



ITEM# UJDI017

SOLD

A YOSHIKADO / MICHITOKI DAISHŌ

SIGNED, SHINTŌ EDO PERIOD (KANBUN: 1661-1673 & HŌEI: 1704-1711)

- Swordsmiths:** Seki Zenjō Yoshikado (katana) & Aizu Michitoki (wakizashi)
Measurements (k): Length: 71.0cm (ubu) Sori: 1.8cm Moto-haba: 3.18cm Weight: 760g
Measurements (w): Length: 51.3cm (ubu) Sori: 1.3cm Moto-haba: 2.9cm Weight: 540g
Jihada: Well-forged itame and nagare-hada with plentiful chikei
Hamon: Gunome-midare, bright nioguchi, kinsuji, yō, yahazuba, long ashi
Certificate #1-2: NBTHK Tokubetsu Hozon (wakizashi/katana Especially Worthy of Preservation)
Certificate #3: NBTHK Hozon (daishō tsuba is Worthy of Preservation)
Certificates #4-8: NTHK-NPO Kanteisho (fk, kozuka, koshirae, 2 x menuki designated Authentic)
Ranking: Jō-saku & Wazamono (Yoshikado ranked a superior smith, made sharp swords)
Authentication: Sayagaki by Nozomi-san (shodō artist)
Included: Shirasaya x 2, daishō koshirae, fabric bags, kit, printed description

This brilliant *daishō* consists of a katana by *Musashi no Kami Yoshikado* paired with a wakizashi by *Wakasa no Kami Michitoki*. Yoshikado was active in the Mito domain of Hitachi province from the Kan'ei era (1624~1644) through the *Enpō* era, while Michitoki flourished around the *Shōtoku* era. Two smiths, different generations, brought together in one magnificent union. A wonderful custom daishō koshirae, produced by Unique Japan, is unified throughout in black, its most distinctive feature the *togidashi-zame*, polished ray-skin, that wraps the lower portion of each saya with quiet elegance. The matching copper *ganseki habaki*, the paired Aizu *Shōami* iron tsuba, the stunning crane and tortoise menuki, and the *kozuka* bearing a design of Mount Fuji together form an ensemble that is as culturally rich as it is inviting. A daishō worthy of the name.



Saki-kasane: 4.4mm

Moto-kasane: 6.2mm

Omosa: 540g

Kissaki: 3.78cm

Saki-haba: 2.02cm

Nakago: 14.8cm

Moto-haba: 2.9cm

Nagasa: 51.3cm

Sori: 1.3cm

Mekugi-ana: 1





Saki-kasane: 3.9mm

Moto-kasane: 6.6mm

Omosa: 760g

Kissaki: 3.27cm

Saki-haba: 2.0cm

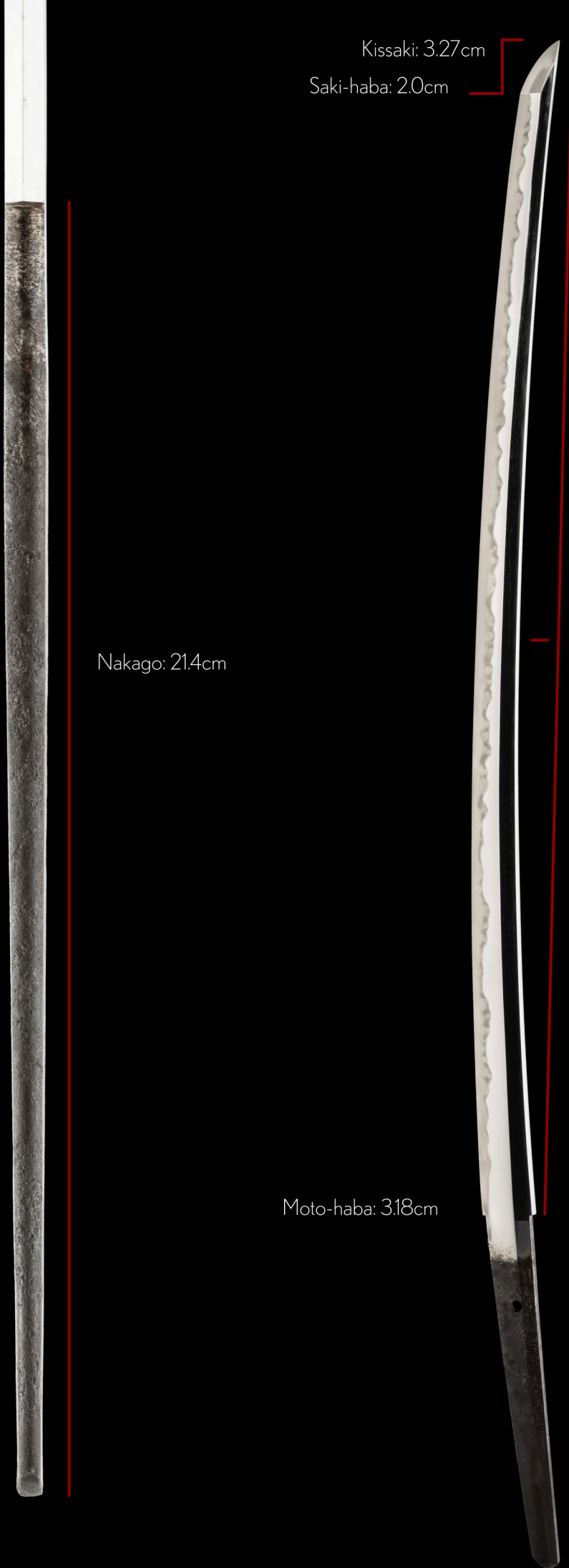
Nakago: 21.4cm

Moto-haba: 3.18cm

Nagasa: 71.0cm

Sori: 1.8cm

Mekugi-ana: 1



This *daishô* consists of a *katana* by *Musashi no Kami Yoshikado* paired with a *wakizashi* by *Wakasa no Kami Michitoki*.

Musashi no Kami Yoshikado was a smith active in the *Mito* domain of *Hitachi* province from the *Kan'ei* era (1624-1644) through the *Enpô* era (1673-1681). He trained under *Ômura Kaboku*, a figure of unusual background who was both a physician and a swordsmith, and served as private retained smith to *Tokugawa Mitsukuni*, the second *daimyô* of the *Mito* domain. Around the *Enpô* era he changed his name to *Bokuden*. Among *shintô* smiths he is ranked as *jôsaku*, with a cutting-sharpness rating of *ryô-wazamono*.

Given that this blade bears the signature "*Musashi no Kami Yoshikado*," it is presumed to predate *Enpô* 4 (1676), likely dating to around the *Kanbun* era (1661-1673). The blade measures 71.0 cm in length, with deep *sori*, a pronounced difference between *moto-haba* and *saki-haba*, and a *chû-kissaki*. The *ji-hada* is composed overall of a fine, tight *ko-itame*, with *itame* appearing near the *monouchi* and *utsuri* standing out. The *hamon* is a *chôji-midare* with thick *nie*, a bright *nioiguchi*, and *sunagashi*, producing a strikingly brilliant effect. An NBTHK Tokubetsu Hozon Certificate is included.

The *wakizashi* was made by *Wakasa no Kami Michitoki*, a smith of around the *Shôtoku* era (1711-1716) who trained first under the 1st generation *Miyoshi Nagamichi* and later studied under the third-generation *Iga no Kami Kinmichi*, who held the title of *Nihon Kaji Sôshô*, Grand Master of Japanese Smiths. After receiving the title *Wakasa no Kami*, he was permitted, alongside his teacher *Kinmichi*, to carve a chrysanthemum crest into the *nakago*, suggesting that he may have produced blades for the imperial court. He is ranked as *wazamono*.

This blade's *nakago* likewise bears a chrysanthemum crest. The *ji-hada* is a *ko-itame* through which *masame* flows, giving the surface a somewhat rough, standing texture. The *hamon* is a *gunome-midare* with a bright *nioiguchi* and thick *nie*, accompanied by *kinsuji* and *sunagashi*. The soft, billowing *nie* along the edge of the *hamon* are especially beautiful.

The *koshirae* is a modern custom-made *daishô-koshirae*. The overall scheme is unified in black, within which the *togidashi-zame* (polished ray-skin) at the bottom area of the *saya* lends the piece its distinctive character. The *habaki*, matching for both *katana* and *wakizashi*, are of copper *ganseki* (rock-textured) form. The *tsuba* are a matched *daishô* pair in iron by *Aizu Shôami*. The *menuki* depict a crane and tortoise, and the *kozuka* bears a design of Mount Fuji, together forming a work rich with motifs that highlight the breadth of Japanese culture.





Location: *Aizu in Iwashiro province*

Title name: *Wakasa no Kami* (Lord of Wakasa province)

Family name: *Fujiwara*

Swordsmith: *Michitoki* (first generation)

ubu-nakago (original, unaltered tang)

katte-sagari-yasurime (slanting file marks)

Chrysanthemum crest

若 (Waka)

狭 (sa, no)

守 (Kami)

藤 (Fuji)

原 (wara)

道 (Michi)

辰 (toki)



Ha-agari kurijiri - a form in which the rounded tip of the *nakago* rises toward the cutting-edge.

(*ura*, reverse)

01201909



公益財団法人日本美術刀剣保存協会

令和元年十二月二日

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

長一尺六寸九分弱

一脇指 銘(菊紋) 岩波守藤原道辰(会津・初代)

鑑定書

No 1012334

静岡県教育委員会
第 49491 号
昭和48年7月11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 1st year of Reiwa (2019), December 2nd

One, Wakizashi

Mei (signature)
(Kikumon)

Wakasa no Kami Fujiwara Michitoki
(Aizu Shodai)

Nagasa (length)
1-shaku 6-sun 9-bu jaku (51.3cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Location: *Hitachi province*

Family name: *Zenjô Kaneyoshi*

Title name: *Musashi no Kami* (Lord of Musashi province)

Swordsmith: *Yoshikado* (first generation)

ubu-nakago (original, unaltered tang)

takanoha-yasurime (hawk-feather file marks)

関 (Seki)

善 (Zen)

定 (jô)

兼 (Kane)

吉 (yoshi)

家 (ke)

武 (Mu)

蔵 (sashi, no)

守 (Kami)

吉 (Yoshi)

門 (kado)

The *Zenjô Kaneyoshi* lineage traces its origins to *Zenjô Kaneyoshi*, active at the end of the *Nanbokuchô* period, and stands as the largest of the the seven schools of *Seki* in *Mino* province.

Although *Yoshikado* was active primarily in *Hitachi* province, he was born in *Mino*, and it is said that he inscribed his origins in his signature out of pride in his own roots.

The nakago bears *taka-no-ha yasurime*, a herringbone-pattern file finish resembling the overlapping feathers of a hawk's wing, formed by filing at alternating diagonal angles from the center ridge outward toward each edge.





Ha-agari kurijiri - a form in which the rounded tip of the *nakago* rises toward the cutting-edge.

(*ura*, reverse)

特 保
25201301



No 1000979

鑑定書

一刀 銘 関善定兼吉家武蔵守吉門

長二尺三寸四分強

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

平成二十五年三月六日

公益財団法人日本美術刀剣保存協會



熊本 教育委員会
第 26109 号
昭和 63 年 11 月 8 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 25th year of Heisei (2013), March 6th

One, Katana

Mei (signature)

Seki Zenjô Kaneyoshi-ke Musashi no Kami Yoshikado

Nagasa (length)

2-shaku 3-sun 4-bu kyô (71.0cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



菊紋

Kikumon

Chrysanthemum crest

若狭守藤原道辰

Wakasa no Kami Fujiwara Michitoki

Wakasa no Kami Fujiwara Michitoki

時代正徳頃

Jidai Shôtoku goro

Around Shôtoku period (1711-1716)

武蔵守吉門ト大小ヲ成ス

Musashi no Kami Yoshikado to daishô o nasu

Daishô with Musashi no Kami Yoshikado

長壹尺六寸九分弱有之

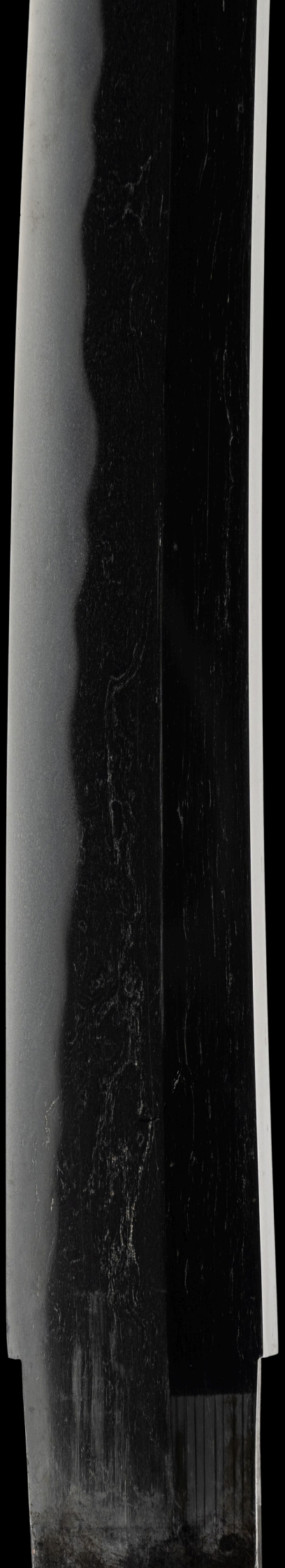
Nagasa 1-shaku 6-sun 9-bu jaku kore ari

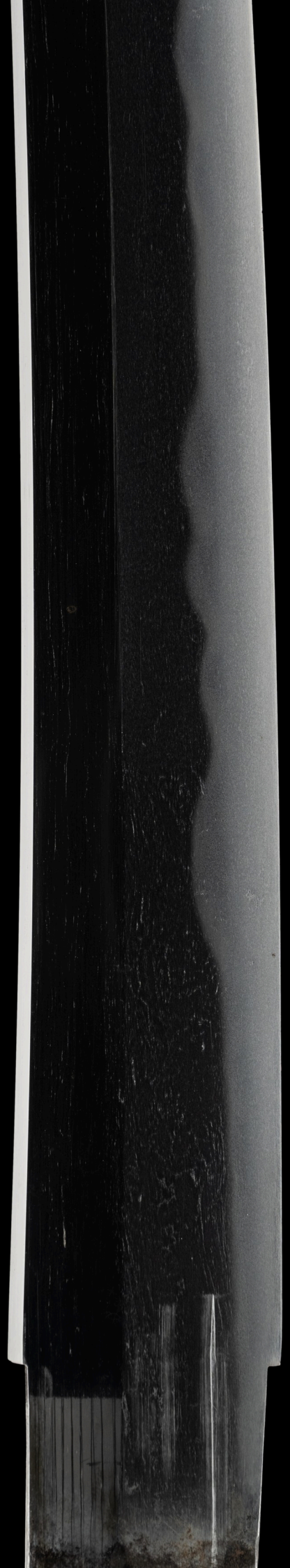
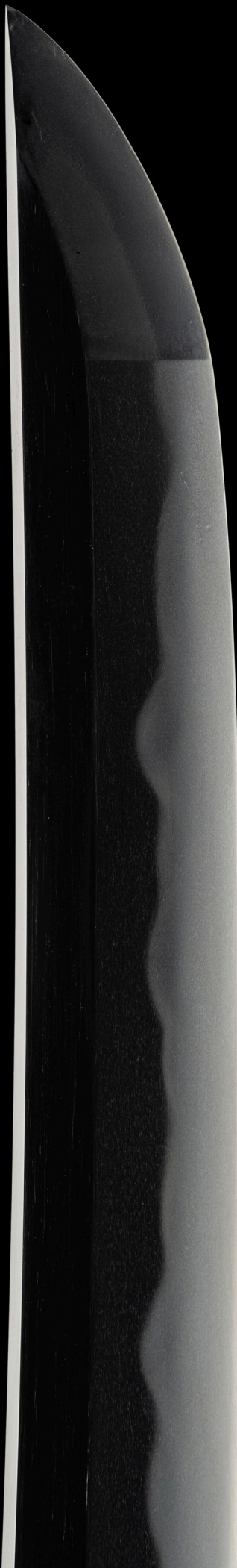
Blade length 51.3 cm

令和八丙午年皐月吉日誌之

Reiwa hachi hinoe-umadoshi Satsuki kichijitsu kore o shirusu

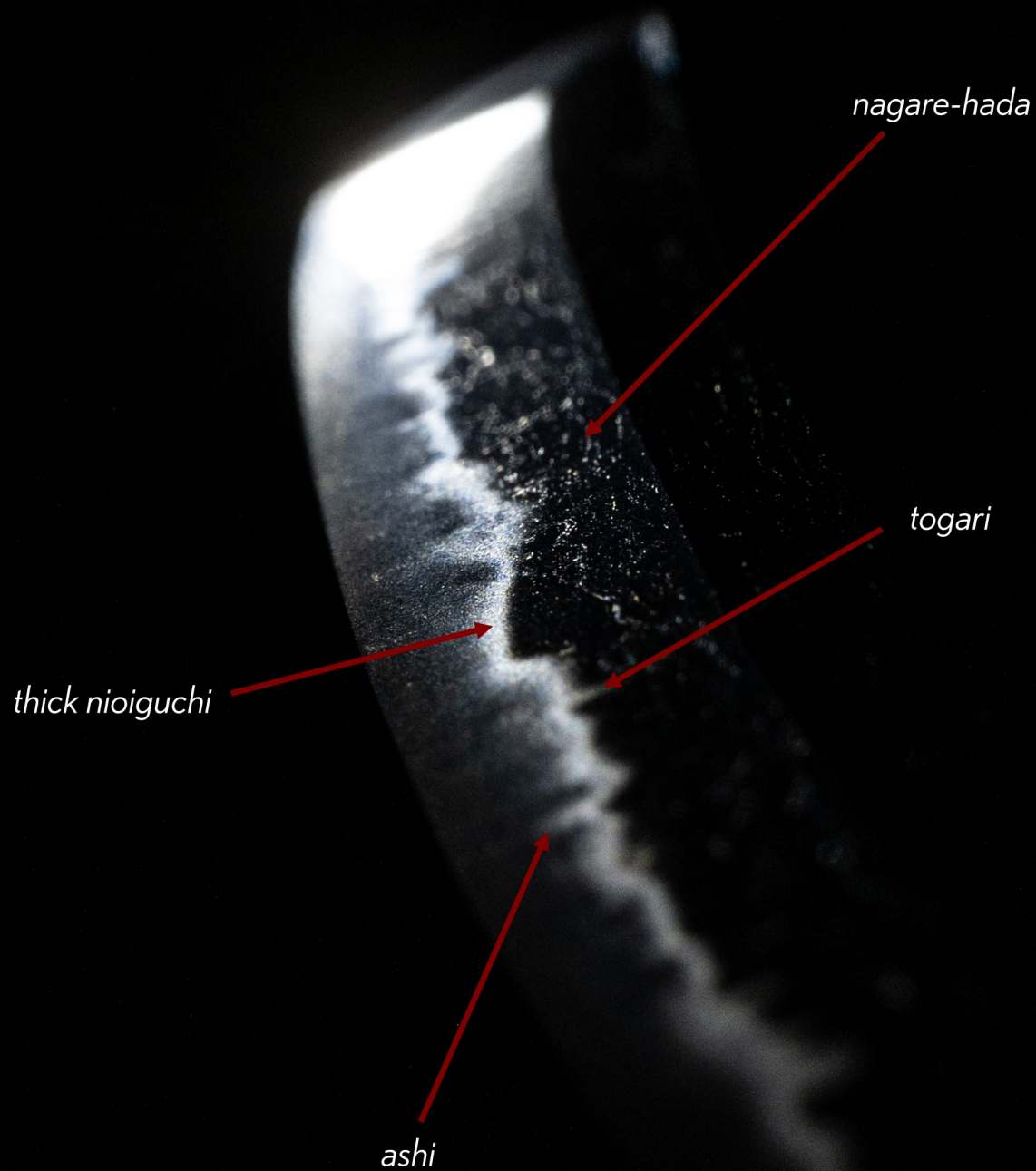
Written on a lucky day in the fifth month in the eighth year of
Reiwa era during the Year of the Horse (May 2026)





Standing tall and sharp.





Some areas of the hamon point, known as *togari*. Overall the *nioiguchi* (crystals that make up the hamon) is quite thick.

A wavy *nagare-hada* matches the hamon pattern rather beautifully.

gunome-midare

ashi

The *Michitoki wakizashi* carries a classic *gunome-midare hamon*. It's bright and consistent with long flares of *ashi* (legs) extending from the hamon.

A close-up, high-contrast photograph of a sword blade, likely a katana, showing the hamon (temper line). The blade is dark and textured, with a bright, curved line of light reflecting off its surface. Two distinct, dark, parallel lines of nie crystals (kinsuji) are visible, running diagonally across the blade. Red arrows point from the text labels to these lines.

kinsuji

kinsuji

Dark lines of *nie* crystals that cut through the hamon are known as *kinsuji*. In this photo, we see two lines running parallel to each other, quite rare.



関善定兼吉家武蔵守吉門

Seki Zenjô Kaneyoshi-ke Musashi no Kami Yoshikado

Musashi no Kami Yoshikade from the Kaneyoshi Family
of the Zenjô School in Seki

時代寛文頃

Jidai Kanbun goro

Around Kanbun period (1661~1673)

若狭守道辰ト大小ヲ成ス

Wakasa no Kami Michitoki to daishô o nasu

Daishô with Wakasa no Kami Michitoki

長貳尺参寸四分強有之

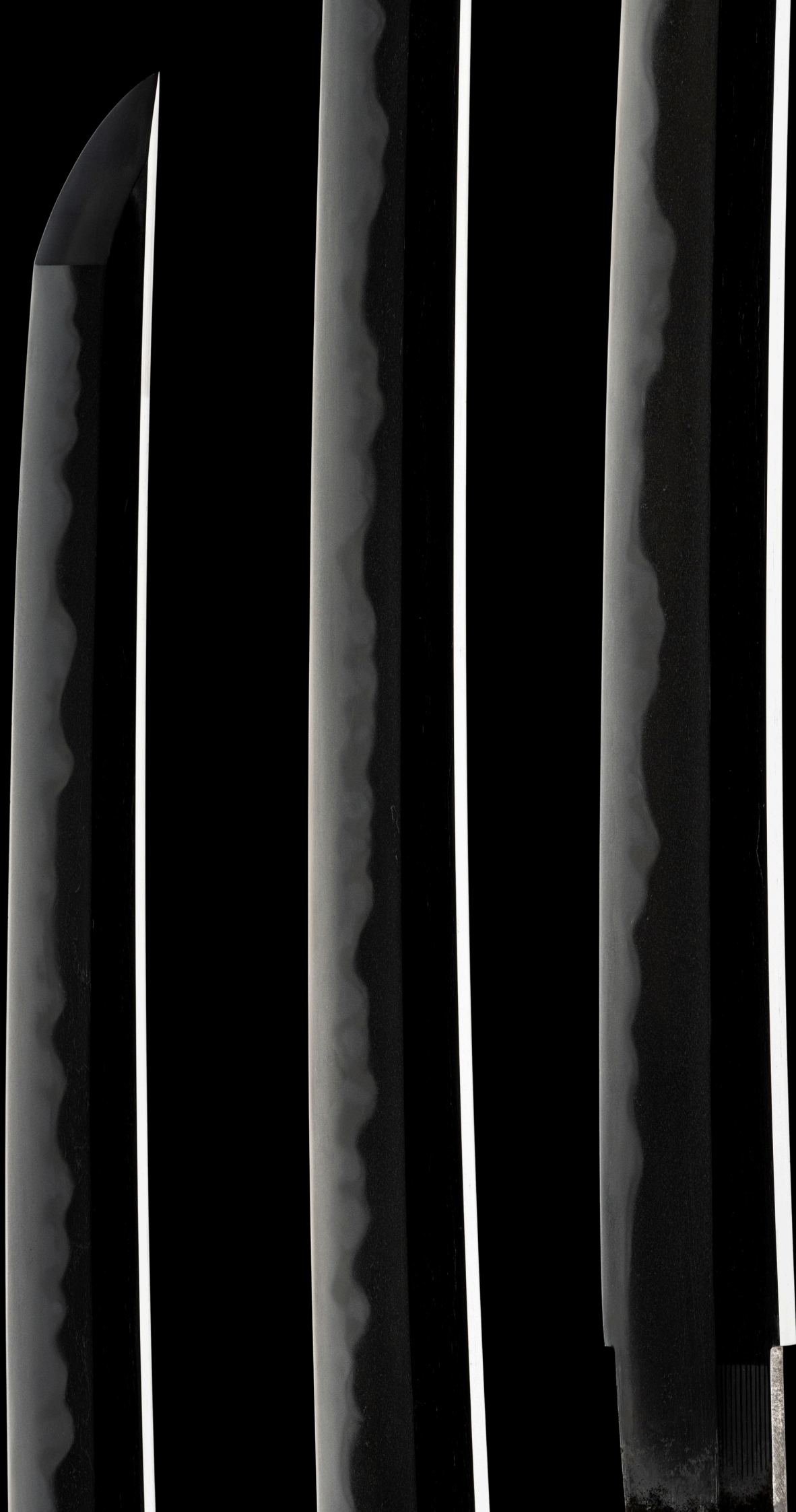
Nagasa 2-shaku 3-sun 4-bu kyô kore ari

Blade length 71.0 cm

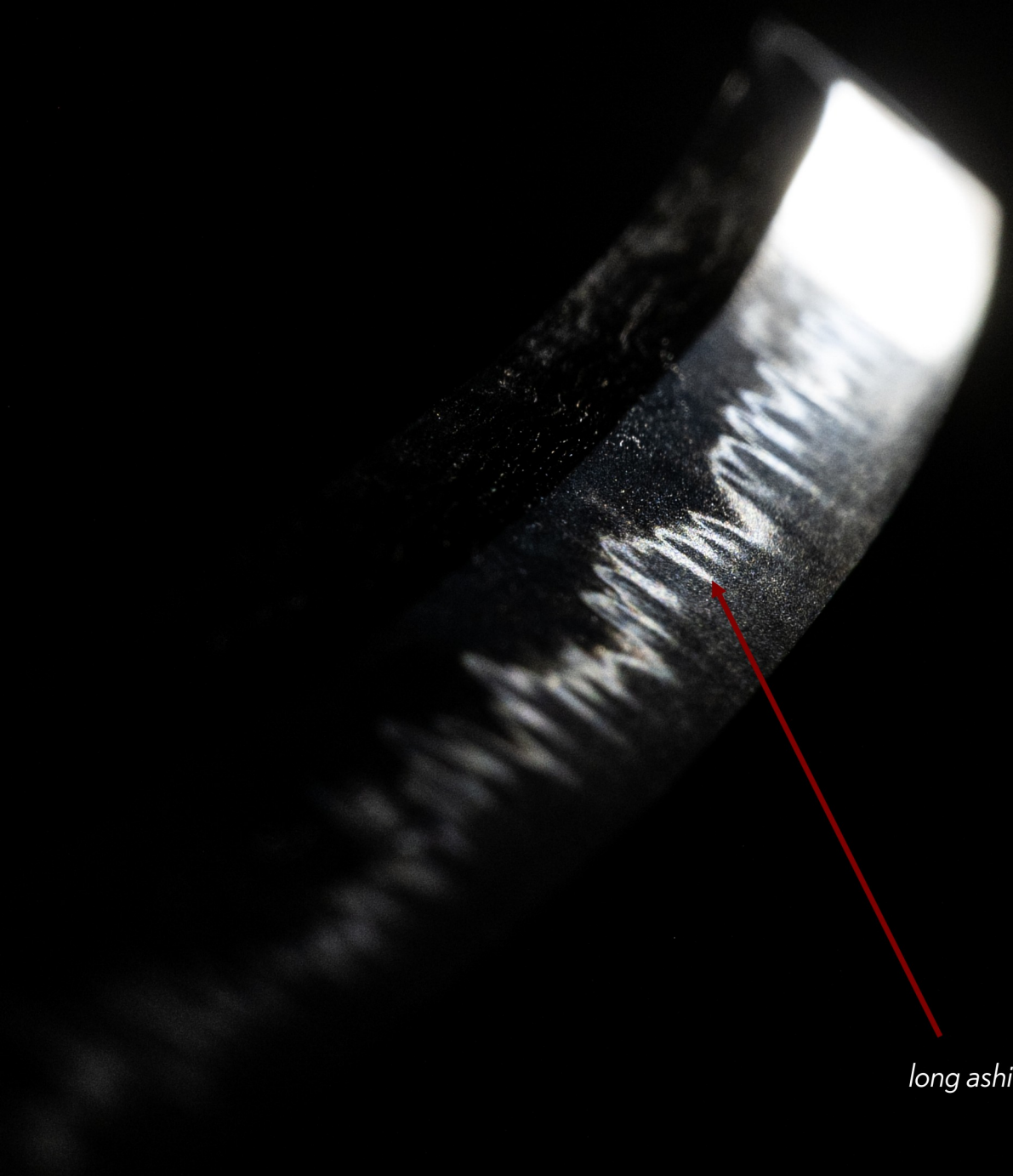
令和八丙午年皐月吉日誌之

Reiwa hachi hinoe-umadoshi Satsuki kichijitsu kore o shirusu

Written on a lucky day in the fifth month in the eighth year of
Reiwa era during the Year of the Horse (May 2026)







long ashi

This is also a *gunome-midare hamon* making both swords compliment one another from a temper line point of view.

The katana has longer, more pronounced *ashi* (legs) and in general a hamon that is more undulating.

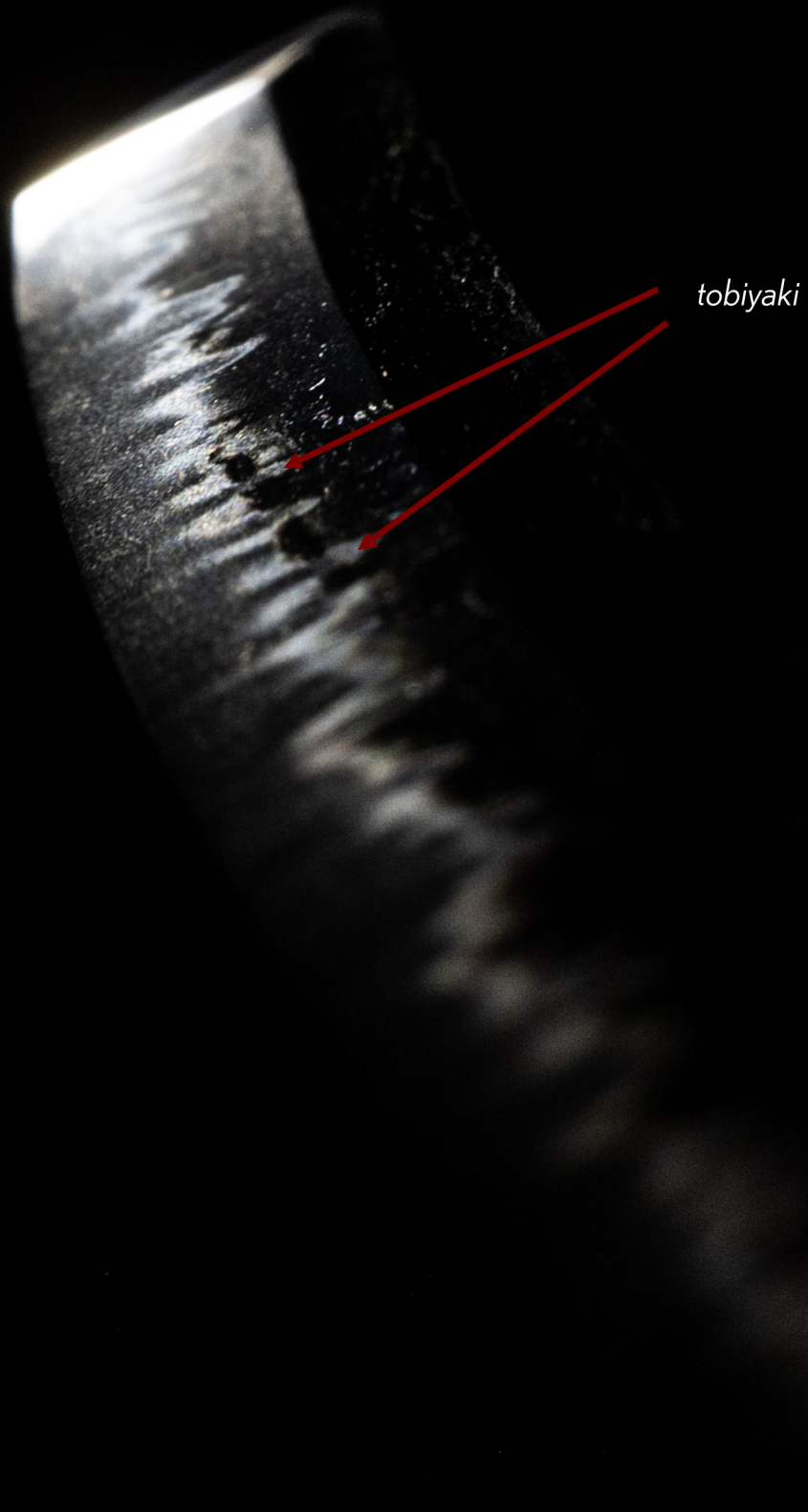
This glorious hamon features depictions of *yahazu-ba*, dove-tail shaped wavy *midare* elements that resemble arrow notches known as *yahazu*.

As *Yoshikado* forged in the Mino tradition, many areas of the hamon will show pointed *togari*.

togari (pointed)

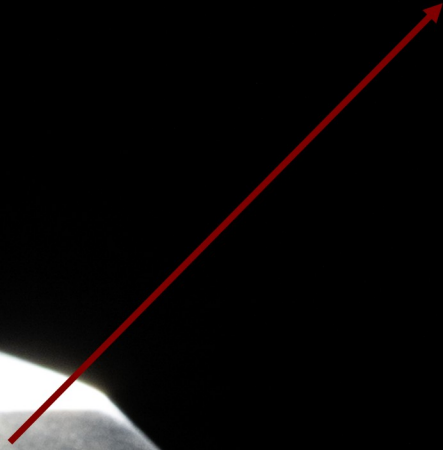
yahazuba





Another prominent feature is the presence of *tobiryaki*, tempered spots in the *ji* (body) of the katana.

Look up...way up!





Shirasaya
(protective scabbard)



Daishō copper habaki with ganseki (rock) texture

*Koshi-sambu same nurikomi kuro-ro
saya daisho-uchigatana-koshirae*
(腰三分鮫塗込黒呂鞘大小打刀拵)

Daishô-uchigatana-koshirae
with a glossy black lacquered *saya*,
the lower third of which is finished in
polished ray-skin

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



The *saya* is wrapped in *koro-zame*, a type of ray-skin, lending it a splendid finish.

Because the surface is meticulously polished down until every trace of unevenness disappears, each individual granule takes on a shape reminiscent of a flower petal.

(reverse)



dai



shô



NBTHK Hozon
Certificate



dai

The *Shôami* school is said to have originated among armor-makers around the *Daiei* era (1521-1528). The character "*ami*", used by masters such as *Hon'ami* in polishing and appraisal or *Zeami* in Noh, denoted artistic mastery, and *Shôami* likely earned recognition in much the same way as a leading lineage of metalworkers. Its influence spread nationwide through the *Edo* period, and this *daishô tsuba* belongs to the *Aizu Shôami* branch, founded by *Shôami Jirôhachi* around the *Kan'ei* (1624-1644) era in service to the *Aizu* domain.

This *daishô tsuba*, worked in a richly textured iron ground, depicts noble scholars at elegant leisure, an image reflecting the *Edo*-period ideal of the union of martial and literary accomplishment. The modest inlaid color decoration carries a restraint evocative of *wabi-sabi*, while the playful touch of forming the *hitsu-ana* within the contour of a rocky outcrop adds visual interest. An NBTHK Hozon Certificate is included.



shô

鑑 定 書

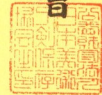
一、高士清遊図大小鐔無銘 会津正阿弥

木瓜形鉄地鋤出彫
象嵌色絵鋤残耳

右は當協會に於て審査の結果保存刀装具と
鑑定しこれを証する

令和元年十一月二十六日

公益財団法人日本美術刀剣保存協會



NBTHK Hozon Certificate of Designation

A daishō-tsuba designated as *Worthy of Conservation*
by the Society for the Preservation of the Japan Art Sword

Issued in the 1st year of Reiwa (2019), November 26th

One, Daishō-Tsuba

Depicting a noble scholar at leisure

Mumei (unsigned)
Aizu Shōami

*Multiple lobed shape, iron, largely carved ground,
relief with color accents, rim which remains raised after carving*

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



The *daishô fuchi-kashira* is the work of the *Môgarashi* school, based in *Hikone* in *Ômi* province. Founded by *Sôten*, the school produced more than twenty metalworkers.

This piece depicts autumn grasses and flowers rendered dynamically on a *shakudô nanako* ground, its color accents adding a further note of splendor.







Menuki (decorative grips on the hilt)

The *menuki* depict a crane on the *katana* and a tortoise on the *wakizashi*. The crane *menuki* is the work of *Hamano Shôzui*, founder of the *Hamano* school and a highly celebrated metalworker in *Edo*, while the tortoise is by *Matsushitatei Motohiro* of *Kyoto*.

Cranes and tortoises are celebrated in Japan as symbols of longevity, and paired together they have long been favored as an auspicious motif, their exquisite carving by these two leading metalworkers also speaking to the refined taste of the sword's owner.





Kozuka (utility knife)

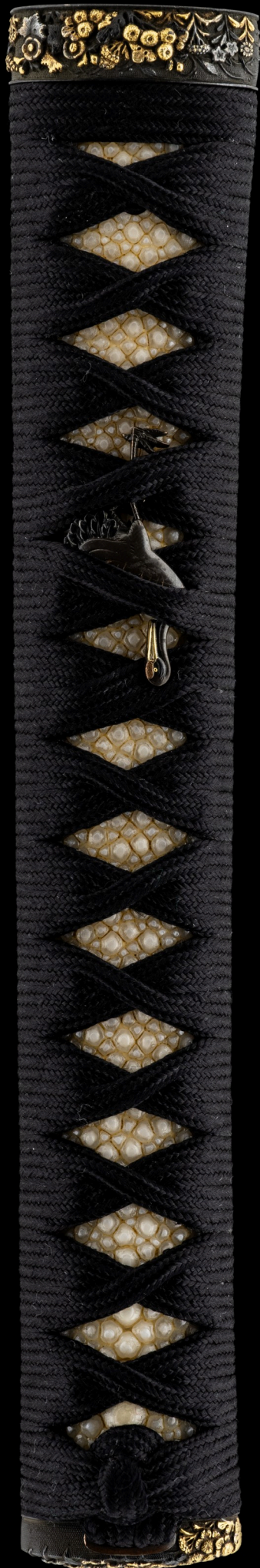
The *kozuka* is a utility knife fitted into the *saya* of the *wakizashi*.

This is the work of *Akagiken Motonaga*, crafted around the late *Edo* period. The *Akagiken* school were metalworkers based in *Mito*; its founder, *Motozane*, studied under the *Yokoya* school while also emulating the style of the *Nara* school, resulting in a manner that blends elements of both traditions.

This *kozuka* is worked in *shibuichi* with a silver-plated reverse, depicting a dragon rising above Mount Fuji. Particularly striking is its handling of depth, seen in the subtle touch of silver *iroe* applied to the summit of Fuji.

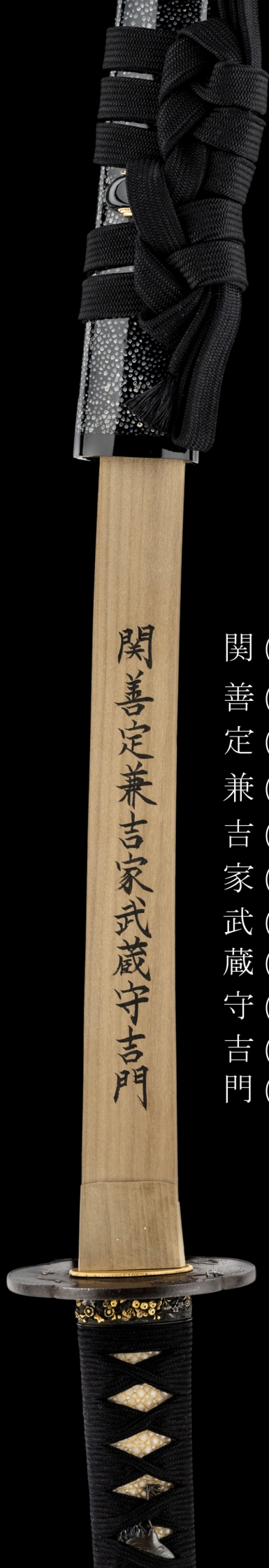
The pairing of Fuji and a dragon is a common motif, among which the most celebrated example is likely that by *Katsushika Hokusai*.





The *daishô tsuka* (hilts) are covered with white samekawa (ray skin) and wrapped in hishimaki style with black *ito*.





関善定兼吉家武蔵守吉門

関 (Seki)
善 (Zen)
定 (jô)
兼 (Kane)
吉 (yoshi)
家 (ke)
武 (Mu)
蔵 (sashi, no)
守 (Kami)
吉 (Yoshi)
門 (kado)

Tsunagi

A handcrafted duplicate wooden sword blade that holds together the *koshirae* when the blade is resting in *shirasaya*.





若狭守藤原道辰

若 (Waka)
狭 (sa, no)
守 (Kami)
藤 (Fuji)
原 (wara)
道 (Michi)
辰 (toki)



若狭守藤原道辰





Daishô koshirae bags
with phoenix theme

Congratulations Mel.

Warm regards,
Pablo

