



ITEM# UJKA410

A MASAMORI KATANA

SIGNED & DATED, LATE EDO PERIOD (BUNKYŪ ERA: AUTUMN 1862)

Swordsmith: *Hosokawa Shume no Suke Minamoto Masamori (3rd generation, ubu nakago)*
Measurements: **Length:** 75.8cm **Curvature:** 1.6cm **Moto-haba:** 3.18cm **Weight:** 1095g
Jihada: *Ko-itame leading to muji-hada and bô-utsuri*
Hamon: *Gunome-chôji-midare in nioi-deki with long ashi*
Certificate #1: **NBTHK Tokubetsu Hozon** (designated as Especially Worthy of Preservation)
Certificate #2-4: **NTHK-NPO Kanteisho** (*tsuba, fuchi-kashira & koshirae* designated as Authentic)
Fujishiro rank: **Chujô-saku** (ranked as an above-average swordsmith)
Included: Shirasaya, koshirae, fabric bags, stand, kit, booklet, description

SOLD

Born *Hosokawa Sennosuke* in 1822, *Masamori* was the son of the *nidai* (second generation) *Hosokawa Masayoshi* who, along with his grandfather *shodai Masayoshi*, studied under grandmaster *Suishinshi Masahide*. Masamori gained tutelage not only under his father but also master swordsmith *Taikei Naotane*. His career lasted from about 1844 through to the *Meiji* era (1868~1912), specializing primarily in the *Bizen* tradition. This extra-long, freshly polished muscular katana features an impressive 7cm *ô-kissaki* and a dazzling *gunome-chôji-midare hamon*. Weighing over one kilogram, this meaty sword has been battle-ready since it was crafted in the autumn of 1862 for the *Tsuyama* domain of *Matsudaira shôgunate*. Its handsome *koshirae* showcases prosperous *koi* (carp), a beautiful nature scene of bees pollinating on a *sakura* tree by the *Ishiguro* school and depictions of a set of bow and arrows in the form of oversized *menuki*.



Saki-kasane: 5.9mm

Moto-kasane: 8.5mm

Kissaki: 7.24cm

Saki-haba: 2.34cm

Nagasa: 75.8cm

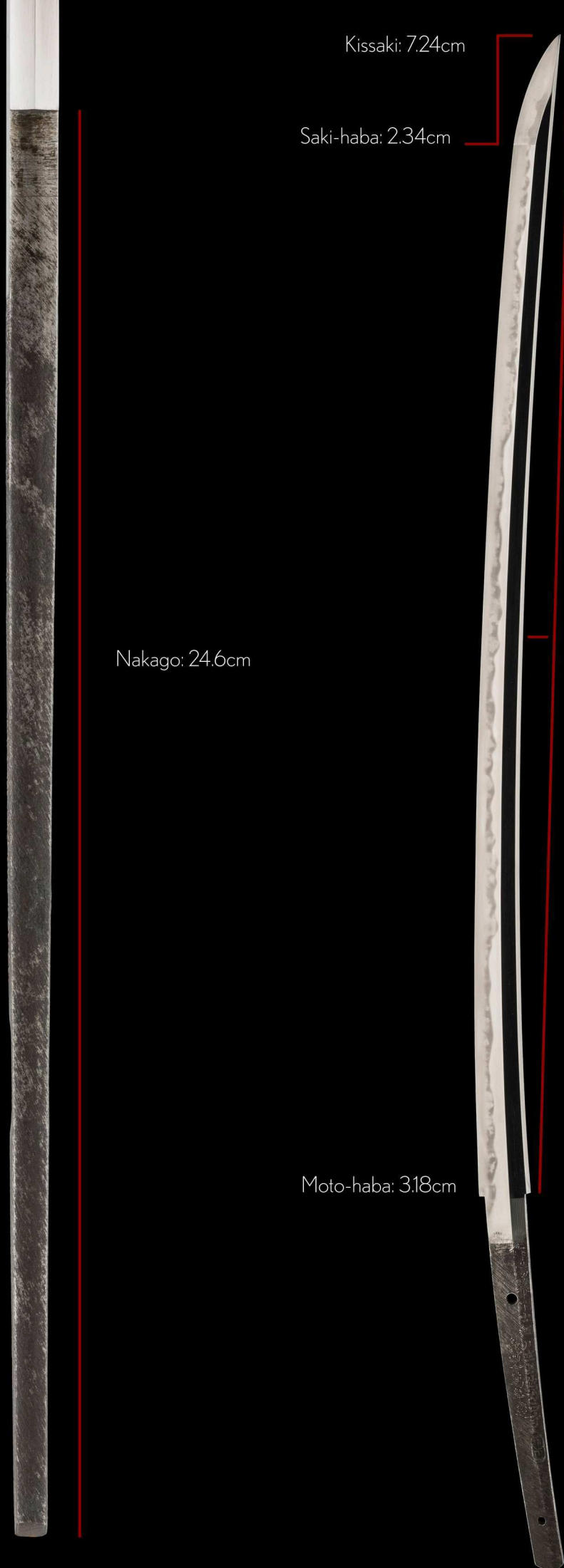
Nakago: 24.6cm

Sori: 1.60cm

Omosa: 1095g

Moto-haba: 3.18cm

Mekugi-ana: 2



To gain full appreciation of the work of talented swordsmith *Masamori*, we start with an exploration into his family history.

Born *Hosokawa Sennosuke* in 1822, *Masamori* was the son of the *nidai* (second generation) *Hosokawa Masayoshi* who, along with his grandfather *shodai* Masayoshi and founder of the *Hosokawa Masayoshi* school, studied under grandmaster *Suishinshi Masahide*.

Nidai Masayoshi started to serve the powerful *Matsudaira daimyô* family of *Tsuyama* domain in 1817. In 1841, the family moved to *Fukagawa* to help establish the Tsuyama Edo (Tokyo) branch as many foreign ships were arriving to the nation's capital and Edo needed to be protected by decree of the ruling *shôgunate*.

Masamori gained tutelage not only under his father but also master swordsmith *Taikei Naotane*. His career lasted from about 1844 through to the *Meiji* era (1868~1912), specializing primarily in the Bizen tradition.

This extra-long, muscular katana features an impressive 7cm *ô-kissaki* and a dazzling *gunome-chôji-midare hamon*. Weighing over one kilogram, this meaty sword has been battle-ready since it was crafted in the autumn of 1862.

Its handsome koshirae showcases prosperous *koi* (carp), a beautiful nature scene on the *fuchi-kashira* of bees pollinating on a *sakura* tree by the *Ishiguro* school and depictions of a set of bow and arrows in the form of oversized *menuki*.





(Ki) 龜
 (hō) 峯
 (Ban) 萬
 (nen) 年
 (tsukuru) 造

作 (Saku)
 陽 (yô)
 幕 (Bak)
 下 (ka)
 士 (shi)
 細 (Hoso)
 川 (kawa)
 主 (Shu)
 馬 (me, no)
 佐 (Suke)
 源 (Minamoto)
 正 (Masa)
 守 (mori)

← *koku'in* personal stamp/seal

Location: *Musashi Province*
 Title: *Shume no Suke*
 Family name: *Hosokawa*
 Swordsmith: *Masamori* (3rd generation Masayoshi)

ubu-nakago (original, unaltered tang)
kesho-yasurime (decorative file marks)

Kihô Bannen tsukuru
 Crafted wishing eternal prosperity



Masamori certified his *nakago* with the same *koiku'in* (personal stamp/seal) as his father, *nidai Masayoshi*.

Bunkyû ni mizunoe-inudoshi chûshû bi

Dated on a day in the middle of autumn
in the 2nd year of *Bunkyû* era during the
Year of the Dog (1862)

(Bun) 文
(kyû) 久
(ni) 二
(mizunoe) 壬
(inu) 戌
(doshi) 年
(chû) 仲
(shû) 秋
(bi) 日

Translation of the *nakago* (in plain English):

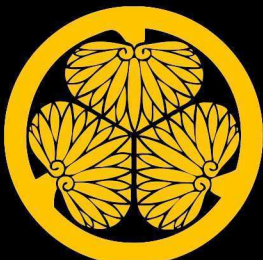
[This sword was crafted by] swordsmith
*Hosokawa Shume no Suke Minamoto
Masamori*, a retainer in the west *Sakushû*
province working for the [*Tsuyama* domain
of the *Matsudaira*] *shôgunate* and certified
with his personal stamp.

Dated while wishing eternal prosperity on a
day in the middle of autumn in the second
year of *Bunkyû era*, 1862.

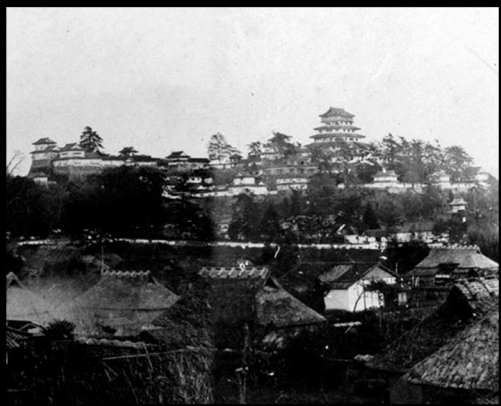




Matsudaira Yoshitomo was leader of the *Tsuyama domain* when *Masamori* crafted this katana in autumn 1862.



Maru ni Mitsuha-aoi kamon



A vintage photo of *Tsuyama castle*.

03202109

No. 1017098



鑑定書

一刀 銘

作陽幕下士細川主馬佐源正守(刻印)
龜峯万年造
文久二壬戌年仲秋日

長二尺五寸強

右は當協會に於て審査の結果特別保存刀劍と
鑑定しこれを証する

令和三年十二月三日

公益財団法人日本美術刀剣保存協會



東京都教育委員会
第 224524 号
昭和56年10月15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 3rd year of Reiwa (2021), December 3rd

One, Katana

Mei (signature)

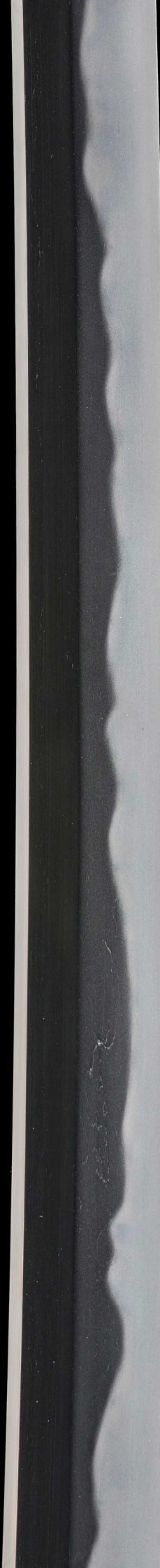
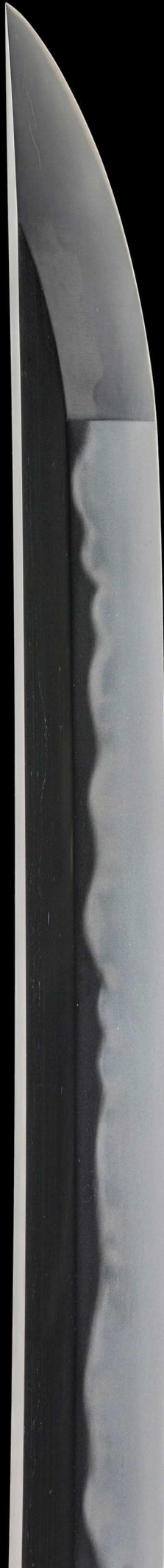
Sakuyô bakka-shi Hosokawa Shume no Suke Minamoto Masamori (kokuin)
Kihô Bannen tsukuru
Bunkyû ni mizonoe-inudoshi chûshû bi

Nagasa (length)

2-shaku 5-sun kyô (75.8cm)

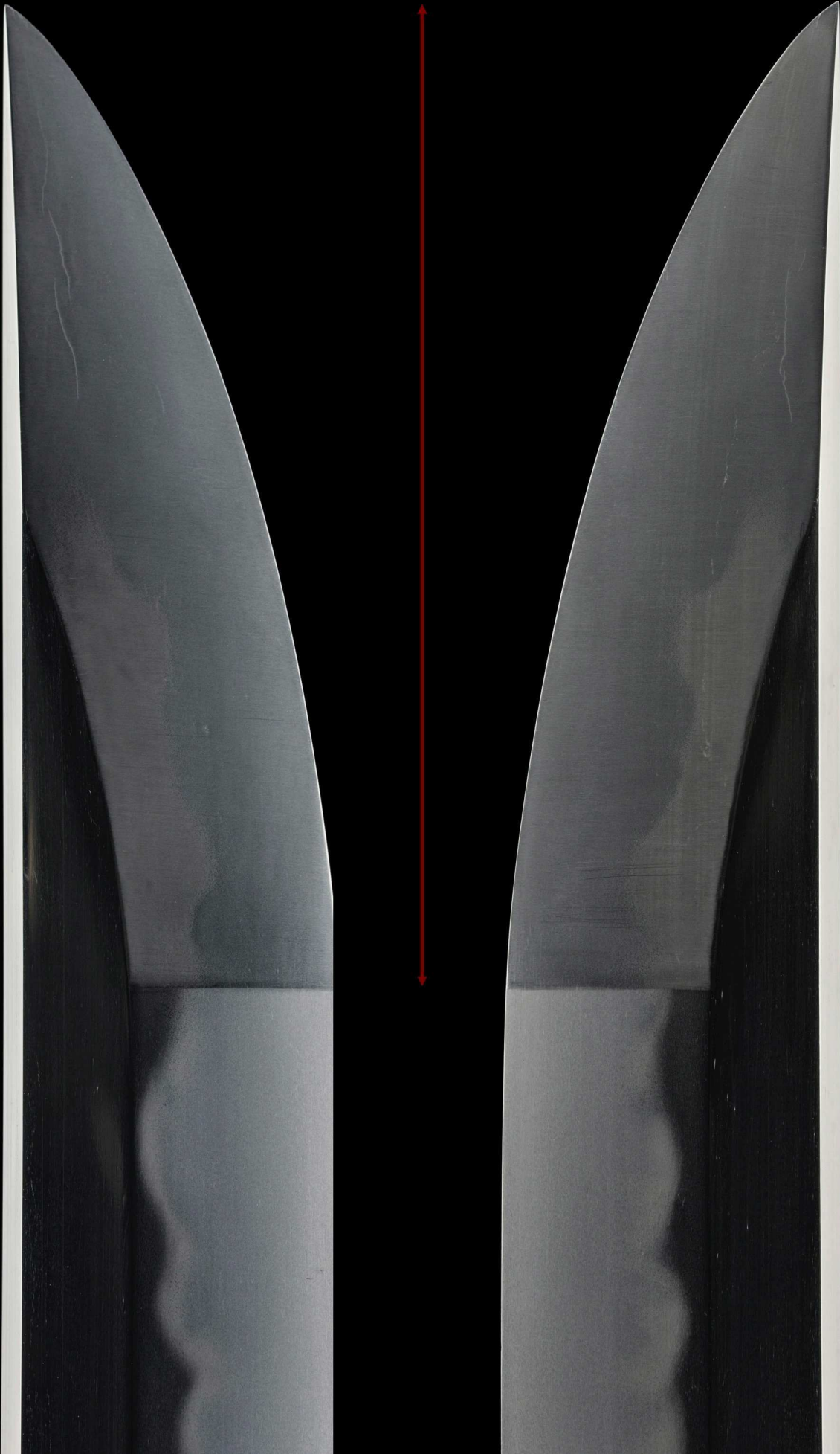
Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



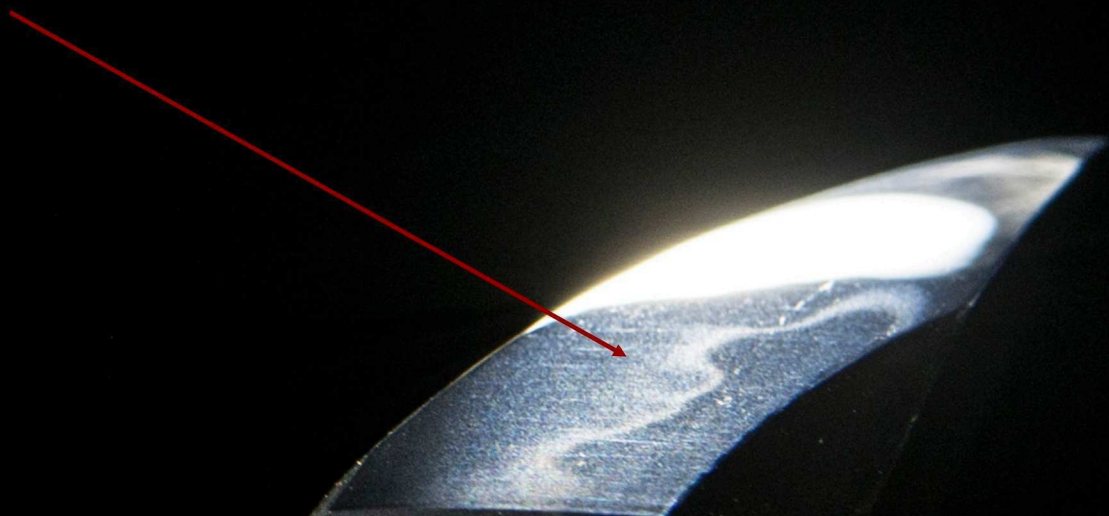


ô-kissaki
(extra-long tip)

7.24cm



Midare-komi boshi
(wavy hamon in the *kissaki*)



The steel is so densely forged that there is little discernible grain pattern, thus referred to as *muji-hada*, without grain pattern. Dense *jigane* almost always leads to an extra-heavy sword.

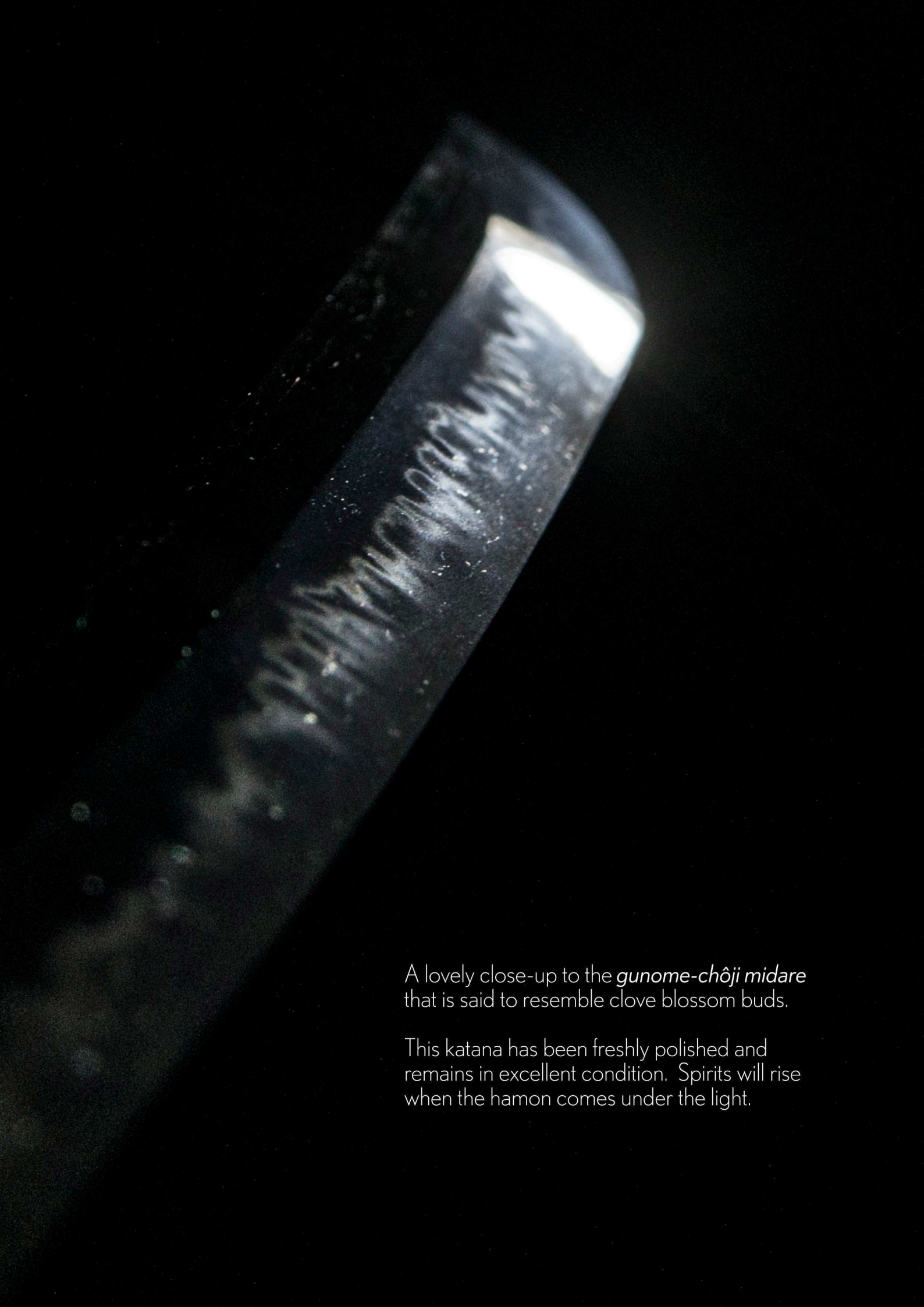
Note the extra-fine *nio* crystals that form milky way Masamori galaxy.



galactic *nio* crystals

The image shows two katana blades, one above the other, set against a dark background. The blades are illuminated from the side, highlighting the hamon pattern, which is a wavy, flame-like line along the edge of the blade. The blades are slightly curved and appear to be made of dark metal. The hamon pattern is most prominent near the base of the blades, where it looks like a bright, glowing line. The overall composition is dramatic and emphasizes the craftsmanship of the blades.

The *hamon* pattern at base of the blade looks like it's on fire.
Let the last *samurai* games begin...



A lovely close-up to the *gunome-chôji midare* that is said to resemble clove blossom buds.

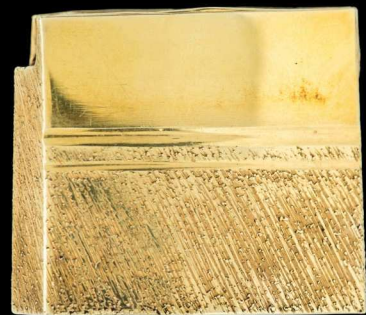
This katana has been freshly polished and remains in excellent condition. Spirits will rise when the hamon comes under the light.

Masamori recreated *bô-utsuri*
being faithful to the *Bizen* tradition.





Shirasaya
(protective scabbard)

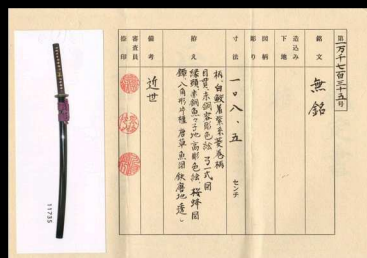


gold-wrapped *habaki* with
diagonal file marks

*Kuro-roiro-nuri saya
uchigatana-koshirae*
(黒呂色塗鞘打刀拵え)

*Uchigatana-koshirae
lacquered in glossy black*

Crafted during the
Modern period



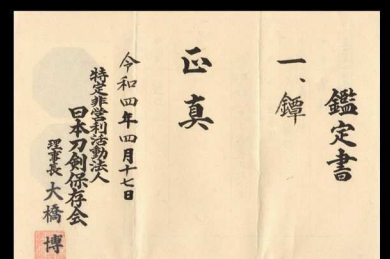
NTHK-NPO Kanteisho
Certificate of Authenticity



This beautiful octagon-shaped polished iron *tsuba* features a design of *koi* (carp) swimming within an arabesque backdrop. The carp symbolizes strength of character and prosperity due to its determination to climb up a waterfall and transforming into a dragon.

The octagon shape has been used in *Taoist* culture to represent the universal elements such as fire, sky, wind, water in a supreme *yin/yang* energy balance. This *tsuba* represents the meaningful struggle to achieve such balance leading to a long, healthy and prosperous life.

An NTHK-NPO Kanteisho certificate of authenticity attributing the piece to the *modern era* has been attained.





(reverse)



NTHK-NPO Kanteisho Certificate
Fuchi-kashira attributed to the famed
Ishiguro school, late Edo period

Bees pollinating on *sakura*
 (cherry blossoms)



A splendid nature scene is captured
 in terrific detail on the *fuchi-kashira*
 where bees are busy pollinating
 round a *sakura* (cherry blossom) tree.

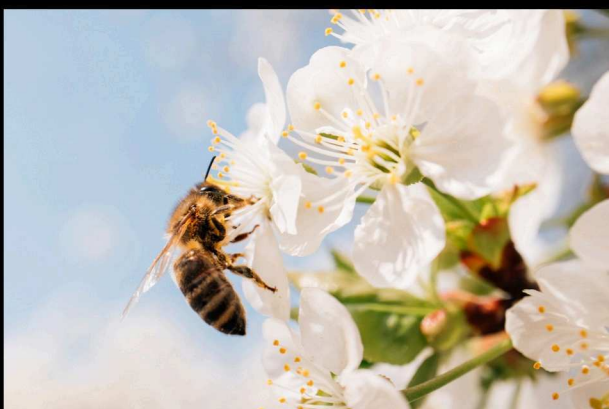


Image: Ivan Radic (Flickr)



Oversized *menuki* in the form of a *yumi* (bow) and a case of arrows fits nicely on this extra long *tsuka* (hilt). Purple silk colour gives the koshirae a regal appearance.



Is that a bug crawling on the hilt?
Not quite...see below!



Late Edo period *samurai* bow, arrows and case



Koshirae bag



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Meetings are held at our studio near JR Ebisu station - only minutes away from all major hotels in downtown Tokyo.

SOLD
(FOR REFERENCE PURPOSES ONLY)

ujka320 & ujwa240
A Naoe Shizu Daishô
Nambokuchô period, circa 1368~1375
Mino province

Length: 71.2cm & 53.9cm
NBTHK Tokubetsu Hozon & Kicho certification
Complete custom *daishô* production in Japan



According to historical records swordsmiths populated Mino province in the *Hôgen* era (1156-1159) during the *Heian* period. However, its only once the very late Kamakura period (early 1300s) appeared that works by *Shizu Saburo Kaneuji* and *Kinju* have been confirmed.

To give a sense of context, Kaneuji is said to have moved from *Yamato* (Nara) to study under the great *Masamune* to become one of his ten finest pupils (*Masamune Jutetsu*).

Kaneuji eventually moved to Shizu district in Mino province and is largely considered the founder of the Mino tradition. Incidentally, shizu means 'still or 'calm in Japanese.

As one would have expected, Kaneujis works carry a strong mixture of *Yamato Tegai school* qualities (a jihada of mokume hada with straight grain masame hada) and the *Soshu* tradition with a hamon displaying *nie-deki* with plenty of hataraki such as *sunagashi* (streaks of sand), *kinsuji* (stripes of gold) and *inazuma* (crooked lightning bolts).

A noteworthy difference is that is that the hamon carries some *togari* (tapered peaks) in the hamon. As a basic rule of thumb, all Mino tradition swords have togari in the hamon.

Unsigned swords attributed to Kaneuji are known as Yamato Shizu (Shizu meaning 'Kaneuji). In the beginning, students of the ô-Shizu school (founded by Kaneuji) and of the Naoe Shizu School moved to Naoe district also in Mino province to differentiate themselves.

Notable students include *Kaneyuki* (son of *Kaneshige*), Tametsugu (a disciple of either one of the greats *Gô Yoshiro* or *Norishige*), *Kanetoshi*, *Kanenaga* (which the NTHK-NPO attributed this sword to in their *Yushusaku* certificate), *Kanetsugu*, *Kanenobu* and later generations of *Kaneuji*.

What makes the Naoe Shizu School different from that of ô-Shizu is that the *sugata* (shape) is superior; key traits being that of a *wide mihaba* and *ô-kissaki*. Both of which, according to Nagayama Kokan of the *Connoisseurs Book of Japanese Swords*, "*lend to a grand appearance*".

Of equal importance to note is that the jihada has swirling pools of *itame* mixed with *mokume*. The folding pattern in the steel has a direct influence on the hamon displaying *sunagashi* (streaks of sand).



Saki-kasane: 3.8mm [^]

Moto-kasane: 5.2mm

Omosa: 685g

Nakago: 19.8cm

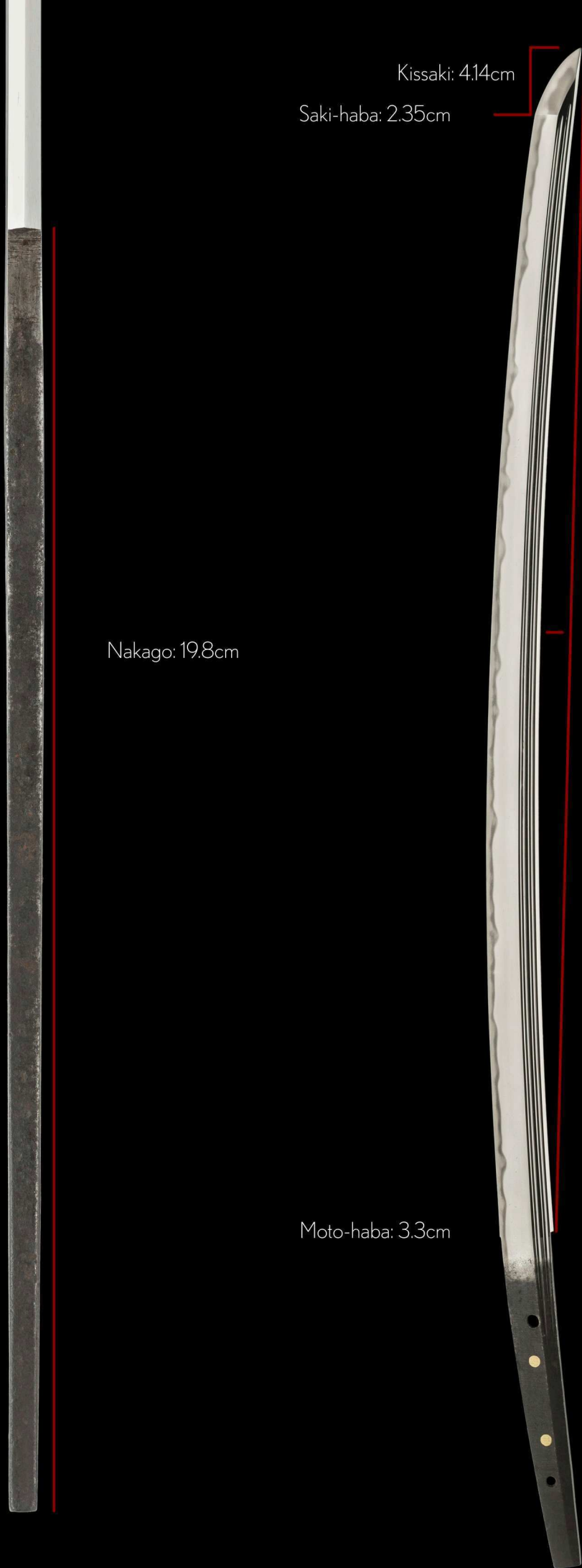
Kissaki: 4.14cm
Saki-haba: 2.35cm

Moto-haba: 3.3cm

Nagasa: 71.2 cm

Sori: 1.6cm

Mekugi-ana: 2



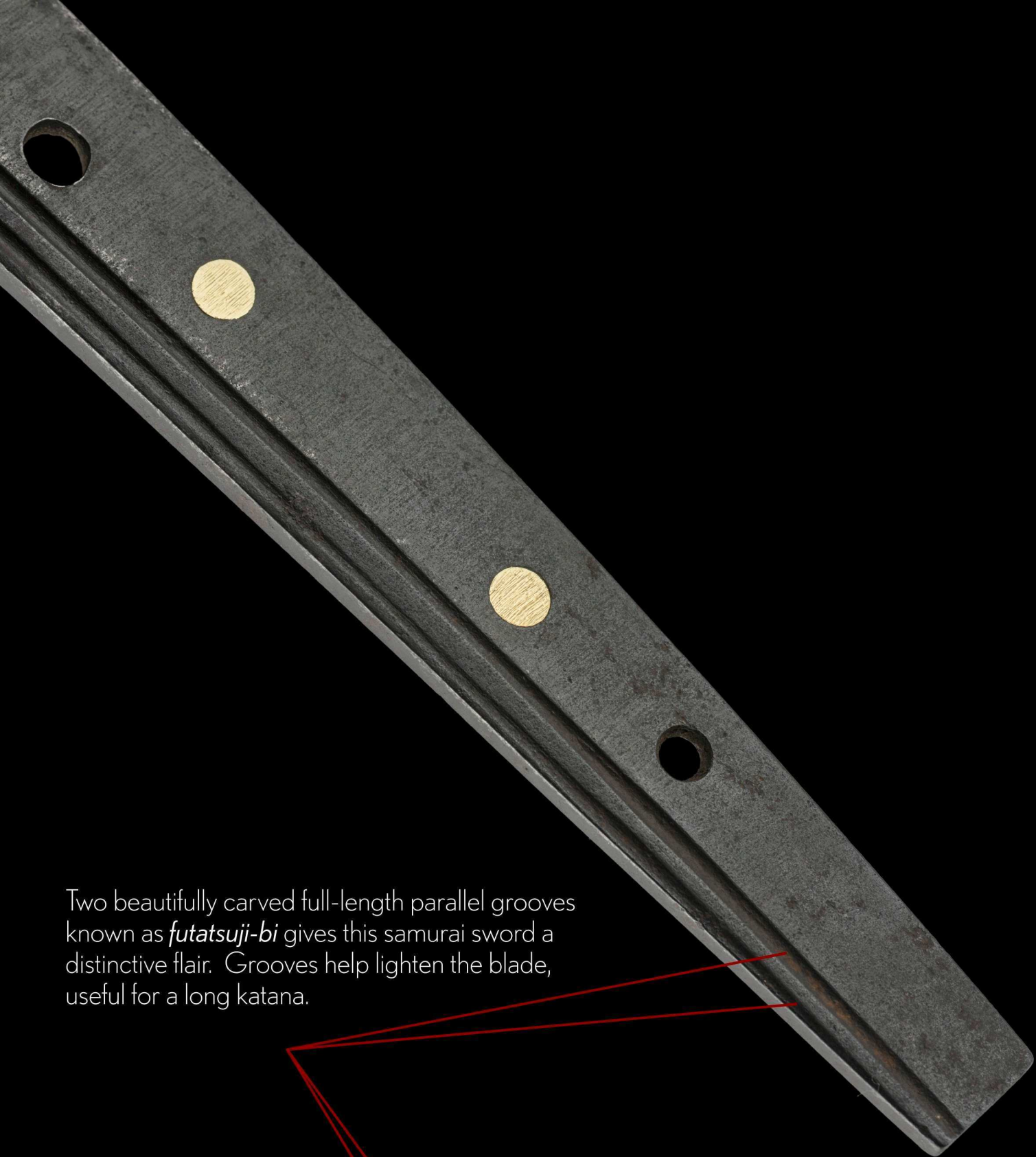
Location: *Mino province* (Gifu prefecture)

o-suriage-nakago (greatly shortened tang)

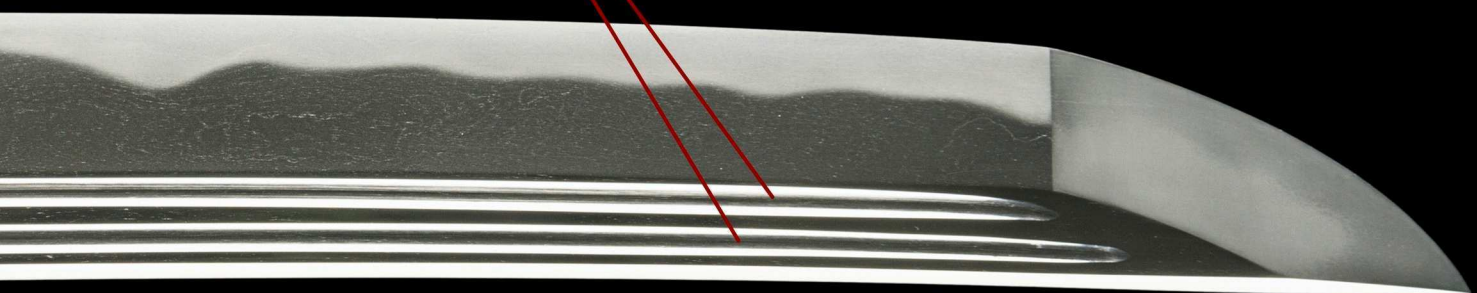
kiri-yasurime (straight file marks)



gold-filled *nakago-ana* (holes)



Two beautifully carved full-length parallel grooves known as *futatsuji-bi* gives this samurai sword a distinctive flair. Grooves help lighten the blade, useful for a long katana.



特保
25201305



No 1001376



鑑定書

一、刀 無銘（直江志津）

長二尺三寸五分

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

平成二十五年六月二十八日

公益財団法人日本美術刀剣保存協會



愛知 教育委員会
第 32494 号
昭和42年12月12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

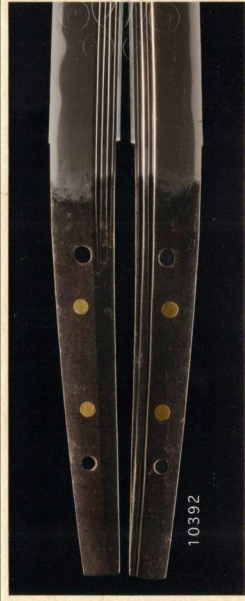
Issued in the 25th year of Heisei (2013), June 28th

One, Katana

Mei (signature)
Mumei
(Naoe Shizu)

Nagasa (length)
2-shaku 3-sun 5-bu (71.2cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



捺 査 査 印 員	備 考	寸 法	拵 え	中 心	図 柄	彫 り	鋒 子	刃 紋	下 地	鍛	造 り 込 み	銘 文	第 一 万 三 百 九 十 二 号
	心 安 頃			目釘穴 四 個 内 三 ヶ 埋 め 鏝 勝 手 下 が り		表、二筋樋搔き通し 裏、二筋樋中心中程で搔き流し	浅く乱れ込み、小丸返り	処々突出した刃を交える互の目乱れ			板目詰む	大磨り上げ無銘 鎗造り	
											庵 棟		

NTHK-NPO Yushusaku Certificate of Authenticity

This katana was designated as *Yushusaku* (Highly Excellent) by the Non-Profit Society for the Preservation of the Japanese Sword

One, Katana

Mumei (unsigned)
Den Nôshû Naoe Shizu Kanenobu

Nagasa (length)
2-shaku 3-sun 5-bu kore ari (71.2cm)

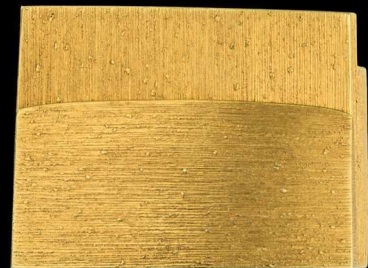
Issued in 1st year of Reiwa (2019), December 15th

Nihon Token Hozon Kai
(NTHK-NPO)

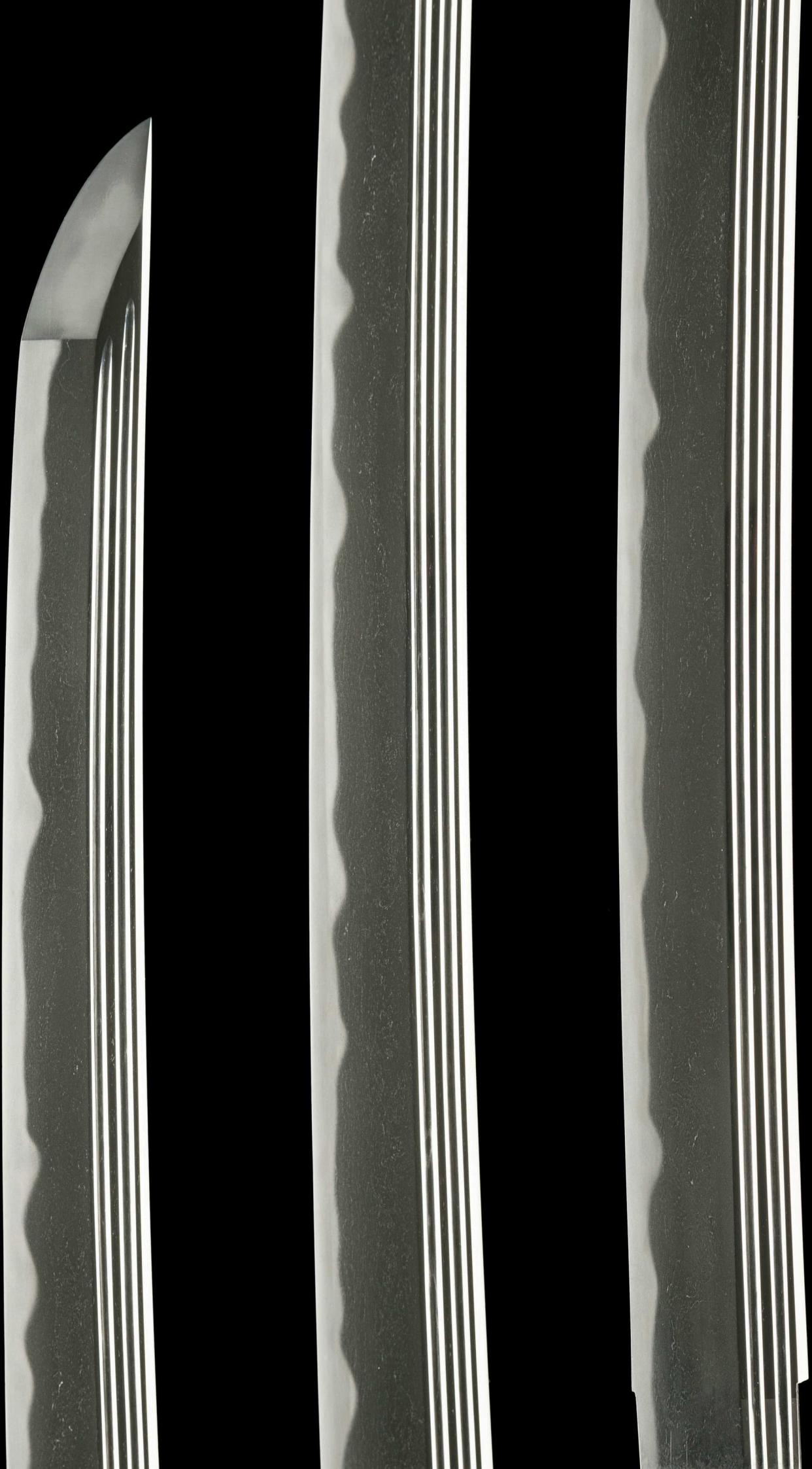
This sword has reached the highest level of honour at the NTHK-NPO.
Five judges have stamped their names to the certificate.

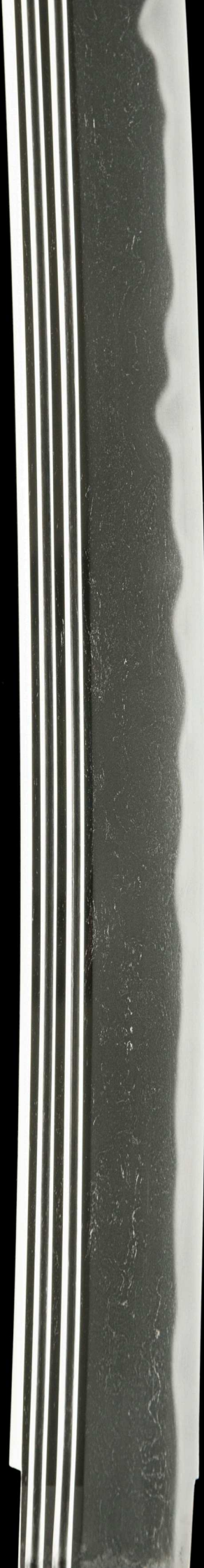
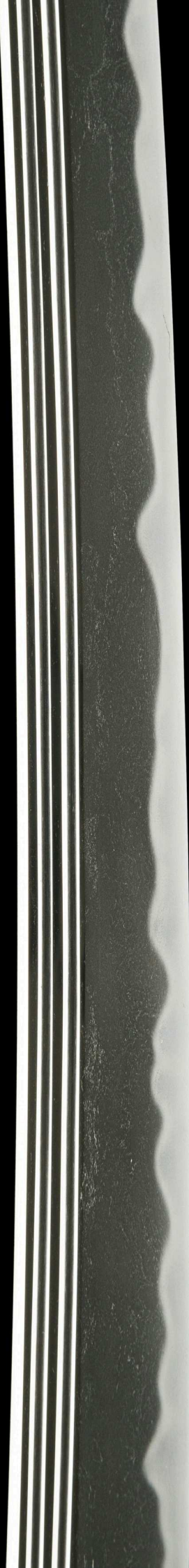
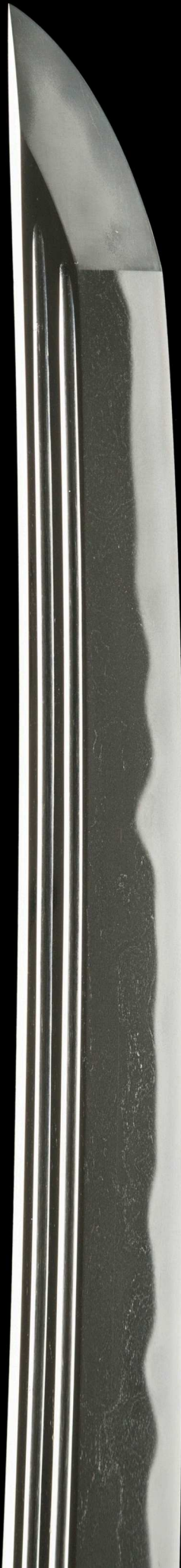


Shirasaya
(protective scabbard)

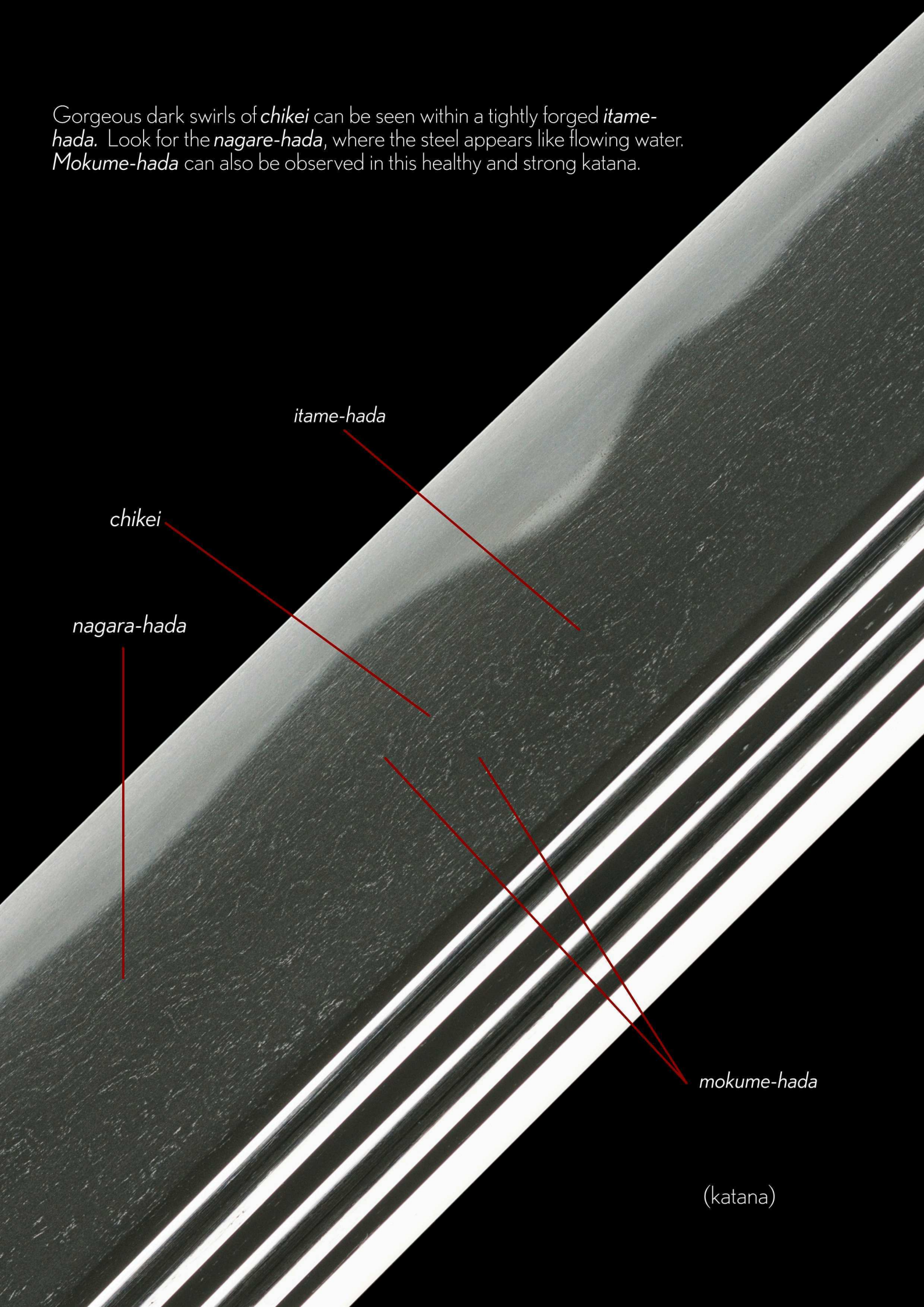


gold *habaki*
with crisp file marks





Gorgeous dark swirls of *chikei* can be seen within a tightly forged *itame-hada*. Look for the *nagare-hada*, where the steel appears like flowing water. *Mokume-hada* can also be observed in this healthy and strong katana.



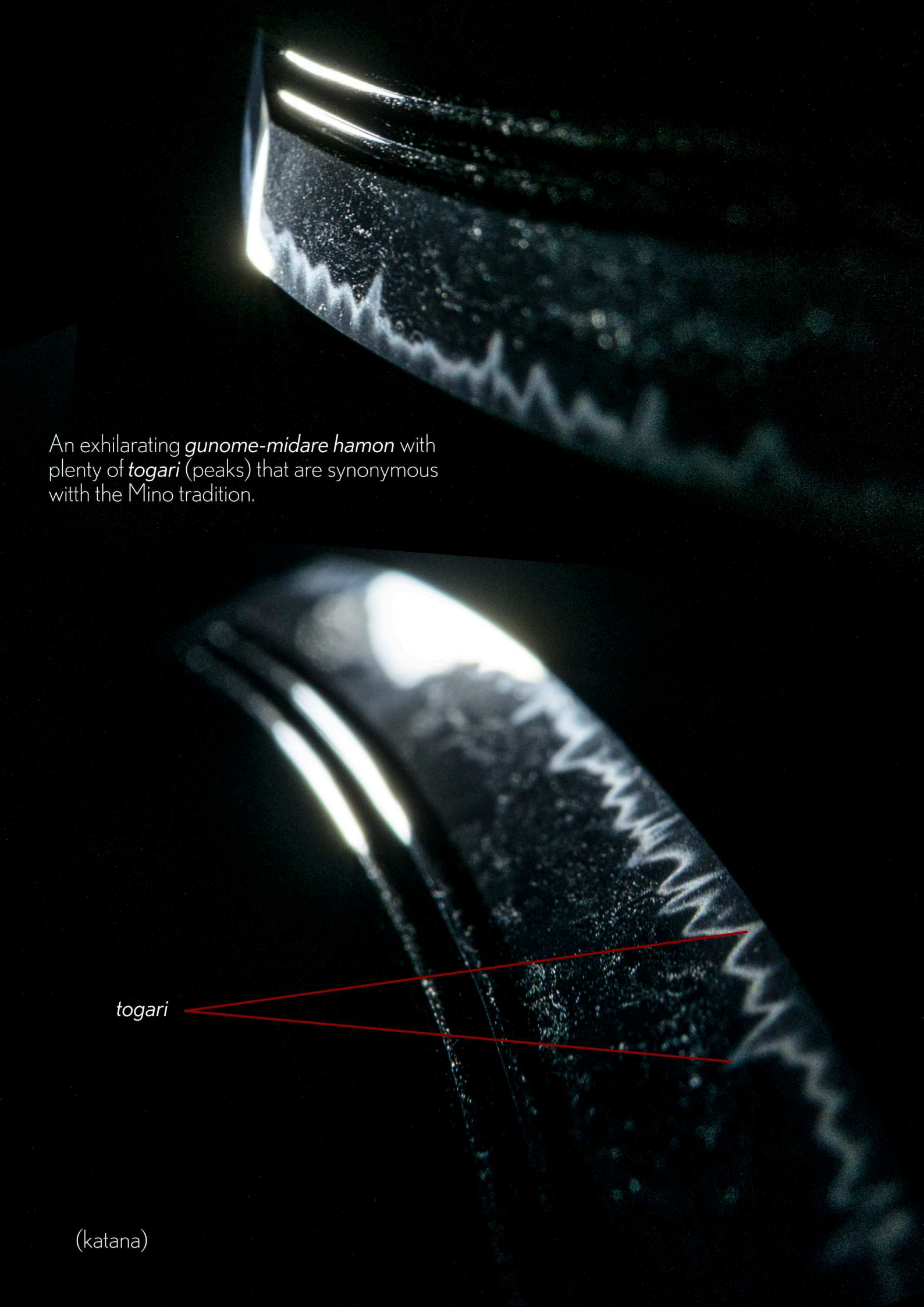
itame-hada

chikei

nagara-hada

mokume-hada

(katana)



An exhilarating *gunome-midare hamon* with plenty of *togari* (peaks) that are synonymous with the Mino tradition.

togari



(katana)

The *shô* (wakizashi) of the daishô has been attributed to the Naoe Shizu school by an early team at the NBTHK (1963) that included the former founder/director Dr. Satô Kanzan.

The recent team at the NBTHK has attributed the sword to *Echizen Kanenori* who smithed during the late Muromachi period, circa the Tenbun period (1532~1555).

Kanenori was a student of a *Seki Kanenori* but moved in the fifth year of Tenbun (1536) at the invitation of *Asakura Takakage* - the shugo military governor of Echizen province - from *Uruma* to *Matsuoka* in Echizen province. With the downfall of the Asakura family, he was employed by *Shibata Katsuie* whereupon he moved to Ichijôdani.





Saki-kasane: 3.8mm

Moto-kasane: 4.2mm

Omosa: 475g

Kissaki: 4.23cm

Saki-haba: 2.33cm

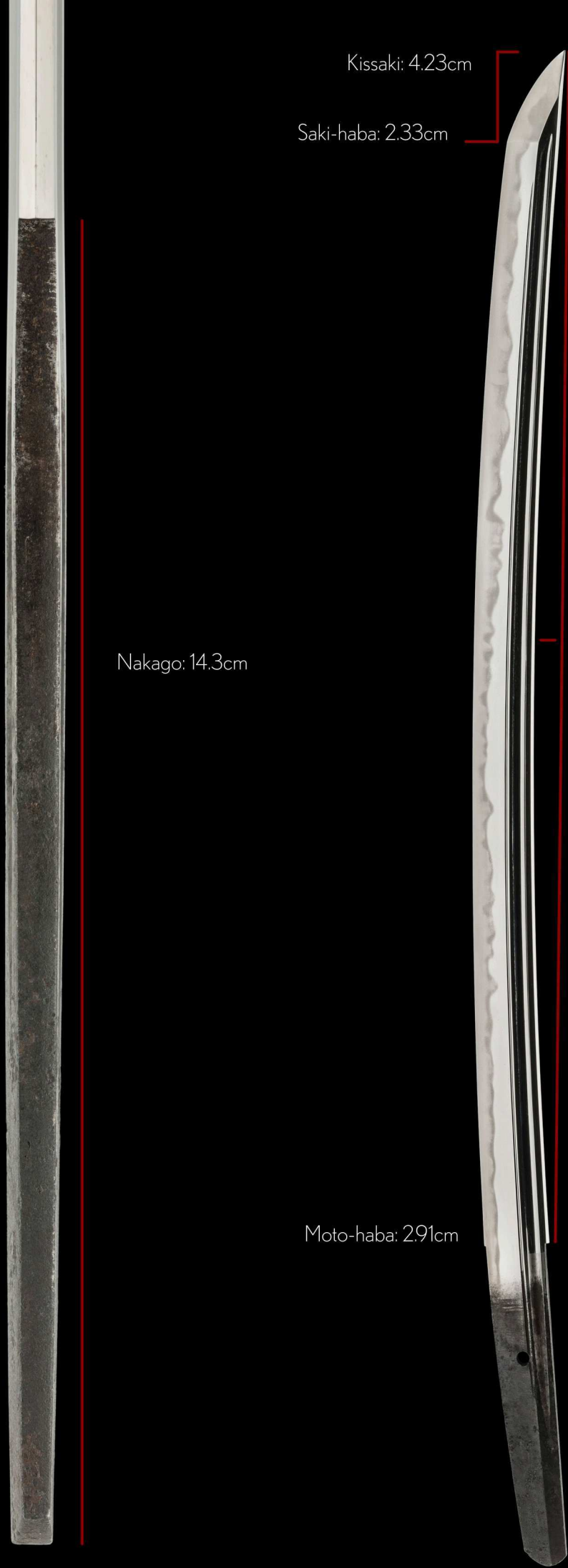
Nakago: 14.3cm

Moto-haba: 2.91cm

Nagasa: 53.9cm

Sori: 1.00cm

Mekugi-ana: 1





Nakago
(mumei, unsigned)

認定書

一脇指 無銘（直江志津） 一口
長一尺七寸八分

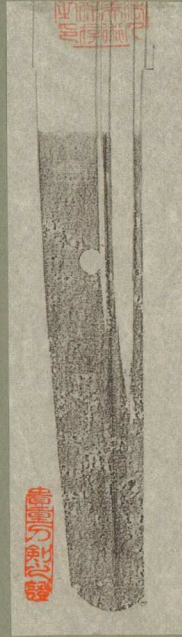
右は當協會に於て審査の結果特別貴重

として認定す

昭和三十八年十一月二十四日

財団法人日本美術刀剣保存協會

梶谷俊夫 殿



NBTHK Tokubetsu Kicho Certificate of Designation

A sword designated as *Especially Precious*
by the Society for the Preservation of the Japan Art Sword

Issued in the 38th year of Showa (1963), November 24th

One, Wakizashi

Mumei (unsigned)
Naoe Shizu

Nagasa (length)
1-shaku 7-sun 8-bu (53.9cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)

01201909

No 3022359



鑑定書

一、脇指無銘（越前兼法）

右は當協會に於て審査の結果保存刀剣と
鑑定しこれを証する

長一尺七寸八分弱

令和元年十二月二日

公益財団法人日本美術刀剣保存協會



大阪府 教育委員会
第 126455 号
平成26年12月18日

NBTHK Hozon Certificate of Designation

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

Issued in the 1st year of Reiwa (2019), December 2nd

One, Wakizashi

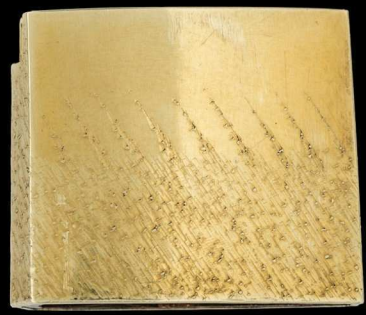
Mumei (unsigned)
Echizen Kanenori

Nagasa (length)
1-shaku 7-sun 8-bu jaku (53.9cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Shirasaya
(protective scabbard)



gold *habaki* with
diagonal file marks



伝 尾張徳川家

Den Owari Tokugawa-ke

Inherited through the Tokugawa Family from Owari Province

無銘 志津

Mumei Shizu

Unsigned, Shizu

刃長一尺七寸七分余有之

Hachô 1-shaku 7-sun 7-bu amari kore ari

Blade length ~53.9 cm

(reverse side reads *Nakagawa ke*)

Property of the Nakagawa family

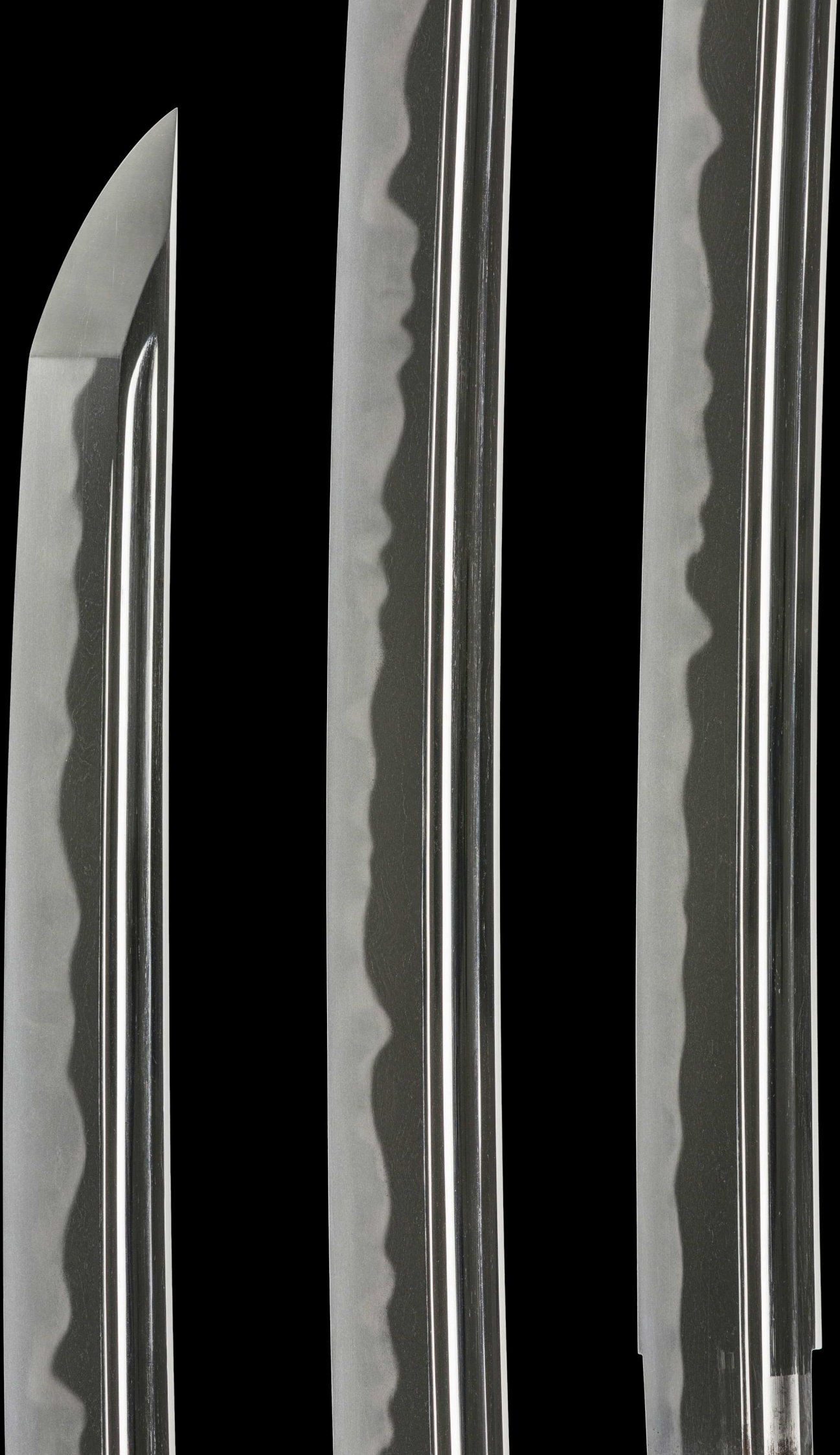


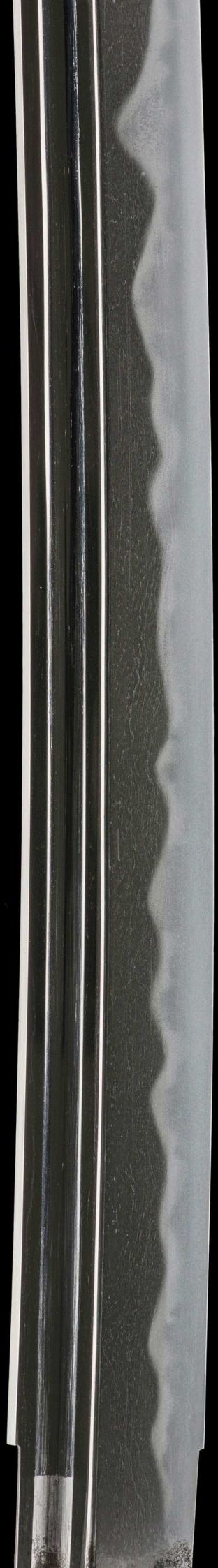
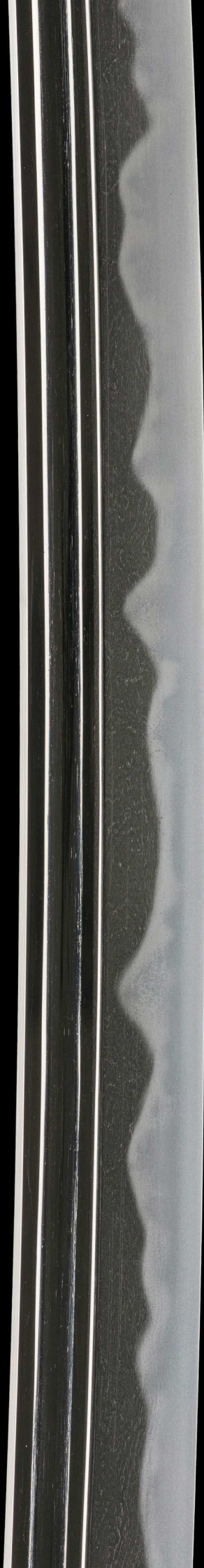
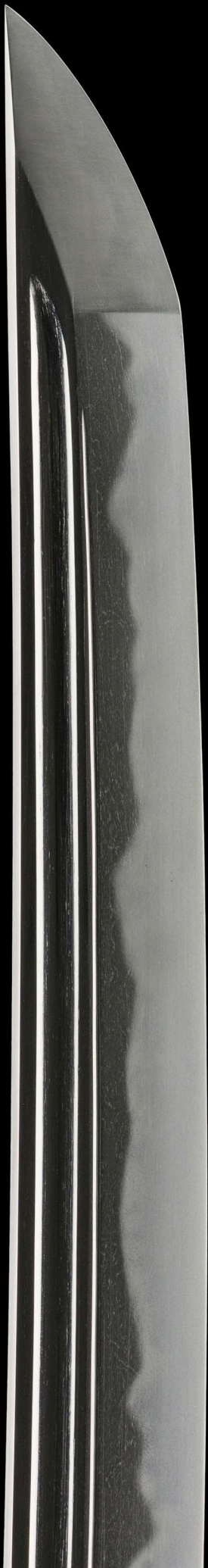
直江志津
Naoe Shizu
Naoe Shizu

但大磨上無銘也
Tadashi Ô-suriage Mumei nari
Ô-suriage, unsigned

刃長壹尺七寸七分有之
Hachô 1-shaku 7-sun 7-bu kore ari
Blade length ~53.9 cm

昭和壬子年卯月吉日寒山誌(花押)
Shôwa Mizunoe-Ne doshi uzuki kichijitsu Kanzan shirusu + kaô
Written by Kanzan on a lucky day in the second month of
Shôwa, the year of the mouse (1972)







A bright *gunome midare hamon* also with Mino tradition *togari* peaks brings unity to the *daisho*.

(wakizashi)

Aogai-mijin-nuri saya
daishô-koshirae
(青貝微塵塗鞘大小拵え)

Daishô-koshirae
decorated with
sprinklings of mother-of-pearl

Daisho crafted exclusively in
Japan from 2020 to 2022.

A Unique Japan production.



NTHK-NPO Kanteisho
Certificate of Authenticity



Wakizashi Koshirae





This gorgeous *daisho tsuba* set is attributed to the work of the *Mito school* and pays tribute to *Ono no Michikaze* (894 ~ 966) - a prominent *shodōka* (Japanese calligrapher) during the *Heian* period (794-1185). Michikaze is considered the founder of Japanese style calligraphy or *wayōshodō*.

As the story goes, one day when Michikaze was feeling inadequate about his calligraphy he took a walk outside in the rain. Seeing a frog trying to jump on a willow branch, again and again missing its mark, he thought to himself "*Stupid frog! No matter how many times you try you will never be able to reach the willow*". Upon thinking this, the willow curved in a big breeze allowing the frog to jump onto the willow. Michikaze then realized "*I myself am the stupid one. The frog created this chance with his determination. Up until now I haven't been as diligent as this frog*".



NBTHK Hozon Kanteisho
Daisho certification



Reach out, and be determined.



No 4001679

鑑定書

一、小野道風図大小鐔 無銘 水戸

豎丸形 鉄地 鋤出高彫
金布目象嵌 象嵌色絵 打返耳

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

平成二十五年一月九日

公益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 25th year of Heisei (2013), January 9th

One, Daishō Tsuba

Depicting Ono Michikaze

Mumei (unsigned)
Mito

*Elongated round shape, iron, relief carved from ground plate,
superficial gold inlay, inlay and color accents, hammered rim*

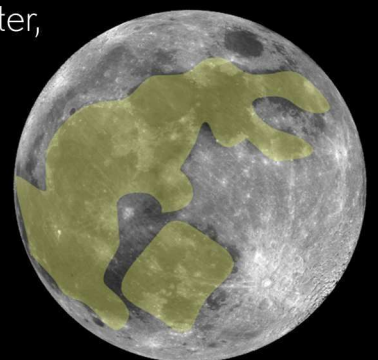
Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



How a rabbit reached the moon, a Japanese folk tale...

One night, the Man on the Moon came down to earth disguised as a beggar. He chanced upon a Fox, a Monkey, and a Rabbit (*usagi*) and asked for some food. The Fox brought him fish from a stream, and the Monkey brought fruit from the trees, but the Rabbit could only offer grass. So he told the beggar to build a fire, and when it was built, threw himself onto the flames to offer himself to the Man. Amazed by the Rabbit's generosity, the beggar transformed back into the Man on the Moon and pulled the Rabbit from the fire. To honour the Rabbit's kindness, the Man on the Moon carried the Rabbit back to the moon to live with him. Now, if you look at the full moon, you can see the outline of the *Rabbit pounding mochi on the moon*. The tale even goes on to explain why the moon is grey: it's seen through the smoke of the fire that fateful night.

On the night of the *Harvest Moon* (the 15th day of the 8th lunar month), people gather to enjoy the beauty of the full moon for *Otsukimi* (literally "looking at the moon"). This moon festival, some-times called the Mid-Autumn Festival, is a popular holiday for all classes to pray for a good harvest. Many foods are a part of the celebrations, but most iconic are the *tsukimi dango*. Made simply by steaming a dough of rice flour and water, these little mochi-like balls are white and round like a full moon.



30201810



No 2005245

鑑定書

一月波図大小縁頭 無銘 河野派

四分磨地 鋤出高彫 金銀象嵌色絵

右は當協會に於て審査の結果特別保存刀装具と
鑑定しこれを証する

平成三十年十一月十六日

公益財団法人日本美術刀剣保存協會



NBTHK Tokubetsu Hozon Certificate of Designation

A tsuba 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), November 16th

One, Daishō Fuchigashira

Depicting the moon and waves

*Mumei (unsigned)
Kôno-ha*

*Polished shibuichi, relief carved from ground plate,
inlay with gold and silver accents*

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)

hira-maki



This style of wrap is called *ikkan-maki*, a combination of *jabara-maki* on the outsides and *hira-maki* (flat) in the center.



Menuki (decorative grips on the hilt) depict Japanese Marlberry evergreen trees covered in snow. Marlberry's abundant fruit is enjoyed by birds and small animals and is also edible to humans. Its dense foliage provides significant cover for wildlife. This set of matching *daishō* menuki have been attributed to the prestigious *Gotō school* from the Edo period and come with NBTHK Tokubetsu Hozon certification papers.



31201904



No 2005690

鑑定書

一、雪持藪柑子図大小目貫 無銘 後藤

赤銅地 容彫 色絵

右は當協會に於て審査の結果特別保存刀装具と
鑑定しこれを証する

令和元年五月二十八日

公益財団法人日本美術刀剣保存協會



NBTHK Tokubetsu Hozon Certificate of Designation

A tsuba 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 28th

One, Daishô Menuki

Depicting a Japanese Marberry tree with snow

*Mumei (unsigned)
Gotô school*

Shakudô, three dimensional with motif forming the outline, color accents

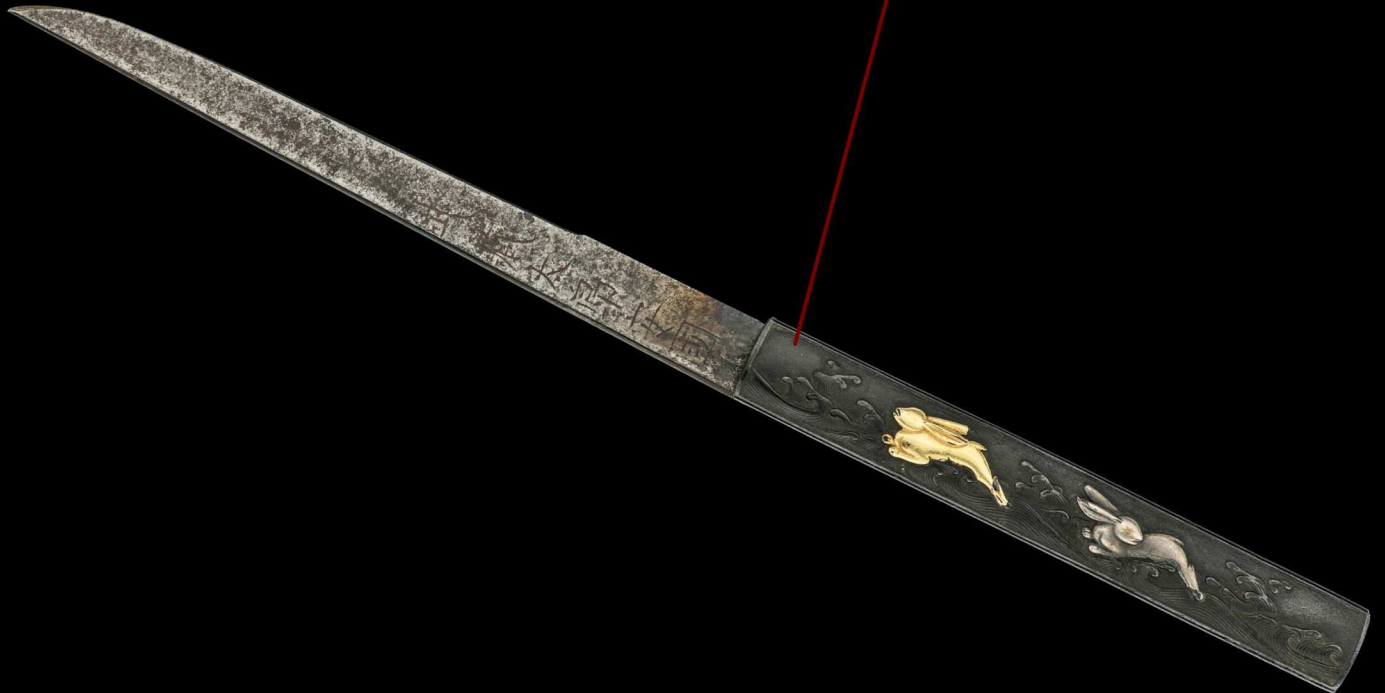
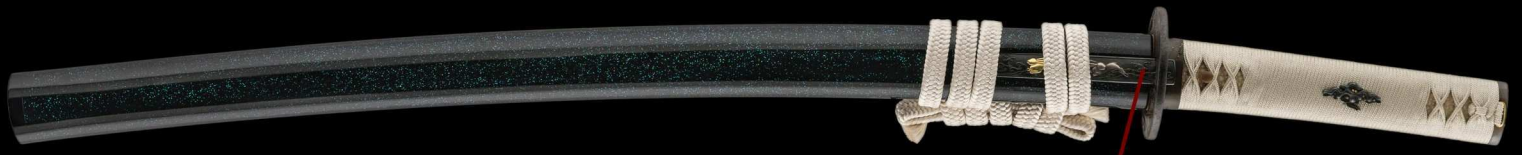
Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



A *kogatana* is a thick blunt needle that was primarily used as a hair arranging tool by the samurai. It is fastened into a special notch built inside the *saya* (scabbard) and drawn through the 'bumpy' hole in the tsuba.

A rabbit among waves is the featured design.





kozuka (utility knife)



Congratulations Robert.

Warm regards,
Pablo



SOLD
(FOR REFERENCE PURPOSES ONLY)

ujka374
A Koyama Munetsugu Katana
4th year of *Bunkyū* era (Feb 1864)
An "Unequaled/Peerless" Katana

Length: 72.7cm
NBTHK Tokubetsu Hozon
& NTHK-NPO certificates
Complete custom koshirae production in Japan

Saki-kasane: 5.4mm[^]
Moto-kasane: 7.7mm

Kissaki: 4.30cm
Saki-haba: 2.35cm

Nagasa: 72.7cm

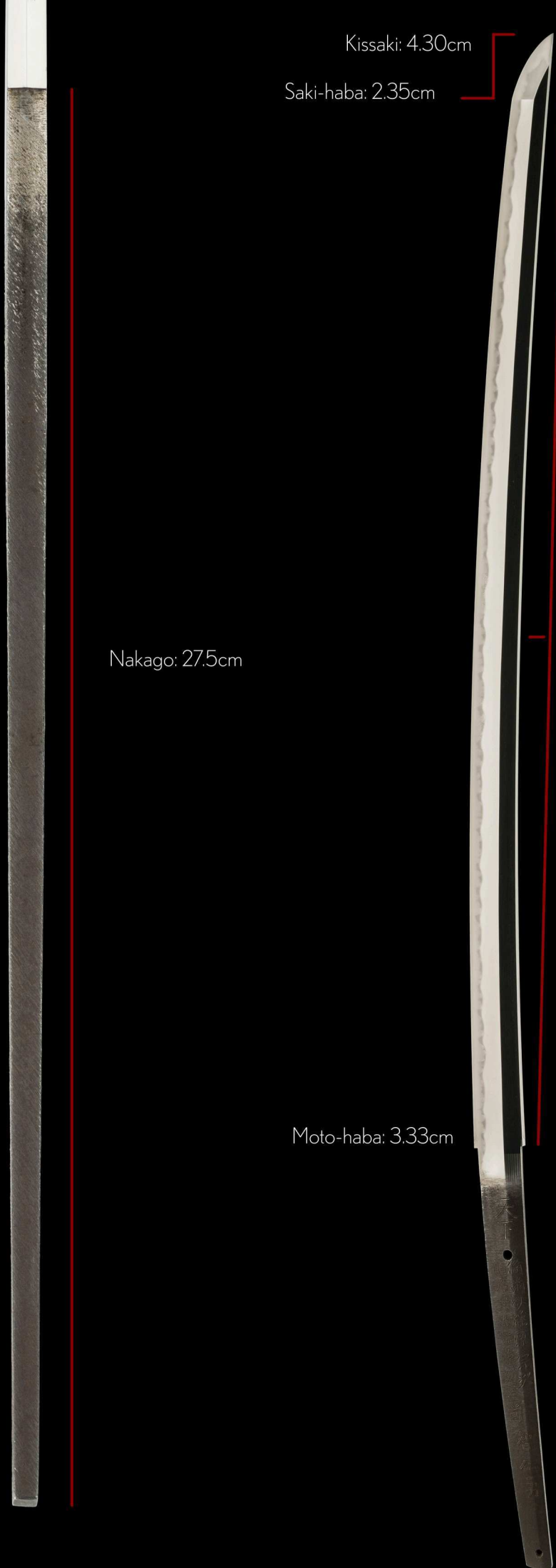
Nakago: 27.5cm

Sori: 1.36cm

Omosa: 1030g

Moto-haba: 3.33cm

Mekugi-ana: 2



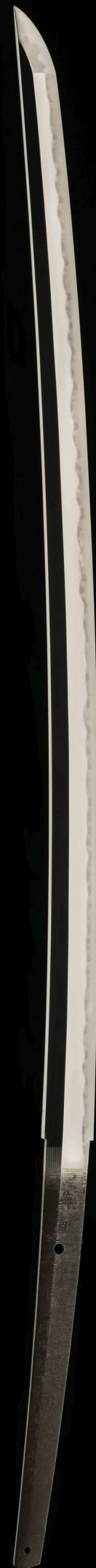
This unique and powerful katana was crafted by one of the great maestros of the *shinshinto* period, *Koyama Munetsugu*. *Fujishiro* ranks Munetsugu as *jôjô-saku*, a highly superior swordsmith.

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 katana represents.

The nakago of this katana contains several proverbs and inscriptions that all leads to the benevolent spiritual protection of the blade. This grand sword truly has 'no enemy'.



Location: *Musashi* (resident of Edo)
Title: *Bizen no Suke* (Lord of Bizen province)
Clan: *Fujiwara*
Swordsmith: *Munetsugu* (first generation)

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



天 (Ten)

下 (ka)

備 (Bi)

前 (zen, no)

介 (Suke)

藤 (Fuji)

原 (wara)

宗 (Mune)

次 (tsugu)

智 (Chi)

仁 (Jin)

勇 (Yû)

(Rin) 臨
(Byô) 兵
(Tô) 鬪
(Ja) 者
(Kai) 皆
(Jin) 陣
(Retsu) 列
(Zai) 在
(Zen) 前

*Rin Pyô Tô Sha Kai Jin Retsu Zai Zen
Chi Jin Yû*

May the presiders over warriors be
my vanguard and may I have wisdom,
benevolence and valour!

Bunkyû yonen nigatsu hi

Dated on a day in the 2nd month of the
4th year of *Bunkyû* era (February 1864)

Tenka-muteki

Unequaled / peerless

*Kiri-musubu yaiba no shita wa jigoku nari
mi o sutete koso ukabu se mo ari*

To be under crossed swords is hell, but only if
you are prepared to sacrifice your life, will you
be able to get out of the situation!

(Mu) 無
(teki) 敵

(Bun) 文

(kyû) 久

(yo) 四

(nen) 年

(ni) 二

(gatsu) 月

(hi) 日

(sute) 捨

(te) て

(koso) 社

(uka) 浮

(bu) む

(se) 瀬

(mo) も

(a) あ

(ri) り

切 (Kiri)
む (mu)
す (su)
ふ (fu)
刃 (yaiba)
の (no)
下 (shita)
ハ (wa)
地 (ji)
こ (ko)
く (ku)
なり (na)
り (ri)
身 (mi)
を (o)





Muteki
No enemy



No 1004546

二刀

鑑定書

銘

備前介藤原宗次
文久四年二月日

(切刃銘) 天下無敵
職兵衛者曾與別在曾智佐勇
切むすふ刃の下地はくろなり身を捨てて存せし瀬もあり

長二尺三寸九分半

右は當協會に於て審査の結果特別保存刀劍と
鑑定しこれを証する

平成二十八年二月四日

公益財団法人日本美術刀劍保存協會



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 28th year of Heisei (2016), February 4th

One, Katana

Mei (signature)

Bizen no Suke Fujiwara Munetsugu

Bunkyû yonen nigatsu hi

(Kiritsuke-me) Tenka-muteki

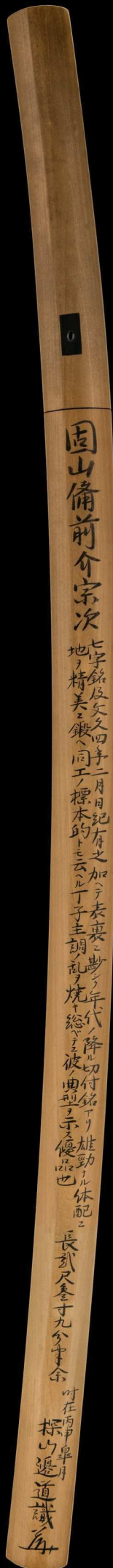
Rin Pyô Tô Sha Kai Jin Retsu Zai Zen Chi Jin Yû

Kiri-musubu yaiba no shita wa jigoku nari mi o sutete koso ukabu se mo ari

Nagasa (length)

2-shaku 3-sun 9-bu han (72.7cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



固山備前介宗次

Koyama Bizen no Suke Munetsugu

Koyama Bizen no Suke Munetsugu

七字銘及文久四年二月日紀有之加へテ表裏ニ勘シク年代ノ降ル切付銘アリ雄勁ナル体配ニ地ヲ精美ニ鍛へ同工ノ標本的トモ云ヘル丁子主調ノ乱ヲ焼キ総ベテニ彼ノ典型ヲ示ス優品也

Shichiji-mei oyobi Bunkyû yonen nigatsu hi no ki kore ari, kuwaete hyôri ni sukoshiku nendai no kudarû kiritsuke-mei ari, yûkei naru taihai ni ji o seibi no kitae dôkô no hyôhon-teki to mo ieru chôji shuchô no midare o yaki subete ni kare no tenkei o shimesu yûhin nari.

The blade bears a seven-character signature, is dated with a day in the second month of Bunkyû four (1864), and bears an inscription that was added not much later than the blade was made. The blade is of a magnificent shape, shows a fine and beautiful kitae, and is hardened in the chôji-based midare that is so typical for this smith whereupon this masterwork represents a textbook example of Koyama Munetsugu's work.

長貳尺參寸九分半余

Nagasa ni-shaku san-sun kyû-bu han yo

Blade length ~ 72.7 cm

時在丙申年探山邊道識「花押」

Jizai hinoe-saru satsuki Tanzan Hendô shirusu + kaô

Written by Tanzan Hendô (Tanobe Michihiro) in May of the Year of the Monkey of this era (2016) + monogram

This katana was featured in the NBTHK Journal in November 2016
Translation is as follows:

Tôken-Bijutsu No. 718

#5 (Katana)

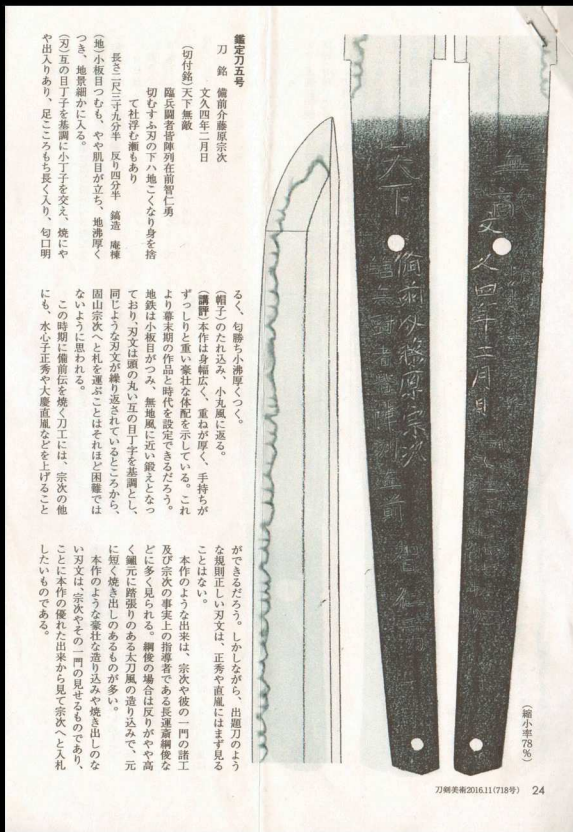
mei: Bizen no Suke Fujiwara Munetsugu Bunkyû yonen nigatsu hi
Bizen no Suke Fujiwara Munetsugu, crafted on a day in the second
month of Bunkyû four (February 1864)"

kiritsuke-mei:

Tenka-muteki
"Unequaled"

Rinpyô tôsha kai jinretsu zaizen chijinyû

This is the nine-syllable *kujiin* mantra reads:
"May the presiders over warriors be my vanguard
from esoteric Buddhism plus the three characters for the virtues of
wisdom, benevolence, and courage."



Kirimusubu-ha no shita wa jigoku nari mi o sutete koso ukamu se mo are
"To be under crossed swords is hell, but only if you are prepared to sacrifice your life,
will you be able to get out of the situation!"

nagasa 72.7cm
sori: 1.35 cm
shinogi-zukuri, iori-mune

ji: dense but somewhat standing-out *ko-itame* that features plenty of *ji-nie* and fine *chikei*

ha: *gunome-chôji-chô* in *nioi-deki* but with plenty of *ko-nie* that shows noticeable downs and a bright *nioiguchi*
and that is mixed with *ko-chôji* and long *ashi*

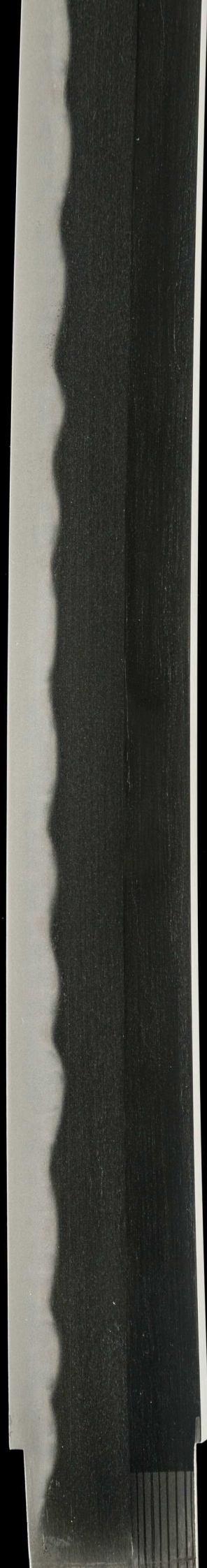
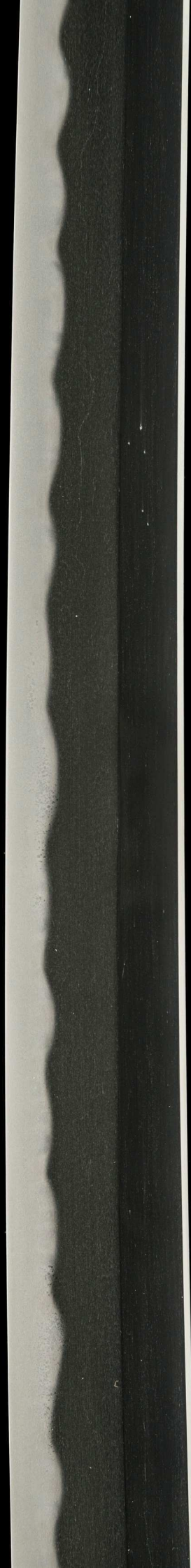
bôshi: *notare-komi* with a *ko-maru*-like *kaeri*

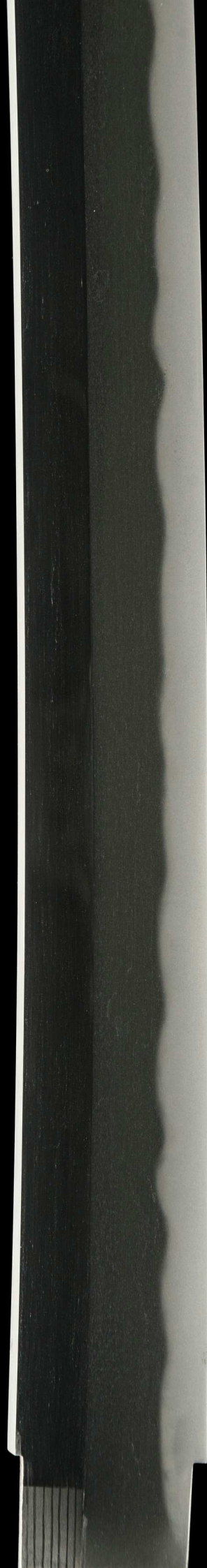
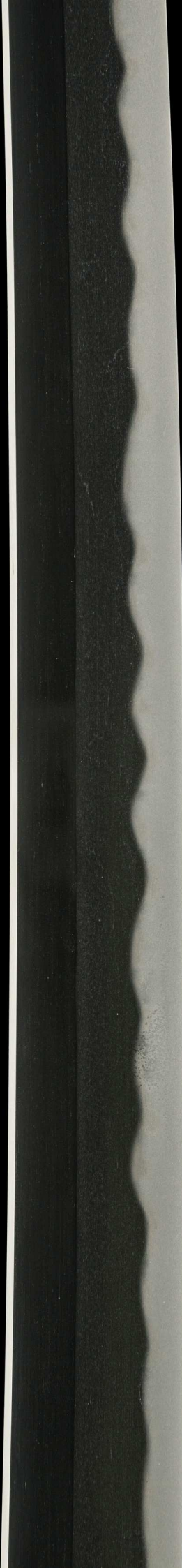
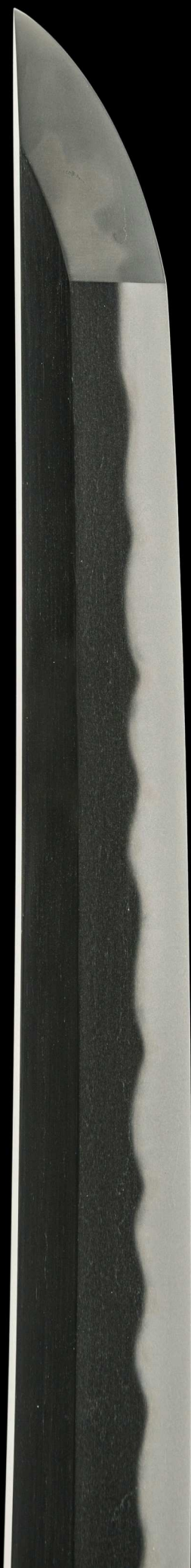
Summary:

This blade has a wide *mihaba*, a thick *kasane*, feels massive and substantial in hand, and is of a powerful *sugata*, which brings us in terms of production time to the bakumatsu era. The *jigane* is a dense *ko-itame* that is almost *muji-fû* and the hamon bases on a *gunome-chôji* with roundish *yakigashira* whose elements rhythmically repeat themselves, and all that combined it should not be too difficult to arrive at *Koyama Munetsugu*.

Masters who worked in the Bizen tradition were, besides from Munetsugu, for example *Suishinshi Masahide* and *Taikei Naotane*, but such a rhythmic composition of the hamon is atypical for both of them. An interpretation as here is often seen across all of Munetsugu's students and also at Munetsugu's de facto master, *Chôunsai Tsunatoshi*. Tsunatoshi's blades, however, tend with their somewhat deeper *sori* and *funbari* more towards a *tachi-sugata* and many of his works show a short *yakidashi*.

As this sword is powerfully shaped, expertly forged and does not feature *yakidashi*, a bid to master Munetsugu is most appropriate.





The hamon of the *kissaki* (tip) is called the *boshi*, which literally means "hat". The quenching of the *boshi* requires great skill and timing.

The shape of this *boshi* is a combination of two patterns, *midare komi* (irregular wavy pattern) to the *rounded head of Jizo* at the very tip, or *saki*. These words are combined to become "*saki-Jizo*".

Jizo derives itself from *Jizo Bosatsu* - an important *deity* seen as a saviour for both pregnant women and children.



outline resembles the profile of *Jizo*.



statues of Jizo

A brilliant *gunome-chôji-midare hamon*.
Note the clusters of clove blossom buds.





Shimmering *ji-nie* over an expertly forged *jigane*.

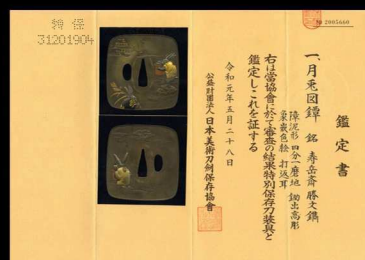
Bright *nioguchi* in *nioi-deki* that resembles a glistening snowbank.

Long *ashi* extend to the *ha-saki* (edge).

A rabbit carrying mochi to the temple/shrine.



A spectacular tsuba crafted by *Jugakusai Katsufumi*.
The level of detail is to be cherished.



NBTHK Tokubetsu Hozon

Jugakusai Katsufumi horu
Signed by Jugakusai Katsufumi

(reverse)



(○) 勝
(mo) 文
(kage) 鑄

壽 (Ju)
岳 (gaku)
齋 (sai)

31201904

No 2005660



鑑定書

一月兎図鐔 銘 寿岳齋勝文鐫

障泥形 四分一磨地 鋤出高彫
象嵌色絵 打返耳

右は當協會に於て審査の結果特別保存刀装具と
鑑定しこれを証する

令和元年五月二十八日

公益財団法人日本美術刀剣保存協會



NBTHK Tokubetsu Hozon Certificate of Designation

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

Issued in the 1st year of Heisei (2019), May 28th

One, Tsuba

Depicting rabbits on the moon

Mei (signature)
Jugakusai Katsufumi horu

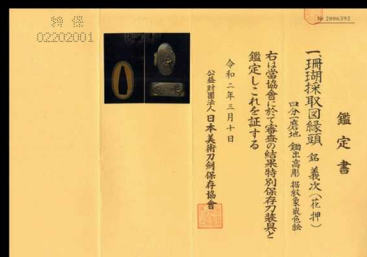
*Square shape with rounded corners, polished shibuichi, motif carved
from the ground plate, inlay with color accents, hammered rim*

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Fuchi-kashira
crafted by
Yoshitsugu

Depicting coral collectors
[South Sea Islanders]



NBTHK Tokubetsu Hozon

Yoshitsugu + kaô

Metalsmith Yoshitsugu signed this *fuchi-kashira* with his monogram



義 (Yoshi)

次 (tsugu)

(花押) (kaô)



Metalsmith *Yoshitsugu* during the early 1800s would have had little or no contact with islanders outside of Japan. This image would have been inspired by a painting from those that had visited these faraway lands or by way of a verbal description of some sort.

This is a rare, beautifully collectible and rather fascinating work of art.

02202001



公益財団法人日本美術刀剣保存協会



令和二年三月十日

右は當協會に於て審査の結果特別保存刀装具と
鑑定しこれを証する

一珊瑚採取図縁頭 銘義次(花押)
四分一磨地 鋤出高彫 据紋象嵌色絵

鑑定書

No 2006392

NBTHK Tokubetsu Hozon Certificate of Designation

A fuchi-kashira 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), March 10th

One, Fuchi-kashira

Depicting coral collectors

Mei (signature)
Yoshitsugu + kaô

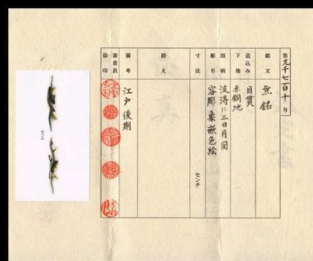
*Polished shibuichi, motif carved from the ground plate,
set-in inlay with color accents*

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



Long, impressive *menuki* strengthen the beautiful moon and wave theme.

This set of menuki has been attributed to *Kyô-Sasayama Tokuyuki* who lived in *Kyotô* at the end of the Edo period (1780~1867). NTHK-NPO Kanteisho certificate accompanies.





Congratulations Rahim.

Warm regards,
Pablo



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

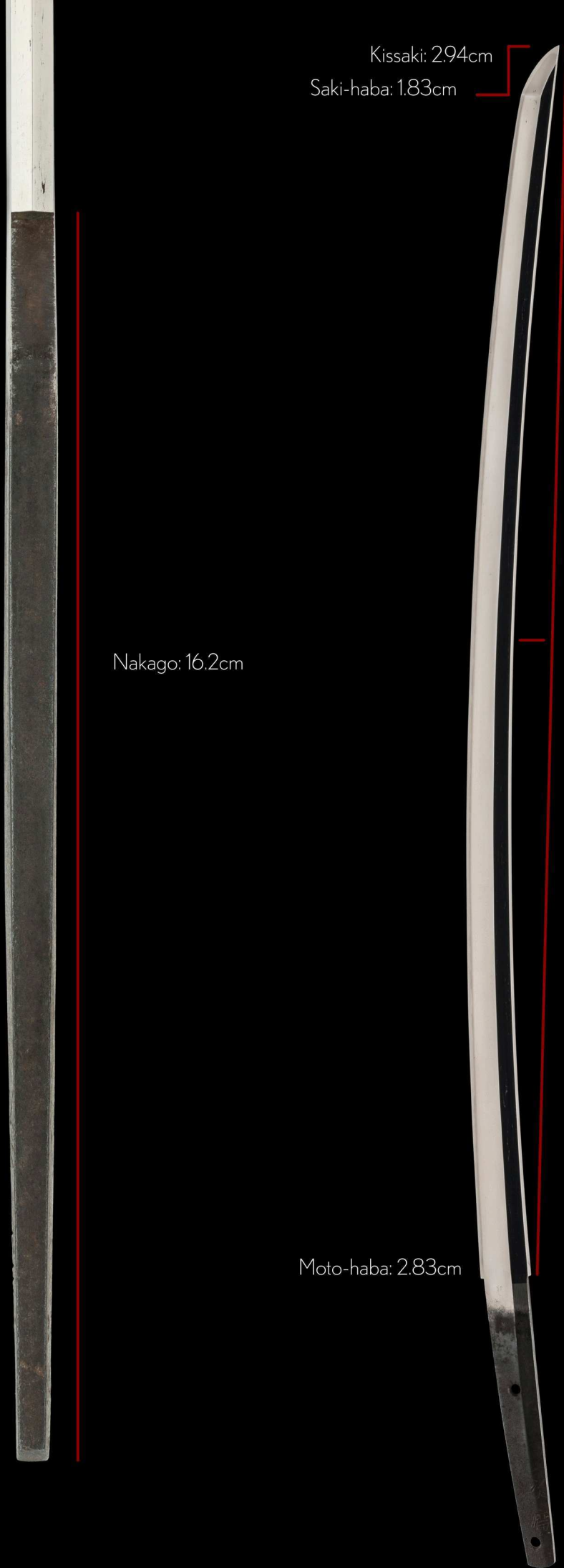
Nakago: 16.2cm

Moto-haba: 2.83cm

Nagasa: 69.7cm

Sori: 1.97cm

Mekugi-ana: 2



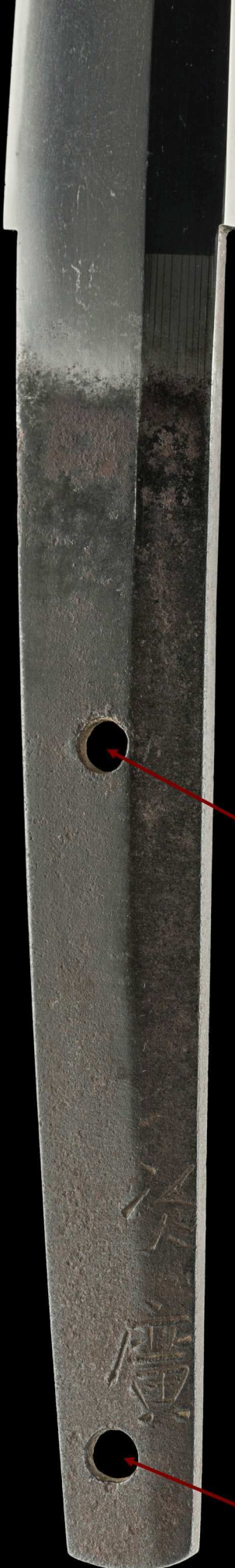
First generation *Tsuguhiro* is said to be the student or son of first generation *Fuyuhiko*. Both Fuyuhiko and Tsuguhiro are said to have travelled from *Sagami* province (Kamakura area) to *Wakasa* province bringing with them the *Sôshû* tradition of sword-making.

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)

特選
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

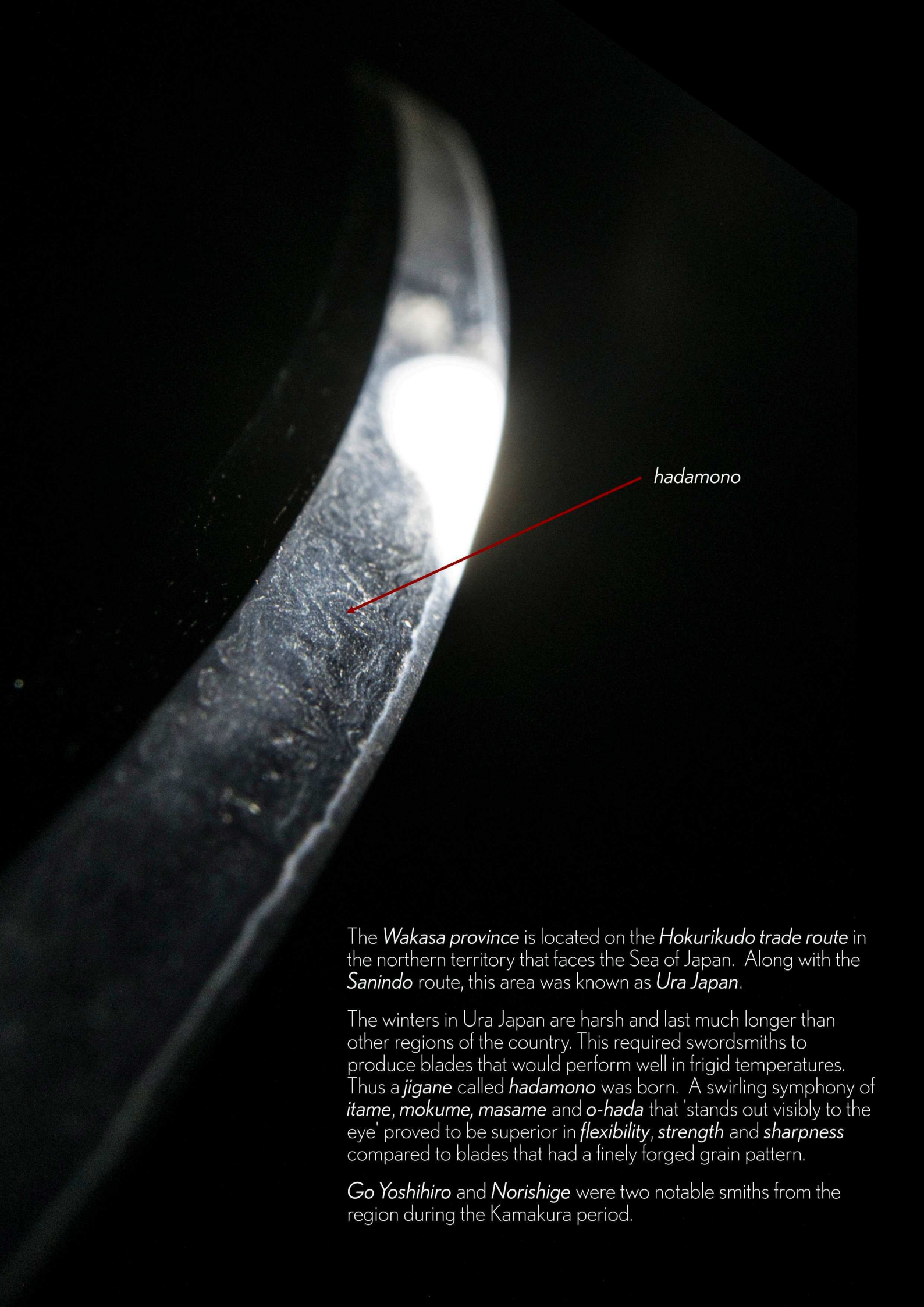
Mei (signature)
Tsuguhiro (Wakasa)

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.

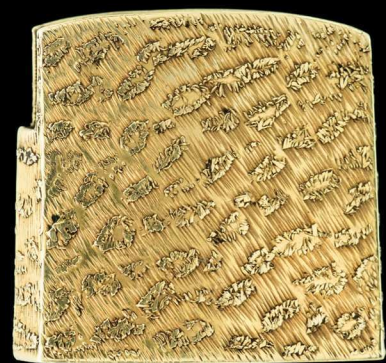
This is a characteristic of top blades traditionally forged in *suguha* (straight temper line).

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, straight line running along its length. A split in the hamon is visible, where the line divides into two parallel lines. Two red arrows point from the label 'nijuba' to this split area. The background is black, highlighting the blade's edge and the hamon.

nijuba



Shirasaya
(protective scabbard)

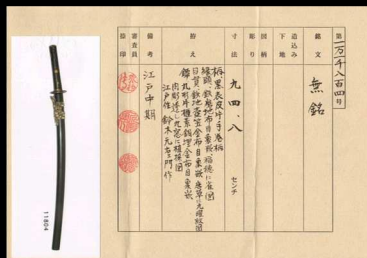


gold-wrapped *habaki* with
cloud and rain design

*Sendan-kizami kuro-nuri saya
uchigatana-koshirae*
(千段刻黒塗鞘打刀拵)

*Uchigatana-koshirae
with finely carved scabbard
lacquered in black*

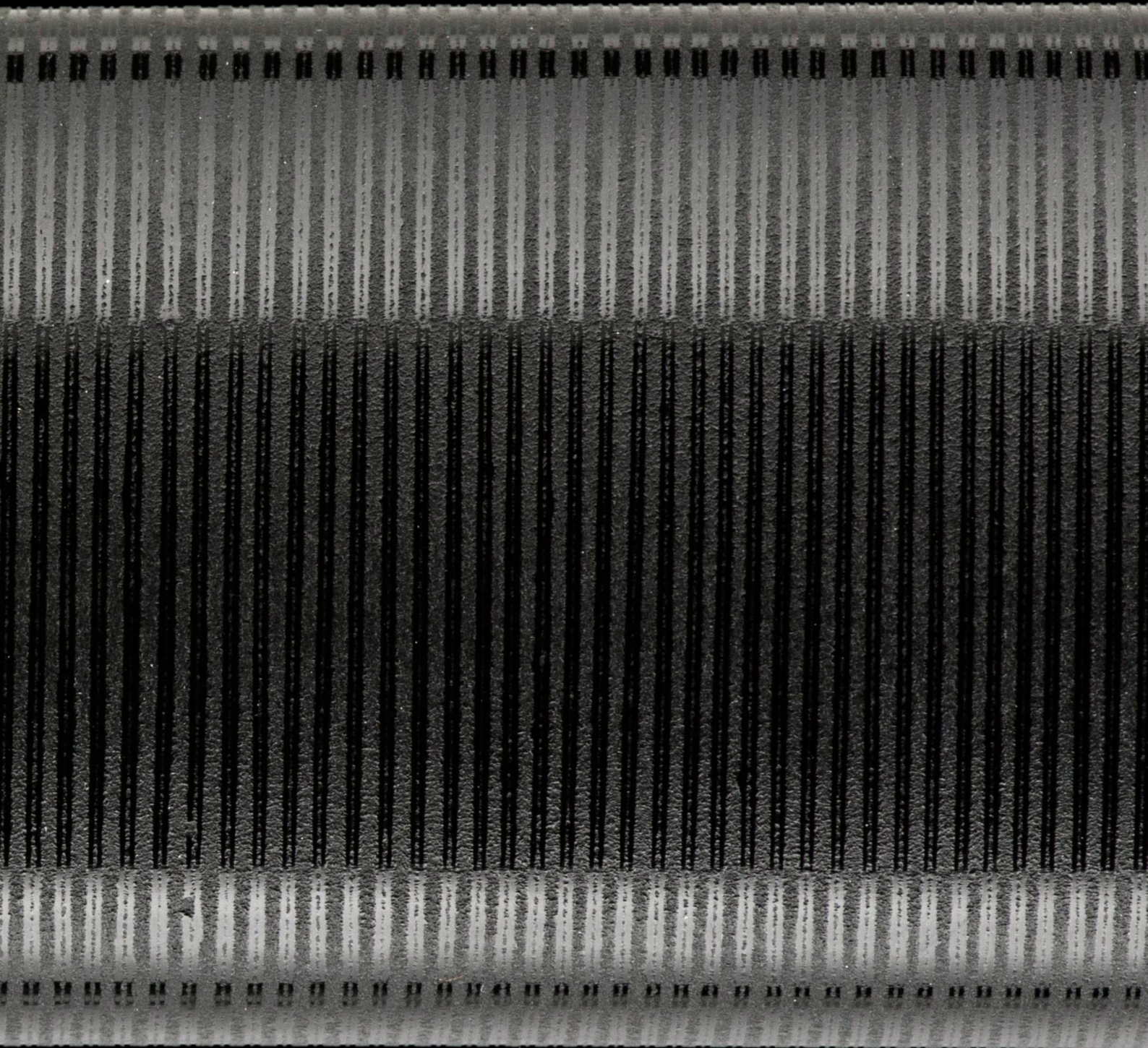
Crafted during the
Middle Edo period
(1700~1780)



NTHK-NPO Kanteisho
Certificate of Authenticity

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.



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



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

江 (E)
戸 (do)
住 (jû)



ura (reverse)



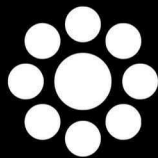


As the lucky sparrow thrives on discarded grains of rice, the theme on the *fuchi-kashira* is that of *prosperity*, denoting a bountiful harvest.





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...



Congratulations Gene.

Warm regards,
Pablo

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*Photo taken at the "Man and His World" geodesic dome in Montréal.
Designed by Buckminster Fuller as part of the American Pavilion at Expo '67.*

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