

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

*katana, mumei: Nariie (成家)*

*kiritsuke-me: Kusarikatabira Nishimura Jizaemon (くさり帷西村次左衛門)*

## Measurements

*nagasa* 67.9 cm, *sori* 1.4 cm, *motohaba* 2.8 cm, *sakihaba* 2.0 cm, *kissaki-nagasa* 4.4 cm, *nakago-nagasa* 16.6 cm, no *nakago-sori*

## Description

*Keijō: shinogi-zukuri, iori-mune, normal mihaba, no noticeable taper, shallow sori, elongated chū-kissaki*  
*Kitae: dense ko-itame that is partially mixed with ō-hada and nagare and that features ji-nie, fine chikei, and a midare-utsuri*

*Hamon: ko-notare in nioi-deki with ko-nie that is mixed with ko-gunome, togariba, angular elements, ko-ashi, and some tobiyaki, the elements of the ha are overall rather small dimensioned*

*Bōshi: midare-komi with a somewhat pointed ko-maru-kaeri and tobiyaki on the omote and a pointed kaeri on the ura side*

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

*Nakago: ō-suriage, very shallow kurijiri, on the omote side sujikai-yasurime on the hira-ji and katte-sagari yasurime on the shinogi-ji, and on the ura side ō-sujikai yasurime on the hira-ji and katte-sagari yasurime on the shinogi-ji, three mekugi-ana, mumei but the sashi-omote side bears below of the first mekugi-ana and towards the nakago-mune a kiritsuke-me*

## Explanation

Nariie (成家) was a Bizen Osafune-based smith and according to a theory a descendant of Kagehide (景秀) (who was the younger brother of Mitsutada, 光忠). He was active in the late Nanbokuchō period and is associated with a group of smiths which is referred to as Kozori School. The *meikan* list relatively early dated works of Nariie that go back to the eras Bunna (文和, 1352-1356) and Kōan (康安, 1361-1362). In terms of workmanship and signature style, a connection to Kanemitsu (兼光) is conceivable and so his background needs further study, and in terms of quality, he ranks about equal to the contemporary Kanemitsu student Masamitsu (政光). Nariie mostly hardened a *midareba* that is mixed with *notare* and *gunome* and in direct comparison with Kanemitsu, his approach lacks some of the grandeur of that master.

This blade shows a *kitae* in a dense *ko-itame* that features *ji-nie* and a *midare-utsuri*. The *hamon* is a *ko-notare* in *nioi-deki* with *ko-nie* that is mixed with *ko-gunome*, *togariba*, angular elements, and *ko-ashi*, and the *bōshi* is *midare-komi* with a pointed *kaeri*. The *midareba* is composed of various different elements but which are all rather small dimensioned and thus we recognize the characteristic features of Kozori works, and with the *sugata* featuring an elongated *kissaki*, the blade can be attributed to Nariie. The blade is of a very good *deki* and has, compared to other Kozori works, a quite densely forged *kitae*.