

**EMBODYING BELIEFS THROUGH DESIGN:
OTTOMAN TALISMANIC SHIRTS**

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**EMBODYING BELIEFS THROUGH DESIGN:
OTTOMAN TALISMANIC SHIRTS**

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF
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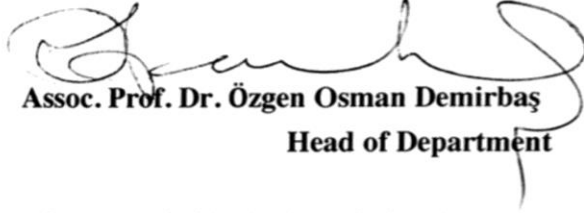
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ABSTRACT

EMBODYING BELIEFS THROUGH DESIGN: OTTOMAN TALISMANIC SHIRTS

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Design Studies**

Supervisor: Asst. Prof. Dr. F. Dilek Himam

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This research examines how cultures embody their beliefs, emotions, fears, or wishes through Ottoman talismanic shirts. Also in this study, it refers to the talismans and their sources that each culture has visualized and handle it differently. The study has detailed research of Ottoman talismanic shirts that are now in the Topkapi Palace and have reached today. The mystery of these shirts and their purpose of construction are mentioned. In addition, the preparation stages of the Ottoman talismanic shirts which are one of the most spectacular examples of the period, the processes and the meanings of some symbols on them were examined. The information that gathered has been reached in the light of Hülya Tezcan's long-standing researches on this subject. The designs of the shirts were categorized through their properties, and analyzed according to some basic design principles.

Keywords: Talisman; Ottoman talismanic shirts; basic design analysis

ÖZET

İNANCIN TASARIMLA SOMUTLAŞTIRILMASI: OSMANLI TILSIMLI GÖMLEKLERİ

Demir, Ege Gökçe

**Tasarım Çalışmaları
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Bu araştırma kültürlerin inançlarını, duygularını, korkularını veya dileklerini nasıl somutlaştırdığını Osmanlı İmparatorluğu'nda kullanılmış olan tılsımlı gömlekler üzerinden incelemektedir. Ayrıca bu çalışmada, her kültürün kendilerine göre görselleştirip elle tutulabilir hale getirdiği tılsımlardan ve bunların kaynaklarından bahsedilmiştir. Çalışma, Topkapı Sarayında bulunan ve günümüze kadar ulaşmış olan Osmanlı tılsımlı gömleklerinin detaylı bir incelemesidir. Bu gömleklerin gizemi ve yapılış amaçlarından bahsedilmiştir. Ayrıca döneminin en gösterişli örneklerinden olan Osmanlı tılsımlı gömleklerinin hazırlanış aşamaları, ortaya çıkış süreçleri ve üzerlerindeki bazı sembollerin anlamları incelenmiştir. Toplanan bilgilere, Hülya Tezcan'ın bu konu hakkında uzun yıllar boyunca süren araştırmalarının ışığında ulaşılmıştır. Gömlekler özelliklerine göre kategorize edilmiş ve bazı temel tasarım ilkelerine göre analiz edilmiştir.

Anahtar kelimeler: Tılsım; Osmanlı tılsımlı gömlekleri; temel tasarım analizi



Dedicated to my dear family..

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List of Abbreviations

NI: No information

NW: Not worn

W:

Worn



1. INTRODUCTION

1.1. Definition and Purpose of the Study

Protection; which has been one of the basic needs of humanity for centuries. How can we be protected from bad things, evil eyes or unfortunate events? Almost all societies wanted to relate and identify an item with beliefs in their culture or minds, looking for ways to make it tangible. While reviewing them, the importance of design in all of them is obvious. It's seen that they value the visual of what they believe. In this study, it will be mentioned about talisman, which has a very ancient history and took place in cultures. How and in what ways has been taken part in cultures? It will be referred how beliefs, fears, desires, and wishes have visualized and became tangible. In some cultures, symbols, patterns and drawing shapes that are similar will be mentioned.

Most of these shirts found in Topkapı Palace Museum collection have reached our day without being worn at all. It will be told about the making process of shirts that sultans, clergymen and members of the palace have worn or made for them for protection. Also, specific meanings that have been assign to the shirts. The writing process of the shirts was highly influenced by astrology so the importance of astrology in the Ottoman era emphasized.

The symbols, drawings, texts, and colors on them will be discussed in detail. In addition, the design process will be evaluated and analyzed as a whole based on some basic design principles. The following questions will form the basis of the study and be examined in four chapters.

- What is talisman?
- Which cultures use talisman in their culture and how?
- What are the aims of the shirts?
- What are the characteristics of the shirts and how is the making process?
- What are the properties of the shirts?

- Could it be possible to analyze the shirts through basic design principles?
- Is there any similarities and differences among shirts in terms of their visual design characteristics?

The aim of the study is to show the importance of the talismans in people's and public's life in different cultures. Also, this study aims to research the characteristics of the Ottoman talismanic shirts that have presented in Topkapı Palace museum and analyze them through their visual contents.

Research questions ;

- How they related the objects and shapes with their beliefs?
- How people in different cultures visualize their feelings, fears, thoughts and wishes?
- What are the visual and technical properties of the shirts?
- Could it be possible to analyze the shirts through basic design principles?

1.2. Methodology

This study leans on both quantitative and qualitative analysis. Also, it involves case study of Ottoman talismanic shirts and have descriptive research. Although there are not so many different sources on this subject, the first information about this subject, the articles of Orhan Şaik Gökyay used. The other articles of Orhan Şaik Gökyay in Gergedan Magazine, which he published his first article in 1988, has been greatly beneficial (Gökyay,1988). Talismanic Shirts, a topic that Hülya Tezcan gained recognition and compiled in two books and worked on for years, will be examined through her books, articles, and discourses.

Also, Halı magazines, which have been published for many years, has been important sources of information for this study (Halı Magazine).

The researches have been developed in the direction of Tezcan's book. Again, for the other shirts in the other cultures, researches have been developed in line to Tezcan's book. In the study, in order to look at shirts' visual design characteristics and classification, a table (Table 1) has been prepared. This table has made for a categorization of the shirts in Topkapı Palace Museum but not all of the shirts in the museum, only the 42 of them that is on the Tezcan's book. Because of the long-standing renovation works in Topkapı, shirts couldn't be examined by first hand. With the table, general properties of the shirts have interpreted. Detailed information about their centuries, fabrics, colors, shapes, tailoring characteristics and their wearing conditions was obtained.

2. USE OF TALISMAN

2.1. What is Talisman?

Talisman; which is kind of supernatural power as a word passes from the Greek word *telesme* to Arabic *tilsem* and to the French as a *talisman*. It is synonymous with magic and spell. It has been believed that since ancient times and almost all societies have such a power and some objects have this power or some objects can be transferred to this power by magicians. Amulets (muska), charms (nazarlık) can also be called as talisman as they also believed to carry power (Hançerlioğlu, 2000. p:511).

If we look at the meaning of the word talisman, according to the Cambridge English Dictionary, the definition of talisman is; an object to bring good luck or to keep its owner safe from harm (Cambridge English Dictionary).

According to Ana Britannica, Talismans are natural or man-made objects that are believed to be able to protect people or bring good luck.

The talismans are made up of many different objects such as precious stones, metal, animal teeth and paws, the names of angels and prophets, and plants. It is believed that the influence of the talismans is due to their relations with the

forces of nature, their religious connotations, or their ceremonial preparation in a period considered fortunate (Ana Britannica, XX. p. 619).

For the origin of talismanic objects, it is necessary to look at the old Turkish culture and religions.

Turkish communities have been living in different geographies and formed from a combination of different cultures.

While adopting different religions, the main belief is always the idea of a single god. After Göktenrı (*tengri*), the only god who created everything in the shaman culture, the society was not forced in the transition to Islam.

In shaman culture, in their clothing, healing their sick child or in fortune telling, they use talismanic objects or talismanic processes. The Talismanic objects have been widely used in daily life in connection with Quran after Islam religion. Various herbs, amulets and talismanic objects were placed in the room, clothes or on the bed head during the birth of the children, circumcisions, starting of the school, or during the dowry before the marriage to protect these precious moments in their way. Also, incenses have burned and amulet called *nazarlık* have been used (Yılmaz Özkarslı, 2000). Determined by the article of Yasmine Al-Saleh for Harvard University November 2010, Talisman is an object ridden with protective power and all cultures have different interpretations about it. In the Islamic world, they use Quranic inscriptions, images of prophets, astrological signs and religious narratives for talisman. Many Muslims trusts the objects if they have the word God (Allah) on it. They believe the objects will protect from harm whenever they touch, sees or reads them.

The Talismanic objects can be covered with prayers, signs, numbers, motifs, sometimes folded in amulet case and in some examples as we will examine in our case study, worn as clothing (Al-Saleh, 2010).

Throughout the history of mankind, some beliefs have influenced and directed people. Known religious beliefs have entered human life in a variety of forms, and according to Süleyman Berk, this is, born out of the idea of fulfilling

psychological or other needs. These beliefs aim to benefit from superhuman and supernatural powers (Berk, 2003.p:22).

Today people also use different objects to avoid other people's evil and jealous eye (nazar). This is also a very known talisman of our time. In other words, people want to make their beliefs tangible. However, in relation to Islamic religion, the Prophet Muhammad has special recommendations and warnings, especially concerning about evil eye and avoiding magic. Evil magic is strictly inhibited by Hz. Muhammed. It has been warned that those who do such things that will put people in trouble will expulse from religion. It is recommended that some of the prayers of the Quran can be read continuously for protection from evil eye and magic (Berk, 2003).

2.2. Talismans Worn in Different Cultures

The existence of objects and clothing with charms have ancient story. Among the Turks, the shirts were believed to be told in the tales before Islam. In Dede Korkut there were stories about that specific shirts mentioned as which swords couldn't cut, bulletproof, make the wearer invisible or bring happiness (Gökyay, O. Ş., 1988). Hülya Tezcan also received information from Dr. Sumiyo Okumura and her teacher, Prof Dr Toh Sigumura that, in the Far East and Japanese culture that large long written white shirts are believed to protect the body from harm and make the wearer invisible, and children are told stories about it.

In shaman culture, the American historian and writer of the Romanian origin, Mircea Eliade, told that someone with shamanic traits had survived the events that were deadly for ordinary people, and that even the Inuit's didn't freeze in the sea of ice and were declared a shaman after five days without even getting wet.



Figure 1: Khalat:Shaman Robe,(Source: Furst, 2003. Halı Magazine p:124)

In Shaman robes; ceremonial robes that Asian societies and Tuva shamans wore were designed by using special techniques (Fig.1). Mirror, metal and fabric strips were placed on the robes so that the wearers could see the other world easily. (Fig. 1). They were mostly made of animal skin and natural fabric, but they were thought to protect the back and chest of the shaman from devils like an armor, also arrows from other enemies and spiritual weapons. (Furst, 2003) According to the book where Conway described the clothes in Lan na court¹ between 1781-1871, the soldiers of Lan na court were written to wear cotton clothes and jackets with mystical symbolic diagrams (yantras) (Fig.2). Various animal figures, squares, triangles, and rounds, especially were placed where determined. In some, the figure of the Buddha, his doctrines, divas and other monsters, local spirits and huge animals were seen.

¹ Lan na court: One of the first major Tai (Siamese) kingdoms in Thai history.



Figure 2: Silk Shirt with Buddha Images and Yantras (Source: Conway, 2002. p:41)

The interior of the figures is full of writings and symbols called *gatha*. These numbers symbolize the sun, stars and planets, or mystical gods or goddesses.

The zodiac sign of the person whom this talisman was made for could also be used as a symbol (Conway, 2002. p:80).

According to the researches of Hülya Tezcan, the lines that creates the geometric shapes (yantras) on the talismanic shirts has very ancient history dating back to B.C 2852. Earliest yantra called Pa Kua,⁸ trigram, are the lines that had been drawn by the Chinese emperor Fu Hsi on stone and bronze (Fig. 3). These underlies the magical power that passing from one to the other and provided protection against negative power by channeling the positive power in nature.



Figure 3: Pa Kua 8 Trigram, (Source: Güç, <https://islamansiklopedisi.org.tr/konfucyusculuk>)

The dashed lines are the female or passive cosmic power; Yin, straight lines represent the male or the active cosmic force; the Yang. According to cosmology of China, they symbolize the eight fundamental founders of the cosmos. These are: Sky, Earth, Fire, Water, Wind, Thunder, Hills and Marshes. These lines, as well as their main aspects, they represent moral and mental characteristics. They were also thought to contain a hint about the secrets of the universe and were used extensively in China for prophecy and fortune-telling (Güç, 2001.p:48).

In time, this basic formula improved and changed through cultures beliefs. For example, in ancient Greek, it appears as mathematical mysticism. When Buddhism in Southeast Asia became a permanent religion, the image and doctrines of Buddha were included in the yantra drawings.

In order to repel the evil spirits in the region, tattooing on the human body was also a common belief. Yantra drawings were used in tattoos and the earliest example belongs to the 4th century B.C and is in Pu 'in South China (Conway, 2002. p:81).

Asserted that there was also a shirt made for sultan in India's Islamic period with the characteristics of Hint-Islamic synthesis, belongs to 15-16. century and have gilding and Bihari written on it (Tezcan, 2011. p:10).

According to James Jereb's article, for Berbers the concretization of the protective, magical and mystical properties of textiles is more dominant than the decorative aspect.

The Berbers use everything that belongs to nature, including figure of a man, as the opposite of Islam. There was a cape, called *Akhnif*, worn by men in the Berbers (Fig. 4). The pattern in the picture was made to protect from the evil eye. The red oculus behind the cape was a very dominant design (Jereb,1990. p:120).

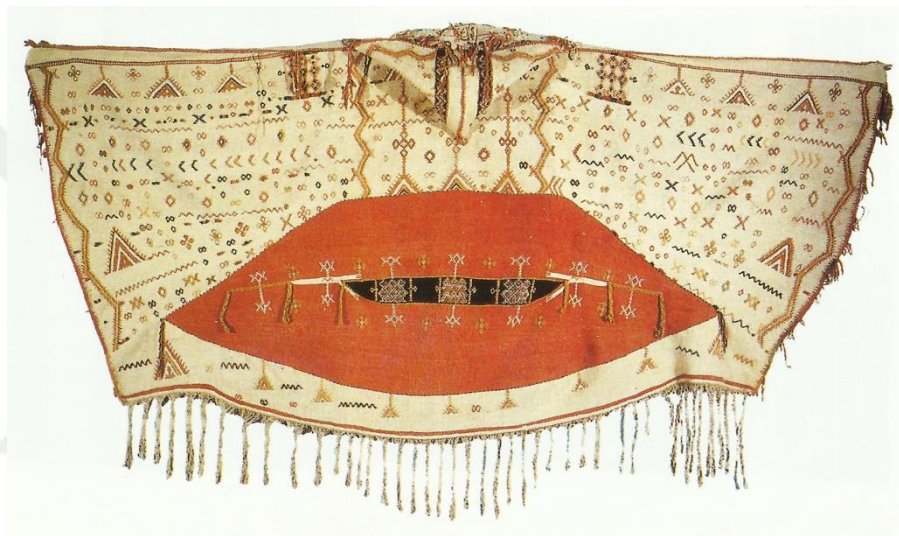


Figure 4: Akhnif or Cape / Morocco, Early mid 19th century (Source: Jereb, 1990. Hali Magazine. Vol. 52 p:113)

As Susan Conway's mentions in her researches, Lan na court princes and men believed to have good protection should be with body decoration, spiritual dressing and religious rituals.

According to a common belief among humans, princes, such as Kawila and Bunthawong, were said to be full of supernatural powers that made them invisible and wrapped around their wounds (Conway, 2002. p:80).

A talismanic shirt found in an antique store in the Philippines, written in Spanish colonies. The advertisement belongs to the 52nd edition of the 1990, Hali Magazine (Fig.5). It was stated that the shirt belonged to the 19th century. It was prepared with human figures on a white fabric with Latin letters.

Although the decorations are not similar as shape, the shirt resembles the Ottoman talismanic shirts.

The earliest stored samples belong to the Ottoman, Safavid Iranian and Mughal India cultures and belong to the 15th century and later.

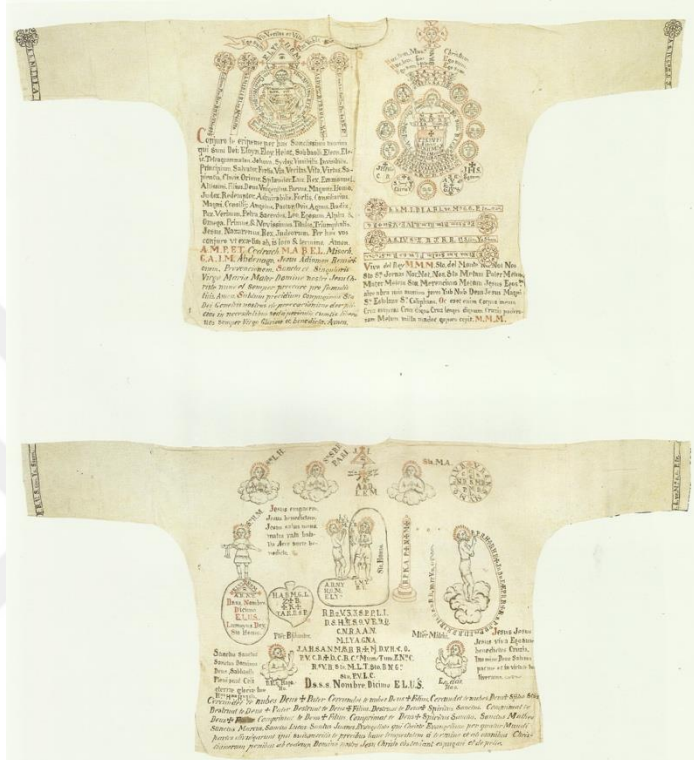


Figure 5: Spanish Colonial Painted Talismanic Shirt Found in Philippines (Front and Back) 19th century (Source:Halı Magazine, 1990.Vol. 52 p:151)

There are 12 name of imams and shiah prayers in the Safavid shirts. Several variations of the talismanic split squares have been applied with the use of less color. It is different in form and design. The Mughal and Deccani shirts are different from shirts in other cultures by the absence of talismanic squares. Also, in addition to the names of Allah and the Shahada there were written 114 verses of Quran on the shirts (Porter, Saif, & Savage-Smith, 2017. p:549).

It is seen that talismanic shirts, which can be seen as a different application of magic, found in almost all cultures. They were prepared in a non-evil character which is called ak büyü (*white magic*).

White magic; are generally called magic made by considering the good of the individuals and the society. The aim of it is to prevent individual disasters as illnesses, injuries and deaths, natural disasters as floods, droughts.

Also, to prevent house, property, animals, unprotected children and puerperants from bad external influences (Sipahi, 2006. p:16).

Apart from all of these different cultures' talismanic shirts the most magnificent and detailed shirts with embellishments, ornaments and motifs belong to the Ottoman culture.

3. OTTOMAN TALISMANIC SHIRTS

3.1. Definiton of the Ottoman Talismanic Shirts

According to the information of Orhan Şaik Gökyay, while the researcher Hayrullah Örs is the director of the Topkapı Palace Museum, he saw that the shirts were molded in the place called *Silahdar Hazinesi* and removed them from there. He put the devices which he brought from Switzerland that absorbs the humidity, and placed them to the clothing department. They prevented the staining of the dye by attaching thick aluminum sheets on steel shelves, with this they also prevent corrosion and protect against insects (Gökyay, 1988). The first publication on talismanic shirts was published on April 1988 by Orhan Şaik Gökyay in the 'Gergedan Magazine'. Later in 2003, the same publication was repeated in P Magazine's Art and Magic issue.

The shirts attracted a lot of attention and were presented to the visitor for the first time with an exhibition on Talisman / Healing shirts prepared by Hülya Tezcan at the 38th International Congress of Medical History in 2002 and at the same time a statement was presented.

Halı Magazine which is very important magazine that published in London has announced the exhibition with four images in their issue 125. Afterwards, shirts were introduced in a magazine published by the textile union in Germany by Hülya Tezcan's article in 2005.

Later in 2003, an exhibition was held in Jordan at the *12th International Congress of Turkish Arts* and after followed by various conferences.

In 2009, an article published in *A La Cour du Grand Turc, Caftans du Palais de Topkapı* exhibition's catalogue which held in Louvre Museum in Paris.

As a result, the research was turned into a book by Hülya Tezcan in 2006 named as 'Healing Shirts in Topkapı Palace'.

Then, in 2011, the second book by Hülya Tezcan '*Talismanic Shirts from Topkapı Palace Museum Collection*' was published. Ottoman scripts in the first publication were reviewed, 10 new art pieces were added and enriched with a catalog information. Topkapı Palace the Padishah Dresses collection consists of eighty-seven shirts, one collar, five skullcap and ten talismanic covers (Tezcan, 2011). In addition, according to Hülya Tezcan's researches, there are 10 pieces of non-complete shirts that only some parts were found. One of the reasons why most of them remain unworn is that more than one shirt is made for one sultan (Pelin Çift ile Gündem Ötesi 162, 31 Oct. 2018). These shirts were believed to protect the person against illnesses and evils, healed the patients and made the man strong in the battle and made them victorious.

The first known shirt is written on Quran as Yusuf verse (section of Quran). While the prophet Yusuf was the saint of Egypt, he had a shirt sent to his father with their brothers to the prophet Yakup. His father's eyes were closed because of the tears that he dropped for the separation with his son. When Yakup rubs the shirt to his face, his eyes were opened (Gökyay, 2003.p:64). Yusuf verse in Quran:

'Take my shirt, put it on my father's face, and his eyes will see; and bring your whole family to me'' (93) Yusuf verse.

3.2. The Process of the Appearance of the Shirts

For the process of the appearance of shirts, some special people work which are written below;

- Chief Astrologer (Müneccimbaşı): Identifies the propitious moment (Eşref saati)
- Reverends: Choose verses, suras and prays.
- Penman (Hattat): Write the suras and prays on the shirt.
- Master of Illumination (Tezhip ustaları): They make gilding and ornamenting.
- Tailors: Sews the pieces that were cut.

When we examine the shirts, we can see the endeavor, handicraft and work on it. It can be seen on Cem Sultan's shirt that the construction of the shirt lasted for many years. This is the only shirt that we could know the exact dates. The date is written in Persian in black and red ink in a yellow gilded square at the bottom of the shirt.

The start date was 30 March 1477 on Sunday night and the sun was at Aries 19 degrees with the time of three o'clock and 57 minutes. Finish on 29 March 1480 Tuesday night, when the sun was 19 degrees in the Aries again, the time was twelve o'clock and 36 minutes. Sultan Cem didn't wear this shirt and it came with the closed collar until now. The preparation of a shirt should be started at night on a predetermined date and time. The completion should also be before the sunrise. This called propitious moment (*Eşref Saati*) (Gökyay, 2003. p:68).

It is when the sun is at the point of culmination. According to Turkish Language Association *Eşref Saati* is the most appropriate time for an act to be affirmative. First, the shirts were cut, put together after writing and other operations.

In the collection, most of them are left unopened, some of which are written, but not sewed. There are also some ruined examples. The writing of the shirts was started according to the date the astrologers had identified them. These astrologers called '*müneccim*' at that time.

Chief astrologers (müneccimbaşılar); In the Ottoman history, important events such as the Sultan's ascend throne, birth, warfare announcement, the movement of the army, giving seal to Grand Vizier, ship launch, the sultan's wedding are always performed at a specific time which called propitious moment (*Eşref saati*)

(Uzunçarşılı,1943. p:369). Although the oldest information about the zodiac is not very clear, it has emerged in the texts of the Summers and Akaddian, Elamite, and the Hittite language followed them starting from 2nd millennium B.C. According to studies in Mesopotamia, each of the celestial bodies has been regarded as the God that creates an impact on Earth and people bear the character of the god of the zodiac they were born in.

The most prominent information about this is in the Jewish-Ibrani literature. The horoscopes were named and depicted with different names throughout the ages. It is believed that the sphere of constant stars in the sky and the hypothetical shapes of the particularly horoscopes have been adopted for three thousand years.

Homeros is the first person to speak of the zodiac in the world of Greek. B.C. The Greek mathematician Eudoksos, who lived in the 4th century, counted 44 pieces of the zodiac name. In the world of Islam, Batlamyus (100-178) has spoken about 48 fixed star teams and the Zodiac in his book translated into Arabic as *el macesti*. Wizards have benefited very little from astrology. The fortune tellers used a variety of tools such as paper, sand, dice etc. and benefited much from astrology. Astrology has emerged as a type of prophecy and in many hundred years, it became the main source of the prophecy (Aydüz, 2003). Until the Islamic civilization, the concept of the horoscope, which was settled by other cultures, Islamic astronomers and astrologers took it with a new understanding considering the verses of the Quran. Since the Islamic culture is based on the principle that there is no god other than Allah, most scholars believe that the zodiacal signs are only the hosts of the sun and moon.

According to the position of the signs in the Islamic civilization, the interpretation of the future is called *ilm-i ahkam-i nücum*² or *tencim*.

Many Islamic scholars have found the subject against the religion and controversies have always continued. Some of the sultans were opposed and others continued to act according to these astrological interpretations.

Some of them first objected, then they adapt because of this long-standing tradition. Before the Ottoman empire, sultans and caliphs were consults their works to the astrologers (*müneccim*). The institution of astrology, which was established in the 15th century, met the astrological requirements of the state while doing official astronomy and calendar works (Aydüz, 2003).

One of the stories has told about that famous chief astrologer (*Müneccimbaşı*) who grew up in the 17th century, has very famous astronomical table (*zaviçe*) and his predictions were always accurate, so he won great fortune. Chief astrologer Hüseyin, who often looked at his own fortune, unfortunately could not predict his own murder before (Bayram, 1991.p:355).

According to another story that Hülya Tezcan's mentioned in her interview with Ben Haber in 2012, the shirt dated in 1582 for Sultan Murad III was given by his mother Nurbanu. Murat III. lived in a single pair and he has 2 sons and 2 daughters. According to Nurbanu, it was not enough for only 2 men to have an heir to the throne. That's why she forced his son to be with other concubines. While no method works, after the date of giving of the shirt, the sultan has 19 children. This is open to an interpretation as the magic of talismanic shirts or just a coincidence. Nurbanu died shortly after witnessing this.

'*Ahar*'(sizing) is the name of the fluid that applied to the paper to make it very suitable for writing. In the past, especially used in the art of calligraphy. This

² *İlm-i ahkam-i nücum*: Working on the science of stars. The difference between astronomy in mathematical sciences and *ilm-i ahkam-i nücum*; the position and movements of the stars constitute a sign system and it is believed that it is possible to obtain information about the future, present situation and past through this system (Fehd, 2000).

process applied to fabric in Ottoman. Ahar is made from starch, screed and egg whites. This watery material is applied to the paper or the paper is immersed in this material. Paper looks bright and smooth. Thus, paper that is coarse, rough and which are not suitable for the operation of the pencil are made suitable for writing. With this process, paper is polished.

It is possible to delete and rewrite the text written in ink several times on the paper, and the paper does not wear out.

Also, it is very easy for the pen to slip on paper and the ink flows easily and consistently, also fully permeated on the paper. Besides, it is easy to write on paper and to provide the sharpness of writing. Thus, text written on a paper can be preserved for centuries without ever wiping and fading (Klasik Türk Sanatları Vakfı, 2008).

This provides fabric to gain paper characteristic. The calligraphers started to write the prayers that were appropriate to the situation chosen by the dervishes and the sheikes of the cult, on the shirts at the time determined by the astrologers. The masters of illumination (*tezhip ustası*) would also do other ornamentations.

Illumination (*Tezhip*) derives from the Arabic word ‘*zeheb*’. It means gilding (*yaldızlama*). These are the adornments that used in various color but especially gold and it usually made on paper (Türkiye’nin Ustaları,2017).

Shirts usually contain prayer inside the geometric shapes. But there are also undivided straight lines. *Cedvel* means to divide the surface into geometric shapes in Arabic. According to this, square, rectangle, diamond, semi-circle, triangle shapes are drawn and the interior is divided into squares, numbers (*vefk*) and letters (*cifr*) are written. *Cefr* and *ebced* are the words that give the name of the method used to give numerical values to letters. They are seen as a method of interpreting divine texts as well as a figure of speech. This method has been used by different nations for different purposes and has also been used by Muslim communities and has found a wide range of application in the field of Islamic culture.

It can also be described as letter and number mysticism (Yazçıçek, 2004). According to the Ebcad account, 28 letters of the Arabic alphabet have number equals from 1 to 1000.

ابجد	ا	1	birler (âhâd)	
	ب	2		
	ج	3		
	د	4		
هوز	ه	5		
	و	6		
	ز	7		
حطى	ح	8		onlar (aşerât)
	ط	9		
	ى	10		
كلمن	ك	20		
	ل	30		
	م	40		
	ن	50		
سعصص	س	60	yüzler (miât)	
	ع	70		
	ف	80		
	ص	90		
قرشت	ق	100		
	ر	200		
	ش	300		
	ت	400		
خخذ	ث	500		
	خ	600		
	ذ	700		
ضظغ	ض	800		
	ظ	900		
	غ	1000		

Figure 6: Abjad Coding (Ebcad Hesabı) (Uzun,M.1994.TDV İslam Ansiklopedisi)

The first three of the words formed by the letters in the abjad order are the units digit, the middle two are the tens digit, and the last three are the numbers in the digits of the hundreds (Fig.6). What are the meanings of the words that form the abjad system was a set of myths. Research on this is not based on solid evidence. Legend has it that the first six words were the names of the shahs who lived in the land of Madyan in the time of the Prophet Şuayb and that each word describes the creation of Adam and the periods of his departure from Paradise (İspirli, 2000.p:79). Vefk and cifr are the placement of numbers and letters in a table by a rule that the person who wrote could know. Talismanic words or signs are presented in a ruler. One of the considerations when creating these amulets is that a certain number or multiples are output when the numbers are collected from the right, left, top and bottom (Berk, 2003. p:27).

3.3. Characteristics of the Shirts and Important Symbols

According to the information on the book of Tezcan, sultans, the members of the palace and the clergymen wear the shirts. The shirts are generally dressed in a naked body and are not washed. It was often used by the sultans in the armor before the war. According to the information given by Assoc.Prof. Dr. Teyfur Erdoğan, shirts were not produced as one but more than one (Erdoğan,2018). The reason for this is to avoid exposure to contamination and wear and another reason is to re-dress if it is good to whom it wears. Orhan Şaik Gökyay finished his article by asking whether the talismanic shirts are beneficial for men and women, whether there are separate shirts for each gender.

Shirts are generally made of white cotton fabric but also there are few examples made of linen fabric. There are also shirts with main fabric of cotton but have colorful fabric on their sleeve, sleeve hem or around their shirt hem. Apart from these, some shirts made of cream color silk or pink fabric called '*canfes*'.

Also, they use fabric called '*atlas*' and one shirt made from wool called '*sof*'. One of the shirts have dark red lining in it (Gökyay, 2003). Their length of the shirts varies from 63 cm to 138 cm. One of them is 8 cm longer than the front skirt. While most of them are collarless, one of them's collar is drawn but not never cut. The front openings differ. Some of them are half open, half buttoned and buttoned with brit (Gökyay, 2003. p:70). There are classic geometric shapes on the shirts such as circles, squares, rectangles, semicircles, ellipses, trapezoid and triangles.

Many typefaces were used in shirts. These are; talik, hurda talik, nesih, gubari nesih, hurda nesih, sülüs, celi sülüs and kufi (Gökyay, 1988.p:72). Their interior was arranged and filled specifically and used to separate the suras, verses, names of God, prophets, genie and angel names.

According to Britannica's definition, Aniconism, in religion, opposition to the use of icons or visual images to depict living creatures or religious figures.

As Orakçioğlu et. al., mentions about their article ‘using animal representation for the purpose of worship may be considered idolatry and is discouraged. They suggest as ‘*this may be one reason for the development of beautiful geometric motifs in Islamic textile designs* (Orakcioglu, M, Orakcioglu, I & Fletcher, Ben. 2016). There were *Rumi* decoration which is a technique used by Seljuks on shirts. It is also seen in decorations called *Hatayi* which is the ornament technique of China and Hatay (Gökyay, 1988) (Fig. 7). The geometric arrangements lead to infinity in some of the shirts, reinforce the idea of eternity in Islamic thought. In figures 8 and 9 there are the examples of the infinite patterns in the shirts.



Figure 7 :Some Example of Hatayi Ornaments (Source:Tezcan, 2011 p:147)



Figure 8: The Talismanic Shirt with Infinite Pattern (Source: Tezcan, 2011 p:122)

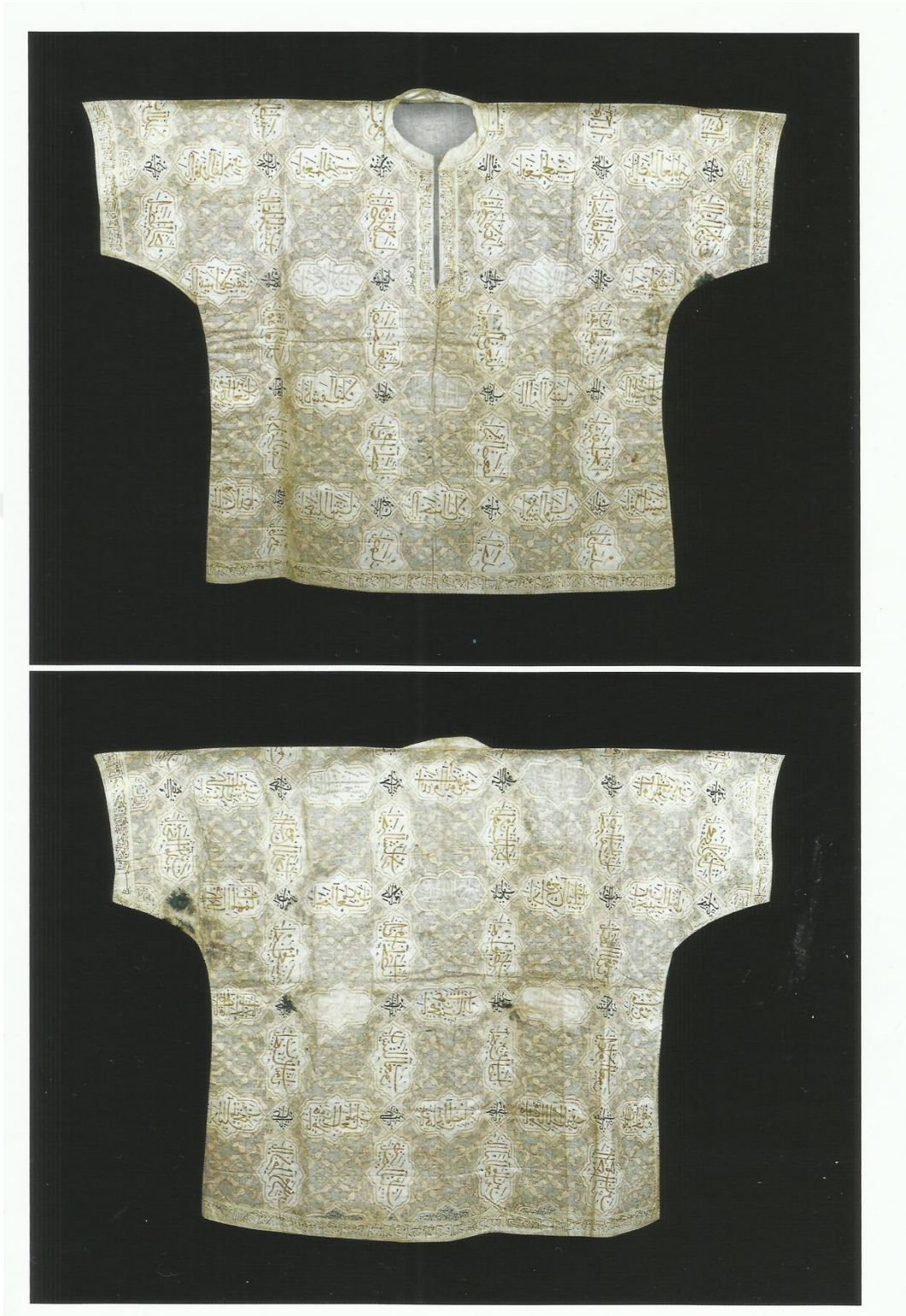


Figure 9: The Talismanic Shirt with Infinite Pattern (Source: Tezcan, 2011 p:130)

Shirts have mostly suras written on them. Quran has 114 suras and 55 of them has been observed in shirts (Gökyay, 1988.p:72). Often, Fatiha: First sura and Yasin: sura 36th was written. Yasin was read to the patients and people on their deathbed and also took part in the shirts. Then the most used ones were verses and the most common is Ayet-el kursi. 48th Sura of Fetih, written to make the wearer victorious when going to war. Sura of Bakara:2,255 for get rid of trouble, Sura of Ahkaf:46, Felak;113 mental and Nas:114 physical diseases (Tezcan, 2011. p:19).

It can also be observed that the names of the horoscope are used in the talisman, considering the effects of the horoscope on human beings and its importance in the Ottoman Empire.

The names of Allah; Esma-i Hüsna (99 names of Allah) and their determinants are found in various places of the shirts. In addition, the names of the prophets and their determinants, saints, the names of the four great angels, the seal of the prophet and on one shirt *Hilye-i Resul* (works related to the shape of Hz. Muhammed, his appearance and beautiful disposition) It can be also seen the names of the first four caliphs and Ebubekr, Ömer, Osman and Ali with the names of Hz. Ali, Fatma and their sons Hasan and Hüseyin (Gökyay, 1988. p:78).

Besides, the appearance of Prophet Ali, poems, prayers, wishes and supplications take place (Tezcan, 2011).

According to the Quran, Prophet Solomon commands birds, animals, people and the genie and works them. He has the supernatural, metaphysical force and knowledge that Allah gave to him. According to some commentators (scholars), this force comes from the seal of Solomon. The seal is in the form of two triangles nested in opposite directions and it represents him. It also replaces as his signature. This symbol is a kind of Talisman, which represents God, such as circles and wheel motifs. According to the article of Sadi Bayram, in Anotolia, seal of Solomon was concluded that it was a symbol of protection from evil forces and willing to have a supernatural force and power. In this way, the seal of Solomon is one of the most common symbols of Turkish culture and civilization.

In the time of The Seljuks, beylics and the Ottomans used greatly in Turkish culture. For centuries, this seal appears in most places. For example; the walls of monuments, tiles, ceramics, household utensils, plates, fountains, mosques, wooden door wings, coins, rings and even can be seen on gravestones (Bayram,1991).

Also, as Assoc. Prof. Dr. Teyfur Erdoğan's mentioned in the interview, the 6 corners of the seal can represent the creation in 6 days (Erdoğan, 2018). He also suggests as a mystery that the seal was not been at a full 90 degrees, but rather a light trapezoid (Fig. 10).



Figure 10: The Talismanic Shirt of Şehzade Selim (Source:Tezcan, 2011 p:53)

Another important symbol is Zulfiqar. It's a sword given to Ali by Hz. Muhammed as a present. He was remembered and legendary with it. The sword is seen as a symbol of sovereignty, power and potency. Giving the sword to Ali, had been seen as evidence that the Prophet Ali was his successor.

Curve and double-mouth, like, fork. One of the two fork ends of Zulfiqar, represents knowledge and the other represents faith. The sword's grip is the symbol of justice (Güneş, 2018) (Fig.11).

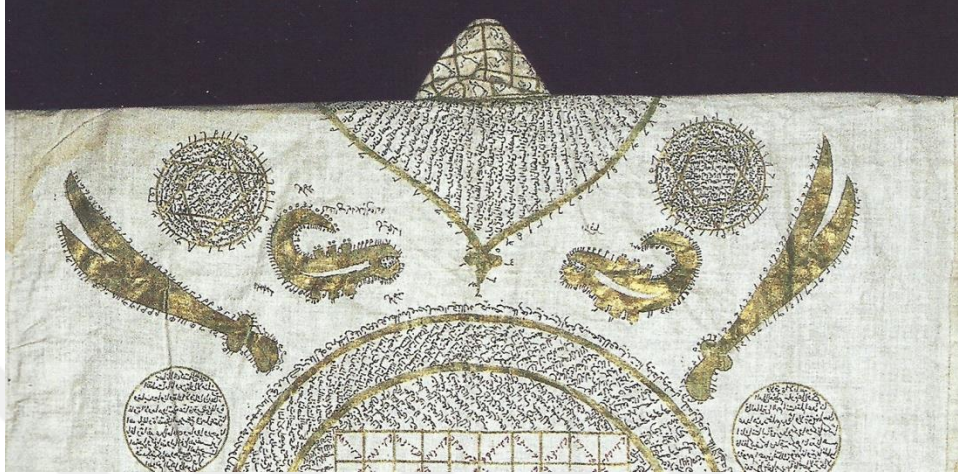


Figure 11: Zulfiqar Symbol(Sword of Ali) (Source:Tezcan, 2011 p:103)

Although they were not used very often, flowers, plants appear from vase and cypresses have been seen on shirts too. Cypress tree has been probably used to wish the wearer a long life because it is a symbol that expresses eternity (Tezcan, 2011). In a shirt, there is a picture of the Kaaba with the pulpits and the surrounding gates (Gökyay, 1988. p:72) (Fig. 12). In some of the shirts, the symbol of the scorpion is depicted. It is thought to be used for protection against scorpion stings (Fig.13). Space figuration is also common on shirts. They have picturized single stars, stray comets and sections of space (Fig.14).

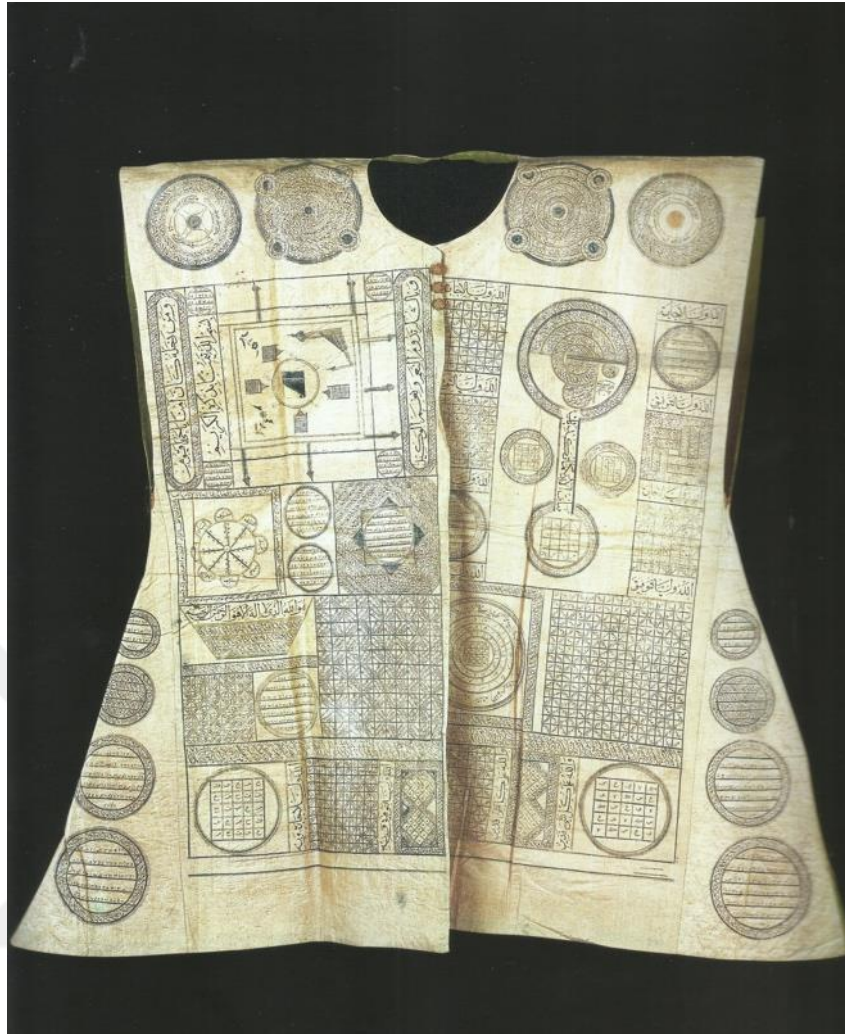


Figure 12: The Only Example of the Depiction of Kaba on a Talismanic Shirt (Source: Tezcan, 2011 p:121)

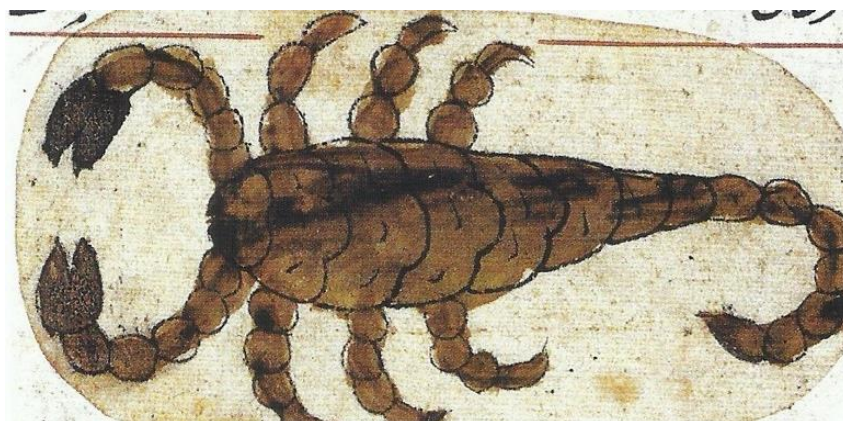


Figure 13 :Scorpion Symbol (Source:Tezcan, 2011 p:24)



Figure 14: Talismanic Shirt with Space Depictions(Source:Tezcan, 2011 p:127)

(About ornamenting,layout and decorations,this shirt aparts from the other shirts)

3.3.1. Hidden Figures

Mehlika Orakçiođlu stated that it is necessary to benefit from politics, economy and history while examining Ottoman textile. She found that four formulas were used on talismanic shirts. In order to use the floor with a certain area more efficiently, numbers and letters are used instead of long scripts. This technique is intended to be more practical and useful in everyday life. It is known that traders have agreed with the numerical values of words instead of long sentences. Mehlika Orakçiođlu, takes advantage of the book of *'Türk islam kültüründe ebced hesabı ve tarih düşürme* by İsmail Yakıta. Also, she reminds of Mimar Sinan using Abjad coding in his works (Tekstil Dershanesi, 2015). Orakçiođlu works only on one shirt, as it is known that it will take many years to solve because of the multiplicity of adorned shirts and complex talismans on it. She examines the patterns of Yavuz Sultan Selim's shirt and manages to figure out one figure. It's a begging human figure opens his hands to the sky. In abroad, she gave three lectures about this caftan. She mentions about foreigners are more interested in this issue. The artist, who masterly conceals the figure among the patterns, symbolizes Yavuz, who brought the sacred treasures to Istanbul and received the title of the first Ottoman Caliph, as the protector of the Islamic principles. According to Orakçiođlu, the figure is in the form of a visual illusion and sometimes appears clearly and sometimes disappears between the patterns. She states that it is possible to say that the figure belongs directly to Yavuz Selim, since the only Ottoman Sultan who wore a crown was him (Son Haberler, 2018).

Also, Orhan Şaik, mentions about such letters as *vav* and *dal*, that carries secrets in shirts and needs great work to solve it. Furthermore, he has specified that there were some symbols and signs that also today we cannot figure.

4. Design Analysis of the Talismanic Shirts

In this section visual design properties of the selected Talismanic shirts from the Topkapı Palace Museum collection and their characteristics will be discussed. In the analysis, the visual data will be used from the Hülya Tezcan's book entitled as '*Talismanic Shirt from the Topkapı Palace Museum Collection*' and the book of Marian L. Davis, '*Visual Design in Dress*'.

Firstly, in this study, 42 shirts in the book were examined. A table was created according to the features of the shirts which is taken from the book (See Table 1). Numbering of the shirts in the table is in chronological order.

Features in the table are considered as follows;

- Type of fabric
- Length of the shirts
- Century
- Color used in the shirts
- Whom it belongs
- Hem details
- Back of the shirts
- Sleeves of the shirts
- Collars of the shirts
- Geometric shapes used in the shirts
- Wearing conditions
- Important symbols used in the shirts

Some of them could not be added to the table because of lack of information. In the Table 1, some of them are abbreviated as NI which means as 'No information'. Some of them have limited information (no photos) and 'limited info' has been added to the Table 1.

The abbreviations used in the table are as follows.

NI: No information

NW: Not worn

W: Worn

There are 83 shirts in the museum but in the book of Tezcan, she gave information about 42 Talismanic shirts and other talismanic pieces as cap, cover etc. in Topkapı Museum Collection. Tezcan categorized shirts as ‘Inscribed shirts belong to Sultans’, ‘Shirts belong to the palace members’, ‘Shirts belong to the reverends’, ‘Shirts that have features of Hz. Muhammed’ and ‘Other Talismanic shirts from 16th- 17th centuries’. This study will not proceed according to these categories. In this study, Talismanic shirts from the Tezcan’s book will be categorized through their properties and analyzed through their visual design arrangements.

#	FABRIC	LENGTH	CENTURY	COLOR USED	WEAR CONDITIONS	WHO WEARS	HEM	BACK	SLEEVE	COLLAR	GEOMETRIC SHAPES	MOTIFS-SYMBOLS
#1	White Cotton	120 cm	7th		NI	Dedicated to Veysel Karamiye	Full	Similar arrangement with front	Long Sleeve	Collarless	no shape just writing	No apparent symbol
#2	White Cotton	48cm	14th-15th		W	Yusuf Beyazit	Full	Continuing drawing from front	Long Sleeve	Cloud collar	Organic motifs	No apparent symbol
#3	White Cotton	123 cm	15th		NW	Sultan Cem	Line border	Different Arrangement	Short Sleeve	Collarless	Square,ellipse,hexagon	Big Circle
#4	White Cotton	131cm	16th-first period		NI	NI	Full-habay hem	Similar arrangement with front	Long Sleeve	Collarless	Square,diamond,rectangle,flower	No apparent symbol
#5	White Cotton	112cm	16th-first period		NI	NI	Full-habay hem	Similar arrangement with front	Long Sleeve	Collarless	Square,diamond,rectangle,flower	No apparent symbol
#6	White Cotton	135cm	16th-first period		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,rectangle,organic pattern	Erma- Hüsrna
#7	White Cotton	135cm	16th-first period		NW	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,cylinderical,circle,triangle	Little figure look like reptile
#8	Eru Silk atlas/White cotton lining	101cm	16th-first period		NI	NI	Blank	Similar arrangement with front	Long Sleeve	Collarless	Square,circle,diamond,8 leaf flower	No apparent symbol
#9	White Cotton	106 cm	16th		NI	Sekraddi(Kavun's Son) - Selim	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,triangle,rectangle	Seal of Solomon
#10	White Cotton	84 cm	16th		NI	Sultan III. Murat	Triangle border	Similar arrangement with front	Short Sleeve	Collarless	Square,rectangle,flower	Zulfikar
#11	White Linen	86 cm	16th		NI	(Probably Sultan III. Murat)	Line border 20 cm blank	Different Arrangement	Short Sleeve	Collarless	Circle,ellipse,octodeagon,rapezoid	Allah,Muhammed 5kai, Ali,Vase with flower
#12	White Linen	54 cm	16th		NI	Sultan III.Murat	(limited photo)	(limited)no photo	Short Sleeve	Collarless	Square,circle	(limited photo)
#13	White Cotton	107cm	16th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,diamond,star,triangle/eternity pattern	Erma- Hüsrna,star and space drawings
#14	White Cotton/Cotton lining	81cm	16th		NI	NI	Edges are blank-both in front and back	Similar arrangement with front	Short Sleeve	High neck	Square,circle,rectangle,diamond	ya Allah,allah-muhammed,tree motifs
#15	Cotton/White cotton lining	108cm	16th		NW	NI	Full-habay hem	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,flower,vase	ya Allah ya muhammed,ya Ali and names of some important people
#16	Cotton/White cotton lining	78cm	16th		NI	NI	Full-Habay hem(30cm)	Similar arrangement with front	Short Sleeve	Collarless	Square,diamond,flower,chines cloud	Erma- Hüsrna
#17	Eru Cotton/White cotton lining	82cm	16th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,flower,triangle	Allah ya Muhammed ya Ali,prays inside big motifs, flowers
#18	White Cotton	88 cm	16th		NI	Sultan II. Mehmed	Full	(limited)no photo	Short Sleeve	Collarless	Square,circle,flower,cylinderical	Erma- Hüsrna(99 names of Allah)
#19	White Cotton	86cm	16th		NW	NI	Full-habay hem	Similar arrangement with front	Short Sleeve	Little high neck	Square,circle,flower	Kelime-I tezhid
#20	White Cotton	78cm	16th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Palmet pattern	No apparent symbol
#21	Cotton/silk lining	78cm	16th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Eternity pattern	Ya menna ya Galfar, ya aziz, ya veli ya muminih

#21	White Cotton/silk lining	78cm	16th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Eternity pattern	Ya meannan ya gaffar ya aziz ya wali ya mu'minin
#22	White Cotton	82cm	16th		NW	NI	Full-hatayl hem	Similar arrangement with front	Short Sleeve	Little high neck	Square,rectangle,flower	No apparent symbol
#23	White Cotton	63cm	16th		NI	Abdullah Geylani	Full	Similar arrangement with front	Sleeveless	Collarless	Square,rectangle	Erma-i husna(99 names of Allah)
#24	Silk Tulle Beige cotton lining	100cm	16th		NI	Sultan II Selim	Blank hem in back	Blank hem from waist	Short Sleeve	Little high neck	Square,diamond,hexagon,rectangle,flower	Erma-i husna(rosabud,rosas,mosis,rosakulub,hyacinth,olive and different flower and leaf)
#25	Eruu silk/White cotton lining	74cm	16th-17th		NI	NI	Full	Different Arrangement	Short Sleeve	High neck	Square,diamond,circle,triangle,rectangle	Interpreted circles/No apparent symbol
#26	White Cotton	77cm	16th-17th		NI	NI	Lined with decorative border	(Limited)no photo	Short Sleeve	Collarless	Square,rectangle	Seal of Solomon and seal of Hz muhammed, erma-i husna
#27	White Cotton	88cm	16th-17th		NI	NI	Lined with decorative border	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,rectangle	Hz muhammed hijab(the picture of Hz. Muhammed drawn with words)
#28	White Cotton	88cm	16th-17th		W	NI	Lined with decorative border	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,rectangle	Hz muhammed in kadem-i yeffi(Foot figure of Hz Muhammed)
#29	White Cotton	98 cm	16th-17th		NI	NI	Full	More simple than front	Long Sleeve	Collarless	Square,circle,rectangle	Erma-i husna(ghal-i- all-ayn- all)
#30	White Cotton Beige	120 cm	16th-17th		NI	NI	Border front and back	Similar arrangement with front	Long Sleeve	Collarless	Square,circle,flower	Allah Hz Muhammed,Hz Ali names turn to Zulfikar
#31	Silk/Cotton lining	69cm	16th-17th		NI	NI	Blank hem in back	Similar arrangement with front	Sleeveless	Collarless	Square,circle	Kabamouque and 7 minarets drawing
#32	White Cotton	94cm	16th-17th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,diamond,circle,octagon	Seal of Solomon,flowers,writing of Allah
#33	White Cotton	70cm	16th-17th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,tar drawing	Space drawing,aranged names and space calculations
#34	Cotton/cotton lining	91cm	16th-17th		NI	NI	Blank hem in back	More simple than front	Short Sleeve	Little high neck	Square,triangle,rectangle,flower	Bow-armsword,rose and leaf,hyacinth,olive
#35	White Cotton	72cm	17th		NI	NI	Blank hem	Similar arrangement with front	Sleeveless	Collarless	Square,circle,diamond	Ejka-i All
#36	White Cotton	65 cm	17th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,circle cut in 12 pieces,rectangle,circle,semi circles	Short figure of Hz Muhammed
#37	White Cotton	96cm	17th		NI	NI	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,circle,diamond,rectangle,oval	No apparent symbol/medallion
#38	White Cotton	95cm	17th		NI	Sultan IV. Murat	Full	Only back of neck-rest is blank	Short Sleeve	Collarless	Square,circle,cylindrical	Cypress tree
#39	White Cotton	60 cm	17th		NI	Noble: Hasan Pasa Morta: Hasan Pasa The husband of Halice Sultan(his daughter of IV. Mehmet)	Full	Similar arrangement with front	Short Sleeve	Collarless	Square,diamond,oval,rectangle	Apr-i all (eye of Hz Ali)
#40	White Linen/Cotton lining	71cm	18th		NI	NI	Line border	Similar arrangement with front	Short Sleeve	Collarless	Square,rectangle	Apr-i all (eye of Hz Ali)
#41	White Linen/Cotton lining	90cm	19th		NI	NI	Blank hem in back	Similar arrangement with front	short-Long Sleeve	Little high neck	Square,circle,rectangle	Hz muhammed in pabus ghal(erma-i husna,ayn-i all)
#42	White Linen/Cotton lining	98 cm	19th		NI	NI	Blank hem	Similar arrangement with front	Short Sleeve	high neck	Square,circle,rectangle	Seal of Solomon,ayn-i all,zulfikar,scorpion,erma-i husna

Table 1: Properties of the Talismanic Shirts

4.1. General Properties of the Talismanic Shirts in Topkapı Palace

First of all, it is known to whom 13 of the shirts belonged but there is no information on the other 29 shirts were belong to. Sometimes with the names on the shirts and in some cases, with the labels on the box that they keep the shirt, it is understood who the shirts belong to.

It is known that 6 of the shirts were never worn, 2 were worn, and there is no information of the rest whether they were worn or not.

Shirts belong between the 14th and the 19th centuries. One of them is from 7th century. With 21 shirts, they are mostly belonging to the 16th century and according to the given date 10 of them belongs 16th- 17th centuries. There isn't an exact date or century given for some shirts (Table 2).

CENTURY	NUMBER OF PIECES
7 th	1 piece
14 th - 15 th	1 piece
15 th	1 piece
First period of 16 th century	5 pieces
16 th	16 pieces
16 th - 17 th	10 pieces
17 th	5 pieces
18 th	1 piece
19 th	2 pieces

Table 2 :A table showing of the centuries of the Talismanic Shirts in Topkapı Palace Museum

Details such as flower embellishment, collar model etc. helps dating the shirt. For example, flower embellishments were created by miniature artist Karamemi in the middle of the 16th century and the cloud collar style was over at the end of the 15th century (Fig. 15).



Figure 15 : Cloud Collar Example from 14th-15th Centuries (Source: Tezcan,2011)

Some of the shirts belong to the cult of Shazeli which is a cult from North Africa, is found in the inscription of the shirt. The resemblance of some shirts with that shirt gave the hint of the other shirts were also belongs to North Africa.

33 of them are from white cotton fabric, 1 is from ecru cotton fabric. The one with the ecru fabric is lined with white cotton fabric. Of those sewn with white cotton fabrics, 1 is lined with silk fabric and 4 is lined again with white cotton fabric.

4 of the shirts were made from white linen, 2 of the linen shirts was lined with cotton fabric and one of them made from wool. 4 of the shirts are of silk and all of them lined with cotton. Their length is between 48 cm and 135 cm. There are 11 shirts which are over 100 cm.

4.1.1. Visual Properties of the Talismanic Shirts of Topkapı Palace Museum

Looking in general to shirts, a distinctive geometric layout appears in all of them. There are several shirts that differ from this arrangement. According to the given information, perfection of the writing, graphic layout, beauty of the lines and balanced compositions suggest that the shirt belongs to someone important (Fig. 16).



Figure 16: Shirt Belong to Nakkas Hasan Paşa (Source: Tezcan,2011)

The shirts have floral symbols on 13 of them, star drawings on 2 of them, and eternity patterns on 2 of them. Shirts all have geometric shapes on it. Little square was used in all except 2 of them. #20 and #21 have different arrangements. # 20 have *palmet* pattern and #21 have eternity pattern.

There are only black writings in the shirt which was from 7th century (#1) and not so many geometrical arrangements but again they use squares to organize the writing.

Mostly square, rectangle, circle and diamond shapes were used. Some of the shirts have used intersecting circles and have patterns that goes infinity. The main idea that forms the basis of Islamic philosophy is eternity.

The interpretation of the circle is; what Allah created shall pass the path of life, end the cycle that it is created for and return back to Allah. Shrine appearance, the use of crescent circles belongs to the 19th century.

Those with religious symbols have always been thought of as late periods. Religious and important symbols used in the chest level and not the below part of the waist. It is understood that this kind of usage comes from the fact that religious and important symbols are not intended to be used in lower parts.

25 of them have their hem's full of arrangement. The 6 of them are full with the hatayi embellishments. 11 of theme's hem are lined with border sometimes and the rest of the line is blank. 3 of theme's hem are blank only at the back of the shirt. One of the shirt's hem is bordered with a big triangle.

31 of them have similar arrangements both in front and back of the shirt. 3 of them have different arrangement and 2 of theme's back piece is plain and simple. 1 of them has a contour drawing that continues from front to back.

2 of theme's back are blank, only the back of the neck is embellished. 1 of theme's back is blank below waist. 3 of the shirts have limited information because they don't have any photos of the back of the shirts in the book.

The most common figure and name in the shirts are obviously Allah, Hz. Ali and Hz. Muhammed. The prayers for Hz. Ali, Hz. Muhammed are existing in 5 shirts. Eşkal-ı Ali (face of Hz. Ali) and Ayn-ı Ali (eye of Hz. Ali) is in 6 shirts in total. In 10 shirts, there are Esmâ-ı Hüsnâ (99 names of Allah). Seal of Solomon in 4 shirts and Zulfıqar (Sword of Hz. Ali) in 3 shirts. There aren't any apparent symbols in 9 shirts.

4.1.2. Technical Properties of the Talismanic Shirts of Topkapı Palace Museum

In terms of design, the shirts are made of simple fabrics with certain techniques. In the process of design, many people have been involved and it has taken many years to finish. The fabric sizing operation is held in order to gain the ability to write on it.

The fabric has lost its feature partly and gained its paper feature. They have a pattern that is not complicated as opposed to their arrangement. Hülya Tezcan collected these patterns in four categories (Fig.17).

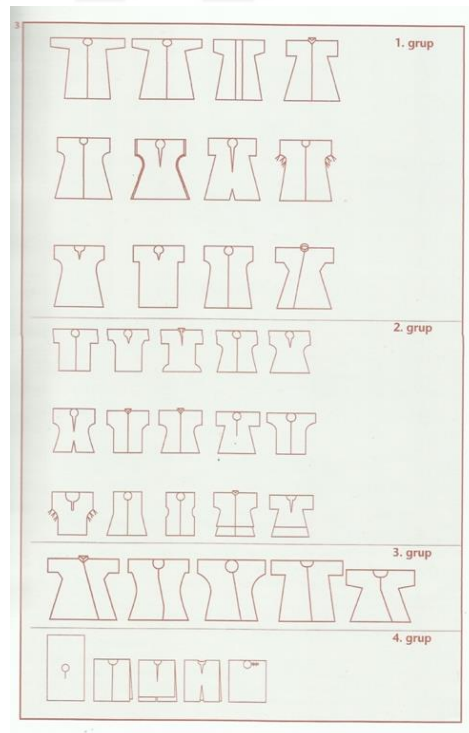


Figure 17: Talismanic Shirt Patterns in Four Categories (Source: Tezcan, 2011. p:17)

32 of shirts are short-sleeved, 7 of them are long-sleeved, and 3 of them are sleeveless. 32 of shirts are collarless, 5 of them have little high neck, 3 of them have high neck, one of them has cloud collar detail and one of them's collars wasn't cut out.

4.2. Visual Design Analysis of the Talismanic Shirts

In this section, 33 shirts will be shown as a drawing. Because of the renovation of Topkapı Palace, photos of the shirts will only be taken from the Tezcan's book. Some of the shirts were insignificant and rubbed out, thus these won't be in the analyze. Also, some of them didn't have photos suitable for drawing. If there are very similar two examples, then the most appropriate shirt has been chosen for drawing. General composition and lines were considered while drawing. First, they have been sketched into transparent paper directly from book and then all of them converted to vectoral lines in Adobe Illustrator for a better result. Moreover, some design properties as rhythm and continuity, space and pattern will be discussed according to drawings and color properties with the help of Table 1. The reason of some drawings that doesn't look clear and straight in terms of line is because of their hand drawn and also because of the photo angle and the folding parts of the shirts.

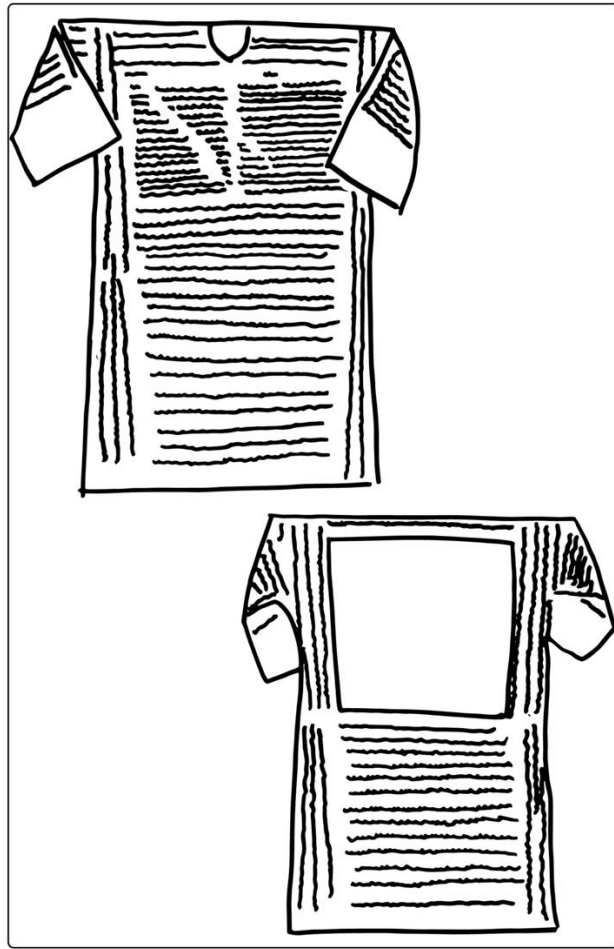


Figure 18: #1 Talismanic Shirt belongs to 7th Century

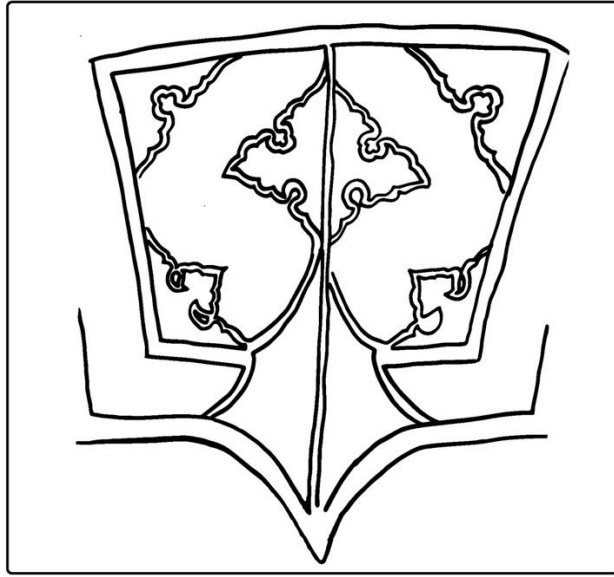


Figure 19: #2 Talismanic Shirt belongs to Yıldırım Bayezit, 14th-15th Centuries

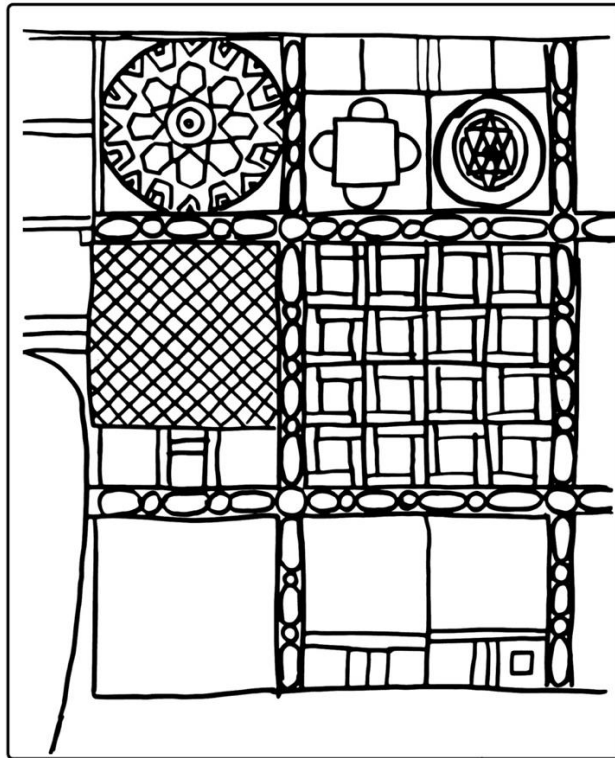


Figure 20: #3 Talismanic Shirt belongs to Sultan Cem, 15th Century

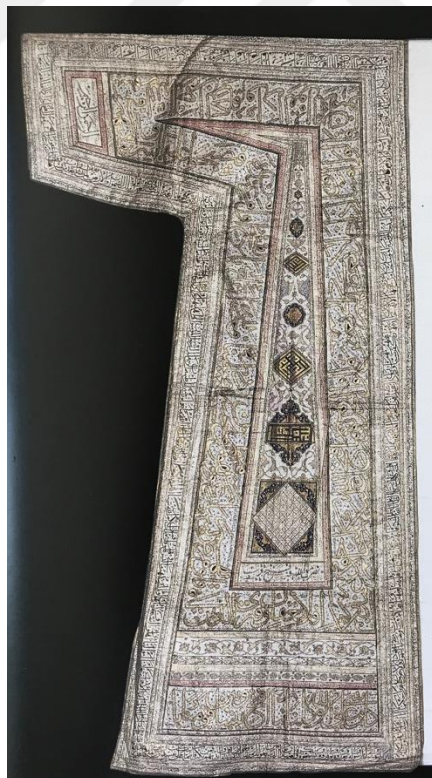
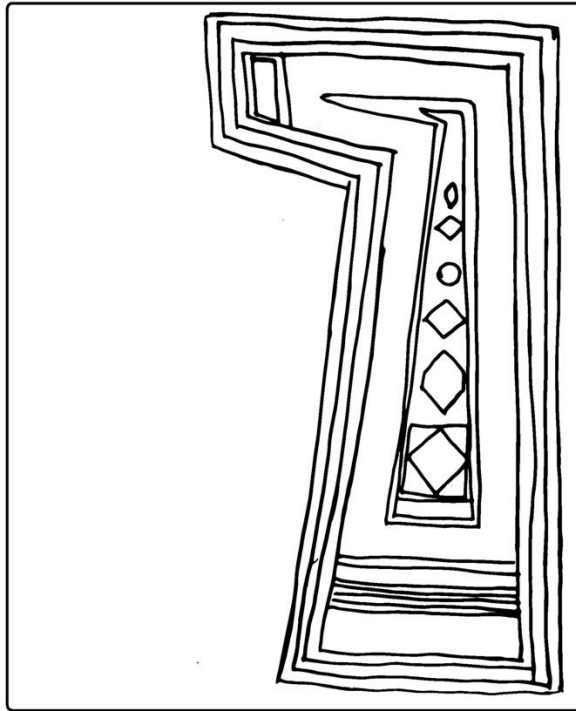


Figure 21: #5 Talismanic Shirt belongs to first period of 16th Century

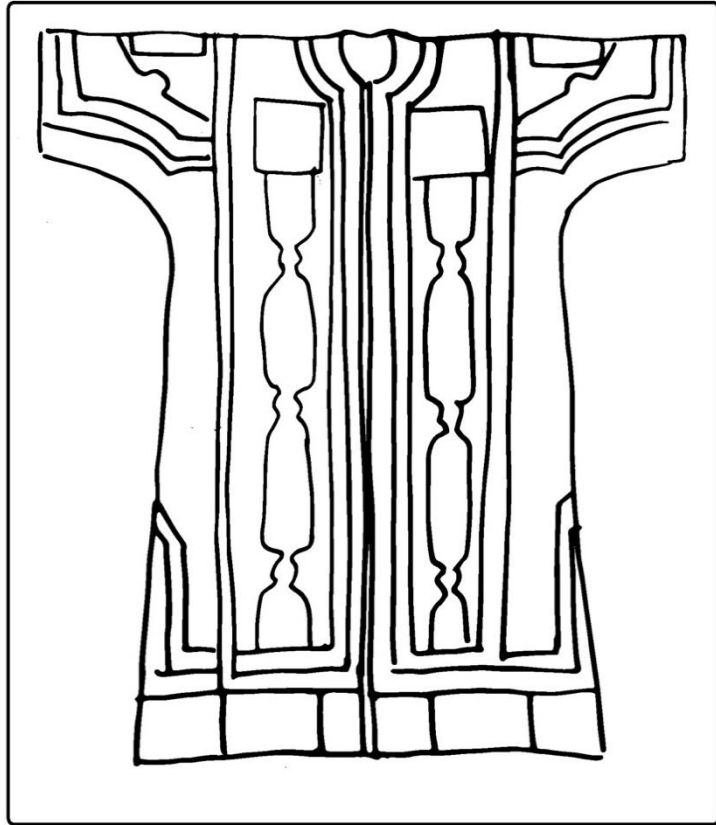


Figure 22: #6 Talismanic Shirt belongs to first period of 16th Century

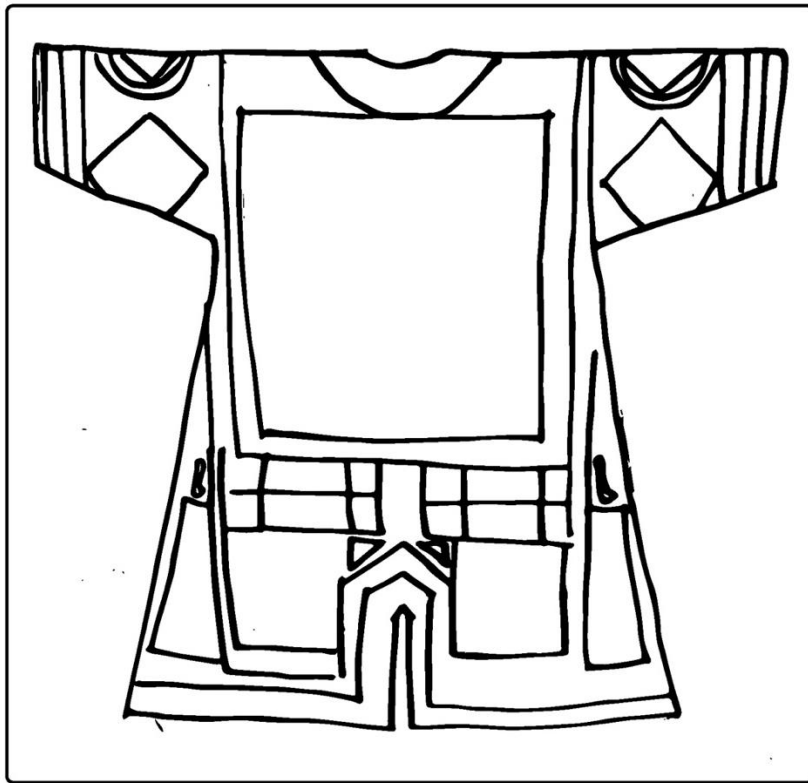


Figure 23: #7 Talismanic Shirt belongs to the first period of 16th Century

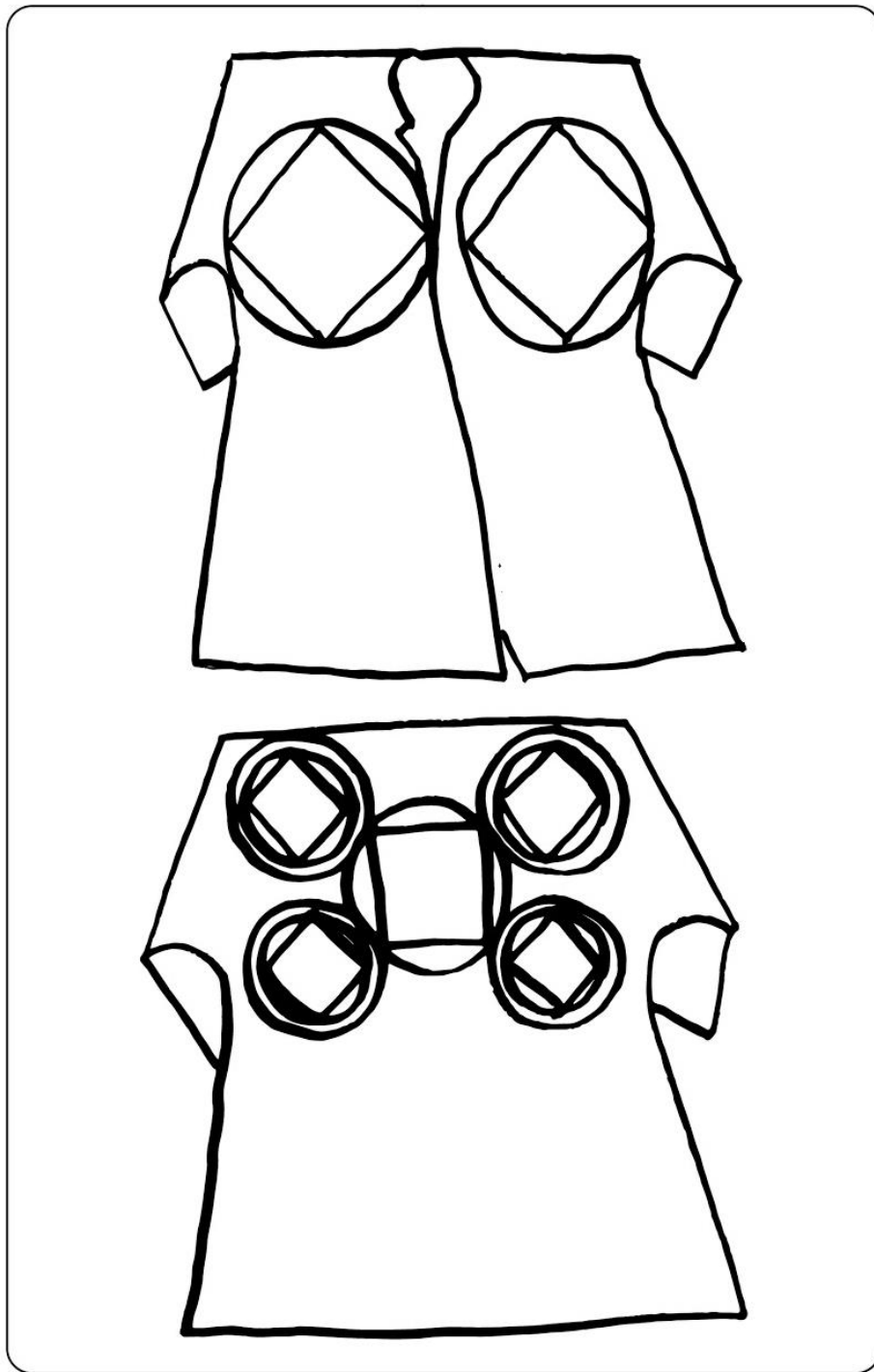


Figure 24: #8 Talismanic Shirt belongs to the first period of 16th Century



Figure 25: #8 Talismanic Shirt belongs to the first period of 16th Century

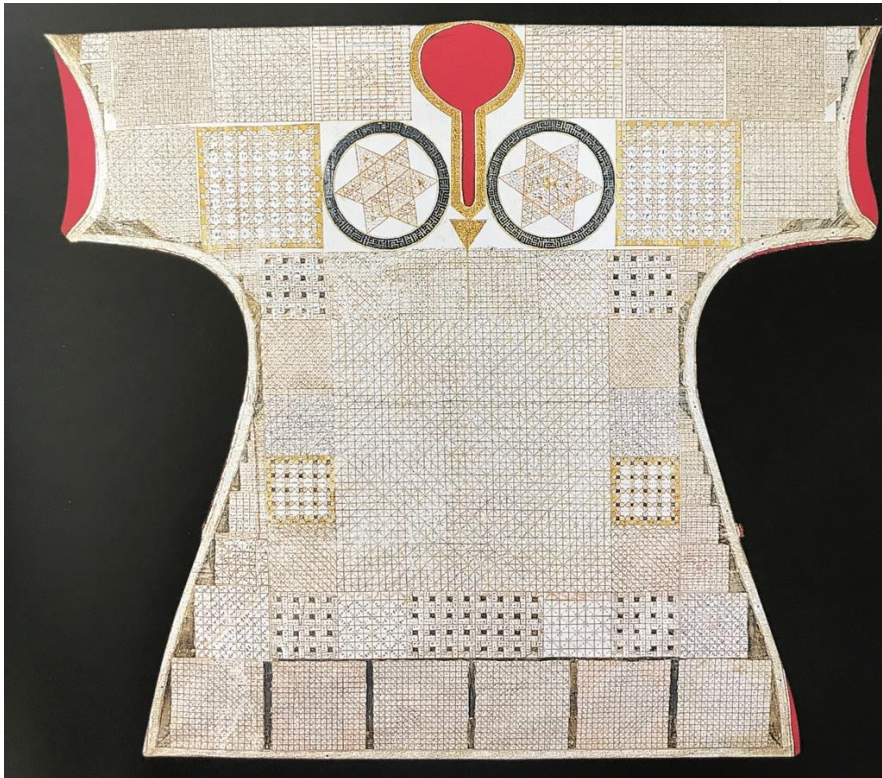
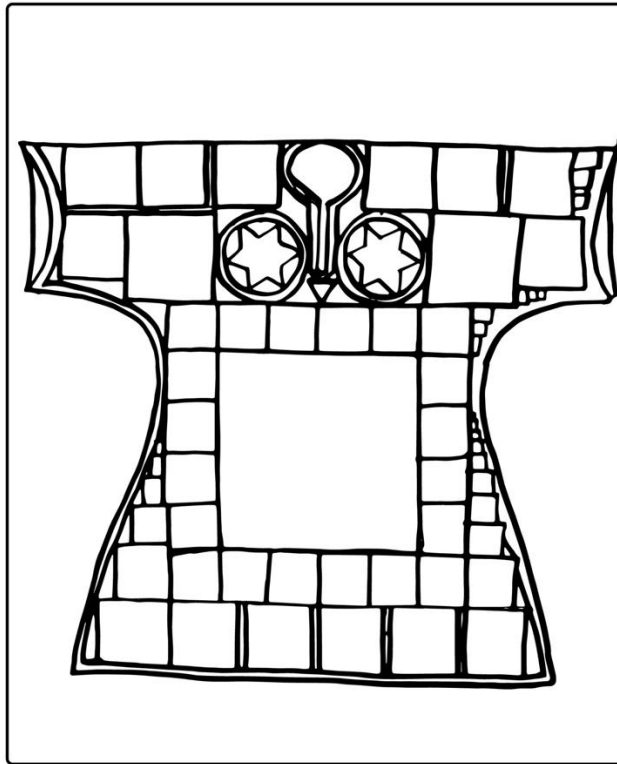


Figure 26: #9 Talismanic Shirt belongs to Şehzade Selim, 16th Century

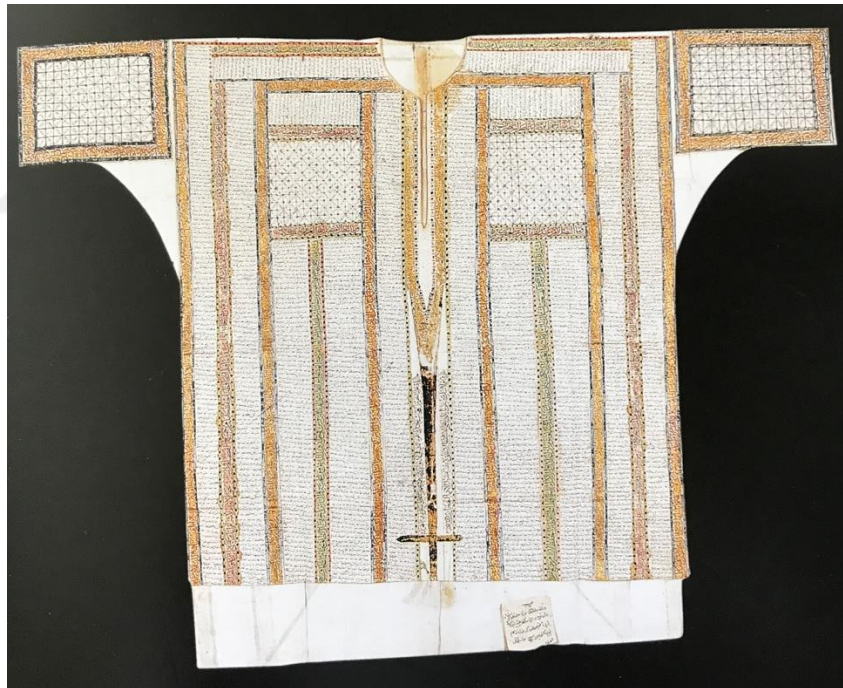
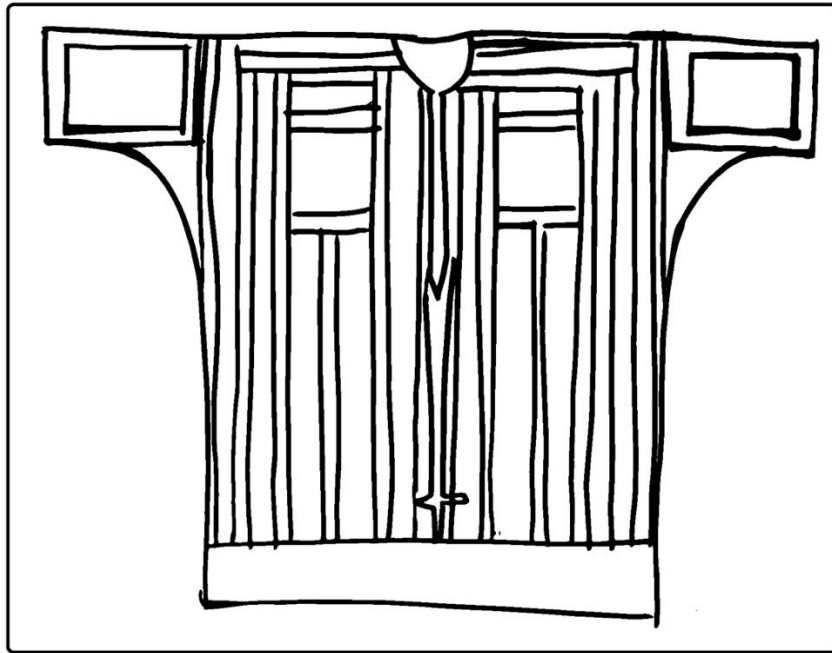


Figure 27: #10 Talismanic Shirt belongs to Sultan III.Murat, 16th Century

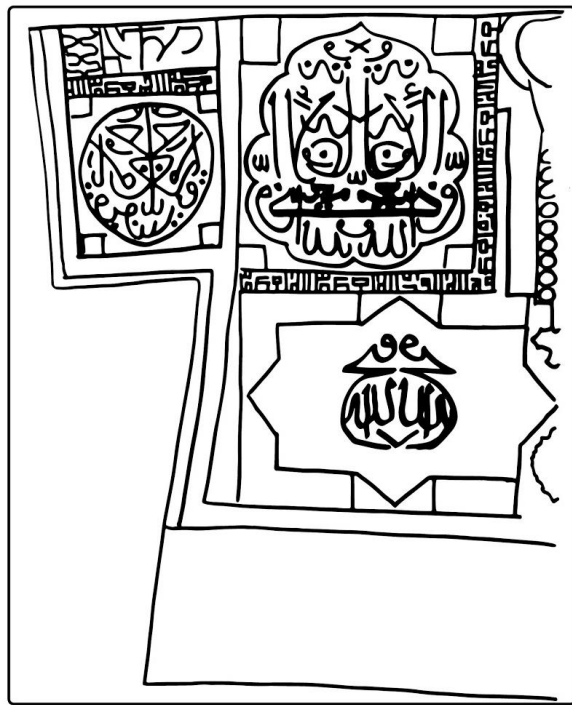


Figure 28: #11 Talismanic Shirt belongs to (probable) Sultan III.Murat, 16th Century

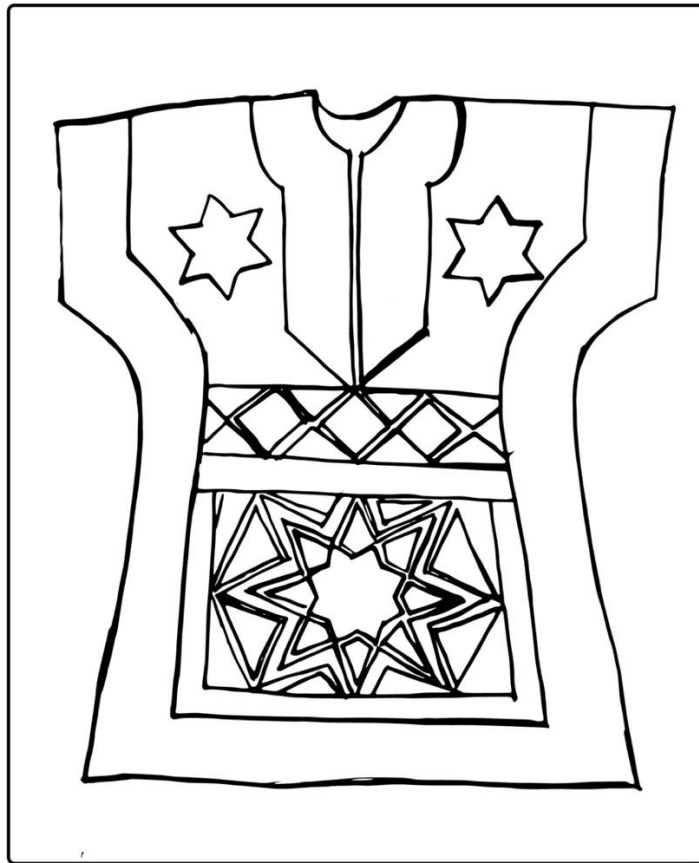


Figure 29: #13 Talismanic Shirt belongs to 16th Century

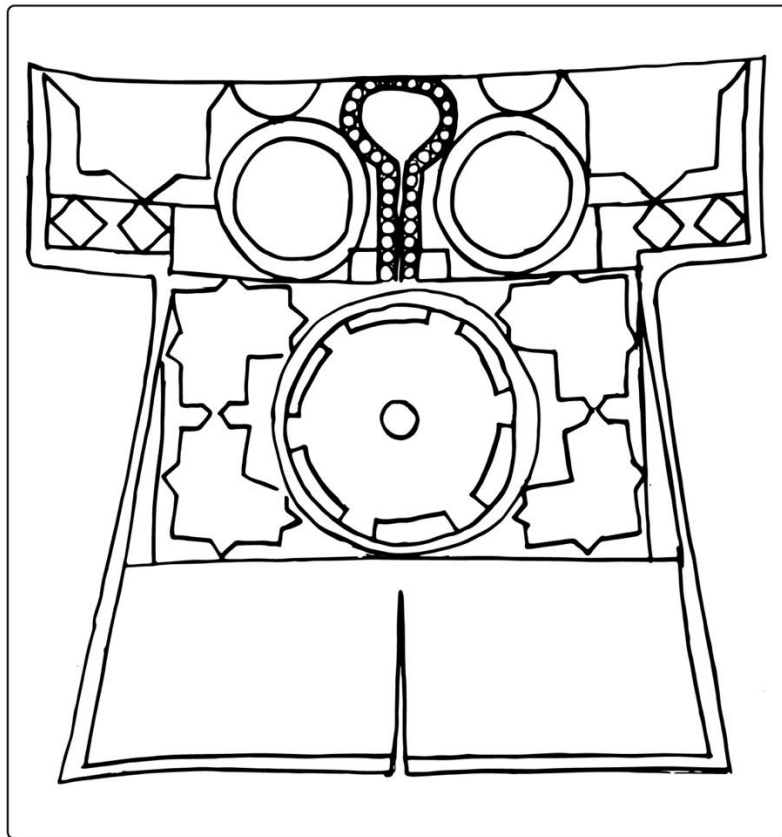


Figure 30: #15 Talismanic Shirt belongs to 16th Century

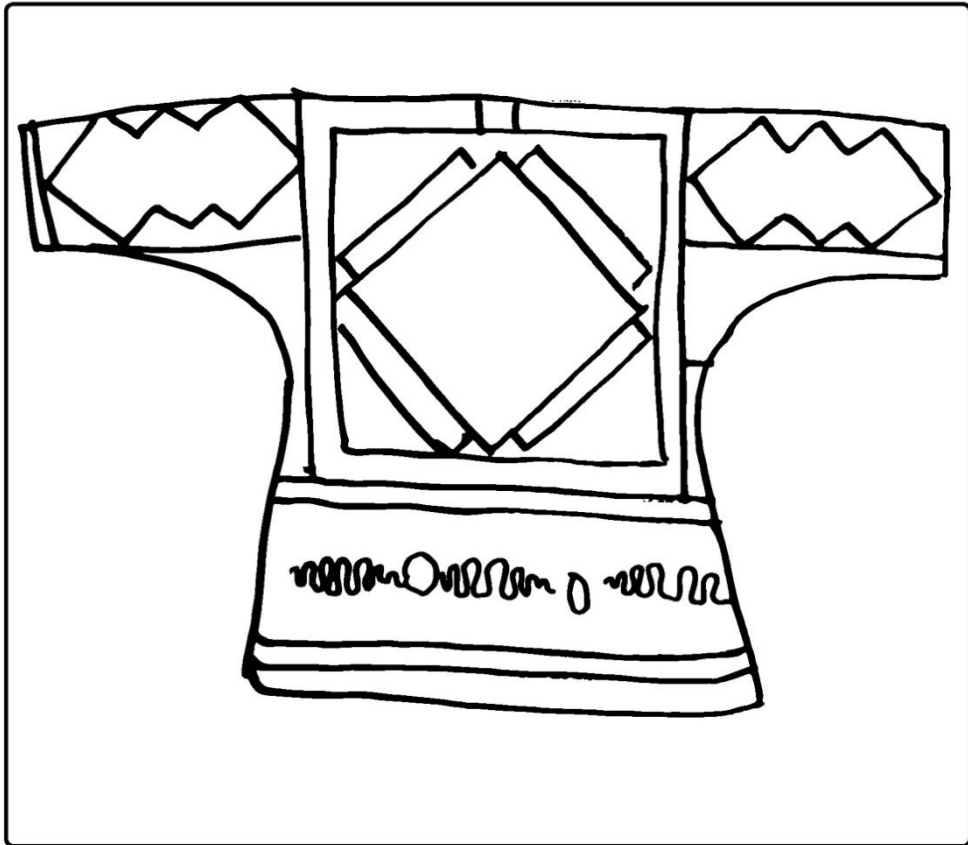


Figure 31: #16 Talismanic Shirt belongs to 16th Century

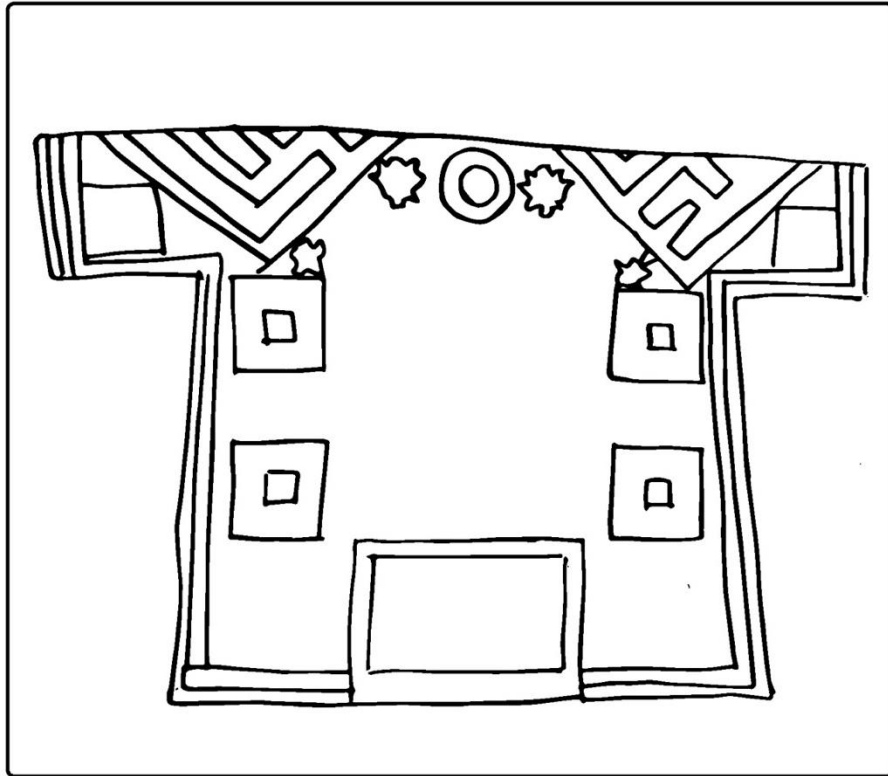


Figure 32: #17 Talismanic Shirt belongs to 16th Century

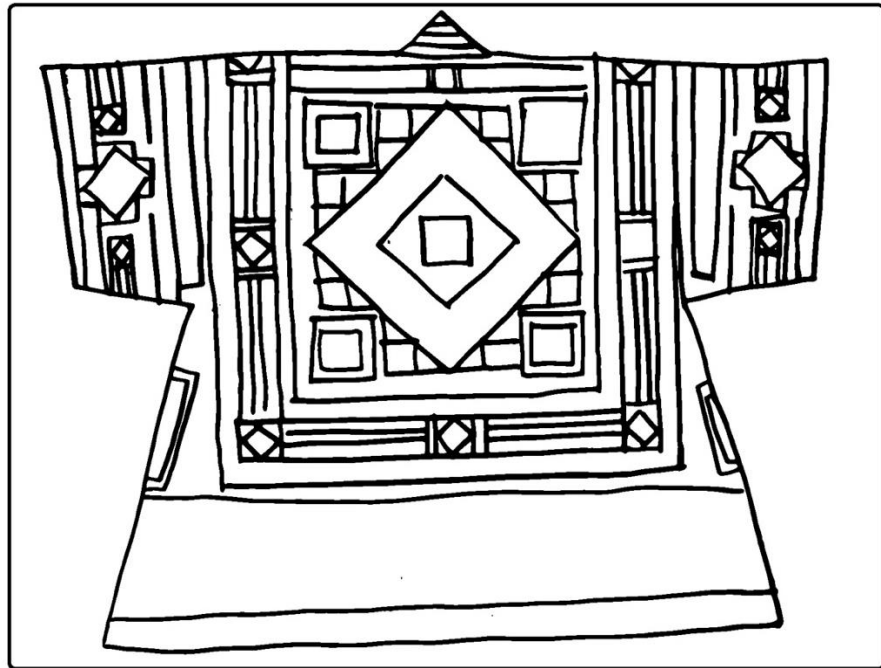


Figure 33: #19 Talismanic Shirt belongs to 16th Century

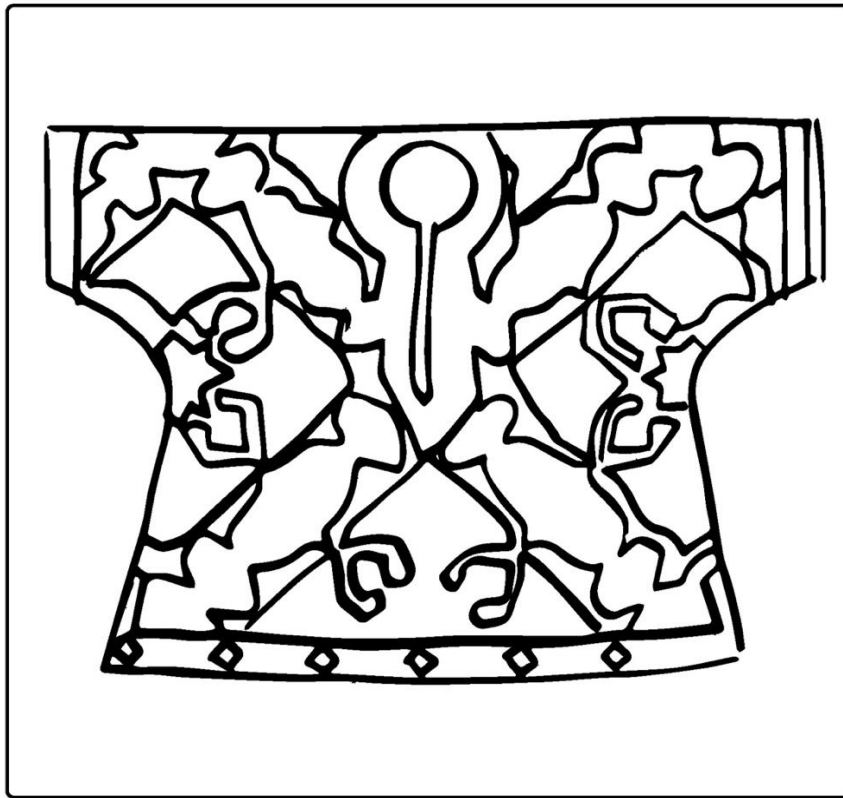


Figure 34: #20 Talismanic Shirt belongs to 16th Century-*Eternity Pattern*

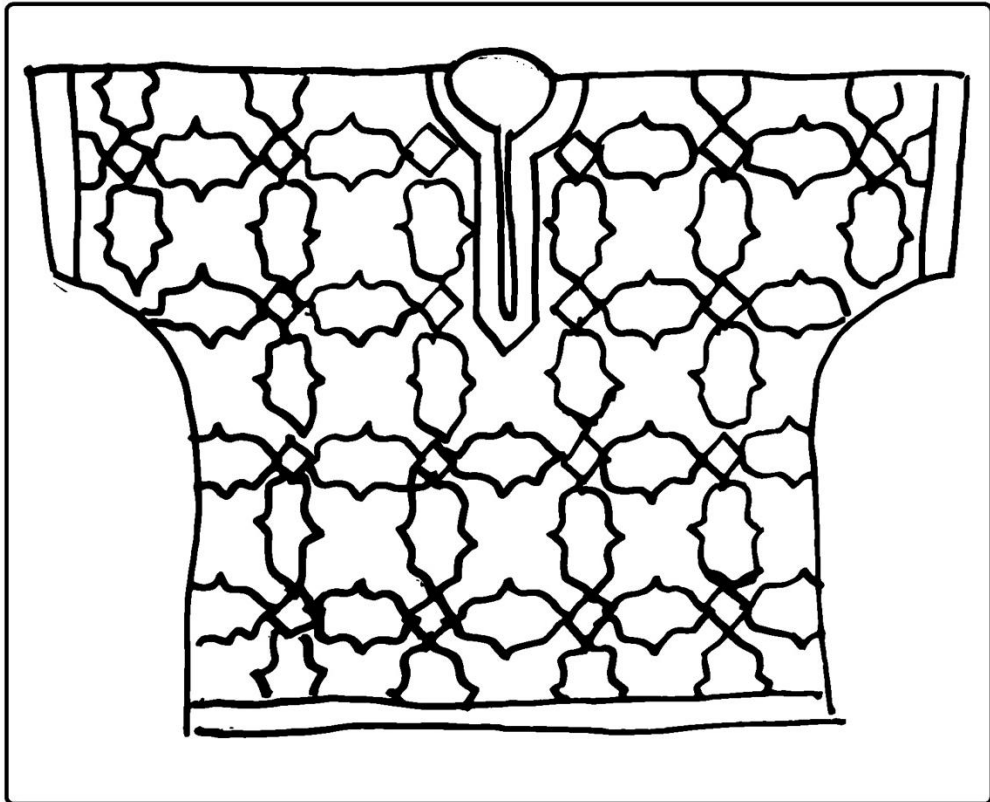


Figure 35: #21 Talismanic Shirt belongs to 16th Century-Eternity Pattern

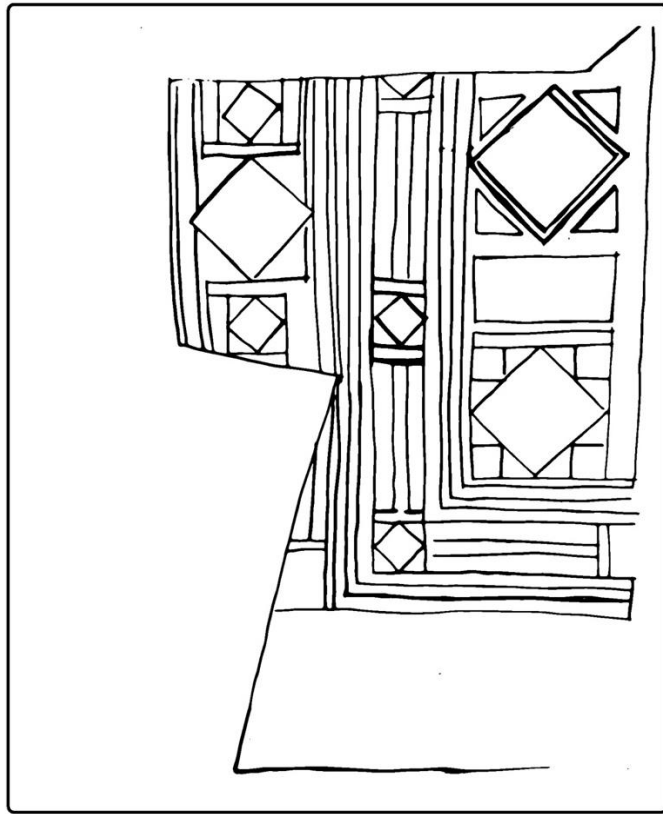


Figure 36: #22 Talismanic Shirt belongs to 16th Century

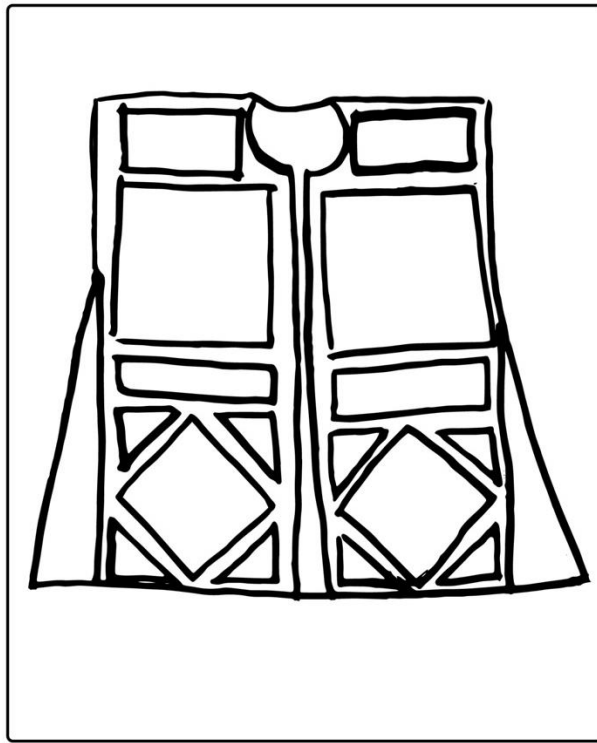


Figure 37: #23 Talismanic Shirt belongs to 16th Century

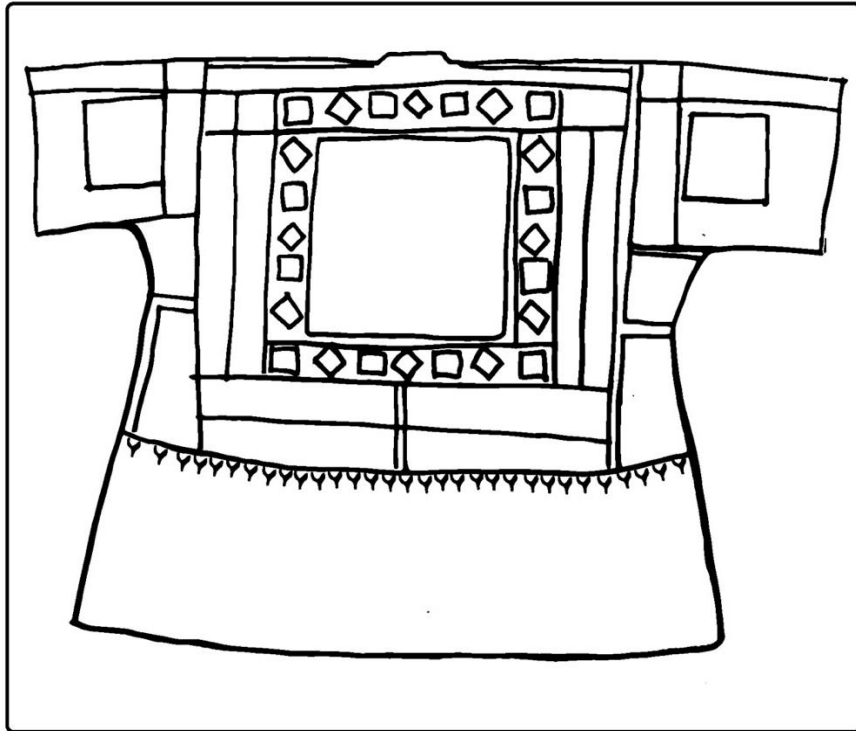


Figure 38: #26 Talismanic Shirt belongs to 16th-17th Centuries

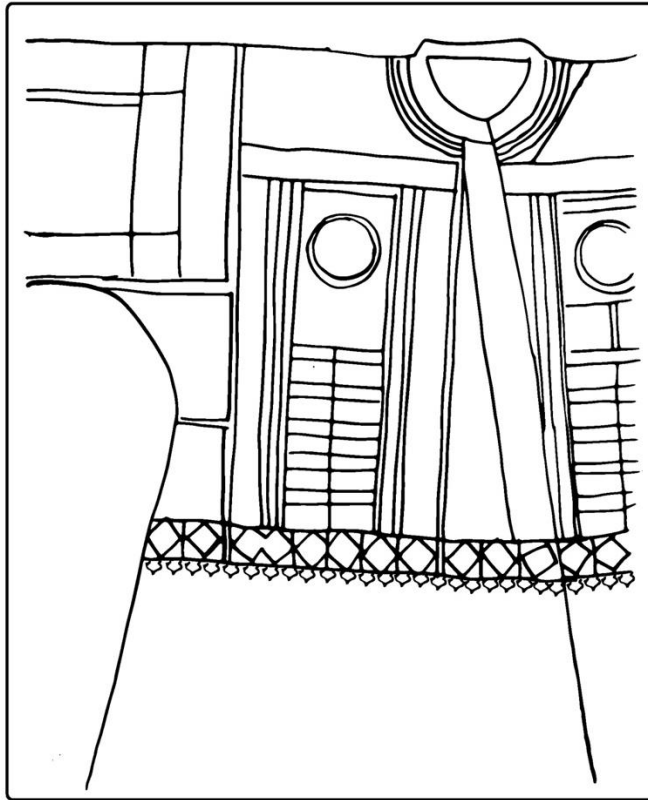


Figure 39 :#27 Talismanic Shirt belongs to 16th-17th Centuries

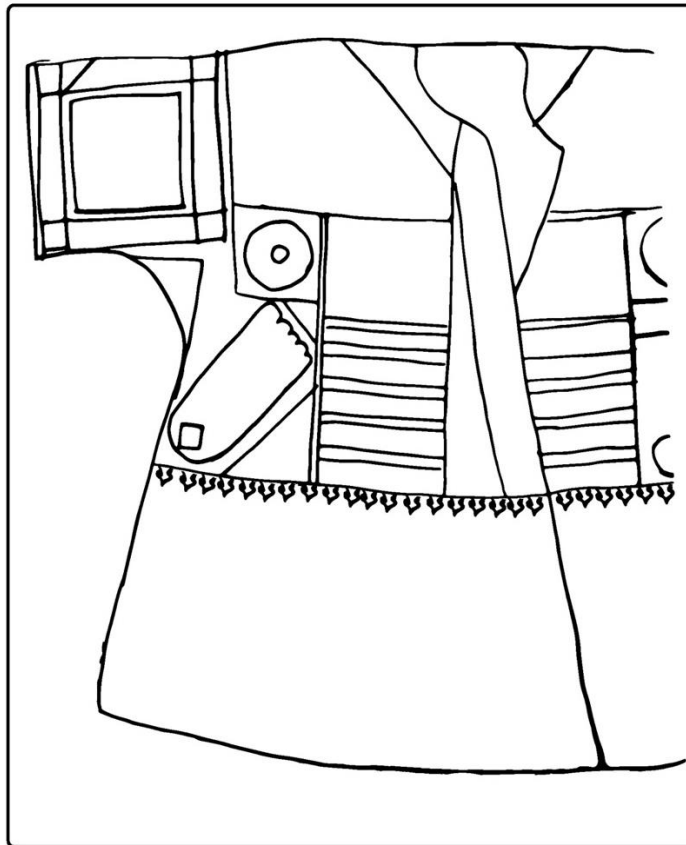


Figure 40: #28 Talismanic Shirt belongs to 16th-17th Centuries

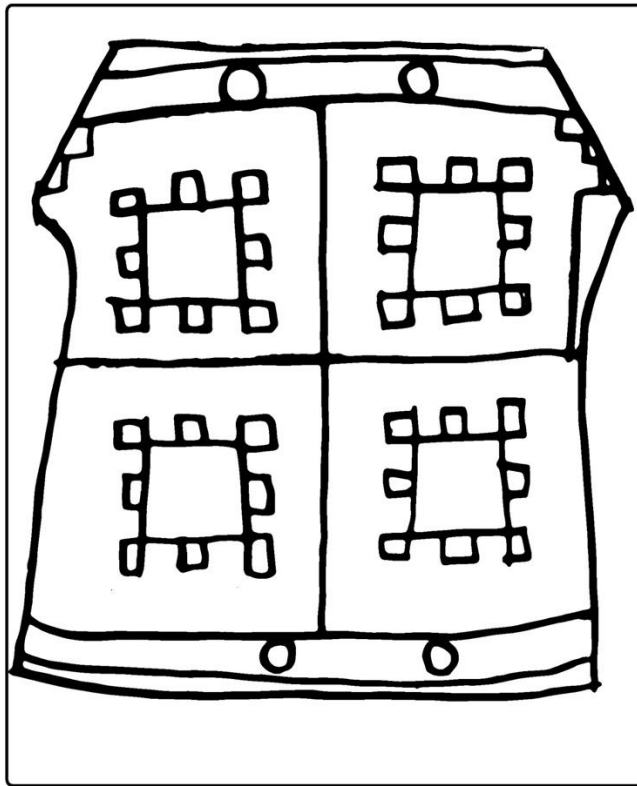


Figure 41: #29 Talismanic Shirt belongs to 16th-17th Centuries

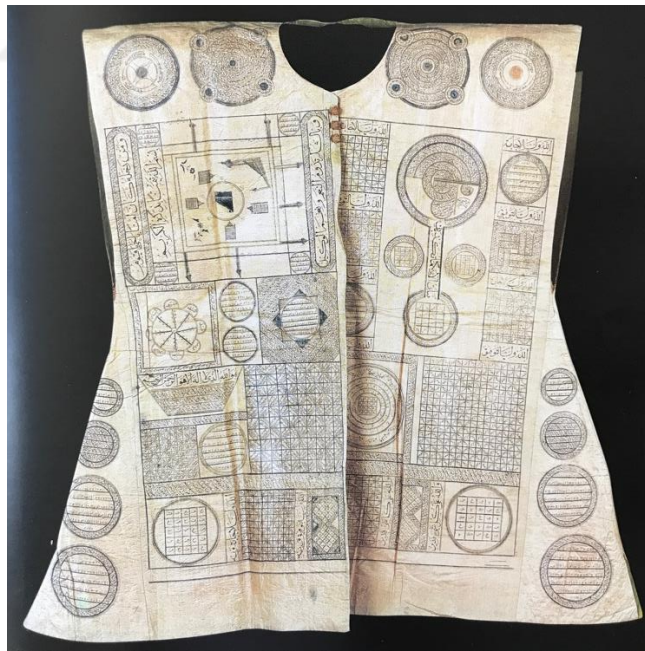
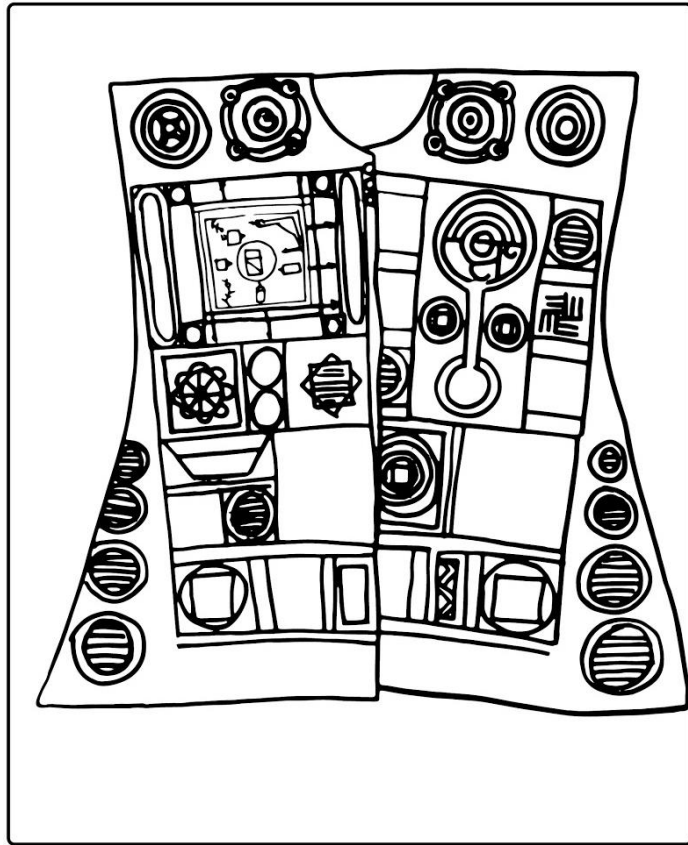


Figure 42: #31 Talismanic Shirt belongs to 16th-17th Centuries

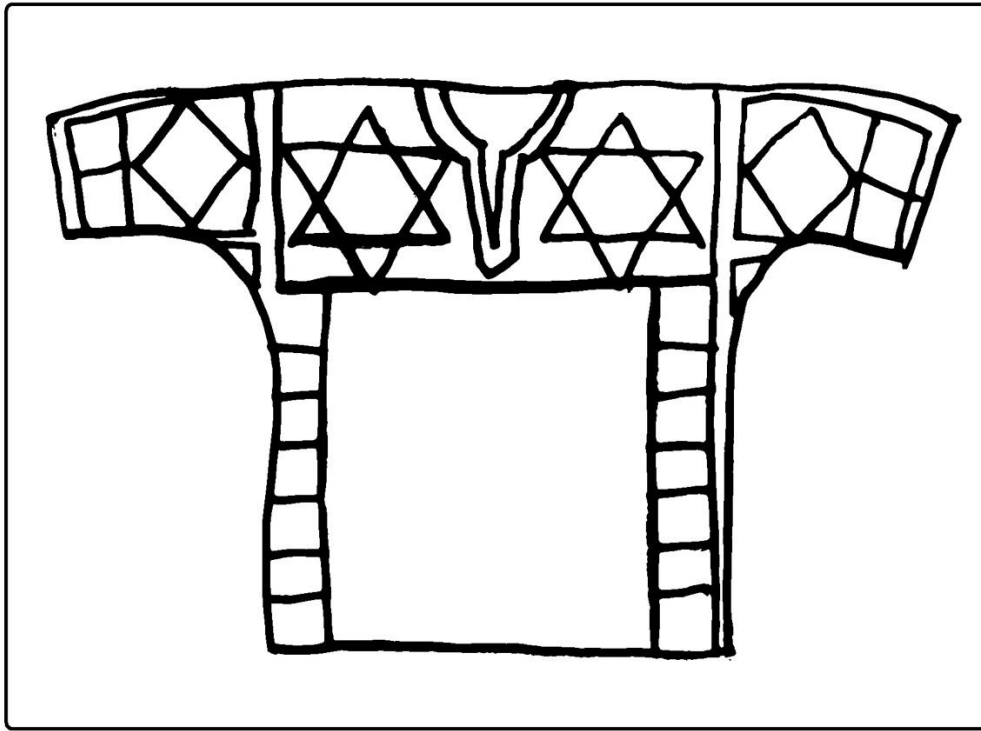


Figure 43: #32 Talismanic Shirt belongs to 16th – 17th Centuries

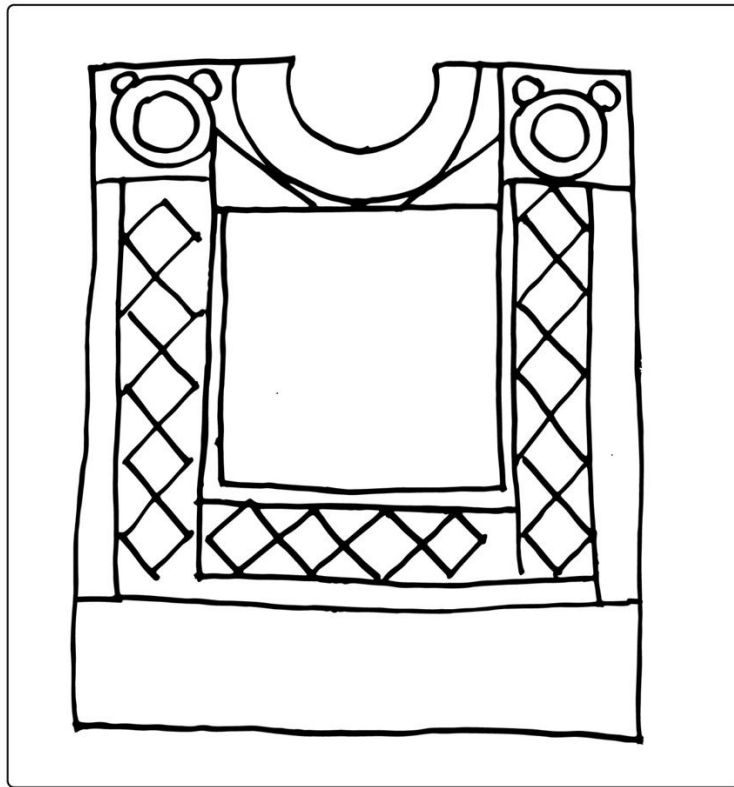


Figure 44: #35 Talismanic Shirt belongs to 17thth Century

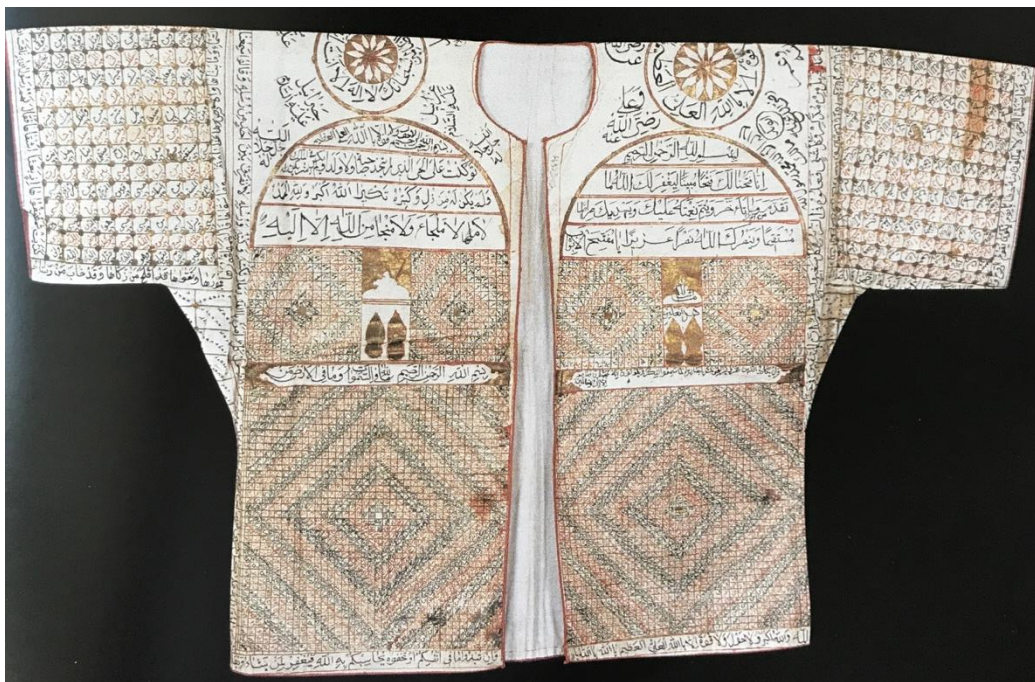
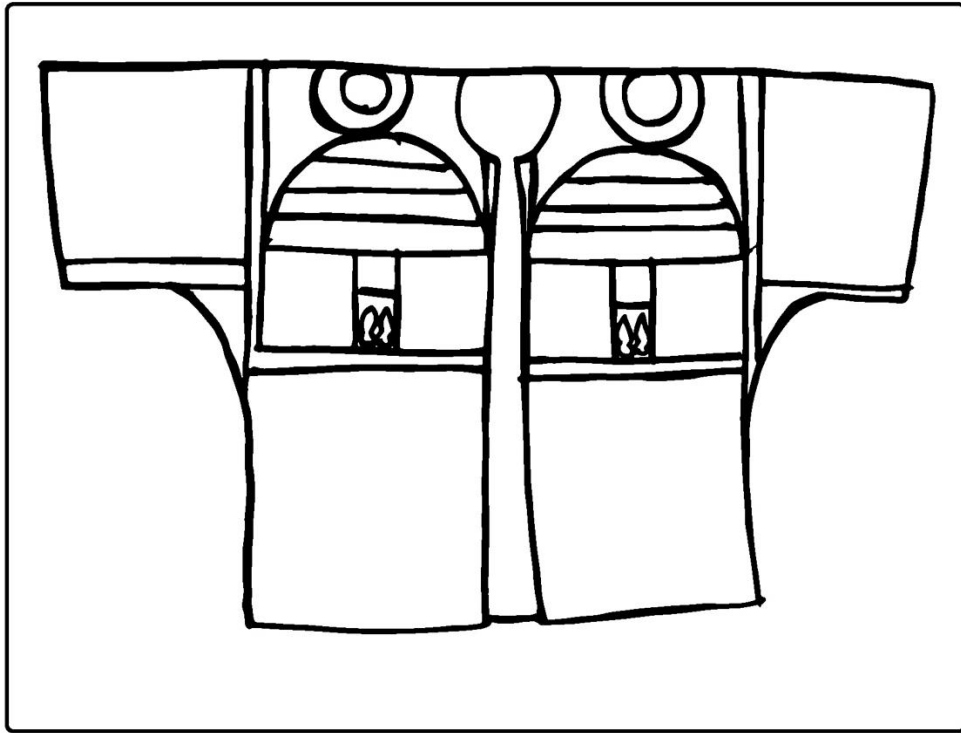


Figure 45: #36 Talismanic Shirt belongs to 17th Century

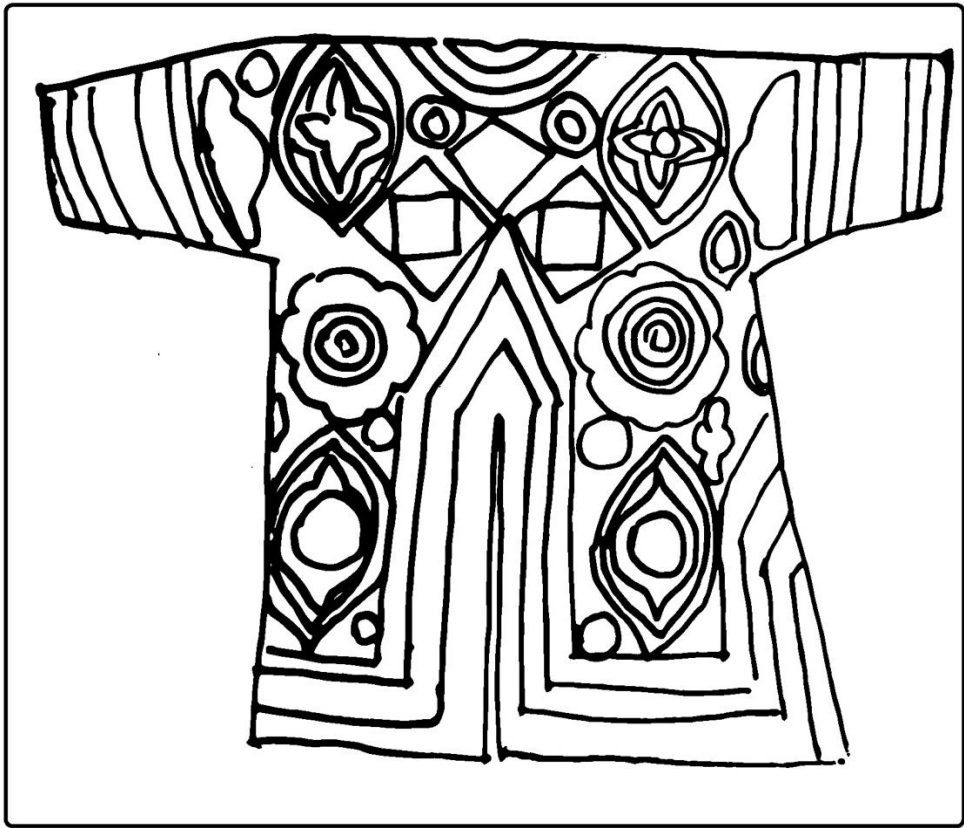


Figure 46: #37 Talismanic Shirt belongs to 17th Century

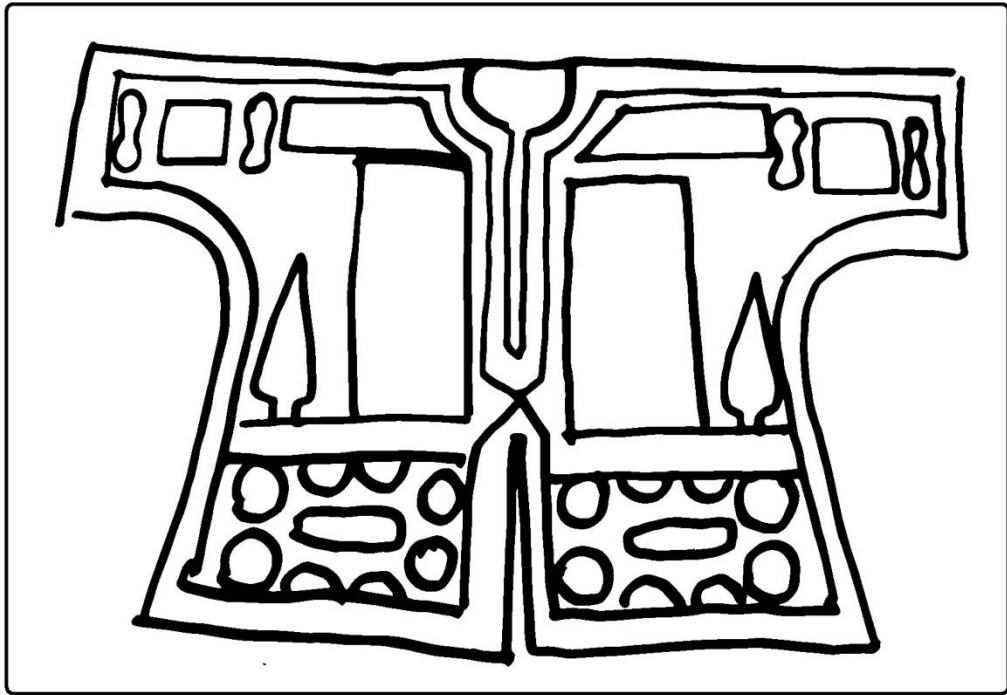


Figure 47:#38 Talismanic Shirt belongs to Sultan IV. Murat

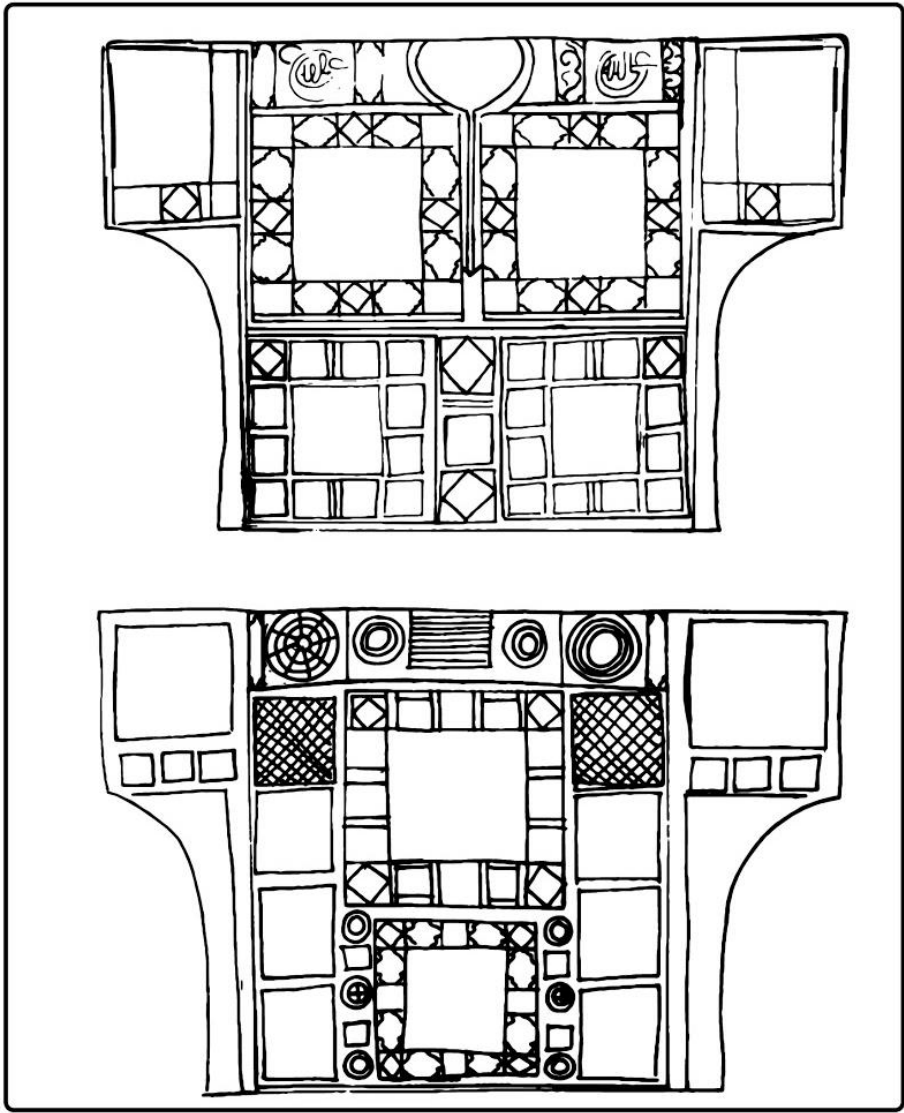


Figure 48: #39 Talismanic Shirt belongs to Nakkaş Hasan Paşa, 17th Century



Figure 49: #39 Talismanic Shirt belongs to Nakkaş Hasan Paşa, 17th Century

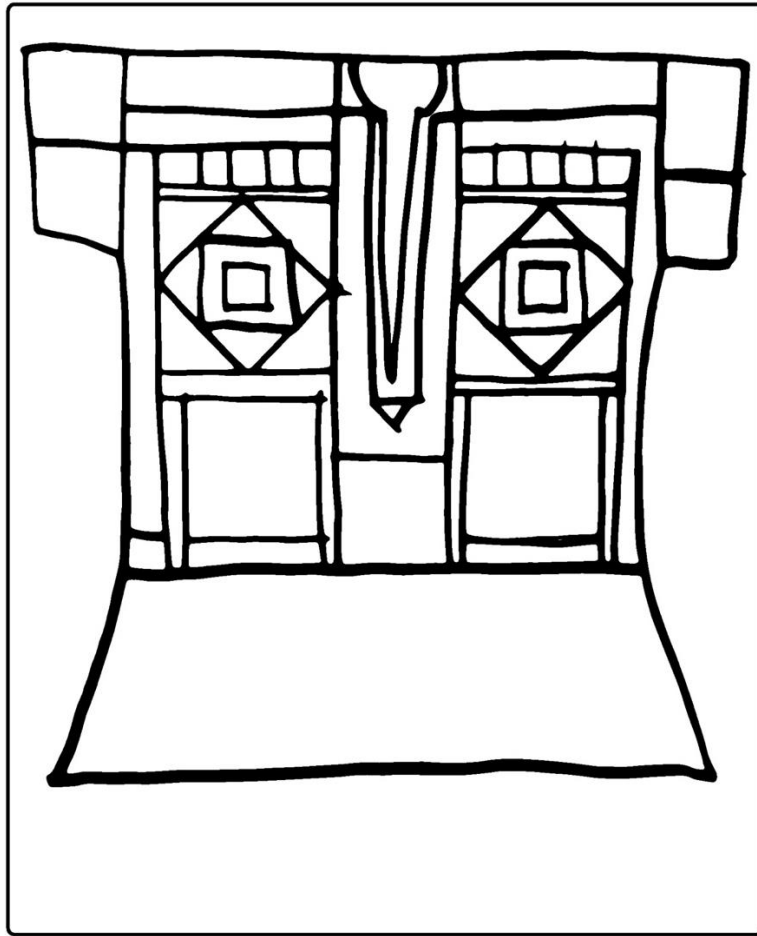


Figure 50 : # 40 Talismanic Shirt belongs to Moralı Hasan Paşa, 18th Century

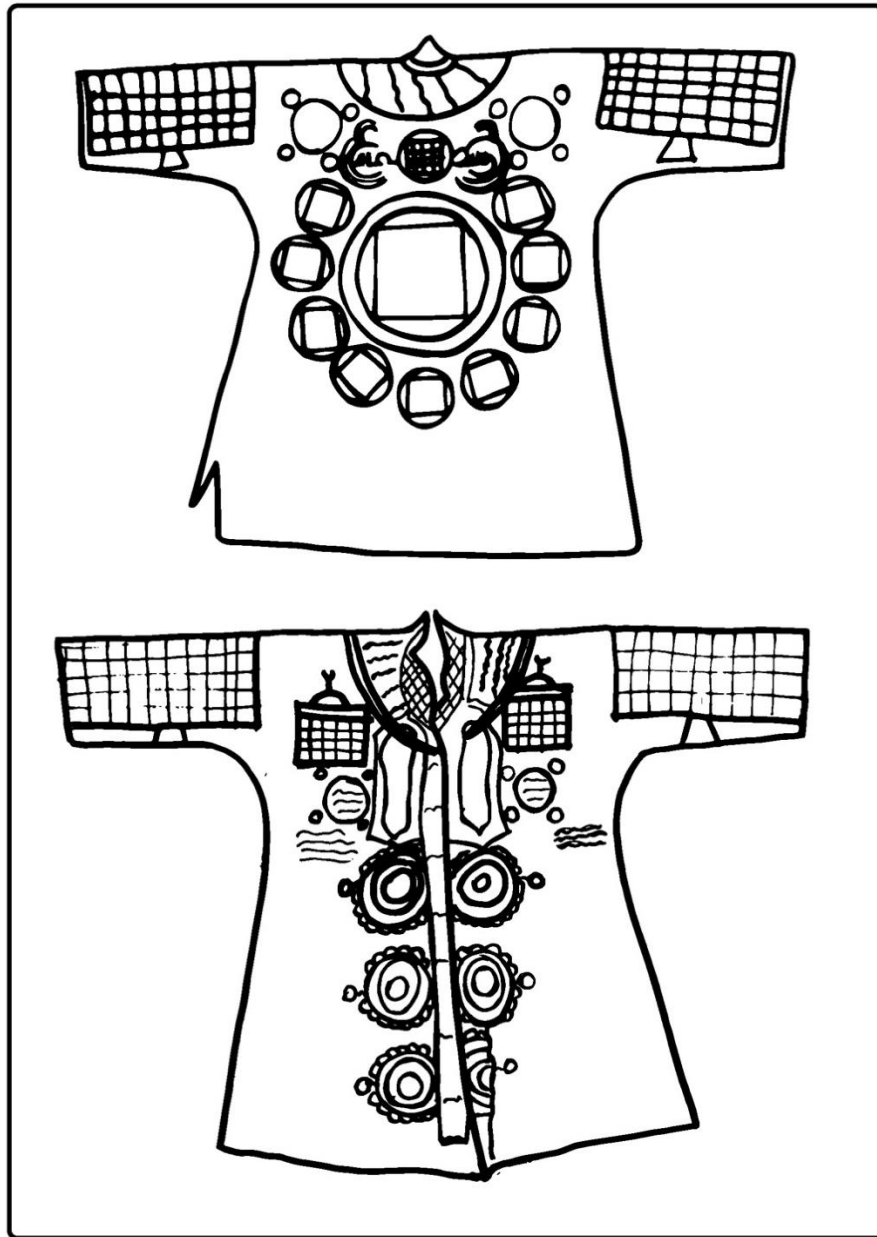


Figure 51: #41 Talismanic Shirt belongs to 19thth Century



Figure 52: #41 Talismanic Shirt belongs to 19th Century

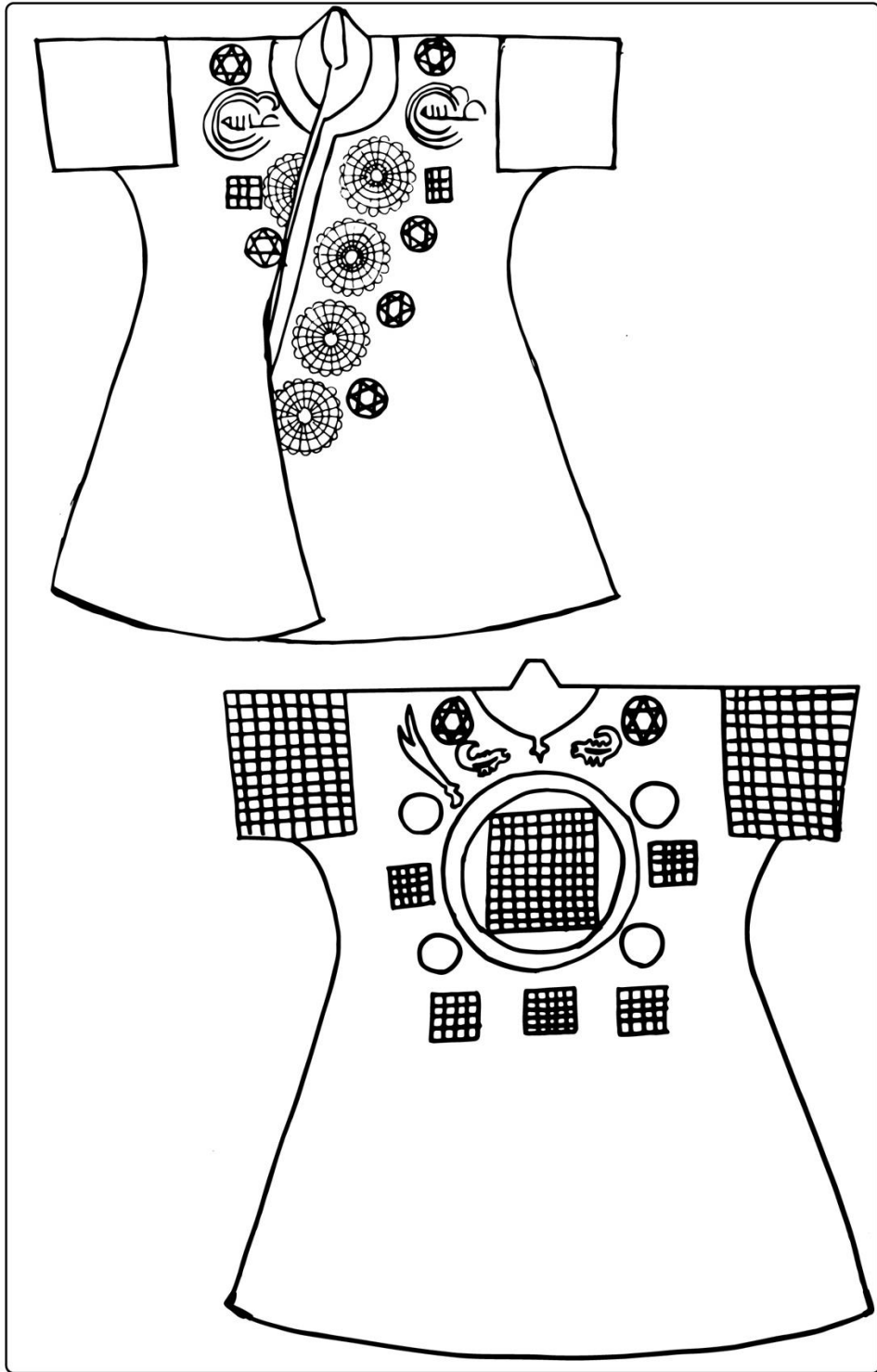


Figure 53: #42 Talismanic Shirt belongs to 19th Century



Figure 54: #42 Talismanic Shirt belongs to 19th Century

4.2.1. Color Properties of the Talismanic Shirts

Hülya Tezcan describes in a television program (Pelin Çift ile Gündem Ötesi 162. 31 Oct. 2018) in how much devotion is in each part of the process of preparing shirts. The ink used in shirts were gathered from the soot on the mosque. Colors were; black, blue, red, yellow, navy blue, green and in some of the shirts they use the other tones of the colors.

Generally, gold and silver were used to enrich but silver was not permanent because of the oxidation. Almost all of them have gilt, red, blue and black ink and 13 of them only use these 4 colors. There isn't a usage of gilt in 3 shirts. Most colorful shirt is #29. Generally, in shirts there were 4 colors but, in this shirt, they use approximately 10 colors and more. Therefore, this shirt looks very different from the others (Fig.57).



Figure 55: #12 Talismanic Shirt belongs to 16th Century



Figure 56: Talismanic Shirt dedicated to Veysel Karaniye , 7th Century



Figure 57: Front and Back of the Most Colorful Shirt in the Collection

4.2.2. Rhythm and Continuity in the Talismanic Shirts

According to the definition of rhythm in Mary L. Davis's book, 'Rhythm is the feeling of organized movement'. It can be following, staccato, clearly stated or subtly suggested, repeated or not. (Davis, Marian L. 1996) If rhythm involves the design, it gains strength with it. Continuity as a definition, in the form of a line, an edge, or a direction from one form to another that creates a fluid connection among compositional parts.

This principle of organization presumes that there is a tendency to perceive a line as a continuation of its established direction. Continuity gives rhythm both its fascination and its security. The livelier the rhythm the more attention it commands. It catches the eye through the principle. According to the basic design principles, "*taking advantage of proportional games in order to get rid of the monotony of the design and become attractive creates a sense of visual mobility, that is, rhythm.*" (Pointerior. (2019)

All of the 42 shirts have continuity and rhythm principles on them. Even on the simple shirt arrangement, usage of the squares repetitively provides an organized arrangement. As an apparent example for continuity, in # 8 we can follow the continuing line in front and in the back of the shirt. In #26, #27 and #28 the shirt is separate with a decorative line both in front and back and the below part is also blank. In #5 the rhythm and continuity can be seen with the following ratio of the squares and the similar shape drawings to the shirt pattern.

32 of shirts, the arrangement of the embellishments both in front and back are nearly the same. It makes the shirts much completer and more attentive as a design. Hatayi embellishments on the hem of the shirts are also good examples for rhythm. Curvy, wavy, repetitive flower patterns give the shirt very lively, dynamic appearance. In no # 13, it can be seen both floral and geometric shapes together in a harmony of rhythm. It seems that the layout and the arrangements of the shirts were so attentive and continuous suggests that it was influenced by a book arrangement due to the existence of the sections of the Quran.

4.2.3. Space and Pattern in the Talismanic Shirts

The meaning of space in design context, is an empty area or extent, the basic raw material of visual design. It is the blank that designer uses line, shape, color, texture and pattern to fill, break, subdivide or manipulate into a composition.

Visual design is an organization of space and it invites manipulation. Shape and form are simply enclosed space, making an inseparable relationship between space, line and shape (Davis, 1996).

Smaller areas are usually perceived as shape and larger areas as space. In some examples of shirts, especially with the eternity pattern shirts, there is a conflict on background and foreground because of the arrangement. In shirts, generally they use surface very carefully and fill every cm of it. There are shirts that were more linear, ruler-like image with sharp geometric patterns, where circles not used apparently. For example, #10, #40, #39, #1, #26, #19, #22, #32, #5 and #7. Besides these, there are shirts with more curvy patterns. 2 shirts of the 19th century, unlike the 16th and 17th centuries shirts, it has a layout in which more circles are in the foreground in terms of arrangement and the entire shirt is not entirely filled. However, there is also a shirt in 17th century with a simple arrangement and very much have a blank space on it.

Lots of blank space draws attention and gives the feeling of incompleteness to the viewer after looking to the other shirts. As mentioned earlier in the above sections, shirts are usually left blank below the waist or about 20 cm near the end of the skirt is because of the religious beliefs.

The shirts therefore separated the parts filled with a straight line and sometimes with a decorative line called *dendan* from the blank part. Usage of convex and concave curves inside the rectangles also very common in shirts. This kind of array evokes wall ornaments.

5. CONCLUSION

As a result, we can interpret about creating talismans as filling psychological need in human. It is the expression of a protection motive that even the most powerful figures of the society need. Every culture has blended it according to their own beliefs and art understanding. Some put metal pieces, some gave more places to religious elements, some used their own art. They have shaped their shirts visually according to the teachings and requirements of the God, prophet, Allah or a leader they believe in. The common goal of all of them is to take power from something, to get protection and to have a better, more successful and healthy life. In doing so, they benefited from the branches of art and the strength of design. Ottoman shirts, which last for years according to *Eşref saati* and astrology, shirts have been prepared in a long period of time, slowly and effectively, specially designed for the individual. These shirts made for bad situations, war time, illnesses etc. they use their religious beliefs, Quran, suras, symbols of important figures but instead of writing directly to the shirt, they regarded visual design aspects of the pieces and gave importance to the embellishments and arrangements. Of course, these shirts didn't make considering only visual design principles in first place. In this case, the influence of the Ottoman fondness for art and ornamentation on these pieces is obvious. This study suggests an interpretation in a design point of view. The fact that some of the arrangement, symbol, writing etc. on shirts and the reason they are made or their meaning are still a mystery in some points and this has been restrictive for this work.

In this study, colors, fabrics, wear conditions, centuries, pattern and shape characteristics of shirts were examined. A detailed categorization was made with a table, for the shirts in Topkapı Palace Museum that had been in Tezcan's book, and the results from them has interpreted. With these results, achieved general properties of these 42 shirts.

According to the tables, as a result, it is known that 6 of the shirts were never worn, 2 were worn and the rest of it has no information about their wearing condition. It is known who wore 13 of the shirts but there is no information on the rest. Perfection of the graphic layout, writing and decorations, suggests that the shirt belongs to someone important. With 21 shirts, they are mostly belonging to 16th century. 34 of them are from cotton fabric, 4 of the shirts were made from white linen and 4 of the shirts are of silk. 32 of shirts are short-sleeved, 7 of them are long-sleeved and 3 of them are sleeveless. 32 of them are collarless, 5 of them have little high neck, one of them have cloud collar detail and one of them's collar wasn't cut out. Their length is between 48 cm and 135 cm. There are 11 shirts which are over 100 cm. The shirts have floral symbols on 13 of them, star drawings on 2 of them and eternity patterns on 2 of them.

Almost all of them have gilt, red, blue and black ink. 13 of them only use these 4 colors. Then, with drawing the shirts they have been visually analyzed through some basic design elements. Some similarities have been searched but the results didn't belong an exact century or owner. Shirts, instead of just writing in plain, the way they use the spaces and patterns can be examined in accordance with the rules in terms of design. All of the 42 shirts have continuity and rhythm principles on them. Even on the simple shirt arrangement, usage of the squares repetitively provides an organized arrangement. Shirts all have geometric shapes on it. There are 10 shirts that were more linear, ruler-like image with sharp geometric patterns, where circles not used apparently. Mostly, square, rectangle, circle and diamond shapes were used. The importance of geometric arrangement, where important symbols are placed, their craftsmanship, etc. shows that they apply the design elements of shirts by adapting them to their culture. Religious and important symbols used in the chest level and not the below part of the waist. This kind of usage comes from the fact that religious symbols are not intended to be used in lower parts 25 of them have their hem's full of arrangement. 11 of them have their hem lined with border sometimes and the rest

of the line is blank. 31 of them have similar arrangements both in front and back of the shirt.

They embrace the power of visual richness when converting their beliefs into tangible objects, and they have been tried for years to do so. The most common figures and names in the shirts are obviously Allah, Hz. Ali and Hz. Muhammed. In 10 shirts, there is Esmâ-ı Hüsnâ (99 names of Allah). Seal of Solomon in 4 shirts and Zulfiqar in 3 shirts. However, the fact of having limited resources related to these shirts and the existence of techniques and symbols that only the people who make the talisman themselves can know, are protecting the mystery of shirts and also making them hard to solve. The importance that given to design and aesthetics, and the fact that we have a history with Ottoman talismanic shirts in the sense of art piece, is undoubtedly very precious for our culture.

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