

## **An artistic study of an Ottoman sword in the Military Museum (Ingolstadt, Munich, Germany unpublished before)**

**Prof. Dr. Mohamed Mahmoud Aly algohaini**  
**South Vally University**

An artistic study of an Ottoman sword that has never been known to the Military Museum of the City of Engelstadt<sup>(1)</sup>, New York, Bavaria, Germany, along with many Ottoman war artifacts such as daggers and sheathing, pusher and tents, pusher and tents, and military conflicts between the empire and the Ottoman Empire and various European countries that took place in the Middle Ages Late, and continued until the early twentieth century, and where the first originated during the Byzantine-Ottoman wars, watching it took place in Anatolia at the end of the thirteenth century AD, and reached Europe in the middle of the eighth AH / fourteenth century AD, followed by the Bulgarian-Ottoman wars, and the Serbian-Ottoman wars in the fourteenth century AD. Most of that period was characterized by the Ottoman expansion in Europe, which reached its peak in the fifteenth and sixteenth centuries, when the Ottoman Sultanate reached Central Europe<sup>(2)</sup>, Where Sultan Suleiman the Magnificent had a prominent role in waging many of these wars, the most prominent of which was his siege of Vienna, which was the capital of Germany, when the siege lasted for seven days, but the Ottoman army failed in front of the city walls as a result of bad weather<sup>(3)</sup>. All these wars were the main source for the existence of such Artifacts in European museums in addition to what was leaked to them by purchasing from antiquities dealers, and after reading those archaeological treasures that are contained in this museum during my visit to the museum in the winter of 2002 AD, this sword and the sheath for its preservation were photographed to be a subject to be studied in this research that can be addressed By giving a detailed description of the sword, the model of its manufacture, its industrial material, how it was made, the writings and decorations it contained, and the name of the person who made it, with comparison to contemporary and previous models kept by local and international museums to determine the features that were unique to them, In addition to linking this sword with what was produced from the war pictures that date back to the same period in which it was made, which reveals the tangible technical and industrial features of the weapons that were drawn in those war pictures that the manuscripts that they received refrained from mentioning with an extensive analytical study of what was included. The sword and its sheath of decorations and writings contribute directly to its history and attribution to Sultan Suleiman the Magnificent<sup>(4)</sup>, which effectively contributes to enriching the studies that were issued on the sword, especially since it received only a modest share of research in general and the Ottoman sword in particular, despite the famous roles of the Ottomans In military history, however, they did not contribute a great deal to writing down the history of the sword and the methods of its manufacture. They did not keep the names of famous craftsmen, nor did they care to preserve many of their masterpieces in the manufacture of the sword.

### **1- introducing the masterpiece:**

It is a sword with a sheath kept in one of the two objects of the Military Museum in Ingolstadt under record number MC,3201,A,B, with a length of 93 cm for the blade and handle, 83 cm for the scabbard.

## 2- the descriptive study:

The sword consists of a handle known conventionally as the wolf, which came in the form of an antler of ivory. It took the cylindrical shape to match the grip of the hand, and it is free of decoration and has a gold color. This handle was fixed in the sword material through three golden nails with the curve of the lower horn covered with a gold coating. It is adorned with floral motifs, and the blade tends to bend slightly to the left. It is made of steel, with one edge known in the Turkish language as yatagan<sup>(5)</sup>. This is the edge that ends with the blade. The top of its handle and the lower square of the blade is inscribed in Thuluth script that includes Quranic verse No. (30) from Surat alnaml (Chapter of Ants)

"انه من سليمان وانه بسم الله الرحمن الرحيم"

**translation:** "Indeed, it is from Solomon, and indeed, it is [i.e., reads]: 'In the name of Allāh, the Entirely Merciful, the Especially Merciful,.'" Along the blade on the left side, opposite the blade of the sword, the following inscription is engraved:

"ومن يتوكل علي الله فهو حسبه ان الله بالغ امره قد جعل الله لكل شيء قدرا"

**translation:** "And whoever relies upon Allāh - then He is sufficient for him. Indeed, Allāh will accomplish His purpose. Allāh has already set for everything a [decreed] extent." (Surat Al-Talaq, verse 3).

As for the scabbard, the second part of the sword, it was made of colored ivory, where a geometric design was braided in the edges. As for the mouth of the scabbard, it was covered, including the table, the hat, and the mustaches of decorations with their participation in the same material, which is gold, a decorative harmony that gave The sword, the shape and the aesthetics of execution, representing the continuous transmission, and he is the craftsmanship Dawod, who recorded his name in the form of "amal dawd" David's work, the Quranic verse 30 of Surat Al-Naml, which we referred to, in the thuluth script in a small inner circle marked with the decoration of its floor with the blue Nilo material to create a contrast between the writing and the floor.

## 3- Analytical study:

### 1- Industry and technical style:

The sword is one of the tools of war and combat used in the attack, and it is one of the most famous tools of war that were used in the pre-Islamic era and islam. They are of several varieties, the best of antiques, and their Yemeni, Qal'a, Hindi, Sulaymaniyah, Shamiya and Khorasani varieties<sup>(6)</sup>. The sword is made of solid iron known as steel, which is obtained from charring iron, and this is done by burning iron or its residues in a combustion crucible and some impurities such as manganese are added to it, which works to protect iron from oxidation quickly, and then some organic materials are added to iron in a crucible Combustion such as pomegranate peel, rice straw or even tree leaves, and small pieces of glass are added, and soon these materials are charcoal mixed with iron to form an alloy of cementite (calcium carbide) and then new properties appear on the mixture called "Al-jawhar" الجوهر "the essence" or "Al-firind" الفرند, then this mixture is taken out and hammered hard until it is equal in the form of a straight, flat sword, The surface is smooth, and then the surface of the sword is engraved and decorated with certain drawings, or some Arabic writings. The differences in the manufacture of swords are due to the percentage of impurities present in the sword<sup>(7)</sup>.

The sword usually consists of two main parts: the sword's head or stand, and its blade. The stand and the blade have important elements that have their names and conventions, and a sword is usually hardly devoid of them. The few if they are round or spherical, are called pommel, and the lattices are the heads of the nails that are in the grip of the sword,

and the sword is separated from the block of the pillar, the protective, which is the iron of the handle that is crossed to protect the hand from injury, and it is in different forms.

As for the blade, it is the iron of the sword, not the stand. The blade can have one or two blades<sup>(8)</sup>. And with regard to the blade, it is the edge of the sword that is attached to it, and it is called al-ghirār or the al- zuba, and the (aldhubāb) is its pointed tip from the top<sup>(9)</sup>. In the blade there is the sīlān, which is below or at the bottom of the blade that enters the post, and in the blade, of course, the bat, which is the place where it is struck, and it is called the total blade of the blade, the blade, or the back of the blade, or the two widths up to the edge of the sword. In the blade there is the sīlān, which is below or at the bottom of the blade that enters the post, and in the blade, of course, the racket, which is the place where it is struck, and It is called the whole of the blade al-matn, or the back of the blade, or the two widths until the edge of the sword<sup>(10)</sup>.

Good swords are characterized by containing what is called "al'athar" الأثر (A trace or piece of evidence), which is the firind فرند or the essence, where there are chamfers "shuṭub " or grooves digging in the sword, and one of them is a chamfer " shuṭba" (a groove), and its usefulness is to make the sword more flexible and supple. The sword of this type is known as the mathur المأثور (tracery ), and it is known as ḥaṣīr Al-Saif, and it is also called Al- safāsiq, which is the fires of the sword that are called Al-Firind, and singular of them is Al- safsaqa. As for the surface of the blade or its iron, which is free of "shutub " or grooves, it is called the term arḍ al-sayf (the ground of the sword), As for the two gharars (blades) of the sword, they are called the two blades of the sword, between its zuba (The edge of the sword, which is the part of the cutting blade, also known as al-tām, the shabā, al-shafra (the blade), and al-miḍrab), And between al-<sup>c</sup>ayr, which is the protruding part in the middle of the blade of the sword<sup>(11)</sup>, As for the tip of the blade of the sword, it is known as sunbuk<sup>(12)</sup>, Among his consecutive names in the Islamic eras are Al- munṣal and Al- ḥusām, Al- mashrafī, and Al- ṣārim, Al- muhannad and Al- hunduwānī, al-Ṣamṣām, Al- ṣafiḥa (the wide sword), Al-Mossamim which is the severe, and Al- ʿaḍb which is the cutter<sup>(13)</sup>. In the Ottoman era, it was called by its names, including kalij, Yatagan, Shamshir, Gaddare, and Karabela.

#### **kalij sword:**

The Ottoman cavalry Saber or Kılıç, which is the name of the sword in Turkish<sup>(14)</sup>, distinguished it from the Arabic name, which is the Ottoman variant of the Turko-Mongol swords originating in Central Asia. Designed for close combat favored by the Turkish and Mamluk forces, it was a one-handed sword with a slight bend enough to cut and thrust effectively; The sharp trailing edge on the last section of the blade known as the "Yalman" was for the Kalij. Its blade is distinguished by the fact that it turns before the tip into a double-edged blade at an angle, and that its tip gradually increases to ensure an excellent cutting angle, and is easy to use, and it is noted that the Mughal sword called (Kalachuri) and the Turkish sword (yatagan) prevailed in this style in the Mamluk and Ottoman eras. This sword is characterized by the presence of the balance point in the front, and not at the handle, which generates greater force when striking, unlike traditional swords, where the sword is weaker in front, . This sword is described as the one who built the Ottoman Islamic Empire.

#### **Yatagan sword:**

The designation here is Turkish, and it is a sword with a single edge with a double curve, and the line of the blade is consistent with the movement of the wrist during stabbing and does not contain a protective and is characterized by its frontal weight when stabbed and helps the fighter to cut the stump quickly. The Turkish military in its war in its European

conquests. This sword was widely used during the sixteenth and nineteenth centuries. Foreigners know it as the Turkish sword, and the Turks also know it as “Kulakli”, meaning with two ears, as a result of the presence of the transverse iron called the protector, which in some models ends with what resembles the ears. It is an infantry weapon with a handle usually made of bone or ivory and glowing rings. It is short and slightly curved with a sharp blade on one edge and reaches a good point. This form remained unchanged until the end of the nineteenth century. The Yatagan sword was widely used in both the Ottoman army and the navy, especially for the Janissaries<sup>(15)</sup>, where it was a distinctive weapon for the legion. Distinguishing the sword subject of the study as a sword of war as it is less decorated, which indicates that this style came according to two models, the first was full of ornaments and inlaid with jewels and precious stones, and the second without it in the decoration, indicating that the first was dedicated to celebrations and official receptions, and the second was for attack and combat, This supports what has been drawn in the manuscripts’ depictions by adding physical evidence to new forms, qualities, and models of swords in addition to what was recorded by those images, which can be seen through the description of the decorations they carried without reading the writings contained on them, and thus the descriptive and analytical study of such artifacts is a study It integrates the information, and reveals what is hidden from it and from it, including a group of Ottoman miniatures paintings in which the guards appear carrying this sword, whose top ends with a slight bend to the left, straight up to guard the Sultan (Plate 1, 2) The one who came is carried by one of the guards with both hands, and the sword appears, and it has become inside its sheath, which is decorated with diamonds, forming geometric shapes on the floor, highlighting the sheath material, which was executed from coffee ivory.

While another miniature indicates that a guard behind the throne seat on which the Sultan is sitting carries this sword transversely, hiding inside its sheath, as if he wanted to review the decorations and inlay elements that showed him differently from the sword that preceded him, as we found him carrying a prince on his horse (Plate 3) It has also become in its sheath, and signs of decorative extravagance appear on it through the visible jewels and precious stones that fill the apparent surface of its sheath, as we found it. The Sultan placed it on his thighs while he was on the throne, and behind him were two guards holding another sword. The surface of the sheath prevailed, Which explains that this type of yatagan has emerged in it to occupy its place in the palace paintings of guarding, exercise and official ceremonies<sup>(16)</sup>, as well as its role in attack and fighting in light of what we found of it in the collections of local, regional and international museums.

### **Gaddare sword**

It is a sword that is mostly short compared to the ordinary sword, and it is a thick stick engraved inside a cavity in which a sharp sword with a handle cut from the same stick hides, the sword is placed inside this cavity until the handle meets the sheath, so they look like one stick.

### **Shamshir sword**

Persian in origin, one-edged, and its grip is characterized by simplicity and lightness, and the protective guard is in the form of a cross, but its hat turns to the side and becomes in the form of a pistol. It is used for hunting, war and hunting purposes. It appeared in the Persian Safavid era. This sword dates back to the ninth century and was used as a weapon for self-defense instead of attacking the enemy.

**Karabela Sword:**

It was used by the Janissaries. The sword is distinguished by the presence of a symbol in the shape of an eagle's head on its handle.

**Damascus sword:**

It is the famous sword that was made in the city of Damascus in Syria thousands of years ago, and was famous throughout history for the quality of the metal it is made of, which is the Hindu steel<sup>(17)</sup>, and it is one of the swords that found its way to the Ottoman sultans after Sultan Selim transferred a large number of Damascene craftsmen<sup>(18)</sup> to his present, who produced many of them, where the Damascene sword was present next to both the kalij swords, the Yatagan, due to its high quality in metal and great beauty in shape.

The Damascene sword consists of a handle that is made of raw materials carefully selected to ensure the absorption of sweat and the stability of the knight's hand, such as buffalo horn or rhinoceros, or from ivory or hard woods. His hand, then the blade, which is distinguished by decorations that are mostly vegetal, executed in cuffing using gold or silver metal with unparalleled precision and creativity, which prompted the Europeans<sup>(19)</sup> to call it Damaskeening. Some writings were engraved on it, such as the Qur'anic verses "When the victory of Allah has come and the conquest" or poetic verses, as well as the famous phrase, "lā fatā 'illā 'alīy wa- lā sayfa 'illā dū l-faqāri" "there is no Hero but Ali, and There is no sword but the Zulfiqar". This blade made a house for him to sleep in, known as the sheath, which was executed with the greatest attention and came to the highest beauty in terms of shape and in terms of inscriptions that were carried out manually from silver or gold metal sheets, and this sword, distinguished by its cutting edge and its thick wide back, with the presence of Double-edged in the last third, the blade is made of durable Damascus steel that is both tough and resilient, and its curved design helps discharge blows away from the rider's hand.

But the most important feature of the Damascene sword, which gave it so much fame and popularity, is the special metal made of it, which consists of a union of two basic metals, a black metal that contains a high percentage of carbon, and a white metal with a low percentage of carbon, each of which maintains its properties. This combination helped the sword bend flexibly and to a few degrees in battle, unlike its bronze and copper predecessors.

**4- decorative elements:**

The sword, the subject of the research, was adorned with decorative elements, some of which came in the form of a Bukhariyya with two tails, the top of the guard, containing a Qur'anic text in the thuluth script. "انه من سليمان وانه بسم الله الرحمن الرحيم" translation: "Indeed, it is from Solomon, and indeed, it is [i.e., reads]: 'In the name of Allāh, the Entirely Merciful, the Especially Merciful,.'" . As for its upper tail, it came in the form of a flower, a tulip, or an anemone, and the lower tail in which the manufacturer placed his signature executed in the thuluth script in the form of "David's work" on a floor of blue Nile material.

As for the guard, another Bukhariyya on top of it was executed with abstract vegetal decorations, and vegetal decorations executed in a moulded manner representing the flowers of the seven palms, undulating with vegetal leaves, in addition to the Quranic verse No. 3 of Surat Al-Talaq, which was executed on the blade of the sword, in the thuluth script.

**Decoration with Bukhariyya element:**

This element was executed on the sword above the guard and on the blade of the sword in the manner of suffixing with silver metal. It is a round decorative unit with an ornament or a tail resembling a leaf above and below, and it contained plant drawings in an abstract manner, and this element is one of the most important engineering elements that the artist could not give up. It was used extensively on the leather of books, on carpets, and in the lamination of wooden doors, in different Islamic eras, and it may have been named by this name in relation to Bukhari in Central Asia or to the Bukhari neighborhood in Basra in Baghdad<sup>(20)</sup>. Perhaps one of them pioneered the implementation of this unit on its artistic products, especially the leather of the Qur'an, which has become a decorative feature that distinguishes it more than other Islamic arts. It is purely and it is not possible to confirm its attribution to a specific historical period, and to a specific Islamic country, but by including in its lower appendix the name of the manufacturer in the form "David's work," we can say that he was one of the makers of weapons, especially swords, in the era of Sultan Suleiman the Magnificent, and therefore those The decorative unit and its abstract vegetal motifs are an element of the Ottoman decoration in the era of Suleiman the Magnificent.

**Decoration with lala flower:**

This beautiful flower was executed on the sword in a method of inlaying with silver<sup>(21)</sup>. Where it appeared disembodied, most notably on the blade of the sword in a linear manner, Where its borders were dug deep into the blade and filled with silver wires and then hammered on them until they were homogeneous with its surface. And it looked in this wonderful form, which is added to what is known about the methods of its implementation on ceramics under and over glaze, Or grooved on a metal surface, or inlaid in wood, or woven, Weaving and added to a piece of fabric. Thus, all these industrial methods showed the aesthetic of this flower that the Turks loved, and it occupied a high position in the Ottoman era, where it was called by more than one name, such as the anemonies, the tulip flower, and this flower had an ideological position in the lives of the Turks<sup>(22)</sup>. In the thought of the Ottoman civilization, it symbolized divine love, because its letters are the same as the letters of the word "God"<sup>(23)</sup>. This explains the spread of its use in the arts of the Ottoman civilization in many different forms, and in different colors, which led some, especially the Sufis, to make it a symbol of honesty, purity, loyalty and giving until it became an inspiration for the owners of kind hearts and enlightened minds, so it was manifested in their works as a symbol of faith and love for beauty<sup>(24)</sup>. Which was an incentive for the spread of its cultivation, until the era of Sultan Ahmed III 1115-1143 AH / 1703-1730 AD was known as the era of lala "lala devri"<sup>(25)</sup>. With this diversity and beauty in the industrial and decorative implementation, this flower has become a historical symbol, as it gives its viewers to any of the artistic products a document that dates back to the Ottoman era, and thus its presence on this sword in this industrial style, which is the inlaying that was common by the Ottomans at an early time. But it was not very common in the decoration of their metals<sup>(26)</sup>, which makes us confidently decide the attribution of the sword to this era in which this sword came to represent the rare model in the use of decoration in sufficiency, but we are still ignorant of its historical period, which leads us to debate another element of the decoration that the manufacturer recorded on its surface, hoping that it is evidence of its attribution to a certain time period.

### **Decoration with botanical elements executed by pressure:**

The guard was fixed above the handle, which came in the form of four raised arms that took the form of a cross, a whole of plant elements from branches, leaves and flowers represented by the lala flower and the Lion's Palm, which came in the form of a wrapper in the middle of that unit and These elements are implemented by pressing method. Where this drawing to be executed was carried out on paper and then printed on the body of the golden plate that makes up the body of this unit, and then pressure is applied to the lines by passing the serrated tool on all the lines drawn on the golden chip, then pressing on the spaces between the drawn lines and they stand out The decoration is outward, after the golden plate is turned over and the pressing machine is walked regularly on the prominent lines, The decoration appears in its anthropomorphic form that was shown on the surface, which is an inherited decorative method<sup>(27)</sup> that the artist resorted to in that masterpiece due to the necessity of necessitating the position on which it was installed, above the handle, which came as an addition to the decoration, as the space between the handle and the plate decorated in this style played a role in this use, although It is a functional unit whose mission is to protect the hand from stab wounds, The two ends of the condom were decorated with the semi- dome element, which took on a lobed shape, Which is very similar to the turbine turban that was worn by members of the Ottoman army<sup>(28)</sup>. These forms were executed directly below each of them by a prominent anklet that separates them from the arm that ends with them. As for the area in the middle of the arms, it was formed in the form of a bulge, in the middle of which was a picture of the Sultan sitting in a side position wearing his turban and holding his sword in his left hand, as was done in the depictions of the aforementioned manuscripts. The elements and the shape of the turban and that half-image of the Sultan confirm beyond any doubt that the sword is Ottoman and the owner of the image that was executed in the middle of that bowl, but who is it? This is what can be deduced from the Qur'anic text that was executed in the thuluth script on the blade above the guard.

### **Decoration with inscriptions:**

The inscription representing the Quranic verse No. 30 of Surat Al-Naml

"انه من سليمان وانه بسم الله الرحمن الرحيم"

translation: "Indeed, it is from Solomon, and indeed, it is [i.e., reads]: 'In the name of Allāh, the Entirely Merciful, the Especially Merciful.'" was executed on top of the guard and below the blade of the sword, And that is inside the lobed bukhariyya, which consists of a pointed top and two bows of a broken arch, and ten lobes, the top of which is a tail of the flower of lala, and below it is the signature of the manufacturer in the thuluth script inside a bowl arched; with a trefoil- arch in the form of "David's work."

By analyzing this geometric figure and the Qur'anic inscription contained in it, It turns out that there is an intended symbolism that the maker wanted, Where the lobed bukhariyya Referred, Which has a pointed top and two bows of a broken arch symbolizing the origin from which the owner of the sword spawned, and the ten lobes symbolizing his order in power, and he is the tenth sultan who succeeded on the throne of the Ottoman Empire, This is already confirmed by the biography of the Sultan, who was born in 1495 AD, and was named Suleiman after the name of our master Suleiman mentioned in verse 30 of Surat Al-Naml, who reached the top in everything and was called "Suleiman the Magnificent, the Magnificent." He is Sultan Suleiman the Magnificent<sup>(29)</sup>, who sat on the Ottoman throne, and he is A young man in the year 926 AH / 1520 AD, he is twenty-five years old, and he is the tenth of the Ottoman sultans<sup>(30)</sup>, He inherited from his father, Sultan Selim<sup>(31)</sup>, the largest and most powerful army in the

world, and was able in a short time to achieve great successes in the wars he fought. He was also distinguished by his determination and skill in management. So much so that his European enemies called him "Solomon the Magnificent the Magnificent."<sup>(32)</sup> , Sultan Suleiman completed the western conquests that his father did not complete, as he initiated the campaign on Europe, conquered the island of Rhodes in 1522 AD, seized Hungary in 1526 AD, besieged Vienna in 1529 AD, and went on a campaign to Austria in 1532 AD, and signed a treaty with Germany in 1537 AD, including It indicates that he exerted the utmost of his energy in order to achieve peace and happiness for humanity, so he saved many people who suffer under the weight of the oppression of unjust kings, and the people tasted the mercy and compassion of the justice of Islam, and for this reason his name was mentioned everywhere, especially in the Islamic world, with goodness and mercy<sup>(33)</sup> .

This is Sultan Suleiman the Magnificent, who recorded the Qur'anic verse inside this Bukharat, which he wanted to symbolize his name and his order in ruling, so as to be sure that he is the owner of this sword. Also, the Qur'anic text that was engraved in thuluth script on the blade of the sword, which is verse 3 of Surat Al-Talaq

" ومن يتوكل علي الله فهو حسبه ان الله بالغ امره قد جعل الله لكل شيء قدرا "

translation: "And whoever relies upon Allāh - then He is sufficient for him. Indeed, Allāh will accomplish His purpose. Allāh has already set for everything a [decreed] extent." It indicates that whoever delegates his command to God - the Most High - and relies on Him alone, then He - Glory be to Him - is sufficient in all his affairs, because - Glory be to Him - he achieves what he desires, and he does not miss what he wants, and nothing fails him, and there is no barrier to his command and one of the manifestations of his judgment in his creation He, the Exalted, the Majestic, had made for everything an estimation before it existed, and He fully knew its values, times, and conditions. This conciliation, and therefore it was reflected in all aspects of the state, so that Sultan Suleiman was a manifestation of divine support, and because of his justice and infinite sincerity, the expression of the Sulaymani Covenant became a set of proverbs among people about the promises that must be fulfilled, and with this abundance of religiousness, observing God and complying with his commands, no strong person dared to Strong enemies fight the Ottoman army<sup>(34)</sup> , Which Solomon inherited from his father, as it was the largest and most powerful army in the world, and with which he was able in a short time to achieve great successes in the wars he fought. The weapons of his army indicate this, which is confirmed by the engraving of verse 3 of Surat Al-Talaq on this sword in question. With this absolute submission to God, he was able to achieve this resounding success in protecting the Sultanate and its expansion and managing its affairs competently.

##### **5- The figure in the writings of the sword:**

The Ottomans took care of Arabic calligraphy from the ninth century AH / fifteenth century AD, and until the twentieth century. This interest and that care came out of love for religion and in the Arabic language because it is the language of the Qur'an. The first of them is the Turks who pay most attention, Continuing the care and development of Arabic calligraphy that their Seljuks had begun<sup>(35)</sup> , as they took it forward until it reached the height of its development during their reign. Ghadi decorates the various religious, civil and military buildings, which came in the form of texts from the Noble Qur'an and hadiths of the Prophet, or from verses of poetry and governance, with the six pens<sup>(36)</sup> , which were prevalent before them (the thuluth, Naskh, Muhaqqaq, Rihani, Raq'a, and signatures)<sup>(37)</sup> after they mastered them and mastered their drawing, and then

with what they created of technical and functional development for some of them such as the thuluth, abrogation and commentary, and what they created of new types such as Diwani script, Jali, Raq'ah, and Siqaat<sup>(38)</sup>, which made them the owners of a special school including I included it from the crowd of calligraphers until I returned to most historians the most important schools of this authentic Islamic art<sup>(39)</sup>. Where the Turkish calligraphers directed their efforts in mastering the Naskh and Thuluth scripts, as they reached the peak of perfection and beauty during their reign. This is evidenced by the very impressive effects that we have reached and indicate the extent of their superiority and their position on the throne of this art.

Through the discussion of the Qur'anic inscriptions that were executed on this sword, it becomes clear to us that they are inscriptions executed in the thuluth script, which is the line that is written with a pen that sharpens its head with a width equal to one-third of the width of the tumar pen<sup>(40)</sup>. One of the Arabic scripts, and a person is not considered a calligrapher unless he masters his rules<sup>(41)</sup>, Where it is distinguished by the structure of its words, we find that the calligrapher has engraved five letters of the name Suleiman above the preposition of and engraved the letter N above the letter Sein of the name, and he also added the word "God" contained in the verse "and it is in the name of God" above the letter M that ends with the word. in the name of "

The installation also came in the honorable verse No. 3 of Surat Al-Talaq executed on the blade in the word "Hasbaho" (sufficient for him ) where the top of which is "An" and then the rest of the verse in the context of the line to its end, with full attention to drawing each letter of the inscription, according to the rule of writing and appeared harmonious without neglect, With the addition of syntactical vowels and vowelizations in the words of the verses, This was done with another pen the width of a quarter of the width of the original pen in which the inscription was executed (fig. 1,2), with the calligrapher's mastery of distributing these vowels and vowelizations, including the stress (Mark or symbol above a letter to indicate emphasis ) that came above the letter "nun" in the word "anhw"(it)and above the letter "'mne" ( from) " above the meem<sup>(42)</sup> The highest word of Majesty in the inscription of the blade and the highest "in" above the word "Hasbaho" (sufficient for him ) so that it came in its proper places and in a wonderful artistic form, and these features that distinguished the Qur'anic sword inscriptions are similar to what was mentioned on many Islamic artifacts in the Ottoman era. Including the ceramic niches, which are filled with many Quranic inscriptions, prophetic hadiths, and Shiite phrases<sup>(43)</sup>, As well as with the inscriptions on the textile<sup>(44)</sup>, and many texts of Islamic buildings.

### **sword maker**

On the sword under the bukhariyya, the signature of its maker inside a bowl in the form of " عمل داود " (David's work), in the thuluth script with the addition of the blue Nilo material to the inscription floor. He is one of the craftsmen who excelled in their craftsmanship and mastered it, especially since he has confronted the manufacture of the sword that the Sultan carries to fight. Its manufacture was distinguished by using natural materials to implement the handle with the use of golden screws for fastening, in addition to resorting to decorative elements from Bukharyat (plural of bukhariyya ) and Qur'anic texts that highlight the characteristics of its holder and symbolize it through these elements. The manufacturer also used the inlaying with silver and the protective application of gold, and he also used plant elements that refer to the era in which it prevailed, such as the lala flower.

**Conclusion and results:**

- The research reached the terms that were applied to the three components of the sword: maqābiḍ (handle), naṣl (blade) and ghimd (scabbard).

- The research showed the industry materials from which the components of the sword were produced.

- The research referred to the methods of industry and methods of decoration.

The research proved the existence of an intended symbolism in the ten-lobe drawing of Al-Bukhariah.

- The research confirmed the use of Quranic verse No. 30 of Surat An-Naml to prove that the sword was attributed to Sultan Suleiman the Magnificent. .

- The research highlighted the features of the font in which the sword inscriptions were executed, which is the Thuluth font that was developed in the Ottoman era.

- The research discovered the name of the craftsman who made this sword, and he is the craftsman dawd (David), who fell into a bowl at the bottom of Al-Bukhariah in the form of " ʿamal dawd" (David's work).

Plates



Figure 1

The sword and its components



Plate 2 One of the Ottoman Sultan's swords

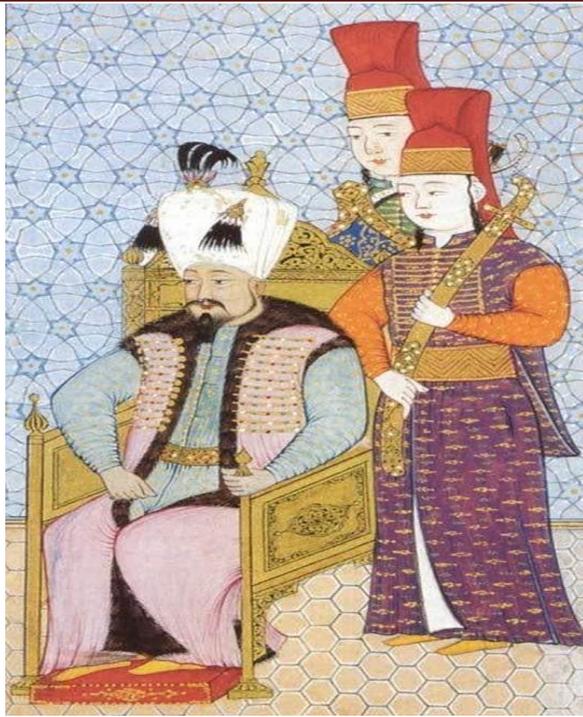


Plate 4 , Soldiers of the guard holding their swords behind the Sultan on his throne



Plate 3 The sword carried by an employee of the Ottoman palace



Plate 6 midallion with the Qur'anic inscription  
(انه من سليمان وانه بسم الله الرحمن الرحيم)



Plate 5 The  
Sword preserved in the Military  
Museum in Englostat, munich, Germany

<sup>(1)</sup>This city is located in the north of Upper Bavaria in the state of Bavaria in the Federal Republic of Germany, in the distance between the cities of Munich and Bamberg.

<sup>(2)</sup>Virginia(A), *Ottoman Wars, 1700–1860: An Empire Besieged*. Pearson Education ,2007, p5-130.

<sup>(3)</sup>faridun amjan, sulayman al Kānūnī sultan albirin wal bahrayn ,haqayiq fi daw' almasadir , translated by Dr.jamal faruq,ahimad kamal ,dar alniyl liltibaeat walnashri, Publishing, 2, 2015 A.D, p., 125.

<sup>(4)</sup>He is the tenth Ottoman Sultan. He assumed the throne of the Sultanate at the age of twenty-five years and remained in power for forty-six years from 1520-1566 AD. He spent almost all stages of his life in going out to the conquests and conquests, and was able to reserve for himself a prominent position among the Sultans of the Othman family thanks to thirteen invasions. He went out during his life and during his long reign for the throne of the Sultanate, during which the Ottoman army fought and toured on land and sea in conquests on the level of the three continents of the ancient world. See Fereydoun Amjan, *ibid.*, pp. 12, 473.

<sup>(5)</sup>It has a single edge with a double curve, and the blade line is consistent with the movement of the wrist during the stabbing, and it does not contain a protective, and is characterized by its frontal weight when stabbed, which helps the fighter to cut the stump quickly. The sword, which is the subject of the study, is the best example of its existence in one of these European countries. Look at it:

David(.A. G.), *Islamic Arms and Armor in The Metropolitan Museum of Art*, New Haven: Yale University Press, 2015.

<sup>(6)</sup>Al-Abbasi (Al-Hassan Bin Abdullah T. 710 AH/1310AD), *Āthār al-awal fī tartīb al-duwal*, Edited by Dr. Abdul Rahman Amira, Edition1, vol., 2, Dar Al-Jeel, Beirut, 1989, p., 316.

<sup>(7)</sup>Many writers and historians dealt with the manufacture of swords, the types of iron, its watering, its formation and preparation for its function after its decoration. Where some of them mentioned more than 25 kinds of swords according to the sources of their production in the contemporary Islamic state, and described the characteristics of their blades, each separately, and the shapes of the blades of each one. And some of them described the types of iron from which sword blades are made, and spoke about the sword friend and the centers of its manufacture

Refer to Al-Kindī (Abu Yusuf Yaqoub bin Ishaq), *rsālat ul-kanadī fī ea<sup>c</sup> mal alsuywf*, investigated by Dr. Faisal Dabdoub, Al-Ani Press, Baghdad, 1962 AD. Al- Bīrūnī (Abu al-Rayhan Muhammad ibn Ahmad), *al-Jamāhir fī ma<sup>c</sup>rifat al-jawāhir*, which is a manuscript preserved in the Library of the Topkapı Sarayı Palace under No. 2047, where it was published by Fritzer Kranko in the Press of the Ottoman Encyclopedia Society in Hyderabad in 1936, (Chapter on Swords Industry, pp. 248-258).

<sup>(8)</sup>almawsu<sup>c</sup>a al-<sup>c</sup>askarya, Part 4, The Arab Institute for Studies and Publishing, Beirut 1981, p. 639.

<sup>(9)</sup>Amal Ramdalieh, *al'asliha al-mahfuza bi mathaf aljazyir*, Note to obtain a master's degree in Ottoman Archeology, University of Algiers, 16 Institute of Archeology, 2011/2012, p. 87.

<sup>(10)</sup>About the names of the parts of the sword see Ibn Al-Ajdabi, *tarikh al-mutahafiz fī allughha*, Investigated by Al-Sayeh Ali Hussein, International Islamic Call Society 2008 AD, p. 119, and Marçais( G), *l'art en Algérie*, imprimerie Algérienne , Alger,1906, p 144

<sup>(11)</sup>Ibn Al-Ajdabi, *ibid.*, p., 119.

<sup>(12)</sup>*ibid.*, p., 119.

<sup>(13)</sup>*ibid.*, 116.

<sup>(14)</sup>Abdullah Attia Abdel Hafez, *muejam aisma' salatin wamaraa' almamalik bimisir walshaam min khilal ma warad eali eamayiruhum wafi almasadir walwathayiq altaarikhia*, General Union of Arab Archaeologists, No. 10, p. 693.

<sup>(15)</sup>Janissary: An Arabic word that has been distorted from the Turkish word when translated. It is a word of two syllables Yeni and Chari and is drawn in Turkish *yeñiçeri* which means the army, the new army, or the new army. It is an organized force of infantry that represents the most important military force in the Ottoman army. The strength of the Janissaries is due to the knowledge that they used light manual weapons and firearms such as guns and cannons. Every Janissary soldier used to carry a set of weapons in his belt one or two pistols, yatagan, a dagger on his chest, and a long rifle on his shoulder, and all these weapons were decorated. See, Abdul Aziz Al-Shinnawi, *al-dawla al-<sup>c</sup>uthmania dawla islamia muftara<sup>c</sup>alyha*, The Anglo-almisria, Cairo, 1980, vol. 1, p. 470, Muhammad Farid the Lawyer, *tarikh aldawla al-<sup>c</sup>aliat al-<sup>c</sup>uthmania*, 7 ED., Dar Al-Nafais, Beirut, 1997, p., 123. Muhammad Omar Omran, *alankisharia quwt al-dawla al-<sup>c</sup>uthmania wad<sup>c</sup>afaha*, The Scientific Journal of the College of Education, Misurata University, Libya, Vol., 2, Issue 8, June 2017, p. 321, William Schaller, *mudhakrat qunsul 'amrayka bialjazayir*, translated by: Ismail Al-Arabi, The National Company for Publishing and Distribution, 1982, p. 54.

<sup>(16)</sup>Abdel Rahman Zaki, *al-silah fi al-Islam*, Royal Society for Historical Studies, Library of Scientific Research Tools, Documents and Texts 1, Dar Al Maaref in Egypt, p. 35.

<sup>(17)</sup>Pacy ,(A) *Technology in World Civilization ,AThousand Year History*,Mit press,1991,p80

<sup>(18)</sup>Among these craftsmen are Ibrahim al-Maliki and the maker Youssef, who presented the Ottoman Sultan in 1585 AD a sword of his manufacture and his Damascene features. The manufacturer Haji Sanqour presented ten Damascene swords and four daggers to Sultan Bayezid, which indicates the presence of this sword next to the Ottoman sword, which is confirmed by the models he keeps. Topkabosaray Museum in Turkey. [see](#),

<sup>(19)</sup>Maryon ,(H),*Pattern-Welding and Damascening of Sword Blades ,Part,1, Pattern Welding,Studies in Conservation,5(1),1960,p25-37.*

<sup>(20)</sup>Laila Ali Ibrahim, Muhammad Muhammad Amin, *al- mustalahat almiemaria fi al-wathayiq al-mamlukia*, The American University in Cairo, Cairo, 1990, p. 20.

- (<sup>21</sup>) The inlaying means hammering, and it is a word of Persian origin. This method was used in various Islamic eras, and was not limited to the Ottoman era, where drawings were engraved on the surface of the metal and then these engraved decorations were filled with another material such as silver, gold or red copper.
- (<sup>22</sup>) Nader Abdel Dayem, *al-taathirat al-<sup>o</sup>aqayidia fi al-fan al-<sup>o</sup>uthmani*, Manuscript of a master's thesis, Faculty of Archeology, Cairo University 1989, p., 61.
- (<sup>23</sup>) Oktay Aslanaba, *funun al-turk wa-<sup>o</sup>amayirihim*, translated by Ahmed Issa, Istanbul, 1987, p., 85.
- (<sup>24</sup>) Muhammad Abdel Aziz Marzouk, *qisat al- fan al-islami*, Cairo, 1980, p., 143
- (<sup>25</sup>) Doaa Magdy Muhammad Othman, *<sup>o</sup>uthman wa-lawni wa<sup>o</sup>amaluhum al-faniya fi madrasat al-taswir al<sup>o</sup>uthmania*, manuscript of a master's thesis, Faculty of Arts, Assiut University, 2001, pp., 363-364.
- (<sup>26</sup>) Rabie Hamed Khalifa, *al-fnun al-aslamia fi al-<sup>o</sup>asr al-<sup>o</sup>uthmani*, Zahraa Al Sharq Library, 4th floor, Cairo 2007, p., 138.
- (<sup>27</sup>) Arsevan, (C.E), *les Arts decoratifs turcs*, Istanbul, p., 129.
- (<sup>28</sup>) Ihdab Hosni, *ghita' al-raas fi al-<sup>o</sup>asr al-<sup>o</sup>uthmani*, manuscript of a Ph.D. thesis of the Faculty of Archeology, South Valley University, 2014,
- (<sup>29</sup>) This title was added to his name, because he ordered the organization of Islamic jurisprudence and Islamic laws in a book known as " qanun namah al <sup>o</sup>uthman " (the Law of the Name of Al Othman's house), and in which justice and truth were applied. See, Osman Nuri Topash, *al-<sup>o</sup>uthmaniun rijalahum al-eizam wa-muasasatihim al-shaamikha*, translated by Muhammad Harb, Istanbul, 2016, p., 205.
- (<sup>30</sup>) Osman Nuri Topash, *ibid.*, p., 197.
- (<sup>31</sup>) He was the ninth sultans of the Othman family from 1470 to 1520 AD. He took the throne in 1512 AD at the age of forty-two years and continued on the throne for eight years, during which he was able to unite the Islamic world. See his biography, Osman Nuri Topash, *ibid.*, pp., 171-196
- (<sup>32</sup>) *ibid.*, p., 198.
- (<sup>33</sup>) *ibid.*, p., 200.
- (<sup>34</sup>) Osman Nuri Topash, *ibid.*, p., 202.
- (<sup>35</sup>) Adham Muhammad Hanash, *kitab al-mushaf al-sharif <sup>o</sup>eind al-khatatyn al-<sup>o</sup>uthmaniyn dirasah tarikhiah faniya*, Journal of Qur'anic Research and Studies, Issue 7, Fourth Year, University of Islamic Sciences, Amman, Jordan, p., 104.
- (<sup>36</sup>) Ali Alp Arslan, *al-khatu al-<sup>o</sup>arabi <sup>o</sup>eind al-atrak*, translated by Suhail Saban, Al-Dara magazine, first issue, year 33, p., 219.
- (<sup>37</sup>) The signature line was called that because the ministers and caliphs used to sign it, and the rules of its letters were originally the rules of the thuluth script, but it is different in the clip or section of the pen. See, Habibullah Fadali, *Atlas al-khat wal-khutut*, translated by Al-Rubaiz, Muhammad Al-Tunji, Dar Tlass, Syria, 2 Ed.,
- (<sup>38</sup>) A Turkish Seljuk calligraphy that appeared in the year 700 AH, close to Al-Diwani, mixed with the Ruqa and Kufi script, and was used in the financial circles of the Ottoman Empire, see, Ahmed Shawki Benbin, Mustafa Tobi, *mu<sup>o</sup>ejam mustalahat al-makhtut al-<sup>o</sup>arabi.*, Rabat, 2005, p. 205. Afif Al-Bahansi, *mu<sup>o</sup>ejam mustalahat al-khat al-<sup>o</sup>arabi wal-khatatin*, Beirut, Lebanon, 1 Ed., 1995, p., 75.
- (<sup>39</sup>) Najj Zain Al-Din, *musawir al-khat al-<sup>o</sup>arabi*, the Iraqi Scientific Academy in Baghdad, Dar Al-Qalam, Beirut, Lebanon
- (<sup>40</sup>) Adel Al-Alusi, *al-khat al-<sup>o</sup>arabi nash'atah wa-tatawuruh*, Dar Al-Arabiya Book Library, 2008, p., 49
- (<sup>41</sup>) Youssef Thanoun, *khatu al-thuluth wa-marajie al-fan al-islami*, an article within the proceedings of the international symposium held in Istanbul in 1983 AD, its title, Islamic Arts, Principles, Forms and Common Content, prepared by Ahmed Muhammad Issa, Tahsin Omar Taha Oghli, Dar Al Fikr, Damascus, 1989, pp., 107-110
- (<sup>42</sup>) He invented the book Al-Madinah doubling, which evolved from the semicircle to Ras Al-Sin, probably through Al-Khalil bin Ahmed Al-Farahidi, who provided additions to the Arabic writings that supplemented all their functional components, and no one after him was able to add anything to them, see, Ibrahim Goma, *dirasat fi tatawur al-kitabat alkufia <sup>o</sup>ala al-ahjar fi misr fi al-qurun al-khamsa al-awla lilhijra ma<sup>o</sup>a dirasat muqarana lihadhihi al-kitabat fi biqa<sup>o</sup> akhara mina al<sup>o</sup>alam al-islami*, Dar Al-Fikr Al-Arabi, 1969, p., 274.
- (<sup>43</sup>) Shaima bint Muhammad Abd al-Rafi' Muhammad Sharaf al-Din, *al-kitabat al-<sup>o</sup>arabiat al-zukhrufia <sup>o</sup>ala al-mishkawat al-khazafia al-<sup>o</sup>uthmania bi'aznik*, (alqarn al-<sup>o</sup>ashir –al-hadi <sup>o</sup>ashar al-hijri/ al-saadis <sup>o</sup>ashar-al-saabi<sup>o</sup> <sup>o</sup>ashar al-miladi), Umm Al-Qura University Journal of Sharia Sciences and Islamic Studies, Issue 71, Part 1, plates 1, 2, 3, 6, 9, 10.
- (<sup>44</sup>) Muhammad Abdul Aziz Marzouk, *al-funun al-zukhrufia al-islamia fi al-<sup>o</sup>asr al-<sup>o</sup>uthmani*, General Egyptian Book Authority, 1987 AD, fig., 31.