

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

tachi, mei: Sadatsuna (貞綱) (Ko-Hōki)

Measurements

nagasa 78.3 cm, *sori* 2.8 cm, *motohaba* 3.15 cm, *sakihaba* 1.6 cm, *kissaki-nagasa* 2.6 cm, *nakago-nagasa* 21.3 cm, *nakago-sori* 0.15 cm

Description

Keijō: *shinogi-zukuri*, *iori-mune*, normal *mihaba*, long *nagasa*, noticeable taper, relatively high *shinogi*, *funbari*, deep *koshizori* that bends down towards the tip, *ko-kissaki*

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

Hamon: *nie*-laden *ko-midare-chō* that is mixed with *gunome*, *ko-gunome*, *ko-notare*, some strongly sparkling *ara-nie*, plenty of *kinsuji* and *sunagashi* all over the blade, and prominent *ha-hada* in places, the *ha* is rather subdued

Bōshi: gently undulating *notare*, tending to *nie-kuzure* at the tip and featuring *hakikake*

Nakago: *ubu*, shallow *kurijiri*, *ō-sujikai yasurime*, two *mekugi-ana* (one of which is plugged), the *haki-omote* side bears about centrally and above of the first *mekugi-ana* a relatively large but thinly chiseled *niji-mei*

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 *tachi* shows a rather standing-out *itame* that is mixed with *ō-itame* and *mokume* and that features plenty of *ji-nie*, much fine *chikei*, and a *jifu-utsuri* with a wide *antai*. The steel is blackish and the *hamon* is a *nie*-laden *ko-midare-chō* that is mixed with *gunome*, *ko-gunome*, *ko-notare*, some strongly sparkling *ara-nie*, plenty of *kinsuji* and *sunagashi* all over the blade, and prominent *ha-hada* in places, and with the *ha* tending to be somewhat subdued, we clearly recognize all the characteristic features of Ko-Hōki works. The *hamon* does feature noticeable ups and downs and is thus relatively flamboyant, which is, within this school, typical for Sadatsuna. Both *ji* and *ha* are rich in *hataraki* and of an excellent *deki*. In addition, the blade is with its long *nagasa*, deep *koshizori*, *funbari*, and *ko-kissaki* of a very healthy and magnificent *tachi-sugata*. Also the condition of the *nakago* is excellent, with the signature and the *yasurime* still being crisp and clear. Thus we have here not only one of the rare works known by this smith but a very important reference for the understanding of unaltered *ubu* and *zaimei tachi*.