



ITEM# UJKA214

A HATAKEDA MITSUMORI KATANA

UNSIGNED, KOTÔ KAMAKURA PERIOD (KOAN ERA: 1278-1288)

- Swordsmith:** *Hatakeda Mitsumori (attribution)*
Location: *Hatakeda village in Bizen province (Okayama)*
Measurements: **Length:** 66.5cm **Curvature:** 1.8cm **Moto-haba:** 2.9cm
Jihada: *Ko-itame and mokume, shining ji-nie and plentiful chikei*
Hamon: *Gunome choji midare, kawazu-no-ko-chôji with midare utsuri*
Certificate : **NBTHK Juyo Token** (a sword designated as Important and Profound by the Society for the Preservation of the Japan Art Sword)
Fujishiro: **Jôjô-saku** (ranked as a highly superior swordsmith)
Authentication: **Sayagaki by Tanzan-sensei** (Tanobe Michihiro)

Hatakeda Mitsumori was a master swordsmith known for creating an exuberant *gunome choji-midare hamon* with abundant *ji-nie* and *midare utsuri*. This graceful katana displays all the hallmarks one might expect from this very rare and collectible *jojo-saku* (highly superior) smith. The *Hatakeda* school was a leading school in Bizen during the late Kamakura period. Their name is derived from the village named Hatakeda in Bizen where they were based in. Swords by Mitsumori have been cherished throughout the centuries by daimyo families such the *Horita* and *Akimoto* clans. The sword comes with a sophisticated late Edo-period *koshirae* with samurai armor elements and *tessen* (fan). A *kozuka* (utility knife) with horse design speaks to the time this sword was once a proud *tachi* carried on horseback during the celebrated Kamakura period.

Saki-kasane: 4.3mm [^]

Moto-kasane: 6.8mm

Omosa: 675g

Saki-haba: 1.9cm

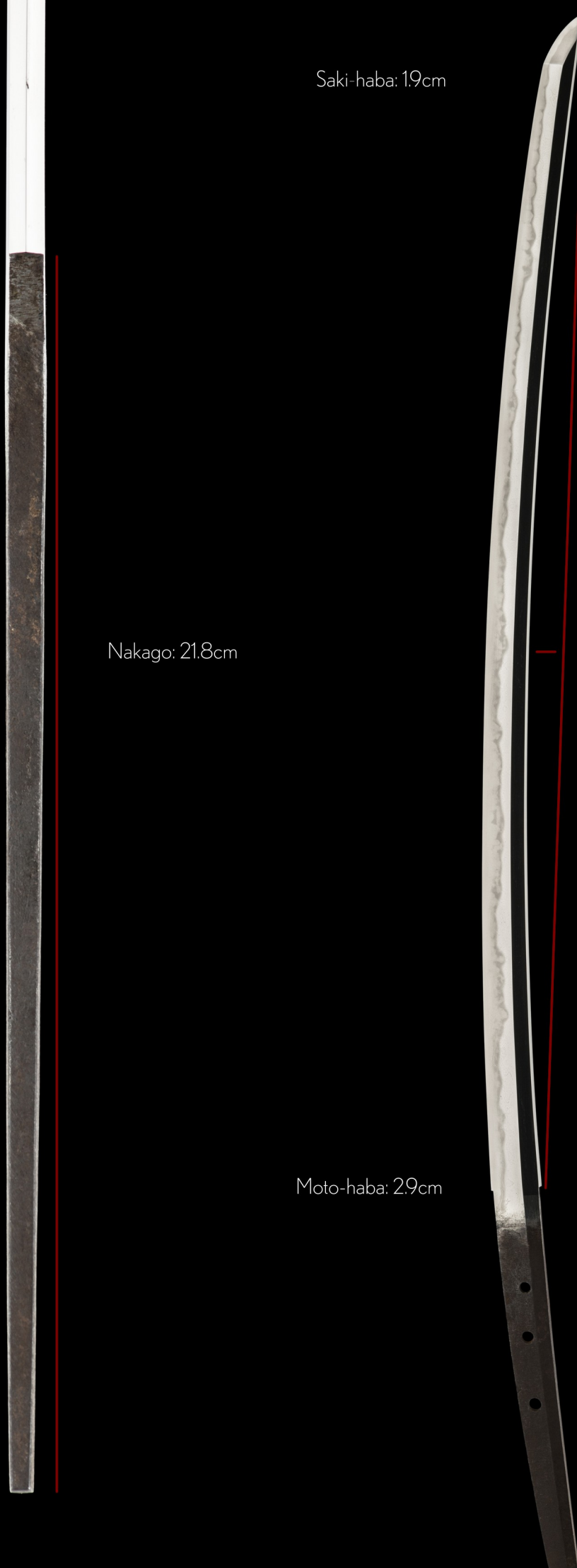
Nakago: 21.8cm

Moto-haba: 2.9cm

Nagasa: 66.5cm

Sori: 1.8cm

Mekugi-ana: 3





重要第二四九号

指定書

一 刀 無銘 伝畠田光守 一 口

法量 長々六六五種 反り一八種
形状 鎗造庵棟身幅尋常 反り深めにつき中鋒
鍛 板目に本流れ肌交り地滞微塵につき地景入り乱れ映り立つ
刃文 丁子を主調に蛙子風の千子と五目尖りミウの刃など交り足さげた
入り葉を交え沸よくつさ砂流しかり金筋が飛城を頼りと交える
帽子 浅くのたれ込み先尖り短く返る
茎 大磨上鏡目切り目釘孔三

右者當協會に於て審査の結果
重要刀剣に指定す

平成十八年十月十二日

財団法人日本美術刀剣保存協會
會長 佐々淳行



NBTHK Juyo Token
Certificate of Designation

a sword designated as *Important and Profound*
by the Society for the Preservation of the Japan Art Sword

Issued in the 18th year of Heisei (2006), October 12th

One, Katana

Mei (signature)

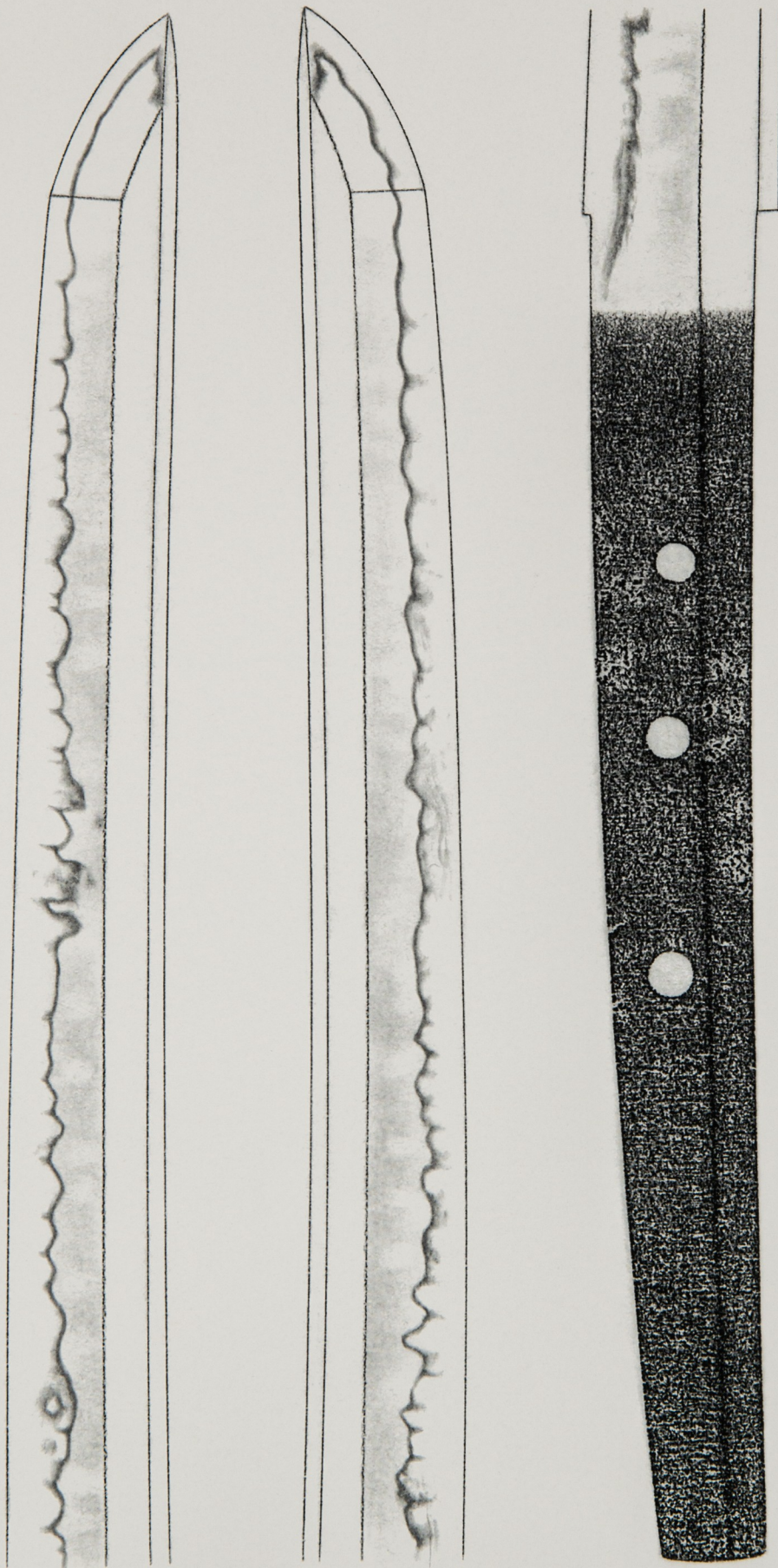
Mumei (Den Hatakeda Mitsumori)

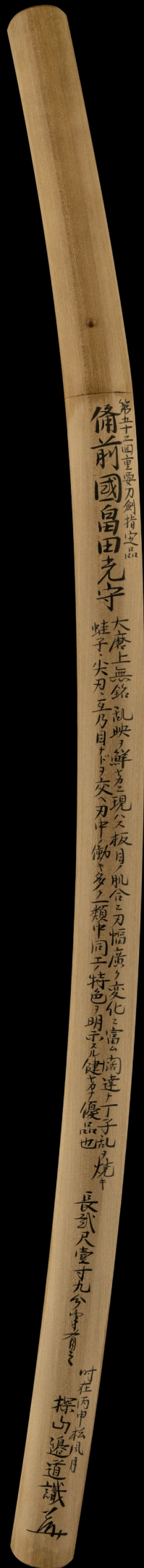
Nagasa (length)

66.5cm

Nihon Bijutsu Token Hozon Kyokai
(NBTHK)

刀 無銘 伝畠田光守





Dai 52 kai Juyo Touken Shiteihin

Designated as 52nd Juyo Sword

Bizen

(no) Kuni

Hatakeda

Mitsumori

*O-suriage Mumei Midare Utsuri Azayaka ni Arawasu
Itame no Hadaai to Katana Haba Hiroku Henka ni
Tomu Kattatsu na Choji Midare Yaki Jakushi Togariba
Gunome nado wo Majie Hachu no Hataraki Oku
Ichirui Chu Doukou no Tokushoku wo Meiji suru
Sukoyaka na Yuhin nari*

O-suriage, unsigned, midare, bright utsuri, wood grain pattern, wide blade, lots of changes pattern, open hearted, clove-shaped temper line, tobiyaki, pointy, irregularly undulating temper line, lots of hataraki, many features from the same school, healthy, and good work.

Nagasa: 2 shaku 1 sun 9 bu Han Arikore (66.5cm)

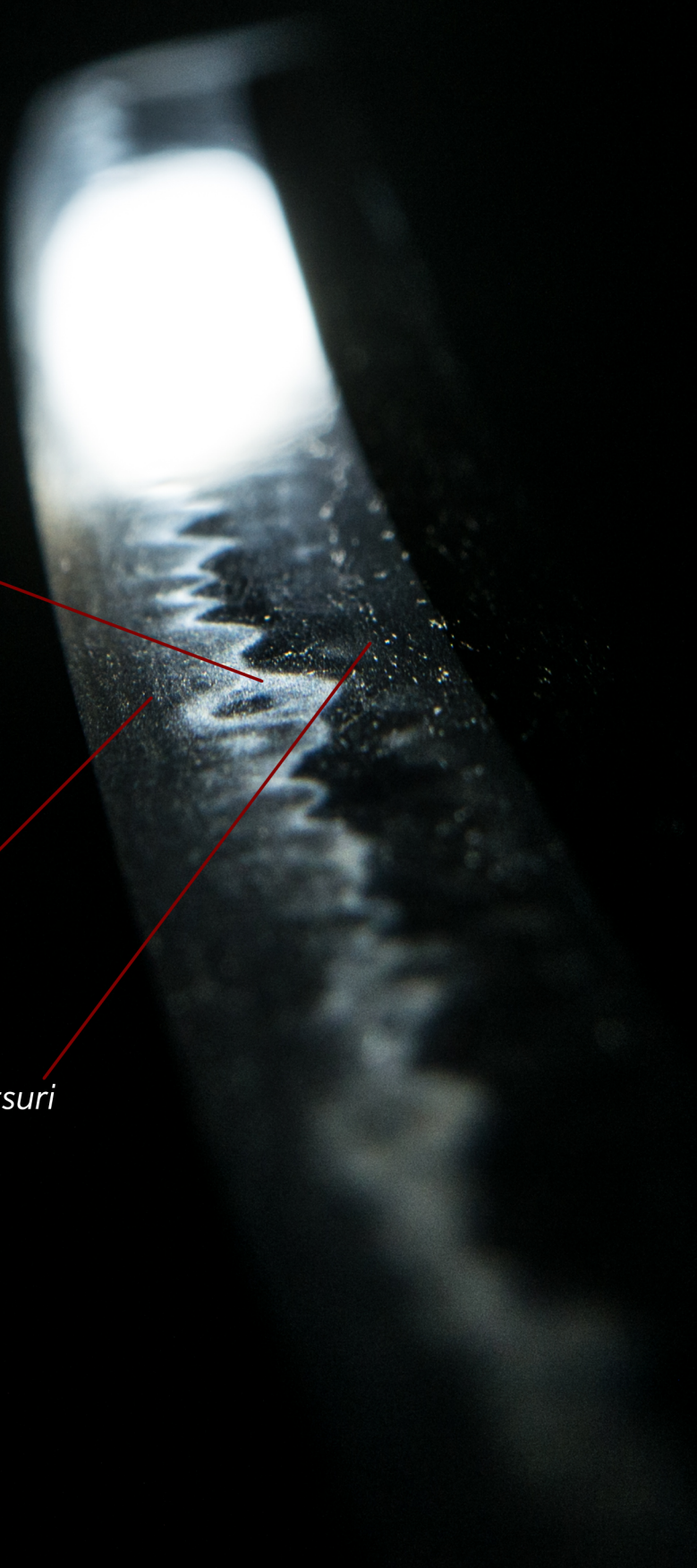
Jizai Heishin Matsukaze Tsuki (June 2016)

Tanzan Hendoushiki (Kaou)

signed by Tanobe sensei with seal



mokume-hada
(circular burl grain)

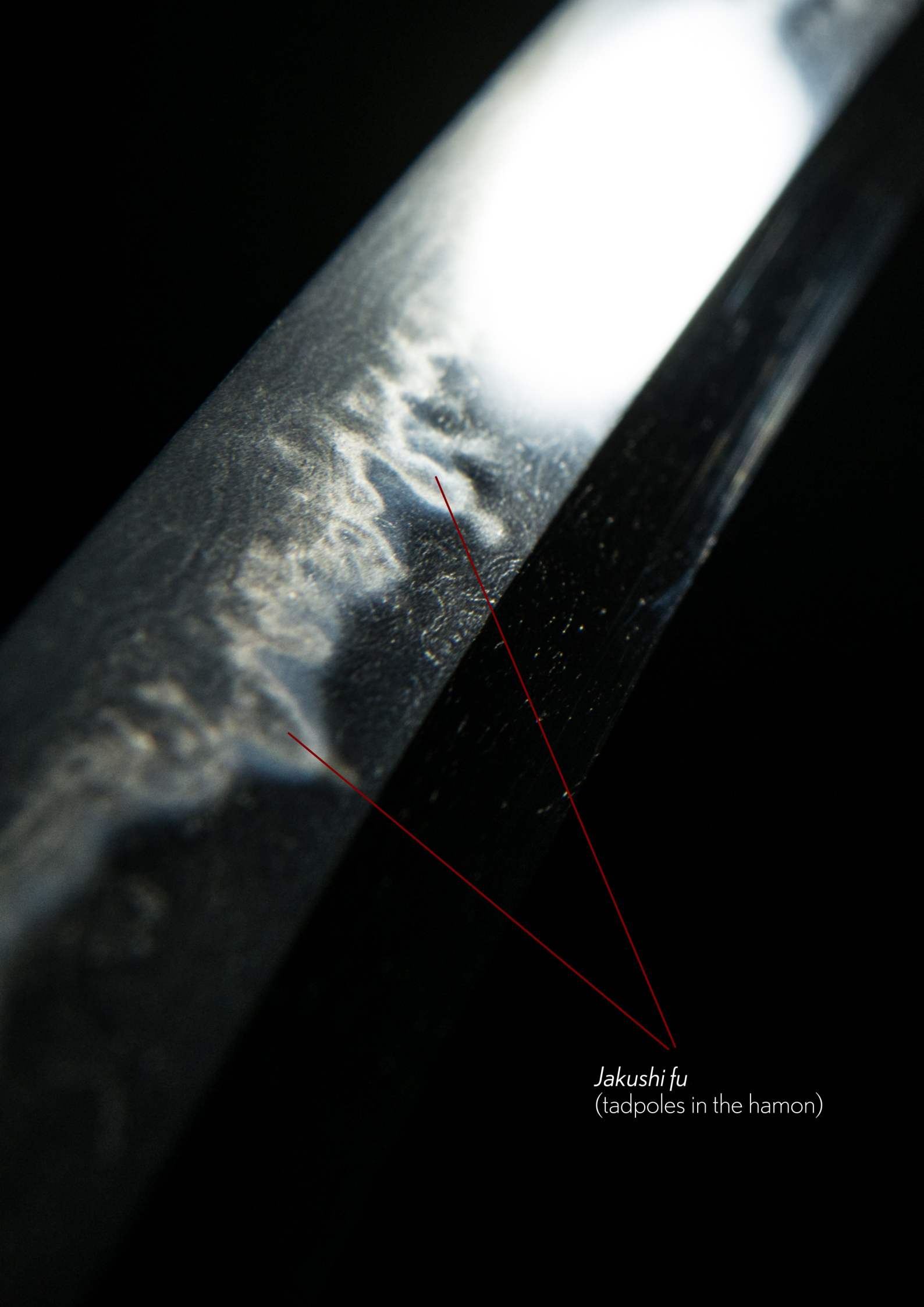
A close-up photograph of a Japanese sword blade, focusing on the hamon (temper line). The blade is dark, and the hamon is highlighted by a bright light source, creating a shimmering effect. The hamon consists of a series of small, repeating patterns that create a textured, almost crystalline appearance. The background is dark, making the blade stand out.

A bright and brilliant *gunome choji midare hamon* illuminates the sword with considerable amounts of *midare utsuri* (shadow hamon).

This is Japanese sword making at its highest level.

sunagashi

midare utsuri



Jakushi fu
(tadpoles in the hamon)

A close-up photograph of a sword's blade, showing the hamon (temper line) and the ji (edge). The blade is dark and has a textured surface. A bright light source is visible at the top, creating a strong highlight on the blade's edge. Two red lines point from text labels to specific features on the blade.

kinsuji
(golden line)

tobiyaki
(temper spots in the ji)





Tsuba

This lovely polished iron tsuba has been attributed to the Choshu School, *Kawaharu Tomochika* from the late Edo period.

The design is known as *yatsuhashi*. Yatsuhashi means "eight bridges." It is named for a location on the Azuma River renowned in Japanese literature, where the water branches into eight channels, each with its own bridge.

The intended purpose is to slow your steps to enjoy the changing vistas offered by each turn of Yatsuhashi. Japanese irises are planted beside the bridge as depicted on the tsuba.



Yatsuhashi



A riding whip with an arrow and quiver to hold the arrows. *Fuchi-kashira* is attributed to the respected *Yoshioka* school.





Kashira

samurai *kabuto* (helmet)
and *tessen* (war fan)



samurai sode menuki
(shoulder guard, spaulders)



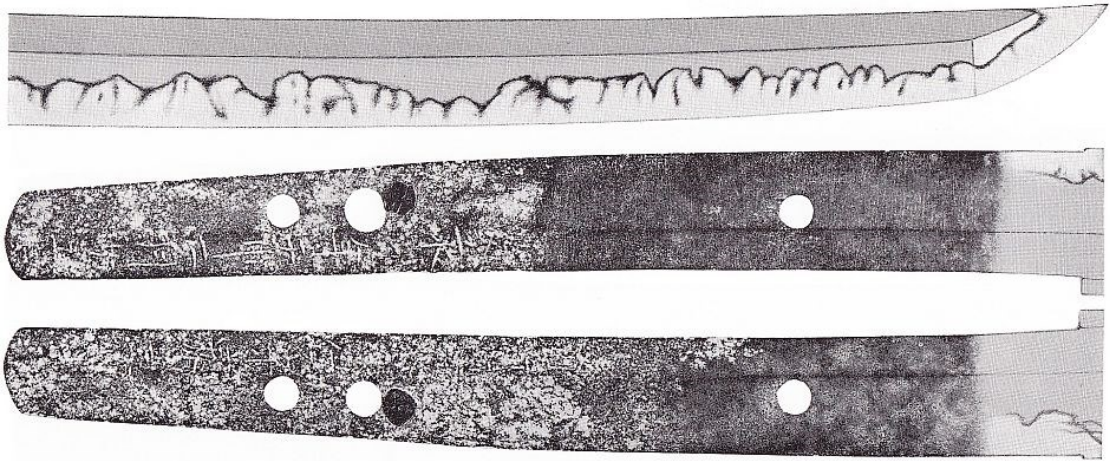
A horse-themed *kozuka* (utility knife)

Congratulations Michael.

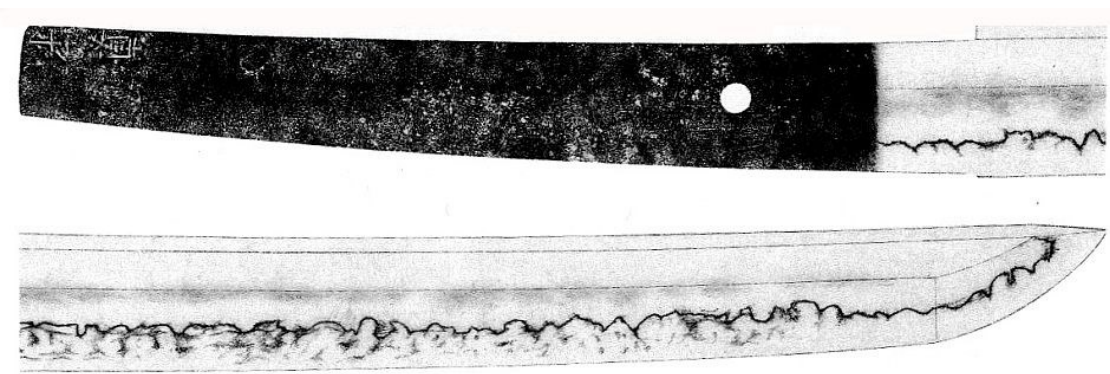
Warm regards,
Pablo

3.16. Hatakeda Smiths

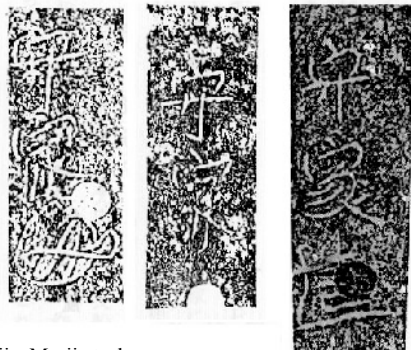
It is known that Hatakeda Moriie (守家) was a smith who was equal in skill to Osafune Mitsutada. It is said that Hatakeda is the name of place adjacent to Osafune Village and there are two generations of Moriie. Though Moriie occasionally adds ‘Osafune-jū’ to his *mei* also there is an extant *tantō* by Morichika (守近) who was the founder of the Hatakeda school (grandfather of 1st or 2nd Moriie) with an inscription of ‘Osafune-jū’ too. There is a possibility that Hatakeda is a section of Osafune Village inferring from the above inscriptions of Moriie and Morichika. Anyway, belonged to a different school from the Osafune smiths. In addition, a theory says that there are three generations of Moriie and the first generation signed in large characters in the case of *tachi* but this theory is not very convincing. His *tachi* that have dates of the Bun’ei (文永, 1264-1275) and Kōan (弘安, 1278-1288) and *mei* in thick characters, normally show gorgeous workmanship with *chōji-midare* also *kaō* (monogram) are occasionally added to the *mei*. ‘*Kōzan-oshigata*’ (光山押形) lists two *oshigata* of Moriie and one of them reads ‘Bizen no Kuni Osafune-jū – Morichika Mago Moriie tsukuru + *kaō*’ (備前国長船住・守近孫守家造) then it says that this is the second generation and the same smith as the one who was active in the Bun’ei Era. ‘*Kokon-mei-zukushi*’ says that Muneie (宗家) was a son of Morichika then the 1st Moriie was a son of Muneie, namely Morichika was the grandfather of 1st Moriie. This theory is not tolerated today yet. Anyway, it is speculated that 1st Moriie and Mitsutada were active in the same period inferring from their workmanship. Moriie forged more visible *jihada* than that of Mitsutada then his *hamon* mixes many *kawazu no ko-chōji* but his *sugata* looks more gentle than that of Mitsutada (with wide *mihaba* and *ikubi-kissaki*). There is a *tachi* which is a collaboration between Mitsutada and Moriie. This was inherited by the Owari-Tokugawa family and the *hamon* is gorgeous *chōji-midare* but I am doubtful of the signature and suppose that the *tachi* is a work of the Ichimonji school. There is a famous *tachi* nicknamed ‘Tokuyō-Moriie’ (徳用守家), owned by the Uesugi family, but the authenticity of the signature has yet to be studied. There are some *tantō* with *gunome-midare* similar to that of Kagemitsu and they are the works of the third generation who was active in the Einin Era (永仁, 1293-1299).



Picture 157: *tachi, mei* „Bizen no Kuni Osafune-jū Moriie tsukuru – Bun’ei kyūnen mizunoe-saru nigatsu nijūgo-nichi“ (備前国長船住家造・文永九年壬申二月廿五日, „25th day of the second month Bun’ei 9 [1272], year of the monkey“)



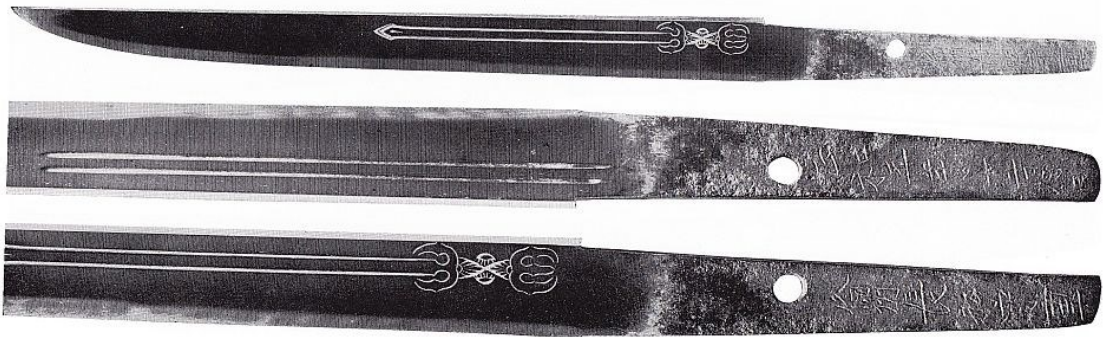
Picture 158: *jūyō-bunkazai, tachi, mei* „Sanemori“ (真守), *nagasa*: 66,8 cm



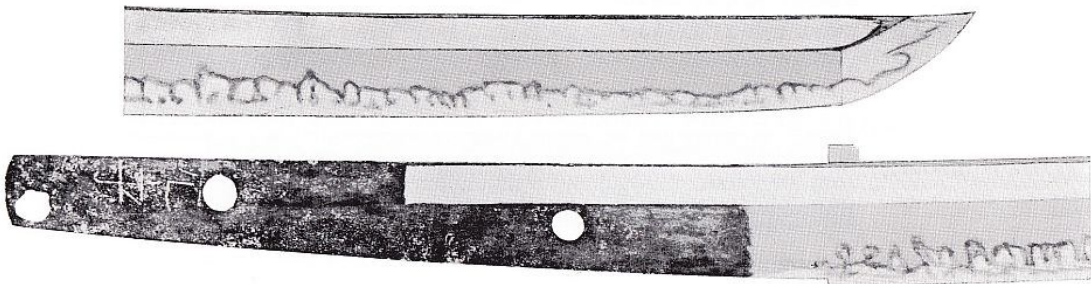
Picture 159: (Reference *oshigata*), from left to right: Moriie + *kaō*, Moriie, Moriie tsukuru

Sanemori (真守) is said to be a son or student of 1st Moriie. He also signs in large and small characters as Moriie does. He tempers *ō-chōji-midare* when he signs in large characters and *gunome-midare* similar to that of Nagamitsu and Kagemitsu when he signs in small characters. I am not sure if there are two generations of Sanemori. ‘*Kaji-mei-hayamidashi*’ lists an *oshigata* with a date of the Shōō Era (正応, 1288-1293) ‘Bizen no Kuni Osafune-jūnin Umanosuke Sanemori tsukuru’ (備前国長船住人馬允真守造).

Morishige (守重) was a student of 2nd Moriie and there is an extant work with a date of the Shōwa Era (正和, 1312-1317), of which the *hamon* is *gunome* based on *suguha*. I have seen a *tachi* by Morinaga (守長), who is said to be a son of Morishige, and the workmanship resembles that of Moriie and Sanemori. ‘*Kanchi’in-bon mei-zukushi*’ says that Morinaga had engaged in sword forging for 50 years up to Shōwa 5 (1316). According to the inscription of ‘*Kanchi’in-bon mei-zukushi*’, 2nd Moriie and Morinaga were active around the Bun’ei Era. To sum up, Moriie and Sanemori of the Hatakedo school demonstrate a different workmanship from Mitsutada and his group.



Picture 160: *jūyō-bijutsuhin, tantō, mei* „Bishū Osafune Morishige – Shōwa gonen jūnigatsu-hi“ (備州長船守重・正和五年十二月日, „a day in the twelfth month Shōwa five [1316]“), *nagasa* 24,8 cm



Picture 161: *jūyō-bijutsuhin, tachi, mei* „Mitsumori“ (光守), *nagasa* 66,1 cm

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Plate I: No caption

MITSUNAGA NÔSHÛ [DAIEI 1521 MINO] SUEKOTÔ CHÛSAKU

This is probably a separate Ha from the Seki kaji, there are ko-midare hamon.

Signature: MITSUNAGA

Plate II: MITSUNAGA

MITSUNAGA HEIANJÔ [SHÔCHÛ 1324 YAMASHIRO] CHÛKOTÔ JÔSAKU

He is called Inokuma Nyûdô, his works look like those of the Rai Ha.

Signature: HEIANJÔ MITSUNAGA

MITSUNAGA OSAFUNE [KENMU 1334 BIZEN] CHÛKOTÔ JÔJÔSAKU

He is the son of Sanenaga, and the father of Nagashige and Nagayoshi. His works are few, but there are some in which the mei kanji resemble those of the style of Sanenaga.

Signature: BIZEN KUNI OSAFUNE JÛ MITSUNAGA

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MITSUMASA KAGASHIRÔ [ÔEI 1394 IZUMI] CHÛKOTÔ JÔSAKU

His kuni of birth is Kaga, and is said to have been in the Mon of Bizen Motoshige or to have been a pupil of Narichika. In old books, his era is said to be Jôji, but I think that around Ôei is reasonable.

Signatures: MITSUMASA

SENSHÛ JÛ MITSUMASA

MITSUSADA RAI [SHITOKU 1384 ND YAMASHIRO] CHÛKOTÔ JÔSAKU

He is of one extended family of Rai, and he also signed in the beginning as Mitsunobu as a pupil of Ryôkai. His works include many tachi and there are also tantô, hamon is sugu ko-ashi iri, and sugu saka ashi iri.

Signature: RAI MITSUSADA

Plate I: RAI MITSUSADA

MITSUSHIGE ONOMICHI [BUNMEI 1469 BINGO] SUEKOTÔ CHÛJÔSAKU

He is of one extended family of Tokifusa, lived in Onomichi, and assumed the name of Tokifusa.

Signature: BISHÛ ONOMICHI TOKIFUSA MITSUSHIGE

Plate II: BISHÛ ONOMICHI TOKIFUSA MITSUSHIGE

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MITSUSHIGE KOZORI [ENBUN 1356 ND BIZEN] CHÛKOTÔ CHÛJÔSAKU

He is of one extended family of Abe Shigeyoshi. The works of Bizen at around this time are referred to as Kozori Bizen, works have a jitetsu of ô-itame, hamon is ko-gonome choji.

Signature: BISHÛ OSAFUNE MITSUSHIGE

Plate I: BISHÛ OSAFUNE MITSUSHIGE, ? NINEN JÛNIGATSU HI

Plate II: SAKA GONOME

Kozori Bizen and other smiths of the same era, in other words, one extended family of Kanemitsu nado, had this style. The kasane is thin, the hamon imparts a feeling of reverse sharpness, and looks like it will cut just by looking at it.

MITSUHIRO KOZORI [JÔJI 1362 ND BIZEN] CHÛKOTÔ CHÛJÔSAKU

He is of one extended family of Kozori Bizen, and Kozori is probably a name that was created at a later time. (Ryôwazamono)

Signature: BISHÛ OSAFUNE MITSUHIRO

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Plate I: BISHÛ OSAFUNE MITSUHIRO

MITSUMORI HATAKEDA [KÔAN 1278 BIZEN] KOTÔ JÔJÔSAKU

He is said to be in the Moriie Mon, his works are few, his works include some with a hamon of exuberant choji.

Signatures: MITSUMORI

MITSUMORI TSUKURI

Plate II: MITSUMORI TSUKURI