

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

katana, mumei: Kanemitsu (兼光)

Measurements

nagasa 69.25 cm, *sori* 2.0 cm, *motohaba* 2.7 cm, *sakihaba* 1.9 cm, *kissaki-nagasa* 3.3 cm, *nakago-nagasa* 20.7 cm, *nakago-sori* 0.2 cm

Description

Keijō: shinogi-zukuri, iori-mune, normal mihaba, no noticeable taper, thick kasane, deep koshizori, chū-kissaki

Kitae: dense ko-itame that features ji-nie, fine chikei, and a prominent midare-utsuri

Hamon: ko-gunome-chō in nioi-deki with ko-nie with a bright nioiguchi that is mixed with ko-chōji, kataochi-gunome, togariba, many ko-ashi, and thin kinsuji and sunagashi

Bōshi: sugu with a ko-maru-kaeri

Horimono: on the omote side a futasuji-hi which ends in marudome at the center of the blade and with a bonji and a koshi-bi below which runs as kaki-nagashi into the tang, on the ura side a bōhi which also ends in marudome at the center of the blade and with bonji and a sankozuka-ken below, apart from that, traces of a bonji can be seen on this side's nakago

Nakago: ō-suriage, kirijiri, on the omote side katte-agari yasurime, on the ura side katte-sagari yasurime, four mekugi-ana, mumei

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 blade shows a dense *ko-itame* that features *ji-nie*, fine *chikei*, and a prominent *midare-utsuri*. The *hamon* is a *ko-gunome-chō* in *nioi-deki* with *ko-nie* that is mixed with *ko-chōji*, *kataochi-gunome*, *togariba*, and many *ko-ashi* and so we clearly recognize the characteristic features of Kanemitsu. The fine and beautifully forged *kitae* speaks for an Osafune main line work and the with the fine *hataraki* within the *ha* and the bright *nioiguchi*, this blade is of an excellent *deki*. The *horimono* seen on both sides are not original to the blade but are in perfect harmony with the blade itself and by no means detrimental to its aesthetics.