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SUFI ORDER GARMENTS AND ACCESSORIES DURING THE OTTOMAN EMPIRE

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Introduction

The most important sources about the kinds of dress used by Sufi orders during Ottoman times include the Ankara Ethnography Museum, the Istanbul Municipal Museum, the Hacı Bektaş and Mevlana Museums and the storage rooms in Istanbul of the Religious Foundations. In addition to this one can find in almost every museum in Turkey objects related to *tekkes* of the area surrounding the museum. Except for a few rare cases, the biggest problem concerning such artefacts is the fact that no information concerning them is available. Thus when one wants to study the history of religious order garments during Ottoman times, one has to use not just museums, but also written sources, miniatures and sketches in manuscripts and also tombstones. During our study that started approximately twenty-two years ago we had the opportunity to talk to many elderly members of religious orders and to analyse objects in their possession, which nowadays very probably we could not find.¹

Apart from this material there are also some, even if not many, written and illustrated sources that provide extensive information about religious order garments like *Madjmū'at al-Zarā'if Şandūqat al-Ma'ārif* by (Sheikh) Yahyā Āgāh Sālik İstanbuli² and *Tādji-i Djahār-tark-i Kalām-ı Qadīm* by Süleymān Efendi.³ In addition to these there are many more pamphlets in

¹ After very long time this study was published in book form by the Turkish Ministry of Culture: *Derviş Çeyizi; Türkiye'de Tarikat Giyim-Kuşam Tarihi*, İstanbul 2000.

² (Sheikh) Yahya Āgāh Sālik İstanbuli, (Sheikh of the Erdi Baba Tekke Naqshbandi al-Qādiri al-Zanbūri) in the years 1322-25 / 1904-1907, is kept at the Hakkı Tarık Us Library (number 13400/1), it is made up of four pamphlets [I. Headgear, 111 pages; II. Cloak, 19 pages; III. Belt, 22 pages; IV. Dervish equipment, dowry of dervishes, 25 pages; V. *Şed* (a special belt indicating membership in a guild), 20 pages; VI *Gül* (spiked ball of iron), 30 pages; VII. Sceptre, *müttekā* (cushion), *üze*, prayer rug, *post* (the fur of a Sheikh in a religious order), 17 pages].

³ Istanbul University Library (İ.Ü. Ktp), Turkish manuscripts section, number 6700, v. 133b-148b, 149a, 292a (it has been registered as having been copied out between the years 1214/1799 and 1215/1800).

libraries and in private collections. Nevertheless most of these provide more or less the same information. Gölpinarlı and Revnakoğlu are researchers who have written many detailed and extremely interesting works on these subjects.⁴

Another very old source with a great deal of information about religious order garments, even if with no pictures, but only short descriptions, is the work by 'Abd al-Wāhid Tchelebi.⁵ Qara Dāwūdzāda Vāhidī who lived in the time of Sulṭān Süleymān the Magnificent and was buried in Bursa after his death in 975-1567, described in his work the members of various religious orders. The names of the orders he mentions are noteworthy;⁶ of these only the Mawlawis and the Bektashis have survived, while the rest have merged with other religious orders.

The descriptions by Wāhidī correspond to the images of members of religious orders and dervishes depicted in Ottoman miniatures of the sixteenth century (Illustration 1). In those times even though there were different symbols indicating the various orders, their garments and accessories were not yet clearly differentiated. This differentiation, the attribution of a meaning to each symbol, the spread of this symbolism and the creation of dervish quasi uniforms was a process that reached its apex in the nineteenth century, together with the establishment of different customs and rules. It was then that the dervishes of each order became readily identifiable.

In this study we have based ourselves on the garments and related information included in our book titled *Derviş Çeyizi - Türkiye'de Tarikat Giyim-Kuşam Tarihi* (Dervish Dowry - History of Religious Order Garments in Turkey).

⁴ These works have been indicated throughout the text in abbreviated form: (TB) Gölpinarlı, *Tarih Boyunca İslam Mezhepleri ve Şiilik*, İstanbul 1979; (TMT) by the same writer, *100 Soruda Türkiye'de Mezhepler ve Tarikatlar*, İstanbul 1969; (T. Dey) by the same writer, *Tasavvufî Dilimize Geçen Deyimler ve Atasözleri*, İstanbul 1977; (MSM) by the same writer, *Mevlana'dan Sonra Mevlevilik*, İstanbul 1953; (TaTa) Revnakoğlu, *Türk İslam Aleminde Tarikatlar Tarihi* (two volumes) İstanbul without date.

⁵ See *Muḥāwara-i Khwādjā-i Djihān bā 'Ulamā Mashāyikh wa Şūfiyān*, (copied out in the seventeenth century) İÜ. Ktp, Turkish Manuscripts number 757.

⁶ Mawlawis, Edhemis, Djāmis, Bektashis, Abdā Is, Ḥaydaris and Şūfis.

Garments and accessories of the main religious orders and of their branches during Ottoman times

At first sight it looks strange that those that were trying to escape the strict rules of canonical law should get entangled in systems where each garment, up to the tiniest stitch and accessory, had a definite shape and symbolic meaning. One may consider that these people had become obsessed with formal details. Their motto indicating a simple life, "one cloak and a piece of bread", had become full of details and specifications. To study the relations between religious order garments, which were related to the rules of their orders, within a historical context one needs to start studying them from their first examples.

The oldest known example is a sufi cloak and conical hat said to have been of Bāyazid-i Bistāmī, which according to the information registered at the Ankara Ethnography Museum, was acquired on 17/9/1944 from a descendant of his living in Zile.

The cloak has a very simple shape, the cloth having been folded into two from the shoulders. This long cloak's sleeves are wide; it is put on by slipping over the head, like a sweater; because the cloak is quite narrow an extra *band* of fabric has been sewn under the arms. (Illustration 2). This simple, rough, blue cloak is made of small squares of cotton cloth with (inventory number 13096) that have each been stitched to its lining. The stitching is then lightly pulled so that the square looks slightly puffed up. From every point of view it looks very much like a cloak thought to have been that of Hādji Bayrām Walī (inventory number 3267). The conical headdress resembles a traditional sugar cone, the stitches with its lining form star and zigzag patterns (inventory number 13098).

Sources: Br., 269, App III, 459; T.dey., 62,203; K., 102-105, 154-178; OTDT., 181, 407; TB., 175; TMT., 236-238; OM., 103-105.

Another old example is related to Hādji Bayrām Walī. Hādji Bayrām Walī was one of the greatest sufis of the fifteenth century and a descendant of Bāyazid-i Bistāmī. These two cloaks and a conical hat, for which there is no registration (inventory number 3277), are thought to have been owned by him and are currently being kept at the Ankara Ethnography Museum.⁷

⁷ There is no registration concerning these in museum documentation. As A. Gölpinarlı thought the headgear must have been taken from Hacı Bayram's sarcophagus in his mausoleum; see the related item in the *İslām Ansiklopedisi*.

The hat was made by using blue thread to sew together 10 layers of linen and then giving this a cone shape. Today the outer layer of cloth is quite worn (Illustration 3). A similar object in the museum, which was transferred from the Ankara *Asār-ı Atika* Museum, is registered as "Hacı Bayram" (inventory number 3467). Its cloth was woven with very thick yarn, which made up a pattern. It is quite similar to Bāyazīd-i Bistāmī's cloak; the neck, sleeve ends and bottom have been reinforced with a cloth with white-blue small squares.

We do not have information about the way Hādji Bayrām Walī and of his followers dressed. Nevertheless Gölpinarlı provides the following information from *Risāla-i Tādjiya*: "Hādji Bayrām with his red headgear made up of twelve bands, did not pass unobserved. As a result of the rumours about him he was chained at the neck, hands, and feet and brought to Edirne. After having talked with him, Sulṭān Murād II set him free. Hādji Bayrām was obliged to change the red headdress into white broadcloth and to reduce the twelve bands to six." The headgear the *tādj* of the Bayrāmīs is made of white felt and with six breadths of cloth between seams, representing the six directions: up, down, left, right, front, back. In this way the article symbolised the whole universe. Even though the plate drawn by Diyā in the and printed in Istanbul with the technique of lithography by the Mawlawī Seyyid 'Abd Allah Bey, who was the secretary of *Defter-i Khāqānī* (main register of revenues of the Ottoman Empire) on Sha'bān 1314 / January 1897, shows the headgear of 14 religious orders and provides information about their founders, the *Bayramī tādjs* shown as having 6 bands on one half; in *Āgāh Efendi*⁸ it is shown as having 6 bands in all (Illustration 4). Also shown is the Bayrāmī *tādj* made up of three small circles on top of the *taç*. In the *Gul Risālasī* (Pamphlet of the Rose) of the same collection it is stated, "According to Himmət Efendi of the Bayrāmīs, the rose is made up of three white circles of broadcloth and is called *puł*".⁹ The first circle symbolised canonical law (*sharī'at*), the second the religious order (*tarīqat*), the third recognition of God (*ma'rifat*) while all three together they symbolised truth (*ḥaqīqat*).

The *taç* was made of green broadcloth as a sign of the sanctity of the "sacred name of *Ḥayy*", which is one of the names of God, while the fact that

⁸ *Āgāh*, I, 56.

⁹ *Āgāh*, VI, 28.

the three circles were white symbolised the great sheikh's submission and obedience to the Prophet Muḥammad.¹⁰ We learn from the same manuscript that also the muslin band wrapped around the *tādj* was green.¹¹ The *tādj* of the sheikh of the Bayrāmīs was white while those of the successors were the colour of honey.

The small *tādj* in the Ankara Ethnography Museum, registered as having been of Hacı Hādji Bayrām Walī (inventory number 3189), has 6 bands and is white, with a rose on its crown (Illustration 5).

Sources: Br., 269, App III, 459; T., 69; T.dey., 62,203; K., 102-105, 154-178; OTDT., 181, 407; TB., 175; TMT., 236-238.

Garments of the Djalwatī order

The sage Uftāda Muḥammad Djalwatī, founder of the Djalwatī religious order was born in Bursa in 1489 and died there in 1580. He always dressed in green. This custom was later abandoned as a sign of respect since green clothing was considered a sign of being a *Seyyid* (descendant of the Prophet Muḥammad). Only the green turban around the *taç* was kept. According to Brown,¹² the *tādj* of the Djalwatī had 12 bands, (according to Trimmingham,¹³ who took this information from D'Ohsson, it had 18 bands), their dervishes wore a black cloak called an 'abā and kept their beard and shoulder length hair in accordance to the *Sunnah* (rules deriving from the customs and sayings of the Prophet Muḥammad). Sometimes they gathered their hair on top of their heads. They carried prayer beads with 33, 66 or even 99 beads. In their convent they had a few very worn cloaks believed to have belonged to Uftāda Muḥammad, a pair of classical style decorated clogs with leather straps, a mirror having Islamic mystical meanings, two pieces of underwear, a mystical devotional waist band woven with thick white yarn and yellow stripes, and with an inner lining of green broad cloth, a belt woven with leather, sceptres, tambourines used in the room of ordeal, 'araqīyas (soft felt *tādj*) without a turban around them, a prayer bead with a thousand wooden beads and a nineteenth century prayer rug on white broad cloth with a mosque design.

¹⁰ Āgāh, I, 33.

¹¹ Āgāh, I, 21.

¹² Brown, J. P. (ed. II. A. Rose) *The Dervishes or Oriental Spiritualism*, London 1968, 274.

¹³ Trimmingham, II, 198.

The presence of an 18 *band* pointed *tādj* (Illustration 6) made of dark green wool and another green one again with 18 bands confirm the existence of such *tādj* described by D'Ohsson¹⁴ and Mustaqīmzāda. The 13 slice dark green almost black *tādj* near them is also a Djalwatī *tādj*.

'Azīz Maḥmūd Hudāyī, who was born in 950/1541-42 or 950/1543-44, studied in Istanbul. He became a Khalwatī under the influence in Egypt of Karīm al-Dīn Khalwatī. From Bursa he went to Istanbul, where Sultān Aḥmad I showed him respect for the rest of his life. According to both Gölpınarlı¹⁵ and Brown, he let his hair grow long and made also his dervishes grow theirs. Their *tādj* were made of 13 bands and of green broad cloth. According to İsmā'īl Ḥaqqī their *tādj* had 14 bands symbolising the 12 names of God and their union. 'Azīz Maḥmūd Hudāyī was considered the second founder and thus the second sage of the Djalwatī. He was buried in the Djalwatī convent of Üsküdar, which is considered their spiritual centre, under a dome made in the shape of a Djalwatī *tādj* with 13 bands (Illustration 7). Among his objects kept in chests in his mausoleum there is his ceremonial 13-band *tādj* with a green muslin cloth wound around it. His cloak was like the others except for its small straight collar. It is made of green broad cloth and is very worn. It is closed by means of buttons and buttonholes. The lining of his yellow cloak is made of cotton cloth. His dark green cloak with large sleeves has a 12-stitch collar descending to belt level. The talismanic formulae written on his white cotton shirt make it very interesting. There is a dark red thick sceptre and another thinner one with an ordeal waistband (Illustration 8). There are also a pair of morocco slippers and a pair of unsoled houseboots. A white prayer rug decorated with white pipings similar to Damascus cloaks. In the Divan Literature Museum (inventory number 452) there are two 13-banded Djalwatī *tādj* with green muslin cloth bound around them.

Sources: Br., 87, 61, 271, 173, 456, 460-2; Gölpınarlı, "Celvetiye", İA, 1945, II/67-69; OTDT., 714-715, 407; L. Massignon (T. Yazıcı, "Tarikat", İA, 1961, II/9); T.Dey., 315; T., 78-79, 184, 190, 201; TMT., 239-241; Bü., 386-389, 391-402; K., 185-189; TB., 190; İ. H. Konyalı, *Abideleri ve Kitabeleriyle Üsküdar Tarihi*, İstanbul, 1976, I, 325-342; OM. 214-216.

¹⁴ D'Ohsson, N. *Tableau Générale de l'Empire Othoman*, Paris, 1790, II, 299; 146b.

¹⁵ Gölpınarlı, "Celvetiye", İA, II, 67-69.

Garments of the Badawīya order

The Badawīya religious order existed both in Egypt and outside; it was known as the Aḥmadiya order. In Anatolia it was not widespread, but it had eight *tekkes* in Istanbul.

Among the various Badawīya garments we could find there is a relatively recent red cloak (Illustration 9), without a collar and open in front. This was worn by the late İsmā‘il Ḥaqqī Kırmızıtādjlı, last sheikh of the Eyüp, İslām Bey Badawīya (main dervish convent), before the forced closure of *tekkes*. It is called *farādja* and was worn by the main sheikh or successors. Its collar is surrounded by a ribbon down to the level of the stomach, it gets larger towards the bottom so as to permit its two halves to cover the top of the other. There are also a gallery coverlet (Illustration 10) used for the initiation ceremonies with the name of Pīr Aḥmad Badawī written across it, and a long belt formerly owned by Kırmızıtādjlı with narrow bordeau stripes and fringes with a breadth of 147 cm. and length of 300 cm. This was used by folding it into two. There are three items, one of which is red (350 and 416 cm.) used to envelop the *tādj* (the 12 slice red *tādj*). There is also a Badawī *tādj* at the Municipal Museum (inventory number 3096/2719).

Sources: Br., 60, 209, 386; OTDT., 191-192; K. Vollers, "Ahmed Bedevî", İA, 1950, I/176-180; TMT., 196-197; T. 79; T.De., 321; Bü. 269-281.

Garments of the Bektashiya order

In the Bektashiya religious order, which is a Turkish religious order founded by Ḥādjlı Bektāsh Walı, the *tādj*, cloak, banner, torch, tablecloth are all religious objects to be kept in safekeeping.¹⁶ Belts were considered sacred by the Bektashis since the sons of the venerated İmām ‘Alı also used them.

According to Gölpinarlı¹⁷ the *khalifa* (successors) wore black muslin cloth around their *tādj*, called the *Alifî tādj*. That is why the tombstone dated 1298/1880 of Asrārı Khıdır Baba near the Merdivenköy Şahkulu Sultan Bektashî Tekke is differentiated by all the others by a big "elif" on its cylindrical body (Illustration 11). In addition to these there are marble *alifî tādj* on the crown of the garden gate of the 12-sided *tekke* building and of

¹⁶ OTDT, İstanbul 1946.

¹⁷ Gölpinarlı, T. Dey., 150, 115; as an example he states that in the cemetery of the İstanbul Merdivenköy Bektaşî Tekke there are such tomb stones

the dome (Illustration 12). The building is characterised by an umbrella like dome with twelve bands supported in its centre by a column (Illustration 13). The floor has also been subdivided into twelve bands by means of broad stripes of coloured stones. The bands reunite in the central column, in which there are shapes of burning candles carved in niches. In the upper sections of the 12-sided walls there are marble slabs with the *al-salāmu 'alaykum* inscription on its four corners.

We find 12-banded Bektashī *tādj* on many tombstones. In the Ankara Ethnography Museum there are different examples both as far as their shape and their *dastārs* (muslin cloth wound around *tādj*) are concerned: with black *dastār* (inventory number 5591), with white *dastār* (inventory number 3173), without *dastār* and flat (inventory number 3174), pointed *tādj* (inventory number 3172) have been bought for the museum (Illustration 14). The 12-banded Bektashī *tādj* in the Divan Literature Museum (inventory number 437) is according to Noyan¹⁸ the *tādj* of a spiritual leader. According to Brown¹⁹ the fact that almost all sheikhs wore 12-banded *tādj* symbolised the 12 imams while the 4 doors symbolised the 4 principles of the order. We can find one example of the 4 -banded Khorāsānī or Edhemī *tādj* mentioned by Noyan, in the cemetery of the Üsküdar Bandırmalı Tekke. This tomb of Hādji Khalil Dede is dated 1272/1855. According to Brown²⁰ the four pieces of the white felt *tādj* had the following meanings: "The first that its wearer had left this world; the second that he had lost hope of paradise; the third that he did not like hypocrisy or in other words that he did not care that others thought that he did not pray; and the fourth that he had renounced all the pleasures of life being only and completely content with God. The names of these four elements were *Sharī'at*, *Ṭarīqat* and *Ma'rifat*." According to Brown, in addition to his 12 -banded *tādj*, Hādji Bektāsh Walī had a second *tādj* called *tādj-i djān-nūsh* with 9 bands. Another example is the tombstone of Santūri Aḥmad Baba dated 1267/1850, which is now in the Üsküdar Çiçekçi Mosque among the tombstones mostly transferred from the Himmetzāda Tekke. In the Ankara Ethnography Museum there is an oil painting, acquired from the Galata Mawlawikhāna (inventory number 1175, that depicts four Bektashīs with Edhemī *tādj*. It is interesting from the point of view of the *dastārs*,

¹⁸ B. Noyan, "Bektaşilik-Alevilik Nedir?", *Yeni Gazete*, 7/7/1966

¹⁹ Brown, 179.

²⁰ Brown, 179.

which are unique since they have a pattern of flowers or of crisscrossing circles. We found other examples of the *tādj* described by Gölpinarlı²¹ as "*fanāyī* with flowers" and similar to those found in the Üsküdar Selimiye Behçet Efendi Tekke among the tombstones brought from Muradiye in Bursa to the Üsküdar Bandırmalı Tekke. On the other hand Āgāh²² describes the *fanāyī* as being flat and in the shape of a turban with two or three folds. Maybe these flowers were embroidered over the cloth of the *dastār*.

The Municipal Museum also has an almost complete Bektashī costume (Illustration 15). J. K. Birge²³, like Āgāh Efendi who analysed the elements of a costume separately, listed the 16 most important symbols of the Bektashī order, together with their pictures and explanations: The *Backscratcher*, *Qambarīya* (belt worn by Bektashīs in memory of Qambar) and the *tasbīḥ* (prayer beads).²⁴ Those listed by Āgāh Efendi are: *Teslim Taşı* (stone with the *al-salāmu* 'alaykum inscription), *Tıġbent* (long and thin needle), *Nafir* (tube like musical instrument), *Ḥaydarīya* (sleeveless jacket), *Pālihenk*, *Teber* (axe), *Ḥabba* (seeds), *Kashkūl* (boat shaped beggar's cup), coffee cup and plate in the shape of a Husaynī *tādj*, a wooden *tādj* model used during rites (Āyīn-i Djām) on the throne of the Prophet Muḥammad, seal, *Sedjdeh taşı* (stone of prostration),²⁵ and 'Araqīya (soft felt *tādj*). Examples of these exist at the Istanbul Municipal Museum.²⁶ From Noyan we learn that both Bektashīs and Mawlawīs called their robes *tannūra* and that the white or of light colours were preferred.²⁷

²¹ T.Dey. 414.

²² Āgāh, I, 13.

²³ In a work written on the subject of the Bektaşī order with the help of the elders of the order, J. K. Birge, *The Bektashi Order of Dervishes*, London 1937.

²⁴ This is a hundred piece (actually 99 piece, but Shi'a prayer beads are generally 100 piece) prayer bead separated by little crowns.

²⁵ Āgāh Efendi did not include prayer beads in the dervish dowry. The stone of prostration is made of baked clay taken from the area around İmām 'Alī's tomb at Karbalā and followers of the Shi'a sect put their foreheads on them when prostrating themselves during prayer. The elders used these stones during their fast in the month of Muḥarrām, believing that they had healing properties.

²⁶ In his work titled *Türkiye'de Alevilik, Bektaşilik*, İstanbul 1977 251-353, M. Eröz studied the relationship between religious orders and Turkish culture, beliefs and traditions, showing how certain ancient traditions had survived thanks to religious order rites. B. Noyan in his work "Bektaşilik-Alevilik Nedir?", *Yeni Gazete*, 7/7/1966, studied the system regulating Bektaşī garments.

²⁷ Noyan, *ibid.*

In the Hacı Bektaş Museum there are the pictures, both single and in group, of individuals that worked there in 1925 (inventory number 738), (inventory number 738/a), (inventory number 738/b) and (inventory number 738/e). Among these, the elders and dervishes are in full costume. Of two interesting *tādj*, one (inventory number 1313), is made of two white felt halves stitched together. The bottom half is folded towards the upper part. It is 40 centimetres high and its crown is slightly pointed. It was donated to the museum in 1973 (Illustration 16). Gölpınarlı²⁸ has called a similar *tādj*, the *Shamsī Mawlawī Tādj*. One has to keep in mind that there was a period when the Bektaşī and Mevlevī orders were strictly related. Nevertheless Noyan²⁹ also describes— in addition to the Bektashī *lenger* type *tādj* made up of 4 pieces, and the Bektashī 13 band *tādj*—the four-banded Khorasānī or Edhemī *tādj*, adding that dervishes used to wind turbans around their *tādj*. The other was donated by Hāsan Baba and is of dark brown green velvet (inventory number 1165). Gölpınarlı³⁰ gives another example of *alifī tādj* from the ‘Inādiya Hāshim Baba Cemetery in front of the Üsküdar Ağa Turkish Bath and calls it “Khorasān Alifī *tādj*”. Most of the Bektashī garments were common to all their groups, while some are characteristic only of individual groups.

Sources: A. Rıfıkı, *Bektaşī Sırrı*, İstanbul 1325 (1907); Besim Atalay, *Bektaşīlik ve Edebiyatı*, İstanbul 1340 (1921); Br., 62-3, 64, 115, 179, 182, 183, 14; F. W. Hasluck, *Bektaşīlik Tetkikleri* (translated by R. Hulusi) İstanbul 1928; Bi., mentioned in many places throughout; OTDT., I 196-202; Yusuf Fahir Baba, *Bektaşī Ayin-i Cem’inin İçyüzü*; TCD., 1959, I, 2119-121:1959, I-173, 175: 1959, I/4, 293-295: 1959, I/5, 386-389: 1959, II/7, 54-56:1959, II/11, 365-366; Teyfik Oytan, *Bektaşīliğin İçyüzü*, İstanbul 1947; Köprülü, “Hacı Bektaş”, İA, 1961, II, 461-464; Bedri Noyan, “Bektaşīlik-Alevilik Nedir?”, *Yeni Gazete*, 7/7/1966; Ziya Hanhan, *Hünkâr Hacı Bektaş-ı Veli*; TK., 1968, VIII-50, 3603-3607; TMT., 269-277; Yusuf Fahir Baba, “Bektaşīlik”, TD., 15 September 1951 III-3, 1051-1053; T., 81-83, 125, 188; T.Dey., 8, 45-46, 52, 75, 81-82, 120, 125, 143, 149; Bü. 309-314; K., 84-9; M.Eröz, *Türkiye’de Alevilik, Bektaşīlik*, İstanbul 1977.

²⁸ T. Dey. 412.

²⁹ Noyan, *ibid.*

³⁰ Gölpınarlı, T.M.T. 269-277; T. Dey. 400.

Garments of the Khalwatīya order

As is true in other countries, the Khalwatīya order in Turkey has also subdivided into many branches. According to Gölpinarlı:³¹ "What they call customs is especially the additions to things like clothing, *tādj* and names. For example the *tādj* of the Khalwātī are made of white broad cloth and felt with black stitches. On the other hand, in the case of the followers of Shamsīya the broadcloth is yellow, with three circles and a knot on top." (Illustration 17) He went on describing how the different branches of the Khalwātī had different tendencies, that those that tended towards the Mawlawī had a *tādj* similar to that of the Mawlawī. The examples acquired by the Kastamonu Ethnography Museum in 1929 confirm this (inventory number 4973, 4969).

The clothing of the Khalwatī does not have distinguishing features. The only distinguishing characteristic was, according to Brown,³² the black leather cavalry accessory they wore out of respect to the Prophet Muḥammad. Their *tādj* had 4 bands and 40 branches; the stitches and the rose and colours at the crown are different. We can find examples of these in museums and private collections. Āgāh Efendi's pamphlet about *tādj* is illustrated. We shall analyse the branches of this order separately.

Sources: Br., 268, 462-469; OTDT., I/714-716; TMT., 205-216; T., 79, 189; T. Dey., 327; L. Massignon (T. Yazıcı), "Tarikat", İA, 1974, XII/1,9; K., 98.102; TB., 149, 172, 190.

Djarrāhī Branch

The founder of this sect was Sheikh Nūr al-Dīn Meḥmed Djarrāhī, born in Istanbul in 1083/1672 and buried near his convent in Karagümrük after his death in 1146/1733. The green robe thought to be his is made of cotton with white lining and is similar to the others, with vertical stiches (Illustration 18); pieces in light green and dark blue cloth have been stitched in front from the collar to the belt level.

The *Djarrāhī tādj* at the Divan Literature Museum (Galata Mawlawīkhāna) (inventory number 696) acquired from the Nūr al-Dīn Mosque and Mausoleum, described as "Forty branches over four doors", is

³¹ İdem, TMT. 205-216.

³² Brown, 53.

yellow-orange with green *dastār* (Illustration 19) like the others in the "Tād̄j Pamphlet".³³ According to Revnakoğlu when describing the picture of the late last sheikh of the convent İbrāhīm Fakhr al-Dīn Efendi: "His is the typical costume of the sheikhs of his order with the dark green Nūr al-dīn Tād̄j-i Sharīf (*tād̄j*) with a Djunaydī *dastār*. The crown of this *tād̄j* is bright yellow and in accordance to the five *dāl* (d) letters at the end of the *Ikh̄lās-i Sharīf* verses, it has been subdivided into four bands and twenty branches. This style of *tād̄j* is typical of those that detached themselves from the Djarrāhīya order under the leadership of Nūr al-Dīn. The *tād̄j* used by the branch founded by Sheikh Meḥmed Amin Efendi had a crown of orange colour."³⁴

The black wool cloak of İbrāhīm Fakhr al-Dīn (Erenden) Efendi has a small straight collar.³⁵ It is a Damascus work with a *ḥaydarīya* collar, padded and its collar has 12 stiches. Two *ḥaydarīyas* owned by Sheikh İbrāhīm Fakhr al-Dīn are similar to those in the illustrations by Āgāh Efendi. As in the case of other orders, its collar has 12 stiches symbolising the 12 imams. The *ḥaydarīya* could be made in the desired colours. One of these two woollen *ḥaydarīya* was at knee length, while the one called Ḥusaynīya was below knee length (Illustration 20). They were mostly made of striped cotton cloth, open at the front down to belt level, with slits on both sides and such a robe can be seen also below another cloak in another picture.

A belt with a precious buckle worn by Djarrāhī sheikhs, similar to the one kept at the Istanbul Municipal Museum (inventory number 3132/2750), has been drawn in the work by Āgāh Efendi.³⁶ As in the case of many other orders, the Djarrāhī dervishes also tied a 4-6 inch felt or woollen belt around the robe or *tannūra* in a way that it encircled the body seven times. The prayer beads were draped over it. The point of the belt was kept over the stomach if the dervish was younger than 40, to the right if he was older. The soft felt *tād̄j* worn by dervishes symbolised the fact that the dervish was pure silver and that he had to know the answer to 20 questions; once he wore the special *tād̄j* this symbolised that he was pure gold and that he had to know the answer to 40 questions. During the *dhikr* rite once the *Ḥayy* noble name

³³ Āgāh, I, 92.

³⁴ C. S. Revnakoğlu, "Mi'rā cıyeler", *TD*, II-16 (1954), p. 650-660, 685.

³⁵ Its collar was typical of sheikhs. The cloak was sewn by tailor Sarandil, who was famous for such clerical apparel and this cloak bears a label with his name.

³⁶ Āgāh, V, 19.

had to be recited after the *İsm-i Hû* (another name of God) the sheikhs present had to take off their special *tâdj* and wear a *tâdj* similar to the others to establish equality. Such a custom existed in all orders.

Sources: Br., 271-274; OTDT., I 283; CSR, "Mi'râ ciye'ler", TD, 1954, II/16, 650-660; TMT., 221; "Cerrahiye", TA., X, 248; T., 76; Bû., 409-11; OM., 167.

Naşûhî Branch

The founder of this group was Naşûhî Muḥammed or Meḥmed Bey, born in Üsküdar in the year 1053/1643 or 1058/1648. He founded an *âsitâna* in Istanbul at Üsküdar Doğancılar, of which he was the sheikh for forty-three years. He died in 1130/1718 and was buried in his *âsitâna*. He also felt love and respect for the Mavlawî philosophy. On the window of the mausoleum of this sheikh, which is near the convent that today is a mosque, there is the following strophe by Zakâ'î Efendi:

Place of saints, source of inspiration and conquest *Be part of this Naşûhî convent and respect its spirit.*

In his mausoleum, there is a piece of the covering of the Kaaba on his sarcophagus, along with his ordeal waistband made of rope and his sceptre. The way the ordeal waistband was used has been described by D'Ohsson³⁷ (Illustrations 21-22). In the mausoleum there are two inscriptions. One is made of wood with a picture of the Khalwatî Sha'bânî headgear, with the inscription, "*Meded yâ Hadrat-i Pîr Sultân Sha'bân-i Walî*" (Salvation o Great Saint and Sultân Sha'bân-i Walî), while the other contains a description of how the four bands of the Khalwatî Sha'bânî headgear and its forty branches symbolise the (declaration of the unity of God). This second inscription is made of plaster and is a work of the dervish Luṭf Allah al-shahîr Sirkedjizâda (the remaining indecipherable). The Khalwatî Sha'bânî headgear in this inscription is similar to the one drawn from the top in the *Tâdj Risâlesi* (headgear pamphlet).³⁸ We have heard that apart from their headgear, the Naşûhîs' clothing was similar to other groups, but we have not found examples to corroborate this.

³⁷ D'Ohsson, II, 134.

³⁸ Āgâh, I, 91.

Sources: OTDT., II, 663; MSM., 212, 214; TMT., 209, 216; Bū., 465-470; İbrahim Hakkı Konyalı, *Abideleri ve Kitabeleriyle Üsküdar Tarihi*, İstanbul 1976, I/373, 375; OM., 116.

Sünbülü Branch

The Sünbülü branch of the Khalwatīya was founded by Yūsuf Sinān bin 'Alī Kaya Bey, otherwise known as Sünbül Sinan or Sünbül Efendi, who was born in 869/1464 or 880/1475-885/1480 in Merzifon. He was also known as Zayn al-Dīn. In 959/1552, before reaching his ninetieth year he ceded his position to Musa, who was also known as Merkez Efendi.

The cloak, thought to have been of Merkez Efendi, is of thick beige broad cloth and has had its holes repaired. It is closed by means of buttonholes and knitted buttons, the front, bottom, side slits, pocket borders and sleeve ends have been decorated as seen in the work by Āgāh Efendi (Illustration 23). Its decorative threads are faded. His ordeal waistband is 7x144 cm.

The clothing of Nūr Allah (Kılıç) Efendi, who was a descendant of Merkez Efendi and last sheikh of the Merkez Efendi Tekke, is similar to those of Sünbülü sheikhs (Illustration 24). Of his two white *tādj* with 4 bands and forty branches, one has a white *dastār* and the other green. They both have pointed tops as all Sünbülü *tādj*. Some sheikhs had made a habit of wearing green, because it was in accordance with the *Sunnah*. The *tādj* with a white *dastār* was used during rites within the mosque. Sheikh Nūr Allah Efendi had a *tādj* with green and white *dastārs*. His light wool dark blue cloak, which he wore for ceremonies, has a *ḥaydarī* collar with 12 stitches. Also his "Damascus cloak", which was very fashionable among sheikhs, was ready-made in Damascus, of light blue satin, with patterned padded cloth and with a *ḥaydarī* collar. The white cambric robe worn beneath the cloak, had a shirt like collar, was open down to its waist and had bracelet like buttons on its sleeves. The cloth was poplin with narrow lines on white. It had buttons on its front and got larger toward the bottom so as to be able to close it diagonally. The sleeves were large so as to permit a comfortable ablution. The *ḥaydarīya* over the shirt was of beige wool. The sheikh had two belts with precious stones and a medresse diploma. His Damascus cloak and the shawl like cloak were typical of the cloaks of sheikhs of the Sünbülü Branch (Illustration 25) and show that the cloaks worn for purposes other

than ceremonial could be of any colour. His *tādj* had a dark green *dastār*. The crescent shaped *pendant* of the *dastār* reached the lower portion of both ears.

Sources: Br., 269, 480-481; OTDT., Pakalın. III, 294-295; T. Yazıcı, "İstanbul'da ilk Halveti Şeyhleri", *İst. Ens. Dergisi*, İA, II, 98; M. Asım Çalıkoğlu-Nurullah Kılıç, *Sünbül Efendi ve Merkez Efendi, Hayatı ve Hüviyeti*, İstanbul 1968; TMT., 207, T. Yazıcı, "Sümbüliye", İA, XI, 236-238; T., 75; Bü., 340, 351; M., 179, 150.

Sha'bānī Branch

The founder of this branch of the Khalwatīya was Sheikh Sha'bān-ı Walī, born in Taşköprü at Kastamonu and died in 976/1576. He is considered the second sage of the Khalwatīs and is buried in his mausoleum in his *tekke*. In the mausoleum there is a Sha'bānīya Khalwatī *tādj*, which is one of the 4-banded *tādj* with 40 branches described in the *tādj* pamphlet.³⁹ Its dark *dastār* is almost carelessly wound around the *tādj*. His cloak with many many patches, is made of dark blue wool, large and unpretentious (Illustration 26). Also his cotton shirt with half sleeves and round collar is simple. His sceptres, prayer beads and *tādj* on the sarcophagus are also in the mausoleum, which also contains an axe, a sceptre with a metal point, and a leather water pouch. The two banners are among the best-kept examples existing. In the convent there are many ordeal rooms (Illustration 27).

Sources: Pakalın, OTDT., III/302-303; A. B. Ertan, "Mimar Şeyh Ahmed Talatı Efendi, Eserleri ve Hayatı", TD., III-21-22 (1954), 846-852; TMT., 208-209; İhsan Ozanoğlu, *Türk Büyüklerinden Şaban-ı Veli Hayatı, Eserleri ve Külliyesi*, Kastamonu, 1966, T.76; Ali Rıza Köseoğlu, *Şeyh Şaban-ı Veli Hazretleri* (the place where it was published is not known) 1972; L. Massignon-T. Yazıcı, "Tarikat", İA, XII, 15; K., 100-101; OM., I/205, 138.

Garments of the Qādirīya order

According to Brown the Qādirīs wore 4-banded *tādj* while their sheikhs wore the 7-banded *tādj*. If they were not *seyyid* (descendants of the Prophet Muḥammad) their *tādj* would be white.⁴⁰ (Illustration 28) In the 7-banded

³⁹ Āgāh, I, 91.

⁴⁰ Brown, 60. He also provides information concerning initiation into the orders and the related ceremonies and states that the Qādirī *tādj* were called *tādj*. Their *tādj* and belts could be of any colour, but the colour green was preferred; see page 115.

tādj chapter of the *Tādj Risālesi* there are two illustrations of such *tādj*, the *Naqshbandiya-i Qādirīya-i Zanbūrīya* and the *Ashrafīya-i 'Abd Allah al-Rūmī quḍdisā sirruh*. We see examples of these, among other places, on tombstones.⁴¹ Again according to Āgāh, the *İsmā'il al-Rūmī Tādj-i İsmā'iliya* is 8 -banded with a knot on its top.⁴² *Muṣṭafa Akhī Rasm-i Qādirī* is 12-banded and on its top it has a rose made of concentric circles, one on top of the other with a 5-pointed star.⁴³

Apart from these simple Qādirī *tādj* there are those that are decorated at their ends. The two-banded *alifī* becomes pointed towards the top. In case of the seyfi (sword like) *tādj*, their pointed tops are folded (Illustrations 29, 30).⁴⁴ These are identical with the 3 -banded 12 branch, decorated *tādj* with round top and *dastār*.⁴⁵ Some are higher with pointed tops and have a strip of fur, called *mūjgān*, around the bottom part around the head and a *dastār*.

We have found examples similar to the *tādj* of the Qādirīya order drawn by Āgāh Efendi at the Ankara Ethnography Museum (inventory number 13094), at the Bursa Museum and in the storage areas of the religious institutions. Qādirī and Naqshī *tādj* are identical and an elderly sheikh, whom we interviewed, has confirmed this. The only difference is that sometimes Qādirī *tādj* have a Qādirī rose.

The *tādj* at the Istanbul Municipal Museum has a *dastār* and four bands and is decorated at the bottom. The long and large sleeved olive coloured cloak is collarless, open at the front. The front has two, two-inch wide inserts that go around the collar area and down to the waist; inside it has a shirt like gown open down to the waist and with a shawl pattern; it is girded with a red belt with dark borders (inventory number 3128/2746).

The cloak at the Divan Literature Museum is similar to those in the storage rooms of the religious institutions; it is red, decorated at the bottom and at the end of the sleeves, with a pattern made of black polka dots. Its decorated belt with hooks and rings belonged to a Qādirī sheikh. Its *tādj* has

⁴¹ The only difference among them is the fact that one has a knot on its top, while the other does not; Āgāh, I, 59.

⁴² Āgāh, I, 67.

⁴³ Āgāh, I, 75.

⁴⁴ Āgāh, I, 23 and 26; for the Bedahe border decoration see Āgāh, I, 48, 49.

⁴⁵ Āgāh, I, 23, 33.

4 bands, is decorated and its crown has a *mujgān*, a green *dastār* with a longish *ṭaylasān* (pendant) (Illustration 31).

The winter cloak of the late Aḥmad Muḥyī al-Dīn Efendi, a former Qādirī sheikh, is of white felt with long sleeves. It is stitched only at the collar and at the arms. In front it is stitched down to waist level. The arms, front, collar and bottom are decorated (Illustration 32). The large sleeved cloaks, two green and one dark blue, both woollen, have small straight collars. The white gown worn under the blue cloak in Āgāh Efendi's garment has a belt with a hook and ring.⁴⁶ The white, cotton padded, cloak has a stitched collar and is *Ḥaydarī*. The white gown under it has a belt with a hook and ring. Yellow Damascus cloaks were used also by the Qādirīs.

The shape of the red cloak worn by sheikhs during the month of Muḥarram was the same as the above-mentioned white one. The silk ones also had similar shapes. Even the summer white cotton cloak, decorated with a chain pattern had the same shape even though it had simple sleeves. The late Qādirī sheikh Nūri Efendi's light wool, light rose coloured summer cloak without a lining had a bottom that was larger than the rest; it had a straight collar and large sleeves. The above-mentioned were examples of the clothing of the Rūmī branch of the Qādirīya order. As an example of the accessories of the Ashrafī branch we have a silver threaded belt with a mother of pearl buckle. The buckle has engraved on it a panorama with buildings. The grey woollen cloak with a fur lining has a *ḥaydariya* collar with 12 stitches (Illustration 33). Its bottom has been enlarged with an insert. The other one is a padded cotton cloak. There is also a grey woollen one of the same shape. Finally we have a Damascus cloak of yellow satin. As accessories we have two decorated *tādj*, skullcaps and Qādirī roses (Illustrations 34, 35).

Sources: Br., 60, 88, 99-116, 286, 474-477; OTDT. II/130/131; D.S. Margoliuth, "Abd al-Ḳādir al-Djilānī", *EI*¹; W. Braune, "Abd al-Ḳādir al-Djilānī", *EI*²; S. Uludağ, "Abdülkādir-i Geylānī", *TDVİA* C.S.R., TD. all issues from I/1 (1953) to II/19-20 (1954); TMT. 190-194; T. 40, 44, 271-273; T. Dey. 321; Bü., 87-92; K. 71-72; TB. 150-151; Eşrefoğlu, *Eşrefoğlu Divanı*, İstanbul; OM. 94, 118.

⁴⁶ Āgāh, V, 19.

Garments of the Mawlawīya order

As one can see from the summary of the history of the Mawlawī order, it was established later and its garments were also systemized at even a later date. Accord to Gölpınarlı, expert in this field:⁴⁷ Not only did Mawlānā not establish a rite for his followers, but he did not even ritualise his receptions. A few hairs of the moustaches, beards, eyebrows and hair of the initiates were cut and a cloak with large sleeves, without collar and open at the front was worn by his successors, who carried a candle as a symbol of the fact that they were supposed to enlighten the people. The symbolic hair cutting derived from the Qalandarī order, while the cloak had been introduced from other orders following the Futuwa movement.

The three page *Ṭırashnāma* (Manual of Hair Cutting) pamphlet (D. 4. 37) at the Konya Mawlānā Museum describes this cutting as including four movements, with beard cutting symbolising abandonment of worldly considerations, moustache cutting symbolising abandonment of one's own individuality, eyebrow cutting symbolising abandonment of any love but love of God, and hair cutting symbolising the newly acquired position of being dust under other people's feet.

Since Mawlānā did not see himself as being the founder of a religious order he did not establish a different way of dressing. He used the Balkh cone of felt with a turban around it and also a cloak, both of which were the kind worn by intellectuals at the time.⁴⁸ The source of the information that at the time of Mawlānā there was the custom of symbolic hair cutting is the *Manāqib al-ʿĀrifin*. The Bektashīs also adopted this tradition of symbolic hair cutting, which derived from the Qalandarī order. The Futuwa derived *djahār-ḍarb* (four strike) tradition consisted in the case of the Qalandarīs of a shaving of hair, beard, moustache and eyebrows. Some of the Mawlawīs went on until the sixteenth century to apply the *djahār-ḍarb* tradition, but then it stopped. Before Mawlānā's time the chiefs of the orders were given symbolic candles and cloaks.

After Shams's death Mawlānā started wearing a very dark violet (almost black) *dastār*. Other Mawlawī accessories worn during the *Semā'* rite, like

⁴⁷ Gölpınarlı, *100 Soruda*, 284; same writer, *MSM'*, 151: as stated in *Adab*, 145-146.

⁴⁸ Let's mention the description of the *faradjī* Mawlānā's *Mathnawī* According to Mawlānā , one day a sufi tore his cloak during a spiritual crisis. That was why the cloaks that were open at the front were called *ferecī*

the *tannūra*, the *destegul* etc. did not exist during Mawlānā's time. Typical elements of the Mawlawī costume like the *tennūra*, the *destegul* and the *alifī namad*, which was a belt worn on top of the *tennūra* and supporting the *destegul*, were all imported from the Qalandarīs and the followers of the Futuwa. At the time of Mawlānā the Mawlawī order was in its heyday. The order stabilized during the time of Sulṭān Walad, with all its customs and principles systemized by the fifteenth century. The establishment of its standard costume took a long time.⁴⁹

The *tennūra* with its shape that rather resembled an upside down *lām* (the Arabic letter giving the sound L and written ل) was typical of the Mawlawīs, but was also worn by Qalandarīs, Mawlawīs and Bektashīs. Its use was also later adopted by other religious orders. As we have already mentioned the *tannūra* had two versions, one worn in the *Semā'* rite and the other a daily version. On the *tannūra* there was a belt given to the initiates by the guides that was called *alifī namad* (felt like elif), with a width of 8 cm., made of thick wool, finished with a *band* and pointed end. This belt was wound around the waist three or seven times with its rope ending fastened to the waist. The belt was symbolic, since it was a sign of belonging to a group and in particular to the Futuwwa (Illustration 36).

The *destegul* was worn over the *tannūra* during the *Semā'* rite; it was made of light cloth, mainly white and was cut in a way to be form fitting. It had straight sleeves and an open, unbuttoned front. An elongated piece projecting from the left front was inserted in the *alifī namad*, thus ensuring that the *destegul's* left side did not open during the *Semā'* rite (Illustration 37).

The word *sikke* generally means seal or symbol, but the same word was used by the Mevlevīs for their cone-shaped *tādj*. The *sikk*es were different

⁴⁹ Gölpinarlı, MSM., 114, 115; in the fifteenth century a 7-banded *Shamsī tādj* was given to Djalāl al-Dīn Ergün Tchelebi. In Kütahya he sometimes wore the Mawlawī cone and sometimes the *Shamsī tādj*. On his sarcophagus there was the *Shamsī tādj*, deriving from Qayghusuz Abdāl, under his *tādj*. The tradition of only wearing a *tādj* was not yet established at that time. Gölpinarlı wrote the following lines about Dīwāna Mehmed Tchelebi, who lived in the sixteenth century: "He had been subjected to the *djahār-ḡarb*, had accepted the Qalandarī doctrine, and subjected his followers to the *djahār-ḡarb*. Sometimes he wore the Mawlawī cone, while sometimes he wore the 12-banded *Ḥusaynī tādj*, which had been transferred from the Qalandarīs to the Bektashīs and which the Mawlawīs attributed to Shams. Sometimes he flattened his *tādj* on its two sides, thus giving it a look similar to the *alifī tādj* of the Bektashīs. He had his followers wear a cone called *seyfī*."

from the other pieces of clothing, which were more or less common to all ranks, the main difference concerning the *dastārs*. The *sikke*s were made of two layers of felt, one inside the other and moulded. They could be white, honey coloured or brown with a height of 45-50 cm. They got slightly narrower towards their rounded crown. The *sikke*s with flat sites and pointed top were called "*seyfî sikke*" while a *sikke* without *dastār* was called "*dal sikke*" (inventory numbers 5037, 3190, 3236; Kastamonu originated). *Dal sikke*s were worn by sympathisers and dervishes. Gölpinarlı⁵⁰ describes the shapes of the *dastārs* in the following way: "The *dastār* can be described as a kind of turban. Among the Mawlawīs it was the sheikhs and the successors who had the right to wear a *dastār*. If the sheikh was a *seyyid* (a descendant of the Prophet Muḥammad) it would be green, if not it would be white. The successors and leaders (*tchelebi*) would wear a *dastār* of *dukhānī* colour (dark violet tending to black). *Tchelebis* would wear the *dastār* in a way that the *sikke* would not show, while in the case of others it would show."

"Among the Mevlevīs the various shapes used were the following: '*urfî*, *Djunaydî*, *Shakar-āwîz*, *Husaynî*, *Shakar-āwîz qafaşî* and *Dolama*. The '*urfî* was padded with cotton, was of a round shape and was wound with gauze (half of it upwards and half downwards) of a minimum width of three inches (Illustrations 38, 39). There was very little distance between the two. Such a *dastār* had the shape of a melon; its bottom and upper parts were narrower than the central part. The *dastārs* on the sarcophagi of Sultān al-'ulemā, Mawlānā and Sultān Walad were of the '*urfî* kind." (Illustration 40) "During Ottoman times before the Tanzimat reforms the *sheikhulislams* and *naqīb al-aşhrāfs* (representatives of the Sherif of Mecca in Istanbul) wore '*urfî dastārs*. One can see beautiful examples of these on tombstones. The *djunaydî dastār* was half as big as the '*urfî*, but had the same shape. Mawlawī elders wore the same *dastār* as Mawlānā did, as a sign that they were following the spirit of their order. On the sarcophagus of Ulū 'Ārif Tchelebi and of most of the Mawlawī elders there are *djunaydî dastārs*. The *shakar-āwîz* was larger at the bottom and got narrower towards its upper part, where it became of the same width as the *sikke* itself. "Such a *dastār* was worn with a gauze folded into four in a way that its final width was of two inches and then wound around the *sikke* from right to left and correspondently from

⁵⁰ Gölpinarlı, *Mevlevî Adā b ve Erkā nı*, 15.

left to right. The *shakar-āwīz qafaşı* was the one wound in the shape of a cage (*qafaş*), while the *dolama* was the one wound simply.⁵¹

(Ankara Ethnography Museum inventory numbers 11747, 11775, 5104, 5107) "The *sikke* was kissed as a sign of respect both when it was put on or removed; this was called *görüſme*." ... "The *sikke* was generally not taken off at night, though one could wear various other accessories as well; in some cases when the corpse was laid in the sarcophagus the *sikke* was put on his head." "One did not go to coffee houses, theatres or other places with recreational purposes wearing the *sikke*; those that for whatever reason had been arrested and put to prison had to stop using their *sikke* and had to wear a common *tādj* like everybody else. Among Mawlawīs the biggest punishment was the removal of the *sikke*, in which case the punished dervish could not wear it again until he had been officially pardoned and his *tādj* given ceremoniously back to him. The punishment of dervishes living in *tekkes* for not following the customs and principles of his religious order or for offences according to canonical or moral laws was decided by the *Qazandjī Dede*, who was also the one to take off the culprit's *sikke* and cloak in case of his being condemned by a straightforward court."

"At the Galata Mawlawikhāna there are also tombstones with conical *tādj* of the *seyfī* or sword like kind. Even though it is believed that the *Sırr-ı İstivāli sikkes* were worn only by those that attained the Absolute Truth and thus the rank of *Quṭb*, one can see from sixteenth century miniatures that this was not the case. At the beginning of spring and winter the *dastārs* of the *sikkes* on sarcophagi were changed and washed with special ceremonies. Frequently the *dastārs* wound for the summer used to be white."

According to the same writer, "All Mawlawīs used to wear *mests* (thin-soled boots to be worn under overshoes or indoors) with or without heels,

⁵¹ In his article titled "Mevlevi", Djalāl Muḥyī al-Dīn Duru provided the following information about the *sikke*: "In its last days the *sikke* had a length of 15-20 cm. and was made of yellow felt. There were also white versions, which were worn in the summer. Notwithstanding the fact that Mawlānā's *tādj*, both the one on his sarcophagus and those kept at the Konya Museum, were with pointed top, those of the last period were cylindrical; at the beginning they were made of a single layer, but later they started being made of two layers. Even though they could be as long as 45-50 cm. they were light, never more than 150-250 grams, with the shape of a cannon projectile. The best *sikkes* were those made at Konya and at Bursa by specialised artisans. When they got dirty they could be washed and subsequently given their original shapes by means of wooden moulds."

yemenis (light shoes), *lapçin* (slippers with laces on the sides) and during the last years also rubber overshoes. In more ancient times the sheikhs used to wear yellow *mests* and overshoes. The *mests* and overshoes kept at the Divan Literature Museum and formerly used by the last sheikh of the Galata Mawlawikhāna Aḥmad Djalāl al-Dīn Efendi (inventory number 468) are an example of this.

The mannequins of Mawlawī sheikhs and dervishes at the Konya Mevlānā Museum give us an idea about their way of dressing. The light coloured *tannūra* worn by the dervish mannequin at the Ankara Ethnography Museum (inventory numbers 5588, 5587, 5586) is not a ceremonial *samā' tannūra*. It has a belt on its waist and a *destegul* of the same colour and cloth has been put over it. These must have been a work *tannūra* and *destegul* used by dervishes serving in the kitchen. On the other hand the costume at the Municipal Museum was worn by a sheikh (3126/2744) (Illustration 36).

Among the objects at the Konya Mevlānā Museum said to have belonged to Mawlānā Djalāl al-dīn Rūmī most of the cloaks date from Ottoman times (inventory numbers 689, 698, 701, 703, 699; 690; 694; 697; 695, 692; 700). From the point of view of their characteristics and quality, they must have been donated to the convent. The same goes also for the cloak said to have been of Sulṭān Walad (inventory number 705). There is also a shirt with inscriptions, which has been erroneously registered as a *destegul* (inventory number 706).⁵²

One of the more beautiful pieces at the Konya Mevlānā Museum is a *tādj* (*sarpūsh*) said to have been of Shams (Illustration 41) (inventory number 707). The white cotton cloth extending from the bottom of this *tādj* and having a pointed shape is in two parts, which have been sewn together by means of a dark coloured thread. In addition to this the bottom of the

⁵² In his above-mentioned article Duru has stated "Among the *desteguls* kept at the Konya Mevlānā Museum and said to have been of Sulṭān Walad, there is one with inscriptions of verses of the Qoran and *ḥadīth*, which could not have been worn by him in this state. At the most a *destegul* thought to have been worn by Sulṭān Walad may have been inscribed at some later date with these verses, as a sign of respect to his reputation and prestige." We do not agree, because at the Topkapı Palace and at the Turco-Islamic Art Museum there are 70-80 such shirts, some of which are even dirty enough to have been worn. In addition to this, as we have previously stated, there is a similar example also at the Maḥmūd Hūdāyī Mausoleum. Nevertheless this cannot be called a *destegul* and it is very doubtful that it was of Sulṭān Walad.

tādj has three pointed interconnected pieces. The shape of the cape reminds one of the *tādj* used during Ottoman times, but going back to Central Asia. The *Kalima-i Tawhīd* has been sewn on the cotton part of the *tādj*, with a dark coloured thread. In addition to this the surface of the cotton cloth has been sewn in different directions at short lengths to give an impression of puffiness to the cloth. So much so that by looking at the *tādj* one does not notice this cotton material. A *tādj* similar to this one has been donated to the Hacı Bektaş Museum. Similar *tādj* can be seen as tombstones at the Üsküdar, İnadiye Hāshim Baba Cemetery and at the tombstones of Hāsan Baba dated 1170 and of Tchariqli Baba or Sheikh Meḥmed Efendi dated 1274 at the Egypt Baba Qayghusuz convent in front of the Agha Hamam (public bath), about which A. Gölpınarlı has written. At the Konya Mawlānā Museum there are *sikke*s of various shapes and sizes without *dastārs* and some of which are said to have been of Mawlānā himself. *Sikke*s and their *dastārs* on sarcophagi of Khorāsān dervishes and *tchelebis* in the mausoleum are further examples of these kinds.

The ceremonial cloak of Aḥmad Djalāl al-Dīn Efendi (inventory number 32, 175) last sheikh of the Galata Mawlawikhāna or Kuledibi Mawlawikhāna, is of a dark green colour. There is another cloak of a dark blue tending to black (inventory number 467). An undated picture showing the interior of the Galata Mawlawikhāna and its mausoleum (inventory number 363) has representations of the head of the religious order, the head of the *samā'* and of the whirling dervishes. The *sikke*, *samā' tannūra*, *destegul*, *mests* and shoes (inventory numbers 466, 464, 468, 3237) are other pieces completing the costume. There are examples of *sikke*s also at the Ankara Ethnography Museum and at the Bursa Museum (inventory numbers 5520, 5395). At the Ankara Ethnography Museum there are also two single iron shoes from the Afyonkarahisar Mawlawī Tekke (inventory numbers 5681, 5682) and a pair of shoes bought at Istanbul for 20 liras (inventory number 3995).

Sources: Resuhi Baykara, "Mewlānā Celāleddin Rūmī", TD, I/8 (1953), 319-323, 358; A. Rifat Çamlıdağ, "Mewlānā 'ya Dair", TD, III/21-22 (1954), 838-840, 862; M. Önder, "Mevlevī Giyimleri", TED, I (1956), 77-82; A. Gölpınarlı, "Mewlānā Celāleddin", TCD II/12 (1959), 401, 413; Resuhi Baykara, "Mevlevī Mukabelesi Nasıl Yapılırdı?", TCD, II/12, 417-426; Mehmet Önder, "Mewlānā 'nın Evi ve Medresesi", TCD, III/12, (1959), 435-438; Muzaffer Erdoğan, "Hemden Çelebi zamanında Mewlānā Türbesi",

TCD, II/12, (1959), 450-455; Rusuhi Baykara, "Mevlevî Tekkesi Teşkilatı Nasıldı?", TCD, II/12 (1959), 478, 480; Erdem Yücel, "Galata Mevlevîhanesi", TK, VII/43 (1967), 3308-3312; Mehmet Önder, "Mewlânâ Müzesinde Bulunan Mewlânâ'nın Elbiseleri Üzerinde bir Araştırma", TED, 14 (1974), 5-14; Can Kerametli, *Galata Mevlevîhanesi*, İstanbul 1979.

Garments of the Naqshbandîya order

As was done in the *Tâdj Risâlesi* of Āgâh Efendi, the embroidered headgear of the Naqshbandîya and Qâdiriya orders should be studied together. These *tâdj* were made of broadcloth and their four sections were embroidered in their middle part; called the *mihrâb*, this is an Alif letter (A or as it looked in Arabic), which symbolised the fact that the Islamic faith was eternal. This had been introduced by the Naqshbandî Sheikh Muḥammad Bahâ al-Dîn. The *tâdj* worn by the dervishes had seven colours including the six colours of the embroidering. Those with ranks above simple dervishes used to wind green or white *dastârs* over them and added the *müjgân* (black wool or fur sewn on the lower part of the *tâdj*). According to Āgâh Efendi the *müjgân* served to prevent the dervish from looking upwards and to oblige him to look in a respectful way towards the ground. Even though according to Brown⁵³ the Naqshîs had *tâdj* with 18 bands, according to Āgâh Efendi⁵⁴ the *tâdj* of the dervishes of the Ma'ârifiya branch of the Rifâ'îya order had *tâdj* with 18 bands. The fact that there are no other sources confirming this may derive from the fact that such a *tâdj* was used only outside Turkey.

At the Municipal Museum there is a cloak that is so richly ornamented (inventory number 3127/2745) that one cannot see that it is black (Illustration 42). When such ornamentation was done both the *basmalah* (*Bism Allah al-Raḥmân al-Raḥîm*, in the name of God, the Compassionate, the Merciful) and the *fatiḥa* (opening chapter of the Qoran) were recited every time the needle penetrated the cloth.

The ceremonial cloak of Tchapan Nadjm al-Dîn Efendi, Sheikh of the Sultantepe Uzbek Tekke of the Yasawîya branch of the Naqshbandîya religious order, was used by him and by his father during visits to the *Şaqal-i Sharîf* (hairs from the beard of the Prophet Muḥammad) and on other

⁵³ Brown, 57.

⁵⁴ Āgâh, I, 85, 86.

similar occasions. It was woven with silk with a technique typical to Bukhara and in general to Uzbekistan. Its lining was made of a coloured printed cloth with a flower pattern. As far as its shape is concerned, the only difference from other dervish order cloaks was the fact that its sleeves were not as large (Illustration 43). The front of the cloak and the ends of the sleeves were decorated with blue cloth. The hem had slits on both sides. A long piece down to waist level has been added to the collar, which was closed at the front with laces. The *tādj* is nowadays without its *dastār* and is decorated in a way similar to other Naqshī *tādj*.

In his *Tādj Risālesi*, Āgāh Efendi classified *tādj* according to the number of their bands and considered the Naqshbandīya and Qādirīya *tādj* as examples of *alifi tādj* and *sikkas* with two bands.⁵⁵ The *mihrāb* of the *tādj* of the Qādirīya order was decorated with a cypress, while the one of the Naqshbandīya was decorated with vertical and horizontal designs. Unfortunately we have not been able to find examples of *alifi* Naqshbandīya *tādj*. Nevertheless we have found examples of two-banded *seyfi* (sword like) *tādj* described by Āgāh Efendi,⁵⁶ in the Ankara Ethnography Museum and in the storage room of the religious foundations. On the red *tādj*, kept at the Ankara Ethnography Museum (inventory number 13094), there are ornamentations done with yellow thread. On the upper part of one side there is one of the names of God “*Yā Hannān*” and on the lower part the inscription “*Lā fatā illā ‘Alī*” (there is no hero, but Ali) and on the upper part of the other side there is another of the names of God “*Yā Mannān*” and “*La sayfā illā Dhū al-fiqār*” (there is no sword but *Dhā al-fiqār*) on the lower part. One of the two *seyfi tādj* in the warehouse of the religious foundations is red (Illustration 44) and it has the inscription “*Nisbat-i ‘Abd al-Qādir,*” signifying loyalty to the sage ‘Abd al-Qādir Kilānī in a cartouche attached to the upper part of the *mūjgān*. The other one is currently of a grey-beige colour and not as ornamented as the previous one; though it has two ‘Alī inscriptions. It has an *alif* inscription on its top. Nevertheless we cannot state with absolute certainty that this is a Naqshī *tādj*. We have not been able to find three-banded Naqshbandīya and Qādirīya *tādj*, which have been included in Āgāh Efendi’s work.⁵⁷ From the illustration in his work it is not clear how such a three-banded *tādj* can be subdivided into 12 pieces.

⁵⁵ Āgāh, I, 23.

⁵⁶ Āgāh, I, 26.

⁵⁷ Āgāh, I, 27.

Examples of Naqshbandiya and Qādiriya *tādj*, among those with 4 bands described by Āgāh Efendi in the chapter dedicated to such *tādj*, can be found in real life much more frequently. Here the examples of *tādj* given by Āgāh Efendi⁵⁸ are of two types: One round with *dastār*, the other slightly pointed with *müjgān* and sometimes *dastār*. Thanks to ornamentation a great variety has been created. As confirmed by Āgāh Efendi himself, the most common patterns were those of cypresses and of oil lamps, since these had special meanings. Some of the examples at the Ankara Ethnography Museum (inventory numbers 13090, 5081, 5083) are slightly different from both of them; they are somewhere in the middle, with a medium height and flat tops. From the other points of view, like their ornamentation, they are not different. These can be found at the Ankara Ethnography Museum, the storage room of the religious foundations and in private collections (Illustration 45). Only some of these have survived complete with their *dastārs* and *müjgāns*. Some have survived with their Qādirī roses. The *tādj* with spiral ribbon ornamentation found at the storage room of the religious foundations (the date 1219/1804 date has been embroidered at *dastār* height); the tombstone in Kastamonu of Aḥmād Efendi, sheikh of the Khālidi branch of the Naqshbandiya has the same pattern (Illustrations 46, 47). The 4-banded *tādj* with flat top, *dastār* and rose, mentioned by Āgāh Efendi, can be found at the *Türlü Dergāhı* (Convent of Variety), so called, because all the visiting sheikhs acquired the title of convent chief and in their presence the whole convent carried through the rituals in accordance to the customs of the guests. The same *tādj* has been represented on the dome of the *semā'khāna* of this convent, which on one wall has the *Kalima-i Tawḥīd* (declaration of God's unity) and a women's loggia enclosed with a grille (Illustration 48). One of the coverings used during initiation ceremonies has been kept in one of the sarcophagi.

Sources: Br. 53, 57, 60, 268, 470-473; Bi. 78; OTDT. 650-651; TMT. 271-223; T. Dey., 321; T., 62-65; Bū., 205-223; K., 96-98; TB., 140.

Garments of the Rifā'īya order

The *Rifā'īya* religious order, also known as Aḥmadiya, was founded by Aḥmad Rifā'ī, born in Batayih near Basra in 512/1118-9, and a descendant of Abū Ayyūb al-Anṣārī. Subsequently the order was spread by itinerant dervishes and subdivided in many branches. Pakalın described the life style

⁵⁸ Āgāh, I, 33.

of Aḥmad al-Rifā'ī on the basis of information taken from İbn-i Djalāl's work titled *Djilā'al-Sa'āda* and mentioned the fact that his cloak had patches.⁵⁹ He did not provide information concerning his *tādj* and other details of his costume.

According to fragmentary information provided by Brown, the *tādj* of Rifā'īs had 8 or 12 bands.⁶⁰ Their *dastārs* were called *shamla* or given the fact that they were black, *siyāh-i sharif* (sacred black). Sometimes the *dastārs* could be of dark blue wool or dark green gauze. Before their oath of allegiance, dervishes used to wear skullcaps and sheikhs— mostly black— and sometimes they draped a black symbolic belt (*shadd*) over their shoulders. Their belts were called *alif-lām*-end. Their woollen cloaks could be of any colour. Someone who wanted to be accepted into this order had to bring to the convent a lamb or sheep, which he ceremoniously sacrificed in front of its entrance. Its meat was eaten by the dervishes of the convent, while its wool was used to make a cord. The dervishes wore also earrings. Those with one were called Ḥasanī, while those with two were called Ḥusaynī. In the middle of their belt they had a 'stone of contentment', which the younger dervishes used to press on their stomachs when they were very hungry.

We can find detailed information on the Rifā'ī order in a manuscript kept by a private collector and copied out in 1220/1805 by Sheikh Aḥmad Rāshid, who was a Sa'dī chief who had diplomas from the Qādirī, Rifā'ī, Naqshbandī and Khalwatī orders. The section titled "*Hādihā Risāle-i Tariq wa Futuwwat*" (55b-90b) described the requisites and the ceremonies for initiation. Only the *shadd* was used in all the various ceremonies for its symbolic value. The *shadd* was worn and then taken off when the next rank was attained. The nomination of a successor was also done with a *shadd* ceremony; everybody would first tie a knot in it and subsequently the symbolic *tādj* was worn with the *tekbir* recitation (*Allāhu Akbar*, God is most great). The cloak was also put on with a ceremony and *takbīr* recitations. The *shadd* was draped on the neck of the initiate. The taking off also required a ceremony in the presence of everybody. The elder wound the belt seven times around the waist of the initiate. According to the information provided by the son of 'Alī Ḥaydar Rifā'ī, the last sheikh of the Karababa convent at Çarşıkapı, the sheikhs used to wear a belt decorated

⁵⁹ Pakalın, OTDT, III, 40.

⁶⁰ Brown, 124, 59.

with stones, which was called the belt of resignation. A tiny crystal bead was hung from the end of the laces of the *Haydariya*.

According to the information provided by sons of sheikhs, who grew up in *tekkes*, such ceremonies were almost the same in all religious orders and in particular among the *Badiawīya* and *Sa'dīya* orders.

The most detailed description of the *Rifā'ī tādj* has been provided by *Āgāh Efendi* under the title *Tādj Rifā'ī*;⁶¹ it had a round top, 12 bands, was white with a black knot on its top and a black *dastār*. There are examples of such *tādj* at the Divan Literature Museum (inventory number 457) (Illustration 49), at the Bursa Ethnography Museum (inventory number 9524), at the Istanbul Municipal Museum (inventory number 3078) and at the warehouse of the religious foundations. Nevertheless we have not come across the chief's *tādj* or the *tādj* of various branches of this religious order, described by *Āgāh Efendi* and also the 8-banded *Rifā'ī tādj* mentioned by *Brown*.⁶² All the same there are two significant tombstones at *Üsküdar Duvardibi*. These are the tombstones of *Sheikh Hādji Hoşgör Aḥmad Baba* and of another person thought to be his son. The *tādj* on these tombs are similar to the *tādj* of the *Bektāshīs* and have 8 bands, while the lower part has 4 sections and the top is decorated with a knot. It is thought that these two people were *Rifā'īs* with *Bektāshī*. An elderly sheikh told me that the *Rifā'īs* had a red 12-banded *sunnah tādj*. There is an example of such a *tādj* at the *Ankara Ethnography Museum* (inventory number 9624) with a black knot on its top and a black *dastār*.

Brown confirms that the cloaks of the *Rifā'īs* could be of any colour, but that generally a black cloak over a white robe was preferred. Their collars had 12 stitches and were of the *haydarī* type.⁶³ According to *Āgāh Efendi* the borders of the collars were green, because it was said that when the Prophet *Muḥammad* died, his green cloak was cut into pieces and his followers used these pieces to decorate their collars.⁶⁴ The cloak used by a late *Rifā'ī* sheikh had a regional character. The *Sheikh* did not chose to use one of the typical *Rifā'ī* cloaks and preferred to use the cloak seen in the illustration, probably because it was available (Illustration 50).

⁶¹ *Āgāh*, I, 75.

⁶² *Brown*, 125.

⁶³ *Brown*, 124, 125.

⁶⁴ *Āgāh*, II, 9.

During a novice's initiation ceremony the sheikh and the novice used to clasp hands (by their right hands) and cover them with a napkin called *destimāl*, of which there is an example at the Istanbul religious foundation's storage room (Illustration 51). In the middle of it there was the following inscription:

Nūr al-hudā qulnā bihī takrīmā
Şallū 'alayhi wa sallimū teslīmā

while on its four sides there was written the poem:

The cloak of the venerable Prophet
Is better than a wheel of satin
By kissing and venerating its hem
We offer our respects to the successor

We know from various sources that roses were attached to the *tādj* of the Rifā'ī order and we know also their shapes, but we do not know which ranks used them. According to Āgāh Efendī in his *Tādj Risālesi*, when Seyyid Aḥmad Rifā'ī visited the tomb of the Prophet Muḥammad he saw his disciples hitting themselves in a trance. Upon seeing this, he wrote the *Sawāqit-i Fātiḥa* prayer in Hebrew characters in the sand and the names on the *wafq-i Djaldjalūtiya* talisman in the earth and mixed the sand and earth and used them to revive his disciples. His successors used the same talisman by embroidering its contents on white broadcloth with black silk thread and applying it as a rose on their *tādj* (Illustration 52). Āgāh Efendī added in his *Gul Risālesi* that the Sa'diyya and Badawīya elders also used this talisman for good luck, considering it a sacred relic.⁶⁵ In his *Gul Risālesi*, Āgāh Efendī included the illustrations of four roses of the Rifā'īya religious order. One of these was common with the Badawī order and had 12 bands with the word *Allah* written 12 times. In the outermost circle there was the amulet surrounded by three 5 pointed stars. A similar rose can be found in the middle of a Rifā'ī banner in the warehouse of religious foundations. In the middle of the rose, described by Āgāh Efendī as being the rose of both the Rifā'ī and Sa'di orders,⁶⁶ of which we have found no examples, there was the drawing of their *tādj* in the centre of the star making up the rose. The inscriptions of the amulet were embroidered in the arms of the star. The

⁶⁵ Āgāh, VI, 17.

⁶⁶ Āgāh, VI, 22.

rose described by Āgāh Efendī as being the rose of only the Rifā'ī order was different only in the fact that in the centre it had the inscription *Allah* and a five pointed star.⁶⁷ This rose is similar to the other Rifā'ī roses from the point of view of the number of concentric circles. This rose, on the white background of which patterns and inscriptions have been embroidered with dark coloured thread, has an embossed Rifā'ī *tādj* in its centre.⁶⁸

Sources: Ahmed Raşid, *Hādhā Risāla-i Tariq ve Futuwvat*, of which we have the photocopies, 55b-90b; Br., 59, 84-85, 114, 123-139, 267, 274, 278-282; OTDT., III/39-43; D.S. Margoliouth, "Ahmad al-Rifā'ī", *EI^I*; M. Tahrah "Ahmed er-Rifā'ī", *TDVİA*; Ahmed Rifat, *İA*, I, 203-204; C. S. Revnakoğlu, "Tarikat Mensuplarında Zerafet, Nüktedanlık ve Hazırcevaplık", TK., 1967, VIII-42, 3266-3269; C. S. Revnakoğlu, "Nevbe Çıkarma Merasimi", TK., 1968, VIII-50, 3612-3616; TMT., 194-196; T., 14, 32, 37-40, 127, 179; T. Dey., 140, 321; Bü., 70-78; TB., 150.

Garments of the Sa'diyya order

The Sa'dī, Badawī and Rifā'ī were very similar from many points of view. The Sa'dīs, like the Rifā'ī, also believed in the principles of the Futuwwa. There were few differences in their organisation and practices. As in the case of the Badawīs and Rifā'ī the Sa'dīs also had the positions of *Naqīb*, *Nuqabā*, *Ser-naqīb*, *Nudjabā*, *Sandjaqdār*, *Qahwa Naqībi* and *Pashmaq Naqībi*. There were differences in the colours of their garments.

Among the Sa'dī the initiation rites were characterised by there being a loggia covering or banner over the heads of the sheikh and dervishes. Dervishes wore a cloak with a robe and baggy *shalvar* trousers under it, a *Haydarīya* collar and a soft felt *tādj*. According to the Sa'dī sheikh, during initiation ceremonies the sheikh would wind a ceremonial belt around the waist of the novice if he deemed it necessary or appropriate. These belts had knots, called *'uqda*, which increased in number as the novice matured and acquired seniority. The *Ser-naqīb* had two knots, while the *Naqīb* had three. When the *Ser-naqīb* became *Nuqabā* the *'araqiya* (soft felt *tādj*) was ceremoniously taken off from his head and a *Djunaydī* was wound round his head with *Takbīr* recitations. The knot on its top, called *'imāma*,

⁶⁷ Āgāh, VI, 27.

⁶⁸ Āgāh, VI, 29.

represented the point of the *Basmalah*, it had seven bands and its point or *Ṭaylasān* was white⁶⁹ like the *dastār* and was shoulder length.

On the crown of the *'araqīya* of the dervishes there was a rose, while on their necks they had a scarf. Their large sleeved ceremonial cloaks, their *ḥaydariyas*, and robes had no particular colour. The pistachio green light wool cloak of Sheikh Shamsī Efendi, uncle of the Sa'dī sheikh Maṭraq Sheikhī Aḥmad 'İzzī Efendi, had a rather straight collar with stitches. There was a braid all around the hem, the sleeve ends and the collar, where it formed a seven-talon claw pattern (Illustration 53). The large sleeved, ceremonial cloak, with pockets, of Sheikh Aḥmad 'İzzī Efendi was of black wool. It had a *ḥaydariya* collar and 12 stitches down to the waist level. His fur-lined cloak was similar. His woollen scarf, similar to the one of Osman Nihat Onat, was 37 cm. by 303 cm. (Illustration 54) As in the case of many other orders, black *dastārs* were worn during the month of Muḥarram. The wearing of a black *dastār* during the month of Muḥarram was not obligatory. Such a *dastār* was 14,5 cm. by 52,5 cm. and made of light wool. *Naqībs* had also a green *shadd*. Later when the *Naqīb* had attained the rank of *Nuqabā* his *shadd* became white. The green *shadd* of Aḥmad 'İzzī Efendi was 65 cm. by 260 cm.

Among the five-banded *tādj* in Āgāh Efendi's *Tādj Risālesi* there was a white *tādj* with green *dastār* called "*Nurdjabā Tādj-i Sa'dīya-Karabacak*", which had no knot on its top.⁶⁹ The "*Abū al-Wafā Tādj-i Sa'dīya*" included in the chapter on the nine-banded *tādj*, was white, with 9 bands, with a knot and with a green *dastār*. Among the small *tādj* models in the warehouse of the religious foundations there is a white one with a white *dastār* and 9 bands. The one in the Municipal Museum is also white, with a white *dastār* and 7 bands and lateral knot. In many places there is conflicting information.⁷⁰ As a matter of fact, from the information collected directly from members of this religious order, it appears that Sa'dī *tādj* were white with seven bands, white knot and white *dastār*. The Sa'dī rose on top of the *'araqīya* was used only by dervishes (Illustration 55).

⁶⁹ Āgāh, I, 52.

⁷⁰ In one place Brown states that Sa'dī *tādj* had 12 bands and a yellowish *destār*, while in another place he states that it had 6 bands. Also Menzel (196, 197), on the basis of information collected from the *Tādj Risālesi* of Ashrafzāda, stated that Sa'dī *tādj* were white with seven bands, while in another place he states that they had 12 bands (see 60, 274).

Āgāh Efendi⁷¹ provided illustrations for Sa'diya roses with the following inscriptions: "Gul-i Rifā'īya wa Badawīya, Sa'diya"; "Rifā'ī ve Sa'dī" and "Sa'dī Gülü"⁷² "S, Sābit, Ş, Şakūr, C, Cabbār, f, Fārd, zākī, H, Hābīr z' Zāhīr"⁷³ "Sa'diyaden Etyemez Dergāhı Gülü, Abū al-Wafā Südlüce tarafı"⁷⁴ Unfortunately it has not been possible to find examples of these. Nevertheless we can state that they have all been inspired by talismans. Two of them have a 12-band *tādj* figure in their centre,⁷⁵ while "Sa'diyaden Etyemez Dergā hı Gülü" has a 7-band *tādj* figure in its centre.⁷⁶ Thus even if Āgāh Efendi does not include a Sa'dī *tādj* among 7-banded *tādj*, he nevertheless draws a 7-banded Sa'dī *tādj* on a Sadi rose.

Sources: Br., 51, 60, 114, 268, 274, 478-80; OTDT., III, 81; D.S. Margoliuth, "Sa'adiye", İA., X, 44-46; TMT., 203-204; T., 73, 280; T. Dey., 321; Bü., 282-286; TB., 150.

Garments of the Shādhaliya order

Even though according to Trimmingham,⁷⁷ the novices of this religious order, which had only three *tekkes* throughout Turkey, passed through a cloak and *tādj* wearing ceremony at the beginning (188-189), according to Gölpınarlı this order, having a Malāmatī character did not have a particular costume. There was no *tādj* on the sarcophagus in the mausoleum of Sheikh Zāfir Efendi near the *āsītāna* at Beşiktaş. The *tādj* on a straw structure with decorations similar to Arabic script in *kūfī* style, near the head of the sarcophagi of the sheikh himself and of his relatives, were according to the Sheikh Zāfir Efendi's grandchildren, made in the Hedjaz and used by many people in those years. Examples of them can be found at the Ankara Ethnography Museum and at the Istanbul Municipal Museum (Illustration 56). According to Gölpınarlı⁷⁸ Shāhdalī *tādj* did not have bands and had a white *dastār* wound around them. In the illustration by Diyā Bey,⁷⁹ owner of

⁷¹ Āgāh, VI, 18.

⁷² Āgāh, VI, 23.

⁷³ Āgāh, VI, 29; below.

⁷⁴ Āgāh, VI, 28; above.

⁷⁵ Āgāh, VI, 18 and 22.

⁷⁶ Āgāh, VI, 28.

⁷⁷ Trimmingham, 188-189.

⁷⁸ Gölpınarlı, T. dey., 321.

⁷⁹ See the Tac Illustration with a dimension of 65 by 85 cm., showing the *tādj* of 14 orders, which was drawn by Ziya Bey in 1314/1897 and printed with the lithography technique in Istanbul by the secretary of the Ottoman Registry of Revenues.

the Sanayi-i Nefise Resimhanesi, the Shādhali *tādj* was drawn without bands and with a white turban.

Sources: Br., 82, 268, 480; OTDT., III/312-313; TMT., 202; A. Cour, "Şazili", İA. XI, 365-366; Bü., 185-196; K., 70.

Conclusion

When one looks at a general view of the history of Moslem religious orders in Turkey, one sees that their differentiation from the point of view of organisation and clothing began in the sixteenth century, but that this differentiation increased only slowly reaching its zenith at the end of the nineteenth and end of the twentieth centuries, with many rules concerning the clothing being born in the eighteenth century.

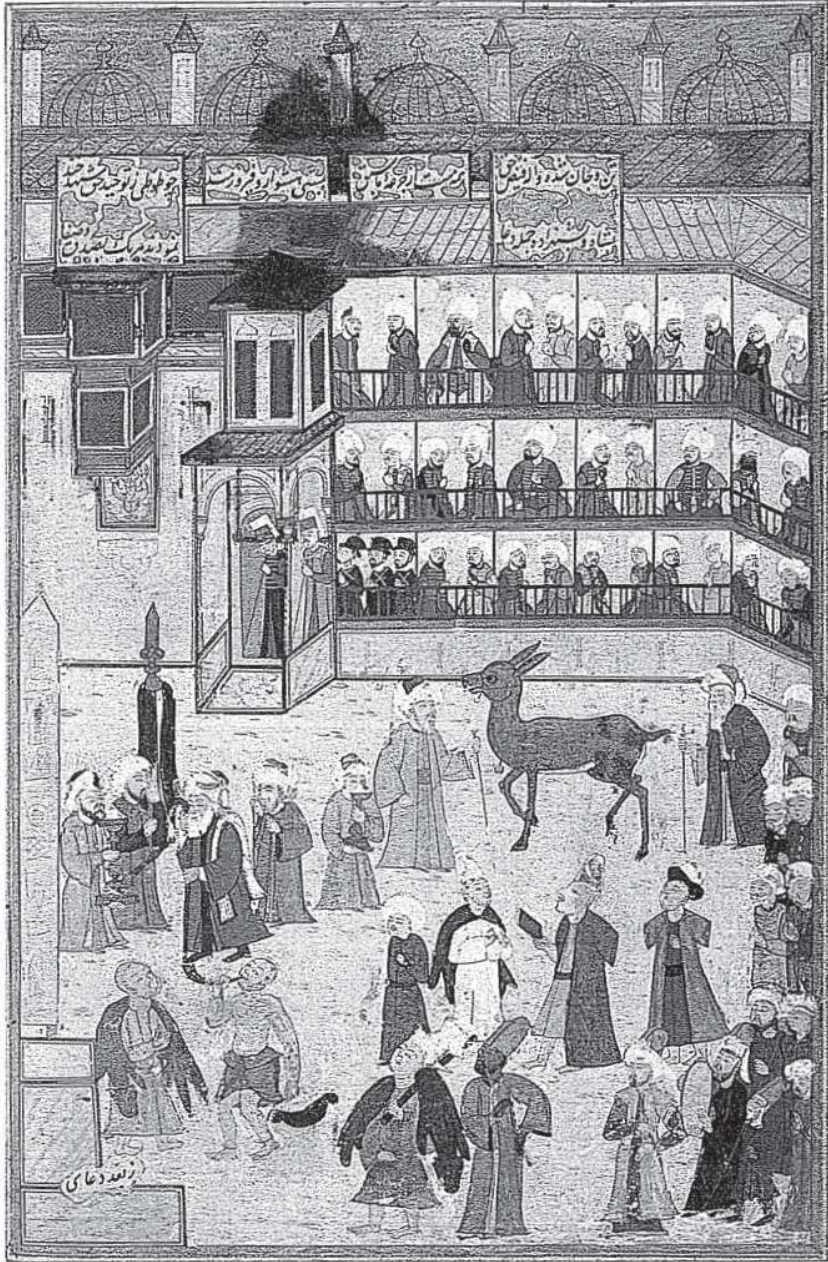


Illustration 1

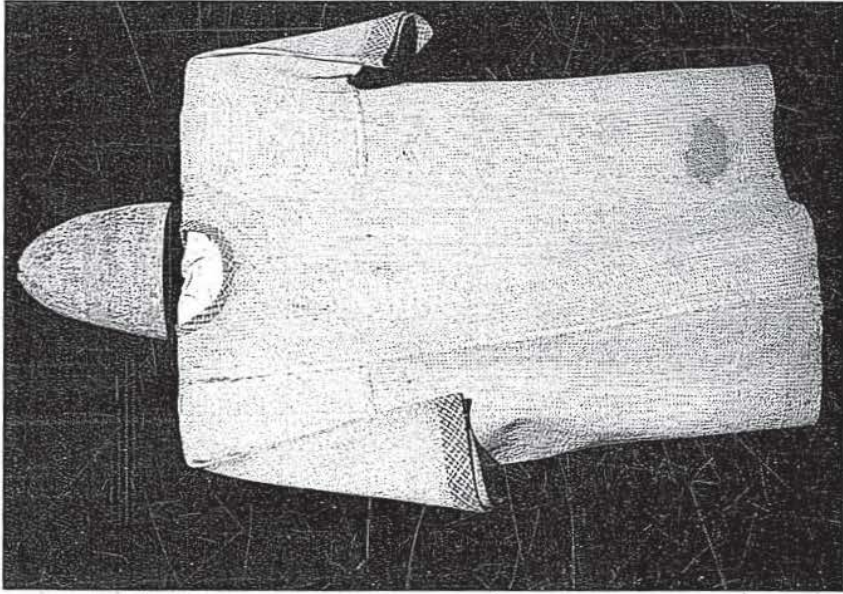


Illustration 3

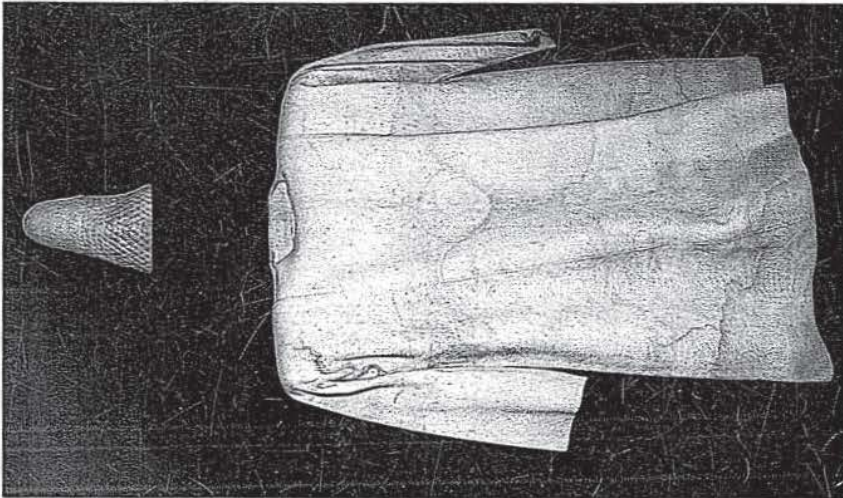


Illustration 2

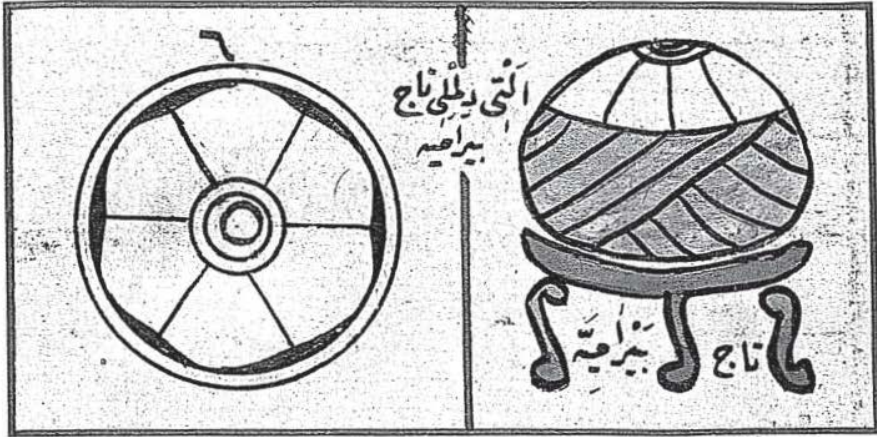


Illustration 4

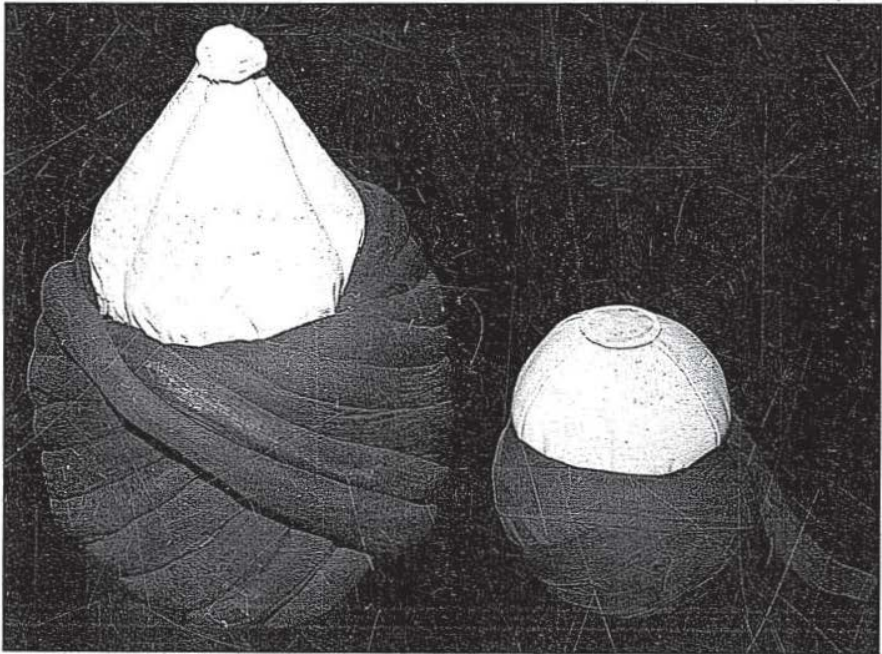


Illustration 5

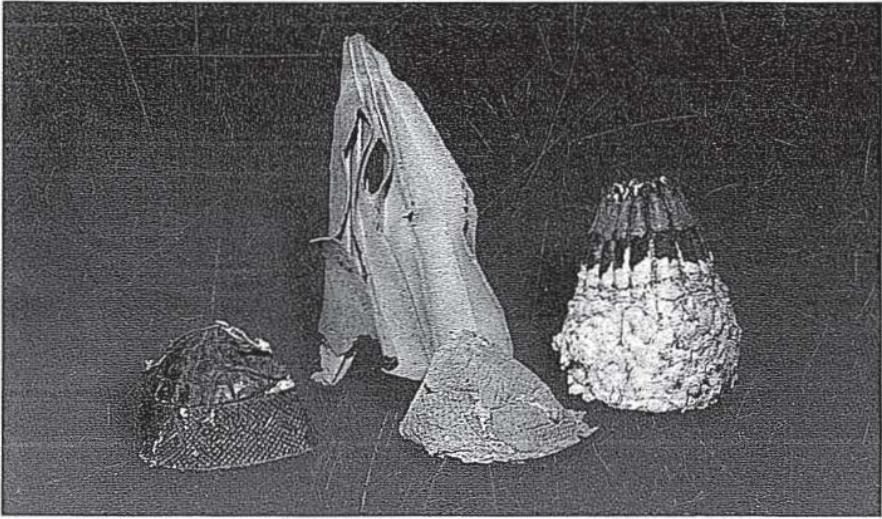


Illustration 6

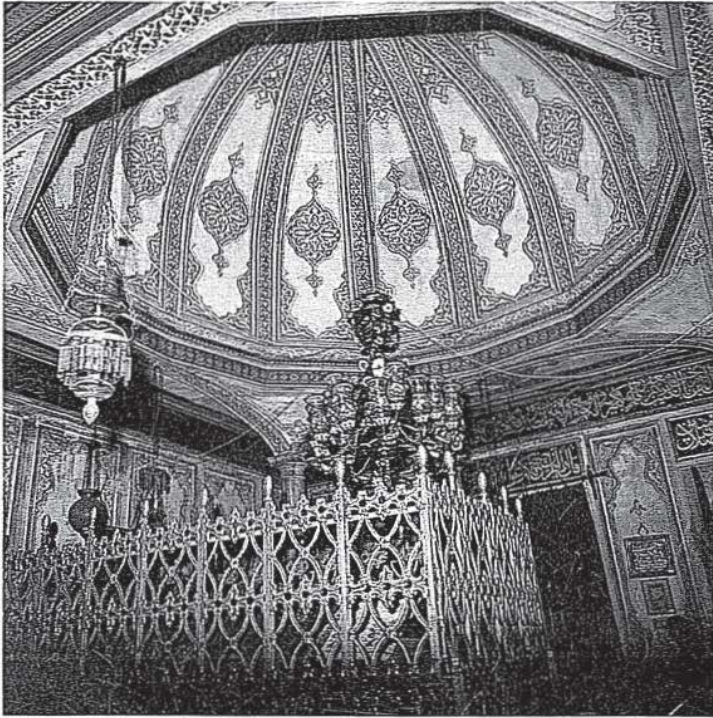


Illustration 7



Illustration 8



Illustration 9



Illustration 10



Illustration 11



Illustration 12

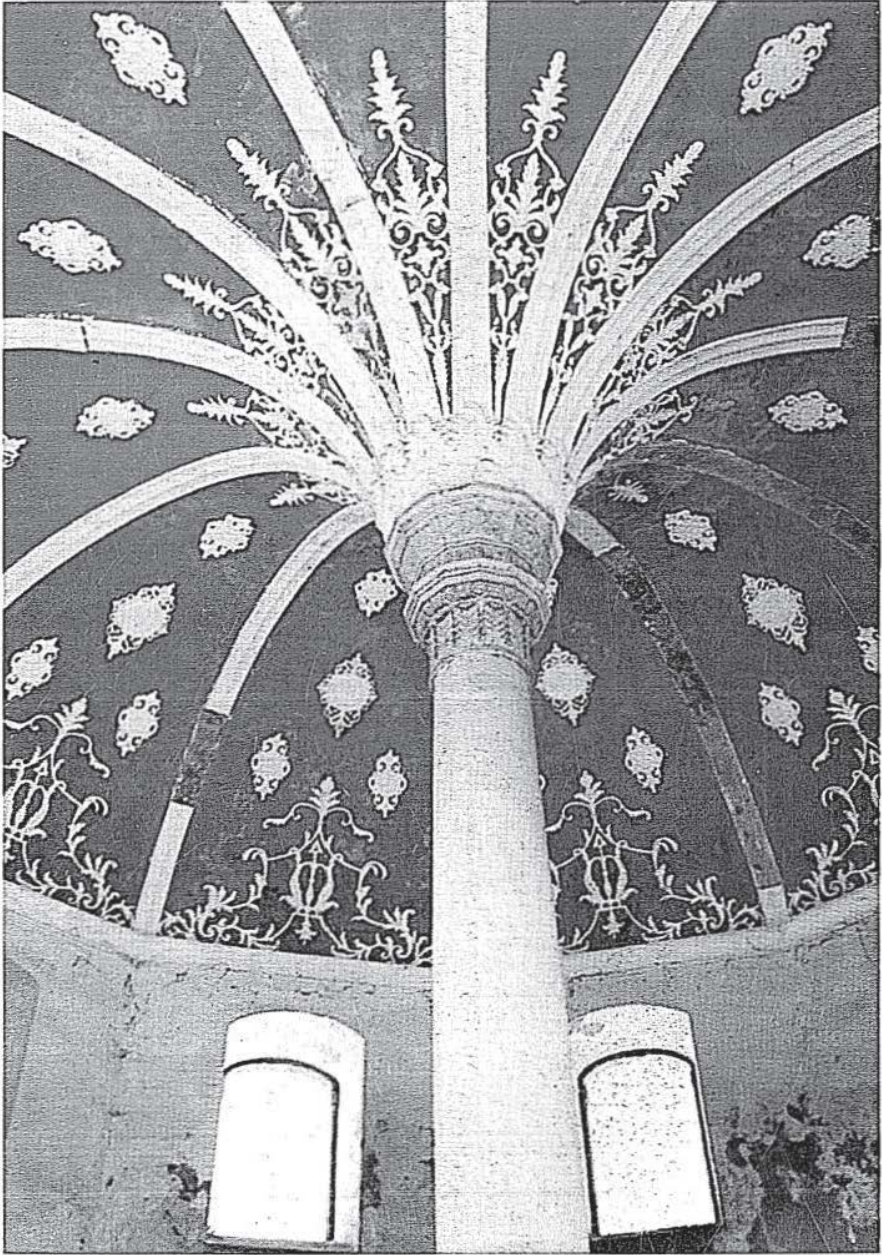


Illustration 13

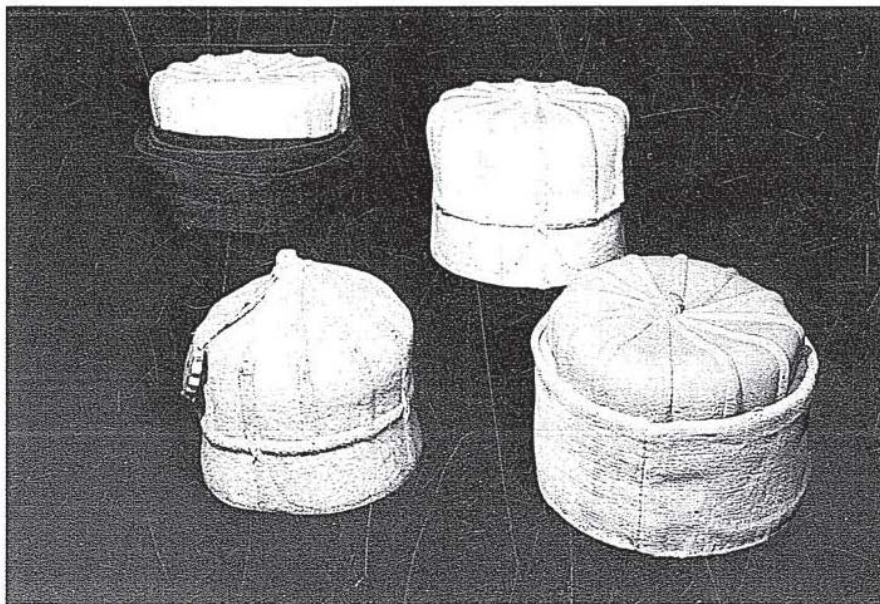


Illustration 14



Illustration 15

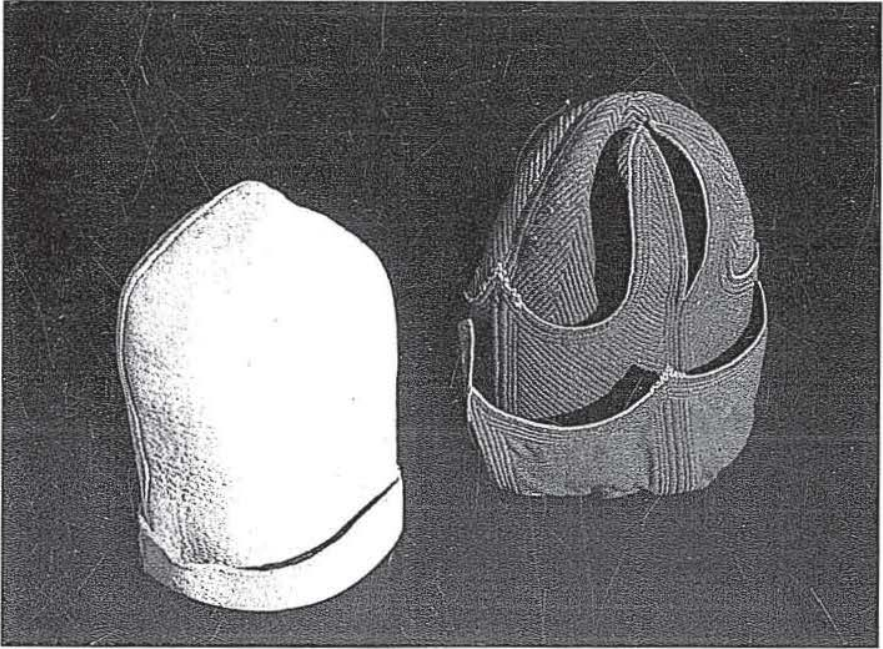


Illustration 16

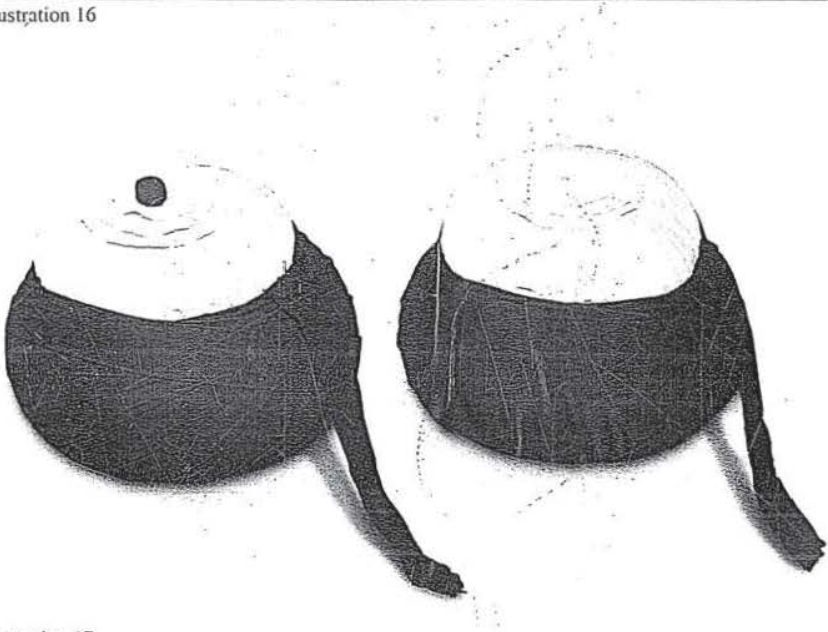


Illustration 17



Illustration 18

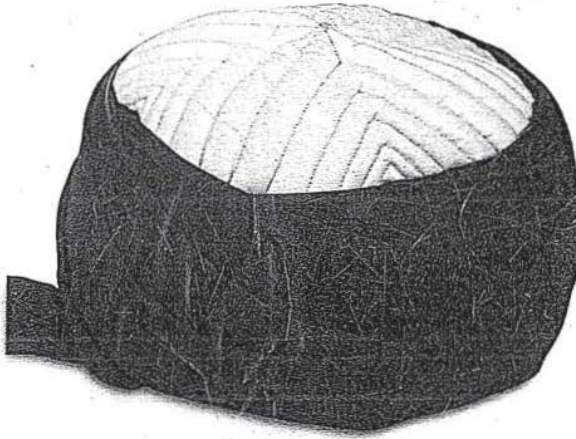


Illustration 19



Illustration 20



Illustration 21

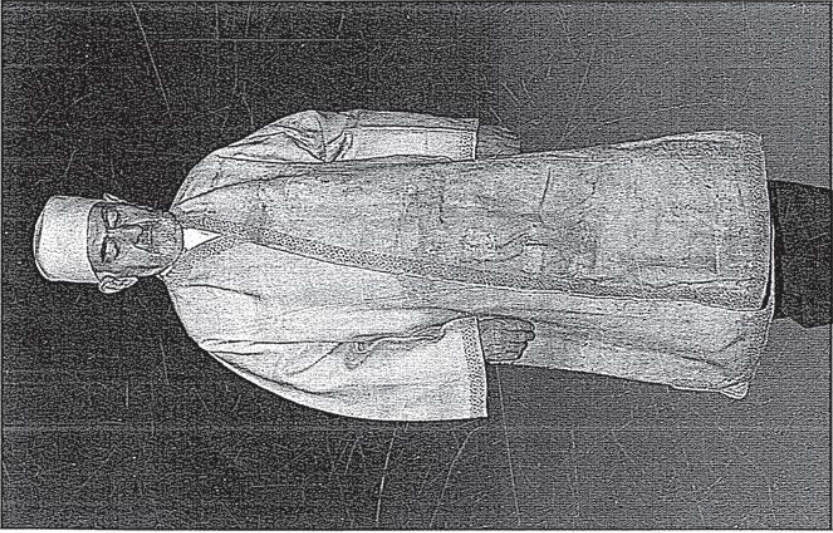


Illustration 23

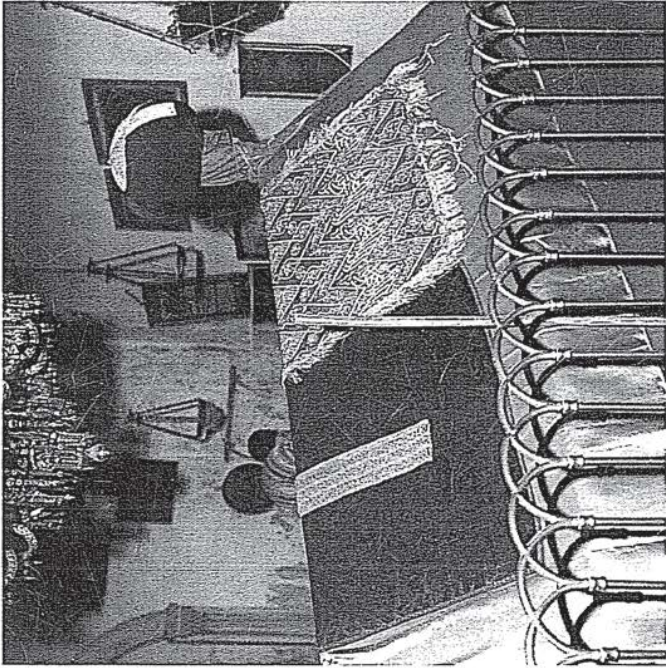


Illustration 22



Illustration 24



Illustration 25



Illustration 26

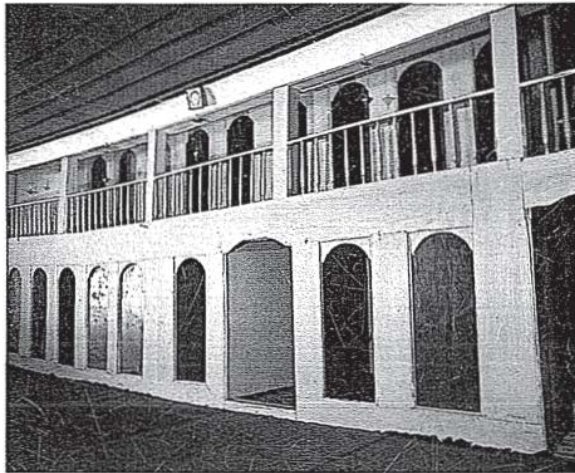


Illustration 27

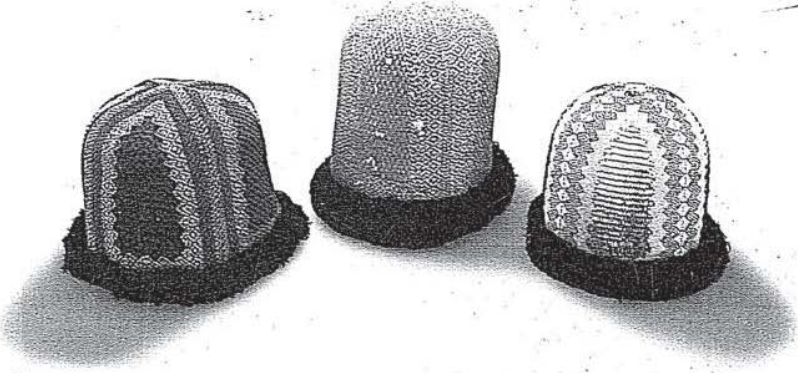


Illustration 28

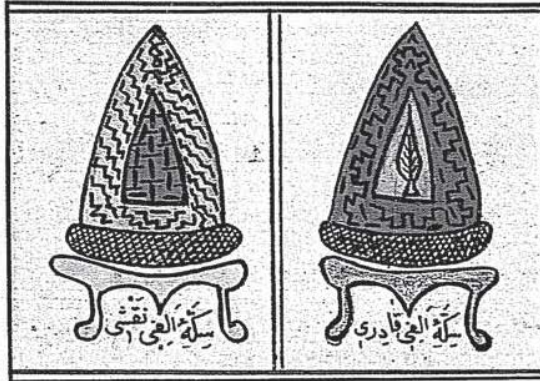


Illustration 29

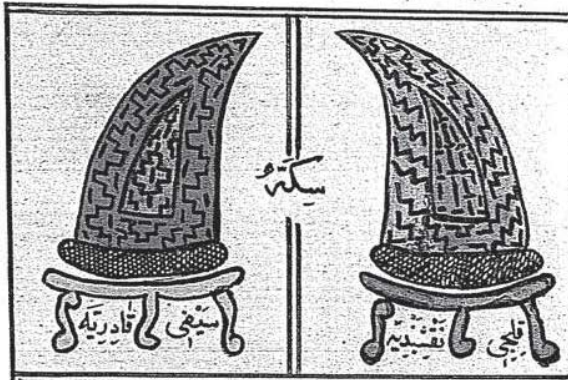


Illustration 30



Illustration 31



Illustration 32



Illustration 33

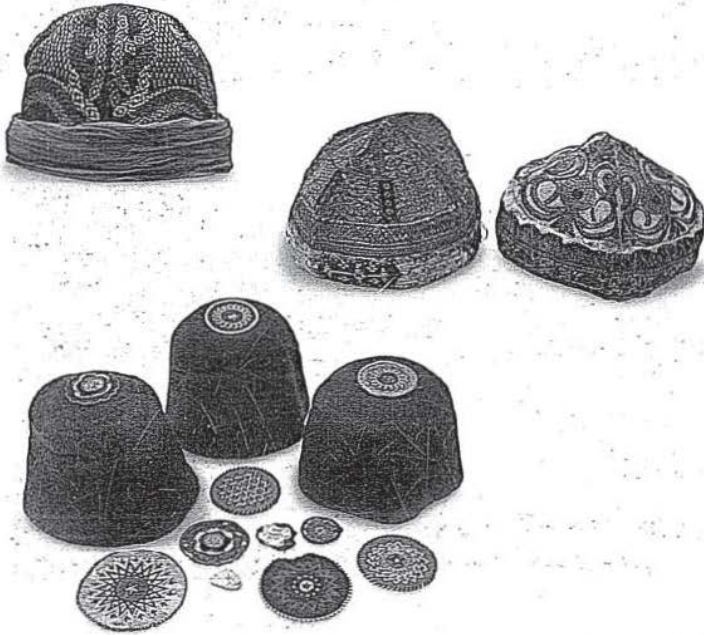


Illustration 34 - 35

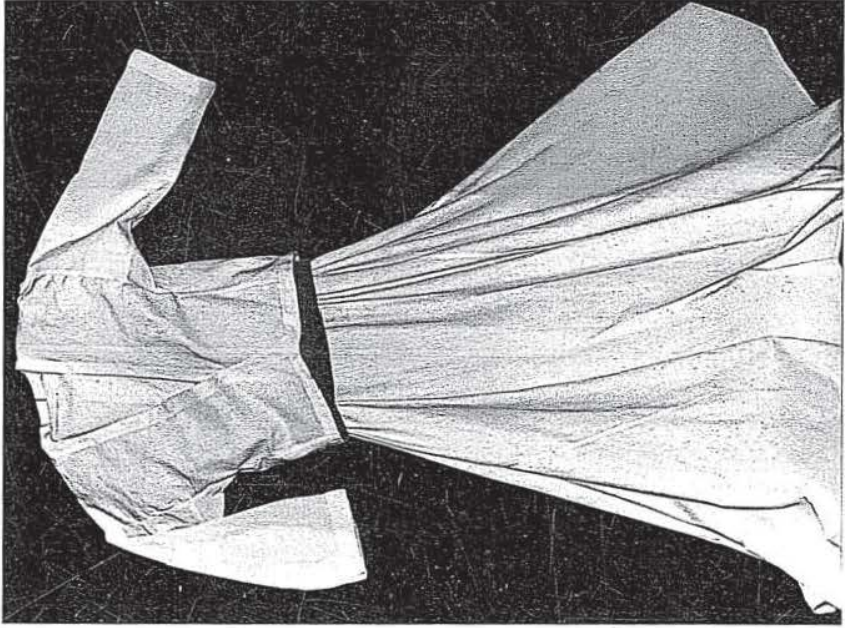


Illustration 37

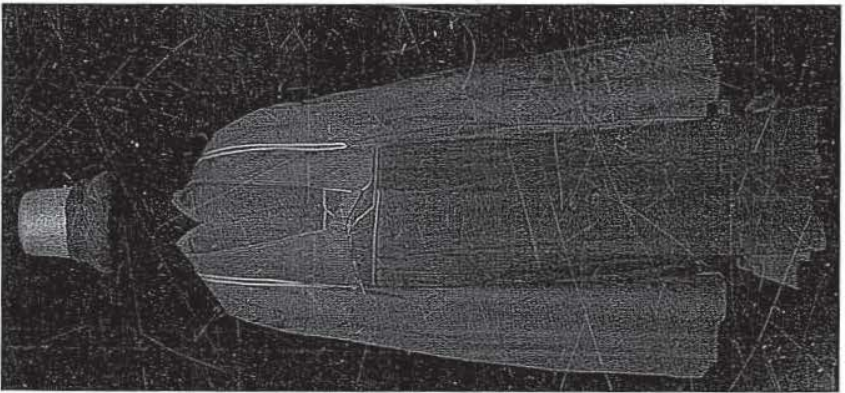


Illustration 36

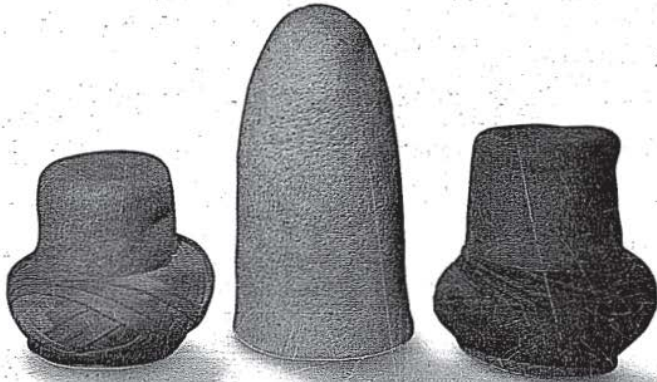


Illustration 38

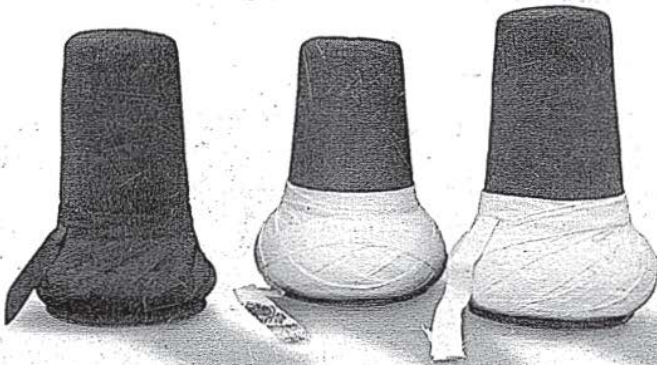


Illustration 39

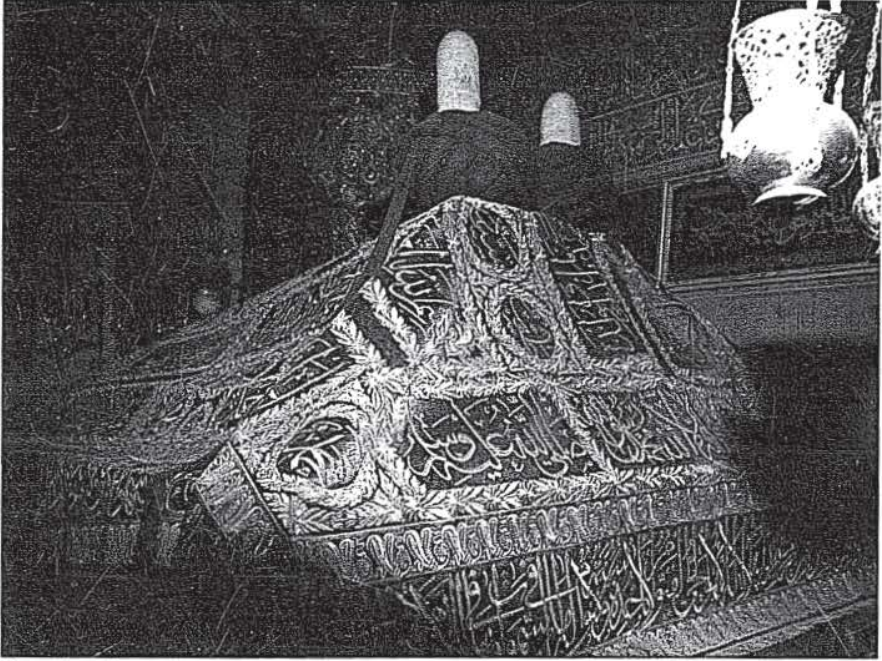


Illustration 40

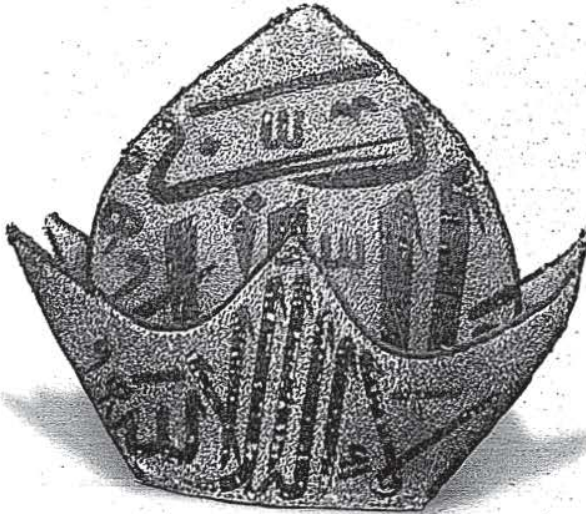


Illustration 41



Illustration 42



Illustration 43



Illustration 44



Illustration 45

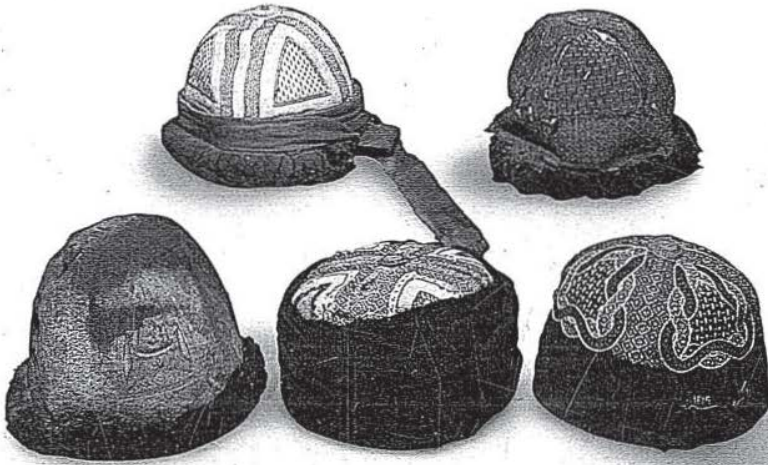


Illustration 46



Illustration 47



Illustration 48

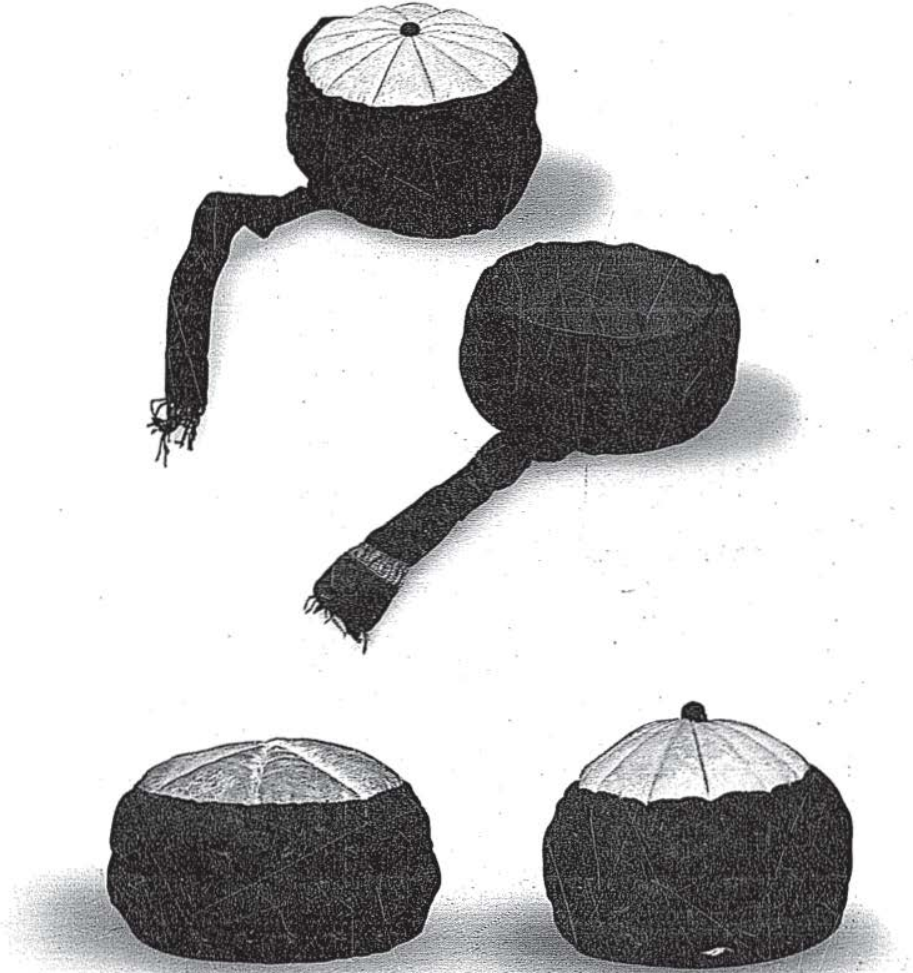


Illustration 49

Nurhan Atasoy



Illustration 50

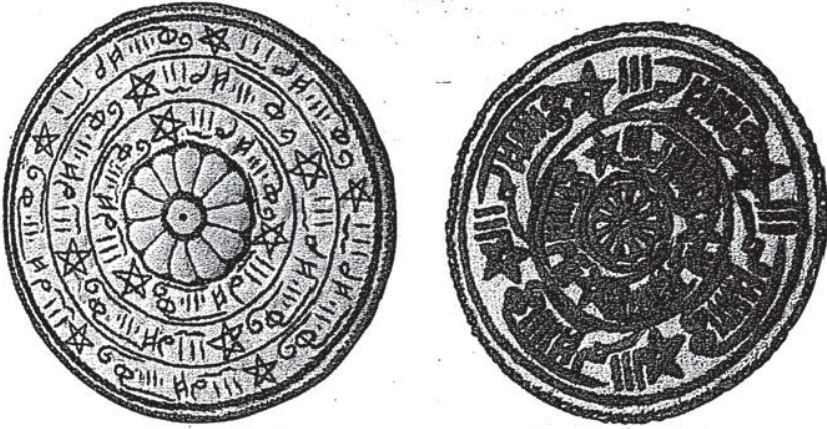


Illustration 52



Illustration 51



Illustration 53



Illustration 54

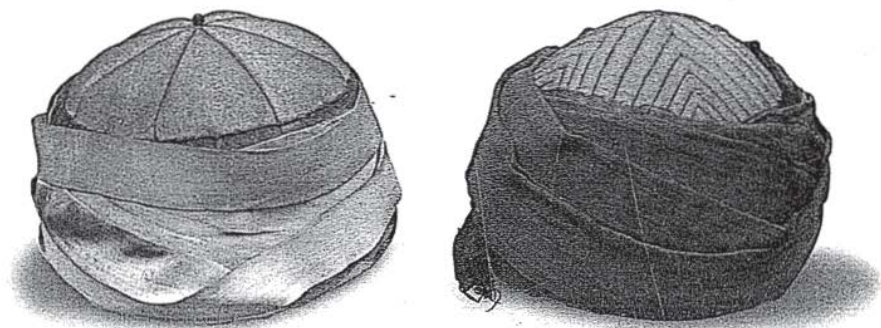


Illustration 55

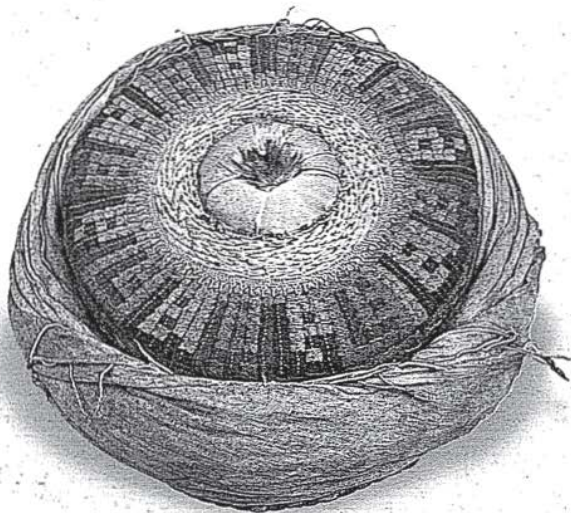


Illustration 56