

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

katana, mumei: Tomomitsu (倫光)

Measurements

nagasa 70.5 cm, *sori* 2.0 cm, *motohaba* 2.9 cm, *sakihaba* 2.3 cm, *kissaki-nagasa* 6.2 cm, *nakago-nagasa* 18.6 cm, *nakago-sori* 0.2 cm

Description

Keijō: *shinogi-zukuri*, *iori-mune*, wide *mihaba*, no noticeable taper, deep *koshizori*, *ō-kissaki*

Kitae: rather standing-out *itame* that is mixed with *mokume* and some *nagare* and that features *ji-nie* and fine *chikei*

Hamon: *ko-notare* in *nioi-deki* with *ko-nie* that is mixed with *ko-gunome*, *ko-ashi*, *yō*, and a few *kinsuji* and *sunagashi*

Bōshi: *midare-komi* with an angular *kaeri* and *tobiyaki* on the *omote*, and a pointed *kaeri* on the *ura* side

Horimono: on both sides a *bōhi* that runs as *kaki-nagashi* into the tang

Nakago: *ō-suriage*, very shallow *kurijiri*, *katte-sagari yasurime*, two *mekugi-ana*, *mumei*

Explanation

Tomomitsu (倫光) was a Bizen Osafune smith from the Nanbokuchō period. He was a student of Kanemitsu (兼光) but there is also the tradition that he was Kanemitsu's younger brother. Extant dated works range from Jōwa (貞和, 1345-1350) to Eiwa (永和, 1375-1379). Tomomitsu focused on hardening in a large *notare-chō* and his workmanship is closest to that of the master among all Kanemitsu students, with some blades even reaching the qualitative level of Kanemitsu.

This blade shows a rather standing-out *itame* that is mixed with *mokume* and that features *ji-nie* and fine *chikei*. The *hamon* is a *ko-notare* in *nioi-deki* with *ko-nie* that is mixed with *ko-gunome*, *ko-ashi*, and *yō*, and with the *midare-komi bōshi* with its pointed *kaeri*, we recognize the characteristic features of the Kanemitsu School. The *ha* being based on a *ko-notare* and the *yakigashira* of the *notare* elements being somewhat pointed, the attribution can be narrowed down to Tomomitsu. A masterwork by the smith with a magnificent *Enbun-Jōji sugata* and a quality that comes close to Kanemitsu.