

AKI ISHIBASHI IZUMO DAIJO MASAMITSU
"Boy's sword" GEMPUKU-TO

The original polish reveals today, the effort and careful attention to detail that was seen in the eyes of a proud son on his special evening, TEM-PO 1830...

Stately and reserved, a tight, almost MUJI KO-ITAME HADA with MASAME, SHINO-GI-TSUKURI, IHORI-MUNE is the young master's KATANA in miniature. A profuse KO-NIE in the colorful NIOI-GUCHI shows MASAMITSU's masterful touch. Such pieces were the fair of affluent Samurai families who could afford such luxuries for their children. These special opportunities allowed a smith to create an especially fine example of his work. A smooth drift to the SUGU YAKIBA rises to CHU-width, KO-MARU SAGARI FUKASHI-KAERI BOSHI. Perfectly formed MARU-MUNE, KESHO YASURI NAKAGO shows long and flowing signature to both sides. The HADA and HAMON show the influence of SESHU teacher, MOTONAGA. MASAMITSU lived and worked at YAMAGATA-GORI, TAKANO.

AKI-no-KUNI TAKANO JU ISHIBASHI IZUMO DAIJO MINAMOTO MASAMITSU

KOSHIRAE: Brown SHAKUDO FUCHI-GASHIRA with Gold and silver plate Cranes and rushes. Crane MENUKI on big nodule SAME. Brown SHAKUDO and copper alloy TSUBA of carved willow under cloudy rain with silver inlay. Black lacquer SAYA.

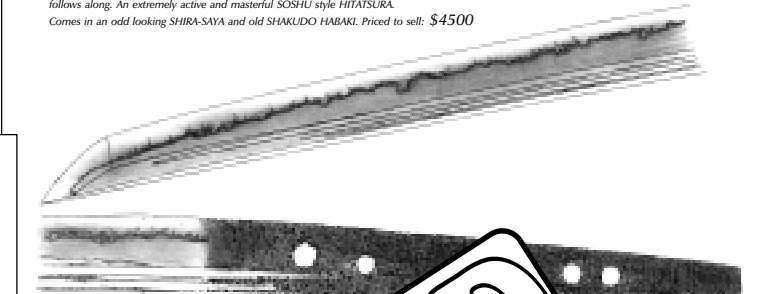
IZUMO DAIJO ISHIBASHI MASAMITSU GEMPUKU-TO "Boy's sword": **\$3800**

HASHIZUME IYETSUGU
SOSHU Style HITATSURA KOTO TACHI

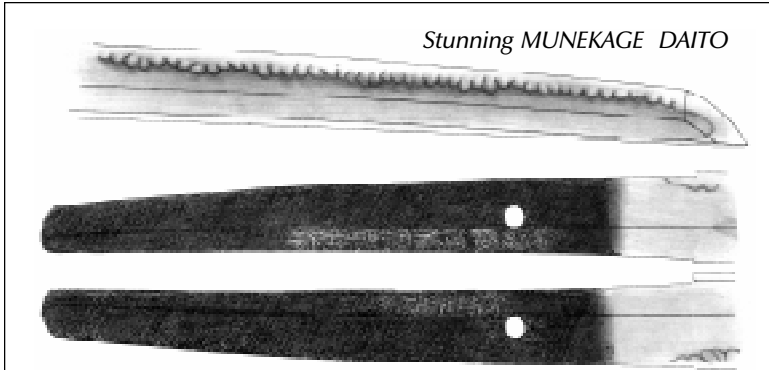
NBTHK HOZON to KAGA AOE IYETSUGU - MUMEI SOSHU-style DAITO. KAGA AOE HASHIZUME are three schools falling from founder HASHIZUME KUNITSUGU in the OEI IYETSUGU, TEMASA and KATSUYE, the last of which became the DARANI of KAGA SHINTO. Their teaching comes from KAGA SANEKAGE, NODSUGI's famous student and father or master of HASHIZUME KUNITSUGU. They are called AOE for the resemblance to BITCHU. This sword, however is very much in the style of SOSHU AKIHIRO. Although out of polish the NBTHK, none the less, gave it their HOZON to HASHIZUME with confidence and because of its strikingly "gorgeous" HAMON. HOZON is concerned with quality above the questions of authenticity. It has very deep curve and the classic TACHI look with its elongated CHU-KISSAKI and long, smooth NAKAGO with four MEKUGI-ANA. Many KAGA have similar REN-RI twin grooves. They run into the NAKAGO, one ending in a small MARU-DOOME which supplies the original length of approximately 31". Presently: just shy of 28". It has seen polishes, but it is good steel and should easily take polish, which is recommended.

There is MUNE-YAKI spreading over the back-ridge in the lower of this SOSHU style HITATSURA "full-temper" of NIOI and profuse NIE. Bright KINSUJI arc off the tops of KO-CHOJI and KO-GUNOME that push from each other in chaotic angles. SUNAGASHI streams through the YAKIBA while ARA-NIE strafes the Ji in YUBASHIRI like lines. Long CHIKI colored strings twist through the lower where the YAKIBA actually makes way and follows along. An extremely active and masterful SOSHU style HITATSURA.

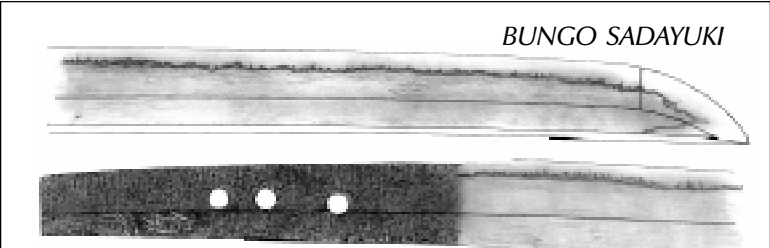
Comes in an odd looking SHIRA-SAYA and old SHAKUDO HABAKI. Priced to sell: **\$4500**



Stunning MUNEKAGE DAITO

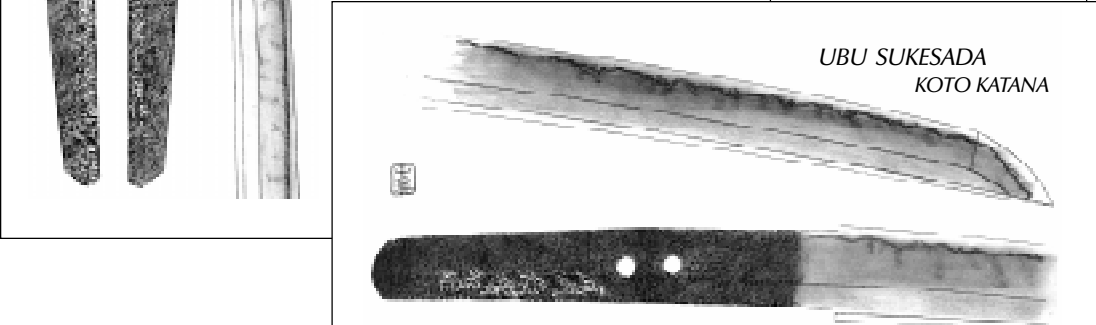


BUNGO SADAYUKI



A SWORD, STUNNING, TRUE SWORD. It started out around 20" and is now at 23 3/4", of 33.0cm. It has a curve, wide and broad. Powerful. Very fine and solidly knit KO-MASAME HADA nearly disappears. Active and SAKA KO-GUNOME and ASHI poke and carve at a smooth running, CHU-SUGU width where HATARAKI allows small NIJU and UCHINOKE like incursions. The line ripples with little SHIMABA in places. All supporting a solid strength and reserve. There are three MEKUGI-ANA on a dark, smooth KIRI-JIRI NAKAGO. Solidly set, two character MEI: SADAYUKI. Very good wood with horn MEKUGI and inset ANA sleeve, and good solid silver HABAKI. A very good sword in a nice package: \$4700 down to \$4000.

UBU SUKESADA
KOTO KATANA



BISHU OSAFUNE SUKESADA - NBTHK Old KICHO KANTEI-SHO

A thick, UBU with two MEKUGI-ANA, 5 piece construction, SUE-BIZEN KATANA. Well-knit and intricate BIZEN MOKUME HADA flows up the Ji like a ribbon, marking the laminate line next to the HA. Tall, spiring KANI-TSUME "Crab-claw" GUNOME-CHOJI peaks, stand in KOSHI-HIRAKI, wide-valleys, SUKESADA style in NIOI. This has been a well-cared for sword. An original, UBU KOTO KATANA is rare, the NAKAGO, perfectly preserved. UBU, two MEKUGI-ANA and signed, BISHU OSAFUNE SUKESADA.

Silver covered HABAKI and good SHIRA-SAYA: Was \$8800, now \$7900

SOLD



KATSUMITSU KATTEUCHI
From the time of JIROZAEEMON

The smooth, sophisticated lines show this KATTEUCHI, "One-handed fighting sword" a product of one of the house of UKYOnoSUKE KATSUMITSU. This is the main BIZEN line and falls from KA-KICHI ROKUROZAEEMON SUKEMITSU to his most famous sons, SAKYOnoSHIN MUNEMITSU and UKYOnoSUKE KATSUMITSU, by far, the greatest names in all of MUROMACHI Japan.

JIROZAEEMON, son of UKYOnoSUKE, is considered Japan's finest artist of the time, making many famous and hearded GASSAKU collaboration pieces with his other great BIZEN peers.

ROKUROZAEEMON SUKEMITSU KA-KICHI 1441

UKYOnoSUKE KATSUMITSU - BUN-MEI 1469 - SAKYOnoSHIN MUNEMITSU

JIROZAEEMON KATSUMITSU HIKOBET KATSUMITSU TOBET KATSUMITSU

EI-SHO 1504

These are the greatest names and well-spring of MUROMACHI BIZEN. It was KA-KICHI SUKEMITSU's raw mastery that pushed his NIE-KUDZURE to pull apart the OEI's KOSHI HIRAKI GUNOME-CHOJI BA and create the precursor and path for sons' SAKYOnoSHIN and UKYOnoSUKE's revolutionary KANI-TSUME "Crab-claw" GUNOME-CHOJI BA.

These extant GASSAKU spell the roster for the SENGOKU DAIMYO's golden club, JIROZAEEMON, SAKYOnoSHIN, UKYOnoSUKE, YOZOEZAEEMON and JIROZAEEMON's son, HARUMITSU.

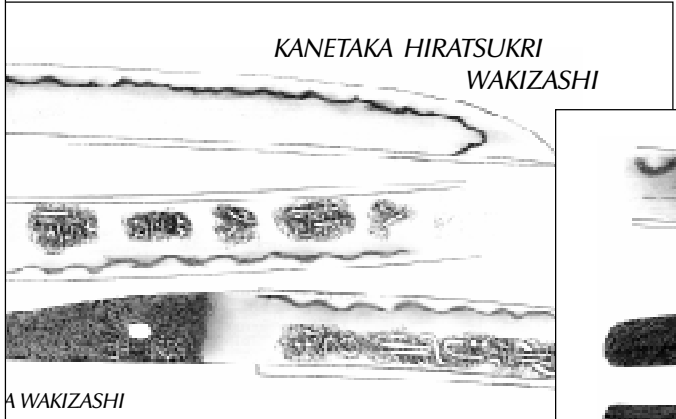
Once, a full KATTEUCHI KATANA over 2 SHAKU, MACHI-OKURI has a present NAGASA of 19.5 SUN, or 59.2cm. There is a deep and striking 2.5cm SORI. BIZEN style ITAME/MOKUME mix swirls throughout the Ji, where a smooth veil of UTSURI waits gently from the upper. A tight NIOI-GUCHI shows faintly complex HATARAKI through the HABUCHI of an evenly flowing, CHU-SUGU HA HAMON. The MACHI were raised on this dark, smooth, otherwise perfect BIZEN NAKAGO with its well-formed, round BIZEN KURI-JIRI.

Signed and dated:

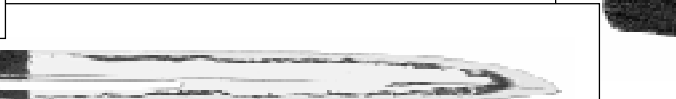
BISHU OSAFUNE KATSUMITSU
EI-SHO GAN-NEN HACHI GASTU-HI - 8th month of 1504

In SHIRA-SAYA and gold covered HABAKI **\$7500**

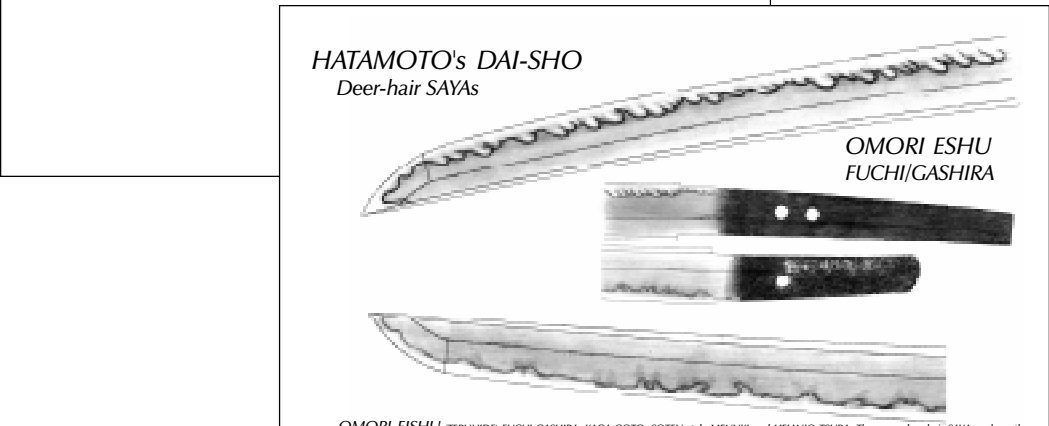
KANETAKA HIRATSUKRI
WAKIZASHI



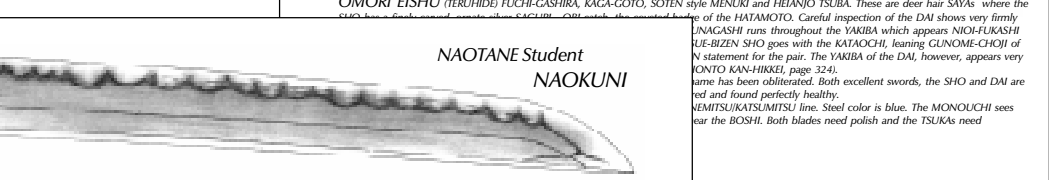
WAKIZASHI



HATAMOTO's DAI-SHO
Deer-hair SAYAs

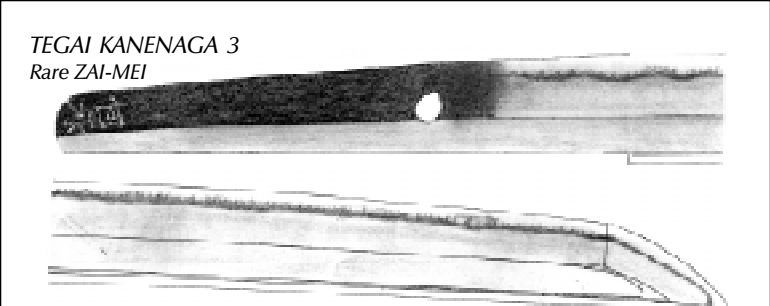


OMORI ESHU
FUCHI/GASHIRA



OMORI EISHU (TERUHI)DE FUCHI-GASHIRA, KAGA-GOTO, SOTEN style MENUKI and HEIANJO TSUBA. These are deer hair SAYAs where the FUCHI-GASHI runs throughout the YAKIBA which appears NIOI-FUKASHI UE-BIZEN SHO goes with the KATAOCHI, leaning GUNOME-CHOJI of N statement for the pair. The YAKIBA of the DAI, however, appears very ONTO KAN-HIKKEI, page 324). Same has been obliterated. Both excellent swords, the SHO and DAI are red and found perfectly healthy. KENTSUKATSUMITSU line. Steel color is blue. The MONOUCHI sees near the BOSHI. Both blades need polish and the TSUKAs need

TEGAI KANENAGA 3
Rare ZAI-MEI



NTHK KANTEI-SHO, this signed main TEGAI master is placed by time. Mr Yoshikawa has said this piece is exactly like the GYO-BUTSU his family has taken care of for the Emperor in the Imperial collection. The NTHK have placed EI-KYO for this sword. However, the sword appears similar with many OEI and right and its deep BO-HI is another feature suggesting earlier work. SUGARU, this strong sword is 20 3/16" but was UBU at 24", between 23 3/4" to 24 1/4" - this brings the possibility of the NAMBOKUCHO of EN-BUN. We can think KANENAGA(3), regardless. To insist EI-KYO is to place the firm energy of an OEI stylist in the SUGATA. The early MUROMACHI saw OEI style slowly transform away. OEI style can still be seen in the EI-KYO, but it was a time where the MUROMACHI grew and displaced OEI men and their work. Not the work from an aged and feeble, shaky hand, there is a strong power in the construction and beauty. A great exuberance and energy shines forth from this solid work of a strong and vibrant master. The sword is a broad and stately, strong MITSU-MUNE, SHINO-GI-TSUKURI with CHU-KISSAKI and a wide, smooth BO-HI that drops all the way through the NAKAGO. The BO-HI is shallow-welled and particularly difficult to create, occupying the whole of the SHINO-GI-JI area. HADA is a tight, defined and well-knit, flowing ITAME that stands strongly. Grain lines are neither white nor dark, but fused KIN colored steel. Bright NIOI-FUKASHI reveals a shining scene of KO-GUNOME MIDARE BA leaning together in a stretch of far-a-way mountains. Examination reveals finely brushed KO-NIE. The SUGARU NAKAGO is in excellent condition and finely finished with remnants of the original MEKUGI-ANA barely discernible on the JIRI which is KURI shaped. His signature sits just above in clear definition. One of the finest HABAKIs, its value is the same as good TOGI. The gold on this covered double is almost 1/16" thick. It is perfectly sculpted and its together and around the NAKAGO with its BO-HI perfectly and like the sword it seats, is not over-stated. This sword is SHIBUI, just right, a SHINO-GI-TSUKURI, perfectly strong and balanced from all perspectives and a signed or ZAI-MEI YAMATO by the main TEGAI master. A rare and superlative collector's piece. The Emperor has another by the same man in exactly the same condition. "Fit for a King."

TEGAI KANENAGA with NTHK KANTEI-SHO: \$8500

CHIKUZEN ISHIDO
KOREKANE



CHIKUZEN-no-KUNI JU KOREKANE - NBTHK KOSHU TOKUBETSU KICHO
SHOJI TSUJI MASANORI

"Made for TSUJI MASANORI"

~ An elegant sword of unusual excellence ~

A KOSHU sword, this is. 50.9cm. One of the finest WAKIZASHIs with which I have ever come into contact, this sword talks from a distance. It is a model of the classic SADAMUNE/NOBUKUNI, SHINO-GI-TSUKURI SUGATA style of BONJI separating BO-HI in the SHINO-GI-JI. It is a very particular style that evokes a particular and revered historical epoch. KOREKANE is CHIKUZEN ISHIDO and the deft harmony and artful mix of NOBUKUNI style, quite literally, makes this SUGATA a lyrical poem in steel. 20" in length, the Ji is a very well executed and very well knit KO-MOKUME-KO-ITAME, running HADA with CHIKI. Excellent CHU-SUGU KUZURE BA where KO-ASHI brings inference of very small KO-GUNOME, crowding then leaving in places. ASHI makes little ravines and small KINSUJI forms in the fine KO-NIE that appears all through the upper. HATARAKI is kept SHIBUI in the serene flow of its drifting line. An extremely fine sword of rare excellence.

In SHIRA-SAYA with two KANTEI-SHO, NBTHK KOSHU TOKUBETSU KICHO CHIKUZEN KOREKANE: **\$6600**

BISHU OSAFUNE KATSUMITSU
EI-SHO GAN-NEN HACHI GASTU-HI - 8th month of 1504

In SHIRA-SAYA and gold covered HABAKI **\$7500**

HIGO ENJU KUNIMITSU MOROHA TANTO

NAGASA is 19.4cm. Subtleties of expression and unique SORI create an unusually strong and exciting SUGATA. KUNIMITSU produced the tight, almost NASHIJI KO-ITAME HADA for which the ENJU hold their fame. KO-NIE SUGU KO-MIDARE BA is painted to the HA by tightly defined NIOI SUNAGASHI of strikingly high calibre while little, energetic SHIMABA dance from the quench. The rich complexity within this YAKIBA play against the HAMON and powerful SUGATA to make a moving and dramatic elegance.

Polished, SHIRA-SAYA and KANTEI-SHO by TOEN of MURAKAMI KOSUKE. Excellent. **\$5800**

NAOKUNI
TSUKURU CHOFU JU FUJI NAOKUNI
TEMPO HACHI-NEN CHU-SHUN "Within the Spring"



CHO-SHU NIO TAMA-I MOSABURO, TAKEI NAOTANE's student, and son of CHOSHU MASAKIYO, we see a perfect sword in perfect condition. The NAKAGO and edges are now all smooth. What was once sharp is now soft. Defined KESHO YASURI dress both sides and the back ridge of this KURI-JIRI NAKAGO. Imposing, it is evenly wide to its well-balanced O-KISSAKI. One notices yet JI-HADA where YOKOME "eyes" appear from under flowing MASA currents running down the Ji. Streaming SUNAGASHI chases the grain while bright KINSUJI dance along dark CHIKI repes that twist through the lamination of the HA. JI-NIE rises from the billowing O-GUNOME MIDARE BA, profuse NIE HABUCHI. The quality of this sword causes pause and comment for all viewers.

Excellent thick gold covered double HABAKI with SHIRA-SAYA and KANZAN SAYA-GAKI, the piece is unmistakably genuine. NAOKUNI: \$12000