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ITEM# UJKA510

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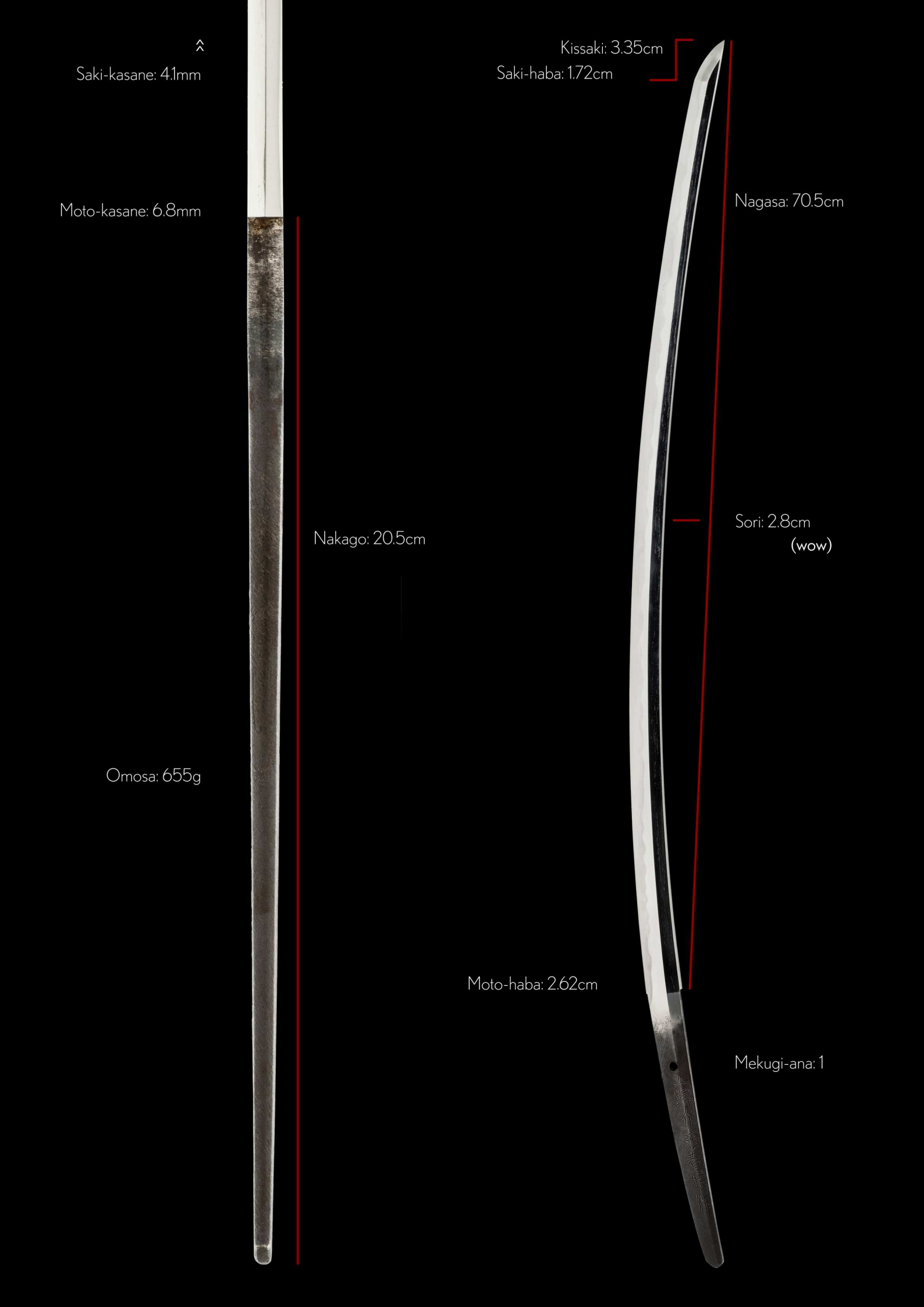
A YOSHITOKI KATANA

SIGNED, SHINTÔ EDO PERIOD (KANBUN TO TENNA ERAS: 1661-1684)

Swordsmith:	***Kôzuke no Suke Minamoto Yoshitoki saku*** (上野介源吉時作)
Measurements:	**Length:** 70.5cm (*suriage*) **Sori:** 2.8cm **Moto-haba:** 2.62cm **Weight:** 655g
Jihada:	*Well-forged ko-mokume-hada with shining ji-nie and chikei*
Hamon:	*Snow-white gunome-midare, deep nioiguchi, sunagashi, kinsuji & hakikake bôshi*
Certificate #1:	**NBTHK Hozon** *(sword Worthy of Preservation)*
Certificate #2-4:	**NTHK-NPO Kanteishô** (*koshirae, tsuba and soroi kanagu certified as Authentic)*
Fujishiro rank:	**Chû-saku** (*ranked as an average swordsmith*)
Authentication:	**Sayagaki by Nozomi-san** (*shodô artist)*
Included:	Shirasaya, Edo handachi-koshirae, fabric bags, kit, printed description

$9,000

This handsome katana was crafted by ***Kôzuke no Suke Yoshitoki*** who belonged to the *Zenjô* family of *Seki*, *Mino* province, the largest among the *Seki Shichi-ryû*, the seven schools that flourished there. The blade itself measures 70.5cm and boasts a remarkable curvature of 2.8cm, giving it the iconic shape of a *tachi*, indeed rare for the *shintô* period. The *jihada* is *ko-mokume*, with glimmering *ji-nie* and *chikei* with a bright white *gunome-midare hamon* with pointed *togari*, thick *ko-nie*, *kinsuji* and loads of *sunagashi*. The katana is housed in a splendid *uchigatana koshirae*, fitted with a beautiful matching set of *Edo-Higo* cloud dragon fittings, even the *Kyô-Shôami tsuba* joins the party. Currently NBTHK Hozon certified, with genuine potential for upgrade to Tokubetsu Hozon given the sword's quality and clean *ubu-nakago*. Contact Pablo for details, next submission: December 2026.


Saki-kasane: 4.1mm
Moto-kasane: 6.8mm
Nakago: 20.5cm
Omosa: 655g
Kissaki: 3.35cm
Saki-haba: 1.72cm
Nagasa: 70.5cm
Sori: 2.8cm
(wow)
Moto-haba: 2.62cm
Mekugi-ana: 1

Kôzuke no Suke Yoshitoki (上野介吉時) belonged to the *Zenjô* family of *Seki*, *Mino* province, the largest and most prominent lineage among the *Seki Shichi-ryû*, the seven schools that flourished there. The line traces back to *Zenjô Kaneyoshi* (善定兼吉), active during the *Nanbokuchô* period (1336-1392), and produced accomplished smiths from the *Muromachi* period through to the closing years of the shogunate, their blades prized as *wazamono*, swords that cut. *Yoshitoki* himself began his career in *Mino* before relocating to Edo, where the title *Kôzuke no Suke* was adopted by the second generation, in a line said to have flourished across three generations.

This blade measures 70.5cm in length, with a wonderful *sori* of 2.8cm, giving it the iconic shape of a *tachi*, definitely a rare breed to come from the *Kanbun* to *Tenna* eras (1661 to 1684), the period during which *Yoshitoki* flourished. The *jigane* is *ko-mokume*, with glimmering *ji-nie* and *chikei*. The *hamon* takes off in genuinely dramatic fashion, a *gunome-midare* with clear *Mino*-den characteristics such as pointed *togari*, thick *ko-nie*, and *sunagashi* running throughout like the brushed stones of a zen garden, accompanied by bold lines of *kinsuji*. The *bôshi* finishes in an intense, brushed *hakikake*.

The katana is housed in a splendid *uchigatana koshirae*, fitted with a matching set of *Edo-Higo* fittings; the *fuchi-kashira*, *kojiri*, *koiguchi*, *kurikata*, and *dôrin* all carrying the *same* gold inlay in a cloud dragon design. Even the *tsuba* joins the party, attributed to the *Shôami* school of *Yamashiro* province, its iron ground overlaid with the same rich gold, here in an auspicious tortoise design symbolizing longevity. The beautiful *ubu-nakago* carries *taka-no-ha yasurime*, echoing the hawk feather pattern found on so many fine Mino blades. The *tsuka* is equally considered, its wrap combining *katate-maki* and *hishimaki* for a striking finish, wound around a gorgeous set of *mizuaoi*, water hyacinth, *menuki*.

This is a sword with a unique and confident personality that marches to the beat of its own drum, a snow-white *Mino hamon*, the glorious shape of a *tachi*, and a matching set of fittings that have survived together since the Edo period. The blade currently holds an NBTHK Hozon Certificate, and given the quality on display, both the sword itself and its clean *ubu-nakago*, there is a genuine chance it could be upgraded to Tokubetsu Hozon in future. Contact Pablo for further details, the next NBTHK shinsa submission date is in December 2026.





Location: *Edo*
Title name: *Kôzuke no Suke* (Lord of Kôzuke province)
Family name: *Minamoto*
Swordsmith: *Yoshitoki* (second generation)

ubu-nakago (original, unaltered tang)
taka-no-ha-yasurime (hawk-feather file marks)

上 (Kô)

野 (zuke, no)

介 (Suke)

源 (Minamoto)

吉 (Yoshi)

時 (toki)

作 (saku)

The *nakago* bears *taka-no-ha yasurime*, a beautiful herringbone pattern file finish resembling the overlapping feathers of a hawk's wing, formed by filing at alternating diagonal angles from the centre ridge.

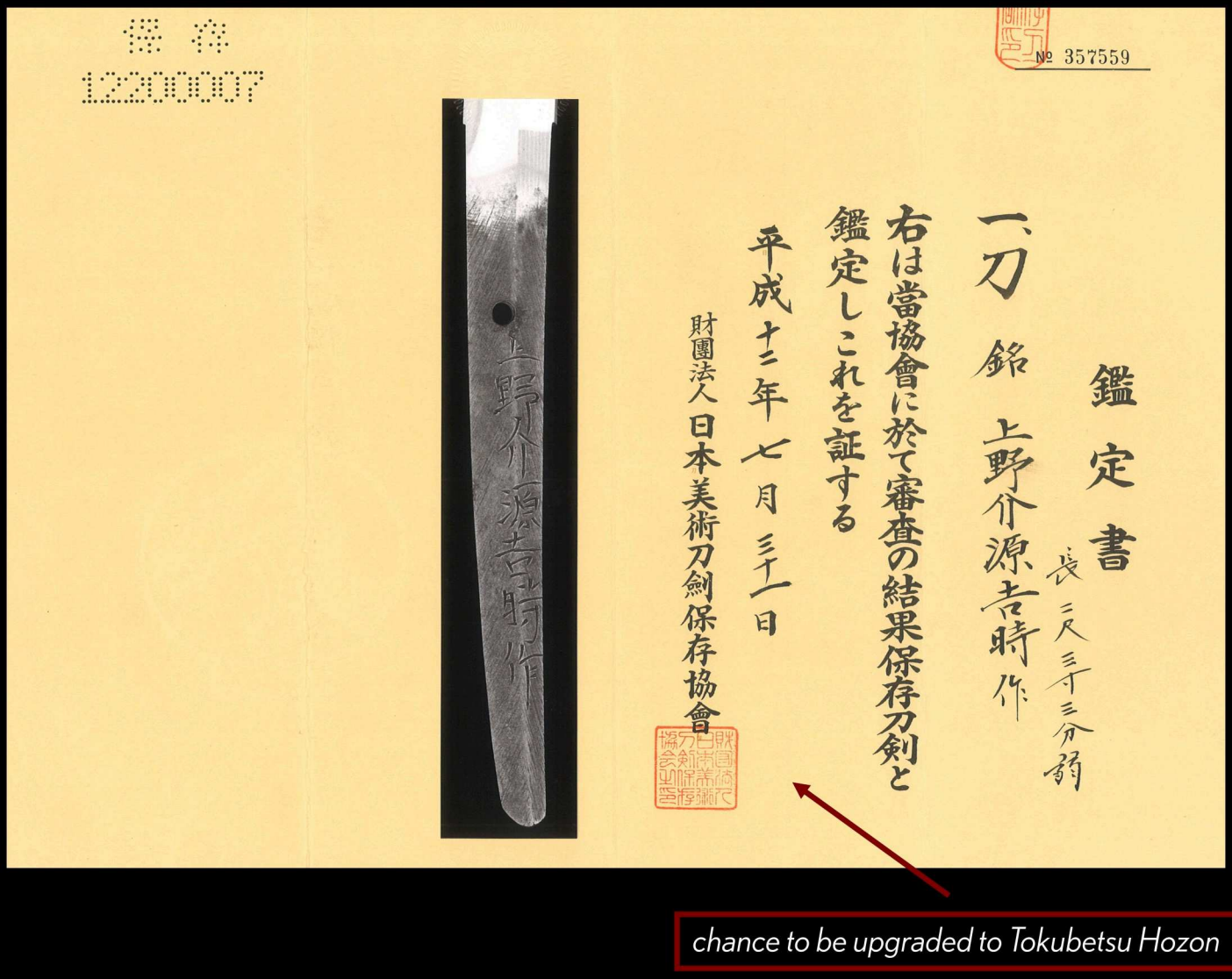




(*ura*, reverse)



Ha-agari kurijiri - a form in which the rounded tip of the nakago rises toward the cutting-edge.



chance to be upgraded to Tokubetsu Hozon

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 12th year of Heisei (2000), July 31st

One, Katana

Mei (signature)
Kôzuke no Suke Minamoto Yoshitoki saku

Nagasa (length)
2-shaku 3-sun 3-bu jaku (70.5cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)



上野介源吉時
Kôzuke no Suke Minamoto Yoshitoki
Kôzuke no Suke Minamoto Yoshitoki

時代寛文頃
Jidai Kanbun-goro
Around Kanbun period (1661~1673)

刃長弐尺参寸三分弱有之
Hachô 2-shaku 3-sun 3-bu jaku kore ari
Blade length 70.5 cm

令和八丙午年皐月吉日誌之
Reiwa hachi hinoe-uma doshi Satsuki kichijitsu kore o shirusu
Written on a lucky day in the fifth month of the eighth year of the Reiwa era, the Year of the Horse (May 2026)







An intense brushed ***hakikake bôshi*** with plenty of visible ***nie*** crystals.

The blade is formed of a well-forged ***ko-mokume hada*** (small burl grain), with ***sunagashi*** and dark ***chikei***.





The hamon takes off in dramatic fashion, with clear *Mino-den* characteristics.



A snow-white ***gunome-midare*** with a deep ***nioiguchi***, both ***sunagashi*** and ***kinsuji*** present.



An impressive undulating ***gunome-midare hamon*** stretching the full width of the blade.



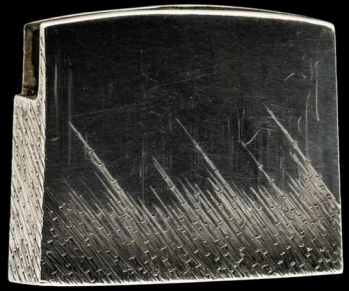
Fine *sunagashi* resembling the brushed stones of a zen garden.

Shine on you crazy diamond...





Shirasaya
(protective scabbard)

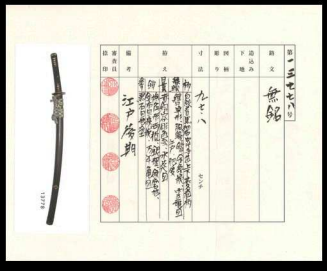


silver ***habaki*** with
falling rain file marks

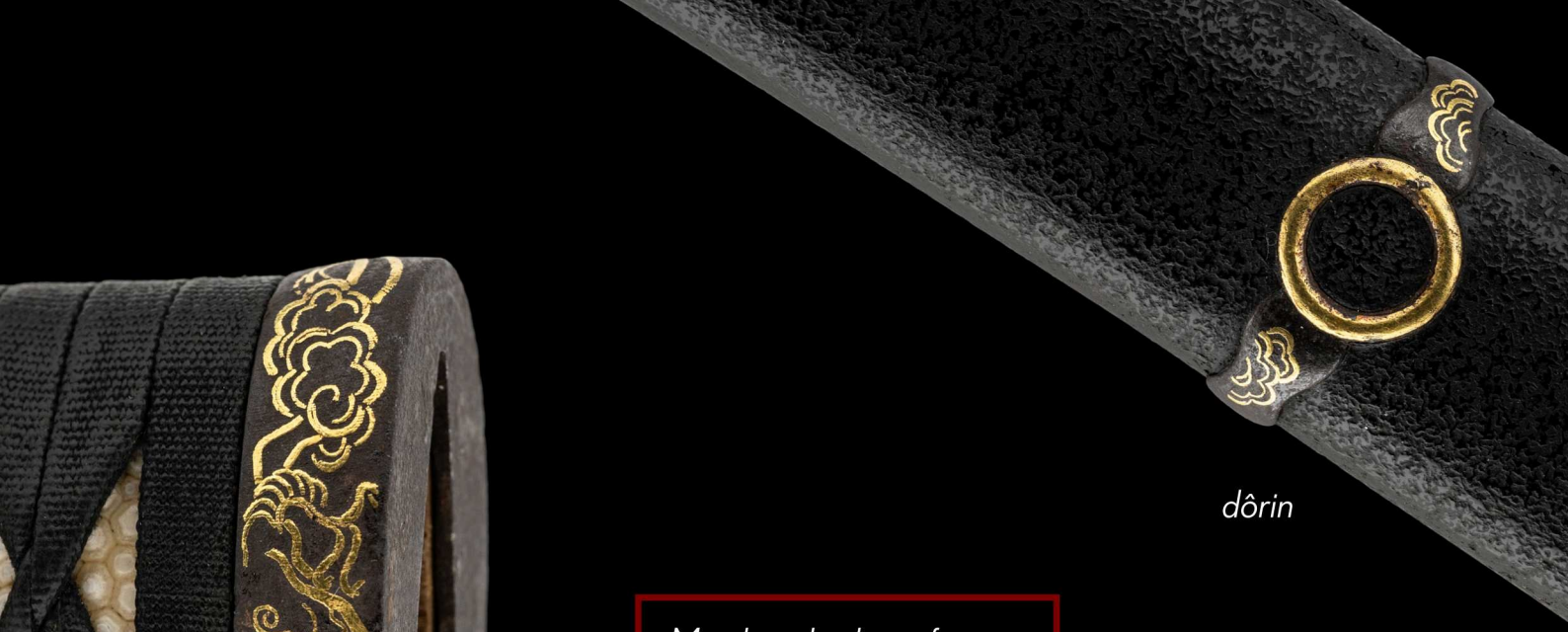
Edo-Higo zôgan kaigu
uchigatana-koshirae
(江戸肥後象嵌皆具打刀拵)

Uchigatana-koshirae
with a matching set of fittings with
inlay crafted by Edo-Higo school

Crafted during the
Late Edo period
(1780~1868)



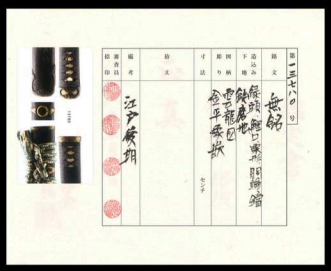
NTHK-NPO Kanteisho
Certificate of Authenticity



dôrin

Matching koshirae fittings, cloud dragon harmony.

kashira



NTHK-NPO Kanteisho
Certificate of Authenticity



fuchi

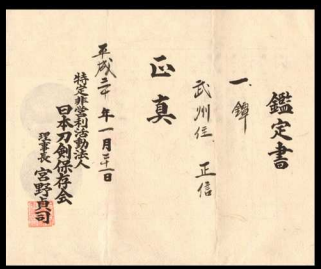


kojiri

kurikata



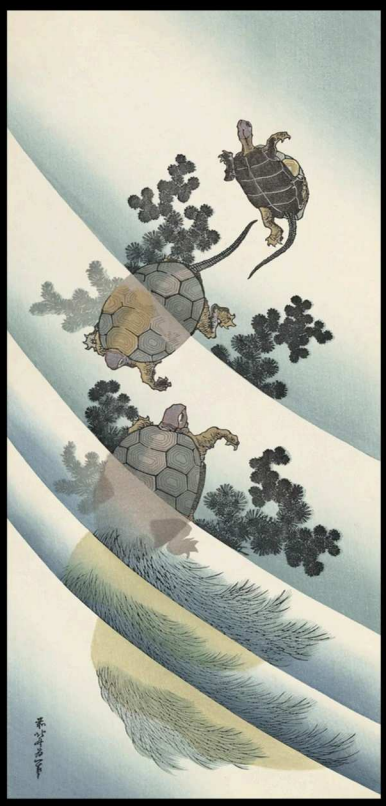
This brilliant iron ***tsuba*** is overlaid with gold inlay, characteristic of the ***Shôami*** school after its branching into separate lineages. Made during the middle Edo period, the early 1700s, with the same evident care as the cloud dragon motif found throughout the rest of the koshirae, a harmony running across every fitting on the koshirae. A wonderful artistic design that centres on a tortoise, accompanied by pine trees and a small waterfall, rendered in a manner reminiscent of a fine ***sumi-e*** brushed painting.





The ***Shôami*** (正阿弥) school is said to have originated among armour makers around the ***Daiei*** era (1521-1528). The character "***ami*** (阿弥)," used by masters such as ***Hon'ami*** (本阿弥) in polishing and appraisal or ***Zeami*** (世阿弥) in ***Noh***, denoting 'artistic mastery.' ***Shôami*** likely earned its name in much the same way, as a leading lineage of metalworkers. Its influence spread nationwide through the Edo period, and this tsuba belongs to the ***Yamashiro-Shôami*** branch, also known as ***Kyô-Shôami***.

(reverse)



"Swimming Tortoises"
by *Katsushika Hokusai*

The tortoise has long been cherished in Japan as a symbol of longevity. As the saying goes "***the crane for a thousand years, the tortoise for ten thousand,***" is still invoked today at weddings and other celebrations as a wish for enduring good fortune. Together, the two have formed one of the most enduring auspicious pairings in Japanese decorative art, appearing throughout the Edo period on everything from sword fittings to textiles and lacquerware.

The tortoise is a frequent motif in Japanese painting too, often shown with long trailing algae on its tail, resembling the beard of an immortal, a detail meant to visualize just how great an age the creature has reached. The tortoise on this ***tsuba*** is depicted the same way, algae trailing from its tail exactly as tradition demands. *Katsushika Hokusai* captured the very same detail in his *Yûki-zu*, "Swimming Tortoises," where the tortoise at the bottom of the composition carries the same long trailing strands. It seems this artist knew his tortoises well.



Soroi-kanagu
crafted by *Edo-Higo* school

The *Edo-Higo* school developed around *Kumagai Yoshiyuki* (熊谷義之), who became a retained smith of the *Hosokawa* family of the *Higo-Kumamoto* domain in the late Edo period and resided in *Yotsuya*, Edo, giving the school its other name, "*Yotsuya-Higo*." Building on the traditions of *Higo* metalwork, its style pairs carving on an iron ground with gold and silver *nunome-zôgan*, crosshatched inlay, producing a lavish effect that carved out its own distinctive place within the fittings culture of the late Edo period.

This matching set of *uchigatana* fittings, the *fuchi kashira*, *kojiri*, *koiguchi*, *kurikata*, and *dôrin*, is rendered on a fine iron ground with a warm, reddish tone, and bears a cloud dragon design executed in flat inlay. What makes it distinctive is the choice of dragon. Where a mature dragon is typical for this kind of design, this set deliberately depicts an *amaryû*, a young, hornless dragon still to come into its power. It was a motif favoured by samurai of the period for exactly that reason, a young dragon destined to become magnificent was read as a symbol of rising rank and ambitions carried through to completion.



The ***tsuka***, hilt, is a genuinely striking piece of work. The upper and lower sections are wrapped in ***hishimaki***, while the middle takes on ***katate-maki***, a subtle shift in technique that gives the whole wrap a quiet rhythm along its length. The gentle wear visible in the ***tsuka-ito***'s patina only adds to its beauty.



Beautiful ***menuki*** depict ***mizuaoi*** (water hyacinth), wrapped on the ***tsuka*** to show their full glory. Traces of gold remain on the finely carved leaves made of pure ***shakudô***. This is samurai class.





上 (Kô)
野 (zuke, no)
介 (Suke)
源 (Minamoto)
吉 (Yoshi)
時 (toki)

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



Koshirae bag with classic Japanese motifs.

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Arigato!

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