

# A GROUP OF LATE MEDIEVAL WAR HAMMERS IN THE COLLECTIONS OF EDIRNE TURKISH ISLAMIC ARTS MUSEUM

---

Umut M. DOĞAN

Edirne Archaeology and Ethnography Museum, Edirne, Türkiye

e-mail: arkmud@gmail.com

ORCID ID: <https://orcid.org/0000-0003-1519-1551>

**Abstract:** This study analyses a group of 12 metal war hammers in the collections of Museum of Turkish Islamic Art in Edirne. They were transferred from museums in Istanbul and Ankara, their place of discovery being unknown. By classifying, describing and evaluating them, an attempt will be made to reconstruct their use and chronology in the Ottoman period.

**Rezumat:** Acest studiu analizează un lot de 12 ciocane de luptă aflate în Muzeul de Artă Islamică Turcă din Edirne. Acestea au fost transferate de la muzeele din Istanbul și Ankara, locul lor de descoperire fiind necunoscut. Prin clasificarea, descrierea și evaluarea lor se va încerca o reconstituire a modului de utilizare și cronologia lor în perioada otomană.

**Keywords:** Türkiye, Middle Ages, Edirne Turkish Islamic Arts Museum, War Hammers

**Cuvinte cheie:** Turcia, Evul mediu, Muzeul de Artă Islamică Turcă din Edirne, ciocane de luptă

## INTRODUCTION

In the early second half of the 14<sup>th</sup> century, the Ottoman Principality, having established sovereignty in Edirne and its surroundings, progressed rapidly in the Balkans. In just one century, the Ottoman Principality, which also captured Constantinople, the capital of the Eastern Roman Empire, became in its turn an empire. The Ottoman Empire was founded in Söğüt in north-western Anatolia, and over the centuries it acquired vast territories both to the east and to the west<sup>1</sup>. However, during the 600 years of Ottoman rule, this state was, in the eyes of many historians, a Balkan political power.

The Ottoman Empire contributed to world civilization in various ways due to the diverse religious and ethnic identity of its subjects. In addition to the splendid monuments of Islamic culture, it also contributed to local heterodox interpretations of Islam.<sup>2</sup> The cultural life of the Ottoman Period was extremely rich with cultural

---

<sup>1</sup> İnalçık 1973; Şentürk 1993, 89-112; Kiel 2009, 138-191; Çelik 2010,1-27; Miljkovic 2014, 129-132; Schmitt 2021, 9-35.

<sup>2</sup> Heterodox belief refers to what is different from the general rules of a religion or thought. In the Islamic thought system, many different belief structures other than the traditional Sunni Islamic belief have developed throughout history. In the Balkans, an understanding of Islam that promotes tolerance towards other religions and fosters a culture of brotherhood, rooted in the shared concept of God, has gained widespread acceptance. Bektashism and many

elements belonging to both the large masses of believers and other religious and ethnic identities within the empire.

In many ethnographic museums established today in the vast territory where the empire established its dominance, there are many materials related to this colourful cultural history of the Ottoman Period. Among them are many palace objects as well as objects that shed light on the religious and social life of the period.

### **Aim and Scope**

This study proposes a general assessment on metal hammers and their part in the cultural life of the Ottoman Period. The scope of this study is constituted by the metal hammers exhibited in the Museum of Turkish Islamic Art in Edirne, which appear to have been transferred to the museum's collections from museums in Istanbul and Ankara. A further attempt in identifying the possible utility of these objects will be made, based on their evaluation, description and classification.

### **Definition of the Problem**

Although hammers held an important place in the social life of the Ottoman period and are preserved today in the museums of many cities once under Ottoman rule, they have not yet received adequate scholarly attention. In particular, metal hammers encountered in auctions are frequently accompanied by dating claims that lack sufficient scientific grounding, and their classification often suffers from significant terminological inaccuracies.

Metal hammers from the Ottoman period are not considered works of art. Furthermore, it is debatable whether these objects were used in rituals. For these reasons, art historians have refrained from conducting research on metal hammers. On the other hand, since these objects are not ancient cultural artefacts, they have not attracted the attention of archaeologists.

This study aims to provide a preliminary evaluation of the areas of usage, typological characteristics and an approximate dating of Ottoman Period metal hammers, as their research in the scientific literature seems to be inadequate.

## **MATERIAL DESCRIPTION**

Four of the twelve hammers from the exhibition of the Museum of Turkish and Islamic Arts in Edirne are made of copper alloy and eight of iron. The hammers have a three-part body structure. Produced in a single mould, these three

---

similar heterodox Islamic beliefs are widespread in the Balkans, both historically and today. On the understanding of Islam in the Balkans, see: Northon 2001, 165-182; Ziaee 2010; Petrovic 2018, 347-356; İzzeti 2022, 503-565; Bondarenko 2024, 545-557.

components are: the blade (the pointed front part), the shaft hole, the neck section and finally the back (Fig. 12).

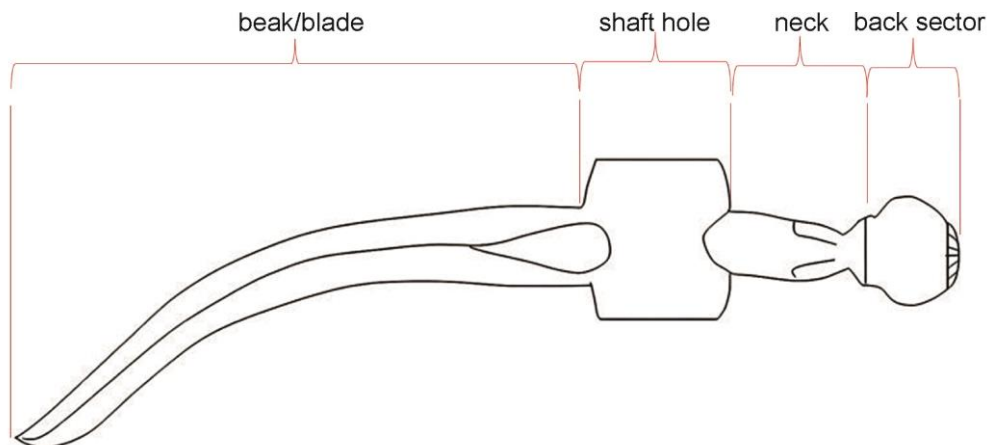


Fig. 1. The morphology of the hammers

The blade bends downwards at a slight angle and ends in a pointed tip. In only one example, the blade is curved in two stages. The shaft holes are quadrangular or quadrangular with rounded edges. The back part of the hammer is designed for hammering, breaking and striking in some of the objects, while in others it ends with a symbolic ornamentation or erasure. The surface of the hammers was sometimes decorated with incised lines, dots or grooves in some cases, while in others remained undecorated.

Four of the hammers exhibited in the Edirne Museum have octagonal, three hexagonal, two quadrilateral and three cylindrical cross-sections of the blade. While the front edge of the blade is pointy on all hammers, none of the hammers has a sharp upper or lower edge. All hammers seem to have been originally fastened on a wooden shaft. The leather-covered wooden shafts preserved still in place in the case of two items support this opinion.

The objects from the Edirne Museum can be divided into six main types. Some of them constitute a sub-type of a type based on their morphology.

### Type I

Type I, represented by Museum Inventory No. 347, has a pointed blade with a slight inclination towards the front and a rectangular shaped back, which could be used for striking. The outer surface of the back has a slight widening. The shaft hole has a rounded rectangular frame on the outer side (Cat. No. 1).

Inventory No. 346 belongs to Type I, but differs from the previous example in that the stem frame has sides that are more oval and the neck is shorter (Cat. No. 2). In both cases, the blade of the hammer is octagonal in cross-section. (Fig. 2)

In the case of a third item, Inventory No. 323, the forward sloping blade turns slightly upwards at the tapered end, the shaft hole frame is marked with a groove on both outer sides, and the end of the back is both wider and flared outwards, indicating that it can be classified as a subclass within Type-I. It is therefore classified as **Type-I/a**. The blade of this hammer has a quadrangular cross-section (Cat. No. 3).

### Type 2

Type 2 consists of inventory numbers 322 and 327. The first hammer of this type has a hexagonal cross-section and the other a quadrangular cross-section. The rim is slightly inclined towards the front and the tip is slightly raised. The frame of the shaft hole is rounded on both sides, reminiscent of a barrel form. A moulding passes from the neck in the shape of a thin arm to the round back. In the case of the item with inventory number 322, the outer surface of the back features a spiral ray decoration (Cat. nos. 4-5).

The hammer recorded in the museum with inventory number 331 is close to the Type 2 form, based on the degree of curvature of the rim and the rounded back. In the same time, the quadrangular shaped handle frame with triangular cheeks on the sides is specific for Type 3. This example should be considered as a transitional form between both types. As such, it can only be classified as Type 2/a. The rim of this item has a cylindrical cross-section (Cat. no. 6).

### Type 3

Type 3, represented by the hammer with Inventory No. 330, has a sharply forward curved blade. The transition from this hook-like blade to the neck is made possible by a quadrangular framed shaft hole. The triangular cheeks protruding downwards from both sides of the shaft frame have been created to provide a better grip. The neck is in the form of a thin arm, while the back consists of an octagonal prismatic head. At the backend of the cap, there is a quadrangular-sectioned relief with abraded edges (Cat. no. 7).

Inventory No. 328, representing the **Type 3/a** subclass, has a hook-like blade, although not as sharply curved as the Type 3 hammer. The shaft frame is in the form of a quadrangular prism, and, unlike the previous example, it has no cheeks. The backend is also in the form of a quadrangular prism and has a semicircular section at the end of the cap (Cat. no. 8).



Fig. 2. Hammer with handle. Edirne Turkish Islamic Arts Museum; Inv. no: 347

#### Type 4

Inventory No. 325 is a representative of the **Type 4** hammers. The cylindrical-sectioned blade is shaped like a crow's beak and the tip is slightly upturned. The frame of the shaft hole is round with a flat upper face and a triangular lower face. The neck section consists of a long cylindrical arm and the back is in the form of a flat button (Cat. no. 9).

### Type 5

The **Type 5** hammer, inventory 324, has an octagonal-sectioned blade. The upper part of the blade, which bends slightly towards the front, widens near the shaft and gains a quadrangular appearance. The next section of the hammer has a quadrangular shaft frame with rounded edges in the form of a 'T'. There is a semi-circular relief on the outward facing face of the head (Cat. no. 10).

The hammer with inventory number 326 is very close to Type 5. It has a similar form of the rim and shaft frame, but it constitutes a more elaborate version of this type with its moulded section on the part of the rim close to the handle, the groove-set-bead moulded decoration of the neck and the curved outer surface of the back. It therefore represents the **Type 5/a** class (Cat. no. 11).

Inventory No. 321 has a slightly sloping blade extending from the head to the tip. It has a cylindrical cross-section. The hole on one side of the rectangular section shaft frame is the hole for the nail driven to strengthen the wooden part. The long neck, which has a groove-shaped moulding just behind the shaft section, widens and forms the back. The outward facing side of the back is flat, suitable for hammering. This hammer represents the **Type 6** hammers in the collection of the Edirne Museum (Cat. no. 12).

### STUDIES CARRIED OUT TO DATE

Scientific publications on the post-medieval metal hammers used in the Ottoman territories are extremely scarce. One of the most detailed studies, which has not been reviewed in any way in Turkey, is an article by Stoyan Popov. While describing the items from the National Institute of Archaeology with Museum in Sofia, Popov mentions that since the end of the 1980s, only a few Bulgarian researchers have also mentioned these hammers in their studies on Ottoman implements of war<sup>3</sup>. What we know about these hammers, which have been the subject of limited research in a few Eastern European countries such as Poland<sup>4</sup> and Hungary<sup>5</sup>, is extremely scarce and speculative.

The Polish Scholar M. Paszkiewicz defined two main groups of metal hammers and divided them into subtypes. According to this research, *Nadziak* hammers were used as weapons. These hammers have a beak-shaped, pointed tip. The back sections, which are rectangular or hexagonal, have a flat surface. *Obuch* hammers, on the other hand, were mostly used as walking sticks or everyday self-defence tools. They differ

---

<sup>3</sup> Popov 2012, 1-20; Попов 2024, 29.

<sup>4</sup> Paszkiewicz 1975, 225-228.

<sup>5</sup> Kalmar 1971.

from *Nadziak* hammers in that their blades are sharply bent forward. These hammers are of types A-F, the last two types (E-F) being *Obuch* hammers<sup>6</sup>. Nevertheless, S. Popov proposes 16 different types (Types I-XVI) based on artefacts found in Bulgaria<sup>7</sup>.

#### AREAS WHERE HAMMERS WERE USED AFTER THE MIDDLE AGES

In most of the publications to date, the pointed, round-handled hammers used in the Middle Ages and later have been described as an instrument of war, specifically of close combat<sup>8</sup>. In the 19<sup>th</sup> century photographs of Pascal Sebah, famous for his photographs of people in Istanbul and Cairo, metal hammers are seen in the hands of a civilian dressed as an Ottoman citizen. It is clear that the person in the photograph is using this hammer as a means of defence and attack, along with the pistol at his waist (Fig. 3). On the other hand, in the drawings of the Kalenderi Dervishes, who supported the army in many wars even though they were not an official force of the Ottoman Army, metal hammers are seen in the hands of dervishes as a war weapon (Fig. 4).



Fig. 3. Metal hammers in the hands of an Ottoman citizen in civilian attire (Osman Hamdi Bey 1873)

<sup>6</sup> Paszkiewicz 1975, pl. LXXXI-LXXXII; Popov 2012, 3-9; see also: Станков 2012.

<sup>7</sup> Popov 2012, 3.

<sup>8</sup> Oakeshott 2000, 69; Popov 2012; Tarner, Pause 2022, 37-57.

Metal hammers, albeit in different forms, are known to have been used in Europe outside the Ottoman borders during the Middle Ages. The hammer depicted in the hand of a bust of a knight in Malvern Priory Church in Worcestershire, dated to c. 1250, is important as it shows that the use of these objects as tools of war in Europe dates back to the mid-13<sup>th</sup> century<sup>9</sup>.



Fig. 4. Kalenderi Dervishes (Darbaz 2018)

Jacques de Meyer (1492-1552) describes the killing of French knights by the Flemish with lead and iron hammers in a battle near Kortrijk in Belgium in 1302<sup>10</sup>. In the case of an early 17<sup>th</sup> century item thought to have belonged to a German mounted warrior, the preserved shaft of the hammer is shaped like the handle of a sword, leaving no doubt that these hammers were used on the battlefield (Fig. 5)<sup>11</sup>.

<sup>9</sup> Tarner, Pause 2022, 37; for the suggestion that the use of different types of war hammers in Europe dates back to earlier times see: Попов 2024, 29.

<sup>10</sup> Michelet 1837, 80; Tarner, Pause 2022, 38.

<sup>11</sup> <https://www.bonhams.com/auction/30902/lot/1002/a-german-horsemans-hammer-or-streithammer/> (11.04.2025).

It is also suggested that the hammers were used as a tool of war during royal hunts<sup>12</sup> and duels, each of which was almost like a war rehearsal<sup>13</sup>.

However, it is considered that metal hammers dated to the Middle Ages and later periods were used for other purposes than military. For example, one of the assumptions made about these artefacts is that they were used to drive archer's stakes into the ground during the preparation of battlefields<sup>14</sup> or in mining operations<sup>15</sup>.

On the other hand, it has also been suggested that some forms of metal hammers with pointed ends and round shaft holes were used as walking sticks as a kind of prestige accessory in daily life in the Middle Ages and later<sup>16</sup>.

### CHRONOLOGICAL SUGGESTIONS

Objects that are useful in many areas of life, such as hammers, preserve their typological characteristics for many years. For this reason, it is not always easy to date such objects within a short period.

There is indirect evidence for the use of these tools in association with warfare in European cultures since the mid-13<sup>th</sup> century<sup>17</sup>. A. Ruttkay emphasises that in the late Middle Ages, from the end of the 14<sup>th</sup> century onwards, as plate armour became more widespread in Europe, hammers with pointed and striking faces, which were more effective than axes, began to be useful in piercing the armour<sup>18</sup>. However, the metal hammers found in the Balkans and the Ottoman Empire appear to have been in widespread use mostly after the 16<sup>th</sup> century. In Poland, for example, the production of metal hammers identified as *Nadziak* and *Obuch* began towards the end of the 16<sup>th</sup> century, replacing German or Italian-style war hammers<sup>19</sup>. It is not surprising that hammers named *Nadziak* and *Obuch*, which parallel the typology of hammers produced in the territories dominated by the Ottoman Empire, appeared in Poland in this century, as this was the period of intensive diplomatic relations between the Ottoman Empire and Poland<sup>20</sup>. In particular, the Battle of Mohacs, fought by the Ottoman Empire against the Hungarian Kingdom, had a profound effect on the Polish

---

<sup>12</sup> de la Garza 2010, 226.

<sup>13</sup> Tarner, Pause 2022, 37.

<sup>14</sup> Neillands 2003, 294; Curry 2015, 26; Tarner, Pause 2022, 37.

<sup>15</sup> Nerantzis 2009, 71-85.

<sup>16</sup> <http://www.jasinski.co.uk/wojna/spirals/s-hammer.htm> (access date: 10.04.25); Popov 2012, 3, 9.

<sup>17</sup> Tarner, Pause 2022, 37.

<sup>18</sup> Ruttkay 1976, 314.

<sup>19</sup> Popov 2012, 1; <http://www.jasinski.co.uk/wojna/spirals/s-hammer.htm> (access date: 10.04.25).

<sup>20</sup> Wawrzyniak 2003.

nobles who were neighbours of the battlefield, and the communication between the Poles and the Turks after the battle in 1526 had even an impact on literature<sup>21</sup>.



Fig. 5. Sword-handled war hammer

(<https://www.bonhams.com/auction/30902/lot/1002/a-german-horsemans-hammer-or-streithammer/>)

One of the suppositions made in the scientific literature is that this type of war hammer was used in the eastern Balkans until the middle of the 18<sup>th</sup> century<sup>22</sup>. Nevertheless, it is known that in the areas under the Ottoman rule Dervishes carried these hammers until the 19<sup>th</sup> century<sup>23</sup>.

## DICUSSIONS

The metal hammers from the Turkish and Islamic Arts Museum in Edirne, which are discussed in this study, have analogies spread over a wide geographical area in the Late Middle Ages and even later. The items in Edirne Museum are artefacts of a similar production tradition. This similarity is evident in terms of form and technique. On the other hand, in his classification of hammers from Bulgaria,

<sup>21</sup> Emiroğlu 2007, 647-657.

<sup>22</sup> Popov 2012, 1; Paszkiewicz 1975, 225; Kalmar 1971, 36-37.

<sup>23</sup> <http://www.jasinski.co.uk/wojna/spirals/s-hammer.htm> (access date: 10.04.25).

Popov's Type IV is similar in form to our Type 2 hammer, Type VI to our Type 5 hammer, and Type XV to our Type 3 hammer<sup>24</sup>.

Although the metal hammers are generally defined as war and melee tools, there are suggestions that the types with a more curved rim, which are considered useless in warfare, may be walking sticks. Considering the fact that walking sticks, like metal hammers, became widespread<sup>25</sup> in the Balkans, especially from the 16<sup>th</sup> century onwards, as a product indicating status<sup>26</sup>, and the suggestion that they could also be used as a means of defence<sup>27</sup>, it is plausible that some of the metal hammers could be walking sticks. Nevertheless, in the case of walking sticks, which are useful to support one's own weight and sometimes as a purely decorative element, the handle is expected to fit in the palm of the hand. For this reason, in the traditional cane making that has survived to the present day, in the case of the crow's beak shaped cane heads, the handle first ridges upwards and then extend downwards to form a crow's beak shape in order to fit the palm of the hand (Fig. 6).

The fact that the hammers subject to this study are sloping directly downwards from the handle suggests that they do not have an ergonomic structure that is useful as a walking stick. Nevertheless, although it is difficult to think that metal hammers with a crow's beak shaped front part were manufactured as walking sticks, it should be taken into consideration that these objects were used by travelling dervishes. They constituted an important social element in the Ottoman period, and were sometimes used as a support – a walking sticks during long distance travels. However, the use of the name 'Dervish cane/Mütteka' for the metal hammers with crow's beak blades in many private auctions is a terminological error. Mütteka is a word that has been translated from Arabic into Ottoman Turkish and means 'something that serves to lean on, to lean against'. In this context, in the terminology of Islamic liturgical objects in the Ottoman Empire, Mütteka is the name given to the concave head rests of the Sufi clerics who practised the ritual of going without food, water and sleep for long periods in order to strengthen their divine power. In addition, it is what a person who reads the Qur'an puts under his head so that he does not fall asleep (Fig. 7).

---

<sup>24</sup> Popov 2012, fig. 5/a, b; 7/a, b; 13.

<sup>25</sup> Gözükızıl 1991, 45-50; LeFever 2010, 6-19; Baker 2017; Şahin, Karadağ 2021, 206-207; on the development of the walking stick in the Ottoman Empire as a culture borrowed from Europe, see also: Çelikdönmez, Yılmaz, Korum 2009; Diyarbakırlıoğlu 2010; Koçu 2015.

<sup>26</sup> Şahin 2019.

<sup>27</sup> Baker 2017; Şahin, Karadağ 2021, 205.



Fig. 5. Wooden Cane Samples (Şahin, Karadağ 2021, photo 8)



Fig. 6. Mütteka, 19<sup>th</sup> Century (Yılmaz, Küçükaşcı 2021, 69)

In the inventory records of the Edirne Museum, in many auction catalogues and on the internet, a name frequently used for metal hammers is 'Teber (Poleaxe)'. This definition is also incorrect. 'Teber' is an Arabic word derived from the word 'تبر' (*tabr*). The word 'Teber' refers to a sharp point and the pointed part of a thing

or object. Despite this meaning, in the literature discussing Ottoman period war implements and liturgical objects, Teber is a name used for axes with one or two sharp edges (Fig. 8)<sup>28</sup>.

Pointed metal hammers were used historically both in mining and in the production of metal ornaments and kitchen utensils (tin working) during the Ottoman period. It is conceivable that the specimens without a high curvature of the blade were useful in these fields as well. On the other hand, it is a strong possibility that these hammers were also used in hunting activities, which are known to have been quite common among Ottoman sultans.



Fig. 7. Bektashi Dervish, 18<sup>th</sup> Century. Watercolour, Costumes, The Gennadius Library, Athens (Yılmaz, Küçükaşcı 2021, 69)

Therefore, it is understood that the objects which are the subject of this study, some of which have a curved blade in the form of a crow's beak, were sometimes used as a

---

<sup>28</sup> Birge 1937, 236. It is known that Tebers were not only used in wars, but also as a melee defence tool. For example, in the Ottoman Period, Tebers were among the daily items carried by the officers of the Peykân-ı Hassa Ocağı, which provided communication: Özlü 2013, 135-168. In Bektashism, which is a heterodox interpretation of the Islamic faith, the dervishes were also considered as soldiers and therefore carried Teber: Yılmaz, Küçükaşcı 2021, 68.

war tool, sometimes as a defence tool in daily life, or even as a walking stick or in a craft. For this reason, it is not correct to identify these objects with a single functional designation. In general, these objects should be included in the literature with the name 'hammer', and the elaboration should be done at a later stage according to the field of use. The word '*Külünk*' was used, for such hammers, in Ottoman Turkish. It was borrowed into Ottoman Turkish from the Persian word *kulung* (کلنگ), which means '*tool for digging stone*'.

It is difficult to determine the exact date of manufacture of metal hammers used in the Middle Ages and later. Relative dating suggestions include wide time intervals of one or even several centuries for these tools. Over time, further scientific studies and more specimens to be analysed will narrow their chronological framework.

Stoyan Popov suggests that the hammers with simple forms and technical characteristics among the Bulgarian items he analysed could have been made as early as the 15<sup>th</sup>-16<sup>th</sup> century, while those with more complex forms and technical characteristics were produced in later centuries<sup>29</sup>.

Edge and Paddock draw attention to the widespread use of war hammers in Europe in the 16th century. They point out that the short-handled ones were useful for mounted warriors and the long-handled ones for infantry. It is emphasised that European hammers of this period, like other weapons of the period, were decorated with high quality ornamental elements<sup>30</sup>. This contradicts Popov's dating criteria.

In 1793, the Ottoman Emperor Selim III established a new modern army separate from the traditional Janissary army. This new military organisation, modelled on the military discipline and firearms developed in Europe, received the name *Nizam-ı Cedid*<sup>31</sup>. Sometime after the establishment of the Nizam-ı Cedid Army, in 1826, Sultan Mahmut II abolished the Janissary Army, which had been the military unit of the Ottoman Empire since its foundation, with a major coup. Since the Janissary soldiers were brought up in the Bektashi sect in terms of Islamic thought, the Bektashi lodges were also closed down during this period<sup>32</sup>. These developments must have put an end to the use of the metal hammers by the Janissary army as a military tool and by Bektashi dervishes in social life. In the period following the disbandment of the Janissary army and the closure of the Bektashi lodges, the production of these hammers was reduced to the extent that they were only used for craftwork. Therefore, the second quarter of the 19<sup>th</sup> century is the *Terminus Ante Quem* in terms of the production history of such hammers.

<sup>29</sup> Popov 2012, 10.

<sup>30</sup> Edge, Paddock 1991,149.

<sup>31</sup> Uriel 1961, 63-96; Tuncay 2008.

<sup>32</sup> Daşcıoğlu 2005, 307-314; Köse 2009, 195-207; Soyger 1999, 75-96; Avigdor 1971, 15-16.

In his study of a group of hammers from Bulgaria, Stoyan Popov draws attention to hammers that display form characteristics similar to those found in Edirne. The closest parallels to the items in the Edirne Type 1 group have been classified by Popov as Type XI and dated to approximately the 16<sup>th</sup> century<sup>33</sup>. Several items classified as Edirne Type 5 are dated by Popov to approximately the 16<sup>th</sup>-17<sup>th</sup> centuries, while hammers exhibiting form characteristics similar to those in the Edirne Type 2 and Type 3 groups are dated to the 16<sup>th</sup>-18<sup>th</sup> centuries<sup>34</sup>. It can be seen that the Edirne hammers have much higher quality workmanship and more detailed ornamentation than similar forms examined by Popov.

In this context, it would not be wrong to suggest that the metal hammers in the Edirne Turkish and Islamic Arts Museums can be dated to a period between the 16<sup>th</sup> and mid-19<sup>th</sup> centuries. Unfortunately, we do not have enough data for a shorter dating interval. However, the craftsmanship of the items that make up types 2 and 3 is of higher quality. Furthermore, the delicacy of the ornamentation in the case of these hammers is striking. These characteristics can be explained by the development of art. Therefore, a later date—perhaps the late 18<sup>th</sup>-19<sup>th</sup> century—can be suggested for types 2 and 3.

## CONCLUSION

Unfortunately, the pointed and round-handled hammers, which seem to have been widely used, have not been sufficiently analysed in the literature. One of the main reasons for this situation is that the area of use of these objects has not been determined precisely. However, many tools that were not produced for a single purpose and can be actively used in many stages of life enrich the history of culture. Metal hammers are among them. Therefore, in this study, the metal hammers in the museums of the two cities within the Ottoman Empire's sphere of dominance during the Ottoman Period have been classified, evaluated and presented.

## CATALOG

### Cat. No. 1

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Topkapi Palace Museum in Istanbul to the Edirne Museum on 02.06.1938.

**Inventory no.:** 347.

**Material:** Iron.

**Description:** The handle and cap are preserved. The pointed rim of the iron cap is slightly inclined towards the front. The rim is octagonal in cross section. The shaft frame has a rounded quadrangular rim on both sides. The neck is short and quadrangular in cross-section,

---

<sup>33</sup> Popov 2020, 75, cat. No. 7, ill. 9.

<sup>34</sup> Popov 2020, 74, cat. No. 2-3, ill. 4-5.

terminating in a quadrangular and slightly protruding ridge. The cap is 16.1 cm wide and 3.2 cm thick. The back measures  $2.2 \times 2.2$  cm. The shaft is made of wood and covered with leather. There is nickel plating on the top and bottom ends of the handle. Shaft height is 65.5 cm and diameter is 2 cm.

**Finding place:** Unknown.

**Cat. No. 2**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Topkapi Palace Museum in Istanbul to the Edirne Museum on 02.06.1938.

**Inventory no.:** 346.

**Material:** Iron.

**Description:** The shaft and cap are preserved. The pointed rim of the iron cap is slightly inclined towards the front. The rim is octagonal in cross section. The shaft frame has a rounded quadrangular rim on both sides. The neck is short with a quadrangular cross-section with concave sides. The rectangular back is slightly protruding. The cap is 13 cm wide and 1.8 cm thick. The back is 2.8 cm in diameter. The shaft hole is 2.5 cm in diameter. The shaft is made of wood and covered with leather. The 8.2 cm high part of the handle below the cap and the part above the cap are nickel-plated. Shaft height is 46 cm and diameter is 2.1 cm.

**Finding place:** unknown.

**Cat. No. 3**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 323.

**Material:** Iron.

**Description:** The cap is preserved. The rim is quadrangular in cross-section and sloping forwards. The pointed end turns slightly upwards. The shaft frame is marked with a groove on both sides. It has a short neck. The back is quadrangular and curved outwards. The total length of the cap is 15.6 cm, the rim measures 10 cm and the neck 2.6 cm. The back is 2 cm in diameter. The elliptical shaped shaft hole is  $2 \times 2.5$  cm.

**Finding place:** unknown.

**Cat. No. 4**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 322.

**Material:** Bronze.

**Description:** It is the head part. The rim is hexagonal in cross section. The rim is slightly inclined towards the front and the tip is slightly raised. The shaft hole frame is rounded on both sides, reminiscent of a barrel form. The neck in the form of a slender arm passes to the cylindrical back with a moulding. The back is decorated with spiral rays. The total length is 16 cm. The rim is 10.5 cm long and the neck 4 cm long. The rounded shaft hole is 2 cm in diameter. The diameter of the back is 2.4 cm.

**Finding place:** unknown.

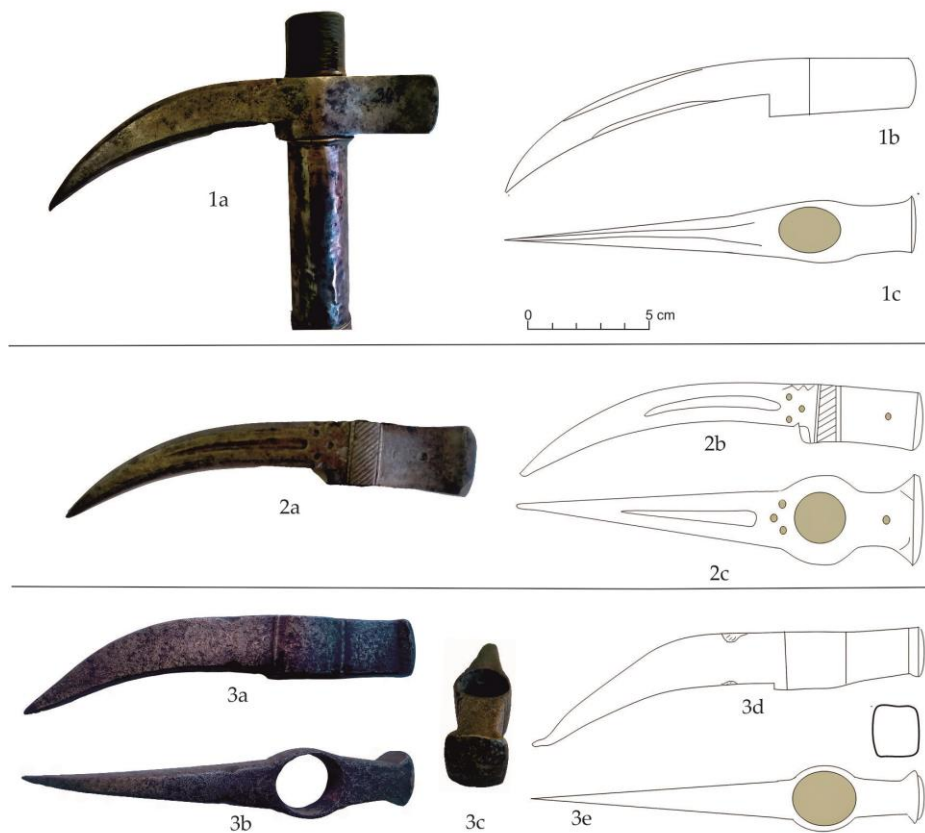


Fig. 8. 1-3. War Hammers, Type 1

**Cat. No. 5**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 327.

**Material:** Bronze.

**Description:** This is the head part. The quadrangular-sectioned rim is slightly inclined forwards and slightly raised at the tip. The rounded shaft hole frame on both sides is reminiscent of a barrel form. It has a slender arm-shaped neck and a ball-shaped back. There is relief decoration in the form of leaves from the rim to the shaft frame and on the neck. The total length is 12.5 cm. The rim is 7 cm long. The round shaft hole is 1.8 cm in diameter.

**Finding place:** unknown.

**Cat. No. 6**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 331.

**Material:** Bronze.

**Description:** It is the head part. The rim extends with a certain slope from the stem to the tip. The end of the cylindrical rim is broken and missing. The shaft frame is quadrangular with triangular cheeks on both sides to hold the handle. The neck with a thin groove moulding at the beginning and end leads to a cylindrical shaped back. The outer side of the back is also moulded.

**Finding place:** unknown.

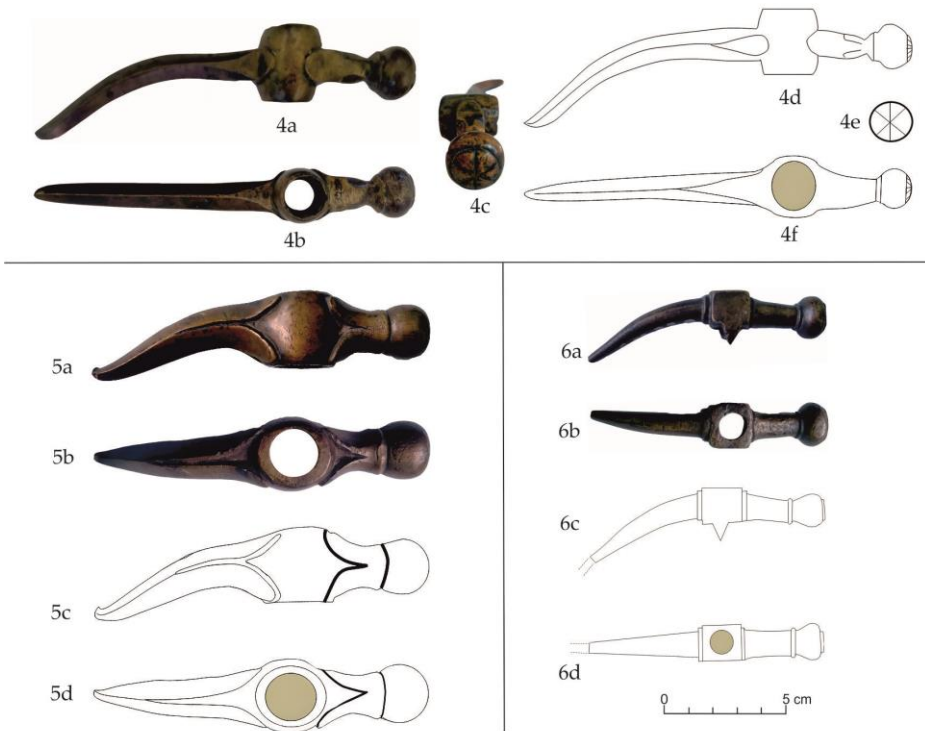


Fig. 9. 4-6. War Hammers, Type 2

**Cat. No. 7**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 330.

**Material:** Bronze.

**Description:** It is the head part. The rim slopes sharply forwards. The transition from this hook-like rim to the back is provided by the shaft section with a quadrangular frame. The triangular cheeks protruding downwards from both sides of the handle frame were made to provide a better grip on the handle. The neck is shaped like a thin arm. The back is in the form of an eight-

cornered prismatic cap, and on the outward facing side, there is a quadrangular cross-sectioned relief with abraded edges.

**Finding place:** unknown.

**Cat. No. 8**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 328.

**Material:** Bronze.

**Description:** It is the head part. It has a hook-like blade. The shaft frame is in the form of a quadrangular prism. The back is in the form of a quadrangular prism and has a semicircular cross-sectional relief on the outward facing face.

**Finding place:** unknown.

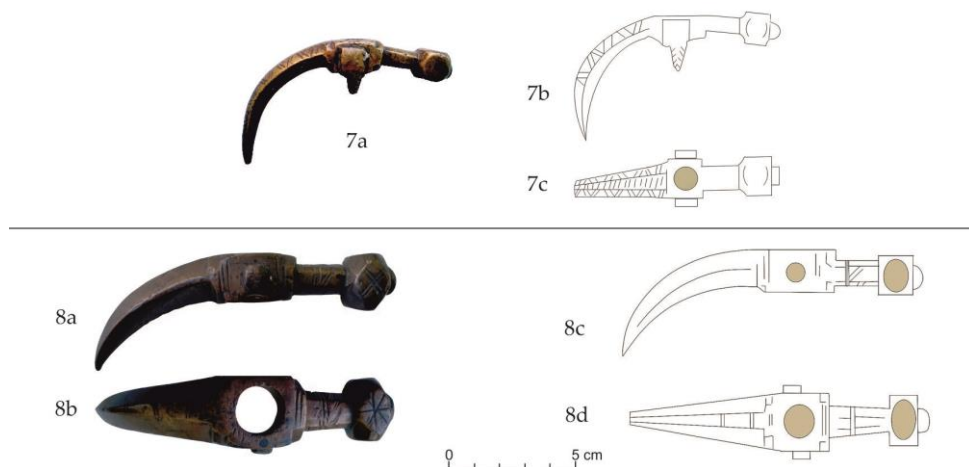


Fig. 10. 7-8. War Hammers, Type 3

**Cat. No. 9**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 325.

**Material:** Iron.

**Description:** It is the head part. The rim has a cylindrical cross-section, starting flat and then sloping downwards and then downwards and forwards in a two-stage slope. The shaft frame has a cylindrical form with a flat upper side and a triangular lower side. The neck is in the form of a long cylindrical arm. The back is shaped like a button with a flat back.

**Finding place:** unknown.

**Cat. No. 10**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 324.

**Material:** Iron.

**Description:** It is the head section. It has an octagonal blade section. The upper section of the blade, which is slightly bent forward, widens and gains a quadrangular appearance. The neck and back section of the hammer, which has a rectangular shaft frame with rounded edges, form a 'T' shape. There is a semicircular section boss on the outer surface of the back.

**Finding place:** unknown.

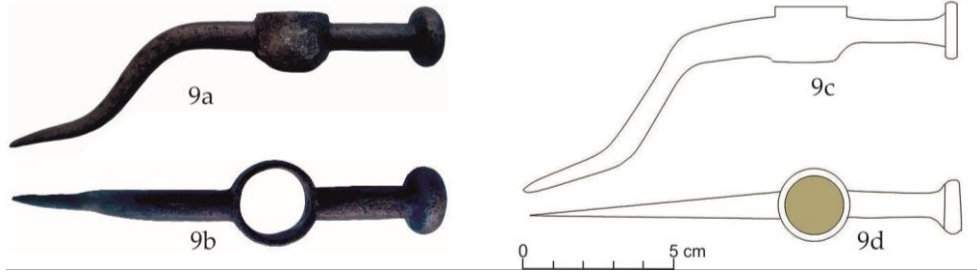


Fig. 11. 9. War Hammer, Type 4

**Cat. No. 11**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 326.

**Material:** Demir.

**Description:** It is the head section. It has an octagonal blade section. The upper part of the blade, which is slightly bent forward, widens and gains a quadrangular appearance. The shaft frame has a quadrangular form with rounded edges. The part of the blade close to the shaft is erased. The neck is groove-set-bead erased. The outer surface of the back of the hammer, where the neck and back create a 'T' shape, is curved.

**Finding place:** unknown.

**Cat. No. 12**

**Museum:** Edirne Turkish and Islamic Arts Museum. It was transferred from the Ankara Ethnography Museum to the Edirne Museum on 07.09.1938.

**Inventory no.:** 321.

**Material:** Iron.

**Description:** It is the head section. The blade section extends with a slight slope from the beginning to the end. It has a cylindrical section. There is a hole on one side of the rectangular section shaft frame. It has a long neck section. The back, which has a groove-shaped moulding, widens towards the end. The outer surface of the back, which has a circular section, is flat.

**Finding place:** unknown.

### Acknowledgments

I would like to thank the Edirne Museum Directorate for the permission to publish these artifacts, as well as the art historians Zehra Pekpak and Veysel Aydın for the overall help in conducting this research.

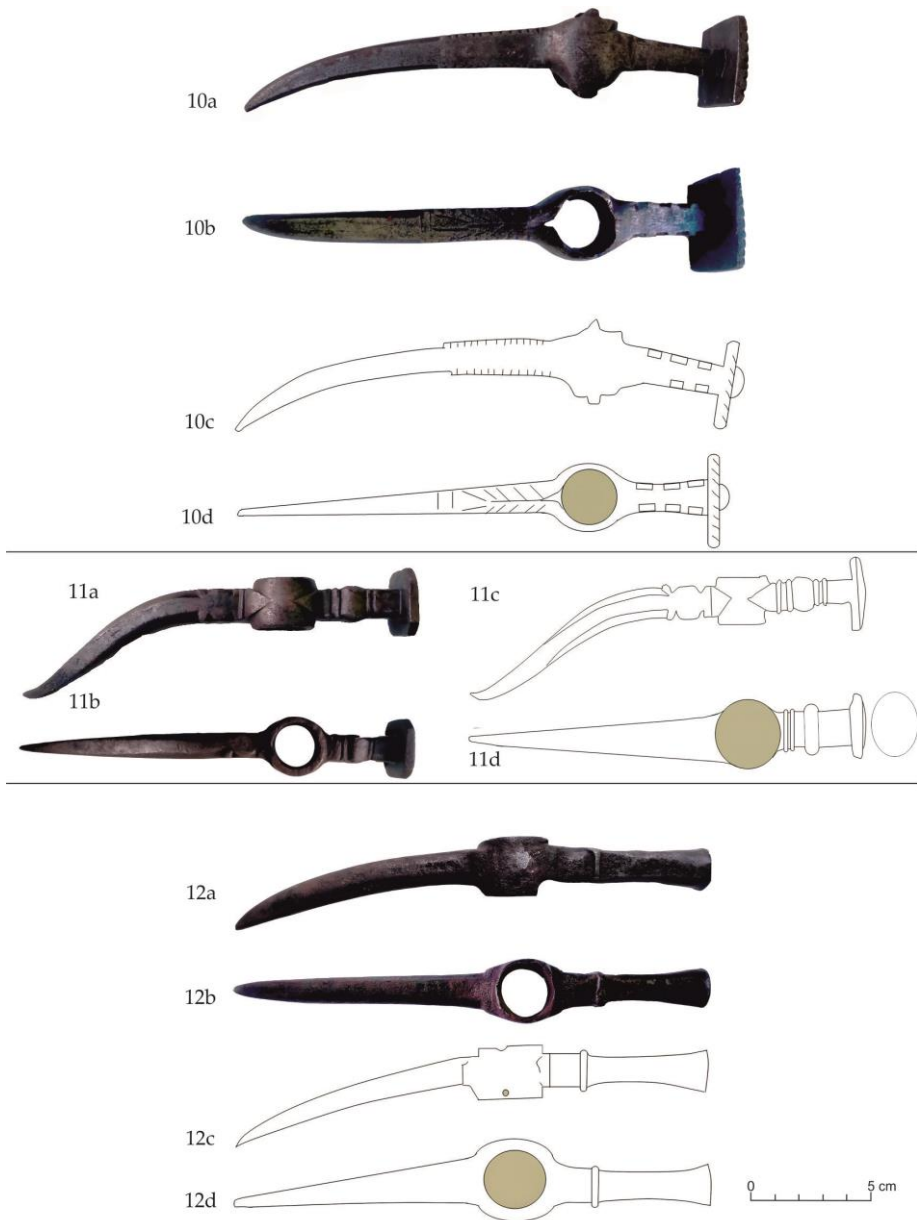


Fig. 12. 10-12. War Hammer, Type 5

## BIBLIOGRAPHY

- Avigdor, L. 1971, *The Ottoman Ulema and the Military Reforms of Sultan Mahmud II*, Asian and African Studies 7, 15-16.
- Baker, S.F. 2017, *A Tool of History, A Weapon for the Present, The Cane Chronicles*, [http://www.canemasters.com/index.php?main\\_page=index](http://www.canemasters.com/index.php?main_page=index) (access date: 15.03.2020).
- Birge, K.J. 1937, *Bektashi Order and Dervishes*, Hartford: Hartford Seminary Press.
- Bondarenko, T.D. 2024, *Relations between Heterodox Muslims and Christians in Central Rumeli in the First Centuries of the Ottoman Rule according to the Hagiography of Three Muslim Saints*, Vestnik of Saint Petersburg University Asian and African Studies 16 (3), 545-557 (DOI:10.21638/spbu13.2024.303).
- Çelik, N. 2010, *Black Sea and the Balkans under Ottoman Rule*, Karadeniz Araştırmaları 6/24, 1-27.
- Çelikdönmez, Ö., Yılmaz, Ö., Korum, R. 2009, *Baston Tarihi Devrek'ten Bastonla Tarihe Bakış*, Ankara: Kalkan Matbaacılık.
- Curry, A. 2015, *Great Battles: Agincourt*, Oxford: Oxford University Press.
- Darbaz, Ö. F. 2018, *Bir tokatla düşman askeri öldüren korkusuz Osmanlılar: Deliler*, Jurnal. İst. 29 Ocak 2018, <https://www.gzt.com/jurnal/bir-tokatla-dusman-askeri-olduren-korkusuz-osmanlilar-deliler-3035067>.
- Daşcıoğlu, K. 2005, *Yeniçeri Ocağı ve Bektaşî Zaviyelerinin Kapatılması*, Türk Kültürü Ve Hacı Bektaş Veli Araştırma Dergisi 34, 307-314.
- de la Garza, A. 2010, *Mughals at War: Babur, Akbar and the Indian Military Revolution, 1500-1605*, Doctoral Dissertation, The Ohio State University.
- Diyarbakırlıoğlu, M.A. 2010, *Kayıbolan Meslekler ve Son Ustalar 1-2*, İstanbul, İstanbul Ticaret Odası Yayınları.
- Edge, D., Paddock, J.M. 1991, *Arms and armor of the Medieval Knight*, New York, Brompton Books Corporation.
- Emiroğlu, Ö. 2007, *Polonya Edebiyatında Türkler*, in Dilek, Z. et alii (eds.), 38. (ICANAS) Uluslararası Asya ve Kuzey Afrika Çalışmaları Kongresi, 10-15 Eylül 2007, Ankara, 647-657.
- Gözükızıllı, Ö. 1991, *İstanbul Beykoz'da Bastonculuk ve Baston Yapımcılığı*, in *Türk Halk Kültüründen Derlemeler*, Ankara: Halk Kültürünü Araştırma Dairesi Yayınları, 45-50.
- İnalçık, H. 1973, *The Ottoman Empire. The Classical Age 1300–1600*, London.
- İzzeti, M. 2022, *Balkanlarda İslam ve Tasavvuf Anlayışı*, in *Tarih Boyunca Rumeli Coğrafyasında İlim, İrfan ve Hikmet, 14-15 Mayıs 2022*, Kırklareli, 503-565.
- Kalmar, J. 1971, *Regi magyarfegyverek*, Budapest.

- Kiel, M. 2009, *The Incorporation of the Balkans into the Ottoman Empire, 1353-1453*, in Fleet, K. (ed.), *The Cambridge History of Turkey, 1071-1453, ed. 1: Byzantium to Turkey*, Cambridge, 138-191.
- Koçu, R.E. 2015, *Türk Giyim Kuşam ve Süslenme Sözlüğü*, İstanbul: Doğan Kitap.
- Köse, M.Z. 2009, *Yeniçeri Ocağının Bektaşileşme Süreci ve Yeniçeri-Bektaşî İlişkileri*, Türk Kültürü ve Hacı Bektaşî Veli Dergisi 49, 195-207.
- LeFever, G. 2010, *Walking Sticks*, *Early American Life* 41, 6-19.
- Michelet, J. 1837, *Histoire de France* 3, Paris.
- Miljkovic, E. 2014, *Ottoman Heritage in the Balkans: The Ottoman Empire in Serbia, Serbia in the Ottoman Empire*, Süleyman Demirel Üniversitesi Fen-Edebiyat Fakültesi Sosyal Bilimler Dergisi 2, 129-132.
- Neillands, R. 2003, *The Hundred Years War*, London, Routledge.
- Nerantzis, N. 2009, *Pillars of Power: Silver and Steel of the Ottoman Empire*, *Mediterranean Archaeology and Archaeometry* 9 (2), 71-85.
- Northon, J.D. 2001, *The Bektashi in the Balkan*, in *Religious Quest and National Identity in the Balkans*, New York, 165-182.
- Oakeshott, E. 2000, *European weapons and armour from the Renaissance to the Industrial Revolution*, Woodbridge.
- Osman Hamdi Bey 1873, *Les costumes populaires de la Turquie en 1873. Ouvrage publié sous le patronage de la Commission impériale ottomane pour l'Exposition universelle de Vienne*, Constantinople: Impr. du "Levant times & shipping gazette.
- Özlu, Z. 2013, *Osmanlılarda Haberleşme ve Tören Ocağı: Peykân-ı Hassa*, Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi 65, 135-168.
- Paszkievicz, M. 1975, *Polish War Hammers: Czekan, Nadziak, Obuch*, *The Journal of Arms and Armour Society* 8 (3), 225-228.
- Petrovic, E. 2018, *Bektashism in the Balkans: Case of Albania and Macedonia, IV, Uluslararası Alevilik ve Bektaşilik Sempozyumu Bildiriler Kitabı*, Cilt: II. Ankara, 347-356.
- Popov, S. 2012, *Late Medieval War Hammers*, *Archaeologia Bulgarica* 17 (1), 1-20.
- Popov, S. 2020, *Late Medieval War Hammers from Vatevi Collection (Bulgaria)*, *Relații Interetnice în Transilvania Militaria Mediaevalia în Europa Centrală și de Sud-Est, Sibiu*, 71-81.
- Ruttikay, A. 1976, *Waffen und Reiterausrüstung des 9. bis zur ersten Hälfte des 14. Jahrhunderts in der Slowakei-II*, *Slovenska Archeológia* 24 (2), 245-480.
- Şahin, G. 2019, *Türkiye'nin Coğrafi İşaretleri ve Bunların Türkiye Ekonomisinde Etkin Kullanımları*, Unpublished Doctoral Dissertation, İstanbul University, İstanbul.

- Şahin, G., Karadağ, A. 2021, *İstanbul'un Kaybolmaya Yüz Tutmuş Kültürel Değerlerinden Beykoz Bastonu*, Millî Folklor 17/131, 204-218.
- Schmitt, O.J. 2021, *The Ottoman Conquest of the Balkans and its Historical Arenas: On the Relationship Between Regional and Supraregional History*, in Schmitt, O.J. (ed.), *The Ottoman Conquest of the Balkans. Proceedings of the session held at the 12<sup>th</sup> International Congress of South-East European Studies (Bucharest, 2-6 September 2019)*, 9-35.
- Şentürk, H. 1993, *Osmanlı Devleti'nin Kuruluş Devrinde Rumeli'de Uyguladığı İskân Siyâseti ve Neticeleri*, Belleten 57/218, 89-112 (DOI: 10.37879/belleten.1993.89).
- Soyyer, A.Y. 1999, XVIII-XIX. Yüzyıllarda Bektaşîlik-Devlet İlişkileri, Arayışlar-İnsan Bilimleri Araştırmaları 1, 75-96.
- Tarner, P., Pause, C. 2022, *Medieval war hammers made of lead. Archaeological finds from the burgundian siege 75 of Neuss in 1474/75*, Acta Militaria Mediaevalia 18, 37-57 (DOI: 10.48280/AMMXVIII.2022.002.: 37).
- Tuncay, Z. 2008, *Innovation and Empire in Turkey, Sultan Selim III and the Modernization of the Ottoman Navy*, London, New York.
- Uriel, H. 1961, *The Ottoman Ulema and Westernization in the Time of Selim III and Mahmut II*, in Heyd, U. (ed.), *Studies in Islamic History and Civilization*, Scripta Hierosolymitana 9, 63-96.
- Wawrzyniak, K. 2003, *Ottoman-Polish Diplomatic Relations in The Sixteenth Century*, Unpublished Master Thesis, Bilkent University, Ankara.
- Yılmaz, C., Küçükaşçı, M.S. (eds.) 2021, *Hacı Bektaş-I Veli'nin Yolunda: Galata Mevlevîhânesi Müzesi Koleksiyonundaki Bektaşîlikle İlgili Eserler/ On The Path of Hacı Bektash-i Veli: Artworks Related to Bektashism in the Collection of the Galata Mevlevi Lodge Museum*, İstanbul: Korpus Kültür Sanat Yayıncılık.
- Ziaee, A.A. 2010, *Muslim Scholars and Islamic Studies in the Balkans: History and Culture of the Albanians and the Bosnians*, Chişinău.

\*\*\*

- Станков, В. 2012, *Наџаци из колекџије етнолошког одељења Градског музеја Вршац*, Гласник Етнографског Музеја 76, 221-241.
- Попов, С. 2024, *Бележки върху методиката на научна обработка на ударните орџия от епохата на средните векове и ранното ново време*, Пловдивски Исторически Форум / Plovdivski Istoricheski Forum 8 (1), 25-40 (DOI: 10.69085/pif20241025).

