

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

wakizashi, mumei: Den Hatakeda Sanemori (伝畠田真守)

Measurements

nagasa 54.3 cm, *sori* 0.8 cm, *motohaba* 2.8 cm, *sakihaba* 1.9 cm, *kissaki-nagasa* 3.3 cm, *nakago-nagasa* 15.2 cm, *nonakago-sori*

Description

Keijō: *shinogi-zukuri*, *iori-mune*, wide *mihaba*, noticeable taper, shallow *sori*, *chū-kissaki*

Kitae: dense *ko-itame* that is mixed with *nagare-masame* and that features *ji-nie*, fine *chikei*, and a *midare-utsuri*, the steel is clear

Hamon: *chōji-midare* in *nioi-deki* with *ko-nie* and a wide, bright, and clear *nioiguchi* that is mixed with *kawazu no ko-chōji*, *gunome*, *togariba*, many *ashi* and *yō*, *kinsuji*, *sunagashi*, and some *tobiyaki*, the *ha* appears overall as a flamboyant *midareba* with many ups and downs

Bōshi: on the *omote* side a gently undulating *notare-komi*, on the *ura* side a little bit *midare-komi*, both sides showing a somewhat pointed *ko-maru-kaeri*

Horimono: on both sides a *bōhi* that runs as *kaki-tōshi* through the tang

Nakago: *ō-suriage*, *kirijiri*, *kiri-yasurime*, three *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-me* 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 *ji-nie* and a *midare-utsuri* and the *hamon* is a *chōji*0*midare* in *nioi-deki* with *ko-nie* and a wide *nioiguchi* that is mixed with *kawazu no ko-chōji*, *gunome*, *togariba*, and many *ashi*, and *yō*. The overall interpretation is that of a Bizen work from the late Kamakura period but in particular the *kawazu no ko-chōji* and the flamboyance of the *ha* with its noticeable ups and downs reflects the characteristic features of Hatakedo Sanemori whereupon we are in agreement with the period attribution to this smith. Both *ji* and *ha* are in perfect condition (*kenzen*) and bright and clear and so we have here a masterly *wakizashi* that has many highlights.