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THE CLOUD COLLAR AS A COMMON TREND IN TURKIC RULERS' PALACES IN THE LATE MEDIEVAL ISLAMIC WORLD

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In the late Middle Ages, at the palaces of such Turkic Islamic states as the Timurid, Ottoman, and Mughal empires, it became fashionable to wear over the caftan large, attached, layered collars that were diamond-shaped and had deeply carved edges. In Chinese these collars, made in China, were called *yun jian*. Western scholars have translated this as "cloud collar" (*bulut yaka* in Turkish). The layered lobes of the collars came to be used in decorating porcelains, metals, and other materials. In this way, the pattern has survived to the present as a name of both the collar and the motif (Fig. 1).

Origin of the Cloud Collar

The very first studies on cloud collars were conducted in the 1950s, when it was put forward that the origin of the cloud collar pattern had evolved from Buddhist mandalas.[1] Mandalas are symbolic shapes that appear on the ceiling decorations of Buddhist sanctuaries or on fabrics hung on walls.

The mandalas of Tibet are usually composed of a main diagram emerging from a circle in the center, which is surrounded by a wider ring, a square enclosing these, and smaller squares inside circles. Grant Ellis interprets the shape inside the circle situated at the center as a palace standing in the walls of a sacred city, and speculates that the ruler of the universe, God, might be envisioned here. When the mandala is a ceiling decoration, the central medallion may represent the metaphysical sun, which could be the "door of the sun" or "heaven's door", through which a spirit can pass to arrive in heaven.[2] Ellis subsequently compares the different compositions found in mandalas' central medallions with 13th- and 14th-century Mamluk carpets, attempting to explain the similarity between these carpets and mandalas.

This paper will elaborate on the similarity between the cloud collar and the mandala. Cammann says that the circle in the center of the ceiling of Buddhist sanctuaries in Tibet and western China represents the door of the sun, while the shape around it opening on four sides and surrounded by a cloud collar represents a minimised model of the universe. The best example of the mandala's cloud collar pattern is the so-called "Lama" mandala (Fig. 2).[3] Cammann explains the relationship between the cloud collar shape around the door symbolising the universe and its application on cloth as follows. During the Song Dynasty, the human body was considered a mast of the universe, rising from the earth to the door of the sky. It was believed that the body would penetrate the door of the sky with the hole created by the neck representing the door. This motif, symbolising the frame of the door of the sky (in other words, the shape of the cloth's collar on top of the costume), would match the cosmic meaning. This symbolism in the collar of the dress would serve to separate substance (the body) and spirituality (the soul) from each other.[4] Subsequent findings confirmed the cosmic signs of the cloud collar during the Jin Dynasty (1115-1260 CE). At this time, the emperor's costume was

[1] Cammann 1951: 1-9.

[2] Ellis 1974: 30-50.

[3] Canada, Toronto, Royal Ontario Museum, 910.45.1. For the mandala mentioned, see Cammann 1951: fig. 6.

[4] Cammann 1951: 5.

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yellow and decorated with dragon patterns, and had a cloud collar with motifs of the moon and the sun. The phrase "cloud collar" was first used in reference to this.

The Mongols, a great power in Central Asia, subsequently captured China and established the Yuan Dynasty, ruling China for nearly a century (1279-1368). There are figures with cloud collars on wall paintings from this period. A wall painting from the Shanxi region of China held in the Royal Ontario Museum features a figure with a four-lobed cloud collar attached to his coat; the figure represents a member of a hierarchical Buddhist community.[5]

In Yuan history, when describing the *yun jiyan* dress, Chinese authorities mention the collar as an ornament or a costume that is colorful and made up of gold-decorated four-piece cloud motifs, and is worn by women. Research has shown that no actual cloud collar remains from the Yuan period, with the earliest known example dating to the Ming dynasty (1368-1644); specifically, a costume with lobes and gold-decorated patterns found covering the tomb of the Ming prince Zhu Tan (d. 1389).[6] Cloud collars are also encountered as part of the costume seen on a group of wood-carved figures dating to the Ming period (Fig. 3).[7]

Porcelain had begun to be exported to western Asia about a century before the establishment of the Yuan dynasty, and the Mongols continued this practice. Porcelains for export were manufactured in a powerful style using refined Chinese patterns in such a way as to be acceptable for palaces. The most important clients were Muslim countries, with the most significant collections remaining from Yuan porcelains being found in Delhi in India, Ardabil in Iran, and the Topkapı Palace in Istanbul, Turkey.[8]

In a published catalogue of Topkapı Palace, there are about 40 blue-white underglaze porcelains dating to the Yuan period, and most of them are decorated in cloud collar patterns. The most outstanding examples of this pattern are seen on a large plate, a meiping vase, and a water bottle (Fig. 4).[9]

Shamanism is also considered to have had an effect on the transmission of cloud collar forms to Buddhist mandalas. Buddhism began to be seen in Tibet from the 5th century CE and became common in the 7th century. Michael Harner, an anthropologist who studied the Conibo people in Peru between 1960 and 1961, drew attention to the circle seen in the center of Tibetan mandalas, noting that it might represent the entrance to the tunnel to the world of gods and souls, which are portrayed around the center. Being a shaman himself and organising sessions to teach others shamanistic practices, Harner claims that he and his students experienced passing through just such a narrow, round door.[10] He states that esoteric Buddhism, such as that found in Tibet, is essentially a more sophisticated and regulated form of shamanism.

When the Turks were in Central Asia and before they had adopted Buddhism, they would dance en masse and play drums with swords and masks in order to repel evil demons and bad spirits. An indispensable part of their costume were attached collars, called *dodog/dodogadi*. Even after they had adopted esoteric Buddhism, they maintained this ritual in collective dances, called *çam* in Mongolian and *cham* in Tibetan and performed at monasteries in Mongolia and Tibet.[11]

The Chinese and Turks were neighbours when the Turks were still in Central Asia. Though they fought periodically, there was also cultural exchange between them. Cloud collars can be seen in Chinese sources, particularly after the spread of Buddhism there. The earliest examples

[5] Ellis 1974: 46, fig. 25.

[6] Rawson 1984: 133, notes 20-22.

[7] Rawson 1984: 133, fig. 119.

[8] Krahl 1986.

[9] Krahl 1986: 387, cat. 552 (TSM.15/1480, plate); 397, cat. 575 (TSM.15/1398, meiping vase); 405, cat. 588 (TSM.15/1391, water bottle).

[10] Harner 1999: 56-57.

[11] Cenghis Khan and Heirs, Great Mongol Empire 2006: 568-69, cat. 417.

date to the Tang Dynasty (618-907 CE).[12] According to Chinese records of the Turks in Central Asia, the attached collars used by the Turks in shamanistic dances were in accord with the cosmic philosophy of Buddhism, and as Buddhism became increasingly common in China, it was here that the most outstanding examples of cloud collars were produced. Subsequently, they were conveyed to the Middle East through Mongol raids.

Appearance of Cloud Collars in the Middle East and Islamic World

Mongol raids into the Middle East started with Genghis Khan and continued with Hulagu Khan and the Timurids. The Mongols settled in Iran and the vicinity in the 14th century, benefitting from the culture of the region and embracing its famed artists. But they also transferred Chinese culture and art, with which they had grown familiar when they were under Chinese rule, to the territories they conquered. The influence of Chinese art is first seen in the region in Ilkhanid paintings. One example of this is one-page figurations *kalem-i siyahî* (black pen), which are drawn on paper with ink and brush and include some gold foil. The "black pen" technique continued with the Jalayirids, who ruled the region afterwards. However, after Timur captured Tabriz and Baghdad in 1386, not only political supremacy but also patronage of culture and the arts shifted to the Timurs. Timur made Samarkand his capital and it became a celebrated artistic and cultural center. Western research indicates that the Mongol incursion destroyed much of Iranian culture, as well as showing that numerous examples of Chinese ornamentation began to be seen in Russian Turkistan, northern and eastern Iran, and Afghanistan.[13]

Seven high reliefs from the façade of a building were found in the rubble when a house was demolished in Kubachi in Dagestan, and these were later scattered to museums and special collections in Europe and the United States. These works were featured in an exhibition on Iran held in London in 1931. The reliefs are placed in special lotus frames and portray figures seated cross-legged and wearing costumes with cloud collars attached. These reliefs, whose costumes and postures indicate that they are meant to depict Turks, date to the 12th-14th centuries.[14]

In 1398, Timur crossed the Indus River into northern India, where he encountered and defeated the army of Mahmud Shah Tughluq. After capturing the capital city of Delhi, he seized not only elephants, but also the most renowned masters of the city, taking them with him to Samarkand when he returned there.[15] Timur in fact took artists to Samarkand from many of the places he conquered. For instance, after capturing Baghdad in 1386, he took with him Abdulhay, who worked for the Jalayirid palace, and Abdulhay remained in Samarkand for the rest of his life. After defeating the Ottomans near Ankara in 1402, Timur took the artist Ali b. Ilyas Ali, who worked for the Ottoman palace, and this artist stayed in Tabriz for some time training further in art before returning to his country.[16] Ali is said to have been the first artist to introduce the art of Timurid painting to the Ottomans.[17] In this way, Timur gathered together the artists of the countries he captured in his capital, thereby forming the repertoire of the Timur era via the enrichment of Sassanian/Persian culture with patterns from China. This repertoire would much later influence the art of *chinoiserie* in the West, and had an international influence extending from Europe to India, including in Samarkand, Herat, Tabriz, Damascus, Cairo and the Ottoman world, in each case mixing in local characteristics. Timurid art influenced Ottoman art for some time (1400-1530). The Ottomans' commercial and cultural relations increases as a result of the conquest of Constantinople by Sultan Mehmed II in 1453. This accelerated the

[12] Rawson 1984: 132, fig. 118.

[13] Camman 1972: 23-41, 23

[14] Salmony 1943: 153-164.

[15] Berinstain 2002: 17-18.

[16] Taşköprülüzade (15th century) 1985: 437.

[17] Necipoğlu 1990: 136-169, 136-137.

transmission of Timurid culture into the West. During this period, manuscripts with miniatures produced in centers such as Baghdad, Tabriz, Shiraz, and Herat show scenes of palaces with figures in costumes drawn with gilt on cloud collars.

The Role of Sultan Mehmed II in Transfering Eastern Culture to the West

Sultan Mehmed II is known to have invited the Italian Gentile Bellini, one of the famous painters of the time, to his palace in Istanbul, where he had a portrait of himself produced. Bellini also painted a portrait of an officer in the palace during his two-year (1479-1481) residence in the Ottoman capital. This painting, known as *Seated Scribe*, was an example of the exchange of art between East and West. In fact, it was Bellini who introduced Eastern painting into the West via gilt and the drawing technique he used when coloring in his sketch. In turn, *Seated Scribe* would go on to serve as a model for at least two Eastern artists (Fig. 5).[18] One of the most renowned paintings done on this model was completed in the era of the Timurid ruler Husayn Bayqara (r. 1470-1506) by the artist Behzad (d. 1535 or 1536), Herat's master of the black pen technique. This work depicts Husayn Bayqara sitting on his knees. It is said that the work was found in an album numbered H. 2154 in the library of the Topkapı Palace Museum; the album was prepared by "Dost Muhammed" between 1544 and 1545 for Behram Mirza, the youngest son of the Persian shah Ismail, and had been sent to the Akkoyunlu palace in Tabriz in the 15th century.[19]

The reason for mentioning these portraits and their stories here is the fact that each of the figures involved is shown wearing a large cloud collar with lobes, which was in fashion at the end of the 15th and beginning of the 16th century. The portrait in black pen technique, consisting of a ink drawing on paper patterned with gilt and watercolor, is shown with a short-sleeved caftan and a layered cloud collar with small red flowers on spirally curving twigs (a pattern called *haliç işi* in Ottoman art).

Another portrait depicted in accordance with the model of Bellini's *Seated Scribe* was pictured with thick needlework and a cloud collar on a blue background with surrounding layers, sewn onto a red caftan. The underlining of the collar is in blue on a red background, forming a contrast and indicating special emphasis.[20] This portrait, said to be of Husayn Bayqara, is found in the album numbered TSMK H. 2154.

Besides the direct depictions of cloud collars seen in these figures, there are also drawings of collars produced by artists in albums for the sultans, also using the black pen technique. One collar drawing, dating to the period between 1450 and 1500, was said to be one of the patterns produced in the libraries of the sultans' palaces during the Timurid and Turkmen periods in Iran, and was converted into textile and prepared for needlework.[21]

The name *al-Rahman* (the All-Compassionate) is inscribed in Kufic calligraphy on a huge *hatai* found on a single cloud collar lobe drawing. This drawing shows a pattern designed in China taking on an Islamic character (Fig. 6).

Current Collars

Despite the abundance of the collar illustrations in the albums prepared for the sultans and the depictions of cloud collars worn by the sultans, actual extant collars are very few. The earliest

[18] Bellini and the East 2005: 122, cat.32.

[19] The portrait, in the M. Sackler Museum at Harvard University today, was previously in the Louis J. Cartier collection (No. 1958.59), see Bellini and the East 2005: 123, fig. 46.

[20] Bellini and the East 2005: 123, cat.33 (Quwait National Museum reg. LNS 57 MS inv. no.LNS 57 MS)

[21] Lentz & Lowry 1989: 216, 352, cat. 114; the collar drawing is in the Museum of Fine Arts in Boston (No. 14. 452).

collar is the only one dating to Timurid Iran, and is presently held in the Kremlin Palace Museum in Moscow; it dates to between 1400 and 1450 (Fig. 7).[22] The four-lobed collar is a spectacular sample of brocade, embroidered with silk yarn in pastel blue and shades thereof on a background padded with gold thread on a silk background. One lobe of the collar would fall on the back and two on the shoulders. The fourth lobe, meant to fall on the front, is divided in two from the neck hole to form the front space and extending down to the hemline at a length of 185 cm. The pattern in the lobes consists of figures of four angels with open wings facing one another, in *hatai*s and centerpieces on twigs. There is a flowing *rumi* border on the long, narrow parts forming the front space. The usage of angel figures in this composition, which indicates the influence of Chinese art, signals a new understanding. The composition resembles a depiction of angels flying among flowers in the Garden of Eden. The tough and violent motifs of China soften in Timurid art, being replaced with elegance and beauty.

Chinese sources demonstrate that the relations between the Timurids and China continued at a high level for some time. Accordingly, Timur's son Shah Rukh (r. 1409-1447) was given a palace robe and collar. It is said that his cloud collar was embroidered with gold in a tiger-stripe pattern and enriched with flowers and embedded jewels.[23]

Today, an inscribed shirt found in tomb of the Ottoman dynasty has been preserved in the Turkish and Islamic Arts Museum (TİEM) (Figs. 8-9, No. 538).[24] The shirt was brought to the museum from the tomb of Bayezid I (r. 1389-1402) in Bursa. Besides the layered collar, which was drawn on, the inscription style and tailoring reflect the fashion of the Timurid period at the beginning of the 15th century. In fact, the shirt, inscribed and illustrated with ink on a simple cotton fabric, is significant with respect to the wide, layered collar drawing and sleeve caps. The shape of the layered collar, which was drawn in red ink, extends down to the chest in front, to the waist in back, and also covers the shoulders.

These attached collars are seen on outer caftans, usually half-sleeved, in the illustrations of the time. However, there are also miniatures showing examples with long sleeves and embroidered wristbands (Fig. 10).[25]

The cloud collar model is not extant among the costumes of the Ottoman sultans. Yet gold thread bands on the collar, front, and hemline of the red satin ceremonial caftan of Mehmed (d. 1543), the son of Sultan Süleyman the Magnificant by Hurrem Sultan, is considered an extension of this trend. In fact, these bands have been defined as "cloudbands" by researchers.[26] The difference between cloudbands and 15th-century cloud collars is that the former surround the caftan and the hems of the collar are slightly layered. The background of the band, which was embroidered with gold threads by *zerduzan*s in the palace, is elaborately padded with gold thread. On this background, one of the examples has *rumi*, *hatai*, and Chinese clouds embroidered with blue, pink, and violet threads, on curving twigs (TSM. 13/739). On the other example, there are three moon-shaped spots among the tiger stripes embroidered in blue silk diagonally and parallel to each other, in addition to pink, blue, and yellow spring flowers (Fig. 11, TSM. 13/738). The collar is also surrounded by a layered series of palmettes as a border, an element that can still be seen in ceremonial Buddhist collars, as will be understood from the example mentioned below.

The Khalili collection in London has a Persian upper garment dating to 1640-1660 that constitutes a late sample of this collar form. The front of this violet velvet caftan has a gold

[22] Kremlin State Armory Museum, collar, no. TK.3117: see Lentz & Lowry 1989: 216, cat. 116; 352-353.

[23] Roxburgh 2005: 417, cat. 163.

[24] Tezcan 2009: 53, fig. 12; Tezcan 2011: 68-69, cat. 9.

[25] TİEM, no. 1978, *Şahname-i Firdevsi*, Turkmen Period, Iran, Shiraz, 1475-1500: see *Turkish and Islamic Arts Museum* 2002: 227.

[26] Tezcan & Delibaş 1986: 168, cat. 86 (TSM.13/739); cat. 87 (TSM 13/738).

band, while the front space, with a wide stripe circling the skirt, indicates that it was worn by the shah himself.[27]

18th- and 19th-century versions of these collars that were used in China are housed in the Washington Textile Museum. One of these collars dates to the 18th century (1973.7.3) and is identical to the Timur collar in Moscow. It was embroidered in pastel blue shades on a white satin background and surrounded by black piping. The pattern of the embroidery represents a praying mantis amidst blue mushrooms, magnolias, begonias, grass, orchids and peonies.

In the Beijing Palace Museum is a sleeveless vest tailored in velvet that was also used to make four-lobed attached collars; this dates to the 19th century.[28] Each lobe of the cloud collar is on the side vents at the hems and at the end of the closing band in the shape of an "L" on the front. This type of garment was worn by both women and men in China. A seated woman was depicted with a cloud collar, painted in watercolor on silk and dating to the 20th century (Fig. 12).

The Turks of Central Asia, as they adopted Islam from the 9th century onwards, continued their collective ceremonies as a routine in daily life, rather than as a religious duty. Although the Ilkhanid Ghazan Khan adopted Islam around 1295 and destroyed everything pertaining to his former beliefs, and even though some of the traces of these beliefs lost their shape and meaning for centuries, these older beliefs nevertheless continued to exist among the Turks. In terms of clothing, attached collars are one of the remnants of the old beliefs.

When Clavijo described the clothing of Pir Muhammad, the grandson of Timur, in the 14th century, he stated that Pir Muhammad wore a blue silk cloth with Tatar figures. In his description, he also said that the robe's "back and front covered his chest and shoulders and passed down the material of the sleeves"; this led Sims to infer that the costume is "recognizable as the 'cloud collar'".[29]

In the present day, these collars are still used by the Mongols in certain ceremonies. In a catalogue[30] prepared for a Genghis Khan exhibition held in Bonn in 2005, there was an attached collar among the items representing ceremonial costume. This layered collar, almost square and measuring 75 x 68 cm, is red. Its contours are layered with a thick, dark blue line arranged in such a way as to form palmettes in each corner. Significantly, the shape of the palmette is identical to that seen on the edge of the embroidered cloudband on Mehmed's robe (13/739), mentioned above. There are lotuses and two dragons in each corner of the palmettes on the four corners, all of which are elements of Chinese art (cf. Fig.1).

Research shows that the tradition of the embroidered and attached collar still continues.[31] The noble woman (Dondogdulam), portrayed as a queen by painter Şarav in 1911 sitting on his throne, has an attached collar on his dress in blue, white and red, with layered contours and a beige background. Finally, a photograph of dancing figures wearing masks and ceremonial outfits with the same attached collars is particularly interesting.[32] The dancers – in Leh, Ladakh, near Tibet – wear the same colored collars on their yellow costumes. The photo, taken in the last quarter of the 20th century, shows that the attached collars have maintained the same form, though they have lost their original meaning and become simpler, continuing simply as a part of a costume.

[27] Piotrovsky & Vrieze 1999: 139, cat.84, Nasser D. Khalili Collection of Islamic Art, London, no.TXT 65.

[28] Imperial Chinese Robes 2010, 86, sleeveless, civilian man jacket (jinshen), late Qing period (1862-1908) subtitled and inventory-numbered Gu 48092.

[29] Sims 1992.

[30] Sagaster 2005: 348-352 and in cat. 417 the collar is stated to be registered as the Erdene Zuu Monastry Museum, Övörchangaj province (Mongolia).

[31] Barkmann 2005: 414-418, cat. 442, Zanabazar Fine Arts Museum, Ulaanbaatar, inv. no. 193-695.

[32] Bechertand-Gombrich 1984: 25.

Conclusion

While still in Central Asia, the shamanistic Turks were neighbors to the Chinese, and they celebrated the coming of spring together. Later, by the time they had adopted the variety of esoteric Buddhism common in the regions around Tibet, shamanistic rituals had penetrated into Buddhism, and collective ceremonies continued to be held. The shamanistic Turks would once dance with masks and swords to bring abundance and repel evil demons. They continued to wear attached collars called *dodog/dodogadi* during the dances – called *çam* in Mongolian – that they would perform at collective ceremonies. Tibetan Buddhism became common in China as well, and so the cloud collars, an indispensable part of the costumes worn at religious ceremonies, came to be used by the Chinese.

When they migrated from Central Asia and settled in Iran and the surrounding areas, the Turks maintained their old traditions despite their adoption of Islam during the time of the Ilkhanid ruler Ghazan Khan. They also promoted Chinese art in Iran and surrounding regions. During the Timurid period, the ruling Timurids adopted Persian culture, spoke Persian and were influenced by Persian art, and in the process they created outstanding Timurid art in which cloud collars can be found. The figures of sultans depicted with these collars in 15th-century paintings demonstrate that Timurid art became a common trend adopted in the Iranian, Mughal, and Ottoman palaces.

Gentile Bellini, the Italian painter invited to the Ottoman palace by Sultan Mehmed II between 1479 and 1481, produced a portrait of an officer in the palace during his stay. This painting, known as the *Seated Scribe*, was an example of the exchange of art between East and West. In fact, it was Bellini who introduced Eastern painting into the West via gilt and the drawing technique he used when coloring in his sketch. In turn, *Seated Scribe* would go on to serve as a model for at least two Eastern artists.

Worn by the sultans, the cloud collars had lost their religious meaning over time, but eventually reached an artistic peak thanks to the craftsmanship of palace embroiders working with gold thread on valuable fabrics in a manner suitable for wearing in palaces.

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Turkish Abstract

Ortaçağ'da Timur, Osmanlı, Hint Babür gibi Türk İslâm Devletlerinin saraylarında, kaftanların üstüne, baklava şeklinde, kenarları derin oyulmuş, dilimli, büyük takma yakalar takmak moda olmuştu. Bu yakalar Batılı araştırmacıların verdiği isimle "*cloud collar* "Türkçe "*bulut yaka*" olarak literatüre geçmiştir.

Araştırmalar, *bulut yakalar*ın menşeini Çin olarak göstermiş ve Tang Hanedanı (M.S.618 – 907) zamanına kadar geriye gittiğini ortaya koymuştur. Türkler 'in de Orta Asya'dayken komşuları Çin'den etkilenerek bu yakaları kullandıkları bilinmektedir. Araştırmalardan bu yakaların Budist Mandela'larından kaynaklandığı anlaşılmaktadır. Bulut yakalar ilki Cengiz Hanla başlayan, Hulâgu ve Timur'la devam eden akınlarla Orta Doğu'ya inmiştir. Timur, Hint Babür ve Osmanlı Saraylarında giyim kuşamda ortak bir moda oluşmuştur. Bu modanın en göze çarpan parçası ise zemini altınlı telle işlenmiş araları mücevherlerle bezenmiş *bulut*

yakaydı. Bulut yakalar giderek eski anlamını kaybetse de günümüze kadar aksesuar olarak kullanımını sürdürmüştür.

Bulut yakaların eser olarak mevcut erken örnekleri çok nadirdir. Bu bildiride; bu nadir yakalarla Topkapı Sarayındaki *bulut yaka*lı kaftanla betimlenmiş resimler ve kalem-i siyahi tekniğinde çizilmiş desenlere yer verilmiştir.

Biographical Note

She graduated from the Department of Archaeology and Art History, the Faculty of Literature in Istanbul University. She received her Ph. D. degree with the thesis entitled “Byzantine archaeology of Topkapi Palace and its surroundings”. She started to work at Topkapı Palace Museum in 1971 and she was appointed as Curator of the Sultans Costumes Section. She retired from the museum in 2006. While she wrote many books and articles on Ottoman textiles, carpet, costumes history, tailors, fashion. She participated in various international projects as well. She is currently teaching at the Department of Textile and Fashion Design, the Faculty of Art and Design in Nişantaşı University.

Fig. 1 – Collar, Museum of the Monastery of Erdene Zuu, Övörchangaj (Mongolia)
(after Sagaster 2005)

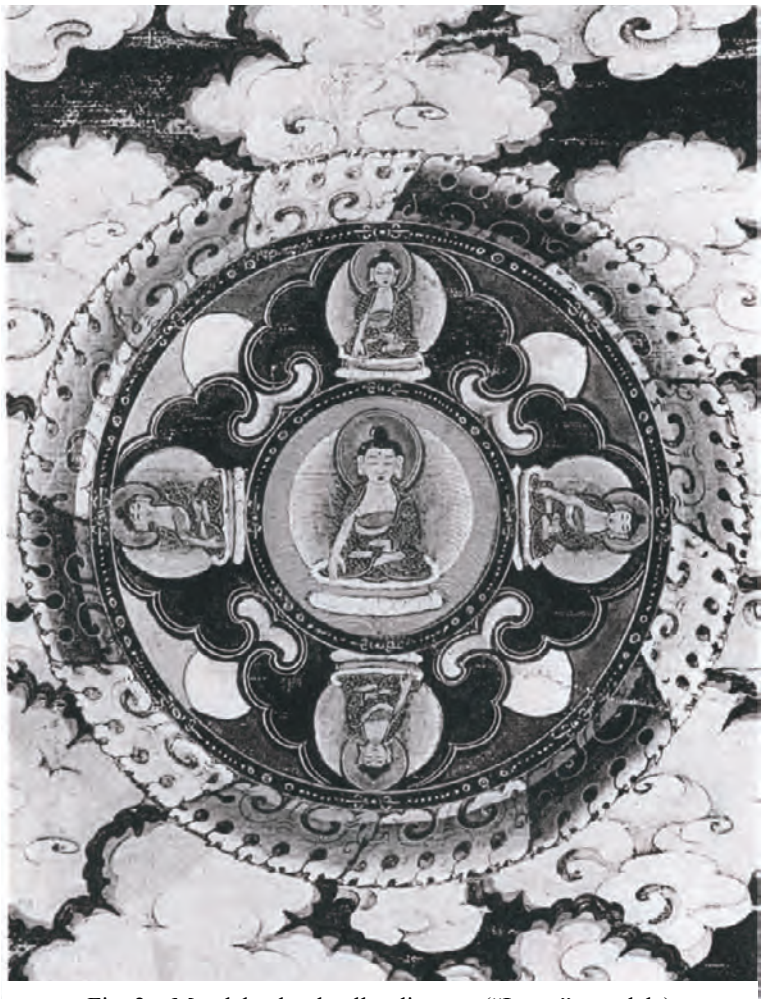

Fig. 2 – Mandala cloud collar diagram ("Lama" mandala)
Canada, Toronto, Royal Ontario Museum, no. 910.45.1. (after Camann)

Fig. 3 – Cloud collar as a part of the dress of a wood carved figure from the Ming period (after Rawson 1984)

Fig. 4 – Cloud collar pattern on a water bottle from the Ming era (after Krahl 1986)

Fig. 5 – Gentile Bellini (1429-1507), *Seated Scribe*, gouache and pen with ink on paper, 1479-80 Isabella Stewart Gardner Museum, Boston, 18.2 × 14 cm.
(after Bellini and the East 2005)

Fig. 6 – Inscription “Er-Rahman” on a single cloud collar lobe drawing
Kufi Calligraphy in the shape of *hatai*, Boston, Museum of Fine Arts, inv. no. 14.452.
(after Lentz & Lowry 1989)

Fig. 7 – Cloud collar from Iran, Timurid era (circa 1400-1450)
Moscow, Kremlin State Armory Museum, inv. no. TK.3117
(after Lentz & Lowry 1989)

Fig. 8 – Talismanic shirt from the tomb of Bayezid I (1389-1402) in Bursa
Istanbul, TİEM, inv. no. 538 (front side)
(after Tezcan 2009 and Tezcan 2011)

Fig. 9 – Talismanic shirt from the tomb of Bayezid I (1389-1402) in Bursa
Istanbul, TİEM, inv. no. 538 (rear side)
(after Tezcan 2009 and Tezcan 2011)

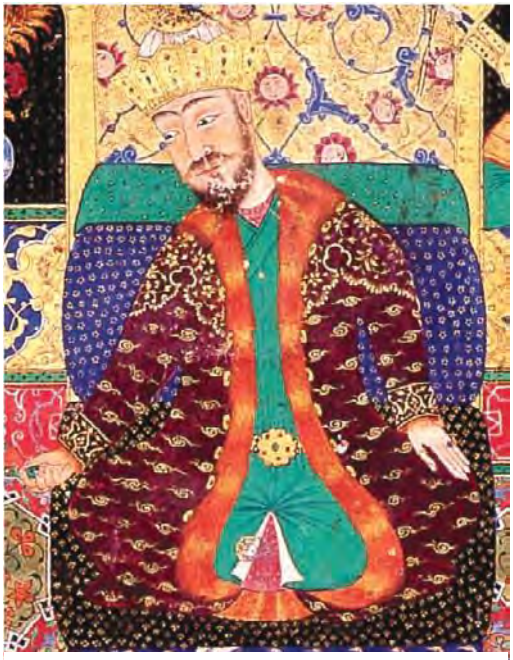

Fig. 10 – Istanbul, TİEM, inv. no. 1978, *Şahname-i Firdevsi*, Turkmen Period, Iran, Shiraz, 1475-1500
(after Turkish and Islamic Arts Museum 2002)

Fig. 11 – Ceremonial caftan of the Prince Mehmed with emboidered collarband (Topkapı Saray Museum, inv. no. 13/738)
(after Tezcan & Delibaş 1986)

Fig. 12 – A sitting woman depicted with a cloud collar, watercolour on silk, 20th century, Zanabazar Art Museum, Inv. No. 193-695, Ulan Bator, Mongolia (Udo B. Barkmann 2006)