



ITEM# UJWA126

A SUKESADA WAKIZASHI

SIGNED & DATED, LATE MUROMACHI PERIOD (EISHÔ ERA: AUGUST 1514)

Swordsmith:	<i>Bishû Osafune Sukesada (ubu nakago)</i>
Dated:	<i>On a day in the eighth month during the 11th year of Eishô era</i>
Measurements:	Length: 51.1cm Curvature: 1.5cm Motohaba: 2.72cm
Jihada:	<i>Ko-itame hada</i>
Hamon:	<i>Koshibiraki gunome midare with sunagashi</i>
Certificate #1-5:	NTHK Kanteisho (<i>sword, tsuba, kôgai, kozuka, koshirae designated as Authentic</i>)
Included:	Shirasaya, koshirae, bags, stand, kit, booklet, printed description

SOLD

Signed and dated to *August 1514* (11th year of Eishô era), this charming wakizashi by swordsmith *Bishû Osafune Sukesada* was crafted during the late *Muromachi* period - a time of continuous upheaval and war. The demand for swords was high and they needed to have excellent cutting ability. As such, many swords from this time period have survived to this day.

This wakizashi has a long *bo-hi* (groove) with deep *saki-sori* (strong curvature at the top of the blade), consistent for its time period. The *hamon* is classic *Sue-Bizen* with a *koshibiraki gunome midare* - an eye-catching series of valleys that pop out from the blade. Sword is housed in a beautiful set of *koshirae* (fittings) with a signed landscape *tsuba* by *Fushimi Kanie* and that has both a *kozuka* (utility knife) and *kogai* (hair pick). The chocolate brown coloured *saya* (scabbard) has gorgeous *ishime* (stone surface) lacquer work. A fine sword and koshirae to take care of.

Kissaki: 2.61cm

Saki-haba: 1.79cm

Saki-kasane: 4.3mm

Nagasa: 51.1cm

Omosa: 440g

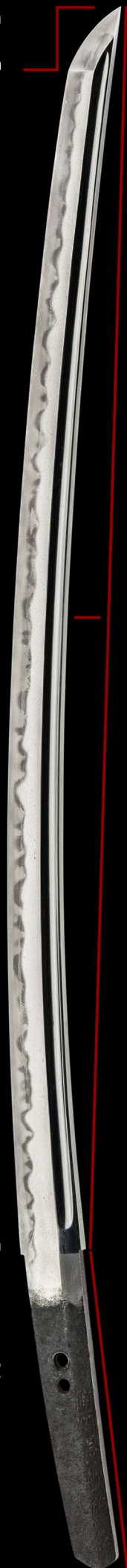
Sori: 1.50cm

Moto-haba: 2.72cm

Moto-kasane: 6.7mm

Mekugi-ana: 2

Nakago: 13.1cm



The *Sukesada* name spans over 60 generations and this blade carries all the qualities one would expect from the late Muromachi period.

Although technically a wakizashi with its cutting edge being 51cm, one must regard this sword as a shorter version of the atypical katana of the time, which was about 63cm. It was crafted for a warrior that demanded this length of sword to comfortably fight with.

Swords from this era were known as *katate-uchi* (made for one-handed use).



Ishikawa Sôsuke Sadatomo
(Ishikawa Hyôsuke Kazumitsu)
Battle of Shizu-ga-mine in 1583.

Utagawa Kuniyoshi (1797~1861)





Location: *Bishû Province*

Village: *Osafune*

Swordsmith: *Sukesada*

ubu-nakago (original, unaltered tang)

katte-sagari-yasurime (gentle slope file marks)

備 (Bi)

州 (shû)

長 (Osa)

船 (funé)

祐 (Suke)

定 (sada)

作 (saku)

Eishô jûichinen hachigatsu hi

This sword has been dated to a day in the eighth month in the 11th year of *Eishô* era (August 1514)

(Ei) 永

(shô) 正

(jû) 十

(ichi) 一

(nen) 年

(hachi) 八

(gatsu) 月

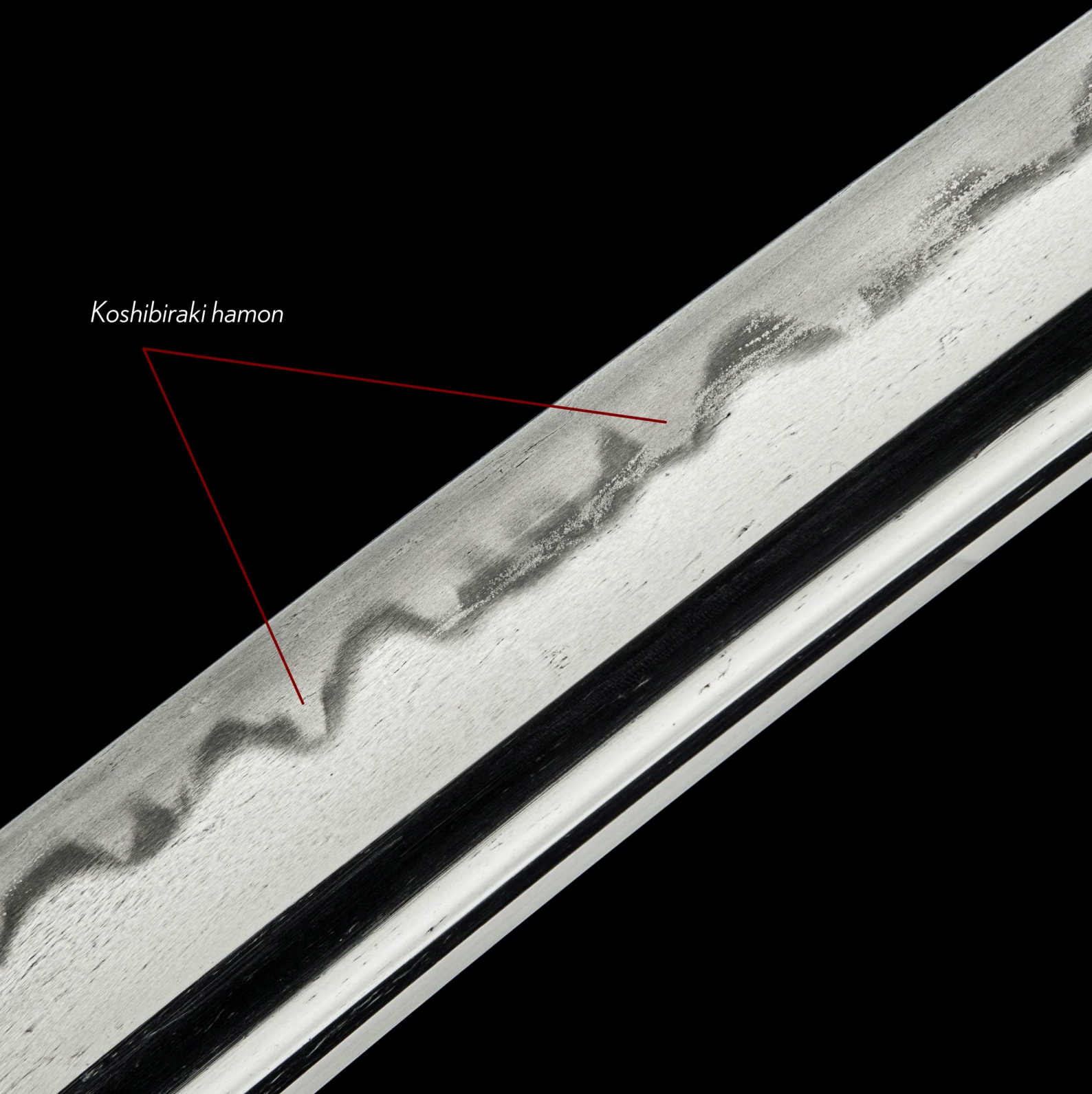
(hi) 日



Koshi means 'waist'. This temper line is synonymous with the Bizen tradition. It widens like a valley towards the edge of the blade with gentle peaks.

The *koshi* areas of the hamon are before and after a peak.

Koshibiraki hamon





sweeping *sunagashi*
with visible *nie* crystals.

itame-hada (plank grain)





Shirasaya
(protective scabbard)

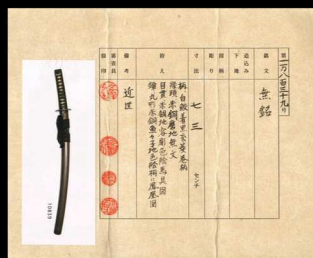
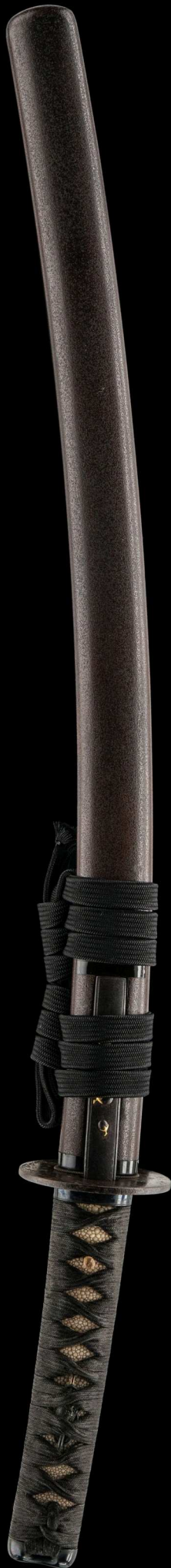


attractive copper *habaki*
with diagonal file marks

*Cha-ishime-ji-nuri saya
wakizashi-koshirae*
(茶石目地塗鞘脇指拵え)

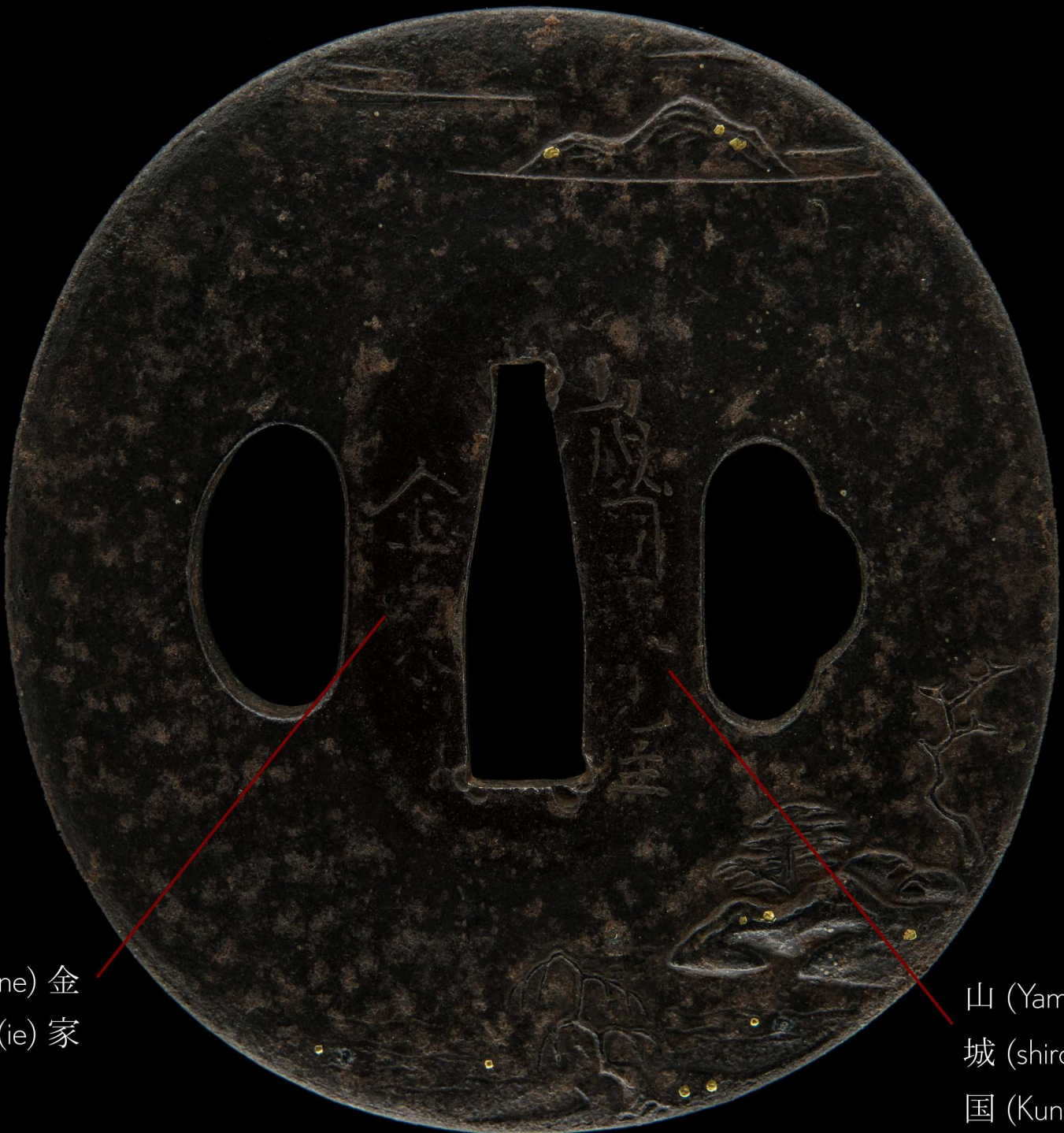
*Wakizashi-koshirae
lacquered in brown
with unique texture of
stone-surface*

Crafted during the
Modern period



NTHK-NPO Kanteisho
Certificate of Authenticity

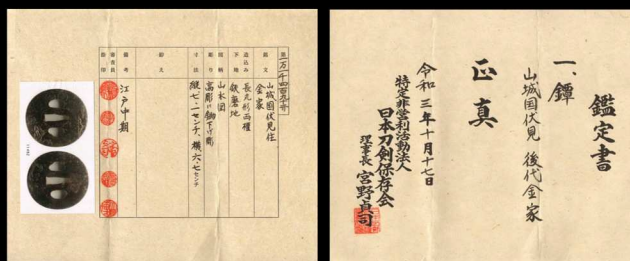
(Kane) 金
(ie) 家



山 (Yama)
城 (shiro, no)
国 (Kuni)
伏 (Fushi)
見 (mi)
住 (jū)

This polished iron *tsuba* of a natural landscape is the work of metalsmith *Kaneie* from *Fushimi* in *Yamashiro* province (Kyôto).

An NTHK-NPO Kanteisho certificate of authenticity dating the piece to the *mid-Edo period* circa 1700~1780 has been attained.





Nasu (eggplants)

kozuka (utility knife)

Kurikara (dragon swallowing a sword)

Hatsuyume is the *first dream* one has in the new year. The contents of such a dream would traditionally foretell the luck of the dreamer in the ensuing year.

It is considered to be particularly *good luck to dream of Mount Fuji, a hawk, and an eggplant*. This belief has been in place since the early Edo period.

One theory suggests that this combination is lucky because Mount Fuji is Japan's highest mountain, the hawk is a clever and strong bird, and the word for eggplant (*nasu* or *nasubi*) suggests achieving something *great* (*nasu*).

Another theory suggests that this combination arose because Mount Fuji, falconry, and early eggplants were favourites of the shogun *Tokugawa Iyasu*.



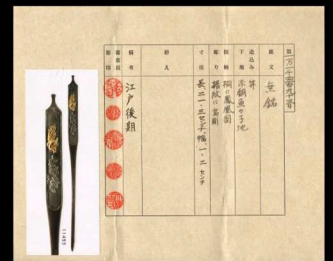
The menuki (ornamental grips) portray *bagu no zu* (horse stirrups).





A *kogai* 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).

This kogai has been attributed to *Umetada Narikazu* who worked during the late Edo period. The base material is *shakudô* and contains a design of a rising *phoenix* and *kiri-mon* (paulownia).



NTHK-NPO Kanteisho
Certificate of Authenticity



A successful culture understands that it needs to burn off the old in order to rejuvenate and become born again.

The old phoenix burns to make way for the new phoenix to emerge.





A Kanetaka Katana

Early Edo period, circa 1624~1644
Mino province

Length: 67.4cm
NBTHK Tokubetsu Hozon certificate
3 x NTHK-NPO certificates

SOLD, reference only



Saki-kasane: 5.7mm

Moto-kasane: 6.2mm

Kissaki: 4.25cm

Saki-haba: 2.46cm

Nagasa: 67.4cm

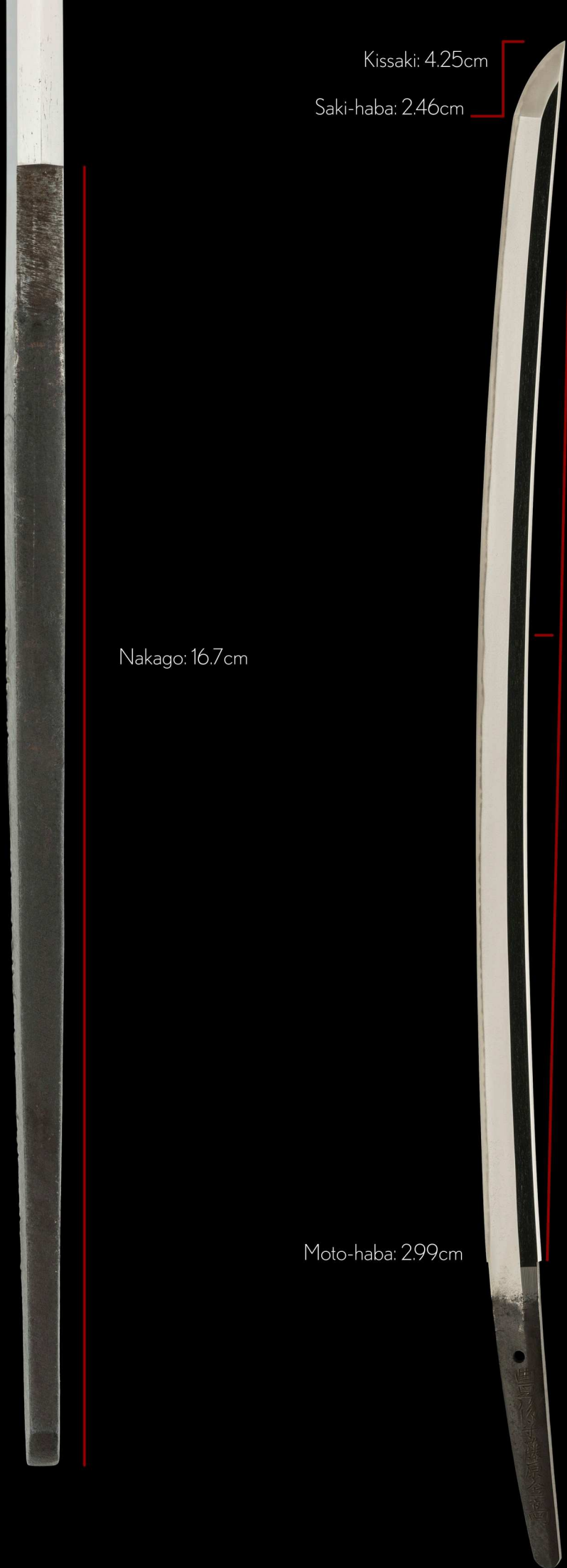
Nakago: 16.7cm

Sori: 1.00cm

Omosa: 760g

Moto-haba: 2.99cm

Mekugi-ana: 1



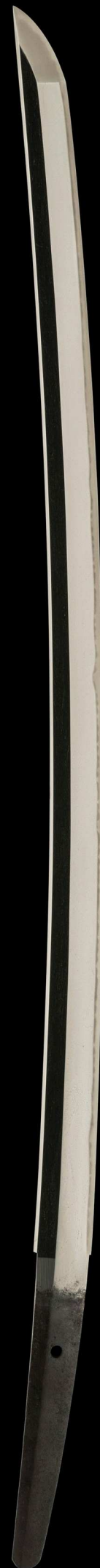
The Kanetaka line began with *Bungo no Kami Fujiwara Kanetaka* who lived in *Mino province* (modern-day Gifu prefecture) during the *Bunroku era* (1592-1596).

This katana was crafted during the *Kan'ei era* (1624-1644) by the first of his four sons that also signed swords with the inscription *Bungo no Kami Fujiwara Kanetaka*.

This sword carries all the known attributes of *shodai* (first generation) Kanetaka: a wide *mihaba* (width), an elongated *kissaki* (tip), with a beautiful *jihada* (sword skin) that features *itame* (plank grain) mixed with *mokume* (rounded burl grain) and *nagare* (wavy grain), *ji-nie* (a glimmering steel) *togari gunome-midare* (a wavy temper line with random areas that 'peak' or are 'pointed').

Fujishiro rated Kanetaka a respectable *chû-jôsaku* (an above average swordsmith).

A gorgeous set of *koshirae* (fittings) preserved from the late Edo period accompanies the sword. The *tsuba* depicts the centuries old fairy tale of *Urashima Tarô* while the signed *fuchi-kashira* captures the beauty and providence of sparrows in a bamboo grove. The unique and complex lacquer work on the *saya* (scabbard) employs a technique that has largely been lost during these modern times.





Location: *Mino Province*

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

Family name: *Fujiwara*

Swordsmith: *Kanetaka* (1st/2nd generation)

ubu-nakago (original, unaltered tang)

sujikai-yasurime (diagonal file marks)

豊 (Bun)

後 (go, no)

守 (Kami)

藤 (Fuji)

原 (wara)

金 (Kane)

高 (taka)

特 保
15200301



No. 148083



鑑定書

長二尺二寸一分

一 刀 銘 豊 後 守 藤 原 金 高

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

平成十五年二月二十七日

財団法人日本美術刀剣保存協會



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 15th year of Heisei (2003), February 27th

One, Katana

Mei (signature)

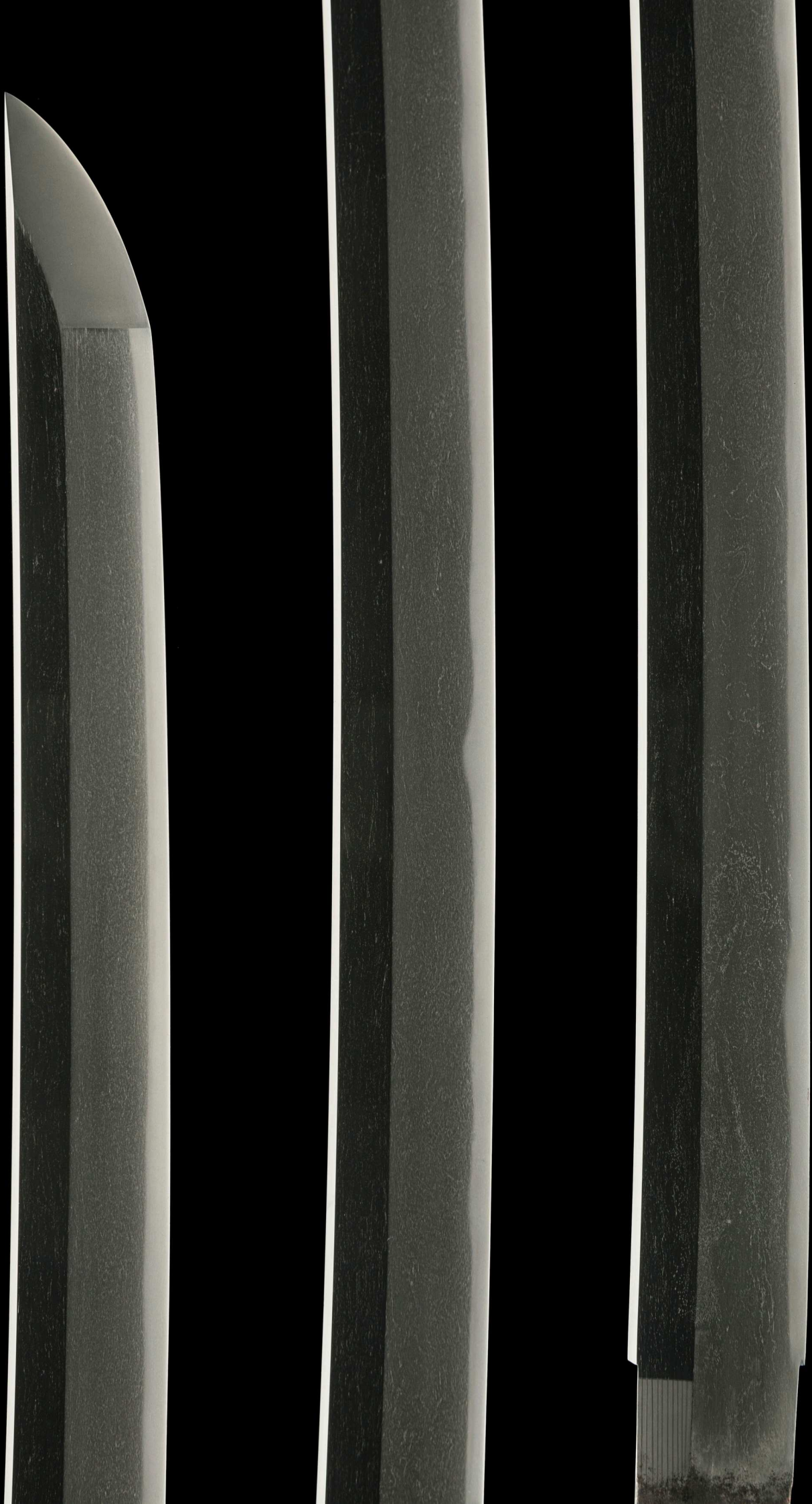
Bungo no Kami Fujiwara Kanetaka

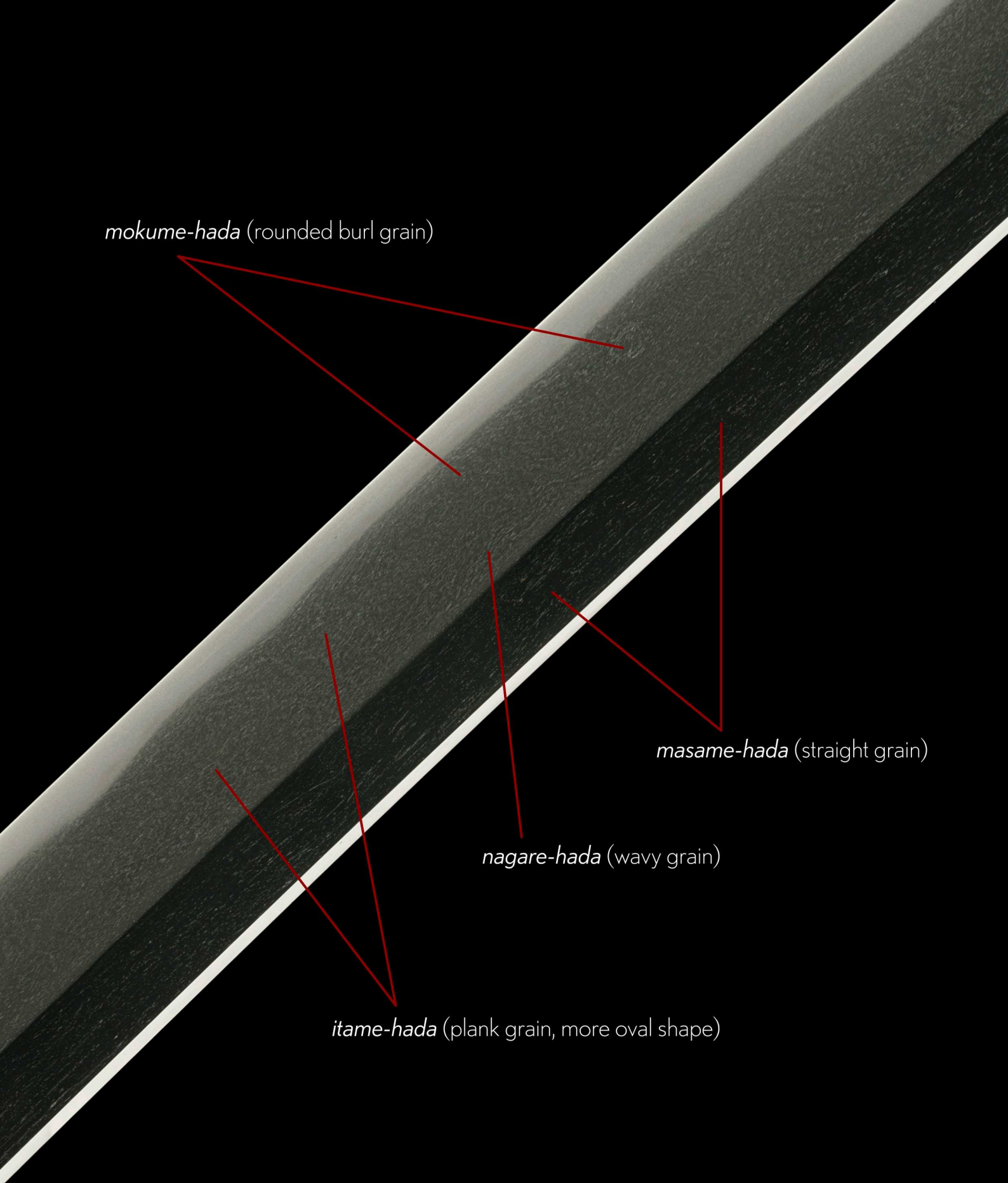
Nagasa (length)

2-shaku 2-sun 1-bu (67.4cm)

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)








mokume-hada (rounded burl grain)

masame-hada (straight grain)

nagare-hada (wavy grain)

itame-hada (plank grain, more oval shape)

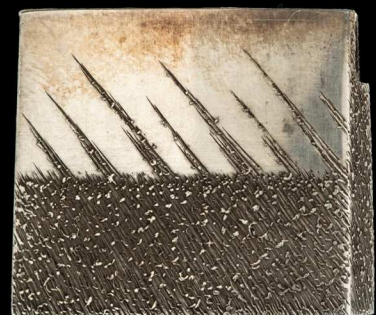
Different types of unique grain patterns found in the steel of the sword that is influenced by the method by which the smith hand-folded the steel.

A close-up, low-angle photograph of a sword blade against a black background. The blade is curved and shows a dark, textured surface with a prominent, light-colored hamon (edge line) that has a pointed, 'ko-gunome' pattern. The lighting highlights the texture and the sharp edge of the blade.

*A ko-gunome hamon with togari
(pointed) accents along the blade.*



Shirasaya
(protective scabbard)



silver *habaki* with
diagonal file marks

*Shuguro-kawari-nuri saya
uchigatana-koshirae*
(朱黒変塗鞘打刀拵え)

*Uchigatana-koshirae
lacquered in red and black
with unique texture*

Crafted during the
Late Edo period
(1780~1867)



NTHK-NPO Kanteisho
Certificate of Authenticity



Gorgeous woodgrain style lacquer work with *aoi-gai* (mother-of-pearl) accents.

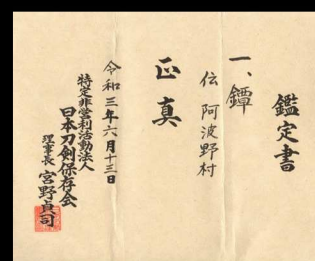




This beautiful *tsuba* (guard) was crafted by the *Nomura school* from *Awa province*. It was made using the prized bullion called *shakudô* (~95% copper, 5% gold) and features a sandy finish and a rim that shines in shakudô.

The artwork features the final scene from the centuries old Japanese fairy tale of *Urashima Tarô* with the recently opened *tamatebako* (jewelled box).

An NTHK-NPO Kanteisho certificate of authenticity has been attained attributing the piece to the *late Edo period* circa 1780~1867.





Urashima Tarô and princess of Horai, by Matsuki Heikichi (1899)

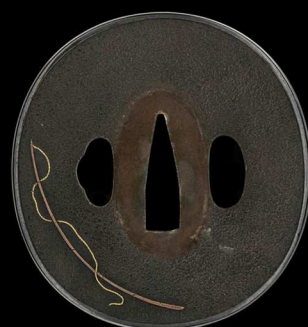
Urashima Tarô

One day a young fisherman named *Urashima Tarô* is fishing when he notices a group of children torturing a small turtle. Tarô saves it and lets it go back to the sea. The next day, a huge turtle approaches him and tells him that the small turtle he had saved is the daughter of the Emperor of the Sea, *Ryûjin*, who wants to see him to thank him. The turtle magically gives Tarô gills and brings him to the bottom of the sea, to the Palace of the Dragon God (*Ryûgû-jô*). There he meets the Emperor and the small turtle, who was now a lovely princess, *Otohime*. On each of the four sides of the palace it is a different season.

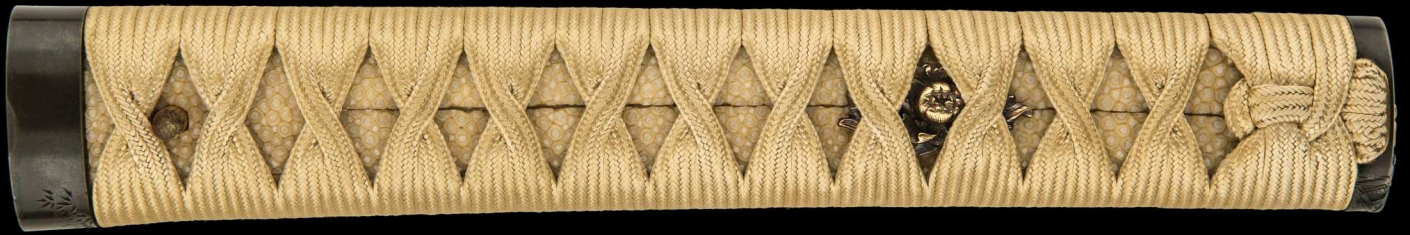
Tarô stays there with Otohime for three days, but soon wants to go back to his village and see his ageing mother, so he requests permission to leave. The princess says she is sorry to see him go, but wishes him well and gives him a mysterious box called *tamatebako* which will protect him from harm but which she tells him never to open. Tarô grabs the box, jumps on the back of the same turtle that had brought him there, and soon is at the seashore.

When he goes home, everything has changed. His home is gone, his mother has vanished, and the people he knew are nowhere to be seen. He asks if anybody knows a man called Urashima Tarô. They answer that they had heard someone of that name had vanished at sea long ago. He discovers that 300 years have passed since the day he left for the bottom of the sea.

Struck by grief, he absent-mindedly opens the box the princess had given him, from which bursts forth a cloud of white smoke. He is suddenly aged, his beard long and white, and his back bent. From the sea comes the sad, sweet voice of the princess: "*I told you not to open that box. In it was your old age...*"



reverse side of tsuba
(his fishing rod)



Menuki (decorative grips on the hilt) carry a *shisa lion* and *peony* theme.





(Tsune) 常

(nao) 直

(kaô) 花押



The warrior, like bamboo, is ever ready for action
 -Kensho Furuya

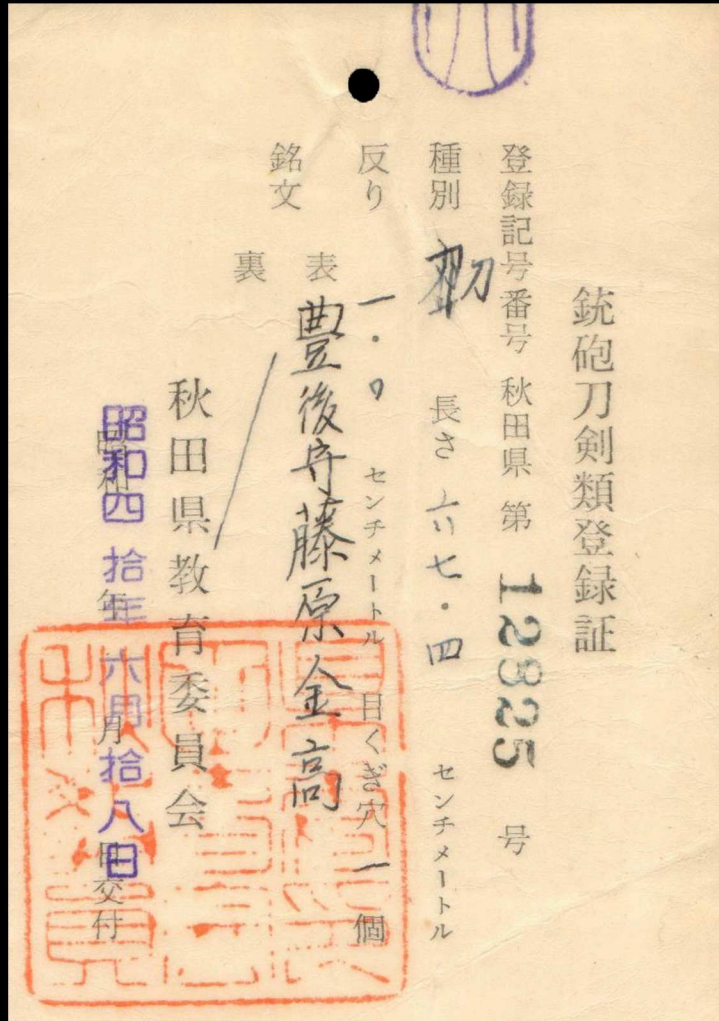
Kanteisho certificate

The Japanese admire bamboo for its durability, strength, but most importantly its flexibility. On samurai sword fitting artwork, depictions of tigers can be seen alongside bamboo. The meaning is a significant one: the tiger pounces with commitment, its determination is wildly impressive, yet in order to be an effective predator, it needs to be flexible as situations can shift quickly.

Sparrows are believed to symbolise joy, community, teamwork, protection, simplicity, hard work or self-worth.

They are an auspicious bird, thought to bring good fortune. This *fuchi-kashira* by *Tsunenao* captures the quintessentially Japanese scenes of sparrows within a bamboo grove relaying a peaceful, hard-working, prosperous image.

The fuchi-kashira was reviewed by the NTHK-NPO and awarded *Kanteisho* (certificate of authenticity) dating the piece to the late Edo period (1780~1867).



Torokusho
(registration card for guns and swords)

No. 12825, issued by Akita Prefecture

Classification
Katana

Blade length
67.4 cm

Curvature
1.0 cm

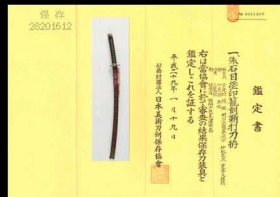
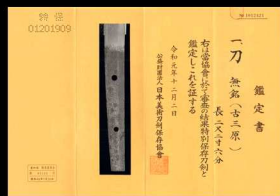
Signature
Front: Bungo no Kami Fujiwara Kanetaka
Back: -

Registered by the Board of Education of Akita Prefecture
On 18th June, Shôwa 46 (1971)



Congratulations Reid.

Warm regards,
Pablo



A Ko-Mihara Katana
Nambokuchô period, circa 1356~1392
Bingo province

Length: 68.5cm
NBTHK Tokubetsu Hozon certificate
NBTHK Hozon certificate
2 x NTHK-NPO certificates

SOLD, reference only



Saki-kasane: 4.3mm

Moto-kasane: 6.6mm

Kissaki: 3.20cm
Saki-haba: 2.00cm

Nagasa: 68.5cm

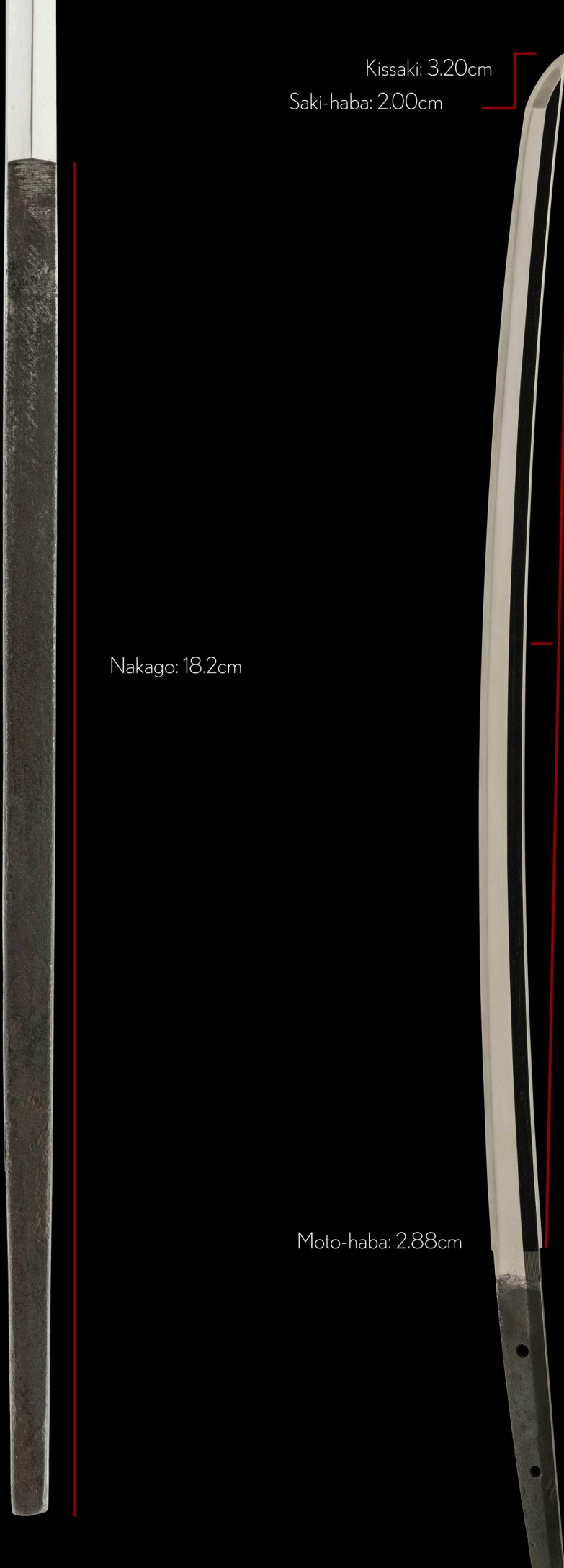
Nakago: 18.2cm

Sori: 1.60cm

Omosa: 660g

Moto-haba: 2.88cm

Mekugi-ana: 2



The *Mihara school* derives its name from a town called *Mihara* in Bingo province, which is today the eastern part of *Hiroshima* province. The school was founded by swordsmith *Masaie* and was active starting from the *Showa* era (1312~1317) at the end of the *Kamakura* period through to the end of the *Muromachi* period (~1600).

The *Yamato* tradition is distinctly recognizable in their workmanship. The school is divided in three terms: smiths active through to the Nambokuchō period are called *Ko-Mihara*. Early Muromachi period work is called *Chū-Mihara* and late Muromachi period is *Sue-Mihara*.

This katana has been judged to be from the *Ko-Mihara* school and certified NBTHK Tokubetsu Hozon. The robust and powerful shape of the sword with a fairly broad *kissaki* (tip) is typical of the Nambokuchō period and would have originally been over 80cm in length.

The beautiful jihada is a mixture of *ko-mokume* (rounded burl grain) and *o-hada* and plentiful streaks of *chikei*. The hamon is a bright *chū-suguha* (straight) with long, impressive lines of *kinsuji*.





This sword was once a long tachi made in the *Nambokuchô period*. In approximately the late *Muromachi period* (1500s), it was greatly shortened to its *ô-suriage nakago* thus losing any signature on the blade (if there was one).

The shortening procedure was carefully done and the patina of *nakago* is even and well-kept.



特 保
01201909

No 1012421



鑑定書

一 刀 無 銘 (古三原)

長二尺二寸六分

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

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



愛知県 教育委員会
第 45120 号
昭和48年7月20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

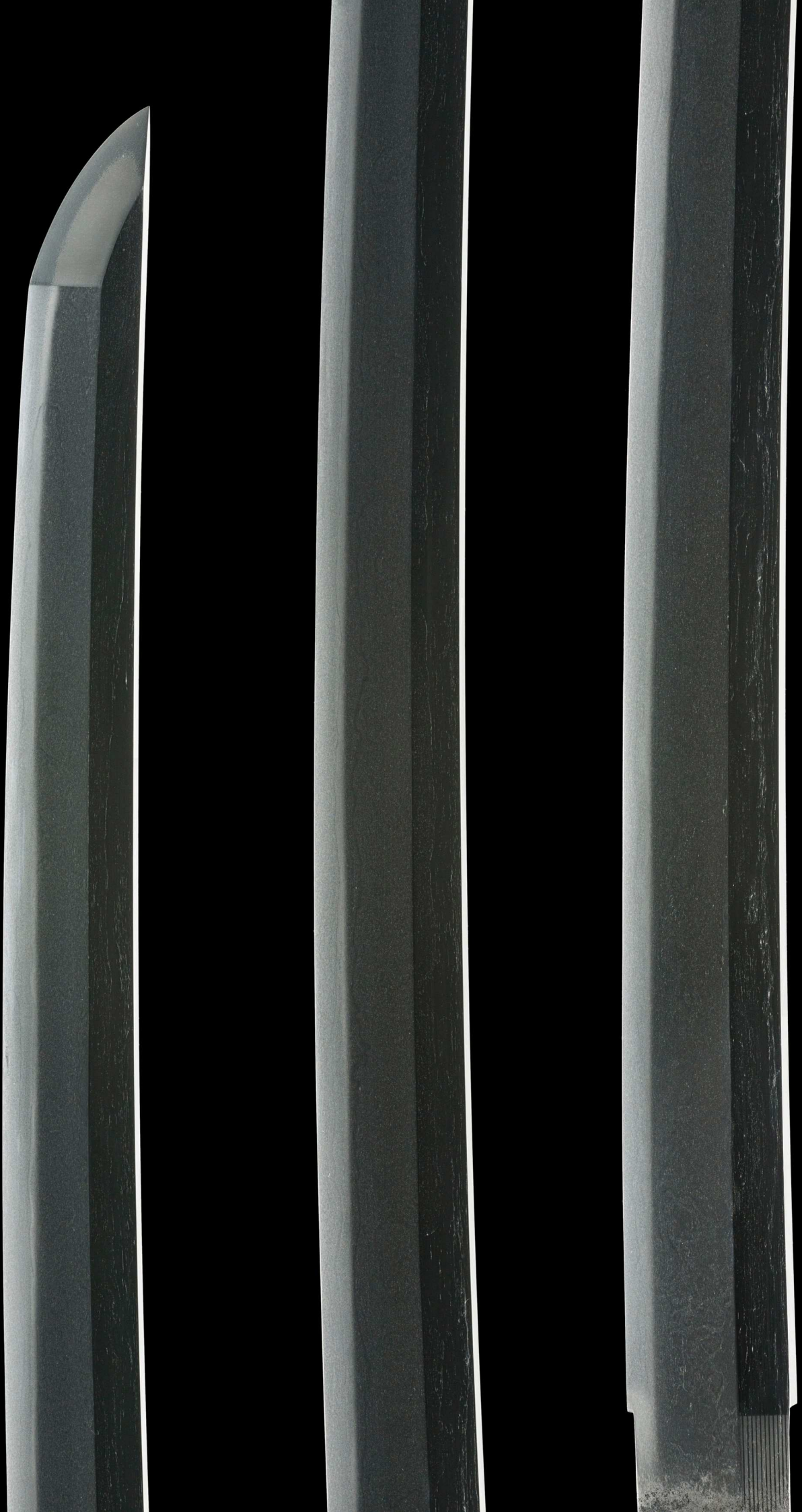
Issued in the 1st year of Reiwa (2019), December 2nd


One, Katana

Mumei (unsigned)
Ko-Mihara

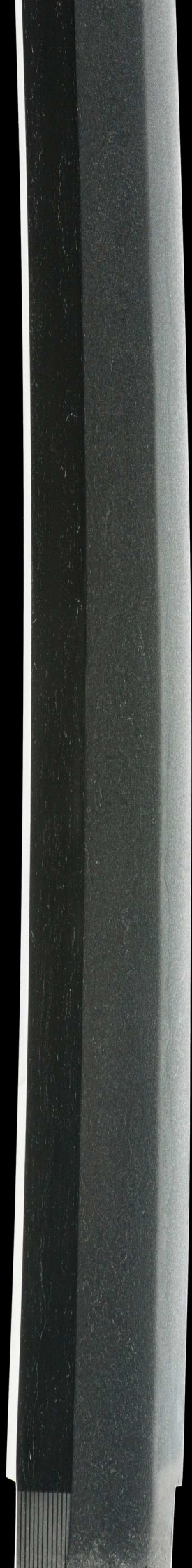
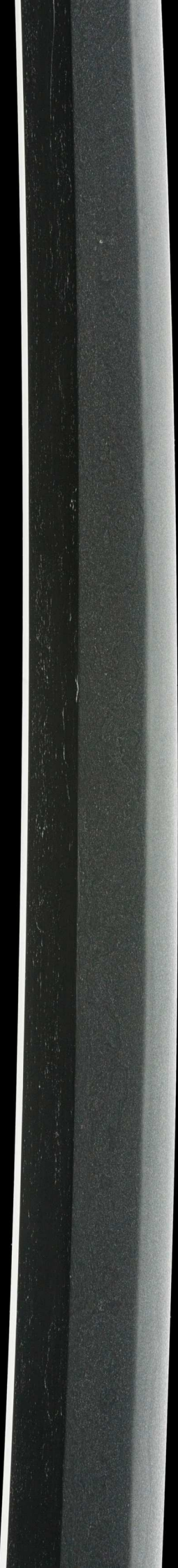
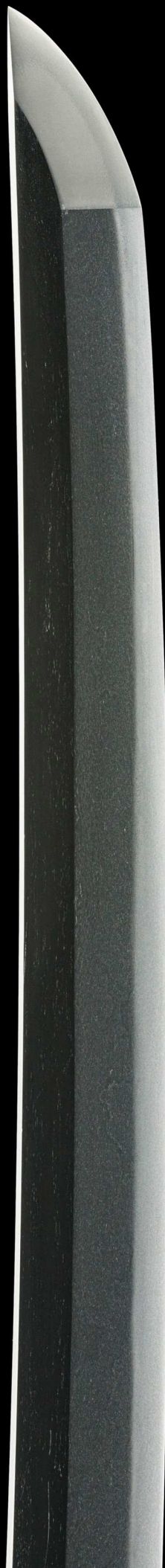
Nagasa (length)
2-shaku 2-sun 6-bu (68.5cm)

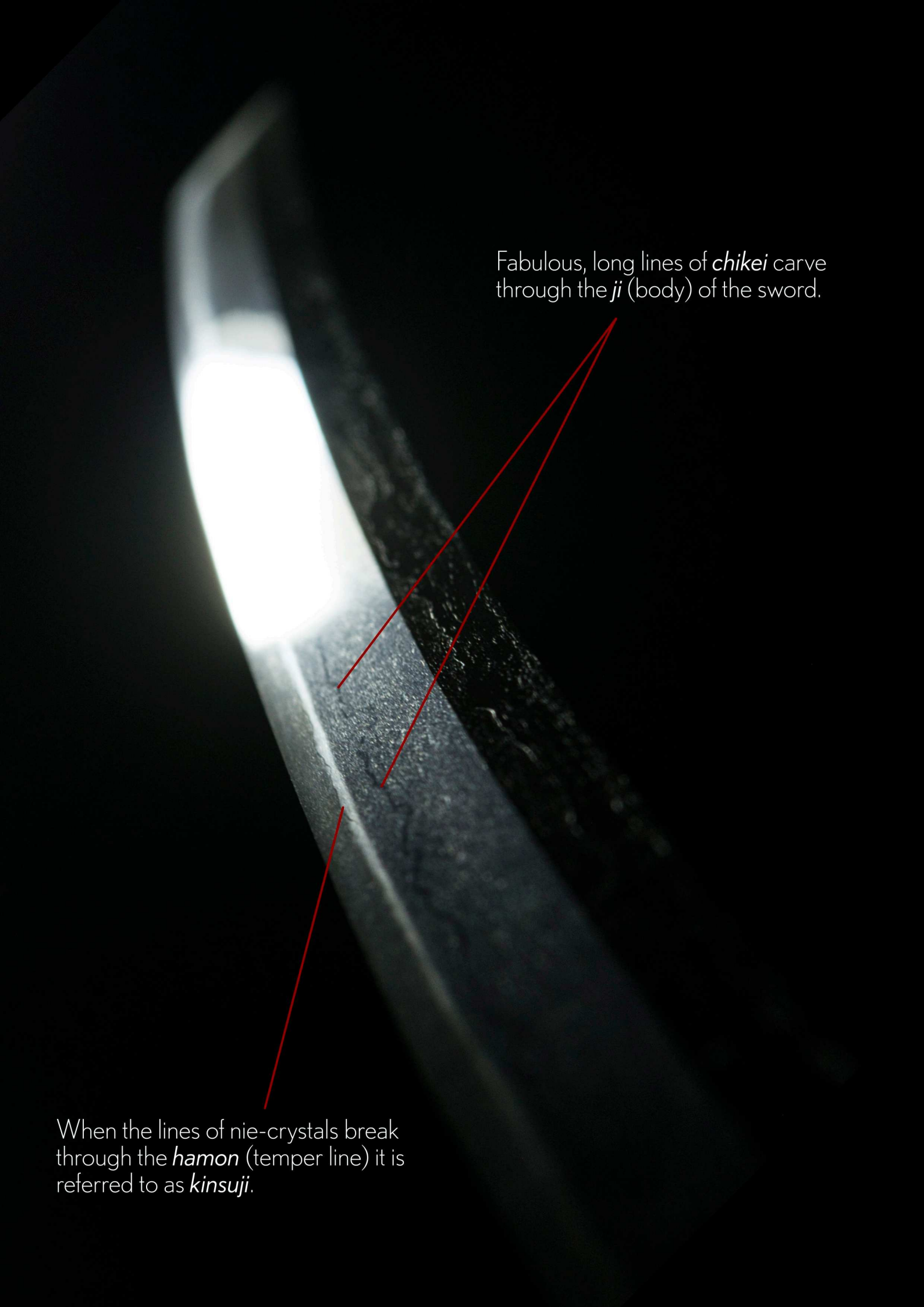
Nihon Bijutsu Token Hozon Kyokai
(NBTHK)





A close-up of the *jihada*, note the skilfully forged steel that speaks 700 years of history.



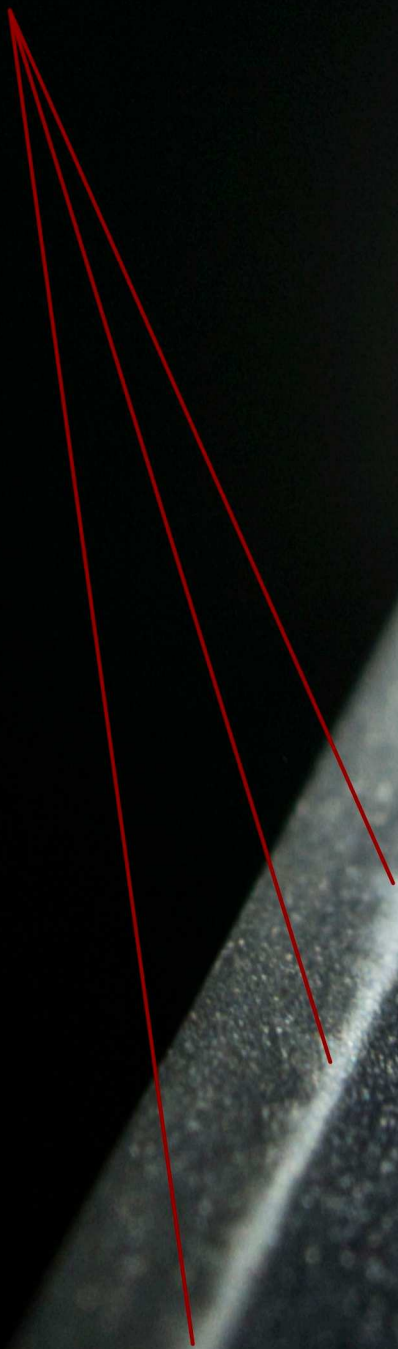
A close-up, low-angle photograph of a sword blade against a black background. The blade is illuminated from the left, highlighting its metallic texture and the intricate patterns of the chikei and kinsuji. Three red lines originate from the text blocks and point to specific features on the blade: one points to the chikei pattern, another to the kinsuji pattern, and a third to the hamon line.

Fabulous, long lines of *chikei* carve through the *ji* (body) of the sword.

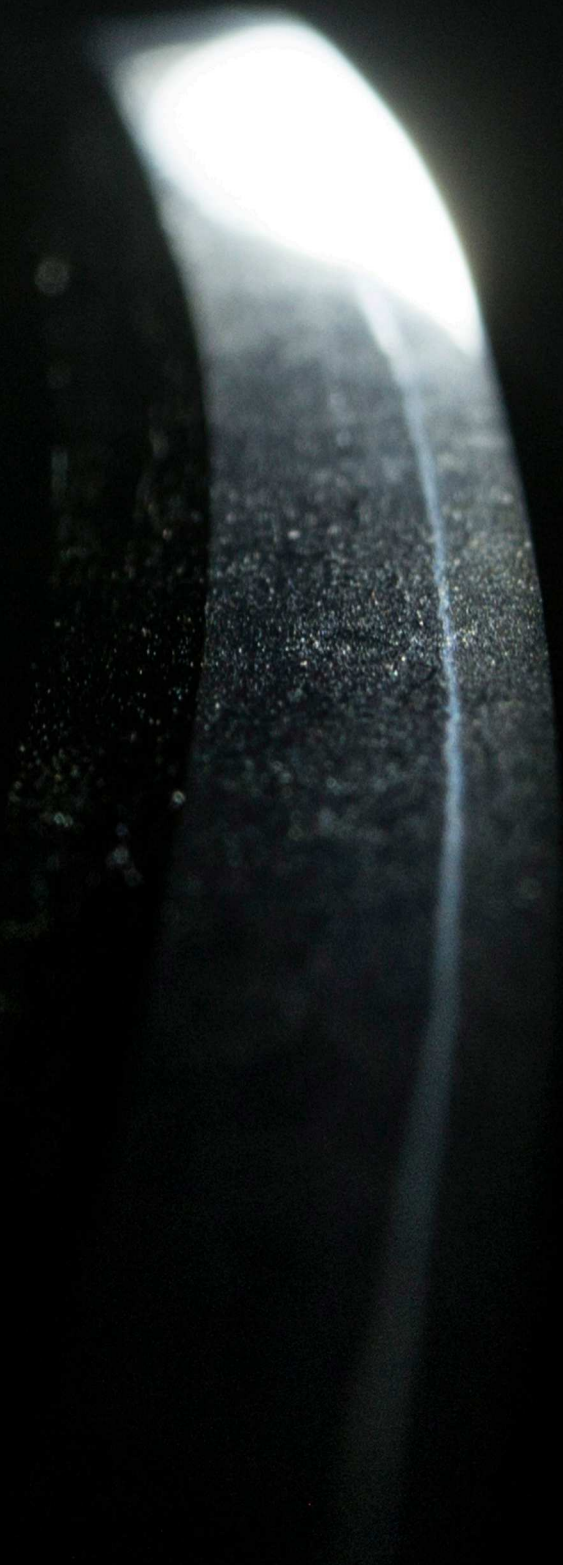
When the lines of nie-crystals break through the *hamon* (temper line) it is referred to as *kinsuji*.

This is called *ko-ashi* (tiny legs) that extend from the hamon forming a serrated appearance. Ko-ashi is typically found on older blades such as this piece.

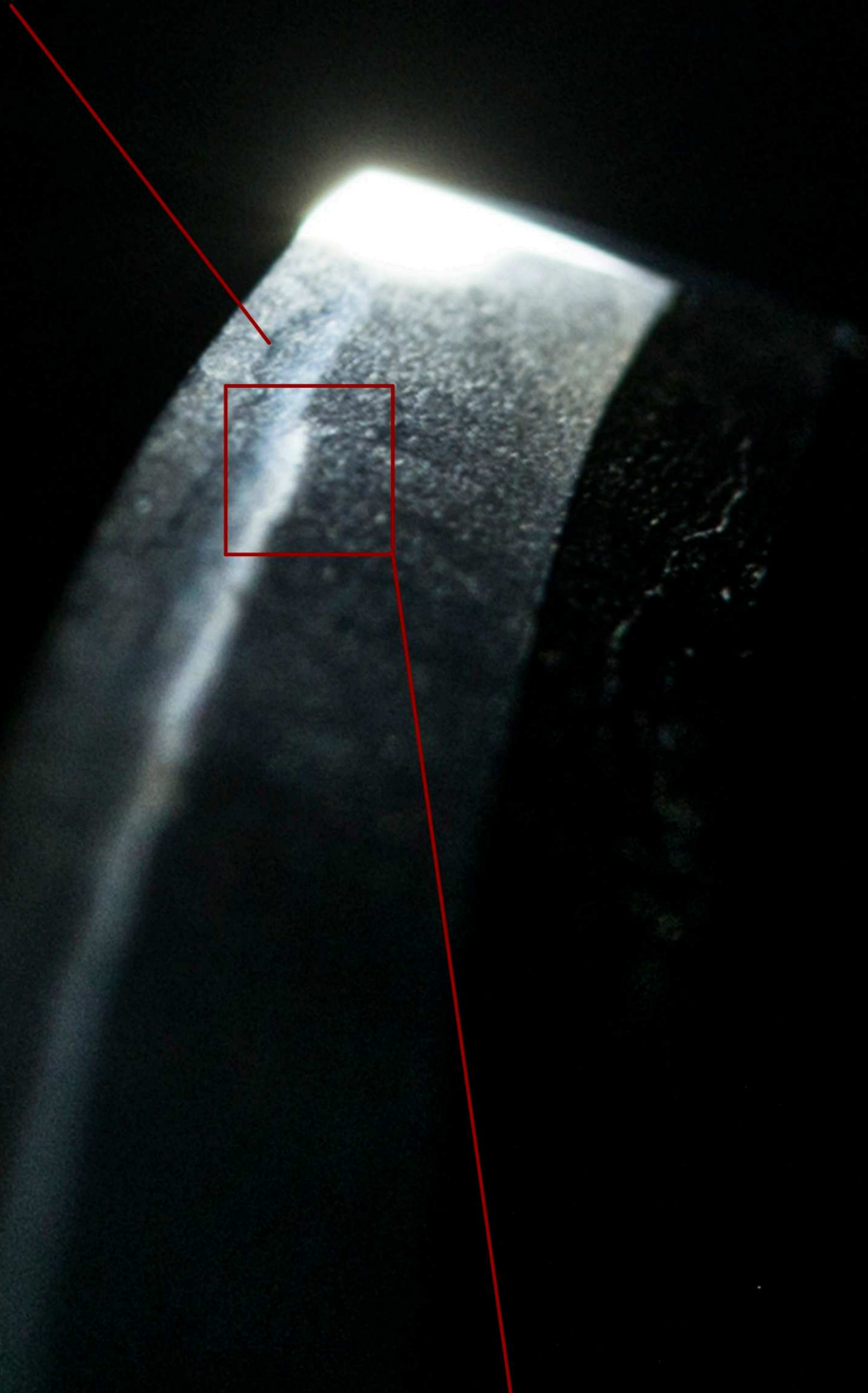
Ko-ashi



Majestic *suguha hamon*.



Glorious *kinsuji* zipping through the hardened *yakiba* of the blade.



kuichigai-ba is the area of the *hamon* where the *nioguchi* overlaps for a noticeable distance.

This unique and sophisticated feature is generally seen on swords with a *suguha hamon* crafted in the Yamato tradition.



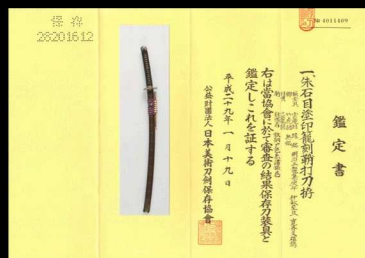
Shirasaya
(protective scabbard)



antique *habaki* with
diagonal file marks

*Aka ishime-nuri
inrô-kizami saya
uchigatana-koshirae*
(朱石目塗印籠刻鞘打刀拵え)

*Uchigatana-koshirae
lacquered in rusty vermilion
with inrô-kizami grooves*



NBTHK Hozon
Certificate of Authenticity



all matching dragon-themed fittings (*soroi kanagu*)

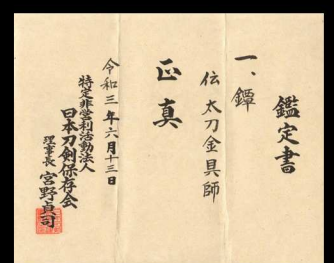




This silver *tsuba* (guard) features a tiger in a bamboo grove. The tiger represents the spiritual force necessary to confront life's adversities. Of moon and fire, full moon and new moon, light and darkness, orange with black stripes, the tiger is at once Yin and Yang. **

However brave, a valiant warrior must show humility. Hence the tiger embraces the flexibility of bamboo. *"The strength, courage and determination of the tiger are not enough to overcome the challenges to which nature submits us; we must also have the flexibility of bamboo".*

An NTHK-NPO Kanteisho certificate of authenticity has been attained.





(reverse)



Menuki (decorative grips on the hilt) carry crawling dragon theme in gold.
The *samekawa* (ray skin) is original to the late 1800s.





The ferocious stare of a dragon captured on the *kashira* (pommel).





Congratulations Slava.

Warm regards,
Pablo

← Koshirae Bag