

Sabre

Metalwork Collection

Accession Nr.: E 60.27.1-3 

Date of production: 17th century

Place of production: Turkey (Ottoman Empire)

Materials: almandine; flame-gilt silver; gold; nephrite; precious stones; ruby; steel; turquoise; velvet; wood

Techniques: chased; chiselled; engraved decoration

Dimensions:
length: 94 cm
length: 103 cm
width: 3,7 cm

Turquoises and other semi-precious stones in rosette-shaped settings stud the end of the hilt, the rest of which is covered with red velvet. A wooden core covered with silver-gilt forms the sheath, its front set with turquoises in gold mounts, its back covered with reticulated decoration. Spaced along the middle of the front are engraved floral motifs and more turquoises. One side of the blade is decorated with silver inlay and fragments of a now largely illegible Turkish text: ... ela alet... ela Zulfikar ... Zulfikar (there is no other weapon than Zulfikar [the Prophet's sword]). The sabre or scimitar, probably developed in Central Asia, was the ideal weapon for the mounted soldier. Its curved blade made it particularly good for delivering slashing blows from a galloping horse. Europeans put the superiority of Turkish cavalry down to its sabres rather than to its horsemanship.

Literature

- Pásztor Emese: *Spectacle and Splendour. Ottoman Masterpieces from the Museum of Applied Arts in Budapest.* Sharjah Museum of Islamic Civilization, Sharjah, 2016. - Cat. 26.
- Szerk.: Szilágyi András: *Műtárgyak a fraknói Esterházy-kincstárból az Iparművészeti Múzeum gyűjteményében.* Iparművészeti Múzeum, Budapest, 2014. - Nr. II.5. (Kovács S. Tibor)
- Szerk.: Tanman Baha: *Exhibition on Ottoman Art. 16-17th Century Ottoman Art and Architecture in Hungary and in the Centre of the Empire.* Istanbul, 2010. - Nr. 7.
- Szerk.: Szilágyi András: *Esterházy-kincsek. Öt évszázad műalkotásai a hercegi gyűjteményből.* Iparművészeti Múzeum, Budapest, 2006. - Nr. 5. (Rákossy Anna)
- Szerk.: Szilágyi András: *Hungary's heritage: princely treasures from the Esterházy Collection from the Museum of Applied Arts.* Paul Holberton, London, 2004. - Nr. 12. és kép

