

*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 jinie, 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.