



ITEM# UJKA352

SOLD

## A MIYOSHI NAGAMICHI KATANA

SIGNED, EARLY EDO PERIOD (KANBUN ERA: 1661~1673)

<b>Swordsmith:</b>	<i>Mutsu Daijō Miyoshi Nagamichi (shodai - first generation, ubu nakago)</i>
<b>Measurements:</b>	<b>Length:</b> 69.1cm <b>Curvature:</b> 1.7cm <b>Motohaba:</b> 2.77cm
<b>Jihada:</b>	<i>Expertly forged itame-hada and nagare-hada with chikei and shirake utsuri</i>
<b>Hamon:</b>	<i>Bright gunome-midare hamon with long, beautiful ashi</i>
<b>Certificate 1:</b>	<b>NBTHK Tokubetsu Hozon</b> (designated as <i>Especially Worthy of Preservation</i> )
<b>Certificate 2-4:</b>	<b>NTHK-NPO Kanteisho</b> (a <i>koshirae</i> , <i>tsuba</i> and <i>fk</i> designated as <i>Authentic</i> )
<b>Fujishiro:</b>	<i>Jō-saku</i> (ranked as a superior swordsmith)
<b>Sharpness:</b>	<i>Saijō-owazamono</i> (rated as a maker of the very sharpest of swords)
<b>Included:</b>	Shirasaya, Edo <i>koshirae</i> , stand, kit, DVD, booklet, printed description

**SOLD**

*Shodai* (first generation) *Nagamichi* is ranked *saijō-owazamono*, a grandmaster in producing the sharpest of swords with the highest level of cutting ability. He was nicknamed *Aizu-Kotetsu*, as some of his masterworks rivalled that of grandmaster *Kotetsu*. *Nagamichi* is further ranked by *Fujishiro* as a *jō-saku* (superior) smith, and considered one of finest smiths of the 17th century.

This striking katana is blessed with classic *Nagamichi* qualities with a bright, wavy *gunome-midare hamon* with long *ashi* resembling the snow-capped mountains of *Mutsu* province. The sword is housed in a beautiful late Edo period *koshirae* with a pine-needle designed *saya* (scabbard) with bountiful depictions of flowers and sea life on the *tsuba* and *fuchi-kashira*.

^  
Saki-kasane: 4.4mm

Moto-kasane: 6.5mm

Omosa: 665g

Kissaki: 2.63cm  
Saki-haba: 1.77cm

Nakago: 20.7cm

Moto-haba: 2.77cm

Nagasa: 69.1cm

Sori: 1.70cm

Mekugi-ana: 2



*Shodai* (first generation) *Miyoshi Nagamichi* was born *Miyoshi Toshiro* in *Iwashiro* province, modern-day *Fukushima*.

His father *Masanaga* was retained by *Daimyo Lord Kato Yoshiaki*. He originally signed his name as *Michinaga*, changed to *Nagamichi* in 1659 when he received his title of *Mutsu Daijo*.

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Nagamichi is further ranked by *Fujishiro* as a *jô-saku* (superior) smith, and considered one of finest smiths of the 17th century.

This striking katana was freshly polished in 2020 to bring out the classic Nagamichi qualities that abound such as a bright, wavy *gunome-midare hamon* with long *ashi* resembling the snow-capped mountains of Mutsu province.

This energetic sword is housed in a beautiful late Edo period *koshirae* with a pine-needle designed *saya* (scabbard) with bountiful depictions of flowers and sea life on the *tsuba* and *fuchi-kashira*.

A new *shirasaya* and a handsome copper *habaki* have also been crafted to best preserve the katana for the many decades to come.





Location: *Aizu* (resident of Fukushima)  
Title: *Mutsu Daijô* (Lord of Mutsu province)  
Family name: *Miyoshi*  
Swordsmith: *Nagamichi* (first generation)

*ubu-nakago* (original, unaltered tang)  
*kiri-yasurime* (straight file marks)

陸 (Mu)

奥 (tsu)

大 (Dai)

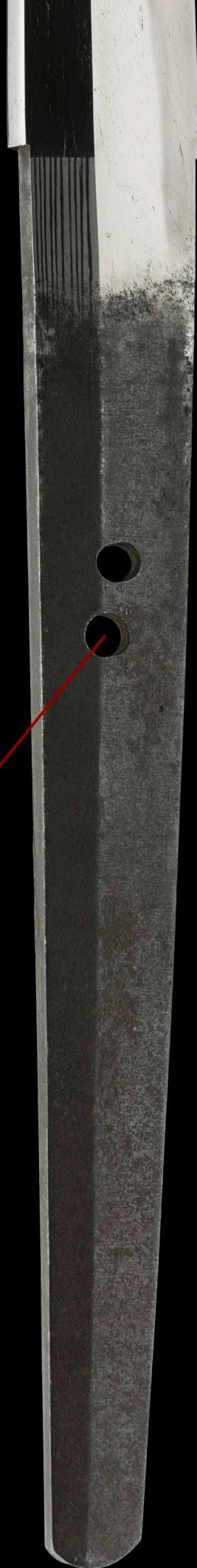
掾 (jô)

三 (Mi)

善 (yoshi)

長 (Naga)

道 (michi)



In the sword's past, an extra hole was created to fit into a particular hilt - rather than making the hilt fit the *nakago*.

This is a fairly common occurrence on Japanese swords performed purely for practical purposes, especially if the sword was required urgently by the samurai.

Had the sword been shortened, it likely would not have achieved NBTHK Tokubetsu Hozon certification.

The original hole is the upper one.

(*ura*, reverse)

特 選  
29201701

No 1007065



鑑定書

一 刀 銘 陸奥大掾三善長道

長二尺二寸八分弱

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

平成二十九年三月二十四日

公益財団法人日本美術刀剣保存協會



東京 教育委員会  
第 316579 号  
平成29年1月10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 29th year of Heisei (2017), March 24th

One, Katana

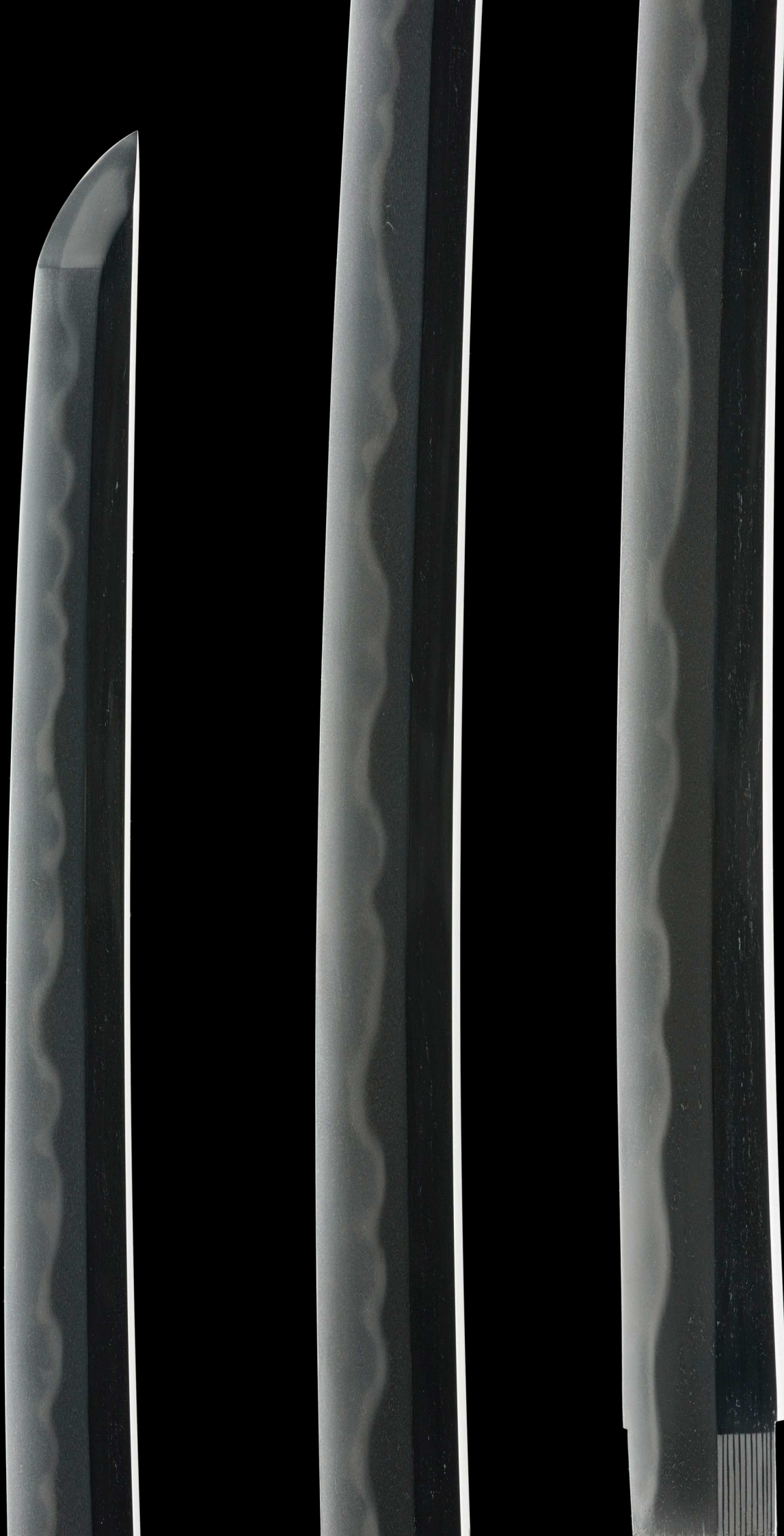
*Mei* (signature)

*Mutsu Daijô Miyoshi Nagamichi*


*Nagasa* (length)

2-shaku 2-sun 8-bu jaku (69.1cm)


Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)





The image features two Japanese knives, likely a tanto and a wakizashi, set against a solid black background. The knives are positioned diagonally, with their blades pointing towards the top-left and bottom-left corners. The blades are dark, possibly black or dark grey, and have a distinctive curved edge. A bright, glowing line, known as the hamon, runs along the inner curve of the blades, creating a sharp contrast with the dark metal. The lighting is dramatic, highlighting the texture and curvature of the blades. The text is centered between the two knives.

The *hamon* curls magnificently into the *boshi*.  
Pure sharpness shines through.



A bright *gunome-midare hamon*  
weaves its way along the blade.



The *hamon* resembles snow-capped peaks and valleys reflecting the rolling topography of *Mutsu province*.



Noda Jewel River in Mutsu Province, *Utagawa Hiroshige*



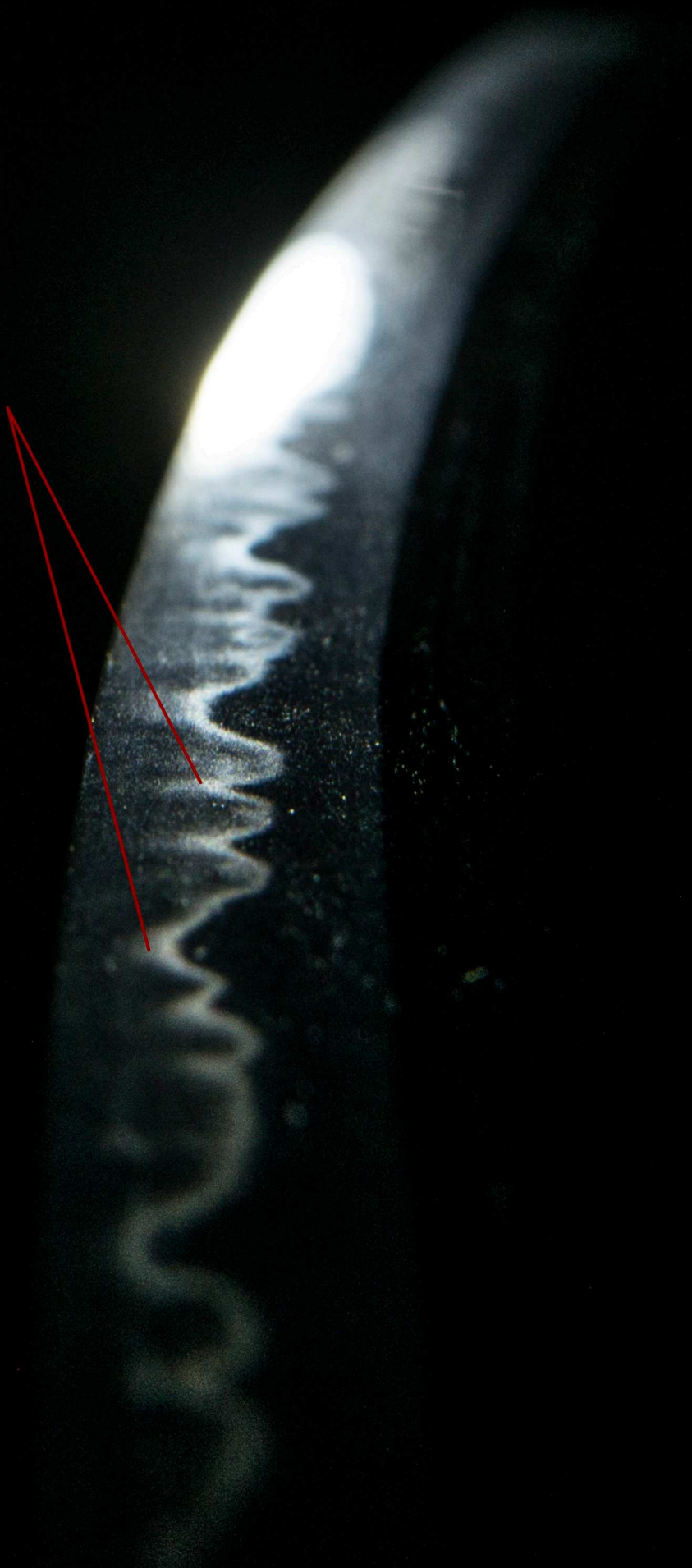
A delightful *shirake-utsuri* reflecting the hamon inside the *ji* (body) of the sword.

It's especially noticeable when the light is reflected on the *shinogi-ji*.

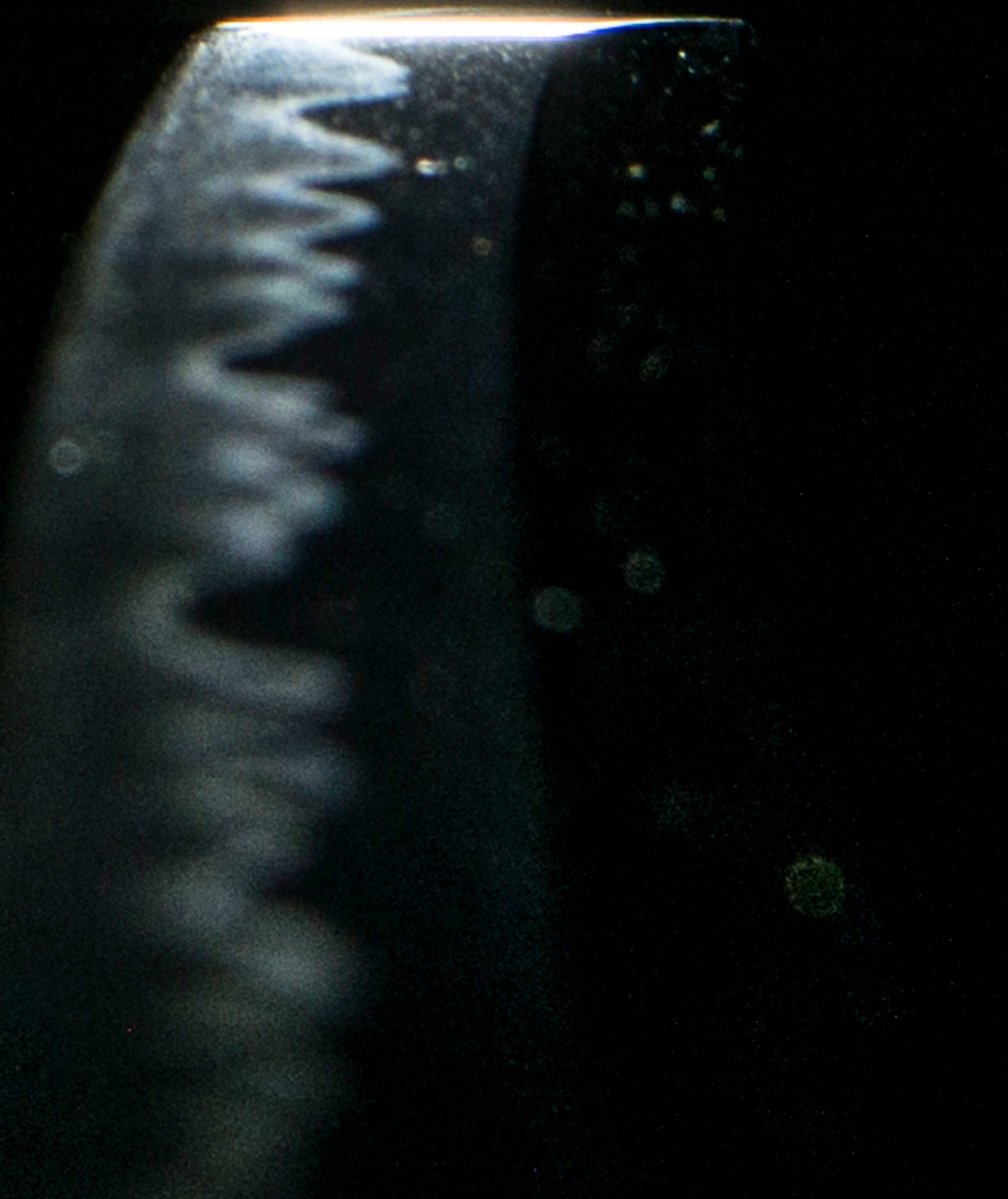


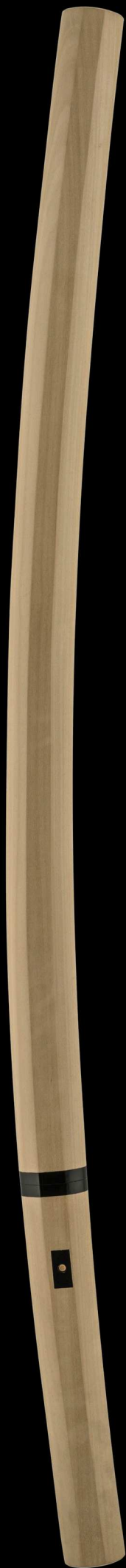
*Sharpness matters.*

Long *ashi* (legs) extend out towards the cutting edge.



I see the light.





*Shirasaya*  
(protective scabbard)

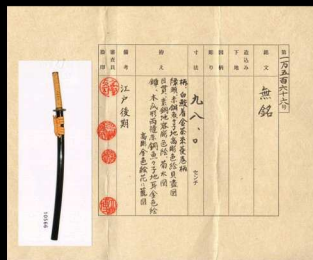


new copper *habaki* with  
wood grain file marks

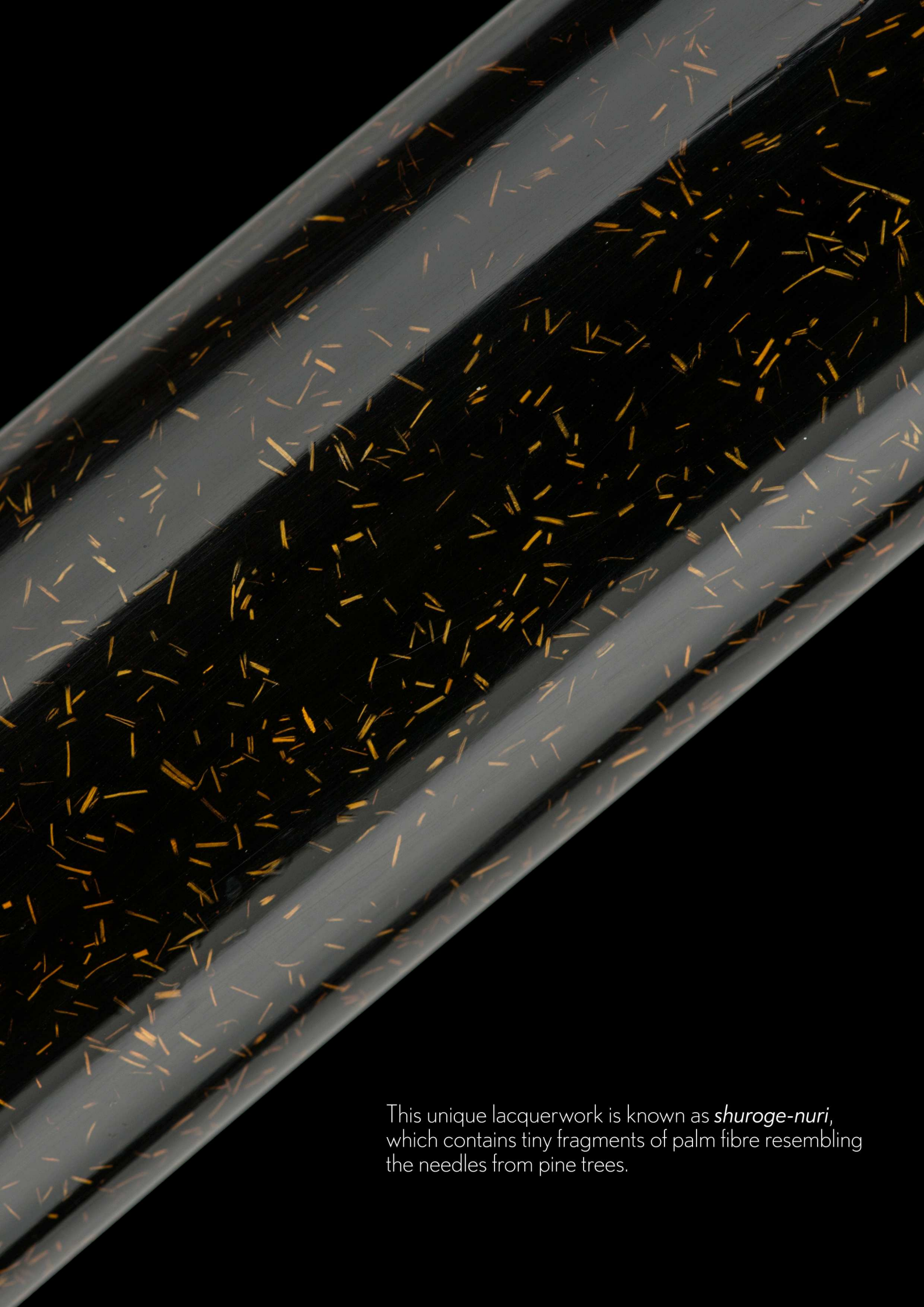
*Shuroge-nuri saya  
uchigatana-koshirae*  
(棕欄毛塗鞘打刀拵え)

*Uchigatana-koshirae  
lacquered with shuroge  
(palm fibre)*

Crafted during the  
Late Edo period  
(1780~1867)



NTHK-NPO Kanteisho  
Certificate of Authenticity



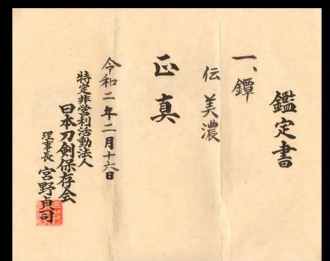
This unique lacquerwork is known as *shuroge-nuri*, which contains tiny fragments of palm fibre resembling the needles from pine trees.



This is lovely *mokkô-gata* (multi-lobed) tsuba is made from *shakudo* with a *nanako* (dotted-grain pattern) and a folded rim accented in gold.

The design is that of flowers overflowing in a basket. The artist exhibits wonderful attention to detail - note the tiny chisel marks that make up the fibres in the basket.

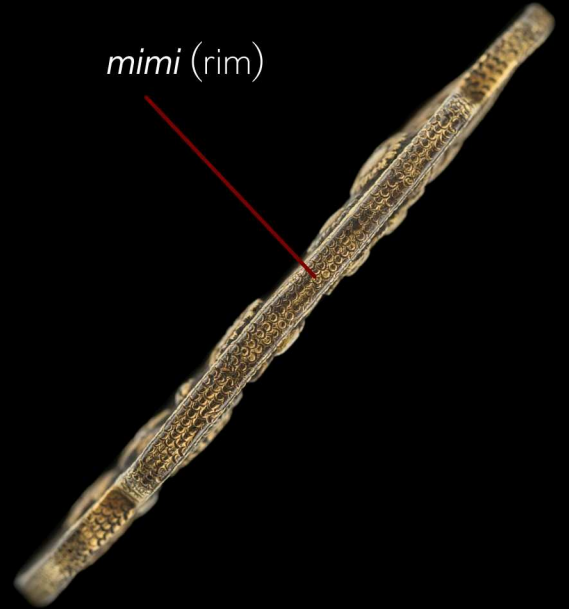
The tsuba is attributed to the work of the *Mino school*. An NTHK-NPO Kanteisho certificate of authenticity attributing the piece to the *late Edo period* circa 1780~1868 has been attained.





(reverse side)

mimi (rim)

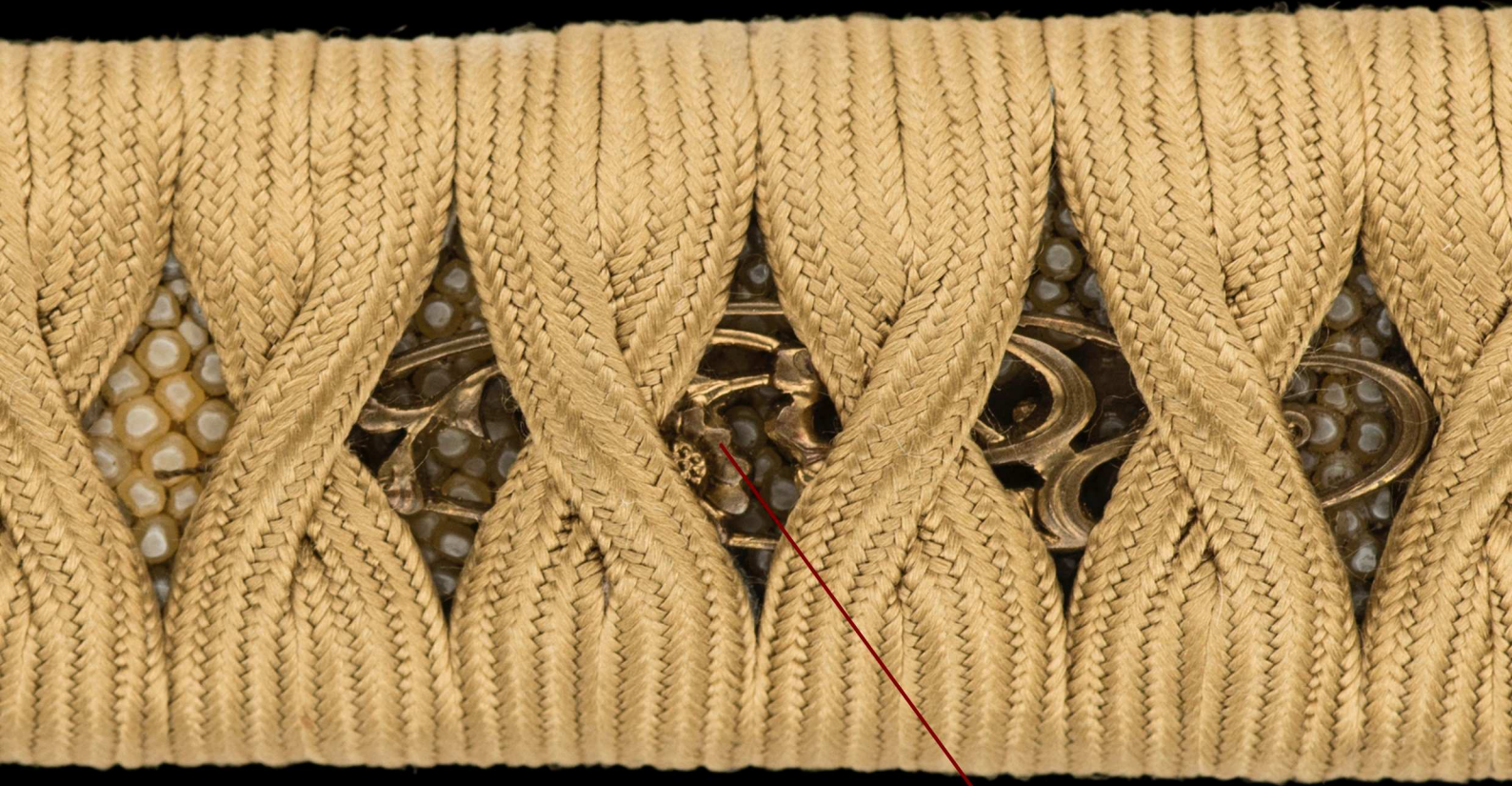


Wakashu (young person) with a flower basket and cart.

Ukiyo-e woodblock print by Ishikawa Toyonobu (1711~1785).



Note the *wakizashi* sword in the print.



*Menuki* (decorative grips on the hilt) carry *kikusui* theme.  
Chrysanthemums floating on water.





*Fuchi-kashira*  
attributed to  
*Mino school*  
(1780 - 1867)

Depicting seashells and sea life.  
Fabulous detail, in pristine condition.



Awarded NTHK-NPO Kanteisho  
Certificate of Authenticity

A sea life treasure trove.





Koshirae Bag