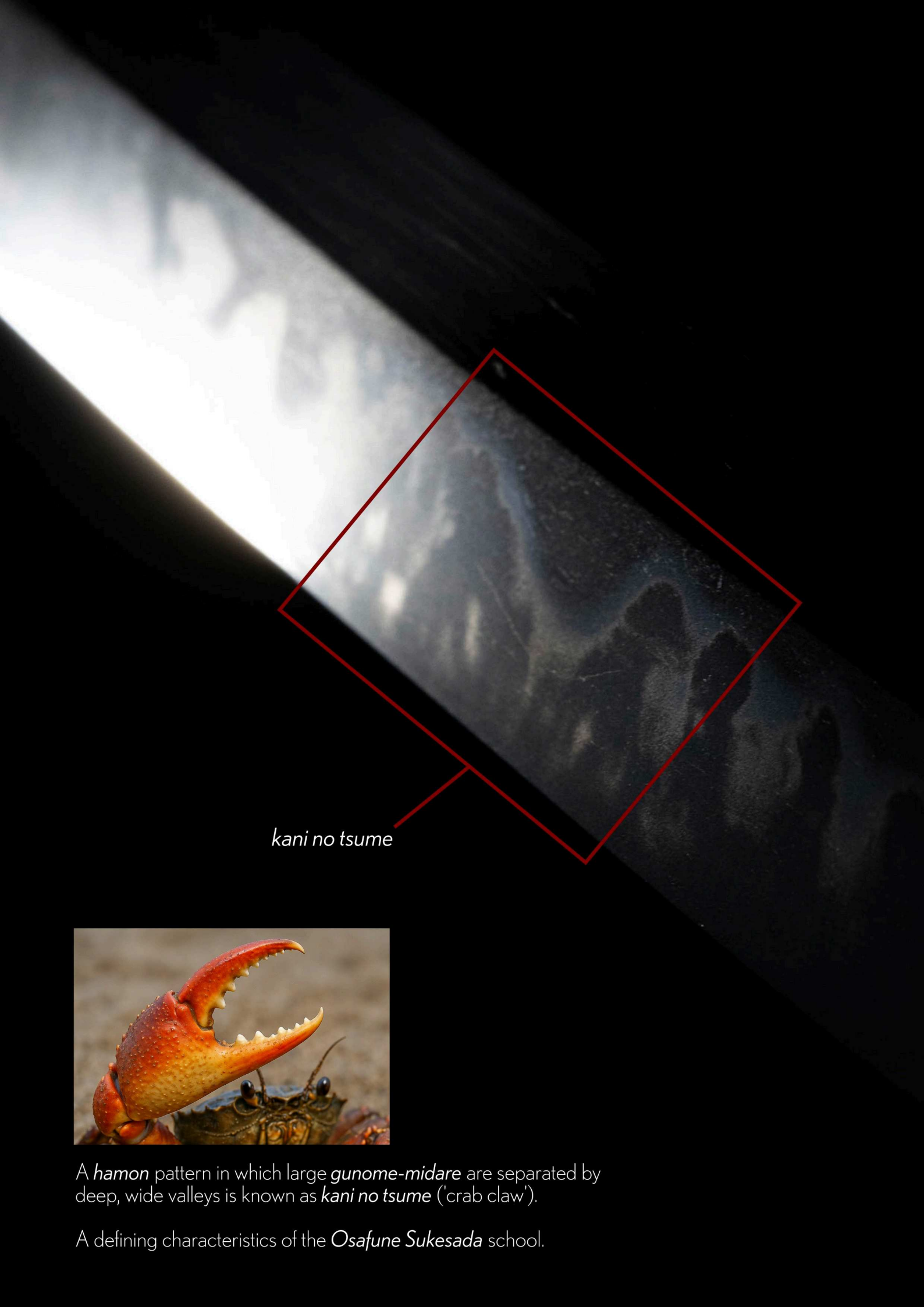
Gorgeous *chôji-midare*,
truly gorgeous!

A brilliant *jûka-chôji* pattern - an intricate, layered *midare* resembling blooming flowers.

As this style is often seen in the *Ichimonji* school of the *Bizen* tradition, it suggests possible interaction between the *Osafune* and *Ichimonji* schools within *Bizen* province.

jûka-chôji





kani no tsume



A *hamon* pattern in which large *gunome-midare* are separated by deep, wide valleys is known as *kani no tsume* ('crab claw').

A defining characteristics of the *Osafune Sukesada* school.

Tama, a jewel-like ball forms a spot of *tobiyaki*.

tama



Shirasaya
(protective scabbards)

sayagaki coming for both swords!



Near-matching *nijû-habaki*
with contrasting *shakudô* and
a crisp gold base

Kuro-roiro-nuri saya
daishô-uchigatana-koshirae
(黒呂色塗鞘大小打刀拵)

Daishô-uchigatana-koshirae
lacquered in glossy black

Crafted during the
Late Edo period
(1780~1868)

The *daishô*, restricted to samurai class wear, emerged as a defining symbol of their status. This paired-sword tradition gained prominence near the close of the *Muromachi* period (1336-1573), with surviving examples dating to the late sixteenth century. A 1629 edict formalized the *daishô* requirement for samurai on official duties. However, this tradition ended during the Meiji period when an 1871 edict removed the samurai's obligation to wear *daishô*, followed by an 1876 public sword ban.

These reforms effectively ended both the *daishô* tradition and the samurai class itself.



NTHK-NPO Kanteisho
Certificate of Authenticity



dai

Matsuyama Shoami Moriyuki was an active metalworker in the late Edo period and a representative of the *Iyo Shōami* tradition. While little is recorded about his personal life, his work reflects the hallmark traits of the school. His pieces often exhibit a quiet dignity, blending simplicity with subtle luxury through selective gilding or silvering.

The *daishō tsuba* set, signed by *Moriyuki*, is forged in iron and decorated in high relief with a motif of a humble mountain village scene. The iron surface exudes a subdued, patinated charm, while the rims are fitted with gilt *fukurin*, lending a formal elegance suited to ceremonial *daishō-koshirae*. Both the *katana* and *wakizashi tsuba* share a complimenting design, lovely visual harmony.



shō

(reverse)



dai

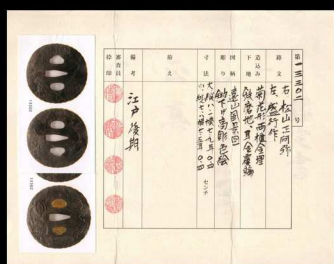


shô



(Matsu) 盛
(yama) 行
(Shô) 作

松 (Matsu)
山 (yama)
正 (Shô)
阿 (a)
弥 (mi)



NTHK-NPO Kanteisho
Certificate of Authenticity

Matsuyama Shôami Moriyuki saku
Crafted by Moriyuki from Shôami school in Matsuyama



black horn *kashira*

Daishō fuchi
 attributed to Ôoka Inju (大岡尹寿)

Ôoka [pronounced Ohh-kah] Inju, active from the late *Edo* into the *Meiji* period, was the adopted son and successor of Ôoka Masatoshi (大岡政寿) – an *Owari Tokugawa* clan metalsmith trained in the *Hamano* school. *Inju*'s work thus inherited the refined *Hamano*-style craftsmanship and dignified aesthetic of the Ôoka lineage, which had been patronized by the senior *Tokugawa* house of *Owari*.

The *shakudô fuchi*, paired with a solid black horn *kashira*, is decorated with the noble *kiri* (paulownia) crest and its three-part variant. These paulownia crests – historically symbols of high honour – personify the formal, courtly nature of the mounting, their crisp motifs arranged in a balanced and dignified design characteristic of *daimyô*-grade fittings.



NTHK-NPO Kanteishō
 Certification





The *daishō tsuka* (hilts) hold a base of traditional white *samekawa* (ray skin) and wrapped in *hishimaki* style with black *ito*, complemented by *shakudō fuchi* with gold accents and solid gold *menuki*. Every element follows the formal dress code for attending castle ceremonies, creating a cohesive and dignified mounting.



← *fuchi* with gold accents

← solid gold *menuki*

← white *samekawa*

← black *ito*



Menuki

The *daishô menuki* feature *shishi* (lion) motifs which, although unsigned, can be attributed with high probability to the *Gotô* school. *Shishi* were one of the signature themes of the *Gotô*, often executed with exceptional skill and lively expression.

The *dai menuki* depict a pair of lions, while the *shô menuki* show a single lion - both executed to a fine degree of carving panache, reflecting the artistry and prestige associated with *Gotô* workmanship.





DV: *Obi-Wan never told you what happened to your father...*
LS: *He told me enough... He told me YOU killed him...*
DV: *No... 'I' am your father!*





Daishô koshirae bags
with matching mountain
village theme