



特別重要刀剣  
 鑑定書  
 右者當協會に於て鑑定結果  
 特別重要刀剣に指定す。  
 平成二十六年四月十五日  
 公益財団法人日本美術刀剣保存會

鑑定書  
 02202011  
 一 刀 鑑 定 書  
 右 者 當 協 會 に 於 て 鑑 定 結 果 特 別 重 要 刀 剣 に 指 定 す。  
 平成二十六年四月十五日  
 公益財団法人日本美術刀剣保存會

鑑定書  
 31201901  
 一 刀 鑑 定 書  
 右 者 當 協 會 に 於 て 鑑 定 結 果 特 別 重 要 刀 剣 に 指 定 す。  
 平成二十六年四月十五日  
 公益財団法人日本美術刀剣保存會

鑑定書  
 24201206  
 一 刀 鑑 定 書  
 右 者 當 協 會 に 於 て 鑑 定 結 果 特 別 重 要 刀 剣 に 指 定 す。  
 平成二十六年四月十五日  
 公益財団法人日本美術刀剣保存會

^  
Saki-kasane: 4.2mm

Moto-kasane: 6.6mm

Omosa: 670g

Kissaki: 3.90cm  
Saki-haba: 2.30cm

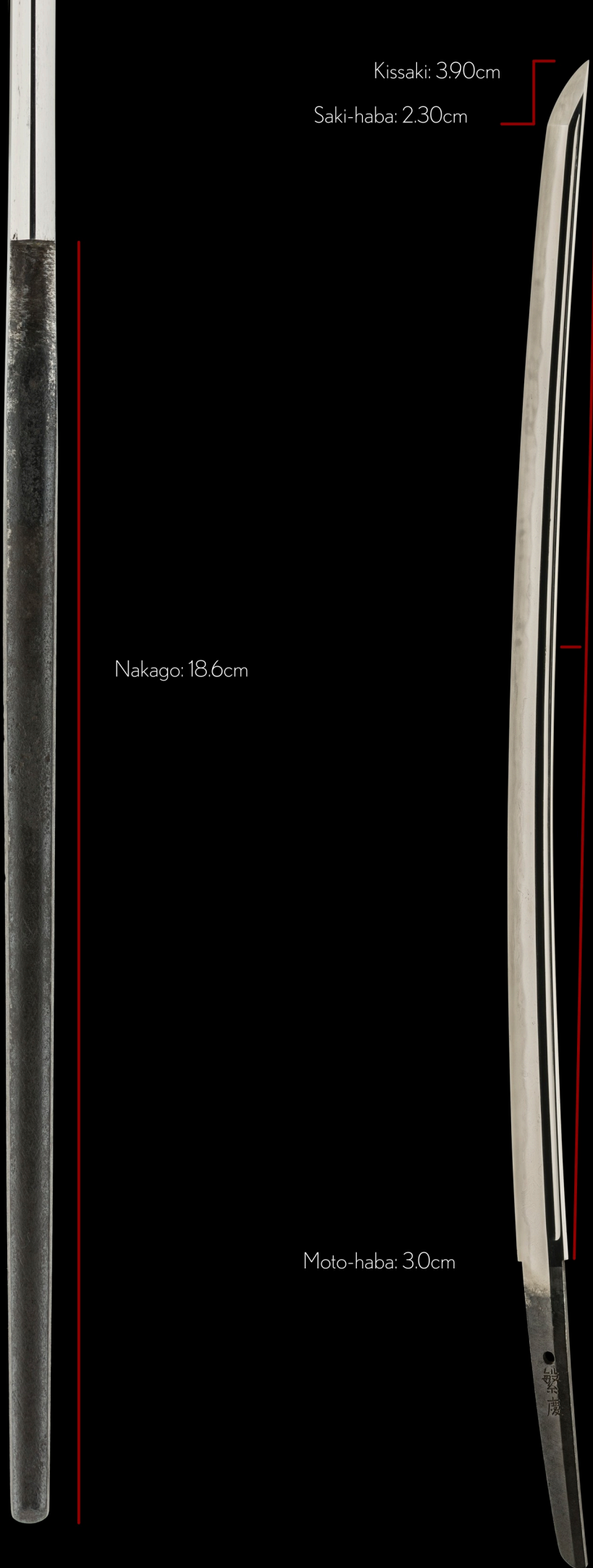
Nakago: 18.6cm

Moto-haba: 3.0cm

Nagasa: 71.5cm

Sori: 1.5cm

Mekugi-ana: 1



*Hankei* was born in *Mikawa* province and his real name was *Noda Zenshirô Kiyotaka*. He was initially a gunsmith working for the *Tokugawa* family but with the death of *Tokugawa Iyasu* in *Genna* two, he moved to Edo and became a swordsmith. Thus it can be said that like for example his contemporary, the first generation *Yasutsugu*, *Hankei* was one of the pioneering Edo swordsmiths. It is said that *Hankei*'s stylistic ideal was *Sôshû Masamune*, but judging from his works, it appears that he was rather aiming at *Norishige* - usually forging a standing-out *ô-itame* with prominent *chikei* which appears overall as a unique *hijiki-hada*. *Hankei* hardened a *notare* that is mixed with *gunome*, many *sunagashi*, *kinsuji*, and *ara-nie*. His *nioiguchi* is rather subdued and the transition between *ji* and *ha* is often not clearly discernible.

This blade shows a standing-out *itame* that is mixed with *mokume* and *ô-itame* and that features plenty of *ji-nie* and much *chikei*. The steel is blackish and the *hamon* is a *nie*-laden and very gently undulating *notare* and a wide and relatively bright *nioiguchi* that is mixed with *gunome*, *ko-gunome*, large-dimensional *midare* sections, *ashi*, *yô*, *ara-nie* which also accumulate to *mura-nie* in places, *hotsure*, *yubashiri*, and along the entire blade with long and frequent *kinsuji*, *nie-suji*, and *sunagashi*.

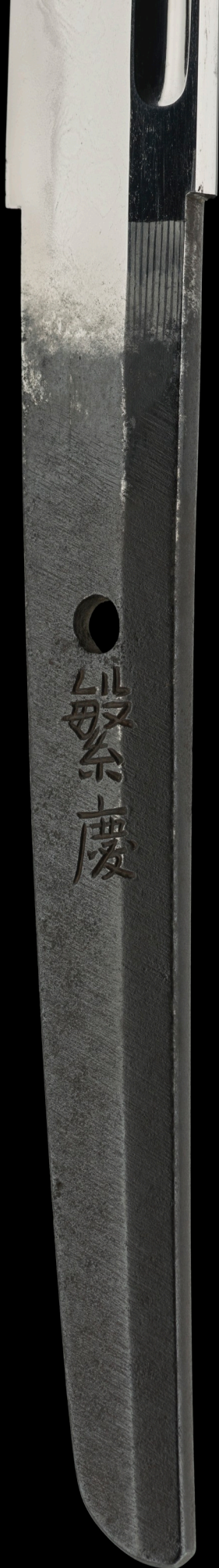
This interpretation suggests, as mentioned above, that *Hankei* was aiming here at *Norishige*, which is also supported by the steep *mune*, a feature we also see with *Norishige*. Compared to his other works, the *kitae* is here particularly large structured and although it stands out, there is no roughness as it is despite its large structure rather densely forged. The *yakiba* is wide and mixed with *ko-notare*, *ko-gunome*, and prominently large *midare* sections. We also see plenty of long *kinsuji*, *nie-suji*, and *sunagashi* and the *ha* is full with an abundance of *hataraki*. This is a magnificently interpreted masterwork by *Hankei* whose shape and long *nagasa* further adds to the impressiveness of the blade.

A beautiful first-class custom *koshirae* in a *Tokugawa aoi-mon* theme was produced for the sword by Unique Japan preserving this magnificent sword and sword-maker's legacy that once served the ruling shogunate.





(*ura*, reverse)



Family name: *Noda*

Swordsmith: *Hankei* (first generation)

*ubu-nakago* (original, unaltered tang)

*sujikai-yasurime* (diagonal file marks)

繁 (Han)

慶 (kei)



26201423

特重要第一〇八六號

指定書

一刀 銘 繁慶 一口

法量 長七一・五釐 反り一・五釐  
鍛形 鎔造三ノ様身幅尋常重白尋常反り浅く刃区棟区深く中鋒  
刃文 大板目に板目肌を交え 処々本目となりしきりに肌立ち  
極く浅いのたれ基調に互の目小互の目を交え 総体に焼高めと  
なり 足・葉盛んに入り 匂深く小沸厚くつき 荒目に沸を交  
えて 匂づき ぼつれ湯走りなど交え 総体に金筋沸筋  
砂流し長く頻りにかかり 匂口やや明るい

帽子 焼深く乱れ込み小丸に返り 先火焰風となる  
彫物 表裏に棒樋を止め  
莖 生ぶ 鑢目(表)大筋違(裏)逆筋違 目釘孔一  
作者 武蔵国野田繁慶  
時代 桃山時代

右者當協會に於て審査の結果  
特別重要刀剣に指定する

平成二十六年 四月二十三日

公益財団法人日本美術刀剣保存協會



郵 編 教育委員会  
第 69554号  
平成23年 5月25日

# Jûyô Certificate No. 1086 Shiteisho (指定書) Certificate of Designation Katana, mei: Hankei (繁慶)

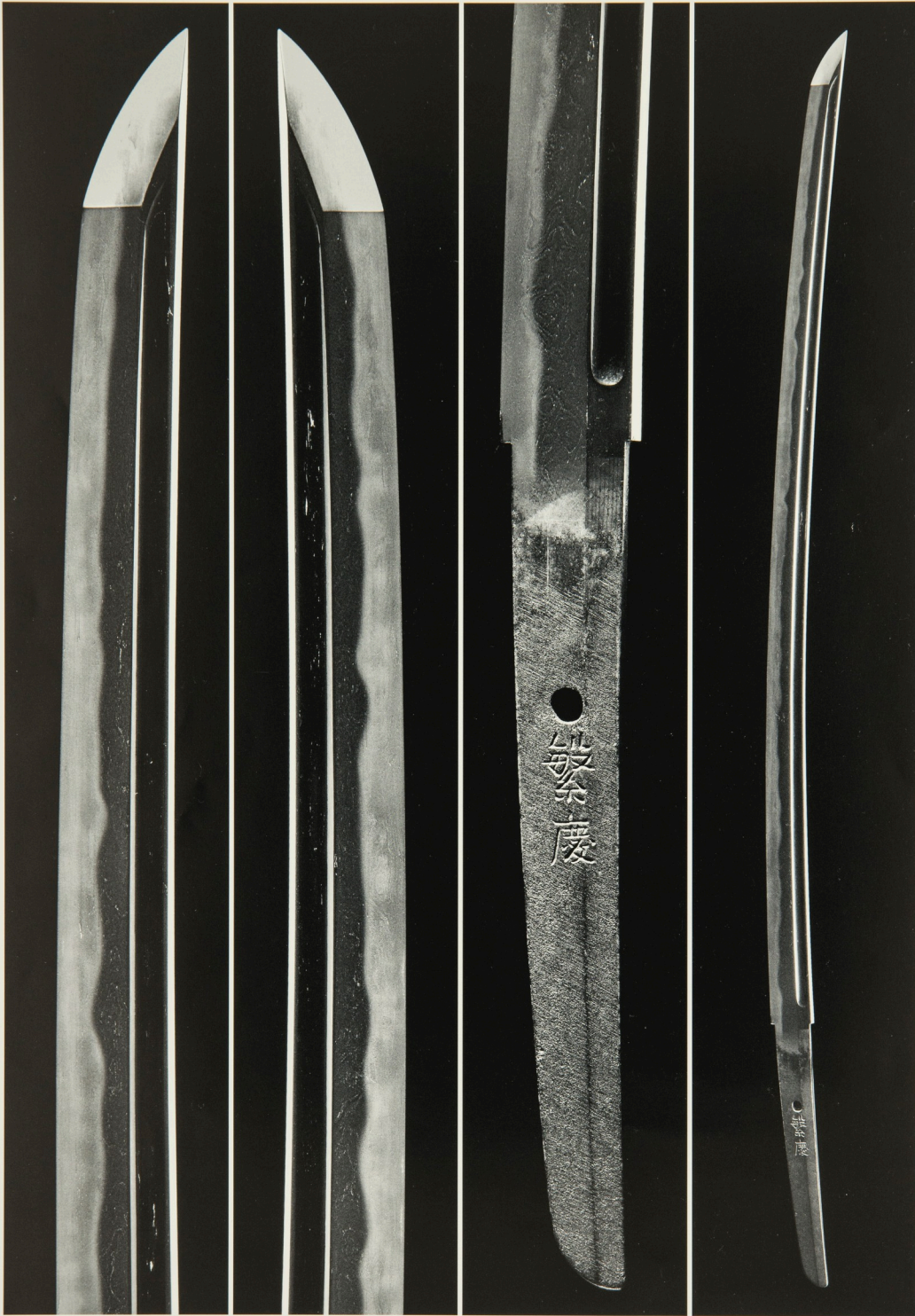
Measurements  
nagasa 71.5 cm, sori 1.5 cm

## Description

Keijo: shinogi-zukuri, mitsu-mune, normal mihaba, normal kasane, shallow sori, deep hamachi and munemachi, chû-kissaki  
Kitae: ô-itame that is mixed with itame and some mokume and that features plenty of ji-nie and much thick chikei, the steel is blackish  
Hamon: very gently undulating and mixed with gunome, ko-gunome, high yaki all over, many ashi and yô, deep nie with thick ko-nie mixed with ara-nie which also accumulate to mura-nie in places, hotsure, yubashiri, and along the entire blade with long and frequent kinsuji, nie-suji, and sunagashi, rather bright nioi-guchi  
Bôshi: deep yaki, widely hardened midare-komi with a ko-maru-kaeri and a tendency towards kaen  
Horimono: on both sides a bôhi that ends in marudome  
Nakago: ubu, on the omote side ô-sujikai yasurime, on the ura side gyaku-sujikai yasurime, one mekugi-ana  
Artisan: Noda Hankei from Musashi Province  
Era: Momoyama period (around Keichô, 1596-1615)

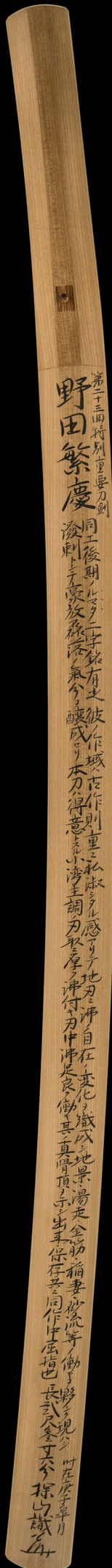
According to the result of the shinsa committee of our society we judged this work as authentic and rate it as tokubetsu-jûyô-tôken.

April 23, 2014  
[Foundation] Nihon Bijutsu Tôken Hozon Kyôkai, NBTHK



刀  
銘  
繁慶





第二十三回特別重要刀劍  
*Dai nijûsan-kai Tokubetsu-Jûyô-tôken*  
 Designated as Tokubetsu-Jûyô-tôken  
 23rd Tokubetsu-Jûyô shinsa

野田繁慶  
*Noda Hankei*  
 Noda Hankei

同工後期ノルマタ二字銘有之彼ノ作域ハ古作則  
 重ニ私淑シタル感アリテ地刃沸ノ自在ノ變化ヲ  
 織成シ地景・湯走・金筋・稻妻・砂流等ノ働キ  
 ヲ夥シク現ハシ潑刺トシテ豪放磊落ノ氣分ヲ醸  
 成セリ本刀ハ得意トスル小灣主調ノ刃ニ厚ク沸  
 付キ刃中沸足良ク働キ其ノ真骨頂ヲ示シ出来・  
 保存共々同作中屈指也

*Dôkô kôki no "ru-mata" niiji-mei kore ari ka no sakuiki wa  
 kosaku Norishige ni shishuku shitaru kan arite jiba ni jizai no  
 henka o orinashi chikei, yubashiri, kinsuji, inazuma, sunagashi  
 nado no hataraki o obitadashiku arawashi hatsuratsu to shite  
 gôhôriraku no kibun o jôsei seri hontô wa tokui to suru ko-  
 notare shuchô no ha ni atsuku nie tsuki hachû nie-ashi yoku  
 hataraki sono shinkotchô o shimeshi deki, hozon tomodomo  
 dôsaku-chû kusshi nari*

[The blade bears a] two-character signature which is executed in the so-called *ru-mata* style which goes back to the later phase of the smiths career. The work appears to aim at the *kotô* master Norishige, showing a *nie-laden jiba* that is very rich in variety and brimful of interwoven *hataraki*, e.g., *chikei, yubashiri, kinsuji, inazuma, and sunagashi*.

The interpretation is bold and free and the *nie-laden ha* in *ko-notare-chô* full of *nie-ashi* is very typical for Hankei and reflects his artistic approach. Apart from that, both *deki* and condition are outstanding.

長式尺參寸六分  
*Nagasa 2-shaku 3-sun 6-bu*  
 Blade length ~ 71.5 cm

時在庚子臯月探山識「花押」  
*Jizai kanoe-ne satsuki Tanzan shirusu + kaô*  
 Written by Tanzan [Tanobe Michihiro] in May in the year of the rat of this era (2020) + monogram





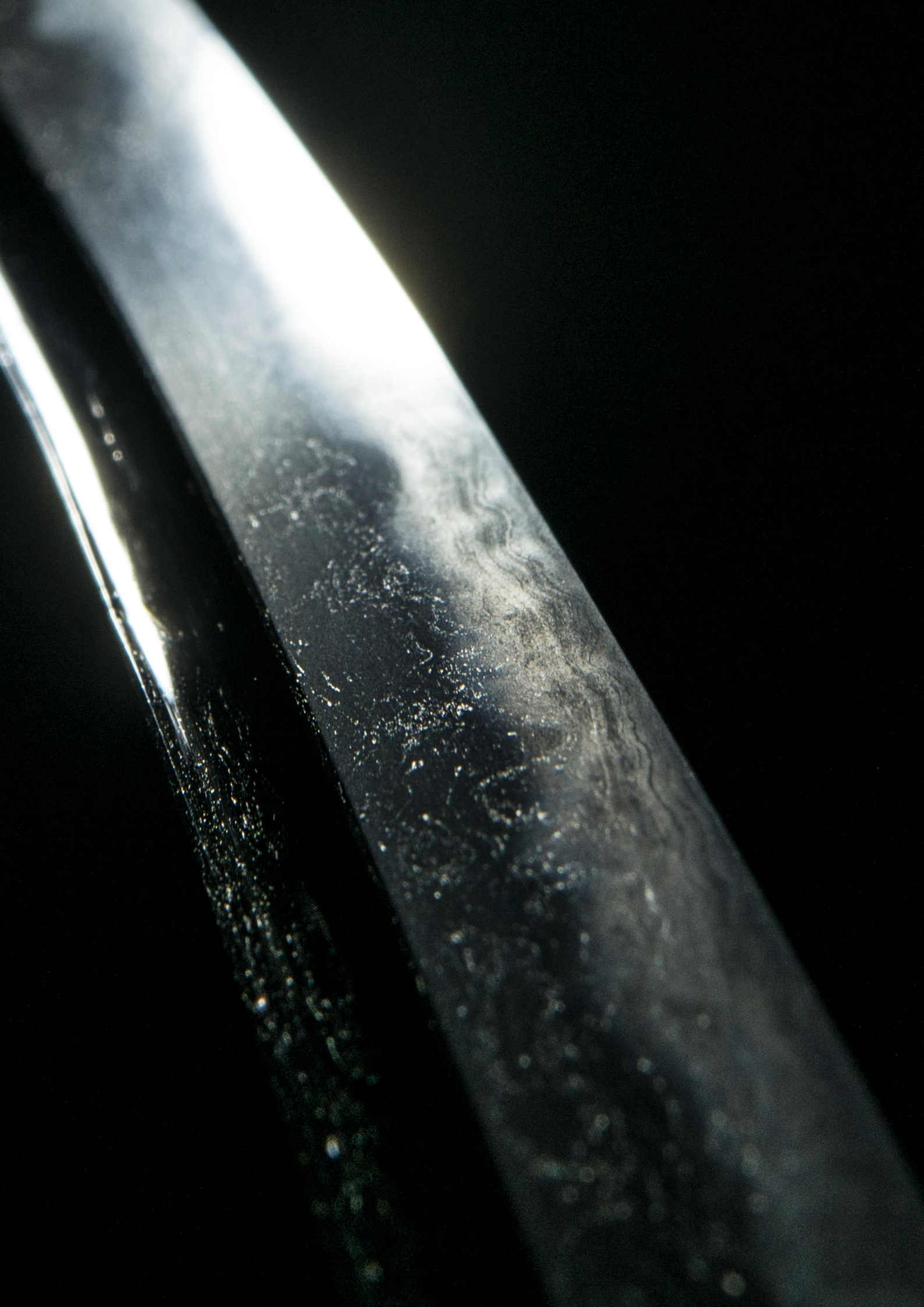


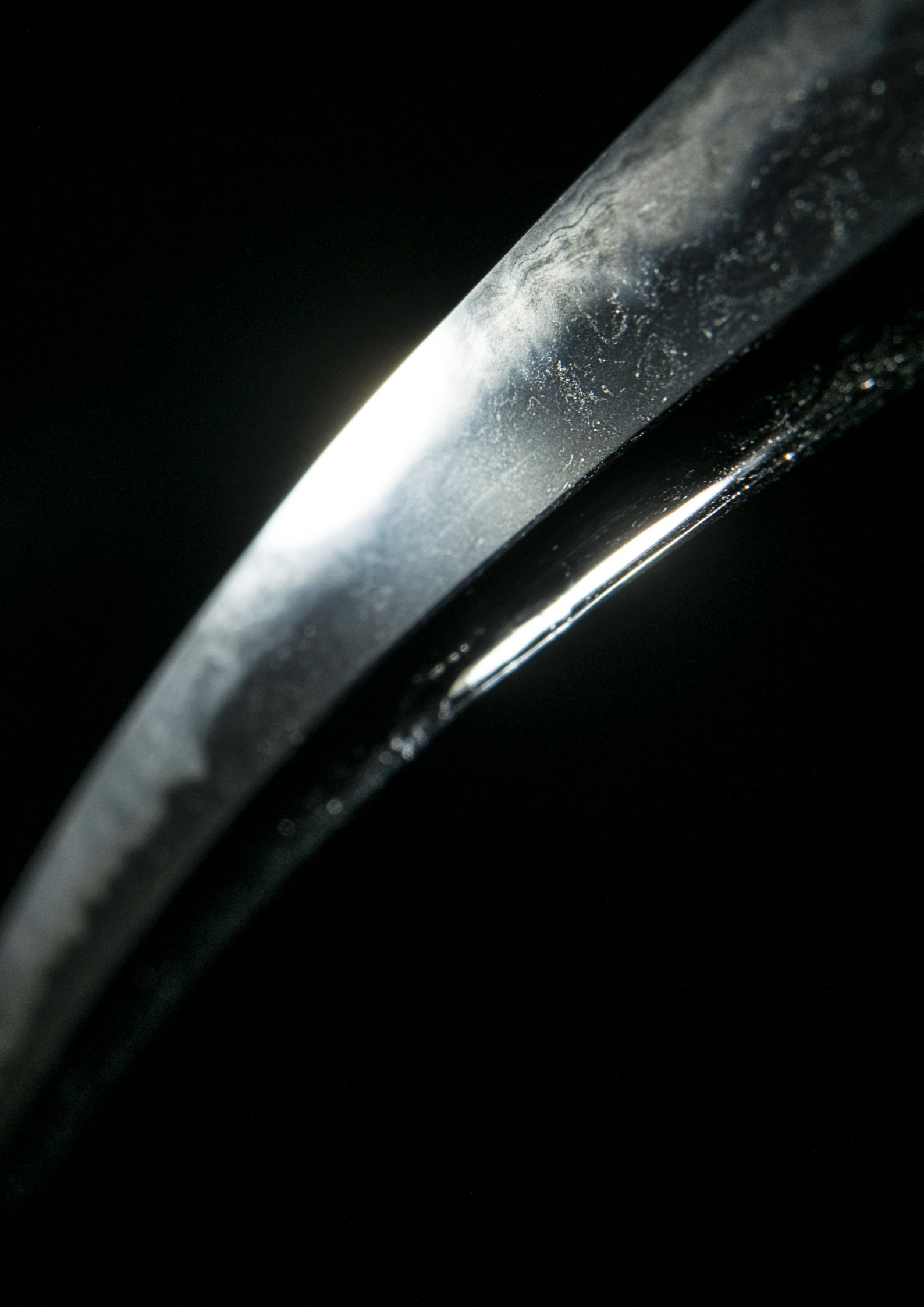




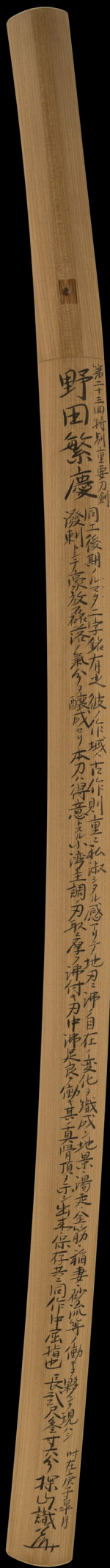




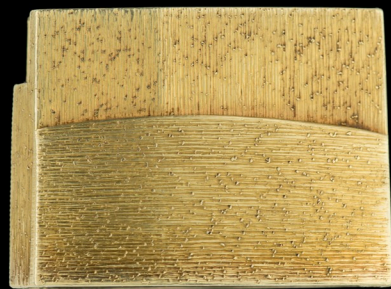








Shirasaya  
(protective scabbard)



gold *habaki* with  
diagonal file marks



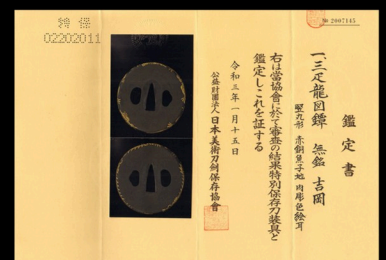
Koshirae



This is a *Kyo-kenjo tsuba*, meaning “*presentation tsuba from Kyoto*.” The *sankin-kotai* system of *daimyo* (great family) attendance in *Edo* (Tokyo) created special products that were sold along the main travel routes as souvenirs.

One such souvenir were highly decorative *kenjo-tsuba*. This polished iron tsuba features a gold *nunome-zogan* design pattern with paulownia blossoms in the wind.

Many of these tsubas were made in Kyoto, thus the prefix “*Kyo*”. They were generally crafted by artists from the *Kyo-Shoami* and *Awa-Shoami* groups. An NTHK-NPO Kanteisho certificate of authenticity attributing the piece to the *mid-Edo period* circa 1700~1780 has been attained.



鑑定書

一三定龍回鑲 無銘古岡

古岡鑑賞會 於 東京 特別保存刀剣鑑定  
鑑定し 元正印 了

令和二年一月十五日

公益財団法人 日本美術刀剣保存協會



銅器  
02202011

特 保  
02202011

No 2007145



鑑定書

一三足龍凶鐔 無銘 吉岡

豎丸形 赤銅魚子地 肉彫色絵耳

右は當協會に於て審査の結果特別保存刀装具と  
鑑定しこれを証する

令和三年一月十五日

公益財団法人日本美術刀剣保存協會



## NBTHK Tokubetsu Hozon Certificate of Designation

A tsuba designated as *Especially Worthy of Conservation*  
by the Society for the Preservation of the Japan Art Sword

Issued in the 3rd year of Reiwa (2021), January 15th

One, Tsuba

*Depicting three dragons*

Mumei (unsigned)  
Yoshioka School

*Elongated round shape, shakudô with nanako ground,  
three dimensional carving with color accents on the rim*

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)



(reverse)



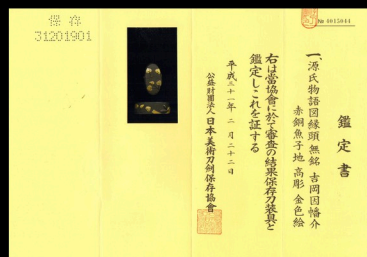
*Aoi-mon fuchi*



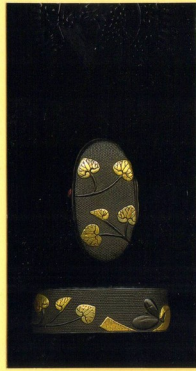


*Fuchi-kashira*  
 attributed to  
*Inaba no Suke Yoshioka*  
 (1700s)

*Aoi-mon* (hollyhock design),  
 in respect to the Tokugawa family.



31201901



No 4015044

鑑定書

一源氏物語図縁頭無銘 吉岡因幡介  
赤銅魚子地 高彫 金色絵

右は當協會に於て審査の結果保存刀装具と  
鑑定しこれを証する

平成三十一年 二月二十二日

公益財団法人 日本美術刀剣保存協會



NBTHK Hozon  
Certificate of Designation

A fuchi-kashira designated as *Worthy of Conservation*  
by the Society for the Preservation of the Japan Art Sword

Issued in the 31st year of Heisei (2019), February 22nd

One, Fuchi-kashira

*Depicting "The Tale of Genji"*

*Mumei (unsigned)  
Yoshioka Inaba no Suke*

*Shakudô with nanako ground, relief with gold accents*

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)



*kozuka* (utility knife)



特選  
24201205

鑑定書

一、鑑定品名 古刀 古刀  
 右、鑑定品名 古刀 古刀  
 右、鑑定品名 古刀 古刀  
 鑑定し、丸を証す。

平成十四年六月二十八日  
 公益財団法人日本美術刀剣保存協会

24201206

No 2000250



鑑定書

一、菱紋三双三所物

無銘 吉岡因幡介

小柄・并 赤銅魚子地 高彫  
金色絵  
目貫 赤銅地 穴彫 金色絵

右は當協會に於て審査の結果特別保存刀装具と  
鑑定しこれを証する

平成三十四年六月二十八日

公益財団法人日本美術刀剣保存協會



## NBTHK Tokubetsu Hozon Certificate of Designation

A mitokoromono designated as *Especially Worthy of Conservation*  
by the Society for the Preservation of the Japan Art Sword

Issued in the 24th year of Heisei (2012), June 28th

One, Mitokoromono

*With three hollyhock crests*

Mumei (unsigned)  
Yoshioka Inaba no Suke

*Kozuka and kôgai: shakudô with nanako ground, relief with gold accents*  
*Menuki: shakudô, three dimensional with motif forming the outline,*  
*gold accents*

Nihon Bijutsu Token Hozon Kyokai  
(NBTHK)



A kogai is a thick blunt needle that was primarily used as a hair arranging tool by the samurai.

It is fastened into a special notch built inside the *saya* (scabbard) and drawn through the 'bumpy' hole in the tsuba.





*Menuki* (decorative grips on the hilt) carry crawling dragon theme. These menuki are attributed to the *Nomura School* of the Late Edo period.





Grandmaster *Hankei*.