



SOLD
(FOR REFERENCE PURPOSES ONLY)

ujka408
A Tsuguhiro Katana
Late Muromachi period (1550~1570)

Length: 69.7cm
NBTHK Tokubetsu Hozon
& NTHK-NPO certificates
In Middle Edo-period koshirae



Saki-kasane: 3.3mm

Moto-kasane: 5.6mm

Omosa: 615g

Kissaki: 2.94cm

Saki-haba: 1.83cm

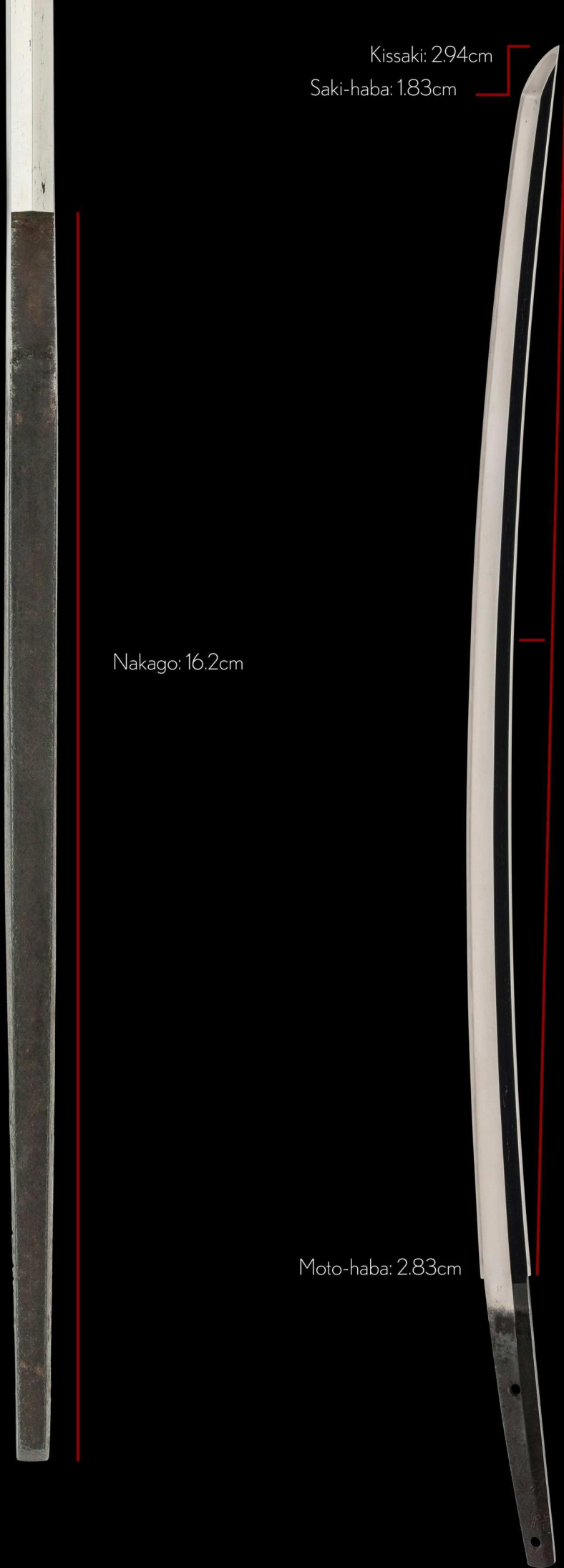
Nakago: 16.2cm

Moto-haba: 2.83cm

Nagasa: 69.7cm

Sori: 1.97cm

Mekugi-ana: 2



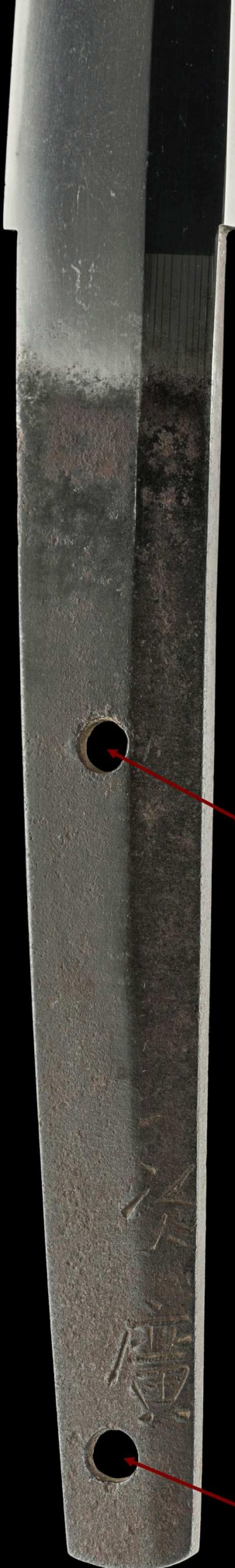
First generation *Tsuguhiro* is said to be the student or son of first generation *Fuyuhiko*. Both Fuyuhiko and Tsuguhiro are said to have travelled from *Sagami* province (Kamakura area) to *Wakasa* province bringing with them the *Sôshû* tradition of sword-making.

This katana was likely crafted by third generation Tsuguhiro who was born *Saemon no Jô* and son of the second generation Tsuguhiro. Records show that he crafted swords from the end of the *Tenbun* era (~1550) until the *Eiroku* era (1558~1570) at the very end of the *Muromachi* period.

Tsuguhiro received the honorary title *Iga no Kami* on October 21, 1559 but it appears that there are no blades extant that are signed with this title.

A beaming *suguha hamon* with a slight wave shines over impressive pools of *o-hada*, *itame* and *mokume-hada* known as *hadamono* on this blade. This is a strength and dependability to this Muromachi period katana, war stories can definitely be told. Comes with a lovely Mid-Edo period koshirae with a leather-wrapped tsuka and a masterfully carved *kizami* saya.





Location: *Wakasa* province (Fukui prefecture)
Swordsmith: *Tsuguhiro* (3rd generation)
suriage-nakago (shortened tang)
katte-sagari-yasurime (sloping file marks)

This blade would have originally had an impressive *nagasa* (cutting length) of approximately 78cm if we add 8.5cm to the current length of 69.7cm.

New *mekugi-ana* after the sword was shortened in early Edo period - a distance of about 8.5cm between the two holes.

次 (Tsugu)

廣 (hiro)

original *mekugi-ana*



(*ura*, reverse)

特 保
28201607

No 1006100



鑑定書

一 刀 銘 次 広 (若 狭)

長 二 又 三 寸

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

平成二十八年 八月二十六日

公益財団法人 日本美術刀剣保存協會



大阪 教育委員会
第 9550 号
昭和27年 9 月 2 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 28th year of Heisei (2016), August 26th

One, Katana

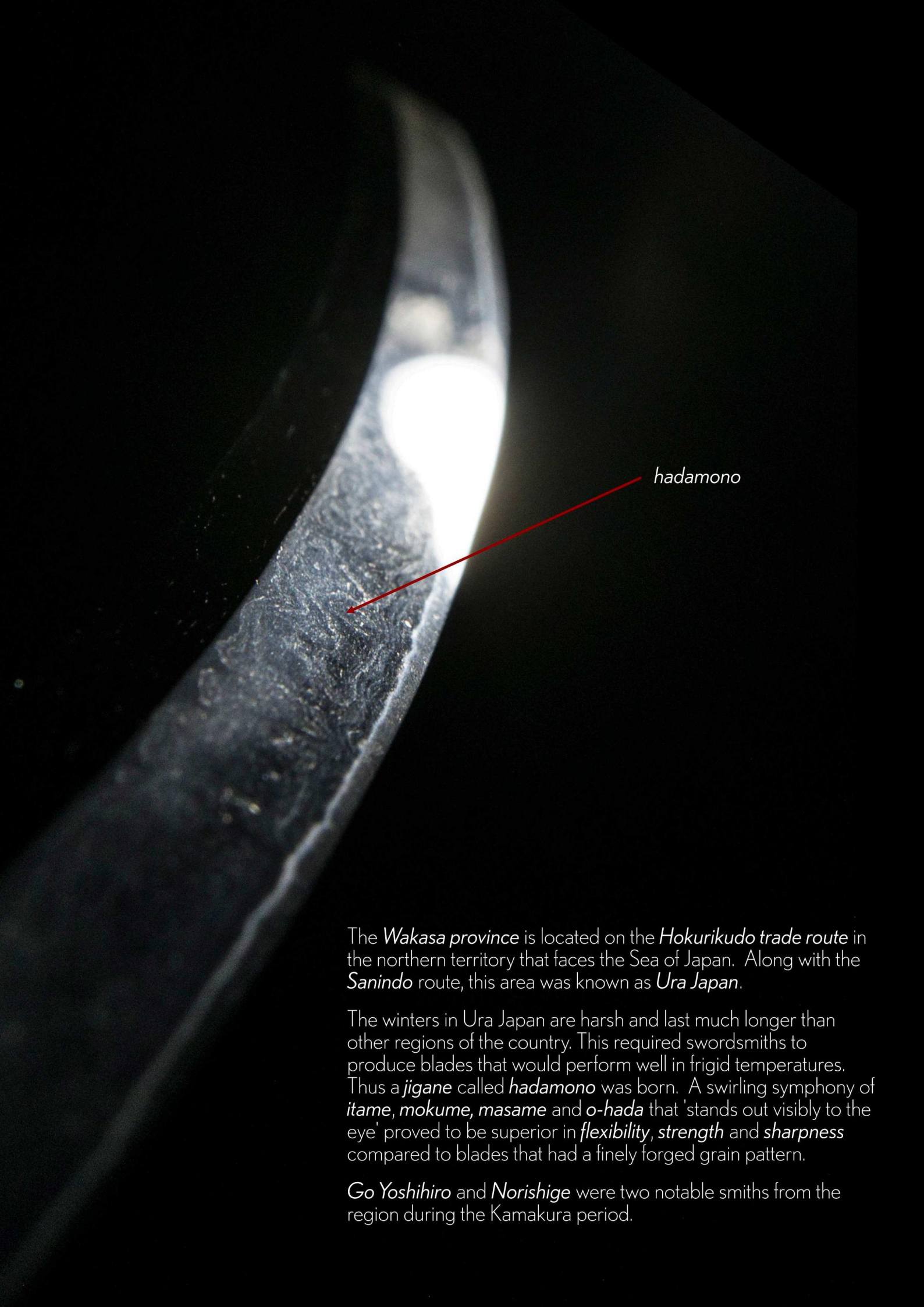
Mei (signature)
Tsuguhiro (Wakasa)

Nagasa (length)
2-shaku 3-sun (69.7cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)







hadamono

The *Wakasa province* is located on the *Hokurikudo trade route* in the northern territory that faces the Sea of Japan. Along with the *Sanindo* route, this area was known as *Ura Japan*.

The winters in Ura Japan are harsh and last much longer than other regions of the country. This required swordsmiths to produce blades that would perform well in frigid temperatures. Thus a *jigane* called *hadamono* was born. A swirling symphony of *itame*, *mokume*, *masame* and *o-hada* that 'stands out visibly to the eye' proved to be superior in *flexibility*, *strength* and *sharpness* compared to blades that had a finely forged grain pattern.

Go Yoshihiro and *Norishige* were two notable smiths from the region during the Kamakura period.



chikei

o-hada

mokume-hada



A bright *suguha* with a hint of a *ko-midare* wave pattern.

nijuba - area of the hamon where it splits and runs parallel.

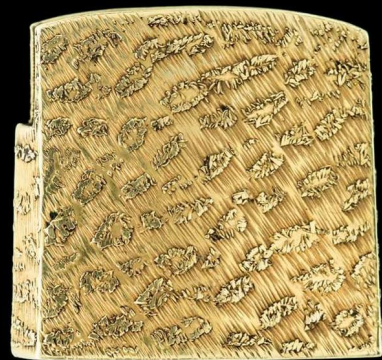
This is a characteristic of top blades traditionally forged in *suguha* (straight temper line).

A close-up photograph of a sword blade, likely a katana, showing the hamon (temper line). The blade is dark and polished, with a bright, glowing edge. A distinct line runs along the edge, which is the hamon. In the upper portion of the blade, this line splits into two parallel lines, a feature known as nijuba. Two red arrows point from the label 'nijuba' to these two parallel lines. The background is dark, making the blade stand out.

nijuba



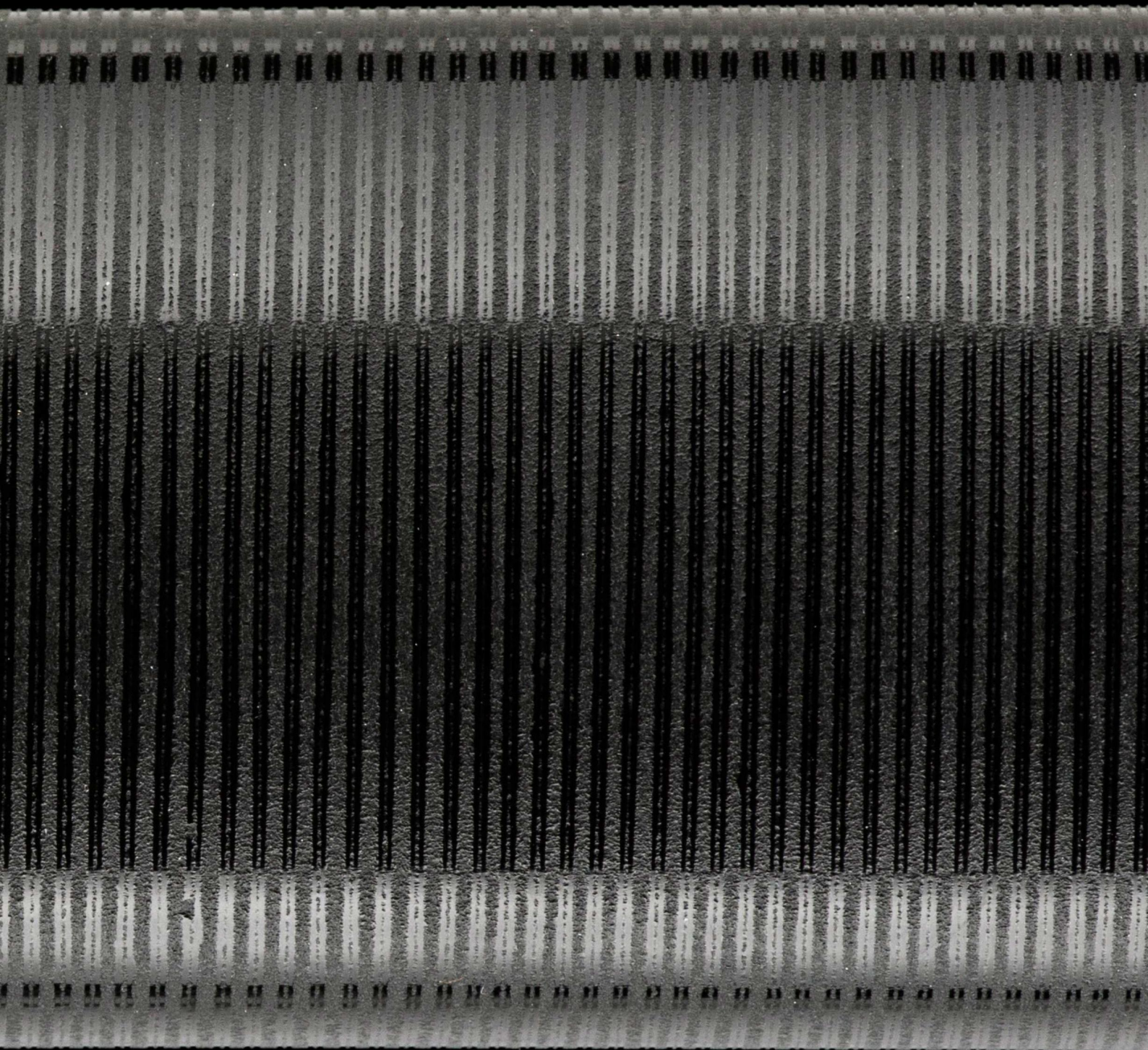
Shirasaya
(protective scabbard)



gold-wrapped *habaki* with
cloud and rain design

sendan-kizami-saya (scabbard)
sendan means "a thousand steps" - in other words: "lots of!"

Each groove was finely carved by a master carpenter in the 1700s.
He likes to groove it, groove it.

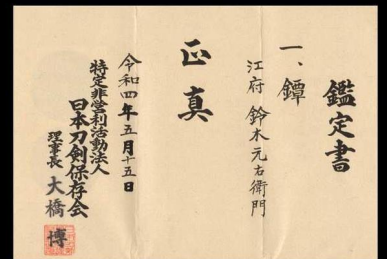




This handsome polished iron tsuba is the work of *Suzuki Moto'emon* who worked during the Late Edo period in the Tokyo area. The motif is that of plants and vines winding their way through a window. There is an aliveness that is captured beautifully in this work of art.

Note the one hole that would normally fit a *kogai* has been filled up in copper. This is a small luxury that samurai with a bit of extra pocket money would invest in.

An NTHK-NPO Kanteisho certificate of authenticity has been attained.



Edo-jû Suzuki Moto'emon saku
Crafted by Suzuki Moto'emon, a resident of Edo



(Suzu) 鈴
(ki) 木
(Moto) 元
() 右
(e) 衛
(mon) 門
(saku) 作

江 (E)
戸 (do)
住 (jû)



ura (reverse)





As the lucky sparrow thrives on discarded grains of rice, the theme on the *fuchi-kashira* is that of *prosperity*, denoting a bountiful harvest.





Fuchi-kashira
 attributed to
Den Aizu Shōami

Late Edo period
 (1780~1867)

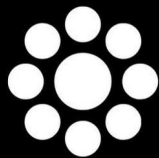
Motif of sparrows and ears of rice



NTHK-NPO Kanteisho
 Certificate of Authenticity

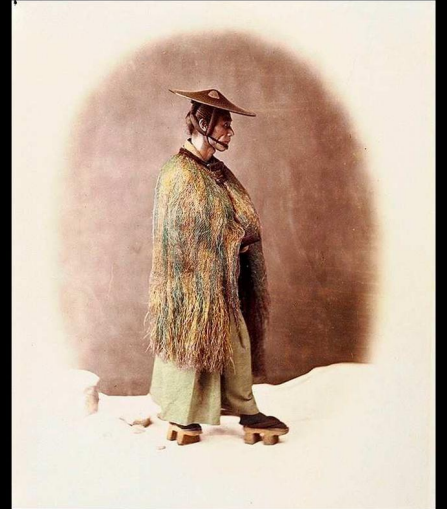


Menuki on the leather-wrapped tsuka carry *Kuyô-mon*, the nine-planet family crest that was first adopted by the powerful *daimyô* family leader *Hosokawa Tadaoki* (1563-1646).





The design inspiration of menuki is known as *tsubogasa*, meaning pot-hat.



Beautifully wrapped leather *tsuka* (hilt).
Locked in time...



Koshirae bag