

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

*katana, mumei: Chōgi (長義)*

## Measurements

*nagasa* 68.8 cm, *sori* 1.7 cm, *motohaba* 3.0 cm, *sakihaba* 2.25 cm, *kissaki-nagasa* 5.95 cm, *nakago-nagasa* 20.35 cm, no *nakago-sori*

## Description

*Keijō: shinogi-zukuri, iori-mune, wide mihaba, no noticeable taper, thick kasane, relatively deep sori, ō-kissaki*

*Kitae: overall quite dense itame that is mixed with a little bit ofko-mokume and that features ji-nie, fine chikei, and a midare-utsuri*

*Hamon: nie-laden notare-chō that is mixed with gunome, ko-gunome, chōji, some togariba, koshi no hiraita along the monouchi of the ura side, ashi, yō, kinsuji, sunagashi, and some small yubashiri*

*Bōshi: widely hardened midare-komi with a ko-maru-kaeri on the omote and a somewhat pointed kaeri on the ura side, with both sides showing hakikake*

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

*Nakago: ō-suriage, kirijiri, gently slanting katte-sagari yasurime, two mekugi-ana, mumei*

## Explanation

It is said that Chōgi was a descendant of Osafune Sanenaga (長船真長) and together with Kanemitsu (兼光), he was one of the best smiths when it comes to the so-called Sōden-Bizen style, a style that was very popular among Nanbokuchō-period Bizen smiths. Extant date signatures of Chōgi range from Jowa (貞和, 1345-1350) to Kōryaku (康暦, 1379-1381). His workmanship shows a hardening in either *nioi-deki* or a *jiba* with a strong emphasis on *nie*, especially the latter interpretations are much more Sōshū-oriented than that of Kanemitsu. Accordingly, there was the saying in olden times that if a Bizen blade does not look like Bizen at all, it is a Chōgi. His *hamon* shows mostly more variety and ups and downs than that of Kanemitsu and his *kitae* is an *itame* with plenty of *ji-nie* and *chikei*.

This blade shows an overall quite dense *itame* that is mixed with a little bit of *ko-gunome* and that features *ji-nie*, fine *chikei*, and a *midare-utsuri*. The *hamon* is a *nie-laden notare-chō* that is mixed with *gunome*, *ko-gunome*, *chōji*, some *togariba*, *ashi*, *yō*, *kinsuji*, *sunagashi*, and some small *yubashiri*. Thus, we recognize the typical workmanship of Chōgi and with the *koshi no hiraita-gunome* along the *monouchi* of the *sashi-ura* side another characteristic feature of this smith which is referred to as *yamagata-midare*, i.e. “mountain-shaped *midare* elements.” The *ha* is flamboyant and rich in variety, bases on *nie*, and also the *hataraki* of the *jiba* in general and the *midare-komi bōshi* with its somewhat pointed *kaeri* (on the *ura* side) point towards the hand of Chōgi wherepon we can say that this is a textbook example of his workmanship. The blade has a wide *mihaba* and an *ō-kissaki* and is thus of a magnificent and impressive shape, the *jiba* is in a very healthy condition, and the *deki* is outstanding among all blades attributed to this smith.