



ITEM# UJKA422

A NIDAI TADAKUNI KATANA

SIGNED, EARLY EDO PERIOD (TENNA ERA: 1681~1684)

Swordsmith: *Hizen-jû Harima no Kami Fujiwara Tadakuni (2nd generation)*
Measurements: **Length:** 69.7cm (*ubu*) **Curvature:** 1.8cm **Moto-haba:** 3.07cm
Jihada: *Ko-mokume-hada leading to konuka-hada*
Hamon: *Bright notare-ba in nie-deki*
Certificate #1: **NBTHK Tokubetsu Hozon** (*Especially Worthy of Preservation*)
Certificate #2-4: **NTHK-NPO Kanteishô** (*sword, koshirae, tsuba, fk, certified as Authentic*)
Fujishiro rank: **Chûjô-saku** (*ranked as an above average swordsmith*)
Sharpness: **Wazamono** (*maker of good sharp swords*)
Included: Shirasaya, koshirae, fabric bags, stand, kit, printed description

SOLD

Born Hashimoto Danzaemon, *nidai Tadakuni* apprenticed under his father *shodai Tadakuni*, who had studied under grandmaster *shodai Tadayoshi*. This curvy katana is a rare treat as it features a bright *notare* hamon that fills the blade with elegance and grace. The majority of *Hizen-to* carry a hamon that is either *suguha* or *gunome* with *chôji* variations making this sword particularly collectible. On the *ura* side of the *nakago* is a crisp 16-petal *kiku-mon* (chrysanthemum) with permission granted from the Imperial family by way of the *Mishina* group of *Kyôto*. Its classy *koshirae* has an 'arrowhead' *tsuba* and a fabulous *kiri-mon* decorated *fuchi-kashira* attributed to the *Yoshioka* school. The *menuki* was inspired by the deep and meaningful *Noh* play *Takasago*.



Saki-kasane: 4.7mm

Moto-kasane: 6.6mm

Omosa: 720g

Kissaki: 4.05cm

Saki-haba: 1.97cm

Nakago: 19.8cm

Moto-haba: 3.07cm

Nagasa: 69.7cm

Sori: 1.80cm

Mekugi-ana: 1



This very handsome katana was crafted by *nidai* (second generation) *Tadakuni* of *Hizen* province. Born *Hashimoto Danzaemon*, Tadakuni apprenticed under his father *shodai Tadakuni*, who had studied under grandmaster swordsmith *shodai Tadayoshi*.

He first signed with the name *Harukuni* but stepped up to Tadakuni after his father had retired. He later received the honorary title *Kazusa no Daijô* in 1655 and during the *Tenna* era (1681~1684) the title *Harima no Kami*, which this sword is signed as.

This Nidai Tadakuni katana is a rare treat as it features a gorgeous, bright *notare hamon* that fills the blade with elegance and grace. The majority of Hizen-to carry a hamon that is either *suguha* or *gunome* with *chôji* variations, making this sword rather collectible for this reason alone.

On the *ura* (reverse) side of the *nakago* is a crisp 16-petal *kiku-mon* (chrysanthemum) with permission granted granted from the Imperial family by way of the *Mishima* family of *Kyôto*.

A lovely *koshirae* that features a polished 'arrowhead' *tsuba* from the *Itô* school and a fabulous *kiri-mon* decorated *fuchi-kashira* attributed to the prized *Yoshioka* school. The *menuki* was inspired by the great *Noh* play called *Takasago* that speaks of the power of love and longevity.

Tadakuni is ranked *chûjô-saku* (above average smith) and also *wazamono* for the sharpness of his swords.



Location: *Hizen province*

Title: *Harima no Kami* (Lord of Harima province)

Clan: *Fujiwara*

Swordsmith: *Tadakuni* (second generation)

ubu-nakago (original, unaltered tang)

sujikai-yasurime (diagonal file marks)

(Hi) 肥

(zen) 前

(jû) 住

(Hari) 播

(ma, no) 磨

(Kami) 守

(Fuji) 藤

(wara) 原

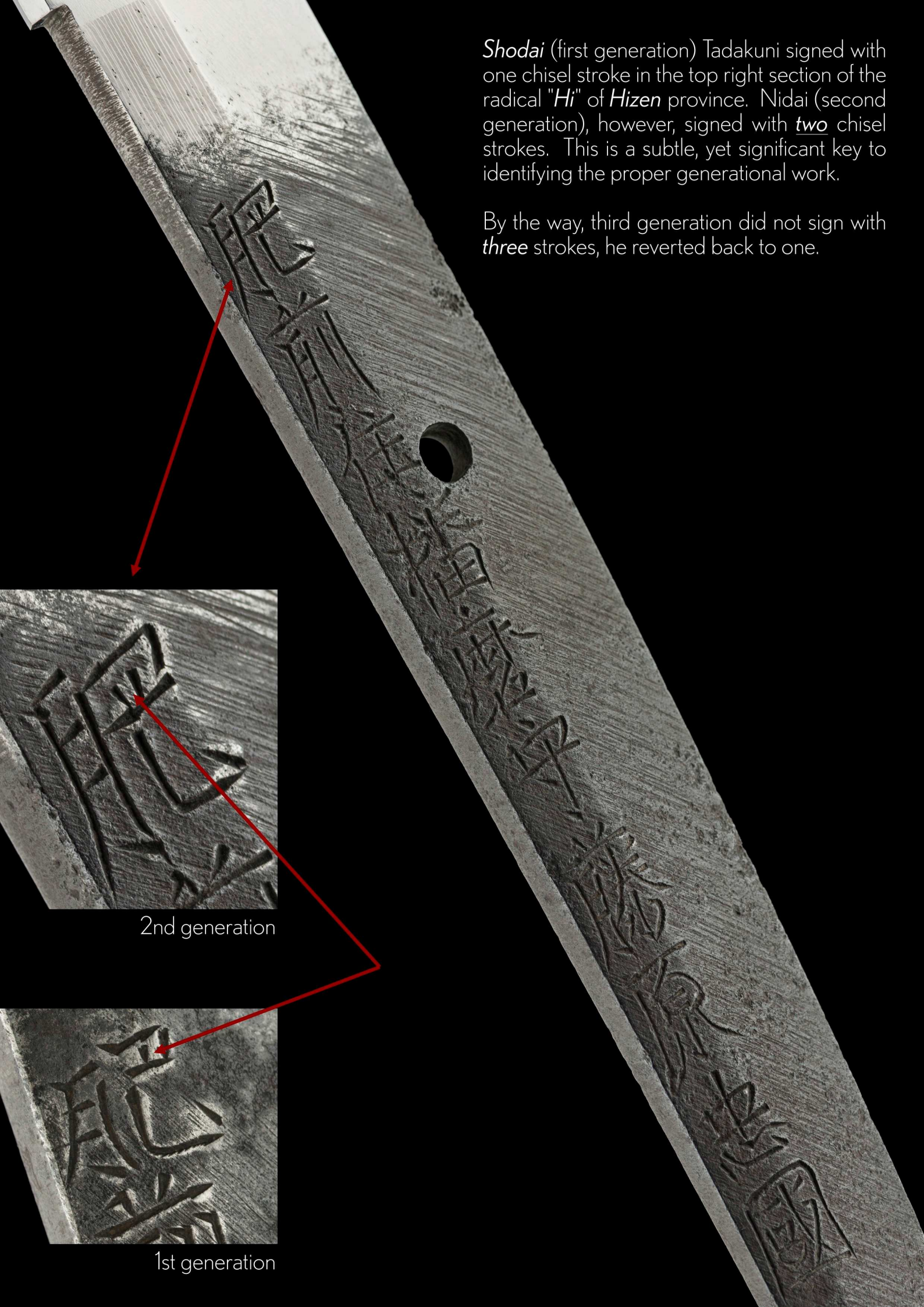
(Tada) 忠

(kuni) 國



Shodai (first generation) Tadakuni signed with one chisel stroke in the top right section of the radical "Hi" of *Hizen* province. *Nidai* (second generation), however, signed with two chisel strokes. This is a subtle, yet significant key to identifying the proper generational work.

By the way, third generation did not sign with three strokes, he reverted back to one.



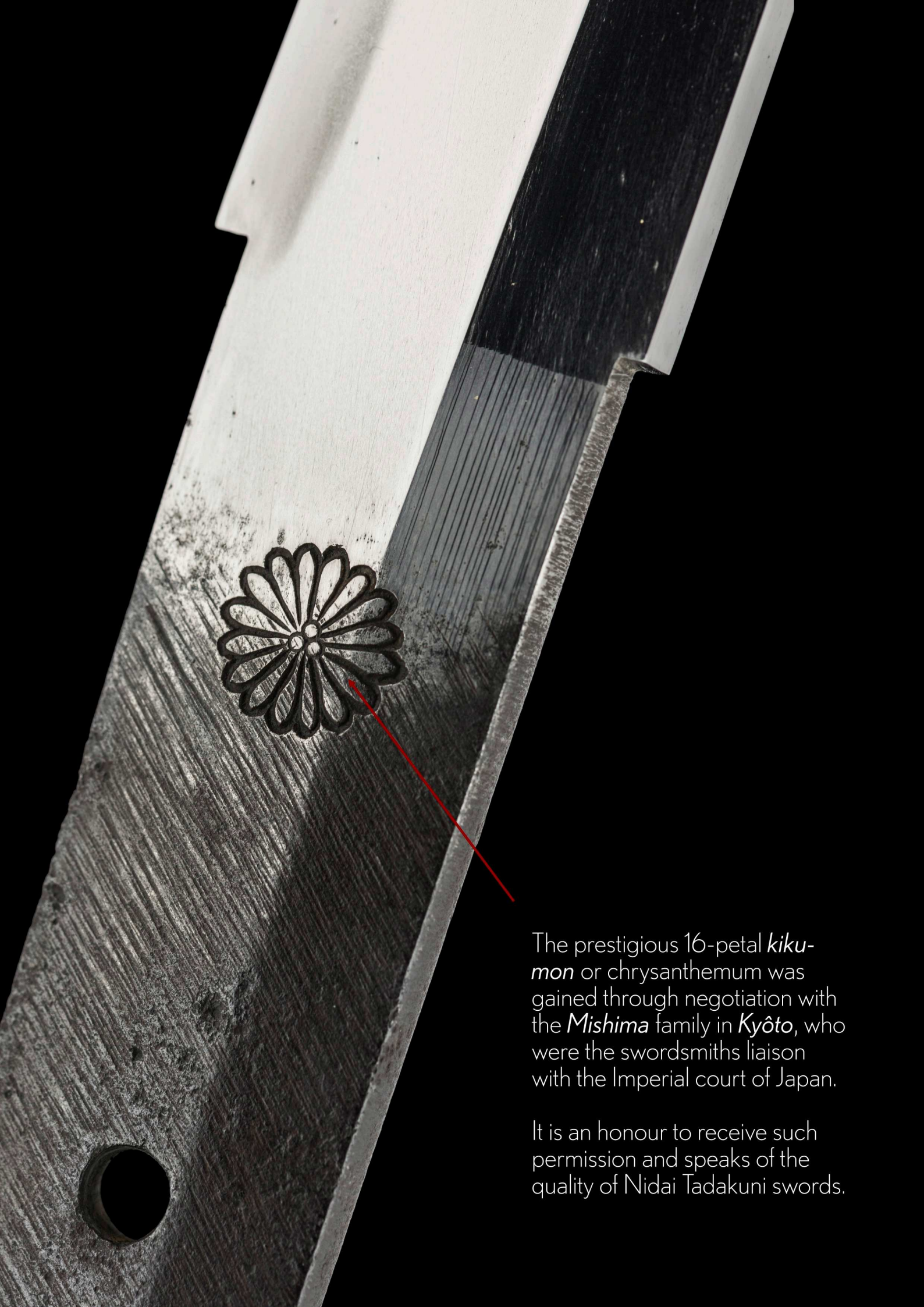
2nd generation

1st generation



(*kikumon*, chrysanthemum)

(*ura*, reverse)



The prestigious 16-petal *kikumon* or chrysanthemum was gained through negotiation with the *Mishima* family in *Kyôto*, who were the swordsmiths liaison with the Imperial court of Japan.

It is an honour to receive such permission and speaks of the quality of Nidai Tadakuni swords.

特 保
04202209

No. 1019149



鑑定書

一 刀 銘
(菊紋) 肥前住播磨守藤原忠国(二代)

長二尺三寸

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

令和四年十二月十四日

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 194400 号
昭和50年8月7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 4th year of Reiwa (2022), December 14th

One, Katana

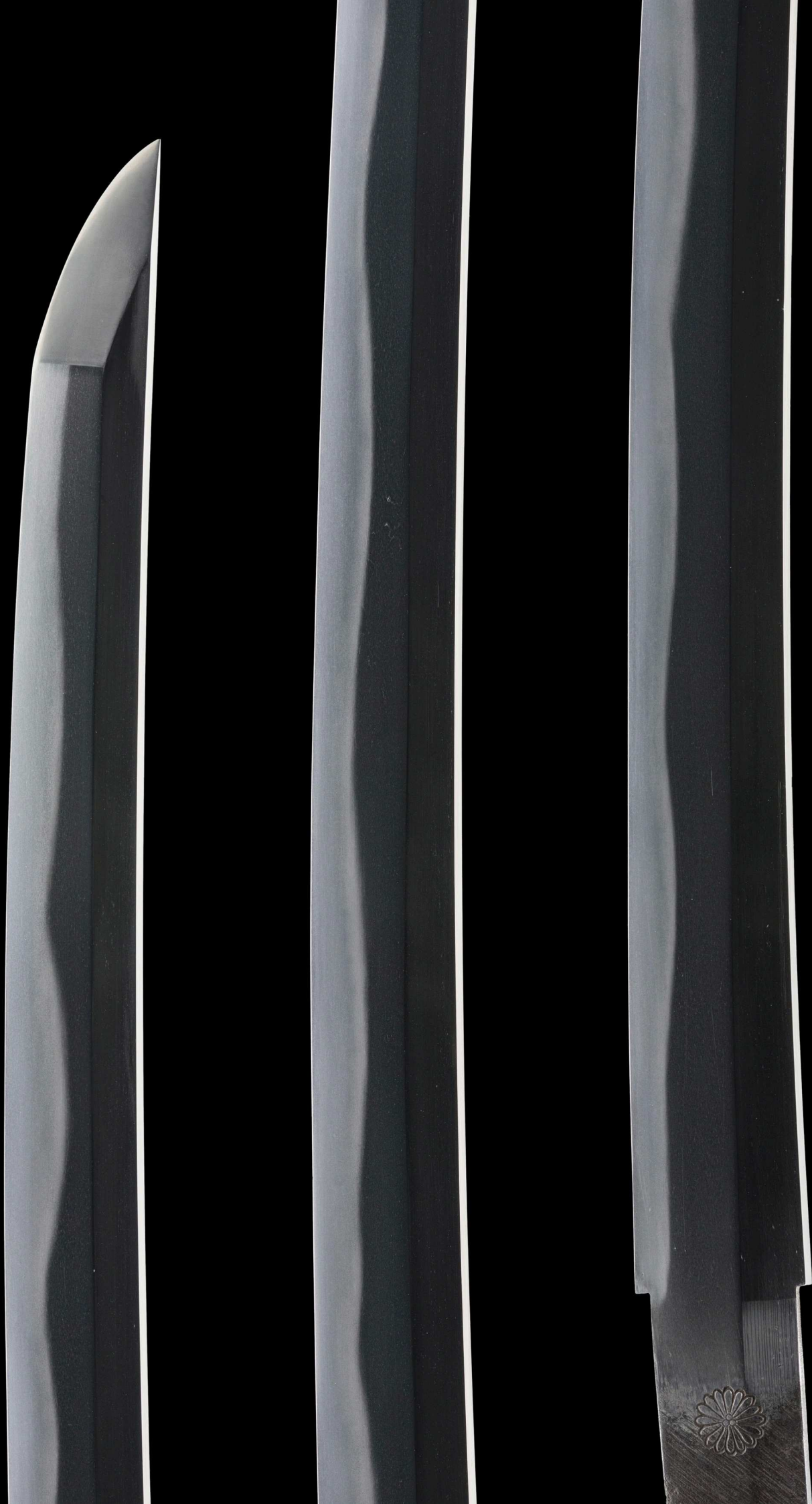
Mei (signature)

Hizen no Kuni Harima Daijō Fujiwara Tadakuni (nidai)
Kikumon

Nagasa (length)

2-shaku 3-sun (69.7cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)





Hizen-to (swords of Hizen province) enjoy a fine reputation for the quality of the *jigane* - after all, it's the foundation that great swords are built upon. Here we see a tightly forged *ko-mokume* that leads to *konuka-hada* said to resemble rice grain.

Look closely and you can see a steady stream of *nie* crystals along the *habuchi*, also known as the *noiguchi*. Therefore, we can refer to the *notare-hamon* as being in *nie-deki*, comprising mostly of *nie* crystals which is consistent with the Hizen tradition.

nie-deki

A close-up photograph of a sword blade, showing the hamon (temper line) and the blade's texture. The blade is dark and has a fine, grainy texture. The hamon is a lighter, more uniform band running along the edge. Red arrows point from the text labels to specific features on the blade.

konuka-hada

There is nothing quite like the gentle flow of a *notare hamon*. This is textbook example of *notare-ba* with a rather thick *noiguichi* (crystals that make up the hamon). Gorgeous.



notare-ba



Bright, clear and consistent.
The mark of a well-made sword.

A *notare* hamon is rarely seen amongst
swords from *Hizen* province making
this piece rather collectible.

A
NOTARE
RUNS
THROUGH
IT





Shirasaya
(protective scabbard)

Bamboo strips

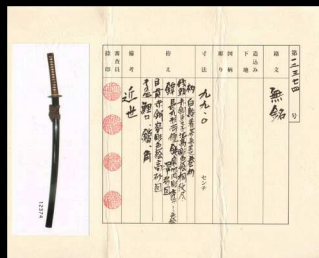


gold-wrapped *habaki*
with vertical channels

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

*Uchigatana-koshirae
lacquered in glossy black*

Crafted during the
Modern period



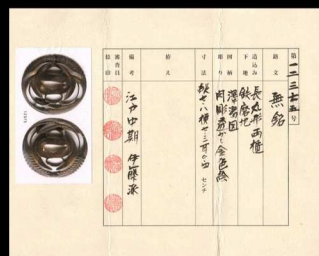
*NTHK-NPO Kanteisho
Certificate of Authenticity*



This handsome polished *tsuba* certified from the Mid-Edo period (1700s) has been attributed to *Masafusa*, a resident of *Bushû* province who worked within the *Itô school*. Its unique design is that of *omodaka* (three leaf arrowhead), which is a perennial plant growing naturally in paddy fields, ponds and swamps. The name *omodaka* comes from its visible veins on the surface of the leaves - *omo* meaning "surface" and "*daka*" meaning "heightened".

Omodaka began to be used as patterns around the *Heian* period (794-1185) as artists graphically portrayed its pointed leaves and elegant flowers. The flower was cherished among the samurai families during the *Kamakura* period (1185~1333) and was designed on armour and other battle gears.

Its pointed leaves reminded the samurais of spears, making the pattern popular as a symbol of good luck and bringing victory.



NTHK Kanteisho Certificate

three leaf



omodaka plant



This kamon was the family crest of the Fukushima clan during Sengoku Jidai.

Source: Takeda-art



Kiri-mon, the paulownia flower has been seen on samurai art for centuries. Today it is the crest of the office of prime minister and also serves as the emblem of the cabinet and the government.





Fuchi-kashira
 attributed to
Yoshioka school
 (1700~1780)

Kiri-mon (paulownia design)
 overlaid on *shakudo-nanako*





The *menuki* depict the beloved *Noh* play called *Takasago* that speaks of the virtues of a loving and long-married couple.





Below is a testimonial from the client who acquired this sword.

Pablo,

First of all, allow me to express my thanks and appreciation to you and your staff for the very obvious care and attention to detail apparent in just the meticulous packing, wrapping and boxing of the sword. It is quite obvious to anyone who pays the slightest attention to these things that your team is profoundly professional, detail oriented, diligent and attentive in their care and handling of these works of art. Many many thanks to your collective efforts.

As for the Tadakuni, it is even more exquisite up close than in the photographs. It is truly a beautiful piece. I am captivated by these swords. I can't help it. The melding of weapons, art, history and culture is an irresistible combination. These swords are the essence of the warrior ethic (honor, courage, commitment) in one article.

Thank you very much for allowing me the opportunity to acquire this piece. Look forward to future catalogs.

V/R,

Dave