



ITEM# UJKA489

## A SHODAI TADATSUNA KATANA

SIGNED, SHINTÔ EARLY EDO PERIOD (MANJI ERA: 1658~1661)

<b>Swordsmith:</b>	<i>Awataguchi Ômi no Kami Tadatsuna</i> (粟田口近江守 忠綱)
<b>Measurements:</b>	<b>Length:</b> 71.2cm ( <i>ubu</i> ) <b>Sori:</b> 0.9cm <b>Moto-haba:</b> 2.97cm <b>Weight:</b> 825g
<b>Jihada:</b>	<i>Beautifully forged dense ko-itame nashiji-hada and plentiful chikei</i>
<b>Hamon:</b>	<i>Gorgeous gunome-chôji-midare, Ôsaka-yakidashi, sunagashi, ashi &amp; kinsuji</i>
<b>Certificate #1:</b>	<b>NBTHK Tokubetsu Hozon</b> ( <i>Especially Worthy of Preservation</i> )
<b>Certificates #2-4:</b>	<b>NTHK-NPO Kanteishô</b> ( <i>koshirae, fuchi-kashira and tsuba certified as Authentic</i> )
<b>Fujishiro rank:</b>	<b>Jô-saku</b> ( <i>ranked as a superior swordsmith</i> )
<b>Sharpness:</b>	<b>Wazamonô</b> ( <i>rated as a maker of sharp swords</i> )
<b>Authentication:</b>	<b>Sayagaki and tsunagi-gaki by Nozomi-san</b> ( <i>shodô artist</i> )
<b>Included:</b>	Shirasaya, Edo koshirae, fabric bag, stand, kit, printed description

**SOLD**

Born in 1609, *Shodai Tadatsuna* began his career in *Kyôto*, before relocating to *Ôsaka* during the *Keian* era. Admired for his high level of craftsmanship as well as his reputation for sharpness, this superb katana reflects the precise forging skills of the famed *Awataguchi* name. A mesmerizing *gunome-chôji-midare* showcases impressively long lines of *kinsuji* and beautiful brushed *sunagashi*. The elegant Edo period *koshirae* features a rich-red lacquered *saya*, a marvellous gold-laden *tsuba* attributed to armorer *Myôchin Munehisa* and meaningful set of lotus-designed *menuki*. This is a splendid *shintô* period katana that was signed with great pride by a true leader of his time.



Saki-kasane: 4.8mm

Moto-kasane: 7.6mm

Omosa: 825g

Kissaki: 3.06cm  
Saki-haba: 1.94cm

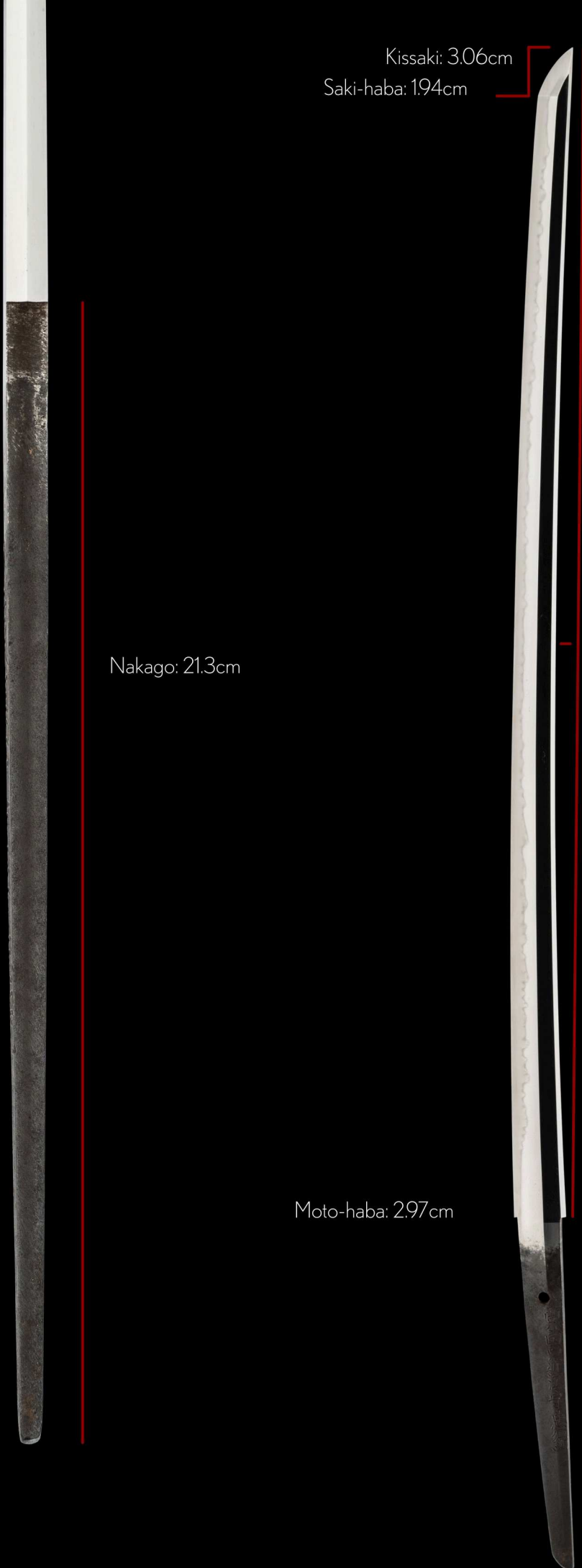
Nakago: 21.3cm

Moto-haba: 2.97cm

Nagasa: 71.2cm

Sori: 0.9cm

Mekugi-ana: 1



*Awataguchi Ômi no Kami Tadatsuna* (粟田口近江守忠綱), first generation, was a pivotal figure in the formative period of *Ôsaka-Shintô*. Born in 1609 in *Himeji* of *Harima* Province, he began his career in *Kyôto*, where he absorbed the refined traditions of the capital before relocating to *Ôsaka* during the *Keian* era (1648-1652). He saw himself as a successor to the medieval *Awataguchi* lineage, a claim reflected in signatures such as "*Awataguchi Fujiwara Tadatsuna* (粟田口藤原忠綱)," and later received the titles *Ômi Daijô* and *Ômi no Kami*. Admired for his high level of craftsmanship as well as his reputation for sharpness, Tadatsuna is ranked *jô-saku* (superior) and is widely regarded as one of the smiths who defined the elegant and technically precise *Ôsaka* aesthetic of the 17th century.

The *Tadatsuna* lineage was later carried forward by his sons, especially the renowned second-generation *Tadatsuna*, known as *Ikkanshi* (一竿子), who expanded the family's *chôji* style into even more elaborate and spirited forms during the *Genroku* era (1688~1704).

This formidable and marvellously healthy katana displays an exquisitely packed *ko-itame* whose *nashi-ji* surface is animated by thick *ji-nie*, reflecting the the *Awataguchi* name. The sword is so densely forged that it weighs an impressive 825grams in bare blade alone. The *hamon* is a glorious *gunome-chôji-midare* in *ko-nie-deki*, with *ashi*, *sunagashi* and long lines of *kinsuji*. The sword also showcases classic *Ôsaka-yakidashi*, a hallmark of *Ôsaka-Shintô* production.

The sword is naturally accompanied by an NBTHK Tokubetsu Hozon certificate, confirming its authenticity and overall splendid workmanship.

The accompanying *koshirae* dates to the late *Edo* period, and carries a quiet understated samurai elegance with a *saya* that is finished in a deep, rich-red lacquer. Eye-catching gold accents appear throughout the fittings such as on the marvellous *tsuba* attributed to armourer *Myôchin Munehisa*. and lotus-designed *menuki*. A beautiful set of gold rimmed *fuchi-kashira* attributed to *Chikuzanken Motohisa* carries depictions of the imperial chrysanthemum - discreet, yet powerful. All told, this is a superbly made katana to cherish that signed with great pride by a true leader in his field.





Location: *Ôsaka, Settsu province*

School name: *Awataguchi*

Title name: *Ômi no Kami* (Lord of Ômi province)

Swordsmith: *Tadatsuna* (first generation)

*ubu-nakago* (original, unaltered tang)

*ô-sujikai-yasurime* (slanting file marks)

粟 (Awa)

田 (ta)

口 (guchi)

近 (Ô)

江 (mi, no)

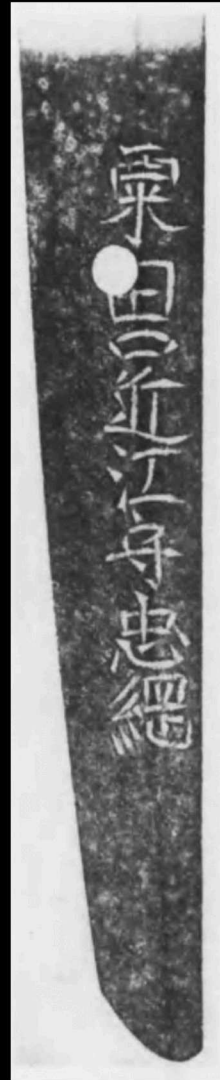
守 (Kami)

忠 (Tada)

綱 (tsuna)



*shodai*  
(1st gen.)



*nidai*  
(2nd gen.)

The *nakago* terminates in a *ha-agari kurijiri*, a form in which the rounded tip rises toward the cutting-edge side. Both the first and second generations of the *Tadatsuna* lineage share this characteristic.



Top smiths sign in a top manner. Take a moment and admire the sheer number of chisel strokes hammered by *shodai Tadatsuna* just to form one *kanji* character. There are literally hundreds of individual punches to create this confident, well-rounded *mei* (signature).

Attention to detail matters. If you are proud of your work, sign with pride.

特 保  
06202412

№ 1024360



鑑定書

一 刀 銘 粟田口近江守忠綱(初代)

長二尺三寸五分半

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

令和七年二月二十一日

公益財団法人日本美術刀剣保存協會



兵庫県教育委員会  
第 4502 号  
昭和44年1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 7th year of Reiwa (2025), February 21st

One, Katana

*Mei* (signature)

*Awataguchi Ōmi no Kami Tadatsuna (shodai)*

*Nagasa* (length)

2-shaku 3-sun 5-bu han (71.2cm)

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)



粟田口近江守忠綱

*Awataguchi Ōmi no Kami Tadatsuna*

Awataguchi Ōmi no Kami Tadatsuna

粟田口近江守忠綱

初代作也

初代作也

*Shodai saku nari*

Crafted by first generation Tadatsuna

時代萬治頃

時代萬治頃

*Jidai Manji goro*

Around Manji period (1658~1661)

長貳尺參寸五分半有之

長貳尺參寸五分半有之

*Nagasa 2-shaku 3-sun 5-bu han kore ari*

Blade length 71.2 cm

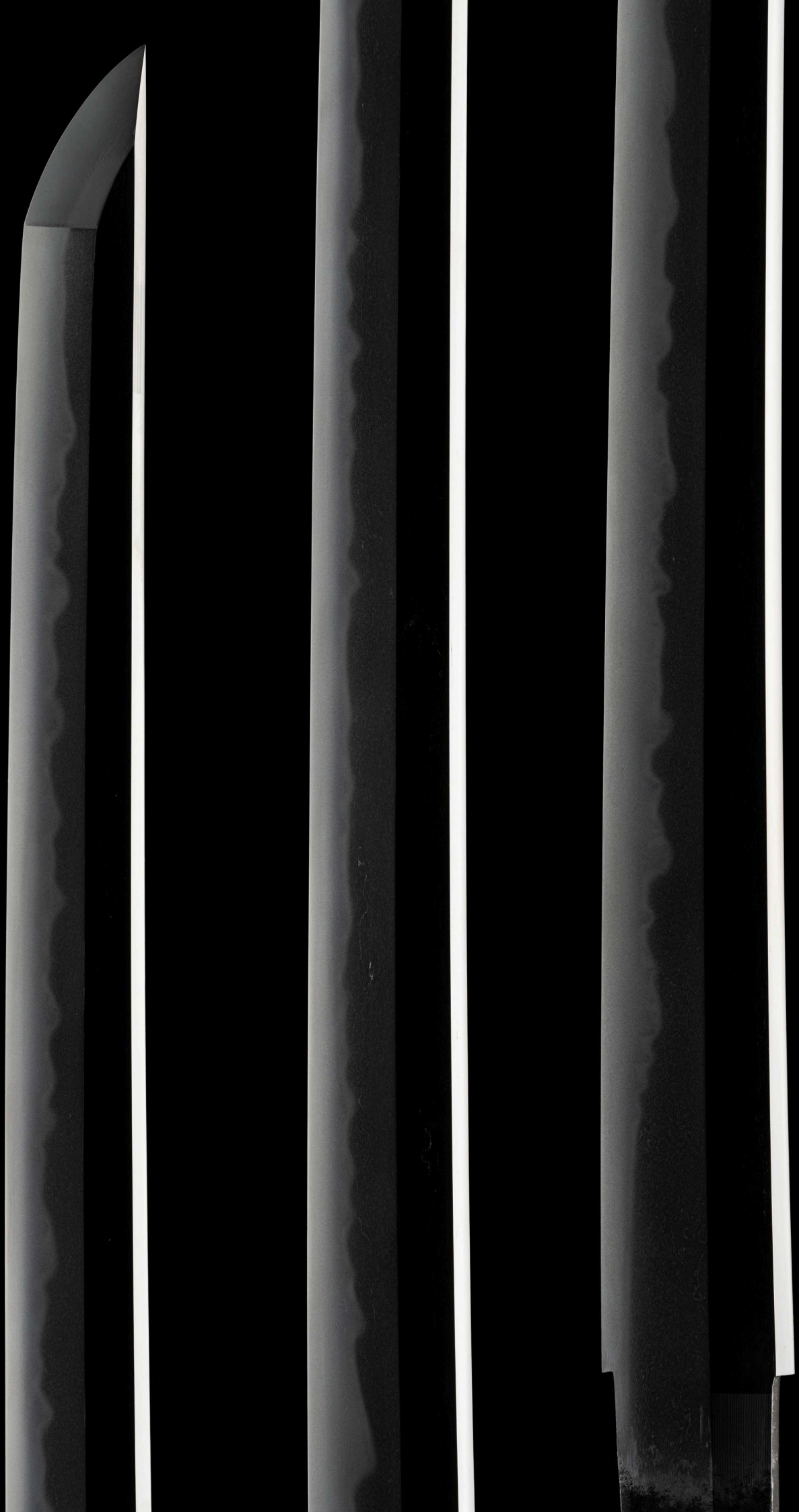
令和七乙巳年  
神無月吉日誌之

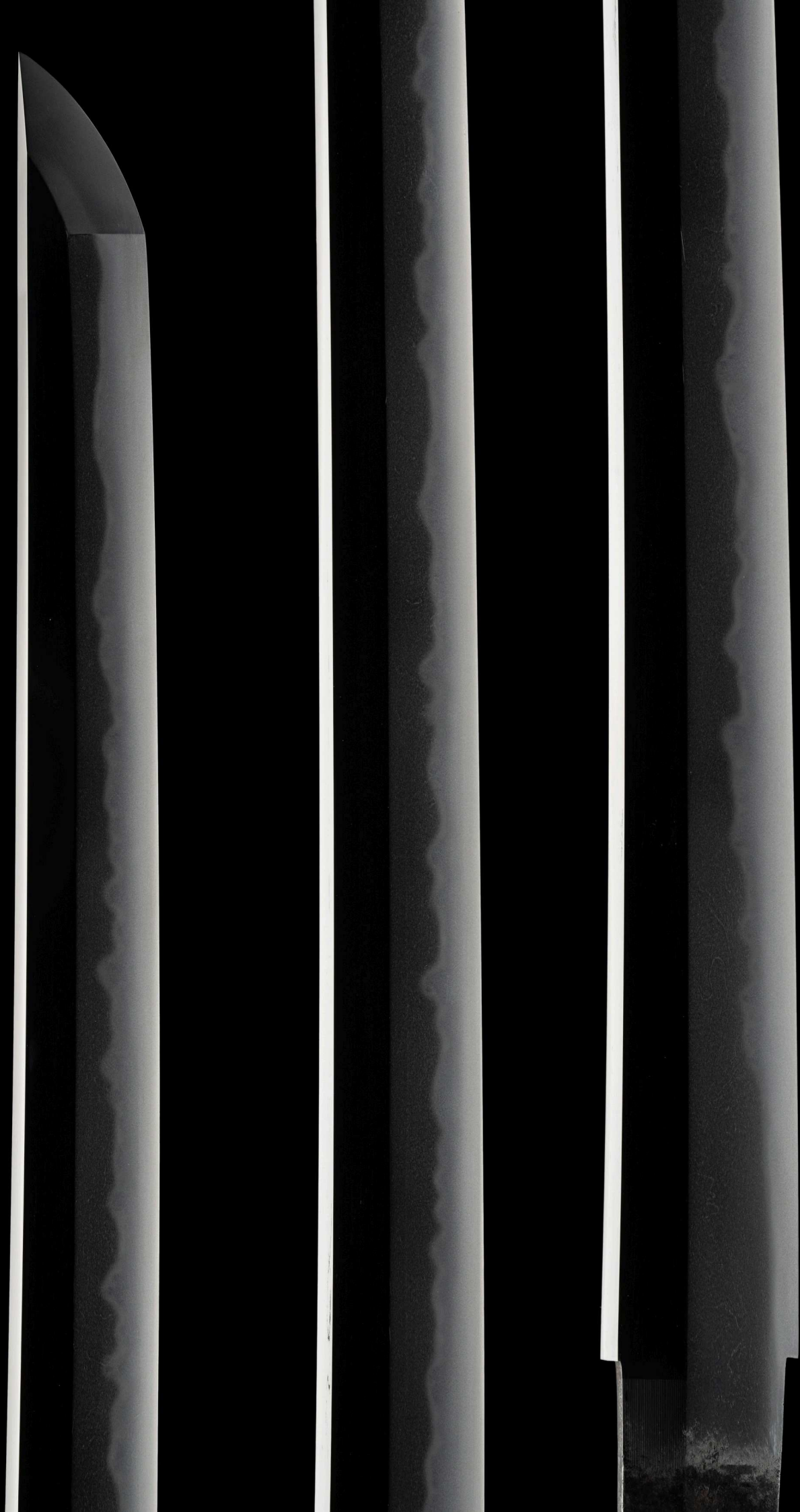
令和七乙巳年神無月吉日誌之

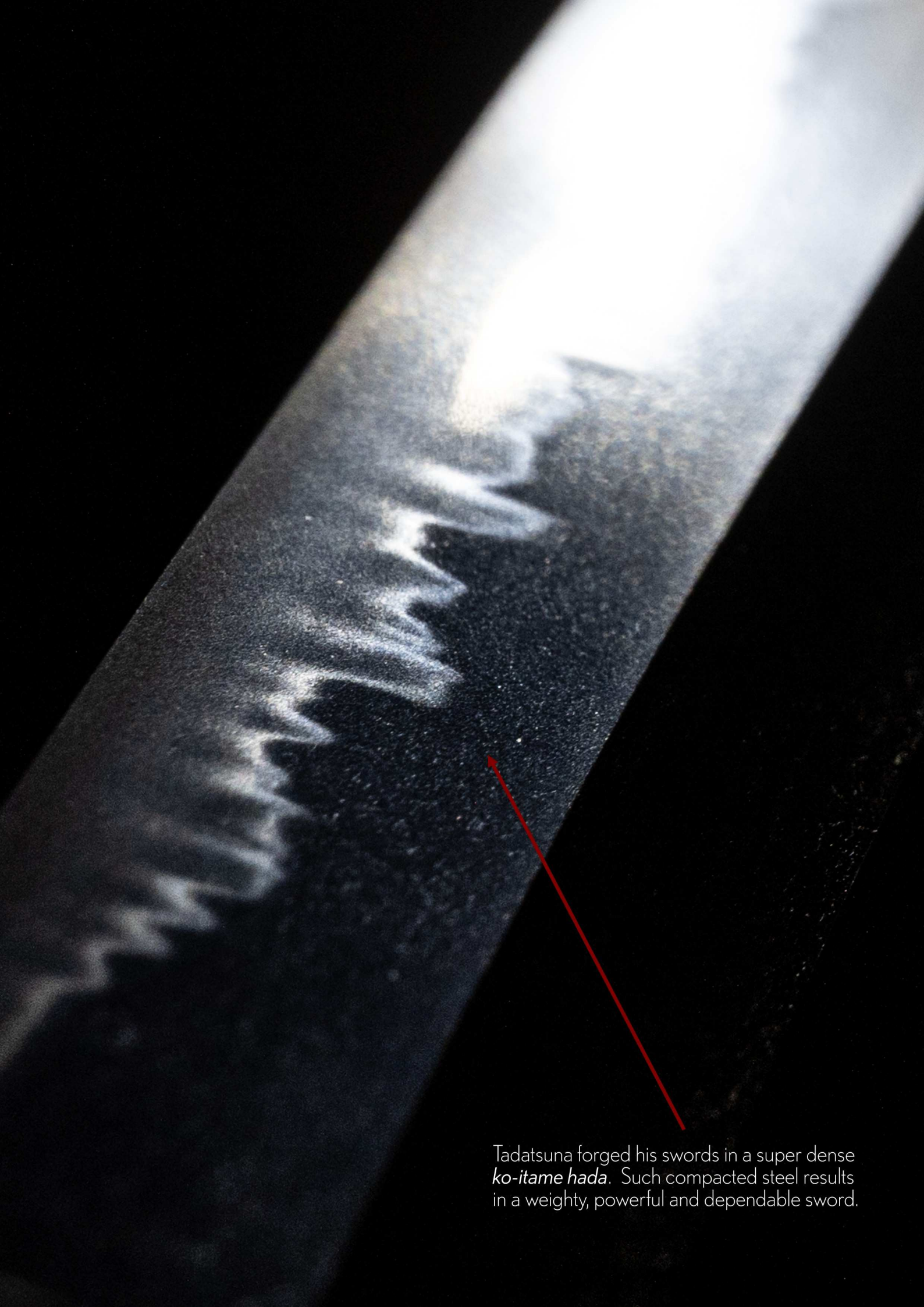
*Reiwa nana kinoto-midoshi Kannazuki kichijitsu kore o shirusu*

Written on a lucky day in the tenth month in the seventh year of

Reiwa era during the Year of the Snake (October 2025)







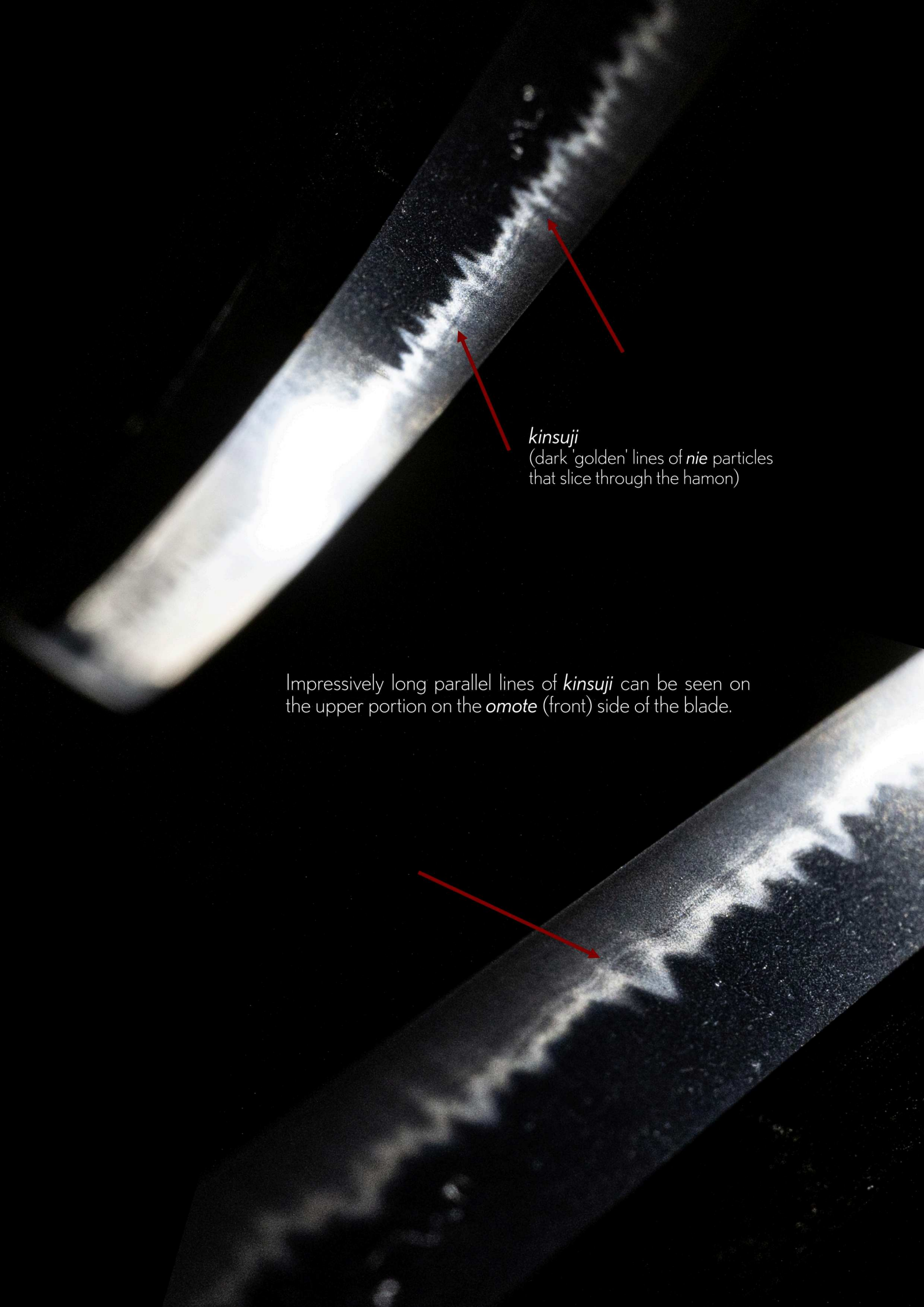
Tadatsuna forged his swords in a super dense *ko-itame hada*. Such compacted steel results in a weighty, powerful and dependable sword.



The *katana* features a classic *Ôsaka-yakidashi* - a distinctive feature of *Osaka-Shintô* blades, where the *hamon* begins to widen with a gentle *notare* before developing into a wavy *chôji midare* pattern.



The *chôji-midare hamon* dances across the steel in rhythmic clusters, vivid as a heartbeat.

The image shows two close-up views of a sword blade. The top view shows a section of the blade with a wavy hamon pattern. Two red arrows point to dark, golden lines of nie particles that slice through the hamon, known as kinsuji. The bottom view shows a similar section of the blade with a red arrow pointing to a kinsuji line.

*kinsuji*  
(dark 'golden' lines of *nie* particles  
that slice through the hamon)

Impressively long parallel lines of *kinsuji* can be seen on the upper portion on the *omote* (front) side of the blade.



*Peak excellence.*

Superior (*jô-saku*) ranked swordsmith *Tadatsuna* was born in *Himeji* in *Harima* province. He initially worked in *Yamashiro* province (*Kyôto*) and later moved to *Ôsaka*, receiving the honorary title *Ômi no Daijô*. He was subsequently promoted to the title *Ômi no Kami*, which this sword is signed as. Dated signatures range from the sixth year of *Kan'ei* era (1629) to the year of his death in the fourth year of *Enpô* era (1676) when he died at the age of 67.





*Shirasaya*  
(protective scabbard)



crisp gold *habaki* built on  
a copper foundation

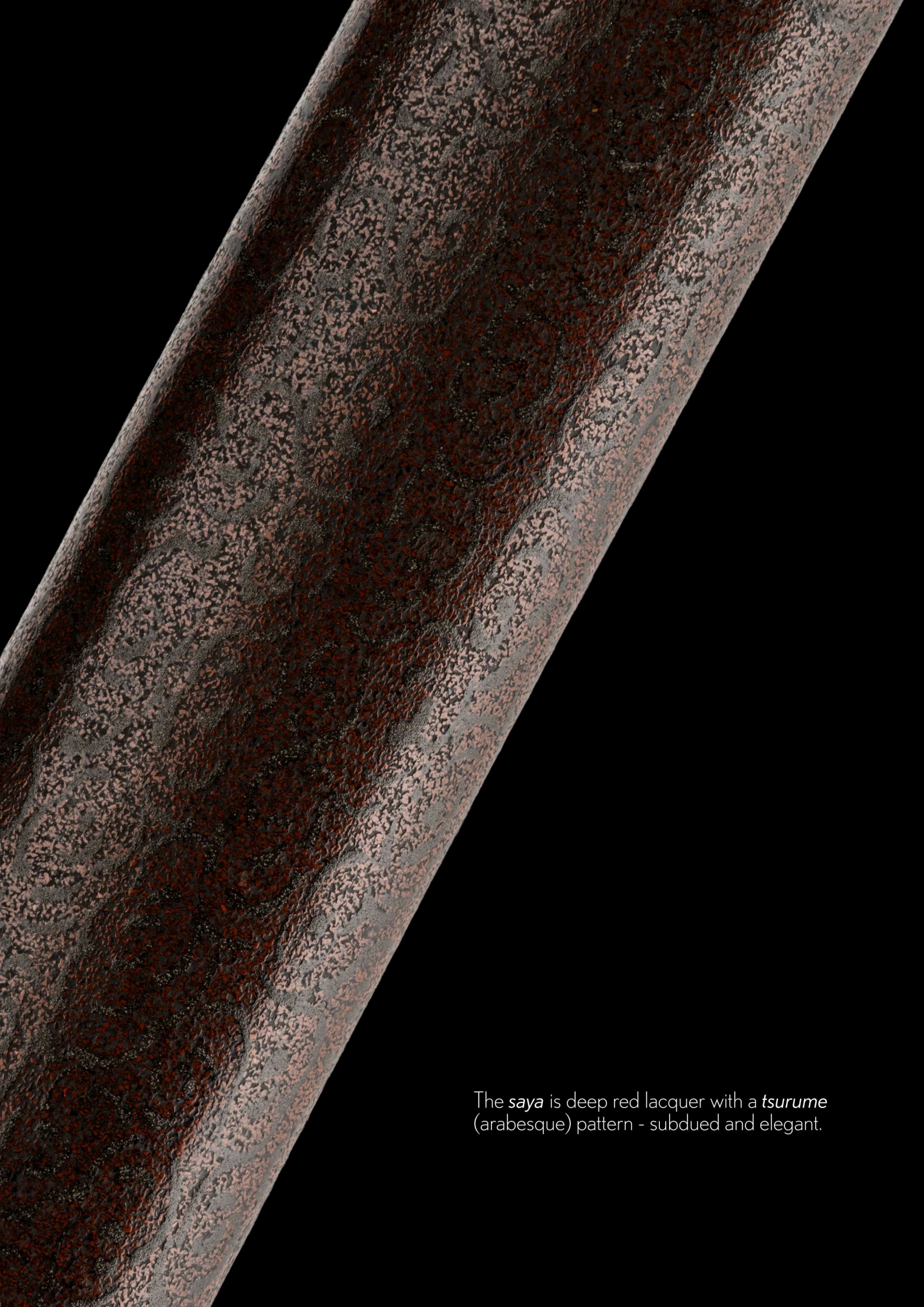
*Cha-tsurume-ji-nuri saya  
uchigatana-koshirae*  
(茶蔓目地塗鞘打刀拵)

*Uchigatana-koshirae  
lacquered in brown with  
ivy-like texture*

Crafted during the  
Late Edo period  
(1780~1868)



NTHK-NPO Kanteisho  
Certificate of Authenticity



The *saya* is deep red lacquer with a *tsurume* (arabesque) pattern - subdued and elegant.



粟 (Awa)  
田 (ta)  
口 (guchi)  
近 (Ô)  
江 (mi, no)  
守 (Kami)  
忠 (Tada)  
綱 (tsuna)



*signed tsunagi, lovely touch!*

### *Tsunagi*

A handcrafted duplicate wooden sword blade that holds together the *koshirae* when the blade is resting in *shirasaya*.



This beautiful *tsuba* has been attributed to the hand of *Myōchin Muneyoshi* (明珍宗義), crafted during the late Edo period, circa 1800. The *Myōchin* family was a lineage of armourers active from the *Kamakura* period through to the *Edo* period, long renowned for their skill in armour and metalwork. By the mid-*Edo* era, they expanded their activities to major castle towns across Japan and produced a wide range of sword fittings alongside their traditional armour work.

*Muneyoshi* was the son of *Sōei* (宗栄) and served with his father as an official craftsman of the *Yamauchi* (山内) clan. Under domain orders he traveled to *Edo* to study with *Akasaka Tadanori* (赤坂忠則), and he also received guidance from *Higo* metalworkers. These influences shaped a style that blended martial strength with artistic sensibility, earning him broad accolades.

This particular *tsuba* was forged on a well-composed iron plate and features tall relief carvings of reeds with selective gold *zōgan* highlights. The *fukurin* (protective rim) has been fitted in layers of gold, and the *hitsu-ana* (holes for the *kogai* and *kozuka*) was further filled with gold, a subtle point of luxury that only a samurai with wealth would have been able to afford.

attentive detail on the depicted reeds



gold layered design

(reverse)

今和七年十月九日  
 特選非墨和器染入  
 日本刀創保存会  
 澤本大橋博

一鐔  
 主佐、明珍宗義

鑑定書  
 心真

品名	一鐔
鑑定書	心真
主佐	明珍宗義
保存会	日本刀創保存会
保存人	澤本大橋博
鑑定日	令和七年十月九日
鑑定場所	江戸屋箱
鑑定者	澤本大橋博
鑑定料	¥10,000
鑑定手数料	¥5,000
鑑定料合計	¥15,000
鑑定料引当	¥15,000
鑑定料残	¥0
鑑定料引当額	¥15,000
鑑定料引当日	令和七年十月九日
鑑定料引当場所	江戸屋箱
鑑定料引当者	澤本大橋博
鑑定料引当額	¥15,000
鑑定料引当日	令和七年十月九日
鑑定料引当場所	江戸屋箱
鑑定料引当者	澤本大橋博

NTHK-NPO Kanteisho  
Certificate of Authenticity



These lovely *menuki* represent lotus flowers, carved in *shakudô* and finished with subtle gold accents that are applied to the petals. In Buddhist tradition, the lotus is revered as a flower that rises unsullied from muddy waters, embodying purity and spiritual awakening.





This *fuchigashira* has been attributed to *Chikuzanken Motohisa* (築山軒元寿), who served as a disciple of *Ôkawa Motosada* (大川元貞), the official metalworker of the *Mito* domain in *Hitachi* Province.

The work is executed on a *shakudô* ground and decorated with carved vines in *kebori*, forming the foundation for an elegant design of chrysanthemum motifs. The sophisticated composition reflects the elevated status (and taste) of the clientele, possibly a member of the imperial family. Like his master *Motosada*, *Motohisa* is believed to have produced fittings for high-ranking *samurai* and *daimyô* patrons.

The surface of the *fuchi* is engraved with the character “dai (大).”

It is likely that this *fuchi-kashira* was originally made as part of a matched *daishō* set, and that the craftsman marked it with this character as a practical notation to distinguish the katana from its *shō* (wakizashi).





*Koshirae bag in jubilant pattern.*