

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

tachi, mei: Sadatsuna (貞綱) (Ko-Hōki)

Measurements

nagasa 75.6 cm, *sori* 2.75 cm, *motohaba* 3.05 cm, *sakihaba* 1.7 cm, *kissaki-nagasa* 2.85 cm, *nakago-nagasa* 21.9 cm, *nakago-sori* 0.25 cm

Description

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

Kitae: *itame* that stands out in the lower half of the blade, that is mixed with *ō-itame* and *mokume*, and that features *ji-nie*, much fine *chikei*, and a *jifu-utsuri*

Hamon: *nie*-laden *ko-midare-chō* that is mixed with *gunome*, *ko-gunome*, *ko-notare*, *ashi*, some strongly sparkling *nie*, *kinsuji*, *sunagashi*, and prominent *ha-hada* in places, the *ha* is overall rather subdued

Bōshi: narrow *sugu* with a brief *ko-maru-kaeri*

Nakago: *ubu*, shallow *kurijiri*, *ō-sujikai yasurime*, one *mekugi-ana*, the *haki-omote* side bears centrally under the *mekugi-ana* a thick and relatively largely chiseled *niji-mei*, with the *mekugi-ana* going through the character for “Sada”

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 standing out *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 an *itame* that stands out in the lower half of the blade, that is mixed with *ō-itame* and *mokume*, and that features *ji-nie*, much fine *chikei*, and a *jfiu-utsuri*. The *hamon* is a *nie-laden ko-midare-chō* that is mixed with *gunome*, *ko-gunome*, *ko-notare*, some strongly sparkling *nie*, *kinsuji*, *sunagashi*, and prominent *ha-hada* in places and that is overall rather subdued. Thus, we clearly recognize the characteristic features of Ko-Hōki works and the blade is with its long *nagasa*, deep *koshizori* with *funbari*, and *chū-kissaki* of an elegant *tachi-sugata* that gives us a feel of the ancient times. The blade is also a very important reference as it is one of the rare *ubu* and *zaimai* works that are extant by Ko-Hōki Sadatsuna.