





Saki-kasane: 5.5mm

Moto-kasane: 7.9mm

Kissaki: 4.64cm

Saki-haba: 2.20cm

Nagasa: 63.3cm

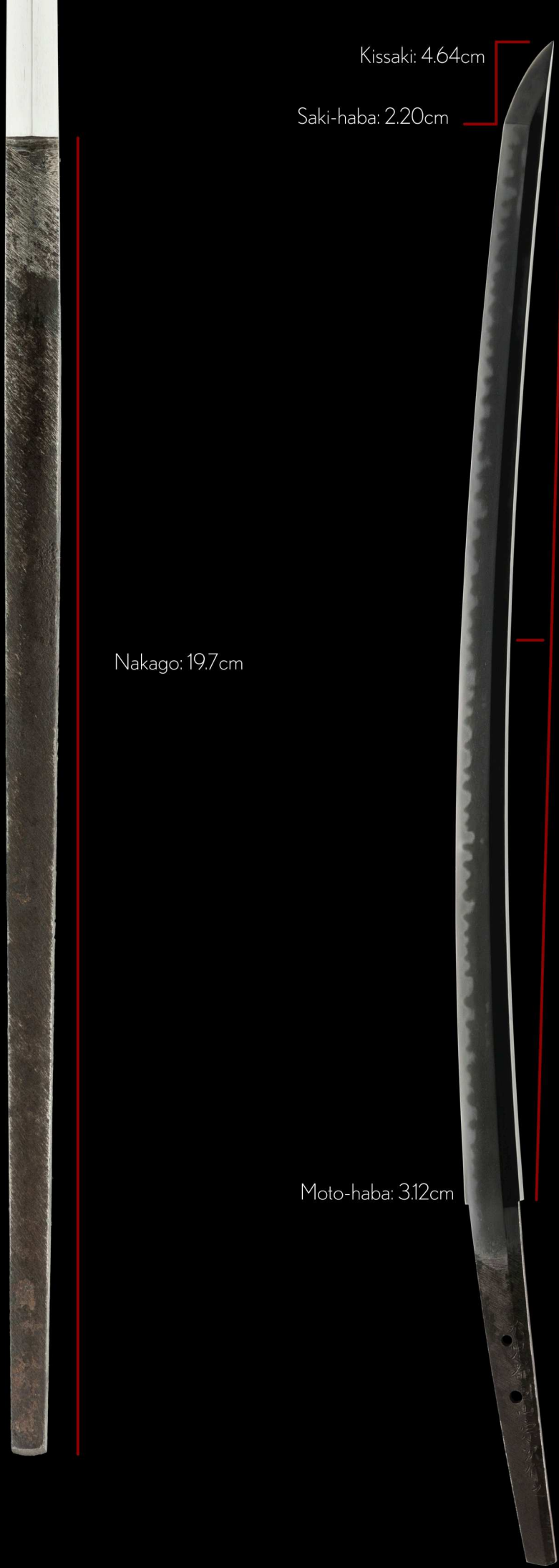
Nakago: 19.7cm

Sori: 1.30cm

Omosa: 785g

Moto-haba: 3.12cm

Mekugi-ana: 2



This formidable katana was crafted in Edo (Tokyo) in 1841 by one of the great maestros of the *shinshinto* period, *Koyama Munetsugu*. *Fujishiro* ranks Munetsugu as *jôjô-saku*, a highly superior swordsmith.

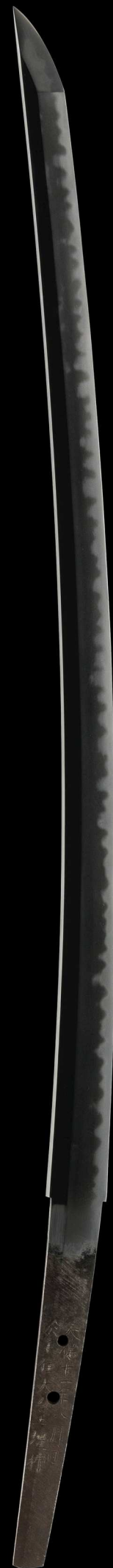
Koyama Munetsugu was born in the castle town of *Shirakawa* in *Mutsu* Province and was retained by Lord *Matsudaira Sadanobu (Rakuô)*. In 1830 he moved to *Kuwana* in *Ise* Province, a year or two later to Edo (modern-day Tokyo), where he lived as a retainer of the ruling clan of Ise.

It is believed that *Koto Tsunahide* was his sensei during his time in Edo. Munetsugu is known to have had a good relationship with the sword tester *Yamada Asaemon*. A number of his blades have *tameshigiri* (test cuts) recorded on their *nakago* by Yamada san.

Like other smiths of his time Munetsugu experimented in the *soshû* style, however he is best known for his Bizen style *chôji hamon* (clove blossom temper line) in *nioi-deki* and finely forged *mokume-hada* (burl grain), which this sword represents.

Crafted with a length of 63.3cm, this thick, robust katana was inspired by the tough one-handed *katate-uchi* (one-handed) swords of the late Muromachi period (early 1500s) when Japan was engulfed in a country-wide civil war known as the *Sengoku-jidai*.

The *nakago* contains a chiseled *tameshigiri* cutting test in which this sword severed cleanly through the body at chest-level of a convicted criminal in one stroke and into the earthen mound in which it lay upon. The test took place at *Senju*, a well-known execution site in which about 200,000 criminals were executed from 1651 to 1873.





Location: *Totô* (Edo, modern-day Tokyo)  
Family name: *Koyama*  
Swordsmith: *Munetsugu* (first generation)

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

於 (oite)

東 (Tô)

都 (to)

固 (Ko)

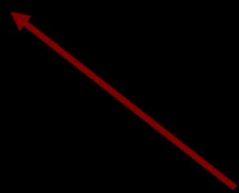
山 (yama)

宗 (Mune)

次 (tsugu)

作 (tsukuru)

之 (kore, o)

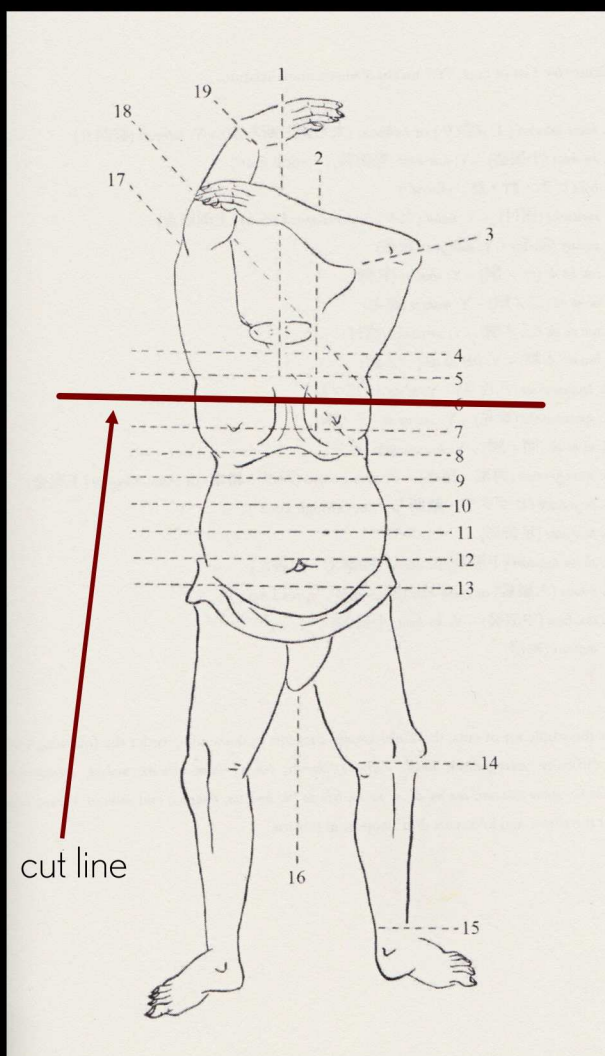


*tsukuru kore* (this was crafted by)

*Tenpô jûichinen hachigatsu hi  
Senju ni oite taitai dotan barai*

Dated on a day in the eighth month in the 11th year of *Tenpô* era (August 1840).

This sword was tested in *Senju*, severing through the chest [of a convicted criminal] below the armpits and into the earthen mound.

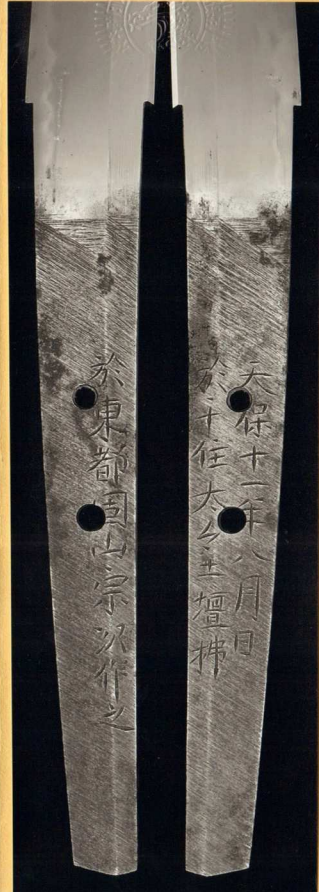


(oite) 於	天 (Ten)
(Sen) 千	保 (pô)
(ju) 住	十 (jû)
(tai) 太	一 (ichi)
(tai) 々	年 (nen)
(do) 土	八 (hachi)
(tan) 壇	月 (gatsu)
(barai) 拂	日 (hi)



02202003

No 1013233



公益財団法人日本美術刀剣保存協会



令和二年六月二十五日

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

一刀 銘

鑑定書

於東都固山宗次作之  
天保十一年八月日  
於千住太々土壇拂

長二尺〇九分弱

愛知県 教育委員会  
第 2405 号  
昭和26年3月16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 2nd year of Reiwa (2020), June 25th

One, Katana

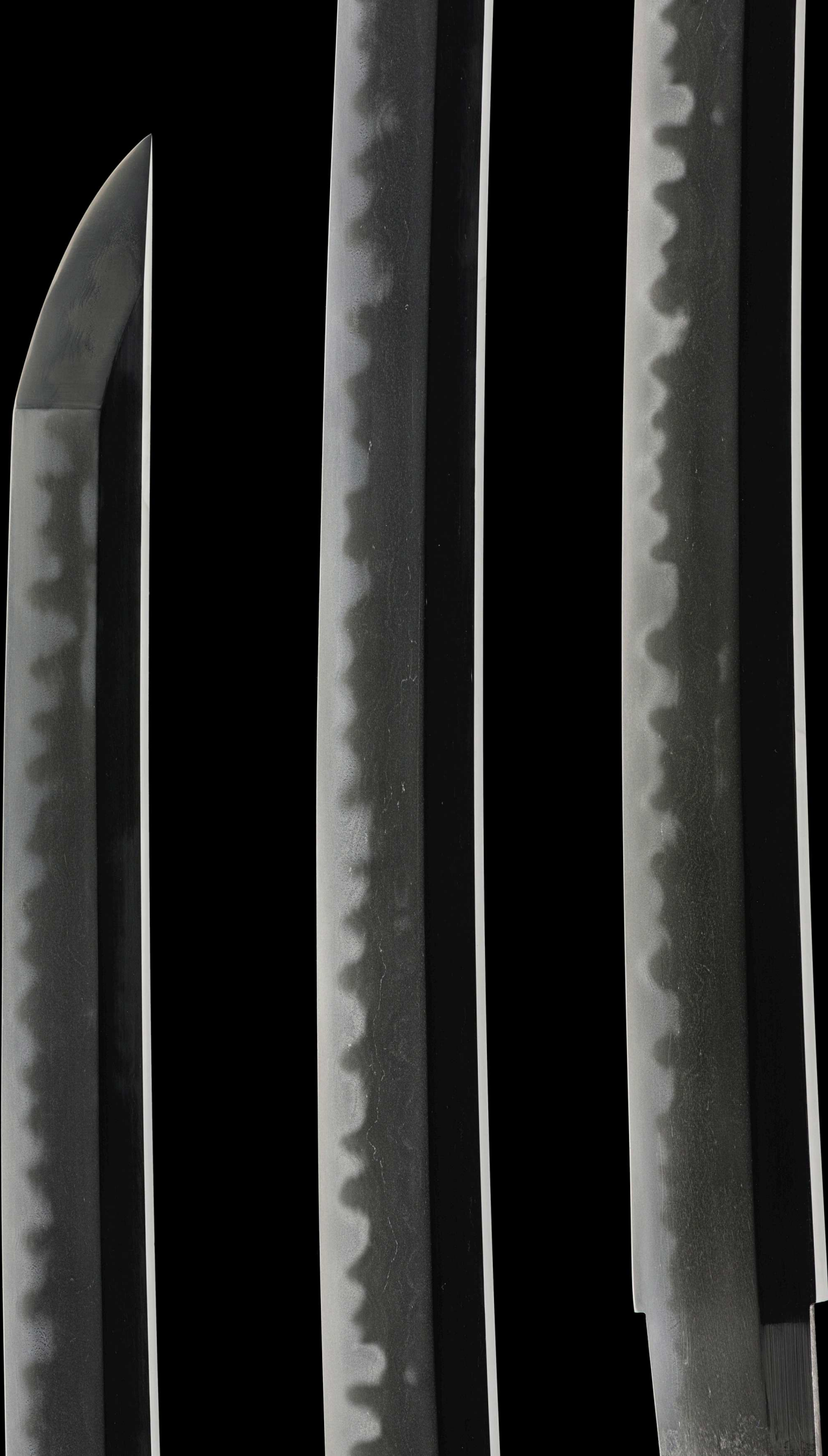
Mei (signature)

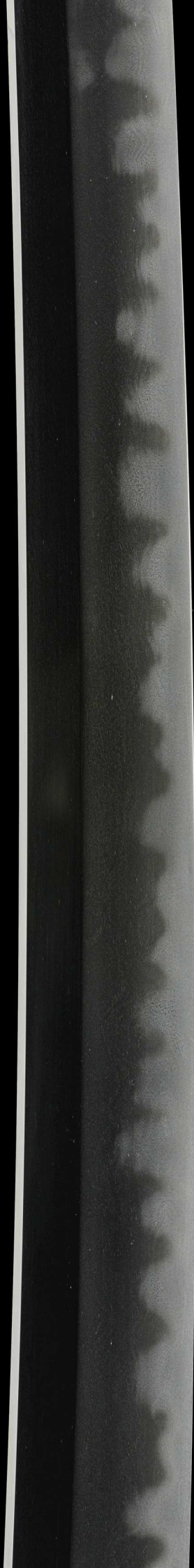
*Tôto ni oite Koyama Munetsugu kore o tsukuru  
Tenpô jûichinen hachigatsu hi  
Senju ni oite taitai dotan barai*

Nagasa (length)

2-shaku 9-bu jaku (63.3cm)

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)






A *kaen-boshi* (flames)  
burning like a candle.

*kaen*

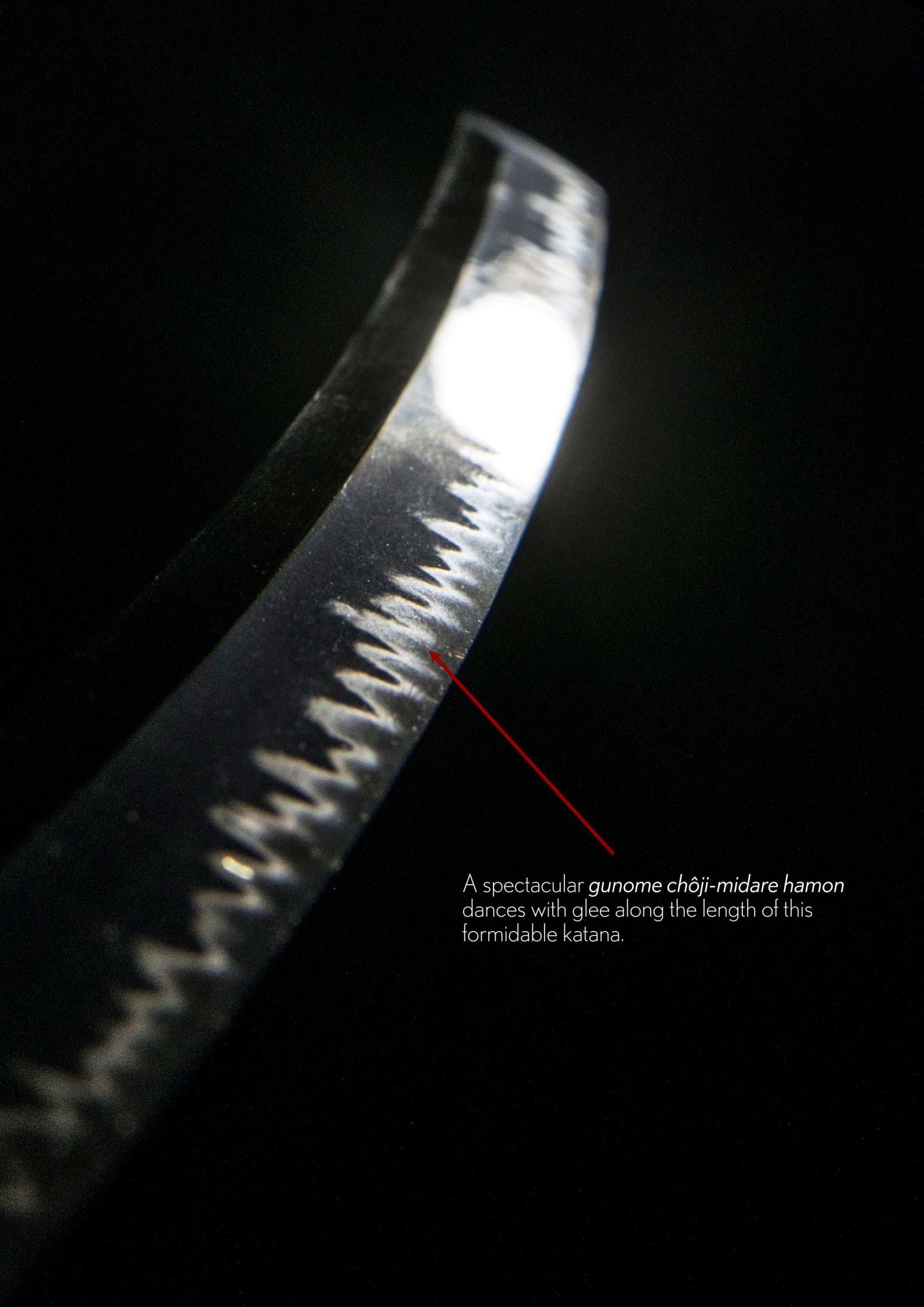


burn, baby burn.



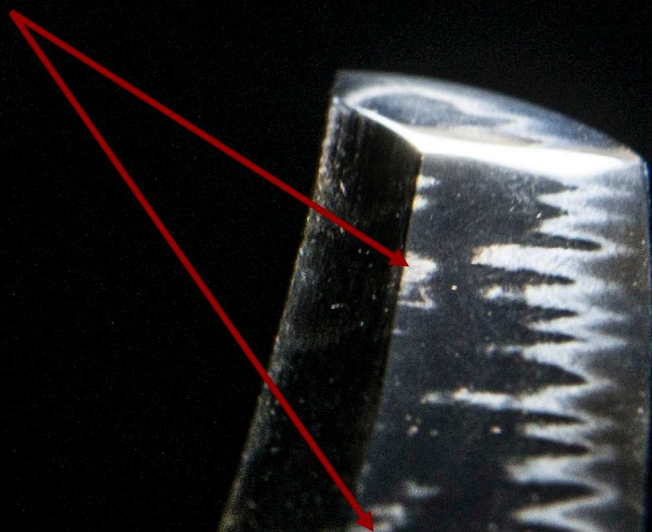
A close-up, high-contrast photograph of a sword blade. The blade is oriented diagonally from the top-left to the bottom-right. The surface is dark, almost black, with a prominent, wavy, light-colored pattern known as a jihada. This pattern is characteristic of a 'nagare-hada' (flowing blade) and is caused by the differential expansion and contraction of the blade's layers during the forging process. The lighting highlights the texture and the undulating nature of the jihada. In the bottom right corner, there is a line of white text.

A beautiful *nagare-hada*, wavy *jihada*.



A spectacular *gunome chôji-midare hamon* dances with glee along the length of this formidable katana.

*tobiyaki* (tempering on the body of the sword)



shine on.



Several lines of *kinsuji* tear their way through the hamon with conviction.

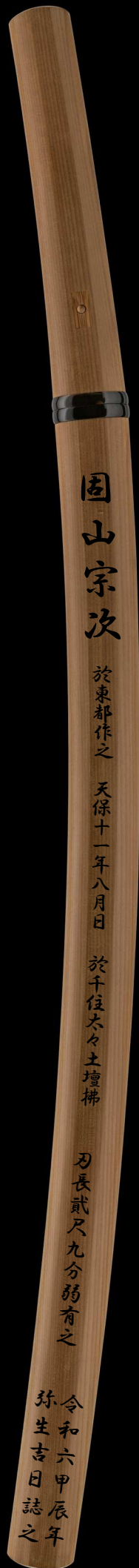


pre-sayagaki with *shodô*  
(calligraphy artist)

*Shirasaya*  
(protective scabbard)



antique copper *habaki*



固山宗次

固山宗次  
*Koyama Munetsugu*  
Koyama Munetsugu

於東都作之

於東都作之  
*Tôto ni oite kore o tsukuru*  
Crafted in Tôto (Edo)

天保十一年八月日

天保十一年八月日  
*Tenpô jûichinen hachigatsu hi*  
On a day in the eighth month of Tenpô 11 (1840)

於千住太々土壇拂

於千住太々土壇拂  
*Senju ni oite taitai dotan barai*  
Tested in Senju, cutting through the chest below the armpits to the mound

刃長貳尺九寸弱有之

刃長貳尺九寸弱有之  
*Hachô 2-shaku 9-sun jaku kore ari*  
Blade length 63.3 cm

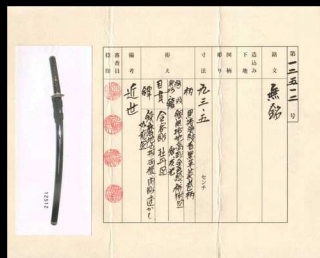
令和六甲辰年  
弥生吉日誌之

令和六甲辰年弥生吉日誌之  
*Reiwa roku kinoe-tatsudoshi Yayoi kichijitsu kore o shirusu*  
Written on a lucky day in the third month of Reiwa 6, the year of the dragon (2024)

*Kuro-ro aogai-mijin-nuri saya  
uchigatana-koshirae*  
(黒呂青貝微塵塗鞘打刀拵)

*Uchigatana-koshirae  
lacquered in glossy black  
with particles of mother-of-pearl*

Crafted during the  
Modern period



NTHK-NPO Kanteisho  
Certificate of Authenticity

The *saya* sparkles like the sky...



*aoigai* (mother-of-pearl) lacquerwork.



A lovely *kojiri* (end cap) representing a plum tree.



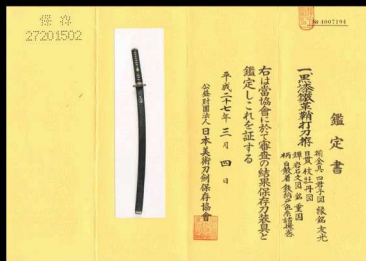


An NTHK-NPO Kanteisho certificate of authenticity attributes this handsome polished iron openwork tsuba of a three-dimensional dragon to the *Echizen* school from the *late-Edo period* circa 1780~1868.





(reverse)



NBTHK Hozon  
Certificate of Authenticity



(Tomo) 友

(mitsu) 光



The matching fittings for the custom koshirae was sourced from an antique koshirae that was signed by *Tomomitsu*. The theme contains orchids, bamboo, chrysanthemums and plums.



*Fuchi-kashira*  
crafted by *Tomomitsu*  
from *Hitotsuyanagi* school

Depicting four elegant plants.  
Orchid, bamboo,  
chrysanthemum and plum.



The *tsuka* (hilt) was specially wrapped in deer leather and lacquered for long term preservation. Gorgeous golden peony *menuki* set on black lacquered *samekawa* (ray skin) shines through with grace and elegance.





Two custom *otoshi* tsuba boxes were produced, courtesy of Unique Japan. The top tsuba signed by *Umetada* features a design of a lotus, a symbol of purity, grace and beauty. The tsuba below depicts a powerful scene of a dragon and tiger in a raincloud and waves.

Both tsubas come with certification from the NTHK-NPO.





Koshirae bag