



ITEM# UJKA460

## A YUKIMITSU KATANA

SIGNED, SHINTÔ PERIOD (ENPÔ ERA: 1673~1681)

<b>Swordsmith:</b>	<i>Bungo Takada jû Fujiwara Yukimitsu (1st gen.)</i>
<b>Measurements:</b>	<b>Length:</b> 68.7cm ( <i>ubu</i> ) <b>Sori:</b> 1.5cm <b>Moto-haba:</b> 2.89cm <b>Weight:</b> 630g
<b>Jihada:</b>	<i>Nagare-hada mixed with mokume-hada with chikei</i>
<b>Hamon:</b>	<i>Togari-gunome in nie-deki mixed with toran, koshibiraki, yahazu-ba and kaen-bôshi</i>
<b>Certificate #1:</b>	<b>NBTHK Tokubetsu Hozon</b> ( <i>sword Especially Worthy of Preservation</i> )
<b>Certificates #2-4:</b>	<b>NTHK-NPO Kanteisho</b> ( <i>tsuba, fuchi-kashira and koshirae designated Authentic</i> )
<b>Fujishiro rank:</b>	<b>Chujô-saku</b> ( <i>ranked as an above average swordsmith</i> )
<b>Authentication:</b>	<b>Sayagaki by Nozomi-san</b> ( <i>shodô artist</i> )
<b>Included:</b>	<i>Shirasaya, Edo koshirae, fabric bags, stand, kit, printed description</i>

## SOLD

Born *Nakama Kanzaemon*, this handsome katana was crafted by *Yukimitsu* of the *shintô Takada school*. What makes this sword collectible is that a variety of traditions can be enjoyed all in this one sword. The blade's wide *shinogi-ji* and *nagare-hada* demonstrates a robust *Yamato* influence, while the hamon displays *Mino* characteristics featuring a *togari-gunome* and *yahazu-ba* blended with *Bizen* and *Osaka-shintô* elements - even *yô* in the *yaki-ba* reflects *Yamashiro* aesthetics. There is also a *kirikomi* (battle scar) on the *mune* suggesting that this sword has seen combat in its day. The sword's late Edo period *koshirae* has a real samurai feel with classic iron fittings and matching swirling gold arabesque motifs. The *tsuka* features a unique linen-wrapped *hanabishi* pattern that speaks to Japan's nobility class. An ideal katana for the new or seasoned Japanese sword collector.



Saki-kasane: 4.3mm

Moto-kasane: 6.2mm

Kissaki: 2.86cm

Saki-haba: 1.84cm

Nagasa: 68.7cm

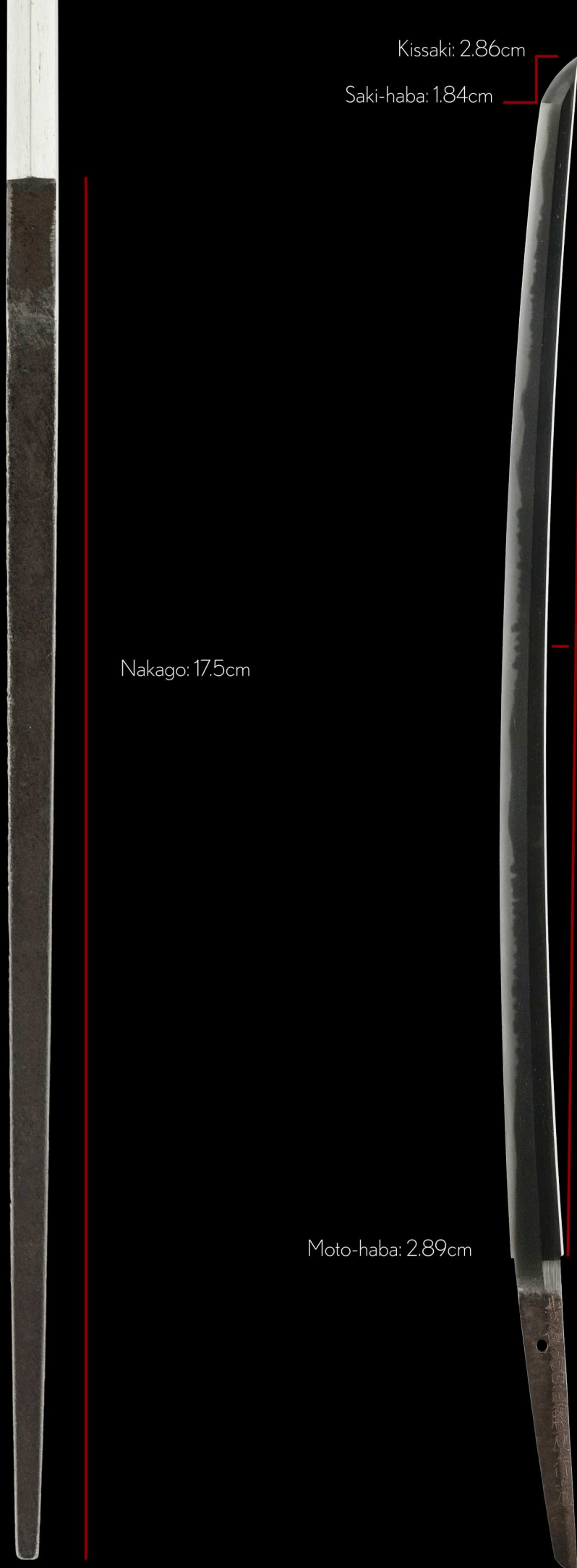
Nakago: 17.5cm

Sori: 1.5cm

Omosa: 630g

Moto-haba: 2.89cm

Mekugi-ana: 1



The *Takada* school located in *Bungo* province in *Kyûshû* was originally founded by *Tomoyuki* circa 1334~1338 at the start of the *Nambokuchô* period. After studying *Bizen* techniques in present-day *Okayama*, *Tomoyuki* returned to establish what would become the school's distinctive tradition. The *Takada* school has an impressive history of dependable sword-making that lasted into the *shintô* period (1600s).

Born *Nakama Kanzaemon*, this handsome katana was crafted by *Yukimitsu*, a representative smith of the *Takada* school. What makes this sword unique and collectible is that a variety of traditions can be enjoyed all in this one sword. The blade's wide *shinogi-ji* construction and *nagare-hada* demonstrates a robust *Yamato* influence, while the hamon displays *Mino* characteristics featuring a *togari-gunome* and *yahazu-ba* blended with *Bizen* and *Osaka-shintô* elements - even the falling *yô* in the *yaki-ba* reflects *Yamashiro* aesthetics.

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*Yukimitsu* flourished about 350 years ago during the early Edo period, circa the *Enpô* (1673~1681) and *Jôkyô* eras (1684~1688). What is pleasing to see is that *Yukimitsu* signed the sword with its full location of where it was made and clan name (*Bungo Takada jû Fujiwara Yukimitsu*) as sometimes *Yukimitsu* swords are only signed *Fujiwara Yukimitsu*.

The sword's late Edo period koshirae has a real samurai feel with classic iron fittings and matching swirling gold arabesque motifs. The *tsuka* (hilt) is very attractive featuring a unique linen-wrapped *hanabishi* pattern that speaks to Japan's nobility class.

All told, this is an ideal sword for the new Japanese sword (*nihontô*) collector who wishes to study a variety of points and styles - all offered at a very reasonable price - especially as this katana is certified with **NBTHK Tokubetsu Hozon** and comes with certified antique koshirae as well.





Location: *Takada in Bungo province*

Clan name: *Fujiwara*

Swordsmith: *Yukimitsu* (first generation)

*ubu-nakago* (original, unaltered tang)

*katte-sagari-yasurime* (slanting file marks)

豊 (Bun)

後 (go)

高 (Taka)

田 (da)

住 (jû)

藤 (Fuji)

原 (wara)

行 (Yuki)

光 (mitsu)



one clean hole in *nakago*

The *nakagojiri* (butt-end of the tang) is rounded, similar to that of *kurijiri* (chestnut shaped) but the cutting edge side slants more steeply than the back (*mune* side).

*ha agari kurijiri nakago-jiri*

特 保  
05202312

No 1022244



鑑定書

一 刀 銘 豊後高田住藤原行光

長 二尺二寸六分半

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

令和六年二月二十一日

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 278949 号  
平成10年3月17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

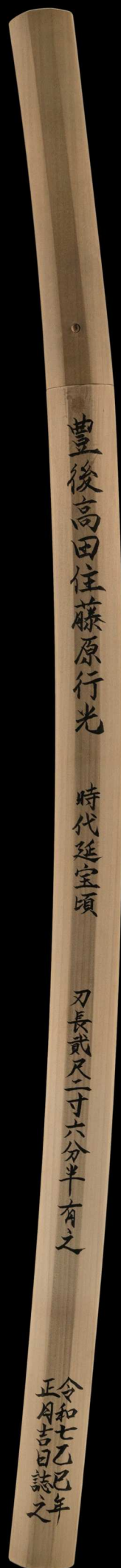
Issued in the 6th year of Reiwa (2024), February 21st

One, Katana

Mei (signature)  
Bungo Takada-jû Fujiwara Yukimitsu

Nagasa (length)  
2-shaku 2-sun 6-bu han (68.7cm)

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)



豊後高田住藤原行光

豊後高田住藤原行光

*Bungo Takada-jû Fujiwara Yukimitsu*

Fujiwara Yukimitsu, a resident of Takada in Bungo province

時代延宝頃

時代延宝頃

*Jidai Enpô-goro*

Around Enpô period (1673~1681)

刃長貳尺二寸六分半有之

刃長貳尺二寸六分半有之

*Hachô 2-shaku 2-sun 6-bu han kore ari*

Blade length 68.7 cm

令和七乙巳年正月吉日誌之

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*Reiwa nana kinoto-midoshi Shôgatsu kichijitsu kore o shirusu*


Written on a lucky day in the first month in the seventh year of Reiwa era during the Year of the Snake (January 2025)



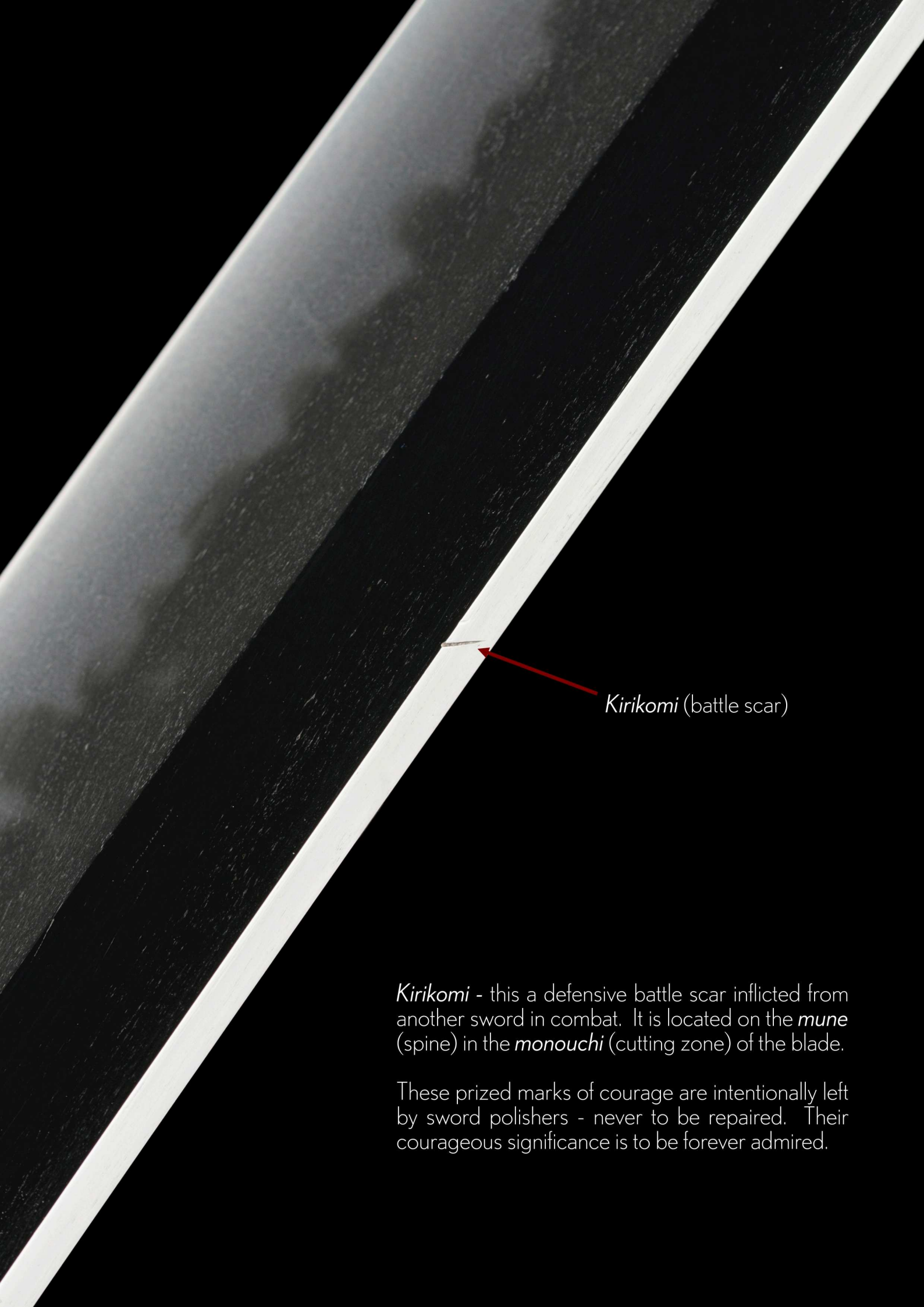


A *komaru-kaeri bôshi* (a small roundish turnback) with beautiful *kaen boshi* that resembles a candle flame.



A close-up photograph of a sword's hilt area, showing the transition from the light-colored wooden nakago to the dark, textured metal body. A red bracket highlights the junction, indicating consistent thickness. The background is black.

Consistent thickness between the *nakago* and the body at the *moto-haba* area. Evidence that the sword is quite healthy and has not been over polished.

A close-up, high-contrast photograph of a sword blade. The blade is dark, almost black, with a bright, metallic spine running diagonally from the bottom left towards the top right. A small, light-colored mark, identified as a Kirikomi, is visible on the spine. A red arrow points from the text label to this mark.

*Kirikomi* (battle scar)

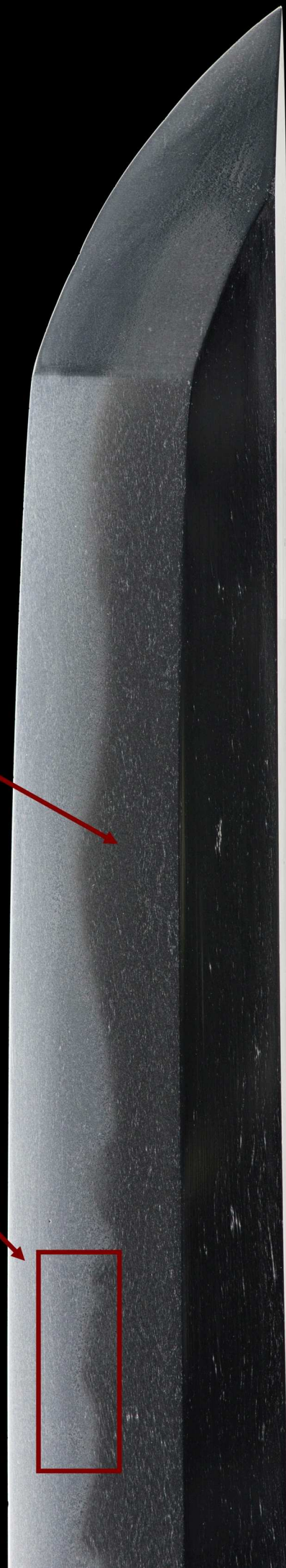
*Kirikomi* - this a defensive battle scar inflicted from another sword in combat. It is located on the *mune* (spine) in the *monouchi* (cutting zone) of the blade.

These prized marks of courage are intentionally left by sword polishers - never to be repaired. Their courageous significance is to be forever admired.

Swirly *mokume-hada*

*kirikomi*

A cluster of nie-crystals known as *nie-kuzure*



It is said that the *hamon* is the *signature* of the swordsmith.

Well, the hamon pattern on this *Yukimitsu katana* truly looks like a written signature.



John Hancock

*Tama*, a jewel-like ball.

*Yô* (leaves) are beautiful clusters of *nie* crystals 'falling' from the *hamon*.





Here we see a *togari-gunome* pulsing like a heart beat. *Yukimitsu* was a representative smith of the Takada school and a variety of traditions can be enjoyed all in one sword. The blade's construction and *nagare-hada* demonstrates a robust *Yamato* influence, while the hamon displays *Mino* characteristics blended with *Bizen* elements, even the falling *yô* reflects *Yamashiro* aesthetics.



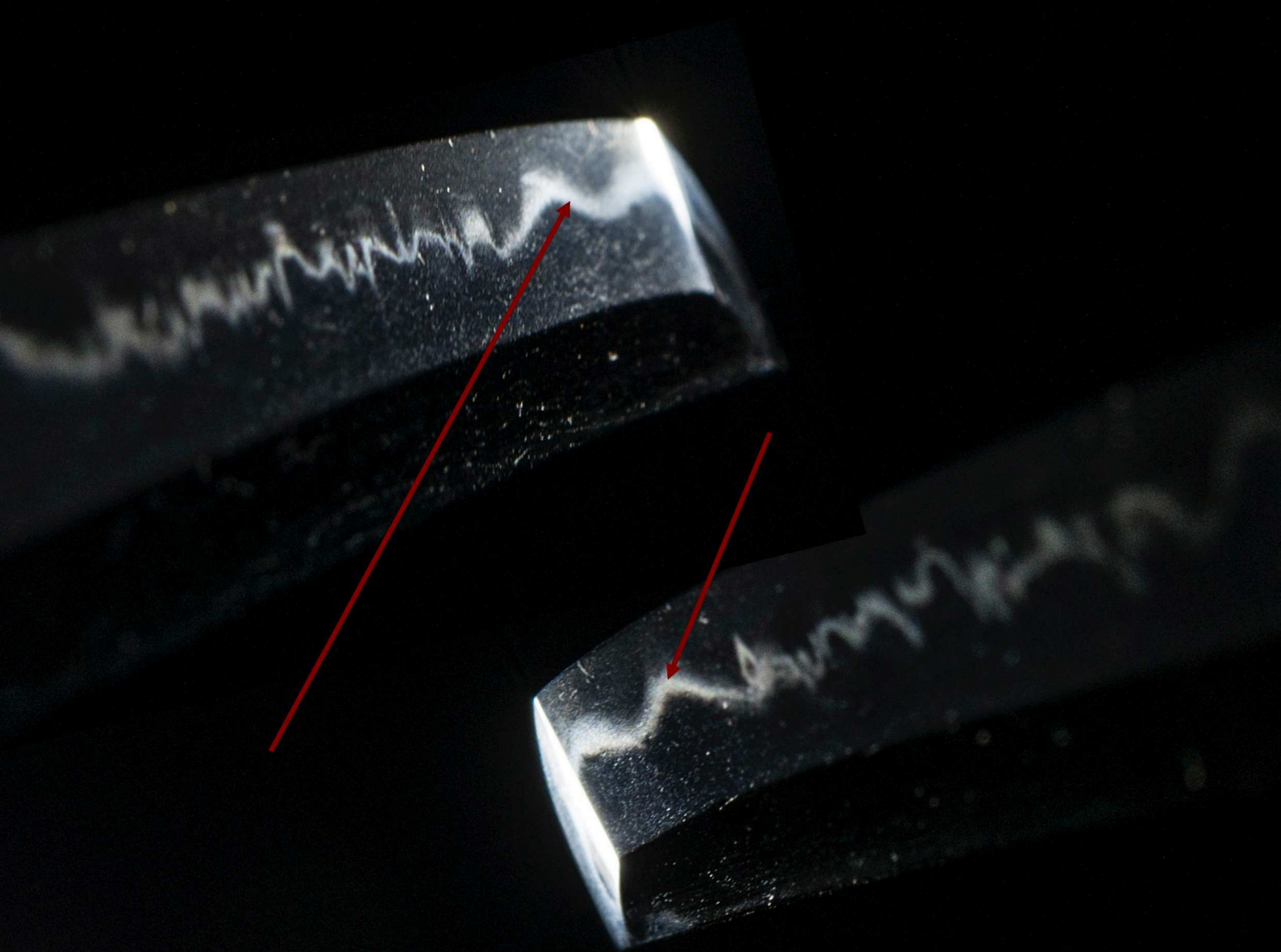
*Nagare-hada*  
Flowing *masame-hada*.



Dark (golden) lines of *kinsuji* slice through the hamon

*Ôsaka yakidashi*, where the hamon jets out at the start.





Just as the hamon flows into the *kissaki*, we see a beautiful *tôran* (surging wave), which is reminiscent of *Ôsaka shintô* swords from *Sukehiro* and *Sukenao*.

The Takada school was located in *Bungo* province on the island of *Kyûshû* - one can feel the influence of the powerful open sea in this section of the blade.

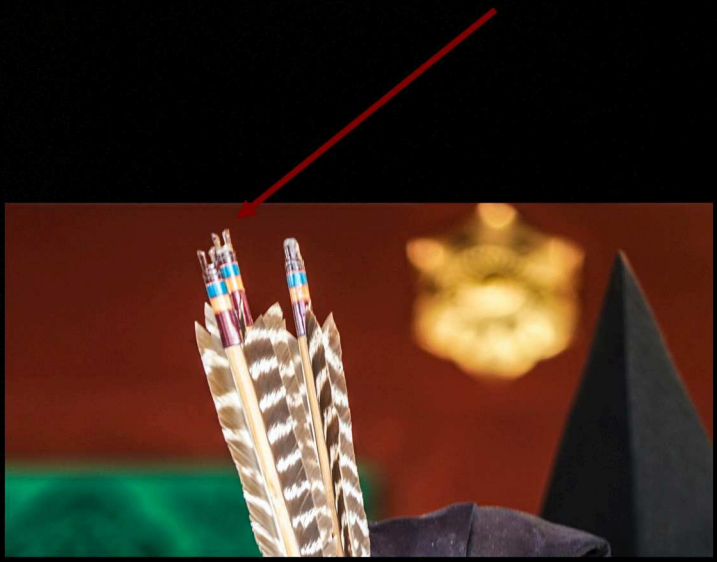


Map of Bungo and neighbouring provinces on Kyûshû island



*yahazu-ba*

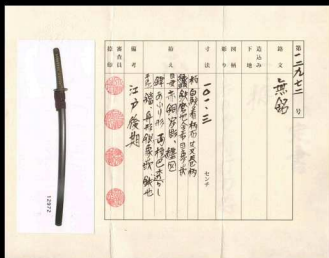
Here is the *Mino* side of the sword speaking, the presence of *yahazu-ba* - a unique dovetail shape resembling arrow notches (*yahazu*).



*Cha-ishime-nuri saya  
uchigatana-koshirae*  
(茶石目塗鞘打刀拵)

*Uchigatana-koshirae  
lacquered in brown with  
stone-surface texture*

Crafted during the  
Late Edo period  
(1780~1868)



NTHK-NPO Kanteisho  
Certificate of Authenticity



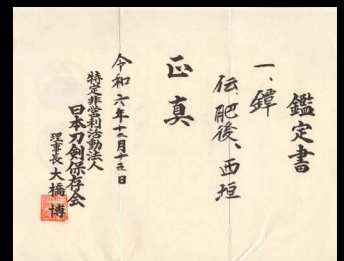
*kojiri*

The *kojiri* (end cap) of the beautiful brown *ishime* (stone-surface) *saya* (scabbard) is showing its age, which is surely at least 200 years old. We recommend that it is kept as it is to preserve its samurai history but we can repair at an extra cost, or we can create a whole new *saya* if desired.



The gold-inlay sukashi design is that of *Tomoe* - believed to depict the threefold division of *Man, Earth, and Sky* at the heart of the Shinto belief system of universal life balance.

The tsuba is attributed to *Nishigaki* school from *Higo* province.



*Higo* schools developed under the leadership of *Hosokawa Sansai Tadaoki* (細川三斎忠興, 1563-1646), and the *Nishigaki* (西垣), *Hayashi* (林), *Hirata* (平田), *Shimizu* (志水) schools flourished.



(reverse)

*Sansai*, a close companion of the renowned tea master Sen no Rikyu (千利休, 1522-1591), deeply embraced the principles of *wabi* and *sabi*. He championed an aesthetic that prized restraint over opulence, guiding craftsmen toward expressions of profound refinement through simplicity. Among these artisans was *Kanshiro Nishigaki*, founder of the *Nishigaki* school, who later earned the respected position of official craftsman to the *Hosokawa* clan.



*Higo* province in *Kyûshû*

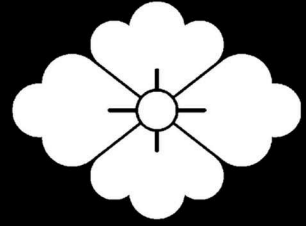


*Hosokawa Sansai Tadaoki*



*Sen no Rikyû*

The *Nishigaki* tradition flourished through eight generations, with the second master studying under *Gotô Kenjô*, while the fifth and sixth generations refined their craft under *Kumagai Yoshiyuki* in Edo. The school's distinctive aesthetic came to be celebrated for its liberated spirit, works that radiate both generosity and creative freedom.



The *tsuka* (hilt) is wrapped in linen with a unique *hanabishi* pattern.

Hanabishi-mon is a pattern introduced from China during In the *Heian* period (794-1185), it came to be used on court nobles' costumes and furnishings.

*Menuki* depict *umajirushi* - "horse insignia" tall banners mounted on poles carried into battle. They helped identify different units and commanders on the warring battlefield. It was an act of humiliation for a warlord to lower the marker as it meant that he had been defeated.



examples of *umajirushi*



Antique *tsuka*.  
Get a grip, samurai style.





*Kashira* (pommel)  
attributed to  
*Bizen Shōami school*  
(Mid Edo period: 1700~1780)

Arabesque design on iron with  
crosshatched gold inlay



The *Nishigaki* and *Bizen-Shôami* schools meet in gold-inlay harmony.



Koshirae bag