



Research Article

Examination of Mevlevi rituals and garments attributed to Sultan Veled from a fashion art perspective

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Article Info

Received: 18 October 2024

Accepted: 14 Dec 2024

Available online: 30 Dec 2024

Keywords

Fashion art

Mevlana's Philosophy

Mevlevi ritual garment

Sultan Veled

Tennure

Abstract

The aim of this study is to examine the clothing worn by Mevlevi during the ritual, the accessories, and the garments attributed to Sultan Veled, the son of Mevlana, the founder of the Mevlevi tradition, from the perspective of fashion arts. These garments, which are heritage from the Seljuk period, have not been sufficiently researched and examined in terms of clothing arts. It is observed from the literature review that there are not many publications providing information about these garments. Additionally, no research has been found concerning pattern preparation and garment application techniques related to the Mevlevi garments and those attributed to Sultan Veled from the perspective of clothing arts. These garments, which possess different characteristics in terms of fabric, model, cutting, materials used, sewing techniques, and decoration, should be documented with technical information, photographs, and drawings. In this direction, a literature review and interviews with key informants have been conducted. The model, cutting, sewing, fabric, lining, and decoration features of the garments and accessories worn by the Mevlevi during their ritual and the two garments attributed to Sultan Veled, which are part of the Mevlana Museum collection, have been examined. Patterns have been extracted from the examined garments. To overcome storage difficulties, the patterns were reduced in scale while remaining faithful to the originals. Each garment was photographed, and the body, collar, sleeves, and closure characteristics were examined based on the pattern drawings. The garments were documented with photographs, examining their fabric, lining, color, decoration, auxiliary materials, and sewing features. The tennure, worn by Mevlevi during the ritual, is white. The garment extends just below the ankle, has no lining, and is characterized by simplicity in its model and cut. A black belt called *Elif-i Nemed* is tied around the waist of the tennure, and a *Deste-Gül* is worn over it. The last layer worn over the sema tennure is the *Hırka* (robe). The *Deste-Gül* attributed to Sultan Veled is cream-colored, made of cotton fabric, lined, and decorated with various verses. The robe is made of dark pink patterned silk fabric, with a pistachio green silk lining. It has a loose fit with princess seams and kimono sleeves extending from the princess seams. The collar of the garment is a "chemise collar." It is suggested that this fashion art, which emerged with Mevlana's philosophy, should be further researched by researchers in this field and fashion designers, leading to new applications.

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To cite this article

Aktaş, E. (2024). Examination of Mevlevi rituals and garments attributed to Sultan Veled from a fashion art perspective. *Journal for the Interdisciplinary Art and Education, Special Issue: Mevlana's Philosophy and Art*, 1-23. DOI: <https://doi.org/10.5281/zenodo.14593620>

Introduction

Mevlana and his philosophy have been one of the significant artistic movements that have influenced various fields such as literature, music, architecture, gastronomy, fashion design, and dance, both during his time and in the present day.

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Examining the impact of Mevlana's philosophy on art is crucial for understanding its profound and multifaceted influence across different disciplines. In this context, the fundamental concepts of Mevlana's thought will be explored in detail.

The philosophy of Mevlana has created an intellectual movement based on the adoption of his ideas and thoughts. It is noted that this movement was primarily systematized by Sultan Veled (Öztuna, 1974). The acceptance of Mevlana's philosophy and acting in accordance with those ideas can be described as "Mevlevilik" (Mevlevi Order) (TDK, 2024). Gönül (2004) defines Mevlevilik as an intellectual movement that began to take shape after Mevlana's death during the time of his son, Sultan Veled. This movement revolves around Mevlana's life philosophy and worldview, aiming to sustain a journey of spiritual love and knowledge. İnançer (2002) mentions that Mevlana's philosophy is a Turkish intellectual movement that originated in Konya and spread globally.

Following Mevlana's death, it became necessary to spread his profound ideas worldwide and call people towards love, tolerance, virtue, righteousness, and good morals. His beloved son, Sultan Veled, dedicated his life to preserving Mevlana's teachings, which led to the institutionalization of Mevlevilik during his era. In this regard, Sultan Veled is considered the founder of the Mevlevi Order (Yeniterzi, 1997, pp. 95-96).

Mevlana's original name is Muhammad Jalaluddin, while "Mevlana" and "Rumi" are titles given to him later. The term "Mevlana," meaning "our master," was used as a mark of respect, while "Rumi," referring to the region of "Diyar-ı Rum" (Anatolia), denotes the fact that he lived and passed away in this region (Karaköse, 2006, p. 9). Hidayetoğlu (2003, pp. 3-4) points out that Mevlana was born in the ancient Turkish cultural center of Balkh, located in present-day Afghanistan, with his birth date recorded as 30 September 1207 (6 Rabi' al-Awwal, 604 AH).

Mevlana's mother was Mümine Hatun, and his father was Muhammad Bahauddin. Baha Veled was a prominent scholar of his time, known as "Sultan al-Ulama" (Büyükbayraktar, 2005, p. 13). Due to the threat posed by the Mongols, Sultan al-Ulama left Balkh with his family and followers in 1212-1213, traveling through Baghdad, Mecca, and finally reaching Karaman (Hidayetoğlu, 2003, p. 8). The family settled in Karaman in 1222 and stayed there for seven years. In 1225, Mevlana married Gevher Hatun, the daughter of Şerafeddin Lala, in Karaman (Mevlana, 2024). In the years following his marriage, he lost his mother Mümine Hatun and his brother Muhammad Alaaddin. From his marriage with Gevher Hatun, Mevlana had two sons, Bahaddin Veled and Muhammad Alaaddin. After Gevher Hatun's early death, Mevlana later married Kerra Hatun in Konya. He had two more children with Kerra Hatun, but one of his sons passed away at a young age (Çelebi, 1957, p. 45).

During this period, most of Anatolia was under Seljuk rule, and Konya was adorned with art, scholars, and artisans. Responding to the call of Sultan Alaeddin Keykubad, Baha Veled moved from Karaman to Konya, where he spent the remainder of his life (Mevlana, 2024). Baha Veled lived in Konya for about three years before passing away in 628 AH, at which point Mevlana was 24 years old and took over the responsibilities of his father's madrasas (Duru, 1952, p. 31). A year later, Tirmidhi Seyyid Burhanuddin came to Konya to meet his late spiritual leader. Realizing Mevlana's foundational religious education from his father, Burhanuddin guided Mevlana's spiritual training and encouraged him to complete his education in Aleppo and Damascus (Karaismailoğlu, 1998, p. 48).

Gölpınarlı (1973) mentions that Mevlana met Shams al-Din Muhammad of Tabriz in Konya on 23 October 1244, an event that occurred twelve years after his father's death and marked a turning point in his life (p. 9). According to sources, Shams al-Din of Tabriz was born in 1164 in Tabriz, with ancestors said to be of Iranian-Turkish descent. Shams' father was named Ali, and his grandfather was Malekddad of Tabriz. Shams was the disciple of Abu Bakr-e Zenbillaf, a basket-weaver in Tabriz (Lermioğlu, 2002, p. 37).

Shams' arrival deeply affected Mevlana's spiritual world, transforming him into a true man of the heart. Mevlana had previously encountered Shams once during his student days in Damascus, when Shams had mysteriously disappeared after telling him, "O master of the world, find me" (Önder, 1967, p. 335). Shams did not become a mentor to Mevlana; rather, Mevlana took Shams as his own mentor (Gölpınarlı, 1973, p. 10). After Shams' sudden disappearance in 1247, Mevlana devoted himself fully to poetry, the practice of Sema, and the spiritual maturation of those around him (Önder, 1967, p. 335).

After Shams, Mevlana nurtured and chose his two closest companions and successors himself. The first of these was the goldsmith Salahaddin, later known as Salahaddin Zerkubi, who was older than Mevlana and admired for his purity of heart. Mevlana found peace and tranquility in his presence, choosing him as his spiritual successor. After Salahaddin's death, Mevlana's next successor was Çelebi Hüsameddin, who served Mevlana faithfully and played a significant role in the writing of the Masnavi (Uz, 2004, pp. 20-21). Mevlana's life, summarized in his Divan-e Kabir as "I was raw, I cooked, I burned," ended on 17 December 1273 (Atasoy, 2005, p. 103).

Sultan Veled and Mevlevilik

"Do not search for our tombs on earth after our death! Our graves are in the hearts of the wise," said Mevlana before his passing. After Mevlana's death, his eldest son Bahaddin Veled, later known as Sultan Veled, along with his sister Melike Hatun, continued to uphold the teachings of Mevlana (Çelebi, 1957, p. 45).

Known as Bahaddin by Mevlana and his close circle, Sultan Veled was born on 24 April 1226 in Karaman. After losing his mother at a young age, he was raised by his stepmother, Kerra Hatun (Lermioğlu, 2002, p. 43). At the age of ten, Veled began attending gatherings with his father, and many mistook him for Mevlana's brother. Mevlana affectionately remarked, "You resemble me more than anyone else in terms of nature and morals," and thus gave him both his name and epithet (Eflaki, 1986, p. 35). Veled married Fatima Hatun, the daughter of Selahaddin Zerkubi, one of Mevlana's closest disciples. They had children: Ulu Arif Çelebi, Âbide Mutahhara Hatun, and Saraf Arife Hatun. From his second and third marriages, he had other children, including Şemseddin Emir Âbid Efendi, Vâcid Efendi, and Selahaddin Emir Zahid (Wikipedia, 2024).

Mevlana did not claim the title of sheikh or establish an official group during his lifetime (Çelebi, 1957, p. 196). Historical records show that Mevlana's writings do not reference specific groups or their leaders. Throughout his life, Mevlana did not adhere to the set rules of existing groups, nor did he become their practitioner or follower (Gönül, 2004, p. 1). Seven days after Mevlana's death, Çelebi Hüsameddin insisted that Sultan Veled assume his father's position, declaring him the rightful heir due to his wisdom and spiritual maturity. However, Sultan Veled, acknowledging his role as his father's successor and esteemed friend, appointed Çelebi Hüsameddin to the position and followed him for many years (Lermioğlu, 2002, p. 44). After Çelebi Hüsameddin's death in 683/1284, Bektemüroğlu Şeyh Kerimeddin led for seven years. Upon his passing, Sultan Veled assumed leadership, establishing the tradition of Mevlana's descendants, the Çelebis, leading the group (Atasoy, 2005, p. 104).

Sultan Veled dedicated his entire life to preserving Mevlana's teachings and spiritual path, formally organizing Mevlevilik with its unique discipline (Yeniterzi, 2007, p. 135). Lermioğlu (2002) states that Sultan Veled not only established Mevlevilik but also clarified and spread his father's teachings widely. His innovations included structuring the ritual of the Mevlevi Sema and undertaking extensive travels to promote Mevlevilik. Sultan Veled passed away in Konya on 10 Rajab 712 (11 November 1312) (Islamic Thought Atlas, 2024).

Mevlevilik, founded in Mevlana's name, is characterized by its lack of rigid structures and rituals. It blends Mevlana's humanistic views and philosophical teachings with mysticism, surrounding and shaping thought through ceremonies while retaining its essence (Gölpınarlı, 1952, p. 186). The evolution of Mevlevilik from the Seljuk era into the Ottoman period carried many cultural traits from Seljuk civilization, evident in clothing, art, literature, language, and customs (Çelebi, 1957, p. 147). Centered in Konya, Mevlevi lodges were established in various parts of Anatolia, Syria, and Egypt. From the 16th century onward, during the Ottoman era, the character of Mevlevilik changed, with the most significant lodges being founded by princes and high-ranking officials. Ottoman sultans showed immense respect for Mevlevi sheikhs and elders. During this era, Mevlevilik reached its peak (Meyerovitch, n.d., p. 113). Until it was transformed into a museum in 1927, the Konya Mevlevi Lodge was led by 32 Çelebis (Atasoy, 2005, p. 104). Today, both domestically and internationally, Mevlevilik continues to be highly regarded, with admiration for it growing each passing day.

History of Mevlevi Attire

Atasoy (2005) states that Mevlevilik became systematized and institutionalized after Mevlana, with the formalization of Mevlevi attire occurring later. Çelebi (1957) mentions that Mevlevi initially imitated Mevlana to a certain extent in their choice of clothing, while also maintaining Seljuk clothing styles. Mevlevi clothing consisted of the *sikke* (hat), *tenure*

(robe), and dervish cloak. Duru (1952) points out that the stages of the Mevlevi ritual were not clearly defined in terms of who established them and how, and it remains uncertain when the attire took its present form.

Sezgin (1985) notes that the Mevlevi were first recognized by their cloak and headwear, and that starting from the 15th century, their clothing was categorized into everyday wear, ceremonial wear, and *sema* attire. He emphasizes that this division into categories occurred during the 15th century. Önder, a former director of the Mevlana Museum, reports that the Mevlevi, who were known for their cloak and headwear (*serpuş*) at that time, began wearing distinct outfits for daily wear, ceremonies, and rituals from the 16th century onward (Önder, 1992, p. 123).

During Mevlana's era, there were no specific rules regarding *sema* attire, nor was the *sema* ceremony bound by strict guidelines. Research indicates that Mevlana and his followers performed the *sema* in their everyday clothes, following their inner spiritual inclination. Sources suggest that the *sema* ceremony, which began to take shape during Sultan Veled's time, became more structured and regulated by the 15th century, specifically during the time of Pir Adil Çelebi. The formalization of the *sema* ritual contributed to the categorization of Mevlevi attire, leading to a distinction between everyday clothes and *sema* garments.

Mevlevi Attire

Mevlevilik evolved into a more organized structure after Mevlana's passing, thanks to the dedicated efforts of Sultan Veled, Çelebi Hüsameddin, and Ulu Arif Çelebi. Over time, Mevlevi attire developed uniquely, distinguishing itself from other spiritual groups while still being influenced by them (Önder, 1957, pp. 7-8).

The *sikke*, which symbolizes the tombstone, is a distinctive headpiece in Mevlevilik and a central part of Mevlevi attire. In addition to the *sikke*, Mevlevi also wear a head covering called *arakiyye*, which functions as a sweat-absorbing cap (Çelebi, 1957, p. 162). According to Önder (1992, p. 123), the *arakiyye* is worn by those who have not yet earned the right to wear the *sikke* in the lodge.

The white garment worn during *sema* is called the *tennure*. Çelebi (1957) notes that the *tennure* comes in white and pistachio green tones, depending on the season. It is a sleeveless, collarless garment, open at the front up to the chest, fitted at the waist, and wide at the skirt. A thin belt (*tığ bent*) is tied around the waist, followed by a three-meter-long belt, seven to eight fingers wide (*Elifi nemed*). Over the *tennure*, a long-sleeved shirt called *deste-gül*, matching the color of the *tennure*, is worn. Additionally, a black service *tennure* is worn for daily tasks (Çelebi, 1957, p. 163).

In the past, loose trousers (*şalvar*) were worn under the *tennure*, but nowadays, a fitted undergarment called *içlik* is preferred. The width and flowing nature of the *tennure*'s skirt during *sema* make *içlik* necessary to ensure modesty. Duru (1952) mentions that Mevlevi elders wore loose pants called *Elifi şalvar*. Instead of a vest, they wore *deste-gül*, followed by a "V"-necked robe (*cübbe*) and an *Elifi nemed* belt around their waists. When leaving the kitchen, *matbah canları* wore a cloak over the *tennure* and footwear such as heeled or non-heeled slippers, *lapçin*, or shoes (Duru, 1952, p. 150).

Mevlevi wear *deste-gül* over the *sema* and service *tennure*, topped by a broad cloak. The winter cloaks can be thick and padded with cotton. Sometimes, a robe (*cübbe*) is worn instead of a cloak in daily attire.

Top (2001, p. 151) mentions that Mevlevi were always neatly dressed, exuding a sense of respectability. Their refined appearance was immediately noticeable. None of their inner or outer garments had buttons or clasps; instead, fastenings made from the same fabric were used to secure the clothing.

Mevlevi attire symbolizes the shroud, so no element suggesting worldly attachment was used in their clothing. This is why there were no buttons, as the garments were fastened using fabric ties sewn to the clothing. Mevlevi, always mindful of death, symbolized the *tennure* as the shroud, the cloak as the soil on the grave, and the *sikke* as the tombstone.

Classification of Mevlevi Attire

It can be categorized into two types: *sema* (ritual) attire and everyday wear: **Sema (ritual) attire:** *Tennure*, *deste-gül*, cloak, belt, *sikke*, slippers. **Everyday wear:** Service *tennure*, trousers, cloak, belt, *arakiyye*

General Information About Sema

The term *sema* derives from "sem," meaning to listen, to hear, or to give ear, and it also connotes understanding and obedience (Uludağ, 2006, p. 12). *Sema* is a part of Mevlana's thought and Turkish tradition, history, beliefs, and culture.

Some beliefs and many creatures in nature use it as an expression of gratitude or joy. From a scientific perspective, it has been established that rotation is the fundamental condition of existence. Nothing in existence is motionless; the commonality among beings is that their constitutive atoms' electrons, protons, and neutrons rotate. Therefore, the rotation in human atoms, the circulation of blood in the body, and the rotation of the earth sustain life and existence (Çelebi, 2002, pp. 187-188).

Sema is a state of spiritual ecstasy, performed with the right hand raised towards the heavens as if in prayer, and the left hand turned towards the earth. This symbolizes transmitting the spirituality received from God to the people. The rotation of the *semazen* from right to left, around the heart, signifies embracing all creation with love and affection (Top, 2001, p. 135).



Photograph 1. Dervishes performing Sema (Çelebi, 2002, p. 188)

Theoretical Framework of the Research

Fashion arts is a scientific field that explores historical and contemporary garments, comparing them to trace the impact of the past on the present. It examines clothing elements such as color, fabric, design, cutting, and sewing, investigating how clothing preferences vary among individuals, the environmental impacts of clothing use, and the cultural influences on garment choices. The examined clothing styles reflect the Seljuk period, offering insights into the clothing preferences and techniques of that era. Among the studied garments, those belonging to Mevlevi date back to the 19th century, and alpaca fabric—a mix of polyester and viscose—was commonly used. Garments attributed to Sultan Veled were made of silk and cotton. Museum inventory information confirms that the garments associated with Sultan Veled date back to the 13th century. Due to changing environmental conditions, synthetic fibers like polyester are more prevalent today, unlike in the past, when natural fibers were used. This contrast clearly demonstrates the influence of theoretical environments and conditions on garments.

The concept of cultural heritage has a broad presence in the literature related to its preservation and sustainability. Cultural heritage encompasses tangible and intangible values that help a society connect with its past, and preserving these values is recognized as a significant responsibility at both international and national levels. Tangible cultural heritage typically focuses on physical elements like monuments, archaeological sites, and historic structures, while intangible cultural heritage includes traditions, rituals, and oral narratives (UNESCO, 2003). The preservation of cultural heritage becomes sustainable through active community participation, particularly in maintaining intangible cultural heritage. Smith (2006) emphasizes the importance of local communities' knowledge and skills in preserving cultural heritage. Ashworth and Graham (2005) note that cultural heritage not only preserves the past but also strengthens communities' identities and senses of belonging.

Archiving and documentation also play a crucial role in cultural heritage preservation. UNESCO's Cultural Heritage Preservation Program highlights the systematic recording and safeguarding of cultural values. Harrison (2013) asserts that archiving and documentation are critical for the sustainability of cultural heritage, preventing the loss of cultural elements. Historical artifacts have been preserved and passed down to the present day, while the ethnographic study of intangible traditions, customs, and rituals reveals the concept of cultural heritage (Turizmebakış, 2024). Mevlevi garments were an integral part of daily life and ceremonial rituals of that era. While they were merely functional items

during their time, today they are seen as unique witnesses to the Mevlevi way of life, reaching us as cultural heritage. The preservation and transmission of cultural assets to future generations is not only a responsibility toward humanity but also safeguarded by laws and international agreements. While museums ensure the physical preservation and public presentation of these assets, the extraction, interpretation, and synthesis of their embedded data is the duty of relevant experts. This study aims to examine the Mevlevi and Sultan Veled-attributed garments from the perspective of fashion arts, thereby fulfilling the responsibility of revealing and interpreting the preserved data within these assets.

Significance of the Research

The garments examined in this study are significant for their ability to convey the clothing types, fabrics, sewing, and ornamentation characteristics of Seljuk-period fashion to the present. It is known that garments primarily made of fabric lack durability and will inevitably degrade over time. Therefore, it is essential to study, examine, and document these cultural heritage garments and accessories. The study of Mevlevi garments and those attributed to Sultan Veled from a technical perspective is expected to contribute to art and science, providing a resource for future generations.

Aim of the Research

This research aims to explore the impact and reflections of fashion art within Mevlevilik, shaped by Mevlana's philosophy. It specifically seeks to examine the artistic features of garments attributed to Sultan Veled from a fashion design perspective.

Method

In this study, a qualitative research approach using the document analysis method was employed. Archival documents and a literature review were conducted as part of the document analysis. Additionally, in accordance with the case study research approach, interviews with resource persons were conducted to describe the field of Mevlevi fashion art.

Documents

The study comprises Mevlevi garments, their accessories, and garments attributed to Sultan Veled, located in the Mevlana Museum. The Mevlevi garments include five pieces: *tennure*, *deste-gül*, cloak, *şalvar*, and service *tennure*. Four accessories—*sikke*, *clif-i nemed* (belt), and slippers (*mest*)—were also examined. The garments attributed to Sultan Veled include two pieces: a robe (*cübbe*) and *deste-gül*. Additionally, interviews with a Mevlevi dede (spiritual leader) were conducted to better understand contemporary Mevlevi clothing and its elements. The *tennure*, *deste-gül*, and cloak provided by the resource person were analyzed for their clothing techniques, contributing to the research.

Ethics

For data collection purposes, necessary permissions were obtained through the Directorate of the Institute of Social Sciences at Selçuk University and the General Directorate of Cultural Heritage and Museums under the Ministry of Culture and Tourism. Following approval from the Konya Mevlana Museum Directorate, the research was initiated on November 7, 2006, under the supervision of an official and was completed on April 2, 2007.

Findings

Mevlevi Garments and Their Features

Sema Tennure

While cotton fabric was traditionally preferred for the *tennure*, synthetic blends and lighter fabrics are now more commonly used. Semazens (whirling dervishes) prefer synthetic fabrics as they are lighter and easier to wear, making the *sema* easier to perform (Yöndemli, 1997, p. 48). Today's *sema tennure* comes in several colors. Although white is most preferred, green, red, pink, and blue are also used (Duru, 2007, p. 126). Historical sources indicate that women in the past also performed *sema* in colorful *tennures*.

The *tennure* is sleeveless, collarless, and buttonless. It opens in a "V" shape down to the chest, is fitted above the waist, and flares out towards the hem. It consists of six panels, with a four-finger-wide thick woolen band sewn internally around the hem (Özönder, 2006, p. 44). The length of the *tennure* is extended to prevent the legs from being exposed while whirling (Duru, 2007, p. 126). In the past, lead weights were sewn into the hem to prevent excessive flaring, while

today, an 8-10 cm wide felt strip is inserted inside the hem. The felt not only prevents excessive flaring but also ensures an even spread of the skirt during *sema*.

The skirt of the *tennure* should not have an undulating appearance, with one side lifting and the other dropping, as this is considered inappropriate; such movements could expose the wearer's inner garments up to the waist. For this reason, semazens wearing the *tennure* must ensure the skirt's length below the waist is even after tying the *elif-i nemed* (belt) (Gölpınarlı, 2006, p. 54). Additionally, semazens must maintain a controlled speed while whirling so that the skirt does not rise too high, allowing the dervish's bare legs to be visible only up to the knees. It is considered improper for the skirts to fly up excessively (Koçu, 1969, pp. 225-226).



Photograph 2. Dal Tennure belonging to Nadir Karnıbüyük (Aktaş, 2007)

The proportional opening of the *Sema Tennure's* skirt during the *sema* is closely related to the garment's pattern, cut, and sewing. Variations in length, even by a few centimeters, in the garment's pattern, cut, and sewing can cause the semazen to lose balance (Yöndemli, 1997, pp. 47-48).

To wear the *tennure*, one must successfully complete the process known as "çile" (ordeal) and pass the examinations conducted by Mevlevi elders. Those who pass these examinations earn the right to wear the *tennure* ceremonially.



Photograph 3. Sema Tennure and Deste-gül from the Mevlana Museum (Aktaş, 2007)

The *sema tennure*, made by the Konya Mevlana Museum Directorate for exhibition purposes and examined as part of the research, has the following body cut characteristics: the garment has no front-back or shoulder seams. The garment

pattern was placed on the fabric fold before cutting. The side panels of the garment, both front and back, are flared at the hem. Triangular inserts were added toward the edges of the skirt, while the sides of the garment are stitched. The body cut of the *tennure* is of normal width, but the skirt widens significantly toward the hem. The skirt length reaches below the ankle, and a "V" neckline extends to the body line. The *tennure* is sleeveless, referred to as a "zero-sleeve" cut. Since the garment's center front is on the fabric fold, no closure was applied.

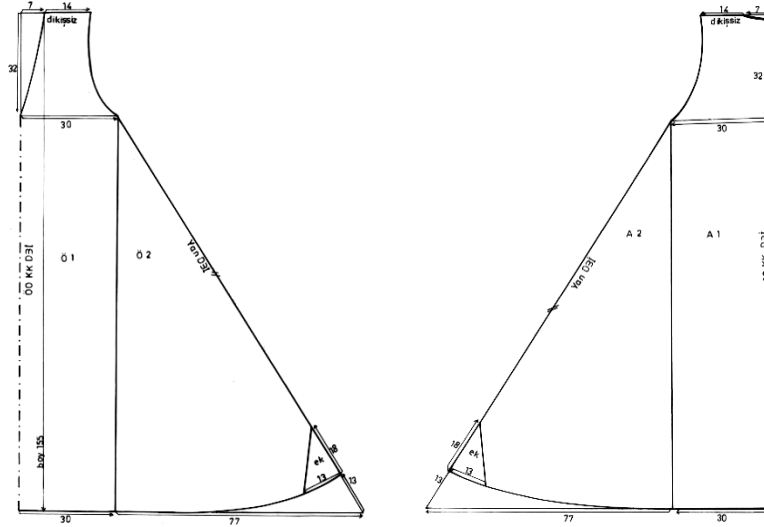
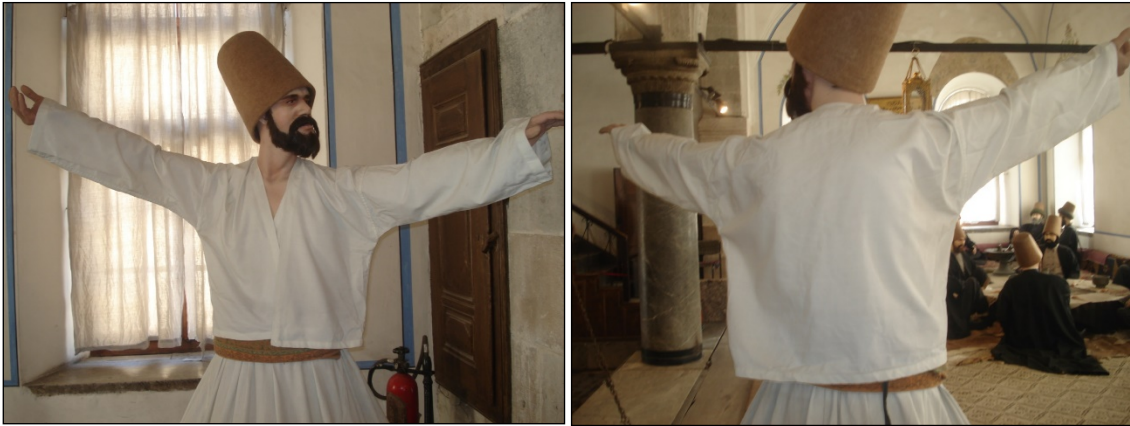


Figure 1. Sema Tennure pattern design (Aktaş, 2007)

The *tennure* is sewn using a straight stitch technique on a machine, with clean stitching applied to the side seams. The neckline is finished with a facing and a machine-stitched closed hem. The hem is finished with a machine-stitched closed hem, and a 10 cm wide felt strip is placed inside the hem and secured 2 cm from the edge using a straight stitch technique. The garment is made of white alpaca fabric, using white thread for stitching. No lining is used, and no embellishments are found on the *tennure*.

Deste-gül

"Deste-gül" means a fresh, beautiful bouquet of spring roses (El-İstanbuli, 2002, p. 129). The *deste-gül* is a crossover jacket that closes on the right side, with a 1 cm wide tie sewn at the hem and tucked into the *elif-i nemed* (belt). The left side remains free, with a "V" neckline, long sleeves, and a length that ends at the waist. The color and fabric of the *deste-gül*, worn over the *dal tennure*, match that of the *dal tennure*, and the outfit is completed with a belt tied at the waist.



Photograph 4. Front and back view of Sema Tennure and Deste-gül from the Mevlana Museum (Aktaş, 2007)

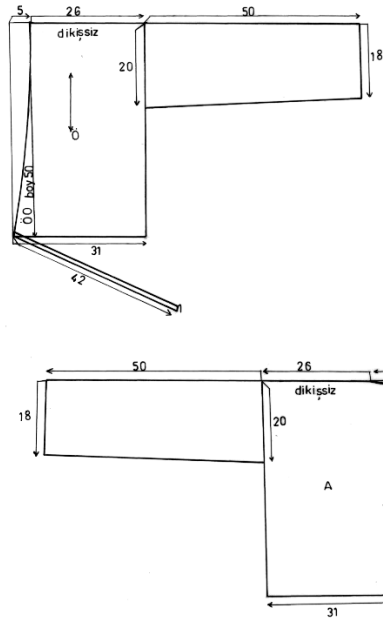


Figure 2. Deste-gül Pattern Design (Aktaş, 2007)

The analysis of the *deste-gül* in terms of garment techniques revealed the following model and pattern characteristics: the body cut extends straight down from under the armholes at the front and back. There is no seam in the center back. The center back is cut on the fabric fold. There is no seam on the shoulders, with the fabric folded and cut. The hem width matches the body width, and the length reaches the waist, indicating a normal body width. The closure of the garment is in a crossover (asymmetric) style. The closure is achieved by tying a strap at the right hem to the belt, overlapping the left side over the right. The garment has straight sleeves that extend from the body without an armhole curve, tapering 2 cm toward the sleeve opening. The garment is sewn using a straight stitch technique, with clean stitching applied to the side seams, and the front edge is finished with a facing and a machine-stitched hem. The hem of the *deste-gül* is folded inward by 4 cm and finished with a machine-stitched hem. The garment is made of white alpaca fabric, using white thread for stitching. There is no lining, and embellishments were not used.

Hırka

The *hırka*, also called the "formal" *hırka* for rituals, is an outer garment that is open at the front and collarless, with sleeves measuring 70 cm in width and over one meter in length (Semazen, 2024). Based on the pattern design, the Mevlevi *hırka* features a "V" neckline, extends straight down from the shoulders, has a wide body, is sewn in a flared cut, and has long, wide sleeves. The length extends below the ankles. It is worn over the *sema tennure* and is typically black. In general appearance, the garment is quite wide and made from black wool, linen, or even *sof* fabric, depending on the season (Gölpınarlı, 1953, p. 431).



Photograph 5. Hırka belonging to Nadir Karnıbüyük (Aktaş, 2007)

The inscription dated 1241 (639 AH) at the Konya Ali Hoca Mosque states: “Dedicated to the Fakih and Sufis who wear the *birka*,” indicating that there was a class of *birka*-wearers during the Seljuk period (Çağdaş, 1992, p. 33). Çıpan (2002) mentions that in Mevlevilik, the *birka* is worn in a ceremony called “Hırka Giydirmе” (Hırka Robing Ceremony), where the dervish, after completing the cell ordeal, is clothed in the *birka* by the sheikh with prayers and a ceremony (Çıpan, 2002, p. 170). Özönder (2006) notes that dervishes drape this special garment over their shoulders without inserting their arms into the sleeves, covering the front with their hands like a robe, which is a customary practice. He emphasizes that the sleeves should be worn during prayers, festivals, and ceremonies. Additionally, the tradition of not wearing the sleeves is practiced by the dervishes, whereas Mevlevi sheikhs always wear the sleeves of their *birkas* and ensure that the *sikke* is worn first when donning the *birka* (Özönder, 2006, pp. 33-34). The *birka* is removed before starting the *sema*. İnançer (2006) highlights that removing the *birka* before performing the *sema* symbolizes detachment from all worldly matters (İnançer, 2006, p. 39). The simple philosophy of life described by the Prophet Muhammad as “a morsel and a *birka*” is embodied in these garments (Tezcan, 2013, p. 100). Outside of formal duties, dervishes also wear *birkas* with wide sleeves, collarless and straight-cut, when going out (Özönder, 2006, p. 34).



Photograph 6. Front and Back View of the Hırka from the Mevlana Museum (Aktaş, 2007)

The *Dışarı Hırkası* (Outdoor Hırka) is primarily worn in colder weather. It has long sleeves, is generally collarless, varies in length between below the knee and ankle, and has a straight cut. Cotton or wool is inserted between the lining and fabric to provide warmth during winter. The front closure of the garment is secured with ties.

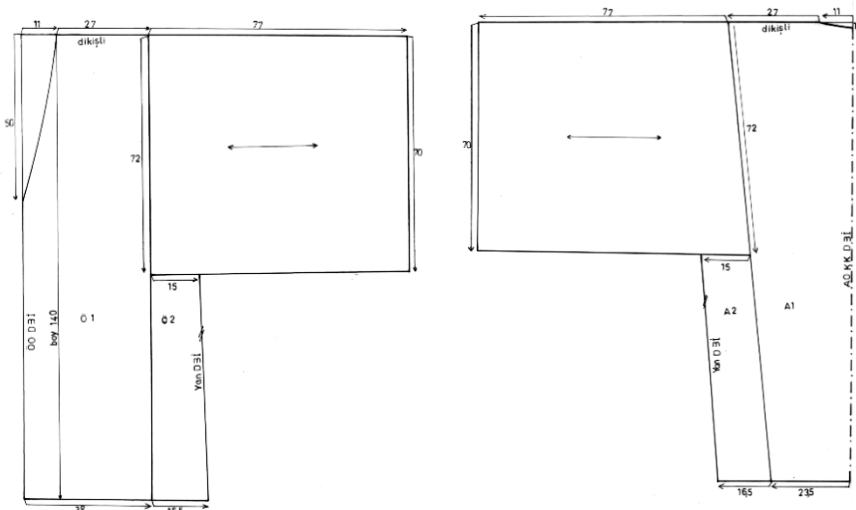


Figure 3. Hırka; pattern design (Aktaş, 2007)

The cut of the *birka* examined within the scope of the research is as follows: the front body features a dart running straight down from the shoulder. In the back, a dart extends from the shoulder toward the center back. The side panels, which start from under the arms and merge with the darts, are designed as fabric folds (seamless). The shoulder seams

are stitched. The garment is long and has a wide body. It has a "V" neckline. The sleeves are very wide at the top and taper toward the cuffs. The front of the *birka* is open, with no closure. It is sewn using a straight stitch technique on a machine, with clean stitching applied to the shoulder, dart, and underarm seams. The hem and sleeve edges are finished with a machine-stitched closed hem. The garment is made of black alpaca fabric and sewn with black thread. The *birka* is unlined and has no embellishments.

Şalvar

The *şalvar* is known among Turks as "üm." It is described as a garment with a loose, gathered waist, wide legs, and separately sewn cuffs (Süslü, 1989, p. 163). The *Elif-i Şalvar* has a wider waist than trousers but narrower than regular *şalvar*, with a higher crotch (Cremers, 1976, p. 7654). Although the *şalvars* worn by Mevlevis do not differ significantly from the clothing of the time, half-crotch, tapered-leg, black fabric versions are more commonly preferred (Önder, 1992, p. 128). The *şalvar*, tied at the waist with a drawstring, is designed to fit comfortably around the waist (Özönder, 2006, p. 49).



Photograph 7. Şalvar from the Mevlana Museum (Aktaş, 2007)

The *şalvar* is a garment that maintains a uniform width below the waist, with a crotch that falls below the knee line, tapered cuffs, and a drawstring (known as *uçkur*) that cinches the waist for a custom fit. The length is below the ankle, and it is generally black. Duru (1952) notes that Mevlevi elders and sheikhs wore *şalvars*, but *matbah canları* (kitchen novices) did not (Duru, 1952, p. 150). Originating from Turkish clothing culture, the *şalvar* is favored by the Mevlevis for its comfort and adherence to propriety and remains popular today.

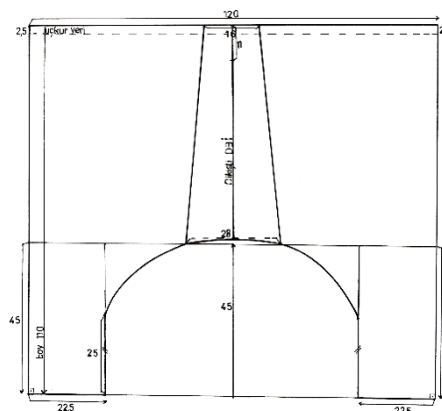


Figure 4. Şalvar pattern design (Aktaş, 2007)

The model and pattern characteristics of the *şalvar* from the Mevlana Museum, examined within the scope of the research, are as follows: the waist is quite wide, as the drawstring (*uçkur*) allows the fit to be adjusted on both sides according to the wearer. The front center seam is stitched. An inclined panel, widening toward the crotch, is used. The crotch is below the knee line, and the cuffs are tapered. The length of the garment reaches the ankle. It is sewn using a straight stitch technique on a machine. The *uçkur* opening at the waist is folded inward by 2.5 cm and secured with a

straight stitch. The cuffs are finished with a machine-stitched closed hem. The garment is made of black alpaca fabric, using black thread. It is unlined and has no embellishments.

Sikke

The *sikke* is the name of the felt hat worn by Mevlevi dervishes, resembling the color of camel hair (Koçu, 1969, p. 205). It is light brown, made from felted wool, and shaped using special molds. The *sikke* is 40-50 cm long, tapering upward from the head's circumference, and serves as the headpiece completing the *tennure* during *sema* ceremonies.



Photograph 8. Sikke from the Mevlana Museum (Aktaş, 2007)

Özönder (2006) states that the *sikke* without the wrapping known as *destar* is called a "dal sikke." This type of *sikke* is worn by those who have an interest, affection, or closeness to Mevlevilik, as well as by dervishes who have not yet become *dede* (elders) (Özönder, 2006, p. 18). Today, the "dal sikke" is commonly referred to simply as *sikke*. Gölpınarlı (2006) describes the *sikke* as representing "the stamp or sign" of being on the path of Mevlana, symbolizing affiliation with Mevlana, and thus it is known as the "Mevlevi cap" (Gölpınarlı, 2006, p. 52). Önder (1957) notes that the *sikkeler* at the heads of Mevlana's tombs and Mevlevi graves in the Konya Mevlana Museum are pointed and cone-like, whereas more recently made and worn *sikkeler* are cylindrical. He emphasizes that earlier *sikkeler* were made from a single layer of felt, while now they are made from two interlocking layers of felt (Önder, 1957, p. 8).

Elif-i Nemed (Belt)

Özönder (2006) describes the *Elif-i Nemed* as a type of belt wrapped around the waist of the *tennure*, which extends over the *şalvar* (2006, p. 39). Çıpan (2002) states that it resembles the Arabic letter "Elif" due to its length and pointed end (Çıpan, 2002, p. 170). Çelebi (1957) explains that a thin strap called *tığ bend* is first tied around the waist of the *tennure*, followed by the three-meter-long *Elif-i Nemed*, detailing how the belt is fastened around the waist (Çelebi, 1957, p. 163). The *tığ bend* equalizes the drop of the *tennure's* skirt at the waist, ensuring an even spread during *sema*. Afterward, the *Elif-i Nemed* is tied to secure the waist. The term "Nemed" means "felt," while "Elfe" signifies "affection, intimacy, and unity." Hence, *Elif-i Nemed* came to mean "friendship with felt" (Özönder, 2006, p. 41).

The *Elif-i Nemed* tied at the waist of the *tennure* is 8-10 cm wide and approximately 2 meters long. It was previously made by inserting felt into the fabric, but today, fiber is used instead of felt. It is covered with black fabric before stitching. In the past, the fabric known as *şal* was used to make the belt, and Mevlevi used this fabric as the *Elif-i Nemed* tied around the waist of the *tennure* (Karnıbüyük, interview dated 14/02/2007).



Photograph 9. Elif-i Nemed Belonging to Nadir Karnıbüyük (Aktaş, 2007)

The *Elif-î Nemed* examined in the study is 10 cm wide and 150 cm long. When tied around the waist, the left end is cut into a triangular shape. A 1 cm wide, 150 cm long tie is sewn onto this triangular part. The *Elif-î Nemed* is filled with fiber and covered with black alpaca fabric. It is sewn using black thread and a straight stitch technique on a machine.

Mest (Footwear)

Önder (1957) notes that Mevlevis' footwear did not differ from the shoes of the period, including boots, slippers (*lapçin*), *mest*, and lace-up shoes (*iskarpin*) (1957, p. 14). Hamdi Bey (1873) states, "Mevlevis would remove their red shoes and perform *sema* barefoot on a thin covering over the earth" (p. 27). Özönder (2006) indicates that Mevlevis initially preferred yellow shoes but later used other colors as well (2006, p. 51). Celalettin Çelebi also emphasizes that "*sema* was originally performed barefoot." Erol (1996) states that *sema* was later performed in white woolen socks, and from the 1960s onwards, *mest* socks began to be used (p. 129).



Photograph 10. Sock Mest

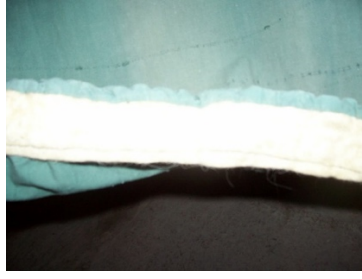
Hizmet Tennure

Önder (1992, p. 126) defines the *hizmet tennure* as the garment worn by the *canlars* responsible for dervish lodge duties, those undergoing the *çile* (ordeal), and market dervishes. The *hizmet tennure* is made of thick fabrics (Sezgin, 1985, p. 429), and there are even leather-stitched versions (Gölpınarlı, 1953, p. 429). The *hizmet tennure* predominantly uses black and dark green colors (Duru, 2007, p. 126), as dark colors are preferred due to its use during service. The *hizmet tennure* is worn by the *canlars* responsible for both internal and external services at the Mevlevi lodge. It has a "V" neckline, is sleeveless, has a normal waist width, flares toward the hem, and its length is between the calves and ankles. It is made of dark fabric and is worn daily by *matbah canları* (kitchen novices) while performing their duties.



Photograph 11. Front and Back View of Hizmet Tennure from the Mevlana Museum (Aktaş, 2007)

Felt is used at the hem of the *hizmet tennure*, just like in the *sema tennure*, for the *canlars* learning *sema*. The felt adds weight to the *tennure*, preventing it from opening too quickly during the *sema*, which is why it is preferred.



Photograph 12. Inner Hem detail of Hizmet Tennure from the Mevlana Museum (Aktaş, 2007)

The *nevniyazlar* (novices) who were learning *sema* would practice in the *bizmet tennure*. However, they could only wear the *sema tennure* on the day they participated in the *sema*, with the permission of the head *semazen* (Önder, 1992, p. 126).

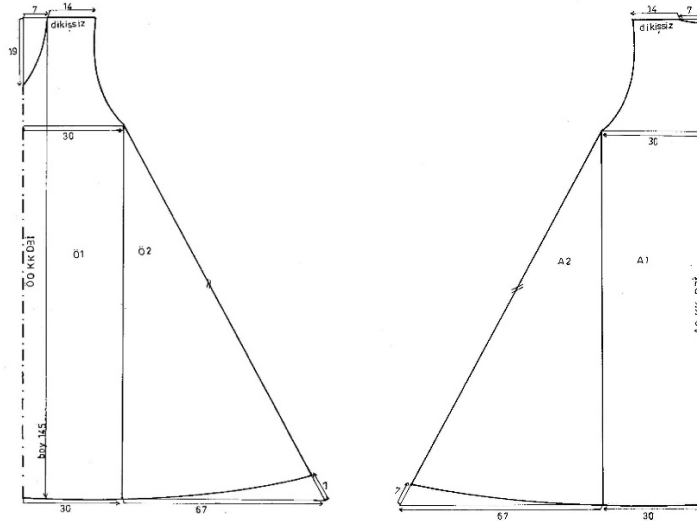


Figure 5. Hizmet Tennure; pattern design (Aktaş, 2007)

The body model and pattern characteristics of the *bizmet tennure*, made by the Mevlana Museum Directorate for exhibition purposes and examined as part of the research, are as follows: Darts run from the body line and underarm to the hem in the center front and back. The center front and back of the garment are seamless. The garment pattern was placed on the fabric fold before cutting. There is no shoulder seam. The side panels, starting under the armholes, widen significantly toward the hem. The body of the *bizmet tennure* is of normal width, and its length is between the calf and ankle. The garment has a "V" neckline and is sleeveless. It is sewn using a straight stitch technique on a machine, with clean stitching applied to the side seams. The neckline is finished with a facing and a closed hem technique. An 8 cm wide layer of off-white felt is placed inside the hem and pressed with a closed hem technique on a machine. The garment, made of green cotton fabric, is unlined and has no embellishments.

Arakkiye

Gölpınarlı (1953, p. 427) states that the *arakkiye* means "sweat-absorbing," is made from felted wool, is white in color, and is a shorter head covering compared to the *sikke*. He also notes that children, women, and *matbah canları* (kitchen novices) who have not yet started *sema* wear the *arakkiye*. Additionally, *canlars* serving in daily tasks and sleeping at night also wear the *arakkiye* as a head covering.



Photograph 13. Arakkiye Attributed to Mevlana (from the Mevlana Museum) (Aktaş, 2007)

Garments Attributed to Sultan Veled

Cübbe

The *cübbe* is an outer garment worn by religious and scholarly figures. It is collarless or has a stand-up collar, has a wide body, no front closure, long sleeves, and is long in length. The *cübbe* can be made from any type of fabric and color, but the model must have a simple design, and it can also be made from silk fabric.



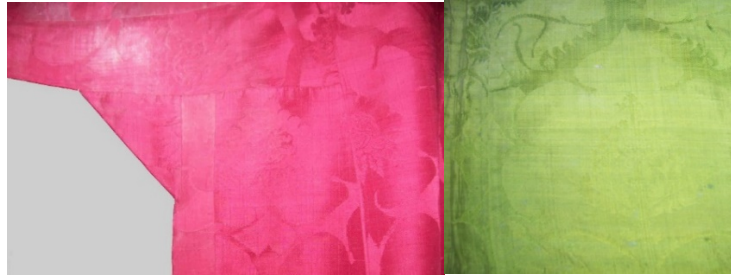
Photograph 14. Cübbe Attributed to Sultan Veled with Inventory Number 705 from the Mevlana Museum (Aktaş, 2007)

According to the inventory information examined within the scope of the research, the *cübbe* attributed to Sultan Veled is dated to the 13th century. The findings from examining the *cübbe* in terms of clothing techniques are as follows: Darts run from the shoulders to the hem in both the front and back. An additional dart is added at the center of the front and back panels. The side panel, starting under the arm, merges with the front dart and is designed to extend 4 cm toward the back panel. A side piece is planned between the front side piece and the dart on the back. The front and back panels are cut together, with no shoulder seam. The *cübbe* is quite wide in the body, flaring toward the hem, and its length is between the calf and ankle. It has a *chemise* collar that is rectangular, with a straight back collar cut on the fabric fold. The collar is designed to create a naval collar look at the back when the front of the garment is open. The underside of the collar is made from pistachio-green fabric, and a stiffened fabric, treated with the techniques available at the time, is inserted to ensure the collar maintains its shape.



Photograph 15. Front and Back Collar Detail of Cübbe Attributed to Sultan Veled with Inventory Number 705 from the Mevlana Museum (Aktaş, 2007)

The wide kimono-style sleeve, emerging from the dart, is designed normally, with square gussets placed under the arms that fold into a triangular shape. A 3 cm wide extension, parallel to the body, is applied under the front left armhole and is also used on the back right sleeve. There is a triangular extension toward the cuff in the back underarms. The sleeve tapers slightly toward the cuff, and the sleeve length is designed to be very long.



Photograph 16. Underarm and Lining Detail of Cübbe Attributed to Sultan Veled with Inventory Number 705 from the Mevlana Museum (Aktaş, 2007)

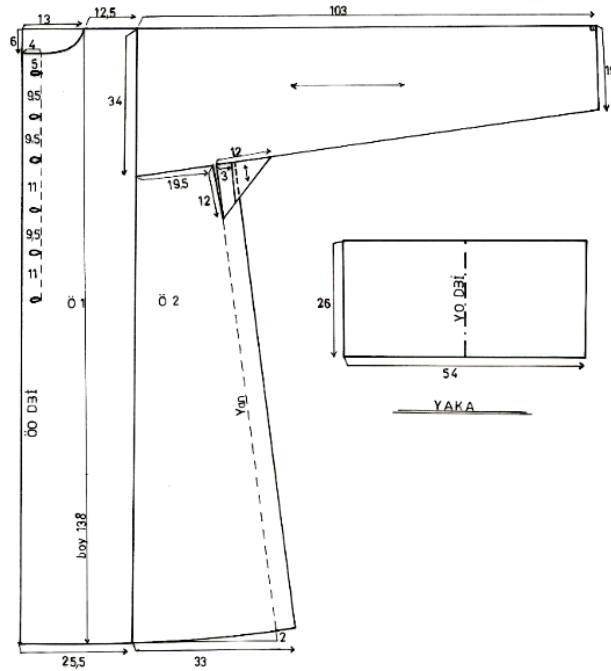


Figure 6. Front body pattern design of Cübbe attributed to Sultan Veled with Inventory Number 705 (Aktaş, 2007)

Closure is applied with a placket (bound buttonhole), providing a 4 cm closure allowance on the front left side. The closure is achieved by folding the right front over the left front.

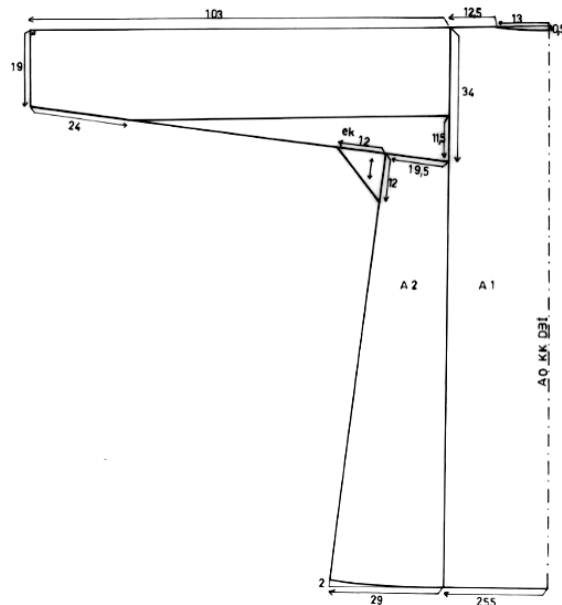


Figure 7. Back body pattern design of cübbe attributed to Sultan Veled with Inventory Number 705 (Aktaş, 2007)

The *cübbe* attributed to Sultan Veled with inventory number 705 was sewn using hand-stitching and basting techniques. The stitches are noted for their neatness. Darts, other body parts, sleeves, hem, and collar were sewn with hand-stitching. The center front, hem, cuffs, and collar edge are surrounded by 1 cm internal hand-stitching. Six placket buttonholes, each 2.5 cm wide, were irregularly placed on the left front, secured with basting before lining was added. Cream-colored thick threads were inserted into the plackets for support. The lining of the garment was also sewn with hand-stitching, and the attachment to the body was done using the same technique. The *cübbe*, with a long-standing usage history, is a significant cultural garment. According to the inventory information examined, the *cübbe* attributed to Sultan Veled is dated to the 13th century. The main fabric used is patterned silk, while the lining is made from the same fabric in pistachio green. Silk thread was used for sewing. The garment, notable for its luxurious fabric, features no embellishments. The closure was achieved using a fabric-made loop, and no buttons were found on the examined garment.

Deste-gül

Within the scope of the research, the *deste-gül* attributed to Sultan Veled with inventory number 706 is entirely different from the Mevlevis' usual garment. It is decorated with various prayers and geometric patterns. Tezcan describes such garments as follows: "These shirts were used for healing purposes. In addition, sultans wore them under their armor for victory in battle and protection from the evil eye" (Milliyet, 2024).



Photograph 17. Front and Back View of Deste-gül Attributed to Sultan Veled with Inventory Number 706 from the Mevlana Museum (Aktaş, 2007)

The examination of the inventory information within the scope of the research reveals the following findings regarding the clothing techniques of the *deste-gül* attributed to Sultan Veled: The back center and shoulder are seamless. There are side seams. A 5 cm slit extends upward from the side hem. The hem is as wide as the body, with the length ending slightly below the waist. The garment is collarless, with no closure in the front. It features a low-set, wide kimono-style sleeve with triangular gussets inserted under the arms. The sleeve tapers 2 cm from the body to the cuff, with the sleeve length reaching the elbow line.

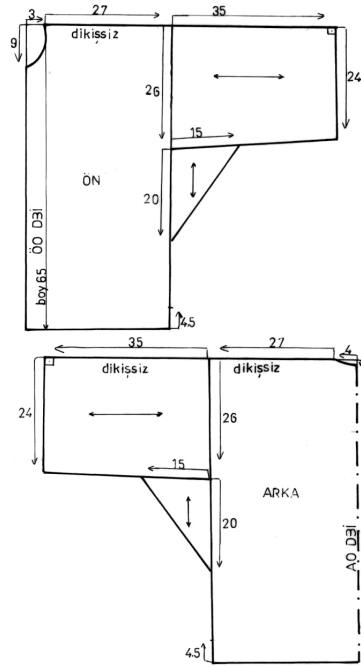
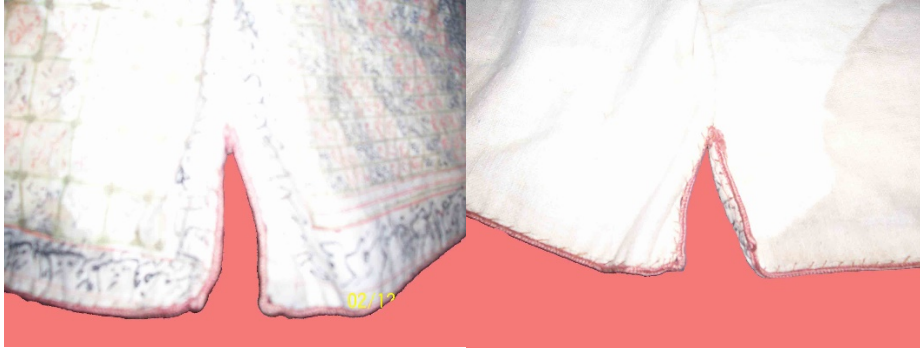


Figure 8. Pattern Drawing of Deste-gül Attributed to Sultan Veled with Inventory Number 706 from the Mevlana Museum (Aktaş, 2007)

The *deste-gül* attributed to Sultan Veled with inventory number 706, examined within the scope of the research, was sewn entirely by hand using whip stitch, bound stitch, and hand-press stitch techniques. The garment was sewn with whip stitch by hand. The collar edge and lining pieces were attached using bound stitch by hand. The lining of the *deste-gül* was secured to the garment using the hand-press stitch technique. Cream-colored cotton woven fabric was used for both the garment and its lining. The *deste-gül* and its lining were stitched with cream-colored cotton thread. The edges of the collar, front center, hem, side slit edges, and cuffs were decorated by weaving a pink silk cord, which was attached to the garment using whip stitch with the same silk thread.



Photograph 18. Hemline and Side Slit Decoration Details of the Deste-gül Attributed to Sultan Veled with Inventory Number 706 from the Mevlana Museum (Aktaş, 2007).

Various verses and shapes were inscribed on the entire surface of the garment, which was treated with a finish, using ink and paints in red, black, and gold colors via the penmanship technique. The motifs used on the garment's surface include geometric designs (square, rhombus, semicircle, circle), object-based designs (*nalın-i serif*), and inscriptions. The design features a non-figurative and realistic style. The larger texts on the garment are written in *sülüs* script, while the inscriptions within the squares and on the *nalın* are done using the *nesih* script.



Photograph 19. Right and left shoulder decoration details of the Deste-gül attributed to Sultan Veled with Inventory Number 706 from the Mevlana Museum (Aktaş, 2007).

The verses on the chest area of the garment are as follows: The basmala is written at the positions marked as 1 and 5 on the right and left sides of the schematic drawing. On the right side, at the section marked as 6, the first verse of Surah al-Fath and part of the second verse are written, while in sections 7 and 8, the continuation of the second verse and the third verse of Surah al-Fath are inscribed. On the left chest area, at positions 2, 3, and 4 in the schematic drawing, the final verse of Surah al-Tawbah is written. At positions 9 and 10 in the schematic drawing, the depiction of Nalın-ı Şerif (the footprints of Prophet Muhammad, peace be upon him) is illustrated. The entire surface of the garment is adorned with the *Asma ul-Husna* (the Names of Allah). The *Kalimat al-Tawhid* is also inscribed. On the right shoulder of the Deste-gül, the names of the four archangels—Jibril, Mikail, Azrael, and Israfil—are embroidered. On the left shoulder, the names of the four caliphs—Abu Bakr, Umar, Uthman, and Ali—are written. At the center of the back, slightly above the hemline, a twelve-pointed star motif is drawn within a circle, with Arabic script filling the interior of the stars. Above this motif, Nalın-ı Şerif (the footprints of Prophet Muhammad, peace be upon him) is depicted. The rest of the garment is divided into squares, with various prayers and *Asma ul-Husna* inscribed in Arabic within each square.

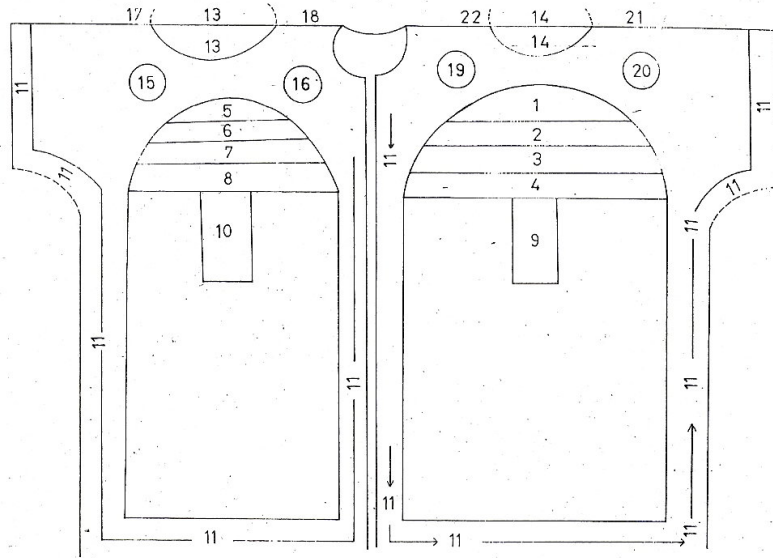


Figure 9. Schematic drawing indicating the placement of the inscriptions on the Deste-gül (Barışta, 1995, 63).



Photograph 20. Front and back sleeve embroidery details of the 706 inventory numbered Deste-gül attributed to Sultan Veled from Mevlana Museum (Aktaş, 2007).

Conclusion

In this study, seven garments attributed to Mevlevis and Sultan Veled from the Mevlana Museum were examined. Among these garments, five were attributed to Mevlevis, and two to Sultan Veled. The findings regarding the materials used, colors, model and cutting techniques, stitching techniques, edge finishing techniques, decorative subjects, and techniques selected are summarized as follows: It was observed that alpaca and cotton fabrics were primarily used for Mevlevis' garments. The use of alpaca fabric in Mevlevis' clothing stems from its production starting in the second half of the 20th century. The examined Mevlevi garments were sewn in 1998. This can be explained by the increased use of synthetic fabrics today. Additionally, due to its economic nature, light weight, and wrinkle resistance, alpaca fabric is preferred for modern-day sema tennures. The fabric of the hizmet tennure was cotton, possibly due to it being an older garment and its comfort and sweat absorption during service.

The 705 inventory-numbered robe attributed to Sultan Veled was made of silk (patterned-textured), while the 706 inventory-numbered deste-gül used cotton fabric. Mevlevi garments were unlined, likely due to the unsuitability of lining for sema tennure. The hizmet tennure's lack of lining could be because of its frequent washing and quick drying requirements. The robe attributed to Sultan Veled had a green silk lining, indicating its use for special occasions. The 706 inventory-numbered deste-gül attributed to Sultan Veled used a cotton lining, distinguishing it from the sema tennure's deste-gül, likely for its inner wear and sweat absorption properties.

The Mevlevis' garments were sewn with a plain machine stitch using thread matching the fabric color. These garments were sewn using machines, given that they were made for exhibition in 1998 by the museum management. Hand-stitching was not employed as it was the era of machine production. The 705 inventory-numbered robe attributed to Sultan Veled used silk thread for compatibility with the fabric. Hand-sewn oyulgama (applique) and çırpma (overcast) stitching techniques were evident. The use of hand stitching in the garments attributed to Sultan Veled corresponds to a period before the invention of sewing machines. Multiple sewing techniques were used in constructing the garments due to the need for different techniques for body, collar, and sleeve sections. The 706 inventory-numbered garment attributed to Sultan Veled was stitched using cotton thread in cream color, employing oyulgama and çırpma stitching techniques. The use of matching thread was likely to ensure compatibility with the fabric type.

No buttons, buttonholes, or other fastenings were found in the front of Mevlevis' garments or the 706 inventory-numbered deste-gül attributed to Sultan Veled. Özönder (2006) notes that "buttonholes and buttons are regarded as symbols of attachment and signs of worldly love." The deste-gül's hem was tied with a cord to prevent its front from opening. The front closure of the 705 inventory-numbered robe attributed to Sultan Veled was secured with a loop made from the garment's fabric. However, no buttons were found, likely because this garment was intended for special occasions.

The tennures of Mevlevis had similar cutting characteristics. The hem of the hizmet tennure was slightly narrower, and its length was shorter than that of the sema tennure, possibly to facilitate movement during service. The robe (hırka) was cut wide with long sleeves and a long body, reflecting expressions such as "being cloaked in a robe" or "pulling the head into the robe," signifying detachment from the world (Gölpınarlı, n.d., 159). The 705 inventory-numbered robe attributed to Sultan Veled was also cut wide, with long sleeves and hem, as an outer garment necessitating a wide cut.

No decorations were found on Mevlevis' garments, likely due to their preference for simple and clean attire. While no decorations were present on the robe attributed to Sultan Veled, its fabric and lining were ornate, eliminating the need for additional embellishments. The *deste-gül* attributed to Sultan Veled featured multiple decorative elements, including geometric patterns (circle, semi-circle, square, rhombus, straight line), iconographic motifs (*nalın-ı şerif*), and inscriptions in *nesih* and *sülüs* script. Additionally, embellishment techniques included cord made by crocheting and pencil work.

The 705 inventory-numbered robe and the 706 inventory-numbered *deste-gül*, claimed to belong to Sultan Veled in the Mevlana Museum's records, cannot be definitively attributed to him. Atasoy notes that the 705 inventory-numbered garment attributed to Sultan Veled exhibits 16th-century style characteristics with large floral motifs (2005, 121). The examined robe's fabric, lining, model, sewing, and auxiliary materials indicate it is not a 13th-century garment. It belongs to the Ottoman period, marked by its ornate fabric, lining, and materials. The garment's well-preserved state also supports this conclusion. Research showed no distinction between the clothing of commoners and the elite in the Seljuk era. It is said that the 705 inventory-numbered robe was donated to the museum and preserved in its archives. Barış (1995) asserts that the 706 inventory-numbered *deste-gül* attributed to Sultan Veled (shirt) shares characteristics with 16th-17th century talismanic shirts, suggesting it is not from the Seljuk period. These talismanic shirts were military undergarments during the Ottoman Empire from the 15th to 18th centuries. The motifs resembling sandals or footprints on this garment also date back to the 16th-18th centuries (pp. 56-57).

Atasoy (2005) states that about 70-80 examples similar to the *deste-gül* (shirt) can be found in Topkapı Palace and the Istanbul Museum of Turkish and Islamic Arts, indicating it may date back to the Seljuk era but cannot be definitively attributed to Sultan Veled (p. 121). This study concludes that the 705 inventory-numbered robe and the 706 inventory-numbered *deste-gül* attributed to Sultan Veled do not belong to the Seljuk era. However, these garments, preserved in the Mevlana Museum and tentatively linked to Sultan Veled, carry the heritage of Turkish culture from previous centuries, demonstrating a refined artistic sensibility. They offer examples of clothing preferences from their era to the present, making them significant. Both historical and contemporary Turkish garments should be researched in detail, documented, and adapted into modern clothing designs to be introduced to future generations and the world.

Recommendations

Efforts should be made to ensure that the garments stored in museum archives are preserved under better conditions, suitable to their characteristics. Restoration work on these garments should be carried out to ensure their transmission to future generations. To preserve and sustain Turkish culture, institutions that provide clothing education should include courses on traditional garments. Additionally, the clothing of Mevlevis, garments attributed to Sultan Veled, and other garments stored in archives should be examined in terms of technological aspects and art history, with proper dating studies conducted. In terms of fashion art, these garments can serve as inspiration for adaptations into contemporary clothing designs, contributing to the promotion of Turkish culture abroad.

Limitations of the Study

The collection and examination of documents for this research were conducted between November 7, 2006, and April 2, 2007. The study is limited to Mevlevi garments and those attributed to Sultan Veled found in the Mevlana Museum.

Acknowledgments

This study is derived from a part of Arife Aktaş's master's thesis. I extend my gratitude to the Ministry of Culture and Tourism, Directorate General of Cultural Heritage and Museums, and the management of the Mevlana Museum for permitting this research.

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