

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

katana, mumei: Den Sa Sadayoshi (伝左貞吉)

Measurements

nagasa 70.5 cm, *sori* 2.3 cm, *motohaba* 3.25 cm, *sakihaba* 2.45 cm, *kissaki-nagasa* 5.15 cm, *nakago-nagasa* 16.65 cm, *nakago-sori* 0.1 cm

Description

Keijō: *shinogi-zukuri*, *iori-mune*, prominently wide *mihaba*, no noticeable taper, wide *shinogi-ji*, high *shinogi*, thick *kasane*, deep *sori*, *ō-kissaki*

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

Hamon: *suguha-chō* with some gently undulating *notare* in *nie-deki* that is mixed on the *omote* side with a little bit of *ko-gunome*, a few *ko-ashi*, *hotsure*, *sunagashi*, *kinsuji*, and *muneyaki*, the *nioiguchi* is somewhat subdued

Bōshi: on the *omote* side a gently undulating *notare* with *nie-kuzure* and a late starting and pointed *kaeri*, on the *ura* side also a gently undulating *notare* with an *ō-maru*-style *kaeri* and isolated *shimaba* at the tip, both sides feature a long running-back *kaeri*, plenty of *hakikake*, and *kinsuji*

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

Explanation

The Chikuzen-based smith Samonji (左文字) worked in the early Nanbokuchō period and is known for establishing a new style by leaving behind the so far locally seen traditional Kyūshū workmanship via working in a bright and clear *jiba* with prominent *chikei* and *kinsuji*. Samonji trained many smiths, with the most famous master students being, inter alia, Yasuyoshi (安吉), Yukihiro (行弘), Yoshisada (吉貞), Kunihiro (国弘), Hiroyasu (弘安), Hiroyuki (弘行), and Sadayoshi (貞吉). All of them continued the newly established style of their master, were of greatly skilled as indicated, and flourished throughout the Nanbokuchō period. It is said that Sadayoshi was the son of Yasuyoshi and he was active around Bunna (文和, 1352-1356). Extant signed works of Sadayoshi are extremely rare.

This blade is with its a very wide *mihaba*, no noticeable taper, and *ō-kissaki* of a gorgeous shape which reflects the typical *sugata* of the Nanbokuchō period. The *kitae* is a standing-out *itame* that is mixed with *ō-itame* and *mokume* that features plenty of *ji-nie* and fine *chikei*. The *hamon* is a *suguha-chō* with some gently undulating *notare* in *nie-deki* that is mixed with *hotsure*, *kinsuji*, and *sunagashi*, and with *bōshi* with its the late starting and (on the *omote* side) pointed and long running-back *kaeri*, we clearly recognize the characteristic features of the Sa School. The interpretation in a relatively calm *suguha* then speaks within this group for Sadayoshi. With the *kitae* with its fine *chikei* interwoven with the forging structure, the *ha* with its *hataraki*, the *bōshi* with its pointed and long-running back *kaeri* featuring much *hakikake*, and the large dimensioned *sugata*, we have here a very ambitious work in a *deki* that stands out among all blades attributed to this smith.