



ITEM# UJKA302

A YASUSADA 'CUTTING TEST' KATANA

SIGNED WITH GOLD INLAY, EARLY EDO PERIOD (KEIAN ERA, 1648~1652)

Swordsmith:	<i>Yamato no Kami Yasusada (ubu-nakago, shodai)</i>
Gold inlay (test):	<i>Mitsu-dō otoshi kirite Yamano Ka'emon no Jō Nagahisa + kaō</i>
Measurements:	Length: 72.7cm Curvature: 0.9cm Moto-haba: 3.2cm Weight: 760g
Jihada:	<i>Densely forged itame-hada with chikei</i>
Hamon:	<i>Wide yakiba with a mixture of gunome-midare and notare</i>
Certificate #1:	NBTHK Tokubetsu Hozon (a sword Especially Worthy of Conservation)
Certificate #2:	NBTHK Hozon (a koshirae Worthy of Conservation)
Certificates #3:	NTHK-NPO Yushusaku (as sword designated as Masterwork)
Certificates #4-6:	NTHK-NPO Kanteisho (tsuba, fuchi-kashira and koshirae designated Authentic)
Fujishiro:	Jo-saku (a superior swordsmith)
Sharpness:	Ryo-Wazamono (maker of very good cutting ability sword)
Included:	Shirasaya, Edo koshirae, bags, stand, kit, DVD, printed description

This powerful katana was crafted by Shinto period maestro *Yamato no Kami Yasusada*. It is said that Yasusada is originally from *Echizen province* and studied under *Shodai Yasutsugu*. Another theory reckons he travelled to Tokyo by way of the *Kishu Ishido School*. Yasusada enjoyed a close relationship with the great *tameshigiri* master *Yamano Ka'emon Nagahisa*. This sword is a testament to the fantastic sharpness of Yasusada's swords as this blade severed cleanly through *three deceased convicted criminals in one stroke by Nagahisa*. Gold inlay on the nakago attests to this accomplishment. An outstanding set of Edo period koshirae accompanies the sword with a *fuchi* signed by metalsmith master *Hamano Shōzui* at the age of 65. This is a classic Edo period katana of grand proportions that was featured in the *NBTHK Token Bijitsu* magazine. Comes with *Tanobe-sensei sayagaki* stating "this is a masterwork representing the true essence of Yasusada."

Saki-kasane: 4.4mm [^]

Moto-kasane: 6.1mm

Omosa: 760g

Kissaki: 3.3cm
Saki-haba: 2.09cm

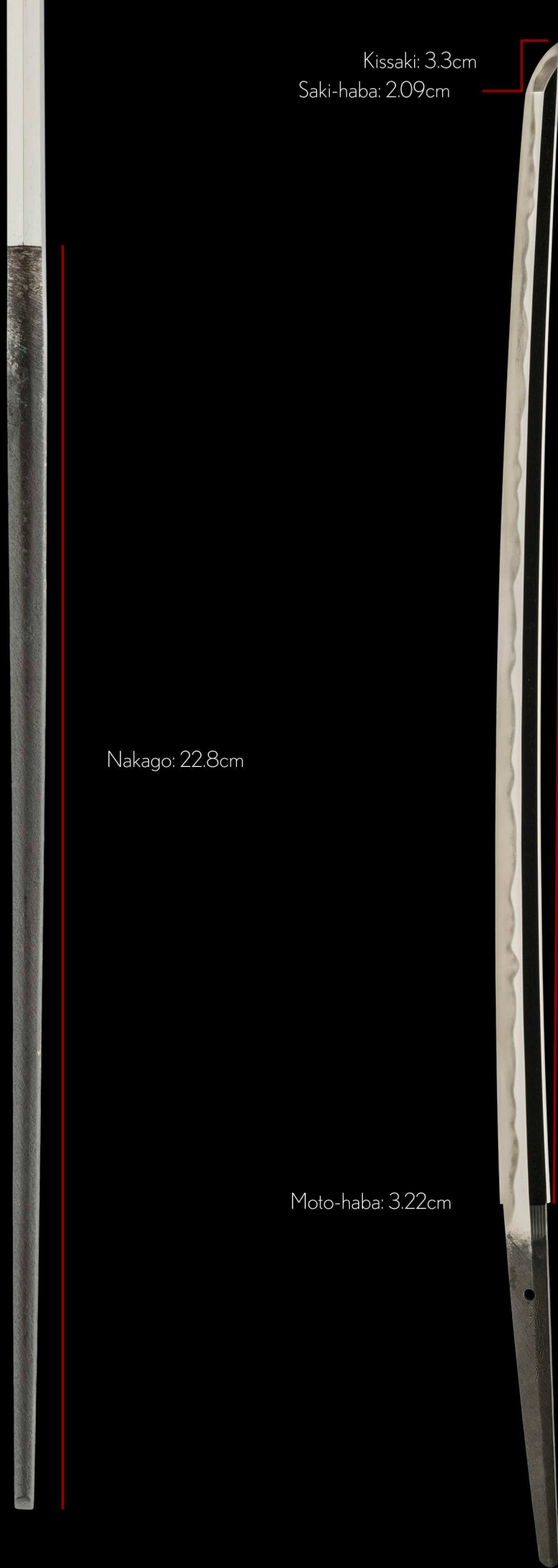
Nakago: 22.8cm

Moto-haba: 3.22cm

Nagasa: 72.7cm

Sori: 0.9cm

Mekugi-ana: 1



Yamato no Kami Yasusada is a talented swordsmith that is said to come from *Echizen province* and studied under *Shodai Yasutsugu*.

Another theory is that he travelled to Edo (Tokyo) by way of the *Kishu Ishido School*.

Fujishiro ranks Yasusada as *Jo-saku* (a superior swordsmith). He is also rated *Ryo-wazamono* for the very good cutting ability of his swords.





Title: *Yamato no Kami* (Lord of Yamato province)
Swordsmith: *Yasusada* (first generation)

ubu-nakago (original, unaltered tang)
sujikai-yasurime (diagonal file marks)

大 (Ya)
和 (mato no)
守 (Kami)
安 (Yasu)
定 (sada)

Mitsu-do otoshi kirite Yamano Ka'emon no Jo
Nagahisa + kao

(severed through three bodies in one stroke by
sword tester Yamano Ka'emon no + monogram)

(Mi) 三
(tsu) ツ
(do) 洞
(otoshi) 落

三
ツ
洞
落

切
手

山
野

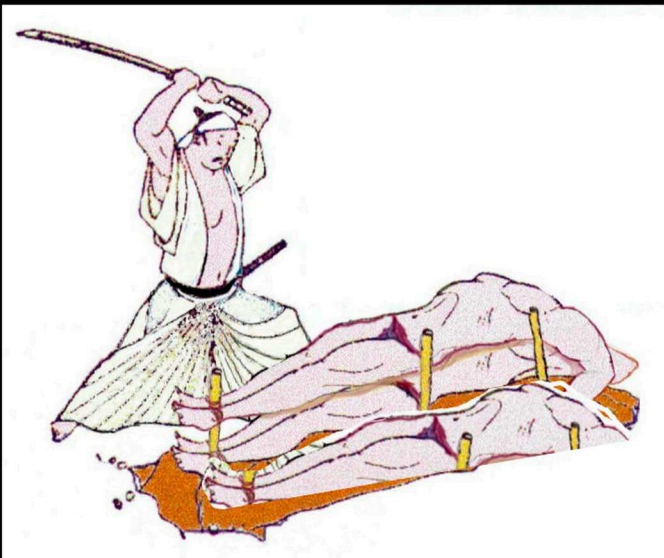
加
右

衛
門

尉
永

久
三
久

切 (Kiri)
手 (te)
山 (Yama)
野 (no)
加 (Ka)
右 (')
衛 (e)
門 (mon no)
尉 (Jō)
永 (Naga)
久 (hisa)



三少
同浴

切年山野加右衛門尉
永念

特選
2920711



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
平成三十年三月十五日
公益財団法人日本美術刀剣保存協會



№ 1007804

一刀

銘

大和守安定

(金象嵌) 三ツ胴落切手山野加右衛門尉永久(花押)

長二尺四寸強

鑑定書

大阪教育委員会
第 10043 号
昭和 37 年 10 月 7 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 30th year of Heisei (2018), March 15th

One, Katana

Mei (signature)

Yamato no Kami Yasusada

(kinzogan-mei) Mitsu-do otoshi kirite Yamano Ka'emon no Jo Nagahisa + Kao

Nagasa (length)

2-shaku 4-sun kyo (a little over 72.7cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



大和守安定

Yamato no Kami Yasusada

Yamato no Kami Yasusada

五字銘及山野加右衛門尉永久ノ三ッ肌落ノ截断金象
嵌銘有之棒反風ノ武張ッタ寛文新刀ノ体配ヲ呈シ小
板目ノ肌合ニ得意ノ大湾ニ互乃目交ジリノ刃文ヲ悠
々ト焼キ鉋沸勻深厚而砂流カヽリ彼ノ真面目ヲ呈ス
優品也

*Goji-meï oyobi Yamano Kaemon no Jô Nagahisa no mittsu-dô no
setsudan kinzôgan-meï kore ari. BôSORI-fû no bubatta Kanbun-
Shintô no taihai o tei-shi ko-itame no hada-ai ni tokui no ô-notare
ni gunome majiri no hamon o yûyû to yaki nie-nioi shinkô shikamo
sunagashi kakari kare no majime o shimesu yûhin nari.*

*[This blade] bears a five character signature and inlaid in gold the
result of cutting test performed by Yamano Kaemon no Jô
Nagahisa in Kanbun four (1664), severing through three bodies.
The robust shape with very little sori is typical for a Kanbun-
Shintô. The forging structure is a ko-itame, and the blade is
hardened in the nie-laden and gently undulating ô-notare with
wide nioiguchi and mixed withgunome and sunagashi, which was
the forte of the smith. Thus, we have here a masterwork that
represents the true essence of Yasusada.*

刃長貳尺四寸強

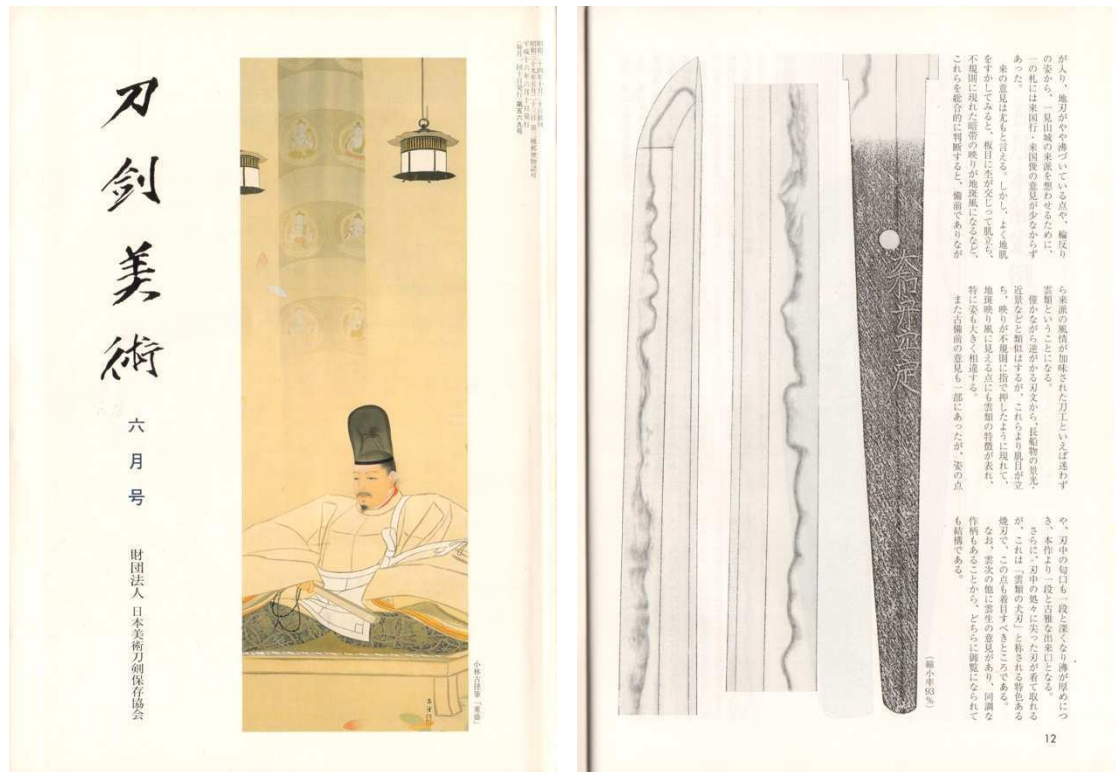
Hachô ni-shaku yon-sun kyô

Blade length ~ 72.7 cm

時在癸卯季睦月探山識「花押」

Jizai mizunoto-usagidoshi mutsuki Tanzan shirusu + kaô

Written by Tanzan [Tanobe Michihiro] in January of the Year of
the Hare of this era (2023) + monogram.



The ujka302 Yamato no Kami Yasusada Katana was featured in the *Kantei* section of the *NBTHK Token Bijitsu magazine* in June 2004. Above is the cover of the magazine and the page spotlighting the qualities of this sword. Below is a translation of the article. This magazine will accompany the sword.

Kantei Blade No. 3

katana, mei: **Yamato no Kami Yasusada** (大和守安定)

kinzōgan: **Kirite Yamano Ka'emon no Jō Nagahisa + kaō** (切手山野加右衛門尉永久「花押」) - the gold inlay reads: "Tester Yamano Ka'emon no Jō Nagahisa + monogram" **Mitsu-dō otoshi** (三ツ胴落) - "Severed through three bodies"

nagasa 72.7 cm, *sori* 0.9 cm, *shinogi-zukuri*, *iori-mune*

ji: dense *itame* that tends to stand out and that features plenty of *ji-nie*

ha: widely hardened and gently undulating, *nie*-laden *notare* with a wide *nioiguchi* that is mixed with *gunome*, *ō-gunome*, and some *sunagashi* in places, the *gunome* elements prominently tend to an angular (*hako*) shape

bōshi: *ha* runs continuously into the *bōshi* for a little and then turns into a little bit of *notare* which runs back with a *ko-maru-kaeri*

Explanation: The blade has a wide *mihaba*, tapers noticeably, has a shallow *sori*, and ends in a *chū-kissaki* and so we are dealing here with a typical *Kanbun-shintō-sugata*. And with the prominent *masame* in the *shinogi-ji* and the rather robust overall shape we arrive at *Edo-shintō* for that time period. Hardening such a wide *ha* that appears as a large *notare-gunome*-based *midare* whose elements tend to be angular and towards *hakoba* combined with a shallow *notare-bōshi* with a *komaru-kaeri* is among all Edo smiths of that time typical for Yasusada and so almost all participants deduced correctly on him.

Now due to the excellently forged *kitae* and the *nioiguchi* brighter than usually seen at Yasusada, some also went for other Edo smiths, like for example *Kotetsu* (虎徹), *Okimasa* (興正), and *Kaneshige* (兼重), or to other smiths who worked in a similar manner, like for example *Miyoshi Nagamichi* (三善長道), but there were also a few bids on *Kanewaka* (兼若).

Kotetsu did work in his *hanetora* phase in *gunome* but his *gunome* consists of pairs of connected *gunome* which are mixed with thick *ashi*. Apart from that, his *ha* starts with a *sugu-yakidashi* and his *bōshi* features a protruding *yakikomi* element right at the *yokote*. In addition, his *jiba* is even more bright and clear than it is the case with the *kantei* blade. *Okimasa* in turn hardened a *gunome* that is composed of a peculiar rhythm of two-three-two-three *gunome* elements.

Izumi no Kami Kaneshige (和泉守兼重) usually hardened a *nie*-laden *suguha-chō* with a wide *nioiguchi* that reminds us of the workmanship of *Inoue Shinkai* (井上真改), so works in shallow *notare-chō* mixed with *gunome* and *ashi* are hardly ever seen at *Kaneshige*. *Kazusa no Suke Kaneshige* (上総介兼重) usually worked in a connected *gunome* that tends to a *juzu-ba* so we can see a different approach in workmanship.

At *Miyoshi Nagamichi* the *nie* would accumulate to *mura-nie* at some areas on the blade and his *ha* shows by trend more prominent *sunagashi*. *Kanewaka* did harden a *ha* with angular elements that tend to *hakoba* so this approach is understandable but he too applied *mura-nie* and his *jigane* would be mixed with *nagare-hada*.

Well, there is another important characteristic feature seen at Yasusada's works that has not been mentioned so far, and that is a steep *iori-mune*. So, participants should not overlook that.

a smooth wavy notare hamon



*an awesome display of nie
crystals forming the hamon.*

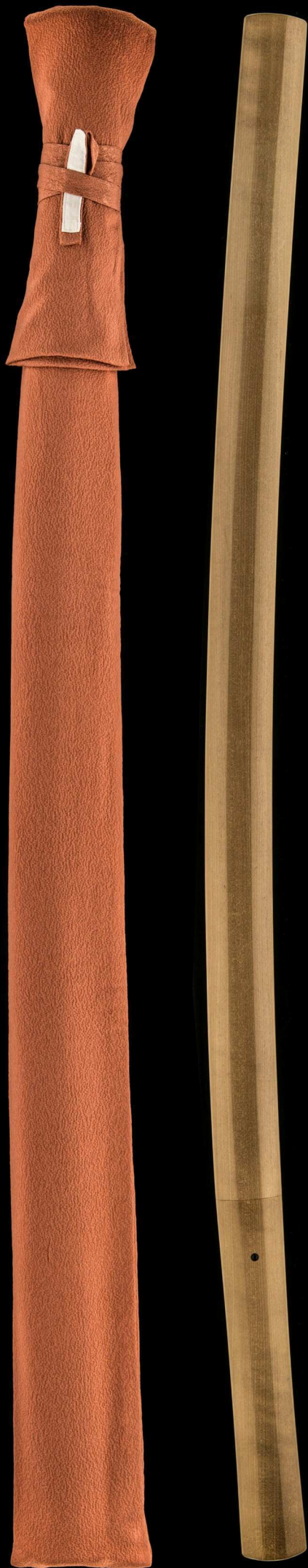


notare and ko-maru boshi

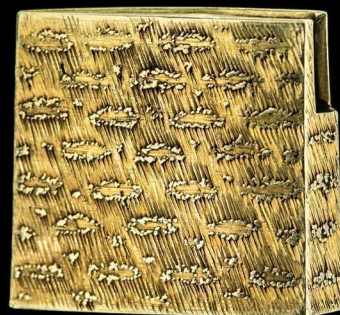




a bright and vibrant gunome-midare hamon



Shirasaya
(protective scabbard)

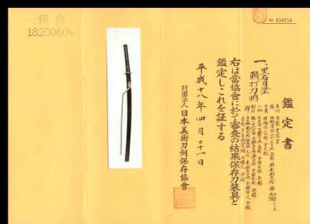
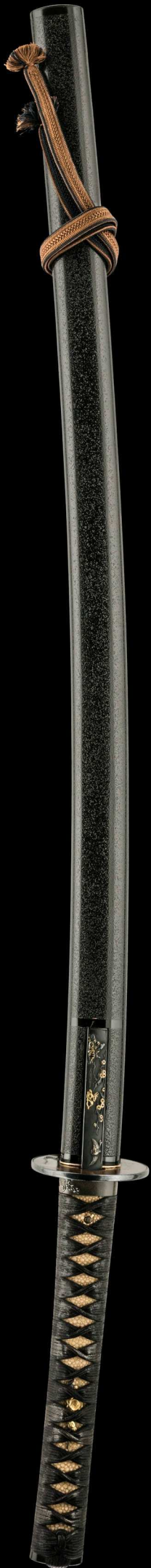


habaki with peony design
and diagonal file marks

*Kuro-ishimejinuri-saya
uchigatana-koshirae*
(黒石目地塗鞘打刀拵)

*Uchigatana-koshirae in black
stone-surface lacquer*

Crafted during the
Late Edo period
(1780~1867)



*NBTHK Hozon
Certificate of Authenticity*



*NTHK-NPO Kanteisho
Certificate of Authenticity*





Plum blossoms and sparrow theme for the menuki and fuchi-kashira.





left: 2 characters, *Shozui*

right: *Gyonen rokujugo*

Fuchi crafted by *Shozui* of the *Hamono* school age of 65.



一、鐔
 鑑定書
 伝江戸 三代安親
 正真
 平成二十九年九月十六日
 特定非営利活動法人
 日本刀剣保存会
 理事長 宮野真司

品名	材質	形状	寸法	備考
江戸鐔	鋼	鐔	全長 10.5cm 幅 4.5cm	特定非営利活動法人 日本刀剣保存会 理事長 宮野真司 平成二十九年九月十六日

NTHK-NPO Kanteisho
Certificate of Authenticity



(reverse)

Kiri-mon, the paulownia flower has been seen on samurai art for centuries. Today it is the crest of the office of prime minister and also serves as the emblem of the cabinet and the government.





*A Yamato no Kami Yasusada Katana
Three-body cutting test by Yamano Nagahisa*