

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

*tachi, mei:* Shōkyō gannen jūnigatsu hi (正慶元年十二月日) - “A day in the twelfth month of Shōkyō one (1332)” + *kinzōgan-meい:* Kanemitsu kore o suru (兼光磨之) - “Shortened Kanemitsu”

## Measurements

*nagasa* 74.75 cm, *sori* 2.2 cm, *motohaba* 2.75 cm, *sakihaba* 1.7 cm, *kissaki-nagasa* 2.6 cm, *nakago-nagasa* 19.4 cm, no *nakago-sori*

## Description

*Keijō:* *shinogi-zukuri, iori-mune*, normal *mihaba*, noticeable taper, despite the *suriage* a deep *koshizori* that increases again towards the tip, *chū-kissaki*

*Kitae:* overall densely forged *itame* that is mixed with *mokume* and that features *ji-nie*, fine *chikei*, and a *midare-utsuri*

*Hamon:* from the base to the tip a relatively uniform mix of connected *kataochi* and angular *gunome* elements in *nioi-deki* with *ko-nie* that also shows *ko-ashi* and a few *kinsuji* and *sunagashi*  
*Bōshi:* *midare-komi* with a pointed *kaeri* on the *omote* and a somewhat pointed *ko-maru-kaeri* on the *ura* side

*Nakago:* *suriage, kirijiri*, the old *yasurime* are *katte-sagari*, the new *yasurime* are *kiri*, three *mekugi-ana*, the *haki-omote* side bears on the lower half and towards the *nakago-mune* a small and finely chiseled date and the *haki-omote* side bears centrally under the first *mekugi-ana* a *kinzōgan-meい*

## Explanation

Kanemitsu (兼光) succeeded Kagemitsu (景光) as head of the Osafune main line. Extant dated works range from the end of the Kamakura period, i.e. the Genkō era (元亨, 1321-1324), to the Nanbokuchō period, i.e. the Jōji era (貞治, 1362-1368), and span so roughly 40 years. Up to around the early Nanbokuchō-period Kōei era (康永, 1342-1345), *tachi* and *tantō* by Kanemitsu have a *sugata* with normal dimensions and either show a *suguha-chō* that is mixed with *gunome* or a *kataochi-gunome*, thus a style that is very similar to that of his father Kagemitsu. Around Jōwa (貞和, 1345-1350) and Kan'ō (觀応, 1350-1352), the blades become larger and show a *notare-based hamon* that we do not see on local works prior, with most of such works dating around Bunna (文和, 1356-1356) and Enbun (延文, 1356-1361).

This *tachi* shows an overall densely forged *itame* that is mixed with *mokume* and that features *ji-nie*, fine *chikei*, and a *midare-utsuri*. The *hamon* is a mix of connected *kataochi* and angular *gunome* elements in *nioi-deki* with *ko-nie* that also shows *ko-ashi* and so we recognize the workmanship of Bizen blades from the end of the Kamakura to the early Nanbokuchō period. The mix of connected *kataochi* and angular *gunome* elements appears from the base to the tip in a relatively uniform manner, and this speaks within Bizen works from that time period for Kanemitsu. Apart from that, the character for *Shō* (正) in the *Shōkyō* date seen on the *haki-ura* side is executed in the printed style manner that is typical for this smith, supporting so the attribution to Kanemitsu. Also, the *kitae* is of the fine and excellent quality one expects from an Osafune main line blade and both *ji* and *ha* of this masterwork are in perfect condition (*kenzen*).