

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

*tachi, mei*: Yoshimochi (吉用)

## Measurements

*nagasa* 73.3 cm, *sori* 1.9 cm, *motohaba* 2.8 cm, *sakihaba* 1.7 cm, *kissaki-nagasa* 2.5 cm, *nakago-nagasa* 20.5 cm, *nakago-sori* 0.2 cm

## Description

*Keijō*: *shinogi-zukuri*, *iori-mune*, rather slender *mihaba*, noticeable taper, normal *kasane*, despite the *suriage* a deep *sori* that tends towards *koshizori*, *ko-kissaki*

*Kitae*: *itame* that is mixed with *mokume* and that features *ji-nie*, fine *chikei*, and a prominent *midare-utsuri*

*Hamon*: *ko-chōji* in *ko-nie-deki* that is mixed with *ko-gunome*, *ko-midare*, *ashi*, *yō*, *sunagashi*, and fine *kinsuji*, the *ha* does not show many ups and downs and the *midare* elements are overall rather small dimensioned

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

*Horimono*: on both sides a *bōhi* that ends in *marudome* and a *tsurebi* that ends in *kaki-nagashi*

*Nakago*: *suriage*, *kurijiri* that tends towards *ha-agari*, the old *yasurime* are *katte-sagari*, the new *yasurime* are *kiri*, two *mekugi-ana*, the *haki-omote* side bears along its center, above of the second, the *ubu-mekugi-ana*, and towards the *nakago-mune* a smallish and vertically stretched *niji-mei*

## Explanation

According to the *meikan*, Yoshimochi was the son of Fukuoka-Ichimonji Sukeyoshi (助吉) and active around Bun'ei (文永, 1264-1275). A representative work of his is the *jūyō-bunkazai tachi* that is preserved in the Taiseiki-ji (大石寺) and that is of a flamboyant interpretation but most of Yoshimochi's blades show a relatively calm *chōji-ba* with not that many ups and downs.

This *tachi* has a relatively slender *mihaba* and despite the *suriage* a deep *sori* which tends towards *koshizori*. The *kitae* is an *itame* that is mixed with *mokume* and that features *ji-nie*, fine *chikei*, and a prominent *midare-utsuri*. The *hamon* is a *ko-chōji* in *ko-nie-deki* that is mixed with *ko-gunome*, *ko-midare*, *kinsuji*, and *sunagashi*. This blade is of a relatively calm *deki* and thus reflects Yoshimochi's characteristic workmanship as described above. The signature is executed in a smallish but vertically stretched manner which is typical for this smith as well. Both *ji* and *ha* are in perfect condition (*kenzen*), the *deki* is excellent, and the *kitae* is fine and superbly forged.