

Figure 1: A Persian shamshir

Good quality Persian shamshir blades are made of crucible or wootz steel. After a complex process of crucible smelting and subsequent forging, various patterns of steel were produced. These patterns were created by varied compositions of the ingredients used in the crucible charge and by mechanical manipulations of the surface of bars of steel. After smelting and forging, for desired mechanical and artistic characteristics, these patterns were revealed on the surface by treating it with an acidic liquid that revealed the surface pattern, or "grain", of the steel. Period Persian manuals such as *Nowruzname*, attributed to Omar Khayyam Neishaburi (1048-1131 A.D.), indicate that different names were used to describe different patterns of wootz, such as *lolo* (round like pearls), *sim* (having white traces looking like silver), *payhaye murche* (the pattern looks like blazing ants' feet), and *bustani* (garden pattern; tends to be blackish in color) (Khayyam Neishaburi, 2003/1382:52-56; Moshtagh Khorasani, 2006:119-121). Another manual entitled *Adab-e al-Harb va al-Shojae* (The Customs of War and Bravery), written by Mobarak Shah Fakhr Modabar (1131 A.D. or 1141 A.D. – date of death unknown) in Persian, presents further wootz patterns, namely *paralak*, *taravate*, *ruhina*, *moje darya* (sea waves), and *pare magas* (fly's wings). Partly based on the accounts of European travellers, other wootz patterns such as *sham* (striped) pattern, *wave* pattern, *begami* pattern, *water* pattern, *woodgrain* (mottle) pattern, *bidr* or *qum* pattern, *rose* pattern, and *kirk nardeban* have been identified in modern publications (see Zeller and Rohrer, 1955:95; Sachse, 1994:72-73; Figiel, 1991:70).

Figure 2: Different patterns of wootz.

It is also important to consider that although the majority of Iranian shamshirs are highly curved with no fullers in the blade, there are also a number of other variants of shamshirs that have slight curves and/or fullers (see Moshtagh Khorasani, 2006:141-145). The majority of Iranian shamshirs have a pommel set at 90 degrees to the grip. The pommel cap, which was normally made of steel or iron, was called *kolah* (Zeller and Rohrer, 1955:99) or *sar daste* (*Guruhe Tahgigh va Pajuhesh Muze Nezami*, 1984/1363:29) in Persian. The *Kolah* was attached to the handle by means of both a rivet and the application of *zaje sefid* (white adhesive material). The handles themselves were typically made of two scales of organic material such as walrus ivory, elephant ivory, stag antler, black (buffalo) horn, and in rare cases even of wood. The area between the two handle scales, which encased the tang on its top and bottom, was covered by handle straps or tangbands. These handle straps were called *ahanak* in Persian. *Ahanak* were attached to the tang and handle scales via *zaje sefid*. There was also a wide variety of forms among the handles of Persian shamshirs; some of them have a hilt

known as *karbala* (for the origin of the meaning of *karbala* hilts, see Moshtagh Khorasani, 2006:180, cat. 80). The handguard of Persian shamshirs was called a *bolchaq* and is generally made of steel or iron (see Afshari and Madayebi, 1381:123, and Zeller and Rohrer, 1955:99). The handguard is also attached to the tang and to the end of the forte of the blade by means of *zaje sefid*. The width of the handguards varied considerably. The majority of handguards ended in rounded knobs. Some of these rounded, cone-shaped knobs were faceted to resemble the dome of a mosque. There were also other types of guards which had spatulate quillons (see Moshtagh Khorasani, 2006:180, figures 169-170; cat. 76, cat. 77). Some examples of Persian shamshirs even had quillons ending in dragon heads (see Moshtagh Khorasani, 2006:180-181, figure 172, cat. 79; figure 174, cat. 114; and figure 176, cat. 125).

Figure 3: The handle of a Persian shamshir

Persian shamshir blades were generally not decorated, as the beauty of this weapon was seen in the beauty and contrast of the wootz pattern. Therefore, decoration played only a minor role on these weapons. Compared to Turkish and Indian weapons, the majority of Persian weapons look very simple and modest. In this respect, the tradition of Persian swordmaking closely resembles that of pre-modern Japan: the simpler, the more venerable (Zeller and Rohrer, 1955:94-95; 101). The decoration on the blades of Persian shamshirs was typically restricted to gold-inlaid or chiseled cartouches. Generally, these cartouches ranged from one to a maximum of three cartouches. Some of the cartouches bore the name of the maker, such as *Amal-e Salman Gholam* (The work of Salman Gholam), found on the blade of a shamshir attributed to Shah Safi Safavid (see Moshtagh Khorasani, 2006:168, figure 139, cat. 72). Although the majority of blades with makers' cartouches were signed with the real name of smiths, many blades were signed with *Amal-e Assadollah Isfahani* (The work of Assadollah Isfahani) and *Amal-e Kalbeali Isfahani* (The work of Kalbeali Isfahani). Many of the extant cartouches of *Amal-e Assadollah Isfahani* and *Amal-e Kalbeali Isfahani* have been dated. They have been found on blades whose date of manufacture spans a period of 200-300 years, and engraved in different styles of handwriting. Thus, it is clear that these swords were made by many different smiths. Historical research indicates that *Assadollah* and *Kalbeali* were titles that used by *seyyeds* (the descendants of the family of the Prophet Mohammad) to indicate their association with the Prophet Mohammad's family. It is safe to assume that these titles were also used by different smiths who wanted to express their devotion to Ali, to reinforce their claim to descent from the family of the Prophet Mohammad or possibly to express their mastery in their craft (for a detailed discussion of the meaning of these cartouches, see Moshtagh Khorasani, 2006:148-167).

Figure 4: The gold-inlaid cartouche Amal-e Assodollah Isfahani

The scabbard of Iranian shamshirs was made from a wooden core consisting of two pieces of wood fastened to each other with glue. After the core was shaped and glued, two varbands (lens-shaped scabbard fittings) were inserted on the scabbard. The scabbard was then decorated with extra wooden threads in a geometrical design, and then covered with three pieces of shagreen leather. Shagreen leather was called *saghari* in Persian (Zeller and Rohrer, 1955:98), and was obtained from the hindquarters of a donkey. The end result was very beautiful, providing a simple but very elegant and magnificent-looking scabbard for the blade. Various methods of decoration were used on the scabbard fittings. Some decorations were chiseled and some were gold-inlaid or overlaid. Some of them were made of wootz steel with no decoration, so that the wootz pattern itself served as the only necessary adornment. The decorations on varbands showed a variety of different motifs, including depictions of animals, inscriptions from the Qur'an, and geometric or floral designs. Some of the scabbards have a thread-knitting, which is called *rismanbafi*, close to their tip (see Moshtagh Khorasani, 2006:146). Some scabbards also have a scabbard chape (*tah-e ghalaf*) (see Zeller and Rohrer, 1955:98). Shamshirs were carried suspended from swordbelts, which were called *band-e shamshir* (Zeller and Rohrer, 1955:98) or *hamayel* (Shahidi, 1380:398).

Figure 5: A Persian shamshir with its scabbard

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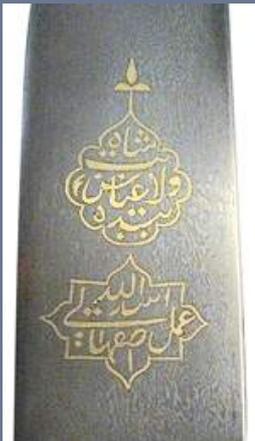
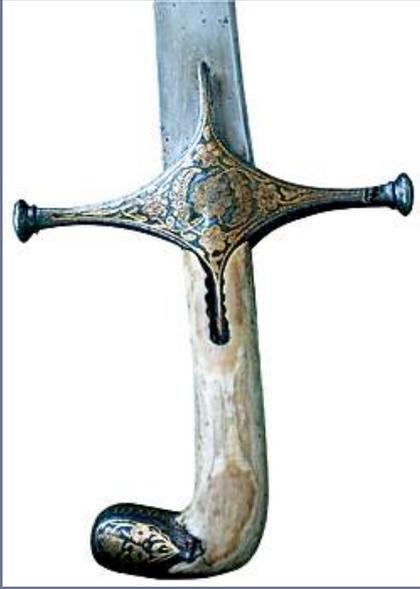
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题目:

一篇关于波斯剑shamshir的介绍,版主Manouchehr Moshtagh的力作.

这篇文章将为读者介绍,以shamshir著名的伊朗剑的历史背景和设计元素,它被伊朗战士在Safavid、Afsharid、Zand,和Qajar时期使用。在进入细节之前,要特别注意,这篇文章只涉及自己与曲剑被使用在这些年代。在这期间,伊朗铁匠的工艺技术的一个特点是弯曲剑的制作,并被学者和收藏家视为是当今古典的shamshir。但是,你应该注意到,shamshir一词是波斯语,通称为“剑”,意思是shamshir可以表示不同的类型剑,不管刀刃的长度。另外,这个词的词源居先在伊斯兰教的时期,在伊朗出现。人们普遍假定,shamshir在Shah和Abbas Safavid王朝时期,达到了最好的等级的长度。该王朝的统治从996到公元前1038年(1587-1629 A.D.)。(日期参照Sarfraz和Avarzamani, 2004/1383:244-247)。根据这个假定,亚伦和Gilmour(2000:198)的区别在于军刀和shamshir,前者曲度浅,后者有更加大的曲度。但是,根据以上所述,在伊朗,shamshir在巴列维语言的使用之前已经被使用了,但早期的新波斯语,“剑”称为sneh(snyh),或shamsher(shmshyl)(参见MacKenzie 1971)。根据数据Lexicon Dehkhoda显示,shamshir的使用期限包括二个不同时期;假货代表“尾巴”,并且shir表示“狮子”。因而,这些词合在一起,就代表意“狮子的尾巴”。重要考虑的是,与某些广泛被接受的概念相反,shamshir的期限,和它本身,并不提到刀刃的曲度。因而,该期限不代表“曲度像狮子的尾巴”,但不过是“狮子的尾巴”。这是清楚的,因为这个词的词源从巴列维词shamsher延伸出来,在前伊斯兰教的期间已经被使用,当时剑特别地平直和有两边刀刃。Haydar(1991:171)认为shamshir还代表“曲度像老虎的指甲”。

图1:一把波斯shamshir

优质波斯shamshir刀刃由坩埚或伍兹钢制成。坩埚熔炼,接着锻炼,经过这么一个复杂过程,生产出各种各样的钢板样式。这些样式由型钢表面的机械操作制造造成的,用于各种各样成份的坩埚装料。经过熔炼和锻炼之后,为了得到机械的和艺术性的特征,这些样式显露了在表面通过处理,它与显露在表面的一种的酸性液体,或称“五谷”钢。期间,波斯指南中提及,譬如Nowruzname,由天文学家奥玛开阳发现(1048-1131 A.D.),当中表明,用于描述伍兹钢的各种名字代表不同的类型,譬如lolo(圆象珍珠),sim(有白色痕迹看起来像银),payhaye murche(它的样式看起来像燃烧的蚂蚁的脚),和bustani(庭院样式;倾向于稍带黑的颜色)(Khayyam Neishaburi, 2003/1382:52-56; Moshtagh Khorasani, 2006:119-121)。另外一本手册Adab-e al Harb va al Shojae(战争惯例),由Mobarak Shah Fakhr Modabar著作(公元1131或公元1141-其死亡日期不知道。),全文为波斯语,出现最新的伍兹钢的样式,即paralak, taravate, ruhina, moje darya(海波浪),和幻灭的magas(飞行的翼)。根据部分欧洲旅行家的记录,其它伍兹钢的样式,譬如伪品(有斑纹的)样式、波浪样式、begami样式、水样式、woodgrain(杂色)样式、bidr或qum样式、玫瑰样式,和kirk nardeban被鉴定为现代出版物(参见Zeller和Rohrer, 1955:95; Sachse, 1994:72-73; Figiel, 1991:70)。

图2:各种各样的伍兹钢。

同样要重要考虑的是,虽然大多数伊朗shamshirs的高度弯曲没有血槽在刀刃上,并且也有许多其他种类的shamshirs有轻微的曲度或者血槽(参见Moshtagh Khorasani, 2006:141-145)。大多数伊朗的shamshirs都有一个环首装置在90度的把手。环首头,通常由钢或铁制成,叫做kolah(Zeller和Rohrer, 1955:99)或sar daste(Guruhe Tahgigh va Pajuhesh Muze Nezami, 1984/1363:29)为波斯语。Kolah附有把柄,依靠铆钉和zaje sefid(白色黏着性物质)来应用。把柄本身典型地由有机材料做成二个标度,譬如海象象牙,大象象牙,雄鹿鹿角,黑色(水牛)垫铁,和罕见的案件木头。面积在二个把柄标度之间,装箱特性在它的上面和底部,包括把柄皮带或tangbands。这些把柄皮带叫做ahanak,为波斯语。Ahanak附有特性和处理标度,通过zaje sefid。并且在波斯有各种各样的形式的shamshirs把柄;有些刀柄以karbala著名(为karbala刀柄的意思为orginis,参见Moshtagh Khorasani, 2006:180,目录,80)。波斯的shamshirs护手,称为bolchaq,一般由钢制成或铁(参见Afshari和Madayebi, 1381:123,和Zeller和Rohrer, 1955:99)。并且护手附有特性和刀刃的长处的结尾都通过zaje sefid。护手的宽度也相应地变化了。多数护手结束了在被圆形的球状突出物。这些被环绕的圆锥形的球型环状物,其雕琢平面类似清真寺的圆顶。有并且有竹片状的羽茎的其它类型的卫兵(参见Moshtagh Khorasani, 2006:180,图169-170;目录,76,目录,77)。一些例子关于波斯的shamshirs甚至带有羽茎。结尾为龙头(见Moshtagh Khorasani, 2006:180-181,图172,目录79;图174,目录114;并且图176,目录125)。

图3:波斯shamshir的把柄

波斯shamshir刀片一般都未有装饰,因为这个武器外表秀丽,和伍兹钢样式形成鲜明的对比。所以,装饰在这些武器充当了唯一较小角色。与土耳其和印第安武器比较,多数的波斯武器看似非常简单和普通。对此,波斯人的传统严密造剑,类似以前的现代日本:更加简单,更加令人尊敬(Zeller和Rohrer, 1955:94-95; 101)。装饰在波斯shamshirs上

的刀刃也典型地限于金子被镶嵌的或被凿的漩涡装饰。通常，这些漩涡装饰的范围，从一个对三的最大值的漩涡装饰。一些漩涡装饰的名字令制作商不耐烦，譬如Amal-e Salman Gholam (Salman Gholam作品)，被发现在shamshir的刀刃归因于Shah Safi Safavid (参见Moshtagh Khorasani,2006:168, 图139, 目录72)。虽然多数刀刃以制造漩涡装饰，签了字并署名为铁匠的真名，许多签了字的刀刃与Amal-e Assadollah Isfahani (Assadollah Isfahani作品) 并且Amal-e Kalbeali Isfahani (Kalbeali Isfahani 作品)。许多Amal-e Assadollah Isfahani 和Amal-e Kalbeali Isfahani 现存的漩涡装饰被定下日期了。他们发现了在生产日期超过200-300年期间的刀片，都被刻记了不同的样式用手写版本。因而，它是明确地表示，这些剑由许多不同的铁匠制做。历史研究表明，Assadollah 和Kalbeali 是由seyyeds 为标题(预言家Mohammad的家庭的后裔使用)，表明他们的协会与预言家Mohammad的家庭。它是安全的假设，这些标题是想表达他们的献身于阿里的不同的铁匠，并且使用，加强对他们的要求，从预言家Mohammad的家庭或用他们的工艺可能可以表达他们的精通(关于这些漩涡装饰的意思的一次详细的讨论，参见Moshtagh Khorasani, 2006:148-167)。

图4: 镶嵌金子的漩涡装饰Amal-e Assodollah Isfahani 。

伊朗shamshirs的刀鞘由一个木核心制做而成，包括二块木头与胶浆互相紧固。在核心形状和胶浆结合之后，两个varbands (透镜形状的刀鞘配件) 被插入了刀鞘。刀鞘另外的木螺旋纹，随后装饰在一个几何设计，并且用三个片断然后盖上绿皮皮革。绿皮皮革叫做saghari，波斯用法(Zeller 和Rohrer, 1955:98)，和被获得了从驴的后腿肉。最终结果非常美好，提供简单但非常典雅和壮观看刀鞘为刀片。装饰各种各样的方便用于刀鞘配件。一些装饰被凿了，并且镶嵌了一些金子或覆盖。有些由伍兹钢制成，但没有装饰，接着伍兹钢样式担当了唯一的必要的装饰物。装饰在varbands上，显示了各种各样不同的主题，包括动物的描述，题字为Qur'an, 和几何学或花卉设计。一些刀鞘有一穿线编织，叫做rismanbafi，接近于他们的要诀(参见Moshtagh Khorasani, 2006:146)。一些刀鞘并且有刀鞘皮带金属圈 (tah-e ghalaf) (参见Zeller 和Rohrer, 1955:98)。Shamshirs从剑带悬挂下来，叫做band-e shamshir (Zeller 和Rohrer, 1955:98) 或hamayel (Shahidi, 1380:398)。

图5: 一把波斯shamshir与它的刀鞘。关于伊朗武装和装甲的更多信息，请看：

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