



ITEM# UJKA233

## A YAMATO SHIZU KATANA [KANEUJI]

UNSIGNED, LATE KAMAKURA PERIOD (CIRCA 1319)

**Swordsmith:** *Yamato Shizu (attribution, o-suriage mumei)*

**Measurements:** **Length:** 69.1cm **Curvature:** 1.3cm

**Jihada:** *Mokume and nagare hada (waviness) with chikei*

**Hamon:** *Ko-gunome with nijuba, sunagashi, kinsen*

**Certificate #1:** **49th NBTHK Juyo Token** (*a sword designated as Profound and Important by the Society for the Preservation of the Japanese Art Sword*)

**Certificate #2:** **67th NBTHK Polishing Award** (*a sword designated given an effort award for polishing work performed by Hirai Takamori*)

**Sayagaki:** *Tanobe sensei, former director of the NBTHK*

*Kaneuji* is considered to be one of the ten disciples of the great swordsmith *Masamune*, known collectively as *Masamune no Juttetsu*. He is thought to have migrated from Yamato province (Nara). *Kaneuji's* first sensei was *Kanenaga* of the Tegai school and inherited the kanji character for 'Kane' from him. After studying with *Masamune*, his work took on a mixture Soshu and Yamato traditions. Of all the students, he is considered to have most closely replicated the style of *Masamune*. Impressively, some of his swords have carried attributions to the late *Masamune*.

When *Kaneuji* left *Masamune* in Kamakura, he settled in the town of *Shizu* in Mino province. His blend of Soshu and Yamato traditions was so unique that he is became known as the founder of the Mino tradition, the fifth koto tradition. He later became known by the nickname "*Shizu*".

After *Kaneuji* died, his students moved the forge to the village of *Naoe* in Mino. Their school became known as *Naoe Shizu*. Swords made when *Kaneuji* was in Yamato are given the name *Yamato Shizu*, though it precedes his time in *Shizu*. *Yamato Shizu* is also used for the school he left behind in Yamato that faithfully carried on into the late Nambokucho period (late 1300s).

This wonderful katana exemplifies the work of *Kaneuji* when he was in Yamato province. The beautiful wavy burl grain *mokume hada* covered with *nie* crystals speaks to the Tegai school of the Yamato tradition. There is also *nijuba* (a double or splitting hamon) with *kinsen* and brushed *sunagashi*. Polished to an award-winning condition, this is a sword highly merited of its Juyo token status. It's *sayagaki* by *Tanobe sensei* confirms its attribution to *Kaneuji*, *Yamato Shizu*.

Saki-kasane: 4.5mm <sup>^</sup>

Moto-kasane: 6.1mm

Omosa: 680g

Saki-haba: 2.0cm

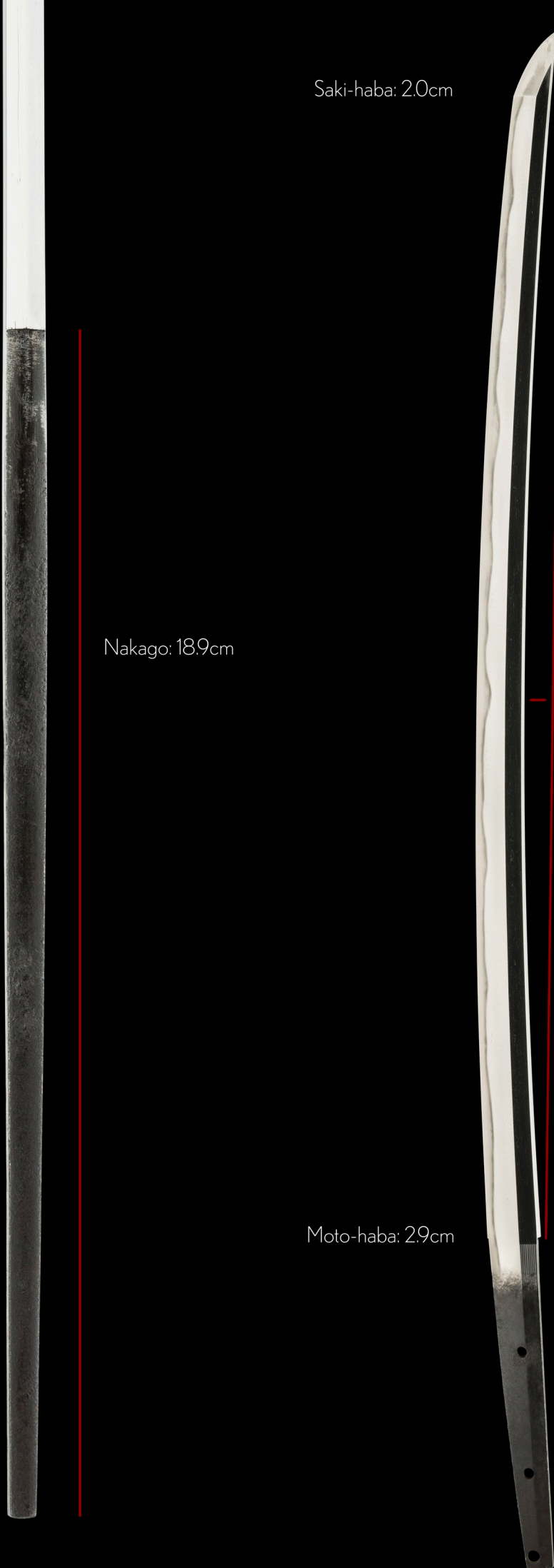
Nakago: 18.9cm

Moto-haba: 2.9cm

Nagasa: 69.1cm

Sori: 1.3cm

Mekugi-ana: 3





15200749

重要第165号

指定書

一 刀 無銘 伝大和志津 一口

長さ六九・三程 反り一・三程  
鑄造庵棟身幅や広々 鑄幅なり重ね薄め反り浅くつま  
中鋒延びこころ  
鍔目に空処を流肌交わり肌立ちこころに地沸つみ地景入り  
極目に空処を流肌交わり肌立ちこころに地沸つみ地景入り  
浅いたれを基調に互の目交わり小足入り小沸よくつみ部分  
的に荒めり沸を交え喰違刃・三重刃・打りけ・湯走り  
交わり金筋・砂流しから  
表直に調に丸く返り先頻りに掃きかけ裏直に丸く返り  
先強く掃きかけて火焰風  
大磨上 鑄目太筋違 目釘孔三

右者當協會に於て審査の結果  
重要刀劍に指定す

平成十五年十月九日

財団法人日本美術刀劍保存協會

會長 山中貞則



NBTHK Juyo Token Certificate of Designation

a sword designated as *Profound and Important* by the Society for the Preservation of the Japan Art Sword

Issued in the 15th year of Heisei (2003), October 9th

One, Katana

Mei (signature)  
Mumei (Den Yamato Shizu)

Nagasa (length)  
(69.1cm)

Nihon Bijutsu Token Hozon Kyokai (NBTHK)

**The 49th Juyo Token** (a profound and important sword – white paper)

**Mei (signature):**

**Mumei (Den Yamato Shizu)**

Quantity 1

Issued on 2003 October 9th

*Naoe Iehisa, Nigata Prefecture*

**Horyo (Size)**

<i>Nagasa</i> (length)	69.1cm
<i>Sori</i> (curvature)	1.3cm
<i>Motohaba</i>	2.9cm
<i>Sakihaba</i>	2.0cm
<i>Kissaki nagasa</i> (tip length)	3.8cm
<i>Nakago nagasa</i> (length of tang)	18.9cm
<i>Nakago sori</i> (tang curvature)	Almost none

**Keijo (shape):** *Shinogi Zukuri Iorimune Mihaba Yaya Hiroku Shinogi Haba Hirome Shinogi Ikubun Takaku Kasane Usume Sori Asaku Tsuki Chukissaki Nobi Kokoro Shinogi-Zukuri, iorimune, wide blade, wide shinogi, high shinogi, thin kasane, shallow curvature, and extending chu-kissaki*

**Kitae (style of forging):** *Itame ni Moku Tokoro Dokoro Nagare Hada Majiri Hadatachi Gokoro to Nari Jinie Tsuki Chikei Hairu*

Wood grain pattern, *mokume*, partly wavy, wavy *hada*, *hadatachi*, *jinie*, and *chikei*

**Hamon (temper Line):** *Asai Notare wo Kicho ni Gunome Majiri Koashi Sakan ni Hairi Konie Yoku Tsuki Bubun Teki ni Arame no Nie wo Majie Kui Chigaiba Nijuba Uchinoke Yubashiri Majiri Kinsen Sunagashi Kakari Nioiguchi Akarui*

Mostly shallow wavy temper line, irregularly undulating temper line, lots of small *ashi*, lots of small *nie*, partly coarse *nie*, *kuichigai-ba*, *niju-ba*, *uchinoke*, *yubashiri*, *kinsen*, *sunagashi*, bright *nioi-guchi*

**Boshi (temper line at tip of the blade):** *Omote Sugu ni Maruku Kaeri Saki Hakikake Ura Sugu ni Dai Maru Gokoro Saki Tsuyoku Hakikake Kaen Fu to naru*

(Front) Straight, round shape, curled back, and brushed tip. (Back) Straight, big round shape, strongly brushed at tip, and similar to fire flame shape

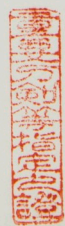
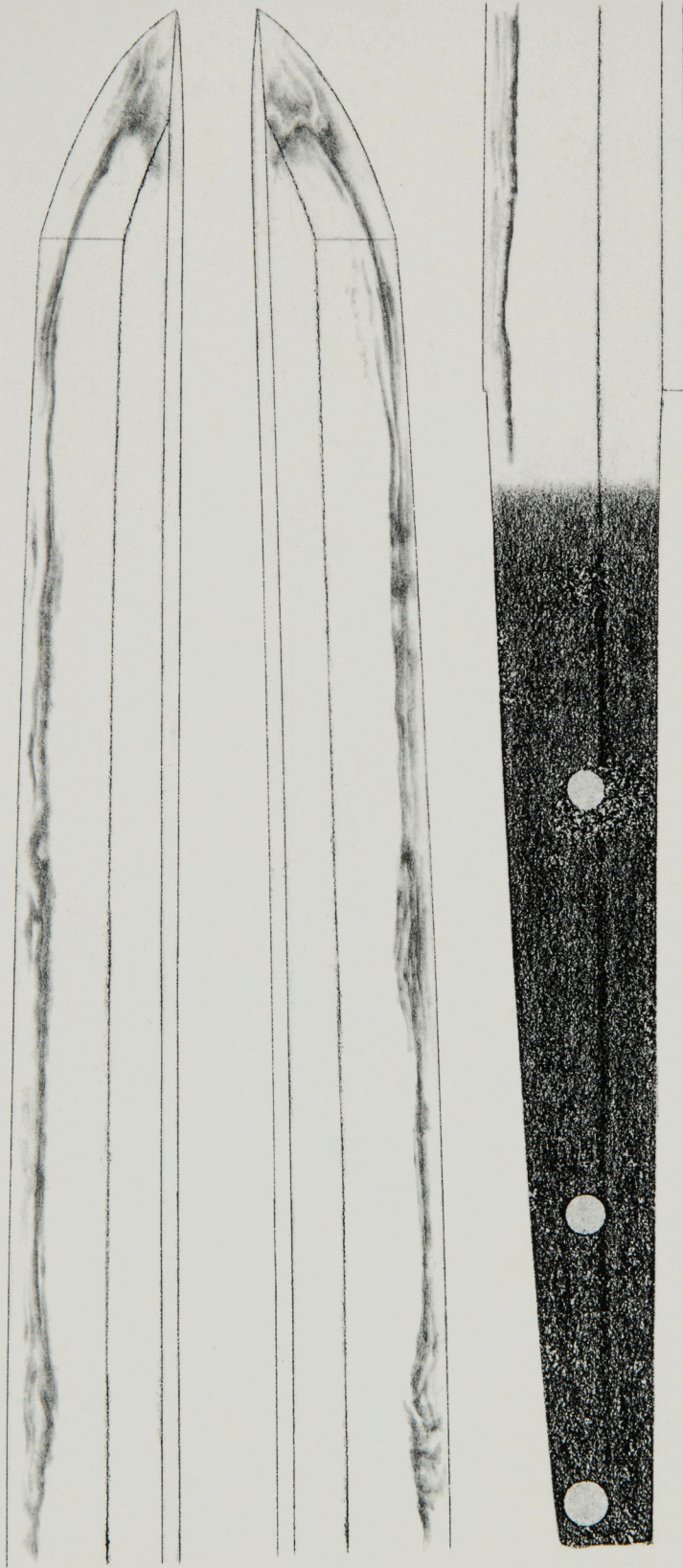
**Nakago (tang):** *Osuriage Sakikiri Yasurime Osujikai Mekugi-ana 3 Mumei Osuriage, ridged style, file marks angled to tang, 3 holes, and unsigned*

**Description:**

*Yamato Shizu* is the name given for the time before *Kaneuji* moved to *Noshu Tagi Gun Shizu*. Swords then were signed *Kaneuji* when they lived in *Yamato*. There were some people who signed *Kaneuji* in *Yamato* after moving to *Mino*. In a broad perspective, these swords are referred to as *Yamato Shizu*.

This sword has a *mokume* (burl grain pattern), wavy, *hadatachi* for *jitetsu*. *Kitae* has *jinie* and *chikei*. *Hamon* (temper line is mostly *ko-gunome* (shallow waves), *midare* (irregularly undulating), *ko-ashi*, *ko-nie*, *kuichigai-ba*, *niju-ba*, *uchi-noke*, *yubashiri*, *kinsen*, *sunagashi*, and bright *nioiguchi*. *Boshi* has a brushed pattern in the tip. It shows a mixture of *Yamato* and *Soshu* styles. It is easy to say that this sword was crafted by *Yamato Shizu*. It is a well-made *Yamato Shizu* sword with lots of *hataraki* (activity) and a calm *hamon*.

刀 無銘 伝大和志津



平成十五年十月九日指定

第四十九回 重要刀剣

刀 無銘 伝大和志津

一口

長崎県 松尾重秋

法量 長さ六九・二種 反り一・三種 元幅二・九種 先幅二・〇五種 鋒長さ三・八種 莖長さ一八・九種 莖反り殆どなし

形状 鎬造、庵棟、身幅やや広く、鎬幅広め、鎬幾分高く、重ね薄め、反り浅くつき、中鋒延びごろとなる。 鍛 板目に杔、処々流れ肌交

じり、肌立ちごろとなり、地沸つき、地景入る。 刃文 浅いのたれを基調に互の目交じり、小足さかんに入り、小沸よくつき、部分的に

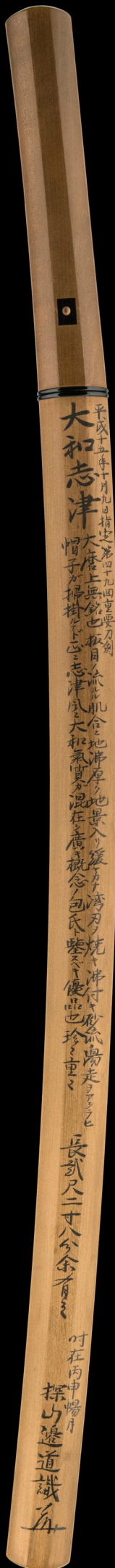
荒めの沸を交え、喰違刃・二重刃・打のけ・湯走り交じり、金筋・砂流しかかり、匂口明るい。 帽子 表直ぐ調に丸く返り、先頻りに掃き

かけ、裏直ぐに大丸ごろ、先強く掃きかけて火焰風となる。 莖 大磨上、先切り、鑢目大筋違、目釘孔三、無銘。

説明 大和志津とは、兼氏が濃州多芸郡志津に居住する以前、すなわち、包氏と銘していた大和在住時代の作を指すのが元来の意であるが、彼が

美濃へ移住した後も大和に包氏の名跡を襲った者が存在しており、広義にはこれを含めて大和志津と呼称している。

この刀は、板目に杔、処々流れ肌が交じり、肌立ちごろとなった鍛えに、地沸がつき、地景が入り、刃文は浅いのたれを基調に互の目が交じり、小足がさかんに入り、小沸がよくつき、喰違刃・二重刃・打のけ・湯走りを交え、金筋・砂流しがかかり、匂口が明るく、帽子は先を掃きかけるなど、大和気質に相州の色合が混在した作柄を見せており、大和志津の所伝は首肯しうるものである。穏やかな刃取りをあらわしているが、刃中の働きが豊富であり、前述の広義の大和志津の出来のよい一口である。



*Heisei 15 nen 10 gatsu 9 nichi Shitei Dai 49 kai Juyo Token*

Designated as 49th Juyo Sword on October 9, 2003

**Yamato**

**Shizu**

*Osuriage Mumei nari Itame no Nagaruru Hadaai ni Jinie  
Atsuku Jikei Hairi Yuruyaka na Notareba no Yaki Nie Tsuki  
Sunagashi no Yubashiri wo ashirai Boshi ga Hakikakeru  
nado Masa ni Shizu Fu to Yamato Kishitsu ga Konzai shi  
Hiroki Gainen no Kaneuji to Shosu beki Yuhin Nari  
Chinchin Juju*

Osuriage, unsigned, wavy wood grain pattern, thick jinie, chikei, calm wavy temper line with nie, sand flow pattern, yubashiri, brushed tip. This is truly a mix of Shizu and Yamato features. It should be called Kaneuji and is rare and important.

*Nagasa 2 shaku 2 sun 8 bu amari ari kore (69.1cm)*

*Jizai Heishin Chogetsu (November 2016)*

*Tanzan Hendoushiki (Kaou)*

signed by Tanobe sensei with seal

A close-up photograph of the tip of a sword, showing the hamon (temper line) and the boshi (tip hamon). The sword is set against a black background. The tip is sharp and the hamon is clearly visible. A red line points from the text to the boshi area.

## Boshi

The hamon in the tip of the sword is called the *boshi*. It takes great skill by the swordsmith. The boshi on this sword is *hakikake*, literally 'sweeping'.

*sunagashi*  
(sweeping in the hamon)

A vertical wooden post is shown against a black background. The post has a light-colored wood grain with a prominent burl pattern. A dark, vertical stripe runs down the right side of the post. Two red lines point from text labels on the left to specific areas of the wood grain.

*mokume-hada*  
(burl grain pattern)

*nie-deki*  
(plentiful visible crystals)

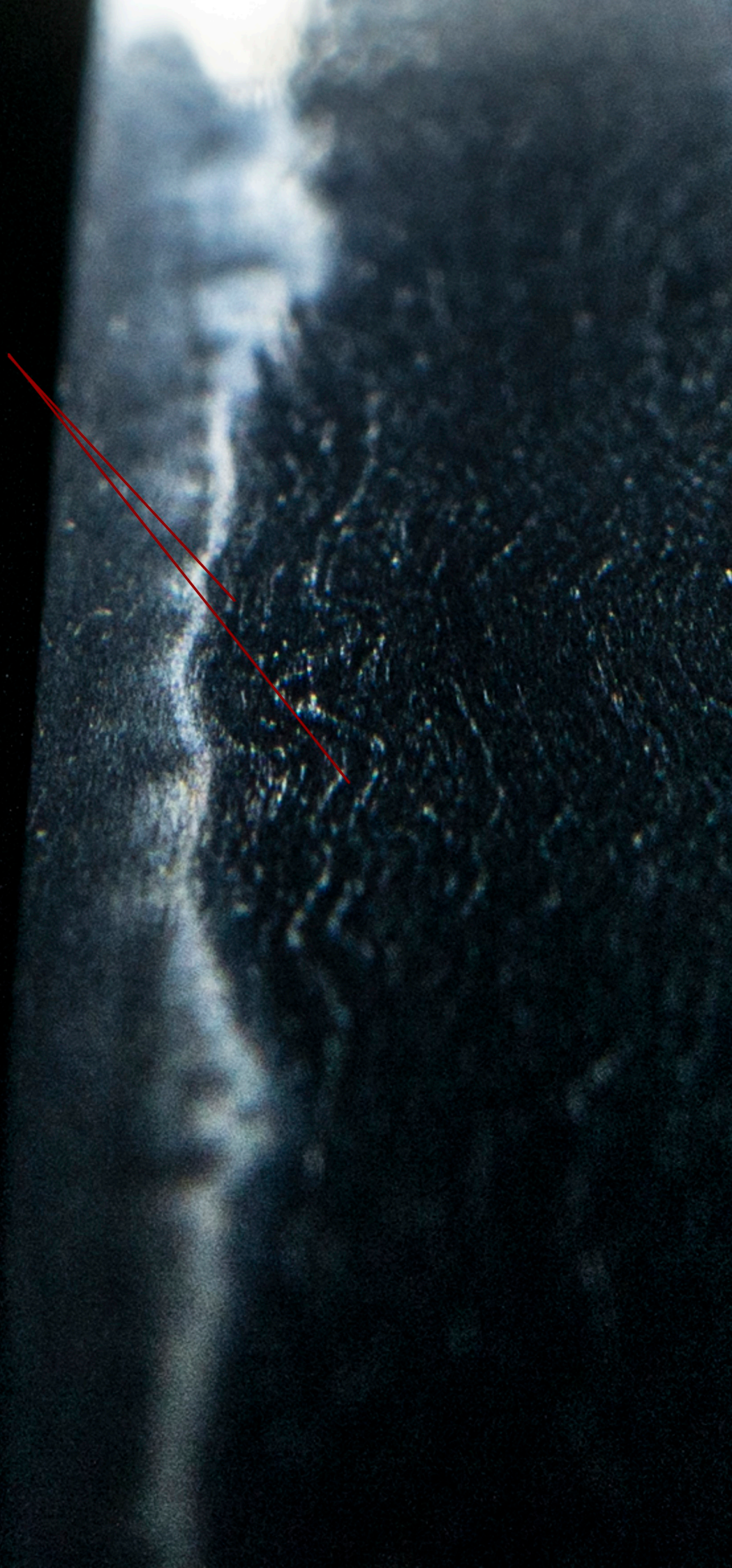
marvellous *mokume*




*nagare hada*  
(a jihada pattern that runs along  
the blade like a flowing stream)



*chikei*  
(black lines of nie that  
appear inside the jihada)



A close-up photograph of a sword blade, showing a dark, textured surface with a bright, curved line of light reflecting off the edge. A red line points from the text to the temper line on the blade.

*ko-gunome hamon*  
(based on straight *suguha*,  
the temper line gently weaves  
its way along the steel body)

*nijubu and kuichigai-ba*  
(area of the hamon where it splits  
and runs somewhat parallel)





*kinsen / kinsuji*  
(short black brilliant line of nie  
that appears inside the hamon)



*Yamato Kaneuji*

History in your hands.

# THE MAIN SCHOOLS AND EVOLUTION OF THE MINO (美濃) TRADITION

The existence of swordsmiths in Mino province has been confirmed with various documents to date back to the Hogen era (1156–1159). However, almost none of these works are extant today. The oldest confirmed swords from Mino are by Kaneuji (兼氏) and Kinju (金重), and date from the end of the Kamakura period. Workmanship of Mino-province swordsmiths after Kaneuji and Kinju is generally called Mino-den, but this tradition reached the height of its prosperity only in late Muromachi. It was, therefore, the last of the Gokaden to be established. Mino swords produced in the late Muromachi period, the so-called Sue-Seki blades, are well known because swordsmiths from both Mino and Bizen provinces produced large quantities of swords used in the civil wars that continued throughout the Sengoku period.

The Sengoku smiths developed new methods of producing swords in order to meet increasing public demand not only for quantity but for efficiency. At the end of the Muromachi period, and just prior to the start of the Edo period, many Mino swordsmiths moved to other provinces, where they formed new schools and established the basis of the Shinto sword period.

## EARLY MINO-TRADITION WORKMANSHIP

### —Kaneuji (兼氏) and Kinju (金重)

The leading swordsmith of this early term is Kaneuji. According to tradition, he moved

from Yamato province and studied under Masamune. Kinju (or Kaneshige) is another leading Mino swordsmith, who moved from Echizen province.

Their workmanship shows more conspicuous signs of influence of the Soshu than the Mino tradition, since the Mino-den is in a developmental stage at this time. Their workmanship is considered to be in the Yamato tradition mixed with the Soshu tradition. It is difficult to find any blades with Mino-den characteristics that do not have some togariba (tapered midare).

**Sugata:** Standard for the end of the Kamakura period. The mihaba is not very wide, and the kissaki is generally relatively large—chukissaki at most. O-kissaki may be seen after the start of the Nanbokucho period. The tanto are not very long at the very beginning of the Nanbokucho period, but after a time they generally become wide and long, and have sori.

**Jihada:** O-mokume hada combine with some masame-hada with chikei and with abundant ji-nie. The jihada is clear and does not appear whitish; only later does a whitish jigane become characteristic of the Mino tradition.

**Hamon:** In nie deki, with abundant nie and thick nioi; the nie and the nioi are bright, and large nie are sometimes seen. Widths vary greatly. The pattern is o-midare, o-gunome midare, notare midare, etc., and includes nie kuzure, sunagashi, kinsuji, and inazuma. The

hamon is basically similar to that of the Soshu tradition, but different from it in that togari-ba is usually seen somewhere.

**Boshi:** Midare komi, with hakikake in proportion to the hamon. The top of the boshi becomes ko-maru with a short kaeri, yakitsume, or is tapered and turns back.

**Horimono:** Simple horimono like suken and bonji are commonly seen, as are various hi. Kinju's work includes some complicated and unusual horimono.

**Nakago:** Kurijiri; among the tanto, furisode with deep sori is sometimes seen. Yasurime are kiri or shallow katte sagari.

Unsigned swords attributed to Kaneuji are known as Yamato Shizu (with "Shizu" meaning "Kaneuji"), because their workmanship shows more characteristics of Yamato-den than of the Soshu or Mino traditions. Mino-den swords made in this early period always show signs of influence of the Soshu style, and remain within the tradition of the Yamato-den. At any rate, the Mino-den had not yet established a distinctive style of workmanship in this early period.

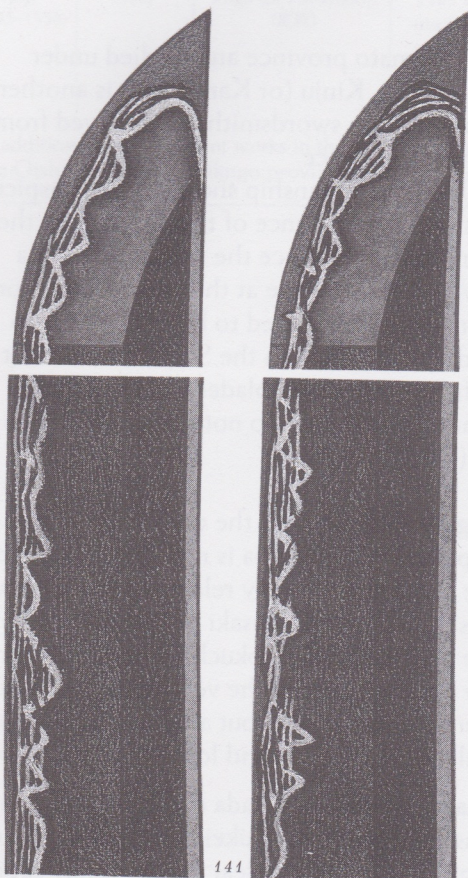
### MIDDLE-PERIOD MINO-TRADITION WORKMANSHIP —The Naoe Shizu (直江志津) school

The middle period of the Mino-den continues from the middle of the Nanbokuchō period through early Muromachi. Students of the Naoe Shizu school, and smiths of the O-Shizu school (founded by Kaneuji) took the place name, Naoe, (located in the same province), in order to distinguish their school. Also representing the Naoe Shizu school were Kaneyuki (金行) (son of Kaneshige; his name may also be read "Kinju"), Tametsugu (為繼), a disciple of either Go Yoshihiro or Norishige, the later Kaneuji (兼氏), Kanetoshi (兼俊), Kanetoshi (兼利), Kanetsugu (兼次), Kanetomo (兼友), Kanehisa (兼久), Kanenobu (兼信), and Kanenobu (兼延).

Naoe Shizu-school workmanship is different from that of Kaneuji in that the sugata is grander than Kaneuji's, the jihada has more masame combined within it, the jigane is whitish, and the hamon is mixed with considerable togari gunome.

**Sugata:** Wide mihaba and o-kissaki, both of which lend a grand appearance. Tanto are rare. Hira-zukuri ko-wakizashi with wide mihaba and sori are popular.

**Jihada:** Mokume-hada combined with masame-hada which especially stands out near the



140. Refined o-mokume hada. The hamon is o-gunome midare in nie deki; within the hamon are abundant nie and a good deal of activity. Workmanship is definitely influenced by the Soshu tradition.

141. Mokume hada, with masame hada around the hamon. Gunome midare is here mixed with togari-ba. The workmanship is by Kaneuji, and remains within the Yamato-den tradition.