

WOMEN'S HEADDRESSES USED IN ANATOLIA

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Abstract

In history, Anatolia has long been known to have a complex composition, due to its unique geographical location and its role as host to many cultures. Clothes and accessories have been influenced by this cultural diversity. Headdresses used in harmony with clothing and thought to complement it, have been important and indispensable accessories, varying in color, shape and texture according to the clothing worn. These could differ in simplicity or grandeur, and vary according to cultural differences or those in socio-economic levels. No matter their social class, women never ceased wearing these complementary accessories.

Visual sources on Anatolian clothing culture revealed that although headdresses are accessories complementing clothing, their attributes were never studied with a scientific approach, which has been influential in the choice of the subject matter of this study. The aim of this study is to identify and classify the attributes of traditional women's headdresses used in Anatolia and to specify that the examples recorded and photographed are used in Anatolia. Historical and review methods were used in the research. Sources were studied with help of the observation form used as a data collection tool to examine women's headdresses used in Anatolia.

Keywords: Clothing culture, Anatolia, Women's headdresses, Adornment

1. Introduction

Forming the westernmost part of the Asian continent, Anatolia is a mountainous peninsula of 755,000 square kilometers between the Black Sea, the Aegean and the Mediterranean (<http://www.encyclopedia.com/topic/Anatolia.aspx>).

Whereas the traditionally accepted eastern border of Anatolia was accepted to be the Euphrates river before the republic, all of the country on the Asian continent was included in the term after 1923 (<http://global.britannica.com/EBchecked/topic/22897/Anatolia>).

It is known that Anatolia has played hostess to states, seignories, kingdoms and empires since antiquity. The traces left by these societies and the plethora of cultures, coupled with its geo-political location and the influence of this on political events, endowed Anatolia with a unique cosmopolitan structure.

The earliest center of civilization, Anatolia has also been hostess to the longest reigns, the rules of the Ottomans and Seljuks.

Due to the continuous influx of immigrants and often being invaded by various peoples, Anatolia sports unique richness of culture, from which clothing and complementary accessories have been influenced, leading to great diversity. The cosmopolitan qualities of cultures reigning in Anatolia, as well as the fact that they embraced different religions, cultures and races, have also contributed to the diversity in clothing and accessories. Through the ages, every society has attached importance to clothing and adornment. Especially headdresses, one of the most important parts of clothing, have been used to convey messages concerning their wearers' customs, traditions, and social standing (Keskiner, *Antik Dekor*, 1994, p. 27: 118). Headdress is a term for any piece of clothing worn on the head for any purpose (Yeni 2009: 237, Sipahi, Çetin, 2010: 233). Headdresses used in harmony with clothing and thought to complement it, have become important and indispensable accessories, varying in color, shape and texture according to the clothing worn and developing into symbols conveying cultural differences. The dissimilarities in the headdresses of court ladies, minorities and women belonging to the general public have contributed to this diversity.

Headdresses are alluded to in the visual and written accounts of Anatolian states. In his 1994 work titled "Türk Miyatürlerinde Kadın Başlıkları (Women's Headdresses in Turkish Miniatures)" Keskiner referred to the work "Varka ve Gülşah" from the Selchuk period, the works "Siyer-i Nebi" and "Hubanname ve Zenanname" from the Ottoman period and drawings by court painters like Levni and Abdullah Buhari, showing that many different women's headdresses, like types of fez, crowns and scarves, were used. Adornment through the use of ornaments has long been a passion for women. It is thought that accessories also reflect long-standing tradition. One of the most important examples of accessories is the headdress. In one of the earliest examples, the non-Muslim Enderun writer Menavino mentions a crown called fez decorated with gold and jewels and worn over a taffeta scarf (Çağman, 1993: 257). The fez, a flat-crowned, cylindrical cap that is usually red and tasseled, is named after the Moroccan city of Fes, its most important center of production. Used in many Muslim countries including the Ottoman empire, the fez gets its red color from the cornelian cherry. The most common type of

headgear is the kavuk, consisting of a conical, sometimes round-crowned cap with a destar tied around it (Sipahi, Çetin, 2010: 234).

Whereas the social composition and especially the clothing culture of Anatolia are appealing to many researchers, very few of them have mentioned the headdresses used by peoples living in Anatolia, although it is a known fact that the headdresses, used as tools in the matters of social hierarchy and status by governments in multi-cultured Anatolia, convey messages regarding the social build-up of states. Visual resources by various artists preserved to this day were reviewed, and the obvious necessity for the identification and definition of women's headdresses used in Anatolia constituted the starting point for this study.

A review of visual resources about Anatolian clothing culture revealed that although headdresses are accessories complementing clothing, the attributes of headdresses have never been subject of scientific study. This has been influential in the subject choice of this study. The aim of this study is to identify and classify the attributes of traditional women's headdresses used in Anatolia. Historical and review methods were used in the research. Sources were studied with help of the observation form used as a data collection tool to examine women's headdresses used in Anatolia.

2. Materials and Method

Historical and review methods were used in the research. Visuals in resources showing women's headdresses used in Anatolia were examined.

The review method is a research method aiming to describe a situation from the past or the present in its natural state (Karasar, 2008: 77).

The historical method is a research method used in studying events and phenomena from the past, or the study of a problem's link to the past (Kaptan, 1988: 53).

The material for the research consisted of data collected with the structured observation form, comprised of books, journals, dissertations, engravings, photographs, albums and visual material related to the research topic.






The research environment is comprised of women's headdresses used in Anatolia. Research samples consist of 34 visuals showing women's headdresses used in Anatolia, from a variety of written sources and visual documents and accessed through a number of journals, books and websites.

A structured observation form developed by the researchers was used for the collection of data. This observation form contains the visual of the headdress and information on its attributes.

3. Findings and Interpretation

This section contains findings pertaining to women's headdresses used in Anatolia. Only 34 visuals showing these Anatolian women's headdresses could be accessed.

Table 1: Examples of women’s headdresses used in Anatolia

<p>Bürgü: A scarf used by women in the countryside, thrown over the head to cover most of the head and body, and left open only so far as to be able to see out of it. Known also as the <i>çarşaf</i> (chador) in Anatolia. (Keskiner, <i>Antik Dekor Dergisi</i> 27, 1994, p.120, http://www.tdk.gov.tr/).</p>  <p>(Osman Hamdi bey, DeLaunay, 1999, p. 314)</p>	<p>Yemeni: Scarf made of very thin cotton tied around the head. Can be printed or monochromatic. This scarf may also be dangled from the crown of a cap or tied around it. (http://www.turkcebilgi.com/sozluk/yemeni).</p>  <p>(Osman Hamdi bey, DeLaunay, 1999, p. 365)</p>	<p>Çatki: Two thin cotton scarves are used: the first is wrapped around the head and tied under the chin, the second folded three or four times and tied around the forehead like sash. (Keskiner, <i>Antik Dekor Dergisi</i> 27, 1994, p.119).</p>  <p>(Osman Hamdi bey, DeLaunay, 1999, p. 183)</p>
<p>Diadem: Band placed on women’s hair, with a large gemstone in the middle. Mostly used for decorative purposes. (Keskiner, <i>Antik Dekor Dergisi</i> 27, 1994, p.120).</p>		
 <p>Young girl (Women’s headdress by Levni) (Keskiner, <i>Minyatürler Kitabı</i>, 2008, p. 140)</p>	 <p>(Sevim, 2002, p. 138)</p>	

Fez: The fez, a flat-crowned, cylindrical cap that is usually red and tasseled, is named after the Moroccan city of Fes. It can be small or large, and may also be in the shape of a of a conical, sometimes round-crowned cap (Sipahi, Çetin, 2010: 234).



I.Ahmet Albümü Fesli hanımlar (Album of Ahmed I, Ladies Weraing Fez), 17th Century. Topkapı Palace Museum Library (Keskiner, Antik Dekor Dergisi 27, 1994, s.120).



Jacopo Ligozzi, Ottoman Woman, 16th century. (İrepoğlu, Antik Dekor Dergisi 50, Jan. 1999, p.126-129).



Turkish Woman (Sevim, 2002, p. 158)

Hotoz: A cap covering the hair except for bangs and locks in front of the ears, high in the front, with an open or closed crown, decorated with gems, embroidery or feathers (<http://www.msxlabs.org/forum/x-sozluk/281872-hotoz-nedir.html#ixzz310X8Dalu>). Generally worn indoors (Keskiner, Antik Dekor Dergisi 27, 1994, p.122).

Istefan: Described in the Codex Vindobonensis written in 1590 in Vienna as crown-like ornaments worn on caps by women of high social standing. The crown worn on the head is known as Istefan in Turkish, and often decorated with gemstones (İrepoğlu, Antik Dekor Dergisi 50, Jan. 1999, p.126-129, Çağman, 1993, p. 286, Akurgal, 1990, p.443).



Ottoman Court Lady's Headdress (Women's headdress by Levni) (Keskiner, Minyatürler Kitabı, 2008, p. 138)



Abdullah Buhari Court Lady Hotoz (Keskiner, Antik Dekor Dergisi 27, 1994, p.124).



C.Usta, Ottoman Woman, 17th Century, Ptuj Museum. (İrepoğlu, Antik Dekor Dergisi 50, Jan. 1999, p.126-129).

Kaşbastı: A broad band of cloth tied around a scarf covering the hair or head. Probably intended to prevent the scarf slipping off, it also provides a look of elegance (Keskiner, Antik Dekor Dergisi 27, 1994, s.117).



Women's headdress by Levni
(Keskiner, Minyatürler Kitabı,
2008, p. 147)



(Woman Tying Her
Kaşbastı) Topkapı Palace
Museum, Istanbul
Süheyl Ünver, Levni,
Milli Eğitim Basımevi,
Istanbul
1951 http://www.altarmodeling.com/levni_kadin_figuru.html



Topkapı Palace
Museum, Istanbul.
(Keskiner, Antik
Dekor Dergisi 27,
1994, p.120.)

Veil: A one-piece cloth completely covering the face (Keskiner, Antik Dekor Dergisi 27, 1994, p.119). Used outdoors, it is intended to obscure the face and provide anonymity.



16th century veil example by Siyer-i
Nebi. 'den Topkapı Palace
Museum Library. (Keskiner, Antik
Dekor Dergisi 27, 1994, p.12)



Osman Hamdi bey,
DeLaunay, 1999, s. 305)

Serpuş: A type of hat, providing different styles by means of thin cotton scarves tied around the conical hat.



Woman Wearing
Yozgat Afşar Style
Serpuş (Türkoğlu,
Antik Dekor Dergisi
27, 1994, p.61).

Crown: Decorative headgear worn as a symbol of nobility, power or reign, usually decorated with jewels (<http://www.dilforum.com/forum/archive/index.php/t-81784.html>). The workmanship of the precious metal and the gemstones convey the status and power of the wearer.



In his album describing Ottoman society, Rålamb drew the headgear of the woman he identified as queen as a crown, symbolizing power and grandeur. The Rålamb Costume Book: A Digital Presentation of a Manuscript in the Royal Library. (<http://greatestbattles.iblogger.org/Ottoman/Album/Ralamb.htm#1>)



Angel wearing crown by Siyer-i Nebi (Keskiner, Antik Dekor Dergisi 27, 1994, p.122).



(Keskiner, Antik Dekor Dergisi 27, 1994, p.122).

Tantur: A narrow, horn-shaped cap placed above the forehead, decorated with gemstones or tied with a scarf (Elbise-i Osmaniyye, 1999, p.392). The gems and workmanship would vary according to the wearer's income or social status.



Peter Mundy, A briefe relation of the Turckes, their Kings, Emperors or Grandsigneurs, their conquests, religion, customes, habbits at Constantinople, etc, an illustrated manuscript: "Hantuncuk, Young woman of rank." Hantuncuk, young woman wearing high silver head-dress (tantur).



(Osman Hamdi bey, DeLaunay, 1999, p. 402)



(Osman Hamdi bey, DeLaunay, 1999, p. 390)

Tarpuş: Flat cap, could be decorated with gemstones or pearls to give an impression of grandeur or power.



Woman Wearing Tarpuş
(Sevim, 2002, p.150)



Woman Wearing Tarpuş
(Sevim, 2002, p.151)



Woman Wearing Tarpuş
(Sevim 2002, p. 149)

Yashmak: Veil consisting of two pieces of fine cotton or silk: one piece is tied across the forehead, the other draped across the face (Scarce's Women's Costume, An Overview of 16th Century Turkish dress, <http://www.geocities.com/kagnate/ottocloth.html>) Two different types, the closed and open yashmak, existed, to respectively conceal or reveal the face.



2012 facsimile of the 1802 London edition of the album. Lady wearing yashmak (Dalvimart, 2012, p. 63).



18th century. Hübanname and Zenanname. Women wearing yashmaks. (Keskiner, Antik Dekor Dergisi 27, 1994, p.121).



Turkish Woman Wearing Yashmak.
(Sevim, 2002, s. 17)

Tepelik: Metal decoration covering the crown of the fez and becoming the main component of headgear, obliterating the already insignificant fez (Hamdi bey, DeLaunay, 1999, p. 302). Metal sequins, medals and chains might be used on the tepelik, and the style and value would vary according to the wearer's income and status.



(Osman Hamdi bey, DeLaunay, 1999, p. 299)



The girl in the painting is wearing a flat silver cap with a golden ornament falling onto her shoulders (Mour, 2013, p. 71) This is thought to be a kind of tepelik.



Osman Hamdi bey, DeLaunay, 1999, p. 346)

Sarık: The name for pieces of fabric wrapped on or around caps. A great variety of examples exist (Yeni 2009:245). Besides thin cotton or cheesecloth, hand-woven fabrics or valuable silks might also be used.



(Sevim, 2002, s. 142)



Young girls of Patmos tie white cotton scarves around their head like a sarık (Mour, 2013, p. 75) Patmos, a small island in the Aegean, is also called Patnoz or Patnos (<http://tr.wikipedia.org/wiki/Patmos>). It is thought to be unrelated to Patnos, the county of Ağrı, since the clothing in the picture is similar to clothing worn on the Aegean islands.

Table 2: Types of Headdress

Type of headdress	Number	Type of headdress	Number	Type of headdress	Number	Type of headdress	Number
Bürgü	1	Fez	3	Peçe	2	Tarpuş	3
Yemeni	1	Hotoz	2	Serpuş	1	Yashmak	3
Çatki	1	Istefan	1	Crown	3	Tepelik	3
Diadem	2	Kaşbastı	3	Tantur	3	Sarık	2
Total	5	Total	9	Total	9	Total	11
Total Visuals	34						

The 34 visuals, accessed through the review of various sources, comprise the sample group. The types of headdress, called bürgü, yemeni, çatki, diadem, fez, hotoz, istefan, kaşbastı, veil, serpuş, crown, tantur, tarpuş, tepelik and sarık, are thought to represent the research environment and constitute a sample of that group.

4. Conclusion

Throughout history, many nations first came across each other in Anatolia. Those who lived in this region bearing the traces of so many cultures developed common cultural attributes in many areas. The numerous Anatolian nations established various cultures, in music, languages, food and dance, and hence also in clothing, which noticeably exhibits cultural differences. A review of sources related to Anatolian clothing culture revealed many instances of women's headdresses complementing clothing.

In this study aiming to research Anatolian women's headdresses, identify their attributes and classify them, 34 women's headdresses were included. Great differences in shape were seen among these headdresses. Whatever the identity represented by the wearer of a headdress, it is thought that the decision to wear the item stemmed from a wish to complement her clothing and look better. The review revealed that the headdresses named veil, yashmak and bürgü were worn outdoors to cover up and achieve anonymity, while the yemeni, çatki, diadem, fez, hotoz, istefan, serpuş, kaş bastı, crown, tandur, tarpuş, tepelik and sarık were generally worn indoors, for ornamental purposes. The headdresses were usually in harmony with clothing and were decorated, according to the wearer's income and status, with gemstones, pins, combs, jewels, pearls or precious metals.

This research has strengthened the thought that the differences between the various headdresses worn by Anatolian women are a result of the great cultural diversity in Anatolia.

The results of this research will be of help to researchers of Anatolian clothing and complementary accessory culture and provide opportunities for further research on the subject. It is thought that Anatolian women and their headdresses varied with their society, religion and income. This leads to the thought that another study might continue this idea and focus on researching the messages and the cultural identity conveyed by the headdresses.

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