

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

*katana*, *mumei*: Nariie (成家)

## Measurements

*nagasa* 76.7 cm, *sori* 2.2 cm, *motohaba* 3.0 cm, *sakihaba* 2.0 cm, *kissaki-nagasa* 4.3 cm, *nakago-nagasa* 19.6 cm, *nakago-sori* 0.2 cm

## Description

*Keijō*: *shinogi-zukuri*, *mitsu-mune*, wide *mihaba*, no noticeable taper, high *shinogi*, despite the *ō-suriage* a deep *koshizori*, elongated *chū-kissaki*

*Kitae*: rather standing-out *itame* that is mixed with *mokume* and *nagare* and that features fine *ji-nie*, some *chikei*-like elements in places, *jifu*, and a *midare-utsuri*

*Hamon*: angular *gunome* in *ko-nie-deki* that is mixed with *ko-notare*, *ko-gunome*, *koshi no hiraita* elements, many *ashi* and *yō*, and *kinsuji* and *sunagashi*, the elements of the *ha* are overall rather small dimensioned

*Bōshi*: *midare-komi* with a pointed *kaeri*, almost running out as *yakitsume*, and with *hakikake* and *kinsuji*

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

*Nakago*: *suriage*, *kurijiri*, *katte-sagari yasurime*, one *mekugi-ana*, *mumei*

## 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 has a wide *mihaba* and an elongated and is thus of the magnificent *shape* that is so typical for the Nanbokuchō period. The *kitae* is a rather standing-out *itame* that is mixed with *mokume* and *nagare* and that features fine *ji-nie*, *chikei*-like elements, *jifu*, and a *midare-utsuri*. The angular *gunome hamon* reminds at first glance of Kanemitsu School works but the fact that the elements of the *ha* are overall rather small dimensioned and that the *ha* is mixed with a wide variety of elements like *ko-notare*, *ko-gunome*, and *koshi no hiraita*, the interpretation speaks for Nariie. Both *sugata* and *jiba* are in a very good condition and so we have here a masterwork among all blades attributed to this smith. In addition, its magnificent *sugata* is truly impressive.