

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

katana, mumei: Kaneyuki (金行)

Measurements

nagasa 67.6 cm, *sori* 1.4 cm, *motohaba* 2.9 cm, *sakihaba* 2.45 cm, *kissaki-nagasa* 5.6 cm, *nakago-nagasa* 21.8 cm, *nakago-sori* 0.1 cm

Description

Keijō: shinogi-zukuri, iori-mune, wide mihaba, no noticeable taper, shallow sori, ō-kissaki

Kitae: itame that is mixed with *mokume* and that features plenty of *ji-nie*, much *chikei*, and a faint *nie-utsuri*

Hamon: togariba in *nioi-deki* with *ko-nie* and a bright and clear *nioiguchi* that is mixed with *ko-notare*, *ko-gunome*, and fine *kinsuji*

Bōshi: midare-komi with a relatively long running back *ko-maru-kaeri*

Horimono: on both sides a *bōhi* which runs on the *omote* as *kaki-tōshi* through and on the *ura* as *kaki-nagashi* into the tang

Nakago: ō-suriage, very shallow *kurijiri*, *sujikai-yasurime*, three *mekugi-ana*, *mumei*

Explanation

Kaneyuki was a student of Kinjū (金重) and the *Kokon Mei Zukushi* (古今銘尽) introduces him as bearing the preast name Dō'a (道阿), as coming originally from Tsuruga (敦賀) in Echizen province, as being of exceptional skill, and as moving later in life to Seki in Mino province. There are only view few signed works of Kinjū extant, and no dated works, but the *Kōzan Oshigata* (光山押形) introduces two *tantō* of him which are both dated with the second year of Jōji (貞治, 1363). Thus, we are able to roughly define Kinjū's active period. Dated and signed works of Kaneyuki are extremely rare as well but in the past, Mino works which show some northern characteristics and which are of a somewhat rustic appearance have been attributed to Kinjū and Kaneyuki. In addition, these works mostly show a *hamon* which bases on a *gunome* or *ko-gunome* with roundish *yakigashira* and which is overall of a rather calm interpretation.

This blade has a wide *mihaba*, a shallow *sori*, and an *ō-kissaki* and reflects the typical magnificant shapes of the above-mentioned time frame. The *kitae* is an *itame* that is mixed with *mokume* and that features plenty of *ji-nie*, much *chikei*, and a faint *nie-utsuri*. The *hamon* is a *togariba* in *nioi-deki* with *ko-nie* that is mixed with *ko-notare*, *ko-gunome*, and fine *kinsuji*. Thus, we clearly recognize the characteristic features of the Kinjū School. The *jiba* of this blade is in perfect condition (*kenzen*) and there is plenty of *hira-niku* left and so we have here a masterwork among all blades attributed to this smith.