

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

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

## Measurements

*nagasa* 72.9 cm, *sori* 1.7 cm, *motohaba* 2.7 cm, *sakihaba* 1.65 cm, *kissaki-nagasa* 2.35 cm, *nakago-nagasa* 18.5 cm, *nakago-sori* 0.2 cm

## Description

*Keijō: shinogi-zukuri, iori-mune, slender mihaba, noticeable taper, high shinogi, shallow sori, ko-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 suguha-chō that is mixed with ko-midare, ko-gunome, ko-ashi, some strongly sparkling nie, 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 with a brief ko-maru-kaeri and small hakikake at the tip*

*Nakago: ō-suriage, very shallow kurijiri, the old yasurime are o-sujikai, the new yasurime are kiri, three mekugi-an, 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 suguha-chō* that is mixed with *ko-midare*, *ko-gunome*, *ko-ashi*, some strongly sparkling *nie*, *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. Both *ji* and *ha* are rich in *nie-hataraki* and the *deki* is outstanding among all blades attributed to this smith. Also delightful is that the *jiba* is in a perfectly healthy condition.