

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

*katana, mumei: Shigezane (重真)*

## Measurements

*nagasa* 69.85 cm, *sori* 1.5 cm, *motohaba* 2.9 cm, *sakihaba* 1.85 cm, *kissaki-nagasa* 2.9 cm, *nakago-nagasa* 21.35 cm, no *nakago-sori*

## Description

*Keijō: shinogi-zukuri, iori-mune, wide mihaba, noticeable taper, relatively thick kasane, shallow sori, somewhat elongated chū-kissaki*

*Kitae: dense ko-itame that is mixed with nagare and that features ji-nie, fine chikei, some jifu, and a faint midare-utsuri*

*Hamon: suguha-chō in nioi-deki with ko-nie that tends to a gently undulating notare and that is mixed with ko-gunome, angular gunome, togariba, some ko-chōji, many ko-ashi, yō, fine sunagashi, and some yubashiri-like tobiyaki in places, the elements of the ha are rather small dimensioned*

*Bōshi: gently undulating notare-komi with plenty of hakikake and a brief kaeri*

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

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

## Explanation

The Bizen Osafune School smith Shigezane (重真) was, according to a theory, the younger brother of Motoshige (元重). Extant dated works span the time from the end of the Kamakura period, i.e. Karyaku two (嘉暦, 1327), to the mid-Nanbokuchō period, i.e. Enbun four (延文, 1359), which tells us that he was active at around the same time as Motoshige, and there has been the approach that two generations Shigezane were working over this period of time. The workmanship of Shigezane shows a *kitae* in *itame* that is mixed with *nagare* and *jifu*, a *hardening* in *suguha-chō* mixed with prominent angular *gunome* elements, and a *bōshi* with a pointed *kaeri*. This, his style is overall very similar to that of Motoshige and bases on the Bizen tradition being mixed with Aoe elements.

This blade shows a dense *ko-itame* that is mixed with *nagare* and that features *ji-nie*, fine *chikei*, some *jifu*, and a faint *midare-utsuri*. The *hamon* is a *suguha-chō* in *nioi-deki* with *ko-nie* that tends to a gently undulating *notare* and that is mixed with *ko-gunome*, angular *gunome*, *togariba*, some *ko-chōji*, many *ko-ashi*, *yō*, fine *sunagashi*, and some *yubashiri*-like *tobiyaki* in places. The elements of the *ha* are rather small dimensioned and with the *nagare* along the *kitae*, the *jifu*, and the angular *gunome*, the attribution can be narrowed down to Shigezane from within the Motoshige group whereupon we are in agreement with the period attribution to this smith. The *ha* is rich in variety and both *ji* and *ha* are in perfect condition (*kenzen*).