

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

katana, *mumei*: Ko-Hōki Sadatsuna (古伯耆貞綱)

Measurements

nagasa 69.0 cm, *sori* 2.1 cm, *motohaba* 3.0 cm, *sakihaba* 1.9 cm, *kissaki-nagasa* 2.75 cm, *nakago-nagasa* 18.7 cm, *nakago-sori* 0.1 cm

Description

Keijō: *shinogi-zukuri*, *iori-mune*, relatively wide *mihaba*, no noticeable taper, deep *sori*, rather compact *chū-kissaki*

Kitae: standing-out *itame* that is mixed with *ō-itame* and *mokume* and that features plenty of fine *ji-nie* and much *chikei*, the steel is blackish

Hamon: *nie*-laden and narrow *suguha-chō* that is mixed with *ko-midare*, *hotsure*, visible *ha-hada*, and prominent *kinsuji*, *nie-suji*, and *sunagashi* that are interwoven with the forging structure, the *nioiguchi* is rather subdued

Bōshi: *sugu-chō* with a smallish *maru-kaeri*, *hakikake* at the tip, and *yubashiri*

Horimono: on both sides a *bōhi* that ends in *marudome*

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

Explanation

Yasutsuna (安綱), his alleged son Sanemori (真守), as well as his students like Aritsuna (有綱), Sadatsuna (貞綱), and Sanekage (真景), which prospered from the late Heian to the early Kamakura period, are grouped together under the classification of Ko-Hōki. Their workmanship is basically similar to that of the contemporary Ko-Bizen group as it bases on a *hamon* in *ko-midare-chō* as well but on a closer look, the *kitae* is in contrast a larger structured and standingout *itame* that is mixed with *chikei* and *jifu*, the steel is blackish, both *ha* and *nioiguchi* are more subdued, there is prominent *ha-hada* as well as plenty of *kinsuji* and *sunagashi*, and the *ha* is mixed with independent *ko-gunome* and *ko-notare* elements in places. That is, we recognize an approach that differs somewhat from Ko-Bizen, an approach which is usually described as being more rustic or rural.

This blade shows a standing-out *itame* that is mixed with *ō-itame* and *mokume* and that features plenty of fine *ji-nie* and much *chikei*. The steel is blackish and the *hamon* is a *nie*-laden and narrow *suguha-chō* that is mixed with *ko-midare*, *hotsure*, visible *ha-hada*, and prominent *kinsuji*, *nie-suji*, and *sunagashi* that are interwoven with the forging structure, and with the rather subdued *nioiguchi*, we clearly recognize the characteristic features of Ko-Hōki works, in particular those of Sadatsuna whereupon we agree with the period attribution to this smith. Both *ji* and *ha* are rich in *hataraki* and in a perfectly healthy condition and so we have here a masterwork among all blades attributed to this smith.