

Jūyō-tōken at the 48th *jūyō shinsa* held on October 11, 2002

wakizashi, mumei: Yoshioka-Ichimonji (吉岡一文字)

kiritsuke-mei: Suishinshi Masahide hi kore o tsukuru - Bunsei gonen shōgatsu kisshin no hi (水心子正秀樋作之・文政五年正月吉辰日) - "Groove added by Suishinshi Masahide on a lucky day of the first month of Bunsei five (1822)"

Measurements

nagasa 49.3 cm, *sori* 0.8 cm, *motohaba* 2.9 cm, *sakihaba* 1.95 cm, *kissaki-nagasa* 2.9 cm, *nakago-nagasa* 14.1 cm, no *nakago-sori*

Description

Keijō: *shinogi-zukuri*, *iori-mune*, wide *mihaba*, noticeable taper, shallow *sori*, *chū-kissaki*

Kitae: dense *ko-itame* that features *ji-nie* and a prominent *midare-utsuri*

Hamon: *chōji* in *nioi-deki* with *ko-nie* with a wide, bright, and clear *nioiguchi* that is mixed with *gunome*, *togariba*, *ashi yō*, fine *kinsuji* and *sunagashi*, and some *tobiyaki* in places, the elements of the *ha* are rather small dimensioned

Bōshi: on the *omote* side, the *hamon* runs unchangedly over the *yokote* for a bit and on the *ura*, it runs over the *yokote* with two *midare* elements, after that, the *bōshi* turns into *sugu* with a *ko-maru-kaeri* on both sides

Horimono: on both sides a *bōhi* that runs as *kaki-tōshi* through the tang

Nakago: *ō-suriage*, *kurijiri*, *katte-sagari yasurime*, five *mekugi-ana* (four of which are plugged), *mumei*, the *hi* bears a *kiritsuke-mei* on both sides

Explanation

The two major currents of Kamakura period sword making in Bizen province were Ichimonji and Osafune. The Ichimonji School flourished subsequently and in the Nanbokuchō period in locations like Fukuoka, Yoshioka, and Iwato and gave rise to many great master smiths. The name of this school goes back to some of its smith signing with the character for "One" (*ichi*), or with the character for "One" followed by an individual name below or just an individual name. The Yoshioka-Ichimonji School particularly thrived after the Fukuoka-Ichimonji School had its peak, i.e. from the end of the Kamakura to the Nanbokuchō period. Representative masters from this

school were for example Sukemitsu (助光), Sukeyoshi (助吉), Sukeshige (助茂), Suketsugu (助次), and Sukeyoshi (助義). The Yoshioka-Ichimonji smiths did harden in a flamboyant and large dimensioned *midareba* as their Fukuoka-Ichimonji colleagues did, although more rarely, as they focused more on a *midare* with a prominent amount of *gunome* whose elements are rather small dimensioned.

This is an *ō-suriage mumei wakizashi* by the Yoshioka-Ichimonji School to which master Suishinshi Masahide (1750-1825) has added a *bōhi* and states so via a *kiritsuke-mei* on the tang. The *kitae* is a dense *ko-itame* that features *ji-nie* and a prominent *midare-utsuri* and the *hamon* is a *chōji* in *nioi-deki* with *ko-nie* that is mixed with *gunome*, *togariba*, *ashi*, and *yō* whose elements are overall rather small dimensioned. Thus we have here a masterwork whose *jiba* fully reflects the workmanship of the Yoshioka-Ichimonji School. The blade is in perfect condition (*kenzen*) and also valuable because of its rare *kiritsuke-mei* by Suishinshi Masahide stating that he had added the *hi*.