

ITEM# UJKA324

A CHIKUZEN YASUSADA KATANA

SIGNED & DATED, SHINTÔ EDO PERIOD (GENBUN ERA: AUGUST 1739)

Swordsmith:	<i>Chikushû Minamoto Nobukuni Tsuneshirô Yasusada</i> (筑州源信国常四郎安貞)
Measurements:	Length: 74.8cm (<i>ubu</i>) Sori: 2.8cm Moto-haba: 3.25cm Weight: 1,130g
Jihada:	<i>Tightly-forged ko-itame with ji-nie</i>
Hamon:	<i>Gunome-midare in nie-deki with sunagashi and kinsuji</i>
Certificate #1:	NBTHK Tokubetsu Hozon (<i>Sword Especially Worthy of Preservation</i>)
Certificate #2:	NBTHK Hozon (<i>Tsuba Worthy of Preservation</i>)
Certificates #3-6:	NTHK-NPO Kanteishô (<i>koshirae, fk, sword and tsuba certified as Authentic</i>)
Authentication:	Sayagaki and tsunagi-gaki by Nozomi-san (<i>shodô artist</i>)
Included:	Shirasaya, custom koshirae, fabric bags, stand, kit, printed description

The Chikuzen Nobukuni school dates back to the Enbun era (1356~1361), relocated to Chikuzen in 1602 and entered the service of the Kuroda (黒田) clan. Swordsmith Yasusada does not appear in standard swordsmith directories, making him an exceptionally rare figure with few surviving records. Based on our research, it is most reasonable to identify Yasusada with the Chikuzen Nobukuni smith Yasutoshi (安俊). This long blade length of 74.8 cm exceeds one kilogram. Its imposing proportions suggest that it was not intended primarily for combat, but rather forged as a symbolic piece expressing prayers for the prosperity of a household. A custom koshirae was built for the sword depicting Mount Fuji emerging from a sea of clouds beneath a star filled sky reminiscent of *nie* crystals, with a vividly painted *Shintô* torii gate in the foreground. Echoing this motif, the hilt is wrapped in vermilion silk. The *tsuba* bears a *Sannô* design, while the *fuchi-kashira* and *menuki* depict warriors, combining spiritual symbolism with a sense of restrained power.

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Saki-kasane: 6.5mm
Moto-kasane: 8.3mm

Kissaki: 3.71cm
Saki-haba: 2.4cm

Nagasa: 74.8cm

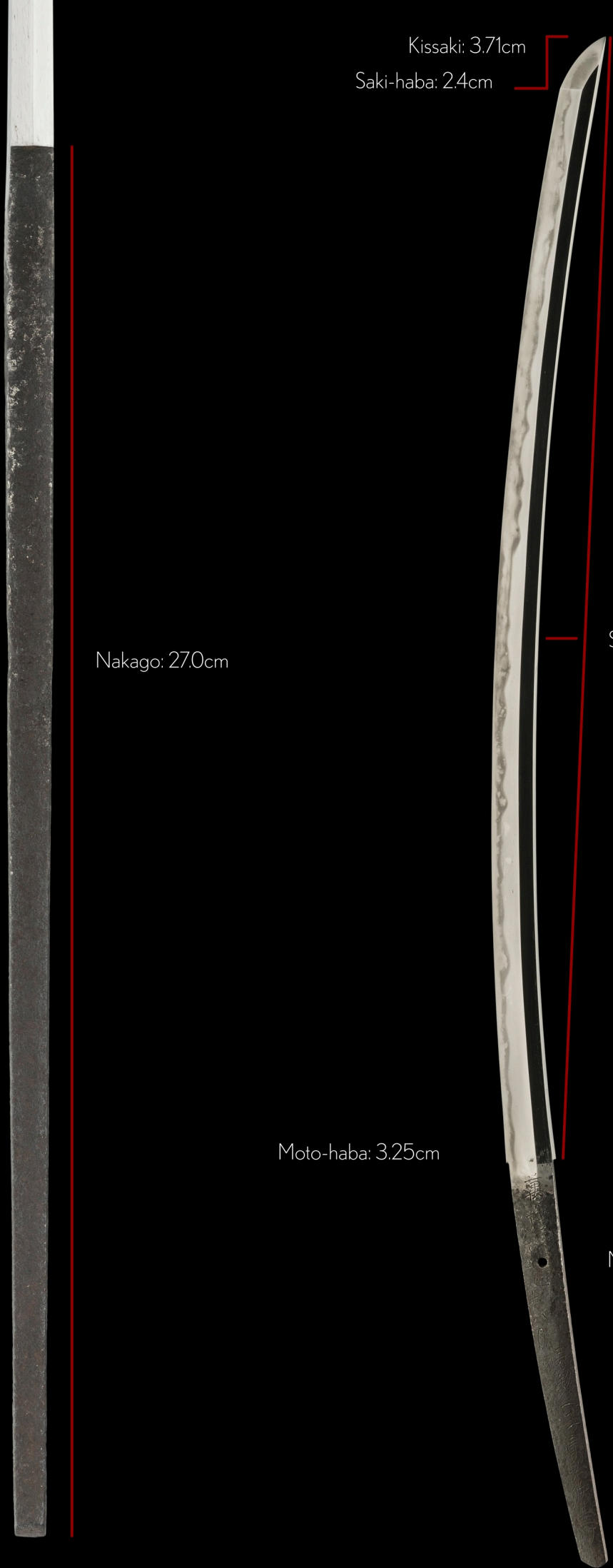
Nakago: 27.0cm

Sori: 2.8cm

Omosa: 1,130g

Moto-haba: 3.25cm

Mekugi-ana: 1



Nobukuni Yasusada (信国安貞) was a swordsmith of the *Nobukuni* school in *Chikuzen* Province. The *Chikuzen Nobukuni* school originated when *Nobukuni Yoshisada* (信国吉貞), the twelfth-generation smith of a lineage dating back to the *Enbun* era (1356-1361), relocated to *Chikuzen* in *Keichō* 7 (1602) and entered the service of the *Kuroda* (黒田) clan. The school subsequently produced many notable smiths, including *Yoshimasa* (吉政) and *Yoshikane* (吉包), becoming one of the representative swordmaking traditions of the region.

The name *Yasusada* does not appear in standard swordsmith directories, making him an exceptionally rare figure with few surviving records. Based on our research, it is most reasonable to identify *Yasusada* with the *Chikuzen Nobukuni* smith *Yasutoshi* (安俊). *Yasutoshi* is said to have come from *Akizuki* and adopted the *Nobukuni* name, and he is known to have used the personal name *Tsuneshirō*, which corresponds with the signature on this sword. Records indicate that he died in *Hōreki* 1 (1751), making a blade dated *Genbun* 1 (1736) chronologically consistent.

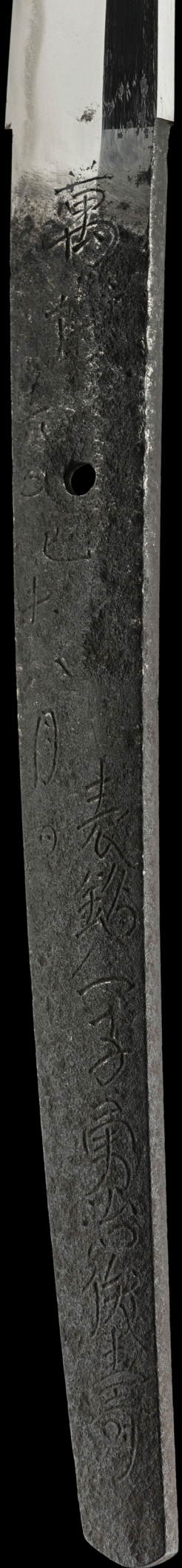
It is therefore likely that *Yasutoshi* used the name *Yasusada* either before formally adopting the *Yasutoshi* signature or after his retirement. The inscription also includes the phrase “*isshi Yūji Toshihisa*,” which is thought to refer to *Nobukuni Toshihisa* (信国俊寿), *Yasutoshi*'s son, suggesting continuity within the family line.

This sword is notable for its long blade length of 74.8 cm, unusually thick *kasane*, and weight exceeding one kilogram. Its imposing proportions suggest that it was not intended primarily for combat, but rather forged as a symbolic piece expressing prayers for the prosperity of a household.

The *jihada* shows well forged *itame* with *nagare*. The *hamon* is a *nie* dominant *gunome-midare* with *chōji* elements, featuring thick *nie*, *tobiyaki*, and active *sunagashi*. The overall effect evokes mountain ridgelines rising above a sea of clouds. The sword is accompanied by an *NBTHK Tokubetsu Hozon* certificate.

The *koshirae* conveys a sacred presence befitting a family heirloom. The scabbard depicts Mount Fuji emerging from a sea of clouds beneath a star filled sky reminiscent of *nie* crystals, with a vividly painted *Shintō torii* gate in the foreground. Echoing this motif, the hilt is wrapped in vermilion silk. The *tsuba* bears a *Sannō* design, while the *fuchi-kashira* and *menuki* depict warriors, combining spiritual symbolism with a sense of restrained power.





Banzai Genbun tsuchinoto hitsuji hachigatsu hi - Omote mei Isshī Yûji Toshihida

Banzai on a day in the eighth month in Genbun era, In the Year of the Sheep (August 1739)
For [my] son Yûji Toshihisa

(Ban) 萬

(zai) 歲

(Gen) 元

(bun) 文

(tsuchinoto) 巳

(hitsuji) 未

(hachi) 八

(gatsu) 月

(hi) 日

表 (Omote)

銘 (mei)

一 (I)

子 (sshi)

勇 (Yû)

治 (ji)

俊 (Toshi)

壽 (hisa)

Location: *Chikuzen province*

Family name: *Minamoto*

School name: *Nobukuni*

Secular name: *Tsuneshirô*

Swordsmith: *Yasusada* (first generation)

ubu-nakago (original, unaltered tang)

Sawa no Miya mae Shinsen arata na hôjin o niragu
Forged this new blade with sacred water in front of
Sawa no Miya



沢 (Sawa, no)

宮 (Miya)

前 (mae)

神 (shin)

泉 (sen)

淬 (niragu)

新 (arata, na)

鋒 (hō)

刃 (jin, o)

(Chiku) 筑

(shû) 州

(Minamoto) 源

(Nobu) 信

(kuni) 國

(Tsune) 常

(shi) 四

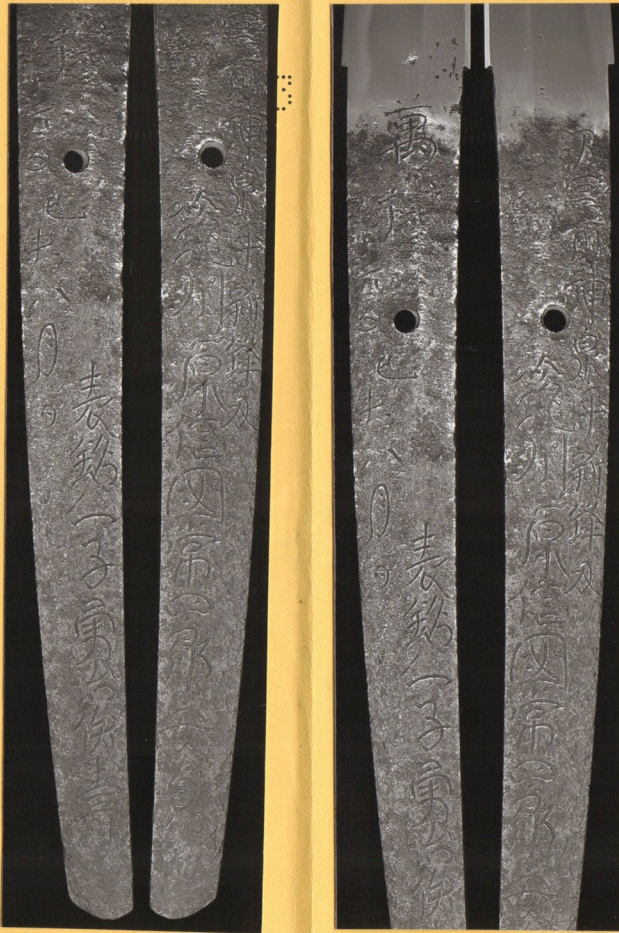
(rô) 郎

(Yasu) 安

(sada) 貞



No 1011192



鑑定書

一刀 銘

筑州源信国常四郎安貞
沢宮前神泉淬新鋒刃
万歳 文己未八月日
表銘一子勇治俊寿

長二尺四寸七分

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

令和元年五月二十三日

公益財団法人日本美術刀剣保存協會



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), May 23rd

One, Katana

Mei (signature)

*Chikushû Minamoto Nobukuni Tsuneshirô Yasusada
Sawa no Miya mae shinsen arata na hôjin o niragu
Banzai Genbun tsuchinoto hitsuji doshi hachigatsu hi
Omote mei Isshi Yûji Toshihisa*

Nagasa (length)

2-shaku 4-sun 7-bu (74.8cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)

G6-15

G6-15

川口 陟 著

新刀古刀大鑑

下卷

日本刀劍學會

Shintô Kotô Taikan (1930)

○信國安俊

秋月より來る、常
四郎又は權三郎、
材木町住
寶曆元年三月十八
日亡

○信國吉貞

前の吉貞と別
後に重貞、作左
衛門
明和九年八月十
二日亡、法名楓
山知工信士

○信國俊壽

大和守、剃
髮して江樹
と號す
明和四年四月
十三日亡、法
名石庵江樹

○信國光正

又左衛門
文化元年
七月十日入
七日、法
名百練齊
哲翁居士

In the *Shintô Kotô Taikan*, published in 1930, the following entries are recorded.

Nobukuni Yasutoshi (信国安俊)

Originally from *Akizuki*. He was known by the personal names *Tsuneshirô* or *Gonsaburô*. He resided in *Zaimoku-cho* and died on the eighteenth day of the third month of *Hôreki* 1 (March 18, 1751).

Nobukuni Yoshisada (信国吉貞)

Later known as *Shigesada*. His given name was *Sakuzaemon*. He died on the tenth day of the eighth month of *Meiwa* 9 (1772).

Nobukuni Toshihisa (信国俊寿)

He held the honorary title of *Yamato no Kami*. After taking Buddhist vows, he adopted the name *Kôju*. He died on the thirteenth day of the fourth month of *Meiwa* 4 (1767).

Nobukuni Mitsumasa (信国光正)

Also known as *Matazaemon*. He died on the eighteenth day of the seventh month of *Bunka* 1 (1804).



筑州源信国常四郎安貞

筑州源信国常四郎安貞

Chikushû Minamoto Nobukuni Tsuneshirô Yasusada

Minamoto Nobukuni Tsuneshirô Yasusada from Chikushû province

萬歳元文己未八月日

萬歳元文己未八月日

Banzai Genbun tsuchinoto-hitsuji doshi hachigatsu hi

Banzai on a day in the eighth month in Genbun era during the Year of the Sheep (August 1739)

沢宮前神泉淬新鋒刃表銘一子勇治俊寿

沢宮前神泉淬新鋒刃表銘一子勇治俊寿

Sawa no miya mae shinsen arata na hôjin o niragu omote mei lsshi Yûji Toshihisa

Forged this new blade with sacred water in front of Sawa no Miya, for [my] son Yûji Toshihisa

長貳尺四寸七分有之

長貳尺四寸七分有之

Nagasa 2-shaku 4-sun 7-bu kore ari

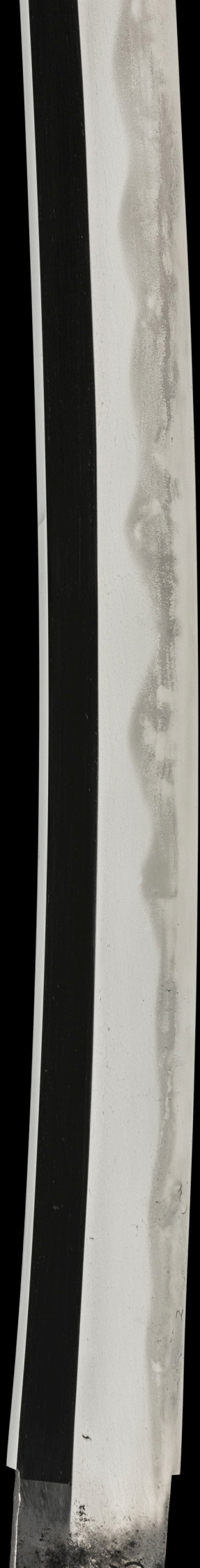
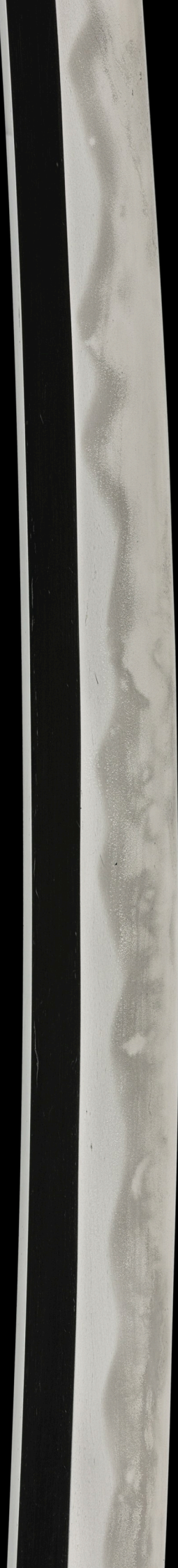
Blade length 74.8 cm

令和七乙巳年神無月吉日誌之

令和七乙巳年神無月吉日誌之

Reiwa nana kinoto-midoshi Kannazuki kichijitsu kore o shirusu

Written on a lucky day in the tenth month in the seventh year of Reiwa era during the Year of the Snake (October 2025)













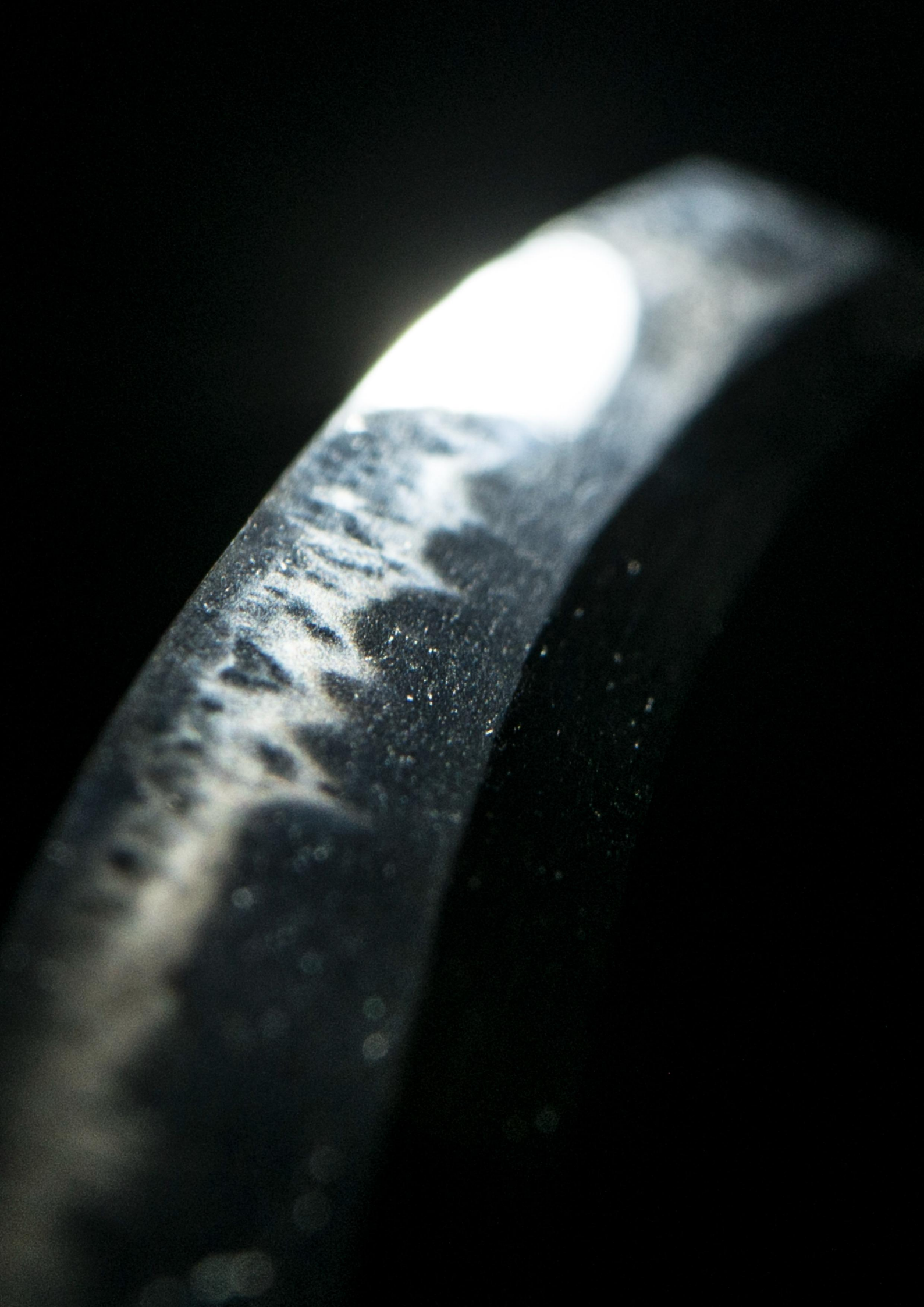


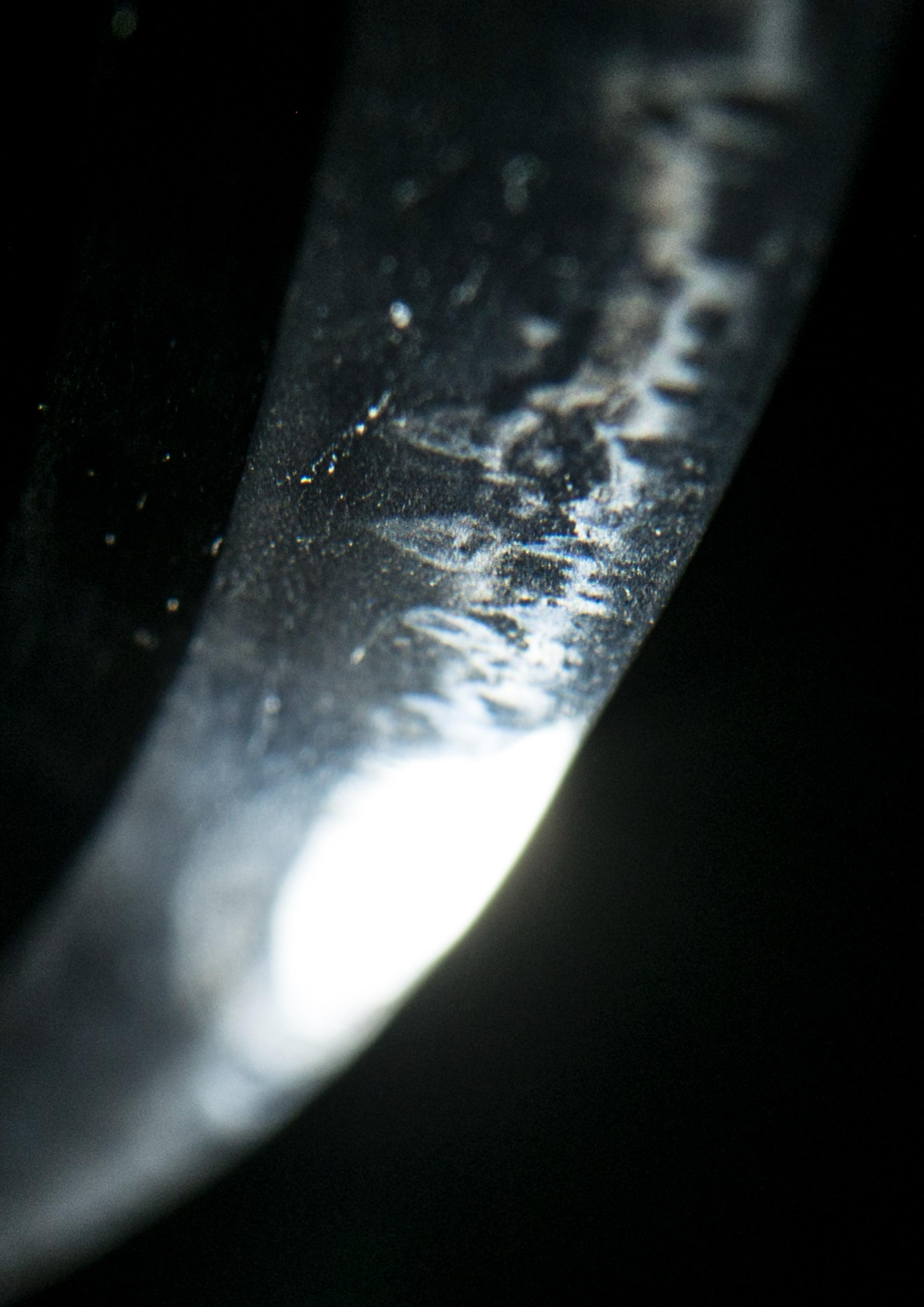


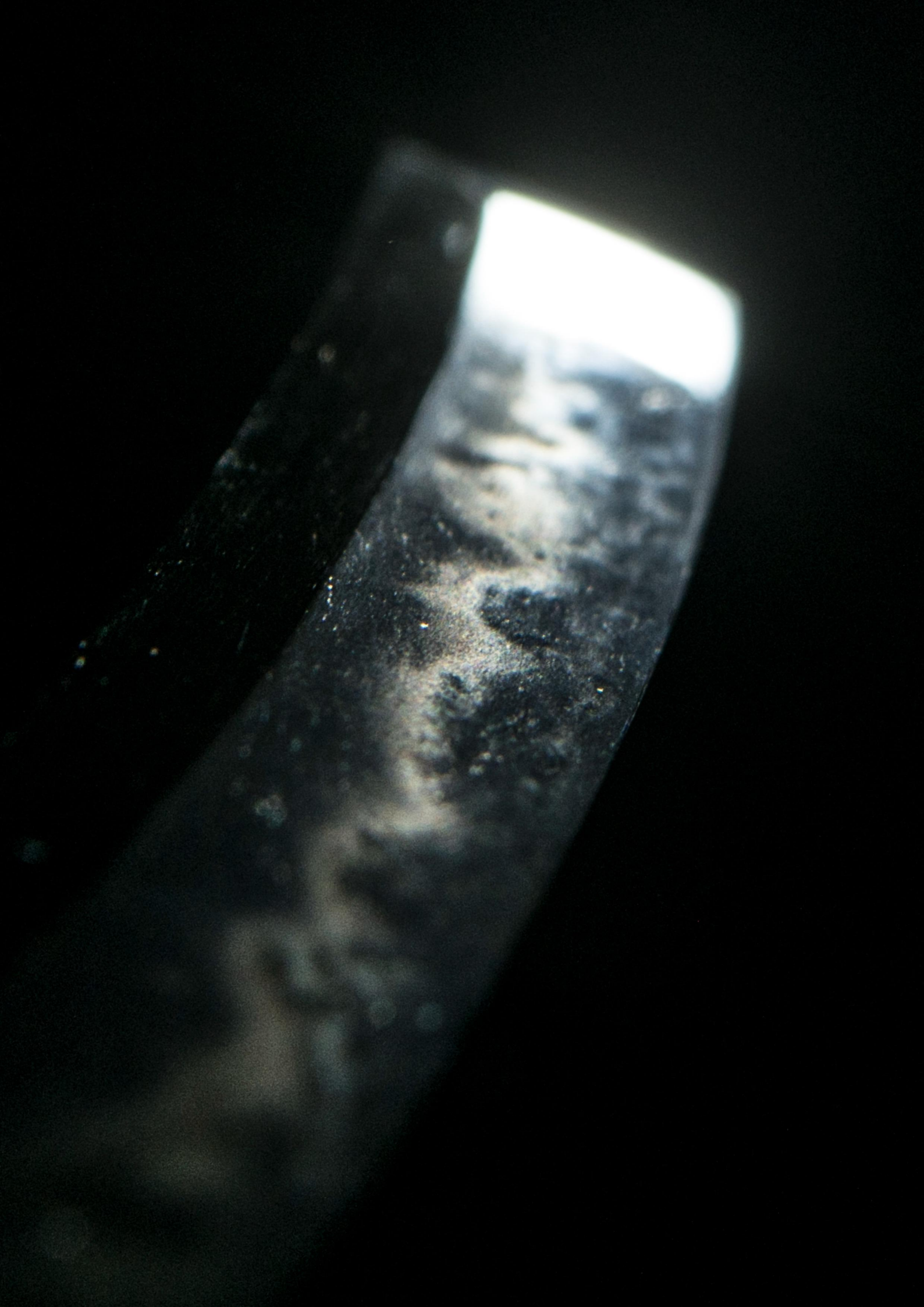






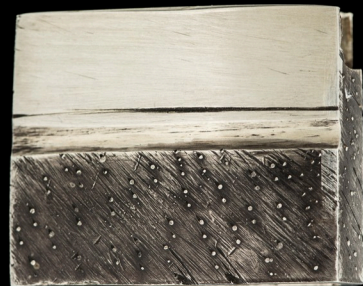








Shirasaya
(protective scabbard)

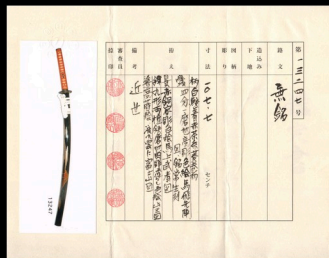


silver *habaki* with
copper ground

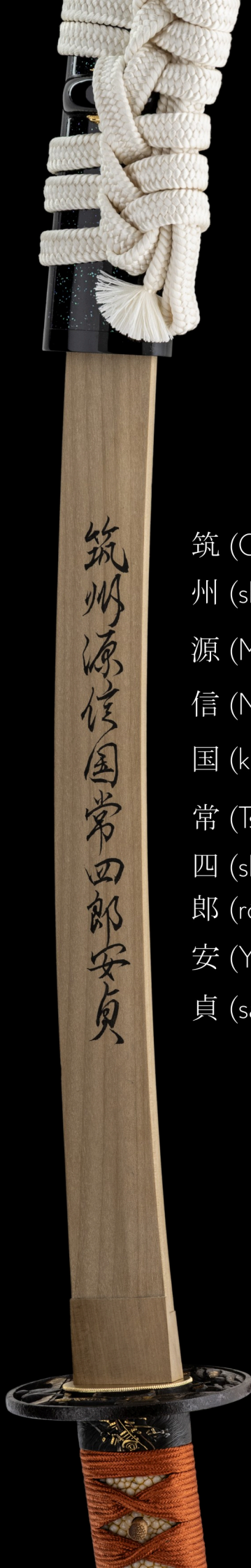
*Aogai-mijin-nuri taka-maki-e saya
uchigatana-koshirae*
(青貝微塵塗高蒔絵鞘打刀拵)

*Uchigatana-koshirae
decorated with maki-e on
the ground of mother-of-pearl*

Crafted during the
Modern period



*NTHK-NPO Kanteisho
Certificate of Authenticity*



筑州源信国常四郎安貞

筑 (Chiku)
州 (shū)
源 (Minamoto)
信 (Nobu)
国 (kuni)
常 (Tsune)
四 (shi)
郎 (rô)
安 (Yasu)
貞 (sada)



筑州源信国常四郎安貞

Tsunagi

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



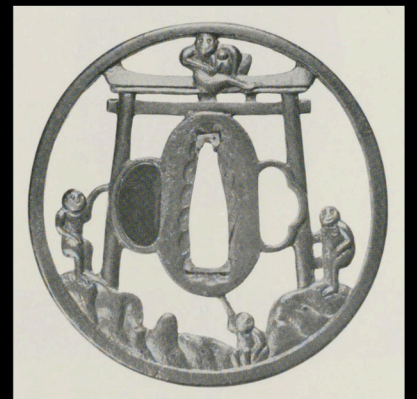
The orange of the tsuka-ito echoing the vermillion of a torii gate.





A *torii* gate straddles a rocky outcrop, accompanied by monkeys rendered in openwork. This highly distinctive motif depicts the *Hiyoshi Shrine*, which stands at the foot of Mount *Hiei*. *Hiyoshi Shrine* is a venerable institution with origins stretching back to the *Heian* period, and during the *Edo* period it was enshrined as the guardian deity of the *Miyazu* domain. This layout must have been widely recognized, as *tsuba* of strikingly similar design are not uncommon.

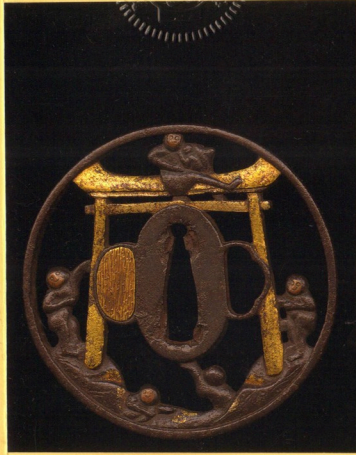
This *tsuba* is a work of the *Kyô-Shôami* school. The school carries on the tradition of the long-established *Shôami* school, having developed in *Kyoto* during the *Edo* period. While the *Shôami* school was originally renowned for its robust iron-ground openwork *tsuba*, the incorporation of gold inlay to add elegance reflects the shifting tastes and demands of the *Edo* period.



A *tsuba* with very similar design

20200606

№ 455801



鑑定書

一山王社透鐔 無銘 京正阿弥

丸形 鉄地内彫地透 素銅象嵌 金目象嵌
角耳小肉 両櫃孔 (片金埋)

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

平成二十年 六月二十七日

財団法人日本美術刀剣保存協會



NBTHK Hozon
Certificate of Designation

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

Issued in the 20th year of *Heisei* (2008), June 27th

One, Tsuba

openwork depicting the Sannô Shrine

Mumei (unsigned)
Kyô-Shôami

Round shape, iron, three dimensional openwork, copper inlay,
crosshatched gold inlay, angular rim with a little roundness,
two *hitsu-ana*, one of which is filled with gold

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Hiyoshi Shrine

In the *Sannô* faith, monkeys serve as the divine messengers of the enshrined deity *Ôyamagui-no-kami*, and are venerated as *masaru* – sacred monkeys symbolizing protection against evil and misfortune.

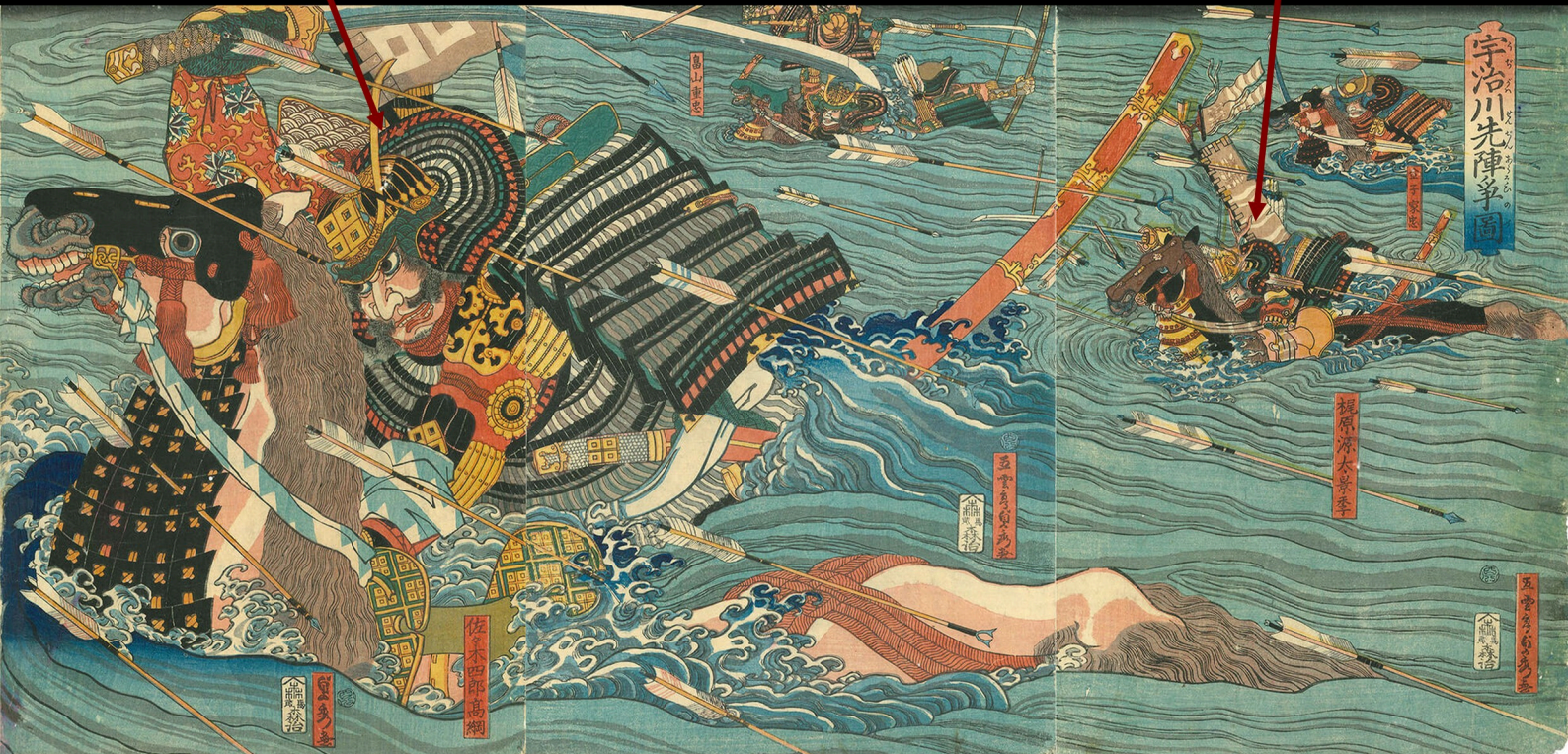




Sasaki Takatsuna



Kajiwara Kagesue



Race to Cross the Uji River
by Utagawa Sadahide (1861)



Fuchi-kashira
depicting the Battle of Uji River

This *fuchi-kashira* is the work of *Tsuneo*, a craftsman of the *Ishiguro* school, which carries on the tradition of the *Yokoya* school. Rendered in high relief on a polished *shibuichi* ground, the subject depicted is the *Race to Cross the Uji River (Ujigawa Senjin-zu)* – one of the most celebrated scenes from the *Genpei War*.

In 1184, the armies of the *Minamoto* clan clashed at the *Uji River* near *Kyoto*. When *Minamoto Yoshinaka* pursued *Minamoto Yoshitsune*, the warriors *Sasaki Tadatsuna* and *Kajiwara Kagesue* competed to be the first to cross the river and strike the enemy. Their fierce rivalry to claim the honour of the vanguard became legendary, symbolizing the valour and competitive spirit of *samurai* warriors.



The *tsuka* (hilt) is covered with a traditional white *samekawa* (ray-skin), and wrapped in *hishimaki* style with orange braids.



The *menuki* (decorative grips on the hilt) are the work of the *Ishiguro* school, yet in contrast to the *Genpei War* depicted on the *fuchi-kashira*, their subject is *the Battle of Kawanakajima* – one of the most legendary engagements of the *Sengoku* period.

Takeda Shingen, celebrated as the mightiest general of the age, and *Uesugi Kenshin*, revered as the God of War, clashed in their historic confrontation. Given this background, it is easy to understand why such a motif was so highly prized among the *samurai* class.





Congratulations Andrei.

Warm regards,
Pablo