

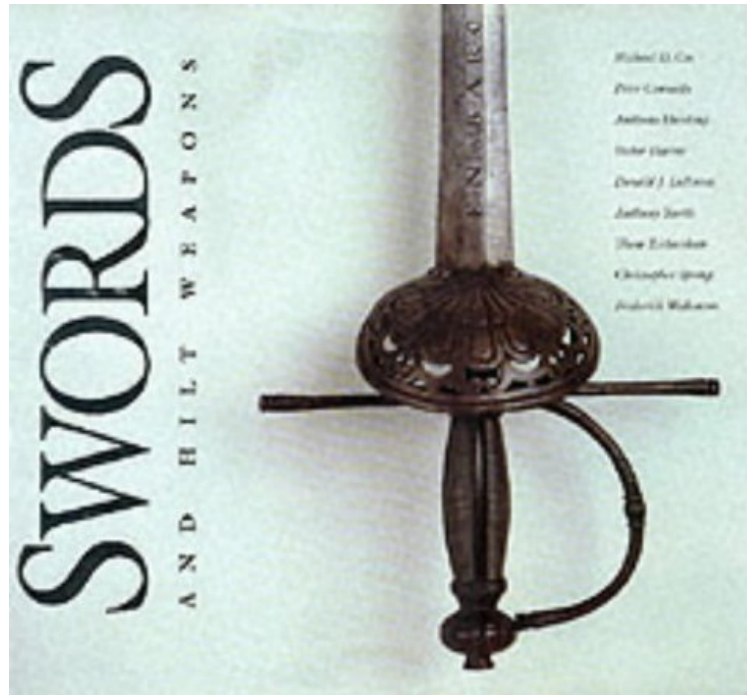
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## Swords and Hilt Weapons

**Peter Connolly, etc., Michael D. Coe, Anthony Harding, Victor Harris, Donald J. LaRocca, Anthony North, Thom Richardson, Christopher Spring, Frederick Wilkinson : Swords and Hilt Weapons** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Swords and Hilt Weapons:

0 of 0 people found the following review helpful. Lovely bookBy Joe LeDuxI just ordered my second copy. I owned this book almost twenty years ago and must say even if you're not interested much in edged weapons, buy this book for the pictures. It's full of photos of truly magnificent weapons, one of them being a Persian jambiya constructed of something called watered steel, which I'd never heard of. It's another word for genuine "Damascus" steel that naturally forms intricate patterns, and not the fold over stuff. This jambiya is also inlaid and otherwise adorned and it's the most beautiful edged weapon I've ever seen. Another interesting entry is again something of which I was previously unaware, a weapon called a macahuitl, called a sword-club by the spaniard conquistadores who saw their comrades beheaded and disemboweled by Aztec warriors wielding a wooden weapon, which baffled and frightened the Spaniards. The macahuitl is a flat, almost paddle shaped weapon with slivers of obsidian glued with pitch into a groove along the edge. Not a particularly durable edge, but sharper than any steel blade while it lasted. This book is full of gems like that both written down and photographed. It's a museum in a book and should be on the coffee table of anyone who appreciates artistry in both design and execution (pun unintended).9 of 9 people found the following review helpful. amazing resource on the evolution of swordsBy Deborah MacgillivrayAs a child I took weapons, swords, daggers, Sgian dubhs, dirks hanging on the wall as the norm for decor. My Grandfather's home was covered with this items that looked wonderful. As I grew I came to appreciate the beautiful and craftsmanship in weapons that dominated warfare for millenniums, until the coming of the more clumsy equaliser guns. Anyone can pick up a gun

and fire it, but to use a sword with proficiency was something akin to a ballet. Thrust, parry, block, defence and offence, from claymore to pikes were breathtaking to watch, even more so was the feeling of hold these metal wonders in your hands. So it was not surprising I went on to collect swords. And this book satisfies that love of the weapon. With various contributors, they trace the earliest origins from stone age, bronze age and bronze age to the swords of World Wars I and II. It covers swords from the Middle East, the unsurpassed Japanese Samurai blades, Swords used in China and Central Asia, even into India, Africa and Pre-Conquest America. It is LOADED with colour pictures of the weapons, historical paintings showing them in use, even details spectrograms on the composition of the swords, how they were made, used from the most basic to the most ornamental dress swords. Every page just is simply amazing. Highly recommended any sword collection, anyone interested in knowing more about these weapons that forged our history and especially of interest to historical writer and historical romance writers. An Absolute MUST for them. 4 of 6 people found the following review helpful. Schizophrenic and myopic By Dr. A. R. Peters I own the 2000 reprint of the book. The text copyright is by Coe et al 1989; compilation copyright is by Prion books 1996. Apparently it is a compilation, and it shows, which is why I call the book schizophrenic. It is very well illustrated, but in the text there are no references at all to the illustrations. Generally you'll find an illustration of the type of weapon discussed in the text nearby, but sometimes you'll have to page back or forth or it cannot be found. So text and images are really separate. I call the book myopic because of its focus on description of the appearance of the objects. There is almost nothing on metallurgy or materials science, forging, technical advances throughout history, fencing or tactical use, or the military or cultural circumstances why certain types have been preferred in a culture at some period of time (shape, length, straight or curved, one- or two-edged, piercing or cutting, etc.); only the chapter on Japanese swords touches upon some of these topics. Overall I found the book disappointing.

A guide to nearly 4000 years of sword making from the Bronze Age to World War II. On the basis of technical excellence and cultural significance, emphasis is given to European, Islamic and Japanese weapons. It also covers those of Africa, Mesoamerica, China, Central Asia and Indonesia.

About the Author Victor Harris - Curator of Japanese Antiquities, British Museum; Michael D Cole - Professor of Anthropology, Yale University; Peter Connolly - Inst. of Archeology, Uni of London; Anthony Harding - Sr Lecturer in Archeology, Uni of Durham; Donald J. La Rocca - Arms and Armour Dept, Metropolitan Museum of Art; Anthony North - VA Museum; Thom Richardson - Curator of Armour, the Royal Armouries, Tower of London; Christopher Spring - British Museum; Frederick Wilkinson - President of the Arms and Armour Society