



ITEM# UJWA242

SOLD

## A KANEYASU Ô-WAKIZASHI

SIGNED WITH LEFT HAND, EARLY EDO PERIOD (SHÔHÔ ERA: 1644~1648)

<b>Swordsmith:</b>	<i>Mutsu no Kami Kaneyasu (shodai, ubu nakago)</i>
<b>Measurements:</b>	<b>Length:</b> 59.1cm <b>Curvature:</b> 0.5cm <b>Motohaba:</b> 2.64cm
<b>Jihada:</b>	<i>Well forged mokume-hada and masame-hada with chikei</i>
<b>Hamon:</b>	<i>Bright gunome-midare hamon with kinsuji, ko-ashi, sunagashi and tōgari</i>
<b>Certificate1:</b>	<b>NBTHK Hozon</b> (sword designated as Worthy of Preservation)
<b>Certificate 2-4:</b>	<b>NTHK-NPO Kanteisho</b> (a koshirae, tsuba and fk designated as Authentic)
<b>Fujishiro:</b>	<i>Jō-saku</i> (ranked as a superior swordsmith)
<b>Sharpness:</b>	<i>Ryō-wazamono</i> (rated as a maker of very sharp swords)
<b>Included:</b>	Shirasaya, Edo koshirae, stand, kit, DVD, booklet, printed description

**SOLD**

*Shodai Mutsu no Kami Kaneyasu* was a talented swordsmith that chiseled his *mei* (signature) in a uniquely mirrored fashion, earning the nickname *Hidari-Mutsu* ('lefty' Kaneyasu).

A distinctive Yamato quality can be admired in this extra-long wakizashi giving it an older appearance - this is due to his *Yamato-Tegai* school roots from the late 1500s. There is plenty of *kinsuji* and *sunagashi* intertwined with a rolling *gunome-midare* that reminds one of *Sukehiro's tōran-midare*. Kaneyasu had a reputation for crafting sharp swords and is thus ranked as a *ryō-wazamono*. The *koshirae* (fittings) follows a nature-inspired theme with a marvellous *saya* (scabbard) resembling a *sakura* tree and a *satoyama* designed *tsuba* that pays tribute to the importance of working in harmony with nature. A one-of-a-kind sword with a wonderful story.

^  
Saki-kasane: 3.6mm

Moto-kasane: 5.4mm

Omosa: 430g

Kissaki: 2.72cm  
Saki-haba: 1.73cm

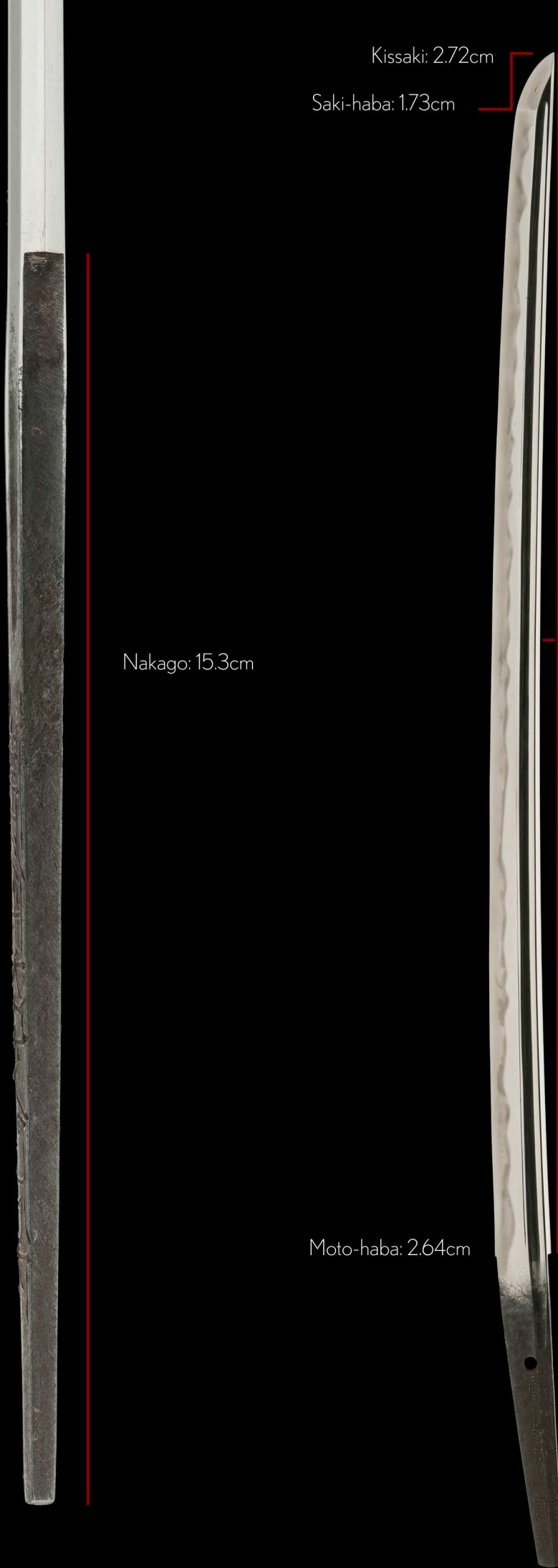
Nakago: 15.3cm

Moto-haba: 2.64cm

Nagasa: 59.1cm

Sori: 0.50cm

Mekugi-ana: 1



*Mutsu no Kami Kaneyasu* is ranked as a *jô-saku* (superior smith) who first moved from *Yamato* (Nara) to *Ôsaka* in *Settsu* province.

What makes this southpaw smith truly unique is that he chiseled his *mei* (signature) in a *mirrored fashion*, therefore earning the nickname *Hidari-Mutsu* ('lefty' Kaneyasu).

Dated signatures exist from the 6th year of *Kan'ei* era (1629) and the 2nd year of *Jôô* era (1653).

A distinctive *Yamato* quality can be admired in this extra-long *wakizashi* giving it an older appearance - this is due to his *Yamato-Tegai* school roots from the late 1500s.

There is plenty of *kinsuji* and *sunagashi* intertwined with a rolling *gunome-midare* that reminds one of *Sukehiro's tôran-midare*.

Kaneyasu had a reputation for crafting sharp swords and is thus rated as a *ryô-wazamono*..

The *koshirae* (fittings) follows a nature-inspired theme with a marvellous *saya* (scabbard) resembling a *sakura tree* and a *satoyama* designed *tsuba* that pays tribute to the importance of working in harmony with nature.





Location: *Settsu* (resident of Osaka)

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

Swordsmith: *Kaneyasu* (first generation)

*ubu-nakago* (original, unaltered tang)

*gyaku-sujikai-yasurime* (diagonal file marks in opposite manner)

陸 (Mu)

奥 (tsu, no)

守 (Kami)

包 (Kane)

保 (yasu)

'Lefty' signature

Flip the image horizontally...et voilà,  
a mirrored standard right-handed  
signature that becomes 'legible.'

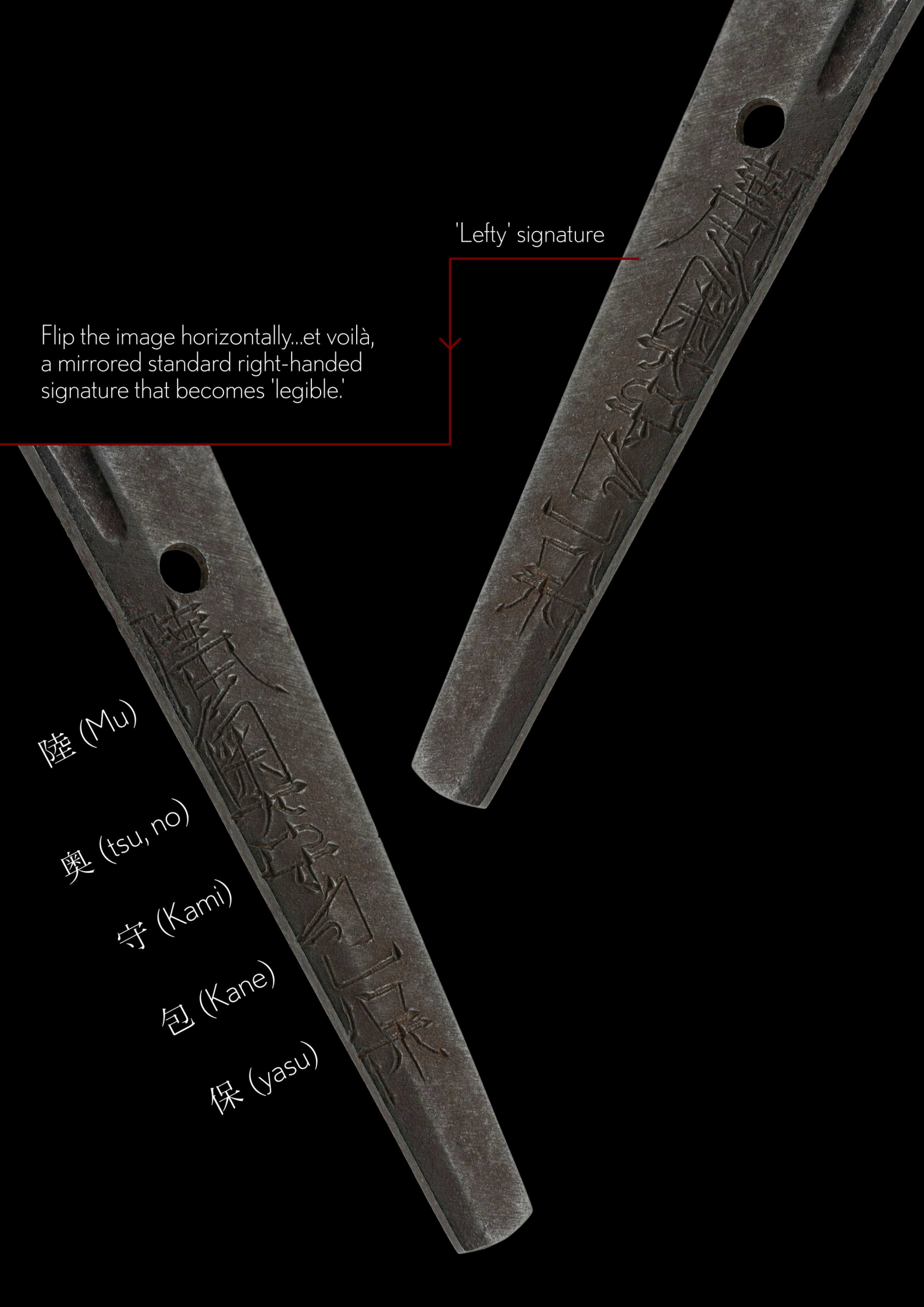
陸 (Mu)

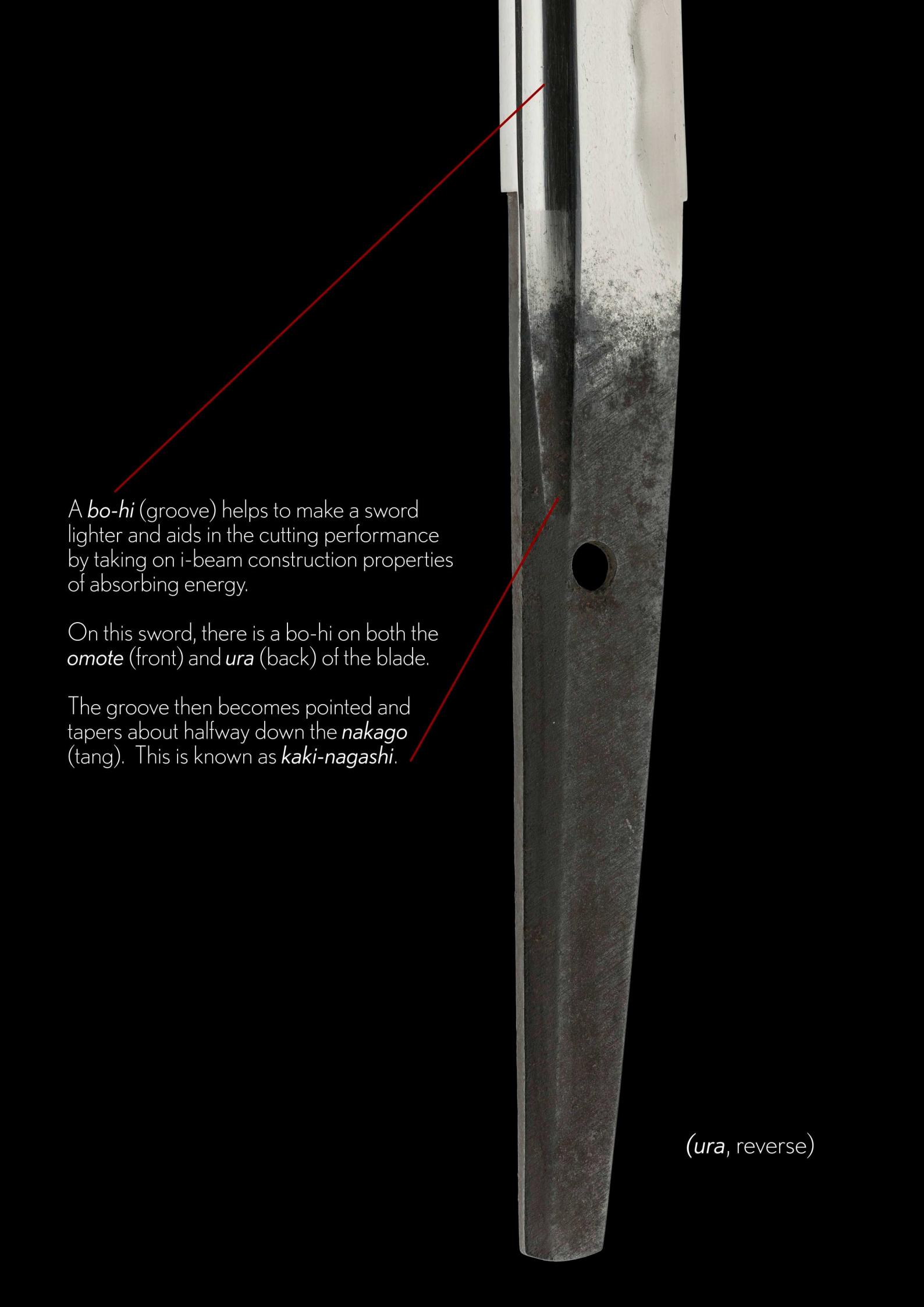
奥 (tsu, no)

守 (Kami)

包 (Kane)

保 (yasu)





A *bo-hi* (groove) helps to make a sword lighter and aids in the cutting performance by taking on i-beam construction properties of absorbing energy.

On this sword, there is a *bo-hi* on both the *omote* (front) and *ura* (back) of the blade.

The groove then becomes pointed and tapers about halfway down the *nakago* (tang). This is known as *kaki-nagashi*.

(*ura*, reverse)

保 存  
27201505

No 3009225



鑑 定 書

一、脇指 銘 陸奥守包保

長一尺九寸五分

右は當協會に於て審査の結果保存刀剣と  
鑑定しこれを証する

平成二十七年七月十四日

公益財団法人日本美術刀剣保存協會



東京 教育委員会  
第 269207号  
平成 6 年 11 月 8 日

## 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 27th year of Heisei (2015), July 14th

One, Wakizashi

*Mei* (signature)  
*Mutsu no Kami Kaneyasu*

*Nagasa* (length)  
1-shaku 9-sun 5-bu (59.1cm)

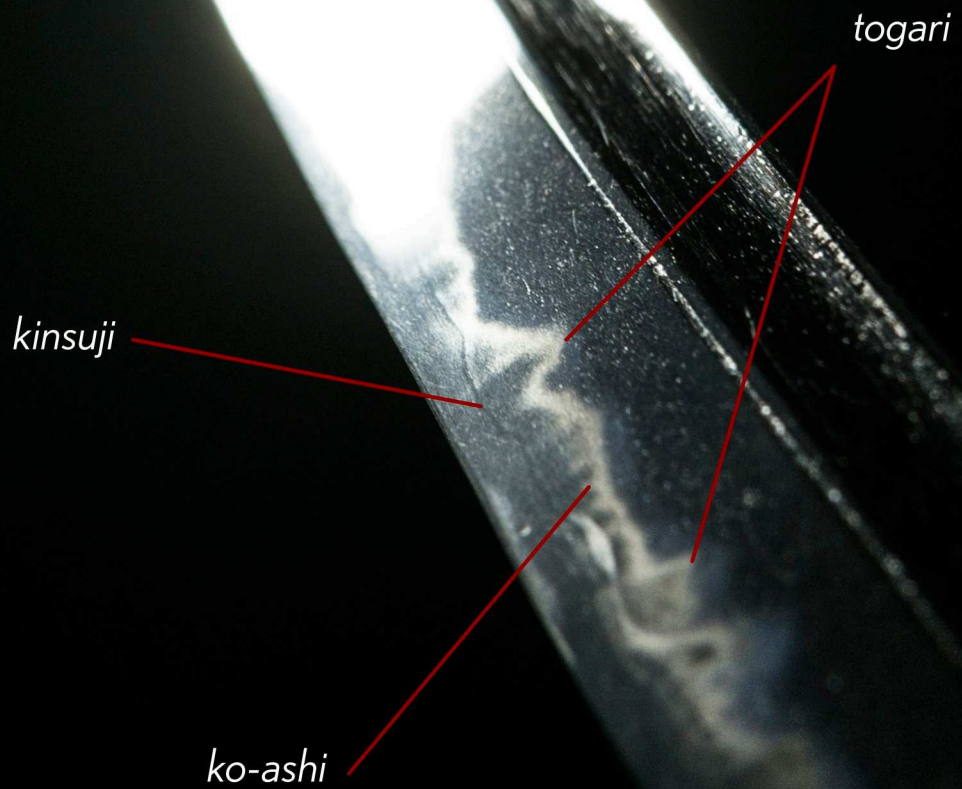
Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)

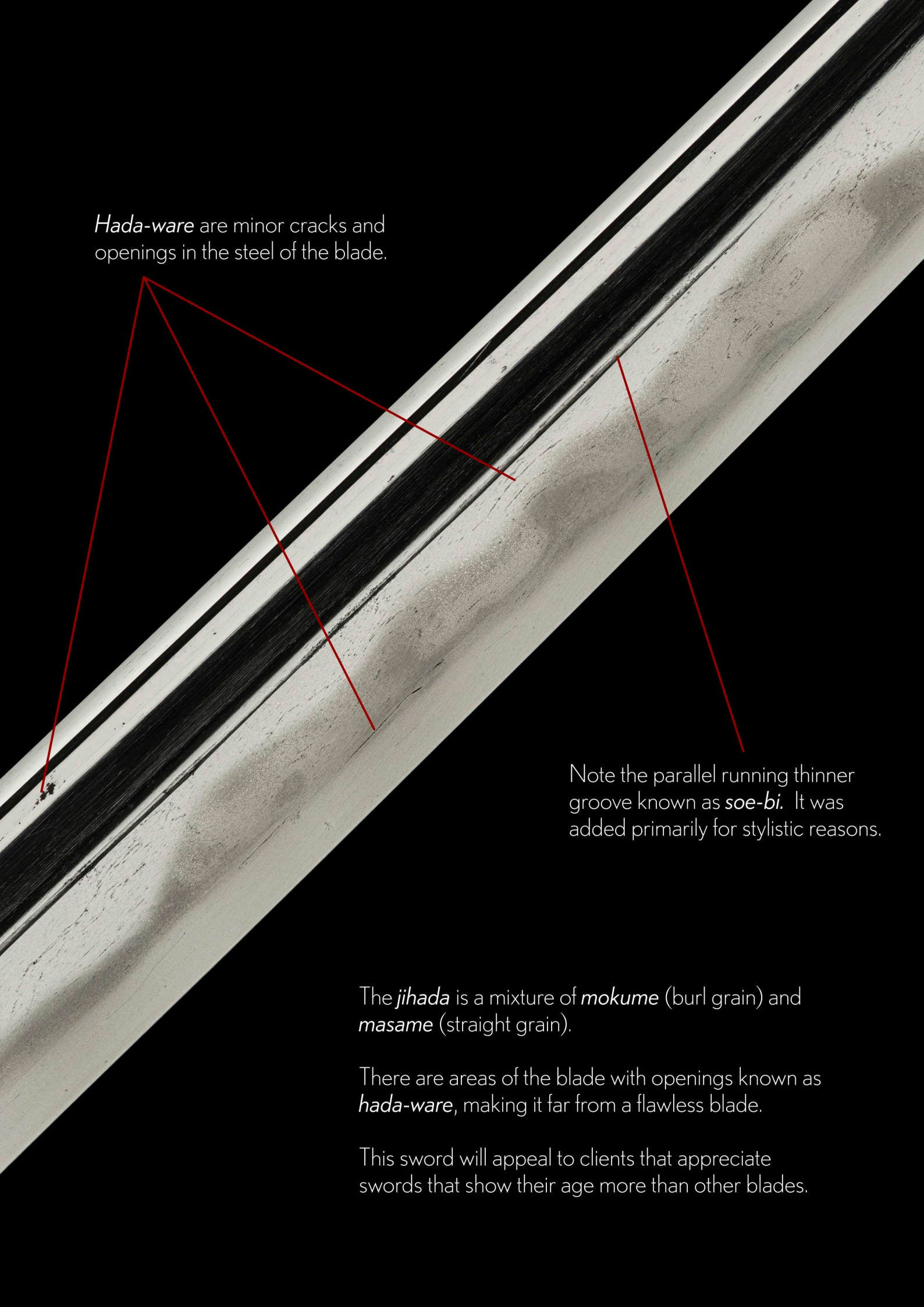




There is an admirable complexity in the hamon that Kaneyasu produced.

Here we can see *togari* (peaks), *ko-ashi* (small legs), and clear *kinsuji* (dark lines of *nie*). There is a 'koto-esque' quality to his work.





*Hada-ware* are minor cracks and openings in the steel of the blade.

Note the parallel running thinner groove known as *soe-bi*. It was added primarily for stylistic reasons.

The *jihada* is a mixture of *mokume* (burl grain) and *masame* (straight grain).

There are areas of the blade with openings known as *hada-ware*, making it far from a flawless blade.

This sword will appeal to clients that appreciate swords that show their age more than other blades.

Beautiful brushed streams of *sunagashi* and flowing *kinsuji*.



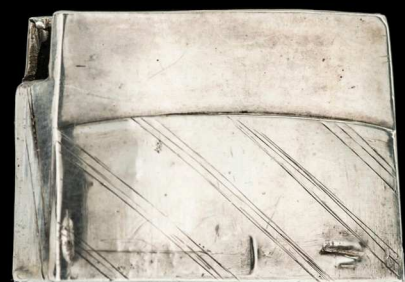


Powerful waves of a *gunome-midare hamon* soar along the pure steel blade. Note the brush strokes of *sunagashi*.



A brand new *shirasaya* was crafted to best protect the sword. It has been wrapped in white *washi* paper.

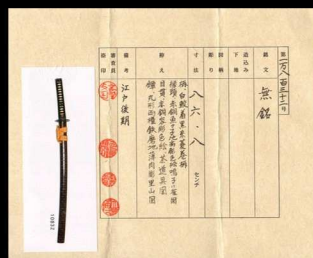
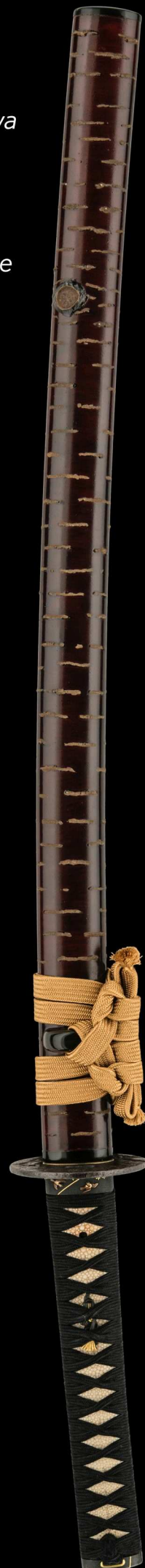
Next to the shirasaya is the koshirae brocade bag and below is the silver wrapped copper *habaki* that secures the sword inside the *saya* (scabbard).



*Cha sakuragi-fû kawarinuri saya  
uchigatana-koshirae*  
(茶桜木風変り塗鞘打刀拵え)

*Uchigatana-koshirae  
lacquered in brown with unique  
texture like cherry tree*

Crafted during the  
Late Edo period  
(1780~1867)



NTHK-NPO Kanteisho  
Certificate of Authenticity



The realistic lacquer work depicting the bark of the beloved *sakura* (cherry tree) speaks to a deep appreciation of nature.

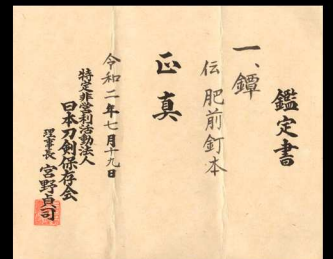




This polished iron tsuba has been attributed to the *Kugimoto School* in *Hizen* province.

It's linear, carved design depicts the concept of *satoyama* - harmony between nature and its co-inhabitants.

A Kanteisho certificate of authenticity from the NTHK-NPO accompanies the sword.





*Satoyama* is the combination of the Japanese word for 'villages' (*sato*) and the 'mountains' (*yama*). It represents a centuries old mindset to foster rich, harmonious biodiversity within the vicinity of a populated area.

Interestingly, a Satoyama initiative was made some ten years ago by Japan's Ministry of the Environment and the United Nations University Institute of Advanced Studies (UNU-IAS) in an attempt to promote traditional Japanese land conservation around the world.

Click link below to read more about the initiative:

<https://edition.cnn.com/2010/WORLD/asiapcf/11/28/satoyama.initiative.japan.biodiversity/index.html>



*Menuki* (decorative grips on the hilt) feature the special utensils used for the Japanese tea ceremony.





These dancers from *Yosakoi Festival* in Kochi prefecture are carrying *naruko*, a traditional wooden clapper that makes a 'click-clack' sound. During the Edo period, people in Kochi used these *naruko* to scare *sparrows* away from their farm fields.

The naruko/sparrow scene provided inspiration for this exquisitely produced *fuchi-kashira* art work.



NTHK-NPO Kanteisho certified  
Late Edo period (1780~1867)

*naruko*

