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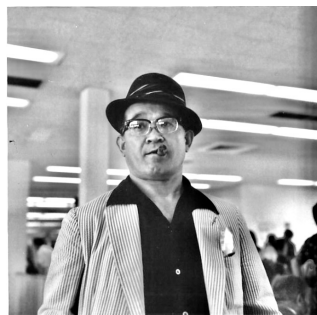
ALBERT YAMANAKA'S NIHONTO NEWSLETTER

Albert Yamanaka's Nihonto Newsletter was published monthly from January, 1968 to July of 1973. It was a mimeographed newsletter consisting of articles written on all aspects of Japanese swords: swords, schools, smiths, history, exhibits, appraisal, comments on collecting, etc.

Albert Yamanaka lived in Japan after the war and became a student of Honami Koson, the most prominent sword expert at the time and a descendant of the Honami appraisers and polishers.

Since this newsletter has been out of print since 1973, and there is a considerable amount of original and unique material presented in it, the Yamanaka family (which has the copyright to this material) supported this effort to make the Nihonto Newsletter available again in an online easily accessible version. We hope old and new collectors will enjoy reading it, and reading material that is often not available in English, even today.

Leon Kapp



ALBERT YAMANAKA

1973

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SWORD SMITHS

BIZEN PROVINCE

Bizen Province, from ancient times, (in sword history) produced many fine sword smiths and this is the only province which had sword smiths working throughout all of the periods from the Heian period down through the late Shinshinto period to the present.

Various reasons are given for this, and one is that Bizen Province possessed all of the necessary conditions which enabled a sword smith to make good swords. There were sources of good iron sand (satetsu), resources for making good charcoal (Bizen even today, still produces some of the best charcoal), a good water supply (the areas where sword smiths abounded were situated by rivers such as the Asahi Kawa and the Yoshii Kawa). The Sanyodo Highway passes right through the region, and it is close to the sea. In this area where the conditions were almost perfect, late in the Heian Period, the founder of the Ko-Bizen School, Sanemori, is reported to have been active around the Tenryaku Era (947-957).

Sanemori was followed by the famous Tomonari and Sukenari, both active around the Eien Era (987).

No works of Sanemori are known to exist, however, we have always wondered where this sword smith learned his trade since no such information is given in any of the old texts.

Among the many swordsmiths that are included in the Ko-Bizen School there are:

SANENARI 実成

TOMONARI 友成
Eien Era

SUKENARI 介成
Eien Era

TOMOYASU 友安
Kanji Era

MUNEYASU 宗安
Kanji

SUKETOMO 助友
Kanji

SUKEHIDE 助秀
Choreki

SUKEHIDE " "
Jiryaku

MASATSUNE 正 恆
Chotoku Era

MASATSUNE 正 恆
Chogen

TSUNETSUGU 恆 次
Chokyu

TSUNEYASU 常 保
Jiryaku

SANETSUNE 真 恆
Shoryaku

HIDETSUNE 秀 恆
Otoku

TSUNEMITSU 恆 光
Eitoku

SANEHIDE 真 秀
Eikyu

TSUNEHIDE 恆 秀
Genei

TSUNEMOTO 恆 元
Genei

SANESADA 真 定
Kyuan

SANETADA 真 忠
Nimpei

SADAHIDE 定 秀
Jisho

SANETSUNE 真 綱
Genryaku

KORESUKU 是助
Tempuku

SUKEKANE 助包
Eien

NOBUFUSA 信房
Eien

TAKAHIRA 高平
Iwa

KANEHIRA 包平
Eien

SUKEHIRA 助平
Kanji

TOMON RI 友則

TOSHITSUNE 利恆

CHIKATSUNE 近恆

CHIKAMURA 近村

TAMENORI 為則

TAMEKIYO 為清

TAKAGANE 高包

TAKATSUNA 高綱

TSUNETOO 恆遠

TSUNEZANE 恆真

TSUNEMORI 恆守

NOBUCHIKA 信近

NARITSUNE 成恆

NOBUZANE 信真

NORITSUNE 則恆

And also:

ARIMASA 有正

ARIYUKI 有行

YUKIHIDE 行券

mitsutsune 光經

MITSUMUNE 光宗

MOTOCHIKA 元近

MORITOMO 守友

MORIKANE 守包

MORITSUNE 守經

SUKEYUKI 助行

SUEYUKI 末行

Probably the most famous Ko-Bizen school sword smith is Tomonari, and he has left many blades to us. Other well known smiths are the Sanpira which consists of Kanehira, Takahira, and Sukehira. Of these three Kanehira has left the greatest number of works, the most famous of which is called O-Kanehira (a meibutsu) which for generations and generations had been handed down in the Ikeda clan of Bizen Province. From ancient days, there was a saying that there was O-Kanehira of the West (meaning Bizen Province) and Dojikiri (Yasutsuna) of the East. Another famous smith, Masatsune, probably has more works left today than any other Ko-Bizen smith.

The workmanship of the Ko-Bizen smiths, by and large is about the same, in that the swords are made in either the Yamashiro tradition or the Bizen tradition, or in a combination of the two. However, to be more specific, we will give details of the better known smiths whose works are found in greater numbers than others of that time.

TOMONARI 友成

Worked in the Yamashiro Tradition approximately during the Eien Era

TACHI

Shape and Construction:

Tachi style of the Heian Period with a very strong koshi sori and with strong fumbari (which will taper strongly towards the kissaki). The line or curve of the sori from about the mid-section of the blade to a little above the monouchi is regarded as the best example of this type of sori. The blade ends with a ko-kissaki.

The thickness (kasane) is comfortable or appropriate, and the hiraniku is lacking a little. The overall appearance of the blade is considered as being supreme in shape and structure.

Hi and Carvings:

Bo hi are seen in very rare instances. The tip of the hi is carved well up into the koshinogi, and the tip of the hi is squared off. It is finished in kakitoshi and carved into the nakago in most cases, however there are kakudome in rare cases.

Hamon:

The width of the yakiba is narrow and with a ko-choji midare pattern. There will be an abundance of ko-nie which forms all types of shapes imaginable. Also, the nie and nioi cluster together forming ashi. Inazuma and kinsuji are seen, but they are not garish or flashy.

There are works that have hamon formed in nioi, in which case the pattern will be suguha-choji.

Boshi:

Midarekomi with a small pattern, and with a very short kaeri. The boshi can also be yakizume, and there will be abundant ko-nie in either case. Blades worked in nioi will have a ko-maru boshi.

Jitetsu and Hada:

The steel is extremely well forged resulting in a ko-mokume hada mixed with o-hada in places, and there will be chikei as well as jifu utsuri.

Nakago:

The nakago will have a sori and be long, and taper towards the tip. The tip will be a little broad. There are kijimomo nakago sometimes.

The file marks, if any, will be kiri or suji chigai.

Signatures are:

TOMONARI SAKU 友成造

BIZEN (no) KUNI TOMONARI tsukuru

前前国友成造

MASATSUNE

正恆

Worked in the Yamashiro tradition and Bizen tradition approximately during the Eien Era (987-988).

TACHI

Shape and Construction:

The blade is made in the style and shape of the Heian period, however, the sori is a little shallow in most cases, the blade will be narrow, and there will not be too much fumbari for blades from that period.

There will not be too much variation in the width of the blade from the machi to the yokote. The hiraniku is appropriate for the size and shape of the blade, and the width of the shinogi ji is a little wide. The shinogi is high, the blade will be thick, and the kissaki is a little long for work from this time. The general impression of the blade is that the blade is strong from looking at its shape, although it still retains much of the elegance of Heian Period work.

Hi and Carvings:

In very rare instances, there will be carvings such as bonji, suken, or koshi-hi.

Hamon:

The hamon is wide and in nioi. There will be nie clustered around the nioi with a suguha-choji pattern, and long nioi ashi. The nie forms kinsuji and inazuma and the workings (hataraki) found within it often lead the observer into thinking the blade is from the mid-Kamakura period.

The yakidashi is komidare and here there will be abundant nie, and the hamon above that becomes suguha choji midare.

In rare cases there will be narrow suguha choji hamon.

Boshi:

The boshi is midarekomi with a small pattern, although in most cases it will be komaru sagari (falling or sagging).

Komaru sagari boshi were often made by the Osafune smiths during the Sengoku Period, however, there is a world of difference in the skill of Masatsune and the later smiths of the Sengoku period as can be expected.

Jitetsu and Hada:

The steel has been well forged, however it will give the impression of being “strong” (there is a light color). The grain will be ko-mokume hada, there will be jifu utsuri, and there will also be abundant chikei.

Nakago:

The nakago will resemble those described in the Tomonari description, and there will be niku on the nakago surface.

File marks, if any (are remaining), will be kiri.

Inscriptions are two characters, around the mekugi ana area.

KANEHIRA

包平

Worked in the Yamashiro tradition and Bizen tradition approximately during the Eien era.

TACHI

Shape and Construction:

Very graceful tachi style of the Heian period, although made a little strong or robust. Also, certain works were made with a shallow sori with very little fumbari, and the width of the blade does not vary too much from the machi to the yokote, giving the blade a very strong appearance. All of this gives the impression of the type of blade made during the mid-Kamakura Period. In either case, the blade will be graceful and will be highly stylized.

Hi and Carvings:

Bo hi are seen on rare instances, in which case the tip of the hi will be carved well up into the koshinogi and be square. The base of the hi are finished in kakudome or in kakinagashi and carved into the nakago.

Hamon:

There are two distinct styles and the hamon patterns are:

1) narrow, and formed in nie, with the pattern in ko-choji midare mixed with komidare. There will be abundant nie within the hamon which cluster around the nioi forming long ashi and kinsuji and inazuma. In this type of work there will be an o-koshiba.

2) formed in nioi with nie clustered around the nioi. The pattern is suguha choji and there are variations in the width of the hamon. In some work, there is also o-choji midare. The hada in the steel within the hamon will stand out, and clusters of nie will be seen. Nioi ashi will also be seen in great numbers, as well as Inazuma and kinsuji which will quite often mislead the observer into thinking he is looking at a work by the early Fukuoka Ichimonji group from the mid-Kamakura period, or that of an early Osafune smith.

Boshi:

Hamon with small patterns will form a small pattern midarekomi or komaru with a short kaeri.

Blades with a large pattern hamon will have a midare komi boshi with a shallow kaeri or a yakizume boshi.

Jitetsu and Hada:

The very finely worked steel results in ko-mokume hada with o-hada. Chikei will be present as well.

The works that have a large pattern hamon will have abundant ji-nie which results in yubashiri and chikei.

On blades with o-choji midare hamon, the edge or border of the hamon is very active which results in tobiyaki being present.

Nakago:

About the same as described for Tomonari.

SUKEHIRA

Worked in the Yamashiro tradition and Bizen tradition approximately during the Kanko Era.

TACHI

Shape and Construction:

About the same as described for Tomonari, although the blades will be a little thicker and there will be a little more hiraniku.

Hi and Carvings:

Bo hi are seen on most works. The tip of the hi is carved well up into the koshinogi, and it will be square. The bottom of the hi will be kakudome or kakitoshi and carved into the nakago.

Bonji, suken, or very short koshi-hi are seen on some works.

Hamon:

Narrow suguha choji midare in nioi, and there will be abundant nie present as well. The nie will cluster within the hamon forming Inazuma and kinsuji. Rarely, will there be a blade with a wide hamon.

All other details are about the same as those mentioned for Kanehira.

Other Ko-Bizen smiths, by and large, are about the same, and descriptions of their work will closely resemble those mentioned above for Tomonari, Kanehira Masatsune, and Sukehira.

It is a common practice to give an answer of Atari Dozen in giving an answer for the name of any Ko-Bizen smith, therefore rather than give the specific name of a swordsmith on a Heian Period blade, just the plain answer of Ko-Bizen is given in most cases. It would be practically impossible for anyone to remember all the details for the work of all of the Ko-Bizen smiths, although certainly individuals who are lucky enough to own a Ko-Bizen blade may know a particular smith's characteristics that are somewhat different from other Ko Bizen smith's works.

It should be remembered that in many cases, the hamon of a Ko-Bizen blade might have been retempered, and this will have been done so many years ago that it is very difficult to detect. It is also the case that many Ko-Bizen works have no boshi, and in a good many cases, a skillful polisher will "draw-in" a new hamon where part of the hamon is missing, and this is quite difficult to detect too, so care should be

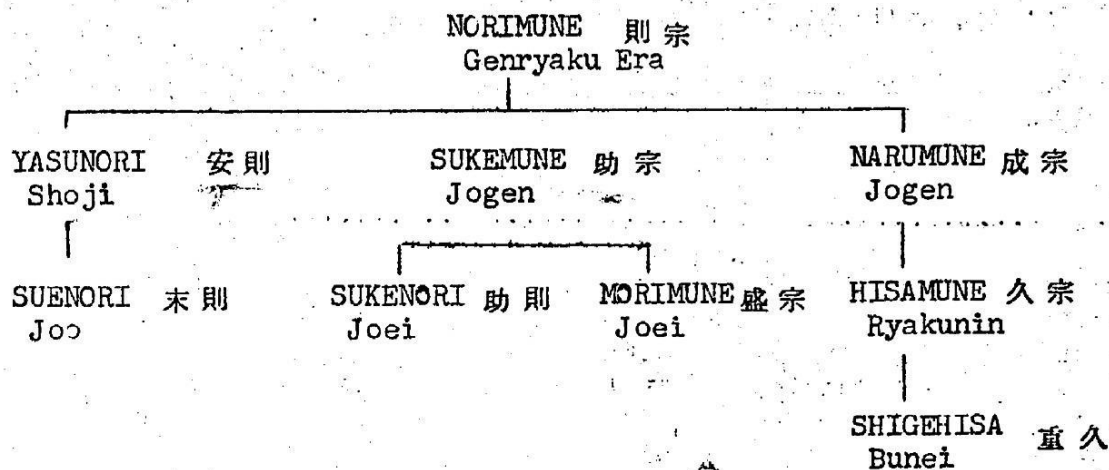
taken when one comes across a Ko-Bizen blade, for in most cases they are sure to have some major faults or issues.

FUKUOKA ICHIMONJI福岡一文字

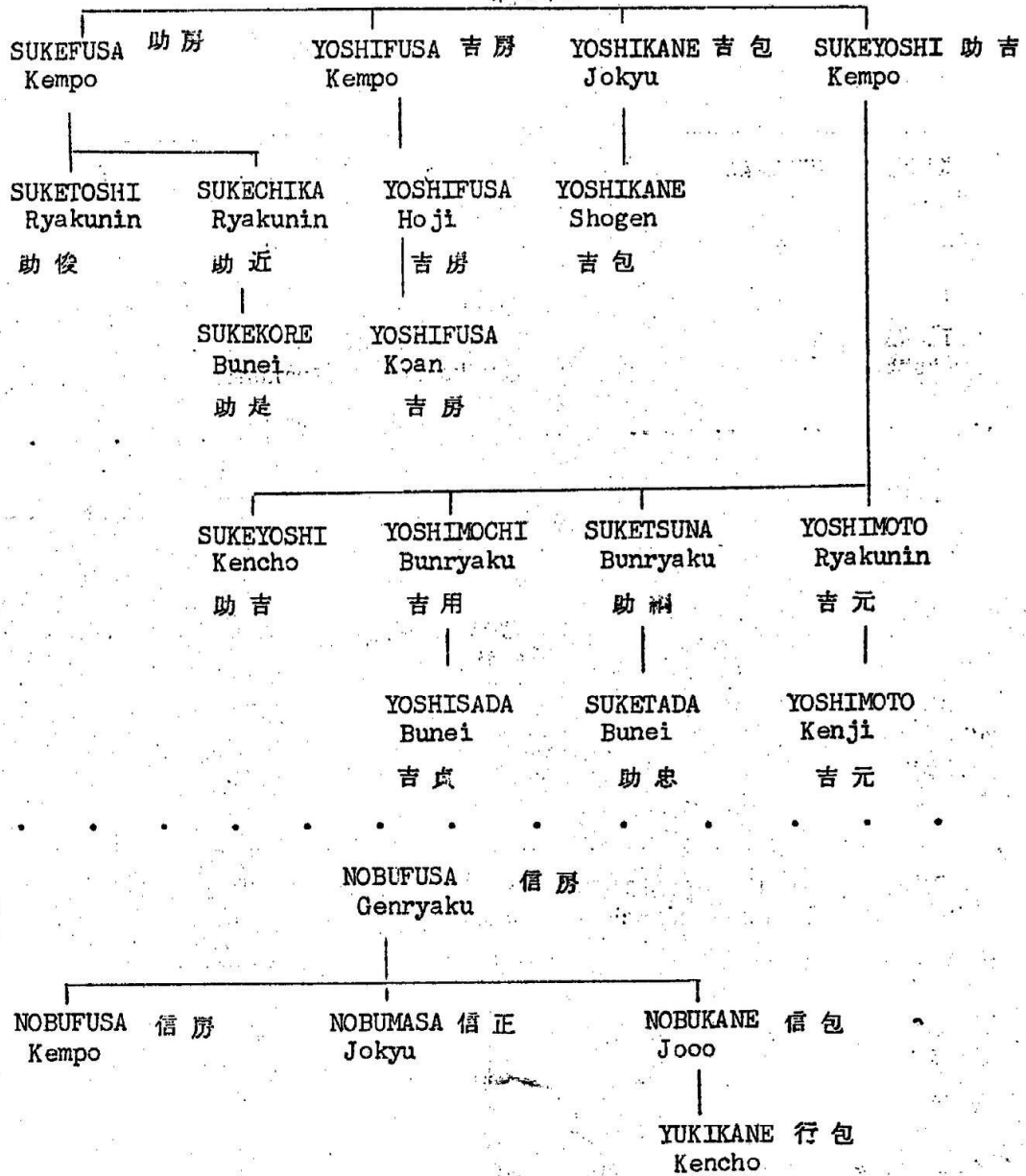
A great number of sword smiths are listed as having been active in the Fukuoka area of Bizen Province from about the Genryaku Era (1184-1185) and they are commonly referred to as Fukuoka Ichimonji.

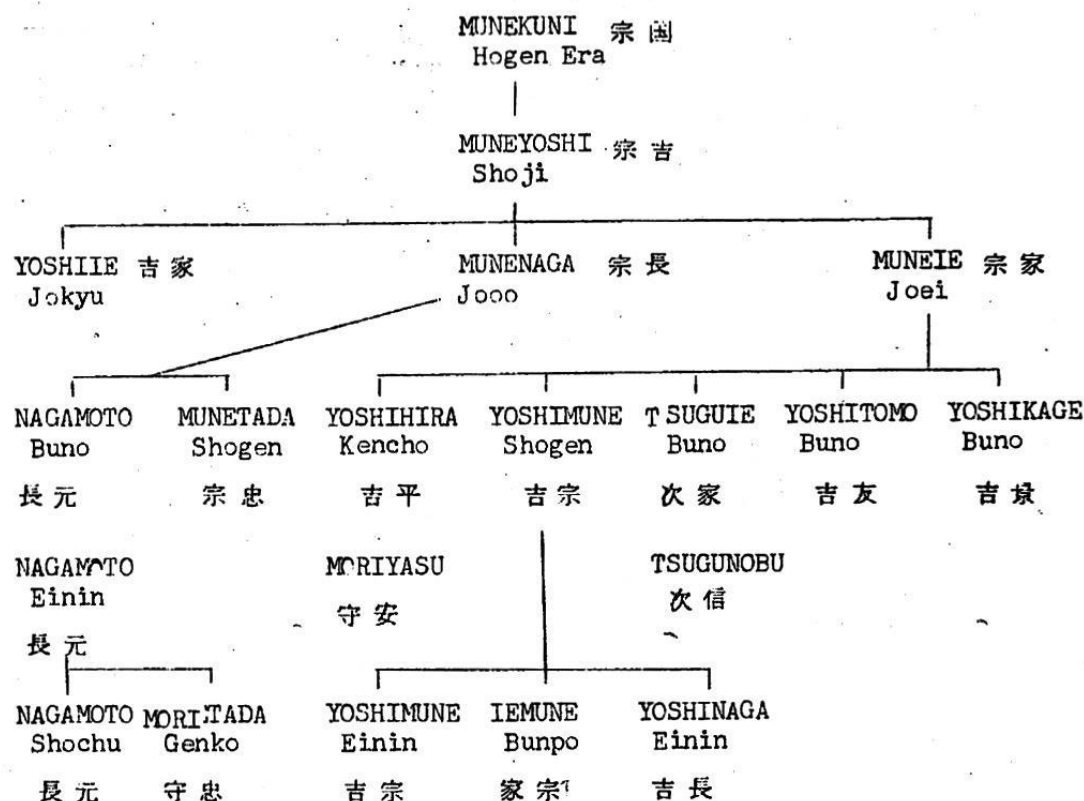
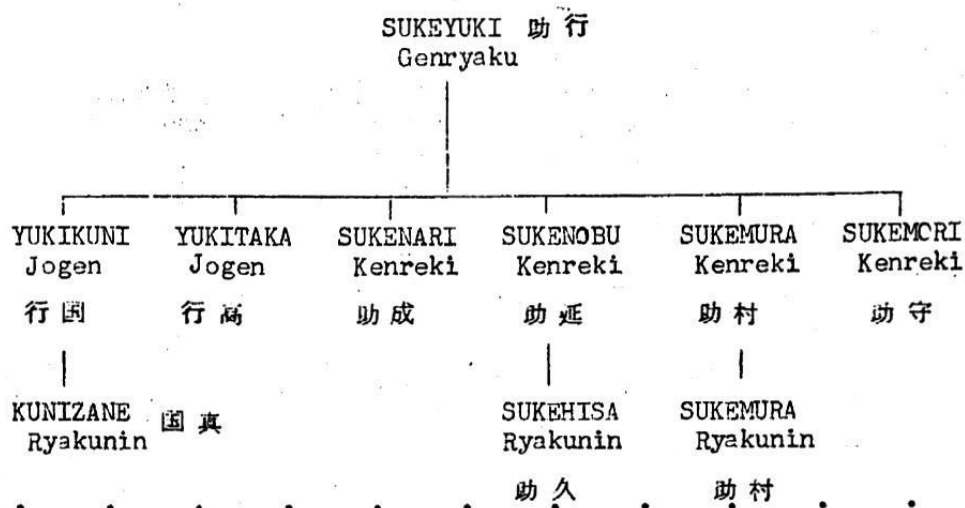
A short while later, some of them worked in the Yoshioka area of Bizen Province and these smiths are called Yoshioka Ichimonji.

The founding of the Fukuoka Ichimonji School is credited to Norimune, although there were a number of other smiths who were active around the same era who were all related in one way or another, such as Sukeyoshi, said to be a brother-in-law of Norimune, and Nobufusa, son of Nobuzane is said to have studied under Norimune as well as Sukefusa. All three are listed in separate geneologies of their own, separate from the main Fukuoka Ichimonji school.



SUKEFUSA 助房
Genryaku Era





In addition, there are the so-called ICHIDAI KAJI such as

IETOSHI Kencho 家利	IETADA Einin 家忠	IENOBUN Ninji 家信	IENORI Joou 家則	IEYASU Hoji 家安
TOMOTADA Kennin 朝忠	TOMOSUKE Kennin 朝助	TOCHIKA Jokyo 遠近	TOKINAO Kencho 時直	CHIKATADA Kempo 近忠

As was mentioned earlier, Norimune is regarded as the founder of the Ichimonji School, and he is listed as having been the son of Ko-Bizen Sadanori. He, as well as his son Sukemune, served Emperor Gotoba. Sukemune is commonly regarded as O-Ichimonji. This is due the fact that the o-choji midare hamon of Sukemune is more turbulent or active than the father's. Also, the term Kiku Ichimonji is given to both father and son, and it is said that the chrysanthemum seal was used by these two smiths, although none are known to exist today.

The descendants of the Ichimonji School, and especially the Sukefusa lineage, were very active. The second son of Sukefusa, Norifusa, migrated to Katayama in Bitchu Province and started the Katayama Ichimonji School. The third son Sukezane went to Kamakura and eventually came to be known as Kamakura Ichimonji.

KO ICHIMONJI SCHOOL古一女学

Worked in the Yamashiro Tradition approximately during the Genryaku Era

TACHI

Shape and Construction:

Although tachi were made in the style and shape of the late Heian Period, they are made slightly stronger in all aspects, but still retain all of the grace and elegance of the Heian Period works.

Hamon:

The width of the yakiba is narrow and formed in nioi with the pattern in chu-suguha with ko-choji midare.

There are other hamon that are ko-choji ko-midare with nie clusters within the hamon, and nie clusters around the nioi form numbers of long ashi.

In some works, the yakiba is wide with suguha-choji and formed in nioi, and there will also be nie present. However, in these works, the hada will stand out clearly within the hamon.

Boshi:

The boshi is komaru or komaru sagari in most cases, although there are some boshi with a small pattern midarekomi with a slight kaeri.

Jitetsu and Hada:

The hada is ko-mokume hada mixed with o-hada. There will be jifu utsuri.

Nakago:

The nakago are a little long and narrow towards the end or tip which ends in kurijiri. Kijimomo style nakago are seen sometimes.

File marks, if any, are kiri or suji chigai.

Inscriptions are two characters in most cases.

NORIMUNE 則宗 and SUKEMUNE 助宗

Worked in the Bizen Tradition.

Works of most of the Fukuoka Ichimonji smiths are about the same going from one smith to the next, and these works are represented by these two greats of this school.

TACHI

Shape and Construction:

Two distinct styles of tachi were made:

One style was the tachi style of the early Kamakura Period, and the other style was the tachi style of the mid-Kamakura Period.

Both styles have koshi sori and abundant hiraniku.

The shinogi is high, although the thickness, the length of the kissaki, as well as other details are all koroai (just right). The blades will appear lively, and at the same time retain the elegance and refinement of that period.

There are some ikubi kissaki style tachi, and in rare cases, kodachi are encountered.

Hi and Carvings:

There will be no carvings, although bo hi or futatsuji hi are sometimes seen. The tip of the hi will be carved well up into the koshinogi and the tip will be square.

The bottom end of the hi will be finished in marudome or kakudome, and sometimes in kakinagashi and carved into the nakago.

Hamon:

There are narrow yakiba in nioi and ko-choji midare or suguha choji midare, but both are rare.

Most blades will have a wide hamon in nioi with the pattern being o-choji midare, juka choji midare, and o-fusa choji midare.

The skill with which these were made is considered as being the ultimate, and one interpretation of these hamon has been to compare them to cherry blossoms in full bloom during the height of their season. The ashi seen in these hamon are long and kinsuji and Inazuma are seen all along the hamon. The nie combined with the nioi leads one to spend hours enjoying the effects.

All of the various Ichimonji School smiths have their own distinct style of hamon, and the Ichimonji choji midare is distinctive and has not been equaled by anyone else.

The choji midare made by other Ichimonji smiths similarly have a pattern that is distinctly their own, as well as those by the Yoshioka Ichimonji and by the Katayama Ichimonji.

Boshi:

The boshi are midarekomi ending in yakizume or with a slight kaeri.

Other boshi will be ko-choji midare from about the yokote and ending in a komaru.

Jitetsu and Hada:

The well forged steel gives an impression of the steel being soft (with a dark color) with a ko-mokume hada mixed with o-hada, and there will be choji utsuri.

Those blades that have the steel finely forged and with a tight hada will have jifu utsuri and on these blades there will be chikei.

Nakago:

The nakago are long in most cases, and the tip ends in kurijiri. There are kijimomo style nakago on some works.

The file marks, if any can be seen, will be kiri or suji chigai.

Signatures are two characters or simply "Ichi".

Since most of these works have been shortened, the majority are o-suriage mumei.

KYOHO MEIBUTSU CHO

Installment 25

NARAYA SADAMUNE

奈良屋貞宗

Owner: Owari

Length: 9 sun 7 bu

Value: 300 mai

Owned by Naraya Soetsu of Sakai in Sessen.

The Oyako Toshiro was also owned by this person.

During the Bunroku Era, Lord Komon Hidetoshi purchased it for 500 Kan and presented it to Lord Hideyoshi. It was handed down to Lord Hideyori.

On the 20th of May in Keicho 13 (1608), it was given to Lord Hidetada. Some years later, when Hidetada went to the capital, on his return, he stopped off at Nagoya and gave it to the Owari. On the 3rd Year of Keian (1650), it came (to Honami) from Chunagon (Owari) and was appraised as above along with documents made

for clarification.

Yamanaka Note

Naraya Soetsu was a very rich merchant of Sakai, who along with many of the merchants during the late Momoyama Period financed many of the Daimyo in their wars and battles. These merchants had fantastic holdings and collected art goods, and swords were no exception, since many of these fine works of art went to them as collateral for loans they provided.

Komon Hidetoshi refers to Hashiba Hideyasu who was adopted by Toyotomi Hideyoshi.

From the time that the second Tokugawa Shogun Iietada gave this blade to the Owari, the blade has been with the Owari Tokugawa and it still is in the Owari collection today.

The description of the blade is

Length: 9 sun 7 bu

Sori: 1 bu

Width: 9 bu

Kasane: 2 bu

The blade is hiratsukuri with a shin no mune (mitsumune), and a saki sori.

Carvings of suken with bonji are on the omote and gomabashi on the ura. The hada is a tightly forged ko-itame hada and there are abundant ji-nie.

The hamon is notare mixed with komidare. The edge of the hamon has abundant nie which form sunagashi.

The boshi is a shallow notare and has a long kaeri.

The nakago is ubu is with a kengyo tip and is unsigned.

This blade is not as finely made as other better known Sadamune blades such as the Tokuzen-In (covered next) or the Ikeda Sadamune.

TOKUZEN-IN SADAMUNE

徳善院貞宗

Owner: Kii

Length: 1 shaku 1 sun

Value: 300 mai

There are carvings of bonji, ken, and a tsume on the omote. There is a bonji with gomabashi with a tsume on the ura.

Owned by Lord Oda Jonosuke Nobutada who gave it to his son, Gifu Chunagon, who then presented it to Lord Hideyoshi.

Later it was received by one of the five Magistrates, Maeda Tokuzen-In Sojyo Gen-I Hoin, who then gave it to his son Shuzen. It was presented to Lord Ieyasu who gave it to the Kii.

Yamanaka Note

The text tells us that the blade went to the Kii (Tokugawa of Kishu), however on March of Kambun 11 (1671), when the second son of Kii Tokugawa Yorinobu, Yorisumi, set up his own house at Saijyo in Iyo Province, this blade was given to Yorisumi and it was handed down in that family until about the early 1930s when it was purchased by the present owner at an auction.

This Sadamune is considered to be the best Sadamune among all of the Sadamune works, and we doubt that anyone will dispute this fact. We are quite familiar with this blade, for it was in Koson Sensei's keeping for a number of years when we were studying with him, and we saw the blade at our will whenever we wanted to. It certainly was a splendid blade indeed.

A few years ago, we had the opportunity to see this blade again and we were quite shocked to see the blade in very very poor condition, with none of the fine qualities that we remembered being evident on the blade, and we found out that the owner had the blade polished by a polisher who evidently was not qualified to polish a blade of this caliber.

It's criminal to put a blade of this caliber in such a state. This blade is a kokuho, and its description is as follows;

Length: 1 shaku 1 sun 6 bu 3 ri

Sori: 2 bu 3 ri

Width: 1 sun 1 bu 4 ri

It is wide and hiratsukuri with a gyo-no-mune (ihori mune) and is a little long.

The hada is a tightly forged itame hada, and there is an abundance of ji-nie with yubashiri and chikei.

The hamon is notare komidare with ashi and yo. There is a dense nioiguchi with ko-nie, and kinsuji in places.

The boshi is midarekomi ending in a komaru with a kaeri. The carvings are a bonji with ken and tsume on the omote. The ura has a bonji with gomabashi and tsume.

The nakago is ubu with a kengyo tip, and the file marks are a shallow katte sagari. There are two mekugi ana and the top one is partially plugged.

Remnants of the characters Sadamune in shumei can barely be seen.

TERASAWA SADAMUNE

寺沢貞宗

Owner: Kii

Length: 9 sun 7 bu

Value: Unknown

Omote: Ken with tsume

Ura: Futatsuji hi

Terasawa Shima no Kami purchased it for 20 mai, and then presented it to Lord Hidetada.

As a legacy (of Hidetada) it was given to Kii Dainagon. Formerly it was purchased for 20 mai by Yutoku Iehisa at a place called Kinoshita in Kyoto. Then it was purchased by Shima no Kami, who presented it to Lord Hideyoshi. It was then received by Oda Urake and appraised at 300 kan by Kotoku. Later Shima no Kami purchased it for 700 kan, which is noted in Kosa's note.

Yamanaka Note

The text seems to give conflicting versions, however, it seems, according to legend, that Shima no Kami purchased it, presented it to Hideyoshi, and later got hold of it again, and then gave it to the second Tokugawa Shogun, Hidetada.

The Tokugawa Jikki, which we are covering in another installment, states for Kanei 9 (1632) May 24: Terasawa Sadamune to Kii, which tells us that the blade, as a legacy of Hidetada, went to the Kii Tokugawa.

Terasawa Shima no Kami Hirotaka was originally from Owari Province and served Toyotomi Hideyoshi, and was given an 80,000 koku fief at Karatsu in Hizen Province in Kyushu.

At the time of Sekigahara in Keicho 5 (1600), he sided with the Tokugawa forces and succeeded in keeping his fief intact, but for his efforts, the Tokugawa gave him a 120,000 koku fief and kept him at Karatsu. He died on the 10th year of Kanei (1634). The elder son died before the father, and the 2nd Son Hyogo no Suke Takataka took over the family leadership. The fief was confiscated during the Shimabara Christian uprising on the pretext that the Terasawa were sympathetic to the Christians, and Takataka supposedly committed suicide shortly after this.

This is another Kokuho Sadamune tanto which is considered to be second only to the Tokuzen-In Sadamune.

The blade left the Kii Tokugawa a great number of years ago, as did most of their other swords, and it is presently owned by a private collector.

IKEDA SADAMUNE

池田 貞宗

Owner: Matsudaira Kaga no Kami

Length: 1 shaku 2 bu

Value: 300 mai

Horimono: Gomabashi on both sides of the blade.

Owned by Hasuya Tsunetomo, a merchant in Kyoto. Through the mediation of Koji (Honami), Hosokawa Hyobu Daisuke Fujitaka Nyudo Genshi Yusai purchased it for 20 mai, and it was handed down to Nakatsukasa.

Lord Ikeda Sanzaemon Terumasa purchased it for 100 mai and presented it to Lord Hidetada.

On the 26th of April in Kanei 6 (1629), when he (Hidetada) visited Lord Toshitsune, it was given to him (Toshitsune).

Nakatsukasa is said to be the grandson of Lord Yusai.

In the Kosa (Honami) Note, it is noted he is the son of Lord Yusai.

Yamanaka Note

The owner of the blade mentioned in the text should be familiar to the readers by now (except for the Kyoto merchant). Hosokawa Yusai is the founder of the Hosokawa Clan of Higo in Kumamoto.

Ikeda Terumasa is the founder of the Ikeda Clan of Okayama in Bizen Province.

Where it mentions Nakatsukasa, this refers to the second son of Hosokawa Tadaoki, Nakatsukasa Shoyu Iketaka who was given a 30,000 koku fief at Udo in Higo Province.

The present owner has shown us this blade, and we have had a very close look at it for study, and this blade probably can be considered to be one of the better Sadamune blades in existence, and can be ranked at the top. It is a Juyo Bunkazai.

NAGAMEI SADAMUNE

長銘 貞宗

Length: 9 sun 1 bu

Value: 200 mai

There are futatsuji hi on the omote.

There are bonji with bo hi and ken in relief on the ura.

Signed in Nagamei with Kemmu Nengo. Appraised on the 7th of Kanei (1630).

Yamanaka Note

The whereabouts of this blade was not known at the time of the compilation of the Kyoho Meibutsu Cho by the Honami, and the Honami only listed the blade from the notes they already had on the blade.

Its present location is still not known.

The Umetada Meikan lists the blade as being Gyobutsu (in the Shogunate Collection) and as having been sent to the Umetada from Honami Saburobei to have a habaki made, and this was on the 11th of January in the 15th Year of Kanei (1639).

The habaki was made by Umetada Yosoza, and it was noted that the tip of the nakago was trimmed.

The inscription on the nakago, according to the Umetada Meikan, was:

SAGAMI (no) KUNI JUNIN SADAMUNE

相模国佳人貞宗

KEMMU 3 NEN 8 GATSU

建武三年八月

And there were two mekugi ana.

The blade is also listed in Volume 48 of Koto Meijin Taizen. Therefore, probably, the blade was of some fame early in the Tokugawa Period,

FAMOUS SWORDS: KOKUHO

No. 76

TAMETSUGU

Meibutsu Kitsunegasaki

Tachi

Length: 78.8 cm

Sori: 3.4 cm

Width: 7.9 cm

Shape and Construction:

Shinogi tsukuri

Shin no mune (mitsumune)

Very strong sori with strong fumbari

The kissaki is an ikubi kissaki style, although not exactly that.

Hamon:

Komidare mixed with ko-choji. Formed in nioi with an abundance of ko-nie. Ashi and yo are present in great numbers. The edge of the hamon, that is the nioi line, is not as lively as commonly seen in his works or other works of the same time.

The lower half of the blade is made a little drab and in a small pattern, but the upper half is made with a larger pattern, and the pattern is uniform.

Boshi:

Nie kuzure

Nakago:

Ubu and curves strongly. The tip is a shallow kurijiri.

The file marks are suji chigai.

There are two mekugi ana.

The mei is Tametsugu below the lower mekugi ana and near the mune.

Jitetsu and Hada:

Tightly forged steel with a ko-mokume hada, and there is midare utsuri. Sumihada (core steel) is seen at the bottom of the blade.

Yamanaka Note

Signed works by Tametsugu are extremely rare, and this blade like all other Aoe blades, or for that matter, most Aoe blades, has sumitetsu showing. Although this blade has the name Kitsunegasaki attached to it, it is not in the Kyoho Meibutsu Cho.

The blade had been handed down in the Yoshikawa family of Iwakuni in Aki Province. Previously to this, during the Kamakura Period on Shoji 1 (1200), Yoshika Kojiro Tomokane is said to have received orders from the Shogunate in Kamakura to pursue and conquer the Kajiware Clan which he did in Kitsunegasaki in Suruga Province, and Yoshika carried this blade in that pursuit, hence the name of Kitsunegasaki.

The blade has a tachi mounting from the Kamakura Period. This blade probably, is the outstanding work among all the Aoe blades we see today.

No. 77

YASUTSUGU

Tachi

Length: 85.2 cm

Sori: 3.5 cm

Width: 3.6 cm

Shape and Construction:

Shinogi tsukuri with a shin-no-mune (mitsumune). The blade is wide with a very strong koshi sori and with strong fumbari. There is a chu-kissaki.

Hi and Carvings:

On the omote there are bo hi with soe hi finished with kakudome. Below this there is a suken made in uki bori above the machi, and a carving of Fudo on the hira.

On the ura there are futatsuji hi finished in kakudome, and below this, bonji with a ken.

Hamon:

The omote had a midareba mixed with choji. There are many ashi and yo.

The ura is ko-midare, and also has many ashi and yo. Around the mid-section of the blade, there is nijuba.

Ko-nie are seen on both sides of the blade and in places there are kinsuji.

Boshi:

Midarekomi, and the tip is yakizume. The omote side is similar to nijuba.

Jitetsu and Hada:

The hada is koitame mixed with mikume.

There are jifu utsuri with abundant ji-nie, and in places, sumi hada is showing.

Nakago:

Ubu with a kurijiri tip. The file marks are o-suji chigai.

There is one mekugi ana, although there actually are two at the bottom of the nakago. One is near the mune and cut through the mune.

The inscription is large and below the top mekugi ana, and is Yasutsugu.

Yamanaka Note

This blade had been handed down in the Shimazu Family of Satsuma Province and the blade was given to Shimazu Yoshihisa (1533-1611) by the 15th Ashikaga shogun, Yoshiaki.

It was regarded as one of the best in the vast Shimazu sword collection.

The itomaki no tachi koshirae which accompanies the blade has metalwork with the Shimazu mon (a circle with cross inside). The saya is makie with the Kiri mon, and is said to be from the early Tokugawa period. Yasutsugu is recorded as being the son of Ko-Aoe Sadatsugu of Bitchu Province and worked during the early Kamakura Period.

No. 78

MORITOSHI

守 利

Tachi

Length: 77.0 cm

Sori: 2.1 cm

Width: 2.8 cm

Shape and Construction:

Shinogi tsukuri with a shin-no-mune (mitsumune).

There is a strong koshi sori and a chu-kissaki.

Hamon:

The hamon is suguha mixed with komidare. There are ashi and yo in good numbers extending towards the edge, and nie cluster around the ashi. The edge or border of the hamon has nioi. The edge or border of the hamon is very distinct or clear.

Boshi:

Shallow or narrow with a komaru.

Jitetsu and Hada:

The hada is a tight itame hada which has abundant ji-nie as well as chikei formed from the ji-nie.

There are jifu utsuri and the appearance of the ji is what is called chirimen hada. (chirimen is silk crepe, and the skin of the blade is exactly like silk crepe)

Nakago:

The nakago is ubu, although it has been reshaped. The tip is a shallow kurijiri. The file marks are suji chigai. There are two mekugi ana.

Yamanaka Note

Moritoshi, although he is one of the Ko-Aoe smiths, is not connected with any particular group, and there are only a few examples of this smith's work remaining today.

This is a typical fine example of early Aoe work in a very fine state of preservation, except for the fact that the nakago has been reshaped.

No. 79

YUKIHIRA

Tachi

Length: 79.9 cm

Sori: 2.9 cm

Width: 2.7 cm

Shape and Construction:

Shinogi tsukuri with a shin-no-mune (mitsumune). There is a strong koshi sori with strong fumbari. There is a ko-kissaki.

Hi and Carvings:

There are bo hi finished with kakinagashi and carved into the nakago on both sides.

On the omote there are bonji under which a kurikara is carved inside of the hi above the machi.

On the ura, there are bonji under which there is a Buddhist-like figure carved inside of the hi and above the machi.

Boshi:

Yakizume style with hakikake at the tip.

Hamon:

Komidare in nioi with abundant ko-nie. There are sunagashi present as well. There is a large yaki-otoshi at the machi.

Jitetsu and Hada:

There is a very tightly forged itame hada and profuse ji-nie. There is uruoi (a moist or wet appearance).

Nakago:

The nakago is ubu and the file marks are suji chigai. On the nakago ura, there is an inscription "Bungo no Kuni Yukihiro saku".

Yamanaka Note

This is a very typical example of Bungo Yukihiro's work which is in excellent condition. Probably this is the best of this sword smith's work of which there are quite a few in existence.

The carving is typical of this smith's work. So is the yaki otoshi at the machi.

The blade originally belonged to Hosokawa Yusai, and Hosokawa supposedly presented it to Karasumaru Hiromitsu, an imperial messenger.

The blade is accompanied by an Onimaru Tsukuri koshirae which is from the Muromachi Period.

No. 80

KUNISHIGE 国重

MEIBUTSU HESHIKIRI HASEBE

押し切り長谷部

KATANA

Length: 64.8 cm

Sori: 0.9 cm

Width: 3.0 cm

Shape and Construction:

The blade is shinogi tsukuri with a shin-no-mune (mitsumune). It is wide and thin. The chu-kissaki is a little long.

Hi:

There are bo hi finished in kakinagashi carved into the nakago on both sides. The tips of the hi are considerably low, and just about in line with the yokote.

Hamon:

The hamon is ko-notare mixed with ko-gunome. There are many small ashi and yo.

The bottom half of the blade is o-notare with many tobiyaki and with sunagashi and kinsuji.

The nioi is very dense, and there are many rough (ara) nie.

Boshi:

The omote boshi is midarekomi with an omaru. The ura boshi is midarekomi ending in yakizume

Jitetsu and Hada:

There is a tightly forged itame hada and abundant ji-nie.

Nakago:

The blade is osuriage mumei and there are three mekugi ana, and two of the ana have been plugged. Below the center mekugi ana, there is a kin zogan mei.

The ura mei is:

HASEBE KUNISHIGE HON-A KAKIHAN 長谷部国 重本阿 花押

The omote mei is:

KURODA CHIKUZEN no KAMI 黒田筑前守

Yamanaka Note

Probably this is the best known work by Hasebe Kunishige, even though it is suriage.

The kin zogan mei attribution is by Honami Kotoku.

The name for the blade comes from the fact that Oda Nobunaga once was to punish an attendant who hid underneath a table, and Nobunaga cut him down through the table, and since the blade cut so well, it was named “heshikiri” or a “forceful cut”.

The blade later went to Toyotomi Hideyoshi who gave it to Kuroda Nagamasa who had the blade attributed to Kunishige by the Honami. The blade is still owned by a descendant of Kuroda Nagamasa.

The mounting for the blade is supposed to be from the late Momoyama Period.

TOKUGAWA JIKKI

Part VI

KANEI 6 1629

March 17

Hidetada gives the Saimura Sadamune 齋村貞宗 to Todo Takatora.

April 15

Okudaira Tadamasa presents a tachi by Moriie to Iemitsu.

April 19

Goto Josei, elder brother of Goto Renjo, dies.

April 23

Maeda Toshitsune changes his title from Chikugo no Kami to Hizen no Kami. His eldest son Inuchiyo has his coming-of-age ceremony and takes the title and name of Chikuzen no Kami Mitsutaka.

Iemitsu gives a wakizashi by Rai Kunitsugu to Toshitsune and a wakizashi by Masamune to Mitsutaka.

Hidetada gives Toshimitsu a wakizashi by Norikuni and the wakizashi Samidare Go (Meibutsu) to Mitsutaka.

Toshitsune presents a wakizashi by Yoshimitsu to Iemitsu, and Mitsutaka presents a tachi by Nobumitsu 信光 to Iemitsu.

Toshitsune presents a wakizashi by Sadamune to Hidetada, and Mitsutaka presents a tachi by Yoshitsugu 吉次 to Hidetada.

April 24

Maeda Mitsutaka presents a katana by Kunimitsu to Hidetada.

April 26

Iemitsu visits Maeda Toshimitsu at his mansion in Ueno, and gives Toshimitsu a tachi by Niji Kunitoshi; a wakizashi by Akita Masamune to Mitsutaka; a tachi by Sanenaga and a wakizashi by Sadamune to Chikatsu Toshitsugu; a katana by Moriie and a katana by Nagamitsu to Miyamatsu Toshiharu.

Toshitsune presents a tachi by Tomonari to Iemitsu along with a katana by Ohara Sanemori and a mumei wakizashi.

Mitsutaka presents a tachi by Masatsune, a katana by Kanenaga, and a wakizashi by Taema to Iemitsu.

Chikatsu Toshitsugu presents a tachi by Tsunemune to Iemitsu.

April 29

Hidetada visits the Maeda Toshitsune mansion and gives a katana by Masatsune and a wakizashi by Ikeda Masamune (Meibutsu) 池田正宗 to the Maeda.

To Mitsutaka Hidetada presents a tachi by Ichimonji and a katana by the Niji Kunitoshi.

Senkatsu Toshitsugu and Miyamatsu Toshiharu each receive a katana.

Toshitsune presents Hidetada a tachi by Yukihiro and a katana by Yoshiie 吉家 and the wakizashi Togawa Shizu (Meibutsu).

Mitsutaka presents a tachi by Moriie to Hidetada, a katana by Mitsunaga, and a wakizashi by Kagemitsu.

May 23

Hidetada visits Echizen Tadanaga and gives him a katana. Tadanaga presents Hidetada a katana.

June 17

Iemitsu gives a katana by Enju to Todo Takatora.

August 1

Iemitsu presents a tachi and a stallion to the court. The messenger to the court is Matsudaira Katsumasa.

August 28

Iemitsu, visits Doi Oi no Kami Toshikatsu and gives him the wakizashi, Kanamori Masamune (Meibutsu) 金森正宗. Toshikatsu presents a tachi by Nagamitsu, a katana by Samonji 左文字, and a wakizashi by Yoshimitsu 吉光.

September 2

Hidetada visits Doi Toshikatsu and gives him the wakizashi Ouchi Masamune (Meibutsu). To his son Matsuchiyo Toshitaka, he gives a katana, and to the second son Tsuruchiyo Katsumasa, he gives a wakizashi.

Toshikatsu presents Hidetada a tachi by Masatsune and a katana by Masamune.

September 29

Lord of Yagawa in Izumi Province, Kuwayama Sadaharu, dies. His younger brother Hideharu presents to Iemitsu, as a legacy from his brother, a katana by Rai Moriie. Hidetada is presented a wakizashi by Chudo Rai.

October 2

The emissary from Rara takes leave to return home, and a gift of two tachi are sent to the king of that country.

NOTE: The present name of this country is not clear, and we have not been able to find out what it is.

December 7

Matsudaira Senchiyo has his coming-of-age ceremony and takes the title of Jyu Yon I Shita Sakon Gon Shojo, and receives one character from the Shogun's name and calls himself Echigo no Kami Mitsunaga.

Accordingly, Iemitsu gives him the katana Nakagawa Go (Meibutsu) and Hidetada gives him the katana Kanse Masamune (Meibutsu) on this occasion.

December 8

Matsudaira Echigo no Kami Mitsunaga calls at the West Castle and presents a Katana by Kunimitsu.

December 26

Hidetada visits Hori Tango no Kami Naoyori and gives him a katana by Sukekuni and a wakizashi by Sadamune 貞宗.

To the eldest son Naotsugu, he gives a katana by Kunimitsu. To the second son, he gives a katana by Mitsutada.

Sometime during this year:

Kunitsugu, a sword smith in Echizen Province, dies at the age of 65. He is the eldest son of Yamato Daijo Masanori 大和 大 椽 正 則 and was called Yamada Hichirobei.

Sometime during this year:

The second son of Kunitsugu takes the title of Yamashiro Daijo 山城 大 椽. He is commonly known as Yamada Jinsuke.

Sometime during this year:

The first Fuyuhiko of Aki Province dies.

Sometime during this year:

Kinko Nara Toshiteru dies at the age of 50.

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KANEI 7 1630

January 1

Hayashi Doshun Nobukatsu presents a tachi, receives an audience, and receives a suit of cloth. This was in commemoration of the event when he received the title of MimbukyoHoin the previous winter.

January 11

The grandson of Hachisuka Iemasa Nyudo Hoan, Matsudaira Awa no Kami Hidetada, celebrating that the preparations for his coming wedding have been completed, presents a tachi.

January 26

Iemitsu visits Sakai Tadamasa and gives Tadamasa a wakizashi by Yoshimitsu.

To Tadamasa's son, Awa no Kami Tadayuki, he presents a katana by Ohara Sanemori 大原真守, and to the grandson Yoshiro Tadakiyo, a wakizashi by Rai Kunitoshi. Tadamasa presents Iemitsu a wakizashi by Chudo Rai Mitsukane来光包, a tachi by Noritsune, and a katana by Taema 当麻

January 29

Hidetada visits Sakai Tadamasa and gives him a wakizashi by Rai Kunitsugu. He gives his son Tadayuki a wakizashi, and his grandson Tadakiyo a wakizashi by Kunitoshi.

Tadamasa presents Hidetada a katana by Unji and a wakizashi by Kunimitsu.

February 13

Iemitsu visits Hori Tango no Kami Naoyori and gives him a katana by Sukemitsu.

To the eldest son Danjuro Naotsugu, he presents a katana by Kunimitsu and a wakizashi by Kunimitsu.

April 6

Iemitsu visits Date Masamune and gives Masamune a katana by Aoe, and to his grandson Torachiyo, he presents a wakizashi by Sadamune.

Masamune presents to Iemitsu a tachi by Junkei Nagamitsu 長光 and a katana by Moriie.

Torachiyomaru presents a tachi, and Muneyasu also presents a tachi to Iemitsu.

April 11

Hidetada visits Date Masamune and gives Masamune a katana by Aoe and a wakizashi by Aoe to Torachiyomaru.

Masamune, Torachiyo, and Muneyasu each presents a tachi to Hidetada.

April 18

Iemitsu visits Shimazu Iehisa and gives Iehisa a tachi by Masatsune and the wakizashi Tatebe Masamune (Meibutsu) 建部正宗. To the eldest son Sanjuro he gives a katana by Rai Kunimitsu; to the third son Hisanao a mumei wakizashi; to the sixth son Tadanori a wakizashi by Kunimitsu.

Iehisa presents a tachi by Kiku Ichimonji, a katana by Samonji, and a wakizashi by Sadamune.

Sanjuro presents a tachi by Nobukuni and a wakizashi by Masamune.

Shimazu Shimosuke, Ise Hyobu, Shimazu Danjo, Shimazu Sagami, Shimazu Bungo, Sata Tamba, Kakeyama Umene, Kitae Izumo and Kitae Sado no Kami each present Iemitsu a tachi. All are retainers of Hisanao and Tadanori.

April 21

Hidetada visits Shimazu Iehisa and gives Iehisa a tachi by Nagamitsu 長光 and a katana by Masamune.

To Sanjuro he gives a tachi and a katana by Yoshiie

To Hisanao, he gives a wakizashi by Sadamune.

To Tadanori, he gives a wakizashi by Rai Kunimitsu.

Iehisa presents Hidetada a tachi by Kanehira, a katana and a wakizashi, both by Sadamune.

Sanjuro presents Hidetada a tachi by Sukehira and a katana by Kunitoshi 国俊.

Hisanao, Tadanori and the retainers each present a Tachi.

On this same day:

In commemoration of the celebration of the coronation of the emperor, Iemitsu, Hidetada, Sakai Tadamasa, and Doi Toshikatsu each present a tachi to the emperor and the ex-emperor.

The ex-emperor sends a messenger with a tachi to each of them in return.

October 24

Sanjo Naidaijin Sanenori, Hino Dainagon Sukekatsu and Nakamikado Dainagon Naonaga, messengers for the emperor receive an audience with the Shogun. A tachi is given by the messengers to the Shogun from the Emperor. The three messengers also present a list of tachi or a tachi catalog.

Note: it was the custom, at times, to present only a catalog or list of the presents, so that all the formal rituals during the presentation would be made easier.

October 25

The three messengers call at the Momijiyama Shrine and present a tachi with an orikami to the shrine.

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KANEI 8 1631

January 5

Start of the bird hunt, tea ceremony and token kantei.

January 17

Homage is made to Momijiyama Shrine by the Shogun, and Sakai Shimofusa no Kami Tadamasa acts as the tachi carrier, and Honda Mimasaka no Kami Tadasuke acts as the katana carrier.

February 29

Hidetada visits Owari Yoshinao and gives him a katana the Shimazu Sadamune (meibutsu).

Yoshinao presents a katana by Chudo Rai.

April 1

Tsugaru Heizo Nobuyoshi is allowed to assume his father's position, and in appreciation for this, he presents to Iemitsu, as his father Etchu no Kami Masamori's legacy, a wakizashi by Kunitoshi.

On this same day:

The eldest son of Shimazu Iehisa, Matasaburo, is allowed to join the ranks and changes his name to Matsudaira Satsuma no Kami Mitsuhide, and Iehisa changes his title to Osumi no Kami. Accordingly, Iehisa presents a tachi by Kuniyoshi to Iemitsu and a tachi to Hidetada. Also, Iehisa's third son Husanao receives the title of Shikibu Shoyu.

The sixth son Tadanori receives the title of Gamba no Suke, and therefore each presents a tachi to Hidetada and Iemitsu.

Iemitsu gives Mitsuhide a katana by Samonji, to Iehisa a katana by Mitsukane, to Hisanao a katana by Kanenaga, and to Tadanori a katana by Motoshige.

Hidetada gives Mitsuhide a katana by Samonji. To Iehisa, also a katana by Samonji, to Hisanao, a katana by Kunitsuna, and to Tadanori a katana by Nagamitsu.

April 11

Matsukura Katsuie is permitted to assume his father's position after his father's death, and in return for this, presents to Iemitsu, as a legacy from his father Shigemasa, a wakizashi by Masamune.

On this same day:

Otahara Sahyoe Masakiyo, also in appreciation for being allowed to assume his father's position after his father's death, presents a wakizashi by Nobukuni as a legacy of his father Harukiyo.

April 17

Hidetada pays homage at Momijiyama Shrine. Osawa Hyobu Daisuke Motosuke acts as the tachi carrier and Sakai Awa no Kami Tadayuki acts as the katana carrier.

May 8

Iemitsu visits Owari Yoshinao and gives Yoshinao a wakizashi. In return, Yoshinao also presents Iemitsu a wakizashi.

May 15

Imperial messengers, Sanjo Naidaijin Sanenaga and Hino Dainagon Sukekatsu, and the messenger for the cloistered emperor Kawano Chunagon Saneaki are received by the Shogun. The three messengers present a tachi catalog.

Next, Hirohashi Chunagon Kaneyoshi, also presents a tachi catalog.

Ichijo Sessei Akiyoshi acting as a messenger for Hashimoto Sa no Shojo Sanemura also presents a tachi catalog and begs forgiveness for Sessei not being able to attend.

Shoji Sanemori also presents a tachi and origami. Kujo Yukiie, the previous kampaku, also presents a tachi catalog.

Note: it was the custom, at times, to present only a catalog or list of the presents, so that all of the rituals during the presentation could be performed more easily.

Sessei: Regent

Kampaku: Chief advisor to the emperor

November 28

Hoshina Masayuki receives the title of Higo no Kami and receives a katana by Kiyoyuki.

Sometime during this year:

Todo Takatsugu receives a katana by Sadamune from Iemitsu.

February 28

Echizen Tadanaga is forced into retirement and is confined at Kofu. He is later moved to Takasaki.

August 10

Toyoshima Kyobu kills Inoue Shukei within the castle.

September 12

Kato Yoshiaki dies at the age of 69.

May 18

Umetada Myoju 埋忠明寿 dies at the age of 74.

October 13

The fifth Goto, Tokujo 後藤徳乗 dies at the age of 82.

November 13

The eighth Goto Sokujo 後藤即乗 dies at the age of 32.

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KANEI 9 1632

January 21

Various Daimyo call at the West Castle for the new year. Hidetada receives them, and tachi catalogs are presented.

January 22

- ditto-

January 23

Hidetada is taken ill, presents the tachi, Fudo Kuniyuki (Meibutsu) 不動国行
Kosetsu Samonji (Meibutsu) 江雪左文字, and the katana, Miyoshi Sozo Samonji
(Meibutsu) 三好宗三左文字 to Iemitsu.

These blades were carried by Ieyasu in the Sekigahara battle and at the Osaka
Battle.

The wakizashi Bungo Toshihiro (meibutsu), is also presented at this time

Note: The Tokugawa Jikki uses the word "Tatematsuru" which translates into
'present'. The fact that Hidetada being the father of Iemitsu does not hold much
bearing, though a father 'presenting' an item to his son is not the word commonly
used. However, Iemitsu having taken the position of the Shogun, even though
Hidetada may be his father, the word "Tatematsuru" is used, due to the fact that the
shogun was the "almighty" or supreme person.

January 24

Hidetada passes away. As his legacy, the katana, Aizu Masamune (Meibutsu) 会津
正'宗 is given to the Owari.

The wakizashi, Terasawa Masamune 寺沢正宗 is given to the Kii.

The wakizashi Kireba Masamune (Meibutsu) 切正 宗 is given to the Mito.

February 6

As the legacy of Hidetada, a katana by Go is given to Maeda Toshitsune.

A katana by Aoe Kunitsugu is given to Matsudaira Tadamasa.

A katana by the Niji Kunitoshi 二字国後 is given to Matsudaira Tadakatsu.

A katana by Yamanouchi Kunitsugu is given to Matsudaira Awa no Kami Tadahide.

April 15

Iemitsu goes to Nikko, and on his return stops at Utsunomiya Castle where the lord
of the castle, Okudaira Tadamasa presents him a katana by Norikane.

July 24

Iemitsu pays homage at the shrine at Sanrokusan. Ii Naoshige acts as the tachi carrier and Kira Yoshihisa acts as the katana carrier.

On this same day

Doi Tadakatsu receives a wakizashi by Chudo Rai 中堂来.

August 3

The chief abbot of Nishi Honganji, Koen, presents a tachi to Iemitsu.

October 11

Iemitsu permits Hosokawa Tadatoshi to return to his province (Higo) and gives him a wakizashi by Yukimitsu.

October 24

Iemitsu pays homage at the Shrine in Momijiyama. Nagai Shinano no Kami having successfully made all the arrangements, is given the wakizashi Takagi Sadamune (Meibutsu) 高木良宗.

November 1

Asano Mitsunori, as a legacy of his father Naganori, presents a wakizashi by Masamune.

Nambu Shigemasa, as the legacy from his father Toshinao, presents a katana by Ichimonji.

November 11

The Magistrate of Kyoto, Itakura Shigemune, calls on the Shogun and presents a tachi catalog.

November 15

The Chief Secretary of the library, Matsudaira Tadaharu receives a jumonji yari by Yamato Kanetsugu 大和包次 from the Shogun and makes it a family heirloom.

November 19

The 9th son of Date Masamune, Muneatsu, is received by Iemitsu and receives a Wakizashi.

December 13

Iemitsu gives Sakai Tadamasa a Wakizashi by Kagemitsu 景光.

Tadamasa presents a Katana by Niji Kunitoshi 二字 国俊.

December 19

Maeda Chikuzen no Kami Mitsutaka, on the occasion of the marriage of his daughter, presents a tachi catalog. Iemitsu gives Mitsutaka a katana by Sadamune, and to his father Toshitsune, a wakizashi by Sadamune.

January 24

Shogun Hidetada dies at the age of 54.

June 10

Kato Tadahiro has his fief confiscated.

June 18

The sword smith Aizu Nagakuni 会津長国 dies at the age of 56.

August 15

Hizen Tadahiro 肥前忠広, the first generation or shodai, dies at the age of 56.

Sometime during this year:

The third Owari Nobutaka 尾張 信高 is born.

Sometime during this year:

The first generation Kawachi no Kami Kunisuke dies. 河内 守国助

Sometime during this year:

Inshu Haruta Muneie, the third generation因州春田宗家moved from Bizen Province to Inaba Province.