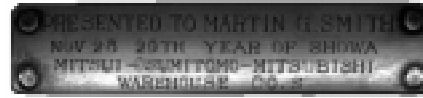
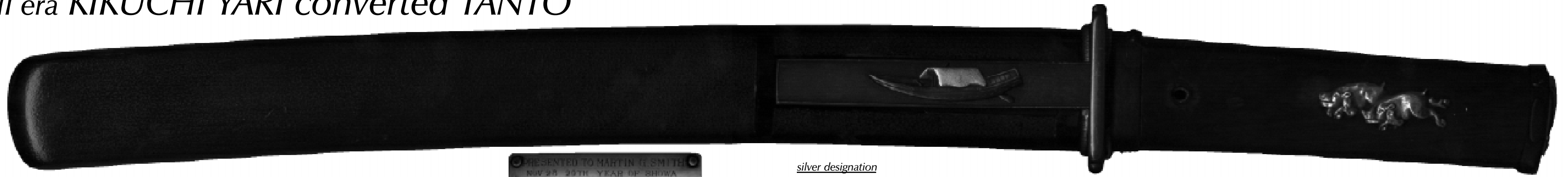
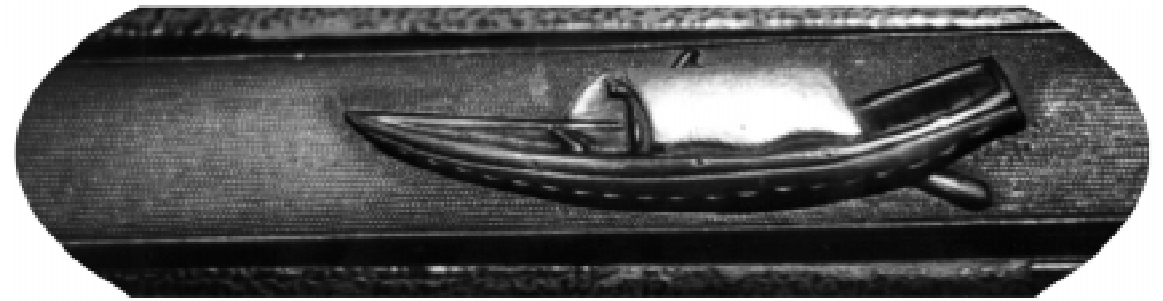


MUROMACHI era KIKUCHI YARI converted TANTO



silver designation
 PRESENTED TO MARTIN G. SMITH
 NOV 28 29TH YEAR OF SHOWA
 MITSUI - SUMITOMO - MITSUBISHI
 WAREHOUSE CO.S



1949, a gift from MITSUI, SUMITOMO and MITSUBISHI

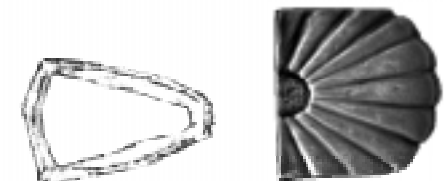
YORI-DOSHI strength, this nearly 1/2" thick, signed and dated KADOKUNI TANTO is one of the well-known KIKUCHI YARI/TANTO conversions. Of course SURIAGE NAKAGO: 3.6 SUN or 10.8cm.

NAGASA: Shy of 9 SUN or 17.2cm, a version of U-no-KUBI, it has the lower HI, a decorative HORIMONO of Dragon and KEN from the Open Lotus on URA and two BONJI, DAINICHI-NYORAI above FUDO MYOO on OMOTE.

Running ITAME HADA has a most unusual JI-NIE that appears, at first, like SHIRAKE UTSURI until magnification reveals distinct, crystalline pebbles of NIE drifting in long, meandering bands separated by ribbons of clear. The older polish hides an extraordinarily complex and exciting YAKIBA where the URA is a drifting HOSO-SUGU in moderately tight, swimming NIOI with subtle HATARAKI of inner HOTSURE. The rippling NIE-UTSURI coalesces, on the OMOTE, into a dance of SHIMA-BA and KO-NOTARE which run together in the mid and descend through the lower into a waving, SUNA-GASHI saturated, KO-GUNOME KO-CHOJI MIDARE BA. The whole of the YAKIBA is over-taken in the upper when the sweep of JI-NIE condenses into tiny rivers that converge through the BOSHI. Here lines of KINSUJI and dew-like NIE run together in small, searching crystalline streams. Very delicate and unusual. Just as SOSHU NIE is a product of heat control and blade thinness, this type of NIE-UTSURI is caused by blade thickness.

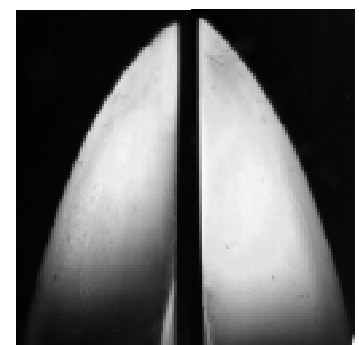
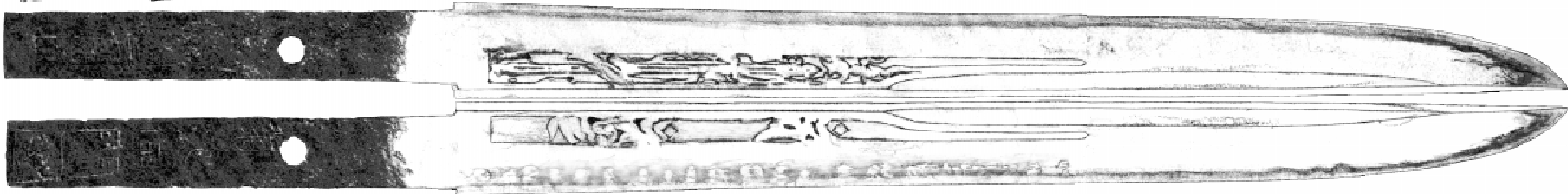
KOSHIRAE: Thick gold, resin-fill 'Boars' MENUKI run across smooth Rosewood where dark SHAKUDO FUCHI/GASHIRA of small NANAHO holds a delicate plum branch and single bloom. Thick gold covered SEPPA stand against a brown SHAKUDO, squared MOKKO TSUBA with arrangements of swirling vines and leaves of inlaid gold and sprig of ferns with lighter gold leaves, a lower arrangement counters with a sprig of red copper. The plain matte black lacquer SAYA has horn KOIGUCHI and KURIKATA with gold SHITODOME and a small silver plaque added in 1949, designating the gift.

There is a dark SHAKUDO, fine NANAHO, KODZUKA with an oar-ruddered boat having a thatched-roof, in gold, covering its mid-ships. The signed KO-GATANA's MEI is barely discernible, the last character being SADA. These are the better quality of the middle level fittings. This piece is an impressive package and an unusually good example of HIGO KIKUCHI YARI to TANTO, an interesting sword type that has earned broad attention and a special niche in modern sword study.



The one MEKUGI-ANA, MARU-MUNE NAKAGO falls straight to KIRI-JIRI just under the MEI:
KIKUCHI JU KADOKUNI

The remaining date leaves NI-GATSU HI "a day in the second month." The rest, unfortunately, is gone. Silver covered, late EDO HABAHI mixes the Rising Sun motif with the fanning petals of the Imperial KIKU flower.



Crystalline streams search the BOSHI

\$6999