

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

wakizashi, *mumei*: Hatakeda Sanemori (畠田真守)

Measurements

nagasa 54.2 cm, *sori* 1.1 cm, *motohaba* 2.25 cm, *sakihaba* 1.5 cm, *kissaki-nagasa* 2.35 cm, *nakago-nagasa* 14.4 cm, only very little *nakago-sori*

Description

Keijō: *shinogi-zukuri*, *iori-mune*, normal *mihaba*, no noticeable taper, shallow *sori*, *chū-kissaki*

Kitae: dense *ko-itame* that features fine *ji-nie* and a *midare-utsuri*

Hamon: *chōji* in *nioi-deki* with *ko-nie* and a wide and bright *nioiguchi* that is mixed with *kawazu no ko-chōji*, *gunome*, *togariba*, *ashi*, *yō*, *kinsuji*, *sunagashi*, and some *tobiyaki*

Bōshi: *sugu* with a *ko-maru-kaeri*

Nakago: *ō-suriage*, *kurijiri*, *katte-sagari yasurime*, two *mekugi-ana*, *mumei*

Explanation

It is said that Hatakeda Sanemori (畠田真守) was the son of Moriie (守家) and as we know blades dated with the eras Kenji (建治, 1275-1278), Kōan (弘安, 1278-1288), and Shōō (正応, 1288-1293), his active period is relatively clear. Sanemori mostly signed in *niji-mei* but there are also some *nagamei* like “Bizen no Kuni-jūnin Samanojō Sanemori tsukuru” (備前国住人左馬允真守造) known. As for his workmanship, Sanemori follows the style of his father Moriie, which is basically a varied *yakiba* in *chōji-midare* that has an emphasis on *kawazu no ko-chōji*. In direct comparison however, Sanemori’s *midare* elements are by trend somewhat smaller than those of Moriie.

This *wakizashi* shows a *kitae* in dense *ko-itame* that features fine *ji-nie* and a *midare-utsuri* and the *hamon* is a *chōji* in *nioi-deki* with *ko-nie* and a wide *nioiguchi* that is mixed with *kawazu no ko-chōji*, *gunome*, *togariba*, *ashi*, and *yō* and thus on the basis of the interpretation of the *jiba*, the blade can be attributed to Hatakeda Sanemori. The work is of an excellent *deki* with a varied *midareba* and a bright *nioiguchi*.